Industrial Design December, 1947



STUDENTS FROM THE TRAPHAGAN SCHOOL OF TEXTILES

... examine a few of the many fabulous Scalamandré brocades which were recently exhibited at The Scalamandré Museum of Textiles, 20 West 55th Street, New York, N.Y.

Through his Museum, Scalamandré encourages textile students to appreciate the importance of preserving The Fine Art of Weaving, a skill of The Old Masters, for which The House of Scalamandré has achieved international fame. When speaking of incomparable decorative fabrics, one always says, "Scalamandre, of course."

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Designed by Edward J. Wormley

Drexel's Latest-the Newsworthy Precedent Group



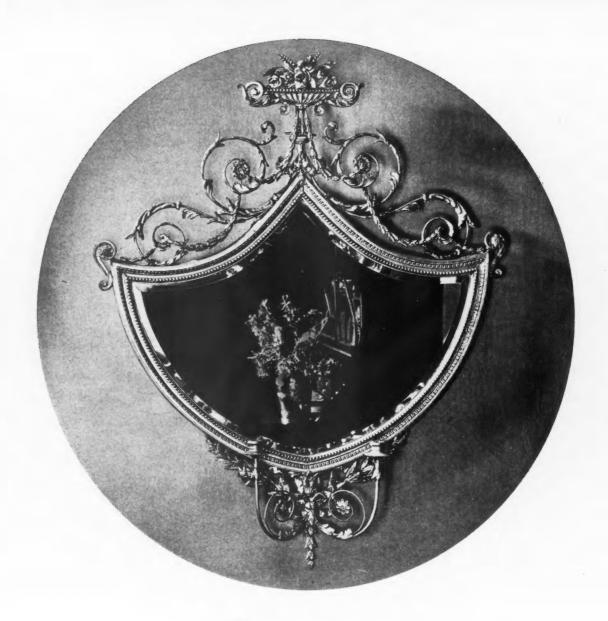
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Interiors

+ Industrial Design

VOLUME CVII. NUMBER 5

- Published for interior designers,
 architects,
 industrial designers,
 the interior decorating departments of retail stores,
 and for all concerned with the production of interiors.
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 - Next month: For the eighth time "Interiors to Come" is the feature of the January issue, the month we dedicate not to projects completed nor projects in work, but to projects which the contributors to the issue—outstanding architects and designers in the field—would like to do. . . . A symposium: should the designer concern himself about clothing worn in the interiors he designs? . . .
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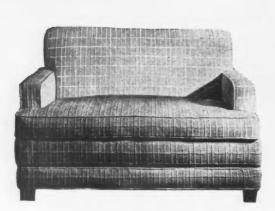
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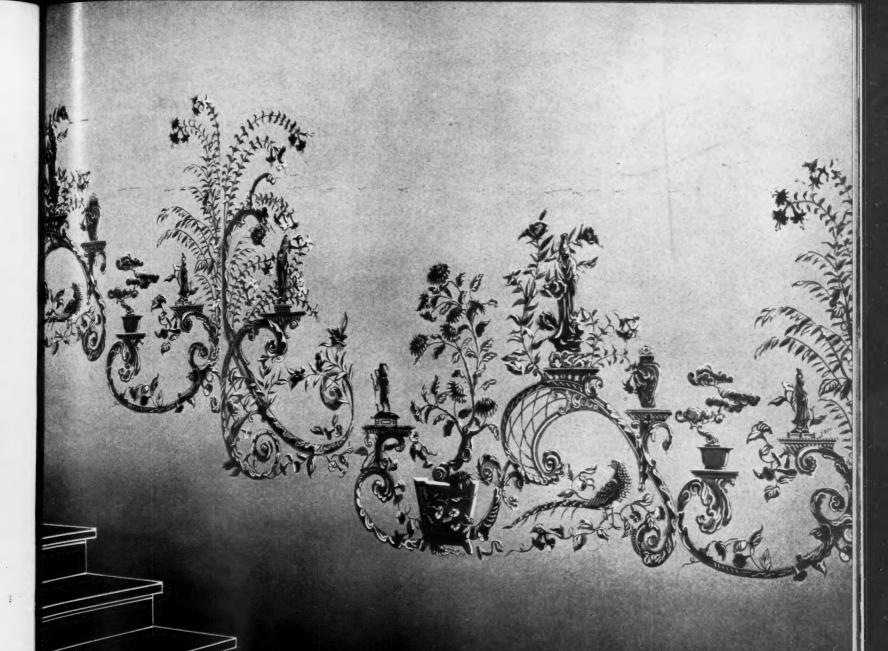






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For your information

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

Lighting . . . Fire Prevention . . . Competitions . . . Exhibitions . . .

Building and Housing

Trend From Large to Small Hotels

There is little likelihood of new hotel construction in cities on a skyscraper scale, according to General J. Leslie Kincaid, president of the American Hotels Corporation, who pointed out the stiff competition prevailing in larger cities where newer hotels must compete with older ones operating under lower fixed capital costs, and enjoying an established clientele. However, he does predict that investors will be willing to risk new capital for ultramodern, luxurious motor inns along highways between cities and in small suburban communities, which can be built at one-third the cost. Gen. Kincaid further pointed out that existing hotels are sprucing up to meet competition from the trend toward sprawling motor inns by a program of modernization that will cost about \$1,500,000,000. Modernization plans include more luxurious living-room-bedroom combinations, individually controlled air-conditioning, television sets, etc.

Planning for Urban Areas

Twenty-seven leading builders and residential developers around the country got together re-

cently and developed plans for building urban neighborhoods that will remain attractive and retain their value for several generations. In a handbook which they wrote for community builders, just published by the Urban Land Institute, Washington, D. C., they forecast among other things sidewalks which will run along the interior lots behind homes, blocks from 1,800 to 2,000 feet, with a "rolled" curb replacing the usual vertical one. This will roll up gently from the paving to avoid breaking the curb line for driveways.

The handbook further points out that future plans should provide for homes not more than forty minutes away from places of employment; for grade schools within one mile of where the children live, and high schools within two and a half miles. In shopping centers streets should be so planned that heavy traffic is funneled away from residential areas.

The People Build In Sweden

To help solve the housing problem which is as acute in Stockholm as elsewhere in cities around the world, that city's Workers' Small Homes program has a system of "build your own home," that appears to be making great strides.

According to reports, the most recent housing project at Gubbangen, one of Stockholm's wooded suburbs, is blossoming into "a blend of striking architecture, brilliant planning and prudent endeavor all designed to give a man a good home in beautiful surroundings at a price he can afford." The idea behind this project is to get homes built despite shortage of labor, and to give a man with a low income a good home he can afford. And this is being accomplished by helping low-income couples (with incomes not higher than 9,000 kroner a year) to build their own homes, with the aid of some prefabrication, expert supervision, and getting the entire family and friends to pitch in. Prefabrication consists of external walls in sections, complete with windows and doors; and some closets and cupboards.

Guiding principles for interior features are elimination of waste space and importance of function. Houses consist of three rooms, plus kitchen, bathroom and cellar, and cost the builder-owner 20,000 kroner, or about \$5,600 at the present rate of exchange. Of this amount 18,000 kroner is loaned to him in the form of bricks, lumber, roof tiles, wallpaper, and other materials and equipment. The remaining 2,000 kroner are written off as the value of his labor.

For Your Calendar

Through December. Bertha Schaefer Gallery, "Modern House" exhibit. Arts & Crafts Club, New Orleans.

Through January 4. Elements of Stage Design. Museum of Modern Art, New York City.

Through January 11. Useful Gifts. Walker Art Center, Minneapolis.

Through February. French Tapestries of 14th to 20th Centuries. Metropolitan Museum of Art, New York City.

Through Murch. Idea House II, on Exhibition. Walker Art Center, Minneapolis.

December 11-January 3. Painting Towards Architecture. Wadsworth Atheneum, Hartford, Conn.

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

January 5-17. Furniture Market, Grand Rapids, Michigan.

January 12-16. 2nd National Materials Handling Exposition. Public Auditorium, Cleveland.

January 12-17. New York Lamp Show. Hotel New Yorker, New York City.

January 12-March 20. Developments in Glass Design and Manufacture since 1925. Cooper Union Museum, New York City.

January 15-22. Housewares Show. International Amphitheatre, Chicago.

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

January 25-30. California Gift and Art Show. Los Angeles.

January 26-30. Los Angeles Winter Market. L. A. Furniture Mart, Los Angeles.

February 2-7. Western Winter Market. Western Merchandise Mart, San Francisco.

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

February 2-14. Gift Show. Merchandise Mart, Chicago.

February 23-27. New York Gift Show. Hotels New Yorker & Pennsylvania, New York City.

February 23-27. 225 Fifth Avenue Association Gift Show. Gift & Art Center Building, New York City.

February 28-March 6. Greater Cleveland Home and Flower Show. Public Auditorium, Cleveland.

March 1-5. Boston Gift Show. Hotel Statler, Boston.

March 8-14. 4th National Antique Show. Madison Square Garden, New York City.

March 15-19. Philadelphia Gift Show. Hotel Benjamin Franklin, Philadelphia.

March 29-April 1. 17th Annual Conference of American Institute of Decorators. Beverly Hills Hotel, Beverly Hills, Calif.

April 7-14. San Francisco National Home Show. Civic Auditorium, San Francisco.

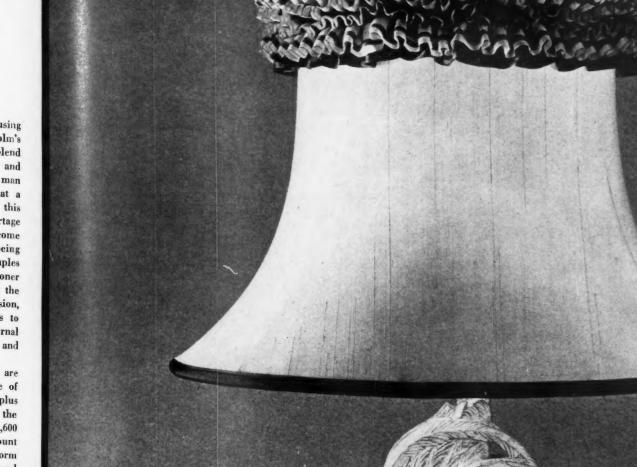
April 11-18. Memphis Annual Home Show. Memphis Fairgrounds, Memphis, Tenn.

June 30-July 3. National Catholic Building Convention and Exposition. Stevens Hotel, Chicago.

July 19.24. "World's Fair of Music" (incl. radio and television equipment). Grand Central Palace, New York City.

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

September 27-October 1. Third National Plastics Exposition. Grand Central Palace, New York City.



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The designs for these houses are based on long years of exacting and intelligent architectural planning, and the materials supplied the owner are as good as money can buy.

New Zoos, Schools and Jails

Reports have it that inmates throughout the country's zoos are having their quarters refurbished; that designs for the interior schemes are very modern, and that the latest in equipment such as lighting, ventilation, cage entrances and exits, and feeding arrangements will be installed.

Another kind of cell inmate-prisoners in Brooklyn's notorious 108-year-old Raymond Street jail-also are about to get new quarters. Plans for the new jail have been filed by New York architects, Alfred Hopkins & Associates. Clarence B. Litchfield, partner in the firm, who is in charge of design of the new jail, says that the new structure will include features never before applied to a prison. Elevators and other utility facilities will be relegated to the inside core of the new building, leaving the periphery for cells and day rooms, which will be apart from the cells and have radios. The design for the new jail, Mr. Litchfield pointed out, takes into consideration the fact that only about thirty per cent of the current jail's inmates ever are convicted; and that minor offenders should be kept segregated from hardened criminals.

New York City's Board of Education has come to the conclusion that the traditional school building is outmoded and should be changed to better serve the needs of the neighborhood in which it is located. To that end, the board is issuing a 285-page manual of school planning.

Glass Wax-Tower

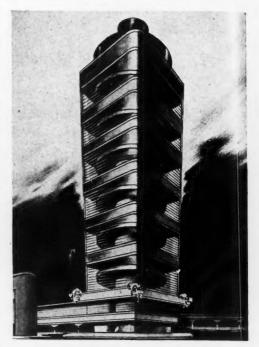
In our October issue (page 14) we reported that the 15-story Wax Research Tower which Frank Lloyd Wright designed for S. C. Johnson & Son, Inc. of Racine, Wisc., was about to be built. Ground now has been broken, and at the right on this page is a reproduction of the sketch showing the tower's unusual curtain walls of tubular glass with intermediate narrow band of masonry. Of the tower architect Wright says: " . . . this tall, free-standing experiment station on behalf of the American housewife is to be a thing of great beauty in itself. It will stand free in a spacious court, adjacent to the present administration building, completing an entire free-standing block. . . . In design and construction the new Johnson research unit harmonizes perfectly with the early administration work-unit wherein a great spaciousness was divided freely into convenient uses without sacrificing the freedom and purpose of the building as a whole."

Out Of Schools

Training for Architects

The various types of professional education now offered in schools of architecture in thirty-five American universities and colleges were demonstrated in a comprehensive manner in the first comparative exhibition of work by architectural students at the Architectural League, New York City. Each of the schools had on display a cross-section of student work shown in wall panels and scale models, along with a statement of objectives by the dean or department head. "A Short History of Archi-

Fifteen-story wax research tower designed by Frank Lloyd Wright for S. C. Johnson & Son, has curtain walls of tubular glass.



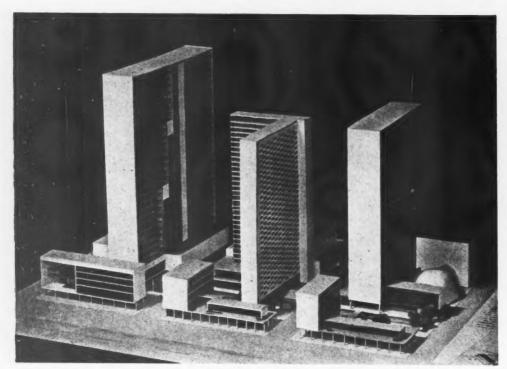
tectural Education in America," by Talbot F. Hamlin of Columbia University was presented on a separate panel. The exhibition was held to acquaint architects, students and city planners with the professional architectural training now available in our schools.

One of the many models on display was built by Yale students (at left) to demonstrate their plan for redevelopment of a "blighted section" of New York, along the Avenue of the Americas. The plan was developed in conjunction with Edward D. Stone and the Avenue of the Americas Association, and the model represents a typical unit of the proposed redevelopment with consulates of the American nations located in low buildings along the rest of the Avenue.

Students Develop House for \$1,000

The students of Tuskegee Institute, Alabama, designed and completed under the direction of the School of Mechanical Industries a four-room house, designed to demonstrate the feasibility of low-cost housing for rural families. The house was constructed of concrete blocks made from a wet mixture of creek-run sand, gravel and cement, described as of higher compressive strength than commercial blocks and said to admit less moisture. The reason for using these blocks was that the materials necessary for them are available in any rural section and require little skill to mold.

Two similar houses, one costing less than \$1,000 and the other much more because of more elaborate interiors, have been on exhibition at Tuskegee for some time. The current project brought to an end a campaign for better housing conducted by Tuskegee for under-privileged, low income farmers of that area, and the experiment was pronounced a success by Dr. Frederick D. Patterson, president of the college.



Part of redevelopment plan for New York's Avenue of the Americas proposed by Yale University architectural students. From left to right, Mexican building designed by Lloyd Flood, Argentine building by Paul Webb, Jr., and Brazilian building by John Caproni.



Boardwalk Cocktail Bar, Hotel Shelburne, Atlantic City, N. J. Executed by the Contract Bureau of John Wanamaker, Philadelphia. A. E. Moniot, Decorator

FIBERGLASS in Prestige Hand Prints

Lehman-Connor initiative is now making available for high style installations the highly functional Fiberglass taffeta styled in a selection of exclusive prestige hand prints. The pattern illustrated is one previously printed on rayon taffeta and used so effectively in the smart boardwalk cocktail bar of the Shelburne Hotel in Atlantic City. Series No. 78420 in two colorations: red and blue on white, and turquoise and yellow on walnut. The plain Fiberglass taffeta is also available for correlation in the following colors: white, flesh, maize, grey.

Fiberglass taffeta is fire resistant and may be installed wherever fire proof materials are required by governmental regulations.

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DECEMBER 1947

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The widely publicized wedding gift of the Steuben Glass "Merry-Go-Round" bowl which President and Mrs. Truman sent to England's Princess Elizabeth, and one of the twelve Audubon plates (also of Steuben glass) sent by Ambassador and Mrs. Lewis W. Douglas, are presented here primarily as a matter of record. It has been stated that this Steuben glass bowl was selected "because it is an outstanding example of contemporary American design and hand-craftsmanship. It is appropriate, too, because the bowl was designed by a leading American sculptor (Sidney Waugh) and portrays a scene typical of rural America." The bowl is made of finest crystal, entirely hand-blown, and the carousel decoration is cut into the glass by copper-wheel engraving.



New Products and Processes

Britain's Woodmaking Bacteria

Timber made from "a test tube of bacteria and a handful of wood flour" soon will be available to the furniture industry, according to its inventor, Edmund Hermann of London. He is chairman of two newly formed companies, Furniture Woods, Ltd. and Export Wares (Manufacturing), Ltd., who will supply British and foreign industries with the material, which the inventor calls "castwood." This new "timber" is said to be made by bonding wood flour or similar organic materials, (such as leaves, heather or peat) by "selected bacteria provided with suitable food." Colonies of the bacteria, Mr. Hermann says, are grown on soil saturated with the "food." The resulting mixture is powdered and then mixed with wood flour or other base and water; and after an hour it may be molded at low pressure and normal temperature. It is claimed that this gives the material an advantage over all other bonded materials which require extreme heat and pressure for molding.

The end product, which Mr. Hermann says is "substantially timber though it has not the structure of timber," can be sawed, cut, nailed and polished; treated to withstand a pressure of up to 3,260 pounds a square inch. Mr. Hermann devised a special polish for the material which he says is quite impervious to water.

Mr. Hermann apparently sees no limits to the productivity of his bacteria. He says that his method also can be employed with china clay, plaster of paris, metallic powders, straw, or cinders.

Upholstering Without Tacks

Another new invention reported from England is a method of upholstering on either metal or wood frames without the use of tacks or wooden fillets. S. Benmax of Benmax Bros., London upholstery manufacturer, devised and patented this process, which it is claimed halves the normal working time and requires no skilled labor. Pointed metal tongues are punched at regular intervals in the metal extrusion used for the frame; or on metal strips which are attached to wood frames, and the covering is slipped over the raised tongues which are then hammered down. The process has been patented in sixteen countries, excluding the United States, where Mr. Benmax believes it would be difficult to keep track of it.

Nylon Patents of I. G. Farben Released

The Department of Justice, Washington, has announced the release of forty-six patents from the German dye trust, I. G. Farben, covering production of nylon and other synthetics. These patents are released for the free use of American business, the only charge being an administrative fee of \$15 for each patent. No exclusive licenses will be granted.

In addition to the patents a number of Farben

patent applications also are being made aveilable on a royalty-free basis. The licensing will be handled by the Office of Alien Property Custodian which seized the patents during the war.

Proposed Polystyrene Plastics Colors

According to F. W. Reynolds, assistant chief of commodity standards division, National Bureau of Standards, Washington, samples of eighteen colors of polystyrene plastics have been sent to the trade for preliminary comment, and are being carefully reviewed. These colors are proposed by the Plastic Materials Manufacturers Association as commercial standard, but their adoption, it is said, would not restrict the production of other colors. Principal aims are, to arrive at a better understanding on these colors and an easy method for specifying them; easier stocking of colors; and greater interchangeability of finished products.

Less Expensive Escalator

A new escalator, with a handling capacity of 5,000 persons per hour, has been engineered by Otis Elevator Company to bring this type of stairway to thousands of locations where their use previously has been considered uneconomical, according to the company. This escalator has a 32-inch width between handrails and is especially designed for a maximum rise of 23 feet. It is stated that the price for this model is about 33 per cent less than for the standard 4,000-per-hour capacity escalator with 24 inches between handrails.

New Kind of Wrinkle Tester

Monsanto Chemical Co. of New York has announced the development of a new device which determines how well a fabric resists wrinkling. This meter is based on an improved method of measuring the amount of recovery in a treated fabric after it has been creased, and is claimed to be distinctive in that it adjusts for differences in various fabric weights. Monsanto says the instrument will make it possible to set up simple standards which would enable manufacturer and consumer to know the exact degree of wrinkle resistance of any fabric.

New Colors for Decorative Micarta

A variety of new colors and patterns has been developed for decorative micarta, according to the United States Plywood Corporation. They are mother-of-pearl and linen patterns in gray, blue and tan.

Packaged Door-Frame Assembly

Pittsburgh Plate Glass Company announces a new door-frame assembly, in one unit, which the company says "eliminates all worries over (Continued on Page 140)

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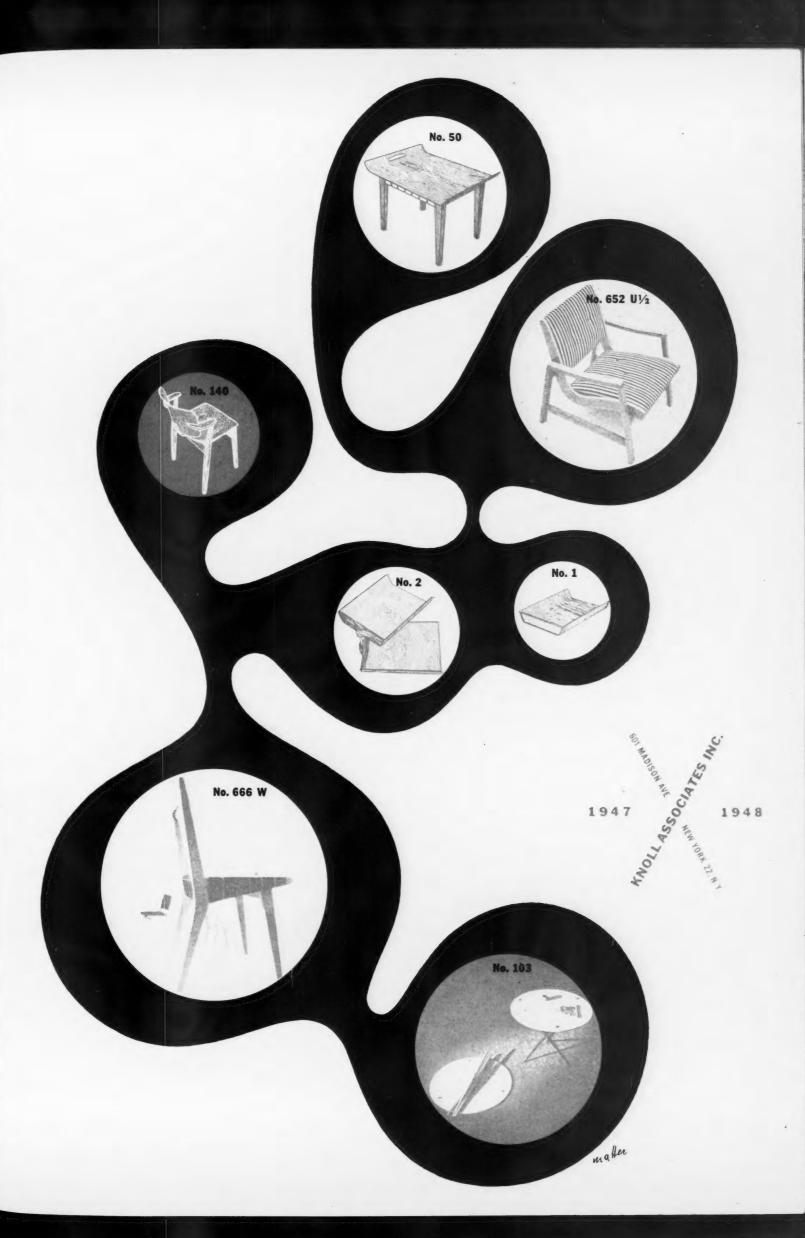
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Interiors' bookshelf



The unmentionable book

ARE CLOTHES MODERN? By Bernard Rudofsky. 241 pages, $8\frac{1}{2}$ " x 11", 300 illustrations. Theobald & Company, Chicago. \$8.75.

This book has the unique distinction of not being reviewed by any newspaper or magazine (except *The New Yorker*) since its publication about six months ago. Not even we can bring ourselves to break the spell.

Our growing architecture

HOMES — Small, Medium, Large — Selected by the editors of Progressive Architecture (Thomas H. Creighton, Frank G. Lopez, Charles Magruder, George A. Sanderson). 190 pages, lavishly illustrated with photographs. Drawings by Elmer A. Bennett. Cross-indexed list of houses and architects. 9" x 11½". Reinhold Publishing Corporation, New York. 1947. \$5.

An atmosphere of warmth and luxurious relaxation fills this photographic parade of houses. The fact that many of them have been published before does not diminish their appeal: they are still beautiful and comfortable places to live in, which is what the editors wanted to show. And which is what the building public should be delighted to see. Architects have been long familiar with, for example, Neutra's Beckstrand house and John Yeon's House in Northern California, where surroundings, structures, and furnishings are in ideal accord, but to many potential clients these and the 90-odd other houses will probably be news. Various localities are represented, with as many different architectural solutions as houses. Of course they are not to be copied, say the editors. Each is an individual treatment, tailored to the client's particular needs. Some cost about \$3,000 to build, others about \$60,000, according to materials, labor, locality, size and type of construction, and in some cases the small houses were more expensive than the larger ones. Many were designed by the architects for themselves and their families, and speak eloquently in their fresh charm and convenience of arrangement, for the importance of close understanding between owner and designer. "Get a good architect," is their message, "and confide in him as you would in your lawyer or doctor, if you want a home that is happily suited to yourself and the times."

Pupil—taxpayer—architect

YOU WANT TO BUILD A SCHOOL? By Charles Wesley Bursch, Ed. D. (Chief, Division of Schoolhouse Planning, State of California Department of Education) and John Lyon Reid. M. Arch., A. I. A. (staff member School of Architecture, University of California.) 128 pages, drawings, bibliography, index. 6" x 83/4". Reinhold Publishing Corporation, 330 West 42 Street, New York. 1947. \$3.50.

