


FINE ARTS DEPT.
1950

I n t e r i o r s

industrial design

September 1950

NEW YORK
MAGAZINE



Imagination Soars

... inspired by the
silks of
Scalamandré

THE imaginativeness that is the soul of the decorator's art responds like magic to the beauty of fine silk fabrics.

Here at Scalamandré a profusion of fine silks . . . authentic in design, rich in texture, beautiful in workmanship . . . reflect the glories of the renaissance . . . the magnificence of empires . . . the graciousness of our colonial tradition . . . the brilliant promise of the modern in American life.

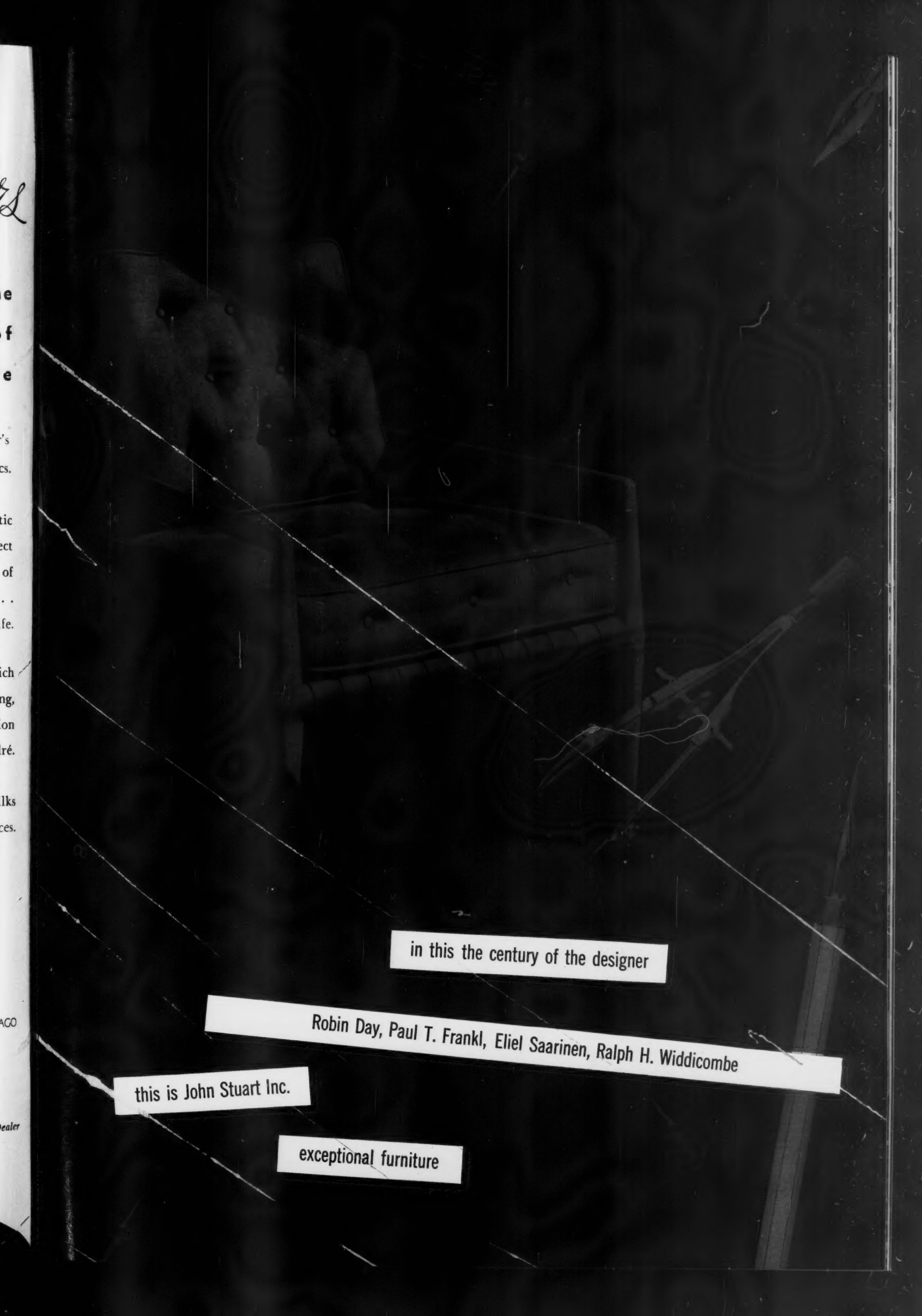
To a large extent these silks are limited editions in which every step of their creation . . . design, throwing, dying, weaving, printing and finishing . . . is coordinated for perfection under the direct supervision of M. Scalamandré.

Of special interest are new imported Scalamandré silks now available at less than pre-war prices.

Scalamandré
SILKS INC

598 Madison Avenue • NEW YORK • also BOSTON • CHICAGO
LOS ANGELES • SAN FRANCISCO

*Wholesale Exclusively
Consult Your Local Dealer*




in this the century of the designer

Robin Day, Paul T. Frankl, Eliel Saarinen, Ralph H. Widdicombe

this is John Stuart Inc.

exceptional furniture



Silks by Cheney



CHENEY BROTHERS • Textile Manufacturers since 1836
509 MADISON AVENUE, NEW YORK
CHICAGO • BOSTON • LOS ANGELES
PHILADELPHIA • SAN FRANCISCO
Mills at Manchester, Conn.

Interiors

+ Industrial Design

Published for interior designers,
architects,
industrial designers,
the interior decorating departments of retail stores,
and for all concerned with interiors.

Contents for September, 1950

VOLUME CX, NUMBER 2

- 8 Interiors' cover artists
- 10 Letters to the editors
- 12 For your information
- 22 A sampling of magazines from abroad
- 81 Interiors' editorial: Another September morn
- 82 Finn Juhl: about the quiet life of a Danish architect
- 92 Plywood overhead: Gruen and Krummeck drop the ceiling
- 96 Covington enmeshed: fabrics among the slats and mazes
- 102 Hambro's handy package: from carpets to cutlery in 1 building
- 108 Swags and swatches: Semi-annual review of the new fabrics
- 118 Meadox showroom: designer Bell bends aluminum, glass, marble
- 122 Makers of tradition—11: William Morris
- 128 Questions and answers about upholstery leather
- 132 Merchandise cues, people, addresses, manufacturers' information
- 188 Interior sources

Next month Tempestini: data on a Florentine who has added American-made furniture to his regular production of Italian hotels, houses, theaters, and shops . . . West coast house, by Konigshofer and Rooke-Ley . . . Aerial airlines office in Milan . . . Home furnishings exhibition in Glasgow . . . Man at work: Saul Steinberg . . . An assortment of shops, showrooms, and offices . . .

Cover Donald F. Monell and Lila Swift

Publisher Charles E. Whitney
Editor Francis de N. Schroeder
Managing editor Olga Gueft
Art director Bernard Pfriem
Architectural editor Arthur Drexler
Associate editors Jessie Phelps Kahles
 Deborah Allen
Editorial contributor George Nelson
Business manager Alec E. Oakes
Advertising manager Paul R. Kane
Circulation director James F. Wells
Production manager Sven K. Martinsen

Publication Offices: Whitney Publications, Inc., 18 East 50th St., New York 22, N. Y., Charles E. Whitney, President and Treasurer; Jean McClellan Whitney, Vice-President; Alec E. Oakes, Vice-President; Robert E. Connolly, Secretary. Copyright 1950 by Whitney Publications, Inc. All rights reserved. The trade marks, "Interiors," and "Industrial Design," are registered in the U. S. Patent Office.

Advertising offices

New York	18 East 50th Street, New York 22, Telephone PLaza 9-5030
Chicago	Archer A. King & Company, 410 North Michigan Avenue, Chicago 11.
Boston	Meade & Company, 471 Statler Office Building, Boston 16.
Atlanta	Blanchard-Nichols-Osborn, 569 800 Peachtree Bldg., Atlanta 5.
San Francisco	Keenan and Eickelberg, 235 Montgomery Street, San Francisco 4.
Los Angeles	Keenan and Eickelberg, 2978 Wilshire Boulevard, Los Angeles 5.
Portland, Ore.	Keenan and Eickelberg, Lewis Bldg., 4th and Oak Sts., Portland 4, Ore.



Member of the Audit Bureau of Circulations



Member of the Associated Business Publications

Interiors is published monthly by Whitney Publications, Inc., 18 East 50th Street, New York 22, N. Y. Entered as second class matter, September 2, 1942, at post office at New York, N. Y., under the act of March 3rd, 1879. Subscription Price (for the trade only) \$5.00 for one year, \$8.00 for two years, \$10.00 for three years in the United States and possessions; Canada, and Pan-America, \$6.00 per year; Foreign, \$10.00 per year. Price per copy 75c.



EXQUISITE MEISSEN



*Personally selected by Robert P. Pierce
in England and the continent.*

**MAGNIFICENT PORCELAIN EWERS
— TYPICAL OF THE RARE OFFER-
INGS BY ROBERT P. PIERCE, INC.**

True examples of the imaginative artistry and the colorful warmth and beauty of Meissen porcelains, these magnificent ewers offer a rare value for antique dealers and their collector clientele. Mythological creatures of sea and air in high relief and full figure give life and movement to the highly colored decorative motif. The pair is 27 inches high. . . . Dealers are urged to investigate the remarkable values offered in the important and widely diversified collection of 17th, 18th and 19th century importations of porcelains, silver, bronze, glass, crystal and furniture presently on display at

ROBERT P. PIERCE, INC.

1532 MERCHANDISE MART PLAZA . . . CHICAGO 54, ILLINOIS

Brunschwig
&
Fils

announce

the return of

FONTAINEBLEAU

a magnificent chintz

reproduced from

the brocaded

lampas of

MARIE ANTOINETTE'S

bedroom in the

Palace of Fontainebleau

Brunschwig

&

Fils

Decorative Fabrics

309 MADISON AVENUE, NEW YORK 22

PHILADELPHIA • BOSTON • CHICAGO

LOS ANGELES • SAN FRANCISCO • DALLAS

PARIS

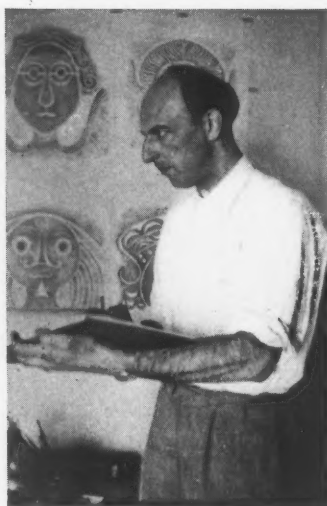


Fontainebleau - Le château - Chambre de Marie-Antoinette

Interiors' cover artists



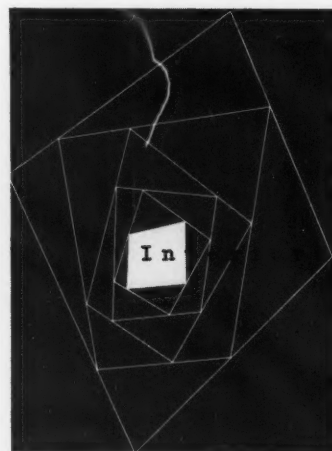
Jacques Lipchitz, no stranger to the magazine-reading, museum-going public, is unquestionably one of the great figures in contemporary art. The rugged geometry of his early sculpture helped hatch cubism in the first days of the modern movement. He came to this country in 1941, commutes daily between his home on the Hudson and his studio-loft on 23rd Street. Obliging, he helped us select a drawing for our May cover from dozens of fascinating pen, pencil, brush, and crayon studies filed in portfolios. Some of these eventually find their third dimension, become great bronze or plaster monuments, especially popular among architects such as Le Corbusier and Oscar Niemeyer, who have given him many of his commissions.



The designer of our June cover, Arno Enrico Schuele, has nothing new to report except the fact that since he was last written up in *Interiors* (for our January cover), he has broken two ribs, spent six weeks in a tight blue corset, and apparently had time to saw the shell of the large sea snail known as *Pyrula Perversa* (*pyrula* means a pear, and *perversa* means just what you think) in half. The four-masted barque in the cockeyed bottle has no possible connection with artist Schuele's predicament. Having had to sleep upright for several weeks, he is at present designing comfortable chairs. Note: down in Greenwich Village, *Pyrula Perversa* is known as *scungili*, and is considered very tasty boiled and served with tomato sauce.



The composer of the polygonal design below, Hubert W. Leckie, is a trained architect (Beaux Arts and New Bauhaus), a creator of advertising presentations, and a Navy veteran (seaman, 2C). In Washington D. C. he lives within two miles of the Army's vast Pentagon, and it may be through subconscious loyalty to the Navy that all those lines make quadrangles, slightly askew. His hobby, beyond his 2½-year-old daughter, Christy, is mastering his mother's Ukrainian cooking recipes. With borcht, kapusta, and holopchi behind him, he is now advancing, chop sticks in hand, upon the Chinese, to "raucous and mean blues"—a musical mania of his. When not earning a living or standing over a hot stove, he can make a fourth in a string quartet.





PAUL

NEW YORK
CHICAGO

HANSON

COMPANY
INC.

Letters to the editors

The editorial page

Sirs:

My hat off to you, Sir, in appreciation for your excellent resume of our present situation as reported on the editorial page of *Interiors*' August issue.

Although one expects a summary such as yours in *The New York Times*, it is inspiring to see the leading magazine in our trade devote space to the external affairs of our country. My heartiest congratulations.

James J. May, Director
Inspiré Industrial Design Workshop
New York

Why bedrooms?

Sirs:

Is there something about the bedroom that causes the designer to avert his eyes? Plenty of effort goes into designing kitchens, bathrooms, and living rooms. How about some thinking on bedrooms?

Small house design forces concern for space utilization. I find no evidence of a design-wise re-examination of the bedroom. To my way of thinking, space is wasted in the bedrooms of the small house—of any house, for that matter. Why not design *sleeping rooms* for the large percentage of humans who are neither bed-ridden nor addicted to breakfast in bed?

The only requirements are ventilation, privacy, quiet, and room enough to get in and out of bed. A well planned dressing room, or rooms, will use space more economically and efficiently than the popular random clutter of dressing tables, chests, and closets, with maybe a chair thrown in. Personally I resent every cubic foot in the bedroom that could be used elsewhere for activity space.

Sherman E. Nelson
Rochester, New York

Intelligent criticism

Sirs:

You can imagine how pleased I was to see the generous spread and intelligent comments which *Interiors* saw fit to give the June edition of the Merchandise Mart Good Design exhibition. Yours is the very best kind of encouragement because it is intelligently critical as well as ample.

Edgar Kaufmann, Jr., Consultant,
Department of Architecture and Design,
Museum of Modern Art
New York

Art in the ocean

Sirs:

My younger children may think so, but I can assure you that I am not an old-fashioned man. I attempt to follow the developments in art

and sculpture and in fine architecture as carefully as my eyes will permit.

I have received a great deal of enjoyment from the copies of *Interiors* that have been brought me. I cannot say much about what the younger architects are attempting to do, although I read their explanations as carefully as possible, but I do have a few ideas of my own on the subject of sculpture, which is the most difficult of all fine arts because it is tridimensional and changes in appearance every hour in the day. I remain reserved on the subject of modern sculptors who painstakingly hack rocks into strange oblate shapes, or other sculptors who consider that some twisted wire and a little dingle-dangle is sufficient.

I note with some amusement that there are designers today who have thrown both of these to the winds, (although, of course, the first school would be harder), and let God and the ocean make their sculpture for them! All they do is walk along the beach, pick up a twisted branch or a strange shaped log, and then, with pride, mount it on plate glass and put it on the shelf that used to be a mantel. This, I think, is a very sound criticism of modern sculpture.

Pietro Campo
Staten Island, N. Y.

"Everyone to his taste," as the old lady said when she kissed the cow.—Ed.

Pat for body beautiful

Sirs:

We have read with a great deal of enjoyment your excellently presented article on car design, "Body Beautiful," in the June issue. We think it is a most refreshing and instructive discussion and hope that reprints are available—*Interiors* itself is hard to come by.

Lore Landis
Fred Langhorst, Architect, and staff
San Francisco

Wear and tear

Sirs:

One subscription to *Interiors* is just not enough for our staff. While other magazines stay fresh, *Interiors* is read and re-read by each member of the organization and seemingly it is impossible for us to keep any copy intact to relay to our branch office in Reno. Will you please enter an additional subscription for us? Enclosed herewith is our check in the amount of \$10.00 to cover a three-year subscription.

Frank W. Green, Architect
Glendale, California

Credentials

Sirs:

It was rather odd, receiving a form letter from a magazine telling me they *didn't* want a subscription!

But, I am going to ask you to reconsider your action for two reasons: one—that Mrs. Epstein is entitled to it because she is the buyer of lamps for the Worth Electric Supply Co. retail lamp showroom, which has as nice a collection of Lightolier, Raymor, Versen and other lamps, as you will find in Houston; two—that you are making me look awfully foolish after my magnanimous announcement to her that I thought she would like the magazine so much that I was going to make her a present of a subscription.

Why not phone Lightolier in New York? They'll know her and the firm.

Your policy is very much appreciated by me, but I am so swamped with work nowadays, it is a real hardship to write letters asking to be permitted to spend five bucks. Please accept this check and I promise I won't plug your magazine any more.

Will Turner, manufacturers' representative,
Dallas

P. S.: Thanks for accepting my renewal.

Sirs:

I have been informed that in order to obtain a subscription to *Interiors* a sort of "who-and-what-are-you" summary is required.

In view of this, here are the facts:

I am a free-lance commercial artist and do illustrations for about twelve magazines, including "House Beautiful," "Good Housekeeping," "Living," "Seventeen," and "Woman's Day."

For the most part, they are the magazines which concern the home—inside as well as outside.

Interiors seems to be the only publication featuring pieces and settings of proper taste which someone like myself can refer to for certain assignments. I do not have to elaborate on how imperative it is for me to "know" the latest modes and designs.

Also from a more practical standpoint, we are often asked for ideas and suggestions, on a non-professional basis, by people who are furnishing and decorating.

I sincerely hope I may be counted as one of your subscribers. If so, I would appreciate your crediting me with a three-year subscription and billing me for same.

Walter A. Lauf
New York

Wallpaper review

Sirs:

We wish to compliment you on the very fine introduction to the wallpaper review in your August issue, which I believe is one of the most outstanding pieces that has been written in your magazine.

Paul Quinby
Asam Wallpapers
Philadelphia



Hand Blocked Linen Masterpieces

An important collection of hand blocked linens produced for Lehman-Connor in England. Some are already in stock. All represent new achievements in England's famed hand blocking craftsmanship. You can't afford to miss seeing this collection.

To correlate with this and others of these special hand blocked linens:

New, textured damask — series #79480. New small figured design reproducing a hand woven effect. Grey, peach, green, helio, black, red, gold.

New 50" moire — series #79500. Elegant large scale, all-over moire. Complete color range: cream, blue, old rose, sage green, turquoise, grey, gold, emerald, chartreuse, hunter green, cocoa, peach.

Main office and showrooms at 509 Madison Avenue, New York 22
Showrooms—Boston, Chicago, Philadelphia, San Francisco, Los Angeles

For your information

September a Home Furnishings Month . . . Museums and Galleries . . . Competitions . . . Exhibitions . . . Building . . . Schools and Scholarships . . . Retail story . . .

September H. F. Month

Home Furnishings Show

If the consumer does not, sometime during September, feel impelled to take a long look at her home surroundings and consider improving them, it will not be because she has not been barraged by the industry's promotional efforts. From September 7th through 17th, New Yorkers and metropolitan visitors will have the National Home Furnishings Show at Grand Central Palace to dazzle them with three floors of exhibits by some two hundred manufacturers, retailers, designers, magazines, museums. Tom Lee's skilled hand will set the background for the A.I.D.'s best-foot-forward efforts on the third floor. In one of the two theaters, a live show—models, music, script—will be staged several times daily by the Carpet Institute and the Decorative Fabrics Institute. In the other theater, a lively procession of home furnishings notables will meet the public with lectures, demonstrations, illustrated talks. An impressive advertising campaign, via newspapers, railroad station posters, bus cards, and daytime radio programs is expected to ballyhoo an attendance of over two hundred thousand. The Show will be opened formally each day by a different well-known radio personality, and the opening day ribbon will be cut by a nationally-known figure. It looks as though the anguished cry for the application of glamour techniques to the presentation of home furnishings is about to be answered. If the Show fulfills its promise, it can bring to the American scene the great prestige that the Paris *galerie* exhibitions once provided in Europe.

Home Fashion Time

On a national scale, September 25th to 30th promises to leave no consumer eye unassailed by Home Fashion Time. This industry promotion, launched in a pioneering local way by The Home Fashions League in 1948, with 58 New York stores participating, has now grown to national stature, supported by forty-one trade associations, with over 2000 furniture and department stores participating in the 1949 program, and an even larger number planning to join the ranks this year. Stores will advertise, publicize and dramatize during this week, and as the program snowballs, so must there inevitably result some new appreciation by the consumer of the importance of fashion in the home.

Museums and Galleries

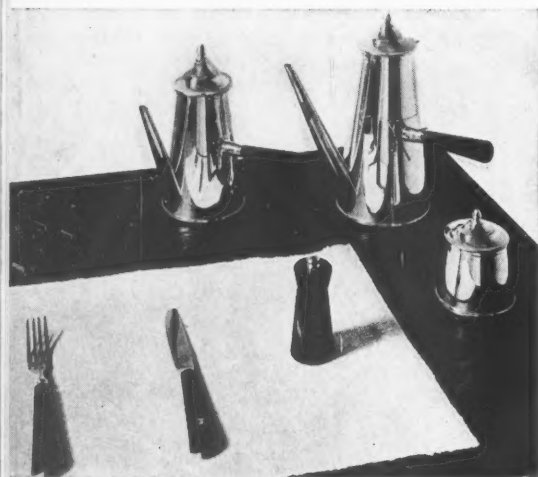
Crafts at Currier

New venture for The Currier Gallery of Art, Manchester, N. H., is its current show (through September 24) *New Hampshire Crafts, 1950*.

Its purpose "to encourage the craftsmen of the state to put forth their best efforts toward objects of high quality and good design, and also to call to the attention of the public the fine craftsmanship that is being done in New Hampshire" seems to have been accomplished. Since this was the first time New Hampshire craftsmen as a group have had the opportunity to submit their work to a qualified out-of-state jury, best efforts came through. The jury: William M. Friedman, Assistant Director Walker Art Center, Minneapolis; Humphrey J. Emery, Director Boston Society of Arts and Crafts; James Hosken, Boston designer. Crafts include pottery, enamels, metalwork and jewelry, weaving, woodcarving, woodworking. From a total of 461 objects submitted, 150 were chosen to show, representing the work of 55 craftsmen. In making their selections, the jury stressed skilled craftsmanship; good design and proportion; use and handling of material; function; creative effort. No period reproduction or work done from commercial patterns was accepted. Not too surprisingly, one of the largest categories in the exhibition is pottery. Edwin and Mary Scheier show decorative pieces with incised abstract designs, as well as utilitarian coffee cups and beverage sets. Vivika Heino's large salad bowl has a rough, earthy feeling. In Charles E. Abbott's stoneware, glaze effects range from brilliant copper red to dull muted browns. Brilliant color and skillful use of design mark the enamel work of Karl Drerup. George Salo handles pewter in striking simple free forms, for vases. Fresh in feeling and happy in design are the silver tea and coffee service by George Howland, the knife and fork and pepper mill of Cameroon ebony by John C. May, (in photograph, top) shown with woven white linen and gray rayon place mat by Dorothy Young.

Chessmen and War

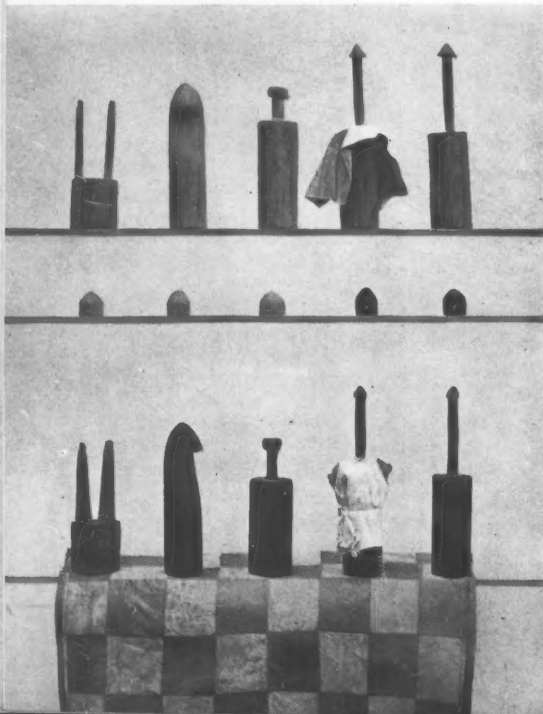
The Metropolitan Museum of Art chooses the summer of 1950 to exhibit chessmen gathered from a score of nations, with this statement from Charles K. Wilkinson, Associate Curator of Near Eastern Archaeology, who assembled the exhibition: "Selection of the chessmen has been made to show that not only was the inception of the game closely related to war, but that this relationship has continued through the centuries." Drawn from a collection given the Museum in 1948 by Gustavus A. Pfeiffer, most of the chessmen date from the 18th, 19th and 20th Centuries, are made of silver, ivory, amber, porcelain, wood. Martial chess sets serve as reminders of past wars—the American Revolution, the Crimean War, the Civil War, World War I. Indicative, too, of the manners, customs and fashions of their countries of origin, the chessmen reflect religious, social, and economic influences. Good battles evil as frequently as one army opposes



Crafts at Currier; chessmen (bottom) at the Met.



Big plans for National Home Furnishings show.



The New Grosfeld House

215 EAST 58th STREET, NEW YORK 22, N. Y.

*Grosfeld House
announces the removal
of their showrooms and offices
to their newly-completed building
where many new lines of
period and modern furniture
and imported luxury carpeting
await your unhurried inspection*



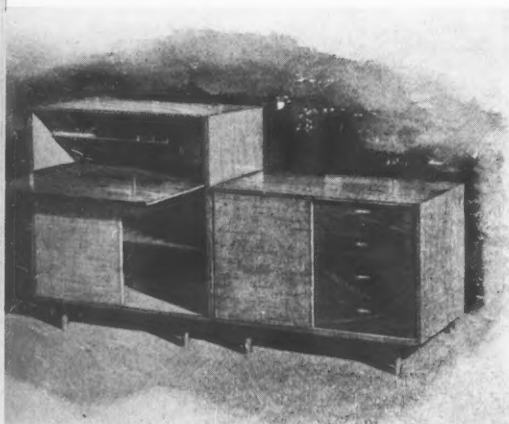
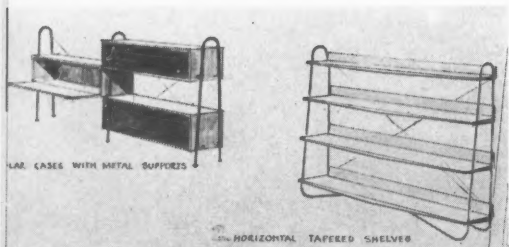


another. The game which originated in India, before the 7th century A.D., had spread over most of the world by the 12th century. Each country has devised its own designs, utilized its own media for making the chessmen (see the Nigerian set, 20th century, photo page 12, of natural and dark stained wood, the "board" of stitched goatskin squares).

Competitions

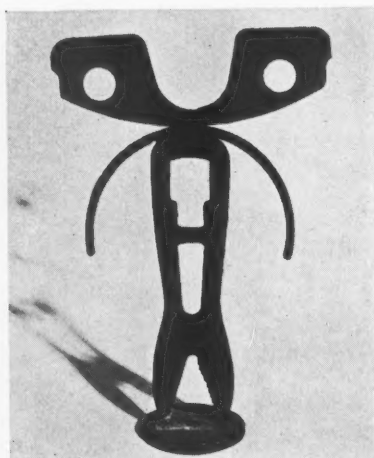
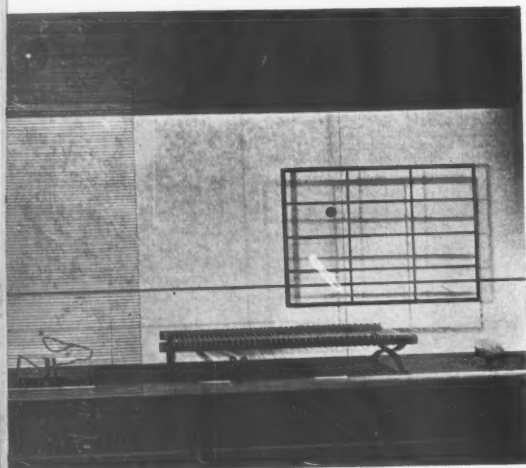
No Prize Awards

More than two hundred contestants from U. S. colleges and schools took the time and the trouble to enter designs in the Swedish Modern Design Competition. Yet judges found more misses than hits in the results. Jury: Richard F. Bach, Consultant on Industrial Art, Metropolitan Museum of Art; Alexander J. Kostellow, Chairman, Department of Industrial Design, Pratt Institute; Edgar Kaufmann Jr., Consultant to the Department of Architecture and Design, Museum of Modern Art; Letty Pepis, Home Editor, *New York Times*; Ann Pringle, Associate Home Living Editor, *Flair*. Comments: Not enough thought given to such current needs as dual-function pieces, knockdown furniture, problem-solving furniture for the small home dweller; not enough originality in seating units; lack of understanding of production requirements, inhibiting manufacture. Two honorable mentions were made, one to Irving Sabo, free-lance designer, for his interchangeable shelf and case unit; one to Burton G. Tysinger, Pratt student, for his storage-bar-desk (see illustrations left). For mechanical ingenuity, Otto Kolb, designer and architect, was awarded a special commendation for his dual-use upholstered unit. Purpose of the competition, to bring together the best of new design in America and the best of Swedish craftsmanship, is commendable. Surely our own designers should be able to fulfill the competition's requirement "for new furniture designed especially for the informal, everyday American way of living." Undaunted by this year's result, Swedish Modern will conduct the competition annually. The officials of the company hope that at a not too distant date the competition will result in American-designed products for the firm.



Top: Swedish Modern Competition jury at work: Bach, Kostellow, Kaufmann, Pepis, Pringle. Second cut shows Honorable Mention shelf and case unit by Irving Sabo. Third cut, Honorable Mention storage-bar-desk by Burton Tysinger.

Monroe's "Origins of "Shape" at the San Francisco Museum of Art relates furniture to abstract sculpture. Right: One of his "Found Objects" at the same exhibition.



Exhibitions

Summer Three in San Francisco

"Decorative arts and applied and industrial design have become increasingly important in the programs of nearly all contemporary minded museums in this country," says Robert M. Church, Curator, San Francisco Museum of Art, and his Museum's three summer shows implement his statement. First was "Origins of Shape in Contemporary Art" which examined, through the sculpture and furniture of Keith Monroe, three separate tendencies influencing the selection of shape in modern art. These three directions, thinness and transparency, partitioning of space, and calligraphic forms, were explained in the exhibition through labels, photographic material, and principally through the direct statement made by Monroe's works. Delicacy of space balance characterizes Monroe's approach, both in his sculpture and in his furniture. He believes that furniture should not interrupt the floor plane of a room, hence should have minimum contact with the floor, this to be achieved with metal legs which give adequate support with little volume and space obstruction. Also in the Monroe exhibit are "Found Objects," such things as hose strainers, cable clips, heater grids, manipulated by the artist to assume new sculptural forms. "Form and Design in the Bay Region," second of the Museum's shows, was a sampling of the variety of fine articles made by some of the five hundred artists-craftsmen in the San Francisco Bay Region. Transparent casement lengths by Menlo Textiles, a cast stone coffee table by Margaret Bruton, a new redwood and iron chair by Conover Company, flat silver by Caroline Gleick Rosene, ceramics by Ball, Wildenhain, Prieto, Reynolds are examples. In presentation, photographic illustrations of one earlier school of thought were used in each category, and descriptive notes related each object to its contemporary usage. Significant is the fact that objects displayed were chosen from regular stock of such local retailers as Gump's, Cargoes, Pacific Shop. Part of the museum's community service program is to supply the consumer with names of retailers who incorporate good design as one of their principles.

The architectural office of Fred and Lois Langhorst and Olaf Dahlstrand provided the third show, "Architecture — Variation Within a Theme." The exhibition used drawings, photographs, and plans to display fifteen of the domestic houses currently under construction by this architectural firm. Focal point was a redwood wall with cantilevered sections, constructed by the architects, and furnished as a room with furniture designed by Walter Olds. As a backstage look for the public at the processes involved in the creation of an architectural work of art, an architect's drafting table and a blueprint study table were incorporated in the exhibition.

Keynote of the thinking behind the exhibition, as expressed by Fred Langhorst: "The Concept: That while architecture is a tangible fabric

ads such as this...displays such as these...promotions such as this...

Full color page in
HOUSE BEAUTIFUL,
September, 1950

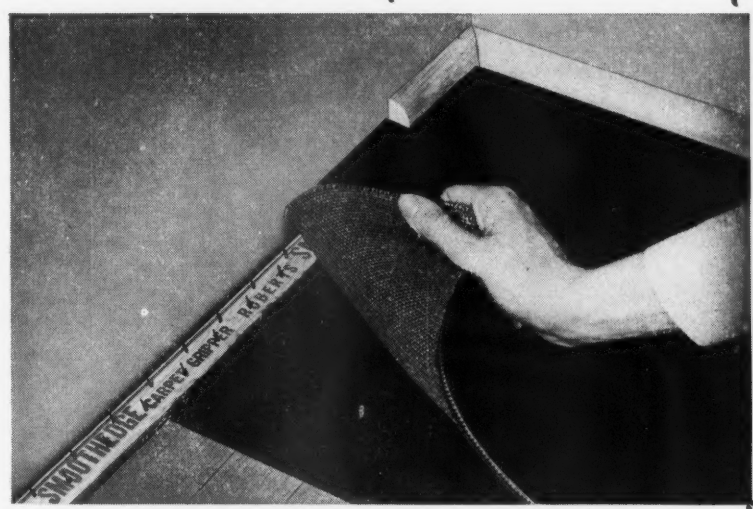
Available to the 4,315 stores
using SMOOTHEDGE

Over 750 carpet retailers are
using Fall Ad-program
material

...are creating greater interest in proper carpet installation

REPLACEMENT OR REFUND OF MONEY
★
Guaranteed by
Good Housekeeping
IF NOT AS ADVERTISED THEREIN

SPECIFY *Smoothedge* FOR
Greater Carpet Beauty



THE *Smoothedge* TACKLESS METHOD

of carpet installation is the *invisible* method of carpet installation...no tack marks or ripples at wall-edges, hearths, or doorways. Available nationally from leading carpet retailers and installation contractors.

Specify the SMOOTHEDGE tackless method for unmarred beauty of your next wall-to-wall carpet installation.

CLIENT QUESTIONS ANSWERED

Special material on proper wall-to-wall carpet installation has been prepared for the interior decorator and architect. This illustrated data will enable you to answer all client questions regarding the actual laying of the carpet and its "installed" appearance at trouble spots (doorways, hearths, stairways, step returns). Photographs show comparisons of carpet installed the SMOOTHEDGE tackless way and carpet installed with tacks.

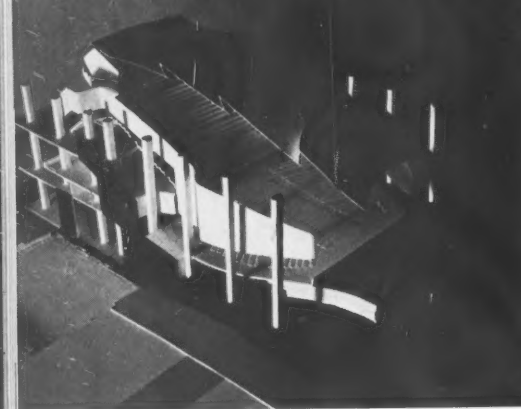
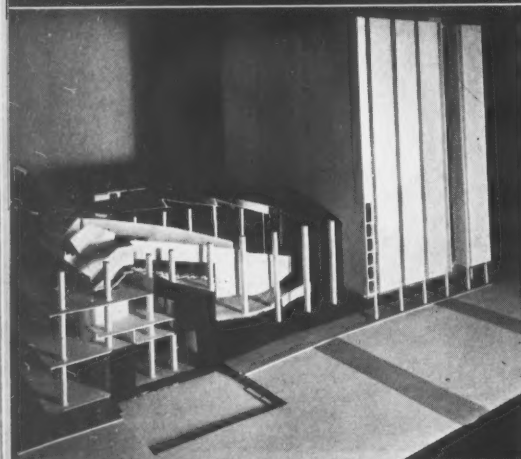
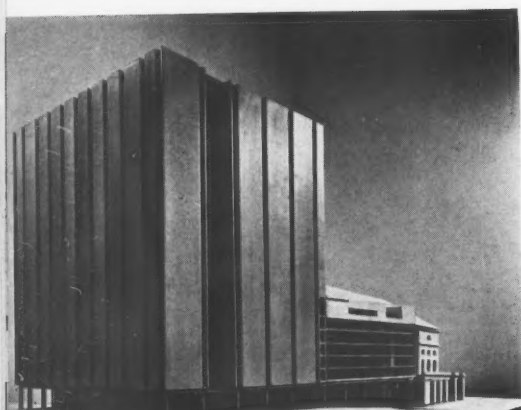


1536 North Indiana Street ★ Los Angeles 63, California
The ROBERTS CO. of Canada, Ltd.,
207 Front St., East ★ Toronto 2, Canada

THE ROBERTS COMPANY, DEPT. I.S.9
1536 North Indiana Street, Los Angeles 63, California

GENTLEMEN:
Please send detailed, illustrated literature on "Smoothedge" tackless installation. Also send "Smoothedge" A.I.A. file.

Name _____
Firm _____
Street _____
City _____ Zone _____ State _____



Chessa's model for an Italian opera house.

Dailey's drawing for a hotel in Honolulu.



of structure using natural and synthetic materials to make useful spaces for the activities of living, it is also an environment—emotional, aesthetic, and spiritual. It is everything static, but to live, it must be psychologically moving. It is an environment always in evolution; no matter how temporary or permanent each part may be, the whole is in constant change. *The Variations*: We wish to illustrate, in contrast to recent emphasis given to the family characteristics of a regional architecture, the diversity of expression of a single architectural office."

Building

Genoa Opera House

Architect Paolo Antonio Chessa adds new laurels to his crown with the winnings of the recent competition held by the City Council of Genoa to rebuild the theater Carlo Felice. Destroyed during the war, this was one of the most famous Italian opera houses of the XIX Century, and is the only great traditional opera house anywhere in the world yet to be rebuilt to a modern design.

Chessa (examples of whose furniture and interiors were shown in the June issue) won the prize despite the fact that he is a native of the rival city of Milan. His proposals are based not only on the technical requirements of opera design, but on the tradition of the Carlo Felice, and he has been unusually successful in planning a modern theater with minimal disruption of the traffic and historic buildings of the great Piazza of San Domenico. The new opera will consist of a high, box-like structure housing auxiliary facilities and rental space, and of a lower pitched-roof structure containing the opera proper and an underground movie theater directly below it. (See photos, left.) By inseting the outer wall at street level and placing a line of thin pillars at the rim, he has made a covered walk that surrounds both buildings. Though the taller building is as straitly cubic as Le Corbusier's Marseilles apartment house, the shorter building on the Piazza has, despite its clean-scraped detailing, a gable reminiscent of a pediment and somewhat Palladian proportions, to harmonize with the older buildings of the Piazza.

Gardner Dailey on Waikiki

A million-dollar hotel, the SurfRider, will be completed early in 1951 for the Matson Lines on Waikiki Beach, Hawaii, bringing a new luxury haven to the heavenly islands. The structure will be reinforced concrete, will be seven stories high, will have 144 rooms. Most of the rooms, with their own open lanais, will face the surf of Waikiki. Architect Wimberly and Cook of Honolulu, and Gardner A. Dailey, San Francisco, toured top hotels in the Western hemisphere in preparation for the job, built mockups on the SurfRider site to test for convenience, atmosphere, and durability of room furnishings. Taking full advantage of Hawaii's famed scenic beauty, picture-window rooms on one side will look out toward the

mountains, on the opposite side, toward the ocean and Diamond Head, Shops will occupy the main floor, facing Kola Kana Avenue.

Schools and Scholarships

Rome Prize Fellowships 1951-52

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Fellowships will be awarded on evidence of ability and achievement, and are open to citizens of the U. S. for one year beginning October 1, 1951, with a possibility of renewal. Research fellowships, offered in classical studies and art history, carry a stipend of \$2,500 a year and free residence at the Academy. All other fellowships carry a stipend of \$1,250 a year, transportation from New York to Rome and return, studio space, free residence at the Academy, and an additional allowance for European travel. Applications and submissions of work in the form prescribed must be received at the Academy's New York office by February 1, 1951. Address requests for details to Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17.

Scholarships by Franklin School

Thirteen scholarships were awarded to young men and women on their way to futures in interior architecture and design and advertising design, by the Jamesine Franklin School of Professional Arts, 460 Park Avenue, New York. The school, which trains its students toward adequate preparation for engaging in the professional field of art, announces, too, a special lecture series and course to be conducted by the Museum of Modern Art for its students. The series of six lectures, *Toward Understanding Modern Art*, and the course, *Survey of Modern Art*, will supplement the scheduled curriculum.

East-West Arts Foundation

Early this year, Rudolph Schaeffer opened the East-West Arts Gallery, San Francisco, its purpose to show that "the understanding and appreciation of oriental art may be aesthetically integrated with contemporary creative design." Exhibitions have been *Chinese Ceramic Sculpture of the Fatshan Region*, *Ten Contemporary Houses, Inside and Out*, *Nature and the Chinese Eye*. At least six exhibitions a year are planned. To support the continuation of this program, an East-West Arts Foundation has just been incorporated, with annual and life memberships now invited. Announcement has just been made, also, of an expansion of courses in design and color at the Rudolph Schaeffer School of Design, in collaboration with Sibyl Moholy-Nagy and Martin Metal as guest instructors. The four-year course, featuring integrated visual, aesthetic, and intellectual training in all professional fields of design, will lead to a bachelor's degree.



Manufacturers of French Provincial Furniture

Richard Wheelwright

INCORPORATED

227 EAST 56TH STREET • NEW YORK 22, N.Y.

PLaza 8-2750

CHICAGO

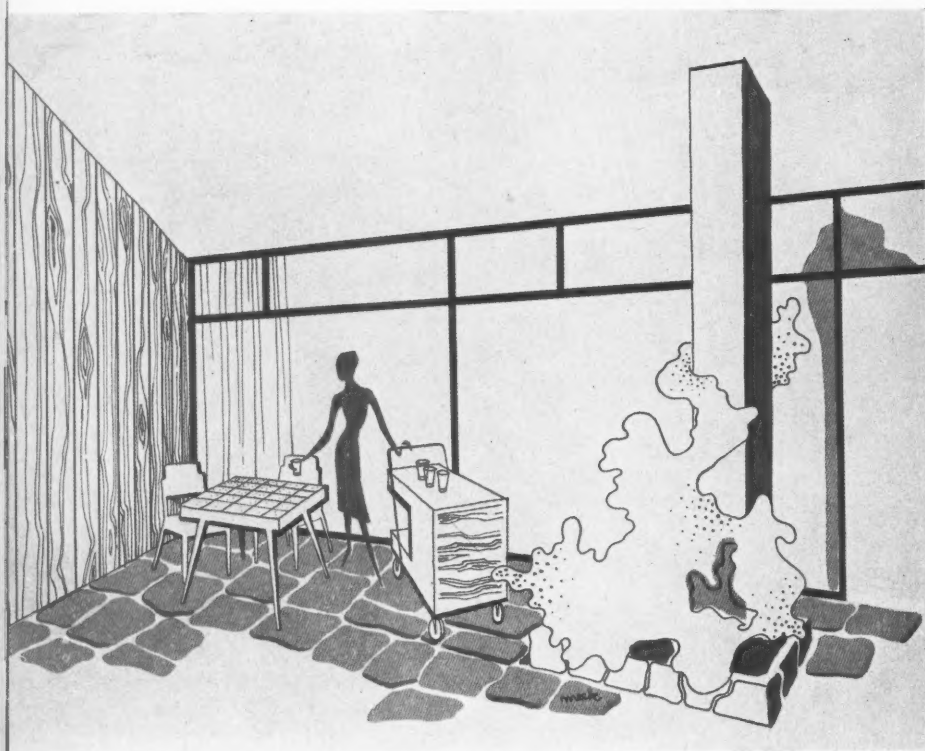
Merchandise Mart
Charles B. Geller

LOS ANGELES

Robertson & Beverly Blvds.
Boyer-Brown, Inc.

DALLAS

2508 Maple Ave.
Richard P. Markoff



Patio and plan (right) of one of three modern "houses" at the new Grosfeld House.

Grosfeld's 63

Ever since Albert Grosfeld announced that he had commissioned Eugene Schoen Associates to design a six-story building for Grosfeld House at 215 East 58th Street, New York, (the 47th Street premises having been doomed by the UN as well as by the inadequacy of their size for the company's expanding operations), observers have been aware that something BIG was afoot. But it is doubtful that any outsider guessed how much design and merchandise news was wrapped up in the new building being put up to serve as headquarters of this firm of furniture designers and manufacturers, decorators, and suppliers of English broadloom to the trade.

The new stand is open for business, though the interiors are not yet ready for an official unveiling. (The trumpets will be blown sometime in November.) Even at this stage, however, anyone undertaking a tour through the

hazards of carpenters' ladders, saws in motion, and paint buckets, can readily see that the enterprise—in which the company has invested two years of planning and almost half a million dollars—is on an unprecedented scale both as to size and conception.

What the company has up its all-air-conditioned, 33,000 square-foot sleeves are sixty-three (63) richly appointed rooms, each the work of a well-known interior designer, decorator, or furniture designer, and presenting hundreds of new pieces of furniture in several complete new lines, many of them designed by the same people who have done the room settings.

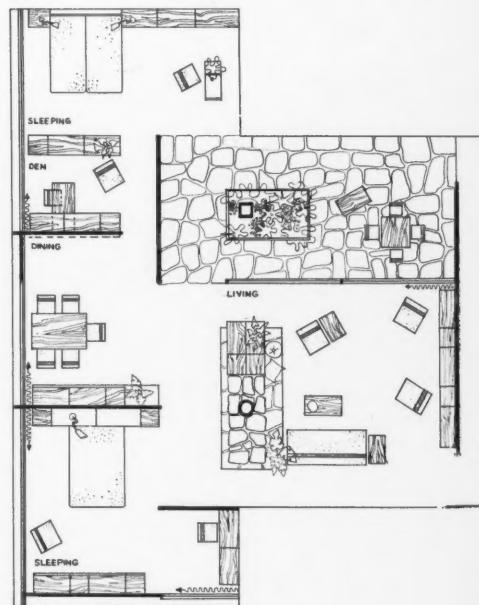
Virtually every period, traditional and modern, is represented in the comprehensive collection. Joseph Mullen, Lorian Jackson, Edith Gecker, Estelle Behr, Florence Ferguson, Otto Hula, Melanie Kahane, Gertrude Jarvis, and Evan Tudor are among the contributors of both rooms and newly designed furniture. As artist-consultant, William Gardner Meek (who rendered the drawing and plan of one of the modern house settings reproduced on this page) worked out the lush and varied color schemes of the rooms in collaboration with the different designers.

A whole floor is devoted to modern—four lines of furniture displayed in three complete house settings by Breger-Salzman, Hans Luttgen, and Virginia Conner Dick. The house and furniture by Mrs. Dick, who is a favorite Grosfeld designer as well as an extremely active New York decorator, combines sophisticated urbanity with clean lines. The ranch house by Breger-Salzman contains moderate-priced furniture featuring interchangeable modular units, but it also has many unusual decorative touches, such as gaily colored ceramic pulls. The plan of this house and a rendering of its entrance patio, with the glass

walls of the living room behind it, are reproduced on this page. Breger-Salzman are a team of young architects, have won an award in a *House and Garden* small homes competition, among other distinctions.

The designer of the third modern house and its furniture, Hans Luttgen, although a comparative newcomer to this country, has been preceded by an international reputation in interior and furniture design, architecture, and city planning achieved in Germany, Italy, and most recently, Brazil. His designs are the most strictly simple and unadorned of the new Grosfeld modern, but give a luxurious impression through fine workmanship and woods. The fourth line of modern furniture, in casual California style, is by Ralph Van Hoorebeke.

Deep-pile wool carpeting from the looms of T. F. Firth & Sons of Yorkshire, England, is an important feature of all the settings. Grosfeld is Firth's exclusive United States representative, and has given over the handsome, air-conditioned basement salesrooms of the building to the display of Firth velvets, Axminsters, and plain and carved chenilles. Carpet installations in the new Grosfeld House are by the Roberts Smoothedge Tackless method.



Retail story

CFR Expands

Contemporary Furniture Retailers, organized in January of this year as a national association of independent retail stores devoted primarily to the effective retailing of products of good contemporary design, is flourishing at a great pace, according to Sam Bordelon, of Bordelon Designs, Chicago, President of CFR. Twenty-six stores from coast to coast are now members, many more have their applications for membership before the Membership Committee, headed by John Miller of Modern Center, Kansas City. Member stores enjoy these privileges: group buying, by a committee with Dorothy Noyes of New Design as Chair-



"Artist's studio" at Abraham & Straus (page 20).

Spray Damask • Ratine Plaid

Two important fabrics from our Fall collection. A 50" textured spray damask in flame, French blue, almond green, canary, amethyst, cocoa, off-white, dove grey, #15842. A 54" ratine satin plaid in red, pewter, balsam, mikado gold, pearl, #15810.



Thorp

J. H. THORP & CO., INC., 250 PARK AVENUE & 41 E. 57th STREET, NEW YORK
BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES • SAN FRANCISCO

man, this committee to undertake market research, manufacturer contact, and assembly of pooled orders for mill placement; joint publicity and advertising programs, to include a flexible mailing piece adjustable to individual store stocks; monthly exchange of information by means of bulletins; an educational and exhibition program now in the planning stages. CFR national headquarters are at 817 East 55th Street, Chicago.

Today's House Re-Opens

Today's House, New York retail furniture store, 53 East 34th Street, reopened this month with a new and broader merchandising policy. Formerly an outlet exclusively for Allan Gould's Functional Furniture collection, the store, now under new management, has become a general retail outlet for leading lines of advance modern furniture and furnishings. Included in the new presentations by Today's House is merchandise from: Herman Miller Furniture Co., Pascoe, Jens Risom, JG, William Armbruster, Glenn of California, Lightfoot, Design Exclusives, Lightolier, Raymor, Arzberg, Kurt Versen, Lam Studios, Van Keppel-Green.

No structural changes were made in the shop's interior, but a new look of increased size has been given by painting the narrow length of the store completely white. Furniture is grouped in room-like arrangements. A compact, but complete collection of fabrics (Blazey, Testa, Moss Rose) is displayed in a newly-designed wall-rack. Accessories (Arzberg, Tiffin, Blenko, Milano) stand out in a gun-metal gray wall-inset shelf area.

Consumer response to the new variety of advance modern merchandise in this already-popular store would indicate that another success story has been added to the contemporary specialty store picture. In the group comprising the new owners of Today's House are: Sol Henkind, Clifford Pascoe, Irene von Horvath, David Berg,

N. Y. Department Store Rooms

Late summer found the Eastern department stores shooting the works in their model rooms. At Abraham & Straus, Brooklyn, the summer furniture event featured not only some twenty-one room settings, but a Home Fashion Show, with speakers Helen Murphy, Alice Rydell, Adlyn Moeller of *Bride's Maga-*

zine, Dorothy Liebes, William Pahlmann, and Paul McCobb; settings by Tom Lee. Theme of the model rooms was "Decorator Settings for Everyday Living," dramatizing the role of the professional decorator in practical home-planning. The rooms, designed by the store's own decorating staff, were manned all week by the decorators themselves, on hand to answer customers questions. Two rooms designed by T. H. Robsjohn-Gibbings showed his Widdicomb furniture, one a bedroom with gray the dominating color, the other a dining-living area in white with red and green accents. "Tinsel & Tweed," a living room, introduced new modern upholstered pieces designed by Edmond J. Spence for Warren Lloyd. "Summer in Town," a cool living room setting, showed new Founders' occasional tables with tops of Madagaska, the straw-effect plastic. A & S decorator Richard Lee accessorized his setting "Artist's Studio" (see photograph, page 18) with his own Abstracts, furnished the room with Paul McCobb's Planner Group. White wall and ceiling, one yellow wall, were foils for beige, brown and burnt orange upholstery colors.

Bloomingtondale's, with a show "Mid-Century Tempo" put its (Continued on Page 182)

For Your Calendar

Through September 15. French Nineteenth-Century Textile Designs (Jacob Ziskind collection). Rhode Island School of Design, Providence.
Through September 17. Twentieth-Century Glass. Metropolitan Museum, New York.
Through September 18. Art Treasures from the Vienna Collections. M. H. de Young Memorial Museum, San Francisco.
Through September 24. 14th Ceramic National Exhibition. Museum of Art, San Francisco.
Through September. The Story of American Glass. Minnesota Historical Society Museum, St. Paul.
Through September. Chessmen. Metropolitan Museum, New York.
Through September 30. Pendleton House Furnishings. Rhode Island School of Design, Providence.
Through October 22. The Tradition in Good Design: 1940-1950. Walker Art Center, Minneapolis.
Through October 29. House in the Garden by Gregory Ain. Museum of Modern Art, New York.
September 1-30. Ceramics by Mr. and Mrs. Salvatore Auccello. Chicago Public Library.
September 2-17. Strasbourg Trade Fair. France.
September 3-7. Detroit Gift Show. Hotels Statler, Book-Cadillac, Detroit.
September 3-8. Southwestern Gift Show. Baker Hotel, Dallas.
September 3-8. Allied Gift and Jewelry Show. Hotel Adolphus, Dallas.
September 3-8. Parker House Gift Show. Parker House, Boston.
September 4-7. York Antiques Show. York, Penna.
September 4-8. National Wallpaper Training Institute. University of Houston, Houston.
September 4-8. Boston Gift Show. Hotel Statler.
September 4-9. Boston Fall Furniture Show. Mechanics Building, Boston.
September 5-7. 17th Merchandise Mart, Pittsburgh Wholesale Merchants Association. William Penn Hotel, Pittsburgh.
September 5-14. International Trade Fair. Utrecht, Netherlands.
September 7-17. National Homefurnishings Show. Grand Central Palace, New York.
September 9-24. Ghent International Fair.
September 10-12. Cologne Trade Fair.

September 10-14. Cleveland Gift and Art Show. Statler Hotel, Cleveland.
September 10-17. National Home Week.
September 16-October 2. Marseilles International Fair.
September 17-20. Western Jewelry and Silverware Show. Biltmore Hotel, Los Angeles.
September 17-20. Denver Gift and Jewelry Show. Albany Hotel, Denver.
September 17-22. Frankfurt-am-Main Trade Fair.
September 17-23. Exhibit and Sale of Best in Handicrafts. Town House, West Springfield, Massachusetts.
September 17-October 8. Chicagoland Home and Home Furnishings Festival.
September 18-20. Norristown Fair. City Hall Auditorium, Norristown, Pennsylvania.
September 21-30. California Home Fashions Show. Oregonian's Hostess House, Portland, Oregon.
September 21-30. Home Fashions Time. National.
September 23-30. National Television and Electronics Exposition. 69th Regiment Armory, New York.
September 24-26. Florida China, Glass and Gift Show. San Juan Hotel, Orlando, Florida.
September 24-28. Northwest Gift, Art and Housewares Show. Hotels Radisson and Dyckman, Minneapolis.
September 24-October 8. Metz International Fair.
September 26. BRAB Conference on Fire Resistance of Curtain Walls. National Academy of Sciences, Washington, D. C.
September 27-October 1. 12th Annual Antiques Show. Arena, New Haven.
September 27-November 5. Work by Skidmore, Owings and Merrill. Museum of Modern Art, New York.
October 1-31. Silver by Herman Garfield. Chicago Public Library.
October 1-November 1. First Annual Exhibition, Society of Contemporary Designers. Los Angeles.
October 5-November 5. Contemporary, Historic and Renaissance Textiles (Sealamandré). Ohio State Museum, Columbus.
October 7-29. 14th Ceramic National Exhibition. Art Center, Des Moines.
October 7-December 2. Designed Interiors. Memorial

Gallery, Rochester, New York.
October 9-13. Philadelphia Gift Show. Hotel Benjamin Franklin.
October 15-21. Fall Market. Jamestown, New York.
October 16-19. 17th Annual Meeting, National Association of Housing Officials. Detroit.
October 16-21. New York Antiques Fair. 71st Regiment Armory, New York.
October 18-20. Annual Conference, Society of the Plastics Industry. New Ocean House, Swampscott, Massachusetts.
October 20. World of Silk. Metropolitan Museum, New York.
November 1-30. Weaving by Majel Chance. Chicago Public Library.
November 1-30. International Textile Exhibition. University of North Carolina, Greensboro, North Carolina.
November 6-10. National Hotel Exposition. Grand Central Palace, New York.
November 10-26. 14th Ceramic National Exhibition. Institute of Arts, Minneapolis.
November 15-January 28. Good Design. Museum of Modern Art, New York.
November 15-January 28. Good Design. Merchandise Mart, Chicago.
November 17-January 2. Contemporary Lighting. (Yasha Heifetz). Ohio State Museum, Columbus.
December 1-31. Ceramics by Peggy Beck. Chicago Public Library.
December 8-January 31. 14th Ceramic National Exhibition. Art Institute, Akron.
January 8-19. Winter Markets. Merchandise Mart, American Furniture Mart, Chicago.
January 8-19. Winter Market. Waters and Exposition Buildings, Grand Rapids.
January 15-18. Second Plant Maintenance Show and Conference. Auditorium, Cleveland.
February 28-March 2. Technical Session, Society of the Plastics Industry. Edgewater Beach Hotel, Chicago.
May 6-9, 1952. 4th International Lighting Exposition and Conference. Cleveland.
May 24-25, 1952. Annual Meeting, Society of the Plastics Industry. Greenbrier Hotel, White Sulphur Springs.



Bethwood Lamps

contemporary renditions

of matchless artistry

for modern and

traditional settings

Beth Weissman

incorporated

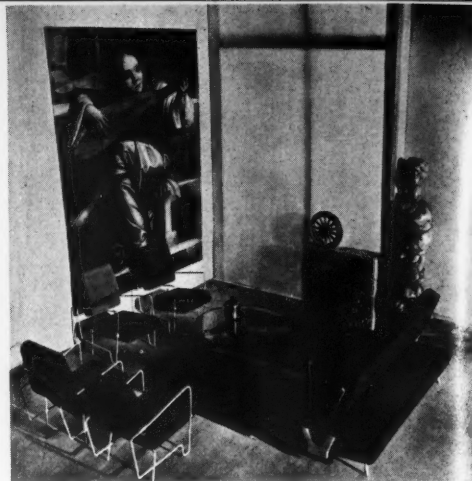
49 west 23rd street

new york city



Left: *Domus*, No. 245, Milan. Architect Vittorio Gandolfi, depressed by the state of the world, has thought of taking to the trees. This circular retreat of tubes and corrugated aluminum chases itself around a tree trunk, is reached by a rope ladder. Tarzan never had it so good.

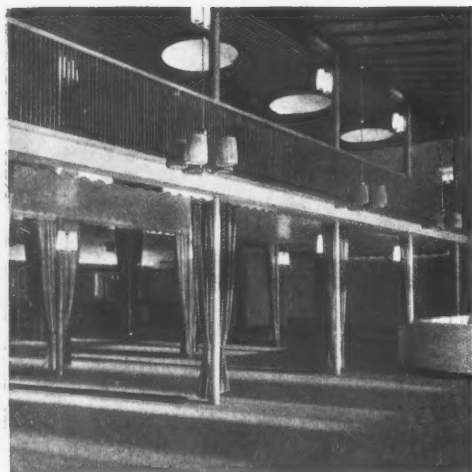
Right: *Domus*, No. 246, Milan. Model of one of eight furniture combinations made with five elements plus some mural-size paintings. Two-way couch, chairs, and case units are grouped by architect Mario Tedeschi for different moods and purposes.



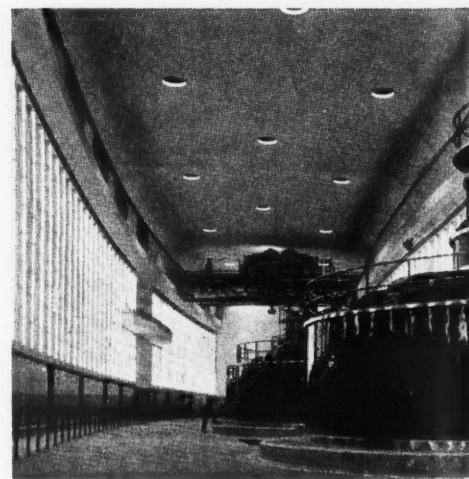
A s a m p l i n g o f m a g a z i n e s f



Above: *Le Decor d'Aujourd'hui*, No. 55, Paris. Gilbert Coutant's furniture in Palisander wood and blue lacquered metal. Table in two sections can also be used as sideboard or desk. Chairs fold up, including the arms.



Above: *Bauen und Wohnen*, No. 5, Ravensburg. The Cafe Kropcke, Hannover, remodeled by architect Dieter Oesterlen. Inside dining room photographed without furniture has curtains tied to columns, enabling areas to be closed off for private parties.



