Dan Cooper, American Designer (1901-1965)

Diane Joyce Montenegro

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DAN COOPER, AMERICAN DESIGNER (1901-1965)

BY

DIANE JOYCE MONTENEGRO

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF SCIENCE IN TEXTILES, FASHION MERCHANDISING, AND DESIGN

UNIVERSITY OF RHODE ISLAND

2000
ABSTRACT

Dan Cooper (1901-1965) merits greater attention than he has received for his contributions to twentieth-century American interior design. During his forty-one-year career, he was a keen observer of changes in American society and was in the vanguard of interior designers offering attractive and usable products.

From 1924 to 1965, Cooper decorated the interiors of large private residences, hotels, public spaces, government housing projects, and corporate headquarters as well as several modes of transport. He helped validate his chosen profession by setting standards and advocating solid business practices. He offered furniture, fabrics, and accessories for almost every pocket book.

With an open mind and an eye on current events and business trends, Cooper showed a resiliency to economic fluctuations. He not only survived but sought to expand his business by licensing his furniture designs, contracting with home furnishing and fashion accessory manufacturers, and selling directly to the public. He simultaneously embraced technological advances in textile and furniture manufacturing and advocated public respect and support for well-designed handicrafts. Cultural institutions exhibited his design work alongside that of his better known contemporaries; educators welcomed what he had to say; the public listened to his advice; and the media gave him good coverage.

Never rejecting the past, Cooper sought to integrate the old and the new into a harmonious blend of timeless "good design" with a distinctly American flair, and he consistently offered quality, practicality, and style.
ACKNOWLEDGEMENTS

Chapter One describes in detail the individuals and institutions I contacted about Dan Cooper and his career, all of whom gave generously of their time and any relevant materials they had. However, I must give thanks to several people whose contributions need to be acknowledged in a more personal way.

This research was a wonderful adventure during which faculty, friends, and family unstintingly helped me. Like Ulysses’s wife Penelope, Dr. Linda Welters, Chairperson of the Textiles, Fashion Merchandising, and Design (TMD) Department at the University of Rhode Island, never lost hope that I would complete this work although I sorely tested her patience. Above and beyond her role as my advisor, she helped organize and then participated in photographing over 300 Cooper textiles in a garage one long sweltering summer weekend.

Dr. Margaret Ordoñez in the University’s TMD Department initially helped dispel my concerns about applying to graduate school as an older returning student. Recognized by all graduate students as a superb editor, Dr. Ordoñez consistently offered excellent structural and stylistic changes that brought clarity to this research. Dr. Ronald J. Onorato of the University’s Art Department, the third member of my thesis committee, enthusiastically supported my thesis proposal and showed a genuine interest in learning more about Dan Cooper’s career.

One other person at the University needs to be thanked—the unfailingly efficient and good-humored Valerie Morgan-Addison, Office Manager of the TMD department.

During my internship in the Costume and Textile Department at the Rhode Island School of Design Museum, Pam Parmal, then Associate Curator of the Costume and Textile Department and my on-site advisor, showed me twenty-five original textiles Cooper donated to the museum in 1947 and 1948. When she commented that little if anything was known about the designer, she gave me my thesis topic. Both she and Susan Hay, Curator of the Costume and Textile Department, made all museum resources available to me. Through their intercession, Dell Bogart, the Museum’s photographer, provided a superb series of slides for
my use.

After reading in Cooper’s 1965 *New York Times* obituary that he was survived by two sisters, one of whom lived in Effingham Falls, New Hampshire, I placed a hesitant call to Caroline Potter of the Effingham Historical Society. Mrs. Potter boomed that Cooper’s younger sister, Mary Frances Doyle, was very much alive, and I should call her immediately. Mrs. Potter was right. Mrs. Doyle literally opened her home to me, allowed me complete access to everything connected with her brother’s career, and never imposed any restrictions on my research. She is a remarkable woman in her own right, whom I now have the privilege and pleasure to call a friend.

Wayne and Judy Doyle, Mrs. Doyle’s son and daughter-in-law, filled every long-distance request I made with good humor and alacrity. Ann Alward, Mrs. Doyle’s daughter, and Mark Fallon, Ann’s companion, coordinated the transfer of Mrs. Doyle’s vast Cooper holdings to Rhode Island. They were gracious hosts during my stay in Mrs. Doyle’s Effingham Falls house at a time when they were in the midst of moving from New Hampshire to Minnesota.

Dr. X. Theodore Barber of the Kellen Archives at the Parsons School of Design extended every professional courtesy to me, and he and his staff made me feel most welcome during my visit to the Gimbel Library. While he patiently awaited Mrs. Doyle’s donation to her brother’s alma mater, Dr. Barber continued to offer kind words of support. In the early, barren days of my research, Ulysses Grant Dietz of the Newark Museum provided hope, as he was the first museum professional I contacted who knew of Cooper’s role in American design.

Jeffrey A. Butterworth stepped in to assume the role of advisor, good counsel, and wise friend for the past two years, using the perfect combination of praise and forceful words to see me to the end of the thesis process. My boon companion, Mary F. Daniels, joined me on my first trip to visit Mrs. Doyle and stayed on board for the entire ride, providing invaluable leads and historic resources from her lair at the Frances Loeb Library at the Harvard Graduate School of Design. Her knowledgeable comments on twentieth-century American design history during my first meeting with Mrs. Doyle added credibility to my inquiries. The two
Marys took an instantaneous liking to each other that continues unabated.

My sister Beth provided me with time away from family commitments—a precious gift indeed. She enthusiastically participated in several marathon photo shoots and never complained about the "skivvy" chores she was handed. I also was fortunate to have an extraordinary redactor in my family, my sister Jane. I shamelessly took advantage of her impressive academic background and her willingness to assist me as scribe, photographer, tour guide, chauffeur, porter, and convivial traveling companion.
For their generosity
Mary Frances Doyle and Pam Parmal

For their support
Jane Joyce and Linda Welters
This research is the first comprehensive examination of Dan Cooper’s career in twentieth-century American interior design. Presented chronologically, the text consists of nine chapters, followed by endnotes and, except for Chapter Nine, by illustrations.

Chapter One is a general introduction to Dan Cooper (1901-1965) and lists the individuals and institutions the author contacted about the designer. It also discusses how the author organized a large privately-held unarchived collection of diverse Cooper memorabilia for use as primary documentation sources, and acknowledges the limitations of the research. Cooper’s ancestry, education, and early career as a designer of traditional, historically-inspired interiors are the focus of Chapter Two. Chapter Three examines how Cooper survived the Great Depression while he reinvented himself as a modern American designer whose products by then included furniture and textiles. Chapters Four and Five describe Cooper’s ability during World War II to handle multiple projects, including a line of unique “ready-to-assemble” furniture, and his prescient assessment of how Americans would choose to live in the postwar period. Cooper’s well-received 1946 design advice book, Inside Your Home, is the topic of Chapter Six.

Chapter Seven describes the apogee of Cooper’s career in the ten years following the end of the war, when he undertook myriad new business ventures and firmly established himself as a nationally-recognized figure in American interior design. Chapter Eight discusses the last ten years of Cooper’s life. The ninth and final chapter is a reprise of Cooper’s accomplishments, an assessment of his contributions to American design, and a rationale for a revival of interest in his career.

Three appendices follow the text. Appendix A describes in detail the development of an archival system for the paper and collateral portion of the privately-held collection and includes a coded inventory of these items. Appendix B contains information about 240 Cooper textile and wallpaper designs. Appendix C is a chronology of Cooper’s life.
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CHAPTER 1
INTRODUCTION

Today only specialists in the fields of American design and textiles know of Dan Cooper (1901-1965), who merits greater attention than he has received for his contributions to twentieth-century American design. During his forty-one-year career, Cooper decorated prestigious residential and commercial interiors for an international client base. He collaborated with famous architects; offered his own lines of both customized and ready-to-assemble furniture, wallpapers, bedspreads, and textiles; licensed his furniture designs; and, for a brief period, was involved in the manufacture of fashion accessories. His designs, products, and opinions generated national media attention. Author of a popular and well-received book on interior decorating, Cooper lectured and taught throughout the United States and was actively involved in professionalizing and promoting the field of interior decorating. From 1924 on, Cooper maintained offices and showrooms in Manhattan and, later in his career, established a textile distribution center and several retail shops in Effingham Falls, New Hampshire, where he kept a second home. Both locations remained in operation for several years following his death.

Of the sources researched, Cooper’s younger sister, Mary Frances Cooper Doyle (b. 1913), maintained the largest collection of Cooper materials, which fell into two distinct categories. The first included photographs, presentation books, publicity albums, original drawings, blueprints, recorded interviews, correspondence, magazine and newspaper articles, and business ephemera. The second included over 350 samples of Cooper’s textiles and wallpaper designs and a large custom-made wooden shipping case that held twenty-seven extant matted textile designs (three were missing) which Cooper sent to educational and cultural institutions for exhibits.

For almost a quarter of a century Mrs. Doyle stored these artifacts in her garage and home, firmly convinced of their historic value. She made every item available for this...
research, which, in turn, required special handling. To reference these materials in a consistent and accessible academic format, the author developed an archival system with professional archival oversight for each of the two groups.

For citation purposes, the paper and collateral artifacts were assigned the omnibus title "Cooper Archives," identified by the primary designation "CA." Appendix A details how these materials were sorted into subsets and further classified for precise identification purposes in endnotes and photo legends.

Archiving the group of textiles and designs was an easier although more time-consuming process. Cooper gave each of his textile designs a unique name, and almost all of the textile samples except those in the travel case had the name printed on a selvedge and/or recorded on a small inventory control tag stapled to the textile length. The author entered this information as well as any found in the Cooper Archives about the textile designs in a data base. The project then was expanded to include additional Cooper textiles located in several cultural institutions. Appendix B explains the documentation and data entry processes in detail and contains a list of Cooper textiles identified to date.

For over three years (1997-2000), Mrs. Doyle also gave personal and telephone interviews about her brother, their family, and her involvement with her brother's businesses before and after his death. Until the summer of 1999 she lived in an early nineteenth-century house in Effingham Falls, which was extensively decorated with Cooper furniture, textiles, and wallpaper—the only surviving Cooper-furnished interior located to date.

Her son and older child, Wayne Doyle, provided access to over 300 slides of Cooper's business locations, commissions, and international travels. Ann Doyle Alward, Mrs. Doyle's daughter, recounted her teen-age experiences working in her uncle's New Hampshire business location and her visit to his penthouse showroom in Manhattan. After Mrs. Doyle was no longer able to remain in her home and had decided to donate her Cooper holdings to academic institutions, Ann and her companion, Mark Fallon, located additional textiles and papers in the house that they added to the collections.

Kenneth Shreve, Mrs. Doyle's second cousin and former New Hampshire neighbor,
shared his genealogical research on their mutual ancestors. Lawrence Sargent, a lifelong Effingham Falls resident and a friend of Mrs. Doyle’s for almost fifty years, discussed his employment at Cooper’s New Hampshire textile distribution center and gave the author a tour of local sites that figured in Cooper’s life in that area. Mrs. Nelson (Esther) Podolnick spoke of her friendship with the Cooper family and how Dan Cooper had included her as a fictitious character in his book.

Susan Hay, Curator of Costume and Textiles, at the Rhode Island School of Design Museum, and Pamela Parmal, then Assistant Curator, gave access to the twenty-five of twenty-six textiles (one was missing) Cooper donated to the Museum between 1947 and 1948. They made the accession information on Cooper’s gift in the Museum’s archives available and arranged for professional slides to be taken of the textiles for use in this research. Ulysses Grant Dietz, Curator of Decorative Arts at the Newark Museum of Arts, who was familiar with Cooper’s work, provided photographs of the two Cooper textiles in their collection, and he later granted a personal interview to discuss the importance of Cooper’s career and the need to make his contributions known to a wider audience. The Antonio Ratti Textile Center at the Metropolitan Museum of Art permitted study of their one Cooper holding, and the Museum of Modern Art in New York supplied copies of correspondence and catalog information from a 1949 exhibit that included Cooper’s work.

With permission from Cooper’s family, New School University released records on his course work and grades from his alma mater—Parsons School of Design, now an academic division of the university. X. Theodore Barber, Archivist of the Anna-Maria and Stephen Kellen Archives in the Gimbel Library at Parsons, provided information about the school’s history, the course program from the early 1920s when Cooper attended, his later support of the school, and clippings the school kept on prominent graduates. As Mrs. Doyle has decided to donate the bulk of the paper archives to Parsons, Dr. Barber generously allowed the materials to remain in Rhode Island until completion of the thesis.

The author contacted the American Academy in Rome in an effort to validate Cooper’s claim of enrollment in their 1922-1923 programs. James Carder, Manager of House
and Collection Archives at Dumbarton Oaks in Washington, D.C., reviewed all available records to find citations about Cooper’s receipt of scholarship money from Mr. and Mrs. Robert Woods Bliss, the former house owners, and his possible involvement with the furnishing and decorating of the house between 1923 and 1932. The Mudd Library at Princeton University made all records pertaining to the design and construction of the Harvey A. Firestone Library available for study.

Jens Risom, internationally recognized furniture designer, recounted his early employment with Cooper and gave his assessment of Cooper’s career during an 1997 interview at his home in Connecticut. He and his wife loaned a video tape of Risom’s life which included photographs of his work for Cooper between 1939 and 1941. Daro Darwin, who knew Cooper personally and worked for him briefly before Cooper’s death in 1965, discussed by telephone this period in both their lives. John S. Elmo, founder of Elmo Design Group, Ltd. in Yonkers, New York, related how as a young design student at Parsons in 1951 he heard Dan Cooper lecture at the school and then made a unforgettable field trip to Cooper’s penthouse showroom at Rockefeller Center. Mr. Elmo later purchased Cooper textiles for several of his own commissions; he continues to praise to Cooper for his timeless designs.

Secondary sources provided limited support documentation. As most contemporary design researchers and commentators either do not know of Cooper’s role in twentieth-century design or dismiss him as a minor figure, they rarely cite his involvement, with only a few exceptions.

A demanding and busy man, Cooper had disagreements with some staff and collaborators. The most notable was Edward Durell Stone, the prominent American architect, who made only passing reference to Cooper in his 1962 autobiography, The Evolution of an Architect, despite their work together over a period of years on several successful and widely recognized projects. The Special Collections Library at the University of Arkansas, repository of Stone’s papers, had no information about Cooper and was unaware that the two men had worked together from the mid 1930s to the mid 1940s.
From written and oral accounts, Dan Cooper clearly was a gregarious, outgoing, shrewd businessman and raconteur who actively sought out press coverage for his work. Tall and imposing (fig. 1.1), he charmed many media representatives with his humorous and often self-deprecating anecdotes, which he delivered in a genteel Virginian accent. He was a witty and clever personal correspondent, although his written comments to staff members were sometimes acerbic.

Over the years, Cooper gave out conflicting information about his academic background and commissions, as it suited the situation or event at the time. Like design icons of today, Ralph Lauren and Calvin Klein, for example, he took credit for all products and ideas bearing his name which makes attribution and an assessment of his creativity difficult. As Mrs. Doyle kept only a few business records, attempts to research and assess the fiscal success of Cooper’s many and varied business endeavors were not possible.

This thesis is the first attempt to examine Cooper’s career, document his contributions to American design including his textiles, place him among his design contemporaries, and generate renewed interest in him.
Fig. 1.1. Dan Cooper in the early 1950s in an unidentified office. The drapes were made from his textile “Stars.” CA-L.11.
CHAPTER 2  
"WITH FIVE DOLLARS AND SOME FABULOUS EXPERIENCE"¹  
(1901-1930)

Asked if the Coopers were “F.F.V.” or “First Families of Virginia,” Dan Cooper’s surviving sister, Mary Frances Doyle, laughed and shook her head. The family’s American lineage began with Thomas Cooper (1657-1705), a Londoner with Hampshire roots, who arrived in Boston around 1670. He died during a return voyage to England where he was buried.² Thomas and several male descendents married women from some of the most renowned families in New England—Minot, Sewall, Bulfinch, and Phillips.³ Dan Cooper and his family took pride in being related to Thomas’s grandson, Samuel Cooper (1725-1783), a Whig preacher and Boston city administrator, who actively participated on the colonists’ side in the American Revolution and, according to family history, was interred with other notables in the Old Granary Burial Grounds in Boston. A founder and first Vice President of the American Academy of Science, Samuel was elected to serve as President of Harvard College in 1774 but declined.⁴ Cooper’s maternal ancestors included “Mad Anthony” Wayne (1745-1796), the Revolutionary War general who captured Stony Point for the colonists in 1779.⁵

According to a 1955 obituary for Cooper’s father, Cooper’s great-grandfather, William Phillips Cooper (1795-1845), a Massachusetts native, was a member of a party who explored the Mississippi River in the newly acquired Louisiana Purchase; he later founded the first newspaper in Clinton County, Illinois. Wendell Phillips (1811-1884), the ante-bellum orator and reformer, was his cousin. Cooper’s grandfather, William Phillips Cooper, Jr. (1842-1930), fought in the Civil War as a teen-ager and was in the siege of Vicksburg.⁶ While in Burlington, Iowa during a month-long national lecture tour in 1948, Dan Cooper apparently misspoke when he told a reporter that his grandfather, not his great-grandfather, was the Mississippi River explorer. The designer also added that his grandmother, Mary Hoke Cooper (1848-1927) lived in Iowa during William Jr.’s travels and “could tell some dandy Indian stories.”⁷

Cooper’s own parents, Samuel Fulton Cooper (1874-1955) and Harriet Hanna
Sprecher Cooper (1871-1968), called “Miss Hallie” by family and friends, were both born in Rockville, Illinois. After the Coopers’ marriage in Illinois in 1898, they moved to Virginia where they lived for almost fifty years. Samuel Cooper was a founder and first president of what is now Old Dominion Bank in Arlington, Virginia. One of their residences, “Greenwood” in Orange County, was built in 1780 for a relative of President James Madison, whose “Montpelier” estate was adjacent; Dan Cooper later named a textile print after each of the properties. In the late 1940s the couple permanently relocated to Effingham Falls, New Hampshire, where the family had vacationed since 1906 and Mr. Cooper had relatives.8

The Coopers had two daughters, Theodora (1898-1970) and Mary Frances (b. 1913). Their only son and middle child was born on January 21, 1901 at 21st and G Streets, Washington, D.C. Cooper related that although his parents registered his name as “Dan” at his birth, in 1904 on the way to their son’s christening a snobbish aunt pressured them to add the more sophisticated name of “George.” He was “Dan in the eyes of the law and George Daniel in the eyes of the Lord.” He also did not want to go through life as “G. D. Cooper.”9

After graduation from Western High School in Washington, D.C. in 1919, Cooper enrolled in the University of Virginia undecided whether to study medicine or architecture. As he later said, “All of a sudden, I saw myself spending my life getting up at four in the morning to deliver babies. I turned to architecture. You sleep better.”10 Cooper did credit his premedical course work in psychology, zoology, and sociology with providing an excellent foundation for his career in design: “Courses like that teach you how people live and how their minds work.”11 After two years at the university, on the advice of his instructor, Fiske Kimball, regarded today as one of America’s first premier architectural historians, Cooper left to “study furnishing.” He was accepted by the New York School of Fine and Applied Arts, now known as Parsons School of Design.12 Cooper informed the school that his previous “professional experience” included “making lampshades.”13

When Cooper arrived in Manhattan in 1921 to attend the school, Frank Alvah Parsons (1866-1930) had been its energetic and far-sighted president for eleven years, and in whose honor the school was renamed in 1941. Early in his tenure as president, Parsons focused on
developing an educational format that combined the visual arts and their practical application to American industry by instituting courses in architecture, fashion design, advertising art, and interior design. The school's 1921-1922 general catalogue gave the following as its rationale for professional training:

Believing firmly that education is the best remedy for both personal and national ills; that art is an indispensable element in the education of every individual; that art as it relates to industry (and therefore to life) is the only manifestation of art that can satisfy completely the public appeal, as life is now lived, the school again presents its plan for art training, which leads to efficient service in the art professions, and its revised plan for training teachers in art subjects.

Although the New York School of Fine and Applied Arts may have been the first American academic institution to offer an interior design course starting in 1903, one woman is generally credited with inventing the "business" of the American interior designer—Elsie de Wolfe, later Lady Mendl (1865-1950). To the American public in the early twentieth century, de Wolfe “established the idea of a professional decorator,” a role that evolved from many economic and societal changes following the Civil War.

By the late nineteenth century, furniture manufacturers and upholsterers were providing the burgeoning American middle class with mass-produced furniture "suites" for their homes. Wealthy Americans often employed architects and/or artists to design and decorate their lavish residences. In travels to Europe, the well-to-do realized they could purchase original pieces of furniture and art rather than reproductions, and American and European antique dealers saw the potential for this growing market and established shops in major American cities.

Although not independently wealthy, de Wolfe had a circle of well-connected friends who admired her energy and flair in decorating her residences in Manhattan and Versailles. She had carved out a career as an actress who, with mediocre dramatic abilities, achieved her greatest theatrical acclaim for wearing the latest French fashions on stage. By 1905, at the age of forty, she recognized the limitations of this career. With the encouragement and support of friends including Sarah and Eleanor Hewitt, founders of the Cooper Hewitt Museum, de Wolfe offered her decorating services based on connoisseurship, confidence,
and connections to wealthy individuals who paid for her advice.¹⁹

By 1911 de Wolfe's fame was such that The Delineator, a woman's periodical, asked her for a series of articles on decorating, which in 1913 were edited and published as a successful book, The House in Good Taste. Unlike many nineteenth-century writers of popular nonfiction for women, de Wolfe did not write about home management—she issued her decorating clarion call for “simplicity, suitability, and proportion” in the home.²⁰ Sixteen years earlier, in 1897, Edith Wharton, the American novelist, and the architect Ogden Codman collaborated on a respected and highly admired book called The Decoration of Houses in which they advocated a rejection of Victorian interiors and an embrace of the “simple elegance” of seventeenth- and eighteenth-century European styles.²¹

De Wolfe’s book appealed to a wider audience, one that could relate and apply her design ideas to their own homes. Although her background and personal life style limited her understanding of how less-than-rich women with husbands and children lived, she advocated what one biographer termed “conservative comfort” that many women appreciated and sought to replicate in their homes. Turning against the Victorian palate of heavy colors and fussy, overstuffed interiors, de Wolfe used her great love and knowledge of eighteenth-century French furnishings and interiors to advocate bright colors, plain white muslin curtains, chintz slipcovers, and good lighting and air circulation.²²

Witold Rybczynski, in his book Home—A Short History of An Idea, described de Wolfe’s overall decorating effect as “vaguely historical, but not pedantic. De Wolfe’s intention was to adapt history to contemporary life, not vice versa.”²³ Other commentators felt she set furniture and interior design back yet another century. T. H. Robsjohn-Gibbings (1905-1976), Cooper’s contemporary, and like him, a furniture designer and author, loathed de Wolfe and held her responsible for encouraging “hundreds of rich American women” to become interior decorators and set up shop for themselves in an attempt to imitate de Wolfe.²⁴

With growing recognition of the field of interior design and in response to the proliferation of untrained people who were offering their decorating services to the public,
American academic institutions such as the New York School of Fine and Applied Arts sought to educate "professional workers" (such as Cooper sought to be) and provide them with "taste training" for their future careers. When he entered the School in 1921, Cooper received credit for his two years at the University of Virginia as he began a program heavily influenced by the work of Jay Hambidge (1867-1924), the school's lecturer on the "Philosophy of the Greek Masters" from 1919 to 1924. Hambidge developed "The Theory of Dynamic Symmetry," which he based on his extensive mathematical analyses of Greek art and the application of these formulae to proportions in new design. Of equal importance to Hambidge and the school was the influence of the intellect and emotions on the expression of art "from painting to the lesser crafts."

Cooper did well his first semester, earning a "B+" for his work and a prestigious scholarship to study at the school's Parisian branch located at 9 place des Vosges (Place Royale). Cooper's mother pasted an undated article in a scrap album about his achievement.

The text read:

D.C. School Graduate Wins De Wolff [sic] Prize
Gains Scholarship to Study Interior Decorating At Paris and Cash Prize of $200

Dan Cooper, twenty years old, Western High School graduate and a student in the New York School of Fine and Applied Arts, has just been awarded the Elsie de Wolff Paris scholarship, according to word received here. This is said to be the first time the prize has been given to a freshman at the school.

In addition Cooper was awarded a $200 cash prize for excellence in his work. He will leave for Paris to take advantage of the scholarship on the 18th of February and complete his study of interior decorating.

Cooper is the son of Mr. and Mrs. Samuel F. Cooper of Dominion Heights, Arlington County, Va. He graduated from Western in 1919 and attended the University of Virginia for two years before going to the New York school.

The scholarship is awarded annually by Elsie de Wolff, former actress, who left her professional work on the stage to take up the art of interior decorating. It is understood that Miss de Wolff, who lives in Paris, will personally aid Mr. Cooper in arranging his studies.

What makes this article so intriguing is that Cooper did not refer to this scholarship in any interviews or press releases found to date, nor was it recorded in his academic records.

Throughout his career, Cooper stated that he received a Robert Woods Bliss Scholarship to
study in Paris. Bliss was an American diplomat living in Paris who with his wife’s money purchased “Dumbarton Oaks,” a sixteen-acre estate in Washington, D.C. in 1920. The Blisses did not inhabit the property until 1933 upon Mr. Bliss’s retirement from the State Department. The house archives for Dumbarton Oaks, which the Blisses willed to Harvard University in 1940, contain no mention of this scholarship. According to James Carder, Manager of House Collections and Archives at Dumbarton Oaks, Mrs. Bliss did give money in the early 1920s in memory of her mother for students to study in Paris, so Cooper may have received some funding from her. The 1923 prospectus for the Parisian school listed the availability of scholarships by both Mrs. Bliss and de Wolfe.

With money from some benefactor(s), Cooper (fig. 2.1) studied in Paris where he kept a small portfolio filled with watercolors of the architectural details of interiors (fig. 2.2) and exteriors he saw. One must wonder if Cooper actually ever met de Wolfe or the Blisses in Paris. During this 1922-1923 European stay, he also studied furniture history at the University of London and may have attended the American Academy of Art in either Florence or Rome.

In the spring of 1923, Cooper returned to the United States, having completed his course work. Mrs. Doyle said that he came back only because their older sister, Theodora, was getting married. In a 1953 interview, Cooper said his “sponsors wanted to see the young man on whom they had spent their money. They were the people building Dumbarton Oaks.” A 1947 press release for a lecture series stated he had worked on redesigning the library and museum at Dumbarton Oaks. To date, no documentation in the Dumbarton Oaks archives supports his claims of involvement with any interior changes to the property. However, as Carder made clear, this does not necessarily mean that Cooper was not involved in some way. Throughout his career, he continuously listed Dumbarton Oaks as one of his commissions in press releases and interviews.

Cooper said he first worked for John Hamilton, about whom nothing is known. In various interviews he said he founded his own first business, “Dan Cooper, Designer,” in Manhattan in 1924 or 1925 with amounts ranging from $5 to $85. Cooper recorded the dates and addresses of the first nine of his ten Manhattan offices and showrooms in an album.
which contained photographs, most of them professionally taken, of these various locations. Except for a few years when he owned a house in the Bronx, his New York business locations were also his residences. In his distinctive script, he listed his first professional address in 1924 as 106 East 56th Street. The following year he moved to the ninth floor of 20 East 57th Street, and the year after that, he relocated to the fourteenth floor of the same building where he stayed until 1936. A photograph (fig. 2.3) of his second location shows an attractive living room furnished with eighteenth- and early nineteenth-century American and European antiques. The ambience is one of comfort, discretion, and good taste. In September 1927, House & Garden photographed Cooper's "residence"; the accompanying text complimented his "admirable choice" of "sturdy yet graceful furniture from the 18th century" for "the modern living room."

Cooper decorated homes, offices, and private clubs for a wealthy and influential clientele. His commissions included an apartment, office, and house for Gordon Auchincloss (beginning in 1925); the Jericho, New York residence of Robert Grant, son of W. T. Grant (1928); a W. T. Grant office (1928); the Lawrence Marks house in Brooklyn Heights, New York (1928); the George Amory residence in Tuxedo Park, New York (1928); the offices of the Lee Higginson & Company bank (1929); an immense "hacienda," as Cooper later called it, for Evander Schley in Far Hills, New Jersey (1929); and "The Hangar," a private club in Manhattan (1929-1930). Both Grant and Amory remained Cooper clients for more than thirty years.

Photographs of Cooper's early interior design work (fig. 2.4) show his skill in handling space, natural light, and furniture selection, scale, and placement without sacrificing comfort or freedom of movement. Cooper's physical size may have influenced how he laid out a room's traffic pattern and furniture arrangement. He designed interiors with well-crafted furniture, fine antiques, and accessories and used wall, floor, and window treatments in a variety of styles. In only a few years, Cooper had established a career as a "professional worker" in the field of interior design and opened a business location in Manhattan. His background, education, travels, personality, energy, and talent all contributed to his success to date.
1 Sue Dickinson, “Pre-Med Studies Help Cooper To Attain Designing Fame,” Richmond (VA) Times Dispatch, 16 July 1961, 5 (CA-J.2). The quote refers to the smallest amount of money Cooper said he used to start his own business.


3 National Cyclopedia.

4 Mary Frances Doyle, personal interview by author, 25 May 1997, Effingham Falls, NH; “Sticks and Rags: The Story of A Many-Sided Modern Designer,” Interiors, December 1945, 73; Shreve. The National Park Service was unavailable to verify the final burial place of the first Samuel Cooper. A 17 May 1998 search by the author of the graveyard did not yield a headstone, but as a park ranger made clear, bodies were buried in layers. Erosion and a boggy soil have taken a toll on many grave markers.

5 Doyle, telephone interview by author, 13 December 1999. Mrs. Doyle named her older child Wayne in homage to Anthony Wayne. Mr. Doyle, in turn, had a distinguished military career, retiring from the Marines as a lieutenant colonel.

6 Shreve; Reporter, The.


9 Shreve; Interiors; Doyle, telephone interview by author, 13 December 1999. As Dan Cooper never married and his two siblings were sisters, this branch of the Cooper line ended with his death. Some citations for Cooper are listed under “George Daniel.”

10 Interiors. In this interview, either Cooper or the interviewer related several dates and facts incorrectly. Cooper never graduated from the University of Virginia.

11 Dickinson, 5.

12 Interiors; Mary F. Daniels, personal interview by author, 16 June 1997, Cambridge, MA. Daniels, Curator/Archivist at the Frances Loeb Rare Book Library at the Harvard Graduate School of Design, verified Kimball’s reputation.

13 Registration Card for Dan Cooper, July 1921-December 1922, New York School of Fine and Applied Arts.


18 De Wolfe used reproductions, unlike Cooper who disliked them. De Wolfe once said, “I am not one of those decorators who insist on originals. I believe good reproductions are more valuable than feeble originals, unless you are buying your furniture on speculation” as quoted by Mitchell Owens, “Stylish Fakes That Attract Connoisseurs,” New York Times, 19 March 1999, B41. As the de Wolfe quote was undated, it is difficult to know at what point in her long career she made this pronouncement.
19 Smith, 137-44 passim.
22 Smith, 98, 137-44 passim.
24 T. H. Robsjohn-Gibbings, Good-bye, Mr. Chipendale (New York: Alfred A. Knopf, 1944), 27. Robsjohn-Gibbings’s remarks from 1944 cannot be summarily dismissed, as witnessed by the phenomenal success of Martha Stewart, who could arguably be described as “today’s de Wolfe” in influencing how many American women would like to live. Among many similarities, neither woman had any formal design training.
25 General Catalogue of the New York School of Fine and Applied Arts 1921-1922, 3, 4.
26 Ibid., 8, 9; X. Theodore Barber, e-mail to the author, 5 August 1999.
27 “D.C. School Graduate Wins De Wolff Prize,” undated and unidentified newspaper article (CA-P.2). The article was probably from a December 1921 or January 1922 Arlington County, Virginia newspaper.
28 James Carder, telephone interview by author, 14 December 1998; Carder to the author, 1 February 1999.
29 Prospectus of the New York School of Fine and Applied Art in Paris 12 March to 1 December 1923, 3.
30 “Dan Cooper 1901-1965,” Interiors, April 1965, 272; “In Memoriam: Dan Cooper,” Interior Design, April 1965, 250; Anne Coulson, Executive Secretary at the American Academy in Rome, letter to the author, 21 June 1999; John S. Elmo, e-mail to author, 24 September 2000; Doyle, telephone interview by author, 27 September 2000. Both obituaries mentioned Cooper’s studies in Rome and London in their tributes to him after his death. Cooper’s enrollment cards from Parsons included a notation about his studies in London but not Rome. The American Academy in Rome could not verify Cooper’s attendance in either 1922 or 1923. Mrs. Doyle stated Cooper studied in Florence. John Elmo, also a Parsons graduate, thought the school had ties with the American Academy in Rome during the early 1920s.
31 Cooper’s fourth and last registration card shows that his diploma was granted “Paris (London) 1923.” The 1961 Parsons alumni magazine also listed 1923 as the year Cooper graduated.
33 Doyle, 25 March 1997; Columbia Concerts Lecture Bureau, 1947 press release (CA-P.3); unidentified newspaper clipping, 6 September 1953 (CA-J.3); James Carder to the author, 1 February 1999. Dumbarton Oaks houses important research and study collections in the areas of Byzantine, medieval, and pre-Columbian art and landscape architecture.
34 “Dan Cooper,” National Cyclopaedia.
36 Dickinson 5; “Sticks and Rags,” Interiors; Dan Cooper Offices (Cooper photograph album) (CA-A.1).
37 Dan Cooper Offices (CA-A.1).
39 The Twenties (Cooper photograph album) (CA-B.1); The Thirties (Cooper photograph album) (CA-B.2); (CA-O.1). The Schley description is an assumption based on its match of Cooper’s description in the 1945 Interiors interview. W. T. Grant was the founder of a chain of stores similar to Woolworth’s.
40 Doyle, personal interview by author, 29 July 1997, Effingham Falls, NH.
41 Esther Podolnick, telephone interview by author, 23 February 2000. Mrs. Podolnick confirmed that Cooper was physically imposing.
Fig. 2.1. Cooper (front row, second from left) at the Paris branch of the New York School of Fine and Applied Arts (1922-1923). The photograph, one of three showing Cooper with other design students, was found in Sketches by Dan Cooper, a book of line drawings and water colors he did while studying in Europe. CA-Q.1.
Fig. 2.2. Unidentified and undated watercolor from *Sketches by Dan Cooper* (1922-1923). CA-Q.1.
Fig. 2.3. Cooper's showroom/residence on the ninth floor of 20 East 57th Street, Manhattan (1925-1926). CA-A.1.
Fig. 2.4 Frescoed passageway to an octagonal sunroom in the George Amory house (1928). The February 1936 Interior Decorator described the window draperies as "yellow and green with touches of vermilion" to "pick up the coloring of the painted decoration." The cabinet was a Swiss antique. Cooper combined a variety of furniture styles and decorating techniques throughout the Tuxedo Park, New York residence. CA-B.1 and CA-O.1.
In October 1929, National Business Review ran a laudatory article about Cooper's company:

A review of the metropolitan field reveals that among the better known interior decorators who have long been extending a service of high value is Dan Cooper, Inc., a company whose success has attracted to it widespread attention, and whose progress is founded upon qualities that are discriminating, intelligent and refined. No matter if the service involves the decoration of residences or business interiors, it can be relied upon to give effective and pleasing assistance.

At the end of that month, on October 29, the stock market crashed, precipitating the Great Depression and its devastating global impact. Unlike many business people who were forced to close, Cooper spent the following decade transforming his business and expanding his reputation.

Cooper wrote what may have been his first article which the New York Herald Tribune published on November 30, 1930 as "Builders and Designers Find Their Inspiration In Best of Former Eras." The twenty-nine year old decorator made no reference to current economic events but opined that America was a nation of "scientists and businessmen"—descendants of "a sturdy stock of adventurous people from every inhabited country" who now had the money and leisure to seek "more perfect dwellings." The "craze for antiques" was not "a fad of the moment" but a solution that drew from the best design of our ancestors and corrected the impact of Victorian "bad taste." Cooper strongly advocated the services of good architects and interior designers who could work in "complete harmony" to incorporate the "best of former eras" while they simultaneously considered three important factors in their design ideas—climate, location, and use.

During his first ten years in business, Cooper derived his income almost entirely from designing and furnishing traditional interiors with antiques he purchased on his numerous trips to Europe. In a 1961 interview he reminisced about this period in his career:

Everybody was building reproduction European houses. Prices were high
here so I suggested going to the architectural sources. In twelve days in France, I bought flooring, paneling, lights, and fixtures for a mansion. Its success brought me two million dollars worth of business. I crossed the Atlantic as if it were the Hudson—fifty-four times in ten years.⁵

Cooper also worked to validate the interior design profession and the goods and services decorators provided. In 1931, he was among the founding members of the American Institute of Decorators, Inc. (AID), a national organization formed to set industry standards for a wide variety of practitioners.⁶ He participated in formally defining the role and function of a decorator as "one who by training and experience is qualified to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion."⁷ His involvement with this new organization was another means Cooper used to proselytize about the services of a professional decorator; it also added credibility and exposure to his evolving role as an arbiter of taste and style.

In the early 1930s Cooper began adding new products to his business; one was contemporary furniture of his own design. His foray into furniture designing originated in his dislike of reproductions. When a period room required a contemporary piece like a coffee table, he designed it himself.⁸ In their book American Furniture 1620 to the Present, Jonathan L. Fairbanks, former Curator of Decorative Arts at Boston's Museum of Fine Arts, and Elizabeth Bidwell Bates included two tables "probably designed by Cooper" between 1929 and 1940. The authors cited the designer's successful incorporation of the man-made material Formica for the surface top of an elegant side table with bowed iron legs and his effective use of severe modern architectural elements in the U-shaped legs of a large library table.⁹ These tables may be among the earliest examples of Cooper's entry in furniture design, a field he pursued for the rest of his career.