To enliven the untempting—though more and more urgent—subject of how to administer a district school planning and building program, John Lyon Reid, one of the co-authors, has injected a few cartoon sketches as chapter openers. Although drawings and title call to mind the brisk Museum of Modern Art book, "If You Want to Build a House," this study is an original and well organized analysis of the problems to be confronted in making schools a better place for children.

Chiefly responsible are the District Superintendent of Schools and the architect, but hundreds of other people are involved too - a formidable array of teachers, principals, supervisors, school boards, county superintendents, state agencies, consultants, engineers, planning commissions, legal advisers, fire marshals, inspectors, contractors, voters, parents, taxpayers, and of course, the pupils themselves. After you have digested what architect Reid and educator Bursch have packed into one chapter concerning the functions and relationships of all these, and you still want to build a school, you will enter, expertly guided by the authors, the maze of codes, regulations, and contracts, and will then follow the course of actual planning and construction through to the intelligent use of the completed school plant. The procedures outlined are based largely on California conditions because that state. overwhelmed in recent years by an influx of population, has been one of the most progressive in school development. The design problems are representative of those found elsewhere, however, since climate and other conditions vary so greatly in different sections of California.

The material (with excellent bibliography) gathered between the covers of this small and unpretentious book should be of the greatest interest to all who realize how much children are affected by their surroundings, and who are in a position to do something about it.

Store modernization books

John W. H. Evans, managing director of the Store Modernization Show held in New York last July, has published 6 volumes giving the text of 12 clinics held concurrently with the show. Well known authorities discuss Lighting, Store Layout, Customer Comfort, Display and Fixturing, Use of Materials, and Store Fronts. \$2 each or 6 for \$10, at 40 East 49 Street, New York 17.

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You've never before seen a rug like this! Flaxtex* All-Linen Rugs and Carpeting are really unique. Woven from "Twist-tite" strands of 100% pure flax, these rugs possess a soft, luxurious appearance and feel, yet they are ruggedly tough and long wearing. They are available in new, warm color tones—(keyed to B.H.F.)—which are a true expression of the Western way of life.

Flaxtex Rugs are priced for volume sales at satisfactory profits. Investigate Flaxtex today. See your distributor or write direct for particulars.

OREGON FLAX TEXTILES, INC.

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DISTRIBUTORS: Fay Carpet Co., 295 Fifth Avenue, New York, N. Y. • J. J. Haines & Co., and Branches, 33 Hopkins Place, Baltimore, Md. • American Rug & Carpet Co., Merchandise Mart, Chicago, Illinois • Renard Linoleum & Rug Company and Branches, 1300 Washington Ave., St. Louis 3, Mo. • Walton N. Moore Dry Goods Co., San Francisco and Los Angeles, Calif. Peaslee-Gaulbert Corporation, Jacksonville, Tampa, Miami, Fla. Allison-Erwin Co., Charlotte, N.C.

Winter Market - January 5-17 Write For Admittance Passes Today

The AMERICAN FURNITURE MART

THE WORLD'S GREATEST MARKET PLACE

John WIDDICOMB

for almost a century
one of America's great names
in furniture making



John WIDDICOMB company



Henry the Eighth:

"I'd have preferred gnawing my royal bone Ensconced on a

Royalchrome throne"



Royalchrome may be a bit out of line with your own need, you must admit this lusty monarch knew a thing or two about comfort. The cushioned ease, sleek, functional elegance and stream-

lined strength of *Royalchrome* Furniture are things everyone appreciates. There's subtle flattery implied when you provide *Royalchrome* distinction. You'll find that people will return the compliment.

Royalchrome

Don't miss — GEORGE J. HECHT, Publisher Parents' Magazine Chairman, American Parents Committee, speaking on . . . "PIGS AND COWS VS. GIRLS AND BOYS." One of a series of public service presentations entitled "INVITATION TO SPEAK," sponsored by the Royal Metal Manufacturing Co. and appearing currently in TIME and NEWSWEEK.



ROYAL METAL MANUFACTURING CO.
Chicago • New York • Preston, Ontario

here's why

MORE AND MORE FAR-SIGHTED MANUFACTURERS

are surtching 10

PANTASOTE



THE NEW PANTASOTE TAG

Yes! The switch is on. In full swing as more and more manufacturers see for themselves . . . learn for themselves . . . the unmatched advantages of the new Pantasote.

No matter what coated fabric or unsupported film they've been using, they now know that the new Pantasote is "tops" in beauty—"tops" in its soft, supple "hand". It's extra easy-to-tailor!

SEE FOR YOURSELF! See the out-of-this-world colors and grainings of the new Pantasote. Feel it! Twist it. Turn it. Amazingly soft and supple!

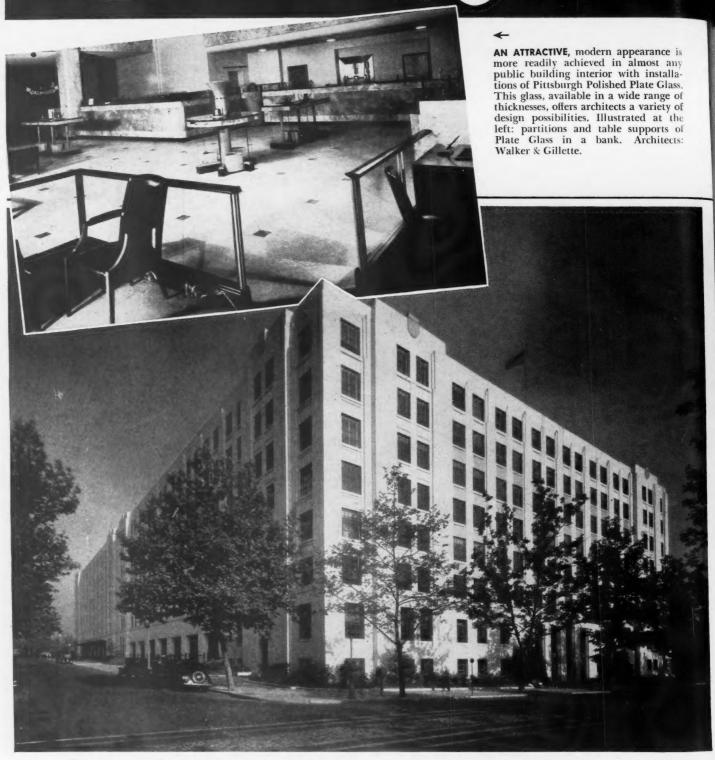
TRY IT! On your own product. Prove to yourself that never before has there been a film or fabric like this. Specify Pantasote from now on . . . and watch your sales curve rise and your profits go up!

FREE! Write today for free swatches and complete information on the great new Pantasote. If you use unsupported film ask for Pantasote's Pantex. If you use coated fabric, ask for Pantasote's Wynsote. Both are made of virgin vinyl...no scraps ever used!

THE PANTASOTE COMPANY

GENERAL SALES OFFICE: 444 MADISON AVE., NEW YORK 22, N. Y.

Suggestions for using (Hass in



SOLEX, a heat-absorbing Plate Glass, permits ample light to enter rooms but keeps out much of the heat and brightness of the sun. These desirable characteristics make Solex particularly advantageous for windows in airport control towers, on the southern and western exposures of hospitals, hotels, office buildings, and in laboratories and warehouses.

PITTSBURGH PLATE GLASS COMPANY

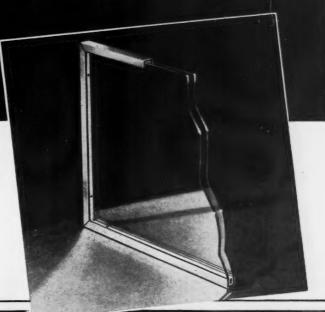
public buildings

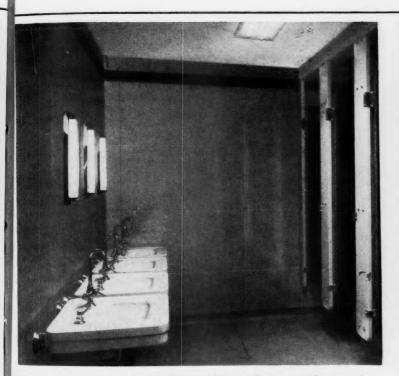
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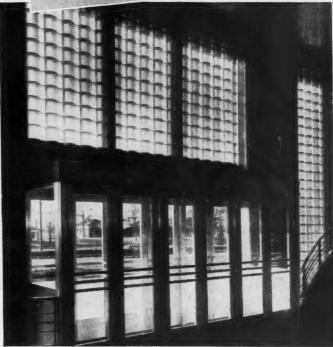
the

TWINDOW, "Pittsburgh's" window with built-in insulation, cuts heating and air-conditioning costs. When made of two panes of glass, its sealed-in air space gives Twindow almost twice the insulating effectiveness of ordinary windows... even greater insulating effectiveness when made with more than two panes. It minimizes downdrafts—helps to prevent steaming of windows.





WALLS AND PARTITIONS of Carrara Structural Glass go a long way toward helping you achieve the immaculate cleanliness desired in public toilet rooms. Impervious to moisture, chemicals and pencil marks, Carrara can be kept sparkling clean with an occasional wiping with a damp cloth. It won't check, stain, craze, fade or absorb odors. 10 attractive colors to choose from. Architects: Ray Gauger & Harry Firminger.



PC GLASS BLOCKS can be used in numerous ways to add beauty and practicality in public buildings. They admit daylight abundantly while protecting privacy and shutting off unwanted views. They harmonize perfectly with any style of architecture. Available in 10 patterns. Architect: Louis Wirsching, Jr.

We believe you will find much to interest you in our illustrated booklet of ideas concerning the use of Pittsburgh Glass in building design. Send the coupon for your free copy.

* Design it better with

Pittsburgh Glass

Pittsburgh Plate Glass Compar 2379-7 Grant Building, Pittsburg	
Please send me, without oblig booklet entitled "Ideas for the burgh Glass in Building Design	gation, your free he Use of l'itts- n."
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Address	
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PAINTS · GLASS · CHEMICALS · BRUSHES · PLASTICS

PITTSBURGH PLATE GLASS COMPANY

Coming events cast their shadows before!

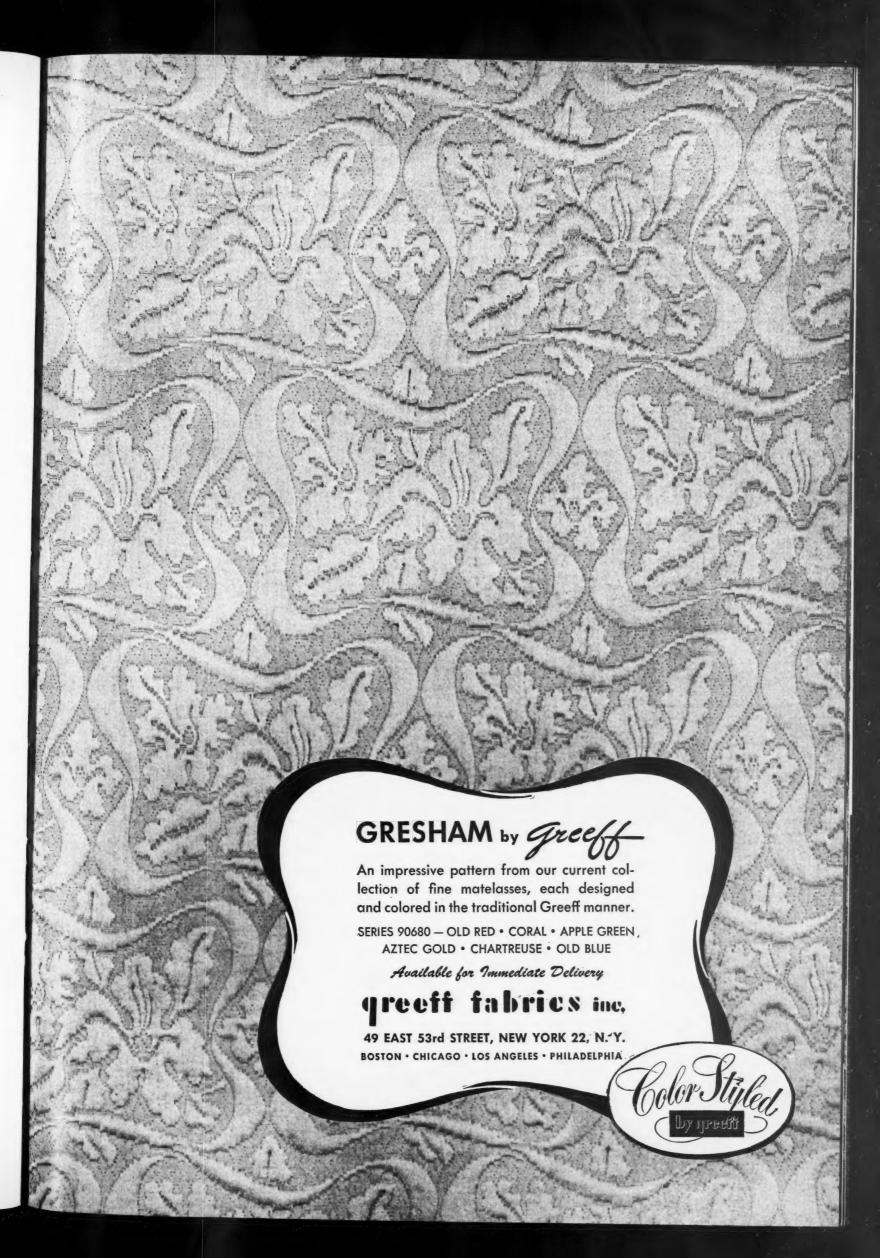


room, dining room and bedroom groups. Executed in clear white ash featuring a stunning modern finish and contemporary covers.

Be sure to see these two new lines at the market's most glamorous showroom.

JANUARY MARKET DISPLAY Fourth Floor, Waters Building, Grand Rapids Ficks Reed Co.

CINCINNATI AND NEW





McCreery's new Furniture Department features Lokweave Gropoint carpet.

...Bigelow Lokweave Carpet for Heavy Duty in Furniture Department

A wise architect selected Lokweave carpeting for McCreery's striking new furniture floor because he knows it will stand up for years under heavy traffic. This modern type of carpet is installed without sewn seams—the sturdy, closely-woven loop pile is easy to clean—and it comes with "spare parts."

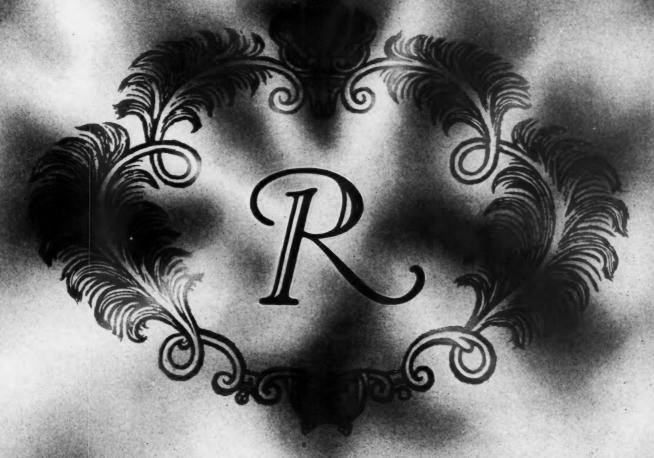
When a spot becomes soiled or damaged, the entire area can be replaced with pieces of carpet left over from the original installation. This amazing feature, plus the low cost of installation, makes Bigelow Lokweave the long-run economy carpet of all time. You will want to use it the next time you select new carpeting.

BIGELOW-SANFORD CARPET CO., Inc.

140 MADISON AVENUE, NEW YORK 16, N. Y.

Fine rugs and carpets since 1825





FRENGH PROVINGIAL
AND

PAINTED BEDROOM GROUPINGS
TABLES · CREDENZAS · CHAIRS



Photographs of specific units mailed on request.

Your clients will be accorded uniformly gracious attention.

RUDER

385 Madison Avenue at 47th, New York



Chinese-Contempory Creations

OF MIRRORED FURNITURE BY LA TOUR

(All Designs Registered)

Chinese and Modern are subtly harmonized by the design genius of La Tour in outstanding pieces ideally suited for classic and modern settings. Styled with Latourite, mirror-

furniture by Parisian Arts has swept out the "flat" and introduced a curved grace in today's decor. See the new creations at Parisian Showrooms.



T-131 END TABLE

Masterfully constructed of teakwood, this Parisian Arts creation is surfaced in Smoked Antique. A delicate floral pattern is beautifully designed into the curved drawers. 22" x 29" high.



#730 CREDENZA

A magnificent artistic and structural accomplishment, this Credenza epitomizes Chinese-Contemporary design. Finished in bleached teakwood with delicately inlaid ebony, #730 has four spacious drawers and two doors. Curved surface is, of course, in exclusive Smoked Antique Latourite. 72" x 32" high.

T-116 COFFEE TABLE

Beauty and utility comprise this
La Tour design. A modern feeling
supplemented by Chinese influence
give it decor universality. The
exposed surface is beautifully
embossed, and all curved surfaces
are in exclusive Latourite. 52" high.



LATOURITE

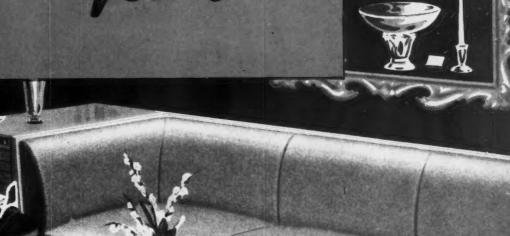
Latourite is the new mirror discovery which can be rolled or shaped into any desired manner. Always retains its brilliance . . . never peels or chips. Latourite is exclusive with Parisian Arts.

Patent Pending

Parisian Arts

MIRROR AND GLASS CORP.

Firestone Velon*



Newer-than-leather!

Show-rooms show off to best advantage when you use this new form of Firestone *Velon*.

Fine for heavy traffic upholstering, newer-than-leather Velon stays smart with years of use and abuse ... won't scuff, crack or peel.

This new *Velon*, like woven *Velon* fabrics, makes light or bright upholstering practical. Spots, stains or even grime can be wiped off with a flick of a damp cloth.

Plan on *Velon* for practical, beautiful interiors. Write to Firestone, Akron, for list of suppliers and our help in your *Velon* application.



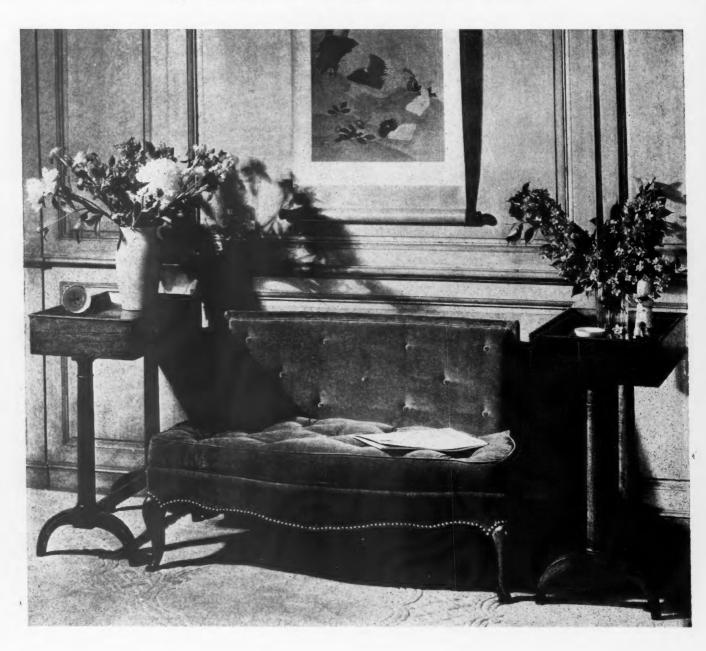
Showing the best possible taste



FINE FURNITURE IN THE FRENCH TRADITION

BRUNOVAN, INC.

SYLVAIN BRUNO, PRESIDENT
383 MADISON AVENUE, NEW YORK









Delicacy in Damask

This damask—one of a group newly arrived in our showrooms—has a design whose very delicacy subtly commands attention. It is available in a range of luscious, glowing colors. Typically a Thorp fabric—one to be used when beauty, individuality and quality are called for.

UPHOLSTERY AND DRAPERY FABRICS

FIBERGLAS*

VINYLITE**

LEATHER

TRIMMINGS

NEW YORK CHICAGO

BOSTON.

PHILADELPHIA

SAN FRANCISCO LOS ANGELES

*Trademark Reg. U. S. Pat. Off. by Owens-Corning Fiberglas Corp., Toledo, Ohio **Reg. U. S. Pat. Off. C. C. C. C.

It's the WORKS tha Rollalite by Dunhill Early pioneers produced fire by the simple means of striking metal against flint. Though the principle is still the same, modern lighters

In Lorentzen equipped venetian blinds, you get precise control of light, air, and ventilation, because Lorentzen has offered so many improvements to the venetian blind industry. That is why more venetian blind manufacturers use more Lorentzen hardware than all other kinds combined.

LORENTZEN

have vastly improved the WORKS.

The Wrought Steel Hardware that makes YOUR Venetian Blinds

WORK as well as they LOOK



TRADE MARK

Touch of Romance ... from the golden west



"Serenade"
matched commode lamps
by RUTTENBERG

A strikingly handsome pair of figure lamps, 38 inches overall, exquisitely fashioned in delicately tinted jade porcelain and hand-mounted metal filigree bases.

Custom-crafted 20 inch diameter shades with the distinctive Ruttenberg touch in lovely Celadon Green, with darker green velvet ribbon trim.

RUTTENBERG LAMPS, INC.
Michigan Avenue, Chicago

BASES CREATED BY Nancy China







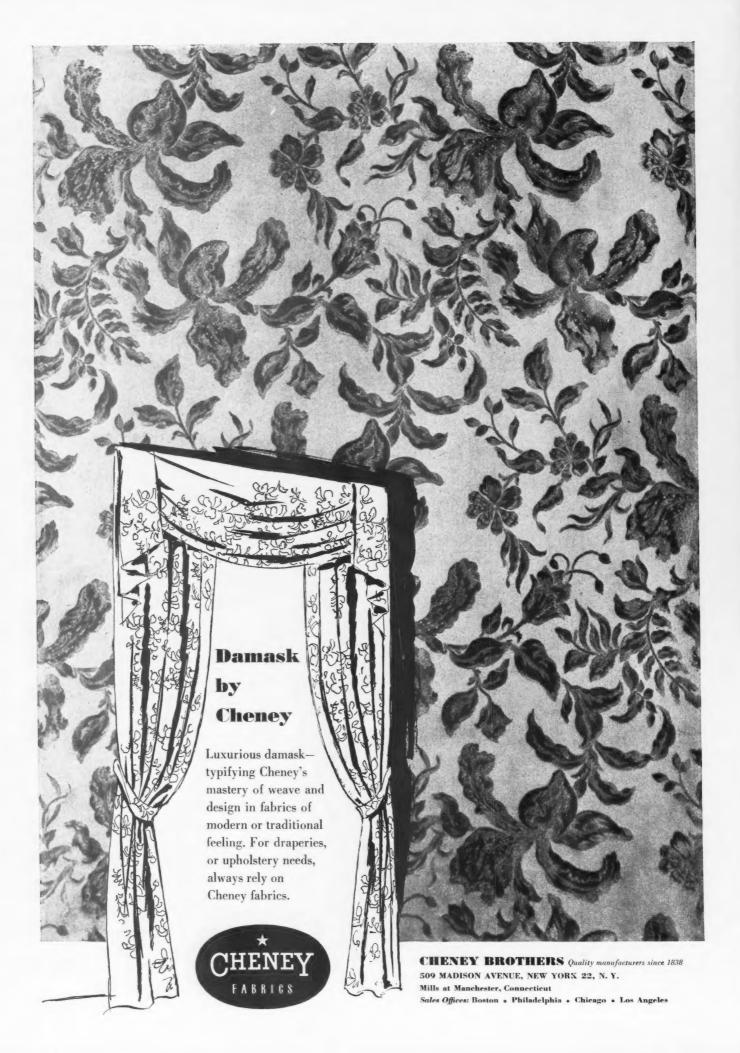
10 TOP DECORATOR COLORS GREY AQUA GREEN BEIGE JADE GREEN APPLE GREEN ROSE . CEDAR ROSE CHARTREUSE BLUE OFF-WHITE

HIGH-LOW PILE CARPET SURFTONE has all of the luxurious richness of a hand-sculptured broad-

loom at a fraction of the customary cost of this type of carpeting. The clever use of TWO heights of pile and the combination of clipped and unclipped loops produce a distinctive surf-like embossed effect that will appeal instantly to those of your customers who seek the new and unusual in floor coverings.

foot, the original richness of the texture is preserved for years to come by the exclusive LOK-TUFT feature, whereby each and every tuft is permanently locked into a special rein-This NEW kind of broadloom is SELLING FAST wherever shown! forced backing.

If not available at your Decorator Supply House write us for samples. AMERICAN RUG AND CARPET CO., INC. OF N.Y. 105 MADISON AVENUE, NEW YORK 16, N. Y. MUTTOY HILL 4-6400





Drexel's Bright "Precedent" Debut



Banquette Benches, designed by Edward J. Wormley. The modern rough textured fabric is La France's dark taupe Tweed. Features Fabrics by LA FRANCE

Edward J. Wormley's brilliantly designed "Precedent" grouping, introduced this

year by Drexel, was among the most noteworthy furniture developments of the year.

Here again, fabrics by La France were chosen to enhance . . . accentuate the fresh new spirit of contemporary

designs in living.







"Fabric by La France"—makes furniture look its finest!