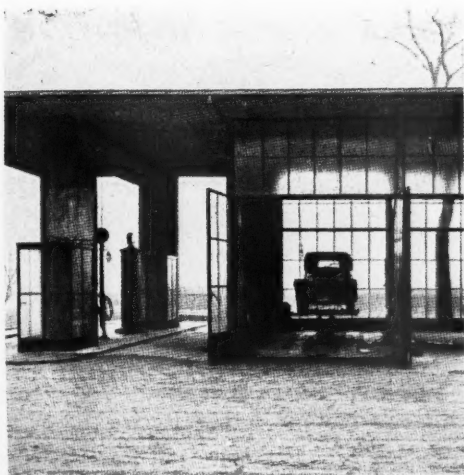
Above: *Art Présent*, No. 12, Paris. This issue is devoted to tourism and surveys some of the things a tourist (or a Frenchman) might want to see in France today, including the luxurious generator room of the new Genissiat dam.

Left: *Werk*, No. 6, Zurich. Sotreq, Brazilian sales agents for American agricultural machines, had the Roberto brothers put their new workshops, showrooms, and offices outdoors, protected by a huge vaulted shed.

Right: *Domus*, No. 246, Milan. A carved crystal vase by Finland's Tapio Wirkala reflects light in prismatic splinters. This issue contains several photographs of decorative objects, both new and old.

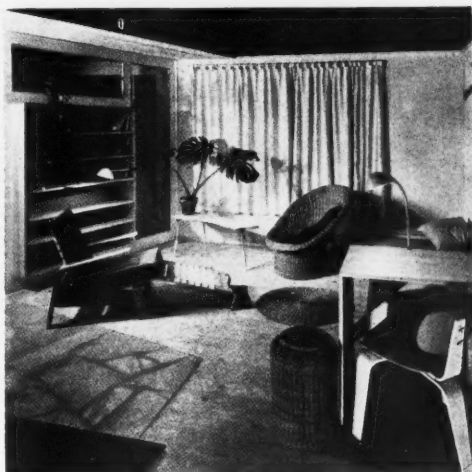


from abroad



Above: *Bauen und Wohnen*, No. 4, Ravensburg. A glass and reinforced concrete service station in Nuremberg by Professor Otto Ernst Schweizer, characteristically precise, dry, and clear. (Note the unusually thin roof slab.) Two articles about his work, well illustrated.

Below: *Achitektur und Wohn Form*, No. 4, Stuttgart. Professor Egon Eiermann did this for the "Wie wohnen?" exhibit in Stuttgart, devoted to postwar German design. Note the Professor's open-mouthed rattan chair, like a great ingesting plant.



Above: *Art & Décoration*, No. 17, Paris. A bathroom designed by Maurice Pré and R. Nolot, featuring a circular shower. The Plexiglas cylinder enclosing it has sliding doors. Floor and various parts of the walls are of colored tiles.



Left and right: *Werk*, No. 5, Zurich. Two doves in multicolored ceramics by Mascarin, and tea caddies of tin, both items illustrated in an article on the personal note in interior decoration. Among the other accessories regarded as adding personality (or as being "useless") are a delicate Japanese basket of bamboo and a tooled green leather guestbook.



PACEMAKER

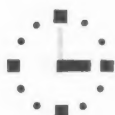


Furnishings by Knoll Associates, Inc.

BECAUSE it adds other desirable-in-1950 qualities to its design flexibility—qualities like cushiony comfort, fire-resistance, easy maintenance and unmatched durability, Amtico Rubber Flooring is fast becoming the standard by which decorators and architects judge all flooring materials.



Furnishings by Herman Miller Furniture Co.



Amtico
RUBBER FLOORING

Gentlemen: Please send me illustrated literature and free samples of Amtico Flooring. (Dept. I-5)

Name

Firm

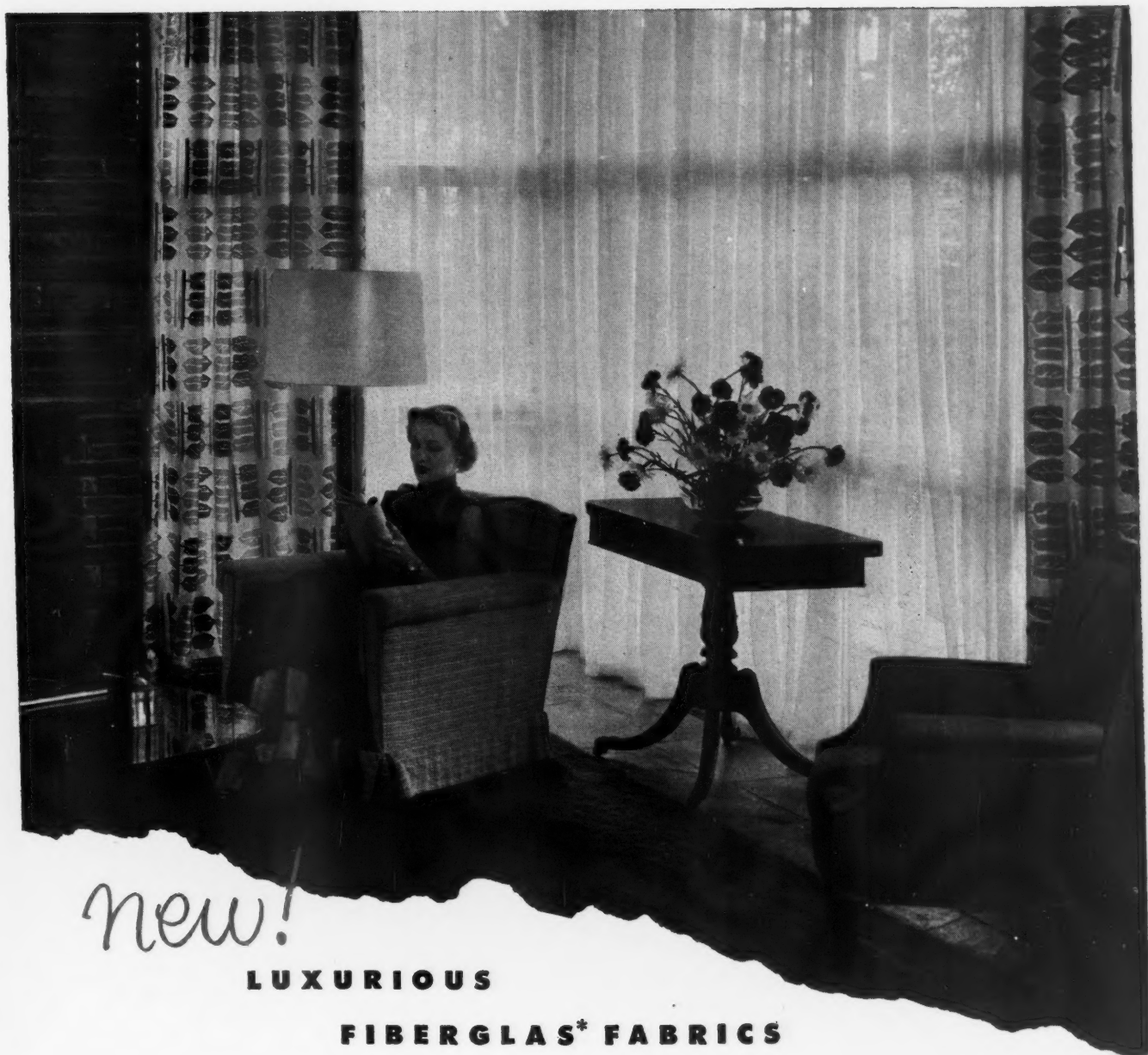
Address

City..... State.....

AMERICAN TILE & RUBBER COMPANY, TRENTON 2, N. J.

In Canada — American Tile & Rubber Company, Ltd., Sherbrooke, Quebec

MAKERS OF QUALITY RUBBER FLOORING FOR OVER 30 YEARS



new!

LUXURIOUS

FIBERGLAS* FABRICS

low upkeep! can not burn!

Completely new and improved draperies and marquisettes woven of Fiberglas yarns combine beauty, economy and fire safety! Finished by the Coronizing* process, the fabrics have soft hand and drape perfectly.

lower maintenance cost! Fiberglas fabrics stay clean longer—need less washing! Never need ironing or altering! Even the marquisettes need no stretching! They can't shrink—there is no sorting or pairing!

fire-proof, will not burn! In addition they are *sun and wash fast*; rot, mildew and insect proof; stain resistant and water repellent!

easy to fabricate! The simple sewing instructions are easy to follow. Here are the fabrics for practical and dramatic window treatments. If your jobber does not have them write:



Performance in decorative fabrics

*Fiberglas and Coronize are trade-marks of Owens-Corning Fiberglas Corporation, which produces Fiberglas yarns and Coronizes fabrics woven of such yarn, but does not weave or manufacture finished fabrics.

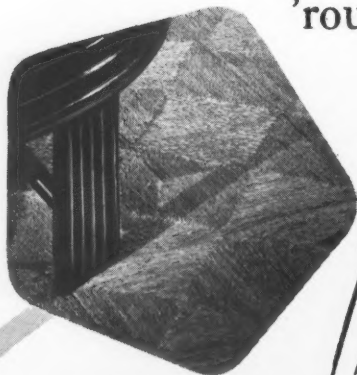
OWENS-CORNING FIBERGLAS CORPORATION • DECORATIVE TEXTILE DIVISION, DEPT. 988 • 16 EAST 56TH STREET, NEW YORK 22, N. Y.

year

'round

decorating ideas

Floor covering of woven hemp squares! A naturally lovely setting for your Ficks Reed furniture, this material is long wearing and easy to keep clean.



In a Summertime Mood

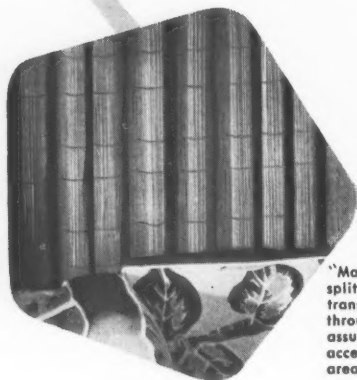


Sectional Sofa, Nos. 7001CU, 7002CU, 7003CU. Corner Table, No. 7300. Cocktail Table, No. 7303. Lamp, No. 120. Split Bamboo Draperies. Hemp Square Floor Covering.

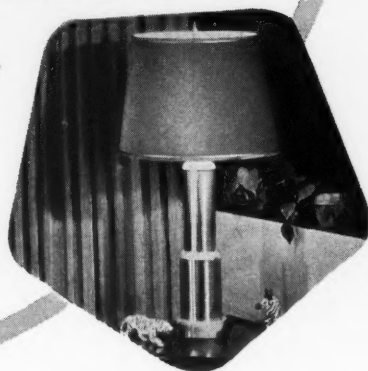
Ficks Reed Living Room Group of Rattan Furniture Designed by Paul Laszlo

Let's make *every* home a *summer* home! One way to capture the essence of happy "vacation living" is to suggest genuine rattan furniture and correlated accessories by Ficks Reed.

The ideas illustrated here can help you plan year 'round interiors in a gay, summertime mood.



"Matchstick" draperies of split bamboo. Strikingly translucent (light comes through, but privacy is assured), they're dramatic accents for large window areas. Wonderful, too, as room dividers.



The right light! Ficks Reed has designed a group of correlated lamps in the appropriate tropical manner.



Ficks Reed Co.

424 FINDLAY STREET, CINCINNATI 14, OHIO

SHOWROOMS: 630 MERCHANDISE MART, CHICAGO

509 WESTERN MERCHANDISE MART, SAN FRANCISCO

AND OUR NEW SHOWROOM IN NEW YORK: 305 EAST 63rd STREET

America's Newest Rug Cushion



Rubberized
Waffled
Rug Cushion

With Measured Resilience *

WINNER OF A 1950
Home Safety Award



ADVERTISED IN

LIFE

and

MCCALL'S
Magazine



ONE LOOK
and you know
it's the newest...

ONE STEP
and you know
it's the best



Symbol of
QUALITY
SAFETY
COMFORT

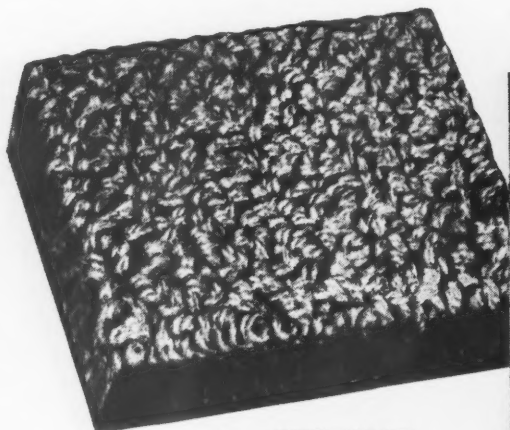
* Measured Resilience

Measured resilience is the result of a new scientific principle of blending pure rubber and durable fibers to produce maximum walking comfort and to more than double the life of your rugs and carpets. No Jar... No drag... Non-Skid, too. Allen Industries, Inc., Floor Covering Division, Detroit 7, Michigan.



Order from your *Allen* Distributor

See the beauty... Feel the luxury!



LUXURIA—LIDO SAND

IT'S GOODALL'S
Luxuria
SEAMLOC*

finest carpet money can buy!

• You'll know why leading decorators choose Goodall Seamloc when you see its smart elegance, feel its rich pile. Seamloc's fine imported wools are *Blended-for-Performance* to give you years of serviceability. A special double backing holds up its springy pile...bounces it back after every footstep. And Seamloc is a *lasting* investment... can be moved, re-cut, re-laid...because special seam construction allows practically invisible seams! Even stains and cigarette-burned spots can be cut away, easily replaced with Goodall Seamloc. For added beauty *plus* added value...for the pride of knowing you have the *finest* of carpeting...ask your decorator about Goodall Seamloc.



LUXURIA—SILVER GREY

Available in a full range of 22 colors and decorator shades...in wall-to-wall and special rug sizes.

Buying Guide for Decorators

The Beautiful **Goodall Seamloc Carpeting** shown on this page is sold through these distributors located in the following cities:

AMERICAN RUG AND CARPET CO.
1347 Michigan Blvd., South
Chicago 5, Illinois

AMERICAN RUG AND CARPET CO., INC.
105 Madison Avenue
New York, N. Y.

BICKFORD BROTHERS CO.
1209 Broadway
Buffalo, New York

BROWN & DAMARÉ
Thalia at Jefferson Davis Parkway
New Orleans, La.

CRAWFORD & THOMPSON INC.
Ivy & Baker Streets, N.E.
Atlanta 3, Georgia

BEN ELFMAN CARPET CO.
155 Portland Street
Boston, Massachusetts

FELIX HALF & BROTHER, INC.
800 Penn Avenue
Pittsburgh 22, Pennsylvania

A. J. WALLACE MFG. CO.
77 Summer Street
Boston 11, Massachusetts

AMERICAN WHOLESALERS
Fifth & W Streets, N.E.
Washington 2, D. C.

EDSON, MOORE & CO.
1702-1722 Fort Street West
Detroit 16, Michigan

D. N. & E. WALTER & CO.
562 Mission Street
San Francisco 6, California



©1950, Goodall Fabrics, Inc.
(Subsidiary, Goodall-Sanford, Inc.)

Sole Makers of World-Famous **PALM BEACH®** Cloth

*Registered Trade Marks

GOODALL FABRICS, INC. • NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES



BAKER FURNITURE

KNAPP^{AND} TUBBS, INC.

MERCHANDISE MART, CHICAGO

Knapp and Tubbs presents twenty-five rooms and galleries displaying nearly two thousand pieces of English, French and Modern furniture, all carefully planned to afford you complete satisfaction with minimum effort.

Always think of the best source first!

➤ *stay put!*

Being dimensionally stable, Masonite Hardboards won't pull or twist out of shape. No cracks appear to let dust seep through. And, since they are equally strong in two directions, they make a perfect core or cross-banding material for door panels, end panels, tops, and drawer bottoms.

➤ *take and hold any finish or lamination.* Paints, enamels, lacquers, stains or wax can be applied by brushing or spraying. Masonite Hardboards can be silk-screened or lithographed. Laminate wood, veneer, fabric, metal or plastic to them.

➤ *resist surface injuries*

With their high density and hardness, smooth-surfaced Masonite Hardboards resist dents, scratches, scuffs and other abrasions.

➤ *won't split, splinter, or crack*

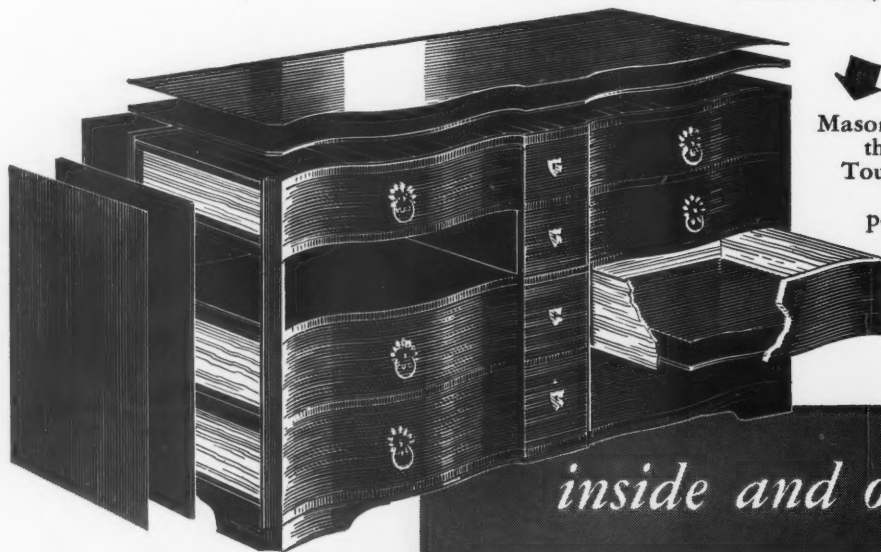
The same consistency through and through. No splinters to snag sheer hosiery or fine underthings. No grain to rise and mar handsome applied finishes.

➤ *easy to fabricate*

Can be punched, drilled, routed, sawed, beveled, sanded, shaped and die-cut. Save time, reduce costs, improve quality.

➤ *long-lasting*

Masonite Hardboards will last the life of the furniture. Tough, hard and extremely durable. Resist moisture permanently.



inside and out...
MASONITE[®]
HARDBOARDS

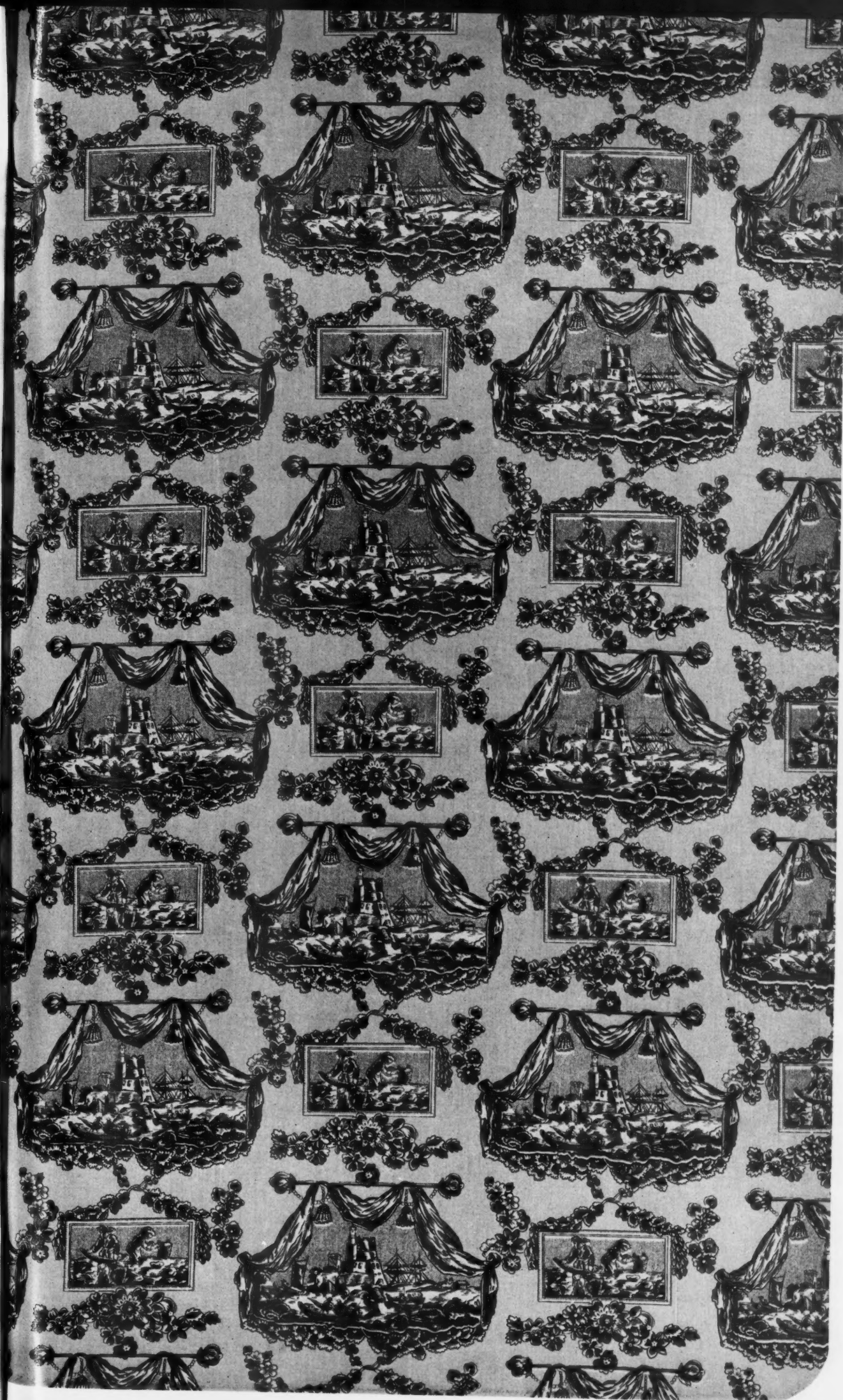
A glance will show you that this distinctive double dresser is a fine piece of furniture. We've "exploded" it to show you where Masonite Hardboards are used to make it stronger and longer lasting.

You see these smooth, hard and dense panels of "wood made better" in the back panel, in drawer bottoms, as dust stops and as a core material for richly veneered tops and sides. Here, as in so many furniture items of all types and all prices, Masonite Hardboards add to quality, increase value, cut production time and lower costs.

There are 39 different types and thicknesses of Masonite Hardboards. To find out which will best suit your production needs, write Masonite Corporation, Dept. I-9, 111 W. Washington St., Chicago 2, Ill.

MASONITE[®]  **CORPORATION**

More than 300 leading furniture manufacturers use Masonite Hardboards

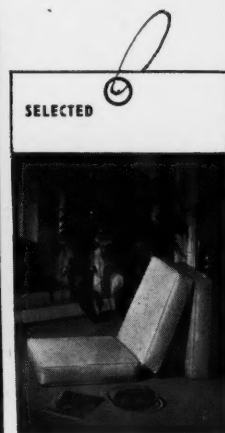
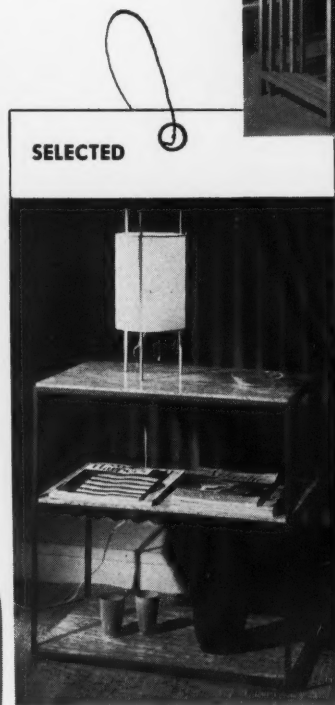
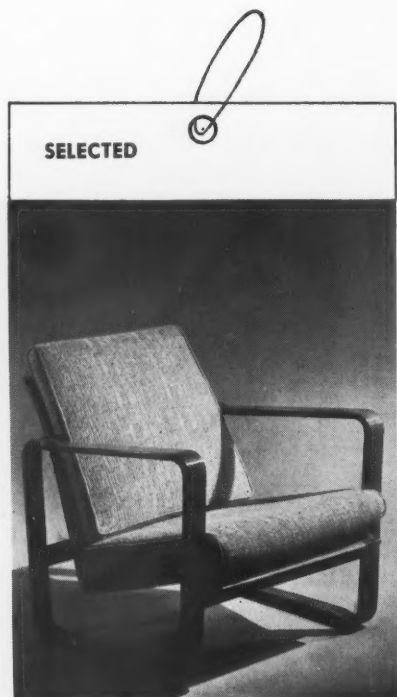


NICOLET . . . an unusually interesting Document Hand Print skilfully interpreted in related wallpaper and fabric.

Sweeth

4 EAST 53rd STREET, NEW YORK 22, N. Y. • BOSTON

PHILADELPHIA • CHICAGO • LOS ANGELES

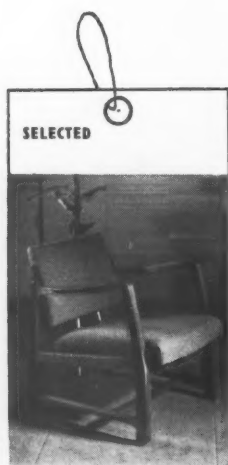


SELECTED

BY THE NEW YORK MUSEUM OF MODERN ART
FOR THE CHICAGO MERCHANDISE MART

GOOD DESIGN

EXHIBITION



DUNBAR

for Modern

DUNBAR FURNITURE MANUFACTURING COMPANY • BERNE, INDIANA
CHICAGO: 1638 MERCHANDISE MART
NEW YORK: 227 EAST 56TH STREET
KANSAS CITY: 212 MERCHANDISE MART
BOSTON: 203 CLARENDON STREET



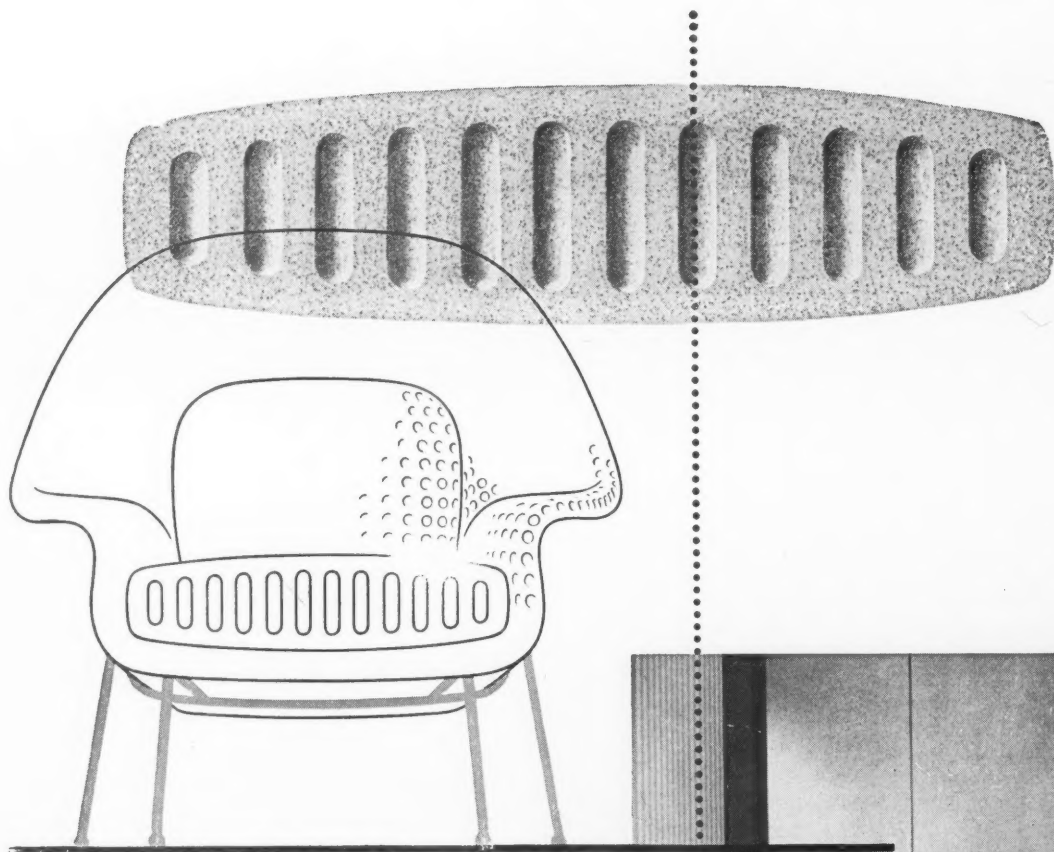
LAMPS AND LIGHTING FIXTURES

Just published - a **COMPREHENSIVE CATALOG** of
lamps and lighting fixtures by Paavo Tynell.

Please use professional letterhead
when writing for your copy.

finland house

FINNISH-AMERICAN TRADING CORPORATION • 41 EAST 50 ST., NEW YORK 22



Freedom of design ... and comfort, too!

You can be sure of both when you cushion with Restfoam.

That's because Restfoam, the creamed latex foam cushioning, lets you put your imagination to work—profitably. Shape and fit Restfoam as you desire... without sacrificing the theme or contour of your design.

Wherever you use it—on arms, backs, seats—you can be sure of that super-inviting comfort no purchaser can resist.

Remember, too, that Restfoam is all natural latex foam—not synthetic. It provides a smooth, inviting surface... keeps its shape and resiliency! No other kind of cushioning is so adaptable, so easy to use.

You can get Restfoam in slabs, sheets or molded cushions... in many standard thicknesses. Or it can be molded to suit your design.



A KNOLL ASSOCIATES CHAIR DESIGNED BY EERO SAARINEN

HEWITT
RESTFOAM®

For suggestions on how to use Restfoam, write today to the Hewitt Comfort Institute. Address Hewitt Restfoam Division, 240 Kensington Ave., Buffalo 5, N. Y. 370 Lexington Ave., New York 7—1230 American Furniture Mart, Chicago, Ill.—Southern Furniture and Rug Market, High Point, North Carolina.

HEWITT RESTFOAM DIVISION OF HEWITT-ROBINS INCORPORATED



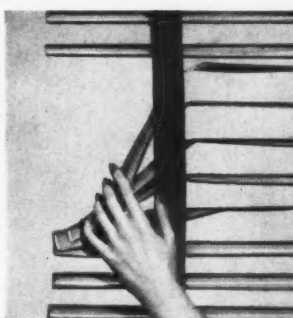
built-in **beauty** you can't spoil...



venetian blinds with
new. *Flexalum*. plastic tape
 and spring-tempered aluminum slats



AMAZING WIPE-CLEAN PLASTIC TAPE!
 the world's easiest to clean. Dirt
 wipes off with a damp cloth,
 cleaning time is cut from hours to
 minutes! Replacement costs cut
 too: Flexalum tape won't fade,
 fray, stretch, shrink, mildew.
 Weather and wear won't faze it.
 Blinds look lovelier longer —
 because Flexalum tape looks
 lovely always!



EXCLUSIVE "SNAP-BACK" SLATS
 Perfect companion to Flexalum
 tape: Flexalum aluminum slats
 always look brand-new, keep repair
 and renewal costs to a minimum.
 Spring-tempered by an exclusive
 Hunter Douglas process to snap
 back to shape even when bent
 to a 90° angle! Smooth baked-on
 finish won't chip, peel, crack, rust.
 Look for the visible-invisible
 trademark: it is your guarantee
 of all Flexalum's features!

Booklet and color samples available on request.

HUNTER DOUGLAS CORPORATION, RIVERSIDE, CALIFORNIA and 150 BROADWAY, NEW YORK 7, N. Y.

swedish modern



is now in

chicago

Swedish Modern
announces the appointment of
Sherman-Karpen Co., Inc.,
520 North Dearborn Street in Chicago,
for presentation of its line.



swedish modern

INC. 675 FIFTH AVENUE, NEW YORK 22, N. Y. • 2530 Cedar Springs Dallas, Texas



Coq Rouge

Original design hand printed on
linen in a variety of colors. The
versatile Coq in yellow on brown or
green ground; in blue on pink ground;
in pink on blue ground. Imported
from England and exclusive with

Hambro House of Design

17 East 54th Street, New York City

FABRICS



Hambro House of Design

644 NORTH MICHIGAN AVENUE, CHICAGO

1355 MARKET STREET, SAN FRANCISCO

420 BOYLSTON STREET, BOSTON

159 OTTAWA AVENUE, N. W., GRAND RAPIDS

2611 CEDAR SPRINGS AVENUE, DALLAS

420 SOUTH BAYSIDE, DETROIT

ROBERTSON AND BEVERLY BOULEVARDS, LOS ANGELES

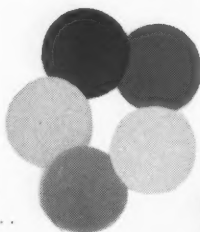
Here's what we're telling the readers of House & Garden and House Beautiful

Advertisements like these in full color do an effective selling job for you. Be prepared to do an effective decorating job with Goodall. For full information on the fabrics spotlighted here, write:

GOODALL FABRICS • 525 Madison Avenue, New York

Your decorator will tell you these are new!

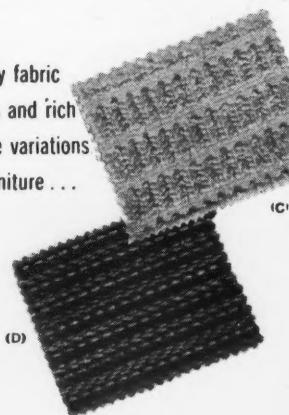
Rich room schemes created from many tones and shades of a single color theme...



Bright accents with tawny tones from light beiges through bright golds to deep quiet browns...



Tweedy fabric effects and rich texture variations on furniture...



Furniture courtesy Dunbar Mfr. Co. On display to decorators at Dunbar's New York City showroom

Every Beautiful Goodall Fabric is *Blended-for-Performance*. They are woven of not just one fiber but are *actually* a combination of *several* fibers: a variable blend of Angora Mohair for resilience and texture, rayon for subdued lustre, wool for body and cotton for durability. That's the reason Goodall Fabrics drape so perfectly, hold their shape indefinitely...resist dust, refuse to wrinkle, need fewer cleanings. Besides, this unique process gives Goodall Fabrics their richer, clearer colors and distinctive elegance.

Your Decorator Chooses GOODALL FABRICS to Create the Newest Room Beauty for You!

HOME FASHIONS start with your decorator and your decorator starts with Goodall! Goodall gives your decorator the newest in color themes, in textures, in perfect styling for your home. In the room shown here, Goodall's hand-printed drapery fabric, "Print and Imprint" with "Golden Glow" casements, sets the decorator's theme. She chose color-harmonized "Van Dyke" brown in Goodall's new "Chatham" to upholster the sofa; Goodall's loop-piled beige "Allegro" for one chair; spiced the whole with new "Cloisonne" upholstery in bright copper sparkled with metallic yarn, for a side chair. The result: a restful room, new in fashion, right in beauty, lasting in satisfaction because the fabrics are GOODALL!

Visit your decorator's or the decorating studio of your favorite store.

(A) Drapery Fabric: "Print and Imprint" (B) Side Chair Fabric: "Cloisonne" (C) Armchair Fabric: "Allegro" (D) Sofa Fabric: "Chatham" Casement Fabric: "Golden Glow"



©1950, Goodall Fabrics, Inc. Sole Makers of World-Famous PALM BEACH® Cloth and Suits *Registered Trade-Marks
GOODALL FABRICS, INC. • NEW YORK • BOSTON • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES



T

wo great companies, Englander and Goodyear, joined forces to produce a sleep ensemble which would go beyond anything previously known in comfort, restfulness and beauty. The most luxurious sleep ensemble in America, this Airfoam* Mattress with Red-Line* Foundation is **\$250.**



ONE OF A SERIES OF DISTINGUISHED BEDROOMS...ENGLANDER-EQUIPPED

for people who have the highest regard for a good night's sleep

Englander

AMERICA'S MOST LUXURIOUS MATTRESS

GOOD YEAR

THE GREATEST NAME IN RUBBER

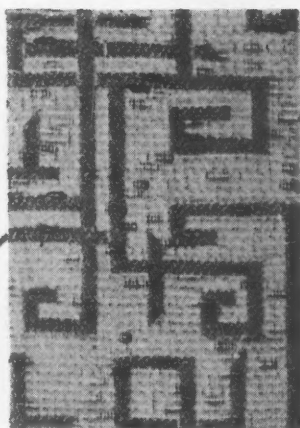


INQUIRIES FROM DECORATORS ARE INVITED
ENGLANDER CO., INC., 2447 W. ROOSEVELT RD., CHICAGO 8, ILL.

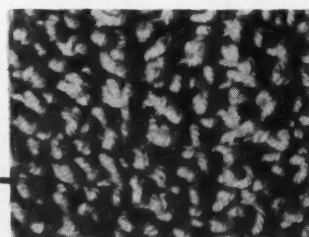
*TM The Goodyear Tire & Rubber Company ★TM The Englander Company, Inc.



*something new?
something different...
at Julore, of course!*



fabrics



carpets

There are always new and imaginative
additions to the already extensive Julore
array of fabrics, wallpaper and carpets.

This constant flow of new designs and
fabric treatments represents a source
well worth your frequent visits. Important:

The highly prized woven wood products of
Tropicraft are available in our N. Y. showroom.



wallpaper

julore
CARPET • FABRIC • WALLPAPER

13 EAST 53rd STREET, NEW YORK

JAMES STEWART: 143 No. Robertson Blvd., Los Angeles
ISAAC ABERNATHY: P. O. Box #1307, Dallas, Tex.

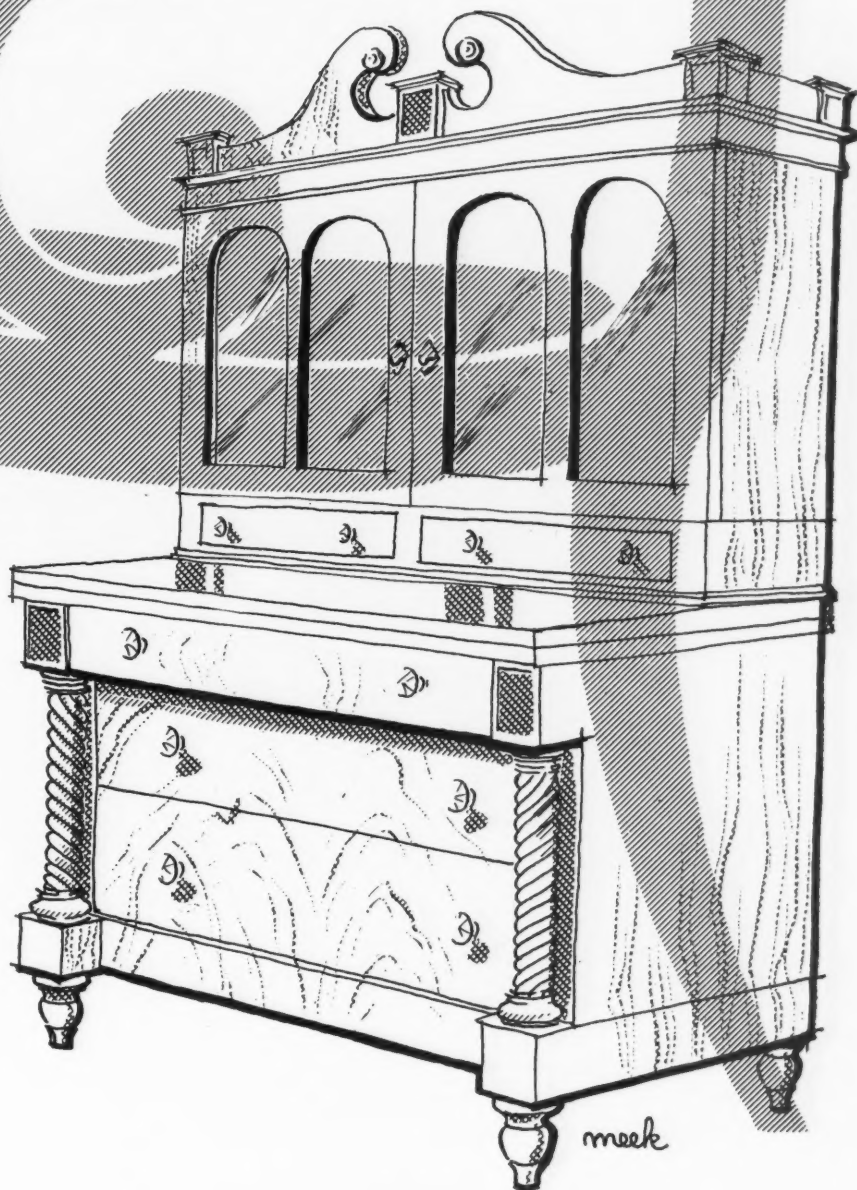
FREDERICK GEORGE BRUNS: 444 Post St., San Francisco
CHICAGO FABRICS CORP.: 6-120 Mdse. Mart, Chicago

GOULD-MORGAN-CROSBY: 420 Boylston St., Boston

Federal American... at Stiehl's

Highlighting the Quality Lines at Stiehl's . . . a distinguished group of Federal American furniture in crotch mahogany with a new finish that recreates the deep garnet undertones typical of the period. Each piece echoes American home life at its most romantic and hospitable moments . . . yet all are beautiful solutions for space and double-purpose problems of today. See them in the Decorators' Division, Fourth Floor.

28 W. 20TH • **STIEHL** • NEW YORK



New York show rooms for Quality Lines for decorators and their clients

Interiors
Interiors

Interiors
Interiors

Interiors

Interior

It is to get, to

the oldest and strongest

dec

It is because

Interiors



ANNIVERSARY NUMBER

WHY DO MEN FIGHT?

It is to get, to make, or to keep a home.

Why is **I n t e r i o r s**
the oldest and strongest professional magazine
dedicated to interior design?

It is because we are always devoted
to those professionals
who would get,
keep and make a better
home.

How does a tree grow?

Slowly,

steadily,

inch by inch,

and it is for that reason

that we are going to bust out

with a blossom in November

—our colorful tenth anniversary number.

The past decade has been a period of great development in the field of interior design.

As the field has grown
so has **I n t e r i o r s**
grown.

This anniversary number
will be a record
we know you will want
to keep.



PHOTOGRAPHED AT THE HOME OF MISS CLAUDETTE COLBERT

WOODARD

...style authority in wrought iron

SEND FOR COMPLETE 1950 CATALOGUE

The Orleans Group—a favorite from the beginning... for its old-world charm, its flowing design of oak leaves, acorns and scrolls, and for its invitation to comfort. The focal point of terrace or garden, the beautiful Orleans Group will gracefully enhance outdoor living. Parkerized, like all Woodard furniture, for rust protection.

Permanent Showrooms:

One Park Avenue, New York 16, N. Y.

203 Clarendon Street, Boston, Mass.

1644-45 Merchandise Mart, Chicago, Illinois

8800 Beverly Boulevard, Los Angeles, Calif.

LEE L. WOODARD SONS Owosso, Michigan



HORIZONS

A new D.F. design created exclusively for decorators, Horizons—A 8564—is a colorful abstraction printed on Satinbark. Comes in four charming colorways.

Plain solid-color fabrics in any of Horizon's print colors are also available in D.F. line B 6142.

Samples on request.

DECORATIVE FABRICS, INC.

"in fact as well as in name"

SHOWROOMS: 13 East 53rd Street, New York 22, New York
WASHINGTON • ATLANTA • DALLAS • LOS ANGELES
NEW STOCK ROOMS AND OFFICES:
380 Second Avenue, New York 10, N. Y.





An exquisite Sheraton Secretaire Breakfront . . . beautiful in contour,
 superb in detail . . . interpreted by Tibbenham's
 peerless craftsmen in fine, mellow crotch
 mahogany. Hand carved cornice. English crown glass.
 Gold tooled leather secretaire.

*Write today on your professional stationery for your copy of
 "English Masterpieces," a 60-page portfolio of fine furniture.*



TIBBENHAM

SHOWROOM: 45 WEST 56th STREET. NEW YORK 19

design to delight,

decorate

and dramatize!



In the matchless beauty, versatility of Mosaic Ceramic Tile, today's architect or designer finds a far wider scope for his natural talents . . . a challenge to his creative imagination.

Mosaic Tile's warm colors, easy maintenance and lifetime wear make it ideal for home, office or industry. Beautiful, practical and simple to install, Mosaic Tile delights the eye—has no equal as a decorative medium; as a means of dramatizing, flattering gracious interiors.

Your ideas, faithfully reproduced in tile by Mosaic master craftsmen, create an effect of style and originality that cannot be duplicated in any other material. Get to know tile—its various forms—its range of colors. Visit the Mosaic representative nearest you, or write Dept. 10-16, The Mosaic Tile Company, Zanesville, Ohio, for complete details on today's version of this age-old material.

Mosaic Faience Yellow No. 2193 4 1/4" x 4 1/4" Tile Floor. Sea Gull Gray, No. 303, Glazed Tile on walls of Inverness, Illinois home. Bertram A. Weber, Architect.

THE MOSAIC TILE COMPANY

(Member—Tile Council of America)

OFFICES IN PRINCIPAL CITIES
OVER 3000 DEALERS TO SERVE YOU

MOSAIC

Modern Ranch House
Living Room
with Karastan 759

Karastan
POWER-LOOMED U. S. A.

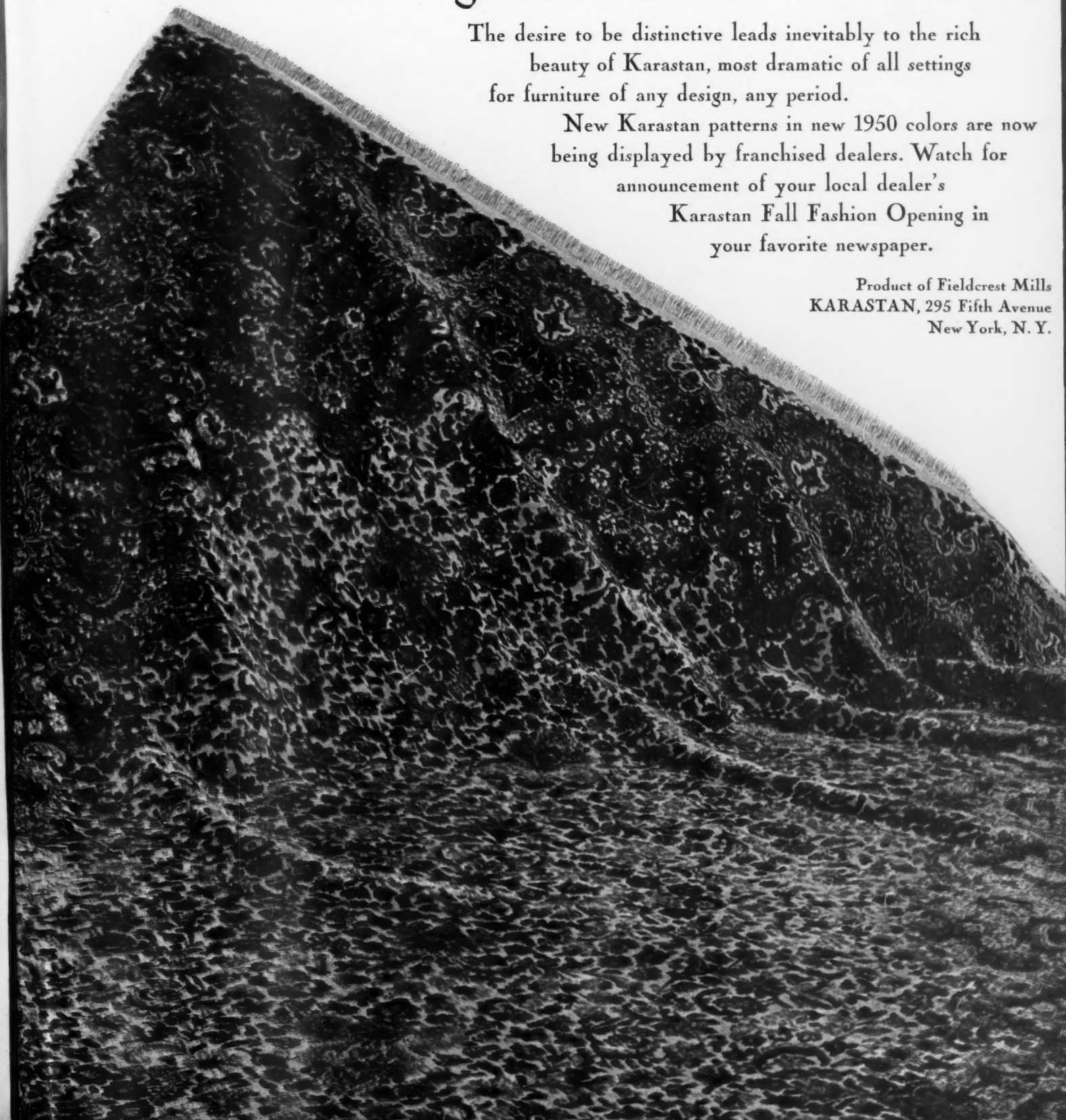


A beautiful, versatile rug with Modern or Traditional

The desire to be distinctive leads inevitably to the rich beauty of Karastan, most dramatic of all settings for furniture of any design, any period.

New Karastan patterns in new 1950 colors are now being displayed by franchised dealers. Watch for announcement of your local dealer's Karastan Fall Fashion Opening in your favorite newspaper.

Product of Fieldcrest Mills
KARASTAN, 295 Fifth Avenue
New York, N. Y.





FRENCH PROVINCIAL FURNITURE

*authentic in design, of unexcelled
quality and surpassing beauty.*

BRUNOVAN, INC.

IMPORTERS AND MANUFACTURERS

IN NEW YORK, 383 MADISON AVENUE AT 46th ST.

NEW ENGLAND REPRESENTATIVE

GOULD MORGAN CROSBY · 420 BOYLSTON ST., BOSTON, MASS.



Illus. left to right.
8178 FOREST FROST
8150 SHADOW-BOX
7994 CONTEMPORA

VARIETY in 1951

Again Strahan has achieved a line that is unexcelled in beauty, in variety of design and color, and in its adaptability to traditional and modern decors. Again...as always...the artistry of the Strahan line is the product of generations of fine craftsmanship, of highest quality materials, important designs in a wide range of livable, forward-looking colors. Review the new Strahan line today.

Thomas **STRAHAN** Company

Makers of **FINE WALLPAPERS** since 1886

CHelsea, MASSACHUSETTS

Showrooms at 417 Fifth Ave., New York 16 • Merchandise Mart, Room 1322, Chicago 54



Above: Blue Kalistron covers furniture in lounge of Meriden Theatre, Meriden, Conn. Manufactured by Thomas Furniture Co., High Point, N. C.

WHY THIS BEAUTIFUL FURNITURE *will stay beautiful...*

This handsome furniture will be colorful and new-looking years from now . . . because it's upholstered in prize-winning Kalistron. In Kalistron, rich color is fused to the *underside* of special, transparent vinyl sheeting . . . and further protected by a suede-like backing. Thus, nothing can touch Kalistron color—its guarded beauty lasts on and on.

It pays to specify Kalistron . . . for exceptional beauty and wearability that sells and brings customers back for more. Outstanding for furniture in public

places or in the home. Winner of Modern Plastics Award for furniture and interior decorating material. 30 standard colors; special shades matched.

Coupon below will bring sample of Kalistron, plus top-quality nail-file . . . free. See if you can injure Kalistron even with this file!

Kalistron
PAT. APPLIED FOR
← COLOR FUSED TO UNDERSIDE
PLASTIC COVERING MATERIAL

U. S. Plywood Corp., Dept. F-28
55 West 44th St., New York 18

Please send me FREE Nail-File Test (swatch of Kalistron plus actual nail-file).

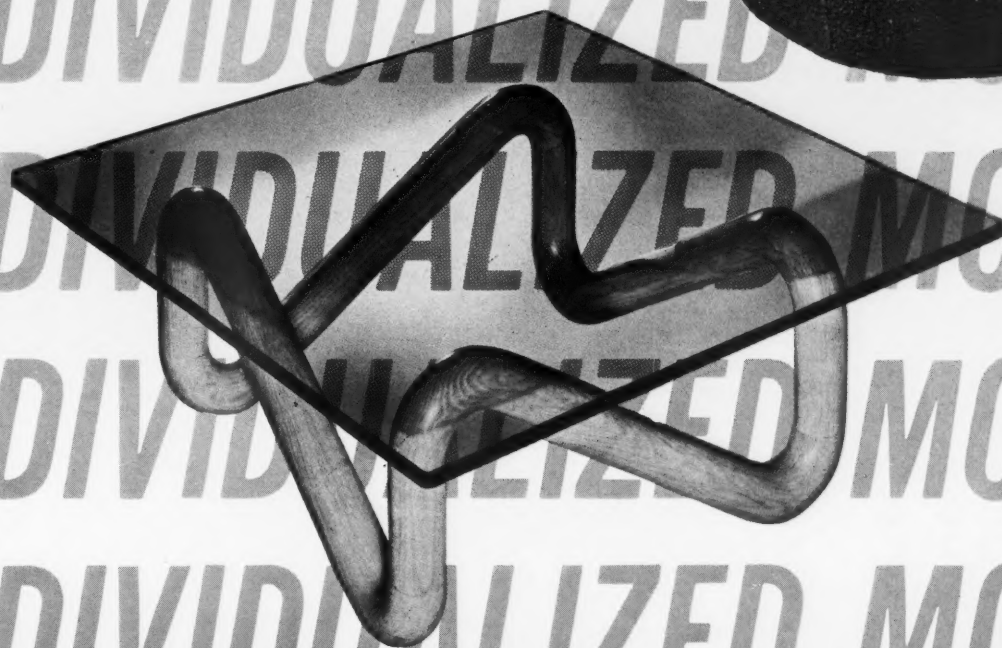
NAME _____

ADDRESS _____

Distributed by: U. S. PLYWOOD CORPORATION, N. Y. C. and
by: DECO SALES, 408 Freylinghuysen Ave., Newark, N. J.
In Canada: PAUL COLLET & CO., LTD., MONTREAL

Color fused to
underside of
transparent vinyl
sheet . . . backed
by flocking

INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN
 INDIVIDUALIZED MODERN



The Sert Series . . . Nuclear Upholstered Systems #1 — #2 . . . Nuclear Tables . . . Python Table . . . Suspension Chair

harvey probber

inc.

designer-owned factory

136 fifth avenue, new york
 exhibitor's building, grand rapids

The new **KNOLL** catalog is a book

A comprehensive, definitive index of the best in

by the leading internationally known group

PLEASE SEND ME _____ COPIES OF THE NEW KNOLL INDEX OF CONTEMPORARY DESIGN IN

FURNITURE AND TEXTILES AT \$3.50 A COPY

CHECK ENCLOSED _____ PLEASE BILL ME _____

NAME _____

ADDRESS _____

FIRM NAME _____

KNOLL ASSOCIATES, INC., 601 MADISON AVENUE, NEW YORK 22, N. Y.

Designed by Herbert Matter

Printed in five colors

contemporary furniture and textiles

Price \$3.50

on ninety-eight pages

Write for your copy today

of designers and architects in America and Europe today



N O T H I N G
T A K E S
T H E
P L A C E
O F
G E N U I N E
L E A T H E R



FOR DURABILITY AND DISTINCTION

The trend toward the use of Genuine Leather in upholstery and decoration is increasingly marked. This fresh appreciation of Genuine

Leather stems from the fashionable colors in which it is now available and from the versatility of its application. We in-

vite you to use Genuine Leather generously for the full expression of your ideas.

The Upholstery Leather Group • Tanners Council of America

100 Gold Street • New York 7, N. Y.

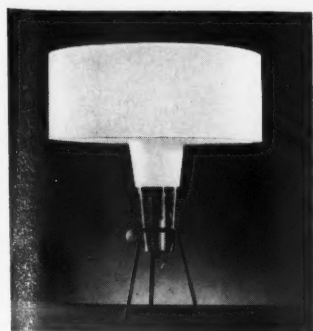


Raymor presents Complementary Wallpapers — an exciting new design achievement for modern interiors — each paper created to coordinate with Stimulus Fabrics designed by George Nelson, Bernard Rudofsky, Abel Sorenson and Edward J. Wormley.

Also shown: Lamps by David Wurster, Paul McCobb and Ursula Meyers; Tables by Franzisca Hoskens and David Wurster. At our showrooms: Decorative Glass by Higgins, Clocks by George Nelson, American Modern Dinnerware and Glassware by Russel Wright. Write Dept. N9, on professional letterhead, for complete catalog.

raymor.

Exclusive distributors Richards Morgenthau & Co., 225 Fifth Avenue, New York 10, New York

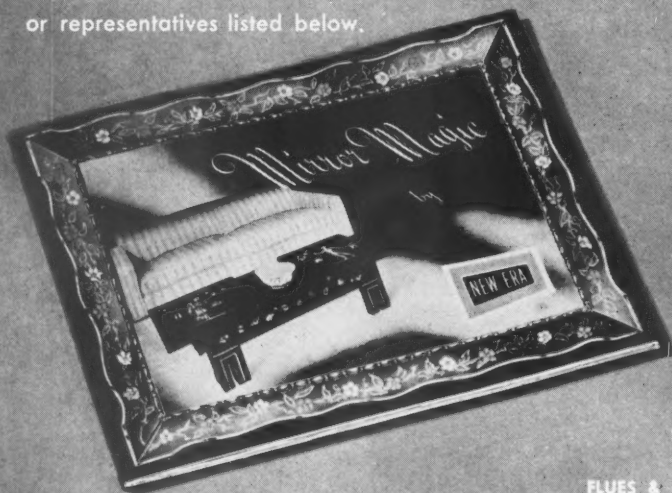


#805

Mirror Magic

by

OUR NEW CATALOGUE is now available to recognized decorators and furniture dealers only; through main office or representatives listed below.



NEW ERA

315 EAST 47th STREET
NEW YORK 17, N. Y.

PHONE: EL 5-6696
EL 5-6697
EL 5-6698

SHOWROOMS

WALTER E. HIRSCH
3440 Superior Park Drive
CLEVELAND HEIGHTS 18, OHIO

FLUES & ORR, INC.
325 North Wells Str. &
600 Merchandise Mart
CHICAGO 54, ILL.

JACK KOERNER
1022 Second Unit
Santa Fe Building
DALLAS, TEXAS

LUCIA ARKIN CO.
268 Western Mdse Mart
1355 Market Street
SAN FRANCISCO, CALIF.

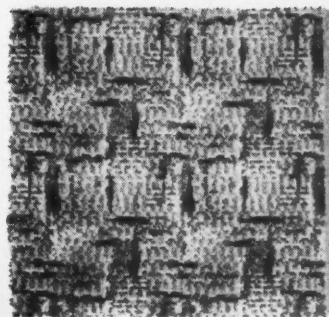
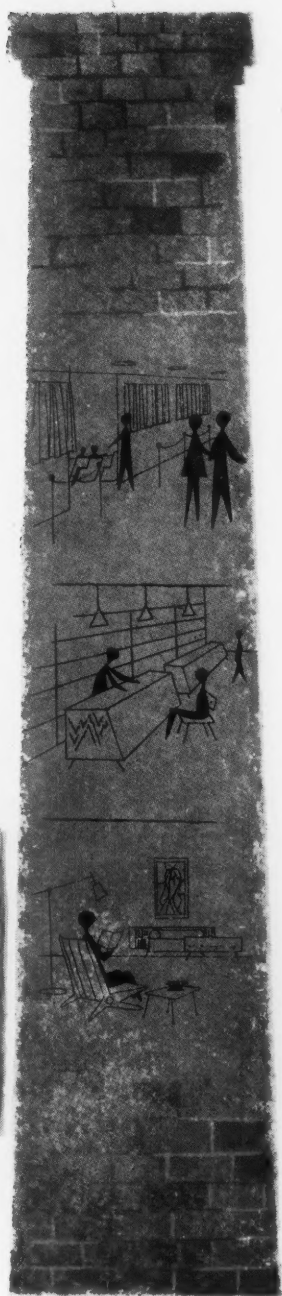
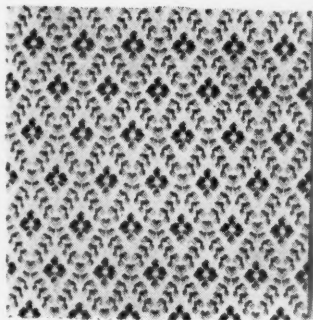
Put your client's business on the best possible footing

There is nothing like carpet for creating a luxury atmosphere. But it has to be the *right* carpet. Right, not only in quality, but right in weave, right in color and pattern and right in price for the particular job. Here is where your Alexander Smith-Masland carpet contractor can be of inestimable assistance. With his expert knowledge he can guide you in your selection, effect real installation economies and assure your client lasting satisfaction. Call him today.

**Alexander Smith
and
C. H. Masland**

● CONTRACT CARPETS ●

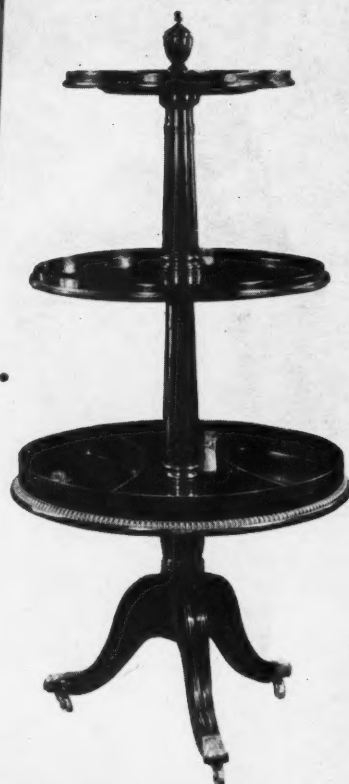
295 Fifth Ave., New York 16, N. Y.





