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Greensboro, N. C.  
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## Chapter I

### INTRODUCTION

Nations at war have always experienced increased demands for manpower, but in the present conflict this demand has been tremendously increased. Not only on the fighting front, but also on the industrial front has this need been felt; for this is an industrial war -- a war of production. The physical fitness of industrial workers is just as important as that of our fighting men.

These workers face an adjustment to harder labor, longer hours of work, a longer working week, and a greater concentration of effort with its accompanying nervous strain.

In the past industrial workers have been neglected in respect to housing, transportation, and especially in regard to diet. Precautions have been taken to protect the worker against occupational injuries, but in other ways his health and safety have been disregarded. The present emergency has made the nation alert to the importance of the good nutrition of its workers in maintaining improved health and morale.

Because of the necessity of keeping production at a continuous high rate, many plants have been forced to use three shifts in twenty-four hours. The system of "odd" shift work presents one of the outstanding problems in industrial nutrition. Generally it is believed that the workers on the two odd shifts, the evening or "swing" shift and the night or "graveyard" shift, are very likely to suffer from malnutrition. There

are several reasons for this belief. Human beings are creatures of habit accustomed to working during the day, sleeping at night, and eating three meals a day at fairly definite times. Health rules stress regularity as being of unusual importance. Therefore, the change to an odd shift necessitates a real adjustment in routine. Another difficulty is that the appetite may not come at unusual hours. A third difficulty might be that family meals prepared at the "usual" hours necessitate the "odd" shift workers eating warmed-over foods or cold snacks from the ice-box. If the shift is changed frequently this may produce greater stress and strain on the worker, and effect further adverse changes in his eating habits. Another dietary problem which is found is that plant cafeterias are less likely to serve substantial meals at odd hours.

The "Manual on Industrial Nutrition" published by the Food Distribution Administration states that "living and eating conditions of workers on evening and night shifts are generally worse than those of day shift workers."

Although there has been a good deal of speculation concerning the dietary habits of the odd shift worker, little actual evidence is available concerning the adequacy of his diet. Is it markedly poorer than the diet of the day worker? Does he really face special food problems? If so, how might these problems be solved?

In an attempt to answer some of these questions the present study was planned. This study was conducted in an industrial plant in the mountainous section of western North Carolina, where three shifts were in operation. The plant had a cafeteria where the food selected by 3,301

workers on the three shifts was observed. Dietary histories were collected from a sampling of 244 workers representing the three shifts.

In the following chapter studies dealing with the adequacy of the diets of industrial workers are reviewed.

In recent years we have become more and more aware that although nutrition is not the only factor in health and morale, it is one of the most important factors. The improved health and morale which results when inadequate diets are brought up to adequate levels may be translated into greater working efficiency, lower absence from work, and a decrease in the number of accidents.

The British Army, after noting the large number of troops who were rejected, inaugurated a "Nutritional Conditioning" program which included: (1) special diets (2) low, regular rations (3) more physical work and (4) healthy recreation. As a result of this conditioning program one of the 5% group who were rejected was accepted for active service. Only 3 men were rejected after the conditioning program was instituted.

The program was strongly criticized because of the fact that by Stipulation and Paragraph 12-101-02, subject was the fact of how to to other part of the other part of the program and in part of

1. National Research Council. The Diet and Nutrition of Industrial Workers in Peacetime. London and Toronto, Ontario, 1942, p. 1.

2. Ibid., p. 3.

## REVIEW OF LITERATURE

The stress of war has placed increased emphasis on efficiency in production. Since health and morale are vital to efficiency, interest has centered upon maintaining maximum health and morale.

In recent years we have become more and more aware that although "nutrition is not the only factor in health and morale, it is one of the most important factors...The improved health and morale which results when inadequate diets are brought up to adequate levels may be translated into greater working efficiency, fewer absences from work, and a decrease in the number of accidents."<sup>1</sup>

The British Army, after noting the large number of their recruits rejected, instigated a "Nutritional Conditioning" program which included: (1) optimum diet; (2) long, sound sleep; (3) hard physical work; and (4) healthy recreation. As a result of this conditioning, 87 per cent of the 834 young men so treated were accepted and passed into the army. Only 5 per cent were afterwards discharged on grounds of medical defect.<sup>2</sup>

In our own country extensive dietary surveys, of the kind made by Stiebeling and Phipard in 1935-36, revealed that the diets of from 40 to 60 per cent of the white families of wage earners were in need of

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1. National Research Council, The Food and Nutrition of Industrial Workers in Wartime (Washington: Reprint and Circular, Series 110, 1942), p. 1.

2. Ibid., p. 5.



These dietary findings were substantiated in terms of physical condition during the draft when the United States Army found a large number of the draftees showed signs of underfeeding.

Little was known of the diets of our industrial workers, as distinct from their families at the beginning of World War II. At that time many serious problems were presented for the government by the rapid development of our huge war industries.

Many workers were needed and these could not always be the most physically fit of our young men since the army had laid claim to the majority of these. Yet, in an essential industry every worker should be maintained at the height of his working capacity.

The two following studies are indicative of the role nutrition can play in determining the fitness of the worker.

Dr. Spies, in 1943, in a study on nutritional rehabilitation found that one hundred persons who were debilitated solely by nutritional deficiencies to a point where they could not work, could be enabled by persistent therapy to obtain and continue work, earning sufficient funds to provide an adequate diet.<sup>4</sup>

Johnson and co-workers subjected ten men doing manual labor to diets deficient in the B complex vitamins. At the end of the first

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3. Hazel K. Stiebeling and Esther F. Phipard, Diets of Families of Employed Wage Earners and Clerical Workers in Cities (Washington, United States Department of Agriculture, Circular 509, 1939), p. 1.

4. Tom D. Spies, "Nutritional Rehabilitation of 100 Selected Workers for Industry," Journal of American Medical Association, CXXII (July, 1943), p. 916.

week they showed pains in muscles and joints, and poor appetites. With the addition of vitamin B complex to their diets all symptoms disappeared, and their manual efficiency was improved.<sup>5</sup>

With the appreciation that nutrition was a fundamental factor in the maintenance of physical fitness, a governmental committee on Nutrition in Industry was appointed under the National Research Council. This committee has compiled available information on the dietary habits of industrial workers as well as instigated additional studies.

The first intensive study of industrial workers was made from November, 1941, to February, 1942, in a southern California aircraft factory by Dorothy Wiehl, who studied more than one thousand workers. She found that: two per cent of the diets included each of the five food groups recommended by the National Research Council; 11 per cent had smaller amounts of one or more foods; and 87 per cent of the diets had amounts in one or more foods definitely below that recommended. Another finding was that: 49 per cent were deficient in vitamin C; 71 per cent deficient in riboflavin; 63 per cent had less than two glasses of milk a day; 94 per cent ate vegetables less than fourteen times a week; and nearly 40 per cent reported insufficient calories. "Young men had somewhat better diets than the older men."<sup>6</sup>

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5. R. E. Johnson and others, "The Effects of a Diet Deficient in Part of the B Complex Upon Men Doing Manual Labor," Journal of Nutrition, XXXIV (February, 1943), p. 96.

6. Dorothy Wiehl, "Diets of a group of Aircraft Workers in Southern California," Milbank Memorial Fund Quarterly XX (October, 1942), p. 363, 355, 342, 341, 361, 364.

In the past two years some additional studies have been conducted. Some of these have included studies of nutritional status as well as of dietary adequacy.

Turlay found (1943), in a survey of the breakfasts of industrial workers, that 63.9% were poor, 21.9% were fair, and 14.2% were good. In surveying the lunch boxes of four factories, with the exception of one plant, the lunches were discovered to be inadequate in thiamin, riboflavin, vitamin A, calcium, and protein. The committee on Nutrition in Industry concluded that the box lunches were not satisfactory mid-shift meals for men or women doing hard physical labor.<sup>7</sup>

Jensen, of the Hartford Nutrition Committee, made a survey in 1942 of the lunch trays of workers who passed along the cafeteria lines of two large industrial plants. In the first plant, lunches were classed as good if they included: milk, cheese, or a food made from milk; fruit or vegetable; and a substantial dish. Of 700 trays surveyed 43 per cent were good; 57 per cent were unsatisfactory.

In the second plant, lunches were classified as good, fair or poor. A good lunch met all three of the requirements given above; a fair lunch failed in one of the requirements; and a poor lunch in two or more. Among office workers, 210 lunches were classified as follows: good, 39 per cent; fair, 42 per cent; poor, 19 per cent. Among the factory workers, 321 lunches were classed as follows: good, 52 per

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7. Mary Ellen Turlay, "A Survey of the Diets of West Coast Industrial Workers," Journal of American Dietetics Association, XIX (August, 1943) p. 567, 568.

cent; fair, 45 per cent; poor, 3 per cent.<sup>8</sup>

Quenean and Hyman conducted a study of three plants. In the first two plants, although the workers had a liberal choice of protective foods, a total of only 36 per cent selected good lunches while 67 per cent selected poor lunches. In the third plant, with a limited choice for selection, 77 per cent selected poor lunches.<sup>9</sup>

While on a tour of industrial concerns Dr. Goodheart noted that, even when a good choice was available, one-half of the workers selected poorly balanced lunches. He found that rarely did more than 40 per cent buy milk and sometimes as few as 2 per cent bought milk.<sup>10</sup>

Cowgill (1943) found it "an interesting observation that women workers as a rule make poorer selections of food than men."<sup>11</sup>

Schnedorf and Webster studied 1,265 apparently healthy industrial workers for deficiencies. They were given physical examinations. Dietary histories were taken from 300, and blood plasma vitamin C tests made on 78. They found 24 diet histories showing a deficiency

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8. National Research Council, Series 110, op. cit., p. 3.

9. R. S. Goodheart, "Dietary Conditions in Industry," Journal of the American Medical Association, CXXI (1943), p. 94.

10. Ibid., p. 95.

11. George R. Cowgill, "Nutritional Activity in Industry," Journal of American Medical Association, CXXI (March, 1943), p. 818.

of vitamin A, but observed no subclinical deficiency. Fifty-two reported gastro-intestinal symptoms, but no deficiency of thiamin was noted. There was no sign of pellagra, and no sign of either riboflavin or vitamin C deficiency was observed.<sup>12</sup>

From the accumulative data of these studies it is seen that there are definite problems of diet and nutrition among industrial workers. Some of the methods suggested for dealing with these problems include supplementary feeding, between-meal feeding, and nutrition education.

"A preliminary report has recently been made of an experiment carried out over a period of a couple of months in which a supplement of vitamins and minerals were given a group of war workers. This group was compared with a control group receiving no supplement. While the conditions of the experiment were not as carefully controlled as one would wish, it did indicate that the group receiving the supplement showed a greater decrease in spoilage, absenteeism was less, and their production records rose from week to week to a very high level. Replies to questionnaires given to the experimental group indicated that they slept better, felt less fatigued, and had better appetite."<sup>13</sup>

Comstock and Eddy found a "reduction in industrial absenteeism and improvement in the disposition and well-being of employees

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12. J. G. Schnedorf, C. J. Webster, "Vitamin Survey of Normal Industrial Workmen," American Journal of Digestive Disease, IX (June, 1942), p. 188, 190.

13. Arthur Kudson, "Nutritional Status of Our People With Special Reference to War Workers," The Nutrition Front (New York: Legislative Document 64, 1943), p. 78.

following the introduction of supplementary rest period lunches.<sup>10</sup> 14

Haggard and Greenberg found that an increase in the number of meals a day, increases the muscular efficiency and output of workers, if the food retains the same quality and amount.<sup>15</sup>

Extensive nutrition education programs have been developed in some industries. The Servel workers have carried on an intensive nutrition program. The "victory" lunch, which has been so successful, originated with them. Their program is now being used by more than 450 concerns.<sup>16</sup>

The Westinghouse Electric and Manufacturing Company's nutrition program organized the "Health for Victory Club", which sells health to war workers. Since its beginning over 300 plants have started the same program.<sup>17</sup>

Crotty Brothers, an industrial feeding organization, feeling that war workers needed an adequate diet, worked out a nutrition program which included the provision of nutritious food, the addition of new foods to the diet, and education in nutrition for the workers.<sup>18</sup>

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14. L. Comstock and W. H. Eddy, "The Effect of a Supplementary Rest Period Luncheon on Industrial Absenteeism," Journal of American Dietetic Association, XI (1935), p. 242.

15. Lunchroom for Employees (New York: Metropolitan Life Insurance Company), p. 4.

16. "These Workers Eat to Win," Consumer's Guide, XX (July, 1943), p. 6,7.

17. Julia Kiene, "Promoting Better Nutrition for Industrial Workers," Journal of American Dietetic Association, XVIII (November, 1942)p. 729.

18. "Meal Time in Industry," American Cookery, XLVII (October, 1943), p. 11, 38, 39, 40.

Lucille Frech, in working with visual aids in teaching nutrition, made a survey of 900 lunches before and after her teaching program. She found on the first survey that one-half selected poor lunches, one-third good, and one-sixth above average. After six weeks teaching the lunches were scored again. This time one-fourth selected their lunches poorly, one-third well, and five-twelfths above average.<sup>19</sup>

Among the problems of nutrition in industry are those arising as a result of odd shift work.

Gladys Engel-Frisch, in a report to the National Research Council, estimated that from one-half to three-fourths of the odd-shift workers lacked proper nutrition.<sup>20</sup>

The British Food Ministry offered their night shift workers, who did not care for a heavy mid-shift meal, the "Oslo meal" which includes whole wheat bread, cheese, milk, carrot and fruit.<sup>21</sup>

Dr. Sawyer, who is with the Eastman Kodak Company, believes there are two definite problems affecting the dietary habits of shift workers: the food is hard to get, and the rate of change from the shifts is too frequent. The United States Public Health Service recommended staying on a shift from two to three months.<sup>22</sup>

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19. Lucille E. Frech, "Visual Aids in Nutrition Teaching," Journal of American Dietetic Association, XIX (September, 1943), p. 634.

20. Gladys Engel-Frisch, "A Study of Effects of Odd Shifts on Food Habits of War Workers," American Sociological Review VIII (August, 1943), p. 472.

21. Arthur Kudson, op. cit., p. 78.

22. "Feeding Industrial Workers," Nutrition Reviews 1 (March, 1943), p. 152, 153.

"Workers on the evening and night shifts should have nourishing food that will supply at least one-third of their day's dietary requirement at each meal period. The unaccustomed strain and changes in routine habits occasioned by working on the irregular shifts place these workers particularly in need of well-prepared and nourishing food."<sup>23</sup>

There have been few investigations into the dietary problems of odd-shift workers. It is with the realization that more information was required concerning the dietary habits and problems of this group that the present study was undertaken.

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23. U. S. Department of Agriculture, Planning Meals for Industrial Workers, (Washington, Food Distribution Administration, 1943), p. 1.



## Chapter III

## METHODS

In order to obtain more information concerning the dietary habits and food problems which lead to dietary deficiencies in industrial workers, especially in regard to odd shift work, the present investigation was made with mill workers in Asheville, North Carolina, during the winter of 1944. It included: a survey of the selection of eleven meals made at the mill cafeteria over a period of five days by 3,301 workers; and a study of the dietary histories of 244 workers on different shifts to determine whether the dietary habits of odd-shift workers presented any special problems.

The study was made at a rayon plant which was devoted more than 90 per cent to war work. The employee group was composed of approximately 75 per cent women, most of whom had taken the places of men. Some whole departments formerly employing men were taken over by women. The majority of employees were between the ages of twenty and forty years and were natives of the mountain section. When the plant first began operating some of the employees were brought from Holland. This was found to be unsatisfactory, probably due to their inability to adapt to living conditions, and they were sent back.

The workers on the "graveyard" shift were on that shift permanently; therefore, their habits should be established. The workers on the day shift and "swing" shift were changed every two weeks.

The plant had two cafeterias and one kitchen. All of the food

was prepared in the kitchen at the larger cafeteria and sent to the "lower" cafeteria which had icing facilities, a steam table and ovens. Men who were doing the hardest labor ate at the "lower" cafeteria. Approximately 3,500 employees were served a week, which was a larger number than the cafeterias were originally planned to accommodate, but the workers were fed very adequately.

The cafeteria employed thirty-eight people, one assistant and one manager. They prepared all of the food served. The plant cafeteria, during the time it was observed, served adequate meals. The menu included: a meat, a meat substitute, a green or yellow vegetable, beans or peas, potatoes, two salads, desserts, bread, butter, milk, soft drinks, soup, and sandwiches. Four meals a day were served: breakfast at 7:00 o'clock a.m., lunch at 10:00 o'clock a.m., supper at 4:00 o'clock p.m., and dinner at 3:00 o'clock a.m. During each shift a cart carrying milk, soft drinks, candies, cakes and fruits, was sent over the plant, excepting only the departments where the workers were not allowed to eat for reasons of safety.

#### Selection of Cafeteria Meals

The meals selected at the plant cafeteria by 3,301 employees over a period of five days included: five lunches selected by workers on the day shift, five suppers selected by the evening shift workers, and one dinner selected by the night shift workers. These meals were classified in the following three groups according to their content of the foods indicated:

<u>Group</u>	<u>Foods Included</u>	
	(1)	(2)
Adequate	Meat	Two vegetables one of which was green or yellow
	Vegetable (green or yellow)	Fruit
	Fruit (including tomatoes)	Bread
	Bread	Milk
	Milk	
Subadequate	One less of the foods listed above	
Unsatisfactory	Omission of two or more of the foods listed under an adequate lunch	

#### Dietary histories for one week

The 244 diet histories were obtained from workers who were willing to cooperate on each of the three shifts. The form for collection of these records is shown in Appendix I. They included a listing of the groups of food consumed for one week, such as - milk, butter, green vegetables, and other foods; and the number of times in a week that the food was eaten, that is - each day, three or four times a week, seldom, or not at all. The information obtained was used to evaluate the qualitative food habits of the workers.

The food classes and amounts used as criteria in rating the diet histories were those recommended by the Committee on Food and Nutrition of the National Research Council. This dietary pattern is:

Milk	1 pint
Egg	1 daily, if possible
Meat, fish, fowl	1 or more servings
Potato	1 or more
Vegetables	2 or more servings, one green or yellow
Fruits	2 or more, 1 citrus or tomato
Cereals and bread	whole grain or enriched

The diets were classed as adequate if they included each of the groups, as subadequate if they were deficient in one group, and as unsatisfactory if they were deficient in two or more groups. A description of the food groups used for qualitative classes is given in Appendix II, and the complete findings are recorded in Appendix III.

#### Dietary histories for two days

The two-day diet histories furnished a list of all of the food consumed at each meal and between meals. The quantities were in ordinary measures, such as, one glass of milk or two biscuits, and estimates of the size of servings were in comparison with those used in the plant cafeteria.

These diets were analyzed and were classified in three groups according to the proportion of the recommended allowances of each nutrient which they furnished.

These classes are: A - equal to or greater than the recommended daily allowance;\* B - 25 per cent less than the recommended allowance:  
\* Recommended daily allowance set by the Committee on Food and Nutrition of the National Research Council.

C - more than 25 per cent less than the recommended allowance. The allowances adopted are not minimum requirements but allow for a margin of safety. For this study three-fourths of the allowance was taken as the minimum intake, although most studies take from one-half to two-thirds of the allowance as minimum, below that the diet is probably deficient. The criteria used for the classification of the diets are found in Table I.

#### Limitations of Study

1. Since the study was made in the winter months the diets may have been worse than they would have been in the summer months; although the consumption of a good diet is necessary at all times.
2. With the changes between the day and swing shifts every two weeks the workers could not have formed definite food habits.
3. For many foods estimates of the size of servings were made, although it is believed these estimates are reasonably accurate.
4. The two-day diet does not disclose deficiencies which might show up over a longer period, and adequate diets observed for a short time do not always indicate that the person has a good diet regularly.



## Chapter IV

## PRESENTATION AND DISCUSSION OF RESULTS

Selection of Cafeteria Meals

During the period of observation 20.4 per cent of the workers on the day shift selected adequate lunches, 33.2 per cent selected subadequate, and 46.4 per cent unsatisfactory meals.

On the swing shift only 8.2 per cent selected adequate meals, 40.2 per cent selected subadequate, and 51.6 per cent unsatisfactory meals.

For the one meal of the graveyard shift observed: 4.6 per cent ate adequately, 41.1 per cent subadequately, and 54.3 per cent unsatisfactorily.

Totaling all shifts, an average of 50.8 per cent of the workers selected unsatisfactory lunches, and, of these, 53.2 per cent were women. It is possible, of course, that if the day's total food intake had been observed some or all of these workers might have obtained the recommended allowances of nutritive essentials.

The comparative chart in Figure 1 shows that the day shift had the highest percentage of adequate lunches, while the graveyard shift had the highest percentage of unsatisfactory ones.