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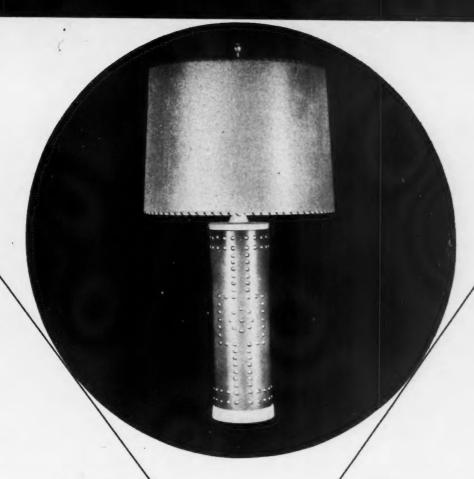
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120

...nailhead-studded
leather-on-wood lamp with
spun-glass shade designed by
Tommi Parzinger exclusively for
the Decorator Series of
Lightolier Lamps.

...creative use of unusual materials in an overscale table lamp that lends rich distinction to modern or 18th century interiors.

...one of a group of leather
lamps in glowing red or deep green
—from the trend-setting collection
of fixtures and lamps in all
important periods and styles at the
Lightolier Decorator Galleries
11 East 36th Street, New York City
1267 Merchandise Mart, Chicago



lighting accent in the lightolier manner





LIGHTOLIER

creators of fashion-right fixtures and lamps for every room in the home

Coffee Shop, Congress Hotel, Chicago, Illinois



Jac Lessman . . . designs a greaseproof Tuff-Tex* floor for the new coffee shop of a famous hotel

The new coffee shop of Chicago's famous Congress Hotel is modern in every respect—

from the recessed ceiling lighting which eliminates glare, down to the Tuff-Tex Plastic

Tile floor which shrugs off grease! Jac Lessman, well-known interior designer and decorator,

used plain brown, 9" x 9" Tuff-Tex tiles and white feature stripping to create a floor

that's not only attractive—but downright practical, too! It's a practical floor because grease

won't harm it. These tough, serviceable tiles won't rot or disintegrate through constant

exposure to fats, grease, vegetable oils or petroleum products. Normal floor maintenance

will keep a Tuff-Tex installation looking extra smart no matter how hard it must work.

Tuff-Tex is a product of the Tile-Tex Company, Inc., pioneer maker of asphalt tile.

It is now available in a variety of sizes, in black, green, gray, red and brown, either plain or

marbleized. For more information on Tuff-Tex and the name of the nearest approved Tile-Tex

contractor, write The Tile-Tex Company, Inc. (Subsidiary of The Flintkote Company), Chicago Heights,

Illinois. Sales Offices located in Chicago, New York, Los Angeles and New Orleans.

*REGISTERED TRADEMARK OF THE TILE-TEX COMPAN INC.



Tuff-Tex GREASEPROOF PLASTIC TILE





Newport Mahogany Library Table
of pedestal design.

Drop-front writing compartment, and tooled leather top.
Size, 52" x 28"

— Circa 1800 —

From Nahon's Reproductions of fine 18th Century

Tradition Furniture

The Nohon Company

423-35 EAST 56th STREET

NEW YORK, N. Y.



6720 Vat print, pre-shrunk novelty treebark texture

Presents

5 new

inviting patterns distinguished for their adaptability to draperies slipcovers bedspreads

stripe to correlate with pattern #6720

All Fabrics50" Wide

4610
 Stabilized shrunk vat printed faille

lat print, pre-shrunk

send for:

entire group
of 5 patterns . . .
I1/2 yards by
1/2 width - samples
with color lines
attached

\$10

6730
Vat print, pre-shrunk stripe on treebark texture

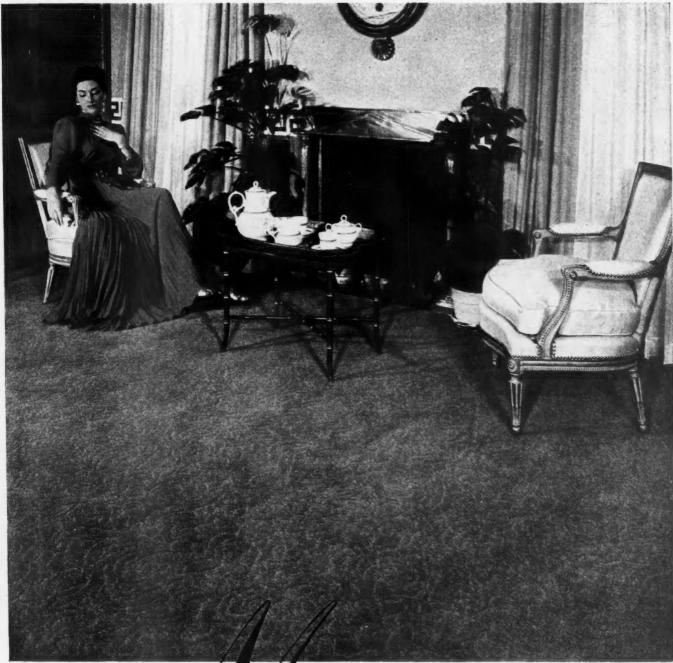
Season's Greetings To All

> 6735 Vat print texture

One of a group of Panels from the Stroheim & Romann collection...this is Number 68990.

STROHEIM & ROMANN
Upholstery and Decorative Gabrics
35 East 53rd Street
New York 22, N. Y.

CHICAGO



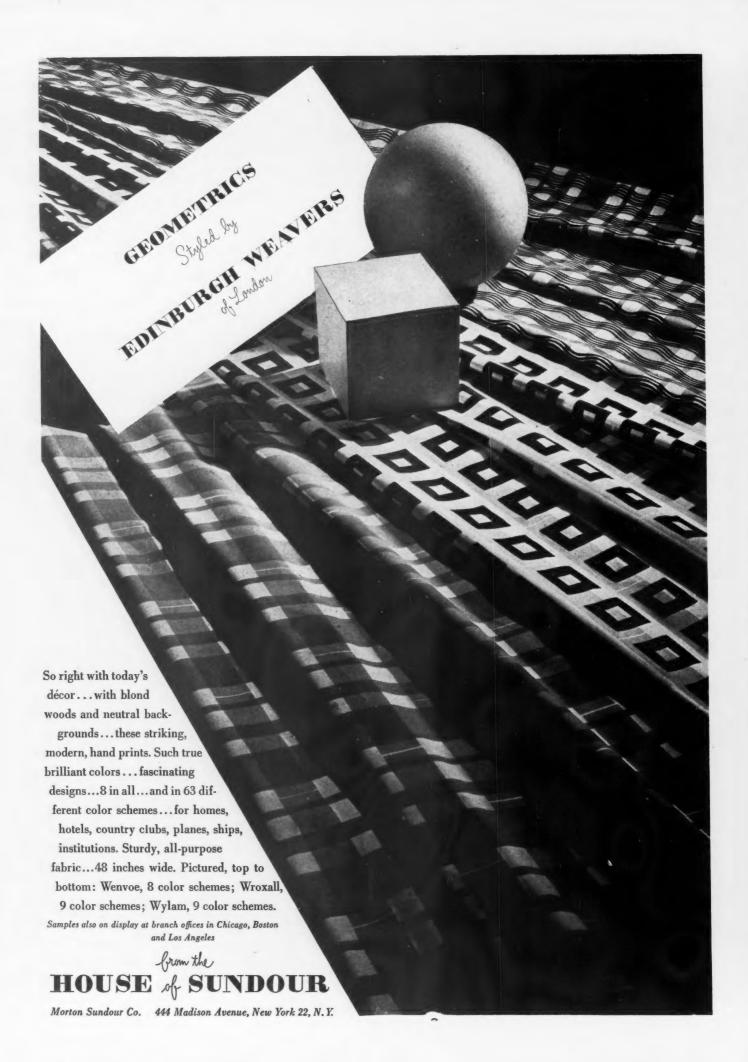
Conductor Conduc

...at the base of every good decorative effect

This charming interior, photographed at Lord & Taylor's, is keyed to Mohawk's BRADLEE, an embossed Wilton weave available in eight smart colors. You're sure of your ground when you choose a carpet from Mohawk, the only mill in the world making all types of loomed carpet weaves, from the most luxurious chenille to the toughest hardtwist.



MOHAWK CARPET MILLS, INC., AMSTERDAM, N.Y.



u z Ban



CATALOG OF URBAN MODERN ORIGINALS

A. ROSTI OF NEW YORK AVAILABLE ON REQUEST

LAMP CREATION

THE URBAN FURNITURE CO., INC.

NEW YORK 18, N.Y. • LOS ANGELES 14, CALIF.



• Round and round we go, proudly cutting figure eights this January like the skaters in Rockefeller Center, because the figure 8 has a lot to do with the January issue of INTERIORS. It is the beginning of our Eighth year of publication, and for the Eighth successive time we are devoting the most important section of our January issue to a compilation of the projects and prospects of America's most important architects and designers. And now—if you will Pardon Our Pointing:

• Nobody, but nobody but INTERIORS allows these important men and women this opportunity to exhibit not the work that they have just done—that we do throughout the year—or the work that they are being forced to do, but the projects that they would like to do.

• Here they have been given completely free rein to present anything from a television theatre to a production line hen house, and for this we have a very definite reason. . .

• It is essential for the best designers to think a year ahead of the market. The things that they would like to build or to design this January are very likely to be the things that they can build, or will design, a year from now.

• Here is a forecast of design trends that no manufacturer, no distributor, can afford to neglect when he sits down to map out his long-term plans.



PARKER REPRODUCTIONS

the newest quality line at Stiehl's

True to traditions of the period in which America's most luxurious furniture was born, Parker Reproductions mark the return of that early elegance for present-day homes. Think of them as you would the best handmade furniture...for finesse in detail and finish bring them close to the work of the men who made furniture history a century ago.

See Parker living, dining and bed rooms in the Decorator's Division at Stiehl's—New York show rooms for

BAKER . PALMER & EMBURY . PARKER REPRODUCTIONS . STATTON . ROBERT LEWIS

28 W. 20TH . A. H. STIEHL FURNITURE COMPANY . NEW YORK

Headboard-Bed #3009 in Crewel

316 EAST 53RD STREET, NEW YORK 22, NEW YORK



Knapp & Tubbs Merchandise Mart, Chicago, Ill.

Harry H. Baron Seattle, Wash.

THE

New

Trosfeld House Mixes 18th Century with a Dash of Imagination



nce again, Grosfeld House proves that period decor is what you make it. And Grosfeld makes it exciting...alive...vibrant with ingenious originality. Witness the exquisite bird-cage flower stand...a unique piece, resplendent with polished brass rods and artfully hand-turned posts and finials. No less unusual is the five-legged twin chair with its hand-carved lyre panels in mahogany and brass to lend extraordinary grace. And for sheer magnificence...the hand-crafted mahogany cocktail table with turned gallery and corner urns, each fitted with brass cups to take flowers or plants. Such are the unusual treatments Grosfeld House creates in collaboration with America's foremost decorators. You'll find many equally inspiring pieces in our new exhibit rooms. Plan to visit us soon—or write for our new catalog, available to accredited decorators and dealers.

THE DECORATOR'S SOURCE FOR FINE FURNITURE
AND EXCLUSIVE ENGLISH CARPETING





A drawing by Hugh Ferriss

The World's Biggest Home Furnishings Center!

When you come to Chicago in January, you will find well over two thousand lines of home furnishings concentrated for your convenience under this one roof. That's the largest grouping of its kind in the world (as we have said before), and it's getting bigger every week as more key lines join the family!

Here are miles of merchandise, miles of new department and window display and advertising ideas, promotion help that you may welcome in the months ahead.

Here you will find style leaders, trendsetters—not only in furniture—but also in floor coverings, curtains, draperies, linens, domestics, lamps, shades, china, glass, gifts, pottery, housewares, appliances, toys, games, wheel goods.

If, like most buyers, you "double in

brass" and buy two or more lines, here, naturally, is where you can most conveniently do an efficient job of coordinated buying.

THE INTERNATIONAL HOME FURNISHINGS MARKET

January 5th to 17th inclusive

THE MERCHANDISE MART

Centered for Efficient Year-Round Buying and Distribution CHICAGO





It seems the bus boy persuaded the chef to let him sculp a lion out of butter for a centerpiece. When the prince saw the masterpiece he said "Junior, you are too good to waste your skill on ephemeral butter, and you shall carve lions in stone to flank my drawbridge and I shall pay you well."

Most modern decorative materials are more substantial than butter, but your skill is largely wasted on some of them. Why?

Often the colorful surfaces you create receive hard usage. They receive poor upkeep, infrequent renewal, and scant cleaning. Sometimes they fade. A few years after you finish a building it has lost the colors you gave it, and it doesn't give a prospective client the right impression of your artistry.

Such things can't happen to a Formica surface. Formica is as hard and smooth as a china dish. It cleans as easily. It will not chip, crack, check, or blister. Food and alcohol and cigarettes won't damage it. It sheds dirt. The lovely colors never fade. Simple cleaning brings out their pristine richness after decades of use.



THE FORMICA INSULATION COMPANY

REG. U.S. PAT. OFF.

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CINCINNATI 32, OHIO





NEW YORK GIFT SHOW



■ Hotel New Yorker

and

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BOSTON GIFT SHOW

FEBRUARY 2-13



MARCH 1-5
HOTEL
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PHICADECPHIA GIFT SHOW

MARCH 15 - 19 HOTEL BENJAMIN JRANKLIN

UNITED STATES RUBBER COMPANY

SERVING THROUGH SCIENCE





KOYLON—the world's most comfortable material—makes life uncomfortable for vermin. For the very characteristics of Koylon Foam make it *verminproof!* Vermin just won't go near Koylon Foam—even if they could build a home in it.

Koylon Foam starts clean - stays

clean! That's one of the many reasons why this amazing cushioning and mattress material is ideal wherever people sit or sleep. In every way it's best for the people you serve and best in the way it serves you. For the matchless comfort of Koylon can be provided easily, economically and permanently.

WHEREVER COMFORT COUNTS, PUT



How easy to upholster with Koylon! Cuts to shape with a knife or a pair of shears!



No stuffings! And Koylon stays trim and smooth . . . never sags or mats!



Mattresses, chairs, sofas— Koylon provides all with comfort that sells itself!





U. S. Koylon Foam Division, Mishawaka, Indiana

FAITHFUL REPRODUCTIONS FOR THE DISCRIMINATING BUYER



FOR THE CONNOISSEUR

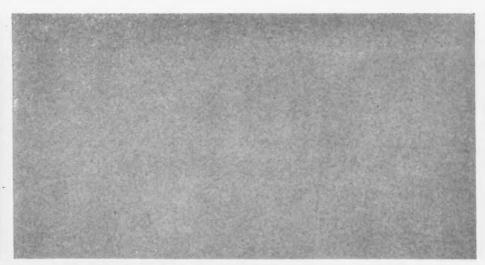
A distinctive 18th Century Desk in selected Mahogany in London Glaze hand finish — hand tooled leather top. — Companion desk chair.

THE ALBANO COMPANY, INC.

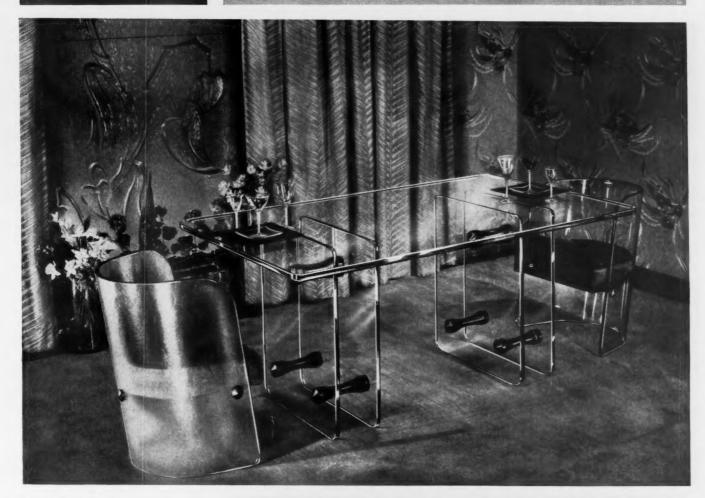
Showrooms 309 East 46th Street New York City

MANUFACTURERS OF HIGHEST GRADE FURNITURE FOR OVER 50 YEARS

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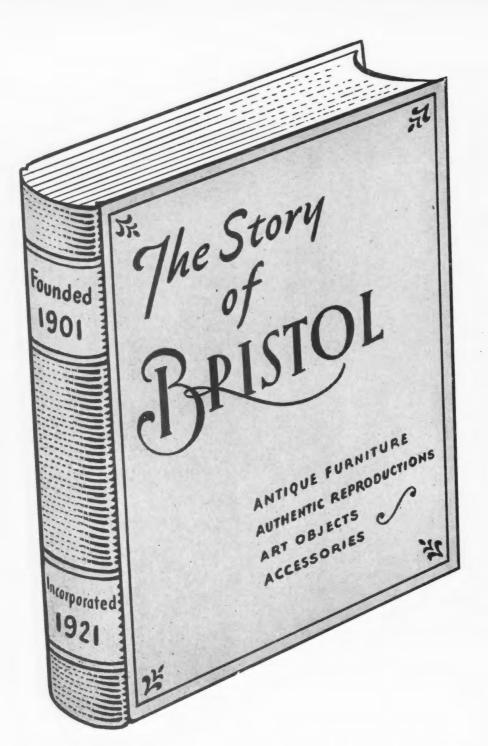
H. H. Turchin Co. **Permanent Showrooms:**

41 East 42nd Street New York, N. Y.

Exhibitors Building Grand Rapids, Michigan

TURCHIN TABLE No. 120:
Dining table of clean functional lines. Top 42" x 72", 1" thick, height 30"; supports 3/4" thick with black lacquered hardwood spindles. In all clear Plate, all Seafoam* textured glass, or any two combinations of clear Plate, Seafoam* and black Carrara.

TURCHIN CHAIR No. 300:
Functional chair of bent polished plate or Seafoam* textured glass . . . comes with hardware only, cushions to be custom-made.



DECEMBER sees the end of another chapter in the story of BRISTOL, and the coming Holiday Season gives us the opportunity to extend our cordial greetings to the Interior Decorators, Antique Dealers and Furniture buyers who have visited the BRISTOL Galleries during this past busy year.

With our good wishes go also the assurance of continued efforts to maintain the BRISTOL reputation as the leading source for the decorator, and where courtesy is an essential part of the service.





The BRISTOL COMPANY

ARTHUR L. LANS, President

319 East 62nd Street, East of 2nd Avenue, New York 21, N. Y.

TRULY A TREASURE HOUSE FOR THE TRADE

SEEGER Textile Co. inc. 425 FOURTH AVENUE - NEW YORK 16, N.Y. Decorative Fabrics



Correlated Colors in Crewel and Damask

The clear, flower-fresh colors of our hand-embroidered crewel tapestry selsdon meet their match in the correlated solid shades of our burford worsted damask. These reiterated colors allow the decorator infinite, harmonious variations on tonal themes.

Burford Worsted Damask,
45 inches wide. Coral, taupe,
blue, gold, red, green.
Selsdon Hand-embroidered
Crewel on a natural
worsted tapestry.

ARTHUR.H.LEE & SONS

Makers and Importers of Fine Decorative Fabrics

501 MADISON AVENUE . NEW YORK 22

BOSTON . PHILADELPHIA . CHICAGO . LOS ANGELES

Fine Furniture....



Heart-shaped SHERATON CHAIR covered in tortoise-shell leather.

a Tradition-with...

Maslow Freen CABINET CRAFTSMEN

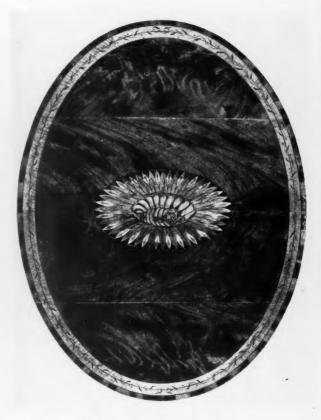
20 WEST 20TH STREET, NEW YORK 11, N. Y.

EDWARD GARRATT

INCORPORATED

QUALITY ANTIQUES AT WHOLESALE





English Sheraton Pembroke table in mahogany, with inlaid top. Circa 1780. Original handles. Length 2' 5"; width (closed) 1'7"; width (open) 3'1\\2''; height 2'3\\2''.

ENGLISH AND FRENCH

XVIII AND EARLY XIX CENTURY FURNITURE

HANDMADE REPRODUCTIONS

PORCELAINS SILVER LAMPS SHADES

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HORIZONTAL TEXTURED LOOP No. 1733, 54" wide for upholstery and draperies, \$3.85 a yard, less 10% for pieces. Natural, Kelly Green, Chinese Red, Almond Green, and Chartreuse. SOLID LOOP No. 1732, 54" wide, \$5.05 a yard, less 10% for pieces. Natural, Silver, Cocoa, and Dark Green. Write for free clippings, or samples may be purchased. HARRY F. SLATER, INC., 950 SANTEE ST., LOS ANGELES 15, CALIF.

We announce the first annual awards for the best advertisements in Interiors. A magazine which is addressed to a professional group of designers should aim at the highest possible level of design in its own appearance. This is exactly what Interiors has always tried to do in its editorial pages. But Interiors' advertising pages are just as much a part of the magazine. We note with pride that during the seven years of our operation, Interiors' advertisers have taken their cue from this policy, for the advertising pages of Interiors have improved steadily along with the editorial pages.

Now—in recognition of such efforts—and in order to encourage our advertisers to continue with them—

INTERIORS will present a series of annual awards for the best advertisements published in the magazine each year. These are the conditions:

- 1) All advertisements appearing in the twelve issues of each calendar year will be eligible except those prepared or supervised by the staff of Whitney Publications, Inc.
- 2) There will be 3 awards in each of the following categories: (a) color pages (b) black and white pages (c) advertisements less than full page.
- 3) Advertisements will be judged for their merit in layout, typography, illustration, and copy.
- 4) No advertisers in INTERIORS, nor their advertising agents, and no members of the staff of Whitney Publications, Inc., will participate in the selection of the winning awards.
- 5) The judges—to be announced in due course—will be impartial representatives of the fields of the arts, interior design. architecture, and printing. A sub-committee from the panel will choose advertisements from each issue of INTERIORS for submission to the whole panel of judges.
- 6) The 9 annual awards will consist of framed certificates, each mounted with a reproduction of the winning advertisement, naming the artist or photographer and art director responsible for it. Certificates will be presented in duplicate to the advertisers and their advertising agents.
- 7) Presentations of the first annual awards will be made in December 1948. and winners will be announced in the February 1949 issue of Interiors.









Scenic Bar, Toledo, designed and installed by James A. Caughlin, Inc.

Enchanting beauty for interiors

with SUPER-TOUGH

TOLEX

UPHOLSTERY AND WALL COVERING

Glorify the interior with this rich and colorful material—TOLEX upholstery and wall covering!

It's smart and durable for all types of upholstered pieces. Also, luxurious for wall covering! Available in either TOLEX plastic leathercloth or TOLEX STURDIFILM* unsupported plastic.

Results with both materials are highly satisfactory—because they tailor well...clean easily... are stain-resistant... can be made fire-resistant. (Tolex F.R. meets New York City's and Boston's fire-resistant requirements.) Striking range of colors and effects. Write for more details. Textileather Corporation, Toledo, Ohio.

A distinctive door—with a tufted covering of Tolex plastic leathercloth. This shows the attractive results obtained with Tolex for wall covering and decoration.

Experience is by industry achieved, and perfected by the swift course of time.
—Shakespeare

35 YEARS OF PUBLIC ACCEPTANCE TEXTILEATHER*

NOT LEATHER

House Beautiful leads all magazines in home furnishings advertising

House Benniful









and Roston

MARBALIA

PAPERS of natural and fantastic

beauty for many decorative purposes,

offering possibilities for color that fill every need. A welcome opportunity and a chal-WHILE IS SI SERVER

TOUR WAR WAR THE TENE lenge to the imaginative designer of in-

VIII WILLIAM

teriors. Now available at better sources throughout the United States.





Ninety-eight cents

The Christmas gifts that many of our subscribers expect to sell to their clients have long been purchased and were largely described in our September issue. But if we know human nature at all, most of the Christmas presents that our subscribers are going to give to their relatives and friends are still unbought at this writing. And that reminds us of an insult to the intelligence of the American public of which the field of professional designers, architects, and wholesale manufacturers are largely and happily innocent, even those who operate a sort of genteel gift shoppe as a rent payer. When you run around to the average retail store to buy a plastic ash tray, the kind that Cousin Willy's temperamental wife can throw, but cannot break, the price will probably be \$3.98 or possible \$4.97. It won't be an honest four or five dollars.

The suggestion is that the American public is a dope, that it cannot read and cannot think, and cannot count above ten. Only the businessman is smart. Here is the same kind of intellectual snobbishness that gave old P. T. Barnum hearty chuckles when he put up a sign at the end of his sideshow, "This Way to the Egress!" It is the same kind of intellectual snobbishness that makes the writers of Hearst editorials and the cartoonists of so called "comic" strips print all key words in large boldface, in the belief that their enormous public is almost illiterate.

Only a few weeks ago this department attended a dinner to inaugurate a city planning exhibition in Philadelphia. One of the principal speakers was the president of a department store which is supposed never to speak to Macy's. He spoke earnestly, and we are sure from the heart, on the idea of such an exhibition. It was to prove that the Public was the final judge, the Public must know what is being planned and what is being done. The Public cannot be fooled. On the way out we passed a rather shoddy evening dress on a wax dummy marked \$14.98. If it had been a Columbus Day special, at \$14.92, there might have been some reason for it, but it wasn't and there wasn't.

Here again, let us throw some roses at INTERIORS' public, because by and large they do not indulge in this practice. If broadloom carpeting must be priced at seven dollars a square foot, seven dollars is the price. If a drapery fabric must sell at six and a half dollars a yard it isn't tagged \$6.47, and if an eighteenth century breakfront is supposed to be worth twelve hundred dollars it is not marked \$1193. Even on the old Bowery the shabbiest ladies of the evening did not insult their clients' intelligence by asking for \$1.98.—F. de N. S.



The restored rustic bridge over the kill (brook), follows a woodland path that Washington Irving presumably laid out himself. The pump house is not Irving, but Rockefeller.

Rudi Hindemith, N. Y.

