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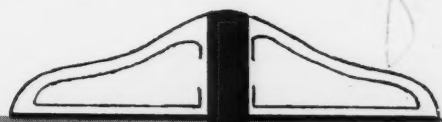
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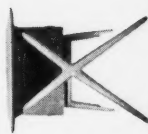
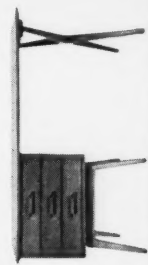
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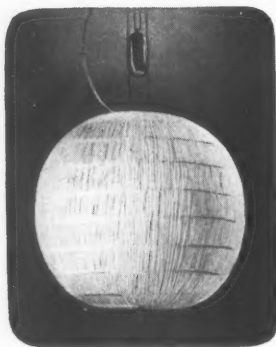
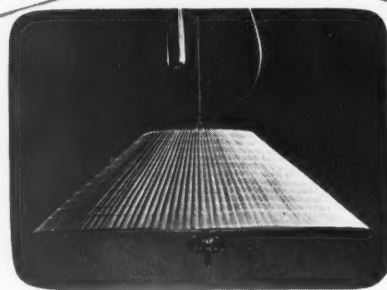
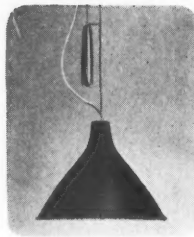
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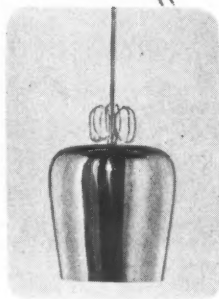
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Cover *Henry Haberman*

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These selections, made at the June 1952 market, bring to 27 the number of Dunbar pieces chosen for "Good Design". All Dunbar furniture is designed by Edward Wormley.



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Interiors' contributors

to the Year's Work, pages 68-89

Ben Baldwin and Will Machado migrated to Ala., where they design houses, interiors, fabrics and furniture.

William Beckett, Yale graduate on his own since 1949, was made Los Angeles Art Commissioner in 1951.

Elisabeth Draper opened her first interiors studio in 1936, is president of famous Elisabeth Draper, Inc.

Rex Goode is half of Follis and Goode, product-graphic designers, owners of Heron-Teak modern furniture shop.

Philip Johnson, of New Canaan glass house fame, is Architectural Director of the Museum of Modern Art.

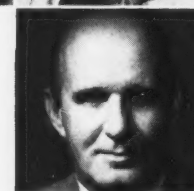
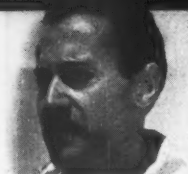
John Manchester and Don Pierce integrate interior design, landscape architecture in a shop near Seattle.

Nancy McClelland is a decorator, antique, lecturer, consistent prize winner, and author of five books.

Bertha Schaefer runs the gamut from art gallery management to decorating, lecturing and furniture design.

The Architects Collaborative, a cooperative office founded by Dr. Walter Gropius and former students, designed Harvard Dormitories, schools and innumerable houses.

H. T. Williams went from architecture and decoration in the south to store and office design in New York.



Franco Albini, a good-looking Italian architect and industrial designer, is known here by his Knoll furniture.

Edward L. Barnes, Harvard-trained architect, designed for Henry Dreyfus prior to opening his own office.

Marcel Breuer, former Harvard architectural professor, has designed numerous college buildings and houses.

Dorothy Draper, well-known decorator, is stylist for Packard cars, many hotels and building developments.

Henry Hebbeln, after Cornell, Cranbrook, and visits to assorted studios, opened his own architectural office.

Morris Lapidus has branched from store design into hotels, apartments and commercial interiors.

Cecile Mann for many years selected antiques for friends, last year hung out her shingle.

Carlo Pagani, architect, author, editor, designer, is department store specialist in Milan, Italy.

George Nemeny and A. W. Geller collaborated on the Mack house while partners, now have independent architectural practices.

Klaus Pfeffer and Pearl B. Steward, associate, collaborate in California on color and interior design.

Edward D. Stone has built everything from houses to hospitals from here to Panama, Arkansas and Peru.

Harry Weese, architect-engineer in private practice, worked with architects John van der Meulen and Bruce Adams on Holland Savings Bank.

Edward J. Wormley, a name synonymous with Dunbar and Good Design, creates furniture and settings for former.



PAUL HANSON

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Letters to the editors

The Prince's house

Sirs:

When you solicited me for permission to publish the Orinda house, I was reluctant to comply but outside pressure forced me to accept what I, at the time, considered a questionable honor.

At the most, I felt your coverage of the house would consist of the usual banal treatment, enlivened by your ladies' fashion magazine phraseology. It never occurred to me that you would give an ungifted critic, with bad teeth, the pleasure of gnawing out a dirty little critique on the Orinda house.

Whoever "J.F." is, he or she has pyorrhea and should be retired on half pay. With his blunted mind, his naivete and bad teeth, he is not worth much. Nor is the policy of your magazine worth much if it permits you to employ a nasty little "Dead End Kid" type of treachery in the relationship between your magazine and the country's designers.

So much for *Interiors*!

William R. Everritt

Miami, Florida

Those few kind words from Miami's own Mr. Everritt refer to six full pages that Interiors devoted to a flat-roofed California house by Mr. Everritt.

Had the accompanying text been produced by the entire editorial staff of Interiors in its corporate majesty and awfulness, it might or might not have been treated more gently.

The article was written by a Miss Jane Fiske and signed with her initials as a symbol that it represented one person's own opinion. This is a device hundreds of years old in the field of publication. If a writer has no right to express his or her own opinion, the writer has no right to be a writer. —F. de N. S.

P.S. Miss Fiske's teeth are her own and home-grown. They can only be looked at in a mirror and not in a bedside water glass.

Sirs:

I have just read your July issue, and am quite disturbed by the tone in which the article on the Toussoun house in Orinda was written.

It has been my privilege to have been in this house on many occasions, and I can honestly say that it is one of the most refreshing houses that I know of in America today.

I have always felt that *Interiors* was interested in presenting new ideas to its selective readers. I cannot recall in the past ever reading an article in your magazine which made innuendos on modern design that might leave the reader to believe *Interiors* perhaps did not believe in a forward viewpoint.

There seems to have been much space given to the question of whether the design is free-form or not. This entirely misses the point and is of no interest to the reader. . . . What the writer of the article *does* miss is the charm with which one can live in this house, of which the walls are all glass, but where one

does not have to have a drapery drawn, because of the interesting placement of the house. It fails to tell you how perfectly delightful the house is for entertaining small or large groups of people; I have seen as many as 75 people received at one cocktail party with an ease that could not have been achieved in a mansion costing many times this amount. Your article also does not indicate that this house was built for a very moderate price, and also that it employed engineering and concrete techniques that have not yet been attempted in the homefurnishings field.

In my travels around the country, it has been my pleasure to visit many houses by Richard Neutra, Frank Lloyd Wright, Paul Laszlo and Marcel Breuer, and while I would not put Mr. Everritt in the class with these architects, I can tell you that he has created a concept of space that none of them has ever approached.

I don't think that your writer realized that young Mr. Toussoun, while he is a prince, is a very serious hard-working student at the University of California, and that this house is not a playboy's penthouse for frivolous diversions.

Lee H. Searight

Breuer's

Oakland, California

Though we hear that reinforced concrete has been around in architectural circles for some time, reader Searight has a point about the homefurnishings field. When will we be able to purchase a reinforced concrete bedroom suite?—Ed.

Sirs:

It was a pleasure to read the intelligent criticism of Mr. William Everritt's "shapely pleasure dome" in the June issue. I am certain that most of your readers who are in the architectural profession would appreciate more of this type of comment, rather than the usual non-committal description. By the way, how did the ballet dancer get up on the roof?

Beverly L. Greene

New York, New York

Sirs:

Interiors is to be commended on the Orinda House presentation in the June issue. Such an honest and constructive editorial policy is making an important contribution to the improvement of design everywhere.

If J.F. stands for Jane Fiske, please offer her my congratulations.

On page 126 of the February issue there is an article with the title "Step-saving in Frisco." May I quote this little ditty that Ogden Nash made up on his recent visit here:

"May I boil in oil
And fry in Crisco
If I ever call San Francisco
Frisco."

Peter J. Rooke-Ley

San Francisco, California

The people's house

Sirs:

All this talk about the history of the White House is very nice, but so what? Let's call a spade a shovel, admit that the job has been done in poor taste, and get down to details: that fat marble frame, for instance, around the dinky fireplace in the gloomy State Dining Room, must cheer nobody but the Senators from Vermont. The finicky draperies are entirely out of scale with the grandness of the East Room. (So is the litter of furniture, for that matter.) Tinselled trappings on every wall add little to the illumination of visiting dignitaries, I'm sure. And it's beyond me how anybody *walks* in the "main corridor"—planned to accommodate very comfortably the traffic load of a boudoir.

Peggy Davis

New York, New York

Dehumidified

Sirs:

We want to congratulate you and the entire *Interiors* staff on your July issue, one of the best midsummer issues of any publication that we have ever seen. It took our mind right off the heat and humidity.

Leonard C. Rattner

The Leonard Rattner Company

New York, New York

Coverage for designers

Sirs:

Can't begin to tell you what a pleasure it was to find your thorough and handsome coverage of the United Nations Council Chambers in the July issue. Here, at last, is the kind of coverage which really tells a designer what he wants to know. I hope there will be more of this kind of excellent reporting.

F. T. Liebman

Ossining, New York

Midsummer transfer

Sirs:

There is probably no other professional vehicle that makes the transition from a vacationer's complacency to a practitioner's productivity as painless as *Interiors* does for the interior design profession. Just a glance through the July issue whets the professional appetite, and a reading puts the gears in motion once more.

Even during the July heat we can be stimulated by a provocative article by George Nelson, who is always able to expend gray matter energy as well as express his personal grievances well. His articles are usually broad in scope but provide germs of ideas that are ripe for development, much as a progressive teacher provides ideas that allow for individual exploration. I find that after reading *Interiors* I can transform my tennis racquet to a paint brush, my golf clubs to drafting instruments, and return to a drafting board leaving a pleasant vacation to reminiscence. Thank you for the painless transition.

Leonard Goodman

Brooklyn, New York

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Industrial Design

Aspen Conference

R. Buckminster Fuller, the first of four formal speakers at the second annual design conference in Aspen, Colorado, in late June, recalled the sessions to their original purpose, as formulated by Walter C. Paepcke, chairman of Container Corporation of America and founder of the conferences—discussing the problems of design and management in cultural and philosophical terms, and only incidentally on the level of practicalities. Fuller, who has spent much of his life trying to get the most use out of the least material, as exemplified by the autonomous dwelling (*Interiors*, June 1949), and the geodesic dome (October 1951 and July 1952), was concerned in his speech with the economic needs of the entire world; which can only be satisfied by 100 per cent industrialization, a condition that would abolish the wide spread between the haves and the have nots. "A curve is growing without being plotted. Less than one per cent of the world's humanity enjoyed the advantages of our resources at the turn of the century; as we went into World War I, four per cent . . .; at the start of World War II, 20 per cent . . .; at the present time, 26 per cent. By 1970 there are going to be more than 50 per cent haves. We should be growing to full industrialization by 2000 A.D."

The years from now to 1970, Fuller said, are the critical ones, because the have nots will try to annihilate the haves around the world. If such a conflict is to be prevented, the haves must bring the world's people the highest advantages as soon as possible; we must figure out ways to raise the standard of living throughout the world. Gifts or loans of products will not work; there is little point in sending food to starving countries where there is no refrigeration to keep the food. The world needs the *means* of industrialization, so that each area can produce its own fruits.

"Designers must realize there are better ways of doing things. In order to get 100 per cent industrialization, designers must be developed to tackle the problems of today. We have to step up our ideas on our responsibilities to society."

Richard B. Gump, president of Gumps, Inc., of San Francisco, was the next speaker, and he

Nakashima, a raw material, and a finished job.



held industry—the manufacturer who keeps his design department relegated, the ad man who calls attention to snob appeal and "the latest thing" and other non-design factors, and the buyer without taste—largely responsible for the prevailing tendency among consumers to buy bad designs. The answer, Gump said, is for the designer to have just as much say in manufacturing as the managerial staff. Alfred A. Knopf, president of Alfred A. Knopf, Inc., New York, then expressed his belief that much of the prestige and financial success of his publishing firm has grown out of its policy of paying particular attention to design.

The final speaker, Walter Dorwin Teague, warned against establishing set standards of virtue in design. "There is a sterility in too much modern design. If we set up criteria of black and white, flat form and clichés that we can pick up so readily from modern design, we are riding for a fall. . . . It is not adequate to interpret design only as to physical appearance. A designer's function is to make a superior product easier to use, more efficient, more pleasing in appearance, and more desirable to own. It should have some spark that makes it a vital entity so that you feel it could not have been designed any other way." Leo Lionni, art director of *Fortune*, who was elected chairman of next year's conference, hopes the sessions will be crammed with stimulating ideas, with speakers from other countries besides the United States participating.

(Scenes of this year's session on page 114).

A.I.A. Convention

We only report the highlights of the 84th Convention, the most heavily populated one yet, with an attendance of nearly 2000, at New York's Waldorf-Astoria, June 23 through 27. Some exhibits were described and awards announced on these pages last month.

Nakashima Exhibit

George Nakashima showed a batch of furniture in a special exhibition at Knoll Associates that demonstrated as clearly as his earlier work his approach to furniture design: "(It) should be the direct result of the use of tools and techniques and by people who handle the tools. To my mind you can throw away the T square, triangles, and especially the air brush." A walnut slab bench nine feet long preserved the natural irregularities of the wood along one long edge, which was stained whitish—not artificially, we must hasten to explain—by sap running through. Natural forms were preserved in other pieces, too, as in a table attached to a webbed chaise and in a jagged English oak burl coffee table.

The number we liked best was a small walnut, grass-seated chair that Nakashima worked on for 12 years. Its square seat, curved back, and spreading legs work together for a distinctive and inviting design, and we can not imagine it with more than the oil finish it possesses.

Messrs. Wright and Ferriss

Frank Lloyd Wright stood before an audience of enthusiastic students of architecture, delivered his pronouncements on most contemporary architecture, and stated his own thesis yet once more. Dismissing Lever House and architecture of its ilk as confining, fascistic boxes, he went on to tell how all his work has been devoted to opening the box and expressing "a democratic feeling for space and freedom in architecture. I found a key to liberation from the box in the Larkin Building when I took the staircases out of the corners and gave them a place of their own. . . . The reality of a building is no longer the walls and the roof, that's not where you get the feeling of freedom, but in the interior space. In Unity Temple I did something about the box; the overhead has an emphasized, splendid sense of shelter, of protection, but also a sense of liberation. The principle of continuity over the posts of a post and beam structure gets liberation. The box is now gone, and in place of it you have a series of enclosing screens. "All our art today is concerned with effects, not principles or causes. What is *spiritually* important?—that's what matters. You don't get it by trying to get closer to the sky; you get it by way of your feet firm on the ground and your love of the stars. That is organic architecture. When you try to detach yourself from the earth, or from the *realities* of

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At the Italian architecture exhibition; above, a housing project in Rome by Aldo Giurgola; at right, Pier Luigi Nervi's market place; below, a church by Giuseppe Vaccaro.



building, you don't get it. And the reality of a building is what it contains, the interior space; reality is in continuity with the earth, such as the cantilever achieves, not in adhesion to the post and beam."

At the closing session, Hugh Ferriss, president of the New York chapter, spoke on "The Next Step in Design: A Synthesis of Technology and Vision." Lamenting the "extremist" attitudes of some of the industrial builders of the 20th century, "so preoccupied with utilitarian function that the sense of form had atrophied," he saw a recent change in climate. "After all, architects have now been living in this new age long enough to take its novel requirements for granted and to use its novel tools as tools are intended to be used—as means to some creative end. The artist is at last catching up with the calculating scientist." He is not yet caught up, however, and "there is today a certain urgency in the situation: out west in Nevada is Hoover Dam, a fine example of technology combined with vision, for con-

structive purposes; a few miles away is Los Alamos, a symbol of technology *without* vision."

Collision at the Crossroads

The Museum of Modern Art's symposium "Crossroads in Architecture" was supposed to give architects the benefit of the experience of builders and realtors, the men responsible for the high percentage of building which is done without benefit of architect (and which prompted the *Architectural Review* to call this the ugliest country in the world). Three cognoscenti of the Real Things gave away 20-minutes of opinion: Kenneth Welch, consultant and economist; William Zeckendorf, president of Webb and Knapp, Inc.; and Al Levitt, one of the Levitt Brothers, builders famed for their factory-line production of towns of the same name.

Measured by a blood pressure gauge, the evening had an effect on builder-architect relations, but that effect, even with moderator Douglas Haskell capably directing traffic, was to illuminate dead ends and detours rather than to unsnarl the mess at the intersection. On enlightenment's side, Welch and Zeckendorf put forth some practical, but few human or esthetic, reasons for progressive architectural thinking. The collision came at Mr. Levitt's proposal (perhaps dramatically calculated) that architects be scrapped and that builders—realistic missionaries of popular good—be given limited doses of architectural "inspiration." The profession, clearly averse to liquidation, rose with questions about the source and nature of Levitt's housing solution; a handful of builders in the audience came out of sheep's clothing to rally around Levitt's logic: architects are not people but high priests of esthetics, using costly details to plot against the populace. Of the many architects concerned with buildings other than houses, none challenged the casual concern for schools and community buildings in Levitt's vast populated potato fields. Dr. Wal-

ter Gropius did, however, ask if architects might not learn about building, instead of the reverse. Levitt crooned that they lacked the inherent mastery of certain profound matters such as money. Replied Gropius: "I used to think only architects were arrogant; I see that builders are, too."

The Italian Show

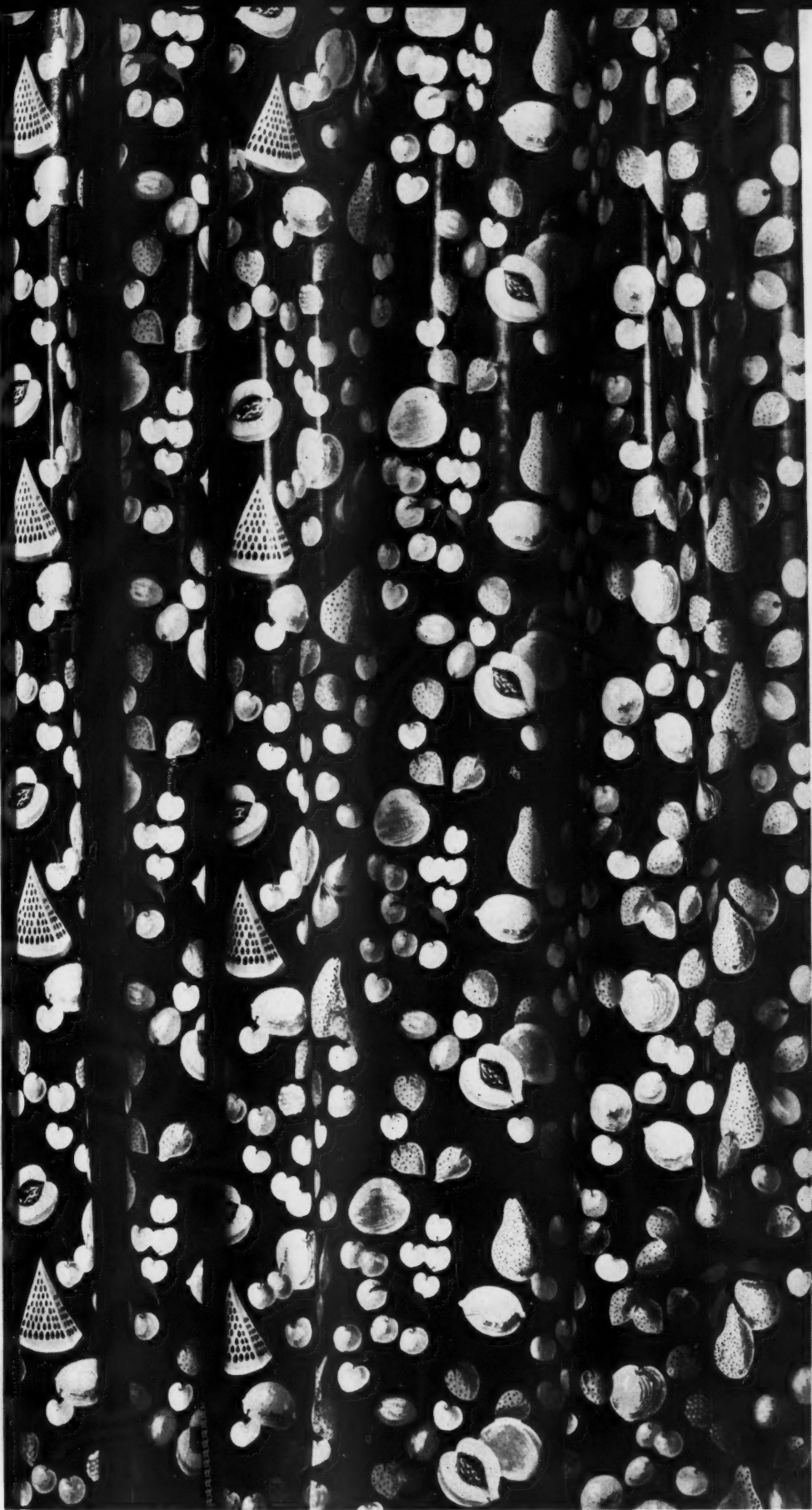
An exhibition of modern Italian architecture was set up at the Italian States Tourist Office, organized by Professor Ceas of the University of Naples. It was really too big to be covered here in detail, but we should call attention to some interesting things, such as the monumental concrete market place, shown above, by Pier Luigi Nervi, and the church by Giuseppe Vaccaro in which laminated wood arches contrast with rough brick walls in a way that tempts essayists, rather like Rockefeller Center being immediately across the street from St. Patrick's. Franco Albini of Milan was the architect represented most often, and no wonder. His accomplishments ranged from the romantic inn shown elsewhere in this issue to office buildings in a confessedly industrial style more usual with him.

Aldo Giurgola of Rome has designed many kinds of building in and around Rome, including the housing project shown here (in collaboration with Claudio Dall'Olio). Living quarters are clearly marked by window groupings and balconies, and the structural concrete is allowed to show in relief against the plaster siding. The slight zigzag of the front affords a plastic quality unusual in public projects and provides a sort of private balcony for each apartment, beneath the projecting parts, besides the railed porches.

Columbia Alumni

The exhibition of work by alumni at the Columbia School of Architecture was another reminder that Columbia has no closed mind





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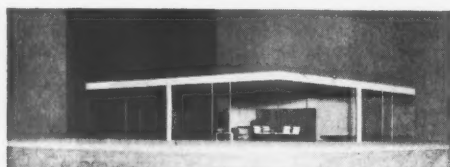
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about architectural style. One can learn the ways of Frank Lloyd Wright, and throw in an extra measure of flamboyance, as Alden Ball Dow (B. Arch., 1931) did in a house that revolves visually around a cluster of vertical, vari-height brick chimneys and has a huge figure-8 shaped pool in the living room. Contrariwise, another grad, William Selsor Brown (M. S. Arch., 1935), was in on Lever House. Some extremely traditional churches are in the group, and then, among some twenty other things, there are Caribe Hilton by Toro (B. Arch., 1937), Ferrer and Torregrosa; the Paris Theater and Bonnier's in New York by Warner (B. Arch., 1938) Leeds; and a plaster beach house with wood slats arranged on a balcony to let sunlight shine



Models at I.I.T.: Mies.

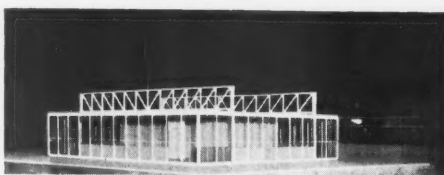
in handsome patterns on the pure white walls, by Aldo Giurgola (M. S. Arch., 1951).

Exhibitions

Mies and His Students

Ludwig Mies van der Rohe demonstrated his conception of what a building is, and some of his students contributed, too, in an exhibition this summer at the Illinois Institute of Architecture Technology, where Mies is director of architecture. Shown above is Mies's model for a house in which not a single interior wall is irremediably fixed. There being no built-in partitions, the living quarters can be arranged in any way function or taste demands. Student projects emphasizing internal flexibility and glass skins over steel structures included Edmond Zisook's model for a recreational center in which evenly spaced mullions bring rhythm to the glass walls, and a country club raised on stilts by David Haid.

Also shown were the results of a project by the junior class in architecture, under the direction of assistant professor Alfred Caldwell, exploring the variations that can be made on a house of basic design—perfectly rectangular, flat-roofed, one story—by using four different building materials alone or in combination. First, and foremost, was a steel construction with glass walls, in which the window mullions are structure as well. Then, a brick and steel construction which found two internal roof supports necessary; a wood construction with a wood interior and roof; a brick and concrete construction with two exterior and one interior wall supporting the roof; a brick and steel construction in which the windows are expanded by substituting piers for



Zisook.

walls; and a brick construction, which was the only one unable to manage a glass front.

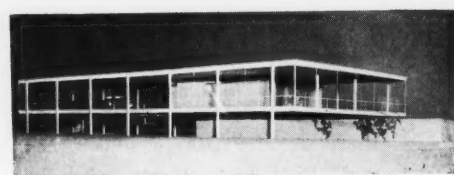
Decoration in Paris

Two shows at the Musée des Arts Decoratifs and the Salon des Artistes Decorateurs in Paris this summer pulled all stops, as French designs are expected to do. The exhibition at the museum means to exalt "The Genius of Paris." "To throw into relief her queenly faculties, to emphasize her multiple character, to underline her universality, we present her in the form of one vast house, all of whose parts embody the preoccupations and aspirations that make up her spirit." Such a spirit, we must say (see cut, below left). Chairs and other furniture are conversation pieces, every one, with unlikely construction (such as a table slab with two large panes of glass as legs) and/or incredible ornament (such as appendages like cobra-heads on chair arms). Thirty-six rooms, all

told, are done up, ranging from boudoirs to chapels, and sometimes the visitor is almost certain that the whole thing is a conscious satire, especially when he sees a large glass coffee table resting on sculptured seals, which in turn rest on a black bear rug.

Numbering slightly more than 200, those unfortunately represented include sculptors Lipchitz, Calder, Arp, and Giacometti, painters Léger, Rouault, and Miro and fashion folk Jacques Fath and Schiaparelli besides the decorators. The exhibition, which was organized by the magazine, *Art et Industrie*, continues through September.

The decorators and furniture designers who composed the show at the Salon des Artistes Decorateurs were enchanted with the possi-



Haid.

bilities of wicker, and the show was almost as silly as the other one.

Ships

An Impression Dulled

While we recognize the handicaps imposed by such strictures as having to use only fire-proof or fire-treated materials, we do feel that the inferior architects (Eggers and Higgins) and decorators (Smyth, Urquhart and Marckwald) did not do their parts on the S.S. United States nearly so sensitively as the engineers did theirs. Ballyhooed and cheered at every inhabited point it passed, the \$70,000,000 ship had plenty of up-to-date science to show, and it seems a pity that the interiors were such laggards. A sampling, the ballroom, is shown below. The railcar-wheel tables and aluminum-legged chairs are nailed down, of course, as is everything else on the ship. The sand-blasted glass murals by Charles Gilbert



Above: Parisian delicacies.



Right: ballroom of the S.S.U.S.



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attempt an undersea theme, achieved at the expense of beauty, but the red carpeting and coral upholstery ignore their oceanic site completely. Not that a hotel that happens to be ocean-going shouldn't look as much like a public boarding place as it does an ocean-goer; but a floating hotel seems to present a

designer an opportunity to create more than something like any old hotel in much more usual and mundane spots than the seven seas. There are 26 other public rooms, and it is said that the atmosphere of some really means "to relate the ship to its natural elements, the sea, the winds, the stars." Mostly, though, it

is done by ornament which loses much of its effectiveness when placed amidst the same landlubber choices and arrangements of furniture, colors, and general plan. Nevertheless, the S.S. United States beat all liner records with its 3 day, 10 hour, 40 minute Atlantic (Continued on page 114)

For Your Calendar

Through August 8. *Chicago Gift Show*. LaSalle Hotel and Palmer House, Chicago.

Through August 8. *The Merchandise Mart Gift Show*. Chicago.

Through August 8. *China, Glassware and Pottery Market*. Merchandise Mart, Chicago.

Through August 12. *Chicago Tribune Better Rooms Competition Winners*. Tribune Tower Gallery, Chicago.

Through August 15. *Home and Machine (AFA)*. Sanford Museum, Cherokee, Iowa.

Through August 17. *Southwestern Textiles and Retablos (AFA)*. Currier Gallery of Art, Manchester, New Hampshire.

Through August 29. *Designs for Fountains*. Cooper Union Museum, New York.

Through August 31. *Abstract Design in Printed Modern Textiles*. Scalmandré Museum of Textiles, New York.

Through August 31. *Scalamandré Exhibit Modern Design in Woven Textiles*. Wustum Museum, Racine, Wisconsin.

Through August 31. *Chess—Ancient, Antique and Modern*. Carlebach Gallery, New York.

Through August 31. *Student Work in Art and Architecture*. Architecture Building, University of Illinois, Urbana.

Through September 1. *Brooklyn in Progress—City Planning*. The Brooklyn Museum.

Through September 1. *The Influence of Plant Forms on Design*. New York Botanical Gardens.

Through September 1. *Masterpieces of Architectural Drawing*. Metropolitan Museum of Art, New York.

Through September 7. *Walter Gropius, Architect and Teacher*. San Francisco Museum of Art.

Through September 14. *Understanding African Negro Sculpture*. Museum of Modern Art, New York.

Through September 15. *Young Americans, Craftsmen's Competitive Exhibition*. America House, New York.

Through September 15. *Eliel Saarinen Memorial Exhibition*. Des Moines Art Center.

Through September 15. *California Crafts (AFA)*. Currier Gallery of Art, Manchester, New Hampshire.

Through September 15. *House in Mexico (AFA)*. Art Center, Richmond, California.

Through September 15. *Concepts of Man in Sculpture*. Newark Museum.

Through September 29. *Paul Rene Gauguin, Color Woodblock Prints*. National Serigraph Society, New York.

Through September 30. *The Naked Truth and Personal Vision*. Addison Gallery of American Art, Andover, Massachusetts.

Through September 30. *Genius of Paris, Room Displays*. Museum of Decorative Arts, Paris.

Through September 30. *Persian Pottery*. Minneapolis Institute of Arts.

Through October 19. *Architectural Development of the Cloisters*. The Cloisters, New York.

Through 1952. *Good Design*. Merchandise Mart, Chicago.

August 10-13. *Chicago Stationery Show*. Palmer House.

August 10-13. *Pittsburgh Gift Show*. Hotel William

Penn.

August 12-15. *Asheville Antiques Fair*. Municipal Auditorium, Asheville, North Carolina.

August 15-18. *Denver Fall Furniture Market*. Coliseum.

August 17-20. *Western Jewelry, Silverware, China and Glass Show*. Hotel Biltmore, Los Angeles.

August 17-21. *Seattle Gift, Jewelry, Lamps and Housewares Show*. Olympic Hotel.

August 17-21. *Kansas City Gift Show*. Municipal Auditorium.

August 18-22. *New York Gift Show*. Hotels Statler and New Yorker.

August 20-September 20. *International Trade Fair*. Izmir, Turkey.

August 21-31. *International Trade Fair*. Innsbruck, Austria.

August 22-September 1. *Los Angeles Home Show*.

August 22-September 6. *Canadian National Exhibition*. Exhibition Park, Toronto.

August 23-September 7. *St. Erik's International Trade Fair*. Stockholm.

August 24-27. *Ohio State Gift Show*. Deshler-Wallick, Columbus.

August 27-October 13. *New Ways to Build; Frederick Kiesler's Endless House and Buckminster Fuller's Geodesic Dome*. Museum of Modern Art, New York.

August 31-September 4. *Dallas Gift Show*. Baker Hotel.

August 31-September 4. *Detroit Gift Show*. Cadillac Hotel.

August 31-September 4. *International Trade Fair*. Frankfurt-am-Main, Germany.

September 1-4. *York Antiques Show*. York, Pennsylvania.

September 1-22. *Home and the Machine (AFA)*. Western Washington Fair, Seattle.

September 1-30. *Scalamandré Exhibit Contemporary Woven Textiles*. Wustum Museum, Racine, Wisconsin.

September 1-30. *Scalamandré Exhibit Chinese Textiles of the Manchu Dynasty*. Buffalo Society of Natural Sciences.

September 1-30. *Scalamandré Exhibit Silks of the French Baroque Period*. Maryhill Museum, Maryhill, Washington.

September 2-11. *International Industries Fair*. Utrecht, The Netherlands.

September 5-October 31. *Neo-Classic Textiles of the Louis XVI Era*. Scalmandré Museum of Textiles, New York.

September 6-21. *International Trade Fair*. Strasbourg, France.

September 6-23. *International Trade Fair*. Bari, Italy.

September 7-10. *Cleveland Gift Show*. Hotel Statler.

September 7-14. *International Trade Fair*. Vienna.

September 7-16. *International Trade Fair*. Cologne.

September 7-17. *Leipzig Trade Fair*.

September 7-28. *International Fair*. Salonika, Greece.

September 8-12. *Boston Gift Show*. Hotel Statler.

September 8-13. *Boston Fall Furniture Show*. Mechanics Building.

September 12-28. *Clay, Fine Arts Exhibit*. Los Angeles County Fair, Pomona.

September 13-28. *Swiss National Autumn Fair*.

Lausanne.

September 13-28. *International Trade Fair*. Liège, Belgium.

September 13-28. *International Sample Fair*. Zagreb, Yugoslavia.

September 13-29. *International Trade Fair*. Marseille.

September 14-17. *Western Housewares Show*. Biltmore Hotel, Los Angeles.

September 14-17. *Cincinnati Gift Show*. Netherland Plaza Hotel.

September 14-17. *Denver Gift and Jewelry Show*. Hotel Albany.

September 14-21. *National Home Week*.

September 14-October 5. *Chicagoland Home and Home Furnishings Festival*. City-wide.

September 16-24. *International Food and Home Show*. Auditorium, Minneapolis.

September 18-27. *Home Fashion Time*. Country-wide.

September 18-28. *National Home Furnishings Show*. Grand Central Palace, New York.

September 21-24. *Philadelphia Gift Show*. Hotel Benjamin Franklin.

September 21-27. *National Window Week*. Country-wide.

September 24-November 30. *Good Design, 1952*. Museum of Modern Art, New York.

September 27-October 5. *International Trade Fair*. Graz, Austria.

September 27-October 12. *International Trade Fair*. Lugano, Switzerland.

September 29-October 2. *Antiques Show*. Copley Plaza Hotel, Boston.

October 1-31. *Scalamandré Exhibit Toiles of Today and Yesterday*. Smithsonian Institute, Washington.

October 1-31. *Scalamandré Exhibit A Panoramic Review of Textiles*. Trenton Junior College.

October 1-31. *Scalamandré Exhibit Silks of the Italian Renaissance*. Ohio State Museum, Columbus.

October 1-31. *Scalamandré Exhibit Two Hundred Years of Textile Designs*. The Mint Museum, Charlotte, North Carolina.

October 1-31. *Scalamandré Exhibit Post-Revolutionary Shrines of America*. Norfolk Museum, Virginia.

October 1-31. *Neo-Classic Textiles of the Louis XVI Era*. Scalmandré Museum of Textiles, New York.

October 6-11. *Glassware Jubilee*. Country-wide.

October 10. *National Noise Abatement Symposium*. Armour Research Foundation, Illinois Institute of Technology, Chicago.

October 12-27. *Fall Furniture Market*. Jamestown, New York.

November 3-28. *International Textile Exhibit*. University of North Carolina, Greensboro.

November 9-December 7. *17th Ceramic National*. Syracuse Museum of Fine Arts.

November 10-14. *37th National Hotel Exposition*. Grand Central Palace, New York.

January 5-16. *Winter Market*. American Furniture Mart, Chicago.

January 5-16. *International Homefurnishings Market*. Merchandise Mart, Chicago.

January 5-16. *Winter Market*. Water and Exhibitors' Buildings, Grand Rapids.



