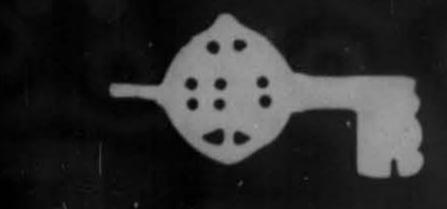
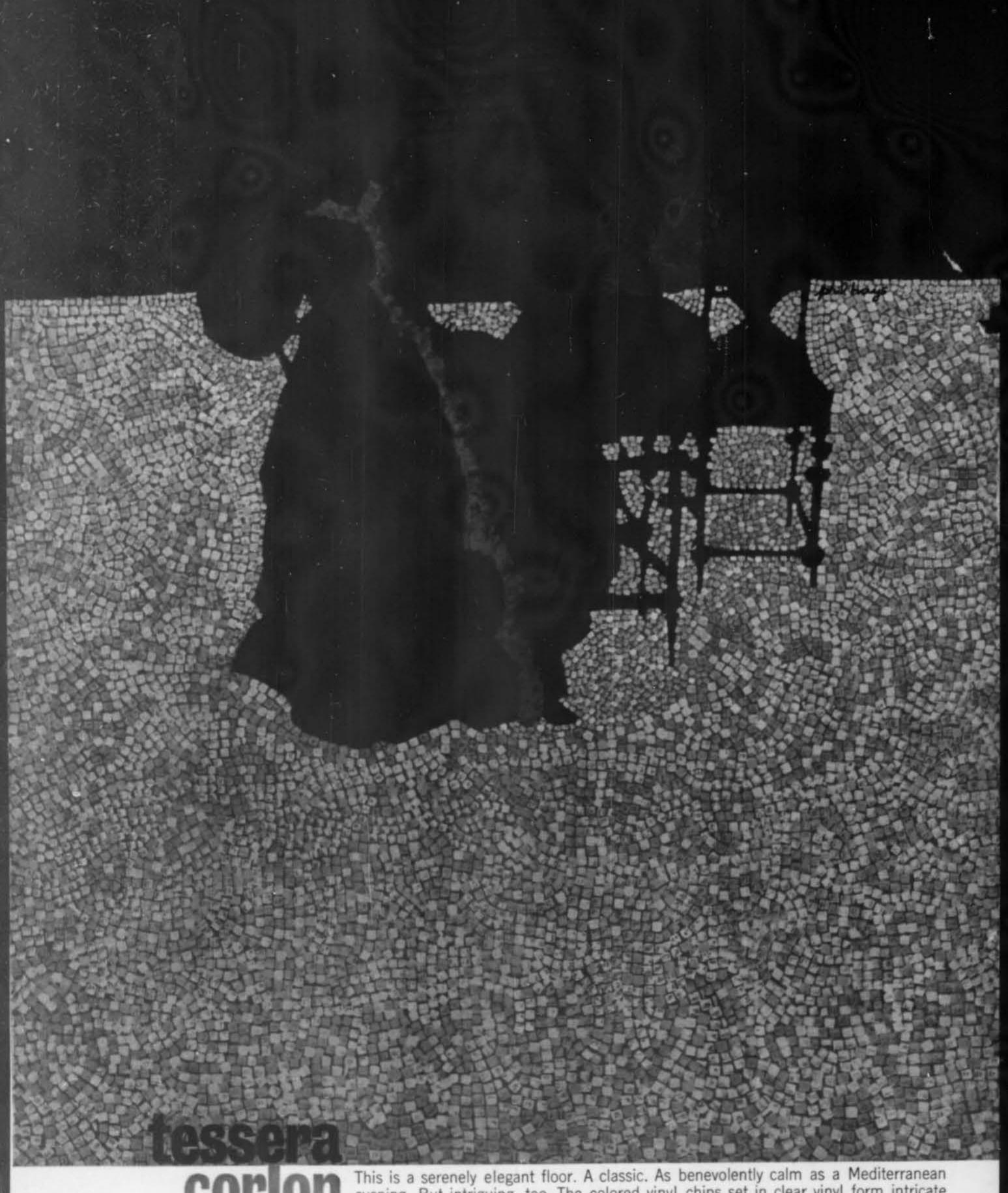
# Interiors







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# Interiors

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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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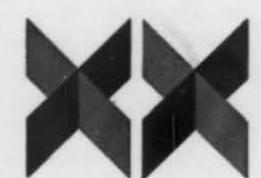
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Cover Arnold Saks; photograph by Sam Kimura

Next month

A dignified and opulent Manhattan penthouse for a collector of books, antiques, and modern art, by David G. Whitcomb, A.I.D. . . . An exciting vacation house in Montego Bay where the outdoors is so much a part of the living situation that interior designer Fred Shrallow, A.I.D., correlated the interior colors with that of the flowers outside. . . . A collection of hotels and motels, including several by Henry End, A.I.D., I.D.I., which show astonishing versatility in design. Also, a detailed study of the new ballroom at Manhattan's Hotel Pierre, where an architect, an interior designer, and a lighting consultant collaborated to achieve brilliant and original solutions to flexibility and lighting; and the remodeled Royal York in Toronto, by Ernest Rex, A.I.D. . . .



Two Decades of Interiors 1940-1960

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For the dining room of the headquarters of the Historic Charleston Foundation, the Nathaniel Russell House in Charleston, S. C., one of the outstanding Adam houses in America (circa 1810), Interior Designer Marguerite Sinkler Valk, A.I.D. designed curtains of the same period design as the house, using Scalamandrè silk in a soft shade of citron, specially dyed, to harmonize with walls painted soft jonquil yellow. Peacock blue silk fringe, cords and tassels complement the color scheme, and valances with deep folds of silk are caught up at the center on handcarved and gilded paterae, a familiar device of the brothers Adam; the swags are held by matching peacock blue cords and fall in soft rippling folds, the curtains at the sides draped gracefully to the floor and held with large silk cords with tassels for a design of outstanding beauty.

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# Letters to the editors

# Good traditional, good modern

Sirs:

I have just seen the March Interiors, and I want to compliment you on a most interesting issue.

It is such a relief in comparison to the stark, banal modern type of thing that is shown all the time and that is so repetitious, and I am happy that you have been able to find something of quality both in traditional and in modern.

Such bad traditional work has been shown lately that I think it is harming the decorating profession and the magazines. One very important man in Texas told me yesterday that he had just stopped his subscriptions because the trade magazines were so tiresome and were only good for their advertisers. So I hope you will be able to keep up the standard of this issue.

Zelina C. Brunschwig Brunschwig & Fils New York, N. Y.

# From an industrial designer

Sirs:

Having just put down the September 1956 issue of Interiors, and being familiar with your recent issues, I believe that the time has come to ask you some direct questions:

1. What has happened to Interiors to reduce it to the level of mediocrity that makes possible the production of an issue like that of March 1960, for example? As far as the major articles are concerned, the only stimulating thing encountered was a Swedish school which only served to show up the abysmally poor quality of the rest of the work shown.

2. If, as you may say, you are only reporting the current scene, what has happened to the many producers and designers of new, original, and interesting ideas, both in the line of interiors and interior furnishings? Also, what has happened to the people who made *Interiors* such a graphically exciting magazine only four years ago?

3. Is all this a question of a complete lack of fresh ideas, or have the standards of *Interiors* fallen to the point where it is becoming simply a tool of the merchandisers and a propaganda outlet for the doubtful interests of certain organizations?

It may surprise you to know that nearly every person that I have mentioned this to has agreed that it is very unfortunate that you've fallen so far. You were once considered a leader.

William Lansing Plumb New York, N. Y.

# From an architect

Sirs:

I note with interest your issue of March 1960, which is of your usual high standard. On page 99 there is a photograph of the new offices for Galaxy Attractions. Al-

though you mentioned all the suppliers, you omitted the name of ourselves as the architects.

I was also interested in your editorial, as we design a number of interiors. In fact, at Seagram's, where we did the Galaxy Attractions' offices, we have designed over 30 projects. Insofar as houses are concerned, we like to think that we integrate the furniture with the structure and enclosure. We are completing one house right now in which there will be not one piece of movable furniture.

Jeffrey Ellis Aronin, A.I.A. New York, N. Y.

## From an interior designer

Sirs:

Your March issue of Interiors is so fine! I especially want to say Amen to the editorial "A Warning to Architects." Bravo! I am a decorator with Beier & Gunderson Company (office furniture) and we run into this situation constantly—that of the architects doing the interiors.

M. Elizabeth Burnett, A.I.D. San Francisco, Cal.

### **Atomic shelters**

Sirs:

We read with great concern articles in your magazine about the decorating of atomic shelters. We were appalled and horrified to learn that the A.I.D. has been devoting its creative efforts to fashioning interiors for dying instead of "designs for living."

What perversity of purpose could have prompted the most talented members of our profession to create "the family room of tomorrow," this ghastly haven from an atomic war which promises no survival for anyone? It is regrettable that the A.I.D. has chosen to concern itself with this instead of extending its efforts toward achieving a sane nuclear policy so that the future would offer homes to beautify rather than caves.

Wasn't it ironically prophetic of Mr. Nielsen to use Schumacher's "Cave Painting" print? What kind of bizarre plan would provide for underground schooling on blackboards for children who would emerge to a life which is back in the stone age! The idea of decorative interest supplied by a world map portraying a world that no longer exists is too grim to contemplate. Imagine being haunted by the artful display of bottles of water in the Jack Rees plan, when you know that every drop outside will have been polluted by radioactive fallout! It is small comfort to learn that the six decorated convertible shelters can also serve for sewing, music, hobbies and a library with false books!

Although the A.I.D. was not the original architect of the shelter plan, its part in

selling the plan to the public with the latest decor holds no answer to defense from attack. Nor, do we think, is it our profession's contribution to peace.

According to its own estimate the Office of Civil and Defense Mobilization stated as far back as June 26, 1959 to a Joint Congressional Atomic Energy Subcommission that two 10-megaton bombs dropped on New York City would kill on the first day 3,464,000, fatally injure 2,634,000 and leave 2,278,000 surviving injured—a total of 9,376,000 casualties out of a population of 12,904,000! A direct hit of only one 10megaton bomb would level every brick building in a circle 14 miles across, would collapse frame structures for 18 miles, and start fires for 50 miles around. In such a direct hit shelters would be buried under a mountain of radioactive rubble.

And what of the population in shelters removed from the target area? It would return to a world of radioactive atmosphere, poisoned food, polluted water and destroyed medical facilities and transportation.

The same estimate of the Office of Civil and Defense Mobilization (the prime advocate of the shelter plan) states that in a limited thermo-nuclear war 263 hydrogen bombs with a force of 1,446 megatons, or the equivalent of 1,446,000,000 tons of TNT, would be dropped on 224 military and civilian targets killing 48,900,000 Americans, or 25 per cent of our population.

We, who live in New Jersey, fully agree with our Governor Meyner who said (New York Times, March 19), "... we are fostering a cruel deception on the American people if we try to persuade them they can have civil defense through underground shelters in the next war... there is one and only one defense against a nuclear war—and that is peace." Let us of the interior decorating profession rather use our creative talents to make our world safe for human habitation— while there is yet time.

We sincerely hope that our point of view will be published in your "Letters to the Editors" columns.

Anita Roberts (and) Barbara Schiller South Orange, N. J.

## Supply of antiques

Sirs:

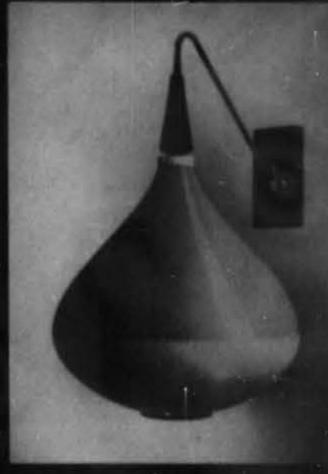
Antique furniture in a modern setting— The Zenke manors and Drexler apartment in your March issue suggest this is the new formula. But is this realistic? Do you imagine enough fine relics survive from our underpopulated past to supply our overpopulated future?

Janet Wiley

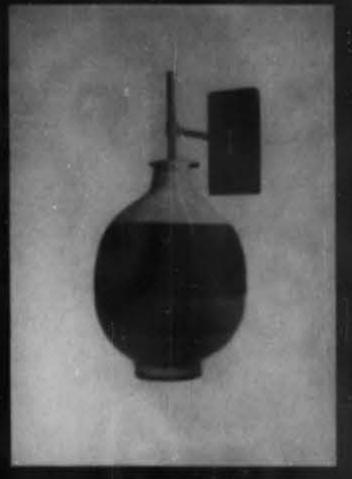
New York, N. Y.

What's wrong with good reproductions?—

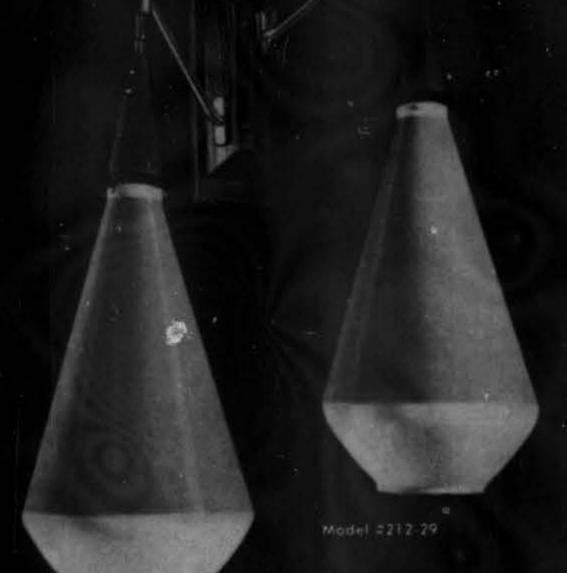
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# The Design Derby

The A.I.D.

## The N.S.I.D. NOFA Convention

### Caribbean Design Center

Awards

### Competitions People

### 1960 Design Derby in Miami

Winners Announced in Annual Event

All the color, exhilaration, and competition of an actual derby was evident in the third annual Design Derby held in the Dupont Plaza Center's Buildorama in Miami in February. Sponsored by the Designers and Decorators Guild, the Derby may best be described as "a race for good interior design." The specific purpose of the non-profit venture is to foster greater knowledge, awareness and interest among peoples of various nations, in contemporary designers and their work, and to encourage greater achievement in all fields of design.

This year there were 208 entries, submitted by 125 designers, decorators, artists and craftsmen, representing fourteen states, including Alaska, plus five foreign lands; Hong Kong, China; Stockholm, Sweden; Switzerland, the Philippines, and Bermuda. As in other years, the Derby was divided into three categories: Juried Item Competition (furniture, textiles, lighting forms, floor coverings, wall coverings, space dividers, decorative objects, and home industrial design); Student Design Competition (problem: to design a multipurpose "indoor-outdoor" area for family

living and entertainment); and Room Settings— this year distinguished by twentytwo settings of spectacular beauty, charm, and individuality, created by members of the American Institute of Decorators, the National Society of Interior Designers and the Industrial Designers Institute.

In the Juried Item Competition, awards were made in nine divisions: Furniture: (no winning design); Place-George Farkas, N.S.I.D.; Show - Herbert Saiger, A.I.D. I.D.I. Chairman of Design Derby (see photo, lower right); Honorable Mention-Edd Kutzner. Textiles: Win-Peg Holbein, a Design Associate of the A.I.D., whose Batik fabric in five muted shades of white, light blue, and aqua appears below (1); Place— Ellen Siegel; Honorable Mention— Otto Holbein, a Design Associate of the A.I.D. Lighting Forms: Win - Kay Pancoast; Place-Mary Grabill; Show-Maurizio Tempestini. Floor Coverings: (no winning design); Place-Sally Wilkerson; Show-Samuel Marks, Wall Coverings: Win-R. R. Rubin, whose entry in greenish cast concrete with a sculptured stone effect may be viewed at lower left (2); Place-John R. Denst; Show-Samuel Marko. Wall Decorations: Win-Richard Kubler, whose oil painting entitled "Man" in amber, black and yellow ochre is reproduced on this page (3); Place-Juanita

May; Show-Paul L. Berg; and the following Honorable Mentions: Millicent Asher, Evelyn S. Ward, Leah Gold, Maxine Shattuck, Mary L. Chaffee, Lee Willig, Joe Richards, Kay Pancoast, E. E. Ulman and Natalie Reed. Space Control: Win-Leon Gordon Miller; Place — Barbara J. While; Show-Nancy Walters Hutchings; Honorable Mention-Ellen Siegel and Edna Chauser. Decorative Objects: Win-Marcelle Dulac (see photo below); Place-Larry Shep; Show-Vanita Neubuchler; and Honorable Mention - Juanita May (two awards), Madelein Vermes, and Natalie B. Lindner. Home Industrial Design: Win-Ward J. Rogers.

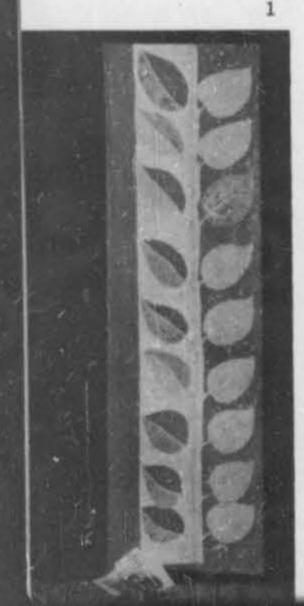
The awards in the Student Design Competition were conferred on the following: Win — Ronald Jehu of Pratt Institute; Place—Diane Kling of the University of Florida; Show—Raymond Poelvoorde of Cranbrook Academy; Honorable Mention—Valerie Hoffmann and Michael Rabin of Pratt Institute, and Ronald Gascoyne of Cornell University.

Among the twenty-two room settings on display was a one room kitchenette apartment with patio (see photo below) designed by Homer Shrewsbury of Miami. The apartment adopts a strong oriental atmosphere with burnt orange the predominant color.



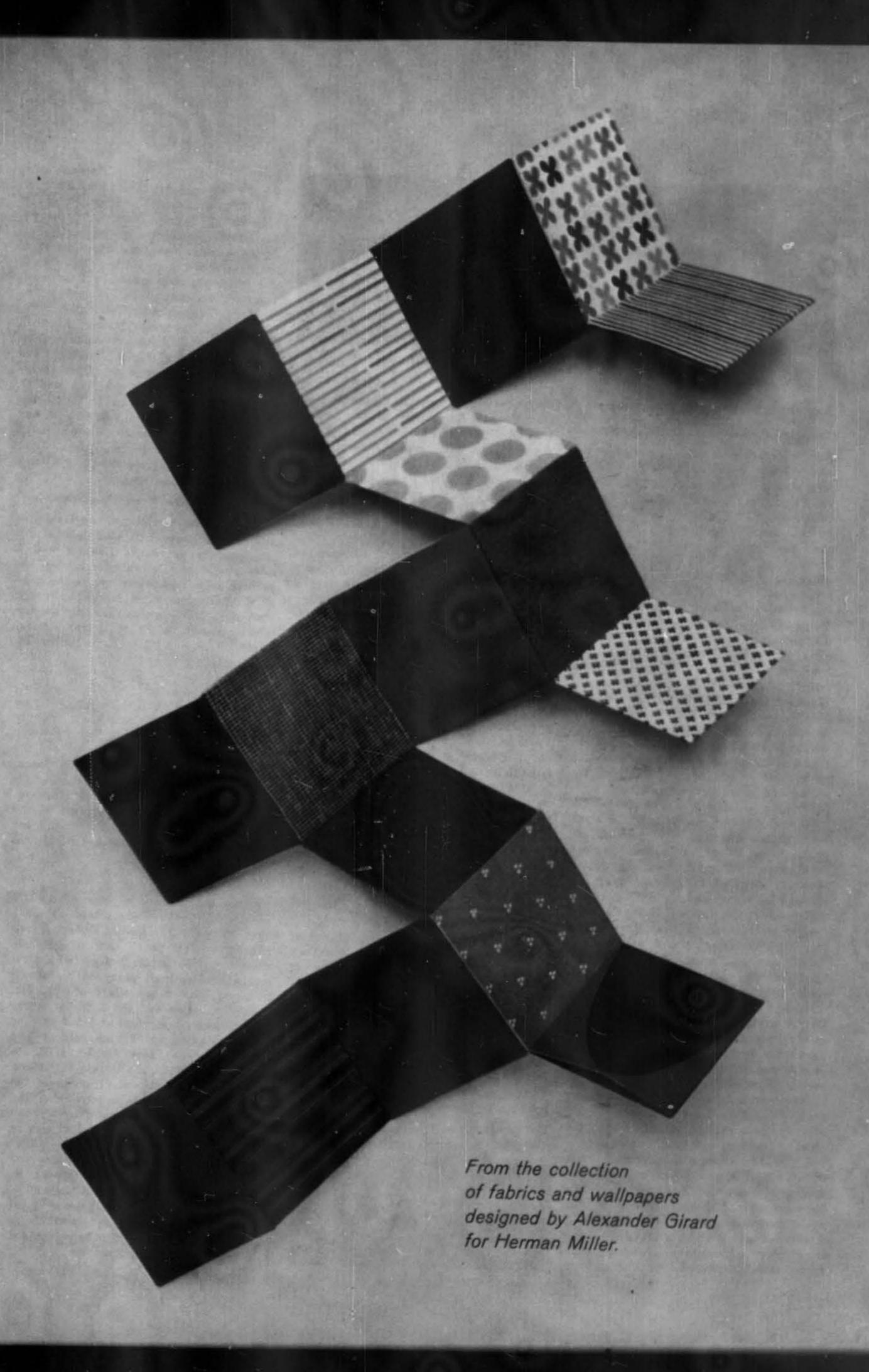
Left to right: Marcelle Dulac, Herbert Saiger and R. R. Rubin, three of the top winners in the 1960 Design Derby. Mrs. Dulac is seated in Saiger's outdoor chair, which took third prize in the furniture category. All three winners are Miami area residents. Below: Homer Shrewsbury's kitchenette apartment, one of the twenty-two elaborate room settings which sparked this year's Design Derby.













Left to right: Dan Cooper, Vesta V'Soske, Edward Wormley, Mary Davis Gillies

### **American Institute of Decorators**

East Pennsylvania Forum A Huge Success

An invigorating forum centering on the topic "What Makes A House Beautiful?" held at the Hotel Barclay in Philadelphia on February 29 was acclaimed by the trades as the finest affair ever sponsored by the Eastern Pennsylvania Chapter of the American Institute of Decorators. Mary Davis Gillies, Editor of McCall's Magazine and an A.I.D. Press-Associate, was moderator of the panel, which included the following distinguished guest speakers: Vesta S. V'Soske, carpet designer and manufacturer and an A.I.D. Press-Associate; Edward J. Wormley, A.I.D., furniture designer; and Dan Cooper, A.I.D., fabric designer. (See photo above.)

Wormley took up the forum's challenging question with a ten point analysis. Any discussion of the home must begin with people, he stated, since "people are in their rooms even when absent." The decor of a room must reflect the personality of the owner and must never "up-stage" occupants by a lushness which diminishes the individual. Other elements in his analysis included the handling of space illusion, light, color, things, activities, comfort, changeabout, continuity, and mystery. Wormley objected to remarks made by

Edward L. Barnes, A.I.A., in his challenging speech at the National Home Fashions League luncheon at the Hotel Roosevelt in New York (*Interiors*, March, page 14).

According to Barnes, "Space is the most desirable element of a house or a room; it should be jealously hoarded." In insisting on the importance of space, Barnes argued that a concern for space was in contradiction with the overwhelming preoccupation with things which predominates nowadays. In any case, Barnes had asked, "What kind of woman wants to express her personality with a chest of drawers?"

Wormley countered by pointing out that a chest of drawers—or any other tangible object ("What's wrong with pictures, flowers, or sculpture?") was obviously a more revealing expression of the owner's personality than space. "These (objects) are real taste commitments," he insisted, citing Alexander Girard's bins of toys and changing displays of memorabilia. Wormley suggested that the fear of revealing taste is

the actual though unacknowledged explanation for the popularity of the famous Miesian dictum which Barnes had quoted, "Less is more." Answered Wormley, "Trite taste is nakedly revealed in the stuff we have around. The less we commit ourselves to anything but the approved symbols of the so-called avant-garde, the more we may be mistaken for charter members of that pseudo-exclusive club."

He also questioned Barnes' advocacy of built-ins and wall-hung furniture over "legged" pieces; and he challenged Barnes' vote for neutral backgrounds, which allow a room to glow with the changes of pictures or even of a single flower. Replied Wormley: "Color is so strong an aesthetic and psychological tool that at least the living rooms of our houses would gain a new dynamism if we tried even a second or third change of color accents for added excitement,"

Vesta S. V'Soske stressed three factors about a home: it should be correctly related to its natural surroundings; it should be able to take care of all the activities of its occupants; and it should be the best possible expression of what may be called the esthetic climate of the family—compounded of the collective and separate interests, the emotional levels, friendships, travels, and attitudes toward possessions of the particular family group.

## New York Chapter Meeting

A highly enthusiastic group composed of members in all categories of the New York Chapter of the American Institute of Decorators turned the March 14 Membership Meeting into a lively session. The A.I.D.-ers were the guests of P. Nathan, Inc., in their opulent new showrooms at 103rd Street and First Avenue, a glamourous backdrop for the gathering.

Ruth L. Strauss, President of the New York Chapter opened the short business meeting by introducing officer members:

Left to right: Dick, Pierce, Strauss, McCluskey and Toucher.



Edward Dick, Treasurer; Daren Pierce, First Vice-President; L. Raymond Toucher, 2nd Vice-President, and guest, Ellen Lehman McCluskey (see photo, below). Five round table discussions were conducted simultaneously in different areas of the showroom and guests were left free to join whichever they cared about the most. The subjects and their leaders were: "Business Procedure in Residential Decorating" (L. Raymond Toucher, Ellen L. McCluskey); "Business Procedure in Commercial Decorating" (Isabel Barringer and Daren Pierce); "New Fields Open to Interior Designers" (Edward Dick and C. Eugene Stephenson, F.A.I.D.); "Trade Relations" (Mary E. Dunn, who was ill, was replaced by Ruth L. Strauss, who conducted the discussion with Frank Judson, Jr.); and "Publicity" (conducted by Betty Pepis and Sherman Emery).

A.I.D.-Detroit Free Press Show Sensational

A tremendously ambitious undertakingand the first show of its kind to be jointly sponsored by an A.I.D. Chapter and a newspaper-the "Decorate for Living" exposition drew capacity crowds to the huge Ford Auditorium, from March 4 through March 13. Thirty model rooms by the top interior design talent of Detroit, Grand Rapids, Flint and Midland, plus a display of miniature interiors and capsule decorating ideas combined to make the show the first of this scope and caliber staged outside of New York and California. Also on view was the much-discussed "Family Room of Tomorrow" (Interiors, February 1960 and "Letters to the Editors" of the March and current issues). Leroy Chambers. National President of the A.I.D., attended the event and warmly congratulated Harry R. Esling, President of the A.I.D.'s Michigan Chapter, for his diligent work. Pictures of the exposition will appear in our May issue.

## A.I.D. Notes

April 30 is the eventful date of A.I.D.'s second V.I.P. (Very Important Persons) Trip Party for The Herald Tribune Fresh Air Fund. This year's tour will include visits to the Zeckendorf offices (with a reception and cocktail party on his famed terraces), the wine cellars of '21, Mr. John's hat salon and the I. Miller workshops. Tickets are priced at \$15 a pair, or \$10 for singles and are on sale at The Herald Tribune Fresh Air Fund, Pe. 6-4000, extension 738. . . . Harold W. Grieve, immediate past national president of the A.I.D., has succeeded in convincing the U.S. Navy that good interiors are a sound investment. The fruit of his report was an official directive to Naval designers that competent design of living quarters and personnel facilities not only improves the morale of our fighting men but helps minimize maintenance costs. Designers were instructed not to minimize the importance of interior design, which is to be recognized as a professional specialty.

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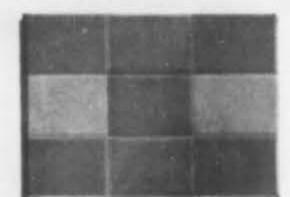
Each of these new basic pattern insets can be secured in wall tiles of any standard size and in a wide variety of colors that will harmonize with or accent your basic background color. What's more, because these units are "Setfast"\* mounted they can be installed easier and faster.

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2. Pini di San Miniato's "wood" room.

## **Nat'l Society of Interior Designers**

Room Settings at Antiques Flair

The Antiques Flair sponsored by the National Society of Interior Designers at Madison Square Garden (Interiors, March, 1960) featured fifteen unique room settings designed by N.S.I.D. members, each utilizing a particular basic material. In the Gentleman's Study (1) designed by Janet Reisner and Sam Kasserman, felt (Hushalon from the American Felt Company) was the basic material used on the walls and for upholstery. At either end of one wall, open-work antique panels were used to separate a simulated patio from the rest of the room.

Pini di San Miniato, on the other hand, designed a room with walls panelled in "Flame Gum" plywood (2), a product of the Georgia Pacific Plywood Corporation. The teakwood plank floor featured a Savonerie rug (Stark Carpet Company) and the eye-catching porcelain stove was from Edwin Jackson. The Italian consoles, chairs, Venetian mirrors, paintings and lanterns are from Pini di San Miniato, Ltd. Other N.S.I.D. designers who con-

tributed settings included Marion Florsheim and Toni Barrett (silk), Anthony Biancone and Elliot Tiber (acrilan), Martin J. Sirlin (corduroy), Jay Dorf (silk), Melvin Dwork (chintz), Tim and Agnes Gray (plastics), Norman Shepherd (Fiberglas), Charles F. Murray (felt), William Allyn Leonard and R. Holland Trull (cotton), Sylvia Leighton and Frances D. Bleiberg (cotton), Frances Brener (wool), Donald Patterson (linen), and Gouverneur Morris Helfenstein (leather). Their room settings offered helpful suggestions and solutions to interior design problems in the home. The show was an enormous success, attracting a crowd of more than 100,-000.

N.S.I.D. Tours

On May 6, N.S.I.D. members will depart from San Francisco

to attend the World Design Conference in Tokyo from May 11 through May 16. The itinerary includes visits to Honolulu, Hong Kong, Kegon Waterfall, Lake Chuzenzi and Mt. Fuji. The tour departs from Japan for the return trip on May 26. Cost of the Tour: \$1,557.00 (with the privilege of continuing around the world for \$750.00 additional.)

Not to be outdone by the New York Chapter, the Connecticut Chapter is sponsoring a European Trip which will depart from New York on May 4 by air for Paris, Geneva, Milan, Venice, Florence, Rome, Capri, and Naples, then will return on May 27. Special rates range from \$357.50 for charter flight reservations only, to \$650 per reservation for the tour.

Architect and School Honored by N.S.I.D.

Ernest H. Lichtblau, the celebrated designer and architect from Vienna, and the Rhode Island School of Design were both honored by the New England Chapter of the N.S.I.D. on its first "Salute to Schools" Day held in Providence on March 11. Mr.

Lichtblau was presented with an honorary membership in the N.S.I.D. by Michael Greer, president of the organization. The award was conferred upon him for his significant con-



Lichtblau

tribution to design. Mr. Lichtblau is currently visiting professor of architecture at the Rhode Island School of Design and was toasted at the dinner held in the University Club by architects George Nelson and writer Russell Lynes, who have been awarded honorary memberships in the N.S.I.D. since its founding, five years ago.



Lambert

Greer

Williams

Other N.S.I.D. News

In a crowded month of activities for N.S.I.D. members, three events were of special importance. At the Dallas Country Club, Joe Lambert, the noted architect, was presented an honorary life membership in



Backus

Smith

Greer

the N.S.I.D. by Ceil Williams, Chairman of the Texas Chapter, Michael Greer, president of N.S.I.D., flew to Dallas to attend the dinner (see second photo, above) . . . Mr. Greer also made a personal tour of N.S.I.D.'s mid-western chapters and was greeted on his arrival in Cincinnati by Sara Smith, President of the Ohio-Kentucky Chapter, and Harry Backus, Secretary and Treasurer (see cut, above) . . . Edward Fields (second from left in the photo, below) the noted carpet manufacturer and trade member of N.S.I.D., donated \$500 to the organization's new Educational Foundation.



Margies

The Harges Furniture Company, Inc.
Fine Cabinet Makers for over Seventy Years

Evansville 7. Indiana

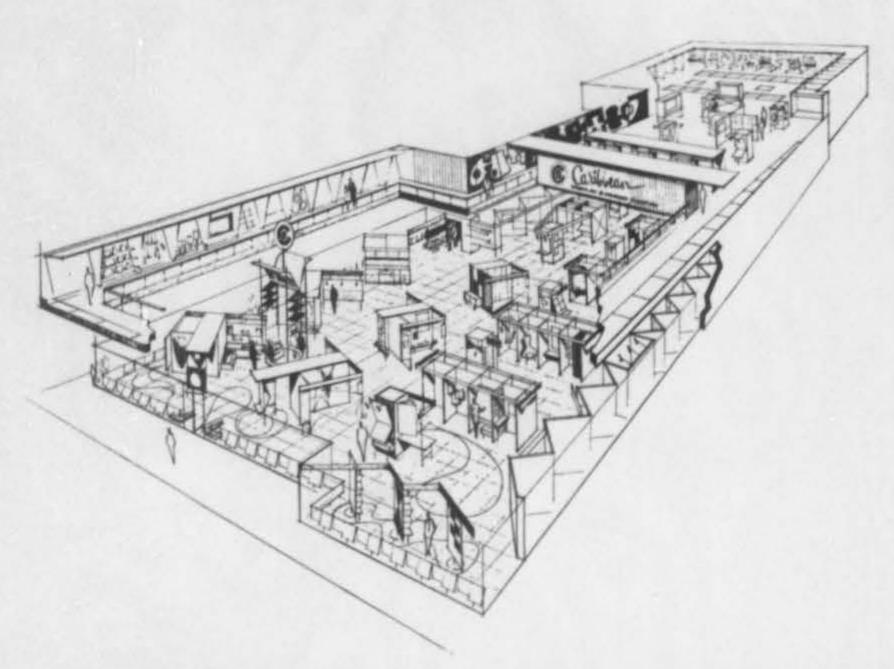
Jactory Thoursoms.

New York - I B. Gold - N. Y. Furniture Exch. Dallas - Trades Mart

Los Angeles - Furniture Manufacturers Mart

Franchised Thoursoms.

Chicago - Wellex & Carter, Inc. Houston - McKenzie Galleries St. Louis - Century Furniture Showroom Miami - A. T. Euster Furn. Co. Montreal - Vanleigh Ltd.



# Caribbean Design Center

Builders' Display in Puerto Rico

A new showcase for the building and interiors industries has opened in San Juan, Puerto Rico, to service architects, interior designers, builders, contractors, and allied industries throughout the Caribbean area. This Caribbean Display & Design Center is on the main floor (raised one flight off the ground) and mezzanine of a just-completed 11-story building (rendering at right) in the heart of San Juan's booming business district. Eventually, the Center expects to have several hundred permanent displays on view in its 18,600 square feet of open space. The Planning Board of Puerto Rico, with a large staff of architects, designers, and city planners, and a steady stream of visitors in those professions, occupies seven floors above the Display & Design Center; so the Center is exposed to constant traffic by the persons it expects to service. Upper floors are occupied by the Department of Interior of Puerto Rico, and a rooftop restaurant.

The Caribbean Display & Design Center is a project of Robert Theiss, president, and Burton Slee, executive vice president-two Americans with various business and governmental experience in Puerto Rico and the Caribbean area. They had come to realize the difficulty that architects experienced in obtaining sufficient product information-and products themselves. Realizing also the tremendous growth of the Caribbean construction market, they saw a sound opportunity for a concentrated showcase of building and interior products. The new building for Puerto Rico's Planning Board gave them the central location they felt was desirable.

Special illumination, air conditioning, piped-in music, and a "no sales pressure"

Above: Sketch of Caribbean Display and Design Center on main floor and mezzanine of new building in San Juan, P. R. (below). Building architect was Reinaldo Perez.



policy create a pleasant atmosphere for viewing the displays. An information service will provide an up-to-date directory for all exhibiting manufacturers. Other services: A continuing program of advertising and publicity to build identification and prestige for the Center and its exhibitors; a technical library of trade magazines and manufacturers' catalogs; a Spanish and English translator service; a periodic bilingual "Trade Letter" for architects, designers, builders and engineers in the Caribbean and Central and South America; an audio-visual service where 16mm and 35mm sound slide films of manufacturers' products can be shown. An Advisory Board has been established, which is available to manufacturers for consultation as to the product needs of the Caribbean construction market. Members of the board are: Chauncey L. Williams, Jr., Puerto Rican manager of Walter Dorwin Teague, Inc., industrial designer; David Chang, representative of Raymond Loewy Associ-

ates, industrial designers; H. Creston Doner, director of design and color, Libbey-Owens-Ford Glass Company, Toledo; Julio Viz Carrondo, president of Metropolitan Builders Association, San Juan; Carlos Sanz, president, Architects of Puerto Rico; and Gustavo Padilla, president, College of Engineers, Puerto Rico.

Displays will be divided into two major areas: interior furnishings and materials and building products. Jack Scheckowitz of Sales Communication, Inc., New York, is the display manager, and Lee Drechsler the designer of the exhibition space.

Interested manufacturers should contact the Caribbean Display and Design Center, 1507 Ponce de Leon Avenue, San Juan; or its New York office at 505 Fifth Avenue.

### **NOFA** Convention

Lewis Elected New President

R. P. Lewis, president of R. P. Lewis Company, office furniture dealers in Flint, Michigan, was elected president of the National Office Furniture Association at NOFA's 14th Annual Convention last month in Atlantic City. Vice presidents are: James C. Hearn, manufacturers' representative, Atlanta; C. L. Pettibone, B. L. Marble Furniture Company, Bedford, Ohio; John S. Marshall, John A. Marshall Company, Kansas City, Missouri; and Arthur Widman, Desks, Inc., New York. Edward A. Tyre, All-Makes Office Furniture Service, Chicago, was elected treasurer.

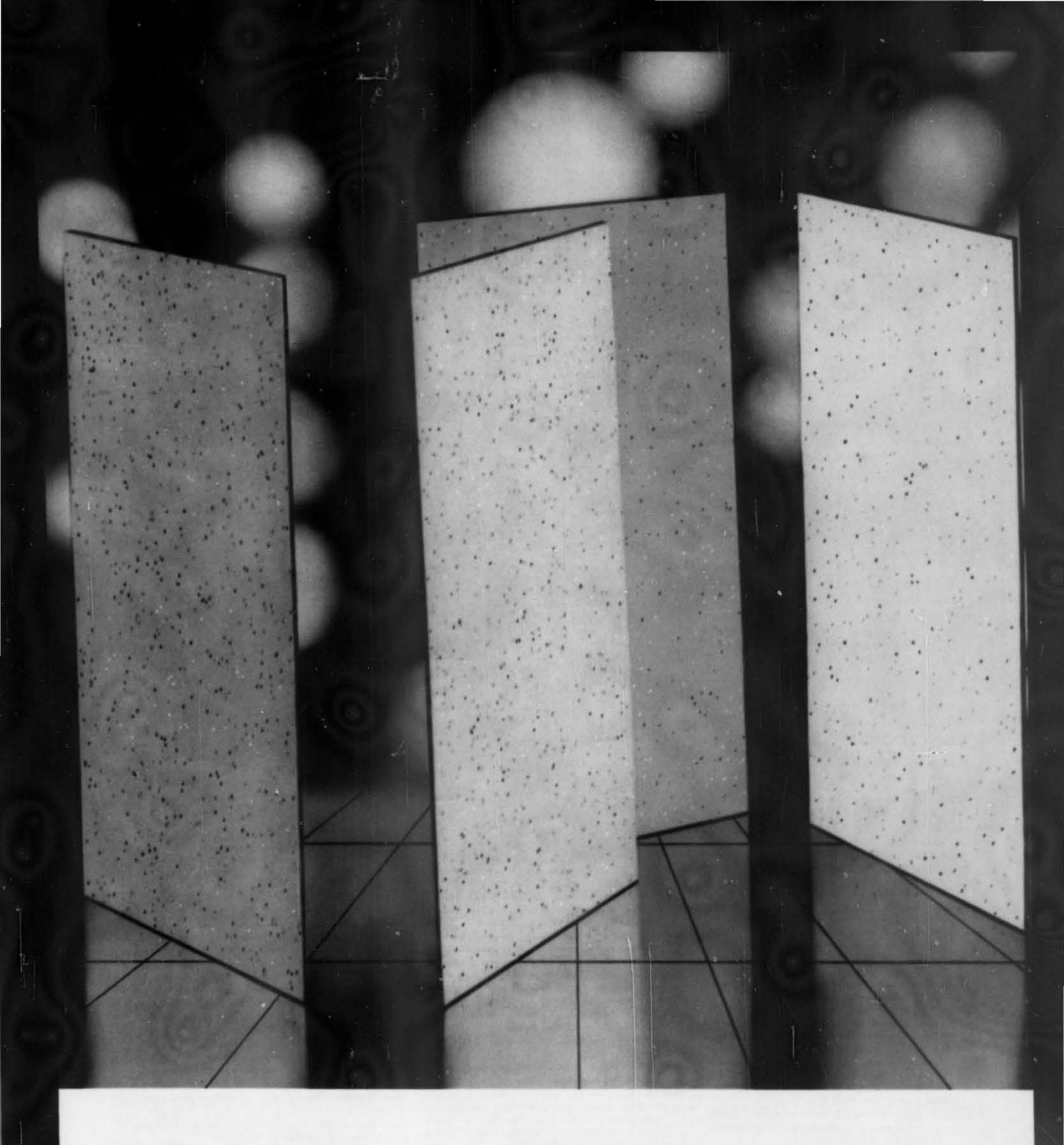
The NOFA Cup, awarded annually to the exhibitor who produced the most effective display at the Convention, went to B. L. Marble Furniture for the simple, elegant executive office pictured below — totally lacking in accessories to allow the beautiful woods and fabric colors of the furniture to make the major impact.