Irving's Sunnyside, "An elegant little snuggery"

John Davison Rockefeller is at it again. The greatest builder since Rameses II, not content with putting a new roof on Rheims Cathedral, repairing the fountains of Versailles, building Rockefeller Center and a Romanesque-Gothic monastery at Fort Tryon Park, tearing down his father's house to make room for the Museum of Modern Art, and reconstructing Williamsburg, Va. in the shape that archeologists tell him it ought to have looked, is now busy restoring and repairing dozens of ancient buildings round and about his country estate at Tarrytown to make a development already known to architects and antique dealers as "Northern Williamsburg," although "Suburban Williamsburg" would perhaps be more appropriate.

It is the Washington Irving country, and units already completed include Philipse Castle, a Seventeenth Century fortified Dutch farmhouse and mill that, before restoration, served as the home of Elsie Janis; the Headless Horseman's Bridge at Sleepy Hollow, the Dutch Colonial church at the same place, and here we present the many gabled apex of the whole thing, Washington Irving's own home at Tarrytown, "Sunnyside."

It should be stated right away that the restored and refurbished Sunnyside is probably the most accurate and most authentic of all the Rockefeller restorations for the simple reason that the house remained in possession of the Irving family until very recently. When acquired by the Rockefeller interests it was in comparatively good repair. Washington Irving had voluminous correspondence about the house, all of which has been preserved, and of the great number of distinguished guests that stayed there, a great number drew pictures of the place. Today, Sunnyside contains a great deal of Irving's own furniture, a great many of his own pictures and bibelots, and over three thousand of his books.

The house is particularly important to the readers of Interiors because of the authenticity of its interiors, and because it repre-

sents a period woefully neglected by present day traditionalists in their endless repetition of Eighteenth Century forms, i.e., the beginnings of the Romantic Movement, 1830-1850.

Washington Irving was born in the very week that the American Revolution ended, on April 3, 1783, and he lived until 1859, when the mutterings that were to lead to Fort Sumter and the Civil War were distinctly audible to anybody with half an ear. Like the Chamberlain family of England, Irving was descended from a family of wealthy hardware manufacturers, but so glum was his Presbyterian parent, that young Washington Irving-very handsome as a youth not as pudgy as in his more familiar portraits-became one of the first Broadway playboys (Broadway below William Street). He couldn't be bothered to go to college, but the great personal charm which never deserted him enabled him to talk his way through a bar examination for which he never studied. He never practiced law either.

His instinct was to be either a painter or an architect, and that is an important thing to remember about the restoration of Sunnyside. The actual architect of the present building, the third on the site, was one George Harvey, a good friend and neighbor, who was in point of fact a landscape painter, but Washington Irving was a most persistant client. He wrote pages and pages of instructions.

About the turn of the century two things happened to change Irving's life: His 18 year old fiancee, Matilda Hoffman, died; she was the only woman he ever loved. His father's hardware business went bankrupt. Irving had to turn to writing for a living, and at this he made an almost immediate success. Knickerbocker's History of New York, though it delighted New Yorkers, did not at first make a great impression in Europe, but the Sketch Book came out in 1819. Sir Walter Scott went to town for it, and Washington Irving was made. For the history of American literature you can put Washington Irving down as our first recog-

nized writer of fiction. Irving did not produce finished novels in the manner of his very good friends Dickens and Thackeray. Critics classify Irving as the inventor of the "story-essay," but whatever it was it was immediately enormously popular both in England and the United States. Irving was also a diplomat, and an effective one. He served as First Secretary to the American Legation in London, and for four years was Minister to Spain. It is a tribute to Irving's charm that he was recommended for this important post by none other than the great New Hampshire sourpuss, Daniel Webster. Now let's return to the house.

Three houses have stood on the foundations of the newly restored Sunnyside. The first was a fieldstone Dutch cottage built by one of Peter Stuyvesant's privy councilors named Wolfert Acker. With Dutch sentimentality he carved over the doorway an inscription rather startling to his English speaking neighbors: Lust in Rust (Pleasure in Peace). The house was known throughout the countryside as Wolfert's Roost. During the Revolution it belonged to one Jacobus Van Tassel who was such an ardent patriot that the house was gutted and burned by British troops and Van Tassel was imprisoned in New York.

Van Tassel, on his release, went back to the property, and using what was left of the original stone walls, built not another Colonial Dutch house but a very attractive 18th Century salt box cottage of the type so highly admired and imitated today. This was the house that Washington Irving bought.

Irving lived too close to the 18th Century to treat it with the awe and respect of present day interior decorators. He tore his authentic salt box cottage to pieces and rebuilt it, with the assistance of George Harvey, in what he fondly pretended was a reconstruction of the original Wolfert's Roost.

Quaintness was what he was after. The word was in just as good favor among the early ardent Romanticists as the word "functional" is among today's ardent Modernists. and he had no compunction whatever in getting his friend Harvey to mix up Gothic porticos, renaissance arches, classical details. a reproduction of a Paris garret. Dutch "crow step" gable ends and a pro-



The "Gothick" west porch was Irving's favorite sitspot on warm summer days. It once commanded a magnificent view of the Hudson. It now commands a magnificent view of the New York Central tracks.



Very much as it must have appeared in Irving's time is this view of a woodsy hollow on the Sunnyside property. Washington Irving would inevitably have called it a dell.



The main parlor at Sunnyside was used much more than similar parlors in the better New England homes, for Irving, though he hated large parties, was an inveterate host and entertained ably the political and literary great of two continents. The portrait just over the sofa shows Irving at the age of 26, when he had just published the "Knickerbocker History."



Sunnyside, by Irving's own description, was "a little, old-fashioned stone mansion, all made up of gable ends, and as full of angles and corners as an old cocked hat." The Chinese pagoda tower at right was his own idea, criticized severely by architectural purists in his own lifetime

fusion of weather vanes. These latter probably did exist in the original Wolfert's Roost. At least they were so reported to him from the dim childish memories of the oldest inhabitants.

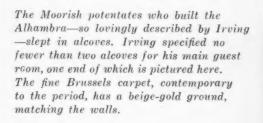
Washington Irving, in one of his many articles about his home described it proudly as "an elegant little snuggery." For all that the interiors are strangly conservative, even classical for one of the founders of the Romantic movement in America. The furniture is not the ornate curvaceous stuff we commonly associate with Victorianism, but rather a heavy version of late Sheraton. One further point, for a diplomat, an internationally famous author, and one of the most widely travelled of all early Americans, Washington Irving was singularly free from our national vice of souvenir collecting. From Spain he brought back the rich memories that enabled him to write "The Alhambra," but not a single shawl or comb. The only noticeable souvenir of his long travels in Italy is the handsome gray marble mantel in his own bedroom. It came from Rome. Research on furniture and furnishings for the restoration was done by Alice M. Runyon, assistant director of the Sunnyside Restoration and of the Philipse Castle Restoration. McMillen Inc. carried out the decoration under her direction. Over-all Exector of this most authentic of American restorations was Dr. Hugh Grant Rowell. Washington Irving's study, with his own books in his own bookcases. These latter are plain pine painted to look like grained oak. The high-backed chairs he ruefully called his invalid chairs. They were comfortable in his attacks of asthma.

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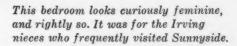






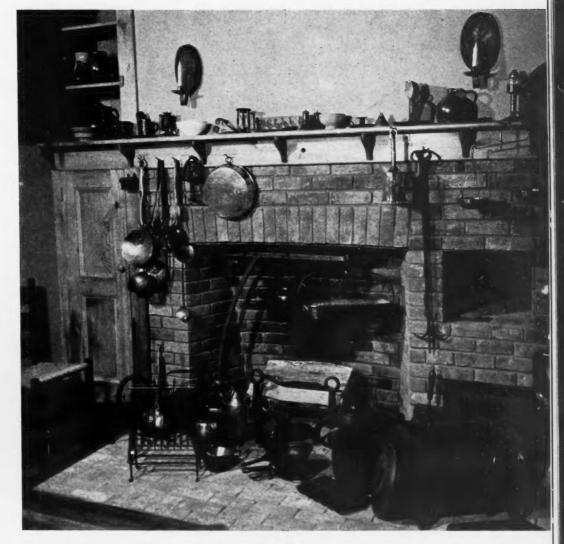


Iron gates to Sunnyside were a necessity.
In Irving's lifetime the property was as much of a showplace as it has now become again.









The kitchen of the Governor's palace at Williamsburg has been a great success with lady tourists, so Irving's kitchen at Sunnyside was restored. just as carefully. Fireplace cookery was going out, in 1840. There was a small enclosed stove at Sunnyside, also a sink with running water.

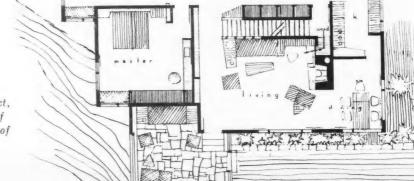


Elmer Astleford

Woodland retreat, a modern version

Long ago the tropic isle and the forest lodge became symbols of a favorite dream of human felicity—the escape from civilization. Perhaps that is one reason why the house shown on these pages appeals to us so strongly. It isn't just a house; it is a house that stands in deep timber beside a quiet lake, and it was expressly designed for getting away from it all. Most of the time the owners live in Detroit, but when they can no longer bear the rumbles and screetches of the city. they retreat here 250 miles north, to hunt and fish with a few friends.

Their architect is another resident of the Detroit area. Alexander Girard of Grosse Pointe. Interiors' readers have seen on our pages some of the factory interiors he has designed, as well as his own apartment, and diverse products ranging from radios to fabrics. Girard works for good design not only in his own work, but by encouraging



The house stands with its back to the timber, facing the lake. Despite a compact, economical plan, all rooms have a view of the lake. All storage facilities, and much of the furniture, is built in.

Unmistakably a country house, modern efficiency and large windows notwithstanding. Vertical pine siding and stone for chimney were local materials.

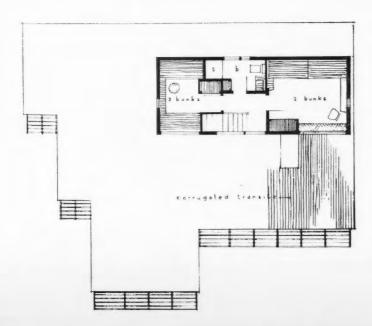


it in others through the medium of his gallery, where he exhibits paintings, manufactured articles, and handicrafts.

In this case, though the clients were enthusiastic about the project from the start, their sportsmen friends were more skeptical about the advantages of rational architecture, and promptly labeled the foundations and burgeoning walls "the ice house." But since these same friends are now enjoying the finished product, admit that "modern is fine for the north woods," and that one can really relax in an Eames chair, Girard believes that he has won a victory. His next beachhead will be Grosse Pointe, where he is building a home for himself.

In a certain sense his house is traditional. For it is a tradition that forest lodges are long on comfort, short on pretentions, that servantless upkeep is easy, that materials





are natural and structure undisguised. Other traditions that Girard honored are those of the large stone fireplace, and the open ceiling rafters in the living room; the traditional stuffed deerhead was installed by the clients. The house is cheerful, hospitable, and downright cozy.

For all its warmth, the house bristles with efficiency. All storage facilities—cupboards, shelves, drawers, and closets—are built into the house itself, fitting smoothly into flush plywood-finished walls. Cupboards behind closet doors in the hall enable each guest to store his hunting and fishing gear separately. Living room sofa is built-in, with its radio and end tables; so are the beds, most of which are actually bunks. Under them are neat built-in drawers. Dressing units of sink, drawers, waste-basket, and mirrors are also set into the bedrooms. Promontories or counters, sometimes emerging from walls, and sometimes growing out of a convenient bookcase shelf, frequently develop into bedside tables. In efficiency, this design for recreation matches Girard's designs for working—the Detrola Corporation offices (October 1944, March 1945, June 1946)—also notable for built-in storage, plywood walls, counters, and promontories.



Livin

Big g

floors

The owners provided the stuffed deer that presides over the mantel-less stone fireplace. Space between the open rafters has been painted orange. Eames chair is the only non-Girard designed furniture.

Hansen & Waldron standing lamp; Versen wall lamp.

Living and dining areas, lake side. Big glass panel is fixed. Other windows slide in aluminum frames. Natural curtains, natural maple floors.





Sitting in the built-in sofa, one can tune the Girard-designed, built-in radio, and listen to the loudspeaker built in above the built-in gun rack. Weldtex interior wall. Sofa upholstered dark brown, chair in orange. Handwoven Swiss carpet natural-brown.



In the birch plywood hall cupboards, guests keep hunting and fishing gear without fear of befouling lines or mislaying ammunition. Bruin is a hunting trophy.



Dressing-storage unit in the master bedroom has everything, literally. Weldtex and birch plywood are the wall finishes.

The efficient kitchen has black linoleum on counters and on floor, plenty of natural and artificial light. Upper cupboards covered with sliding Flutex.



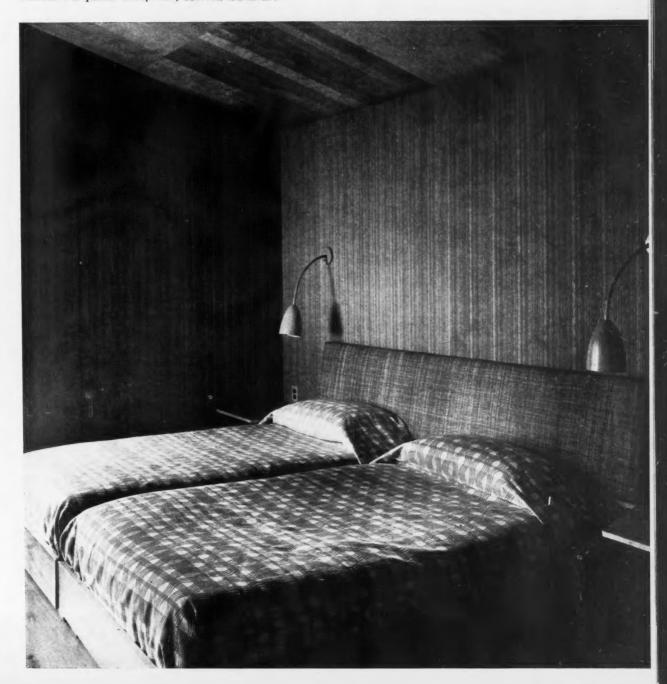


Sportsman occupying one of the bunks on the second floor appears to be relatively young, judging from the balloon near his pillow.



The other guest bunk has the same built-in drawers under the bed, woven basket, and shelf-bed-table. Lighting is as efficient as it is simple. Clements of Freeport Guatemalan hand woven fabrics.

The single upholstered headboard for twin beds, usually a sumptuous satin affair, is appropriately rural in the master bedroom, being covered with natural woven Philippine rattan. Turquoise bedspread, Morton Sundour.





Unsentimental travel sketches by Costantino Nivola, INTERIORS' former art director

Italy, revisited

A friend of ours, a well-known advertising artist whose every pen-stroke strikes gold, returned this fall from his Grand Tour of Europe. When we rather distractedly inquired whether he had brought along any sketches, he seemed curiously injured in his artistic feelings. The violent distaste with which he protested our insinuation set us to thinking of the reason for the disrepute into which sketching has fallen.

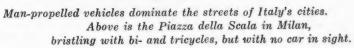
The travel sketch inevitably brings up the whole question of traveling. Not so long ago, travel was considered fundamental to any kind of education and the only antidote to provincialism and national prejudice. (The mileage of the traveling salesman apparently never left any mark on his spiritual outlook though.) Unfortunately, mechanization has made intelligent travel a thing of the past. And as for the visual record, a click of the camera takes care of it perfectly well.

We are far from entertaining the idea that only French cathedrals and decrepit fishing villages will stimulate the urge to pull out one's pad and pencil. There is something loathsome about the crafty sketch in the Beaux Arts manner; it invariably looks like an advertisement for artists' supplies. The true sketch is stenographic rather than calligraphic. It requires mental effort to do it as well as to read it. Which may be one reason why sketching has become despised—the less a drawing leaves to our imagination, the more readily we accept it. Today even respectable architects seek the services of professional renderers in order to make their designs palatable to the least imaginative of their clients.

All this serves to say in a round-about way that we were gratified to come across several voluminous sketch books of Costantino Nivola's recent visit to his native Italy. The drawings on these pages are probably the least characteristic of the lot since they were chosen to meet the expectations of a reader who is not necessarily too familiar with the subject. Here are the famous churches and fountains and the grave and beautiful trees. Whatever change the war has brought about is mostly apparent in the large cities where people are busy as never before. The Italians' industrious tenacity again has turned out to be their most precious asset. The little drawing above expresses this vitality in almost diagrammatic form: in the Roman Campagna, Nivola sketched these remainders of an ancient tomb, an enormous block of antique masonry liberally spiked with architectural marble fragments. On top of it, among almond and fig trees, perched a small farm.





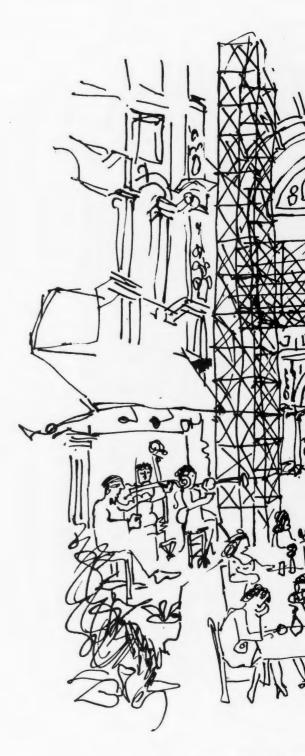




Business goes on as usual in the ground floor premises while repair of the hollowed-out building proceeds behind a straw curtain.

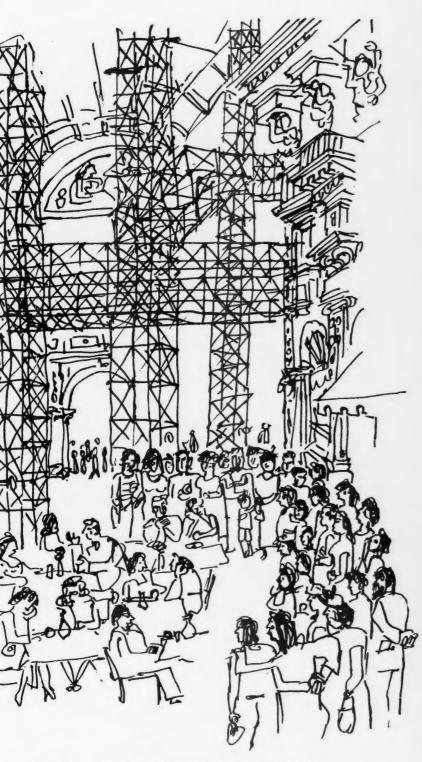






s usual in the ground floor repair of the hollowed-out behind a straw curtain.

Right across the Sca then Europe's most magnificer the shattered glass dom the gallery is still The famous restaurants



cross the Scala Square is the modern Galleria, built in 1865, ost magnificent shopping gallery. Today, metal scaffolding keeps red glass dome from falling down on the Milanese, for whom allery is still a favorite rendezvous.

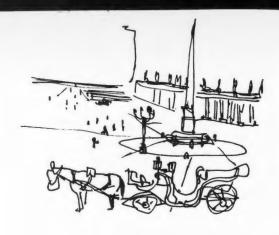
restaurants are open again; for every eater there are ten onlookers.











Above St. Peter's Square; at left Piazza Navona, Rome



The Italian piazza is the marvel of a civilization;
historians and town planners alternately have extolled its virtues.

To the American whose temperament is best suited to a clock-work existence,
life in an Italian square cannot seem anything but a picturesque anachronism.





The pines of Rome, of course





You can't account for the rich effect of this shop by giant murals, costly marbles, or batteries of complicated lighting. Clutter, and standard fixtures, were avoided like the plague. Trade mark on screen is one of many imaginative touches.

Remodeled shop by Lustig and Reisbord



Julius Shulman

Where elegance is conspicuous, economy doesn't show

The palmy look of the California shop pictured on these pages has nothing to do with the palm tree that happens to be growing nearby. It is a compound of unobstructed space, plenty of comfortable seats, unusual display devices, nonstandard fixtures, and intrinsically beautiful wood and carpeting. But before the reader shrugs his shoulders and mutters, "So what! Who couldn't do a plushy job with that much money?", let us hasten to explain that designer Alvin Lustig and his partner, architect Sam Reisbord, were not handed a bulging bankroll to work with. They not only had to stay within a modest budget, but were restricted on construction.

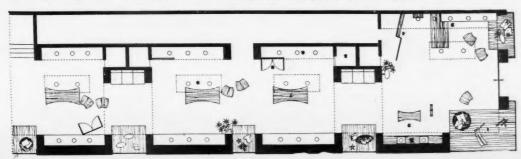
The task was to remodel a boys' shop into a men's wear store. The long, narrow area was roughly 25 by 85 feet, with the saving grace of a corner location. Structural lim-

itations forbade the increase of window space on the long outer wall and alteration of the inner corridor used for dressing cubicles and storage.

The locale is Beverly Hills, next door to Hollywood. This is the fabled land of astronomical cinema salaries, the land of minked women and casual, hatless men. It is also a land of aggressively modern shops. In other words, a place where a new store needs an unusually original decor.

The feat accomplished in this case rested on a very simple procedure. The hanging cabinets were removed from their niches, which were then left empty. Usual haberdashery display and storage fixtures were scrupulously avoided. Instead, specially designed furniture was built. Being unusually efficient as well as handsome, it takes up little room.

Although they could not alter existing walls nor a formidable system of niches which fitted around the old fixtures, the designers managed a spacious plan.

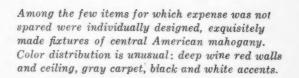


Instead of trying to fill or to disguise the long niches into which the old store fixtures had once fitted, the designers emphasized them with built-in lighting. Window shelf extends back into store as a display unit.





"Standing room only" is a bad slogan for a busy store. Into niches inherited from the old shop, the designers placed built-in settees. They also placed several Eames chairs comfortably about the interior.





Industrial Design

Product Design

Styling

Packaging

Good Design for 1948 Materials and Processes

Model Making

Council of Industrial Design, London



Acidulous columnist Robert Ruark's acidulous barb in a recent syndicated column, "I get the feeling that Salvador Dali must be designing kitchen utensils" hit wide of the mark. Un-Dali-esque designers create utensils like these, made by Hartley of Greenfield (England).

The first of a series of annual summaries

Without trying to stage an impressive preview, without trying to forecast, in the manner of the coming New Year's magazine and newspaper supplements, the trend and scope of what may develop during the year, there is presented here a selection from what the designers themselves have shown us in response to our question, "What do you have that will reach the public—or that is already in production but will continue to reach the public in 1948?"

We hoped for a reasonably large response—and we got it. Some of the material is very good, some just good, and some not so good; some is new, some not so new; but all in all it is an awesome reminder of

the productiveness of America and the competence of its designers. We note with a great deal of pleasure that the period of Post-War-Promise, as represented by the super-deluxe, super-streamlined designer's airbrush conception of the gadget-of-the-future-not-yet-in-production, seems to be dead. And may it never, never happen again. Two years ago it would have made up about 90 per cent of our available material, last year at least 20 per cent. Now there is practically none of it.

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We note with further pleasure that the great hush-hush period of "we have big things projected but our client won't let us reveal them just yet" seems to be drawing to

Charles Kanarian, N. Y.



a close. Of course, there actually are such cases now, but we think they are bona fide instead of a cover-up for shortages of material and lack of ideas. There is a healthy "here it is now," where only a "not yet" grew yesterday.

In presenting the designs on these 26 pages we do not presume to pass judgment or make comparative evaluations of relative merit, either in the cross-section here shown or in the broader volume of work which the profession made available. The selectior is simply representative—of good work achieved despite many and varied production odds.

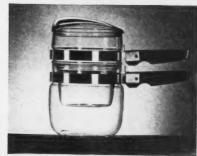


Thomas Lamb, New York City, studying the causes of human fatigue found that much of it can be alleviated by easing the tension in the hands when holding on to something. His Wedge-Lock handle, designed with that in mind, can be used on practically anything that calls for a handle.

Dave Chapman, Chicago. Demonstrating that a good grip on things is an important design consideration, this glassware line, created as a wartime substitute for Club Aluminum Products Company but kept on as a permanent line because of its success, uses three different handle designs. Molded by Plano Molding Company of Durez phenolics they are tough, heat resistant, and have a permanent black glossy finish.











Thomas Lamb. Wedge-Lock handles are used on the aluminum pans at top, on the coffee maker above, and are shown as luggage and radio handles at the left. Spout of Lamb-designed coffee maker can be soung around to facilitate pouring from any angle.





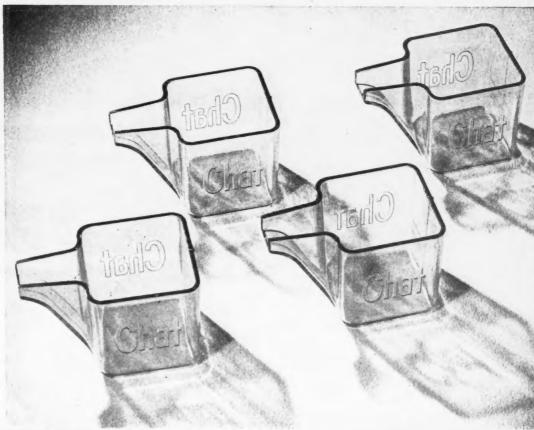
Earl S. Tupper, Farnumsville, Mass. In molding coffee sets from Poly-T, a product which the Tupper Corporation developed and processes from polyethylene heavily used during the war for various insulations, the designer faced a very special handle problem. The advantageously smooth and pliable base material required something other than the conventional when it came to handles for cups and pitchers.

Tupper-designed handle illustrated above, which is part of the single mold, not only solved the problem but gives added volume and has excellent stacking properties. In altering the original composition of polyethylene Tupper developed new mold designs and new molding techniques, and coloring agents that resulted in six delicate pastel shades which blend well with each other and with practically any other object or surrounding. The translucent material suggests freshness and fragility, is unusually durable. Other Tupper products are shown on page 109.



Belle Kogan, New York City. Two items from a set of sterling silver flat and holloware for Samuel Kirk and Sons. It seems that much of today's machine-processed silverware still clings to handcrafted designs, although the possibilities for simple beauty inherent in machine stampings and moldings are so ably demonstrated in less expensive merchandise.

