

EVERYDAY ART QUARTERLY
A GUIDE TO WELL DESIGNED PRODUCTS

No. 11 / 25c
SUMMER 1949

WALKER ART CENTER • MINNEAPOLIS

on the cover:

Rayon, cotton, chenille,
and metal upholstery fabric
from Cohn-Hall-Marx.
\$7.95

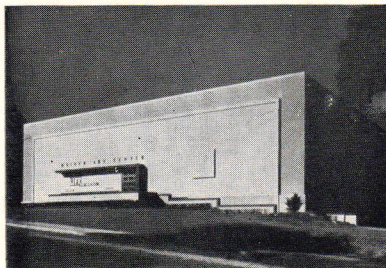
EVERYDAY ART QUARTERLY
A GUIDE TO WELL DESIGNED PRODUCTS

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in the FALL issue:

LAMPS AND LIGHTING



THE WALKER ART CENTER

is a progressive
museum of the arts.

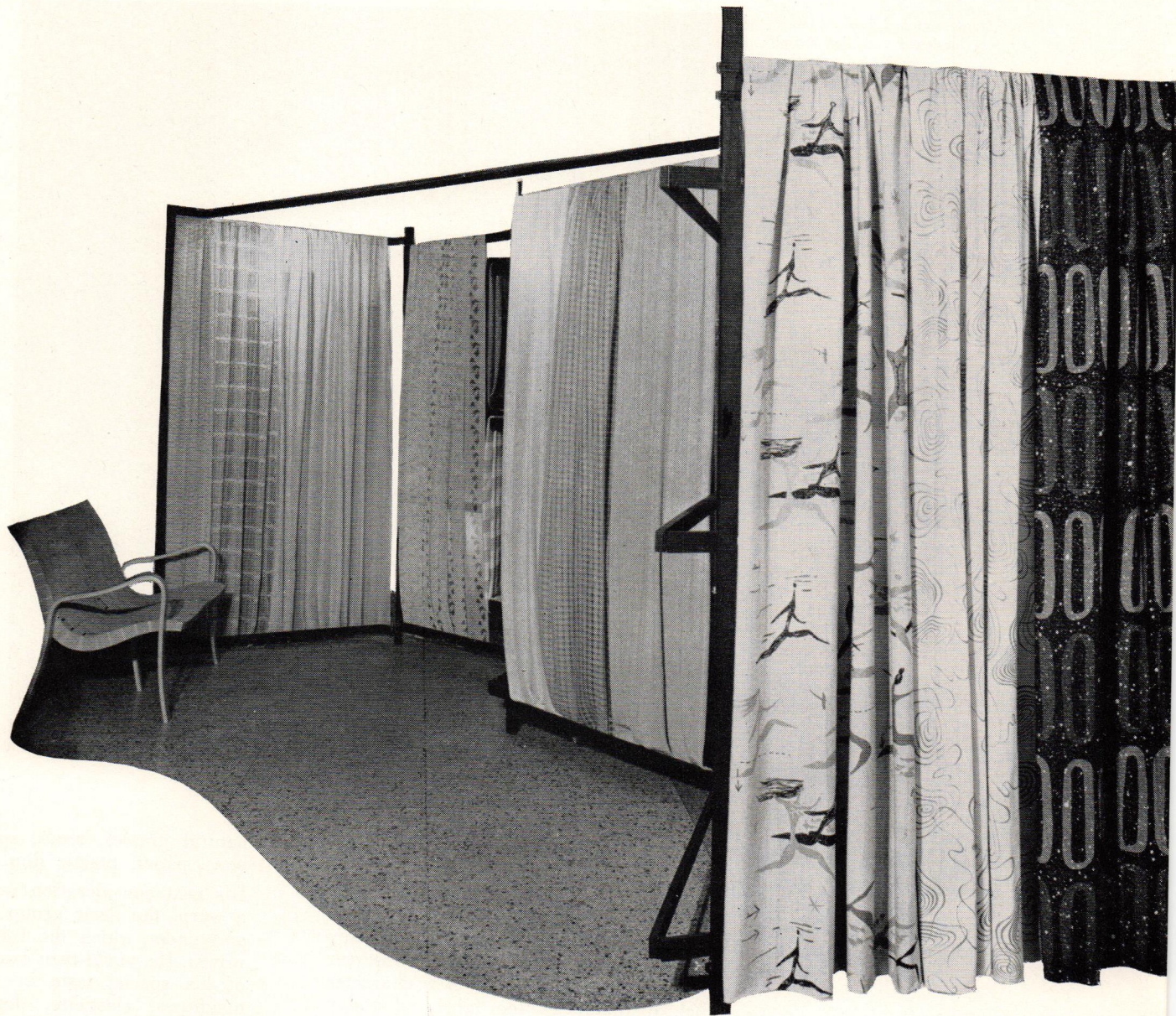
The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts—to clarify the relationship of all art to contemporary life—to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge—to share with the schools and libraries in broadening the cultural opportunities in America.

Editor: HILDE REISS, Curator of Everyday Art
Staff Photographer: JOHN SZARKOWSKI

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textiles

*hand-woven and power-loomed
fabrics by contemporary designers
for use in today's homes*

During the exhibition MODERN TEXTILES the fabric display shown above was set up in the lobby of the Walker Art Center. The adjustable, multi-purpose screen framework was designed by Elenhank Designers.

The exhibition included one hundred and thirty drapery and upholstery fabrics, representing designers and mills from coast to coast.

First Panel

TEXTURA DECIMA and FILO printed on ninon sheer, designed by Angelo Testa, \$6.
CORONIZED MARQUISSETTE woven of Fiberglas, translucent and fireproof. From Thortel Fireproof Fabrics, \$5.25.

Second Panel

FANCY FREE and DRIFTWOOD by Ruth Adler, printed on Celanese ninon sheer. \$6.

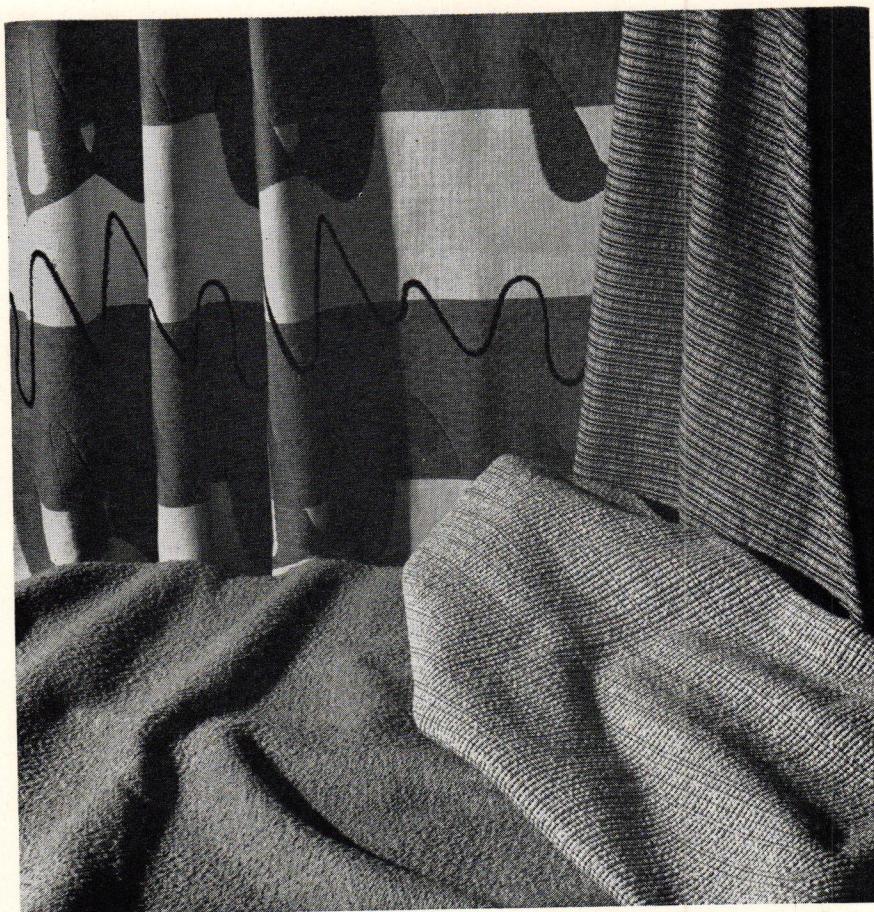
Third Panel

Nubby rayon casement cloth from Cohn-Hall-Marx, \$2.50. Natural linen net from Knoll Associates, \$4.20. Hand-woven drapery fabric in shades of yellow by Marianne Strengell.

Front Panel

FUN TO RUN (left) and ATMOSPHERIC (right) on metallic-thread cloth, designed by Erwine and Estelle Laverne for Laverne Originals. \$12.
ANTENNA (center) printed with metallic color on antique satin, by Elenhank Designers. \$9.60.

Sturdy cotton upholstery fabrics
designed by Lillian Garrett
for Louisville Textiles.
From \$3.50 to \$5.50



THE WOVEN FABRIC

by Lillian Garrett



Weaving is one of the oldest of arts, with the tradition of many centuries and many lands behind it, yet any ordinary observer can sense the new life and new character which distinguishes the fabric of today from that of its predecessor.

The new vision of our time which has so deeply influenced painting and architecture is affecting the design of the textile as it is affecting all forms of created design. It is a part of the great movement, not to reform, but to re-think and re-feel. In textile design, as in painting and architecture, it was necessary to forget everything temporarily and to begin afresh as if no fabric had ever before been woven. Only the basic principles of the weaving process were maintained: the fact that two groups of linear materials interlock at right angles to each other.