Gerald L. Hall, Desks, Inc., Chicago, was named "Mr. Office Furniture Dealer," and Anthony F. DeSimone, Horder's Stationery Stores, Chicago, won the "Office Furniture Salesman of the Year" award.

Right: R. P. Lewis, new NOFA president. Below: B. L. Marble display at NOFA Convention, judged the best exhibit by a panel of editors and publishers in the design field. Designed by Hugh Pettibone of B. L. Marble.





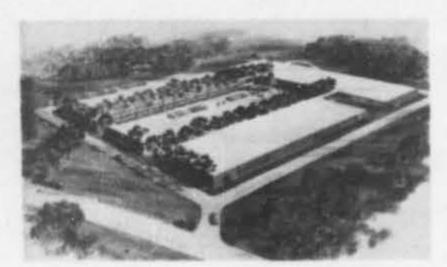


# New Iridescence reflects modern design

A rainbow-like galaxy of color glimmers and glows in this attractive new pattern from Panelyte<sup>®</sup>. Once again, America's style leader in decorative laminates makes a splendid new addition to its rich, colorful line. And it can be a new addition to your storehouse of imaginative ideas for interiors. For "IRIDESCENCE" is designed to brighten almost any interior surface . . . durably designed to stay lastingly new over the years. That's something to reflect on, too.

May we send you free samples of color-coordinated Panelyte? Write Panelyte Division, St. Regis Paper Company, 150 East 42nd Street, New York 17, N. Y.





Above: Atlanta's new Decorative Arts Center.

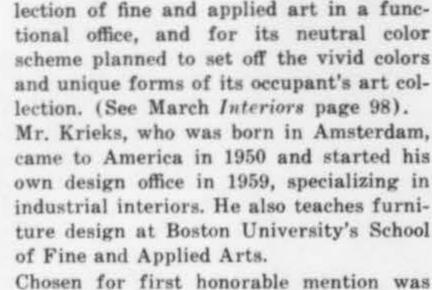
### **New Arts Center in Atlanta**

Two of the country's most successful trade mart developers and owners - John C. Portman, Jr., and Trammell Crow-plan the opening on July 15, 1960 of one of their most ambitious undertakings: the new Atlanta Decorative Arts Center in the Peachtree Hills sector of that city (see cut, above). Mr. Portman, A.I.A., and a partner in Edwards & Portman, is the designer of the new Center which will serve interior decorators and designers throughout the Southeast with convenient and comprehensive displays of quality furniture, fabrics and accessories. Of contemporary design, with steel frame and masonry construction, the Center will, initially, consist of two one-story buildings with a total display area of 60,000 square feet. The addition of a third structure, will increase the display area to 150,000 square feet.

### Awards

Krieks Wins Hexter Award

The S. M. Hexter Company of Cleveland and New York, well-known manufacturers of fabrics for interiors has announced as winner of its 2nd Annual Award for Outstanding Interior of the Year, Hans Krieks, A.I.D., of Hans Krieks Associates in Boston, Massachusetts. The award, a three week trip to Europe for two, was conferred on Mr. Krieks for a commercial installation in an executive office of the Converse Rubber Company of Malden, Massachusetts. His installation received the award for imaginative use of space in a relatively



small office, for the originality of its inter-

ior plan, for its glamorous, generous col-

the Chicago home of Benjamin Baldwin, A.I.A. (this issue, pages 158-163). Other honorable mentions went to: Martha Crawford of New York City for her colorful installation at the Maryvale Shopping Center in Glendale, Arizona; Eve Frankl of Long Island for her installation in a residential section of Great Neck, Long Island; and Manuel Jarrin of Michigan for his showroom installation for Bissell, Inc., at Grand Rapids, Michigan. A special commendation for color was awarded to David Blumenthal of Atlanta, Georgia, for his contemporary and colorful dining-living room. The judges for the contest included A.I.D. Press Associates, Mary Hamman of Life and Alison Bisgood of Vogue; A.I.D.-ers Charles Haight, Tom Lee, and Eleanor Pepper, Professor of Interior Design at Pratt Institute. (Continued on Page 63)







Jarrin

# FOR YOUR CALENDAR

Through April 16. Contemporary French Tapestries. Smithsonian Institution traveling exhibition, Midland Art Association, Midland, Michigan.

Through April 17. Eighteenth Century Design. Metropolitan Museum of Art, New York City.

Through April 17. The Story of American Glass. Smithsonian Institution traveling exhibition, Georgia Institute of Technology, Atlanta.

Through April 17. Norwegian Tapestries, Smithsonian Institution traveling exhibition, M. H. de Young Memorial Museum, San Francisco, California.

Through April 24. Two Worlds of Silk, Exhibition of modern American and Japanese fabrics, organized by the International Silk Association, Metropolitan Museum of Art, New York City.

Through April 30. Contemporary Danish Design in Textiles and Furniture. American Federation of Arts Circulating Exhibition. Iowa State Teachers College, Cedar Falls, Iowa.

Through April 30. Silks of the Harmonists. Scalamandre Museum of Textiles traveling exhibition. Brooks Memorial Museum, Memphis, Tennessee.

Through May 15. National Gold Medal Exhibition of the Building Arts. Sponsored by the Architectural League of New York and the Craftsmen's Council. Museum of Contemporary Crafts, 29 West 53rd Street, New York City.

Through June 19. British Artist-Craftsmen. Smithsonian Institution traveling exhibition. Commereial Museum, Philadelphia.

April 1-30. The Arts of Venice—an Exhibition of Glass Paintings by Barovier and Venetian glassware. The Philadelphia Art Alliance.

April 1-30. Exhibition of Renderings by A.I.D. members. Baltimore Museum of Art, Maryland.

April 1-30, Exhibition of International Contemporary Glass. Organized by the Corning Glass Museum, Art Institute of Chicago, Illinois.

April 1-May 3. Ceramic International traveling exhibition sponsored by the Syracuse Museum of Fine Arts, The Museum of Fine Arts, Boston, Massachusetts.

April 2-10. Family Room of Tomorrow exhibition by the A.I.D. at the Milwaukee Home Show, Milwankee, Wisconsin.

April 4-May 15, 20th Century Design: U.S.4, Dallas Museum.

April 7-June 5. Victoriana-the Art of the American Victorian Era. Brooklyn Museum, New York.

April 9-May 1. Greek Costumes and Embroideries. National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

April 9-26. Osaka International Trade Fair. Osaka, Japan.

April 10-23, Bernard Ralph Maybeck, Smithsonian Institution traveling exhibition. National Convention, A.I.A., San Francisco, California.

April 11-May 2. Contemporary French Tapestries. Smithsonian Institution traveling exhibition. Birmingham Museum of Art, Birmingham, Alabama,

April 12-27. Milan Trude Fair-World's Largest Annual Commercial, Industrial and Agricultural Fair, Milan, Italy.

April 14-15. Market Days. Dallas Homefurnishings and Trade Mart, Dallas, Texas.

April 18-20, Spring Show, Atlanta Merchandize Mart,

April 18-23. Spring Furniture Market. Chicago Merchandize Mart, Chicago, Illinois.

April 20-August 31. The Logic and Magic of Colorthe Development of Pigments, Dyes and Glazeswith Examples in Ceramics, Glass Textiles, Paper, Painted Objects and Plastics. Cooper Union, Cooper Square, New York City.

April 22-29. Sauthern Spring Furniture and Rug Market. High Point, North Carolina.

April 23-30, Twenty-Seventh Annual Historic Garden Week, sponsored by the Garden Club of Virginia.

April 27. Public Auction of 50 Modern Paintings and Sculptures to Benefit the 30th Anniversary Fund of the Museum of Modern Art. Parke-Bernet Galleries, 980 Madison Avenue, New York.

April 28-May 15, 16th Casablanca International Trade Fair. Casablanca, Morocco.

May 3-16. Designer-Craftsmen of California Exhibition. Georg Jensen, 667-5th Avenue, New York.

May 4-8. Tours De Decors-1960. Exhibitions and Displays by leading San Francisco Decorators. San Francisco Museum of Art, California.

May 5. Opening of Gallery of French Furniture and Porcelain of the 18th Century from the Hillingdon Collection. Metropolitan Museum of Art, 5th Avenue at 82nd Street, New York City.

May 6-20, "Doorways to Gracious Living," Southern California A.I.D. Chapter show, including Family Room of Tomorrow fallout shelter. Hollywood Palladium.

May 9-12, 41st Annual National Restaurant Show and Convention of the National Restaurant Association. Navy Pier, Chicago.

May 9-27. Fibers, Tools and Weaves Exhibition by the American Cruftsmen's Council. Cornell University, Ithaca, New York.

May 15-21. American Institute of Decorators' 29th Annual Conference and exhibition at the Palladium. Beverly Hilton Hotel, Los Angeles,

May 20-June 19. Bernard Ralph Maybeck. Smithsonian Institution traveling exhibition. Santa Barbara, California.

June 10-26. British Exhibitions-Worshipful Company of Goldsmiths of London Display of Antique and Modern Gold and Silver Pieces. Coliseum, New

June 11-October 16, International Biennal Art Exhibition. Venice, Italy.

June 16-June 25. Grand Rapids Summer Furniture Market. Grand Rapids, Michigan.

June 20-30. Summer International Home Furnishings Market, Merchandise Mart and American Furniture Mart, Chicago, Illinois.

June 20-July 5, 1960 International Trade Fair, Navy Pier Exhibition Hall, Chicago.

June 27-July 1. Summer Market. Atlanta Merchandise Mart. Atlanta, Georgia.

July 18-November 4. 1960 Triennale. Palazzo del Arte, Milan, Italy,

September 20-October 20, National Design Month, Sponsored by the National Society of Interior Designers.



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# Interiors' bookshelf



A provincial home on the road to Aix has round towers at its corners to give the impression of a fortress,

# Three plaisirs de France

The arrival of a new "Plaisir de France" edition at the French Book Guild, 145 West 57th Street, New York, is a happy event for Francophiles and bibliophiles alike; the books themselves are as much things of beauty as the wealth of art, architecture, and residential furnishings which they illustrate. The three most recent "Plaisir de France" editions should be of particular interest to architects and interior designers. Maisons de France presents a comprehensive pictorial and textual survey of the architecture and interiors of French provincial homes. The two volumes of Styles de France concentrate on interiors and furnishings, primarily of urban homes. The first, Meubles et Ensembles, surveys the scope of furniture and interiors from 1610 to 1920; the second, Objets et Collections, is devoted to accessories and tableware of the same three centuries. The text of all three books is in French with no English translation available, but a thorough knowledge of the language is by no means essential to their enjoyment; the photographs, particularly the color plates, are for the most part sufficiently informative. The volumes are decidedly deluxe editions, luxuries one might conceivably do without, but no one at all interested in the beauties of residential living should have to .- B.W.N.

## French country homes

MAISONS DE FRANCE, STYLES REGIONAUX.

A "Plaisir de France" publication, with introductions by Jean Giono and Francois de Cormis. 10" by 12", bound, 228 pages, 700 black and white photographs and color plates. Le Rayonnement Francais, 13 rue Saint-Georges, Paris. Available in New York at the French Book Guild, 145 West 57th Street. \$17.50.

Maisons de France is concerned with the

architecture and interiors of French country homes, both old and new - how they look today and how their particular styles evolved. Five regions are surveyed and discussed in separate chapters: Provence; Northern France (Flanders, Artois, Picardie); the Basque Country; Alsace; and Brittany. In each chapter, careful study of the photographs of exteriors, gardens, and interiors affords not only a clear view of what defines each regional style but of the way of life peculiar to each part of the country, whether in the most sumptuous estates or the sim-

plest farmhouses. Residences are investigated from garden hedge to china cupboard, providing a total picture rarely encountered in photographic studies.

### Three centuries of French interiors

STYLES DE FRANCE, VOLUME I, MEUBLES ET ENSEMBLES, 1610-1920. 10" by 12" bound, 238 pages, copiously illustrated with drawings, black-and-white photographs, and color plates. Les Publications de France. Available in New York from the French Book Guild, 145 West 57th Street, \$19.75.

The first volume of Styles de France studies the furniture and interiors of three centuries, from 1610 to 1920, summarizing the styles of antiquity and French furnishings before the seventeenth century in two



Bathroom of the Beauharnais mansion is resplendent with mirrors separated by white veined false marble columns.

brief essays at the beginning. Each century is treated in a separate chapter, subdivided into the reigning kings of the time and the particular styles in furnishings that bear their name and influence. The editor focusses on the most sumptuous and apparently palatial room settings for the most part, to illustrate the interiors of the period; this might prevent forming a democratic opinion of how the French lived in other eras, but nonetheless the reader cannot help but be overwhelmed by the incredible luxury of detail and material and color that characterize the homes of the leisure class. The book offers as well a delightfully immediate education in characteristics of each period of furnishings.

### Three centuries of accessories

STYLES DE FRANCE. VOLUME II. OBJETS ET COLLECTIONS. 1610-1920. 10" by 12" bound, 218 pages, copiously illustrated with drawings, black-and-white photographs, and color plates. Le Rayonnement Francais. From the French Book Guild, 145 West 57th Street, New York. \$17.95.



Bronze andirons of Louis XV period are characterized by exuberant curves and minute detailing. (Museum of Decorative Arts).

Like its companion volume Meubles et Ensembles, Objets et Collections covers three centuries in the history of French homefurnishings, this volume concentrating on decorative accessories and hand-crafted objects such as hardware, clocks, lamps, chandeliers, etc., with a special section on tableware. A glance at any of the details on glassware, bronzeware, or other items gives an enormous clue to what made the interiors as sumptuous as they were.

## Other French volumes at the Guild

Besides the three newcomers reviewed above, the French Book Guild has numerous other volumes of general or specific interest to designers and architects. Plaisir de France also publishes two 10" by 12" companion volumes, handsomely bound and illustrated, of decorating ideas:

DECORATION DE FRANCE EN VILLE (contemporary urban living), \$17.50.

DECORATION DE FRANCE A LA CAMPAGNE (decorating a country home), \$17.95.

French editions from the Massin publishing company include books on English and French furniture, pewter-ware, and fire-places.

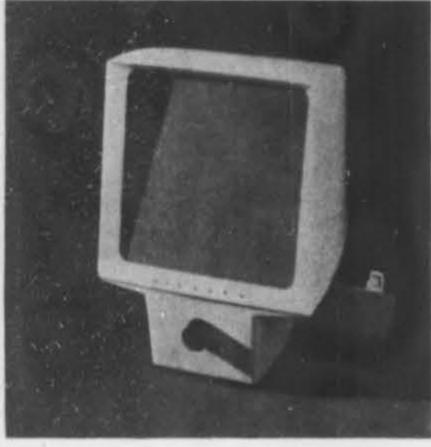


# POMONA

# A sampling of magazines



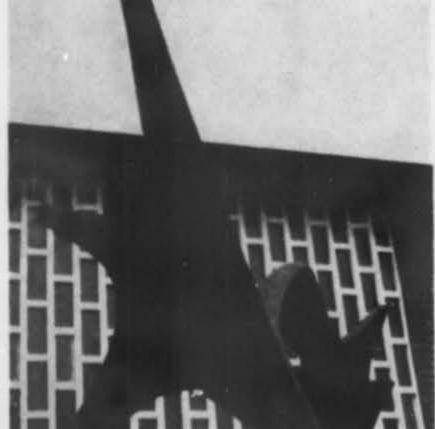
Left: ARCHITEKTUR UND WOHNFORM, No. 2, Stuttgart. Graceful main stairway is indicative of light and airy design of technical high school complex in Stuttgart.



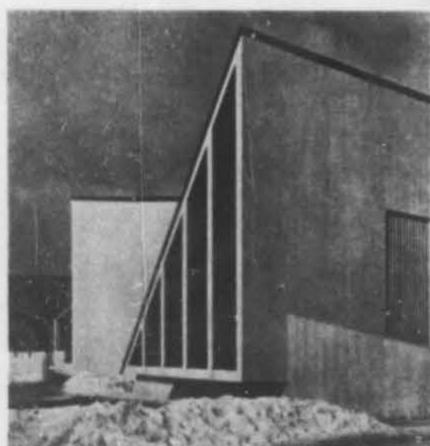
Above: DANSK KUNSTHAANDVAERK, No. 2/3, Copenhagen. British projector for color films illustrated in Arne Karlsen article on British architecture and design.



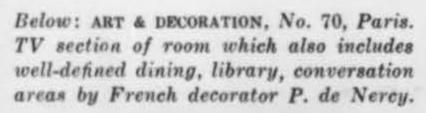
Above: ARCHITECTURAL REVIEW, No. 738, London, Clock tower adjoining bath cubicles arranged in two-story blocks connected by terraces at Austrian resort.



Right; ARQUITECTURA, No. 32, Barcelona. This piece by Spanish sculptor Subirachs illustrates an article in which he expresses his views on art, present and future.



Left: ARCHITECTURAL DESIGN, No. 2, London. Detail of church in Stockholm on triangular site which also includes commercial buildings built to finance church.

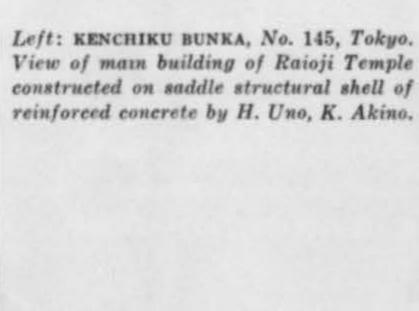




# from abroad



Right: BONYTT, No. 2, Oslo. "Chain" house in Helsinki by architect Ole og Bertil Gripenberg, is crescent-shaped two-story structure containing seven apartments.

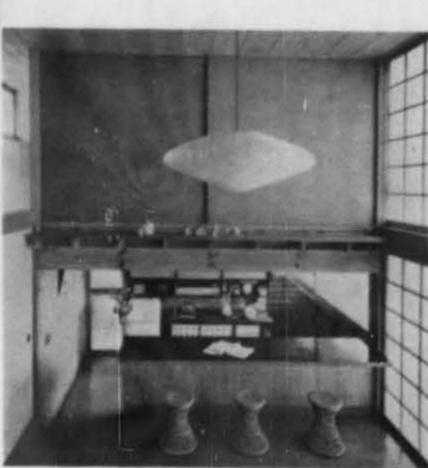




Above: MOEBEL DECORATION, No. 3, Stuttgart. Wire and steel chair, one of 1958 Signe d'Or awards for best industrial products in Benelux countries.



Above: FORM, No. 8/9, Stockholm. Orrefors piece by Carl-Gustaf Fagerlunds, included among examples of new Swedish glass in exhibition, Form Comes to Town.



Above: ARCHITEKTUR UND WOHNFORM, No. 1, Stuttgart. View of Fiat sales and maintenance hall in Milan by architect Carlo Pagani. Red tile ramp links floors.

Left: SHINKENCHIKU, No. 9, Tokyo. Dining counter and kitchen (bedroom above) in four-level house built on sloping ground by Masako Hayashi.

 ${f F}$ or "go-togetherness" in most any style of decorating, there's nothing to compare with Schumacher's drapery, slipcover and upholstery fabrics fashioned after nature's botanical masterpieces. Our "Montpelier" pattern of roses, starring in Woodard's new furniture collection. is just one of ever so many that will enhance the beauty of your home.

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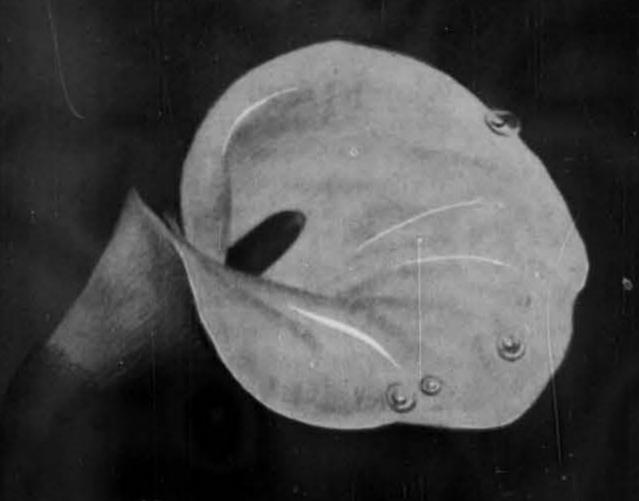
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Winzeler Introduces New Modular Drawer Locking Device

A special drawer-locking device has been developed for the manufacturers of modular desks. The traditional desk lock depends on the locking of the center drawer to secure the side drawers in a typical desk. The advent of modular design, with units assembled in a variety of configurations, left the designer without a standard means of locking a bank of drawers. The new Winzeler device is located in a modular unit of three or four drawers. The key lock in the top drawer secures all drawers in the unit.

Winzeler Modernizes Design Aids

Furniture designers, faced with the selection of hardware, trim, and ferrules, have often designed new pieces when existing manufactured parts might have suited the purpose at a far lower cost. Lack of information is the reason. Winzeler Stamping Company is attempting to bridge this communication gap by supplying designers with a complete design-aid package. The Winzeler Catalog has been modernized with a new, leather-grain cover with identification embossed on binder back for easy selection from a catalog shelf. Catalog pages, now

being updated, carry full-size dimensioned illustrations of parts for direct comparison with desired design effect. Product categories are separated by tabbed dividers.

An innovation in the furniture design field is the introduction of the Winzeler Ferrule Sample Kit. A selection of ferrules, trim, and hardware in various metals and finishes is packaged in twin boxes, easily stored in desk drawer, file cabinet, or bookshelf. Designers interested in this sample kit should call or write on company letterhead. A Winzeler field engineer will call to demonstrate the utility of these complimentary design aids.

# Aids to Good Furniture Design



WINZELER DESIGN AIDS take the guesswork out of selecting furniture trim and hardware. Winzeler's complete line of ferrules, trim, and hardware is graphically illustrated in catalogs, specification sheets, and sample kits . . . the designer's ready reference to quality furniture hardware.

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# Winzeler Offers Integrated Facilities

Winzeler Stamping Company, designers and manufacturers of stampings and formed metal parts since 1919, operates integrated plants in Montpelier, Ohio, and Jasper, Indiana.

The Montpelier plant produces and finishes light metal stampings in brass, steel, and aluminum. The Jasper, Indiana, facility specializes in tubular frames and welded fabrication.

R. C. Winzeler presides over the company's business. Through development of an efficient staff, he is able to devote valuable time to the job of State Representative from the thirty-second Ohio district. This operating staff consists of J. W. Winzeler, V. P.-Engineering, R. C. Winzeler, Jr., V. P.-Production, and D. W. Winzeler, V. P.-Sales.

While Montpelier may sound outof-the-way, it is situated in the "tristate" corner, with rail, air, and highway transportation serving the Michigan, Ohio, and Indiana Industrial Areas.

This fine transportation position and their experienced personnel permits the Winzelers to boast of their fine record of producing and shipping special orders at short notice.

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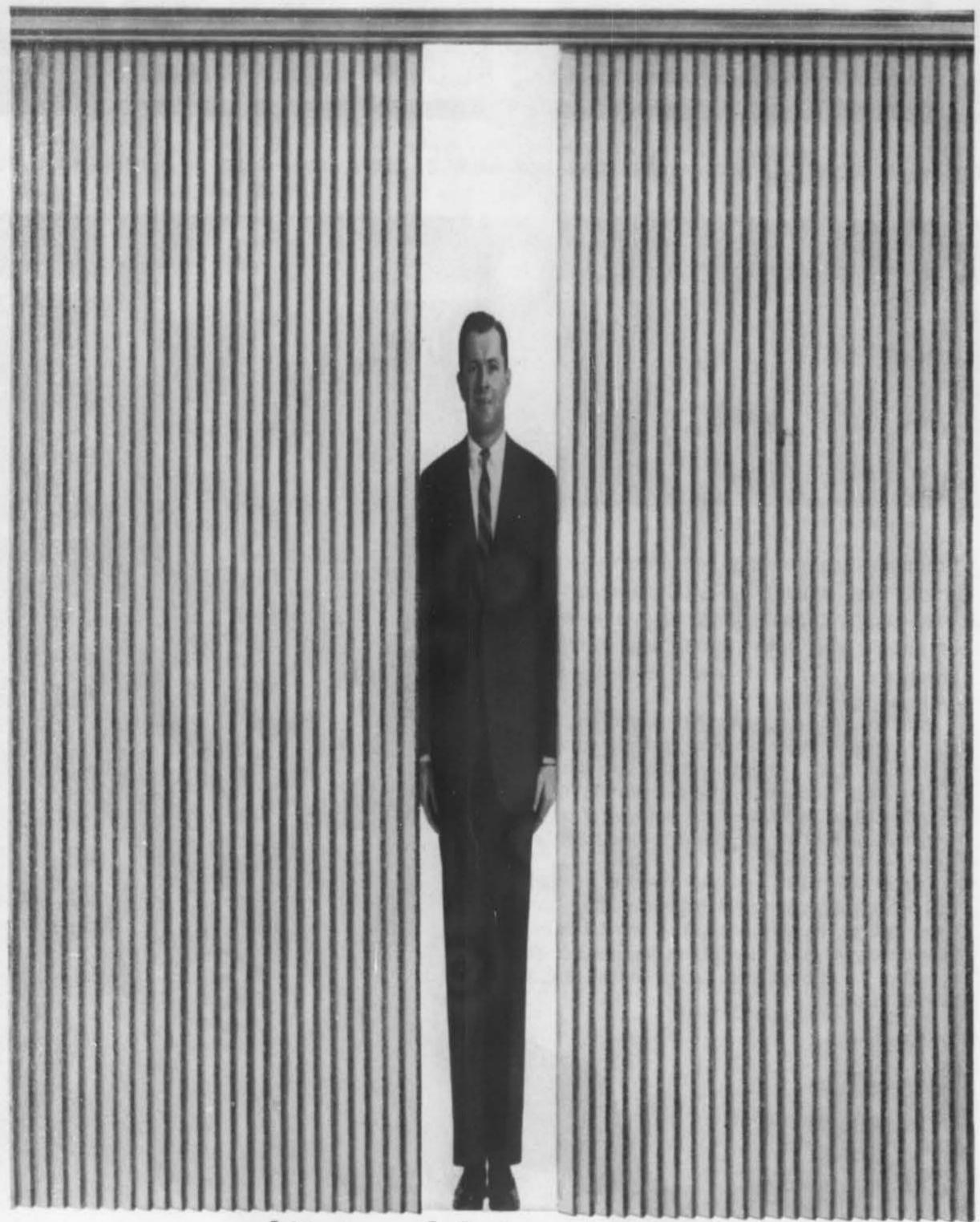
One of Mr. Daley's particular favorites in the new 1960 Robbins vinyls is the EMPIRE series in the "Queen Anne" design. The photograph, here, was taken in the Robbins showroom at the Chicago Merchandise Mart, against a custom-designed background of the new EMPIRE colors.



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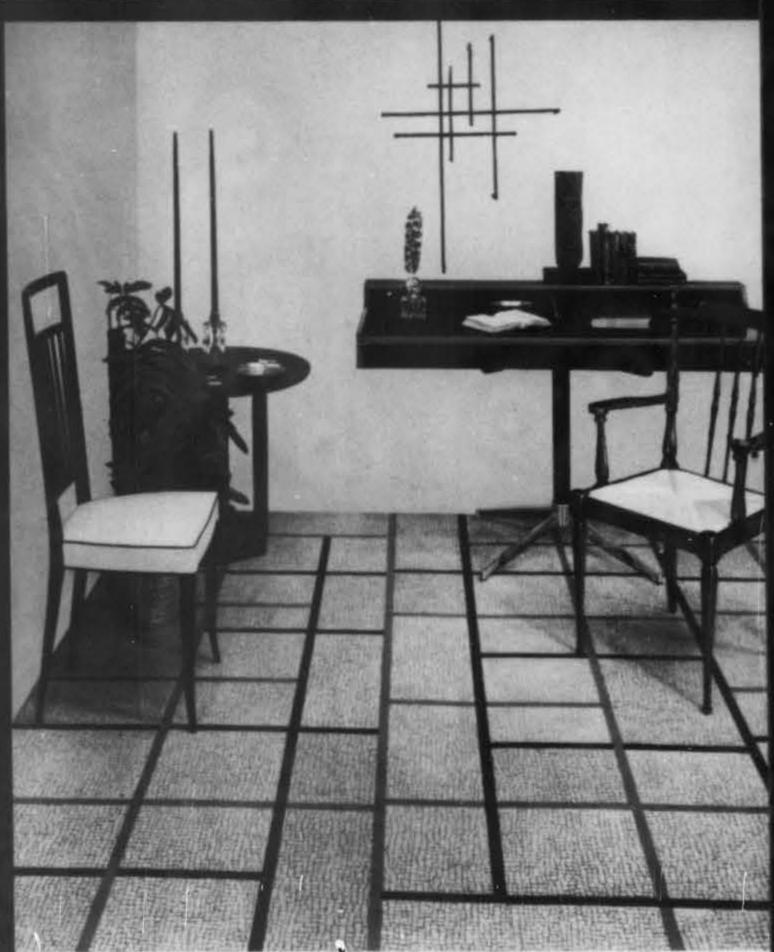
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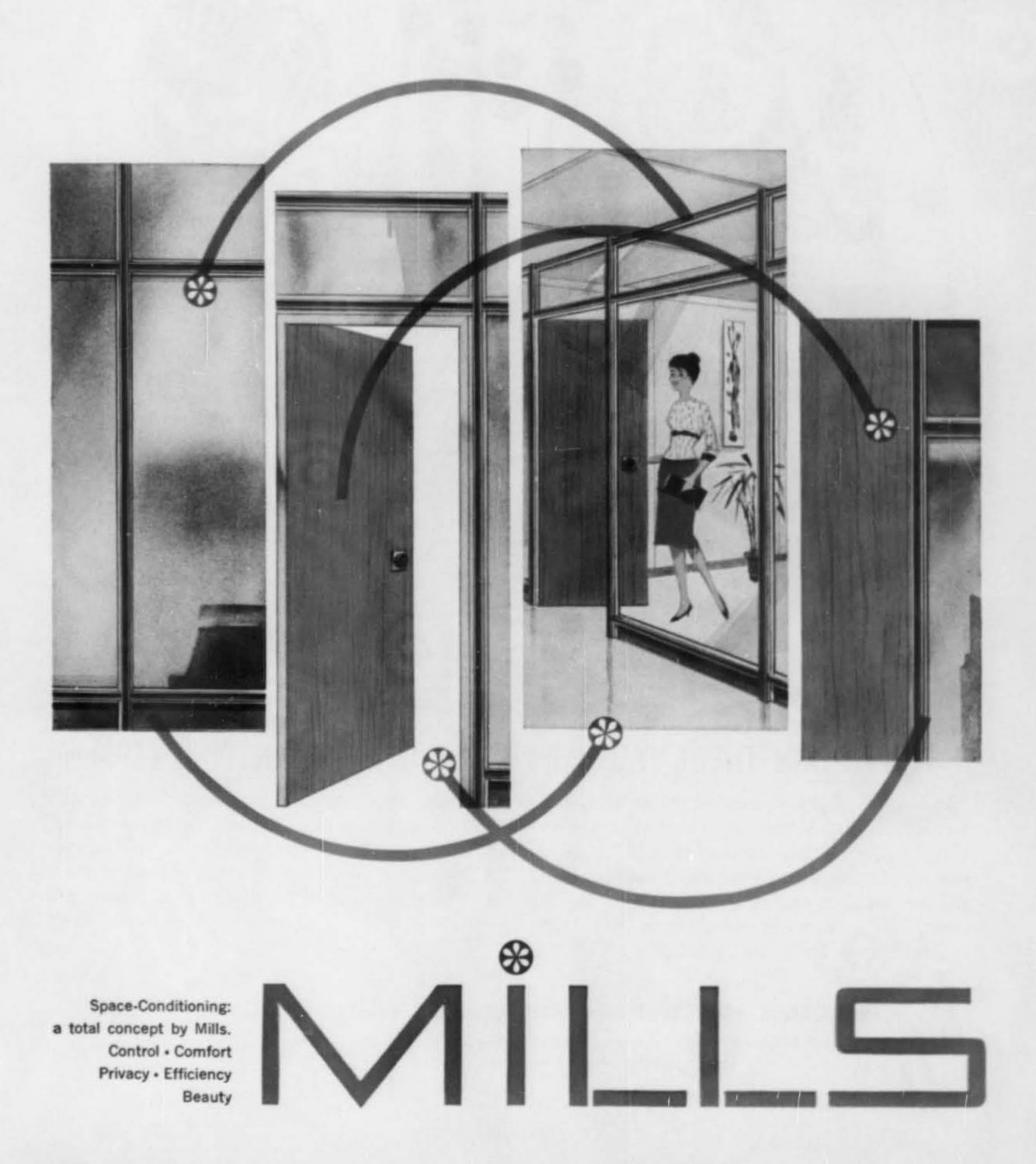
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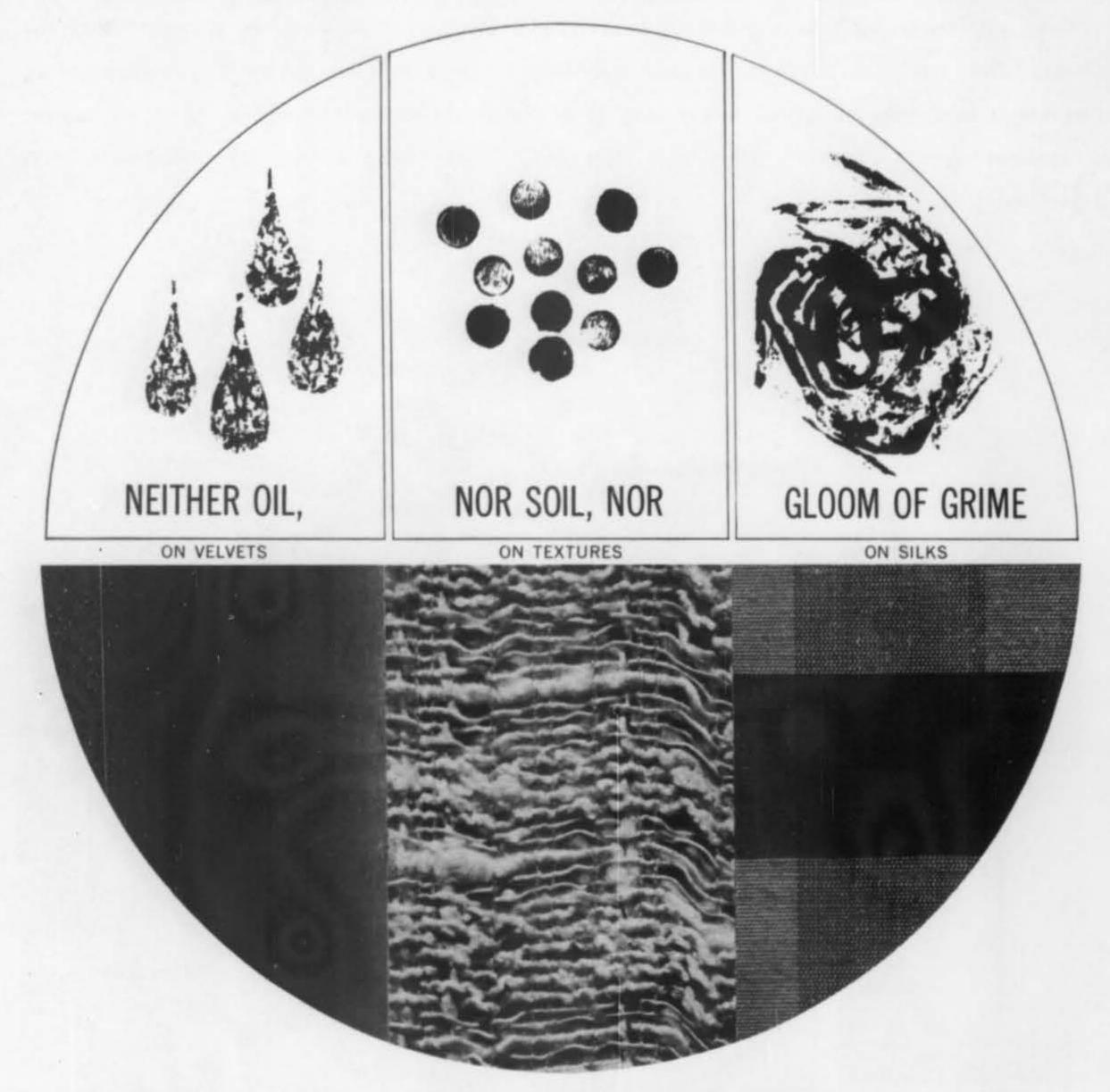
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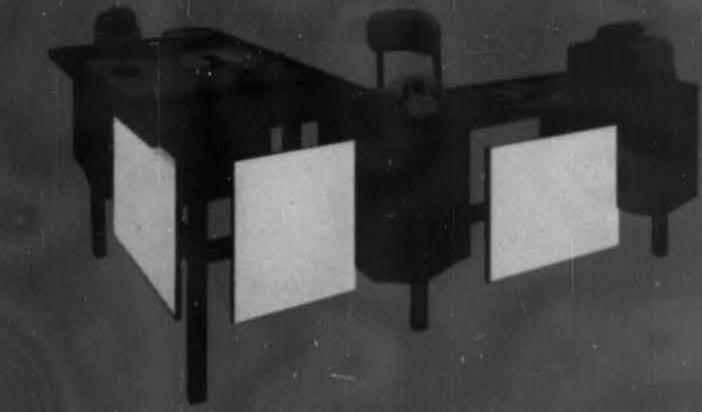
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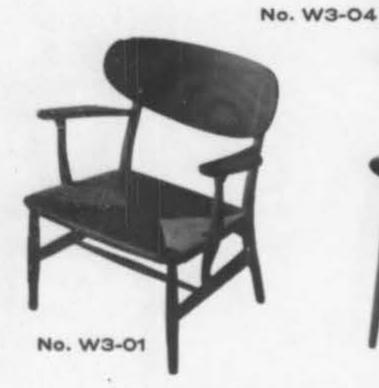
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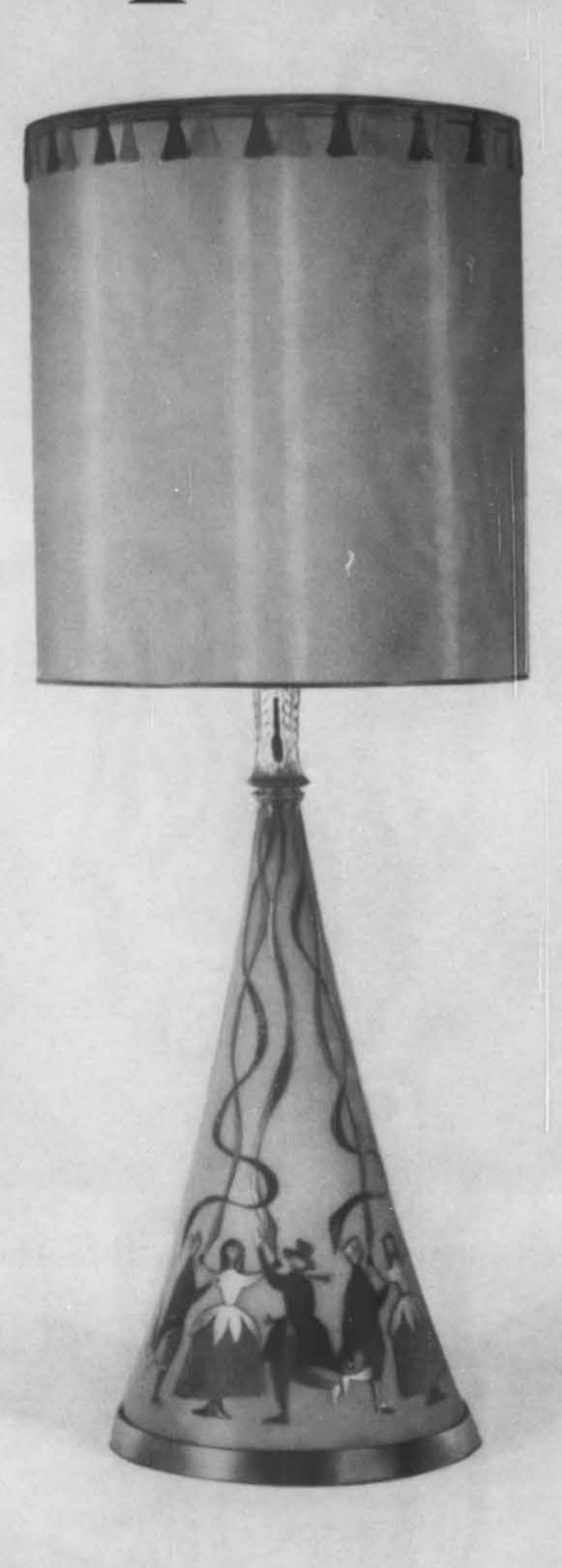
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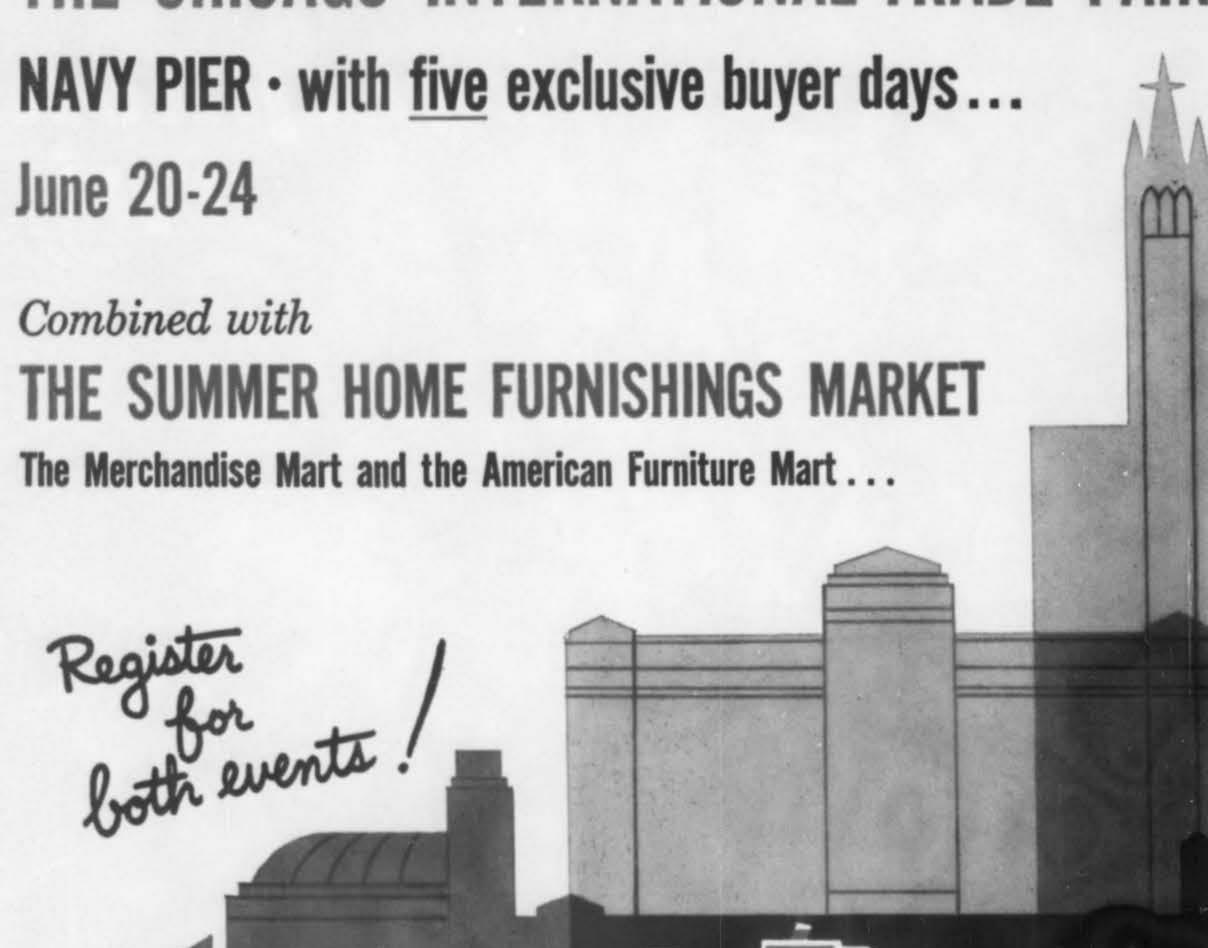


