

## Furniture: latest design news

Business was understandably slow at recent wholesale furniture markets, and design innovations equally rare. Few manufacturers attempted to introduce whole new lines, even many of the largest contenting themselves with minor additions to fill out existing, hold-over collections.

Most new designs unveiled echoed a theme that emerged in last January's Chicago and Grand Rapids presentations: a refined emphasis on cleaned-up, simplified design, ideal in the modern maidless, chateaus environment for which it is designed. This is no longer exclusively a price characteristic, but is fast becoming as noticeable in low-cost lines as it is in high-priced quality merchandise.

More and more, though, one can perceive a wide cleft dividing furniture made for department store market consumption from that introduced by houses concentrating on interior decorator sales. The early American-Colonial-pine-and-maple schools emphatically eclipsed all other types in furniture and department store lines last June, whereas the decorator lines wore a softer look—casual, to be sure, but heightened by a sophisticated grace and warmth that lifted it above the ranch house rusticity of any “grab-your-partner-swing-your-lady” tune.

*Interiors'* readers are well aware that although people today live in an informal and easy way, less grand than that of the generation who sought decorators' advice twenty or thirty years ago, not everyone is anxious to accept the bunks-and-beans rough-house pattern many manufacturers seem ready to force on us.

Biggest newsmakers of the market were two new furniture collections — worlds apart in conception and construction, but

both decidedly contemporary (though neither would fit into any accounts you may read of “a general trend to ranch house living”). Baker Furniture's Finn Juhl line must await fuller presentation in another issue, for it will be early 1952 before deliveries are made.

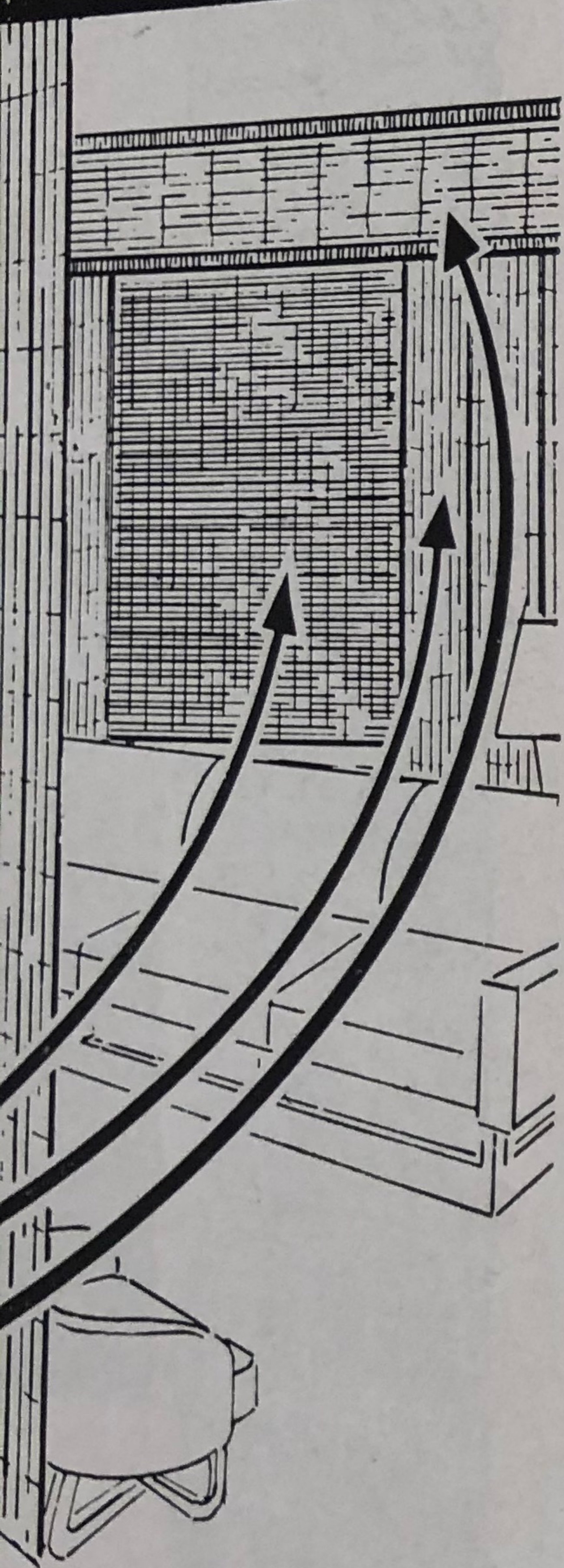
The new Paul McCobb-designed glass furniture made by New Era Glass, however, is awaiting decorators' and buyers' orders now, in the Directional showrooms, 201 East 57th Street, New York, and the Merchandise Mart, Chicago. The group, as shown at market, consists solely of occasional tables and a desk, though drawing board sketches give promise of a standing dictionary and magazine rack, dining table, buffet, and server, still to come. For this Accent collection, McCobb has combined a variety of materials: clear glass, white glass bonded on to wood, black wrought iron, and natural wood supports. The resulting designs are frankly Italian-inspired, light-looking and sophisticated, and represent a commendable new departure for an American glass furniture manufacturer.

