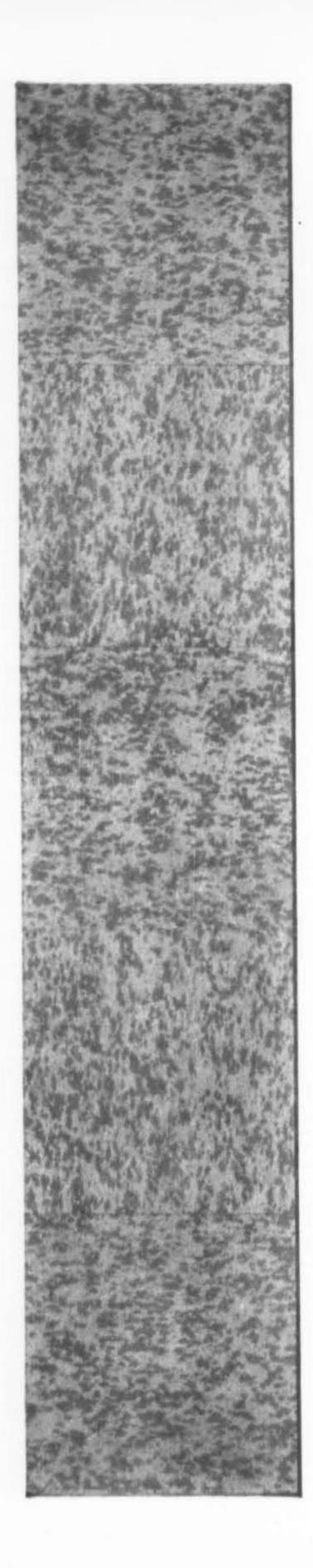
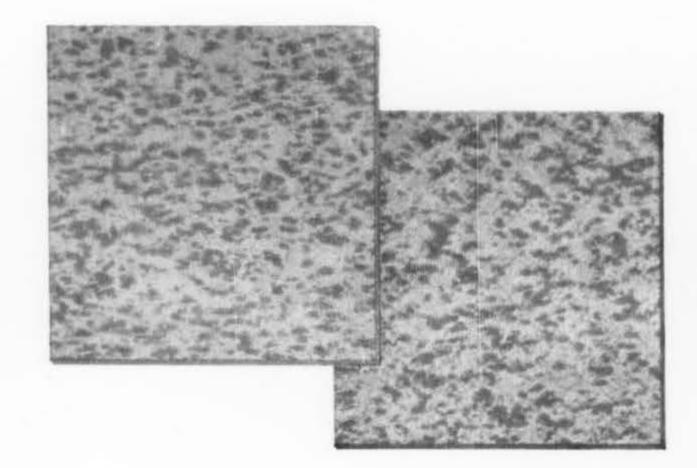
# nteriors





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# Interior

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Published for The Interior Designers Group which includes:

interior designers architects and

industrial designers, who offer interior designing services, and the interior decorating departments of retail stores.

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#### Cover

Lou Klein

#### Next month

Interiors' Contract Series '59 concentrates in June on Department and Large Specialty Stores. Featured are the excitingly regional Joseph Magnin in the sun-baked desert environs of Las Vegas, by Victor Gruen Associates; a new Hecht Company branch outside of Washington, D. C., which architect Dan Schwartzman has distinguished by imaginative display areas and handsome interiors with come-hither vistas in a strategically-planned layout; Hutzler's Westview store by Ketchum and Sharp, with specially designed display fixtures, wall panels and space dividers; Takashimaya, first intercontinental branch of a Tokyo department store on New York's Fifth Avenue, by Junzo Yoshimura in association with Steinhardt & Thompson . . . the colorful street-floor Fiberglas Fabrics Center by Maria Bergson Associates, and the new Steuben glass shop by interior designer John Monteith Gates, both in Manhattan's new 717 Fifth Avenue Building . . . Brasilia, the governmental palace of Brazil's new capital city, by Oscar Niemayer . . . and more . . .

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Bedroom view, showing detail of furniture grouping. Gery Hecht, interior designer.

# SCALAMANDRÈ Silks for a New York Apartment



In a delightful apartment in New York, characterized by an excellent distribution of pleasing color in furnishings and modern décor with Oriental overtones, Gery Hecht selected beautiful fabrics—Scalamandrè, naturally—for use throughout the spacious rooms: in the living room pine silk taffeta plaid on a pouf, and Chinese blue raw silk on a pair of matching modern settees are combined with modern silk damask on an armchair, traditional silk damask on a decorative porter's chair, and black and gold antique satin on a sofa; in the study, a blue, yellow and rust silk damask is used on a brass day bed, with a blue textured stripe fabric on a chair; and in the bedroom, rayon and silk quilted taffeta for the bedspread, pale blue silk for curtains and pale blue damask, in traditional pattern, for upholstery.

Scalamandre fabrics are available in an endless variety of colors, textures and patterns that are available nowhere else, all in colors that have been specially yarn-dyed for exclusive use.

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In our trimming department for both stock and special order you will find trimmings from the simplest to the most complex designs.

#### Letters to the editors

#### Licensing of interior designers

Sirs:

I wish to differ as strongly as possible with *Interiors* regarding the licensing of designers.

Interior designers should not be licensed. I realize that the basic licensing laws that have been proposed apply only to the use of the words "interior designer" and that it would be possible for anyone to practice if he avoided using that term. This, of course, is ridiculous. It begs the question. Licensing should be applied only to those professions where the safety of human beings is involved. Thus a physician is licensed because he deals with human health-individual and group. Malfeasance or incompetence in the practice of medicine can cause death or injury to individuals, and epidemics to wipe out a whole population. Lawyers are licensed because they deal with the rights, the liberties, and the property of both individuals and groups.

Of course laborers and craftsmen in certain fields are required to be licensed even though their activities are not regarded as professional. The plumber or electrician is an example. But here again, safety is involved. If a plumber makes a mistake, he can contaminate a water supply system. If an electrician makes a mistake he can cause fires destroying lives and property. Design, on the other hand, is a matter of taste. There is no reason why the designer should be one who has had training in a school. Tastes change. A talented person who has not gone to a design school might well come up with an outstanding idea, development, or achievement, A comparable situation occurred with the recent "Argus" project in which atomic bombs were exploded at high altitudes. The theories and principles which were testedand proved valid-in this experiment had been propounded by one Nicholas Constantine Christofilos, who had studied Physics at home in his spare time.

In the April issue of Fortune there is an article on Dr. Edwin S. Land, the inventor of the Polaroid cameras and sun glasses. His recent discoveries have revolutionized the whole science of color perception, yet he never finished his sophomore year at Harvard (the "Dr." is honorary).

Remember, these examples are in the sciences, not in the arts.

By the same token, new principles of design may well be formulated by people not licensed as designers.

No one's safety is involved in the practice of interior design. The only danger to the public is the possible loss of money.

Licensing in most instances seems to me less motivated by a desire to protect the public from incompetent practice than to protect the designers from competition. If the interior designers finally managed to set up a licensing bill, why should not writers, artists, photographers, graphic designers, and many other vocational

groups demand similar legislation. Under no circumstances should such licensing laws be passed.

Ann Neglia New York, N.Y.

Miss Neglia's letter undoubtedly presents some of the basic arguments of conscientious opponents to licensing bills for the interior designing profession now pending or proposed, including the one soon to be voted on by the California legislature.

We differ with her on three points. One is a point of fact, and the two others are matters of opinion.

First, the factual point: The licensing bill does not, as Miss Neglia implies, stipulate formal training in design or attendance of any school or design course as a requirement for the license. As our editorials stated, the bill does not specify any formal requirements—either of training or of experience—for the license. It states only that the candidate must satisfy a board of examiners as to his competence, by passing an examination drawn up by those examiners, or by any other means which the examiners find acceptable.

This California bill, which Interiors whole-heartedly supports, represents ten years of effort on the part of its sponsors—effort which included serious thought about the rights of all those concerned, the public and the interior designers. The ten-year effort also included long discussions with legislators concerning the only possible legal basis on which such a law might be considered. This necessary legal basis is clearly and simply the public good, only the public good, and not the desires of all or some of the interior designers.

The sponsors of the bill agree with Miss Neglia that formal training is not necessarily an index to a candidate's competence; neither is experience in working for known firms or clients. They do, however, maintain that a board consisting of four interior designers recognized as such by their colleagues, plus one architect, can devise an examination indicating whether the candidate possesses the elementary skills and knowledge which the body of the profession regards as essential to competent practice.

Because formal and organized education is on the increase in our society, it is likely that as time goes by, more of the candidates will come pre-armed, so to speak, with diplomas from design schools. But the many competent members of the profession who acquired their skill as apprentices or by other non-formal routes will almost automatically be licensed by the Examining Board as soon as and if the bill becomes law.

So much for Miss Neglia's factual error. The points of opinion where we differ with her are two;

First, we disagree with the lightness with which Miss Neglia regards the public's risk of money, as implied by her sentence: "The

only danger to the public is the possible loss of money." Investments in interiors—residential and commercial, individual and corporate—tie up a sizable proportion of an individual's savings or a corporation's capital. They are long-term investments. The public has the right to know whether those who claim special qualifications to quide those expenditures really have such qualifications.

The question at issue is not whether professional qualifications of any kind can quarantee that the public, as client, will be served as he needs or wants. Professional qualifications cannot guarantee satisfactory performance. The question is whether the public has the right to demand some guarantee that the claim to professional qualifications be valid in itself. For the title "interior designer" or "interior decorator" is in itself such a claim. The pending California bill is based on the rremise that the public has the right to know whether the person with whom it is dealing is really a designer or only a salesman. Considering the amount of hardearned money at stake ("the only danger . . . is the possible loss of money"), not to mention the effects on health and well-being of the successful functioning and visual aptness of interiors, we believe the public definitely has this right.

Why not license artists, tailors, writers, et al? Because paintings that fail to please are not bought; and suits that don't fit are not paid for; and books that fail to sell bring no royalties. Aside from the fact that the public's individual investment is small, incompetence in these fields is usually self-evident before the investment is made.

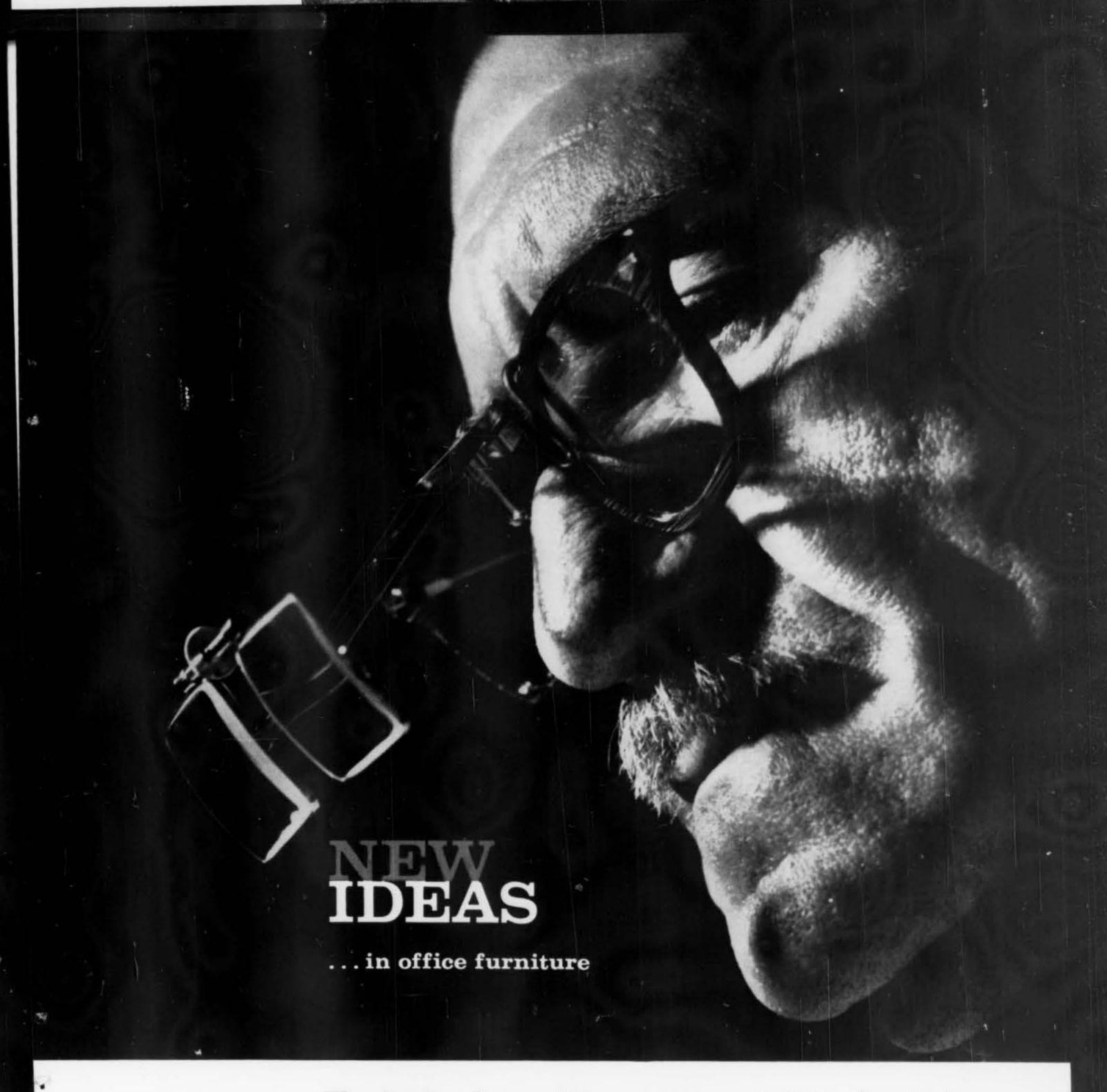
Our other point of disagreement concerns the importance of the distinction between forbidding the non-licensee to work in the field and forbidding him or her to call himself an interior designer or interior decorator. A large segment of the public is quite satisfied, all or some of the time, to do with less than top-caliber professional assistance. The self-assured ladies who consider themselves as talented as any professional and who regard decorators only as wedges into the showrooms would probably keep non-licensees as busy as ever. But there are clients who want professional design service and are willing to pay for it. The licensing law is for them. -Ed.

#### A.I.D. member on A.I.D. issue

Sirs:

You are to be congratulated on your special issue for the American Institute of Decorators' 28th Annual Conference. It was certainly well presented and I am sure very much appreciated by all of the members of the Institute.

Adele Faulkner, A.I.D. Los Angeles, Calif.



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A.I.D. Elects

Living With Art

Citations of Merit

N.S.I.D. Expands

Awards and a Competition

Two Design Surveys

Retail and Builders' Stories

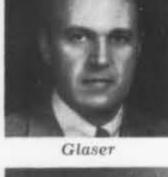
Coming Events

People



Chambers







Lasseter



Miller



Roop



Kelly





Baird

ette Buell, Tennessee, is secretary; Andrew M. Baird, Eastern Pennsylvania, is treasurer, and Vera Child, Pacific Northwest, serves as assistant secretarytreasurer.

Giving up the reins as 1958-59 president is Harold Grieve (Southern California); vice presidents Charles E. Day (Illinois), Mildred English Deutsch (Texas), Ellen Lehman McCluskey (New York), and Bess Neely (Georgia District), are following suit. Retiring secretary Guy R. Roop, Jr. and ex-treasurer Harry E. Francis are simply shifting in the saddle to assume duties as vice presidents.

The twelve-member board of governors, which will serve a term of three years, is composed of: Everett Parker Stutts, Carolinas; J. Haygood Lasseter, Florida; Harold F. Holtz, Indiana; Belva Sanford, Michigan; Harold W. Rambusch, New York; Thomas H. Miller, Texas; Esther Laartz, Western Pennsylvania, and A. Allen Dizik, Southern California District. Florida's James Merrick Smith, Georgia District's Bess Neely, Delroy M. Stanley of Minnesota, and Adele Faulkner, South-



ern California, who served on the 1956-59 board, have been re-elected. Among the retiring governors are Charles E. Day (Illinois), Ellen Lehman McCluskey (New York), Orville Van Dorn Carr (Texas), Harold Shuttles (Carolinas), and Arthur V. Stanley (Minnesota).

#### Living With Art in Omaha

In their recent "Living With Art" exhibition, Nebraska-Iowa chapter A. I. D. members demonstrated not only that they know what they like, but also that they know quite a good deal about art. By means of well-placed lighting and seating, seventeen handsome room-settings, two of which appear on this page, provided conditions suited to a comfortable appreciation of the art works that each incorporated. The showing, which had a six-week stand at Omaha's Joslyn Art Museum, represented the work of the following chapter members: Blanch Barrett; Claude S. Brommage (president of the Nebraska-Iowa chapter); N. Miles Cronk; Dorothy M. Gleason; Grace Harlan Kennedy; John Kostitch; Marjorie M. Langhorst; Henry R. Lubben; Glenn S. Lull; Robert E. Lovejoy and Ernest L. Moothart; John B. Peacock; Eloise Ross; Jane Simpson; Evalena Snipes, and Jessica Wilson. In addition, local florists provided greenery and three invited firms, Kittinger, Dunbar, and V'Soske, staged showcase displays.

Scenes from Nebraska-Iowa A.I.D. chapter's "Living With Art" exhibition. Left: Grace Harlan Kennedy's "Conversation Group" highlights Oriental screen. Below: Chapter president Claude Brommage created this "Buchelor's Apartment" around Polynesian head sculpture.

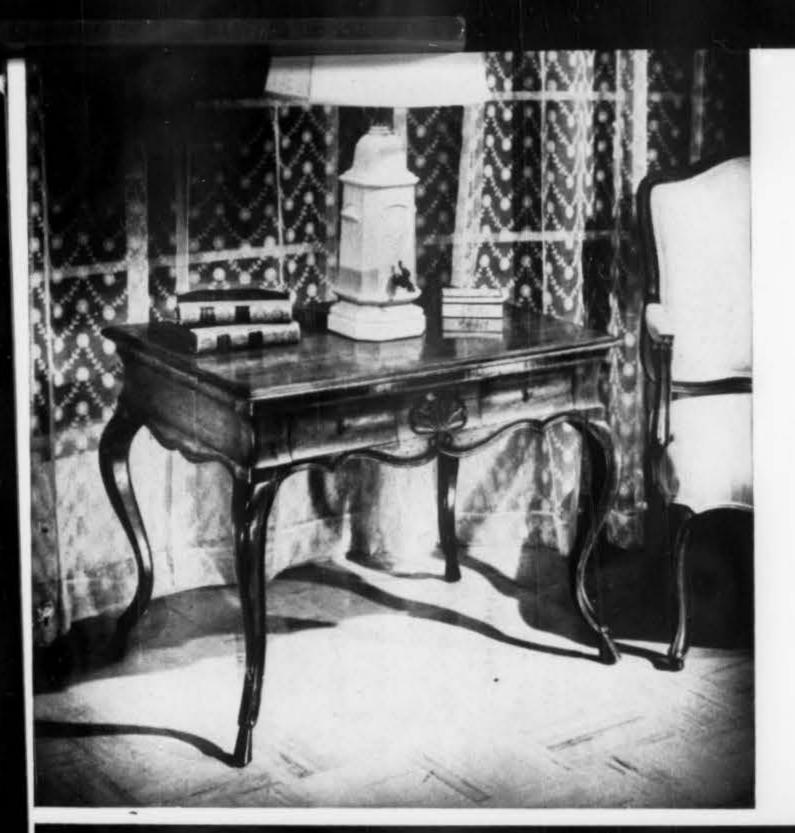


Child

#### New National Officers for A.I.D.

The distinguished ladies and gentlemen, above, comprise, en bloc, the 1959-60 chief command of the American Institute of Decorators. Newly and duly elected during the 28th Annual National Conference in New York, J. H. Leroy Chambers of the Maryland chapter is the new national president, and Milton Glaser, Virginia District chapter, has been re-elected chairman of the board. Serving as vice presidents are: Thomas H. Miller, Texas; J. Haygood Lasseter, Florida; Harry E. Francis, Rocky Mountain; Guy R. Roop, Jr., New York; Belva Sanford, Michigan, and A. Dudley Kelly, Northern California, Roch-





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#### The Crème de la Crème: A.I.D.'s Citation of Merit Awards

The 1958-59 winners of A. I. D.'s Citation of Merit Awards were determined by the cabal in the first photograph below, this year's selection committee. This year's procedure differed greatly from that of past years on several points. For one thing, there are no "firsts" in the selection-all are blue ribbon winners. Also, rather than holding a competition, the committee assured full coverage of the year's work by combing the January Homefurnishings Market in Chicago for its choices. Finally, firms, rather than individual designers, were honored. Fifteen awards in eight categories were presented during the Institute's 28th annual conference at the Hotel Plaza, and the winning designs will be displayed until May 28 at New York's Design Center.

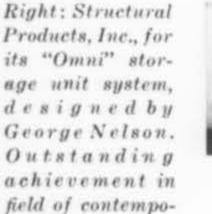


Above: The Committee of Selection for Outstanding Homefurnishings designs in the 1958-59 Market. Left to right Ellen L. McCluskey, J. Marshall Morin, chairman Edward Frank, Thomas Earle, Adele Faulkner.

Indoor Furniture Right: The Kittinger Company, Inc., for outstanding achievement in the reproduction furniture field, as exemplified by its #B-1704 Armoire, designed in mahogany by David A. Beckwith,



Left: Glenn of California, for gains in contemporary furniture design, as in Richard Thompson's aluminumframe seating and case units.



rary furniture.



Right: Seroll, Inc. for its Weathervane collection of vinyl - strapped aluminum pieces, by Herbert Saigar, A. I. D.

Outdoor

Furniture



Right: CabinCrafts, Inc., for outstanding achievementin machine - made carpets, as in Bittan Valberg's new group of area rugs.



Right: Amtico, whose Floor-Mate Originals by Natalie Marcus can repeat any motif.



Left: Armstrong Cork Company, for its Tessera series, for use on concrete floors.



Carpets Left: V'Soske, for hand - loomed area rugs by Stanislav V'Soske and Al Herbert.

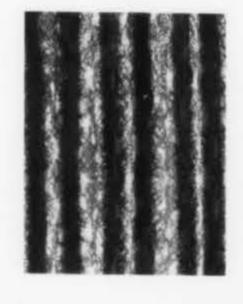


Hard Floor Coverings Left: Robbins Floor Products, Inc., for attainment in hard surface floor coverings, as in its Custom Cloud Pompeilan vinul. which can be made to match any color through an exclusive process.



All were chosen for design interpretation on Owens - Corning Fiberglas' Aerocor yarn - itself a winner.

Right: Ben Rose, Inc., for such contemporary designs as "Galaxy."



Left: Knoll Associates, Inc., for contemporary designs as exemplified by Ross Littel's "Kris Cross" print on Fiberglas.



Right: Howard & Schaffer, Inc., for outstanding traditional interpretation in its "Adam Cenneni" damask design by Thomas Strong Menkel.



Wall Coverings Left: Albert Van Luit & Company, cited for consistent presentation of wallpaper of high quality.



Right: Denst and Soderlund, Inc., for technical achievement in the field, as evidenced in its process of printing on vinyl.



DECORATOR-DESIGNER WILLIAM PAHLMANN, A.I.D. SAYS...ROBBINS NEW VINYL TILE DESIGNS ARE TOP BRACKET.

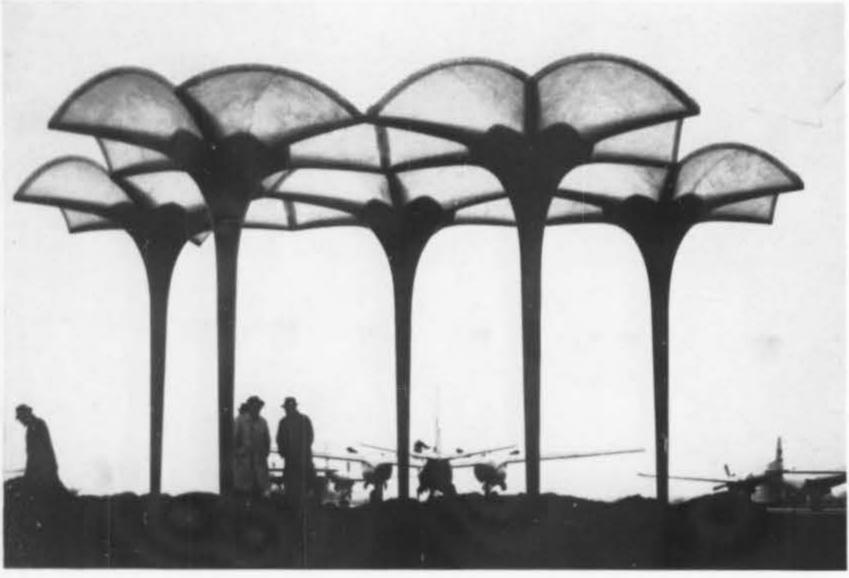
#### MR. PAHLMANN, PRESIDENT

of William Pahlmann Associates, Inc., photographed in the new Robbins Showroom at 515 Madison Avenue. The background panel shows a few of the "color-matching" possibilities of Robbins new and exciting Custom Cloud design ... the most startling Vinyl Tile innovation in many, many years.

OF TOMORROW



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Above: One of three sections of the cultural pavilion of the American National Exhibition in Moscow, by Trail-Blazer George Nelson.

#### Expanding Horizons for N.S.I.D.

Sprouting like a latter-day Topsy, the National Society of Interior Designers has, within the past month, welcomed three new chapters into its ranks. New Jersey, Connecticut, and Pennsylvania are the recent additions to the N. S. I. D. sphere of influence, and the influentials of each chapter were elected at local meetings. In New Jersey, they are: president, Albert Pines; vice-president, Elizabeth Brown Fisher; secretary, David Schwartz; treasurer, Blanche Stewart, and chairman of the board, William Gulden.

The Connecticut group elected Arte Driben as president, Bernard S. Vinick, vice president, Sheila Driben, secretary, Camilla Summit, treasurer, and Arthur Burke as chairman of the board.

George Mason heads the Pennsylvania chapter, whose other officers are: Arthur Michael Tofani, Jr., vice president; George Doan, program director; Sophie Reider Schaffer, secretary, and Carole Ulrich, treasurer.

#### **Trail Blazer Awards**

Creative Design and Creative Merchandising virtues were rewarded at the National Home Fashion League's ninth annual Trail Blazer Awards program, recently held at the Hotel Roosevelt, New York. In the first classification, George Nelson was cited for his innovations in the industrial design field during the post-war period. Among his trend-setting designs are the storage wall, the bubble lamp, and the "grass on Main Street" concept of city planning. The all reinforced-plastic construction of the fanciful blooms in the above photograph, forecast still another Nelson-inspired trend. This whimsical "garden" happens to be a

part of the cultural pavilion of the American National Exhibition to be held in Moscow in July. When completed, the structure will be the first known example of all plastic architecture, and suggests limitless possibilities for outdoor shelters.

The Creative Merchandising honors went to Sears, Roebuck and Company for that firm's "consistent policy to upgrade the taste of the average American consumer" both by offering well-designed products at low prices and through the "Harmony House" color coordination program.

In addition to the two Trail Blazer awards, a special citation was presented to Mary Davis Gillies, Decorating and Building Editor of McCall's Magazine, for her "outstanding contribution to the home furnish-



the standards of modern design."

ings field, and for her devotion to upholding

#### **Cotton Council Competition**

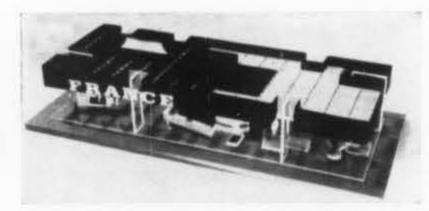
An awards competition for furniture of cotton and spring construction is being sponsored by the National Cotton Council and the National Cotton Batting Institute. Design excellence, construction soundness, and adaptability to modern living will be considerations for prizes totalling \$6,000. Judging the contest will be Olga Gueft, editor, Interiors, Eleanor Pepper, chairman, department of interior design, Pratt Institute, and Paul McCobb, designer, Paul McCobb Associates. Entries should be mailed by midnight, June 30, to the National Cotton Council, P. O. Box 9905, Memphis 12, Tennessee.

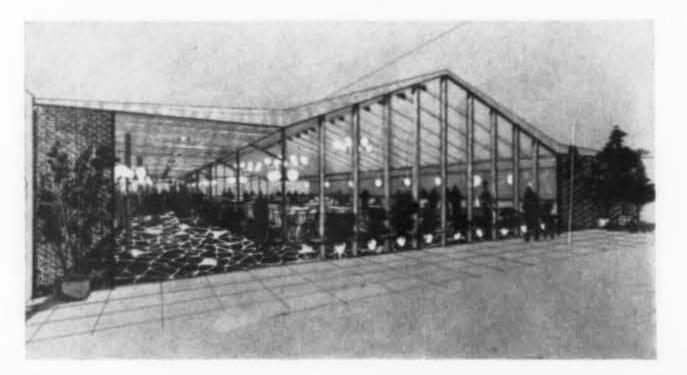
#### **Trade Fair Sights**

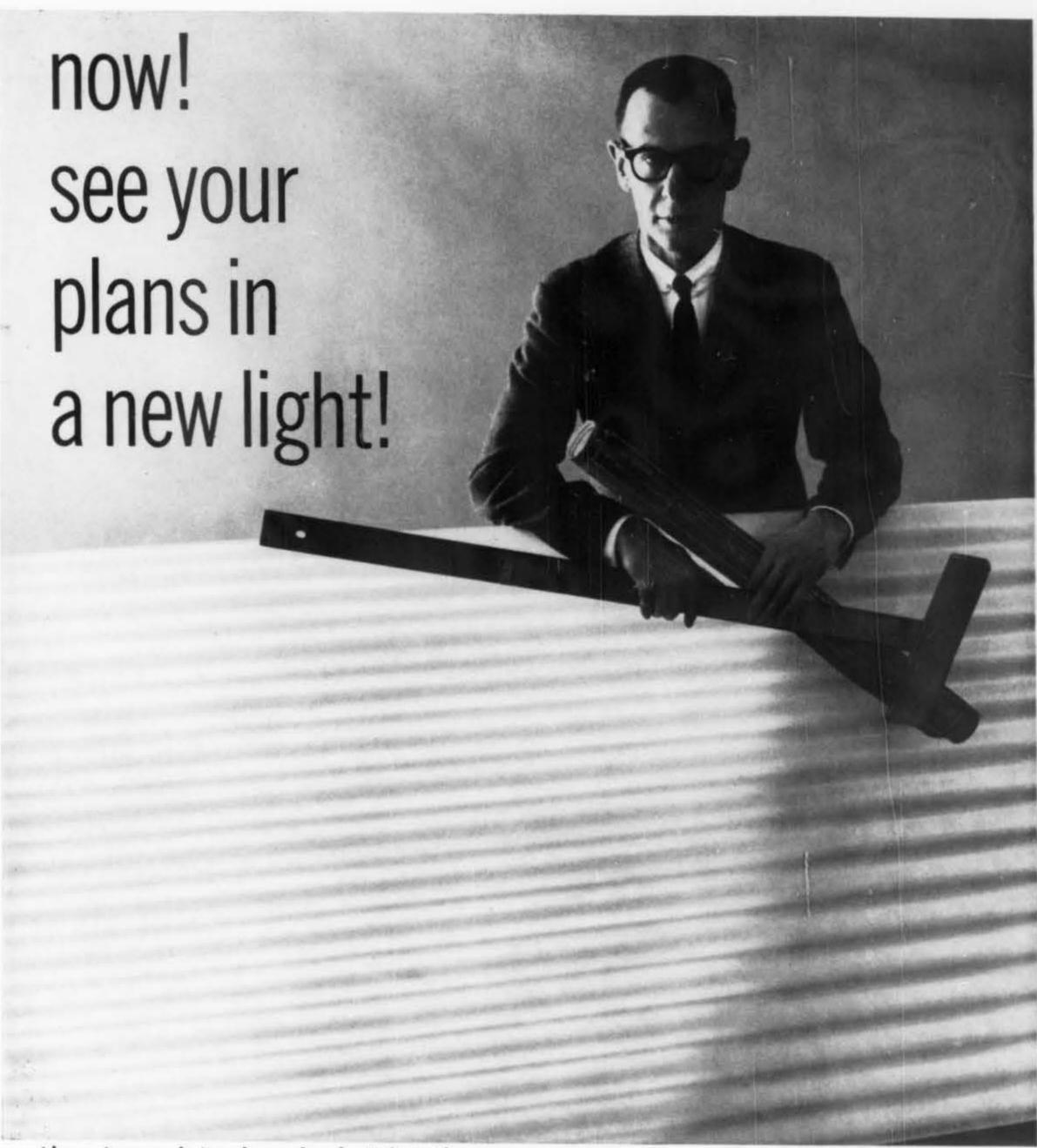
Besides the obvious commercial advantages offered by the current bevy of trade fairs, some of the architectural sights of each are, by themselves, worth the price of admission. We show a sampling below:

(1) Paris-May 1-18. Located in the Porte de Versailles, the permanent United States pavilion was designed by the French firm of Coulon-Crivelli in 1955. (2) New York -May 8-19. The New York Coliseum will house 25 national pavilions, among them, France's plastic and plywood structure by Robert Pontabri. (3) Chicago—July 3-18. One of the Wimpy International "Hamburger Deluxe" restaurants by Chicago's Idea Associates and the Equipment Manufacturing Company, offers hearty repast at the newly renovated Navy Pier Exhibition Hall.

Current Trade Fair Sights. Left: The American Pavilion at the Paris Trade Fair, Below: The French Pavilion at the United States Trade Fair. Bottom: Wimpy International's "Hamburger Deluxe" eatery will serve Chicago Fair goers.







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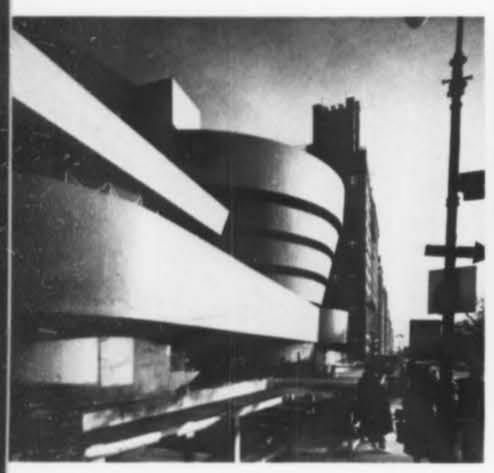
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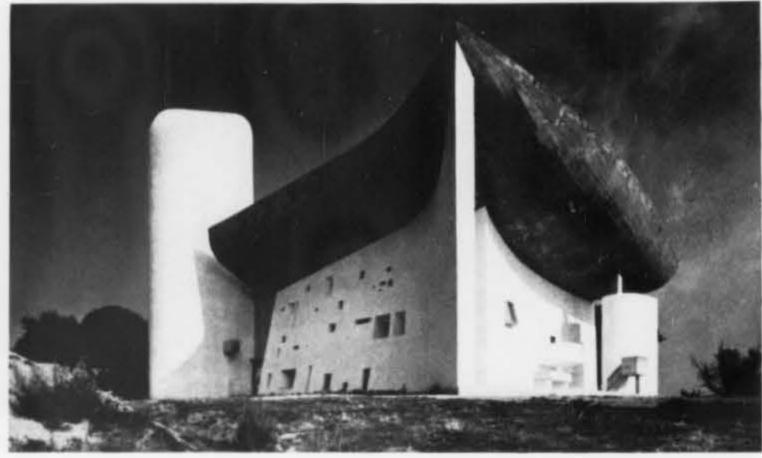


**Two Important Design Surveys** 

Form Givers at Mid-Century

From the glass cliffs of Park Avenue to the wide open plan of any development dwelling, there can be little doubt that the 20th century has achieved an architectural character it can call its own. That this architecture continues to evolve is made clear in the "Form-Givers at Mid-Century" exhibition, due at New York's Metropolitan Museum on June 8. Models and photographs of 66 important buildings by 13 architectural giants of our time have been assembled for the purposes of review, evaluation, and preview; and, incidentally, for the purpose of celebrating the 50th anniversary of the American Federation of Arts which, with Time magazine, organized the display. Five men-Frank Lloyd Wright, Walter Gropius, Mies van der Rohe, Le Corbusier, and Alvar Aaltowere selected as major form-givers, while the remaining eight-Marcel Breuer, Wallace K. Harrison, Philip Johnson, Richard Neutra, Eero Saarinen, Edward Stone, R. Buckminster Fuller, and the firm of Skidmore, Owings & Merrill, are acknowledged leaders.

Although the show affords happy reunions with now classic edifices, the true scene stealers are the models of future structures, for in them are the elements of evolution most apparent. Opulent old world



ornamentation (grilles, columns, arches) is back in style, but is used in modified, lighter forms in combination with straightforward Mies-Park Avenue lines. Most are planned in prestressed concrete, permitting elastic, rather than austere, profiles. Before June 8th, D. C. museum goers can see the show at Washington's Corcoran Gallery, and after September 7, it will make the national rounds.

20th Century Design: U. S. A.

Taking stock of what 20th century America has, in the way of contributions to tomorrow's museums, is the task that the "20th Century Design: U. S. A." exhibition has set for itself. Over 1,000 objects, covering human endeavors from furniture to scientific apparatus, have been selected on the bases of function, construction, and beauty, and include both mass-produced and handcrafted works. The showing can be seen at Buffalo's Albright Art Gallery until June 14, and that museum's visiting curator, Mr. William Friedman, has divided the display into three groupings: 1, articles that are and have been in production, without major model changes, for more than three years; 2. objects that are no longer in production but that are, nonetheless, design landmarks; 3. the work of craftsmen, from 1900 to 1920. Seven other museums co-sponsor the exposition; each will be visited in the next two years.

Form Givers at Mid-Century. 1. The Guggenheim Museum, Frank Lloyd Wright's chambered nautilus. 2. Le Corbusier's chapel at Ronchamp, France, a sculptured adventure into space.

#### Bloomingdale's Model Rooms

Everyone, but everyone should find something to her liking in Barbara D'Arcy's seven splendid model rooms at Bloomingdale's. Although each is distinguished from its neighbor by establishing the personality of the tenant, all share bold use of color, interesting furniture and window arrangements, and discriminative use of accessories. Baker, Henredon, Tanier, and Raymor furniture lines are represented, as are fabrics from Boris Kroll and Scalamandré.

#### Long Island Builders' Story

A vote of confidence in the sophisticated taste of the suburban housewife was given by the Long Island Home Builders Institute, sponsors of the "Fashions in Living" show, at Roosevelt Raceway from April 18-26. All of Raymond Stewart's 22 room settings featured Robbins Floor Products, and through-decorators-only furnishings.

1. Retail Story. Barbara D'Arcy uses fourposters, rather than couches, for her living room setting, one of seven at Bloomingdale's. Baker furniture, accessories from Karl Mann.

 Long Island Builders' Story. "Family Room— 1900." Designer Raymond Stewart prescribes Thonet and Tiffany for suburbia.





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#### **Coming Events for Special Interests**

The Folk Art of New York State

For New Yorkophiles, a showing of faces and places of 18th and early 19th century New York, as seen by their contemporaries, will settle in for a three-month stay at the Fenimore House, Cooperstown, New York on June 15. Sponsored jointly by the Abby Aldrich Rockefeller Folk Art Collection and the New York State Historical Society, the show contains about 60 pieces of painting and sculpture, some of which are by unknown artists. A two-year tour of the nation is planned.

#### Antiques Aplenty

To the true antiques addict, an unadorned garden or terrace is not quite decent. With the season of the Great Outdoors upon us, summer hunters can be counted upon to go in search of such memorabilia as antique shop signs, planters, weathervanes, carved gateposts, finials, et al. Similarly, West-chester Enterprises, responsible for such urban events as the New York Antiques Fair and Sale, can be relied upon to take to the hinterlands in order to satisfy far-

flung enthusiasts. The schedule: May 18-27, Upper Montclair, N. J.; June 9-13, Ridgefield, Conn.; July 20-24, Hyannis, Mass.; July 27-31, Westport, Conn.; August 11-14, Asheville, North Carolina.

Below: Westchester Enterprises' upcoming shows offer such summery fare as auld shop signs for use as garden props.



#### People

The United States Department of State in appreciation of her aid in the American program at the Brussels Universal and International Exhibition, 1958,



Dorothy Liebes

has extended to DOROTHY LIEBES, Dorothy Liebes Textiles, Inc., a plaque. In addition to 3,000 yards of drapery fabric, her firm contributed a hand-made theater curtain to the fair . . . Prophesying the future is the latest job undertaken by TOM LEE, A. I. D., I. D. I., recently appointed as designer of the second annual "Room of Tomorrow," to be unveiled at the National Hotel Exposition in November . . . For its million-dollar remodeling program, the St. Anthony Hotel, San Antonio, Texas, has commissioned DOROTHY DRAPER, Dorothy Draper, Inc., to take charge of all interior work, including the personnel's livery . . . The Cleveland industrial design office of LEON GORDON MILLER announces its appointment by the Vanderbilt University Medical Center to develop a program around which a ten-year expansion can be planned. . . .

(Continued on Page 153)

#### FOR YOUR CALENDAR

Through May 18, 48th Annual Paris International Trade Fair, Porte de Versailles.

Through May 20, Sculpture by Sally Grosz Bodkin.

The Design Center For Interiors, New York City.

Through May 20, The Folk Art of New York State.

Abby Aldrich Rockefeller Folk Art Collection,

Williamsburg, Virginia.

Through May 24, Luke and Rolland Lietzke: Contemporary Porcelains. Philadelphia Art Alliance, Pa. Through May 30, Views of American Cities, exhibition in aquatints, engravings, and lithographs. Phyllis

Lucas Old Print Center, 161 East 52nd St., N. Y.
Through June 28. Elegance to Scale, exhibition of
miniature rooms prepared by the A.I.D. Museum
of the City of New York.

Through August 30. The Gibson Girl. Exhibition of costumes and drawings. The Brooklyn Museum, N. Y.

Through December, 1959, Decorative Arts: 50 Years of Collecting, Newark Museum, Newark, N. J. May 1-30, Contemporary Printed Silk Textiles, Scala-

May 1-30, Contemporary Printed Silk Textiles, Scalamandré Museum of Textiles, 57 East 57th Street, New York City.

May 1-30, Chinese Textiles of the Manchu Dynasty.

Scalamandré Museum of Textiles Traveling Exhibition, Intown Club, Cleveland, Ohio.

May 1-30. Modern Woven Textiles. Scalamandré Museum of Textiles Traveling Exhibition. Morse Gallery of Art, Winter Park, Florida.

May 2-July 5. The Lehman Collection. Paintings, drawings, art objects, and jewelry owned by Robert Lehman. Cincinnati Art Museum, Ohio. May 3-June 14, 20th Century Design: U. S. A. Albright

Art Gallery, Buffalo, New York.

May 4-9. Eastern States Antiques Fair and Sale.

Westehester County Center, White Plains, N. Y.

May 5-22. Tokyo International Trade Fair. Japan.

May 3-26, British Artist-Craftsmen, Smithsonian Institution Traveling Exhibition, J. B. Speed Art Museum, Louisville, Kentucky,

May 5-26. Swedish Textiles Today. Smithsonian In-

stitution Traveling Exhibition, Colorado Springs Fine Arts Center, Colorado.

May 8-9. 4th Western Regional Conference of the American Institute of Decorators. San Francisco. May 8-17. Decorators Big Show for 1959 presented

by Northern California District Chapter, American Institute of Decorators, Masonic Temple, San Francisco.

May 8-1, 3rd Annual U. S. Trade Fair. New York Coliseum.

May 10-31. Fulbright Designers. Smithsonian Institution Traveling Exhibition. George Thomas Hunter Gallery of Art, Chatenooga, Tennessec. May 11-15. 40th Annual National Restaurant Show.

Navy Pier Exhibition Hall, Chicago.

May 11-June 31. Pictorial Weavings by Anni Albers. Charles Hayden Memorial Library, Massachusetts Institute of Technology, Cambridge, Mass.

May 13-July 13. Textiles by Silvia Von Hagen. Gallery Shop, Brooklyn Museum, Brooklyn, N. Y. May 13-August 16. Recent Sculpture USA, Museum of

May 13-August 16, Recent Sculpture USA, Museum of Modern Art, New York City.

May 15-August 30. Forms From Israel. American Federation of Arts traveling exhibition. Museum of Contemporary Crafts, 29 W. 53rd Street, N. Y. May 18-22. Montelair Antiques Fair and Sale. Womens'

Club of Upper Montelair, New Jersey.

May 20-September 12, Mexican Stone Sculpture From
Before the Spanish Conquest, Museum of Primi-

tive Art, 15 West 54th Street, New York City.