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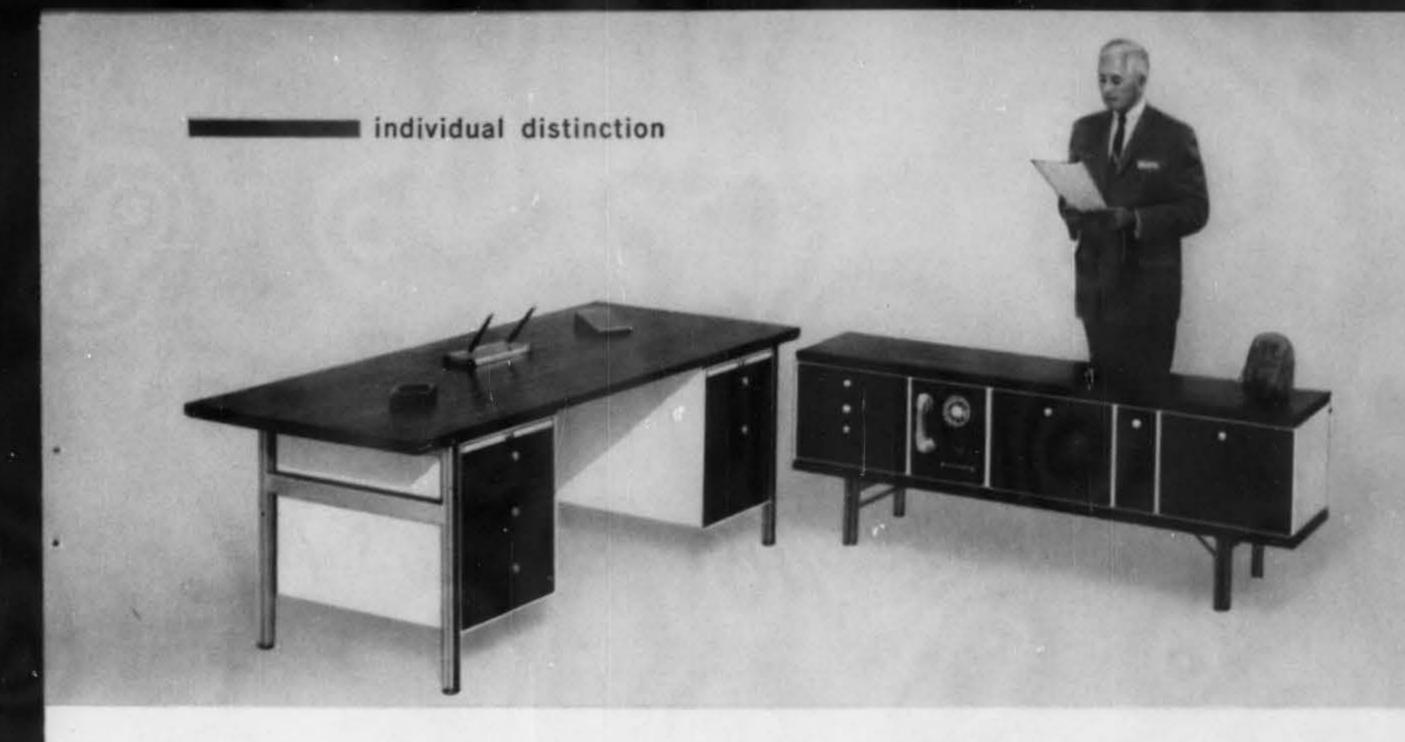
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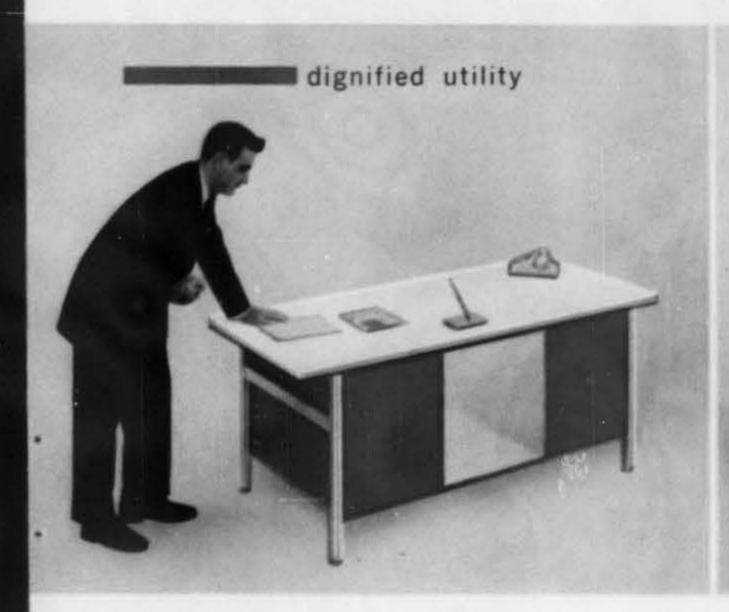
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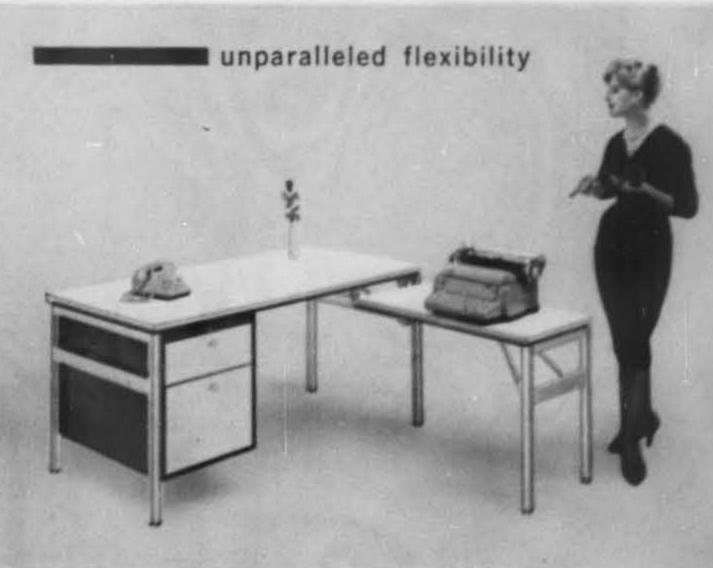


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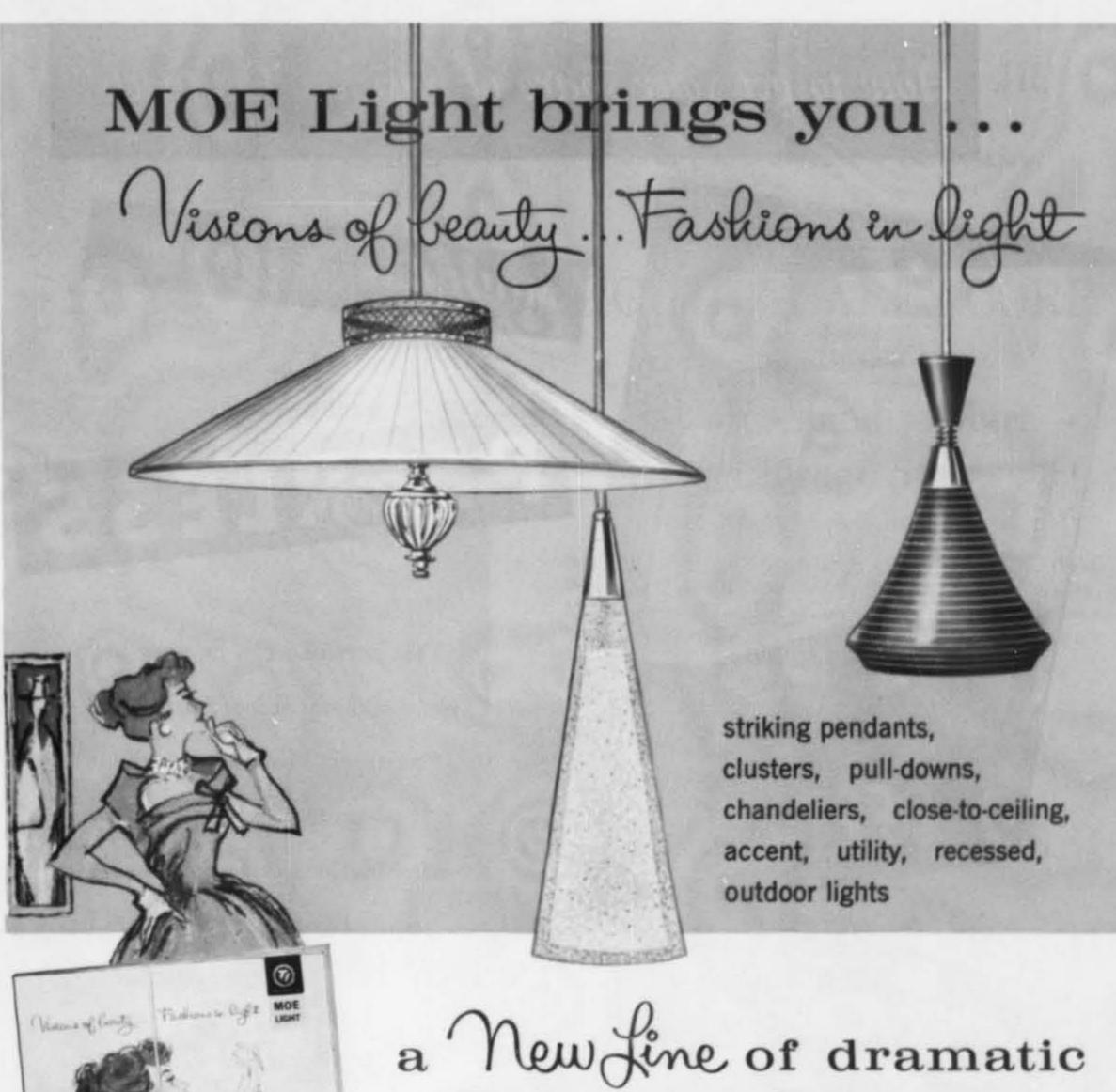
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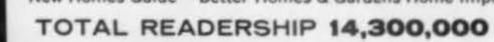
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For your information (Continued from page 20)



Head of Johnny Appleseed from the stump of an apple tree by Professor Egon Weiner—winner of Highest Award in Serious Sculpture category of Design in Hardwood Competition. The carving is forty inches high.

Hardwoods Winners This year's winners of the Design in Hardwoods Competition have been announced by Howard Gatewood, Executive Vice-President of the Fine Hardwoods Association, which sponsors the contest. The awards were presented in five categories: Serious Sculpture, Production Furniture, Architectural Installations, Custom Furniture, and General Products. The Highest Award in the category of Serious Sculpture was won by Professor Egon Weiner of the Art Institute in Chicago for his beautiful head of Johnny Appleseed (see cut, at left). Carved portions are finished in simple wax treatment to bring out the wood's natural color.

In Production Furniture, the awards were won by designers Jorgen G. Hansen and Jens Thuesen of New York for their walnut plywood bar cabinet with solid walnut doors and a base in a natural oil finish. A duplicate Highest Honors Award was presented to Jens Risom of New York for his correlated collection of contemporary office furniture in walnut veneers and a natural oil finish (see photo, below).



Part of Jens Risom's collection of contemporary office furniture awarded Highest Honor in Production Furniture category of Design in Hardwoods Competition. A double pedestal desk and conference table and chairs are illustrated above.

For Architectural Installations, the top awards went to architects Walter H. Sobel and J. Stewart Stein for their design of the sanctuary and chapel of the Oak Park Temple, B'nai Abraham Zion of Oak Park, Illinois; and to Harry Weese of Chicago for his design of the U. S. Embassy at Accra, Ghana.

The Highest Award in the Custom Furniture division was won by Leon Gordon Miller of Cleveland, Ohio, for an executive office desk, side unit and rear cabinets in teak and veneers in a natural teak finish.

In the General Products classifications the Highest Honors were received by Monte Hartman and Tor Petterson of Pasadena, California, for a case for electrical testing instruments made from solid American Walnut in natural finish. (For Your Information, continued on page 70).



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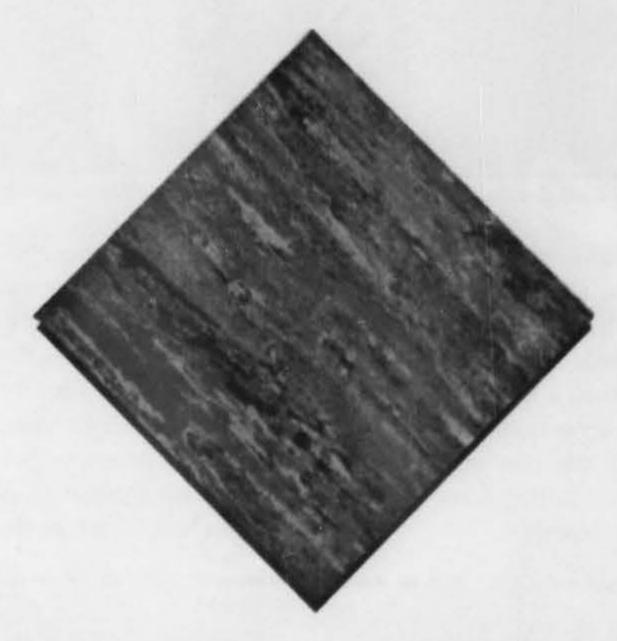
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In New York, visit the new Kentile Floors Showroom: Suite 3119, 31st Floor, Empire State Bldg., 350 Fifth Ave.



\*In New York, visit the new Kentile Floors Showroom: Suite 3119, 31st Floor, Empire State Building, 350 Fifth Ave.

#### SPECIFICATIONS

Size: 9" x 9"; Thicknesses: Standard gauge (1/16") and 1/8" Colors: Beech, Elm

Woodgrain Tiles also available in Solid Vinyl, Rubber and Asphalt. Woodgrain® Planks available in Solid Vinyl and Rubber. Consult Sweet's File for Specifications.

Kentile, Inc., Brooklyn 15, N. Y.

# "We bank on Gulistan,"

says WALTER R. WILLIAMS, Jr., President, Union Dime Savings Bank, New York, N. Y.



Main office, Union Dime Savings Bank. Custom carpet by Gulistan Design Department. Carson and Lundin, New York, Architects.

"Six years ago, we said: Wall-to-wall carpeting for the depositors, not just the vice-presidents! And we opened our new 39th Street branch with Gulistan Carpet in the whole banking area—the first bank in town to take such a step.

"Naturally, we chose Gulistan again when it was time to cover the floors of our new main office. With Gulistan economy and lasting luxury, we'll always bank on Gulistan Carpet!" With all these advantages—beauty, long wear, mothproofing, soundproofing, safety—Gulistan needs so little care it cuts costs of floor maintenance up to 50% over other kinds of flooring. In limitless colors and original designs. Ask your Gulistan dealer about them. Or let us work out a one-of-a-kind design carpet for you.

More distinguished banks, hotels, restaurants, theaters, choose Gulistan than any other carpeting.

Write: Commercial Department 1-4. A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York 16, N. Y.





### Loma Loom, the carpet that grows out of sponge rubber

How long has it been on the floor? You just can't tell with Loma Loom. While other carpet grows footstep-burdened, Loma Loom stays fresh and firm . . . an inseparable fusion of quality wool and nylon pile over durable sponge rubber. Installation costs are slashed because Loma Loom needs no separate underlay, installs quickly and easily on any surface. No special tools required. Maintenance costs are minimal because Loma Loom doesn't trap grime or grit. And Loma Loom makes perfect fit restoration possible.



Decorators love Loma Loom's wonderful design and color advantages. Monograms, trademarks, custom designs can be inlaid easily in any of Loma Loom's multiple color choices or in custom colors. Architects specify Loma Loom because all-in-one construction eliminates carpet waste, reduces sound reverberation, adds to the efficiency of radiant heating, installs efficiently, performs beautifully, never shows its age! The most versatile carpet ever made.

Distributed by: Berven Carpets Corporation, Los Angeles and San Francisco, Calif.; Vol T. Blacknall Co., Atlanta, Ga.; Florwall Inc., Pittsburgh, Pa.; James Carpet and Furniture Distributors, Inc., Syracuse, New York; Theodore Johnson Carpet Co., Minneapolis, Minn.; Kelly Inc., Seattle, Wash.; The New England Floor Covering Co., Hartford, Conn. and Boston Mass.; A. D. Radinsky & Sons, Denver, Colo.; Elias Wilf Corp., Balt., Md., Phila., Pa.

Loma Loom, trademark of Sidney Blumenthal & Co. Inc. One Park Avenue, New York 16, N.Y. A Division of Burlington Industries Burlington



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For your information

(Continued from page 63)

Award To Lumen Martin Winter

The distinguished award-winning American muralist, sculptor, painter and mosaic artist, Lumen Martin Winter, has been selected, after a national competition, to design a series of educational panels for the new headquarters building of the National Wildlife Federation in Washington, D. C. The architect for the

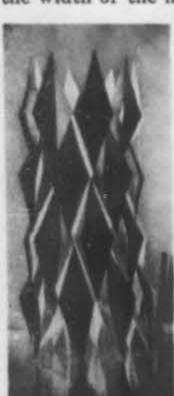


Winter

new structure will be Harry Barrett of the American Institute of Architects.

National Lamp Design Contest Winners; a Pratt Triumph

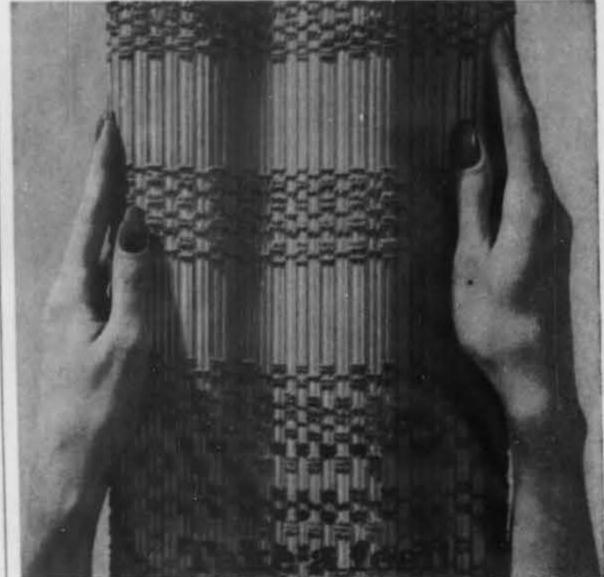
The National Lamp Design Contest, sponsored by the Lamp and Shade Institute of America, was established to encourage the development of new ideas in portable lamp design among students. This year, no less than 200 entries were judged by a field of experts and the results were a clean sweep for students of Pratt Institute (with the exception of two honorable mentions). The following awards and honorable mentions were all won by Pratt students. First Prize of \$500 went to Raymond Frank Kuta for his Modular Table Lamp (see cut, below), the construction of which is based upon a modular system which allows for flexibility in design and shapes. His lamp is constructed of two main components: a shell or body to which modular louvres are attached. Both components are injectedmolded in white opaline plastic and colored louvres may also be utilized to accent the sculptural effect. Although Mr. Kuta used a hexagon for his design, he pointed out that the design is not limited to an eight-sided structure, but that any geometrical pattern of any length may be utilized as long as the width of each side corresponds to the width or the multiple of the width of the louvres.



Kuta's prize lamp

Second Prize of \$250 was awarded to Lawrence Karl Wallen for a Contractible Circular Lamp; and Third Prize (\$125) to John F. Christian for a Mushroom-Shaped Ellipsoidal Shell Lamp made of white, translucent, highdensity polyethylene material. The three Pratt students who won Honorable Mentions were David Barrie Wetherell, Myron L. Brummel and Lee R. Wiese. Roy E. Seymour of the University of Washington (Seattle) and John E. Thomson of the University of Illinois won the remaining Honorable Mentions. The contest helps to focus attention on the importance of portable lamps in interiors-and of lighting in decoration today.

The distinguished Board of Judges included: James Amster of the American Institute of Decorators; Edward J. Wormley, A.I.D.; Myrtle Fahsbender of the Westinghouse Electric Corporation in Bloomfield, New Jersey; Mary Davis Gillies, a Press Associate of the A.I.D.; Cecile Hayward, of Living for Young Homemakers Magazine: Cynthia Kellogg, Home News Editor of The New York Times; and Harriet Morrison, a Press Associate of the A.I.D., and Home Furnishings Editor of The Herald Tribune. They proclaimed the entries to be of a higher caliber than they had anticipated, and expressed the hope that young students of design would be stimulated to create new ideas in "reading lamps" and "area lamps". The winning entries combined good design, good lighting, originality and suitability for use in the home. (Continued on page 100).



(It's aluminum)

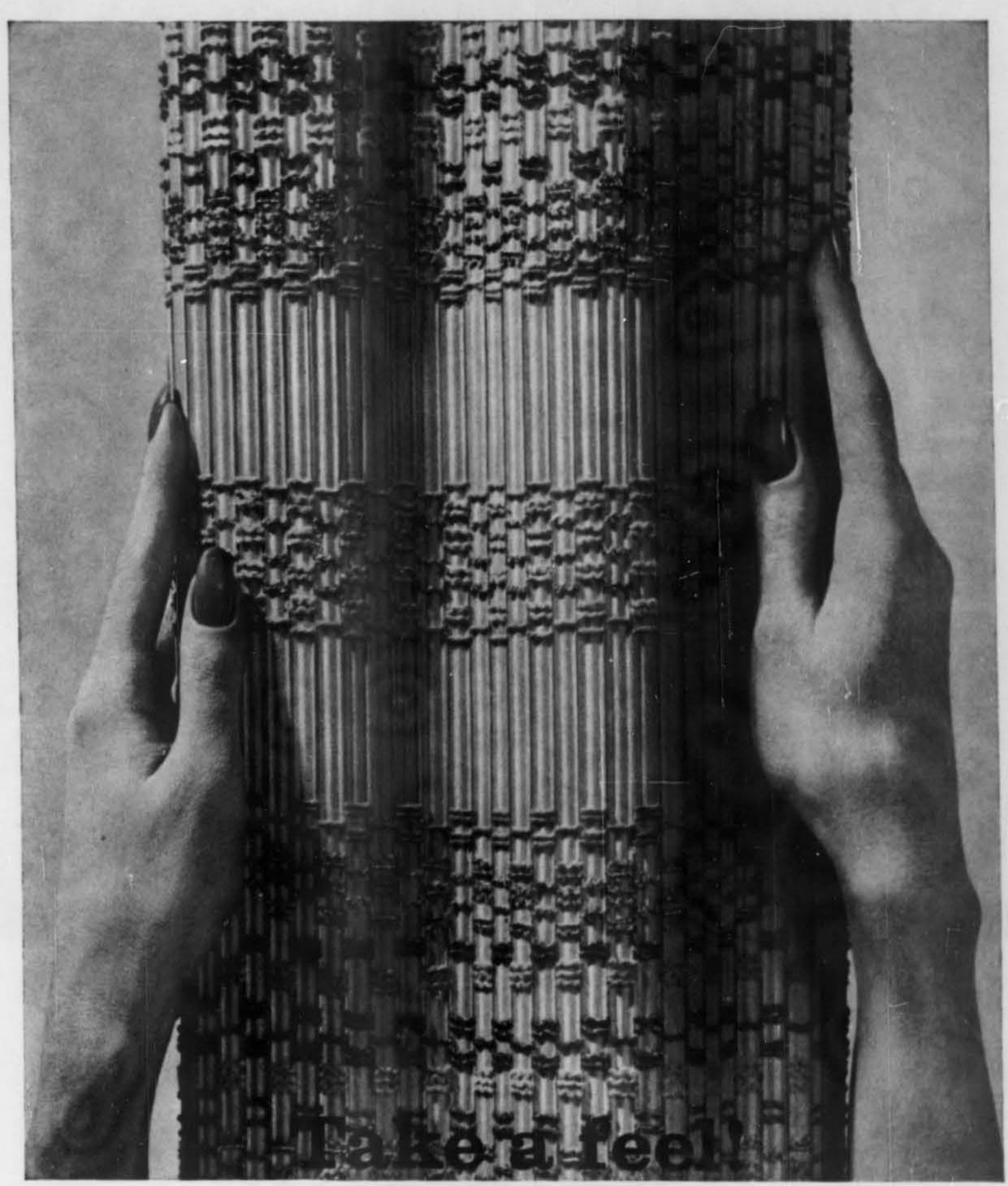
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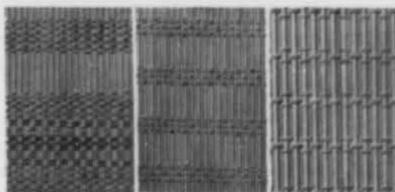


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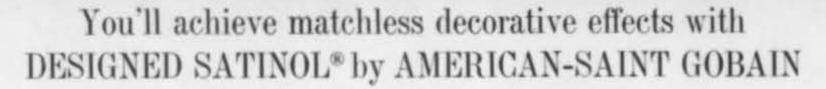
new decorator's dream-come-true is as practical as it is dramatic. Bridgeport Brass Co., Hunter Douglas Division, 405 Lexington Avenue, New York 17, New York.





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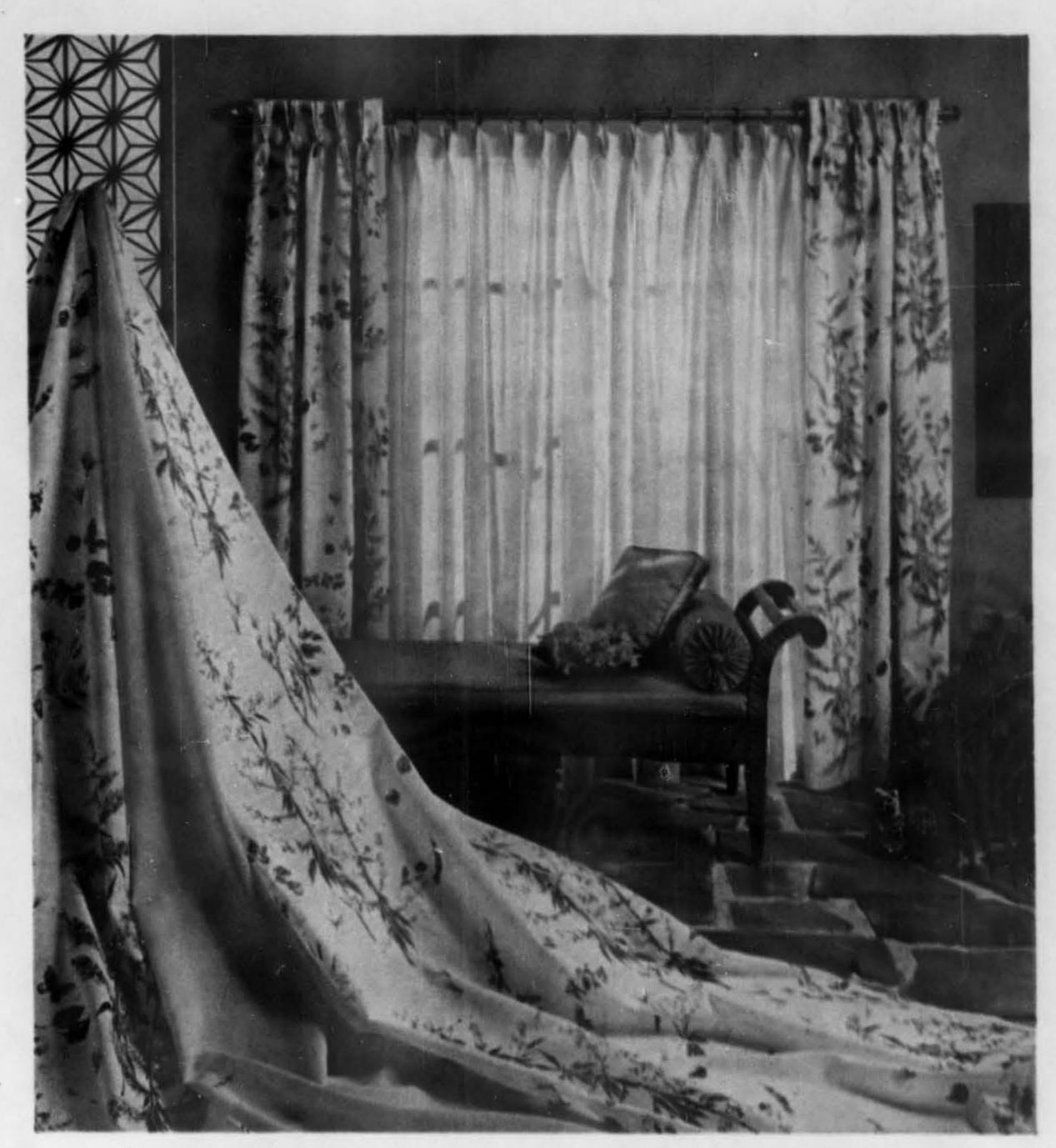
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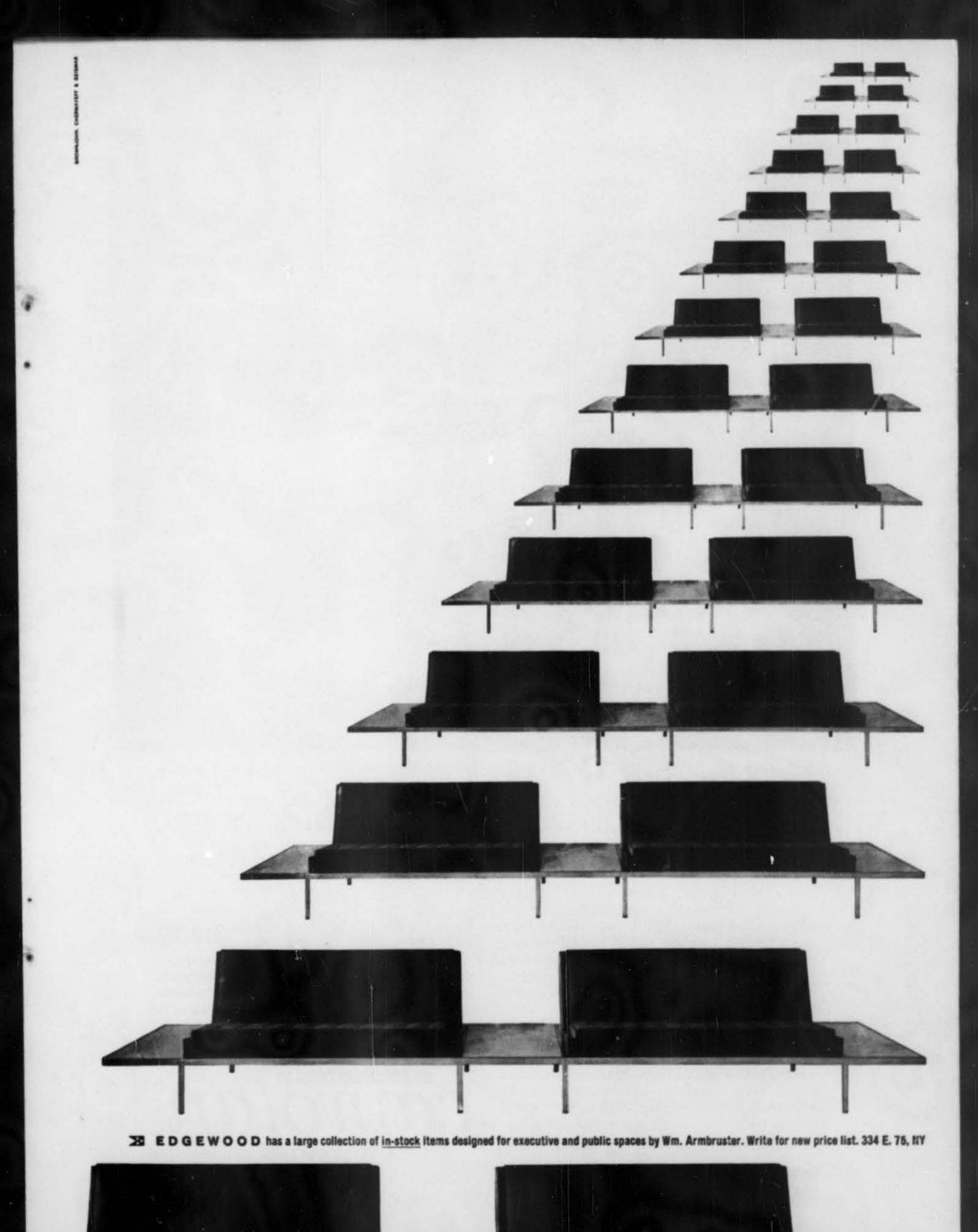
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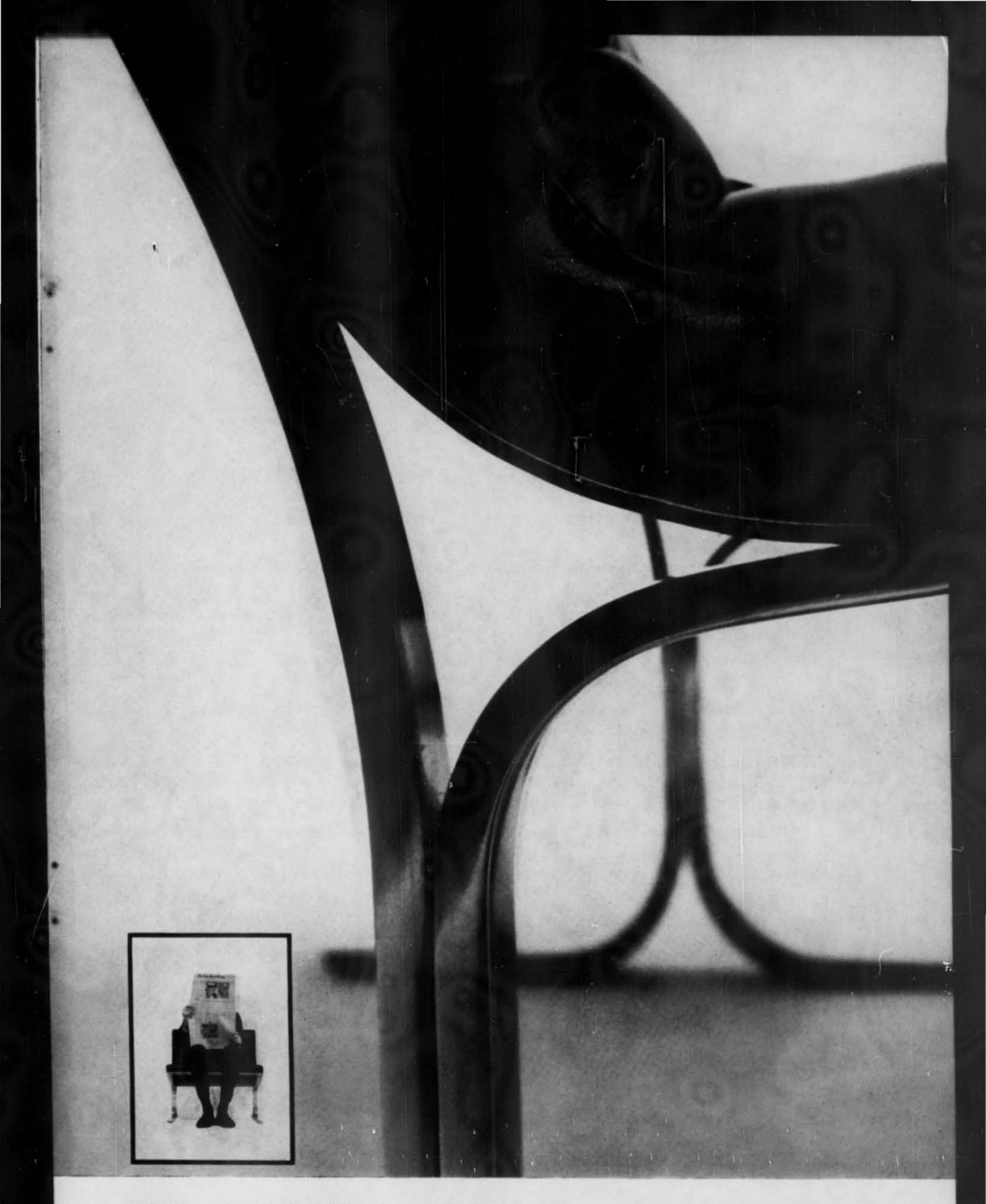
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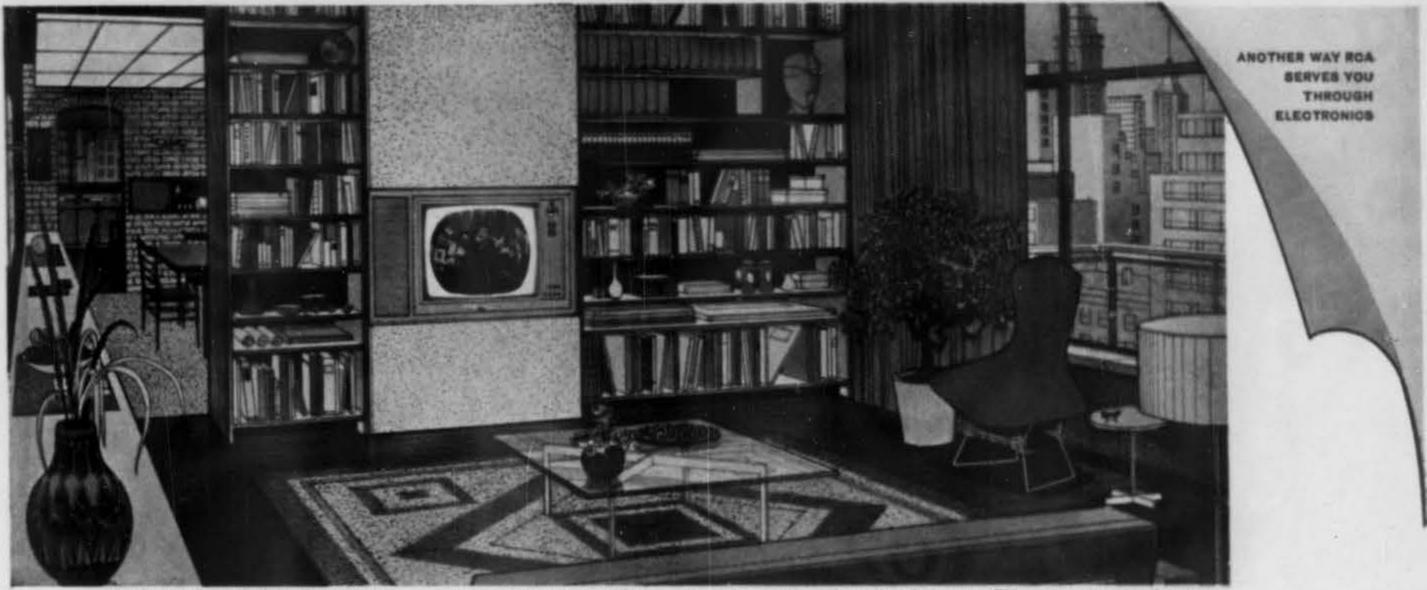
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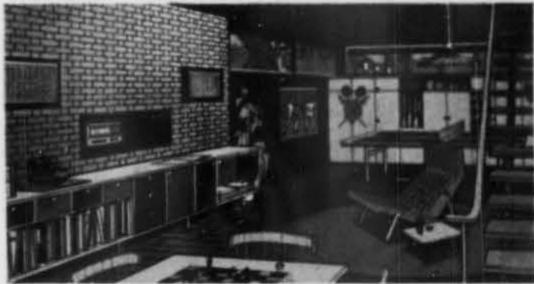
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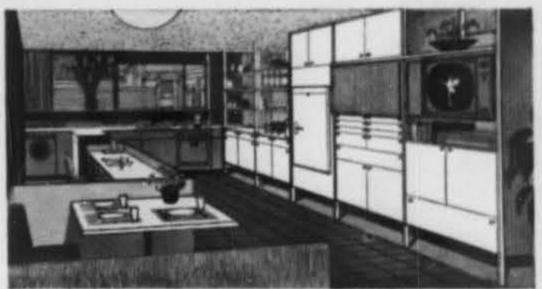


