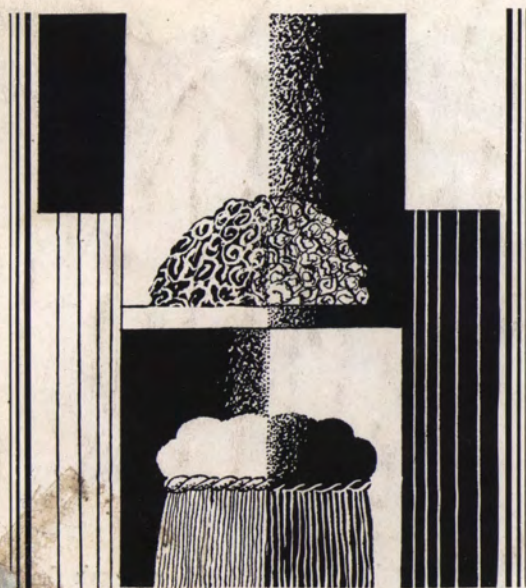


INTERIOR

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MARCH

1932

★ CHARAK ★



“THE TEST COMES
IN THE QUALITY OF
THE REPRODUCTION”

Mr. Charles Messer Stow, in an article in *The New York Sun* of January 30, 1932, says: “The test comes in the quality of the reproduction. I saw this week a salesroom fitted up with reproductions in which were also some of the originals which had been used to copy. This was in the new quarters of the Charak Furniture Company at 444 Madison Avenue. . . . The point in this arrangement was the fact that the furniture company had such faith in the quality of its reproductions that it felt quite safe in placing genuine antiques among them and stating that only by a careful and close examination could the difference be detected.”



*The Reproduction
by Charak
(No. 3696)*



*The Original
Antique*

The two cuts above are from unretouched photographs of two pieces, such as Mr. Stow referred to in his article. The original, at the right, is a Martha Washington tea table, American Hepplewhite, circa 1800, purchased by

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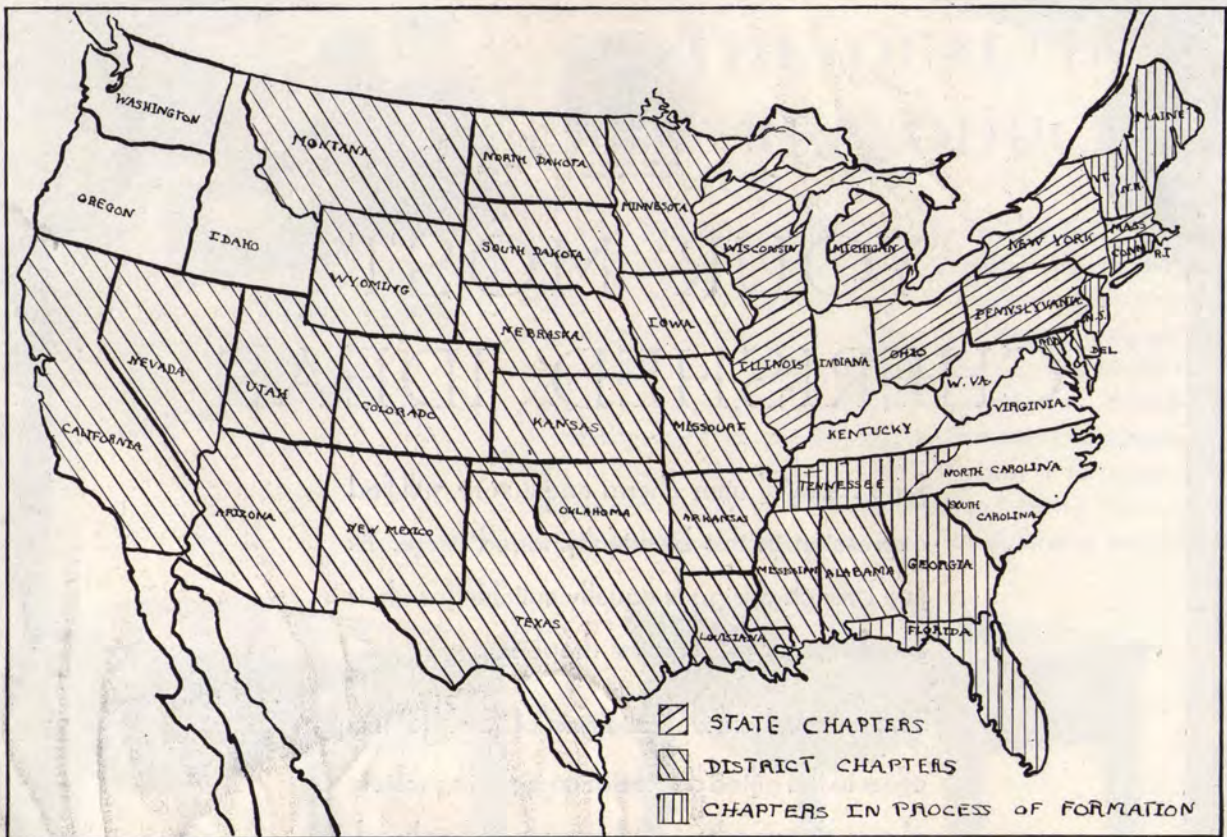
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NEWS OF THE AMERICAN INSTITUTE OF INTERIOR DECORATORS



The Status Quo

When the above map was made, the status quo of chapters in the A.I.I.D. was: seven State Chapters, twenty-three states in District Chapters, and nine states in process of chapter-formation. Now, however, with the addition to the Maryland District Chapter, and the formation of the Georgia District Chapter, the number of states represented in the A.I.I.D. is thirty-six, with organization work going on in seven more.

Two New Chapters

The Maryland District Chapter was formed on February 5, and a meeting was held in Washington, D. C., on the 6th. On March 1 news came that Virginia, West Virginia, and North and South Carolina had also gone in with Maryland.

The officers are: Louis L. Schwarz of Baltimore (President), Miss Genevieve Hendricks of Washing-

ton, D. C. (Vice-president), LeRoy Chambers of Baltimore (Vice-president), Oliver Carroll Zell, Jr., of Baltimore (Secretary and Treasurer). The Board of Governors at present consists of Howard Mettee, Jr., and John G. Mathews, both of Baltimore, with more to be elected.

Mr. Moore's trip to the south resulted in the formation of the Georgia District Chapter on February 26. Tennessee is in that Chapter and it is expected that Florida will soon be a member. The list of officers is as follows: Norman Powell Pendley of Atlanta (President), Mrs. S. C. Porter of Atlanta (Vice-president), Mr. A. Herbert Rodgers of Nashville (Vice-president), Mrs. Mary Miller of Atlanta (Secretary). The Treasurer is to be elected later. The Board of Governors consists of: Ralph King of Atlanta, Miss Margaret Thomasson of Chattanooga, Mrs. Salle Small and Miss Lida Nash of Atlanta. Mrs. Porter, Mrs. Miller and Mr. King are also on the Committee of Membership Extension.

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INTERIOR

ARCHITECTURE & DECORATION

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247 PARK AVENUE

NEW YORK, N. Y.

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PRESS PAP

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INTERIOR ARCHITECTURE & DECORATION *combined with* GOOD FURNITURE & DECORATION

EDITORIAL

OF all the changes that will come about as a result of events the past three years, we venture to predict that the developments in the building field may be more far-reaching, ultimately, than those in any other industry. And these developments concern the future of interior decoration so fundamentally that they demand thought right here and now.

FOR countless generations man has built for permanence. True, it was inevitable that his structures should decay, should fall, should be destroyed, even though when he built and as he built he thought in terms of generations. But the mark of the good builder was the solidity as well as the artistry of his structure.

BUT to-day great changes are brewing. Scientists, inventors, entrepreneurs are being driven to experimentation in building that starts from an entirely different basis and aims at entirely different ends than have hitherto been the case. Controlled air, brick that floats, glass walls, fabricated houses, mass production on an undreamt-of scale, are straws that indicate the state of flux in building. It is conceivable that for a period building may be approached from a point of view where the costs of permanent construction may not seem to warrant the investment.

INTERIOR decoration of the past and present has been naturally correlated to the building of its age. Interior decoration of the next decade must be adjusted to what the next decade in building will bring. Now is the time for forethought and study by every one connected with the problem of interiors.

J. G. P.



Recently the New York art world has been pretty much astir with an exhibition of paintings by Mr. Louis Elshemus, who has been recognized for sometime as a consistent and amazing letter writer to the local press. How Mr. Elshemus found it possible to take time off from his epistolatory self eulogy to paint a large number of remarkable canvases is in itself as extraordinary as his pictures and letters. The above illustration called "Umbrella Dance" is, we think, most representative of his work. Here we find all of the qualities which most closely reveal Americanism in art (if there is such a thing). Vigorous, brilliant brushwork reminiscent of A. P. Ryder depicts a subject which is as humorous and sentimental as Mark Twain and yet has the lyrically mystical quality of Walt Whitman. Mr. Elshemus' work is represented in the Whitney Museum as well as in several private collections

MEMBERSHIP IN THE A. I. I. D.

By

ROY BELMONT

*Chairman Eastern Division
National Membership Committee*

THE wave of enthusiastic support, which has spread over the United States—literally from coast to coast—for the A.I.I.D., has most certainly shown that it has embodied in its principles working ideas that touch the individual decorator's needs, be that decorator in Florida, California, or between.

THE uniformity of these ideas bases the reason for this support, and we are constantly being asked by decorators with aroused interest questions such as—"What does the A.I.I.D. stand for?" "Am I eligible to join?" "How can I be eligible?" etc. Therefore I am going to give you as concisely worded a résumé of the ethics, codes of practice and general rules as I can. These were established after a long, serious and careful compiling of thoughts, expressed by a group of proven decorators from all sections of this country.

No organization ever "just happened." It is a blossoming of the individual ideas of many, put together, and thus causing a group sufficiently united to function and attract others of similar ideas.

THE "raison d'être" of the A.I.I.D. is to better working and trade conditions, promote better fellowship with clients, fellow decorators and wholesalers, remedy the many evils now infesting this profession, stabilize methods of all financial details where possible, and educate the public to realize that any serious group of men and women, who, by reputation and experience, have proven themselves GOOD DECORATORS, are entitled to intelligent recognition and protection as such; thus safeguarding client and decorator in their association and support of each other. This will bring out, accordingly, finer results because of the mutual understanding and the consequent elimination of the un-

educated, inexperienced and not responsible individual from the field.

THE Institute states that it was "organized in order that the interests of Interior Decoration could be advanced to the advantage of all those engaged in its practice, for the consideration of its problems: commercial, professional, educational, and economic, to the end of securing improved methods in the operation of business and more desirable results of efforts in behalf of the public."

Now arises the question—Who are these serious-minded decorators, what constitutes their qualifications that they are to be recognized as such? In answer to this, I will give an elaboration of the requirements as outlined in our by-laws under "classification and qualification" of members.

A Decorator to be recognized as such is one who has had a background of apprenticeship of a sufficient duration to have familiarized himself or herself with all the working details and ramifications of a decorating establishment. They must have had five years of practical experience without other technical training, or they can have had not less than three years of practical experience and two years of technical. It is necessary that a member, if employed in his own establishment, shall have one room devoted entirely to the business of Interior Decoration, a SIGN, conspicuously displayed, stating such business, and financial association with the wholesale market, satisfactory to the wholesalers themselves.

A Decorator is also one who, by such apprenticeship and practical service, has learned how to read blue prints, knows the technical terms for all INTERIOR work, carpentering, cabinet-

making, painting, upholstering, curtain-making, etc., and is capable of showing up errors in these various branches when they occur. He is one who, by reason of technical training or practical experience, knows period designs, color, proportion, and balance, who recognizes the necessity of maintaining equitable relations, financially or otherwise, with the wholesale market, who protects clients and self by clearly, carefully, and completely worded contract; does not trespass on other decorator's rights, where contact with such decorator occurs, and keeps abreast of the constant changes in market conditions.

A word now about methods of work. There is really only one equitable method of handling private decorating work and that is on a basis of standardized prices on regular stock items. Special order items are in quite a different class, as they can be priced as the individual thinks best, and labor charges, too, are flexible, inasmuch as the union prices vary in different parts of the country, but each section should have a general standard per cent that is to be added for overhead and profit. Generally, the established decorator knows this per cent and works accordingly. No practice has been more injurious to the maintenance of normal prices in the decorating field than that of selling to private individuals, no matter how large the order, on a COST PLUS BASIS. In other words, selling at a certain per cent (usually small) above the wholesale cost, instead of the regular retail price as established by the wholesaler for the decorator's protection and legitimate benefit, cannot result in a proper service.

THERE is no just competition in such an arrangement. How can there be when the concern that maintains a fully stocked establishment, with all the service it can give a client, has to compete on the same merchandise with the decorator or upholsterer, or anyone who desires to call themselves such, who works from an office, or own apartment on the lower price basis. It may be that the day of the largely stocked decorating establishment is over, but it is nevertheless necessary that uniform prices be maintained on the same merchandise for the true success of any business. If the public could

get the services and experience of the legitimate decorator and, at the same time, merchandise at the cut prices of the "Illegitimate Decorator" (illegitimate because of this cutting of established prices) it would be an Utopian condition for the client, but these prices were established to recompense the decorator for the years of practice.

THE "cost plus basis" is fully acceptable to the legitimate decorator, and to the Institute, where it is used on all so-called public work as clubs, hotels, colleges, hospitals, etc. Most of these organizations can buy merchandise direct from the wholesaler, by reason of the volume of their orders. Thus, the profit above the cost is for the decorator's knowledge and services in guiding such purchases and assembling them without great financial outlay. Hence, the low commission charged. Also, institutional work usually is of a continuous character, one contract leading to another in the same organization or types of organizations. Whereas an individual who places an order, particularly a large one, has nearly exhausted his buying capacity.