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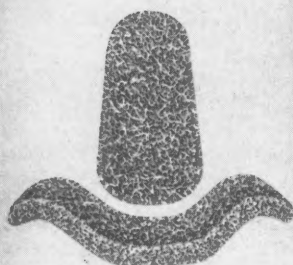
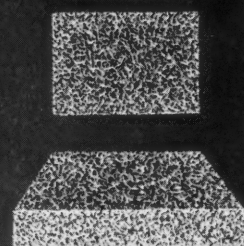
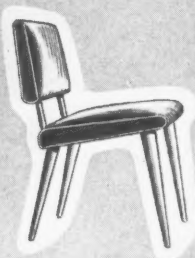
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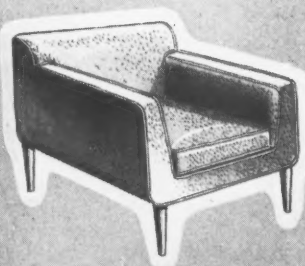
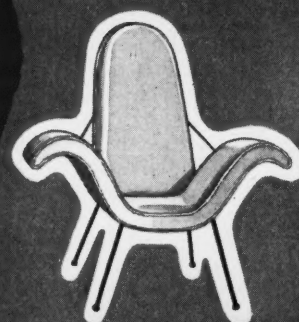
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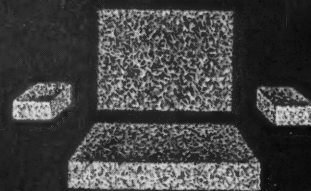
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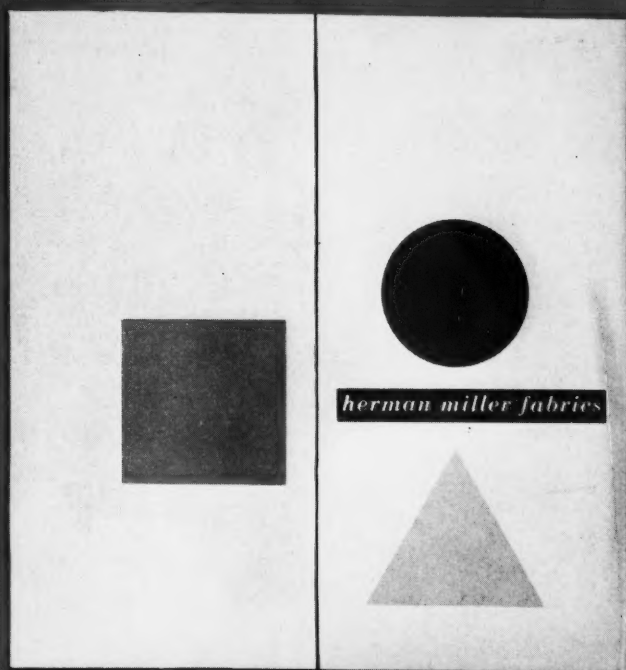
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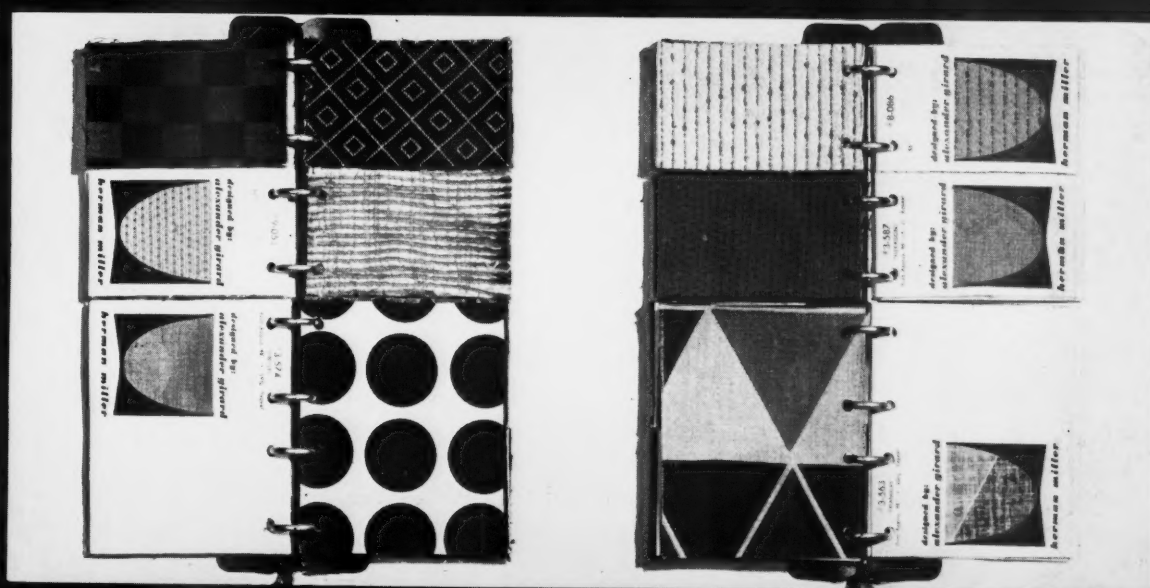




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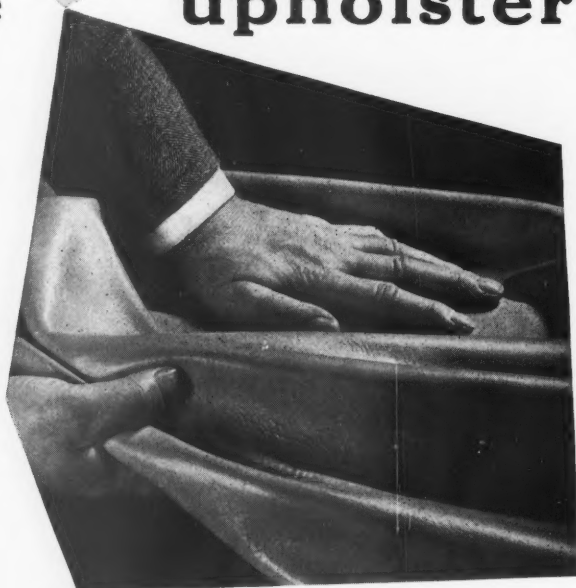


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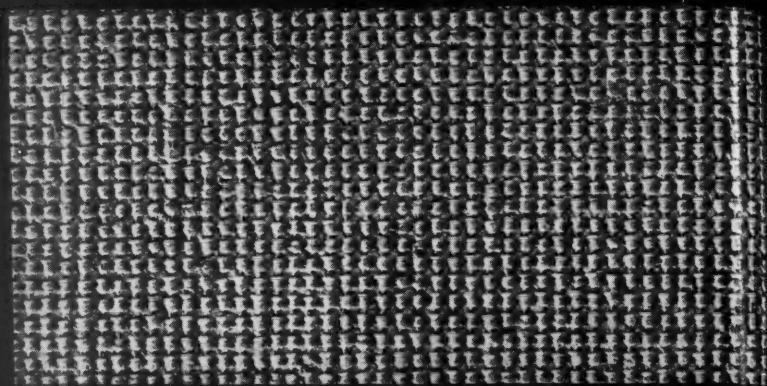
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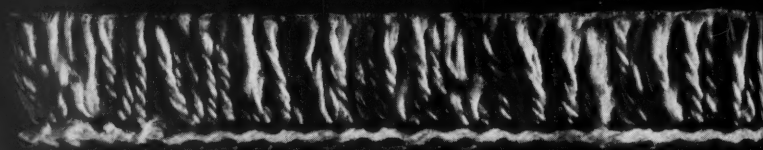
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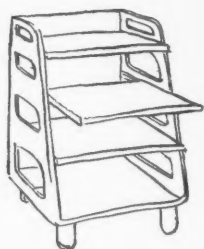
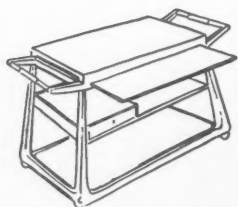
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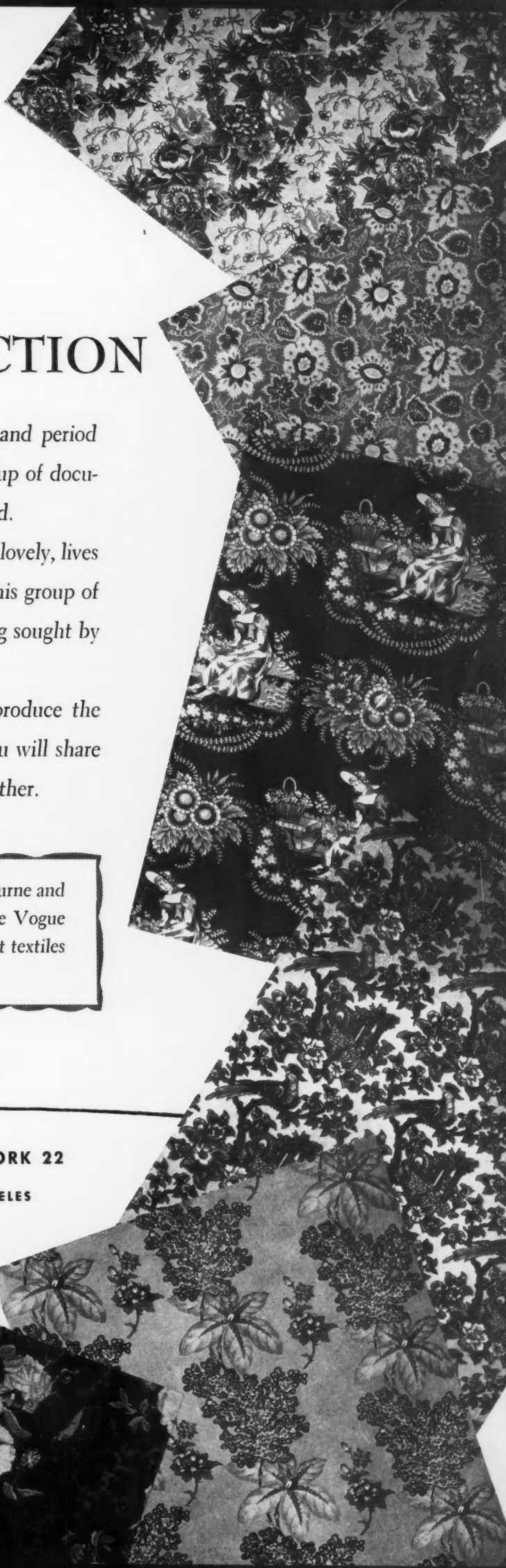
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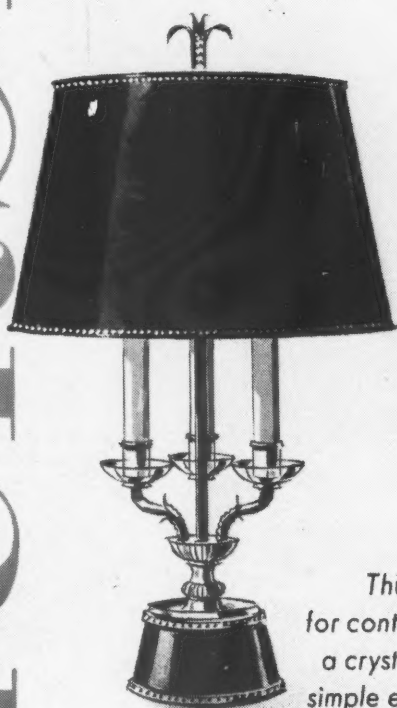
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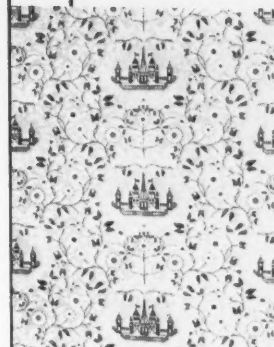
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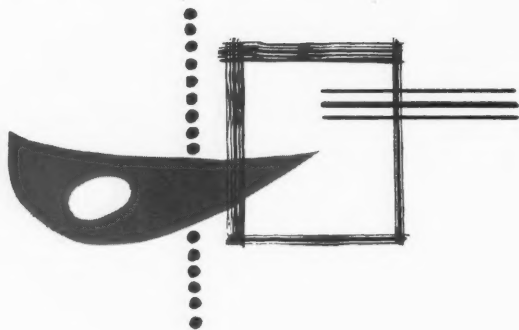


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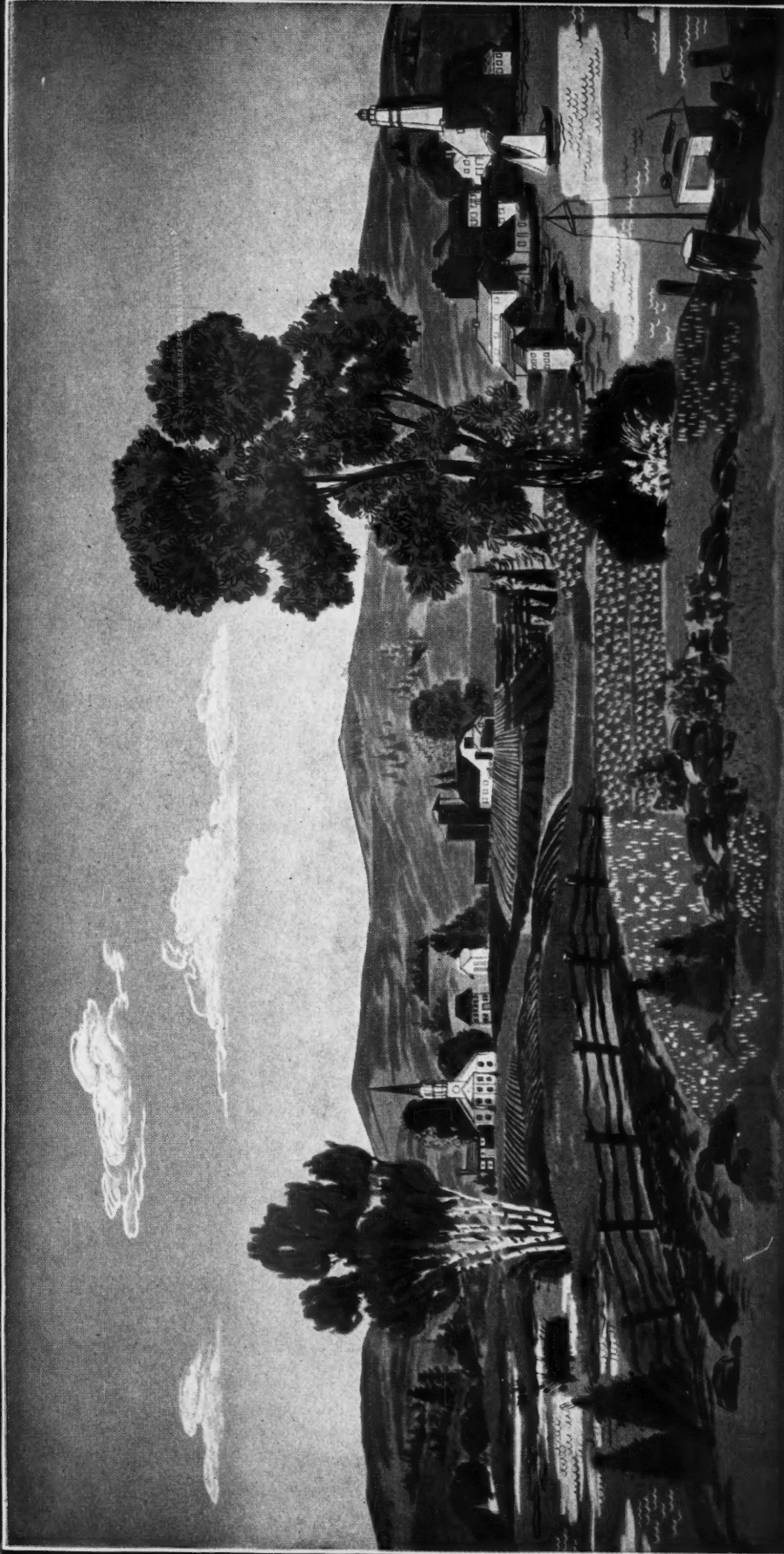


Typical of the vigorous, imaginative work now coming from the West Coast are the designs of William Sieberts (at left), and Robert Huffman. Sieberts gathered practical experience among several Portland, Oregon, furniture stores, including one of his own. Huffman, trained in art schools, has been an art director and scenery designer. His paintings have been exhibited in Portland and Boston.



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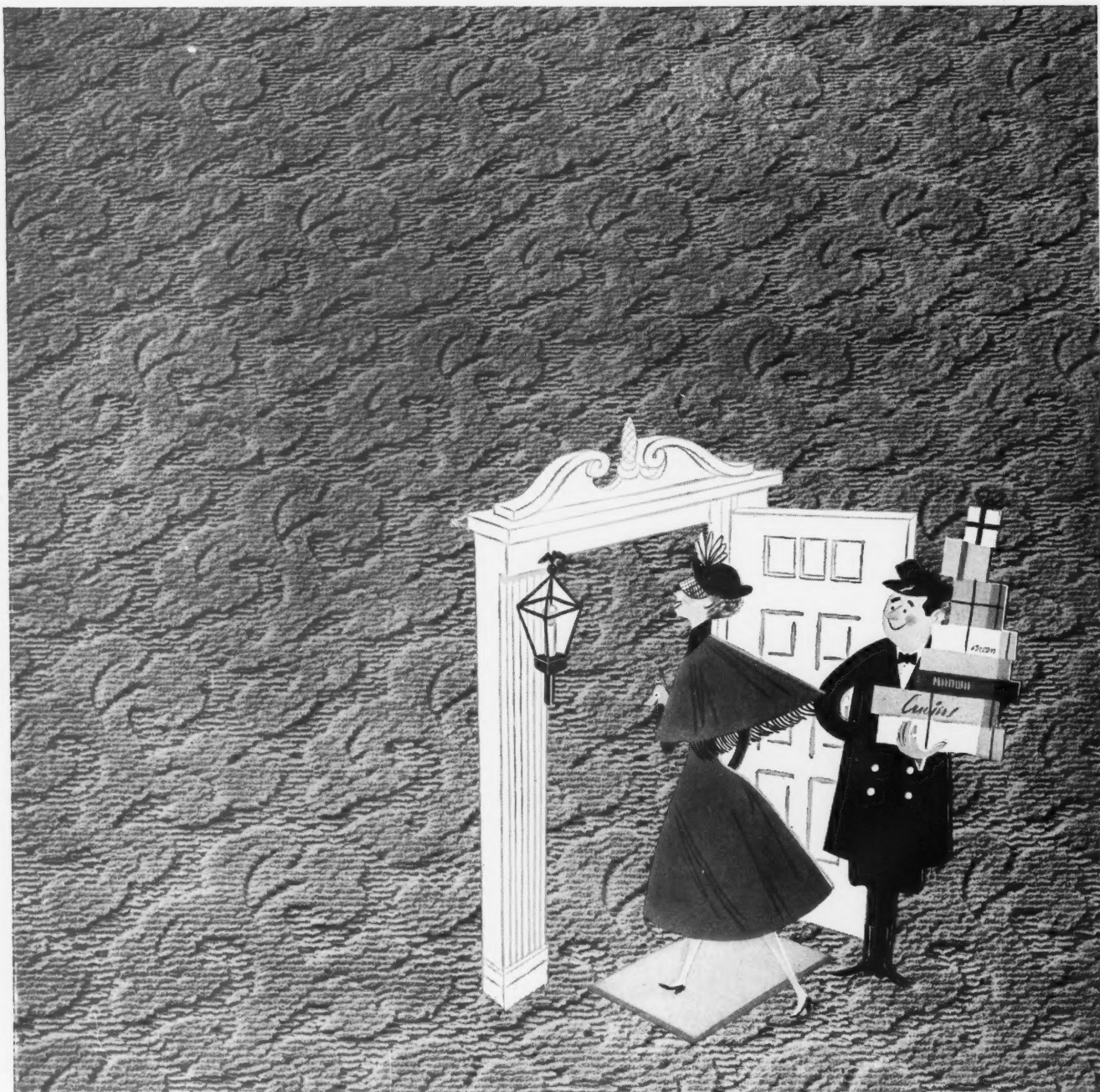
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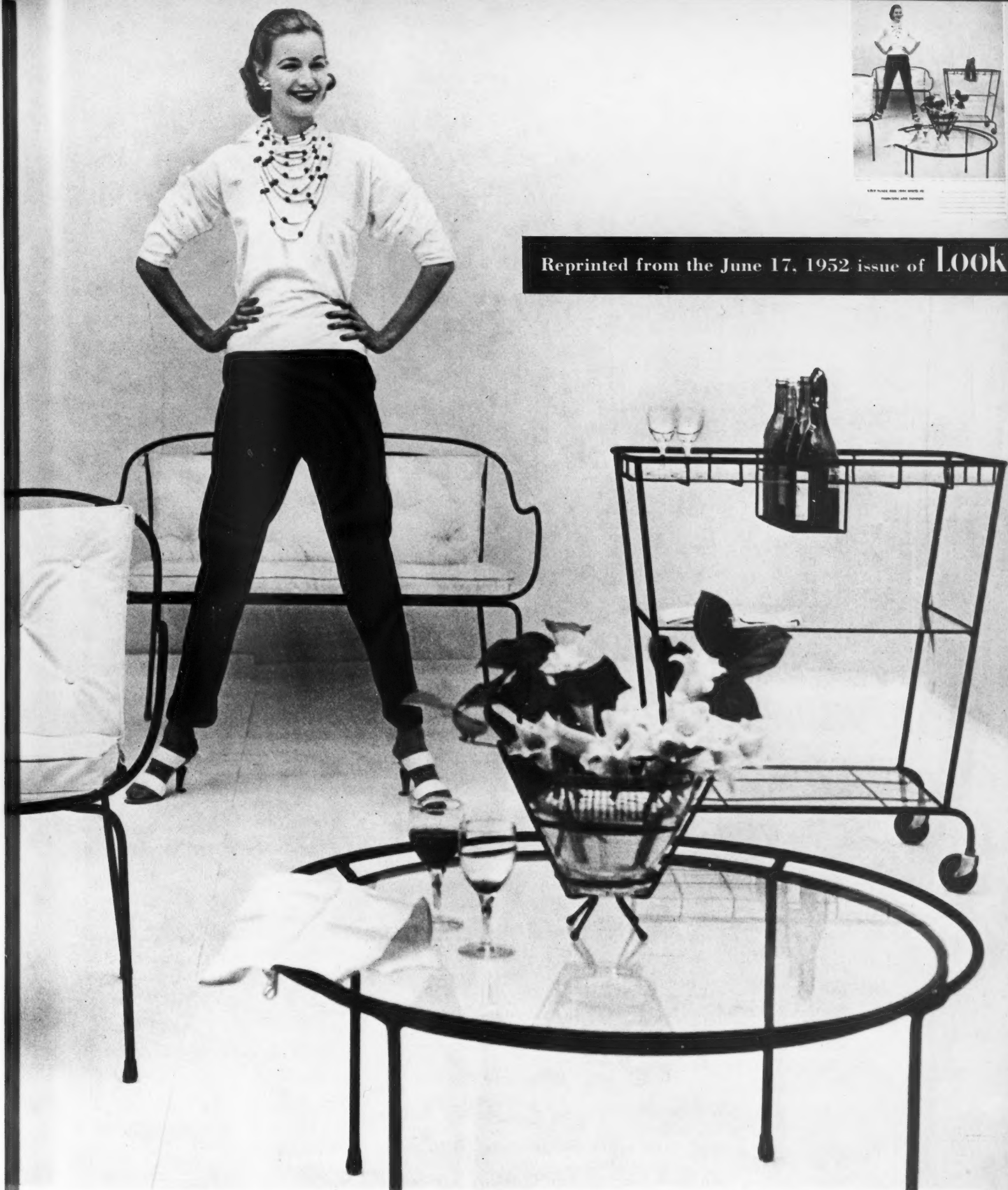
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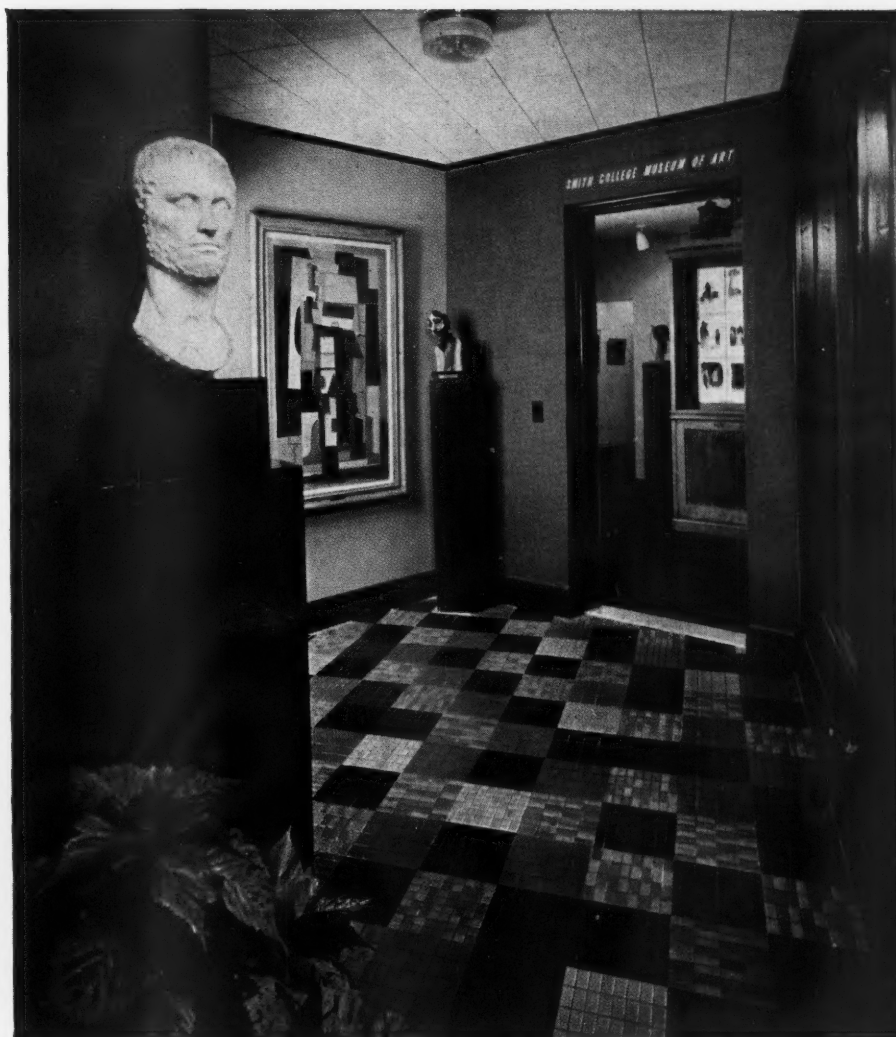
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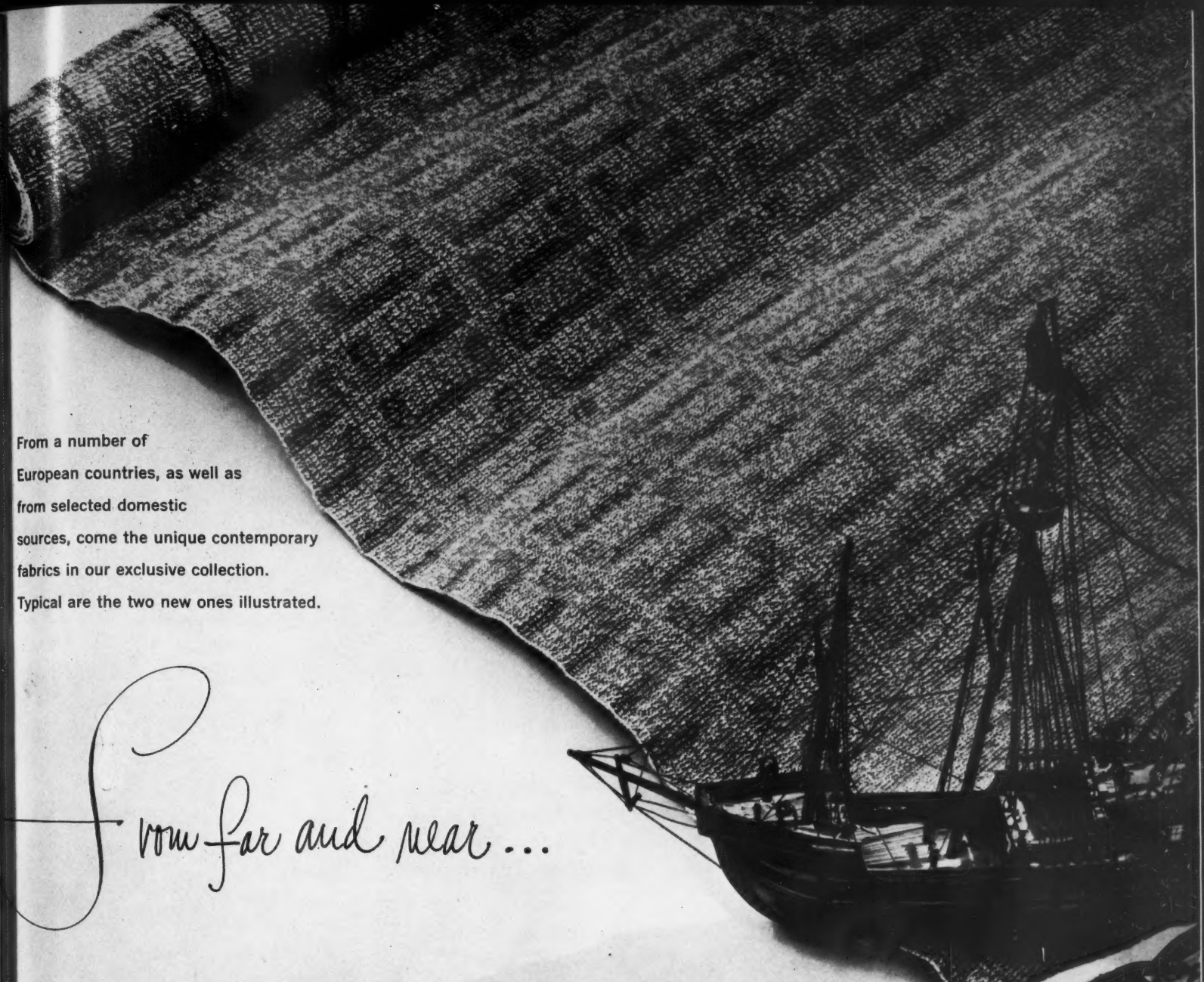
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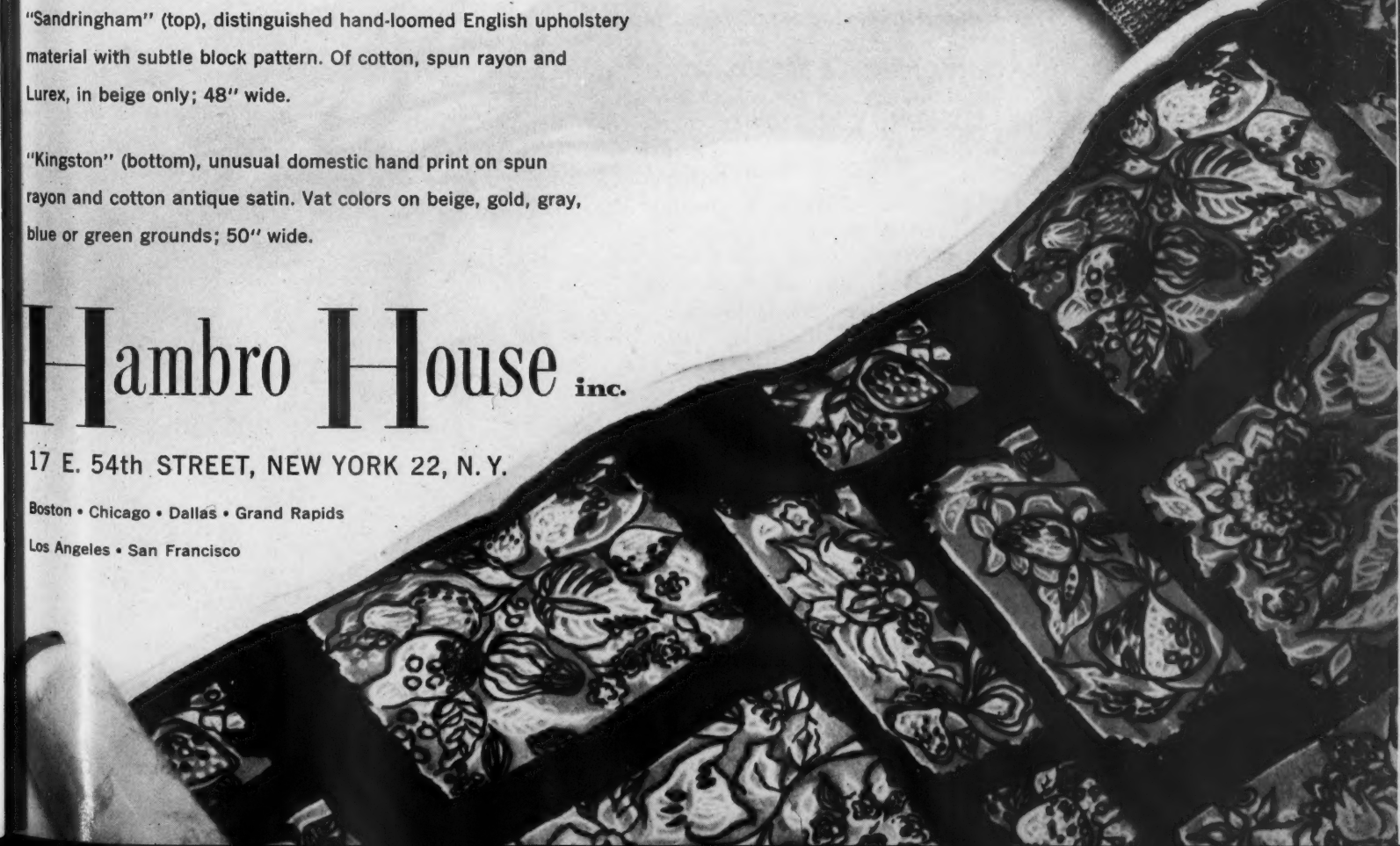
"Kingston" (bottom), unusual domestic hand print on spun rayon and cotton antique satin. Vat colors on beige, gold, gray, blue or green grounds; 50" wide.

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by
STRAHAN
to compliment a successful decor



Napoleon, No. 8258

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Empire Star, No. 8274

From an old house in Westford, Massachusetts, comes this "Napoleon" paper for which Strahan has created companion papers to flatter the handsome reproduction.

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New **"THICKET"**

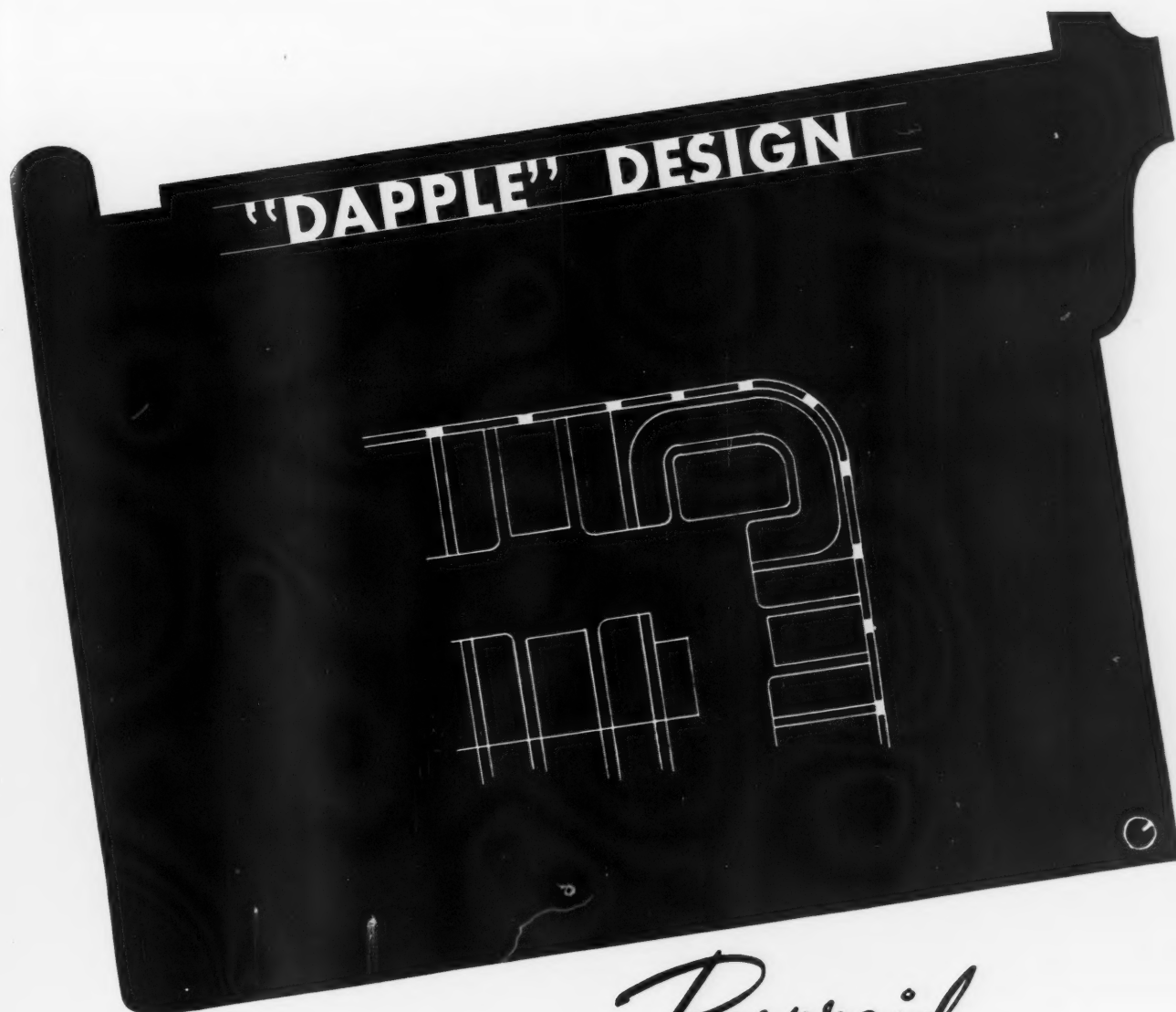
Evoking the mystic woodland, Goodall's new hand-print, "Thicket", magically breathes depth into low-ceilinged modern rooms...softens the beauty of public rooms. Earthy browns, golds, greens, or blues entwine in light and shadow...dream-like as mist against the subtly shimmering, *Blended-to-Perform*, elegance of Goodall's Angora Satin.



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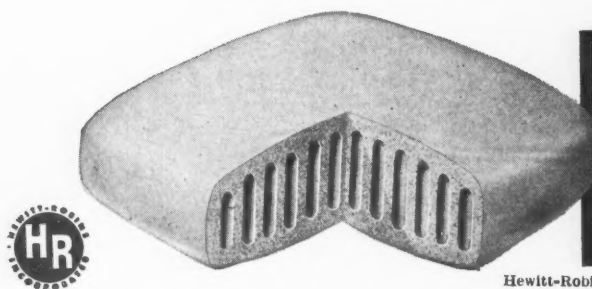
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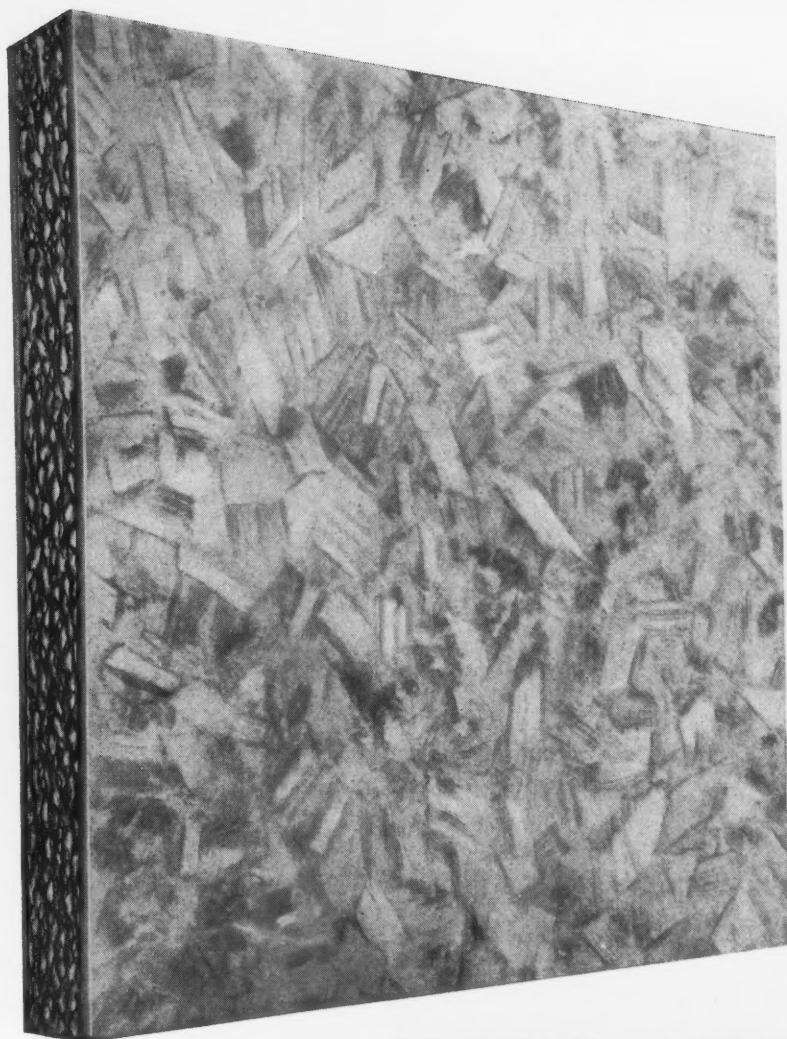
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These new, revolutionary all-wood panels are light. Strong. Easily fabricated. High in insulating and sound-absorbing properties. Above all they afford new concepts of dimensional and plane stability. NOVOPLY stays flat — virtually warp-proof — ideal for sliding doors and partitions.

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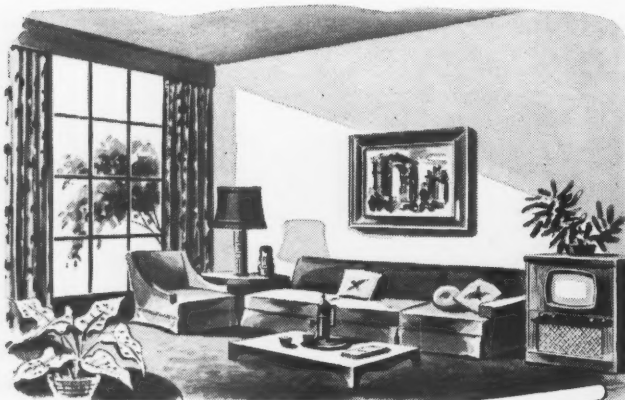
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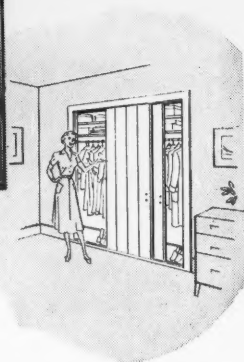
stabilized

Roller Doors



and

Closet Fronts

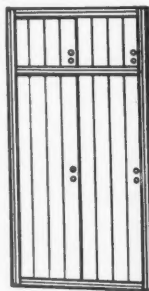


Highest in quality...simple and inexpensive to install...here is the roller door as you knew it would one day be perfected.