The total of 50.8 per cent of the workers selecting unsatisfactory lunches was slightly lower than in one survey made by the Hartford Nutrition Committee in which 57 per cent were unsatisfactory.<sup>1</sup>

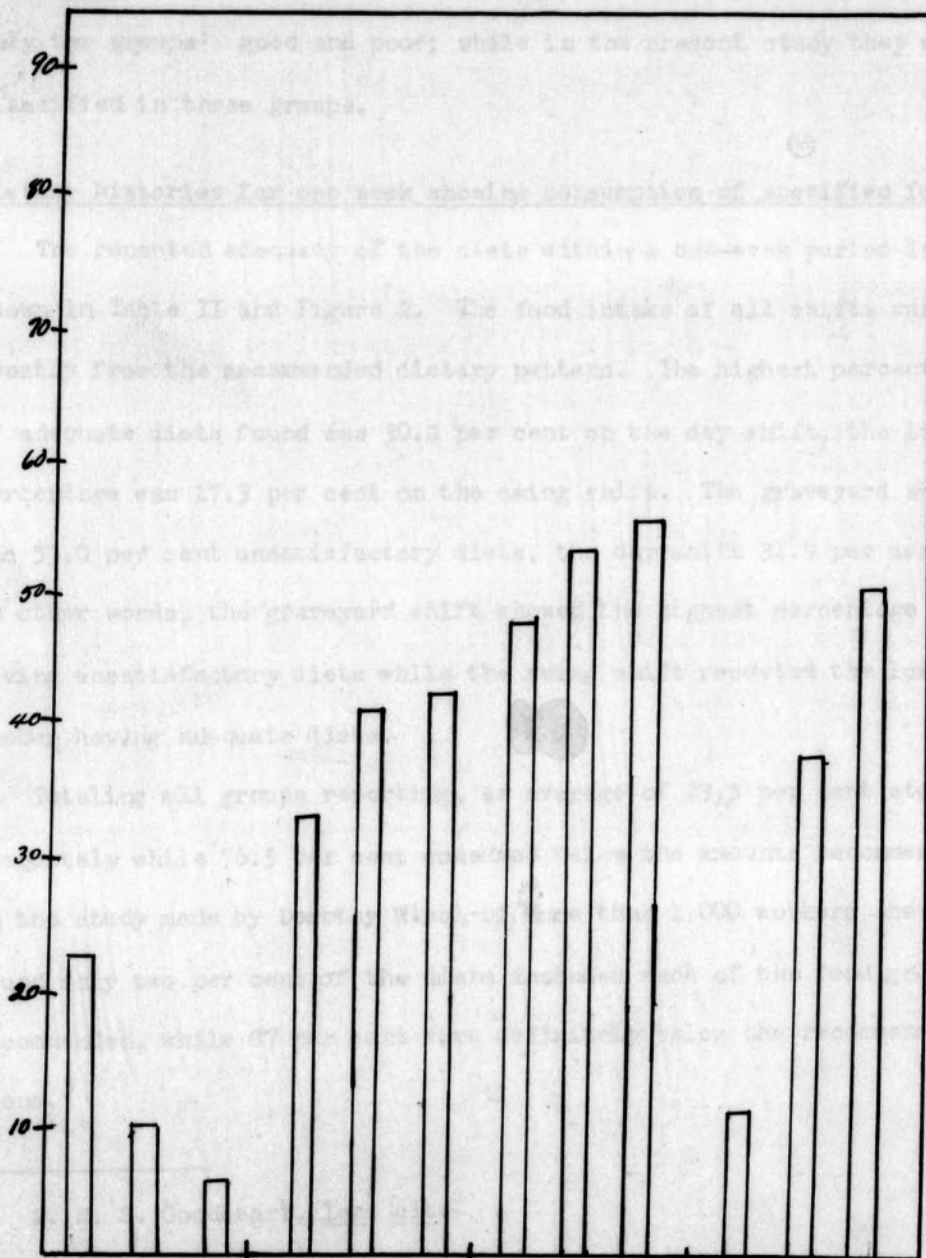
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1. National Research Council, Series 110, op. cit., p. 3.

Classification of Lunches Selected

Figure I

Per Cent



Shift-Day-Swing-Night Day-Swing-Night Day-Swing-Night Ad. Sub. Unsat.  
 Diet  
 Classes- Adequate Subadequate Unsatisfactory Total



It was below the figure found in the study made by Quenean and Hyman in which 67 per cent in one group and 77 per cent in another selected poor lunches.<sup>2</sup> But these three surveys classified the lunches in only two groups: good and poor; while in the present study they were classified in three groups.

Dietary histories for one week showing consumption of specified foods

The reported adequacy of the diets within a one-week period is shown in Table II and Figure 2. The food intake of all shifts vary greatly from the recommended dietary pattern. The highest percentage of adequate diets found was 30.2 per cent on the day shift, the lowest percentage was 17.3 per cent on the swing shift. The graveyard shift had 53.0 per cent unsatisfactory diets, the day shift 34.9 per cent. In other words, the graveyard shift showed the highest percentage having unsatisfactory diets while the swing shift reported the lowest number having adequate diets.

Totaling all groups reporting, an average of 23.5 per cent ate adequately while 76.5 per cent consumed below the amounts recommended. In the study made by Dorothy Wiehl of more than 1,000 workers she found only two per cent of the diets included each of the food groups recommended, while 87 per cent were definitely below the recommendations.<sup>3</sup>

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2. R. S. Goodheart, loc. cit.

3. Dorothy Wiehl, op. cit., p. 363.

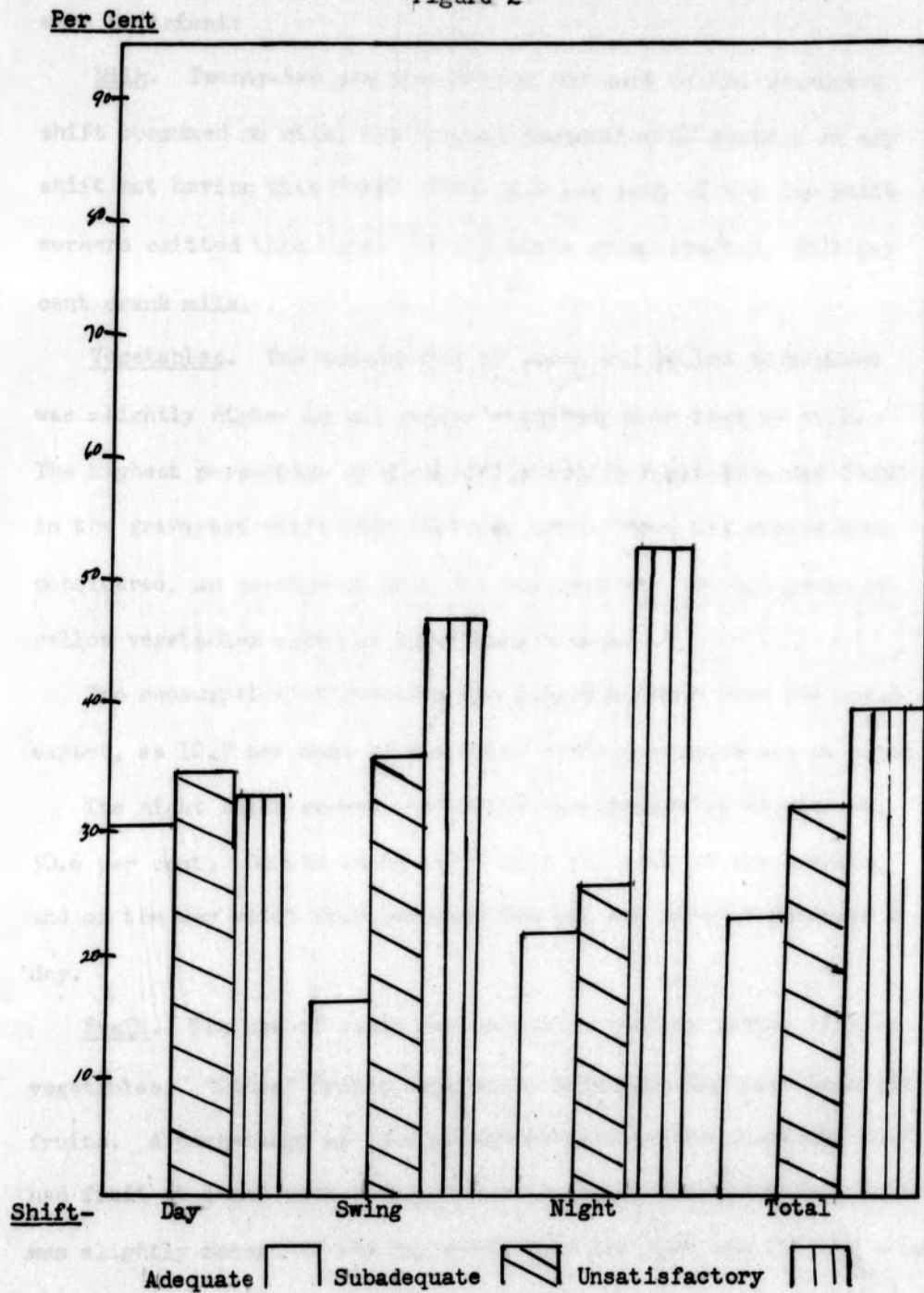
Table II

## ADEQUACY OF DIETS FOR ONE WEEK

Shifts	Total	Adequate		Subadequate		Unsatisfactory	
		No.	%	No.	%	No.	%
Day	86	26	30.2	30	34.9	30	34.9
Evening	75	12	17.3	27	36.0	36	46.7
Night	83	18	21.7	21	25.3	44	53.0
Total	244	56	23.5	78	31.3	110	45.2

## Percentage of Shift Diets Classified for One Week

Figure 2



When the consumption of specific foods is considered Table III and Figure 3 present a comparison of the groups in which the diets were deficient:

Milk. Twenty-two and nine-tenths per cent of the graveyard shift consumed no milk, the largest proportion of workers on any shift not having this food. Only 14.0 per cent of the day shift workers omitted this food. Of the whole group studied, 85.2 per cent drank milk.

Vegetables. The consumption of green and yellow vegetables was slightly higher in all groups reporting than that of milk. The highest percentage of diets deficient in vegetables was found in the graveyard shift with 18.1 per cent. When all groups were considered, an average of only 9.4 per cent did not eat green or yellow vegetables seven or more times a week.

The consumption of potatoes was slightly lower than one would expect, as 10.7 per cent of the total workers studied ate no potatoes.

The night shift showed the lowest consumption of vegetables, 50.6 per cent. On the swing shift 45.3 per cent of the workers, and on the day shift 26.8 per cent did not eat three vegetables a day.

Fruit. The use of fruit was less than that of either milk or vegetables. "Other" fruits were eaten only slightly less than citrus fruits. A percentage of 19.2 of the workers on the graveyard shift had fruit at least once a day, while the total for the other shifts was slightly more; for the day shift 26.8 per cent and for the swing shift 29.3 per cent.

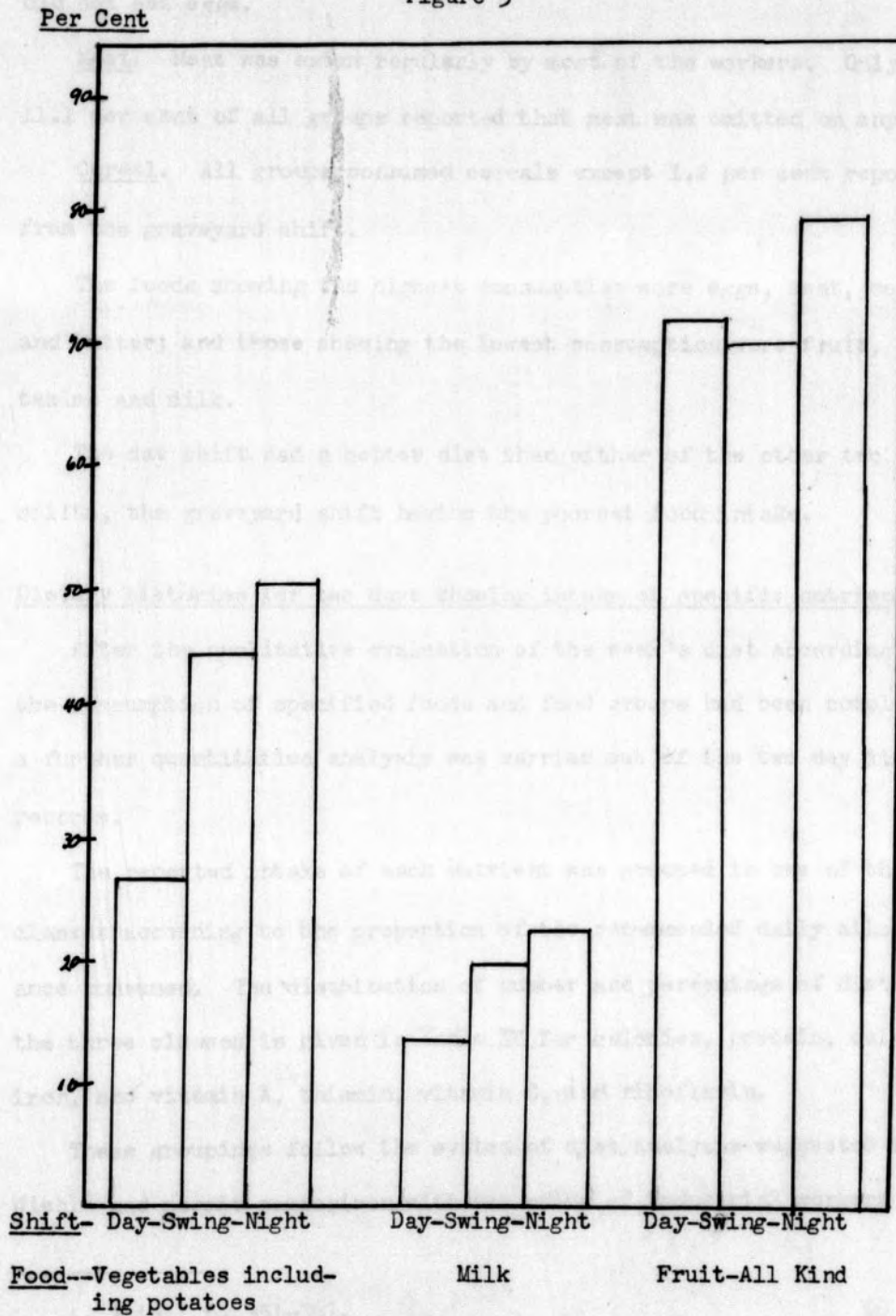
Table III

NUMBER AND PERCENTAGE OF FOODS CLASSIFIED AS UNSATISFACTORY FOR ONE WEEK

Shift. No. of Diets	Milk		Green Yellow Veg.		Other Veg.		Potatoes		Citrus Fruits		Other Fruits		Egg		Meat		Cereal		Butter		
	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
Day	86	12	14.	3	3.5	12	14.	8	9.3	30	34.9	33	38.3	10	11.6	4	4.7			8	9.3
Swing	75	15	20.	5	6.7	17	22.7	12	16.	27	36.	26	34.7	3	4.	8	10.7				
Night	83	19	22.9	15	18.1	21	25.3	6	7.2	35	42.2	32	38.6	15	18.1	15	18.1	3	3.2	6	7.4
Total	244	46	18.8	23	9.4	50	20.5	26	10.7	92	37.7	91	37.3	38	16.4	27	11.1	3	1.2	14	5.7

Three Types of Food Classified as Unsatisfactory for One Week

Figure 3



Eggs. Eggs were eaten by the majority of the workers. On the swing shift 4.0 per cent, and on the graveyard shift 18.1 per cent did not eat eggs.

Meat. Meat was eaten regularly by most of the workers. Only 11.1 per cent of all groups reported that meat was omitted on any day.

Cereal. All groups consumed cereals except 1.2 per cent reported from the graveyard shift.

The foods showing the highest consumption were eggs, meat, cereals, and butter; and those showing the lowest consumption were fruit, vegetables and milk.

The day shift had a better diet than either of the other two shifts, the graveyard shift having the poorest food intake.

Dietary histories for two days showing intake of specific nutrients.

After the qualitative evaluation of the week's diet according to the consumption of specified foods and food groups had been completed, a further quantitative analysis was carried out of the two day diet records.

The reported intake of each nutrient was grouped in one of three classes according to the proportion of the recommended daily allowance consumed. The distribution of number and percentage of diets in the three classes is given in Table IV for calories, protein, calcium, iron, and vitamin A, thiamin, vitamin C, and riboflavin.

These groupings follow the system of diet analysis suggested by Wiehl<sup>4</sup> and permit comparison with her study of industrial workers as

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4. Ibid., p. 351-361.

Table IV  
GROUPING IN CLASSES OF 244 DIETS\*

Shift & Calories Diet Class No.	%	Protein		Calcium		Iron		A		Thiamin		C		Riboflavin		
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	No.	%	
Day																
Class A	54	62.8	60	69.8	72	83.7	60	69.8	64	74.4	84	97.7	26	30.2		
B	18	20.9	18	20.9	4	4.6	18	20.9	62	72.1	12	13.9	42	48.8		
C	14	16.3	8	9.3	10	11.6	8	9.3	24	28.0	10	11.6	2	2.3	18	20.9
"Swing"																
Class A	29	38.7	43	57.3	60	80.0	44	58.7	40	53.3	72	96.0	9	12.0		
B	37	49.3	29	38.7	6	8.0	28	37.3	48	64.0	19	25.3	48	64.0		
C	9	12.0	3	4.0	9	12.0	3	4.0	27	36.0	16	21.3	3	4.0	18	24.0
"Graveyard"																
Class A	29	35.0	47	56.6	58	70.0	45	54.2	3	3.2	49	59.5	74	89.2	18	21.7
B	35	41.2	13	15.6	10	12.1	26	31.3	53	63.9	12	14.5	32	38.6		
C	19	22.9	23	27.7	15	18.1	12	14.5	27	32.5	22	21.5	9	10.8	33	39.8

\* The food values were obtained from Taylor's Food Values in Shares and Weights



well as comparison with studies of other investigators.

Calories. The day shift reported 62.8 per cent which was highest number of diets having calories equal to or above the recommended allowance, while the graveyard shift reported 22.9 per cent that were more than 25 per cent below the allowances. A total of 17.4 per cent were 25 per cent below the allowances. This seems to be a low percentage in view of the evidence from other studies which indicate that workers do not eat diets with the desired energy value.

Other nutrients. Protein, calcium, iron, thiamin and vitamin C were all obtained within the 50 per cent safety margin. With each of these nutrients the graveyard shift reported the highest percentage in class C: 27.7, 18.1, 14.5, 26.5, and 10.8 per cent respectively. The day shift had the highest percentage in each case in class A.

The lowest intake was found for vitamin A and riboflavin. The following table shows the per cent on each shift below 50 per cent of the recommended allowances which is thought to be close to the minimum requirement with no margin of safety.

Percentage with an Intake of One-Half of  
Recommended Allowance of Vitamin A  
and Riboflavin

<u>Shift</u>	<u>Vitamin A</u>	<u>Riboflavin</u>
Day	4.6	13.0
Evening	4.0	12.0
Night	21.7	14.0

The graveyard shift again has highest percentage deficient.

Vitamin C had the highest percentage within Class A in the three shifts, 94.3 per cent.

With the exception of Vitamin A, in which the night shift had the highest percentage in Class A, the intake of the day shift was highest in all of the nutrients, while the night shift had the lowest intake recorded for all nutrients except for vitamin A in which the evening shift had the lowest intake.

Of the various nutrients in the three classes the graveyard shift had the highest percentage in class C while the day shift had the highest percentage in class A.

Comparison of the summarized findings of this study with the well-known and frequently-quoted study of Wiehl in regard to diets of aircraft workers in California would seem of interest.<sup>5</sup> A different part of the country is represented in the present study as well as a different type of worker.

Compared with Wiehl the percentage of diets which were equal to or above the allowance in energy value were about the same. This study found 36.8 per cent against her 33.6 per cent; but her study revealed a higher percentage (46.4) below the 80 per cent intake than found in this study below the 75 per cent intake (17.1). For calcium she reported 24.6 per cent below the 67 per cent intake; for thiamin 14.0 per cent; and for vitamin C 46.0 per cent. In this study the

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5. Ibid., p. 360, 354.

intake of each of these nutrients was within the 50 per cent margin with vitamin C having the highest intake of any nutrient - 94.3 per cent intake equal to or above the allowance. Wiehl found a 58.0 per cent intake of vitamin A equal to or above the allowance, while this study found only 3.2 per cent. The intake of riboflavin equal to or above the allowance was very similar; she reported 29.2 per cent and this study 21.3 per cent. She noted, however, 43.2 per cent under the 67 per cent intake while this study noted only 11.3 per cent under the 50 per cent intake.

The results of the studies were similar in spite of the differences in locality. The two greatest differences noted were in the intake of vitamins A and C. She found a low intake of vitamin C while this study found a very high intake, and she noted a much higher intake of vitamin A than this study found.

#### Summary

Meals selected at the plant cafeteria by 3,301 workers were surveyed and classified as adequate, subadequate, and unsatisfactory. The night shift had the highest percentage of unsatisfactory diets, and the day shift had the highest percentage of adequate diets. The total percentage of unsatisfactory meals selected was 50.8 per cent which is somewhat lower than that found in other surveys.

Diet histories on the food consumed for one week were collected from 244 workers. The food groups were checked with diet recommendations, and the diets were classed as adequate, subadequate, and unsatisfactory. The day shift again showed the highest percentage of

adequate diets, and the graveyard the highest percentage of unsatisfactory diets. The workers were found to eat less fruit, vegetables and milk, than of the other food groups. The total number of adequate diets was 22.6 per cent, while the total number of unsatisfactory diets was 40.2 per cent.

In the two-day diet histories furnishing a list of all food consumed in two days, the nutrient intake was checked against the recommended daily allowances. In the 244 diets analyzed it was found that the intake of vitamin A and riboflavin was most often deficient. Of the other nutrients, with the exception of vitamin C, the day shift had the highest percentage in class A and the graveyard shift had the highest percentages in class C.

In the survey of lunches, in the evaluation of the dietary histories for a week, and in the analysis of the two-day diet records, it was consistently found that the workers on the day shift had better diets than the other shift workers, and that the graveyard shift had the poorest diets.

It would appear that on the graveyard shift, even though some of the workers have remained on that shift for two years, they have not established as good food habits as those of the day shift worker. This could be due to the irregular hours they work which make the securing of meals at home difficult, or the lack of available food for those who board.

The dietary histories revealed that the women on the graveyard shift often ate only two meals a day, and the men tend to eat four times a day, two meals consisting only of a sandwich and a soft drink.

## Chapter V

## SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this dietary survey of workers at a rayon plant in Asheville, North Carolina, was to determine whether the night shift worker (including both the swing and graveyard shifts) had a less adequate diet than the day shift worker.

It was found that the workers on the day shift tended to have the best diets while the workers on the graveyard shift tended to have the poorest diets. In the plant surveyed the graveyard shift worker remained on that shift while the day and swing shifts alternated every two weeks. It has been thought that the worker would become adjusted to an odd shift if he did not change shifts for long periods. But this does not seem to be the case with the graveyard shift worker observed in this study. His diet was not as good in the main as the diet of the swing shift worker who was forced to readjust his working and living routine frequently.

On the day shift, food habits are probably normal. It would appear that on the graveyard shift, even though some of the workers have remained on that shift for two years, they have not established as good food habits as those of the day shift worker. This could be due to the irregular hours they keep which make the serving of meals at home difficult, or the lack of available food for those who board.

The dietary histories revealed that the women on the graveyard shift often ate only two meals a day, and the men tend to eat four times a day, two meals consisting only of a sandwich and a soft drink.

In other words, they departed from the typical meal pattern of three meals a day to which the day and swing shift workers adhered fairly well.

In summary, it is concluded that in the plant studied:

1. Seventy-six and five-tenths per cent of workers on all shifts tend to have diets below the dietary recommendations.
2. The diet of the night shift worker was not as adequate as that of the day worker.
3. It is seen that the evening shift worker tends to have the better diet even though he changes his hours of work frequently.
4. The graveyard shift worker, although he remains a long time on the one shift does not appear to adjust his eating habits adequately to his working schedule.
5. The night shift worker does face certain dietary problems which apparently include difficulty in obtaining balanced meals at well spaced intervals, and faulty appetite.