IN addition to the membership of active members is the classification for associate members, who are those who have the qualifications of an active member but have practiced and studied not less than three years. These members become active after five years of practice and study, but are not entitled to vote until that time.

A Decorator who has the qualifications for active membership, but is not in his or her own business, is entitled to membership if the firm by whom they are employed is represented in the Institute, or will go on record in writing that they abide by the ethics and rules of practice as established by the Institute.

I sincerely hope that this explanation of these aims, ethics, codes of practice of the A.I.I.D. will clarify the thought of every decorator concerning its purpose and will emphasize the earnest desire of the Institute for their co-operation; that it will show to them the mutual benefit to be derived for all concerned, whether client, decorator or wholesaler for the setting of so high a standard.

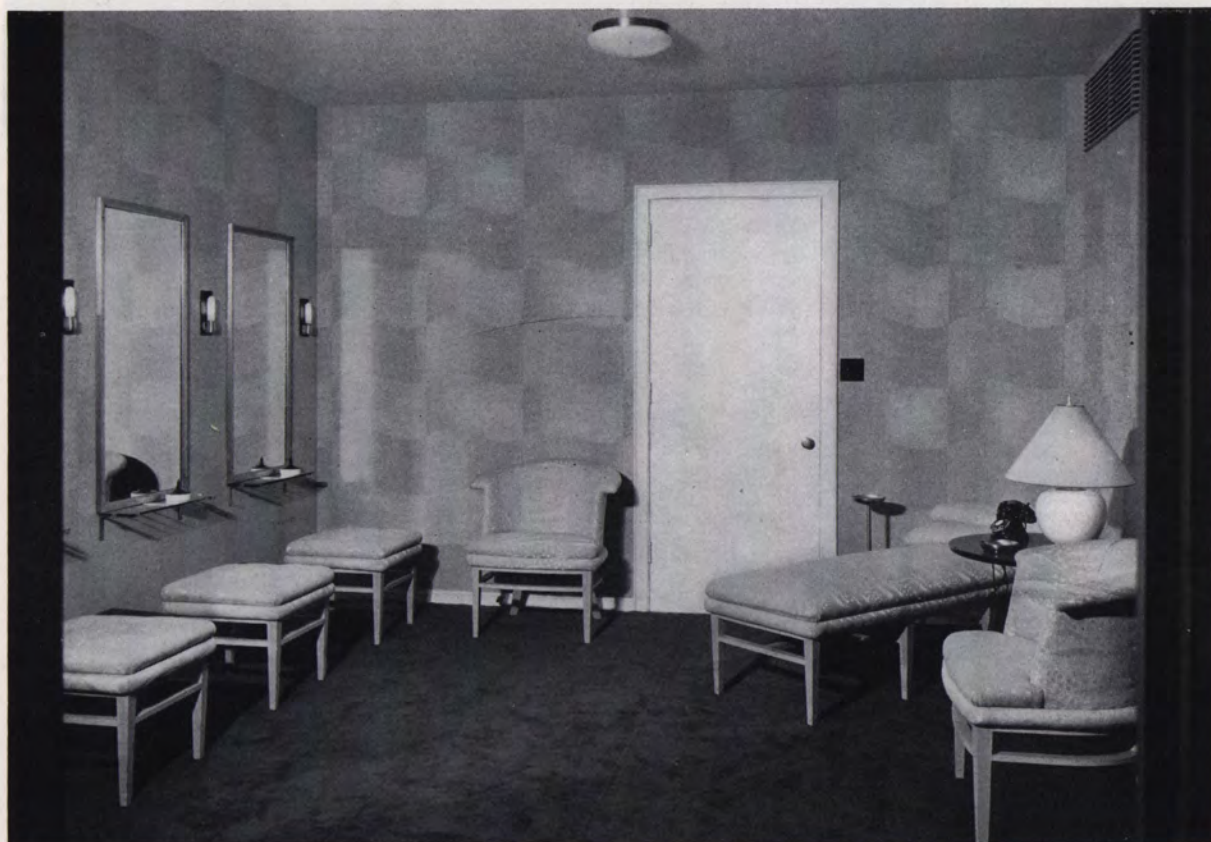
GREEK LETTERS IN A MODERN BACKGROUND

MODERN decoration seems to adapt itself to club design with rather especial success. An important new Chicago example of such decoration is the Interfraternity Club. The simplicity of these interiors becomes almost classical in effect at times. And the rooms rely for their charm to a vast extent upon unusual color treatment. Holabird & Root were the architects, and the furniture and interior decorations were designed by Johns H. Hopkins of that firm. All of the furnishings were supplied through G. M. Moritz of Carson Pirie Scott & Company.

Two long walls are gray and the shorter walls black in the entrance lobby on the main floor of the building; and the wainscoting is of gray

marble. Alternate plaster bands across the ceiling in cream-white and yellow give the effect of shallow beams. Occasional circled bands of blue and yellow decorate the black terrazzo floor.

A color scheme of hennas, grays and black is developed in the library, on the second floor. The long walls, east and west elevations, are gray; and a bookcase painted in henna is built into the south wall, with wide bands of henna and black on either flanking wall space and continuing across the ceiling. The carpeting and velvet window hangings are a henna shade, while theatrical gauze curtains are a soft gray. Large chairs are covered in black leather, and the smaller types are upholstered in a gray leather which matches the wall color. The



A modern German wallpaper of soft delphinium blue serves as a splendid foil for the furniture, which is the same shade and upholstered in gray-white damask



Waxed walnut Flexwood, walnut furniture upholstered in pigskin, colored and eggplant leather and yellow draperies give the large main lounge a distinguished air

library tables are of walnut waxed to a dull tone.

THE entire color effect of the lounge, as conceived by the decorator, was to suggest the warm shades of autumn. Flexwood walls are in a rich burl of walnut finished in natural tone and waxed and rubbed. Columns of light are recessed in the walls. A pair of artificial windows are built into each side wall to harmonize with the actual ones on the street side of the building. The back of the glass, on these artificial types, was painted yellow to suggest sunlight. Draperies of a modern rep-like material are in a soft forsythia yellow.

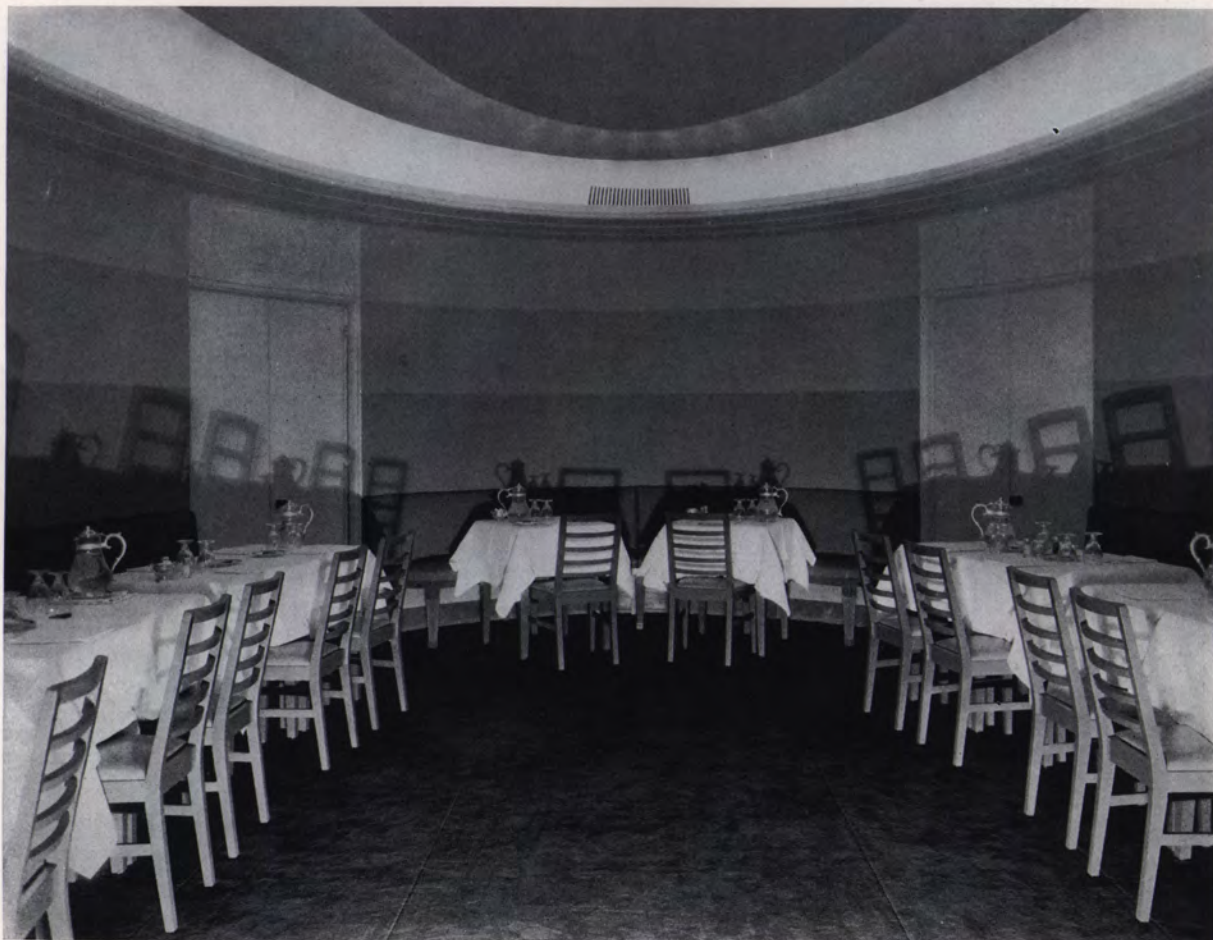
THE ceiling is in varying tones of this same light yellow. Shallow breaks between the heavy beams provide some illusion of a vaulted shape,

and the coloring becomes lighter as it nears the top. The leather upholstery of the chairs is in pigskin veal and eggplant colors; and the carpeting is a warm chestnut brown. Decorative notes of metal occur in an inlaid Greek key border on walnut tables. The fireplace opening is completely closed by bronze louvres which have some of the effect of stationary Venetian blinds; and the bronze is richly illuminated by an electric fire. Small metal bands outline the top of the brown-gray marble fireplace.

THE oval shape of the dining-room reserved for women aptly lends itself to unusually interesting decoration in the modern spirit. The walls are painted in concentric circles shading from violet-blue at the base through gray-violet to a petunia pink tone at the ceiling. Decora-



The ladies' cardroom has walls covered with a blue, white and pink Regency wallpaper, the design of which is inverted. The walls above are pink and the ceiling blue. Blue is repeated in the carpet and in the leather upholstery of the modern painted blue-violet colored chairs



An oval dining room with walls which shade up from violet-blue through gray-violet to petunia pink in the ceiling. Upholstering leather and the rugs are cobalt blue

ted plaster plaque motifs above the four doors are in an ivory-white whose sheen gives them some of the effect of porcelain designs. Benches built along the wall and chairs are upholstered in blue leather and their framework is painted a soft violet tone. The carpeting is a cobalt blue. There is a skilful arrangement of indirect cove lighting.

A typical period wallpaper of Regency character is given an interesting modern effect in the card room for women by reversing its application, and the top motifs are cut out. This paper is a fine deep blue shade with a swag in delicate rose and cream. Walls above this high paper wainscoting are painted a faint tint of rose and this shade is repeated in large circles above the lighting fixtures on the blue ceiling. These circles are of utilitarian advantage as

well as decorative, because a dark ceiling surface tends to destroy the light from an indirect fixture, while a light colored surface reflects the illumination. The chairs are painted a blue-violet color and their upholstering is in blue leather. Carpeting is also blue.

A German modern wallpaper in a soft delphinium blue was chosen for a powder room, and the furniture frames were painted to harmonize. A modern French damask in shades of gray-white uphollsters the *chaise longue*, benches and chairs. Frames for the mirrors and the lighting fixtures are chromium plated. The room is carpeted in a soft violet shade.

LIGHTING is adroitly arranged in architectural recesses in the ceiling in the main dining-room, which hold slightly amber bulbs.

LOOKING THRU THE LENS



A photograph which is intended for the top of a cocktail tray suggests not only the fluid quality of the potables which it will carry but also gives an inkling of the sensations which will accompany the imbibing thereof. From a photograph by Sherril Schell. A dress design by Berenice Abbott accomplished with some buckshot



IF contemporary decoration has done nothing else (we don't happen to be of the school which condemns it, however) it has certainly justified itself in making us decoratively conscious of many overlooked materials and processes. Notable among these has been the many splendid developments in the use of photography.

TREASURED family album portraits of Uncle Looie in a derby hat and Aunt Emma against an oleo of Niagara Falls have ceased to be funny and have become practically Art overnight. An enlarging process has been improved to the point where it is now called photo-mural and the stage is all set.

RECENTLY the Julien Levy Gallery was opened as a center for photographic activity. The gallery is promoting the application of photograph designs to furnishing and decoration—murals, textiles, table tops, lampshades, and miscellaneous objects such as cigarette boxes, trash baskets, cocktail trays, etc. The gallery presents models both for quantity production and suggestions for special orders, but in general prefers to act as an agency for the photographer in placing designs with decorators and shops.

A photograph has a quality of its own, and the actual photograph quality and the realism of a



A lampshade by Berenice Abbott is made by a tricky arrangement of flower petals. (Below and at right) the original photograph and its application. What could better the use of this scrapbasket than the interestingly lighted crumbled paper? This, too, by Berenice Abbott



photograph should be exploited, in contradistinction to the present practice of enlarging an etching or drawing or lithograph for a photo-mural, or hand-coloring and similar modifications of the photo. Recently several processes have been, or are being, perfected by which textiles can be treated with a washable non-fading emulsion and the photograph negative can be used for either direct or projection printing on the material.