From his European buying trips in the early to mid 1930s, Cooper began to import contemporary Swedish glass, silver, and pewter, as well as textiles from several European countries to sell in his Manhattan showroom.¹⁰ For a March 1933 women's club lecture in Pennsylvania, Cooper brought several hundred historic and contemporary textiles from "France, Italy, North Africa, Denmark, and Sweden" that he had collected "during twelve
different European trips." The reporter commented that the "modern Swedish fabrics were
noteworthy of mention and particularly lovely." 11

By 1935, Cooper was the exclusive representative for Säterglånten Weavers
founded by the Längbers sisters in Dalarue, Sweden, about whom little is known. An article
in the November 1935 Swedish American Magazine mentioned Cooper's distributorship
arrangement with the Längbers, described the two sisters' 1934 visit to Johns Hopkins
University and the University of Maryland, and discussed Ingeborg Längbers's invitation to
teach weaving and textile design at Cornell University, obtained through "the good offices of
Mrs. Franklin D. Roosevelt." 12 In 1938, Cooper also sold the hand-blocked textiles of the
"eminent" Stockholm designer, Elsa Gullberg. 13

Although Cooper apparently did not show the Pennsylvania club women any English
textiles, by 1934 he carried a line of what are recognized today as historically important
modern screen-printed textiles distributed by Fortnum & Mason, the well-known London
department store. 14 Allan Walton (1891-1948), an English textile manufacturer, designer,
and painter, initiated and coordinated the innovative collections. From 1931 to 1939, Walton
commissioned several of England's most progressive artists to create designs for furnishing
textiles. 15

In her introduction to the Victoria & Albert Museum Textile Collection: British Textiles
from 1900 to 1937, Valerie Mendes explained the impact of screen printing of textile design
and Walton's involvement with it in the 1930s:

The adoption of screen-printing methods was a major development in the
printed fabrics industry. The technique afforded great scope for relatively
cheap design experiments. Like the block printing technique, it is a flexible
system which does not dictate pattern height nor restrict colors — the two
major limitations of roller-printings. Manufacturers were quick to realise its
potential and screen-printed modern designs on relatively short lengths.
Allan Walton was one of the most enlightened printed textile producers of
the period. 16

The group Walton assembled was impressive. In the fall of 1936, Cooper had over
100 textiles (fig. 3.1) by fourteen of these British designers on sale in his show room. In
addition to listing Walton who was "responsible for the collaboration of these artists,"
Cooper's invitation to view the "Autumn Exhibit of New Fabrics" included the names of such well-known figures in the British art world as Vanessa Bell (1879-1961), an original member of the Omega Workshops and sister of Virginia Wolfe; the sculptor and designer Frank Dobson (1888-1963); Duncan Grant (1885-1978), Bell's collaborator and a highly regarded painter and decorator; and Paul Nash (1889-1946), "painter, designer, and writer on art." Other less-known contributors were Bernard Adeney, "professor of design at the Central School, London"; Noel Grifford, "a member of the London group"; Herbert Bull, "specialist in fabric designs"; T. E. Bradley, "an expert in designing"; Thomas Lovinsky, "a member of the New English Art Club"; Blair Hugh Stanton, "a leading exponent of wood-cut illustration"; Cedric Morris, a Welsh "painter of flowers and birds"; Lady Eileen Orde, "daughter of the Duke of Wellington and experienced mural painter"; and Margaret Simeon, "a prize winner from the Royal College of Art." 17

Cooper received considerable trade press attention for these unique textile offerings. The May 1937 "Style Slant" section of Interior Decorator enthused:

"Lives there an interior decorator in New York who has not yet visited Dan Cooper, Inc.? When you consider that there isn't a traditional fabric in the entire showroom—every single thing being fresh and new as the latest whisper—you can expect exciting weaves and textures. And you do!... We say unreservedly that here you'll see one of the most attractive settings for one of the most attractive groups of Modern fabrics in the country. There are joyous hand-printed fabrics by such outstanding designers as Duncan Grant, Vanessa Bell, Paul Nash, and Cedric Morris, to name only a few, and lovely rough mixtures, geometric patterns and novelty weaves from Sweden. Visiting interior designers will do well to make it one of their first calls when in town looking for unusual things." 18

According to Cooper, another seminal influence on his embrace of the "Modern" was an extensive automobile tour he undertook of the United States in the mid 1930s: "What I saw made me doubly sure that it was foolishness to graft the architecture and furnishings of the centuries and other countries onto our 'American way of life.'" 19 He later commented that "all periods of furniture and design are rooted in the economy and way of life of the day." 20 While these remarks made good copy and augmented Cooper's by-then nationally established reputation as a forward-thinking designer, they may have been slightly disingenuous. Cooper continued to make frequent trips to Europe throughout the 1930s to
purchase antiques for his wealthy clients, perhaps to financially underwrite his new design direction. Even up to World War II, Cooper always had his passport with him in case a client needed him to leave immediately for Europe to make a purchase. What Cooper did in the mid 1930s and throughout the rest of his professional career was shrewdly observe and assess changes in American life styles. He then sought to offer quality products that reflected these changes.

During this time Cooper met the American architect Edward Durell Stone (1902-1978) with whom he collaborated on a variety of unique projects for over a decade. Cooper and Stone later had a falling out of such magnitude that Stone, who was a blatant namedropper in his 1962 autobiography, *The Evolution of an Architect*, mentioned Cooper's involvement only once in a dismissive aside. Stone also gave no materials citing Cooper's involvement with any of their projects to the University of Arkansas, the repository of his papers.

When they met, probably before 1935, both men must have recognized similarities in their backgrounds. They came from comfortable southern families—Stone was from Arkansas, had formal educations that included study in Europe, and both were ambitiously trying to establish successful professional careers based in New York City. By the mid 1930s, Stone had designed private modern residences, worked on Rockefeller Center, and helped create the interiors of Radio City Music Hall. He had worked with Donald Deskey (1894-1989), one of America's premier twentieth-century designers, whose creative and innovative modern interiors, textiles, and furniture also may have influenced Cooper.

In 1936, Stone opened his own architectural firm in New York City, and he and Cooper undertook their first known joint project, A. Conger Goodyear's house in Westbury, Connecticut, on Long Island Sound. A wealthy businessman from Buffalo, Goodyear was an art collector and the president of the board of the Museum of Modern Art (MOMA). In the same year, Stone co-designed with Philip Goodwin this much-admired new museum.

Stone designed the one-story, flat-roofed Goodyear house with several exterior glass walls, a domed semi-circular dining room, and what would later become two of his
signature features—overhanging eaves and an interior open lattice-like wall. Goodyear had an extensive collection of modern art and sculpture that he wanted to display to maximum advantage indoors and out. Cooper collaborated with both Goodyear and Stone on "the decorative details," one of which was a Stone-designed dining-room rug showing a map of the property. A contemporary *Town and Country* article credited Cooper with designing all "the interesting fabrics" in the house including the heavy hand-woven curtains.

Cooper undoubtedly provided all the textiles, but whether he actually designed any of them remains unknown. In both a 1953 and a 1961 interview, Cooper stated he began designing his own textiles, with "Holly Leaf" (fig. 3.2) in 1932 as his first design. Mrs. Doyle thought his first design was "Stroma". For both designs, Cooper's inspiration, which he would use for many of his exclusive textiles for over the next thirty years, came from his observation and interpretation of nature. Other design sources included mechanical devices, landscapes, historical fabrics, the movies, the sciences, his travels, and even events in his own life.

The earliest press coverage located about Cooper's career as a textile designer is from 1938. On October 30, a *New York Times Magazine* article described an exhibit of "hand blocked" textiles by English designers at Cooper's showroom and included a passing reference to a display of "some of Mr. Cooper's textiles which have an original modernity." The following month the trade paper *Retailing – Home Furnishings Edition* briefly mentioned that Cooper had contributed three of his own designs printed on linen to a recent exhibit of modern glass and textiles at the Cleveland Museum. The show also included works by Dorothy Liebes, the Cranbrook Academy of Art, and Walton's group of English designers on loan from Cooper. The reporter did not include the names of Cooper's designs and the descriptions were too general to confirm identification.

Cooper also established a working relationship with Donald Mills in Dundee, Scotland, which continued throughout Cooper's career. According to Mendes, the Scottish firm was "best known for high quality woven linens." In 1936, they manufactured a line of
textiles called “Old Glamis Fabrics,” which Cooper sold in his New York showroom no later than the summer of 1939. Mrs. Doyle stated that her brother was one of the first, if not the first, American decorator to use woven Scottish plaids and checks (or “rough textured” textiles) on upholstered modern furniture during the late 1930s.

Exactly when and what textiles Cooper began to design cannot be established; however, by 1938 his reputation for providing quality textiles in the modern design genre was such that Norman Bel Geddes (1893-1958) hired him to design a textile for General Motors President Alfred P. Sloan’s reception room in the company’s immense Futurama Exhibit at the 1939 New York World’s Fair. Bel Geddes was a visionary and prodigious industrial designer as well as an innovative scene and lighting designer and theatrical producer who established his own successful design company in 1928 and served as an architectural consultant for the 1933 Chicago World’s Fair.

Cooper discussed this commission with pride in a 1946 interview, although he did not mention Bel Geddes. (Even before the fair opened, Cooper released a magazine advertisement proclaiming he had designed “all the curtaining for the General Motors Building,” and that “Ward Baking Company and Manufacturers Trust Company have chosen Dan Cooper” textiles for their exhibits at the Fair as well.) Cooper called the design he provided Bel Geddes “Swirl,” which consisted of columns of a coiled spring and a cantilever to symbolize the automobile industry (fig. 3.3). Seven years after its introduction, Cooper had reprinted it on at least twelve different fabrics and in seventeen color combinations. The 1946 magazine interviewer noted that he had seen “Swirl” used as a background curtain for a model of postwar New York and made up as a “very attractive lady’s houseparty nightgown.” In a 1956 Interior Design Magazine article which Cooper reprinted as a publicity handout describing his company’s specialized textile design services, he cited “Swirl” as the first of his textiles specifically designed for “industrial organizations.”

Despite the acclaim for his own and the imported fabrics, by 1939 Cooper sought new textile designs. That year, the war in Europe forced Walton to stop production of his innovative line of textiles. Through an acquaintance on the MOMA board of directors,
Cooper met a young Dane, Jens Risom (b. 1916), who had been in the United States only a few months and was anxious for work. Today Risom has an international reputation as a designer and furniture manufacturer who was influential in introducing "Danish Modern" to the United States. Recounting their first meeting, Risom acknowledged Cooper as a "designer of interesting fabrics." To get a job he agreed to prepare some textile designs for Cooper's review and dashed off a "stack of architectural, abstract, and geometric textile sketches," that Cooper liked and later used. Shortly after his hiring, Risom told Cooper that his real interest was furniture design, not textiles, and he would "like to do a few things." According to Risom, several architects including Stone came for drinks at Cooper's showroom, saw Risom's furniture designs, and told him they could use them in their commissions.

Risom worked for Cooper from 1939 to 1941, a period in Risom's professional career that is included in several biographical sketches. Although today Risom is discreetly circumspect and courtly about these three years, one incident still rankles after almost six decades. In December 1939, Risom's fiancée, who had been on one of the last trains to leave France before the Nazi invasion, finally arrived in the United States. Risom asked Cooper for a day off to get married, but Cooper gave him only the afternoon.

In the spring of 1940, Cooper received extensive national press coverage, including a full-page photograph in Life, for an "upside-down room" (fig. 3.4) designed for an Architectural League show in New York City. The passerby looked into a normal size room turned on its side, with the tables, chairs, sofa, rug, flowers, pictures, a paper dog, and a mannequin "tacked, nailed, and glued to the room's 'floor's' and 'walls.'" Cooper's publicity book for 1929 through 1940 contained over 200 news clippings of the room including many showing "Architect Dan Cooper, who designed it" lying on the "wall" to adjust the wax model. Although his contribution was unacknowledged at the time, Risom identified the room's clean, uncluttered furniture, including a streamlined lounge chair upholstered in a large abstract print named "Pamela," as his designs.

Another project Risom worked on for Cooper and of which he still remains justifiably
proud was the 1940 “Collier’s House of Ideas.” Collier’s, a weekly magazine which ran several articles about the project, sponsored the construction of a complete state-of-the-art house which was built on the terrace of the Rockefeller Home Center in New York City. The Home Center was an “organization planned to provide full information service about home building—from the financing of the house to the last item of decorative materials.” 47 The “House of Ideas” was intended to be the first of several such examples. Unfortunately, it was the only one ever constructed, a never-again replicated experiment that Risom still believes was a genuine loss for designers, students, manufacturers, and the public alike.48

Edward Durell Stone was the architect for the project. Earlier in 1940, like Cooper in the mid 1930s, Stone toured the United States. At “Taliesien East in Wisconsin he met Frank Lloyd Wright, whom he described as both “the greatest architect this country has ever produced” and “the greatest architect in history.”49 The impact of this meeting as well as his travel observations on American architecture and landscape caused Stone to write in his autobiography:

My 1940 trip awakened me to the architecture we had created in our own country with indigenous talent and materials. I had been oriented towards European ideas because I had actually seen more of Europe than of my own country, but this was the beginning of my repudiation of the international style, and it led to a period of several years during which I expressed this new respect for natural materials in a series of wood houses in the West and in my native state of Arkansas.50

The House of Ideas (fig. 3.5) was one of those wooden houses whose design took its inspiration from the “contemporary architecture of California and the Southwest.”51 According to Stone, it was also the first house in the East to have a natural redwood exterior. Other architectural design elements included plywood interior surfacing, wooden floor blocks previously used only in factory construction, redwood terrace blocks, sliding floor-to-ceiling windows, and a bathroom counter with a set-in basin.52

Designed to accommodate a family of four, the two-story floor plan included on the first floor a living room, kitchen/laundry room, and a multi-purpose room that served as a dining, guest or recreation area. Adjoining this multi-purpose room was a bathroom that could double as a photography dark room. A lattice of redwood poles separated the living
room and the multi-purpose room that in turn led off to a terrace. The second floor had a
master bedroom with a private bath and terrace and two other bedrooms sharing a second
bath and terrace.  

The brochure on the house listed Cooper as the interior designer and decorator
working in collaboration with Stone and M. Bartos, a furniture builder. An in-depth August
10, 1940 Collier's article entitled “We Furnish the Home” credited part of the house’s interior
appeal to Cooper’s choice of colors, simple designs, and attractive textiles. However, the
efficient use of space with the handsome and cleverly designed furniture garnered more
praise. Twenty years later, in his only autobiographical reference to Cooper, Stone wrote:

The furniture (for the “House of Ideas”), designed by the then unknown Jens
Risom, in the employ of Dan Cooper, who was the interior designer, was an
early example of modern wooden furniture. It was exquisite and way ahead
of its times; and he has, of course, become one of our top designers.
Actually the Scandinavian influence Risom brought to the Collier House in
1940 became the point of departure for most modern furniture designers.

The author of the Collier’s article who credited Cooper alone for the furniture designs
noted what Cooper brought to the project—“a mixture of common sense and beauty.”

Mr. Cooper has decorated in all styles. He has done great houses in the
grand manner, and simple ones like his own Virginia farmhouse. He knows
furniture and periods so well that he can forget them and concentrate on the
fundamental reasons why we furnish houses at all – for comfort and use,
and beauty too. He has a sense of the suitable that makes him know what
furniture to use and how – how to eliminate it, also, which is the final
essence of good decorating.

In 1940, Cooper and Stone collaborated on another project, again not mentioned by
Stone in his autobiography. For the “Home” of the “Design Decade” issue of Architectural
Forum, they created plans for the “Pint House,” a modular one-room apartment with a small
kitchen and bath. Each unit was set on a staggered diagonal that in turn created a series of
private balconies with folding glass doors for ventilation. The main room had a fireplace and
a built-in bookcase and was decorated with two convertible sleep sofas, a coffee table, a
reading chair with a footstool, and a dining table. Depending upon need, the dining table
could be pushed back and forth through a wall opening into the kitchen. The sketch of the
proposed apartment showed a functional yet comfortable space that would provide attractive
housing for one or two people.\textsuperscript{57}

Cooper and Stone also worked on the 1941 expansion to the Hotel Freiderica, "one of the oldest and most substantial hostelries" in Little Rock, Arkansas.\textsuperscript{58} Interiors gave Cooper's involvement with the project a lavish eight-page spread in March 1942, which Cooper later had reprinted as a publicity handout. Cooper actually had two commissions from the hotel. The first was decorating a private penthouse apartment for Mrs. Harry Solmson. For this, he successfully mixed the occupant's Victorian pieces with furniture designed in the Cooper studio. Whether Risom was involved is unknown, although several pieces resemble his work. Some decorating features included coconut fiber cloth wall covering, Lucite rods in the bed footboard, large awnings to shade the many picture windows, a kidney-shaped coffee table that may have been Cooper's own design, and a walnut parquet floor.

However, the more interesting part of the commission was Cooper's treatment of the hotel rooms in the Stone-designed eight-story addition. For this part of the project, Cooper had a limited budget, which meant he had to be inventive, including using the hotel carpenter to build the furniture. Cooper discovered that no comprehensive study had ever been done on the furniture requirements for a hotel room. For nine weeks, he spent each night in a different hotel in a wide variety of price ranges and with varying degrees of creature comforts. He consistently found uncomfortable chairs, inadequate lighting, rickety desks, and too many drawers in too many bureaus. For the Hotel Freiderica addition rooms, he designed the guestrooms to serve as living rooms during the day and comfortable bedrooms at night. His innovations included beds that served as couches, a combination bureau-desk with five feet of usable countertop surface and only three drawers, and a dual purpose upholstered luggage rack-seat.\textsuperscript{59}

Cooper commented later in his career that a successful designer "must study the front page and the economic page."\textsuperscript{60} He obviously followed his own advice during the Depression years by taking a number of actions that allowed him to survive financially and gain national recognition for his design work. To validate his profession and improve the
quality of its practitioners, he helped set industry standards. He imported contemporary
 textiles and accessories from Europe, and then began to design his own line of exclusive
textiles that well-known design innovators and architects deemed worthy to use in their
commissions. On a tour of the United States at the height of the Depression, he came to the
conclusion that Americans did not need to rely on Europe for design inspiration. While never
abandoning antiques as a reliable income source, he expanded his initially limited foray into
modern furniture design ably helped by the talented Jens Risom. The recipient of
widespread media attention as a modern American designer, Cooper entered the war years
ready to parlay these experiences and his talents into an expanded role as a purveyor of
what the changing American population needed for their homes.
1 A quote from a Cooper interview, ""Sticks and Rags': the Story of a Many-Sided Modern Designer," Interiors, December 1945, 75.
3 Dan Cooper, "Builders and Designers Find Their Inspiration In Best of Former Eras," New York Herald Tribune, 30 November 1930, n.p. (CA-O1).
6 Rusty O'Connor, Assistant to the American Society of Interior Designers (ASID) Executive Director in Washington, D.C., telephone interview by author, 11 March 1999; ASID web page, www.asid.org, 11 March 1999. This present organization, which evolved from a 1975 merger between the AID and the National Society of Interior Designers (NISD) about which the author found nothing, has not archived the papers from either earlier organization.
8 Interiors, ""Sticks and Rags,"" 105.
10 Undated exhibit invitation from Dan Cooper, Inc. to see the work of Ernst Knutsson Kjellberg. (CA-O.1). The invitation was pasted on album pages covering 1930 to 1933.
14 House and Garden, October 1934, n.p. (CA-O.1).
17 "Dan Cooper Invites You to an Autumn Exhibition of New Fabrics" (1936) (CA-O.1); Catherine B. Hiesinger and George H. Marcus, Landmarks of Twentieth-Century Design (New York: Abbeville Press Publishers, 1993), 136, 312-13, 335-36, 419. As with the Swedish textiles, no extant examples of Walton's commissioned designs were identified in Mrs. Doyle's collection.
19 New York Times, 11 March 1965 obituary, as quoted by Cooper in 1946 (no source cited); Mary Frances Doyle, personal interview by author, 27 May 1997, Effingham Falls, NH. Mrs. Doyle confirmed Cooper traveled around the United States in the mid 1930s.
20 Dickinson.
21 Jens Risom, personal interview by author, 8 November 1997, New Canaan, CT.
22 Edward D. Stone, The Evolution of an Architect (New York: Horizon Press, 1962), 94; Doyle 27 May 1997 interview. Mrs. Doyle discussed why she thought the two men stopped speaking; it was a personal, not a professional matter.
25 Alice Goldfarb Marquis, Alfred H. Barr, Jr.: Missionary for the Modern (Chicago: Contemporary Books, 1989), 62-3, 168-170. Barr, the first MOMA director, was less than enthusiastic about either Goldwin or Stone as the designated architects. "I cannot but feel that if we took second best, or, what is just as likely fifth best, we would be betraying the
standards of the museum." Stone made no reference to Barr's concern in his autobiography.

Stone, 37-38, 60-65. Stone completed the house $25 under budget, a business lesson he learned from Henry Luce, founder of the Time/Life empire, and an earlier Stone client.

Cooper, Inside Your Home, 56. In his book, Cooper neither identified himself as the decorator nor Stone as the architect or rug designer.


Doyle, telephone interview by author, 27 September 2000. Mrs. Doyle mentioned "Stroma" as Cooper's first design in several other conversations. See fig. 5.2.


Mendes, 90.

Decoration, Summer 1939, n.p. (CA-O.1).

Doyle, personal interview with the author, 27 July 1997, Effingham Falls, NH.


Interior Design Magazine April 1956 reprint (CA-O.9).

Mendes, 16-17.

Risom 9 November 1997 personal interview; 1996 Risom videotape prepared by Risom’s second wife for her husband’s eightieth birthday. The tape included a photograph of display cases containing folded textiles in Cooper’s Fuller Building showroom.

Risom 1997 interview.


Dan Cooper Publicity 1929-1940 (CA-O.1).

Risom videotape.

House of Ideas Sponsored by “Collier's” brochure, 1940, 4 (CA-J.3).

Risom videotape.

Stone, 90.

Ibid., 92.

House of Ideas brochure.

Stone, 94.

House of Ideas brochure.

Ruth Carson, “We Furnish the Home,” Collier’s 10 August 1940, 12-13, 45 (CA-O.2).

Stone, op. cit.

Carson, 45.


"For Arkansas Travellers," Interiors, March 1942, 23.

Ibid., 28, 29.

Dickinson.
Fig. 3.1. "The Little Urn," designed by Duncan Grant (1932-1934). Screen-printed on Cotton and rayon by Allan Walton Textiles. Representative of the type of printed textiles Cooper imported from England in the mid 1930s. Reproduced from The Victoria & Albert Museum's Collection: British Textiles from 1900 to 1937 by Valerie Mendes (London: Victoria & Albert Museum, 1992), 71.
Fig. 3.2. "Holly Leaf," the first textile Cooper said he designed (1932?). Photograph from a 1955-1957 Dan Cooper, Inc. "Custom Print Order" form, which allowed interior designers to select their choice of ground fabric. The design, with its twenty-inch repeat, was available in red and gold as shown or with a single red screen. Like many of Cooper's designs, it was never discontinued. CA-K.1.
Fig. 3.3. Undated black and white advertising photograph of “Swirl,” Cooper’s first industrial textile design (1938-1939). Commissioned by Norman Bel Geddes for the draperies in General Motors’ President Alfred P. Sloan’s reception room in the company’s immense “Futurama Exhibit” at the 1939 New York’s World’s Fair. The coiled spring and cantilever symbolize the automobile industry. CA-K.1.
Fig. 3.4. Cooper’s “Upside-Down” Room for an Architectural League show in New York City (1940). In a 1997 personal interview with the author, Jens Risom stated that he designed both the furniture and the lounge chair textile which Cooper called “Pamela.” Photograph from Life magazine, 24 April 1940. CA-O.1.
THE HOUSE OF IDEAS
A PROJECT OF ROCKEFELLER HOME CENTER

Sponsored by Collier's, "The House of Ideas" was designed by Edward D. Stone, architect, and the interiors were designed by Don Cooper in collaboration with Mr. Stone. A. M. van den Heuvel was the landscape architect, and the general contractors were Leach & Reynolds.

Fig. 3.5. "The House of "Ideas," sponsored by Collier's (1940). Constructed at the Rockefeller Home Center in the International Building in Rockefeller Center, 1940. Left, a view of one end of the house; right, a side-view schematic of the opposite end. Taken from the original brochure prepared for visitors. CA-J.3.
For the A.I.D. 1942 Annual, Cooper wrote an editorial entitled “Our Job,” in which he stated that designers had an essential role in the war effort—to assist the Federal Public Housing Authority with their efforts to provide suitable and attractively furnished housing for war workers. On a practical business note, he also advised that the Authority would look favorably on designers who worked with local “furnishing agencies.” He then rallied his peers,

Most certainly, costly decorating jobs are out for the duration—maybe even forever. Let us turn our talents to the masses who need us more than we can imagine. How this can be done, depends on each one of us. No one can advise. The need is here. Let us face it with courage. 2 · ·

In the same Annual, “News Flashes” reported that Cooper had already “stolen a march” on the furniture world with his latest undertaking. 3 Cooper began this new enterprise without Jens Risom, who had left Cooper’s employ in 1941. He had asked Cooper for a substantial raise, from $45 to $75 a week, a salary he believed he was worth for his contributions to Cooper’s national success including, among other projects, the Collier’s House of Ideas and the “Upside-Down Room” for the Architectural League. Cooper bluntly told him no. However, Risom had a fallback plan—one that could give him the design freedom and financial rewards he wanted. Earlier that year he had met Hans Knoll (1914-1955), émigré son of a German furniture manufacturer, who had established his own furniture business in the United States in 1937. Born two years apart on the same day, with similar goals and complementary talents, they decided to start a business together with Risom as the designer and Knoll as the entrepreneur. 4

Like Cooper and Stone before them, Risom and Knoll immediately took an extensive four-month automobile trip around the United States, interviewing architects and designers during their travels. Upon their return to New York City, according to Risom, “We decided to do something closer to what contemporary architects wanted, but could not get.” 5 For his first
collaboration with Knoll in 1942, Risom used "non-critical" materials including softwoods to produce affordable ($29.98) wood-framed chairs webbed with brightly dyed Army-rejected parachute strapping. The collection received critical praise and was lauded as an excellent example of mass production. 6

In February of the same year, Cooper began to design, or had designed for him, a line of "demountable" (the contemporary term for "knock-down" or "ready-to-assemble") furniture called PAKTO. Unlike other furniture Cooper had designed in the past, PAKTO had immediate appeal in several new markets—the government, which needed inexpensive furnishings for small prefabricated housing for military forces and defense workers; young married couples on limited budgets; and the large number of single women living on their own. Cooper astutely realized what type of furniture these populations needed, and his quick action within the first year of America’s involvement in the war prompted the previously quoted admiring remark in the 1942 A.I.D. Annual.

In a January 4, 1943 Chicago Sun article about a PAKTO-furnished four-room model home displayed at the annual National Furniture and Home Furnishings Market at the American Furniture Mart, Cooper stated he had used the principle of a child’s toy building set for his design idea. 7 According to a July 1942 Interiors article, Cooper had designed the furniture so well for immediate production that the drawings never reached a board of judges. Instead Drexel Furniture Company in Drexel, North Carolina accepted the designs and began immediate manufacture. 8 In an eight-page brochure for the 1943 Chicago show, Drexel touted Cooper’s background as a designer for the wealthy who had asked himself the question, “What should furniture do?” He answered, “It should enable you to sit, eat, write, rest, play games, store things, sleep—all right, let’s go.” 9

In a February 1943 trade journal Printer’s Ink, columnist P.H. Erbes wrote at length in his article, “Goodbye Mr. Chippendale,” about how the war was forcing the home furnishings industry to think differently. He cited PAKTO and the Drexel Furniture Company as potential forerunners “of some permanently revised concepts of mass production and distribution.” 10 Two other trade journals, Sales Management (April 1943) and Wood Products (May 1943),
described how prepared Drexel was to mass-produce Cooper’s PAKTO designs. Founded in 1900 as a manufacturer of low-end case goods, in 1933 Drexel revamped and modernized its production, sales, and merchandising methods. Both articles described Cooper as a “well-known furniture, industrial, and textile designer” who advocated machine-produced “good design.”

In contrast to Risom’s graceful chairs, PAKTO’s overall design profile was functional in appearance (fig. 4.1). Cooper told the Chicago Daily News in January 1943, “Even a fat man is right at home among this stuff.” Eugenia Sheppard, in her December 1942 New York Herald Tribune review of PAKTO, described it as “solid, dignified, permanent” yet with a “casual, cozy [sic] look.” In adherence to wartime restrictions on metals and certain hardwoods, PAKTO used “non-critical” but sturdy oak plywood veneered with limed oak with special-order colored lacquers available for an additional fifteen percent over the retail price.

The line included two types of furniture—pre-assembled pieces and those that required the purchaser to slide components into grooved slots and/or screw them together. The screws used the only metal required in PAKTO’s manufacture. The prefabricated pieces included mirrors and several sizes of storage units that could be stacked or mounted on the wall and customized with sliding drawers, pull-out trays, flip-top mirrors, front panels, and small insets. The “demountable” pieces included three chair types including a child-size model, a single bed/sofa with wooden slats and a separate stuffed mattress/pad, a double bed with wooden slats, bunk beds with a ladder, tables in three sizes, a stool, and a baby’s “bed box” that could be hung at the end of the double bed. (Nine of the original PAKTO design blueprints still exist. See Appendix A, Section G for details.)

Some components were interchangeable; for example, a tabletop could also serve as a chair back. The “demountable” pieces packed flat, and four rooms of furniture could fit into a six-foot by six-foot packing container. For the removable padded covers on some of the chairs (fig. 4.2) and the single bed/sofa, Cooper introduced several new textiles, including “Spring Fever,” which became one of his most popular print designs, “Daisies,” and “Arkansas Traveler.” Sheppard commented that the textiles were not as “budget-priced” as the...
Of the 105 clippings pasted in Cooper's publicity book about PAKTO, the first was coverage on the National Housing Authority's upcoming bid in the summer of 1942 for furnishings for over 12,000 bedrooms as well as public rooms for twenty-one women's dormitories in the Washington, D.C. area. To help with their decision on the contract, the Authority installed two sample rooms, one supplied by the Virginia Lincoln Company and the other furnished with PAKTO, and asked the public to vote on the two. By a seven to two margin, the voters preferred the Virginia Lincoln Company furnishings. But as the trade paper, Retailing Home Furnishings, reported, such a result should not have been unexpected since "the Cooper-Drexel Group involves some brand new design theories that are fairly sophisticated." In one of the few present-day references to Cooper, Martin Eidelberg wrote in his essay in What Modern Was: Design 1935-1965: "There were a few commercial ventures for furniture, such as Dan Cooper's designs for Drexel Furniture, and some bold schemes from Ralph Rapson and the Eames, but the war put a damper on most creative enterprises."

Both Interiors and The Architectural Forum in July 1942 acknowledged Cooper's farsightedness in designing the first line of small, lightweight yet strong, portable modular furniture that was affordably priced, cleverly designed, and in strict adherence to wartime material restrictions. In September of that year, Time's "Art" section ran an article entitled "Furniture in Capsules" which showcased Cooper and two other designers, Calvert Coggeshall and T.H. Robsjohn-Gibbings, whose modular furniture offered solutions to the needs of a migratory American workforce and limited manufacturing resources. The accompanying photograph showed a laughing, shirt-sleeved Cooper, described as "barrel-chested and affable," perched on a PAKTO stool. The text related how earlier that year the government selected PAKTO to furnish many of the 5,000 portable houses at a complex in Alexander's Corners near the Norfolk, Virginia naval yard. For a four-room house, workmen unpacked four packing boxes of PAKTO modular furniture and in less than twenty minutes assembled and arranged the furnishings. In a two-page color spread, the September McCall's proclaimed the three-hour house construction time and the quickly assembled...
PAKTO pieces as miracles and a tribute to American ingenuity.\textsuperscript{20} That same month's 
*Mademoiselle* showed photos of six PAKTO pieces, and the text gushed that with such an 
evolutionary idea in furniture, a friend could bring a coffee table in a knitting bag as a birthday 
gift.\textsuperscript{21} In November, the *Providence Journal* carried a wire service story, "New Furniture Does 
Welcome Tricks," which described Cooper's PAKTO furniture as the "most startling of all" the 
capsule furniture designs, and that "watching a workman demount or assemble them (PAKTO) 
makes an onlooker rub his eyes." \textsuperscript{22}

Bloomingdale's had established itself as a leader in presenting the latest 
contemporary furniture, and on Sunday, December 13, 1942, the store ran a full-page ad in 
the *New York Times* announcing their presentation of "a logical last word in modern 
furniture—Dan Cooper's 'PAKTO.'" The ad continued, "Did we say this furniture is attractive? 
We mustn't forget that! The pieces are simple basic forms, radical in idea and bold in 
execution." The ad featured photographs, room schematics, and a brief description of each 
piece. The most expensive item was a set of bunk beds with a ladder for $39.98, and the 
least expensive was an $8.98 "butterfly" table.\textsuperscript{23} The Museum of Modern Art included a 
photograph of this table (fig. 4.3) in their December 1942-January 1943 *Bulletin*, entitled 
"Useful Objects in Wartime," although the table price was given as $7.50, less costly than the 
one sold by Bloomingdale's. According to the MOMA brochure, Abraham & Strauss also sold 
PAKTO.\textsuperscript{24}

For the January 1943 *Interiors*'s "Third Annual Collections of Interiors to Come," 
Cooper took his ideas for PAKTO one step further. He was one of eleven designers, 
architects, and architectural firms asked to submit plans for any type of commercial or 
residential building each would like to see constructed. Other notable invitees included 
Richard Neutra (1892-1970) and the firm of Harrison, Foulihoux & Abramowitz. The article's 
introduction noted that despite a lack of guidelines or restrictions dictated by the periodical, 
each contributor independently tackled the same problem—postwar civilian housing. Ernst 
Schwadron, a New York-based architect, produced one of the more unusual projects—the 
conversion of an army gasoline storage tank into a roadside travel bureau. According to the 

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accompanying text, a special process would remove the gasoline smell. Cooper proposed a PAKTO expanding house (fig. 4.4), an obvious elaboration on the philosophy behind his furniture. He was concerned about the masses of people who would be on the move in the United States and Europe (he specifically mentioned Poland) caused by post-war reconstruction and resettlement, which he estimated would last ten years. He also believed the American public now had greater acceptance of modular, prefabricated housing through its extensive use for wartime housing shortages. Additionally, Cooper reflected on the changing size of the American family and how a house should accommodate divorce, death, or children leaving home. He was “particularly sensitive to this point, after having worked for many years with the overgrown, overbuilt houses of rich clients who believed the life of the McKinley era would last forever.”

A unique feature of the “PAKTO Expanding House” was a forty-foot by thirty-two foot cement floor or pad that could have embedded radiant heating installed depending on the footprint of the house and was covered by a wall-less "house-port." The superstructure consisted of a raked flat roof that rested on support stanchions braced by guy wires. This exterior roof was constructed of four-foot wide by eight-foot six-inch long insulated modular panels held together by weatherproof tape. The same panels were the building blocks for the house itself and could be ordered with window and door insets. The house had its own flat paneled roof which rested six to twelve inches below the sloped superstructure, the theory being that the air space between the two roofs would act as insulation. A family could reconfigure the house by relocating, removing, or adding these modular panels as needed for walls and house roof sections, with no additions to the original cement pad or the roofed superstructure, which also acted as a sheltering overhang. Interiors commented that "shrewd coloring and skillful planting should soften the impact of the building's brutally frank construction on conservative minds." The article noted that wind resistance was a potential major structural problem; no mention was made of possible adhesive failure with the tape construction method.