In the light of these findings, the following recommendations are advanced:

1. Due to the strain of longer hours and changes in hours, the workers of all shifts should, at the plant, have meals that supply one-third or more of their day's food requirements. The meals should be simple, appetizing, attractive, and variety should be provided from day to day rather than within one meal.
2. Between meal feeding has proven beneficial, but the food served should provide essential nutrients for the worker, that is, candies and soft drinks should be replaced by foods of greater nutritive value. This could be accomplished by two methods; education of the worker, and the selling of these foods at cost.
3. Education of the worker is the only way to obtain lasting results in the forming of good food habits. A nutrition education program should include the phases indicated below.
  - a. A trained person should be available whom the workers feel free to consult, who can teach nutrition classes, and who can give demonstrations.

b. Classes for kitchen employees should be conducted since it is their responsibility to prepare and serve the food. They should be taught by classes and demonstrations the best methods of storing, preparing, and serving food in order to conserve the nutrients, and to make the food attractive and appetizing.

c. In order to create an awareness of nutrition among the plant employees the education program could be started with a movie on nutrition, a rally, or a demonstration dramatic enough to appeal to the majority of the workers.

d. A nutrition committee representing the employees, the hospital, the welfare department, and the management should be formed which would be responsible for the nutrition program.

e. Publicity might be given the program through newspapers, plant publications, and the radio.

f. Posters should be placed throughout the plant, and especially in the plant cafeteria. In the cafeteria, posted suggestions for selecting balanced meals should prove helpful to the workers.

g. Slips or flyers should be placed in the pay envelopes. These could give recipes, menus both for the home and for the lunch boxes, and suggestions for buying at the local markets.

h. Since the living habits of the night shift worker has been changed he should be given special attention. His food should be very nutritious. Many of the workers eat more frequently than the other workers and they should be encouraged to eat more nutritious foods at these inbetween meals such as soups, milk, and fruit juices. Their awareness could be gained by having a part of the nutrition program directed to them specifically.

i. Classes in nutrition should be conducted for those interested in gaining additional information.

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A description of the food groups used for qualitative classes, is as follows:

Milk was classed as adequate if the amount reported as at least one pint daily.

Vegetables— Green or yellow vegetables included sweet potatoes, cabbage, lettuce, carrots and tomatoes. Cabbage and sweet potatoes were counted as other vegetables when there was another green or yellow vegetable in the diet. Tomatoes were also classed under citrus fruits.

Fruits-- Citrus fruits were checked for each day and included tomatoes. Apples and bananas and peaches were counted as other fruits.

Eggs were totalled for each week.

Meat, poultry, and fish are recorded only one time each day even when meat is eaten for two or three meals.

Cereals-- Prepared breakfast foods were not counted. Cornbread is recorded as a whole grain cereal.

## Appendix III

Classification of Dietary Histories Reported  
for One Week

Day Shift			
Men		Number	Percentage
	Adequate	0	0.0
	Subadequate	4	4.7
	Unsatisfactory	10	11.7
Women			
	Adequate	26	30.2
	Subadequate	26	30.2
	Unsatisfactory	20	23.2
Evening or "swing" shift			
Men			
	Adequate	3	4.0
	Subadequate	12	16.0
	Unsatisfactory	15	20.0
Women			
	Adequate	9	12.0
	Subadequate	15	20.0
	Unsatisfactory	21	28.0
Night or "graveyard" shift			
Men			
	Adequate	0	0.0
	Subadequate	12	14.6
	Unsatisfactory	8	9.7
Women			
	Adequate	18	21.7
	Subadequate	9	10.9
	Unsatisfactory	36	43.1

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A SURVEY OF CHANGES IN THE DESIGN  
OF SELECTED ARTICLES OF LIVING ROOM FURNITURE  
IN THE UNITED STATES

JANUARY, 1915 - DECEMBER, 1943

by

Elizabeth Taylor White

3499

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## CHAPTER I

### INTRODUCTION

The purpose of this investigation was to make a survey of changes in the design of selected articles of living room furniture in the United States from January, 1915 through December, 1943. Because of her interest in furniture design, the writer wanted to find the answers to several questions. What styles of living room furniture had appeared, and how important were they during the years between the First and the Second World Wars? To what extent had Modern furniture been used during this period? How had the Second World War affected furniture design?

To secure the information which would help her answer these questions, the writer decided to use three different types of publications - Furniture Manufacturer, a trade magazine read by manufacturers, Sears Roebuck Catalog, a mail order house publication, and House Beautiful, a home furnishing magazine. During the twenty-eight years covered by the survey the last two publications had wide circulation among consumers in all parts of the country. Three parallel publications, Furniture World and Furniture Buyer and Decorator, The Montgomery Ward Catalog, and House and Garden were eliminated because they were considered comparable, but not better sources of material for this particular survey. Also, they were less available than the chosen publications.

All three publications were studied at five years intervals from 1915 through 1940, adding 1943. The exception was Furniture Manufacturer or The Furniture Manufacturer and Artisan, as it was known until 1926, which was not available for 1915 and 1920. Instead, the volumes for 1916 and 1921 were used. Monthly issues of Furniture Manufacturer and House

Beautiful were examined as well as the summer and winter catalogs published by Sears, Roebuck and Company.

In limiting the subject, five basic articles of living room furniture were chosen. The survey covered the design, including the upholstery materials and woods or other materials used, in chairs, sofas, tables, bookcases, and desks.

The pieces of furniture used in the discussion were chosen on the basis of their appearance in all three sources in one season, or their repeated use in one source, if they appeared in all three in a later year. When the combined number of single articles of any style of furniture appearing in one or more publications during any season made that style important, representative pieces of furniture were discussed.

When the survey was completed, it was found that in the years between the First and the Second World Wars four major furniture styles appeared, gradually paralleling or surpassing each other in importance. Therefore, the first two chapter divisions were made to indicate the difference in emphasis on the four styles during the first twenty years. The last chapter covers the effect of the Second World War, the strongest influence on furniture design which occurred in the course of the survey.

A Review of Literature has been omitted because only a limited number of references were made to changes in the design of living room furniture from 1915 through 1943.

## CHAPTER II

### FROM PARLOR SUITES TO EARLY AMERICAN

1915-1920-1925

The survey of the changes which occurred in furniture design during the years between the First and Second World Wars began with a mail order house catalog of 1915 which showed illustrations of fifty rockers in various designs. Among these were chairs made entirely of wood such as the slat-back rocker. (Figures 1,2) Some were simple in design, but others were highly carved and ornate. Each one could be purchased in oak with a golden, high gloss finish. Only three of the fifty could be obtained either in oak or in birch, stained to imitate a highly polished mahogany. Over half the chairs were available in fumed oak, a wood with a rich, brown finish.

Some of the rockers were partially or completely upholstered on wooden frames. One typical rocker of the partially upholstered type was described as being made of "thoroughly seasoned oak in the high, gloss golden finish...the seat and back are covered with two-tone plush in a beautiful combination of green and black pattern...the deep, carefully made tufts are securely fastened with steel buttons. This splendid rocker affords real solid comfort as the seat and back fit the form of the body perfectly. It is a very popular style of rocker."<sup>1</sup> Another rocker was upholstered in leather. (Figure 3) There were English style,

---

<sup>1</sup> Sears and Roebuck Catalog, Philadelphia, CXXXI, (1915), 1084.



Figure 1  
WOODEN ROCKER



Figure 2  
WOODEN ROCKER





Figure 3

UPHOLSTERED LEATHER ROCKER

overstuffed, lounging rockers "made with big, generous seats, broad, comfortable arms, and soft, wide backs. (Figure 4) These rockers are unexcelled for luxurious comfort--richly upholstered."<sup>2</sup> The material used for upholstery was either fabric or leather. Turkish Rockers covered in black or brown leather, had heavy, hardwood frames set on a platform base with claw feet. The diamond-tufted back and ruffled front arms gave this type of chair a heavy, bulging appearance.

Besides the ones already mentioned, there were reed rockers. One advertisement described reed furniture in the following way:

Because of the rounding curved lines and the suppleness and flexibility of the reeds, reed furniture is exceptionally comfortable. Another reason for its popularity is its lightness, making it easy to handle and move about. There is a great difference in the various makes of reed furniture, and extreme care should be taken in its selection. All our rockers and settees are made of excellent quality of imported reeds...<sup>3</sup> NO HOME is complete without at least one or two reed rockers.<sup>3</sup>

There was a fireside reed rocker the upper part of the back upholstered in figured cretonne that matched the material on the loose seat cushions. (Figure 5) A rocker of the unupholstered type that could be obtained in either a golden or a light brown finish was described as:

--the most popular reed rocker we have ever sold. It is made of imported reeds, finished in shellac over a thoroughly seasoned frame of maple, has a wide, roomy seat, comfortable roll arms and high back together with a perfect rest-giving quality.<sup>4</sup> (Figure 6)

Pictured in the July issue of a consumer magazine<sup>5</sup> was a room in which reed furniture was used for both summer and winter. One wicker

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<sup>2</sup> Ibid, p. 1093.

<sup>3</sup> Ibid, p. 1088.

<sup>4</sup> Ibid, p. 1088.

<sup>5</sup> "The Inside of the House", House Beautiful, XXXVIII, (July, 1915), 52.



Figure 4  
OVERSTUFFED ROCKER

Figure 6  
RIBBON ROCKER



Figure 5

UPHOLSTERED REED ROCKER

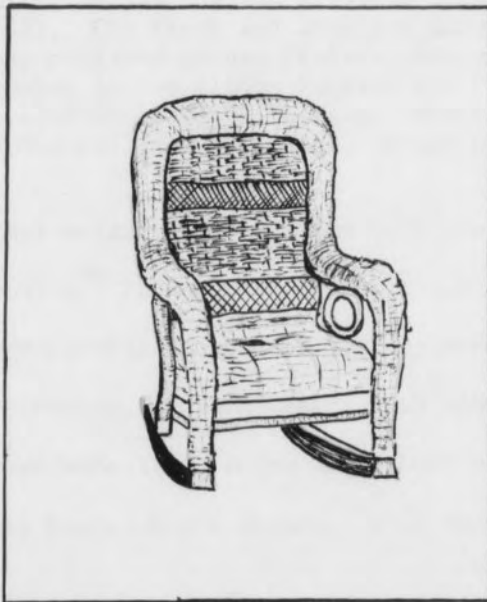


Figure 6

REED ROCKER

chair was woven in stripes one and one half inches wide, in either gold and green, black and gold, or black and ivory, and it was fitted with cushions covered in a plain material. The reed had been stained before it was woven into the chair.

There were Morris Chairs with backs which could be adjusted to various positions through the use of a movable rod. (Figure 7) In early models, loose cushions within a wooden frame formed the seat and back. Also, there were Morris Chairs set on rockers, and the Davis automatic Morris Chair, automatically adjustable to any reclining position. An advertisement gave this description of a Morris Chair:

For real, thorough, rest giving comfort buy this big, roomy Morris Chair. It is of the English fireside type which is very popular and stylish. The front and arms are made of seasoned quarter-sawed oak, polished golden finish...the sliding extension footrest when in use slides forward and folds out... The upholstery...Artificial black leather. The back is nicely tufted with top head rail and side wing. Front posts are neatly embossed.<sup>6</sup>

Shown in a consumer magazine<sup>7</sup> were a few articles of Early American furniture, windsor chairs,<sup>8</sup> ladder back chairs,<sup>9</sup> and gate-leg tables.<sup>10</sup> In addition there were several Eighteenth Century reproductions of Chippendale upholstered wing chairs, and arm chairs with pierced backs and cabriole legs.<sup>11</sup> There were, also, a few Queen Anne chairs<sup>12</sup> with cabriole legs and two lyre-back Duncan Phyfe chairs<sup>13</sup> with curved arms.

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<sup>7</sup> House Beautiful

<sup>8</sup> For description see pp. 22, 25; Figure 13, p. 24.

<sup>9</sup> For description see p. 22; Figure 12, p. 23.

<sup>10</sup> For description see p. 25; Figure 14, p. 26.

<sup>11</sup> For description see p. 41; Figure 21, p. 44.

<sup>12</sup> For description see footnote 37, p. 31.

<sup>13</sup> For description see pp. 53, 54; Figure 28, p. 55.



Figure 7

MORRIS CHAIR

"Massive Colonial Library Tables" were shown in imitation quarter-sawed oak, with heavy turned legs separated by a wide lower shelf forming a substantial base. (Figure 8) Also shown were small parlor tables with curved legs in golden oak, or birch stained to resemble mahogany.

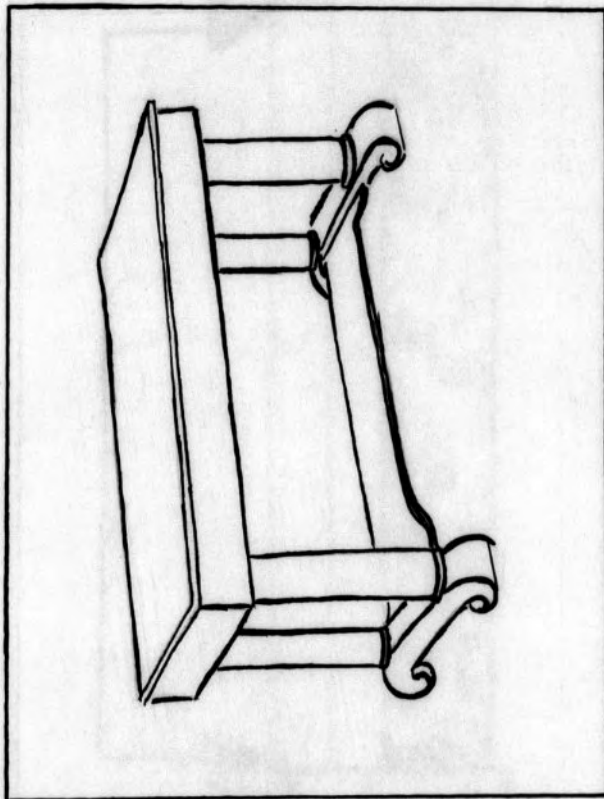
There were many couches and sofas. The former were covered in velour or leather, made in either smooth or tufted styles, and were built on frames made of carved oak in the golden or fumed finish. Davenport Bed-Sofas, which could be automatically converted into a full-size bed, had a good deal of oak framework, and were also upholstered in either figured velour or leather, which was always heavily tufted. (Figure 9) Roman Divans were said to be "a combination divan, couch, and sofa...Either end can be lowered to any angle desired, by an automatic attachment. In operating there are no straps or strings to pull."<sup>14</sup> These divans were ornamented with deeply carved scrolls and covered with deeply tufted upholstery, in genuine or artificial black leather, or crushed plush. The frames were of thoroughly seasoned oak in the high gloss, golden finish, and the front legs terminated in claw feet.

Combination bookcases and desks, made of thoroughly seasoned oak in a high gloss, golden finish were illustrated. (Figure 10) They appeared in both plain and carved styles, and always included a mirror above the desk, and a roomy cupboard.

In 1915 the different kinds of suites of furniture for use in living

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<sup>14</sup> Sears and Roebuck Catalog, Philadelphia, CXXXI, (1915), 1097.



**Figure 8**  
**MASSIVE COLONIAL LIBRARY TABLE**



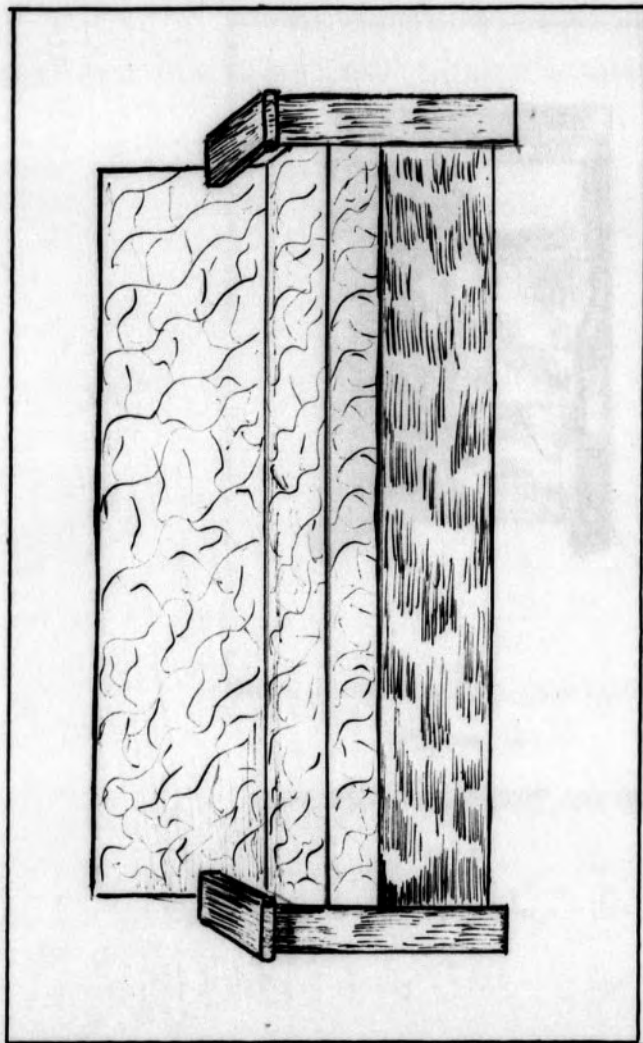


Figure 9

DAVENPORT BED-SOFA



Figure 10

COMBINATION BOOKCASE AND DESK

rooms consisted of a sofa and two chairs, a sofa, table, and two chairs, or a table and two chairs. In each suite the chairs and sofa were matched in design, material, and color. There were overstuffed suites, and suites made up of davenport-beds and two matching chairs, in golden oak, with upholstery of leather or velour. Three piece reed suites composed of a settee and two chairs, one a straight chair, the other a rocker, were in a golden finish, and the upholstered pieces were covered with figured cretonne.

Arts and Crafts suites included pieces which were without ornamentation, almost severe in design, with their straight lines and upright legs. (Figure 11) They were made of solid oak in either a rich brown, fumed finish, or Early English, a dull brown-black finish. Some of the suites were upholstered; others were not. Those which were upholstered were covered with genuine or artificial brown, Spanish-grained leather. This artificial leather had a mottled appearance and was made of "heavy sateen fabric, coated, finished, and grained in imitation of hand buffed, black leather or in imitation of brown Spanish-grained leather."<sup>15</sup> One suite differed from the others in that it had cane panels instead of wooden slats for the backs of the straight chair and rocker.

Parlor suites consisting of three or five pieces were sketched. The three-piece sets were composed of an armchair, a rocker, and a divan. Sometimes two straight chairs called "reception chairs" were added. The

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<sup>15</sup> Sears and Roebuck Catalog, Philadelphia, CXLI, (1920), 999.

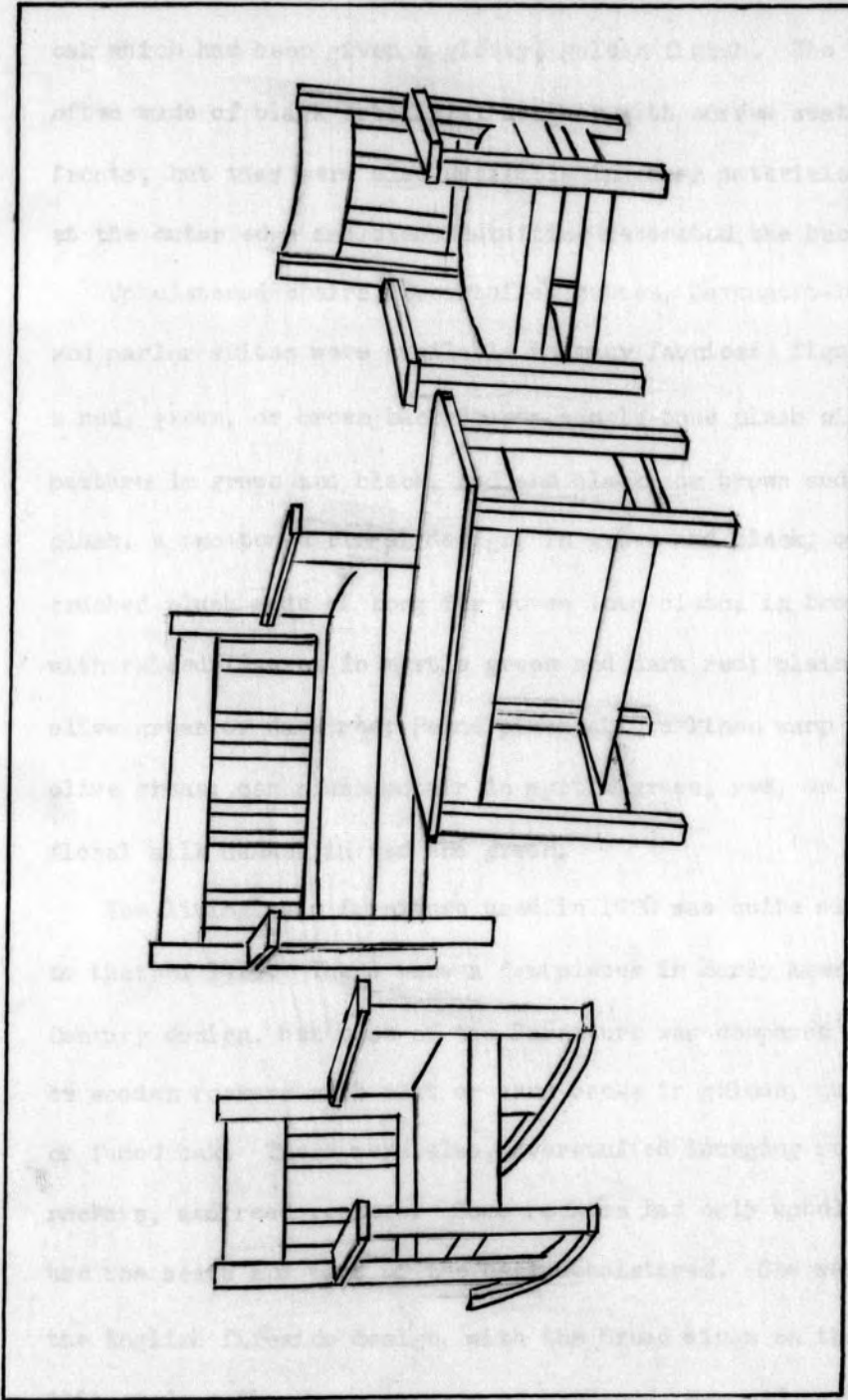


Figure 11  
ARTS AND CRAFTS SUITE

frames were constructed of thoroughly seasoned imitation, quarter-sawed oak which had been given a glossy, golden finish. The coverings were often made of black artificial leather with corded seats and ruffled fronts, but they were also available in other materials. A fancy ruffle at the outer edge and diamond-tufting decorated the backs.