Dunbar Furniture, always one to hold decorators' needs in high regard, limited their market offerings. Noteworthy were a huge Doughnut bench—a foam rubber, open-center ring, suspended on brass, aluminum, or wood legs; a deep-seated high back lounge chair which found its way into the Good Design selections; and a wonderful leather-upholstered pour, 32" by 32" square and 15" high, that rolls on invisible castors. Four chairs and a sofa, typically neat and somewhat small-scaled, were introduced as a Kareer collection, with retail prices about 25% lower than the usual

(Continued on Page 190)



**atisfaction**



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of the area will be planted with trees, shrubbery, lawns and flowers, arranged to screen all approaches to the manufacturing center. Architect Albert Kahn is designing the buildings.

## The latest in furniture

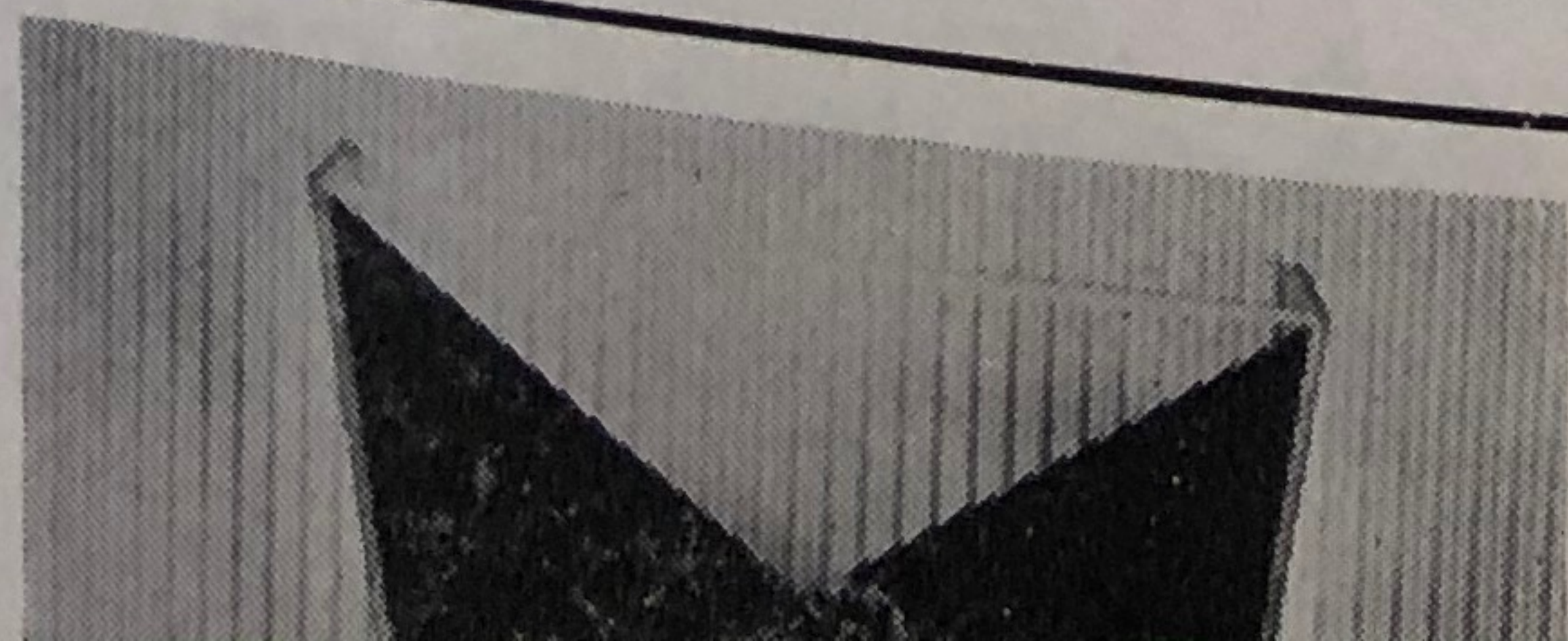
*(Continued from Page 137)*

Dunbar run; and a new group of case goods were up-to-date versions of a series first presented in 1940, made of mahogany with recessed, molded plastic door and drawer pulls.

Only three new pieces were to be seen at the Herman Miller showrooms: a cane-back model of George Nelson's angle-iron framed straight chair; a sofa table with plastic-fabric-covered top over a steel base that allows the unit to be attached on to the back of a sofa; and a long and low Charles Eames coffee table.

Futorian, Chicago manufacturer with showrooms in both Merchandise and Furniture Marts, entered the table field with two groups of modern tables designed by Forrest Wilson, many combining glass shelves with light ash, and revealing magazine rack and book storage space. New upholstered pieces here include a neat looking barrel chair, designed on small lines for the fair sex, and a voluptuous contour-shaped lounge chair.

Versatility was the keynote in Kittinger's space—that company's new offerings running the gamut from additions to the fruitwood provincial Counterpoint group introduced last spring, to twelve 18th century reproductions of tables and cabinets, and a large group of classic and formal upholstered pieces. Inlaid details of ebony, holly, and boxwood lend elegance to the tables, which are, without exception, the type of quality reproductions that decorators



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who work in the traditional vein continually seek.