Michael Saphier Associates, New York City. Measuring cap of polystyrene designed for General Aniline and Film Corporation's chemical detergent "Chat." This detergent comes in gallon cans and has to be measured out for use in washing machines. Cup is designed to pour and empty at a sixty-degree angle to compensate for a lid on one of the machines that opens only to that degree.



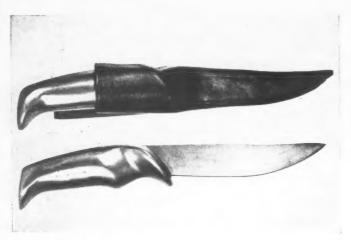
Al Lowy Studio, N. Y.



Henry Dreyfuss, New York City. Automatic electric iron for Hoover Company.



Dave Chapman, Chicago. Molded plastic flashlight case designed for Ray-O-Vac Company.



Thomas Lamb, New York City. Abercrombie & Fitch hunting knife with sheath.

That the gripping, holding and manipulating of objects is a most important consideration in the industrial designer's overall job is again demonstrated in the product designs illustrated here.

Dreyfuss wanted to provide a good handle for the new Hoover iron which would also protect the fingers from the iron's heat. A handle embodying complete closure over the iron already having been patented. Dreyfuss set an extra large adjuster knob between the sides of his handle, achieving the same protective feature, combined with ease of control.

The fluting on Chapman's butyrate plastic flashlight case provides a secure grip and a texture pleasant to the touch. The fin prevents rolling and also is used to tie the push button into the design.

Designed for use on household utensils. toilet articles, luggage, light and heavy tools, crutches and telephones, the Lamb Wedge-Lock handle is said to fit all sizes of normal hands, either right or left. It can be made by almost any molding process. from any material.

The industrial designer's preoccupation with adequate and appropriate handles and knobs certainly is a heartening trend after the all too frequent misfits that have been appended to some otherwise well designed objects.

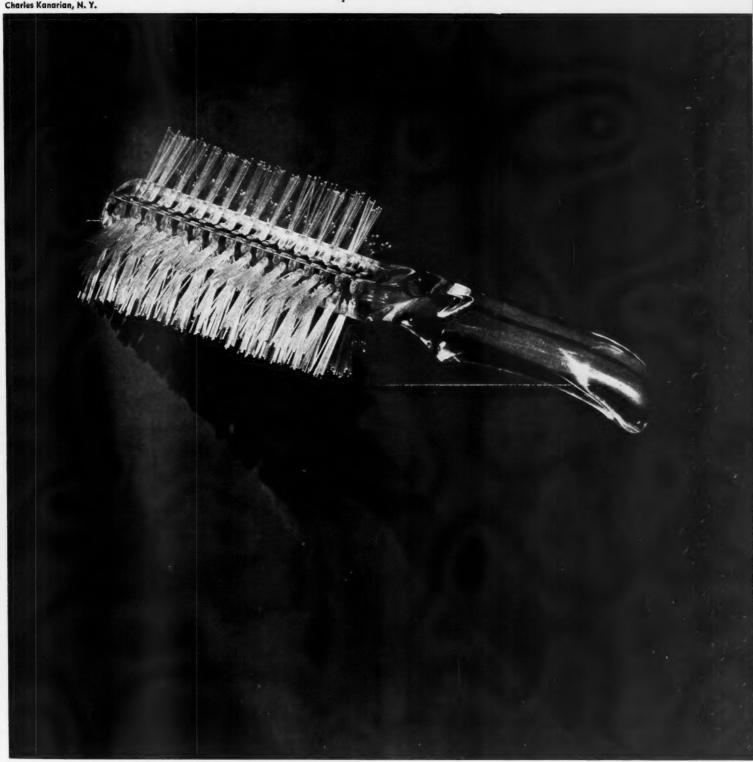
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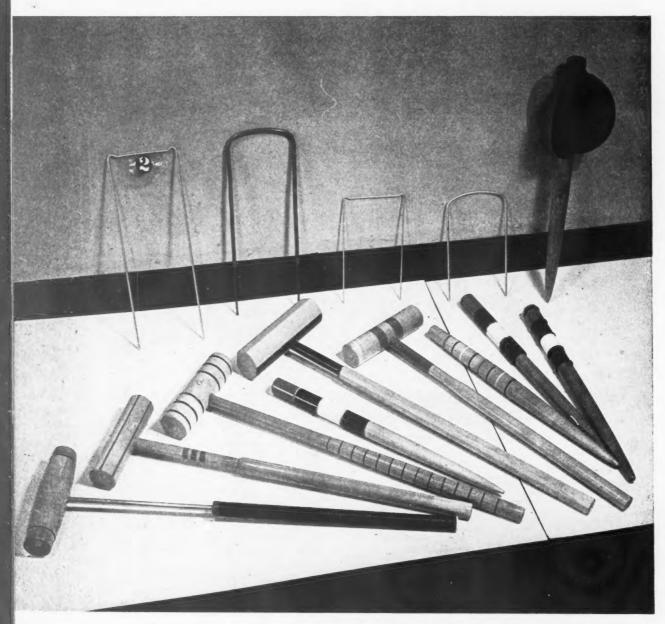
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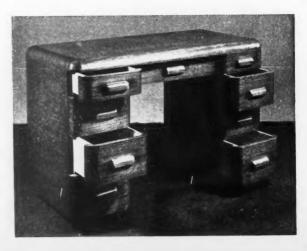
Thomas Lamb. Handle of hair brush for Hughes Brush Company with its equalized gripping surface and thumb wedge can be held easily and firmly, even when wet.



Van Doren, Nowland & Schladermundt, New York City. In designing the croquet sets for Munro Athletic Products Company, this design firm made a thorough study of the game, its requirements, and its players' idiosyncrasies, and came up with various recommendations for the use of new materials, for mallet construction, and anchoring of wickets. The company accepted a few of the recommendations, shelved others for future use, to have a jump on competitors as the competition grows.

Gerald C. Johnson Associates, New York City.

Max Gottschalk, chief design engineer for
this firm reduced the number of component
parts of the molded plywood desk for Plymold
Corporation to seven. Drawer backs and sides
made of one piece of plywood in "U" shaped
strip, approximately six feet high and then
sliced apart. Drawer fronts and two pedestals
are made the same way.



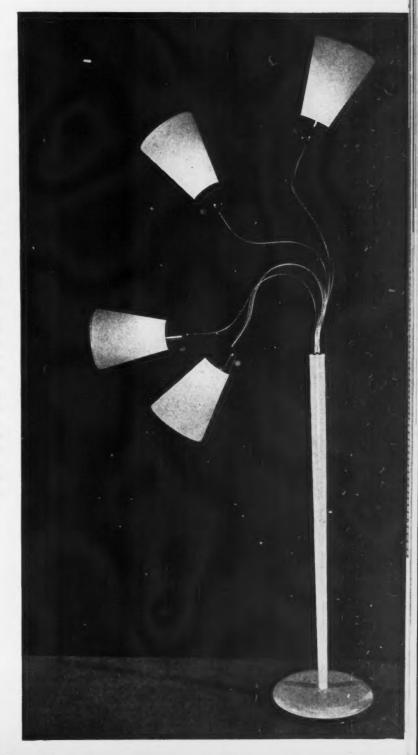


Richard Neagle, Brooklyn. An experimental lamp designed for H. G. Knoll Associates, uses Plymold shape. A flexible tubing arm extends from a birch base and post.

David Wurster, South Norwalk, Conn. The (one) flexible arm of Wurster's floor lamp extends from an oak or walnut floor base and can be used high for indirect lighting, low for reading, and at innumerable intermediate levels and angles, as shown in the composite photograph at the right. The designer manufactures it in his own plant, and sells exclusively through Mary Ryan.

Lamps to see by rather than to look at are still few and far between. Despite the remarkable research being carried on in lighting and vision, and the mass of invaluable data being made available by General Electric (Nela Park Lighting Institute), Westinghouse, Sylvania, and others, comparatively few industrial designers have turned their efforts to this field. Lack of materials, lack of tooling facilities—and absence of selling competition—may have had something to do with this. It is probable, however, that some good new lamp designs are being readied now for coming markets.

One concrete indication that this may be the case is the line of spun aluminum lamp designs which John Vassos just completed for the Egli Company, Inc. (too late to be presented here). All the floor, table and desk lamps in this line can be lowered and raised with one motion of the hand by means of a patented spring action. Their solid spun aluminum (or brass) shades throw the combination fluorescent and incandescent light downward where it will do the most good. The lamps are of extremely simple and utilitarian design and consequently will fit in anywhere.



Good design for 1948

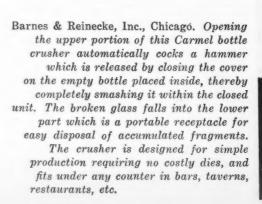


Raymond Loewy Associates, New York City. Electric label perforator, redesigned for Cummins Business Machines Corporation for coding labels and wrappers, weighs about one-tenth as much as its predecessors and costs half as much, two factors that will enable this machine to replace manually operated perforators.



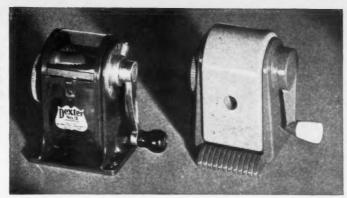
Henry Dreyfuss, New York City. Eliminating as far as possible the stooping, and lifting, and messy handling of the inner dust bag, and other unnecessary efforts, were the objectives in designing the Hoover Company's new cylinder type vacuum cleaner. The overall design job included a portable tool kit for carrying and storing the various cleaning attachments.

Charles McKinney, Chicago





Product Designers, Chicago, say that the injection molded plastic pencil sharpener with die cast frame and bottom, at far right, is a market-wise improvement over the earlier model, shown at its left. That may be so from the point of view of lowered production costs (eliminating the window was an economy factor), but hardly from an appearance angle.

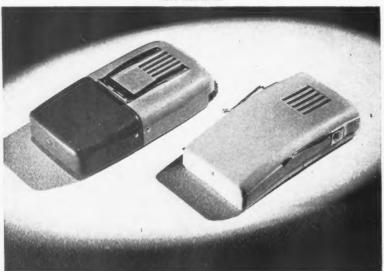


Morris Sanders, New York City. Luggage developed by Celanese Corporation's research engineers and the Ray M. Whyte Company, is manufactured of laminate of Celanese plastic and fabric. Styled by Sanders, the closing of pale gold anodized aluminum matches the end clamps and center closing. Plastic handle is designed for carrying comfort. Five sizes of bags will have unlimited color and fabric scope. Sanders also designed bag's snap-in lining which can be removed for use as a closet accessory bag; luggage can then be washed inside and out with soap and water.



Industrial design

Dave Henderson

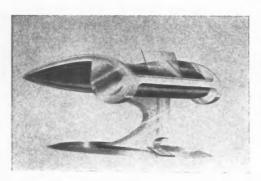


Henry Dreyfuss, New York City. Besides lightness and small size, the design features of the electronic hearing aids developed by Bell Telephone Laboratories and manufactured by Western Electric Company, are the molding of critical components in moisture-proof blocks of plastic material; resilient, shock-absorbing mounting of the microphone that helps reduce background noise; and case made of special plastic material that reduces to a minimum clothing and frictional noises, which are further avoided by absence of any rough edges or unnecessary ornamentation.

Egmont Arens, New York, in collaboration with engineers of the Nashua Package Sealing Company redesigned the National gummed tape dispenser for easy use and easy cleaning. Style is intended to fit with cash registers and other appurtenances in retail stores where dispenser is used.



Robert E. Coates, N. Y.



Kenneth Alexander, Oakland, Calif. The designer says that this "piano" is to have a black lucite base, clear lucite support, and lucite and black lacquered mahogany body and sounding box, but that he has been unable to construct model or working original. With this one exception, airbrush drawings of "dream designs" have been hearteningly absent from the industrial designers' current presentations.

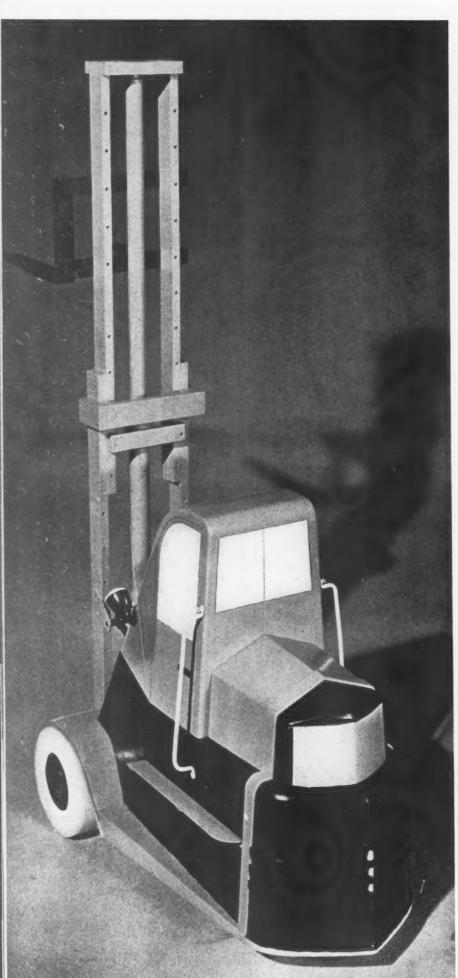


Wayne Porter & Staff, Wichita, Kansas, found that industrial designing actually had to be pioneered out in their neck of the woods. They designed this wood and metal model for a seven-inch desk fan as a junior fan in the O. A. Sutton Corporation's line, to harmonize with larger fans of earlier design.

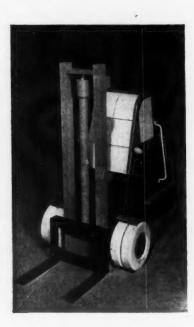
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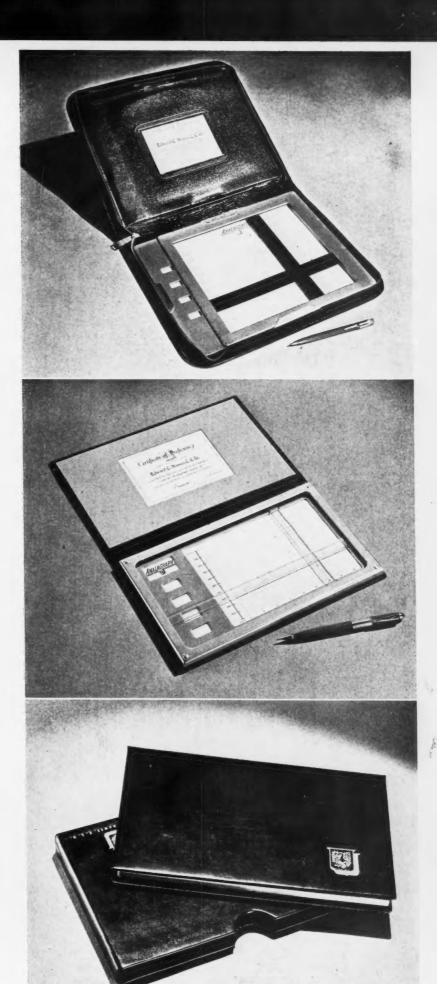
H.A.N. Industrial Designs Ltd., London, England. H. A. Nieboer who styled this five-ton fork lift truck for Ransomes & Rapier Ltd. found that all dimensions of mechanical parts were "inexorably fixed," and that no press tools were to be used. Adjustable lamps, controlled from dashboard depending on position of load, also point backwards for backing into dark spaces. Truck was designed to permit driving with a Ford V8 power unit or bigger diesel motor without increasing tail radius, one of the most critical dimensions in these trucks which must turn in minimum space.



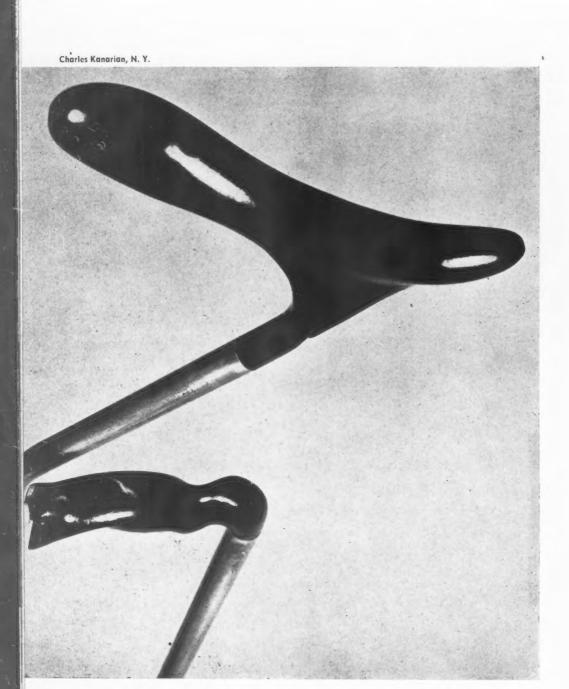
The redesign of the analagraph, illustrated here has particular significance in this summary of current design in that it represents an important new field for the industrial designer. The Mutual Benefit Life Insurance Company probably is the first insurance firm to call upon a design organization for assistance in working out a formal concept of merchandising. The analagraph is one of many items in the company's entire line of related products redesigned by Walter Dorwin Teague.

Used in charting the insurance requirements of applicants, the analagraph originally was a zipper briefcase unit measuring 12 x 14 x 1 inches. First off, this size was reduced by the designer to the pocket size of 93/4 x 57/8 x 5/8 inches. Further, by virtue of the mechanism Teague designed for operating the vertical and horizontal transparent straight edges, it was engineered to be a precision instrument. The face plate covering the chart is hard aluminum anodized in gold, and the frame is No. 16 gauge (0.051) anodized hard aluminum. The book cover and the slip case are fine deep maroon calfskin lined with natural lambskin; both have the company seal embossed in gold. Despite the improved appearance and functional features, the added slip case, and Teague's design costs, the new analagraph represents a cost reduction of \$7,500 on each 25,000 units.

The Scripto pencil pictured with the new analograph is a redesign by Teague of the old Scripto, at top. The photographs notwithstanding, the new pencil is smaller than the old and its trim appearance goes well with the new smaller analograph, which, incidentally, was awarded a prize at the International Life Insurance Competition in Quebec.



Walter Dorwin Teague, New York City. Analograph for Mutual Benefit Life Insurance Company before redesigning, at top; and after, center. New book cover and slip case pictured at bottom.



Thomas Lamb, New York City. The arm rest of this crutch was carefully designed to fit the muscle structure of the arm pit. The handle has the Wedge-Lock design. Lower part of crutch is easily detachable for use as a cane, can be raised and lowered to fit.



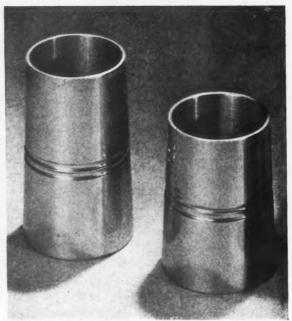
Wayne Porter & Staff, Wichita. Because of its location on the Municipal Airport, this firm of designers has been doing an unusual amount of aircraft styling, which includes the interior treatment, panel, stripping and nose contour design. The above photographs illustrate, at top, the 1946 Cessna Aircraft Company's instrument panel; in center, a wood and metal model of the final design submitted by the designers for the 1947 Cessna airplane; and at bottom, the panel installation as it appears in the production models.

Good design for 1948



Belle Kogan, New York City. Twelve-inch pottery vases designed for the Brush Pottery Company, retail for three dollars each.

Michael Hallward, Inc., Boston. These jiggers illustrate the utilization of existing plant equipment through intelligent design. Following the war the Briggs-Shaffner Company had considerable stock on hand of solid 1%-inch aluminum rods, and some excess screw machine capacity. Representing the simplicity of design inherent in machine operations, these jiggers in various colors were the designers solution to the company's problems.



Fay Photo Service, Inc., Boston



Turbuleyr Products, Ltd., Edinburgh, Scotland. Also exemplifying the unadorned beauty of line so adaptable to mass production are these aluminum spirit measures, which were displayed at the "Enterprise Scotland" exhibition, organized by the Scottish Committee of the Council of Industrial Design, London.

Rudi Hindemith, N. Y.

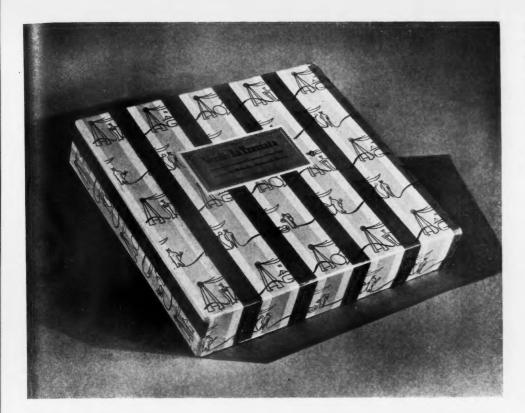


Earl S. Tupper, Farnumsville, Mass. Additional pieces in the Tupperware line, described on page 94, which consists of twenty-five pastel shaded houseware items, all of them exceptionally beautiful in form and color, and eminently representative of good design taking the fullest advantage of an inexpensive machine-molding process. The paraffin-like substance from which Tupperware is made permits squeezing spouts into bowls and glasses for easy pouring; spout disappears when pressure is released. Small bowls have tight-fitting caps, which on slight pressure create a partial vacuum, forming an air-tight container. All Tupperware is designed to sell at low prices.





Karl Peter Koch, Bielefeld Studios, Inc., Chicago. These studios engage in quite an extensive line of coordinated packaging designs of which this group for the Cudahy Packing Company is a good example.

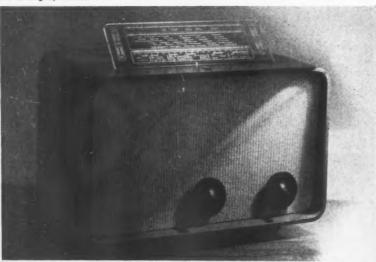


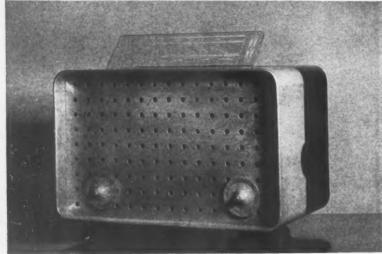
Hal Zamboni, New York City. One of the window and store displays which Zamboni designed for the Columbia Recording Corporation was representative of the Ballet and was executed in wire, window screening, and balsa wood, and based on a mobile theme. The album container shown here for two volumes of opera records, designed for the same company, carries out the wire figure motif introduced in the window displays, giving it a family tie.

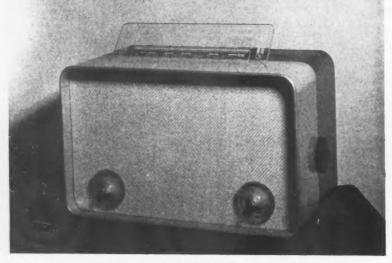


Joseph B. Platt, New York City. Packaging for a new luxury cosmetic line, "Savoir Faire," marketed by Dorothy Gray Ltd., carries a theme of coquettish masquerade through all items—powders, perfumes, creams, etc. The emphasis is on delicate luxuriousness.

Lewis & Orgler, London







H. A. N. Industrial Designs Ltd., London. Three variations on a basic table radio using bakelite, wood and aluminum. Perspex dial lifts off; is edge lit. Note specially designed knobs.

Radio cabinets, reactionary bugaboo of forward-looking designers, are beginning to reflect the glimmer of recognition by radio manufacturers and the public that radios should be permitted their own identity, and not be disguised to look like something else. In describing the creation and evolution of the Diesel engine, Charles F. Kettering of General Motors Corporation points out that for the first 20 years Diesel engines were made to look like steam engines; for the next 20 years they were made to look like gasoline engines. Until finally, they were made from the inside out to be just Diesel engines, a wholly contemporary efficient and beautiful piece of machinery. Possibly a similar evolution is taking place in the radio field. Perhaps any day now radio cabinets may be frankly accepted as housings for an intricate scientific wonder.

Some radio cabinets indicative of that trend are shown here. There are not too many of them around as yet, but quietly their numbers are increasing.

Mr. Nieboer, designer of the radios at left, says the cloth used is cellophane (because cotton is scarce) with 10 to 20 per cent rayon, woven to his specifications by Margaret Leischner, one of England's leading cloth construction experts. Designer also comments that sets can have front and back control, for free-standing units, by letting knob spindles run through to the back.



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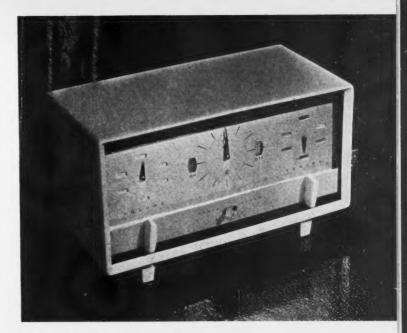
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Gordon W. Florian, Bridgeport, Conn. The "Seafarer," one of a set of marine radio telephones manufactured by the Hudson American Corporation, was designed to resemble the rest of the family. Redesign of this particular set is reported to have increased the manufacturers sales by fifty per cent.

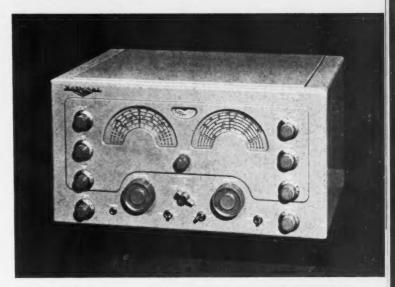
Wayne Porter & Staff, Wichita. This plastic leather and gold "Earadio" fits into a man's pocket. It measures approximately 4 x 3 inches. Designed for Pocket Masterpiece Radios, Inc.