Nova Roller Doors are described as "stabilized", because—through four years of intensive research and testing—the tendency to warp and twist has been reduced to the point where these doors have year 'round, all-climate serviceability. Exclusive new construction features have relieved the stresses and strains, minimized the danger of buckling.

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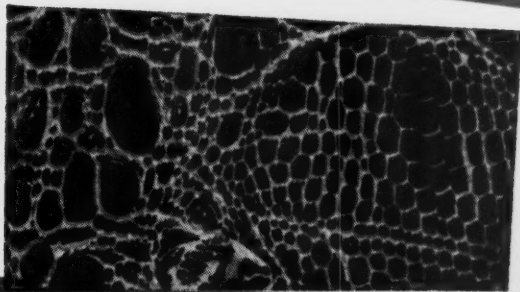
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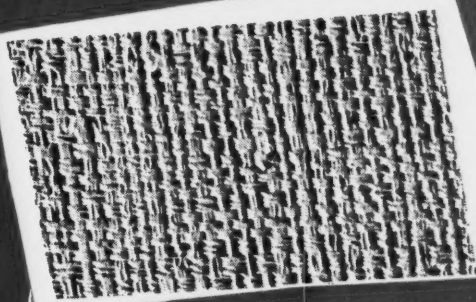
DESIGNER'S WONDERLAND



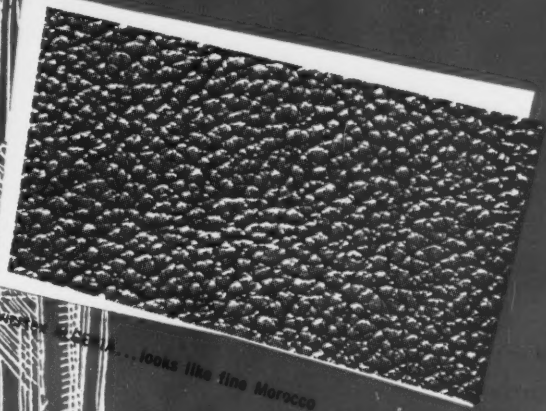
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ALL WOOL RUGS HAND LOOMED
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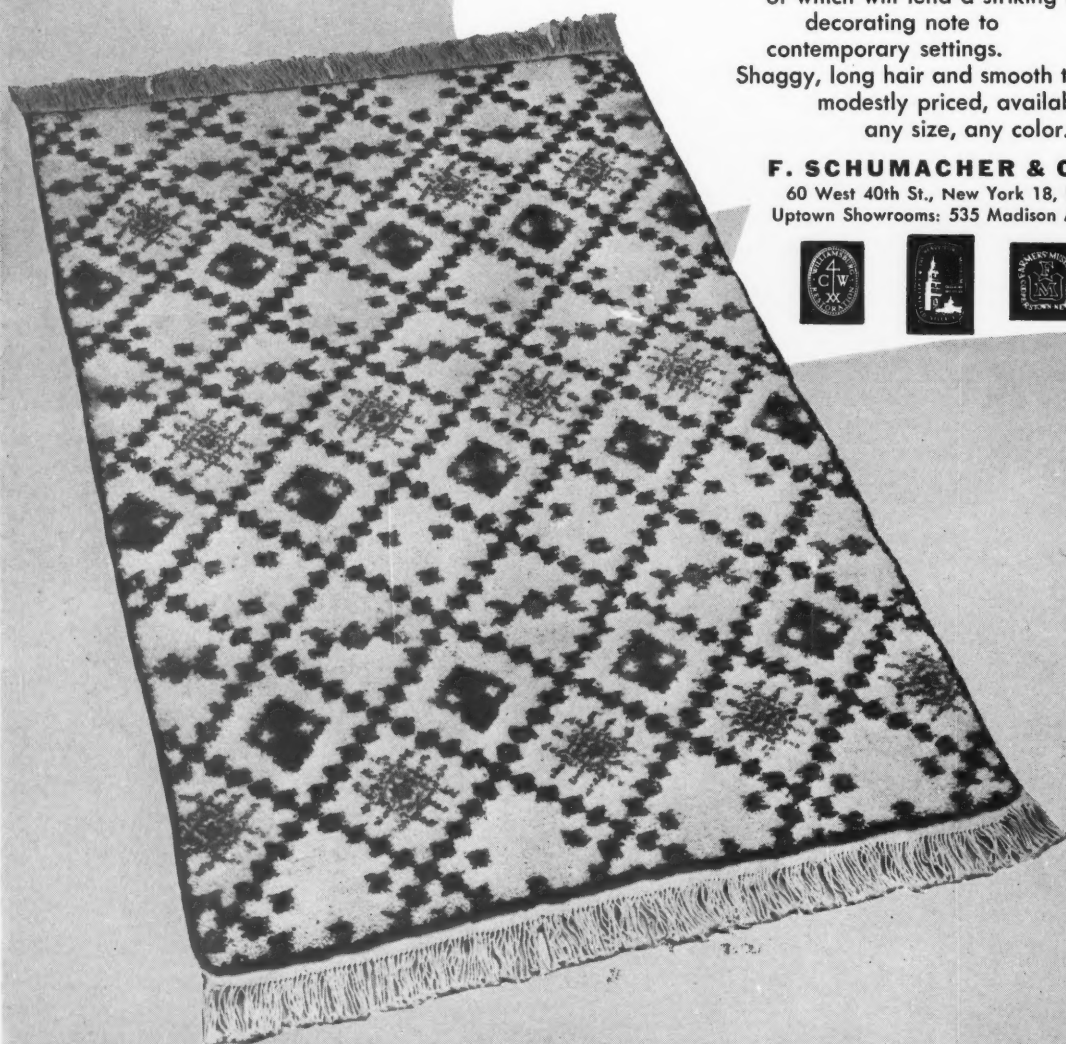
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artfully woven on
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masterpiece of rare charm, and there are
hundreds of unusual patterns to choose from, any
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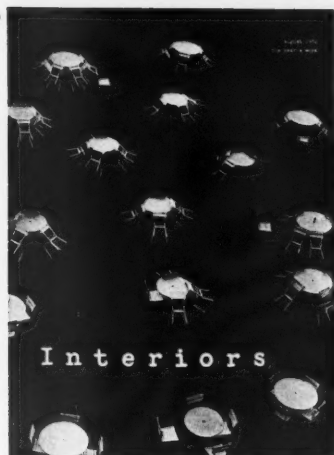
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any size, any color.

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our cover



Henry Haberman not only sees, but also enables us to see, in a lady-like lawnful of furniture, one of those menacing armies of arachnid Phalangida (daddy long-legs to you) which are wont to appear in such places—all in all an affectionate souvenir of an August day's hot sun and lazy pleasures.

A few remarks

A magazine devoted to a particular subject must always throw its harpoon at the heart of that particular subject.

In the case of *Interiors* Magazine, a harpoon must always go to that floundering whale, interior decoration. But it has many pilot fish.

A magazine devoted to interior decoration must be basically a visual magazine, and that, *Interiors* has understood since November 1940, when it was established. But the ladies and gentlemen to which we cater are also literate. They are able to read as well as to see. If this lumpy bulk of shiny paper has any value beyond that of those most painstakingly wrought pamphlets that advertising agencies are always producing, the value lies in the fact that there will be some words in it that someone wants to remember, that there will be some reason for people to take the whole package home. The people we reach out to are sensitive and cognizant. They have found themselves in the professions of interior design, but they are quite aware of all the other arts and all the other professions.

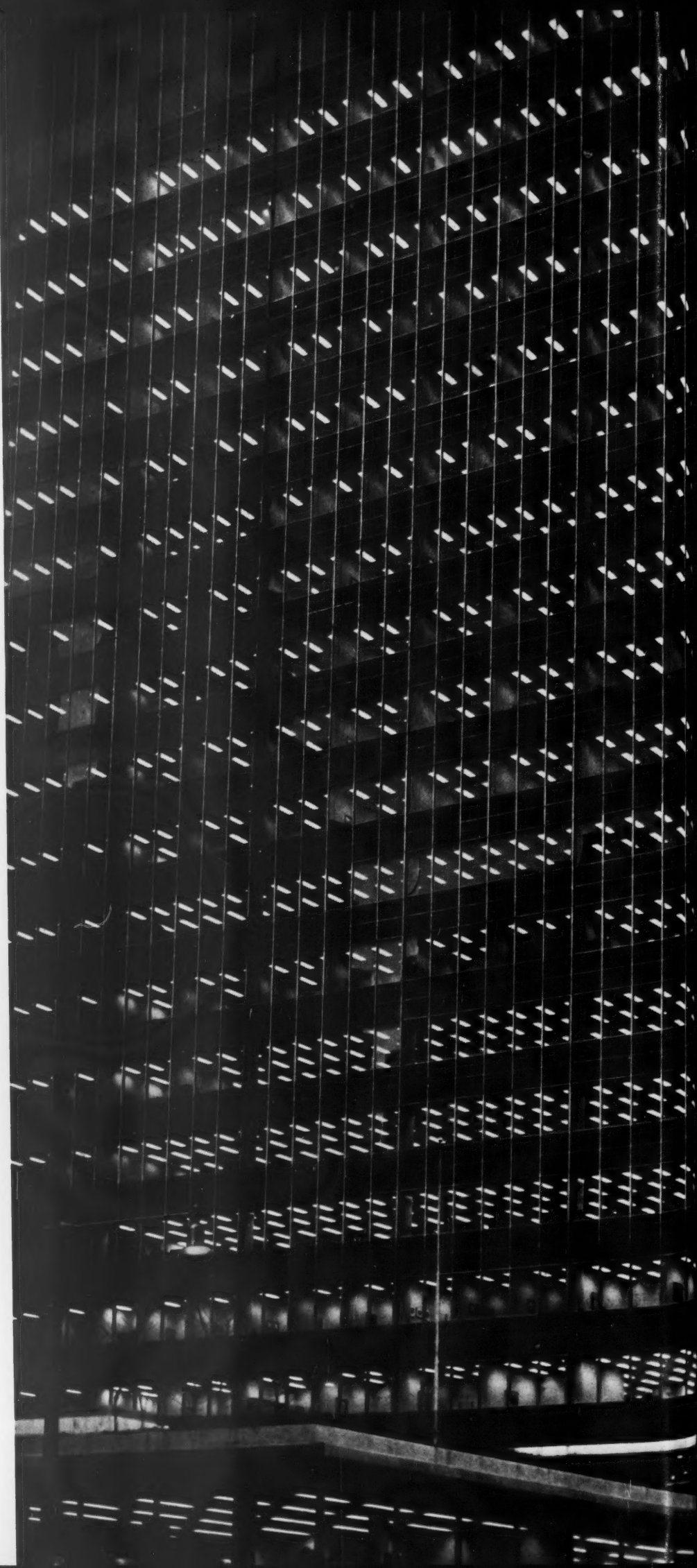
And so I suggest that we erect a barbary hedge about such clichés as “each and everyone,” “out of this world,” “trend,” and “contact” (in references to the telephone and telegraph).

Personally, I am given to puns and coffee. It is a bad habit. Never allow more than one to a paragraph, but for heaven's sakes, never forbid one to a page. Yours faithfully.—F. de N. S.

From outside, the steel skeleton wears a sheath of horizontally striped glass—alternately transparent blue-green and a darker, impenetrable shade—which always gleams, thanks to a railcar-operated gondola and the company's good soap. From inside, the clear glass seems colorless, and one feels exhilaratingly out of doors and high, but the sills come up to a reassuring level; never in danger of falling off.

jerry cooke

alexandre georges





ezra stoller



Park Avenue view pierces 2nd floor, which rims the site and the central patio, and also serves as a base for roof terrace, as a foil for the 24-story checkered mirror of the tower.

New York's blue glass tower: an insider's view

At street level, the steel skeleton is walled only at rear of site, and glassed in under tower to make a lobby (below) whose huge plant boxes continue into open patio. Frosty mirrors on columns, and gray and white terrazzo, set off glass display cases on X-legs and a sumptuously carpeted waiting area. (Details of furnishings, will be found on page 154.)

The importance of Lever House is out of all proportion to its intrinsic architectural worth—not that that worth is little. In the three short months since its opening, blazoned Sunday supplements, full-page newspaper advertisements, and enthusiastic popular magazines have made it better known to the public than Mies' Tugendhat house, Eames' steel-framed oceanside bungalow, LeCorbusier's Marseilles apartment house, and Wright's Johnson wax factory combined—to name a few landmarks in modern shelter design. Lever's public relations force has seen to it that this admirable work of Skidmore, Owings & Merrill has become synonymous not with the dubious concept of avant-garde Architecture, but with the universally respected one of Efficiency, plus other equally redoubtable achievements (Continued on Page 65)

alexandre georges





Harriet Hubbard Ayer cosmetic showroom (above) is pointedly secluded from rest of 19th floor, its windows veiled in silk gauze. Glass display shelves bridge suspended travertine slabs, rough-cut crystal drops dangle from brass rods spangled with tiny electric bulbs. French furniture is pink and gray.

all photographs by alexandre georges except where otherwise indicated

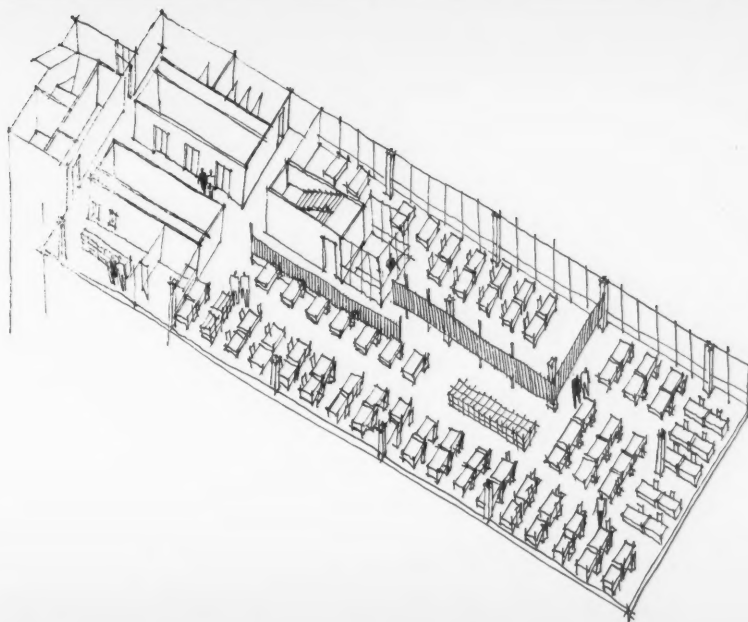


The cafeteria feeds 300 at a time, can refuel all 1200 Lever employees in 2 hours. Only glass doors separate them from the terrace atop the roof of the low second-floor wing. Light wood and metal see-through partitions, clay-red and white asphalt tile, natural and clay-red blinds maintain visual cheer in all weather.



For flexibility, auditorium seats are not fixed to floor, but beige stripes in brown asphalt tile make it easy to line chairs up in rows. Light bands above and below the cork-tile side panels add illusionary space beyond walls.

Tower floors are the ultimate in flexibility: no part of the interior is far from a window; ample, uniform light is shed by ubiquitous pattern of flush fixtures; outlets for the grid-work of electrical wiring spaced at 6" intervals in floor facilitate placement of desks and telephones. Loewy avoided completely boxed spaces wherever possible, preferring to achieve privacy with simple screens and eavesdrop-discouraging acoustic tile ceilings. Necessary executive offices are usually on south wall, the chief's sanctum on the southeast corner, where the view is broad, the interference least with interior slight light.



Executives had a say in the decor of their own offices, being given a choice of fabrics, paintings, color schemes, and furniture from a carefully correlated collection. Loewy-designed desk below is typical. Isometric drawing and photograph at right show how vistas are kept open and traffic expedited on the most crowded and departmentalized floor—the tenth.

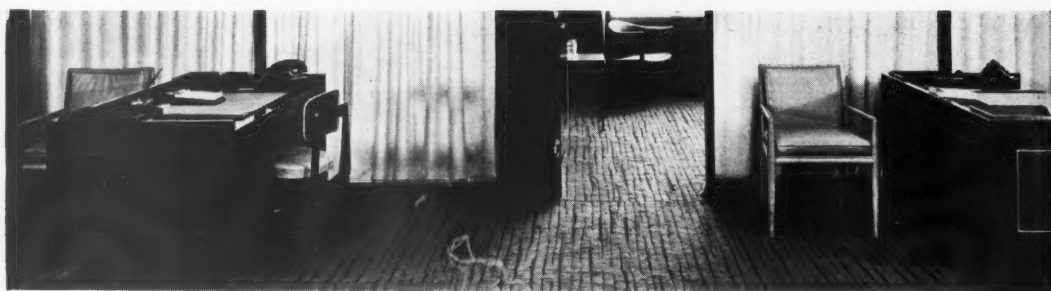
ezra stoller





don morgan

No window in sight. This is our first clue that the Executive (21st) floor transcends mere function. Loewy was instructed to create something impressive. Random-striped mocha-chocolate carpet, and great, free-form coves increase apparent width of the reception area.



Carpet runs past glass partitions and mahogany doors.

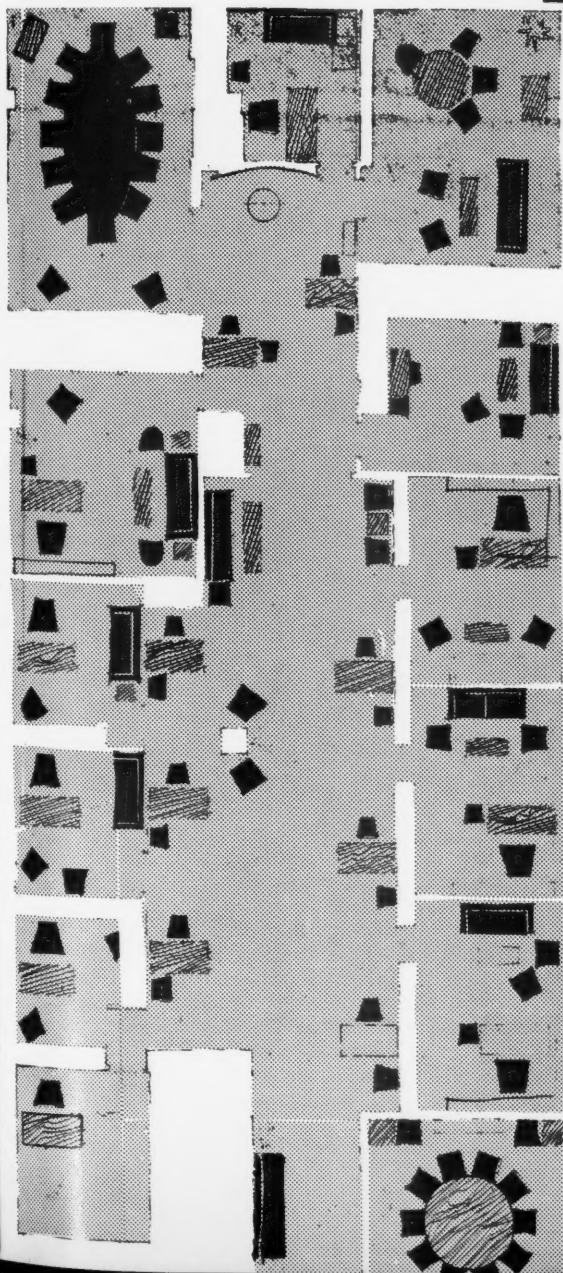


White marble, taffy-veined, lines elevator corridor as well as other wall sections. Inlaid strips of bitter and milk chocolate alternate in mahogany paneling. Handles of carved mahogany on brass, open the translucent glass doors to the executive dining room.

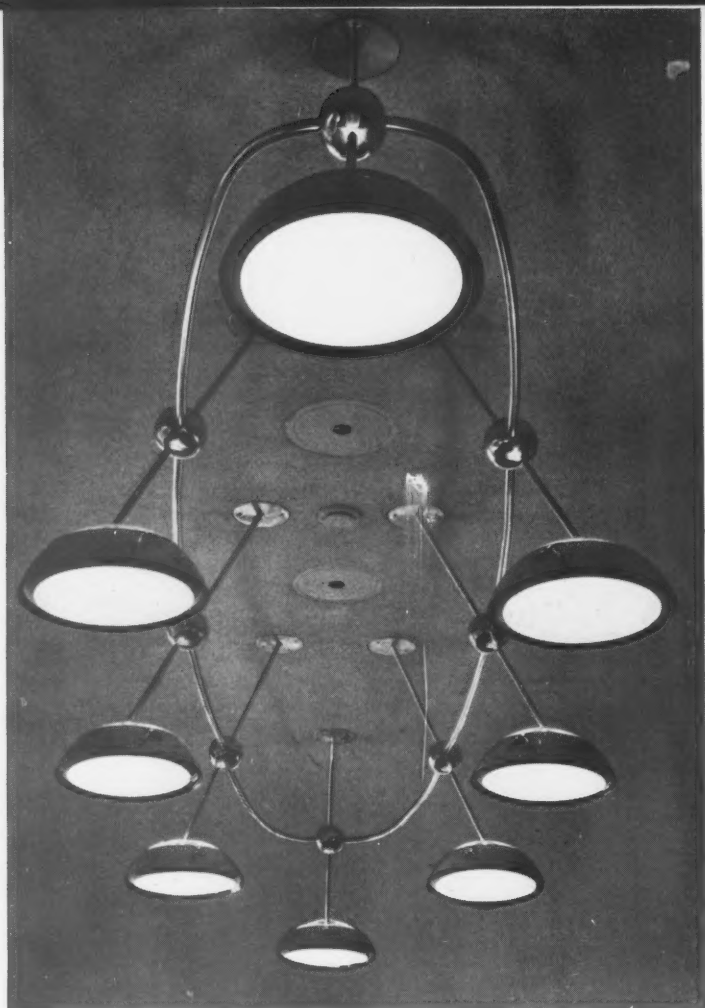
While executive floor secretaries don't get to look out of windows as often as their plebeian sisters downstairs, they are compensated with gold-trimmed mahogany desks. Robsjohn-Gibbings and J. G. chairs, sumptuously upholstered, are insouciantly disposed here and there. Implications of the company's scope are given concrete expression in the large globe standing in front of the marble-lined, curved partition in the rear (of photograph opposite page) at the east end of the room. Glass partitions, backed by translucent, textured fabrics, admit daylight from the outside offices.



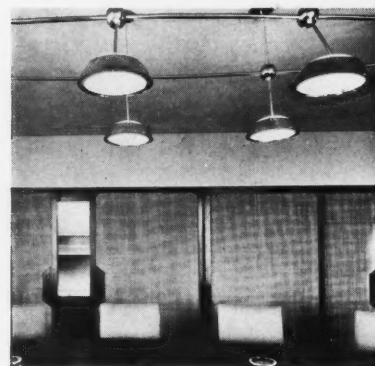
Executives wanted air conditioning and wood-burning fireplaces too. The president's above, is marble-lined, set into an intricately paneled mahogany wall. The smaller one in the library below fits under panels of antiqued brown leather. A silver chandelier hangs at the window corner, shielded from contact with the outside world by a cream silk drapery.



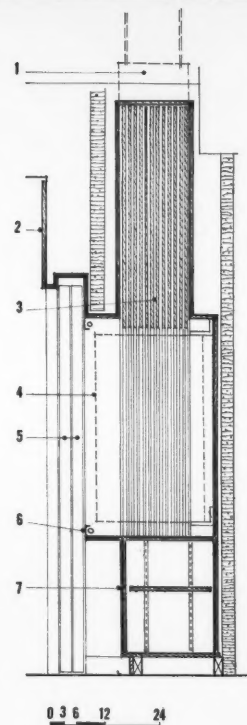
Plan of the executive floor shows easy traffic between board room (with oval table) and president's office (where "desk" is small round table) past curved marble wall. Though some partitions, being glass, admit light across the floor, others are thickened for built-in fireplaces, built-in storage cabinets. One office shares two-way files with reception area.



Board room's inner wall contains charts, display shelves, projection screens, all sumptuously shielded by sliding panels faced with woven cane.

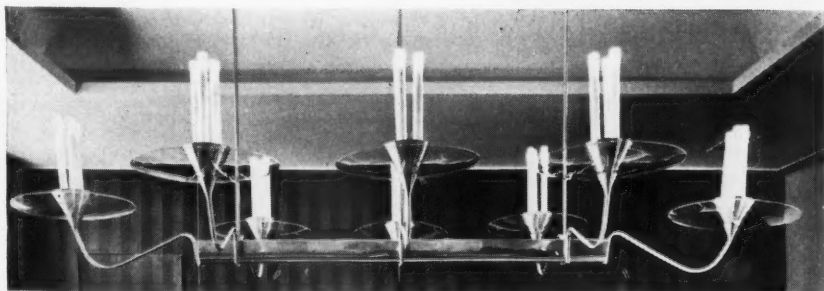
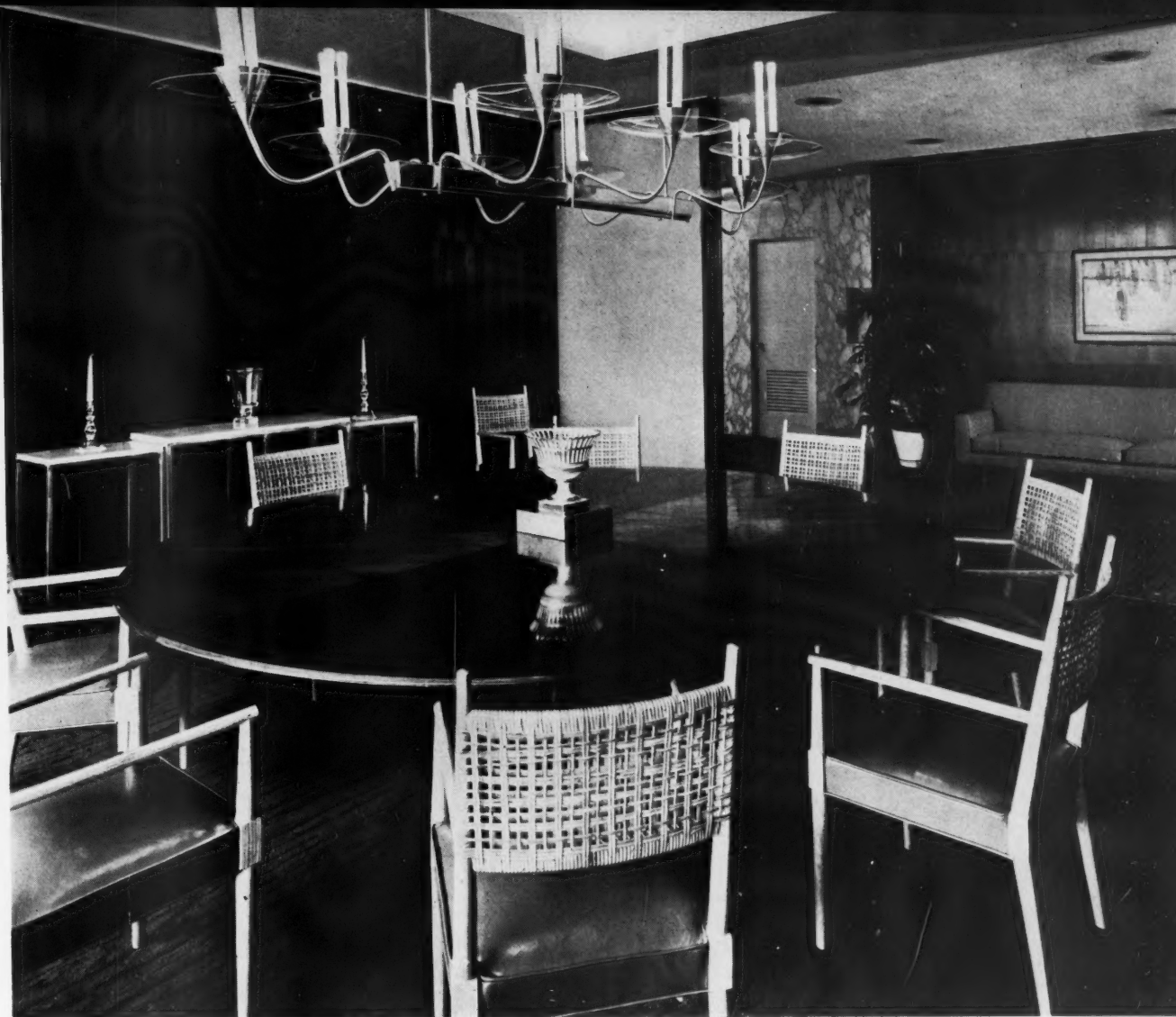


Most sumptuous room on the most sumptuous floor is the board room, dominated by huge, oval, Loewy-designed table on tapered, brass-heeled legs. 8 high-backed armchairs and the 8 brass cups in the oval lighting fixture treat each member of the board with utter impartiality. Not shown is the huge fireplace, sunk in a wall of white, gold-flecked, bubble-surfaced tinuous light fixture; 7 sliding doors.



Sliding panels in section: 1 counterbalance boxes at ends; 2 lacquer-enamel finish; 3 sliding chart boards; 4 position of swinging (removable) chart panel; 5 sliding doors; 6 continuous light fixture; 7 sliding doors.





Executive dining room seats twelve. Round table, chairs, and serving tables are all simple in line and delicate in detail—rather transparent against the rich, vibrating depths of the two-toned mahogany paneling, the thick, striated rug. Lighting is interesting. There is first a great rectangular cove. From this hangs the vertical brass fixture sprouting glass disks from which rise pairs of candle-like cylinders. Then there are silver candles on the marble-topped serving tables.

and ideals ranging from economical maintenance and fully mechanized climate control to financial foresight and civic leadership.

Having thus courageously cast their lot with the best in Architecture, Lever's executive board assigned the job of designing the interiors to one of the leading and original exponents of the still very young profession of Industrial Design—Raymond Loewy Associates, though the Skidmore firm has its own interior design unit (just as the Loewy organization has its own architectural and interior design departments). Loewy's unrivalled reputation for showmanship may have had as much to do with the decision to split the job between these two confusingly overlapping organizations as the time-motion researches he has conducted as a basis for office planning.

Showmanship notwithstanding, Loewy bent over backwards to adhere to the basic purposes of the architecture. The abundance of natural light, flexibility, and sense (Continued on Page 153)

Commercial

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Residential

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Twelve strikes us as an uncommonly good number for this Year's Work collection. Besides symbolizing disciples, doughnuts in a dozen, and the night of the Epiphany, twelve is the hour which is both final and expectant, when something has ended and something is about to begin.

While we're not soothsayers or pollsters, even in the design field, we can afford to exercise the wisdom of hindsight—at the expense of a few complacent politicians who had *their* twelfth hour in the Windy City last month. Millions of cold cathode eyes, ours among them, saw that directives from the back room, long taken for granted, proved as wobbly as a campaign platform, while improbable things somehow managed to prevail. In this profession, too, 1951-52 has been a busy season, a bumper season; it has also been a bumpy one, in many ways like a fast jeep ride over a newly plowed field.

As in politics, there have been timely deaths and unexpected entrances—the grandiose interior of past pomposity has given way to innumerable average-sized ones. This, of course, is good news to everyone who designs or furnishes homes. There have been shifts in the trade winds. It still takes a heap of living to make a house a home, but with half the people spending half their living hours winning bread in other places, we suspect we know why office and store designs are frequently indistinguishable from domestic interiors, or showrooms from restaurants and hotel lobbies. Even the money changers are transferring operations from the temple to the parlor, as you shall see on page 72 of this issue. We're not pinning down the similarities only to "style," or to the carpets, chairs and lamps which appear in commercial and residential work alike, but to a

larger attribute of design which transcends periods and trends—spatial effect, or atmosphere if you prefer.

After an early attack of *horror vacui*, interiors suffered from *horror ornamenti*. As you will see in this selection, designers now acknowledge that modern simplicity is not—and never was—so simple. A negative omission in the sacred name of efficiency should no longer pass for modern; something positive, like chlorophyll, has to be added. Often that something is a positive sense of space, not only in the room around us, but in our furniture (giving it a weightless look) and in our ornament (which returns as a sculptural thing.) As a fine finish to the light simple, spacious rectangles which are our interiors, craftsmanlike detailing has become more important than at any time since William Morris was plowed under by the machine.—J. F.

the year's work

12th

annual collection



As an operative example of the way offices in the Museum of Modern Art's Annex might be decoratively disposed, were money, a minor concern, Philip Johnson arranged the Architectural Department's conference room as you see it here. Director and Curator, if they glance up from their white, linoleum-topped desks, see Radio City out of the right eye, Le Corbusier's "Pale Still Life with Lantern" out of the left (courtesy Paul Rosenberg), and a Miro tapestry on proportioned oak panels straight ahead. Conferees mingle over Avarad designs—cat's cradles of wrought iron upholstered in black transportation cloth—on a gray-brown ribbed carpet. It's all in line, yet because the axial formality is as unstuffy as it is precise, it comes off with a kind of residential ease.

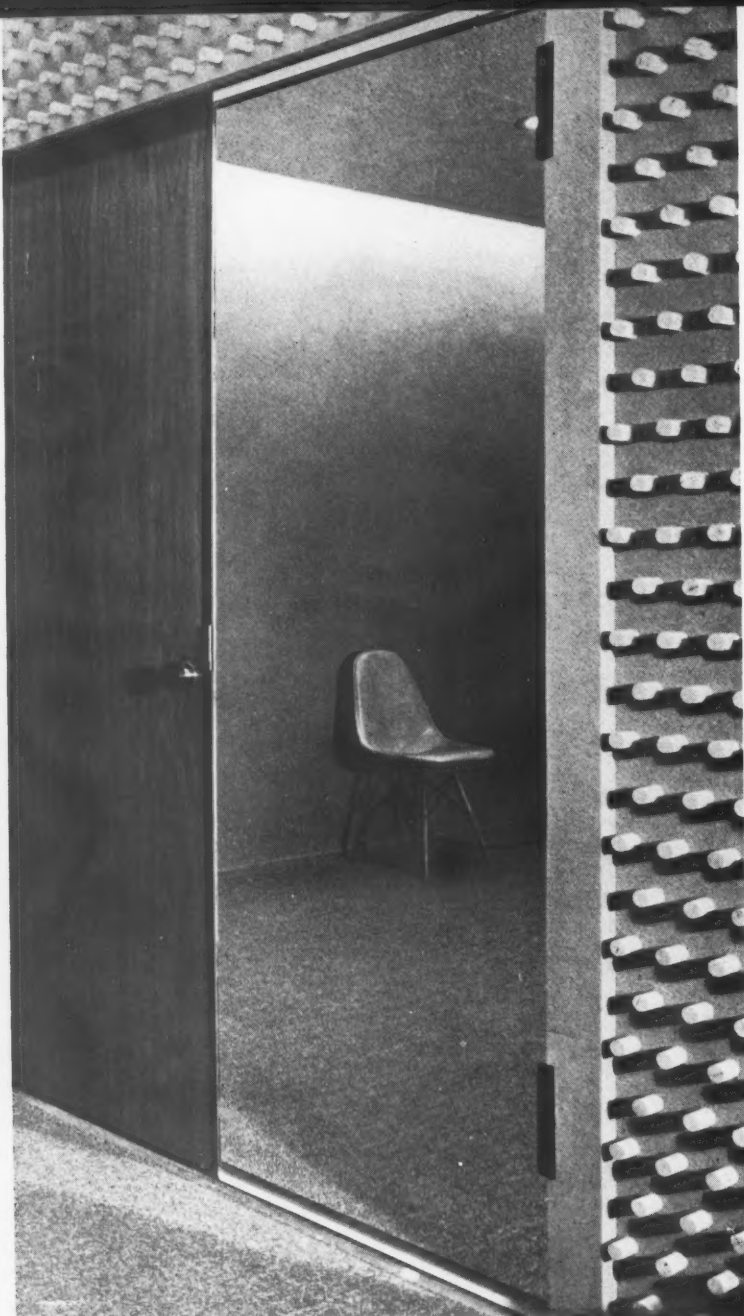
PHILIP JOHNSON
new canaan



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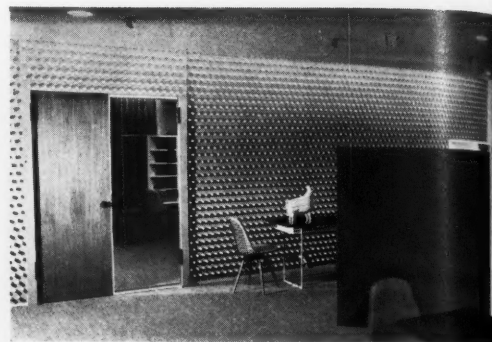


MARCEL BREUER
new york



herbert matter

The husky column smack in the center of the Vera Scarves showroom wasn't put there by Mr. Breuer, but he made the most of its May-pole possibilities by hanging from it a four-faced display cabinet. The projecting fins, spraying out like gaily colored streamers, let buyers choose in booth-like privacy. One wall is cork, pegged with bottle corks; another is tailored in gray flannel, and the wall below bears a photo mural by Herbert Matter, symbolizing Vera's first scarf design.



KLAUS PFEFFER
berkeley



barry evans



Klaus Pfeffer introduced an appropriate aspect of order into a doctor's small, L-shaped home study, and he did it, frankly, with mirrors. Were the eye to be trusted this would be a partitioned subdivision of a large room which rambles elsewhere, indefinitely perhaps. Actually, the room is as finite as its four walls, the illusion of infinity caused by reflections of the black lacquer frames in mirrors above the plywood panels. The chairs are string and copper (by Bon and Vaza Martin). Gossamer reed shades soften light from French doors at this end of the room. Pearl Bank Steward, associate.

WILLIAM BECKETT
los angeles

C



julius shulman

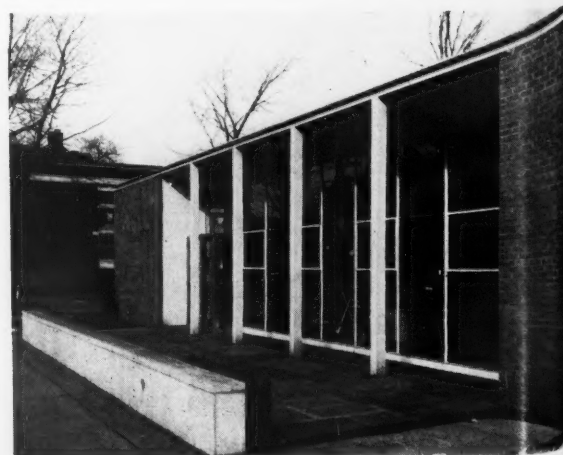
The paved and paneled conference room of William Beckett's Los Angeles office exemplifies the tasteful precision his clients may expect to get in theirs. A glass wall (left) addresses a garden, another bears a large display board. All furniture, except chairs, by the architect.

HARRY WEESE
chicago

C



This is one savings bank (in Holland, Michigan, Van der Meulen and Adams, associate architects) in which we'd fearlessly place our money, because it looks as if it plans to be around in the future. More akin to a large house than a little Parthenon, it inspires depositors' confidence by the straightforward and dignified simplicity of its facade, interiors, and detailing such as that at the left.