DESIGNS made from actual objects can be either realistic, even functional, e.g., enlarged cigarettes for the top of a cigarette box, enlarged matches as a pattern for the top of a smoking table, pattern of egg boxes for kitchen curtains (all the above designs from Whiting-Salzman Studio), etc.

THE photographers who are directly connected with the gallery in developing these plans are Berenice Abbott, the Whiting-Salzman Studio, George Lynes, and Sherril Schell, but other modern photographers are interested and can be reached through the gallery.



MADE IN FRANCE

By

HOWELL S. CRESSWELL

JUST a little over ten years ago there appeared a series of articles in this magazine entitled "The French Furniture Revolution." The old classic Period styles were being attacked on one hand by the Modernists and the latter in turn were just as vehemently assailed by the conservative manufacturers and dealers. The result has been a victory for the Modernists without, however, annihilating the manufacture of Period styles. Modern Furniture has found its place in the sun, but, like all newly-born creatures, it has to be kept alive. It is this question of keeping alive that now worries modern decorators, and exactly the same criticisms are being hurled at the Modern Movement today as were flung by the Modernists themselves against the Classicists a few years ago.

So at present we even hear Modern criticized by some as being too old-fashioned. That is to say—a few of the decorators have got into a rut. This came about from the fact that a certain number, in their revolt against the Classic styles, forgot all the lessons that the past had taught. Beginning with the most simple lines of antiquity the Modern Decorator saw that an enormous amount of accrued ornamentation had been added by each succeeding Period style. Logically the thing to do was to get rid of this and adopt plain architectural lines, in fact, the simple straight line if possible. This was not a new thing, for Empire furniture had done much the same. On the other hand, the abortive floral movement about 1900 proved this also not to be the solution.

AND so we have had an enormous amount of straight-line Modern. It was easy to execute, it was produced cheaply and soon became universalized as the prototype of Modern. More than this it began to get an international fol-

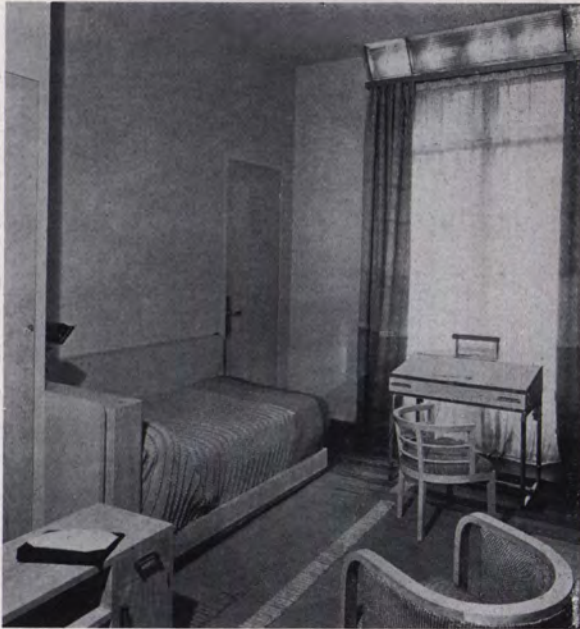


Unusually good metal and black mirror pieces designed by E. Kohlman for Le Studium Louvre. Rug by Vibert

lowing. This is exactly why the French Modern Decorator or furniture manufacturer wishes to arrive at a Modern that is more strictly French and traditionally national.

A well-known furniture manufacturer with years of experience behind him in the Paris market believes that Modern, to remain modern, must not be produced *en serie* or in duplicated models. This is the contrary of the usual practice of manufacturers who seek to produce much, sell much and this at the highest prices. The real Modern, he says, must limit itself to single pieces. Since the straight-line model, which is now too international for France, is easy to execute and cheaply produced by machine-labor and unskilled workmen, it therefore follows that the more complex and hand made types must be sought. Hence the old French traditions for craftsmanship can be once more revived by a revival of ornamentation.

THIS reverting to graceful curves and ornaments seems also to be the opinion of several of



the leading decorators. The head of the Modern Section of a large department store believes that the tendency will be towards a more amiable form of furniture. All harshness and severity as well as dryness must be avoided. However, the straight line does not necessarily have to disappear. It may be used and at times must be used for specified purposes. But wherever possible there should be introduced curves, sculptured motifs or harmonious contrasts in woods and other materials used. A "softening down" of otherwise monotonous and hard lines must be attempted.

Room for a young man in ash wood, that combines straight lines and curves. By L. Sognot and C. Alix

A vehement denial of any attempt to return to Period forms comes from several other well-known decorators. They insist that all lines and curves should be used wherever the occasion may require. One does not necessarily have to create more highly ornamented tables and chairs to produce this new friendly atmosphere, it can be produced just as well by properly chosen accessories and especially modern tapestries and upholstery.

In reality it is this seeking for new materials that seems to corroborate the view that the tendency is towards more pleasing and agreeable ensembles. Only a few years ago the decorators had merely wood, wrought iron, some marble and their modern rugs and tapestries. Today they have added glass, chromium metal, flexible woods for paneling, synthetic materials, new paints that give the effect of stone or of highly polished lacquers, new uses for textiles and new textiles as well. One had been afraid to use certain materials in an unorthodox way for decoration. Tradition still casts its black shadow. Even light, which in itself is so intangible, has become a decorative material.

HOWEVER, from all that one hears and sees about this new tendency, there is certainly not to be any campaign against the straight line ensemble when it answers a given purpose and when it is carefully executed. Djo-Bourgeois



A working room showing use of chromium metal and wood for arms of chairs. By L. Sognot and Charlotte Alix



Dark veneer with light ash trim and shelves successfully conceals an old fireplace. Decorators, Sognot and Alix

(Below) A chest of drawers in black lacquer with trimming of gilt bronze and an engraved mirror. L. Rollin

stoutly refuses to abandon a principle which he thoroughly believes in and of which he is a past-master. His work is too well known to need comment. His careful balancing of lines and planes is always architectural. With a greater use of ornamentation and an occasional curve of secondary importance the ensembles of Michel Dufet are also largely in the field of straight lines.

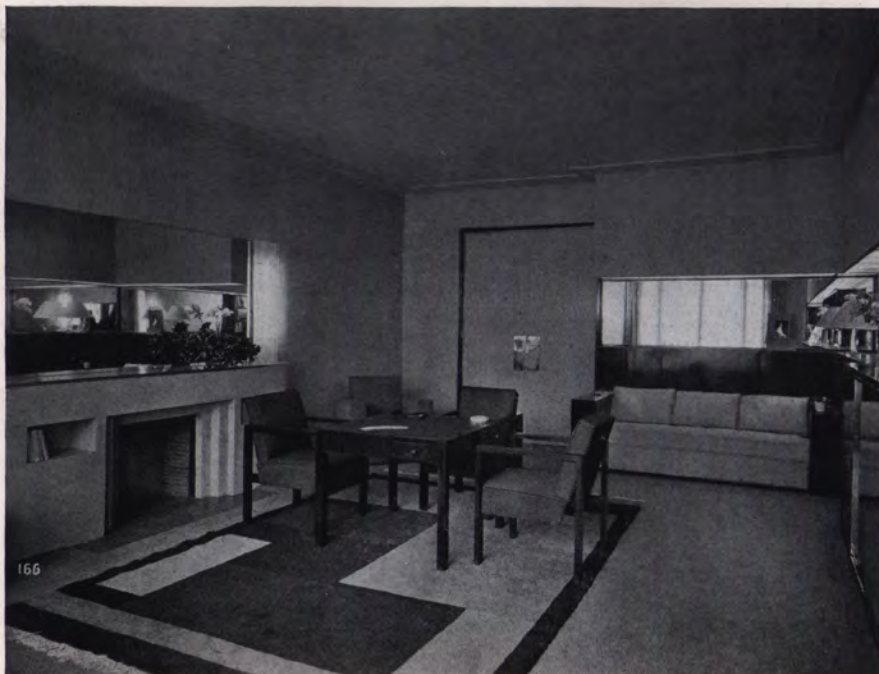
IN this connection it is now realized that the use of chromium metal has given chairs and certain other pieces of furniture the advantage of new lines not even practiced in Period furniture. The material itself if used with sharp edges, becomes intolerable and by force of circumstances has led the decorators to this new phase of a more friendly appearing chair or table. In other words, the new materials themselves have been instrumental in bringing about this new tendency. One has only to compare the first attempts at chromium-framed furniture with those of the last few months.

IN addition to the use of graceful curves in metal-framed furniture we find that the "softening down" process is solved by the use of other materials than chromium metal such as wood, wood plus fabrics, leather and cushioned materials. These not only take away the hardness of the metal but lend other color effects. If sharpness and precision are intended in the

use of chromium metal furniture, we find that this can be increased by abandoning the materials that give softer effects and substituting glass slabs, polished wood or even lacquering the metal itself. This for the engineer's or architect's office. The impression of an operating room in a hospital is thereby avoided and this added warmth, even by using additional hard materials, follows up the new trend.

THE present school of French decorators seems to fall into two classes according to their first initiatives in Modern. Some took up the abso-





The treatment of the fireplace and the mirror makes this living room extremely interesting. Djo-Bourgeois

(Below) Extreme simplicity of line with highly figured wood and shining upholstery. Lucien Rollin

lute straight-line idea, based on our own American architecture and certain German attempts, while others sought to modernize the graceful models of French tradition. In doing this the latter group avoided all excess in ornamentation. One knows well the graceful table of Sué and Mare at the Metropolitan Museum true to French tradition in its curves. And there are many more models at present being presented that show these same revived tendencies. They are lines well known to the student of Period furniture but slightly altered for present-day needs.

RAISED under the tradition of household furniture, it is more than evident that the Modern French Decorator has in many cases been influenced by the common use to which the different Period Styles were employed previously (as well as today) in France. Thus office furniture was most commonly made in Empire, boudoirs and parlors in Louis XV and dining room furniture in Renaissance with Henri IV or Louis XIII chairs. The stiff chair with profusely sculptured buffets was considered indispensable. A hint at these styles has hitherto been found in most Modern in France. But the interesting thing is that one is now adding curves to dining room chairs while the buffets are only slightly ornamented. One is

supposed to use a rather straight-backed chair for dining and a wide-armed chair for parlor conversation.

WE then come to a class of decorators who have created models conceived on purely architectural principles. These forms are strictly Modern in that they have no precedent. One could mention Ruhlmann in this case. He has chairs and tables of majestic force and line as well as pieces of more delicate construction and grace. Holding fast to an originally adopted theory he has no need for much change to meet the present situation. The same is true for such decorators as Dufrêne, Dufet, Printz and a few others. The class is limited while other



Palissander strips hold the beige rep wall covering, and the furniture is of the same wood. Decorated by D. I. M.



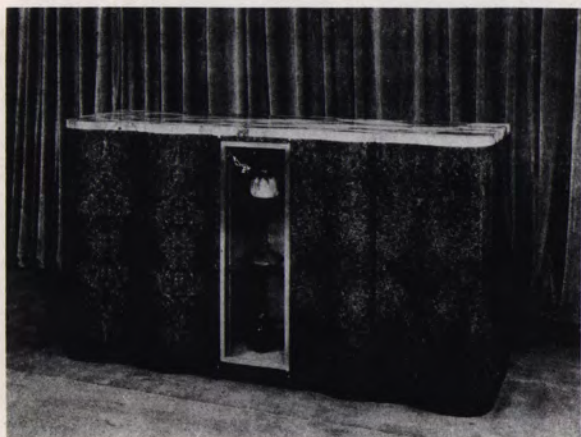
(Below) This piece is indisputably modern in feeling yet not actually so in line. Designers, F. & G. Saddier

decorators are given to very wide variations in their interpretations of form.

IN a recent creation of Louis Sognot intended for a wealthy prince in a tropical country, we find that certain materials force themselves upon the decorator. Though Sognot recommends wood generally for furniture making, he was forced in this case to have recourse to much metal, glass and materials that were not easily attacked by insects. Only certain woods could be used.

IN the different examples given of the latest creations it is more than evident that there are more curves than hitherto, though the straight

line is not absent. One finds wood done in scroll effects for forming the base of a buffet instead of ordinary legs which are believed to be too weak in aspect for the weight they support. Where the straight line is used, we find that greater attention is given to the architectural appearance of the separate pieces or the ensemble as a whole. Nearly all metal-framed furniture is devoid of sharp edges and mixed, according to the case, with other elements. Above all, there is a predominance of curves in metal articles.