For those who look for the informal, Menasha of Rockford (Illinois) has developed a correlated collection of bedroom, dining room, and occasional pieces called the Pinesboro Group. Pine is the material—in two finishes, a light blond and a ruddy warm tone—adorned with pewter drawer pulls, sometimes left in a scooped spoon shape but other times mounted on top of a carved medallion. A trestle-based extension drop-leaf table, cane-fronted cabinets, and a roomy serving wagon are notable.

Children's furniture, certainly the most neglected field of design, got a welcome boost from Fleetwood in Grand Haven, Michigan. Their Swing Line group, designed by Henry Glass, is made of sturdy, wear-proof, tempered Masonite, lacquered in brilliant colors: orange, red, yellow, turquoise, and purple. Individual drawer bins swing easily on birch dowel hinges; and the toy chests, benches, and wardrobes (all colored differently so that children learn use through visual association) stack into space-saving units. A couch bed, round table with four attached stools, and desk are other delightful members of this colorful, practical collection.

Over in Grand Rapids, Mueller Furniture has been busy for some time consulting with the Owens-Corning people on a development which promises new superior advantages for upholstered furniture. All chairs and couches in the firm's new Suburban group are filled with Fiberglas Aero-cor, a springy, non-absorbent, fire-safe, insect-proof material that is far lighter than NPA-prohibited down. Mueller's Suburban line also includes ten blond oak tables, many with appealing cork tops.

Paul Frankl, designing for Johnson, contributed a new bed-

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room grouping with key motifs on headboard and footboard, and tapered legs lifting chests and cabinets above the floor. Two finishes are available: a combed-effect, two-toned blond maple, and a sandbeige fruitwood. Also new at Johnson are a graceful French provincial bedroom grouping and an inlaid mahogany Regency-flavored combination.

Grand Rapid's Bookcase and Chair unveiled 16 new pieces—dining and bedroom selections of koa, a dark glossy Hawaiian wood, and some new bedroom pieces of teak. A koa drop-leaf table extends from a compact nine-inch depth when closed, to a spacious 57 by 42 inches opened; and a double dresser doubles as dining room buffet with the addition of a two-shelved china top.