Out of a cavernous hardware emporium with a 30' ceiling, Rex Goode created a conspicuously friendly new home for Fraser's, the Berkeley shop that has been growing like a family of rabbits. He minimized ceiling height, cleverly and economically, with a baffle of green-black paint, and brought lighting channels into the open, where flexible spots are within range of the acres of merchandise which make up the bulk of the decor. Between the informal clusters which do for departments, Goode kept plenty of floor space open for exploration, which is one reason everyone approaches shopping at Fraser's with the enthusiasm of a Fourth of July picnic.

rondal partridge



REX GOODE
pasadena



With a suitable blend of slickness and homespun, Manchester and Pierce wove a backdrop for homefurnishings in the northwest. Against rough cedar panels, burlap and earth colors, they display Nakashima originals, American antiques and contemporary selections. From the balcony, which is used as an art gallery, French doors open into a gravel-surfaced sculpture garden. Line mural, Peggy Tuesley of Seattle.

MANCHESTER -PIERCE
bellevue, washington



dearborn-massar





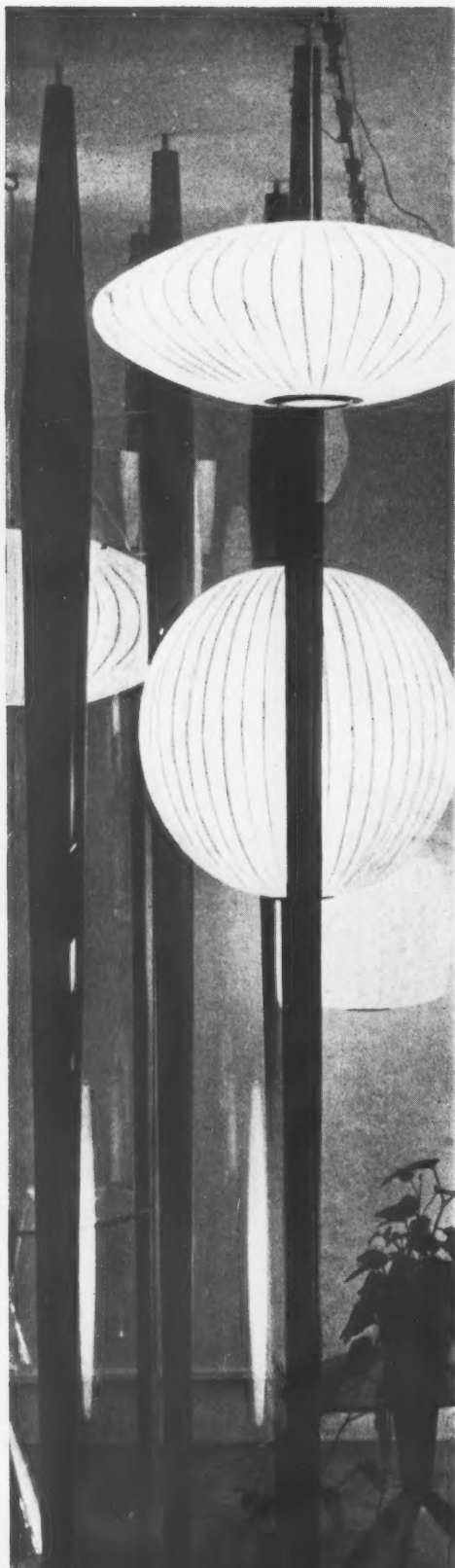
H. T. WILLIAMS
new york



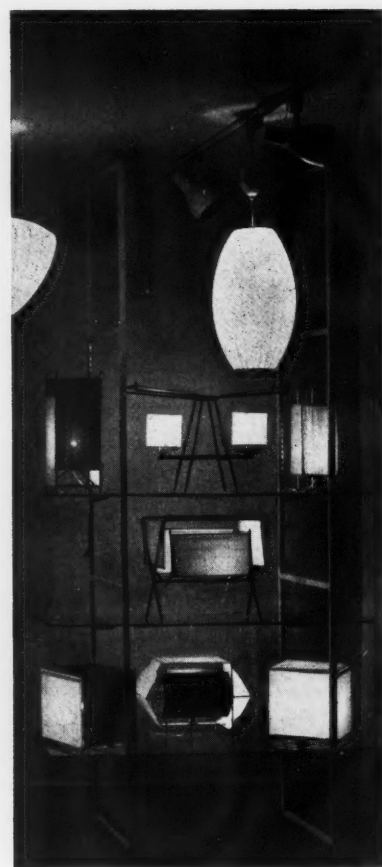
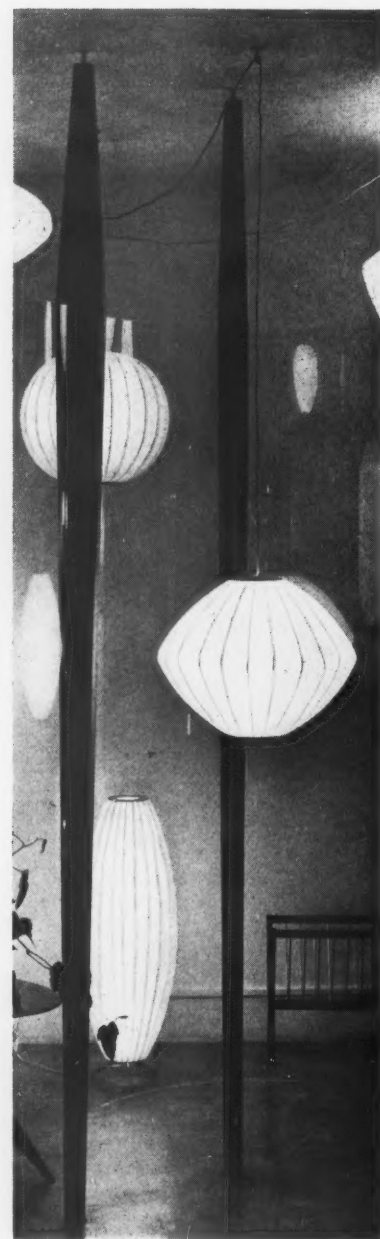
Before becoming the Baccara restaurant, this brownstone basement had been a chophouse of sorts, its commercial shortcoming exceeded only by its moribund atmosphere. For a creamier tone equal to its new continental outlook, designer H. T. Williams wielded the modest magic of light and illusion. A translucent window, absorbing daylight from an unsightly backyard, adds a visual objective. A shift in ceiling and wall color, from gray-green and yellow at the bar to white in the back room, alleviates the uncomfortably narrow proportion of the room. The weightless reed-back chairs at dining tables are a Williams' design.



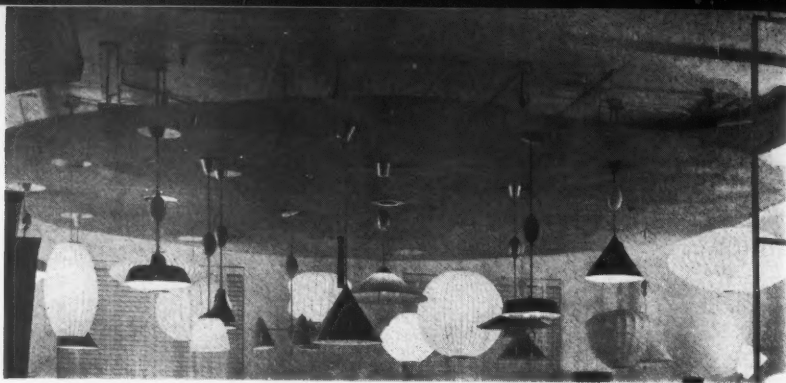
f. s. lincoln



willming

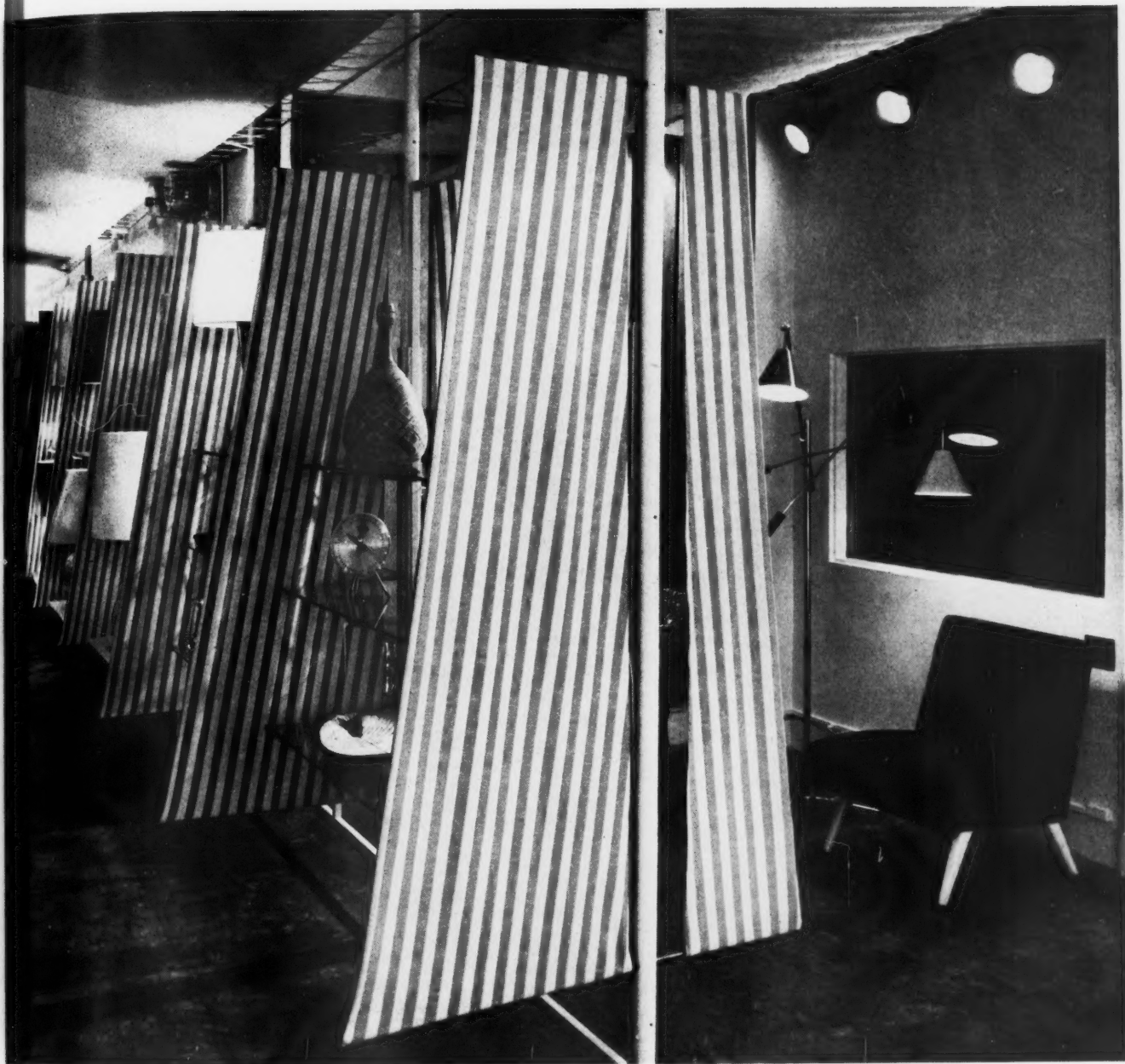


In Raymor's "Showroom 400" in New York, Ed Wormley devised a perspective aisle, a series of bays made from colored panels, to lend depth to the room and privacy to merchandise areas. Lamps —of which Raymor has a prophet's share—are displayed with ingenuity: airborne bubbles bob around a curving glass panel steadied by birch standards (far



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EDWARD J. WORMLEY
new york



g. borrows

right); floor lamps cluster like thin trees on scattered islands; table lamps glow from metal-framed glass shelves, and overscaled ones shine alone in booths created by banners of striped denim. And in the new Chicago showroom (top) coordinated with the New York showroom, adjustable suns and moons burst from nowhere through a perforated azure sky.



While a hankering for something called "friendly living" is leading us to a national architecture of ragged edges and rambling plans supposedly as American as the log cabin, Mr. Barnes reminds us that the dying disciplines, purity and order, are also pertinent, American, and possibly a little *more* friendly. His house for the Robert Osborns, in Salisbury, Connecticut, defies the currently popular idioms in its unnostalgic and perhaps unconscious sympathy for an older vernacular, also based on proportion and clarity: New England colonial. Symmetrical in plan (three wings balanced by three outdoor courts) the house, inside and out, is basically white. This unmitigated lightness is, in fact, what produces the sensation of warmth—a lift not unlike the gentle intoxication of a glass of good white wine. From the road, the house stands in sharp relief against the blue-green Berkshires. Inside, too, (photographed when the Osborns were still camping in an unfurnished living room) white is used for strong plastic effect. Its rooms are not boxes defined by intersecting planes, but continuous cloudlike volumes in which light is the important color—a perfect foil for people, paintings, furnishings and genial spirits.

EDWARD L. BARNES
new york

r





photos: hans namuth



You can't see the new wing on this old L-shaped house, but Baldwin and Machado added one, and for their trouble they got enlarged service area, an enclosed garden, and the original house for office and living accommodations. They knocked in a wall so that the living room (below) might double as a living showroom for B-M designs, opened and glazed a wall, in the bedroom, too, for access to an outside deck coursing the length of the house. They did not tamper with the aged pine floors, jalousies, and the effect of cool, spacious modernity which, it seems, haunts even the modest-sized mansions of the old south.

BALDWIN-MACHADO
montgomery, ala.

r



paul robertson

Traditional farmhouses of Cervinia, in the Italian Alps, stand high above snow, and dampness on stone columns (left); pinned between house and column, a "mushroom" capital acts as a hinge. Albini has incorporated this handsome structure in a lodge for the same region, faithfully translating the "mushroom" form inside and out.



FRANCO ALBINI
milan

r

NANCY McCLELLAND
new york

r



james vincent

The client, as clients are wont, had a room's worth of old pieces which needed an attentive hand to ease them into new surroundings. The hand, Miss McClelland's learned one; the attentions, gold taffeta draperies, soft-toned velvet upholstery, an antique Chinese rug, and rich wood paneling newly installed.

ELIZABETH DRAPER
new york

r



gottscho-schleisner

This client, too, had some fine French furniture, originally assembled for a Paris apartment more monumental than the New York town house to which it had been reassigned. Mrs. Draper paved the way to a genial dining room setting with rubber tile, styled after a Louis XVI marble. In place of a monstrous Victorian relic stands a Louis XVI chimneypiece of genuine Caen stone. Curtains of yellow linen, Venetian red valences, yellow ocre walls and trim, and *voilà! L'art à la Draper.*



CECILE MANN
new york

r

As far as Mrs. Mann is concerned, draperies in a country house are a decorative redundancy of the worst order. She likes nothing better than the curtain of green (or white, in season) which hangs outside an expanse of glass and envelops the interior in nature's own kind of privacy. In the informal dining area of Adele Simpson's Greenwich home, which is more than adequately curtained by 26 acres of verdure, Mrs. Mann threw dramatic floodlights on the woods and pool, and gave diners a ringside seat from which to witness the pastorate by candlelight. Thus, though the house is Georgian and its appointments are the ancestors of one or another tradition, its interiors manage to achieve certain intangibles—spaciousness, continuity, repetition of line, intimacy with the outdoors—which, more than wrought iron and canvas, are the requisites of modern design.

DOROTHY DRAPER
new york

r



The secret of Mrs. Draper's hotel interiors, this magazine once perceived, is to give the impression that home was never like this. Maybe it wasn't, but it's getting that way, because Mrs. D. is making inroads. Residents of 923 Fifth Avenue, New York, are having their domestic standards elevated by her new lobby, with its gilded French trophies mounted on mirrors, and 18th century bench in orange and gold, beige travertine walls, and black and white checkerboard marble floors.

gottischo schleisner



MORRIS LAPIDUS
new york

r

Mr. Lapidus designed this lobby, in Jamaica, N. Y., on the premise that an apartment lobby should exclude clinical formality, exude cheery warmth. He splashed on sizzling colors — coral, orange, blue, chartreuse, —and textures—dobbi brick, travertine, stone, pandanus. Tropical plants and singing birds add visibly to the room's thermal illusions.



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CARLO PAGANI
milan

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La Rinascente, Milan's new, very American-style department store, having decided that too much furniture is designed for too few people, is assuming the role of manufacturer in the hopes of putting or insinuating better furniture into the average Italian home. Under the direction of Carlo Pagani, who designed the building itself, the store is producing furniture commissioned from leading architects. The bed-living room, above, a Pagani design, divides a slab writing desk from a couch by low, individual cabinets of light walnut. The parts are versatile, compact, nicely proportioned (especially for the average, or limited quarters), simply but carefully detailed and inexpensive.

THE ARCHITECTS
COLLABORATIVE
cambridge
BERTHA SCHAEFER
new york

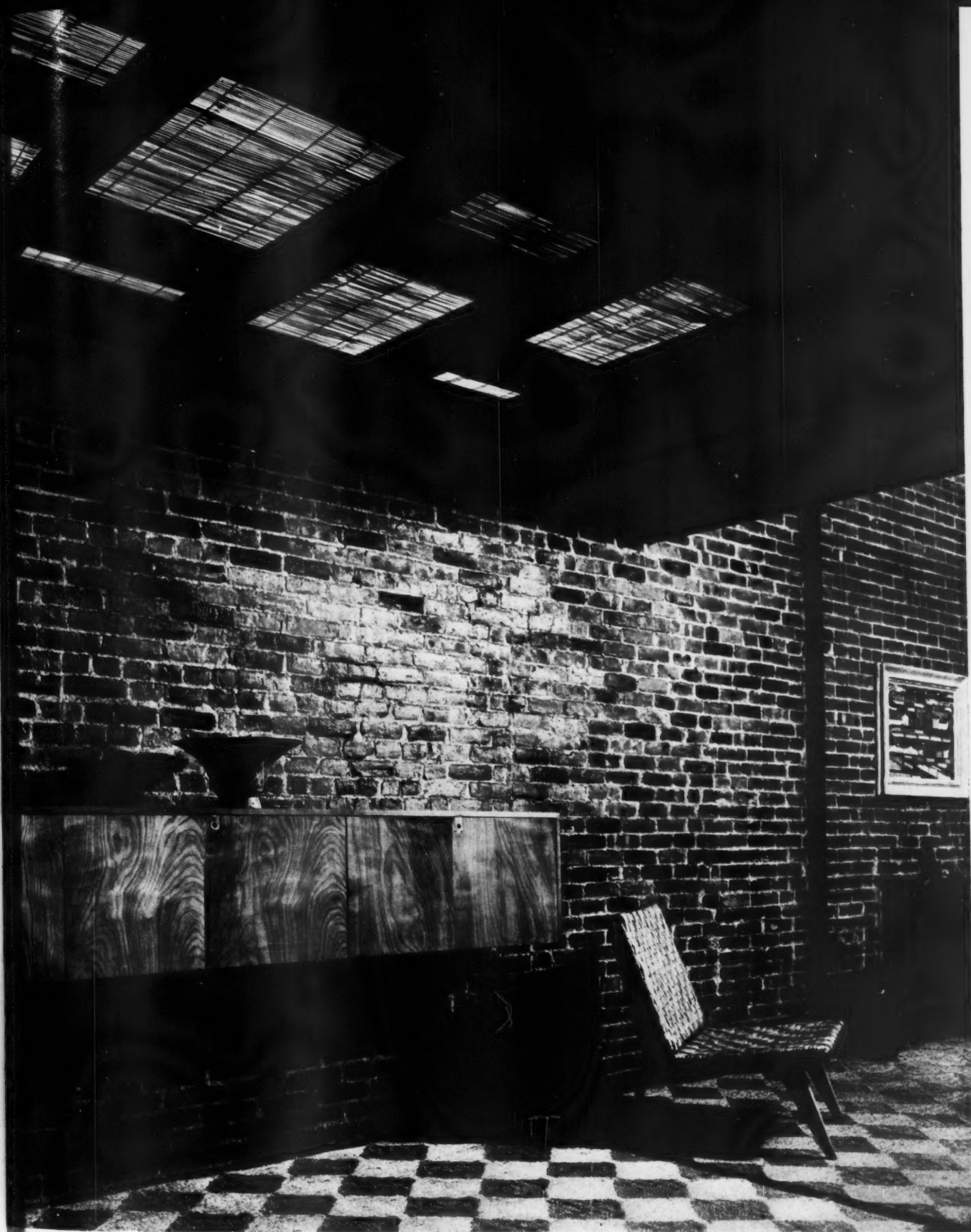
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ezra stoller



The sunken living room of the multi-level Hechinger house (designed by The Architects Collaborative, Robert McMillan, job captain), as the focal and terminal point of all levels of activity, had to be as impressive to look at as comfortable to use. For visual warmth, Bertha Schaefer, who planned interior finishes and furnishings, chose walnut paneling, coral pink for the ceiling and one wall; for light diffusion, a pale rug and off-white casement curtains; for comfort, easy-going chairs and couches. And for moments when Captain Video might intrude on conversation, a television set which does an about-face to the privy recesses of the guest-room study above the living room.





times studio

EDWARD D. STONE
new york

r

Though it serves very nicely as a place of business, architect Stone's brownstone office is still very much a brownstone with all the assets of vintage buildings, such as high-ceilinged rooms and brick walls of artful rusticity. These he didn't try to slick up or trick up, so we are charmed by the decorative diversions he did indulge in. In the niche above, whose function is the psychological one of marking a transition between areas, he dropped the ceiling, covered cut-out squares with bamboo strips, and illuminated from above. The glow which filters down is dimly romantic, but to find your way to the conference room beyond, moonlight is more than enough.

While this house has five levels, it has only one story. It travels down a Long Island hillside, one step at a time, and the roof line follows closely until the bottom step, which is the living room. There, like a camera changing its viewing angle, the roof pitches up to take in the full Sound view. The logical way the house clings to the site, in plan, is registered in its materials, which are warm and natural yet unsentimental. Special furniture, much of it walnut and some of it built in, is by Charles Langeley. Fabrics by Marianne Strengell.

lionel freedman

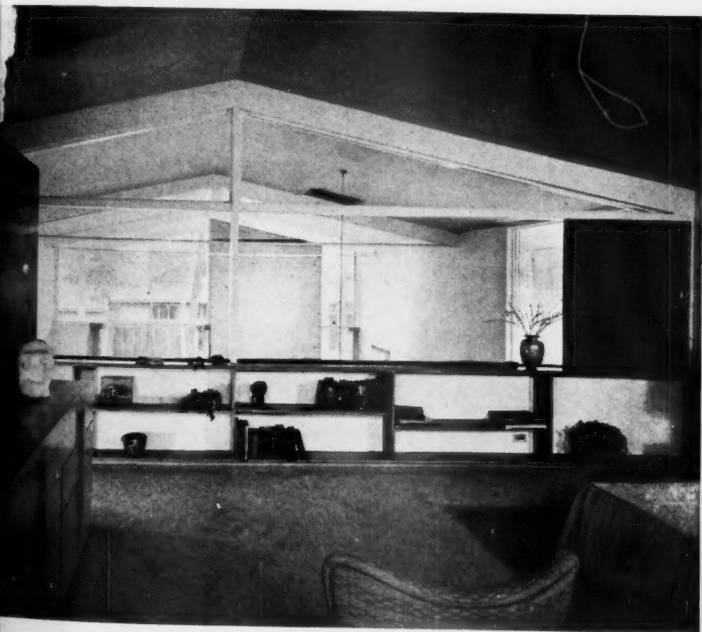


HENRY HEBBELN
new york

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To outfox the building codes of a northern New Jersey town, which limited them to pitch-roofed two-story designs, Neineny and Geller feinted with a single-story house whose living room ceiling is twice as high. Only the master bedroom is upstairs, on a balcony affording a view of most ground level goings-on (below). The living room, with rich cabinet work, a sky blue ceiling, white walls backing up a fine sculpture collection, and studio windows, turned out to be a sensitive and luminous place, code restrictions notwithstanding.



ezra stoller



GEORGE NEMENY
ABRAHAM W. GELLER
new york

r



Above: lighter variant of 2 Dunbar chairs by Wormley. Below: his Centennial dining table extends, has "Japanese" mahogany legs, walnut top.



Hans Wegner of Denmark, represented last year with a far more elaborate design, uses woven cane again in a simple but hand-made oak chair, at Watson & Boaler, Chicago.



Plywood, fiber, and steel by Cohen-Pratt's Designers in Production.

the latest judgment: Good Design

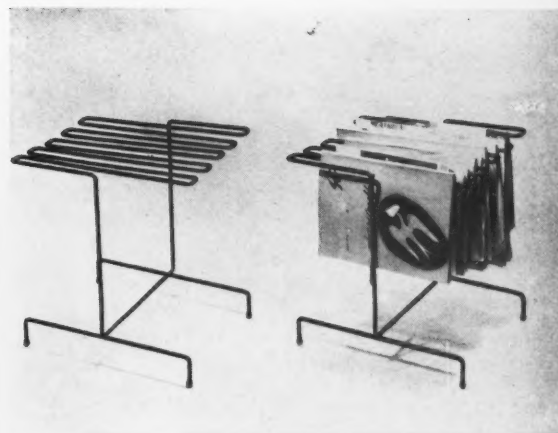
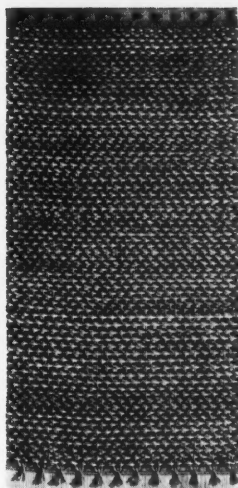


Vladimir Kagan of Kagan-Dreyfuss omits curlicues from a black iron chair of studied construction.





Square, with round corners, table for two by Wormley for Dunbar is related to table opposite page, has same black leather anklets.



Magazine rack designed by Fred Press for Rubel & Company; Hal Painter raffia-cotton table mat.

The 220 Summer Market replacements in the light-dappled Good Design cage at the Chicago Merchandise Mart represent the 8th judgment in this series of exhibitions sponsored jointly by the Mart and New York's Museum of Modern Art. The controversies inevitable in a selection of so few items from so enormous a field as home furnishings seem strangely mild in comparison with the front paged name-calling, face scratching, and hair-pulling accompanying the exhibitions conducted by several dignified fine-arts institutions this year. In all seriousness, Good Design ought not to be as difficult to evaluate as Fine Art. A fork can be just so non-objective, and an abstract chair is apt to give way long before the eye of the judge (or buyer) comes to rest upon it.

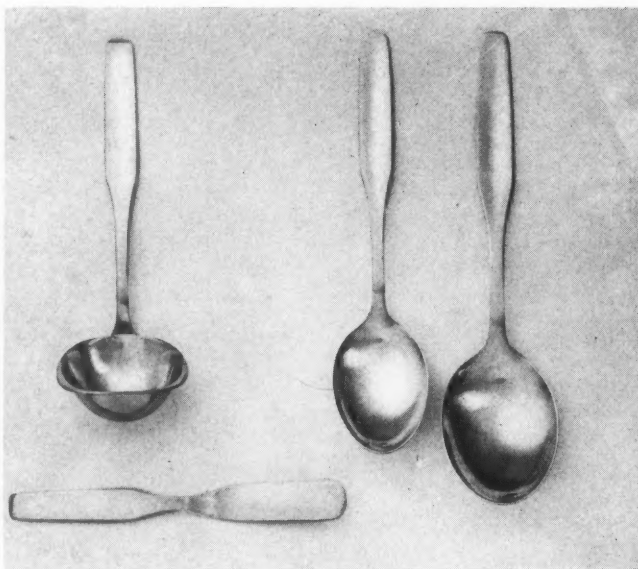
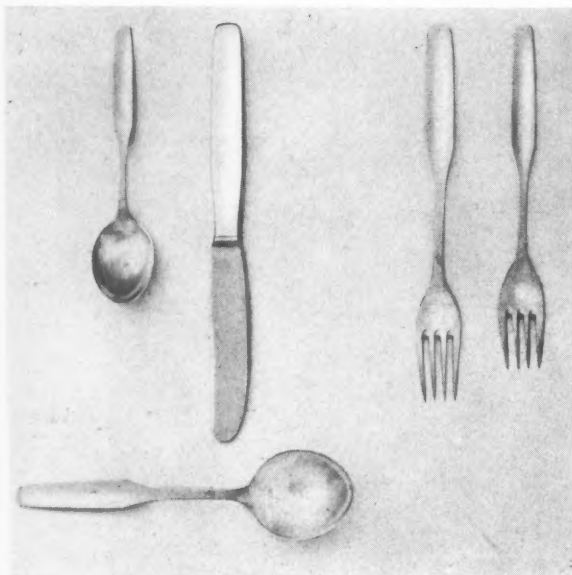
This is no attempt to over-simplify the problem; even common-sense criteria allow leeway for disagreement in functional standards, not to mention esthetic ones.

But the individual selections for Good Design are not as important as the general trends they mirror. Even the assembling of *such* data is less significant than the psychological results of the program as a whole. Its function is to throw a powerful spotlight on this field—a wind of publicity that blows everybody some good. Moreover it dramatizes the conscience that is being developed in the commercial end. As to its effectiveness,

Niceties of proportion, cross-bracing, distinguish love seat designed by Hendrik Van Keppel for the Baker Furniture Company.

Wormley's "Centennial" group for Dunbar includes interchangeable storage units with sliding doors, subtly curved, long vertical pulls.





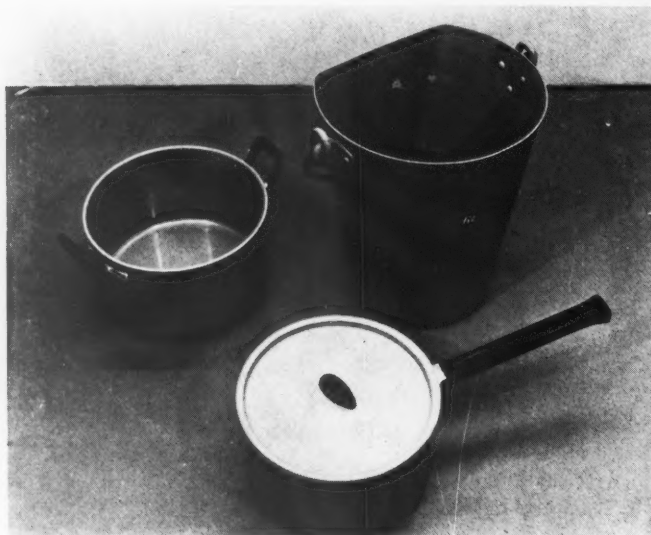
"Form," a heavyweight, stainless chrome steel flatware designed by Wilhelm Wagenfeld and made by WMF, Germany, at Fraser's, Berkeley, Cal.

White and clear glass, 8" high, in Carl. E. Erickson's pitcher

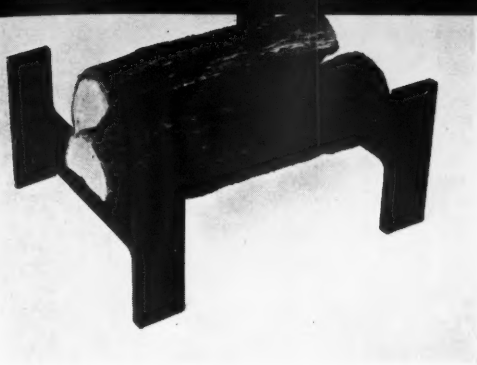


GOOD
DESIGN

Marshall Field's in Chicago was heavily represented with imported kitchen and tableware of homely materials, off-white plastic, stainless steel, anodized aluminum, like "Fit" Swiss ware; pail costs \$14.00.



Sienna fayence earthenware by Siegfried Moeller at Fraser's.



The I-beam in miniature, for sturdy black iron and steel andirons by George Nelson for Howard Miller.



One of three metal-framed glass bowls by Lax, Dunbar Glass.



Metal wire was a predominant in lamps, as well as many other items. Bubble-lamp at left above is in George Nelson collection for Howard Miller Clock Company. Cover is snug, resilient, translucent white plastic. (At Richards-Morgenthau.)

Table lamp by Paul Mayen unites plastic shade with wire stand. Paul Mayen Designs.



Lightolier's lamp has a white paper parchment shade and brass socket of utter simplicity, is unusual because of the dual-angle pin-up wire.



without tracing specific routes or estimating sales, we can be certain that the program's influence is substantial. The objects illustrated on these pages, chosen more or less at random, are fairly representative, but in themselves they fail to indicate the most interesting fact about the job of selection: that each time it becomes harder to choose the outstanding items because the general level is steadily rising. There has been a demonstrable improvement in the design of home furnishings during these few years—another way of saying that there has been a measurable improvement in value.

The owner of a spectacularly successful West Coast home-furnishings store, Gordon F. Fraser, and a professor of ceramics at the University of Southern Illinois, who is also a silversmith, F. Carlton Ball, assisted Edgar Kaufmann, Jr., Director of the Good Design program, with the selections this summer. Gordon Fraser's new premises for Frasers of Berkeley, California, happen to be illustrated on page 73 of this issue.

Eagle-eyed readers will note that some of the glass, tableware, and stainless steel and silver are imported and distributed by Fraser. Mr. Fraser did *not* vote on these selections.

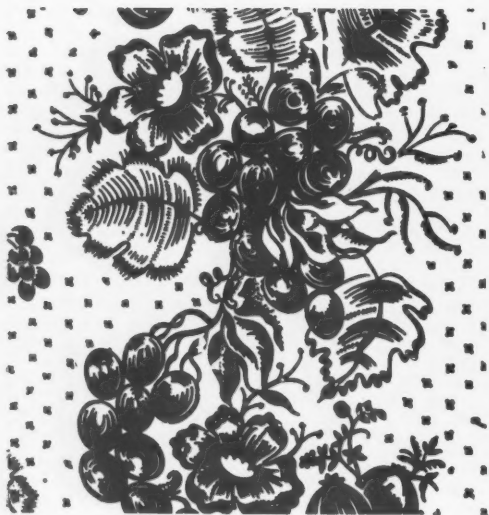
The relative proportion of moderate-priced items (Continued on Page 154)

the new papers: a preview

Right: Nancy McClelland has a rhythmic French import, the resplendent Louis XV damask. 20½" repeat. 15 E. 57, N. Y.

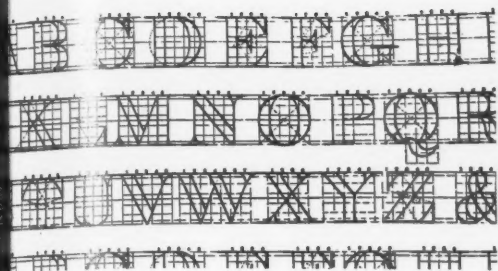
Far right, top: Remien and Kuhnert import #1121B, with glossy surface, raised tracing. 63 West Grand Ave., Chicago.

Far right, bottom: Jones and Erwin do Peony Damask in soft two-color combinations. 19" repeat. 15 East 57th, N. Y.



Jackson Ellis' Woodcut, with cross-stitch companion. 24" repeat. 538 Madison, New York.





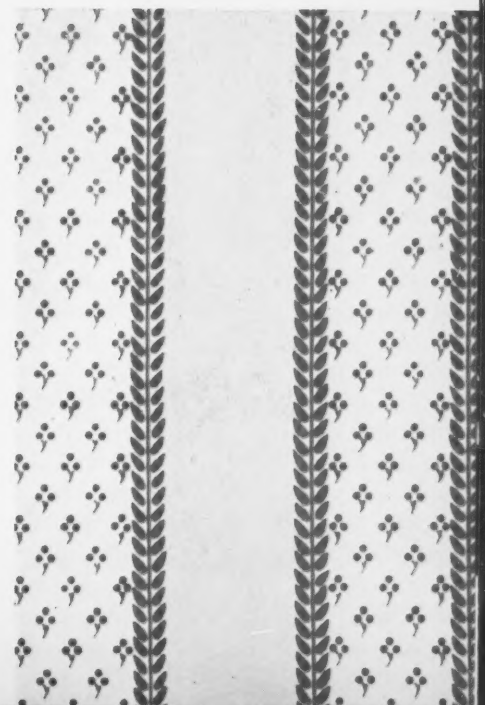
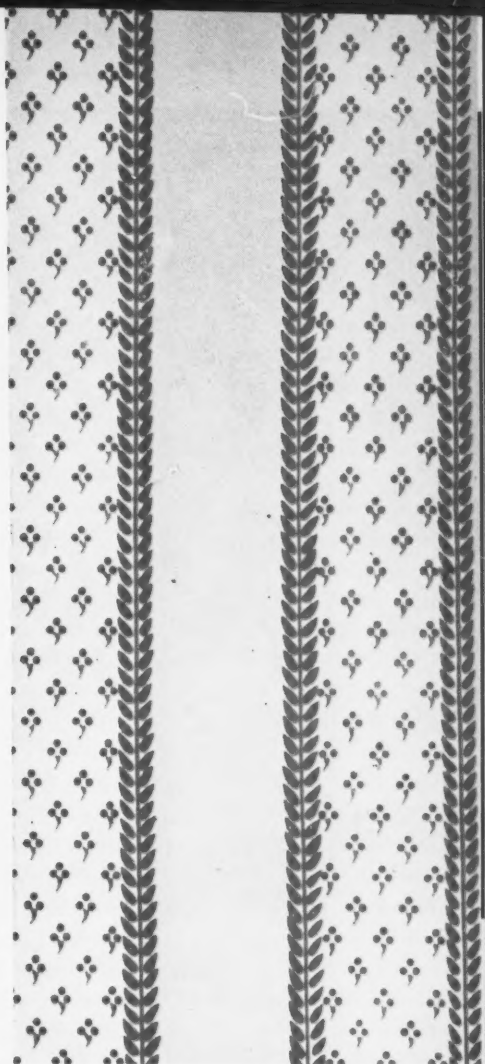
Above: Pageant spells out the precise Alphabet. Repeat is 21". 252 East 51st Street, New York.

Right, top: Nancy Warren does a blocked-off Narragansett. 3" squares. Mdse. Mart, Chicago.

Right, bottom: Bassett & Vol-lum's paper-doll Handstands. 161 East Grand Avenue, Chicago.

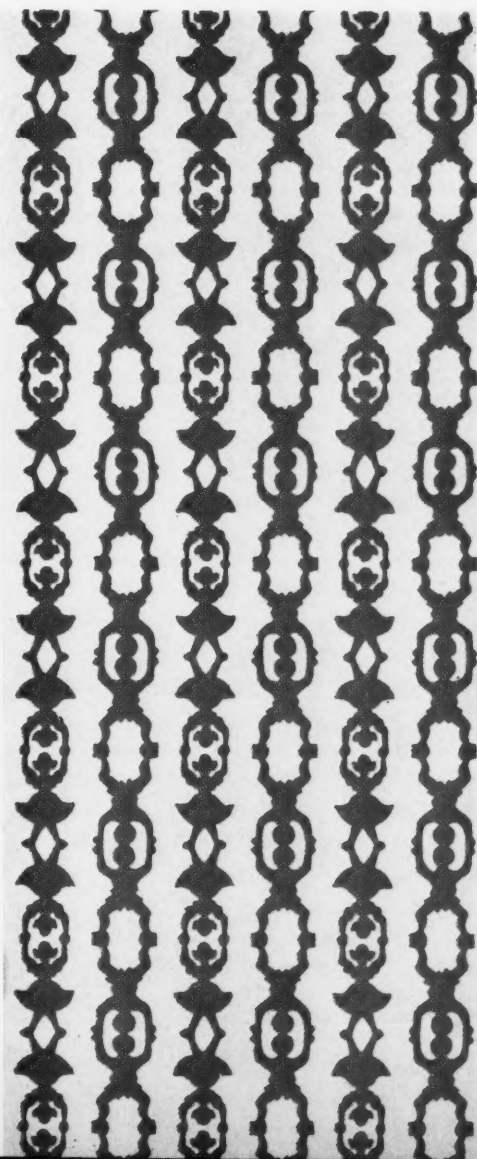
Far right: Fine Art's flock, Flor D'Lee. 575 Madison Ave., N. Y.