Upholstered chairs, overstuffed suites, Davenport-bed sofas and suites, and parlor suites were available in many fabrics: figured velour with a red, green, or brown background; single-tone plush with a raised black pattern in green and black, red and black, or brown and black; Verona plush, a two-toned floral design, in green and black, or red and black; crushed plush made of long fur woven into cloth, in brown; brocaded plush with raised figures in myrtle green and dark red; plain silk plush in olive green or dark red; Pame plush with a linen warp and silk nap in olive green; car plush mohair in myrtle green, red, or tobacco brown; and floral silk damask in red and green.

The living room furniture used in 1920 was quite similar in design to that of 1915. There were a few pieces in Early American and Eighteenth Century design, but most of the furniture was composed of articles such as wooden rockers with slat or cane backs in golden, quarter-sawed oak, or fumed oak. There were, also, overstuffed lounging rockers, Turkish rockers, and reed rockers. Some rockers had only upholstered seats, or had the seats and part of the back upholstered. One was "Sometimes called the English fireside design, with the broad wings on the back, typical of this style. The frame is made of hardwood, exposed parts finished in a

mahogany, dull rubbed finish."<sup>16</sup>

A new reed-type furniture called Fibre-Craft was shown. "Fibre-Craft Rockers are made from a tough wood fabric but through a patented process the strands are rendered soft and supple, yet possessing such tensile strength that they are practically unbreakable. The fibre is woven by hand over a strong substantial frame, the braiding being so uniform and giving such a smooth surface that it will not injure the most delicate fabric."<sup>17</sup>

Besides rockers, there were straight-back oak chairs, reed arm chairs, cane wing-back chairs, and Morris chairs. Shown in 1915 but highlighted in 1920 was a variation of the Morris chair, the Davis-Automatic Morris Chair. It was guaranteed for twelve years to automatically adjust itself to any reclining position. Made of golden or fumed oak, it had wide, shaped front posts with heavy, scroll feet, and arms cut in a neat design with scroll fronts.

Still available were the massive library tables of heavy oak in a golden tone. Some tables were also shown in a polished mahogany finish. Besides these, there were small parlor tables of walnut, mahogany, and oak.

Couches were upholstered in tufted or smooth materials, on hardwood frames veneered with quarter-sawed oak, in the high gloss, golden or fumed finish. Easifold-Bed-Davenport as well as Roman Divans were shown again.

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<sup>16</sup> Ibid, p. 993.

<sup>17</sup> Ibid, p. 994.

Combination bookcases and desks, plain wood bookcases, and bookcases with glass doors in oak, mahogany, and walnut were used.

Arts and Crafts suites and reed suites closely resembled those of 1915. Arts and Crafts suites consisted of a table, a rocker, and a straight chair, or a settee and two chairs. Chairs and settees were upholstered in genuine or artificial black leather. The tops of the tables were one and five-eighths inches thick, while the corner posts were two and three-fourths inches square. Each piece was of quarter-sawed oak in a waxed, golden, or fumed finish. This furniture was labeled as sturdy and durable with this description:

Arts and Crafts style is patterned after the old Mission designs. Strong, rugged construction, and simplicity of design are characteristic of this style. The living room furnished in this style has a quiet, cozy atmosphere, that adds additional charm to the room.<sup>18</sup>

There were Parlor suites, and overstuffed, davenport-bed suites, the latter type consisting of a davenport and two matching chairs. The wooden frames were of oak; the materials used for upholstering were velour, tapestry, or leather. The velour was made of mercerized cotton with a soft nap, and it had a floral figure formed by clipping the top of the nap, which gave it a self-two-toned effect. This material was dyed either mulberry or blue. Heavy, closely woven tapestry was used in a dark green with tan, red, brown and black blended to form the design.

An illustration in the April issue of a consumer magazine<sup>19</sup> pictured

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<sup>18</sup> Ibid, p. 96.

<sup>19</sup> House Beautiful

a typical living room of the 1915 as well as the 1920 period. It was furnished with a simple oak desk, reed chairs, and a reed settee with end tables. Behind a heavy upholstered sofa stood a massive oak library table, rectangular in design with carved, bulbous legs. There were also several lounge chairs covered in a material with a floral design.<sup>20</sup>

Decorated furniture appeared for the first time in 1920. One writer said that "Judging from the many handsome examples of hand decorated furniture on view at recent markets, as well as from the vogue of painted furniture on view in the shop windows, it appears that the trend is again towards hand painted and hand decorated pieces."<sup>21</sup> Polychrome had become a popular finish for various pieces of furniture. A plain surfaced article could not be polychromed, only one with turnings and carvings which made a proper surface for the color treatment. In describing the effect rendered by this process, it was said that:

To visualize the true polychrome...picture to yourself a fine suite of walnut or mahogany finished with wood lacquer and waxed. Its moldings, decorations, and carvings are ornamented with the polychrome theme, carrying a neutral tint which just shows through the smut that has been applied. The effect is that of a highly decorated piece that has stood the ages, the accumulated dust just permitting the color to show through...beautiful, restful and soothing to the eye.<sup>22</sup>

An investigation was conducted in 1920 by the oak producers in the United States to discover why oak had lost some of its popularity. It was found that:

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<sup>20</sup> "A Stucco House", House Beautiful, XLVII, (April, 1920), 289.

<sup>21</sup> Walter K. Schmidt, "Problems of the Finisher", The Furniture Manufacturer and Artisan, LXXXII, (March, 1921), 162.

<sup>22</sup> Ibid, p. 162.



The extraordinary prosperity of the rank and file of American people in recent years, together with their growing appreciation of what is really good in design and finish has caused them to look beyond mere utility in furniture for more aesthetic characteristics—even for elegance and luxury.<sup>23</sup>

Since the American people had not associated the above mentioned qualities with oak, they naturally looked for some other wood to meet their requirements.

An outstanding change in the design of living room furniture in 1925 was brought about by the use of Early American reproductions, particularly chairs, tables, and settees. There were at least two reasons for this trend in furniture design. One was that after the First World War there was a growing demand for furniture with "lasting qualities". The idea seemed to prevail that this meant that articles should be sturdy and more simple in design than they had been during the war. The other reason was due to the growth of country homes, made possible by the increased use of the automobile, which enabled the owner to reside in rural comfort and yet carry on his business in town. Many of these homes were very old houses which had been renovated by their owners. Early American furniture seemed quite suitable for this informal type of house.<sup>24</sup>

The 1925 pieces were copied from or inspired by the furniture used in colonial times. In the last half of the Seventeenth Century each colony imported from the Mother Country its own furniture, or its own methods of producing furniture.<sup>25</sup> Most early settlers were middle class

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<sup>23</sup> "The New Oak Furniture", The Furniture Manufacturer and Artisan, LXXXII, (February, 1921), 62.

<sup>24</sup> Arthur Kilpatrick, "Reasons for Trend to Early American Design", The Furniture Manufacturer and Artisan, XXIX, (January, 1925), 10.

<sup>25</sup> Walter A. Dyer, Early American Craftsmen, (New York: The Century Company, 1915), p. 325.

farmers, tradesmen, and workers who soon made an effort to establish pleasant, comfortable homes. Among the New England colonists were joiners, turners, and cabinet makers who settled in and about Boston. Their tools and facilities for making carvings and moldings were scarce. As a result, the furniture was simple in design, leaving the effect of beauty to good proportion.<sup>26</sup> Novelty decoration was excluded for reasons of religious principle, economy, and lack of skill.<sup>27</sup> The simple manner of life made any furniture other than that of an informal type seem inappropriate.<sup>28</sup>

Reproductions of Early American paneled, wainscot chairs, and ladder back chairs appeared. (Figure 12) The legs of the solid paneled, wainscot chairs were joined by heavy stretchers; the front legs were turned and the back legs were plain. The top rail of the back was either straight or was cut to make a decorative pattern. The arms were of solid wood, cut to form a curve. Ladder back chairs had turned legs and arms which were comparatively simple in design. Between the back posts there were three or more carved, or plain, horizontal slats. Both types of chairs were often made of maple, and the seats were made either of wood or of rush.

Many of the Windsor rockers and straight chairs were light and graceful, made with a saddle-shaped seat and turned legs that were braced with stretchers. (Figure 13) This type of chair had a back with a bent frame

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<sup>26</sup> *Ibid*, p. 323.

<sup>27</sup> Charles O. Cornelius, Early American Furniture, (New York: D. Appleton Century Company, 1926), p. 64.

<sup>28</sup> Arthur Kilpatrick, *op.cit.*, p. 11.

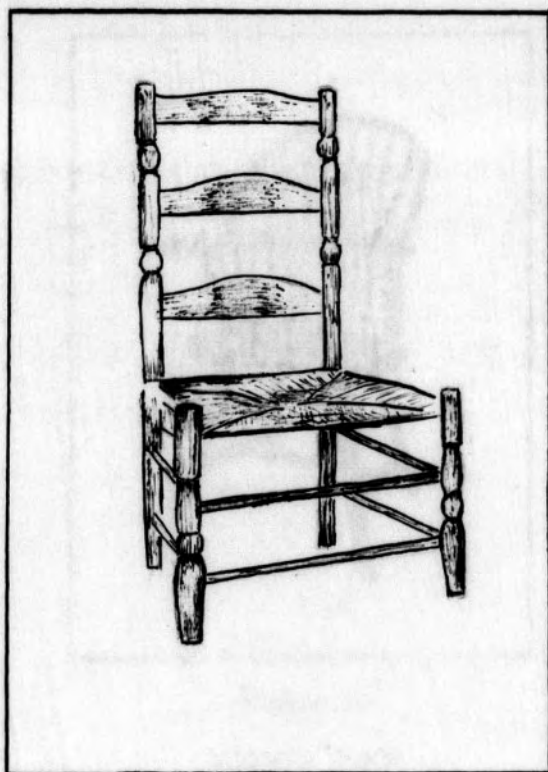


Figure 12

LADDER BACK CHAIR



Figure 13

WINDSOR CHAIR

into which was set a series of turned spindles which fitted into the seat. Some of the backs formed a hoop shape that curved to the front to join arms which rested on turned spindles. Windsor chairs were either painted in varied colors or were made of dark red mahogany.

Upholstered wing chairs were also prevalent. One called "the country gentleman" was a deep-cushioned chair with wooden legs and arms. This chair's covering consisted of two different patterns. The smaller pattern with a light background was used on the outside of the wings and on the back cushion; the larger pattern with a dark background was used on the seat cushion and the outside of the back and arms.<sup>29</sup> Another wing chair had rams-foot legs, and was upholstered in Jacobean tapestry in brown and fawn colors. There was an ottoman to match.<sup>30</sup>

The tables which were reproductions of the Early American Styles consisted mostly of gate-leg tables with turned legs, available in maple, oak, mahogany, and walnut. (Figure 14) When closed, this drop-leaf type of table had a rectangular plan with four legs and stretchers. On the long sides were hinged gates which swung out to support the leaves when they were raised. Larger tables of this type had two gates on each side. Another type of drop-leaf table, called a butterfly table, had no gate but, instead, a wooden arm which swung out to support the leaf.

Some trestle and tavern tables were available mostly in maple. In

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<sup>29</sup> "The Country Gentleman", House Beautiful, LVIII, (September, 1925), 245.

<sup>30</sup> "The Regent", House Beautiful, LVII, (April, 1925), 411.

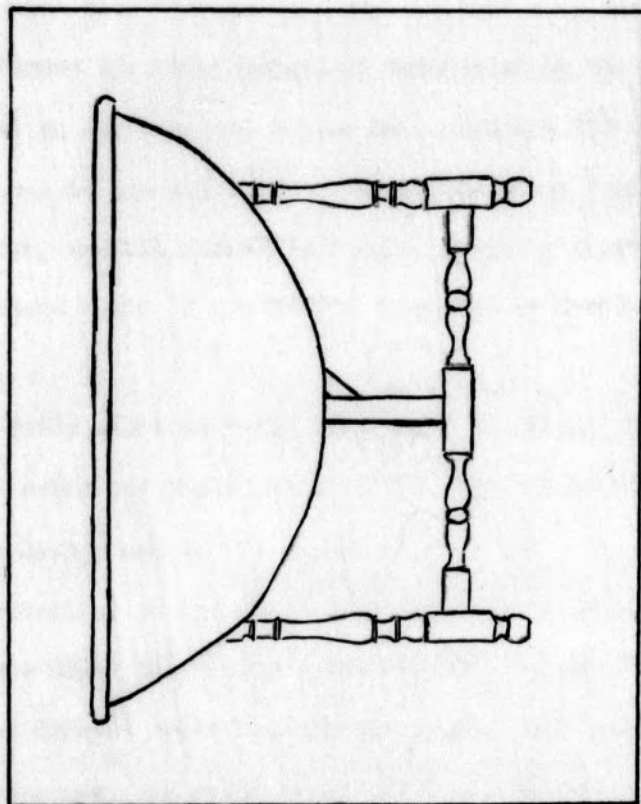


Figure 14  
GATE-LEG TABLE

colonial times, the trestle type was designed to make a table which would seat many people, but which could be easily taken apart and stored in a small space. It consisted of a board resting on H-shaped trestles which, after being set in place, could be braced by a stretcher wedged or pegged into position.<sup>31</sup> In 1925, trestle tables were smaller than the colonial ones of which they were copies, and the tops were made stationary. Turning formed the chief method of decoration on the legs. The tavern tables had an oak base and a pine top. (Figure 15) Drawers were sometimes placed in the fairly deep apron, the piece just below the overhanging top, and the turned legs were braced by stretchers.<sup>32</sup> Maple candle stands built on a pedestal supported by three short legs were available.

Some Early American sofas with maple or walnut frames were fitted with cushioned seats and backs. (Figure 16) The upholstery materials were simple in design but gay in color.

Reproductions of one Early American desk called the "Governor Winthrop" were shown in genuine mahogany, with carved ball and claw feet, two secret drawers above the writing space, four large drawers for storage purposes, and solid brass fittings. (Figure 17) There were also early American pine secretaries.

A typical living room of this period was shown with an early pine secretary, a small tavern table with an oak base and a pine top, a

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<sup>31</sup> Charles O. Cornelius, op. cit., p. 66.

<sup>32</sup> Charles O. Cornelius, op. cit., p.66.

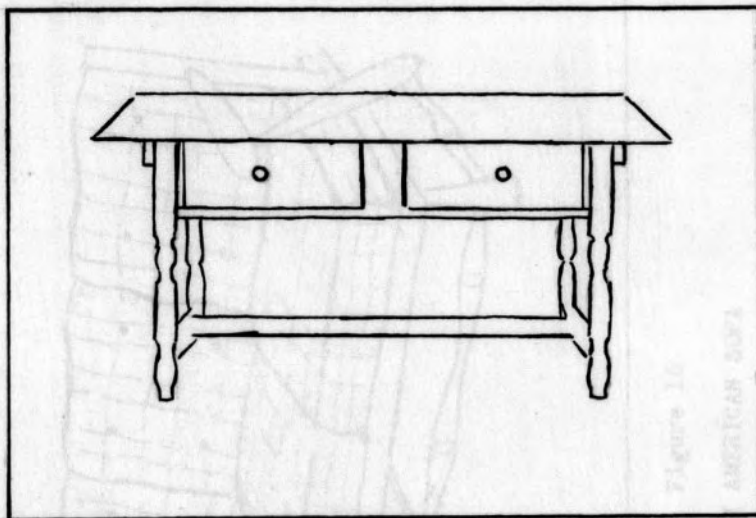


Figure 15

TAVERN TABLE



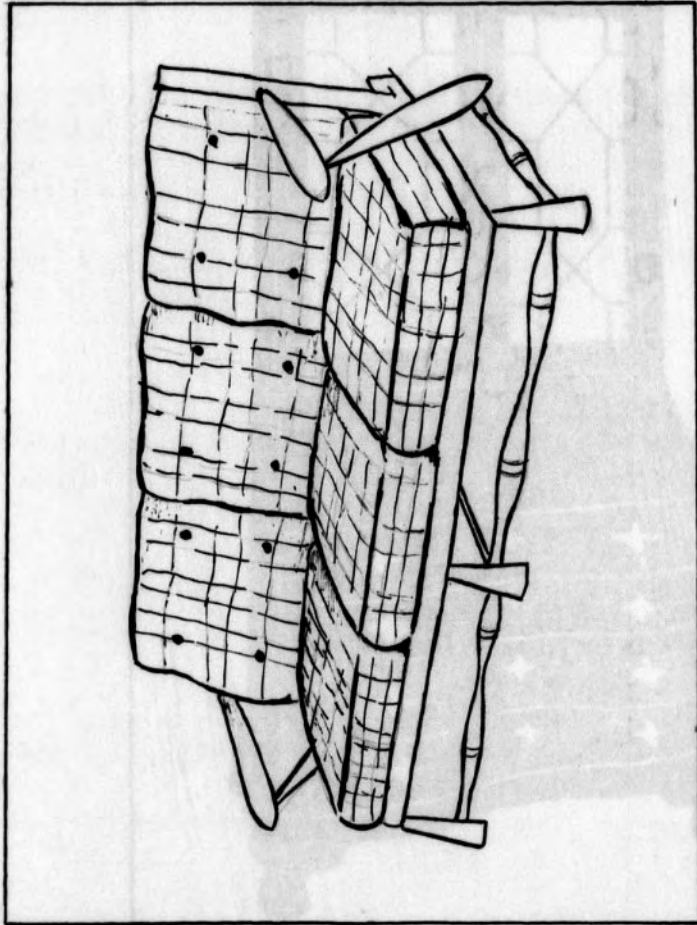


Figure 16  
EARLY AMERICAN SOFA

Figure 17

GOVERNOR WINDUP SECRETARY

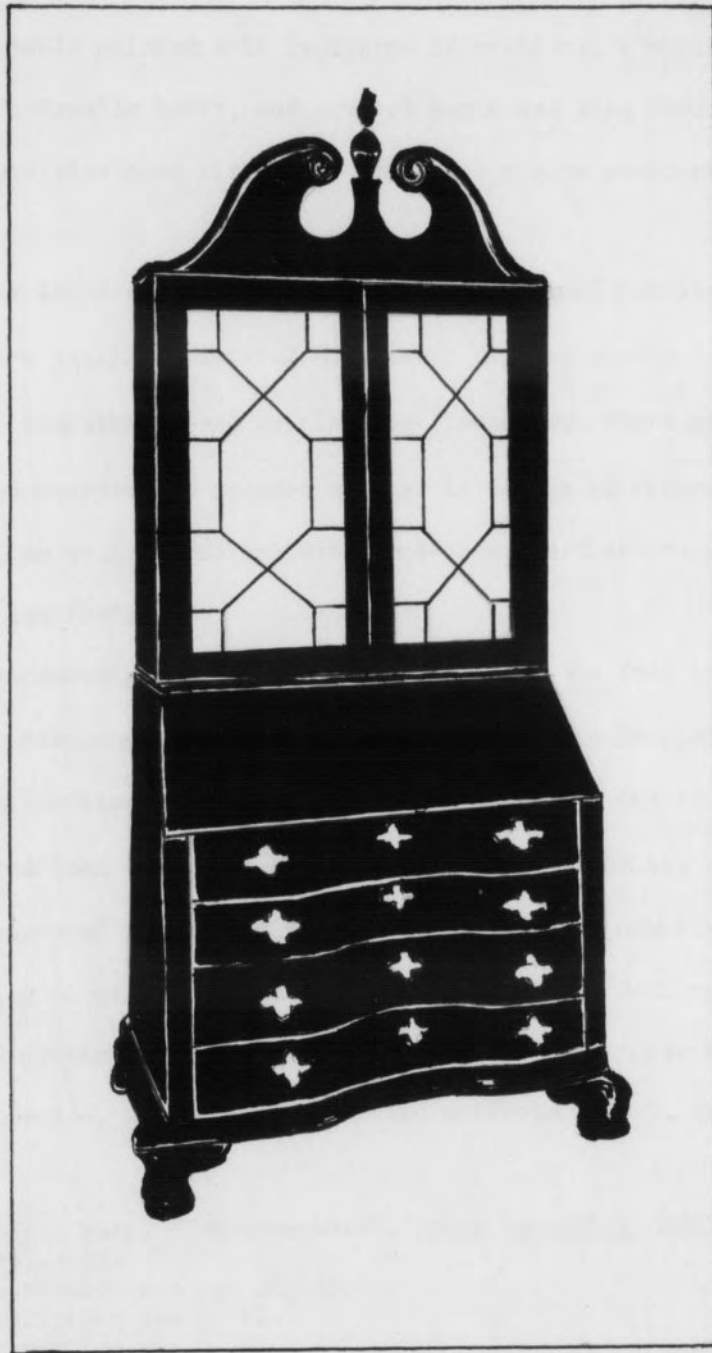


Figure 17

GOVERNOR WINTHROP SECRETARY

delicate work table painted with landscape decorations, a maple gate-legged table, a trestle table, and several maple and wing chairs. Also, there were a barrel-shaped wing chair and a Queen Anne chair with cabriole legs.<sup>33</sup>

While Early American styles dominated the design of furniture in 1925, there were available several Eighteenth Century pieces in the Chippendale,<sup>34</sup> Sheraton,<sup>35</sup> and Hepplewhite<sup>36</sup> designs. There were, also, many wooden and overstuffed rockers similar in design to those shown in 1915 and 1920, as well as rockers with cane-backs, and others with reclining backs and footrests.

"Style-Period-Design-Davenport" tables, five or six feet long, were illustrated in mahogany or walnut. Several were in the English Queen Anne<sup>37</sup> and Italian Renaissance<sup>38</sup> styles. The tables in the latter style were so modified that they were narrower and lighter than the original pieces, the source of their inspiration. Some massive, oak library tables were still being shown. There was little change in the designs of sofas, bookcases, and writing desks in 1925. Glider-like davenports were introduced in this period, however. One, called a "Flote Divan", had a curved

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<sup>33</sup> Henry Casod Ross, "The Homestead", House Beautiful, LVIII, (December, 1925), 605.

<sup>34</sup> For description see pp. 40, 41.

<sup>35</sup> For description see p. 41.

<sup>36</sup> For description see p. 41.

<sup>37</sup> Queen Anne's reign was from 1702-1714. Characteristic details of the furniture of that period were the cabriole leg with the pad or animal foot, and the shell motif. Walnut was used for most the furniture.