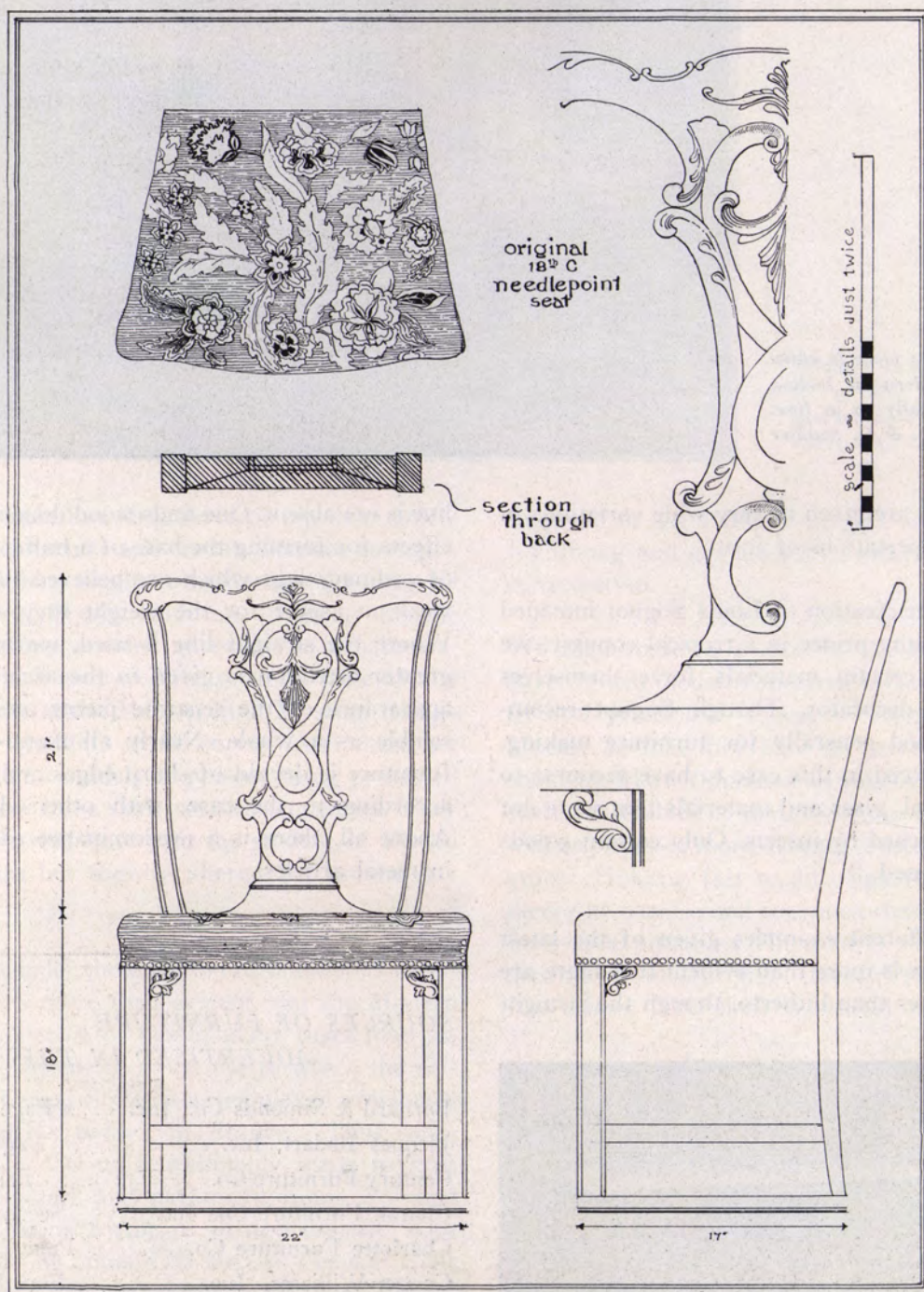


SOURCES OF FURNITURE

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Charak Furniture Co., Inc.	Second Cover
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Robert W. Irwin Co.	Fourth Cover
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IN THE BEST CHIPPENDALE MANNER



MEASURED DRAWING

A mahogany side chair, supposedly from the workshop of Thomas Chippendale. It is interesting to note the relationship of the carving and the needlepoint. Measured and drawn by Pamela Berdan. Courtesy of Arden Studios

WHIMSICAL AND BIBLICAL "BONADERS"

By

A T H E N A R O B B I N S

AMONG the most naïve and amusing provincial wall decorations are the Swedish "bonader"—those peasant paintings on canvas, linen or paper which were prevalent for about 60 years towards the end of the 18th and the beginning of the 19th centuries. They were painted in panels of varying sizes to adorn the walls and ceilings of the Swedish homes on Christmas and other important festal days. An exhibition of these unique hangings, from the collection of Florence Dibell Bartlett, was recently held at the Art Institute of Chicago.

LONG narrow strips were the most frequent shape for the "bonader," as such panels could readily be hung beneath the roof beams, against the slanted ceilings, or fastened to the continuous shelf so often appearing in these simple

Swedish houses. A series of running panels was often cut apart to accommodate the wall spaces. Across the tops of the panels festooned drapery and tassel motifs were often included, suggesting a sort of stage setting for the scene depicted below. Flower and leaf border designs were often used instead; and inscriptions referring to the theme of the picture with the date and occasionally the painters' initials appeared.

THE subjects of the "bonader" usually portrayed the peasant artists' interpretations of well known Biblical events, although some of the pictures were of contemporary village or farm life. In the religious hangings the anachronisms as far as the costumes of the figures are concerned seem extremely humorous, since



"The Death of Absalom" is typical of the charm and whimsicality of the early 19th century Swedish wall decorations. From the Florence D. Bartlett Collection, which was recently exhibited at the Art Institute of Chicago



"The Visit of the Queen of Sheba to King Solomon" and (below) "A Church—A Man on a Horse" are 19th Century

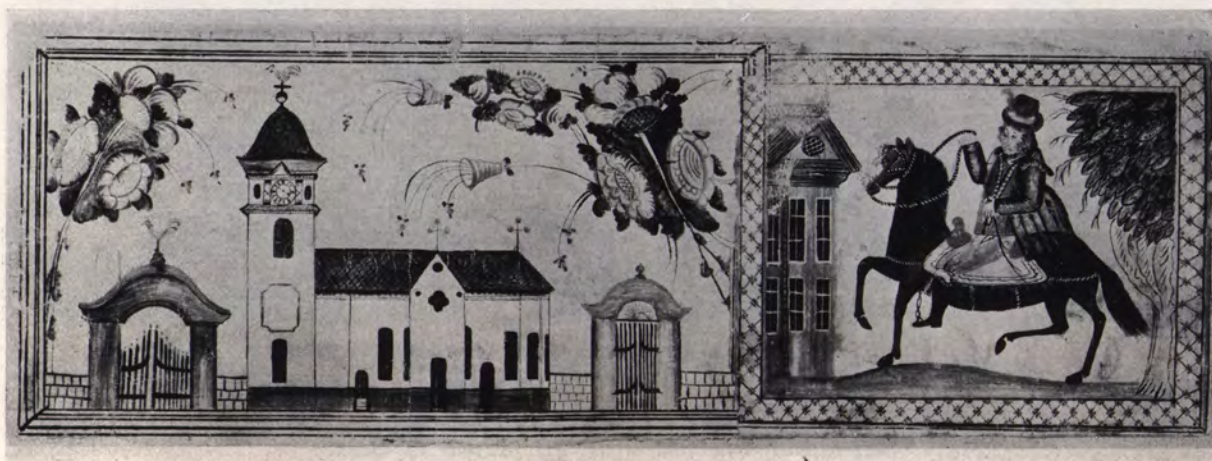
the Biblical characters are invariably dressed in the styles of the 18th and 19th Century rural Sweden. The depiction of Christ's Apostles in checkered trousers and top hats are diverting examples of this lack of historical accuracy; and Christ himself was usually pictured in a clergyman's gown.

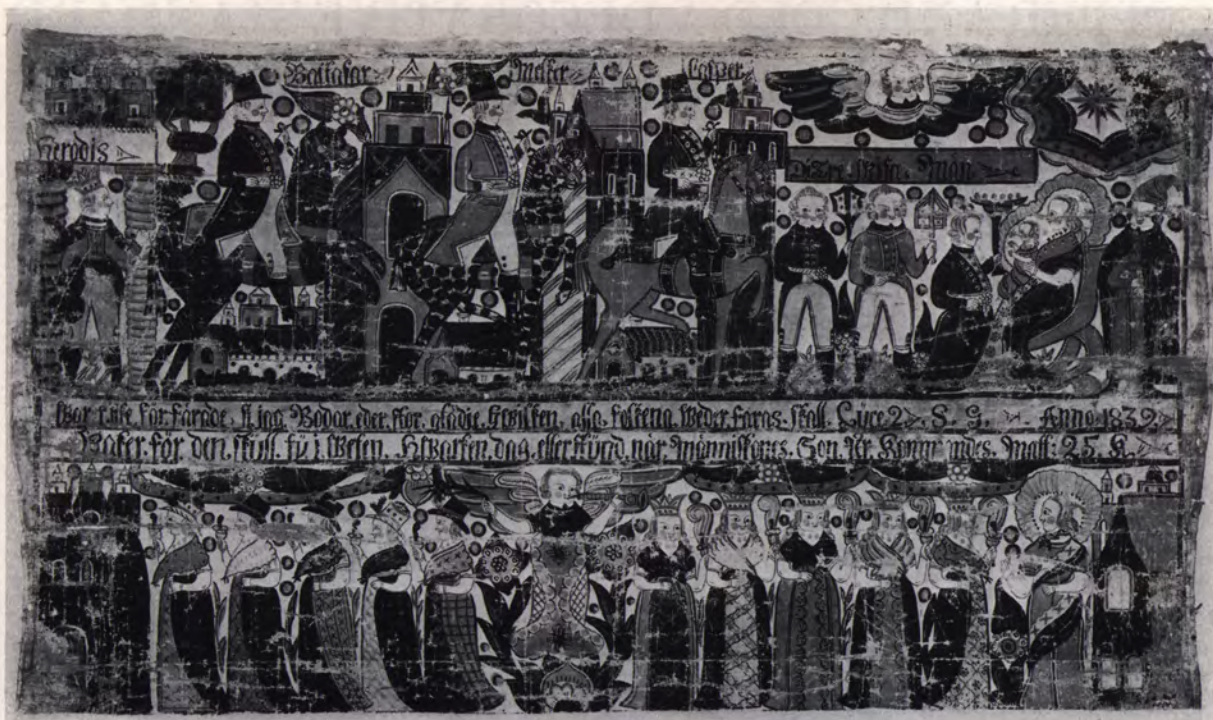
CERTAIN tales from the Bible were repeated many times in the "bonader"; and some of these panels united several themes in a single design. The story of The Wise and Foolish Virgins was apparently the greatest favorite of

all. The Marriage at Cana, Joseph and His Brethren, the Prodigal Son, the Annunciation, and the Adoration of the Magi were other events very frequently chosen for illustration. But these ambitious rustic painters seem to have taken inspiration for their work from practically every event and parable of the Old and New Testaments.

A quite simple range of colorings was employed: a salmon or orange-red shade, olive greens, blue, yellow, and vigorous introductions of black. The backgrounds were an old-white or gray tone. Of course, the drawing is wholly unconventional in arrangement, and generally considerably shortened in its proportions. There is a spontaneous quality in these hangings that might in some respects suggest the work of some Italian primitive painters, although the Swedish examples are not so well drawn. Many of the hangings, however, achieve a definite artistic merit and a fresh originality.

ARCHITECTURAL motifs are often included—buildings of several stories abundantly supplied with doors and windows, many tall spires and towers, and occasional columns of classical tendency. There is a profusion of floral ornament drawn in extravagantly large proportions, and this decoration is in accordance with a strong native appreciation of flowers. Sometimes the trees in these hangings take the form of large clusters of leaves, in a manner a bit reminiscent of drawings and woodcuts of the Middle Ages. Now and then in the "bonader"





(Above) The painting "The Three Kings" is dated 1839 and "A Marriage at Cana in Galilee" (below) is c. 1830

there is a quaint lack of even an effort at realism and an almost modern use of pattern.

A characteristic style of expression was developed by different districts of Sweden; and especially outstanding work seems to have come from Smaaland, Halland, Blekinge, Darlecarlia, Gastrickland and Helsingland. Naturally a few of these country painters attained rather especial eminence. Klemet Hakansson from the parish of Ekberg in Smaaland was one such artist, and his paintings were apparently influenced by Renaissance designs. His earliest

work was dated 1763. Per Persson and his seven sons, five granddaughters and a grandson all distinguished themselves to an unusual degree as "bonader" painters.

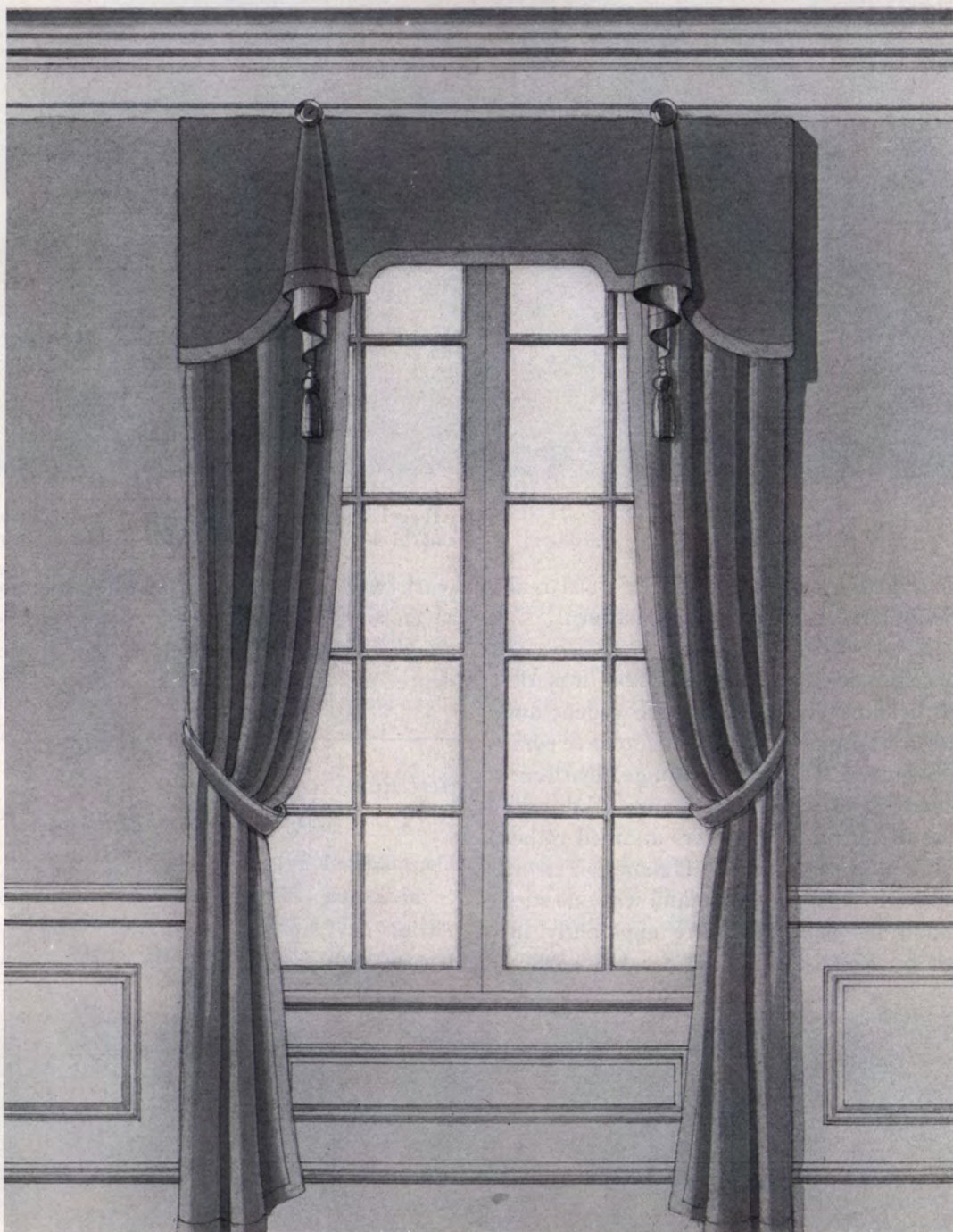
SOURCES OF FABRICS

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COPPER AND GOLD A DECORATIVE STANDARD