Far right, center: Galligan's Persian Flowers, from an old document. 40 East 49th, N. Y.



If there is any pronouncement with which to start this preview of the current wallpaper scene, it is that handy line of Shaw's: "All generalizations are wrong, including this one." The small, all-over patterns whose effect is primarily textural increase in ever-greater profusion. Colors are roughly split three ways: there are rich, intermingled earthy shades; sharp two color combinations; metallics, used less as exclamation points, more as basic colors. Flocks are about again, contributing their expected elegance. But, happily enough, manufacturers keep on offering a tremendously varied selection that is hard to sum up.

The documentaries abound, in more numerous contemporary colors. Galligan offers a name-tells-all Dot and Shadow, which sports (Continued on Page 99)





Imperial machine prints
Butter Moulds. 11" repeat.
Glens Falls, N. Y.

Liebhold Wallach
does tiny Scissor Cut.
57 East 57th, N. Y.

Gilbert's #539, machine
printed for young sailors.
York, Pennsylvania.

W. H. S. Lloyd imports a
Ceramic, in gay shades on
white. 16 E. 52, N. Y.

Birge's #1493, squiggled
on a dotted ground. 390
Niagara, Buffalo, N. Y.

W. J. Galligan takes the
tidy Hartland from an old
stencil. 40 E. 49, N. Y.

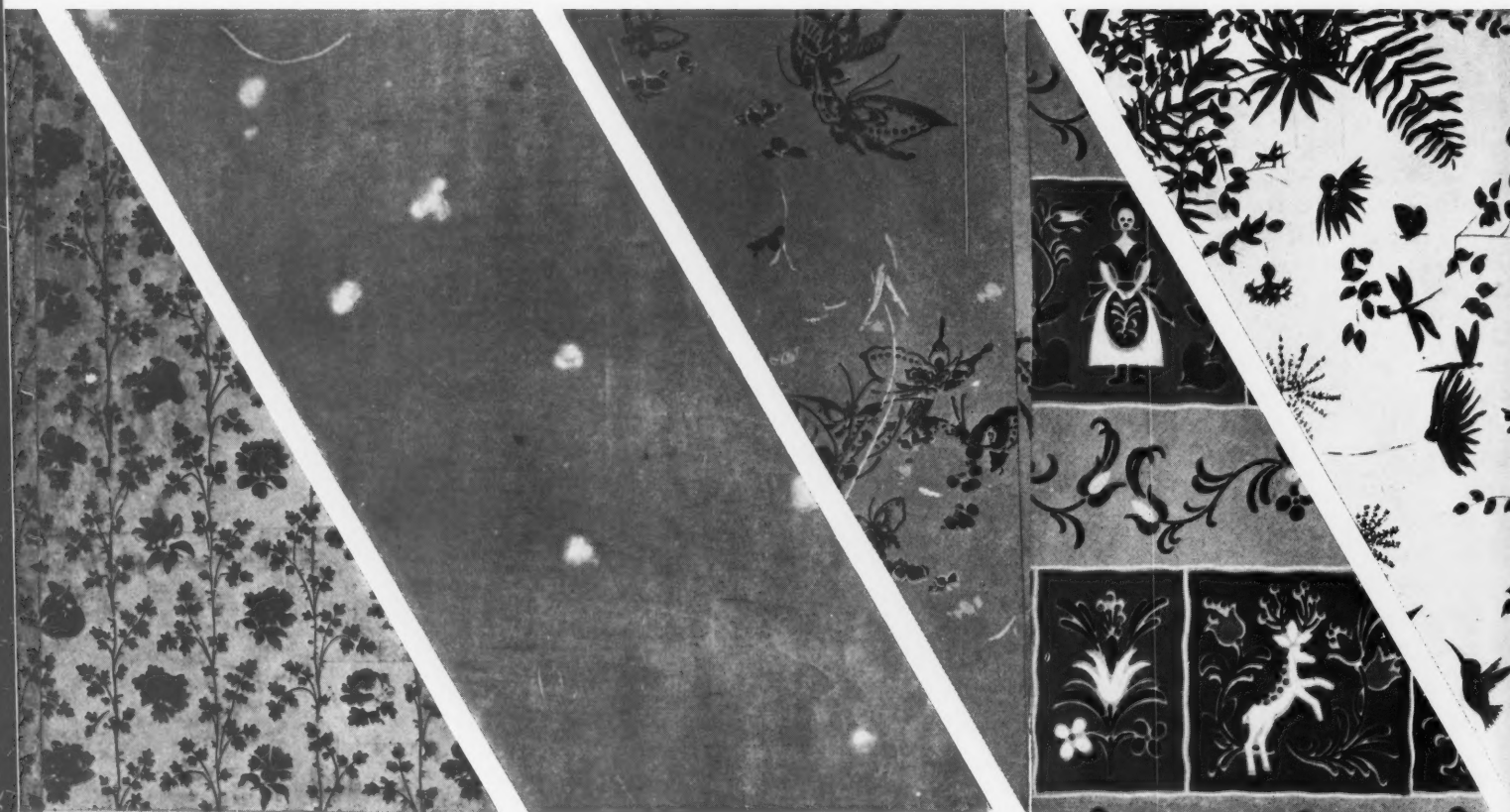
Piazza silhouettes Queen
Anne's Lace. 230 Third
Ave., Brooklyn, N. Y.

Jones & Erwin color
Fleurette delicately.
15 East 57th, N. Y.

Charles Gracie's import
flecks white balls on blue.
686 Lexington, N. Y.

Inez Croom does Hsai Ti,
gilt-flecked, butterfly-
filled. 3406 Park, N. Y.

York machine prints a
gay, bright Tulip Time.
19" repeat. York, Penna.





Lenox' Happy Birthday,
from its Lancastria line.
424 Madison Ave., N. Y.

Stockwell's tone-on-tone
Ankara, companion to Iris
Organza, at the right.

Stockwell's Iris Organza,
by Virginia Hamill. 3262
Wilshire, Los Angeles.

Hoenig fuses real wood to
paper, achieves Micro-
wood. 270 Madison, N. Y.

Lonegren's Duro #10111.
in gold on white, other
hues. 515 Madison. N. Y.

Thibaut's new machine
line includes a Swedish
Botany. 44 E. 53rd, N. Y.

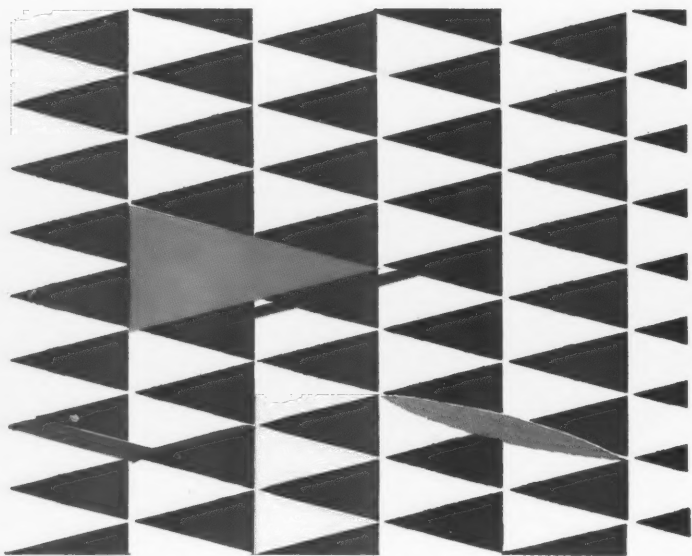
Strahan's plant-scattered
Country Garden. 19" re-
peat. 417 Fifth Ave., N. Y.

J. J. Morrow's Chinoiserie,
a German import. Repeat:
28". 73 E. 57th, N. Y.

Nancy McClelland imports
the exquisite Felicite. 21"
repeat. 15 E. 57, N. Y.

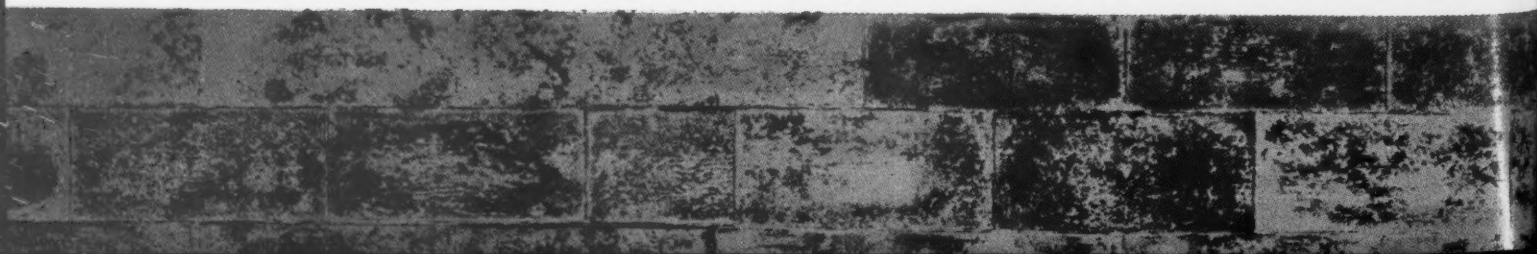
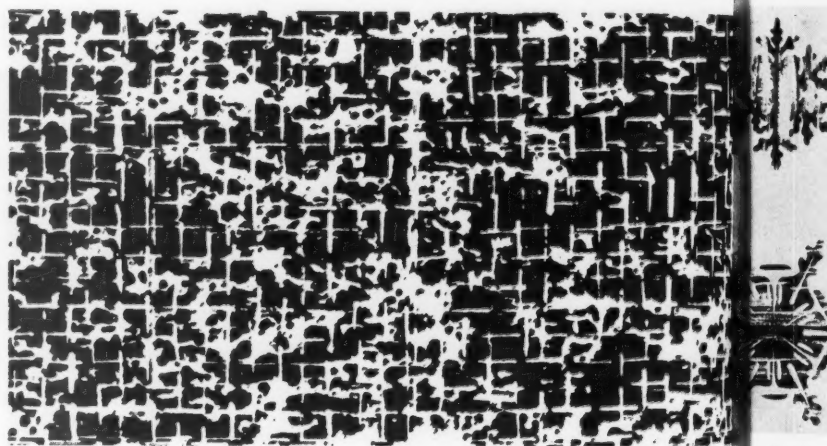
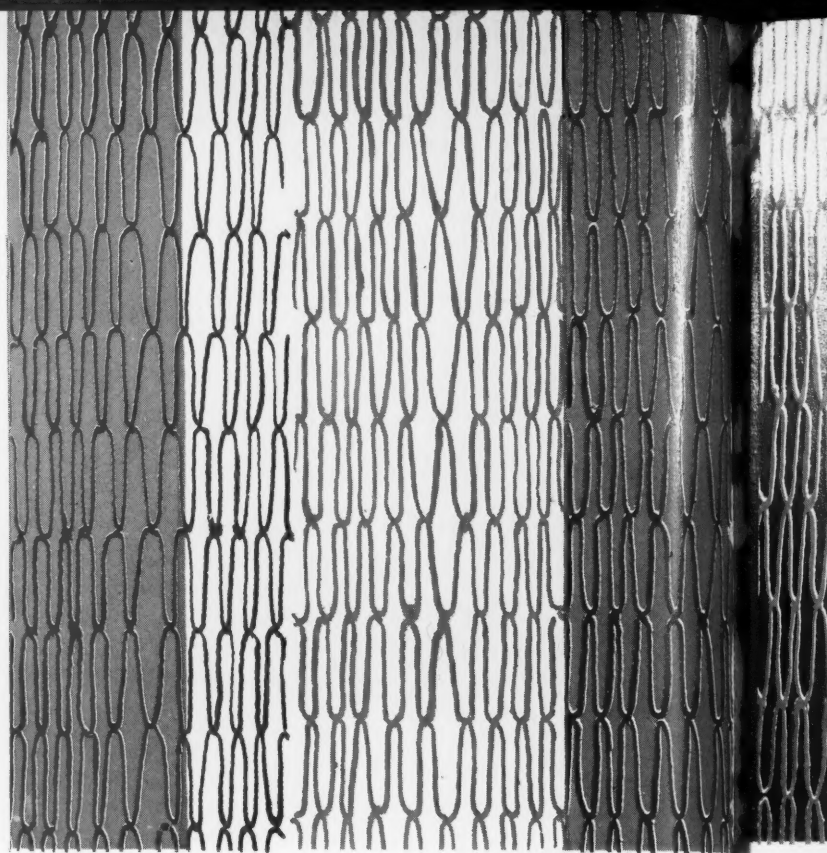
Di-Lon reproduces marble
in elegant, life-like hues.
1700 London, Cleveland.





Above: J. K. Mills prints rolls of 2' x 1' Pennants, to be cut out, arranged, interchanged at will. 407 Jackson St., San Francisco. Below: Kneeder-Fauchere's imported leaves in hempcloth. 461 Jackson, San Francisco. Gene McDonald's 2½" deep antiqued Brick. Also yellow, others. 601 Madison, N. Y.

Right: Timbertone strings a gilded, fine-meshed cobweb. 114 E. 32 Street, New York.



Left, top: Ben Rose's Interlace. 32" repeat. 314 N. Michigan, Chicago and 15 E. 53, N. Y.

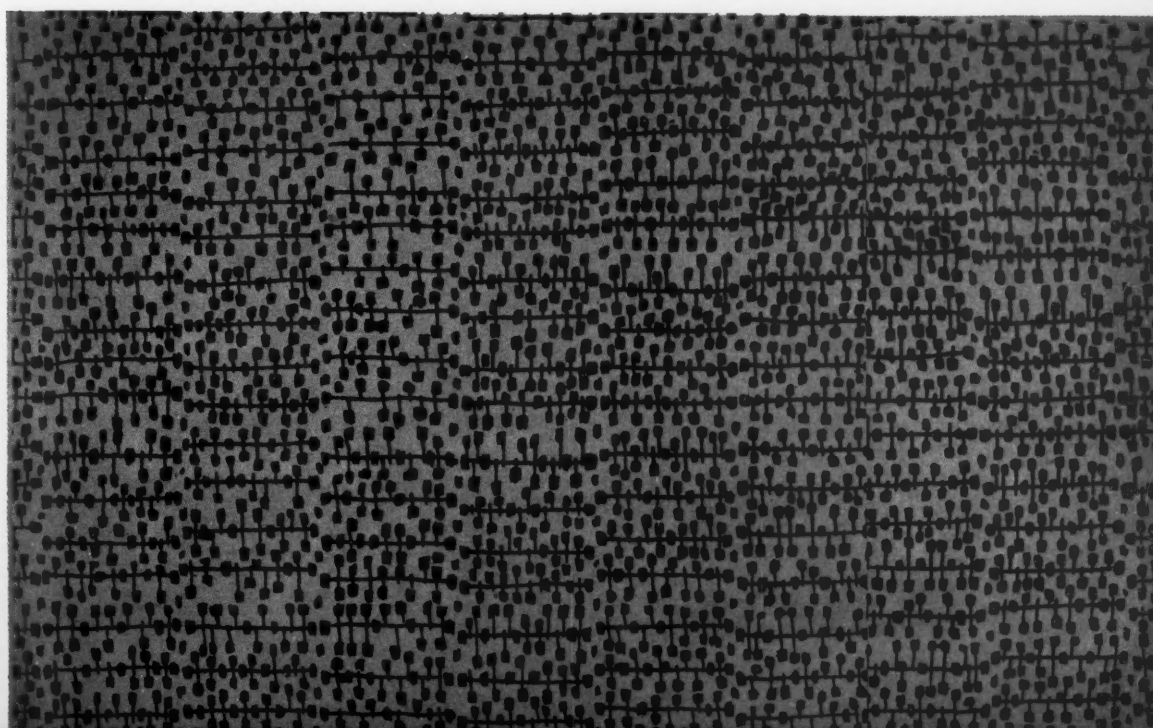
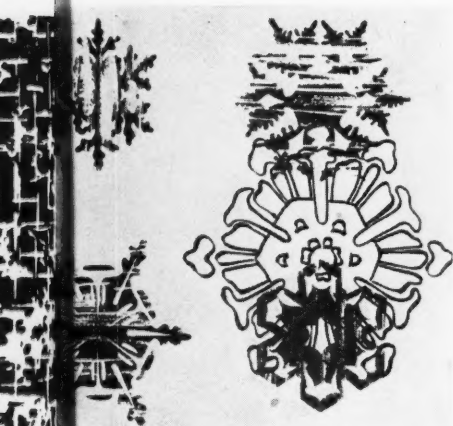
Left, center: Criterion's Snowfall. Custom hues. 28" repeat. 122 W. Kinzie, Chicago. Right: Inez Croom's Caprice, a hand print in blues, grays. 29" repeat. 3406 Park, N. Y.

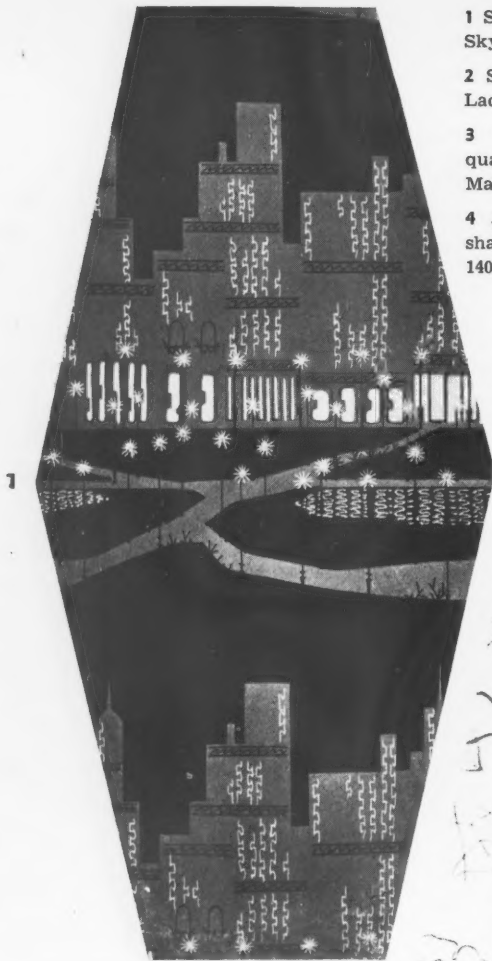
tiny rounds of contrasting color, and, as change of pace from all-over designs, a spacious Urn and Rose Tree, taken originally from a very old French pattern. Wilton E. Owen puts prim posies on the crossbarred stripes of Pomfret, and Strahan frames several precise, scrolled medallions.

As a new departure, Strahan announces the inaugural of a series of prints more modern in feeling than the Strahan documentaries. A forerunner is the New York Skyline shown, striking in blue, gray and yellow. Imperial's new Glencraft designs are entirely based on old documents, as are the latest beauties from Jones and Erwin. Nancy McClelland continues her collection of exquisitely colored, formal gems.

There are all sorts of stripes. We show some, and others are also distinguished: James Davis' Tweed, with wiry loops on a dotted ground; Katzenbach and Warren's Brewster Stripe, a series of loose, candy-colored lines on white; Lloyd's imported, embossed Woodstock, which alternates plain and patterned strips with bands of gold. (Continued on Page 148)

Below, left: Laverne's net-like Courtview. Also black and white. 160 E. 57th, N. Y. Below, right: Denst & Soderlund hand print Broken Ladder. 1652 E. 87th St., Chicago.





1 Strahan: a striking New York Skyline. Repeat is 19".

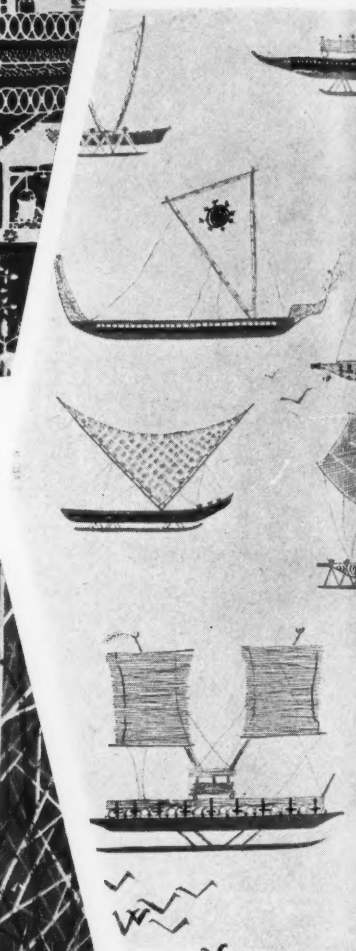
2 Salubra's large-scale Summer Lace. 509 Madison, N. Y.

3 Wall Trends' handprint a quaint Caserta. 20" repeat. 509 Madison Ave., N. Y.

4 James Davis' Modern Maze, sharply-etched machine print. 1400 Milwaukee, Chicago.



4



7

5 Schumacher's Curiosity Shop. 60 W. 40 and 535 Madison, N. Y.

6 Birge's close-packed thicket. Machinemade in greens, tans, more

2



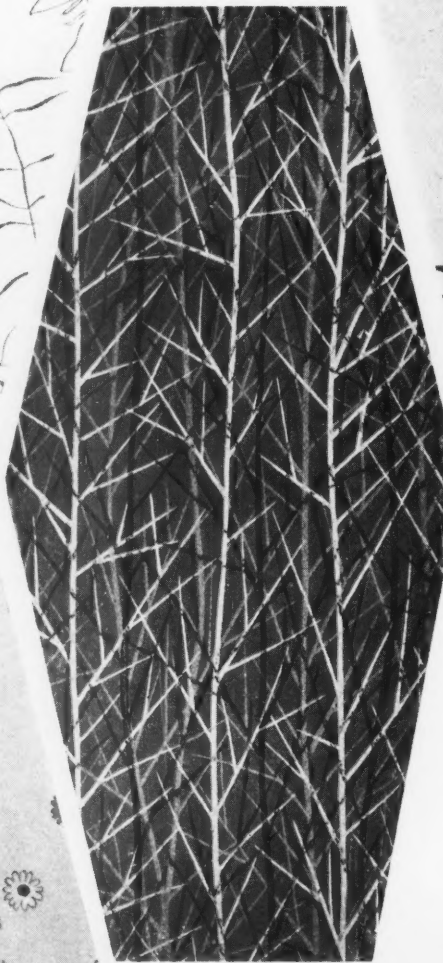
6



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8



7 Denst & Soderlund: Lakatoi. 32" repeat. 1652 E. 87, Chicago.

8 Jacob's Les Champs. 10 roll minimum. 509 Madison, N. Y.



1



2

1 Warners' splashy Bird Cage. 28" repeat. 148 S. Wabash Avenue, Chicago.

2 Wilton Owen's Stafford. 515 Madison Ave., N. Y.

3 Renverne's Pastorale. 515 Madison Ave., N. Y.

4 Alma Barr: an elegant flock, Fountainbleau. 3809 13th Ave., Brooklyn, N. Y.



3



4



5

5 At Louis Bowen: the Josephine Howell Reproduction, Broché.

6 Greeff's dramatic Destinations. 30" repeat. 4 E. 53rd, N. Y.



6



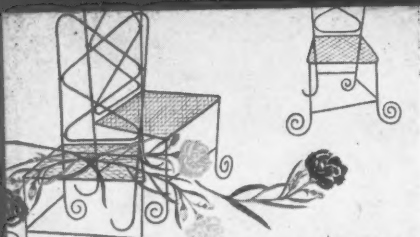
7

7 Dwoskin has Garden Baskets by Katzenbach & Warren. Atlanta.

8 Louis Bowen's Tree Party. 36" repeat. 509 Madison, N. Y.



8



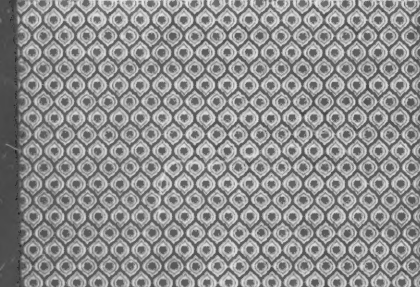
Katzenbach & Warren
hand print Chairs & Car-
nations by Ilonka Karasz.
21" repeat. 575 Madison.



E. C. Bondy imports the
handsome, 7" wide stripe
Mexico. 8359 Wilshire,
Beverly Hills California.



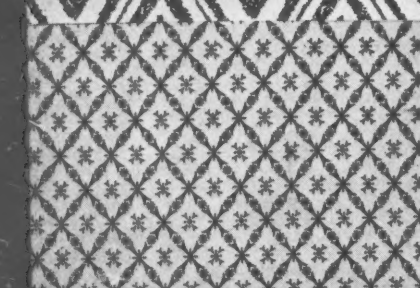
Schumacher's Fruit Gar-
den is hand printed on a
dotted ground. 60 W. 40;
535 Madison, New York.



Bassett & Vollum frame
rosettes in the closely-
meshed hand print Per-
sian Grille. 11 colorways.



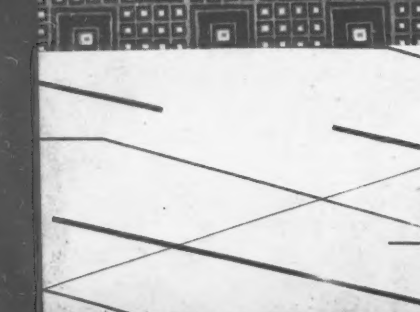
Le Boff textures a hand
screened Chenille Her-
ringbone. Repeat is 12".
54 East 53rd Street, N. Y.



Stamford includes Chat-
field in its new Walcrest
line. Red, green on white;
others. Stamford, Conn.
Grand Central Bldg., N.Y.



Union hand prints the
rough, alternating doodles
of Inner Square. 731 St.
Clair, N.W., Cleveland.



Trefzger's 2-color Preci-
sion in Motion, 14" repeat.
3014 Woodburn, Cincinnati.



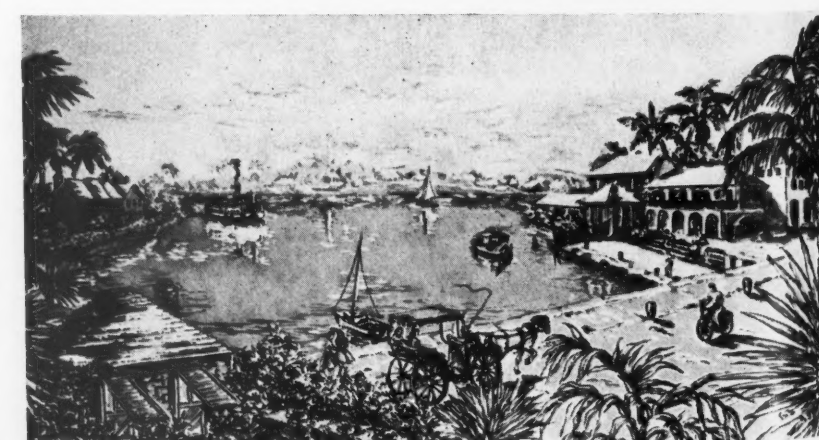
Schmitz-Horning hand screens Monterey's coast. Four colorways. 14'
repeat; maximum design height: 54". Ready October 1. 777 E. 82, Cleveland.



Chambord flecks gold on the four interchangeable panels of Persian Spring.
9' long, with highest point of design 54". 137 W. 23rd St., New York.



Van Luit's Espalier can be filled in with plain brick panels. 57" high
trees start 30" from bottom of strip. 4000 Chevy Chase, Los Angeles.



Sunnyside's five-panel Bermuda, rich with tropical foliage. 11'8" long;
highest design point 54". 43-41 32 Pl., Long Island City, N. Y.

Right: Herndon's Aesop's Fables, copied from old engravings. Boxes 6½" deep. 509 Madison, N. Y.

Far right: Diamant imports a pleasant machine printed French toile, the Chase. 34 East 53rd, N. Y.

Right: James Seeman Designs, new machine print line, offers Bunny Land. 18" repeat. 501 Madison Avenue, New York, N. Y.

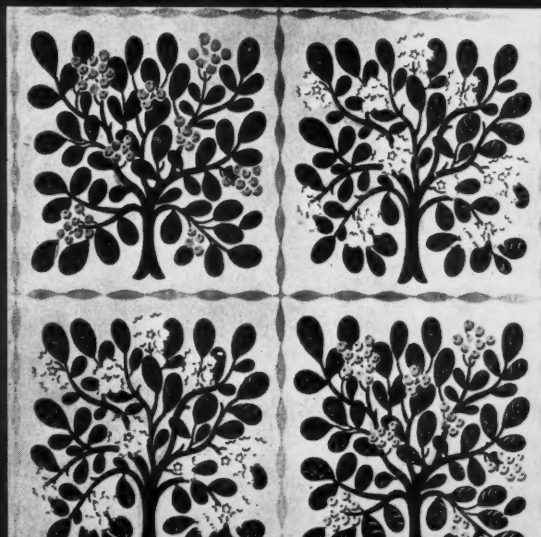
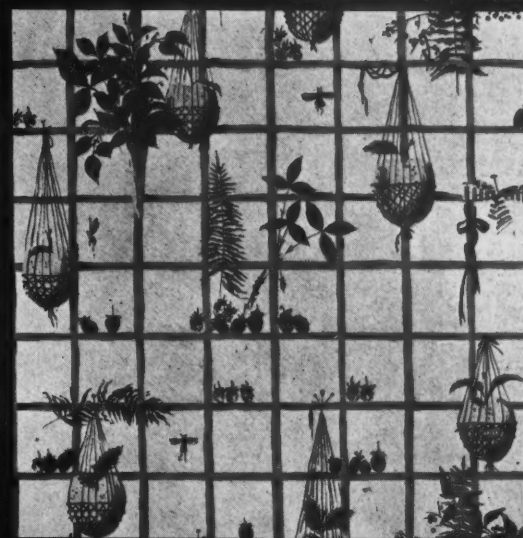
Far right: Margaret Owen's delicate Jasmin; green, white on peach. Matching fabric. 515 Madison Avenue, New York.

Right: Schumacher's space-lending hand print, Green Thumb, on white, off-white, blue, gunmetal. 30" repeat. 60 West 40th St., and 535 Madison, N.Y.

Far right: Schumacher swings hand printed Golden Apples on blue; other grounds. 28" repeat; matching fabric available.

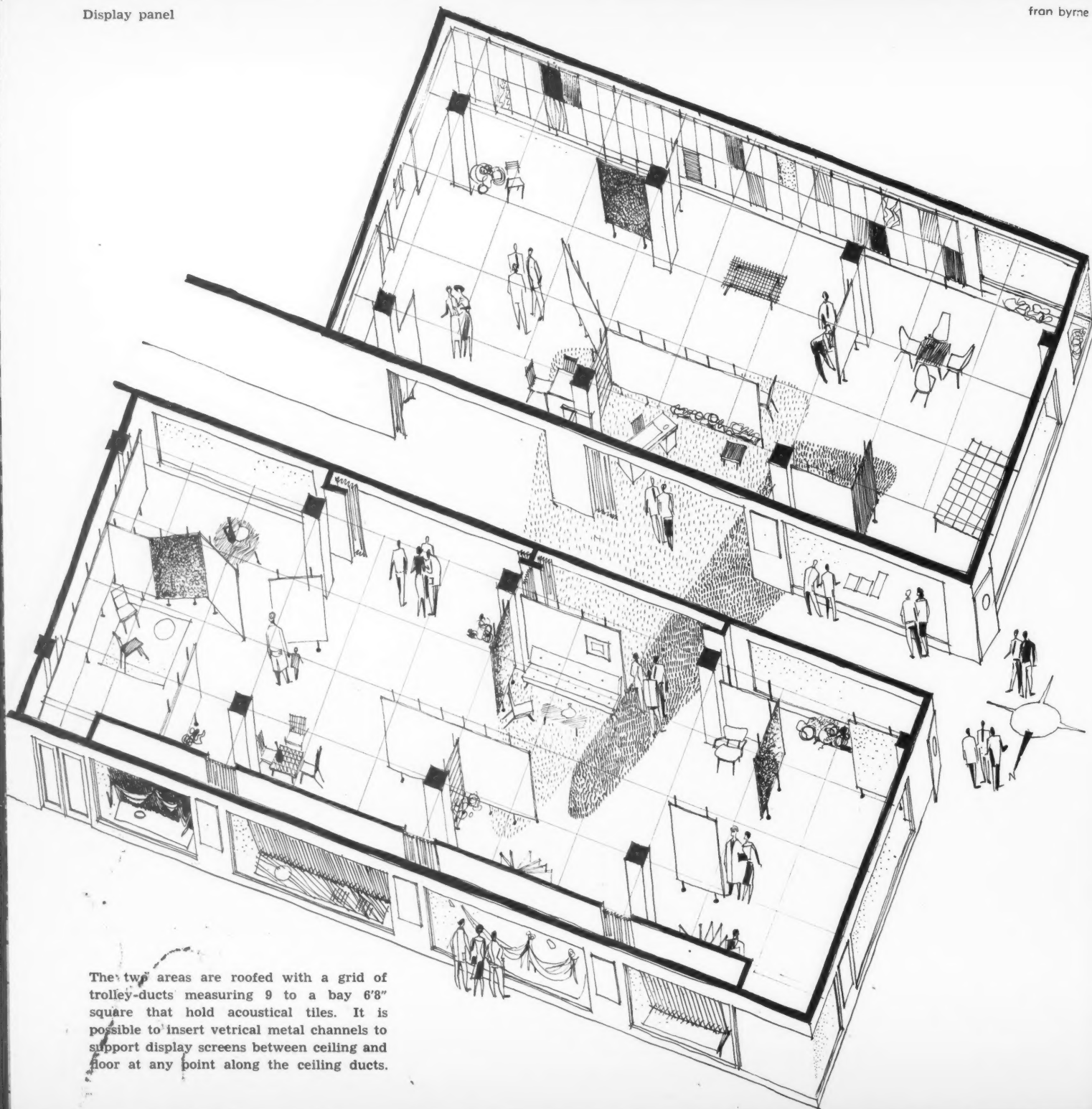
Right: United's #D348 frames berry-laden trees in 9½" blocks. 4 ways. Chicago Mdse. Mart.

Far right: Katzenbach & Warren's Wood Pigeon, in gray, yellow & white, other ways. 22" repeat.





fran byrne



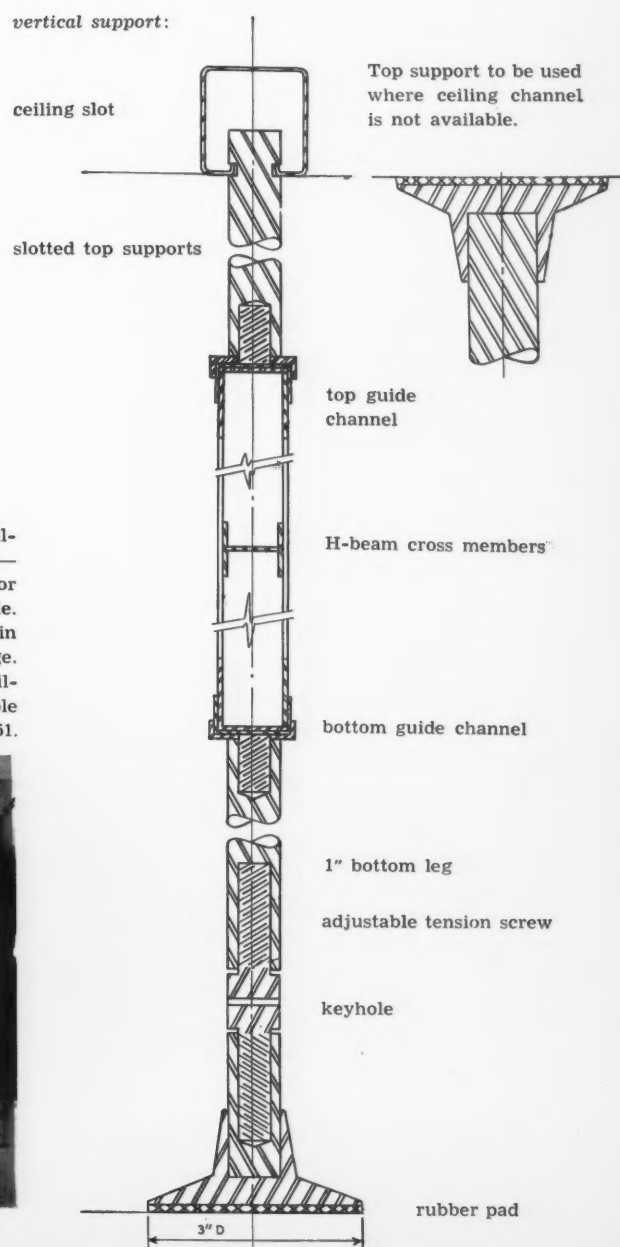
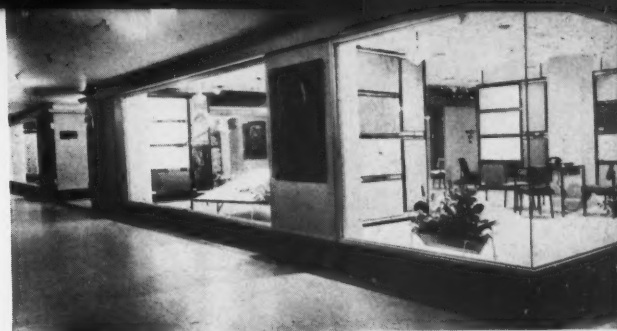
The two areas are roofed with a grid of trolley-ducts measuring 9 to a bay 6'8" square that hold acoustical tiles. It is possible to insert vertical metal channels to support display screens between ceiling and floor at any point along the ceiling ducts.

Walls, displays, furniture, and even the corridor (we are looking right thru it in lower photograph), are transparent.

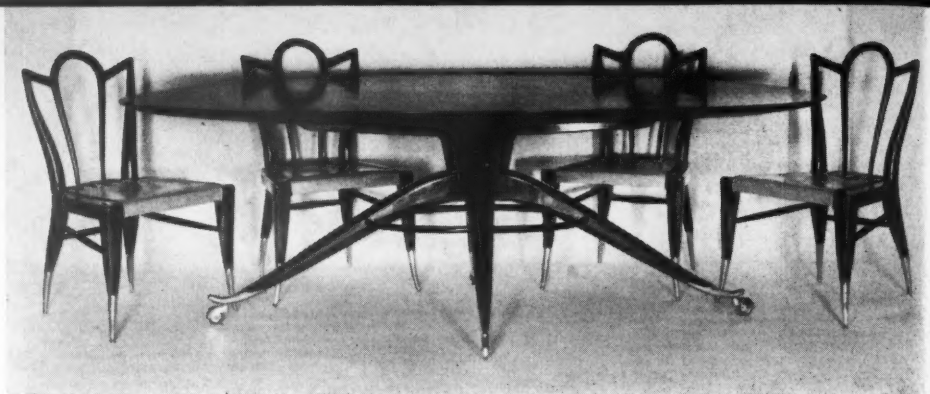
The invisible corridor and transparent interiors of Congoleum-Nairn

Reuben Sabetay of Sabetay Associates broke every precedent of the linoleum-floor-tile industry in designing the Congoleum-Nairn area on the Chicago Merchandise Mart's 13th floor. Confronted with a space split in half by a broad public corridor, he replaced the solid walls with glass and Modernfold doors, running a free-form design in green and gray asphalt tile that strongly, directionally, and obstinately ignores the corridor boundaries. To further deceive, two panels emblazoned with the company's gold seal—fixed, but effectively imitating open doors—invite the visitor hospitably into what is visually if not legally all Congoleum-Nairn's domain. Gigantism and immobility have been accepted as unavoidable conditions of linoleum and asphalt tile display. You automatically showed rolls or sheets of the stuff, and these had to be set up into fixed, built-in bins; before you knew it, there was your showroom, a space subdivided and crowded by bulky masses that couldn't be moved. Sabetay proved that this evil was not a (Continued on page 151)

System of channels from ceiling allows display panels—which are metal, plywood, or oak—to be set at any angle. Panel structure is shown in drawing on opposite page. Details concerning the brilliant and completely flexible lighting are given on page 151.