Cooper showed drawings and schematics for the house in four stages. The basic
model included a living-bedroom with a prefabricated bath and kitchenette. In the second and third stages, moving the south wall back increased the size of the living room, and the addition of a small alcove provided a separate bedroom and a kitchen. By the fourth stage, the PAKTO house occupied almost the entire cement pad and had six rooms. Schematics for all four stages demonstrated how PAKTO furniture could serve multiple functions throughout the changes to the house’s interior.26

The “PAKTO Expanding House,” like the 1940 Cooper-Stone-designed “Pint House,” apparently was never built. An undated Small House Guide, probably from 1943, included a drawing and schematics for the PAKTO house but had no information on the availability of the blueprints.29 At some point Cooper designed a textile print he called “Utopia,” that commemorated his forays into affordable, modular housing. His design (fig. 4.5) showed repeated columns of the side view of a small house with three windows and a sloped roof drawn in outline; two abstract birds circle the house and the three shrubs in the front lawn.30

Cooper had previously received Canadian press attention for PAKTO in 1942, and in March of 1943, he gave an interview on Canadian government-sponsored radio about his furniture.31 That same month, Mademoiselle’s Design for Living Department ran another, much longer article about PAKTO. Entitled “Life Begins for Lieutenant and Mrs. Dodd,” it chronicled how a real-life set of newly-weds purchased the “demountable” furniture and transformed their spare temporary apartment into pleasant surroundings suitable for entertaining yet flexible enough to accommodate the necessity of quick relocation. The article also cautioned that, “You may not be able to buy PAKTO today unless you live in a war-work area.”32

Abraham & Strauss used PAKTO to furnish a model apartment in “Clinton Hills,” a fourteen-story housing complex with 1,200 apartments near the Brooklyn Navy Yard, which was available for rental in June of 1943.33 The National Capital Housing Authority opened the first fifty of 500 publicly financed temporary rental homes for war workers and their families in the “Lily Pond Housing Project” in the Washington, D.C. area the same month. The War Production Board imposed severe restrictions on the construction of these small houses,
which averaged $3,000 in total costs. The Washington, D.C. Star described the homes as "colorful and attractive without frills," and the accompanying photograph showed a PAKTO-furnished main room with drapes made of Cooper's print, "Maple Leaf."34

According to the entry on Cooper in the 1969 National Cyclopedia of American Biography, published four years after his death, the U.S. Army Air Force used PAKTO furniture in temporary bases throughout the war. In 1946, Cooper furnished a model two-room apartment in the converted barracks at Fort Tilden, Queens, for $484.75, the lowest amount of any submitted by AID members who participated in a program to decorate veterans' emergency housing projects. The two most expensive items were the sofa ($135) and the bed ($57.50). As Cooper said in a 1946 New York Times interview, "It seemed only reasonable to assume that veterans living at Fort Tilden would regard their stay there as a vacation interlude and I couldn't see the point of trying to set up a Park Avenue apartment in two small rooms by the sea." Neither Cooper nor the reporter made any mention of PAKTO furniture.35

Cooper later provided part of the explanation for the demise of PAKTO in his published response to a lengthy and sarcastic editorial by Raymond Reed for Retailing Home Furnishings in March 1947. Reed, who was Divisional Merchandising Manager of Home Furnishings for the Associated Merchandising Corporation, took Cooper, Calvert Coggeshall, T. H. Robsjohn-Gibbings, and George Nelson, who designed for Herman Miller Furniture, to task for advocating good, low-priced modern furniture but not producing it. In his indictment against Cooper, whom he referred to as "PAKTO" Cooper, although he described him as "one of the most likeable and interesting of designers," Reed wrote:

Dan Cooper's "Pakto" furniture was a new idea. You could unpin it, pack it, and sneak out the side door with it under your arm, fooling the sheriff or the landlord with greatest of ease and eclat. But Daniel, if you'll forgive me, it wasn't too cheap for what it was.36

In a lengthy rebuttal published several days later, Cooper addressed Reed's criticism in part as follows:

To be remembered as "Pakto" Cooper astounds me. Pakto was thought of as a type of furniture which could answer a temporary war need, and with
shipping space at a premium, four rooms of furniture in a 6-foot box was news. Cracker box rooms built by thousands all over the land for war workers called for small-scale furniture, and Pakto was designed to fill this need. The withdrawal by the Government of plywood for other purposes than furniture making neatly removed Pakto from the American scene. The price was too high for the reason that the manufacturer who made it necessarily charged as part of its cost the many machines in his production list not used in its manufacture. Pakto was promptly forgotten by me as something which had mercifully outlived its usefulness...37

When Cooper wrote this in 1947, he obviously felt confident enough to publicly dismiss PAKTO to an audience of his peers. He also may have wanted to distance himself from PAKTO as he sought to provide more up-scale, and one assumes, more profitable goods and services to a forever-changed post-war American public. However, PAKTO had provided him with two years of extensive national media coverage as a cutting-edge designer. Through its manufacture, he had collaborated with a large-scale manufacturer to provide furniture to customers who were very different from his own pre-war clientele. Early in the war, he had found a niche for his design talents and gained a practical insight into the profound impact the war had on all strata of American society. In the short term, Cooper did not recognize what his PAKTO furniture contributed to American furniture design. The unique "demountable" of the 1940s is today's commonplace "ready-to-assemble."
1 Term of derision used by Raymond Reed, "Ray Reed's Slingshot Pings Furniture Industry Critics," Retailing Home Furnishings, 27 March 1947, 1 (CA-O.4).


3 News Flashes, A.I.D. 1942 Annual, 42.


5 Knoll press release, 1.

6 Knoll press release, 2-4; Risom 1997 personal interview. In 1943, Risom joined the U.S. Army. After the war, he returned to New York City and in 1946 founded his own successful company, Jens Risom Design, Inc., to design and manufacture contemporary residential and commercial furniture. In 1970, he sold the company to Dictaphone Corporation while remaining with them until 1973. He then founded Design Control, a design and consulting firm based in Connecticut. In 1946, Hans Knoll married Florence Schust (b. 1917) who had worked for the firm since 1943. Schust trained with and worked for major figures in 20th-century design including Mies van der Rohe, Marcel Breuer, and Walter Gropius. After Knoll's death in 1955, she became chief designer and owner of the firm. The Knoll company continues to be a viable presence in furniture design. (Pile, s.v., "Knoll, Florence Schust," 141.)


8 "Designed for the People's Housing, Interiors, July 1942, 10-11 (CA-O.2).


10 P. H. Erbes, Jr., "Goodbye Mr. Chippendale," Printer's Ink, 26 February 1943, 13-14, 44 (CA-O.2).

11 Etna M. Kelley, "Carefully Designed, Well Proportioned, Beautifully Finished, Demountable Furniture Can Now Be Inexpensively Produced," Wood Products, May 1943, n.p. (CA-O.3);

12 "Designed for the People's Housing, Interiors, July 1942, 10-11 (CA-O.2) .


16 Mrs. Doyle commented on the popularity of "Spring Fever" when her textile collection was photographed in 1997.

17 Sheppard, op. cit.

18 "Plants to Bid on Dorm Furnishings," Retailing Home Furnishings, 10 August 1942, n.p. (CA-O.2). No photographs accompanied the article.


21 "Furniture in Capsules," Time, "Art" section, 7 September 1942, 100 (CA-O.2).


26 Ibid., 33.
27 Ibid., 34-35.
28 Ibid.
30 Only the final screen still exists. See Appendix B.
34 "First of Lily Ponds Low-Cost Homes Open To Tenants This Week," The (Washington, D.C.) Star, 18 June 1943, n.p. (CA-O.2).
Fig. 4.1. PAKTO "demountable" furniture publicity photograph (1942-1943). The drapery panel on the left was Cooper's popular print "Spring Fever." CA-C.4.
Fig. 4.2. Two views of a PAKTO chair, assembled and "demounted" (1942-1943). Removable cushions in Cooper's "Daisies" print. CA-C.4.

Fig. 4.3. PAKTO "butterfly" table (1942-1943). CA-C.4.
Fig. 4.4. Drawing of the exterior of the "PAKTO Expanding House" in its first and most basic stage (1942-1943). The floor plan included a combination living-bedroom, bathroom, and kitchenette. Shown in the "Third Annual Collection of Interior to Come," Interiors, January 1943, 33. CA-O.2.

Fig. 4.5. "Utopia, a Cooper-designed textile (1940-1945). Photograph from author's collection."
CHAPTER 5

"A MANY-SIDED MODERN DESIGNER"¹
(1942-1946)

PAKTO was only one of many projects that occupied Cooper during the war years. Despite Cooper's warning to colleagues that high-end design jobs may be disappearing, in 1942 he obtained a commission to decorate the new Manhattan townhouse of Sherman M. Fairchild (1896-1971). Fairchild was "a pioneer in the fields of photography, aviation, and sound engineering" and the son of the first chairman of International Business Machines (IBM).² Cooper had known Fairchild since 1931; at that time, Mrs. Doyle accompanied her brother to Europe to purchase antiques for the prodigious inventor and successful manufacturer.³

In an interview in the April 1943 Architectural Forum, architects William Hamby and George Nelson stated Fairchild worked them "to a frazzle" as he oversaw every detail of the design of his house, which took three years to complete.⁴ Built on a long narrow lot, the house had a severe façade with no street-facing windows, only large horizontal louvers on the upper stories. In compliance with the owner's wish to be completely divorced from any interaction with the city outside, the architects divided the interior space into two living areas on the ends of a central enclosed courtyard. A series of ramps constructed on one side of the courtyard provided access between the various floors of the two sections.

Fairchild commissioned Cooper to design almost all of the furniture for his self-contained, state-of-the-art townhouse. The only antiques were in the bedroom of Fairchild's aunt who lived with him. As his client liked to entertain, Cooper provided attractive and functional furniture as well as several unique pieces including an expandable bar cabinet, a large radio/record player cabinet, and an unusual dining room table with a highly polished top made of desert cedar embedded in a cement composite (fig. 5.1). In what may have been one of his last private commissions before entering the American Army, Jens Risom designed the study's interior, which had sliding shades of woven textiles by Dorothy Liebes covering an entire glass wall and an unusual Risom-designed two-piano unit that could be separated when
needed.\(^5\)

*House & Garden* featured Fairchild's house in their July 1943 edition which focused on the magazine staff's "exhaustive research on masculine comfort," and provided a veritable "how-to" on pampering your man "if he's at hand" or "planning how to pamper him later."\(^6\) The Fairchild house received a seven-page spread entitled "A Bachelor Builds A Home," and was described as "standoffish" and "full of gadgets"—the ultimate bachelor lair.\(^7\) The magazine's editors may have selected it to serve as a warning to their female readers on how a man would choose to live if he were free from familial (Fairchild's aunt was not mentioned) and financial constraints.

Earlier that year the magazine also showed two "modern" New England houses furnished with Cooper's expensive, though not custom-designed, showroom furniture and textiles. The first article, entitled "Modern in Massachusetts" featured the George Wallace house in Fitchburg, Massachusetts, a forerunner of what today is termed a "tear down."\(^8\) The owners leveled their old "traditional" house and built a "small modern house tailored to fit their needs" designed by Carl Koch. Keeping only their Doberman and an accordion, the Wallaces sold everything else and furnished "anew" in "modern taste."\(^8\) Two months later, *House & Garden* showed a stylish club chair and chaise lounge designed by Cooper among the furnishings in the "modern living room" of the Pomerance house in Cos Cob, Connecticut.\(^9\)

In the late fall and early winter *McCall's* ran a serial "House of Tomorrow" contest that asked readers to mail in individual ballots with essays on whether they preferred the fictitious Jane's "traditional" bedroom, living room, dining room, and kitchen or the comparable "modern" rooms of her counterpart Sally. Prizes totaled $9,400 in war bonds and stamps. The rooms in Sally's house were photographs of actual houses decorated with Cooper-designed furniture and textiles, including the Wallaces's Fitchburg living room and the bedroom of Mrs. Frederick Beggs, "Low Chimneys," in Franklin Lakes, New Jersey, which had a bedspread and drapes made of Cooper's "Shamrocks." A small undated *McCall's* clipping in one of Cooper's publicity books confirmed that the majority of contest respondents preferred "modern design."\(^10\) Cooper later said that his "modern living room won eighty-six percent of
the public vote over the eight rooms shown.\textsuperscript{11}

Other wartime interior designers selected Cooper's versatile textiles for use in non-residential venues. The chic décor of the "Little Palm Club" in Miami Beach included drapes made of "Swirl," originally designed for the Sloan Exhibit at the 1939 New York World's Fair, and plush upholstered lounge chairs with matching table lamps in "Stroma," one of his earliest designs (fig. 5.2).\textsuperscript{12} In Washington D.C., the newly built Washington Statler Hotel, which featured the bed-sofas advocated by Cooper from his work on the Hotel Freidericka in Little Rock, had drapes made from several Cooper textiles in many of its 819 rooms.\textsuperscript{13} Not all applications of Cooper textiles received unalloyed acclaim. In August 1944, Architectural Forum praised the overall design by the architectural firm of Carson & Lundin for a small hosiery shop but criticized the "confusion" caused when the "expanse" of drapes made of Cooper's large-scale "Music Box" was "reflected in mirrors and counter tops."\textsuperscript{14}

Like other members of the AID, Cooper donated time to assist with the decoration of recreation centers for service men and women, including the New York Telephone Company's "Public Telephone Center for Men and Women of the Armed Forces" in Times Square and the "Pepsi-Cola Service Center for Men" in Washington, D.C. which was operated by the War Housing Committee and designed by Harrison, Fouilhoux & Abramovitz.\textsuperscript{15} In an article about the AID volunteer work entitled "Paint in War—Color Cheers Men In Service Lounges" in the November 1943 issue of National Painters Magazine, Cooper was identified as a "New York color consultant and designer of household equipment" who had just returned from a cross-country tour in cooperation with the architectural firm of Skidmore, Owings and Merrill to study and recommend colors schemes for government-built war-workers' housing.\textsuperscript{16} Cooper later stated that he served as color consultant on forty-two "war" towns in Ohio, Michigan, West Virginia, Indiana, and Kentucky.\textsuperscript{17}

A measure of Cooper's financial success during the war was his purchase of a five-story townhouse to serve as both his residence and showrooms at 21 East 70\textsuperscript{th} Street (fig. 5.3) in early April 1944. Cooper paid the Catholic Charities of the Archdiocese of New York, Inc. $37,000 for the property, which had an assessed value of $100,000.\textsuperscript{18} Since 1936, his
businesses had been located in the Fuller Building at 41 East 57th Street, also the headquarters of the AID. Six days after Cooper announced the purchase of his new townhouse, the AID sent out a press release about their relocation within the Fuller Building to new and improved space that Cooper designed for them.\textsuperscript{19}

Several museums deemed Cooper's work of sufficient interest and worth to include examples in a variety of exhibits. The St. Louis Museum of Art displayed his "Arkansas Traveller" textile design along with work by Dorothy Liebes and Dorothy Draper, a well-born socialite who would later become nationally known as a decorator, designer, and syndicated columnist, in a modern textiles exhibit in the winter of 1943.\textsuperscript{20} For the Brooklyn Museum's 1944 show, "America: 1744-1944," Cooper loaned two tables of his design.\textsuperscript{21} The Department of Education and Extension at the Metropolitan Museum requested photographs of his work so they could prepare slides for their free educational services collection.\textsuperscript{22}

The \textit{Retailing Home Furnishings} reported in August 1945 on the opening of the Museum of Modern Art's modern textiles travelling show that included works by Cooper, Liebes, Anni Albers, Marianne Strengell, Louise Bourgeoise, and students from several prestigious design schools, including Cranbrook and Black Mountain. The show's objective was to present a survey of modern textile design to the various colleges, universities, and art museums on the tour. The reporter for the trade paper was also impressed by the effective simple display of the textiles and suggested the exhibit offered retailers some novel ideas for their showrooms.\textsuperscript{23}

In November 1944, Georg Jensen, Inc., an exclusive and high-priced purveyor of furnishings located on Manhattan's Fifth Avenue, opened an interior-decorating department. The store's announcement about the opening stated, "An unusual collection of antiques and exclusive reproductions is now on display, as well as textiles by Dorothy Liebes and Dan Cooper."\textsuperscript{24} The review in the \textit{New York Times} described a permanent exhibit of Liebes's unusual hand-woven textiles and a "few machine-loomed, hand screened prints, colored by Mrs. Liebes and available by the yard."\textsuperscript{25} Unfortunately, the two Cooper handprints mentioned among the "work of other outstanding designers" were not found among the Doyle collection.
listed in Appendix B—"a peacock pattern drawn in intricate line" and "a dramatic night-blooming cereus" (actus). 26

The New Yorker also reported on the new Jensen opening and, while enthusing about Liebes's flamboyant colors and textures, urged readers "to ask to see some fabrics by Dan Cooper, whose textiles and printed designs have a forthright character, or something, that men in particular seem to like." The peacock and cereus designs were "spectacular," and the "handsome" woolen plaids were most suitable for upholstering large, modern pieces. The anonymous author closed by writing that Cooper was "someone who knows how to get every bit of life possible into simple things like shell and vegetable motifs." 27

Acting as his own wholesaler, Cooper provided large metropolitan department stores throughout the country with his textiles. 28 In 1944 LaSalle & Koch in Toledo offered several Cooper drapery prints including "Chiang" and "Shamrock" "done on the finest percale" for $2.49 a yard. 29 In the spring of 1945, Cooper provided all of the textiles for a new home furnishings promotion at Rich's, Inc. in Atlanta. The store also ran magazine ads showing watercolors of some of their fifteen display settings, including two decorated with reproduction eighteenth- and nineteenth-century furniture and drapes made from Cooper's "Blackberry Patch" print. The caption read, "Blackberry Patch...charming new Dan Cooper print...to flourish luxuriantly in your new atmosphere of informal living..." 30 Retailing Home Furnishings's complimentary review of the two-floor display and the "cooperating" store tearoom also mentioned other Cooper prints for sale including "Stroma" and "Spring Fever." 31 In 1945, A. Harris & Co. in Dallas ran a half-page newspaper advertisement announcing the availability of "exclusively designed" Cooper textiles, including "Holly Leaf" for $5.98 a yard, "Rio" for $6.98, "Blackberry Patch" for $10.00, "Swirl" for $5.98, and "Magnolia Blanket" at $7.98. 32 Cooper must have found this "exclusivity" strategy effective; he would use it again when introducing new lines of textile designs throughout the country.

As the war drew to a close, Cooper was establishing a national reputation as a multi-faceted designer who merited serious consideration about his ideas on how post-war Americans wanted to live. In October 1944, he wrote an article for Women's Home
Companion entitled “How the Wingers Can Furnish Their Home.” Described as a noted furnisher and designer of contemporary textiles and furniture, Cooper planned a postwar living room for a family, possibly fictitious, residing in Wisconsin on the shores of Lake Michigan. To accommodate the family’s request for “three walls and a window,” Cooper’s goal was to “blend the outdoor view and the interior into a harmonious whole.” For his design, he factored in costs, the family’s hobbies, the presence of young children, maintenance, and the change in seasons. He stated, “A room should be made up from a recipe of reason, not rule. No room should be more important than its owner! Like a good child, it should be seen and not heard.”

In an early 1945 syndicated newspaper column, Elizabeth MacRae Boykin wrote a profile of Cooper, describing him as having “more strings to his fiddle than anyone else in the field. And he plays up and down the scale with more versatility than most.” Although Boykin included no direct quotes from Cooper, she discussed Cooper’s concerns and ideas for postwar American housing. Cooper feared a Model-T Ford approach to permanent massive housing projects, its impact on cities and towns, and, equally important, the lack of consideration for a family’s needs and tastes. He advocated factory-made modular housing components that would allow homeowners to plan and build reasonably priced yet individualized homes. If the homeowner had the skills, he could further reduce costs by doing the construction himself. Such an involvement with the house would counter the “remoteness and indifference of man to his work.” Boykin wrote that Cooper’s attitude was “philanthropic” given his “cosmopolitan, subtle, intellectual, sophisticated and expensive” designs for wealthy clients. She cited PAKTO as an example of his philosophic approach to design—that what may be unusable in one instance would be usable in another. Obviously impressed by her subject, Boykin concluded

Dan Cooper has a wider view of the problem, a warm sympathy with the problems of people whether they have a lot or a little to spend. Besides this understanding, he is a friendly, good-looking gent in a red-haired way—with both wit and dignity—a devastating combination.

Within one week of the defeat of Japan in August 1945, Boykin wrote another article.
in the New York Sun warning readers that "even the peace news won't make any sudden
difference in the availability of civilian goods" including housewares, "decorative fabrics"
(cotton and synthetics were predicted to be the "big things"), wallpaper, and furniture. She
concluded by discussing Cooper's latest furniture line, for which she had seen miniature
models, and likened them to "the well-dressed woman whose clothes are urbane, becoming,
beautiful – and incidentally made for an active life." 35

In an interview in the December 1945 issue of Interiors titled "'Sticks and Rags': The
Story of a Many-Sided Designer," Cooper discussed his twenty-year career in a humorous and
self-deprecating manner, crediting his "congenital laziness" for his choice of work. His
remarks only served to highlight how, in the author's words, he had successfully evolved from
a "purchaser and arranger of antique furniture to one of the most successful modernists."
Cooper stated that he did not want to be known "just for stick an' rags" and his past
accomplishments such as Dumbarton Oaks and the Collier's House of Ideas but for his
current design work and his ideas on post-war housing. 36

That same month, Sales Management dubbed Cooper "Champion of the Masses." In
addition to acknowledging Cooper's tasteful, simple, elegant-looking, reasonably-priced
designs for the "great middle classes," the article noted that "no employee, in his right mind,
ever leaves Mr. Cooper's stunning six-floor (sic) studio-home. Every year Cooper takes a
large share of the company's profits and divides it equally among his staff." 37 Such largesse
implies a degree of financial security Cooper may not have had when Risom worked for him.
The following month the New York Times Magazine did a flattering two-page spread on how
Cooper had transformed his "mansion" from "post-World-War-One fussiness to post-World-
War-Two simplicity." 38

Given his ability to enlarge his business and enhance his reputation during the war,
Cooper entered the first post-war year ready to expand all his existing endeavors and
undertake new ventures. With only ten weeks to finish the commission, in January 1946
Cooper successfully completed the "face-lift" of the huge Miami Beach Flamingo Hotel after its
use for three and a half years as wartime housing for military officers and their wives.
furniture shortages, he had the interiors and exteriors of the hotel and its eleven cottages repainted and re-carpeted, new kitchen equipment installed, the landscape spruced up, the public hotel spaces reconfigured, and new slipcover fabrics and bedspreads designed and constructed.30

By March, he had his own line of washable, reversible cotton bedspreads for sale in retail stores nationwide.40 Available in a variety of colors and priced between $4.98 and $6.98, the overall geometric designs included "Milky Way," "Sea Shell," "Hopscotch," "May Day," "Irene," and "Gloria."41 Magazine advertisements for Cooper's new product line featured several different full-page color ads and astutely demonstrated how the bedspreads could be used with different periods of furniture including Cooper's own modern bedroom in "his beautiful New York home" (fig. 5.4).42 Monument Mills in Housatonic, Massachusetts manufactured the bedspreads, but no business records remain about the arrangement Cooper had with them.

In January 1946, Cooper had announced to the trade that his company would introduce a line of washable, screen-printed wallpaper designs by early April, with a $3 to $4 per roll retail price.43 On April 18, the New York Times ran an article, "New Wallpapers Winning Attention," which detailed Cooper's second new business undertaking. Describing the wallpapers as "papers designed -- and named -- with a sense of humor," the reporter's only criticism was that except for one or two of the designs, the homeowner would probably not want to put these wallpapers on all four walls. Cooper showed sixteen samples, six of which were in stock, and ten more expected "daily."44 The designs included "Atomic," "Bermuda," "Out of This World," "All for One," "Joy Forever," "Eden" and "Monkey-shines."45 At some later date, Cooper recycled "Eden" and perhaps other patterns as textile designs. In the early 1970s, Mrs. Doyle had six of the wallpaper designs printed on cloth before she had the screens destroyed.46 In 1997 she still had a guest bedroom wallpapered in "Eden" in her New Hampshire house. This room, the six final screened textile samples, and a few newspaper clippings are all that have been located about this undertaking.

Just as Cooper had kept his design business afloat during the economic tumult of the
Great Depression by revamping his design philosophy and adding contemporary textiles and furniture to his product lines, he used the war years to seize business opportunities wherever and whenever he could find them. His contributions to the domestic war effort gave him a first-hand opportunity to observe changes in American society and position himself for the postwar years. Throughout the early 1940s, his reputation as an interior designer continued to attract wealthy private clients and large non-residential jobs, and his textile designs were exhibited by major museums. The introduction of his wallpapers and bedspreads allowed average homeowners to decorate with his products while large metropolitan stores and high-end retail shops like Georg Jensen sold his textiles. National media outlets featured his work and published his ideas and comments. Cooper was at a point in his career where he could comfortably and confidently consider himself a recognized and respected figure in American design.
1 Part of the title of an article about Cooper, ""Sticks and Rags": The Story of a Many-Sided Modern Designer," Interiors, December 1945, 73.
3 Mary Frances Doyle, telephone interview by author, 11 November 1999.
6 "Men Know What They Like," House & Garden, July 1943, 8-9 (CA-O.2). According to Mrs. Doyle, for reasons she could not remember, her brother always referred to the magazine as "House & Garbage." Doyle, personal interview by author, 28 July 1997, Effingham Falls, NH.
7 "A Bachelor Builds A Home," op.cit.
8 "Shape of Things to Come?" House & Gardens, February 1943, 10 (CA-O.2); "Modern in Massachusetts, Foretaste of the Future," House & Gardens, February 1943, 10-16 (CA-O.2).
9 "Two Moods in One Room," House & Garden, March 1943, 34 (CA-O.2).
10 Mary Davis Gillies, "Which of These Two Rooms Would You Prefer?" McCall's, four undated magazine articles, Fall 1943, n.p. (CA-O.2); clipping from undated 1944 McCall's, n.p. (CA-O.2).
11 Biographical note from the program for Cooper's 11 March 1943 speech before the Burlington (IA) Executives Club (CA-O.3).
12 Untitled photographs with captions, Interiors, April 1943, n.p. (CA-J.3). The club's designer was identified only as "Mr. Farkas," probably George Farkas.
13 "Washington Statler," Architectural Forum, June 1943, 63-75 (CA-O.2). Cooper was listed among the vendors on page 69, and the guestrooms were shown on pages 74 and 75.
18 "Catholic Groups Sells Upper East Side Home," New York Times, 12 April 1944, n.p.; "Dan Cooper Takes House in New York," Retailing Home Furnishings, 17 April 1944, n.p. (CA-O.2). In the photograph album (CA-A.1) Cooper kept about his business locations, he repeatedly entered 1941 as the date he moved to 21 East 70th Street. Mrs. Doyle confirmed that 1944 was the actual date in a 5 December 1999 telephone interview.
19 Stephen J. Jussel, President of the AID, 18 April 1944 letter to the membership (CA-O.2).
21 John M. Graham, II, letter of thanks to Cooper, 18 November 1944 (CA-O.3). Graham was the Curator of Decorative Arts at the Brooklyn Museum.
22 Richard F. Bach to Cooper, 26 April 1944 (CA-O.3). Bach was the Dean of the Department of Education and Extension at the Metropolitan Museum of Art.
24 The invitations were found in CA-O.2 and CA-O.3. An undated hand written note from "J. Brennan" was tucked inside one of the invitations stating, "We have mailed 10,000 of these to our metropolitan customers."
26 Roche.
27 "On and Off the Avenue -- About the House," The New Yorker, 28 October 1944, 60 (CA-O.2).
Fig. 5.1. Dining room table Cooper designed for Sherman Fairchild's Manhattan townhouse (1942-1943). Shown in "A Bachelor Builds A House," House & Garden, July 1943, 4. The highly polished top was made of sections of desert cedar embedded in a cement composite. CA-J.3.
Fig. 5.2. Lounge chair upholstered in Cooper's textile "Stroma" with matching lamp (1942-1943). George Farkas designed the furniture for the "Little Palm Club" in Miami Beach. Shown in Interiors. April 1943. CA-J.3.
Fig. 5.3. Second-floor textile showroom in Cooper’s townhouse at 21 East 50th Street, Manhattan (1946). The draped panel on the left is “Holly Leaf.” The chair on the right is upholstered in “Leaves.” “Pamela” is displayed in front of the open cabinets. The bolt of material on the right is “Swirl.” This professional photo is one in a series Cooper had taken of his various New York city business locations. CA-A.1.
Fig. 5.4. Cooper's bedroom at 21 East 70th Street, showing his "Milky Way" bedspread manufactured by Monument Mills (1946). The chair in the lower right-hand corner is upholstered in "Chiang." From the "popular" edition of Cooper's book, Inside Your Home (North Conway, New Hampshire: The Reporter Press, 1951), inside frontispiece.
CHAPTER 6

INSIDE YOUR HOME
(1946-1951)

In December 1945 while reporting on Cooper's astonishing "face-lift" to the Flamingo Hotel, the Miami Beach Sun-Tropics also mentioned that Cooper was finishing a book to be published in the spring of 1946 by a "new New York firm." Cooper was quoted as saying that the book "will explain the psychology of house-building and furnishing, rather than offer hard-and-fast modern recipes."²

On March 28, 1946, in care of his literary agent, Ingersoll & Brennan, Cooper signed an agreement with Farrar, Straus and Company, Inc. (Farrar & Straus), granting the new Manhattan-based publishing company the "sole and exclusive rights and privileges in, to and in connection with the work now entitled Inside Your Home," which would be their first publication. The new publishers' overall goal was to provide readers with an assortment of books by an eclectic group of authors who "will entertain, inform, and stimulate." In addition to Cooper, the other fifteen soon-to-be-published authors included the mystery writer Phoebe Atwood Taylor, the psychologist Theodor Reik, and the American writer, poet, and commentator Stephen Vincent Benét who had died in 1943.³

In the twelve-page contract, Farrar & Straus agreed to have the final manuscript copy, which the "Author" already had delivered to them, ready for publication "in the summer or fall of 1946" at a catalog retail price "of not less than four dollars." Financial terms included a prepaid $500 advance against a sliding royalty scale tied to sales as well as various percentages for overseas sales, book condensations, and magazine and newspaper articles.⁴

Cooper was not the only party called the "Author"; Julia Davis (b. 1900) (fig. 6.1) co-signed the agreement as well. Thirteen days earlier, on March 15, 1946, Cooper and Davis jointly contracted with Ingersoll & Brennan to act as their agents in the sale of the book and all subsidiary rights for a ten percent commission in North America and fifteen percent on foreign sales. They also agreed to split the remaining monies equally.⁵ To the public at large and
even within his family, Cooper never discussed or acknowledged Davis's involvement with his book and the various financial arrangements he made with her. Her only recognition was the book's dedication: "To Julia Davis — Without whose pen this book would have remained conversation."7

For her part, Davis provided Cooper with the skills of a published author in her own right as well as a varied and interesting background. Daughter of John W. Davis, the unsuccessful 1924 Democratic presidential candidate and a former American Ambassador to the Court of Saint James, Davis had published her first book, The Swords of the Vikings, a children's historical novel, in 1928. In a writing career that spanned over sixty years, she wrote nine other children's books, six novels, four histories, two memoirs, a play, and several magazine articles. In her latest book, The Embassy Girls, written when she was ninety-one and published in 1992 by the West Virginia University Press, Davis had the following entry in the list of her published works: "Interior Decoration: Inside Your Home (writer)."8 In the foreword to The Embassy Girls, Barbara Wilkie Tedford wrote, "The author's love of beautiful houses (she has lived in and visited many) is reflected in the one book for which she was a ghost writer, Inside Your Home (Farrar Straus 1946), by Dan Cooper, an interior decorator."9

According to Mrs. Doyle, who knew Davis but had no knowledge of her contractual agreements with her brother, Cooper probably met the writer in London in the 1930s during one of his buying trips. No extant correspondence covers the origins of the book idea although Cooper said it was based on a series of lectures he gave throughout the war years.10 According to the book's flyleaves, he had written "for many magazines and lectured at museums and schools throughout the country. Recently Mr. Cooper conducted a course in interior arrangement at New York University."11

The typed book drafts exist and contain Cooper's extensive handwritten comments and corrections, as well as what may be his lecture notes.12 If Davis were the major author, she did a masterful job of capturing Cooper's straightforward style as the tone of the text is identical to interviews Cooper gave and articles he wrote throughout his life. Commenting on her own method of working, Davis said, "Of course, I enjoy research, for that to me is just like
a nut to a squirrel. I love going through source material especially, and I think it has given my books certain validity."13 Without diminishing Davis's contribution to *Inside Your Home*, no research to date has indicated that the ideas in Cooper's book were other than his own, drawn from his thoughts and observations during his twenty-year career in design, his travels, and his involvement with pivotal changes in American society.

In April 1946, Cooper received a rejection letter from Harry Harper of the editorial board of *Reader's Digest* informing him that their Book Section had to abandon their attempts to condense *Inside Your Home* as Cooper's "shy southern charm simply withered away." In the next paragraph Harper asked for help with his dining-room furniture.14 The following month Cooper published an article in *Collier's* entitled "Cottage for You," in which he set forth many of his observations on and recommendations for the growing population of small house owners. The *Collier's* article was a timely and well-placed preamble to the forthcoming book.15

Cooper began the *Collier's* article by stating the "domestic worker" in America seemed as doomed to extinction as the carrier pigeon. More and more people were moving to smaller houses which put the burden of work on the housewife, a situation which dictated a change in how kitchens should be designed for the use and pleasure of the entire family. Citing an accompanying floor plan for a small, attractive house designed by the architects Jedd Reisner and Max Urbahn, Cooper urged readers to consider making their homes convenient, efficient, neat—essential to a small house, and, very important to him, safe. He cited an alarming statistic that between Pearl Harbor and V-J Day, sixteen times as many Americans were killed and injured in their homes as on all the battle fronts.16

Cooper chided that a limited budget was no reason for having bad taste. Color was a personal matter, but "a household of nervous temperaments should not be overfurnished with color." In addition to the family's personality, geography was a factor in color selection. He advocated the purchase of one or two good pieces of furniture, and he emphatically told the readers never to buy furniture sets. Other dictats included the selection of "honest fabrics" and the avoidance of "bargains" and "ghastly" reproductions.17

Referring to the work of the wartime Housing Project but not mentioning his direct
involvement with it, he offered several color palettes for both house exteriors and their equally important surrounding plantings while commenting on how successfully the Swedes understood such simple and inexpensive "things better than we do." He concluded:

Although people have a natural tendency to go on living in the same old rut, they can be blasted out of it if improvement is made visible to them. If the cottage dweller will consistently be true to his circumstances, instead of trying to imitate in a cheap form a more expensive way of living, he will find that the little home has advantages which a palace cannot give.  

In June 1946, Cooper, described as "a distinguished modern designer and decorator who has done considerable hotel work," arranged with his publisher to have the trade journal Hotel Management print his entire chapter on hotels from his soon-to-released book. Although Cooper would call the chapter "The Hotel Situation" in his book, he titled the magazine article "Simplicity - How to Instill Good Taste Inexpensively." Writing in the same breezy, non-threatening, instructional, and surprisingly modest tone as his other published articles, Cooper drew upon the lessons he had learned while researching what the hotel patron wanted and how hotel management could satisfy these requirements economically and attractively.  

Cooper opened the article by stating that "Americans love their homes, but they will not stay in them." Although American hotels were clean, efficient, and full of "synthetic charm," they lacked genuine comfort. Cooper felt that hotels had a responsibility to expose the American public to good design, which, in turn, made for good business. To him, the solutions for hotel guest rooms were simple: fresh paint using an attractive color scheme on the walls and furniture, good lighting, a sofa-bed with a non-crushable bedspread, a chair with long-lasting broad wooden arms, a luggage rack, a coffee table, Venetian blinds with side drapes, no pictures, and the use of harmonizing and interchangeable fabrics throughout all the rooms for ease of maintenance. Public rooms should be welcoming, comfortable, and gracefully integrated into the architecture of the building and the environs. That same month, the "Fabric Picture" section of the American Hotel Association's trade paper, Good Ideas for Hotel Operation, showed two Cooper fabrics, "Circles" and "Brookfield."  

Farrar & Straus met their contractual agreement with Cooper and Davis and released

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Inside Your Home on July 19, 1946. The book was a 127-page hard cover edition which contained the dedication to Davis, an introductory quote from the fifth century BC Greek tragedian Euripides: "Beauty is that which when seen is loved.", twenty-three black and white photographs mostly of Cooper's work albeit not consistently identified as such, a color photograph frontispiece showing Cooper's bedroom with the "Milky Way" bedspread (fig. 5.4), and twenty-eight line drawings (fig. 6.2), which one reviewer described as "Thurberish."  

The illustrator was Teresa Kilham, daughter of Walter H. Kilham, a partner in the New York-based architect firm of O'Connor & Kilham, which received the commission to design the Firestone Library at Princeton University in 1944. In 1998-1999, the library had a small exhibit to celebrate the library's fiftieth anniversary, which included a contemporary photograph of Teresa Kilham along with other members and associates of the O'Connor & Kilham staff. Her identified area of responsibility was "color schemes and fabrics." Cooper later included the library in his client list although his company was not among the vendors or the advertisers in the library's inaugural brochure. The brochure mentioned that Teresa Kilham had designed a unique textile, "Princetonia," in "a handsome pattern of heraldic devices" specifically for the library. Included among the textiles Mrs. Doyle saved was a screen print (fig. 6.3) on white linen with some selected drawings in red that Kilham did for Inside Your Home. Cooper gave the textile the same name as his book.

Other contemporary designers also were publishing "how to decorate" books for American readers. T. H. Robsjohn-Gibbings, who with Cooper had been featured in the 1942 Time article, "Furniture in Capsules," and after the war was chided by Raymond Reed for abandoning affordable furniture design, wrote a book titled Good-bye, Mr. Chippendale in 1944. The slim volume, with droll drawings by Mary Petty, a well-known illustrator for The New Yorker magazine, was a witty, ironic look at Americans' obsession with antiques—genuine and reproduced. Robsjohn-Gibbings held Elsie de Wolfe, among other "females of the interior-decoration seraglio," responsible for many American houses becoming the "rubbish dumps of Europe." His concern was that despite advances in technology, manufacturing, and design, post-war Americans would settle for mass-produced regurgitated
period houses and furniture. Robsjohn-Gibbings concluded his book, which included a "suggested library for readers interested in contemporary design," by issuing a plea for American homeowners to acknowledge, accept, and welcome what modern designers had to offer them:

The new homes and their interiors are the new way of life of a new generation... Wouldn't you enjoy the feeling that you are at one with the contemporary life that is the expression of this generation; that your house is tuned in to this moment in time; that you are glad to be living in the twentieth century—rather proud, in fact, to be a part of it? 25

Cooper took a less elitist and more conciliatory approach in Inside Your Home. According to a small Farrar & Straus publicity flyer (fig. 6.4), the designer had written a "basic book on the theory and practice of decoration, the art of gracious living." Obviously aimed at female readers, his book would encourage "the homemaker to trust her own taste." 26

In his opening chapter, "Art Is An Everyday Affair," Cooper defined his audience as "people who want homes." 27 Unlike Robsjohn-Gibbings's hectoring, faintly condescending, and, even given the times, overtly sexist tone, Cooper immediately assured readers that his twenty years in the design business had convinced him that everyone had an instinct for the beautiful if they learned to trust their own common sense and realize beauty surrounded them in their daily lives. With effort, commitment, and direction, everyone could have a pleasing and suitable home regardless of income. In Chapter Two, "What Makes A House A Home?," he advised readers to develop a well-thought-out floor plan that provided a safe, clean, cheery environment for a family's needs and interests. Cooper cautioned against imitation in Chapter Three, which he called "Copy, Copy, Copy," and encouraged readers to pare down on furniture and accessories that were not representative of them or how they lived. In Chapter Four, "Color, The Magician, and Lighting, The Assistant," readers learned that color and lighting could be the homemaker's best friends if handled with real understanding. 28

Despite the accessible, helpful information in these early chapters, in the next two sections Cooper may not have accomplished the Farrar & Straus publicity claim that he "pulled interior decorating out of the upper brackets" and gave "it to the lower income." 29 In Chapter Five, "The Manufacturers, God Bless Them," Cooper put forth a mixed message to
his readers, and although he did not mention William Morris, Cooper advocated a Morris-like approach. The public needed to force manufacturers to provide simple, useful, attractive furnishings and accessories and not settle for poorly-made and badly-designed products—a strategy that may have had limited appeal to a post-war populace eager to decorate their homes after five years of shortages. Consumers, not a term Cooper used, also had the option to purchase beautiful “hand-made articles” from local “artist-craftspeople” and museums. As examples, Cooper included photographs of dishware from an exhibit at the Walker Art Center in Minneapolis and a sample listing at the back of the book of names and addresses of woodcarvers, basket and toy makers, metal- and silversmiths, furniture designers including himself, ceramists, and textile designers from around the country. The latter included such well-known people as Dorothy Liebes, Marianne Strengel, the Folly Cove Designers in Cape Ann, Massachusetts, and again himself. When members of the “lower income” inquired about the prices of some of these handcrafted items including Cooper’s furniture and textiles, they may have found purchasing such items a costly undertaking in pursuit of “beauty.”