A sophisticated but severely simple drapery scheme for a room with grayed blue-green walls and ivory woodwork. The copper-colored velvet curtains and valance are lined

with ivory satin and trimmed with a gold satin band. The formal jabots are caught up by gold knobs and have large gold tassels. Designed and rendered by Virginia Conner

INTERIOR ARCHITECTURE & DECORATION combined with GOOD FURNITURE & DECORATION

WALLS BY THE MILE

By

ARTHUR BATES LINCOLN

FEW things are more bare and uninteresting than a glaring white plaster wall. Rooms thus finished must be further decorated to satisfy the natural craving for beauty and restfulness. Paint or paper applied upon plaster, however, suffer because of the ailments to which that material is subject, as it cracks, crumbles and falls off of the walls or ceiling, spelling ruin to decoration, whether good or poor.

Avoid such disappointment in the structure, and in the redecorated home; resolve to use a material which will not crack, peel or chip, in other words select one of the wide range of wall boards offered to the public today. To the designer familiar with the natural colors and textures of the various boards on the market, a wide range of opportunity for striking results is presented. These may be secured with but a minimum of expenditure, and with a real gain in insulation, factors not to be lightly disregarded.

BOARDS FOR WALLS AND CEILINGS

WALL boards are not new, they have been in use in buildings of every description for a long time. Their growing introduction into the living rooms and service portions of the modern house is but a reward of merit, just recognition of the ingenuity of manufacturers in overcoming certain difficulties which accompany their erection.

FIRST a word as to the materials from which such boards are manufactured. They draw upon a widely varied group of products. Many are made from wood fibre or pulp, both hard and soft woods being utilized. Others are fabricated from sugar cane fibre, from licorice root, corn stalks, flax or straw. This comprises the group of fibre boards, so called because made from a fibrous material, woven or matted

together into a thin board. Then there is cork, a good insulator and strikingly effective in modern design.

ASBESTOS as the base for a wall board introduces the advantage of fire safety. The thin sheets, not over one-quarter-inch in thickness, are readily nailed to studding on furring. Joints between sheets may be pointed up or a metal jointing bead may be used which will anchor the edges of the board to the nailing base.

THE usual surface of a fibre board has a mat finish; sometimes they have a smooth surface on one side and a pebble grain on the other. A few are made 32" wide, but the customary width is 48". Lengths of boards vary from six to sixteen feet. Many manufacturers size the natural surfaces of these boards as a protection against moisture. The light weight, ease of cutting and application, and the insulating qualities, are all advantages credited to these boards.

WALL BOARD FINISHES

THE natural appearance of the basic materials from which these boards are fabricated provides many a motive for very effective interior decorative schemes. Many of the fibre boards are of buff or straw color, which may be effectively left exposed, with border strips or panel molding painted in marked contrast, or blended tones. One of the boards, derived from licorice root, is quite dark. Panels of this material, set off by light colored moldings, produce an effective result.

CORK is a very important and useful member of the group. The average mind is inclined to consider this as a material which is installed in a wall and promptly hidden from view by some

more decorative material applied over it. Striking results are being achieved by progressive decorators, however, who have not hesitated to utilize the natural dark and mottled color of the cork, setting it off with panel strips in some brilliant and glistening metal. The result is modern, economical and very satisfying to the eye.

ENTERPRISING manufacturers have not overlooked the opportunity to apply decorative finishes to these boards. Wood grain effects, similar to those found in wood paneling, in walnut, mahogany or oak, are some of these. Tile effects are common and effective, in some cases with enamel color finishes baked on, particularly in the asbestos board group. Marbleized finishes are also available creating the rich setting of marble, with much less cost and reduced weight.

BOARDS are not all made from wood fibre; some are of ply wood, similar to the thin panels used in cabinet work. These have the advantage of a genuine wood grain, susceptible to a stain or varnish finish, yet free from hazards of splitting and warping. They are light enough for one man to handle, and are easily sawn to any desired shape.

INSTALLATION OF WALL BOARDS

SIDEWALLS are conveniently of such height that wall boards, applied vertically to studding, will reach from floor to ceiling. They are first fastened in the center, using finishing nails driven through and set below the surface, or in the case of the board of one manufacturer, a clinching fastener may be nailed to the studding, and then driven into the back side of the board by pounding a block of wood held against the room face.

NAILS are driven in around the edge as the final step, and then the next board is set in place adjoining, leaving a small space to permit future expansion without buckling. Ceiling boards are applied with equal facility, despite a greater awkwardness in having to work over head.

IN the days when these boards were utilized to obtain a cheap finish on walls, there was no problem to the covering of the joints. A batten or molding was nailed over each one. Lack of studied planning frequently resulted in badly cut up wall and ceiling surfaces. It only takes a little forethought to change all this, to turn that which has the appearance of a defect into a very marked asset in the decorative scheme. With proper regard for the size of the boards, paneled walls may serve to conceal joints. Plain ceilings also are very often blank and uninteresting; these surfaces may be broken up into panels, using batten strips of the same material as that used in the field. Strikingly beautiful results may be achieved with careful forethought.

WALLS of the kitchen have not remained unimproved during the past decade, but have kept stride with new designs in equipment. In fact the housewife would hardly consider her workshop, the place where she spends one-third of her time, a fitting showplace despite the gleaming sink, colorful cabinets and automatic refrigerator, unless the walls were able to fill a place in the spectrum.

TILE board, with fibre or asbestos base and a surface into which has been pressed geometrical units resembling enamel tile, have solved many problems. The surface of this material will not warp, crack or chip, a disadvantage encountered with the cheap enamel tiles. It is sawed as easily as wood. In a single board one thousand tile units are included, nailed directly to the studding, or in the case of remodeling operations, fastened to furring strips over cracked and stained plaster.

THE boards with an asbestos base, and some fibre boards faced with sheet metal, have baked enamel finishes in brilliant colors, applied during manufacture. Among the fibre boards the product is delivered to the scene of operations in its natural color, to be painted and enameled after erection. Various striking effects may be secured by wiping paint from the depressions or painting them over with contrasting color, in that way emphasizing the impression that

these are joints in tile work. A very pertinent advantage with tile boards which are painted is the opportunity for changing the color scheme at some future date.

Attic and cellar spaces afford many occasions for use of fibre boards. It is so easy to cover the rough lumber framing in the attic, and the resulting space gained often aids one or more rooms to the house, at but trifling cost. Compare a few hundred dollars thus expended with the cost of building a new wing on a present building in order to obtain equal additional room accommodations.

FINISHING THE WALL BOARD

THE play of light, natural or artificial, is always interesting on a paneled wall. The corner in high light, a tracery of lines in shadow, carry with them something fine and beautiful; an elusive character and dignity entirely lacking in a plainly surfaced wall.

A paneled wall surface is a decorative treatment in which a wall is divided off into areas by means of strips or molding. The problem of separating the wall area into appropriate framed panels, and of selecting the moldings or battens, is essentially one for the architect or the decorator, and must be developed in conjunction with the size of the boards selected.

THE battens with which joints are covered are often cut from the same material used for the wall or ceiling. In such case they should be from three to six inches wide, depending upon the size of the room and the area of the panels. Battens are nailed through to the studding, and where a board such as Celotex has been chosen, a finishing nail may be set and the hole rubbed over with another piece, concealing it.

THE color of many boards is neutral and finds favor with decorators, who prefer to use it unpainted. Wood moldings, batten strips, and other decorative elements may be painted to harmonize.

A great deal of experimental work has been

carried on in the endeavor to develop a satisfactory cement or joint filler with which to point up joints. Not one of them has proven entirely satisfactory, and their use to provide a continuous wall surface should be discouraged.

THE only way to overcome the widening of the gap between boards is to reinforce the joint with strips of screening, bonded to the board with suitable cement. When the joints have been thus protected, the surface may be given a coat of paper hanger's size as a preliminary to the application of wallpaper. In highest grade work lining paper is first applied to the board and the wallpaper fastened thereto. When properly stippled in paint, a continuous wall surface is obtained, to all appearances free from joints. This stippled surface may be mottled with a glaze. Plastic paints are frequently applied to such wall and ceiling surfaces, textured by manipulation of the brush or some other tool.

REAL wood paneling, luxury of all ages, is also possible. A flexible material of genuine cabinet wood mounted on fabric can be applied directly to the wall surface by a good paper hanger. With ordinary tools a wood paneled wall of beauty and permanence may be achieved. Compared with many types of wall finish, this product shows an economy over the years. Redecorating costs are entirely eliminated, an occasional rewaxing is all that is required. The walls will actually grow lovelier, with mellowing age to deepen their charm.

THE texture of certain boards has made of them a unique material for interior decoration simulating an ashlar pattern. The size to which blocks should be cut for this depends upon the area of the wall to be covered and the number of openings. The joints are "V" cut into the surface, and the design must comply with the principles governing stone setting.

SOURCES OF WALL COVERINGS

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Wallpaper Assn. of U. S.	Page Fourteen

ENGLISH SILVER OF THE RESTORATION

By

G. BASEDEN BUTT



Cup and cover of silver open work on a gilt ground, with a London hall-mark, 1669-70. Victoria and Albert Museum

THE famous and beautiful garniture of three vases from the Ashburnham collection affords another excellent example of the English silver work of the Restoration period. Intended as decorations for a cabinet or chimneypiece, they consist of a vase with cover and a pair of covered flasks. The vase is of Chinese form and has a domed top surmounted with a melon-shaped knob, the flasks being pear-shaped, hammered with gadroons around the lower parts and standing on feet bound with spiral fillets. The decoration is of foliage and fruit, chased and repoussé, all three pieces being silver gilt. They have the London hall-mark for 1675-6, and makers' marks consisting of "WW" with a fleur-de-lys and two pellets (on vase), and "AM" in monogram, crowned (on the flasks). The height of the vase is 14.2 inches, and the height of the flasks, 13.4 inches.

It appears to have been a custom of Charles II to present his various mistresses and favorites with richly ornamented silver toilet sets; and this may have stimulated a fashion for such sets, for a great number of them were made.

A well-known example, and a fine illustration of Restoration silver work, is the Calverley Toilet Service. This service bears the London hall-mark for 1683-4, the maker's mark being "WF" with a knot and cinquefoil. When complete, the set consisted of a mirror frame, a pair of salvers on feet, a pair of oblong caskets, two pairs of round boxes, a pair of two-handled covered bowls, a pair of small covered vases and a pincushion; but one of the oblong caskets is missing. The decoration is chased and repoussé, with figure subjects of classical deities cast in relief. The acanthus leaf is used extensively as a decorative motif, being interspersed on the mirror frame and caskets with boys' figures, and on the pincushion with masks and fruit. This toilet service, like the furniture illustrated in the November issue of this publication, well exemplifies the Restoration fondness for abundant decorative detail. There was, indeed, a tendency to forget the artistic value of plain spaces. This elaborate style, similar to that of the same period in France, continued through the reigns of Charles II, James II and William III, persisting in modified forms until the close of the century, when there came a reaction toward greater simplicity.

ANOTHER interesting characteristic found in the final quarter of the 17th Century was the vogue for engraved subjects, figures and landscapes in the Chinese taste, a complement, of course, to the fashion for Chinese lacquer and *Chinoiserie* in general which resulted from commerce with the East. This trend is well illustrated by the casket from a toilet service which has the London hall-mark for 1683-4. Oval in shape and with hinged lid, hasp, snake-handle and four scroll feet, this toilet box has decoration which includes a pagoda, birds, trees and a seated figure, all chased inimitably in the Chinese style and with that ingenuous quality which distinguishes so much of the best

17th and 18th Century imitation of Oriental art. The maker of this toilet box is thought to have been John Sutton, the maker's mark being "IS" in monogram in a pearly border.

THE posset or caudle-cups used for hot drinks (posset being milk curdled by mixing with wine, ale or vinegar) were in use throughout the 17th Century, though in the Restoration period they were partially superseded by the porringer. One very fine posset cup of silver gilt is known as the "Sterne" cup; and it is a veritable link with England's "merry monarch," for it bears the inscription: "The Gift of King Charles the Second to Arch-Bishop Sterne, Lord Almoner." The cup has the London hall-mark for 1673-4, the maker's mark being "AC" in monogram.