The individual handweaver, working with great care and close observation, might think in the following manner: What are the basically linear materials? His answer would include the familiar materials such as cotton, linen, silk, wool, hemp, jute, mohair—yarns and threads and strips of all kinds and sizes — the new synthetics: saran, aralac and others — and metallics,

natural grasses, reeds, split-bamboo, ribbons, paper, plastic film.

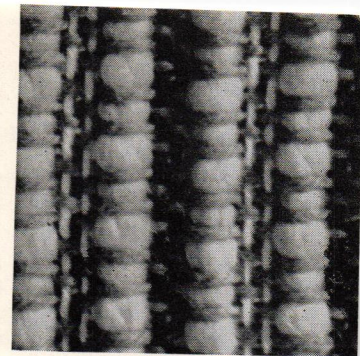
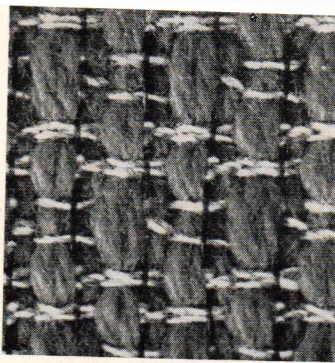
His next consideration would be to form a warp, the basic group of threads over and under which the following group is woven. He would then examine the threads of his special taste or liking for their toughness, elasticity, degree of surface friction and other qualities, selecting those which he felt most desirable for the warp. This *thinking* would be conditioned by the way he *felt* toward the combination of colors and toward the textural qualities of shininess, roughness, crispness, or silkiness whether regular or bumpy, slubbed, looped spun and twisted or extruded, or with the simple variation of natural growths.

When he felt a certain rightness about the combination which he had created, he would then warp the loom and begin his experimentation with varying colors and sizes and textures: removing, rearranging, trying new groupings and new spacings and in time he would find those he liked.

This "free play" with linear materials has the same effect in textile design as it has in the elementary stages of the creation of all art forms. It develops imagination and inventiveness, a basic conditioning which not only reveals itself in a more vital fabric design, but directs the more inquisitive mind toward the re-thinking of tool

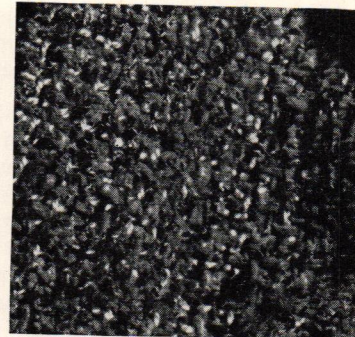
Hand-woven upholstery fabric;
cotton and nylon warp, wool
and Saran weft.

Hand-woven upholstery fabric,
all cotton. Both by Marli Ehrman.



Hand-woven cotton and linen
lace-weave drapery.
By Reg-Wick. \$14

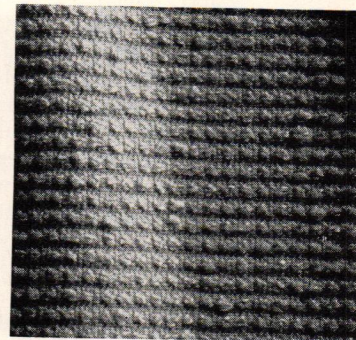
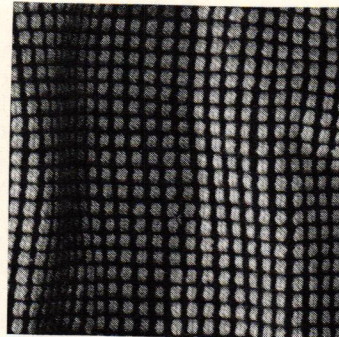
Hand-woven drapery fabric
by Marianne Strengell.



PEBBLEPOINT
heavy all-cotton upholstery
with latex backing. \$3.25

RAYFORD
cotton and rayon boucle, \$3.95

Both designed by Arthur A. Brill for
Golding Decorative Fabrics.



and processes (loom principles, spinning processes, etc.).

As his findings surprise and intrigue him, the greater will be the weaver's interest in analyzing their happenings and in gathering more knowledge from the experience of other contemporary weavers, or from those of the past or of other lands. He will find himself directing his efforts toward more controlled and more purposive experiments.

Certain functional requirements need to be considered, such as how the fabric is to be used: should it be sturdy, enduring much friction and weight as in upholstery; or limy or gauzelike for a translucent separation of space; or lightweight but closely woven so as to insure privacy yet avoid bulkiness.

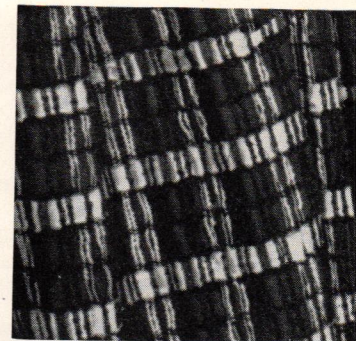
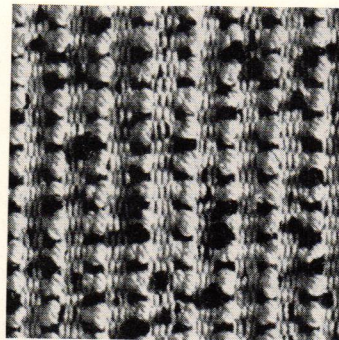
Consideration of these many complex relationships will condition the result, yet at no time must design standards be sacrificed. Relationships which produce the quality called *design* are "the result of the organization of materials and processes in the most productive, economic way, in a harmonic balance of all elements necessary for a certain function" (Moholy-Nagy in *Vision of Motion*).

Exciting design goes a step further, in that it has some aspect about its relationships

continued next page

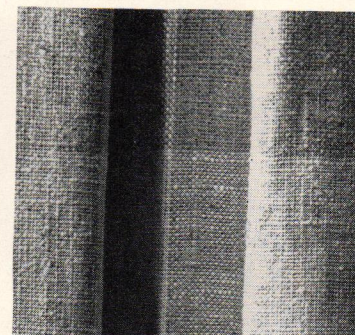
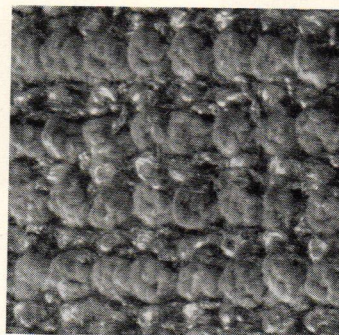
ALBANY
upholstery fabric; tweedy
texture combines natural color
cotton yarn with pre-dyed rayon
slub. By Menlo Textiles.

Hand-woven fabric by Robert
Sailors; wool, cotton and rayon
drapery with torn cloth strips.



BERGAMO
heavy upholstery fabric
designed by Dorothy Liebes
for Goodall Fabrics.

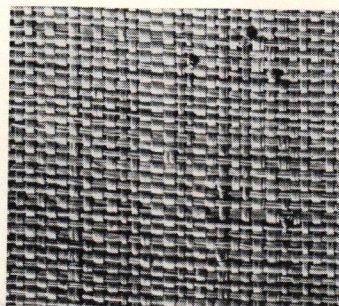
Imported Scotch linen
from Dan Cooper. \$8.25



Natural fiber cloth of Pandanus,
suitable for upholstery. \$4.20

Upholstery fabric woven of
plastic Saran threads. \$7.50

Both from Knoll Associates.



THE WOVEN FABRIC *continued*

which is new and unfamiliar. For example, the Eames chair with its free-floating planes of wood, curved so as to modulate the light and bring out the sensuous beauty of the wood grain as in a sculpture, is exciting. Free-floating planes are not new nor are the curved surfaces of wood grain, but placed in this particular position to each other and in this new aspect of being sat upon in comfort, their relationship produces an exciting new design quality.

The transfer from individual creation to creation for mass production is still in a formative and haphazard stage. Progressive manufacturers buy individual designs which they can have "adapted" to power loom manufacture by their own designers at the mill. These designs are purchased from professional free-lance weavers, from students, or through student competitions where much of the freshest work has appeared but often rather freely designed without direct regard for the potentialities and the limitations of the power loom. This development is similar to that of the auto industry; as an infant it depended on many isolated, highly talented persons to contribute a wealth of mechanical design improvements. Economy and necessity for better service finally made this industry realize that it would better itself if it brought these gifted people together to do controlled experimentation, educating them

at first hand to the problems of production. Some manufacturers contract with well-known handweavers who furnish them with designs worked out expressly for the power loom and made to comply as closely as possible with current production needs of the mill. These needs are determined by what they believe the public wants and will buy. It is a step closer to an integrated solution, but leaves many gaps and loopholes undesirable to both designer and manufacturer.