In Chapter Six, Cooper addressed his profession, “What Is A Decorator?” He acknowledged that “the intelligent decorator of today is more than ever willing to accept small commissions” due, according to him, to the effects of the punitive federal tax burden on the wealthy pre-war client base. He cited statistics showing that more people had disposable income (albeit smaller amounts) than ever before, and American homes would benefit from the expertise of a qualified decorator who adapted to these societal changes. He endorsed A.I.D. members, although he covered himself by stating, “if, in your search for a decorator, you can find a local member of the A.I.D, you can be sure of getting as good help in furnishing problems as is available in your neighborhood, although not all of the best talent has enrolled in the membership.”

Chapter Seven on the cottage home and Chapter Nine on hotels were slightly expanded versions of his previously published articles. In Chapter Eight, Cooper, a lifelong bachelor, wrote about children and the home. He believed that their wants, needs, and
opinions should be included in the planning and furnishing of a home. In an avuncular tone, he stressed that just as dogs could be taught tricks, children should and could learn “manners in the true and fundamental sense of respect for the feelings, the tastes, and the property of others.” With ongoing guidance and support from both the parents and school, children were capable of learning responsibility, appreciating the beauty that surrounded them, and contributing to their environs—all of which Cooper viewed as good life lessons.

In the tenth and penultimate book chapter, “Reason, Emotion, Discrimination,” Cooper cautiously presented the reader with practical guidelines “which may assist in the assembling of your home.” Acknowledging that initially money would be the primary consideration, he encouraged the homeowner to prioritize purchases, buying only what could be affordable but of good quality. Cooper also gave his opinions on specific decorating topics: wallpaper required careful and cautious consideration; current floor covering choices were limited as Orientals were beautiful but costly, and white and carved rugs were impractical, and by inference, ugly, so manufacturers needed to offer the buying public better rugs with better designs made with new fibers; draperies should be hung only as needed, and inexpensive and easy-to-maintain curtains were an excellent alternative; books should be everywhere in the house and accessible to everyone, particularly children; plants brought delight and pleasure year round; and many household gadgets were really helpful.

For those building new homes, Cooper offered practical considerations. Multi-purpose rooms could be enjoyed by all family members; larger bedrooms could function as private sitting rooms; no one needs more than one guestroom; to minimize congestion, put sinks in bedrooms and construct separate toilet and bathtub/shower rooms; standardize room sizes to reduce the cost of wall-to-wall carpet installation; and, obviously bêtes noirs of Cooper’s, avoid having a “dropped” living room and scatter rugs unless you are heavily insured.

Cooper also addressed updating and decorating older homes, and his advice reflected a certain cavalier disregard for historic preservation and the unique characteristics of period architecture and decor. He encouraged remodelers to remove fretwork and moldings,
replace stained glass windows with clear ones, and close up large openings between rooms and insert modern doors. He did not, however, advocate a completion rejection "of the old," only that the homeowner consider applying Cooper's recommendations for quality construction, practicality, and comfort to an older home.\textsuperscript{40}

In his short final eleventh chapter, "There is Nothing New Under the Sun," Cooper concluded by restating his goals:

If this book has said what it has meant to say, further advice on home furnishing would be superfluous here. It has something in common with the meaningful articles we have been praising, for it has been written with a purpose. Not with a desire to dogmatize, or to sell a set of recipes; not with a desire to puff one way of living or another—but simply and solely in the hope of being helpful in some small way to the public. My honest wish is only that the setting down of these beliefs may help to clear away the obstacles to individual taste which have been raised by too close an adherence to tradition or to fashion, and to show people how easy it should be to have their homes as they really want them.\textsuperscript{41}

Cooper kept a publicity book specifically about \textit{Inside Your Home} during the years 1946 and 1947, which contained voluminous newspaper and magazine reviews, correspondence to and from Farrar & Straus about publicity, and complimentary letters from clients, friends, business peers, and grateful readers.\textsuperscript{42} On the day of the book's release, the \textit{New York Post} deemed the book "a delightful manual for home planners," and Mary Roche, writing in the \textit{New York Times} gave a five-paragraph precis of its contents.\textsuperscript{43} The following week the \textit{New York Herald Tribune}'s Eugenia Sheppard had lavish praise for both \textit{Inside Your Home} and Cooper's townhouse in her lengthy article, "Dan Cooper Writes His Decorating Philosophy; Urges Women to Start Thinking for Themselves," which included photos of Cooper and a private room in his studio/home. Sheppard pronounced that Cooper had written "the perfect decorating book for people who hate to follow set rules," as it "rambles gaily along the lecture course Cooper gave last winter." She believed that Cooper practiced what he preached, as his brownstone was the epitome of the "soundness of the Cooper decorating philosophy."\textsuperscript{44}

Over the next months, the book generated good reviews in newspapers across the country. For Elizabeth North Hoyt writing in the "Book Talk" column of the Cedar Rapids, Iowa
Gazette. Cooper filled a “long-felt need” for the home decorator on a limited budget: “Mr. Cooper not only has a lot of good sound sense, but a fine sense of humor as well.”

According to Agnes Snyder’s book review in the Louisville, Kentucky Courier-Journal, Cooper offered at least “a hundred reasonable and constructive suggestions on how to furnish and further brighten a house with a personality of its own.” Marjory Stoneman Douglas wrote in the Miami Herald that the book “is about the freshest, breeziest, most honest, and most sensible presentation on the whole subject of how to fix your house that I have ever seen.”

In one of the few newspaper reviews written by a man, Sterling North of the New York Post took Cooper’s book to task on several topics. He described Cooper’s idea that children should decorate their own rooms as “a single rather appalling suggestion.” Unlike Cooper, North thought most people were “almost as inarticulate in color, line, and composition as the average interior decorator.” He found Cooper’s endorsement of arts and crafts items for the home unconvincing as well: “Such crafts represent the accumulated wisdom, the trial and error of centuries and certainly do not prove that every man has the ability to decorate his home—or write his own classics.”

In August 1946, Interiors magazine reprinted Cooper’s entire chapter, “What Is a Decorator?,” so that his “credo may prove valuable to other members of the profession when they approach prospective clients who have only a hazy idea or erroneous notion of the services which the professional interior designer can render.” The following month, Parents’ Magazine’s “Family Home Bookshelf” described Inside Your Home as a “valuable reference resource” to homebuilders and remodelers and recommended the sections on the child and the home to parents.

In the same month, Architectural Forum’s unidentified book reviewer posited that perhaps the best thing about Cooper’s commendable book was that “the author has allowed no hint of differentiation between architecture and decorating to creep in, which is, of course, as it should be.” Additionally, if the book succeeded “in arousing even a little flurry of feminine grey matter, more power to it.” The fall 1946 issue of the Walker Art Center’s Everyday Art Quarterly: A Guide to Well Designed Products ran abstracts from the first two book chapters.
and described the book as "entertainingly written."52

Through an arrangement of Farrar & Straus with the Oxford University Press in Toronto, in the fall of 1946 Canadian readers had the opportunity to purchase Cooper's book, with its main emphasis "on the elusive quality that makes décor compatible with personality."53 In the winter of 1946-1947, the Books Across the Sea Society in America, a literary exchange program, selected Inside Your Home to be an "ambassador book" for its sister society in London. Harold Starke, a director of the Art & Educational Publishers Ltd. in London, wrote to Cooper in January 1947 inquiring about publishing his book in England, although "not a little adaptation will be required for the British market." Cooper replied several days later stating he was interested and hoped to hear from him again "as plans progress for a British version of Inside Your Home."54 However, the Cooper paper archives contained no additional information about any British edition.

Cooper also was inundated with readers' requests for additional names of craftspeople in their locale; each received a personal reply to subscribe to Craft Horizons magazine or contact Mrs. Florence Eastmead at American Craftsmen's Cooperative Council in New York City.55

Cooper's book generated additional interest in his products and services; although he did not have a catalog available, he supplied instead a reprint from a magazine about his products and asked the letter writers to provide further specifics about their needs. His office would then provide fabric swatches and/or furniture blueprints.56 In May 1947, Baker Brothers, a large department store in Los Angeles, ran a full-page newspaper advertisement in the Los Angeles Times about a three-room suite in their new "Modern Shop" created by Cooper, "nationally famous modern authority and author of Inside Your Home, an entertaining and informative book on decorating."57

Readers (mostly women) from around the country continued to send unsolicited complimentary letters over the next four years. Several high school teachers and university professors wrote to tell Cooper that they either required or recommended their students read his book.58 Although within one month of the book's publication in July 1946, Farrar & Straus
asked Cooper to consider writing another book, he refused. On September 6, 1946, he wrote a letter to both John Farrar and Roger Straus:

While sitting on a mountainside in North Carolina I decided that there was not enough in my head for a second book just yet. I believe it would not be smart to attempt it, as I might easily be the instigator of a dud. I am sorry about this and think you secretly might agree.

What Cooper did do was privately reprint the book (with minor editorial changes) in the spring of 1951. He bought the bookplates from Farrar & Straus for $300 and had a friend in New Hampshire print a wire-bound paperback version, which sold for $3.00 retail. (Forty-percent discounts were available to booksellers.) Based on the May 6, 1952 letter Cooper sent to Davis about her commissions to date for this second printing, the book was generating some sales of which Davis received five percent. Cooper wrote that he was enclosing a check (amount unknown) "that does a little better than Farrar & Straus did for us. Better go out and buy a new hat."

In the five years following Inside Your Home's first publication, Cooper garnered nation-wide attention as a leading high-end designer who made his expertise accessible and applicable to anyone who took the time to read his book. In his non-patronizing, humorous book, he let the average homeowner partially experience what Cooper provided his wealthy private clients. He encouraged readers to think for and about themselves and how they wanted to live within the realistic confines of what they could sensibly afford. Although today some of Cooper's anecdotes may seem dated, his comforting and sensible advice still can be appreciated.
2 "Flamingo Redecorated; Ready For Opening Jan. 10," *Miami Beach Sun-Tropics*, 26 December 1945, 12 (CA-O.3).
4 Original Farrar & Straus contract, 28 March 1946 (CA-I.1).
5 Cooper's copy of the agreement, 28 March 1946 (CA-I.1).
6 Mary Frances Doyle, telephone interview by author, 5 December 1999. Mrs. Doyle knew Davis and provided information that assisted in research on her life.
7 Cooper dedicated both the 1946 and 1951 editions to Davis.
8 Julia Davis, "Other Books by the Author," *The Embassy Girls* (Morgantown, WV: West Virginia University 1992), unnumbered page.
9 Barbara Wilkie Telford, Foreword to Julia Davis's *The Embassy Girls*, xi-xiv.
11 Flyleaves from *Inside Your Home*.
12 CA-I.1-CA.1.4 (four folders).
13 Telford, xiii.
14 Harry H. Harper to Cooper, 8 April 1946 (CA-O.5).
16 Ibid., 79.
17 Ibid., 80-81.
18 Ibid., 81.
22 *Firestone at Fifty: History with a Human Face*, Main Exhibition Gallery, 5 October 1998-10 January 1999. The photograph showing both Kilhams was from the Historic Photo Collection, Princeton University Archives, Department of Rare Books and Special Collections.
23 *Harvey A. Firestone Memorial Library Issue*, 22 April 1949, 42. On 14 November 1998, the author reviewed all available archival materials pertaining to the construction of the Firestone Library, which currently are part of the holdings of the Mudd Library at Princeton.
25 Ibid., 106.
26 "Your home needs...," Farrar, Straus & Co., advertising/order form (CA-O.5)
28 Ibid., 7-36 passim.
29 Farrar, Straus advertising/order form.
30 Cooper, 37-51 passim.
31 Ibid., 48-50.
32 Ibid., Plates 6-9, 125-127. Cooper also listed Villa Handcrafts, 460 Rochambeau Avenue, Providence, RI.
33 Ibid., 54. Cooper was a life-long Republican.
34 Cooper, 59.
35 Ibid., 76-77.
36 Ibid., 76-88 passim.
37 Ibid., 102.
38 Ibid., 103-111.
39 Ibid., 113
40 Ibid., 116-117.
41 Ibid., 122.
42 CA-O.5.
44 Sheppard, op. cit.
46 Snyder, op. cit.
49 Dan Cooper, "What Is a Decorator?," Interiors, August 1946, 74, 132, 133 (CA-O.5).
53 Oxford University Press Books for Fall 1946, Toronto, 98 (CA-O.5).
54 Harold S. Starke to Dan Cooper, 2 January 1947 (CA-O.5); Cooper to Starke, 6 February 1947 (CA-I.4).
55 In addition to the publicity book, a large file folder of correspondence about Inside Your Home also exists (CA-I.4). One of the more unusual queries came from Miss Rose Zielinski of Bay City, Michigan who wanted to add to her fully inventoried Madonna figurine collection. Rose M. Zielinski 31 to Cooper, 31 March 1947 (CA-O.5); Cooper to Zielinski, 2 April 1947 (CA-I.4).
56 Dan Cooper to Mrs. Irving Wallace in Hartford, Connecticut, 2 April 1947. This letter is typical of many Cooper staff pasted in an album. (CA-I.4).
58 Paul Valenti to Dan Cooper, 5 November 1946 (CA-O.5). Valenti was in charge of Interior Design at Washington University in Saint Louis, and his letter is representative of these requests.
59 Roger Straus to Dan Cooper, 7 August 1946 (CA-I.4).
60 Dan Cooper to John Farrar and Roger Straus, 6 September 1946 (CA-I.4).
62 Dan Cooper to Roger Straus, 9 October 1950 (CA-I.2). Cooper agreed to buy the plates and requested that they be shipped to Paul Blanchard, his printer, in North Conway, NH.
63 Dan Cooper to E.A. Fischer, Des Forges Company, Milwaukee, WI, 18 April 1951 (CA-I.2).
64 Dan Cooper to Mrs. Charles P. Healy (aka Julia Davis), 6 May 1952 (CA-I.2).
Fig. 6.1. Julia Davis and pet in her Fifth Avenue apartment (undated photograph). CA-L.15.
Fig. 6.2. Theresa Kilham illustration for page 29 of Chapter Three, "Copy, Copy, Copy," in Inside Your Home (1945-1946).
Fig. 6.3. "Inside Your Home," Cooper textile with Kilham's book illustrations (1945-1946). Red figures on white linen. Photograph from author's collection.
If your home serves these simple needs, it has all the elements of beauty.

How these needs can be met simply and beautifully is described by Don Cooper in INSIDE YOUR HOME ($3.95).

Your home Needs...
A place to sit
A place to read
A place to put things on
A place to put things in
A place to talk to friends
A place to eat
A place to sleep

Fig. 6.4. Inside of a small publicity brochure produced by Farrar, Straus & Company for Inside Your Home (1946). The photograph in the upper left shows the bedroom of the Nesbit House in California. The brochure did not identify the architect or the designer. The four pieces of furniture in the lower right have been identified as Cooper’s own designs. CA-O.5.
CHAPTER 7

“COME UP IN THE CLOUDS AND FURNISH THE HOUSE OF YOUR DREAMS”¹
(1947-1954)

In *Land of Desire*, a thoughtful and provocative examination of the evolution of the American consumer society, William Leach contended that while World War II drew on the "strengths and sacrifices of all the people," it neither "arrested or reversed" the population's appetite for goods in pursuit of the "good life."² According to Kathryn B. Hiesinger and George B. Marcus, in *Landmarks of Twentieth-Century Design*, "the United States emerged from World War II as the richest, most advanced, and most powerful nation in the world, and American business took the credit—for its superior industrial performance during the war and for the extraordinary revival of the consumer market afterwards."³ Author, designer, decorator, and entrepreneur Dan Cooper was well positioned to offer his products, services, and design philosophy to a post-war population, as he aggressively marketed his stylish yet comfortable interiors and palatable decorating advice. As he had done in the past, Cooper continued to work on multiple projects while he simultaneously sought creative and profitable ways to expand his business enterprises, enter new markets, and build his reputation.

His textiles continued to garner attention for their attractiveness and versatility. Throughout the mid- and late 1940s, magazines including *Interiors*, *House & Garden*, and *McCall’s* showed his textiles in many modern interiors, although not of Cooper's design.⁴ Furniture manufacturers and distributors selected his designs to cover their upholstered pieces; Dunbar Furniture Manufacturing Company used Cooper's design "Spring Fever" on an over-sized upholstered chair in a 1947 quarter-page newspaper advertisement.⁵ When Finnven, Inc., opened a Manhattan location, they chose Cooper textiles to upholster molded birch chairs created by Alvar Aalto (1898-1949), the internationally recognized Finnish designer and architect. Reporting on the new Finnish store in February 1947, *Retailing*, a trade newspaper, commented that although Aalto's work had been absent from the United States since a 1941 Museum of Modern Art exhibit, he had been a "strong and persistent"
influence in modern furniture design.\textsuperscript{6}

That same month, the Museum of Art of the Rhode Island School of Design (RISD) included several Cooper designs in their exhibit, “Textile Panorama: Ancient and Modern.” Other contributors to the RISD show included Brunschwig & Fils, Cheney Brothers, Dorothy Liebes, Scalamandre, and F. Schumacher & Co.\textsuperscript{7} At the same time, Cooper loaned several of the same drapery designs to the Akron Art Institute’s “Contemporary Furnishings” exhibit that also displayed work by, among others, Norman Bel Geddes, T.H. Robsjohn-Gibbings, George Nelson, Charles Eames, and Dorothy Liebes.\textsuperscript{8} Mary Roche of the \textit{New York Times} described the Akron show as an “uncommonly well-rounded exhibit of contemporary furnishings” that helped everyone “from the designer and manufacturer to the too long put upon homemaker.”\textsuperscript{9}

Cooper continued the exclusive textile and furniture distributorship arrangements he had established during the war with large retail stores in major American cities. As one example, in April 1947, Barker Brothers in Los Angeles opened “one acre of modern furniture” which included a “‘Custom Corner’ by Dan Cooper”—three rooms of his furniture, wallpapers, and fabrics. The public’s desire for home furnishings drew 6,000 visitors to the store’s opening night, and “no count was made of the afternoon mob which filled elevators to the new floor.”\textsuperscript{10} Cooper made two personal appearances at the store and told a radio announcer covering the event that “he considered one of the most important factors about furnishings to be restraint, and that decorating should provide livable surroundings, but not go too far.”\textsuperscript{11} The Barker Brothers’ newspaper advertisement for Cooper’s “Custom Corner” described the rooms as “a brilliant example of the best in modern.”\textsuperscript{12}

In July 1947 Cooper gave a lengthy interview about his design philosophy to a reporter from the \textit{Christian Science Monitor}; it was basically a synthesis of \textit{Inside Your Home}. Discussing his attitude towards textiles, he stated that fabric is “only a part of a room; it is a part of the whole, and must take its place instead of drawing more than its share of attention.” The designer went on to say that he liked to design textiles that did not bore people and cited “Music Box,” which he said he designed in 1936 and was still being produced.\textsuperscript{13}

The success of his previous work on hotel design resulted in commissions from the
Hilton Hotel chain to refurbish two of their hotels in Ohio. In the fall of 1947, he completed the redecoration of Neil House in Columbus and the hotel's "Town and Country Room," which a local reporter described as a "very chi-chi nook" which the "affable and rugged-looking" designer had transformed "into a dream." Cooper then began work as the design consultant for the $300,000 refurbishment of the seventeen-floor Dayton Biltmore. The Hotel Bulletin reported that many of the decorative treatments were "new to the hotel world" and gave particular mention to the décor of the new exclusive "Executive Suite" that provided the "ideal quarters" for the busy executive to work and relax in an ambience of comfort and quiet.

A September 1947 press release about the Dayton hotel generated by Cooper's offices also mentioned that his other commissions included the DuPont Hotel Public Rooms in Wilmington, Delaware and Nelson Rockefeller's offices in New York. A 1948 Newsweek profile of Rockefeller described his personal office as "pleasant" and "functionally designed" but did not cite Cooper as the designer. In a later interview, Cooper described how he had fifty-three customized desks made for Rockefeller's office staff, each with only a small drawer but a top surface large enough to serve as a conference table.

In October 1947, during his first European trip in four years, Cooper traveled to Dundee, Scotland to oversee new designs from the Old Glamis/Donald Mills with whom he had been collaborating for almost ten years (fig. 7.1). He was thrilled to report that Princess Elizabeth was in the next train compartment on his return from Scotland to London, where Cooper put up at the Ritz and opened a commercial account at "Liberty of London." Writing for the New York Herald Tribune in the following April, Ann Pringle described Cooper's "handsome collection of new Scottish decorating fabrics" as attractive for upholstering (fig. 7.2) and at prices that "wouldn't offend the thriftiest Scot."

At the time of the Pringle review, Cooper had just completed a month-long lecture tour of smaller American cities where he presented his opinions on good design to audiences composed mainly of women's club members. In probably one of the few recorded examples of Cooper's lack of tact, he offended the members of the Burlington (Iowa) Executives Club by suggesting a coat of paint and some geraniums would not go amiss on a well-known local
building. He then raised more hackles by charging that unions were failing to hire competent
apprentices and that many city building codes were obsolete and a hindrance to good
housing. Cooper hit the lecture circuit again in the following March and brought his message
to a combined audience of 8,000 in eight American cities.

A little more than a year after RISD showed his textiles, the museum mounted a
"Furniture of Today" exhibit in the spring of 1948, which presented "a cross-section of modern
furniture now being manufactured." The museum showed four of Cooper's own designs—a
desk chair on casters, an armless upholstered chair, an end table, and a folding tea
table—along with work by Jens Risom, Alvar Aalto, Charles Eames, T.H. Robsjohn-Gibbings,
and George Nelson. Cooper also donated textile lengths that appeared as backdrops to other
designers' pieces in the show catalog photographs and were featured on the cover of the
Sunday magazine section of the 4 April 1948 Providence Journal.

In the same month he made an arrangement with Erwin-Lambeth, a furniture
manufacturer in Thomasville, North Carolina, for a private-label collection of upholstered
furniture of his own design for retail stores to sell in their decorating departments. Discussing
this new venture with a trade paper, Cooper stated that "this new manufacturing tie-up has
resulted in a price reduction" on his custom-quality furniture. Including "choice of fabrics,"
chair prices ranged from $132 to $165, and a seven-foot sofa cost $420.

Cooper with being "among the first to show Swedish Modern in his showroom." On May 5,
1948, Cooper held an open house at his Manhattan townhouse/showroom to introduce the
desks, sectional cabinets, and bookcases he commissioned to his specifications from the
Swedish Furniture Manufacturers' Export Association, which represented thirty leading
companies in Sweden. Unlike his American-made upholstered furniture, these imported
pieces were available only at his showroom. The New Yorker's "On and Off the
Avenue—About the House" column praised Cooper for successfully implementing design
changes that overcame prior criticism of the Swedish imports without sacrificing the furniture's
attractive simplicity. Cooper had insisted that the manufacturers produce high-quality pieces
in a variety of rich matte-finished woods, including walnut, mahogany, and red birch, rather than the "chilly silver birch the Swedes normally send us." The unidentified reporter also raved about the Cooper-designed $165 swivel desk chair "that will probably do more to abet bureaucracy than anything else since Mr. Thomas Jefferson's invention of the swivel chair." The writer liked Cooper's textile collection, even giving grudging praise to his Scottish plaids—a design conceit that normally had "sub-zero decorative value." 27

In the midst of introducing his new furniture and textiles lines, Cooper assisted with the decoration for Manhattan's "largest service restaurant operation." 28 On its fiftieth anniversary, June 3, 1948, Schrafft's opened the doors of its newest restaurant, an enormous air-conditioned facility, designed to serve between 4,000 and 5,000 lunch time customers, that occupied a city block from 21 West 51st street to 30 West 52nd Street in the Esso Building—part of the Rockefeller Center complex. 29 Cooper's publicity books did not include a description of the scope of his involvement with this project; however, Schrafft's opening day press release stated: "Wall hangings in the Main Dining Room are of raw silk, dyed a rich antique yellow, with over-tones of green and henna brown, in a pattern created for Schrafft's by Dan Cooper, foremost textile designer." 30 Extant photographs show that his wallpaper "Out of This World" was used on the main walls of the "Concourse Dining Room." 31

That same week, Cooper opened his townhouse/showroom for the National Foundation for Infantile Paralysis as they prepared to host the first International Poliomyelitis Conference in New York in early July. 32 Cooper's publicity books contained many examples of his in-kind and financial support of charities, civic and professional organizations, museums, and academic institutions.

Cooper also continued to write. The July 5, 1948 Retailing Daily published his editorial, "Prejudice, Movies, Radio Often Determine Wants," which despite its foreboding title, set forth the designer's opinions on department stores' responsibilities towards satisfying customer's needs and making their decorating departments more profitable. He strongly advocated the type of arrangement he had with Barker Brothers in Los Angeles:

I have often suggested to stores that they employ nationally known
decorators, brought from New York or elsewhere, to organize model rooms and publicize them heavily. These rooms would serve as inspirations to the store's own staff who could therefore more easily sell prospective clients from such "idea" rooms. While in the process of executions, such decorators could spend time in discussing all phases of the [planning?] with staff decorators.

It seems to be true that a "top-flighter" needs the pressure and competition of New York, or a great city, to keep abreast. Small city creative talent suffers from lack of competition just as the person building a house in the country awaits the pleasure of the one local painter. 33

As a follow-up to the interest generated by his book's suggestion to accessorize with handcrafted items, Cooper wrote a one-page article for the August 1948 Crafts Horizons magazine. He urged craftspeople to price their wares competitively, produce finished goods—particularly the bottoms of pottery as "refinishing comes high these days", and consider the market for lighting fixtures. He wrote: "'Bravo' to anyone who gives the local boys a chance to show what they can do and, incidentally helps those who are able to create to make a living."

He again gave the example of how the Swedes respected their "craft folk," an attitude he hoped the American public would embrace. 34

In January 1949, his company received an urgent letter from a Miami decorator to fill the "enclosed order" as soon as possible for President Harry Truman's retreat in Key West, Florida. Unfortunately, the order was not among Cooper's surviving papers. 35 Cooper quickly included the presidential retreat in his 1949 advertising brochure listing locations where his textiles were used, which, in addition to others previously cited in this research, included the Blair House in Washington, D.C., Rice Institute, and the Radio Corporation of America.

Corporate clients for whom Cooper had "designed special textiles" included Eastern Air Lines, the Pennsylvania and Santa Fe Railroads, and the United States Lines. 36 Just as Cooper offered residential textile designs that he deemed had continuing appeal and became part of his permanent textile collection, he employed an equally sensible and cost-savings approach with his commercial designs. Many of his "specialty" textile designs were generic enough to be used by several industrial clients; in at least one instance, he sold a design to both commercial and residential clients.

Cooper also remained active in the American Institute of Decorators (AID), and in
March 1949, his company was one of eighty-two exhibitors at the organization’s first-ever trade show held in conjunction with its annual meeting at Hotel Pierre in New York. The show directory contained the same definition for a decorator that Cooper had drafted when helping found the organization eighteen years before. Cooper used his small AID booth to display textile lengths, his book, and one piece of his furniture—the much-admired swivel desk chair (fig. 7.3).

Although he decided only two weeks beforehand, Cooper also displayed his textiles at the First National Home Furnishings Show at the Grand Central Palace in New York City that ran from September 24 to October 4, 1949. In the first two days alone, 18,000 people paid the $1.25 entry fee to see traditional and modern furniture, textiles, lamps, floor coverings, and other “home essentials.” Retailing Daily reported that Cooper’s exhibit was “a particularly interesting space,” and Cooper’s National Sales Manager, Lee Brock, told the New York Herald Tribune that “a ‘vast amount’ of drapery fabric had been sold by his company.” Mr. Brock noted that a new buying trend had been established, in that the consumer who chooses a fabric receives decorator advice on its use. In attendance every day, Cooper greeted prominent clients and vendors and participated in several special events including speaking on the radio and giving a lecture he called “Carpetslipper Modern.”

In the late fall and early winter of 1949, Cooper had several of his furniture and textile designs selected for exhibit by the Detroit Institute of Arts and the Museum of Modern Art in New York while he was engaged in negotiating and finalizing several major new ventures. Nearly fifty years of age and in the design field for almost a quarter of a century, Cooper was about to demonstrate to his peers, his clients, and the public how successful he was and how he planned to sustain and grow his company.

On January 16, 1950, the Rockefeller Center Press Office announced that “Dan Cooper, internationally-known designer of contemporary furniture, textiles and interiors” and “a prominent author and lecturer” had leased the entire sixty-seventh floor—the penthouse—of the RCA Building (fig. 7.4) at 30 Rockefeller Plaza. Completed in 1933, the building, now the General Electric Building, was the centerpiece of Rockefeller Center. Designed by the
Associated Architects, a collaboration of architectural firms that included Reinhold & Hofmeister, Corbett, Harrison & MacMurray, Raymond Hood, and Godley & Fouilhoux, the Center is acknowledged today as "the finest piece of American urbanism of the period."\textsuperscript{44}

Cooper undertook extensive renovations to the penthouse, which previously had been used as the lounge facilities of the Rockefeller Center's Luncheon Club. The T-shaped space of several thousand square feet featured thirteen and twenty-foot floor-to-ceiling windows and walls, two large outdoor terraces, and a spectacular view of the Manhattan skyline. At the same time Cooper sold his 21 East 70\textsuperscript{th} Street townhouse and in need of a residence, purchased an attractive historic house at 716 West 216\textsuperscript{th} Street that overlooked the Hudson River in the "Spuyten Duyvil" or "Riverdale" section of the West Bronx.\textsuperscript{45}

When Cooper opened his "Skyline Studio" (fig. 7.5) in early March of 1950, media representatives commented on how he used his dramatic new showroom to display many of his textiles in wall- and window-length panels, which served as complimentary backdrops to his attractively arranged furniture displays. They also praised his "double-duty" furniture—a concept he had been expanding since his early hotel design work, use of hand-canining in room dividers and furniture panels, comfortable foam-rubber furniture construction, sensible spill-proof laminated plastic table tops, and cabinets with flush drawers without obtrusive hardware.\textsuperscript{46} The New Yorker's "On and Off the Avenue" column complimented Cooper on the "practically endless display of fabrics" in his new studio and particularly liked the "delightful" Philippine hand-loomed hemp material known as Lupis cloth, which Cooper sold as wallpaper in a variety of "ravishing shades" for $15 a single roll.\textsuperscript{47}

Interiors provided the most lavish published remarks about Cooper's new business location: "Short of becoming a Howard Rourke and building an office overlooking the spire of Empire State Building, the highest pinnacle a successful New Yorker can hope to attain is the top floor of Rockefeller Center. It is a great pleasure to see this position won by a designer and a man of good taste. Dan Cooper...has made it a fabulously handsome spot."\textsuperscript{48} During Cooper's tenancy, several magazine and newspaper feature editors obviously thought the same when they used the penthouse and its terraces for elegant and dramatic fashion spread
settings. After visiting the showroom, a friend wrote Cooper: "In Delhi, India there is one of the most beautiful buildings I have ever seen—It's called the Fort—Over one of the doorways in one of its fabulous rooms, is written 'If there be Paradise on Earth, it is here, it is here, it is here—' As I came out of your amazing new place today, I thought of those words..."

Cooper rented the penthouse from January 1950 to December of 1955—a period he used to energetically merchandise his goods and services and restructure his company's operations. In his first press release about his new showroom "at the very top of the town," Cooper also announced his plans to have his previously custom-made furniture produced on a larger scale. He made a "buy it outright for reproduction deal" available to furniture manufacturers who could purchase any of Cooper's 2,800 full-scale furniture blueprints if they agreed to follow his exact construction specifications and attach a Dan Cooper label for which he charged a one dollar per-piece royalty fee. According to Retailing News, the furniture portfolio included "all essential pieces for homes, offices, and public rooms." As with all Cooper's commercial undertakings, the success or failure of Cooper's furniture design licensing cannot be determined due to the lack of extant financial and business records and the need for future research.

Cooper also made formal contractual agreements with other furniture manufacturers and designers for his versatile textiles. Three days before Christmas in 1950, the New York Times reported on a new coordinated eighty-piece contemporary furniture collection manufactured by John Widdicomb Company and for sale at the John Stuart Showrooms in Manhattan. Cooper provided the color coordination and many of the fabrics for the upholstered pieces in the collection and designed the backgrounds against which the furniture was shown.

In 1952, the McGuire Company, designers and importers of high-end rattan and rattan-inspired furniture, selected Cooper textiles for their latest collection of elegant indoor furniture, which they called the "Sunland Rattan Line." Inspired by the rattan furniture they had seen in the Philippines, husband and wife John and Elinor McGuire founded their company in 1948 and quickly convinced Gumps, the well-known San Francisco store, to
bankroll their goal of "reclassifying rattan and giving it more suavity and urbanity than most people had thought possible." The McGuire Company remains in business today.

Although Cooper supposedly incorporated his business in 1929, in 1951 as "another important step in streamlining his operations" and "to preserve Mr. Cooper's time for his all-important designing function," he formally announced his company's incorporation. That same year, he issued the "popular edition" of Inside Your Home with only minor alterations to the text, apparently confident that what he had to say and sell remained valid and useful five years after the book's initial publication.

An example of how in the early 1950s Cooper used his credo about the timelessness of good design to sell textiles—some of which was designed more than ten years earlier—was found in the publicity book kept by Lee Brock, Cooper's national sales representative. In the later fall and early winter of 1951 Cooper sent Brock on a sales and book promotion tour to Miami, Atlanta, San Francisco, and Richmond, Virginia. In advance of Brock's visit to each city, Cooper's publicist, Badger and Browning & Hersey, sent letters and press releases to the decorating editors of local newspapers and television and radio personalities who specialized in women's programming, inviting them to view the display Brock set up in a hotel suite, prior to the official opening. Before each visit, Brock also wrote individual letters highlighting prestigious local clients who had Cooper's textiles; he also described how Cooper himself had culled his 450-textile design collection and selected those fabrics he believed were suitable for that region of the country. Based on extant photographs, press clippings, and radio broadcasts, Brock successfully completed his mission as he displayed many of the same textiles in each city. In the spring of 1950, he contributed textiles for display in the United States Pavilion at the Haitian Bicentennial Exposition in Port Au Prince. A year earlier the Haitian ambassador to the United States asked the designer "visiter mon Pays," an invitation Cooper accepted for April 1949. At that time the Haitian Information Bureau immediately released the following press announcement:

Dan Cooper, one of the country's foremost interior decorators and designers,
has accepted the invitation of President Dumarsais Estime of the Republic of Haiti to make an extensive analysis of the American trade possibilities in the home decoration field of the mahogany, sisal and other native products of that Caribbean country... He [Cooper] has been responsible for the introduction of native handicraft products of countries all over the world, notably Scotland, the Scandinavian countries and the Belgian Congo.59

Cooper's extant papers do not include any references to the Belgian Congo or confirmation that he went to Haiti. He may not have gone, given the unstable political situation there; the democratically elected President Estime was overthrown in late 1949 by a military dictatorship that was succeeded in 1957 by François "Papa Doc" Duvalier.60

During his Rockefeller Center years, Cooper and his staff also completed several large commissions. In 1950 his company supplied textiles for many of the lounges and staterooms of the 25,000,000 one-thousand-passenger ocean liner S.S. Independence owned by the United States Lines.61 An extant project presentation book contains Cooper's brief handwritten comments in blue pencil—"All fabrics would be produced in such manner as to pass fire and other tests required in the United States," textile samples for various rooms including his design "Tulips" for the "Honeymoon Cabin," and watercolor renderings for two new textiles: "Radar" and "Stars in the Midnight Sky," Cooper's interpretation of the view from a ship's bridge at night in the mid Atlantic.62

On September 22, 1950, Cooper received a telegram onboard the "California Zephyr enroute to New York" that the executive offices he had decorated for the Philip Morris & Co., Ltd. had received "The Office of the Year Award" from Office Management and Equipment magazine.63 That fall the University of Oregon opened another Cooper commission—the sprawling new Erb Memorial Student Union. The massive structure had seventeen different levels and contained several lounges, dining and banquet facilities, meeting rooms, a post office, various recreational rooms, a barber shop, administrative offices, a ball room that could accommodate 1,800 people, and an art gallery.64

Cooper also decorated the interior of "the 'swankiest' executive-type plane in the United States," a refurbished two-engine Lockhead Lodestar purchased as surplus military stock by the Cleveland-based Weatherhead Company and valued at $100,000.65 The
company founded by Albert Weatherhead (1892-1966) in the mid 1920s became the world's largest manufacturer of machine fittings and flexible hose assemblies after World War II. According to a June 1951 newspaper interview Cooper gave following the completion of the plane's interior, he had "had to fly around for a while with Mr. Weatherhead to determine what he really needed in the airplane to make his business trips both efficient and comfortable." Cooper designed an office desk that could be easily folded and stowed, a swivel chair, two "lounge beds," and an innovative placement of "food cabinets with vacuum bottles" directly in the middle of the main lounge so passengers could help themselves "without assistance from the pilot or co-pilot." He decorated the plane's main lounge with seating for eleven passengers and a "private interview office." One of Cooper's publicity books contains the flight log of a trip he took with Al Weatherhead in November 1950 and a pair of unworn complimentary paper "sun goggles for your comfort aboard the Weatherhead Air Cruiser." Both Mrs. Doyle and Cooper family friend Esther Podolnick confirmed that Cooper also decorated the living quarters of a large ranch Weatherhead owned in the Southwest in the early 1950s.