May 27-30, 52nd Annual Assembly of Royal Architectural Institute of Canada, Prince Edward Hotel,
Windsor, Ontario.

May 27-September 6. The New American Painting.
Museum of Modern Art, New York City.

May 28. The Building Arts in the Lincoln Square Center. The Architectural League of New York.

June 8-September 7. Form-Givers at Mid-Century, exhibition of architectural designs, sponsored by Time Magazine and the American Federation of Arts. Metropolitan Museum of Art, New York. June 10-14, Northern California Decorators and Home-furnishing Show, sponsored by the National Society of Interior Designers. San Francisco.

June 11-13. 59th Annual Convention of the New Jersey Chapter, American Institute of Architects and the New Jersey Society of Architects. Berkeley Cartaret Hotel, Asbury Park, New Jersey.

June 11-20. Grand Rapids Semi-Annual Furniture Market. Waters and Exhibitors buildings, and individual factories, Grand Rapids, Mich.

June 15-26. Semi-annual International Home Furnishings Market. Merchandise Mart and American Furniture Mart, Chicago, Illinois.

June 15-September 15. The Folk Art of New York State. Fenimore House, Cooperstown, New York, June 16-August 2. Art Treasures From Gordion. Metropolitan Museum of Art, New York.

June 19-21. 3rd Annual Conference of American Craftsmen sponsored by the American Craftsmen's Council. Silver Bay, Lake George, N. Y.

June 21-27. 9th International Design Conference in Aspen. Colorado.

June 22-26, 1959 Convention of the American Institute of Architects. New Orleans, Louisiana. June 22-26, Western Summer Market. Western Merchandise Mart, San Francisco.

June 28-July 3, New York Lamp and Home Furnishing Accessories Show. Hotel New Yorker and Trade Show Building, New York City.

June 28-July 3. Los Angeles Summer Furniture Market.
Los Angeles Furniture Mart.

June 29-July 3. Summer 1959 Southern Furniture and Rug Market. High Point, North Carolina.
July 3-18. 1959 Chicago International Trade Fair.

Navy Pier Exhibition Hall, Chicago. August 19-22. 5th Annual Florida Furniture Mart.

Exhibition Hall, Miami Beach, Florida.

August 31-September 3. Western National Restaurant
Show. San Francisco Civic Auditorium, California.

October 15-25. 10th Annual Decorators Show, spon-

October 15-25. 10th Annual Decorators Show, sponsored by N.S.I.D. Pan Pacific Auditorium, Los Angeles.

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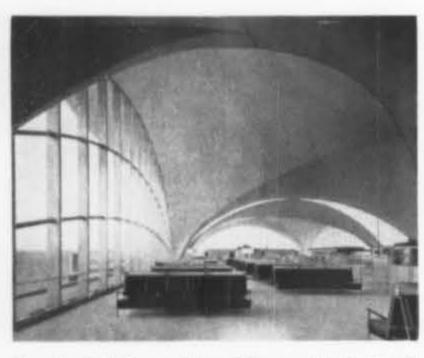
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"Lambert-St. Louis Airport. Yamasaki, Hellmuth and Leinweber. St. Louis, Missouri, 1954. This modern airport is a huge hall roofed by three vast, unpartitioned, concrete groin vaults which are reminiscent of hangars but designed with much greater complexity. Glass and aluminum walls, together with these vaults, give an effect of power, smoothness, and transparency. The low level of the hall serves for plane servicing and freight, the middle level for passenger service."

#### An art book of architecture

MASTERS OF MODERN ARCHITECTURE by John Peter. 9½" x 13", 230 pages, 160 devoted to photographs. George Braziller, Inc., New York, 1958, \$15.

This handsome book is devoted to Twentieth Century architecture as an art, and even more specifically, as a visual experience. Mr. Peter's first words announce his intention: "This is an art book of modern architecture, the great art of our times." As an art book it devotes 160 of its 230 pages to photographs, identified but uncaptioned. Brief, art-book-like descriptions of each building appear in an appendix. (The one for the Lambert-St. Louis Airport by Yamasaki, Hellmuth & Leinweber appears in its entirety above). In still another appendix are brief biographies of the individual architects. Even the photographs of one architect's work are often separated. For these reasons the organization of the book has been questioned by at least one reviewer who feels that all material pertaining to a single architect should have appeared in one place. Nevertheless this seemingly haphazard arrangement has its point. It accentuates the idea of architecture as visual experience. With nothing but the photograph to distract the eye one gets the sheer impact of the extraordinary richness and variety of the architectural achievement of the past half century-the valid reason, in fact, for calling it "the great art of our times."

#### Facing the parking problem

PARKING by Geoffrey Baker and Bruno Funaro, 202 pages, 10½" x 8¼". Illustrated with numerous black and white photographs and diagrams. Reinhold Publishing Corporation, New York, 1958. \$9.50.

"Whereas the size of a modern American car may represent a combination of Freudian desire and competitive pressure, its constantly increasing use is linked to the changing pattern of population increase and land development. It is a piece of essential machinery," point out the authors of Parking, a valuable analysis and critical discussion of the parking problem which no one concerned with any phase of today's architecture and city planning can afford to ignore. Motorists, the authors warn us, "cannot be shoppers, or workers, or theatergoers, until the car is parked." Although supermarkets, motels, suburban shopping centers, drive-in theaters, et al, are among many symbols of contemporary American life that have come into existence because of the American automobile, too little attention is being given to solving the formidable problem of the parked car in urban business and shopping areas. Some 40 million square feet of new office space has been constructed in New York City during the last 10 years, the authors tell us, without any increase in the office vacancy rate and with no comparable increase in the capacity of mass transit and parking. The implication is clear. Moreover, the authors realize that the problem is a complex one and that no entirely adequate solution has yet been devised. The value of their contribution is in pointing up the problem, suggesting possible solutions, and generally making the experience and research of traffic engineers and city planners more understandable and usable for those not trained in the technical aspects of the problem. Why there is a parking problem; where, how much and what sort of parking space is needed in particular instances... are the kind of questions which are analyzed realistically and informatively. Tested parking ideas are outlined along with photographs and plans of existing parking lots, underground and elevator garages, fringe parking areas, "park-atyour-desk" type buildings, et al-M. P.

#### A castle for everyman

AT HOME WITH TOMORROW by Carl Koch, A.I.A., with Andy Lewis. 208 pages, 7½" x 10", with numerous black and white illustrations. Rinehart & Company, Inc., New York, 1958. Library of Congress Catalog Card Number 58-5160, \$6.95.

It is Carl Koch's well-taken thesis that to be "at home with tomorrow" is to be at home with the prefabricated house. Nevertheless in Mr. Koch's able hands such a thesis is by no means as dire as it may sound. This experienced architect envisions a prefabricated future in which there can be "a castle for everyman" rather than an unsightly clutter of identical boxes deliberately conventional in appearance. But, Mr. Koch makes it clear, it is up to everyman as well as to architects to make such a future come to pass. There are probably few architects more fitted to discuss the prefabricated house than Carl Koch whose experience in the mass production of modern houses is indeed impressive. In 1945 he helped design the Acorn House; later he was an architectural consultant to the Lustron Corporation; he then designed the Conantum community in Concord, Massachusetts; and, currently, he is most widely known as the designer of the Techbuilt House which has proved a notable success in the prefabricated field. This book then is a knowing analysis of prefabrication, its difficulties, its history, and its possibilities for bringing about a better, more personalized way of life. Mr. Koch is aware that most people and many architects consider the prefabricated house as an inevitable but unpleasant fact-something that will happen without their personal cooperation. Mr. Koch's more realistic concern is that "prefabrication will arrive, on a large scale, before we are practically and aesthetically 'ready,' that prefabricated houses will be designed, huckstered, and sold, not for the advantages they can offer, but on the basis of what people are used to, prejudiced in favor of, or can be titillated by: the shape of door handles or windows that close by motor. We may come to select our houses," he warns, "by the same splendid innocence with which we choose our automobiles; according to the shape of tail fins, or the number of blondes the advertisement shows wedged in the back seat." It is the point of his book to make the public and the architect aware of the dangers and the possibilities. It is the home owner's responsibility to demand what he wants, not to passively accept what he is given; and the responsibility of the architect to design "not architectural answers but architectural means; to accept more fully the architectural significance of the things which happen in and to a house after it is first drawn and first built; and to forswear the presumption of trying to prescribe them. . . . That architecture," he says, "may express, portray, dramatize or commemorate the business of our living together-is only incidental. First of all it should make it possible," -M, P.

THE FINE AND APPLIED ARTS. A Vocational and Professional Monograph, by Royal Bailey Farnum. 40 pages, 7 photographs, 6" x 9". Bellman Publishing Company, Cambridge, Massachusetts, 1958. \$1.00

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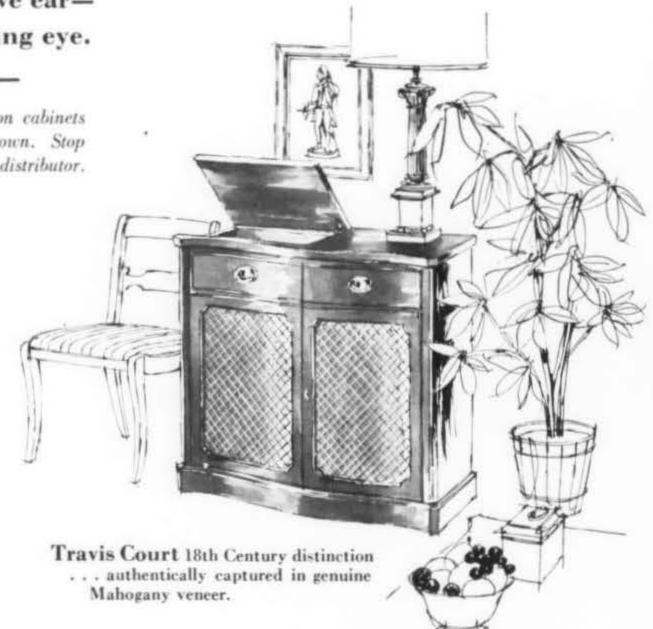
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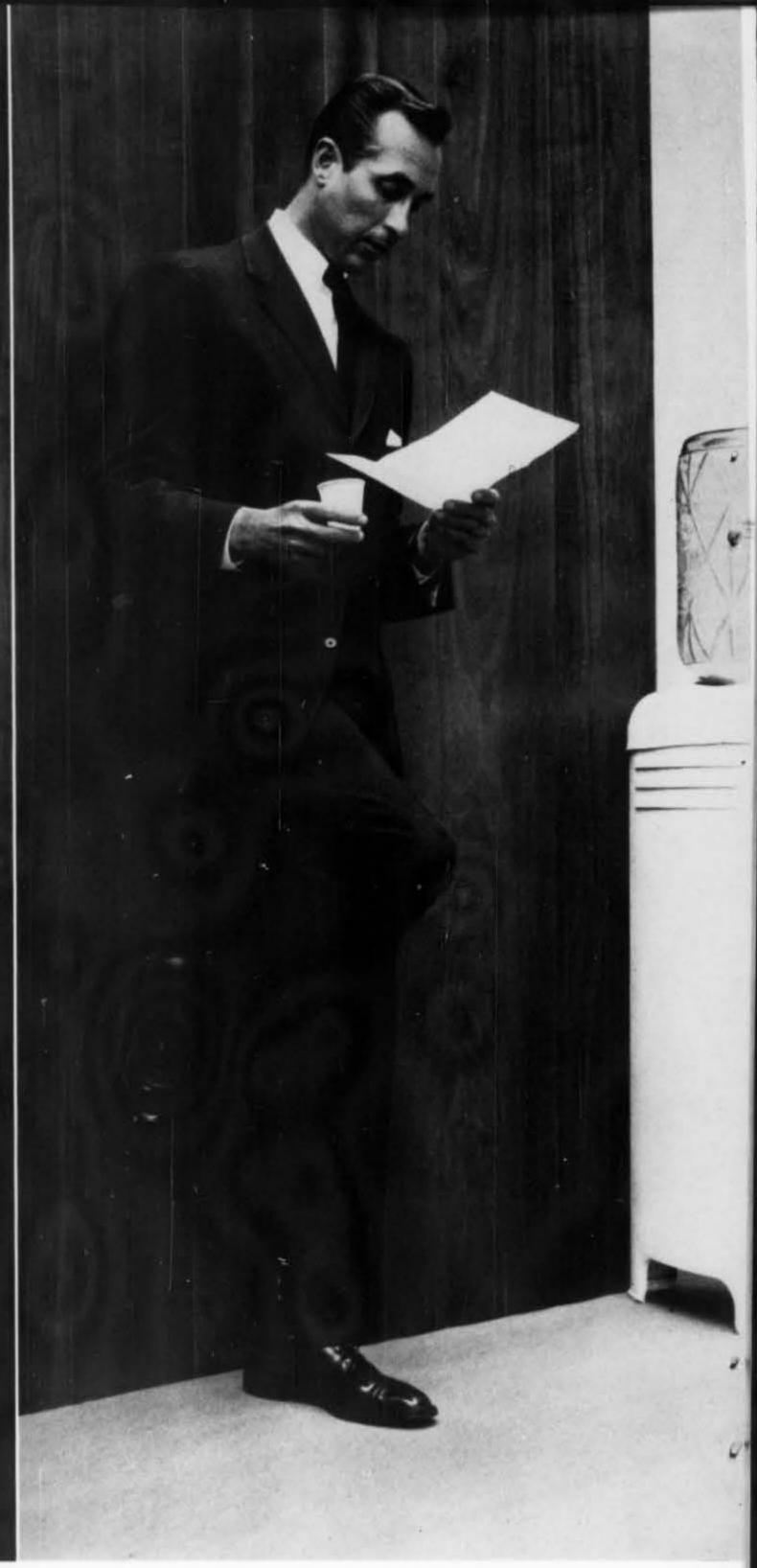
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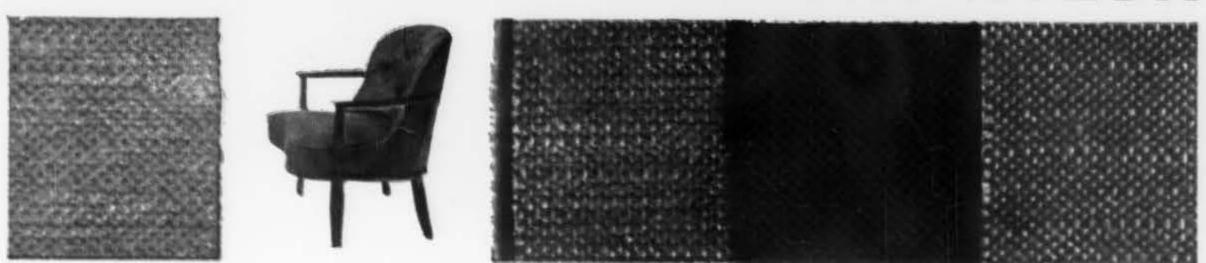




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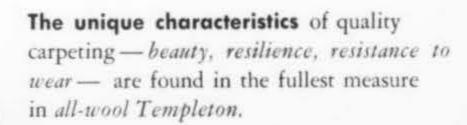


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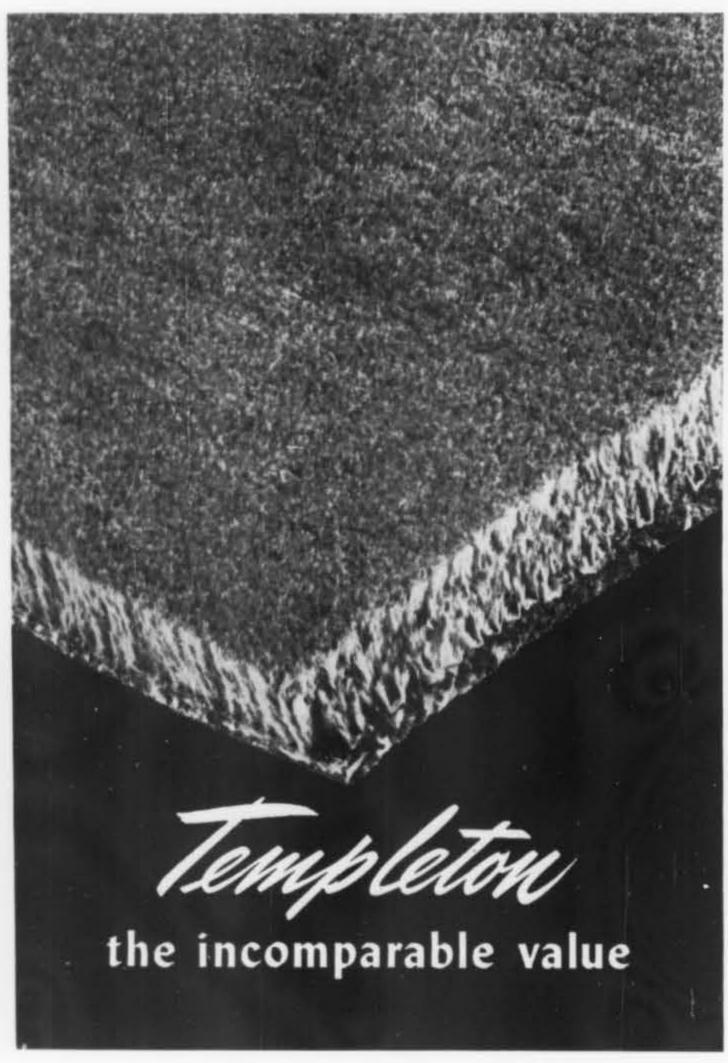
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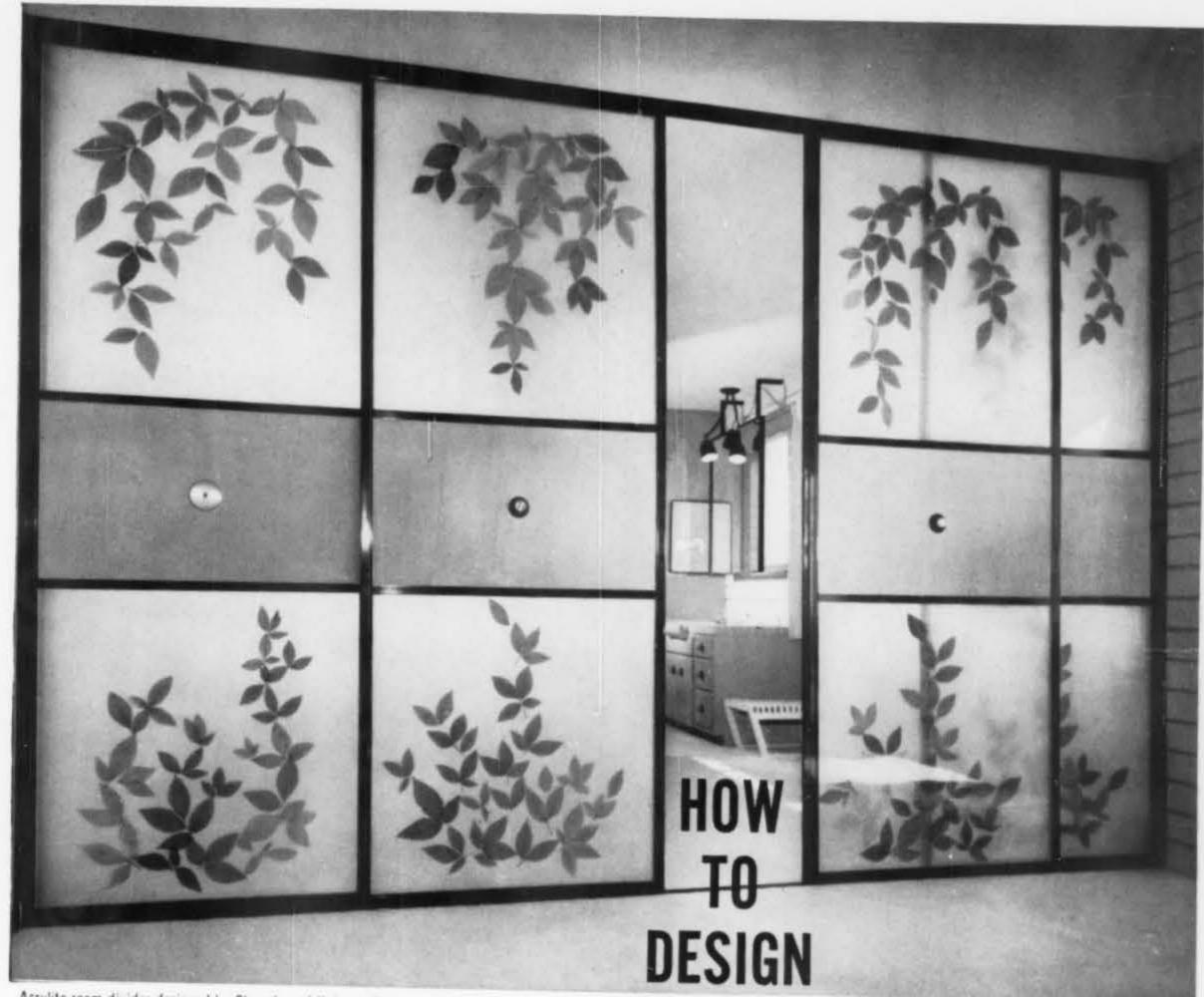


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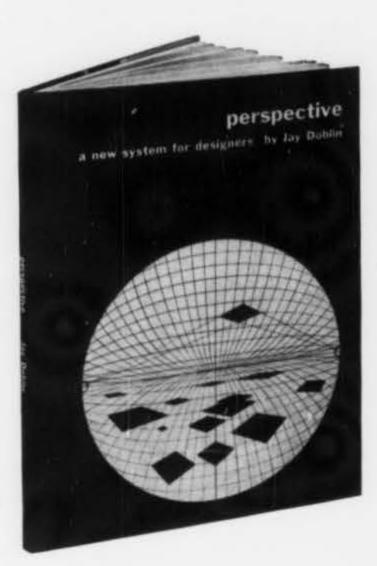
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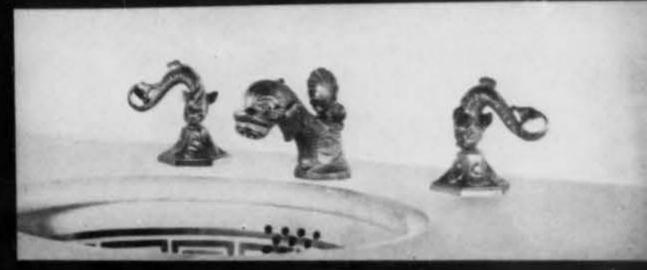
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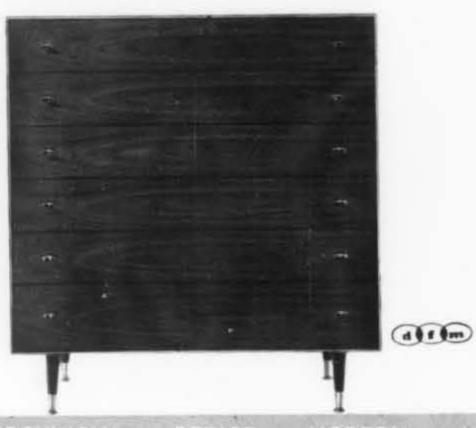


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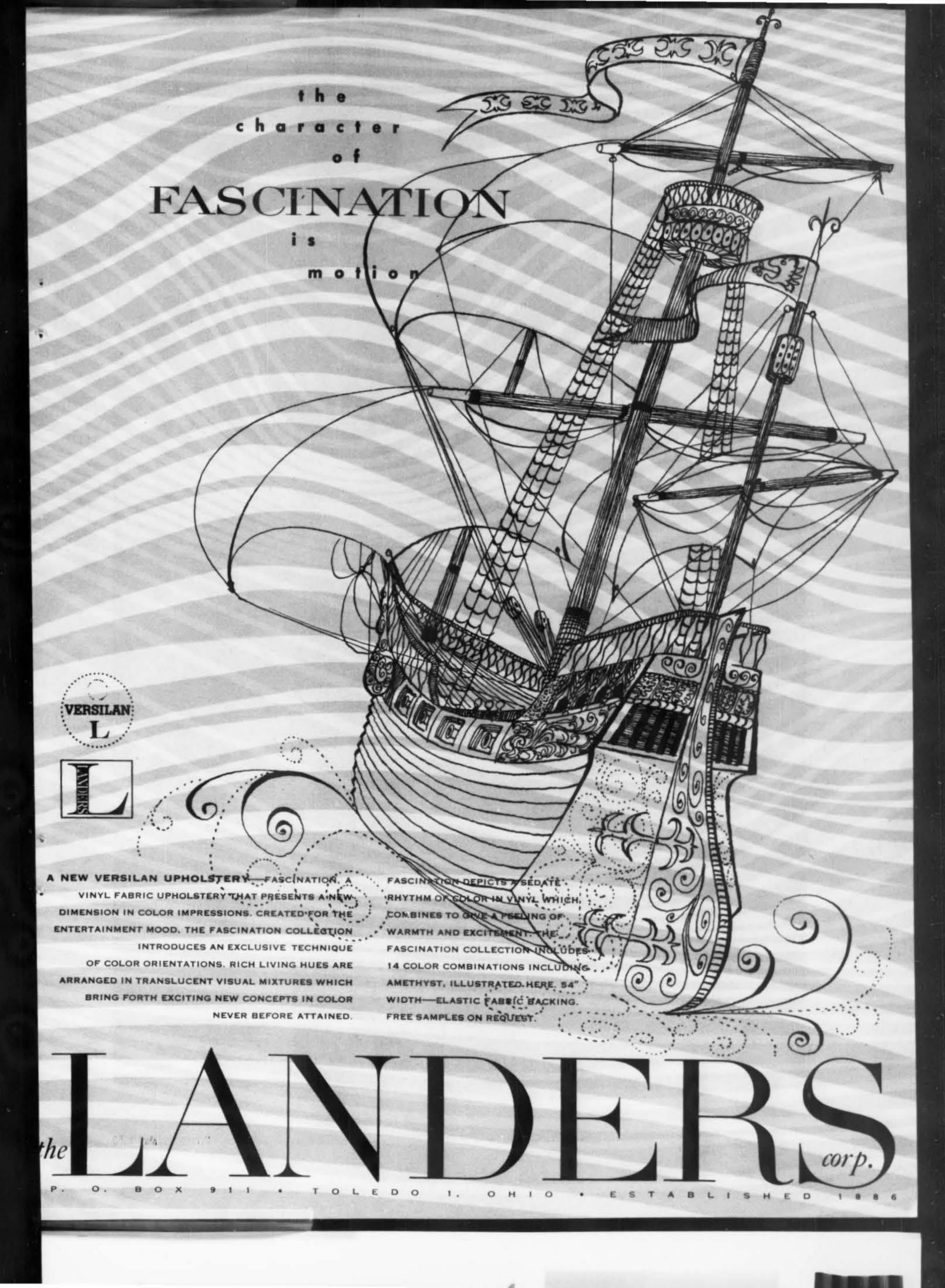


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For further information contact your nearest showroom or write John Barrett, R. way Furniture Co., Sheboygan, Wisconsin





"Charleton"

welcomes the vernal equinox with a floral tribute.

Wrought iron flowers from Italy—wood base—white taffeta shade.

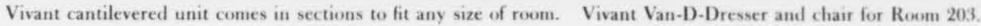
Abels Wasserberg & Co. Inc.

23 EAST 26th STREET, NEW YORK 10,

Chicago: Space 1575, Merchandise Mart Los Angeles: Marsh-Fairchild, 527 W. 7th St. Grand Rapids: Grand Rapids Exhibition Bldg.









#### Fresh new guest-appeal: VTVANT by Simmons

Here's furniture with a look of the future-and the ability to charm your guests now and for years to come! The new Simmons Vivant group combines the warm glow of Fiberesin or Park-Panel wood-grained phenolic laminate tops and drawer fronts, in teak or walnut, with the slender sturdiness of steel.

Maintenance problems vanish when Vivant enters your guest rooms. Built like a skyscraper, Vivant has welded steel frames that can't warp or sag. Steel drawers glide smoothly on nylon buttons-can't snag clothing. plastic tops and drawer fronts are immune to scratching, bumps or knocks...tops can't be ringed by wet glasses or burned by cigarettes.

Vivant's timeless, clean-out elegance can make your guest rooms truly distinctive. And, good news-the price is surprisingly modest!

DISPLAY ROOMS: Chicago • New York • Atlanta Dallas • Columbus • San Francisco • Los Angeles

Merchandise Mart • Chicago 54, Illinois





Write now for free Literature Library of Lighting, including new 1959 MOE Light catalog, with a wealth of contemporary and traditional designs,







For Distinctive Commercial Applications



#### THOMAS INDUSTRIES INC.

Executive Offices: 410 S. Third St., Louisville 2, Ky., Dept. 1-5 Leaders in Creative Lighting

Maxwell House Coffee Shop • 124 N.W. 4th St., Evansville, Ind. • MOE Light Chandelier M-1555 in cut glass and polished brass with a rich genuine walnut accent.

#### RENAISSANCE



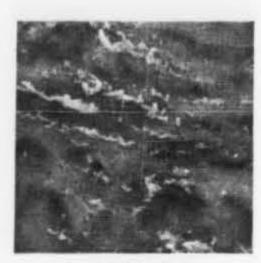
#### Dimensional Splendor Surpasses Natural Marble



VR-1 GARDENIA WHITE



VR-51 CAMEO PINK



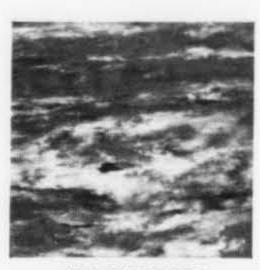
VR-48 SIENA BROW



VR-91 AZURE BLUE



VR-2 CORSICAN BLACK



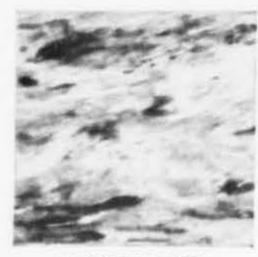
VR-3 GRANITE GREY



VR 4 ALABASTER BEIG



VR-49 AGATE BEIG

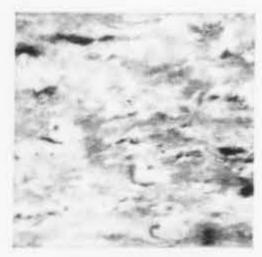


out along perforated

VR-6 IMPERIAL JADE



VR-7 GROTTO GREEN



VR-8 ROMAN CEDAR



VR 9 GOLDEN PEARL



Foyer designed by Paul MacAlister

Achieving a whole new realm of elegance in vinyl flooring, Amtico Renaissance offers twelve beautifully translucent colors to create the most original effects on floors . . . walls, too. Its regal appearance, capturing subtly the infinite shadings and variations of natural marble, represents the ultimate in flooring luxury. All-vinyl . . . with through-and-through colors . . . Amtico Renaissance is long-lasting, quiet, comfortable and so easy to care for.

World's Largest Producer of Vinyl and Rubber Floorings



#### AMERICAN BILTRITE RUBBER COMPANY TRENTON 2, NEW JERSEY

Showrooms: 295 Fifth Ave., N.Y.C. • 13-179 Merchandise Mart, Chicago 368 Furniture Mart, Los Angeles • 500 King St. W., Toronto, Ontario In Canada: American Biltrite Rubber Company Ltd., Sherbrooke, Que.



#### RENAISSANCE

#### SPECIFICATIONS AND DATA

#### MATERIAL DATA

Amtico Permalife Vinyl 1/8"...all-vinyl, color throughout thickness • Standard tile sizes... 9" x 9", 12" x 12"...(other sizes on special order) • "Set-on" cove base... heights 4", 6" (plain vinyl colors only) • Feature strips (Stardust and plain vinyl colors) up to 1" wide, 36" long • Border material 36" x 36".

#### INSTALLATION DATA-FLOORS

For on-grade installations, use Amtico Chemical Set Cement (black) or Amtico Epoxy Cement (off-white). On suspended concrete, use Amtico Renaissance Adhesive (white) or Amtico Water-proof Cement (light yellow). Over plywood, regular masonite and wood floors, install 15 lb. asphalt saturated flooring felt, using Amtico Renaissance Adhesive or Amtico Waterproof Cement. Do not paint floor; Amtico Renaissance Adhesive covers black color of felt satisfactorily if spread with standard notched trowel.

Plywood and masonite floors must be solidly nailed, using screw type nails, and joints filled with latex underlayment. Tile may be installed directly to floor, using Amtico Renaissance Adhesive or Amtico Waterproof Cement. Latex underlayment in joints can be painted to match plywood or can be covered with skim coat of Amtico Renaissance Adhesive applied with flat edge of trowel. Use latex underlayment, not asphaltic compounds, for patching and levelling under Renaissance floors, whether on concrete or wood.

Floors should be rolled during application to insure a smooth floor, and re-rolled immediately after completion of installation with a three-section 150 lb. roller. Renaissance Flooring cuts easily at temperatures of 80°-100° F. It should not be heated over 110° F, and should not be heated with an open flame. Use thin-bladed knife, such as Stanley #199, for cutting.

#### INSTALLATION DATA-WALLS

On plywood, standard hardboard, gypsum wall board or asbestos cement board (free from grease and paint), use Amtico Renaissance Adhesive or Amtico Waterproof Cement. Apply with notched trowel over a 10-15 square foot wall area and set tile immediately. Bottom row should be blocked with thin strip of wood nailed in place temporarily to prevent slippage.

On unpainted seasoned plaster walls, use Amtico Renaissance Wall Cement and cover within 15 to 20 minutes of spreading. Apply with notched trowel. Check periodically to see that tile is not being applied to adhesive that has skinned over, for adhesive must transfer to back of tile. Roll tile as installation proceeds, using hand roller. Work from center of wall toward corners, rolling each tile thoroughly as installed.

Installation of Renaissance is not recommended on interior surface of exterior masonry walls unless moisture vapor barrier is installed or a two-inch or greater air space exists between exterior masonry wall and interior wall.

#### MAINTENANCE DATA

A new Amtico Renaissance installation shall be kept free of traffic until cement is thoroughly dry and hard (approx. 24 hours). Do not wash floor for 48 hours after installation. Damp mop the floor with Amtico Floor Cleaner or mild suds or detergent. Floors subject to heavy, dirty traffic can be cleaned with #00 grade steel wool. Use proper glides and casters on all furniture. Do not use paste wax. A coat of Amtico Floor Dressing adds to the glossy appearance of the floor and minimizes maintenance.



Designed by Raymond Stewart



Mercantile National Bank, Dallas, Texas

Other outstanding Amtico Vinyl installations: Federal Court House, Los Angeles; Denver Public Library; Atlanta Federal Savings; Food Fair Store, Baltimore; Macy's, N. Y.; City College of N. Y.; Renard Hospital, St. Louis; Smithsonian Institution, Washington, D. C.

#### AMTICO, Dept. IN-3, Trenton 2, N.J.

Please send detailed literature and FREE complete set of Amtico Vinyl and Rubber Flooring samples to:

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(Please attach coupon to your business card or letterhead)

World's Largest Producer of Vinyl and Rubber Floorings



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#### U.S. NAUGAHYDE" AND U.S. KOYLON" FOAM FINEST IN CUSHIONING

FINEST IN VINYL UPHOLSTERY

#### PERFECT COMBINATION FOR INDOOR-OUTDOOR LIVING

No need to sacrifice elegance, beauty and luxury for practical carefree comfort-just make sure Naugahyde upholstery is part of your decorative scheme. Dudley Kelly, A.I.D., of San Francisco proves the point to perfection with this lighthearted, colorful and imaginative indoor-outdoor living area. All this wonderfully bright and comfortable furniture is cushioned with the lasting luxury of U.S. Koylon Foam and upholstered with either Elastic\* U.S. Naugahyde or the new deep-dimensional Breathable® U.S. Naugaweave. Both these top-quality vinyl upholstery fabrics are designed to take informal family living-and come through it all bright and fresh as new. The whisk of a damp cloth is just about all they need in the way of care. You will find furniture of every style and period upholstered with many patterns and colors of Naugahyde and cushioned with Koylon Foam. Just make sure that the furniture you buy carries these famous labels: Naugahyde, Naugaweave, Koylon. Available at fine stores everywhere.

All upholstered furniture by Lee Woodard Sons, Owosso, Michigan. Sectional sofa is white Pace pattern of Breathable Naugaweave; all other furniture, including table umbrella and floor cushions, in bitter green Glazed Antique, purple Midas and turquoise Doe-Vin patterns of Elastic Naugahyde. And an exciting new development from the Naugatuck Chemical Division of U.S. Rubber-Tropicel® translucent panels. For further information write address below. \*PATENT APPLIED YOR



United States Rubber

COATED FABRICS AND KOYLON SEATING DEPARTMENT, MISHAWAKA, INDIANA

IN CANADA: DOMINION RUBBER COMPANY, LTD.



"Multiple interests in today's living dictate our wants: the time for pleasure not worry, for leisure not labor.

"In our homes we want the time for use not upkeep,

for enjoyment not drudgery.
"Today's materials — U. S. Naugahyde, U. S. Naugaweave over U. S. Koylon Foam cushioning, make it possible to achieve such carefree yet beautiful and inviting backgrounds for ease in living."

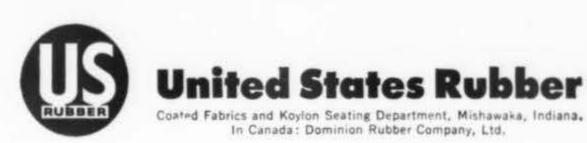
A. DUDLEY KELLY, A.I.D., of San Francisco joins the roster of top American Decorators creating exciting and colorful rooms for today's easier, more casual living with U.S. Rubber's exciting new developments for the home...featuring

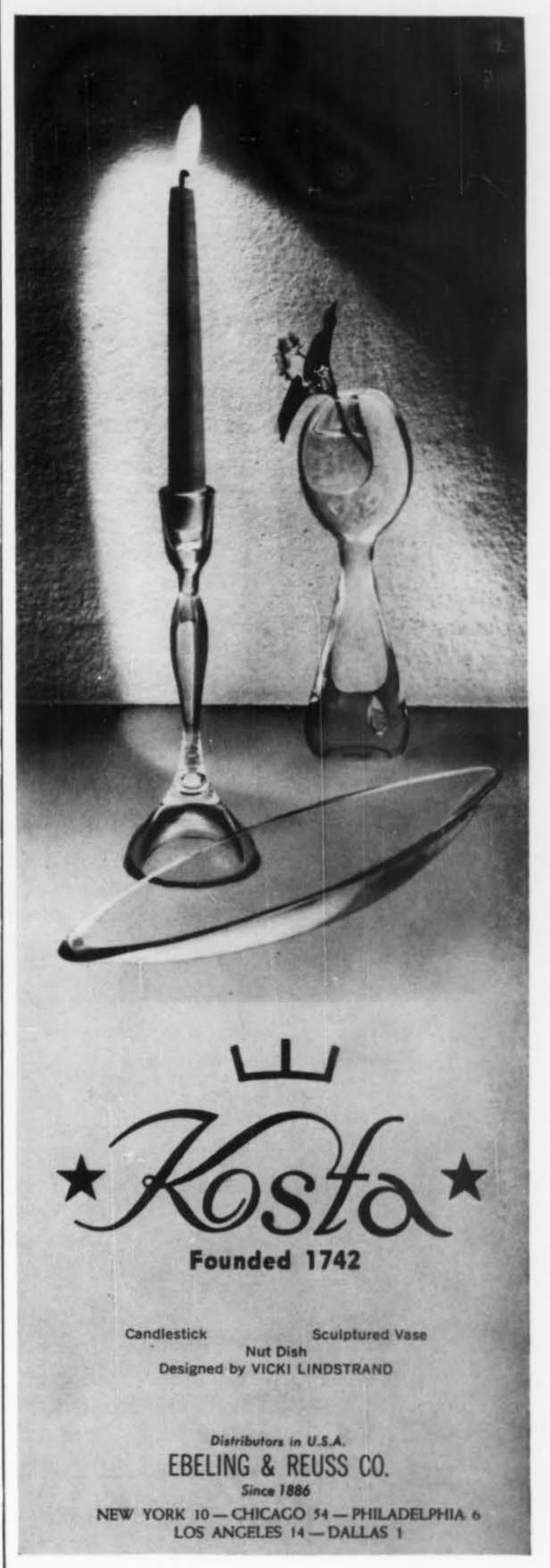


The indoor-outdoor living area appearing on the opposite page will be advertised in full-color in:

#### June: HOUSE BEAUTIFUL LIVING for YOUNG HOMEMAKERS July: AMERICAN HOME

Remember - Koylon, Naugahyde and Naugaweave are known, accepted, and asked for-by consumers from coast to coastso make the most of these famous names!







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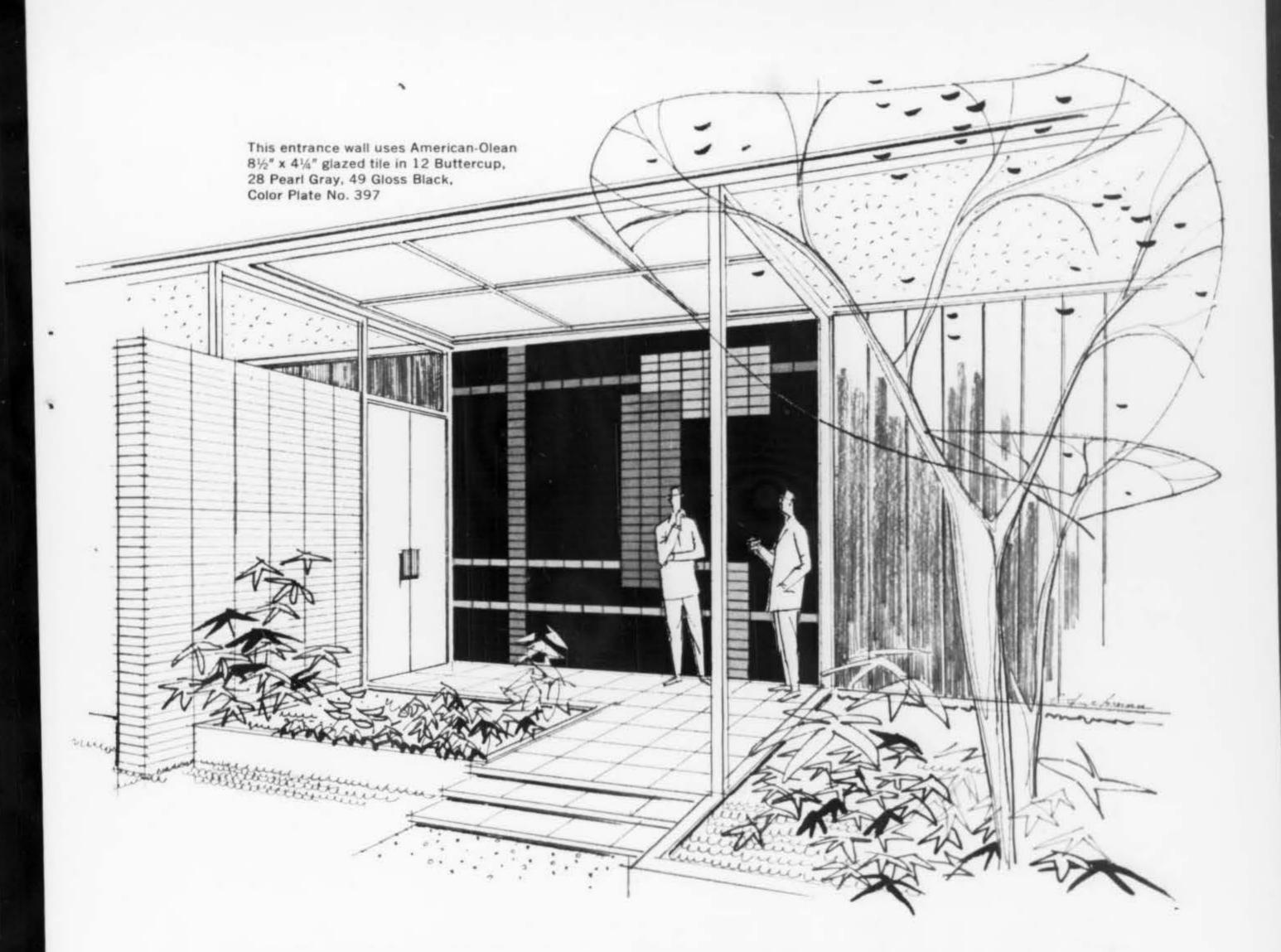
In famous fabric covered Modernfolds with all-steel inner framework, you select from stunning new colors and patterns ...vivid shades and subtle shades for every color theme.