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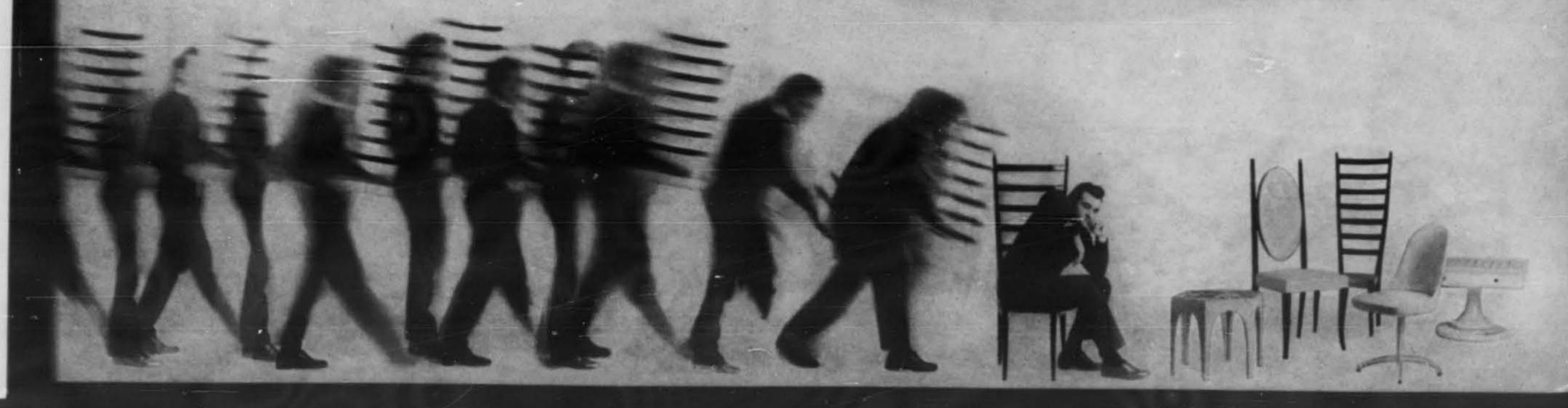


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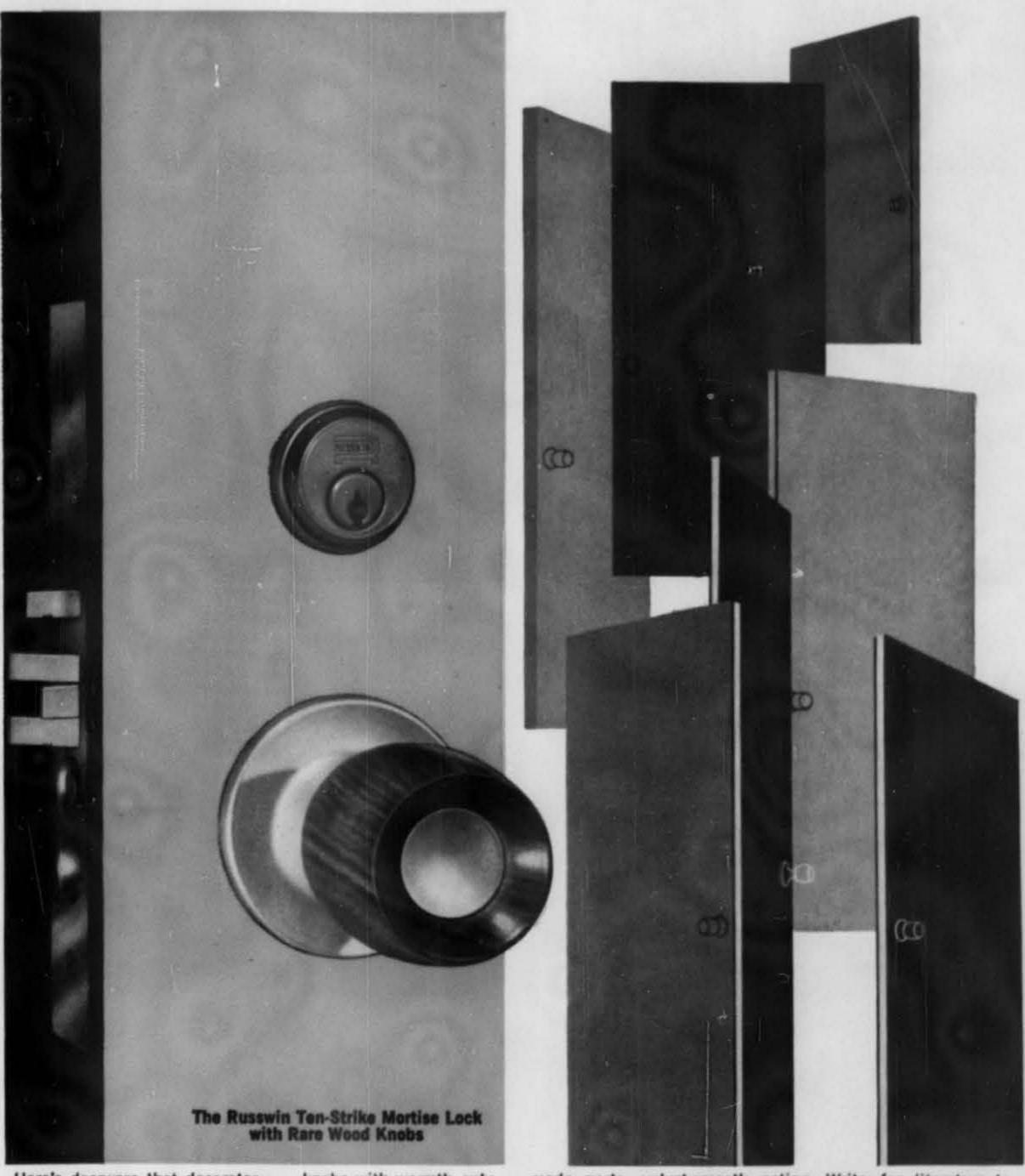




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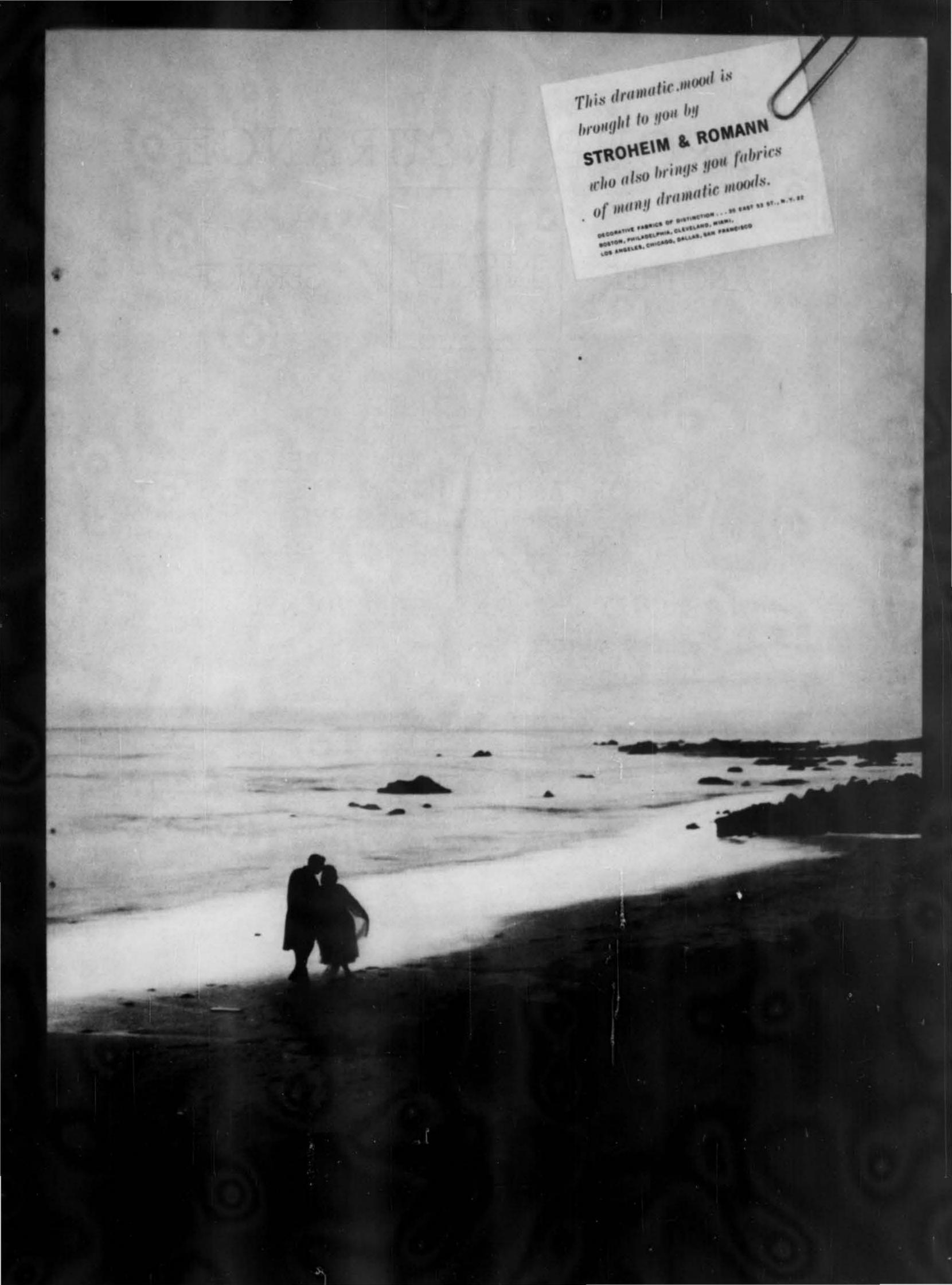




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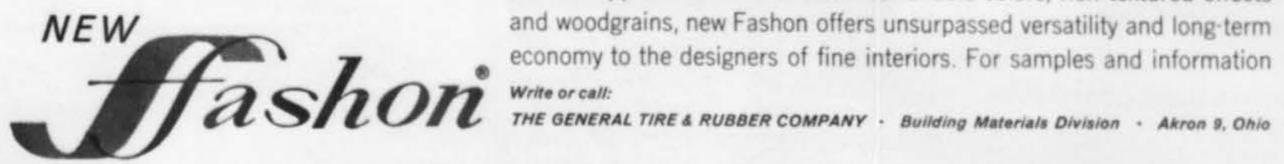
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THE SWING BY JEAN BUCKLEY, SCULPTOR Photograph: Warren Samuel



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The decorator: Everett Brown, A.I.D.



Result: The Fresh Flair . . . and what a lastingly fresh appearance it means to the new Flame Room at the Radisson Hotel in Minneapolis.

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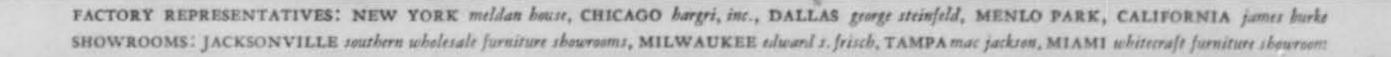
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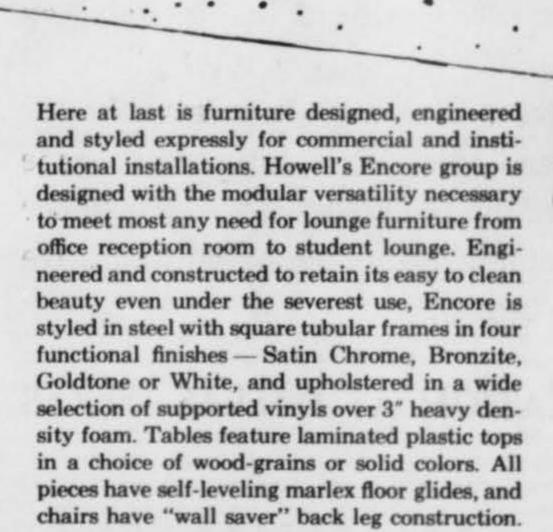
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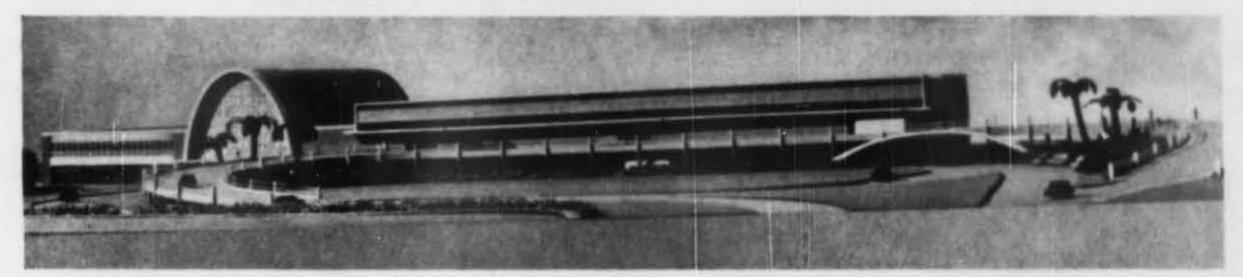
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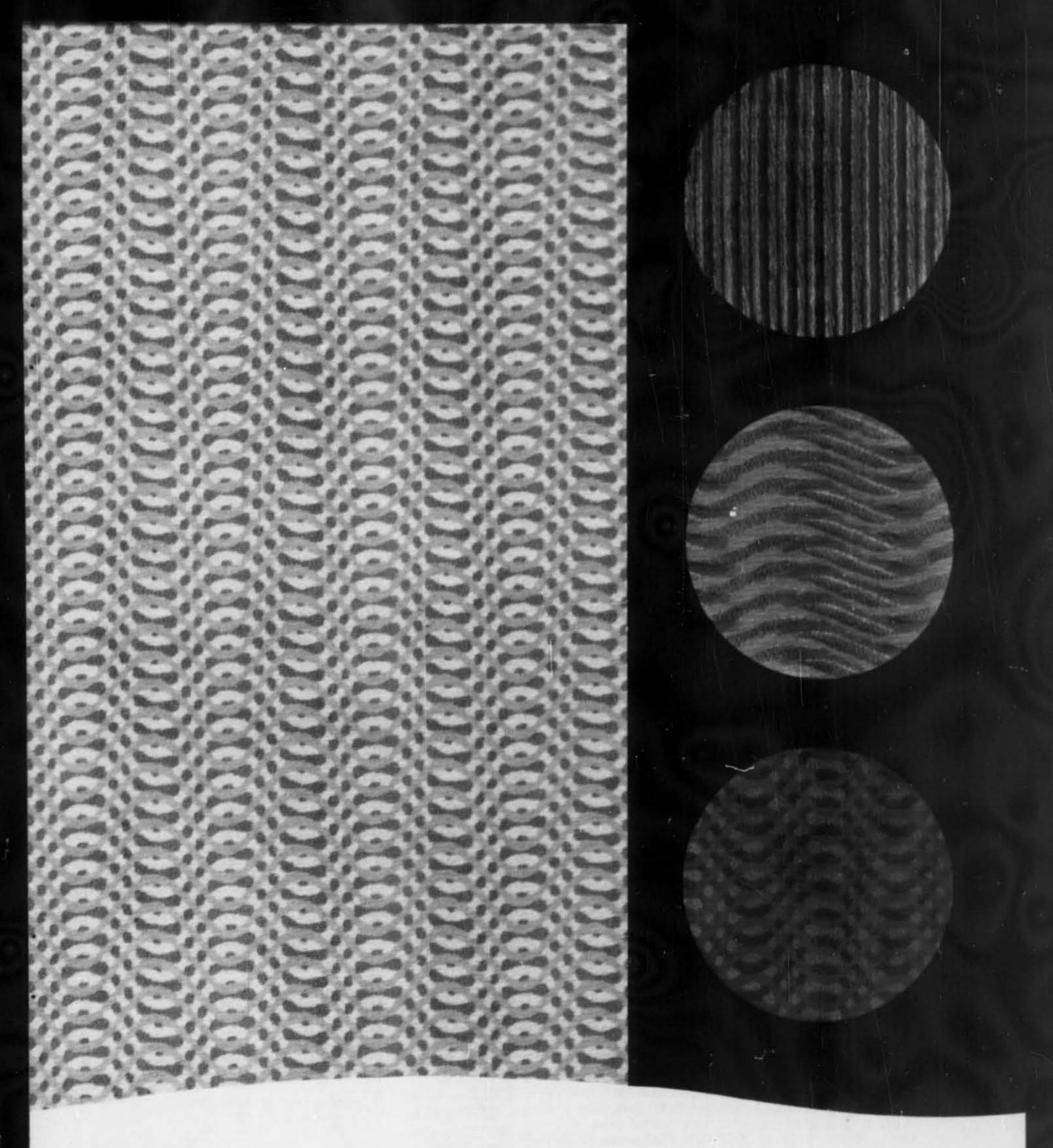
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#### For your information

(Continued from page 70)



#### People

Louis Goodenough, Editor of Home Furnishings Daily, was honored by the New York Home Fashions League Scholarships, Inc., at a luncheon in the newly-decorated ballroom of the Hotel Pierre. Mrs. Mildred Plumb, President of the New York Chapter of the League, presented the special award to the Editor, which included a portfolio of signatures of each person attending the benefit. The speaker at the luncheon was Gilbert Lea, Executive Officer, Public Participation of the Lincoln Center for the Performing Arts, and the Master of Ceremonies was Raymond Reed, a columnist for Home Furnishings Daily. Mr. Goodenough, a well-known figure in the home furnishings field, started his career in that field in 1931 as floor coverings reporter for Retailing Home Furnishings, at that time a weekly paper. He became Managing Editor in 1939, and in 1941 was named Editor of what had then grown to be Retailing Daily, renamed Home Furnishings Daily in April of 1957. In addition to shepherding a large editorial staff in getting out the "bible" of the industry, Mr. Goodenough has three hobbies: Italy, Hi-Fi and the restoration of an old house in Stony Brook, Long Island. Upon attending the Triennale in Milan, Italy in 1954 and 1957, he recorded his observations on the cultural life and customs of Italy in a well-remembered daily column. A selection of these columns was printed in book form under the title, Editor in Italy. He has also written many articles, in serious and humorous vein, for House and Garden, McCalls, Printers' Ink and The New York Herald Tribune. . . . Jack Brickel and J. M. Eppinger have formed the new firm of Brickel/Eppinger and will function as sales representatives and marketing consultants, with sales efforts directed exclusively toward architects, interior designers, specifiers and dealers concerned with non-residential interior furnishings. Mr. Eppinger was recently a Vice President at B. G. Mesberg Corporation and was for twentyfive years an executive of the Herman Miller Furniture Company. Mr. Brickel was formerly National Director of Sales for the Directional Contract Furniture Company and was also at Herman Miller for many years. Their new firm is located at 501 Madison Avenue and they have announced the following appointments to their sales staff: Vera G. White, in charge of architectural sales in New York; Victor DeGraff, Mid-Western Regional Manager; and F. J. Tardif, in charge of the Los Angeles office. . . . Martin H. Schrader has been named director of sales promotion and merchandising for House Beautiful Magazine. He was formerly a vice-president and account supervisor at Alfred Auerbach Associates, Inc., and will now head up all sales promotion, retail merchandising, manufacturer merchandising and research activities at House Beautiful, effective March 1. (Continued on Page 200).

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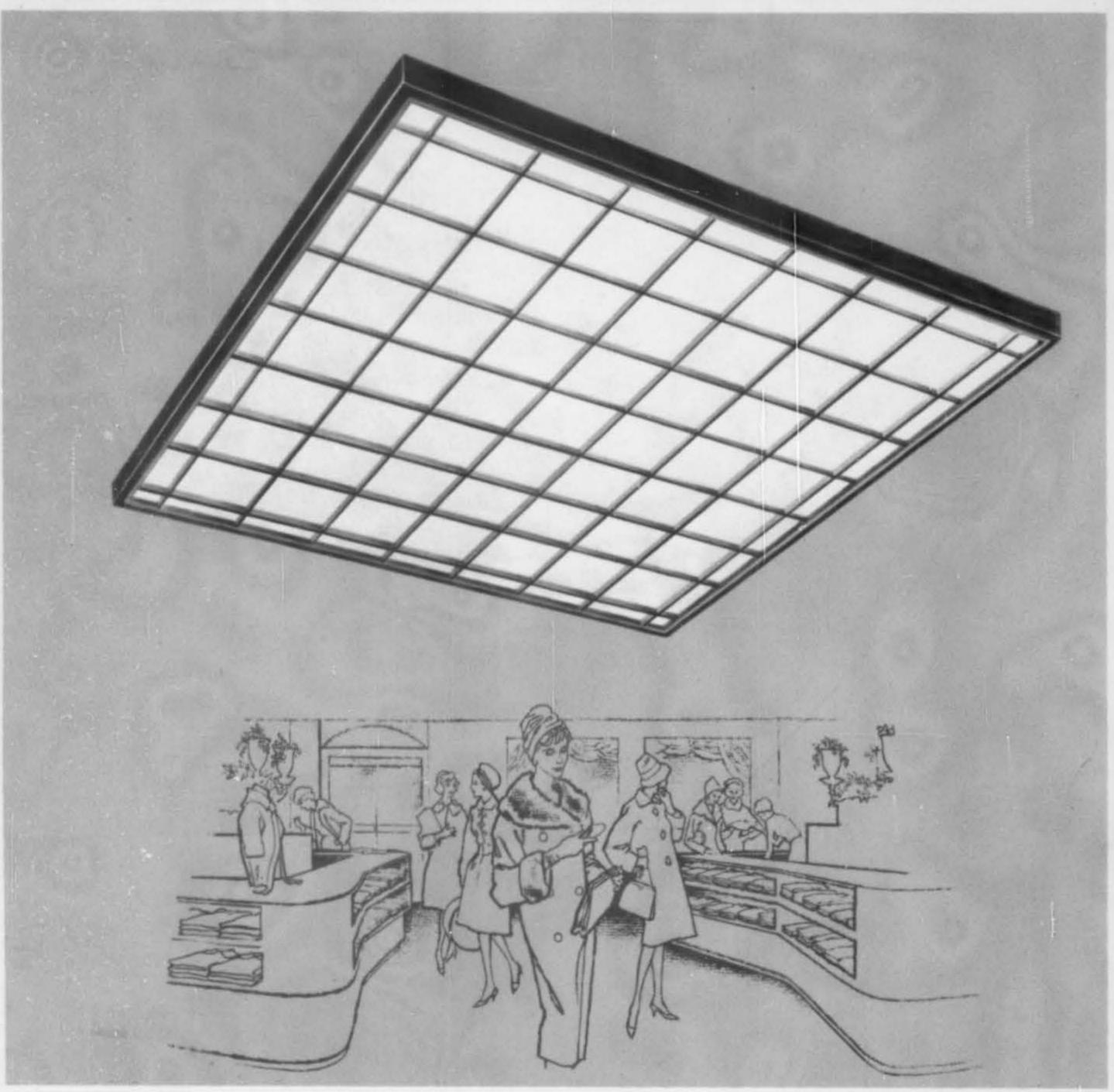
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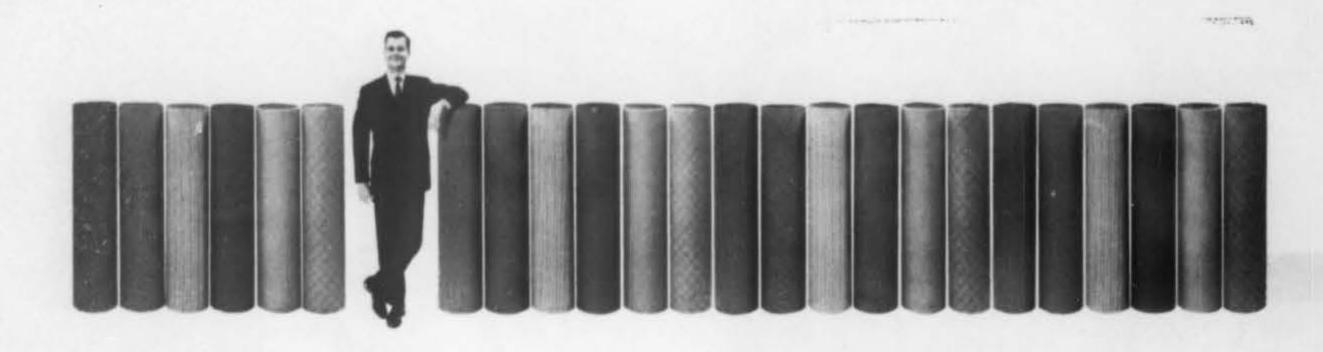
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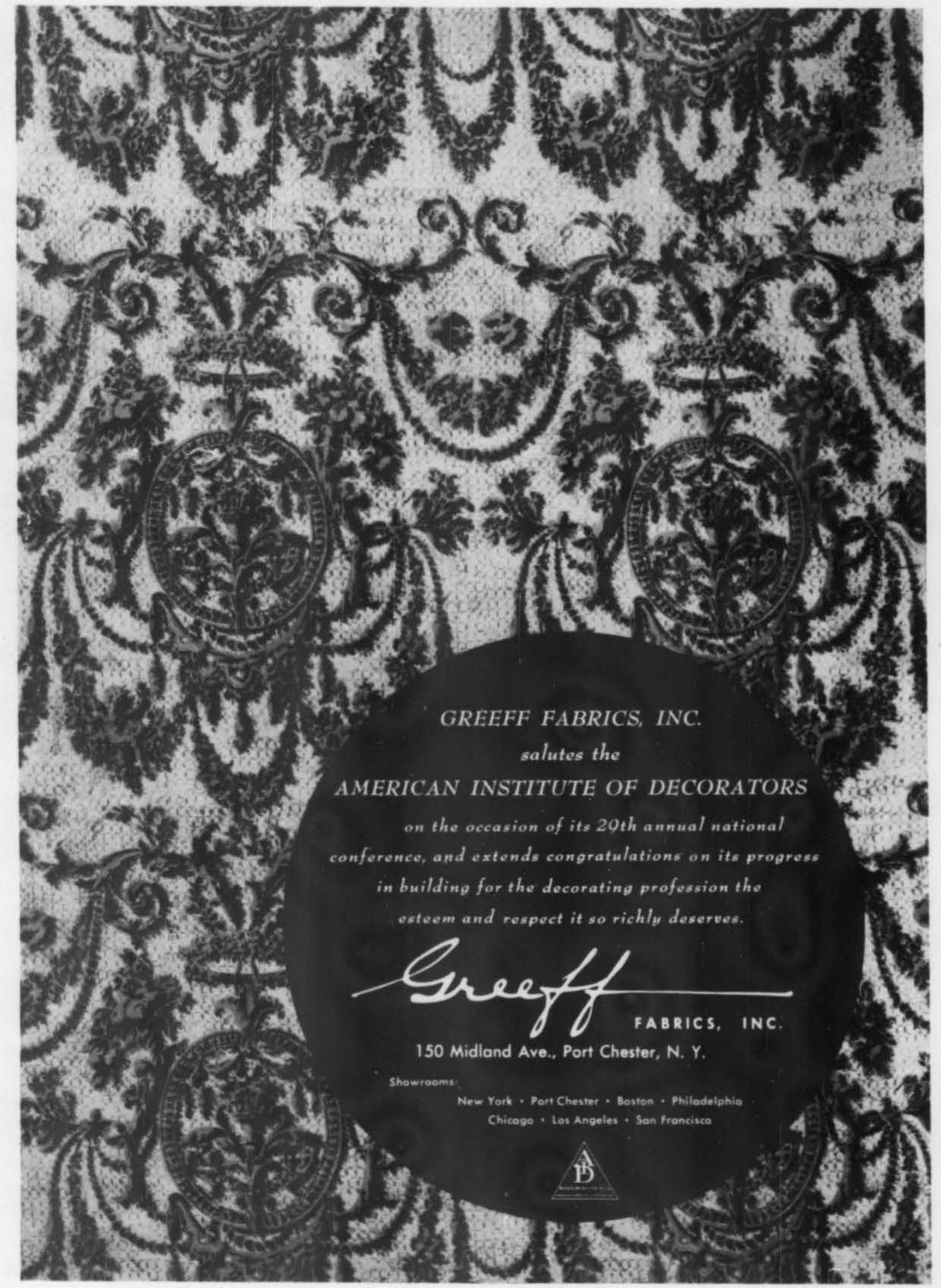


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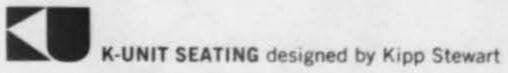
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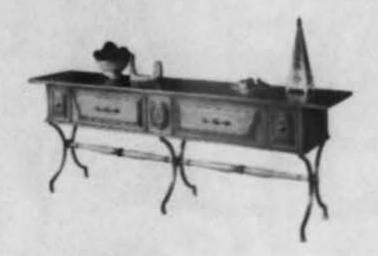
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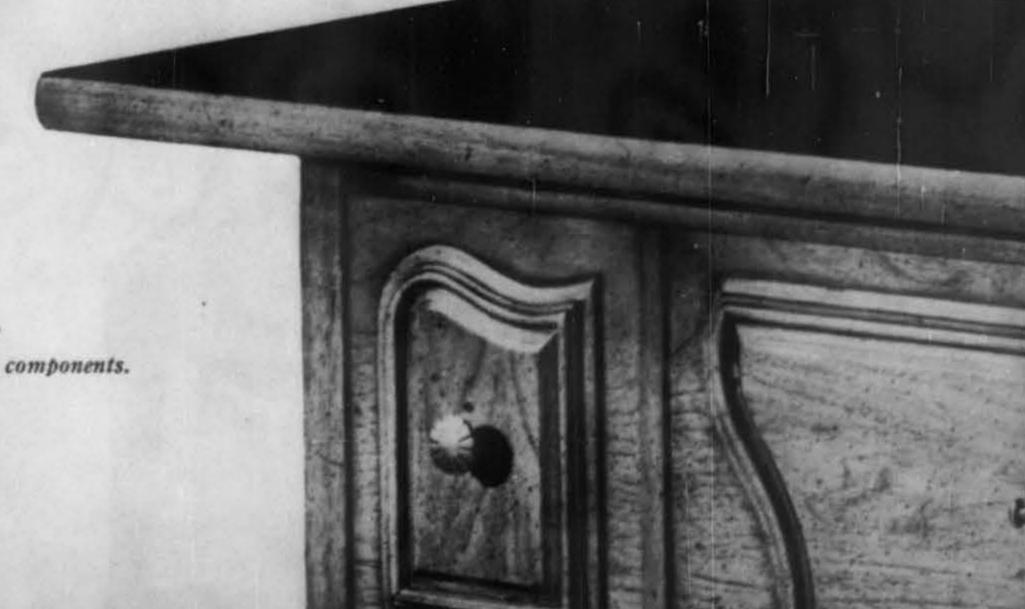
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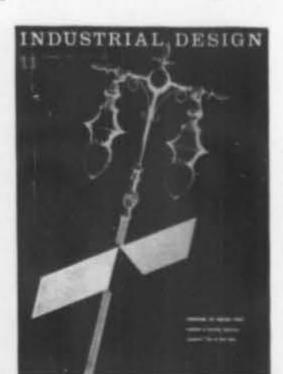
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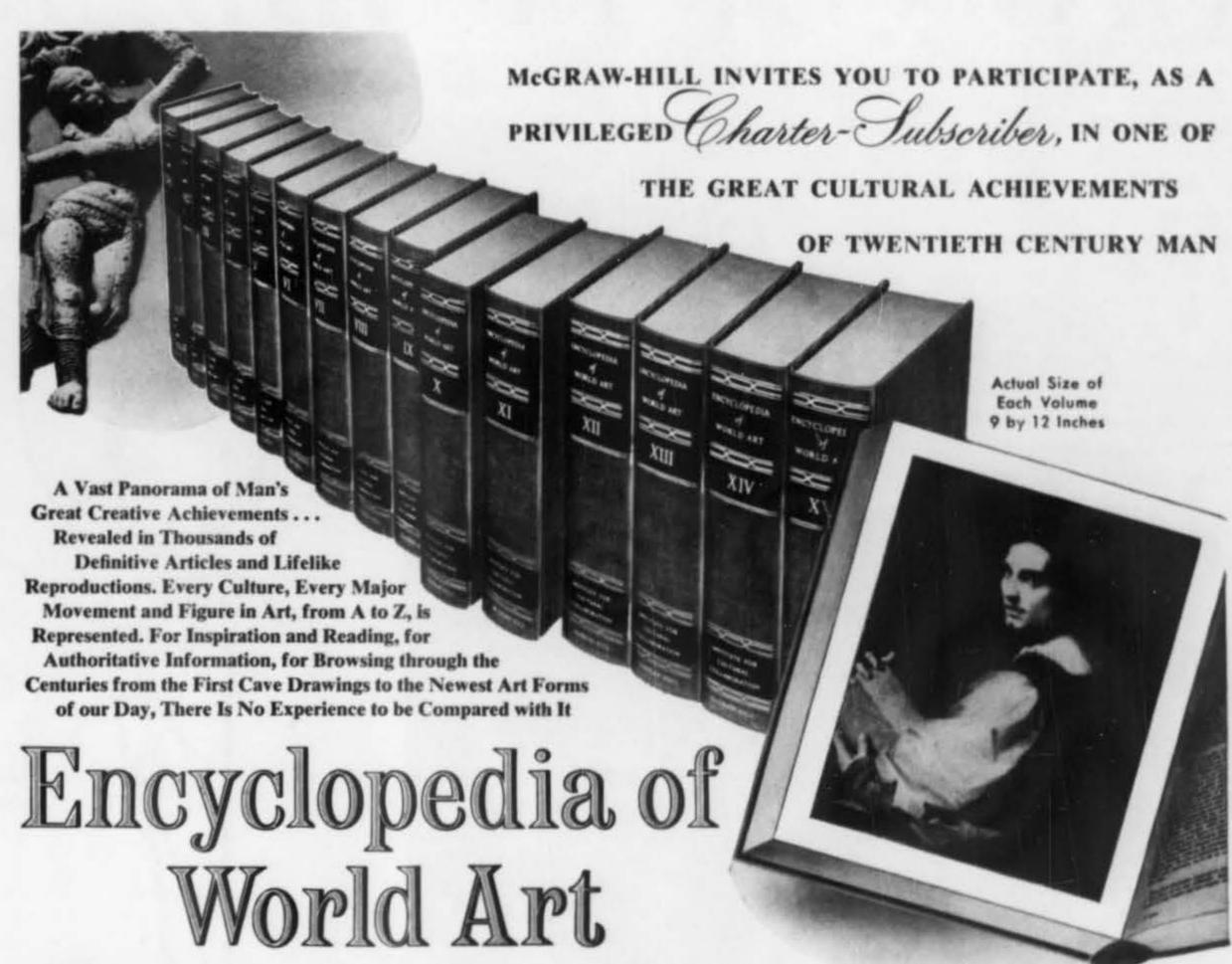
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## A healthy climate

Since the core of this issue is dedicated to the 29th Annual Conference of the American Institute of Decorators, which is to take place from May 15th through 20th in balmy Los Angeles, we should start by explaining that these paragraphs are not about California's climate, but about the professional climate of the field we serve.

While the interiors market is obviously flourishing in the sunshine of our golden economy, and will flourish even more during the next few decades if things go on as everyone expects, current comments on the state of the profession are not entirely harmonious. There is considerable squabbling over educational qualifications, over the amount and allocation of remuneration for professional services, and over selling and showroom practices. There is keen rivalry between two professional organizations. And there is also competition among the three overlapping professions of interior design, architecture, and industrial design for the work itself, not to mention duels for design control on specific jobs where two of the three professions collaborate. As if these struggles weren't enough, there is uneasiness about where design ought to be going which runs much deeper than the simple conflict between the avant garde and the traditionalists. In any case these two groups are not as irreconcilable as they are usually considered. They may believe in different things but they have beliefs strong enough to be called articles of faith, creeds honored and fought for. Both groups alike-those who brought about a design revolution and those who resisted that revolution-are disturbed by a realization that the design world is humming with the activity of professionals who do not equate taste and style with morality, designers who have no creed but the demands of the assignment on the one hand, and their own inventiveness (or wide range of observation) on the other. It is this new eclecticism, sometimes practical and sometimes playful, which has aroused shrieks of horror among the purists of the avant garde; this is the cause of the clouds of uncertainty and self doubt which hide the once clear vista of where we were supposed to be going.

The first four letters on our page of "Letters to the Editors" indicate how far apart qualified professionals in this field can find themselves today when standards of design are in question: our March issue is praised by an interior designer and by a member of the trades who also happens to be a trained designer; it is damned by an industrial designer; and given a polite nod of approval by an architect who does the interiors in many of his architectural assignments. To which should we pay attention? The industrial designer, moreover, compares the Interiors of March 1960 with the Interiors of September 1956—not a very long span of time. Since it has always been the policy of this magazine to report the best it can find on the professional scene rather than to hew to any preconceived idea of what ought to be done, our correspondent is actually commenting on the scene rather than railing at the magazine. In four years it seems to have undergone a sad transformation: from sublime to deplorable.