Cooper continued to speak out on what he viewed as consumers' design needs although his tone was becoming more patronizing and pontificating. At a speech before the Philadelphia chapter of the Home Fashion League, Inc. in January 1951 which he later had published as an editorial in Home Furnishings, Cooper advised his audience against "overselling," color fads, and "stop traffic" furniture displays that were inappropriate for "simple people" needing "simple things." He further stated that:

Leveling of income and taste has been the greatest achievement in living conditions in the past 105 years. During this progress many of the things we take for granted are miracles of production or transportation. This is an exciting century but certainly not a relaxing one. To meet the challenges of how to live in a world of miracles the decorator should aim to create for his client a home atmosphere that is relaxing and friendly.

For a man who prided himself on being well-read and well-traveled, after his return from a 1952 European textile buying trip, Cooper made "some shocking remarks" to a New Hampshire newspaper about the state of the French "home furnishings field," which he
claimed "died with Napoleon." He had found the French venal and apathetic, unlike the Swiss who had "stayed strong," were self-sustaining, and were not dependent on American aid. Cooper made no references to how differently World War II had affected each country.

Cooper remained devoted to his parents, particularly his mother "Miss Hallie." He named a screen print design in her honor; according to Mrs. Doyle, it was very popular. In 1948, Mr. and Mrs. Cooper permanently retired to Effingham Falls, New Hampshire, where the family had vacationed since 1906 to visit paternal relatives. Their son had purchased several pieces of property in the "little cross-roads village" on the Ossipee River near the Maine border. He converted an old forge into attractive living quarters for his parents and a 1780 cottage with outbuildings located on a well-traveled two-lane road.

Over the years, Cooper had sent his mother so many textile remnants she had not used or given away that he decided to test the feasibility of selling them in Effingham Falls. After Cooper had moved them to the cottage, Mrs. Cooper made a few telephone calls to friends about their availability for sale. The turnout to purchase the attractive textiles at discount prices was so great, Cooper recalled in a 1956 Yankee magazine, "We didn't even have time to make change. We just threw some change in a box in the corner of the living room and everyone made his own change." By the end of that first day, Cooper hastily telephoned his New York office for two large truck-loads of more remnants, which sold within three days of their delivery.

By early 1950, Cooper made a major investment in the small New Hampshire town. He established "Dan Cooper's Textile House" in the colonial house (fig. 7.6), which he converted into a seasonal retail shop that offered textile remnants in a hallway christened "Scrap Alley," New Hampshire-made crafts, and imported goods including "Liberty of London" fabrics and ties. Of greater economic impact for the area, he relocated his receiving, distribution, and sewing operations from New York to the cottage barn in Effingham Falls. Photographs in one of Cooper's albums showed the delivery of two of the eighteen tons of fabrics trucked to the renovated barn on a snowy day in February 1950. Cooper sent two of his New York staff to set up the operations, and he hired local people to fill job openings.
Within weeks the New Hampshire site was fully operational, filling rush orders like the one for 230 yards of "fine linen" for New York's Governor Thomas Dewey's reception room.\textsuperscript{77}

Cooper's experiment in bringing an urban business to a small village was so successful that the Effingham Falls sewing, cutting, and distribution facility quickly outgrew its original building, and in the spring of 1951, Cooper had a larger, more efficient building constructed to handle increased demand.\textsuperscript{78} He turned to family members to assist him, and in 1952, his brother-in-law Albert Doyle (1907-1971) agreed to oversee the business end of the New Hampshire operations. By 1953 Doyle, his wife—Cooper's younger sister, Mary Frances—and their two young children permanently moved from Virginia to an 1840 house directly across the street from the Textile House that was now open year-round.\textsuperscript{79}

By the end of 1954, Cooper decided to terminate his lease at Rockefeller Center and relocate to another Manhattan address. He told his family that he decided to move because of continuous complaints by staff and, more importantly, clients about the incessant winds that caused the penthouse to sway severely.\textsuperscript{80} His five years there had brought him continuous press attention for his elegant surroundings, his business arrangements, his consistently well-received and frequently exhibited textile and furniture designs, his large-scale commissions, his growing and prestigious client list, the re-release of his book, and his relocation of key operations to a small rural setting. In addition to his New York and New Hampshire locations, through his and his sales staff's efforts, he had opened smaller "Dan Cooper, Inc." textile show rooms in Alexandria (Virginia), San Francisco, and Miami and appointed representatives in Seattle and Chicago.\textsuperscript{81} He participated in trade shows, remained actively involved in professional organizations, supported numerous social and charitable events, wrote, lectured, and traveled. He had involved his family in his business endeavors, but unknown to any of them except his newly hired brother-in-law, Cooper's health was starting to fail.\textsuperscript{82}
1 Cooper advertising brochure (1950-1951) (CA-O.8).
8 "Contemporary Furnishings," Akron Art Institute brochure, 16 February to 13 March 1947 (CA-O.4).
11 "Barker Brothers, Los Angeles, California, Broadcast, Monday, April 28, 1947" (CA-O.4).
19 Dan Cooper to Paul and Virginia Blanchard, 22 October-8 November 1947 (CA-O.6).
22 Dan Cooper Publicity Book #II (1944-1945-1946) (CA-O.3); "Dan Cooper to Offer New Line of Upholstered Pieces," Retailing Home Furnishings, 22 April 1948, 31 (CA-O.6).
24 Retailing Home Furnishings, 22 April 1948, 31 (CA-O.6).
30 Schrafft's press release, 2.
31 Dan Cooper Publicity Book V (1948) (CA-O.6).
32 Mrs. Eugene Ong, Chairman of the Women's Committee of the National Foundation for Infantile Paralysis, to Cooper, 11 June 1948 (CA-O.6).


Telegram from "Andy" to Dan Cooper, 22 September 1950; O. Parker McComas, President of Philip Morris & Co., Ltd., Inc., to Cooper, 15 March 1950; T.V. Murphy, Editor of Office Management & Equipment, to Cooper, 5 October 1950 (CA-O.8).

"Dream Come True as University of Oregon Student Union Opens," The Oregonian, 8 October 1950, n.p. (CA-O.8).


Dan Cooper Publicity Book VIII (CA-O.9).

Esther Podolnick to author, 6 March 2000; Doyle, telephone interview by author, 15 April 2000.


Doyle, personal interview by author, 27 July 1997, Effingham Falls, NH; Ann Alward, personal interview by author, 11 May 1999, Cranston, RI. Both Mrs. Doyle and her daughter mentioned Cooper's great affection for his parents. The Cooper Archives contain correspondence and poems he and his mother exchanged over the years.


Blanchard, 6 April 1950; Dan Cooper Book VII (CA-O.8).


Doyle, telephone interview by author, 5 December 1999.

Doyle, telephone interview by author, 15 April 2000.

Interiors, April 1952, 145 (CA-O.9).

Doyle, telephone interview by author, 18 January 2000. While Alfred Doyle and Cooper were taking a leisurely walk in the Effingham Falls woods shortly after Doyle and his family relocated there, Cooper lost his breath and almost passed out. He made Doyle swear not to tell anyone, a promise Doyle kept. He did not even tell his wife until after Cooper's death more than ten years later.
Fig. 7.1. Cooper consulting on a design with a weaver at Donald Brothers Mills in Dundee, Scotland (October 1947).
Fig. 7.2. Cooper-designed chair upholstered in one of his Scottish plaids. Photograph taken in Mary Frances Doyle's Effingham Falls, New Hampshire house in 1997. The drapery panel is Cooper's "Isis" design printed on natural linen. From author's collection.
Fig. 7.3. Cooper's display for an exhibit held in conjunction with the American Institute of Decorators' annual conference (March 1949). In the forefront is his much-praised "swivel chair," a small laminated table, his book, and an open chest on casters for a seated prospective client to examine textile samples. The draped backdrop shows from left to right: "Early Bird," "Voo Doo," "Panama," "Stroma," "Music Box," "Papaya," two unidentified fabrics, "Oak Leaf," another unidentified design, "Chiang," "Magnolia," "Rio," "Swirl," and "Yukon." CA-O.7.
Fig. 7.4. RCA Building from 444 Madison Avenue (1938). Reproduced from *Gotham Comes of Age: New York Through the Lens of the Byron Company, 1892-1942*, edited by Peter Simmons of the Museum of the City of New York (San Francisco: Pomegranate Press, 1999), 208.
Fig. 7.5. Cooper's "Skyline Studio" in the RCA Building at Rockefeller Center (1950-1954).
CA-L.2.
Fig. 7.6. "Textile House," also called the "Red Cottage," in Effingham Falls, New Hampshire (ca. 1955). Cooper converted the barn behind the house into his textile distribution and custom-order production center. CA-I.19.
On January 5, 1955, Dan Cooper, Inc. released two press announcements. One stated that Cooper had relocated his "fabric and furniture" showroom to 15 East 53rd Street, which had a street-level entry, and that it was "now open for the convenience of decorators and architects." Cooper and his staff may have wanted to reassure the faint-of-heart in the trades and their clients who disliked the sixty-seven-floor elevator ride to the wind-buffeted penthouse. The company occupied this space for only two years, and Cooper later referred to it as one of two "temporary headquarters." At some time during 1955 and early 1956, he took additional office and design space at 59 East 54th Street; however, he did not publicize this address.

In the absence of extant publicity materials, Cooper apparently did not have an open house at his new showroom, and consequent press coverage was modest compared with that following his move to the RCA Building penthouse. The February 1955 trade edition of *Interior Design* described the "spanking new showroom" with its white walls, ceilings, and vinyl floors as the perfect background for Cooper's signature method of "displaying fabricslavishly from ceiling to floor and sheers across the entire length of windows in the exact daylight exposure to which they will be subjected." The magazine also praised Cooper's flexible sales policy for his printed textiles—no minimum yardage requirements and the purchaser's choice of colorways.

Just as he had done in March 1950 when he moved to Rockefeller Center, Cooper announced another new business venture when he opened the new showroom. The second January 5, 1955 press release proclaimed that Cooper, the home-furnishings and commercial décor field "trail-blazer," had turned his "creative efforts" to the "fashion picture." Cooper had established and staffed a "Fashion Division" to "style" and supply his textiles to apparel manufacturers and "accessory specialists." According to the press release, three handbag
manufacturers—Coronet Handbags, Morris Moskowitz, and Bobby Jerome—soon would supply handbags made with Cooper textiles to retail stores. The Cooper Fashion Division was actively working to adapt Cooper textile designs for eight other handbag manufacturers—Bienen-Davis, Harry Rosenfeld, Ronay, Inc., Ingber, Inc., Igor Handbags, Gold crest Fashions, Roger Van S. Inc, and Sherman Hats; five belt companies—Mickey Belts, Midtown Belts, Calderon Belts and Bags, Slote, and Klein; six shoe companies including well-known brands such as Herbert Levine and I. Miller & Company; and the apparel company of Aintree Modes. Dan Millstein, of the “outerwear trade,” also had expressed interest in the textiles as well as two manufacturers of “fitted cases.”

Less than two weeks later, Women’s Wear Daily showed a photograph of a Renay handbag at “$90.00 a dozen” made with Cooper’s textiles—a “tweed cotton ‘heather cloth’” also available in print and in “rough-textured linen plaid.” Throughout the spring of 1955, Vogue, Charm, and Glamour magazines featured photographs of stylishly suited models carrying handbags made by Ingber, MM, and Bienen-Davis with Cooper’s heavy linen Scottish weaves or his “Isis” design printed on natural linen. Major department stores including Lord & Taylor, B. Altman & Company, and Saks Fifth Avenue sold the handbags, which ranged in price from $12.95 to $15.00. Saks also offered a matching “Isis” “midtown belt” by MM and an “Isis” umbrella sheath by Henryson. For those seeking a professional look, the Ingber Company made an attaché case, covered in a Cooper heavy linen stripe, that retailed for $18.50. According to Mrs. Doyle who still had two Cooper-fabric bags in 1997, her brother did supply a shoe manufacturer with textiles in the mid 1950s, although she did not remember the company’s name as she had given away the pairs she owned.

Dan Millstein used at least one Cooper textile, “Mica,” in March of either 1955 or 1956 as part of a spring collection carried by the Arnold Constable stores. A photograph in an unidentified newspaper article showed a chic three-quarter-sleeved coat with large patch pockets that was part of a three-piece ensemble. According to the accompanying text, the coat had a matching skirt in “black and white cotton,” in all probability linen, “with the look of wool.” The coat was lined in red shantung “to match a wrapped blouse.”
Not one of the ten extant magazine and newspaper clippings cited either Cooper’s involvement or his unique and descriptive textile design names. The author made the textile identifications using Mrs. Doyle’s collection. The Doyle-held length of “Mica” was the only one to still have an original paper tag from Screen Print Corporation, a Rhode Island company that did some of Cooper’s screen printing. Located first at 50 Aleppo Street in Providence and later in Coventry, it was in operation from 1951 until 1981 and beset with senior management problems, which included at least two civil actions.\textsuperscript{10}

Cooper and his “Fashion Department” appear to have established what is today considered an odd arrangement with the manufacturers and designers who used his textiles for their product lines; they and the retail outlets they supplied apparently had no contractual agreement to publicize Cooper as the textile designer. By the end of 1956, if not before, Cooper apparently discontinued his involvement with apparel markets—a venture he may have found less profitable than expected.\textsuperscript{11}

Cooper continued to invest in his Effingham Falls business, and by 1955, he employed twenty-one people in the small town. The barn-warehouse held a stock of over four hundred different textiles, and he had added a building to the original Textile House cottage to house offices and salesrooms. Following his own advice in \textit{Inside Your Home}, he had landscaped his Effingham Falls business location so attractively that his efforts earned a prize in 1954 from the New Hampshire Roadside Betterment Association.\textsuperscript{12} On March 27, 1955, Cooper’s father, Samuel Fulton Cooper, who had first brought his family to Effingham Falls for yearly vacations before retiring there, died at the age of eighty. His obituary in the local paper described him as a “quiet and home-loving man who rarely traveled far from home” and who was “content with his books, his garden, his family, and the friends who called upon him.”\textsuperscript{13}

By 1956, Cooper had designed a unique logo for Textile House that he used in advertisements, collateral materials, and as a fabric design.\textsuperscript{14} In November 1956, \textit{Yankee} magazine ran a flattering three-page article about the “now famous Textile House,” which Mrs. Doyle managed (fig. 8.1). Cooper formally appointed her the “Merchandising Manager” for this branch of his business in April 1956, at which time he announced several other personnel
changes including a new publicist. In addition to overseeing a retail inventory of her brother's textiles, locally-made crafts, glassware, imported foodstuffs and apparel accessories, toys, wallpapers, and baskets, Mrs. Doyle selected and sold non-Cooper-designed chintzes and "Liberty of London" prints. The Yankee reporter was beguiled by the ambience the Cooper-Doyle families presented:

As you wander through the shop, you are apt to come upon Dan's mother, beautiful, stately Mrs. Samuel Cooper, playing the organ which is tucked away in the airy, pine-paneled sewing room where special order curtains and covers are made. A young brown-eyed grandchild, Ann or Wayne Doyle, may be standing beside her, humming the tune in a clear, fresh voice.

The article also mentioned the warehouse and distribution center although not Albert Doyle's oversight role. Since opening, the center had shipped Cooper textiles to "private planes, yachts, ocean liners, hotels, motels, restaurants, libraries, banks, schools, offices, the trading 'floor' of the New York Stock Exchange, and homes—large and small—from a Scottish castle to a split-level in the Arizona desert."

In the mid 1950s, Cooper focussed on publicizing his "interior fabrics" (figs. 8.2 and 8.3) for "contract jobs"—a trade term for work done for corporate and institutional clients. He placed a two-page advertisement, later reprinted as a handout, about these fabrics in the April 1956 Interior Design magazine. The ad was styled as a memo about "contract jobs" on one page and a history of his industrial design work, beginning with his work for Norman Bel Geddes in 1939, on the other. He also listed eight textile showrooms—his two in Manhattan and Effingham Falls, and six distributors located in Chicago, Kansas City, Los Angeles, Miami, San Francisco, and Seattle. The lead-in for an advertisement, also later used as a publicity piece, in the November 1956 edition of Progressive Architecture began: "If you can't please the bank president...from among our hundreds of fabrics...we'll design one for him..." The ad's subtle and rather hard-to-notice background was "Socowhirl," designed for the Socony Mobil executive offices in Manhattan featuring an overall design of a romping "Pegasus," the petroleum company's well-known logo.

Cooper did not ignore the residential textile market. On February 8, 1955, shortly after he opened his 15 East 53rd Street showroom, the New York Herald Tribune ran a brief article
about Cooper’s “new” textile line which had a “world-wide” theme inspired by his travels. Based on the description of some of the textiles, this collection included several that Lee Brock had shown on his sales trip in 1951. Cooper apparently continued to recycle his textile design library and re-release older designs in new collections. He also was not averse to new textile technology, and in 1956, the up-scale Manhattan furnishing store W. & J. Sloane displayed Cooper’s “Fish” design printed on Fiberglas.¹⁹ Mrs. Doyle’s textile archives contain several Fiberglas-printed lengths.

Reporting in the April 7, 1956 edition, The New Yorker’s “About The House” columnist was impressed with Cooper’s latest “imaginative treatment of windows,” particularly the simple window shades in a “deliciously cool-looking striped material he designed himself.” Cooper made the shades available in heavy cottons and linens in a range of “geometric and floral patterns in neutral shades.” He also sold framed vertical louvers that set into a window opening as well as washable “so-called Viennese” shades. The reporter did advise that since all the shades were custom-made and the textiles varied widely in price, “you’d better discuss costs directly with Mr. Cooper.”²₀

Shortly after Cooper published Inside Your Home in 1946, he received letters from home economics teachers in high schools and colleges around the country telling him his book was a welcome addition to their course syllabus. When Harriet and Vetta Goldstein, well-respected educators in the home economics field, released the fourth edition of their classic textbook Art in Everyday Life in 1955—first published in 1924—they included three of Cooper’s textiles as examples of good design. In the introductory, the Goldsteins stated they wanted their latest book to “reflect some of the changes in the modern way of living.”²¹ Two of the three designs they selected Cooper had designed no later than the mid-1940s, if not earlier—“Maple Leaf” and “Short Waves”—both of which the authors recommended as possible choices for drapes in a man’s bedroom. The third, which the Goldsteins suggested was suitable for a “feminine setting, was “Miss Hallie,” the small floral print Cooper named for his mother.²²

In the fall of 1956, Cooper contributed textile lengths to an exhibit titled “Furnishing the
Modern Home which the William Rockhill Nelson Gallery of Art and the Atkins Museum of Fine Arts in Kansas City, Missouri were mounting. The Associate Curator of Collections, Ross E. Taggart, who was responsible for the exhibit, corresponded for over three months with Cooper about his donations and invited him to lecture, which Cooper agreed to do. He called his November 18th talk, “Where Does It All Come From?” Taggart’s letters and subsequent newspaper coverage provided a first-hand example of how and where Cooper obtained one textile design idea.

During a tour of the museum, he viewed a collection of antique English pottery donated by a retired businessman and art collector, Frank Burnap. With the museum’s permission, Cooper copied a design from a piece of English “slipware” made about the time of the Great Fire of London in 1666. As the Kansas City Times reported on April 18, 1957, Cooper’s new textile was “strikingly modern” with brown hares and red tulips of various sizes printed on heavy linen (fig. 8.4). The accompanying photograph showed Taggart stepping out from behind a long length of Cooper’s textile and the seated ninety-five-year old Mr. Burnap clutching the original seventeenth-century plate. Although Taggart suggested Cooper call his new textile “Toft” as slipware had been called “Toftware” since the mid-nineteenth century after Thomas Toft, “the most famous maker and signer of slip-ware plates,” he named it “Burnap” in honor of the elderly donor.

While Cooper received modest press attention for large-scale decorating projects during 1955 and 1956, Taggart made reference in September 1956 to Cooper’s “big Texas job.” By November 1958, Cooper had done so much work in Texas that either he or his newly appointed Dallas distributor placed an ad in an unidentified magazine that gave a partial list of Texas locations where his textiles were installed. They included Rice Institute, the Humble Oil Company in Houston, the Amon Carter Airport in Fort Worth, the Engineers Club in Dallas, the King and Paul Waggoner Ranches, the Texas Turnpike restaurants, the Petroleum Club in Houston, and the Mutual Savings Bank in Fort Worth.

One residential project Cooper undertook was unique—an update and modernization of a house interior he had completed early in his career. Mr. and Mrs. George Amory hired
Cooper in 1928 to decorate their new luxurious two-story "Medieval Manor"-style home, which they called "Renamor," in exclusive Tuxedo Park, New York (fig. 2.4). According to Cooper's publicity binder about the circa 1956-1957 remodeling, the original house was a "blend of some of the better details of French and Italian Provincial... heavy oak, nail-studded doors, arched hallways, eighteen-foot oak-beamed ceilings, hand-hewn oak pillars, terra cotta tiled floors in herringbone and other patterns, until recently, lavishly covered with Oriental carpets, bear skins, [and] leopard rugs."

Almost thirty years later, the Amorys wanted less space, fewer stairs, and easier maintenance. They wanted to convert the first floor into an apartment and close off part of the second floor, where the remaining rooms would be available for "special occasions." Cooper, "well-known interior designer and textile expert," transformed the designated space into a "compact up-to-date apartment" by re-configuring several rooms, lowering some ceilings, and adding air conditioning, picture windows, and "finger-tip" controlled rheostat lighting.

Throughout the updated portion of the house Cooper followed his own advice by retaining what he decided were worthwhile architectural features and integrating many of the owners' antiques with his custom-designed furniture and textiles for furniture and bed coverings and all of the drapery. The result was a large, comfortable, well-appointed apartment furnished with a skillful blend of contemporary and antique furniture (fig. 8.5).

A quarter of a century after he helped establish the AID, he continued to play a participatory role. On October 18, 1956, he was part of the "Non-Residential and Contract Decorating Panel," who addressed the New York AID chapter's regional meeting held at the Socony Mobil building—one of Cooper's clients. The Owens-Coming Fiberglas Corporation, whose products Cooper had already used, underwrote the meeting. The following month Interiors reported on this "enlightening program" and described Cooper as "being simultaneously an interior designer in the contract field and a fabric designer-manufacturer" who was in a "unique position to see the field's business problems from two points of view." All seven panelists agreed that they used a fee system to charge corporate clients, which if "properly handled" was "anything but an income-reducer." Based on their collective
experiences, the speakers confirmed that businessmen were more than willing to pay for value received as long as they knew exactly what the charges represented.\textsuperscript{33}

In 1956, Cooper either helped found or quickly joined the new Industrial Decorative Designers Guild (IDDG) of New York whose membership was comprised "entirely of designers in the two-dimensional field."\textsuperscript{34} Within one year, Cooper was the organization's president. His stated goal for the organization during his tenure was to "devise methods of operations mutually practicable and satisfactory to the designer and to the manufacturer who buys the design." He also stressed that although industrial design held limitless opportunities, those in the field could help ensure their success by employing clear and well-thought business methods.\textsuperscript{35}

One project that occupied Cooper in 1956 was his search for a permanent Manhattan business location. On December 16, 1956, his recently hired publicist, Jane Scriven, announced that Cooper had "taken" a five-story building at 10 East 54\textsuperscript{th} Street, to "house his fabric, furniture, and interior design enterprises in one building." According to the press release, "the great modern Italian architect, Gio Ponti" had recently redesigned the building although whether Cooper hired him to do the work is unclear.\textsuperscript{36} A leading proponent of Italian modern design, Ponti (1891-1979) was also a prolific designer of graphics, furniture, textiles, lighting, appliances, glass, metalware, interiors, and ceramics as well as the founder of two well-respected design periodicals, \textit{Domus} and \textit{Stile}.\textsuperscript{37} Cooper's archives contained only one other reference to Ponti—\textit{Interior Design}'s February 1957 brief announcement about Cooper's business relocation.\textsuperscript{38}

Cooper sent out a small change-of-address card that listed how the building was organized, and in very small print, he noted that his new location was "A step from 5\textsuperscript{th} Avenue." "Dan Cooper Design Corporation—Fabrics" was on the first and second floors; "Dan Cooper Interiors, Inc." occupied the third floor; and "Dan Cooper Design Studios" had the two top floors.\textsuperscript{39} Not mentioned was "Dan Cooper Fashion Division" which, based on the absence of any clippings after 1956, probably was moribund by this time. At some point after the purchase of the building, Cooper sold his residence in the Bronx and converted the fourth and
fifth floors to his personal quarters. Establishing a division in his new location to specifically handle “contract jobs” proved successful and, one assumes, profitable. One large-scale commission was the entire interior design for the newly-constructed $5 million Wachovia Bank Building, “a fifteen-story colossus of stone and steel” in Charlotte, North Carolina, which opened in February 1958. In an interview for a local newspaper, Cooper said his design objective was to give the building “the look of a well-tailored suit – neatly done, beautifully detailed.” Interior Design complimented Cooper on achieving an “easy flow and warmth” throughout the massive structure, which he accomplished “solely by the use of color and fabrics and materials blended into a harmonious whole. Cooper later stated that the bank’s interior received an “Office of the Year” award in 1959. According to Mrs. Doyle, the job that gave her brother the greatest pride was the 1958 commission to redecorate the interior of the Plymouth Church of the Pilgrims (fig. 8.6) in Brooklyn Heights, New York, as part of what the church called its “Program of Renovation.” The original church was founded in 1844 and quickly gained a national reputation as a bastion of liberal Protestantism and social activism. Its most notable, and for a time infamous, minister was Henry Ward Beecher (1814-1887), brother of Harriet Beecher Stowe. Under Beecher’s ministry the church provided a venue for many prominent nineteenth-century public figures including Charles Dickens, Mark Twain, Clara Barton, and Wendell Phillips (Cooper’s distant relative). Although the entire 1958 renovation cost only $81,000 of which the redecorating was only one part, Cooper listed fifteen staff names as being involved with the project for the rededication brochure. In the early evening of August 11, 1958, Cooper suffered a business disaster and a personal near-tragedy in Effingham Falls. An intense fire, probably caused by faulty repair work, totally destroyed the cluster of wooden buildings housing Cooper’s various enterprises, seriously damaged the “Red Cottage” occupied by eighty-seven-year old “Miss Hallie,” and, until it was contained by several fire departments, threatened many nearby houses in the small village. Before any fire-fighting equipment arrived at the scene, the local Baptist
minister led Cooper’s elderly and disoriented mother out of her burning smoke-filled house as townspeople rallied to help their neighbors and, for many, their employer. The main route through the town was closed for three hours as ten fire trucks fought the blaze. Several fire fighters suffered minor injuries, one of which was caused by an exploding water pumper.\textsuperscript{46} The fire caused an estimated $250,000 in property and inventory damage, including a large consignment of high-end Scottish textiles, bolts of drapery fabric for custom orders for the White House and the New Hampshire Farm Bureau, and a nearly completed $80,000 drapery order from Bethlehem Steel in Quincy, Massachusetts.\textsuperscript{49}

The day after the fire, Cooper announced to the local newspapers he would rebuild as soon as possible, and six days later, on August 18, he opened a new “plant” in a converted warehouse just down the street from the scene of the fire. Working ceaselessly himself, he received nonstop help from family, employees, neighbors, local contractors, equipment suppliers, and his New York staff who organized the shipment of 15,000 pounds of textiles. Before he “fired up his Mercedes-Benz 190” for his return trip to New York, Cooper gave an interview in a local newspaper thanking everyone for being “grand” and “most co-operative.”\textsuperscript{50}

In the early spring of 1959, Cooper opened a “Textile House” fabric and gift department with an adjoining in-door garden in his 54th Street location, while Mrs. Doyle prepared to reopen the New Hampshire Textile House.\textsuperscript{51} In his press release about the New York Textile House, Cooper appealed to “all those who appreciate fine fabrics at thrifty prices,” as he insisted that “poor taste comes from the manufacturers of mediocre merchandise customers are forced to buy because the finer things they want are not available at prices they can afford.”\textsuperscript{52} He received a glowing review in the April 11, 1959 \textit{New Yorker} for his new line of reasonably priced—$3 and $4 a yard—“pleasant hand-printed cottons and linens,” whose floral designs were inspired by the decorator’s recent trip to Switzerland. The reporter also gave Cooper “a plus mark” for “defying the tyranny of the decorator and selling direct to the public” and hoped that “his reasonable policy may indicate a breach in the almost solid through-decorators-only front presented to us by the trade.”\textsuperscript{53} Expanding his market, earlier that year, Cooper had contracted with Jeff Brown Fine Fabrics of Toronto to produce some of
his textile designs for sale to Canadian architects and decorators.54

In 1960 and 1961 Cooper released a flurry of press releases about his company’s activities. He announced in April 1960 that the Latrobe Country Club in Latrobe, Pennsylvania, where the golfing great Arnold Palmer had learned to play, had hired his firm to refurbish the club house. According to Cooper, this commission was “the type of redecorating program all hotels and clubs could follow to their benefit,” as “the public responds with patronage” to attractive and well-appointed facilities.55

Later that fall, the American Broadcasting Company purchased 180 yards of Cooper’s textile “Rosemont” for glare-proof backdrop curtains for a Nixon-Kennedy bi-coastal presidential debate, as the gold cotton and jute textured weave was found “becoming to both men.”56 Based on the description of this textile, the unidentified Cooper textile in the Antonio Ratti Textile Center at the Metropolitan Museum of Art in New York may be a souvenir length from the debate set. After Kennedy’s election, Cooper sent a press release to the editor of Interior Decorators News announcing that the new president had some of his own paintings matted in a Cooper textured linen in the Oval Office and that Vice President Johnson’s ranch in Texas had been “partially Cooperized with a group of colorful tweedy plaids.”57

The same press release also mentioned a recent picture in Life magazine of the Secretary of Agriculture reclining in a chair upholstered in Cooper’s textile “Spring Fever,” “current in the line for some twenty-five years,” and that the new Carling Brewery building in Baltimore had “a mile or so of ‘Harvest,’” a custom design of “hop leaves and strands of wheat printed on plaid natural linens.” Cooper also added that his New Hampshire Textile House had “supplied such rarefied customers as Mrs. William S. Paley, the best dressed woman in the world.”58

About this time (the exact date is unknown) Cooper prepared a press release announcing he had received an award to design the interior of the new Embassy of Iran in Washington, D.C., “plans for which he presented in competition with Jansen, an ancient Paris firm, one of the most famous houses in Europe.” The press release about his decorating coup also stated:
The Ambassador, son-in-law of the Shah, who personally requested Dan Cooper to make his proposal, took his sketches and budgets to Tehran where they were chosen in competition with the French plans. Many of the textiles submitted are from the Textile House collection and it is expected the sewing room will have much work for this building.

The new Embassy is a beautiful structure of Persian design. The State Dining Room will be equipped to seat 80 persons [and] adjoins the Ball Room with high windows through which one looks into a forest. An inner courtyard, with a fountain of Vermont marble, surrounds the Ambassador's suite, state dining room, guest suites, conference, and a gallery for the exhibition of products of Iran. The building, five years under construction, is readying for occupancy at an early date.  

Mrs. Doyle thought her brother completed this ambassadorial commission; however, only three original presentation books exist which contain floor plans for individual rooms, paint chips, fabric samples, furniture photos clipped from brochures, and pen-and-ink drawings for custom-made pieces. Unlike many of Cooper's other large jobs, the paper archives contain no photographs, correspondence, or articles from either trade papers or magazines about the completion of this work.

In 1960, Cooper investigated writing another book, which he tentatively titled Forever Hamburger. He started a working folder for the new book, often writing his ideas on pink note pads from Bloomingdale's. He also saved many articles by Raymond S. Reed, a feature columnist with Home Furnishings Daily, the same author who had lambasted him for abandoning PAKTO after the war and with whom he had developed a warm friendship. In May of that year, Cooper spoke with Martin Quigley of Fleishman-Hillard, Inc., a public relations firm, about the feasibility of the book, which as Cooper described in a follow-up letter was in his head "like a gnawing rat in a feed shed." He also enclosed a copy of Inside Your Home, which, although it sold 25,000 copies, Cooper now thought did not "have quite the 'touch' – too pedantic and not the wit needed to make a smash!"

As outlined by Cooper, his proposed book would be "short and snappy" and would "give the word to the absurdities presently going on in the building and furnishing world." Chapter titles included: "Whose Personality Have You Got?"; "Your Million Dollar Kitchen for Preparation of Birds Eye" (Cooper's misspelling of a well-known line of frozen food); "I'm Glad You Asked Me That Question"; and "Glass My Ass." Cooper had eliminated others he had
contemplated including: "Smoke Is A Gift of the Gods"; "Such A Perfect Place to Get Rid of A Guest"; and "Odor! Oh, No!" Quigley responded with guarded enthusiasm and specific instructions on how he wanted to proceed—Cooper would prepare two or three chapters and a detailed outline, and, if all went well, Fleischman-Hillard would get him a "good publishing deal." In closing, he wrote, "Like all creation, it [writing] is a tedious and painful process. You did real well with Julia Davis. Where is she?" Without answering on the whereabouts of Davis, Cooper briefly thanked Quigley two days later for his "encouraging words" and related that he had met with a representative from Viking Press who had agreed to publish the book if he finished it. He closed by telling Quigley he looked forward to seeing the publicist when he was next in New York. 

Cooper had another undated book outline in his folder with the working title, How To Be A Non-Conformist Without Conforming To Non-Conformity. Based on the three rough outlines, Cooper intended to write an historical overview of both commercial and residential interiors, include his autobiography and, much as he did in Inside Your Home, encourage readers to decorate tastefully in their own style. By the spring of 1961, Cooper apparently abandoned both book ideas, perhaps due to growing health concerns.

In 1957 Cooper commented on his appearance in a letter to the "Decorative Fabrics Consultant" at the Owen-Corning Fiberglas Corporation who had forwarded photographs of him taken at a reception that included a display of his designs printed on Fiberglas. A life-long Republican, Cooper wrote: "I can hardly thank you for the horrible pictures of me you sent. I always hope I don't look like my pictures say I do. They always look like the ghost of Franklin Roosevelt." Photographs of Cooper taken in the late 1950s and early 1960s (fig. 8.7) confirm his self-deprecating description. He had undergone at least one major operation for an aneurysm, resuming his hectic schedule as soon as he was able despite his family's concern. According to Dero Darwin who briefly worked for and lived with Cooper as his houseguest in 1964 while a student at Parsons, Cooper smoked heavily and had constant debilitating coughing spasms that severely impaired his breathing.

Toward the end of his life, Cooper had come to consider the village of Effingham Falls
his true home. In a 1960 brochure for "A Visit to the Homes of Famous Decorators" sponsored by the Mount Holyoke Club of New York, Cooper was described as having "his main residence in New Hampshire" and "quarters" in the 10 East 54th Street building "for use when in New York." Some time after the death of his father, he converted the "Forge," his parents' original retirement home, into a comfortable yet fashionable bachelor retreat where he liked to entertain family and friends.

Cooper's last known business endeavor was another investment in Effingham Falls. In the spring and summer of 1964, he converted a "ramshackle former grocery store" located several hundred yards from the "Forge" and within strolling distance to Textile House into a handsome combination furniture store and gourmet shop, where he also offered decorating services. Home Furnishings Daily gave a full-page spread with photos to "Dan Cooper's Food & Furniture Store" on December 22, 1964 and described Cooper's two New Hampshire retail enterprises as "well-situated" to attract tourists and, even more importantly, "those with summer or winter houses." In his newest store, Cooper sold some of the same furniture he offered in his New York showrooms, including "Early American, Scandinavian and contemporary American" pieces, which he stylishly arranged in front of floor-to-wall textile displays.

Less than three months later, on March 9, 1965, at sixty-four years of age, Cooper collapsed on a Manhattan sidewalk and died of an aneurysm while being admitted to St. Luke's Hospital. Three days later, after a memorial service in the very small New Hampshire village of Freedom, originally part of Effingham, he was buried near his father in the family plot. For weeks, the family was inundated with expressions of sympathy from Cooper's many friends, colleagues, clients, and suppliers, while "Miss Hallie" coped with the tragedy of outliving her adored son.

Two days after his death, with the headline, "Dan Cooper Dead; Textile Designer," the New York Times ran a near full-column obituary that summarized Cooper's many contributions to twentieth-century American interior design and told how he sought to resolve his deep concern "with the problem of humanizing interiors and creating for individuals" by designing an
"environment best suited to their needs." The death notice described Cooper as a nationally known decorator who helped found the AID and a prolific textile designer who in later years was "confronted with his own fabric designs wherever he went—in hotels, universities, commercial buildings, ocean liners, and airplanes," as well as major museum collections. In April 1965, Interiors published an "In Memoriam" for Cooper that, in addition to chronicling his career, stated that "the Cooper organization will continue in accordance with Mr. Cooper's expressed wishes."  

Although one senior-level New York-based employee thought he was the most appropriate candidate to lead the company, Mrs. Doyle assumed management control over the entire organization and began commuting between New Hampshire and Manhattan. She moved the New York showroom to a smaller location at 227 East 56th Street, while, with her husband's help, she oversaw the retail stores, warehouse, and custom sewing operations in New Hampshire. During her nine years as her brother's successor, she decided to scale back and then close her brother's operations. She closed the last Cooper business location in 1974—the New Hampshire Textile House. In 1999 it was a private residence that sat on a dead-end road, the result of the state's earlier decision to relocate and widen the highway a quarter of a mile outside of the village center, cutting it off from traffic. Cooper's "Forge" had been covered with aluminum siding and sat vacant for several years, and his "Food & Furniture Store" had returned to its "ramshackle" condition advertising itself as an "Antique" shop. 