Modernfolds now come in wood grain, too, complementing both modern and traditional settings. They are custom-made to any size...quiet and easy-sliding.

To provide more usable space in a more dramatic way... see your Modernfold Distributor. He is listed under "Doors" in the Yellow Pages.



NEW CASTLE PRODUCTS, INC., Dept. 7, New Castle, Indiana. Manufacturers of "Modernfold" Folding Doors, "Air Doors", "Moderncote" Wall Coverings and "Peabody" School Furniture. In Canada: New Castle Products Canada, Ltd., Montreal 23



#### LARGE SIZE TILES

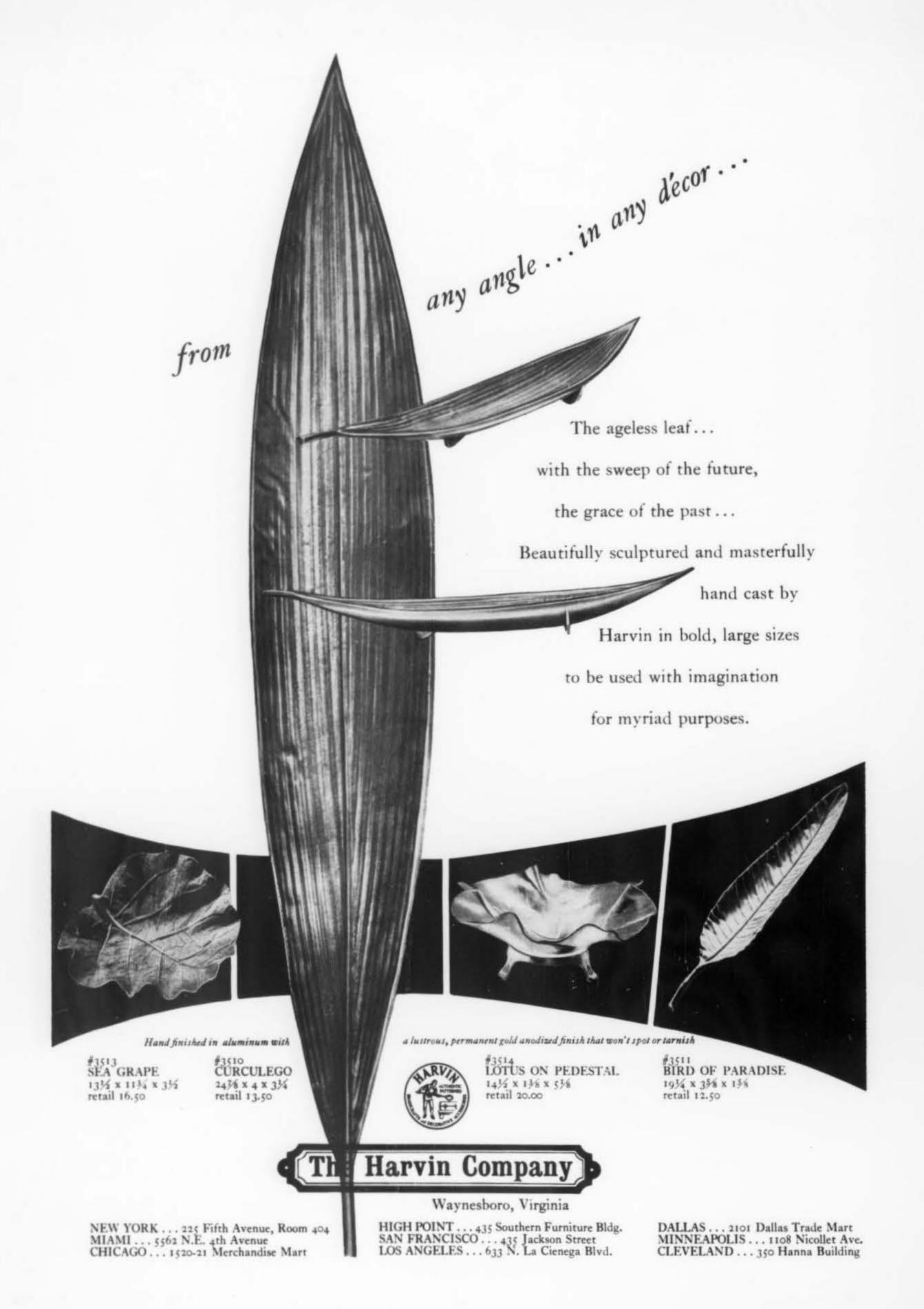
#### Offer New Design Opportunities

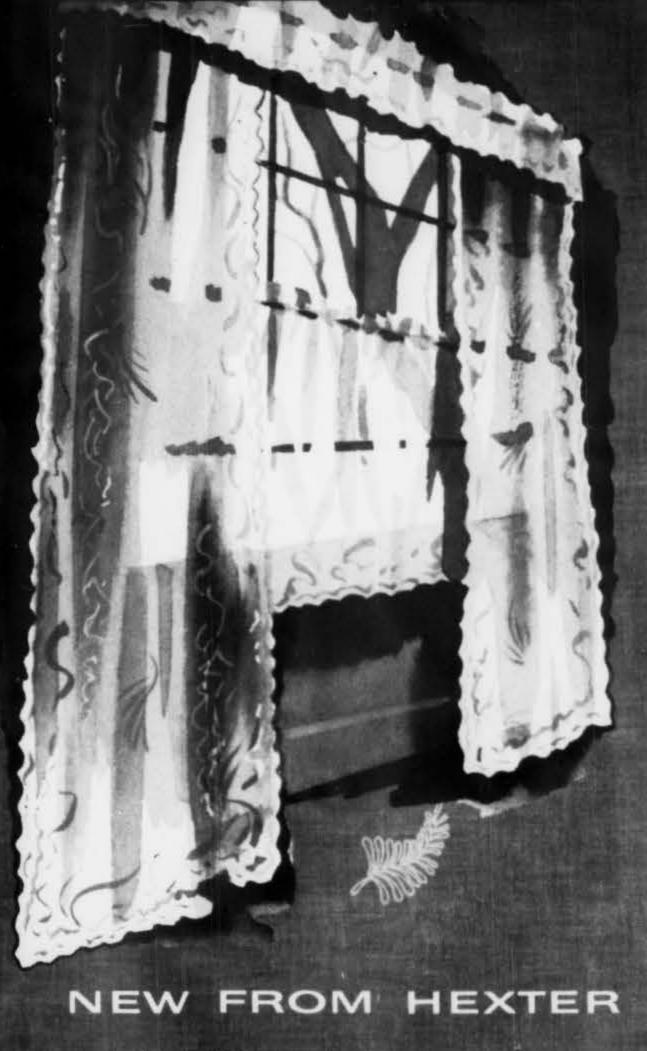
American-Olean's large size tiles open up new possibilities for architectural decoration in residential and non-residential interiors.

The illustration above suggests just one way in which 8½"x4½" tiles might be used to create a striking mural for a commercial entrance. It is one of many illustrations from American-Olean's new color booklet now available to architects and designers.

Write for Booklet 910, "New Interiors with Large Size Tile"

American Olean





An exciting new collection of Swiss tambour embroidered curtains by OTTAVIA. Created exclusively for HEXTER and combining OTTAVIA'S creative talent with superb Swiss craftsmanship. Especially designed for the American decorative taste and architectural requirements. They are made of the finest Swiss cotton muslins...and for the first time, these curtains are PRESHRUNK so that shrinkage will not exceed two percent.

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THE NEWS

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is the debut of the

## Graber Drapery Calculator

It's new, it's patented, it's exclusive!

This is the most overdue invention in the curtain and drapery field . . . a yard goods calculator that enables any sales or workroom person to instantly and accurately figure the required amount of material. It does all this:

- Figures total yardage, exactly
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- Figures pattern repeats precisely, avoiding excessive waste
- Accommodates 54", 48", 36" widths all patterns all fabrics
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- Impresses customers with faster, improved service

This ingenious device is brand new. It's a wonderful selling aid, and it's so inexpensive that you'll probably want a half dozen or more for your sales people and workroom staff. It's just what you'd expect from Graber, too — the source that has always originated the newest — and best — news in drapery hardware.

Remember, the Graber Drapery Calculator is for everyone — whether you carry the Graber line or not. You'll find it an invaluable tool. Ask the Graber man in your area about it, or if you prefer, you are invited to write for the happy facts. No obligation, of course.

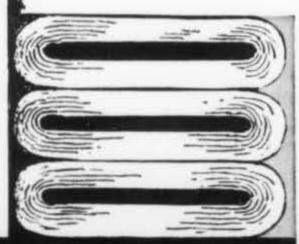
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Traber - the great name in drapery hardware





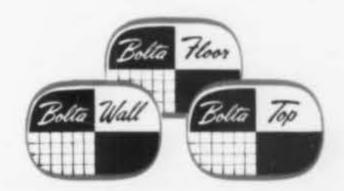
it long-on-wear and short-on-care.

Next time your interior theme calls for the Midas touch, remember new "Gold Tones" in marbleized Bolta-Floor...available in black or white, in standard 9" x 9" tiles, or in other sizes and rectangulars on special order, all in 18" or .080 gauge. For other beautiful Bolta-Floor patterns see Sweet's file 13K/Ge.

This Marble pattern glitters like gold. It's \*Mylarprotected to withstand abuse as a counter-top or furniture surfacing material. \*DuPont Reg. T. M.



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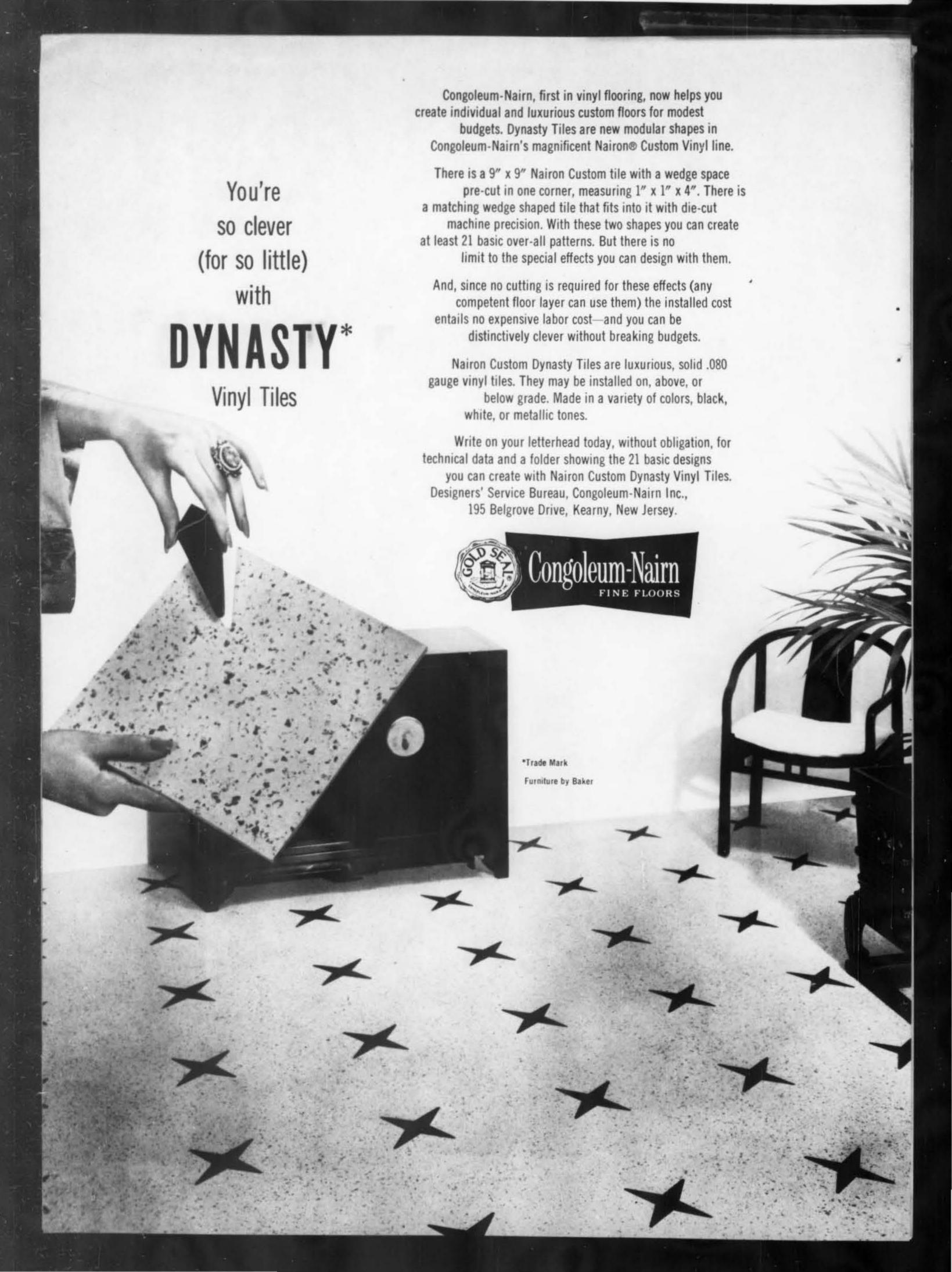
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Two new and charming finishes

exclusively in

Craftwall

wood paneling



Pastel Cherry . . . all the traditional charm of fine cherry wood, now in a new, warm pink tone. It blends beautifully with today's smartest furnishings and color schemes.



Sherwood Oak . . . with the stout look and natural warmth of paneling found in old English inns. The mellow finish is ideal for a family room like the one shown here.

These stimulating new wall panelings have the genuine hand-rubbed look that has made Craftwall famous. They're professionally pre-finished to give the most durable wood surface known. Every "plank" is hand selected to show rich, natural grain.

Designers are achieving rich, exciting effects with these new tones in the Craftwall wood paneling line . . . Pastel Cherry and Sherwood Oak. The rooms above can give you an idea of the drama and beauty these unique wood finishes make possible.

And Craftwall is practical, too. The modular panels (48"x96", 48"x84", 32"x 64", 16"x96" or longer) are quickly installed

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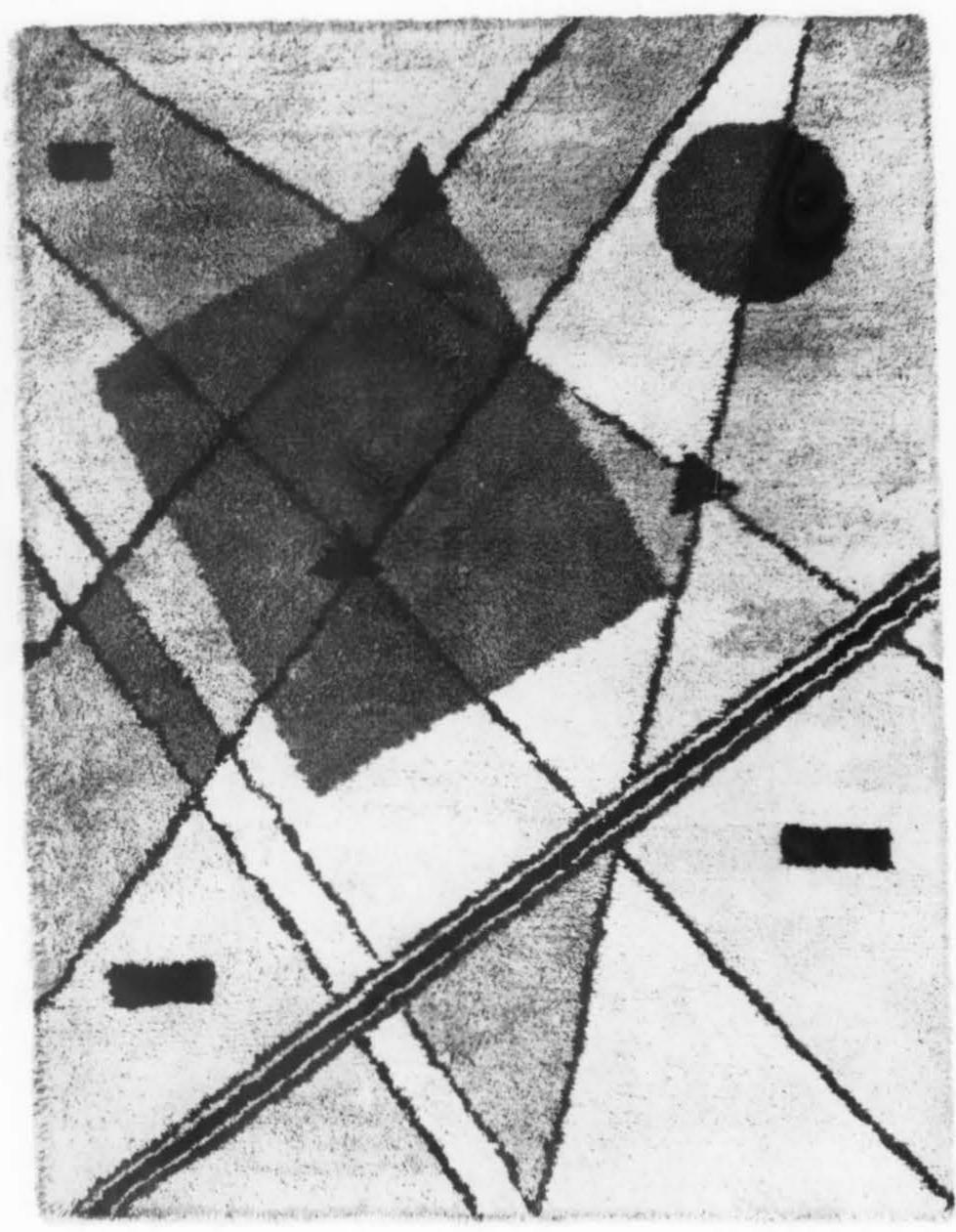
Roddis also offers custom Hardwood Paneling . . . Doors . . . Wood

right now. Equally satisfying are the other popular Craftwall woods: Elm, two kinds of Birch, Mahogany, Cherry, Oak and Walnut. Client satisfaction is assured—every Craftwall installation is guaranteed for life, in writing.

Why not get all the details on Craftwall? Just mail the coupon today.

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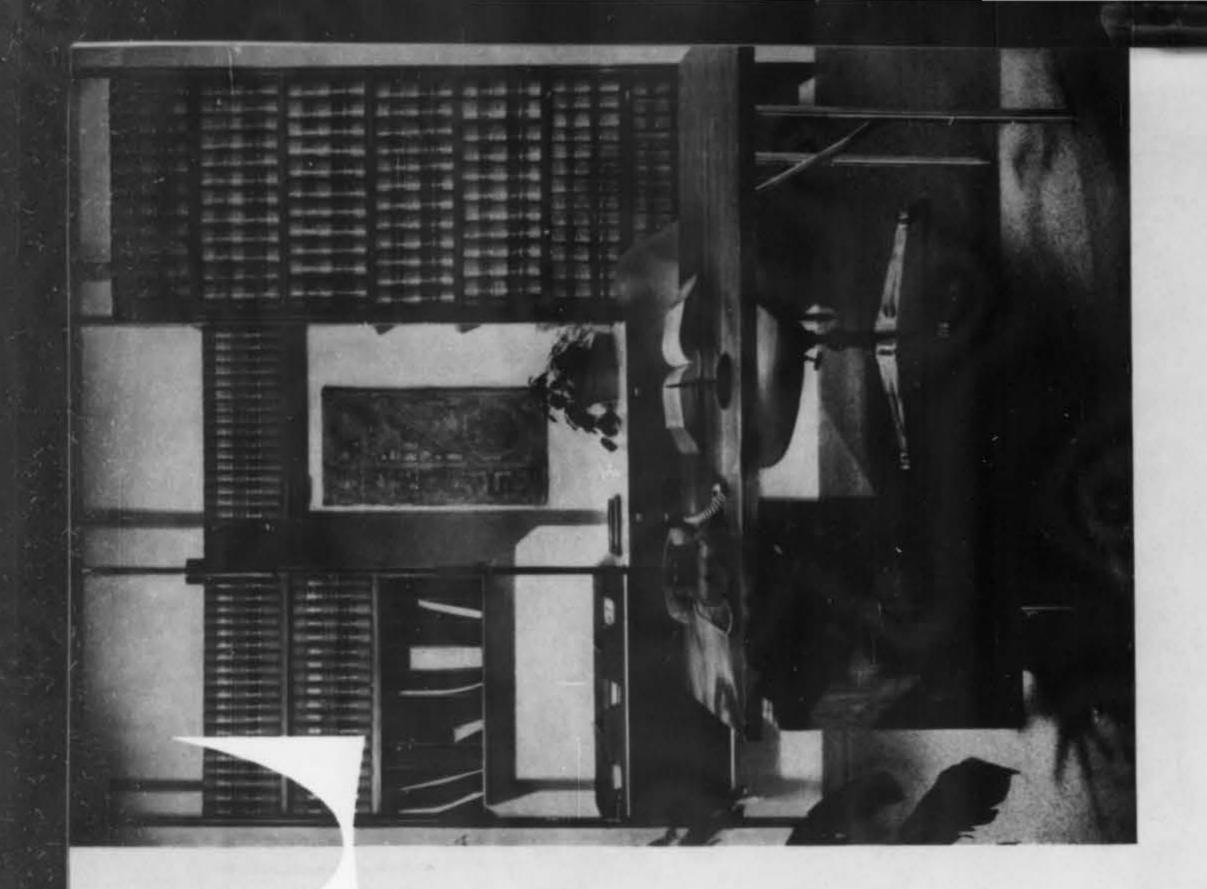
## CABIN CRAFTS

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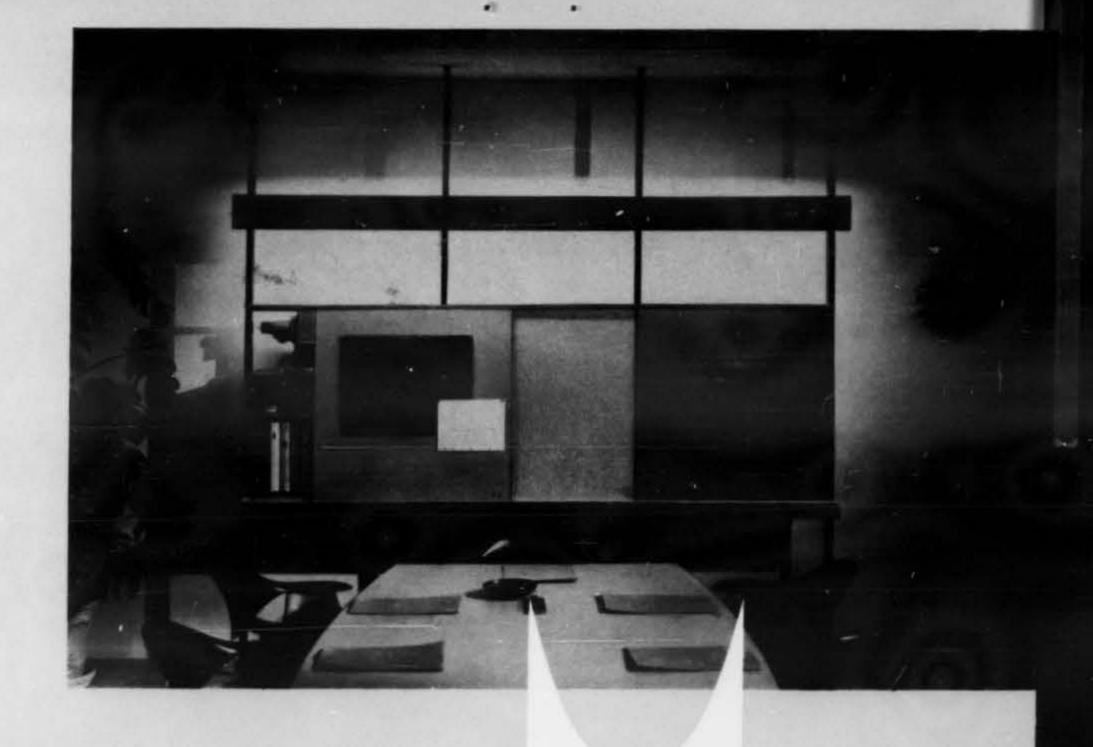




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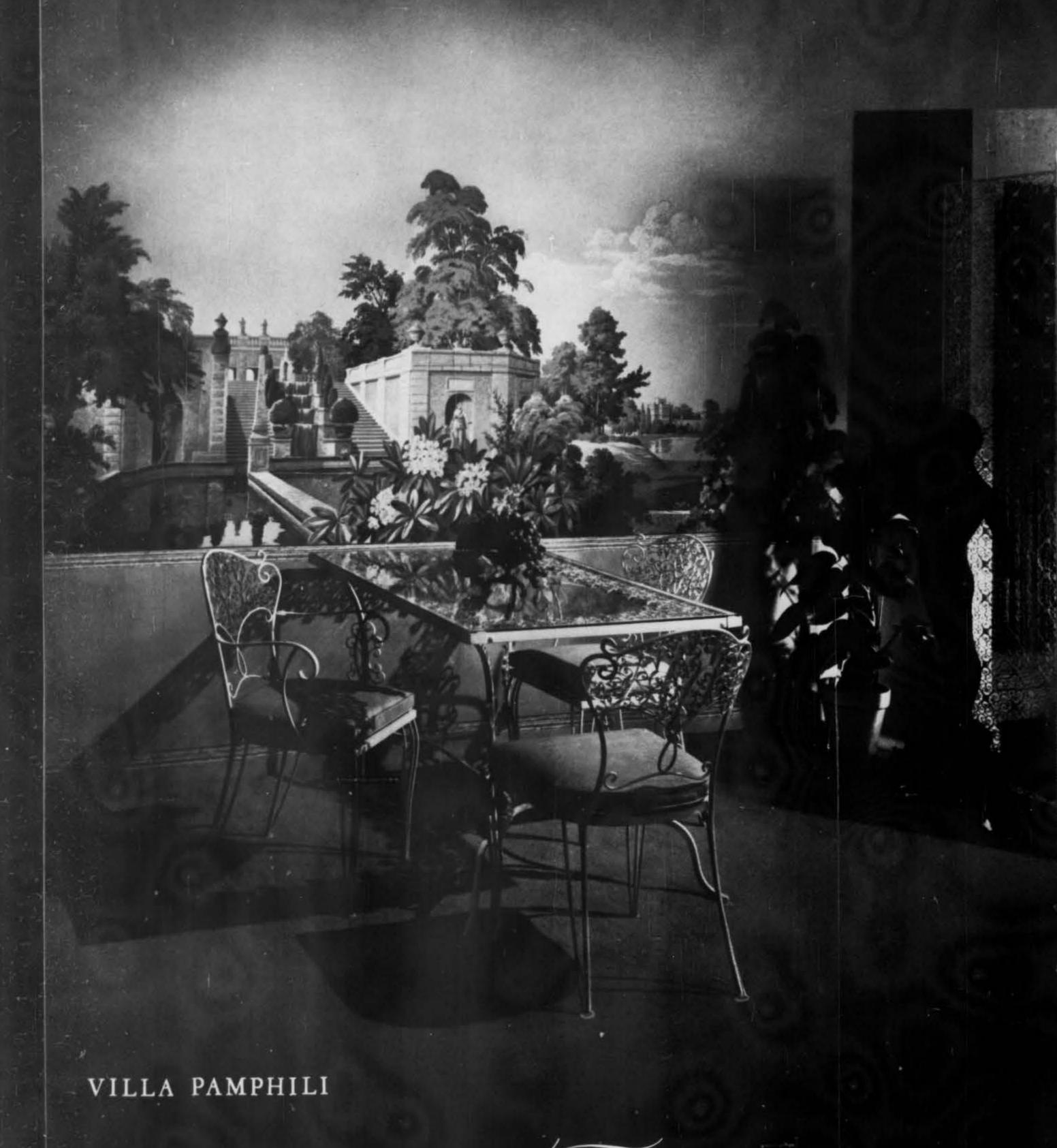
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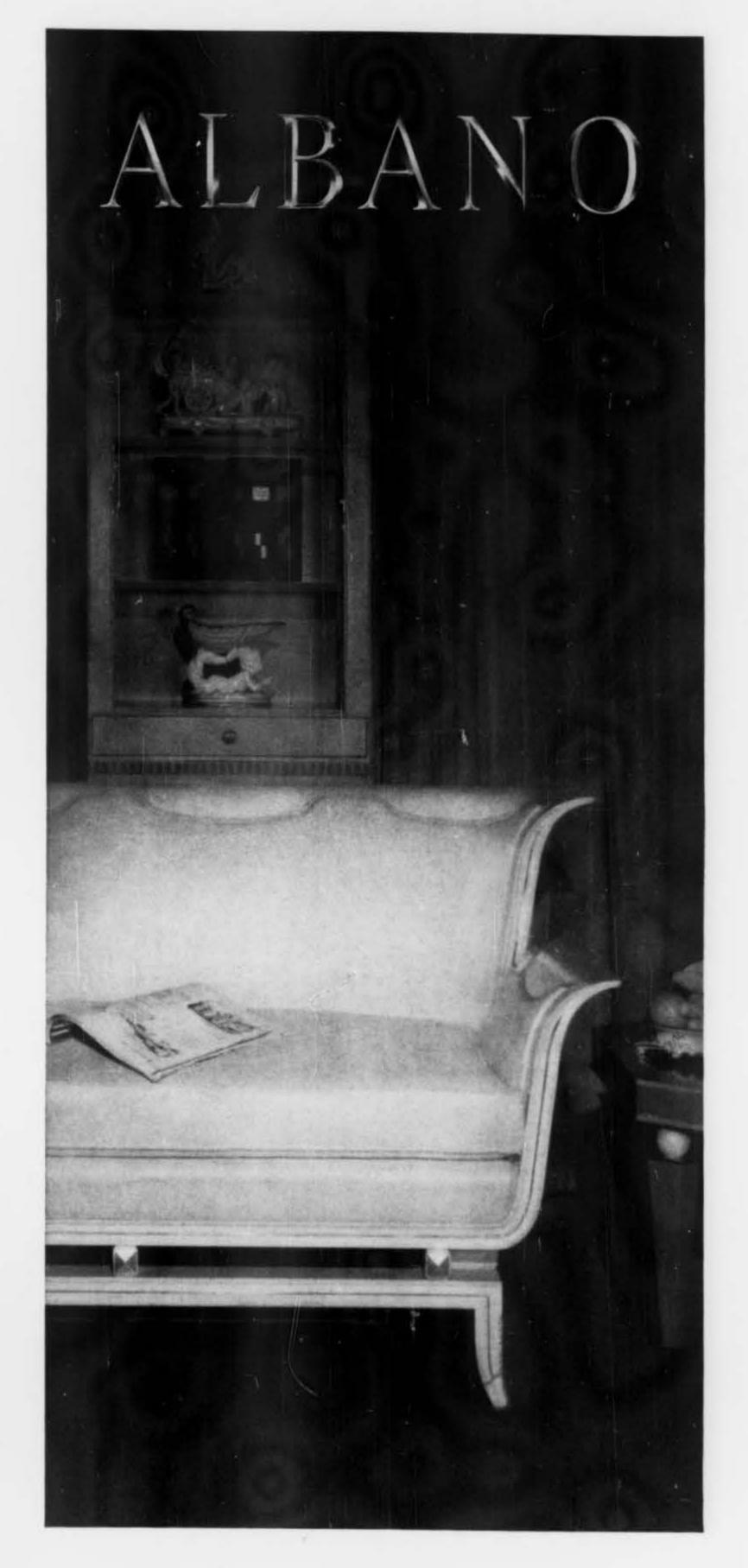


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TOTAL DESIGN FOR CITY LIVING, an exhibition of Manhattan interiors created by 24 distinguished NSID designers exemplifying the high taste level of the professional interior designer and featuring fine furnishings from the quality trade sources of NSID Trade Members' Firms, at York River House overlooking the river at York Avenue at 63rd Street, New York, N. Y. OPEN TO THE PUBLIC. Daily, including Sundays: 10:00 A. M. to 6:00 P. M. APRIL TO OCTOBER.

TRADITIONAL DESIGNS ON FIBERGLAS, twelve interior settings designed by 12 distinguished NSID designers featuring traditional designs printed on Fiberglas by NSID Trade Members' Firms to be exhibited at Fiberglas Fabric Center and Pavilion, Owens-Corning Fiberglas Corporation, NSID Trade Members' Firm, 717 Fifth Avenue, New York, N. Y. OPEN TO THE PUBLIC. Daily, Mondays through Saturdays: 9:30 A. M. to 5:00 P. M. MAY TO SEPTEMBER.

NSID SHOWCASE OF FINE FURNITURE DESIGN, a collective offering of ten of America's leading interior designers who have designed the 10 collections of fine furniture. Each designer presents his setting magnificently conceived by the designer in every detail of architecture, fabrics, accessories and furnishings. A trend setting forecast of furniture design in today's living at Grosfeld House, NSID Trade Members' Firm, 215 East 58th Street, New York, N. Y. TO THE TRADE ONLY. 9:30 A. M. to 5:00 P. M. MONDAYS THROUGH FRIDAYS. Permanent exhibit.

NSID CUSTOM RUG DESIGN EXHIBITION, in cooperation with EDWARD FIELDS, NSID Trade Member. Special showing of the 21 original rugs specially designed for Edward Fields' 1959 Custom Rug Design Collection by 21 distinguished Professional Members of NSID from throughout the country. Robert E. Robson Showroom, 714 Sansome Street, San Francisco, Calif. MAY AND JUNE. Mondays through Fridays: 9:00 A. M. to 5:00 P. M.

SANTA MONICA HOME SHOW, NSID Professional Members of the Southern California Chapter of NSID will participate in this presentation of fine home interior design with interior settings designed and executed by distinguished California Members. MAY 6TH THROUGH MAY 10TH. New Santa Monica Civic Auditorium. OPEN TO THE PUBLIC. Daily and Sunday. 12:00 Noon to 11:00 P. M.

SAN FRANCISCO DECORATORS AND HOMEFURNISHINGS SHOW, sponsored by the Northern California Chapter, National Society of Interior Designers. Forecast of 1960 interior design trends in beautiful settings created by California's foremost interior designers, and presenting quality merchandise of the nation's leading manufacturers of homefurnishings. June 10th through June 14th, 1959, Civic Auditorium, San Francisco, California. OPEN TO THE PUBLIC.

LOS ANGELES HOME SHOW, NSID Professional Members and NSID Trade Members' Firms will participate in this outstanding homefurnishings show and will design and present distinguished interiors and exhibits featuring quality merchandise available through designer sources. New Los Angeles Sports Arena. JULY 16TH THROUGH JULY 26TH. OPEN TO THE PUBLIC. Daily and Sunday. 1:00 P. M. to 11:00 P. M.

LOS ANGELES BIG TENTH ANNIVERSARY DECORATORS SHOW, sponsored by the Southern California Chapter, National Society of Interior Designers. This show is acclaimed the top quality exhibition of interior and exterior home design and decorative arts presentation representing the taste level of the professional interior designer, and related quality suppliers in the decorative arts and interior design field. OCTOBER 15TH THROUGH 25TH, Pan Pacific Auditorium, Los Angeles, California. OPEN TO THE PUBLIC. Daily and Sundays. 1:00 P. M. to 11:00 P. M.

Professional Interior Designers, Industrial Designers, Architects, Scenic Designers, Educators in accredited schools of Architecture and Interior Design, Museum Heads, Lighting Engineers, Color and Design Consultants and Landscape Architects are accorded Professional Membership.

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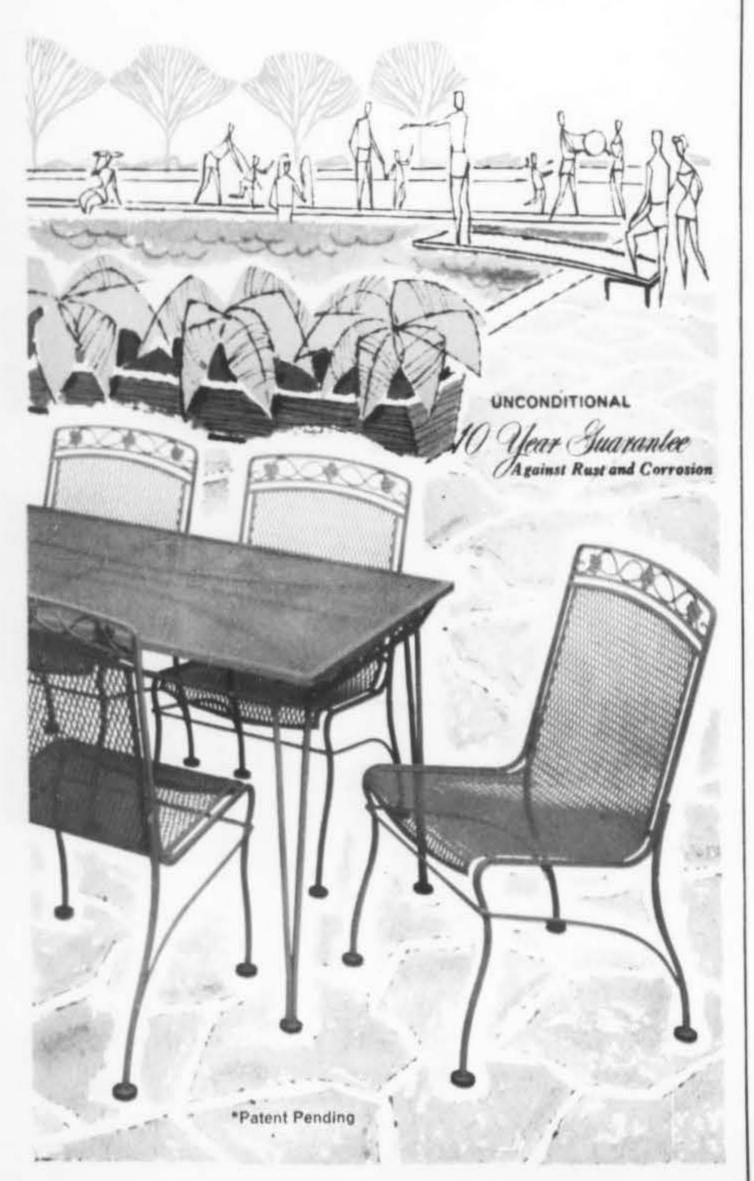
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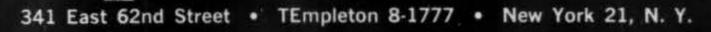
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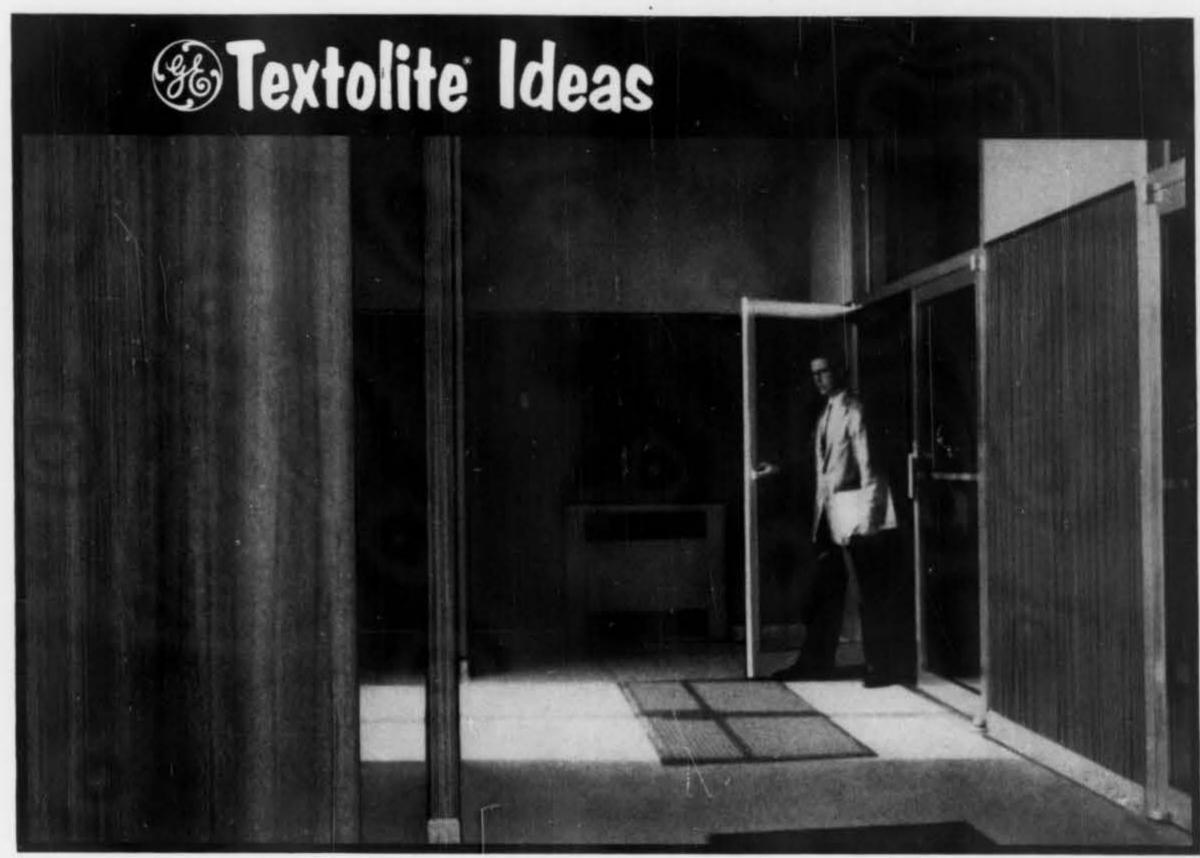
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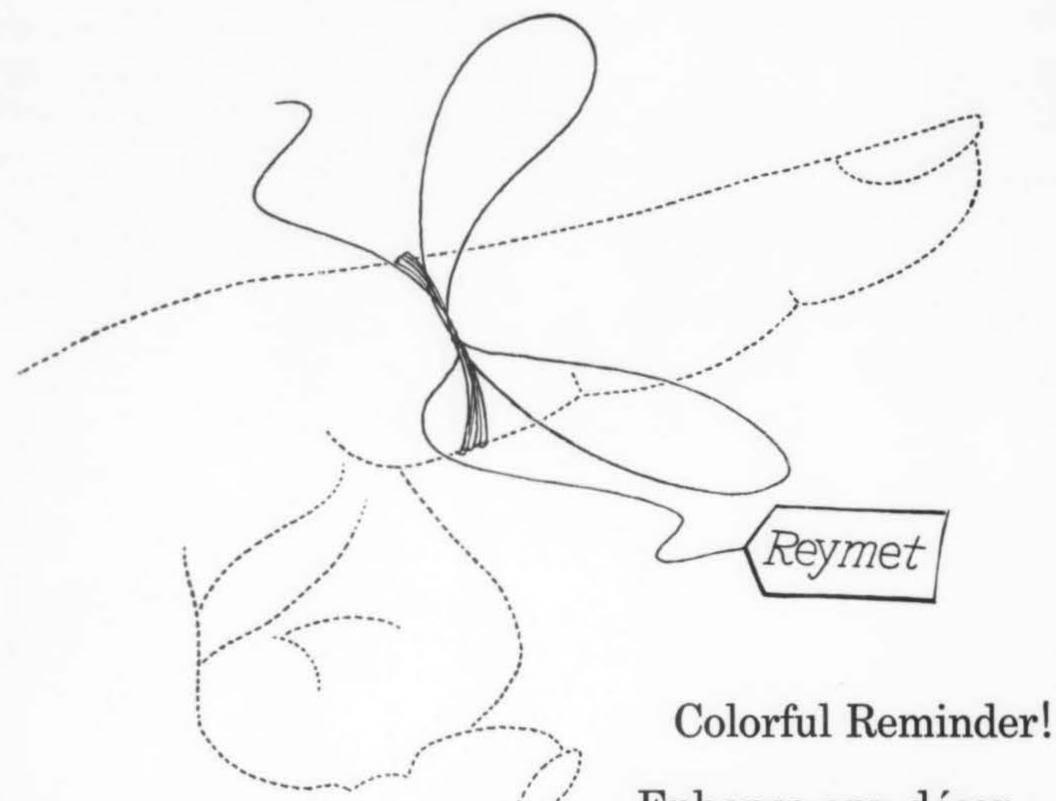
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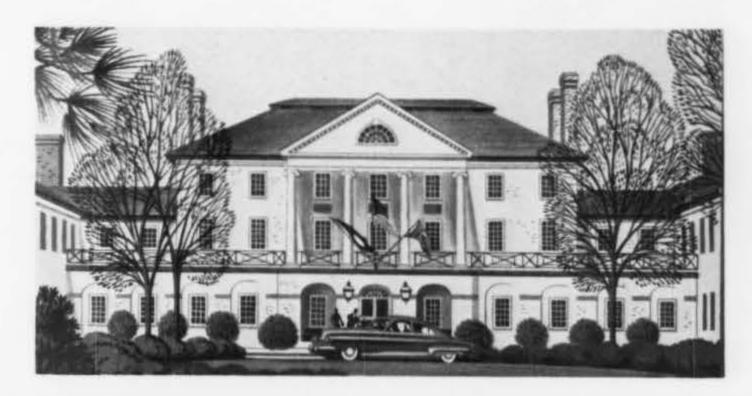
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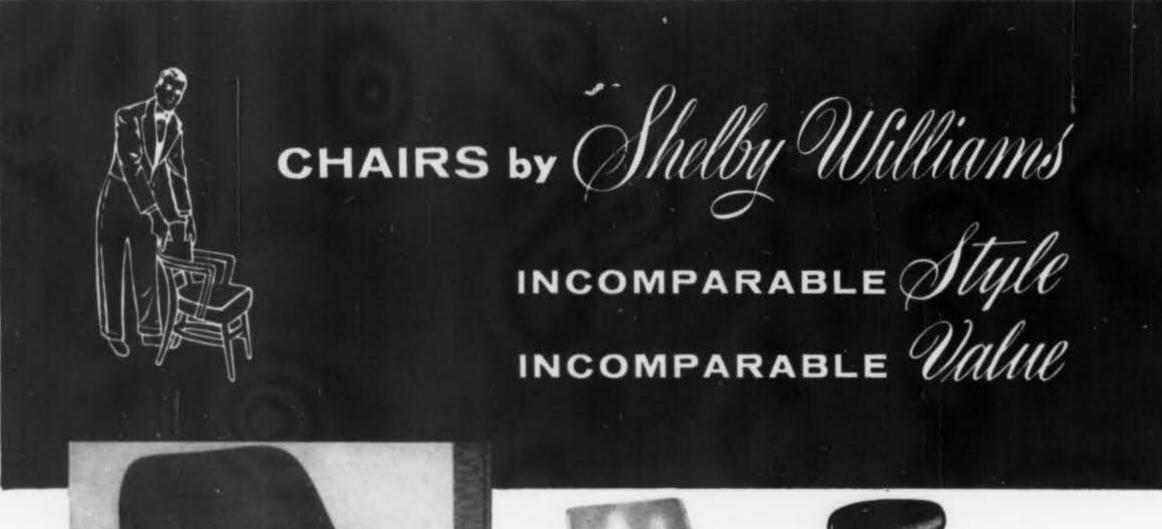
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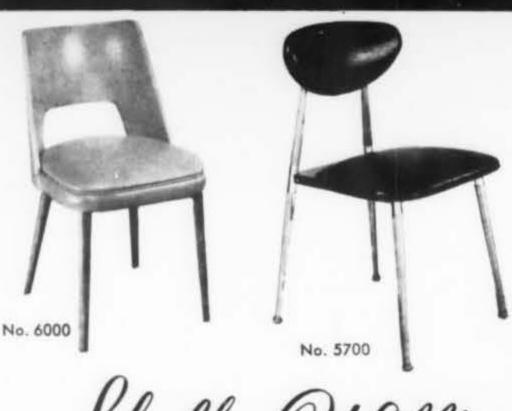