<sup>38</sup> The Sixteenth Century in Italy produced deeply carved furniture that was heavy and dignified in appearance.

track concealed at its base, on which the davenport moved on ball bearings. Two stationary chairs completed the set.<sup>39</sup>

Fibre-Craft suites with frames in walnut or oak and Arts and Crafts suites were carried over from 1915 and 1920. The rolls on the edges of fibre furniture had diminished slightly in size since 1915. In one advertisement it said that "the trend of the times distinctly favors Fibre-Craft furniture in the home. Fashion decrees it a place in the parlor, living room, sun parlor, or porch, and odd pieces can be used elsewhere throughout the house."<sup>40</sup>

There were massive, overstuffed parlor sets usually made up of a davenport, a rocker and a straight chair. One set was available in either blue or mulberry velour, or blue or gold damask. The backs of the cushions and the seats were covered in large floral designs, but the outside of the arms, and the apron were covered in a smaller floral pattern which gave a plaid effect. The advertisement said the suite would "add a touch of elegance to your home".<sup>41</sup> Another three-piece massive set upholstered in either blue, brown, or mulberry velour, or taupe mohair, had kidney-shaped arms and a tassel hanging from the front of each arm.<sup>42</sup> (Figure 18)

Advertisements showed fabrics which were used on overstuffed sofas and chairs in 1925. There were silk brocades with floral motifs resembling an armful of flowers in green, rose, blue and maize.<sup>43</sup> Velvets, bro-

<sup>39</sup> "Flote Divan", House Beautiful, LVIII, (December, 1925), 641.

<sup>40</sup> "A Visit to a Willow Furniture Shop", House Beautiful, LVII, (May, 1925), 504.

<sup>41</sup> Sears and Roebuck Catalog, Philadelphia, CL, (1925), 683.

<sup>42</sup> Ibid, p. 684.

<sup>43</sup> "Plein-Air of Modern Color", House Beautiful, LVII, (April, 1925), 397.



Figure 18

MASSIVE OVERSTUFFED SUITE

catelles, brocades, and damasks were made to look antique by irregularities in the weave.<sup>44</sup> One brocade showed "large leaves of glistening metallic threads enhanced by the luminous splendor of rayon united in a design of simple grandeur."<sup>45</sup> There was a brocatelle in a floral design, rich in detail, and framed by a garland of acanthus leaves.<sup>46</sup> Angora velvets "with the beauty of silk and the durability of mohair" were available to be used where stiff fabrics could not be utilized.<sup>47</sup> Another upholstery fabric from the Paris Exposition of Modern Decorative Arts held in 1925 had "breadth and boldness of design treatment, and was called 'L'Art Moderne'. It is utterly modern, this tapestry of La Forêt de Fontainebleau. The sylvan quality of the forest has been transmuted into the sturdy warp and woof of this handloomed panel. Designs like this are typical of modern decorative arts."<sup>48</sup>

A new development which occurred in 1925 in molding plywood or "bentwood" was to make many new furniture designs possible.<sup>49</sup> However, in the middle twenties this process was used mostly in the manufacture of traditional styles such as the bow-shaped back on the Windsor chairs.

Although most of the living room furniture in 1925 consisted of the pieces already described, there were a few articles designed in the modern manner. Influencing the latter were the exhibition of Swedish furniture

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44 "Velours de Genes", House Beautiful, LVII, (March, 1925), 301.

45 "A Superb Brocade", House Beautiful, LVIII, (December, 1925), 641.

46 "A Brocatelle", House Beautiful, LVII, (January, 1925), 53.

47 "Angora Velvets", House Beautiful, LVIII, (August, 1925), 145.

48 "L'Art Moderne", House Beautiful, LVIII, (October, 1925), 377.

49 Process of molding wood after softening which came into being in Austria during the Nineteenth Century for chairs.

held at the Beautiful Homes Exposition in Stockholm in 1917, and the International Exposition of Decorative Arts in Paris. "More beautiful things for everyday use" was the slogan that summed up the aims of Swedish designers. They did not condemn the machine, but were instead striving to aid the industrial age in finding forms that were beautiful and practical. The movement is not limited to furniture but includes glass ware, pottery-making, precious metals, wrought iron, cast iron, electrical fixtures, book binding, and wall paper. But above all, furniture is most important. Simplicity in outline, the proper use of native resources in wood, principally those of pine and birch, and body comfort in construction are the outstanding characteristics.<sup>50</sup>

This first mention of modern furniture was significant, because this style was to grow in importance in the years to follow. Although the furniture of the type which included rockers, Morris chairs, and reed and overstuffed suites was used in 1915, 1920, and 1925, it was most popular in the first two years. By 1925 it was being replaced somewhat by furniture in the Early American style, but some was to continue through 1943. Some pieces of furniture in the Eighteenth Century style were shown in this early period, but it was not until five years later that this type of furniture design became important.

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<sup>50</sup> Naboth Hedia, "The Renaissance of Household Arts in Sweden", House Beautiful, LVIII, (November, 1925), 485.

## CHAPTER III

### MODERN VIES WITH EIGHTEENTH CENTURY

1930-1935

Although groupings of matched living room furniture were still being shown in 1930, there could be more freedom in the selection of chairs due to a greater variety of models. Many so-called occasional or pull-up chairs were available, upholstered in angora mohair, velour, or tapestry. Among them were chairs with backs in a variety of shapes, and with turned or plain legs, in maple, mahogany, walnut, and pine. Also, there were numerous Early American, Eighteenth Century English and French reproductions, and some modern chairs. A few wooden rockers and overstuffed leather rockers were shown in 1930, but there were still many rockers with fabric covered seats, turned front legs, and slat backs.

There was a reappearance of overstuffed sofas with massive arms and backs and semi-upholstered sofas with cane or wooden backs. Pictured for the first time was a Lawson sofa, concrete evidence that a davenport did not need to have a back and arms a foot thick. This sofa was upholstered in green damask.<sup>1</sup> (Figure 19)

Overstuffed suites were illustrated, consisting of two chairs and a sofa, or one chair and a sofa, upholstered in plain and figured combinations, or all-over multi-colored designs. Some of the sets used plain material on the backs, aprons, and ends, and floral material on the reversible

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<sup>1</sup> Marion H. Green, "Proportion and Balance in Small Rooms", House Beautiful, LXVII, (April, 1930), 490.



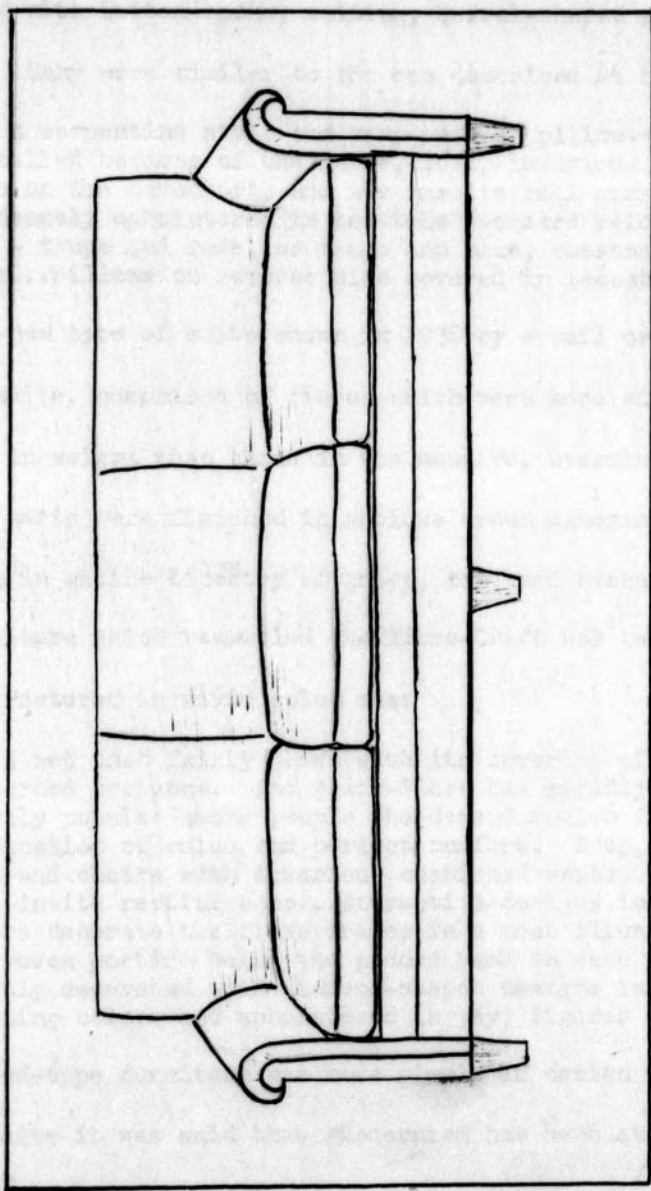


Figure 19  
LAWSON SOFA

cushions. The fabric was either angora mohair, or two-toned jacquard velour in taupe and rose, or taupe and blue.<sup>2</sup> Other massive suites were designed with button-backs, welting, barrel-shaped sides, and swelled fronts. Many were similar to the one described as being:

A serpentine style and very popular pillow-arm model, so-called because of the large, soft, luxurious, loose cushion arms on the davenport, and the massive roll arms on the chairs, handsomely upholstered in two-tone jacquard velour through-out - taupe and rose, or taupe and blue, chestnut brown and rose...pillows on reverse side covered in tapestry.<sup>3</sup>

The new type of suite shown in 1930 by a mail order house was the Lawson suite, comprised of pieces which were more simple in design and lighter in weight than those in the massive, overstuffed types. The exposed parts were finished in antique brown mahogany, and the upholstery was done in ratine tapestry of green, tan, and henna.<sup>4</sup>

Furniture which resembled the Fibre-Craft was being called Stick Fibre. Pictured in vivid color was:

A set that fairly glows with its covering of Art Moderne patterned cretonne. And Stick-Fibre has rapidly become extremely popular among people who demand modish furniture in combination of color and perfect comfort. Deep, roomy davenport and chairs with luxurious cushioned seats, and backs that invite restful ease...Attractive designs in contrasting colors decorate the fibre frames in a most alluring manner. The woven portion below the padded back on each piece is smartly decorated with diamond-shaped designs in rich, contrasting colors and upholstered in gay, figured cretonne.<sup>5</sup>

Other reed-type furniture was more simple in design than Stick Fibre.

Of one suite it was said that "Modernism has been skillfully interpreted

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<sup>2</sup> Sears and Roebuck Catalog, CLIX, Philadelphia, (1930), 926B.

<sup>3</sup> Ibid, p. 930.

<sup>4</sup> Ibid, p. 926B.

<sup>5</sup> Ibid, p. 934.

in this exquisite creation...The clean, simplicity of line of each of the pieces in the grouping enables you to use them very effectively as a COLOR CORNER in almost any interior."<sup>6</sup> For this kind of furniture, reed strands were not interwoven, but were wound in horizontal bands around the frames of tables and chairs. Large lounge chairs were fitted with cushions upholstered in leather or materials covered in floral designs. Tables in the new reed styles often had glass tops.

Many pieces of Early American furniture were still being shown. There were Windsor chairs, ladder back chairs, and spindle-back chairs. Early American wing chairs were upholstered in various fabrics such as rough sturdy homespuns, coarse tapestries, chintzes, and cotton friezés. In addition, there were "Colonial sewing rockers, built of highest grade solid mahogany. Have serpentine fronts and nicely shaped backs... covered in tapestry, damask or velour."<sup>7</sup> There was a wide, ladder back Early American courtin' chair with a rush seat.<sup>8</sup>

Trestle tables and benches, drop-leaf tables, and coffee tables with pegged construction in maple, walnut, and mahogany were available. Tavern tables and butterfly tables could be purchased in maple with a honey, antique, or walnut brown finish. Gate-leg tables were in maple, walnut, mahogany, or pine. One was a "pine top drop-leaf table with split gate-legs."<sup>9</sup> A maple tilt-top table could be obtained with a round, oval, or

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<sup>6</sup> "Reed Furniture", House Beautiful, LXVII, (February, 1930), 133.

<sup>7</sup> House Beautiful, LXVIII, (December, 1930), 575.

<sup>8</sup> "Variety-Market Keynote", Furniture Manufacturer, XXXX, (February, 1930), 61.

<sup>9</sup> House Beautiful, LXVIII, (October, 1930), 326.

octagonal top. This piece was described as being "A table of a hundred uses - and most convenient! With oval top tilted it will rest flat against the wall. Solid maple, hand rubbed. Finished golden honey, autumn or Spanish brown."<sup>10</sup> Nests of tables<sup>11</sup> in Early American stretcher design were pictured.<sup>12</sup>

Mahogany Governor Winthrop desks had slides which automatically moved into place when the panel was lowered for writing purposes.<sup>13</sup> Brass pulls, four drawers, and serpentine fronts were characteristic of this style. There were, also, Rhode Island, block-front secretaries and desks.<sup>14</sup>

One bookcase was available in light brown maple, reddish cherry, or a wood finished in a light golden tone.<sup>15</sup> There was a hanging bookcase with a small drawer at the bottom in soft brown mahogany.<sup>16</sup>

Much more furniture of Eighteenth Century English influence was shown in 1930 than in 1925. Furniture made during the reigns of George I, George II, and George III was spoken of as Georgian. During that time individual designers made their own styles so popular that these styles became known as Chippendale, Hepplewhite, and Sheraton.<sup>17</sup>

Thomas Chippendale dominated the middle Georgian period. He published a book called "The Gentleman and Cabinet Makers' Director" in 1754, which achieved widespread influence on the style, design, and construction of

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<sup>10</sup> "Tilt-Top Table", House Beautiful, LXVII, (January, 1930), 17.

<sup>11</sup> Tables in graduated sizes which fit one on top the other.

<sup>12</sup> "Nests of Tables", House Beautiful, LXVII, (February, 1930), 130.

<sup>13</sup> House Beautiful, LXVII, (August, 1930), 153.

<sup>14</sup> House Beautiful, LXVII, (February, 1930), 104.

<sup>15</sup> House Beautiful, LXVII, (January, 1930), 20.

<sup>16</sup> House Beautiful, LXVII, (February, 1930), 249.

<sup>17</sup> Joseph Aronson, The Encyclopedia of Furniture, (New York: Crown Publishers, 1938), 136.

furniture. The designs of his chairs, tables, and sofas utilized either the cabriole leg with the claw-and-ball foot or the plain, straight leg. Rococo shells, and floral and leaf forms often served as carved decorations. Most characteristic of Chippendale were his chairs, especially those with the back splat pierced into graceful convolutions of ribbons and scrolls. The ladder back chairs were, also, examples of his style.<sup>18</sup>

Hepplewhite's best known designs were found in his chairs with carved backs in any one of five shapes: oval, wheel, heart, shield, or camel. Typical motives carved in his chair backs were the three-feathered crest of the Prince of Wales, wheat sheaves, and ribbon and swag designs. Decorative painting, and the use of satinwood and inlay were characteristic of Hepplewhite's furniture.<sup>19</sup>

Sheraton published a book, "The Cabinet Maker and Upholster's Drawing Book", in 1791. His furniture is known for its straight outlines and straight, tapering, fluted legs. Flat areas were sometimes enriched with inlays.<sup>20</sup>

Inspired by these early designers were many reproductions of Eighteenth Century furniture which were popular in 1930. There were Queen Anne lounge chairs upholstered in Elizabethan damask or in antique velour;<sup>21</sup> wing chairs with high, narrow backs, and cabriole legs with the familiar

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<sup>18</sup> Ibid, p. 65,66.

<sup>19</sup> Ibid, p. 67.

<sup>20</sup> Ibid, p. 67.

<sup>21</sup> "Georgian Elegance", House Beautiful, LXVII, (September, 1930), 287.

shell carving on the knee;<sup>22</sup> and straight chairs with cabriole legs, claw-and-ball feet, wooden backs and arms, and upholstered seats.<sup>23</sup> (Figure 20) A Queen Anne console table of walnut with cabriole legs was illustrated,<sup>24</sup> while Davenport tables in the Queen Anne style were still being used.

Among the Chippendale pieces shown in this period, there were numerous upholstered wing chairs, as well as wooden arm chairs and armless chairs, with pierced splat-backs and front cabriole legs with claw-and-ball feet.<sup>25</sup> (Figure 21) One set of two chairs had ladder backs and straight legs.<sup>26</sup> One arm chair called "The Gillingham" was a reproduction of a chair designed by John Gillingham, an Early American craftsman, who was America's foremost exponent of the Chippendale style.<sup>27</sup> Another Chippendale article of furniture was "an Eighteenth Century table desk with hand carved, claw-and-ball feet and pierced brass pulls. It was of mahogany in dark Colonial Red Finish."<sup>28</sup> Chippendale sofas were pictured with camel-backs, straight reeded legs, slightly curved arms, and nail-head trim.<sup>29</sup> (Figure 22)

There were Hepplewhite chairs with shield backs<sup>30</sup> and camel backs<sup>31</sup>

22 "Wing Chair", House Beautiful, LXVII, (January, 1930), 25.

23 "Straight Chair", House Beautiful, LXVIII, (November, 1930), 552.

24 "Console", House Beautiful, LXVIII, (January, 1930), 6.

25 "Chairs", House Beautiful, LXVIII, (September, 1930), 209, 220, 280; (October, 1930), 391; (November, 1930), 518.

26 "The Window Conservatory", House Beautiful, LXVIII, (December, 1930),

592. 27 "Gillingham Chair", House Beautiful, LXVII, (January, 1930), 88.

28 "Winthrop Furniture Company", House Beautiful, LXVIII, (November, 1930), 447.

29 House Beautiful, LXVII, (September, 1930), 220; (April, 1930), 395.

30 "Shield Back", House Beautiful, LXVII, (September, 1930), 191.

31 "Camel Back", House Beautiful, LXVIII, (September, 1930), 200.



Figure 20  
QUEEN ANNE CHAIR



Figure 21

CHIPPENDALE CHAIR



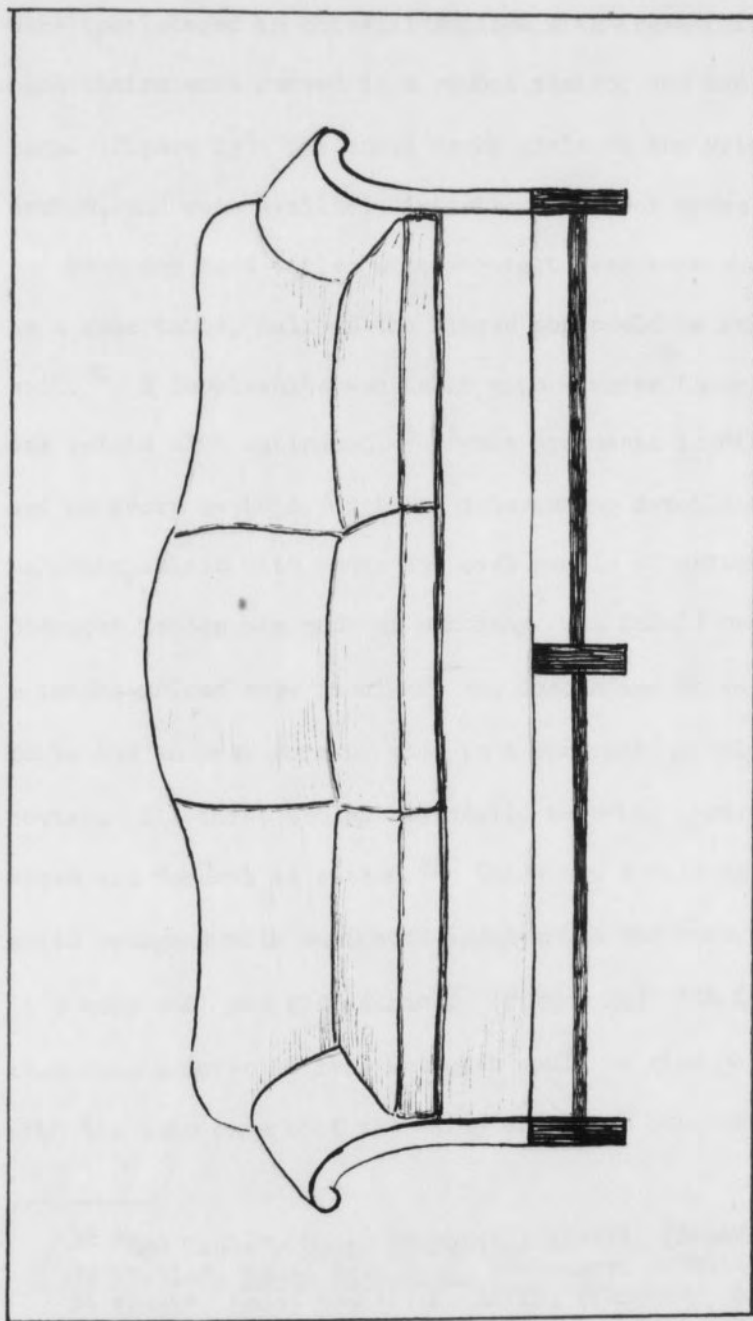


Figure 22  
CHIPPENDALE SOFA

in both arm and armless styles. The frames were of mahogany and the seats were upholstered in material applied with brass nail-heads. Shield-back chairs were carved in a ribbon design, and had only slightly curved legs. (Figure 23) The camel backs enclosed the Prince of Wales feather design, and were available in antique red, or brown mahogany.

Mahogany card tables with straight legs were shown. When not in use as a game table, half of the hinged top could be raised flat against the wall.<sup>32</sup> A Hepplewhite end table with slender tapering legs in mahogany was inlaid with satinwood.<sup>33</sup> Brass ornaments in ring and rosette forms and an ivory keyhole furnished interesting details on a little desk of mahogany, inlaid with bands and oval panels of satinwood.<sup>34</sup> A nest of Sheraton tables was made of mahogany. An inlaid cross-banded border and a triple-molded edge furnished the decoration on each table. The largest table had an oval form of wood in a contrasting color, inlaid in the center. All three tables had small, tapering legs. The finish was soft brown and "smooth as satin".<sup>35</sup> There was a half-circle console table in solid mahogany with satinwood inlay, which had been rubbed by hand to give it a very soft and rich finish. (Figure 24) "It is one of these pieces that even a lover of real antiques would be glad to own, since it is made with the same care that the early craftsman put into his meticulous work."<sup>36</sup>

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32 "End Table", House Beautiful, LXVIII, (September, 1930), 200.

33 "Table", House Beautiful, (February, 1930), 24.

34 "Desk", House Beautiful, LXVII, (February, 1930), 141.

35 "Nest of Tables", House Beautiful, LXVII, (January, 1930), 12.

36 "Sheraton Table", House Beautiful, LXVIII, (September, 1930), 201.