When asked why she took such drastic action, Mrs. Doyle cited personal reasons. Her mother died in 1968 at the age of ninety-five; in 1970, her sister Theodora who had never been actively involved in her younger brother's business but had lived in nearby Portland, Maine, died; and in 1971, she lost her husband Albert, with whom she had worked closely on her brother's behalf for over sixteen years. Adding to her stress, her son Wayne had served two combat tours as a Marine in Vietnam. 

In personal interviews, Mrs. Doyle expressed no regret with her decision to close her brother's business; rather, she could not understand why his contributions to American interior
design were not better known today. After she packed the textile lengths, notebooks, photographs, presentation books, scrap albums, publicity and advertising folders, magazines, copies of *Inside Your Home*, matches, and shopping bags in her garage store room in 1974, she decided to get away from Effingham Falls and drove west to visit her son and his family stationed at Fort Leavenworth, Kansas. As she stopped for gas and refreshments on the Kansas Interstate, she noticed all the turnpike restaurants had drapes made from her brother's textiles.
Cooper title for a chapter in *Forever Hamburger*, a book he considered writing in 1960 (CA-I.5).


Mary Frances Doyle, personal interview by author, 27 July 1997, Effingham Falls, NH.


Mary Frances Doyle, personal interview by author, 28 July 1997, Effingham Falls, NH.


"How to Put a Smile on Your Sofa," Textile House advertisement, *Eastern Slope (NH) Regionnaire*, Summer 1956 (CA-O.12). The "Textile House" logo also was used on match books; Mrs. Doyle had saved a box of them.


Dan Cooper, Inc. April 1956 advertisement (CA-O.12).


"Here’s The Answer," undated magazine clipping from the 1956 section of Cooper’s oversized publicity book (CA-O.12).


Ibid., 371, 373, 375.


"Slipware" describes pottery decorated with "slip," a clay paste diluted to the consistency of cream that can be applied to the piece in a variety of methods. It is a technique used by many cultures. *Oxford Companion To The Decorative Arts*, edited by Harold Osborne (New York: Oxford University Press, 1988), s.v. "slip ware," 746-747.

Taggart to Cooper, 3 October 1956.

Taggart to Cooper, 28 September 1956.


Cooper "Amory" client book (CA-B.5).
32 New York Chapter of the American Institute of Decorators meeting invitation, 18 October 1956 meeting (CA-O.11).
35 Ibid.
36 Scriven, op. cit.
39 Welcome to the Dan Cooper Building," Cooper change of address mailer, 1957 (CA-O.11).
40 Dero Darwin, telephone interview by author, 8 June 1999.
44 Doyle personal interview, 27 July 1997; Plymouth Church of the Pilgrims 5 to 12 October 1958 rededication brochure (CA-O.12).
45 Plymouth Church brochure; Richard Wrightman Fox, Trials of Intimacy: Love and Loss in the Beecher-Tilton Scandal (Chicago: University of Chicago Press, 1999), 20-22. In an 1870 trial that captured national attention, Beecher was accused but not proven guilty of committing adultery with a friend's wife.
46 Plymouth Church brochure.
47 Contemporary newspaper articles did not identify the cause of the fire; however, Mrs. Doyle told the author the presumed cause in a 27 July 1997 personal interview.
54 Dan Cooper Design Corporation, press release, 10 February 1959 (CA-J.1).
58 Ibid.
59 Undated press release (CA-J.1).
60 Doyle 27 July 1998 personal interview with author; Cooper presentation books (CA-B.9a-c).
61 CA-I.5; Cooper 7 to Martin Quigley, Fleischman-Hillard Company, 7 June 1960 (CA-I.5).
62 Quigley to Cooper, 22 June 1960 (CA-I.5).
63 Cooper to Quigley, 24 June 1960 (CA-I.5).
64 CA-1.5.
65 Cooper to Pamela M. Burden, Decorative Fabrics Consultant, Owens-Corning Fiberglas Corporation, 31 December 1957 (CA-O.10); National Cyclopedia of American Biography, s.v. "Cooper, Dan," 653.
67 Darwin telephone interview, 8 June 1999.
69 Doyle, 28 July 1997.
72 Doyle, personal interview by author, 13 September 1997, Effingham Falls, NH.
74 "Dan Cooper, 1901-1965," Interiors 124, 172.
75 Mary Frances Doyle's various personal and telephone interviews with the author in 1997 and 1998.
Fig. 8.1. Mary Frances Doyle working at "Textile House" in the "Red Cottage" (1958). The drapes were made from an unidentified Scottish "textured weave." The étagère held New Hampshire-made food stuffs. CA-L.9.
Fig. 8.2. "Bonanza," a "contract job" textile for oil companies. From the author's collection.

Fig. 8.3. "Gas," another example of Cooper's commercial textile designs. From the author's collection.
Fig. 8.4. "Burnup," Cooper design based on a piece of seventeenth-century English "slipware" (1956). The original plate was in the collection of the William Rockhill Nelson Gallery of Art and the Atkins Museum of Fine Arts in Kansas City, Missouri. From author's collection.
Fig. 8.5. Cooper's renovation to the octagonal sunroom in the George Amory house (1956-1957). He designed the comfortable furniture and had the drapes made of "Zodiac" printed on a heavy Scottish linen check. The sofa pillows were covered in "Panama." CA-B.5.
Fig. 8.6. Renovated interior of the Plymouth Church of the Pilgrims, Brooklyn Heights, New York (1958). CA-B.13.
Fig. 8.7. Dan Cooper either arriving from or departing for a trip to Europe in the early 1960s.
CA-L.11.
Dan Cooper merits greater attention than he has received since his death for his contributions to twentieth-century American interior design. During his forty-one-year career, he was a keen observer of changes in American society and was in the vanguard of interior designers offering attractive and usable products. Cultural institutions exhibited his designs alongside his better known contemporaries, educators welcomed what he had to say, the public listened to his advice, and the media gave him consistently good coverage.

From 1924 to 1965, Cooper decorated the interiors of large private residences, hotels, public spaces, government housing projects, and corporate headquarters, as well as several modes of transport. He helped validate his chosen profession by setting standards and advocating solid business practices. He offered furniture, fabrics, and accessories for almost every pocket book. With an open mind and an eye on current events and business trends, he showed a resiliency to economic fluctuations and not only survived but sought to expand his business by licensing his furniture designs, contracting with home furnishings and fashion accessory manufacturers, and selling direct to the public. He simultaneously embraced technological advances in textile and furniture manufacturing while advocating public respect and support for well-designed handicrafts. Never rejecting the past, Cooper worked to integrate the old and the new into a harmonious blend of “good design.”

His untimely and premature death prevented him from taking measures to establish a long-term plan for his company to withstand his demise and to ensure his reputation would survive him. In the last years of his life, he may not have had the energy, time, or disposition to consider a situation that all successful business originators need to address – how “Dan Cooper the brand” could outlast “Dan Cooper the person.”

Unlike one of his contemporaries, Zelina Brunschwig (?-1981) of Brunschwig & Fils, the renowned textile company, whose niece and nephew run the business today, only
Cooper's sister, Mary Frances Doyle, eleven years younger than Cooper, and her husband actively participated in Cooper's operations. The Doyle children and those of the older sister Theodora had no interest in entering their uncle's business and pursued other careers.

When Cooper opened his second New Hampshire retail shop in late 1964, he was either unaware of or chose to ignore the precarious state of his health. Seven years earlier, Cooper told a newspaper interview that he never had to look for clients, they came to him. By the early 1960s, that enviable situation had changed. According to Dero Darwin, who acknowledged that Cooper was a "tremendous salesman," Cooper was compelled to employ a woman with extensive social connections to make daily cold calls to solicit interior design work for the company. Cooper spent his time closing the commissions and left the actual design work to his staff. Retirement was apparently not an option he could afford to consider.

Cooper made only one found reference to his plans for old age. While discussing his hobbies, which included "travel, duck hunting, and playing a little Chopin," with a newspaper interviewer in 1961, he said: "I used to paint and when I get really old, I'll go back to it." Cooper never made or had the time to write his assessment of his career, although in one of his drafts for a second book he considered including an autobiographical chapter. His comments on his work can only be gleaned from contemporary press announcements and magazine and newspaper interviews—short-term means he used to promote his business and enhance his reputation.

Cooper spent the first half of his career formulating his opinions on interior design and the second half promulgating them. These thoughts and ideas were an amalgam of his formal design training, his ongoing observations on American economic and societal changes, the realities of running a business, and his self-confidence in his own good taste. His earliest interiors show his adherence to Jay Hambidge's theories of balance and composition and the "simplicity, suitability, and proportion" that Elsie de Wolfe advocated. He never abandoned these core principles.

When he underwent his "American design" epiphany in the mid 1930s, Cooper did not summarily reject the past as he sought to develop an indigenous, contemporary, distinctly
American style. He continued to admire and sell antique furniture and accessories since he viewed them as compatible with his new designs, sources of income, and, for many of his clients, treasured possessions. In 1960, twenty-five years after the fact, an unforgiving Cooper wrote a friend: “When Conger Goodyear built his Ed Stone contraption on Long Island, I literally forced him to use his own magnificent old furniture and made of new design whatever he had nothing for. He has been grateful to me for years.”

Cooper never assumed a dictatorial approach to design but developed a philosophy that encouraged individuals from all income levels to feel comfortable with their own tastes as long as they followed his sensible guidelines, which he distilled from his own experiences. When he and Julia Davis wrote Inside Your Home in 1945, they presented his opinions about design in an avuncular, self-effacing manner to a post-war American public eager to surround themselves with long-absent or new consumer goods. He advised his readers to assess and prioritize what was important to them and what they could afford; he then gave guidelines on how to achieve a comfortable and attractive home suitable for all family members. Perhaps to his own detriment, he did not use his book as an overt advertising vehicle to mandate the purchase of his products as a guarantee of good taste or to insist on the services of a professional interior decorator.

Like his long-forgotten advice on how to have a comfortable and attractive home, none of his large-scale commissions for either businesses or wealthy individuals generated any long-term scholastic or historic interest. Cooper always designed for his clients’ needs; the end results were stylish, uncluttered, usable spaces with an understated ambience of comfort. He ably handled such large-scale projects as the huge Wachovia Bank project and his own Rockefeller Center penthouse as well as such modest accommodations as a one-room apartment for a veteran and his wife in Fort Tilden, New Jersey.

Cooper initially entered the modern furniture design field in the early 1930s only to resolve the dilemma of satisfying the requisites of twentieth-century furnishing needs for rooms decorated with antiques. The positive response from both his clients and the press occurred at the time he began to collaborate with Stone. Their work together on non-
traditional housing, including the futuristic Collier "House of Ideas" and the "Pint House," and his own research for the Hotel Freiderica project gave him exceptional opportunities to find innovative furnishing solutions such as the desk-chest and the combination bed-sitting room. His fortuitous hiring of Jens Risom in 1939 provided him with a young, talented furniture designer on his staff who actively participated in several Stone-Cooper projects and contributed his own modern European design flair to Cooper's work.

During World War II, Cooper was in the forefront of designers who astutely observed how the war would change American society permanently, and he urged his peers to adapt and contribute to the "popularization" of interior design for the evolving middle class of smaller, younger families who needed housing and wanted comfortable interiors. When Cooper made his early entry into the "demountable" furniture line, he demonstrated his insight into the specialized furniture needs of a transitory population. He also worked with new furniture manufacturing techniques within the confines of matériel shortages to produce a well-received furniture line.

Although in 1947 he publicly stated he had abandoned this low-end line of furniture because of its unprofitability, Cooper also may have wanted to reassert his reputation as a designer of special-commission work such as he had done for Sherman Fairchild and the new and more costly upholstered furniture line he was in the process of having factory-manufactured. Cooper continued to refine and upgrade his designs for "multi-purpose" furniture—ideas he had been exploring since the late 1930s and which he incorporated into his more costly post-war sofa-beds, multi-use tables, room dividers, and storage units.

In the interviews located to date, Cooper made little or no reference to his customized Swedish furniture line which he introduced in the late 1940s and for which he received one of his few citations in overviews on twentieth-century design. Today while "Scandinavian Modern" is enjoying a major revival with museums, furniture manufacturers, and consumers, Cooper's early entry into this field, which apparently was financially unsuccessful, is all but unknown. Darwin stated that when he lived at 10 East 54th Street in the early 1960s, Cooper's living room was filled with unsold Swedish furniture which Darwin decided to bring down to the
showrooms below. Within several months, customers purchased the bulk of it, and Cooper was grateful to reuse his living room.9

From 1947 to 1955, Cooper undertook several other novel ventures to diversify his business and generate income—his arrangement with Monument Mills to manufacture bedspreads of his design, his line of wallpapers about which little is known, his furniture design licensing fee arrangement with furniture manufacturers, and his supplying of textiles to fashion accessory manufacturers. Cooper’s extant papers contain articles only about the introduction or setup of these new efforts, and the lack of business records makes any effort to judge their individual success or failure impossible. During interviews he gave during the last decade of his life, Cooper made no reference to any of them.

His introduction of modern European textiles to an American market in the 1930s demonstrated his appreciation for new design concepts and technological innovation in screen-printing. He had no qualms about integrating these attractive imported textiles into his evolving American interior decorating style as he undertook his own nascent textile design career in 1932. For the next thirty-three years, Cooper offered between 400 and 500 textiles under his private label. How many of the 240 textiles identified and catalogued in Appendix B Cooper personally designed cannot be determined at this point; however, his attractive designs still deserve the praise given in 1955 by a Bristol (Virginia) Herald Courier reporter: “There is sprightliness and dignity but no faddism, no ‘fashion’ evident in the character of his textiles—only the universal fashion of good taste and craftsmanship.”10 Cooper himself viewed his textiles as just one component of a well-designed room. For him, “A textile is not a lovely thing unless it belongs and has a purpose...No textile should be considered an end to itself but as part of the whole of a room.”11

Cooper prided himself on being among the first, if not the first American designer, in the mid 1930s to use on furniture and drapery the handsome linen wovens in solids, plaids, and stripes he imported from Old Glamis/Donald Brothers Mills in Scotland. In a 1958 newspaper interview, Cooper said he was involved with “the development of textured weaves for home and office furnishings,” which he stated now “curtain most of the airports in the
United States." He believed they provided a durable and attractive option for active families who wanted to enjoy their home and for high-traffic commercial and public spaces. One wonders what Cooper would think of the transformation of his handsome Scottish weaves into today's ubiquitous brown, white, orange, and yellow plaids made of indestructible synthetic fibers used to upholster recliners, faux colonial den suites, and the interiors of recreational vehicles.

In his early print designs, Cooper selected a motif and abstracted it to streamlined yet still recognizable elements. He frequently drew inspirations from nature ("Oak Leaf"), mechanical devices ("Music Box"), and his travels ("Panama"). He then applied the design in bold colors on a plain background in all-over repeats, a technique he later successfully applied to corporate logos ("Gas") and scenes of industrial activities ("Bonanza") for his contract jobs. Other design sources included historic artifacts ("Burnap") and textiles, which he had begun collecting during his European antique purchasing trips in the 1920s, and people and places of personal and/or professional importance to him ("Greenwood"). Many of his popular residential fabrics like "Spring Fever" he purchased from outsources that have not been identified.

Mrs. Doyle contended that one reason her brother is unknown today was his lack of a publicist, which was simply not the case—Cooper hired at least two. He was, however, reluctant to spend his money on extensive media campaigns; his preference was limited trade advertisements, press releases to and interviews with selected newspapers and publications, and personal appearances. When he took the radical step of selling his less-expensive "Textile House" prints directly to the public in 1959, he did not advertise his new sales policy in either trade or national women's magazines. That same year, while on a month-long country-wide textile tour collection, he told a Dallas newspaper interviewer that his collection of smaller prints was for home use, but "only an expert—a trained architect or decorator"—who knew how to handle his "large, bold patterns," should use them.

In the last article found written about Cooper prior to his death, the Home Furnishings Daily described him first as a "decorative jobber," i.e., a wholesaler who sells to retailers; the
reporter then added that Cooper was "also a well known interior decorator." The sequence appears to be an accurate assessment of the last ten years of Cooper's life and partially explains his obscurity today.

During his lifetime Cooper became more than the "professional worker" in the interior design field for which the New York School of Fine and Applied Arts had trained him. While his name is not included in the "top echelon of mid-century innovators in home furnishings," he deserves recognition for his early entry into the "modern" design field and his advocacy of an "American" style which he demonstrated for over thirty years through his interiors, his textiles, his varied furniture lines, and his diverse merchandising arrangements. Cooper consistently offered quality, comfort, practicality, and style.
Cooper's undated note (ca. 1960) for a chapter title in Forever Hamburger (CA-I.5).

In addition to his work on an ocean liner and a corporate airplane, in 1963-1964, Cooper also decorated the interior of a yacht belonging to William T. Grant, one of his earliest clients. Dero Darwin, telephone interview by author, 16 May 1999.

This paraphrases the description of a lecture Martha Stewart was invited to give entitled "The Power of a Single Idea" in March 2000 as part of Syracuse University's Genet Lecture Series under the auspices of the College of Human Development. The text of her address is presently unavailable. "Martha Stewart," Genet Lecture Series 23 March 1999 brochure, College of Human Development, Syracuse University, NY.


Cooper to Raymond S. Reed, 6 April 1960 (CA-I.5).


Forres Stewart.

Mary Frances Doyle, personal interview by author, 27 July 1997, Effingham Falls, NH. Mrs. Doyle confirmed her brother bought designs from both individual designers and American and European textile companies.

Doyle, personal interview by author, 28 July 1997, Effingham Falls, NH.


Gregory Cerio, "An Open House," House & Garden, January 2000, 101. This quote was used to describe Jens Risom in an article about his prefabricated house on Block Island, RI.
APPENDIX A

COOPER PAPER AND COLLATERAL MATERIAL ARCHIVES

Mary Frances Doyle, Dan Cooper’s younger sister and business successor, allowed the author unrestricted access to and interim possession of her collection of paper and collateral materials related to her brother’s career and his various business ventures including those with which she was directly involved. Mrs. Doyle had stored these items in several locations in her house and garage in Effingham Falls, New Hampshire since 1974 when she closed the last Cooper business location. Prior to an 1999 auction of the contents of her house, Mrs. Doyle enlisted help from family and friends to ensure none of these paper items were accidentally sold or destroyed. All concerned with this effort believe everything was saved, which, unfortunately, was not the case with Mrs. Doyle’s collection of Cooper textiles.

As the paper and collateral materials were primary research documents, two problems became apparent:

1. What were the contents of the materials?
2. What type of system could be developed to categorize and code the materials, which included voluminous newspaper and magazine clippings, for research access and for identification purposes in reference citations for both the thesis text and a database of Cooper’s textiles?

Other issues included lack of professional archival training, computer capacity and capability, physical storage space, time constraints, and compliance with the standard archival stricture against rearranging or disturbing any of the contents. Mrs. Doyle also was concerned with the disposition of her collection after her death.

The paper and collateral materials in Mrs. Doyle’s holdings were given the umbrella alphabetical designation “CA” for “Cooper Archives,” which precedes any citation for these materials in either the thesis or the textile data base. To ease research access and reading, “CA” is not shown in the following index entries.

The items were sorted into general categories—for example, scrapbooks, publicity
albums, file folders on textiles, etc.—and assigned an alphabetical identifier. Within each alphabetical category, each item was given its own numeric identifier. If two or more items were directly related, each received a lower case alphabetical identifier. For example, all binders about clients, projects, and proposals were given the “B” identifier. In 1950, Cooper made two proposal binders for the Genesee Memorial Hospital in Batavia, New York. These two binders were coded as “CA-B.7a” and “CA-B.7b.”

Miscellaneous items made up one overall category, “R,” with specific categories within it. An example is “Awards and Certificates,” identified by “R.1.” Within “R.1,” each of the six items received a lower-case alpha identifier. Loose photographs and papers were placed in protective folders with an archival notation on the folder’s exterior.

All items, except for the slides and loose papers and photographs, were lightly wiped and dusted, and in some instances, vacuumed. As often as possible, rusted metal paper clips and staples were replaced with plastic paper clips. A removable, non-intrusive coded label was affixed to each item, and a coded paper strip placed inside albums, books, binders, folders, magazines, etc.

Dr. X Theodore Barber, Archivist at the Kellen Archives at Parsons School of Design and Mary F. Daniels, Archivist/Librarian at the Frances Loeb Library at the Graduate School of Design at Harvard University, provided professional advice on how to store slides properly. The several hundred slides were sorted by job or Cooper business location, and put in Mylar archival sleeves inside protective binders.

Through Mrs. Doyle’s generosity, the Textiles, Fashion Merchandising, and Design Department at the University of Rhode Island received six oversize mounted photographs (CA-N.15 through CA-N.20), as well as a wooden travel case containing twenty-seven matted Cooper textiles for their Historic Textile and Costume Collection. The textile part of the donation is discussed further in Appendix B. In memory of her brother, Mrs. Doyle is donating all other paper and collateral materials to the permanent alumni collection in the Kellen Archives at the Gimbel Library of Parsons School of Design, Cooper’s alma mater.
INDEX

GENERAL CLASS IDENTIFICATION CODES

A. Binders – Cooper offices and showrooms
B. Binders – clients, projects, and proposals
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G. File folders – "PAKTO" blueprints
H. File folders – product lines
I. File folders – Cooper publications
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L. File folders – miscellaneous
M. Phonograph records
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   R.2 Guest book
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S. Slides
A. BINDERS – COOPER OFFICES AND SHOWROOMS

A.1 Dan Cooper Offices. Cooper’s handwritten list of his nine New York City business addresses from 1924 to 1957. Photographs of and Cooper’s comments and notes on eight of these locations. Christian Science Monitor 10 March 1950 article about Cooper’s move to the penthouse of the RCA building in Rockefeller Plaza.

12-1/2" X 14-1/2" green leatherette binder.

A.2 RCA Building. (ca. 1950) Photographs and text about Cooper's “penthouse showroom.”

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.


12-1/2" X 14-1/2" green leatherette binder.

A.4 Untitled. August 1958 New Hampshire newspaper articles about Textile House being destroyed by fire and its reopening one week later.

9-3/4" X 11-1/2" black leatherette binder.

B. BINDERS – CLIENTS, PROJECTS, AND PROPOSALS

B.1 The 20’s. Photographs of early Cooper commissions. Only identification some penciled notes on reverse of photos.

12-1/2" X 14-1/2" green leatherette binder with broken spine.

B.2 The 30’s. Photographs of Cooper commissions done in early 1930s. Only identifications some penciled notes on reverse of photos.

12-1/2" X 14-1/2" green leatherette binder.

B.3 Untitled binder. Undated photographs of the executive offices of Socony Mobil, W.T. Grant house, Sky Chef restaurants in Cleveland, TWA offices in Philadelphia, the steamer “Detroit Edison,” unidentified airplane interiors, Maplewood Memorial Library in New Jersey, Winston-Salem Public Library, Uris Brothers executive offices, the “floor” of the New York Stock Exchange, Creole Petroleum Company, Half Dime Savings Bank, Girard Corn Exchange Bank, the National Bank of Commerce in Seattle, Fort Eustis Service Men’s Center, Culross Abbey House in Dundee, and the residences of Mr. and Mrs. David Craig, Mr. and Mrs. Scott Duff, Mrs. Paula Stulman, Mrs. C. Wyman, and Mr. and Mrs. George Armony.

12-1/2" X 14-1/2" green leatherette binder with broken spine.

B.4 Untitled binder with “Dan Cooper, 15 East 53rd Street, New York, N.Y.” printed in lower-right hand corner. Unidentified and undated photos of residential interiors.

10" X 11-1/2" black leatherette binder.
B.5 Untitled binder. Photographs with text describing Cooper's renovation of "Renamor" in Tuxedo Park, New York. Client's name not given. Two photographs of Mrs. David Craig (the actress Nancy Walker) in her Cooper-designed residence also included.

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

B.6 Alabama Student Project – 1949. Cooper's one-page summary of his assignment to the design students at Alabama Polytechnic Institute, Auburn, Alabama, newspaper articles and photographs of completed project.

9-3/4" X 11-3/4" white leatherette binder with geometric design on cover.


13" X 16" black leatherette binder.


13" X 16" black leatherette binder.


13" X 16" black leatherette binder.


12-3/4" X 14-3/4" black leatherette binder.


12-3/4" X 14-3/4" black leatherette binder.


12-3/4" X 14-3/4" black leatherette binder.

B.10 Robert DeTrey, Hellam, Pa. January 1957. Fabric samples and interior photographs of
completed house commission.

10" X 11-1/2" black leatherette binder.


10" X 11-1/2" black leatherette binder.

B.12  **Hotels & Buildings.** Chapter from Cooper's book, *Inside Your Home, Interiors* March 1942 article about the Hotel Friedericka in Little Rock; furniture layouts for a suite and the "Kitty Hawk Room" in the Dayton-Biltmore Hotel and two apartments in Palmer House; photographs of and furniture layout for the Winston-Salem Public Library; and a Cooper magazine advertisement about his design work on the Wachovia Bank in Charlotte, North Carolina.

10" X 11-1/2" black leatherette binder.

B.13  **Untitled.** Watercolors and/or photographs of Cooper's 10 E. 54th street "headquarters," penthouse at the RCA building, Dr. Edwin Land's guest room (1960), apartment of Julia Davis (1960), the Amory House in Tuxedo Park (1928 and 1956), the Iranian Embassy in Washington, D.C. (1961) Plymouth Church in Brooklyn Heights (1958), and the offices of the Charles E. Smith Co., Inc. Testimonial letters and correspondence are included.

12-1/2" X 14-1/2" green leatherette binder.

C. **BINDERS – PRODUCT LINES**

C.1  **Case Pieces.**  (1940-1950) Photographs of chests, storage units, dressing tables, wall-hung desks, a free standing desk, a drink cabinet, and a radio (?) cabinet. Some descriptive text.

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

C.2  **Chairs & Sofas.**  (1938-1950) Photographs of upholstered chairs, benches, settees, day beds, and an ottoman. Some descriptive text. Two photos from "Collier's House of Ideas."

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

C.3  **Desks & Beds.**  (1940-1950) Photographs of desks for residential and commercial use, Lucite bed frame (from the Hotel Friedericka?), built-in beds for a boat, woven leather footboard, and wooden bed frame. Most of the descriptive text appears to have been removed.

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

C.4  **"PAKTO"**  (After 1942) Photographs of Cooper's complete line of "demountable" furniture. No text included.

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

C.5  **Sofas.**  (ca. 1950) Only two photographs – one sofa and one Cooper designed bench
with descriptive text attached showing Cooper's RCA building address.

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

C.6 **Tables**. (1940-1950) Photographs of dining, side, stack, dressing, desk and coffee tables. Little identification. One photo from "Collier's House of Ideas."

9-3/4" X 11-3/4" green leatherette binder with geometric design on cover.

**D. BINDERS — STOCK AND INVENTORY**

D.1 **Furniture Price Book/Stock Record**. Inventory of furniture stock, dated February 10, 1951; includes model number, description, cost and list prices. March 29, 1959 and March 19, 1960 Parke-Bernet auction catalogues with handwritten list of "Items Purchased by Mr. Cooper at Auctions" attached. Inventory of Cooper's 15 West 55th Street apartment. Photos of and January 7, 1965 letter from Hinsman & Company Decorative Fabrics, St. Louis, Missouri.

10" X 11-1/2" gray/green cloth bound binder.

D.2 **Stock**. 1956 "Inventory Dan Cooper"; includes model number description, dealer, landed cost, depreciated cost, selling price, and purchaser. Undated inventory of Cooper's apartment. December 27, 1957 price list from the Sheraton Company, "Upholsterers to the Trade."

9-3/4" X 11-1/2" black leatherette binder.

D.3 Untitled binder, February 18, 1959 inventory of antiques, furniture, and paintings, showing list and cost prices. Page from Cooper’s passport with photo stamped 1963; reprint of August 18, 1961 New Yorker article about Cooper; August 1967 Interior Design article showing Cooper textile.

9-3/4" X 11-1/2" gray/green cloth bound binder.

D.4 Untitled binder. (ca. 1950-1961) Inventory of antiques and furniture. Some inventory was sold from Effingham Falls Textile House location.

11" X 12-1/2" gray/green cloth bound binder.

D.5 Untitled binder. (ca. 1957-1964) Inventory of antiques, accessories, rugs, furniture, and Kinnear watercolors. Some inventory was sold from Effingham Falls Textile House location.

10" X 11-3/8" black leatherette binder.

D.6 **Inventory Book**. (1964-1965) Inventory of antiques, furniture, rugs, and accessories. Some inventory was sold from Effingham Falls Textile House location.

11" X 12-1/2" gray/green cloth bound binder.

**E. BINDERS — MISCELLANEOUS**

E.1 **Filled**. (ca. 1959.) Loose photographs of the New York City Textile House's opening.
Newspaper articles about Cooper's 1959 involvement with ceiling exhibit at the Architectural League of New York; various magazine and newspaper articles showing Cooper textiles, Cooper March 1959 Interior Design advertisements; cable report digest on the 1959 U.S. Department of Commerce tradeshow in Casablanca; postcards of Plymouth Church of the Pilgrims (Cooper did the interior); photo with Cooper textile and press release from the 1959 Belgian Linen Association Booth.

9-3/4" X 11-1/2" black leatherette binder.

F. FILE FOLDERS – CLIENTS

F.1 Amory, G.S., Tuxedo Park, New York. Photographs with attached text on both 1920’s interior design by Cooper and 1950s renovation.

F.2 Bethlehem Steel. Interior photographs.

F.3 DeTrey. Interior and exterior photographs of residence.

F.4 Fordham University. Photograph of student center faculty lounge.


F.6 Fort Eustis Service Club. Three identical photographs of an office.

F.7 Girard Trust Com Exchange. Interior and exterior photographs.


F.11 Maplewood Memorial Library. One interior photograph.

F.12 Plymouth Church. Exterior and interior, including renovation, photographs.


F.14 Smith, Charles E., Co., Inc. Interior photographs.

F.15 Wachovia State Bank. Interior and exterior photographs and copies of Cooper advertisement with bank photograph.

F.16 Winston-Salem Library. Interior and exterior photographs.

G. FILE FOLDERS – “PAKTO” BLUEPRINTS

G.1 "PAKTO" FURNITURE – Nine blueprints in folder with undated, unsigned note from Mary Francis Doyle to her son, Wayne, clipped to front of folder

- Dr. #1-5 Chair, revised – 2005  
  Full scale  
  June 18, 1942
- Dr. #7-7 Single panel bed – 2806  
  1-1/2" = 1'- 0"  
  December 15, 1942
- Dr. #3-13 Coffee table – 2203  
  Full scale  
  May 4, 1943
- Dr. #6-6 Sliding shelf chest – 2608  
  Chest – no slide – 2603
- Dr. #8-7 Bookcase – 2409
- Dr. #7-8 Single bed – 2803
- Dr. #3-14 Bridge table – 2205  
  Dining table – 2204  
  May 6, 1943
- Dr. #3-15 Stool – 2101
- Dr. #6-8 Chest – 2603  
  May 21, 1943

H. FILE FOLDERS – PRODUCT LINES

H.1 PAKTO FURNITURE, Pakto House, Chicago Furniture Mart, 1943. Photographs.

H.2 Furniture DC. (1943-early 1950s) Miscellaneous photographs of "Pakto" furniture, antiques, sofa, cabinet, bench, desk, and one room interior.

H.3 Miscellaneous Chests, Cabinets and Bookshelves. Miscellaneous photographs of furniture (including children’s), picture of Cooper in Scotland, blueprint for a cabinet, blueprint for Dan Cooper, Inc., Effingham Falls location (September 20, 1952), April 1960 bulletin from the Architectural League of New York, brochure from the 1960 National Gold Medal Exhibition of the Building Arts sponsored by the Architectural League of New York, and August 16, 1961 New Yorker article "On and Off the Avenue" about Cooper’s showroom.

I. FILE FOLDERS – COOPER PUBLICATIONS

I.1 Inside Your Home Manuscript. (1946) Two manuscripts; final draft Cooper’s March 28, 1946 contract with Farrar, Straus and Company, Inc.; 1946 and 1950 contact agreements between Cooper and Mrs. Julia Davis; advertising brochures for both the 1946 and 1951 editions.

I.2 Inside Your Home by Dan Cooper, 1951 Edition. (N.B. No manuscript in folder.) Correspondence about book preparation, sales, corrections to previous edition; drafts for press releases.


I. 5  **Forever Hamburger**. (1960-1961) Correspondence to and from Cooper about his idea for another book, draft book outline, clippings of Ray Reed’s column in *Home Furnishing Daily*, Cooper’s father’s obituary (March 31, 1955), ledger sheet showing sales per state for June 1960, unidentified interior photo.

J. **FILES FOLDERS – PUBLICITY**


J.2  **Publicity Folder** (ca. 1958-1962) Magazine and newspaper articles about Cooper textiles, Textile House in Effingham Falls, and commissions.

J.3  **DC Articles, etc. – Publicity** (ca. 1939-1960) Miscellaneous materials including 1939-1940 Collier’s “The House of Ideas” brochure, magazine articles, advertisements for 1951 release of *Inside Your Home*, newspaper and magazine articles by and about Cooper, and blueprints of “Pakto” furnishing plans for F.P.H.A. War Housing Projects (undated.)

N.B. These materials are in a 15-1/2” X 12” manila envelope.

J.4  Untitled folder (ca. 1948-1960) Miscellaneous materials including press releases; articles by and about Cooper and Textile House; advertisements; photographs with attached texts about the furniture in Cooper’s penthouse showroom; catalog from 1948 Museum of Art Rhode Island School of Design exhibit, *Furniture of Today*, which showed Cooper furniture and textiles; drafts of articles Cooper wrote; and invitations to openings.

N.B. These materials are in a 15” X 10-1/2” envelope folder.

K. **FOLDERS – TEXTILES**

K.1  Wrapped package containing 22 manila folders, loose photos, and brochures of textiles, and textile ordering brochure.


Other folder contains 1968-1970 correspondence to and from Textile House about missing shipment from R. & R. Screen Engraving Inc., in Springfield, Massachusetts, for “Blossoms” design (printed textile sample included.)

K.2  **Design – Negatives – Industrial**


K.3  **Jeff Brown** (1959-1961)

Correspondence, price lists, and draft print advertisements about Jeff Brown Fine Fabrics in Toronto holding the license to print Cooper textile designs for the Canadian market.

K.4 Jeff Brown (1959-1960)

Royalty/commission statements for 1959. Letters from Cooper’s offices to Canadian purchasers of Jeff Brown printed textiles. Correspondence to and from Donald Brothers Limited in Dundee, Scotland to Cooper about the Canadian manufacture of “Glamis” plaid.

K.5 Untitled – “M.F. to sign” pencilled on front of folder. (1951-1961)

Miscellaneous materials including 1959-60 Cooper price list; newspaper articles about 1958 Textile House fire; magazine and newspaper articles by and about Cooper (include articles from August 16, 1961 New Yorker, November 1956 Yankee, undated Cooper Playbill profile, “Nothing Should be Ugly” article; The Museum, Winter-Spring 1952, from the Newark Museum showing Cooper textile “Zodiac” on cover.

L. FILE FOLDERS – MISCELLANEOUS

L.1 Dan Cooper (ca. 1950-1960)

Photographs of Cooper New York business locations.

L.2 Dan Cooper (ca. 1950-1960)

Photographs of Cooper New York and New Hampshire business locations, portraits of Cooper, James A. Farley’s 29 July 1962 complimentary letter to Cooper, Inside Your Home advertising pieces; 1954 Cooper business change of address card.

L.3 Rambling with Ray (1961)

Two undated newspaper articles by May Craig. Clippings of Raymond S. Reed’s column in Home Furnishings Daily.

L.4 Untitled. (1954-1964)

Undated press release for Cooper’s “The America Collection”; schematic drawing for an oak dining table for Mrs. Robert DeTrey; miscellaneous handwritten notes with addresses; three 1964 issues of The Reporter newspaper with articles about the 93rd birthday of Mrs. Hannah Cooper (Cooper’s mother) and the opening of Cooper’s new Effingham Fall store; undated poem by Cooper’s mother with corrections by Cooper

L.5 Untitled (1951-1960)

Correspondence from Leslie Kinnear, Scottish watercolorist, whose paintings Cooper sold; sales and payment records for Kinnear’s works; undated and unidentified letter from another Scottish correspondent.
L.6  **10 East 54th Street Interior Photos (1957-1959)**

Unidentified interior photographs; 1959 note from Mark Perrier of Owens-Corning Fiberglas; 1960 blueprints for paneling in 10 East 54th Street showroom and for addition to Effingham Falls residence; postcard showing a pulpit and front from a church in Copenhagen.

L.7  **Loose materials placed in folder. (1963-1967)**

November 1963 "On The Surface," a monthly flyer from the Murray Printing company, Forge Village, Massachusetts which briefly mentions Textile House; June 8, 1967 letter from the president of the College of Emporia to Mrs. Albert Doyle; magazine articles showing Cooper textiles; 1966 magazine advertisement; 1 October 1964 Reporter newspaper with articles about Cooper’s opening of new food and furniture house in Effingham Falls; copy of 12 August 1954 letter from the governor of New Hampshire about Cooper drapes in his offices; “Dan Cooper Shows ‘American Collection,’” 26 March 1964 Reporter.

L.8  **Photos from Scotland placed in folder. (ca. 1948)**

Cooper at Donald Brothers Mill in Dundee, Scotland; views of mill interior; Queen of England and Princesses Elizabeth and Margaret viewing Scottish textile goods; Cooper standing beside chair.