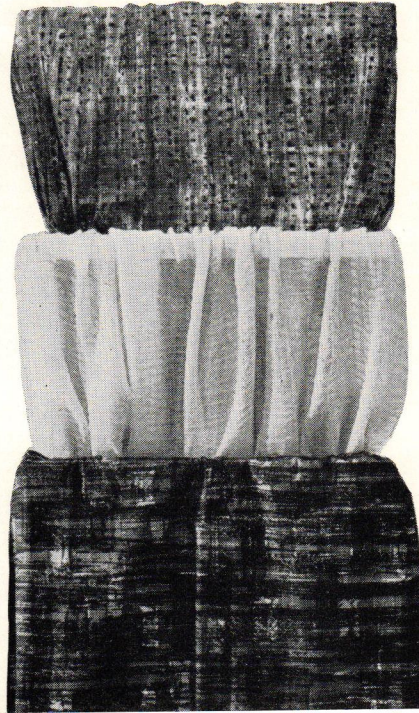
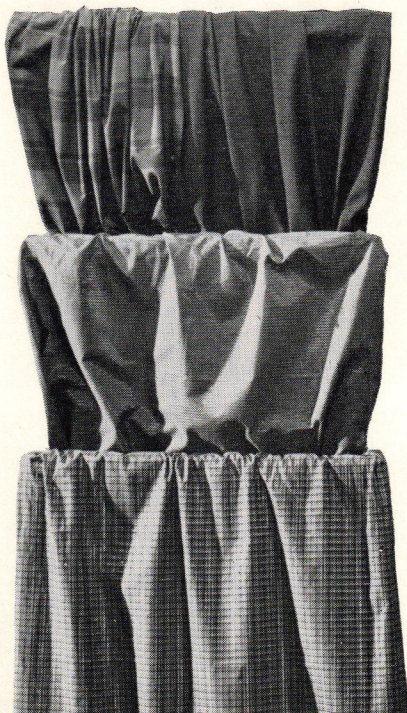
A few schools and some individual designers, for reason of both education and economy, are purchasing power looms. Some designers are teaming up with architects or manufacturers, thus retaining close control over the quality of their product, and at the same time selling them directly to contemporary-minded shops where the market is assured.

As amorphous and uncontrolled as these various attempts are, one fact is clearly evident, and that is that where the manufacturer and the *creative and experimental* designer are working together to any degree, there, with startling speed and variety, fabrics of real distinction are appearing. And more, they are fabrics which are truly integrated in spirit with the new art and architecture with its new vision of form, color, texture, light, time, space and motion. ●

SWAGGER plaid gingham by Galey & Lord
SKYTOP sanforized cotton by Dan River Mills
LUMINA STRIPES and LUMINA PLAID cotton interwoven with aluminum strips laminated in acetate. By Galey & Lord

TWEED cotton print by June Groff. \$6
MOHAIR TEXTURE casement gauze of mohair by Menlo Textiles
CARDS cotton print by June Groff

GOLD GAUZE textured casement gauze of mohair and cotton slub with gold Lurex, by Menlo Textiles
CUT CRYSTAL TWEED casement gauze in tweed texture of mohair with pre-dyed rayon slub weft, by Menlo Textiles
FANTASIE casement gauze of mohair with cotton flake and silver Lurex, by Menlo Textiles





Hand-woven fabrics by Robert Sailors.
Wool and cotton upholstery; cotton, wool and rayon
plaid drapery; cotton, wool, rayon and silk upholstery



Linen gauze designed by Henning Watterston
for Henod Textiles. \$5.75

MATCHSTICKS cotton print by Fran-
nie Dressel. \$3

LINEN COBWEBS fine casement gauze
of mohair and linen slub, by Menlo
Textiles

WANDERING LINES cotton print by
Frannie Dressel. \$3

Hand-woven drapery fabric of wool
twisted with silver threads, available
in varied densities. By Haeckel Waves.
\$13

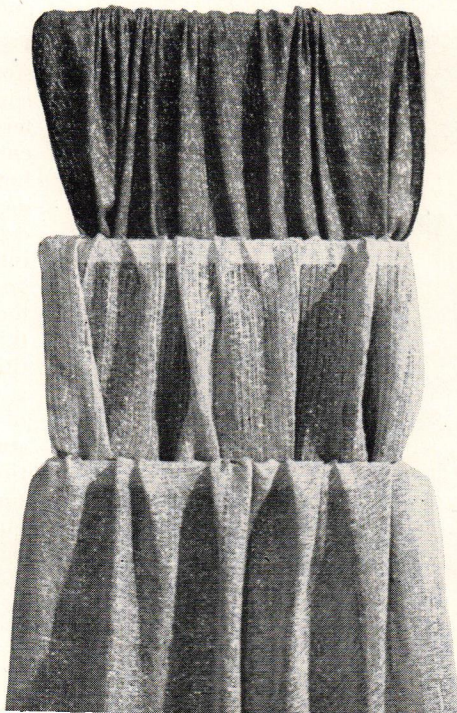
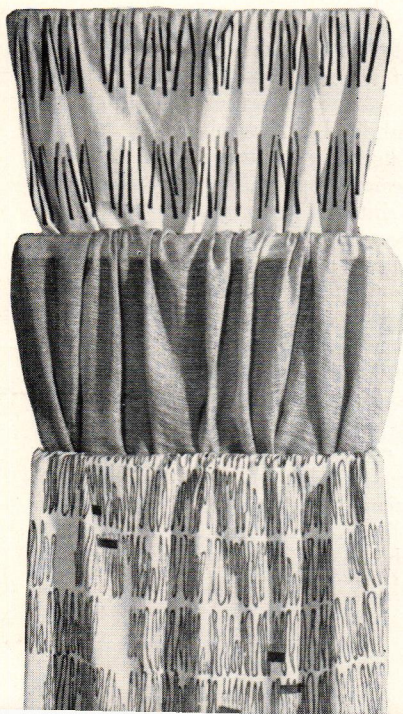
Hand-woven drapery fabric of cotton
and rayon flake yarn with gold thread.
By Haeckel Weaves. \$10.50

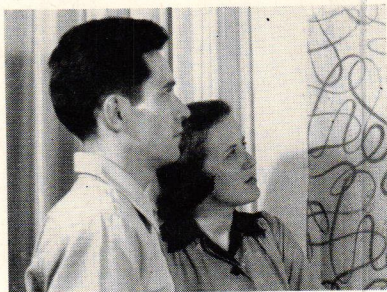
Hand-woven cotton casement cloth with
copper threads. By Haeckel Weaves.
\$10.20

CONFETTI print on closely woven cot-
ton by Poeter & Wells. \$3.85

Drapery fabric of wool, goat hair, and
cotton from Arundell Clarke. \$2.40

STARRY PINES print on casement cloth
by Benjamin Baldwin. \$10.50





by Elenhank Designers:
Eleanor and Henry Kluck

THE PRINTED FABRIC

To design printed fabrics for the modern house, the designer must consider their functional and decorative uses. In printed fabrics function and decoration naturally overlap because the presence of pattern always provides some decorative interest, even though the fabric may be used primarily for a functional purpose. Broadly speaking, its functional uses are to define space, to control light, to provide privacy, and to cover furniture; its decorative uses are to contribute pattern or texture and color.

In creating pattern the fabric designer works with design, printing technique, and ground fabric. These elements lend themselves to infinite variation and give the designer freedom limited only by his own imagination and ability.

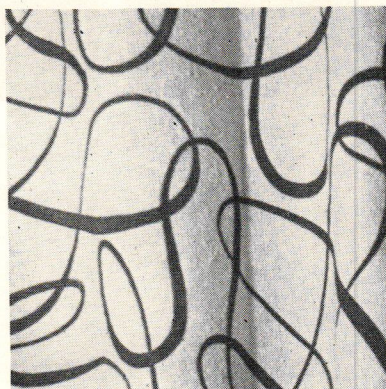
design

Design results from many sources of inspiration dependent upon the designer's background and individual preferences; but all designs have interest, form, scale, and color.

Design interest denotes the approximate strength of interest which a pattern is to contribute in use. Whether the fabric interest is subdued or prominent is dependent upon its ultimate use in the interior, but the designer partially determines the degree of interest through his choice of design form, scale, and color. Design interest may be a richness of surface which does not command attention but of which the observer is pleasantly aware. Usually this effect is achieved with simple repetitious motifs. Or design interest may be a richness of surface *plus* some variation of pattern which invites more than casual study or excites the observer's imagination. This effect can be achieved with texture patterns made up of motifs of fascinating line, shape, or subject matter, particularly if the motifs do not repeat too quickly.

continued on page 10

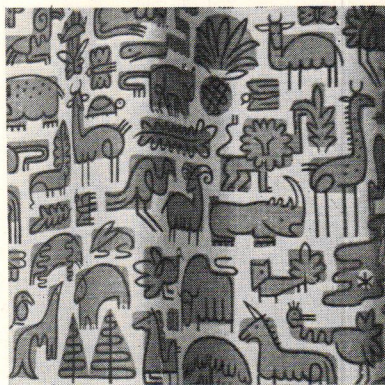
NIMBLE LINE print on knobby cotton
by Elenhank Designers. \$8.
Pattern interest: richness of surface
Pattern form: simple texture