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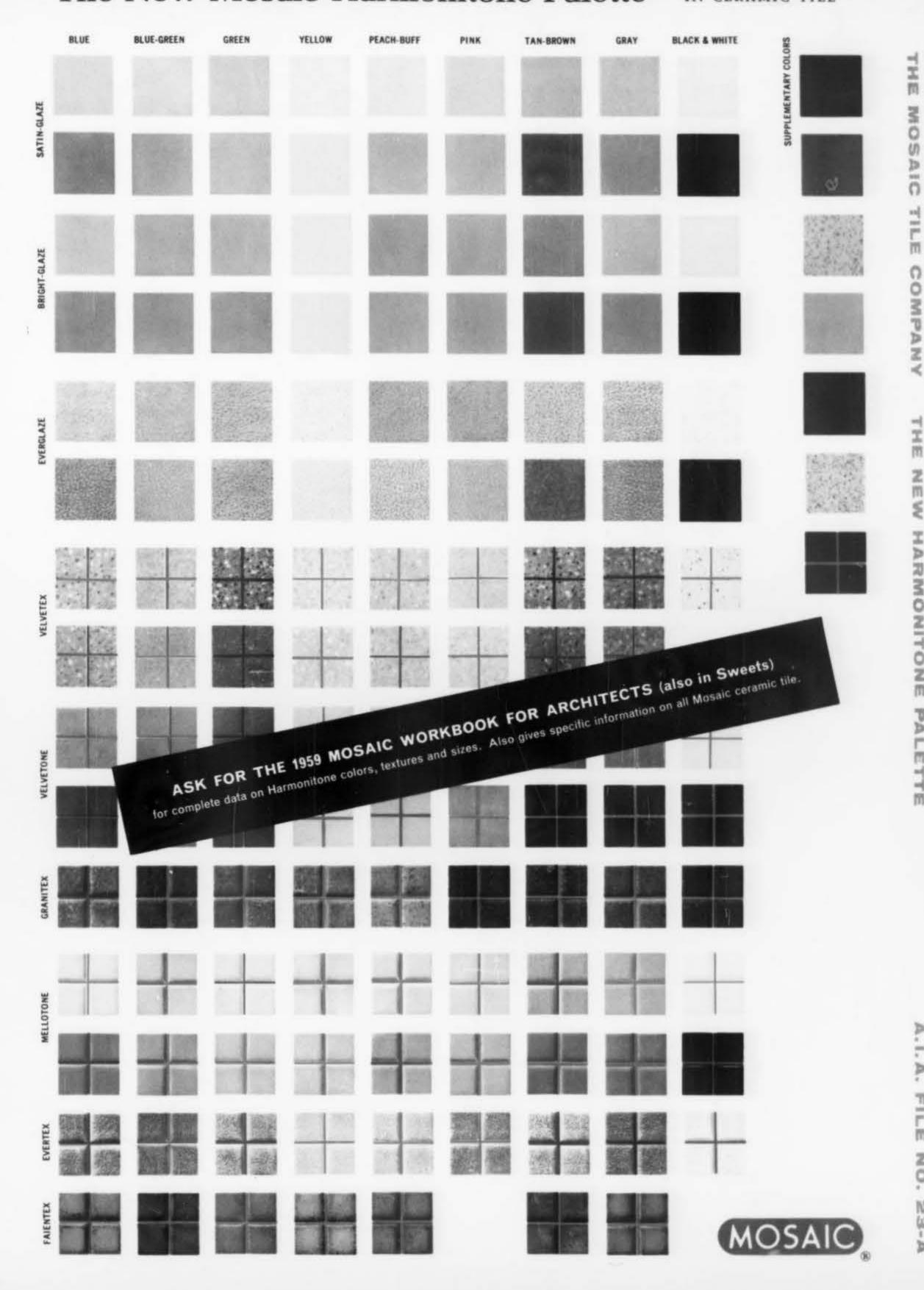
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## The New Mosaic Harmonitone Palette

IN CERAMIC TILE



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### MOSAIC. The New Harmonitone Palette

FOR COMPLETE INFORMATION SEE SWEETS CATALOG

This new Mosaic Harmonitone Color Palette is the latest development of The Mosaic Tile Co. It has been called the clearest, most logical and most useful aid to tile selection ever presented to architect, contractor and owner.

Even more important, the new Harmonitone Palette suggests how floors and walls can now be knowingly designed with attractive variations in tile shapes and textures, whether within one "color family" or in combinations of different but compatible colors.

The Mosaic Harmonitone Palette includes nine compatible color groups coordinated to each other. Each represents a color basic to design and construction. Colors within a group are related but deliberately are not matched to each other. Subtle differences in color relate to the differences in texture and finish among the various types of tile.

The variety of hues and tones in each group gives broad selectivity. The character of the colors gives harmony with various other building materials and plumbing fixtures.

There is a planned coordination of colors within a group which enables glazed wall tile to blend with glazed or unglazed mosaics. It also permits the combination of glazed and unglazed mosaics into patterns. In the modular sizes, various shapes, as well as colors, can be combined.

The new color numbering system is an important part of the Harmonitone Palette development. Each number clearly signifies its exact place in the Palette. This is a big help in the preparation of a simple and accurate color specification.

The 1959 Mosaic Ceramic Tile Workbook for Architects, Form No. 236, gives complete data on the new Harmonitone Palette in addition to much interesting information on all Mosaic ceramic tile. The 1959 "Workbook" is in Sweets.

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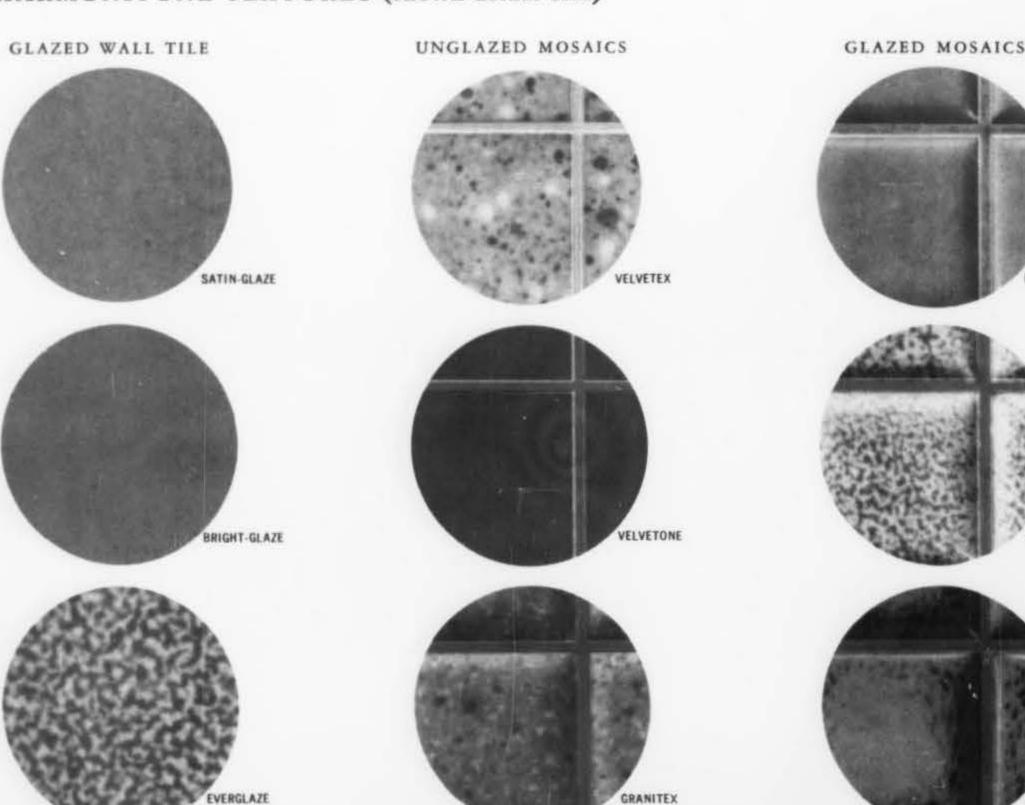
Distributors: Albuquerque, Havana, Honolulu, Houston, St. Louis, Hato Rey, P.R.

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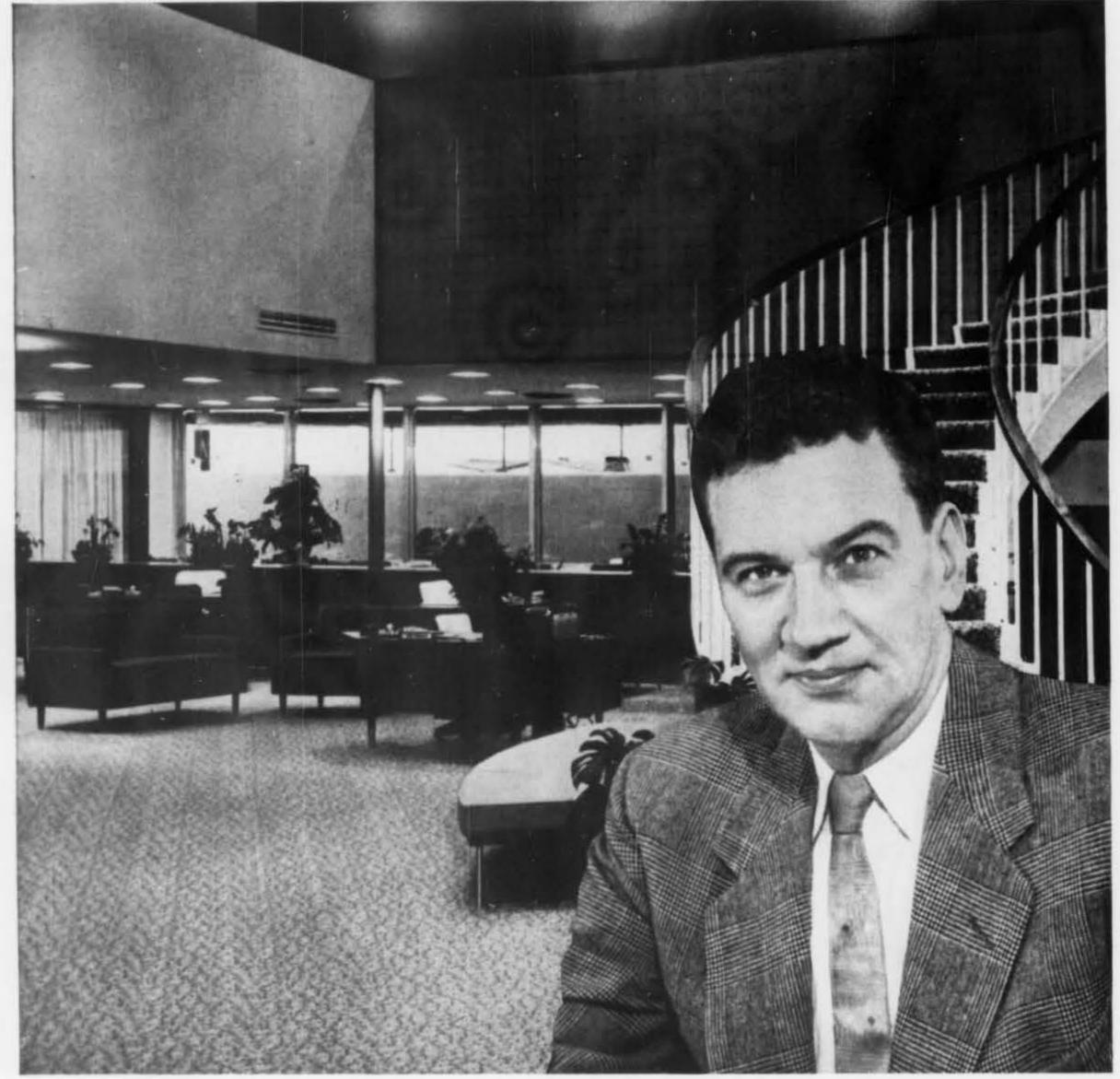


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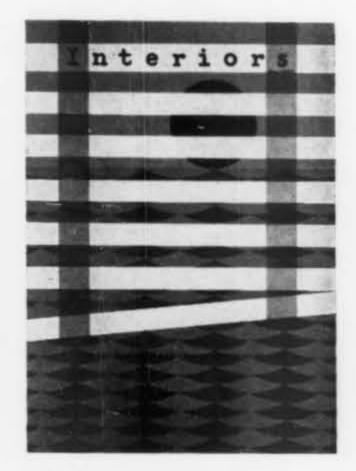
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## Paradise by the day, week, or month



our cover

The Venetian blind wasn't really out of kilter. Artist Louis Klein arbitrarily disarranged it in order to avoid a symmetrical composition. Also, one suspects, sheer envy impelled him to insert a flaw into the Caribbean paradise of sea, sky, and sun which he designed to wrap around our issue featuring "Hotels in Warm Climes" as the current installment of Interiors' Contract Series '59.

We humans would try harder to get to Heaven if The Divine Voice would only assure us that after a good long rest, we would be permitted to return to the office. There was a time—not long ago—when those Paradises that are on earth were clouded by the same disadvantage. We talk glibly of getting away from it all because we feel reasonably sure that we never shall. The prospect can be forbidding, unless our return flight has been confirmed in advance. Let poets sing of basking for all eternity on warm sands where the trade winds blow! Realists know that after a month on the beach, they will be crying for the Big City!

Seriously, we don't agree with those who lament modern man's conquest of time and space. Perhaps a few places that were once charming are now littered with pop bottles, and Capri has become touristy, and rentals on castles in Spain have tripled. The commercialization of small areas of Paradise counts little against the overwhelming fact that it is now accessible to us poor souls who are chained to our desks from 48 to 50 weeks a year. We can not only get to it easily, and at reasonable cost, but can move around in it or escape from it altogether if it fails to come up to expectations. The easy accessibility of vast vacation areas which until recently could be enjoyed only on leisurely tours is one of the tremendous new realities of our field. Resort hotels are mushrooming in the Caribbean, in Central and South America, in our own semitropical areas, and in warm countries abroad. Many of them-even the ones abroadare being designed by Americans for American tourists. Four typical warm-climate hotels are illustrated in the 22-page section starting overleaf, and others will be presented within the next few months. Aside from their quantitative importance, they are interesting indications of a developing American style of warm-climate architecture; three display obvious similarities in the handling of the interrelationship between indoor and outdoor space, in materials, and general form. All of them exploit the balmy charms of nature to the full, and yet keep nature at bay-in the typically nature-mistrusting, machine-relying American way-with air conditioning.

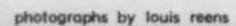
Their interiors are even more revealing than their architecture as indications of our current conception of what Paradise on Earth should be. Except for occasional bursts of grandiosity or humor in public or fun rooms, this conception is surprisingly civilized, sensible, comfortable, and practical. Not at all dull, however, in case it is beginning to sound that way. The uniform handling of the guest rooms, a reflection of earth-bound budgets as well as American comfort standards, is spacious, light-hearted, fresh-hued, and shows a humble appreciation of the superior importance of the God-given setting. It is self-perpetuating design, not in the sense that it will be repeated, but in the sense that it will keep customers coming and clients building and work for our field burgeoning. Paradoxical though it may sound, the shrinkage of our globe means an expanding market in faraway places for America's interior designers.—O.G.

The hotel is on a piece of property with a 300-foot ocean frontage and a depth of 400 feet, adjacent to the Emerald Beach Hotel and not far from the Bahama Country Club. View and sea are to the north, with several off-shore islands and an off-shore reef in the vista.

By placing the six-story main block of the hotel perpendicular to the ocean front and tilting the rooms at a 30° angle toward the beach it was possible to attain a view for every room, including those on another 2-story wing which completes the U of the hotel's plan.

This scheme also resulted in a triangular balcony system, and gave the principal wall in each room a far greater length, relative to its area, than would have been possible with a rectangular room.

In accordance with government requirement, the pitched-roof trellis-balconied architecture conforms to the West-Indian style.





# HOTELS IN WARM CLIMES:

### NASSAU BEACH LODGE

Off the highway and out of the States with Howard Johnson's









In the usual order,
Charles F. McKirahan, the architect,
and principals of Contract Interiors,
Inc., who did the interiors:
John Woodard, Frank Wolcott, and
Bradley T. Sack

The phenomenal progress of Howard Johnson's, from highway restaurants to motels, has now entered a third phase, represented by the Nassau Beach Lodge, a 278-room resort hotel. The Lodge is nowhere near a highway and not even in the United States but in Britain's Nassau in the Bahamas. Unlike the unpretentious though comfortably appointed hostelries with which the company has dotted U. S. roads, the Nassau Beach Lodge is not a temporary shelter for the fast-moving traveler but a terminus for the vacationer who intends to tarry awhile.

Because the Lodge is posh, its design is, in a sense, unprecedented. Nevertheless it is less of a revelation than a confirmation of a fact which observant motorists have realized for some time, namely, that someone high in the H. J. executive hierarchy is very hep about design. The Lodge structures were designed by architect Charles F. McKirahan of Miami, and the interiors by Contract Interiors, Inc. of Boston, who were responsible for the low-budget Huntington Howard Johnson Motor Hotel (July 1958 issue).

The Bahamas assignment was very different. C.I.I. were instructed to cleave to West Indian atmosphere and traditions, and to romanticize the setting.

The situation was thus obviously rife with temptations to lose one's head, visually speaking, to saturate colors and pile up rich materials and complicated details. The designers achieved a distinguished yet lighthearted result by doing just the opposite and handling proportions, lines, masses, and textures with sensitive care. The predominant system of coloration depends on light neutrals for large areas

and brilliant hues for accents—hues which occur not only in accessories and plants but also in the specially designed costumes of service personnel. The native-inspired outfits in which servants flit about like obedient butterflies, each species identified by color, were done by D'armigene, "the Dior of uniforms."

Paradoxically, C.I.I. exploited the tropical connotations of Scandinavian furniture as a thematic element in the interiors, making the most of the sleek forms and exotic oiled woods, with teak predominant, although a good deal of rattan is deployed about. The graceful, subtly warm-toned furniture, well-chosen lamps and works of art (including some specially commissioned by C.I.I.) are usually perceived with an outdoor view in the background-a horizon view of sea, sky. and white coral shore, or a closed view of the outdoor living space of the multilevel terraced patio garden complete with umbrella-shaded outdoor dining tables, a thatched bar, and a free-form pool.

The plan is extremely irregular, conforming to the sea frontage and giving all guest rooms a triangular balcony angled for a sea view. The three sections of the hotel consist of a six story main block (the maximum allowed on the island) where the rooms are on a double-loaded corridor, and two two-story units, one of which, forming the other side of the hotel's U outline, contains guest rooms on a single-loaded corridor.

The meandering pragmatism of the layout, like the tranquil sophistication of the interiors, emphasizes that the setting and climate are the important facts of this natural paradise.—O. G.



### nassau beach lodge

At left: importance of the outdoors to the total scheme is indicated in view from main building across patio toward two lower wings. The dining terrace is served by a thatched outside bar and buffet table, and protected from north winds by being depressed 3 feet below pool level, as well as by shrubbery and trees.

The hotel is entered on the second floor via a long ramp separating the guests' entrance from the service space.

Lobby and lounge, shops and coffee shop are on the second level. At right and below, the Lamplighter, main dining room, is on the lower level, with the main bar, meeting and banquet rooms, and kitchen. Oddly enough, the cheerful orange cupola Americans know so well as a sign of good Howard Johnson food is to be found on the hotel grounds, since a Howard Johnson restaurant is operated there, but the Lamplighter dining room is run by continental chefs and serves more exotic fare.

In the dining room C.I.I. commissioned artist Bill Bagnall to make a wall of colored glass panels whose red, blue, and yellow change to purple, green, and orange as the spectator moves. The wall also helps separate the supper club and banquet hall, a division accentuated by change in levels, and ceiling treatment.

Lighting fixtures are restrained, subordinate to an architectural scheme that draws graceful lines in wood around the room and echoes the warmth of Grette Jalk-designed Danish chairs from George Tanier. Draperies in the Lodge are made of fabrics from Bridgeway Industries, H. B. Lehman-Connor, and E. C. Carter.





### nassau beach lodge



Throughout the lobby the colors are muted neutrals with an occasional dash of red, orange, or yellow from a tropical plant blossoming in a patch of sunlight. Earthy-toned stripes of brown and moss-gold in carpet designed by C.I.I. lead the guest's eye on through the lobby and out to the clear, blue-green water of the hotel's private beach. One center of attention in the lobby is artist Donald Stoltenberg's huge semi-abstract painting of fishing boats in Nassau harbor on the west wall. Or one may lounge in Rickberg's or Tanier's, or Lunning's Danish teak chairs, under neatly clustered lighting fixtures (also Nordie: all fixtures came from Tanier and Lunning). Not shown is the Cave, a bar, lined with "cave paintings" in plaster and sand by Harris Barron, and offering surcease at a bar of oiled mahogany, black leather, and cane, Thonet's captain's chairs. Outdoor furniture (page 88) includes Parkwoodtopped tables, and umbrellas and chairs from Tropical Sun, Telescope Folding Furniture, Troy Sunshades.

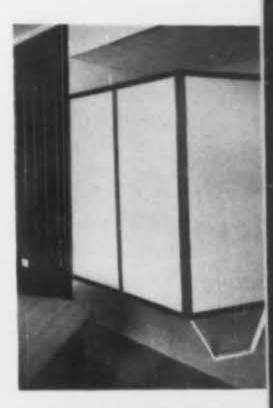




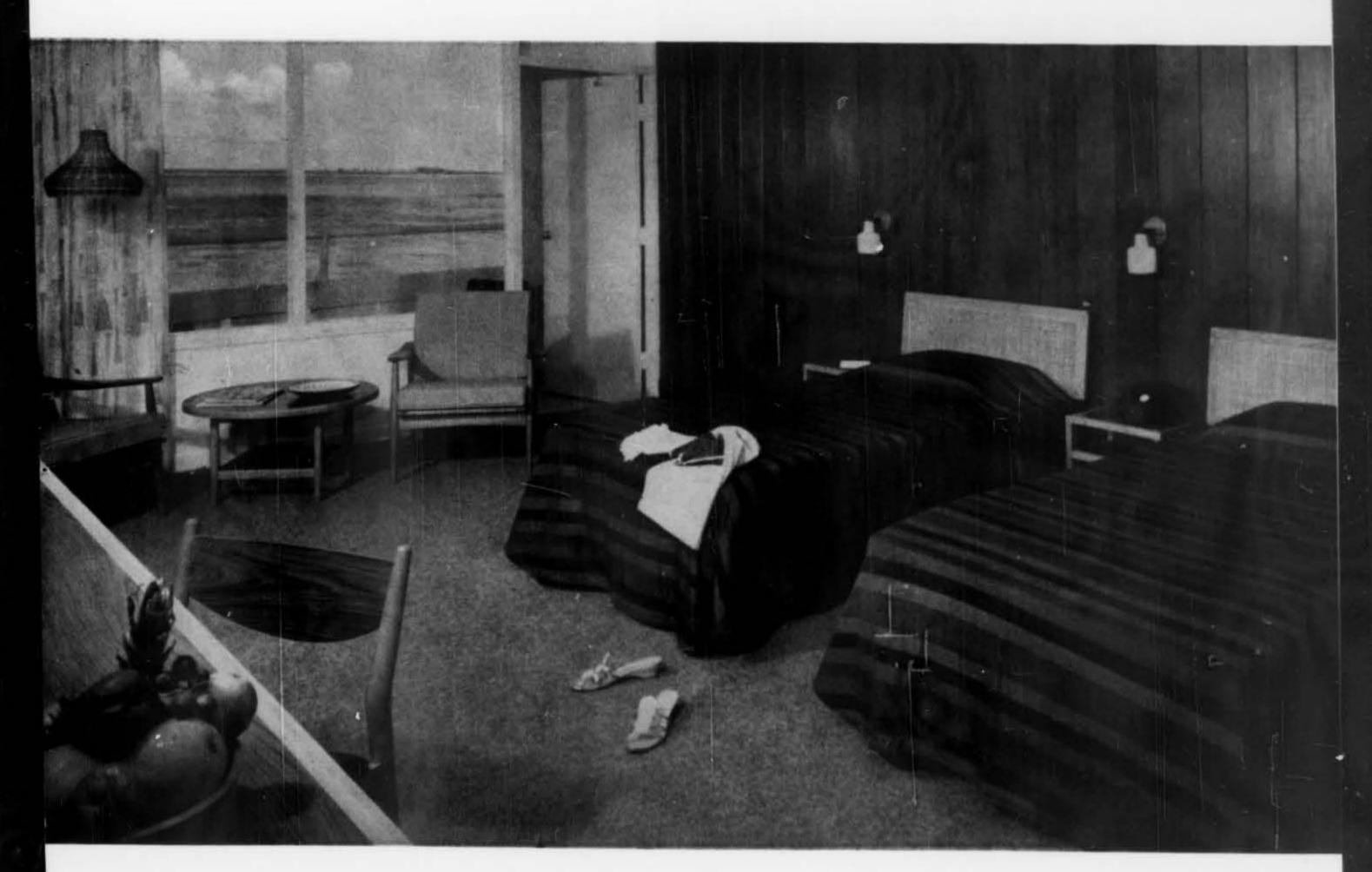
Guest rooms are flexible in accommodations, with connecting doors, convertible sofas, and suites with varying numbers of rooms. Working with Heywood Wakefield, Grosfeld House, Keller, and McLaughlin Upholstering Company (Cambridge, Mass.)

C.I.I.'s Bradley Sack and Alan Loud designed practically all room furnishings to maintain consistency of design and practicality of maintenance.

Peculiar angled shape of the room devised by the architect in order to give all guest balconies a sea view suggested the angled dressing area with its screened closet. Compact bathroom with its continuous sink-counter will remind readers of the one C.I.I. designed for the Huntington, L. I. Howard Johnson Motel. Nubbly sand-covered carpet designed by C.I.I. and made by James Lees and Sons, custom striped bedspreads in browns, blues, reds and yettows, and Jack Larsen's tropical print fabric framed as paintings complete the scheme. Fabric suppliers to the hotel included Larsen, L. Anton Maix, Boris Kroll, Duggin-Simmons Co., and Blanchard. Carpet suppliers: Lees, Magee, and Roger H. Mullen. Parkwood's teak-like melamine plastic tops all cases and tables.







A metal wheel tops the sculptural birdcage that greets guests at the entrance to The Arawak. The hotel was named for a Jamaican Indian tribe. It is located on the edge of the village of St. Anne at Ocho Rios Beach, Mammee Bay, on a sloping site which rises steeply from the hotel's beach frontage to a road fifty feet higher than the grounds and twelve hundred feet from the main building. The main guest block, a seven-story rectangle of concrete and stucco, contains 120 of the 176 guest rooms on a double-loaded corridor plan which gives each guest room a balcony - facing the sea or facing the mountains. As indicated by the fenestration pattern, the guest has his choice of the natural breeze or air conditioning. The high-rise portion of the Arawak follows the visual theme

The high-rise portion of the Arawak follows the visual theme of white geometry thrust into blue sky which seems general for tropical hotels everywhere in the world today, but close to the ground The Arawak more closely resembles a native village, with walls of local coral stone, native plants, and thatched-roof huts spreading out in a huge concrete-carpeted area through which peope move without too much concern as to whether they are under roofs or the open sky.



### **HOTEL ARAWAK**

Lapidus lays out a botanical garden and native village around a concrete palace on a Jamaica beach



Although the Lapidus firm has recently changed its organization, and is now known as Morris Lapidus, Kornblath,
Harle & Leibman, Architects and
Interior Designers, its roster,
at the time the Arawak Hotel was in work, consisted of the principals pictured above, in the usual order:
Morris Lapidus, A.I.A., A.I.D., N.S.I.D.;
Leo Kornblath, A.I.A., George O'Mara, engineer, Abbott Harle, A.I.A. The firm has headquarters in New York and Miami.

Sixty of the guest rooms in the 7-story concrete and stucco main block of the Arawak Hotel are swept — when the full-wall-height glass doors between the rooms and balconies are flung open — by the sea breeze, which blows soft and cool all day. The other sixty are swept by the breeze from the mountains, which blows all night. The guests who insist on remaining indoors during whichever is the non-breeze period in their particular rooms can turn on the air conditioning. Since the view of the mountains is as spectacular as the view of the sea, the question of which is the better side is purely a matter of taste.

In the lobby and other public areas there is no air conditioning, and in fact there are no doors and only sliding shields which need to be used occasionally, so the breeze sweeps through - from sea and mountain. In these rooms, one is never forced to make clear-cut decisions as to whether to remain indoors or go out. Roofed, glass-walled areas meander on a great stretch of paving spread out like a carpet in a rich variety of materials and patterns. On this carpet, where the predominant pattern is a huge hexagon in which individual triangles are outlined with a contrasting strip, furniture and plants are deployed into settings as hospitable as those indoors. The true walls in this place are, in fact, outdoor plants, especially a native shrub called Jump Stick. When dry twigs of this plant are planted in rows like palings, they come to life, take root, and shoot up, making living fences. The system of concrete paving solved

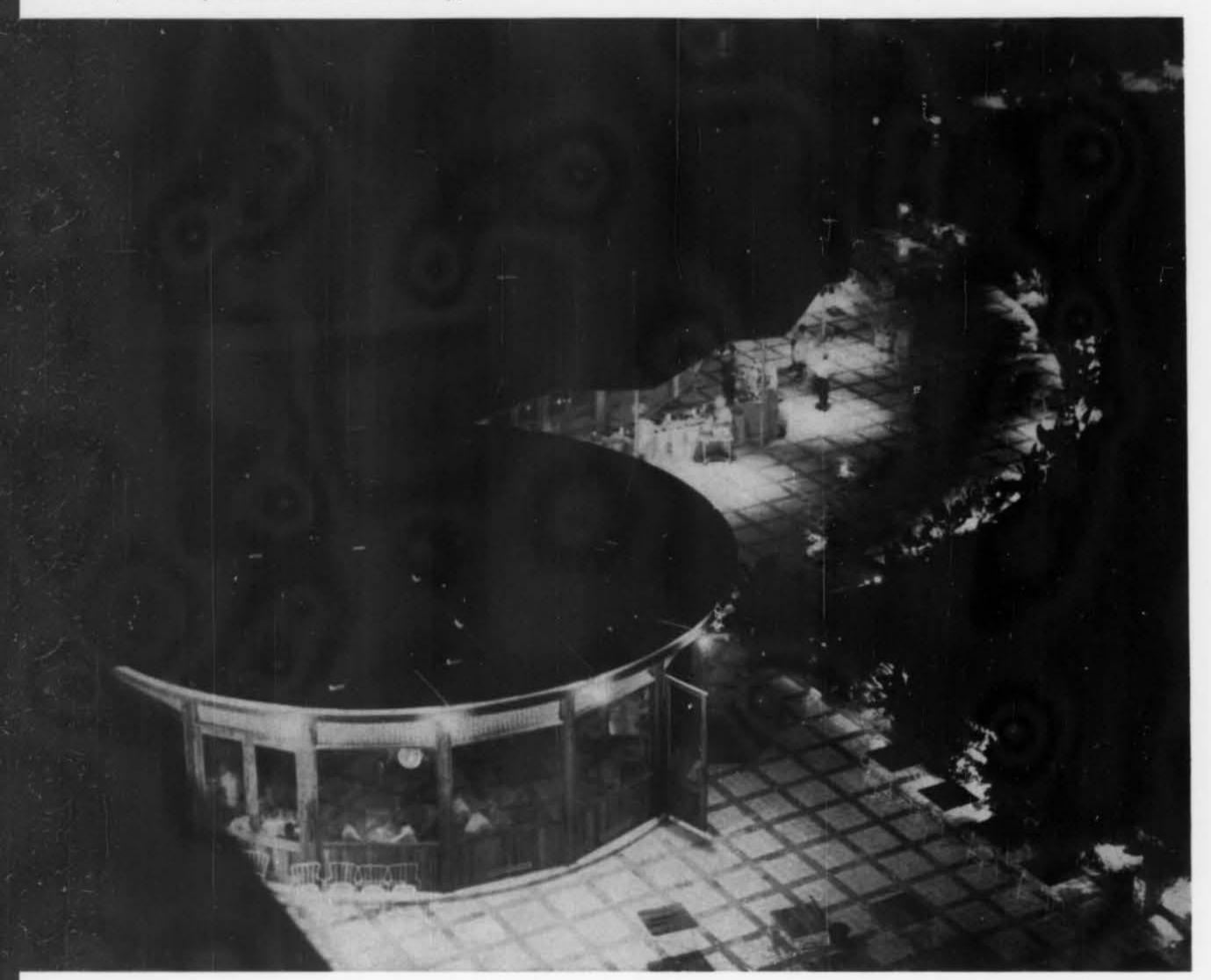
many problems of the site, which though beautiful, was difficult because of the beach slope and the nature of the soil. Ladies in spike-heeled shoes can easily negotiate the auxiliary lobby terraces, the two auxiliary patio guest buildings, which have 56 rooms between them, and the gardens. Rooms in the patio guest buildings are intended for less formal, family groups than those in the main building, have larger terraces. In all, the Arawak has 176 guest rooms, and is capable of accommodating about 375 guests.

Facilities of the hotel include two dining rooms, one in its own outbuilding, two cocktail lounges, one in its own building at poolside, a card and social room, a coffee shop, a rooftop solarium, a Freeport Shop with tax-free merchandise from all parts of the world, travel bureau, post office, two tennis courts, golf course. Native plants in the extensive gardens are labeled to satisfy the horticulturally curious. To meet the needs of such an establishment, the management has built its own power plant, water system, and a whole village housing a staff of 200. The village, also designed by Lapidus, has homes for families and large houses for single men and single women. Though mechanical facilities are imported, furnishings, materials, and construction follow the native style.

For esthetic and economic reasons—i.e. in order to achieve a native Jamaican atmosphere and avoid unnecessary shipping, the designers worked as far as possible with local materials, artists, and craftsmen, improvising and inventing with them.

### the arawak

The importance of outdoor illumination was appreciated. This view shows Jippi Jappa Cocktail Lounge and larger Dining Room.





A hexagonal pattern in the concrete paving helps to organize the plants, outbuildings, pool, and other amenities which are distributed around the grounds between the main buildings and the undulating, palm-fringed shoreline of the transparent aquamarine Caribbean.

Three buildings are round: the bandstand, the Jippi Jappa Cocktail Lounge, and the Dining Room. Interiors of the dining room are not shown but deserve a descriptive review: The 85-foot-in-diameter dining room has a domed ceiling rising 30 feet and crowned with a chandelier 18 feet in diameter, surrounded by 10 smaller chandeliers of the same type and material—wicker. Half of the room is enclosed by a series of large glass doors opening out to a dining terrace.

Another open terrace connects the dining room, supper club, and lobby. Its adornments include a statue carved by a native artist from a native tree.

- 1 main drive .
- 2 service drive
- 3 parking
- 4 reflecting pool
- 4, swimming pool
- 5 lobby
- 6 bird cage
- 7 card room
- 8 shops and offices
- 9 barber, beautician
- 10 snack shop
- A cocktail lounge
- B dining room
- C bandstand
- D kitchen
- D kitchen
- E cooling tower
- F beach house
- G bar
- H 2-story patio room house
- 1 2-story patio room house
- J putting green
- K tennis courts
- L manager's house
- M umbrellas



Thatch and stone entrance canopy.



▲ Key above refers to plan shown on facing page.





the arawak

The Jippi Jappa cocktail lounge, above, is one of several public "rooms" that occupies its own building on the grounds. Though its basic scheme could not be simpler—it is a circle, and the furniture arrangement also is circular—it is gay and luxurious. Jippi Jappa is a native grass used for making hats. These hats, elaborated on at the behest of Lapidus, cover the entire ceiling of the high room; some contain light bulbs. Multi colored floor is Fred Dean's cut pebble "Arlechino". Matchstick blinds (Ansonia's Columbia "Astral") temper the light streaming in through the generous windows.

Central column is sheathed in glass mosaic, the bar in bamboo (Bamboo & Rattan Company), the bar top aqua Formica, the padded armrest in Gilford's steel gray Python. The bar stools with rattan backs and the tub side chairs are J. L. Robinson's, and pedestal tables with aqua Formica tops and rattan and reed bases are from Cunningham Sons Reed & Rattan Company.

At right: In the lobby, the entry is marked by a jagged dropped ceiling hung with a cluster of disarming basket lamps, and there isn't a trace of a door. Air flows freely through the lobby, and near the entrance there is a great deal of light also, streaming in over the ceiling drop through the louvered clerestory windows above it. At this point the walls and columns of the lobby are sheathed in local coral stone.

Treads of the lobby stairs are cantilevered from a wall sheathed in Mahoe, a native wood that shades from green to almost purple.

The floor is cement tile made on the island.

Above: Jippi Jappa cocktail lounge

Below: Lobby, at entrance





Above: Outside the Jippi Jappa cocktail lounge

View past the dining room toward the bandstand emphasizes the informal use of outdoor terraces as living space. Cypress framing members on the exterior of this and other small buildings expresses the West Indian setting, contrasting sharply with the whiteness, rectangularity, and height of the main guest block. Below: The lobby, straight on, and in all its glory. A fantasy of rich materials-marble, coral stone, and Mahoe wood on the walls, and bamboo sheathing on the structural columns-creates an overwhelming stage setting dramatizing the tropical theme. Dropping the floor level in the central seating area exaggerates the height of the room, and the area is further separated without the help of partitions by the magnificent striped rug, gold, mauve and purple. The furniture is simple, comfortable, architectural in outline, and well upholstered. Furniture in the lobby came from Harvey Probber, Friends Craft Industries of Jamaica, Luberto, Amertec. of Florida. Lamps, on the contrary, are elaborate glass concoctions by Lamparas Quesada, and urns reminiscent of old English silver, recalling Jamaica's history, assembled by Prill Silver Company and I. Freeman

concoctions by Lamparas Quesada, and urns reminiscent
of old English silver, recalling Jamaica's
istory, assembled by Prill Silver Company and I. Freeman
and Son, as well as floor lamps consisting
of glass demi-johns enclosed in wicker and supported
on bases of wrought iron. These, which were made
by Friends Craft Industry of Jamaica, have Pandanus
shades; the silver lamps are shaded in white silk
with silver mounting above a black base, were made
by Ruth Vitow.

Fabrics illustrated came from Kroll, Thorp, and others.



Below: Lobby



Above: Lower section of lobby



Below: The Cockpit coffee shop

Left above: Lower part of lobby is small and intimate with low-scaled furniture all made by Friends Craft Industries of Jamaica: settees of Mahoe with palmetto straw cord seats and backs, split bamboo circle chairs. Left: Coffee shop is named The Cockpit, after two sources: the Jamaican love of cock-fighting, and an area known as the cockpit country where runaway slaves used to escape to. Again, native materials predominate: bamboo, native woods, straw work, woven reed and rattan. One entire wall is decorated with colorful, threedimensional cocks. Blue Panelyte counter top and edge, white Formica counter face and shelf, white Formica table tops, black cement tile floor, and semi-circular banquettes in alternating cerulean blue, bitter green, and hyacinthall Leatherguildmake durable and easily cleaned surfaces. Woven reed sidechairs by J. L. Robinson, through T. Eaton. L & B stool bases, and tables.

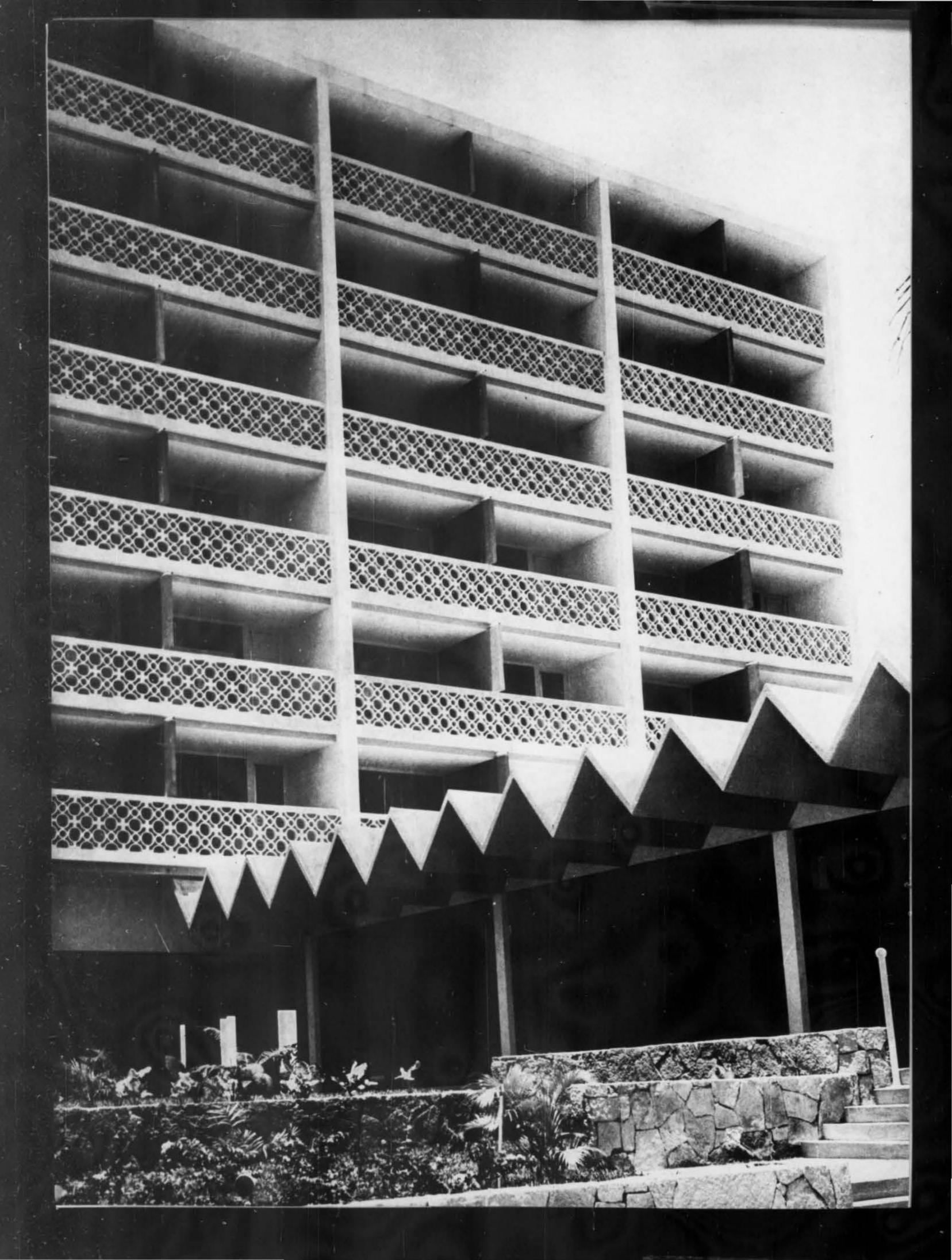
Guest rooms on either side of a central corridor offer the visitor a choice of mountain or ocean view. In a distinctly Jamaican flavor, the rooms have walls of colorful plaster (gold and marigold, or olive and blue green) with white-washed brick behind beds. Brilliantly colored, jagged-striped floors are not carpet but native Jamaican tile. All lighting fixtures are of woven rose apple, a form of reed used to make baskets on the island. Cool J. G. armchairs are of mahogany with local bamboo and woven matting of native grasses and straws or palmetto fronds. Headboards, night tables, dressers, desks, and mirror frames were all designed by the architects, all mahogany, all made by Alfred E. Shaouy. Triangular end tables from J. G. Each bedroom has a large terrace as well as a dressing room and walk-in closet. Terrace furniture: Astra Bentwood chairs painted white; Budoff table with oak top, black metal legs; J. L. Robinson woven cane chaise and ottoman-chaise.