It is reassuring to learn that the interiors branch of the design field is not alone in suffering from loss of self confidence in the midst of prosperous activity. Recently one evening we had the opportunity to hear Douglas Haskell, Editor of The Architectural Forum, discourse on the architecture of the future. Haskell covered other aspects of architecture besides design standards, but when he came to that subject the question of eclecticism was what he focussed on. What we were delighted to learn, and wish to pass on, is that he is not dismayed by it. He made a very spirited and plausible defense of Eero Saarinen and other architects who are today being castigated on the grounds that they have no definable style because they attack each new assignment on its own terms. In this willingness to invent and experiment Douglas sees architecture's best hope.

The occasion for Haskell's speech, incidentally, was a dinner meeting of The Architectural League of New York, an organization to which we should like to call the attention of our readers, (though of course in 38 pages of this issue we throw a concentrated spotlight on the A.I.D.). This past year the League, under retiring president Morris Ketchum, A.I.A., has given a remarkable push to its educational program to foster and honor achievements in the building arts, culminating in the current Gold Medal Exhibition now at the Crafts Museum in New York but later to circulate around the country. Among the building arts it recognizes and serves superbly it includes not only every branch of architecture and its related crafts and arts, fine and applied, but the specific branch which is this magazine's concern. The League's program is of course another subject, and an article about it is scheduled for our May issue. In the meantime, however, we wish to emphasize—in the face of certain gloomy comments on the state of design—that in spiritual as well as material terms it is definitely wholesome.—O.G.

our cover

That keys are a symbol of interiors is no news to our readers, but many of you may be surprised to learn that the raw material for Art Director Arnold Saks's cover design was a black and white photograph, very contrasty of course, to which he added color overlays. The photographer was Sam Kimura.



AMERICAN INSTITUTE OF DECORATORS

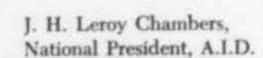


29th ANNUAL CONFERENCE MAY 15-20

Braving a Conference City as glamorous as Los Angeles, the American Institute of Decorators is going all out to keep visiting A.I.D. members down on the Conference farm by making the farm as exhilarating, as eventful, as provocative, as either Los Angeles or Paree. The program, mapped out by Conference Chairman Beulah Spiers and a brigade of committees, generously weaves the city's delights into the actual pattern of the Conference: a dinner on old Olvera Street; a trip to Pasadena's lovely Huntington Library and Gardens; a breakfast on Restaurant Row; a party on a real movie set. The Beverly Hilton Hotel—Conference headquarters—is itself a spectacular piece of architecture with supremely civilized facilities. Los Angeles' two major decorative centers - Robertson and La Cienega - burst with products of California handiwork and industry, affording a fresh outlook on interior furnishings. And the program (see overleaf) bristles with such excitement as a talk by Buckminster Fuller — guaranteed to set the very air crackling with ideas and imagination.



Brains behind the Conference: Mrs. Beulah G. Spiers (center) Conference Chairman, is flanked by Co-Chairman Dorothy Peterson and Mrs. Dorothy Paul, President of the Southern California Chapter, A.I.D. Not pictured: Co-Chairman Mervyn S. Barnett.





R. Buckminster Fuller inventor of the geodesic dome, will be presented Honorary Membership in A.I.D.



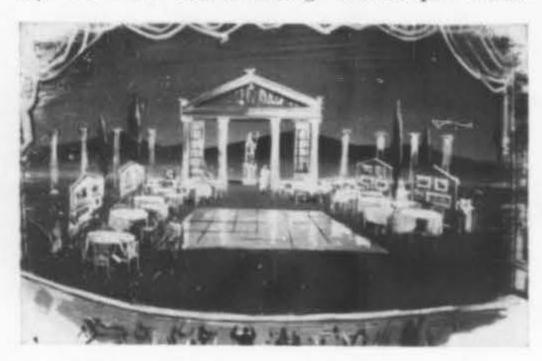


The Beverly Hilton Hotel, A.I.D. Conference headquarters, affords distance views from many rooms and from rooftop restaurants.

Southern California hosts, left to right: Jeanne Ludwig, Hospitality Committee; Harvey Ackerman, Host Committee; Roberta Griffin, Hospitality Chairman; Mrs. Spiers; Mark Nelson, Hospitality; Jane Cavitt, Entertainment Committee.



A gala "Spartacus Supper" will be held in a theater at Universal-International studios, among settings for "Spartacus," a \$12,000,000 Roman spectacle now in production. Alex Golitzen, art director for U-I, created the backgrounds. Dancing on stage; dining on stage and backstage among "Spartacus" scenery. Menu duplicates \$100-a-plate "Dinner with Ike" held in Los Angeles last January. Albert Van Luit is making "Romanesque" menus.





Harold Grieve, F.A.I.D., conceived, arranged, and produced the "Spartacus Supper."

Edith Head, chief costume designer at Paramount, will present a fashion show during cocktail time at the A.I.D.'s "Spartacus" set party. Among the party guests will be Hedda Hopper.



Hosts, Officers, Entertainers, Honored Guests:

**PERSONALITIES** 

## **PROGRAM**



## Sunday, May 15

9:00 a.m.-5:00 p.m. Meeting. National Board of Governors, Chapter Presidents, Advisory Council Representatives, National Committee Chairmen. Milton Glaser, Chairman of the Board of Governors, presiding.

Cadoro Suite

6-8 p.m. Cocktails for entire A.I.D. membership. Robbins Floor Products, Inc., hosts.

Lanai Room, Beverly Hills Hotel (Transportation not provided)

## Monday, May 16

8:00-9:30 a.m. Welcome Breakfast. E. I. Du Pont De Nemours & Company, host. International Ballroom

9:30 a.m.-12 noon Meeting of Members. Opening of Conference. J. H. Leroy Chambers, National President, presiding. Invocation by Rev. Kermit Castellanos, All Saints Church, Beverly Hills. Welcome addresses by Mr. Chambers and Dorothy H. Paul, president of Southern California District Chapter. National President's report.

Grand Ballroom-South End

12:30-2:30 p.m. Awards Luncheon. Presentation of Honorary Memberships in A.I.D. Presentation of Citations of Merit for Product Design and Development. Presentation of Citation of Merit to James Toland, Editor, Los Angeles Times Home Magazine; and to Mrs. Norman Chandler, Beverly Hills. Luncheon speaker: John Entenza; Editor, Arts and Architecture. Grand Ballroom—North End

2:30-5:30 p.m. Meeting of Members. Program arranged by National Committee on Education. Presentation of Honorary Membership in A.I.D. to R. Buckminster Fuller. Mr. Fuller will speak on "Invisible Design." Presentation of Student Design Competition Awards.

Grand Ballroom-South End

7:00-8:30 p.m. Cocktails and Buffet. Black tie. Amtico, hosts.

Beverly Hilton Hotel

Evening. A.I.D. Night at Palladium. "Doorways to Gracious Living," A.I.D. Decorators Show sponsored by Southern California Chapter.

Hollywood Palladium (transportation provided)

## Tuesday, May 17

9:30 a.m.-1:00 p.m. Continental Brunch. La Cienega Center, hosts. Oyster House on La Cienega Boulevard

11:30 a.m.-2:00 p.m. Champagne Buffet. Robertson Center Association, hosts.

9:00 a.m.-1:30 p.m. Tour of Robertson and La Cienega Centers, arranged by the trades.

Transportation provided

2:00-4:00 p.m. Round Table Discussion. Entire membership. Mary E. Dunn, chairman.

International Banquet Room

Meeting of Chapter Presidents. Dorothy Paul, president of Southern California Chapter, chairman.

Room to be announced

Evening free.

## Wednesday, May 18

9:30 a.m.-12:30 p.m. Meeting of Members. Election of Governors and Officers. Mr. Chambers presiding. Discussion program, Everett Brown, chairman. "Philosophy of Business Administration," talk by Tyler McDonald, advertising executive. Grand Ballroom—North End

12:30-2:30 p.m. Luncheon and Fashion Show. Congoleum-Nairn, host. Eleanor Lee, hostess. Grand Ballroom

2:00-5:30 p.m. Meeting of Members. Program arranged by Resources Council of A.I.D. Grand Ballroom

7:00 p.m. Spartacus Supper. Cocktails, dinner, fashion show, entertainment, dancing, on the set of Spartacus, motion picture now being filmed. Harold W. Grieve will produce and direct the party. Black tie.

Universal-International Studios (Transportation provided)

### Thursday, May 19

9:30 a.m.-12:00 noon. Meeting, National Board of Governors.

Cadoro Suite

12:00 noon. Buses depart from Beverly Hilton for Pasadena.

1:00 p.m. Luncheon. Pasadena home of Lucile Stockwell Chatain, president of C. W. Stockwell Company.

Afternoon. Tour of Pasadena which includes Webb Textiles, Inc., Stuart Company Building, Huntington Library and Art Galleries (optional)

7:00 p.m. Cocktails and Dinner. Tahitian Luau at Glendale home of Albert Van Luit.

## Friday, May 20

10:00 a.m.-12:00 noon Meeting of all National Officers, National Committee Chairmen, Member Relations and National Publicity. Grand Ballroom

2:00 p.m. Meeting of all persons participating in the Post-Conference Tour to the Orient. Grand Ballroom

4:00 p.m. A.I.D. Tea. Southern California Chapter, hosts.

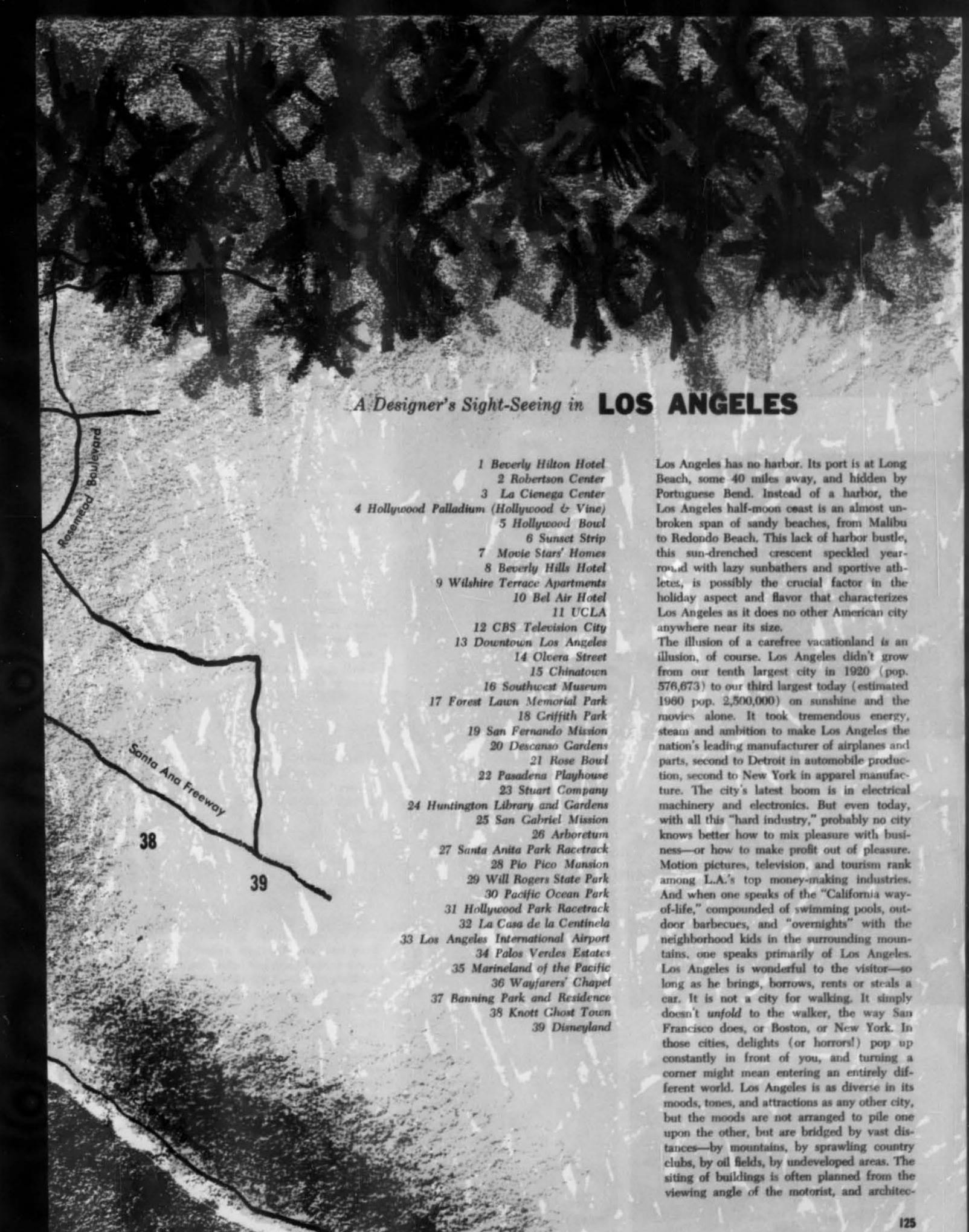
Tony Duquette's Studio

## Saturday, May 21

Tour participants depart for the Orient.

All events take place in the Beverly Hilton Hotel unless otherwise noted.







Jax shop, Beverly Hills



Olvera Street-an old Mexican marketplace



Wilshire Terrace in Beverly Hills and its excellent Windsor West restaurant





Argent Place community of houses by Neutra



San Gabriel Mission bell wall



Union Oil building and freeways

tural details are scaled for quick legibility from a passing automobile (see, for example, the Wilshire Terrace facade on this page - a bold pattern in which two balconies are visually joined by a single face to make a larger, longer form than individual balconies would). Interiors' guide to the sights of Los Angeles is tailored to the special curiosity of a designer; it is a guide to those works made by man for the visual delight of his fellows: the architecture, the interiors, the gardens, the ornaments. Los Angeles has a distinguished history in these arts, beginning with the early Spanish missions -- adobe buildings with wonderful, soft plastic qualities as sunlight plays on the thick clay or mud walls. The San Fernando Mission, built in 1797, is a long building paced by nineteen semi-circular arches on massive square pillars, set among a "Memory Garden," one of the few restored Mission gardens. (San Fernando Mission Road and Columbus Avenue, San Fernando; open daily). San Gabriel Mission (1771), not far from Pasadena, is especially poignant for its arrangement of cutout windows and arches for statues and bells (see cut). (537 Mission Drive at Junipero Street; daily except Monday).

Olvera Street near downtown Los Angeles is a picturesque reminder of the city in its early years as a Mexican-style pueblo. The street still has its Spanish tile and brick street; its Avila Adobe, the city's oldest residence still standing; and the historic Pelanconi house, Los Angeles' first brick building (1850), now the Casa La Golondrina restaurant serving Mexican dishes. On Olvera Street, candle-makers, glass-blowers, and blacksmiths ply their trade as of old.

The Southwest Museum (16 on map) houses one of the country's best collections of Indian handcrafts. Adjoining the Museum is the Casa de Adobe, a replica of a Spanish Colonial hacienda built around 1800: a square, tileroofed building surrounding a large patio with gardens and a fountain in the center. The furnishings represent three typical periods of early California furnishings: strictly Spanish pieces made in Spain, Mexico, or California itself; American Colonial and Empire items that came in with the growth of commerce from the outside world; and finally the French brass beds and American walnut furniture in vogue around 1850, just before the area began to change from a Spanish to a Yankee city. (Open on Sundays and Wednesdays from 2 to 5 p.m.)

Other old Spanish houses are La Casa de la Centinela (7634 Midfield Avenue, Inglewood; Sundays and Wednesdays from 2 to 4 p.m.); and Lugo Adobe (516-522 North Los Angeles Street close to downtown L.A.; admission by permission of occupants).

At the Arboretum — "Lucky Baldwin's" old 120-acre estate with beautiful lagoons, trees and flowers from all the world, and strutting peacocks and Muscovy ducks — a filigreed "Queen Anne Cottage" nestles quietly in the trees, furnished with hundreds of Victorian furniture pieces and objets. (301 North Bald-



Marineland-a three-ring circus

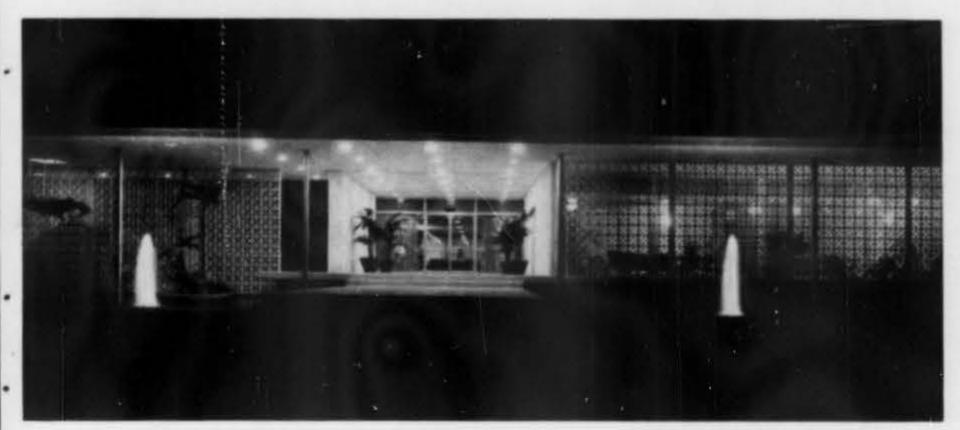


· Albert Van Luit living room

#### On the Pasadena Tour



Atrium of Stuart Company building



Edward Stone's delicate Stuart facade

High terrace and magnificent antiques at Huntington Library and Gardens





#### A.I.D.: Los Angeles Sight-Seeing



win Avenue, Arcadia; 9 a.m.-6:30 p.m. daily; 15 miles from downtown L.A.)

Los Angeles began to see the first glimmerings of an indigenous architecture in the 1890's, when Easterners began to pour in after the discovery of oil in the '80's. The Greene Brothers-Charles and Henry-left Pasadena a rich legacy of residences-warm, shadowy, dramatic buildings with sweeping wooden roofs, open beams, deep overhangs, etc. The Greene brothers were also perhaps the first to introduce the Oriental influence which has come to characterize so many California interiors. The Gamble House at 4 Westmoreland Place, Pasadena, is an especially beautiful example of Greene and Greene architecture. Frank Lloyd Wright designed a few houses in Los Angeles in his early practice, including the Hollyhock House on Olive Hill, now a municipal art center.

Richard Neutra has been one of the major architectural benefactors to the Los Angeles cityscape ever since he settled there in 1926. He is perhaps best known for his crystalline, elegant residences in the country outside Los Angeles, but he has also designed office buildings, schools, and multiple dwellings within the city. Neutra is currently working on Argent Village—a neighborhood of eight individually designed homes planned to harmonize on a hillside site (see cut). Five of the houses are completed. (Silverlake Boulevard and Argent Place).

Los Angeles is the headquarters today of some of America's most original, most admired, and busiest architects, and they have speckled the vast Los Angeles area with stores, office buildings, hotels, schools, TV studios and auditoriums of excellent and exciting design. Besides Neutra, there are Welton Becket & Associates (designers of the Beverly Hilton); Charles Luckman Associates; Victor Gruen; Jones & Emmons; Douglas Honnold and John Rex; Thornton Abell; Gregory Ain; Craig Ellwood; William Sutherland Beckett; and Thornton Ladd, to name only a few.

Marineland of the Pacific (see cut), the giant aquarium and "marine circus" atop scenic Palos Verdes headland is a fluid architectural job (Pereira & Luckman) that expertly handles a rush of mankind in constant movement: from the Whale Show to the Seal Circus; from one to another of the three underwater viewing levels of the huge oval tank with its hundreds of fish and other undersea creatures. There's a good restaurant here, too, with a marvelous view of Santa Monica Bay and Santa Catalina Island. A few minutes away is Lloyd Wright's famous Wayfarers' Chapel.

Wilshire Terrace, about a mile from the Beverly Hilton, is a Tishman cooperative apartment house, as luxurious—and as beautiful—as they come. The striking building and the gardens behind—Versailles-like in their many divisions and highly conscious design—are the work of Victor Gruen Associates. The glittering lobby, pictured on page 146, was designed by Adele Faulkner, A.I.D.; and another drawing card is

(Continued on Page 223)

## A. I. D. SHOW at Hollywood Palladium

The Southern California Chapter of the American Institute of Decorators will sponsor a homefurnishings and decorating show with a strongly professional slant at the Hollywood Palladium May 6-18. Chief objective, of the show is to demonstrate the role that the professional interior designer plays in creating the most practical, livable, and beautiful residential and commercial interiors. The show committee, with Robert T. Bertholf and Zita Zech as co-chairmen, has specified that every display must be a complete room setting; each must be designed by an A.I.D. member; and no decorator may design more than one exhibit. With such strict requirements, the show is bound to be a richly varied and ideacrammed affair-not just a parade of products —and the Southern California chapter expects attendance to pass the 100,000 mark at an admission fee of \$1.50. The show will be open to the public daily from 1:00 to 11:00 p.m. One evening during the A.I.D. Conference— Monday, May 16—is set aside for the Palladium show, with Amtico as host.

Only one indication of the show committee's complete attention to detail is the liaison it maintains between all exhibitors and decorators; every decorator is informed as to the type of room, the style, and the colors of the adjoining settings, so that a harmonious flow can be achieved throughout the exhibition.

"Doorways to Gracious Living," theme of the A.I.D. show, is established at the entrance by a Palladian archway and foyer designed by Charles Pollock, A.I.D. The Resources Council of the A.I.D. will maintain a special large exhibit on the balcony.

#### List of Exhibitors

Sponsoring exhibiters known at press time are: Amtico: Catherine Armstrong, A.I.D.; Armstrong Cork; Barker Brothers: Belgian Linen Association; Bigelow-Sanford Carpets: Louis W. Bowen; Brunschwig & Fils Cee'e: Arundell Clarke: Grace Richey Clarke: Congoleum-Nairn; Decorax; E. I. DuPont DeNemours: Ficks Reed: Den Frazier: Mervl Gelber, A.I.D.: Glenn of California; Greeff Fabrics; Greene & Hinkle; Harold W. Grieve, A.I.D.; S. M. Hexter; Jaylis Sales: Kalne's Furniture; Maria Kipp; Kittinger: Kneedler-Fauchere; Lackawanna Pacific Leather; Richard Lawson; Main Braiding; Karl Mann Associates; McGuire Company; Parl-wood Laminates; James Pendleton, A.I.D.: Penny-Owsley Music; Pomona Tile: Robbins Floor Products; J. W. Robinson; F. Schumacher; Violet T. Searcy, A.I.D.; Harriet R. Shellenberger, A.I.D.; W. & J. Sloane: C. W. Stockwell; Stroheim & Romann; J. H. Thorp; Tropicraft: Dick Turpin, A.I.D.; Edwin Turrell Associates; U.S. Rubber; Jack Valentine; Albert Van Luit; V'Soske; Sherle Wagner; Waverly Decorative Fabrics; Webb Textiles, Inc.; and Whittier Interiors.



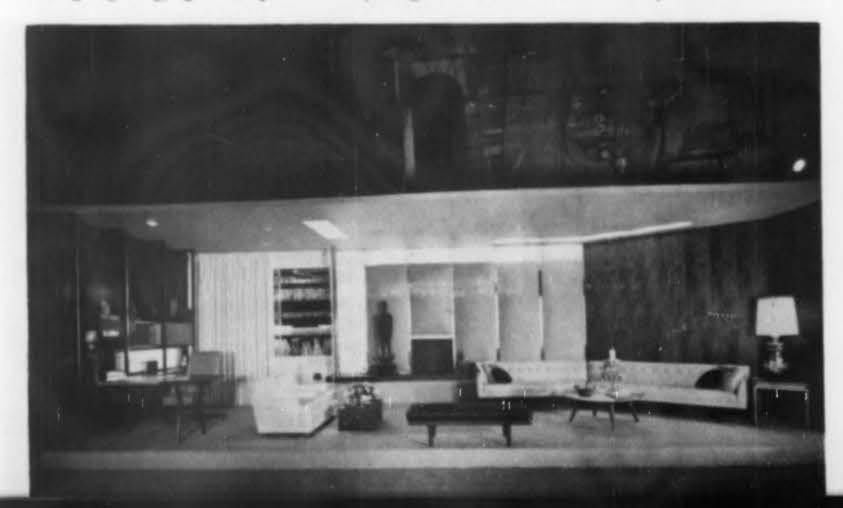
Kittinger's exhibit will be a game-dining setting by Anne G. Phillips, A.I.D. Kneedler-Fauchere silk paper walls, Baccarat chandelier, Clavos rug, Thaibok fabrics, all Kittinger furniture.



Above: Van Luit's living-dining setting by Joseph Cannell and Bert England, both A.I.D. of Cannell & Chaffin, features new "Romanesque" scenic.



Above: Armstrong Cork's executive penthouse by C. A. Korkowski, A.I.D., of K-S Wilshire, Inc., boasts new "Parquet" vinyl cork tile floor. Below: U.S. Rubber's family room by A. Allen Dizik, A.I.D., introduces tangerine Naugahyde in panels against back-lighted Tropicel; Tropiglass in bamboo gold for ceiling lighting; gold Royal-Tex carpeting—all new U.S. Rubber products.





## A faithful and comprehensive compendium: LOS ANGELES SHOWROOMS

One of the few spheres of activity in which Los Angeles achieves a measure of geographic concentration is—mercifully—decorator shopping. Even in this realm, however, the showrooms are not in one place but in two: Robertson Center and La Cienega Center. They are only a few blocks apart, and it is possible to walk from one to the other, if you want to fly in the face of L.A. convention that way.

Things are never static at Robertson Center. Knoll Associates unveiled a spectacular showroom there just last month. Knoll's first Los Angeles space, it is the largest (6,500 square feet) of all Knoll's eleven U. S. showrooms. Dunbar built a new building for itself in Robertson Center late last Fall, having outgrown its old quarters. Designed by Edward Wormley and his associate Edward Crouse, the new showroom (see cut overleaf) is one of Dunbar's most eloquent examples of the quiet luxury, the unexceptionable quality, and the feeling of gracious living that has come to characterize Dunbar over the years. The capacious, twostory building also displays The McGuire Company's rattan furniture and Dixon-Powdermaker reproductions, and Design Technics' lamps, tiles, other ceramic wonderworks.

Another new building in Robertson Center belongs to Kneedler-Fauchère (see its charming facade overleaf), the San Francisco importer of wallcoverings (silks, grasscloths, murals, etc.) from Japan, and representative for scores of interior furnishings. In fabrics, there are Adams Leather, Henry Calvin, Ernstein & Johnson, Jack Lenor Larsen, Pageant, Pippin, Ben Rose, Hella Skowronski, Thaibok, and Sherle Wagner. Pageant, Pippin and Wagner also have wallpapers to match. Jackson Ellis wallpapers are also there. In furniture, Kneedler-Fauchère boasts Kittinger's traditional and Williamsburg reproductions, M. Singer & Sons' and Mutual Woodworking's contemporary lines, John Vesey's elegant chrome steel and aluminum and leather creations, Sam Maloof's handmade original designs, Casa Azul's Italian wrought iron imports, and Clavos, Inc.'s leather chairs and decorated tables from Spain. Lamps and lighting fixtures range from Nessen Studios' avant garde designs to Baccarat & Porthault crystal chandeliers; also Sherle Wagner's beaded "Crystallight," handmade aluminum and brass fixtures by Helena Buckingham, ceramic lamps by Evelyn Houghtelling, and old wood turned lamp bases and tables by Kleinberg Studio of Seattle. Decorative accessories at Kneedler-Fauchère are innumerable — hand quilted coverlets by Studio Quilting, Sherle Wagner's 24-carat gold bathroom fixtures and hardware, Friedman Brothers mirrors, etc., etc.

Webb Textiles, Inc. and Maria Kipp are two of the few hand-weavers left in the textile business. Webb specializes in woodweaves, and recently invented a new loom which allows intricate patterns on the face of the wood weave, instead of simple repetitions. Webb's recently redesigned showroom (two views overleaf) is a model of uncommercial persuasion: some Webb draperies, casements and upholsteries are used where they would normally be in an interior, but the samples are tucked away behind mustard-color sliding doors of walnut cabinets. The woodweaves hang flag-style on poles in low walnut-frame cases. Since Webb manufactures on a custom basis only, the showroom provides a work area where decorators can view and match hundreds of yarns creating their own designs.

Albert Van Luit & Company, long recognized as one of the nation's finest sources for wall-paper, will double its Robertson Center show-room space by A.I.D. Conference time, in order to adequately display its fabulous new collection of damasks (one is pictured overleaf, and two more appeared in our February issue, page 122). These sumptuous, fabric-like wallpapers, with patterns taken from French, English, Italian, and Oriental sources, are of course only a fraction of the vast Van Luit collection of patterns and scenics, and you should allow time for an unhurried visit.

The Los Angeles showroom of Meyer-Gunther-Martini, with a variegated collection of fine French and Biedermeier reproductions and a rapidly growing "Classic Contemporary" collection which ranges from sleek modern pieces to spectacular Far East designs, inaugurated this year a new program for window display. The system: a changing series of "Designer's Windows," created by leading Southern California decorators. Overleaf you will find last February's entry: a boldly scaled living room by Gregg G. Juarez, A.I.D.

Not actually in Robertson Center, but not far away either, is Van Keppel-Green at 116 South Lasky Drive, Beverly Hills, with their blithe, light, and handsome indoor-outdoor furniture. New are dining and lounge pieces in unusual color treatment; dining table and sideboard pictured overleaf, for instance, have ash planks stained blue and green.

One of California's most popular furniture sources is Monteverdi-Young, whose dramatic Robertson Center showroom is glimpsed overleaf. (You will discover the Monteverdi-Young name often in our "Design on the West Coast" section a few pages ahead.) This extensive line of furniture for residences, offices, restaurants, etc., often shows a robust quality that is the designer's own; he is Maurice Bailey.

C. W. Stockwell Company's chief decorator showroom is a spacious one at Robertson Center, and there are four others in the Los Angeles area: at 3262 Wilshire Boulevard; at 552 South Lake Avenue, Pasadena; and at 9745 Santa Monica, Beverly Hills (also at 563 Sutter Street in San Francisco). Many beautiful Stockwell wallpapers may be seen in the new Pasadena house for Lucile Stockwell Chatain and her son, Remy, Jr., on pages 137-143. For Oriental art works of true authenticity and magnificent presence, Tropic Treasure

Company must not be missed. Here are Han pottery vessels and bronzes (220 B.C.-200 A.D.), extremely rare Tang funeral pieces (325-605 A.D.), Chinese Neolithic pots and bowls, some as early as 6,000 B.C. Be sure to engage owner Pages J. Thibodeaux, Jr. in conversation, because he is a fountainhead of fascinating historical incidents and details. For instance, who of us knows that the early Chinese employed foreshortening techniques to highly sophisticated purposes? Mr. Thibodeaux knows, and will point out how features in a head are distorted so that they will appear correct from the viewers' standpoint 45 feet below. Mr. Thibodeaux is the current president of the energetic Robertson Center Association.

Fabrics! Odenheimer & Baker's new batik collection including "Ucello" (page 131); S. Harris' new "La Scala" all-cotton damask (page 131); Caro & Upright's finds uncovered by David H. Upright on a recent trip through Asia and Europe; 100% glass fabrics at Glass Fabrics, Inc. (a sampling of patterns on page 131); Ted Meyers, Dazian's, and Geffman's varied collections; Belgian linens at Pindler & Pindler; more Belgian linens and hand-prints at El Merriam (who also represents Beth Whitman Fabrics, Walls Today, and Bassett, MeNab. Trends of the Times opened in Robertson Center last October as upholstery and drapery converters.

More fabrics! Schumacher, Stroheim & Romann, Jofa, Boris Kroll, Greeff, Anton Maix, J. H. Thorp, and Walter all maintain their own showrooms at Robertson Center. John V. Stoll represents E. C. Carter and Jack Valentine. Clinton F. Peets shows fabrics by Kent-Bragaline, Henry Cassen, Fortuny, and Lussky, White and Coolidge, and wallpapers by Louis W. Bowen. Winne & Sutch's lines of beddings, linens, and drapery fabrics embraces Cabin Crafts, Riegel, Everfast, Martex towels, Bates spreads, and others.

A stop at Albert Larsen of California turns up all sorts of things: hand-woven fabrics and hand-painted wallpapers and screens by Robert Crowder, Ltd.; Carpet Masterpieces; Chapman lamps and accessories; Croydon fabrics; furniture by Gregori, Dods-Murdock, Great Eastern, and Frank Scerbo; and a number of accessories lines.

The wallpapers and wallcoverings at E. C. Bondy are endless, and imaginatively displayed (see vignette with Lloyd damask on page 131). Represented here are Katzenbach & Warren, Schumacher, Denst & Soderlund, Gene McDonald, Wall Trends, Han-Tec, James Kemble Mills, Federan-Fedwall, Fabulous Flocks, Woolsuede felt (Felters Company), and Deco Fabs burlap. Murals, Inc.'s papers, wall coverings, Ponti tiles, Hauer blocks, et al, occupy a showroom of their own. John Roller, Inc. is West Coast distributor for Renverne, A. H. Jacobs, Chambord Prints, and other wallpapers. (Continued on Page 210)

Window by Gregg Juarez for Meyer, Gunther, Martini



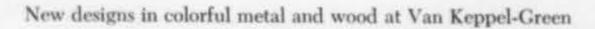
Living room setting in Dunbar's new Los Angeles quarters



A delightful facade for newcomer Kneedler-Fauchere



Van Luit's "De Medici" damask





Bonanza of a bazaar: ROBERTSON CENTER



Two views of Webb Textiles' ingenious showroom





Monteverdi-Young's dramatic showplace

Oriental magnificence at Tropic Treasures





Beemak objet at Teresa McLaughlin



Baker galleries at Knapp and Tubbs







Wilshire House specialties



Swaths and swaths at Glass Fabrics, Inc.



Odenheimer & Baker's "Ucello"



A touch of fantasy at Paul Rich Designs



Robbins Floor Products' sunny new showroom Old-World vignette at E. C. Bondy; Lloyd damask flock





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## Another treasure trove: LA CIENEGA CENTER



A fraction of Ritts Company's fabulous, multi-room showroom for rattan



Ceramic giant by Paul Soldner at Agnes Fraser



"El Cortez" door by Guy Chaddock at Brian Barlow



English cupboard and pewter at Elsie Donahoe



Don Badertscher's overflow Steel director's chair by Jane Ellis



Brackenridge and Taylor: imports and domestics



World-wide imports at Akron Showrooms



A garden at Lightolier



"Lotus" by Marbro



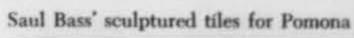
"Silver Pine" by Gladding, McBean



New coordinate "Ceratiles" by Pacific Tile



The Building Center surrounds a series of gardens





Scattered AROUND LOS ANGELES



Victorian rattan bed by Danny Ho Fong (Tropi-Cal)

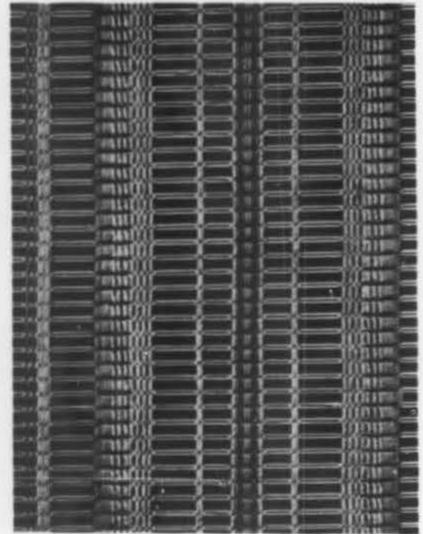


Lighting fixtures in a new gallery of their own at Svend Wohlert



Montigny cabinet at Tamara Brown New "Aksla" chair at Hagen





Tropicraft's "Del Monte" woven blinds New Mogensen desk at Rickberg Importers



Jackson Square in San Francisco was the first of the country's charming, easy-going, neighborhood-like decorative centers, which later sprang up in Los Angeles, Dallas, Miami, and Seattle. Opened in 1952, Jackson Square to-day numbers some 75 showrooms in its midst; many of them carry merchandise of several manufacturers, bringing the total number of firms represented into the hundreds. We shall not attempt a complete coverage of Jackson Square's myriad treasures, but rather call your attention to some of the newest offerings.

First—new residents. Six new showrooms have opened just in the last few months. One of these is Tamara Brown, with truly fabulous antiques, many of them signed and documented, such as the Louis XVI medal cabinet pictured at left, by Philippe Claude Montigny. S. Christian of Copenhagen, importers of Danish furniture, opened a large showroom in Jackson Square last year, in addition to its downtown quarters. S. Christian also represents John Stuart. The Decorative Design Center, which opened just last March 15, shows Wycombe-Meyer furniture, House of Verde wallcoverings and fabrics, and Ruth Vitow lamps in ten coordinated settings. Other new Jackson Square tenants are Casella Lighting; Sutphin-Rihm; and Blaze, Inc.

By A.I.D. Conference time, Dean Trimble Imports will have a big new shipment of Japanese antiques and other objects from the Orient on the floor—finds discovered by James Trimble (current president of the Jackson Square Association) on a recent trip to Japan, Taiwan, Bangkok, Hong Kong, Saigon.

The McGuire Company — one of the cofounders of Jackson Square—has a new rattan sofa designed by Elinor McGuire, (opposite page), a new rattan dining group, and a collection of French umbrellas. Another cofounder, Kneedler-Fauchere, boasts an everrenewing collection of wallpapers, furniture, lamps, accessories designed by Harry Lawenda; and a third co-founder, Regency House, represents Boris Kroll, Brunschwig & Fils, and S. M. Hexter.

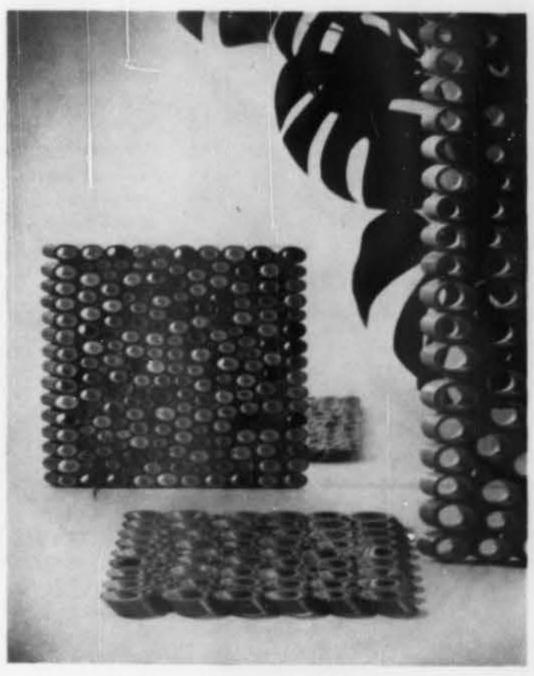
Svend Wohlert, Inc. recently added a Lighting Gallery (upper left) for the display of its imaginative lighting fixtures designed by Mr. Wohlert; these are in addition to many Scandinavian furniture imports at the showroom. Tropicraft of San Francisco has several new designs in woven blinds, including "Del Monte" (pictured) by Cornelia Kelley.

Hagen International will begin stocking in May a new group of home-or-office furniture—conference chairs, lounge chairs, and sofas—designed by Gerhard Berg, a Norwegian architect. The "Aksla" conference chair (pictured at bottom left), in teak or oak, has a foam rubber seat over Pirelli rubber webbing. Among many new furniture imports from Bengt and Ellen Rickberg Importers is a compact teak desk by Borge Mogensen (left). Morrison Imports will have new "bauble" lamps in colored glass, and a new version of its lovely bamboo screens (opposite): the bamboo cut at an oblique angle to gain a wonderful "strange" quality of light and pattern.

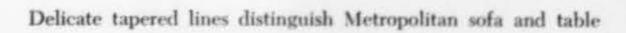
(Continued on Page 224)



Add-a-leaf dining table and chairs at Dux



Bamboo screens in oblique angles at Morrison





New McGuire rattan sofa and taborette





Strandgaard designs for Pacific Overseas

## SEATTLE: Center for the vast Northwest



Two views of Edwin O'Neal's garage-turned-showroom



Right: Schumacher at the Decorative Center

Below: A sparkling setting at Paul Siegel





Seattle is one of the newest cities to become a mecca for decorators in its region, which embraces not only Washington, but Oregon, Idaho, Montana, Utah, Western Canada, and Alaska, as well. A Seattle Decorative Center was opened in 1957 in a spacious L-shaped building atop a hill overlooking Puget Sound (see November 1959 Interiors, pages 120-121). The Center, at 1707 Olive Way, was built by Paul Siegel, who had the vision to employ one of Seattle's most talented young architectural teams, Roland Terry and P. A. Moore. Mr. Siegel died last December, at a sadly young age; but his wife Marjorie continues as owner of the Center, and owner also of Paul Siegel's, Inc., which is the largest individual showroom in the Center.