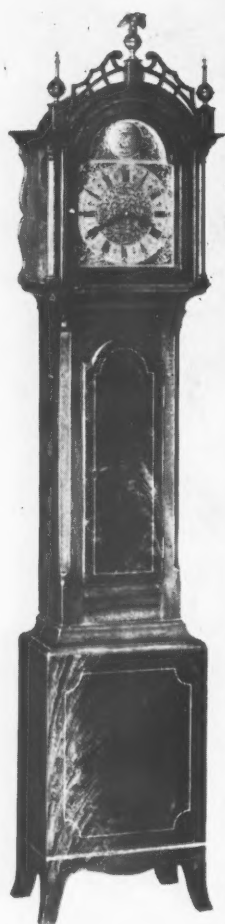
Sleek, low-scaled dining set from Bartolucci Arts, 54 East 53, New York.



Merchandise cues

Furniture: reproduction and modern . . . Lamps, accessories from Raymor . . .

A swatch of fabrics . . . And other items for your market lists . . .



From a late 18th c. design. Florian Papp, 516 Madison, N. Y.

Elegance, embellished

At Bartolucci Arts, a new source for luxurious Italian imports, most pieces are small-scaled, baroque. There are plump love seats with exposed wood frames, small occasional tables, even a tiny desk for a very fortunate child. The workmanship is superb, as well-matched grains and brass mountings, dipped in 24-karat gold, attest. A case in point is a dining table which holds its convex sunburst-grained top only two feet off the floor. The shop offers some 72 varieties of Italian marble, from which tables can be made plain, or decorated with intarsia work and gold-dipped metal trim.

Cards, anyone?

Hofstatter's Sons are catering to the gaming set, if the latest entries on their floor are any indication of current design proclivities. A black and gilt card table and chairs are Directoire in style, and there is a leather-topped console version with American colonial lines. Brass-studded, upholstered chairs pull up to this, or to a 48" dining table which expands by means of a simple expedient indeed: two leaves are hidden beneath its top, and when the table is pulled apart, they spring up to make it a sizeable 80". Just to make shopping easier these hot days, Hofstatter now offers virtually floor-to-ceiling service, with samples of carpets, wallpaper, et al to be studied in connection with fabrics

and furniture. And to let your clients know whether tomorrow will be fair and warmer too, they offer a clock-barometer-hygrometer which hangs on a black or natural maple stem.

New refinements at Papp

His collection of well-bred English and American antiques is still a choice one, and Florian Papp has recently supplemented it with some more beautifully-detailed reproductions in the same chaste spirit. A 63" Grandmother's clock with chime movement is one example worth noting, and there are, besides, several bedsteads—four poster and canopy varieties alike—a generous Sheraton office desk with secretary's pull-out writing shelf; an oak dresser in the Welsh manner (made for pewter, and the light of a flickering fire) and a narrow, four-tiered corner table.

Comfortable as ever

Wycombe, Meyer's customary attention to the exigencies of cradling the human frame shows up in soothingly comfortable additions to their varied line. A Sheraton armchair is made deep and low, and down pads a graceful bergere, and curvaceous sofas are quilted and tufted for comfort as well as looks. These pieces are complemented by new items in a growing group of tables: a marble clover leaf in a wide wood frame; a cocktail-height item which holds planter and marble top on Chipendale legs.

Sheraton armchair, from Wycombe, Meyer, 216 E. 45, N. Y.



Directoire game set from Hofstatter's, 601 Fifth, New York.



Horse Racing

A superb scenic wallpaper brilliantly interpreting one of our most popular sports. Produced in tones of grey with rare artistry from the original wood blocks. Scenic consists of 32 panels, each 19" wide.

Write for illustrations and information on how to obtain DISPLAY PANELS on memorandum.

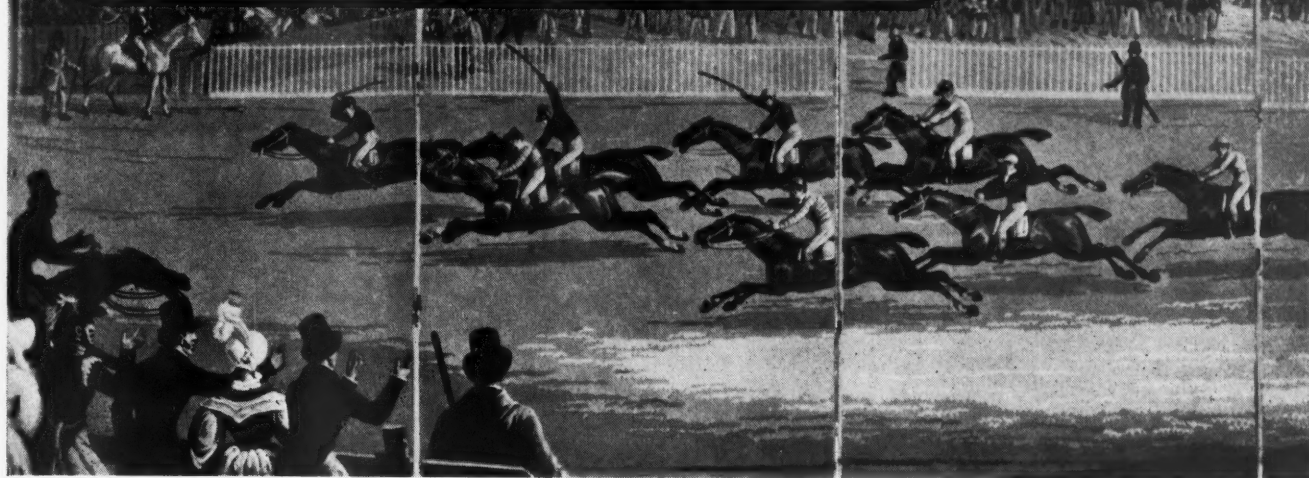
A. L. Diamant & Co.

NEW YORK
34 East 53rd St.

ESTABLISHED 1885

PHILADELPHIA
2415 South St.

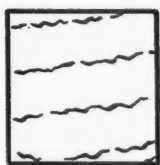
BOSTON • CHICAGO • DETROIT • CINCINNATI
LOS ANGELES • SAN FRANCISCO • SEATTLE • DALLAS
MAKERS OF DISTINCTIVE FURNITURE • HAND PRINTED MACHINE AND SCENIC WALL PAPERS



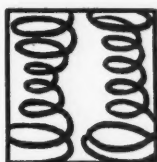
Modern ~~Martin~~  TUFWEB alone does the job of all 5



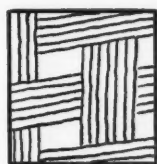
UPHOLSTERY



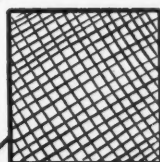
PADDING



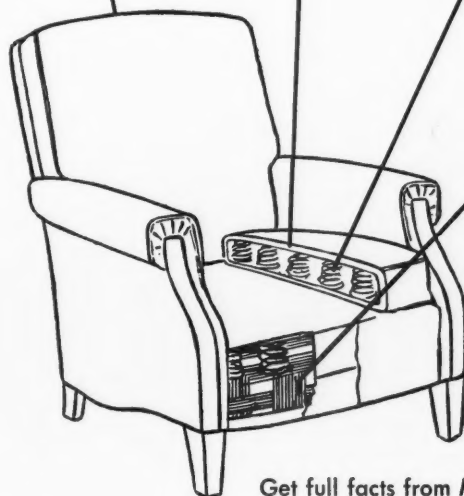
SPRINGS



JUTE WEBBING



BOTTOM COVER



Use

Martin Tufweb

Upholstery • Padding • Springs • Jute
Webbing • Bottom Cover
all in one

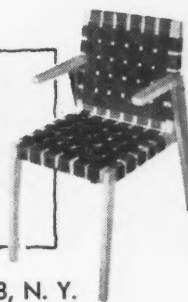
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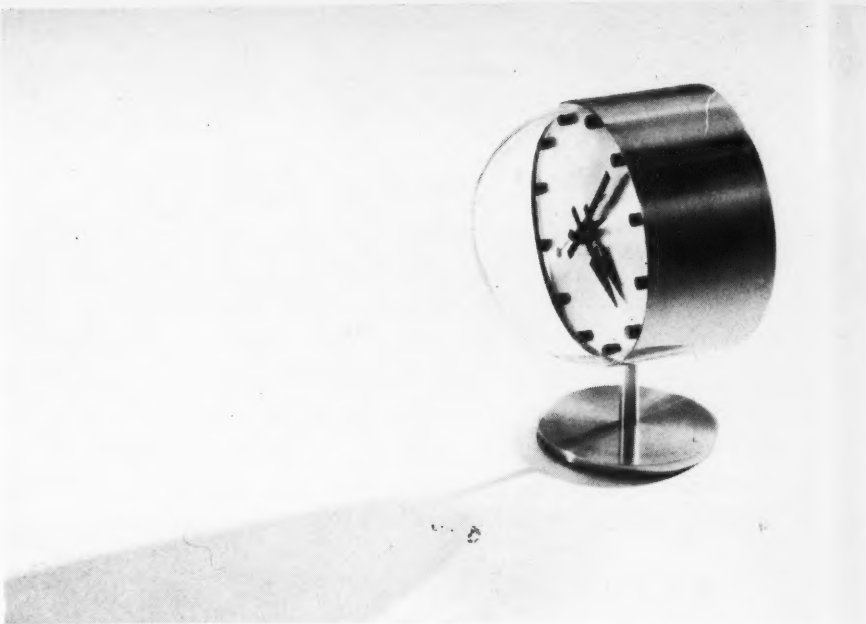
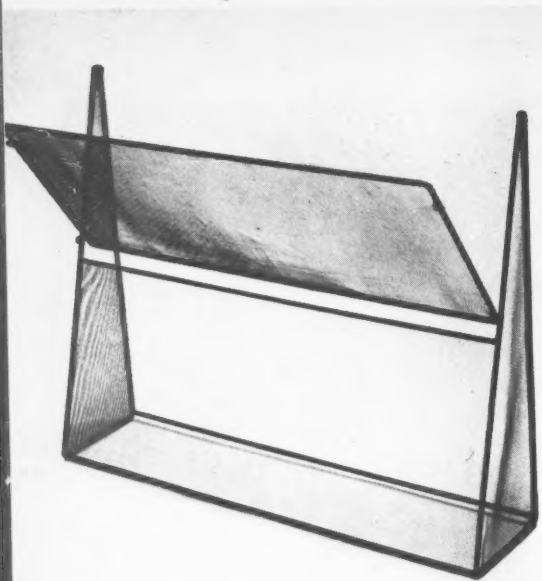
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Get full facts from Martin Fabrics Corporation, 48 West 38th Street, New York 18, N. Y.



Three by George Nelson for Howard Miller Company: firelighter, firescreen, and portable electric alarm clock. Screen is hinged to permit stoking without removal.



Merchandise cues

More at Raymor

Now that there is more space (see pages 76-77) to show it in, Raymor has more to show. The energetic firm which consistently culls imaginative wares from various global cran- nies has stocked its new quarters with a really whopping assortment. Just to give you a rough idea, there are one hundred and thirty new lamps. About half of these are Italian imports, designed with an eye to American tastes under president Irving Richards' supervision. Some are brightly colored with the patchwork gaiety typical of Italian ceramic design, some simpler, relying on original line for visual impact. A number of these were designed by Ben Seibel. Hearten- ing news about the whole group is that prices, in general, have been lowered. The American lamps are just as interesting: some combine colored metal with white polyplastex, others team white ceramic with brass for a rather pure and elegant look, and George Nelson hangs "bubble lamps" of thin metal rods

sprayed with translucent vinyl. To help deco- rators find the right lamps for rooms of dif- ferent dimensions, there is a collection of purposely small and purposely overscaled ceramics.

There is attractive smoking impedimenta: striped and dotted ceramic ashtrays and matching cigarette boxes from Italy; Rosti's bold enamels on copper. Ceramic accessories abound: fancifully shaped white-with-gold pitchers and footed boat dishes, and pitchers made from jolly figurines with arms akimbo—these from Italy—and pitchers, vases and serving accessories in refreshing, offbeat shapes and shades, which represent Raymor's first array of such Californian wares. And there is wood and iron furniture by Tony Paul (including a table with trays for tele- phone books, a most thoughtful idea) and concave-handled Inga stainless steel flatware by Irving Richards. All in all, Raymor's is a rich and exciting collection, from the most imposing floor lamp right down to the tiniest, prettiest Swedish candleholder.



Floor standing lantern by Ben Seibel, and Tackett Associates' tribe of ceramic pitchers.

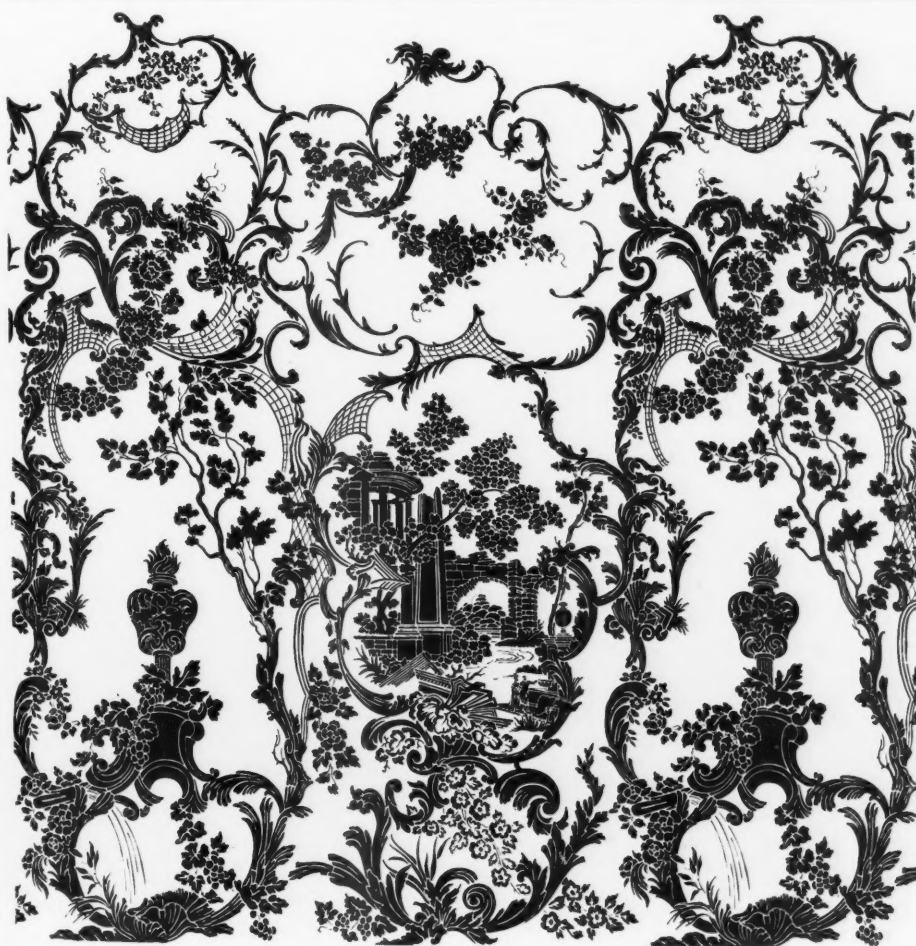


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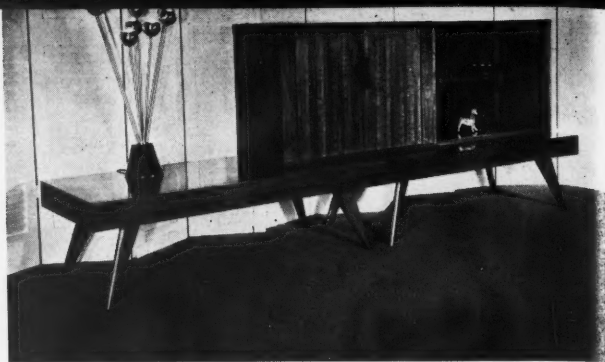
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161 EAST GRAND AVENUE, CHICAGO 11, ILL.

(4½ panels illustrated)



Left: from Klaus Grabe, 719 Lexington, New York. Right: in varied woods, finishes, from Modern Manor, 44 West 18th Street, New York.



Merchandise cues

Geometric progression

Neat geometry marks Klaus Grabe's new collection of combinable, multi-sized walnut case goods and foam and iron chairs. Storage units, with wood or glass sliding doors or drawers trimmed with black iron pulls, come 20"-70" long and sit on black poles or splay-leg table bases. Armless chairs are thinly padded, with barely-curved backs, for dining, or more heavily endowed, for lounging. Price tags show the usual Grabe consideration for the weary wallet. Coming soon: a formica-on-iron table, one yard square, with two 18" leaves.

Use it as you wish

In new, roomier quarters at 44 West 18th Street, New York, Modern Manor shows a cabinet with chameleon bent. As shown, it can act as a bar, with flip-up mirror concealing a black formica top, or simply as a two-shelved cabinet. Teamed with a table model TV set in the same wood tone, it can give the Great Eye a custom built look at low price. The set's base is rimmed with wood

to bring it to the cabinet's height, then the pair is mounted on a table base.

The skeleton shows

Gerald Luss' latest designs for Lehigh Furniture display his interest in structure as structure. On squared tables and chairs, exposed, pegged joints provide workmanlike detail; on a coffee table, the crossbar base is notched like a piece of jigsaw puzzle. Tops of wood, formica, cane, glass or marble, are available on most of the tables in the group, which includes brass-shod coffee, card, corner and lamp sizes. There is also a sofa, in lengths from 4' to 6'.

Rock, afloat

The floating-within-a-frame idea of the round table below is echoed in other new, many-sized tables by Reilly-Wolff. Tops are slabs

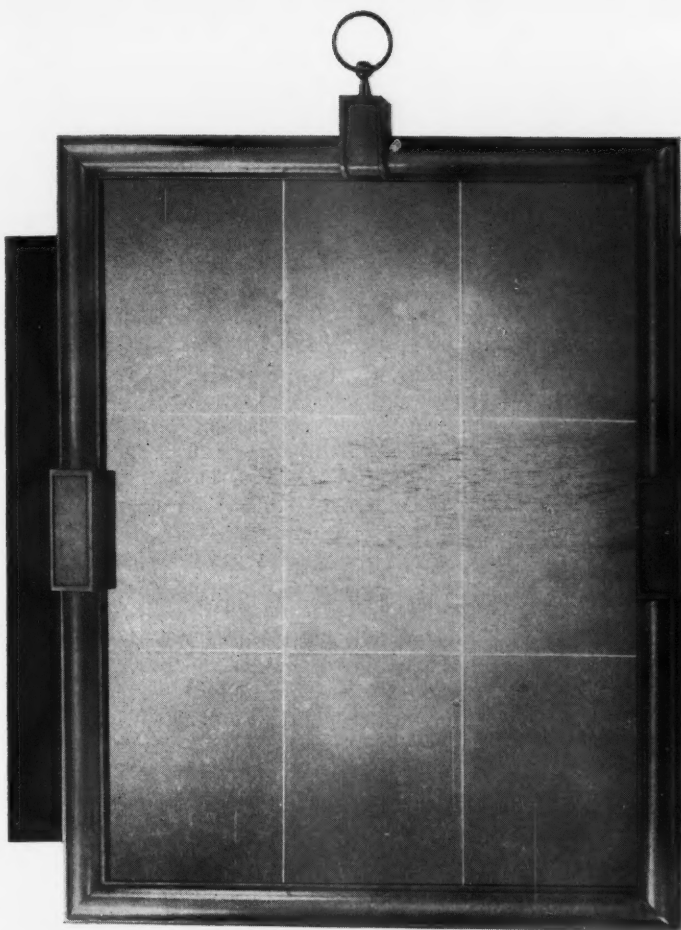
of grainy travertine or fior' di carrara marble, or, for the budget-conscious, glass, walnut, birch or corktex. In addition there is a dining table, whose iron legs break into a graceful "Y" just below the surface; a sofa, and chairs armed or armless, with backs that slant in a bit for comfort. Prices are delightful.

Craftsmen in wood

Solid, well-made wood pieces are the work of two young West Coast designer-craftsmen. Henry Bergman and Harry Weitzer. Besides the lady-like teacart shown, Messrs. B. & W. turn out a sliding-door cabinet with deep drawers riding smoothly on felt runners; two coffee tables, one oblong, with slatted mid-sections; the other more svelte, with round-cornered, bevelled top set on tapered legs; airy, padded sectional chairs. Through careful handling, the woods used show to good, grainy advantage.

Left: marble, slung on iron by Reilly-Wolff, 50 E. 34, N. Y. Below: by Oregon Craftsmen, 5207 S.W. Dosch, Portland, Ore.





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Prints at Goodall

In October we take a look at the current fabric market, but before we get launched on that large-scaled enterprise, there are several interesting developments to note. Goodall has blossomed forth with a comprehensive batch of prints on sturdy fabrics with gumption enough to stand up under the toughest contract assignments. Among the casements are the airy Windblown, and a tenuous maze of height-bestowing Forsythia, designed by Dorothy Liebes and printed on a nubby cotton-rayon-mohair blend. Heavier fabrics are pleasant, too: Trivets, traced with wrought iron scrolls on aristo cloth, and Woodcut, which blocks out a light and dark checkerboard of rough-drawn street scenes on angora satin.

Color-cued trio

The brilliant Roman Stripe drapery fabric below can be correlated with upholstery and casement fabrics from a new trio designed by Russel Wright for Forster Textile Mills. Its pungent colors are echoed or complemented by those of Modern Magic, a stripe-clipped cotton and rayon upholstery, while Twinkle Casement ties any one of the colors together with Lurex for a glistening froth.

Almost everything-proof

The acme of longevity in fabrics is offered by Edwin Raphael's Infinity Fireproof Fabrics, so named because they should last a long, long time. Woven as a full spun saran face material, they are inherently flameproof and dimensionally stable, and are said to stand firm against moths and mildew. With a sleek

but not shiny surface, and a soft hand, they seem almost like wool, and adapt to use as strong upholstery or light-filtering drapery. In designing the new group of textures, which are all reversible, by the way, Marli Ehrman used black and earthy neutrals in close-webbed weaves or patterns of abstract boxes.

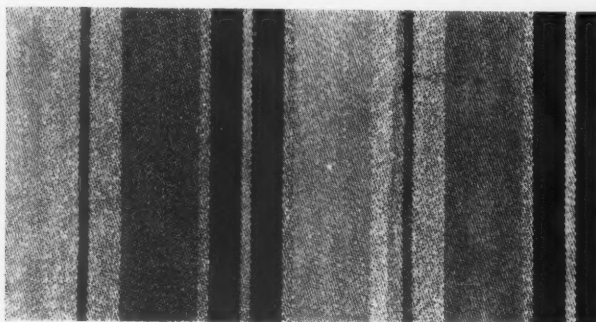
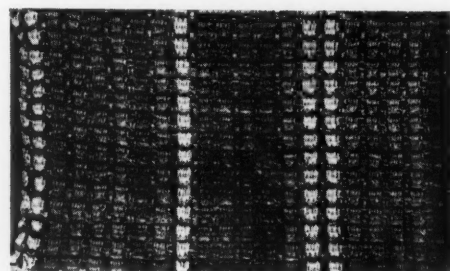
At Thaibok: made in U.S.A.

To complement its exciting collection of Siamese silks with American weaves of more casual character, Thaibok commissioned hand loom expert Jack Lehor Larsen to design a brace of upholstery-weight fabrics. If these forerunners are any yardstick to the larger group to follow, Thaibok's new domestic department will bear watching. Both the fabric shown and a heavier, black-dashed jute and cotton come in neutrals and strong colors.

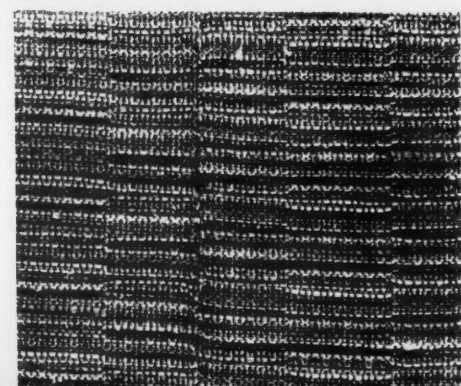
Completely custom-made

William Webb, weaver of a varied plentitude of unusual textiles, does keep stock on hand, but uses it only as a springboard to the new ideas which he works out for tradespeople on a completely custom-order basis. Using both hand and machine processes, he produces screens of wood or bamboo, and drapery or upholstery fabrics which are always woven with the client's architectural requirements in mind. The possibilities of this meant-for-you-alone service can be seen via samples at any of his representatives, which include John Milne, New York; Christian Mueller and Associates, Chicago; Showroom, Inc., Miami; Derek M. Fairman, San Francisco; and Jay Clark, Los Angeles.—B.D.F.

The totem pole: top, Wind-blown casement by Goodall. Cotton, rayon, mohair, 50". 525 Madison, New York. Middle: Raphael's fireproof saran Syn-chron. 48-50". 118 W. Ohio, Chicago. Bottom: Black wood, chenille, metallic. William Webb Textiles, 62 W. Union, Pasadena, California.



Above: Another Webb design, of bright-colored jute, rayon, cotton. 54". Left: Cotton, rayon, Lurex for Forster, Mdse. Mart, Chicago.



Right: Linen combines with cotton in a 54" handweave at Thaibok, 37 E. 61st St., N. Y.



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(Continued from Page 18)

crossing at an average speed of 35.59 knots an hour; its 990 foot length is only 30 less than the Queen Mary's, 41 less than the Elizabeth's; its passenger space for 2000 is barely less than the Elizabeth's; it gets along on 53,000 tons, 20,000 less than the Elizabeth does; each room has its own weather control and world-wide telephone service, so maybe the interiors won't undo the impression.

Building

Breuer UNESCO Architect

Marcel Breuer has been commissioned to design the permanent headquarters building for UNESCO (United Nations Economic, Social, and Cultural Organization) in Paris. French architect Bernard Zehruss and Italian engineer Pier Luigi Nervi are collaborating on the 20 story, \$6 million building, which will be the first of a group. Construction will start this year. (Continued on Page 141)



Scenes from the Aspen design conference (see page 12): Top: Walter C. Paepcke, chairman of Container Corporation of America; Robert B. Johnson, sales promotion manager of the Merchandise Mart in Chicago; and R. Buckminster Fuller. Below: Richard Neutra addresses a gathering.



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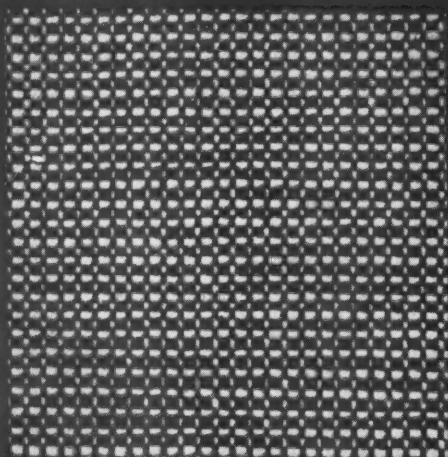
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Imported fantasia

It would seem as though there were few effects in decorative glass that are not lined up on the neat white shelves of Chantal Art, 279 Park Avenue, New York. In the large, balanced group of imports, many of exclusive design, tactile appeal is often as important as visual. Pieces which revive the glassmaking techniques of barbaric ages are surfaced with textures as rugged as their primitive shapes. Others of more sophisticated design are spiralled with candy colored ribbons blown layer on layer for a three-dimensional look, or are made of ridged, fused mosaics. There is a nice complement of imported ceramics as well. Ladies and gentlemen of decidedly festive mien parade on vases which can be mounted as lamps, and separated mosaics are imbedded in plaster for uniquely appealing wall plaques.

Accessories, soup to nuts

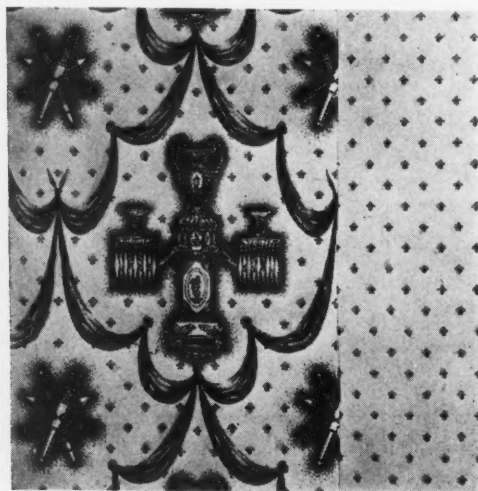
Almost one-stop accessory shopping is possible at the spang-new showroom of Corber Designs, Inc., 18 East 55th Street, New York. There, unaffectedly pretty handscreened table linens serve as background for the by-now-classic shapes of Arzberg porcelain. The Arzberg pieces are available not only in familiar pristine white, but overlaid with patterns, of which a cascade of champagne bubbles in pink, yellow or silver is the newest. Ceramic tiles whose richly-colored, undulating surface sets fairy tale figures in bas relief adapt themselves for use as wall plaques, lamp bases or table tops. Their warmth and color are echoed in high-fired enamel work. Finishing off the accessory melange are small sculptures by Louise and Myron Nevelson and others.

More light on the subject

No matter how well a room is lighted, quite often the pictures in that room suffer from insufficient, spotty or glaring illumination. To combat this, Henry Hedenryk, Jr., has evolved a halo of light, which fits unobtrusively within a frame to light a picture evenly from all four sides. Since the lighting source is contained in the frame, no installation problems are brought up when a picture is moved. The House of H. Hedenryk, Jr., long a source for distinctive frames, fits the device in hand-carved, made-to-order pieces, and will gladly demonstrate its virtues at 65 West 56th Street, New York.

Murals, Inc., correction

In an item describing new designs at Murals, Inc., (July, page 98) we turned the photograph of Cristal Royal and

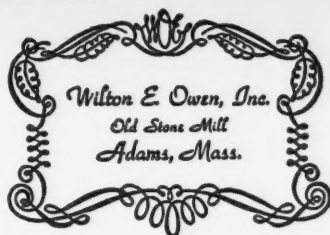


its companion paper, Fleur-de-lis, upside down. Here it is, right side up. We stand on our head in apology.

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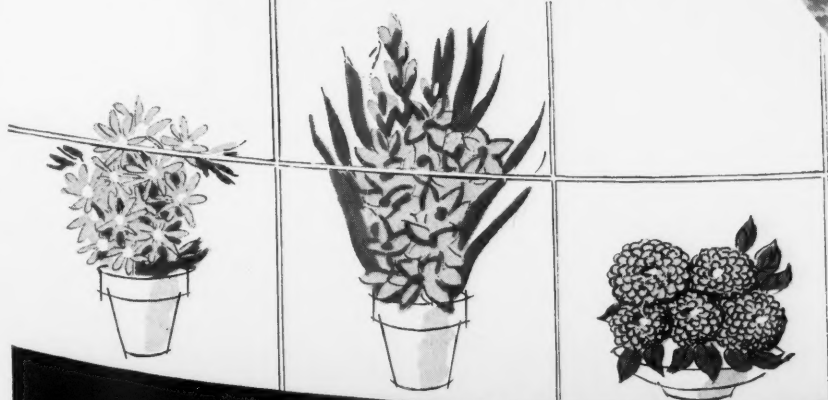
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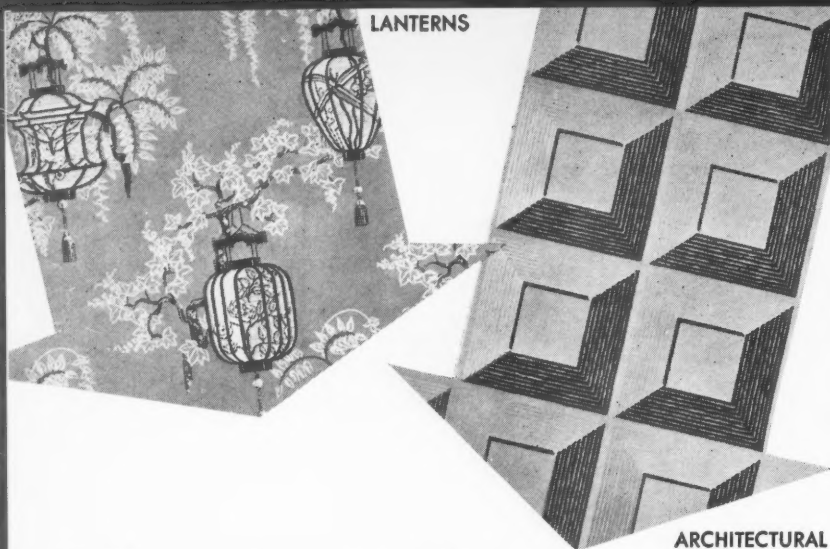
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TRACERY

Just like sofas

A day bed is a day bed—is not a day bed, says the M. Mittman Company, 316 East 53rd Street, New York, and it sets out fifteen new designs, each looking innocently like a sofa and nothing more, to prove it. There are models to chime in with settings of various periods, and many of these can be matched up with upholstered pieces which have nothing to do with sleeping. Many, like a plumb-lined number framed in cane, are made in sectional form. For strictly bedroom use, Mittman has a new French Provincial piece, its headboard an open, hand-carved ribbon of wood. This is flanked by low chests which make for a good amount of marginal storage space. Filling out the group is a double dresser which hides twelve trays behind grilled doors.

Mosaics from Denmark

Bright, happy patterns of stone and glass mosaics, shaped into bowls, vases, lamp bases and the like are imported from Denmark by M. W. Acheson, 515 Madison Avenue, New York. Designs range from subtly-shaded combinations of vari-sized chips to stylized interpretations of flora and fauna. And mosaic plaques fitted with Telechron works provide something new in the way of electric wall clocks.

Antiques, big and little

Cherubs guard the doorways, many-branched candelabra swing overhead, and gilded mirrors reflect the cornucopious array at the Gold Dolphin, 203 East 54th Street, New York. While the assortment of antiques culled from Europe and the East is ever-changing, the Dolphin rides constant herd on certain specialties which have become the shop's particular trademarks. There is, currently, a collection of magnificent Piranesi and Bolottezi prints, and



RALPH C. HARRIS, ARCH., CENTRAL MOTOR FREIGHT ASSN., CHICAGO

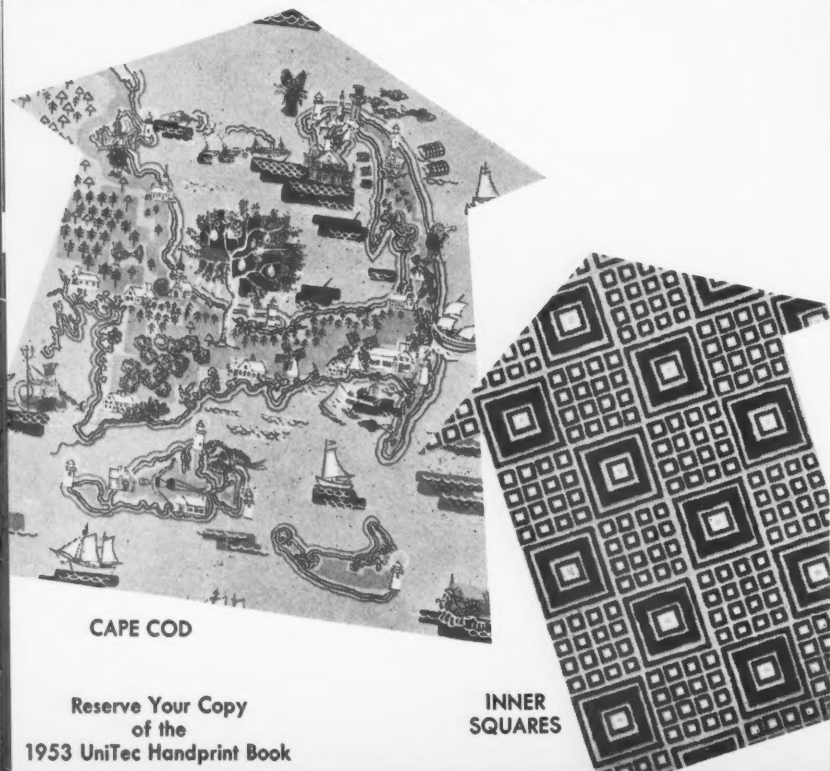
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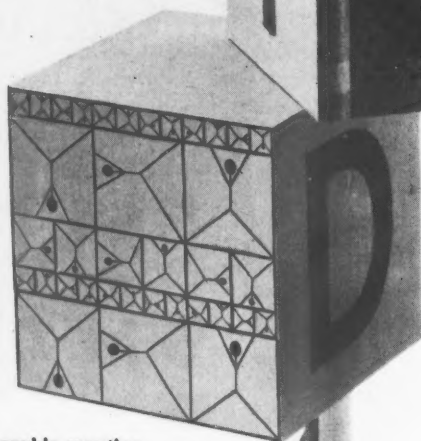
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a score or two of Pompeian prints in black and terra cotta. And, as always, the shop remains a rewarding source for carved wood in the form of anything from frames or sconces to whole panelled walls.

The real McCoy, almost

Expert reproductions of modern art are hard enough to find at any price, but Esther Gentle has a huge assortment of them, at really good prices, in a shop tucked in at 51 Grove Street, New York, just off Sheridan Square. She has Feininger's "Church," with its lonely Gothic spires; Mondrian's "Tableau Poem," with Seuphor's words set off in brilliant rectangles; a set of narrow murals by Miro, and many, many others. She welcomes decorator inquiries, and would like to make arrangements with a representative in each city, to whom she could send ten prints at a special rate, others at their usual price. Appropriate frames can be chosen on the premises, and, in some cases, Miss Gentle does away with the framing problem entirely by mounting her prints in plastic.

For the Texas trade

A new mart offers all sorts of enticements for the delectation of Dallas decorators. First of all, facilities for drapery curtain and slipcover making, custom cabinet work and installation are offered. Then, several notable lines of furniture, fabrics, wallpapers and accessories have already moved into the building—among them, Fabry's furniture; Paul Mayen's lamps; fabrics by Reese B. Davis, O. L. Kramer, Ruby and Norbar; and wallpapers by James Bute and Seabrook. Finally, a novel gimmick keeps the building off limits to all but the trade. Each decorator must have his own key to the front door, or he simply cannot get in! The address is 4014 Maple Avenue.