SCANDINAVIAN CRAFTSMANSHIP
Superb desk of Swedish design

DUMBWAITER TABLE
An English import



PICTURED PROOF...

... of our point of view. To provide the DECORATOR with America's finest furniture supplemented by superb examples of foreign imports... four of which are shown here.

To produce the best in contemporary design as well as authenticity of reproduction... created by craftsmen with the finest materials.

Each a part of an unvarying policy wholly devoted to the needs of the DECORATOR... and the desires of your clients.

Be sure when visiting us to see our recently opened ANTIQUE DEPARTMENT—Fourth Floor.



FROM ITALY
The graceful Venetian tray table



THE EMPIRE COMMUNE
From France

Greenman-Sherrill
FURNITURE CORPORATION

Designers and manufacturers of living room, bed room and dining room furniture. Showrooms at
201 East 56 Street • New York • PLaza 9-4469

America's finest furniture for America's finest homes



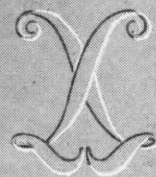
Greek Apollo VII Century B.C.

Tradition is not a form to be
imitated, but the discipline
that gives integrity to the new.

fabrics
BORIS KROLL INC.



LIGHTOLIER



11 East 36th St., N. Y. C.
1267 Merchandise Mart, Chicago
12th at Folsom, San Francisco

*"Today's Lighting for Today's Living"
as demonstrated in decor and lighting
applications at the new Lightolier Galleries
conceived and designed by Edward J. Wormley.
Now open to you and your clients*

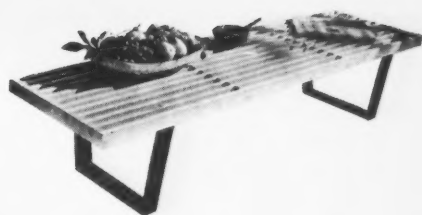
three ways to use the herman miller slat bench—



as a base
for storage units,
as a coffee table,
and, with a
foam rubber cushion,
as a seat.

herman miller

zeeland, michigan



showrooms — one park avenue, new york • 622 merchandise mart, chicago • exhibitors' building, grand rapids



designed by forest wilson
veneered drop arm
balloon tire brass casters
seats three comfortably

the glendale

**for the convenience of the
decorator and furniture dealer**

*You are invited to take full advantage of these
well-stocked, competently staffed showrooms in
your city. Scores of superbly styled modern
and traditional upholstered pieces await your
customers' inspection.*

st. louis

alwyn furniture, inc., 3721 washington ave.

detroit

gardner and schumacher, 415 east congress

chicago

peck & hill furniture co., 1353 south wabash ave.

new york

sheffield house furniture co., inc., 890 broadway

atlanta

southeast furniture co., 100 spring street, s.w.

birmingham

southern furniture & rug co., 2416 fifth ave., south

jacksonville

swindal-powell co., main and 14th streets

milwaukee

universal furniture mart of wisconsin, inc., 200 n. water

oklahoma city

sigmon furniture manufacturing co., 22-24 west first st.

Putorian furniture

chicago

*1139 american furniture mart
or 1856 merchandise mart*



*Beautiful Silks
speak for themselves*

STROHEIM & ROMANN

35 EAST 53rd STREET • NEW YORK 22 ... BOSTON ... PHILADELPHIA ... CHICAGO ... LOS ANGELES ... SAN FRANCISCO

**Why let a split-second mishap
spoil wall beauty
you spent hours
to plan—**

PROTECT IT AGAINST —

In the flick of an eyelash
the eye-filling wall beauty you've
worked so hard to create
can become a thing of the past unless—

You have used **GLENDURA** Soil-proof Wallcovering
by Imperial!

Then, spots or soil—practically any you
can name—can be removed quickly and safely
with soap and water—or with a bleach.

And the reason: **GLENDURA** is virtually
“Beauty-in-Armor.” Each color particle
that gives it the soft water-color beauty of finest
wallpaper is shielded against stains. Dirt
or soil cannot penetrate this armor-like protection.

To assure fresh, lasting wall beauty use
GLENDURA. It's so easy to use—hangs just
like wallpaper. Guaranteed
for 3 years, its economy
will please your clients.

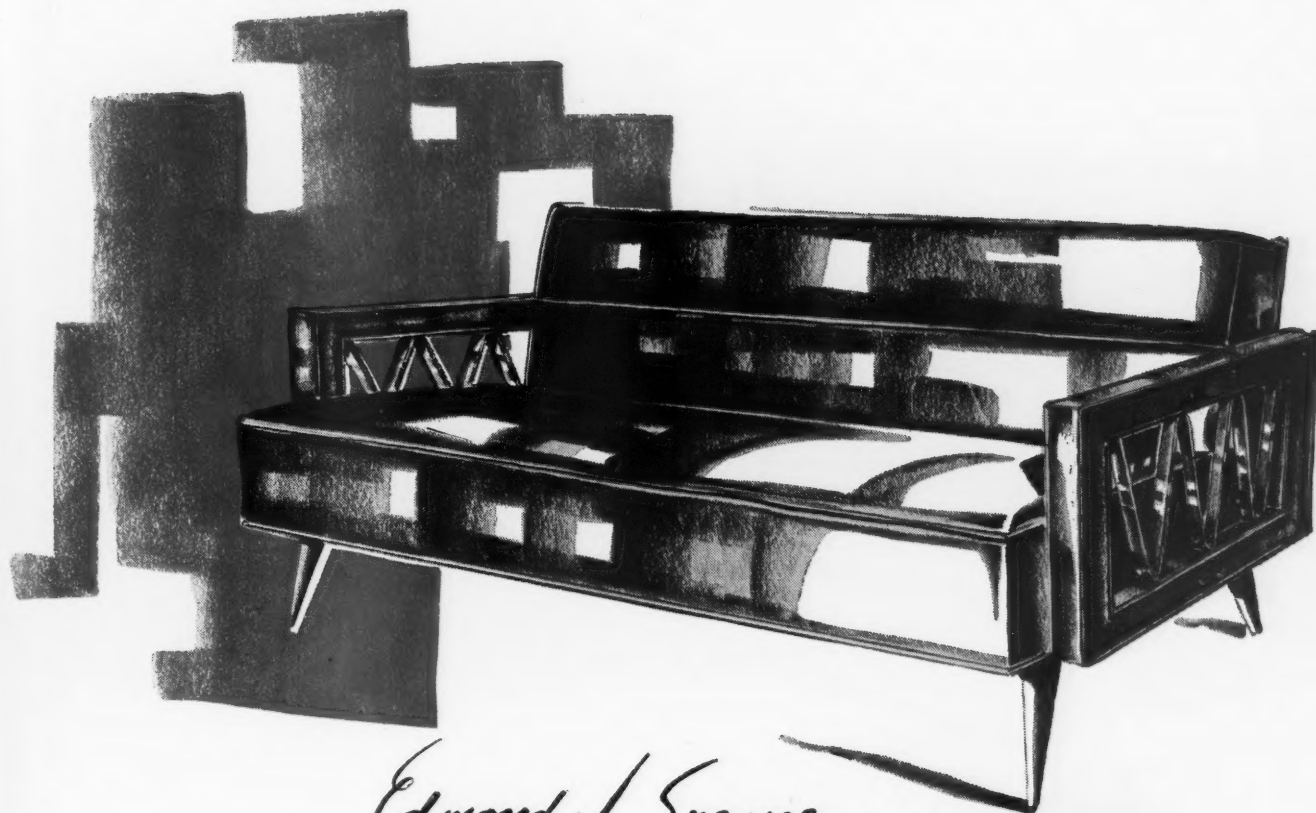
Glendura
SOIL-PROOF WALLCOVERING
by **IMPERIAL**



All the facts about **GLENDURA**, explaining why
it offers new, easy, economical cleanability for
walls are given in a booklet you should have. A
request to Imperial Paper and Color Corpora-
tion, Dept. In 101, Glens Falls, N. Y. will bring
it immediately.



Designed for Resproid by



Edmond J. Spence

Third In A Series Of Original Designs By Mr. Edmond J. Spence, Nationally Known Furniture Designer, Showing How Resproid Upholstery Material Adds New Beauty To A Wide Range Of Furniture Styles.

Any plastic upholstery material can give furniture beauty of color. Any plastic can make this color safe against dirt — because dirt can be wiped off with just a damp cloth. But Resproid does all this, and much more besides.

Resproid upholstery material is made with special properties that guard its beauty not only against dirt, but more than that, against all the normal wear and tear of everyday use. Careful laboratory control in manufacture gives Resproid great resistance to cracking, fading, scuffing and abrasion — to perspiration, ordinary alcohol, grease and oil. And Resproid carries the Good Housekeeping Guaranty Seal that guarantees these features to your customers.

Resproid brings to the furniture field a reputation for leadership in plastics for a wide range of other uses. Test Resproid yourself — any way you wish. You'll find that its combination of beauty and durability make it the outstanding plastic upholstery. You can recommend it with confidence. Write or wire for samples now to Respro Inc., Cranston 10, R. I.



Resproid
UPHOLSTERY MATERIAL



From the Half Century House, G. R. Furniture Museum

Taste-setting Design... AND WHAT'S BENEATH IT

Beneath smart exteriors, excellent tailoring and taste-setting design, Mueller Masterpieces are downright practical in construction. And it's a good thing, too. We've found that Mueller pieces become the favorites of the family. And no wonder — not often does one find such a combination of deep-down, relaxing comfort and of styling that seems to remain always "in vogue." Being favorites, Mueller pieces are used more often. So it's a good thing they are built to take it, year after year. They'll outlast many re-upholsterings and slip-covers — and still be the favorites.

We've found it's good business to make them this way. And we'll bet you'll find it's good business to sell Mueller-made living room pieces.

Catalogues of the complete line of Mueller pieces are available to established dealers and decorators. For further information, please write

Mueller

DEPT. 2, 600 MONROE AVE. N.W.
GRAND RAPIDS 2, MICHIGAN



Founder Member
Grand Rapids
Furniture Makers
Guild



Superb Silks

from our distinguished collection of fine imports... pure silks, broches, textures and damasks... all coordinated with our extensive selection of hand-blocked and hand-printed linens and chintzes.

UPDECOR • RAMSONA

FABRICS, INC.

FABRICS, LTD.

554 MADISON AVE., NEW YORK 22

BOSTON

Gould Morgan Crosby, 420 Boylston St.

LOS ANGELES

Clinton F. Peets, 663 N. La Cienega Blvd.

CHICAGO

Stanley W. Freeman, 664 N. Michigan Blvd.

SAN FRANCISCO

Derek Fairman, 445 Powell Street

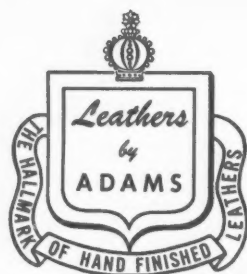


Achieve enduring beauty with
UPHOLSTERY LEATHERS
by **ADAMS**



Adams "Velvetone" finish and Color Artistry are made possible by the exclusive Adams hand process which produces a matchless glaze texture and assures longer wearability . . . Decorators who are aware of the versatility of Adams larger expertly tanned British hides have distinguished themselves by applying these custom-dyed leathers freely and effectively on Chairs, Tables, Desks, Doors and Wall Panels.

NEW fall color and computation charts available.

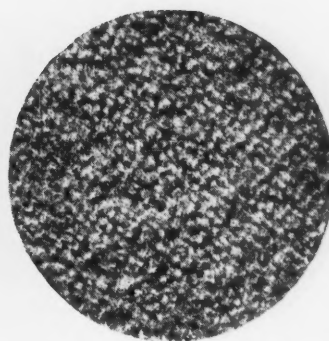
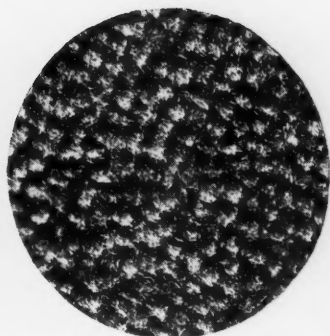
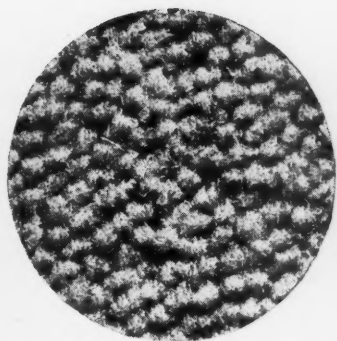


ADAMS LEATHERS, Inc.

530 Madison Ave. (at 54th St.) N. Y.
 New York Factory: 307 East 53rd St.

TEMPLETON'S CUSTOM SCOTCH CHENILLES

PREFERRED THE WORLD OVER — SINCE 1839



LUXURIOUS...DURABLE...SUITABLE FOR ANY DECOR

The costliest, most durable wools
— East Indian and Scotch Blackface

Dyed to match your own color

Woven seamless to required sizes

Carving as you want it, if desired

AND ADMIRATION SCOTCH CHENILLE

Stocked in New York, in 7 colors,
in 9', 12', 15' and 18' widths, for immediate
and early shipments.

TEMPLETON CHENILLES may be had at the
foremost decorator supply houses.

Look for the tan-specked, brown wool back. It's TEMPLETON'S, the decorator's Chenille.

JAMES TEMPLETON & CO., LTD., GLASGOW, SCOTLAND

The oldest name in Chenille—Famous for 111 years

ROBBINS BROTHERS, INC., 281 FIFTH AVENUE, NEW YORK 16

Sole U. S. Agents

we proudly present

**TWO
NEW**

Exclusive Carpets



Once again—a first at Manuel Feldman! Made exclusively for us, these two carpets come in the desirable 12 and 15 foot widths and in the most sought-after colors—colors selected for us by leading interior decorators. All this at popular prices!

Don't miss MADISON—a top quality, and LEXINGTON—of very fine quality. See them in Turquoise, Light Green, Dark Green, Cocoa (a luscious color with no red) and Dove Gray (pure gray with no pink or blue).

Also many other wool and cotton carpets, the products of leading mills. Samples upon request.

Manuel Feldman Co., Inc.

“WHERE QUALITY AND SERVICE COME FIRST”

127 Madison Ave., New York 16, N. Y. • MUrray Hill 6-2772

"PASADENA VERDURE"

(PANELS AND YARDAGE)

by ANNETTE HONEYWELL



McKAY, DAVIS & McLANE

210 EAST OLYMPIC BOULEVARD
LOS ANGELES 15, CALIFORNIA

FABRICS
SAN FRANCISCO CHICAGO NEW YORK CITY



with **T**raditional
or **C**ontemporary

select **INDIA modern**

hand-woven carpets and rugs

Whatever the theme of a decorating scheme, "India Modern" solves every problem. Now, you may special order this exquisite hand-knotted floor covering fashion in any shade, pattern or size with no increase in cost! Send for the complete details today. Discover why "India Modern" broadloom offers luxury beyond compare at a cost that defies comparison.

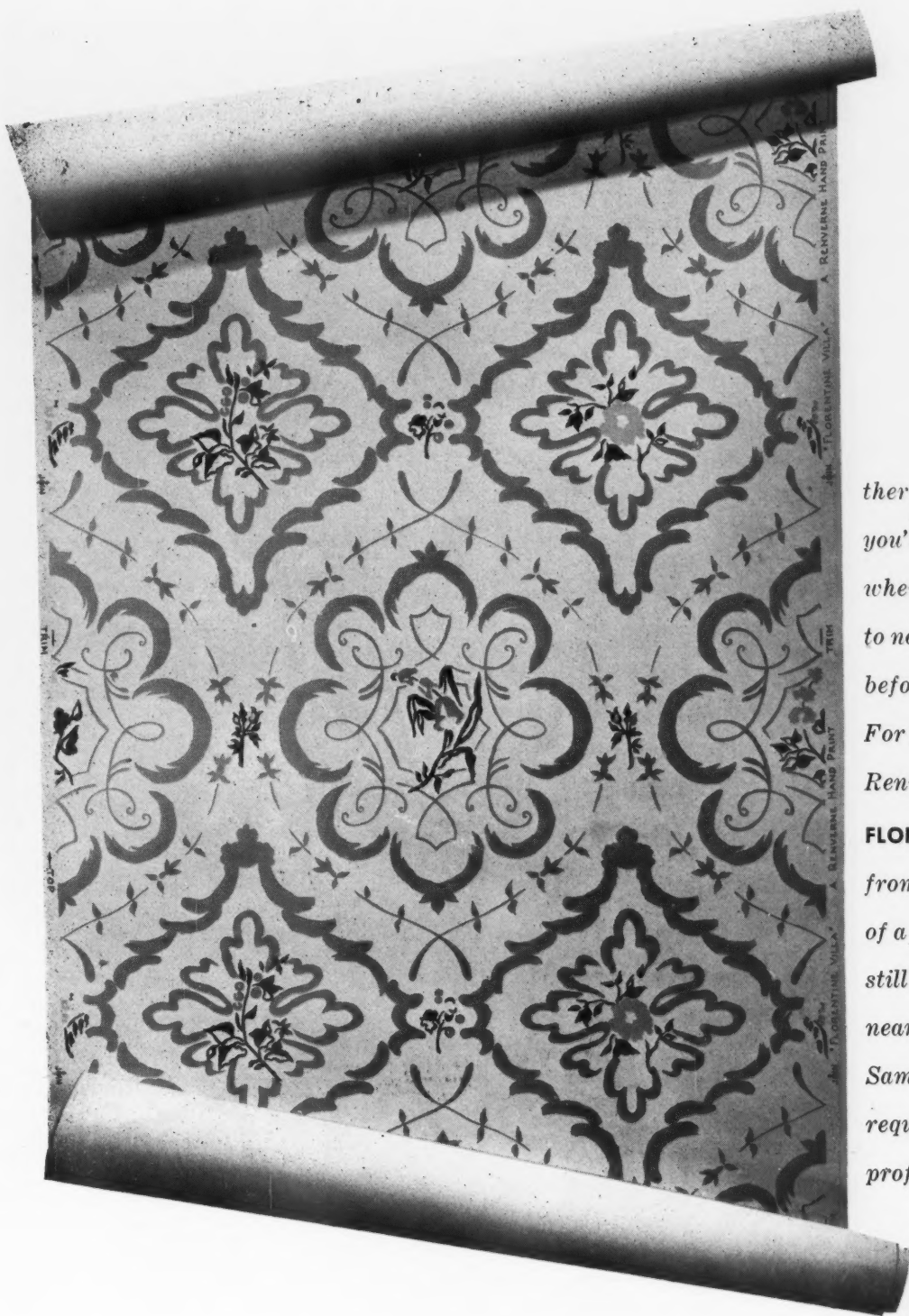
Send for Catalog D

Distributed in U.S.A. by

The Fritz and La Rue Co. 10 WEST 33rd STREET, NEW YORK 1, N. Y.

Distributed in Canada by

The Oriental Carpet Mfrs. (CANADA) LTD.
365 WESTON ROAD, TORONTO 9, CANADA



*there's an interior design
 you'll plan this fall
 where one room will belong
 to no century,
 before now or after.
 For just such a room
 Renverne has reproduced
FLORENTINE VILLA
 from the artist's exact copy
 of a Renaissance tapestry
 still hanging in a villa
 near Florence, Italy.
 Samples available when
 requested on your
 professional letterhead.*

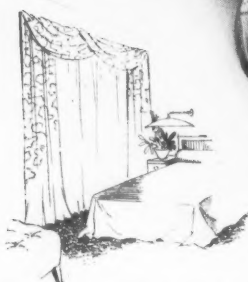


515 Madison Ave., New York 22



So dramatic in large glass areas...this textured net interwoven with metal yarn. Lets the light through; yet is always decorative. It's our new PURLEY pattern. Grey, beige and silver; yellow, grey and silver; olive, off-white and gold; peach, olive and gold; turquoise, off-white and gold. 50 inches wide.

MODERN...WITH CHARACTER



Almost silk-like in appearance...this modern textured fabric...with the pattern woven in on a white satin ground. Lovely fresh pastels... fawn, spring leaf, chamois gold, light almond, chalk pink, lilac, peach, aqua. It's our new ROTHLEY pattern. 54 inches wide.

from the

HOUSE OF SUNDOUR

*Samples also on display at branch offices in
Chicago, Boston and Los Angeles,
and at Morton Sundour Canada, Ltd.,
79 Wellington St. West, Toronto*

Morton Sundour Co., Inc., 40 East 53rd Street, New York 22, N. Y.

Our

PERSONALIZED FLOOR COVERING SERVICE

can solve your problems, too . . .



New salon of Vogue Gowns, Newark, N. J. Hand tufted floor coverings by Purcell's under direction of Miss Elsie Simpson, decorator.

"In the past 27 years I've used a number of carpet sources. Since discovering Purcell's personalized service, I have been able to please my clients without losing a single carpet order."

Elsie Simpson

Purcell's
CARPET COMPANY

119 East 60th St., New York 22, N. Y.

TE 8-8722

Floor covering division of the A. B. Campbell Carpet Cleaning Co. Inc.

SPECIALIZING IN

Rugs and carpets . . . linoleum
. . . rubber tile . . . asphalt tile
. . . cotton rugs and carpets . . .
textured weaves . . . decorative
specialties . . . novelty fabrics.



Command performance...

live as well

Command performance...



as you look

More than ever, *Fashion sells homefurnishings!* That's why, for the third consecutive year, House & Garden plans to devote its October issue to "Live as Well as You Look"...will tell the readers who are your influential customers the importance of new trends in decorating. Key stores and manufacturers will dramatize the story with House & Garden's "Live as Well as You Look" slogan*. Tell your best customers about your quality home-furnishing products in the pages of the big October issue.



Command performance...

House & Garden


***50,376,000** *impressions*

*through local newspaper advertisements featuring
"Live as Well as You Look" by key stores across the country since October, 1948,
when House & Garden introduced this selling theme.*

Source: Advertising Checking Bureau Records.

©1950 H&G THE CONDE NAST PUBLICATIONS INC.

layout: ken h. pfeiffer photography: lionel freedman



every well planned interior
should have a stack of these multi-purpose
stacking stool-tables

PASCOE 'stackers'

now available at **7.95** each, in sets of 3
subject to our usual professional
and trade discounts

tops: green, red or black
legs: natural light birch

Pascoe Inc. 10 West 55th Street New York City 19

THE STIFFEL COLLECTION



NUMBER FOUR

Adaptation of early 19th Century American microscope forms using fine metal turnings, ebonized base and polished old yellow brass.

Overall height: 32"

A distinguished group of **LAMP ORIGINALS**

*produced with great care and discretion
for persons devoted to the best taste
and craftsmanship*

BY THE EMINENT DESIGNER

Edwin
COLE

ASK FOR ILLUSTRATED BROCHURE "10"

THE STIFFEL COMPANY

Manufacturers of Stiffel-Switch Lamps

CHICAGO SHOWROOM: 1275 MERCHANDISE MART • NEW YORK SHOWROOM: MELDAN FURNITURE, 328 EAST 53RD STREET

STUDIO AND PLANT: 615 NORTH ABERDEEN STREET, CHICAGO 22, ILLINOIS



An 18th Century Sideboard
Chest in hand-rubbed mahogany.

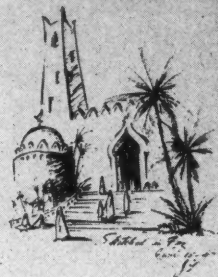
THE ALBANO COMPANY, INC.

NEW YORK SHOWROOM will remain at 309 E. 46th St.
DALLAS SHOWROOM: 3017 Fairmount Ave., The Rodgers Co.
NEW FACTORY: 549-555 W. 54th St.

Quality for over half a Century

THE MOST TALKED-ABOUT COLLECTION IN THE MARKET

Schumacher's
MOROCCAN GROUP



The romance and beauty of this fabulous country has been adapted by Schumacher in fabrics and wallpapers from the on-the-scene paintings by the renowned artist John Gresham. A dash of the exotic — deftly designed to add refreshing sparkle and flair to today's interiors.



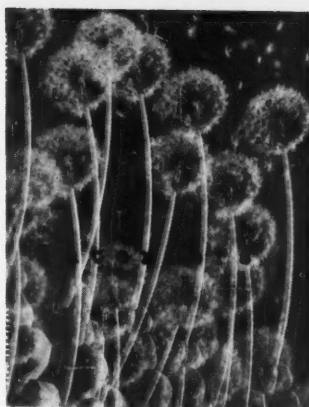
Mr. Gresham's paintings and our Moroccan Group will be editorially featured in Harper's Bazaar in September — and this setting will be nationally advertised in full color this fall.



F. SCHUMACHER & CO. FABRICS • CARPETS • WALLPAPERS

60 West 40th Street, New York 18, N. Y. Uptown Showrooms: 535 Madison Ave.

The path of a bullet and the range of a sneeze are more typical subjects for stroboscopic photography than a single dandelion releasing its seed-laden parachutes to the breeze. In using a scientific method to communicate an infinitely delicate and poetic vision of nature, Donald Monnell and Lila Swift demonstrate that the machine need not be the inevitable antagonist of our artistic impulses.



Another September morn

Of old unhappy far-off things and battles long ago

—The Solitary Reaper, William Wordsworth

With American boys fighting and dying in a war that is not yet a war, it is very difficult for this department to concentrate on fabrics, swags and swatches, which is a principal subject of this issue. We ought to devote this space to reminding designing people of the many clever substitutions developed by necessity during World War II which have now become a part of our economy.

We would rather turn the clock back about 79 years to remind you that this is not the first but the second time that U. S. Marines are fighting in Korea.

It all happened in the summer of 1871. Korea was an independent kingdom which refused to trade with the United States. The Republican administration, still cocky years after Appomattox, decided to open up Korea as Commodore Perry had opened up Japan a number of years before.

So they sent a naval expedition—it was a small one and it had an alibi. Two steam frigates, the U.S.S. Monocacy and U.S.S. Palos, were sent to Korea, officially to make accurate charts of the coastal waters, but actually to persuade Korea to trade with the United States.

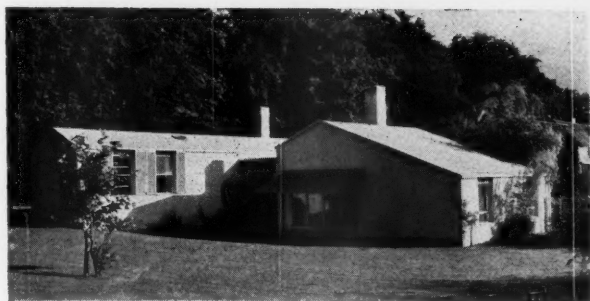
During the exploration of a river, the American ships were fired on from the same steep cliffs that young American boys are now getting to know too well. Two steam launches filled with Marines and a gatling gun apiece in the bow, were sent ashore to quiet this disturbance. The Marines clambered ashore under musket fire, climbed the cliff, and threw two ancient brass cannon over the edge—thus ending the war. The reason that this department happens to know of this little battle long ago is that the young ensign in charge of the Monocacy's launch was named Seton Schroeder, and even when he was a Rear Admiral retired, he loves to tell long stories of what he considered his private war with Korea. To our sorrow, the current one is not.—*F. de N.S.*

FINN JUHL



Opposite page: Finn Juhl built his home in a clearing at the deer park of Ordrup, just north of Copenhagen. A typically unpretentious example of the new Scandinavian eclecticism, it has been given—through careful planning and the use of fresh colors and natural woods in the interior—a lighthearted air that belies the fact that Denmark's laws strictly regulate the number of rooms and even the amount of cubic space each family may have to live in. (Plan on page 84.)

The architect in his studio. He has been designing furniture for fifteen years, but the porcelain is a new exercise. He finds the switch to a different problem exciting, though difficult. (The dinner service is being put out by Bing & Grøndahl, Denmark's National Porcelain Factory, in celebration of its Hundredth Anniversary.) He has also begun to design lighting fixtures, some of which appear on subsequent pages, and most of the rugs were designed by him too. The characteristics of Juhl's work are particularly clear when seen simultaneously in different media—the perfect balance and suavity, the thoughtfulness and ingenuity of detailing, the extreme yet unforced finesse, and the stubborn refusal to put up with a right angle or a straight line if they can be avoided.



Vara

about the quiet life of a Danish architect



All photos by Struwing except where otherwise indicated

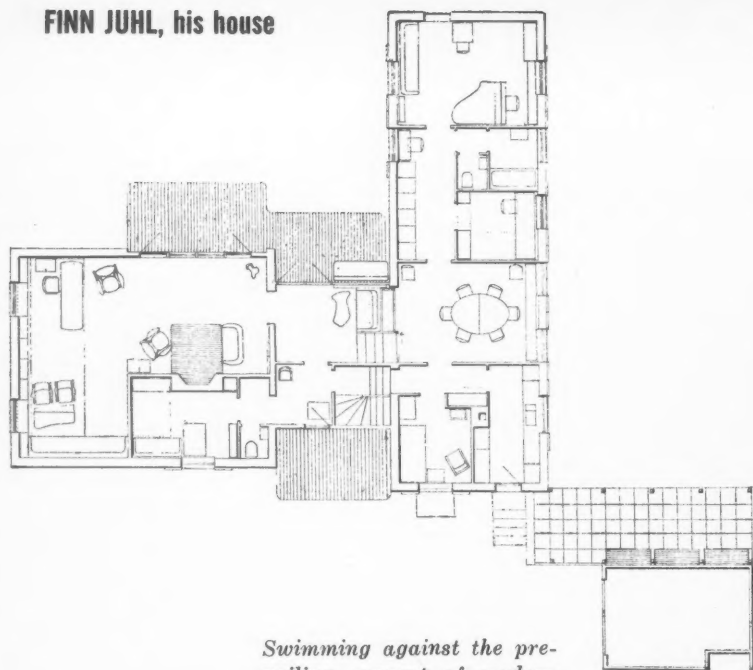
Unlike butter, bacon, porcelain, and silverware, Denmark's furniture has been produced for home consumption rather than export, which is why the rumors of its fabulous design and workmanship started by inquisitive postwar American travelers came as a complete revelation to us in the United States. During the Fall of 1948, Edgar Kaufmann returned from abroad with photographs of bone-thin, yet softly sculptural and superbly constructed chairs by a certain Finn Juhl, and presented us with an analytical article (November 1948 *Interiors*). This past February more complete information about Danish furniture was printed in a report on the annual exhibition of the Copenhagen Cabinet Makers Society. Shortly thereafter Finn Juhl chairs imported by Frederic Lunning Inc. materialized in Georg Jensen's window and also turned up at the Merchandise Mart's Good Design exhibition — — and then, suddenly, it seemed as though all the more discriminating interior designers, manufacturers, distributors, furniture buyers,

retailers, and lovers of fine furniture in the country were peering with craned necks towards the same watery juncture of the Cattegat, the Baltic, and the misty North Sea, crooning in unison, "Baby, where have you been all my life?"

Finn Juhl was born in Copenhagen in 1912. His father wanted him to go into his cloth business, but he wanted to study the history of art, so they compromised on architecture—a never-to-be regretted decision. He passed the stiff entrance *examen artium* of the Royal Academy of Fine Arts in 1930, and upon graduation entered the drafting studio of architect Vilhelm Lauritzens, working mostly on the Copenhagen airport and radio station.

Juhl was never trained to design anything except houses, but during the war it was impossible to build them, so—repelled by the prospect of wasting time on paper projects—he occupied himself with furniture competitions, which are annual events followed by the Cabinet Makers Society exhibitions. He entered fourteen competitions altogether, won prizes in

FINN JUHL, his house



Swimming against the prevailing current of modern architecture, Juhl divides his home into many smallish rooms rather than a few large ones, uses comparatively few glass wall areas. This is more a matter of climate and economy, however, than of esthetic theory. Photo below shows part of his living room. The ceiling is pale yellow, one wall is blue-green, the others white, and a thin orange stripe runs along the top edge of the bookcases. The drop-leaf table is diagonally hinged.

The excuse for the pieces of silver embedded in Finn Juhl's teak-topped dining table is to show where to put plates when seating 4, 6, 8, 10, 12, or 14. Two leaves can be added.



Many American designers are certain to exclaim, at the sight of this furniture, that ninety percent of its beauty should be laid at the craftsman's—not the designer's—door. Indeed the question is inevitable: Could Finn Juhl do as well as he does (though not necessarily exactly the same as he does) if he had to rely on the same workmen as American designers? These sensitively molded limbs; these thin backs and seats, curving plumply in just the right places and covered with leather sewn fine as a glove; this untrammelled contrasting and blending of woods, these sliding shelves and perfectly fitting covers that slip under to hide untidied papers at a moment's notice—surely anyone could do as bravely if he had an extraordinary craftsman like Niels Vodder at his disposal? Vodder is indeed wonderful, but after looking over Juhl's mass produced furniture, and his lighting fixtures, we have come to our own answer to that question: No.



FINN JUHL, *continued*

all, including four first prizes. Since the first competition, he has not only continuously designed hand-made furniture, which is as much a product of the extraordinary Danish craftsmen—the best in Europe—as of the designer, but also mass produced furniture.

Juhl has designed innumerable residential and commercial interiors, including the Amagertorv showrooms (pages 88-91) of the National Porcelain Factory, Bing & Grondahl. He is at the moment building some small homes, including a country house on a Fjord with a long, strung-out plan. Its interiors will contain only sixteen pieces of free-standing furniture; the rest will be built in. He is also designing lighting fixtures, and a new porcelain

dinner service for Bing & Grondahl.

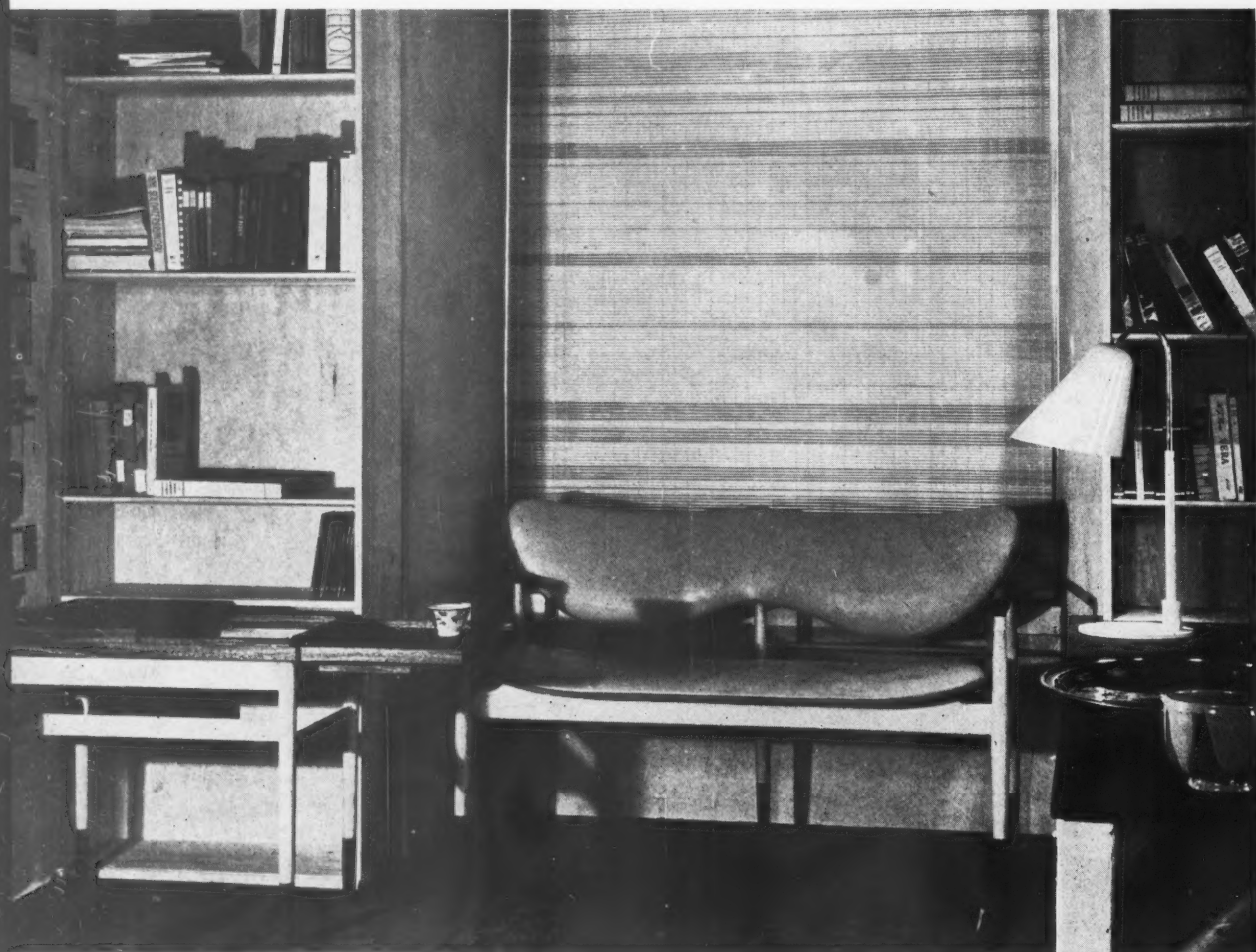
Among other occupations are the directorship of a School of Interior Design, partly Government supported; membership on many committees and juries, including the Applied Arts Association of Denmark; considerable writing for architectural journals; organization of exhibitions in Copenhagen and London.

He is also an inveterate traveler, particularly fond of Italy. He has not yet visited the United States, but will soon, because he has been chosen by the Royal Academy of Fine Arts in Copenhagen to design the interiors of the big Trusteeship Council Hall at the U. N.—perhaps also to design furniture for one of the American firms angling for his services.—O. G.

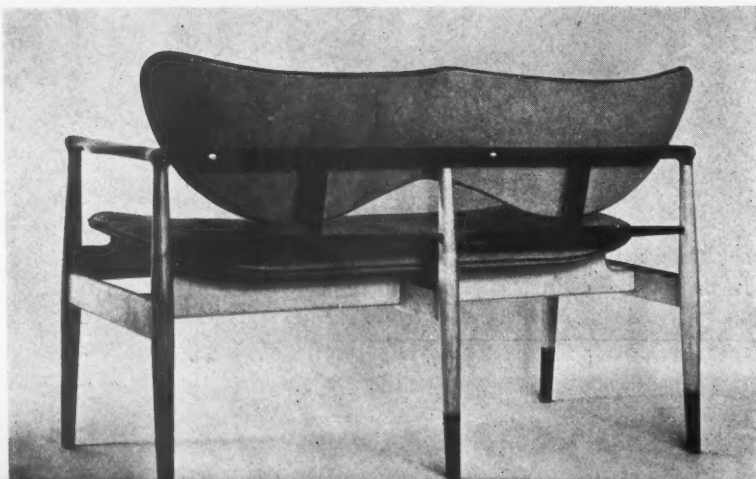


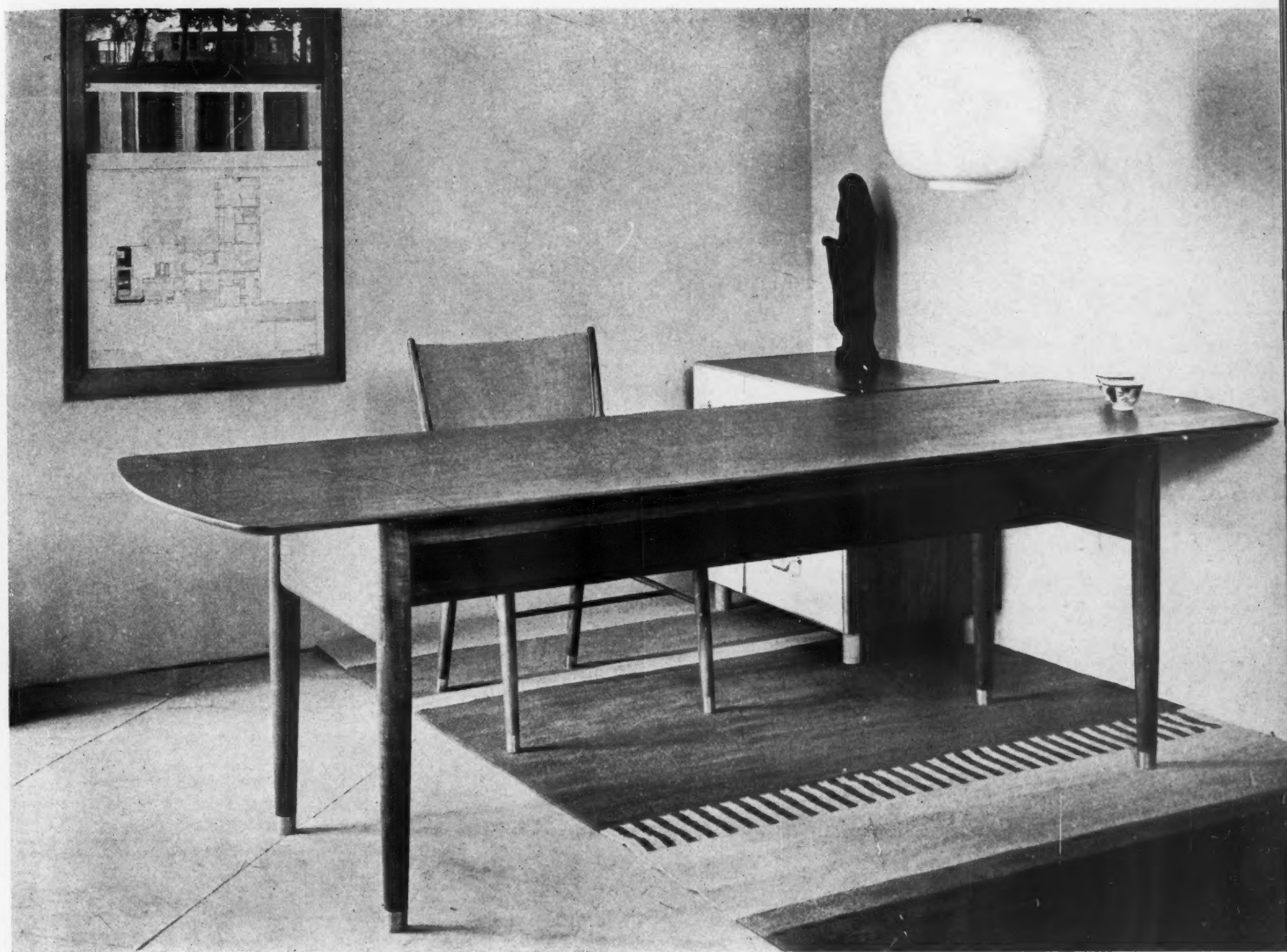
FINN JUHL, exhibition pieces

Seen through half-closed eyes, the little sideboard of Cuban mahogany and Oregon pine looks quite modest. One has to look closely to appreciate the fantastic luxuriousness of its construction, the pin-supported rail, the below-board spigot, the fitted cover, the cutting in of the drawer frame.



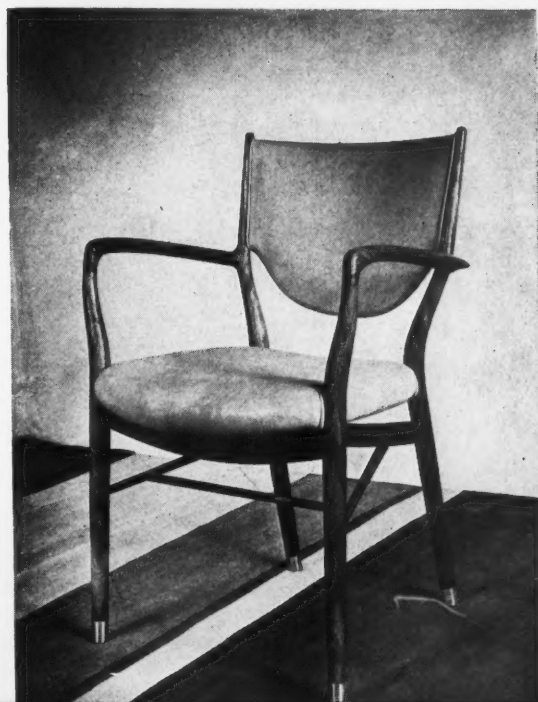
Observers have said that Finn Juhl's furniture shows the mark of the master cabinet-maker, especially in the joints. Juhl's own statement on the subject is pertinent: "I was never trained to design anything but houses, which seems to have influenced me, so that I look at any piece of furniture as a construction based on the natural character of the material, more than as a collection of cabinet makers' joints, as many furniture designers are apt to do."

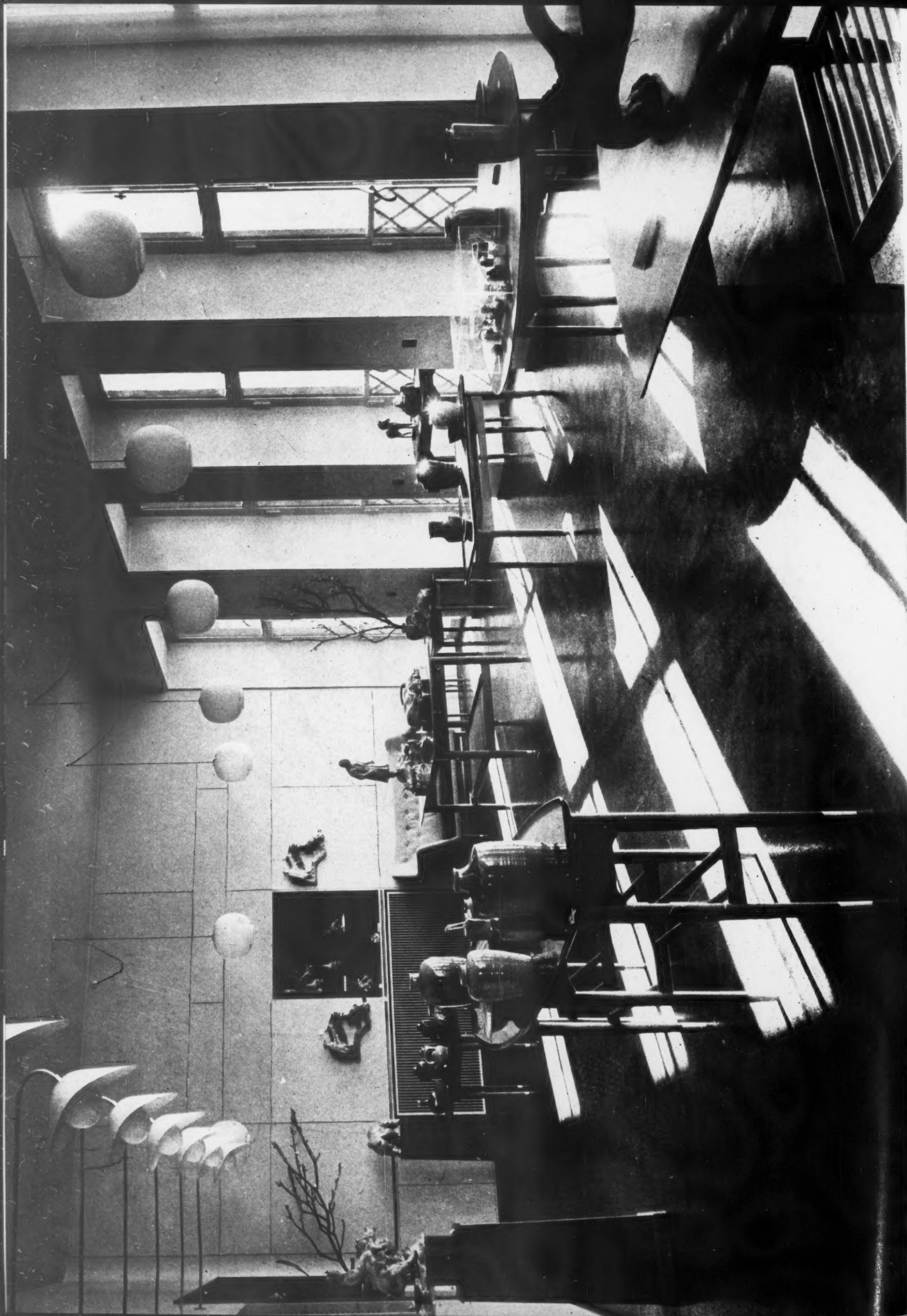




Despite numerous sliding shelves and drawers, the teak desk is as staid, as massive, and as imperturbably decorative as a Maillol Venus. Juhl's ability to incorporate finicky functional features in his furniture, without making it look the least bit gadgety, was never better exemplified.

The independence of the seat and back from the exquisite skeleton of the armchair at right is insisted upon by the welting inserted at the points where the two elements cannot be prevented from meeting.

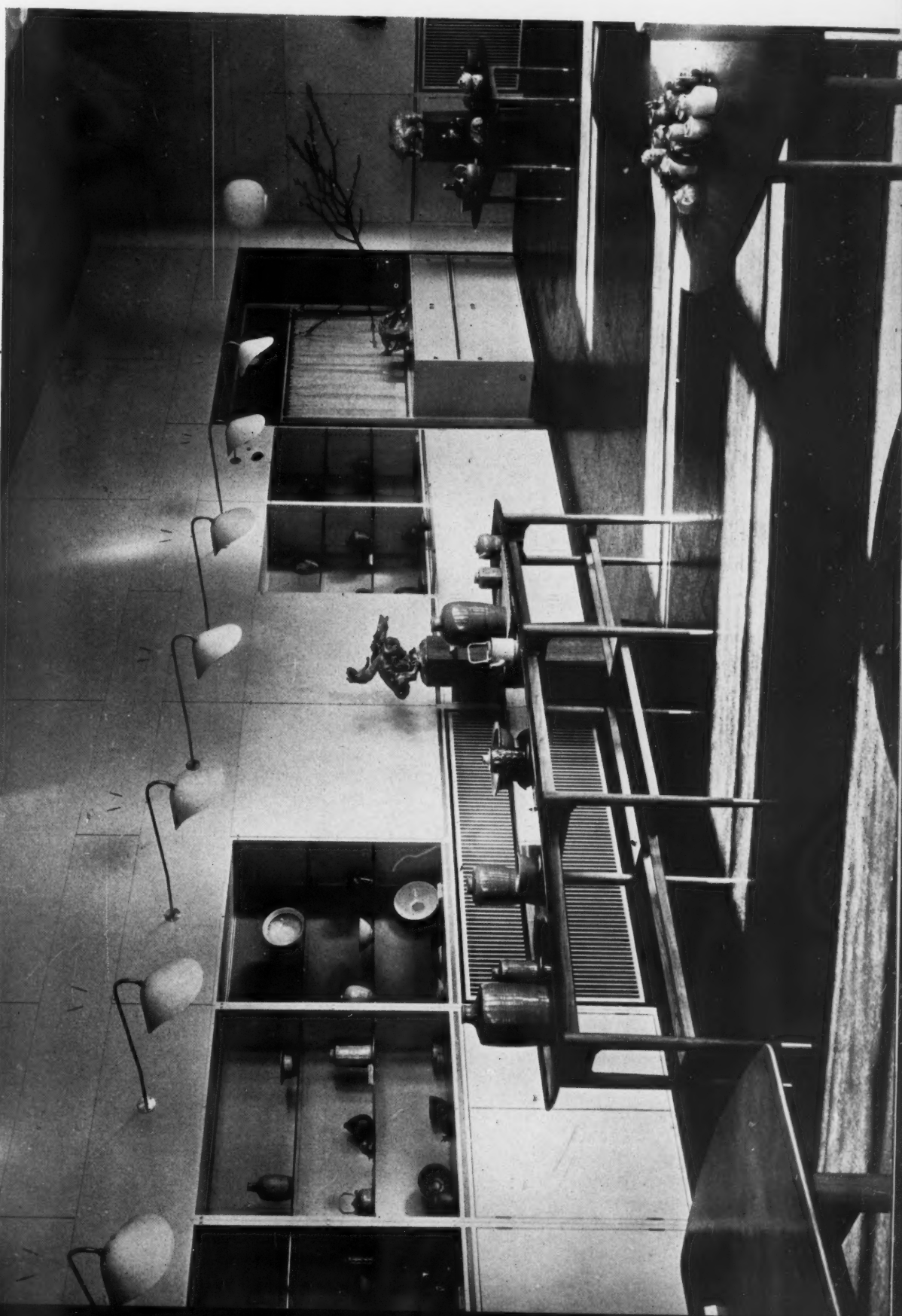




FINN JUHL, a showroom

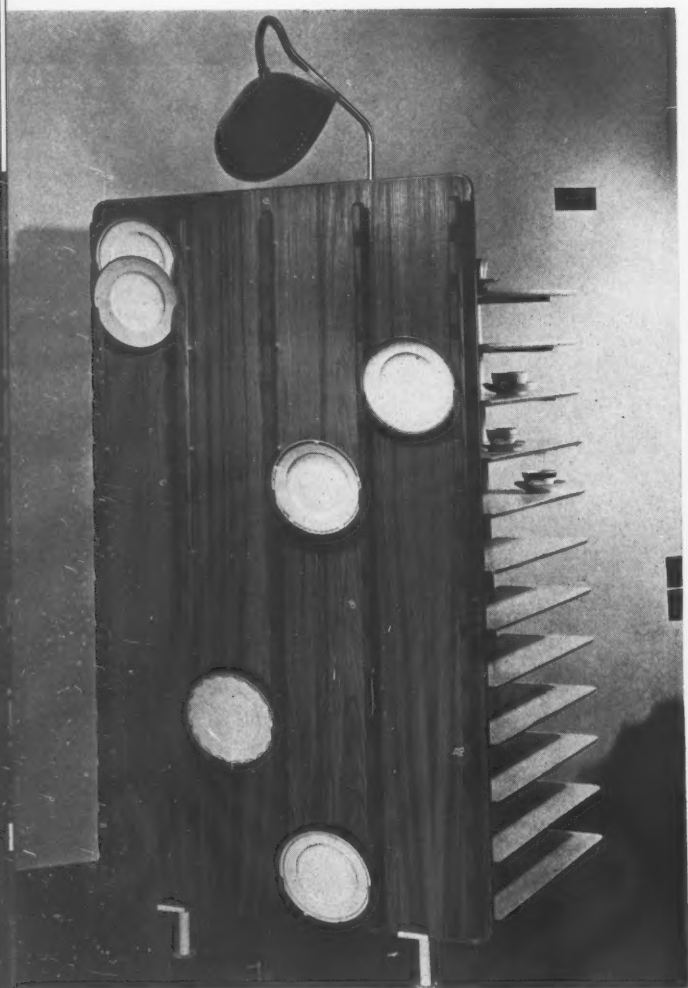
It is in a lightly furnished interior, such as this, that the true caliber of Finn Juhl's furniture can be appreciated. Here, where their exquisite workmanship cannot distract us, the ability of his sculptural pieces to "make" a room—to transform a space into a human and quite delightful environment, becomes clear.

The showrooms of Bing & Grondahl occupy the premises of a former tearoom. Practically no architectural changes were made, except for display and storage space built into the walls. The main area was left open so that furniture and fixtures could be moved about freely for various exhibitions and displays. The walls are covered with Mas-onite sheeting painted gray-white, fixed with broken recessed joints and slightly rounded corners. The ceiling is terra cotta, the window reveals, light yellow. Juhl designed the shell-shaped lighting fixtures and also the globular ones, which hang from curved pipes with electric cords slack, looking as weightless as balloons or snow-white Japanese lanterns, though they are of glass and therefore fairly heavy.



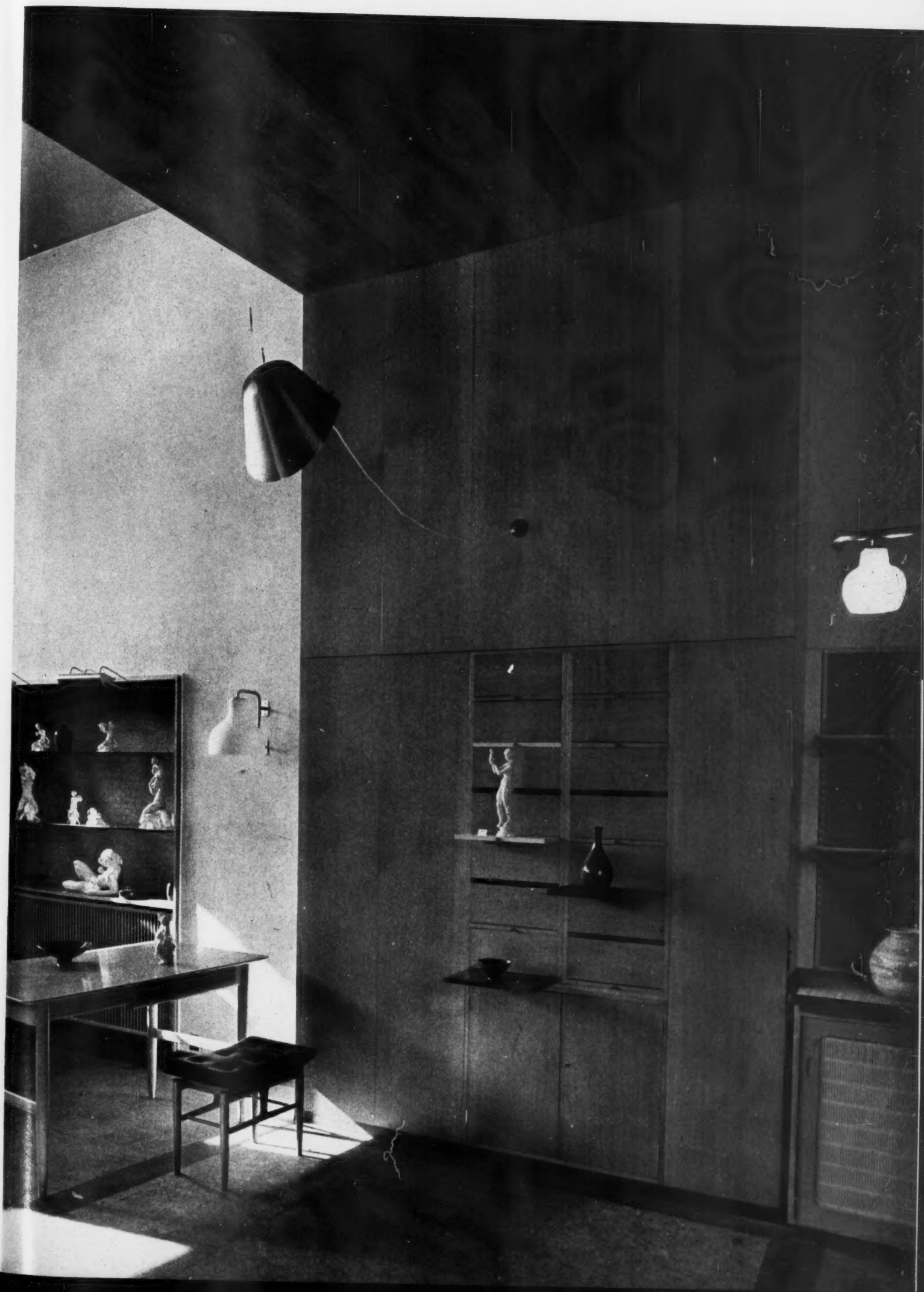
The receptionist has an elegant desk-table and upholstered stool at the margin of a drop-ceilinged portal lined with smooth Oregon pine, into which are built storage cabinets and pull-out display shelves. The fragile curve of the electric cord and the almost invisible guy-wires which really support the brass lamp, creates an eerie effect of levitation.

FINN JUHL, a showroom, continued



Above: display fixture for plates, cups, and saucers. It is of teak and Oregon pine on a metal-tube frame, and the shelves are removable. Right, above: display shelves and storage cupboards. The Oregon pine sliding doors have slotted plywood fronts, and the wall behind them is covered with hemp and rye-straw matting. The radiator grill slats are also of Oregon pine. Below right: White glass lamps hang from a U-shaped brass arm strung by wires from the ceiling.



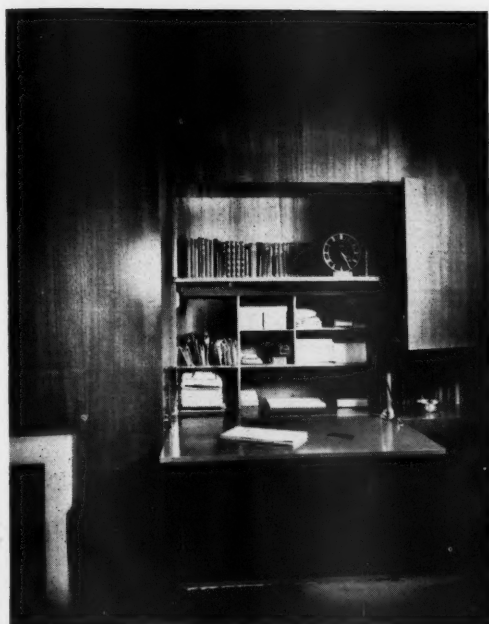




Julius Shulman



Fireplace framed in Roman travertine makes a bright contrast to the blank wood wall, which has many doors of Honduras mahogany concealing a desk, a bar, and storage cabinets. Closeup on the facing page shows the desk opened; at the left is the bar counter, which is hinged like a door and allows the bartender access to a small stockroom. The mahogany framed coffee table has a glass mosaic top; chairs are covered in yellow wool. Carpet is gray green.