Siegel's represents four furniture manufacturers: Charak, J. S. Greene, Cal Mode, and Italian Marble Company. In carpeting, Siegel's concentrates on the beautiful V'Soske line. The rich variety of fabrics embraces those of Webb Textiles, Jack Lenor Larsen, S. Harris & Company, A. L. Diament, Clark and Burchfield, Alder Schnee, Hella Skowronski, and Menlo Textiles. Accessories are largely imports, by Damron Kaufmann, Decorative Imports, Beemak, Casa Azul, and Complement by Buzza, Jr. Special services are custom quilting by Sculptured Fabrics Company, and custom shutters by Pinecrest, Inc. A view of the pleasant Siegel showroom, bottom left.

Besides Siegel's own two-story space, there are several individual showrooms in the Seattle Decorative Center. F. Shumacher maintains its own quarters (photo below) for its enormous collection of fabrics. Wallpapers, Inc. of Oakland, and Lensol Fabrics Company of Los Angeles also have their own spaces.

#### Dunbar and other showrooms

Not far from the Decorative Center is the Dunbar Funiture showroom at 1501 Olive Way. This is operated by Edward A. Murphy, who also represents George Tanier (Danish furniture imports), Tropicraft of San Francisco (woven wood blinds), Edward Fields (rugs), Marshall Studios (lamps and accessories), and fabrics by Isabel Scott and Thaibok. Also on Olive Way, at No. 1635, is the fabrics showroom of Caro & Upright, with a splendid array of print and weaves.

Another important decorative headquarters is the 8,000-square-foot showroom for Edwin O'Neal, Inc., at 109 Broadway North. The building is a remodeled garage with a dramatic open-beam ceiling (center photo at left). Furniture manufacturers represented at O'Neal cover a wide range of types: upholstered pieces and case goods by Mastercraft and Rubee; Danish designs by Hagen International; rattan casual furniture by Beverly Hills Rattan; wrought iron by Scroll, Inc.; Oriental furniture and accessories from Dean Trimble Imports; and the unique designs of Luberto (Kramer & Associates).

Edwin O'Neal also represents Tai Ping rugs and carpets; Crestline Mills, Inc.; Elwood Crane & Son; and Keefe-Howard lamps.
Bill Keliehor Designs, Inc., with marvelous murals done in gold and silver leaf on textured paper, maintains headquarters at 400

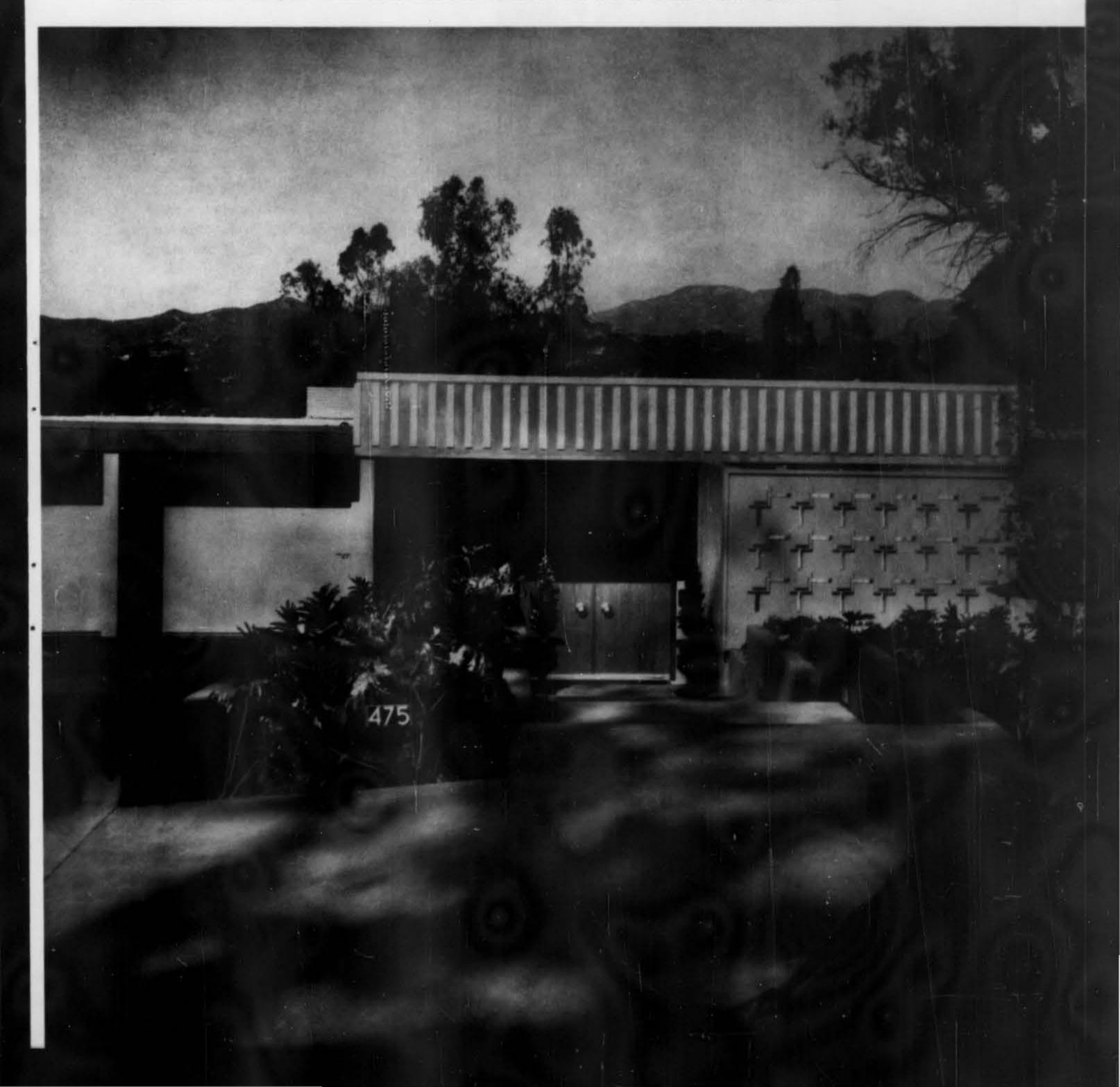
East Pine Street, Seattle.



## DESIGN ON THE WEST COAST

Recent interiors by California and Pacific A.I.D. members

Behind this secret facade, the Chatain house in Pasadena revels in a vast view of California trees and mountains





## Patterns and antiques comfort the free space of the CHATAIN HOUSE



Living room furnishings are all antiques except two Dunbar sofas, small Dunbar coffee tables, and a special coffee table of inch-thick glass on brass base. Fortuny white-and-silver draperies; same fabric on sofa opposite. Thaibok silk covers the other sofa. Needlepoint rug from Treganowan on parquet floor (Wood Mosaic Co).

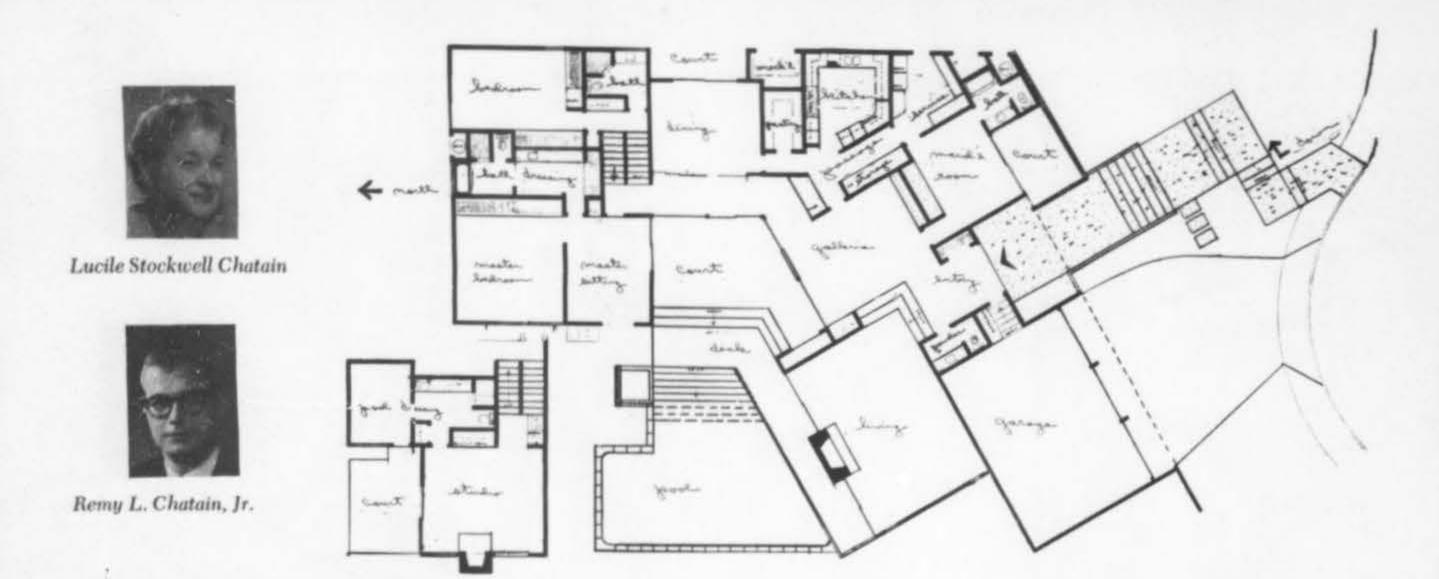


Space, motion, light—these now-classic aspects of modern architecture are joined by more traditional qualities-pattern, color, antiques-to make a unique and adventurous "universe of living" of the new house in Pasadena for Lucile Stockwell Chatain, Design Associate, A.I.D., and her son Remy, Jr. Mrs. Chatain, president of C. W. Stockwell Company, the wallpaper manufacturing firm, and her son are both graduates of Parsons, both in the thick of interiors and interior furnishings today, both connoisseurs of good living. They wanted a house that would allow them to enjoy at once the wall patterns which their lives revolve around, the antiques which have grown to mean so much to them, and the spatial freedom and drama of a modern house. It is daring indeed to attempt to wed such academically "contradictory" requirements—and it is a sheer triumph of personality to bring it off with such wholeness and deep satisfaction that the Chatain house achieves.

The house is at once exciting and peaceful, expansive and intimate, attuned to twentieth century living but not disattached from a graceful history. The space flows freely from one area to another, and the house is angled to afford constant visual escape, either outside or into an adjoining interior. And yet one is never adrift. Each room, each complex of furniture, survives beautifully and sufficiently alone. The living room, for example, is sunk a few steps down and anchored by a parquet floor with a lovely needlepoint rug; and the dining room is given intimacy by a Chinese wallpaper, a crystal chandelier, and dappled lighting from tiny spotlights in the ceiling. Even the most wide-open interior space (Continued on Page 225)

Living room on these two pages is a beautiful play of light and color, a large room with a series of wonderful focal points: the Rappalon travertine marble chimney piece with brass strips and Louis XV wall brackets—marvelously civilized against the wild view of mountains and trees on either side; the original Ming panels on the opposite wall; a tall Italian antique cabinet accented by tall slim non-transparent windows at either side, with bamboo planting behind.







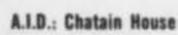
lower level

Plan above shows unusual conception of the house, designed to meet the particular requirements of the Chatains, and to conform to the hillside property. The house is angled toward the pool and the distant view beyond. The Chatains planned the sizes and proportions of the rooms, and arranged them for ease and fluidity of movement. The pool, which can be seen from all major rooms, is cantilevered, with a deck raised around it. When sliding glass doors in the living room, gallery, and sitting room are open, an enormous indoor-outdoor space is opened up, to accommodate up to 300 guests—as the house will during the A.I.D. Conference, since the Chatains plan to entertain the A.I.D. for luncheon.

Above: Dining room can be closed off from hall when table is being set by means of Carlton sliding doors (seen at right) lacquered the same color as shiki silk walls in the hall. The screens repeat the design of the outside metal railing. Fine Hepplewhite and Sheraton pieces and a Louis XV crystal chandelier give great distinction to the dining room. Hand-painted Chinese scenic wallpaper (Stockwell) is on both sides of room. V'Soske rug on terrazzo floor. A small formal garden just outside gives a feeling of space; a fountain splashes delightfully throughout meals. Small downlights in ceiling give intimate light.

Right: Hall leads from galleria past bar and dining room to sitting room and stairs to Mr. Chatain's bedroom at a middle level and his studio below.











Above: On the terrazzo-floored galleria just off the terrace is a card table group of antique Italian Directoire furniture—a delightful surprise in such a setting. Modern brass chandelier (Parzinger) is suitable in scale and form to the furniture below.

Above right: For al fresco luncheons, an Italian marble table is surrounded by Brown-Jordan wrought iron chairs, overlooking the pool. Terrace furniture on the deck beyond is also from Brown-Jordan.

Right: Steps lead from deck to pool. Sitting room and master bedroom are just above the pool. Pool tile by Gladding McBean. Landscape architects were C. Jacques Hahn and J. Charles Hoffman.



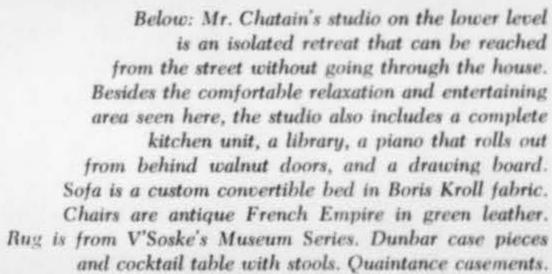


Mrs. Chatain's bedroom (two photos on this page), a sheltered and comforting space when the draperies are closed, enjoys a vast view through floor-to-ceiling glass when draperies are open. Draperies are the same pattern as the wallpaper—a lovely Stockwell design called "Colette" with floral centers taken from old Meissen pieces and a contemporary diagonal wreath in off white against a soft powder blue ground. Chest, bed tables, lounge chair and ottoman by Dunbar. Wall-to-wall V'Soske carpet.











Above left: Kitchen is spacious and efficient,
with cabinets of black walnut with Texolite (U.S. Gypsum)
counters, steel Thermador refrigerators
and ovens. Robbins vinyl floor is white
with a brown spatter. Wallpaper on ceiling—
a small all-over design called "Everything Nice"—
is in pinks to persimmon (Stockwell);
matching fabric is used for curtains.
Above right: Powder room near entrance
is in a radiant gold Stockwell
hand-printed wallpaper, reflected in mirror.









jack laxer



## White-striped walls dignify a reception room

By his meticulous attention to tasteful but luxuriant details, Jerry Alsobrook, A.I.D., (Cannell & Chaffin) has enveloped this spacious Wilshire Terrace (Los Angeles) apartment in a stimulating urbane atmosphere. A gigantic beige glaze silver leaf mural by Robert Crowder, Ltd. gives a sense of space. As a background for colorful accessories, white works well in off-white ceiling, oyster silk wall covering, oyster-white wool V'Soske carpet, and gray-white casements. C. & C. custom designed the stereo cabinet, tables, and chairs (covered with Boris Kroll fabric). Fabric on ottoman is also Boris Kroll's. Kappa Shell lighting fixture and painted rattan furniture covered with Naugahyde are both from Decorative Imports.

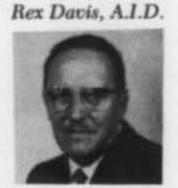


Jerry Alsobrook A.I.D.

craft International executive office in Los Angeles with a bright and pleasant dignity. Coral red strips provide a daring contrast to random-width wood panelling. An impression of restraint is created by the simplicity of Herman Miller's white frame seating unit (set off by purple tweed fabric) and Florence Knoll's steel-legged arm

Rex Davis, A.I.D., (Cannell & Chaffin) has endowed the reception area of the Lockheed Air-

chair (upholstered with gray tweed) and table with burnished teak top. Lamp and planter are custom designed by Cannell & Chaffin.



Timeless Oriental charm polished to new sophistication





John Nicholson A.I.D.

#### Inner tranquility reflected in outside pool

John Nicholson, A.I.D., achieves all the serenity of a Japanese garden in this Long Beach house. Chosen for Architectural League Gold Medal Exhibition, it is the work of architects Killingsworth, Brady, and Smith, A.I.A. Furniture and accessories are kept in proper subordination to the graceful rectilinear architectural movement. Crisp furniture includes Paul McCobb sofa (navy blue upholstery), Moreddi teak lamp table, Raymor lamp, Moreddi 3-seater convertible (2 seats in navy, bluegreen, and gold striped chenille Odenheimer & Baker fabric; seat on terrace in lemon Knoll fabric), Wegner armchair and cabinet, Knoll pillows, gold Bigelow carpet, Architectural Pottery planter.

marvin rand





george r. szanik

#### Warm colors enrich a peaceful library

Beulah Spiers, a dynamic member of A.I.D.'s Southern California chapter, lobbyist for the Interior Designers' Licensing Bill, and Chairman of this year's A.I.D. Conference, designed this warm and gracious library (left) in a Fresno house. The wood furniture was all custom made by Eric Bolin of French walnut and the upholstered pieces by Robert Prentice. Scalamandré fabrics used throughout library are in shades of old gold and caramel with green and bittersweet accents. Greens and gold also appear in the handsome antique Chinese scroll over the mantel. V'Soske carpeting is in caramel which blends with the wallpaper, and the draperies are of warm beige silk gauze. Accessories include an old Chinese box in gold and red leather on the coffee table, and a fine carved Chinese ivory figure on library table behind sofa.



john hartiey

Delena Constantine, A.I.D.

ulius shulmon

#### Contemporary luxury in a research house

The living room, left, is one of the interiors done by Delena Constantine, A.I.D., for "Research House 1959" in Encino. Purpose of the house, designed by William R. Bray, A.I.A., was to exhibit the latest ideas in home building and decoration and to convey a sense of spaciousness and luxury in a house that is not large by luxury standards. Living room fireplace is faced with sculptured Yucatan blocks (Murals, Inc.) against a wall of U.S. Plywood's warm walnut paneling. Interesting space-making device: walk-through next to fireplace. Lees' carpet is Emperor gold, and Robert Crowder's handwoven draperies have gold and cafe au lait borders. Chair is by Dunbar.



Adele Faulkner, A.I.D.



#### Lobby sets dramatic theme for Wilshire Terrace

Adele Faulkner, A.I.D., did the main lobby (right) of the luxurious new Wilshire Terrace apartments in Beverly Hills designed by Victor Gruen Associates. Starting with an area characterized by such rich materials as Roman travertine walls, terrazzo flooring with an inlaid pattern of Italian Red Levanto marble, et al, Miss Faulkner wisely chose furnishings that were luxurious but simple in design: Prentice sectionals in Larsen Naugahyde, two Monteverdi-Young pullup chairs in orange leather. Shape of two-tone gray carpet echoes floor pattern. Crystal and brass chandeliers designed by Sid Dorner, made by Lightolier.

#### An adroit design for living and dining in one room

An eight-panel screen has been adroitly used by Harold Grieve, F.A.I.D., to divide the living and dining areas (below) in a Beverly Hills residence. When a large area is to be used for both dining and living, Grieve believes, the after-dinner clutter should not be visible from the living area. Because the screen allows for an unbroken ceiling line, it gives a feeling of space in both areas as well as being a decorative asset. Framed in lacquered wood, it is covered with Van Luit's small geometric patterned paper on the living area side (visible in photograph), and silver antiqued paper on the dining side. Carpet is tan wool and upholstered pieces are covered with tan linen. The round coffee table has a travertine top which matches the linen color. The open armchairs are a Grieve design.



max eckert

#### A.I.D.: Design on the West Coast



**John hartley** 



#### A medley of Far Eastern patterns above the city

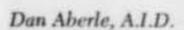
Norman Miller Kelly, A.I.D., combined a variety of Far Eastern patterns for the living room (above) in a Los Angeles penthouse apartment which also includes a bedroom and dining patio. Van Luit's Pink Iris wallpaper is framed like a screen on sofa wall, and Van Luit's Arabesque covers far wall. Amtico's alabaster beige vinyl flooring is partially covered by Schumacher's hand-tufted East Indian carpet. Hand-carved and antiqued screen is from Teresa McLaughlin.



Norman Kelly, A.I.D.

Dan Aberle, a past president of A.I.D.'s Southern California chapter, a member of the design faculty at both the University of Southern California and Pierce College, and a practicing interior designer who limits himself to the contemporary field, did the striking den (right) for a furniture importer. The rustic impression created by the simplicity of the wall treatment and redwood framing is boldly highlighted by the black and gold rug by Decorative Carpets. The construction of cocktail table and upholstered pieces (Selected Design) follows the theme of primitive sophistication. The wall shelving is from Design International.

Primitive sophistication for a den









Jane Cavitt keys casual, colorful interiors to the indoor-outdoor life of a Southern California house



Jane Cavitt, A.I.D.

Jane Cavitt, A.I.D., is one of Southern California's versatile interior designers who, besides turning out a variety of interior jobs with distinction, finds time to do a regular column on interior decoration and design for the Santa Monica Outlook. This year she is also serving on the Hospitality Committee for the National A.I.D. Conference next month. Here we show two interiors done by Miss Cavitt for a typically contemporary Southern California house designed by William Sutherland Beckett, A.I.A. for a family with five children. For the spacious playroom, above, Miss Cavitt wisely chose simple but sturdy furniture while depending on imaginative colors and accessories such as the gay Van Keppel-Green rug to give the space a sprightly air. The handsome dual living room, right, is reminiscent of a Roman atrium with its stone floor, a skylight and pool (not visible here). The triangular fireplace chimney in background is of copper and gold Venetian glass on curved wall. An arc-shaped sofa with one end resting on hearth was designed by Miss Cavitt; in Schumacher copper, pink, gold tweed. Boris Kroll's copper and gold fabric covers armchairs; sofa in foreground is in Max Burton's saffron silk. Van Keppel-Green hassock.

photographs by julius shulman







Tom Douglas, A.I.D.

Tom Douglas blends natural textures with sophisticated colors for the Bel Air Country Club

Tom Douglas, A.I.D., has pursued two professions with equal success. An accomplished actor in his teens, he wound up in Hollywood where his natural flair for interior designing came to the fore. Besides having done the homes of a long list of Hollywood "greats," he has designed many important hotel, club, and restaurant interiors in the area. For the Bel Air Country Club shown here Douglas made effective use of such natural textures as wood and field stone as a foil for his sophisticated color scheme. The fireplace wall in dining room, above, is of ash stained a slightly greenish cast. Greeff's green and blue striped fabric covers chairs, and draperies are Maria Kipp's handwoven casement. The gallery, right, which borders the main lounge, features a console table entirely covered with avocado-green leather, yellow leather covered chairs, and pumpkin colored lamp shades, pillows, et al. Most of the furniture was designed by Douglas.



#### Eastern accents spice a blue-and-white tranquillity

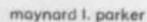


A. Allen Dizik, A.I.D.

A. Allen Dizik, past president of the A.I.D.'s Southern California Chapter, recently redecorated a living room he first did 21 years ago. Its revamping turned its other-era gentility to a livelier setting. Walls and right-angled sofas are cerulean blue, chair is deep blue, the breakfront (Master Cabinet), Persian end table, Victorian table, and French arm chair are all blue and white. Sofa, carpet (Angelus), draperies, and cabinet (Dizik design) are white. Fabrics from S. Harris, Schumacher, and Forster; lamps from Ferrante's; furniture from I. Longinotti.



john hartley







C. A. Korkowski, A.I.D.

#### Modern art and Louis XVI enrich executive office

C. A. Korkowski of K-S Wilshire, Inc., Beverly Hills, combines elegance and efficiency in this spaciously masculine office, where contemporary and Louis XVI furnishings are enhanced by brilliant oil paintings and sculptures by Leon Saulter. Setting is framed by walls of wormy chestnut panelling and Van Luit charcoal silk, broken by white silk draperies and underscored by white Robbins vinyl flooring. Aluminum and glass coffee table stands on off-white and persimmon Berven rug; sofa (Metropolitan) and leather-upholstered French chairs (Bernique) are also persimmon; two chairs in background are charcoal and white. Lamps are from Wilshire House.

Offbeat entertainment room



Dorothy Paul, A.I.D.

Dorothy Paul of Los Angeles, president of A.I.D.'s Southern California chapter, expresses a delightful non-conformity in this games-and-music room, blending modern and antique furniture with unusual accessories. Stereo speaker units by James B. Lansing are wall-hung over rosewood Herman Miller cabinet containing Bell tape deck, Thorens turntable. Antique chandelier (Marie Lallement) hangs over Hudson-Rissman Formica and gold mosaic chess table; Indian surveys shaggy rug (Carl Marias), Miller chair, sofa in Jack Lenor Larsen print.





ward w. wells

#### A.I.D.: Desig on the West Coast



#### Warm welcome in Alaskan offices



Beatrice R. Culver, A.I.D.

Beatrice R. Culver of Anchorage, Alaska, of A.I.D.'s Pacific Northwest Chapter, warmed her efficient reception room with paintings by local artists, copper grass cloth (Wallpapers, Inc.) on folding door, back wall, and desk, Decorative Imports beaded curtain at back-hall entry. Sherman Bertram sofas in off-white Decorative Fabrics damask with Conso fringe; end and corner table from Hekman; lamps from Chapman.

#### Oriental subtlety in a Seattle studio

Agnes H. Rogers, the Seattle half of the New York-Seattle decorating firm of Riley and Rogers, blends geometrics with Oriental art in this corner of her studio. Colors complement the antique Chinese scrolls: the custom-made sofa is covered in a white strie texture (Arthur Hoffman); black lacquer Monteverdi-Young chair has orange leather upholstery; Clark and Gorian lamp tables are black iron and brass with black Formica tops. Oriental accents include antique Korean duck (Fan Company) on copper-topped Lunstead coffee table, Chinese lamp (Frederick Cooper), bright pillow from Ruben, Ltd., and screen covered in gold on smoke gray grille paper (Van Luit).

### Eye-catching drama in an Oregon house



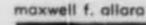
Lith Kaye, A.I.D.

Lith Kaye of the Kaye and Kaye Studios in Portland, Oregon, also a member of the Pacific Northwest Chapter of the A.I.D., indulged a breezily inventive taste for the uncommon in this startling entrance hall of a residence in Portland. Color scheme is tones of beige, a basic balance to the vivid components. The cynosure is a fierce tiger skin, viewed somewhat askance by the antique Oriental statue in one corner. Antique screen forms a backdrop for the statue, and a pair of impressive candlesticks. Stairs, flanked by old hangings, are dramatized by plant-and-statue group; ceiling is covered in Winfield foil paper.





Agnes H. Rogers, A.I.D.







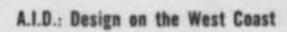
An elegant frame for a dramatic view



Elizabeth Denton Blake, A.I.D.

The serene simplicity and keyed-down colors of this living room by Elizabeth Denton Blake, A.I.D., provides a subtle foil for a dramatic view of San Francisco Bay. Other end of room (below) opens on courtyard. Rugcrofters' beige carpet was dyed to match travertine fireplace facing. Brown linen covers chairs, while sofa and loveseat borrow deep aqua accent from antique Oriental lamp bases. Furniture is from Dunbar, Singer, S. Brown.









Eleanor Forbes, A.I.D.





A colorful setting for authentic Orientalia



photographs by dean stone, hugo steccati

Eleanor Forbes, A.I.D., Gump's Director of Interior Design, designed this San Francisco apartment around a fine collection of Orientalia. In the living room (left) Chinese rugs make delightful islands on the floor. Oriental porcelains, jade, paintings, et al, are beautifully set off by brass-gold walls and casement curtains (Menlo Weavers). Sofa is covered in Kroll's gray-beige and gold fabric, chairs in beige and yellow. Coffee table is lacquer red. Dining room (above left) features a handsome acacia wood cabinet for porcelain display and silver storage against brassgold walls. Kroll's Imperial yellow fabric covers chairs. Japanese screen in bedroom (above) is by Zeshin Shibato. Textured white Japanese straw paper covers walls, and bedspreads are off-white antique silk satin. V'Soske carpet is mauve, while Scalamandré's tangerine silk covers chair and ottoman. Accessories include fine lacquer boxes and ivories.





Karl Rhode-Hamel, A.I.D.

Traditional, Oriental and Modern distinguish identical spaces

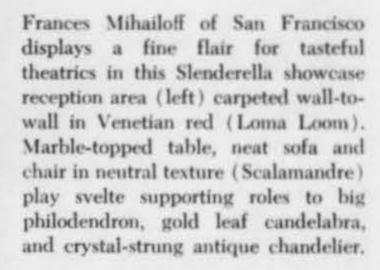


photographs by herrington-olson



Karl Rhode-Hamel, president of Northern California chapter, A.I.D., demonstrates a versatile decorating talent in three model apartments traditional, Oriental, and contemporary-in a new Oakland apartment building. The classic traditional living room (top) is done in a restful aqua and Grecian white color scheme; carefully detailed furniture is spaciously arranged, accents include two light sconces by painting over sofa. The Oriental living room (above) is dominated by an antique Japanese screen on natural white grass cloth wall; furniture (Baker and Richardson) is finished in dark teak, contrasting with sauterne Cabin Crafts carpet. Decorative Persian brazier (right) is used as both planter and light. An oil painting by Staffrantz is the focal center of the contemporary apartment (left); gold Firth carpet, mustard walls complement Danish furniture, Norsco wall unit.





Frances Mihailoff, A.I.D.



Venetian opulence dramatizes chic slimming salon



jack papazian

#### Antiques dignify sunny space

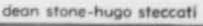
San Francisco's Lillian Jankelson took full advantage of the central patio in the Sloss's house (by architects Bernardi, Wurster and Emmons) to expand and brighten the interior space, witness one end of the living room (right). The peace and solitude of the leafy court is reflected inside by an uncluttered selection of antique furniture, nicely enhanced by old ivory cannisters on the sideboard. Living room color scheme is a light combination of white, cinnamon, and beige; walls are off-white, rug and Odenheimer and Baker velvet on bridge chairs are cinnamon. Shades (designed by Miss Jankelson, executed by Cal-Craft) are white David and Dash linen laminated on both sides to fiber glass, with fringe and tassels by Kenneth Meyer. The draperies are the same white linen used on the shades.

Lillian Jankelson, A.I.D.





dean stone-hugo steccati





#### Olive and champagne sparkle in a period parlor

Charles E. Upham of San Francisco fashioned this inviting fireside grouping in a traditional living room around a generously scaled collection of antique furniture and accessories, including a round wood pedestal coffee table and circular chain clock over the fireplace. Mr. Upham's color scheme i- champagne and olive green: Carpet Fashions rug is champagne; Kent-Bragaline damask on chairs is champagne and white. Walls and Henry Calvin draperies are off-white, braid-trimmed (Kenneth Meyer) in olive green matching sofa.



Charles E. Upham, A.I.D.

On these pages we show two rooms by Val Arnold, A.I.D., for San Francisco's International Airport. The Pancake Palace, right and facing page, is intentionally nostalgic in name and decorative theme of San Francisco's early days. But while the flamboyant gaslight era is suggested by the Victorian lines of tufted chairs and banquettes, Harben's flock paper, Casella's lighting fixtures, Bigelow's carpet, et al, it is roundly contradicted by the sunny color scheme which takes its cue from the golden pancake, a specialty of the house. Main floor Aztec Lounge, below, borrows its theme from Central America which is immediately conveyed by the Yucatan cast stone (Murals, Inc.) on rear wall and pillars. To give the room a light and airy feeling, all existing egg-crating and other overhead structure was removed because Arnold believes it better to utilize a high ceiling, "particularly in a large area where intimacy is not the desired effect." Knoll chairs are in alternating shades of rich orange, black, and off-white. Table tops are Brancusi's travertine with bases by West Coast Industries.





photographs by morley baer



A.I.D.: Design on the West Coast



Val Arnold, A.I.D.





# 80-year-old Chicago town house: Baldwin's off-beat, prize-winning conversion

That Chicago architect Benjamin Baldwin should have won First Honorable Mention in The S. M. Hexter Company's 1959 Competition for the Outstanding Interior of the Year was an extra dividend on his performance in remodeling the illustrated house into a studio-residence for himself. He had obviously already had a marvelous time in the doing, since there was no client to rein in either his talent or zany wit. Baldwin's design accomplishments (from hotels to paper cups) are as diverse as the incredible collection of art and objets that make themselves at home under his roof: Picassos, crystal balls, zebra skins, Indian jugs, a tribal mask, angels and saints (to name only a few) fraternize with miraculous equanimity. The house that Baldwin chose to remodel to his own needs and tastes is one of twin houses with a party wall built around 1880. Among many things that attracted Baldwin was its North Side location, high ceilings, spacious garden, old-fashioned wealth of fireplaces, and angular bay window. Remodeling included extensive architectural changes, however. The main area of the ground floor (right) was originally divided into two

rooms by sliding doors. Baldwin opened up the space by enlarging the flat archway and replacing the doors with a curtain of heavy jute cord weighted with metal washers, which can hang loose or be tied up, that indicates the dining room-living room separation without interfering with the passage of light or flow of space. Further division is afforded by an L-shaped platform covered in white linoleum which serves as seating and table space. Off the dining area, Baldwin turned the out-sized kitchen into a guest room leading to the garden.

Upstairs are Baldwin's study and drafting studio, and beyond are the master bedroom and bath overlooking the garden.—B.W.N.





all photographs by benjamin baldwin



Left, top: Benjamin Baldwin. Center: Large square dining table for working, eating, reading, or conversation, surrounded by bentwood chairs and love seat (Richard Camp), and high-backed leather easy chair. Fireplace was raised to table top level and fitted with brass-framed glass door, so guests can watch fire, or steak grilling on hibachi st ve. Settee and chairs have cushions in tobacco colored cotton (Herman Miller). Bottom: Living room is surveyed by this Baroque polychrome wood figure of a saint from Mexico.







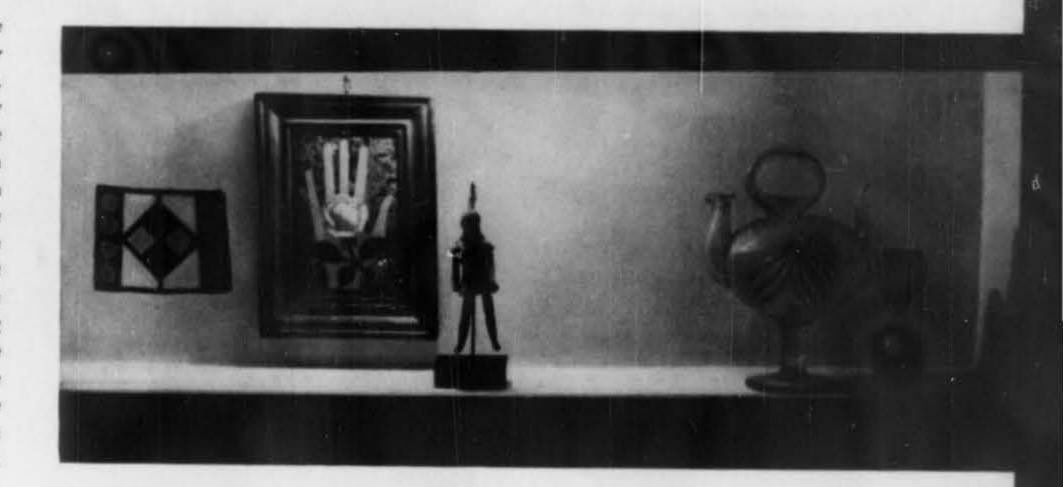


Above: Seating area in the living room offers sitters a choice of two antique Italian armchairs covered in charcoal handwoven fabric (Knoll); reclining chair (left) by LeCorbusier covered in zebra skin with a head rest bolster covered in olive buckskin; the large floor cushion and pillows on the L-shaped platform or smaller cushion of olive buckskin with backrest pillow in an antique red and gold Persian fabric. From any vantage point, a wealth of treasures delights the eye. At the far end of the platform stands a small art nouveau lamp that belonged to Baldwin's grandmother and a straw Indian basket from New Mexico. Above these hangs a painting by Adolph Gottlieb. African tribal mask stands on platform next to flower bowl and gouache by Morris Graves. Mirror between windows reflects potted palm on wire stand (Richard Camp). Wood baffles on both sides of the windows support dimmer-controlled light bulbs providing general light in room; curtains are made of two layers of Lehman-Connor white cotton net stretched taut by rod at the top. Italian reading lamp (Altamira) in brass and white enamel stands near LeCorbusier chair; orange Chinese bowl between the Italian chairs supports a pink china ash tray on a circle of slate. Far left: In guest room, copy of an old barber's chair in tufted orange velvet.



Benjamin Baldwin's town house studio

Above: Antique wire candle fixture from a French church hangs over the corner of the L-shaped platform. White, blue, green, and clear glass cups hold votive candles; wire holding it to ceiling is covered in olive green velvet. Right: Niche in garden guest room affords miniature synopsis of Baldwin's diverse tastes and sources of objets d'art; shelf's bright array includes (from left to right) a fragment of stained glass window hung on fishing nylon; Montici marble of hand with white rose; Pompeiian clay doll; orange-patterned antique Spanish wine jar; blue and green Venini hour glass.





Left: The L-shaped platform, one arm of which divides the living room and the dining room, serves both as a casual seating unit and as a table. The dividing arm supports a large rectangular floor cushion of foam rubber in acid green and gold Scalamandré silk brocade; scatter pillows in a marvelous heap have such diverse coverings as orange velvet, tobacco cotton, Fortuny print, and black and white unborn calf. Near end of the platform holds a gold-leafed tray with a bright blue ash tray; the far end supports gouache by Morris Graves leaning against the wall and a bowl of American Indian pottery from New Mexico filled with leaves and daisies. The blankly sinister visage on the left belongs to a mask of painted wood and rafia from French West Africa, that seems perfectly and appropriately at home in Baldwin's why-not scheme of things.

Right: In the study upstairs, Baldwin has sustained his delightful downstairs mixture of art, objets, and eras, without disturbing the efficiency of the working space. The old swivel chair with cane seat and back, for example, combines comfort and curiosity; the lens from a spotlight creates a brilliantly distorted reflection while "framing" a photograph on the felt-covered desk. Large abstract painting behind desk is by Robert Natkin. Danish wicker and teak chair in foreground makes a modern foil for the antique oak revolving bookcase against wall; Luxo lamp provides adjustable light. Other elements in room not visible in photograph are typical Baldwinalia: Indian pottery jug, gold mirror, goatskincovered footstool; day bed with pillows in antique Persian gold fabric.





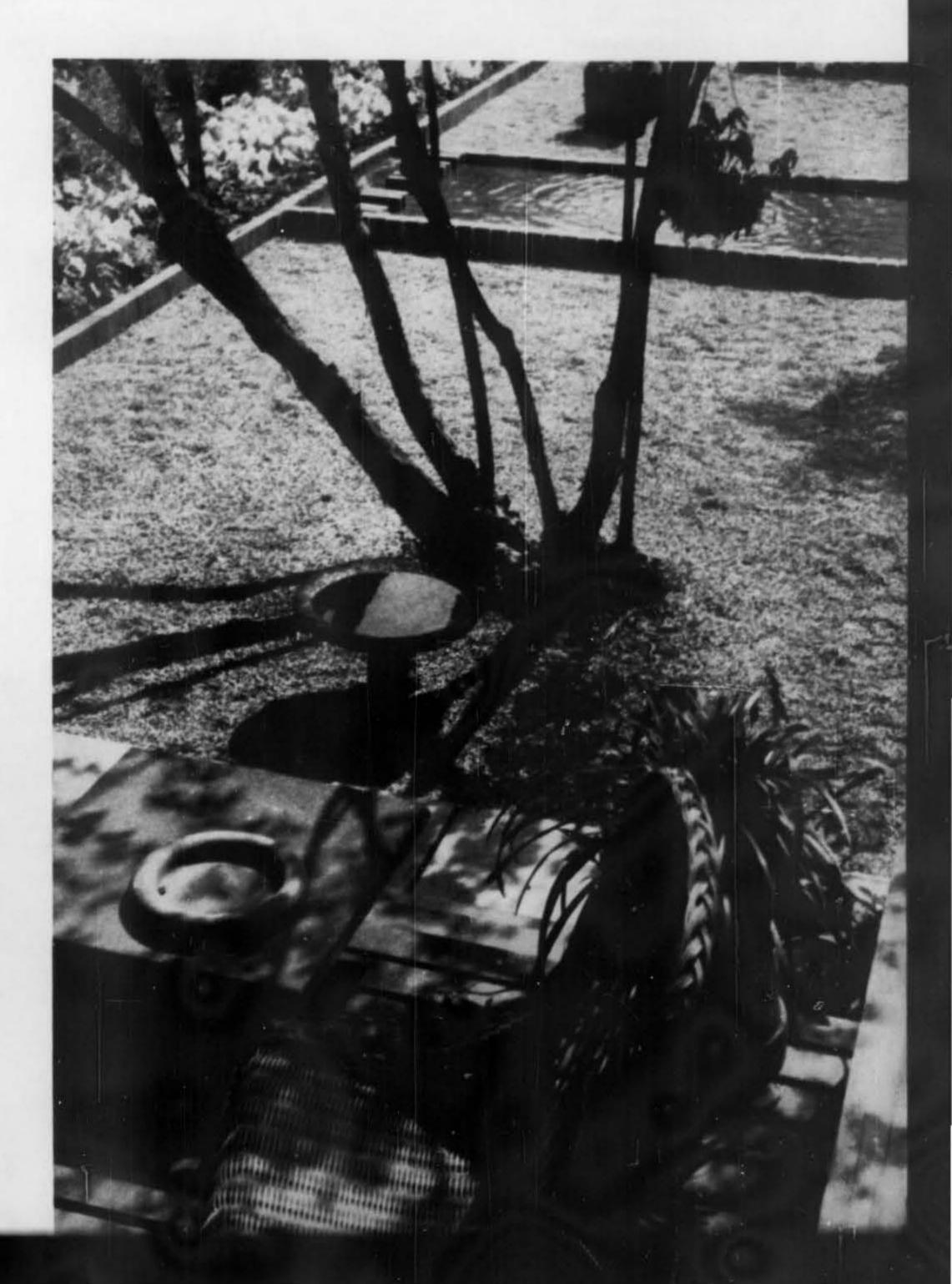
Left: The large oak-topped dining table downstairs was originally a banquet table made for Baldwin's great-grandfather; the table top was cut down to exact width of the chimney, and fireplace (right), which has a brass-framed glass door identical to fireplace in sitting area, was raised to level of the table top. Table, covered in olive green felt, holds art books and magazines, a three-legged brass lamp (designed by Baldwin, made by George Hansen), flowers, ash trays; brilliant pattern of light is created by shining collection of objects that includes mirrored and crystal gazing balls, green glass votive candles, Venini crystal obelisks, Venini amber glass vase, old tailor scissors, small gold leaf tray with blue glass liqueur bottle, shaped like a parrot, from Spain, and a small Miro painting on a tiny French easel behind the flower vase. Wall by the window is hung with an antique gold letter "O", old metal calipers, flexible Indian brass fish, drawings by Picasso, Klee, and Nell Blaine.