Bathrooms of course
meet U. S. standards of
convenience and cleanliness,
with easily maintained
Formica vanity tops
and medicine cabinet doors,
clouded glass sliding
partitions, tile floor
continuing from bedroom.



### **EL SALVADOR INTERCONTINENTAL**

Nature, like a work of art, is the focus and key for the interiors



TABLER



ENGELBRECHT

The 170-room El Salvador, latest addition to Intercontinental Hotel Corporation's rapidly growing chain of South and Central American hostelries, is an interesting study in acclimatization and adjustment. The El Salvador design team consisted of U. S. citizens, headed by hotel expert William B. Tabler, A.I.A., who was the architect for the building, and by Robert Martin Engelbrecht, who did the interiors (although he also is an architect and A.I.A.). But the hotel was not built entirely of U. S. materials nor even, especially, for travelers from North America. It is intended, at least as much, for the citizens of San Salvador-who are cordially invited to use its social facilities. Moreover, it was furnished with native materials worked by native craftsmen whenever possible.

Other local conditions that played decisive roles in the interiors were the body builds of Salvadorians (the scale used in the hotel are a compromise between North American and the less lanky native norms); also the long, low Salvador sky line and the greens and blue-greens fed the year-round by the tropical rains; also the special maintenance problems posed by the fact that the typical native is not only an untrained worker, but unfamiliar with urban housekeeping standards.

The architectural deployment of space follows principles observed in most new tropical resorts: public rooms spread out in low structures intimately related to roofed and roofless garden areas, while a simple

rectangular guest block rises higher to give each room—on a single or doubleloaded corridor—view, breeze, and balcony. In the El Salvador, the corridor is double-loaded and the guest block is relatively low and long, deferring to the immense horizontals of the land.

The blocky rectangle of the main white form has been softened by deep tile grilles that screen the lower part of the balconies, by the pleated concrete roofs of the onestory shop units projecting from the guest building. Color is another softener. Sides of the partitions between balconies are in one of four brilliant hues-orange-red, green-blue, grayed yellow, yellow-green. These colors, arranged in a pattern, change in intensity and area according to the observer's position, adding play and movement to the aspect of the simple building. They serve specific purposes in the interiors also, tempering reflections of the brilliant sunshine and serving as a key to room color schemes.

In the interiors, Engelbrecht has exploited color to several practical purposes: to identify the floors, so that guests automatically locate themselves at the elevator landings without checking the floor numbers; to prevent monotony in guest room appointments; to identify service areas—the orange red (also worn by service personnel), is the color of all service areas. Other practical details of his all-encompassing and closely-budgeted achievement are illustrated on the following pages.



Photograph of model of the El Salvador indicates how the low buildings
housing the public areas temper the
upright guest block, pulling
the over-all composition into
horizontal lines compatible with
the immense landscape.
Pleated concrete roof extensions
cover the shops.
Retaining walls and rooms of low
buildings meld into low forms that
accommodate the walks and pools

Retaining walls and rooms of low buildings meld into low forms that accommodate the walks and pools into the sloping land. Strategically placed fences and plants screen off relatively unpleasant views of nearby streets. Model by Theodore Conrad. Photograph by Louis Checkman.



### el salvador intercontinental

Below: Cocktail lounge is separated from the adjacent dining room only by red-orange draperies (not shown) that match the waiters' red-orange and mustard uniforms. Luxor, S. A. hand wove the randomstripe looped carpet specially designed by Engelbrecht to give maximum resistance to wear and camouflage of soiling. Walnut is the predominant furniture wood - luxurious in effect in this country, where there are no lumber products. Chairs and bar stools made by Keller Manufacturing Company; Samsonite tables by Shwayder Brothers, Inc.; Lighting fixtures Lightolier.

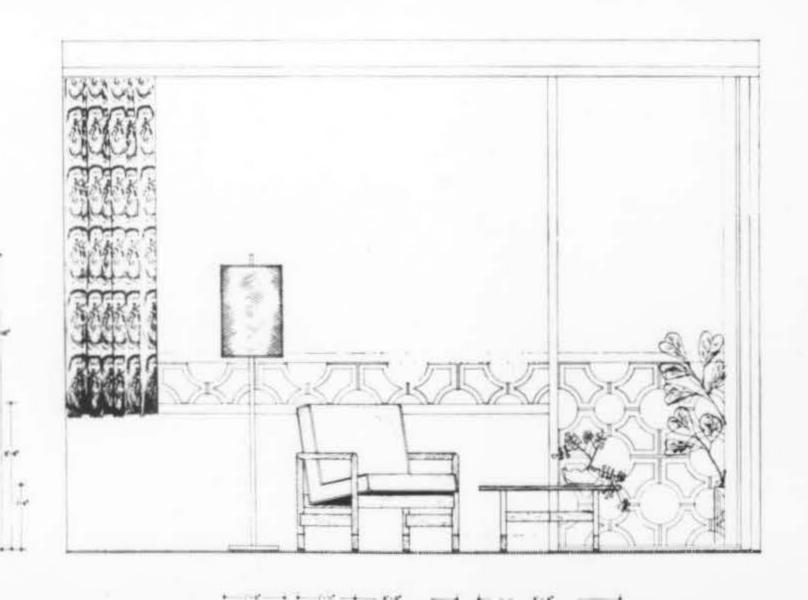


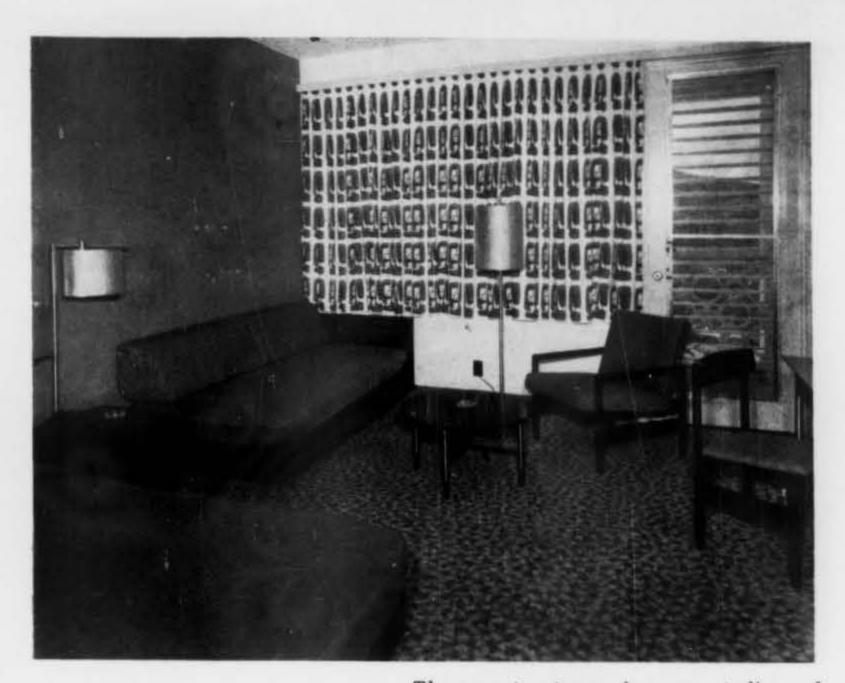


Left: Lobby's magnificent view is not spoiled by furniture arrangement, for here, as in the guest rooms, Engelbrecht took great care to keep furniture away from glassed areas with a view. Engelbrecht designed round furniture legs for better maintenance, repeated the vertical shaft motif in the shaded lamps to give vertical emphasis to the low-ceilinged rooms. Not apparent in this photograph is the fact that lamp shades have slotted louvers to diffuse light. Lamps were made by Mutual Sunset. Engelbrecht designed and scaled the random "rope mark" charcoal and white ceramic floor tiles and rectangular-motif drapery fabrics for integrated effect with module of acoustical tile in ceiling. Not shown are glass mosaic tiles covering structural columns. Lobby draperies, printed by Luxor, are lined for protection against tropical sun and heat by dry-cleanable, metal-insulated Milium drapery fabric.



In the guest rooms, Engelbrecht took care not to obstruct the magnificent view, keeping furniture to sill height. This orderly scaling, plus the view and the lowness of all the furniture, helps to increase the apparent size and height of the relatively small, low rooms. The narrow verticals of the lamps also help. Engelbrecht designed the drapery prints using stylized florals and fresh colors on natural-white backgrounds-sympathetic but not competitive to the view. In the random, pleasantly textural "spotless spot" carpets, he was guided by maintenance considerations. In both draperies and carpets, he was guided by the scale of the white ceramic balcony grilles. These grilles afford some privacy against eyes looking up from the hotel grounds, without seriously obstructing the view. Case furniture's Formica tops and lack of hardware facilitates maintenance, as do the round furniture legs.



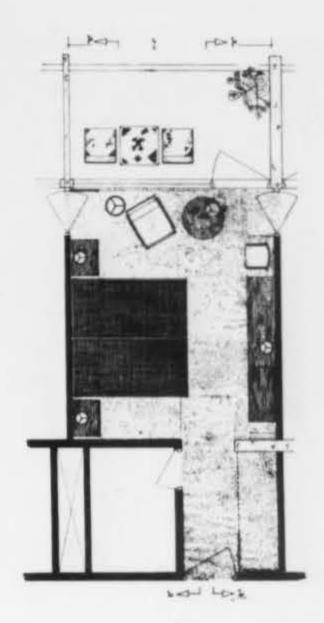


el salvador intercontinental

All roc

(gre

There are two types of rooms—studios and bedrooms. Pairs can be thrown together as suites. As the resort situation requires, there is ample clothing storage space: minimum 7' wide wardrobe closet, 4 large bureau drawers, 2 auxiliary table drawers. All rooms are in one of four color schemes (grayed yellow, yellowed green, greened blue, oranged red) keyed to exterior partition between balconies, which continues into one lateral wall and inner wall (not shown) where it forms a background "matt" for a print of Engelbrecht's choosing (Matisse, Braque, Picasso etc.).



Complete list of suppliers for the El Salvador is given on page 150.

One of the owner requirements mas that on any floor, furniture colors should permit harmonious interchange, in case the native workers-who are indifferent to color rulesshould fail to replace furniture correctly after moving it for cleaning or other purposes. For this reason Engelbrecht calculated his color schemes to be harmonious with each other. Upholstery fabrics are rough and nubby. As indicated in all photographs here, and scaled drawing on preceding page, furniture is scaled to three heights: the highest 28 1/2" or sill height (case goods, desks, chair backs); the second, 161/2" (bedding, chair seats, telephone table); the lowest the luggage rack. Case goods are Engelbrecht's modification of a standard design. Chairs were made by Thayer Coggin to Engelbrecht's design. Not shown in our photographs are the folding closet doors, a product of Columbine Blinds.





### PONCE DE LEON MOTOR LODGE Modern descendant of fabulous Florida hotel empire

The Ponce de Leon Motor Lodge in St. Augustine, Florida, is the modern offspring of the marbled Ponce de Leon Hotel, turnof-the-century pride of Florida's earliest billion-dollar real estate promotor, Henry Morrison Flagler. Off Highway Number One, it consists of two arms of guest units -30 large rooms at South Gate and 30 de luxe suites at North Gate-joined by an irregular central building housing a reception area, coffee shop, dining room, cocktail lounge, bar, and loggia-all surrounded by broad terraces. The land clasped by the guest wings contains a clover-leafshaped swimming pool with a pavilion. The glass window walls with which architects Saxelby and Powell sheathed the inner and outer facades of the curving building masses look out on 400 private palm-tree studded acres complete with golf course. Deeply overhanging white-glazed Ludiwici tile roofs protect these glazed facades, pleasantly relieved by crossing walls of antique brick and crab orchard stone, and warmed by the cypress of the mullions and window frames. Interior designer Ben Jones, A.I.D., skillfully bridges the gap. (Continued on Page 151)



Above: dining room

Left: loggia near cocktail lounge

Below: one of the 30 de luxe suites



all interior photographs: lisanti, inc.

Left: De luxe suite's spaciousness is emphasized by low lines of capacious furniture, by wall-to-wall carpeting (specially woven beige. brown, white Lees), by see-through effect of Loewy-designed Schumacher bronze and white Dune Grass wallpaper and matching drapery (on heavy cotton twill), by openness of walnut-stained room divider, by open illusion of walnut-framed cane headboards (Foster McDavid). Two walls are white, bed wall bronze; Parker Brothers' sectional sofa in curry Madagaska, easy chair in persimmon Naugahyde.

Ben Jones, A.I.D., began at Sloane's, New York, went to Tomlinson, Nieman Marcus, now Jacksonville Florida and a busy practice concentrating on country clubs and other large projects.



# YORK RIVER HOUSE bountifully deploys 24 N.S.I.D. talents

Twenty-four model rooms created by as many members of The National Society of Interior Designers' New York Chapter for York River House, Manhattan's newest luxury apartments overlooking the river at 63rd Street and York Avenue, are enjoying national attention, generous coverage already having appeared in New York City's four non-tabloids, The Christian Science Monitor, and one Boston and two Philadelphia newspapers, and color photographs slated for House and Garden, House Beautiful, and McCall's. Prospective tenants and just-lookers are trouping through, at \$1.50 per person, in numbers of 500 a day, 1,000 on Saturdays and Sundays. The exhibition, a benefit for The Madison Square Boys' Club, continues through next October. The designers involved in each of the five model apartments acted both as individuals and as a committee, chaired by the designer of the living room. Color and decorative themes were determined in committee meetings, but from there the designers were free to work in their own ways. (A complete list of suppliers, keyed by apartment and room, begins on page 155).

### **Apartment D**



FOYER AND POWDER ROOM by Robert C. Fox, N.S.I.D., are delicately colored, frost green moire Vicrtex walls in foyer and flocked wallpaper in same green in powder room giving cool elegance, tempered by fanciful objects: centaur on pedestal, antique gold cherubs supporting vanity table, ornate mirror frame, basket chandelier with lights as flowers. Over-door decorative panel gives height and interest.



all interior photographs by touts reens



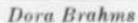
DINING ROOM by Stewart Chaney, N.S.I.D., is French with emphasis on 18th century Chinoiserie style, but other influences also contribute to the room's discreet richness. Separated from the living room by a pair of Palladian arched antiquedglass screens, the room continues same frost green walls, same bleached parquet floor polished with white wax-especially effective here to bring out the dark silhouette of the Louis XVI dining table. Roman blinds at windows are in two layers of fabric, white inside and green outside to get a subtle striated effect. The fabric is hung from ceiling in Venetian manner, folding around the beam. Chinoiserie buffet with Lowestoft figures; splendid Regence mirror; Directoire chandelier; rare small Chinoiserie painting on glass in baroque frame.

LIVING ROOM by Dora Brahms, N.S.I.D., achieves mellifluous movement and airiness with a flow of atmospheric colors, open arrangement of furniture, and two wall-high mirrored panels to front of photo. Various tonations of frost green appear in walls, ribbed faille silk upholstery, draperies, and rug. As a dramatic focus, Mrs. Brahms designed the rug in a loose and open interpretation of a "Tree of Life" Gobelin tapestry. spiced with vivid henna and butterscotch. Furniture is mostly 18th century French, but in a modern mood with light and airy woods. Oriental lacquered tables lend an exotic touch, and contemporary French paintings add zest. Italian marble table and a pair of French cane bergeres at window make an inviting group both day and night. Window has silk-stripe Roman shades to keep the view open. At night, illumination from behind the shades gives the area a soft glow.



#### York River House: Apartment D (continued)







Robert C. Fox



Stewart Chaney



Patricia Harvey



Richard V. Hare



Valerian S. Rybar



Charlotte Brown

BED-SITTING ROOM by Richard V. Hare, N.S.I.D.. was designed as a personal castle for a teen-aged girl, to be used for sleeping, entertaining, and studying (there is a desk of lovely silhouette to right of photo). Colors and fabrics-mostly cotton—are practical and pretty: dark celadon green walls, mustard carpet, blue-green cotton on daybed, olive green velvet chair at window. cane-backed armchair in yellow cotton, chintz draperies of turquoise, beige and putty on a yellow background. Furnishings—all classic French Provincial were chosen with the idea that Young Miss could use them the rest of her life as well as enjoying them now. Mustardground and turquoise Kulah rug with intricate geometric pattern is Turkish, 18th century.







KITCHEN by Charlotte Brown, N.S.I.D., shows a sense of humor, with motley crew of decorative things and devices (not shown is a coffee corner with an old wood table and a ladder-back chair covered in leopard skin). Trompe l'oeil paneling is in orange, apricot and beige. Orange and white ticking bedecks shaped window. GUEST BATHROOM, also by Mrs. Brown, has the air of a sophisticated powder room. Mirror-paneled white French doors enclose the tub, white cotton is underfoot, white silkshade trimmed in crystal covers the fluorescent fixture, old prints grace the walls.



MORNING ROOM by Patricia Harvey, N.S.I.D., at once leisurely, hard-wearing, and sophisticated, derives its color scheme from the delicate greens and pinks of the scenic wallpaper, to which Miss Harvey added her own new Titian red. White rattan furniture is enhanced by pink linen upholstery, accent pillows in Titian red and moss green Woolsuede. Table is also covered in Woolsuede of same colors. Lattice lace boucle hanging panel over window is candy pink and off-white with Titian red wood reeds. Trunk-like cocktail table is a collage of magazine covers. Queen Anne pattern vinyl repeats pinks and whites.

MASTER BEDROOM by Valerian S. Rybar, N.S.I.D., is magnificent in antique white and blue toile de Jouy used on walls, bed and alcove draperies.

To correct the irregular window wall, one corner was furred out to correspond with column at other corner, thus creating a breakfast niche. The niche was designed to contrast with the room decor, in white linen draperies with deep blue chenille braid, helping an illusion of greater space. Mirror behind bed, and white, small-scaled furniture also contribute to sense of space. Chairs are in deep blue velvet.

Off-white textured, string rug is pleasant to walk on.



York River House: Apartment B





Maurice Weir



Yale R. Burge



Celia Endore

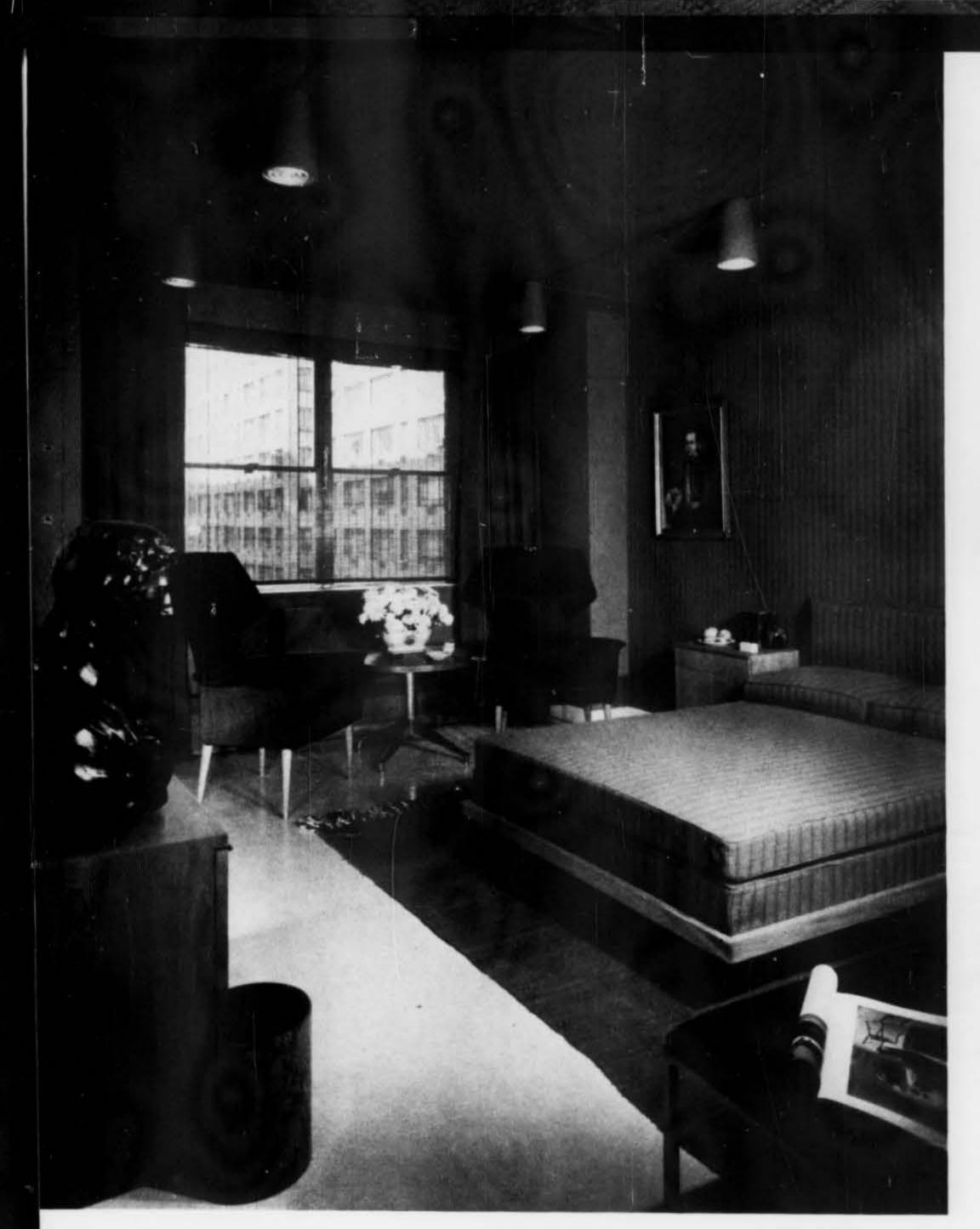


R. Hargreaves

LIVING ROOM, below, and DINING ROOM, right, by Maurice Weir, N.S.I.D., A.I.D., and Yale R. Burge, N.S.I.D., are in a festive Mediterranean theme, inspired by photographs of barn doors in Positano. Copies of these doors, suitably weathered, form architectural panels dividing living room, foyer, and dining room while allowing a constant sense of more space by large cutouts. Living room wall is a Timbertone pattern simulating planking. Italian furniture of sinuous contour, and luscious warm color accents (yellow linen sofa, orange leather, spots of gold and persimmon) maintain the Latin flavor. Carpet is shaggy, off-white wool. Dining room beneath a colorful scalloped canopy and on simulated herringbone brick is doubled in apparent size by a completely mirrored wall against which is set a half-round iron and chestnut hunt table. Reflected, it appears fully round, and there seems to be ten chairs, not five. Wall sconce employs same illusory device.









BEDROOM by Roger B. Hargreaves, N.S.I.D., was planned as a stark background in which fine paintings and antique accessories stand out. A strong, clear play of color between the white and red that predominate in the room, and crisp forms of bed frame, wall-hung cabinet, and night tables allow the eye to concentrate on objects; bust of St. John, fine George 1 gilt mirror, French black lacquer clock with bronze mounting, American primitive painting, etc. Wall behind bed is in same red striped fabric as bed cover. Two end walls, ceiling, and Haitian rug are also red, other wall white. Modern armchairs and bench in black horsehair.

KITCHEN by Celia Endore, N.S.I.D., and Philip Spencer, N.S.I.D .- a team which also designed the foyer, hall, bath, bar and closets—is cheery and colorful with walls and ceiling in a rust-orange and yellow floral wallpaper, vinyl floor in stripes of green, yellow, gray, white, rust and brown. A handsome tole chandelier with candle-flame bulbs also supplies ample downlight. Glass jars lined up on top of cabinets hold various kinds of food. Shuttered doors separate living room.











Ruth R. Hayes



Jay Dexter Dorf

York River House: Apartment G



BEDROOM by JayDexter Dorf, N.S.I.D., has a silvery grandeur, reflected in an antiqued mirror wall facing the bed. Shimmering silverbrown silk spread repeats fabrics of draperies and deep upholstered armchair. Chair in foreground is in pale blue silk, as are the drapery bindings. Flocked wallpaper behind bed is in narrow stripesvery elegant, very quiet. Aubusson type beige rug has raised flowers; the beige vinyl floor picks up the design at the four corners (see center photo, opposite page).



LIVING ROOM (left), by Michael Greer, N.S.I.D., was made circular to disguise its smallness and give seated persons full advantage of stereo sound system in curved wall-high cabinets. Niche between cabinets houses a sofa convertible for guest sleeping. Large round rug of brown with orange, pale blue and mauve is expansive in design, furniture light in scale. Writing table doubles for dining. Brownish orange damask draperies and scalloped valance at both ends of room.

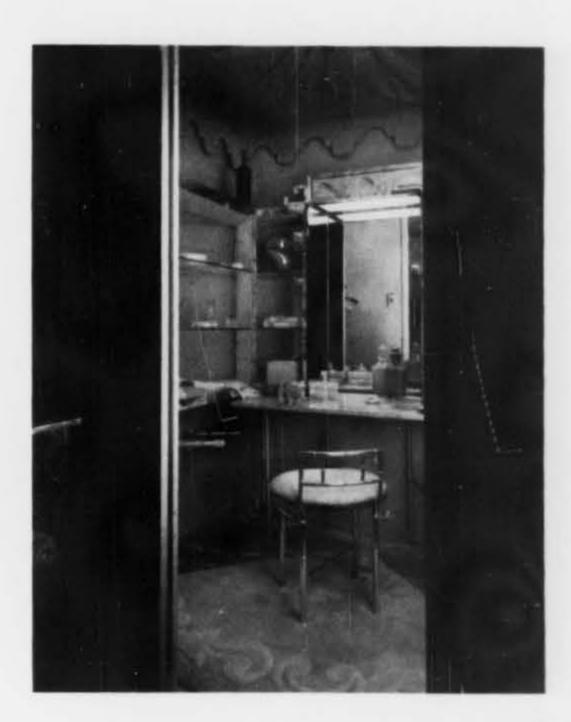






FOYER (above) by Ruth Richards Hayes, N.S.I.D., continues glazed orange walls and dark parquet floor of living room. Unusual needlepoint rug of broad decorated stripes, and carved wood painted console with ornate stretchers, and matching mirror are decorative high points. Stool has orange velvet throw.

CABOODLE BAR by Mrs. Hays houses milady's furs, stoles, hats and accessories, also functions as a guest powder room. Tented like a garden pavilion, the room glitters with mirrors, glass shelves and brass-based furniture. Specially designed rug set contrary to room's square floor is in tones of violet and amethyst against vinyl floor of aqua and turquoise.



#### York River House: Apartment A









Donald Hess



Dede Draper



is bold and dramatic with light strips covered in gold tea paper suspended from ceiling and set out from entrance wall. Side walls are in alternating strips of lacquer red wall covering and black and white painted stripes. Floor, beginning Oriental theme of the apartment, is a design of black vinyl and walnut inlay.

SLEEPING ALCOVE (below) by Dede Draper, N.S.I.D., doubles as an additional space for entertaining, has lively air with many small, enjoyable objects, jewel-tone colors. Gold vinyl wall is effective backdrop for paintings.



LIVING ROOM by Katharine Hartshorne,
N.S.I.D., adapts a strong Oriental
atmosphere to modern conceptions of comfort
and clarity. Among the Orientalia:
a panel of antique gold Chinese rubbings
behind sofa, Chinese red walls,
circular rug woven in Hong Kong of
finest British wool, antique Chinese screen
above a pair of black lacquered
Oriental chests. Capacious modern sofa
and armchairs are the vantage points.



#### Apartment E



LIVING ROOM by Geraldine Nicosia, N.S.I.D., is divided into two conversation groupings, one like a garden room, by a "Siamoise" (back-to-back) love seat arrangement. A rug island is set in a vinyl floor, with Moorish design continuing from rug to floor. Cantilevered white milk glass table holds lamps illuminating both groups, other objets. A fountain softly gurgles in the garden area. Colors are champagne, white.

FOYER, glimpsed at right, by Frances Brener, N.S.I.D., is dramatized by black gold and crystal Directoire chandelier.





#### York River House: Apartment E (continued)



Geraldine Nicosia Frances Brener





Audré Fiber



George Bockman



N. Shepherd

DINING ROOM (right) by Audré Fiber, N.S.I.D., is meticulously planned in every detail to achieve a light, luminous, fragile setting. A very small space, it is made to appear oval by curving arrangement of beautiful ecru lace curtains reflected in mirrored walls. All elements were chosen to give a sensation of height and weightlessness: chairs and chandelier shaped like Montgolfier's balloon, tall blue candles, champagne glasses in slender tulip shape. Delightful linen rug in pale gold and blue.





DRESSING ROOM (above) by Frances Brener, N.S.I.D., simulates a garden arbor with vinyl tile walls, floor and ceiling in silver, white and coral. The ceiling is bedecked with white lattices intertwined with vines and flowers-all vinyl. Floor, like the lower wall, simulates white beveled brick; a few petals seem to have fallen.

MASTER BEDROOM (above) by George Bockman, N.S.I.D., dominated by a gondola-shaped Directoire bed and canopy, blends 18th century French and English appointments. Silks in white, gold and Empire green at the bed recur in draperies, also handled in a Directoire manner. The shadow-white carpet pattern is repeated exactly in vinyl floor, which continues into the adjoining bath.

Bedroom (right) by Norman Shepherd, N.S.I.D., lightly scaled and intimate, is completely furnished with antique 18th century English pieces. Dark woods of the period are enhanced by a color scheme of beige, white, and a rich cherry red. Fabrics and carpeting are all in cotton-durable and attractive.







# HÖGLUND:

Poet of joy in glass and bronze

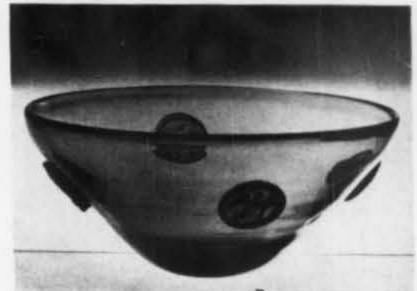
Erik Höglund is a 27-year-old Swedish glass designer and sculptor whose fantastically varied and highly evocative work exhibits an overflowing relish for life. Joy is often represented explicitly, in bicyclists or ballet dancers or pregnant women-all favorite themes of his. But it is even more eloquent in implication, residing in the beatific turn of a neck; in small medallions of faces on bottles, at once spooky, poignant and hilarious; in the exuberant mid-action or about-to-act poise of figures and animals; in the nervous shimmer of light in bumpy colored glass tiles. Designer for Sweden's Ab Boda Glasbruk, Höglund employs any

glass technique to his own vivid ends. Whether engraving a vase or sculpting a perfume bottle, he lays complete trust in his own emotions, letting the design follow his bright fancies, luxuriating senses, or impish quirks.

Many of Höglund's designs have interior or architectural applications. He has designed sculptures for school yards and other public places in Sweden, and has created whole concrete walls with glass insets for bank, church and restaurant interiors. He would listen with interest, we are told, to offers of American commissions. His glass designs are available through Gense, Ltd., Branchville, N. J., U.S. agent for Ab Boda.—J.A.



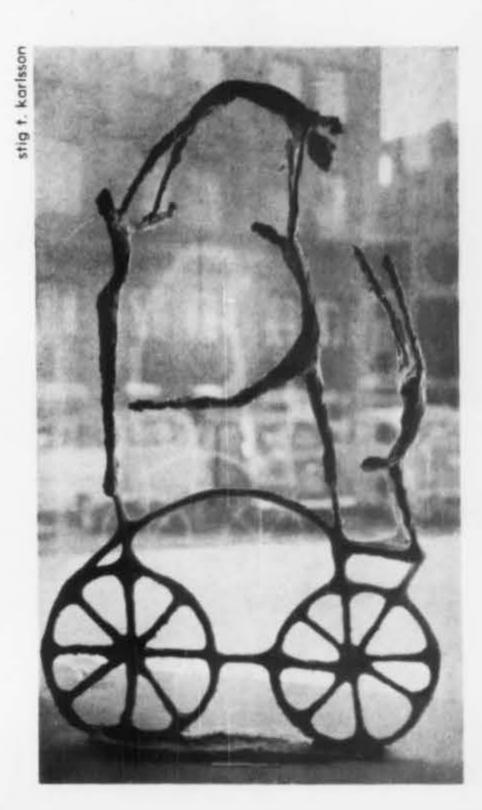
henrik hultgren

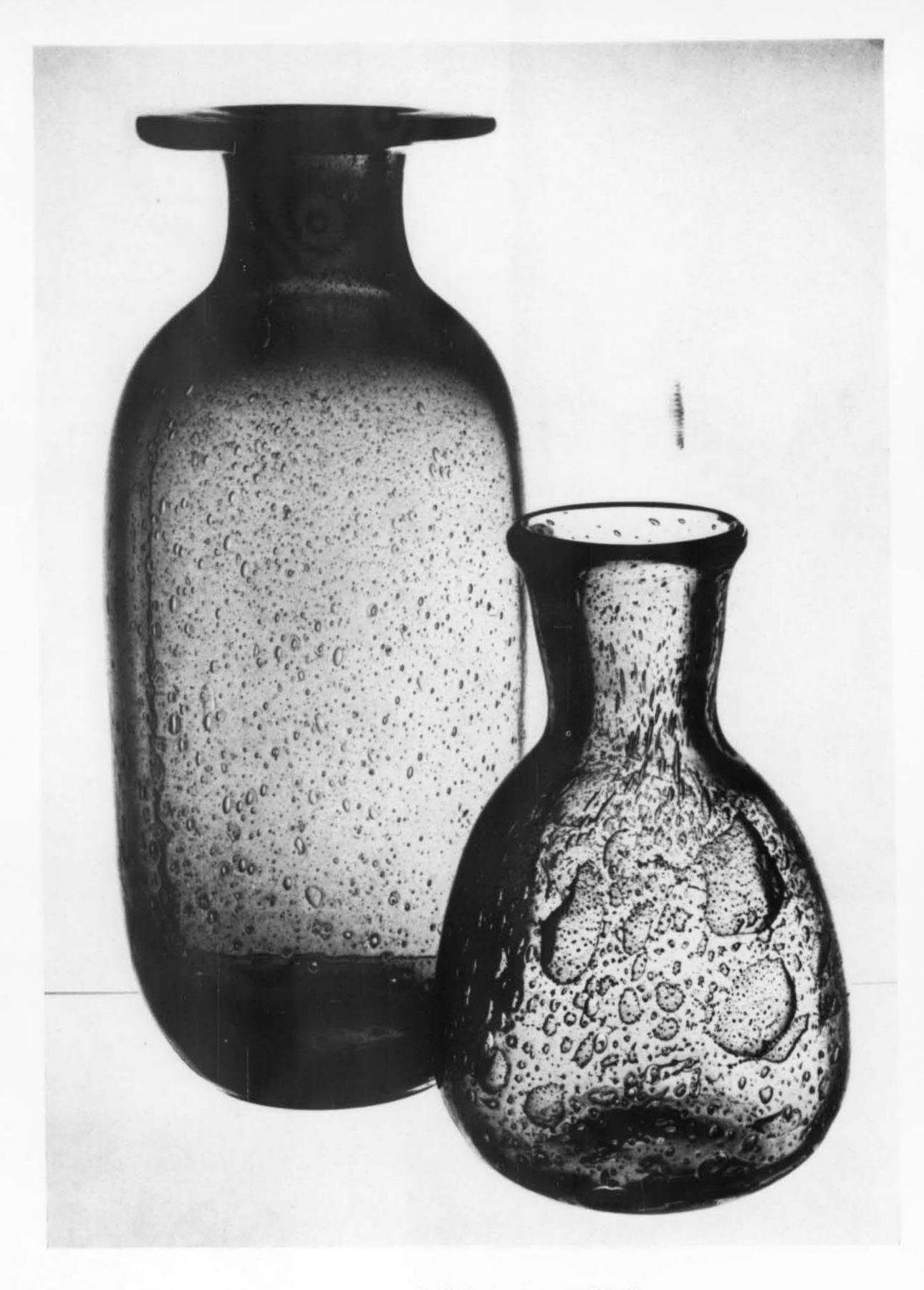


Left: A bronze sculpture of ballet dancers, about 12 inches high. Below: Another bronze titled "Cycling Teenagers," about five feet high. Höglund first makes sculptures in plaster, letting the design take shape as he works rather than translating from finished sketches, then has them cast in bronze. Above: A bowl with medallions of angels. Höglund has become known for the technique of affixing such designs on glass, which he does by making a press mold of the design, adding an extra bit of molten glass to the bowl or bottle when it is at the right temperature, and applying the mold.



Erik Höglund





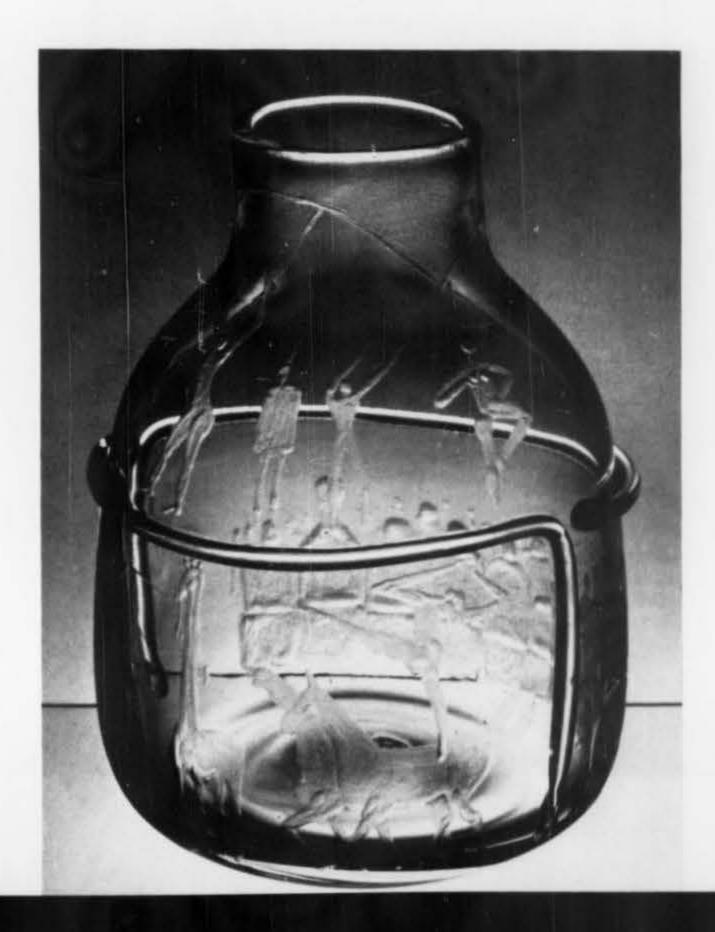
Hoglund

Bubbled glass vases and bottles of bulbous, massive shapes are often in radiant or earthy colors: yellow ochres, pale blues, greens, browns.



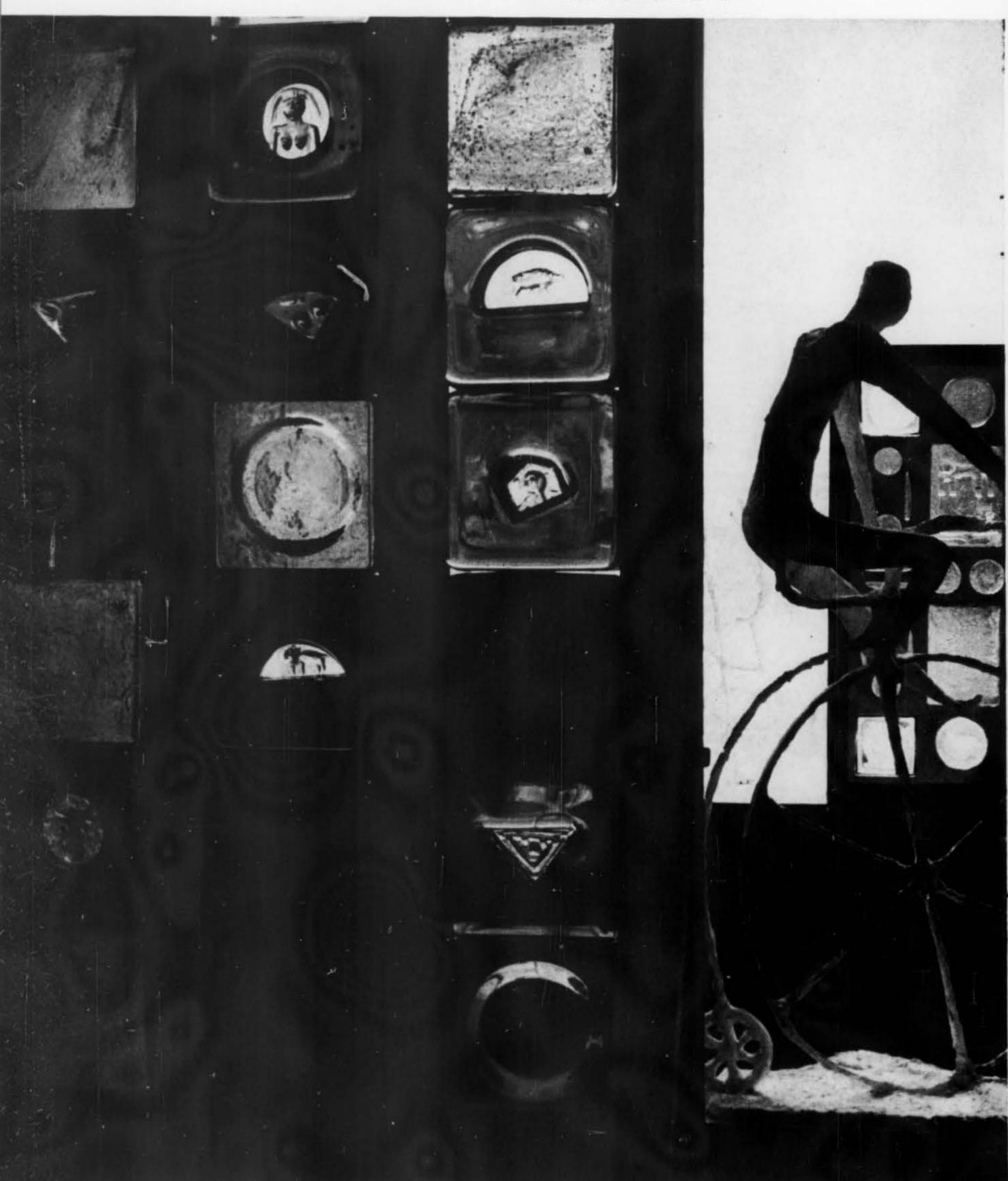


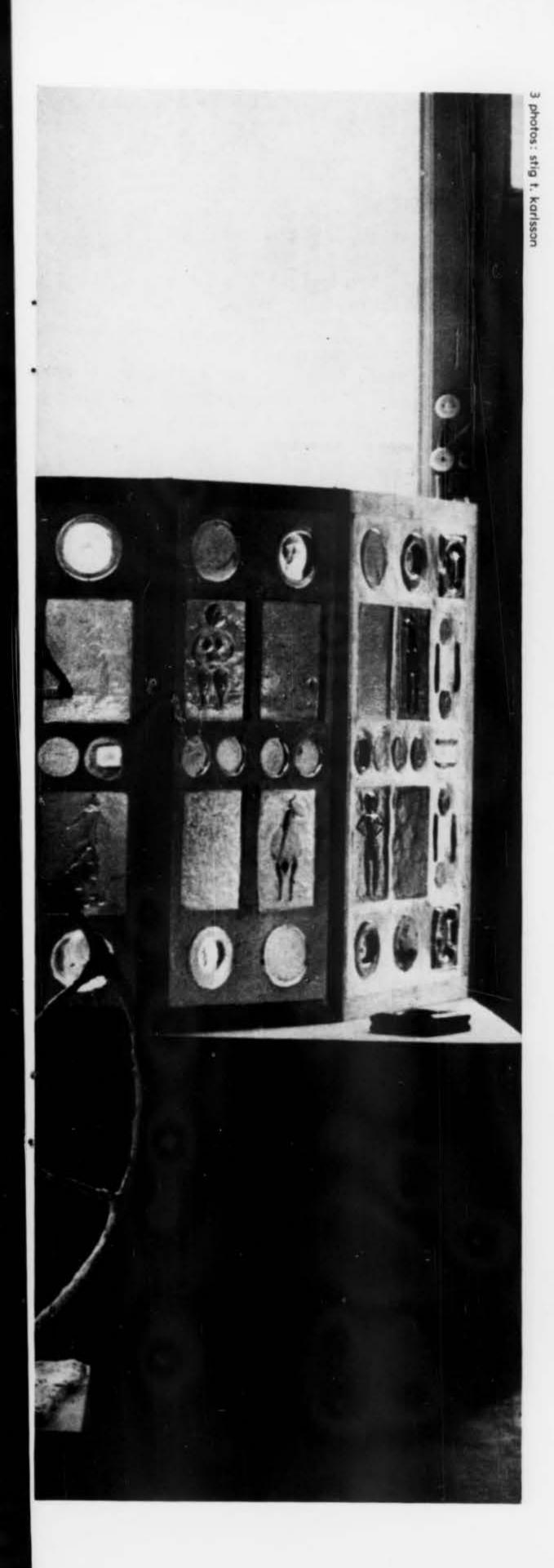
Above: Colored glass bottles
haunted by faces stamped on,
Left: clear glass perfume bottles
wittily shaped as begowned ladies.
Below: Bottle with circus
design engraved directly on glass.
Other engraved designs: mid-summer
flowers smothering a vase; a looming,
prehistoric ox; a parade of ghouls.