CONTOURS print on linen
by Elenhank Designers. \$10.
Pattern form: non-objective



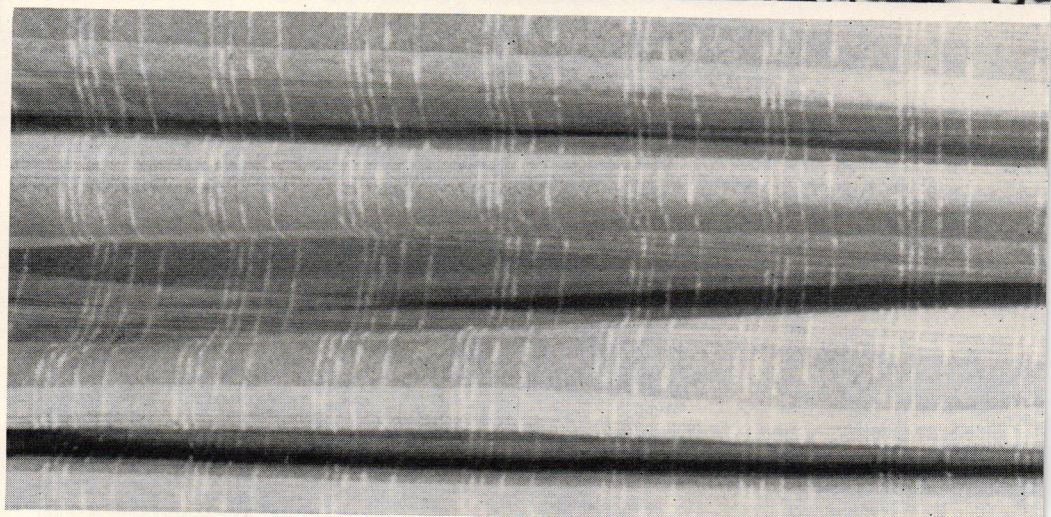
VERTEBRATES print on linen
by Elenhank Designers. \$10.
Pattern interest: richness of
surface plus study interest
Pattern form: abstract (stylized)



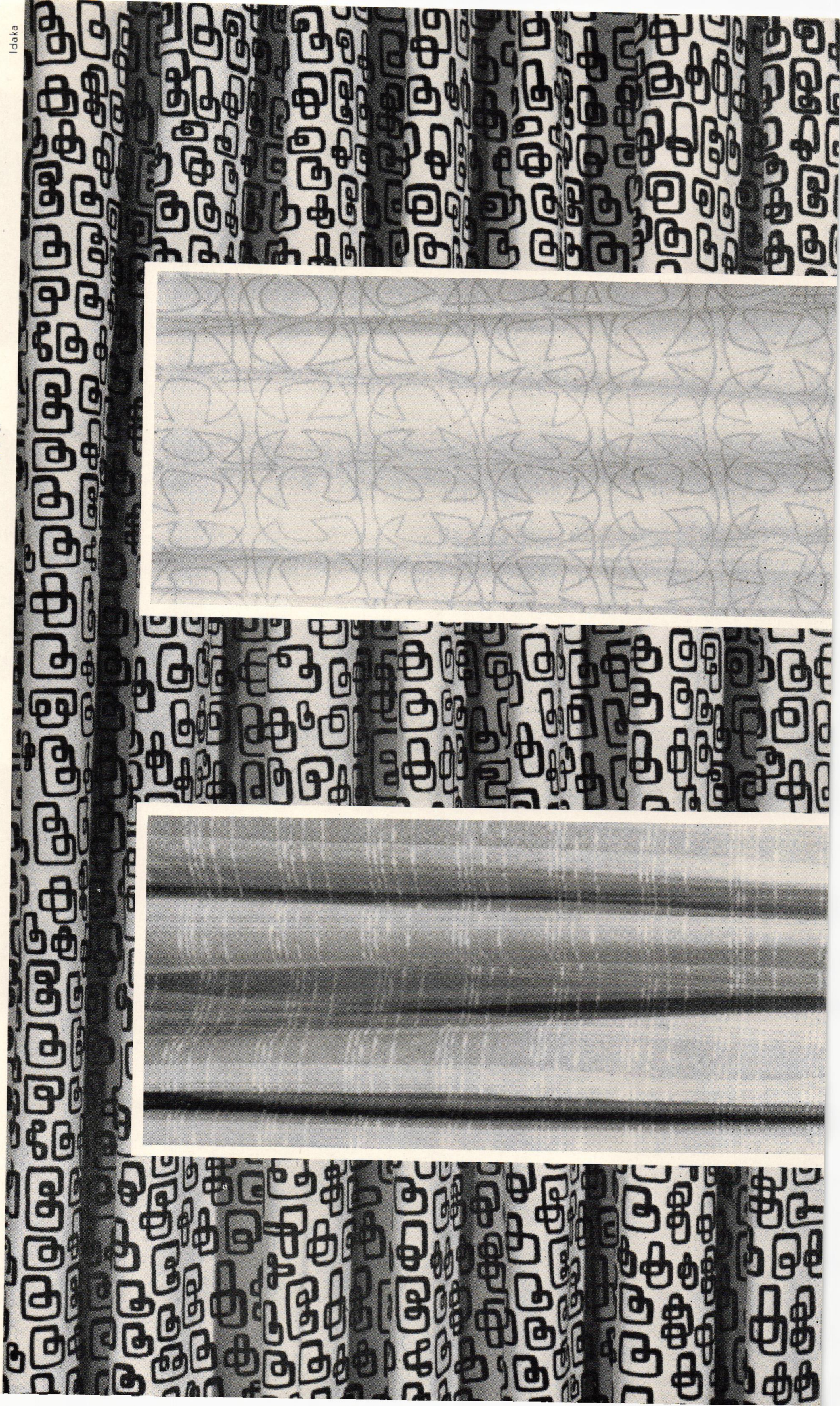
LINKS
print on heavy cotton
by Alexander Girard. \$7.95

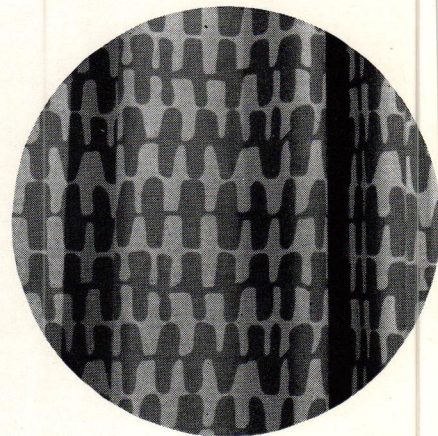
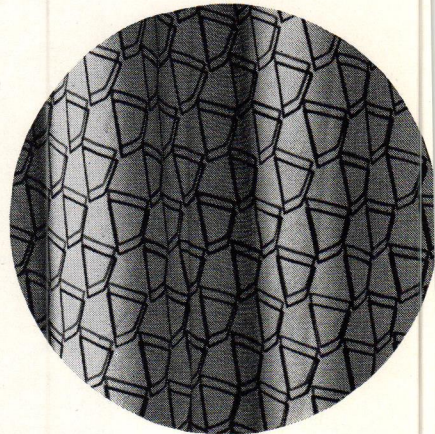


CASEMENT CLOTH
cotton, rayon and metal
designed by Ann Franke
for Cohn-Hall-Marx. \$3.

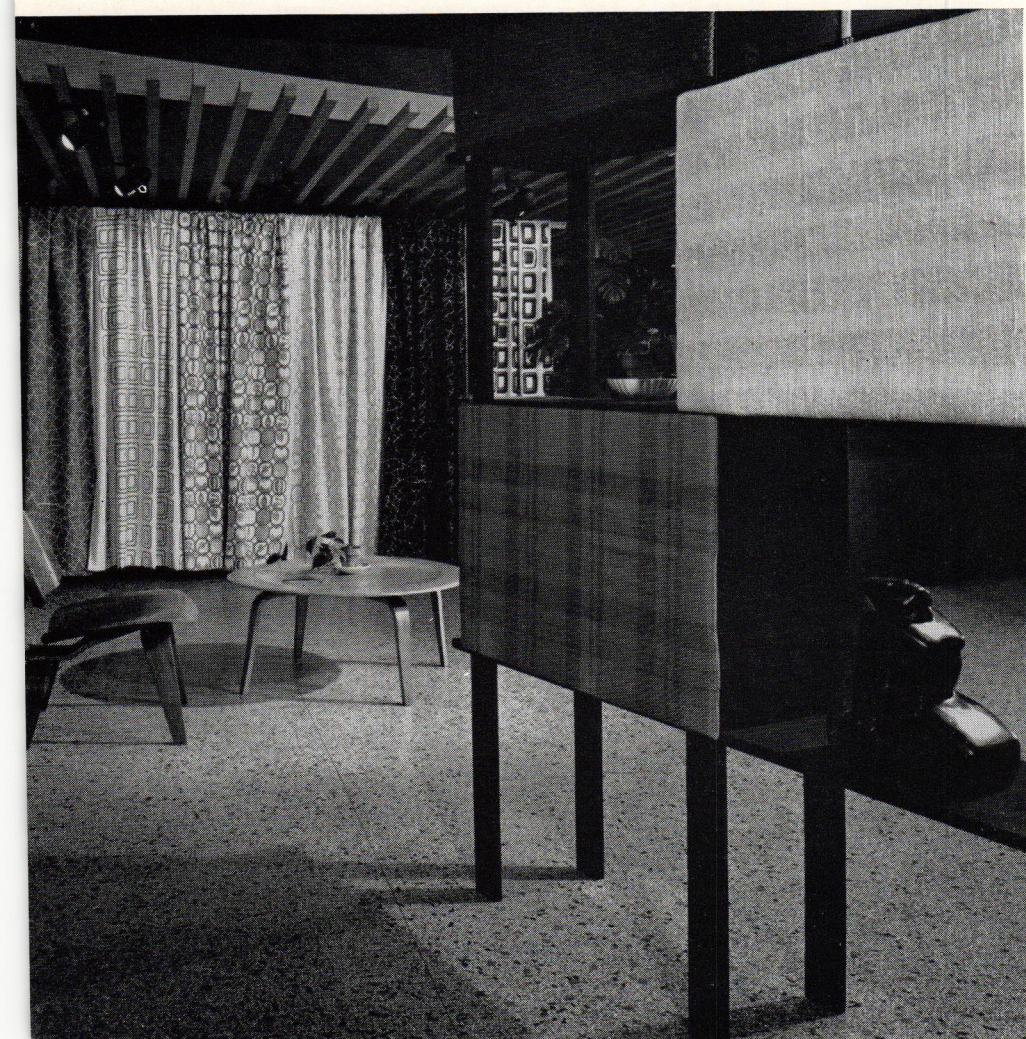


TEXTURA PRIMA a design
composed of small-scale forms
which gives the appearance
of a texture.
Printed on upholstery-weight
cotton. By Angelo Testa. \$6.