THE porringer, though similar to the posset cup, was of more severe outline, sometimes de-

void of decoration, though frequently enriched with a band of acanthus in relief near the foot. One of these porringers was inscribed "Richard Becke 1683," the maker's mark being "IB" with a stag, and the hall-mark that of London for 1683-4. An exceptionally richly ornamented cup and cover are partly gilt; and this piece is exceptional inasmuch as the cylinder of the cup is encased in repoussé and chased openwork. This openwork is of the acanthus foliage with an eagle and a peacock. The moulded finial of the cover rises from the center of a flower. The cup stands on three ball-and-claw feet and is just over seven inches in height. It is hall-marked for 1669-70, London.

THE 17th Century saw several changes in the form of the salt cellar; and by the time of Queen Anne the large ceremonial salt was no longer in use. The cylindrical and bell-shaped salts of Tudor and early Jacobean times were superseded in the Restoration period by a ceremonial cellar of a type which had a contracted middle, its shape not unlike that of the medieval hour-glass. Salts of this kind were either round or square in plan, and most known examples are devoid of ornamentation, being perfectly plain except for mouldings. One example, which was once the property of the Moody family and is now known as the "Moody" salt, is believed to be unique, for it stands on four shell feet and is decorated with acanthus foliage. It was hall-marked for 1664-5, London, and in height is 7.4 inches.

THE disappearance of the standing salt at the close of the 17th Century was in reality symptomatic of a change both widespread and profound. It has been said that the dawn of the 18th Century marks a "deep dividing line" in the history of furniture and furnishings. And this is true, for the style of the Queen Anne period is simpler than that of William and Mary and the Restoration; and simpler, also, than the early Georgian styles which followed. The ideals expressed in household equipment now underwent a radical change; and instead of stateliness the demand was for comfort and a homelike quality. Magnificence gave place to elegance; dignity was supplanted by grace.

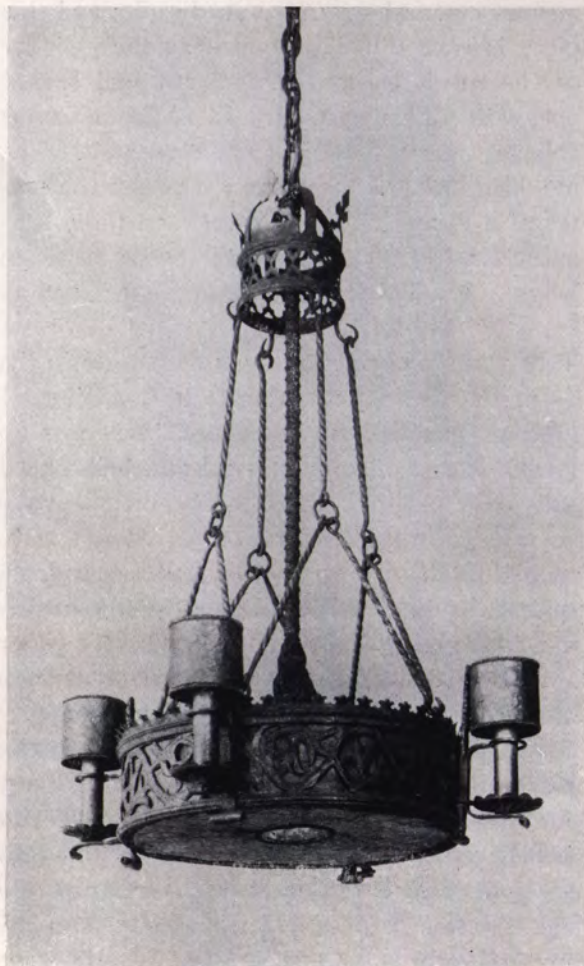


Mirror of repoussé silver with the cypher of Charles II. Original at Windsor Castle. Victoria and Albert Museum

FIXTURES WITH DUAL PERSONALITIES

By

E. W. COMMERY



AFTER centuries and centuries of thinking and working with practically one kind of light-source—a small flame—it is not surprising that artificial lighting with its now multitudinous possibilities should be grasped as though it were a new medium of expression. The light of the candle long served all purposes, whether it be purely a decorative or a utilitarian one and even though we have had the modern efficient electric lamp for some years, its possibilities have not been widely considered in lighting-fixture designs. Fortunately this is behind us today and we are no longer lethargic toward the feeling of interiors at night for many parts of our newest monumental structures, clubs and

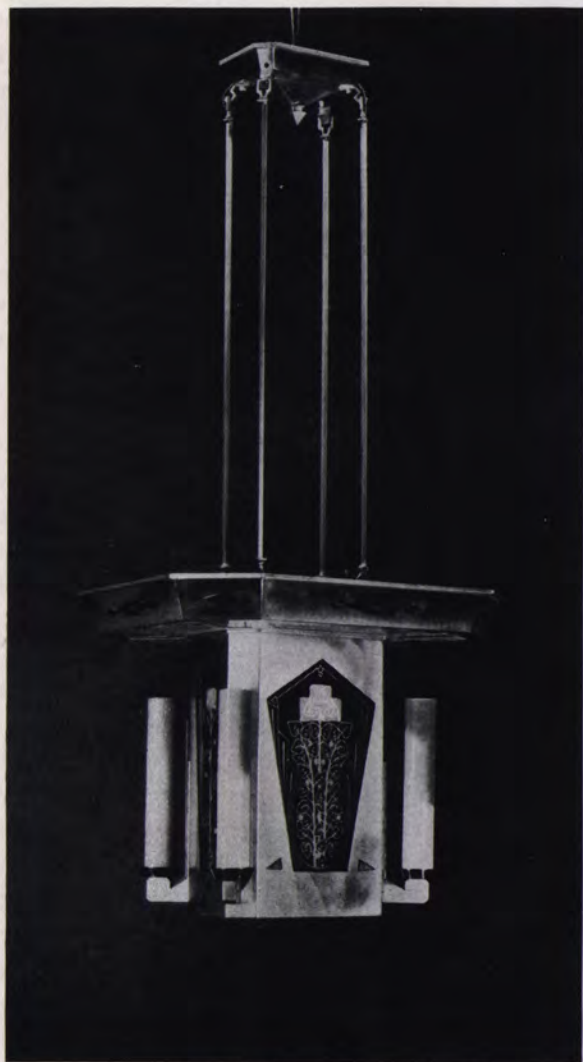
carefully considered shops all bear evidence of this awakening interest. Residential interiors, although developing more slowly along these lines, are even more deserving of this kind of thought for the greater number of social and family activities involved call for a greater variety of appropriate settings and after all other decorative media have been studiously planned it is lighting which mars or enhances the sought-for results.

THAT lighting-fixtures may do more than dispel darkness is evidenced by the ingenuity which has been exercised in creating interesting and appropriate lighting-fixture forms for various rooms. There still persists, however, a "lack-of-grasp" of the lighting effects which may be produced. The orientation of rooms with respect to the sun at various times of day has long been practiced and the choice of differing colors for rooms having exposures which afford different day lightings is seen again and again. Why, then, shouldn't we expect as interesting results from the lighting-fixtures? Furthermore, when conditions permit, why should we be content with any fixed lighting effect in a given room? We tire of consecutive cloudy days and if we were to find the sun in the same position throughout the day the effect would be most monotonous.

WITH a full realization of the possibilities involved, Dr. M. Luckiesh, Director of Lighting Research Laboratory at Nela Park, and the writer have attempted to incorporate a variety of lighting effects in fixtures and the lighting results obtained definitely prove that we can have what we will if we but turn our attention to this phase of the possibilities of lighting-fixtures. Due to the limited usage and more fixed arrangement of the dining room, this room first attracts one's attention to lighting effect fixtures, for the limited hours of usage suggest the possibility of using what might be

termed more theatrical effects and the more definite positioning of the table in this room provides a definite area of interest and utility.

To focus and hold attention we can call upon light, for an object illuminated eliminates the distraction of other objects which might be in the field of view. In directing light on the table top itself and at the same time restricting light from all other surfaces in the room, we find the linen, crystal and silver taking on values which are arresting. At the same time the light reflected back to the faces of the diners reveals them against a darkened background in very much the same manner that we so thoroughly enjoy when seated around the camp fire. Such



The new lighting system which is discussed in this article can be applied to both modern and period fixtures. Shown through the courtesy of the General Electric Company

an effect is surely conducive to holding attention to the table as well as the rise, fall and travel of conversation of a group at dinner. At other times when this condition of higher contrast is not desired, an additional lamp is turned on in the fixture which provides a low softening light throughout the room. A complete reversal of effect is also obtainable for the concentrating table light may be extinguished and the entire light from three different arrangements of lamps may be directed to the ceiling. Then the room is moderately flooded with light which is reflected from the ceiling. This may be the customary white light or any one of several tints. For the cold blizzardy night a soft tint of flame or rose may be selected, while on a warm summer evening a delicate tint of bluish green light is cast throughout the room. With six arrangements of lamps a total of 27-room and fixture effects are possible.

At no time need the fixture be a dark uninteresting mass suspended from the ceiling for a number of the lighting arrangements vitalize the surfaces of the fixture. Deeply etched glass panels may be softly revealed by light transmitted directly through them or they may be made more brilliant and contrastive by directing light through their edges. Fused quartz tubes, a product of modern research, also afford an opportunity to introduce soft visible sources, an effect so desirable in satisfying the eye in creating life in a lighting-fixture.

THE inherent ideas, while housed in what might be termed a modern exterior, need not be confined to this type of fixture for they have been incorporated as effectively in period fixtures as evidenced in Fig. 1. All of the magnificent work of the past ages need not be discarded in order that we may take on these newer ideas, for a rehandling of forms and masses by creative designers will blend the old and the new together.

SOURCES OF LIGHTING

ADVERTISED IN THIS ISSUE

Carbone, Inc. Page Twenty

FADS AND FANCIES FOR THE FLOOR



ELIZABETH PEACOCK, INC., DECORATOR

The popular white fur rug is shown here fitting in with Directoire surroundings, and making an attractive corner

THE rug before the fire, by the door, beside the bed or in the sunroom, offers the decorator a grand chance to go whimsical. There are all manner of novelties for such incidental rugs that by their very gayness, unusual texture, individuality (and often, alas, expense) are almost always limited to the small scatter rug. But like all accessories, these small rugs are the sort of things that make for homeliness, and that give a touch of smartness.

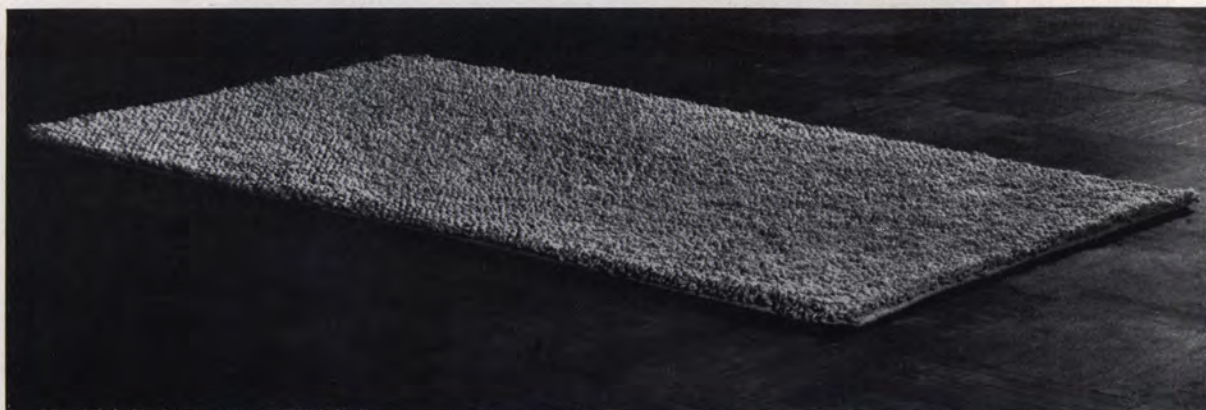
FIRST of all, in choosing an accessory rug, there is the rest of the room to think about. There are people who spend their lives designing rugs and carpets to fit special rooms, working out not only the design, shape and color to suit the period of the room—but also the texture. And while to many “carpet” means

“carpet,” to these designers and to the decorators with whom they work “carpet” has as many meanings and textures as there are periods and types of decoration. It would seem a pity, therefore, to offend these good souls by using one of those delightful carpets woven out of old silk stockings by the natives of Newfoundland alongside of the bed in a dainty and otherwise French bedroom. A soft white fur rug would do the trick, causing no turnings in graves—and of course if the lady of the house had spent two summers with Dr. Grenfell and felt that nothing but native designs carried out in silk stockings would serve in memoriam of the happiest days of her life—why not use them in the nursery or as bathmats or in still another bedroom.