PLYWOOD OVERHEAD

Gruen

and Krummeck

drop the

ceiling

The client who lives in these comfortably panelled and padded rooms acquired them as an afterthought. Unable to wait for a new house to be built, he moved into an old one, if Los Angeles can be said to have old houses, and promptly engaged architects Gruen and Krummeck and associate R. M. Baumfeld, our present heroes, to readjust the walls. The separate living and dining areas were too small and there were not enough bedrooms, so a room originally intended to be a den was converted into a downstairs master's bedroom, and the living and dining areas were united by removing a wall, hanging a new wood ceiling, and literally glossing over a number of existing imperfections. The new ceiling is perhaps the most striking device used. It is veneered in a shining, light colored ash, and extends through what are now two parts of the same room. A vestibule was made by cutting out a section of the ceiling and installing a bookshelf whose blank side faces the hall. This unit is partly cantilevered from a platform, which also supports the couch, and it contains (besides books) the mass of equipment one needs today for recorded music. The couch is placed so that the full length of the combined living and dining areas may be seen from it; empha-

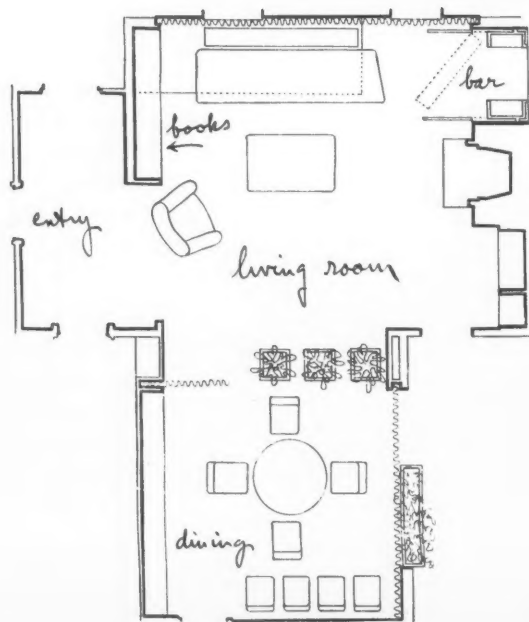
sized by the low ceiling this vista suggests a spaciousness beyond what is actually there, and without benefit of mirrors or glass walls.

Opposite the entrance side of the room is a smooth wood panelled wall which is a particularly neat job of organization. The existing fireplace was framed in travertine, and at its right are two recessed bookshelves. Various parts of the panelling drop, slide, and fold to reveal a desk and much additional storage space, but entirely concealed in the other end of the wall is an elaborate bar closet. Its counter swings open like the gate to a fence, and the space behind it is large enough to stand in while dispensing drinks. Storage space was one of the major items on the program. An entire wall length of the dining room contains shelves for china, silver, glass, and accessories. A serving counter is recessed between the upper and lower sections of this cabinet wall, and is equipped with a marble work surface and indirect lighting. The amount of wood wall and ceiling, with relatively little window space, gives to these rooms a closed, intimate atmosphere. It may suggest a well upholstered cigar box, but nobody can deny that it is a change from the goldfish bowl.—A. D.

Plywood overhead



A bookshelf hung from the ceiling and partly cantilevered from a platform separates living room from the hall. Lights are concealed in platform behind the couch, hit beige curtains and reflect onto ceiling. The mosaic coffee table, executed by the Judson Studio, has red, green, and gold stones imported from Italy, set in cement on a plywood board.



Gruen and Krummeck designed both of these light, easily moved, mahogany end tables.



Dina
from
fence
conc
break
right
Clou
living
Star
watt
arms
down
and
light
conce
above
servi



Dining room, photographed from an adjoining porch, is fenced in by a jungle. Curtain conceals it during undramatic breakfast hours; curtain at right is Ben Rose's Chinese Clouds, separates dining from living room when required. Startling chandelier has 16 low wattage bulbs on trumpet-like arms surrounding a controlled downlight, provides sparkle and interest proper to a visible light source. More lights are concealed behind doors (right) above the dining room's marble serving counter.



Covington enmeshed

Ezra Stoller; Pictor



Ar
an
the
du
ric
tec
usu
sub
hun
bac
is
me
the
win
Eve
sem
of
and
tern
test

Hundreds of birch slats, yards of aluminum mesh, and one big cage of painted pipes stuffed with plastic string and fabric samples lure Covington's customers through the glass door. Plan below shows free arrangement of major display elements.



Fabrics among the slats and mazes

Architects Katz, Waisman, Blumenkranz, and Weber, known corporately and to their friends as Architects Associated, produced this showroom for Covington Fabrics. They have sprinkled a light architecture of display props around an unusually large space, but each unit is made substantial by a process of repetition; hundreds of birch slats are used in a background for fabrics, the entire ceiling is hidden behind expanded aluminum mesh, and vertical Thru-Vu blinds stripe the perimeter of the area, concealing windows.

Even the partitions set up to provide semi-private sales areas seem to be part of a display. They stop at shoulder height and are arranged in a doorless maze pattern, somewhat like the devices used to test the intelligence of rabbits. A wall

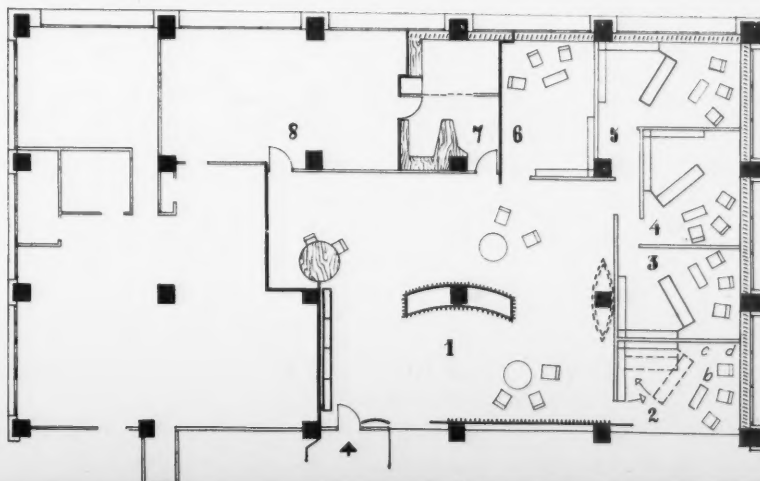
separating the office from the reception area is divided into horizontal panels by birch molding, the sections being filled with gray Carrara glass, transparent glass, and at the top with mirrors. The latter convincingly suggest a continuation of the reception area, partially because they are above eye level and reflect only parts of the molding and the adjoining wall, but not the people who are supposed to be deceived by the reflection itself—and who unfaillingly are. Carrara glass, as used here in sufficient quantities, produces a placid wall surface with a depth like that of lacquer.

Seven shades of gray color the backgrounds, which turn out to be unobtrusive though hardly monotonous, particularly when the natural color of the birch screens and furniture is added to them.

Lighting sparkles from a gridiron of down-lights hung above the mesh ceiling (the panels of aluminum mesh are set in 4' x 4' frames and can be easily removed). A few spotlights hung below the ceiling make exclamation marks of special displays.

Each of the sales areas has a combination storage bin and easel. This is a real gimmick, guaranteed to make an enduring impression on customers, besides doing its job very well. The thing consists of two shelf units hinged together at one end; to one of these units is attached a sloping easel for fabric display. It all folds up into a bulky package, and when opened it encloses the salesman in an impregnable triangle of storage and display units. A desk behind the easel allows him to make notes on audience reactions.—A. D.

- 1 reception room
- 2-6 showroom
- 7 president's office
- 8 general office





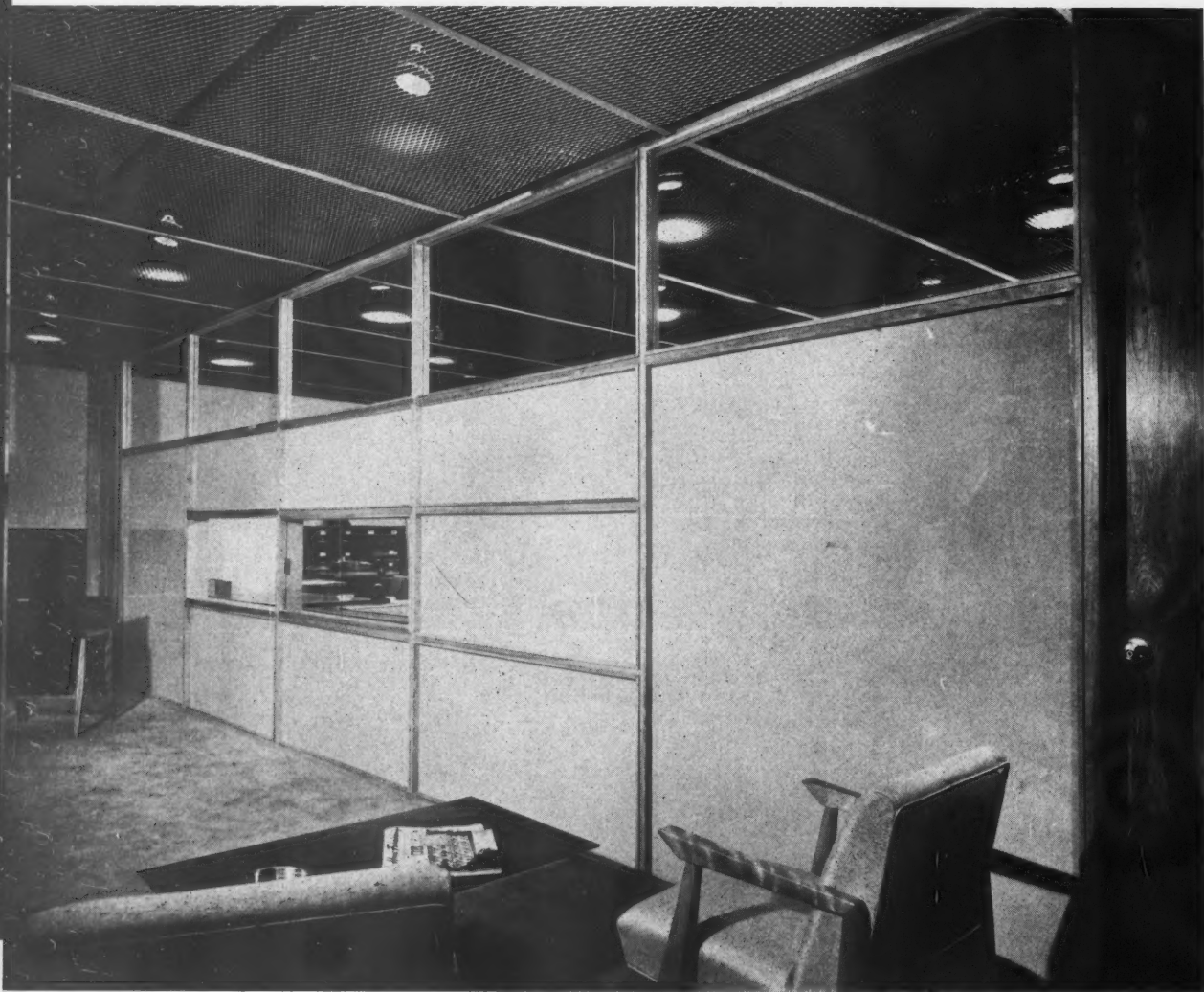
Covington enmeshed

Circular conference table of walnut rests on an extension of the wall, clusters salesmen and buyers in a safe corner from which they can observe the curved screen of birch slats in the background. The photo at the left shows that the slats conceal one of the building columns, and that with the light coming through from the back the hundreds of vertical lines make an unusual setting for the fabrics draped on them.



Slats horizontally and vertically, this time against a wall, provide still more exhibition space. All displays were designed by Nardin, Radoczy, and Mayen, conform to the architects' emphasis on unusual detail against simple backgrounds. The walls are painted several shades of gray, the aluminum mesh ceiling is unpainted, and the Bigelow Sanford velvet carpet is light gray. Lights above and below the ceiling pick out spots of color in a silvery atmosphere.



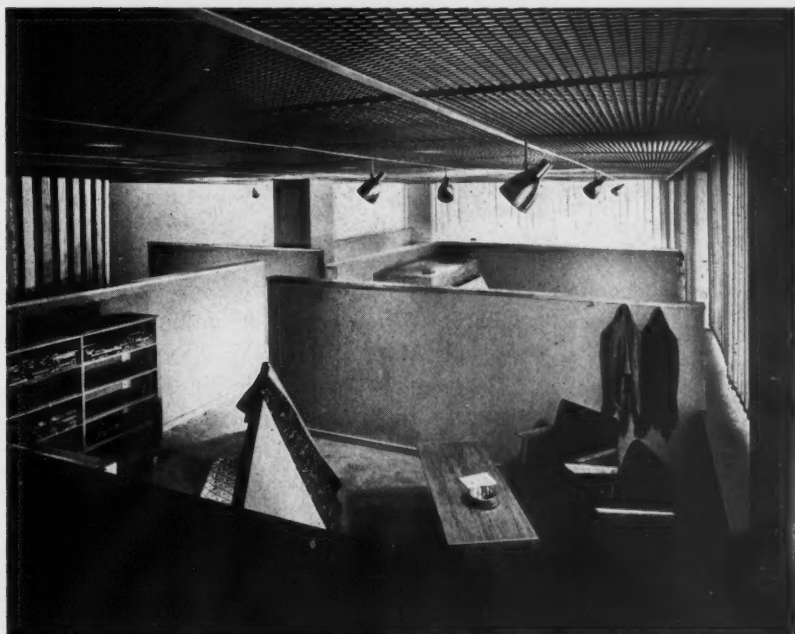
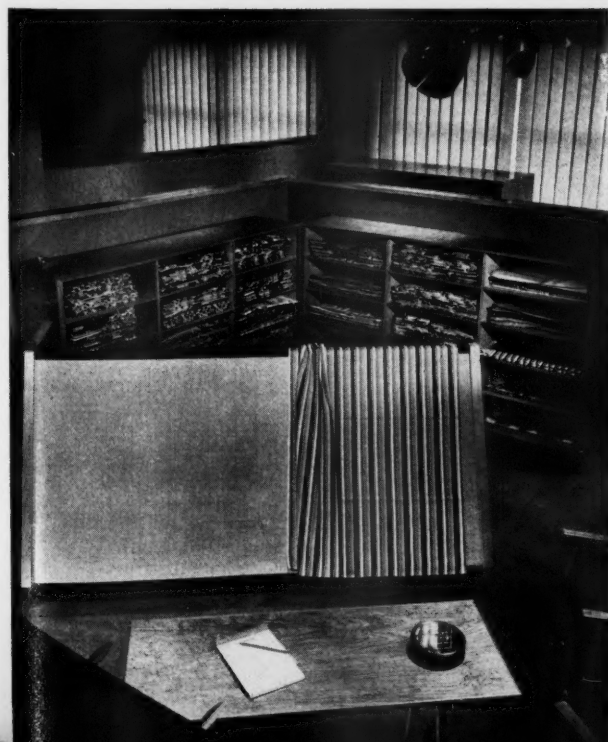
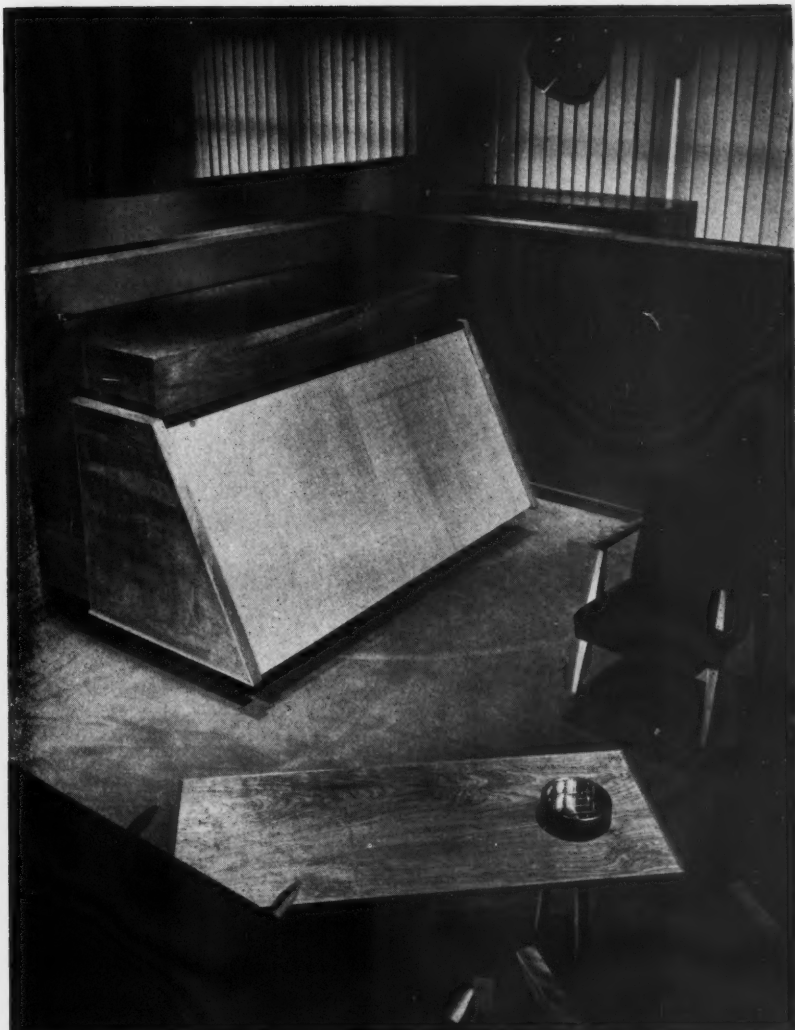


What look like panels of white plaster arbitrarily divided by wood trim are really sheets of gray Carrara glass. The top row of panels is mirrored, reflects the ceiling and lights, looks more convincing in the showroom than in the photograph. President's private office (right) has a custom-built desk and sliding doors to close off an alcove fitted with a bar and a television set. One wall of this office is lined with small, rectangular panels of Kencork.



Covington enmeshed

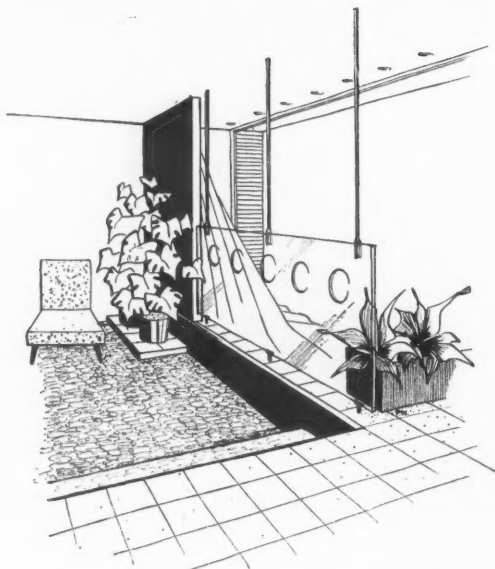
Storage bin and easel, looking like an upright piano styled in Detroit, is shown in the large photograph as the customer first sees it. Photographs at the left show what happens when the two sections of the box are swung open. The pandanus cloth bumper, used as an easel, completes a triangle which encloses the salesman. Note the small desk attached to the inside of the easel. Photograph at lower right shows the maze pattern of the 5' high partitions. Henry Wright's Thru-Vu blinds cover all windows, repeat slat design of displays.





Ben Schnall

Hambro's handy package



From carpets to cutlery in one building

The Hambro House of Design is a division of the Hambro Trading Company of America, which is an off-shoot of Hambro's, a London Merchant Bank. Their new Manhattan showcase presents European home furnishings drawn from England, Ireland, Scotland, Denmark, and Sweden, and the name Hambro House of Design is the general label (in white porcelain letters on a red brick facade) for a package consisting of three basic parts: Hambro House (decorative fabrics), Gray's Carpets and Textiles, Inc. (who also make glassware and cutlery) and Ridgway and Adderley, Inc., who make earthenware and china. The organization of their respective display quarters was the work of architect Robert Heller, whose inventions to enhance Hambro's wares are shown on these pages. The ground floor had to meet the require-

ments not only of a showroom but of an unobtrusive elevator lobby, so that visitors bound for the floors above would not disturb the proceedings around them. This was accomplished by a two-step change in level, the higher entrance and elevator landing being paved with a plastic floor tile and partially fenced off from the adjoining sales area. Hambro House products are used throughout the building; the first of these to greet the customer is an impressively lush gray carpet, nicely blended with walls of yellow, blue, and white. Fabric display racks are hung in a recess in the wall, and at the rear a trellis of polished brass and black lacquered pipes supports lengths of particularly striking fabrics.

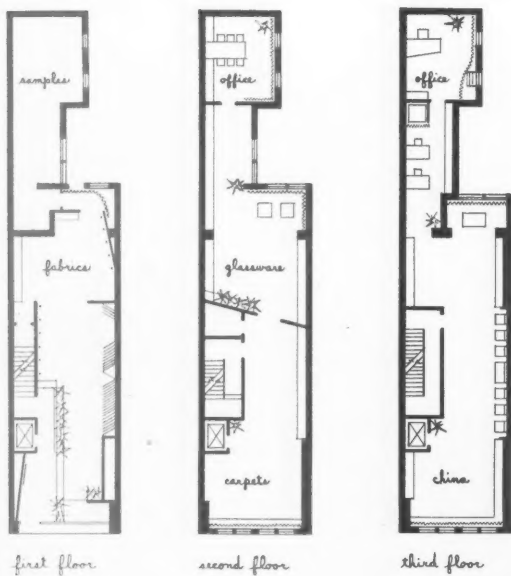
The high ceiling on the second floor, which is given over to Gray's Carpets and Textiles, contributes to the sudden im-

pression of lofty, untroubled, and padded luxury, protected from the noise of traffic. The ceiling is painted black so that it disappears behind the lines of white saucers reflecting light onto carpet racks and storage bins. The window wall is completely covered with a splashy Swedish print, and a gray-walled glassware department allows heavy crystal to be seen against an undistracting background. On the third floor Ridgway and Adderley have the most complex display requirements, due to the variety of merchandise to be stored and the generally small size of items to be displayed. Innumerable earthenware and china objects are shown on tables and cabinets; seven black shelves, hung from the wall, dramatize an assortment of very special chinaware. Bright red upholstery fabrics and a green carpet provide color accents.—A. D.

A sheet of plate glass in the window of Hambro House is hung from the ceiling by brass rods, has five holes for fabric to be pulled through, twisted, and draped for displays. Window is sheltered from direct sun by roof overhang, affords passersby view of main floor.

All photographs by Ezra Stoller unless otherwise noted





Plans of all three floors (left) show simple, open layouts with departments separated from each other by square-arched openings. Display rack on the ground floor (below) reproduces a blue and red tree trunk from U. S. Trees, a Swedish fabric draped over it.

Ben Schnall



Hambro's handy package



Screen printed and hand loomed fabrics, looking like king-size bath towels are draped over a rack of polished brass and black lacquer rods. The chairs are covered in red Bawneen, which is a hand-spun fabric woven by the cottagers in the west of Ireland, during those long winter evenings.



The display window and the entrance area are at sidewalk level. Both are covered with Sloane-Blabon's Crystaltone floor tile, in mottled black. The showroom, at a slightly lower level, is entirely carpeted. Fabric sample racks built into a recess in the wall are painted dark gray; wall colors are blue, yellow, gunmetal gray, and white. The hip-height partition prevents crowds waiting for the elevator from trampling the plant bed on the other side.

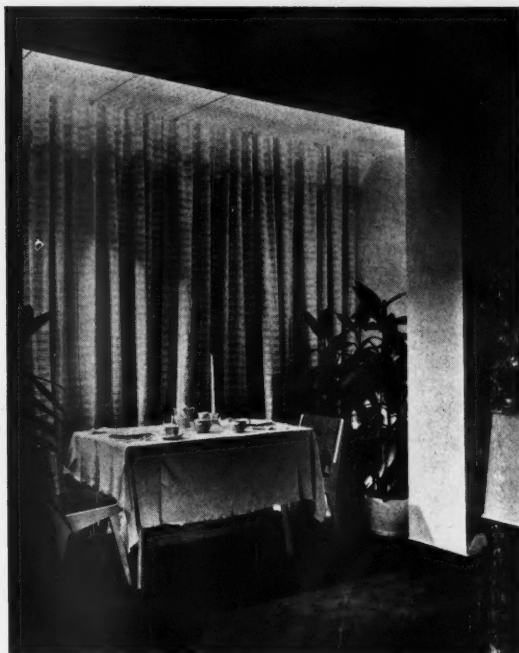




Gray's Carpets and Textiles, on the second floor, dazzles customers with an emerald green ankle deep carpet and many saucer-like lights floating below a black ceiling. The glassware and cutlery departments (right and below) have Formica topped cabinets against dark green walls.

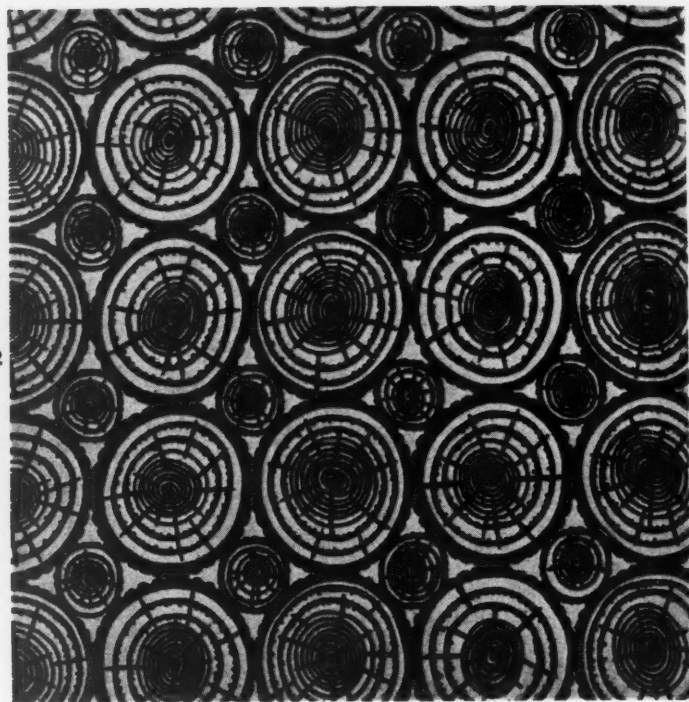
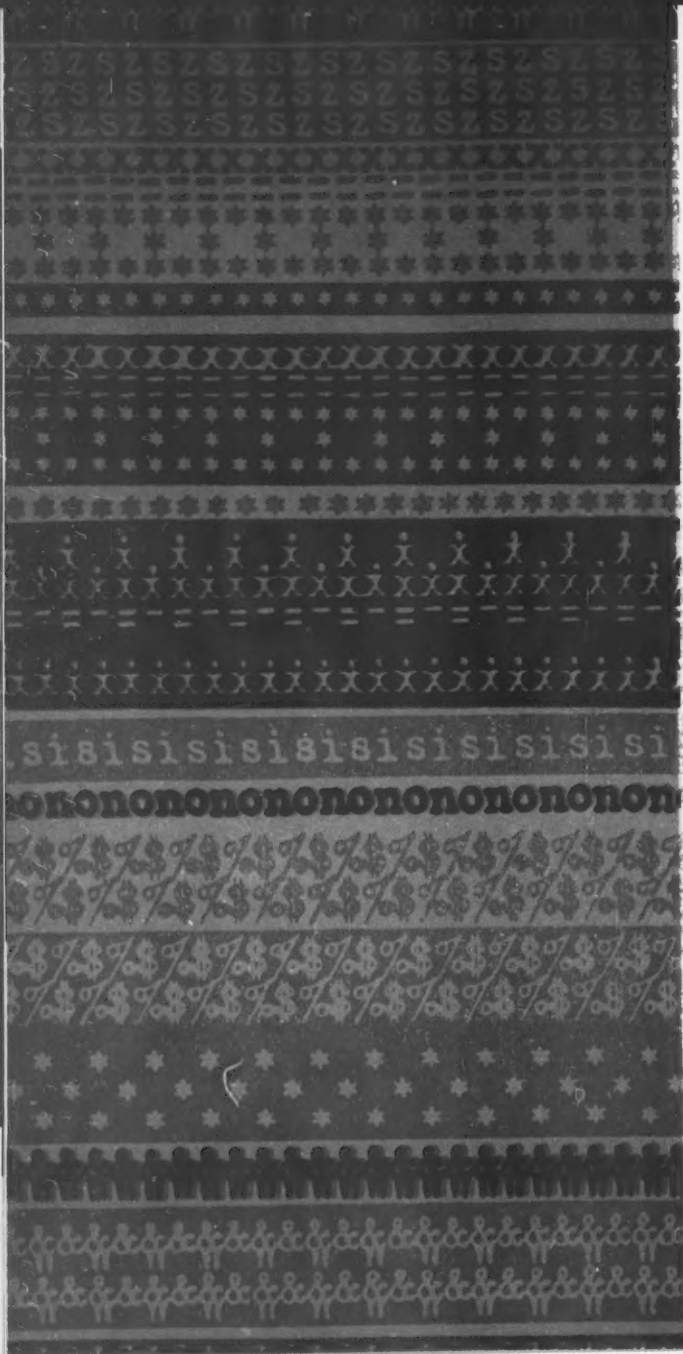


Hambro's handy package



Executive office has light green burlap-covered walls, a custom designed desk in walnut, and a bar (which contains tea things, this being an English establishment). Ridgway and Adderley's china and earthenware is displayed on tables (left) and on a row of black shelves hung from the wall.





NEW CUTTINGS

1 Schiffer Prints of Mil-Art boasts a new Stimulus Collection numero by Bernard Rudofsky, who can design at a typewriter as well as at a drawing board. "Si & No" is handscreened on heavy, soft 50" cotton twill. (Richards - Morgenthau, sales agent, 225 Fifth Avenue, New York 16).

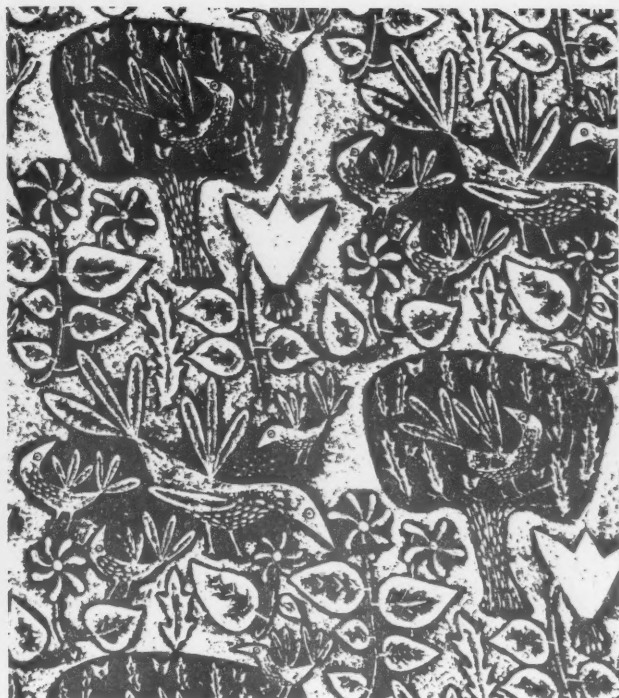
2 Jud Williams' "Timber" is hand painted on tough cotton sailcloth, 54" wide, black with orange, brown, blue, gold, or green. (55 East 55th Street, New York 22).

3 Morton Sundour's "Silsden," handscreened on lightweight, sturdy cotton homespun guaranteed fade-proof, is from the Edinburgh Weavers. 50", moderately priced. (40 East 53rd, New York 22).

4 Morley - Fletcher's "Rambutan" was handscreened in Denmark on bleached or natural Scottish linen in blue, elephant gray, sharp green, or celadon. A Bent Kariby design. About \$9.40. (315 East 53rd, N. Y. 22).

5 Oken Fabrics' "Persian Pattern," after a brocade in the Metropolitan, is a woven cotton tapestry. Beige with brown, electric blue, amethyst, tangerine, or green. 50" (677 Fifth Avenue, New York 21).





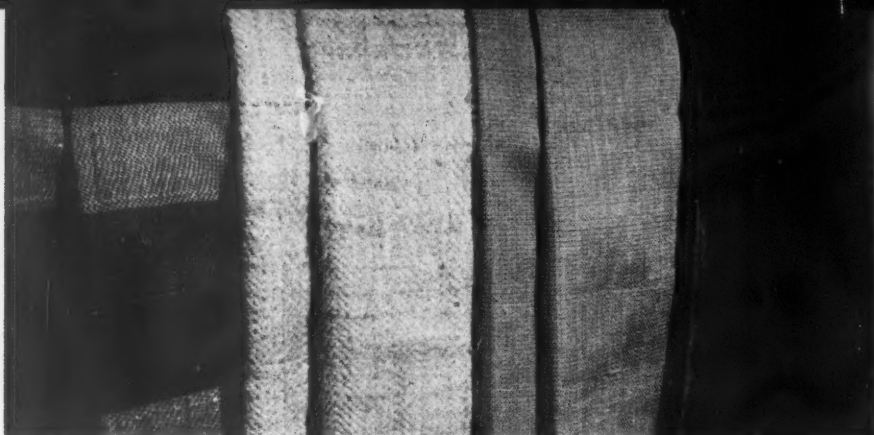
Interiors' semi-annual fabrics review

The buyer who doesn't know his own taste is due for a rough time in the current market because the choice is enormous in every category and the number of categories is also multiplying rapidly. Luxury fabrics which were scarce a few years ago—brocades and velvets, for example—are now everywhere. To own either these or fabrics whose special value lies in distinguished design, one no longer needs endless patience, curiosity, and luck, but only a reasonably plump wallet. The pleasant embarrassment of riches to be encountered in the showrooms on Madison and Michigan Avenues is partly a result of the fact that the American dollar is so highly prized abroad. Riches of another kind have been contributed by what were, a few years ago, considered avant-garde designers. Some of them, bravely manning the loom or the squeegee with their own hands, started in their own hole-in-the-wall establishments, have made good and now are sizable factors on the market. Printers Adler and Tushingham of Detroit, printer

Angelo Testa of Chicago, weaver Robert Sailors of Chicago, weavers Maria Kipp in Los Angeles and Isabel Scott in New York are typical members of this enterprising brotherhood. With them can be classified several small firms who have made their reputation as talent scouts and backers for young designers of the same caliber—Arundell Clarke, Konwiser Fabrics, Artcraft Weaving Corporation, L. Anton Maix, and Marie Nichols are among these. Their example has inspired big firms to do the same thing, for example Schiffer Prints, who have successfully launched a collection of fabrics designed by artists and architects such as Dali, Rudofsky, Nelson, etc., and Schumacher, who under design director Rene Carrillo's guidance are building a prestige collection by such art personalities as Vertes and Chen Chi. The abstract prints and nubby, textured weaves considered new and experimental five years ago and all to be found in those of the big houses which are alert to the trends of the times. In fact, one senses

an increasing effort on their part to supply every possible need, persuade the customer that the right fabric for any job can be found under one roof. The shopper who jostles the 18th Century toilees too vigorously is likely to set up vibrations among the horsehair and orlon case-ments on the racks not three feet away—which suggests interesting possibilities. The firms who have always been strong on silks—Scalamandré, Schumacher, Strohheim & Romann, Thorp, Jofa, Greeff, etc.—are making capital of the International Silk Congress which will take place in October. The International Silk Association of the U. S. A. has planned a vigorous promotion, and the Home Furnishings and Decoration Committee has been placed in the hands of Franco Scalamandré of Scalamandré Silks, chairman; and members Beatrice Price, Greeff Fabrics; Albert Kornfeld, *House and Garden's* editor; Mrs. Archibald Brown of McMillen, Inc.; and Dorothy Liebes, weaver and design consultant to Goodall Fabrics and the Dobeckmun (on p. 144)

NEW CUTTINGS



1

2

3

4

Sixteen silks: versatility in luxury



1 From Knoll Associates, 601 Madison, N. Y., a 30" silk striped in yellow, bright pink, deep blue, woven by hand in Italy.

2 Another Knoll silk, this time a thick, rough homespun woven from India silk in natural honey color. 50" wide, \$12.

3 J. H. Thorp, 250 Park, N. Y., imports Capri, 50" antique taffeta woven of thick silk yarns, in honey, pink, lemon, blue, soft green.

4 Scalamandre, 598 Madison, N. Y., brings its most precious velvet, a 23" silk, from Italy in 21 colors from pastels to deep rich tones.

5 Among several Jofa silk textures, "Perugia," 50" fabric imported in pink, turquoise, amber, bronze. \$18.75. (45 E. 53, N. Y.)

6 Updecor Fabrics #24080, all-silk brocatelle with red, gold, forest green, or olive leaves, \$17.25. (554 Madison, N. Y.)

7 Updecor's "Mosaic," all silk damask with textured stars, comes in white, toast, lemon, red, green, pink, mauve. 50" wide, \$14.25.

8 Thorp imports this Venetian silk damask in vivid cerise, china blue, almond green, gold, and gray. 50", 5¼" repeat, about \$16.50.

9 In F. Schumacher's collection of over 300 silks, #52480, a 51" satin brocade with pastel flowers on various grounds. (535 Madison, N. Y.)

10 Stroheim & Romann's 73746, fine silk damask, very soft, with unusually airy pattern of flowering branches. 50". (40 E. 53, N. Y.)

11 Morton Sundour's "Teynham," 50" silk damask in several soft colors presents sedate diamonds of flowers. \$16.15. (40 E. 53, N. Y.)

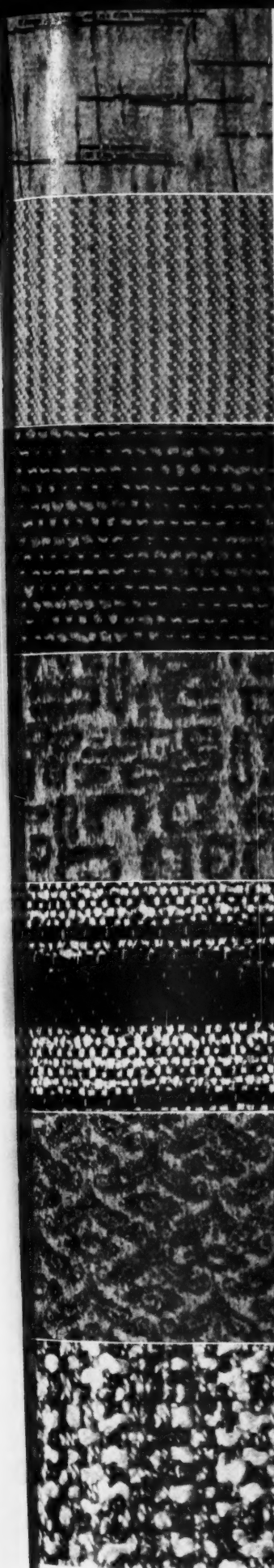
12 Cheney's rough and glossy 50" silk damask burgeons with little leaves. Oyster, banana, lime, other colors, \$16.50. (509 Madison, N. Y.)

13 Another Stroheim & Romann pure silk damask, #73803, has stylized acorns etched against a diamond fretwork. Off colors, 50" wide.

14 Greeff's fine, heavy, silk lampas with velvety boucle pattern, one of several imported from Italy, comes in 4 pastels. (4 E. 53, N. Y.)

15 Cheney's elegant damask #6294 is unusual for rich texture and tiny gold-yellow stripe in ivory ground. Also in 4 plain colors.

16 Brunswick & Fils' extraordinary French silk brocade: multicolor flowers sprinkled on tightly woven satin, moire, or striped ground in charcoal, pastels. (509 Madison, New York.)



10

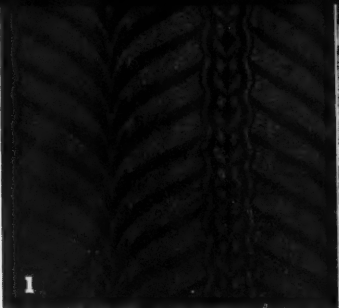
11

12

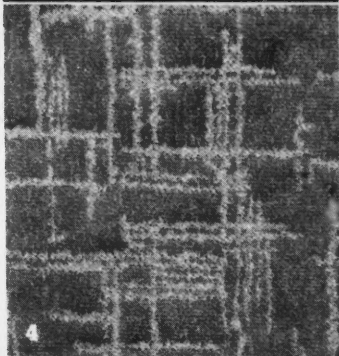
13

14

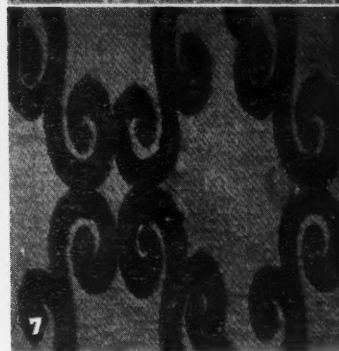
15

16
17

1



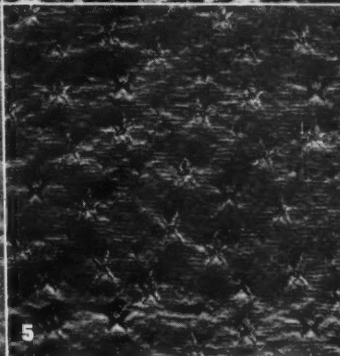
4



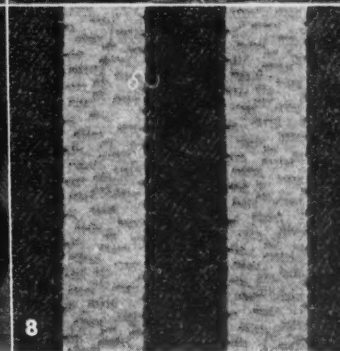
7



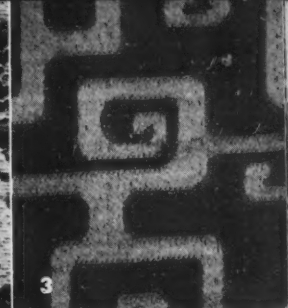
2



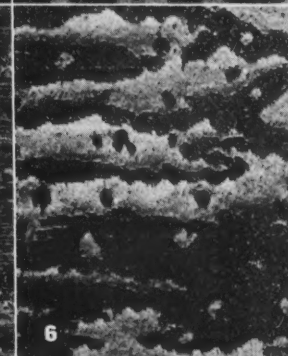
5



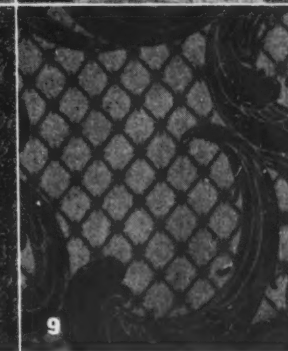
8



3



6



9

1 Oken Fabrics #6506, stylized leaves on hard-wearing 54" matelasse. (677 Fifth Avenue, N. Y.)

2 P. Cattadori's "Baroque Damask," 50", \$6.63 white, \$7.63 dyed any color. (600 Madison Avenue, N. Y.)

3 International Looms uses ratine, boucle, bits of silver to make Aztec design on 54" damask Athenia. \$11. (464 Fourth Avenue, N. Y.)

4 Boris Kroll D-2065, boucle design on stiff rayon and cotton satin, power loomed to order, gold-shot or plain. (515 Madison, N. Y.)

5 Meadox achieves 14K look with platinum nylon, Lurex stars. #15600, 50" wide. (23 E. 51, N. Y.)

6 International Looms "Barclay," boucle and silver on satin like one above it. 5 color ways, \$11.

7 Artlee matelasse #1455, satin scrolls on heavy-textured boucle. 6 color ways. (6 W. 19, N. Y.)

8 Henrose #6928, two-tone cotton and rayon matelasse stripe: boucle vs. textured satin. 54", 5 color ways, \$13.50. (19 E. 53, N. Y.)

9 Croydon "Whitehall," textured shading in baroque scroll on 54" satin. 11 shades, \$10.65, or to order (509 Madison, N. Y.)

10 Seymour Fabrics #4970, antique satin crossed with neatly woven rents and welts. 54", 8 colors. (450 Fourth Avenue, N. Y.)

11 Menlo's "Lanai," 54" upholstery of white cotton striped with orange red ratine, natural jute, pale viscose. Dyed to order. (Menlo Park, California.)

12 A Creative Looms sample, #892, smooth rust and nubby slate-blue yarns woven against black threads, to be had in any colors. (210 E. 50 Street, New York.)

13 A Boris Kroll custom fabric, #D-2063, thick and subtle upholstery of cotton, rayon, boucle, for any period. (515 Madison, N. Y.)

14 Konwiser's wool "Stoneridge," 1/2" black stripe against 25 Konwiser colors (rich olive, emerald, mustard) or custom colors, for standard \$18. 52". (1 E. 53, N. Y.)

15 Drapery Modes upholstery, "Provincial Texture," coral chenille flowers on natural 50" needlepoint ground, \$8.85. (515 Madison, N. Y.)

16 At Willich-Franke studio, Greta Franke's stunning handwoven drapery and upholstery fabrics, in colors to order. (305 E. 63, N. Y.)

17 Anna Meyer handweaves a neat brown cotton upholstery striped with white cotton bands, linen crow's feet. (310 E. 74, N. Y.)

18 From Jofa, 54" "Flint Texture," pink beige bricks set in gold-lit black mortar; also gold, green, rose, etc. Reverse has the texture of mica. \$7.20.

19 Artcraft Weaving's "Peacock," two iridescent boucle yarns framed by cotton diagonals. 7 color ways, \$9. (20 E. 53, N. Y.)

20 Trend Fabrics division of Wycombe, Meyer weaves #184, plain, roughly textured cotton and rayon upholstery, in any 2 colors for \$15 (15 yard min.) (216 E. 45, N. Y.)

21 Rodoma #9431, textured pin check in vivid blue and gray, 5 other ways. Power loomed, 50", \$9.75. (509 Madison, N. Y.)

22 George A. Meyer "Salt and Pepper," black, gray, and shiny white boucle combined with red, blue, green, gold, brown or more black. 50". (509 Madison, N. Y.)

23 Weavecraft tweed #2226, thick boucle yarns in beige and ivory or any two colors, laced with brown. 48/50", \$9.90. (201 E. 56, N. Y.)

18

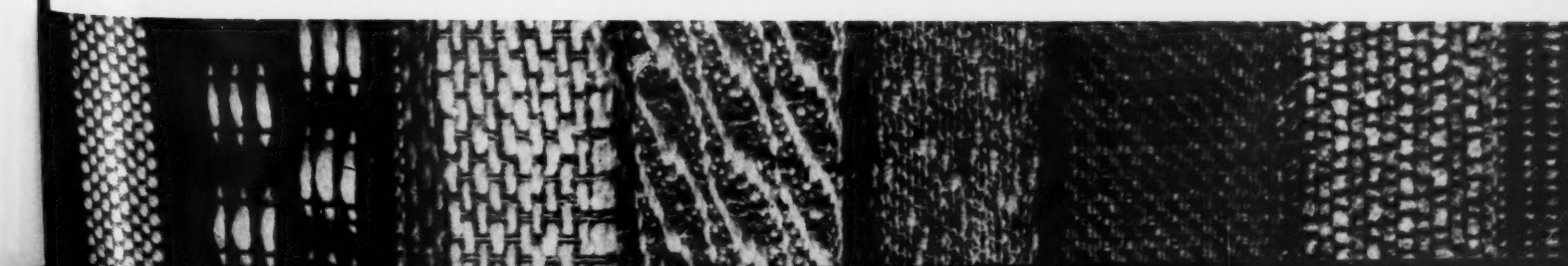
19

20

21

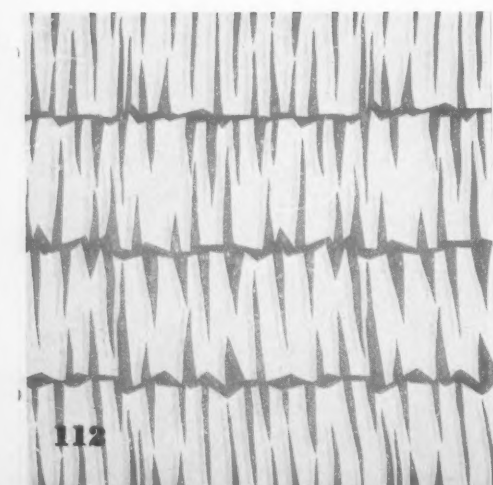
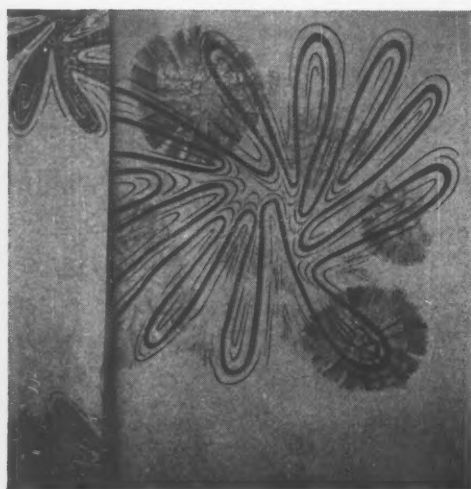
22

23



New cuttings

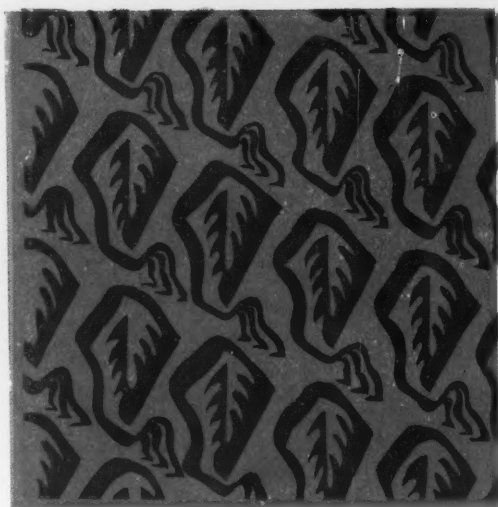
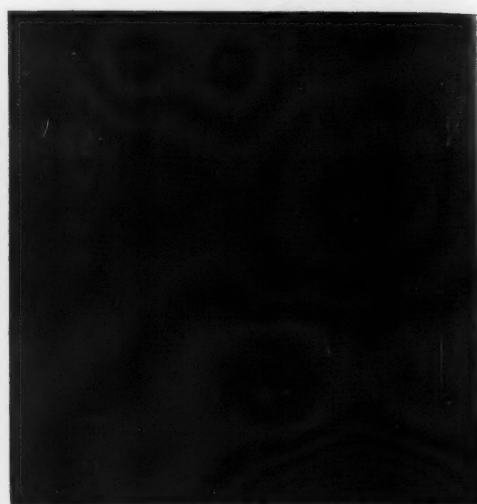
1



2



3



Reading down each column:

1

First: Elenhank Designers, 5715 South Ada Street, Chicago 36, hand print to order their distinctive "Tropicale" on nubby casement, as shown, or other fabrics. Motifs may be juggled, superimposed.

Second: Eric Ewers hand printed linens from Sweden, such as the illustrated "Papaya," will be presented to the American market on Friday, September 29th, at the Barclay, New York.

Third: Silkar Studios, 38 East 57th Street, New York 22, presents "Drifting" silk gauze print 50" wide, in combinations of 4 colors, 7 ways. Wonderful is red, pink, sharp green on champagne pink. \$6.60.

Fourth: Goodall, 525 Madison Avenue, New York 22, prints "Tracery" on rayon, cotton, and mohair casement of fine weave and wonderful body in clear, monochromatic color schemes. 50"

2

First: J. Morley Fletcher, 315 East 53rd, New York 22. "Oriental Clouds," adapted from an old Chinese stencil, is hand screened on bleached or natural Belgian linen. 50", 12" repeat.

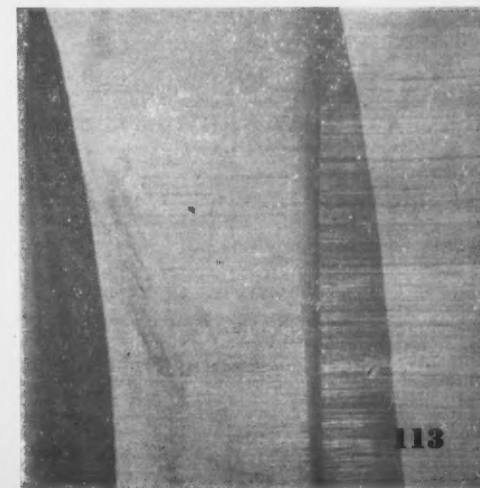
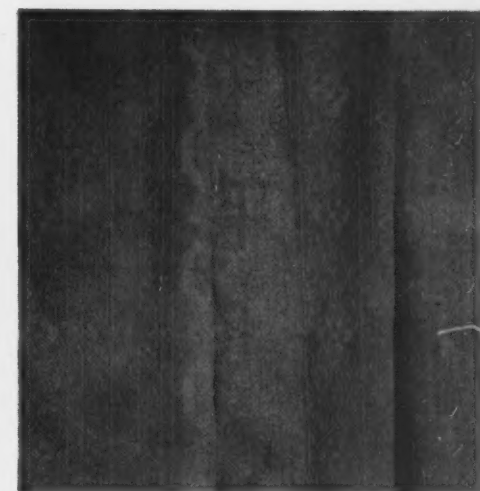
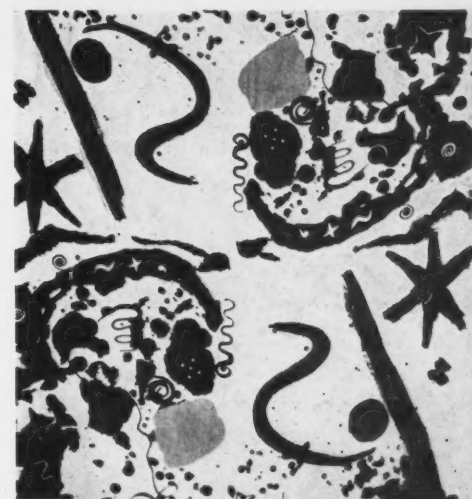
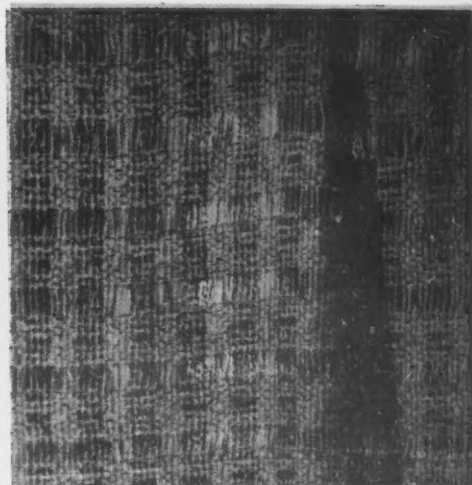
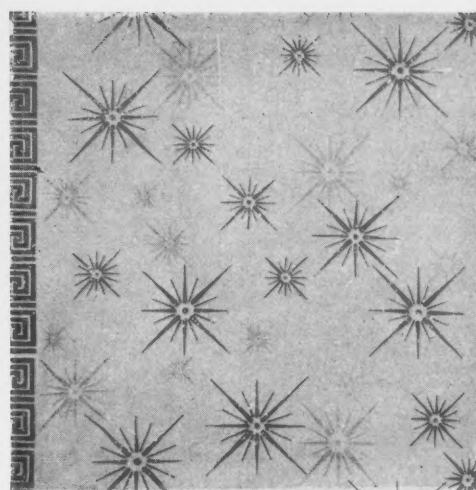
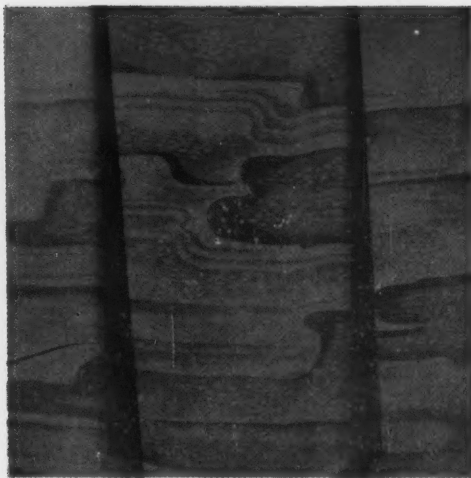
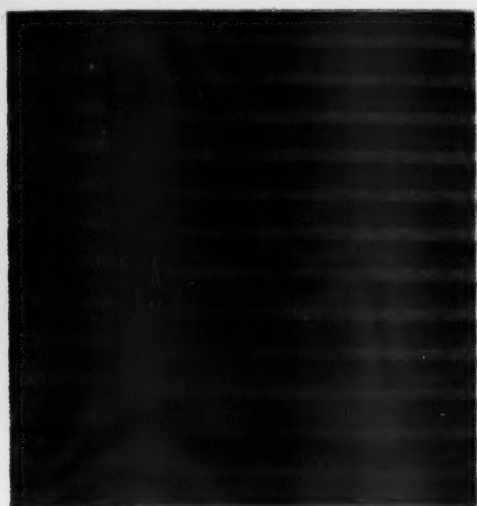
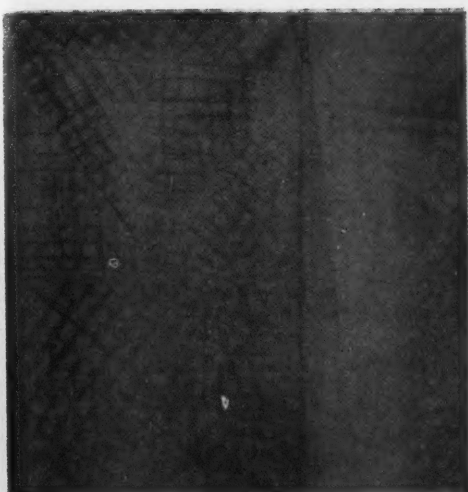
Second: Harry F. Slater of Los Angeles hand screens tropical foliage on a soft, medium-coarse rayon and cotton casement, 50", 22" repeat. Tropical colors on natural ground. \$6.90-\$6.21.

Third: Schumacher's casement-weight panel carries a floral by the Sino-American artist Chen-Chi. Border has Greek-keys formalized leaves. Metallic gold, silver, or copper on natural. (535 Madison and 60 West 40th, New York.)

3

First: Henry Cassen, 509 Madison Avenue, New York 22, has an unusual, irregular-nubbed stripe casement, of cotton, which transmits light despite its weighty look. 50", #1915.

Second: Artcraft Weaving Corporation, 20 East 53rd Street, New York 22, prints Donalda Fazakas' "Pinebrook" on strong, tightly-woven cotton in deep colors. 50", \$6.60.



4
First: W. B. Quaintance & Company, Inc., 227 East 56th Street, New York 22, prints a shadowy rattan trellis in light brown on white gauze, pure silk, and 50".

Second: Greeff Fabrics' "Girard" textured cotton tafetta stripe, 49-50" wide, is extremely firm and light. In several excellent monochromatic color combinations. (4 East 53rd Street, New York 22)

5

First: McKay Davis & McLane of Los Angeles present "Malibu," by Albert Richard Stockdale, on cotton and spun rayon casement cloth, 46". At Pritchard & Roberts, Chicago, John C. Milne, New York.

Second: Elbert Jackson's "Classic Star," is hand screened not only on linen, as shown, but also chintz. The smaller stars are metallic gold or silver. 48-50". (211 East 49th Street, N. Y.)

Third: Stroheim & Romann's 50" x 114" "Tropical Panel" takes you right to the brilliant foliage, makes you see the bird hovering in the balmy sky. Heavy rayon and cotton antique satin. (515 Madison Avenue, New York)

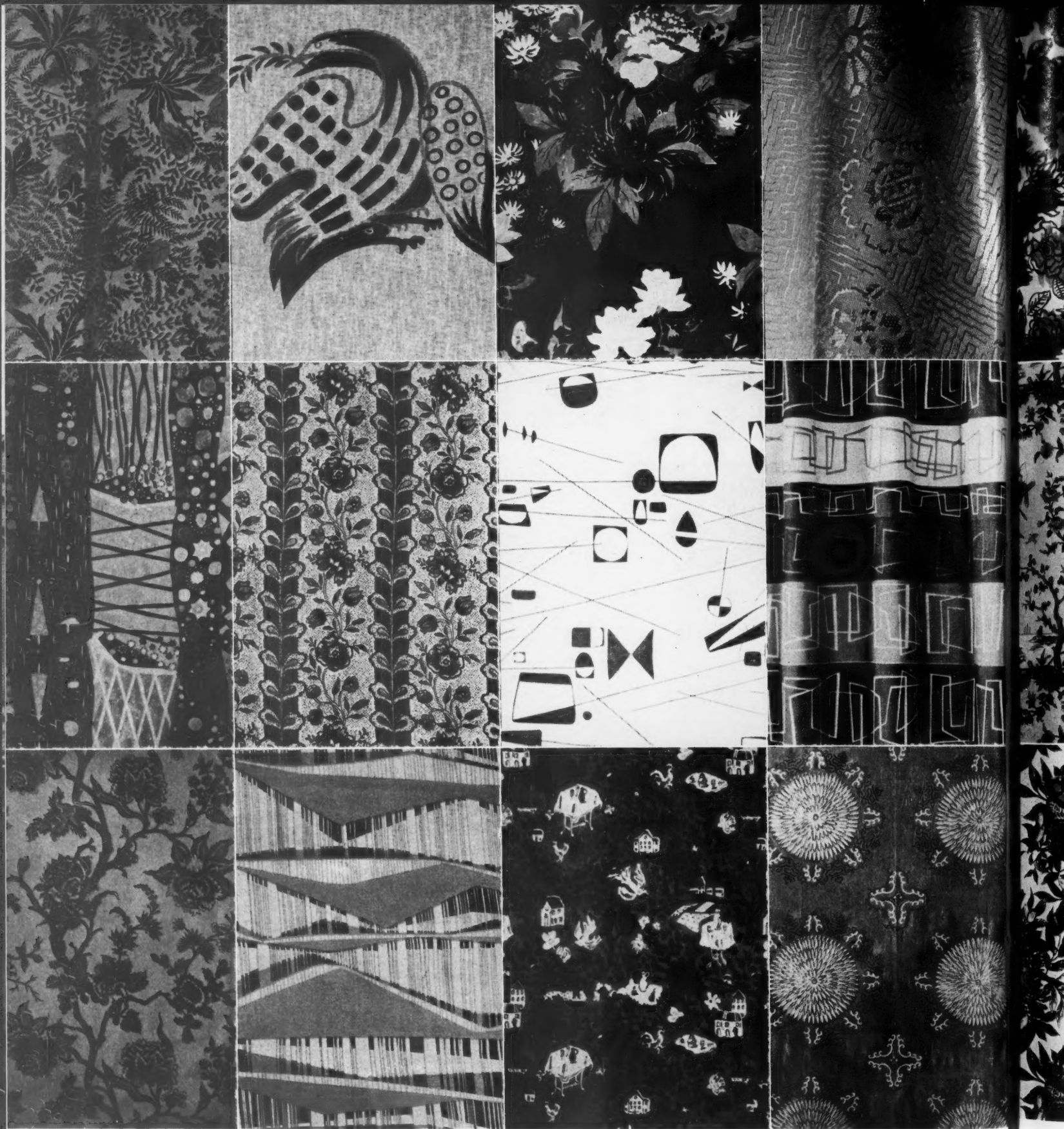
6

First: Robert Sailors of Contemporary Textiles, Bitely, Michigan, uses both hand and power looms to weave his rough-textured fabrics. This wool and shiny rayon casement cloth is about \$18.40, is hand woven.