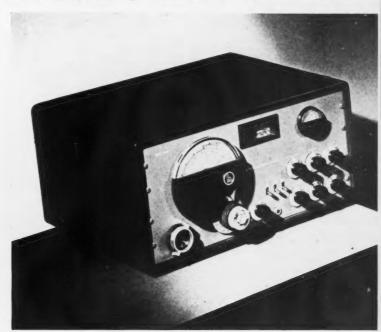
Edgar B. Smith, Wichita



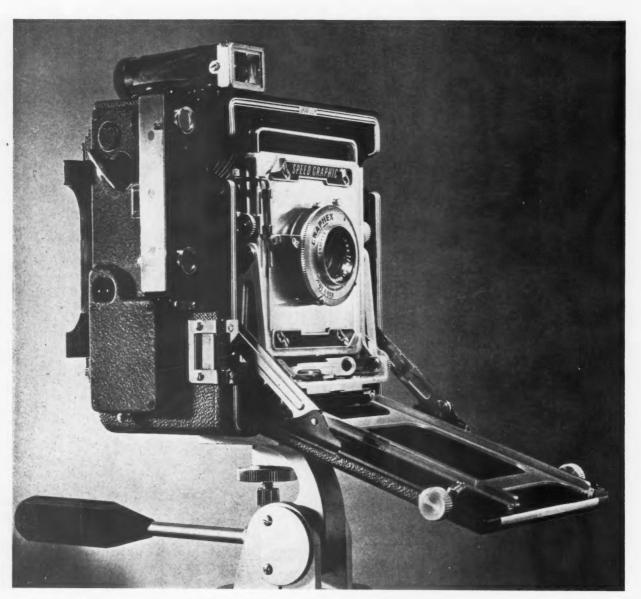
E. K. Cole, Ltd., Glasgow, Scotland. "Radiotime" radio receiver, which was shown at "Enterprise Scotland" exhibition.



Michael Hallward, Inc., Boston. Radio developed by National Radio Co. primarily for "hams", redesigned for better acceptance into the home, retains efficient look expected by the radio amateur



Raymond Loewy Associates, New York City. One of a line of communications receiver sets designed for the Hallicrafters Company.



Frederic S. Grover Associates, Rochester, N. Y. The familiar Speed Graphic redesigned from view-finder to tripod socket. Each part underwent thorough study with regard to function, eye-appeal and weight saving, and while the overall appearance did not change much, such elements as lens plate, front standard mountings, slide locks, collapsible frame finder, etc. were redesigned; light metals substituted for steel and brass wherever feasible. Finishes were made more attractive.

Frederic S. Grover Associates. Rugged and versatile, but good looking, the Graphic all metal view camera manufactured by Graflex Inc. has satin finished die cast aluminum frame; polished chrome slide locks, front standard supports and focusing track. Bellows are dark red, control knobs black plastic.



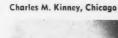
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Walter Bach, Hollywood, Calif. "Auricon-Pro" 16mm sound-on-film recording motion picture camera, designed for Auricon Division of Berndt-Bach, Inc. This redesigned camera is reported to have been so well received that the former model has been discontinued, even though the new one costs several hundred dollars more.





Barnes & Reinecke, Chicago. "Filmo" 16mm movie camera designed for Bell & Howell Company.



Harper Richards. Webster Wire Recorder for making recordings on wire and playing them back. Enclosed in a dark red leather case, this unit is the size of an overnight bag and is designed for all-around office and home use.



Harper Richards, Chicago. The Webster record player, upper left, is designed for use in limited space in small radio cabinets, plays ten to twelve roords at one adjusting. The larger model, right, features a velocity trip, fast change cycle, stainless steel spindle, heavy blocking on the turntable, and an automatic stop.

Milwaukee Industrial Designers, Milwaukee. The design for this Ampro slide projector includes a lift-off case, instantly removable condenser assembly with special locking feature that automatically realigns optical elements when replaced, and a self-centering changer with automatic snap action.

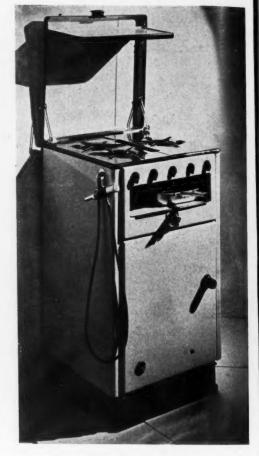


Good design for 1948



Esse Cooker Co., Stirlingshire, Scotland, heat storage cooker, at top left; and below, Carron Coy, Falkirk, Scotland, cabinet cooker for solid fuel.

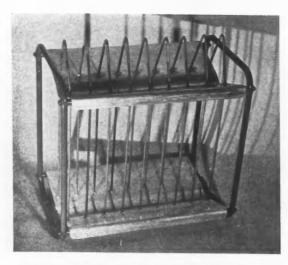
In this summary we did not include American designs for stoves, refrigerators, freezers, etc. There are, of course, innumerable new designs for these household appliances; they are practically all good—and all of them are extremely well-advertised, well-publicized, and well-known. The three "cookers" shown here were selected because they represent specialized Scotch design problems.



Sunnyside Iron Works, Falkirk, Scotland. Gas cooker in black and cream finish with cover top. All the designs on this page were displayed at the "Enterprise Scotland" exhibition.

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H. A. N. Industrial Designs Ltd., London. Plate rack can be knocked down flat for storage, and easily assembled for use. Of light and durable construction it is made in several colors. Patent for the design is pending in the United States.



Note, in the glittering melange, two 5-branch candelabra of Waterford and English cut crystals. \$675 retail, at Greene's Lighting Fixtures, Inc., N. Y.

The swing to chandeliers

Beneath sparkling cascades of diamond-crystals, decorators are gathering in a new postwar mecca: the showroom of ornamental lighting fixtures. Not for many years have the dealers seen such a pilgrimage. At last able to get the long-missing crystals, and perhaps tired of too much restraint, people want them for their glamour, to go with the French furniture that continues in so much popularity. They are keeping the suppliers busy beyond expectation.

The illustrated merchandise on the next two pages is mostly imported, much of it old and rare, although a number of companies have found that it is less hazardous to have the intricately shaped glass bodies made here than to have them shipped across the ocean. The war embargo on Czechoslovakian (German occupation) exports started development of manufacturing techniques in this country.

Lightolier has its own plant and employs Czech-trained craftsmen to mix, blow, cut, and polish the crystal foundation parts, with the advantage of more easily controlling uniformity of color, quality, and dimension. It may not seem so romantic to

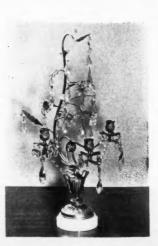


This magnificent chandelier of old Baccarat crystal is one of many different sizes and designs, in prices from \$400 to \$2500 retail, to be seen at Mottahedeh & Sons showrooms, 225 Fifth Avenue, New York and 1215 Merchandise Mart, Chicago.

own a chandelier from Jersey City, but the materials and workmanship rank with the imports.

Another source is the Sterling Glass Manufacturing Company. In the un-Venetian heart of Brooklyn, a mile from Gowanus Canal, and a considerable distance from Prospect Park Lake, to 780 Sterling Place, decorators may take their clients and watch the step-by-step creation of their own designs. The glass-blowers, some of them European veterans, produce every fantastic shape that can be imagined. They make bodies, arms, scrolls, bangles, and all manner of hand chiseled and polished ornamentations for chandeliers, girandoles, wall sconces, hurricanes, lustres. The superintendent, Kenneth Almgren, who learned his trade in Continental glass centers, believes this is the first time such a service has been offered to outside designers.

The unfathomed reaches of Brooklyn hold still another unusual enterprise: Bibi & Company, whose representatives may be found from Miami to Honolulu, and whose main display is at 251 Fifth Avenue, New York. This firm employs all the members of its owner's family; craftsmen, secretaries, office boys, are all Bibis. The family tradition is that as soon as a new member is born, he has a job right away. This alone should be a good augury for the industry's future.



Louis XV girandole, a graceful fountain of jewels, 23½" high (pair) from W. Jay Saylor Co. Inc., 149 East 53 Street, New York.

Ormolu and crystal candelabra (pair), English Regency, c. 1800. Attman-Weiss, 863 Third Avenue, New York.





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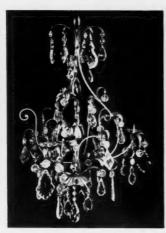
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Left: Lightolier's hand-cut, wood-polished, water-white crystal, imported drops. No. D23540, \$350, New York and Chicago. Center: Crystal showers, copies of old French pieces from Italy, at A. L. Diament & Co., New York. 3 lights, 27" high, \$189 plus wiring. Right: Chandelier made in America, with European stems and prisms, \$294.50 retail. Also other sizes. S. P. Skinner Co., Inc., N. Y.





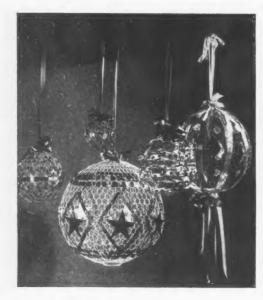


Left: trimmed with Czechoslovakian bulldog prisms and gem-cut chains, #25/35, reproduction from Bibi & Company, New York.
Center: for French Provincial rooms—painted bronze lilies, Bohemian drops. 6 lights \$550; 4 lights \$330. Charles J. Winston, N. Y. Right: Rare English chandelier, c. 1820, by Perry of London, similar to another in Metropolitan Museum. A. R. Nesle & Co., N. Y.

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



Above, a B. Altman & Company window with spangled snowflakes from Staples Smith



Staples Smith, Inc.

Wonderland

Such a fanfare of colors, jewels, and froth amid flying angels and demons greets the visitor to Staples Smith's cave of the Arabian Nights (showroom is too mundane a word) that midtown noise and traffic, just outside the door, seem to have been left in another world entirely. Christmas trees 6 feet high of cut metallic foil trimmed with shimmering ornaments stand beneath garlanded cupids descending from a starry sky. Other trees and wreaths of gauzy glass chiffon splashed with sequins compete for selection with still other trees and globes and bells of colored chicken wire, sequinand - streamer - bedecked (see photo below). Painted glass panels showing fish under water, with attached transparent bubbles in full relief, make lively wall decorations, as do marquetry panels in many rich designs. There are giant cardboard blocks, painted in magenta and yellow, to be piled up in store windows and adorned with merchandise. Heads for display. ing hats range from bright popular cartoon faces to hollowed, faceless dummies in black and gold. All of the fanciful items on display at 8 West 40 Street, New York, plus more too varied and numerous to describe, are made in the Staples Smith factory in Brooklyn. In addition to the stock colors, materials, and designs, some of them nationally marketed, they can of course be ordered in any that the customer wishes. Anything can be ordered that the customer wishes. Displays of every nature, from the most rowdy and robust to the most delicate and fairylike, have been created, or produced from given designs, by Cecilia Staples and Ira Smith. The famous Christmas fairy tale-windows at Lord & Taylor two seasons ago, full of mysteriously floating and magical happenings, were executed by Staples Smith.

Their department store and shop window achievements in general have prompted Miss Staples to write a book on Window Display, soon to be published by the American Artiste Group. This should be of extreme interest as there seems to be no other recent authoritative book on the subject, or any book on the subject, as far as Interiors has discovered.

Mirror devices

One mannequin and four or five plexiglas snowflakes are the only properties in the window display at left. Perspectives and repetitions are accomplished with the patented mirror arrangements of Frederic Shipman, who has invented a number of remarkable variations, on display at his studios, 512 Fifth Avenue, New York. One group is seen through a glass front which is transparent on one side and a looking glass on the other, causing the reflections (including one's own) to appear in fantastic numbers. Mr. Shipman issues franchises all over the world to one store in each city.

Festive Christmas . . .

Colorful, sparkling ornaments, like the silver wire tree below, hung with fragile silvered glass pendants, have been created by Reed & Stevenson to add holiday brilliance to tables, walls, doors, windows. A cherub with star-spattered hair holds the tree. Retail price is about \$50, and of course the cherub can still be used after Christmas, along with the twins holding candles, at \$35 a pair. Other displays, quite different, are made with gleaming tree ornaments, cellophane sippers, shredded metal petals, candy canes, and toys.

Gifts for all year round use may be selected from the interesting collection of three-dimensional shadow-box pictures resembling stage sets in miniature, to be installed in a wall or book case. Lords and ladies and soldiers of the past perform in them, against backgrounds of water colors, wallpapers, old engravings. In a large one, a Javanese devil dancer puppet is silhouetted sharply against a solid red background, in a wide black frame. Size 24" x 28" is \$100. The smaller shadow boxes, which include a fascinating variety of scenes, some on glass with the wall showing through as part of the background are \$50 and less. Visit Reed & Stevenson, Inc. at 27 East 61 Street, New York 22



Tamous MARY RYAN'S Folding Tables

An Old English Coaching Table inspired these highly decorative and many purpose folding tables. We are listing a few of their many uses . . . You'll doubtless discover dozens more.

- Gin Rummy
- Breakfast
- Luncheon
- Tea for Two
- Bedside
- Letter Writing
- Buffet Parties
- Cocktail or Bar Service
- Sewing
- Two Folding Bridge Tables Make a Dinner Set Up for Six or Clever Buffet Table
- Every Room in Every Home Should Have a Folding Table
- Press Button to Flip Open or Shut (Patent Pending) Hinges Are Invisible
- Folding Chair to Match Now in Process of Development



Each Table Packed in Specially Built Carton for Shipping. F.O.B. Benton Harbor, Mich.

GAME TABLE — Solid Mahogany Top — 22" x 26" x 29" High — 5" Folding Space

\$18.50 Retail

EXCLUSIVE REPRESENTATIVE

225 FIFTH AVENUE, NEW YORK 10, N. Y. MERCHANDISE MART, CHICAGO 54, !LL.

(Continued from Page 120)

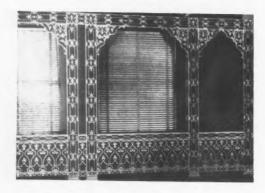
On papers and fabrics

At the right are two of the hand screened prints available on both wallpapers and fabrics at Patterson Fabrics, 509 Madison Avenue, New York; PLaza 3-3294. Top is "Ferns," a Piazza Print, \$6 a roll; in a heavy cotton Patterson Fabric, 30" wide, \$3.50 a yard. Green leaves on pastel grounds. Bottom is "Delft Calendar," a Herndon Paper illustrating the months of the year, \$6 a roll; Patterson Fabric, 36" wide glazed chintz finish, \$4.50 retail. In green, gold, Delft blue, or plum.

Other very attractive designs from Ben Piazza's studio are a fine, original Lace; a tall, pointed arch pattern called "Gothic Arcade"; and several bright animal prints with a rough, wood-cut look.

Illusion of wrought iron

The odd impression of being on a New Orleans balcony and indoors at the same time is created by the ingenious new wallpaper of A. H. Jacobs Company, 509 Madison Avenue, New York. The photograph on this page shows one way in which the separate sections may be combined. Beneath the windows, the continuous railing, called Section A retails at \$1.50 yd. All the other parts, bases, plinths, columns, capitals, and brackets come in Section B, which is sold in units of 2 yards for \$3. Plain ground wallpaper to match is \$1.75 roll. There are two colorings: black wrought iron on light gray or white wrought iron on gunmetal. Besides the variations on window framing that are possible

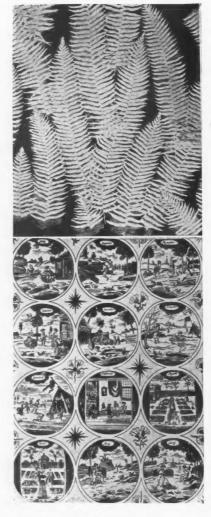


A. H. Jacobs Company

with this paper, there are any number of ways it can be used to frame mirrors, pictures, doors, arches, fireplaces, elevators. It can be used in window displays and stage settings. It can elegantly cover inelegant pillars and beams. If Salterini, Molla, Original Studio Iron Works, Eliott Manufacturing Company, and Arkus don't mind, it can even be used to decorate furniture!

Patterns and/or solid colors

"Coquette," one of the 16 new patterns by Wall Trends, 509 Madison Avenue, New York, shows antique fans of various periods. Four others in the line particularly adapted to powder rooms, dressing rooms, and bathrooms are Deep Sea,



Patterson Fabrics

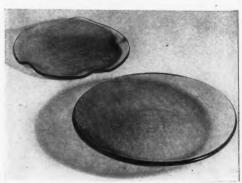


Wall Trends, Inc.

Sun Tan, Sea Horse, and Sea Shells. For use in homes, hotels, cocktail rooms, restaurants, and retail stores there are also New England Land. scape, Party Playing, Romance, Memphis (Egyptian motifs), Charleston (caned chair and scroll), Gladiolus, Chiffon Phlox, Plaidweave, Congo, Roma (leaf and flower cluster), and Camelia Garland (printed over a two-width stripe; stripe is also available separately). The papers come in 160 color ways, with 45 ground colors duplicated in plain papers so that combinations of solid color and pattern are possible. The range includes white, polished China white, polished silver, charcoal black, and polished black. Prices of patterns from \$4.50 to \$10.50 per roll; plain colors from \$1.65 to \$4.20.

Dishes of "Seaspray"

Square and round dishes of pale green or blue frosted glass (the thinner version of H. H. Turchin Company's half-inch thick "Seafoam") are part of a handsome collection of table settings to be seen at the Turchin showrooms, 41 East 42 Street, New York and Exhibitors Build ing, Grand Rapids, Michigan. The pleasingly shaped dishes also come in clear glass or in stripes of clear and Seaspray. To go with them are tumblers, coasters, bowls, sugar and cream sets, and stemware, as well as rectangular place mats which are decorated with ivy leaf, sea horse, or cactus designs. There are also a fine looking tall, clear cylinder lamp base and glass block lamp bases, and a shimmering assortment of other accessories enhancing the Turchin furniture.



H. H. Turchin Company

Lamp for the oil of China

Something very like the brass table lamp shown on page 124 can be found in almost any first class department store or antique shop, but the lamp shown should be of particular interest to readers of Interiors because it is a symbol of a most interesting moment in the history of American commerce.

Back in the '80's when the great Standard Oil Company was spreading its greasy fingers throughout the world, somebody thought of the bright idea of increasing the sale of kerosene in the inner provinces of China by giving away free lamps. The incident made the basic plot for a best selling novel of 1933, by Alice Tisdale Hobart. Glass lamps broke too easily, brass lamps were shinier and traveled better. The lamp that we illustrate is not a reproduction, it is a revival. It is made from the original grade of brass, from the original molds, and in many



"Chinese Festival"

This exclusive JOFA handprinted chintz is one of a large group of outstanding new fabrics. Six color combinations.

48 inches wide.

JOFA, INC.

Formerly Johnson & Faulkner, Inc.

45 East 53rd Street NEW YORK 22, N. Y.

NEW YORK . BOSTON . CHICAGO

LOS ANGELES . SAN FRANCISCO

(Continued from Page 122)



Bradley & Hubbard-Courtney-James

cases by the original craftsmen that once made tens of thousands a month for the China trade. Let us hasten to add that the handsome glass shade illustrated was not for free to the heathen Chinee; what they got was one lamp, one wick, one chimney, and the Honorable Mr. Wang standing nearby ready to provide a square five gallon tin of kerosene at a most miserable price. The lamp was, and is made by The Bradley & Hubbard Manufacturing Company, and is distributed by Courtney-James Products, Inc., both of Meriden, Conn. There still stands on the factory grounds an enormous hay barn. The hay was used to pack the lamps for their long journey, and to feed the dray horses that dragged the crates down to the shipping wharf. At one time Bradley & Hubbard manufactured two thousand lamps a day, and that ain't hay neither.

Basic lighting fixture

Originally designed for the Collier's Magazine Exhibition House in Radio City, 1940, Kurt Versen's newest version of the all-purpose fixture is illustrated on this page. Its spot and floodlighting uses were dramatically displayed at the second International Lighting Exposition in Chicago last month. The 7½"-long reflector, in baked enamel over spun aluminum, has a swivel that makes it possible to aim the light in any direction, and it may be used on the floor, table, or wall. Versile, No. 4400, retail price \$11.50. Snap-on louvers are \$2; color filters \$1. Kurt Versen Company, Englewood, New Jersey.

Inlay of Finnish plywood

Decorative woodwork for use on walls, doors, shelves, counters, or on accessories such as tables, chests, radio cabinets, trays, etc., is supplied by the National Industrial Lumber Company, Jamaica Avenue and 251st Street, Floral Park, New York. Inlaid plywood panels

are available in any thickness from a thin veneer to a 5-ply board, and in size from a few square inches to a wall-size panel. Besides the standard patterns, one of which is shown at the bottom of the page, they are also made to clients' designs. The perfectly smooth surfaces are ready to be lacquered or finished in any way by the client, or may be ordered finished with an extremely hard resin layer impervious to alcohol and other liquids. Write for sample panels and representative consultation service.

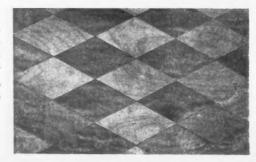
Upholstery team

The sofas and occasional tables in the upper right corner are part of a large and well-planned collection in the highly successful showing on Altman's new modern floor and at Wanamaker's, New York and Philadelphia. They were made by The Urban Furniture



Kurt Versen Company

Company, 520 West 43 Street, New York and 417 East 8 Street, Los Angeles. Although scarcely four years old, this company has had remarkable good fortune. Owner and chief designer, Benjamin De Setto, thinks it is because of the exceptionally skilled and united efforts of all members. When he decided to give up teaching economics at his Long Island Alma Mater, Hempstead High School, he had plans for working on an entirely different sort of team, the New York Giants, with whom he signed a contract in 1940. But the war and a look into the future interrupted his athletic career. In 1944 he went into business for him. self with Michael Labriola, who has been in the upholstery field for 40 years, many of them with Mittman, and with Charles Veit & Sons.





The Urban Furniture Company, Inc.

Mr. De Setto did not formally study art, but he has studied what people want, as a look at his furniture will confirm. It is beautifully tailored, and modern without being daring.

Styles in stowage

Most of the new occasional furniture by the R. P. Morton Company, 666 Lake Shore Drive. Chicago 11, with the exception of a few coffee tables like the one shown below, is designed for various kinds of storage as well as surfactutility. Another coffee table, heavier in contruction, has a wooden, architectural-looking frame with clear plate glass or colored Carrars top. Square or oblong, it comes in mahogany, walnut, or blond finishes, with magazine shelves on the bottom if desired.

The mahogany or walnut "Mortonette" utility table, 17" square and 27" high, with a small drawer, has brass grille side walls between the two shelf surfaces, and is suitable for a radio (Continued on Page 126)



R. P. Morton Company



Windows that Harmonize...

Rusco Venetian blind tape keeps color schemes in tune

Now Venetian Blinds join your color scheme! Rusco Tape is created in a new range of colors to match any decorative feature you desire . . . drapes, chair fabrics or carpeting. This outstanding Rusco Tape offers another big advantage too . . . it puts the color where it should be . . . on the *inside* tape *only*. This allows tape to conform to different color schemes in every room, yet outside it presents a neutral, uniform appearance.

For perfection in interior decoration, specify *Rusco Tape* when you order Venetian Blinds.

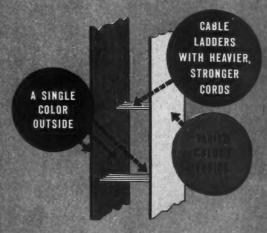
B.H.F. Rusco Tape is made in many colors including the nine official B.H.F. colors of the Home Furnishings Style Council. Whatever your color scheme, there's a Rusco Tape to match!

THE RUSSELL MANUFACTURING COMPANY
Middletown, Connecticut



RUSCO MONTEX VENETIAN BLIND TAPE

THE ONLY NATIONALLY ADVERTISED VENETIAN BLIND TAPE . . . RECENT ADVERTISEMENT AS SEEN IN BETTER HOMES AND GARDENS



Rusco Montex Tape, with the famous "Petit Point" weave, is made only with Cable Ladders . . . a feature offering many advantages, including longer wear. The open weave of Cable Ladders prevents the accumulation of damaging dust, dirt and moisture. First in styling . . . first in wearing quality . . . insist on Rusco Montex Venetian Blind Tape!

THE RUSSELL MANUFACTURING CO.

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New York City, 420 Lexington Ave.

Sun Francisco, 619 Mission St. (L. J. Endo & Co.—Agent)

Chicago, 549 E. Illinois St.

There are RUSCO distributors in your area

Newsreel

(Continued from Page 124)

or phonograph and records, for magazines, books, lamps, for living room, hall, or night table use. In similar style, the flexible French Provincial, are pier cabinets, a magazine rack, a step end table, and a book table. There are also glass-doored book cases, and low lacquered cabinets.

Hanging bar

A wall cabinet faced with smoked mirrors, and hand painted with a Chinese motif, has two doors and drop leaf shelf that open to reveal three shelves for glasses and additional space for bottles of different heights. The drop leaf shelf is surfaced inside with liquor-proof Formica. A cove molding frames the bar, which measures 28" x 36" x 5". It is made to retail at about \$150, by Immanuel Kleinfeld, designer of interiors at 227 East 67th Street, New York 21; REgent 4-8456.

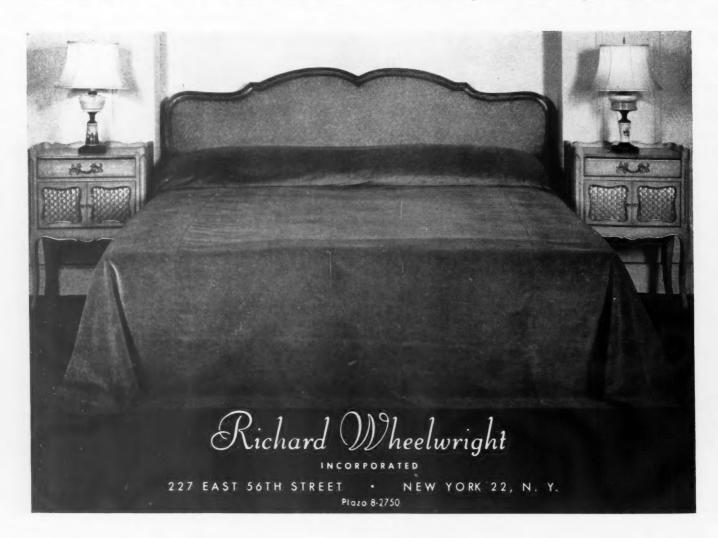
Atmosphere with flowers and vegetables

Small, still life paintings by Franz Felix, in cheerful and subtle colors, are available to interior designers who may be looking for native genre accents. They are executed with unusual sympathy and clarity; textures of fruits. antique vases, metal objects, and glass are remarkably real, and there is a luminous quality in them that stirs a very pleasant emotion. Some are traditional in subject matter, although their simple character makes them

adaptable to most domestic backgrounds. One, of brilliant lemons, red peppers, and rhododendrom leaves, seems to beg for a setting to complement it. Others may be commissioned in colors and themes to suit the desired scheme. They are individually framed, and priced from \$60. A call to Spring Valley 1547-W will bring a representative with samples and photographs. The address is 164 Central Avenue, Spring Valley, N. Y. In quite a different style, Mr. Felix's work is to be seen in the Caprice Room of the Hotel Weylin, in the murals of national dances, and in murals at the home of Burgess Meredith and Paulette Goddard, New City, N. Y.