HAVING settled such obvious matters as discrepancies in type and texture, the field is practically free. On the whole there is less chance to have fun in this way in the city apartment where the glorified doormat is as good as unknown, and where fireplaces, if any, are usually so sophisticated that even if they are used no one would think of sitting on the floor by them and popping corn. That still leaves the bathroom, the bedroom, and the “study” or what you will. For the bathroom there is of course the recognized washable or sunfast cotton, rayon, or wool rug—practical and attractive, coming in every manner of color scheme and design, and with initials to match the monogrammed towels if necessary. Perhaps a little more romantic are the long piled (and by that a two- or three-inch pile is meant) cotton mats that are soft and colorful. The simpler of these are the more attractive—white on the outside, shading into a bright color in the middle. Ombre wool rugs are always perfect, and are a pretty safe bet in almost any room anywhere. This is a particularly flexible material to work with—you can have rugs made with any design—octopuses and fish placing them obviously in the bathroom along with the aforemen-



(Above) Two heights of pile make the design in a white wool rug from Frances T. Miller, at the Art Alliance



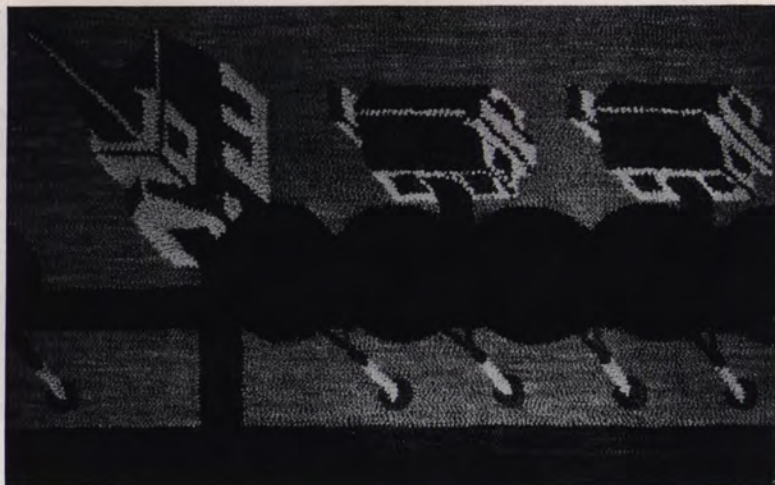
(Below) An extremely smart coffee-colored cotton looped rug is from the Bergdorf Goodman Antique Department

tioned types, and plain neutral colors or shadowy or even vivid and well defined designs bringing them out into the living room. Going back to the city bathroom again, there are always the good old hooked rugs that can be made up into any imaginable design. The yachtsman's bath can be done up nicely with schooners and lighthouses, the débutante's with appropriate modern figures and so on ad infinitum.

For the bedroom there is fur—a wonderful thing to meet bare feet stepping out the right side of bed. Goatskin seems to be the most popular form at present in grey, white and black. And there is sheepskin, dyed any color—primarily for automobile robes—but surely something for the decorator to think twice about. The Swedish rugs have always been famous, but it takes time and a lot of correspondence to get just what you want, and there are several places nearer to home that have

made a careful study of foreign weaving, and that will make rugs to suit your personality and wishes. Then there are places that carry French rugs of wool, and lately of cotton, soft looped affairs, or equally soft and with a cut pile. With these rugs texture is the whole point, they have no design and are usually used in whites, beiges and similar colors although sometimes a design is made by two heights of loops. The hooked rug is usually a bit informal for the city bedroom—but there are uses, such as a rug for little Fifi to sleep on—and incidentally there is a firm that will make up a rug from your dog's photograph!

THE nursery is one place where informality reigns, city or country. Softness, animal designs, and bright colors are usually in order—and with carpets where you can cut out and make your own design, there can be endless “fun for the kiddies.”



A perfect rug for the air-minded is this modern version of a New England town, designed by Theodor Carl Muller and hooked by the Connecticut Handicraft Industry

FOR the living room there is of course fur, ombre and looped and cut wool rugs. And if you have a lovely old piece of oriental work or an old rug that has been for years in the family, that you want copied in a larger size, or matched so that you can have a pair, there are firms that will carry out your wish. Or if you have a round or octagonal room you can have special designs woven up or cut and matched up in carpeting.

THE country home, the summer place, the hunting lodge, and the yacht are the places where using small rugs is most fun. The sun-room is always a grand place to go bright, "neat but not gaudy," with braided wool basket weaves, raffia, Swedish or Indian pieces. Hooked work of course is in its element here, with the rag carpet in full glory. Those "hit-or-miss" rag carpets are perfect for hallways by the seashore, as are the amusing little hooked rugs that would be completely out of place in the town house or apartment. Having old Colonial rugs copied, either in a good sized carpet or a small before-the-fire rug is a favorite device in the country house. Another good scheme that usually works out well is to have a large plain, or slightly figured two-toned rug, and then bright small rugs by the doors and fireplace.

SUITING the type of rug to the locality or the

hobby of the house owner is a thing that can be made the most of in the country. A horseman can have amusing hunting designs woven or hooked up for his study—and for hunting lodges in Virginia what could be more perfect than the jute rugs woven by the natives of that very state? The jute is thick and rough and comes in grand colors.

MORE suggestions and ideas are useless. This is a field where necessity and comfort can be made the most of by the decorator and the house owner. With so many firms ready to make up designs, or to provide designs if necessary, there is no reason why the small rug should not be as much fun and as decorative, often even more so, as anything in the room. Everyone has ideas and hobbies that unfortunately cannot be carried out in all branches of the decorative work—we hope, however, that we have proved it both possible and desirable to have a rug to suit your personality!

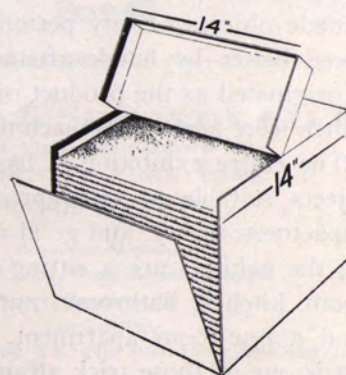
SOURCES OF FLOOR COVERINGS ADVERTISED IN THIS ISSUE

John McCagney.....	Page Twelve
Magee Carpet Co.	Page Six
W. & J. Sloane.....	Page Nine



We invite decorators to inspect Claridge wide seamless carpet under a light. Observe the more brilliant finish, the lustre. This is a result of the fine-twist yarns and the closely-woven construction. Those who know carpet can also tell by the feel that Claridge will give good wear. Claridge wide seamless carpet is made in 24 shades and in widths up to 18 feet. Claridge Carpet is available to decorators anywhere in the United States cut to measure for a given job.

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SEEN AND HEARD

By

MARCIA MEIGS

Another Sign of Spring

The Art Alliance has been having its fifteenth exhibition of Contemporary Decorative Arts. All the work was by its members. Particularly noteworthy was a set up for a shop designed by Frances T. Miller. The walls were papered in tiered gray panels, the rest of the wall being a lighter gray. The floor of black tiled asphalt was very smart, and had a white wool rug (shown in the floor covering article of this issue). Mrs. Miller used a new ventilating device, made of white cloth strips running vertically up and down. The device looks like Venetian blinds gone slightly wrong, opens like them but does not rattle in the breeze.

Modern bedroom furniture of cherrywood, designed by Pola and Wolfgang Hoffmann, was another highlight. The pieces while definitely modern are not sufficiently so to be jarring when combined with other furniture. A set up showing the complete suite may be seen at Charak & Co.

Everything on earth was represented in the exhibition, from wallpaper to jewelry, woodcarving to carpet designs. There were textiles, vases, screens, plaques, lighting fixtures, furniture, ashstands, etc. All in all it was an interesting "cross section of the year's most creative ideas in the decorative field," to quote the Alliance. And Frances T. Miller's rug designs, Robert McBratney's fabrics, Donald Deskey's and Paul Lobel's lamps, Russell Wright's metal work, and Agnes Tait's screens were well above the average.

Philadelphia, too, is doing its bit for industrial art. The Pennsylvania Museum of Art is having an exhibition of "Design for the Machine"—comprised of machine-made objects of any period that could not be produced better by handcraftsmen. No articles that first originated as the product of handcraftsmen and that then were adapted to machine production are shown. The entire exhibition is based on machine-made objects suitable to mass production through their compactness, utility, and good design.

Among the exhibits are a sitting room, bedroom, dining room, kitchen, bathroom, nursery, a shop interior, and a one-room apartment. The one-room apartment is one of those trick affairs where electric toasters and grilles come out of the drawers of a desk-

chest of drawers, where the radio cabinet contains a clothes chest and where the console table turns into a dining room table seating six.

Accompanying the exhibition is a study collection of modern art in the form of textiles, ceramics, mirrors, metal work and the like, from France, Germany and Czechoslovakia. Objects in the exhibition come from both abroad and the United States. Among those designers represented are: Wolfgang and Pola Hoffmann, George Howe and William Lescaze, Donald Deskey, Marianna von Allessch, Eugene Schoen, Walter von Nessen, Russell Wright and Kem Weber.

Lights in the Life of an Ex-President

Everyone remembers the pictures that ran in all the rotogravure sections some years past, of Calvin Coolidge being sworn into office as President, with his father presiding by the light of an old oil lamp. Reproductions of that lamp are now on the market for all who care to buy. The lower part of the glass shade is frosted and is decorated by a drawing of the Coolidge homestead.

Just how this all happened is a rather interesting story. In Northampton, Mass., there is a Studio that "does" all the lighting fixtures in a house. Helen Woods, when working on a job, likes to dig about in the house owner's family history until she finds a subject that she can incorporate in a lampshade design. Usually it's a seafaring great uncle something along those lines. When she was designing shades for the Coolidge house she suddenly remembered pictures of the old lamp, and so the Coolidge lamp came into existence, first with a hand-painted linen shade—and more recently in an exact copy of the old lamp, glass shade and all. The new version, of course, is not an oil lamp—being wired not only for direct but alternating current. Occasionally Mrs. Woods does jobs for people who prefer to limit their family history to their own house, but on the whole, as in the case of the Coolidges, the lamps and shades are reproduced in a fairly large quantity.

If all this business about going colorful and gay in the bathroom is actually going into effect the Sanitary—people are going to be pleased. They have a shower curtain that has a distinct seaside element without re-

sorting to any fish (incidentally fish in the bathroom are not all they used to be). This curtain comes in "Waterproof" or rubberized rayon in any number of pastel shades, and curtains can be had to match. The scene is gulls and clouds over the ocean with a setting sun in the rear—the design is hand-stenciled, starting from the bottom, and ending with sky at the top. If you are interested and feel like doing it up brown Thibaut carries a paper to match.

"Get Your Goat!"

"Young Moderns—Get Your Goat!" is the suggestion offered in a recent newspaper advertisement of Marshall Field and Company's floorcovering department. White goat fur rugs are the merchandise to which this advice pertains. The advertisement continues to recommend the use of these rugs, which sell for \$15, in the living room before the hearth, in bedrooms and bathrooms. Inexpensive fur rugs are having a lively popularity among the new floorcoverings in this Chicago store.

Not for Frozen Assets

Just in case the impossible happens and a decorator is given complete free range in a house—and is let

loose in the kitchen to pick out the china and cooking utensils—we feel we ought to put in a good word for Bake-Rite. Pyrex dishes were the first to solve the problem of serving soufflés, sheppards pie and the like. But most waitresses still feel that they have to wrap a napkin around the Pyrex baking dish before appearing with it in the dining room. We who are devoted to the small size Pyrex teapot simply cannot understand this feeling, but to satisfy the school who like their guests to serve themselves to what seems to be mashed potatoes and then to be surprised by finding a lot of hash at the bottom—the Harker Pottery Company of East Liverpool, Ohio, has invented the Bake-Rite dish.

These dishes, pudding bowls, mixing bowls, crocks and custard dishes are colored on the outside and white inside. They come plain or fluted, and are guaranteed not to chip or crack in the oven, or to lose their color. The nicest ones we saw were a pale peach pink with cornflowers, daisies, etc., forming the decoration.

For the Athletic Artist

What promises to be one of the most interesting events in the Olympics is the so-far unheralded Art Competition. As all the themes are set it ought to be



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SEEN AND HEARD

quite amusing to see how the painters, sculptors, architects, writers and musicians of the various countries regard the same subject. As far as the graphic arts are concerned, they must typify,—any aspect of sport itself, the human figure in action, people engaged in sport, rest following sport, portraits in sport attire, leaders of sport, etc., 78 inches in its largest dimension, and the entry must have been completed since the last Olympiad.

Friezes for Babies

Getting away from Alice in Wonderland and Mother Goose in the nursery is more easily said than done. Wallpapers, carpets, everything has the old conventional characters, and every now and then they begin to pale a bit. The other day we ran across a tidy idea in the form of wooden valances for windows, or friezes for the top of the room. The background can be any color you want, and cut out and nailed thoroughly on to the backboard are charming wooden animals. We saw one valance of delightful lambs and butterflies and another in pink and white with rabbits. The Children's Center, where these things are, has decorated a child's hospital, using checked gingham curtains, and the wooden valances—which proves that the idea is amusing, practical and sanitary. Another thing the Center swears by are linoleum floors for bathrooms and cork ones for playroom, using blocks with inlaid animals. The Center incidentally is at 108 East 57th Street, and if it looks like a children's bookshop from the front don't get worried. It is a bookshop in front!

Again the Decorative Detective Service

That Brownell Lambertson Decorators Service we spoke of some months past is moving right along. Recently they had an exhibition of screens that was pretty interesting—among other things, as you no doubt know, the Service states they will find screens for almost any job, or have them painted specially for the job.

Among the nicest screens they showed were: a very dark one, gray and black to be exact, with negroes wearing gold bracelets and anklets; a brilliantly colored painting of vegetables on a white glazed screen (one panel is left completely white); another vegetable screen with rows of green onions and red cabbages running slightly diagonally across a black background; two most amusing screens of children shorter than the regular screens, one with a child offering a banana to a giraffe is really lovely; a stippled gray screen with skyscrapers in gray and black and with

yellow windows; and a Mexican scene with the design chiefly in gold and silver leaf and with a few touches of vermilion and black paint.

Chromophobia

Back in December we had a bit on the new spring colors according to the Textile Color Card Association. Now that the card is out, we can be a little more specific. Blue is the first color mentioned, and this fact is corroborated by various fashion statisticians. It seems that there are some people who stand on important street corners and check on how many women wear red, blue, green, etc. With all sorts of statistic taking and making similar to this, a style report (lasting 3 days) was made to various manufacturers, and among other items it was announced that blue was to be the leading fashion color this spring. The Textile Color Card enlarges on "blue," mentioning bright medium tones with a slight purplish cast, marines and light navy tones, and deep azures with just a touch of violet. Light beiges, shell, and bisque tints, creamy chocolates and mochas are the important brown shades. Reds are newly important, in yellowish, orange and apple red tones. And they prophesy interest in deep rich pinks and cherry roses. Olive and soft jade greens are the popular members of their families. Pastels are featured and have been given the new name of "Blossom tones."