Second: Laverne Originals, 225 Fifth Avenue, New York 16, presents a design by Alexander Calder aptly named "Spotchy." Like all Contemporary series designs, it can be had on cotton, linen, or wallpaper.

Third: E. C. Carter & Sons' "Fawn" is outlined with string-like white embroidery on fine ecru cotton casement cloth. \$7.15. (15 East 53rd Street, New York 22)

Fourth: Thaibok Fabrics, Ltd., 37 East 61st Street, New York 21, presents a shantung-like pure silk, handwoven in two different colors, such as rose and blue—the blue shimmering through the rose.



Top: Celanese Corporation of America, 180 Madison Avenue, New York. Fern pattern on Celafaille, 4 colorways; about \$2.25.

Middle: Eric Ewers AB, Stockholm 7, Sweden. "Fantasie," 4 colorings, 50-52" linen. Other designs at J. H. Thorp, Schumacher.

Bottom: Scalamandre Silks, 598 Madison Avenue, New York. Pure linen, 49" wide, \$7.50 a yard retail. Made in U. S. A.

Top: Decorative Fabrics, Inc., 13 East 53 Street, New York. On vat-dyed Bali cloth, "Birds" in 6 colorways has matching solids.

Middle: George A. Meyer, 509 Madison Avenue, New York. Blue and brown flowers printed on natural heavy linen, 50", \$9.10.

Bottom: Ruth Adler Designs, 9842 Twelfth Street, Detroit 6, Mich. "Suspension" in aqua and blue on bleached linen, 50" wide, \$5.

Top: Margaret Owen, Inc., 515 Madison Avenue, New York. Imported 50" percale: "Countess Olga," gay on black; \$12.

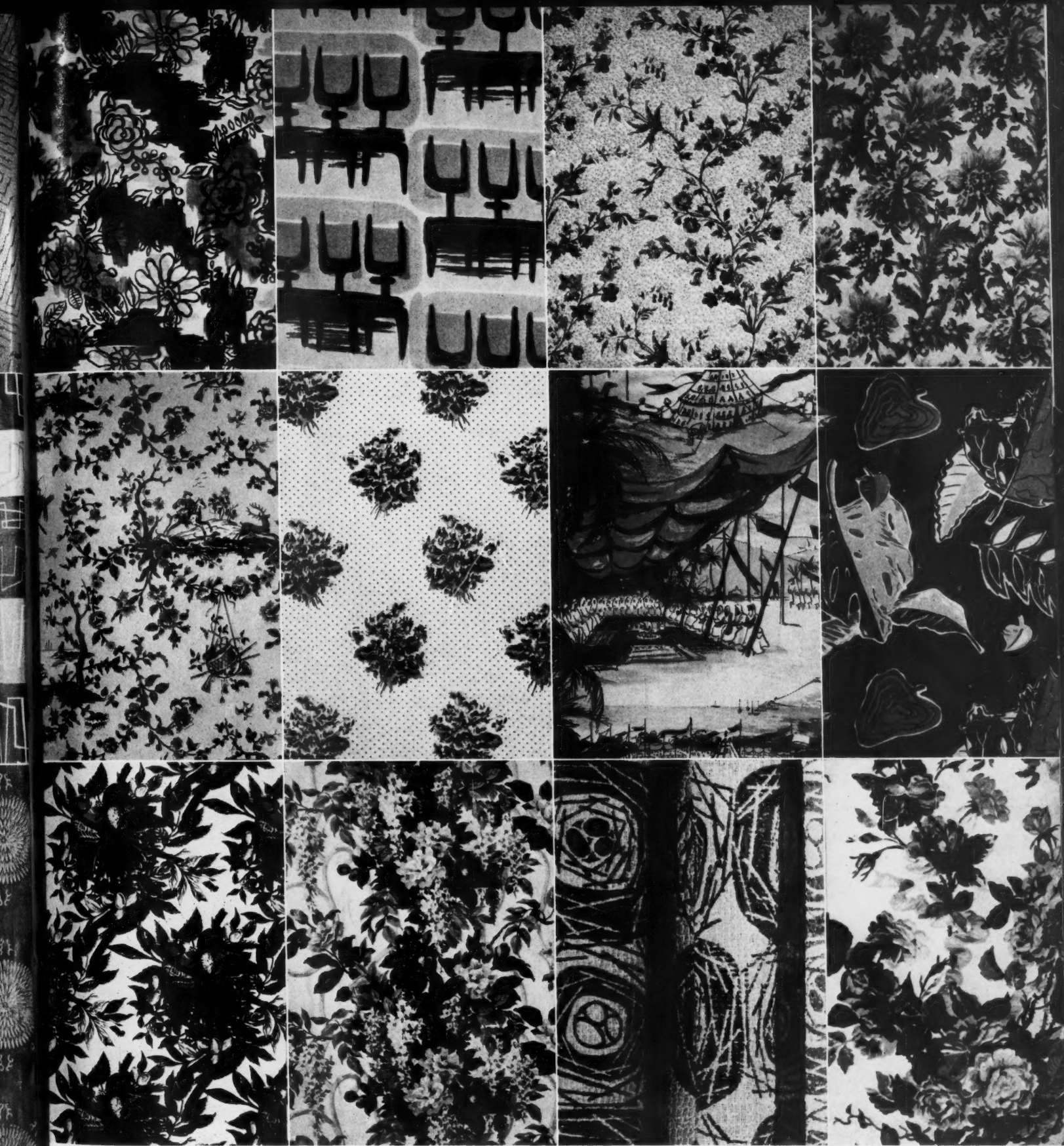
Middle: Ruth Adler Designs, hand printed by Edward C. Schnee. On pure bleached linen, "Sticks and Stones" in brown and orange; \$5.

Bottom: Brunshawig et Fils, 509 Madison Avenue, New York. A 36" glazed chintz, "French Picnic" spotlights motifs on dark grounds.

Top: Cheney Brothers, 509 Madison, New York. Orlon Jacquard design (1 of 3) in new 50" case-ment; damask too. Ivory, \$7.50.

Middle: Ben Rose, 314 North Michigan, Chicago; 15 East 53rd, N. Y. "Intersections," a 2-color print, third shade by overprint; \$6.75.

Bottom: Elbert Jackson Textiles, 211 East 49th, New York. "Platinum Harlequin" in gold or silver, any colors; heavy cotton, \$13.50.



Top: Seymour Fabrics, Inc., 450 Fourth Avenue, N. Y. Drapery and upholstery linen, 54", #7445 handprint in 3 color combinations.

Middle: Lussky, White & Coolidge, 216 W. Monroe Street, Chicago. Chartreuse and old rose 36" "Trophy Toile," about \$3.50 yd.

Bottom: Neil Scannell, Inc., 299 Madison, New York. Open line of 16 patterns has sunfast "Game Birds," warp sateen, antique satin.

Top: Goodall Fabrics, 525 Madison Avenue, New York. "Apropos" for draperies, slipcovers, 8 colorations on linen-like Aristo cloth.

Middle: Ramsona Fabrics, Ltd., 554 Madison Avenue, New York. "Violets," hand printed glazed English chintz, is 50" wide; \$3.40.

Bottom: J. H. Thorp & Company, 250 Park Avenue, New York. "Monticello" cotton and rayon antique satin, vat colors, 30" repeat.

Top: Jackson Ellis Company, 538 Madison Avenue, New York. Multicolor "Chintz" on lace-like small floral ground. Cut shows 30".

Middle: F. Schumacher & Co., 60 W. 40, N. Y. In Moroccan Group of Jay Gresham's 10 prints, 4 wovens, 3 papers: "Agadir Bazaar."

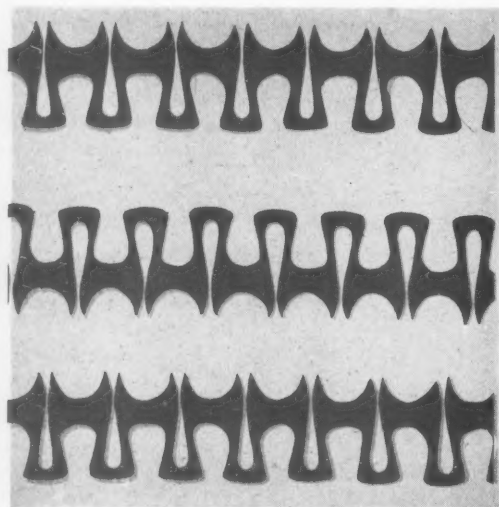
Bottom: Ben Rose "Bird's Nest" in robin's egg blue, coral, and nest gray, penetrates semi-transparent 48-50" fabric; about \$6.75.

Top: S. M. Hexter, 2810 Superior E., Cleveland 1 and 509 Madison, N. Y. 22. Among hand printed antique satins, full color range.

Middle: Covington Fabrics Corp., 231 Fifth Ave., New York. "Madrigal," 48" sunfast, tubfast pre-shrunk Pebbl'Tone Print.

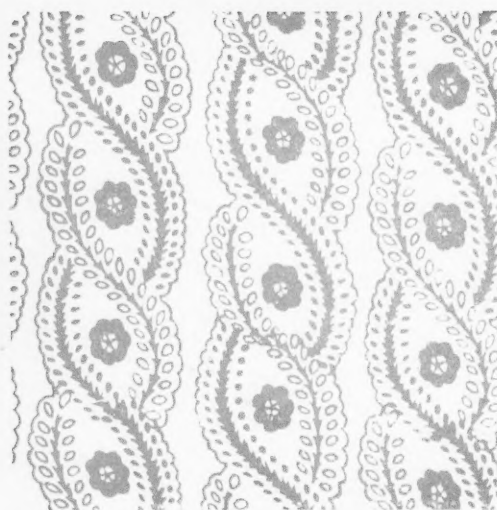
Bottom: Greeff Fabrics, Inc., 4 East 53rd, New York. Heavy antique satin Ardmore, 50" vat print #102140, multicolored.

New cuttings



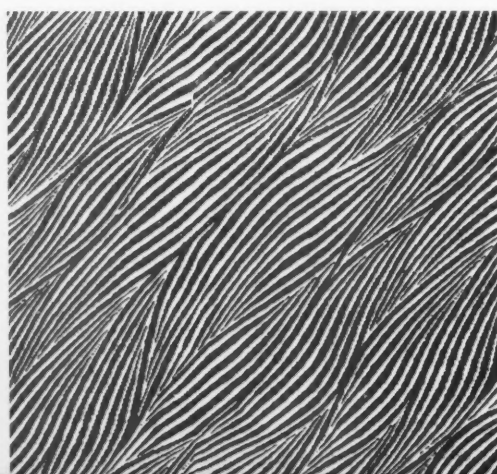
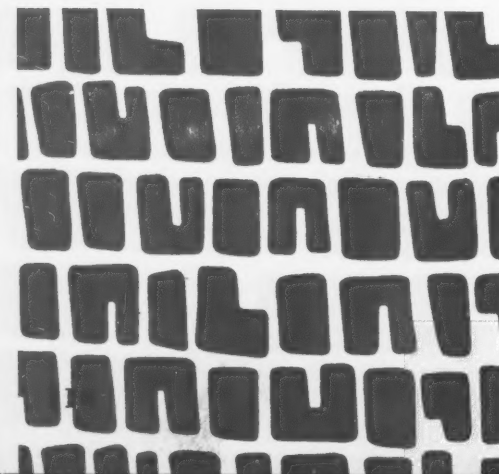
Left: H. B. Lehman-Connor screen prints "Penthouse" on 50" antique satin in persimmon, slate, green, coffee. (509 Madison Avenue, New York 22)

Right: Rodoma, Inc. screen prints a formal, naive motif in choice of 50" imported, fade-resistant linen 49", \$6.00. (515 Madison, N. Y.)



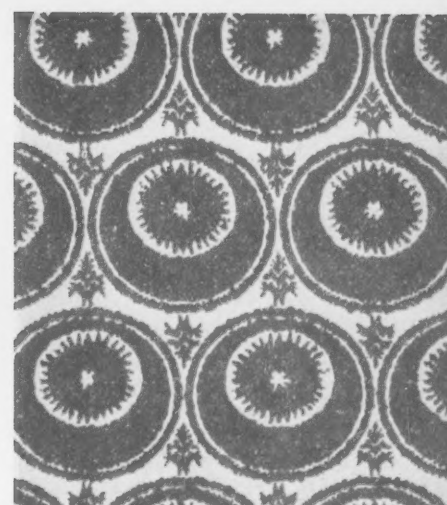
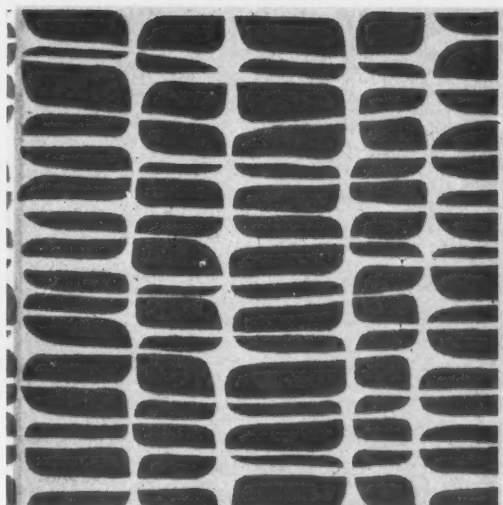
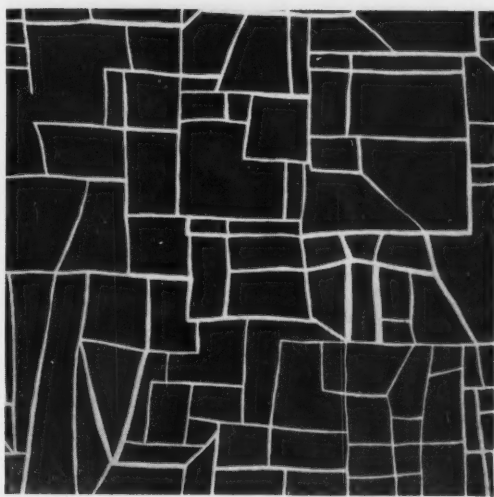
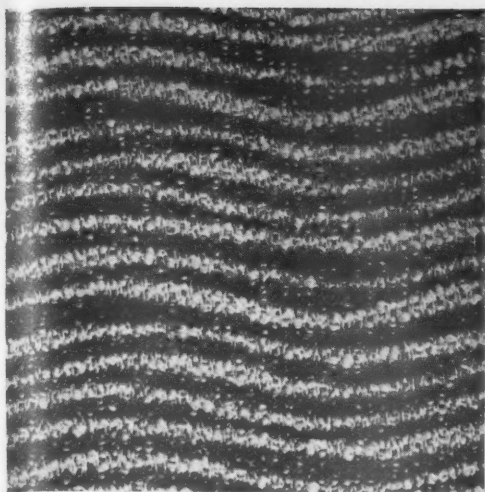
Left: Liebold-Wallach screen prints "Old Brabant" in faded colors on greige, lightweight linen. 45", \$9.30 (57 East 57th Street, New York 21)

Right: H. B. Lehman - Connor's "Trellis Lace" is hand screened on 50" imported, fade-resistant linen in green, slate, coral, blue, red.



Left: Angelo Testa prints "Textura Prima Solida" on plastic-impregnated cotton, other designs on plastic film. \$3.00. (49 E. Ontario Street, Chicago)

Right: Thortel Fabrics hand screens smart designs—big florals and geometrics as well as this—on fire-proof Fiberglas; also Fiberglas casements. (1 Park Ave., N. Y.)



Top: On the power loom Boris Kroll, 515 Madison Avenue, New York, weaves a thick, soft, tightly constructed fabric with a chenille finish.

Center: Silkar Studios, 38 East 57th Street, New York, hand screens "Chilean Poncho," by Juan Martin, on bleached or natural Peruvian linen. 50", \$8.50-\$8.95.

Bottom: Patterson Fabrics' "Venetian Damask" is printed in choice of pale pastels on thick, glossy white linen. 50", 24" repeat. (509 Madison Avenue, New York)

Top: Bretton Fabrics Corporation's "Dream of Samoa" is hand screened in choice of deep colors on medium weight natural linen. (404 Fourth Avenue, New York)

Center: Laverne Originals, 225 Fifth Avenue, New York. "Meditations" is one of the Contempora Series designs custom printed on linen, cotton, wallpaper.

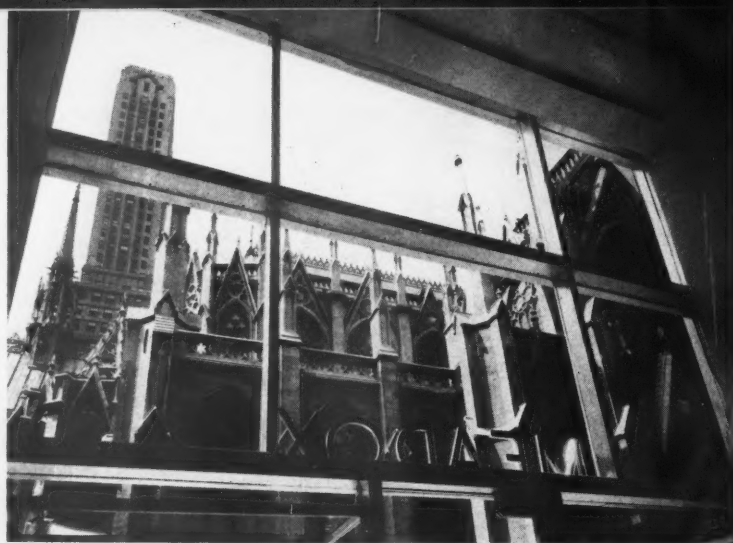
Bottom: Tushingham Studios, 23253 Woodward Avenue, Detroit, prints "Interchange" to order, choice of colors, fabrics; also has Overman hand weaves.

Top: Jofa's "Malvern Metelasse," satiny embroidered white leaves on firm, textured blue, yellow, beige, or pink ground. Cotton and rayon. 54", \$12. (45 East 53rd, N.Y.)

Center: Decorative Fabrics' "Filament" is printed on vat-dyed case-ment Bali cloth, also superimposed on Chinese "Circles" on heavier fabric. (13 E. 53rd, N. Y.)

Bottom: Stapler Fabrics, 38 East 57th, N. Y., and Philadelphia, presents figured boucle matelasse "Lisbon," one of Art Gallery Group 5 color ways. \$10.45.

Stately glass facade of Meadox opens on stately stone facade of Saint Patrick's Cathedral, across the street. At night light from the showroom's glass ceiling converts entire space into a display. The glass boxes on either side of the door are aluminum framed jeweler's cases, intended to convey by association the preciousness of Meadox fabrics.



Ben Schnoll



des

We
that
Meadox
first
is on
Engl
lite
on a
cold
tion
ceiling
filling
notice
The
space
is no
the l
into
displ
this
Fren
in fu
inspi
are n
ble, e
of cu
ist's
draw
tiona
The
fects
facin
Sheet
forat
fabri
paint
lecte
midd
most
ably
ence,
refre
are
fabri

Meadox showroom

designer Bell bends aluminum, glass, and marble

We are assured by designer Lloyd Bell that his new fabric showroom for the Meadox Sales Company, Inc., has the first glass ceiling on the east coast. (There is one on the west coast and one in New England.) It is made of Corning's Albalite glass, in 24" square panels resting on aluminum ribs. Above it are 450' of cold cathode tubing, providing illumination that is, in a way, invisible. The ceiling registers as a luminous surface, filling the room with undirected, barely noticeable light.

The showroom occupies a street level space in a New York office building which is not yet quite completed. Midway down the length of the room one wall breaks into a slow bend, scooping into itself the display space at the back. The line of this wall was plotted directly from a French curve, and all other items of built-in furniture and display were similarly inspired by draftsman's tools. The desks are made of 1" thick slabs of beige marble, each one supported on a single sheet of curved plate glass. Both the receptionist's and the salesman's desks have curved drawer units, the former containing additional space in which to store a typewriter. The curves here produce some odd effects; in one desk the drawers, apparently facing frontwards, pull out sideways.

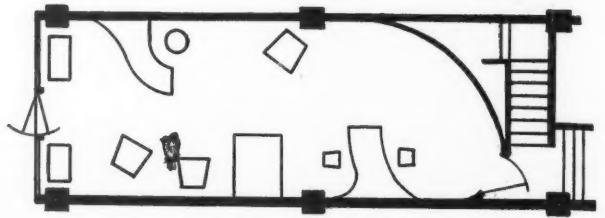
Sheets of aluminum with giant-size perforations cover the wall behind the fabric sample racks. All the walls are painted light blue, which color was selected on the entertaining theory that after middle age the cornea of one's eye reacts most favorably to blue. Buyers, presumably, have the age that comes with experience, and so naturally will feel rested and refreshed. The only strong color accents are those of the upholstery and of the fabrics on display. —A.D.



Marble, aluminum, and glass were used by designer Lloyd Bell to avoid the overworked wood-grain atmosphere. All walls and furniture are painted light blue, carpet is beige.

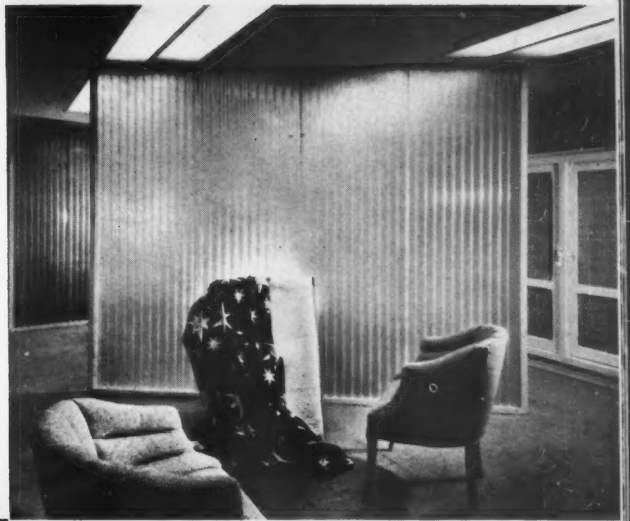
Meadox showroom

Plan (right) shows curved wall at the rear of the showroom. It conceals stair down to the stockrooms, serves as striking backdrop to a bank of fabric sample racks. Entire surface is covered with aluminum, perforated to let the wall show through. Eagle bearing gift of fine fabrics is an early American wood carving.

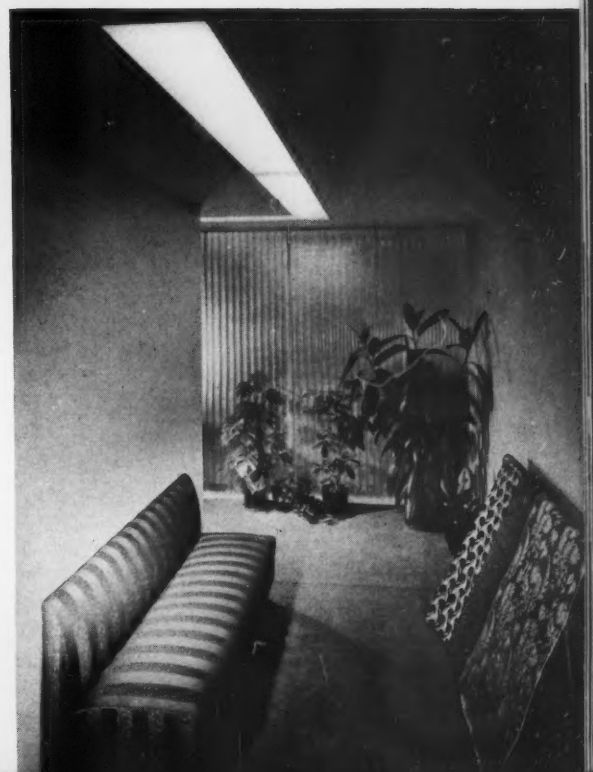




Two desks, for receptionist and salesmen, are made of beige marble on sheets of curved plate glass. Aluminum covered box at side conceals the switchboard.



A door at the rear of the showroom leads to additional sales areas on a lower level. Photo above shows one of these, partitioned by panels of corrugated Corrugulux Fiberglass. Corridor leading to this room (below) is also used as display area. Light in ceiling turns corner to lead the way in.



Makers of Tradition: 11 by Francis de N. Schroeder



The drawing room of the old Swan House, Chelsea, shows the work of William Morris and Co. at its apogee. Sharp eyes will note William Morris wallpaper, a Gothic bench hand painted by William, one kerosene and one Turkish lamp, an Aubusson carpet, two prototypes of the Morris chair, a fine Queen Anne writing desk, a Georgian coal grate, a beer mug full of flowers, and a collection of Japanese porcelain very high up.

William Morris and the arts and crafts revival

*"Of heaven or hell I have no power to sign,
I cannot ease the burden of your fears,
Or make quick coming death a little thing,
Or bring again the pleasure of past years,
Nor for my words shall ye forget your tears,
Or hope again for ought that I can say,
The idle singer of an empty day."*

Introduction to the *Earthly Paradise*.

—William Morris.

It sometimes seems that today's most fruitful architects and designers cannot see a typewriter or a microphone without leaping forward with an eager glinting eye. The masters that we have discussed in previous segments of this series were rather silent men, concerned only with their chosen profession. When they published books these were large folios of measured drawings, and their literary efforts were limited to brief captions and obsequious dunning letters to clients. The protagonist of this essay, is our first maker of tradition who had the attributes of a universal genius.

William Morris was a 9-bladed jack knife. He was a poet, a philosopher, an interior designer, a manufacturer of furniture, wallpaper and fabrics, an authority on Icelandic sagas, an orator, a very great printer and publisher, and a socialist. Ergo, as in the 9-bladed jack knife, none of these attributes operated with perfect success. Still we do not know any member of the American Institute of Decorators who could have written the poem which heads this article or one that has been offered the equivalent of the poet-laureateship of Great Britain and a full professorship in poetry at Oxford.

William Morris was born of well-to-do parents in 1834 at Elm House, Walthamstow. His father was a discount broker, wealthy enough to send him to Marlborough School. Marlborough today is one of the big five of the English prep schools, but it was quite newly established when pale, introspective Willie Morris went there in the 1840's, and it could not yet compete with the venerable traditions of Eton, Harrow, and Winchester. From Marlborough he went to Exeter College where he acquired two interests and a few friends that were to remain with him for the rest of his life. The interests were architecture and Anglo-Catholicism. The

No, the face in the lozenge is not that of Karl Marx but of another socialist, William Morris. The helmet or heaulme, as Morris would have spelled it, was designed by him after great research, and made by a Victorian blacksmith so that it could be clapped on the head of a burly model and then painted again for the Morris murals in the Oxford Union. The heaulme has stood the test of time better than the murals.



Makers of Tradition

friends included Edward Burne-Jones and Dante Gabriel Rossetti. Together they formed an ascetic undergraduate group known as The Brotherhood (today better known as The Pre-Raphaelite Brotherhood).

William Morris couldn't decide whether to be a priest, an architect, or a painter. He settled on the last because at Oxford he met a very beautiful young woman named Jane Burden. Jane Burden was a lady, and her parents would never have allowed her to pose for ordinary artists, but posing for these Christ-like undergraduates whose interests were the Holy Grail and Queen Guenevere was a different matter.

Jane Burden was the true protagonist of Max Beerbohm's delicious satire on Victorian Oxford, *Zuleika Dobson*, though none of Jane's suitors committed suicide for love of her, like the young peer in that book found floating in the Isis with his royal blue robes spread about him like a lily pad.

At all events William Morris married her in 1859, when he was not long out of college, and as far as records show, they lived happily thereafter.

By 1856 he had stopped painting, and had become a draftsman in London for architect George Edmond Street, designer of the Strand Courts. Immediately after

his marriage Mr. Morris built his dream house at Upton, right on the river bank. The house and all its furnishings and fittings were designed by Morris himself. Unfortunately, despite all his other talents, Mr. Morris was not a sanitary engineer. Everybody got dysentery and the house was abandoned. The house at Upton and a commission turned Morris' fertile brain to interior decoration. The commission was the ceiling for the newly erected Oxford Union, possibly the most famous university debating society in the world. The Gothic ceiling now is fading but if you look up you can still see the helmet or *heaulme* for which he had a blacksmith make a model, based, in turn, on painstaking research.

In 1862 William Morris established the interior decorating firm of Morris, Marshall and Faulkner Company. Certainly nowhere today in New York, Chicago, Grand Rapids, San Francisco, or London does a firm exist today with such famous active partners. They included poet Dante Gabriel Rossetti, painter Sir Edward Burne-Jones, Ford Madox Brown, and Faulkner and Marshall (who did most of the actual work). The Company was formed to execute church decorations, wood carving, stained glass windows, wall-papers, fabrics, furniture, and carpets. In

It is not possible to pin the design of the Morris chair firmly on William Morris, or even on George Warrington Taylor, manager of Morris & Co. from 1865 to 1870—but furniture manufacturers of the day seemed to have no doubt as to its origins, as the 1903 advertisement of William Ritter & Bro. indicates. Back in 1880 a Morris chair of similar quality but simpler Mission style could be had for \$1.50.

This Handsome Reclining Turkish Chair and 1000 Cigars for \$35.00.



"HOME COMFORT G" WITH FOOT REST.

"HOME COMFORT G" WITH FOOT REST.—A full-sized Turkish Chair with our patent reclining adjustment. It is made with spring edge seat, spring back and arms. The reclining adjustment is entirely concealed and never fails. The foot-rest folds underneath the Chair and when not in use is entirely concealed. It is one of the nicest Chairs we make and we cannot say too much in its praise. The cut shows this Chair in reclining position.

This Chair and 1,000 5c. or 500 10c. Cigars for \$35.00.

Respectfully,
S. A. COOK & CO.,
Medina, N. Y.

The advertisement for the Morris chair plus 1,000 cigars for \$35 is self explanatory, except that it may be worth noting that S. A. Cook & Company were originally tobacco merchants who gave away chairs as premiums, then found it cheaper to make their own chairs, and are now quite happy with one division in the tobacco business, one in the furniture business, though today they have nothing upholstered for \$35.

Ritter's Morris Chairs

No. 362

\$6.50

With Velour Cushions

OAK FRAME

Back cushions have
our patented brace,
which keeps it up to
its full length.



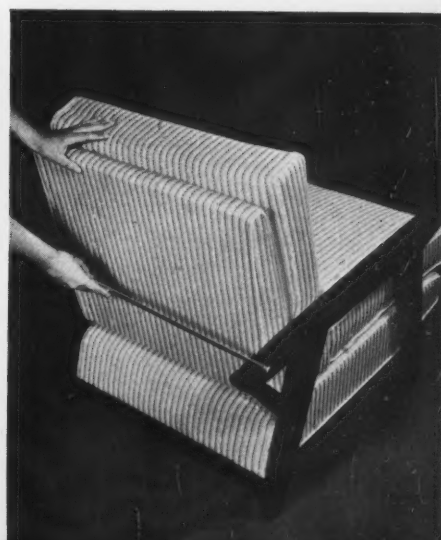
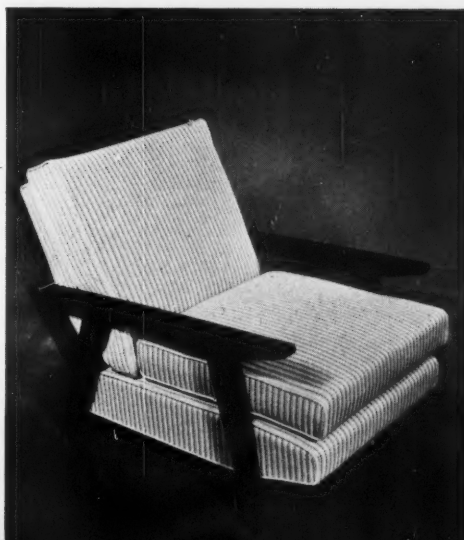
**Wm.
Ritter
& Bro.**

Tenth & Germantown Ave., Philadelphia

Morris Chairs, Extension Tables and Dining Chairs

NEW CATALOGUE SENT UPON REQUEST

The modern version of the Morris chair designed by Charles Stoll for the Stand-Built Furniture Company has the important attributes of the original: the reversible cushions, the adjustable back (adjustable to four different positions), and back-tilted seat forgotten by many imitators. A Dunbar Furniture Company Morris chair designed by Edward Wormley was shown on page 92 of our March issue.





Makers of Tradition

1875 many of the partners, famous in their own right dropped out and the firm became known as Morris and Company. If you say "William Morris" to today's generation, an automatic reaction is of course, "The Morris Chair." It seems fairly obvious that at one time William Morris, our nine-bladed jack-knife, did use such a chair with a long seat and a slanting, adjustable back. On page 122 we show an interior completely furnished by William Morris and Company with two rather grim easy chairs that follow the general pattern of the famous chair.

We show on page 124 and page 125 advertisements of "Morris chairs," one selling for \$6.50 and one for \$35, but you will notice that the Morris chair selling for \$35 included 1000 five-cent cigars or 500 ten-cent cigars. Not only was Morris, the Socialist, aghast at the success of his adjustable chair, but he slightly delayed the success of the wallpapers and fabrics of his own design made by commercial establishments and tried ever so hard to whip up more enthusiasm for the hand woven tapestries which he had established in the barn of an ancient monastery in 1881.

All this time William Morris continued to write poetry. His poems were large and they were long. He was enormously interested in legends found in the Icelandic sagas and they acquired considerable public recognition, so much so that when Alfred Lord Tennyson died, William Morris was offered the poet laureateship of Great Britain, which as a Socialist he dared not accept.

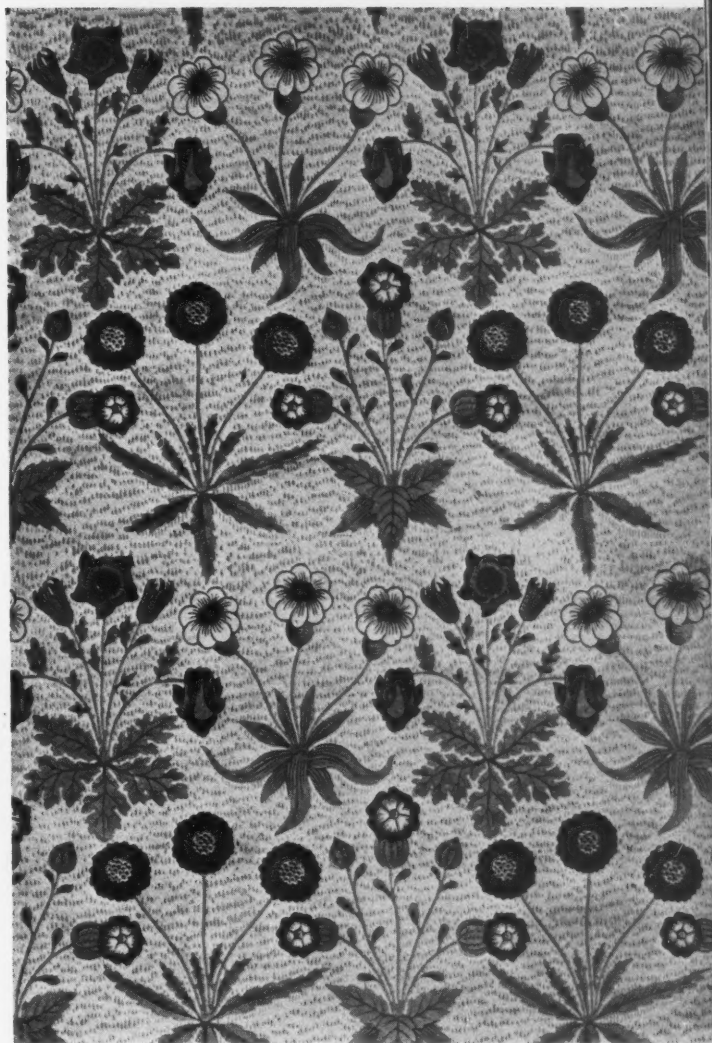
In 1891 Morris and his good friend Rossetti bought a handsome Georgian brick house to be used as a weekend home or possibly a summer home. There Morris, never capable of remaining idle anywhere, suddenly switched his interest to typography. In the back rooms of that house he set up a press honored by printers and publishers throughout the English speaking world of today, the Kelmscott Press. With it he produced what is probably the greatest work of his life, the two-volume (*Continued on page 184*)

On the opposite page, reading from north to south: The remarkably modern shop front of Morris & Co. on Oxford Street, as it appeared in the late 1870's.

Below it is the medieval monastery barn which socialist William Morris believed to be an ideal factory in which young women would be taught to revive the ancient craft of tapestry weaving. Below that again is one of the most beautiful works to come from that barn, the tapestry "Angeli Laudantes," still hanging in Eton College chapel. Morris made the original sketch and supervised the work. The angels are by his good friend Burne-Jones, and the foliage and flowers by J. H. Dearle.

On this page we have the first fabric design William Morris ever made (it appeared as a wallpaper too), which lives on in perfectly saleable derivatives today.

Below is the greatest and last work of his artistic career, the two-volume folio *Kelmscott Chaucer*. It took five years to design, correct, and print, and William Morris died shortly after the very limited edition appeared. At auction today a copy in good condition is worth between one and two thousand dollars.



What every interior designer should know

Hide courtesy Adams Leathers, Inc.



about UPHOLSTERY LEATHER

QUESTIONS AND ANSWERS

by
ELIZABETH KAUFER



Brunovan's Regence armchair has satiny top grain calfskin upholstery, in colors to order.

WHERE DOES LEATHER COME FROM?

Leather is the hide or skin of any animal tanned or otherwise dressed for use.

WHEN IS LEATHER CALLED A HIDE AND WHEN A SKIN?

Hide refers to the pelt of large animals, such as cattle or horses, etc.

Skins are from smaller animals—sheep, calves, goats, etc.

WHAT IS USED FOR UPHOLSTERY LEATHER?

The finest cattle hides. Their relatively large surfaces eliminate seaming problems inherent in small hides or skins.

IS ALL UPHOLSTERY LEATHER OF EQUAL QUALITY?

No. Variables that affect quality (in addition to how it is tanned or finished) are which layer of the hide the piece comes from, and what section (body or flank) of the hide it is.

IS THE FULL THICKNESS OF THE HIDE USED FOR UPHOLSTERY LEATHER?

No. Hides are so thick they can be split into several horizontal layers, each of which will have sufficient tensile strength for various purposes.

The two top layers of the hide are used for upholstery leather because these layers either retain the distinctive beauty of grain, or else can be given a pattern approximating it. The bottom layers of the hide are not used for upholstery because they lack desired appearance values, suppleness, and the required tensile strength.

WHAT ARE THE CUTS THAT ARE USED FOR UPHOLSTERY PURPOSES CALLED?

Full Top Grain, which is the first or top cut, from which nothing has been removed but the hair. This is the finest grade, and standards are so high that

fewer than 5% of all cattle hides tanned for upholstery leather are sufficiently free from surface blemishes to win this coveted grading.

Snuffed Top Grain, also called *Corrected Grain*, is likewise the first or top cut, the same as Full Top Grain, but its surface has had to be lightly sanded, removing the natural surface blemishes as well as the top of the hair follicles. Since hide selectivity does not have to be so high for this grade, the quantity available is greater and its price less than Full Top Grain.

Deep Buff, which is the cut of upholstery leather directly beneath Top Grain. None of the grain remains, but the surface can be given a finish of attractive appearance. While Deep Buff lacks the flexibility and heavy satin feel of Top Grain, it is durable and comparatively inexpensive, and entirely suitable for flat upholstery such as wall coverings, desk and table upholsteries, etc.

WHAT IS THE DIFFERENCE BETWEEN LEATHER GRAIN AND GRAINED LEATHER?

Grain is the natural pattern formed by the cells that surround the hairs. When the hair is removed, this distinctive pattern is exposed. This natural pattern varies considerably from one part of the hide to another . . . but such variation is good proof that you are getting a true top cut.

Grained leather, in contrast, is one on which the original natural grain pattern has been changed or altered or added to in some way by various processes or manipulation. With grained leather there need be no variation from one part of the hide to another. Heavy grainings

tend to cover all imperfections—consequently they are less expensive than fine grainings, since they can be used on less desirable hides.

HOW IS UPHOLSTERY LEATHER FINISHED?

By tanning—a preservative treatment which keeps a hide or skin from disintegrating and rotting. It converts the live material into an inert material, and in so doing strengthens it by changing the texture and adding body.

For upholstery leathers, as for all heavy leathers, tanning is done by the most ancient tannic or vegetable process or by a vegetable process in combination with chrome. . . . These processes leave them pliable and supple.

The tannic “tea” is made from various barks, leaves, etc. containing tannin. Sometimes you hear the word “tawing” substituted for “tanning,” but it is only correctly used when the tanning has been specifically by the alum process.

By coloring, in a combination of dyeing and painting after tanning. Hides are first dyed one of the basic colors, and then given one coat of finish. Then when a certain color is specified, a hide in the nearest base color is chosen, and then many coats of paint in the exact color desired are sprayed on it. After the painting a final coat of lacquer is sprayed on.

The preliminary coat of dye is a precaution against scuff marks. Since the under color is close in value to the top color, it keeps a raw scar from appearing, and so the scuff is not too noticeable. The lacquer coat protects the pigments in the paint (the most permanent ones known are used) (Continued on page 176)

Upholstery leather in use



Top: Three leather panels inlaid on the top, and leather borders at the base of each pedestal, distinguish a Dunbar desk which has a compartment for a full-size typewriter. The swivel chair is lifted above mere utility level by unobtrusive finesse in the shaping of the delicate wood arms, in the tightness and support of the seat, and in the expert leather upholstery.

Second: The famous Herman Miller desk designed by George Nelson is both efficient and modern like the Dunbar desk above but the two are as different as day and night, visually. Nevertheless, both have leather. Nelson curves the leather on the table surface of his desk over the edge. Other parts are a portable typewriter container which also holds a paper supply; a sliding perforated metal file container at working height at the right that holds a Pendafile; a storage unit on top with sliding Presdwood Masonite door; and a supporting cradle of tubular steel.

Third: Dunbar's "Public Room Lawson," a full 96" long, and completely lacking in gimmicks, is a memorable piece of furniture solely on the strength of its noble proportions and perfect leather.

Bottom: The kind of chair big men sink into with a contented sigh, that lasts practically forever with minimum care, and has that look of dignity eagerly sought by young men opening new law and investment firms, is shown here with a bookshelf table with gold-tooled top. Both pieces are made with Adams Leather.



Top
pan
of
use
it
ma
bra
tra
gol
this
desi

Sec
use
cen
are
app
ing
stud
this
gol
top
on t
with

Thin
hate
rut,
spite
ern
ligh
poss
trem
trem
the
the
you
At L

Bott
Lapi
uppe
the
cover
whos
with



Top: The Kittinger Company, painstaking makers of period reproductions, use leather often, handle it as lovingly as the fine mahogany, rosewood, and brass of which the illustrated pieces consist. The gold-tooled leather used on this Regency chair and desk are soft and glossy.

Second: Loblein of Kent use leather on a large percentage of their furniture, are practiced in intricate applications. Button tufting and head-to-head brass studs adorn the chairs of this card group, and the gold-tooling on the leather top of the table is repeated on the covered edges. Made with Adams Leather.



Top: Brunovan, specialist in French Provincial, demonstrates the adaptability of leather in delicate, feminine furniture. The supple, glossy leather in the Ferranys chairs is finely welted in the loose top cushion, and bordered with head-to-head brass studs. The pattern for the tooling of the leather on the table is as authentic as every other detail.

Second: An unusual design at Weiman, who specialize in tables and desks, many of them with gold-tooled leather.

Third: Antiqued white leather on table tops and edges is frequent in the new Italian Empire group designed by Moore and Pepperle for S. J. Campbell Company; John Stuart, Inc., selling agents.



Third: Ed Wormley, who hates to be forced into a rut, proves that (1) in spite of the trend for modern furniture to become lighter and lighter, it is possible to make an extremely modern chair extremely heavy, and (2) the seat and back aren't the only parts of a chair you can put leather on. At Dunbar.

Bottom: Architect Morris Lapidus, who designed this upper-bracket office, seats the boss in a leather-covered chair at a desk whose curved top is inlaid with contrasting leather.

Above: Carlton Surrey Inc. of Grand Rapids make the most of leather in the No. 178 Surrey sofa. Note the continuous line of nail-heads at the base, the fine welting, lightly-scaled arms, sleek cushions.

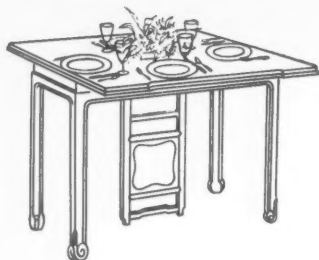
Right: This is another view of the same office designed by Morris Lapidus which is illustrated at bottom of opposite page.

Bottom: Imperial's nest of cocktail tables may be traditional with modern overtones or modern with traditional overtones, but anyway, well proportioned and detailed, functionally sound, made of fine mahogany, with antique-finish and gold-tooled leather.



WIDDICOMB

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

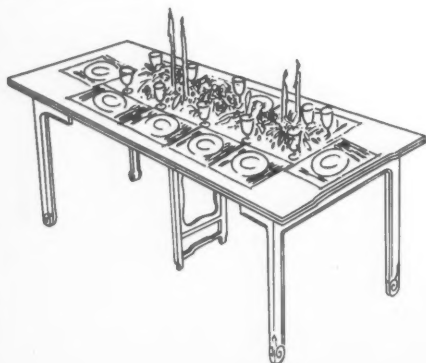


the
Di-functional
table ©

With leaves up,
40" x 40"

Fully extended,
40" x 94"

As shown below,
22" x 40"



JOHN WIDDICOMB CO.

John Stewart President

Grand Rapids, Michigan
One Park Avenue, New York 16

May we send you
a copy of our new book,
**"The Romantic
Revival"**—
presenting
64 photographs
of John Widdicomb
furniture.

Merchandise cues

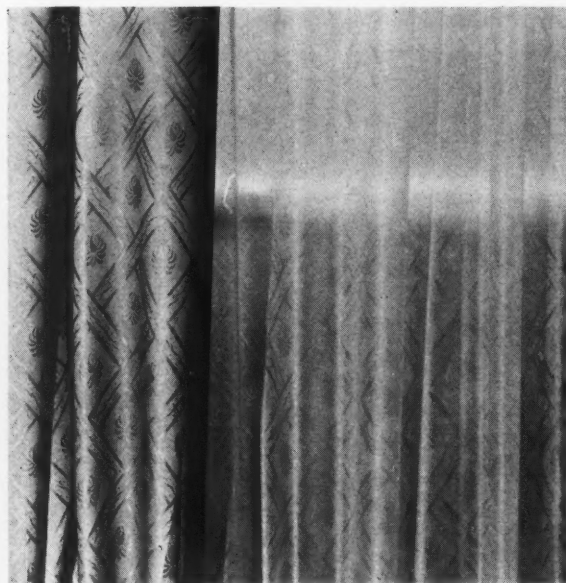
Plastic Madagascan straw and Java grass

"Madagaska" is the name of a vinyl upholstery fabric that simulates native woven straw of Madagascar, made by L. E. Carpenter & Company Inc., of Wharton, New Jersey. Fused to a fabric back, it is tough enough to top a table or cover furniture, without cracking or flaking, and is impervious to water, stains, and alcohol. It is also adaptable to lamps, screens, many other items.

F. Schumacher & Company, 60 West 40th Street, New York, has a plastic coated cloth simulating Javanese hand woven grass, especially good for use on a terrace or breezeway. Light enough for wall covering, heavy enough for slip covers or upholstery. In many colors, 50" wide, \$4.45 retail.

Vinyl plastic damasks and sheers

Semi-transparent casement curtains made of Ultron are faintly embossed with the same patterns as opaque damask-like drapery fabrics, created by Plastron, Inc., 419 Fourth Avenue, New York. (Monsanto Chemical Company, of St. Louis, produces the vinyl sheeting, Ultron, which is converted into patterned yard goods and draperies by Plastron.) The new correlated draperies and casements are in four patterns: a deeply etched stripe, a Provincial diamond (illustrated), a large floral, and a Chinese bamboo; in six colors: chartreuse, smoke gray, sunburst gold, starlight blue, hunter green, and dubonnet, plus frosty white for the translucent glass curtains. They were introduced at Monsanto's 445 Park Avenue, New York office, in room settings by William Anton Lang, who used wire in the sheers to give them controlled flare. One grouping



showed how they could admit sunlight while retaining privacy, and the heavier draperies could be drawn across on traverse rods for a complete night-time shield or daytime darkness. Rain-splashes wipe right off.

Mother Goose frieze

A running frieze of Mother Goose characters 26" high, in gay lacquer colors on canvas base is offered by Frederic Blank & Company, Inc., 230 Park Avenue, New York, maker of washable, sunfast Fabron and Detron wall coverings. It is cheerful, not coy, as good for a home bar as for a nursery, and may be used with other Fabron solid textures above or below. A running yard retails at \$4.



Wherever did you get a rug like this!

But it isn't the rug, it's the Spongex beneath
cushioning foot-fall, quieting sound.
Luxurious comfort—*that's Spongex!*

It's moth and vermin proof, non-allergenic
makes no dust, cleans with a vacuum.
Easier home care—*that's Spongex!*

Pays for itself in added rug life
and cushions carpets for years to come.
Sound economy—*that's Spongex!*



SPONGEX
RUG CUSHION
SPONGE RUBBER

Spongex rug cushion gives you freedom to select your clients' rugs and carpeting for color, design and texture, for any rug over Spongex provides luxurious comfort underfoot. Identify Spongex by its distinctive green and gray coloring. Would you like a sample? Write The Sponge Rubber Products Company, 315 Derby Place, Shelton, Connecticut.



Above: Modern Color Inc., Los Angeles, Calif.

Left: Herman Miller Furniture Company.

Left below: Hosken Inc., Boston, Mass.

Below: Hille of London, at John Stuart Inc.



Merchandise cues

Furniture . . . Lamps . . . Tableware, accessories . . . Plastic fabrics . . . New products . . .

Chair-tables

George Nelson has designed for the Herman Miller Furniture Company, Zeeland, Michigan, a series of foam rubber seating units in three widths, to which arms and cantilevered tables may be attached. Photo above shows narrowest 25" chair and ottoman on satin metal legs, with white Formica-topped elbow shelf. (Telescope-shaft Lightolier lamp in background.) All are in the Merchandise Mart Good Design show. Other table attachments are an oblong tray and a one-drawer end table, also topped with damage-proof Formica. The arm rest is foam rubber, tiltable. Included is a low storage box on metal legs, into which a radio and speaker may be installed. Formica lid lifts.

Nests at Raymor

Richards Morgenthau & Company, 225 Fifth Avenue, New York, has four new groups of small tables. The nest of four, shown, is by James and Franziska Hosken, whose tubular-framed service cart we showed in April 1949. The stacking group, well under \$10 each re-

tail, has bright liquor-proof tops of red, yellow, black, and natural, and a man can stand on them. The birch legs unscrew, are metal-reinforced inside. Other Hosken stacking tables are more sober. A small birch tray-table by Studio Modern retails for \$25; stacking stools may go with it. There are also tables by Ben Seibel and David Wurster. The Wurster nests are solid birch blocks on black metal legs, the medium one for \$16.

Foam and steel


Modern Color, Inc., 2664 Glendower Avenue, Los Angeles 27, California, maker of the cord and tube chairs by Greta Magnusson Grossman (July, page 108), brought out at the same time a chair by Dorothy Schindele that can be found in shops like Baldwin-Kingrey, Chicago; Carroll Sagar, Los Angeles; Pascoe-Houston, Houston; Contempora Interiors, Miami Beach; Modern Design, Washington, D. C.; and Woodhall Inc., Waterbury, Connecticut. Illustrated above it is made of 1/2" special steel rod in black or white enamel, 30" high, with 100% latex foam; \$29.50 basic retail.

Latimer-Day dining room

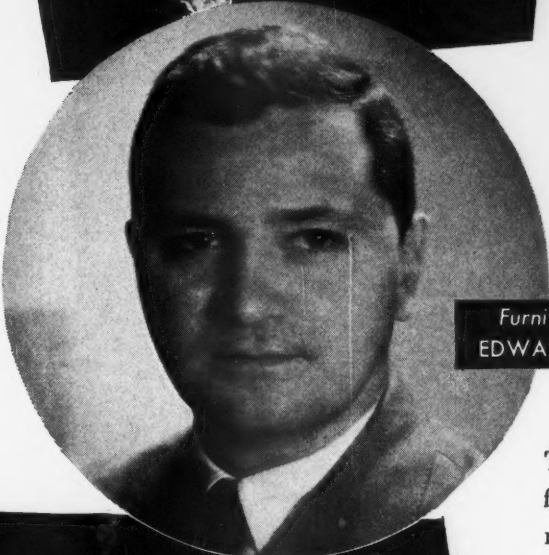
The century-old firm, Hille of London, exhibited at the British Industries International Trade Fair the sideboard above, with table and chairs by Clive Latimer and Robin Day, Museum of Modern Art Furniture Competition, winners. (They will design the interior of the new Concert Hall on the Thames for the 1951 Festival of Britain.) The buffet combines rosewood, fiddleback ash, cherry, and glass in handsome proportions, retails at about \$1,000. The table, with the same hand turned, oval legs, floats a long rectangular figured ash top; \$550. The dark wood chairs are exquisitely formed, with furry pony skin over foam seats and backs; about \$195. John Stuart, Inc., 32nd Street and Fourth Avenue, New York, is American distributor. Shown on the same floor, redone by Edward Wormley, is the dramatic Paul Frankl furniture for Johnson Furniture Company, of Grand Rapids (May *Interiors*, and page 120, July), as well as grass-topped maple tables designed by Moore & Pepperle for S. J. Campbell Company, of Chicago. (Remember Campbell's "Amazon" chairs?)—J. K.




Textile Designer
DOROTHY LIEBES



Decorator
WILLIAM PAHLMANN



Furniture Designer
EDWARD WORMLEY



Home Furnishings Consultant
MARY BRANDT

This mark on merchandise
reassures your customers



Those who know every aspect of the fabric and home furnishing fields recognize the brilliant appeal Lurex® adds to merchandise—recognize that the presence of Lurex in curtains, drapery fabrics, upholstery, and floor coverings always adds a color tone that illuminates the entire design. And that is why you see the gleam of Lurex in every market's lines.

But make sure the metallic in the fabric
you buy is Lurex because:

- it won't tarnish—never will go dull or black
- it is odorless
- it dry cleans (or launders) readily
- it is soft, pliable, non-scratching.
- it is light in weight

Lurex

the metallic yarn that never tarnishes

The Dobeckmun Company, Cleveland 1, Ohio
Showroom: 250 West 57th Street, New York 19, N. Y.



Charak Furniture Company, 33 Wareham Street, Boston; New York, Chicago, and Los Angeles.

Merchandise cues

From the 18th Century

Charak has an extensive collection of tables, buffets, and other pieces adapted from rare antiques, that have just appeared in its three showrooms (444 Madison Avenue, New York). They are trim and lightly scaled, flexible in use, and suited to a great many backgrounds. The junior dining table of Sheraton design, left, is 36" x 54", extending to 78". Of mahogany, the legs are simply carved, and the top is delicately crossbanded, with a finely beaded edge. The hand made silver accessories were designed for Charak by Tommi Parzinger.

Hidden swivel

The cozy easy chair below is all foam rubber, and swivels in a full circle . . . for watching television or for conversing in a room that has more than one grouping. Curves of the chair are especially designed for body contours. The lamp is one of many Sue Aleshire ceramic designs on display, and for sale. This and other new upholstered and wood pieces (including the famous Nuclear series and the foam rubber suspension chair) may be sampled for comfort at the Harvey Probbler showrooms, 136 Fifth Avenue, New York, and Exhibitor's Building, Grand Rapids.

"California Valley" group

Approximately 25 per cent less expensive than last year's "California Desert" group designed by Paul Laszlo, the "California Valley" furniture by Hendrik Van Keppel and Taylor Green, introduced by Brown-Saltman at Chicago and Los Angeles Summer Markets has great versatility. The china buffet, left, a Good Design selection, conveniently stores, as you can see, dishes, glassware, silver, table leaves, pads, trays, linens. The hutch has adjustable shelves, plate rails, may also carry books. Drawers on metal extension slides pull out to their full depth. The wide, vertically grooved doors have two piano hinges each, to take up a minimum of space when open. Closed, they present a cabinet facade that goes anywhere, are used as well to cover an 8-drawer chest. They open by invisible touch-latch (Tutch-Latch). Many smaller chests are versatile too. Tables are 28½" high, comfortable for dining, games, work. Chairs and exposed wood sofas are upholstered in Hoffman Woolens loomed in California. A headboard fits full-size, twin, and Hollywood beds, has cantilevered nightstand, clip-on upholstered units. Wood is Tanguile mahogany, on tables contrasted with Hawaiian Koa wood.

Glabman of Wisconsin

Jack L. Glabman, a man of enthusiasm and constructive ideas, whose upholstered furniture plant at Muscoda, Wisconsin, is now in full swing, has found that it paid to branch away from his father's old-school (albeit successful) furniture business. The Glabman chairs and sofas, packed with the utmost of comfort, durability, and good looks, and covered in a variety of textured fabrics, are shown at A. H. Stiehl Furniture Company, New York; and Flues and Orr, Chicago. The model below is a hotel bed in the Caribe Hilton, designed by Ben Bower. It can be made to order. The contract group offers an interesting choice of arms and backs, as well as a three-part curved sectional. Another sectional, by Albert C. Hagmayer, is in two straight parts with high, padded arms meeting the back. The pair retails for \$440, 108" long. A television chair, also by Hagmayer, has exposed blond mahogany legs, with brass casters in front, a loose pillow added to the upholstered back, and is very easy to maneuver. Tiring of the television program, Mr. Glabman assures us, you can do headstands on the arms.—J. K.



Above: Brown-Saltman, Southgate, California.

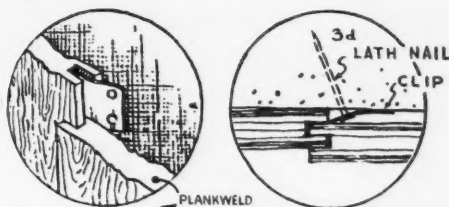
Below: Harvey Probbler, Inc., New York.

Right: Glabman & Associates, Inc., Chicago.





Plankweld can be installed with the panels overlapping in either direction, left or right. After the first panel is installed by means of the special metal clips, the next is slipped into place, starting at the top as shown.



WORKING LEFT TO RIGHT

Presenting

PLANKWELD

—a new prefinished
Weldwood Plywood
now available in low-cost,
easily handled panels.

Rapid installation and elimination of all
finishing costs makes Plankweld the low-
est cost hardwood paneling now available.

DESCRIPTION

Construction: $\frac{1}{4}$ " plywood, 3-ply, on hardwood cores.
Grooved on two long edges.

Wood species: Sliced Oak and Birch.

Size: $16\frac{1}{4}$ " wide by 8 ft. long.

Finish: Prefinished at mill; "pickled" lacquer
finish, 3 coats, final coat hand-rubbed.

Packing: 10 panels per carton; necessary instal-
lation clips included in each carton.

FEATURES

No additional finishing; panels are ready for erection.

Plankweld is removable.

Quick installation; panels easily handled.

Special clips eliminate practically all face-nailing.



Development builders have been able to install Plankweld walls at very slight additional cost over walls of conventional materials. Photo shows living room of typical Tandy and Allen "Saddle Ranch" Home, Hillside, New Jersey. Every living room in this huge development featured a Plankweld wall.

Can be installed over old plaster or other walls with-
out furring strips.

Fits on 16" studs in new construction.

Provides attractive shadow lines.

May be used vertically or horizontally.

Plankweld, either full width or ripped, can be used
for base, ceiling molding, and other trim.

