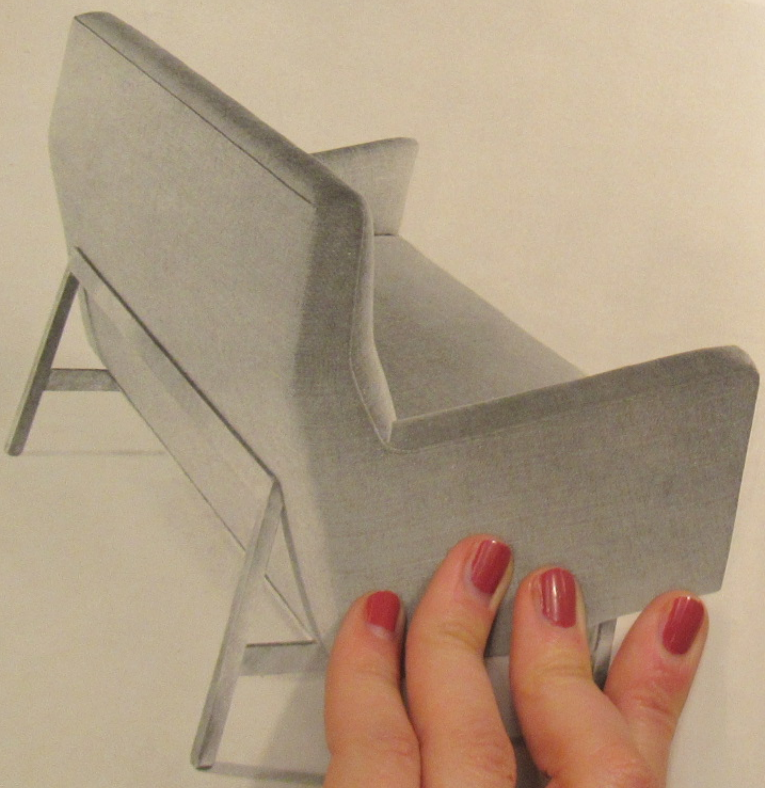


JENS RISOM DESIGN, INC.

Risom has introduced important new furniture collections, including a chair and table group. It is a remarkable achievement, without the usual structural refinements, but a result of his design for this group. Available in oak, maple, birch, and white plastic. The basic construction is formed by mounting them on bases in four lengths, all constructed on metal strips. Interior fittings



FURNITURE REVIEW

The recent Summer Furniture Markets in Chicago and Grand Rapids were such that it was quite possible to see the forest as well as the trees. The fact that relatively few major collections were introduced and most manufacturers offered only fill-in pieces or refinements on previously introduced design themes provided the opportunity to clearly view design directions and the elements and engineering thereof. And the elements and engineering are very important parts of the story. Semantics aside, contemporary designers are becoming increasingly occupied with the engineering aspects of their furniture. The intent, quite simply, is cost-cutting. The means range from solutions for knock-down construction to new employment of materials.

Knock-down construction is hardly a new means in the furniture business. It is new as an element of design and as a means of shipping furniture to the consumer. The movement gained prestige, if not momentum, with the introduction by Herman Miller of Charles Eames' Sofa Compact (see following spread), to be shipped in a carton only 12 inches deep for assembly by the consumer. It gained significance in the fact that Tommi Parzinger's completely K-D loose cushion chair, sectionals, and sofa for Willow and Reed (to be illustrated in the October portion of the Furniture Report) received a construction patent, and construction patents are (Continued on the following page)

part one of a pictorial presentation of important aspects of design from groups introduced at the summer furniture markets

pending on the entirely K-D storage units in the Focus furniture collection by Reginald Squire for Commander Woodworking.