George Farkas and Walter Baermann, Florida design team, are responsible for a collection introduced by Hampton Modern, consisting of upholstered pieces (of which, a tall flaring-winged chair stands out) and occasional tables, including a 66-inch cocktail size complete with five pull-out trays, and a cross-shelved floor lamp unit.

It's almost impossible to label any firm an outdoor furniture manufacturer now. Salterini's extensive Tempestini-designed additions put him very definitely in the handsome-for-all-year-round-use category. These newest Tempestini creations are slim-silhouetted, made of wrought iron (with the famous Salterini Neva-Rust guarantee, of course), but combining it with wicker, rattan, and in some cases, marble, glass, or wood. A bar, with bottom shelf of red glass and top of magnificent Italian marble, both decorative and useful, and a bed, with headboard of wrought iron, has a clip-on night stand shelf that attaches to its extension. A woven wicker-backed tub chair in the new collection has already turned up in the Good Design exhibition.

Ficks Reed has also moved indoors. The busy Farkas-

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Baermann team developed for them a whole new String Symphony line, which makes use of white, plastic-coated, wire-supported cord instead of conventional under-framing for seating pieces. The cord is resilient, and affords, with the addition of loose, spring-filled cushions, a non-bulky, comfortable seat. The light ash line includes coffee tables, bridge table, cabinets with lucite pulls that sit on Transite surfaced benches, and lounge chairs, sectional sofa, and dining chairs.

Jack Cameron, AID member in Miami, designed this summer a versatile collection of rattan furniture, light in weight but sturdily constructed via what Mr. Cameron describes as a "torch bend" process. Manufacture of the group—which includes lounge chairs, arm chair, luxurious double chaise, side chair, and a high, useful bar stool,—is on limited production, but complete information is available directly from Jack Cameron Designs, 168 North East Fortieth Street, Miami 37.

These are just a few Market highlights, but there are many other individual designs decorators will want to investigate. Cocheo Brothers of Weehawken, New Jersey, has several new upholstered pieces, including a long, sweeping couch with curved arms and expansive tufted and channeled back, and a generous, comfortable chair designed for a tired man's lounging. In New York, John Scalia concentrates on a magnificently-grained mahogany breakfront, detailed with delicate inlay and cross banding; a marble topped coffee table with sliding trays; and a handsome leather-topped Regency desk. S. J. Campbell of Chicago added a modified Italian Empire love seat with exposed wood base and tight upholstered seat, and a sectional chaise with half-dropped back.

M. Singer and Sons, still biding time until they can launch their two new modern lines by Italian architect Gio Ponti

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and American decorator Bertha Schaefer, showed at market a neat little sofa bench with pleasant openwork motif; a commodious revolving book table of quartered stripe mahogany; and a satinwood-banded mahogany table with graceful lyre base, among other popular traditional designs.

Bodart worked in a provincial mood, introducing upholstered-back chairs; a walnut cabinet with storage partitions that fit it for dining buffet use or living room secretary purposes; and a useful bookcase-liquor cabinet table, also in walnut. Davidson emphasized the small-scaled idea with a series of cleverly-fitted storage units and some neat upholstered pieces; and Modernize offered a foam rubber upholstered group with open V-wood bases and bright tropically-tinted covers. A new Mr. and Mrs. sofa at this source is all one-piece but looks three-sectional with an indented center area for, we are told, short-legged sitters. Saginaw Furniture featured a cherry and maple breakfast, French provincial in theme, and added what looks, when closed, like a desk, to their Expandaway group of stretchable tables. International, representing the new merger of Karpen and International Furniture Companies, introduced a Coronation Customline, which included sectional sofas, loveseats, and chairs, lifted from the floor, and defined with welting and button tufting details.

A spacious table buffet, complete with storage cabinet, three deep drawers, and drop-leaf top, fashioned of Palomina-finished oak, was a new Romweber design; while Arrow Furniture exhibited a varied group of upholstered pieces ranging from a modern Ridgecrest line of chaises, couches, and lounge chairs designed by Ernest Hermann, to a graceful French Provincial collection of about 20 new numbers.—D. B.

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