Rima

Industrial designers can have models made at the Rima Studio, 322 East 54th Street, New York 22; REgent 7-8094 or PLaza 9-4827. Miss Rima, a sculptress who creates abstract jewelry designs in silver and gold, also makes models of jewelry, fountain pens, irons, radios, etc. for other designers. She studied at the Art Students' League with Zadkine, at the Educational Alliance with Chaim Gross, and privately with Ward Montague, as well as at the Universi School of Handicrafts on West 57th Street, New York. She has taught crafts and sculpture in camps and children's institutions. Some of her work was on view last month at the First Christmas Show and Sale of the Craftsmen's Equity (in a booth with fabrics by Donelda Fazakas) which was held at the Barbizon-Plaza. She has given several exhibitions, and decorator Lucien Picard shows her sculpture in his office at 230 West 79th Street to clients who may wish to use it as part of an interior.





This is GEORGIAN

... so is this!

Here's a romantic new floral pattern that reflects all the glamour and styling of its name. Designed for period decorating in several gay colors, it captures the imagination of customers everywhere. Another new MILLER BROTHERS pattern in demand because it's easy to sell.

Miller Brothers of Texas, Inc.

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OUR OU ARE MOST CORDIALLY VISIT TO NVITED

pleasantly harmonious MERCHANDISE MART .=

HAND



"Remondini Carte Fiorite"

From Pescia, Italy, come hand-blocked prints on sheets 19" x 26", imported by the Raxor Corporation and released throughout the country exclusively by Elizabeth Draper, Inc., 785 Madison Avenue, New York 21; PLaza 9-5455 The Draper studio shows them in a variety of uses: as lamp shades, lacquered place mats, box-type picture frame linings, doorway and window borders, with accompanying fringes and brocades from Scalamandré. The patterns are very small and very beautiful, printed from 200-year old wood blocks collected by the art critic, Lamberto Vitali, and amplified by new wood cuts copied from the original papers. The "Carte Fiorite" (flowered wallpapers) were first made in Venice in 1732 by the heirs of Giannantonio Remondini, who built a press to stamp designs on cloth in 1649. Many of the originals are preserved in museums, as books and opera libretto covers and as cupboard linings. Lamberto Vitali has established his two sisters and their workers in an old country house in Tuscany, where the exquisite papers are painstakingly re-created

Dazzle and sparkle

Z

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Z

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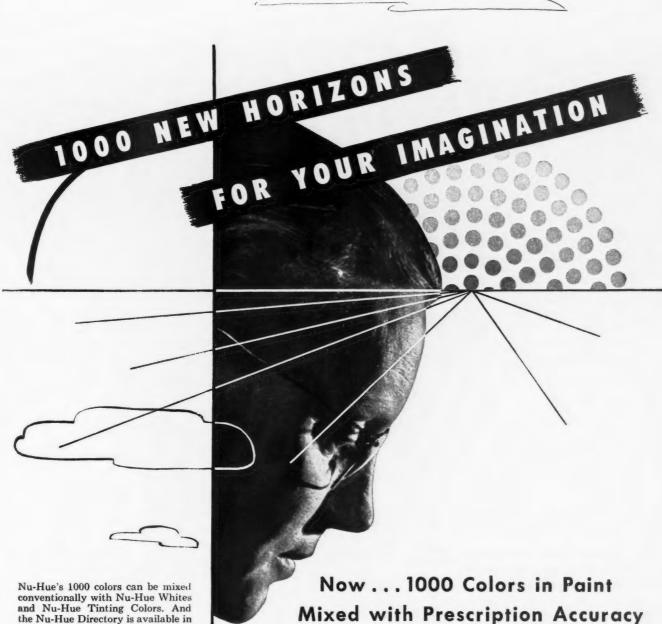
Since hearing that the United States Plywood Corporation and The Mengel Company are approaching every possible consumer in their campaign to sell Flexglass to "anyone who can use it" we have been trying to imagine what a single interior would look like if completely surfaced with the flexible, cloth-backed mirrors. We picture a dazzling room of reflecting walls and ceilings, sparkling with myriads of colors and lights from screens, furniture, lamps, bars, boxes, baskets, and mirror frames. After that we imagine whirling on a carousel covered with Flexglass square diamonds. Any amount of glitter is immediately obtainable in Metropolitan areas through the Royal Glass Works Corporation, international distributors, at 50-20 Twenty-fifth Street, Long Island City, New York, who have been appointed to handle all Flexglass distribution by U. S. Plywood and Mengel.

Studio of ceramics

The Pottery Workshop, 153 Waverly Place, New York 14; CHelsea 3-0111, is a warm, sunny place for beginners and advanced students who would like to learn more about the art of pottery. It is for anyone who enjoys molding objects into useful or fantastic design. Miss Esther Cohen, former director of Lenox Hill Pottery and instructor of ceramics at the Fieldston School, and present instructor in the Art Department of New York University, supervises the courses. Students learn the basic theories of design, the modeling of clay sculptures, the skilled coordination of operating the potter's wheel, the varied mixing and firing of glazes. Write to Miss Cohen for schedule of classes and fees, which are extremely moderate. Bench room is also available to experienced potters. At Christmas time items will be on sale there, representing a number of Greenwich Village studios.

Hanging gardens

Decribed in the August INTERIORS, page 124, the metalnet wall panels designed by Felix Augenfeld are now available for home use from Hansen & Waldron, 978 First Avenue, New York 22. An illustrated folder will be sent on request. (The same material is manufactured and sold for commercial displays by the Austen Display Company.



the Nu-Hue Directory is available in an attractive carrying case. Ask your dealer for details. Or write direct.



Nu-Hue Color Bar



Nu-Hue Color Directory Holds 1000 3 in. x 5 in. Color Chips



One of the Nu-Hue Transparent Color Charts

Give your imagination free rein! Now for the first time you can choose from 1000 colors . . . and be sure your selection will dry to that exact shade on the wall. Now you can find the perfect shade to match, contrast or harmonize with nearly any color sample. You'll find this exciting array of colors at the Nu-Hue Color Bar. They're scientifically arranged according to hue, value and chroma on transparent color charts and on 3" x 5" cards. Each color is machine-mixed to a precise formula... no more hours wasted on hit-or-miss mixing, no more disappointed clients. Each is available in flat, satin-gloss or enamel finish. Many famous stores now have Nu-Hue, more will have it soon. Write for full information, to The Martin-Senour Company, 2520 Quarry Street, Chicago 8, Illinois.

MARTIN-SENOUR'S Nu-Hue CUSTOM COLOR SYSTEM



31 West 31st Street, New York, under the name "Expo-Net.") The panels, which come in various sizes, may be hung from picture moldings, or otherwise fastened to the wall. They offer innumerable decorative possibilities with their adjustable shelves and flower-pot holders.

Refrigerated bar

No one knows it is a bar, much less an ice-box, until the host opens it up, and he can keep it locked if he wants to, "thus safeguarding his congenial hospitality." The Consolette makes its own ice cubes, plugs into A.C. outlet; D.C. on request. It has $3\frac{1}{2}$ cubic feet of refrigerated space, a concealed liquor compartment (this bar was obviously not designed in any spirit of holiday abandon), automatic switch-off light, and mirrored service section. Overall dimensions, $42^{\prime\prime} \times 42^{\prime\prime} \times 18^{\prime\prime}$; weight 200 pounds. In veneered mahogany, walnut, limed oak. Immediately available through dealers of Refrigerated Equipment Sales, 149 Broadway, New York 6.

Good news in Chicago

Boyd-Britton Associates, 59 East Walton Place, Chicago 11; Mohawk 1771, send a brief announcement that they are presenting Charles Eames and George Nelson furniture; Swedish crystal; Georg Jensen silver, glass, and ceramics (exclusive gift line); Russel Wright earthenware; Eva Zeisel chinaware; Storagewall; Kurt Versen lamps; and hand blocked fabrics.

Guild Galleries in Racine

Porters, at Sixth and Wisconsin, has opened recently its 1948 Grand Rapids Furniture Makers Guild Galleries showing a brilliant array of Guild furnishings. There is a nine room apartment in fourteen Guild colors, making it possible for the buyers to select a complete group of furniture and accessories in one place without the often exasperating problem of trying to match colors, textures, and styles. (A complete story in color about the Guild appeared in October 1946 Interiors.)

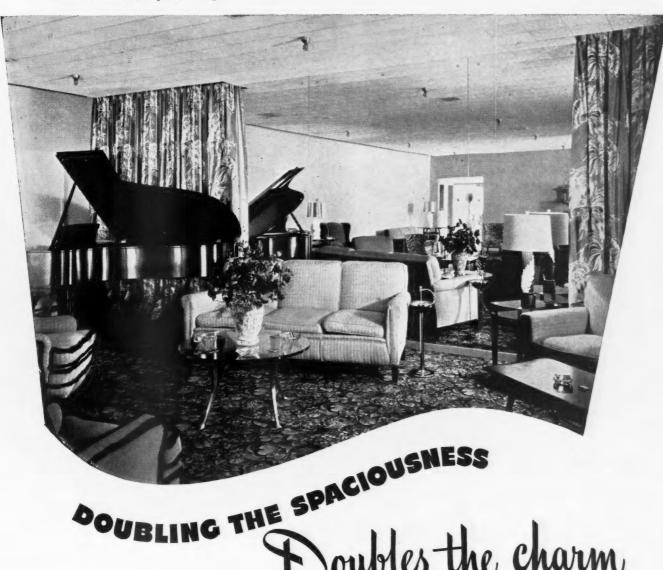
Masterkraft Broadloop samples

For store displays and location samples, Masterkraft Inc. of 295 Fifth Avenue, New York, offers an assortment of its new Broadloop line to dealers. It provides twelve 3 x 5 rugs in twelve basic colors, fringed or unfringed, on an oak display rack; twelve 1-foot squares in the same colors, to be taken out on jobs; and twenty yarn samples of other colors, for \$159.50. Delivery on orders, two to three weeks. The wool looped rug on heavy canvas duck back is available in the 32 colors in any size, round, oval, square, or rectangular, with looped or cut fringe or without fringe. Price to dealers carrying the sample line is \$10 sq. yd. less 25 per cent.

Mends or joins carpets invisibly

A self-curing, liquid, white rubber compound called Rug-Sealz forms a tough, permanent seam that can not be seen from the top side of a carpet. It is said to speed and improve techniques of joining and edgebinding carpets and repairing damaged portions. The material also antiskids carpets when painted over the entire backing. One pint will cover nine square feet. The adhesive is manufactured by the United States Rubber Company and is

Mirrored wall in members' lounge at Tam O'Shanter Country Club makes this spacious room seem twice as large, twice as inviting. Architect: Oliver Sandquist, Chicago



Soubles the charm

To create the illusion of space which many clients require...use mirrors.

To provide a lasting source of beauty in rooms designed for discriminating guests, insist on mirrors made with Libbey · Owens · Ford Polished Plate glass. The exceptional clarity of this plate glass assures quality mirrors in keeping with fine furniture, rich fabrics and distinctive use of color...makes good decoration twice as smart.

Your nearby L·O·F Glass Distributor will be glad to work with you in planning and installing made-to-measure mirrors in homes, clubs and public buildings. Libbey ·Owens · Ford Glass Company, 39127 Nicholas Building, Toledo 3, Ohio.



This Familiar Label identifies mirrors made with L·O·F Plate Glass, ground and polished on both surfaces to assure true reflections in the entire surface.





A grouping by the noted New York decorator, Wynnifred Gleaves

When in search of pieces of inspired beauty and authentic design, smart decorators constantly use the Freeman showrooms as an unfailing source of supply. Here they find on display outstanding examples of the skilled cabinet maker's art, fashioned of rare woods and finished with painstaking care—and surprisingly attractive in price.

Greeman Gurniture Company

SHOWROOMS: 300 EAST 64th ST., NEW YORK 21, N. Y.
Telephone: REgent 7-2890

now sold to about sixty rug dealers. For further details, write to the Public Relations Department. Rockefeller Center, New York.

Dine/card table

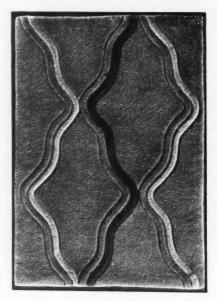
Six to eight people can sit comfortably at a two-drawer table measuring 33" x 66" when the top is opened out. Stock finishes are bisque, blond, ebony, Chinese red, and brown mahogany. Manufacturer is Davidson Ltd., 420 North Orleans, Chicago 10. Last month we showed a picture of some of Davidson's furniture on page 134. The coffee table does not open out to twice its size: it only looks as if it might. It is mahogany and comes in the same finishes as the dine/card table.

Black and white Picassos, Matisses

Featured for Christmas are black and white prints in limited Esther Gentle editions, retailing for \$5 to \$15 unframed, at L. Anton Maix, 203 East 49 Street, New York; PLaza 3-3818. Later there will be color prints, for about \$15, by Klee, Feininger, Moore, Avery, and Hans Hofmann. The Gentle reproductions are done in a process that makes them look like original paintings.

A pleasure underfoot

Three of Stanislav V'Soske's thick, deep-piled, hand woven and carved, made to order rugs were shown in the June Carpet Story, and another is shown on this page. October INTERIORS made announcement, on page 142, that V'Soske, Inc. now has its own showroom at 9 East 78 Street, New York, directed by Olivia Lord and Richard C. Ledford. As you know, the rugs are all hand woven with the pattern coming through to the back. In addition they are held to a strong canvas backing. There is also a plastic substance which is applied to hold the ends fast, a process called lotolizing. Roughly three types of techniques, with any number of variations, are used: cut pile, uncut pile (which is all loops, of course), and semi-cut pile (in which raised portions are loops and carved portions are cut ends). One unusual combination is a silky angora background with a chiseled pattern running through it. like brooks and rocks in a meadow.



V'Soske rug

MULTICORD, one of the great names in decorative fabrics

IN HAND-PRINTS . IN ROLLER PRINTS IN STRIPE COMBINATIONS • IN SOLID COLORS all of them color-related

Illustration features Woodland Sketches, a Multicord hand print, at windows; Town and Country, another Multicord hand print, on chairs.

You can solve nearly all your customers' decorating problems with this one versatile fabric! Multicord is a name your customers know. Multicord handles with incredible ease in everything from tall flowing draperies to tailored slipcovers. And Celanese has master-coordinated the entire Multicord line of prints, stripes and solid colors for easy and wonderful color harmonies. Any print can serve as the color key for an entire room, enabling your customers to plan their own decorating scheme with sureness and good taste. No wonder Multicord has become one of the great names in fabrics for the

CELANESE CORPORATION OF AMERICA 189 Madison Ave., N. Y. 16



CELLANESE* Creative Home Fabrics of Synthetic Yarn



In spite of fire

Although the Vanleigh Furniture Company's warehouse on Long Island burned down, deliveries for Christmas have been made possible by the quick re-supplying of occasional furniture by the manufacturers. The company whose showrooms are at 115 West 40 Street, has secured new warehouse space in Manhattan.

People

ALEXANDER F. STYNE of Styne & Ballard, Inc., interior designers at 716 Madison Avenue, New York 21, is giving a course on "Construction Materials in Interior Design" at the New York School of Interior Design. The present maximum capacity of students has encouraged plans for repeating the course and expanding it during the summer semester.

HELEN KOUES has been retained as color and fabric consultant for the styling department of the Ford Motor Company. As former fashion editor of *Vogue* and furnishings director of *Good Housekeeping*, and author of several decorating books, Miss Koues has knowledge of women's preferences, which the Ford Company is anxious not to underestimate.

ABE FEDER'S performance in producing and lighting the recent "Fashions of the Times" show might be titled "High style in high light." He introduced a lighting effect that projects the proscenium arch to the middle of the stage—an effect equally feasible in a stageless public hall or space. The New Look was easy to look at Powerful beams from the balcony brought details into brilliant focus; high intensity lighting from all directions gave models a boldly sculptured appearance; and delicately tinted floodlights accentuated costume colors.

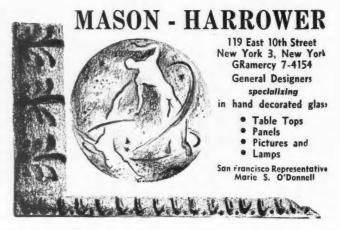
Address book

GEORGE NELSON has opened an office for the practice of architecture and industrial design at 343 Lexington Avenue, New York 16, N. Y., telephone MUrray Hill 6-3335.

ALVIN LUSTIG and SAM REISBORD have new offices at 9126 Sunset Boulevard, Los Angeles; Bradshaw 2-4721.

SCALAMANDRE SILKS, INC. have a new office at 610 Merchandise Mart, Chicago, Illinois; SUPerior 9252.

CHARLES E. STANTON and DOROTHY A. ROGERS have opened offices at 139 East 57th Street, New York 22; MUrray Hill 8-4739 under the firm name of Stanton and Rogers, to do styling and promotion in home furnishings and



miller lighting systems simplify installation and modernize interiors ...ceilings unlimited

Stores, offices, schools, factories, and public buildings, can now get good easy-seeing light, plus modern interiors . . . unlimited patterns of light . . . with MILLER FLUORESCENT TROFFER LIGHTING SYSTEMS. The Miller Furring Hanger (patented) makes this possible. Permits ceilings to be suspended from the lighting system, and the arranging of Troffers in blocks, strips, or geometric patterns, to form any ceiling pattern desired . . . CEILINGS UNLIMITED.

Installation is simplified. Needed supports from structural ceiling reduced 50 to 75%. Reduction in wiring costs up to 50%.

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INLAID PLYWOOD is a new and distinctive form of decorative woodwork. Extremely versatile in its uses. it combines beauty, strength, economy with practical utility.

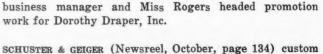
INLAID PLYWOOD can be used on permanent fixtures such as walls, doors, shelves, counters; or on accessories such as tables, chests, trays, radio cabinets—wherever decorative wood is desired.

INLAID PLYWOOD is available in standard patterns, but its outstanding advantage is that it can be produced to your own designs and specifications. It can be made to any degree of thickness, and to any size.

INLAID PLYWOOD can be supplied with surface unfinished ready for lacquering; or finished with a hard resin layer, making the surface resistant to alcohol and other liquids. The severest tests prove Inlaid Plywood remains crack-proof.

We urge you to write for sample panels. If you prefer, a representative will call and give complete information on costs, delivery dates and all essential details.

NATIONAL INDUSTRIAL LUMBER CO. FLORAL PARK, N.Y.



business establishments. Until recently Mr. Stanton was

SCHUSTER & GEIGER (Newsreel, October, page 134) custom furniture and marquetry designers, are at 368 East 148th Street, New York City; MOtt Haven 9-1259, where they make the "Nostalgic Modern" furniture.

HENNING WATTERSTON announces the location of his studio at 135 Jackson Street, San Francisco 11, where all designing of woven fabrics for machine production is done, as well as a limited production of hand woven fabrics. His designs are exceptional. Two of them, done for Menlo Textiles, were shown in the November fabrics presentation.

EUGENE BACK, architect, announces that his office is now located at 677 Fifth Avenue, New York 22.

LA PADULA & HAGAN announce the removal of their store to 60 Greenwich Avenue, New York 11 (near 7th Avenue). They sell furniture, bedding, accessories.

ORIENTAL FINE ARTS, INC. has opened galleries at 125 East 57th Street, New York; MUrray Hill 8-4830, with Chinese bronzes, jades, pottery, porcelain, paintings, and sculpture.

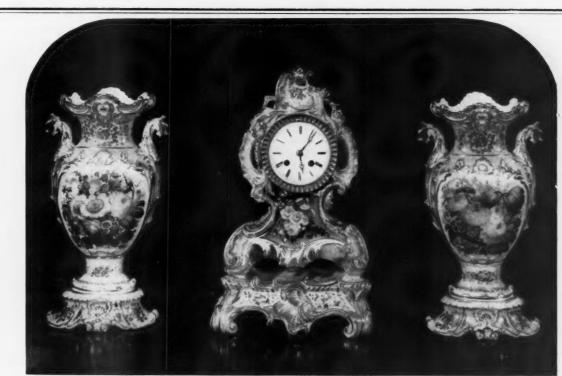
ERNEST LONANO has moved his workroom and showroom for custom furniture and draperies to 235 East 42nd Street, New York 17; MUrray Hill 2-6693-4. He also restores and reproduces antiques. The December issue of Town & Country carries a story on his recent restoration of Monticello, Virginia. (Continued on Page 140)



of Smoked Mirrors enriches this handsome bureau with inside shelves, with carved-glass design, in three wood finishes: black, red or rose quartz—36" high, 48" long and 20" deep. It is also available in a plain smoked mirror surface.

HIRSCH MIRROR & GLASS CO.

114 East 29th Street New York 16, N. Y.



Jacob Petit Clock Set

Three pieces, circa 1820, with bouquets of flowers in natural colors on a beige ground richly decorated with gold.

To The Trade

Fine Antiques-Decorative Accessories Consistently Available

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Choice Selection Antique Lamps (largest in the country)

Importers 863 THIRD AVENUE, NEW YORK 22, N. Y.



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2001 FIRST AVE.-NEW YORK 29, N. Y.

A wonderfully proportioned 32" square cocktail table made exquisite with color-rich "Leathers by Adams" and hand-tooled in 23 karat gold. Leather top available in all decorator colors, and base in any special finish desired.

*Adlee Originals: desks, chests, tables and lamps. Full information and photographs on request.



Here's wrought iron with a definite decorator touch. Typical of Woodard styling ... typical of Woodard's attention to detail. Your customers will recognize the difference in Woodard wrought iron immediately.

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VISIT OUR STUDIOS . . . 1 block west of Stevens Hotel

D. GROSSI, custom made upholstered furniture and headboards, is at 458 Third Avenue, New York; MUrray Hill

TECHNICAL APPLIANCE CORPORATION (the home of TACO Sherburne antennae and plastic counter and sink tops) has moved to Sherburne, N. Y.; phone Sherburne 171.

IVEL CONSTRUCTION CORPORATION, exposition and exhibit builders of New York, have moved to 96-20 Forty-third Avenue, Corona, Long Island, N. Y., where all facilities are combined under one roof.

ARTLEE FABRICS, INC. is in new and larger showrooms and offices at 318 Fourth Avenue, New York City, and continues its decorative line of upholstery, drapery, and slip cover fabrics exclusively for the trade.

For your information

(Continued from Page 12)

details of setting and fitting, saves time (because it is a completely packaged assembly), and is one of the sturdiest and handsomest extruded structural shapes ever designed." This Herculite door-frame assembly is made in a variety of twelve styles and is constructed to accommodate standard Herculite doors.

New Fiberglas Acoustical Tile

A light-weight acoustical tile for providing low-cost, noncumbustible ceilings with high sound-absorbing properties

(For Your Information Continued on Page 144)

VICTORIA SPEKTOR

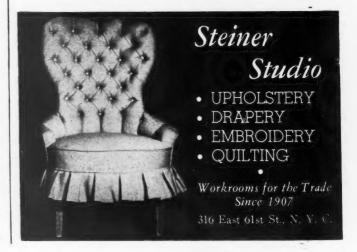
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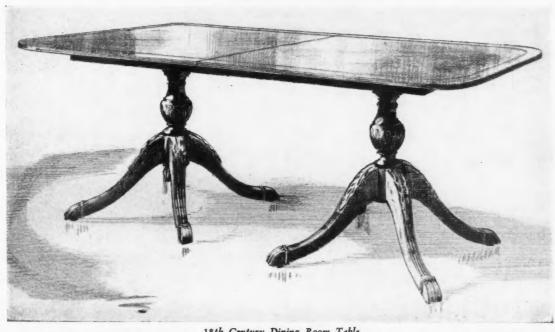
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18th Century Dining Room Table in fine-grain mahogany

YOUR INQUIRIES FOR FURNITURE TO SPECIAL ORDER ARE CORDIALLY SOLICITED

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Design repeats every 30 inches.

PARTY PLAYTIME Revival by Wall Trends

To picture the happiest moments in Victorian family life in the rich colorings and quaint costumes of the period, is the decorative mission of this romantic new hand-print by Wall Trends. The selection of solid-tone grounds in stock includes china white, chalk blue, lemon yellow, French gray, and Perricholi pink. Many more ground colors are available on special order. Sample requests honored promptly.

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YOUR INTERIORS

This compact, decorative, brushed aluminum unit,
functionally designed for accent lighting, easy to conceal
where necessary, is perfect for the solarium, arboreum
or any part of a room that wants luminous emphasis.



Catalog No. 372 Price \$11.00

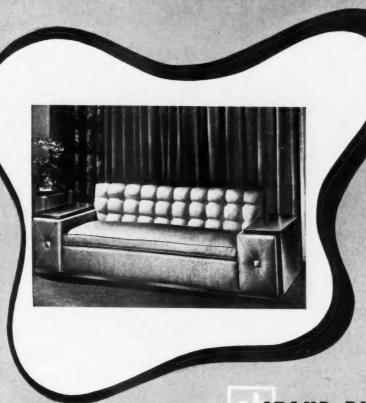
Dramalite with base, 8-foot cord and connector, wired to receive 150-watt R40 or Par 38 bulb. \$11 (no bulb). Color Filters in 17 shades available at extra cost.