HOW TO SPECIFY:

Birch (or Sliced Oak) Plankweld paneling, as man-
ufactured by United States Plywood Corporation.

Installation folder with further information on re-
quest. Please use coupon.

PLANKWELD®



Manufactured and Distributed by

UNITED STATES PLYWOOD CORPORATION

55 West 44th Street, New York 18, N. Y.

and **U. S. — MENGEL PLYWOODS, INC.**

Louisville, Ky.

Branches in Principal Cities

Warehouses in Chief Trading Areas

Dealers Everywhere

UNITED STATES PLYWOOD CORPORATION (Dept. 637)
55 West 44th Street, New York 18, N. Y.

Please send me complete information on PLANKWELD.

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____



The Lightolier Company, New York



Kurt Versen Company, Englewood

Merchandise cues

The eternal tripod

Polished brass tubing and a black wood ring, shaded with a textured fabric, designed by Earline Brice of Alfred Auerbach Associates, make up the Lightolier lamp, left, chosen for the Summer 1950 Good Design Show. Approximate retail price is \$21.50. A brass tripod by Gerald Thurston, also in the show, has a bleached oak triangular base, and drum shade of Finnish Aspenslats; \$25. They each have the Lytemaster reflector. At the Lightolier Galleries in New York, Chicago, and San Francisco, re-designed by Edward Wormley (August *Interiors*, page 90) lights gleam and glow on all kinds of pedestals, and in new fixtures by Carl Moser, Parzinger, Wormley.

Flower stems

In warm gay colors, like desert gold and coral, the new Kurt Versen stem-and-bell designs twinkle and swivel (by the famous Uni-Versen spring tension) for \$12 single, retail, \$24 criss-cross double. Another type introduced by Gottschalk Sales Company, distributing factory sales agent, 225 Fifth Avenue, New York, is a trio of straight brass stems that spring out from a classroom bell-shape and grow daintily upward to three heights, capped by small silk shades under contrasting plastic mesh; 25" tall, \$24.

Brilliance

Paul Hanson has some shining new effects in glass and metal, like the column of dimly transparent glass bowls and brass rings below. Old brass paper shade is banded with green velvet. The tall version shown is \$87.50; a stubbier model, \$75. In clear colorless glass, there are several resplendent vase types—one etched with silver, one with brass trim and

base, one like an immense transparent candlestick, globe upon inverted globe.

Light for table games

Whether bridge, canasta, mah-jongg, or gin rummy, the good, direct, down light need no longer come from a green glass shade on a string. Mutual-Sunset offers an alternative almost equally simple, but better looking: the floor lamp below, with a horseshoe base to fit around the corner table leg, a goose neck for individual adjustments, and a swivel joint above the dome, which has white enamel inside finish, and a non-heating Bakelite switch. To retail at about \$20.

Three-way swing

A year ago, Harry Hosmer made experimental joints from a section of broomstick. He was a designer of tools and spectrographic equipment. Now he is head of Hosmer Lamps, 1422 Grant Avenue, San Francisco, California, profiting by his invention of a double jointed lamp that throws a light anywhere—in your lap, on the ceiling, under the bed. Its behavior is a synthesis of the gooseneck and the swing arm. Two counter-sprung friction joints in the smooth metal shaft permit the sections to swing and rotate in any direction, where they stay until moved again. Shaft of the floor model telescopes from 5 to 7 feet, besides; \$39.50 retail. Shades may be textured cloth or aluminum spinning acorn, as in the table model for \$18.50, and the new pin-up. Finish may be brushed brass, copper, or cadmium. Design will be patented.

Tele-chalice

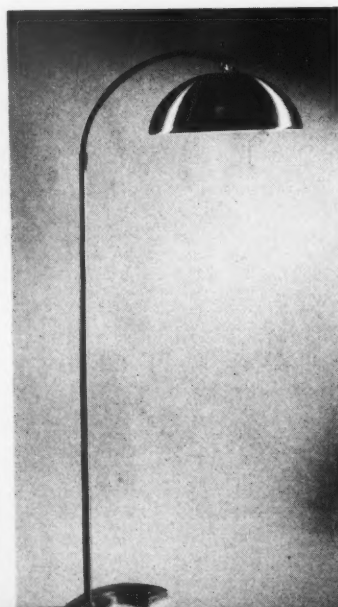
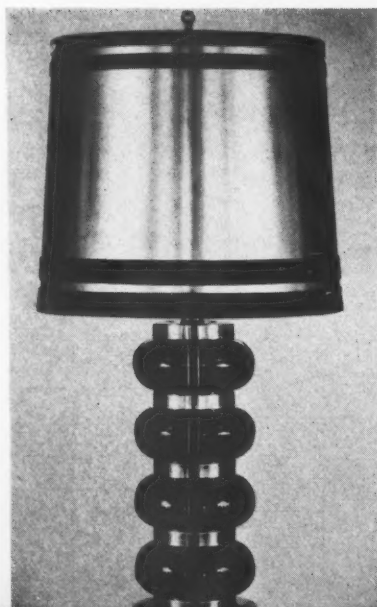
Tower Craftsmen, whose polished brass is distinguished for its brilliance and depth (result

Brass used three ways—for splendor, for canasta, for television:

Right: Paul Hanson Company Inc. 15 East 26th Street, New York.

Center: Mutual-Sunset Manufacturing Company, 540 Empire State Building, New York.

Far right: Tower Craftsmen, Inc., Red Bank, New Jersey.





H-4001

Crest Lamps



Our Thirty-fifth Year

A new catalog illustrating the complete
Crest line is available upon request.

The Crest Company

1219 Merchandise Mart, Chicago

General Office and Factory

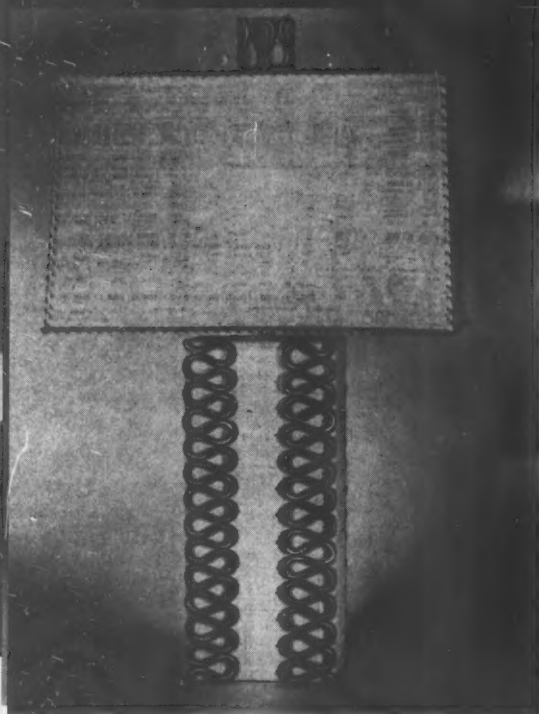
1020-1040 West Adams Street

Chicago 7, Ill.

ORSENIGO *Fine Furniture Since 1893*



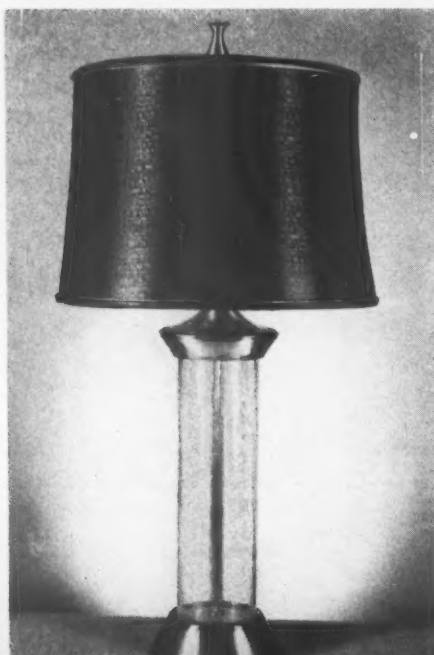
Showroom—160 East 56th Street, New York, N. Y.—Plaza 5-4892
Factories—Westerly, R. I.—New York, N. Y.



a



b



c

d



Merchandise cues

of jeweler's rouge and elbow grease) adds, in the television lamp (p. 138), a finish called "gold chiffon." The vase, with 30, 60, 100 watt bulb, is 11½" high, retails at \$25. This, together with Tower's Colonial style lamps in brass, lively pewter, and bronze, as well as a new copper-on-brass group, "Livable Modern," are shown at 225 Fifth Avenue, New York; Merchandise Mart, Chicago; Minneapolis, Los Angeles, and San Francisco.

Nature, not too raw

To his collection of novel lamps made of mirror, ceramic, metal, batik, Irlite, and wood, Lee Bernay of Lamp-Craft Studios has added a line of casual Americana, the "Grass Roots Group," using grasses, cork, rawhide, leathers, in earthtones of neutral amber and beige. Unconventional ornamentation and shapes give the natural materials a dressed up look, in some cases slightly zany.

Rusticana

Louis Kelem, co-starter three years ago of the Kelby Pottery in Brooklyn, creates ceramic designs of rustic forcefulness, treating clay as the moldable, incisable material it is. The unglazed (except for the bones) sgraffito column at left is only a mild example of what Mr. Kelem's invention leads to. His company, now known as Kelby Originals, exhibited a number of odd numbers at the New York Lamp Show: a divided tree stump, a corrugated ham bone, several good round jugs—with warmly glowing shades of allied texture and color. In Chicago, shown at 1213 Merchandise Mart.

Clear, satin, enameled

Material of a thousand appearances—glass—is turned to glamorous account by Beth Weiss-

man in a surprise Transitional line, seen in New York, Chicago, Dallas, and Los Angeles. One of the simpler designs is the sparkling crackle glass column below; another is semi-opaque with a faintly etched pattern; another is clear glass ridged and figured with raised enamel in crisp colors. Satiny Bristol glass, for which Beth Weissman is well known, is featured in dark colors like plum, green, black. All have 3-way indirect lighting.

Variety and vitality

The Charleton line of china and glass lamps and accessories, totalling 175 items, been re-styled in some new, vigorous techniques. While retaining traditional vase forms, and mountings of impressive dimensions, the applied ornamentation has a masculine strength characteristic of all Abels, Wasserberg & Company designs. The Ranch House lamps of this spring, for example, employ raised enamel on glass and richly textured shades in a way that is informal though far from rustic. Of the 75 new lamps, all different, we show a handsome creation in soft black glass and satin-finish silver. The silver criss-crossing is hand painted. Others are cased glass, etched glass, gold glass, painted porcelain. Showrooms in New York, Chicago, Grand Rapids, Los Angeles.

Squashable and washable

At the Lamp Show, Potters of Wall Street (led by Bob Krassner, once of Kelby, and represented by Batea Trading Company, 225 Fifth Avenue, New York) illuminated their ceramic primitives with many interesting shade materials, including a new plastic, Polithen, that scarcely shows a seam. Its pebbled, wax-like translucence or opaqueness comes in appealing tints and shades, costs little.—J. K.

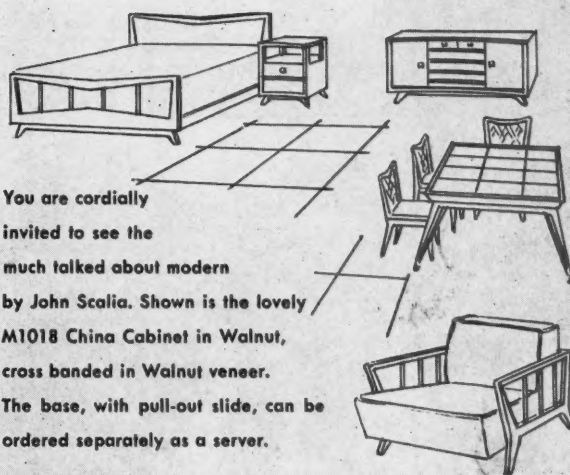
a Lamp-Craft Studios, 140 West 22nd Street, New York 11, loops rawhide on a laminated woven grass base, embeds sisal in a vinyl plastic shade.

b Kelby Originals, 230 Fifth Avenue, New York, etches "Dry Bones" on brown bisque; brown-tint Polyplastex shade.

c Beth Weissman, Inc., 49 West 23rd Street, New York 10, matches clear crystal crackle column with veined damask shade; 33" high, \$55 retail.

d Abels, Wasserberg & Company, Inc., 23 East 26th Street, New York, combines oxidized silver and black matt glass, silver satin shade; \$59.50.

in our new modern galleries . . .



You are cordially
invited to see the
much talked about modern
by John Scalia. Shown is the lovely
M1018 China Cabinet in Walnut,
cross banded in Walnut veneer.
The base, with pull-out slide, can be
ordered separately as a server.



john scalia
Inc.

410 East 54th Street, N. Y. 22, N. Y.

James Stewart, 143 No. Robertson Blvd., Los Angeles

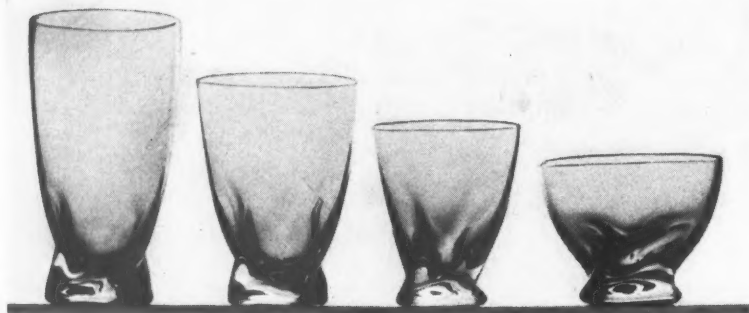


TASTEFUL . . . UNUSUAL . . . BEAUTIFUL

RUDER 385 MADISON AVENUE AT 47th . . . NEW YORK



Left: Paden City Pottery Company, Paden City, West Virginia; 10 West 23rd Street, New York. By Refregier. Right: Fee and Stemwedel, Inc., 2210 Wabansia Avenue, Chicago 47. Below: Imperial Glass Corporation, Bellaire, Ohio; 1107 Broadway, New York. Russel Wright crystal tumblers, forerunners of a large line.



Merchandise cues

Metal on plastic

Through a patented process of photo-electrically inlaying a deposit of any metal or alloy on any thermoplastic resin, it is possible to obtain remarkable effects in translucence, back lighting, halftone shading, interplay of color and texture. The metal outlines and tone blends are defined to a subtle degree, inseparably part of the plastic. Inventor C. B. Mountcastle, an electrical engineer, will be glad to send samples and to consult with those interested in displays, signs, decorative plaques, murals, for any residential, commercial, or institutional purpose.

Many uses for each glass

Russell Wright, who always designs a product to suit its performance, and makes it look beautiful besides, has gone into the kilns again and come out with three versions of glass tableware for Imperial Glass Corporation. They will go well not only with his own dinnerware, but with almost any other of strong and honest character. The "Flame" pattern, above, is blown clear crystal, very pleasant to hold and to turn in the hand. At about \$9 a dozen, it comes in four sizes: zombie, or iced tea; water, milk, or highball; juice, seltzer, or sour; sherbet, shrimp, old fashioned, or double cocktail.

The "Flare" pattern, in seed or tiny bubble glass, is easy to sip from, retails at \$6-\$7.20 a dozen, sparkles in pale aqua Seaspray, dark Hemlock, green gold Verde, and Ripe Olive. The "Hand Pinched" is a massive pressed glass, dark colored or crystal.

The Prins of Tiles

Warner Prins, who was born in Holland, began making ceramic tiles as a hobby, then

sold them as one-of-a-kind designs, and now turns them out in sufficient quantity to offer many items at much lower prices. His fluid, expressionistic concepts, on texturous looking backgrounds, may be scenes, caricatures, or nonsense; the colors muted or animated. Wall pieces called "Vistas" are 3" tile blocks surrounded by jet black tile; \$2 each. Walnut cigarette and canasta boxes are \$5, \$7. Lacquered brass, copper, and nickel framed ash trays are \$4, \$7. Coasters in color sets, \$1.

By Refregier and Cobelle

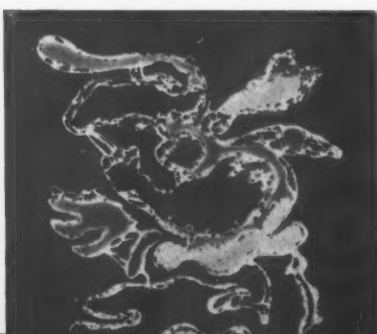
Top left photo shows four of the painted decorations by Anton Refregier for Paden City Pottery Company, expected to appear in stores this Fall. Designs are "Moby Dick," "Arabian Nights," "Sea Shells," and graceful, sensitive "Calligraphy" (favorite at the show), in charming colorings. Sets of 20 pieces retail from \$7 to \$10, in the flanged coupe shape. At the same showing, Universal Potteries, of Cambridge, Ohio, and 225 Fifth Avenue, New York, presented table settings of a pure coupe shape decorated with paintings by Charles Cobelle, in the same price range. Scenes saucily depict "Fountain," "Gloucester Fisherman," "Carousel," "Mermaid," and "Passy."

Airguide barometer

A new Airguide barometer model, the Canterbury, illustrated above, does a lot of things for its moderate cost of \$60. It graces a traditional room with hand rubbed solid mahogany case, silvered, etched dials and scales, polished bezels, and ornamental spindle. It shows weather trends, temperature, and humidity, saves phone calls, is 28" high.—J. K.

(Merchandise Cues" Continued on Page 148)

Above: Inlaid Plastics, Inc., 2025 East 71st Street, Cleveland 3, Ohio. Metal bonded to plastic, any design. Below: Warner Prins, 36 East 22nd Street, New York. He names this tile "Hounfaloux," meaning *Whatchacallit*.





TIFFIN CABINET
Size 42" x 17" • Hgt. 52"
— Circa 1790 —

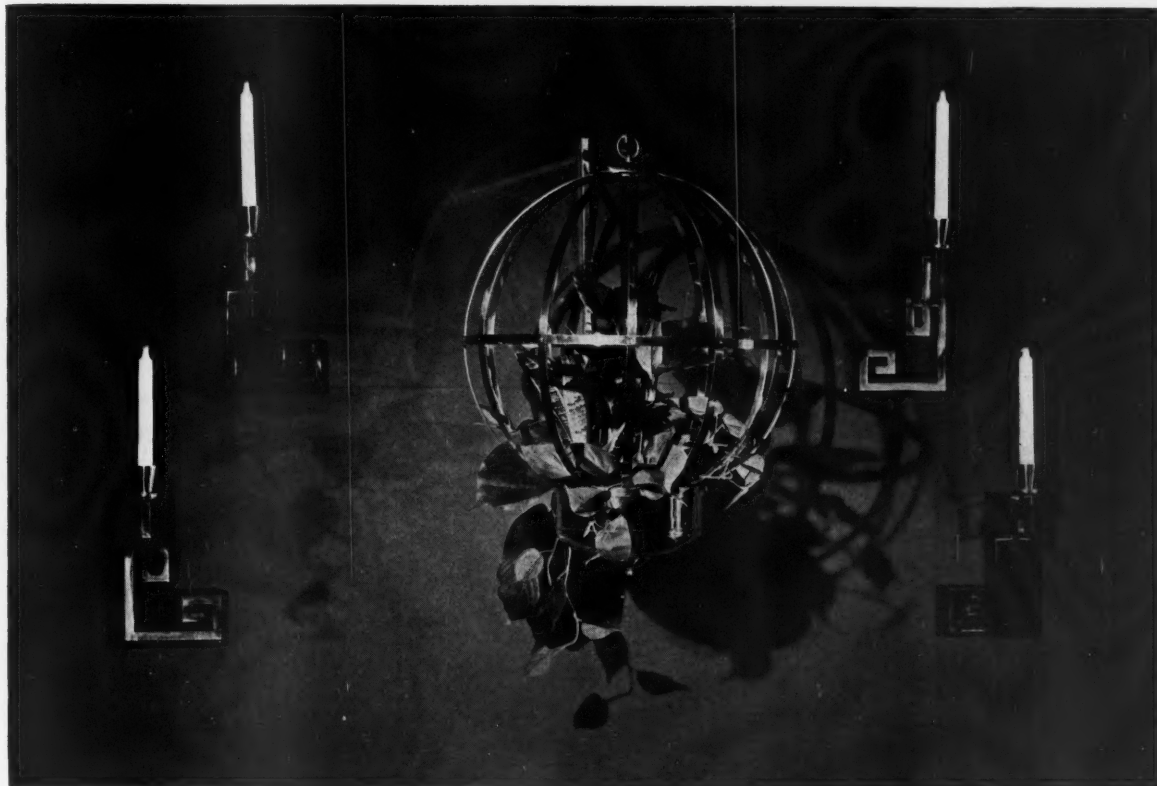
from nahon's reproductions
of fine 18th century
tradition furniture

The Nahon Company

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

Charles F. Leach
1017-18 Santa Fe Bldg.
Dallas 2, Texas

Jay Clark
110 So. Robertson Blvd.
Los Angeles, Cal.



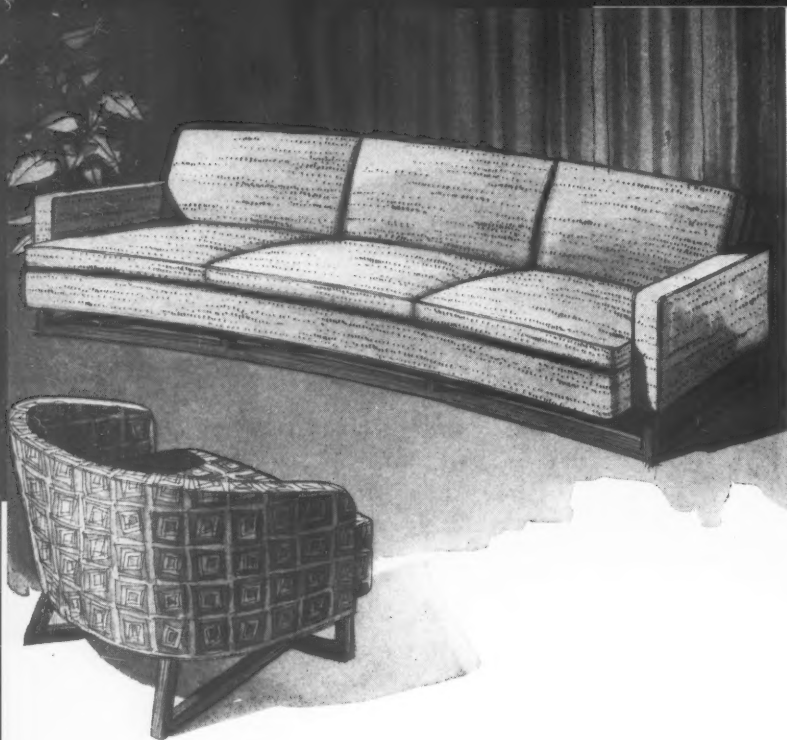
"To Bring
the Outdoors In"

Group No. 47

FEIKA IMPORTS, INC.

Merchandise Mart

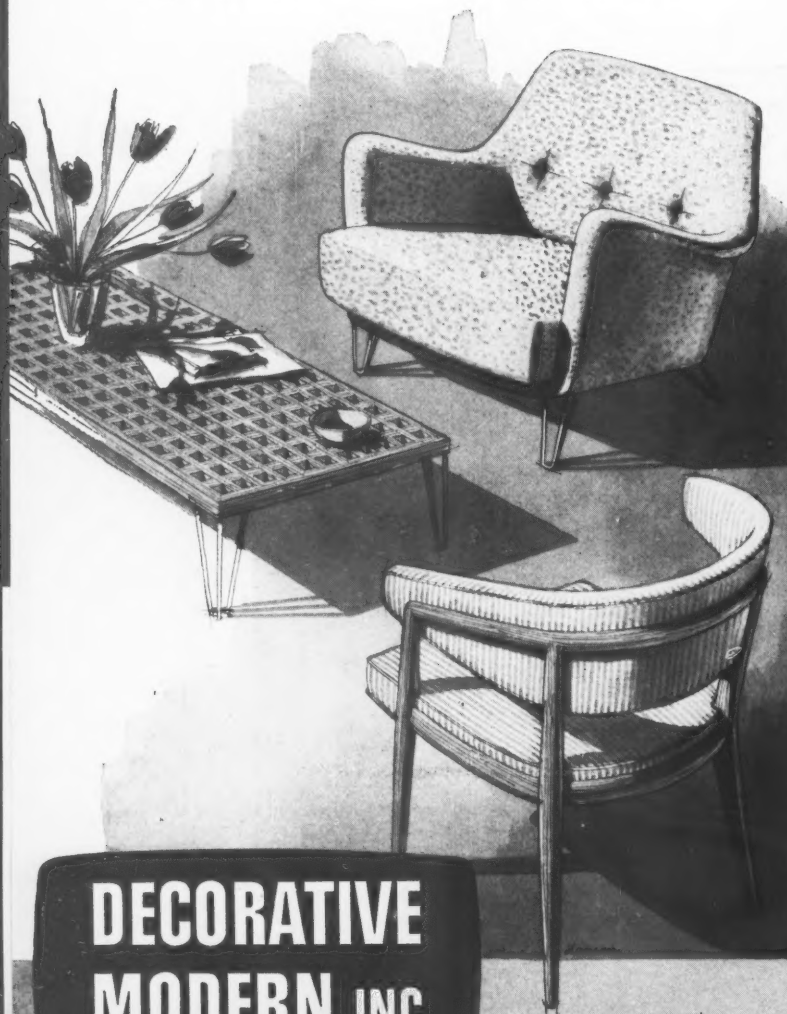
Chicago



MODERN...with a purpose!

We are particularly proud to present a group of modern living room pieces, newly created by two of the foremost modern designers. This collection is especially noteworthy since it is modern keyed to the needs of today.

May we suggest you come in and see these new pieces soon?



**DECORATIVE
MODERN INC**

335 EAST 45th STREET NEW YORK 17 N. Y.

New cuttings

(Continued from page 109)

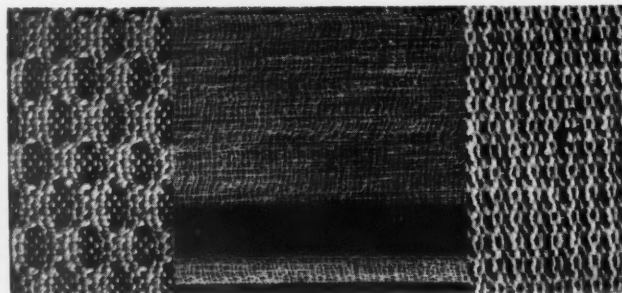
Company. Schumacher has staged an exhibition of silks at its main showrooms, 60 West 40th Street, New York 18. It will remain on view until September 18th. Scalamanré is showing ancient and modern silks, in the Scalamanré Museum of Textiles at 20 West 55th Street, New York 19. Last but not least, New York's Metropolitan Museum has scheduled an exhibition called "The World of Silk" to open on October 20th. We have produced a group of new silks on page 110.

The other fibers have by no means been eclipsed. Schumacher's sturdy nylon ratiné can be had both in plain colors and in a leaf print. Schumacher and Thorp both have marquise woven of orlon, which seems to have all of nylon's practical advantages plus imperviousness to the sun. Fiberglas, valued because it is fireproof, is to be had in plain-colored twill weaves, interesting casements, small and large geometric prints, and bold modern florals, at Thortel Fabrics, 101 Park Avenue, New York 16. The coronizing process gives the new Fiberglas fabrics a soft hand. They wash easily, can be hung to dry without ironing in a few minutes.

The rayon, cotton, mercerized cotton, and mixed upholstery weaves were never so interesting, but note among the upholstery weaves on page 111 the first nylon satin damask, with tiny stars of golden Lurex, the entire reverse surface weighted down with the metallic thread. From Meadox.

Boris Kroll, who entered the field as a hand weaver, has done suave, powerloomed upholstery fabrics as well as rich avant-garde textures. His designs, always neat, range from small geometric units of bouclé repeated on heavy, satin-surfaced damasks, to soft, chenille-surfaced bouclé fabrics covered with continuous Greek-key, wave, or other line motifs traced in contrasting colors.

Many tight, hard-surfaced textures are to be seen. Particularly beautiful is Jofa's power-loomed "Flint Texture" on page 111 (number 18). The metal-threaded, mica-like "wrong side" will tempt as many buyers as the right side. Another weaver who uses both the hand and power looms is the extremely original Isabel Scott (4 West 56th Street, New York 19). The tight, lozenge-figured fabric below left is one of her hand weaves. Below right is a hard-textured Mitchell-Davis power weave with a pleasant glint of golden Lurex. It exemplifies the trend to subtlety in the use of metallic thread, and also the trend to using metallic thread in unexpected company—in this case with ropy cotton. This fabric is in Everett Brown's coordinated "Interiors for Living" collection at the Merchandise Mart, Chicago. The handwoven Menlo casement (Menlo Park, California) shown in the center, below, indicates the oppo-



site direction textured fabrics have taken—toward softness. Printed silk gauge casements are as numerous as the woven casements. An Architectural League gold medal was awarded to fabric designer Donelda Fazakas for a



Wycombe, Meyer, Co.

ANNOUNCES
A NEW DIVISION

trend modern

A COLLECTION OF
UNUSUAL MODERN UPHOLSTERED FURNITURE
DISPLAYED IN A NEW ADJOINING SHOWROOM

trend modern

WYCOMBE, MEYER, CO.
216 E. 45th ST., N. Y. C.
238 E. 45th ST., N. Y. C.

An incomparable trade source for imported antique
lamp material and decorative accessories.



Benthan, Ltd.

IMPORTERS OF ANTIQUES
32 EAST 58th STREET • PLaza 8-3326
NEW YORK • LONDON • PARIS



tables

- Decorators and dealers are once again reminded that SINGER CABINET SHOPS, INC. produce a group of distinguished tables and cabinet furniture which may be seen at the NEW Singer Showrooms.

Designers and makers of
fine upholstered
and cabinet furniture.

M. Singer & Sons

32-38 East 19 Street, New York 3, N.Y.

- Chicago: Merchandise Mart Space 619

silk gauze print, 50" wide, which is sold by the Artcraft Fabrics Corporation, 20 East 53rd Street, New York 22, for \$6.60 retail. It is called "Hit and Miss," consists of a tangled silver or gold thread printed on the silk. Silkar Studios, 38 East 57th Street, New York 22, also has excellent printed silk gauzes, a particularly good design by Marion Dorn called "Leaves of Grass." Casements of every kind—printed, embroidered, and textured—are of course in variety at the casement specialists, E. C. Carter & Son, Inc., 49 East 53rd Street, New York 22, Henry Cassen, 509 Madison Avenue, New York 22, and W. B. Quaintance and Company, Inc., 227 East 56th Street, New York 22.

Bouclé matelassé, once an artistic stepchild tolerated only for its sturdiness in upholstery, has become chic. The Moroccan-inspired fabrics designed by Jay Gresham for Schumacher include a jagged, saw-tooth geometric in bright earth colors against a sand-colored background. Another good one is Stapler's "Lisbon" (page 117).

Our illustrated pages present many of the interesting prints of the new market, and show the predominance of linens. Toiles, chintzes, and other period cotton prints are plentiful at all the big houses, with some of the most charming at Brunschwig et Fils. Two other good ones, hand made in France, are illustrated here. They are both



from Paul Dumas, and are accompanied by matching wall-papers. Above is "Avignon," and below, "Caromandel." Colors are soft Eighteenth Century tones. They are part of Diament's steadily growing Dumas and Zuber collections. (Philadelphia, and 34 East 53rd Street, New York 22). But these, like the 110 others we have illustrated, are only a sampling of what is to be found at the fabric houses.—O. G.



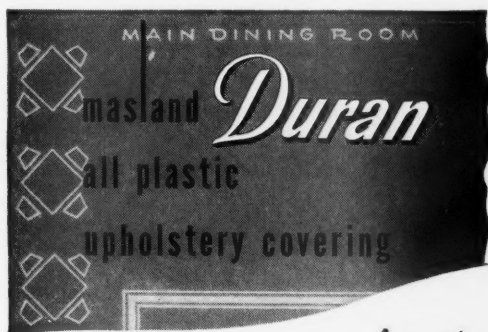
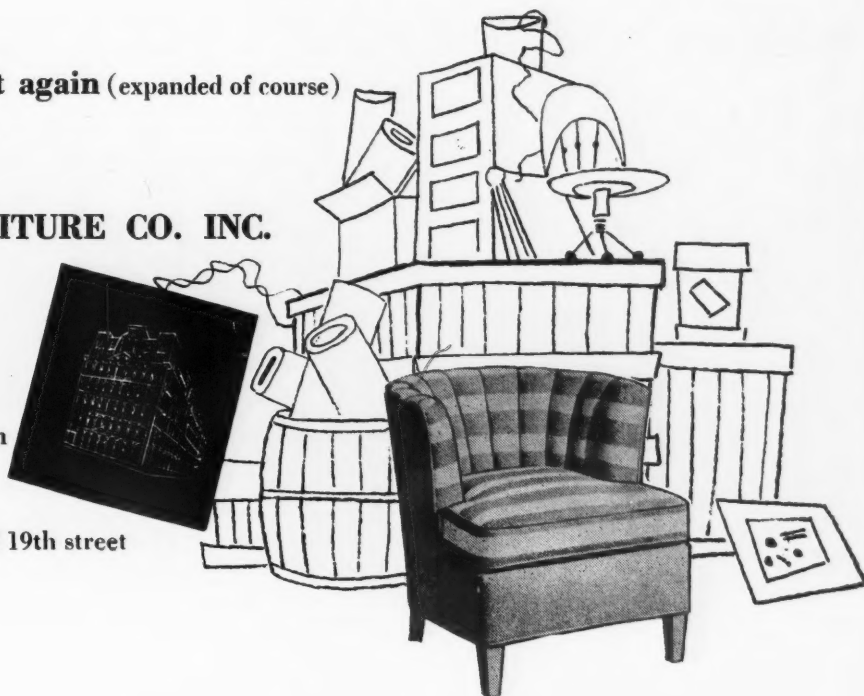
we've done it again (expanded of course)

Shuff

FURNITURE CO. INC.

manufacturers of fine
upholstered furniture
has moved its factory and showroom
to larger quarters at

881 BROADWAY corner of 19th street
new york 3, new york
spring 7-4040



*Plan interior luxury
everywhere with Masland
Duran. Choose from 214
smart color effects for public
seating, wall and paneling.
Select Duran, too, for yielding
comfort, plus easy cleanability
that "knocks" dollars off
 upkeep costs.*

SEE DURAN IN *Sealtuft* DESIGNS



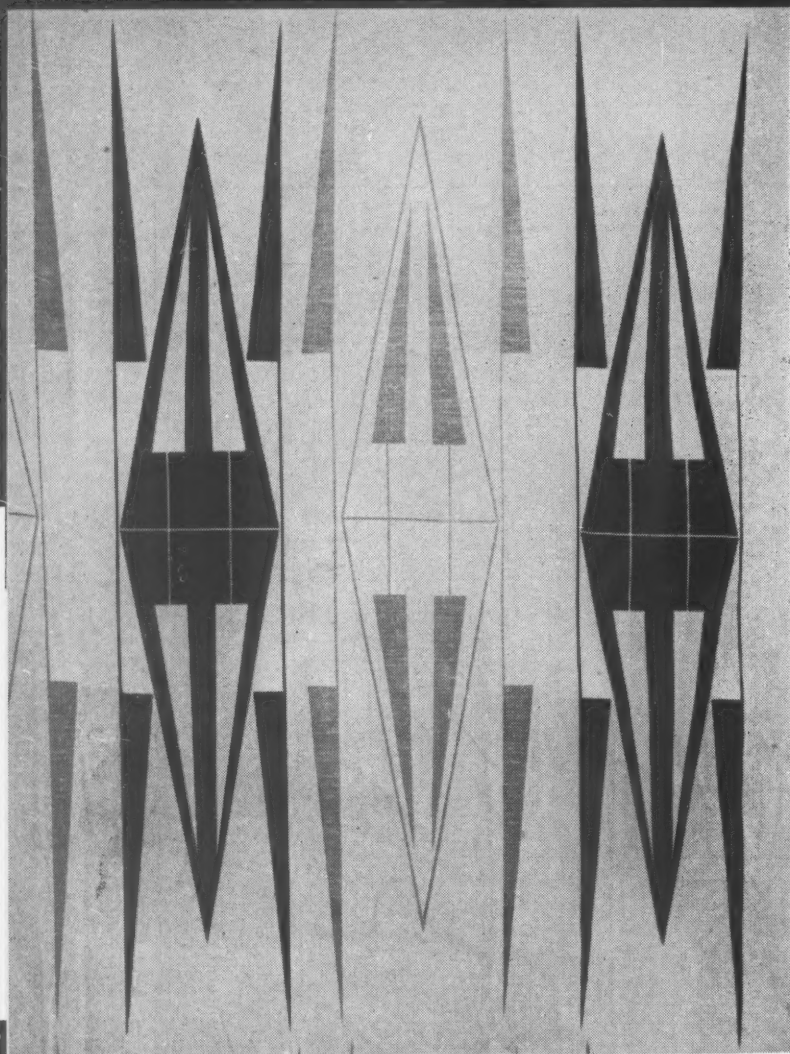
"After a year this department looks as it did the day we opened . . .
chairs and wall show no wear." Morton G. Baruh, Gen. Mgr., Goldman's,
Oakland, Cal. Mario Gaidano, Architect, San Francisco.

All plastics are not the same!
Only MASLAND makes DURAN.
This tag is your protection.



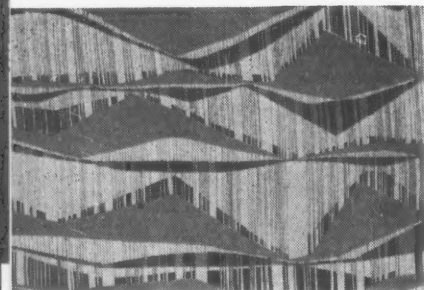
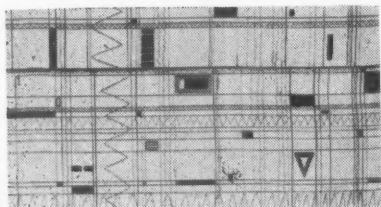
MASLAND DURALEATHER COMPANY
DEPT. 49, PHILADELPHIA 34, PA.

COFFEE
SHOP



ruth adler designs

HAND-PRINTED BY EDWARD C. SCHNEE



Memorandum Samples
Catalogues on Request

OFFICES & PLANT

9842 12th street, detroit 6, mich.

SALES REPRESENTATIVES

CINCINNATI	gene smiley
CLEVELAND	michael konnor
DALLAS	elizabeth bacon
LOS ANGELES	clark & burchfield
MIAMI	joseph arnold
NEW YORK	creative looms
SAN FRANCISCO	james king
SEATTLE	paul siegel

More television cabinets

The first television-radio maker to receive the Fashion Academy Gold Medal Award is Motorola, which has introduced 29 television sets and 11 basic radio models in 31 variations. The TV receivers range from a colorful Bakelite table model with 14" screen for \$170 to a limed oak combination console with 20" screen for \$600. Among table radio sets is the Radio-Larm that switches on household appliances at pre-designated times, in Bakelite casing, under \$40.

Raytheon Manufacturing Company, celebrating its Silver Anniversary in the field of electronics, offers 14 television sets in both squared-off and traditional cabinet designs, with round and rectangular tubes up to 20". A modern Chinese limed oak cabinet, The Santung, has 17" screen, AM radio, and 3-speed phonograph, with cupboard space for albums. Particularly nice looking is The Mayfair, also in limed oak, with broad, unadorned grille cloth of pale woven plastic, and two tuning knobs. They are made by Raytheon's subsidiary, Belmont Radio Corporation, 5921 West Dickens Avenue, Chicago 39, Illinois.

Marble in layers like plywood

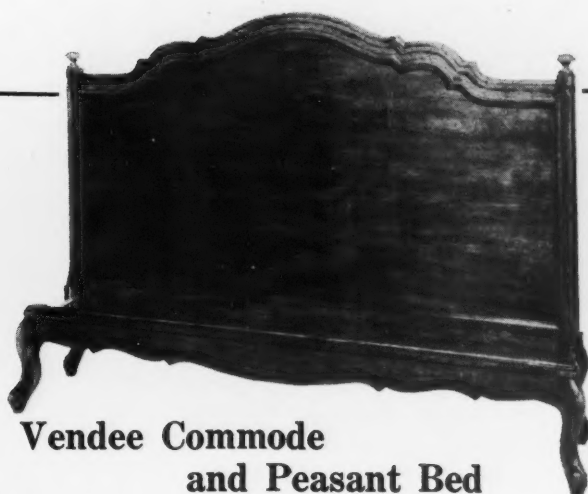
In the Carrara mountains of Italy, at Viareggio, there is a factory that cements two thin sheets of marble together in a total thickness of about $\frac{1}{2}$ ", giving the material extra strength with less weight. The top layer is figured, may be joined and matched, or inlaid; the bottom layer is plain white Carrara. They are imported by Marble House, Inc., 11 West 42nd Street, New York 18, directed by Carlo Benesper, and sold to manufacturers at \$13 each for sheets 18" x 18"; \$30 for onyx. Called "compensated" marble (*compensato*), the cemented slabs can be made in any size, shape, or design to order. The artists in Viareggio also inlay minute pieces forming pictures of astonishing realism and delicacy, for \$30 up retail. Some are translucent.

African sculpture

Before the tribes of Africa began to feel the refinements of the outer world, their art had a vigor and originality that are missing from it today. Of the early primitive pieces, the International Allied Companies, 114 East 32nd Street, New York, has a very large collection. Ladislav Segy, African art authority, is director. Some of the rugged wood, ivory, and bronze figures and masks are illustrated and described in a brochure.

Sculpture paintings

As *Interiors'* F. de N. S. has often said with regard to a good story, "If it's old enough, it's new enough," and that is the case with the glaze treated fabric and fiber sculptures by Kathi Urbach. The ancient Egyptians and Chinese developed unusual effects in sculptured fabrics, she says, although her porcelain-like technique is hers, and of the 20th Century. The Urbach clay figurines and bas reliefs, draped in brilliant, be-jewelled fabrics, impregnated and stiffened into permanent swirls and folds, have been seen in the fancier stores from New York to Hawaii (looking more and more like exotic Kathi herself). Now they are being followed by framed pictures, wall hangings, screens, and murals of colored fibers against contrasting cloths, portraying oriental themes in high and low relief. Geisha girls, Japanese Kabuki dancers, Balinese puppets, are among the subjects, costing from \$50 to \$250 a pair retail. They are distributed in the East by Max Wille, 225 Fifth Avenue, New York; and by Dick Knox Displays, Los Angeles. Besides turning out all this at the new studio on Boston Post Road, Westport, Connecticut, Kathi



Vendee Commode and Peasant Bed

Charming reproductions of fine old French Provincial pieces. Magnificently constructed, beautifully hand-carved and handsomely finished in antique walnut.

Bed: 57" over-all width; 47" headboard height.
Commode: 40" x 20" x 30 1/4" high.

Illustrations on request

A. L. Diamant & Co.

ESTABLISHED 1885

MAKERS and IMPORTERS of DISTINCTIVE FURNITURE • WALLPAPERS • FABRICS

34 EAST 53rd STREET, NEW YORK 22
312 N. DOHENY DRIVE, LOS ANGELES

2415 SOUTH ST., PHILADELPHIA
1654 OLIVE WAY, SEATTLE

420 BOYLSTON ST., BOSTON
135 SEMINOLE AVE., PALM BEACH



FROM THE *Sophisticate* GROUP

Designed by . . .
Edith Chatterton Thomas, A.D.I.

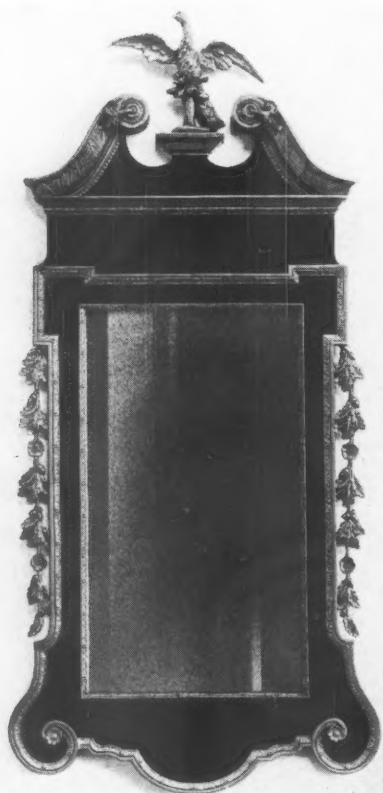
Write for catalogue Dept. A

MANSFIELD

MANSFIELD FURNITURE CO., INC.
MANSFIELD CABINETS, LTD.

203 East 18th Street,
New York 3, N. Y.

Friedman
BROTHERS • DECORATIVE ARTS, INC.
Mirrors



Dealers and decorators who realize the importance of distinctive mirrors, window cornices and decorative accessories come to Friedman Brothers first because here they find the largest and most varied assortment in the United States. The high standard of quality for which this firm has been noted for 47 years is maintained.

MANUFACTURERS TO THE TRADE

FOR OVER 47 YEARS

Friedman

BROTHERS • DECORATIVE ARTS, Inc.

305 East 47th Street

New York

also designs popular lines for manufacturers. She was going to be a musician but marriage to her physics teacher, Everett J. Urbach, brought out an unexpected phase of art to explore, and Kathi is still exploring, with Everett as business manager.

Cotton twist, 18 colors

At 68 cents a square foot wholesale, f.o.b. mill, Summer-ville, Georgia, "Mossweave" is an item that interior furnishers will probably want to look into, at Gotham Carpet Company, 515 Madison Avenue, New York 22. Its small, twisted loops are locked into a latex back; edges can be serged or fringed; any size can be made up.

"Vel-lure" at Julore

In 16 stock colors, any width, a velvety, fine-combed cotton shag at Julore, 13 East 53rd Street, New York, is one of the new offerings. Others are ideas by Zachary Norman, head of the floor coverings department—carved curves to fit the shape of a room and create illusion of space; and a pre-Aztec key design sculpted into the rug and spot-dyed in the carved outlines.

Paper table mats

Lively, abstract designs on inexpensive, disposable paper mats can be especially attractive with the new plain dishes. Two kinds on the market are the Angelo Testa designs, made by Tempus Company, Chicago, Illinois (or from Angelo Testa, 49 East Ontario Street, Chicago 11), and Siok-Howell Designs, Danielson, Connecticut. The latter retail at \$1 for sets of 24 of one design, in simple color choices on white. They have been used in the Case Study House program of *Arts and Architecture*.

Looks like pearl, acts like rock

Korok, the destruction-defying table top material, can be attacked by knife, flame, hot iron, water, acids, alkalis, and even spelled backwards, without the least change in its structure or appearance. Your reporter has had time to thoroughly test a slick-surfaced sample since mentioning the new substance last February, and it does what the manufacturer says. The Enamel Products Company (Tepco), 300 Eddy Road, Cleveland 8, Ohio, produces Korok in cloudy pearl-patterned ovals or rounded rectangles for dinette tops, in gray, red, chartreuse, yellow, blue, and green. It is not a plastic, but a rock substance fused into steel, with colors and patterns added by screen print, and fused in. The original color is blue-black, slate-like, which might be a nice way to leave it—looking like the rock that it is—but as it is possible to put any design or color on Korok, the product should have a sensational future in homes as well as restaurants and institutions. It looks magnificent gold-veined. The fused layer is bonded to a Masonite back and rimmed so snugly with rubber and stainless steel that water can not permeate the edge. It can be dug with high tempered steel or a diamond, but not by ordinary assaults, such as children's games, vegetable-paring, or steel-wool-scouring.

High luster plastic leathercloth

Using the new Excel process of vinyl coating on fabric, Textileather Corporation, of Toledo, Ohio, has developed an upholstery material with a smooth, shining surface, suitable for deep spring furniture construction. It has great tear strength, freedom from cut growth, and is easy to handle. The color range is literally gorgeous: scarlet, apple green, russet, gray, chartreuse, primrose, French blue, desert tan, aqua, and antique white. The Excel lea-



A broad selection of period bedroom, living room, and dining room furniture awaits your inspection at our newly enlarged and redecorated showrooms.

WE are also equipped to design and manufacture either period or modern furniture to meet your special requirements.

French & Italian Furniture Co., Inc.

215 East 47th Street, New York

IMPORTERS, DESIGNERS, & MANUFACTURERS
OF
DISTINCTIVE FURNITURE

E. Mc Guire

a classical approach to a contemporary theme



Photo by Lyn

vakassian presents

Casual Comfort...

the **right** seating for small areas

the **right** seating for full scale living

foam rubber comfort — can be ordered to size and specifications

telephone plaza 5-9629

showrooms:

218 east 57th street
new york 22, new york

If there's any question in your customer's mind about what rug cushion to choose... point out **OZITE**...both its name and its advantages are marked!

years have proved that genuine

CIRCLE TREAD
OZITE
CARPET CUSHION

makes any carpet look and feel twice as rich... and wear twice as long!

Why risk your customer's rug... and good will... with cheap imitations of OZITE, or with costlier products that you yourself can't be too sure of. Over 25 years of service under America's carpets and rugs is positive proof of OZITE's superiority. Much of the first OZITE made is still in use... soft and luxurious as ever! See that your customer chooses genuine OZITE... the finest quality carpet cushion made.

AMERICAN HAIR & FELT COMPANY
FLOOR COVERING DIVISION
New York
295 Fifth Ave.
Chicago
Merchandise Mart
Los Angeles
1535 N. Ditman St.

Point out to your customer that the name appears in every square yard of genuine OZITE

OZITE IS MADE OF ALL HAIR
Reinforced with an adhesive fabric center. No other material equals hair for cushioning action, and Ozite stays springy! Contains no re-used materials.

OZITE IS SOFT, BUT NOT SPONGY
Won't tire, or give a creepy feeling to the carpet. Keeps sharp heels from pounding through to the hard floor.

RUGS ACTUALLY BREATHE WITH OZITE
Ozite's porous texture makes vacuum cleaning more effective than with carpets laid over a smooth surface. If the carpet becomes wet, Ozite promotes drying—less chance of dry-rot.

ODORLESS AND MOTHPROOFED
Ozite is odorless because it is "Ozonized"—a valuable point compared with other material. It is Permanently Mothproofed.

OZITE WON'T BURN—AIDS FIRE SAFETY
Touch a match to Ozite and it only chars, doesn't burn. Compare that with other materials which readily burst into flame! Ozite actually retards fire.

Ozite keeps rugs from scuffing or slipping. Keeps floors warm in winter... Won't discolor or in any way mar varnish or wax.

thercloth (a super-Tolex), as well as regular Tolex, Tolon, and other Textileather products, are distributed through nine western states by Dorell Fabrics Company, of Los Angeles, supplier to the upholstery and decorator trades since 1934. Dorell branches, where the plastic fabrics may also be seen, are in Portland, Oakland, Dallas, Salt Lake City, and Honolulu. Eastern sales through Toledo.

Dishes washed while you play

The automatic dishwashing business, says A. D. LeMonte, director of Mullins Manufacturing Corporation, Warren, Ohio, maker of Youngstown Kitchens, is roughly in the same position that electric refrigeration was in 1925 when the idea gained a foothold and grew by leaps and bounds. The latest leap is his own company's, with an electric dishwasher that scours and double rinses the dishes, glassware, and silverware for six people in 10 minutes. Stacking time, in beautiful baskets that need not be removed, is a few minutes extra. The speed and thorough, sanitary cleansing are accomplished by means of a pressure-forced rotating square tube that shoots scalding water (booster heated) from strategic points over every soiled surface. When the cycle is completed, the lid pops up and the dishes air-dry. Two good looking white enameled steel models—a separate dishwasher, and one combined with an electric sink—have flush flat lids providing work space, and they match the many other cabinets and work surfaces for innumerable purposes devised by Youngstown Kitchens. Vinyl plastic counter tops (product of Interchemical Corporation) are soft, quiet, durable, especially attractive in red, or mottled stone color.

Paint geared to Color Harmony Manual

The Martin-Senour Company, 2520 Quarry Street, Chicago 8, whose Nu-Hue system of custom-mixing paints covers about 1,000 tints, tones, and shades, now offers 943 more tints, tones, and shades through use of the famous Color Harmony Manual. The Manual, based on the color organization of Wilhelm Ostwald, 1909 Nobel prizewinner in chemistry, contains 37 loose leaf charts of removable chips, each chart giving the variations of a separate hue. Quick and foolproof color harmonies may be obtained by cross-matching the chips. To date, there have been some 1,400 round the world purchasers of the Manual, including its sponsor, The Container Corporation of America, The United States Treasury Department, Rand McNally, a roster of well known artists, architects, designers, and color experts, and almost everybody in industry who makes an article or a package, besides merchandisers, educators, and publishers. Through collaboration of Container Corporation, Martin-Senour, and color physicist Carl Foss, these

Custom furniture
either modern or traditional,

manufactured to your specification
or from our own designs.

Also altering and refinishing

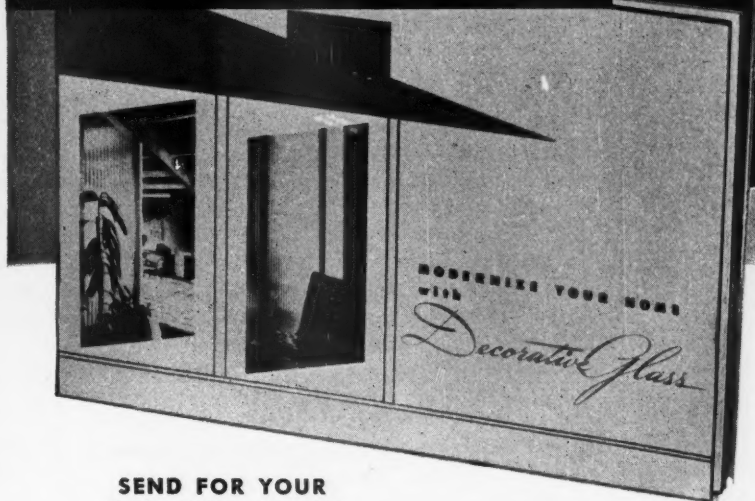
A. De Paul

200 EAST 29TH STREET, NEW YORK 16
Murray Hill 5-5759

NEW BOOKLET

Features Exciting Ways to use...

DECORATIVE GLASS



SEND FOR YOUR
FREE COPY TODAY



MISSISSIPPI *Glass* **COMPANY**

SAINT LOUIS 7, MO.

NEW YORK • CHICAGO • FULLERTON, CAL.

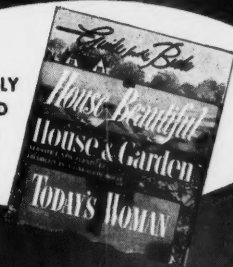
WORLD'S LARGEST MANUFACTURER OF ROLLED, FIGURED AND WIRED GLASS

This 12-page booklet containing actual photographs shows how to add charm to the home with glass patterns by Mississippi... how to brighten and enliven every room... make each radiant with interest... all at reasonable cost. Decorators and designers involved in home planning and remodeling work will treasure this idea book.

MODERN with a fine flourish... by **modernize**

of Grand Rapids
Makers of "Space Plan"
Furniture By-The-Inch

NATIONALLY
ADVERTISED
IN



No. 659 SOFA
with the new Cantilever Arm. Loose
cushions built to the edge. Designed
for comfort. 85" long, 34" wide.

ON DISPLAY AT:

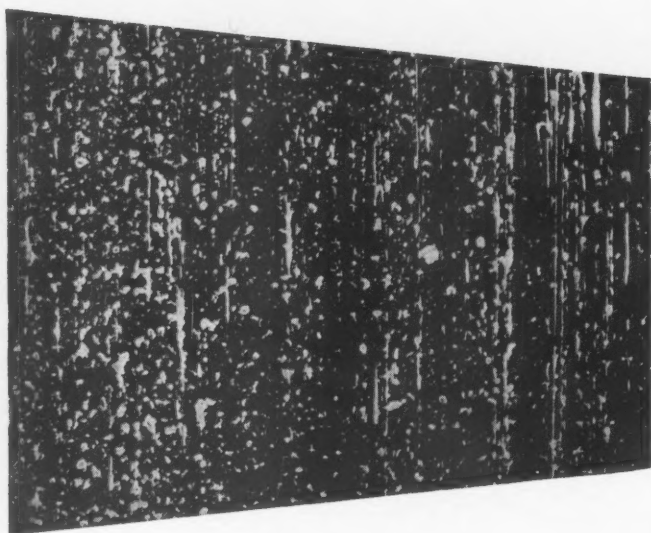
THE FURNITURE EXPOSITION
122-124 Chestnut St., Philadelphia, Pa.
UNIVERSAL FURNITURE MART
1025 Brush St., Detroit, Mich.
WESTERN LIVING ROOM MART
1706 Washington Ave., St. Louis, Mo.

ROITMAN & SON
160 South Water St., Providence, R.I.
Z.C.M.I. WHOLESALE
Salt Lake City, Utah
HERBERT HOUSE, INC.
4143 E. 28th St., New York, N.Y.



modernize Inc.
666 LAKE SHORE DRIVE
CHICAGO 11, ILLINOIS

The New TIMBERTONE BARK TEXTURES



Three dimensional Bark Texture
introduced and acclaimed at the
1950 A.I.D. conference.

Sturdy..Durable..Washable

Available in stock colors or to order
to meet your special color require-
ments.

Decorators, Architects, Interior
Designers and their clients are
invited to see the complete show-
ing of Timbertone three dimen-
sional structural papers at either
of our showrooms — 515 Madison
Avenue or 114 East 32nd Street.

*Also available at the Merchandise Mart
in Chicago through the Warner Co.*

TIMBERTONE DECORATIVE COMPANY, INC.

Showroom and
General Offices
114 East 32nd Street
New York 16, N. Y.

Branch
Showroom
515 Madison Avenue
New York 22, N. Y.

exact gradations may be obtained in the paint you buy, mixed to order to match the chip you choose. Martin-Senour paint dealers who have the Manual (it costs \$125) carry a file of specific formulas. For people who can not afford the Manual, but are interested in the Ostwald color theories, there is a book, "Basic Color" by Egbert Jacobson, published by Paul Theobald, 5 North Wabash Avenue, Chicago 2, priced at \$14.75.

Color cubes dissolved in white paint

By dropping one or more "Tint-A-Matic" color cubes into a container of white paint, the desired shade can be obtained in the various types of paint for interior and exterior. The system is made up of 24 cubes, from which tints and shades are procured by inter-mix, obviating the need of a large inventory in colored paints. Marketing and licensing is conducted by Rahr Color Clinic, 9 East 56th Street, New York, under the direction of Arthur H. Mohrhusen, formerly general merchandising manager of Devoe & Reynolds Company, Inc.

As English as hasty pudding

In the showrooms of Hambro House of Design, 17 East 54th Street, New York 22, the lately arrived Ridgway earthenware and Adderley bone china evoke the gentle freshness of the English countryside, with their well loved flower motifs and cheerful colors. The glossy, homey white earthenware from the giant kilns of Stoke-on-Trent, though sometimes decorated stylishly, as with a wide green border and center flower, seems at its friendliest in patterns like "Blossom Time," a traditional hand-filled print in pastel shades delicately outlined. Five-piece place set-

QUALITY

WORKROOM FOR THE

TRADE

SINCE 1907

Upholstery • Draperies • Quilting • Embroidery
and Hand Painted Fabrics

STEINER STUDIO

316 EAST 61st ST., N. Y. C.

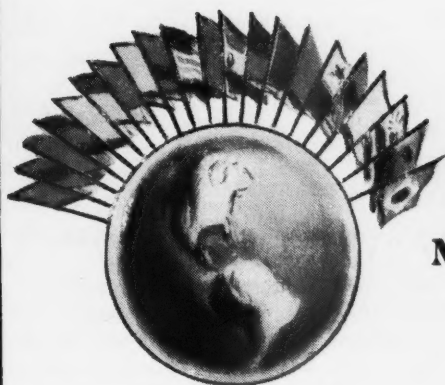


breakfront-bar with cellarette

GLENRUD
custom-made originals

our designs
or yours...
incomparable
hand-finishes

glenrud furniture, inc.
1144 second ave., new york 21



AMIGOS!

ATTEND THE

35th NATIONAL HOTEL EXPOSITION

NOVEMBER 6-10 ★ GRAND CENTRAL PALACE

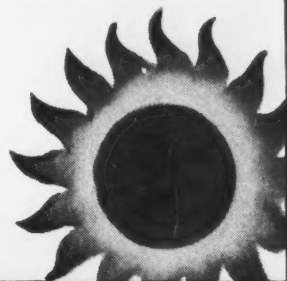
Robert K. Christenberry,
Chairman

Lexington Ave. between 46th and 47th Streets
NEW YORK

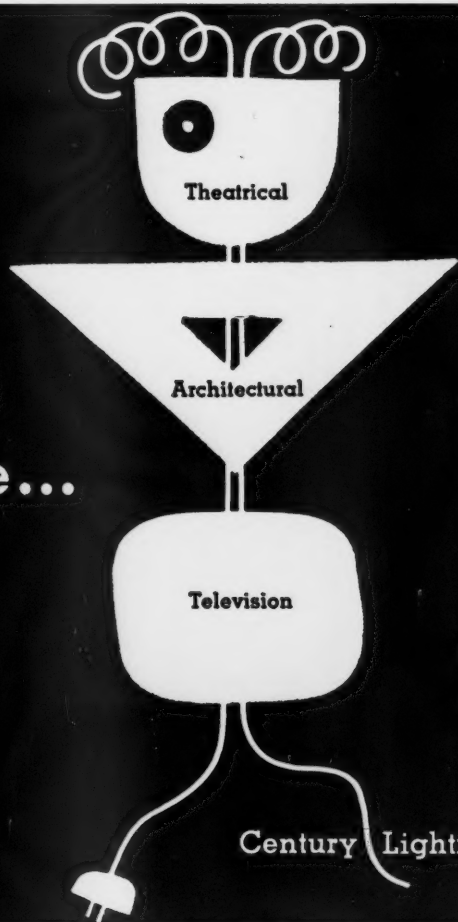
Si, señores and señoras, we're going Latin in Manhattan for our 35th Annual Exposition . . . the world's largest exposition dedicated to the merchandising and service needs of hotels, restaurants, hospitals, institutions, clubs and transportation lines. The decorative motif will be Pan American but the appeal will be universal . . . so if you want to be up on the latest developments in the industry for your "casa" it will pay to be good neighborly and attend this colorful, comprehensive Show.