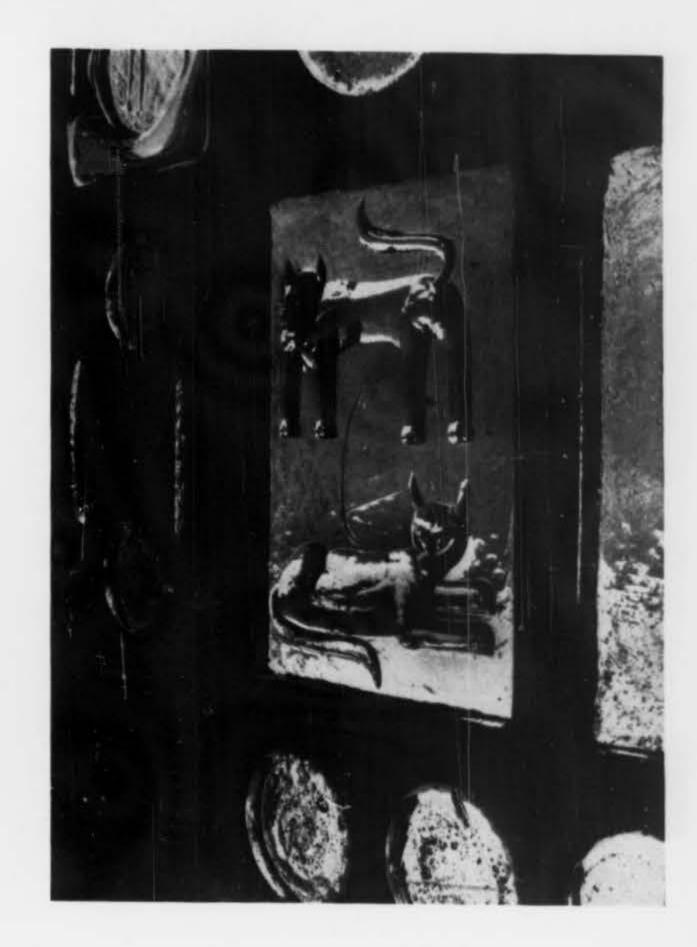


Below: Photo taken at Stockholm
exhibition of Höglund's work.

Many-colored glass tiles mounted on wood,
Plaster model for cycling sculpture.









Top: Part of a wall designed by Höglund, with glass insets of various shades of green in concrete.

Above: A small bronze.

Höglund sometimes makes these in series, occasionally to tell a story. Even this one, of a couple sleeping, is charged with life: the pregnant use an snores, the man's position is temporary, the cat decides whether to jump or stay put.

## The style of JACK CAMERON, and his advice on behavior to beginners in our field

Jack Cameron, A.I.D., I.D.I., of Jack Cameron Designs, Inc., has been designing interiors and furniture in Miami for the last thirty years. He wields much influence, both as a creative artist and as a pillar of his profession.

His esthetic leadership stems from his success in evolving a style particularly suited to the Florida climate and to modern living—a style characterized by lightness, grace, and a feeling for nature, but not by a complete surrender to "the casual look." His professional leadership is a matter of his staunch support of the American Institute of Decorators and the Industrial Designers Institute, his activity in such projects as the Florida A.I.D. Chapter's Design Derby, and the fact that his career's long course from simple beginnings to success in residential and commercial assignments has given him an unusual grasp of the realities of the field. His style is illustrated on these pages by typical examples of his work ranging from his "Georgia Cracker School" week-end house to the Palm Beach Country Club. Some of his ideas, as he expressed them in a speech delivered at last Fall's Design Derby Student Award Luncheon in Miami, are given in the text that follows:

THE "1" IN DESIGN

There's a lot of "I" in Design. There's "I"—me—the designer. There's the "eye" of designing. There's the "I" of imagination. The "I" of ideas. The "I" of individuality. Even the "I" of ignorance, at times. Oh, don't look question marks at me! I'll tell you a little story to illustrate what I mean:

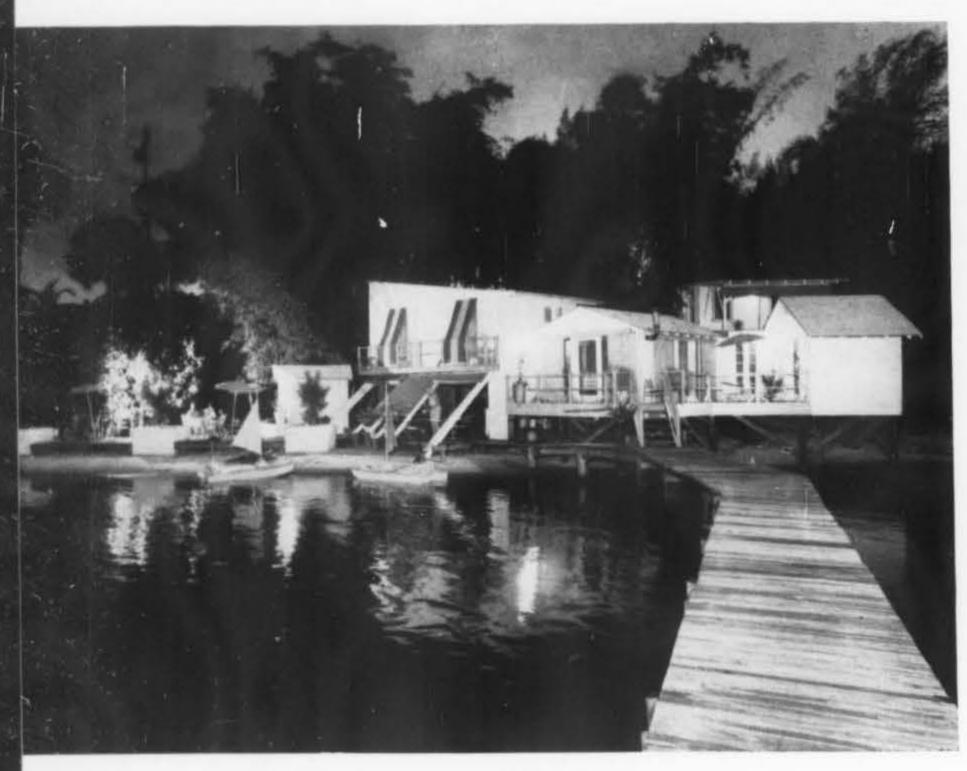
Shortly after I found my first job in the design field, my boss made preparations to entertain an important customer whose purchases could save us from impending bankruptcy. We used plenty of spit and polish in the studio, and then invested our last few dollars in a bottle of Scotch, to which we knew he was extremely partial, and which we felt would make him amenable to our suggestions. I was appointed Head Bartender. Having grown up with little or no experience of spirituous liquors other than hoisting a jug back of the barn with the boys once in a while, I was a bit nonplussed when my boss asked me to pour two Scotches and soda. I knew we had the Scotch, having contributed all my pocket change to it, but soda? Now, what on earth? Well, I looked on the shelf above the little sink

in the back room and blithely poured a teaspoon of baking soda into the glasses with the ice cubes and Scotch. When I served the nicely foaming drinks, the client broke into roars of laughter. He was so amused at my ignorance that from hat point on it was no trick at all to sell him a big job that put our little firm back in business!

So you see, Ignorance sometimes plays an unexpected role. Some outstanding achievements may very well have been accomplished because the designer was so ignorant of pitfalls that he just went ahead and did the job, completely unaware of the fact that they said it couldn't be done.

They. What is this They? Who are They? How do They affect us? Well, they is a savage jungle beast waiting to pounce and gobble up the "I" of Individuality. It's the gray flannel suit . . . the little black dress . . . the wheaties for breakfast . . . the sofa on the long wall! It's the curse of conformism. It's the Van Gogh reprint last year with Klee or Kandinsky coming up next year. But our Van Gogh's, Klee's, and Kandinsky's ignored the they. Individuality-and its expression-was their only artistic goal. That should be the rainbow we chase. If talent, taste, and judgment are put to work in an unstifled manner, we will create with flair. We will be building that intangible asset-Individuality. And, don't for a minute forget that this intangible asset most readily produces the tangible asset of moneya vital, if vulgar, consideration!

Of course, all the individuality in the world won't mean a thing unless it's built on a strong foundation, a happy combination of learning and experience, of understanding practical facts and intangible values. Understanding comes through a study background of broad scope. Variety—languages, history, sciences, mathematics—all help understanding. Omni-



JACK CAMERON

Jack Cameron's week-end "river house" on the Indian River, Walton, Florida, stands on high stilts against the strong tides on different levels (no two alike).





Left: A sympathy for unfettered, unpruned plants and a strong feeling for nature shows in Cameron's effective use of lush tropical gardens as outdoor living areas, and in the fact that his indoor living areas often look like gardens too. The photograph shows one of the terraced gardens in Cameron's own Miami home. The house is L-shaped, and every room opens to its own garden area. Each of these terraces is on a level different from every other; and each has its own individual kind of paving -brick or concrete block in a variety of patterns. Winding paved paths join the terraces, which are comfortably furnished with upholstered wrought iron furniture, a redwood chaise, umbrellas. Cameron often entertains in the gardens, planting cut flowers in the shrub beds, and choosing different brilliant colors for each outdoor "room."

Right: "The Tower" is a design studio that can be reached only by negotiating a winding staircase above the offices and drafting rooms that constitute the main headquarters of Jack Cameron Designs, Inc., on 40th Street in downtown Miami. As private design sanctuaries go, it is luxurious, not at all a workshop. The wall-to-wall carpet is silky-textured and thick; the furniture all of it designed by Cameron himself distinguished by unusual details and decorative touches; the objets d'art precious. Nevertheless the atmosphere is pleasantly fresh and unpretentious rather than overwhelmingly sumptuous, and spaciousness and light take precedence over furnishings items in the eye of the beholder. Background colors are off-white and putty, accented by pumpkin, lime green, and red. Cameron-designed furniture is of pickled walnut with smoky birdseye maple and some textured white painted finishes.



Main bar of the Palm Beach Country Club:

Large rectangles and squares in black and white forms its thematic framework. Airiness is abetted by the transparency of the white wrought iron furniture, by fishtail palms in specially designed planters, and by the distance-enhancing turquoise walls. Floor is covered with twenty-inch squares of black and white vinyl tile; windows are screened by white matchstick blinds framed in black. White tops of the custom-made tables are inlaid with turquoise Italian ceramic tile.



verous reading does. Sports do, too. The theater . . . writing . . . conversation. Create a varied person with built-in cultural reserves, and you'll possess individuality.

Then we need the "I" of ideas. Ideas are a word. Remember, just as the map is not the territory, our ideas have little meaning unless they are implemented. An idea in your head is valueless. Use it. Put it to work, and it immediately has value. Otherwise give it to someone. Don't be afraid. Anyone who gets one idea has a readymade idea factory producing many others. It's the fellow who never had his first real idea who is afraid of idea thieves.

Do you realize that an idea is the only thing in the world you can give and keep at the same time? If I give you a thing—like this package of cigarettes, you have it and I no longer do. But, if I give you an idea, we both have it. Be free with your ideas. Use them often . . . renew them . . . share them . . . scatter them liberally. You'll find yourself enriched artistically and materially.

Finally, we come to the "I" of imagination. Just think, anything imagined can be achieved: the space ship, the synthetic fiber, the Plexiglas dome house, radar—modern miracles all—were imagined centuries ago. Sometimes the gestation period is lengthy, but eventually the imagined becomes reality. We need the then and now of imagination. It must be fitted to the times. If one would bother to compare the civilization of today with those of yesterday, one would find problems solved

by, again, imagination. Let's visit Pompeii, for example. One thousand eight hundred and seventy nine years ago, in the summer of 79 A.D., Vesuvius smothered Pompeii. But the Pompeiians had gutters on their roofs exactly like ours today, baking ovens basically the same as ours, wine shops like our soda fountains, drainage ditches.

The old French Castle with its turrets, towers, and moats was as much imaginative design in its time as Le Corbusier's modern French housing developments are in ours. What are our scientists and designers imagining today? Who is putting his feet on a desk at this moment and dreaming up tomorrow's wonder for us?

There's another "I", too. Add this Ingredient, the bedside manner. Actually it's a method of approach when we enact the role of armchair psychiatrist. That's fancy talk for dealing with our clients! Within the "I" framework, once we've determined what job our client wants, we must re-evaluate his wants in terms of his needs. We need to analyze how to sell his needs to him, even though he himself may not realize what they are. We cannot afford a hesitant bedside manner. We cannot be timid about voicing our opinions. Lawyers, doctors, and accountants state facts or opinions based on their training and experience. We don't question them; neither should the designer's professional opinion be questioned. Remember, when a professional opinion conflicts with an amateur opinion, it's the professional one which should prevail.



Main salon of the Palm Beach Country Club: Trophy cupboards flank a fireplace wall containing a fireplace which seems larger than it is, thanks to its white-painted frame. Hurricane lamps suggest heroic scale, though the flatness of the fireplace frame, and absence of a mantel projection conserve space in a room designed to look as though there were space to spare. Love seats covered with shaggy white nylon and benches covered with dark blue antique satin are placed so as to provide capacious seating without crowding the space. Gold and white are predominate colors.





Lounge of the Palm Beach Country Club: Diaphanous curtains hanging from ceiling to floor at the window walls, and potted "trees" also reaching to the ceiling make a canopied garden pavilion of this interior. The lacy foliage starts its spread high, preventing an effect of dense jungle undergrowth. The furniture low white Formica-topped table, light-looking cane-backed chairs with black frames and brilliant striped cushions, and the armless curved sofa — also contributes to airy openness. Cut-out corners destroy the geometric solidity of the white-fringed turquoise carpet that leaves a large expanse of polished wood floor exposed.

## THE RAMBUSCH DEMESNE

Harold W. Rambusch, A.I.D., guides a unique atelier

whose works range from sacred and secular interiors

through objects of art to engineered equipment



The Forecast altar group, designed by Rambusch for Alcoa's collection of outstanding designs in aluminum, is among many individual creations.

Below: a detail of the sanctuary
of Saint Sebastian's Church,
Woodside, L. I.: the shrine of the
Blessed Virgin Mary. Statuary
is carved, gilded and polychromed;
altar is marble. The dominant
color is blue. Cross-station at
right. All components by Rambusch.



There is far more to the credit "by Harold W. Rambusch, A.I.D." than meets the eye, and the staggering number of interiors and individual objects that bear this credit are barely suggested here, by his altar group for Alcoa, and his interior of St. Sebastian's church. Though Rambusch designs primarily for churches, his roster of secular interiors includes Radio City Music Hall's auditorium and lobby (for architects Reinhard and Hofmeister); New York's Roxy Theatre (for John Eberson); the Empire State Building's lobbies (for Shreve, Lamb, and Harmon); and the Waldorf-Astoria's public rooms (for Schultze and Weaver).

But to call Harold Rambusch simply a designer would be highly inaccurate. As president and director of the Rambusch Decorating Company of New York and Canada, he heads a design empire of enormous versatility and productivity -the Rambusch Studio on West 13th Street. Here more than 130 designers and craftsmen work on innumerable projects of all sizes-any and every work of art or component that may be specified for a sacred or secular interior. The system of the studio is as ancient as its crafts. Individual "shops" house the designers and craftsmen of each art: stained-glass, metal work, murals, woodwork, mosaics, and lighting. In lighting the work includes design and manufacture of equipment.

To produce his many church interiors, Mr. Rambusch must not only be an authority on design but on religious art forms and liturgy as well. Adhering strongly to the credo "form follows function," a Rambusch church is decorated with deep respect for its function: the liturgical service, centering on the altar.

The firm is a family enterprise to a degree rarely seen today. Mr. Rambusch's father founded it in the nineteenth century. At present its executive and design staff includes his brother, Viggo F. E. Rambusch, vice-president; his two sons, Bob and Bill, and his nephew, Viggo Bech Rambusch.—B.W.N.





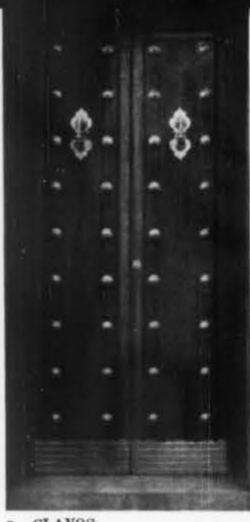
Right: the interior of Loew's Theatre, Woodside, L. I., before being remodelled as a church. Below: the interior of Saint Sebastian's Church after remodelling by architect William J. Boegel, furnished and decorated by Harold W. Rambusch, A.I.D. The architect widened the stage and altered the levels. Rambusch painted the ceiling a dark blue, with a gold star motif; wall panels are enriched with sculpture; pendants provide downward light. Altar and red back wall detailed in gold leaf.







1 ACME



3 CLAVOS



4 CLAVOS



2 ACME

# HARDWARE

A pastiche shows that the

"proletariat of accessories" has

 $gained\ decorative\ and\ functional\ importan{\tt \^{c}}e$ 

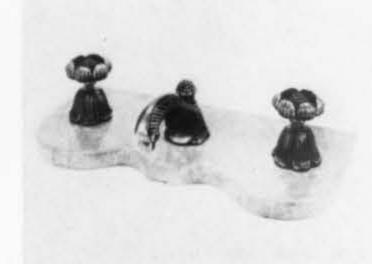


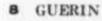
5 SHERLE WAGNER

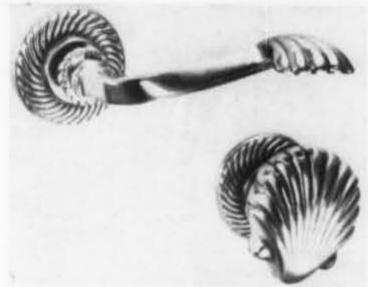


6 LUTEN-CLAREY-STERN

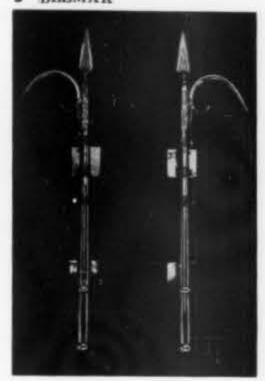
7 GUERIN







9 BEEMAK



10 BEEMAK



1, 2, ACME INTERNATIONAL CUSTOM

HARDWARE COMPANY, 120 South La Brea Avenue, Los Angeles, derives design inspiration from innumerable sources for its rich collection of solid brass "jewelry in hardware." From Hong Kong: a door pull of H'an dynasty motif (1); 44" high; \$3.95. Acme's new group of Jaladeras (Mexican jeweled hardware), handcrafted in silver, copper, and brass, and inlaid with turquoise, malachite, lapis lazuli, and abalone shell, includes this graceful Concha Abalone (2): an opalescent shell soap dish rimmed in silver, poised on a brass dolphin. Starfish base is brass with silver insets. 5" by 7"; \$41.60.

- 3. 4. CLAVOS. INC., 331 East 83rd Street,
  New York, reproduces clavos (Spanish
  nails) which date back to the 14th century,
  were used as on this antique Spanish
  door (3). Clavos provide a striking
  accent applied to wooden or
  glass doors, walls, or floors; available in numerous designs in
  solid brass. A matching pull (4) can
  be used for doors or chests; \$11.
  Silver, gold plate, or pewter finishes
  to order. At Luten-Clarey-Stern,
  50 East 64th Street, New York.
- 5. SHERLE WAGNER, 123 East 57th Street, New York, designs and manufactures an extensive collection of elegant brass, silver, and gold-plate bathroom accessories, characterized by luxurious design and careful detail. A swan faucet set (5) is plated with 24-carat gold or silver; \$139.50. Matching tub set and towel bar also available.
- 6. LUTEN-CLAREY-STERN has designer Jose Mendoza's unusual pulls and knobs of brass inlaid with turquoise and lapis, such as his Oreja (ear) pull (6); 5%" long; \$12.
- 7. 8. P. E. GUERIN. INC., 21-25 Jane
  Street, New York, has more than 50,000
  designs in French and English hardware
  and bathroom accessories. Among the
  latest additions is the Lotus
  group, designed by Arthur Ward,
  of bathroom accessories,
  such as this faucet set. \$250; gold or
  pewter finish. Imported lever and door knob
  use shell motif (8). In brass; \$12.50 each.
- 9. 10. BEEMAK, INC., 8445 Melrose Avenue,
  Los Angeles, imports an exotic collection
  of lamps, hardware, furniture and
  accessories from India. Mahout, (9) a door
  pull in the shape of an elephant
  goad, is cast brass; 21" long. \$50 a
  pair. A towel ring (10) is held by
  a replica of 17th century bath
  attendant; 7½" by 9" brass; \$24.50.
  At Luten-Clarey-Stern.

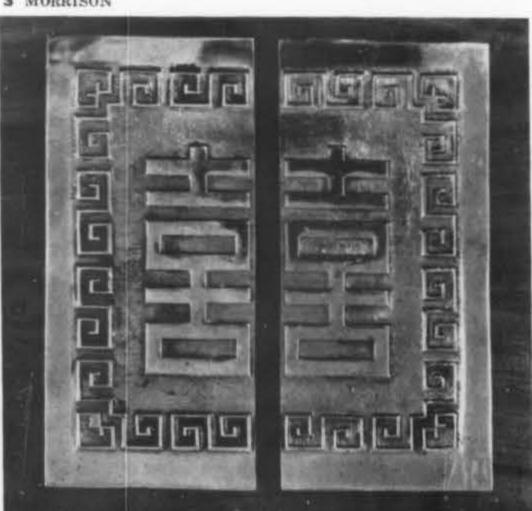


1 SCHLAGE



2 HARVIN

#### 3 MORRISON

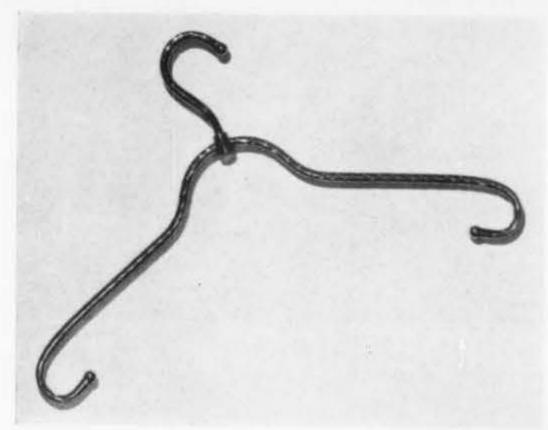


#### 1. SCHLAGE LOCK COMPANY,

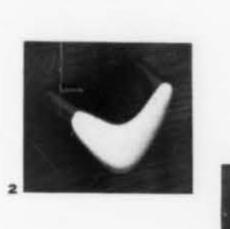
2201 Bayshore Boulevard, San Francisco, has derived names and designs from ancient Oriental symbols for its two new cylindrical locks and escutcheons, the Ming and the Shou. The Shou escutcheon (1) is based on the symbol of good luck, long life, and happiness used during the T'ang dynasty more than 1000 years ago; reproduced in solid wrought brass, bronze, or aluminum. The Shou, eight inches in diameter, is open-backed to allow for an insert of matching or contrasting texture and color. Around \$5 retail. The Ming eschutcheon, openbacked like the Shou, reproduces an ancient symbol of abundance. In brass, bronze, or aluminum in all standard finishes; also available with Mandarin red or black lacquer finish in recessed areas of the debossed design. Seven inches square.

2. THE HARVIN COMPANY, 1010 East Main Street, Waynesboro, Virginia, makers of brasscrafts and decorative accessories, has used the shapes of unusual leaves for a handsome collection of serving or flower trays of gold anodized aluminum, Such exotic leaves as Curculego, Bird of Paradise, Buddha's coconut leaf, and sea grape have been reproduced, as well as this opulent lotus leaf on a pedestal (2); 13" high, 151/2" wide, 61/2" deep. \$20. Harvin also manufactures such hard-to-find items as planters, knockers, patio bells, and exclusive Williamsburg Restoration fireplace accessories.

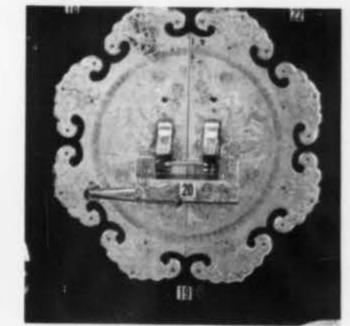
# 3. Morrison imports, Los Altos, California, has introduced its latest import, the "Raimon" group of handcast brass hardware, decorated with embossed, angular scrolls and motifs. The "Raimon" chest plate (3) measures 7¾" by 7¾" split, as shown, or whole; \$18. Other pieces in the group include a smaller chest plate, 3" by 3", \$3; a corner; an edge; and a hinge. At Luten-Clarey-Stern.



1 KOCH AND LOWY







6 RITTS



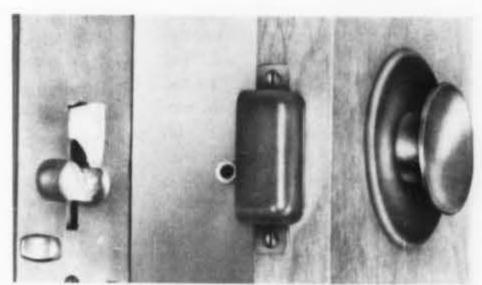


5 RICKBERG

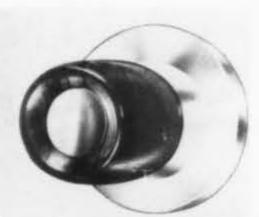
1. KOCH AND LOWY MANUFACTURING COMPANY. 201 East 34th Street, New York, has introduced a nicely detailed brass coat hanger (1) which will be supplied in any quantity. \$3.75 each.

2. 3. 4. 5. RICKBERG IMPORTERS, 40
Hotaling Place, San Francisco,
shows a contemporary collection of
drawer and cabinet pulls in
solid brass or white bronze, with satin
finish. A sleek V-shape (2)
measures 2½", \$4.80; a smaller scoopshape pull (3) measures 1¾"
vertically, \$3.40; the 2¾" handle
(4) is also \$3.40; the longer one,
4¼" (5), \$4.80. At Luten-Clarey-Stern.

6. THE RITTS COMPANY. 2221 South Sepulveda Boulevard, Los Angeles, is offering the solid brass hardware used on its furniture as separate items: Hand-engraved or plain hasps, chest plates (6) pulls and locks of Oriental design.



7 STANLEY



8 RUSSWIN

7. THE STANLEY WORKS, 195 Lake
Street, New Britain, Connecticut,
has developed an important new method
of hanging residential doors, called
"Surfaset," which allows the doors to
be hung over the opening,
rather than in it. The closing mechanism (7) operates much like a
refrigerator latch. Hinges are surfacemounted, allowing the door to
swing freely. Exact planing is eliminated
since stock doors of any thickness
down to one inch can be fitted over the
opening. The push-pull closing
action eliminates use of a turning knob.

#### 8, RUSSELL AND ERWIN DIVISION.

American Hardware Corporation, New Britain, Connecticut, mounts wooden knobs on roses of satin bronze or chrome. Woods available are cocabola (7), ebony, rosewood; also in ceramic.

## merchandise cues

GLASS AND CERAMICS, IMPORTED . . . FABRICS



1, 2 MACEY FOWLER, INC.



9



3, 4 RICHARDS MORGENTHAU

#### Luxury for the executive

MACEY FOWLER, INC., 305 East 63rd Street, New York, has introduced several new office furniture pieces, designed by Edward A. Heist, N.S.I.D., notable for high luxury and subdued but palpably rich decorative treatments. A new upholstered group, including club chairs, sectionals, and the eight-foot sofa shown (1), offers truly sumptuous seating. The cushions are down -caressing enough in itself, but made even more lavishly comfortable in magnificent soft glove leather upholstery. Loose seat cushions are untufted to get the full measure of form-fitting comfort; neatly tufted back cushions are attached to the back, but in a way that makes them appear loose. Legs may be brass, steel, chrome, or wood. (Pieces are also available in foam rubber, and in fabric.)

The oval conference table (2) is offered with a top of rare, exotic burl walnut, inlaid with brass strips (or black metal, or simply wood, to match the frame material chosen). The table is 29 inches high with a 48-by-72-inch top (adaptable to other sizes). The table may also be used as a desk, of course, with storage behind. There is a small center drawer.

#### Omnibus wall for office or home

Fifth Avenue, New York, has greatly expanded its Omnibus wall system, designed by Dane Sven Ellekjaer, so that it can now perform innumerable office or home functions. The number of components is practically infinite, so suffice it to say that they range from vanity table to magazine racks. On a sizable, 39½" module, the walls can be free-standing or wall-mounted, and can turn corners (see photo 3). New components, especially devised for office or office-

at-home use, include Pendaflex file cabinets and shelves, desks with or without pedestals, stationery files, and typewriter shelves; together with such older fittings as bulletin boards, storage cabinets, bars, etc., all office needs can be accommodated in a single piece of furniture, whose elements can change at any time. Available in oil-finished Bangkok teak or American walnut.

For those who want a desk separate but in tune with the Omnibus design, Richards Morgenthau has introduced a series of Omnidesks. In two desk-top sizes (53 or 72 inches long, both 33 inches wide), the desks can have one or two pedestals, can serve either executive or secretary with a variety of components. Executive version shown with adjoining right-angle unit (4).

#### Contract furniture group at Sauer

WALTER P. SAUER & SONS, INC., 2 West 46th Street, New York, who, until recently. specialized in individual custom designing for contract and institutional interiors. now is beginning to develop a line of contract furniture of its own, designed by Harry Sauer. Pilot pieces may be seen in the new showroom (address above), which was established specifically for the program. No stock is maintained; rather, orders may be placed in any wood, finish, size, or fabric. Also as a service for designers and architects, there will be a collection of sample swatches of fabrics in a large color and texture range from a number of New York fabric houses. The sofa and chair (5 and 6) are two of the new Harry Sauer upholstered designs. The carefully scaled and curving lines of these pieces are in keeping with the Sauer tradition and high standard of workmanship already established.



5





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- 2. Buffet in Walnut by MOUNT AIRY FURNITURE CO.
- 3. Side Chair and Commode in Walnut by MELDAN HOUSE
  - 4. Breakfront in Walnut by KENT of GRAND RAPIDS
- 5. Dining Group in Walnut by GRAND RAPIDS CHAIR CO.
  - 6. Sideboard in Walnut by JOHNSON FURNITURE CO.



1 MILLS-DENMARK



2 MILLS-DENMARK

FURNITURE: FACT . . . FANTASY . . . WHIMSY

#### merchandise cues

## Molded furniture, new case goods

York, is one of the more colorful show-rooms in New York. Scandinavian-designed furniture, sometimes considered a bit dull and unbending, has taken on an inviting feeling as James Mills has created warm and vibrant settings. Into this atmosphere Mills has added two new collections: Danish "formpressed" furniture designed by Hans Olsen and consisting of a 3-person sofa and several chairs; and a correlated group of bedroom case goods.

The "Formpressed" construction of cast plastic forms are covered according to standard foam and upholstery methods. Its advantages are not only the indestructibility and weightlessness of the furniture, but the freedom the designer has in creating forms such as the whimsically-labeled "fried egg" chair (shown above). This is a family chair of soft contours and wonderful comfort; the extended arm is inviting enough for throwing legs over-if one is so inclined-or feeding the baby. More formally, it lends itself well to conversational groupings. The sofa and matching chairs have a more abbreviated flare to the arms, creating one flowing line with the low back; wafer-thin cushion is separate and legs are wood. A "spoon back" chair has low sloping arms and a wafer cushion.

The collection of medium - priced, hand rubbed, oil-finished teak case goods include four variations of a 36x18x29 inch set of cabinets with drawers, or shelves and sliding doors. The 60x18x29 inch double size chests have the possibility of five combinations to choose from. To match is a head board. A vanity or a desk may suspend between cabinets with metal hooks.

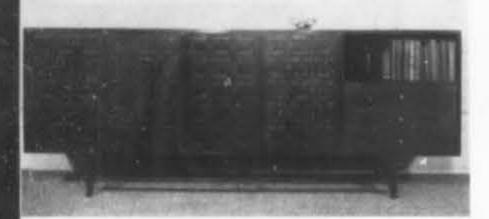
#### Dick Phelps' rocker 1959

MURALS INC., 16 East 53 Street, New York, is previewing the chair of elegant curving profiles. This version of the old Peter Cooper rocker comes alive under the sophisticated ministrations of designer Dick Phelps. As shown below, the sling is vicuna on stainless steel frames with brass hardware. It also comes knock-down, with hardier slings of leather or fabric from Doris Dessauer, 228 East 51 Street, New York.

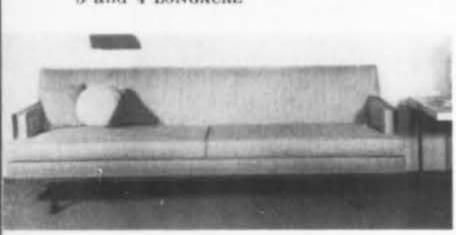
#### Longacre: sectional specialists

Longacre furniture corporation, 1 Park Avenue, New York, displays an enormous, versatile line of upholstered chairs, sofas, and sectionals, as well as tables and case goods, all by designer J. R. Strignano, N.S.I.D. Many of his chairs are characterized by extremely narrow, high backs, supported by curved arm rests-some extend to the floor. The many sofas in the line, as well as the chairs, feature open woodwork structure of curved, polished walnut. The sectionals, rounded, rightangled, or straight, have cabinets and end tables to match, both in shape and detail (such as fretwork panels, cane backing and doors, etc.) The collection of occasional tables are brass with glass or marble tops. A long cabinet (3) exemplifies the line's versatility. 84" long, 32" high, and 18" deep, the cabinet is designed for television, hi-fi, and a bar or extra storage space. About \$375, in walnut. A three-sectioned right-angle sofa has the same fretwork on one end, as does a cabinet-bookcase which curves around the sofa.

Another, simpler sofa (4), has clean, square-cut planes lightly defined in walnut. The generous dimensions: 90" wide, 30" high, 32" deep. In striped muslin as shown: approximately \$270 retail.



3 and 4 LONGACRE



5 DICK PHELPS



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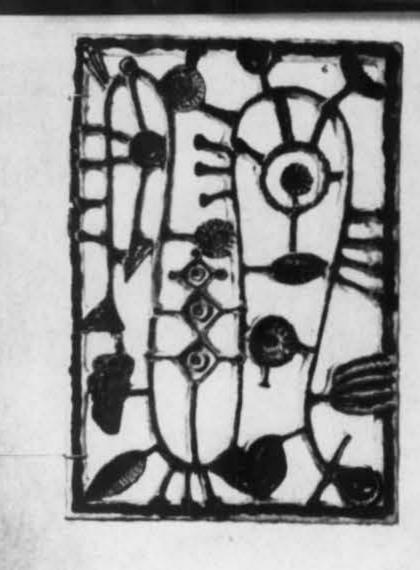
Firm

Address

City and State

#### merchandise cues





#### Italian art for any interior

LILLIAN ROSS, design consultant, has opened a new studio-"Creative Art for Industry"-at 305 East 60th Street, New York, to provide decorators and architects with exclusive ceramic and glass accessories imported from Italy. The studio, designed by Elfi von Kantzow, displays the varied collection to advantage. Herbert Bright has designed the mauve and white Italian mosaic floor in Robbins vinyl. The walls of white "Panay" Fabra-Wall are hung with ceramic plaques, such as artist Alessio Tasca's antique white glaze Lion of San Marco (1), illuminated from behind, 29" long and 171/2" high, \$230; and an open fretwork wall plaque (2), a gay abstraction of fruit, flowers, and leaves handpainted in yellow, purple, and green underglaze, 22" by 16", \$150. Tasca, the major ceramist represented, has also designed the four ceramic panels that grace the back of the entrance door, showing blue, green, and yellow acrobats and animals on a terra cotta ground; and a primitive three-dimensional religious plaque (4) of Madonna and Child hand-



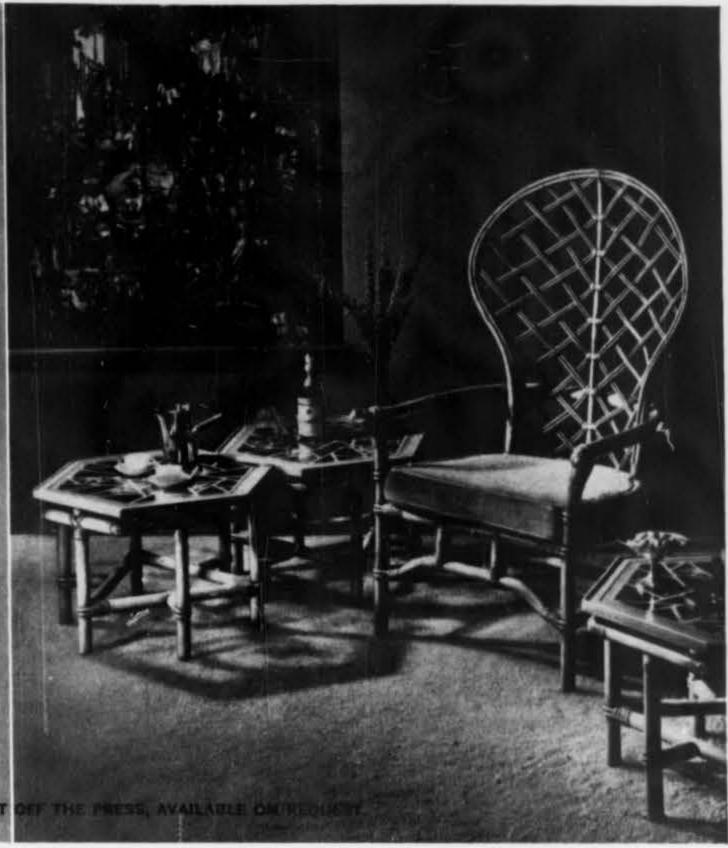
painted in blue, mauve, yellow, and white underglaze; \$65; 9" by 15". A variety of lighting fixtures is available too. In the center of the studio hangs an off-white unglazed light shade, (3), a flower-like fixture glazed a brilliant yellow inside, reflecting the light warmly through petaltiered perforations. This hand-made shade is lightweight, easily washable. Length: 17"; diameter: 10"; approximately \$150. The cynosure of the studio, and of the collection itself, is Venini's spectacular chandelier (5). This fairy-like fixture, which is controlled by a "Luxtrol" dimmer for infinite varieties in lighting mood, is architecturally constructed of geometric blown glass prisms intricately hung together. Illumination comes from tiny crystal lights in the center. The prisms are tinted pale iridescent pinks and blues, that seem almost clear when the light is turned full strength, 45" high; approximately \$750.

To further the colorful Italian air of the studio, the window shades of "Regalite" cloth are the mauve and white of Bright's floor; display cabinets are topped with mauve vinyl, white or brushed crome.









### IT HAS THE LOOK OF

Riggs National Bank, Washington, D. C. Interior Designer: S. Tebbs Chichester, Jr. thru Ginns-Stockett Fiske



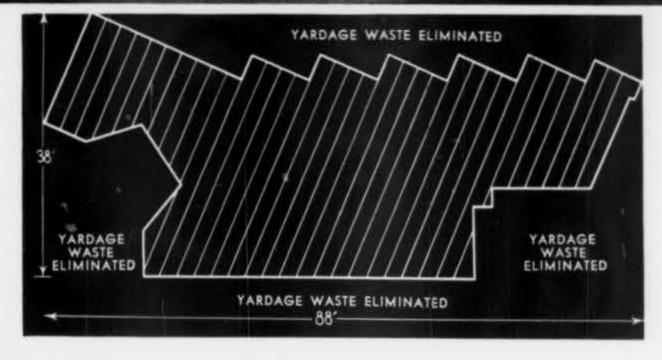
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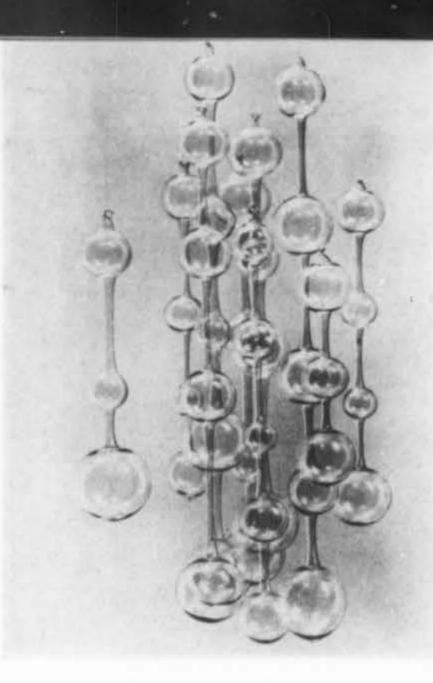
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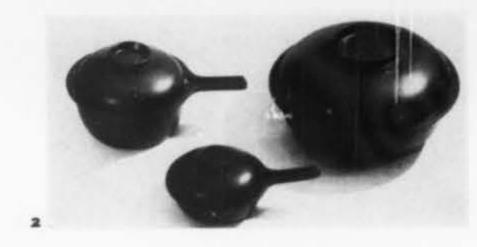
3713 Strandhill Rd.

Shaker Heights 22 Ohio

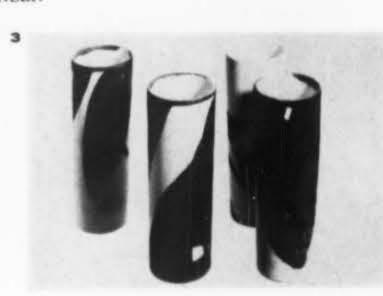
Stan Rich Company 241 Peters Street S.W. Atlanta, Georgia Rugcrofters Inc. 592 Pacific Ave. San Francisco, California

Pedlar and Company 2622 Cedar Springs Road Dallas, Texas





JENSEN



#### Glass and ceramics from Finland

GEORG JENSEN, INC., 667 Fifth Avenue, New York, has introduced a diverse collection of Finnish glass and ceramics, demonstrating the close collaboration of two manufacturers, the Arabia ceramic factory, and the Notsjoe glassworks, with an extremely talented and imaginative group of designers. The exhibit, representing nineteen Finnish artists, includes unique individual creations as well as mass-production items. Kaj Franck, head of the designing department at Arabia and art director of the Notsjoe glassworks, designed these exquisite pendants of glass bubbles (1), inspired by the sight and sound of icicles melting in spring. The crystal clear pendants, no two of which are exactly alike, about 21/2' long, and can be hung in any number and grouping, \$6.75 each.