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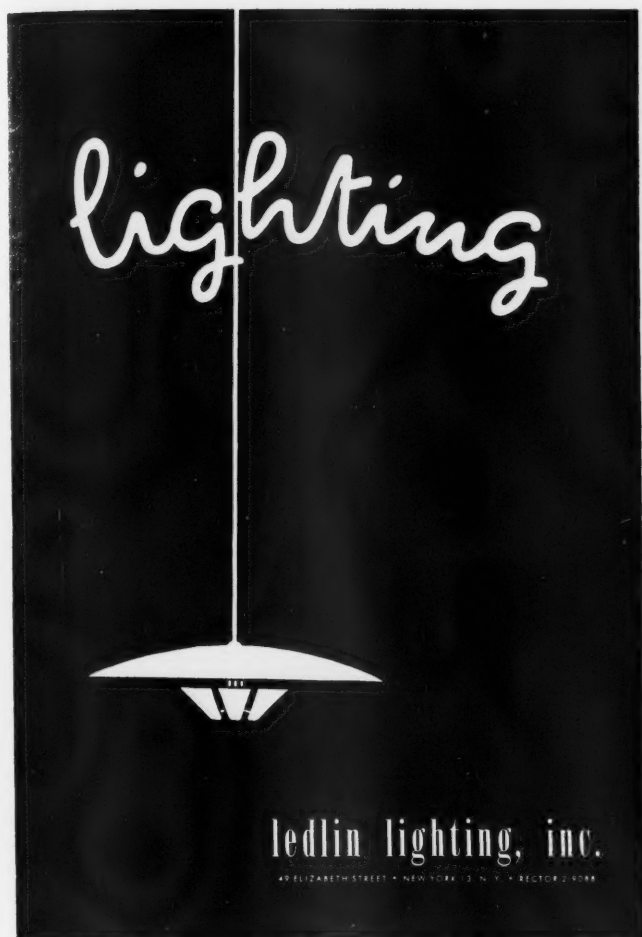
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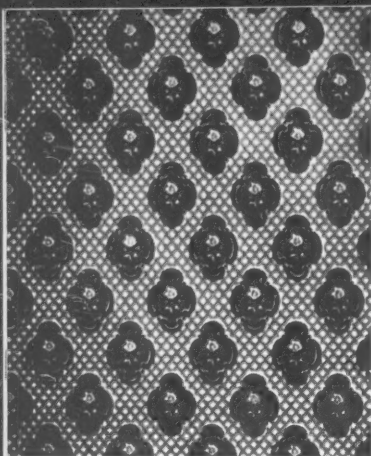
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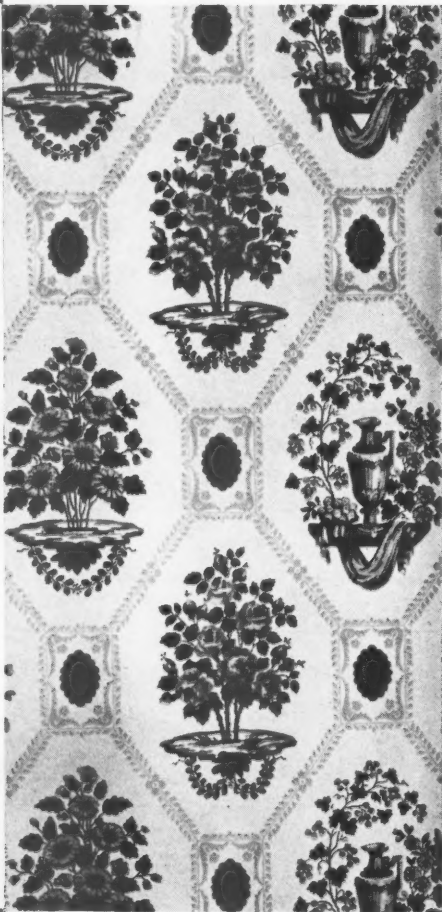
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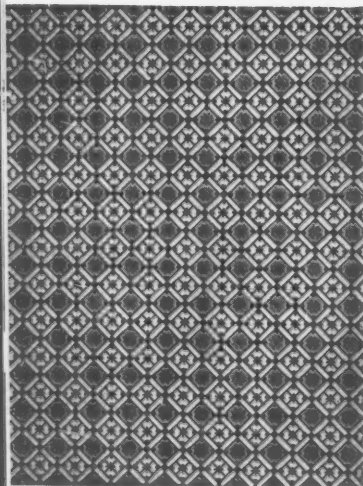
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Design for the youngsters

There are, unfortunately, all too few firms decorators can turn to when a client requests something above the department store run in juvenile furniture. One competent New York woman who has set out to answer the professional's needs along these lines, however, is Mrs. Henrietta Stern, whose helpful and imaginative firm, Juvenile Interiors Inc., has recently moved to spanking new and larger quarters at 171 East 33rd Street, New York 16. Mrs. Stern knows well the dozens of unforeseen questions that trouble Mama's mind when the decor of Junior's or Sister's room is under discussion—and has the right (and consoling) answers at her fingertips. Everything from wall pictures and night lights to complete roomfuls of furniture are at the Juvenile showroom, to be ordered in the custom size and finish desired for your pint-sized clients. Better plan to pay this talented specialist a call the next time a junior decorating job—from cradle to teen-age—comes your way.

Opalescence in plastics

The newest use of Irlite, the panel board made by imbedding iridescent shell flakes in colored plastics, is for hand-painted murals. A wide choice of scenes and patterns are offered in the murals, and there is an even wider selection of colors and patterns among the lustrous Irlite panels which can be used as wall coverings for kitchen, bathroom, or rumpus room, and as table tops, counters, desk tops, and bar tops. Prices at the manufacturer's, Joseph H. Meyer, 220 25th Street, Brooklyn, vary between \$1.35 and \$2.05 a square foot, depending on the type of backing—Masonite, Flexboard Asbestos, or Novoply—and on the fineness of crystal desired.




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Iron-mounted sleepers

Studio couches have succumbed to the charms of the black iron age, judging from an assemblage gathered at Capitol Studio Couches, 440 Fourth Avenue, New York. Sectionals, which include chair-sized pieces as well as those meant for sleeping, support ultra-thick foam mattresses on hairpin legs and are backed with iron lattice-work and rubberized hair bolsters. The airy theme is echoed in a pair of twin beds, meant to be placed together as one unit, with iron tracery in their headboards.

People

GEORGE F. DENNISTON has joined the New York architectural and engineering firm of Kelly and Gruzen as executive manager. An associate member of the American Institute of Architects and a member of the board of governors of the New York Building Congress, Mr. Denniston was previously associated with the architectural firm of Eggers and Higgins.

LEE KELSON has been named general sales manager for Harvey Probbler, Inc. Mr. Kelson has been with the expanding furniture firm for the past five years.

WILLIAM PAHLMANN left on the S. S. United States' maiden voyage, July 3, to spend six weeks in Europe. Mr. Pahlmann is spending most of his time in Portugal, studying the customs, folklore and current designs of that country. Returning with Portuguese furniture, ceramics and fabrics, Mr. Pahlmann will design a new line of Everglaze fabrics in the Portuguese manner.

STANLEY WINSTON, President of Charles F. Winston and Company, importers and makers of distinctive chandeliers and other lighting effects, left recently for Europe aboard the Queen Mary. He expects to return in late September with a collection of antiques for lighting fixtures.



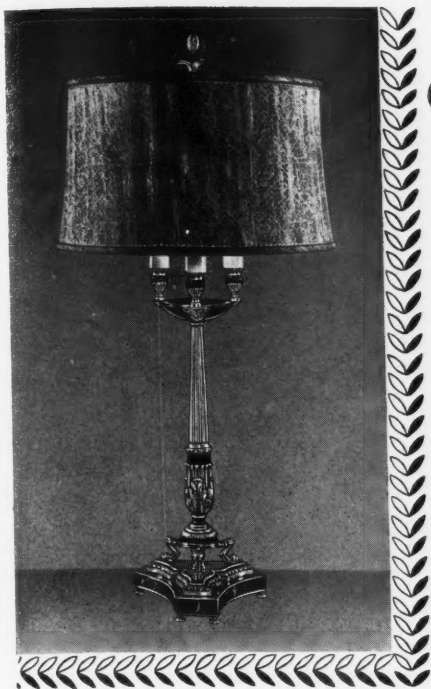
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Charles Townsend Copeland (1860-1952)

He did not know a ranch house from a bungalow, a daybed from a doodad, and always thought that valance was a town in France, but Charles Townsend Copeland, who died July 24th at a youthful 92, had a greater influence on American letters than any instructor or professor that Harvard's Conant can think of, and because *Interiors* is dependent on the written word, we give this salute to "Copey."

His course, English 12, was always given in a rather small room in Harvard's Emerson Hall. There was a supplement—evening meetings in Copey's own rooms at No. 15 Hollis where he refused to have either telephone or electric lights. Through these two rooms passed successfully T. S. Eliot, Archibald MacLeish, Conrad Aiken, Jack Reed (who lies buried in the Kremlin), Heywood Broun, Robert Benchley, Robert S. Sherwood, William L. White, Oliver LaFarge, and guess who.* His course was a stiff one. It entailed writing a daily theme and then reading it aloud the following morning. Copey, an actor at heart, was always proud of his reading, but obstinately refused to be heard on the radio. He rather disliked his employer, President A. Laurence Lowell, but was sincerely fond of President Lowell's sister, Amy Lowell, whose opinion of her brother was about the same as Copey's. There was a legend in English 12 that Copey, having imbibed, called on poetess Amy Lowell on Sunday noon. The maid looked at the little figure with the bristly white mustache and cried, "Lord God Almighty!" She was promptly corrected, "No!" said Copey, "Charles Townsend Copeland!" May his 92 year old bones rest in peace.

—F. de N. S.*

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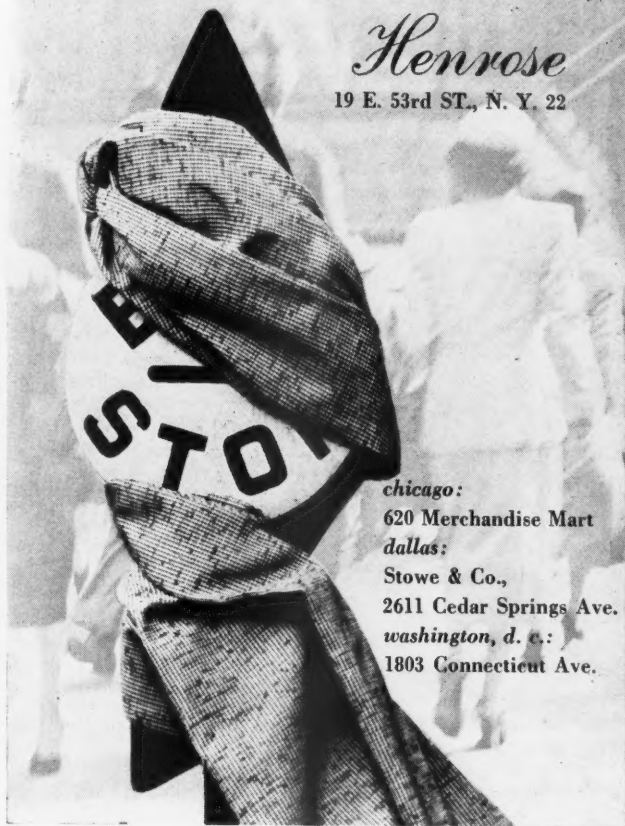
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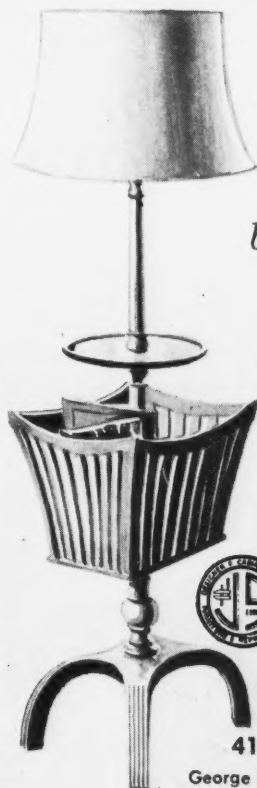
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Marguerite Robinson Male, 1880-1952

Marguerite Robinson Male, an editorial writer known to many in the home furnishings field, died July 23. A native of New York, Mrs. Male served for twelve years as a member of the editorial staff of *Department Store Economist*. Her province was home furnishings, and, until last year, when her retirement was forced by a heart condition, she maintained a pace and a fervent interest in her work that her younger co-workers found, and will find, hard to equal.

Address book

ARBORITE, LTD., of Montreal, Canada, whose sole U. S. representative is J. A. Davies, 314 Straight Avenue, Grand Rapids, Michigan, has acquired Westrich and Marsh, Jacksonville, Florida, as distributors of Arborite plastic counter top and wall surfacing material in Florida and southern Georgia.

ARISTA FURNITURE SHOPS, LTD., now show their correlated groups of modern and period furniture at 3 West 29th Street, New York 1. Phone: MU 9-2563.

BAUGHMAN-LEE have moved their furniture, fabrics, wallpapers, et al, to 8351 Kirkwood Drive, Los Angeles 46.

THE CHARLES W. BRENNEMAN COMPANY, Cincinnati, Ohio, manufacturers of window shades and venetian blinds, has purchased in its entirety the Stewart Hartshorn shade company, exclusive of its Canadian holdings. The combination now forms one of the largest organizations in the window covering field.

WILLIAM HOSKINS BROWN, architect, has shifted his headquarters to 125 Tremont Street, Boston 8.

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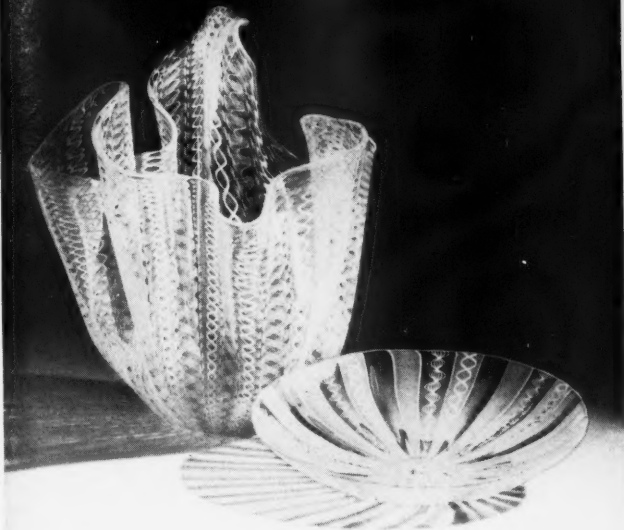
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COLUMBUS COATED FABRICS has named William G. Bailey representative in New England and upper New York state. His HQ will be in his home, 730 Gay Street, Westwood, Massachusetts.

RICHARD HAWLEY CUTTING, architect, has opened a New York office under the direction of Henry Steinhardt at 34 Gramercy Park.

DECORATIVE FABRICS, INC. has named Eugene Uihlein representative in New Jersey and New York state.

FRITZ & LA RUE COMPANY, 10 West 33rd Street, New York, has announced price reductions of 25% on two qualities of handwoven carpets and rugs: Taj Mahal and Bhutan broadlooms.

MARIAN GIBNEY is opening an office at 50 East 53rd Street, New York, where she will put her Feika imports and almco lamps on view.

HANSEN, whose interesting stock of lamps is displayed at 978 First Avenue, New York, has named George Steinfeld, 2504 Maple Avenue, Dallas, its representative in Louisiana, Arkansas, Oklahoma and Texas.

HELLER FURNITURE, LTD., has opened a new factory at Valatie, New York, to enlarge their line of upholstered furniture and sleep equipment. Their special order, incidentally, is ready and willing to execute designs from blueprints, sketches and photographs.

JOAN FABRICS have added production facilities in Hickory, North Carolina, in line with plans for developing a flat upholstery line to complement their present line of pile fabrics.



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KLEARFLAX linen carpets and rugs are now sold in New England by Masters and Merrill, 210 Broadway, Everett 49, Massachusetts.

LEHIGH FURNITURE has moved its factory to more spacious surroundings at 407 East 91st Street, New York 28.

MONTE L. LEVIN, industrial designer, has switched his office location to 7 East 47th Street, New York 17. Phone: EL 5-1125.

MAURICE MOORE's is a new showroom in Houston, Texas, which displays a goodly selection of interesting products: furniture by Singer and Wharton Esherick; fabrics from Isabel Scott, Morley-Fletcher and Halloran; and lamps, pottery, Zahara Schatz' plastic trays, Mariska Karasz' needlework, and other handsome pieces culled from the Bertha Schaefer Gallery.

PACIFIC IRON PRODUCTS are now distributed in San Francisco by Kneelder-Fauchere, 461 Jackson Street; and in Phoenix, Arizona, by Glenn Behnke, 905 East Camelback Road. An interesting prospect is the addition to the line, in the not-too-distant-future, of pieces by John Keal.

PERIOD ART REPRODUCTIONS, 39 West 24th Street, New York, is now displaying a collection of alabaster urns, lamps, vases, candlesticks, etc., copied from old Italian pieces, and some provincial lavabos besides.

HARVEY PROBBER furniture is now on view at Showrooms, Inc., 170 North East 40th Street, Miami, Florida, and William Drew Associates, 114 Newbury Street, Boston.

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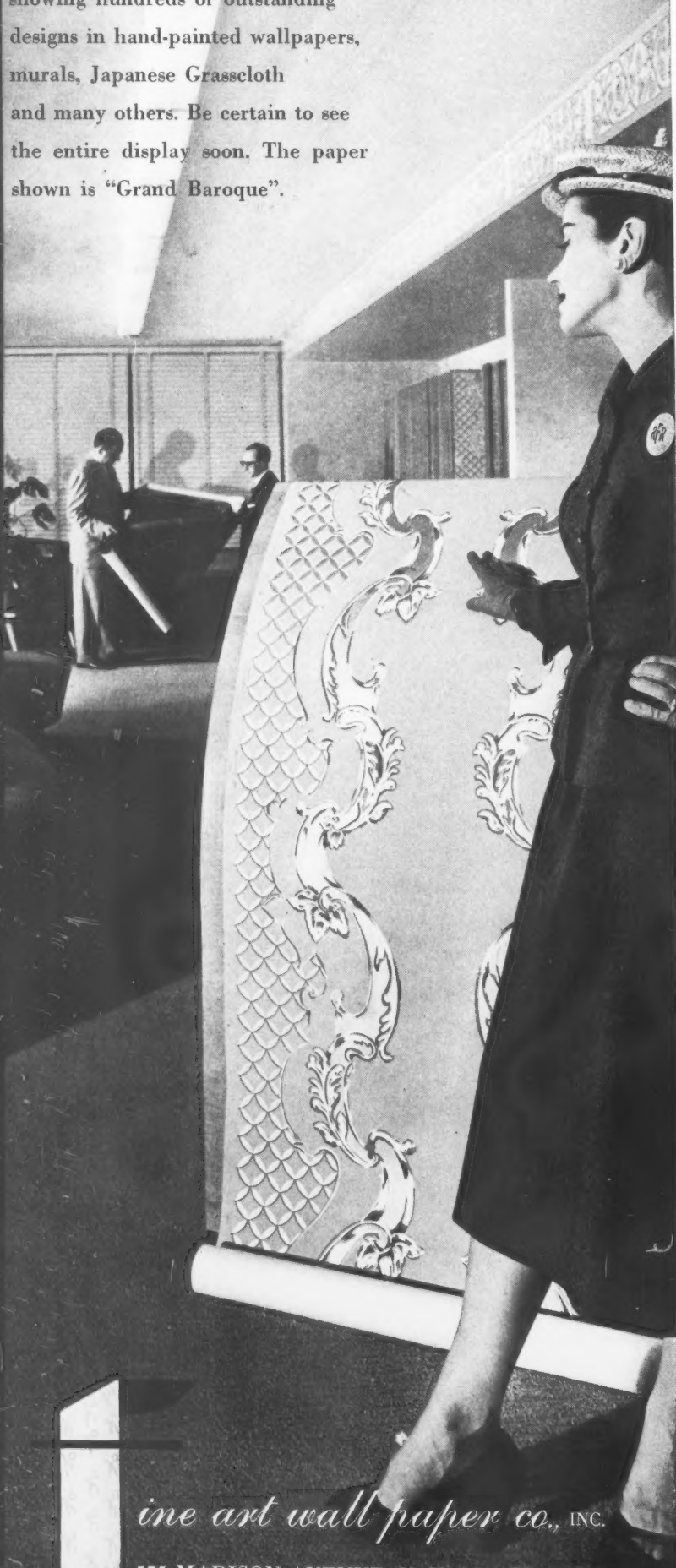
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THE ROBERTS COMPANY, makers of Smoothedge Tackless Carpet Gripper, has purchased the entire stock holdings of Roy Roberts, one of the original company founders, Hugh S. Livie, president, has announced. Although Mr. Roberts has retired to devote his time to personal interests, the company's group management system will remain basically the same.

THE RUBENSTEIN COMPANY's Ruby Fabrics, Ruby Bolsters, sateens and upholstering supplies will be represented in Tennessee, Arkansas, Louisiana, Mississippi, Alabama and Georgia by Al Boisblanc. Mr. Boisblanc will make his headquarters in Memphis.

TROPIC-LORE, Hammond, Indiana, are converting a part of their factory to the making of custom built shutters with stationary and movable louvers for windows, doors, and screens. They furnish a brochure and price list on request.

UNITED STATES PLYWOOD CORPORATION has announced that O. Harry Schrader, Jr. is resigning as managing director of the Douglas Fir Plywood Association to assume an executive post with the corporation in its western operations.

Information from Manufacturers

Building and surfacing materials, plumbing, insulation

MARLITE VELWOOD, a low-cost pre-finished wall panelling, is described, and its practical uses noted, in a colorful descriptive folder from the makers of Velwood, Marsh Wall Products, Inc., Dover, Ohio.

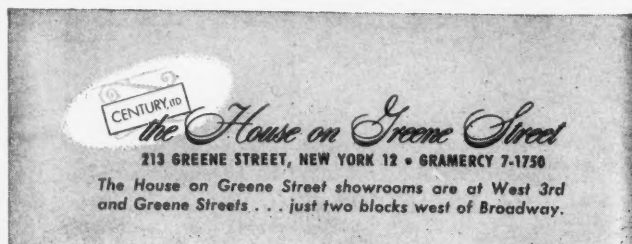
distinctive multi-purpose furniture

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House on Greene Street



WESTBROOK
Sofa Bed

... from the famous SURREY "Decorators' Group"



WALNUT VENEER TYPES displays forty samples of just that, some photographed in color. The booklet can be obtained from the American Walnut Manufacturers' Association, 666 Lake Shore Drive, Chicago 11.

THE WELDWOOD CATALOG lists, prices, and displays the myriad Weldwood products: from wall panels to furniture to aviation parts. The handsome magazine-size catalog may be obtained from United States Plywood Corporation, 806 East 144th Street, New York 54.

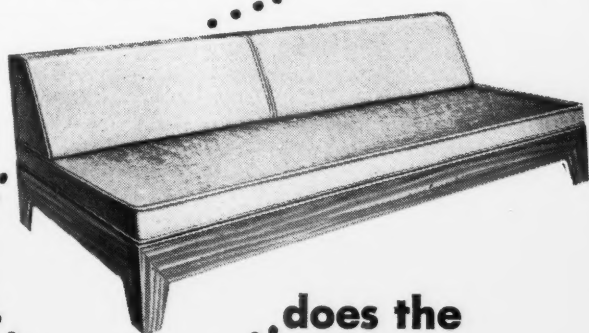
QUICK REFERENCE FOLDER containing an index to quickly determine the most suitable coatings for rust prevention, chemical corrosion, and dampness is offered to architects, engineers, maintenance superintendents, and painting contractors by The Wilbur and Williams Company, 130 Lincoln Street, Brighton 3, Massachusetts.

KOHLER COMPANY makes it easier to color-scheme bathrooms with colored plumbing fixtures with a kit of vitreous china samples in the Kohler color range. Available to the trade from Kohler Company, Kohler, Wisconsin.

KAYLO HEAT INSULATION is written up in eight pages of graphs, tables and drawings illustrating the ways in which it is used, plus a last of its available sizes and recommended thicknesses. Write Kaylo Division, Owens-Illinois Glass Company, Toledo 1, Ohio.

THE BURGESS-MANNING CEILING, which incorporates radiant heating and cooling with acoustical control, is detailed, and its newest developments described, in a bulletin available from the Burgess-Manning Company, 5970 North West Highway, Chicago. Ask for #A-102.

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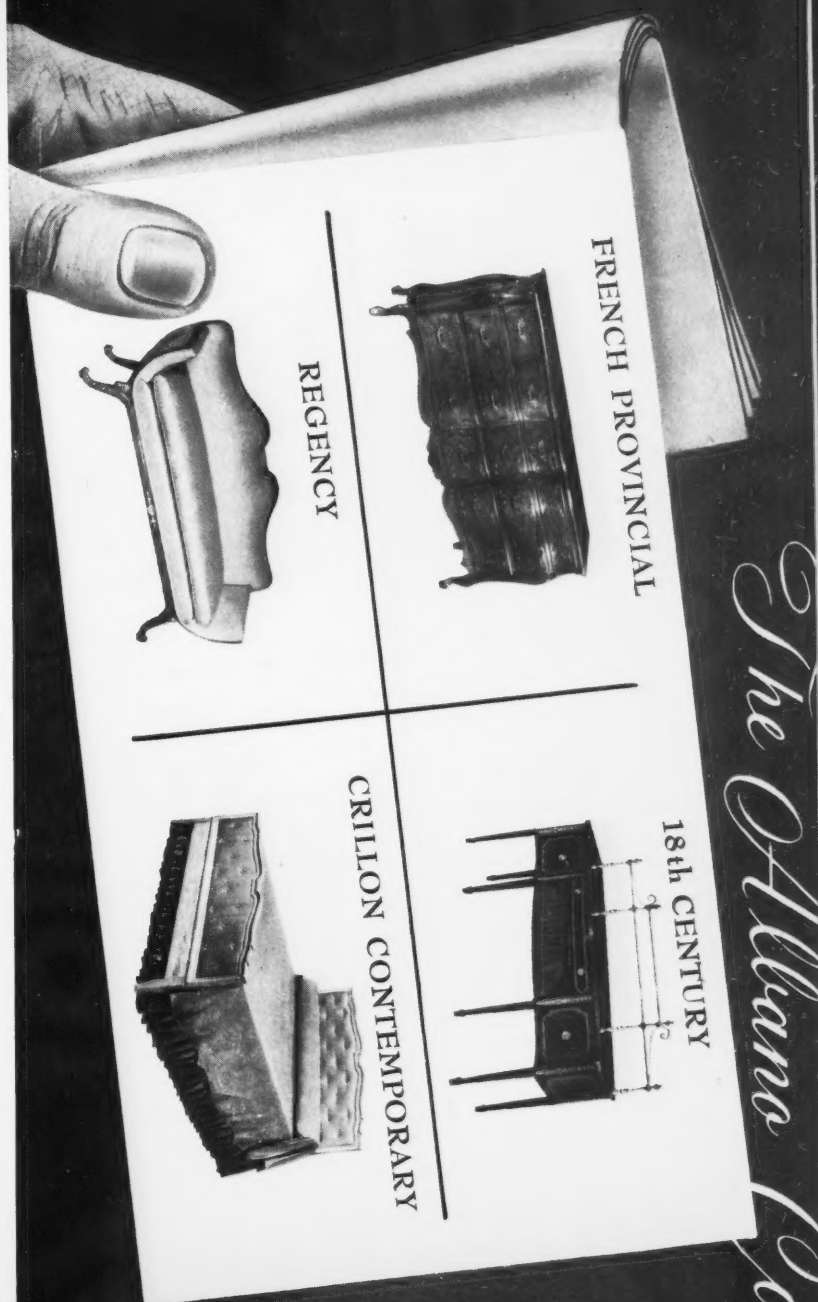
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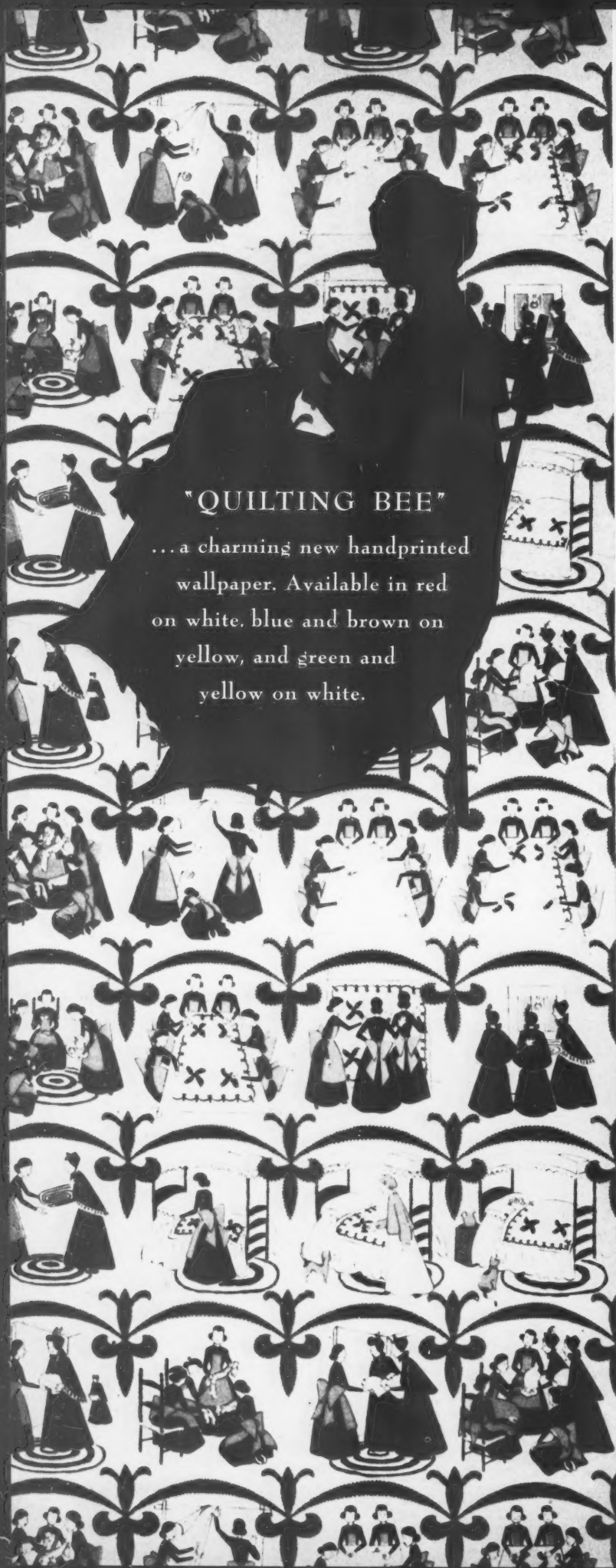
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COLOR CONDITIONING, or taking the temperature of color, is a 32-page booklet containing a glossary of color names, classified according to shade, color-choice tips, etc. In describing methods of choosing color, the booklet reminds decorators of the Color Helm, that free-wheeling tool which shows 80 colors as they would appear on dull or glossy surfaces, and produces color combinations to the staggering number of 20,480. Color Helm, Inc., 210 East Ridgewood Avenue, Ridgewood, N. J., will send you "Color Conditioning" for a mere 50c, and the Color Helm itself for \$25.00, if you specify #43.

DECORATOR'S AND ARCHITECT'S COLOR MANUAL for 1952 contains over one hundred paint swatches, plus color scheme suggestions, paint specifications, light reflections and a set of color cards for interior and exterior finishes in the O'Brien line. Cost is \$1.75 from the O'Brien Corporation, South Bend 21, Indiana.

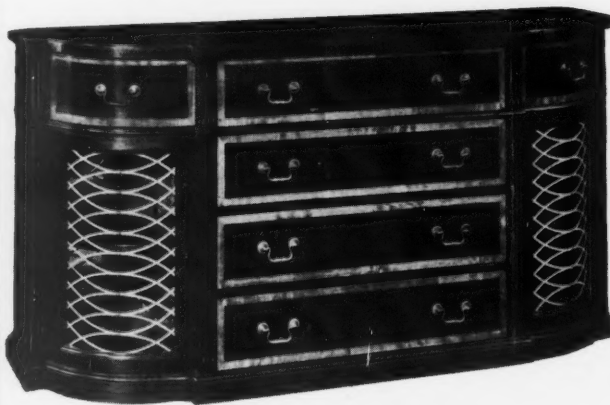
MARTIN-SENOUR PAINT COMPANY's folder on the use of color in home decorating, designed by Morton Goldsholl, has been awarded a certificate of excellence by the American Institute of Graphic Arts. To receive the prizewinner, write Martin-Senour, 2520 Quarry Street, Chicago 8, Illinois.

Dinnerware

ENGLISH DINNERWARE, most of it flowered, is shown in a 24-page booklet from Ridgeway and Adderley, Inc., 17 East 54th Street, New York 22.

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Floor coverings

HANDS AND COLORS will be issued periodically by Royal United Carpet Factories of Moordrecht, The Netherlands, to keep customers up-to-date on the firm's progress in making KVT handknotted rugs. The first pamphlet illustrates steps in the making of this company's specialties: the traditional European type of floral pattern, as well as made-to-order designs. KVT rugs are imported by De-Quintal, Inc., New York, Ernest Treganowen, New York and F. Schumacher and Company, New York, and its branch offices.

Glass, structural

MISSISSIPPI GLASS COMPANY presents photographs of rolled, figured and wired glass, together with light distribution charts for each pattern, in a 16-page catalog. Ask the company's distributors for catalog #52, or write Mississippi Glass Company, 88 Angela Street, St. Louis 7, Mo.

Glass

ORREFORS glass is pictured in color and in black and white in a 24-page booklet available from Fisher, Bruce and Company, 221 Market Street, Philadelphia 6. The vases and bowls, all made in the Orrefors glass works in Sweden, are very handsome things. A history of the glass works, and brief biographies of some of the glass designers are also presented.

ORREFORS REVIEW is a little magazine which chronicles the uses of Orrefors crystal in famous settings, developments in good crystal displays, and the activities of Orrefors representatives from Copenhagen to Cuba. The latest issue contains a color spread of many-hued Ravenna bowls by

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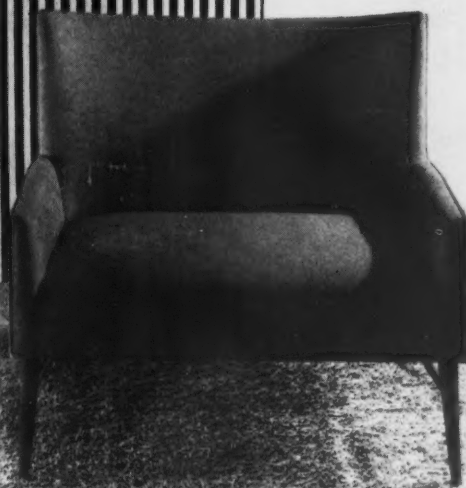
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Sven Palmquist. The magazine can be had by writing Orrefors' Eastern United States representative, Fisher, Bruce and Company, 219-221 Market Street, Philadelphia 6.

SWEDISH CRYSTAL from three Swedish glass makers, Kosta, Boda, and Afors, is illustrated on 26 large, glossy pages in a folder from Hambro House of Design, 17 East 54th Street, New York 22.

Lamps

FOLIO OF IRONSTONE LAMPS shows six examples, in simple modern and traditional shapes, and can be sent your way by Mutual Sunset Lamp Manufacturing Company, 540 Empire State Building, New York 1, New York.

TYE OF CALIFORNIA offers sculptured, abstract ceramic shapes as bases for the table lamps pictured in their new catalog. For a copy, write Tye of California, 5631 Selmaraine Drive, Culver City, Calif.

Leather

LEATHERGUILD, INC., 52 East 21st Street, New York 10, announces the completion of new books on all types of synthetic leathers. They are free.

Lighting

MITCHELL COMMERCIAL FLUORESCENT LIGHTING is pictured and described in a 28-page catalog from Mitchell Manufacturing Company, 2525 North Clybourn, Chicago. Photographs, diagrams, specifications, and descriptions of the complete Mitchell commercial lighting line are offered, in-



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HOLOPHANE DATALOG in 64 pages describes, pictures, and gives data on performance, application, installation, and dimensions of 270 Holophane lighting units for commercial and institutional illumination. Introductory pages tell about the Holophane Light and Vision Institute and explain the principles of light control with Holophane glass. The Datalog is available from Holophane Company, Inc., 342 Madison Avenue, New York 17.

Pictures

CATALOG OF PICTURES, Framed and Unframed, 1951-1952, may be had from Edward Gross Company, Inc., 120 East 16th Street, New York 3. The pictures are very low priced.

Radio and Television

LAFAYETTE HIGH FIDELITY GUIDE is a complete manual-catalogue on the subject of High Fidelity equipment and installations. The catalogue also lists and prices other sound equipment carried by Radio Wire Television, Inc. Free at any of the company's salesrooms in New York, Boston, Newark, Bronx, or by writing to 100 Sixth Avenue, New York 13.

Trade-ins with appliances

WHAT ABOUT TRADE-INS?, a booklet available to dealers at 15¢ a copy, contains information on the appraisal, reconditioning, and merchandising of trade-in refrigerators. From Appliance and Merchandise Department, General Electric, Bridgeport 2, Connecticut.

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Wallpapers

MURALS AND SCENICS contains six scenics in many color combinations and grounds. Chambord Prints, 137 West 23rd Street, New York, will give you this leather-bound portfolio in exchange for \$12.50.

THE FASHION GALLERY and THE ELITE SELECTION are two new books of wallpaper samples from United Wallpaper, Inc., Merchandise Mart Plaza, Chicago 54. Nancy Warren has also added a new collection, THE PRESTIGE ALBUM, to United's repertory.

No mere handbook

I.E.S. LIGHTING HANDBOOK. Second Edition. 964 pages, photographs, diagrams, tables, manufacturers reference data, index. 9" x 6". Illuminating Engineering Society, New York, 1952. \$8.00.

"Handbook" is not the word at all. Broken down into convenient sections, the volume contains nearly everything one would want to know about present day techniques, equipment, and standards of artificial lighting. The book opens with a basic treatment of the physics of light and a chapter on light and vision, and then becomes quite detailed and authoritative about standards, light measurement, color, light control, light sources, and lighting calculations. Then follow long sections on interior lighting (which you may occasionally have words with) and exterior lighting, and then brief presentations of specific problems such as sports lighting, transportation lighting, and photography. To close, there is a 172-page section on equipment available from manufacturers.

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Books in brief

INDUSTRIAL BUILDINGS. compiled by Kenneth Reid. 542 pages. F. W. Dodge Corporation, 1951.

"The Architectural Record of a Decade" continues with this book, containing all the informative material on industrial buildings printed in the Architectural Record from 1940 to 1949, including Building Type Studies and Time Saver Standards sheets.

TOOL STEEL HANDBOOK. 197 pages. The Allegheny Ludlum Steel Corporation, Pittsburgh, 1951.

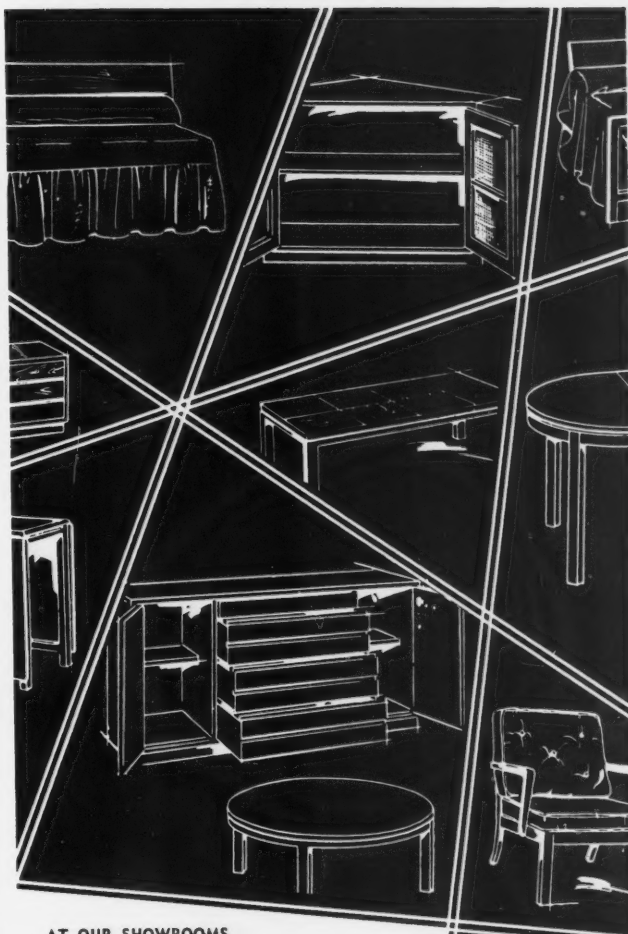
The aim of this handbook is to make available to engineers, teachers, metallurgists and others, a complete picture of the Allegheny Ludlum tool steels, their properties and treatments and the special forms in which they are available.