REGISTER NOW! Be sure to include position and business connection. An invitation will be mailed to you. No registration fee.

ADDRESS: Arthur L. Lee, General Manager, National Hotel Exposition, 141 West 51st Street, New York 19, N. Y.



A
good
move...



Century Lighting proudly announces the inauguration of its new offices and showrooms.

Our expanded facilities enable us to demonstrate practical solutions to your lighting in a "working auditorium" specially designed for the purpose.

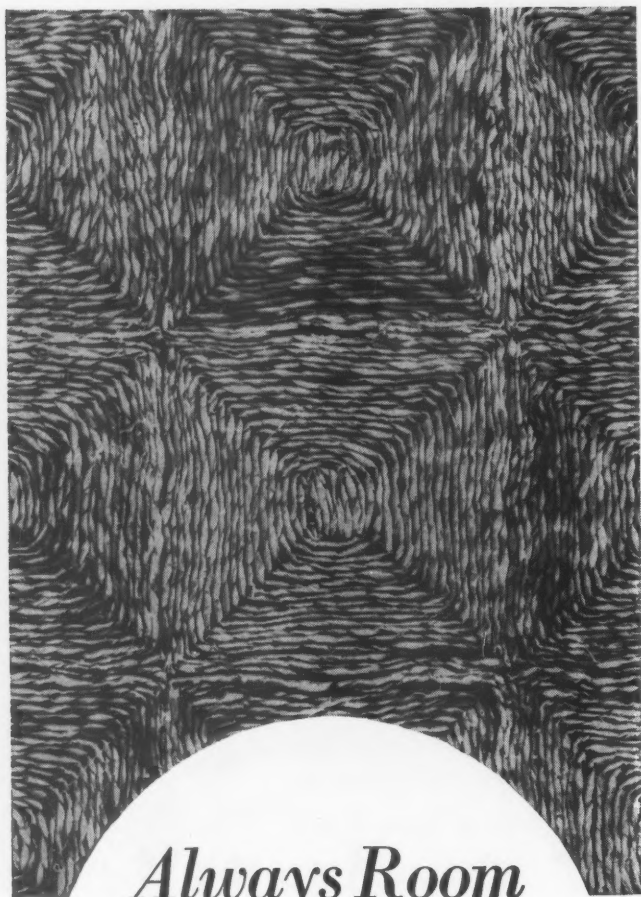
You are cordially invited to visit Century's new home to see what's new and better in lighting.

New Home: 521 West 43rd St., New York 18, N. Y.

New Phone: Chickering 4-7050.

At the same time Century takes pleasure in announcing the opening of its Los Angeles Manufacturing plant located at 626 N. Robertson Blvd., equipped to serve the west.

Century Lighting, Inc. . . . the name in lights



Always Room FOR A **DI-LONed Room**

For sheer beauty and varied effects that can be secured, this modern wallpaper extraordinary opens up new and more interesting possibilities in interior decoration.

For conservative, period or modern, there are DI-LON patterns to give the feel and effect desired. In the range are true-to-life reproductions of wood grains, leathers, marbles, raffias and other equally beautiful and distinctive subjects.

***DI-LON is durable, sunfast
and washable***

Ask for it at your favorite decorators or wallpaper store—or write direct for literature, samples and name of nearest source of supply.

The DI-NOC Company

1700 London Road
CLEVELAND 12, OHIO

tings, in department and gift stores, will retail at about \$3.25. The bone china, also in new as well as familiar treatments, has a very English grace in the "Old Chelsea" design, a dainty periwinkle on translucent white; and a brimming charm in the allover yellow "Chintz" that also comes in round, satisfying accessory pieces. A large number of mostly floral designs are delicately painted on individual cups and saucers, whose thinness and lightness are so essential to the pure enjoyment of a cup of tea.

Stoneware plus porcelain: "Stonelain"

High fired clayware combining stoneware's durability and porcelain's texture has been developed in the experimental laboratories of the Associated American Artists, 711 Fifth Avenue, New York, and is to be distributed nationally this Fall in signed items by well known painters, sculptors, and ceramists. Vases, bowls, ash trays, platters, cigarette boxes, pitchers, tiles, and American folklore figurines such as Johnny Appleseed, The Pacing Mustang, and Jesse James, are priced from \$5 to \$25 retail. The new ceramic process evolved under the guidance of American ceramist Frances Serber and Finnish technician William Soini.

Glass with porcelain look

In the fertile showrooms of Mary Ryan, Inc., 225 Fifth Avenue, New York, which yield continuous harvests of new creations, are some unusual mirrors made by William Lyons, New York manufacturer and designer. They are round, oval, square, rectangular, bordered with appliquéd irregular shapes of flowers, berries, leaves, painted on the back in soft colors giving them the appearance of painted underglaze porcelain. They retail roughly from \$150 to \$275 for the largest, most elaborate.

Albert Jackson

TEXTILES INC.

211 EAST 49 ST., N. Y. 17, N. Y.
312 N. DOHENY DR. LOS ANGELES
1122 SUTTER ST. SAN FRANCISCO

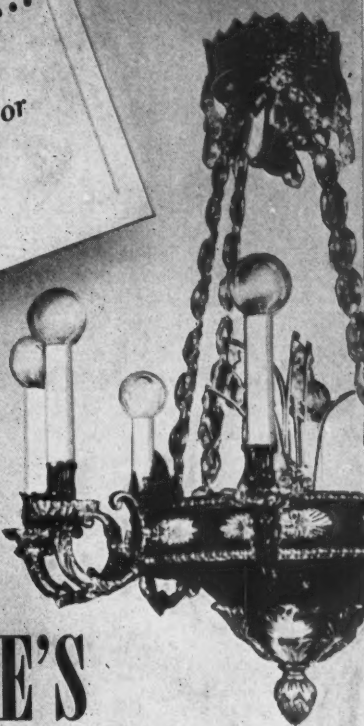
People

JOSEF ALBERS, until recently head of the Department of Art at Black Mountain College, has been appointed chairman of a new Department of Design at Yale University, New Haven, Connecticut, by Professor Charles H. Sawyer, director of the Division of the Arts, and dean of the School of the Fine Arts. As professor of art, Mr. Albers will administer a revised professional curriculum in painting, sculpture, and the graphic arts. He has been in the United States since 1933, after teaching for ten years at the Bauhaus, and during the past year has been visiting critic and instructor at the Cincinnati Art Academy, Pratt Institute, Yale, and the Harvard Graduate School of Design. The new four-year course will prepare students for the expanding range of professional opportunities in graphic arts and product design, providing basic training in the structural as well as the expressive arts, in a variety of mediums and materials.

FRANK P. CONNOLLY, who has been associated with Valentine and Company, New York, for 25 years, has been elected president of John W. Masury & Son, Inc., manufacturer of paints and varnishes since 1835. Masury moved in 1942 from Brooklyn to Baltimore, where modern buildings cover six acres, and Mr. Connolly plans to further expand the growing company. He is chairman of the Executive Committee of the New York Paint, Varnish and Lacquer Association, a guest lecturer on salesmanship at New York University and Seton Hall College.

HENRY DREYFUSS, invited by the Netherlands Ministry of Economics, is at the Utrecht Trade Fair (he flew September 4th via KLM Air Lines) discussing "American Design in Merchandising" with Dutch government officials, financiers, industrialists, and business men. L. Smilde,

*Decorators...
an invitation to
our showroom for
the Unusual in
chandeliers*



GREENE'S
LIGHTING FIXTURES, INC.
422 West 42 St., New York 18
Longacre 5-8516 • At Lincoln Tunnel Exit



VANLEIGH FURNITURE CO., Inc.
115 WEST 40TH STREET
NEW YORK 18, N.Y.

IT IS ALWAYS THE RIGHT TIME...

FOR YOU AND YOUR CLIENTS
TO COME TO VANLEIGH
WHERE YOU WILL SEE
AN OUTSTANDING SELECTION
OF TRADITIONAL AND
CONTEMPORARY FURNITURE
BEAUTIFULLY DISPLAYED
AND REASONABLY PRICED

Airguide

PERIOD BAROMETERS

weather-wise
 . . . famous for their fine accuracy in foretelling trends in the weather . . . give years of dependable weather prediction. All movements are made with watch-like precision of highest quality materials.

tradition-wise
 . . . with four models which interpret and combine the most beautiful features of our historic American designs. Beautiful grained solid mahogany or walnut frames carry the mark of real craftsmanship.

The Williamsburg
 Satin finish, solid, fine-grain mahogany frame. Etched, silvered dials and scale. Polished brass trim. Jeweled, compensated movement. Length 38". Choice of No. 229 Dark Finish or No. 229-B Blond Finish. Retail \$150.

The Canterbury
 Hand-rubbed solid mahogany frame, dark finish. Polished brass bezels and ornamental spindle. Etched dial and scale are richly silvered. Length 28". Retail \$60.

The Coronet
 Beautifully finished solid mahogany frame. Polished brass trim. Silvered dials and scale with etched details. Length 20". Choice of No. 231 Dark Finish or No. 231-B Blond Finish. Retail \$25.

The Ainslie
 Modified period in classic simplicity. Frame is solid, hand-rubbed walnut with decorative wood inlay. Dial and scale aluminum, trim of polished brass. Finely made in every detail. Length 19". Only \$18 retail.

LEADING INTERIOR DECORATORS all over the country have found that **AIRGUIDE PERIOD BAROMETERS** add the final discriminating touch of good taste to their decorating projects.

PLEASE YOUR CUSTOMERS in both appearance and performance by recommending . . .

Airguide

PERIOD BAROMETERS

• MADE BY FEE AND STEMWEDEL, INC., CHICAGO 47, ILL. •

chief Netherlands Trade Commissioner in New York, stated that the subject of design, as it has influenced buying habits, is of paramount concern to the Netherlands in its effort to become self-sustaining on a dollar basis. He said that the Utrecht Fair, held twice annually in permanent buildings, is one of the largest international trade fairs on the continent.

FRANCIS KLEINE has been appointed assistant manager of the Chicago office of Stroheim & Romann, whose upholstery and decorative fabrics are also shown in New York, Boston, Philadelphia, Los Angeles, and San Francisco.

CHARLES LUCKMAN, former president of Lever Brothers Company, has formed a partnership with the firm of WILLIAM L. PEREIRA, architects and engineers, which will continue to specialize in large commercial and institutional work at the Pereira address, 7421 Beverly Boulevard, Los Angeles 36, California. Mr. Luckman graduated with honors in architecture and engineering from the University of Illinois, where he and Mr. Pereira were classmates, has been a registered architect since 1931, and is a member of the American Institute of Architects.

NORMAN FOX MACGREGOR, architect and furniture designer, and two Danish designers, JENS THUESEN and JORGEN G. HANSEN, have created a collection of modern living room furniture for Decorative Modern, Inc., 335 East 45th Street, New York 17. Thuesen and Hansen, after coming to the United States in 1946 and 1947, were connected with Jens Risom Design, Inc. for about two years, won major prizes in *The Chicago Tribune's* Better Rooms Competition 1949 and 1950, and started their own furniture designing and interior decorating firm in June 1950. In Copenhagen, The Technical Society awarded Jens Thuesen the Bronze Medal and the Silver Medal for his cabinet designing. Jorgen G. Hansen, with architectural degree from The Royal Academy of Fine Arts, was a teacher there, and worked for leading Danish architects and furniture designers. He has been a free lance graphic artist.

VINICIO and MURIEL PALADINI are pleased to announce their association with the Biltmore Equipment Corporation, 64 West 36th Street, New York 18 (Longacre 3-6080-1-2), and invite you to visit the new showroom carrying a complete line of showroom and office furniture.

KARIN PETERFY, Danish planner of space-using closets and time-saving kitchens, has been engaged by Bertha Schaefer, 32 East 57th Street, New York 22, to collaborate with LIVINGSTON ELDER, architect, and members of the Schaefer

a new and varied service for the decorator in . . .

EXCLUSIVE MODERN TEXTURES

—exclusive fabrics . . . stock or special dye colors . . . period and transitional fabrics

- UPHOLSTERY FABRICS
- CURTAIN MATERIALS
- DRAPERY FABRICS
- HAND PRINTED FABRICS
- NOVELTY SLIP COVER FABRICS

and featuring **CELANESE FABRICS*** for all purposes



ARTLEE FABRICS, INC.

381 FOURTH AVENUE
 NEW YORK 16, N. Y.

Fall Brochures Mailed
 on Request

* Reg. U. S. Pat. Off.

EIGHT SHOWROOMS

in every section of this Nation

Whichever Croydon showroom suits
your convenience, you will
find the same extensive collec-
tion of distinctive
fabrics which have made the
name of CROYDON
your guarantee of satisfaction.

decorative fabric creations by

Croydon

266 SOUTH 19th ST., PHILADELPHIA 3, PENNA.

WASHINGTON, D. C.

1327 Connecticut Ave., N.W.

CLEVELAND

372 Hanna Building

NEW YORK CITY

509 Madison Ave.

LOS ANGELES

119 N. Robertson Blvd.

DALLAS

2606 Fairmount Ave.

SAN FRANCISCO

1300 Pacific Ave.

CINCINNATI

806 Neaves Building

PHILADELPHIA

Main Office



During your visit to the NATIONAL HOME
FURNISHINGS SHOW see our exhibit in booth #65.

Makers of Authentic Traditional Furniture

This magnificent reproduction of a Regence Bombe Commode is mounted in Bronze Doré topped with mottled Numidian marble. It contains two small and two long drawers and boasts of incurvate bracket feet, Bronze Doré Rococo Leaf and figured corner and drawer mounts. Height—34½", Length—51", Depth—24". The imported Venetian mirror above, is adorned with lead and scroll work. Height—49", Width—39"

Sets of photographs are available on written request.

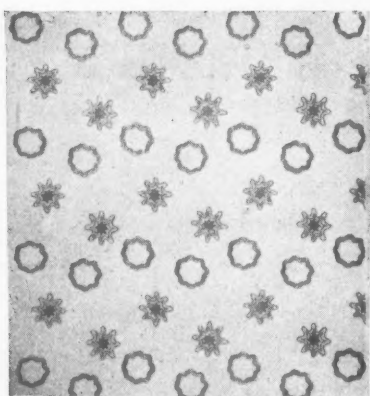
Maslow Freen

Cabinet Craftsmen, Inc.

20 West 20th Street, New York 11, N. Y.

3 Choice Selections OF DISTINGUISHED FABRICS

FERN: Vat Dyed; rich gold color backgrounds design of "deep purple", mingled with slate grey. Available in citrus green on Chinese ivory.



EMPIRE: Plain background of white or oyster projects the "majesty" of the gold (metallic) design. This is an original pattern.

MEADOW: Homespun; flowery design of pinks, green and blue, beautifully set on stone grey. Available in citrus yellow, green and blue, on Chinese ivory.



AS SHOWN AT

Interiors for Living

AN EVERETT BROWN ASSOCIATES PROJECT

1147 MERCHANDISE MART, CHICAGO

MITCHELL - DAVID CO., Inc.

Chicago 10


staff in solving problems of such nature for clients. Mrs. Peterfy believes that many kitchens belonging to wealthy people would not be tolerated by lesser income housewives, who cannot afford to waste their time. Miss Schaefer feels that upper income families, too, can hardly spare the wasted time and energy caused by inconvenient arrangement and the wrong equipment. Her aim in establishing the new department is to synchronize kitchen elements and relate their color to the rest of the house, making the utmost use of space.

ALEXANDRA POTTS is merchandise counselor for *Modern Bride* magazine, of the Ziff-Davis Publishing Company, 366 Madison Avenue, New York. Mrs. Potts has been a research and promotion consultant to the bridal industry for 25 years. The service she will inaugurate includes estimates of the scope of the bridal market, the marriage age-range, trends in marriages, and types of weddings, as well as consumer reports and merchandising methods. She organized the first planned Bride Shop in the country for Lord & Taylor, practicing store-wide coordinated selling, and while there she designed and planned more than 10,000 weddings and trousseaux.

ROY REQUA DESIGN ASSOCIATES have been retained to create two new groupings for the New Era Glass Company, Inc., 315 East 47th Street, New York—a traditional line in the Biedermeier manner, and a contemporary line of multiple use tables, bedroom furniture, and chests. They will be sold to retail stores throughout the country, first seen at the National Home Furnishings Show at Grand Central Palace in September. Mr. Requa started his career as art director for the "47 Workshop" of the late Professor George P. Baker at Harvard. He designed many Broadway productions, was art director for Warner Brothers, has recently been connected with Lit Brothers, Philadelphia, as designer and coordinator of interiors and display.

WILLIAM D. TWISS, manager of the San Francisco office for Jofa, Inc., has retired after 55 years of service with the company. He started with Johnson & Faulkner in 1895 as office boy, traveled all over the United States, opened two California branches, and has been making semi-annual trips through the Northwest. His successor is ERIK O. STAHL, who has been with Jofa since 1938.

ROBERT G. SCOTT, associate professor of art at Tulane University, is also joining the School of the Fine Arts. He has previously taught at the Harvard Graduate School of Design, and the University of Texas.



ORIGINAL

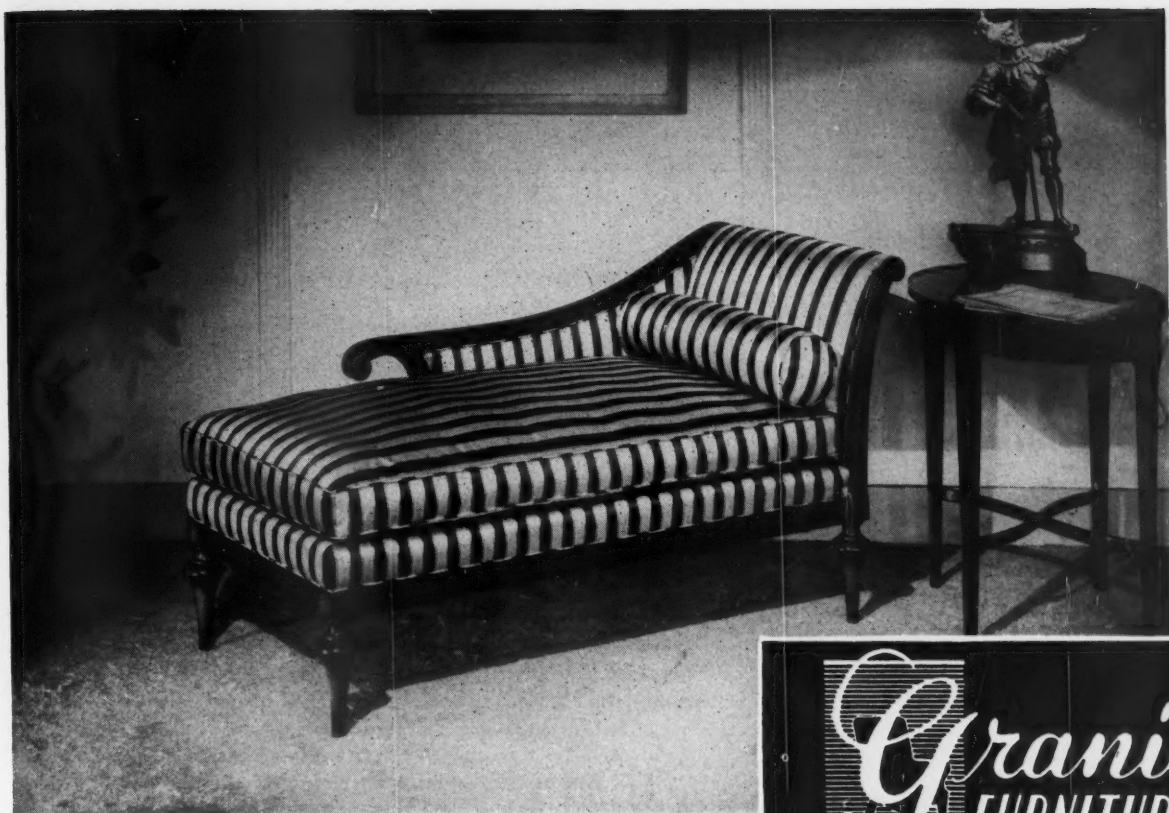
CALHAWAII DRAPES

BY *Ritts co*

Narrow bamboo strips, specially woven and highly colored, fold and hang like fabric. Made to custom measurement in eight brilliant island colors or natural tan. Write for samples.

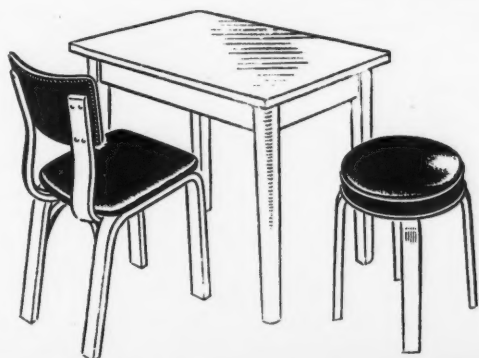
RITTS CO.

8445 SANTA MONICA BLVD.
LOS ANGELES 46



Granick
FURNITURE CO.

335-37 EAST 45th STREET - NEW YORK 17



bentply . . . AT PRINCETON

Attractively designed Thonet chairs, tables and stools lend themselves to clever planning, practical usage—and meet the most rigid tests for durability. Write today for illustrations and detailed information on Thonet Bentwood and Bentply furniture.

THONET INDUSTRIES INC., DEPT. M9, ONE PARK AVENUE, NEW YORK 16, N. Y. • SALES OFFICES: NEW YORK • CHICAGO • STATESVILLE, N. C.



THONET
INDUSTRIES INC.



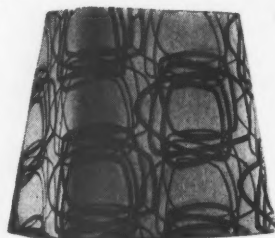
Princeton University, Princeton, New Jersey • Thonet Chair 1216, Table 3118, Stool 8418



"lazy lover"

with use in mind

heifetz designs lamps and decorative accessories that provide a clear, warm commentary on man and the time he lives in. in ceramics, woods, copper, brass



"masque"



"petals"

the **heifetz co.**
40 west 25th street
new york 10

chicago: merchandise mart 12-119

los angeles: Brack Shops room 1002



"reindeers"

Address book

APCO DECORATIVE FABRICS, a division of Allied Products Inc., Baltimore, Maryland, has opened a showroom in Washington, D. C., at 1346 Connecticut Avenue, supervised by Ben Mills. A complete line of samples is displayed for the decorating trade.

AMERICAN TILE & RUBBER COMPANY'S New York display of rubber tiles, mats, and cushions at 281 Fifth Avenue is managed by Maurice W. Cook, who is an architect-engineer graduate of Massachusetts Institute of Technology, and can give very specific help to architects and interior designers on flooring installation problems. There is another display of Amtico products in the Architects' Sample Building, 101 Park Avenue, New York.

ISABELLA BARCLAY, INC. has her collection of antique wallpapers and screens on display at Livio Smilari Interiors, 35 East 67th Street, New York 21 (REgent 7-6030).

EVERETT BROWN ASSOCIATES, INC., consultants on product development, color and design, and merchandise coordination, has headquarters at 1448 Astor Street, Chicago 10. BURGE-MAVRO, INC. is a retail store at 107 East 57th Street, New York (PLaza 8-2116), recently opened by Y. R. Burge and Mrs. S. E. Mavro, formerly with the decorating department of B. Altman & Company. In addition to their decorating business, they extend the usual trade discount on antiques and reproductions, as well as elegant upholstered pieces of their own design, shown in melon colored cotton taffeta. This lush color, against black plum walls and black and white floor tiles, makes a compelling interior, with the rich, dark woods and highlights of gold, glass, china, and marble. Tables of Italian marble, patterned or fantastically inlaid, can be put on any type of base. The diamond patterned flooring is Dodge vinyl cork

House of Alfino

MAKERS		IMPORTERS
French		• LIVING ROOM
•		• DINING ROOM
Provençal		• BED ROOM FURNITURE

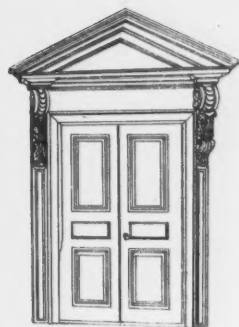
ALFINO-WEILAND, Inc.
1059 Third Avenue, New York 21, N. Y. REgent 4-8784

Glendura
SOIL-PROOF WALLCOVERING
by IMPERIAL

Available at

Le Boff's
Wallpapers

48 W. 46th St. N. Y.



CABINET MAKERS

Antiques

Decorations

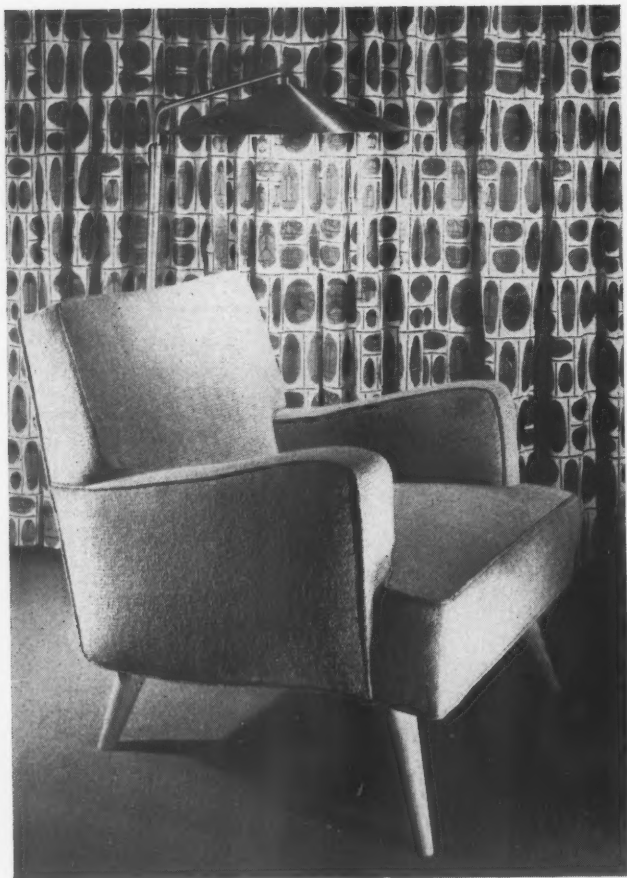
Colville, Ltd.

238 East 59th St.,
New York

Homemaker Modern
for Young America

modern designs, inc.
factory and showroom: 137 east 25th street
new york 10, n.y., telephone: oregon 9-4724

write for catalog



CHAIR WITH
FOAM RUBBER SEAT AND BACK.
ONE OF A GROUP DESIGNED BY
harold bartos

Chicago: Blanche Martin & Associates,
109 East Oak Street.

Dallas: Joseph J. Tallal,
2606 Fairmount Avenue.

Los Angeles: Blairfield House,
8490 Melrose Avenue.

Miami: Florida Modern,
5152 N. E. Second Avenue.

Factory:
1971 First Avenue, New York.

LEHIGH
Furniture Corp.

16 East 53rd Street, New York 22

tile (the cork base is under the opaque plastic surface); the perforated wallboard is Masonite Peg Board, which comes with metal hooks that hold 750 pounds. Burge-Mavro painted it the color they wanted, and can hang pictures and decor on any part of it, changing them whenever there is something new to show. The company is a sales representative for this board, which comes in several sizes and shades. (Producer is B. B. Butler Manufacturing Company, Inc., 3432 North Avondale Avenue, Chicago 18, Illinois.) A 20" x 23" board packaged with two bars, 12 hooks, and mounting hardware, retails at \$3.50.

DECORAY LAMP CORPORATION has moved uptown to 343 East 55th Street, New York 22 (MURray Hill 8-2985). Raymond Nicyper's new line of carved glass, cork, and fabric lamps, and his popular wood line, are on display. The carved glass designs in bas relief are by Max Wenig.

DESIGN BUILT STUDIOS, INC., creators and builders of exhibits, displays, dioramas, and showrooms, have a new and larger plant at 21-21 Forty-first Avenue, Long Island City 1, New York (STillwell 4-3400).

GIL-MODE FURNITURE COMPANY, 235 East 42nd Street, New York 17 (MURray Hill 6-6980) custom builds to your specifications, also has its own light looking "Gil-Crest" group of modern furniture consisting of sofas, love seats, curved sectionals, chairs, armed or armless, in solid mahogany, birch, or oak. Cushions and backs are foam rubber.

GRUEN AND KRUMMECK has opened a third architectural office: 1905 Industrial Bank Building, Detroit 26, Michigan (WOODward 1-7186). The others are at 8460 Santa Monica Boulevard, Hollywood 46, California, and 967 Sutter Street, San Francisco 9, California.

KNEEDLER-FAUCHERE has moved to 1122 Sutter Street, San Francisco 9, with its collection of Campagna and Stimulus Fabrics, Philippine lupos, Japanese grass papers, the James Kemble Mills collection, Jackson Ellis papers and fabrics, Renverne and Seeman papers and scenics, Biriweave from Norway, bamboo veneers, James West woodcuts on silk wallpaper, and a new group of iron lamps and furniture by Harry Lawenda.

MODERN DESIGNS, INC., an affiliate of Harrison Furniture Industries, Inc., has its factory showroom at 137 East 25th Street, New York 10 (OREgon 9-4724), opened last March, under the management of Norbert Elroff, president of Modern Designs. Upholstered and cabinet pieces and lamps are in interesting variety, to be reported more fully in our next issue. The company furnishes draperies, cornices, slip covers.

WILLIAM ANTON LANG, creator of talk-making settings for Monsanto Chemical Company's new plastic fabric, Ultron,

ACHIEVE SUPERIOR RESULTS WITH

ACCO-FAB

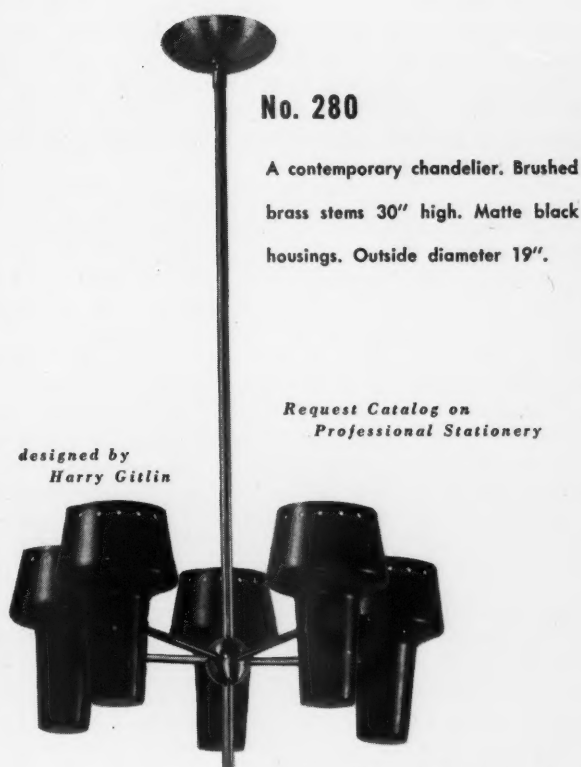
screen print colors

THRICE WONDERFUL FOR TEXTILE SCREEN PRINTING

- will not stiffen fabric
- ease of application
- insures even coverage and penetration

write for colorlog and full information—Dept. R-19

the **american crayon** company
sandusky, ohio new york



No. 280

A contemporary chandelier. Brushed brass stems 30" high. Matte black housings. Outside diameter 19".

designed by
Harry Gitlin

Request Catalog on
Professional Stationery

ledlin lighting, inc.

49 ELIZABETH STREET
NEW YORK 13, NEW YORK



EDWARD PASHAYAN & CO., INC.

320 EAST 65th STREET, NEW YORK 21, N. Y.

TRAFALGAR 9-4421

David E. Weiss

formerly Attman-Weiss

Importers to the Trade
863 Third Avenue
New York City

One of
a pair...
French tole
oil lamps
36" tall
circa 1820

Our Fall
Collection of
antique
lamps and
decorative
accessories is
complete for
your early
selection.



from our new group
of tables

- cigarette proof
- liquor proof
- easy to clean

#8019

end table

**ADVANCE
DESIGN Inc.**

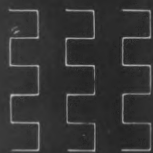
45 West 33 St. New York City 1

Send for our new brochure "B."



MORLEY-FLETCHER

The name synonymous with
fine quality textured linens
offers a group of
authentic PERUVIAN designs
printed on a new exclusive heavy
textured imported linen.



To be seen at their
new showrooms

315 EAST 53RD STREET

NEW YORK 22, N. Y.

PLaza 8-0535

is also the designing spirit of Lang Crafts, 111 Selma Avenue, Webster Groves, Missouri, from which you can obtain a fireplace fan made of expanded aluminum, for \$1.50 parcel post prepaid. It opens to 27" width, with 14" radius, and has folds 3" deep, silver on one side, gold on the other. When not in use to screen the fireplace, it makes a wonderful masquerade costume.

DOUGLAS LORIE, collector of old English silver and china, has opened a store at 38 East 57th Street, New York. His other address is at Worth Avenue, Palm Beach, Florida. He had a store in Newport, Rhode Island, and another in Bond Street, London, managed by his brother Maurice, who was killed in action in Burma. Douglas Lorie became a captain with the United States Airborne Engineers, but his search for silver was rewarded only by a coffee pot, engraved "Piccadilly Hotel, Hongkong," which he found in a cave in Okinawa. Since then, Mr. Lorie has made many trans-Atlantic crossings, and has brought back early English silver originals as well as unchipped Spode, Worcester, Darby, and Oriental Lowestoft.

ARNOLD PANNING, at 312 North Doheny Drive, Los Angeles, and 1122 Sutter Street, San Francisco, represents nationwide firms with: simple, medium priced Blake Designs by Cal-Mode Furniture Manufacturing Company, Los Angeles; a selection of Brach-Allen lamps, Chicago; rugs and carpets from Edward Fields, New York; Katzenbach and Warren's entire line of wallpapers; A. L. Diamant Toile de Jouy papers and fabrics; Cimino Designs Inc. special order silk screened fabrics; Elbert Jackson silk screened fabrics; and Mitchell-David Company correlated textured fabrics. (There are trimmings for more than half this line.) In addition to the moderately priced case and upholstered pieces by Cal-Mode, there is a new Blake line of square iron tubular furniture that may be brass, copper, or nickel plated. Among the Edward Fields handwoven offerings are the Puerto Rican fiber rugs and matching blinds. The printed fabrics all have an air of richness and elegance, whether on sailcloth, chintz, twill, silk, or satin.

EDITH ROSS, 180 West 58th Street, New York 19, are a name and address worth noting by all decorators hard pressed for shopping assistance, particularly if they are located outside of New York. Miss Ross, a working decorator and Parson's graduate, offers a unique, personalized shopping service covering every phase of interior decoration. If you need an odd piece of furniture, she will locate it or have it made for you. She will exactly match colors (in stock pieces, not merely samples), buy fabrics, wallpapers, trimmings, carpets, antiques, accessories. She is

NOW...

They're demanding our

SILK SHANTUNG

Available in 20 decorative colors

Also in demand, the Following Silk Fabrics—

YARN DYED ANTIQUE TAFFETA

BROCADE and CREPE

Send for our free booklet of fabrics.

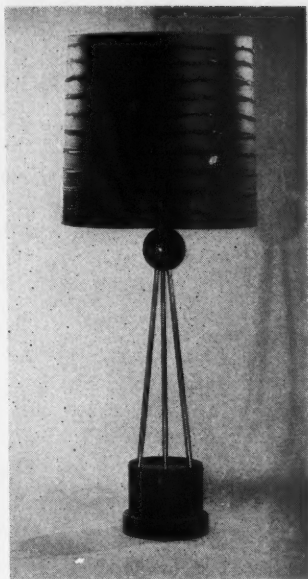
FINKELSTEIN SILK COMPANY

140 WEST 42nd STREET

NEW YORK 18, N. Y.

triform

by
Norman Fox MacGregor



Very Tall

Designed to fill a special need, this new tall lamp (four feet high) is deceptively light in appearance.

list \$95.00
color to order

KYLE-REED

Catalogue available

903 First Ave., New York 22, N. Y.
ELdorado 5-2976

fine bedding

by BECKLEY



Showroom: 201 E. 56th St., New York 22 • PLaza 9-8450

Factory: 749 E. 137th St., New York 54 • MErose 5-2321



MANUFACTURERS OF
EXCLUSIVE MATERIALS—
STYLED FOR TODAY'S
FINEST INTERIORS

SHOWROOM:
201 E. 56TH STREET
NEW YORK 22, N.Y.

MILL:
10-47 48TH AVENUE
LONG ISLAND CITY 1, N.Y.

Quality



Our showrooms have been enlarged and rede-
corated, but our policies remain unchanged. You
can still rely upon top quality materials and
workmanship, prompt service, and strict adher-
ence to delivery dates.

Special order work to your specification.

**wilton furniture
co. inc.**

305 East 63rd Street, New York 21
Telephone: REgent 4-6265

LIRU
a flair for the new
in custom-made modern

LIRU
a touch of matchless
flawless workmanship

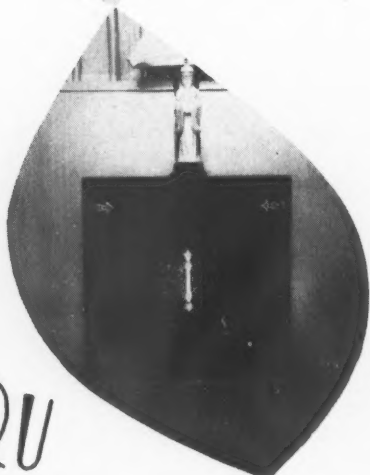


and now! available at



LIRU

**extra fine
budget
pieces
to fill all
your
moderate
needs**



LIRU
furniture & designs, inc.

320 East 63rd Street • New York 21, N. Y.
REgent 7-3680

not only at home in the New York market but has an unusually thorough knowledge of antiques, having bought them direct in Paris, in London's famed Caledonian market and other European sources, for American decorating shops.

She will send you faithful and sufficiently detailed sketches of the furniture or ornaments she has located for your consideration, and she will follow instructions to the letter, or make suggestions if you desire. For all this she charges a flat fee of \$5.00 for each item purchased, regardless of its size or price.

THE RUSSELL MANUFACTURING COMPANY, Middletown, Connecticut, maker of precision industrial textiles, has opened a new Venetian blind tape manufacturing plant at Bennettsville, South Carolina, to be operated by a wholly-owned subsidiary, The Russell Products Company. It is the largest in the world designed and equipped solely for the production of Venetian blind tapes.

SIVAKOFF & MINER, store fixture manufacturers, have transplanted offices and showrooms to 920 Arch Street, Philadelphia, behind a Zourite aluminum front with a slanting show window. Jules Pogach, in charge of the Philadelphia branch (main office, New York), designed and directed the new installation.

WEAVECRAFT FABRICS, 201 East 56th Street, New York (STillwell 4-8630), manufacturers of textured fabrics with hand woven look, offers 10-day delivery on custom dyed orders. The company, whose mill is in Long Island City, has been operating for about seven years, selling to stores and furniture manufacturers; has catered to interior decorators for the past two years; now has a small, attractive showroom for them to visit. Many designs are reversible.

WYCOMBE, MEYER, COMPANY, upholstered furniture stronghold for interior decorators at 216 East 45th Street, New York, has just opened an extra showroom a few doors down at 238 East 45th Street, displaying a new aggregation called Trend Modern. Decorated in a striking array of colors by brothers and sister Ted, Le Roy, and Rita Meyer, the place is filled with unusual items.

LEE L. WOODARD SONS, whose elegant wrought iron furniture has been on display at 1 Park Avenue, New York, on the 6th floor for many years, is remaining at the same address, but has moved up one floor to Space 710, with three times as much room, in indoor and patio settings by Tom Lee, Ltd. Bernard Finkelstein is still the manager.

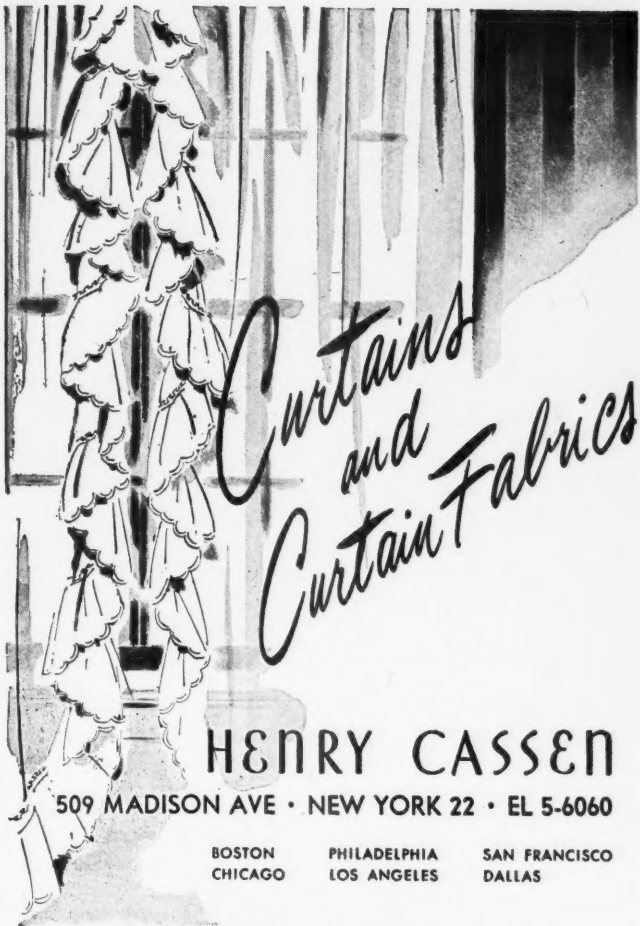
PATIENCE YOUNG (Mrs. Roland Young) offers a service for the sale and finding of furniture and home furnishings, 475 Fifth Avenue, New York 17 (ORegon 9-2749).

Maywood
UPHOLSTERY CORP.

Change in name only—
formerly "MAYFAIR"
**MANUFACTURERS OF
"HAND TAILORED"
UPHOLSTERED FURNITURE**

Showroom:
238 EAST 47th STREET
NEW YORK 17, N. Y.
ELdorado 5-0420





*Curtains
and
Curtain Fabrics*

HENRY CASSEN
509 MADISON AVE • NEW YORK 22 • EL 5-6060

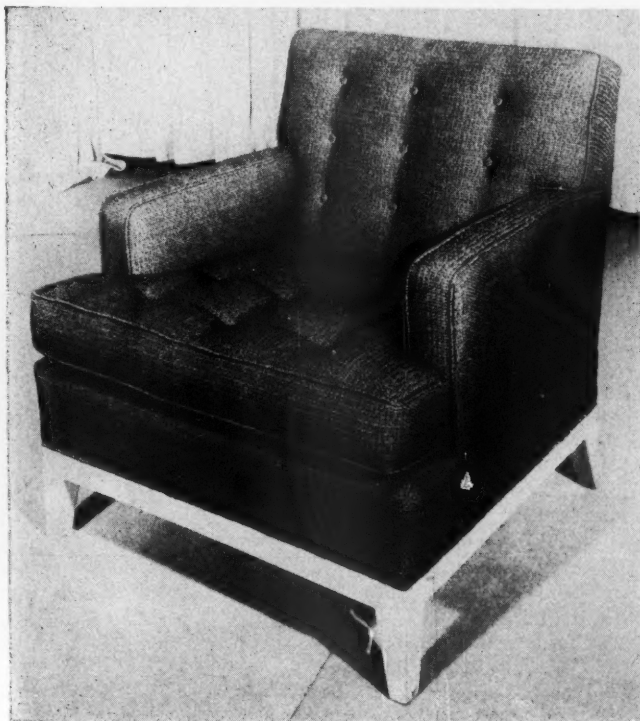
BOSTON PHILADELPHIA SAN FRANCISCO
CHICAGO LOS ANGELES DALLAS

GIL-MODE modern

From our new "Gil-Crest" collection of chairs, love seats and sofas . . . available in solid mahogany, birch or oak. Foam rubber cushions, arms and backs covered in any desired material.

Write for Catalog

235 EAST 42nd ST. • NEW YORK 17, N. Y.



Hobe Erwin Editions In Wallpapers

"Mille Fleurs"

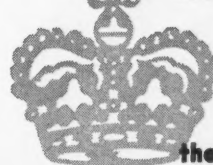


Jones & Erwin, Inc.

15 East 57th Street

New York, N. Y.

The Natale Collection



is inspired by

the greatest of the

antique masterpieces.

Specially designed

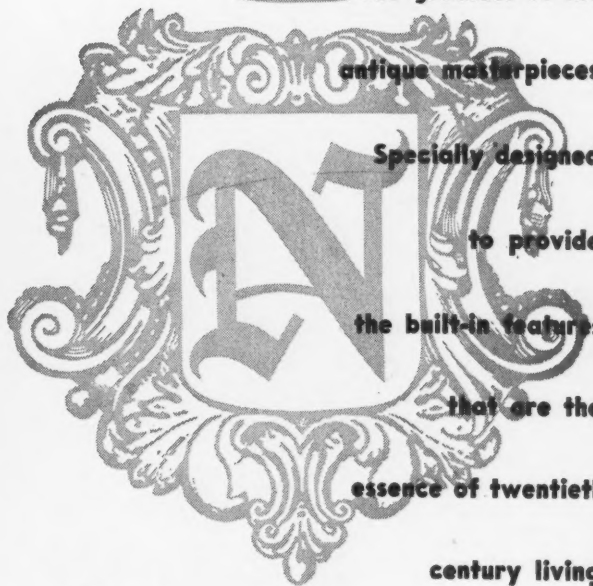
to provide

the built-in features

that are the

essence of twentieth

century living.



Natale & Pons

Designers of World's Finest Furniture

Office and Showrooms: 550 Fifth Ave., New York, 19, N.Y.

PHONE: PLaza 7-5380

nothing
quite
compares
with

MELDAN PROVINCIAL



Meldan French
Provincial is
distinctively different...
representing advances
in hand carving
and hand
dovetailing techniques;
innovations in design
and special finishing
methods that are
exclusively ours.
Ready now are many
room settings enhanced
by contemporary
carpeting and
accessories... all
available to
the decorator.



Meldan Furniture

328 East 53rd Street, New York 22
Factory, 284 Commercial St., Boston
Knapp & Tubbs, Mdse. Mart, Chi.
James Stewart, Los Angeles

Information from manufacturers

Accessories

GROW AND CUTTLE, INC., 6-100 Merchandise Mart, Chicago, Illinois, offers a catalog on its line of barometers. Mr. Cuttle's spring trip to the buying centers of Europe gleaned a selection of Dresden figurines and semi-antique merchandise which was shown at the June Market. The firm also distributes pottery Gilbert and Sullivan characters made in Staffordshire, England, suitable for lamps.

Glass

COMM. CELSO P. BACCOVICH, 728 Dorsoduro, Venice, Italy, glass and mosaic expert and designer, exporter of handicraft specialties, and member of the American Institute of Decorators, sends photographic sheets showing Venetian mirrors, stemware, and table decorations as samples of what can be executed to order. Mr. Baccovich offers exclusive designs, "plain, gold shot, engraved or painted, created on purpose to harmonize with any particular interior's scheme... modern architectural fixtures, electroliers... gold and glass mosaic for art linings and ornamentations... designs, projects and estimates free on request."

STEBEN GLASS, 718 Fifth Avenue, New York 19, has a booklet of some of its new and established crystal designs, and will send photographs of table glass, vases, bowls, drinking glasses, smoking and drinking accessories, wedding gifts, ornamental objects, engraved trophies or presentation pieces, according to your specific interest. The architecturally trained design department, directed by John M. Gates, vice president of Steuben Glass, is responsible for the uniformly warm, full blown character of the crystal, as well as for all the graphic art used in its promotion, and for the design of Steuben "rooms" throughout the country. A full time librarian assists the design group with reference material on all aspects of glass.

ORREFORS REVIEW, printed in Sweden (in English) is sent by importers Fisher, Bruce & Company, 219 Market Street, Philadelphia 6, Pennsylvania, to Orrefors dealers and others who are interested in news and pictures of the company's doings. The latest issue carries a reprint of the chapter, "Orrefors, Industrial Idyl," from the book *Sweden: Model for a World* by Hudson Strode. Mr. Strode is professor of English literature at the University of Alabama, and has written books on Mexico, South America, Cuba, and Finland. His Orrefors chapter tells about the glassworks and its peaceful community that lie deep in the Smaland woods—not many miles from some thirty other glass *bruk*. His picture and history are as faithful as the harmonious teamwork that he describes.



No. 615 EDEN — Height 30"
Hand Painted Shade
Hand Decorated Base — 14"



DECOR BY
TFT

KROYWEN ART CERAMICS, INC.
1300 Cromwell Avenue, New York City

TIME-TESTED



The skill of the master craftsman is apparent in every Fuldner reproduction. Unwavering application to authenticity of design in reproduced period originals has been a proud boast of the House of Fuldner for three generations.

*Fuldner Furniture, Inc., formerly Henry Fuldner & Sons, Inc., has moved from 404 East 14th Street, to new quarters at 308 East 59th Street, New York 22, N. Y.

VISIT US AT OUR NEW SHOWROOMS

Fuldner FURNITURE, INC.

308 East 59 Street, New York 22, N. Y.

Murray Hill 8-9390

Suntone *Heirlooms in Metal*

*T.M. Reg.
U. S. Pat. Off.

SUNTONE alone offers you all these value packed features: Distinctive styling to accentuate almost any decor, expert craftsmanship, sparkling new finishes, lifetime insurance policy, and moderate prices. Send for the latest SUNTONE catalog, today.

GEORGE KOCH SONS, Inc.
EVANSVILLE 4, INDIANA

LEHIGH

Furniture Corp.

16 East 53rd Street, New York 22



Tables of exotic woods
from a new group
designed by Widgey Simon.
Available in
Birch and Mahogany
at lower prices.

Dallas: Joseph J. Tallor
2006 Fairmount Avenue

Los Angeles:
Blairfield House

Factory:
1971 First Ave., New York

Exclusively Designed WALLPAPERS of the Better Type

A. H. Jacobs Company
509 Madison Avenue, N. Y. C.

West Coast Sales Office:

JOHN ROLLER, INC., 108 No. Robertson Blvd., Los Angeles, Cal.

Also available at our distributors:

COHAN-GRANDBERG CO., Boston, Mass.
ROY JACOBS CO., Dallas, Tex.
ROY JACOBS CO., Houston, Tex.
McPHEE'S, Oakland, Cal.
McPHEE'S, San Francisco, Cal.
NOKES-FINDLEY CO., Cleveland, Ohio
REMIEN & KUHNERT CO., Mdse. Mart, Chicago
SEABROOK PAINT CO., Memphis, Tenn.
PHILLIP SETEL & SON, Buffalo, N. Y.
JAY WISE & CO., St. Louis, Mo.



memo:
just to remind
you of the many
items in the
Risom line—
-watch for near
designs coming up—
R.

JENS
RISOM DESIGN INC

668 FIFTH AVENUE, NEW YORK 19 • MU 8-0030

CHICAGO: Prichard & Roberts Inc.
Merchandise Mart

DALLAS: Ted Rogers
2715 Fairmount Avenue

Fabrics and plastic fabrics

UPHOLSTERING WITH FIRESTONE VELON FLEX tells on 4 pages what the upholsterer needs to know about the material (a calendered polyvinyl chloride thermoplastic sheeting of uniform gauges and colors, resistant to flame, light, acids, alkalis, greases, mildew, vermin, abrasion, and scuffing), and how it may be applied for various uses. Instructions are given for pattern-making, cutting, stitching, tacking and nailing, frame treatment, cushion covering and trimming. From Firestone Plastics Company, Pottstown, Pennsylvania.

HOW TO SEW BEUTAFILM (Firestone Velon in light, drapery gauge) is a 4-page instruction sheet from Hartford Textile Corporation, 444 Fourth Avenue, New York 16, telling how to make up the plastic yard goods into curtains, table cloths, bedspreads, nursery covers, slipcovers.

LUMITE WOVEN FABRICS, Lumite Division of Chicopee Manufacturing Corporation, 40 Worth Street, New York 13, supplies technical information to manufacturers about the saran plastic screening, decorative and upholstery fabrics, for use in products or production processes.

CINDERELLA STORY—EVERGLAZE, impressively reprinted from the Spring 1950 issue of *American Fabrics*, is obtainable from Joseph Bancroft & Sons Company, Wilmington 99, Delaware. Fabric swatches with Everglaze finishes illustrate how the plain cotton gray goods is transformed by magic (molecular re-arrangement through impregnation and heat) into permanently embossed or watered figures that will not wash out. The remarkable process is shown by diagram and photographs.

LAVERNE ORIGINALS, 225 Fifth Avenue, New York 10, covers its annual catalog in Marbalia paper, illustrates more Marbalia patterns inside. Also correlated in wallpaper and fabrics are designs by Erwine and Estelle Laverne, Ray Komai, Alvin Lustig, Juliet and Gyorgy Kepes, Zahara Schatz, Alexander Calder. The Laverne exotics, dramatics, and sculptured weaves come in endless colors, stock and to order. The booklet, full of award-winning designs shows the chair, table, book stand, and magazine rack by Katalolos, Littell, and Kelley, admired by visitors to the A. I. D. Fair at the Waldorf.

SEALTUFT—THE STITCHLESS QUILTED PLASTIC is a folded brochure showing the five patterns—Diamond, Tyle, Channel, Scroll, and Trellis—in use on furniture, in automobiles, as bar facing, and wall paneling, hinting at "1001 uses." Sent on letterhead request to The Jason Corporation, Sales Promotion Department, 1033 Jefferson Street, Hoboken, New Jersey. Sealtuft comes in the colors and textures of Duran, Boltalex, and Vinylite.

Devon Shops, Inc.

32 EAST 21ST STREET, NEW YORK 10 AL 4-2662, 2689

Importers and Creators of

PERIOD HAND CARVED FURNITURE FRAMES



Living Room
Dining Tables &
Chairs

Bedroom & Beds
Large Assortment
of Pieces

Write for
catalog



Lord & Taylor
presents as

WONDERFUL ACCENT PIECES

the collection of

SWEDISH HAND-WOVEN RUGS,

designed by Sigvard Bernadotte

—and superbly crafted

in handsome Nordic patterns

and colors, by Nils Nessim.

Manufacturer's discount

to members of A. I. D.



**Royal
Copenhagen
from the
Lunning
collection**

The high glaze, subtle color, and lifelike contours that distinguish Royal Copenhagen make this "Knitting Peasant Woman" lamp a special treasure.

Mounted on richly grained walnut, with an off-white hand-made silk shade bound with gray velvet. Overall height, 24 inches. Retail, 130.

These three waves are the mark found on all genuine Royal Copenhagen.

FREDERIK LUNNING INC.
667 FIFTH AVENUE, NEW YORK 22



**the choice of style
conscious Decorators**

hand printed
wallpapers by

Wall THEMES Unlimited INC.


Featuring new and unusually
exquisite designs of top flight
artists, plus the introduction of a
new, long-awaited feature . . .

**CUSTOM HAND PRINTING
IN ROOM LOTS
YOUR OWN CHOICE OF COLORS
AT NO EXTRA COST**

Write for the name of your nearest
distributor

our new address
41-45 Morris Street, Jersey City 2, N. J.

BOSTON • CHICAGO • PHILADELPHIA



**plymwood
modern**

NEW YORK: 450 FOURTH AVE.



As shown in the Guild Galleries, Grand Rapids

Something new in texture...

Woven-Wood drapery fabrics by Tropicraft

Loomed from lithe strips of imported reeds and woods, Tropicraft's original Woven-Wood drapery fabrics are unequalled for their unusual sylvan textures.

Our Woven-Wood collection now includes over 15 different materials. They are available in lengths to 12' in a choice of mellow natural tones, lovely decorator shades, or special colors to order. Complete details and swatches sent on request.



535 sutter street • san francisco 2

exclusive representatives:
metropolitan new york • JULOIRE • 13 east fifty-third street
los angeles • JAMES STEWART • 143 north robertson boulevard

Furniture

KNAPP & TUBBS catalogs in a handsome coated paper brochure a portion of its 25 room settings in the air conditioned galleries on the 6th floor of the Merchandise Mart, Chicago. Georgian, French Provincial, Directoire, Modern, and Far East styles are represented, in the lines of Baker Furniture Company, Johnson-Handley-Johnson, Widdicomb, John Widdicomb and Meldan. Not shown, but available on request, are pictures of the finely decorated glass furniture of Caesar Art Shop, Knapp & Tubbs' newest representation.

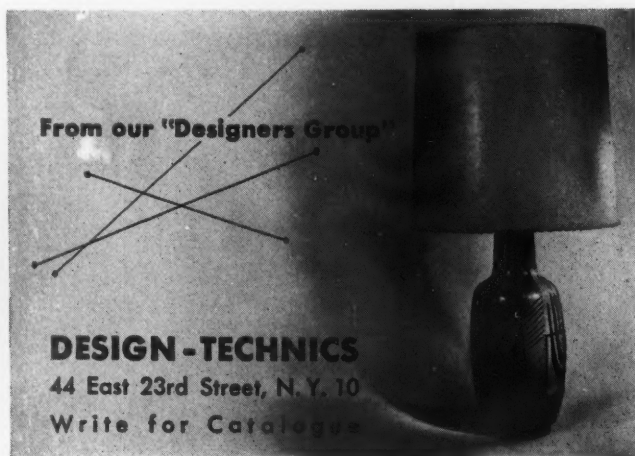
FIGURES OF FASHION IN AMERICAN WALNUT, bi-monthly series of portfolios from the American Walnut Manufacturers Association, 666 Lake Shore Drive, Chicago 11, Illinois, are photographically illustrated with settings and closeups suggesting ideas for designers, architects, and woodworking craftsmen. The first issue (June) shows how some of the many walnut veneer figurations are used in paneling and furniture (Nahon, Baker, Robsjohn-Gibbings Widdicomb) and how solid Watted Walnut appears in American Provincial bedroom pieces by Davis Cabinet Company.

PENGUIN REFRIGERATED FURNITURE... for the home, office, club, den, conference room, showroom, small apartment: leaflet showing refrigerated wooden console cabinets, in 18th Century and contemporary styles, and a small square cabinetette, from Refrigerated Equipment Sales Corporation, 19 West 44th Street, New York 18.

MASON-ART FURNITURE COMPANY, 49 West 21st Street, New York 10, has been sending eye-catching mailing pieces with photographs of the new modern upholstered group by Richard P. Lischer. More designs are forthcoming.

NEW DESIGNS IN ALUMINUM FURNITURE is the D. R. Bradley Company's glossy-covered catalog, showing the pieces as you see them at 22 East 49th Street, New York 17. The squared fretwork seating modules that can be assembled in so many useful ways, the various matching tables and chairs, and the simplified baroque line, appear in leafy settings that could be indoors or out. Flower pot brackets on a 3-panel fretwork screen make a portable garden, enhancing the scene without cutting off air.

KLAUS GRABE PREFAB FURNITURE comes in 20 catalogued models, smoothly sanded, ready for assembling and finishing, from Klaus Grabe Incorporated, 730 Lexington Avenue, New York 22. The good looking, simple pieces, for all uses, are made of birch veneered plywood. Chairs are webbed with strong cotton, several colors.



SPIRAL

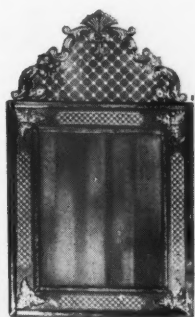


Interwoven
gleaming
brass volutes
mounted on teak
finished base

designed by
WILLIAM P.
WACHSMAN
for

ILVESTRI *Art Manufacturing Co.*
710 W. Washington Blvd., Chicago 6, Illinois

Mirrors of Distinction
MADE TO YOUR ORDER



SUTTON GLASS & MIRROR CO.
891 Third Avenue, New York, N. Y.

PLaza 3-1025



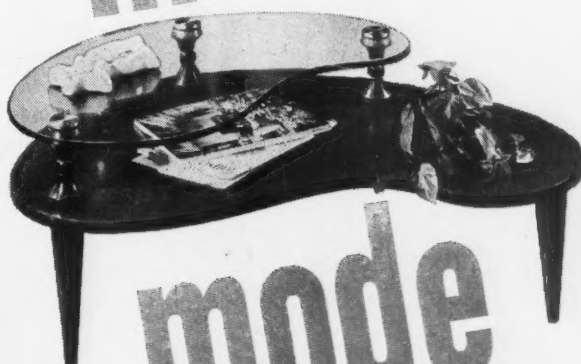
HAPPY NEW YEAR

Summer's over and it's
time to settle down to
the new work year just
starting. . . . Want you
to know we are ready
for custom production of
what you need when you
need it. ATwater 9-8804

ROSWELL SNIDER • NEW YORK

mil-

photographs
of complete
line on
request.



mode

distinctive modern tables

versatile, unusual, matching end,
lamp and cocktail tables in glass,
wood and combinations of both.