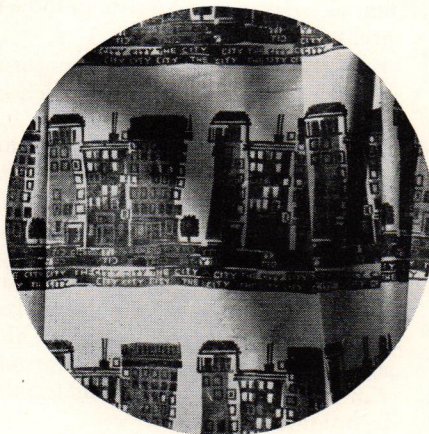
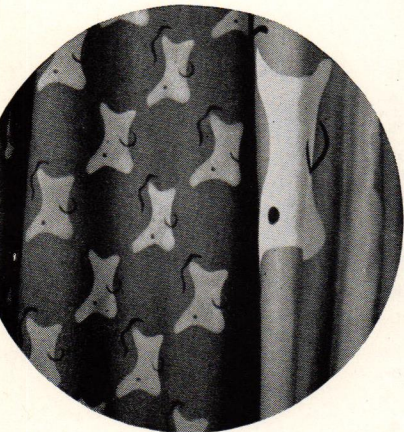
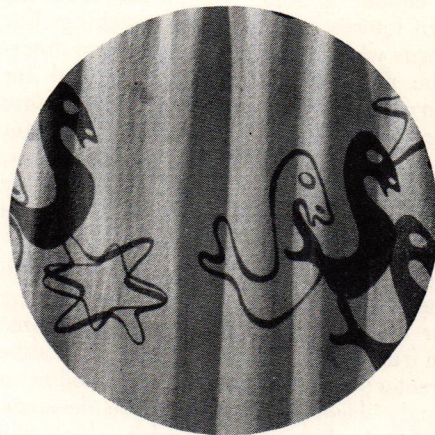
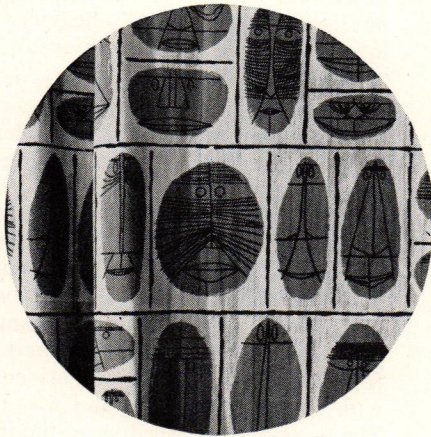
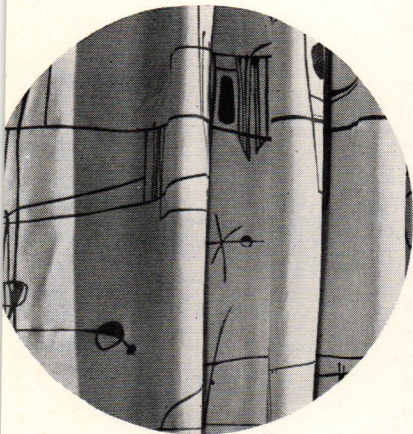
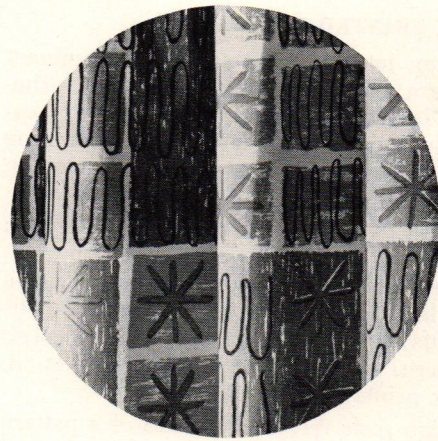
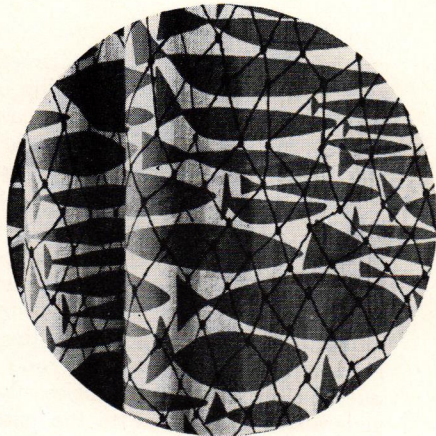


- 1
- 2
- 3



upper left

Entrance to the Everyday Art Gallery during the exhibition MODERN TEXTILES. In the foreground, left to right: Hand-woven bold plaid by Marianne Strengell; Cotton boucle from Knoll Associates, \$5.10; LITTLE MEN WITH BIRD by Ruth Adler, printed on rough textured cotton, \$7.50



4
5
6

7
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10
11
12

for description see page 10

lower left

In the background, prints from Knoll Associates. SHOOTING STARS on cotton by Marianne Strengell, \$6; ISLES on textured rayon and cotton by Shirle Rapson, \$7.50; APPLES on linen-jute-cotton material by Stig Lindberg, \$5.25.

In foreground, hand-woven plaid of mohair and metallic thread by Reg-Wick, \$23.50; hand-woven fabric of bleached and unbleached linen by Lore Kadden.

THE PRINTED FABRIC *continued*

Design interest may also be predominant pattern which attracts attention as a primary decorative feature of the interior, generally a pattern of large scale or strong color, or bold arrangements such as stripes, diagonals, or spots.

Design *form* is the style a designer uses in creating a pattern. He may choose to experiment in many ways: with abstract pattern (stylized, simplified, or distorted realistic motifs), geometric pattern, non-objective pattern, or texture pattern (small-scale all-over prints).

Design *scale* refers to the size of a pattern and controls another aspect of its decorative contribution to interiors. The designer will choose a scale compatible with the design interest and form he is seeking. For patterns which are to have secondary interest he may select a small scale and for patterns of primary interest he may choose a medium or large scale. More important than actual scale of the pattern, however, is the effect it has in relation to the interior in which it is used, for the size of a room directly affects pattern scale.

Color keys a design and contributes much to its interest and decorative use. Strong color can make a texture pattern assume a much more predominant decorative character; subtle color can subdue a strongly decorative pattern. The designer, therefore, selects pattern color which will compliment the design form, interest, and character which he is creating. In use, color is influenced by its relationship to other colors, by psychological function whether warm or cool, relaxing or exciting, and by personal preference.

printing technique

The technique of fabric printing is intimately related to design. The designer must be familiar with the printing method for which he is designing in order to be aware of its limitations, possibilities, and qualities.

The methods most commonly employed are silk screen printing, roller or machine printing, and block printing. To a lesser extent fabrics are decorated by stencil, air-brush, and hand painting techniques. When the designer is familiar with these fabric printing methods he is well equipped to take full advantage of their potentialities and to develop new fabric expressions through experimentation with techniques.

ground fabric

Ground fabric is directly related to function for the ground on which a design is to be printed determines how satisfactory the printed fabric will be in its intended use. Sheer fabrics, such as ninon or linen gauze, function well to define an interior without interrupting the flow of space. Semi-sheer and translucent fabrics, such as

casement cloth or taffeta, are effectively used to control light by diffusing or reducing the amount of light entering a window. Translucent fabrics are also used to provide privacy, although to close out light or view, medium or heavy weight fabrics are preferred, unless linings are to be used.

Frequently these medium and heavy weight fabrics are used to cover furniture, either as slip covers or upholstery; they should be firm enough to possess good wearing qualities. In printed fabrics the weave generally is secondary to the pattern, but the character of the ground fabric must be suitable to the pattern as well as to its functional use. Sheer fabrics suggest airy or light patterns while heavier textured fabrics suggest bolder designs.