L.9  **Effingham Falls photos placed in folder. (ca. 1964)**

Interiors of Cooper’s new food and furniture store in Effingham Falls; Cooper with unidentified man and woman.

L.10  **Batch of photographs and advertising layouts placed in folder. (1950-1960)**

Text for advertising; Cooper portrait with masking tape marks; negative of interior of Plymouth Church, Brooklyn Heights; photograph of Lake Ossipee with masking tape marks; tape masked photograph of woman and man reading Cooper’s 1951 edition of *Inside Your House.* These last two photographs may be from a Yankee magazine article.

L.11  **Miscellaneous photos and studio portraits of Cooper placed in folder. (1941-early 1950s)**

L.12  **Photos of Cooper’s 10 East 54th Street Showroom, including the New York Textile House, placed in folder. (1957-1959)**

Professionally taken black and white photos of showroom interior; small color photos of the New York Textile House and the showroom interior; one miscellaneous photo of Cooper at a party after the 1959 Cleveland Home Show.

L.13  **Miscellaneous unidentified photos of Cooper showrooms placed in folder.**

L.14  **Photos of “The Forge,” Cooper’s Effingham Falls residence. (Ca. late 1950s)**

L.15  **Photos of Julia Davis’s apartment, 1080 Fifth Avenue, New York, placed in folder. (Undated.)**

Note of verso of one photograph written by Cooper who designed the apartment’s
interior. (Cooper dedicated both editions of *Inside Your Home* to Davis.)


L.17 Photos of William T. Grant house placed in folder. (1962)

L.18 Photo of the “Cornelia Otis Skinner Room” in the National Design Center placed in folder. (1961)

Letter from the public relations department of the Pittsburgh Plate Glass Company clipped to photo.


L.20 Erb Memorial Student Union, University of Oregon dedication brochure placed in folder. (November 3, 1950.)

L.21 Photo from Owens-Coming Fiberglas Corporation of an interior. (1960)

Attached to photo is a list of sources; Cooper provided the desk and his textile “Spectrum” was used for the pleated shades.

L.22 Photo proofs from the cocktail party for the opening of the Winston-Gallery at the Dan Cooper Galleries, 10 East 54th Street, placed in folder. (April 4, 1961)

M. **PHONOGRAPh RECORDS OF RADIO INTERVIEWS**

M.1a “*Martha Deane – Dan Cooper*, For Rebroadcast Friday 6-2-50, WOR Electrical Transcription, Serial # 299653, 5-25-50, Part One."

M.1b “*Martha Deane – Dan Cooper*, For Rebroadcast Friday 6-2-50, WOR Electrical Transcription, Serial # 299653, 5-25-50, Part Two."

Two single-sided 16” diameter records in individual paper sleeves. “Audiodisc, Audio Devices, Inc, 444 Madison Avenue, N.Y.” printed on paper sleeve on Part Two recording.

M.2a “*Martha Deane – Dan Cooper*, For R/B Friday 5-4-51, WOR Electrical Transcription, Serial # 41482, 5-1-52, Part One."

M.2b “*Martha Deane – Dan Cooper*, For R/B Friday 5-4-51, WOR Electrical Transcription, Serial # 41482, 5-1-52, Part Two."

M.2c “*Martha Deane – Dan Cooper*, For R/B Friday 5-4-51, WOR Electrical Transcription, Serial # 41482, 5-1-52, Part Three."

Three single-sided 16” diameter records in two paper sleeves. Parts One and Two in one sleeve. “Audiodisc, Audio Devices, Inc., 444 Madison Avenue, N.Y.” printed on this paper sleeve with handwritten notes: “To Martha Deane Office?”; “Mr. Dan Cooper, 30 Rockefeller Plaza, 67th Floor, New York City”; and “May 4, Dan Cooper, 41481.”

Beaman's - 1/4 minute spot, Cut 6 - Beaman's - 1 minute spot; Side two: Cuts 7-10
- White Tower - 24 sec spots, Cut 11 - White Tower - 15 sec s, ; Cut 12 - Golden
Guernsey - 1 minute spot." (Undated.)

Double-sided 16" diameter record in plain paper sleeve.

M.4 "Dean Dickens Program — Interview with Mr. Leland Brock, United Recording
Laboratories, 1650 Broadway, N.Y. 19, Circle 7-3718. Copy, Sides One and Two, 33-
1/3. " (30 October 1951) Brock was Cooper's salesman from the early 1950s until after
Cooper's death in 1965.

Double-sided 11-7/8" diameter record. This recording was located in "O.12," Dan
Cooper Publicity. For safety purposes, temporarily removed.

N. PHOTOGRAPHS, FRAMED AND OVERSIZE

N.1 Amory, George residence. (ca. 1956.) "The George Amory residence, Tuxedo Park,
New York... Fabric 'DEW' printed in tones of blue on natural linen, for draperies and
spread. Interiors by: Dan Cooper Interiors, Inc." Bedroom.

12-5/8" X 10-3/4" wooden frame with glass.

N.2 Amory, George residence. (ca 1956.) "Residence of the George Amory's, Tuxedo
Park, New York... Fabrics: 'ZODIAC' print on Gelder check and various Dan Cooper
textured weaves. Interiors by Dan Cooper Interiors, Inc." Living room.

12-5/8" X 10-3/4" wooden frame with glass.

N.3 "Fort Eustis Service Club, Fort Eustis, Virginia. The TV room. Dan Cooper Fabrics
used throughout this extensive project opened in the Fall of 1956. Fabric: 'DUCKS'
printed on Fiberglas. Interiors: Thalhimer's, Richmond, Virginia." Classroom.

12-5/8" X 10-3/4" wooden frame with glass.

N.4 "Girard Trust Corn Exchange Bank, Philadelphia, Pennsylvania. Dan Cooper Drapery
#1400 - a textured weave. Interiors by: Strawbridge & Clothier, Philadelphia,
Pennsylvania." (ca. mid-1950s.) Entrance and office area.

12-5/8" X 10-3/4" wooden frame with glass.

N.5 "Maplewood Public Library, Maplewood, New Jersey... Fabric: 'Sawdust Trail' Color
Consultants: Schulz & Behrie, East Orange, N.J., Installation: Woerner & Taeger,
Newark, N.J." (ca. mid-1950s.) Children's room.

12-5/8" X 10-3/4" wooden frame missing glass.

N.6 Phoenix Insurance Company. (Date unknown) "Board Room of the Phoenix Insurance
and W.H. Kilham, Jr., New York City." Board room.

12-5/8" X 10-3/4" wooden frame with glass.

N.7 Socony Mobil. (1956) "Executive Office, Socony Mobil Building, New York City... One
of over 200 executive offices in this important new building (Fall 1956), in which Dan

12-5/8" X 10-3/4" wooden frame with glass.

N.8 Standard Oil Company. (ca. 1950s.) "Conference Room of the Standard Oil Company of California, New York City... Fabric: 'Gelder Check' a textured weave. Interiors by: Frances Mihailof, San Francisco, California."

12-5/8" X 10-3/4" wooden frame with glass.


12-5/8" X 10-3/4" wooden frame with glass.

N.10 United States Lines. (ca mid-1950s.) "SS United States, United States Lines.. One of the many first class cabins and public rooms in which Dan Cooper fabrics are used. Fabric: 'Miss Hallie' on white linen and rayon. Interior Consultants: Smyth, Urquhart & Marckwald, New York City."

12-5/8" X 10-3/4" wooden frame with glass.


12-5/8" X 10-3/4" wooden frame with glass.

N.12 Winston-Salem Public Library. (ca. mid-1950s.) "Public Library, Winston-Salem, North Carolina.. One of the reference rooms. The entire project was designed by Dan Cooper Interiors, Inc. Fabric: 'Bowness' printed in brown and green on white linen. Dan Cooper textured weaves on the upholstery."

12-5/8" X 10-3/4" wooden frame with glass.

N.13 Winston-Salem Public Library. (ca. mid-1950s.) "Public Library, Winston-Salem, North Carolina.. The Children's Room. This entire project was designed by Dan Cooper Interiors, Inc. Fabric: 'Fish' printed on white linen."

12-5/8" X 10-3/4" wooden frame with glass.

N.14 Unidentified bedroom with drapes made of Cooper textile, "Nelson." (ca.1950s. Air conditioner in window.)

12-5/8" X 10-3/4" wooden frame with glass.

N.15 Coca-Cola Export Corporation, waiting room area in executive office suite of James A. Farley, Chairman of the Board. (1961-1962) Farley was Postmaster General under Franklin D. Roosevelt, serving from 1933-1940.

40" X 30" unframed mounted photograph.

N.16 Coca-Cola Export Corporation, executive office suite of James A. Farley, Chairman of
the Board. (1961-1962.) Photograph shows desk area and walls that include among others, portraits of Franklin Roosevelt and John and Jacqueline Kennedy.

N. 17 Coca-Cola Export Corporation, sitting area in executive office suite of James A. Farley, Chairman of the Board. (1961-1962.)

N.18 Grant, William T., residence. Index card thumb tacked on front of photo, "William T. Grant House, Greenwich, CT. Dining and Living Rooms overlook Gameroom to Long Island Sound. 1962."

N.19 Grant, William T., residence. Index card thumb tacked on front of photo, "William T. Grant House, Greenwich, CT. End of 65' Game Room. Ceiling is 20'." (1962.)


O. PUBLICITY BOOKS

Each book contains magazine and newspaper articles and collateral paper materials about Cooper's business career from 1924-1964. Most articles were glued or taped and have begun to separate from the pages. The contact paper applied to 10 of the books is excessively dirty and sticky despite efforts to clean it; it is also lifting away from the album's exterior.


13" X 16" black leatherette album.

O.2 BOOK # I, 1939 through 1945, PAKTO, Collier's House of Ideas, Sherman Fairchild Residence, N Y Telephone Co., Service Men's Centre, Hotel Freiderica (sic)

14-1/4" X 17-1/8" album covered in caning patterned contact paper.

O.3 BOOK # II, 1944-1945-1948, Lecture Tour, General Publicity Not Included in Book # 1

14-1/4" X16" album covered in caning patterned contact paper.

O.4 BOOK # III, 1945-1946-1947, Monument Mills, Golden Club Exhibit, Ray Reed Article, General Publicity

14-3/4" X 17" album covered in caning patterned contact paper.
O.5  
**BOOK # IV, 1946-1947, Inside Your Home**

13" X 16" album covered in caning patterned contact paper.

O.6  
**BOOK # V, 1948, Schrafts, Robert Heller House, General Publicity**

13" X 16" album covered in caning patterned contact paper.

O.7  
**BOOK # VI, 1949, Alabama Student Project, 1st Home Furnishing Show at Grand Central Palace, General Publicity**

13-3/4" X 16" album covered in caning patterned contact paper.

O.8  
**BOOK # VII, 1950, RCA Building, Garden Club Tea, The Textile House, General Publicity**

14" X 16" album covered in caning patterned contact paper.

O.9  
**BOOK # VIII, 1951, Home Fashions League Speech - Philadelphia, Home Fashions League Tea, RCA, Garden Club Tea, General Publicity**

13" X 16" album covered in caning patterned contact paper.

O.10  

14-1/4" X 17" album covered in caning patterned contact paper.

O.11  
**BOOK # X, 1956-1957-1958-1959, Nelson Gallery, No. 10 East 54th Street, A.I.D. Fiberglass Panel, National Home Furnishings Show at Coliseum, General Publicity**

14" X 16" album covered in caning patterned contact paper.

O.12  
**Dan Cooper, Inc. Publicity, (1950-1964)**

Photographs, newspaper and magazine articles and advertisements, press releases, and phonograph record of Leland Brock interview (See "M.4.").

18-1/4" X 24" maroon leatherette album.

O.13  
**Untitled album of magazine and newspaper articles and advertisements (1955-1956) showing women's clothing, shoes, belts, and handbags made of Cooper textiles. Some textile samples included.**

13" X 16" black leatherette album.

P.  
**SCRAP BOOKS**

P.1  
**Untitled album with five unidentified magazine photos of interiors. (ca. late 1920s or early 1930s.) All other materials had been removed.**

13" X 16" black leatherette.

P.2  
**Scrap Book. Newspaper and magazine clippings about Cooper and his career, primarily 1940 to mid 1960's. On frontispiece, ca. 1921-22 article about Cooper's**
receipt of de Wolfe scholarship to study in Paris. Book may have been kept by
Cooper's mother and/or sister, Mary Frances Doyle.

11-1/2" X 14" green cloth-bound book with abstract floral design on cover and spine.

Q. SKETCH BOOKS

Q.1 Sketches by Dan Cooper: (1922-1932) Pencil drawings and water colors of furniture,
wallpapers, architectural details, and historic buildings Cooper did during his 1922-1932
studies in Paris and London. Three photographs of Cooper with other students in Paris.
Additional pencil sketches of Bermuda done in 1932.

9" X 11" cloth bound album with missing spine.

R. MISCELLANEOUS

R.1 Awards and Citations

certificate as founding member at 25th anniversary of A.I.D.

Framed, 9" X 7"

R.1b American Institute of Decorators. (16 May 1960) Recognition and gratitude for
Cooper's 25-year contribution to the A.I.D. Letter on back from National President
dated July 1960.

Framed, 10-3/4" X 12-3/4"

R.1c United States Department of Commerce Office of International Trade Fair Citation
1959. For the contributions made by Dan Cooper Design Corporation to the success of
the 1959 overseas international exhibits.

Framed, 16-3/4" X 12-5/8"

R.1d New England Council for Economic Development. (Undated). Dan Cooper Design
Corporation membership.

Framed, 9-3/4" X 12-3/4"

R.1e Keep New Hampshire Beautiful 1961 Citation. Awarded to "Dan Cooper-Textile House,
Effingham Falls."

Unframed, 8-1/2" X 11-1/4", torn at top.

R.1f Keep New Hampshire Beautiful Citation. (Undated.) Awarded to "Textile House,
Effingham Falls."

Unframed, 8-1/2" X 11-1/4".

R.2 GUEST BOOKS
R.2a Guest Book, Dan Cooper, New York. (1951-1955) Entries by guests. Some events are
identified.
10-1/2" X 8" brown leather book

R.3 MAGAZINES, BROCHURES, CATALOGUES

R.3a American Institute of Architecture, Philadelphia Chapter, 1959 Year Book.
No article about or advertisement by Cooper.

Small advertisement on page 142 for “Dan Cooper Design Corporation – The Textile
House – Effingham Falls.”

No article about or advertisement by Cooper.

R.3d Good Housekeeping 1, January 1960.
Cooper textiles shown in the article, “The House that Speaks our Language with a
French Accent,” pages 50-61. Listed as supplier on page 142.

Photo of “Music Box” and “Loop-hole,” with mention of “Voo Doo,” “Papaya,” and
“Space.”

R.3f Louisiana Revy 1, September 1963.
Danish magazine of arts and culture.

R.3g New Yorker, 11 April 1959.
Cooper’s Swiss fabrics mentioned in “On and Off the Avenue – About The House,”
page 106.

R.3h New Yorker, 11 August 1962.
Cooper’s inexpensive and attractive fabrics mentioned in “On and Off the Avenue –
About The House,” page 70.

Main article on the museum’s collection of European and American printed textiles.
Photograph on page 22 of Cooper’s “Signs of the Zodiac” which he donated in 1949
after its display in 1948.

R.3j O’Reilly’s Plaza Art Galleries, Inc. Catalogue No. 4573. Auction of the Estates on
Howard C. and Edna Loew Brokaw, 18 and 19 November 1960.
Cooper entered notes and figures.

Cooper's notes on last page.


Cooper entered some figures.

R.3m Parke-Bernet Galleries Inc. rug auction catalogue, 23 November 1960.

Cover missing. Cooper entered notes and bids.


R.3o Prisco, Manila, 1953 Philippines International Fair Souvenir.

Price lists, brochures, and textile samples in binder made of simonay cloth.


Brochure showing textiles Schumacher licensed to reproduce for Williamsburg Restoration, Inc.

R.4 SHOPPING BAGS

R.4a The Dan Cooper Textile House, Effingham Falls, New Hampshire. (After 1957) "Textile House" trademark logo in black and red on white paper bag. Also shows Cooper's 10 E. 54th Street, New York address.

16-3/4" X 17-3/4", with handles; soiled condition.


16" X 11", with red plastic handles.

S. SLIDES

S.1 Over 300 slides of Cooper's work, travel, and business locations from 1935 to 1962.
APPENDIX B

COOPER TEXTILE AND WALLPAPER DESIGNS

The impetus for this research on Dan Cooper was an introduction in 1996 to twenty-five textiles Cooper donated to the Rhode Island School of Design Museum (RISD) between 1947 and 1948. For over forty years, from 1932 to 1974, the Dan Cooper organization offered exclusive textiles for both commercial and retail consumption. The exact number of Cooper textiles is unknown, although a Cooper advertising brochure from the early 1950s stated 450 designs were available in stock. Additionally, until his death in 1965, Cooper continued to introduce new designs to his textile inventory. Cooper apparently never completely retired a textile design—a practice that supported his philosophy that good design was timeless and made good business sense. He introduced his own line of wallpapers in 1946, but this venture apparently was short-lived as only one collection has been documented. Fortunately, Cooper gave each of his prints, wovens, and wallpapers a unique and often descriptive name, providing an invaluable research aid.

Locating and inventorying Cooper's textiles and wallpapers were of key importance to documenting Cooper's career and assessing his contributions to twentieth-century American interior and textile design. When Mary Frances Doyle, Cooper's younger sister and business successor, closed all Cooper operations in 1974, she kept what she thought was a length of every textile Cooper introduced. Along with the paper and collateral materials (documented in Appendix A), she stored these textiles in her garage and a closet in her house in Effingham Falls, New Hampshire.

At the invitation of Mrs. Doyle, the author examined these holdings in 1997, and a preliminary search revealed several hundred folded textiles. The majority had been undisturbed for twenty-three years and appeared to be in relatively good condition, free of discoloration and insect or rodent damage. The textiles in the garage storage room were housed in a Cooper-designed "case piece" (his term) and large cardboard boxes. They had a strong moldy smell although none was visible. Mrs. Doyle also had a large purpose-built wooden case Cooper

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used to ship thirty matted textile samples as a traveling exhibit of his designs to academic and cultural institutions throughout the United States. Three samples later were found to be missing.

Mrs. Doyle had a small bedroom wallpapered in a Cooper design, and she thought she had additional wallpaper samples as well as two handbags made with Scottish wovens Cooper designed. In several rooms, she had drapes made of Cooper textiles and Cooper-designed furniture upholstered in his textiles.

The first problem was how to document the textiles and wallpapers in Mrs. Doyle's house and garage. Second, Mrs. Doyle was worried about the disposition of these textiles after her death (in 1997 she was eighty-four years old), as no one in her family had expressed interest in keeping them. She was hopeful that the research on her brother's career would generate some solution to her concern.

Dr. Linda Welters, Chairperson of the Textiles, Fashion Merchandising and Design Department at the University of Rhode Island, recommended the author photograph all the Doyle-held designs in situ in both slide and print media and, simultaneously, create a data base about them. The decision to undertake a project of this scope raised issues about adequate time to access the textiles, photographic ability, the need for volunteers, computer capacity, and data base management skills.

In the summer of 1997, Dr. Welters generously donated a long weekend to help photograph most of the textiles in New Hampshire. (The author and two family members completed the project in the fall of that year.) Dr. Welters provided photographic equipment, a Munsell color chart as a gauge for photographic color accuracy, and a frame and clips to hang the textiles as they were photographed. Two of the author's family members volunteered to assist with unfolding, labeling, photographing, and repacking the textiles. Mrs. Doyle made herself available to provide invaluable historic information. Lawrence Sargent, Mrs. Doyle's long-time friend and former Cooper employee, cleaned and prepared the garage for use as the photographic area.

Prior to undertaking the photography, Dr. Welters and the author observed that many of
the Doyle-held textiles had a stapled inventory tag. The tag had entries for the textile’s name, the ground textile if it were a print, fiber content, purchase order number, width, repeat, country of origin, retail and/or wholesale price, and sales location. This inventory tag formed the basis for the database entry form, with the addition of fields for the inventory number, design description, Mrs. Doyle’s comments, and other observations.

Some inventory tags had more complete information than others. Textiles without tags often had the design name printed or handwritten in marker on the selvedge. Some designs were printed in dull colors on unattractive greige goods or shiny grey Fiberglas. Mrs. Doyle explained that when she closed the business, she instructed her screen printer to make a final print on scrap material and then destroy the screen.

As each textile was removed from storage, it was assigned an inventory number. This number had the alphabetical prefix “NH” and a sequential numeric. For example, “Celt,” the first textile to be photographed, was assigned “NH-1.” The number was written in large black script on a small piece of white paper that was then clipped to the textile to be photographed. This number was the first field in the database and served as a visual identifier for each textile when the photographs and slides were later developed. It also gave a running tally of how many textiles had been photographed. In toto, 388 fabric samples—382 textiles and six wallpaper designs screened on fabric—were photographed, including the contents of the travel case. Of the 382 textiles, 198 Cooper print designs were identified by name, four prints could not be identified, twenty-four were plaids, stripes, and textured wovens used for upholstery, and 160 were duplicate printed textiles either printed as final screens or in different colorways on a variety of ground fabrics. No extant wallpaper rolls were found.

The textiles ranged in width from forty-eight to fifty-four inches. Ground fabrics for the prints included linen, wool, silk, cotton, synthetics including Fiberglas, and a wide assortment of blends of both natural fibers including goat hair and synthetics. According to Mrs. Doyle, a Cooper client had the option to select both colorways and ground fabric for the majority of the printed textiles. The fiber content of non-printed textiles is included in the following chart.

Photographs also were taken of two textiles Cooper used as design sources—an
original William Morris piece and a nineteenth-century Japanese silk brocade, as well as the interior of Mrs. Doyle’s house to record drapes and upholstered furniture constructed of Cooper textiles.

A detailed review of the paper and collateral materials (See Appendix A) revealed that Mrs. Doyle did not have a sample of every Cooper textile and wallpaper. She mentioned, as did Cooper in interviews and brochures from the mid-1940s on, that in addition to RISD, other major art institutions held Cooper textiles in their collections, so the author contacted several, adding information about their holdings to the data base.

The RISD Museum previously had its in-house photographer take slides of its Cooper holdings and donated a set and copies of accessioning cards for this research. The Newark Museum has two Cooper textiles in its collection and contributed Polaroids and accessioning information. These textiles are duplicates of two photographed in New Hampshire. The Antonio Ratti Textile Center at the Metropolitan Museum of Art in New York has one Cooper plain weave textile that curatorial staff allowed the author to examine and photograph. However, they have no information about it except the donor’s name, fiber content, width, length, estimated design date, and the date of accession. Research suggests this textile may have been a souvenir length from the backdrop for one of the televised Kennedy-Nixon debates in 1959. Curatorial staff of the Cooper-Hewitt Museum textile and wallpaper collection knows of Cooper’s work but no extant examples are in either collection. The Museum of Modern Art has documents about Cooper textiles exhibited in a 1949 show but holds none in its collection.

Per Mrs. Doyle’s wishes, efforts currently are ongoing to find a final repository for the Cooper textiles she saved for a quarter of a century. Prior to the sale by auction and disposition of the contents of her house in August 1999, what were then assumed to be all the Cooper textiles were packed in archival boxes and stored in an off-site location until a permanent institutional home could be found for them. Unfortunately, not all the textiles had been made available for documentation and donation, and an unknown number were sold at auction as were the William Morris and Japanese textiles and the Cooper-designed upholstered furniture. At that time the New Hampshire Historical Society purchased twenty textiles that the author has
identified as duplicates of those owned by Mrs. Doyle.

Through the efforts of Dr. X. Theodore Barber, Archivist at the Kellen Archives of the Gimbel Library at Parsons School of Design, several institutions have expressed interest in obtaining the collection. In 1999 Mrs. Doyle donated the traveling case to the University of Rhode Island Historic Costume and Textiles Collection.

To date, 240 designs have been identified, slightly over half (fifty-three percent) of what Cooper offered in stock in the early 1950s. They include 205 print designs, six wallpaper designs, and twenty-nine plaids, stripes, and “rough textured” textiles. Of the 205 print designs, 126 are extant textiles, seventy-two are “final screens” examples, and seven exist only in photographs, one of which the author tentatively identified. Four print designs, which are not included in the data base, remain unidentified. Of the six wallpaper designs, three are printed on fabric and three are printed as “final screens.”

The following chart is an extrapolation of the information on the Cooper textile data base and includes the location of all extant textiles.
INVENTORY OF COOPER TEXTILE AND WALLPAPER DESIGNS

The following chart lists all Cooper textile and wallpaper designs identified to date. They are catalogued as described immediately below.

<table>
<thead>
<tr>
<th>Column 1</th>
<th>Column 2</th>
<th>Column 3</th>
<th>Column 4</th>
<th>Column 5</th>
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<tr>
<td>&quot;#&quot;</td>
<td>&quot;Name&quot;</td>
<td>&quot;Design Description and/or Comments&quot;</td>
<td>&quot;Ext&quot;</td>
<td>&quot;Reference/Location&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Running count of identified Cooper designs</td>
<td>Unique name Cooper gave each of his designs.</td>
<td>Brief description of the design and any other pertinent information.</td>
<td>&quot;Y&quot; for extant textile or wallpaper; &quot;N&quot; for none found.</td>
<td>The following abbreviations were used to show either the location of the extant design or where a citation was found</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NH-#T</td>
<td></td>
<td></td>
<td></td>
<td>The inventory number assigned in New Hampshire to an extant textile.</td>
</tr>
<tr>
<td>NH-#F</td>
<td></td>
<td></td>
<td></td>
<td>The inventory number assigned in New Hampshire to a final screen print printed on scrap fabric.</td>
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Abbreviations used:

<table>
<thead>
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<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>CA-</td>
<td>Cooper Archives with specific citation</td>
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<tr>
<td>NHHS</td>
<td>New Hampshire Historical Society</td>
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<tr>
<td>MFD</td>
<td>Mary Frances Doyle</td>
</tr>
<tr>
<td>NEWM</td>
<td>Newark Museum</td>
</tr>
<tr>
<td>RISD</td>
<td>Rhode Island School of Design Museum</td>
</tr>
<tr>
<td>URI</td>
<td>University of Rhode Island Historic Textile and Costume Collection</td>
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</table>
## PRINT DESIGNS

<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Design Description and/or Comments</th>
<th>E</th>
<th>Reference/ Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Adam</td>
<td>15&quot; repeat of swirling arabesques in outline form</td>
<td>Y</td>
<td>NH-61F, NH-275T</td>
</tr>
<tr>
<td>2.</td>
<td>Alder</td>
<td>15&quot; repeat of alder tree leaves in outline form</td>
<td>Y</td>
<td>NH-34T</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NHHS (1 example)</td>
</tr>
<tr>
<td>3.</td>
<td>Alice</td>
<td>19&quot; repeat of bands of little girls' faces, alternating with squares and lines</td>
<td>Y</td>
<td>NH-48T, NH-49T</td>
</tr>
<tr>
<td>4.</td>
<td>Amazon</td>
<td>60&quot; repeat of enormous runcinate leave or tree branch (perhaps from a rubber tree). See &quot;Para over Amazon&quot;</td>
<td>N</td>
<td>CA-K.1 (photo)</td>
</tr>
<tr>
<td>5.</td>
<td>American Beauty</td>
<td>24&quot; repeat of two alternating rows of rose clusters</td>
<td>Y</td>
<td>NH-57F</td>
</tr>
<tr>
<td>6.</td>
<td>Ankor</td>
<td>16-1/2&quot; repeat of stylized Ankor Wat frieze</td>
<td>Y</td>
<td>NH-82F</td>
</tr>
<tr>
<td>7.</td>
<td>Arkansas Traveler</td>
<td>Outline of guitars, musical notes, and rests. Used on PAKTO cushions</td>
<td>Y</td>
<td>NH-219F</td>
</tr>
<tr>
<td>8.</td>
<td>Arrowhead</td>
<td>5&quot; repeat of vertical bands of arrowheads. Name of Alfred Weatherhead's ranch</td>
<td>Y</td>
<td>NH-59F</td>
</tr>
<tr>
<td>9.</td>
<td>Aviemore</td>
<td>Large vertical stripes interspersed with comma-shaped motif printed cotton and linen damask. Cooper used this printed cotton and linen damask woven in Scotland to upholster a six-foot teakwood bench he designed (1950-1955)</td>
<td>N</td>
<td>CA-C5 (photo)</td>
</tr>
<tr>
<td>10.</td>
<td>Bamboo</td>
<td>26-1/2&quot; repeat of bamboo stalks</td>
<td>Y</td>
<td>NH-42T, URI</td>
</tr>
<tr>
<td>11.</td>
<td>Bayou</td>
<td>Straight lines superimposed with zigzag. The design can run horizontally or vertically</td>
<td>Y</td>
<td>NH-68F, URI</td>
</tr>
<tr>
<td>12.</td>
<td>Bedford</td>
<td>24-1/2&quot; repeat of bulb-like flowers with stalks in an alternating pattern. Cooper used an original piece of William Morris fabric he owned as the design source</td>
<td>Y</td>
<td>NH-38T, CA-K.3</td>
</tr>
<tr>
<td>13.</td>
<td>Blackberry Patch</td>
<td>15-1/4&quot; repeat of banded squares set on the diagonal containing blackberry leaves or berries in an alternating pattern</td>
<td>Y</td>
<td>NH-37T, NH-66F</td>
</tr>
<tr>
<td>15.</td>
<td>Blue Bonnet Stock</td>
<td>47&quot; repeat of blue bonnet flowers on plain ground</td>
<td>Y</td>
<td>NH-44T</td>
</tr>
<tr>
<td>16.</td>
<td>Boba</td>
<td>22&quot; repeat of bands of spiraling circles placed above a design of large asterisks and outlines of pinecones</td>
<td>Y</td>
<td>NH-58F</td>
</tr>
<tr>
<td>17.</td>
<td>Bonanza</td>
<td>24&quot; repeat depicting drilling, refining, and storage of oil</td>
<td>Y</td>
<td>NH-47T, URI</td>
</tr>
<tr>
<td>18.</td>
<td>Bouquet</td>
<td>21&quot; repeat of graceful tulip-like floral arrangements</td>
<td>Y</td>
<td>NH-55T</td>
</tr>
<tr>
<td>19.</td>
<td>Bouquet over Cannes</td>
<td>Incorporation of two floral print patterns; smaller &quot;Cannes&quot; design and large &quot;Bouquet&quot;</td>
<td>Y</td>
<td>NH-45T, NH-46F</td>
</tr>
<tr>
<td>20.</td>
<td>Bowness</td>
<td>4&quot; repeat of vertical serpentine bands separated by circles</td>
<td>Y</td>
<td>NH-39T</td>
</tr>
<tr>
<td>21.</td>
<td>Bramble</td>
<td>48&quot; repeat of diagonal bands of one large bramble surrounded by four smaller ones</td>
<td>Y</td>
<td>NH-43T, NH-334T</td>
</tr>
<tr>
<td></td>
<td>Bramble/Major</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22.</td>
<td>Bridgewater</td>
<td>18&quot; repeat of diagonal rows of trees and the outlines of</td>
<td>Y</td>
<td>NH-56F</td>
</tr>
</tbody>
</table>
23. Brierley  
   Small diamond-shapes with tree sprig centers  
   Y NH-316T

24. Brookfield  
   7-1/2" repeat of chevrons stacked in columns  
   Y NH-50T

25. Bull's Eye  
   11-3/4" repeat of a small irregularly shaped circle with rays  
   within another circle. Stylistically similar to "Sun"  
   Y NH-64 F

26. Bump  
   18" repeat of a leaping deer design, taken directly from 17th  
   century English slip-ware plate in Kansas City Museum of Art.  
   Bump was the plate donor's surname  
   Y NH-40T, NH-63F

27. Cannes  
   12" repeat of floral design  
   Y NH-67F

28. Celt  
   48-1/4" repeat of large stylized Celtic crosses whose  
   bisected lines also form squares. Per MFD, fairly late in  
   production line  
   Y NH-1T

29. Check  
   Small check design with 1/2" repeat  
   Y NH-11F

30. Cheops  
   4" repeat of hand-drawn circles within circles in a variety of  
   sizes. "Isis" and "Nile" have same design in different scale  
   Y NH-2T, URI

31. Chess  
   27" repeat of alternating and staggered repeats of a  
   chessboard pattern. Suggestive of Op Art  
   Y NH-10F

32. Chiang  
   16" repeat of two rows of large stylized Chinese ideograms.  
   1948 donation to RISD  
   Y NH-35F; RISD (2 examples)

33. Circles  
   5-1/2" repeat of a row of bold uniform circles  
   Y NH-9T; NH-65F

34. Cirrus  
   Cloud-like ikat design printed cotton and hemp Scottish  
   weave. Used for drapery display in Cooper's RCA building  
   penthouse (1950-1955)  
   N CA-C.5 (photo)

35. Claire  
   95" repeat of delicate stalks of flowers and birds. Used  
   primarily for drapery design  
   Y NH-8T, NH-12T, NH-53T

36. Clover  
   6" rows of bunches of clover arranged in a staggered pattern  
   N NH-281F (Not included in donation)

37. Coalition  
   11-3/4" repeat of small elephants and donkeys. Per MFD,  
   done in the 1950s  
   Y NH-3T

38. Cody  
   7" squares of a cartoon-like drawing of Buffalo Bill Cody on a  
   horse. Stylistically similar to "Saturday A.M." and "Sunday  
   P.M."  
   Y NH-7T

39. Congo  
   6" repeat of fragmented diamond motifs  
   Y NH-6T

40. Cornets  
   Large hunting horns and polo ponies  
   Y NH-76F

41. Creole  
   48-1/2" repeat of twelve large birds in various poses, four  
   across in three rows  
   Y NH-13F

42. Daisies  
   27" repeat of large daisy flowers on a plain ground. Used on  
   padded cushions for PAKTO furniture (CA-O.2)  
   Y NH-14T; NH-27F)

43. Darwin  
   23-3/4" repeat of large "Darwin" tulips on plain ground. Per  
   MFD, one of her favorite designs and very popular  
   Y NH-15T through 22T

44. Dauphine  
   12-1/4" repeat of snowflake-like patterns in two-color overlay  
   Y NH-28T; NH-31F

45. Dauphine over  
   Grasse  
   12-1/4" repeat of "Dauphine" with the smaller "Grasse"  
   rosette design  
   Y NH-28T

46. Devon  
   Small overall ferronnerie or wrought-iron design. Similar in  
   style to "Eaton"  
   Y NH-32T
47. **Dew**  
29-1/2" repeat of geometric leaves with dots of dew drops on plain ground  

48. **Dot Dash**  
11-3/4" repeat of two staggered vertical rows of two large horizontal lines, and six dots bordered by two vertical lines on either side. Per Interior Design, April 1956 ad, Cooper was inspired by railroading: “See the rails, ties, and spike heads?” Per MFD done for Western Union and the TWA offices. Also offered for residential use.

49. **Dots**  
Tiny dots in an overall pattern

50. **Ducks**  
36" repeat of realistic rendering of ducks flying in migrating formation

51. **Early Bird**  
Fantastically drawn fruits with worms on a tree branch, which forms a vertical design. 1947 donation to RISD. No New Hampshire sample found.