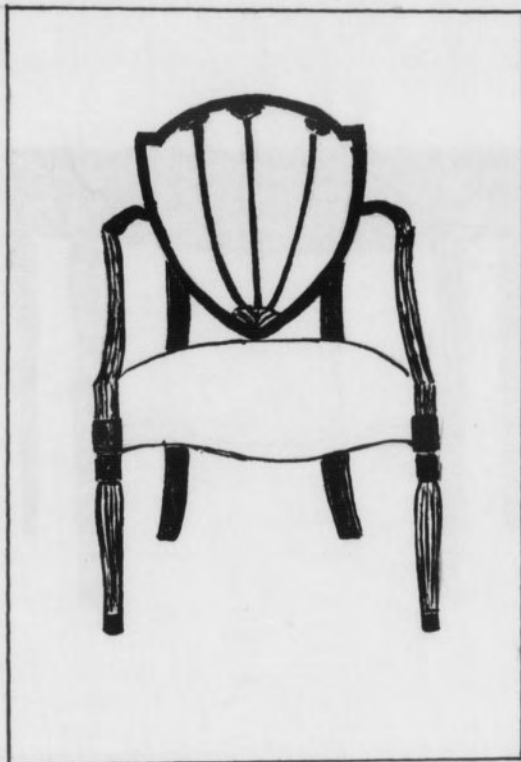


Figure 23

HEPPLEWHITE SHIELD BACK CHAIR



Figure 24

SHERATON TABLE

Another Sheraton article was a little card table made of mahogany with tapering, reeded legs.<sup>37</sup>

Straight arm and armless chairs with upholstered seats were shown. (Figure 25) The rectangular frames of the backs were supported in the center by three slender vertical supports.<sup>38</sup> A Sheraton upholstered armchair was covered in cretonne or tapestry and had fluted, tapering legs.<sup>39</sup> A high-back, wing chair had reeded, tapering front legs, and the upholstery was done in a large floral design.<sup>40</sup> A Sheraton sofa upholstered in a striped material was pictured with tapering, reeded legs and slender arms.<sup>41</sup>

A Sheraton Tambour Secretary advertised in 1930 was copied from one originally made about 1788. Drawer fronts are beautiful figured mahogany. The writing top folds back when not in use. A secretary for the lovers of fine furniture.<sup>42</sup> It had four straight reeded legs, a carved top, and pigeon holds above the writing surface. Another secretary had six reeded legs, convex doors, and was ornamented with satinwood and birds' eye maple inlay.<sup>43</sup>

Also exerting influence on furniture of the 1930 period was Eighteenth Century French furniture represented by Louis XV and Louis XVI. The furniture of the Louis XV period was characterized by the use of many

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37 "Card Table", House Beautiful, LXVIII, (October, 1930), 406.

38 "Chairs", House Beautiful, LXVII, (February, 1930), 127.

39 "Arm Chairs", House Beautiful, LXVII, (February, 1930), 133.

40 "Wing Chair", House Beautiful, LXVII, (February, 1930), 121.

41 "Sofa", House Beautiful, LXVII, (February, 1930), 124.

42 "Secretary", House Beautiful, LXVIII, (November, 1930), 464.

43 House Beautiful, (May, 1930), 572.

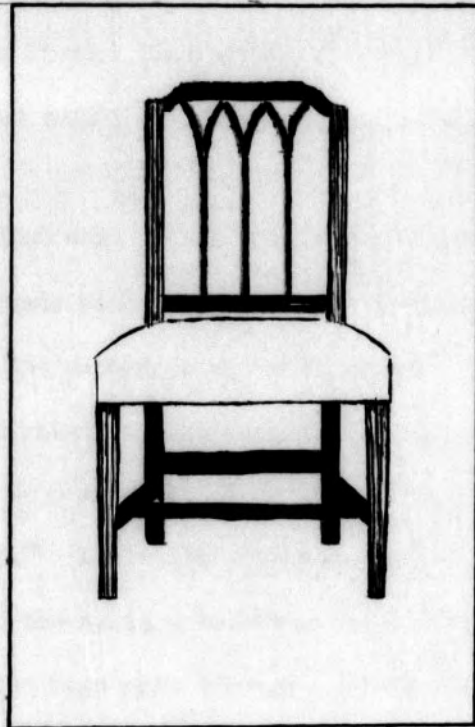


Figure 25

SHERATON CHAIR

curved lines found not only in the outer shape of each piece but also in every detail. Painted furniture, the cabriole leg with claw-and-ball foot, and inlay were important features. With Louis XVI came a return to simple forms and straight lines. Flutings and groovings emphasized many of the verticle lines. Most of the furniture was painted with gilt designs on background colors of grayish white, green, or similar soft tones.<sup>44</sup>

Illustrated in 1930 were a number of French reproductions. There was a Louis XV painted chair with cabriole legs, upholstered in elaborately figured needlework, the ground color being brown.<sup>45</sup> (Figure 26) A painted Louis XVI chair with straight, fluted legs had an oval back framed in wood and was upholstered in a material of "tropical birds perced on the branches of a fantastic tree".<sup>46</sup> Louis XVI straight, armless chairs were painted in a light color and had seats upholstered in a striped ivory and red silk. (Figure 27) The legs were straight, round, and fluted, and there was a pierced urn-shaped splat in the back.<sup>47</sup> Pictured together were a small drum top table with slightly curved legs, and a Louis XVI sofa in green damask with straight, reeded legs.<sup>48</sup>

A number of articles of living room furniture were inspired by the work of Duncan Phyfe, a late Eighteenth Century and early Nineteenth

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<sup>44</sup> Joseph Aronson, op. cit., pp. 82-84.

<sup>45</sup> House Beautiful, LXVIII, (October, 1930), 382.

<sup>46</sup> House Beautiful, LXVIII, (September, 1930), 289.

<sup>47</sup> House Beautiful, LXVIII, (November, 1930), 333.

<sup>48</sup> House Beautiful, LXVIII, (November, 1930), 444.

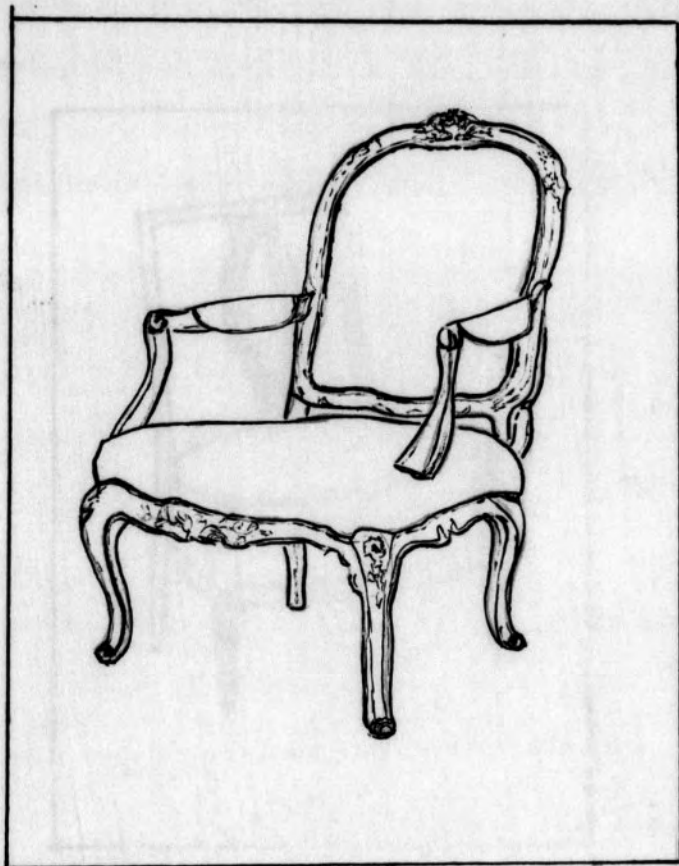


Figure 26

LOUIS XV CHAIR



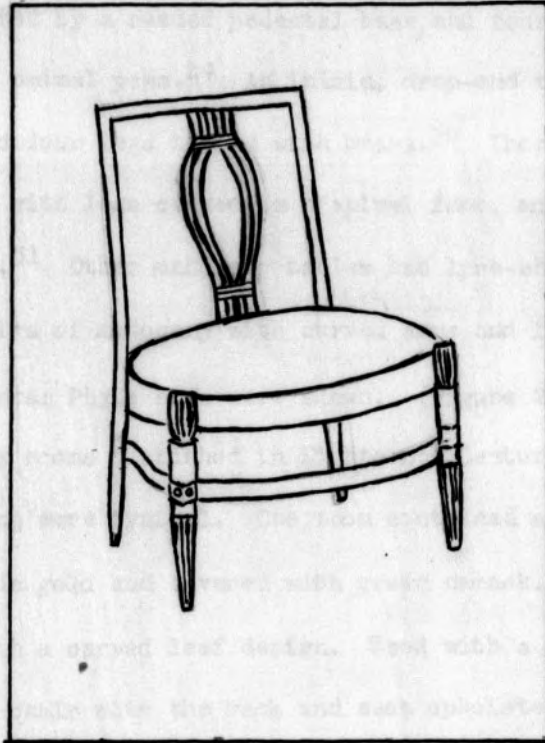


Figure 27

## LOUIS XVI CHAIR

Century American craftsman who was greatly influenced by Sheraton. He is particularly known for his use of lyre forms in chair backs and table supports, and splayed legs. There was a Duncan Phyfe mahogany, drop-leaf table supported by a reeded pedestal base, and four splayed legs tipped with brass animal paws.<sup>49</sup> An inlaid, drop-end table had two pedestal bases and four legs tipped with brass.<sup>50</sup> There was a small, rectangular table with legs carved in a spiral form, and leaves supported by metal brackets.<sup>51</sup> Other mahogany tables had lyre-shaped supports. Lyre-back arm chairs of mahogany with curved arms and legs, and upholstered seats,<sup>52</sup> and a Duncan Phyfe sofa were shown. (Figure 28)

Among the many rooms furnished in Eighteenth Century reproductions in 1930, the following were typical. One room contained a Louis XVI sofa, finished in antique gold and covered with green damask. It had straight legs decorated with a carved leaf design. Used with a simple French desk was a Hepplewhite chair with the back and seat upholstered in a wide striped fabric. A Sheraton table completed the furnishings.<sup>53</sup> The furniture in another room included a Sheraton love seat, a wing chair of Sheraton design, a corner cupboard of Early American design, and a small round Sheraton table. The love seat had a mahogany frame, fluted legs, and nail-head trim on the upholstery.<sup>54</sup>

Dual purpose furniture in both traditional and modern designs was pictured for use in small apartment living rooms in the summer of 1930.

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49 House Beautiful, LXVII, (January, 1930), 224.

50 House Beautiful, LXVII, (January, 1930), 229.

51 House Beautiful, LXVII, (March, 1930), 340.

52 "Berkey and Gay Furniture", House Beautiful, LXVII, (January, 1930), 6.

53 Marion H. Green, op. cit., p. 490.

54 House Beautiful, LXVII, (February, 1930), 121.

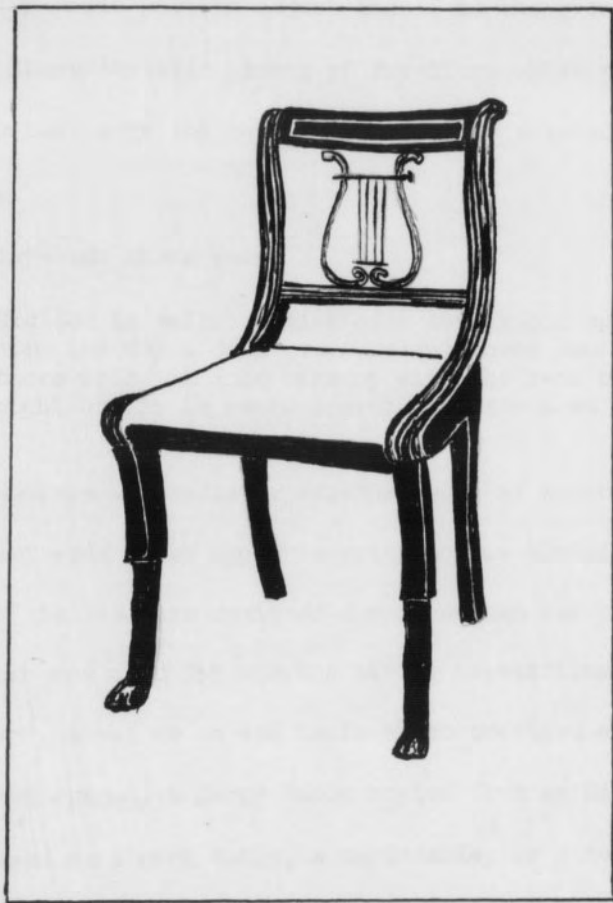


Figure 28

DUNCAN PHYFE CHAIR

There seemed to be a trend toward apartment life, for a survey made in 1930 of twenty-five cities showed that forty-eight and six-tenths per cent of the families were living in apartments, indicating that the furniture industry would have to adjust itself to the growth of apartment houses.<sup>55</sup> Characteristic pieces of furniture which could serve more than one purpose were the new styles of davenport-beds and different types of tables.

One of the day-beds shown was:

A reproduction in walnut finish of a lovely old spool design...during the day a dull green velvet cover and vari-colored cushions bring it into harmony with the rest of the room. For night use it is swung around with the head against the wall.<sup>56</sup>

There were many modern bed-sofas or couches, some of which were upholstered in leather and had ends which could be extended for sleeping.<sup>57</sup>

Many types of tables were designed for more than one purpose. A small sewing table was used for storing sewing necessities in compartmented drawers and, also, as an end table which provided space for a lamp and books.<sup>58</sup> When opened, a large table copied from an Eighteenth Century model could be used as a work table, a card table, or a tea table. When closed, half the top folded back upon itself, and the fourth leg sprung back into place forming a dressing table.<sup>59</sup> A modern extension refractory table, "planned especially for the combination living room and dining room",

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<sup>55</sup> "Changing Trends in Building", Furniture Manufacturer, XL, (July, 1930), 56.

<sup>56</sup> Dorothy Stacey Brown, "The Extra Room", House Beautiful, LXVIII, (November, 1930), 504.

<sup>57</sup> "Modern Room", House Beautiful, LXVIII, (November, 1930), 48.

<sup>58</sup> Dorothy Stacey Brown, op. cit., 503.

<sup>59</sup> Ibid., 503.

had a space beneath the top for silver or linen, and a shelf to hold magazines and other accessories.<sup>60</sup> A coffee table, called an English Butler's Tray, had four leaves which could be raised to protect the coffee service when it was carried into the living room. When the leaves were lowered, there was a generous oval table of old mahogany.<sup>61</sup> A mahogany Sheraton gate-leg table with simple legs "folds into practically nothing, or opens out quite generously to be used as a sofa end table, or temporarily as a tea table."<sup>62</sup>

Some of the modern furniture shown in 1930 had been influenced in design by the pieces displayed at the International Exhibition of Decorative Arts in Paris in 1925. At that time the United States had little to offer in the way of modern furniture. By 1930, however, designers were showing more pieces in the new style. "This furniture is characterized by simplicity, directness of purpose and material, absence of applied decoration, and an effort toward simple bulks, eliminating projections, moldings, deep shadows. It is generally low and planned to give the impression of being an integral part of the room."<sup>63</sup>

There were modern chairs, simple in line, and covered in yellow fabrikoid, a synthetic fabric;<sup>64</sup> and large, boxy chairs covered in Jade green leather.<sup>65</sup> (Figure 29) Many "low swung" chairs rested on the floor.

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<sup>60</sup> "Extension Table", House Beautiful, LXVIII, (October, 1930), 359.

<sup>61</sup> "Folding Tables of Divers Kinds for Divers Uses", House Beautiful, LXVIII, (October, 1930), 359.

<sup>62</sup> Ibid., p. 359.

<sup>63</sup> Joseph Aronson, op. cit., p. 339

<sup>64</sup> House Beautiful, (June, 1930), 770.

<sup>65</sup> Hazel E. Cummin, "A Beacon Hill House with a Flavor of Modernism", House Beautiful, (October, 1930)

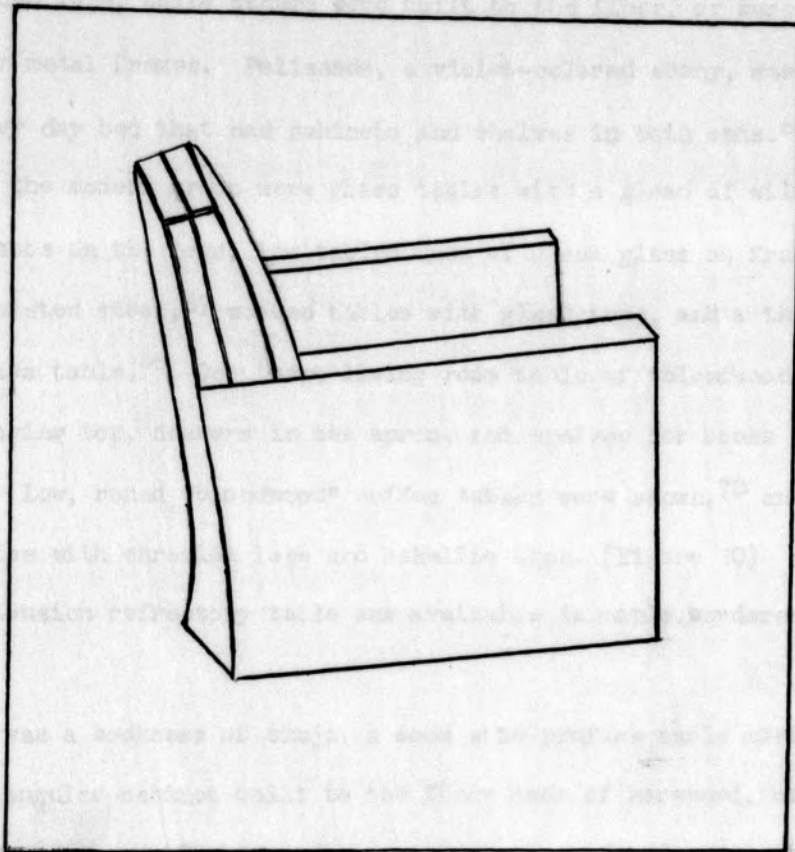


Figure 29

## MODERN CHAIR

Some modern sofas covered in leather or rough textured fabrics had short wooden legs, while others were built to the floor, or were placed on tubular metal frames. Palisande, a violet-colored ebony, was used for a heavy day bed that had cabinets and shelves in both ends.<sup>66</sup>

Among the modern group were glass tables with a gleam of silver in the ornaments on the legs, low tables made of black glass on frames of chromium plated steel,<sup>67</sup> wooden tables with glass tops, and a three-tiered glass table.<sup>68</sup> One large living room table of "blondwood" had an overhanging top, drawers in the apron, and shelves for books and magazines.<sup>69</sup> Low, round "blondwood" coffee tables were shown,<sup>70</sup> and also round tables with chromium legs and Bakelite tops. (Figure 30) A simple extension refectory table was available in maple bordered with walnut.<sup>71</sup>

There was a bookcase of thuja, a wood with profuse curly markings, and a rectangular cabinet built to the floor made of horewood, or sycamore stained gray. The top of the cabinet was made of canaletta edged with kingwood.<sup>72</sup>

Bleached mahogany and walnut, which had become known as "Blondwood", were being used in 1930. Unusual woods were also used for modern furniture.

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<sup>66</sup> Martha Fischer, "The Exotic Woods of the Modernist", House Beautiful, (April, 1930), 357.

<sup>67</sup> Hazel E. Cummins, op. cit.,

<sup>68</sup> House Beautiful, (January, 1930), 16.

<sup>69</sup> House Beautiful, LXVII, (April, 1930), 319.

<sup>70</sup> "A Thoroughly Livable Modernist Room"

<sup>71</sup> "Refectory Table", House Beautiful, (October, 1930), 359.

<sup>72</sup> "Trends as Seen in the Markets", Furniture Manufacturer, (February, 1930), 61.

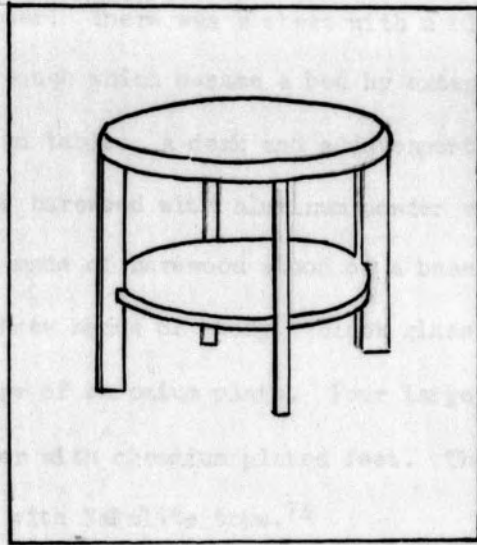


Figure 30

MODERN TABLE

<sup>73</sup> Maria Kasper, "The Social Work of the Modernist", *Journal of Social Issues*, (April, 1952), 137.

<sup>74</sup> Helen Gurley Brown, "An Apartment in the Twentieth Century", *Decorative Arts*, (November, 1952), 135-5.

<sup>75</sup> Hays and Dorothy Hays, *Paula Robson*, (1951), 137.



Among them were veneers of cocobolo, avodine, pearwood, Beris mahogany, aspen, bobinga, and beechwood. Aspen was sometimes combined with satinwood or mahogany. Other woods were amaranth, tulipwood and lemonwood.<sup>73</sup>

Several apartment living rooms were quite modern in treatment. A typical one was furnished with silvery-gray harewood furniture and a few pieces of black lacquer. There was a chest with a black glass top and chromium handles, a couch which became a bed by extending the ends, and a low, revolving, round table. A desk and a davenport, cushioned in gray leather, were made of harewood with aluminum powder rubbed into the wood. A tall radio cabinet made of harewood stood on a base of black ebony; it was decorated with three bands of ebony. Black glass formed the top, and the bullet hinges were of chromium plate. Four large arm chairs were of gray and black leather with chromium plated feet. There were small, incidental tables, two with Bakelite tops.<sup>74</sup>

In 1935 the trend seemed to be toward the continued use of period design, chiefly Early American and Eighteenth Century, and an increased interest in modern furniture. Three piece, over-stuffed living room suites, however, were still being shown. One suite included a bed-davenport, designed with a serpentine front, large pleated arms, and heavily carved legs. The outsides of the arms and the backs of the davenport and chairs were of mohair while the rest was of two-tone Jacquard material.<sup>75</sup>

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<sup>73</sup> Martha Fischer, "The Exotic Woods of the Modernist", House Beautiful, LXVII, (April, 1930), 457.