CENTURY Lighting Equipment is ENGINEERED Lighting Equipment

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Classics

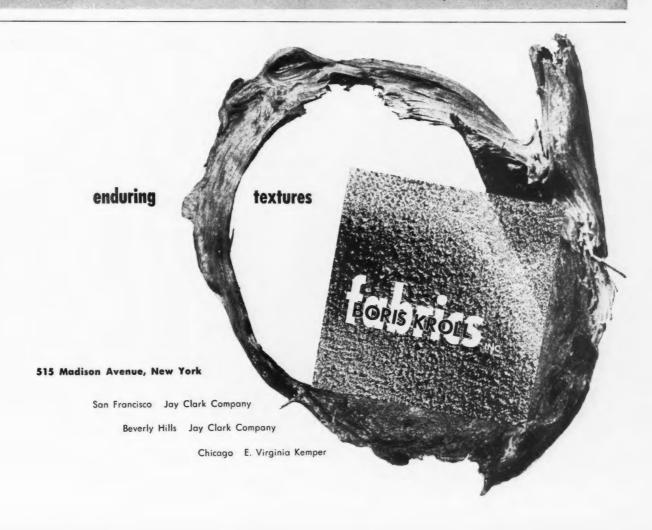
- styled by Stoll
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Beauty of line . . . richness of color . . . originality of design interpreted by a fresh, modern imagination. Furniture for Today constructed with the loving craftsmanship of Yesterday to become the classic of Tomorrow.

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"DIRECTOIRE WHEAT"—an old design newly reproduced.



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has been announced by Owens-Corning Fiberglas Corp. The tile has a felted fiber surface and is beveled on all four edges. Painted white at the factory it has a minimum light reflection coefficient of 0.75; and it is claimed to be completely noncumbustible. It is also stated that three light spray-paint applications can be made without seriously impairing acoustical efficiency.

Lighting

Light Polarizing Medium

A new development for use on lighting equipment, a polarizing medium invented by Alvin M. Marks that cuts out glare in all directions instead of just one, will go into commercial production soon.

Mr. Marks points out that polarizing so far has been effected mainly through the use of special crystals laminated between sheets of plastic, which works well for eyeglasses and filters. But its effectiveness in illumination is limited, because the polarizing crystals cut out the glare in only one direction from the light source, and also have absorptive properties which cut down light transmission.

The new medium, which Mr. Marks calls Polaply, uses no crystals, but is made of a number of sheets of thin plastic held between glass, and is claimed to polarize simultaneously in all directions around the source of light and to let through twice as much light. Alvin Marks is president of Polarized Illumination, Inc., Whitestone, New York, who will make Polaply. (Continued on Page 148)



PLAIN CARPETS

KENTSHAH Handmade Oriental Carpet—made-to-order
Delivery 9 to 12 months

Chenille Carpets—made to order Delivery 6 to 9 months

Broadloom Carpets (limited supply)
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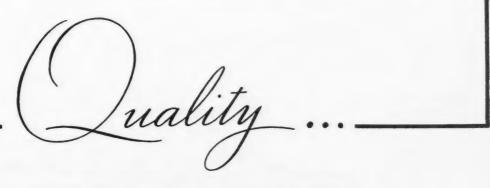
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Designers and Cabinet Makers . 521 East 72nd Street, New York

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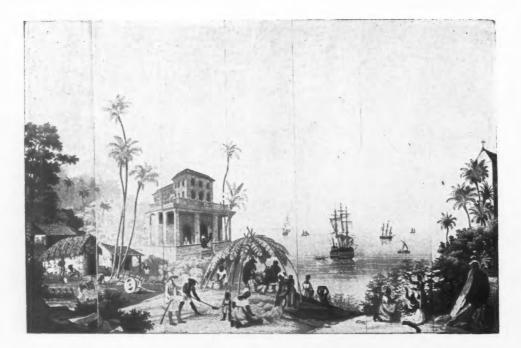
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Scenic

This scenic paper, first printed by Zuber & cie, Rixheim, Alsace, has been reprinted from the original wood blocks, in the same magnificent colors and design. Full set consists of 30 breadths, each breadth 20 inches.

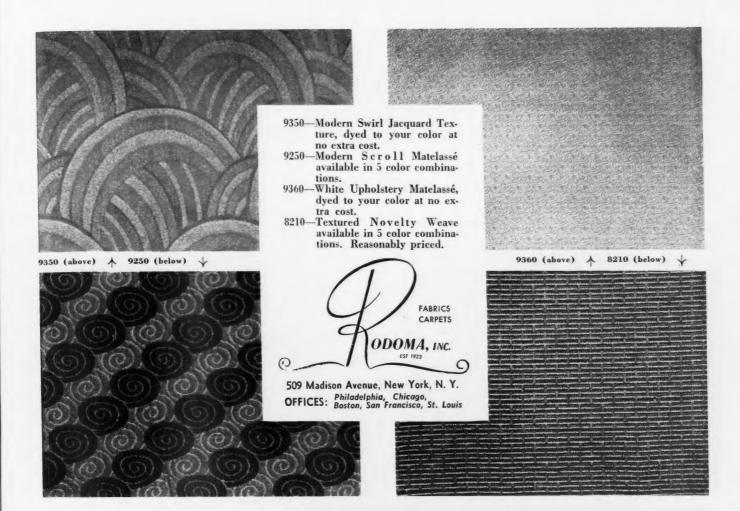
Write for illustrations

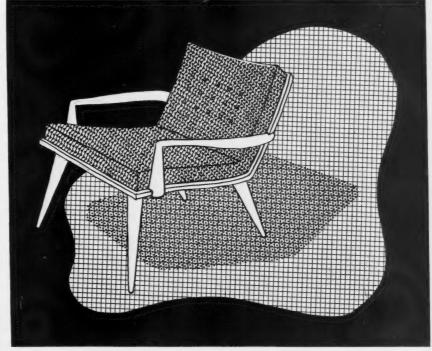
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One of a group of correlated modern furniture designed by Harold Bartos exclusively for Lehigh.

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Expanded Research Aim of I. E. S. Program

In setting forth the aims of the Illuminating Engineering Society's 1947-48 program, its president, R. W. Staud, said that they called for expanded research to broaden the knowledge in the field of light and illumination; development of standards and procedures for disseminating this knowledge to the society's members and to others in the lighting industry as well as to the public. Mr. Staud pointed out that the society has among its members "the outstanding scientists, engineers, architects and lighting experts in this country, as well as the young man or woman starting in the lighting application field who desires to expand his or her knowledge and learn from the experience of others." But, he said, this society also welcomes all others who can help it "to secure a better understanding of the many problems to which lighting may provide a solution." Mr. Staud said that the society plans to complete the following reports by its technical committees: American standard practice of industrial lighting (recommended revisions); Recommended practice on sports and recreational area lighting; Recommended practice for library lighting; Recommended practice of daylighting; Recommended practice of public conveyance lighting; etc.

Fire Prevention

Second Series of Fabric Flammability Tests

The first series of flammable fabric tests having shown a low degree of correlation, according to Dr. Charles W.

(For Your Information Continued on Page 152)

Le Decorative Fabrics

HOWARD AND SCHAFFER

509 MADISON AVENUE, NEW YORK 22

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French Provincial

AT ITS FINEST

Beautifully designed, the Bombé Commode typifies the authentic swelling grace of the French Provincial.

Elegantly versatile, this masterpiece in walnut by Meldan, with fittings of solid brass, is carved and finished by hand.

Finish Also Matched to Your Sample.



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Design your Interiors with this MASTER'S PALETTE



The Glass That Bends

Flexwood and Flexglass are manufactured and marketed jointly by United States Plywood Corporation and The Mengel Company.



Originality is at your pencil-point when you work with USP decorative materials.

Whatever the requirements . . . formal or informal, traditional or modern, brilliant or subdued . . . you can create a masterpiece of interior beauty with this figurative palette.

Designer Don Wells offers this suggestion: an arresting Checkwood dado, most of the walls sheer-hung in Rift Oak Flexwood, pillars and occasional wall panels highlighted in "Vintage" Flexglass.

This illustration of the "Vintage Room," Ambassador Hotel, Kansas City, Mo., gives you an idea of the finished result.

"Vintage," "Mimosa" and "Clusters" add new spice to the Flexglass line. Striking designs by Muller-Barringer are fired on the underside of the glass in rich ceramic colors. Three stock patterns available immediately. In addition, you can now order Flexglass in patterns of your own design at slight additional cost.

To get complete information, write today.

UNITED STATES PLYWOOD CORPORATION Dept. F, 55 West 44th Street, New York 18, N. Y.



Dorn, chairman of the technical committee on flammability for the National Retail Dry Goods Association, and other technical experts serving on the Bureau of Standards technical advisory committee in Washington, a new series of tests involving about fifteen different materials and two types of testing devices is being arranged. It was explained that the new series will use not only the 45-degree angle testers previously used, but also six horizontal testers, developed by the Bureau of Standards. Emphasis will be placed on testing fabric samples which have been shown to burn at a fairly rapid rate.

In the first series of tests, it was pointed out, a fabric passed by ohe laboratory failed to get the approval of another laboratory using an identical piece of material and the same make of testing device.

Fire-Retarding Paint

A paint that is said to retard fire has been developed by the Brytenu Chemical Company of New York. Called "Resistall" it is available in either an enamel or flat finish in white for either exteriors or interiors. Laboratory tests are said to show that this paint will blister and char when exposed to fire but will not flash or flame.

Fire Resistant Standards for Textile Floor Coverings

Laboratory tests to set standards for the fire resistant properties of textile floor coverings are being undertaken



Simulated snake or alligator texture on metal container, brass corners, wood base, makes exquisite decorative piece. 4" high, 5" wide, and 15" long. Green, red or brown.

COPPER GARDENS*

1068 Second Avenue, New York

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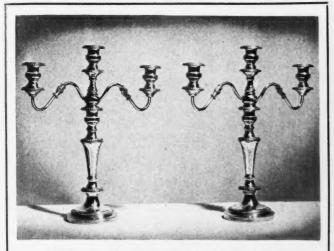
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WORKROOMS
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FASHION DECORATORS
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SILVER PLATED CANDELABRA

Graceful Sheffield reproductions, silver plated on copper, The top, branches, and bobeches are removable, allowing the bases to be used as candlesticks. Available in three and five light.

3 Light—No. A864-1, 19" high, 17" spread..... \$97.50 pair Retail 5 Light—No. A864-4, 19" high, 17" spread..... 120.00 pair Retail Candlesticks—No. A864-5, 12" high...... 48.75 pair Retail

Prices shown are RETAIL subject to usual trade discount.

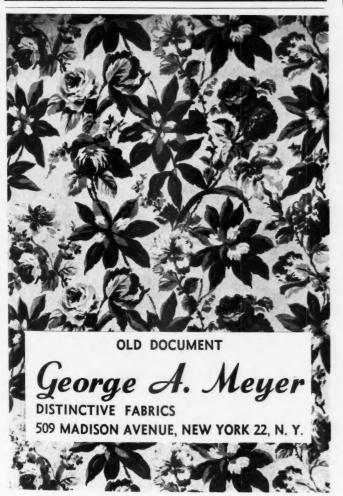
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The Truly Washable **FLAT OIL PAINT**

IT IS WISE TO CONSULT A DECORATOR

Continuing a tradition of usefulness to decorators, Manges is now sponsoring a series of advertisements in the New York Times each Saturday on the general theme: "It is wise to consult a decorator." Droll sketches brighten the campaign. If you would like a portfolio of the complete series, write SIMON MANGES & SON, Inc., 14 East 32nd Street, New York 16, N. Y.

The New York Times

A DECORATOR'S SERVICE IS A SOUND INVESTMENT

Aside from the joy of living with things you love, a decorator's service brings you definite economies. The really expensive furnishings are the failures—the pensive furnishings from the start. It pays thi



YOUR DECORATOR POUNDS THE PAVEMENTS FOR YOU

Try trailing a decorator on the hunt for a hard-to-match color in fabric or carpet. You will trek through the town, visiting major sources of supply and secret nooks. Probably you will end up exhausted. Verily, a decorator doesn't spare the arches in your service. Consult a decorator.



YOUR DECORATOR IS A TRAINED SPECIALIST

Decorating a home—successfully—takes more than good taste. It takes intensive more than good taste is professionally study. Your decorator is professionally study.



DECORATORS ARE EXPERT COMPARISON SHOPPERS

Decorators scour the market for the best buys in home furnishings. Their endless comparison shopping makes them keen judges of value and a market for the best judges of value and a market for the best



DOES A DECORATOR "X" OUT

No! A thousand times no! What you really get from your decorator is an artistry in designing attractive interiors with the styles and colors you like. A decorator's golden rule is to make your home say nice things about you. It's clever to consult a decorator!



SIMON MANGES & SON CARPETS EXCLUSIVELY TO THE DECORATOR NEW YORK, N. Y. by the American Society for Testing Materials, through the pile floor coverings sub-committee, according to A. G. Ashcroft, chairman of the technical committee of the Carpet Institute, Inc., whose committee recommended methods of determining the degree of resistance to fire of various types of carpets for further development.

The standards proposed to the American Society for Testing Materials, it is stated, will aid code authorities and other city officials in their classification of wool pile floor coverings with relation to their fire resistance. Four classifications have been suggested: Incombustible; fire retardant; slow burning; and combustible.

Competitions

International Furniture Competition

An international competition for the design of low-cost furniture has been launched by Museum Design Project, Inc., and the Museum of Modern Art, New York, with prizes and grants totaling \$50,000. Museum Design Project, Inc., a non-profit organization composed of a national group of retail furniture stores, was founded for the purpose of alleviating the current great need for well-designed, moderately priced, and adaptable furniture for small apartments and houses, "mass-produced furniture planned and executed to fit the needs of modern living, production and merchandising."

As a result, Museum Design Project signed an agreement with the Museum of Modern Art under which the museum is organizing and carrying out an international competi-

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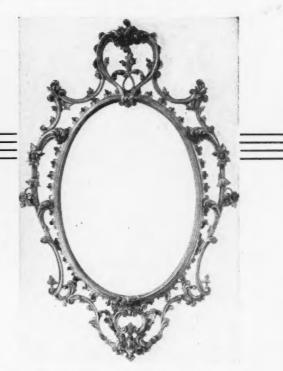
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tion for low-cost furniture design, to encourage design talent and research activities.

The competition will be open to individual designers of all countries and to selected research teams consisting of technological laboratories working in collaboration with outstanding designers. Members of the executive committee of Museum Design Project are: Harry Fish, chairman, New New York City; Louis Cohen, Peoria, Ill.; Harry Coplan, Baltimore, Md.; David D. Eanes, Richmond, Va.; Arthur C. Field, Detroit, Mich.; Robert Glick, Columbus, Ohio; Irving Hartman, Chicago, Ill.; Robert Mehornay, Jr., Kansas City, Mo.; Abe Pilsk, Nashville, Tenn.; Charles Rosenthal, Binghamton, N. Y.; Nathan S. Sachs, New York City; William P. Sheidy, Reading, Pa.; Harry I. Stern, Philadelphia, Pa.

Stacey Scholarship Fund for Art Education

Announcement has been made of the competition for the 1948-1949 John F. and Anna Lee Stacey Scholarship Fund, open to American citizens between the ages of 18 and 35. The competition will close August 1, 1948. Approximately \$1,500 will be made available and may be awarded in whole or in part.

Application blanks are obtainable from the John F. and Anna Lee Stacey Scholarship Committee, care of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles.

Competition for Small Soap Sculptures

The National Soap Sculpture Committee of New York has announced the resumption of the Annual Competition for Small Sculptures in Ivory Soap for cash prizes offered by



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Procter & Gamble Co. Prominent sculptors, architects and art educators are on the jury of award; among them, New York sculptors Alexander Archipenko and Paul Manship; architects Harvey Wiley Corbett and Ely Jacques Kahn; and Edith L. Nichols, assistant director of fine arts, Board of Education of New York City.

Winners in Oneida Ltd. Silverware Contest

First prize of \$1,000 in the nationwide silverware design contest sponsored by Oneida Ltd., was awarded to William C. Uhlig of Blue Island, Ill.; second prize of \$500 to Phillip L. Hall of New York City; third prize of \$300 to Albert Edward Herbert, Jr., Detroit; and fourth prize of \$200 to Carl C. Cobel of Newark, Ohio. Mr. Uhlig and Mr. Hall also won \$100 honorable mention prizes each. Eight other \$100 honorable mention prizes also were given out.

Print Club Awards

The following awards were given out at the second annual Exhibition of Hand-Printed Textiles recently held at the Print Club in Philadelphia: First prize of a \$75 gift certificate went to Hester Cunningham of Philadelphia; June Groff Fabrics second prize of \$25 went to Angelo Aesta of Chicago; and honorable mentions went to Hollis J. Beasley of Portland, Oregon, and to June Groff of Philadelphia.

Textile Study Scholarships

The New England Textile Foundation has announced that it will award up to thirty \$500 freshman scholarships in

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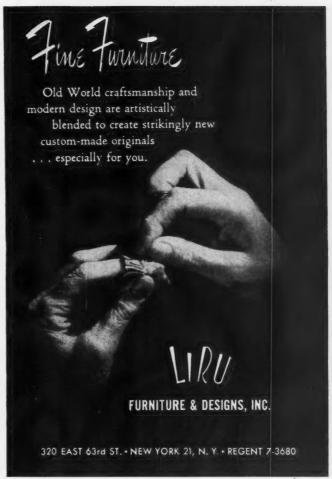
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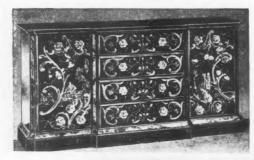
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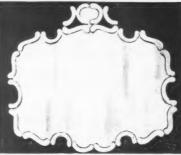




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1948 in the four textile schools of New England: The Bradford Durfee Technical Institute in Fall River, the Lowell Textile Institute, the New Bedford Textile Institute, and the Textile School of the Rhode Island School of Design in Providence. Seniors in high schools or high school graduates not over 21 years of age may compete, and can obtain application blanks and information from the foundation in New Bedford, Mass.

Exhibitions

The Arts Work Together

The Mortimer Levitt Gallery in New York City had an exhibition during the past month which was the first of a series of exhibitions in that gallery concerned with integration of the arts in building. In this exhibit, architects and designers worked in collaboration with artists represented by the Mortimer Levitt Gallery to show how painting and sculpture can be an integral part of buildings. Among the ten buildings shown were homes, restaurants, shops, hotels and industrial structures, some already built, some to be built, and some only as suggestions. All of them showed how the cooperative efforts of painters, sculptors, interior designers, architects and landscape designers can achieve better results than when each one of the group works separately. It was also demonstrated that collaboration of this kind to be successful must begin at a sufficiently early stage of the work to allow each participant to make his full contribution

One of the best presented projects in the exhibition was a restaurant facade which is to be built in mid-town Manhattan. It was designed by George Nemeny and A. W. Geller, New York architects; on its severely simple facade





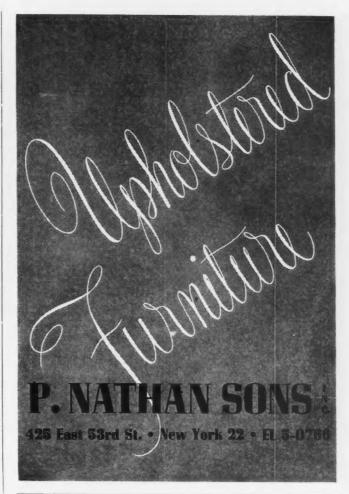


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of vertical redwood siding is mounted a large chromium sculpture by Jose de Rivera, and just inside the plateglass entrance is a mosaic panel by Max Spivak. This exemplary collaborative effort was strikingly displayed in a model by Devon Dennett.

This exhibition is going on tour under the auspices of the American Federation of Art.

Modern Textiles Inspired by Petroglyphs

A New York artist, William D. Allen, who found inspiration for modern textile designs in the pictures scratched on rocks by the Indians of the Southwest, recently organized an exhibition of experimental work in such textiles at the Museum of New Mexico in Santa Fe. The exhibition also included works based on Indian arts from California, the Virgin Islands, and South and Central America. Bertha Dutton, curator of ethnology at the museum, in commenting on the exhibition said that the rock pictures or petroglyphs of American Indians are one of our native art forms that are "rich in suggestion, yet scarcely touched on by our creative artists and designers. In the present exhibit are a number of examples showing how they can fit into the modern picture."

Some of Mr. Allen's sketches with dyes on cloth in the exhibit are based on source material reserved in the Museum of New Mexico, which is one of the main centers for the study of the arts of the American Indian.

Ceramic Exhibition at Syracuse Museum

In connection with the twelfth national ceramics exhibition recently held at the Syracuse Museum of Fine Arts, Guy

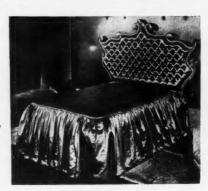




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VALJEN FURNITURE, INC. 87 Fifth Avenue • New York 3, N. Y. Cowan of the Onondaga Pottery Company commented that shows of this kind are of value to the pottery industry because they are primarily the starting point for future industrial artisans. He added, however, that these exhibitions never would have any direct connection with the industry because the works presented usually were not of a type that it would be profitable to produce in quantities.

Of This And Of That

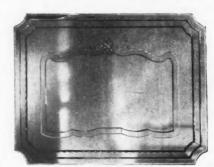
Trailer Coach Demand Increasing

At the recent national trailer coach show in Philadelphia models for 1948 were displayed ranging in length from 13-foot sportsman type trailers to 33-foot super-deluxe coaches and combining the latest features in modern housing. Harold Platt, president of the Trailer Coach Manufacturing Association, said that a recent survey by the association disclosed that a great number of the approximately 1,000,000 Americans living on wheels favor the two-bedroom and bath style trailer. He pointed out that demand is on the upswing for palatial-type coaches retailing from \$2,000 to \$4,500, and that the industry has developed into an \$180,000,000 a year business.

A. I. D. Announces Gift to Reid Hall

The first international project undertaken by the American Institute of Decorators, the furnishing and redecorating of the main salon in Reid Hall in Paris, is under way with working drawings and layouts. The A. I. D. committee for this project is composed of Elisabeth C. Draper

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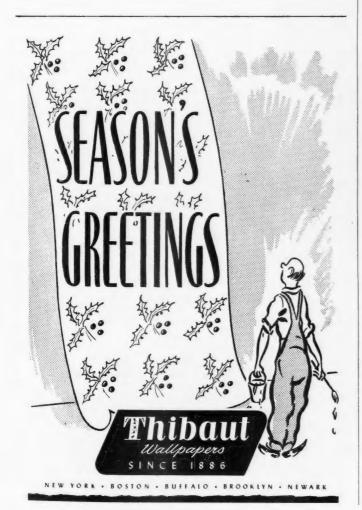
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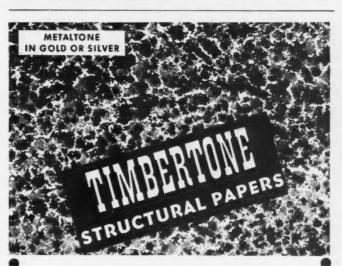
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and Melanie Kahane as co-chairmen, assisted by Karl Bock, president of the New York District Chapter; Adelaide Ehrich, Mildred Irby and Nancy V. McClelland, former president of the A. I. D., all of New York.

New Merchandising Scheme at Merchandise Mart

In a new merchandising program introduced by manufacturers in the Merchandise Mart in Chicago, merchandise presentations are made through three-dimensional color slides. Slides and a viewer have been combined into a promotional kit for salesmen by the Eugene Lewis studios in Chicago. Cost varies with the number of viewers and slides required.

Problems of Materials Handling To Be Discussed

Cost reductions in the furniture, upholstery, carpet, rug, and interior decoration fields will be discussed at the conference on Materials Handling in Cleveland next January. Major theme of the discussion will be cost reduction through improved handling, and will touch on all phases of handling operations, from the viewpoint of the manufacturer, distributor, jobber and retailer, and will include problems of warehousing and shipping.

Anent Stage Design

Designer Lee Simonson and stage director Dr. Herbert Graff have created some new settings for New York Metropolitan Opera, which are three-dimensional instead of flat, stylized rather than literal, and which employ translu-

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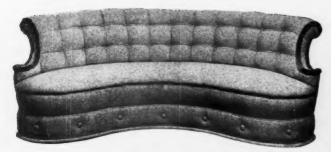
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cencies, semi-transparencies and light projection. Motion picture projections on opaque screens from deep backstage are used to create mirages and illusions; while rocks formerly painted on backdrops are made of jagged plastic. At the recent "Fashions of The Times" show, the sixth edition put on by the New York Times, designer A. A. Ostrander worked out, in collaboration with George Izenouer of Yale University's School of the Drama, a new projector to convey realistically color and texture effects in the print fabric scenes. Abe Feder worked out the lighting.

Art of Architectural Importance

News of the December 11-January 3 exhibition, "Painting Towards Architecture," at the Wadsworth Athenaeum in Hartford arrived too late for our regular exhibition section. The Miller Company of Meriden, Conn., made the collection to show the influence which experimenters in abstract painting wielded on modern architecture. The group includes the work of contemporary painters—Stuart Davis, Merida, Tunnard, and others—whose paintings show new conceptions of spatial design. The collection will be sent to Minneapolis, Akron, Baltimore, Milwaukee and other eastern and midwestern museums. The West Cost Art Association will schedule it for the summer months. Now in publication is a catalogue of the collection with color reproductions and commentary by Henry-Russell Hitchcock.

Correction on Warner showroom

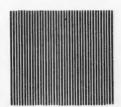
THE WARNER COMPANY'S new showroom is at Merchandise Mart 6116, Chicago. An illustration of part of it appeared in the November Newsreel, page 138, but the address was incorrectly given at 418-20 South Wabash Avenue, which is really the address of the main office.





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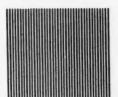


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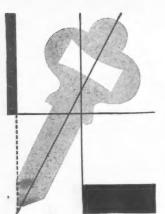
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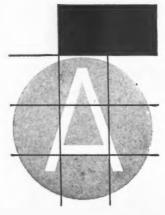
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