52. **Eaton**  
8-1/2" repeat of a ferronnerie or iron wrought pattern. Similar to “Devon”

53. **Eden**  
9-1/2" repeat of deer, fish, apples, flowers, and leaves. Both a wallpaper and textile design. Mrs. Doyle’s guest bedroom done in wallpaper. Design used on Cooper shopping bags in 1960s

54. **Elfin**  
18" repeat of geometric floral pattern. Very “1960s”

55. **Ethiopia**  
24-1/2" repeat of sweet peas

56. **Etruvia**  
51" repeat of six large rosettes in large and dark hues in random pattern

57. **Fern**  
24" repeat of large ferns and fronds

58. **Fish**  
31" repeat of “highly stylized fish under pairs of wave motives checkered in alternate rows with dots and scrolls in intervals” (1947 RISD description)

59. **Fleurette**  
33" repeat of columns of flowers separated vertical bands of lacy stripes

60. **Flora**  
48" repeat of vertical rectangles composed of several triangles containing abstractly drawn flowers or leaves

61. **Floral Vine**  
26-1/2" repeat of flowers, vines, and leaves

62. **Foliage**  
54" repeat of massive and bold leaf pattern. Per MFD, used at “Campobello,” Franklin D. Roosevelt’s retreat, and Emporia State College in Kansas

63. **Galaxy**  
36" repeat of abstractly-drawn stars

64. **Gas**  
39" repeat of gas flames. Commercial design used in the American Gas Company’s pavilion at the 1962 Seattle World’s Fair

65. **Geraniums**  
38" repeat of geranium flowers, buds, and leaves

66. **Granada**  
49-1/2" vertical motif with peacocks either inspired by or copied from a late medieval textile

67. **Grapes**  
18-1/4" repeat of “pendant boughs of grapes on the vine alternating with another grapevine motif to form oblique rows” (1947 RISD description)
<table>
<thead>
<tr>
<th>No.</th>
<th>Design</th>
<th>Description</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>68.</td>
<td>Grasse</td>
<td>6-1/2&quot; repeat of alternating small and large rosettes that form a diagonal pattern</td>
<td>NH-74F, NH-319T</td>
</tr>
<tr>
<td>69.</td>
<td>Green Mountain</td>
<td>7-1/2&quot; repeat of interlocking trees alternating vertically and horizontally. Green Mountain is located in Effingham Falls, New Hampshire</td>
<td>NH-72F, NH-77T</td>
</tr>
<tr>
<td>70.</td>
<td>Greenwood</td>
<td>48&quot; repeat of tulip poplars, leaf, and flowers. Per MFD, named for Cooper family house in Virginia</td>
<td>NH-5T, NH-80T, NH-81T, NH-214T</td>
</tr>
<tr>
<td>71.</td>
<td>Harvest</td>
<td>48&quot; repeat of a wheat or barley sheaf. Designed for the Carling Brewery in Baltimore (1960)</td>
<td>NH-85T</td>
</tr>
<tr>
<td>72.</td>
<td>Hermes</td>
<td>26&quot; repeat of an unidentified symbol showing a reversed number four and an inverted Cross of Lorraine. MFD did not know who ordered this design</td>
<td>NH-70F</td>
</tr>
<tr>
<td>73.</td>
<td>Holly, Hollyleaf or Holly Leaf</td>
<td>21-1/2&quot; repeat of two spiraling columns of large holly leaves. Cooper's first textile design in the early 1930s. Used in Nelson Rockefeller's office in Rockefeller Center (1947-49)</td>
<td>NH-82T, NH-83T, NH-84T, RISD (2 examples)</td>
</tr>
<tr>
<td>74.</td>
<td>Horizontal Wire</td>
<td>7-1/2&quot; repeat of two very large interconnected &quot;handwriting exercises.&quot; May have been designed by Jens Risom (1939-40)</td>
<td>NH-267F</td>
</tr>
<tr>
<td>75.</td>
<td>Innsbruck</td>
<td>1/2&quot; repeat of a very small vertical floral design with a parallel row of tiny leaves</td>
<td>NH-89F, NH-341T</td>
</tr>
<tr>
<td>76.</td>
<td>Inside Your Home</td>
<td>28&quot; repeat of several of Teresa Kilham's illustrations from Cooper's 1946 book, <em>Inside Your Home</em></td>
<td>NH-313T</td>
</tr>
<tr>
<td>77.</td>
<td>Isis</td>
<td>8&quot; repeat of hand-drawn circles within circles in a variety of sizes. See &quot;Nile&quot; and &quot;Isis&quot; for same design in smaller scales</td>
<td>NH-87T, NH-88F, URI</td>
</tr>
<tr>
<td>78.</td>
<td>Ivy Leaves</td>
<td>Columns of ivy leaves separated by vertical lines</td>
<td>NH-90T, NH-91F</td>
</tr>
<tr>
<td>79.</td>
<td>Jacks</td>
<td>3&quot; repeat of children's game &quot;jacks&quot;</td>
<td>NH-94F, URI</td>
</tr>
<tr>
<td>80.</td>
<td>Jamaica</td>
<td>30&quot; repeat of bamboo stalks with randomly-placed hand-drawn circles within circles and a large mask with eyes</td>
<td>NH-95T</td>
</tr>
<tr>
<td>81.</td>
<td>Jardin</td>
<td>30&quot; repeat of two large floral motifs</td>
<td>NH-86T, NH-93F</td>
</tr>
<tr>
<td>82.</td>
<td>June</td>
<td>18-1/2&quot; repeat of three floral motifs in two alternating rows</td>
<td>NH-92T</td>
</tr>
<tr>
<td>83.</td>
<td>Juneau</td>
<td>7&quot; repeat of alternating snowflakes and rectangles in a basket weave design. &quot;Yukon&quot; is the same design in a much larger scale</td>
<td>NH-252T</td>
</tr>
<tr>
<td>84.</td>
<td>Key</td>
<td>9-1/2&quot; repeat of five columns of stylized Greek keys</td>
<td>NH-165F</td>
</tr>
<tr>
<td>85.</td>
<td>Key West</td>
<td>38&quot; repeat of three large pelicans perched on pilings surrounded by swimming and leaping fish</td>
<td>NH-146F</td>
</tr>
<tr>
<td>86.</td>
<td>Knight</td>
<td>Large hexagons with several containing chess knights</td>
<td>NH-164F</td>
</tr>
<tr>
<td>87.</td>
<td>Kyoto</td>
<td>37-1/2&quot; repeat of crest and clouds design. Design an exact copy of a nineteenth-century Japanese silk brocade owned by Cooper. &quot;Osaka&quot; has the same design with a screened ground color</td>
<td>NH-146T, URI</td>
</tr>
<tr>
<td>88.</td>
<td>Laybourne</td>
<td>25-1/2&quot; repeat of slender tree branches with small leaves</td>
<td>NH-173T, NH-174T, NHHS (2 examples)</td>
</tr>
<tr>
<td>89.</td>
<td>Leaves</td>
<td>13-1/2&quot; rows of pin-wheel-like leaves with stray dots. 1947 donation to RISD</td>
<td>NH-167F, RISD (1 example)</td>
</tr>
<tr>
<td>90.</td>
<td>Liberty</td>
<td>22&quot; repeat of one large American eagle with two smaller</td>
<td>NH-168F</td>
</tr>
<tr>
<td>No.</td>
<td>Pattern Name</td>
<td>Description</td>
<td>Reference</td>
</tr>
<tr>
<td>-----</td>
<td>----------------</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>91.</td>
<td>Loophole</td>
<td>30&quot; repeat of large hand-drawn loops with big dots.</td>
<td>NH-166F</td>
</tr>
<tr>
<td>92.</td>
<td>Lucca</td>
<td>17-1/2&quot; repeat of interconnected roundels with fantastic semi-human figures supported by pairs of dogs, rays of sun, and ornate floral patterns. May be an exact copy of a late medieval Italian silk.</td>
<td>NH-328T</td>
</tr>
<tr>
<td>93.</td>
<td>Lugano</td>
<td>1-1/2&quot; repeat of little flowers in horizontal rows</td>
<td>NH-148T, URI</td>
</tr>
<tr>
<td>94.</td>
<td>Lundean</td>
<td>48-1/2&quot; repeat of large sketches of polo players</td>
<td>NH-169F</td>
</tr>
<tr>
<td>95.</td>
<td>Mac</td>
<td>24&quot; repeat of two rows of large cats sitting in a background of fish, birds, and grass. Per MFD, Cooper hated cats.</td>
<td>NH-153T, NH-154T, NH-155T</td>
</tr>
<tr>
<td>96.</td>
<td>Magnolia</td>
<td>26&quot; repeat of large-scale magnolia flowers, leaves, and buds.</td>
<td>NH-171F</td>
</tr>
<tr>
<td>97.</td>
<td>Maple Leaf</td>
<td>17-1/2&quot; repeat of rows of diagonally striated maple leaves</td>
<td>NH-178F</td>
</tr>
<tr>
<td>98.</td>
<td>Marbles</td>
<td>34&quot; repeat of 1-3/8&quot; bands of multi-colored marbles on a printed ground. The white marbles are voided.</td>
<td>NH-144T, NH-278T, NH-279T, URI</td>
</tr>
<tr>
<td>99.</td>
<td>Maze</td>
<td>14-1/2&quot; repeat of two rows of rectangular mazes</td>
<td>NH-160F, URI</td>
</tr>
<tr>
<td>100.</td>
<td>Meadow</td>
<td>23-1/2&quot; repeat of large floral bouquets. Per MFD, a popular curtain design</td>
<td>NH-156T, NH-172T, NH-176T, NH-337T, NHHS (2 examples)</td>
</tr>
<tr>
<td>101.</td>
<td>Meadow Lark</td>
<td>Only one screen printed – incomplete with no discernible design</td>
<td>NH-175F</td>
</tr>
<tr>
<td>102.</td>
<td>Medici</td>
<td>28&quot; repeat of a large-scale design similar to &quot;Lucca.&quot; Cooper may have copied a late medieval Italian textile.</td>
<td>NH-152T</td>
</tr>
<tr>
<td>103.</td>
<td>Metropole</td>
<td>36&quot; repeat of a geometric city skyline with heavily outlined buildings shaded with diagonal lines. Identical design style as &quot;USA&quot;</td>
<td>NH-161F</td>
</tr>
<tr>
<td>104.</td>
<td>Mica</td>
<td>Wavy horizontal lines resembling the laminae of the mineral &quot;mica&quot;</td>
<td>NH-338T</td>
</tr>
<tr>
<td>105.</td>
<td>Miss Hallie</td>
<td>12&quot; repeat of little flower heads. Design named after Cooper's mother</td>
<td>NH-179F, NH-180T</td>
</tr>
<tr>
<td>106.</td>
<td>Mombasa</td>
<td>33&quot; repeat of large fish, stylized African shields, and calabashes.</td>
<td>NH-163F</td>
</tr>
<tr>
<td>107.</td>
<td>Montpelier</td>
<td>21&quot; repeat of four columns of a pomegranate design. Cooper may have used an historic textile for his design source. &quot;Montpelier&quot; was the Virginia home of President James Madison</td>
<td>NH-143T; NH-159T</td>
</tr>
<tr>
<td>108.</td>
<td>Mushrooms</td>
<td>13-1/2&quot; repeat of mushrooms and mushroom caps in, on, and floating around irregularly-shaped rings</td>
<td>NH-162F; NH-177T, URI</td>
</tr>
<tr>
<td>109.</td>
<td>Music Box</td>
<td>35&quot; repeat of an undulating horizontal row of four large perforated gears like those used in music boxes. Each row is separated by a double line</td>
<td>NH-157T</td>
</tr>
<tr>
<td>110.</td>
<td>Nelson</td>
<td>35&quot; repeat of a stylized northern Native American motif of boat prows. The Nelson River is located in central Canada and flows into the Hudson Bay</td>
<td>NH-230T</td>
</tr>
<tr>
<td>111.</td>
<td>Net</td>
<td>8&quot; repeat of four vertical bands of a bobbinet mesh.</td>
<td>NH-213F</td>
</tr>
<tr>
<td>112.</td>
<td>Nile</td>
<td>4&quot; repeat of small hand-drawn circles within circles in a variety of sizes. See &quot;Nile&quot; and &quot;Isis&quot; for same design in larger scales</td>
<td>NH-351T, URI</td>
</tr>
</tbody>
</table>
113. No Dice
Small squares resembling die. NH-30 has dots in each die
Y NH-29T and 30T, URI

114. Noah's Ark
31-1/2" repeat of two rows of realistic animal silhouettes (elk, partridge, hare, duck, fox, pheasant, trout, and boar). Per MFD, Cooper designed this for her son Wayne
Y NH-292F

115. Northwest Territory
53" repeat of a large-scale design showing a fishing trawler, fir trees, salmon, telephone poles, a wheat sheaf, and a Chilkoot blanket. MFD thought it may have been used for the Erbe Student Center at the University of Oregon in 1949
Y NH-226T, NH-228F

116. Oak Leaf
17-1/2" repeat of partial outlines of oak leaves and acorns printed a feather motif
Y NH-116T, NH-117T

117. Osaka
Identical design as "Kyoto" only with printed ground
Y NH-118T

118. Pacific
4" repeat of interlocking "claw hammer" motifs
Y NH-129F

119. Palma
17-1/2" repeat of voided silhouettes of plants, ferns, and flowers on a printed trellis background
Y NH-131T

120. Pamela
28" repeat of "a checkered motif of a pair of fantastic leaves and two discs." (1947 RISD description) Used on chair in the 1939 New York Architectural League's "Upside-Down Room." Jens Risom stated this was one of his designs
Y NH-139T, RISD (1 example)

121. Panama
34" repeat of vertical vines with butterflies and large bulbous pods
Y NH-128T

122. Papaya
5" repeat of large floating papaya leaves
Y NH-137T, URI, RISD

123. Para
60" repeat of four identical tropical runcinate branches (perhaps from a rubber-producing tree) placed in each corner. The Para River is an arm of the Amazon
Y NH-124F

124. Para over Amazon
Center area of "Para" screened with "Amazon" design
Y NH-35T, NH-140T

125. Patio
25" repeat of alternating vertical bands of flowers and vines
Y NH-135T

126. Perennial
16-1/2" repeat of flower blossoms and leaves. Stylistically similar to "Mushrooms"
Y NH-132F

127. Persian
31-1/2" repeat of a paisley motif
Y NH-127T

128. Pina
Two large piñon trees. Tree trunks formed when matching selvedges sewn together
Y NH-121T

129. Pines
"Lozenges with pine cone motifs shown against a background decorated with pine cone motif with different design." (1947 RISD description) No New Hampshire sample found
Y RISD (1 example)

130. Polygons
30" repeat of "large overlapping squares, circles, triangles, and polygons (1948 RISD description)
Y NH-138T, RISD (1 example)

131. Ponies
Pairs of wild horses drawn in a style used on Native American skin paintings
Y NH-76F

132. Posy
3" repeat of flower heads and stems
Y NH-119T, NH-120T

133. Potpourri
Copy or interpretation of late eighteenth-century French or English floral block print. Found on a Textile House advertising postcard, describing the textile as a "50 inch imported linen print" (1957-64)
N CA-J.4 (postcard)

134. Pow-Wow
25-1/2" repeat of two rows of large diamond motifs resembling Native American bead work
Y NH-125T, NH-126T
135. Primer  8-1/4" repeat of letters of the alphabet and numbers  Y NH-134F
136. Propellers  15" repeat of large whirling propeller blades  Y NH-130F
137. Provence  5-3/4" repeat of sprigs of flowers  Y NH-123T
138. Pueblo  16-1/2" repeat of small horizontal bands of diamond motifs separated by one row of outlining  Y NH-133F
139. Rain  1/2" repeat of vertical wavy lines with three horizontal bands of color  Y NH-233F
140. Rays  10" repeat of vertical "spines" crossing horizontal "spines" to form an irregular-looking check design. Stylistically similar to "Rain"  Y NH-229F
141. Research  30" repeat of two large atomic symbols  Y NH-221F
142. Rio  "S-shaped bough with pears and a bird" (1947 RISD description)  Y RISD (1 example), URI
143. Rocket  24" repeat of layered rows of the tops of rockets with a disc motif. Used by Pratt-Whitney in 1946  Y NH-22F
144. Runsten  19" repeat of a stylized rune alphabet  Y NH-250T, NH-251T, NH-312T
145. Rustic  5-1/4" repeat of leaves, square, and circles  Y NH-225F
146. Rye  4-1/2" repeat of two staggered rows of alternating stylized Greek key motifs and clusters of three rye awns  Y NH-224F
147. Salem  2-1/4" repeat of little squares with floret centers  Y NH-205F
148. Santo  22-1/2" repeat of a flower bed with butterflies. Cooper purchase this printed design in Switzerland. Per MFD, it "sold by the mile"  Y NH-187F
149. Saturday A.M.  10" repeat of roundels containing three men fishing in a boat with corner blocks of fish. Stylistically similar to "Cody" and "Sunday P.M."
150. Saucers  10" repeat of teacup saucers in three sizes  Y NH-204F, NH-219F
151. Sawdust Trail  36" repeat of clowns, seals, and monkeys in and on large circles. Per MFD, Cooper designed this for her son  Y NH-200T
152. Scroll  15" repeat of horizontally elongated scroll motifs  Y NH-184T, NH-207F
153. Seville  21-1/2" repeat of pomegranate motif with peacocks and acanthus leaves. Cooper may used a historic textile as his design source  Y NH-199T, NH-298T, URI
154. Shady Lane  10" repeat of boldly outlined stylized leaves with a dot and a blotch of color with a central motif in the shape of an "S". Stylistically similar to "Pamela"  Y NH-210T
155. Shamrock  6" repeat of shamrock sprinkled on a plain ground. Available for sale by the mid-1940s  Y NH-202T, URI
156. Shell  Scallop shells in four sizes. Shell Oil Company was a Cooper commercial client  Y NH-248F
157. "Shoes"  Precise name unknown  Negative found in Cooper Archives. Design shows drawings of various foot coverings including a ballet slipper, Mercury's winged foot, an sixteenth-century spurred boot, a platform sandal, and a majorette's boot. The drawing style is similar to Theresa Kilham's illustrations for Cooper  N CA-K.2 (photo negative)
Textile House's best-selling textiles that Cooper introduced earlier in the late 1940s

159. Socoscend
24" repeat of six ascending winged horses. The Pegasus was the symbol of Standard Oil a.k.a. Socony

160. Socowhirl
12" repeat of smaller-scale winged horses flying in all directions

161. Space
72" repeat of various stylized symbols used in astronomy

162. Spectrum
28" repeat of circular clusters of dots that resemble bursts of fireworks

163. Spring
25-1/2" repeat of clusters of very stylized flower stalks

164. Springfever
29" repeat of a floral and vegetable motif. Per MFD, one of Textile House's best-selling textiles that Cooper introduced earlier in the late 1940s

165. Stars
15" repeat of large asterisk motifs

166. Steel
34-1/2" repeat of a commercial design showing molten steel being poured from large cauldrons with a steel plant in the upper left corner. Both United States Steel and the Lratrobe Steel Company used it in their corporate offices

167. Stripe
29" repeat of horizontal stripes in two widths in five colors printed on a plain ground

168. Strokes
Six columns of chevrons which give the effect of rowing oars in the water

169. Stroma
22-1/2" repeat of "waved rising stem from which waved tendrils branch out. (1947 RISD description) "Stroma" is a term used in both anatomy and biology to describe a spongelike or supporting framework for a cell or a fungus

170. Summer
29-1/2" repeat of a floral and grass motif

171. Sun
36" repeat of large outlined discs surrounding smaller discs with rays. Stylistically similar to "Bull's Eye"

172. Sunday P.M.
7" repeat of six roundels showing a man driving two women and a cat in a "Tin Lizzie"; the corner blocks are tires. Stylistically identical to "Saturday A.M." and "Cody"

173. Susan
13-1/2" repeat of line-drawn squares containing floral bouquets

174. Sussex
Floral vine pattern with a 3-1/2" border on one selvedge end

175. Swirl
Stylized design of coils and cantilever springs Cooper created it at the request of Norman BelGeddes for the General Motors exhibit at the New York World's Fair.

176. Symbols
45" repeat of stylized symbols used in mathematics, chemistry, and biology, including circles, squares, and triangles

177. Tapa
36" repeat of a bark cloth or "tapa" design. Per MFD, very popular in shades of brown

178. Tate House
18" repeat of a Javanese indigo resist design with narrow side borders. Per MFD, Cooper was asked by the owners of the Tate House in Scarborough, Maine to research and replicate this design for their property, which he did. Cooper's older sister Theodora later saw the identical pattern
used at Williamsburg where it was described as a Schumacher design

179. Telco
24" repeat of telephone receivers, telephone lines, wires, and bells. Used in Bell Telephone Company corporate offices

180. Tepee
36-1/2" repeat of stylized Navaho blanket motifs, including diamonds with morning star centers and zigzags. Stylistically similar to the smaller-scale "Pueblo"

181. Textile House
1-3/4" repeat of the side profile of a colonial house and a pine tree. The house shown represents the "Red Cottage" in Effingham Falls, New Hampshire

182. Thistles
21-1/4" repeat of eight roundels with a large thistle motif. Per MFD, Cooper's trips to Scotland inspired this design

183. Three Crowns
15" repeat of a single motif of three crowns, two above one. MFD thought Cooper may have originally designed this for a restaurant in Manhattan

184. Tiles
29" repeat of three rows of tile squares containing stylized gothic and medieval motifs, including lions, gryphons, deer, knights, crosses, and fleurs de lys

185. Trees
39" repeat of "groups of trees shown in alternate horizontal rows and checkered in alternate vertical rows with scalloped bands" (1947 RISO description)

186. Tulips
34" repeat of large stylized tulips with outlines

187. Twigs
13-1/2" repeat of twigs

188. Union
36" repeat of two widely-spaced shields or crests. MFD did not remember the commercial client's name

189. University of Connecticut
30" repeat of stylized scientific symbols and Greek letters

190. USA
48" repeat of a stylized industrial landscape with tall, smoking chimneys. Identical design style as "Metropole"

191. Ute
31-1/2" repeat of curving and dipping horizontal lines which resemble the pattern in a hand-woven basket

192. Utopia
8" repeat of stylized profile of the 1940 Cooper-Stone "Pint House" schematic shown in Architectural Forum

193. Vincente
27" repeat of large scattered hexagons with snowflake-like centers

194. Vineyard
35-3/4" repeat of large interconnected grape clusters with leaves on vines

195. Voo Doo
36" repeat of "diagonal rows of large circles enclosing various irregular geometric motifs (spirals, dots, concentric circles, triangles) printed over areas of parallel horizontal lines of various widths" (1948 RISO description)

196. Waves
Very narrow irregular horizontal lines that create an overall wavy pattern

197. Weather
35-1/4" repeat of weather towers, swirls, and circles

198. Westinghouse
20" repeat of the Westinghouse Electric Company "W" logo in colored circles

199. Wildflower
2-3/4" repeat of a horizontal band of interlocking clusters of
200. **Wire World**
50" design of circles within a large circle intersected by multiple lines. Bethlehem Steel Company used the design on drapes for their Washington, D.C. corporate offices

Y NH-235T

201. **Yosemite**
21-1/2" repeat of two Sequoia tree trunks covered with branches

Y NH-255T, NH-320T, URI

202. **Yukon**
30" repeat of alternating snowflakes and rectangles in a basket weave design. "Juneau" is the same design in a much smaller repeat

Y NH-254F, URI

203. **Zebrette**
6-1/2" repeat of small zebras

Y NH-248F

204. **Zodiac**
46" repeat of the twelve signs of the zodiac arranged four across and three down

Y NH-237T, NH-238T, NH-273T, NEWM (1 example)

205. **Zuni**
20" repeat of columns of zigzag motifs. Per MFD, Cooper made many trips to the American Southwest to visit a relative

Y NH239T, NH-241T

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**WALLPAPER DESIGNS—INTRODUCED IN 1946**

1. **Atomic**
27" repeat of atoms and circle/square overlays. 27-1/2" design width. NH-51T was printed in blue and orange on white plain woven "Special Cotton"

Y NH-51T, NH-60F

2. **Eden**
9-1/2" repeat of outlines of deer, fish, apples, and leaves. Also used as textile design. MFD had a guest bedroom wallpapered with this pattern in light and dark browns

Y NH-104T, NH-106F

3. **Erin**
Large check design with 10" repeat. NH-111 was printed in olive green on grey fiberglass. Per MFD, she had had her kitchen wallpapered in the red and white version

Y NH-111F

4. **Monkey Shine**
30" repeat of three monkeys playing in a zoo cage, 30" design width. NH sample was printed in blue on grey fiberglass

Y NH-170F

5. **Starlight**
12-1/2" repeat of striated clouds and five-pointed stars. 28" design width. NH-197T was printed in blue and green on 100% white fiberglass

Y NH-197F, NH-198F

6. **Wind and Waves**
15" repeat of sailboard and clouds. 29-1/2" design width. NH-266T was printed in blue and red on white plain weave "Special Cotton"

Y NH-256F, NH-266T

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**"ROUGH TEXTURES"/PLAIDS/CHECKS/MISCELLANEOUS**

1. **Aspen**
6" repeat of horizontal stripes. 88% rayon, 8% cotton, 4% other. 54" wide. NH sample in orange, red, brown and black

N NH-335T

Photo taken but textile not donated.

2. **Bamboo Stripe**
Irregular horizontal stripes. 71% rayon, 16% cotton, 13% linen. 54" wide. NH sample has a plain weave background in turquoise and gold with horizontal bands of thicker gold and olive green yarns

Y NH-355T
3. Borodale Check 15-3/4" repeat of unbalanced plaid in a plain weave woven in Scotland. 60% linen, 40% cotton. 50" wide. NH samples in two colorways: rust, brown, gold, and natural; and blues, turquoise, putty, and white

4. Borodale Check 15-3/4" repeat of unbalanced plaid in a plain weave woven in Scotland. 56% linen, 44% cotton. 50" wide. NH sample in rust, brown, gold, and white

5. Brora/Brora Crash Plain weave woven in Scotland. 60% linen, 50% cotton. 50" wide. NH samples in light and dark blue, gold, grey, putty, red, orange, yellow, and two shades of olive. NH-307T in orange, peach, and brown horizontal stripes on a beige ground

6. Cawdor Plain weave woven in Scotland. 100% linen. NH samples in red/white, blue/white, brown/blue, gold/brown, and yellow/grey/white

7. Cawdor Plaid 52" repeat of a large plain weave plaid woven in Scotland. 100% linen. NH samples in four colorways: green/blue/purple, rose/red/prink, black/beige/white/gold, and purple/green/blues

8. Cawdor Stripe Plain weave horizontal stripe woven in Scotland. 100% linen. NH samples in two colorways with different striping effects: brown/black/white on yellow ground and green/gold/purple/white/rust

9. Centaur Damask 50" wide. 12-1/2" repeat of bands of centaurs, Greek keys, and leaves. Damask weave with cotton and rayon blend. NH sample in red and brown on natural ground

10. Don Check Plain weave unbalanced plaid woven in Scotland. 60% linen, 40% cotton. 50" wide. NH sample had 2-1/2" horizontal stripes of olive, light green, putty, and white and irregular vertical bands of the same colors. Per MFD, also came in other colorways including red and was very popular

11. Dunedin Plain weave unbalanced plaid woven in Scotland. 100% linen. 50" wide. NH sample in red/green/black. Also available in blue/purple and orange/brown

12. Dunvegan Plaid 5-1/2" repeat of plain weave unbalanced plaid woven in Scotland. 59% linen, 41% cotton. 50" wide. NH samples in two colorways: light brown/white/rust and blues/beiges

13. Dunvegan Plaid 5-1/2" repeat of plain weave unbalanced plaid woven in Scotland. 47% cotton, 52% linen. 50" wide. NH sample in pink/white/beige

14. Eriskay Plain weave woven in Scotland. 65% linen, 35% cotton, 50" wide. NH samples in brown, dark blue, and red

15. Eriskay Plain weave woven in Scotland. 100% linen. 50" wide. NH sample in browns

16. Eriskay Check Plain weave 1" balanced check woven in Scotland. 65% line, 35% cotton, 50" wide. NH samples in blues/brown/mustard/natural/orange and blues/green/gold. Per MFD, while working in the late 1940s with a weaver in the Donald Mills in Scotland who questioned Cooper about the design, Cooper replied, "I'll risk it." The weaver thought that was a good name for the pattern

17. Eriskay Crash Check Plain weave 1" balanced check woven in Scotland. 100% linen. 51" wide. NH sample in gold/orange/green/natural/brown

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18. Flame  
   Plain weave in 96" rayon and 4% cotton. NH sample predominantly red with yellow/gold warp yarns  
   N NH-354T (not included in the donation)

19. "Green Plaid"  
   Y RISD (1 example)

20. Inca Damask  
   19-1/2" repeat of two large blocks with borders in a stylized Incan design pattern. Damask weave produced in Scotland. 35% cotton, 35% rayon, 30% linen. 50" wide  
   Y NH-284T, NH-315T

21. King's Texture  
   Plain weave manufactured in the USA. 65% rayon, 27% cotton, 8% linen. 54" wide. NH samples were in red, "Stone," "Emerald," and blue  
   Y NH-324T, NH-353T

22. "Mixed Fiber"  
   Name unknown. "Silk and nylon. Plain cloth. Warp and weft of green nylon and silk novelty yarn. Irregularly flecked with dark red, blue, yellow and white. Loosely woven with unevenly twisted yarns" (1948 RISD description)  
   Y RISD (1 example)

23. Rosemont  
   Plain weave used as backdrop for 1960 bi-coastal televised Kennedy-Nixon debate  
   ? May be sample in the Ratti at the Met

24. "Rust Black"  
   Name unknown. "Plain weave cotton with a rust warp and a black weft." (1947 RISD description)  
   Y RISD (1 example)

25. Saratoga Plaid  
   6" repeat of plaid weave in a balanced check design woven in the USA. 54" wide. NH sample in "antique gold and black"  
   Y NH-352T

26. "Scotch Plaid Linen"  
   Name unknown. "Warps and wefts white and tan line checker design" (RISD 1947 description)  
   Y RISD (1 example)

27. Sherwood Plaid  
   6" repeat of a balanced plaid plain and twilled weave woven in North Carolina. 50% cotton, 25% rayon, 25% linen. 54" wide. NH samples with two colorways: olive greens/putty/beige and turquoise/gold/blue/beige  
   Y NH-282T, NH-283T

28. Woodbine  
   Plain weave with slubbed weft yarns woven in the USA. 54" wide. NH samples in "Seaweed," "Russet," "Lacquer Red," "beige, black/white, and yellow/white  
   Y NH-299T, NH-300T, NH-301T, NH-302T

29. York Damask  
   Y NH-288T, NH-289T, NH-300T
APPENDIX C

CHRONOLOGY OF THE LIFE OF DAN COOPER

1901
Born on January 21 in Washington, D.C., second child and only son of
Samuel Fulton and Harriet ("Miss Hallie") Hanna Sprecher Cooper
Given name "Dan"

1904
Christened "George Daniel"

1906-07
Family began vacationing in Effingham Falls, New Hampshire

1913
Younger sister, Mary Frances, born

1915-19
Western High School in Washington, D.C.
Family lived in Arlington County, Virginia

1919-21
University of Virginia
Architectural and pre-medical course work
Encouraged to study interior design by Professor Fiske Kimball

1921-23
New York School of Fine and Applied Arts (now Parsons School of Design)
Awarded $200 travel scholarship established by either Elsie de Wolfe
or Mr. and Mrs. Robert Woods Bliss for study in Paris
Additional course work at the University of London and perhaps the
American Academy in Florence

1923-24
Returned to the United States for older sister’s wedding

First commission to redesign the library and museum of Dumbarton Oaks,
the Blisses’ Washington, D.C. residence

Worked for interior designer John Hamilton

Moved to New York City

1925-30
Founded own business, “Dan Cooper, Designer”
Residence and business located at 106 East 56th Street (1925)
Moved to 20 East 57th Street (1926)

Frequent trips to Europe to purchase antique furniture, accessories, and
textiles for clients

Apartment, office, and house of Gordon Auchincloss (1925 on)
W. T. Grant office (1928)
Robert Grant residence in Jericho, New York (1928)
George Amory house in Tuxedo Park, New York (1928)
Lawrence Marks house in Brooklyn (1928)
Evander Schley estate in Far Hills, New Jersey (1929)
“The Hangar,” a private men’s club in Manhattan (1929-30)

Editorial in New York Herald Tribune (1929)

1931
Founding member of the American Institute of Decorators (AID)
1931-35
Began to import and sell modern Swedish glass and textiles

Met Julia Davis, future literary collaborator, in London

First textile design "Holly Leaf" (ca. 1932)

Exclusive distributor of Allen Watson's collection of contemporary English textile designs

Started designing contemporary furniture pieces to complement clients' antiques (ca. 1934)

Met architect Edward Durell Stone

Extensive automobile tour of the United States (1935)

1936-40
Abandoned traditional interior decorating ideas and concentrated on own "modern" designs (mid 1930s)

A. Conger Goodyear's Stone-designed house in Old Westbury, Connecticut (1936)

Established working relationship with Donald Mills, Dundee, Scotland

One of first American designers to use woven Scottish "rough textured" plaids on upholstered modern furniture

At Norman Bel Geddes's request, designed "Swirl," first commercial design for a corporate client, for the drapery fabric in the Alfred P. Sloan Lounge in General Motors' "Futurama" building at the 1939 New York World's Fair

War in Europe terminated importation of Walton and Donald Mills textiles

Hired Jens Risom initially to design textiles and then furniture for various projects (1939)

Incorporated concept of multi-functionality in furniture design

"Collier's House of Ideas" designed by Stone in Rockefeller Center (1939-40)

Collaborated with Stone on "Pint House" plans for Architectural Forum's "Design Decade" issue (1940)

"Upside-Down Room" for the Architectural League Show in New York City

1940-41
Research and design for Freidericka Hotel in Little Rock, Arkansas, including Mrs. Harry Solmsen's penthouse and bedrooms and baths in eight-story Stone-designed addition

Began designing PAKTO "demountable" furniture for transitory populations

Risom quit to begin collaboration with Hans Kroll on their own furniture line
1941-42
Custom-designed furniture for Sherman Fairchild's Manhattan townhouse
Alerted peers to changes in traditional customer base and availability of design work for war effort in AID 1942 Annual
PAKTO manufactured by Drexel Furniture Company in Drexel, North Carolina (1942)
PAKTO installed in furnished model for 5,000 housing complex for war-workers in Portsmouth, Virginia
One of three "demountable" furniture designers featured in Time article

1943-45
"PAKTO Expanding House" plans shown in Interiors' "Third Annual Collection of Interiors to Come" (1943)
PAKTO available in certain retail stores including Bloomingdale's
Extensive media coverage for PAKTO
Color consultant for forty-two "war towns" in five states
Textiles shown at the St. Louis Museum of Art
Two tables exhibited at the Brooklyn Museum
Textiles included in a travelling show organized by the Museum of Modern Art
Georg Jensen, Inc. featured Cooper and Dorothy Liebes textiles in their new decorating department
Sold textiles directly to several large metropolitan stores throughout the country
Presented thoughts and ideas for post-war living in several national magazine articles and interviews
Taught course in interior design at New York University which he and Julia Davis used as outline for a book project (1944-45)

1945
Renovation of the Flamingo Hotel in Miami Beach
Introduced line of washable, reversible cotton bedspreads manufactured by Monument Mills for sale in retail stores nationwide
Offered line of washable, screen-printed wallpapers
Purchased and converted eighteen-room mansion at 21 East 70th Street into business and living quarters

1946
Signed a book contract with Julia Davis as co-author with Farrar, Straus & Co.
Farrar, Straus & Co., Inc. released Inside Your Home with illustrations by Teresa Kilham
Oxford University Press offered *Inside Your Home* to Canadian market

Books Across the Sea Society in America designated *Inside Your Home* an "ambassador book" for its sister society in London

Rejected offer to write a second book for Farrar, Straus & Co.

1947-49

Textiles used on Alvar Aalto chairs sold by a Manhattan retail store

Two national lecture tours

Textile and furniture designs exhibited at the Museum of the Rhode Island School of Design, the Akron Art Institute, Detroit Institute of Art, and the Museum of Modern Art

Renovation of two Hilton hotels in Ohio
Interior of the Wilmington, Delaware DuPont Hotel public areas
Nelson Rockefeller's New York offices
Schrafft's restaurant in Rockefeller Center
Textiles for Princeton University's Firestone Library and President Harry Truman's Key West retreat

Introduced a private-label collection of upholstered furniture for sale in retail stores (1948)

Commissioned the Swedish Furniture Manufacturers' Export Association to construct pieces to his specifications for sale only in the Manhattan showroom (1948)

Article in *Crafts Horizons* offering practical advice for "craft folk"

Exhibitor at AID's first trade show held in New York (1949)

Sold Manhattan townhouse (1949)

Parents retired to Effingham Falls where Cooper purchased several buildings
Opened seasonal shop to sell textile remnants

1950

Rented and extensively renovated the penthouse floor of the RCA Building at 30 Rockefeller Plaza as showroom space
Purchased house in the Riverdale section of the West Bronx

Discontinued line of custom-made furniture

Introduced furniture design licensing program for manufacturers

Contractual agreement with furniture manufacturer, John Widdicomb Company, to provide color coordination and textiles for eighty-piece contemporary furniture collection
McGuire Company showed Cooper textiles on latest furniture collection

Erbe Student Union, University of Oregon
Lounges and staterooms of the SS *Independence* owned by the United
States Line
Executive offices of the Philip Morris & Co., Ltd.
Weatherhead Company executive airplane

Contributed textiles for United States Pavilion at the Haitian Bicentennial Exposition in Port Au Price
Invited by Haitian president to visit and explore trade possibilities

Effingham Falls shop officially named “Dan Cooper's Textile House”
Relocated textile receiving, distribution, and sewing operations to New Hampshire

1951-54
Re-incorporated and re-structured company as “Dan Cooper, Inc.”
Re-printed Inside Your Home in a “popular edition” (1951)
Promotional tour by staff in Miami, Atlanta, San Francisco, and Richmond

Asked brother-in-law, Albert Doyle, to oversee New Hampshire expanded and enlarged business operations (1953)
Sister, Mary Frances Doyle, in charge of retail store now opened year-round

Opened satellite showrooms in Alexandria (Virginia), San Francisco, and Miami
Appointed representatives in Seattle and Chicago

Terminated lease at Rockefeller Plaza

Arrangement with Rhode Island company, ScreenPrint Corporation, to hand print textiles

1955-56
Relocated fabric and furniture showrooms to 15 East 53rd Street
Additional space at 59 East 54th Street

Established and staffed a “Fashion Division”
Textiles used for bags, shoes, belts, umbrellas, and some apparel

Father died (1955)

Staff reorganization
Mary Frances Doyle appointed “Merchandising Manager” of Textile House

Concentrated focus on expansion of “contract jobs” for non-residential and corporate clients

Introduction of “new” textile line with “world-wide theme” including many designs over a decade old (1955)

Textiles exhibited at the William Rockhill Nelson Gallery of Art and the Atkins Museum of Fine Arts in Kansas City, Missouri

Renovation of Amory's Tuxedo Park house (1956)
Ongoing health problems

1957-59
Relocated business and residence to 10 East 54th Street, a building redesigned by Gio Ponti

President of the Industrial Decorative Designers Guild of New York (1957)

Wachovia Bank Building in Charlotte, North Carolina (1957-58)
Work awarded “Office of the Year” (1959)
Plymouth Church of the Pilgrims, Brooklyn Heights (1958)

$250,000 fire in Effingham Falls (August 1958)
Reopened one week later

“Textile House” textile line sold direct to public

Jeff Brown Fine Fabrics in Toronto contracted to produce textile designs for Canadian architects and decorators

1960-63
Supplied fabric for backdrop for Kennedy-Nixon televised bi-coastal debate
Textiles used to frame Kennedy’s paintings in the Oval Office
Scottish plaids used at Vice President Lyndon Johnson’s Texas ranch
Custom textile design for Carling Brewery in Baltimore

Refurbishment of the Latrobe Country Club, Latrobe, Pennsylvania
Design presentation prepared for Iranian Embassy in Washington, D.C.

Contemplation of a second book

1964
New store in Effingham Falls, “Dan Cooper’s Food & Furniture Store”

1965
Died, New York City, 9 March

Mary Frances Doyle assumed management control of all Cooper operations

1967-73
Mrs. Doyle closed all Cooper locations except Textile House

1968
“Miss Hallie” died

1971
Albert Doyle died

1974
Textile House closed
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