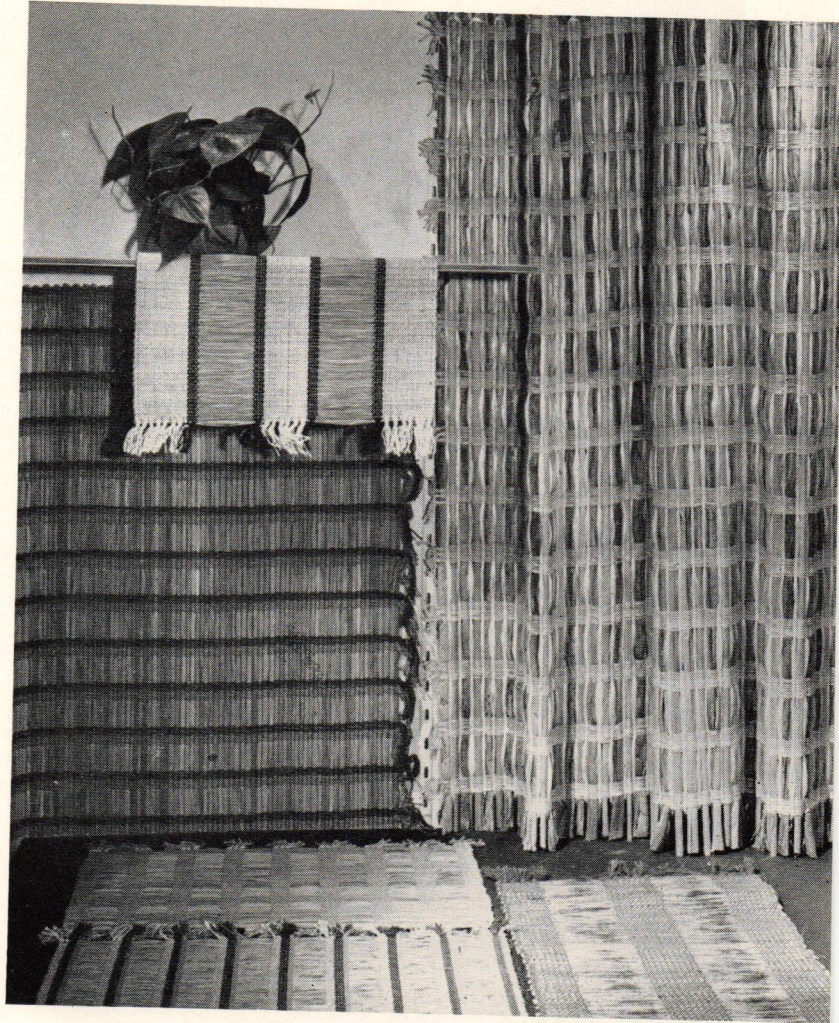
The needs for printed fabrics in modern interiors are not uniform, for as part of their function fabrics must complement the architecture and setting in a manner pleasing to the occupants. Since printed fabrics are always decorative to some degree, their selection depends upon the esthetic preferences of the family. They may desire much or little interest, abstract pattern or simple texture pattern, large or small scale, pure or grayed color in their printed fabrics to create surroundings compatible with their personalities and way of living. The necessity for freedom of the individual family unit to express its personality decoratively becomes increasingly important as we progress toward an industrialized architecture.

Thus the designer must be concerned with social and economic trends which influence decorative design preferences or needs *basically* rather than with fashions or vogues which create artificial needs. He must be concerned with progressive thinking in the arts, architecture, and related fields of design. He is ethically obliged to interpret, coordinate, and anticipate the needs for printed fabrics in modern interiors honestly and to the best of his ability, and to seek new expressions through experimentation in design, materials, and techniques. ●

description of prints on page 10

1. CHARRED WOOD print on cotton by Alexander Girard. \$7.95
2. COBBLESTONES print on Satinweave by Ben Rose
3. PRIMITIVE FORMS cotton print by Ben Baldwin and Wm. Machado. \$5.75
4. HUMPTY-DUMPTY print on rough-textured cotton by Ruth Adler. \$7.50
5. Experimental print on Celanese knitted sharkskin by Alix and Warren MacKenzie
6. BONE OF CONTENTMENT and LITTLE BONE prints by Donelda Fazakas
7. THE BIG CATCH and
8. MASKS, cotton prints designed by Ray Komei for Laverne Originals. \$4.95
9. THE CITY cotton print by Frannie Dressel
10. ASTRAL PLAID cotton print by Don Smith for Walter & Co. \$3.95
11. SEA HORSES print on textured cotton by Ben Rose
12. KEYS three-color print on 64-inch loomed haircloth by Ruth Adler. \$9.50

textiles
from puerto rico



The Puerto Rico Industrial Development Company has established an impressive weaving industry under the guidance of textile designer Geraldine Funk. The program was set up in order to give employment to Puerto Ricans, to develop good craftsmen, and to make use of native materials.

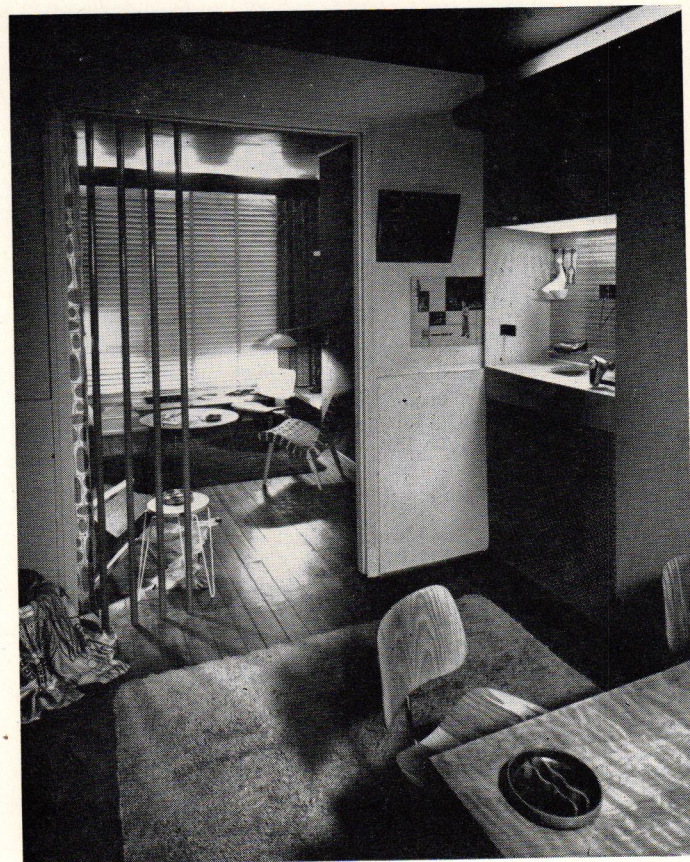
Some of these are banana bark, bamboo, junco weed, enea, maguey, coconut fiber, royal palm leaf, and sugar cane. They are combined with colored cotton or rayon yarns or with metallic threads and are woven by hand on floor looms into screens, rugs, place mats, window shades, or hand bags. The colors of the natural fibers range from white through many shades of beige and tan to dark browns.

The articles are now for sale in several department stores throughout the United States.

WHERE TO BUY

EVERYDAY ART QUARTERLY No. 7, Spring, 1948, carried our first guide to shops offering well designed modern products exclusively. In that issue seven stores were featured: Bradshaw of Washington, New Design of New York, Baldwin Kingrey of Chicago, Girard of Grosse Pointe, Kasper-Pacific Shop of San Francisco, Crossroads of Portland, and Frank Brothers of Long Beach.

During the past year additional shops of similar character have sprung up all over the country; we here present three that have recently come to our attention.



LOTT-NEAGLE DESIGN ASSOCIATES

1923 Manning Street
Philadelphia 3

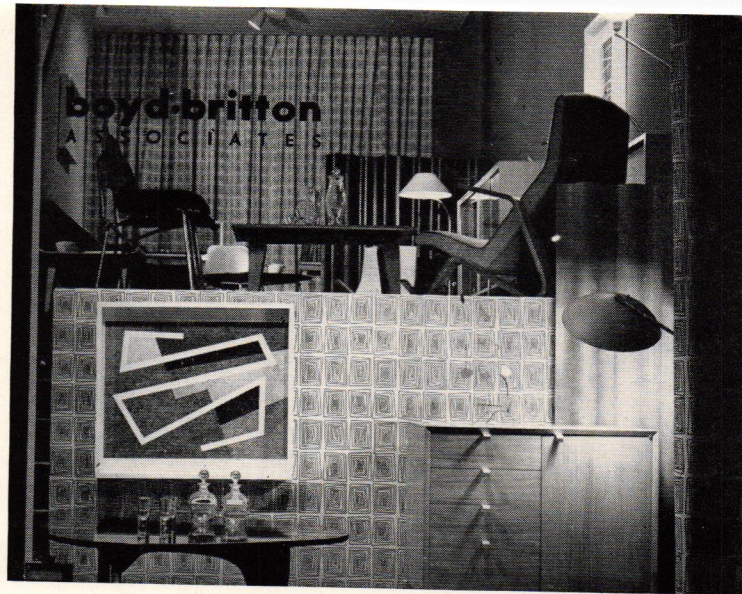
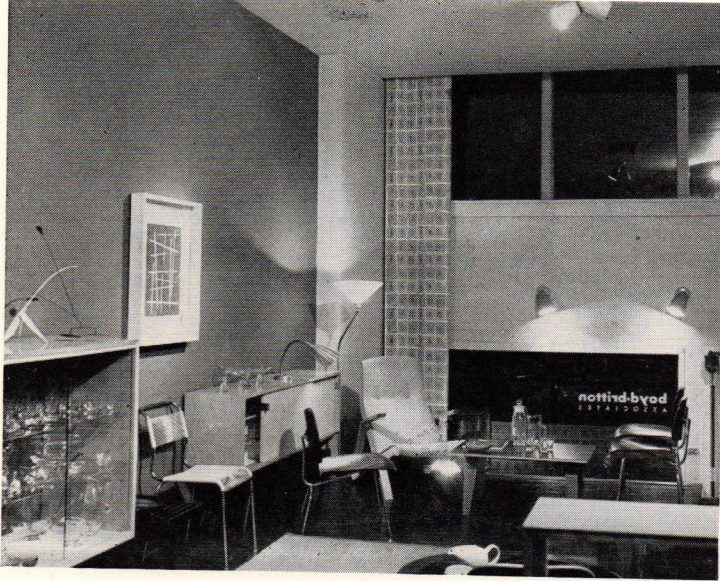
Until this shop was established, Philadelphia had no place where contemporary furniture could be seen in its proper setting. Located in a remodeled old house in a downtown section, the office, conference room, and showroom of this new firm have been designed and furnished in a manner which would give the potential customer a feeling of what the furniture could do for his own house.