<sup>74</sup> Helen Sprackling, "An Apartment in the Twentieth Century Manner", decorated by Gilbert Rhode, House Beautiful, LXVIII, (November, 1930), 485.5.

<sup>75</sup> Sears and Roebuck Catalog, Philadelphia, CLXX, (1935), 647.

Other suites were covered entirely with velour in a solid color. Two-piece suites of angora mohair were advertised as being "a wealth of luxury, a touch of distinction, breathtaking in their massive styling. See the fashionable weltings, the expensive wood carving, and the colorful reversible cushions."<sup>76</sup> The 1935 version of reed living room suites and rockers was similar to that of 1930. There was also a continuation of modernized, reed-type furniture that was used in combination with leather and glass.

Depicted articles of Early American furniture were similar in design to those shown in previous periods. Many of them were made of solid amber maple put together with pegs, and the edges and tops of some of the tables were smoothed to appear old and worn. There were upholstered wing chairs, cushioned lounge chairs with maple frames, upholstered platform rockers, ladder back chairs, and a few Windsor chairs. Trestle tables, tavern tables, butterfly tables, and gate-leg tables were offered in a variety of sizes. Studio couches with gathered skirts in chintz were shown, as were maple-framed sofas with fitted cushions. The upholstery for the latter was available in cotton Jaspé, rayon tapestry, floral cretonne, and homespun tapestry.

Many living rooms were pictured under the title of Eighteenth Century or Georgian rooms. These rooms were furnished with reproductions of Eighteenth Century French and English craftsmen. Among the articles

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<sup>76</sup> Ibid., p. 648.

pictured were Chippendale ladder back chairs, armless mahogany chairs, upholstered wing chairs, and open arm chairs.<sup>77</sup> There were Chippendale coffee tables, lamp stands, and game tables. Hepplewhite chairs of the shield back type were shown in both carved and upholstered styles.<sup>78</sup> There were a bleached mahogany Sheraton Tambour desk,<sup>79</sup> a sofa table with a genuine leather top, slender, tapering, fluted legs,<sup>80</sup> and Sheraton sofas and end tables. Besides these, there were Louis XV chairs with cabriole legs,<sup>81</sup> Louis XVI chairs with slightly curved legs, and an in-laid Louis XVI desk with fluted legs.<sup>82</sup>

Empire chairs,<sup>83</sup> reproductions of those made in the Napoleonic period, and French Provincial chairs and end tables were shown.<sup>84</sup> The latter were inspired by furniture made by the peasants in different French provinces. French Provincial furniture was restrained in scale and simple in design.<sup>85</sup>

The Century of Progress Exposition in Chicago held in 1933 had stimulated interest in modern furniture.<sup>86</sup> New materials were still being used but in less dramatic forms. In 1935 the trend appeared to be "toward

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<sup>77</sup> House Beautiful, LXXVII, (January, 1930), 65; (February, 1930), 58; (March, 1930), 21, 33; (May, 1930), 56.

<sup>78</sup> House Beautiful, LXXVII, (February, 1930), 50; (July, 1930), 47.

<sup>79</sup> House Beautiful; LXXVII, (July, 1930), 55.

<sup>80</sup> Ibid., p. 55.

<sup>81</sup> House Beautiful, LXXVII, (May, 1935), 15.

<sup>82</sup> House Beautiful, LXXVII, (May, 1935), 20.

<sup>83</sup> House Beautiful, LXXVII, (January, 1935), 17.

<sup>84</sup> House Beautiful, LXXVII, (January, 1935), 37.

<sup>85</sup> Joseph Aronson, op. cit., p. 87.

<sup>86</sup> Livon Segman, "Modern Appliance of Marquetry Present New Decorative Techniques", Furniture Manufacturer, (February, 1935), 10.

authenticity in the periods and sensible contemporary merchandise."<sup>87</sup>

A statement that appeared in May, 1935, in a trade magazine was to the effect that "If furniture can be made that is more useful, more comfortable, better looking, and that can be kept clean with less effort, it has every reason for existing and continuing to exist - and that is modern furniture."<sup>88</sup> It was also said that modern furniture should embody the idea of usefulness in a greater degree than was commonly found in the established periods.<sup>89</sup>

This was the first time that modern furniture appeared in one mail order house catalog. The advertisement read "America goes modern - streamlined and chrome plated." Pictured was a sofa with reversible cushions upholstered in washable fabrikoid, in maroon and cream, green and yellow, red and black, or brown and tan. (Figure 31) This sofa and two matching chairs had tubular, chrome-steel frames and ebony colored wood arm rests. With this grouping were shown a smoker and a coffee table with black formica tops and chrome-steel bases. Under this illustration was this description:

Streamlined - chrome-plated. Those who take pleasure in furnishing their homes with the very latest in style will find these pieces instantly appealing!...They bring a new kind of comfort...A new smartness that reflects the modern architecture of Chicago's Century of Progress Exposition.<sup>90</sup>

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<sup>87</sup> "Some Optimism Prevails at the Summer Furniture Shows", Furniture Manufacturer, XLIX, (July, 1935), 7-8.

<sup>88</sup> Neil Ryskamp, "Some Standards of Proportion Apply to Modern and Much of Traditional Furniture", Furniture Manufacturer, XLIV, (May, 1935), 17.

<sup>89</sup> Ibid., p. 17.

<sup>90</sup> Sears and Roebuck Catalog, CLXIX, Philadelphia, (1935), 646.

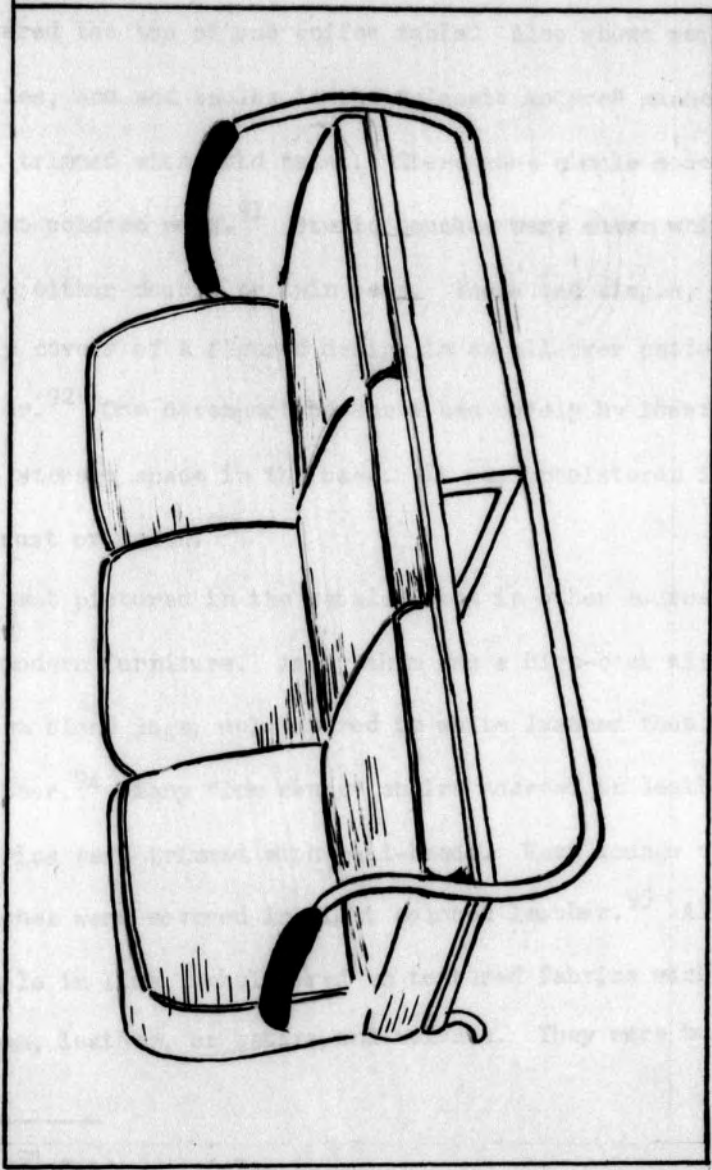


Figure 31  
MODERN SOFA

In the same catalog there were illustrations of small, modern tables and bookcases of walnut. Walnut veneer cut in four matched sections covered the top of one coffee table. Also shown were lamp tables, coffee tables, and end tables in the "classic modern" manner, painted bone white and trimmed with gold paint. There were simple modern desks made of light colored wood.<sup>91</sup> Studio couches were shown which could be converted into either double or twin beds. These had simple, box-like modern slip covers of a figured design in an all-over pattern, or in a solid color.<sup>92</sup> One davenport became a bed merely by lowering the back and had storage space in the base. It was upholstered in homespun tapestry, in rust or green.<sup>93</sup>

Not pictured in the catalog, but in other sources, were many articles of modern furniture. Among them was a high-back wing chair with four short blond legs, upholstered in white leather that was bound in brown leather.<sup>94</sup> Many "low swung" chairs covered in leather or rough textured fabrics were trimmed with nail-heads. Vast lounge chairs and arc-shaped couches were covered in light colored leather.<sup>95</sup> All of the sofas were simple in line, upholstered in textured fabrics such as wool, cotton, linen, leather, or satins, and velvets. They were built to the floor or

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<sup>91</sup> Ibid., p. 647.

<sup>92</sup> Ibid., p. 519.

<sup>93</sup> Ibid., p. 649.

<sup>94</sup> House Beautiful, LXXVII, (January, 1935), 19.

<sup>95</sup> House Beautiful, LXXVII, (January, 1935), 34.

set on short legs. Nests of coffee tables were in both round and square shapes made of bleached wood. There was a low, oblong coffee table, painted white and gold, with a glass panel in the top.<sup>96</sup> In 1930 glass was often combined with chromium, aluminum, cork or wood.<sup>97</sup>

An innovation in living room furniture in 1935 was unit or sectional furniture which could be of traditional or modern design, but which was most prevalent in the modern style. Sectional furniture was "made in units which complimented each other, but which presented a finished appearance if used separately." Numerous sofas were composed of three or more unit chairs which could be bought separately. (Figure 32) Two chairs could be used together to form a love seat. Bookcases, cabinets, and desks, could be used separately or fitted compactly together to form larger units. Bookcases could also be increased in height by adding another shelf.<sup>98</sup> One typical wall unit consisted of a blond wood table, desk, and a sofa so designed that they fit together in a compact fashion. The sofa was of simple rectangular design, set on short straight legs and upholstered in a checked material.<sup>99</sup>

A modern room of this period was furnished with a box-like sofa, upholstered in henna-red chintz, and two box-like chairs upholstered in henna sail-cloth. The latter were welted with white cord and had deep

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<sup>96</sup> House Beautiful, LXXVII, (February, 1935), 35.

<sup>97</sup> Suzanne Gleaves, "Leather", House Beautiful, LXVII, (January, 1935), 17.

<sup>98</sup> Joseph Aronson, op. cit., p. 167.

<sup>99</sup> "Build-Up", House Beautiful, LXXVII, (July, 1935), 40.

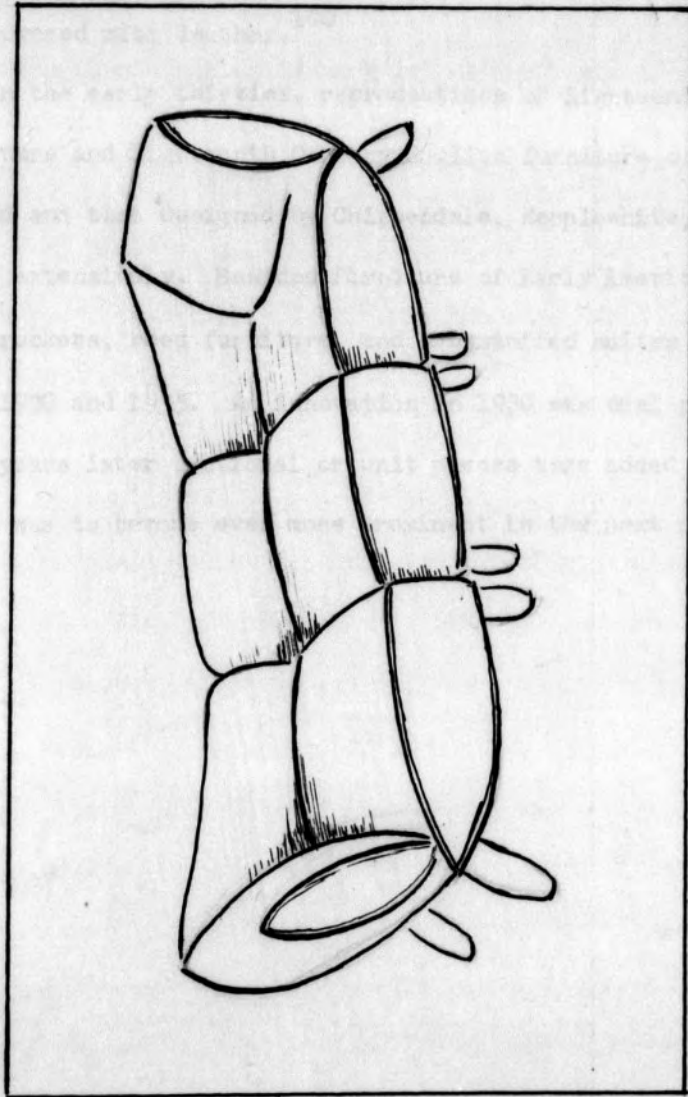


Figure 32  
SECTIONAL SOFA



white fringe around the bottom. Two chairs beside a small white modern desk were reproductions of those in the Louis XV style, painted white and upholstered in green and white striped satin. The top of the coffee table was covered with leather.<sup>100</sup>

In the early thirties, reproductions of Eighteenth Century French furniture and Eighteenth Century English furniture of the Queen Anne period and that designed by Chippendale, Hepplewhite, and Sheraton were shown extensively. Besides furniture of Early American design, articles like rockers, reed furniture, and overstuffed suites were illustrated in both 1930 and 1935. An innovation in 1930 was dual purpose furniture; five years later sectional or unit pieces were added to the Modern group, which was to become even more prominent in the next period.

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<sup>100</sup> "Two Rooms", House Beautiful, LXXVII, (May, 1935), 63.

## CHAPTER IV

### THE SECOND WORLD WAR AFFECTS FURNITURE DESIGN

1940-1943

In 1940, many countries were involved in the Second World War. While the United States had not yet entered this conflict, a good deal of attention was being focused on it, and furniture manufacturers were wondering just how the war might affect their industry. Although 1940 did not prove to be a year in which furniture design in the United States was noticeably influenced by the war, three years later the influence was strong.

Modern furniture was given a hearty welcome in 1940 by a mail order house catalog,<sup>1</sup> whether purely from an advertiser's point of view or, also, from the consumer's point of view, only the passing of time would reveal. One advertisement of the type which was meant to appeal especially to youthful Americans said that "Keynoting simplicity and smooth flowing design, American Modern is of this age...Not only in furniture but in all fields, the trend is toward simple, streamlined effects -- A functional style that eliminates all unnecessary details and allows charm and beauty to be expressed by its complete lack of ornamentation".<sup>2</sup>

There were modern suites consisting of lounge chairs and sofas, with hardwood frames in a mellow amber color, shown in mohair friezé, but

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<sup>1</sup> Sears and Roebuck Catalog, CLXXIX, Philadelphia, (1939/40), 610H.

<sup>2</sup> Ibid., p. 925.

available in other fabrics. There was a bookcase end-table with rounded corners and a serpentine base rail, in maple finished in harvest color.

A modern desk was composed of a base, which could serve either as a dresser or as a desk, and a removable bookcase. (Figure 33) Streamlined bed-sofas of both wood and all-steel construction were offered. Incongruously, a simulated wood finish was sometimes given to the metal arms and legs. One living room had a modern couch designed to fit a corner and "continue down the wall". The low, button-tufted back and seat cushions were set on short, rectangular legs. A table and two chairs, one of woven rawhide on a wood frame, made a major grouping, and a cabinet designed for books and papers was made of American bleached walnut. Glass covered the top of a large, rectangular coffee table that had wide, straight legs.<sup>3</sup>

"Beauty in Swedish Modern" was revealed in a number of articles. These pieces were copies of furniture made in Sweden where, since 1925, considerable interest had developed in modern designs for low-cost furniture. Chairs, sofas, and tables were simple and utilitarian in design. The wooden frames of the chairs and of the tables were made of light wood. The table tops were of veneered Prima Vera, sometimes called white mahogany, and the bases were constructed of hardwood finished in harvest, a light honey color.

Phillipine Modern and Tropical Modern were briefly mentioned.

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<sup>3</sup> "By Design", House Beautiful, LXXXIII, (September, 1940), 48.

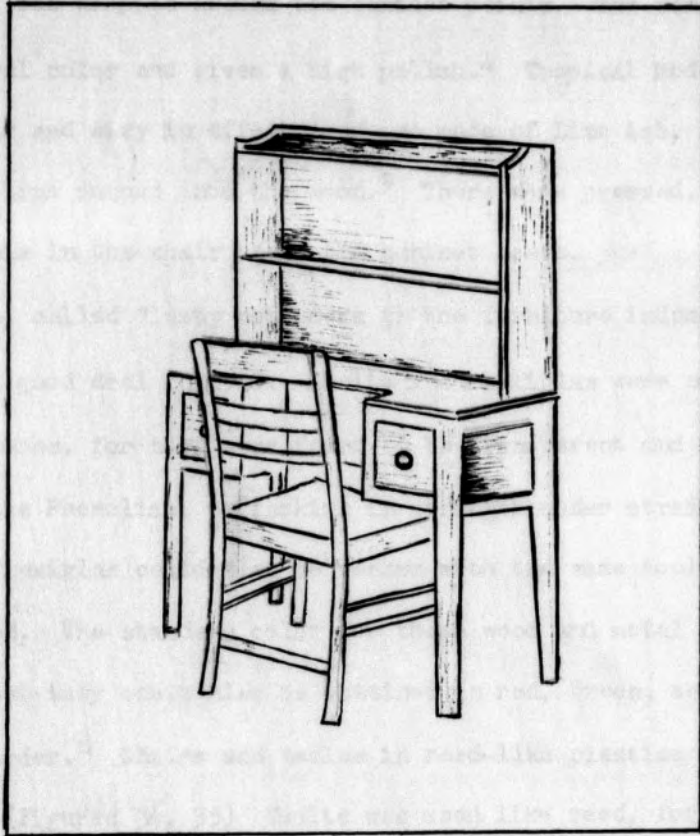


Figure 33

## MODERN DESK

Phillipine Modern tables and chairs utilized bamboo carefully joined by rattan which was wrapped around the contact points. The bamboo was left in its natural color and given a high polish.<sup>4</sup> Tropical Modern was considered clear and airy in effect, and was made of Lime Ash, a natural finish with lime rubbed into the wood.<sup>5</sup> There were pressed, basket-weave, plywood panels in the chair backs and cabinet doors.

Plastics, called "lusty newcomers in the furniture industry", were being used a good deal in 1940. Lucite and Plexiglas were considered to be the best ones, for they were found to be transparent and not as brittle as the Phenolics, or lacking in strength under strain as Pyrolens. Lucite and Plexiglas could also be worked with the same tools as were used for wood. The standard color for these wood and metal substitutes was clear, but they could also be obtained in red, green, and amber, or colored to order.<sup>6</sup> Chairs and tables in reed-like plastics were illustrated. (Figures 34, 35) Tenite was used like reed, forming woven backs and seats for several wooden open-arm chairs. A high barrel-back chair was made entirely of woven Tenite. Other plastics used in a similar manner were Ethocel, which had a wide and beautiful color range, and Saron, which was impervious to soil, easily worked, and colorful, strong and non-porous.<sup>7</sup>

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<sup>4</sup> "A New Idea in Phillipine Modern", Furniture Manufacturer, LV, (March, 1940), 14.

<sup>5</sup> "Tropical Modern with a Touch of Chippendale", Furniture Manufacturer, LV, (May, 1940), 12.

<sup>6</sup> "So You're Thinking About Plastics", Furniture Manufacturer, LV, (July, 1940), 10.

<sup>7</sup> "Future of Woven Extruded Plastics Looks Bright", Furniture Manufacturer, LV, (October, 1940), 7.