Right: Original kitchen was large enough to become the garden guest room, present kitchen is a compact, bachelor-sized unit with white Formica counter, row of light bulbs under shelves shielded by olive green, mustard, and amethyst reflectors.

Below: Garden in back of house opens off the guest room via a slatted wood deck. Two deck-wide steps lead into central brick-lined rectangle, divided into two squares by a bricked splashing pool with a jet fountain. At night the garden is lit by a spotlight on the fountain and tiny white light bulbs in the branches of the ancient syringa bush.







## FOUR PHILADELPHIA LOBBIES by Melanie Kahane, A.I.D.,

artfully blend the amenities of the past with the dynamics of the present

Although Philadelphia has long since lost any physical resemblance to William Penn's "Greene Country Towne," it has remained amazingly faithful to the gracious way of living and the high cultural standards that have distinguished it since pre-Revolutionary days. "The past lives in the present and enhances it," as a recent book about old Philadelphia puts it, and both the amenities of Philadelphia's past and the dynamics of its present have been subtly realized by Melanie Kahane, A.I.D., in designing and decorating the four handsome and hospitable lobbies shown here and overleaf. The lobbies are located in Park Towne Place, a new Philadelphia residential development which is situated between the Philadelphia Museum of Art and the Rodin Museum. Appreciating the role the Park Towne Place apartments were destined to play in the contemporary life of this pre-Revolutionary city, and wanting to avoid the cold impersonality of many modern apartment house lobbies, Miss Kahane has created four lively areas which, while purely of the present, are nevertheless imbued with the kind of gracious charm that one associates with old Philadelphia.

Although three of the lobbies are identical in layout, one of them (facing page) has an additional area to the left of the entrance door (see floor plans overleaf). In all of them, however, Miss Kahane has created a comfortable and attractive grouping of traditional and contemporary pieces around modern paintings and sculpture by such famous artists as Ben Shahn, Abraham Rattner, Theodoros Stamos, and Harry Bertoia. The same furnishings are used in all four areas although each is keyed to a different color scheme. The carpet, designed by Melanie Kahane Associates and executed by Mohawk, is in an abstract pattern that subtly combines a traditional and contemporary feeling. Another colorful feature of each lobby is a stained glass mural designed by Mariette Bevington to depict one of the four seasons. Effectively placed opposite the entrance door the panels are set in rectangular frames with recessed fluorescent lighting which makes them seem to be floating in space (overleaf).—M.P.





THE RESIDENCE OF THE PARTY OF T

all photographs by p.e. guerrero

### Lobbies unite contemporary art and designing artistry

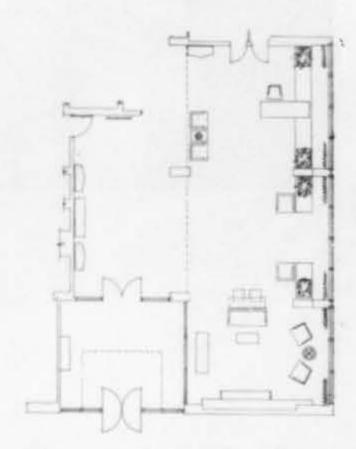
Theodoros Stamos' recent painting "Divide #1" adorns the wall of the lobby (above) which is keyed to a color scheme of black, beige, luggage tan with accents of oriental gold. The wall opposite the painting (behind camera) is panelled in teak. Curtains are Stroheim & Romann's textured eggshell casement. Furniture in above grouping includes pieces by Arch Gordon, Ben Feibusch, and pedestal lamp table from Doris Dessauer. This, the largest of the four lobbies, has additional area (right) on other side of entrance door. Here a Baker commode and Kittinger's reproductions of Philadelphia Queen Anne chairs are seen in background against black and white marble wall. The terrazzo floor is black.



Ben Shahn's "Obsession," hanging in lobby (facing page), is currently on view (through April 24) in the Whitney Museum of American Art's exhibition, "Big Business Buys American Art." Color scheme here is red, flame, and mustard with accents of black. Terrazzo floor is butterscotch and carpet is red, flame, and gold.

Panelled wall at opposite end of area is walnut.





Floor plan for smaller lobbies

The view (above) is of one of the smaller lobbies (see floo; plan above right). Stained glass mural is one of four designed and executed by Mariette Bevington for each of the Park Towne Place lobbies. The three-dimensional prismatic shapes were not fused together but laminated, a process generally used only on much smaller panels. Built-in desks and long planters under window are by Alexander Woodworking Company. Panelled wall adjacent to window (see also right) is chestnut, and Abraham Rattner's painting hangs on opposite wall (facing page). Terrazzo floor is citron. Contemporary sofa and cocktail table by Arch Gordon are seen in view toward panelled wall (right).

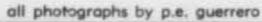


#### Four Philadelphia lobbies

Floor plan (right) shows layout
of large lobby with area to left of entrance
which does not appear in smaller
lobby plan (facing page). Wall in right
foreground is where painting hangs,
panelled wall is at top right,
and stained glass panel is against wall
facing entrance door.

Below: Abraham Rattner's "Farmscape"
hangs in lobby based on color
scheme of avocado, marine blue, peacock,
with touches of black. Table
lamps throughout all lobbies are from
Paul Hanson, and upholstery
fabrics were supplied by Adams Leather,
Erbun Fabrics, Gilford Leather,
L. Anton Maix, Rowen, Inc.,
and F. Schumacher & Company.



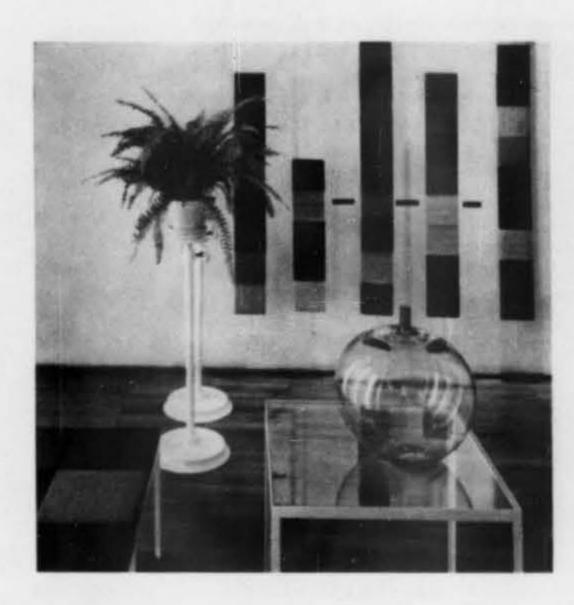


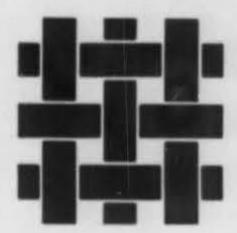




Vignette of pool area and part of the brilliant "Brasil Collection."

No. 31 (Care has a Special like Some Silling of





#### LARSEN'S NEW SHOWROOM

Luminous white shell quietly supports the vibrant "Brasil Collection"

Success and an overflowing creativity have caused Jack Lenor Larsen to move againthis time to 677 Fifth Avenue in New York. The showroom, a masterpiece of architectural understatement, is museum-like in its studied simplicity created by designers Edward L. Barnes, A.I.A., Noel Yauch, Charles Forberg, and Larsen himself. It is enough that the eye is stimulated by the design excitement of Larsen's radiant "Brasil Collection" of impressionistic prints, new weaves and casements; as well as prints by Elenhank Designers (shown last January at the Art Institute of Chicago) and a group of contemporary prints by the Myron Paul designers. Although the space is not very large, serenity and a sense of spaciousness have been created by removing all interior walls. Varying visual depths have been created with "wall dividers" of large hangings of

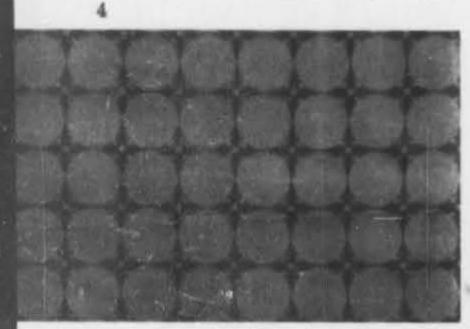
fabrics suspended from ceiling grids of ash. As display, this gives full range of scale and personality to the fabric design. The serenity of the roommost welcome to the frenetic pace of today's decoratoris heightened by the quiet reflections of the large hangings of the "Brasil Collection" in an eight-bynine-foot pool. The pool itself is lined with jet-like coal giving it a greater visual depth. Large plain white wall areas are broken here and there by carefully placed horizontal or vertical boxes of Larsen's latest colorful and textured upholstery fabrics which hang from metal suspension rods. These rods will support any future variety of props and can hang from a concealed track anywhere on the periphery or from the ceiling grid. The padded square "pillows" arranged by color, have been designed not only for display but were planned to create for the decorator a realistic experience of hand (Continued on Page 193)



#### 1 AND 2 "AURIATIC"



3 AND 4 "PACE SETTER"



# merchandise cues

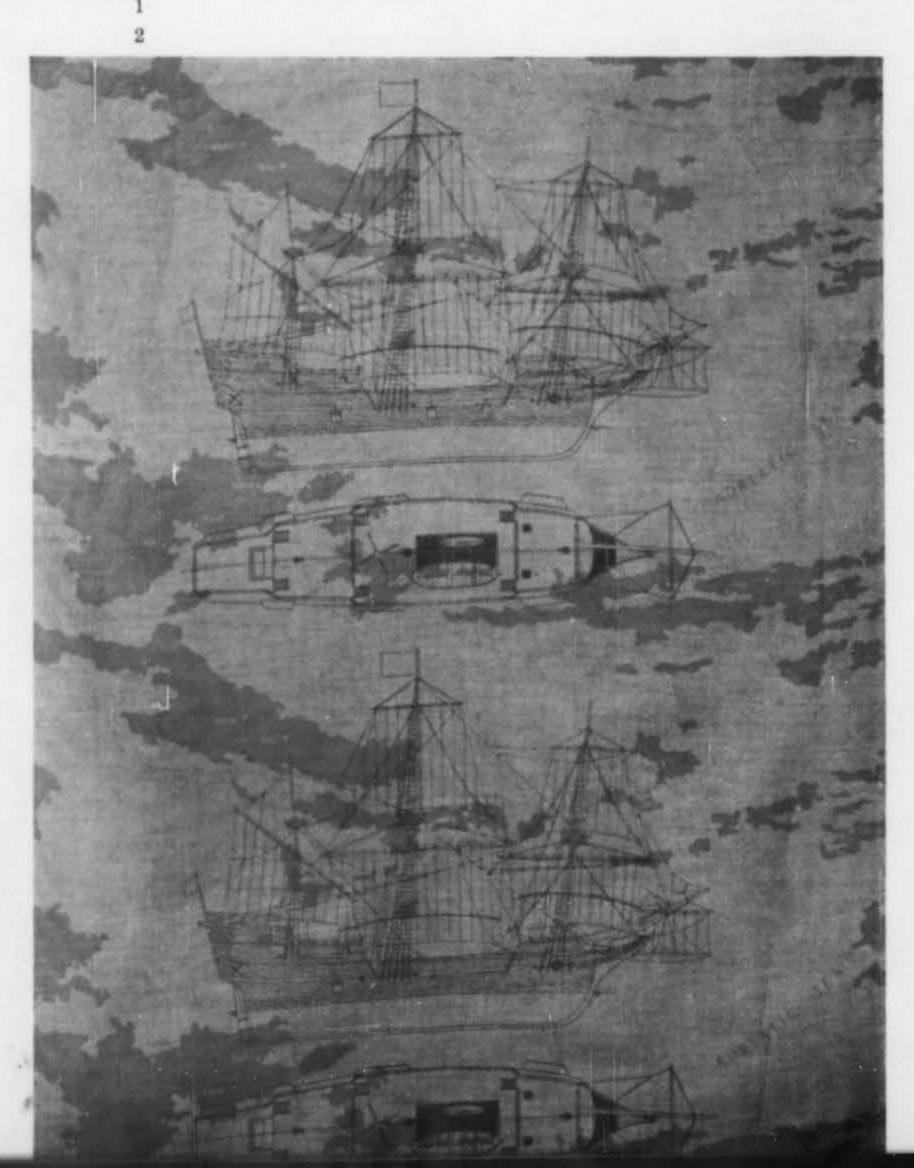
Fabrics . . . Wallcoverings . . . Lamps

Three diverse design styles at Schumacher

F. SCHUMACHER AND COMPANY, 60 West 40th Street, New York, has departed this season from its usual policy of introducing large and varied collections to concentrate on three distinctive, unrelated groups of designs for the decorative trade. Schumacher is also emphasizing a new color note: deep blue with deep purple. These colors are effectively combined and appear in various mutations throughout these three separate design groups.

The wonderfully exciting "Adriatic" collection designed by Vera is one of the new groups. Fresh from a holiday on the Adriatic, Vera has captured the spirit of these Gulf of Venice islands, translating her impressions with a highly distinctive touch for linear detail and a beautiful fresh color sense. This group includes a series of prints on Belgium linen. "Dalmation Poppies" (1) is one of these fascinating designs. The background is a wind-blown wheat field sketched in black over natural. Casually painted stems and brilliant poppies with dark green leaves appear washed on as an overlay. "Adriatic Holiday" (2) is an exquisitely delicate design of boats in fine black outlines on a light gray background shadowed with solid shapes of darker gray islands of the Adriatic. Other prints in this collection include "San Marino" with a vaguely defined white brick wall background foil for a brilliant sweeping vine of bougainvillia; and "Bee Ware," an amusing design, with an overall series of fat domed bee hives sketched over a bright solid colored background and myriads of buzzing small bees. "Brindisi" in this same design style, has an overall pattern of sketched shields and emblems. A memo sized book of the entire Vera collection is available to decorators for \$15.

This year Schumacher in cooperation with John de Koven Hill and designer Hays Alexander developed (Continued on Page 172)



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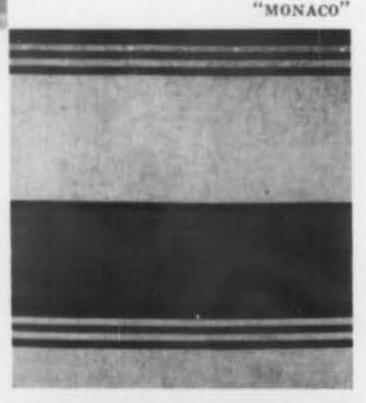
the entire collection of fabrics for the House Beautiful 1960 "Pace Setter House." The architectural grille motif, a theme repeated throughout the house, is also the design insipiration for this second of the season's three collections. Included are prints, wovens, and sheers. Although architectural in design concept, the motif has been adapted and in some cases modified to create designs that are equally well suited to period as well as contemporary installations. Two of these patterns are pictured on page 170. "Stencil" (3) printed on Belgium linen shows a reproduction of the grill design almost to scale. All patterns are variations of this motif either in segmental form or in abstractions. "Crosses and Circles" (4) a woven damask, repeats only a portion of the center of the motif. Other variations include a group of wovens of which two are damask stripes: "Bead Stripe" on Stripe and plain "Bead Stripe," each with a small beaded woven stripe. One is on a solid color background; the other, on an alternating wide vertical twocolor stripe background. Another damask, "Embroidery" has an embroidered medallion over a hard solid-color surface. Several of the wovens of various textures have either two-color or self woven grille designs. These are "Conics," "Rope Texture," "Pace Setter Damask," and "Rope Damask." Included in the collection is a particularly lovely filmy silk and rayon sheer printed with a large grille motif.

To mix and match with the figured fabrics are a large group of plain satin weaves called "Pace Setter Satin" and a group of two-color wide plain satin stripes called "Pace Setter Stripe."

The third group for Schumacher this year is a collection of jaunty and gay Rivierainspired slip cover stripes woven in West Germany and called the "Côte D'Azur" collection-sampled on this page. Myriads of horizontal stripes of tremendous variation and personality are woven of 50-inch washable cotton. Each is named nostalgically for a Riviera town. Three black and white stripes of diverse widths are amusingly tagged "Sing Sing," "Ossining," and "San Quentin." Retail price \$4.50 a yard. To match these stripes are 26 new solid colors on a 48-inch cotton "Mainsail Cloth." These retail for \$3.75. A complete memo-sized sample book of the "Côte D'Azur" collection is available for \$10.

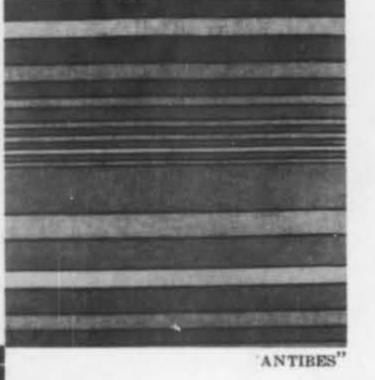
"SAN REMO"

"SING SING"

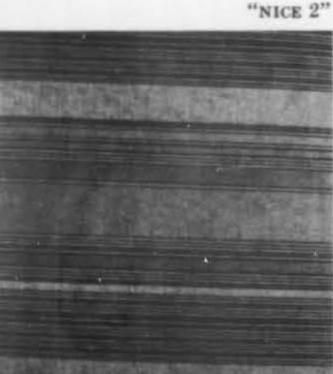


"CANNES"

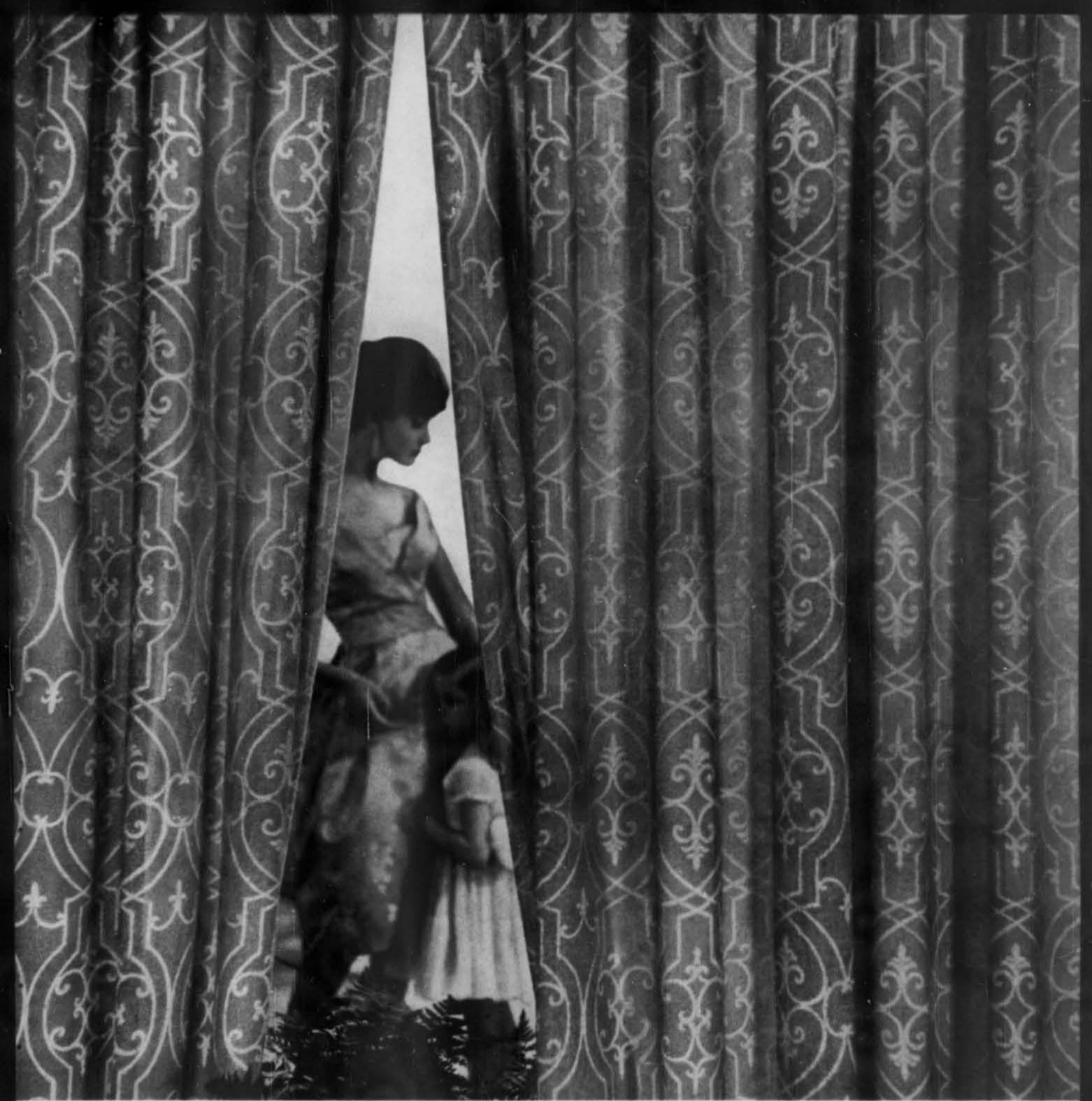
"NICE 1"



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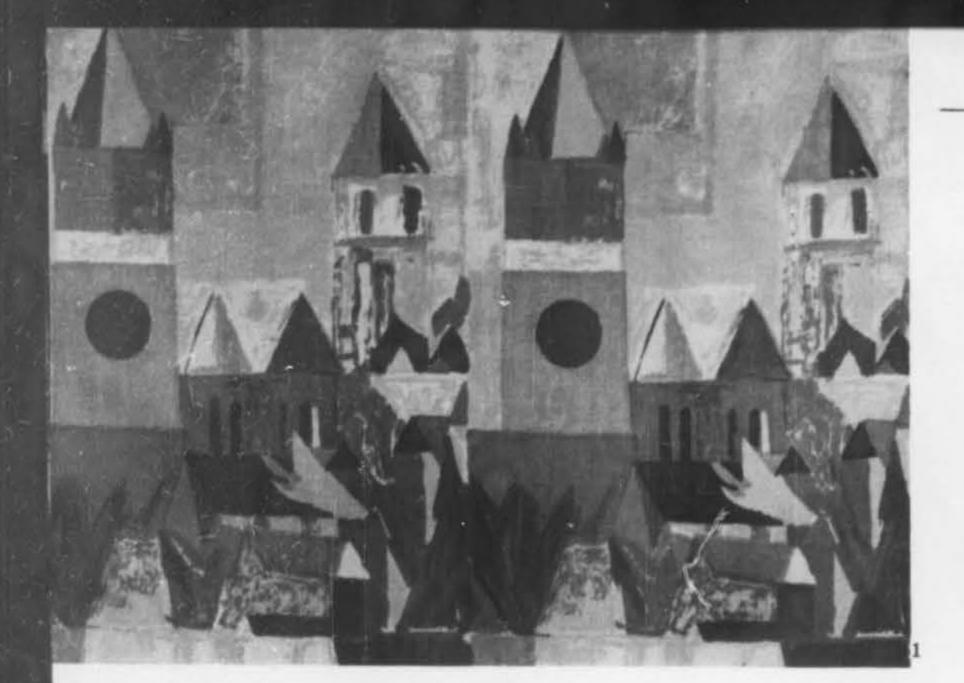


Illustrated: Bal Cristol "Alhambra" by Waverly, handpicked by Adele Simpson for PPG PPG manufactures the fiber glass yarn — not the fabric. Photo: Hiro

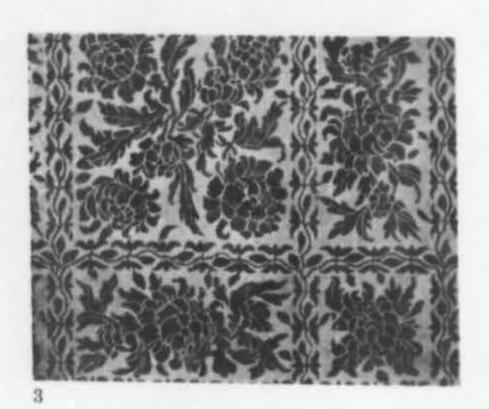
New fashions in PPG fiber glass...with the fashion-name magic of Ceil Chapman, Vera Maxwell, Adele Simpson, Pauline Trigère!

Your clients will be attracted to the lovely new fiber glass drapery designs and textures advertised this spring in House Beautiful and House & Garden, Selections by these leading fashion designers whose names arouse great interest among women are available, respectively, from Covington Fabrics, Riverdale Fabrics, Waverly Fabrics and Titus Blatter & Company, or their local jobbers. PPG fashion fabrics offer you splendid decorating opportunities. Be sure to see them soon!





**1, 2 THORP** 



3, 4 STROHEIM & ROMANN





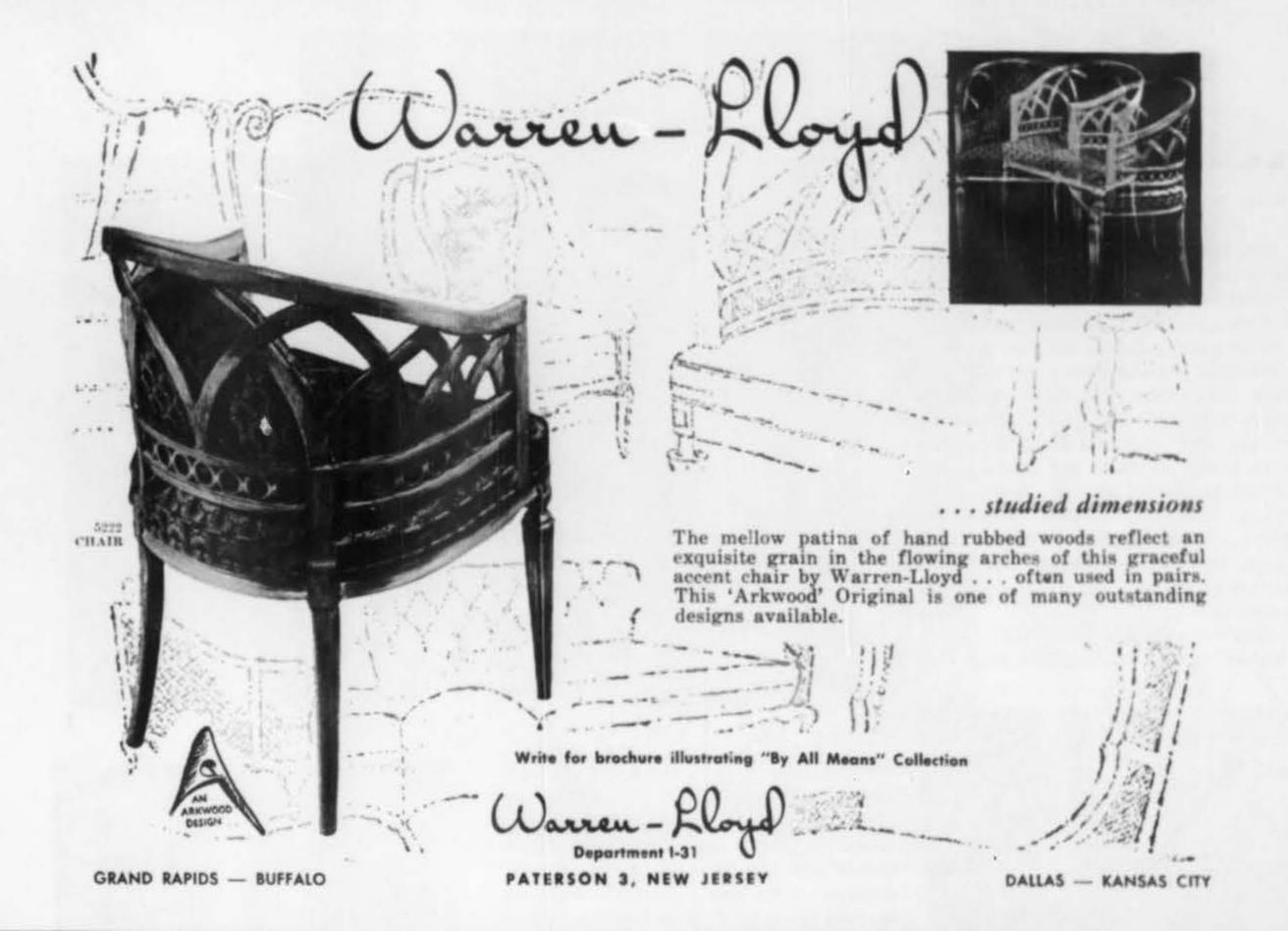
#### Thorp: omnibus collection

J. H. THORP & COMPANY, INC., 425 East 53rd Street, New York, is introducing a large, diversified collection of drapery and upholstery fabrics. Included are imported and domestic prints on linen, chintz, cotton, rayon, blends, sheers, and Fiberglas; textures and plains; casements; damasks and brocades. Madeira curtains — hand embroidered and hand appliqued—and Morton Sundour's line (including casements, prints, and upholsteries) complete the allencompassing collection.

Thorp's prints are as varied as they are numerous. (Continued on Page 184)

#### Stroheim: traditional elegance

Street, New York, places emphasis this season on a beautiful collection of European traditional prints and wovens. To correlate in color and mood with these figured fabrics, this house has also developed a fresh line of domestic upholstery fabrics. The prints of English derivation are quite varied. Some are distinctly Jacobean in feeling, such as the printed crewel-like design of "Liberty" (4) of thick winding stems and allegorical fruit, leaves, and flowers. This is particularly striking in a colorway of (Continued on Page 189)





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PALLADIO

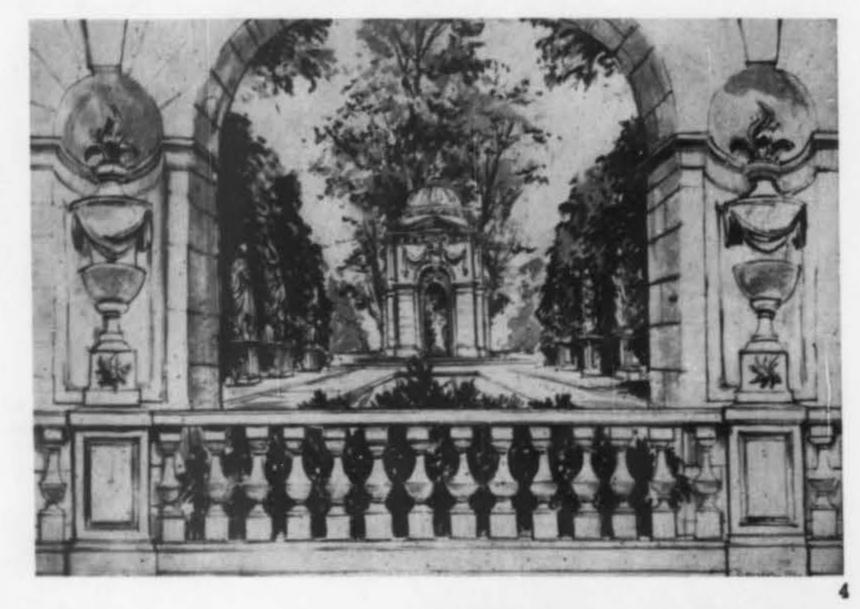
#### H. & S. in coordinated showroom

HOWARD & SCHAFFER, INC., 6 East 53rd Street, New York, has organized a center for coordinated fabrics, wallpapers, and rugs in its spacious, new showroom. This centralization permits the decorator to select three essentials of interior furnishings in one location. Samples need be taken no farther than across the room for color and texture comparison. The fabric collection includes hand screened prints, upholstery coverings, and synthetic furs. Wallpaper designs, many of which are fabric correlated, can be printed on any available wall covering. The rug section, under the auspices of the Harmony Carpet Corporation, carries custom-made and readymade rug qualities, as well as custom designed floors.

The fabric prints are many and varied. "Vulcania" (1) is (Continued on Page 186)



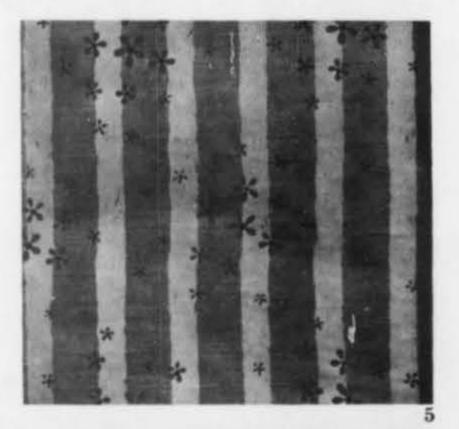




#### Verde: house of variety for walls

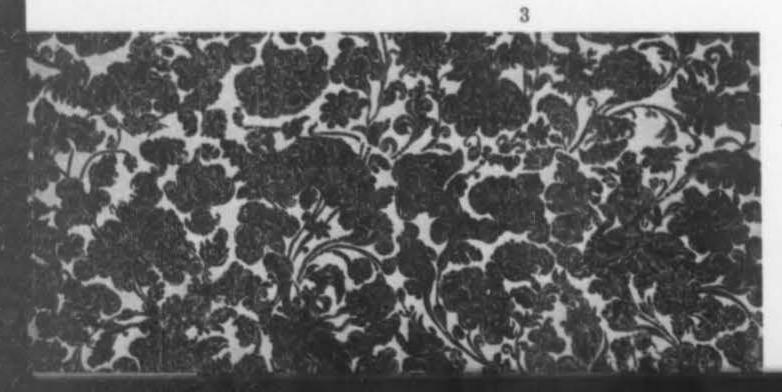
York, long noted for distinguished traditional wall coverings and fabrics, has recently added some striking contemporary patterns to its line. Panels, sidewalls, and borders are made from silk screen printing on vinyl, Japanese shiki silk, imitation shiki silk paper, grass cloth, and ordinary paper. Colors are printed to order for a minimum request of six rolls. Sheers, nets, sailcloths, linens, cottons, silk/fortisan, silk taffeta, antique satin and imported embroideries are long standing members of the House of Verde. These fabrics often correlate with individual wall coverings.