Lott-Neagle has Eames, Nelson, and Knoll furniture; lighting equipment by Versen and General Lighting; Laverne, Ben Rose and Knoll fabrics; Storage-wall units; Van Keppel-Green outdoor furniture; Ernest Moore ceramics.

In addition to selling furniture and accessories, the firm is engaged in product development, interior and store design.

S. Mednick

Fran Byrne



BOYD-BRITTON ASSOCIATES

59 East Walton Place
Chicago 11

Boyd-Britton was organized in order to present the best in modern design to a contemporary-minded public.

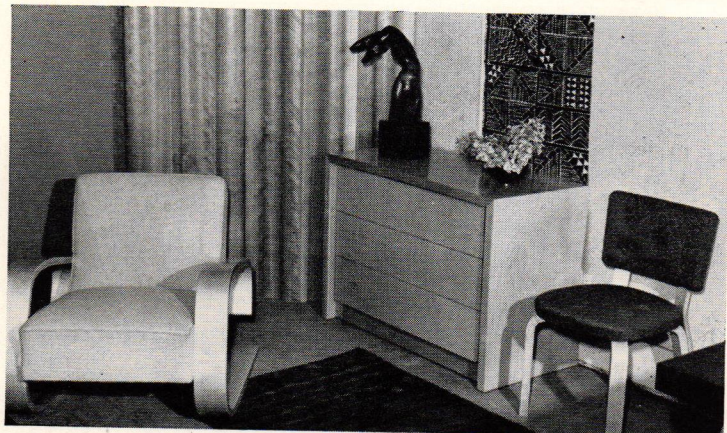
Many outstanding names in the field of progressive design are recognizable in the Boyd-Britton collection: furniture by Eames, Nelson, Noguchi, Knoll, including pieces imported by Knoll from Sweden, France and Switzerland; lighting by Versen and Von

Nessen; ceramics by Eugene Deutsch, the Natzlers, Polia Pillin; fabrics by Angelo Testa, Elenhank, Lillian Garrett, Majel Chance; jewelry by Alexander Calder and Margaret De Patta; Swedish Kosta glass.

The shop is the sole distributor of Storgewall for several midwestern states.

Exhibitions of paintings and sculpture are held frequently; recent shows included the work of Chermayeff, Merida, and Paalen.

midwest



Louise Pote

mountains

CABANISS, INC.

435 Seventeenth Street
Denver 2

To our knowledge, Cabaniss is the only shop between the Mississippi and the West Coast which is devoted exclusively to the promotion of fine contemporary design. Established in a small store less than a year ago, the enterprise has proven successful and has already moved to larger quarters.

Cabaniss is sole distributor of Aalto furniture for the Mountain states. This line is supplemented by Knoll, Eames, Nelson, and Van Keppel-Green furniture. They carry Menlo, Elenhank, Ben Rose, Ruth Adler and Acquevella fabrics; Versen, General Lighting and Modern Design lamps; Jade Snow Wong, Beatrice Wood, and Coors ceramics.

EVERYDAY ART in the magazines

A&A: ARTS & ARCHITECTURE, 3305 Wilshire Blvd., Los Angeles, Cal.
AF: ARCHITECTURAL FORUM, 350 Fifth Avenue, New York, N. Y.
AH: AMERICAN HOME, 444 Madison Avenue, New York, N. Y.
A&I: ART & INDUSTRY, 381 Fourth Avenue, New York, N. Y.
AN: ART NEWS, 136 East 57th Street, New York, N. Y.
AR: ARCHITECTURAL RECORD, 119 West 40th Street, New York, N. Y.
BH&G: BETTER HOMES & GARDENS, 1714 Locust Street, Des Moines, Ia.
CH: CRAFT HORIZONS, 435 Madison Avenue, New York, N. Y.
CR: CONSUMERS' RESEARCH, Washington, N. J.
CRep: CONSUMER REPORTS, 12 Union Square, New York, N. Y.
DES: DESIGN, 131 East State Street, Columbus, Ohio
HB: HOUSE BEAUTIFUL, 572 Madison Avenue, New York, N. Y.
H&G: HOUSE & GARDEN, 420 Lexington Avenue, New York, N. Y.
INT: INTERIORS, 11 East 44th Street, New York, N. Y.
MA: MAGAZINE OF ART, 1262 New Hampshire Ave., NW, Washington, D. C.
ML: MADEMOISELLE'S LIVING, 122 East 42nd Street, New York, N. Y.
MP: MODERN PLASTICS, 122 East 42nd Street, New York, N. Y.
PA: PROGRESSIVE ARCHITECTURE, 330 West 42nd Street, New York, N. Y.

HOUSES and APARTMENTS

The Builder's House 1949. Special issue devoted to the work of the merchant builder. *AF April*.

Modern apartments in Maine, reluctantly owned by Prudential Insurance Co. of America. Eaton W. Tarbell and Associates, architects. *AF May*.

Remodeled house in New York's upper east side by Harold Schwartz. *INT April*.

House in Pennsylvania with utility core between living and sleeping areas by E. Geo. Lavins and Wm. A. Amenta. *AF March*.

They extended their house for their children. House in Massachusetts by Eliot Noyes. *H&G April*.

House in New Hampshire by E. H. and M. K. Hunter. Expansive scheme facilitated by structural system of light steel framing. *PA March*.

A house in Massachusetts fitted to the Berkshire Hills by Marcel Breuer. *AR February*.

Long Island house by Caleb Hornbostel and Jean P. Trouchaud. *AH March*.

House in Massachusetts by Kennedy and Jordan. *PA April*.

House near Albany, N. Y., proves that a modern plan can have all the charm in the world. By Owner-architect Henry L. Blatner. *H&G May*.

House for the growing family: Museum of Modern Art's model house by Marcel Breuer. *AF May*.

Row houses in Pennsylvania by Bishop and Wright. *AF May*.

A modern house in Massachusetts for a former antique dealer. By Hugh Stubbins, Jr. *INT May*.

Spaciousness via the third dimension. House in Massachusetts by Hugh Stubbins, Jr. *AR April*.

Project for a house in New York, by Peter Blake. *AR April*.

Astute design and orientation produce a distinguished house in Louisiana; by Samuel G. and Wm. B. Wiener. *AF March*.

Budget house for GI's in the South Florida region, by Igor B. Polevitzky. *AR April*.

Two-family residence in midwestern U. S. by Norris Gaddis. *A&A January*.

Revere Institute's Indiana house is based on a thrifty rectangle; by Morgan L. Yost. *AF March*.

House in Ohio by Ernst Payer. *PA May*.

House in Illinois by David Searcy Barrow. *PA May*.

House in Kansas by Runnells, Clark, Waugh and Matsumoto. *PA April*. Planned for the servantless way of life. House in Missouri by Robert Elkington. *AR April*.

Architect's house and studio demonstrate unusual heating system in Utah; by Snedaker and McDonald. *AF March*.

Design for living: every member has his share of privacy. House in California by George P. Turner. *AR March*.

House in California by Allen G. Siple. *HB March*.

A small house in the West using inexpensive materials; by Worley K. Wong and John Carden Campbell. *A&A January*.

House in California in which every inch contributes its full share of livability; by Richard Neutra. *H&G May*.

Indoor and outdoor rooms on various levels make excellent use of a sloping site in California; by Richard Neutra. *H&G May*.

Small hillside house by Eugene Weston, III. *A&A April*.

Suburban California home by A. Quincy Jones. *A&A April*.

House and lot designed as a related whole, in California. By Allison and Rible. *AR April*.

A story-and-a-half house in California designed for a narrow lot. By Griswold Raetze. *AR April*.

California house by Clarence W. Mayhew. *AR April*.

A small house in Seattle which is roomy and easy to run; by Chiarelli and Kirk. *H&G May*.

INTERIORS, FURNISHINGS, CRAFTS

How much does it cost to furnish a home today. *AH March*.

In surfacing your walls, you are entitled to more than good looks. *HB April*.

A variety of ways to control the elements by using canvas, metal, or wood louvers. *HB May*.

A living room designed for family life. *ML April/May*.

A complete kitchen that can be closed off by large swinging doors. *HB May*.

Small kitchen in remodeled brownstone house in New York by Sanders and Malsin. *H&G May*.

Outdoor furniture by Van Keppel-Green; article by Edgar Kaufmann, Jr. *AN April*.

Storage by the yard: interchangeable units designed by George Nelson. *H&G May*.

Prefabricated furniture; article by Eliot Noyes. *CRep March*.

In the showrooms: survey of the new furniture reveals a new level of design. Sixteen pages. *INT March*.

Housing the radio family. *A&I February*.

Importing textures from the far corners; article by Edgar Kaufmann, Jr. *AN March*.

Fabrics '49: twelve-page survey of all types of fabrics; 125 photos. *INT April*.

Weavings: Anni Albers. *A&A February*.

The shape of things: the great lamp controversy. Final comments on Eliot Noyes' recent article. *CRep April*.

Western earth to graceful pottery: the work of Carlton Ball. Article by Edgar Kaufmann, Jr. *AN May*.

Handmade in Puerto Rico: craft industry developed by Geraldine Funk and Hal Lasky. *H&G May*.

Jewelry designed by Betty Cooke. *A&A April*.