EVERYDAY HOUSEHOLD APPLIANCE REPAIRS. by William H. Crouse. 295 pages. McGraw Hill Book Company, 1952.

In this age of electrical laborsaving appliances, you may be grateful for a book which tells you simply the basic operating principles of your toaster or heating system, and how to keep them in working order while keeping your repair and electric bills down.

ESEMPI DI ARREDAMENTO MODERNO DI TUTTO IL MONDO: 3 (Sale da Pranzo 4) Camere da letto. by Roberto Aloï. Milano, 1951.

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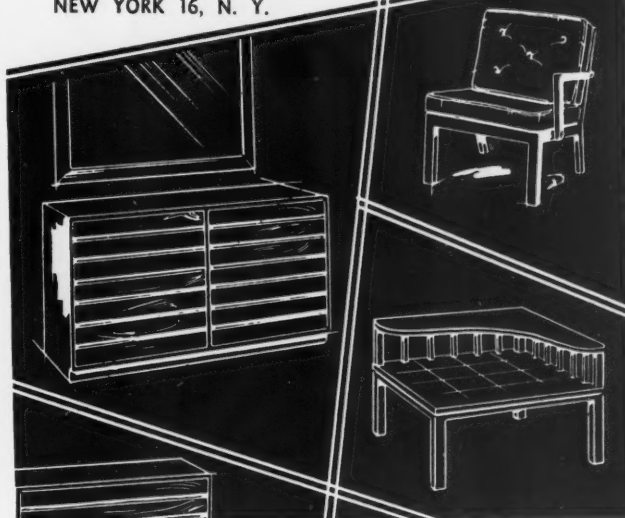
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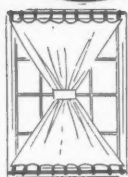
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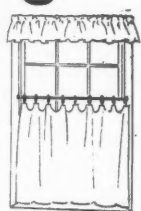
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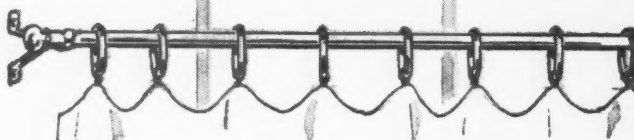
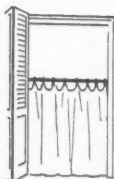
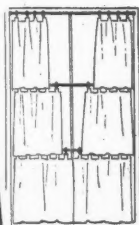
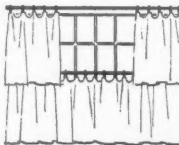
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torial close-ups of individual elements of design and architecture. Volume 3 and 4, Dining Rooms and Bedrooms, offer a collection of rooms from all over the world, old and new, by everyone from Carlo de Carli to Greta Magnusson Grossman. In Italian with English captions.

CONTEMPORARY SWEDISH DESIGN, by Arthur Hald and Sven Skawonius. 180 pages, 111 full-color plates, 64 photographs. 8 1/2" x 11". Polligri and Cudohy, 1952. \$17.50.

Sweden is one country which is not split down the middle by the artistic Mason-Dixon line so often drawn between art objects and everyday objects available to everyone. In the pod-shaped country to the North, good design does not stand or fall on social strata, economics, or a seal of approval from a group of judges. It is a matter of principle, ingrained in a basically democratic way of life. Moreover the Swedes have worked out an all-embracing industrial esthetic which represents the maker, the artist and the buyer. This means what a housewife, in the Stockholm equivalent of Macy's basement, can reasonably expect to buy a set of dishes which, in this country, would be considered strictly non plus ultra. That is why the title "Contemporary Design" does not hamstring the authors; their pictorial selection includes jewelry, teapots, bookbindings, napery and children's toys from the production line, as well as fine handcrafted ceramics and fabrics. A large share of the pages, after a good introduction to these facts and methods, contains groups of these objects in lucid technical color. If, here and there, an item doesn't rise to Edgar Kaumann's particular standards, we must remember that it isn't the peaks the Swedes are concerned with (for peaks imply valleys) but the average—and that, you will quickly see, is enviable.—J.F.

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For your information

(Continued from Page 114)

Summer market report

Chicago, June 16-19; Grand Rapids, June 20

The nerve-racking record of the summer markets—from boom-bust jitters in Chicago to smooth financial sailing in New York—is history now, and there is no need for us to draw the moral for our readers, since many of them were in the thick of it. We are content with the reassurance that despite the heart-thumping trepidation of the first few days, the aftermath of orders proved the home-furnishings industries to be buoyantly afloat with the rest of our high-income, high-demand economy. As for the shift from a seller's to a buyer's market, *that*, to anyone interested in design, is a stroke of good fortune, a guarantee of the most fruitful kind of competition.

Most showrooms in both the Merchandise Mart and the American Furniture Mart opened their doors to the press during the pre-market week-end this year, in a growing movement to keep the Fourth Estate out of salesmen's hair when they should be single-mindedly concentrating on their order books. Right away, we found design, or rather Design, playing a leading role in the competitive picture. Sunday brunch in the new Congoleum-Nairn space on the Merchandise Mart's 13th floor showed architectural devices like open expanses of glass and light, demountable Tinker Toy fixtures, stealing the show from heavy, old-style floor coverings displays. (An illustrated report will be found on pages 104-105 of this issue.)

The prescribed tours through those foot-destroying corridors revealed no revolutions in home-furnishings, no spectacular new ideas or departures. But they proved, beyond

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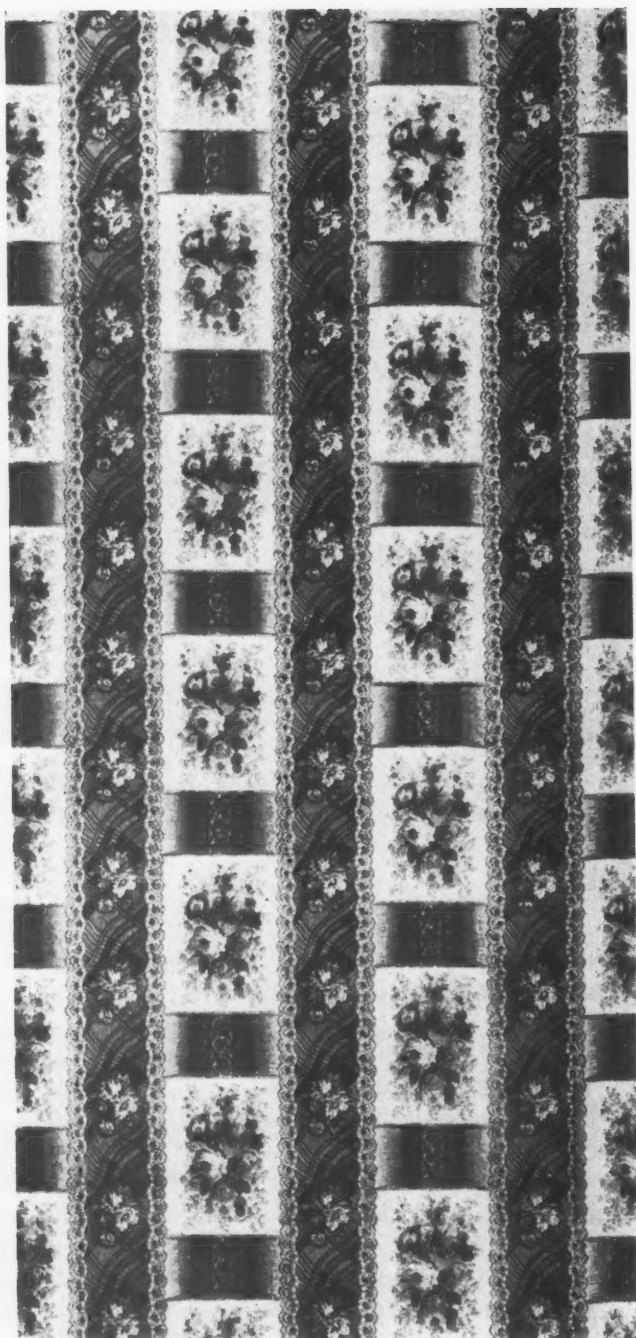
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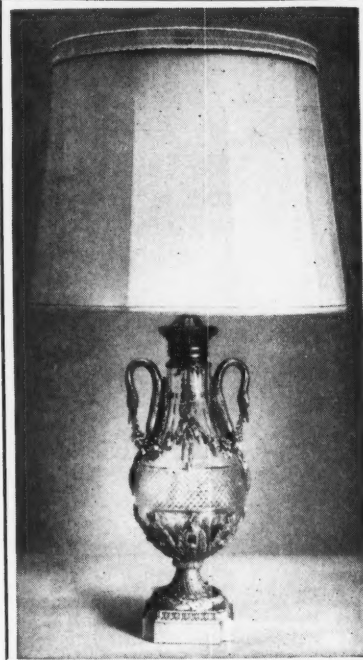
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question, that the revolutions of the last five years have rolled into the evolutionary tide. The Scandinavian and Italian furniture that was the talk of the last few markets is now mirrored—sometimes with cracks and distorted colors, but unmistakably mirrored—by hundreds (or certainly scores) of low-cost imitations.

No doubt we should be less complacent about imitations. No doubt we should not take them for granted. But we cannot help taking comfort from the fact that victims are being chosen with care, and copies show greater understanding of basic principles, not a mere aping of extraneous characteristics. Furniture design seems to be getting more sensible from a functional standpoint, lighter, more graceful and maturely sophisticated from an esthetic one.

Another good portent was the noticeable improvement in the lectures organized to edify the press at mealtimes during market week. The June 16th session of the American Marketing Congress at the American Furniture Mart was enlivened with a compellingly plausible prophecy of the next decade's home furnishings trends by Elizabeth Gordon, *House Beautiful's* editor. (She said modern architecture would have a terrific influence on them.) Next day, speaking before the assembled members and guests of The Fashion Group, George Nelson predicted that modern architecture as we know it is already hopelessly obsolete. (This speech was reported in our July issue.) On Wednesday, at a mid-day meal presided over by the Home Fashions League, Findley Williams of Sears, Roebuck demonstrated that modern design was understood and exploited by that most formidable of merchandising organizations. The Merchandise Mart press breakfasts were rich, for once, not in aimless controversy about what are these modern designers coming to, but solid information about what we all wanted to know: that the rise in aluminum

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production will offset the abnormal war need, hence assuring a reasonable supply of household foil, heat lamps, lighting fixtures, electric wiring, insulators; a clear though not overly chemical review of the new plastics, other raw materials. The last of the press breakfasts we attended, on Thursday, June 19th, was that celebrating the Good Design exhibition, and some of the things we saw immediately after coffee are on pages 90-93 of this issue.

Friday is the day we always make the rounds at Grand Rapids—the factories, the Waters Building, the Exhibitors Building—followed by a conference during which a panel of leading manufacturers is exposed to whatever questions the press may want to ask about what they have just seen. Moderator, this year, was Charles R. Sligh, Jr., president of Charles R. Sligh Company, Sligh Lowry Company, and Grand Rapids Chair Company. The other members of the panel were Hollis S. Baker of Baker Furniture Company, Robert Ficks of Ficks-Reed Company, Joseph Griswold Jr., of The Widdicomb Furniture Company, Thomas G. Kindel of Kindel Furniture Company, Fredrick H. Mueller of Mueller Furniture Company, and George Piper of Bodart Furniture, Inc. We came away with the impression that they all firmly believed furniture design was becoming more realistic and more esthetic.

This happy belief we plan to support, with pictures, in the Furniture Report being prepared for our September issue.

Diamond Jubilee in Grand Rapids

Seventy-five years and 150 furniture markets, the longest string of all such sessions, will be celebrated in next year's January and June furniture markets at Grand Rapids. They will be fittingly and officially known as the Diamond Jubilee Markets. The Grand Rapids Furniture Exposition Association, led by President Carl E. Fowler, intends to

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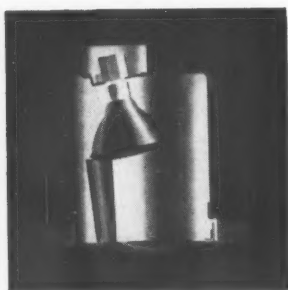
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Awards

I.D.I. Winners

The A-1 All-Purpose fan, designed by Donald L. McFarland, S.I.D., for General Electric Company, in addition to being one of those 1951 products selected for Lewis and Conger's safety awards, has been honored again, this time by the Industrial Designers' Institute. The fan, which shields the blades behind narrow grillwork so that fingers cannot be injured, won the I.D.I.'s Second National Design Award for its compatible marriage of design, performance, and safety.

Judged of equal merit with the All-Purpose Fan was the Swing-Line Contemporary Juvenile Furniture Group by Henry P. Glass, F.I.D.I., for the Fleetwood Furniture Corporation. The children's furniture was commended for its bright colors, friction-free swinging drawer-bins that will not permit drawers to fall, and sturdiness achieved by Tempered Masonite.

Top Three

The three best buildings of the year, as judged by an A.I.A. jury headed by Albert F. Heino of Chicago, were: Lever House in New York, Skidmore, Owings and Merrill,

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architects ("The all glass and metal building truly came into its own after several unsuccessful attempts in this country and abroad to achieve the pristine quality and beautiful mass which this building attains"); the architectural office of William S. Beckett of Los Angeles, designed by himself ("A compact, clean, and well integrated plan which should serve its function admirably. The interior and exterior elevations show an admirable choice of materials"); and Gaffney's Lake Wilderness, Washington, Young & Richardson and Carleton & Detlie, architects ("A most successful plan and elevation located in a truly magnificent setting on Lake Wilderness. With the 40 cabins located along the forward slope of the wooded hill in proximity to the lodge, and with a private airport nearby, this should be an ideal haven for a tired architect").

Competitions

Philadelphia Craftsmen

Craftsmen living within 65 miles of Philadelphia are eligible to enter a competition sponsored by the Philadelphia Art Alliance. A total of \$350 in prizes will be awarded, and the categories are: bookbinding, ceramics (jewelry excluded), decorators' accessories, enamels, furniture (contemporary or reproductions), glass, jewelry, leather, metal, plastics, printed fabrics, rugs (hooked and woven), toys, weaving, wood, and wrought iron. All entries must be brought to the Art Alliance, 251 South 18th Street, on Saturday, January 31, between 10 a. m. and 5 p. m., and they will be juried immediately. Photographs of large work may be submitted not later than January 15; craftsmen will be notified if they may enter the actual pieces. An exhibition of admitted work will be held February 6 through March 1.

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Schools

Workshops at The New School

A workshop in interior design will be conducted, along with 31 others in the fine and applied arts, during the fall term beginning September 24 at the New School for Social Research in New York. Pierre Kleykamp, new on the faculty, will have interior design and architecture workshops.

Kendall School Celebrates 25 Years

The Kendall School of Design, which offers three and four year courses in furniture design and interior architecture and design in an appropriate spot, Grand Rapids, Michigan, is currently celebrating its twenty-fifth year. It was established in 1928 under the terms of the will of Mrs. Helen Miller Kendall as a memorial to her husband, David Wolcott Kendall, Grand Rapids furniture manufacturer and designer and, in 1946, added the Gilbert School of Advanced Design to accommodate graduate students. Under the direction of Lawrence O. Mailloux, studies are never confined to a classroom's academic limits. Instead, there is a constant series of lectures by manufacturers and designers, and field trips to local factories and exhibitions show students design theories put in practice.

Appliances

Roto-Tray Dishwasher

American Kitchens Division of Avco Manufacturing Corporation, Connersville, Indiana, claims that its new "Roto-Tray" dishwasher gets every piece *absolutely* clean by means of a freely revolving, circular upper tray of vinyl-covered metal which rotates with the motion of the water to assure that no blind spots are blocked by pots and pans. The dishwasher has a door in front, rather than on top, allowing a flat work surface.

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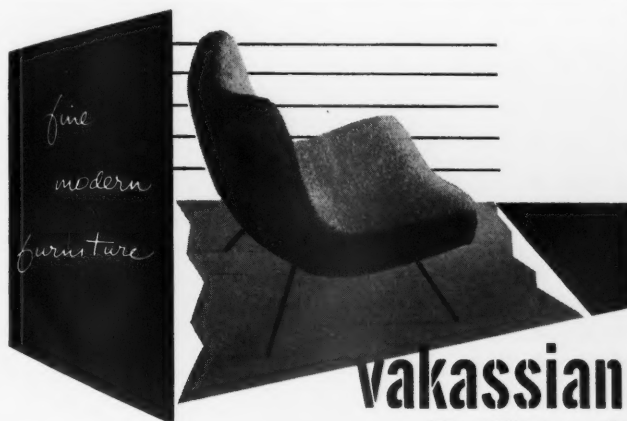
A "Design Centre" will open in Ottawa, it is hoped, by late October. It will comprise an exhibition gallery, in which will be shown a permanent display of Canadian products and special displays from time to time illustrating the relationship between Canadian raw materials and creative functional design, an industrial design library, and offices.

Standards for Fabrics

The American Standards Association, New York, has approved 51 performance standards for rayon, acetate, and mixed fabrics containing more than 50 percent rayon or acetate fibers. Eleven of the standards, which are criteria for testing washability, shrinkage, colorfastness, and inflammability, among other properties, have to do with housefurnishings fabrics. The whole purpose of the standards is to let the fabric buyer rest assured his purchase will do what he expects it to.

Old Salem Village

Though there is no Rockefeller behind the project, Old Salem, North Carolina, is being restored to its former character, just as built by its Moravian founders—a cautious, conservative people who, in building the town, exercised complete adherence to the architectural style of the first buildings, and so achieved a unified personality throughout. The pitched roofs, regular squared corners, hooded doorways, and rustic brick made a particularly sincere and charming community, and Old Salem, Inc., the organization promoting the restoration, deserves thanks.—J. A.



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This month should be celebrated as a wall-paper anniversary.

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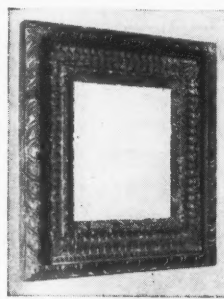
The new papers

(Continued from Page 99)

Louis W. Bowen boxes amusing miscellanea for Many Things, a crisp paper with a fairly large repeat, but other small-patterned papers are more textural in effect. Katzenbach and Warren do the subtle Feet of Krishna in blurred, vari-sized pairs, and Imperial makes a lacy tracery out of Spring Leaves. Lonegren's Duro imports are purely textural, with tiny splotches and geometric forms in metallics and a host of other colors.

Renverne has a bark-like paper which complements its Chestnut Leaves, and Birge makes an intermeshed Thicket, checkerboarded grass cloths, and rolls of greige, chocolate, etc., blotched with gold. In the looks-like-the-real-McCoy department, Timbertone has added warm pinky-white planking to its line of three-dimensional designs backed with heavy paper, and Di-Lon has enlarged its collection of wood grains with light and dark oak and mahogany. For drama, there are Lancastria reproductions of stone walls, irregular and colorful, at Lenox.

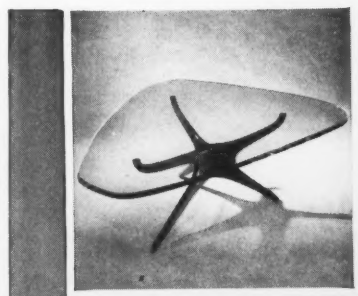
But while some rooms take to the small, or informal, others demand the magnificent. Louis W. Bowen fills this need with a handsome, made-in-Japan damask on woven rice paper, in tone-on-tone colors, or blue on white, and among the new Josephine Howell Reproductions in the Bowen showroom is an adaptation of embroidery found on old clerical vestments. Flocks are suave, striking. A. H. Jacobs, for one, offers the elegant damask in rich self-toned colors. At Fine Art, the selection is wonderfully varied—there are a lacy grill, a small medallion, in addition to more familiar flock designs—and Fine Art makes a point of coloring them to your whim. Alma Barr, thanks to a special hand-flocking process, achieves a sculp-



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ural look in its new Velvet Collection. Less formal in feeling, but every bit as handsome, are some brilliant, large-repeat papers. Greeff offers three notables: the three-dimensional Destinations; Demoiselles, with genteel maidens bonneted in the latest of mid-Victorian chic; Forsbrook, burgeoning with vivid baskets of fruit. In true Greeff tradition, these are available also in related fabrics. In both hand and machine prints, Schumacher's taste runs to a rich crop of flora: net-slung Golden Apples; a luxuriant bouquet thrust through the rough wood trellis of Arbor Rose; the almost edible fruits of Ripe Harvest. As before, many of the Schumacher prints are repeated on companion fabrics. Denst and Soderlund, in theatrical mood, pose tall medieval troupers for Entracte.

You can take your pick of world-wide subjects or design treatments this season. Wall Trends, for instance, has drawn inspiration for its Seventh Edition from abroad, and presents Autumn in Paris, a Scandinavian-flavored Within the Net, with tiny plants and shells flickering through an open mesh, and others as continental. Le Boff has grill-enclosed scenes of New Orleans, and for New Yorkers, there is Sunnyside's Manhattan Serenade, with contradictory images of the city, from penthouses to delicatessens, set down in sharp, bold strokes. In scenics, too, there is evidence of local color. Chicagoans have Remien and Kuhnert's striking Early Chicago, filled with historic landmarks, and Criterion's handsome version of today's lake's-eye view. Conveying the lonely grandeur of the West, Albert Van Luit stretches a ribbon of road across cactus-studded land for Desert Highway 66, and Schmitz-Horning draws the sea-swept trees of Monterey. Other scenics are most adaptable—Fine Art's Wisteria Trees, which keeps its twisting branches close to the ceiling, the better to frame doors and arches; Bassett and Vollum's Venetian Point which, with its Renaissance

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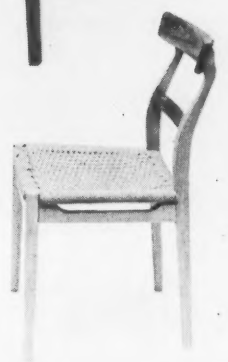


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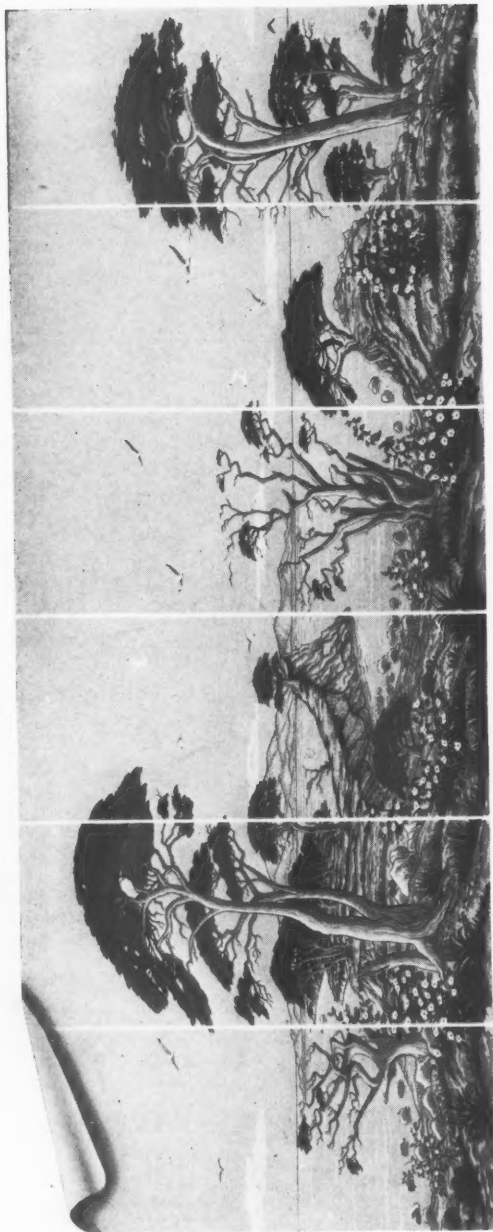


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scrollwork, gives more the effect of a tremendously wide repeat paper than that of a scenic as such. James Seeman has no new Murals, Inc. designs to show at present, since he is concentrating instead on James Seeman Designs which will exhibit, at lower price, the flair of his handprints. Especially pretty in this category is Dandelion, with scattered, loopy flowers on a color-blotched ground.

Happily, there are plenty of imports. Remien and Kuhnert have unpacked their first postwar batch of German papers (exquisite line drawings of stately medieval ladies, or pretty flowers), and John J. Morrow continues to import soft, pleasant florals from Germany. At Gracie, the luxuriant stock of Oriental papers has been fattened with new metallics, subtly textured or elegantly plain and lustrous. Diamant has some new French machine prints, and Nancy McClelland remains a superb source for delicate French hand prints. On the West Coast, E. C. Bondy imports textured and pictorial gems from Europe and Japan, most of them rather modern in feeling.

Very young clients have come in for some careful thought this season. Among her Laurencinish confections, Margaret Owens hangs La Cercle du Village, a storybook French town, and Noah's Ark, both in delicious pastels. Pageant, a new source with striking, sharply-delineated hand prints, has Normandie, with fat and sassy horses and cattle, in unexpected olive, pale blue and black, winding across a frosty ground. This one is sophisticated enough to brighten the bowers of grownups as well.

Come fall, manufacturers will have even newer designs on the racks. Bassett and Vollum will add to their hand print Collection H, launched now with the Roman-emperor dotted Icones. Thibaut, presently busy with the Sterling Group of fresh-colored machine prints, will introduce a

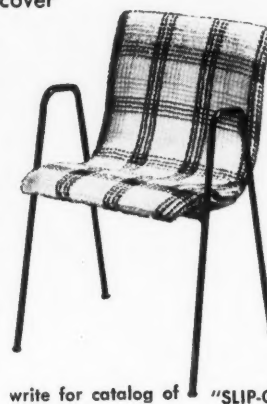
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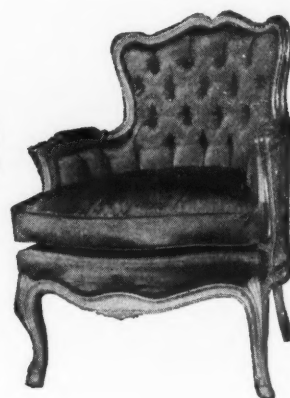
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galaxy of hand prints, as will Galligan and James Seeman. Lonegren plans a new plastic-surfaced collection. Exhaustive as this round-up seems, it is only a surface scratching. To delve deeper, you will have to make the rounds yourself, prepared, this season, for a most rewarding shopping spree.—B.D.F.

The invisible corridor

(Continued from Page 105)

necessary one. Display samples are good-sized rectangles, never rolls, usually in vertical frames, occasionally in horizontal ones—but always temporary, easily demounted. Frames are mostly metal, with a few oak thrown in for variety.

The secret of the system is the ceiling grid of metal ducts which serve as top supports for jack-tightened vertical holds that may be placed anywhere in the space, and also for acoustical tile squares that form the ceiling. Easily turned, dimmable incandescent spot-lights (Silvray Lighting, Inc.'s "Skylike") are, in turn, set flush into the acoustical tiles.

The furniture, specially made by William Armbruster of Edgewood Furniture, is also visually transparent, with squared, black-tube metal supports, simple lines, sturdy structure.

Mr. Sabatay's tile bar masses every standard tile in compact bins, has a U-DO-IT tray for that increasingly important segment of the retail market. Specifications are available to dealers and distributors.

The black and green pattern that unifies the floor, in defiance of the dividing corridor, is carried out in Congoleum's new Vinylflor. The gray area around it is commercial Gold Seal Vinyltile; the office flooring, inlaid Gold Seal Nairn Linoleum.

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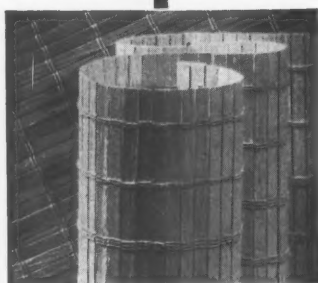
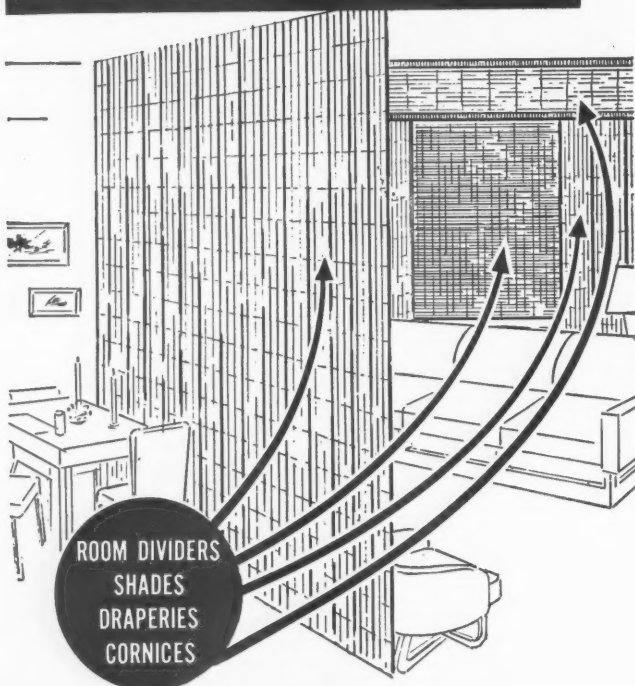
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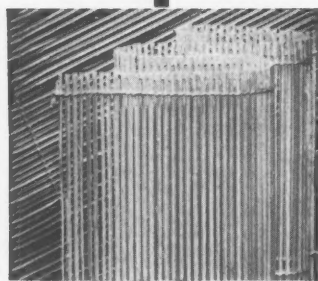
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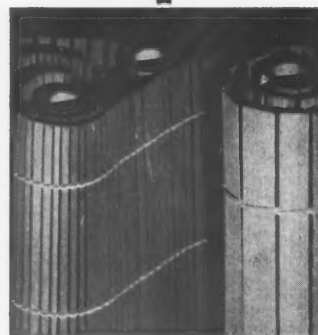
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An insider's view

(Continued from Page 65)

frame are enhanced by his handling of partitions, which are as few as possible, also as incomplete as possible—often mere screens of nicely grained plywood raised on neat metal rods, with plenty of room for light and air to pass under and over. Layouts are planned so that vistas remain open. The architects' placement of the elevator bank at the rear facilitates logical traffic schemes that gets people where they want to go as directly as possible without disturbing those at work. Each floor's executives are housed in more or less completely partitioned offices on the south side, each chief reigning in the south east corner—an ideal site from his standpoint, and one which interferes least with the window-gazing of secretaries and other office workers further in. Acoustical tile ceilings control noise. Occupants of the half-screened spaces are neither subjected to a general din nor readily overheard.

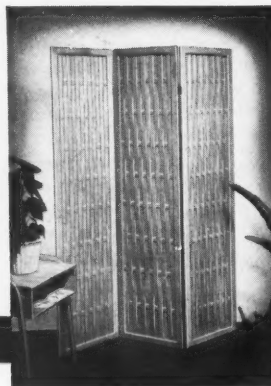
In all working spaces the interior design is so efficient a fulfillment of the use requirements of the building that esthetic problems seem almost incidental. The choice of Lever House beige, a soft gray-beige, for all stock furniture in the general spaces, for the Venetian blinds, and for the acoustic ceilings, was determined first because it neutralizes the cold tone of the light admitted by the blue-green glass windows; second because it enables the window areas to read as a uniform tone from outside no matter how individual blinds may be adjusted; third because of its glareless but high value light reflection; and fourth, as a color for the furniture, because it requires a minimal adjustment of the eyes as workers focus from window to desk to papers at hand. The steel desks, with rounded (non-scratching, non-snagging) corners,

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with unresonant, warm, easily maintained surfaces of linoleum, are in the beginning set to a height of 29 inches—best for posture and for reading distance between eye and surface—but they can be individually adjusted.

In predominantly functional general office spaces, Loewy's chief medium of decorative expression was color. Though ceilings and stock furniture are Lever House beige throughout, walls, elevator doors and corridors, and asphalt tile flooring lent themselves to 31 colors, arranged in special identifying schemes for each floor, and matched, when possible, with the particular product to which the floor is devoted, e.g., Pepsodent blue-white, Ayer pink.

Loewy's effort to bring respectable paintings into the interiors deserves commendation. He could do no more than guide the choices of individual executives—but the very fact that the selections themselves were transformed into a sort of cultural competition was fully exploited.

The lobby and patio are liberally decorated with huge plants and willows in boxes that are only interrupted by the glass walls, but the need for some importantly-scaled sculpture, preferably organic in form, is very apparent. Many designs have been considered, and Loewy's choice, like that of the Skidmore organization, is a bold fountain group by Isamu Noguchi. The Lever executives have not yet acquiesced, though they have not refused either. They prefer, they say, to wait and see as the plants grow, the building is lived in.

The topmost occupied floor, the 21st (equipment fills the three above it) is the seventh heaven of the 5-star executives. Here is a broad area used for reception, plus a board room, the president's office, a library, the executive dining room. Here the bright sharp paint of the lower floors gives way to something more neutral—milk, honey, and chocolate tones carried out in marble, in satin-inlay wooden panelling, in thick carpeting. (Continued on Page 154)

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Sources of furnishings

21st floor: wall panelling. Knipp & Company, Brooklyn; cabinet work, dining table, Ebner & Raible, New York; board room table, Irving-Casson, Boston; carpet, James Lees; silver chandelier in library, Charles F. Winston, New York; occasional chairs, Robsjohn-Gibbings designs by The Widdicomb Company, Grand Rapids.

Throughout: asphalt tile, Armstrong; glass, Pittsburgh's "Solex"; General office desks, Shaw-Walker; Lees Carpets (Edward Fields carpet in lobby).

Auditorium: chairs from Chair Company of America; Abbie Blum curtain.

Lounge: Asphalt tile, Flintkote's Tile-Tex; furniture, executed by Advance Design, Inc.

Cafeteria: chairs, J. G. Furniture with "Gilcolite" upholstery from Gilford Leather Company.

Furniture in private offices: Edgewood Furniture Company, Granick Furniture Company, J. G. Furniture Company, Knoll Associates, Lehigh Furniture Company, Edward Roffman, Janet Rosenblum, Inc.

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The latest judgment

(Continued from Page 93)

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Art exhibitions from which it is descended were centered on the subject of good design in the popular-priced bracket. There were exhibitions of good design called "Under \$10," "Under \$25," "Under \$100" and so forth. That is valid enough as far as it goes, but need not concern us unduly, for the "high style" which is supposed to be available in the upper price brackets is frequently outweighed by the attitude that massiveness and ornamental elaboration are the only ways in which the high price can be justified and flaunted. In any case, the sponsors of the program are happy that about 2 out of 5 of the new selections are in the moderate price bracket—a larger percentage than before.

Edgar Kaufmann's official statement on design trends emphasizes the eclipse of texture by color, the reduction of scale in patterns, the growing preference for solid forms in place of the linear frames that dominated furniture a few years ago. To us, however, these observations, though they are accurate enough, do not describe the situation as clearly as the little exhibition, *not* directly concerned with the current market, which was organized last Spring by Greta Daniel of the Museum of Modern Art's staff, and which compared "modern" designs of twenty or thirty years ago with those of today. Today's are, as a group, softer, more curved, more suave, and, anachronistically, less likely to look machine made, though they are more likely to be so. The carefully formed, almost organically jointed furniture of the Danes—Juhl, Nissen, Mogenson—has its modulated counterparts in American pieces, notably those of Ed Wormley. Even wrought iron, despite its extreme simplicity, flaunts an almost ostentatious grace and sweep of line that was quite unknown in pieces comparable, let us say, to the new Kagan-Dreyfuss chair (page 90). Good Design is beginning to unbend.

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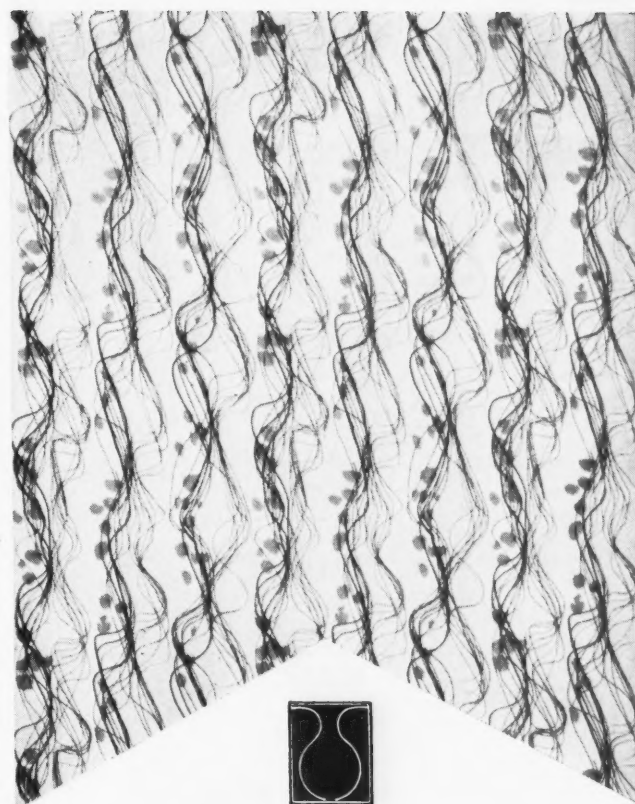
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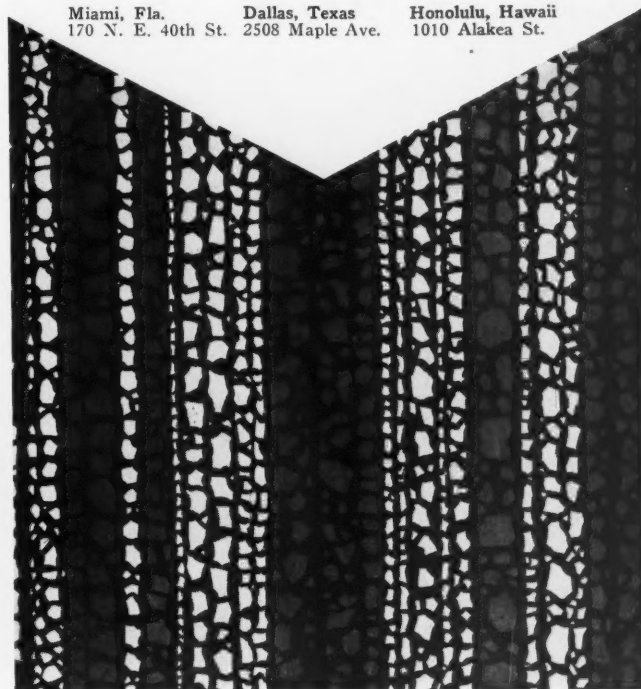
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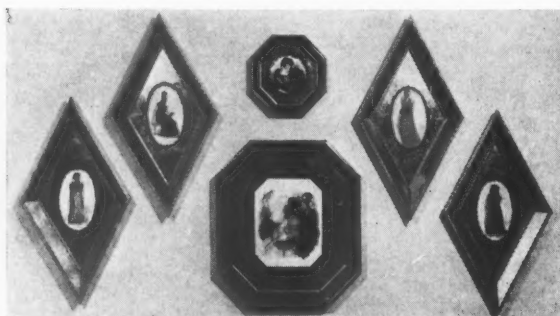


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