Mrs. Ulla Procopé has designed a useful collection of "Liekki" (flameware) for the Arabia factory—kitchen-to-table pots and pans of a dark-brown composition which can be used on open flame or in the oven, are easily cleaned. The 2-quart casserole (2, right) without handle is \$15; also available in smaller sizes. 1½-pint pot

with handle (2, left) is \$9; smaller size shown, ½ pint, \$7. The "Liekki" line has smooth, glazed surfaces, for longer wear, and each item is made in one piece to avoid breakable joints.

Toini Muona has been associated with the Arabia factory since 1931, specializes in tall, slender vases, and ceramic wall plaques. At Jensen's she is represented by a group of tumbler-like vases (3), which have mat-finish random patterns, no two alike. Predominant color schemes are shades of gray and white; others, at a higher price, have oxidized gold finishes. 6-¾" high; \$38 each.

The "Diana" group of bone china dinnerware (4) is the first collection of dinnerware by Arabia not in faience. Designer of the new group is Mrs. Kaarina Aho, whose major concern is low-cost, simply-shaped household items. A five-piece plate setting of "Diana" china (cup, saucer, dinner plate, butter plate, and salad plate) is only \$7.50; creamer shown is \$2.50; covered sugar bowl is \$4. The simple, sturdily designed coffee pot is \$7.50. Mrs. Aho has designed colored glazed cruets, condiment jars, and egg cups as well.

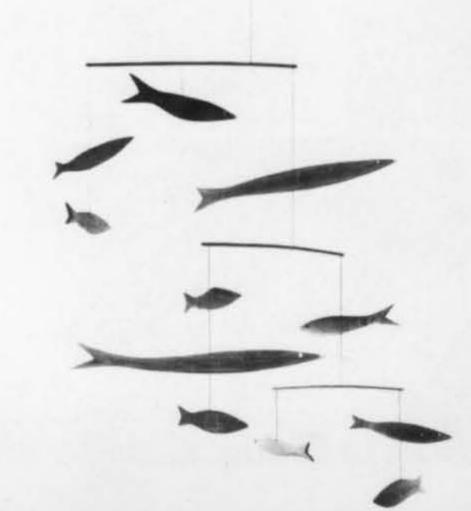
#### Custom order sculpture at Hansen

HANSEN LAMPS, 260 East 53 Street, New York, are exhibiting the custom order group of metal and wood sculpture by the young craftsman-designer, Clark Voorhees, who, living in a deeply rural corner of the Connecticut River Valley, has developed a fascination with nature. The Voorhees love affair with fish and birds is expressed in many variations and moods such as the fish-mobile shown. Carved in handsome woods; rosewood, zebrawood, tulipwood, and ebony and covering a space of 40 inches by 60 inches, the mobile costs \$270. For walls, schools of fish of zebrawood on matching plaques are two sizes: 21 inches and 58 inches long. Other fish singly placed on bases or brackets in variegated woods range in price from \$45 to \$90. The birds too are softly rounded and vary from sleek sitting ducks to soaring birds-one shown. They also are in oiled woods and range in price from \$165 to \$195. A set of matching dragonflies in gold colored metal makes a handsome wall group: \$165. A small well-illustrated catalog is available of the Clark Voorhees custom sculpture.





HANSEN 5





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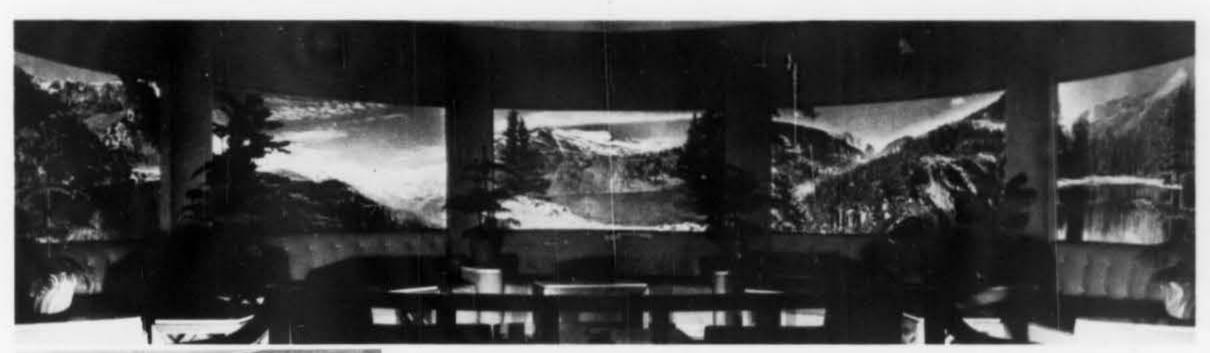
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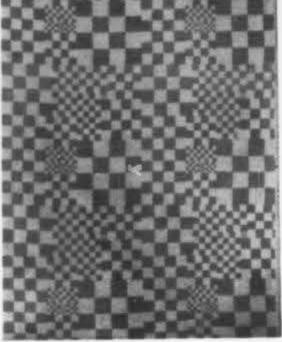
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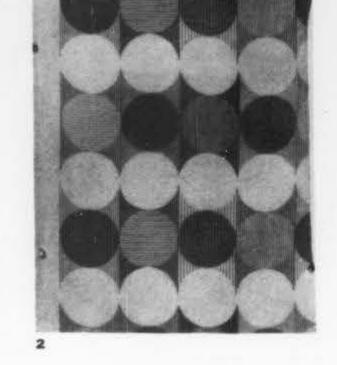
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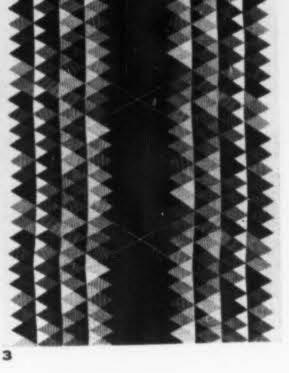
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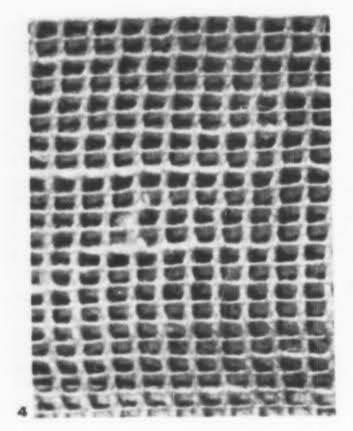






KNOLL . . . HEXTER

(1, 2, 3, 4) KNOLL



#### New color philosophy at Knoll

KNOLL ASSOCIATES, INC., 575 Madison Avenue, New York, under the able direction of Suzanne Huguenin, Textile Coordinator and designer, has brought out the largest comprehensive collection in many years of new fabrics. Known for its fresh and vivid colors, Knoll this year is making news with a new palette of strong earthy tones in upholstery fabrics.

Also of note, is a group of prints designed by the young Fulbright fellow, Ross Littell, whose freshness of approach to geometric forms won an A.I.D. Citation of Merit at the recent Conference in New York (see page 12). The design chosen, "Criss-Cross" (3 above) was printed on Fiberglas; it also comes on linen with charcoal or tan on white. Other geometrics with a graphic approach include "Chess" (1 above), an abstract rendition of a chessboard with an interplay of squares in tan, yellow, aqua, or white on a white Dacron and linen sheer. "Spheres," has large overlapping pen-andink-lined spheres on linen and cotton of black on natural; beige, or lemon and gold on white. "Spheres" also comes on cotton batiste, the spheres white, turquoise, or blue on white. The last Littell design, "Disks," (2 above) is an unusually delicate

sheer linen and cotton casement, white on white, or black on white.

Of considerable interest in the upholstery group is an expensive (\$19.50—54 inches) new weave: "Polo," a contemporary version of a gros point weave with a Taslan nylon warp. Although the texture is soft in the hand, it has an unusually high resistance to abrasion and wear. The color range, expressing Knoll's new color philosophy, has three hues in copper-gold, teal blue, and a brownish taupe, in addition to red, royal, sand, and black mocha. This fabric was designed by Suzanne Huguenin who also contributed "Furrows" several years ago for institutional and residential use; this year she has added new colors of taupe, oyster-white, gray-white, black, red, royal, and copper. Another of her designs is "Domus," a budget-priced (\$10.20-52 inches) closely woven plain weave that combines elegance and durability with a Scotchgard finish, in a range of 16 colors. An addition to the already established Toni Prestini design called "Prestini" is a twotoned gray cotton for use as heavy draperies and bedspreads as well as upholstery. Other new weaves for upholstery include "Skol," a Danish import, with an all wool twill face on cotton in warm yellow, orange, and watery blue, plus neutrals and the traditional brilliant Knoll colors; "Afro," a homespun textured fabric of wool and long staple cotton in earth colors of subdued greens and bronze; "Oxford," of viscose yarns, a version of a salt and pepper in banker's gray. "Sahara" is an adaptation of a Moroccan handloomed fabric, with ombre-dyed threads of cotton and wool.

Prints of several Huguenin designs, in either upholstery or drapery weight, are interesting because of the reversible possibilities of the patterns. "Peru," inspired by handwoven native rugs, has a wide vertical solid stripe balanced with a broken series of slanted stripes running vertically, dark brown and orange on oatmeal. These stripes may be repeated across the window in traditional alternates or, when the fabric

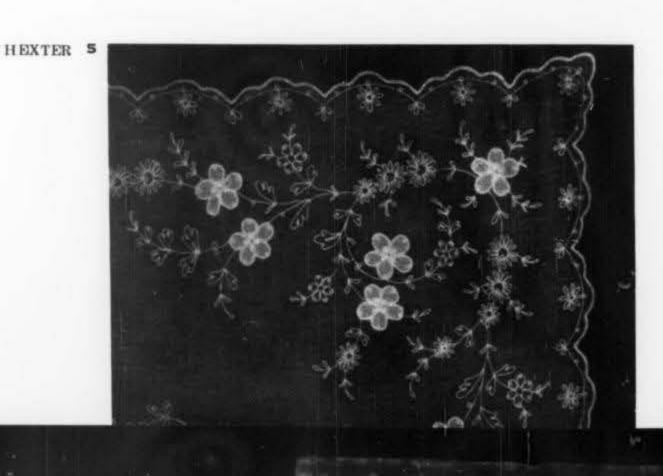
is reversed, double-width stripes make a larger, more impressive pattern. In the same manner, "Polystripes" of 16-inch vertical solid colors of orange, gold, and copper on white Belgium linen may be reversed to give 32" solid colored stripes.

The casements this year are particularly beautiful ranging from a heavy open weave masculine leno warp "Lattice" (4 above) designed by Anni Albers, to "Wisp," which as the name sounds, is a gossamer sheer of fine white linen gauze with a thin drawn-work vertical stripe. "Goats Hair" blends goat's hair, Dacron, and rayon with a beige cast into a textural fabric. "Arie" is a light weight casement of off-white soft wool and cotton leno warp. This open weave affords maximum light and air. "Linen Casement" answers the needs of architects for a darker toned casement of the semi-sheer oatmeal linen. Three Indian Tussah raw silks "Jhuri," "Saipal," and "Gheecho" are again in the collection. Handwoven, these fabrics are rich in texture; natural or white.

#### New Ottavia tambours at Hexter

s. M. HEXTER COMPANY, 2810 Superior Avenue, Cleveland, has recently imported a large group of the exquisite Ottavia Swiss tambour embroidered curtains. For the first time this group of 100 per-cent cotton embroidery on fine sheer organdy are preshrunk, and vary in size from the 36 by 36 inch standard curtain with finished scalloped tops, to the new large single unseamed 68 by 96 inch curtain panels. These new large size panels are to be purchased singly while the regular smaller sizes are still sold by the pair as curtains.

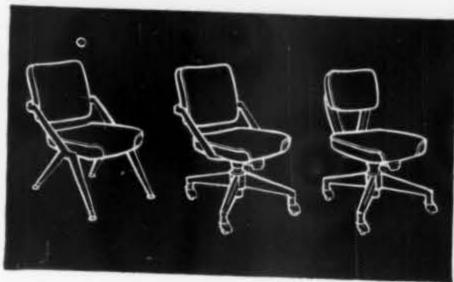
This is a comprehensive collection for many types of curtaining problems. There are simple over-all scattered florals or bordered florals such as the one shown (5); some have vertical stripes or geometric garland effects. There is a particularly handsome baroque design with heavy embroidery. All have straight or scalloped edges.



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#### **New showroom for Continental Craftsmen**

In the past years, Continental Craftsmen Inc., 412 East 59th Street, New York, have found there was an increasing demand by decorators to have under one roof not only their large and active drapery and upholstery workroom, but also a showroom for upholstered frames. Recently, they have expanded into a large adjacent area. The result is an attractive showroom for pieces of unusual and interesting shapes and sizes—the hard-to-find pieces—such as a six-legged, spindle-back settee, a large American Queen Anne wing chair, the Spanish sofa, French Provincial open slat-back arm chairs. All pieces are tastefully covered for display in fabrics in keeping with the style and period.

#### **New dimmer from Thomas Industries**

A wall-mounted dimmer with fingertip control for fluorescent and incandescent lights has been introduced by the Moe Light Division of Thomas Industries, Inc., 410 South Third Street, Louisville, Kentucky. The dimmer controls up to eight rapid-start 40-watt fluorescent lamps, or eight trigger-start 20-watt fluorescent lamps, and any number of incandescent lamps up to 360 watts. One dial, mounted on a 6½" by 7¼" transparent face plate, turns it on and off and controls dimming as well. Retail price is \$34.95.

#### New "Avron" fabrics from American Viscose

A new group of fabrics using Avisco XL rayon has been introduced by the American Viscose Corporation, 1617 Pennsylvania Boulevard, Philadelphia. Trade-marked "Avron", fabrics made of 100 per cent Avisco rayon or blended with other fibers are characterized by greatly increased tensile strength, particularly the "wash and wear" blends of Avisco XL and cotton.

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#### Irish tweeds at Rabun Studios

Luxurious handwoven Irish tweeds, selected and imported by Carol Brown of Putney, Vermont, are now available at Rabun Studios, 31 East 67th Street, New York. The fabrics are all unique, and come in a full range of handsome colors and textures, from filmy drapery weights to sturdy upholstery weight. Both the Avoca Handweavers, of County Wicklow, and the Millars of Clifden are represented in the collection.

#### Ferrari silks now being imported

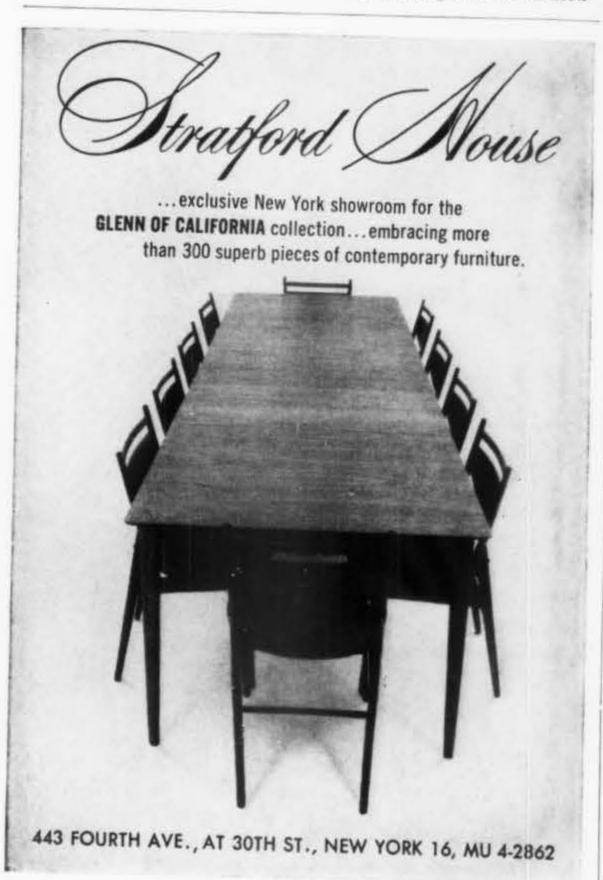
Ferrari silks, handwoven in Milan, Italy, are now being sold in the United States for the first time through the interior design firm of Pini di San Miniato Limited, 149 East 72nd Street, New York. The Ferrari textile firm, established in 1891, reproduces fabrics from museum collections in the same manner as originals — on hand operated looms — which turn out lustrous and heavy damasks, brocades, lampasses, velvets, satins, and taffetas in the finest tradition of the Italian art and craftsmanship.

#### Elastic-back vinyl upholstery

An elastic-back upholstery vinyl has been designed by the Masland Duraleather Company, Amber and Willard Streets, Philadelphia 34. Styled to look like a matelasse, this vinyl is specifically designed for upholstering the traditional channel back or barrel chair. Called "Matsue", it comes in ten colors including spice brown, toast, champagne, ebony, gold, mist green, clover pink, snow, burgundy, and turquoise. A sample book is available.

#### Armstrong's new Minatone pattern

An unusual lace-like tile pattern has been added to its line of Minatone incombustible ceiling products by Armstrong Cork Company, Lancaster, Pennsylvania. Called





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Classic Minatone, the new acoustical material contains hundreds of tiny perforations scattered over the face of the tile. Classic Minatone has a white latex finish.

#### Roast beef cart for hotels

The antique silver shop of I. Freeman and Son Inc., 12 East 52nd Street, New York, imports English antique and Victorian silver plate for the home and hotel. Typical of the unusual pieces to be found is the Victorian roast beef cart of solid mahogany standing 29 inches high with two



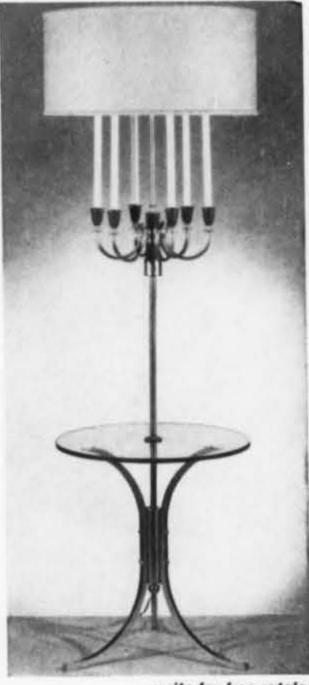
shelves, and measuring 40 by 28 inches with a 12-inch cover. Also included is a well and tree platter with compartments for removable covered sauce tureen and two kidney-shaped vegetable dishes. The water pan is heated with two alcohol burners. Retail price: \$2220.

#### **Manufacturers' Literature**

EDGEWOOD FURNITURE COMPANY, INC., 334 East 75th Street, New York, has published a brochure of its architectural furniture designed by William Armbruster. Photographs and specifications of furniture for offices, churches, airports, and other public seating are included.

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Chicago—Horace W. Smith & Son, 1285 Merchandise Mart Mark & Jo Danner, Showroom: 1109 1st Fl. Mart Bldg., Dallas, Texos Ruben, Ltd., 550 Pacific Ave., Jackson Sq., San Francisco, Calif. LA CIENEGA CENTER, INC., 438 North La Cienega Boulevard, Los Angeles 48, the oldest Decorative Trade Center in Los Angeles, have published their 8-page spring catalog. Fully illustrated in black and white, this catalog contains photographs of furniture — contemporary and modern — accessories, lamps, screens, picture frames, and artificial flowers from the 36 member shops which make up the Center.

SVEND WOHLERT, INC., 473 Jackson Street, San Francisco, has published an attractive, handy catalog showing its complete collection of lighting fixtures manufactured in Denmark by Louis Poulsen. The graceful contemporary lamps, for both contract and residential use, are designed by leading Danish architects.

#### **Address Book**

DONNELLY-KELLEY GLASS COMPANY, Holland, Michigan, has named the Vanleigh Furniture Company, Inc., 323 East 44th Street, New York, its Eastern showroom representative for Donnelly and Hart mirrors.

DUX, INC., has completed expanded new offices and factory at 1633 Adrian Road, Burlingame, California, opposite San Francisco International Airport. Move is effective May 4.

CLARE GARDNER, interior designer, has opened a new show-room at 1103 Post Road, Rye, New York. Antiques, contemporary furniture, and accessories are featured.

KNEEDLER-FAUCHERE, 451 Jackson Square, San Francisco, has appointed Miss Marget Larsen, 291-A Union Street, San Francisco, to handle the firm's advertising. Miss Larsen will also design wall panels.





Flexscreen for your fireplace decor. Select smart new standard firescreens . . . or let us interpret *your* design for a fireplace of any type, shape, size or motif. Matching andirons, firesets and hearth accessories also available.

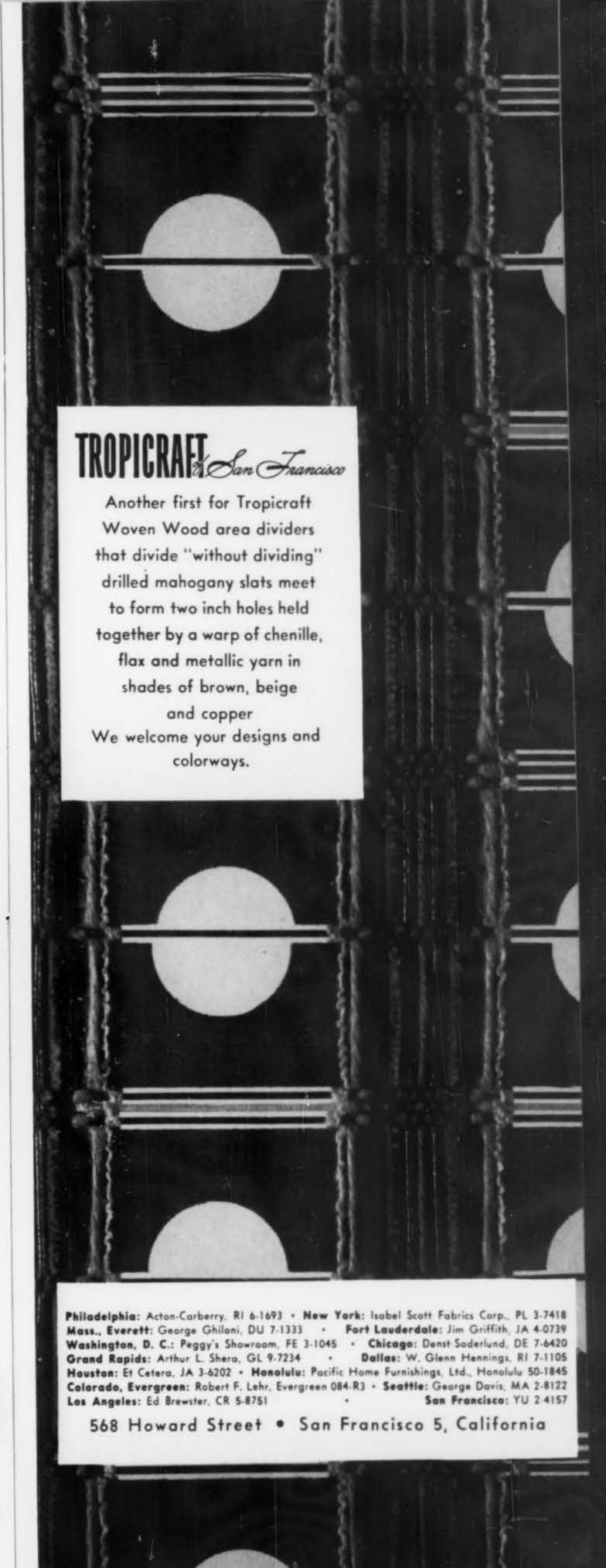
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KNOLL ASSOCIATES, INC., 575 Madison Avenue, New York, has opened a new showroom at 314 North Euclid Avenue, St. Louis, Missouri.

BORIS KROLL FABRICS, INC., 220 East 51st Street, New York, announces the purchase of the Chicago showroom, Space 627 Merchandise Mart, from Pritchard and Roberts. R. J. Roberts, formerly of Pritchard and Roberts, is the newly appointed manager of the Chicago showroom. Chicago and the Midwest territory will be under the direct management of Boris Kroll Fabrics.

JENS RISOM DESIGN, INC., 49 East 53rd Street, New York announces the opening of the firm's regional sales office in 626 Merchandise Mart, Chicago in the space previously held by Pritchard and Roberts. R. J. Roberts, formerly of Pritchard and Roberts, will be Sales Manager. William T. Weber is appointed Sales Manager of the East Central Area (Indiana, Kentucky, Michigan).

#### SOURCES FOR EL SALVADOR INTERCONTINENTAL

(Pages 100-105)

#### **Furniture**

Brewer-Titchener Corporation (banquet chairs and tables, outdoor furniture).

Chairmasters, Inc. (counter stools).

Founders Corporation (case goods.)

Grosfeld House, Inc. (lobby seating, tables; dining chairs, banquettes, tables; bar stools).

Rway Furniture Company (beds).

Shwayder Brothers, Inc. (Samsonite tables in public spaces).
Thayer Coggin (chairs in guest rooms).

#### **Fabrics**

Bonnie Slip Cover, Inc. (bed upholstery).



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Deering Milliken & Company, Inc. (Milium drapery linings). Hub & Felloe (draperies in guest rooms, dining room, lobby).

Louisville Textiles, Inc. (upholstery fabrics in rooms).

#### Carpets and rugs

Cabin Crafts-Needletuft, Inc. (bath rugs with crest).

Tapetes Luxor, S.A. (carpets in public and guest rooms).

#### Lighting and lamps

Lightolier, Inc. (lighting).

Mutual Sunset Lamp Manufacturing Company (lamps).

#### Other

Theodore Diamond, Inc. (mirrors in guest rooms).

B. F. Goodrich & Company (mattresses).

Grant Pulley & Hardware Corporation (drapery hardware).

Lawnlite Company (beach umbrellas).

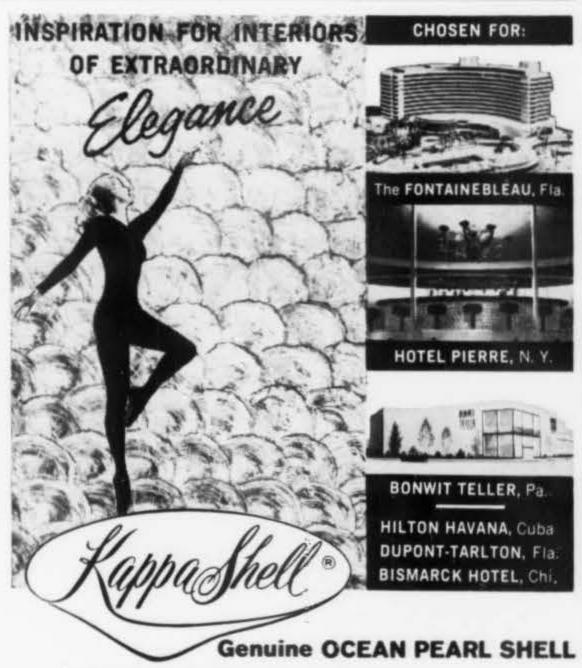
Tropicraft of San Francisco (blinds).

Vogue Manufacturing Company (hampers).

#### PONCE DE LEON MOTOR LODGE

(Continued from Page 107)

between indoors and out, with colors motivated by earth and sea, nature motifs often used as decorative themes, generous use of plants, and substantially uncovered windows and glass walls. The delightful loggia (page 106) is shaded from the sun by ornate hand-woven blinds of white, turquoise, green, and gold Lurex, by Grace Richey Clarke, usually hung at half-mast to create an agreeable frame for the view of pool and grounds, undisturbed by sky glare. Disarming teak-finished rattan chairs (Ficks Reed) in turquoise and white simulated leather, and a blue, green, and gray tweed Firth carpet encourage casual comfort. For a festive twinkle in the evening, a series of simple oval



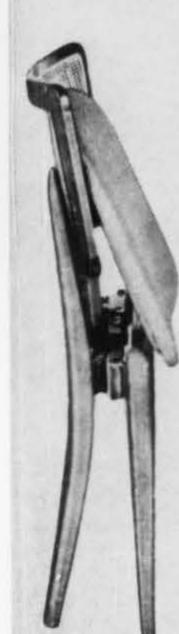
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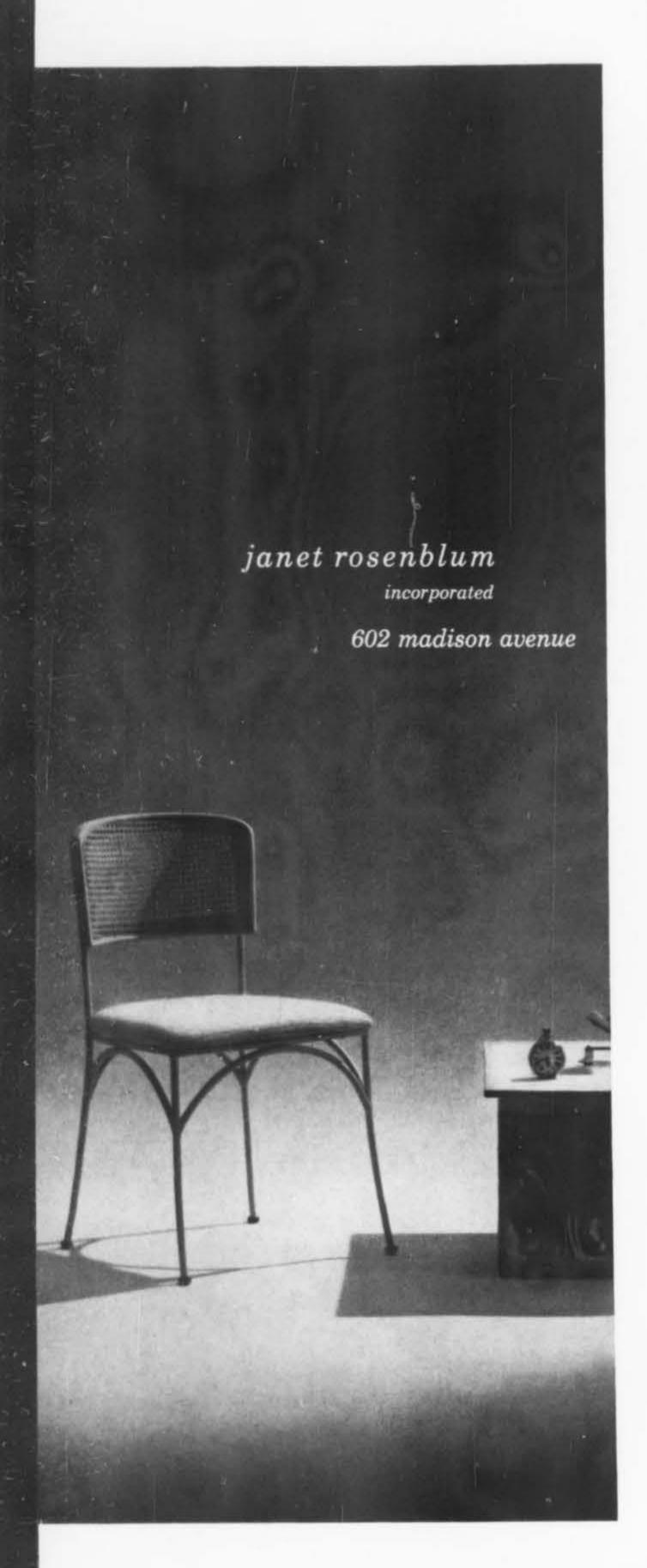


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lighting fixtures in bamboo "globes" create lovely shadows on the unpatterned rug.

The dining room (page 107) was also shrewdly designed for complete transformation between day and night. By day, the draperies are opened to display the pool view; thus bunched, they make candy-pole verticals of color; by night, they spread out to make a luxurious formal background of green, lemon, turquoise, and metallic gold stripes on heavy antique satin. Chandeliers, designed by Jones of brass circular bands with clear hurricane lamps, sparkle elegantly at night but are discreet and transparent enough not to compete with the view by day.

#### SOURCES FOR PONCE DE LEON MOTOR LODGE

(Pages 106-107)

#### Furniture

Erwin-Lambeth, Inc. (lounge furniture).

Ficks Reed Company (rattan furniture in loggia and bar).
Foster-McDavid Furniture, Inc. (headboards).

Heritage (lounge furniture).

Parker Brothers (sectional sofas in deluxe rooms).

John B. Salterini Company, Inc. (wrought iron furniture in lobbu).

Thonet Industries, Inc. (chairs and tables in dining room and coffee shop; furniture in guest rooms).

#### **Draperies and Upholstery**

L. E. Carpenter & Company (Madagaska upholstery in deluxe rooms).

Lackawanna Leather Company (leather upholstery in lounge).

F. Schumacher & Company (draperies in guest rooms, lounge, coffee shop; upholstery in lounge).

U. S. Rubber Company (Naugahyde upholstery in guest rooms).

(Continued on Next Page)



#### COLORFUL DAFFODIL EPERGNE

with pendant birds for fruit or candles, 14" high. In wrought iron from Italy.

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#### Carpets and rugs

Cabin Crafts (rugs in lounge).

Firth Carpet Company (carpeting in dining room, bar, and loggia).

Lees Carpet Company (carpets in guest rooms).

#### Wall coverings

L. E. Carpenter & Company (grasscloth in lobby).

#### Lighting and lamps

Laurel Lamp Mfg. Company, Inc. (lamps in guest rooms). Lightolier, Inc. (lighting fixtures in guest rooms; chandeliers in loggia and bar).

Norman Perry Company (lamps in lounge). Silvestri (wrought iron lamps in lobby). Wilmer Snow (chandelier in dining room).

#### Accessories

Morrison Imports (iron cranes in lounge).

McGuire Company (rattan planters in loggia and bar).

Pageant Wallpaper Corporation (pictures, frames).

Puget Sound Designs (plastic screen in lobby).

#### Other

Grace Richey Clarke (hand-woven blinds in loggia and bar).
Formica Corporation (walnut Formica in guest rooms).
Pittsburgh Plate Glass Company (paints in guest rooms).

#### FOR YOUR INFORMATION

(Continued from Page 18)

HOLLIS M. BAKER, general manager of the Grand Rapids Chair Company and plant manager of Baker Furniture, Inc., was elected president of the Furniture Manufacturers' Association of Grand Rapids, at the group's annual organizational meeting in April . . . TOBY BERG, who offers decorators and architects planned integration of foliage for interiors, has opened a shop, The Greenhouse, at 254 East 51st Street, New York City. Her past work can be seen in the Seagram Building, and in several showrooms. . . .

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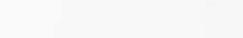


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INTERIORS/May 1959



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SHOWROOMS: CHICAGO Habitant Shops, Inc., 1226 Merchandise Mart KANSAS CITY, MO. Payne Furniture Galleries, 8015 Wornall Road NEW YORK, N. Y. New York Furniture Exhibit Corp., 451 Fourth Avenue GRAND RAPIDS, MICH. Van Dyke Furniture Showroom, Waters Building



Fabritate, Inc., manufacturers of Rich-Wall vinyl wall-coverings, has appointed william "bill" stephens as showroom manager. He had been associated with Albert Van Luit & Company for the past five years. . . . Cele and Lester byock, A.I.D., are off on a round-the-world jaunt in search of new designs for wallpaper, accessories and furniture. They also plan considerable stock purchasing for their shops, Byock and Lane, in Montclair, New Jersey, and New York City. . . . Raymond Loewy, industrial designer, has been promoted to the rank of Commander of the Legion of Honor in a recent Washington, D. C. ceremony, held at the residence of the French Ambassador to the United States. . . . Excelsior Studios, Inc., has retained marion weeder to design occasional tables, serving carts, lamps, and accessories . . .

#### New Visual Aids, Briefly Noted

A Product of the Imagination, 16 mm., 26-minute art film on the evolution and uses of aluminum. Motion Picture Section, Aluminum Company of America, 1501 Alcoa Building, Pittsburgh 19, Pennsylvania, lends to interested organizations. . . . A 35 mm. slide film and script on the basic ideas behind modern furniture and interiors, made by George Nelson Associates and illustrated with model settings, are available from all Herman Miller Showrooms. Running time is approximately 25 minutes, and film strip and script can be borrowed (free) or bought. Nelson convincingly argues that modern materials have enabled designers to meet the demand for easier living, and of course uses Herman Miller furniture as cases in point. . . . The International Visual Aids Center, 37, rue de Linthout, Brussels 4, Belgium, now offers colored slides of most of the paintings in the 50 Years of Modern Art exhibition, assembled for the Brussels Universal and International Exhibition, 1958. Complete listing and prices direct from M. Legat, Managing Director, I.V.A.C.

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#### SOURCES FOR YORK RIVER HOUSE

Apartment "D" (pages 108-111)

#### Foyer designed by Robert C. Fox, N.S.I.D.

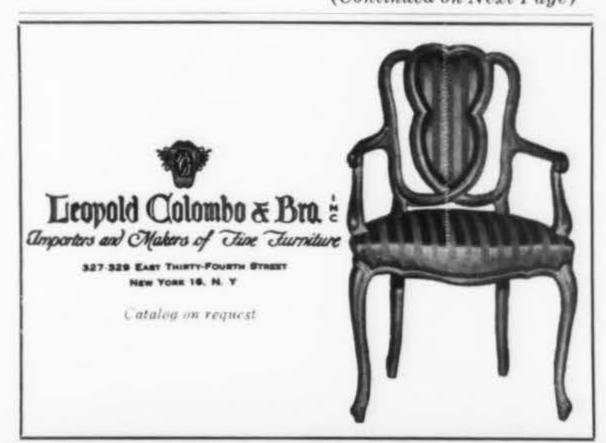
FURNITURE: Brunovan, Inc.; Don Ruseau, Inc.; Henrietta C. Stern. Wall covering: Victex Sales Corporation. Wallpaper: Davis Wallpaper Company. Vinyl floor covering: Simon Manges & Son, Inc. oriental rug: J. H. Dildarian, Inc. architectural woodwork: Russo Wood Interiors. Mural painting: Philip S. Read. candelabpum: Charles J. Winston & Company, Inc. crystal ceiling fixture: Joseph Richter. antique Mirror Panels: I. Schwartz Glass & Mirror Company. Trimming: Scalamandré Silks, Inc. pictures: Jacques Lawrence, Inc. closet interiors: A. Fairchild, Inc. cabinet fixtures: P. E. Guerin, Inc. flowers: Peb's, Ltd.

#### Living room by Dora Brahms, N.S.I.D.

FURNITURE: Grosfeld House, Inc.; Brunovan, Inc.; Italian Marble Mart; Edward Pashayan & Company, Inc. fabrics and trimmings: Scalamandré Silks, Inc. roman shades and screens: Gery Hecht. Mirrors and dividers: I. Schwartz Glass & Mirror. pedestals: Wycombe Meyer Company. Accessories: H. Leo Gould. Pilasters: Russo Wood Interiors. Planter: Nesle. Lamps: Dora Brahms, Inc. lighting effects: Joseph Richter. Lacquered cocktail table: Dora Brahms, Inc. antique stand: Dora Brahms, Inc. parquet floor finishing: William J. Erbe Company.

#### Morning room by Patricia Harvey, N.S.I.D.

FURNITURE: Willow & Reed, Inc.; David Barrett; Grand Mirror & Glass Company, Inc.; Patricia Harvey; Luberto Design, Inc. fabrics: Arundell Clarke; Isabel Scott Fabrics Corporation; U.S. Rubber Company, Inc. wallpaper: Walls Today, Inc. floor: William Gold, Inc.; Robbins Floor Products, Inc. (Continued on Next Page)

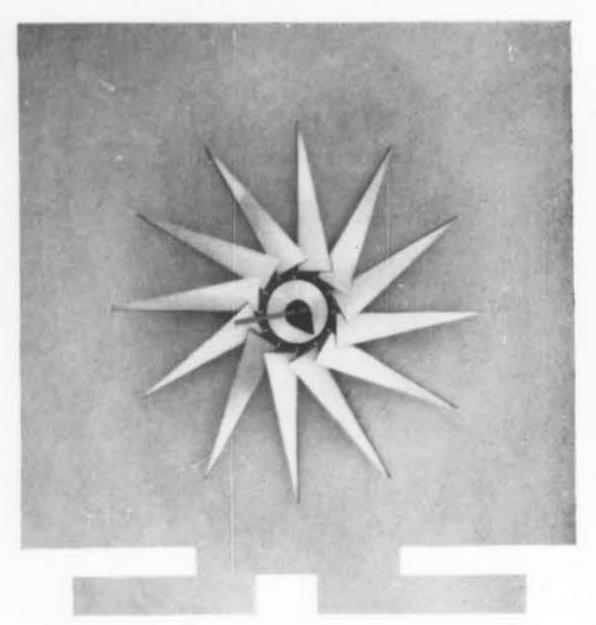






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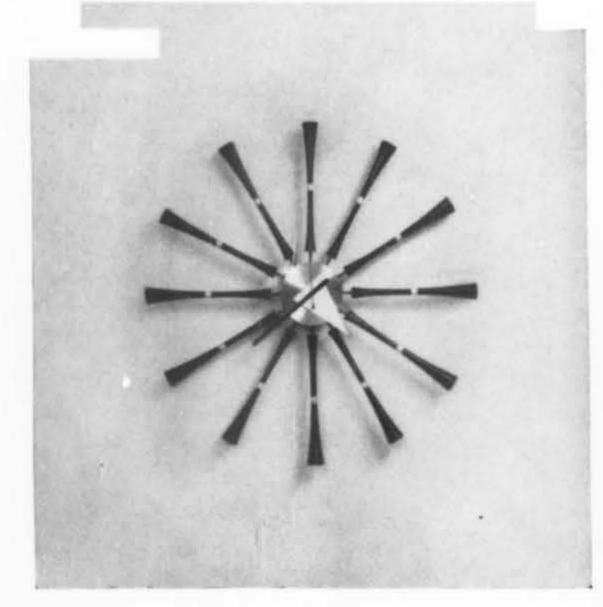
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#### Kitchen by Charlotte Brown, N.S.I.D.

FURNITURE: Doris Dessauer. Fabrics: Howard & Schaffer, Inc. Flooring: American Biltrite Rubber Company's Amtico, installed by Simon Manges & Son, Inc. Chandelier: Doris Dessauer; Lange & Williams. Accessories: Doris Dessauer; Mottahedeh. Painted Decoration: Edgar Berne.

#### Guest bathroom by Charlotte Brown, N.S.I.D.

WALL COVERING: Vicrtex Sales Corporation. ACCESSORIES: Mottahedeh; Marion Weider. TOWELS AND CARPET: Marion Weider. WALL DECOR: Jacques Lawrence.

#### Dining room by Stewart Chaney, N.S.I.D.

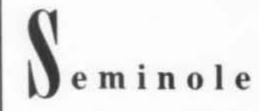
FURNITURE: Jacques Bodart, Inc.; French & Company; Partridge & Company; Nicolini. Fabrics: Scalamandré Silks, Inc.; Bergamo Fabrics, Inc. window blinds: Gery Hecht. Wall Painting: Philip Read. Parquet floor finishing and special floor effect: William J. Erbe Company. Flowers: John Czeck. Coffee Set: Louis Lyons. Chandeliers Charles J. Winston & Company, Inc.