Mil-Mode Mfg. Co. • Brooklyn

Sold nationally by
ELMER I. KLEIN

SHOWROOMS
NEW YORK: 220 East 23rd Street
CHICAGO: 16-110 Merchandise Mart

PROFIT { BY INCREASING UNIT SALES BY A REPUTATION FOR QUALITY WORK



WORD GETS AROUND when you do a swell job. That's why Carpet Cushion is such a fine sales-maker. Luxurious—and rugs wear years longer—so jobs stand up. Each Carpet Cushion installation helps your reputation for future customers—while adding extra dollars to sales today.



AMAZING, UNIQUE FEATURES

Springy, yet tough for life of the sponge rubber.

- Deep, handsome feel underfoot gives long rug life.
- Washes clean—dust-free, non-allergic, moth- and vermin-proof.
- Easy to cut and tape—rolls 36 and 53 inches. 1/4 and 3/16 inches thick.
- Won't mat, creep, pack or stretch.



**NATIONAL
ADVERTISING**
IN
GOOD
HOUSEKEEPING
LADIES' HOME
JOURNAL
AND
WOMAN'S HOME
COMPANION



For samples and information write to
UNITED STATES RUBBER COMPANY
Carpet Cushion Department, Mishawaka, Indiana

Upholstery leather

(Continued from page 129)

and also serves to make the leather water, alcohol and stain resistant.

Stiff leathers can take heavier coatings of color than thinner, more pliable leathers. Imperfections in stiff leather can, therefore, be more easily hidden.

Since color is always affected to some degree by the texture of the material in which it appears, the color of leather is also influenced somewhat by the surface finish.

WHAT VARIATIONS IN SURFACE FINISH OF LEATHERS ARE AVAILABLE?

You can have brilliant (but at the same time soft and supple) high polishes, or you can have satiny mat effects. Opalescent highlights can be gotten by using real crushed-pearl powder in the finishing. And then there is also the shininess of patent (however this cannot be guaranteed against cracking, and so is not viewed with much favor).

WHAT COLORS ARE AVAILABLE IN LEATHER?

Any color you can name, including all the high-style darlings, such as persimmon, bamboo, granite pink, avocado, London fog. In addition to the long color ranges offered by the manufacturers, you can have any special order color for which you provide a color sample, if you will take whole hide quantities. Jewel shades, pastels, white, grayed tones—none of them present any problem to you. Leather has definitely left behind the era of its limitation to dark brown, tan, red and dark green.

HOW DO DIFFERENT SECTIONS OF THE HIDE COMPARE IN TENSILE AND FLEXING STRENGTH?

The body of the hide is strongest—because its fibers run in two directions and are tightly interwoven.

In the flanks fibers run in one direction only. When flanks are pulled backbone-to-belly direction there is little or no stretch—and in upholstering this should be done first, until there is little or no loose leather left. If pulled from head-to-butt ends first, flanks stretch excessively, and this will cause the finish to open or check, no matter what layer of the hide has been used. Because of this, flanks should be used only where they receive little wear and no flexing. They should not be used on seats, inside backs, inside arms, boxings, or bandings that receive much flexing.

WHAT IS ROLL LEATHER AND IS IT USABLE FOR CHAIR AND SOFA UPHOLSTERY?

Roll leather is a sheet or yard-goods form of leather, in which hides have been joined and intermingled. In it, however, the joining of the hides cannot be discerned, so nobody can say accurately what is body and what flanks. This makes roll leather dangerous for sofa and

GENUINE WOODWEAVE* SCREENS

famous woodweave screens
made of finest air dried
northern bass wood
and finished in choice of
six colors:
chinese red, chartreuse,
bottle green, yellow,
bamboo and white.

distributed by maurice villency
7 university place, n. y. 3, n. y.
OR 3-1291 *trademark



HARTSHORN

for that *SHADE*
of difference



Where the view is lovely, but so is privacy . . . your customers will appreciate the new wider Hartshorn shades on "Slimsteel" rollers made especially for picture windows. And you'll appreciate the way these new wider shades offer more scope for new decorating ideas. Hartshorn has a flock of other innovations you should know about, too. Luminous nursery shades, patterned shades, decorator-inspired colors and cowboy designs . . . all available for fast delivery from strategically-located distribution points.

STEWART HARTSHORN CO.

250 FIFTH AVE., NEW YORK 1, N. Y. • STEWART HARTSHORN LTD., TORONTO, CAN.

English Antique Reproductions

Hostess Table

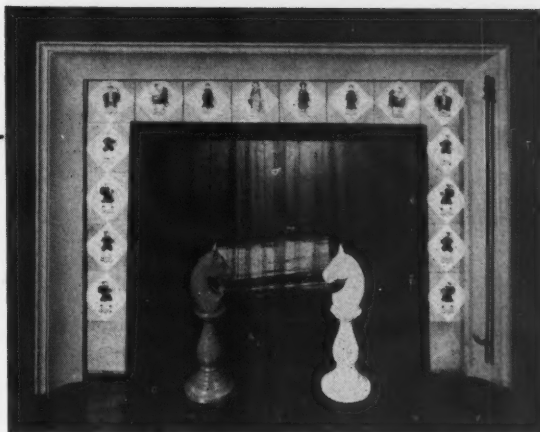


Adapted from an authentic Chipendale table . . . designed for the modern hostess who desires utility plus traditional beauty. Hand rubbed by Weathervane craftsmen to a soft, "Candlelight glow" finish in premium mahogany.



SHOWROOMS:
325 E. 64th St., N. Y. C.
Devon Service, 420 Boylston St.
Boston, Mass.
1355 Market St., San Francisco, Calif.

**WEATHERVANE
FURNITURE CO.**
HANOVER, PA.



DRAW CURTAIN SCREEN

Our own curtain screen, developed twenty years ago, is custom made to fit your fireplace. It operates by traverse pulls, and the mesh is finer than that of the usual curtain screen.

Edwin Jackson

Since 1879 . . . A distinguished selection
of fireplaces and accessories

159 East 54 St., New York 22

PLaza 9-8210

49 EAST 53rd St., NEW YORK 22, N. Y.



IMPORTED CURTAINS AND DECORATIVE CURTAIN FABRICS

BOSTON
420 BOYLSTON ST.

CHICAGO
THE MERCHANDISE MART

PHILADELPHIA
1616 WALNUT ST.

LOS ANGELES
112 NO. ROBERTSON BLVD.

what in the world



makes decorators successful?

BRAINS. ACUMEN. *And Good, Good Taste.*

The kind of taste that sees instantly when a lamp is all "wrong". A carpet "just right". And the kind of good taste, mingled with good sense, that knows *where to get the "right" carpet at the "right" price.* Where to find handmade carpets in luxury colors, of superlative yarns. Where to get quality broadloom carpets in fashionable colors as well as rare, exotic tones. In short, where to obtain *all* types of floor covering. The successful decorator knows that it's Adam Carpets! Knows that our total service features complete stock, accurate estimating, expert installation, reasonable prices. The successful decorator takes advantage of this service!

Adam Carpets
INC.
CARPETERS TO DECORATORS ONLY
14 EAST 53RD STREET • NEW YORK 22, N. Y.
PLAZA 8-3287

chair upholstery. It is, however, completely satisfactory for covering flat hard surfaces, such as desks, cabinets or walls.

HOW IS LEATHER SOLD?

By the square foot, since hides vary in size. It can be had in any quantity, but the price per square foot decreases as the amount is increased up to full hide quantity, since then the manufacturer's cutting waste becomes less.

WHAT DOES "OUNCE WEIGHT" MEAN?

That one square foot of leather will weigh a certain number of ounces, and be of corresponding uniform thickness. A splitter's gauge controls the commercial thickness of leather sold by the square foot—in this an ounce equals 1/64" thickness.

WHAT WEIGHTS OF LEATHER ARE USED FOR VARIOUS UPHOLSTERY PURPOSES?

For smooth, hard surfaces, three ounces (3/64" thickness).
For down cushions, 2½ ounce is suggested.
For tufting, the thinnest weight that has the tensile strength needed for upholstery.
For flooring, a heavy weight, possibly six ounce.

WHY IS THERE AN EXTRA LABOR CHARGE (BEYOND THAT FOR APPLYING FABRIC UPHOLSTERY) WHEN LEATHER IS SPECIFIED AS THE UPHOLSTERY MATERIAL?

It takes an upholsterer longer to apply leather than fabric since leather is somewhat less pliable. And since labor is paid for at an hourly rate, this extra time involves an extra charge.

HOW IS UPHOLSTERY LEATHER MAINTAINED?

By washing lightly with a damp cloth and pure soap. Do not soak the leather—moisten it only slightly. Sometimes saddle soap is used to restore natural oils to leather, but this is ineffective with upholstery leathers, for the saddle soap does not penetrate through the impervious coating built up with paint and lacquer in finishing upholstery leather. All that happens is that an oily surface scum from it eventually collects on top of the finish. This is disastrous to clothes, as well as to the appearance of the leather, so it means that saddle soap should not be used.

HOW MUCH OF THE LEATHER USED FOR HOME FURNISHINGS IS UPHOLSTERY LEATHER?

About 99% of the use of leather in this field is for regulation upholstery of chairs, sofas, etc. And since the other uses in the home furnishings field, with the exception of accessories, also require large areas, they also use "upholstery" leather. (Continued on Page 180)



JOHN GERALD INC.

18 EAST 50TH STREET, NEW YORK 22 • PLAZA 9-2235

Source and Resource for the Decorator



*Copy of an Italian Masterpiece,
painted "trompe l'œil",
from our Syrie Maugham collection.*

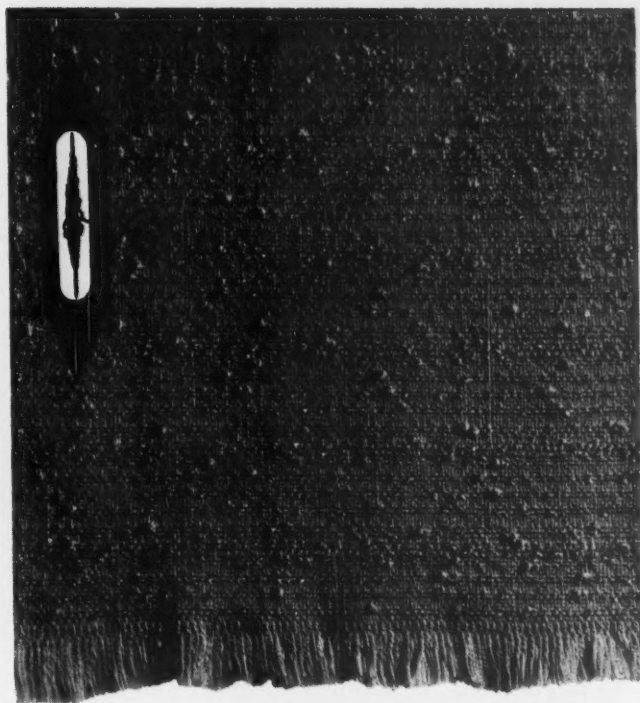
Genuine Hand Woven **ORIENTAL RUGS**



*Rich harmony
of décor is
easily achieved
with the help
of versatile
ORIENTAL RUGS*

*Aristocrats
of Floor Coverings*

Mahigian Inc.
295 FIFTH AVE. NEW YORK 16, N. Y. • MU 5-1761



Textures by **ARTCRAFT WEAVING CORP.**

20 EAST 53RD STREET, NEW YORK 22
ELdorado 5-6476

Hand Prints by Donelda Fazakas

*Serving Better Stores
and Decorators Since 1920*

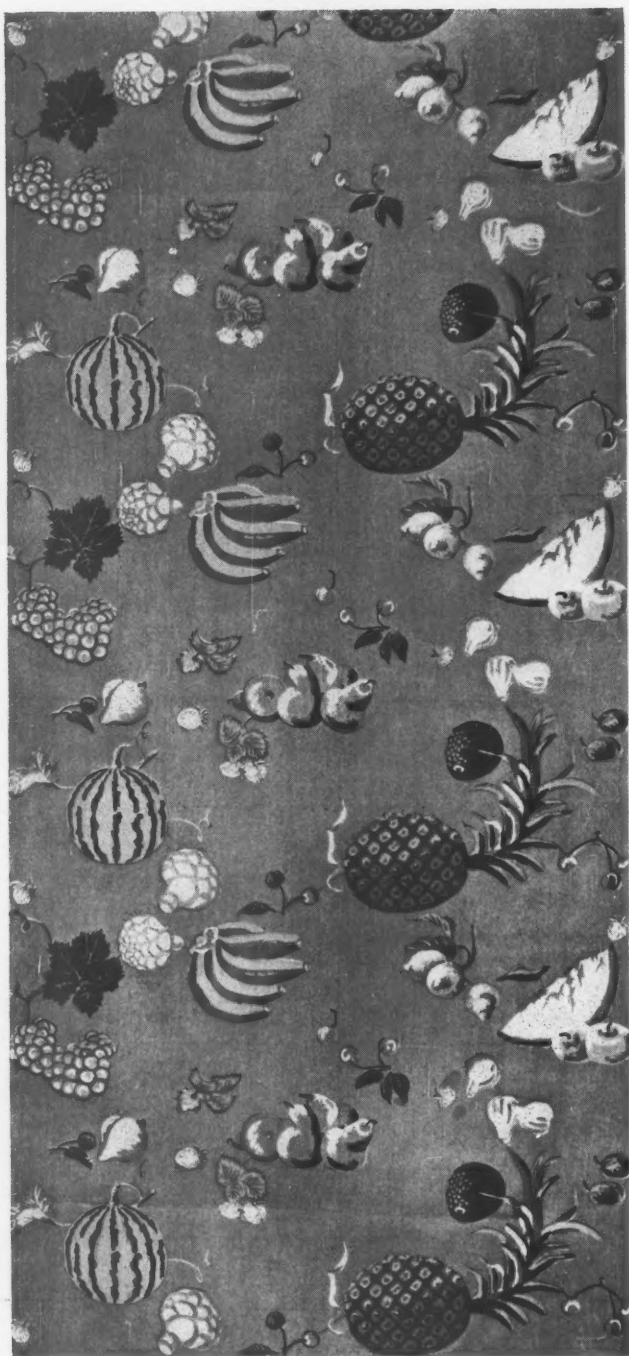
CUSTOM MADE
LAMP SHADES
ANTIQUE LAMPS
ART OBJECTS
BRIC-A-BRAC
DECORATIVE
ACCESSORIES



Superior Lamp and Shade Manufacturers

72 MADISON AVENUE, NEW YORK, N. Y.

Telephones: MU 3-5657



"MONOCHROME FRUIT"—a 35" print in wonderful colors.

JOFA
INC.
Established 1823

45 EAST 53rd STREET, NEW YORK 22
BOSTON 420 Boylston Street CHICAGO Merchandise Mart SAN FRANCISCO 442 Post Street
LOS ANGELES 100 N. Robertson Blvd. PARIS 8 Rue Ambroise Thomas

WHAT LEATHERS BESIDE UPHOLSTERY LEATHER ARE SOMETIMES USED IN THE DECORATIVE FIELDS?

Rawhide, which is suitable for accessories. This is cattlehide that has been dehaired and delimed (preliminary steps to any tanning process) but not tanned. Rawhide is stiffer than upholstery leather, a little more difficult to manipulate, and so requires particularly good workmanship for satisfactory results.

Parchment and *vellum*, also used for accessories, and particularly for lampshades. Parchment is sheepskin which has been tawed (treated with alum) after preliminary dehairing and liming. Vellum is calfskin taken through the same process.

Shoe leather. The famous adaptation of an Italian campaign chair uses this for its all-in-one seat and back. This is thicker and tougher than upholstery leather, and also without its grain.

Saddle leather has been hand carved and applied to the fronts of chests in a new line of modern furniture, with great decorative appeal.

WHAT ARE SOME WAYS IN WHICH THE DECORATIVE EFFECT OF LEATHER IS INCREASED?

By embossing, saddlestitching, quilting, tufting, trapunto work, weaving in strips, lashing together in strips, tooling, etc. These manipulations add to the revelation of lovely surface, the quality of texture, the strength of the material and its pliancy.

Incorrect photographers credits

Two photographs in the August issue were incorrectly credited: Thomas Yee, and not Ben Schnall, took the photograph of the Idella La Vista shop by Norman Cherner shown on page 88; and Robert Meserve, not Ezra Stoller, took the photograph of the chaise lounge by Architects Associated shown on page 75.


Leopold Colombo & Bro. & Co.
Importers and Makers of Fine Furniture
327-329 EAST THIRTY-FOURTH STREET
NEW YORK 16, N. Y.

New catalog on request



America's most beautiful show-room for mirrors and mirrored furniture.

designs patented

FRIEDMAN
Mirror & Glass Co.
661 Ave. of the Americas
Showrooms: 112 West 21st St.

Creative Plaster



Console #1428—top 12" x 36" Mirror #6060—25" x 31"
Urn #4017—9" Oval
BROCHURE AVAILABLE ON REQUEST

Edward Krumpe, Inc.

212 East 54th Street


New York 22, N. Y.



William J. Galligan
INCORPORATED
Hand Printed Wallpaper
40 East 49th St., New York 17, N. Y.
"Melvin Village"

New fabrics

decorative
drapery and
upholstery



Henrose

NEW YORK
19 East 53rd Street

CHICAGO
620 Merchandise Mart



#615

Hgt. 33"

Hand-cut Crystal Vase in gold with red crackle.
Metal base in antique gold. Hand-antiqued gold
foil shade with red trim.

HECKEL & RINALDI

235 East 42nd Street

New York 17, N. Y.

The Rodgers Co., Dallas, Texas
Boyer-Brown, Inc., Los Angeles, Calif.



A "TOP DRAWER" DESIGN

Another custom-created Design-Craft charmer, this one an ingeniously fashioned 2-drawer affair. The table and legs are black . . . the top shows an enchanting country scene, hand inlaid pearl, on a hand-painted black background. As with all Design-Craft Custom Tables the top is alcohol and cigarette-burn proof . . . the fascinating hues made "forever yours" by our exclusive process.

Dimensions: top, 28" x 22"—height, 26½"



Write for
Brochure on Your
Business
Letterhead

Design-Craft

**CUSTOM-CREATED
DECORATOR FURNITURE
AND ACCESSORIES**

1552 BERGEN STREET
BROOKLYN 13, N. Y.
PRESIDENT 2-3121

For your information

(Continued from page 20)

money on rooms for peaceful living in a disordered world. Seven settings stressed absence of clutter and adroit use of color, to achieve serenity. The ubiquitous Gibbings furniture appeared in a bedroom with rosy red walls, white brick fireplace, shaggy white wall-to-wall carpeting, and again in a beige, *tete de negre* and apricot room with silk-covered walls. A Knoll table and Saarinen chairs formed a dining group in a living-dining room, where Laverne's tortoise-shell paper and upholstery of camel's hair coating were highlights. Dual-purpose chests, designed by Don Beckwith, senior flight engineer of American Overseas Airlines, held the spotlight in another room. The chests, of solid oak construction with limed oak veneer, have door and drawer fronts of striated fir, range from a 68" cabinet to an end-table size commode.

L. Bamberger, Newark, recognized blue as a fashion color theme, presented three blue rooms designed by the store's decorators, using 18th and 19th Century furniture. James McCreery & Company pitched for "Modern American," with four room settings featuring Milo Baughman's furniture for Manuel Martin of California. Gumbels cast its spotlight on Paul Frankl's Johnson Furniture groups, *Debonair* and *Station Wagon*, presenting the former in a black, white and red living room, the latter in a bedroom with one nail-headed green felt wall, other walls of sand-paper squares.

B. Altman & Company combined the introduction of a new group of furniture designed by its own decorators, and executed by John Scalia, with the presentation of French Moroccan printed and woven fabrics and wallpapers created by Jay Gresham for F. Schumacher & Company.

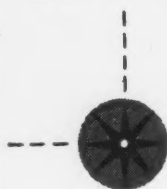


One of many designs of Chairs, Tables, Booths, Banquettes for Hotels, Restaurants, Clubs, Showrooms, Shoe Stores and other retail shops. On display at our showroom.

Mfrs. Since 1852

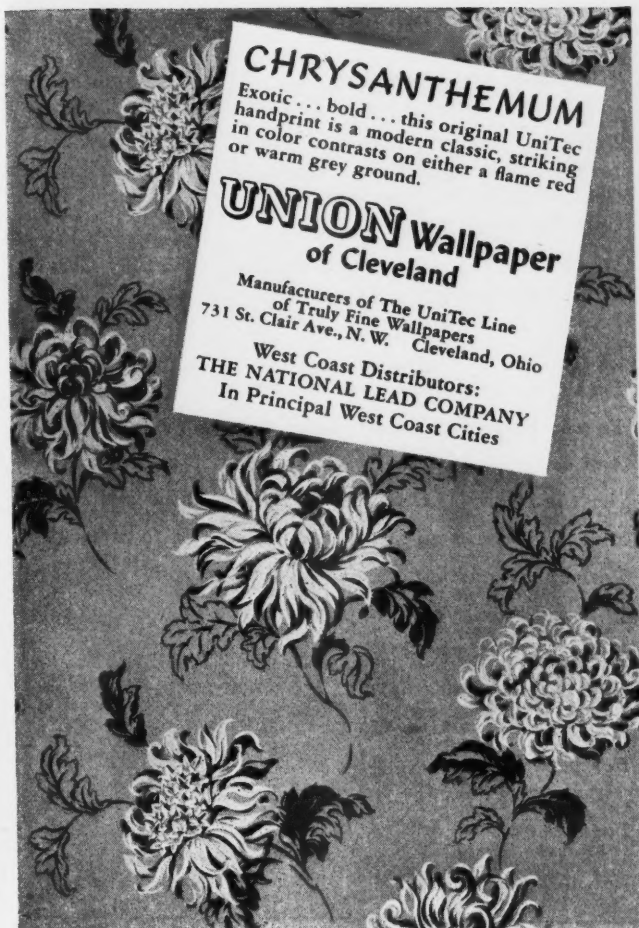
Reischmann Sons INC.
559 Sixth Avenue, New York 11, N. Y. (Bet. 15-16 Sts.)

WALL PAPER • Original Creations



inez croom

INEZ CROOM inc. • 3406 Park Ave., Bronx 56, N.Y.



CHRYSANTHEMUM
 Exotic... bold... this original UniTec handprint is a modern classic, striking in color contrasts on either a flame red or warm grey ground.

UNION Wallpaper of Cleveland

Manufacturers of The UniTec Line of Truly Fine Wallpapers
 731 St. Clair Ave., N. W. Cleveland, Ohio

West Coast Distributors:
THE NATIONAL LEAD COMPANY
 In Principal West Coast Cities

Style Leaders by CHAIRS INCORPORATED

VISIT OUR DISPLAY OF
 ELEGANCE — QUALITY — CRAFTSMANSHIP
 in hundreds of the finest creations of
 CUSTOM-MADE UPHOLSTERED FURNITURE



featuring

MR. & MRS. TWIN CHAIRS* and **MULTI-DECOR***


Chairs, Incorporated

Designers, creators, manufacturers of custom made furniture
 192 Lexington Ave. (at 32nd St.) New York 16, N. Y.

Trade Mark

Phone: LExington 2-3249

The best furniture that man can make or money can buy




Walls Unlimited
 WITH

PHOTOMURALS

Mechanically, walls are intended to confine
 ... but optically and psychologically they
 can appear as expansive as all out-doors...
 through the magic of Photomurals. ... "Making
 Blank Walls Live" is the title of a most in-
 formative and colorful brochure on the subject of
 Photomurals ... a copy is yours for the asking.

Kaufmann & Fabry Co.
 Originators and Developers of the Photomural
 Dept. MI-9 425 S. WABASH AVE., CHICAGO, ILL.



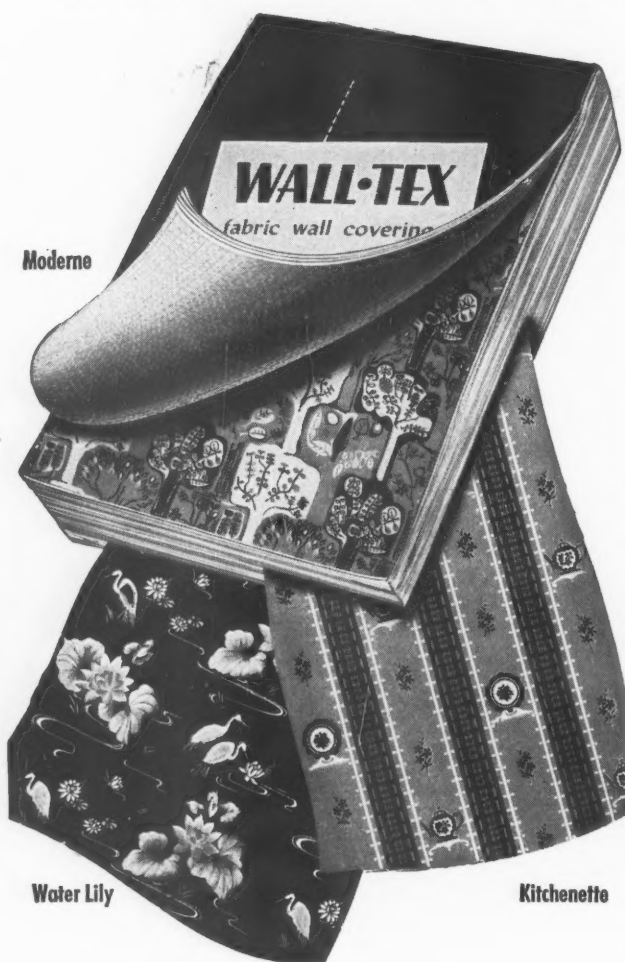

essential
 to
 merchants
 of fine
 home-
 furnishings

Tower Lamps

TOWER CRAFTSMEN INCORPORATED

Factory and Offices: 105 Chestnut Street, Red Bank, N. J.
 Showrooms—New York: 225 Fifth Avenue
 Chicago: 1298 Merchandise Mart
 San Francisco: Western Merchandise Mart
 Los Angeles: Furniture Mart

What's new in fabric decoration?



Here's just a glimpse of the many stimulating ideas in the newest Wall-Tex Sample Book of *fabric* wall coverings. Nearly 200 lovely patterns to delight you . . . inspire you . . . with their originality, authentic designs, colors and textures that will get your decorative planning off to a magic start. And clients are so much easier to sell and please when your ideas are hitched to the star features offered by Wall-Tex: plaster crack control and safely washable finishes. Write for sample swatches from the newest Wall-Tex collection, and name of the distributor who will serve you.

Columbus Coated Fabrics Corporation
Dept. 1-90, Columbus 16, Ohio

WALL-TEX
fabric wall coverings



Makers of tradition—II

(Continued from Page 126)

Kelmscott Chaucer. It took him five years to prepare and print it. The magnum opus appeared in June 1896, and on October third, William Morris died; he lies buried in the Kelmscott church-yard.

We close with a verse which was not written by Chaucer, but by Morris, and which was printed at the Kelmscott Press:

*Love is enough: draw near and behold me
Ye who pass by the way to your rest and slaughter,
And are full of the hope of the dawn coming after;
For the strong of the world have bought me and sold me
And my house is all wasted from threshold to rafter.
Pass by me, and harken, and think of me not!
Wherewith will ye buy it, ye rich who behold me,
Draw out from your coffins your rest and your laughter,
And the fine gilded hope of the dawn coming after!
My love I sell not, though ye bought me and sold me,
For your house stored with such things from threshold to rafter.
Pass by me, and harken, and think of you not!*

fabulous collection of

CHINESE ART

for the trade

Unusual lamps
Early ceramics
Accessories

Chinese Ivory
figure of
Empress
28½" tall
18th Century



Lantin and Farhadi

906 THIRD AVE., NEW YORK 22 • ELdorado 5-8853

catalogue and sample books now ready

fabric, wallpaper, decorative accessories and A.I.D. prize-winning furniture

also complete sample books of Tortoise Shell, Pepperpot Spatter, Marbalia, Chinese Teachest, Wood Exotics, Solid Color Grounds, and all Co-ordinated Wallpaper & Fabrics.

available to all qualified decorators and architects. Wire or write immediately for your copies. Attention: dept. IN-8.

LAVERNE ORIGINALS
225 fifth avenue, new york 10

decorators know:

you can
always
count
on
Capitol



Capitol Upholstery Co.

22 WEST 32 STREET, NEW YORK 1, N. Y. LO. 3-5764

2 textures

12 colors

japanese import

**hemp
&
grass
cloth**

fine art wallpaper co.
Papers of Distinction
1961 Coney Island Ave., Brooklyn, N. Y.

Samples & Prices on Request

FOR
*Beauty
and Quality*
BENDIX
DECORATIVE
WOOD
MOULDINGS
In Traditional and Modern Patterns.
A wide selection of embossed and
deeply carved wood mouldings
available for immediate delivery.
Write for illustrated catalog.
BENDIX Mfg. Co.
192 LEXINGTON AVENUE
NEW YORK 16, N. Y.

■ a Martin Freedgood design



BERNHARD AND HAYES, Inc.

■ 128 East 54th St., N. Y.

PLaza 3-0728

Classified Advertisements

10c A WORD PER INSERTION, \$3.00 MINIMUM, PAYABLE IN ADVANCE. BOX ADDRESS COUNTS FIVE WORDS.

Positions Wanted:

FURNITURE SALESLADY, 1½ years experience, graduate of reputable school of interior decorating. Now employed, wishes to better herself. New York City or vicinity. Box 907-R, INTERIORS, 18 East 50th St., New York 22.

YOUNG INDUSTRIAL DESIGNER, graduate of Pratt Institute, experienced in product design, exhibits and displays. Seeks connection with designer or manufacturer. Willing to travel. Box 908-S, INTERIORS, 18 East 50th St., N. Y. 22.

YOUNG INDUSTRIAL DESIGNER—married, Pratt Institute graduate, well trained in all phases of design, sketching, rendering, model-making; desires position with progressive manufacturer or designer. Drafting experience. Box 909-T, INTERIORS, 18 East 50th St., New York 22.

ASSISTANT DECORATOR, experienced, thorough knowledge of market. New York area. Box 912-W, INTERIORS, 18 East 50th St., New York 22.

INTERIOR DECORATOR—personable young man with college degree and decorating school background wishes position with decorator or decorating firm. Has several years experience. Box 913-X, INTERIORS, 18 East 50th St., N. Y. 22.

THAT RARE COMBINATION—capable executive secretary-stenographer, showroom experience, possesses natural flair for interior decorating, artistic background, desires opportunity to combine abilities and talents in decorating field. Box 916-A, INTERIORS, 18 East 50th St., New York 22.

DESIGNER-EXPERIENCED, furniture and interiors, exceptionally creative, part-time, free-lance. Box 917-B, INTERIORS, 18 East 50th St., New York 22.

COLOR CONSULTANT—young woman, 26, graduate of Pratt (Industrial Design) with four years experience. Three with leading color authorities. Practical knowledge of ceramic psychology, textile, interior, plastic and selling fields. Seeks free-lance or permanent position where knowledge of good color usage, and design will help employer. Presently employed. Box 918-C, INTERIORS, 18 East 50th St., New York 22.

INTERIOR DECORATION OR ALLIED FIELD—Young man with two years of study at the schools of "metiers d'arts" and "arts decoratifs" in Paris; has also spent two years studying sculpture at the Beaux Arts in Paris. Experience includes work with a firm specializing in store decorations; also interior decoration of apartments; publicity and display stands for Paris fairs. Experienced in ceramic design. Box 919-D, INTERIORS, 18 East 50th St., New York 22.

CREATIVE PRODUCT DESIGNER, industrial design graduate, work experience in product display and engineering. Efficient production drawings and renderings. Presently employed, desires full time or free-lance connection with designer or manufacturer. Box 921-F, INTERIORS, 18 East 50th St., New York 22.

COLOR CONSULTANT, young woman. Extensive experience in color theory and coordination. Assisted in making four nationally known color systems. Interior decorating, sales experience. College trained. Box 922-G, INTERIORS, 18 East 50th St., New York 22.

YOUNG WOMAN with a flair, cultured, world traveled, with decorating background seeks position with progressive decorator; opportunity is foremost consideration. Box 923-H, INTERIORS, 18 East 50th St., New York.

DECORATOR'S ASSISTANT, young lady seeks job as assistant to decorator; familiar with sources, knowledge office routine, etc.; New York City only. Box 924-I, INTERIORS, 18 East 50th St., N. Y. 22, N. Y.

INTERIOR DECORATOR, married, 29, intensive private and department store experience in California and leading department store experience in N. Y. C., desires position in western or southwestern states with private decorator, small concern or partnership. Box 925-J, INTERIORS, 18 East 50th St., N. Y. 22, N. Y.

POSITION AS APPRENTICE or assistant to interior decorator desired by ambitious young man—University of Chicago graduate with specialization in interior decorating at Art Institute. Box 927-L, INTERIORS, 18 East 50th St., N. Y. 22.

MARRIED VETERAN, 26, seeks position as Decorator's Assistant. Graduate Parsons' Summer Session; 18 months upholstery and display experience. Responsible; neat; will work outside New York. Box 930-O, INTERIORS, 18 East 50th St., N. Y. 22, N. Y.

Help Wanted:

DRAPERY, FLOOR COVERING BUYER & MANAGER—The S. P. Brown Co., operating drapery and floor covering departments in department stores in smaller cities east of the Mississippi have openings for thoroughly experienced drapery and floor covering men to assume the responsibility of buyer and manager. Capable assistants and decorators may qualify. State experience in detail, age, starting salary expected. Address: S. P. Brown Co., 432 Fourth Ave., New York City.

INTERIOR DESIGNER—Unusual career opportunity for young woman as designer of room interiors to illustrate national advertising of well-known manufacturer. Applicant should have architecture or fine arts training with enough actual experience to prove creative flair and ability to design outstanding residential interiors. Must be able to make good presentation sketches. Write Box 910-U, INTERIORS, 18 East 50th St., New York 22.

SALESMEN AND SHOWROOMS wanted by fabric house selling to decorators. State territory and experience. Box 911-V, INTERIORS, 18 East 50th St., New York 22.

EXPERIENCED DECORATOR, opportunity for a permanent position with a leading jobber of decorative fabrics to serve our decorators' clients. Write, giving full details; age, decorating experience, references and draft status. Box 914-Y, INTERIORS, 18 East 50th St., New York 22.

CAREER BUILDERS — PLACEMENT SERVICE for architects, architectural designers, interior decorators, industrial designers, draftsmen, sales personnel, and office personnel. Interviews by appointment. PLaza 7-6385; 35 West 53rd St., New York City.

REPRESENTATIVES WANTED—We wish to establish fabric showrooms in Philadelphia, Cincinnati and Dallas for our line of decorative fabrics. Representatives must have good showroom facilities and excellent contacts among the decorating trade. Salary and commission basis. Box 915-Z INTERIORS, 18 East 50th St., New York 22.

MANUFACTURER of one of the major lines of Wrought Iron Furniture is seeking representatives well established with decorators, architects, and contract, home builders. New modern wrought iron breakfast sets and terrace furniture are being purchased in large quantities by contract builders. If you have a following in this field you can develop a substantial sales volume and increase your income handsomely. Wide choice of territories. Box 920-E, INTERIORS, 18 East 50th St., New York 22.

MARY FRANCES DE GALAN—highly personalized placements in design field. Architects, draftsmen, artists, designers, decorators, renderers, sales people, office personnel, craftsmen. CONTACT AGENCY suite 25, 35 West 53rd St., New York 19. Circle 7-6888.

Miscellaneous:

1500 LEADING INTERIOR DECORATORS on Addressograph plates. Also furniture, department and other stores. Addressing PC \$4.50 M. No charge for list. Write for catalog. Speedaddress, Long Island City 4, New York.

MIAMI OPPORTUNITY! FURNITURE, UPHOLSTERING, DRAPERIES. Owner cannot devote full time. Will sell or take in managing partner for prominent shop with workrooms in key location. Enjoying substantial income, finest clientele, top quality merchandise. \$10,000 or \$15,000 will handle. This is a lifetime opportunity. For appointment in Miami write Box 926-K, INTERIORS, 18 East 50th St., N. Y.

MORE SALES FOR YOU—Is it difficult for your client to visualize the finished interior by mere words or sketches? DECORATOR'S SERVICE will construct miniature model rooms to scale from your design. For information write 442 East 54th Street, Brooklyn, N. Y.

FOR SALE—All or part interest in a well established decorating studio, serving an area of about twenty-five towns with a population of 300,000 people. Address Box 928-M, INTERIORS, 18 East 50th St., N. Y. 22, N. Y.

FOR SALE—Successful, established Interior Decorating and Design store. Brooklyn. Opportunity of a lifetime. \$65,000 cash. Box 929-N, INTERIORS, 18 East 50th St., N. Y. 22.

DECORATING SHOP FOR SALE. Well established Seattle location. Large steady volume of drapery and upholstery sales. Could be expanded into other lines. Full price \$3900. Box 931-P, INTERIORS, 18 East 50th St., N. Y. 22, N. Y.

PRESTIGE

for you...

ANNA MEYER
— STUDIO —
310 East 74 Street
New York 21, N. Y.
RH-4-6540

with handwoven
fabrics for
upholstery
and draperies.
Exclusive designs dyed
to your desired colors.

• Also handwoven linen fabrics for the discriminating trade.

LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS
LAMPS



engel

15 East 53d St., N. Y. 22
PLaza 3-5237

SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES
SHADES

PERIOD PIECES OF PERFECTION

The story book chair—
a chair and a half



For your most discriminating clientele—distinguished, dramatic and original variations of the classics. Excellence of craftsmanship combined with finest quality materials and perfection of tailoring marks the new Guild Line as the outstanding collection of "traditionals."



UPHOLSTERERS' GUILD

43 East 19th St., N. Y. 3

GRamercy 7-3940-1

Cabinet Grille Cloth

for television and furniture consoles. We manufacture metallic fabrics of lasting brilliance as well as non-metallic fabrics in original pattern variations. Acoustically approved. Standard wood colors or will match your special needs. Sold in yardage or grille size. Fast delivery.

Working samples or swatches upon request.

I. G. Textile Co.

Factory and offices:
30 East 21 St., N. Y. 10
SPring 7-6890

now available!

MUSEUM OF MODERN ART
SELECTION FOR 1950

CHICAGO •
AMERICAN FURNITURE MART
SPACE #939

LOS ANGELES •
LOS ANGELES FURNITURE MART
2nd FLOOR FRONT

THE CALIFORNIAN GROUP



(#1718 Cocktail Table • 30" square)

PACIFIC

IRON PRODUCTS

1150 EAST PICO • LOS ANGELES 21 • CALIFORNIA



YOU will find our showrooms replete with many fine examples of hand decorated glass furniture. Reproductions of period pieces, including Credenzas, Consoles, Breakfronts, Tables, Servers, Dining Room, Bedroom and Occasional furniture are shown, as well as many pieces of modern design.

Caesar Art Shop

HAND DECORATED GLASS FURNITURE

410 EAST 91ST STREET, NEW YORK 28 SACRAMENTO 2-0577

KNAPP & TUBBS, INC., MERCHANDISE MART, CHICAGO

ADAMO
Boucléweave * *Carpeting*
WALL-TO-WALL

It's a pleasure to decorate to
ADAMO'S 14 "California Clear"
COLORS — SEND FOR NEW
SWATCH FOLDER NOW!
FREE to dealers & decorators.
* BOO-CLAY-WEAVE

Manufactured ONLY by **ADAMO CO.**
1140 EAST 11TH ST. • LOS ANGELES 21.



Silkar Studios, Inc.

Announces
A NEW LINE of
MODERN PRINTED SILKS

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

Exclusive Peruvian Linens

PLaza 9-7252

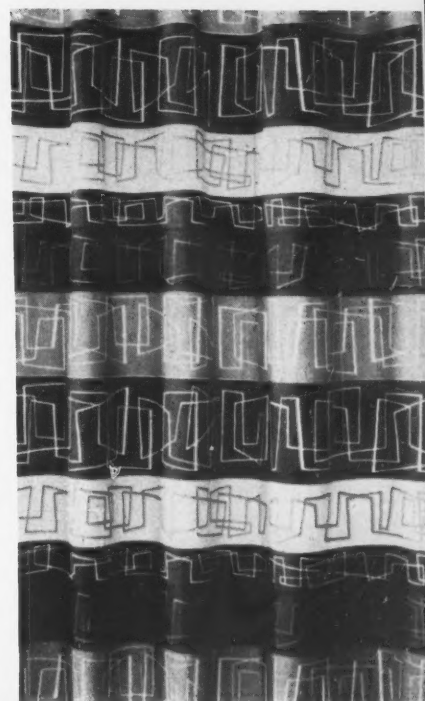
Interior An Index to

		PAGE
Adam Carpets, Inc., 14 East 53rd St., N. Y.	PL 8-3287	178
Adamo Co., 1140 East 11th St., Los Angeles 21	TR 9122	188
Adams Leathers, Inc., 530 Madison Ave., N. Y.	PL 9-7303	68
Adler, Ruth, Designs, 9842 Twelfth St., Detroit 6	TO 8-7009	148
Advance Design, Inc., 45 W. 33rd St., N. Y.	LO 4-2226	165
Albano Co., Inc., The, 309 W. 46th St., N. Y.	PL 5-3273	79
Alfino-Welland, Inc., 1059 Third Ave., N. Y.	RE 4-8784	162
Allen Industries, Inc., Leland & Grand Trunk R.R., Detroit 7	TE 2-5656	27
American Crayon Co., Sandusky, Ohio	SA 500	164
American Hair & Felt Co., Merchandise Mart, Chicago	SU 7-7252	152
Amer. Tile & Rubber Co., Perrine Ave., Trenton, N.J.	TR 4-5294	24
Artcraft Weaving Corp., 515 Franklin D. Roosevelt Dr., N. Y. 2	EL 5-6476	179
Artlee Fabrics, Inc., 381 Fourth Ave., N. Y. 16	MU 6-0015	158
Baker Furniture, Inc., Exhibitors Bldg., Grand Rapids	8-1359	190
Beckley, Charles H., Inc., 201 E. 56th St., N. Y.	PL 9-8450	167
Bendix Manufacturing Co., 192 Lexington Ave., N.Y.	MU 6-3395	185
Benthan, Ltd., 232 East 58th St., N. Y.	PL 8-3326	145
Bernhard & Hayes, Inc., 128 E. 54th St., N. Y.	PL 3-0728	185
Brunovon, Inc., 383 Madison Ave., N. Y.	EL 5-2267	48
Brunschwig & Fils, Inc., 509 Madison Ave., N. Y.	MU 8-4131	7
Caesar Art Shop, 410 E. 91st St., N. Y.	SA 2-0577	188
Capitol Upholstery Co., 22 W. 32nd St., N. Y.	LO 3-5764	185
Carter, E. C., & Son, Inc., 49 E. 53rd St., N. Y.	PL 5-3888	177
Cassen, Henry, 509 Madison Ave., N. Y.	EL 5 6060	169
Century Furn. Shops, 7 University Pl., N. Y.	GR 3-5967	176
Century Lighting, Inc., 419 W. 55th St., N. Y.	PL 7-1135	155
Chairs, Inc., 192 Lexington Ave., N. Y.	LE 2-3249	183
Charak Furn. Co., 444 Madison Ave., N. Y.	EL 5-5045	Back Cover
Cheney Brothers, 509 Madison Ave., N. Y.	PL 3-4350	4
Colombo, Leopold, & Bro., Inc., 327 E. 34th St., N.Y.	MU 5-3975	180
Columbus Coated Fabrics Corp., 7th & Grant Ave., Columbus 16, Ohio	UNI—212	184
Colville, Ltd., 238 East 59th St., N. Y.	PL 3-4678	163
Crest Co., The, 1020 W. Adams St., Chicago	MO 6-5011	139
Croom, Inez, Inc., 3406 Park Ave., N. Y.	CY 2-2483	182
Croydon Decorative Fabrics, 266 So. 19th St., Phila.	PE 5-5768	159
Deco Sales Division, 410 Frelinghuysen Ave., N. J.	RE 2-4149	50
Decorative Fabrics, Inc., 443 Fourth Ave., N. Y. 16	MU 9-8595	44
Decorative Modern, Inc., 335 East 45th St., N. Y.	MU 4-3337	144
DePaul, A., 200 E. 29th St., N. Y.	MU 5-5759	152
Design-Craft, 1552 Bergen St., Brooklyn 13, N. Y.	PR 2-3121	182
Design Technics, 44 E. 23rd St., N. Y.	AL 4-5453	174
Devon Shops, Inc., 32 E. 21st St., N. Y.	AL 4-2662	172
Diamond, A. L., & Co., 34 E. 53rd St., N. Y.	PL 3-5455	149
Di-Noc Company, The, 1700 London Road, Cleveland 1	KEN 5155	156
Dobackmun Company, The, P.O. Box 6417, Cleveland 1	ME 3500	135
Dunbar Furn. Mfg. Co., Berne, Indiana	Berne 385	32
Engel, 22 East 55th St., N. Y. 22	PL 3-5237	187
Englander Co., Inc., The, 2447 W. Roosevelt Rd., Chicago	MO 6-7500	39
Fee & Stemwedel, Inc., 2210 West Wabansia Ave., Chicago 47	HU 6-3000	158
Feika Imports, Inc., 1528 Merchandise Mart, Chicago 54	SU 7-1989	143
Feldman, Manuel, Co., Inc., 127 Madison Ave., N.Y. 16	MU 6-2772	70
Ficks Reed Co., 424 Findlay St., Cincinnati	Main—0302	26
Fieldcrest Mills, 295 Fifth Ave., N. Y. 16	MU 3-7130	47
Fine Art Wallpaper Co., 1961 Coney Island Ave., Brooklyn, N. Y.	ES 5-2515	185
Finland House, 41 East 50th St., N. Y.	PL 9-1160	33
Finkelstein Silk Co., 140 West 42nd St., N. Y. 18	LO 4-2124	166
French & Italian Furniture Co., 215 East 47th St., N. Y.	PL 5-0030	151
Friedman Bros., Decorative Arts, Inc., 305 E. 47th St., N. Y.	PL 5-2737	150
Friedman Mirror & Glass Co., 661 Sixth Ave., N. Y.	WA 4-7050	180
Fritz & LaRue Co., The, 10 West 33rd St., N. Y.	PE 6-1323	72
Fuldner Furniture, Inc., 308 East 59th St., N. Y. 22	MU 8-9390	171
Futorian Mfr. Co., Inc., 2509 West Cermak, Chicago	BI 7-4500	62
Galligan, Wm. J., Inc., 40 E. 49th St., N. Y.	PL 9-1600	181
Gerald, John, Inc., 18 E. 50th St., N. Y.	PL 9-2235	179
Gil-Mode Furn. Co., 235 E. 42nd St., N. Y.	MU 6-6980	169
Glenrud Furniture, Inc., 1144 Second Ave., N. Y.	TE 8-5110	154
Goodall Fabrics, Inc., 525 Madison Ave., N.Y. 22	PL 5-7157	28, 38
Granick Furniture Co., 335 East 45th St., N. Y.	MU 9-1980	161
Greiff Fabrics, Inc., 4 E. 53rd St., N. Y.	EL 5-4900	31
Greene's Lighting Fixtures, Inc., 422 W. 42 St., N.Y.	LO 5-8516	157
Greenman-Sherrill Furniture Corp., 201 East 56th St., N. Y. 22	PL 9-4469	58
Grosfeld House, Inc., 320 E. 47th St., N. Y.	EL 5-3227	13
Guild Furn. Co., Inc., 43 E. 19th St., N. Y.	GR 7-3940	187
Hambro House of Design, 17 E. 54th St., N.Y. 22	EL 5-2670	37
Hartshorn, Stewart, Co., 250 Fifth Ave., N. Y. 1	MU 5-6078	177
Hanson, Paul Co., Inc., 15 E. 26th St., N. Y.	MU 3-9814	9
Heckel & Rinaldi, 235 E. 42nd St., N. Y. 17	MU 4-6144	181
Heifetz Co., The, 40 W. 25th St., N. Y.	WA 9-6383	162
Henrose Co., Inc., The, 19 E. 53rd St., N. Y.	PL 3-3070	181
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo, N. Y.	PAR 7-700	34
House & Garden, 420 Lexington Ave., N. Y.	LE 2-7500	76
Hunter Douglas Corp., 150 Broadway, N. Y. 7	BE 3-4120	35
I. G. Textile Co., 30 E. 21st St., N. Y.	SP 7-6890	187
Imperial Paper & Color Corp., 101 Glen Falls, N. Y.	Glen Falls 2-5831	64
Jackson, Edwin, Inc., 159 E. 54th St., N. Y.	PL 9-8210	177
Jackson, Elbert, Textiles, Inc., 211 E. 49th St., N.Y.	PL 9-0971	156
Jacobs, A. H., Co., 509 Madison Ave., N. Y.	PL 5-6585	171
Jofa Inc., 45 E. 53rd St., N. Y.	PL 5-0500	180
Jones & Erwin, Inc., 15 E. 57th St., N. Y.	PL 9-3706	169
Julore, 13 East 53rd St., N. Y.	MU 8-4417	40
Karastan Rug Mills, 295 Fifth Ave., N. Y. 16	MU 3-7130	47
Kaufmann & Fabry Co., 425 S. Wabash Ave., Chicago	HA 7-3135	183
Klein, Elmer I., 220 E. 23rd St., N. Y. 10	MU 4-6395	175
Knapp & Tubbs, Inc., Merchandise Mart, Chicago	DE 7-7144	29
Knoll Associates, Inc., 601 Madison Ave., N. Y. 22	PL 9-3560	52, 53
Koch, George, Sons, Inc., Evansville 4, Ind.	3-6425	171
Kroll, Boris, Fabrics, Inc., 515 Madison Ave. N. Y.	PL 8-1637	59
Kroywen Art Ceramics, Inc., 1300 Cromwell Ave., Bronx 52, N. Y.	JE 7-9605	170
Krumpe Edward, Inc. 212 E. 54th St. N. Y.	PL 9-6051	181
Kyle-Reed, 903 First Ave., N. Y.	EL 5-2978	167

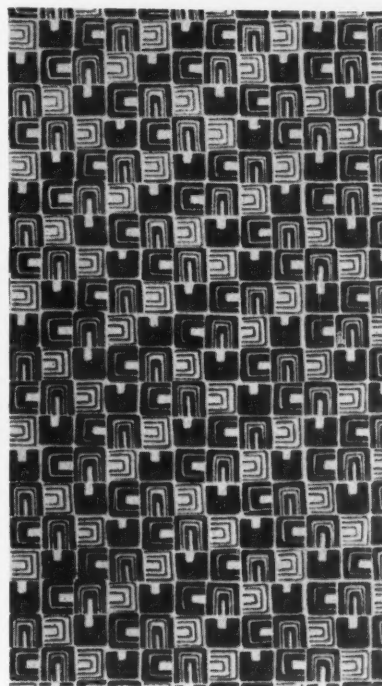
s o u r c e s **September Advertisers**

	PAGE
Lantin & Farhadi, 906 Third Ave., N. Y.	EL 5-8853 184
Laverne Originals, 225 Fifth Ave., N. Y.	MU 3-7356 184
LeBoff's, Inc., 48 West 46th St., N. Y.	JU 6-9648 162
Ledlin Lighting, Inc., 49 Elizabeth St., N. Y.	RE 2-9088 165
Lehigh Furn. Corp., 1971 First Ave., N. Y.	SA 2-2873 164, 171
Lehman-Connor, H. B., Co., Inc., 509 Madison Ave., N. Y.	PL 8-2100 11
Lightolier Co., The, 11 E. 36th St., N. Y.	LE 2-2900 60
LiRu Furniture & Designs, Inc., 320 East 63rd St., N. Y. 21	RE 7-3680 168
Lord & Taylor, Fifth Ave. & 38th St., N. Y.	WI 7-3300 173
Lunning, Frederik, Inc., 667 Fifth Ave., N. Y.	EL 5-6630 173
McKay, Davis & McLane, 210 E. Olympic Blvd., Los Angeles	PR-3308 71
Macey-Fowler, Inc., 385 Madison Ave., N. Y.	PL 3-7000 Inside Back Cover
Mansfield Furn. Co., Inc., 203 E. 18th St., N. Y.	OR 3-0315 149
Masland Duraleather Co., Amber & Willard Sts., Philadelphia	RE 9-8111 147
Maslow-Freen Cabinet Craftsmen, 20 W. 20th St., N. Y.	OR 5-6110 159
Masonite Corp., 111 W. Washington St., Chicago 2	FR 2-5644 30
Maywood Upholstery Corp., 238 E. 47th St., N. Y.	EL 5-0420 168
Meldan Co., Inc., 328 E. 53rd St., N. Y.	MU 8-1933 170
Meyer, Anna, Studio, 310 E. 74th St., N. Y. 21	RH 4-6540 187
Miller, Herman, Furniture Co., Zeeland, Michigan	ZE-2161 61
Mississippi Glass Co., 88 Angelica St., St. Louis, Mo.	CE-1790 153
Mitchell-David Co., Inc., 1446 N. Clark St., Chicago 10	MO 4-4241 160
Modern Designs, Inc., 137 E. 25th St., N. Y.	OR 9-4724 163
Modernize, Inc., 666 Lake Shore Dr., Chicago	DE 7-4798 153
Morley-Fletcher, 315 East 53rd St., N. Y. 22	PL 8-0535 166
Mosaic Tile Co., The, 203 Coopermill Rd., Zanesville Ohio	5100 46
Mueller Furn. Co., 600 Monroe N.W., Grand Rapids, Mich.	8-1366 66
Nahigian, M. H., Inc., 295 Fifth Ave., N. Y.	MU 5-1761 179
Nahon Co., The, 435 E. 56th St., N. Y.	PL 3-6590 143
Natale & Son, 219 Sackman St., Bklyn., N. Y. (factory)	HY 8-8822
550 Fifth Ave., N. Y. (showroom)	PL 7-5380 169
National Hotel Exposition, 141 W. 51st St., N. Y.	CI 7-0800 155
New Era Glass Co., Inc., 316 E. 47th St., N. Y. 17	EL 5-6696 56
Orsenigo Co., Inc., The, 160 E. 56th St., N. Y.	PL 5-4892 139
Owens Corning Fiberglas Corp., 16 E. 56th St., N. Y.	PL 9-3810 25
Pacific Iron Products, 1150 E. Pico Blvd., Los Angeles	PY 1-1311 187
Pascoe Associates, 10 West 55th St., N. Y.	CI 6-7810 77
Pashayan, Edward, & Co., Inc., 320 E. 65th St., N. Y. 21	AT 9-3808 165
Pierce, Robert P., Inc., 1532 Merchandise Mart Plaza, Chicago	DE 7-1881 6
Plywood Furn. Corp., 450 4th Ave., N. Y. 16	MU 3-3545 173
Prober, Harvey, Inc., 136 Fifth Ave., N. Y.	WA 4-4312 51
Purcell Carpet Co., 119 E. 60th St., N. Y.	TE 8-8722 75
Ramsona Fabrics, Ltd., 554 Madison Ave., N. Y. 22	MU 8-0374 67
Raynor Mfg. Div., Inc., 225 Fifth Ave., N. Y. 10	MU 5-9518 55
Reischmann Sons, Inc., 559 Sixth Ave., N. Y. 11	CH 2-6766 182
Remien & Kuhnert Co., 63 W. Grand Ave., Chicago	WH 4-2500 178
Renverne Corp., 515 Madison Ave., N. Y. 22	PL 5-0575 73
Respro, Inc., Cranston, Rhode Island	WI 1-1600 65
Risom, Jens, Design, Inc., 668 Fifth Ave., N. Y. 19	MU 8-0030 172
Ritts Co., 8445 Santa Monica Blvd., Los Angeles	HO 9-3425 160
Robbins Bros., Inc., 281 Fifth Ave., N. Y.	MU 9-8053 69
Roberts Co., The, 1536 N. Indiana St., Los Angeles	AN 3-5165 15
Rose, Ben, 314 N. Michigan Ave., Chicago 1	AN 3-7128 189
Ruder Bros., Inc., 385 Madison Ave., N. Y.	PL 8-2893 141
Scalamandre Silks, Inc. 598 Madison Ave., N. Y.	PL 9-2070 Inside Front Cover
Scalia, John, Inc., 410 E. 54th St., N. Y.	PL 3-1995 141
Schumacher, F., & Co., 60 W. 40th St., N. Y.	LO 5-5700 80
Shuff Furniture Co., Inc., 881 Broadway, N. Y. 3	SU 7-4040 147
Silkar Studios, Inc., 38 E. 57th St., N. Y.	PL 9-7252 188
Silvestri Art Mfg. Co., 710 W. Washington Blvd., Chicago	DE 2-2046 175
Singer, M. & Sons, 36 E. 19th St., N. Y.	AL 4-4612 146
Smith, Alexander, & Sons Carpet Co., 295 Fifth Ave., N. Y.	MU 9-1300 57
Snider, Roswell, 179 E. 119th St., N. Y.	AT 9-8804 175
Sponge Rubber Products Co., Shelton, Conn.	1380 133
Steiner Studio Corp., 316 E. 61st St., N. Y.	TE 8-6350 154
Stiehl, A. H., Furn. Co., 28 W. 20th St., N. Y.	CH 3-5000 41
Stiffel Co., The, 615 N. Aberdeen St., Chicago	MO 6-6490 78
Strahan, Thomas, Co., 417 Fifth Ave., N. Y. 16	MU 5-4310 49
Stroheim & Romann, 35 E. 53rd St., N. Y.	PL 5-9500 63
Stuart, John, Inc., 4th Ave. & 32nd St., N. Y.	OR 9-1200 3
Sundour, Morton, Co., Inc., 40 E. 53rd St., N. Y. 22	PL 5-9171 74
Superior Lamp & Shade Mfrs., 72 Madison Ave., N. Y.	MU 3-5657 179
Sutton Glass & Mirror Co., 891 Third Ave., N. Y.	PL 3-1025 175
Swedish Modern, Inc., 675 Fifth Ave., N. Y.	MU 8-9360 36
Thonet Industries, Inc., 1 Park Ave., N. Y.	MU 3-1230 161
Thorp, J. H., & Co., Inc., 250 Park Ave., N. Y.	EL 5-5300 19
Tibbenham, Frederick, Ltd., 45 W. 57th St., N. Y.	PL 7-5345 45
Timbertone Decorative Co., 114 E. 32nd St., N. Y. 16	MU 4-3376 154
Tower Craftsmen, Inc., 225 Fifth Ave., N. Y.	LE 2-1887 183
Tropicraft, 535 Sutter St., San Francisco	DO 2-0691 174
Union Wall Paper of Cleveland, 733 St. Clair Ave., N. W., Cleveland	CH 4380 183
Upholstery Leather Group of the Tanners Council of America, 100 Gold St., N. Y.	BE 3-0494 54
U. S. Plywood Corp., 55 West 44th St., N. Y.	MU 2-1900 50, 137
U. S. Rubber Co., 1230 Sixth Ave., N. Y. 19	CI 7-5000 176
Vakassian, S. H., & Sons, Inc., 218 E. 57th St., N. Y.	PL 5-9629 151
Vanleigh Furniture Co., 115 W. 40th St., N. Y. 18	LA 4-1900 157
Wall Themes Unlimited, Inc., 41-45 Morris St., Jersey City, N. J.	DE 3-2203 173
Weatherlane Furniture Co., 325 E. 64th St., N. Y.	RE 4-0850 177
Weavecraft Fabrics, 10-47 48th Ave., L. I. C., N. Y.	ST 4-8630 167
Weiss, David E., 863 Third Ave., N. Y.	PL 5-1492 165
Weissman, Beth, Inc., 49 W. 23rd St., N. Y.	OR 5-1760 21
Wheelwright, Richard, Inc., 227 E. 56th St., N. Y.	PL 8-2750 17
Widdicomb, John, Co., 1 Park Ave., N. Y.	MU 4-5510 132
Wilton Furniture Co., Inc., 305 E. 63rd St., N. Y.	RE 4-6265 167
Woodard, Lee L., Sons, Owosso, Michigan	Owosso 208 43
Wycombe, Meyer, Co., 216 E. 45th St., N. Y. 17	MU 2-6375 145

today's most flexible and complete
collection of hand printed fabrics
and wallpapers. stock and custom
combinations in vat dye colors.



intersection



wickets

ben rose

showrooms

314 north michigan avenue, chicago

15 east 53rd street, new york, n. y.

representatives:

cleveland...harvey stief, inc.

dallas...isaac abernathy

los angeles...ted meyer

san francisco...ken keeney



To please those who appreciate the finest

Baker Furniture, Inc.
CABINET MAKERS
10 MILLING ROAD, HOLLAND, MICHIGAN

Executive Offices:
EXHIBITORS BUILDING, GRAND RAPIDS 2, MICH.



THE MANOR HOUSE
385 MADISON AVE.
NEW YORK, NEW YORK



6TH FLOOR
MERCHANDISE MART
CHICAGO, ILLINOIS



Macey Fowler

INCORPORATED

385 MADISON AVENUE • PLAZA 3-7000 • NEW YORK CITY



CHARAK MODERN

CHARAK FURNITURE CO. 38 WAREHAM STREET, BOSTON • 444 MADISON AVENUE, NEW YORK
MERCHANDISE MART, CHICAGO • 136 S. ROBERTSON BLVD., LOS ANGELES