And, of course, what with Sol Bloom, George Washington and all—they have just issued a special collection of Colonial Colors reproduced from costumes worn by the celebrities of those days. The names are pretty impressive, George Washington Blue, "Star Spangled Banner" Red and Blue, Martha Washington Coral, Lafayette Green, Mrs. Duane Orchid, Eliza Pinkney Gold, Miss Philipse Pink, Abigail Adams Blue, etc., etc.

Now that the leading colors are ascertained, we would like to mention a letter we received from the Taylor System of Color Harmony, assuring us that they have a practically foolproof keyboard for working out harmonious color combinations. The system seems to consist of a very extensive color chart and a series of "blinds," black strips with holes in them. The colors are so arranged that when the blinds are laid across the charts harmonious tones show up through the holes. Combinations of three, four, five, six, and seven colors can be produced, and as the keyboard makes twenty thousand combinations it ought to be quite a good way to spend a rainy afternoon. The keyboard is now being used by forty trades—among which are listed—Art, Architecture, Carpet Weaving, Decoration, Furniture, Knit Goods, Lamps, Textile Manufacture, Theatrical Costumes and Decoration, Upholstery, Wallpaper.

Historic Oak Furniture



Prince Arthur's Dole Cupboard



THIS carved oak cupboard is practically a reproduction of a celebrated dole cupboard, centuries old, found in a farmhouse at Burwarton in Shropshire, and now in the Victoria and Albert Museum. It is believed to have once been the property of Prince Arthur, because of the carving of the Wales feathers on the lower doors, and the "A" device carved in the upper. Dole cupboards were so called because food and clothing were kept in them to be "doled" out to servants and dependents.

Muniment Chest—Original Over 600 Years Old

WHEN David Garrick was baptised in All Saints Church, Hereford, England, an ancient chest looked on benevolently at the rites attending the future tragedian. Even then over 400 years old, the hoary ecclesiastical strongbox can today still be found in the cloistered sanctuary. The magnificent carved piece shown below is a rather close copy. The original was defaced by the clapping on of two extra lock plates. Three keys held by three different church dignitaries were needed to unlock it. A touching instance of mutual trustfulness.



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SEEN AND HEARD

Helpful Hints for the Housewife

Leather goods have an unhappy faculty for drying up and cracking, and the other day we ran across a preservative, cleaner, and restorer. It is a liquid, neatly bottled, with brushes on the caps, that is made of the natural oils in leather. It seems that animal skins cannot withstand the steam-heated atmosphere in which the average American thrives all winter—and so the Leather Vita Company have gone into the matter pretty thoroughly and now are sponsoring this liquid which, believe it or not, is odorless and easy to manage. You brush the stuff on, leave it there for 20 minutes and then wipe off what hasn't sunk in—all of it sounds very logical and exactly like the cold creaming performance most women go through every morning. While Leather Vita is easy to use on things like suitcases, books, etc., if you are having leather furniture or automobile upholstery touched up, the company advises that you let their service department handle the job.

Another gadget we have run across is to our way of thinking more of a miracle than anything else. It is a small piece of metal that you leave in the silver closet, and lo and behold your silver never tarnishes. Then there is another similar affair, a metal piece you put in the water when washing up the silver, the piece, plus a pinch of soda, does the trick and ends the job of silver cleaning. Last but not least is some paper with which you line the silver box and like the aforementioned—goodby to polishing.

Along the same lines is a material called Blue Snow—which does the trick in the carpet cleaning business. Scatter rugs, especially the kind that are before a fireplace or doorway, are always getting filthy, to say nothing of rag rugs, and regular carpets. With Blue Snow, a brush, some hot water and a strong right arm, your rug is as good as new. The soap has a lather two or three inches high that just evaporates, taking with it all the spots and dirt. We personally have stood over a filthy brownish gray affair, watching the lather vanish and have seen a colored design, that we had almost completely forgotten about, appear before our eyes. It's fascinating—rather like watching Japanese water flowers. Of course all this may be old stuff to you—but we were pretty impressed.

Now That It Seems to be Spring

The widely famed Simmons beds are stepping out into the great outdoors—of course they are not beds actually, but lawn swings and metal gliders, with Simmons cushions and mattresses covered in sun-

proof and waterproof fabrics. These swings and gliders come in all sorts of types and price ranges, and in these depression days ought to bring joy to the heart of every local jobber. The Simmons Company, being what it is, has service stations in sixty big cities, and the jobbers, instead of stocking up with a flock of lawn furniture of all varieties, can buy one or two pieces as samples and then order more from the nearest service station when a customer is ready to buy. This system ought to be pretty popular in these days when "carry overs" and over-stocking are the secret fear of every buyer. The gliders are styled by Murril and Company, as are all Simmons products, and in the styling a great deal of thought has been put into the choice of upholstery textures and colors. In some cases the metal work has been made to simulate bamboo, and is finished in natural bamboo color—but in most it is frankly metal, painted apple green, dark green or black. The cushions and mattresses come covered in a heavy striped fabric, printed drills and printed Permatex (waterproof), plain Permatex piped in contrasting colors, plaids and stenciled designs.

And while we're on the subject of garden things, the Arden Studios has two rather trick developments in their garden department. They have laced raw-hide furniture on aluminum frames (the same idea as snowshoes) that can be left out all year round and that are guaranteed to weather sun and storm. They have had pretty good proof in the shape of one set that has been outside for two years, and now convinced that they have got hold of something good-looking and also practical in the way of outdoor furniture, they have new designs in two price levels, with flat or tubular frames. Their other invention, as it were, is a nice solution of the flower arranging problem. Housewives who like to putter about fixing their own flowers usually do it in the pantry, thus slowing up the workings of the house. Now, attractive sinks or counters have been developed with bowls for the water, grilled doors behind which are shelves for vases and holders, and moreover there is plenty of space in which to maneuver. The counters are made of a white-washed clay and covered and ornamented with copper grilles and tiles—a pretty neat trick for the sunroom or hothouse we should say.

Beauty in Your Bathtub

One of the most amusing, and at the same time, the most interesting events of the winter is the exhibition of bathrooms at the Standard Sanitary Company in the Radiator Building. George Sakier has designed all types of rooms—an Empire bathroom, modern ones, mirrored ones, Period washbasins and tubs, etc.

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SEEN AND HEARD

Probably the modern pieces and fixtures are the most interesting—although the Period ones will undoubtedly be useful too. Mr. Sakier has introduced tubular metal into the bathroom, and has designed two modern washbasins that are really handsome affairs, practical and remarkably reasonable. Then there are all manner of knick-knacks — a cork covered pole running perpendicular to the tub makes you think someone went haywire when putting up the towel rack—not at all—it is a slip-proof device that enables you to haul yourself out of the tub without pulling the faucet handles out of the walls. Of course the tubs are luxurious things—with racks running around them equipped with ashtrays, books, etc. Some of them even have reading lights—a move that we are all for—having never yet met a bathtub whose lighting equipment didn't nearly put our eyes out after about three pages. One of the neatest gadgets are thick triangular soap dishes that fit into the corner where the tub joins the wall. Another amusing detail that was probably not intended to be taken the way we took it, was a set of shelves holding towels and such painted on the wall. That would be a neat idea for the photomural or mural painting enthusiast—preferably with exaggerated perfume bottles or the like.

Mr. Sakier has made the most of the fact that mirrored walls cannot be placed flush to the real wall and has utilized the space to make concealed towel closets and shelves. Two such closets flank the mirror over the washbasin and by opening the doors you have a three-sided mirror. While on the subject of mirrors, there are two other grand ones in the exhibition. One is over a medicine cabinet that has a set of shelves on either side. The mirror slides across the shelves instead of opening out and hitting you in the face! The other is for shaving, although we cannot see why it would not be equally useful for prinkers—a large and otherwise normal mirror has a large circular band 3 inches wide where the mercury has been scraped off, leaving a frosted circle—there is a light behind the mirror which throws sufficient light on your face for any purpose. All in all it is a delightful exhibition to attend and we would like to stress again the modern washbasins and the faucet handles before going on to the event of the show—the “Dowagers’ Delight.” This is a tub to the glories of which our pen cannot possibly do justice. In the first place it is in a room with marbleized linoleum walls, at each end of the tub is a marbleized pillar, and at the head and foot are white urns full of laurel. So much for the surroundings. The front of the tub is lower than the back—we forgot to say there were steps leading up to the whole performance—and then

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comes the real surprise—the dowager steps over the lowered edge and sits on a seat, in the water but about two feet higher than the bottom of the tub. She then lowers herself down a slightly sloping toboggan slide, and leaning against the back of the seat, can rest happily, realizing there will be no hard work about hoisting herself out. If anyone is going to produce Romeo and Juliet next winter, they might keep this in mind for the last act!

Revealing Some Concealing

While all eyes have been on Grand Rapids and Chicago during the past two months the New York Furniture Manufacturers have been going quietly about their own ways doing a lot of new things. One firm, Charak & Co., have moved into showrooms, making new pieces, some are copies of antiques inlay and all that are so good that they have to put a label on the original so it won't get sold by mistake; then they have a handsome bedroom suite—modern without being much so; concealed radios are another pet trick—they have them concealed in desks, in small tables and stands, and in bookcases; and devices and inventions being our perfect mania, our hearts were completely won by a man's highboy with a mirror that slides out of the top of the top drawer, at just the right height for a tie-tying mirror.

"Heritage-American"

We have a new period now—thanks to some master mind over at Bigelow - Sanford. All in the good cause of better business in 1932, they have coined a phrase and period, none other than "Heritage-American." The term is pretty elastic and seems to mean any piece of furniture that has been in the family more than three generations and that isn't definitely any other period.

However, the idea behind it all isn't so bad. They sent out a man who snooped about in attics and cellars, dragging out old pieces of furniture that the housewife had stowed away, believing them utterly hopeless. By re-upholstering in some cases, restoring in others, or removing high varnishes, thereby allowing the wood grain to show through, he made possible the use of these pieces in what they call a Heritage-American room.

The theory that some work is better than no work seems to be the motivating power in this new period of ours. While many people would never think of redecorating a room in these days, the canny decorator or salesman can sell his client chintzes with which to cover an old plush chair—new draperies, and possibly a few new pieces of furniture. As long as in the redecoration old pieces are used in new arrangements



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SEEN AND HEARD

and color scheme, the client apparently doesn't realize what it's all about. First we had the Bigelow-Sanford frisky lambs and now we have them cannily pulling the wool over the eyes of the decorators' clientele with this Heritage-American business!

Scenics by the Strip

Scenic wallpapers are always quite a problem, as there is often one panel that the prospective owner does not like—and, unfortunately, as scenics are bought by the set, there is nothing much the owner can do. He can of course buy as many sets as he needs and leave out the questionable panel. That system seems like an awful waste of money—and moreover there is the poor person stuck with several rolls of the same scene which he couldn't care for, and on top of all that the remaining panels would probably not match up correctly anyway.

The Blake Wallpaper Mills has worked up a noble scheme in several of their scenics. The papers are sold by the panel instead of the set, so that you can arrange your own repeat. And though it sounds next to impossible, the edges of every panel will join onto any other panel—a pretty tricky business to have work and at the same time to have a paper that gives a "picture" effect. For instance, one of their papers, "Old English Gardens," has a house in one panel; some people probably don't like to have houses in their wallpapers, so they simply buy as many of the other panels as they need, fit them together and go happily on their way, with no flock of useless panels with hollyhocks and a house in the distance stored away in the attic.

"The Neatest Trick of the Month"

The neatest trick of the month by far was pulled off by the Ehrich Galleries and Goldfarb's "My Florist." Mrs. Ehrich did some unusual table set ups for the window and Goldfarb's chief arranger fixed the flowers. There was a bridal set up, some modern ones—about five in all. Each table was shown for several days, with of course fresh flower arrangements daily.

Mrs. Ehrich's cards were on the table, so that the idle rich shopping for their flowers knew where to go for advice before their next dinner-party—and we were pleased to discover that the scheme worked both ways. People would order flowers just like those on the tables—so the galleries benefitted by the publicity, the florist by the purchasing and everyone was happy—the just deserts of such a clever merchandising idea.

SEEN AND HEARD

Challenging the Wormhole

Herbert Cesinsky, an erstwhile contributor to this magazine, has recently published a book called "The Gentle Art of Faking Furniture." He points out gleefully that in one year more "antiques" are imported in America than could have been made in the entire 18th Century. Luckily long hair is coming back, so at least the decorators of the fair sex will be well equipped with hairpins with which to sound out worm holes. Just how the numerous men in this field are going to make out is a bit of a problem—although stick pins may do the trick—at least we've warned you.

Are You Going on the Spree With the A.I.I.D.?

After much deliberation it was recently decided that the second Annual Meeting of the A.I.I.D. would take place on board the *Monarch of Bermuda*. A five and a half day trip to Bermuda seemed to be an excellent way to spend the convention and it simplifies the problem of keeping the assembled multitude more or less together as there is practically nowhere to dash off to except to one's cabin. The *Monarch of Bermuda* is indeed a handsome boat with a swimming pool, a special room for the conveners and a bath with every cabin. Beside being educational, and of considerable social value, at the same time it forms a rather nice little vacation during the June heat.

Farewell, Fair World

We hate to mention this but we have discovered that the very latest dodge in funeral trappings is the period coffin. Empire, it seems, leads the field in popularity, with the Louis running a close second. It's rather like the good old times when people traveled around with a fine rosewood coffin just in case—a rather fascinating although morbid idea. However, in these days there is none of this toting around business—you just go on and pick out your favorite design, leave your telephone number, and the coroner or family doctor does the rest. Personally the idea of an Empire coffin leaves us a bit cool—if we have got to end our days in Woodlawn we are going to do it in a nice snappy "modernistic" model.



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Antique Reproductions and Adaptations



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