EQUIPMENT

Report on automatic and semi-automatic toasters. *CR April*.

Use of chemist's equipment in the home. *H&G April*.

All kinds of windows; by Malcolm Graeme Duncan. *BH&G March*.

ARTICLES

Anatomy for interior designers: Here let us dine. By Francis de N. Schroeder. In three parts. *INT March, April, May*.

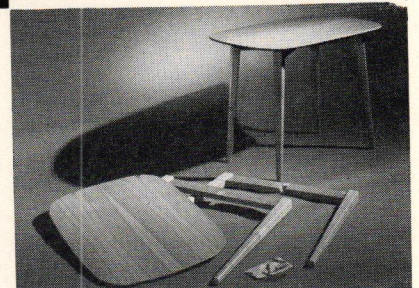
Design Analysis: The Cape Cod Cottage. In two parts. *AF February, March*.

Consider the family; by Josef Van Der Kar. *A&A April*.

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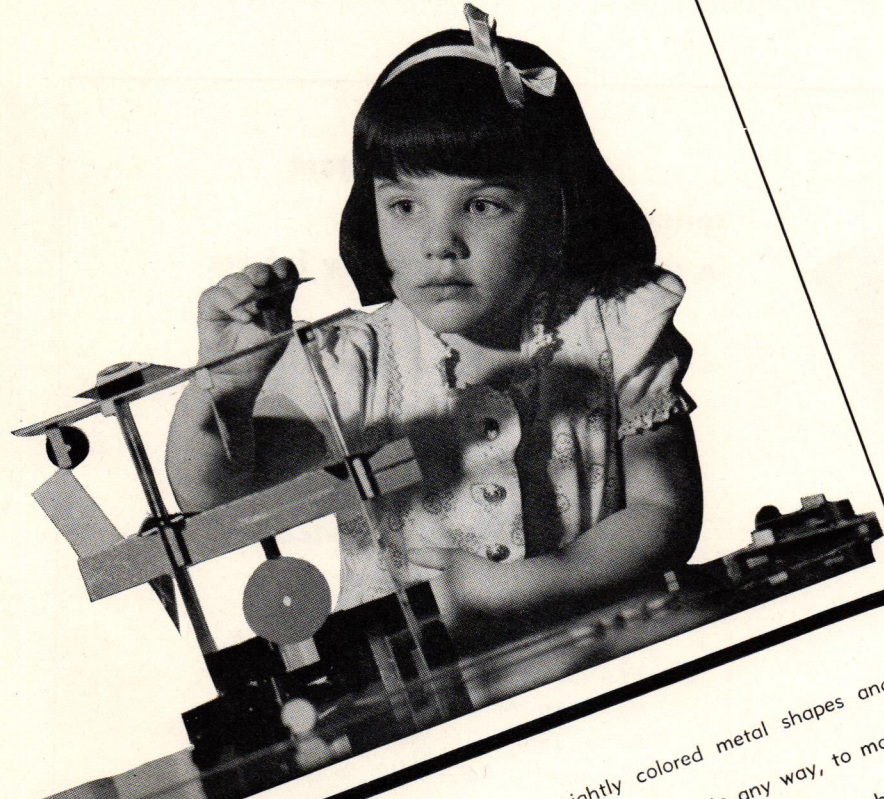
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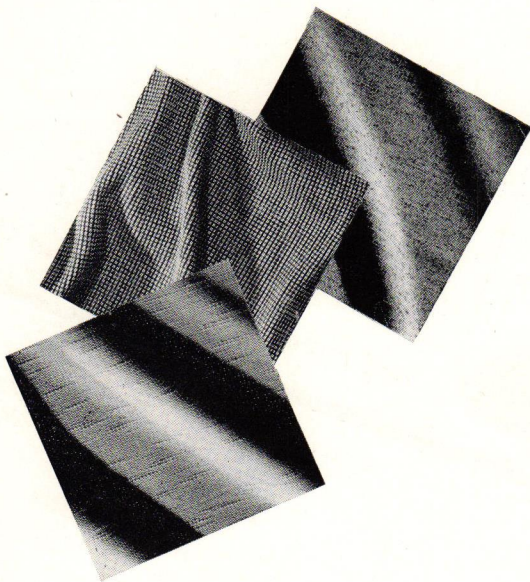
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Cohn-Hall-Marx, 40 East 34th Street, New York 16, N. Y.
Dan Cooper, 21 East 70th Street, New York 21, N. Y.
Dan River Mills, 40 Worth Street, New York 13, N. Y.
Frannie Dressel, Edwardsville, Illinois
Marli Ehrman, 1444 East 54th Street, Chicago 15, Ill.
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Donelda Fazakas, 63 Fifth Avenue, New York 3, N. Y.
Ann Franke, 305 East 63rd Street, New York 21, N. Y.
Galey & Lord, 57 Worth Street, New York 13, N. Y.
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Alexander Girard, 379 Fisher Road, Grosse Pointe 30, Mich.
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Goodall Fabrics, 525 Madison Avenue, New York 22, N. Y.
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Laverne Originals, 225 Fifth Avenue, New York 10, N. Y.
Louisville Textiles, 1318 McHenry Street, Louisville 4, Ky.
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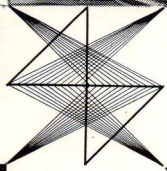
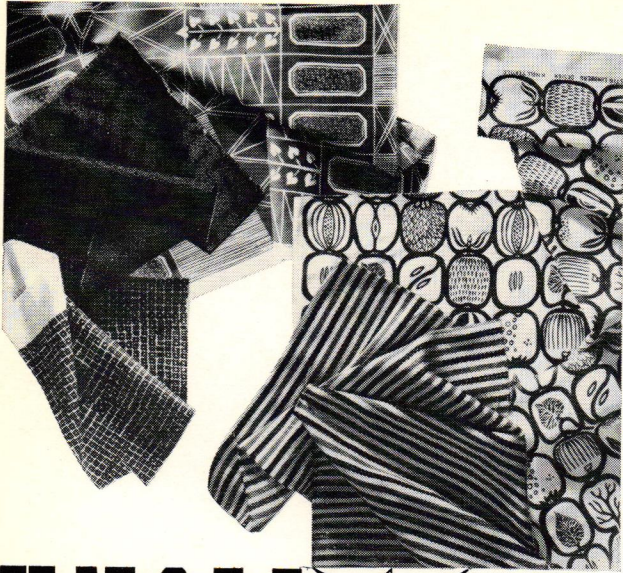
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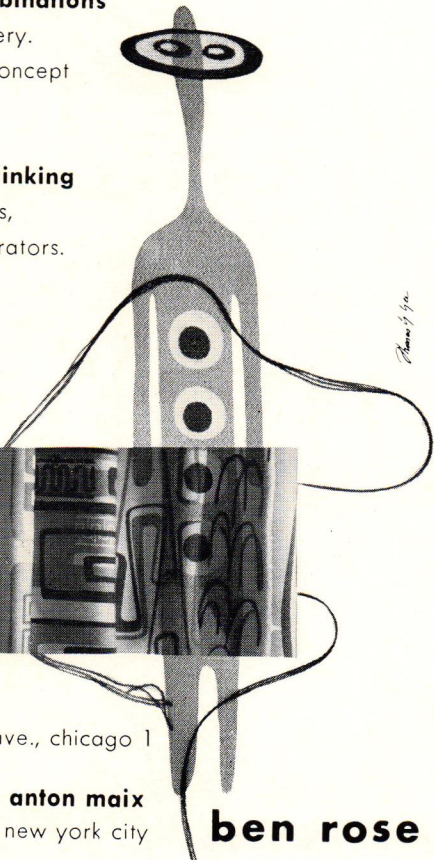
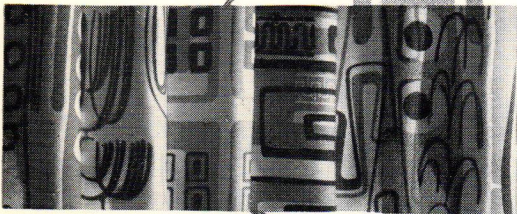
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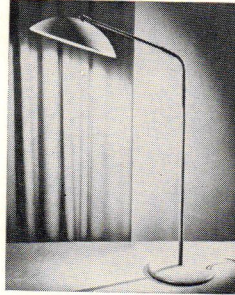


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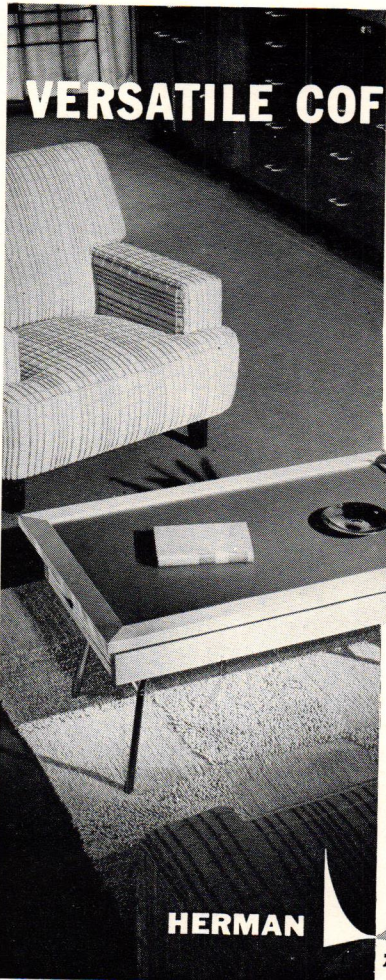
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