The elements of the design often intended for the purpose of providing low-cost furniture also often provides decorative impact. Jens Risom's first sally with plastic in his furniture takes the intriguing form of plastic louver doors on his birch and walnut cases (see preceding spread). Dwight molds Masonite into one-piece bins for magnesium-frame cases, to be illustrated in the October report. Designers in Production, who previously slipped paper fiber rug weaves over tubular metal frames, are now making the paper fiber self-supporting for a new chair series. Dorothy Schindele has developed a chair for Modern Color that has its insides inflated with air instead of upholstery filling.

The substance of the Markets, however, still remains with more traditional methods, but the forms point up manifold influences. Contemporary Scandinavian and Italian design, Early American, Far Eastern, and Classical influences are all evident in new groupings.

William Beard captures the spirit of early American furniture in a subtle-featured contemporary collection for Statton. Salvatore and Lilliane Bevelacqua echo the feeling of Danish design in their Däniska butternut collection for Alliance Furniture, to be illustrated in the October Furniture Report. The Italians make their mark in the sweeping or subtle sculptural lines of new chairs, such as Robert Summo and Leonard Simmen's designs for Erwin-Lambeth; and the molded effect of the soft upholstery of Carlo de Carli's new sofa for M. Singer points a new direction for the sculptural look.

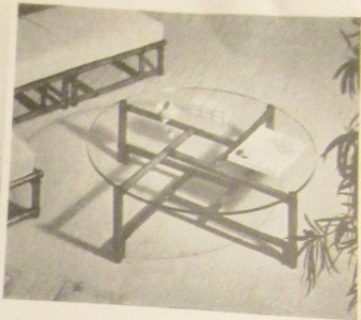
The Far East has both evident and evanescent influence on Stuckslager, Landstrom, McGuire, and Dunbar. But the latter cannot be pin-pointed quite so simply. Edward Wormley's new collection for Dunbar is called Hemisphere, which just about states the eclectic case. Examples from this group will appear in the October issue. Baker has been influenced by Baker, whose prime offering this season is the Continental collection, an extensive series that is a lower cost echo of their Palladian. This, too, with many other new offerings, will appear in the October Furniture Report.—L.W.



GEORGE TANIER

Tanier's gleanings from abroad include interesting ways with metal, new work by Scandinavians. Ernest Race does the cast aluminum-frame chair, above, retailing at \$42. Hans Wegner shows his virtuosity in sturdy oak chair, right, with Viking connotations, to retail at \$49, and in high back upholstered chair, below right, with molded wings and teak-tipped sculptural arms. Colored tubular metal frame slips apart for shipping in Norwegian Arne Hjørth's chair, below left, with back and seat in wicker or with removable upholstered pads. Teak desk has sliding top to make drop leaf upright; drawer pedestal can also be slid along length of desk.

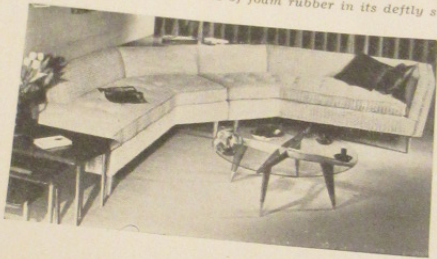




McGUIRE COMPANY

McGuire's new Far East-inspired designs, above, left to right, all by Eleanor Forbes: Deep lounge chair and ottoman with rawhide-bound rattan, has zippered cushions. Airfoam for the seats, and down-filled for the back pillow. Occasional chair can be had with reed or rawhide bindings on rattan. Rattan forms pattern for 42 inch glass top table.

Singer provides new upholstered pieces by Bertha Schaefer and Carlo de Carl. Bertha Schaefer's new sectionals can be had with or without arms, can be used in conjunction with previously introduced units. Her new chair has tight seat and back upholstery set in a crisp wood frame. Carlo de Carl's sofa, an extension of a conception he initiated in a chair last season, floats on a steel frame, has tapered solid brass legs, takes full advantage of the molding propensities of foam rubber in its deftly shaped contours.



M. SINGER & SONS



on the eyes from any man
 called Prelude. All make a
 feature side and back
 are upholstered in foam
 \$130 to \$190 in main
 include collection.