#### Master bedroom by Valerian S. Rybar, N.S.I.D.

FURNITURE: Jacques Bodart, Inc.; Charles H. Beckley, Inc.; Paul M. Jones, Inc.; Thomas DeAngelis; Valerian S. Rybar, Inc. fabrics and trimmings: Scalamandré Silks, Inc. flooring: Robbins Floor Products. Installed by: Gotham Carpet Associates. Rug: Edward Fields, Inc. mirror work: Grand Mirror & Glass Company. Lamps and Lighting fixtures: Nesle; Paul M. Jones, Inc. wallpaper; Murals, Inc. wall-

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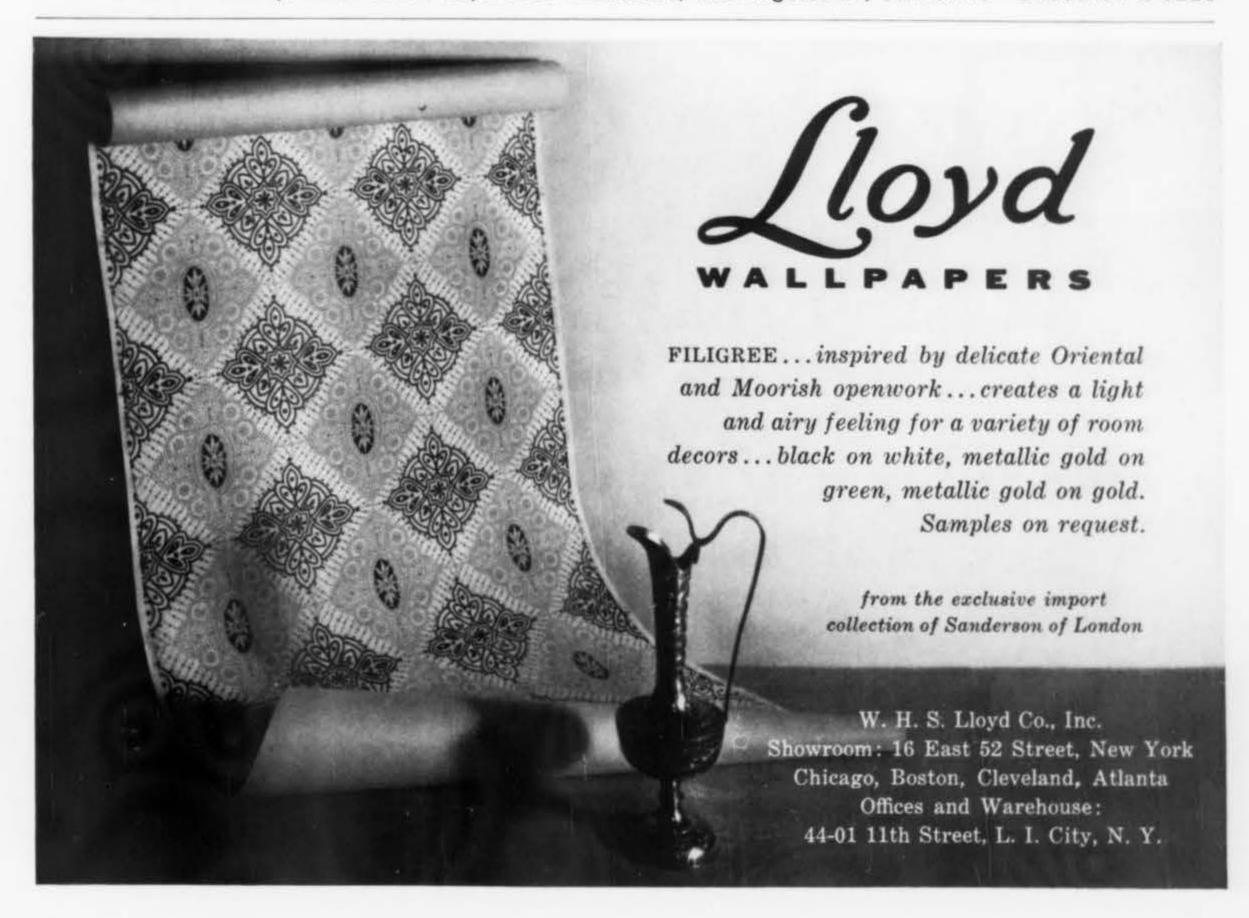
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#### Bedroom by Richard V. Hare, N.S.I.D.

FURNITURE: Don Ruseau, Inc. Fabrics: Updecor Fabrics, Inc.; Ramsona Fabrics, Ltd.; Henry Cassen. carpet: Gotham Carpet Associates. Accessories: Lange & Williams, Inc.; Jacques Lawrence, Inc.; Doris Dessauer. Antique Rug, Antique Mirrors: Richard V. Hare. Executed Draperies and Bed Cover: H. Harmon Company, Inc.

Apartment "B" (pages 112-113)

Foyer, hall, kitchen, bath, bar and closets by Celia Endore, N.S.I.D., and Philip Spencer, N.S.I.D.

DORIS DESSAUER. FABRICS: VICTEX Sales Corporation. WALL-PAPER: Timbertone Wallcoverings; Murals, Inc. Beads: Laverne Originals. Brass trim and hardware: H. Pfansteil Hardware Company, Inc.; P. E. Guerin. Mirror-Bar: The Benzer Corporation. Crystal: Baccarat. Accessories: Doris Dessauer. Plume and Pictures: Rhoda Sande. Flooring: 20th Century Carpet Company. Chandeliers: Greene Brothers, Inc. Lighting Fixtures: Halcolite. Towels: 20th Century Carpet Company.

Living room by Maurice Weir, N.S.I.D., A.I.D., and Yale R. Burge, N.S.I.D.

FURNITURE AND ACCESSORIES: Yale R. Burge Antiques and Reproductions. Fabrics: Kravet Fabrics, Inc.; Stroheim & Rom(Continued on Page 160)

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ann; Isabel Scott Fabrics Corporation; Scalamandré Silks, Inc. WALLPAPER: Timbertone Wallcoverings, Inc. CARPETING: Vogue Carpet Company. UPHOLSTERING: Continental Craftsmen, Inc.

#### Dining room by Weir and Burge

FURNITURE, ACCESSORIES, ARCHITECTURAL SCREENS: Yale R. Burge Antiques & Reproductions. Floor covering: Katzenbach & Warren. Fabrics: Eaglesham Fabrics. Draperies, Canopy, valance, pillows, table skirt executed by: Celia Roth, Inc. Wall applique: Nesle. Lamp shades: Sigmond Ambro. Flowers and Flower arangements: Judith Garden.

#### Bedroom by Roger B. Hargreaves, N.S.I.D.

FURNITURE: Janet Rosenblum. FABRICS: Isabel Scott Fabrics Corporation. FLOORING: Amtico. FLOOR INSTALLATION, AND RUG: Patterson, Flynn and Johnson. Bedspreads and draperies executed by: American Drapery and Carpet Company. Bedding: Charles H. Beckley, Inc. Lighting: Gotham Lighting Company. Upholstery: Arundell Clarke. Blinds: Holland Shade Company. Accessories: French & Company; Partridge, Inc.; Au Panier Fleuri Corporation; Arthur Ackerman & Son, Inc. Flowers: Peb's, Ltd.

Apartment "G" (pages 114-115)

#### Foyer by Ruth Richards Hayes, N.S.I.D.

FURNITURE: Jacques Bodart, Inc.; Woronzow & Pierce. NEEDLE-POINT RUG: J. H. Dildarian, Inc. Chandelier and Sconces: Nesle. Flowers: Peb's, Ltd. Hardware: P. E. Guerin, Inc.

#### Caboodle bar by Mrs. Hayes

VANITY, AND STOOL: Sherrill Furniture Company. COMMEDIA DELL'ARTE: Murals, Inc. Accessories: Mottahedeh, Benavede, Inc. Rug: Saxony Carpet Company. MIRRORED UNITS: J. John



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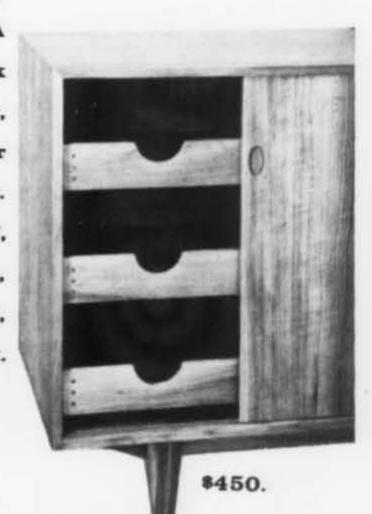
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#### Kitchen by Mrs. Hayes (not shown)

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#### Living room by Michael Greer, N.S.I.D.

FURNITURE: Jacques Bodart, Inc.; Charles H. Beckley, Inc.; Brunovan, Inc.; Paul M. Jones, Inc. Fabrics: Scalamandré Silks, Inc.; John L. McHugh; Henry Cassen. Trimmings: Scalamandré Silks, Inc. Rug: Edward Fields, Inc. Chandelier: Nesle. Lamps: Paul M. Jones, Inc. Lamp Shades: Ward & Rome. Floor finishing: William J. Erbe Company. Shades: Holland Shade Company. Flowers: John Czeck. Accessories: Richard Hare; Edward Martine; Woronzow & Pierce. TV EQUIPMENT: Westinghouse Electric Corporation. HI-FI INSTALLATION: Holly Neill. Painted decorations: Eloi Bordelon. GLAZING AND PAINTING: Guertler Studio.

#### Bedroom by Jay Dexter Dorf, N.S.I.D.

FURNITURE: Brunovan, Inc. Fabrics and Trimmings: Scalamandré Silks, Inc.; John L. McHugh. Rug: V'Soske. Vinyl Floor: Amtico. Installed by: Herbert Bright. Chandelier: Charles J. Winston & Company, Inc. Mirror: Manhattan Glass & Mirror Company. Woodwork: Grand Central Woodwork. Painting: Guertler Studio. Pictures: Jacques Lawrence; Rhoda Sande. Wallpaper: Timbertone Wallcoverings, Inc. Drapery and upholstery work: Tudoran Upholstery. Lamp shades: Whitehall Hoffman. Hardware: P. E. Guerin, Inc. Closet accessories and dressing room equipment: American Home Accessories Company.

(Continued on Page 164)



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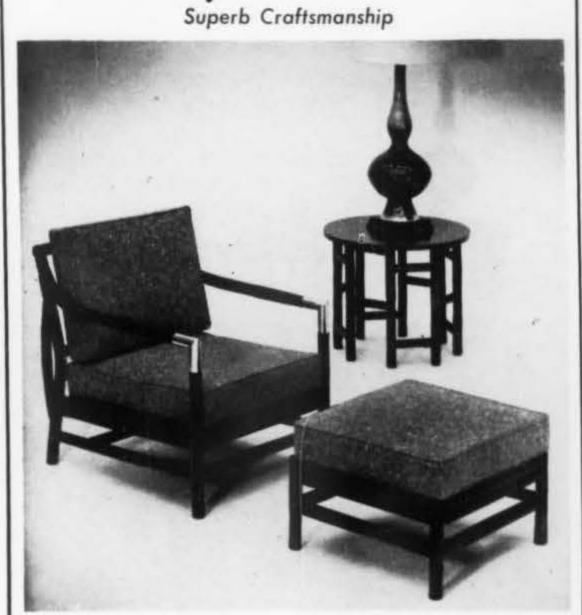


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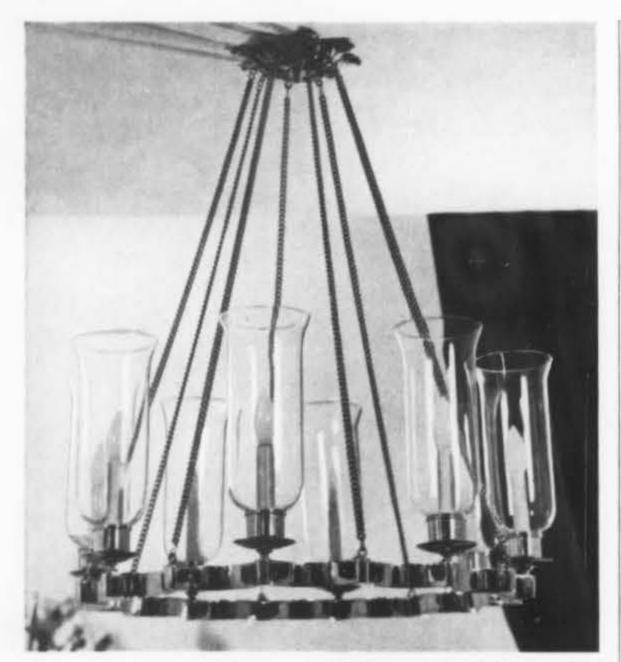


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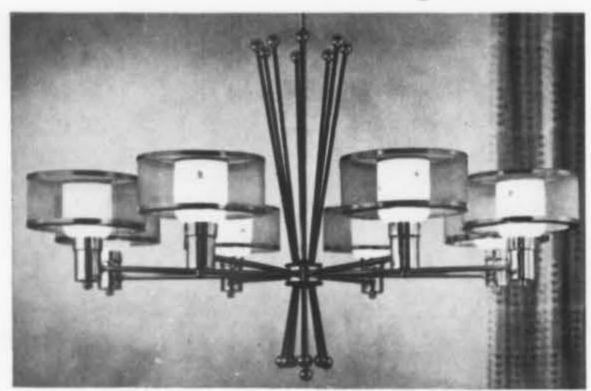
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#### Apartment "A" (page 116)

#### Foyer, kitchen and bath by Donald Hess, N.S.I.D.

WALL COVERING: Gilford Leather Company. FLOOR: Amtico. FLOOR INSTALLATION: Jules Roberts Carpets, Inc. CABINET WORK: Rudolph L. Keller. PAINTING AND SCULPTURE: David Martin, Zawaski Gallery. CEILING FIXTURE: Lighting Associates. FABRICS: Kravet Fabrics, Inc. TRIMMINGS: Scalamandré Silks, Inc. SPECIAL PAINTING: Eloi Bordelon. CURTAIN AND TOWELS: Henrietta Faltys.

#### Living room by Katharine Hartshorne, N.S.I.D.

FURNITURE, SHOJI PANELS, CHINESE RUBBINGS PANEL: Charles R. Gracie & Sons. UPHOLSTERED FURNITURE, PILLOWS: B. Feibusch, Inc. FABRICS: Hildreth & Dunlop. CARPET AND RUGS: Gotham Carpet Associates. MIRROR: I. Schwartz Glass & Mirror Company. PIN-UP LIGHTING FIXTURES: Lightolier. LAMPS AND SHADES: Charles R. Gracie & Sons; Paul Hanson Company, Inc. FLOWERS: Peb's, Ltd.

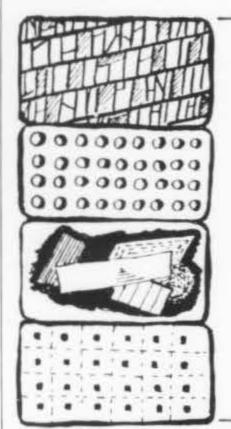
#### Sleeping alcove by Dede Draper, N.S.I.D.

SOFA-BED: The Head-Bed Company, WALL COVERING: Timbertone Wallcoverings, Inc. FURNITURE AND ACCESSORIES: Doris Dessauer. Chandeliers: Green's Lighting Fixtures, Inc. fab-RICS: Scalamandré Silks, Inc. PAINTINGS: Rhoda Sande. WOOL AREA RUG: Edward Fields, Inc.

#### Apartment "E" (pages 117-119)

#### Living room by Geraldine Nicosia, N.S.I.D.

FURNITURE: Creative Metal Products Company; Continental Craftsmen, Inc.; Di Maria & Tavalaro, Inc.; Pizzillo Company, Inc. Fabrics and Trimmings: Scalamandré Silks, Inc. (Continued on Page 166)



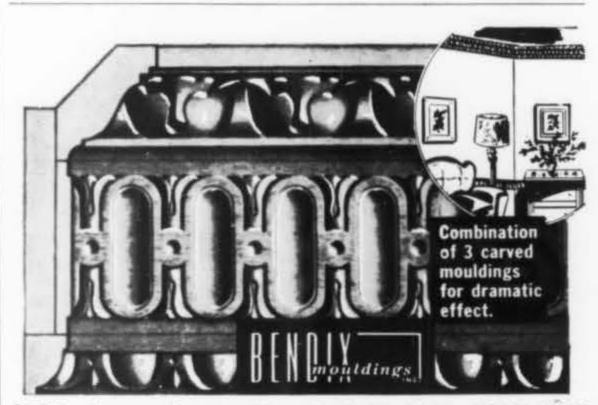
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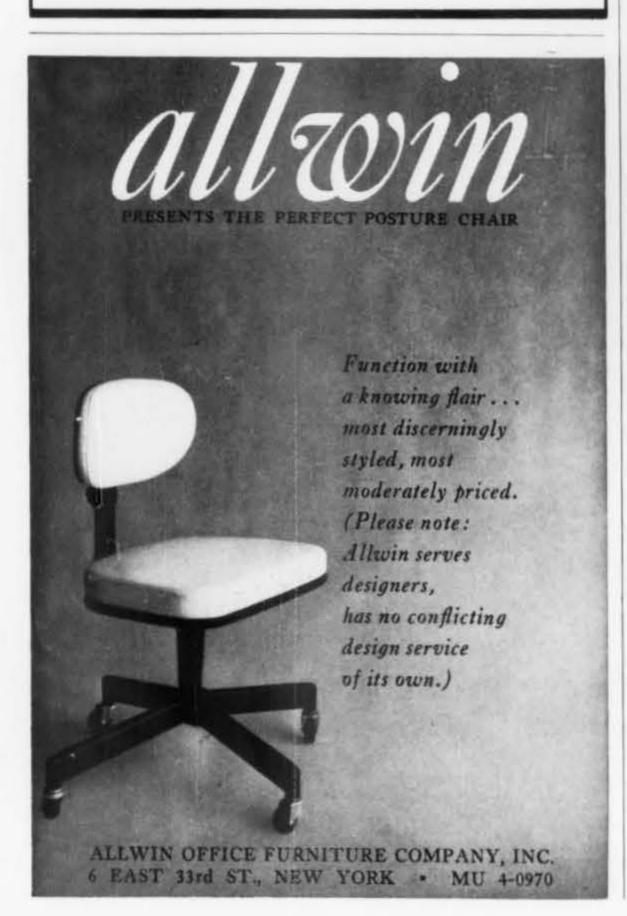
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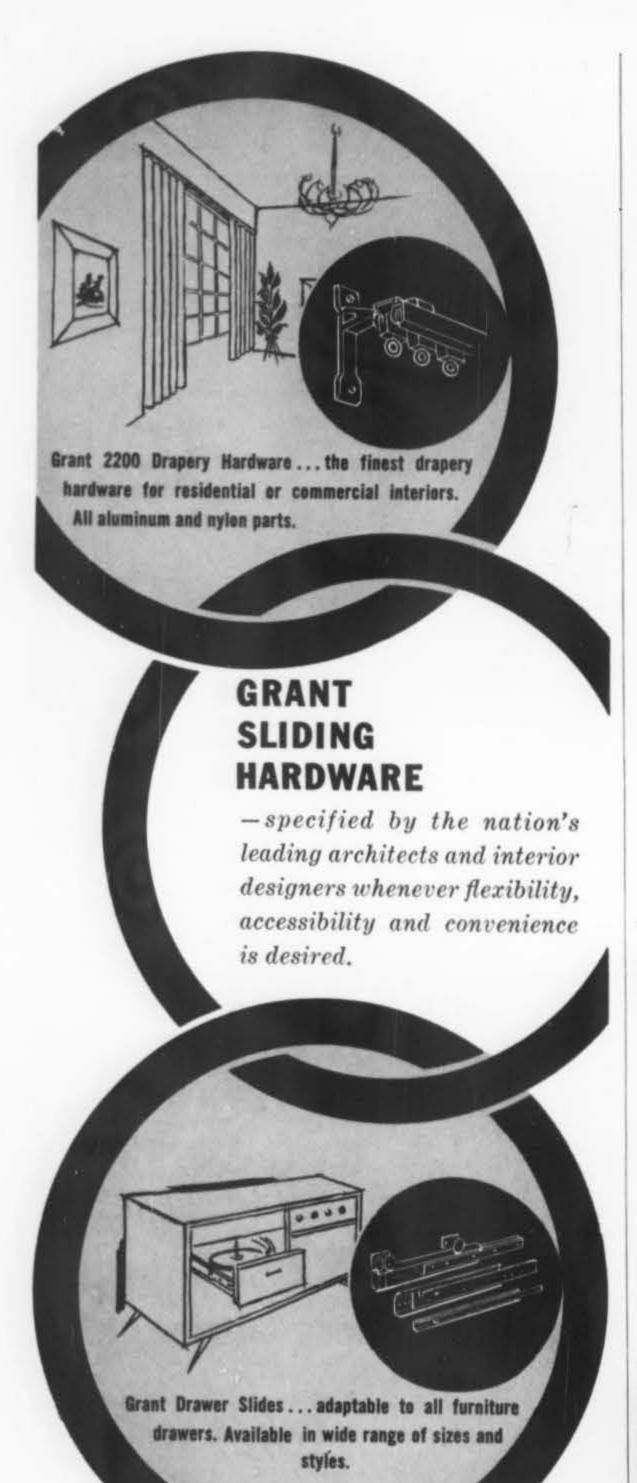
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#### Dining room by Audre Fiber, N.S.I.D.

DINING TABLE, TABLECLOTH, NAPKINS: Audré Fiber Interiors. CHAMPAGNE TABLE: Richard Hare, CHAIRS: Fine Arts Furniture. consoles: Di Maria & Travallaro. sconces and chande-LIER: Nesle. Rug: Stark Carpet Company. MIRRORS: Manhattan Glass Company. Drapery and curtain fabrics: Henry Cassen. Table cover and chair seat fabric; J. H. Thorp & Co., Inc. fabrics executed by: Rose Eisenstat. flowers: Peb's, Ltd. FLATWARE AND COFFEE SERVICE: Wallace Silversmiths. CHINA: Lenox. CENTERPIECE: Ann Morris, GOBLETS AND CHAM-PAGNE COOLER: Baccarat & Porthault. TABLE ACCESSORIES: Henrietta Stern, andirons: Ye Old Mantle Shoppe, switch and OUTLET PLATES: Marion Weider.

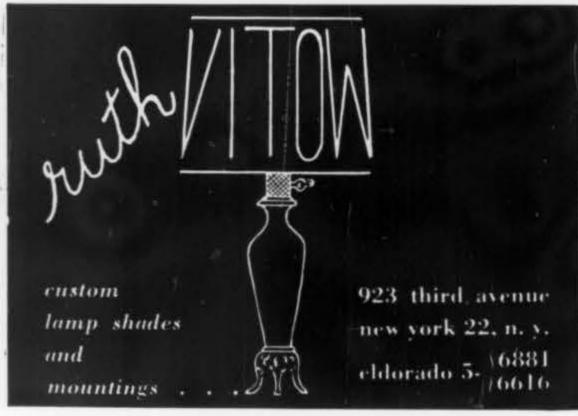
#### Foyer by Frances Brener, N.S.I.D.

FURNITURE: Don Ruseau, Inc. FABRICS: Scalamandré Silks, Inc. FLOOR: William Gold, Inc.; Amtico. Accessories: Don Ruseau. Inc.; H. Leo Gould. CHANDELIER: Joseph Richter. FLOWERS: Peb's, Ltd. PAINTED DECORATIONS: Richard Neas.

#### Dressing room by Frances Brener, N.S.I.D.

FLOOR, CEILING, WALLS: Amtico, INSTALLATION: Herbert Bright. DRESSING TABLE AND BENCH: Creative Metal Products. FABRIC: Fortuny, Inc. VALET: A. Fairchild, Inc. FIXTURE: Joseph Richter. Accessories and standing mirror: Frank Kay, venetian MIRROR: Edward Martine, SLIPPER CHAIR: H. S. Clifton, Ltd. (Continued on Page 168)





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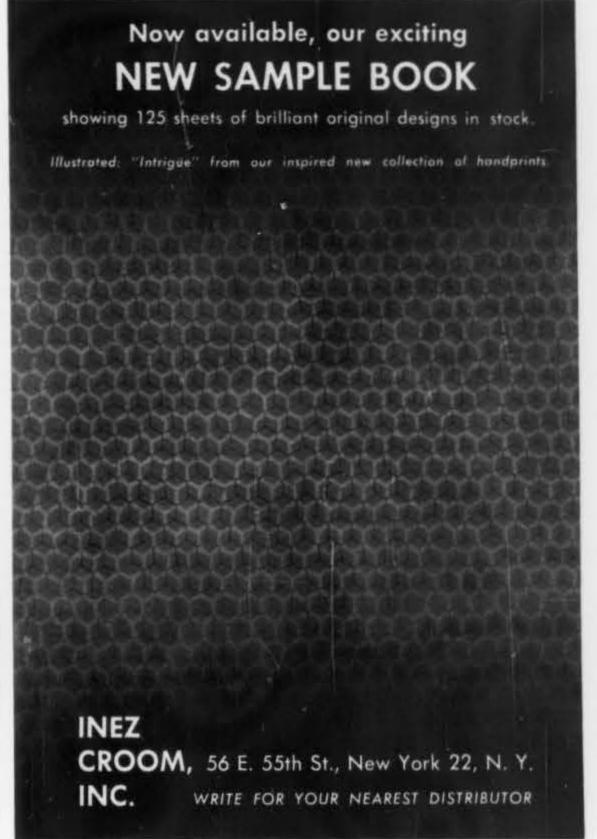
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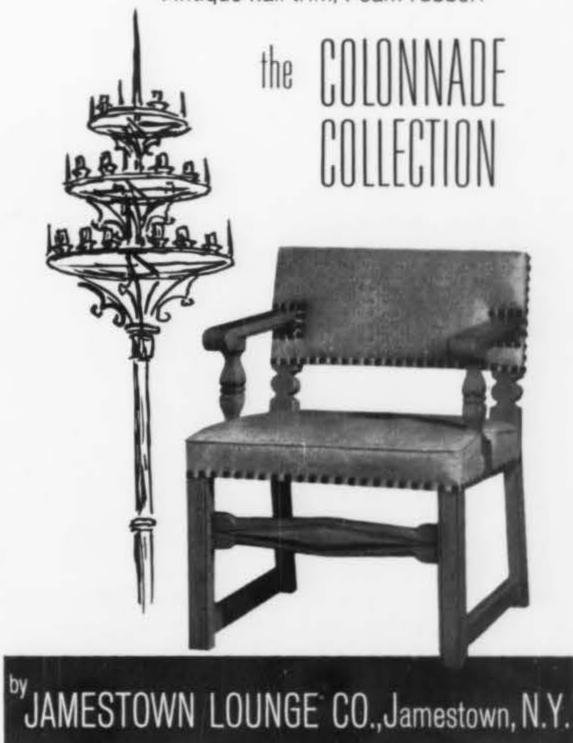


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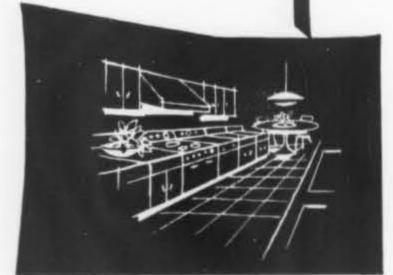


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(Continued on Page 170)

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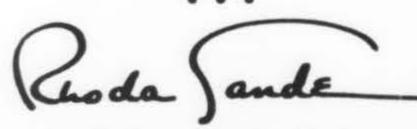
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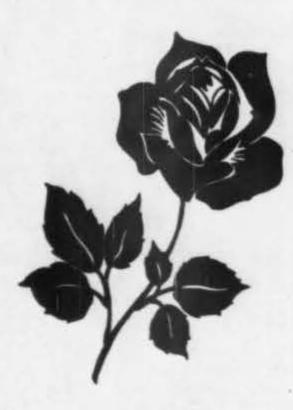
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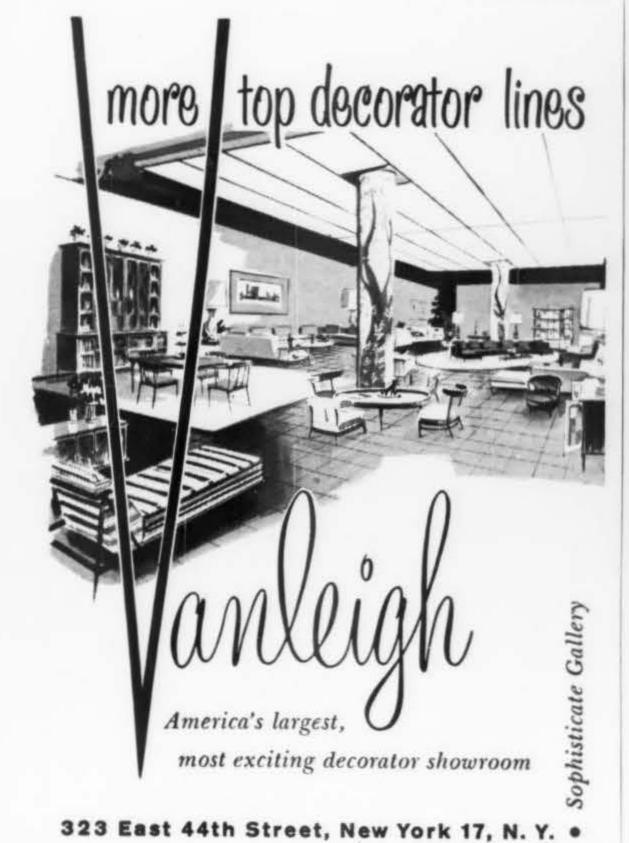
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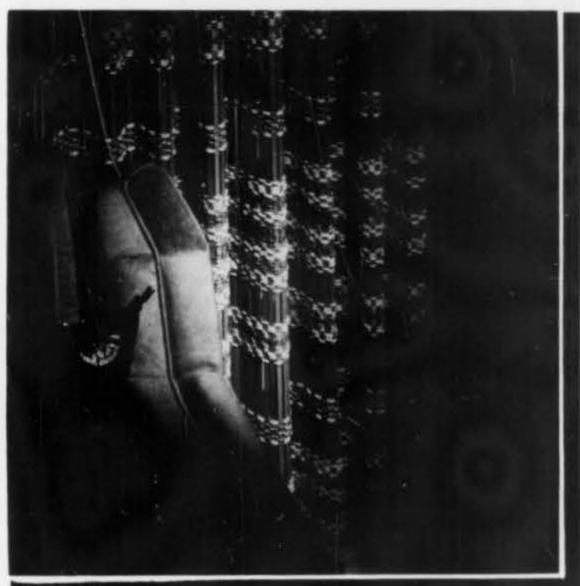
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#### Correction: Fabritate Prices

Incorrect prices were given for Fabritate, Inc.'s new line of hand-printed Rich-Wall vinyl wallcoverings (April Interiors, page 136). The correct prices, retail, are from \$16 to \$20 per five-yard roll (rather than per 15-yard roll, as we said). The vinyl hand-prints are available in 15-yard bolts.

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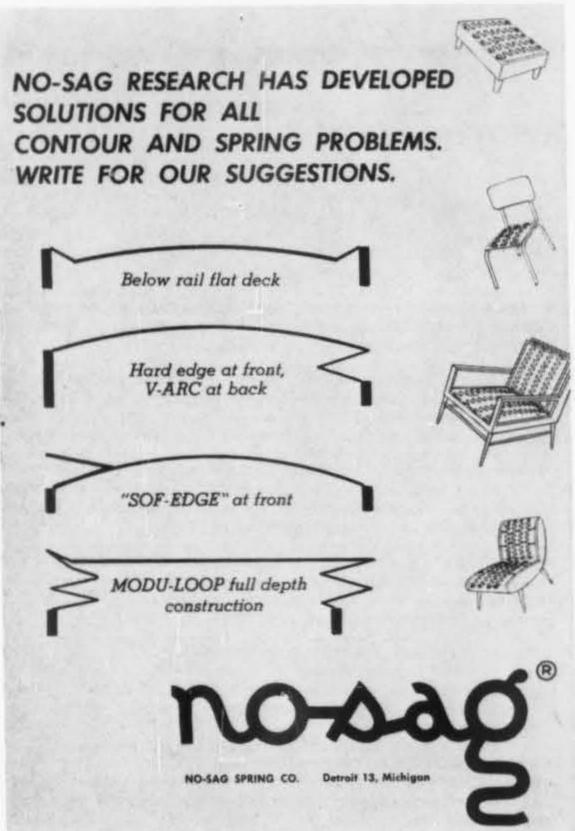
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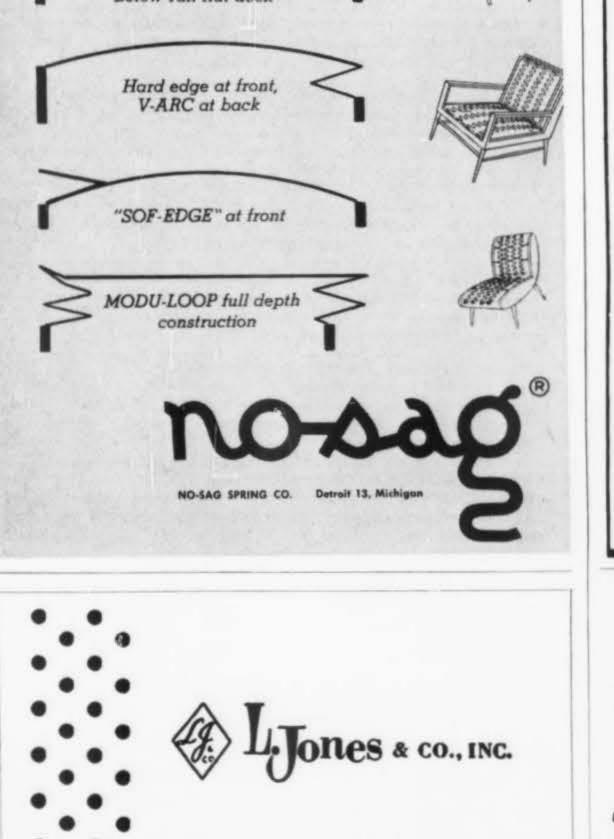
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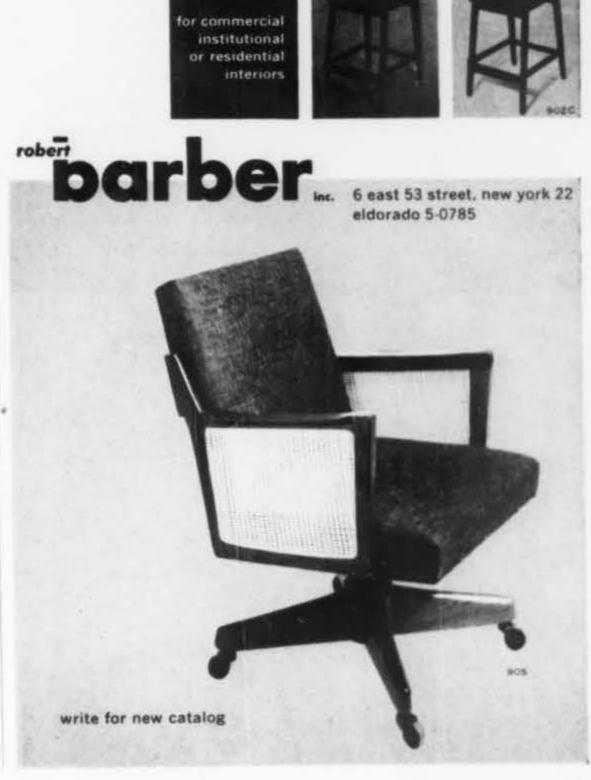
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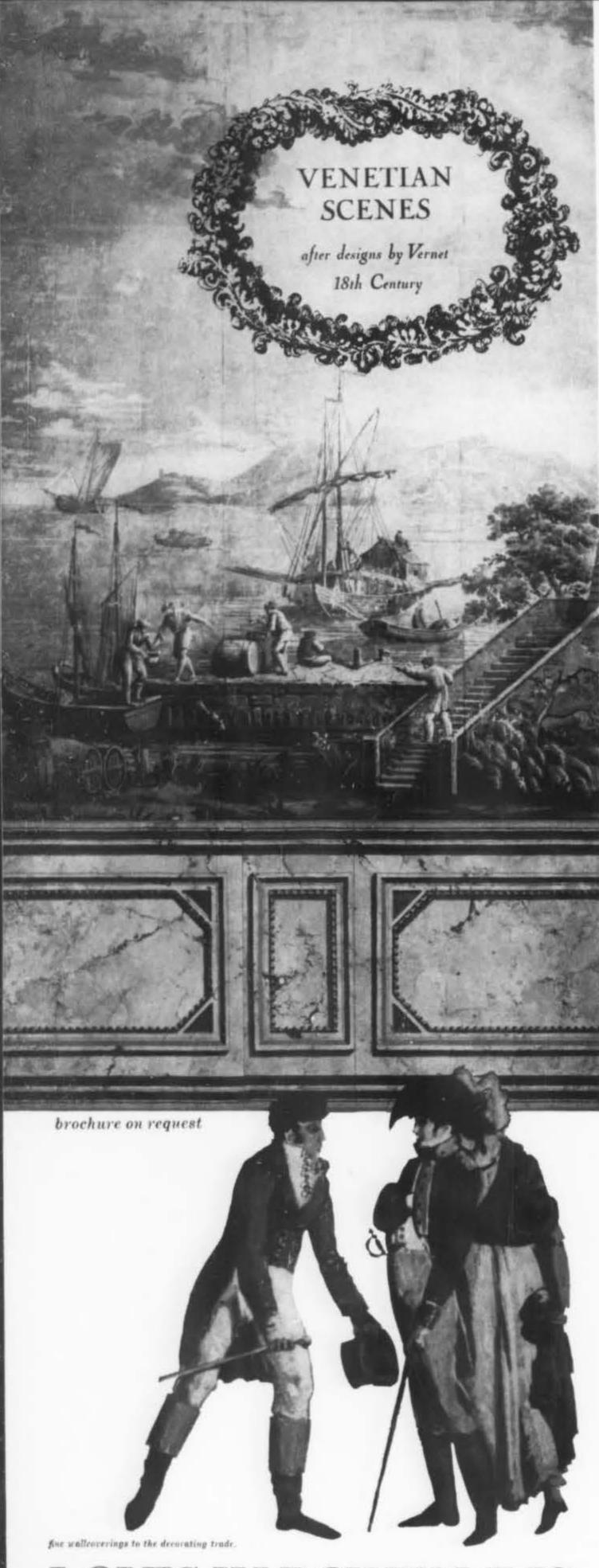
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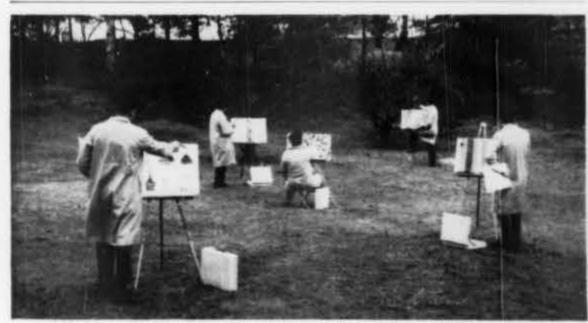
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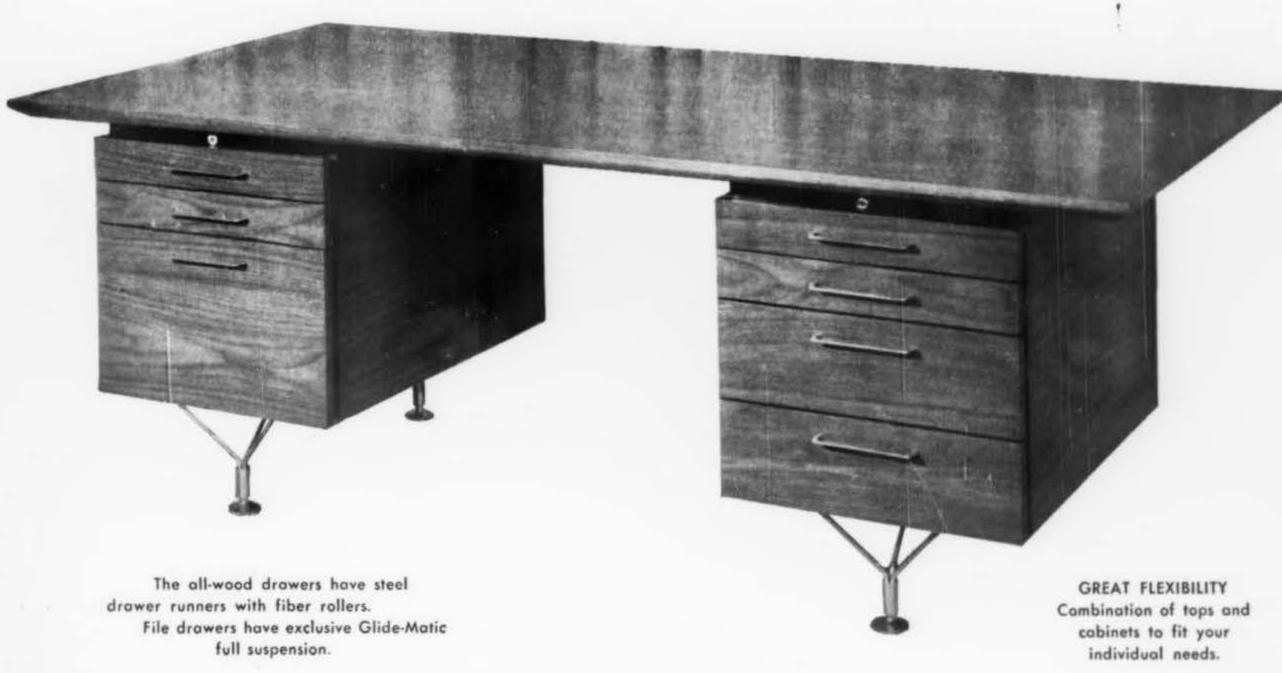
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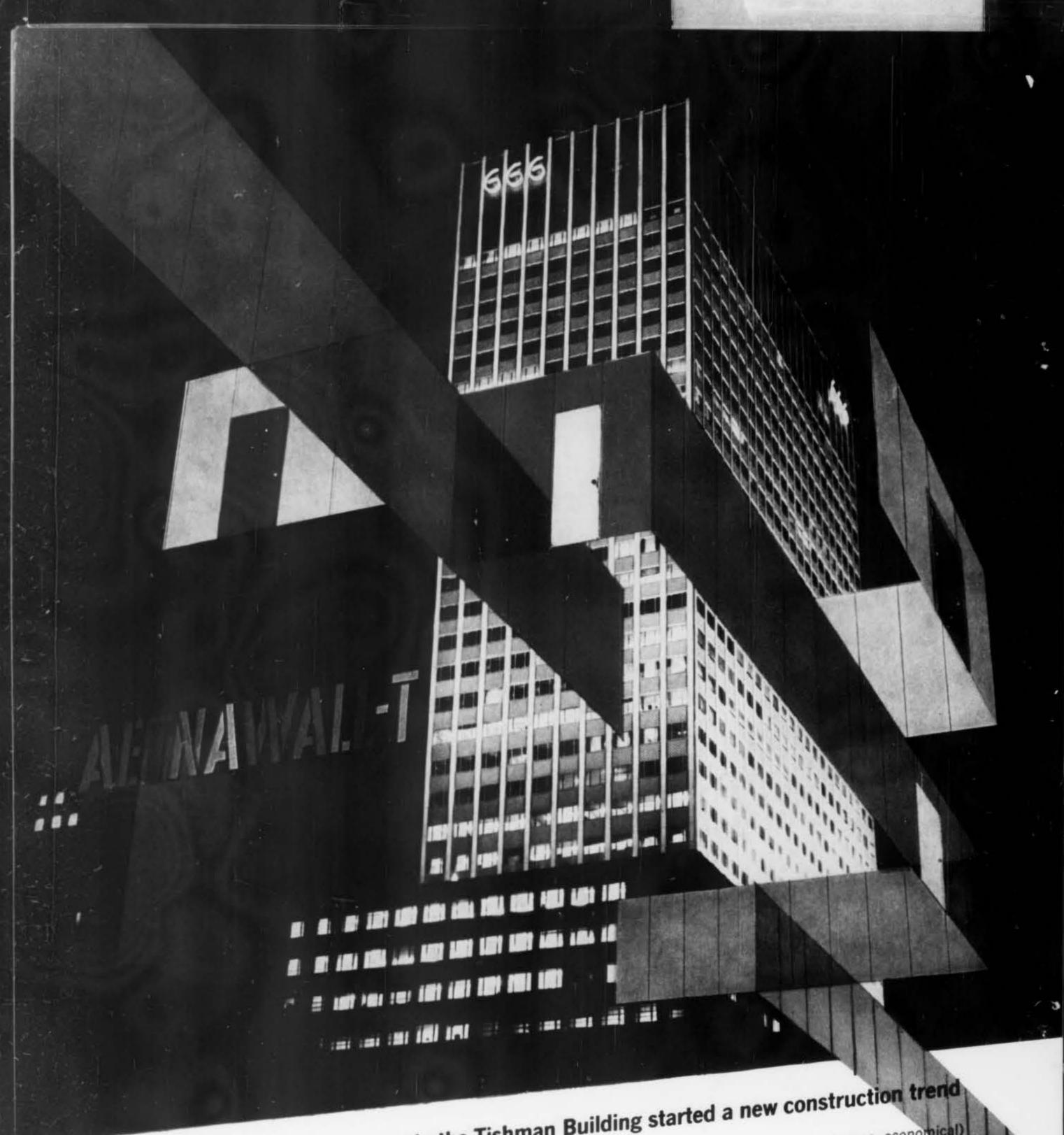
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## 16 miles of movable metal walls in the Tishman Building started a new construction trend

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