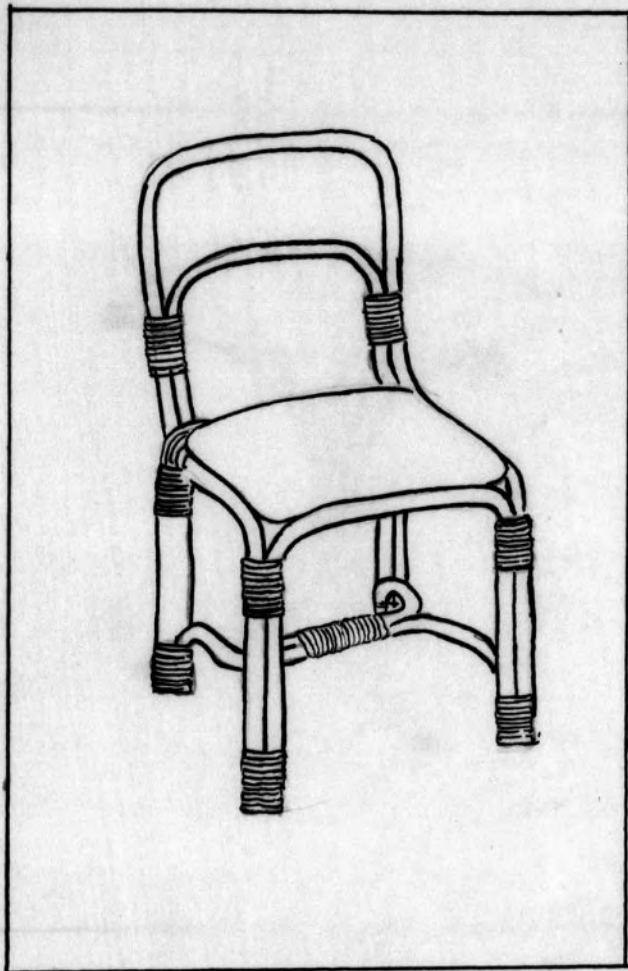


Figure 34  
PLASTIC CHAIR

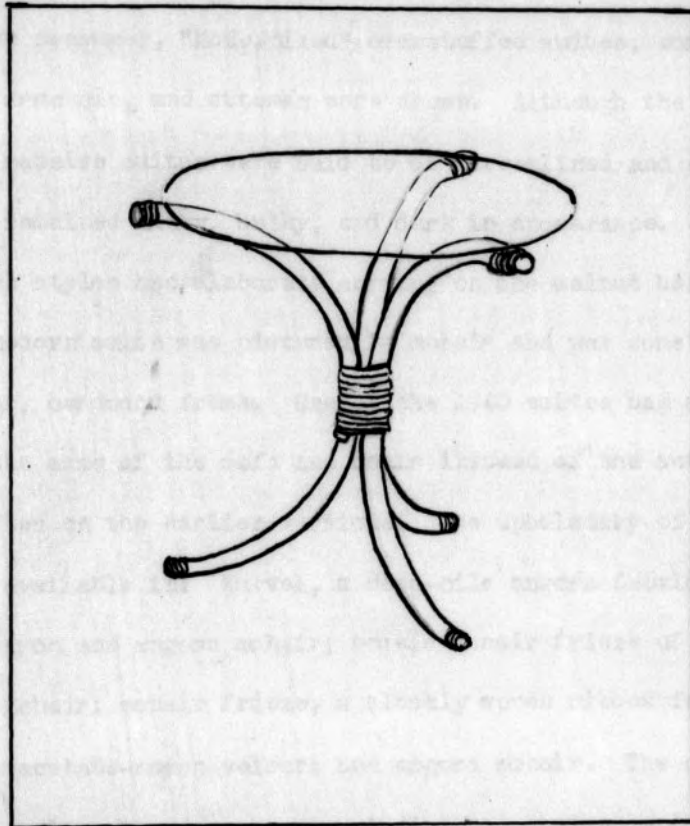


Figure 35

## PLASTIC TABLE

Furniture other than modern was very similar in design to that of 1935 or even earlier periods. There were some pieces of reed furniture, numerous overstuffed suites, and davenport-bed suites. For the more conservative consumer, "Modernized" overstuffed suites, composed of a davenport, armchair, and ottoman were shown. Although the designs of the former massive suites were said to be streamlined and simplified, they still remained heavy, bulky, and dark in appearance. Some in channel-back styles had elaborate carving on the walnut base rail. A so-called modern suite was pictured in mohair and was constructed on a mellow amber, hardwood frames. One of the 1940 suites had a tassel effect carved on the arms of the sofa and chair instead of the actual tassel found so often on the earlier versions. The upholstery of all these suites was available in: Kurvel, a deep-pile angora fabric; Angorary velvet of rayon and angora mohair; boucle mohair frieze of looped cotton and angora mohair; mohair frieze, a closely woven ribbed fabric of angora and cotton; acetate-rayon velour; and angora mohair. The colors were green, blue, wine, brown, or rust. Individual chairs, upholstered in the same fabrics, included adjustable, reclining chairs, lounge chairs, occasional chairs, and upholstered rockers. There were many types of tables in all sizes, as well as simple desks and bookcases.

Still in abundance were sofas, tables, chairs, desks and secretaries in Early American and Eighteenth Century styles. There were Early American chairs and sofas of solid maple with large butterfly arms. The



softly padded seat cushions were upholstered in cotton plaid homespun in rust and green, or homespun tapestry in rust, green, brown or blue. An aftermath of the Morris Chair was a reclining chair of Early American design with an adjustable back and a matching ottoman. Other items were a platform rocker, with a maple frame and striped upholstery, and a variety of chairs complete with ash trays, magazine racks, and book rests.<sup>8</sup>

Many of the 1940 Eighteenth Century reproductions were often simplified to meet the new requirements in furniture design.

There was a decided trend toward a style based upon the form and lines of Eighteenth Century masterpieces, but simplified and repressed as to ornament. This type of furniture has found expression in mahogany which gives a rich surface in the wide range of color tones of modern finishes.<sup>9</sup>

Again it was said that "To the grace of another era, we've added the strength of modern construction."<sup>10</sup> Pieces typical of this style were a Chippendale sofa, a wing chair, a lounge chair, a breakfast secretary, and a coffee table.<sup>11</sup>

On December 7, 1941 the United States was forced to enter the Second World War. From then on events occurred which made it increasingly necessary for furniture manufacturers to lend their services in helping in the war effort.

By January, 1943 many manufacturers were directing their efforts toward

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<sup>8</sup> Paul H. Graham, "Upholstered Maple Sunroom Furniture Steps up Front", Furniture Manufacturer, LV, (July, 1940), 16.

<sup>9</sup> George N. Lomb, "The Outlook for Mahogany in 1940", Furniture Manufacturer, LV, (January, 1940), 8.

<sup>10</sup> Sears and Roebuck Catalog, Philadelphia, CLXXIX, (1939/40), 601F.

<sup>11</sup> Ibid., p. 601F.

developing a program making it possible for them to produce some merchandise for their regular trade as well as for the war.<sup>12</sup> They had already reduced their lines fifty per cent to enable them to concentrate production and shipping facilities on the styles which had proved to be best sellers, and "to comply in advance with new government regulations expected momentarily".<sup>13</sup> One government order, prohibiting the use of steel or iron springs in upholstered furniture, had already gone into effect on November 1, 1942. Substitutes for webbing, moss, and down also had to be found. Since cushions could not be as resilient as formerly, more attention had to be given to the height and depth of the back and arms, and pitch of the seat. Articles composed of substitute materials had to be passed by the Office of Price Administration, a Government Agency which had been set up in 1941 for controlling prices. On February 23, 1943, the War Production Board issued an order prohibiting new patterns of wood furniture after March 15, and after July 1, cutting the number of patterns which were in the manufacturers line in September 1941, by two-thirds. Solid wood tops often replaced veneers where plywood was formerly used. Metal parts for essential uses, such as nails, rivets and hinges, were restricted between February 23, 1943 and July 1, 1943 to twenty-five per cent of their cost value during a base year, and later

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<sup>12</sup> "Solving Today's Problems", Furniture Manufacturer, LVIII, (January, 1943), 6.

<sup>13</sup> Merle Ford, "Wartime Developments in Furniture", Journal of Home Economics, XXXV, (May, 1943), 271.

to twelve and one-half per cent for each three month period. Wooden pieces were often used as substitutes.<sup>14</sup>

In the previous decade, four woods had been used for most of the case goods and novelties sold. These were, according to a survey of market and retail sales, walnut, mahogany, maple, and oak. Two-thirds of the production was composed of walnut and mahogany.<sup>15</sup> Through the Office of Lend-Lease, our surplus of walnut gun stocks was shipped to England, Russia, and China. For ourselves, we were producing rifles, carbines, and machine guns which required walnut. Mahogany was frozen for aircraft and boats, and white oak was used for boats, ships and truck bodies. Some mahogany was still obtainable, however, despite government demand for it, for furniture manufacturers did not usually use the large outside portions of the log, which the government required. There was, however, less variety in woods for veneers.<sup>16</sup>

The manufacturers who had converted their plants to war production were making plywood parts for gliders, boats and planes. Estimates in May, 1943 as to how many plants had been entirely converted, listed fifteen per cent as a national average and fifty per cent for Michigan. In the Grand Rapids area, manufacturers were making "arms, gliders, instrument cases, ammunition boxes, steering wheels for ships, dummy

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<sup>14</sup> Ibid., pp. 272-274.

<sup>15</sup> "Popular Woods", Furniture Manufacturer, LVIII, (October, 1943), 6.

<sup>16</sup> "More Wood Goes to War", Furniture Manufacturer, LVIII, (August, 1943), 6.

ammunition shells which are used for practice, factory tool benches, office filing cabinets, and swivel desk chairs".<sup>17</sup> Improved techniques for bending plywood and new adhesives impervious to mildew, mold, insects, and water were being utilized.

While the war caused furniture design to be static in 1943, the war-time regulations had increased the trend toward simplicity in all styles. Still in evidence were overstuffed suites, large but somewhat simplified in design, and with less wood carving on the front of the arms and on the feet. These were in welted, button-back, and channel-back styles. Also shown were Lawson suites. All styles were available in: Essex velour, a rayon and cotton fabric with a large floral design; boucle frieze, dura-weave tapestry, a rough textured, nobby weave; and angora mohair. One advertisement said "the upholstery fabrics combine refreshing smartness with wartime durability."<sup>18</sup>

From Texas came the design for a new sofa-bed, with a wooden frame, conforming to the war-time restrictions on metal. The back of this bed could be raised for support, or lowered to make a double bed.<sup>19</sup> A mail order catalog<sup>20</sup> pictured many Early American, massive lounge-style, and modern "Daveno-beds". There were "Daveno-bed" suites in both walnut and blondwood, upholstered in velour, tapestry, floral cotton crash, or cotton

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<sup>17</sup> Merle Ford, op. cit., p. 271.

<sup>18</sup> "Refreshing Novel Fabrics", Furniture Manufacturer, LVIII, (August, 1943), 6.

<sup>19</sup> "Sofa Bed", Furniture Manufacturer, LVIII, (January, 1943), 13.

<sup>20</sup> Sears and Roebuck Catalog.

homespun. The tables and chairs were similar in design to those of 1940.

Reed furniture was now being made from home grown pulp fibre instead of imported fibre, the paper corded and woven over light wood frames.<sup>21</sup> A mail order house catalog pictured "comfortable streamlined fibre" furniture made of long, strong fibres, hand woven and enameled in caramel, fawn tan, yellow or Nile green and upholstered in a figured material. The few pieces of reed furniture shown included several rockers and three suites, made up of a sofa, chairs and tables, including coffee tables.

The same type of Eighteenth Century styles of chairs, tables, sofas, and desks or secretaries, which had been used in 1940 were again shown in 1943. There were pieces in the Queen Anne, Chippendale, Hepplewhite, Louis XV, French Provincial and Duncan Phyfe styles. The identical Duncan Phyfe sofa, channel-back lounge chair, breakfront secretary, and coffee table pictured in the 1940 mail order house catalog were shown again in 1943.

However, many pieces of Early American and Modern furniture were also shown since they were considered "Two excellent duration styles",<sup>22</sup> because both were simple in design.

Early American was "authentically styled in the American tradition... All wood parts are of sturdy solid hard wood smoothly finished in ruddy maple that brings out the charming hand-hewn effects."<sup>23</sup> There were

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<sup>21</sup> "Back Yard Furniture", Furniture Manufacturer, LVIII, (July, 1943), 11.

<sup>22</sup> Clark B. Kelsey, "Furniture Now and After Victory", Furniture Manufacturer, (September, 1943), 21.

<sup>23</sup> Sears and Roebuck Catalog, Philadelphia, CLXXXIX, (1943), 780.

suites consisting of a davenport, an armchair and a wing chair, covered in cotton tapestry in rust, blue, or green. Windsor chairs, gate-leg tables, small woven tables, and trestle tables were also shown.

In 1943, the designs of modern furniture were very similar to those shown in 1940.

You will see a judicious borrowing from the patterns and forms of the past, a fondness for sectional grouping which permits economical use of floor space, a freedom about the period of the accessories, and a talent for creating warm, personable comfortable homes out of this new freedom. True modern will always be in a state of flux, constantly adjusting itself to our lives, our sentiments, our manufacturing facilities and our social values. If it isn't that flexible, then it isn't Modern but a Period.<sup>24</sup>

Chairs and sofas upholstered in textured fabrics, and tables, desks, and bookcases in blondwood were illustrated. (Figure 36). The popularity of modern furniture had increased with the war. The itinerant bride following her soldier husband from one camp to another, needed adaptable furniture, suitable to any room, and built in sections which could be taken apart, easily packed, and shipped. There were a mahogany chest, which could be made into a bookcase or a china closet, and a pair of small chests which could be converted into a dressing table, or end tables. Pieces of unit furniture with interchangeable bases and hardware were in demand. One arrangement used as a single unit included record and radio cabinets, bookcases, a chest, a desk, and a cupboard.<sup>25</sup> One war bride's living

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<sup>24</sup> Elizabeth Gordon, "If You Thought You Didn't Like Modern", House Beautiful, LXXXV, (March, 1943), 71.

<sup>25</sup> "Flexible Units at Exposition", Furniture Manufacturer, LVIII, (February, 1943), 6.

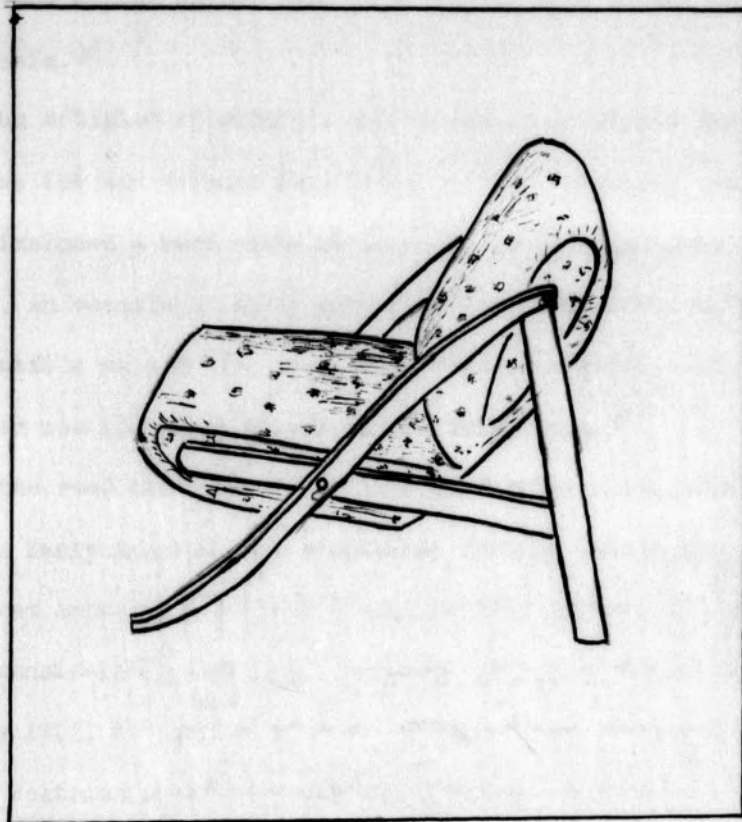


Figure 36

MODERN CHAIR

room was furnished in "Flo-Line Modern", the name derived from the simple, flowing curves of the corner bookcases and the arms of the upholstered chair and sofa.<sup>26</sup>

Numerous articles of multiple-use furniture developed for dormitory living rooms for war workers were shown in 1943. Typical examples of this furniture included a card table which could be extended into a dining or work table, an occasional chair with shortened arms and a raised seat making it usable as a dining room, desk or lounge chair, and low beds designed for use in either a bedroom or living room.<sup>27</sup>

While the reed and overstuffed type of furniture was shown to some extent, and Early American and Eighteenth Century pieces were numerous, there was new emphasis placed on Modern in this period. In 1940, plastics were used considerably and there were some pieces of Phillipine and Tropical Modern. By 1943, the United States had entered the Second World War, and government restrictions concerning the furniture materials and designs, had been put into operation. As a result, there were no new furniture designs in 1943, but the traditional styles were simplified, and there was new emphasis on the sectional and dual purpose Modern, which could be adapted for use by people like war brides and war workers who often lived in small rooms.

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<sup>26</sup> "Wartime Furniture", Furniture Manufacturer, LVIII, (April, 1943), 10.

<sup>27</sup> "War Furniture Designs May Influence Future Trends", Furniture Manufacturer, LVIII, (May, 1943), 23.



Perhaps in the years following the Second World War new furniture products will be available, justified by the technical developments made by the nation during the war. It is hoped that "All the gigantic technical achievements and possibilities now used for war and destruction will serve peace and humanity and will raise the standard of living all over the world."<sup>28</sup>

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<sup>28</sup> "Henry P. Glass Discusses Furniture", Furniture Manufacturer, LVIII, (August, 1943), 16.

## CHAPTER V

### SUMMARY

The style of living room furniture shown in 1915 and 1920 was dominated by the following articles: rockers, upholstered and reed chairs, Morris Chairs, massive Colonial library tables, Davenport-Bed sofas, and combination bookcases and desks. Reed, overstuffed, Arts and Crafts, and parlor suites were popular. The chief upholstery fabrics were plush, velour, mohair, and leather; while golden oak in a glossy finish was the most important wood. Some pieces of this type of furniture were shown through all the years covered by the survey, but they were paralleled or surpassed in importance by some other style after 1920.

A number of pieces of Early American and Eighteenth Century furniture were shown in 1915 and 1920, but by 1925 both styles, especially Early American, had increased in importance. The earlier popularity of oak was replaced by that of maple, walnut, and pine. Tapestry and homespun were frequently used as the upholstery fabrics. It was in 1925, also, that a few pieces of living room furniture in the modern manner appeared for the first time.

Five years later, Early American furniture was still used, but this style was surpassed in importance by the reproductions of Eighteenth Century French and English furniture, a small amount of which had been shown in preceding years. A great deal of mahogany was used, and the upholstery fabrics included damasks, brocades, tapestries, and cretonnes. Some of the Modern furniture which made use of many new materials such as glass, chromium, cork, and aluminum was rather extreme in design in

1930. That year, an innovation in the Modern group was dual purpose furniture.

By 1935, Modern furniture including sectional or unit pieces was more simple in line, and much of it made of bleached mahogany and walnut, called blondwood. The fabrics were rough textured wools, cottons, rayons, and linens. It was the first year that Modern furniture had been shown in a mail order house catalog.<sup>1</sup> However, a good many reproductions of Early American and Eighteenth Century furniture were illustrated, and there were still some overstuffed and reed pieces.

Although many parts of the world were involved in the Second World War in 1940, the United States had not entered the conflict. In that year, all the furniture styles which have been mentioned were used, and plastics provided a new note in furniture of Modern design, which had increased in popularity.

By 1943, the United States had entered the war, and the design of living room furniture was influenced noticeably by government restrictions. As a result, there were no new furniture designs, but the traditional styles were simplified, and there was more emphasis on sectional and dual purpose furniture in Modern design to meet war-time housing needs.

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<sup>1</sup> Sears and Roebuck Catalog, Philadelphia, CLXIX, (1934/35), 646.

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- \_\_\_\_\_ CLXXIII, (January - December, 1969).
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- \_\_\_\_\_ CLXXVII, (January - December, 1973).
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- \_\_\_\_\_ CLXXX, (January - December, 1976).
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- \_\_\_\_\_ CLXXXVI, (January - December, 1982).
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- \_\_\_\_\_ CLXXXXXIX, (January - December, 2005).
- \_\_\_\_\_ CLXXXXXX, (January - December, 2006).
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- \_\_\_\_\_ CLXXXXXXIII, (January - December, 2009).
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- \_\_\_\_\_ CLXXXXXXXVI, (January - December, 2022).
- \_\_\_\_\_ CLXXXXXXXVII, (January - December, 2023).
- \_\_\_\_\_ CLXXXXXXXVIII, (January - December, 2024).
- \_\_\_\_\_ CLXXXXXXXIX, (January - December, 2025).
- \_\_\_\_\_ CLXXXXXXX, (January - December, 2026).
- \_\_\_\_\_ CLXXXXXXXI, (January - December, 2027).
- \_\_\_\_\_ CLXXXXXXXII, (January - December, 2028).
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APPENDIX

Illustrations of Typical Living

Rooms of the Period Covered in the Survey

I "A Simple Room from the 1850's". House No. 100, 1850's.

(September, 1935), 97-99.

The furniture in one living room included a chair with a high back, a table with a square top, plain wooden chairs with arms, and a sofa upholstered in a heavy material. On one side of the sofa was a window seat. A straight chair with a high back, a small round table, and a chair with a high back were also present.

APPENDIX

II "A Living Room from the 1860's". House No. 100, 1860's.

(February, 1937), 110.

The furniture included a long, rectangular wooden table with a high back, a chair with a high back, and an upholstered sofa.

III "A Living Room from the 1870's". House No. 100, 1870's.

(July, 1937), 114.

The furniture consisted of a window chair, a straight chair with a high back, a table with a square top, wooden chairs with arms and legs, and a small round table.

IV "A Living Room from the 1880's". House No. 100, 1880's.

(July, 1937), 116.

The furniture consisted of an upholstered wing chair, a window chair, a round table, a parallel bench, and a long upholstered sofa.

## APPENDIX

### Furniture Shown in Typical Living

#### Rooms of the Period Covered in The Survey

- I "A Stucco House Among the Cedars", House Beautiful, XXXVIII, (September, 1915), 97-99.

The furniture in one living room included a plain Morris Chair with a dark brown frame, four square legs, plain boards forming the arms, and loose cushions upholstered in a floral material. An overstuffed wing chair was upholstered in the same material. Besides these pieces, there was a wooden rocker, a straight reed arm chair in a light color, a small round table, and an Arts and Crafts library table with a shelf built between the legs.

- II Lydia Garrison, "Built of Harvard Water-Struck Brick", House Beautiful, XLVII, (February, 1920), 110.

One living room included a long, rectangular oak table built to order by an architect, Morris Chairs, and an upholstered rocker.

- III Edwin Bonta, "The Small House Primer", House Beautiful, LVIII, (July, 1925), 46.

The furniture consisted of a Windsor Chair, a straight chair with a woven seat, a sofa with a cushioned seat, wooden arms and legs, and a small candle stand.

- IV Edwin Bonta, "The Small House Primer", House Beautiful, LVIII, (July, 1925), 46.

The furniture consisted of an upholstered wing chair, a Windsor Chair, a gate-leg table, a panelled chest, and a long upholstered sofa.



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- V "A Thoroughly Livable Modernist Room in the New York Apartment of Mrs. Otto C. Sommerich", House Beautiful, LXVIII, (June, 1930), 770.

The furniture included two sofas, the seats and backs of ultramarine blue with wide gimp of vermilion red on the bottom, and two chairs upholstered in the same fashion.

- VI Sears and Roebuck Catalog, CLIX, (1930), 927.

A mail order house catalog advertised a set of furniture which would "completely furnish the living room". It consisted of an occasional chair, a davenport, a davenport table, end tables, and a radio table. Another seven-piece walnut set included two rockers, two straight chairs, a table, an end table, and a set of book ends.

Overstuffed sets were illustrated in color, including two chairs and a sofa, or one chair and a sofa in plain or figured mohair or two-tone jacquard velour in taupe and rose, or taupe and blue.

- VII Hazel E. Cummin, "A Beacon Hill House with a Flavor of Modernism", House Beautiful, LXVIII, (October, 1930), 339.

The furniture included jade green, leather chairs, glass tables with a gleam of silver, several ottomans, and Empire sofa in a "modernistic" covering, another sofa with a design in browns and tans. One chair was covered in tan sateen. There was a flat table made of black glass on a frame of chromium-plated steel.

- VIII "Making a House for War Guests", House Beautiful, LXXXV, (January, 1943), 19.

A combination living room, dining room, and bedroom was furnished with a bleached oak desk, occasional tables, a cocktail table, a