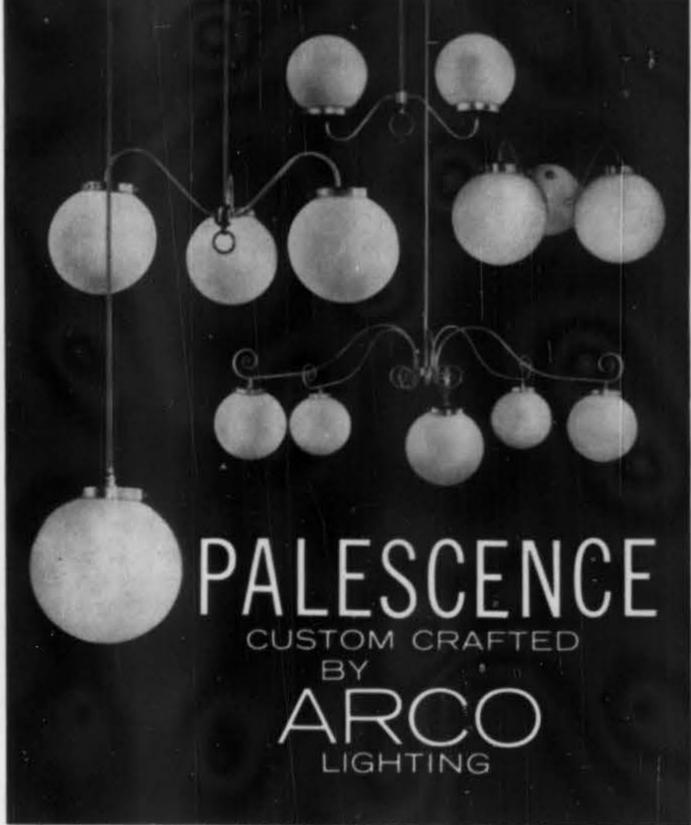
New Verde panel and scenic papers are as varied as they are luxuriantly decorative. "Tuileries" (4) by Robert Davison consists of five 28" wide panels. A minimum of three panels may be used. Four colors combine to make this 96"-high scenic. The urns and 26"-high dado are an intrinsic part of the scenic, but they can also be sold separately. A stone filler, to be continued on either side, is also optional. "Niche," 60" high and 30" or 36" wide, is a very formal and elegant panel. The areas above and below the actual indentation for the niche, itself, are embellished with typical baroque stucco motifs. Standing on a shelf underneath the architectural vault of the niche is a (Continued on Page 199)





4, 5, 6 HOUSE OF VERDE

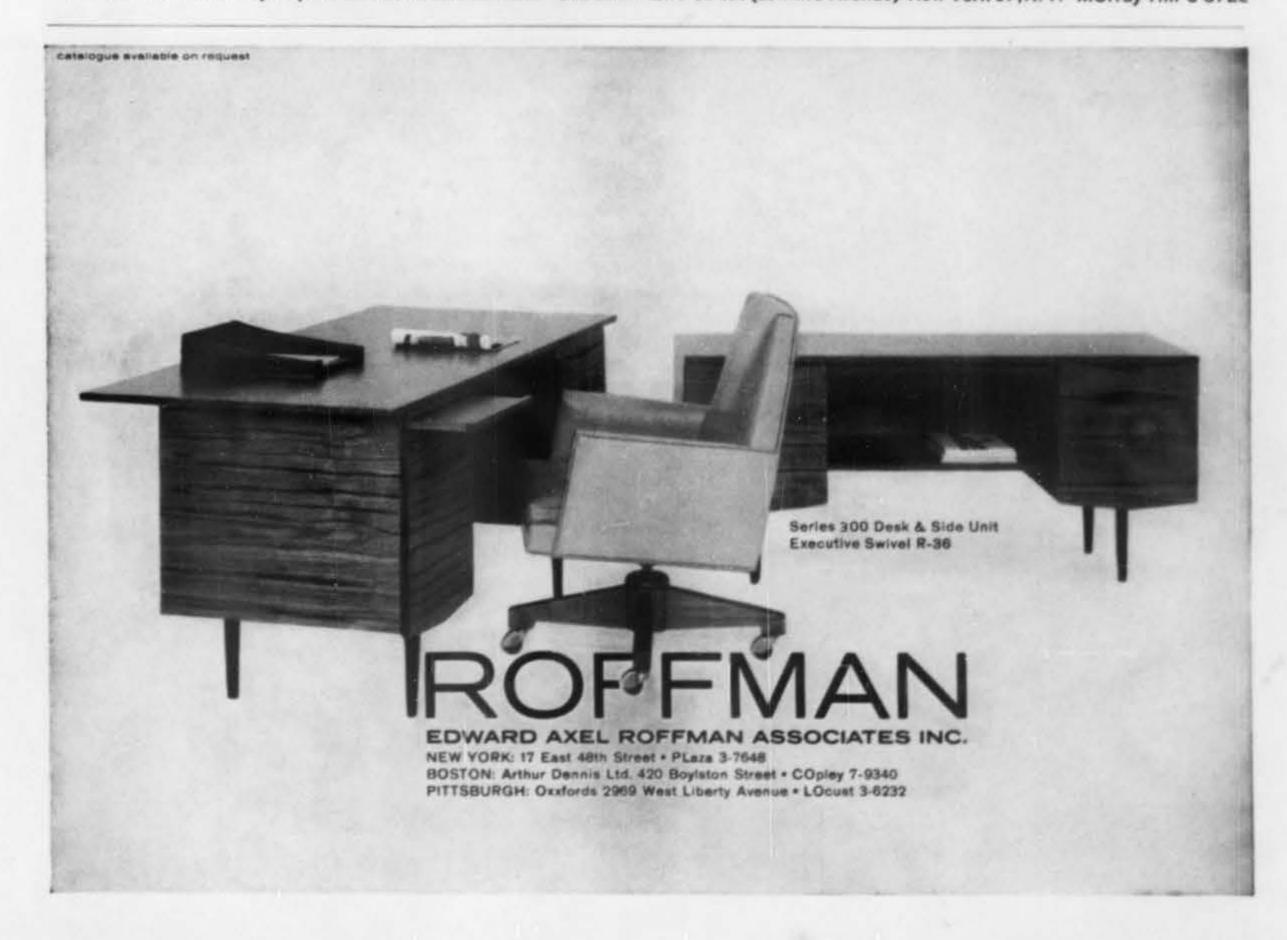




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2, 3 LOUIS W. BOWEN





1 ETCETERA

#### Window display artists design Etcetera papers

ETCETERA WALL PAPER COMPANY, INC., an affiliate of Resident Display, Inc., 155 Waverly Place, New York, specializes in wallpapers, vivid and spectacu'ar enough to dramatize a particular accent area in a room—much the same as a mural would. Such striking designs are created by artists and muralists in the window display field, a vanguard in new ideas for color and presentation, to electrify rather than to soothe. Many of the Etcetera papers perform a particular function, such as widening, heightening, or dividing a room. Any motif in a wallpaper pattern can be extracted and enlarged to as much as nine feet for use as a plaque or, if a fabric (Continued on Page 192)

#### Bowen: adventures in wall covering

LOUIS W. BOWEN, INC., 509 Madison Avenue, New York, has a cocktails-to-cordials line of wall coverings. News in the latest collection falls into three classifications. First is a group of new prints, which includes not only sidewall designs, but also borders and panels amenable to unusual arrangements. The second group is a sumptuous line of textured materials on paper backing, such as Siamese-like silks, grass papers, Indian burlaps, and corks. Finally, there is a line of flocked designs on silk and silk-look papers. To further extend the versatility of the Bowen line, some

(Continued on Page 190)

#### Decorators design Jones & Erwin papers

and a wallpaper house; consequently, many of the 150 active patterns in the line have been designed by its own decorators. The vast Jones & Erwin reference library has yielded countless ideas for adaptations or copies of traditional papers, many of which can be used effectively with contemporary furnishings. In order to insure economy of price without a sacrifice in quality, all patterns are machine printed on paper. In addition to formal and casual sidewall papers, Jones & Erwin carries architectural (Continued on Page 188)





4, 5 JONES & ERWIN

THE SUPERB COLLECTIONS BY DAVINCI, REFLECTING THE ULTIMATE IN ELEGANCE AND CRAFTSMANSHIP

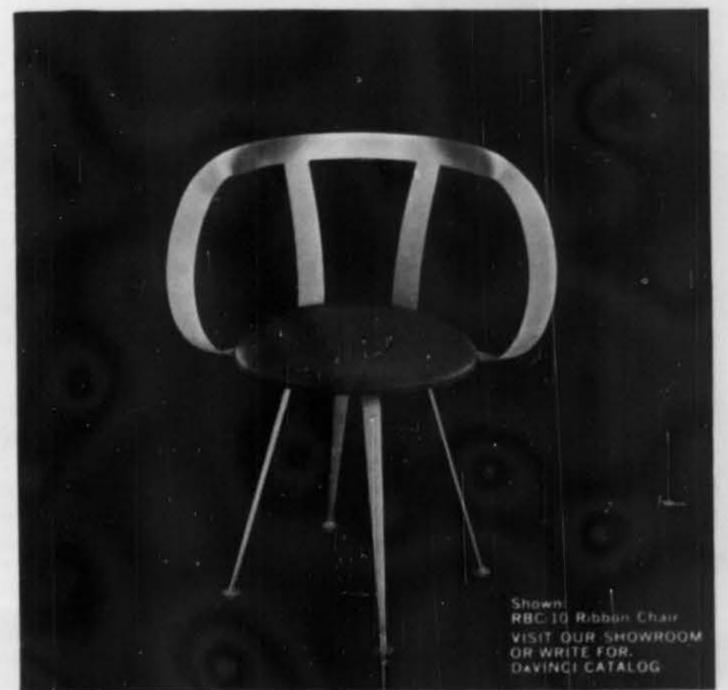
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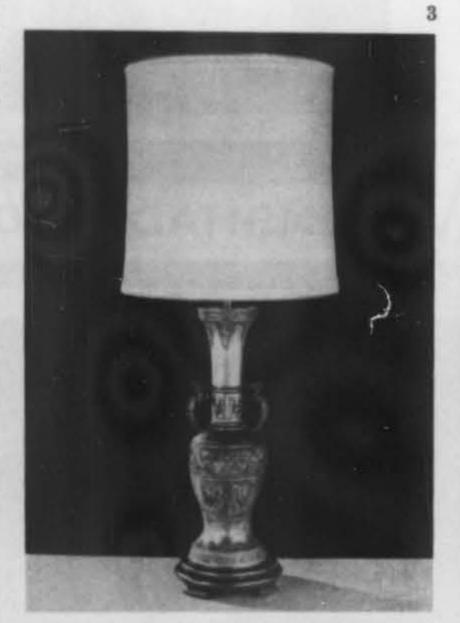
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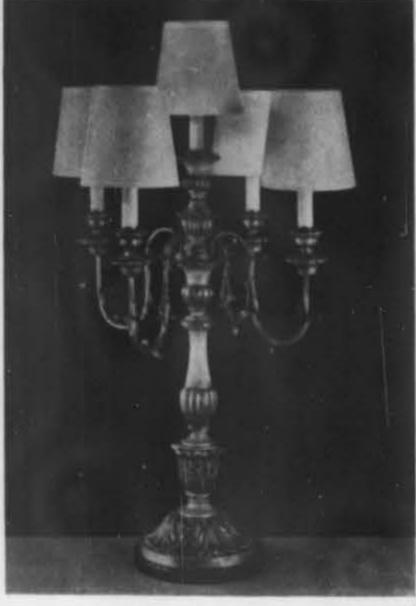
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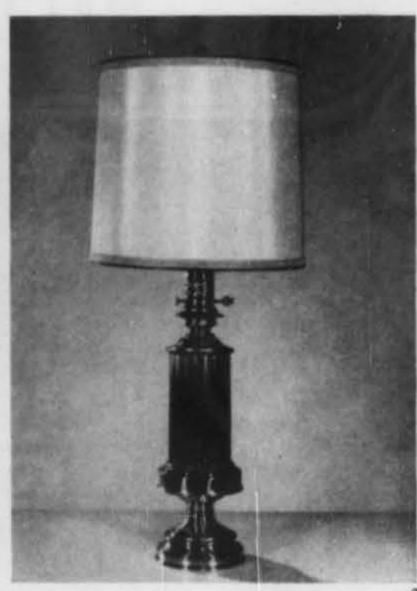


ABELS, WASSERBERG AND COMPANY, INC., 23 East 26th Street, New York, presents a new group of table lamps inspired by a wide variety of decorative cultures. The heavily chased antiqued finish brass lamp from the Orient (3) is a reproduction of an old brass temple candlestick. A series of masks in pointed medallions hang below an Oriental frieze, and small carved dragons gracefully balance the overall form. The shade, a cylinder with a slightly concave curve, is of an antique taffeta. Height is 49 inches. The baroque candelabra lamp (4) is hand carved wood overlaid with gilded plaster. Four graceful holders emerge as flowers from curled leaf stems. The five small off-white opaque shades are shantung laminated to plastic. Overall height is 421/2 inches.









Superior Street, Chicago, offers a small group of elegant, simple lamps designed by Frank Penfold Brown, A.I.D., to coordinate with Drexel's "Triune" collection of traditional furniture. The handsomely tapered single column English Regency lamp (1) in sable finish mahogany has black and gold leaf accents. Hand tailored drum-style lamp shade is covered in natural raw silk over moonskin; 40 inches high. The pristine double Classical columns (2) in sable mahogany are mounted on an imported marble block. Hand-tailored shade is eggshell raw silk over moonskin: 30 inches tall.

PAUL HANSON COMPANY, INC., 15 East 26th Street, New York, proffers new additions to its collection of fine and thoughtfully designed traditional lamps. The beautifully proportioned Empire Brown wood column (5) has chased and ornamented French solid brass turnings and an opaque Empire Brown ombre gold metallic shade. Height is 43½ inches. Above is a reproduction of an old solid brass oil lamp (6) with a gracefully fluted central cylinder. As illustrated, the shade is a 15-inch drum. Eggshell rayon shantung is laminated onto oyster vinyl with eggshell and gold trim. Overall height is 36 inches.



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Monogram tiles by Robbins

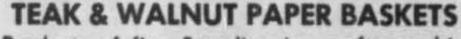
The introduction of monogram tiles by Robbins Floor Products, Inc., Tuscumbia, Alabama, offers unlimited possibilities for individualized floor decoration. Initials, logotypes, trademarks, or any other definitive pattern, such as design elements from wallpaper, drapery or upholstery fabrics, can be made up in these floor tiles. For showrooms and offices, the tiles may either be used as identifying inlays in the flooring or as over-all patterns. Any design can be reproduced on clear ½ inch or .080-inch gauge vinyl tile, with any background color desired. Monogram tiles are available on special order in 9" x 9", 12" x 12", 18" x 18", and 36" x 36" sizes. Cost is approximately \$2.00 per square foot, plus installation.

Vinyl stippled paint finish from Carpenter

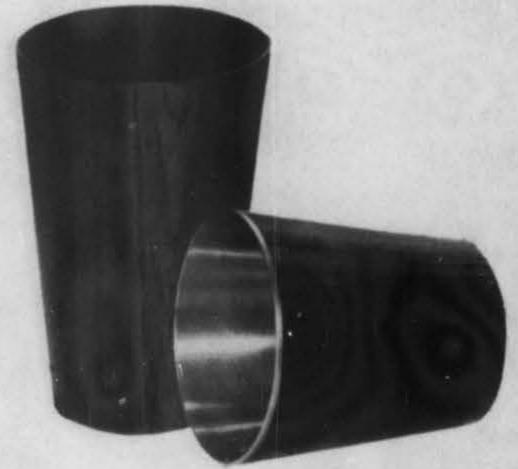
The pebbled effect of a stippled paint finish has been combined with the long-wearing, easy-to-care-for qualities of a vinyl wallcovering in Vicrtex VEF Vinyl fabric by L. E. Carpenter & Company, Inc., Empire State Building, New York. Vicrtex Coarse Stip-L-Tex is washable, water-proof, weatherproof, stain-and-soil-resistant. In addition, it won't crack or peel and it helps to deaden sound. Forty monochrome colors and seven two-tone color combinations are available. Coarse Stip-L-Tex can be easily hung on any smooth surface — wood, metal, glass, plaster, bare structural block, or untaped wallboard.

Imported paintings now at Vanleigh

The furniture settings at Vanleigh Furniture Company, Inc., 323 East 44th Street, New York, are now enhanced by a group of imported oil paintings. All of the paintings, which are for sale, are certified framed originals by well known European artists, such as H. J. Mengels, Clement van Vlaardingen, J. W. Wagner, Henk Dekker, Wilam van Dinther, and Henri Taverne.



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CLAY MOSAICS & CERAMICS, INC. has moved to 986 Second Avenue, New York.

STEPHEN FRIDEK FABRICS, INC. has moved to 501 Madison Avenue, New York.

GREAT EASTERN FURNITURE COMPANY, manufacturers of brass headboards, tables, and room dividers, has opened a new showroom at 1 Park Avenue, New York.

DONALD HANSEN LAMPS have moved both factory and show-room to 43 East 20 Street, New York City.

MILDRED IRBY, interior designer, has moved from Greensburg, Pennsylvania to Dover, Delaware, where her address is 20-A The Green.

KNOLL ASSOCIATES has opened a Southern California head-quarters at 8936 Beverly Boulevard, Los Angeles. This new showroom, designed by the Knoll Planning Unit under the supervision of Florence Knoll with Heino Orro as project captain, is the largest of the company's 34 show-rooms in this country and abroad. It has more than 6500 square feet of floor space devoted to room settings and displays. Robert B. Cadwallader, former sales representative in Knoll Associates' Dallas office, is in charge of the Los Angeles showroom as regional manager of an area that includes Southern California, Arizona, Utah, and part of Nevada. He is assisted by Keith Hutchinson, former director of the Carroll Sagar & Associates design department.

SEYMOUR FABRICS, INC. is now located in expanded facilities at 300 Park Avenue South, New York.



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#### Thorp: omnibus collection

(Continued from Page 174)

"Sienna," a large scale abstract of the picturesque Sienna cathedral, is hand printed on linen (35%" repeat). Available colors: beige with celadon, blue, and multi. Another linen hand print, "Persian Miniature," recalls traditional Persian paintings of gorgeously clad horsemen. Its bright colorways are lacquer and multi, amethyst and multi, and one in subtle beiges. New York retail price is \$10.15 a yard. Chintz prints, both foreign and domestic, are found in abundance in Thorp's new line. "Nicoise" (photo 2, page 174) has the Gallic verve and color of modern French paintings, is hand printed on glazed chintz (24" repeat). Shocking pink and emerald accent lilac, blue, and green; green and coral accent beige.

Hand printed on cotton is "Taxco," a bold design enlivened by strong black brush strokes and random squares of red and olive or blue and orange on a white ground. The strong linear repeat is 25¼"; fabric width is 50". "Indore" is an unusual and exotic design of perfectly detailed figures in native Indian costumes against vivid ground colors, framed like pictures, with an all-over floral pattern in between the "pictures." "Indorette," a companion fabric, has a matching floral ground. Colors for both designs are red, violet, green, gold, smoke, and pumpkin.

Among the many Fiberglas prints is "Parasol," a lively, combination of bright green and blue stylized parasols on a white ground. "Oriental" is freely adapted from a traditional Chinese landscape and hand printed on Fiberglas in lacquer, blue, gold, or black—all on a white ground.

Many of the new textures and plain fabrics can be used for either draperies or upholstery. Typical is "Alhambra Strié Cross Stripe," an all-cotton import with a handsome narrow

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stripe in tones of bronze, flame, bristol, gray, gold, and violet. "Grosgrain" is an imported all-silk taffeta which boasts 14 exquisite new colors and white.

New Thorp damasks and brocades are luxuriantly elegant in pattern and texture. "Renaissance Damask," with a large-scale (20") traditional pattern, is heavy enough for upholstery and also suitable for formal draperies. The 85% rayon and 15% linen blend comes in natural only. New York retail price is \$7.50 a yard. A richly brocaded tapestry is "Marie Antoinette," featuring an exquisite formal medallion design with delicately woven flowers in pink or pale blue with soft green leaves on off white. This all-cotton, 50" wide fabric has a 16½" repeat.

Thorp's new casements are characterized by weaves with a hand woven appearance, and by metallic accents. "Estrilita Sheer" is a 74% Viscose rayon, 12% metal, 11% cotton, and 3% acetate blend. Its spectacular color combinations are pumpkin and beige with metallic threads of shocking, mauve, pumpkin, and gold; turquoise and olive with metallic in Bristol, bronze, gold, copper, and green-gold; off-white with gold, silver, and copper metallic; smoke with gold, silver, and copper.

The Madeira collection of hand embroidered and hand appliqued curtains, from exclusive Thorp designs, represents the finest hand needlework techniques of the Island of Madeira. Three patterns, "Chrysanthemum," "Zanzara," and "Azalia," are executed on fine Swiss organdy in center panels with embroidered border and base, and also on expansion panels with embroidery at the base.

Beautifully designed prints, casements, and upholstery fabrics make up the Morton Sundour collection at Thorp. Outstanding is "Loches Cathedrale" (photo 1, page 174), a dramatic abstract design, hand blocked in gray-greens and golds with vermilion accents. The repeat, printed on 50" linen, is 36%". New York retail is \$16.15.



from floor to ceiling wall to wall. NOW UNDER ONE ROOF... A TRULY DISTINGUISHED SELECTION OF \* DECORATIVE FABRICS \* WALL COVERINGS \* FLOOR COVERINGS Featuring correlated hand screened prints-upholstery fabrics-a new collection of wallpapers-carpetingarea rugs-custom floors. You are Invited to Visit our SHOWROOMS 16 East 53rd Street New York 22 • PLaza 5-4250 HOWARD & SCHAFFER INC HARMONY CARPET CORP.

#### Howard & Schaffer in new showroom

(Continued from Page 176)

a small repeat damask pattern, distinguished by the famous Cennini process. This process consists of printing a two color mottled background and then overprinting the dominant pattern. "Vulcania," which scales well for small chairs, is usually printed on a sturdy cotton for upholstery and a lighter weight cotton sateen for draperies. It comes in 15 colorways and retails for \$12.00 in the upholstery weight. "Animal Kingdom," (2) printed on cotton and Fiberglas in five colorways, is complemented by a matching wallpaper. A large rocking horse, two long snouted squirrels sharing a nut, and imaginary jungle flowers dominate; 26" repeat. "Oriental Carving" (3) is a daring, exuberant print that has a great sweeping motion, carried along by a galloping horse wth flowing mane and tail, fantastic trees with thick foliage incised with busy curves, and a Buddha-like jinni on a flying carpet of leaves. Printed on Belgian linen, it sells for \$7.50 a yard.

Other Howard and Schaffer prints are most geometric and definitive in form. "Bamboo Stripe," as its name suggests, has uneven, slightly curved horizontal stripes dappled with the characteristic texture of bamboo. Its bright and cheerful range of ten colors makes it adaptable to summer slip covers or draperies, \$4.20 retail. "Fringe" features wide bands of carpet fringe on a solid color background. This directional print is available both in Fiberglas and linen.

Any print can be printed on any fabric, including cotton mattress ticking. There is no charge for custom coloring on 25 yards or more; for less than 25 yards, the price is \$1.50 a yard retail.

Howard & Schaffer's upholstery fabrics are extremely

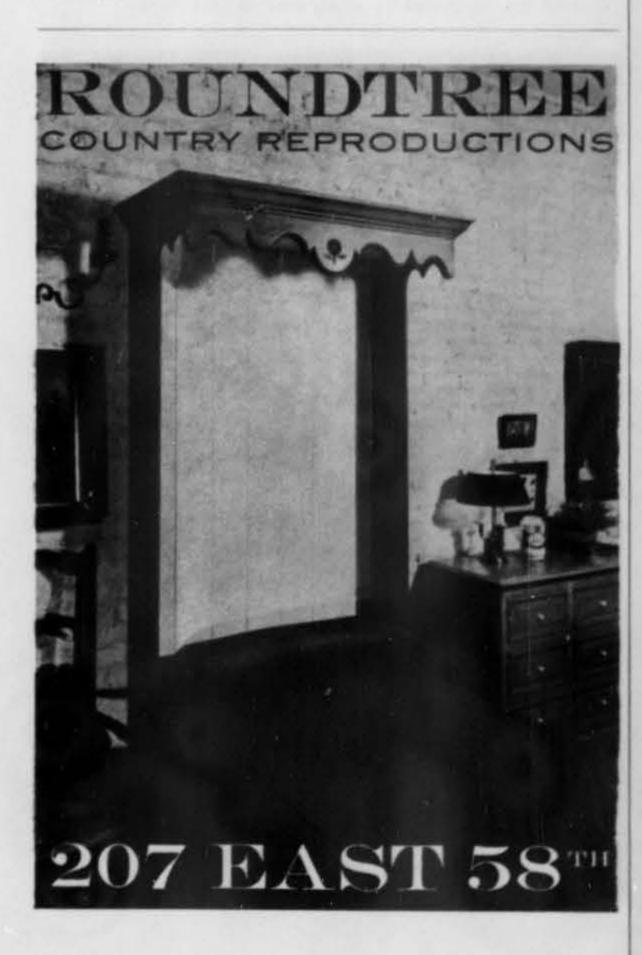


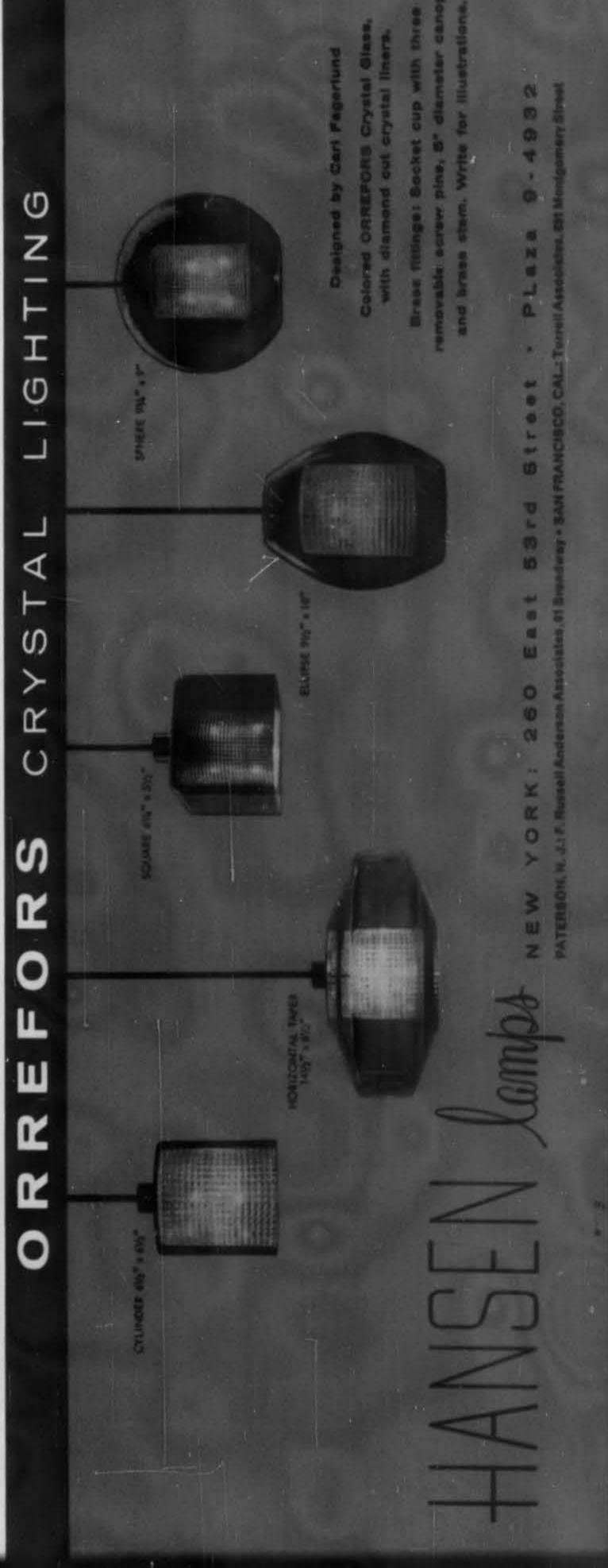
diversified. Custom dyeing is a specialty, at a price of \$7.50 for any quantity of yardage up to 11 yards; for more than 11 yards, the price is 75 cents a yard.

The designs in the new wallpaper section, most of which have companion fabrics, can be printed on any wall covering that will take silk screen printing, such as paper, vinyl, grass cloth, and silk. All colors are custom printed. No charge for a ten rolls minimum; \$1.00 extra for less than ten rolls. "Cyclos" by Fred B. Shrallow. A.I.D., features widely spaced cross sections of lemons on a plain or lightly speckled ground. The companion fabric has a 1½ cat under a palm tree and large horses and surreys with fringe on top, printed under the beaded strips. "Unicorn," both a wallpaper and a fabric, displays birds, animals, insects, and foliage in their fantastic primordial state—a plethora of weird creatures and objects masterfully balanced.

Other Howard & Schaffer wallpaper patterns are more traditional. "Decoupage" is a charming French Provincial pattern with stylized birds and thistles, very closely spaced. "Adam," a traditional French damask pattern, can be finished in three ways: damask pattern on light beige, \$9.45 a roll; damask pattern with softly splotched Cennini background, \$11.25 a roll; and Cennini background alone, \$8.25 a roll. The damask repeat is 12¼".

The Howard & Schaffer floor covering section, under the management of Harmony Carpet Corporation, complements the fabrics and wall coverings. In addition to specially designed area rugs, there is a full line of specially created, custom-made qualities in any size, shape, or color. Needlepoint textures include hooked, plush, and loop qualities. The many imported rugs originate in Greece, Japan, Germany, England, and Denmark. To complete the floor covering line, there are custom designed floors in vinyl, wood, and marble.







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#### Decorators design Jones & Erwin papers

(Continued from Page 178)

friezes, pilasters, and borders. "Regence Damask," (4) which is derived from an authentic old damask pattern, is printed in such a way as to give the illusion of the three dimensionality of flock. Its price of \$5.00 a roll is approximately one third of what one would expect to pay for a true flock. A slight textured effect in the background adds additional interest—in six colorways. The original source for "Mandarin Garden" (5) was a Chinese hand block containing any of the traditional Oriental motifs. Though only eight colors remain of the 30 or 40 in the prototype, the impression is that none of the color has been lost. Butterflies dart among the floral splendor of camellias and morning glories, backed by delicate, long pointed leaves. Machine printing lowers the retail price to \$7.50 a roll.

"Daisyfield," in six colorways, doesn't belie its name. It shows a gay and colorful mass of daisies with stems growing straight up. Marks that look like chicken scratching mottle the background. Another specialized flower design is "Pansies and Pinks." The aforementioned flowers, in six colorways, alternate to make a dappled splash of color across the paper. "Sweet Pea Vine," in six colorways, striates bands of climbing sweet pea vines with moire-like stripes.

"New England Stencil" is taken from an authentic stencil pattern, painted on the walls of an old New England home by a popular itinerant painter. This stylized design, in six colorways, has a large urn, filled with sprigs and flowers, and a large leaf medallion—both very stylized—framed by a 3½" wide border of twisted cords, intertwining around blossoms. Cut out borders in the shape of gathered valences enhance "Fontainebleau Drapery," which looks like a shirred drape, dotted by small tear shaped forms.



#### Stroheim traditional elegance

(Continued from Page 174)

blues and lavenders. In another mood are four resist-type prints. "Blocked Flower" (3) one of these, has a delicate almost Chinois character in the large single-head flower with leaves on a watery mottled background. A documentary print "Pepper Bird" features a new range of Caribbean colors for a design of large tropical birds and tall brilliant flowers.

Weaves of Italian grace this season run a gamut of stripes-all vertical. Some of these are small narrow satinface stripes in pale pastel colors. Another variation is a moire weave versus a satin face stripe. Tailored shirtwaist stripes and traditionally alternating wide bands with narrow ribbon stripes are also part of this coordinated group in wide color ranges. Of particular note is a stripe with three-inch widths of alternating texture and silk face.

Also imported are a group of traditional fancy weaves. One, a damask of all silk, is elegant in its classic simplicity, with urns and lyres set into small medallions. Other damask patterns include one with a repeated classic palmetto leaf motif. Another has an unusual character: the pineapple and leaf design has been jacquard-woven with a slubbed thread which raises the design.

Domestic upholstery fabrics include a new nylon weave with a subtle striated effect and a very hard surface in a wide color range-particularly suited for contract installations or children's rooms. New antique satins with a slight slub have a silk face and Bemberg back, come in unusual earthy colors such as olive, nutmeg, copper, and Roman gold. Another new antique satin range is in the classic Empire and Directoire colors of Cardinal red, Victoria blue, fuchsia, emerald, and a group of bright and dull golds.



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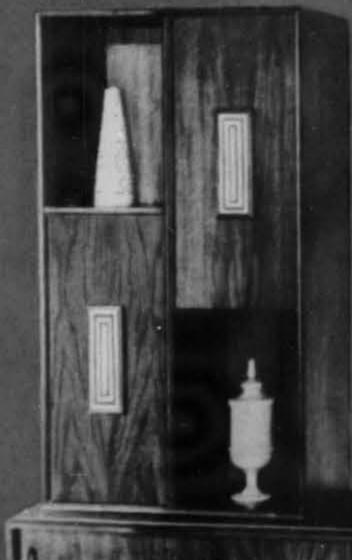
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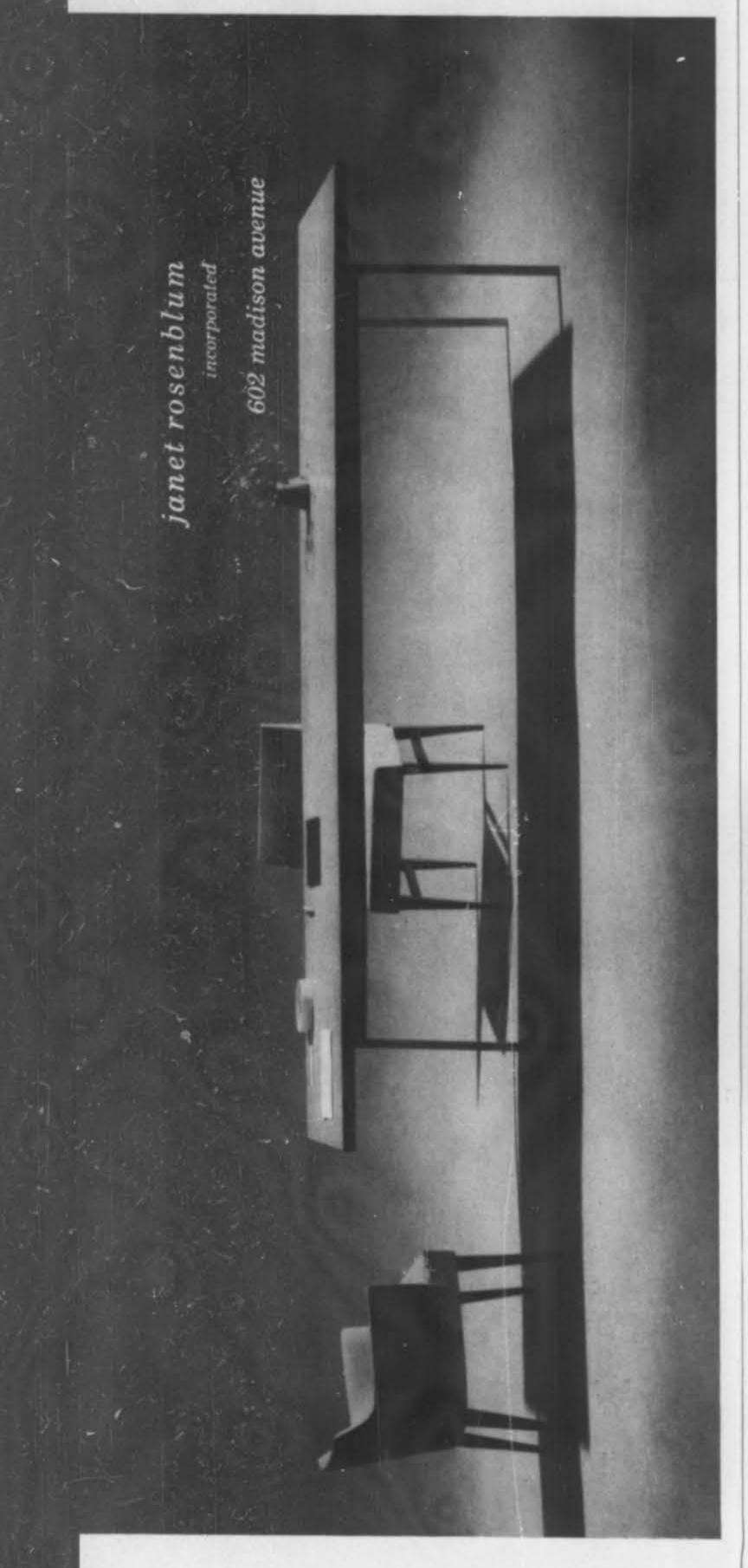
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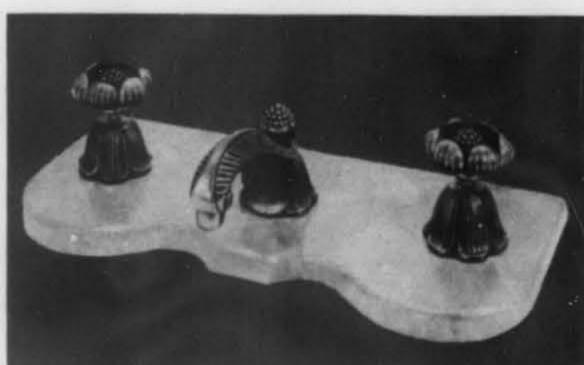
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#### Bowen: adventures in wall covering

(Continued from Page 178)

of the patterns may be printed to order on a choice of vinyls, plastic coated paper, ordinary paper, and metallics. To start with the prints: one of the most elaborate is "Magic Landscape," (photo 2, page 178) a six panel scenic excellent for a stairwell. Only two panels need be used consecutively; the others are free standing. The design was created by John Georgi to be printed on washable plasticcoated paper in six colorways. The set of six panels retails for \$155.00; single panels, \$22.50 each. One of Bowen's new sidewall prints, "Baroque Flower," (3) achieves a convincing hand-block look. This stylized rendering of stems, carnation-like flowers, and ribbons is by Gilbert Rose, an expert in the hand-blocking technique. Five colorways are printed on vinyls disguised as textured silk or moire; two are printed on silver paper. Despite the newly acquired sophistication of vinyl, its face will still take a good scrubbing. Bowen takes special pride in glamorizing traditional florals by adding surprises in technique and texture. "Grinling Gibbons," named for the famous 17th century Flemish artist noted for his prowess at wood carving, is an adaptation of a Gibbons carving at Windsor Castle. The leaves, flowers, and ribbons-all highly stylized-look boldly and realistically three-dimensional. Two of the five colorways are printed on Shiki-Tex, a paper imitation of shiki silk. Another floral is "Flower Cascade," designed by Douglas Seminon. This gay, fresh pattern of cascading morning glories is softened by the luminosity of a water color technique. By using multiples of the design, an endless frieze effect can be achieved. Six colorways are printed on a



white ground paper that has been plastic-coated prior to the printing; two other colorways are on linen-weave vinyl;

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and two more, on white moire vinyl. "Toile Stripe" achieves the refinement of the famous French toiles de jouy by disguising the printing of its design with an overprinting of a white crisscross texture. Two of the eight available colorways can be obtained in a matching fabric by Kent-Bragaline, Inc.

Bowen's medallion motifs are also given a generous dash of the unusual. "Medallion Empire" is printed on paper but its texture looks so much like silk that, without touching it, it would be impossible to identify it as anything else. Two medallions of different size and form, emblazoned on an unusual background characterized by an interesting splotchy effect, distinguish the design, in ten colorways with a 28" repeat. "Corinth Medallion" is a plastic-coated sidewall paper marked with widely spaced 1%" medallions on a white ground with a complementing border of tassels, medallions, and a leaf crown on an antique draped background. Nine colorways are available in the borders.

The no-countries-barred range of Bowen's textures encompasses Siamese-type silks from Japan, burlaps from India, bouclés from America, and corks from Spain. The Siamesetype silks, machine-woven in Japan and paper backed, have all the richness and luster for which Bangkok silks are so deservedly famous. Particularly unique is a stripe of varying widths, 91/2" and 11", at \$9.00 a roll. Indian burlaps come in a choice of 15 brilliant colors-\$12.00 on metallic ground and \$9.00 on plain ground. Grass papers can be as casual or formal as the decorator desires. The comprehensive Bowen line of grass papers ranges from the very crude to the super refined. A cork wall covering imported from Spain is "Papel de Corcho." Spanish cork is hand applied in an irregular brick pattern over colored paper. Retail prices are \$12.00 a roll on plain paper and \$15.00 a roll on silver paper.



Pattern: Jade Accessory: Courtesy of Gene Thall Monde Pattern: Jade Accessory: Courtesy of Gene Thall

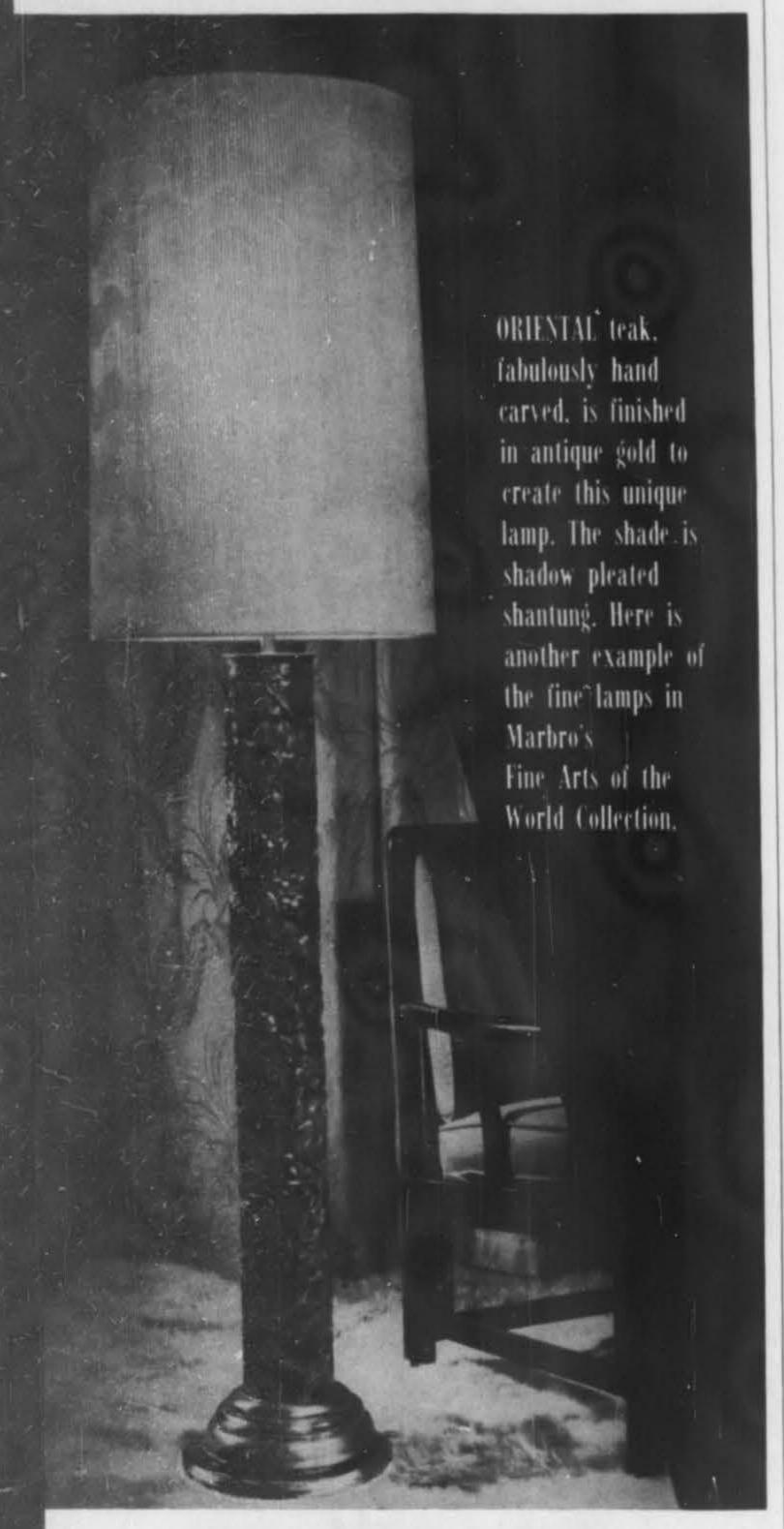


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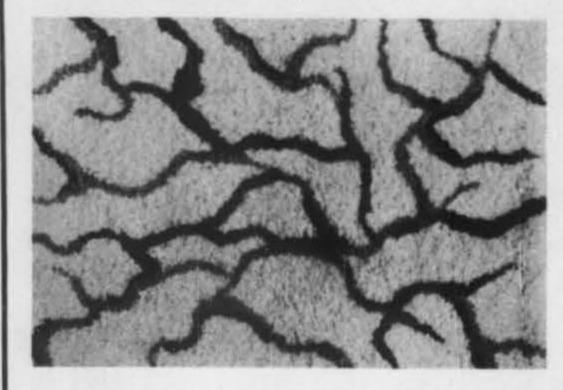
#### Window display artists design Etcetera papers

(Continued from Page 178)

background is preferred, as a colorful wall hanging. Another possibility for creating unusual interest is printing a one color design over a highly decorative ground. Etcetera will produce any color combination at no extra charge for a minimum order of nine rolls.

The Etcetera prints range in mood from exotic to whimsical, from contemporary to traditional. "Bird Cages" (photo 1, page 178), which vividly recalls the curious bird markets of foreign bazaars, displays spectacular superimposing, spacing, and contrasting of rounded and angular objects, exotic unto themselves. This hand print in two colorways has a 36" repeat. A montage effect of favorite tourist shrines such as the Rialto Bridge, Big Ben, Eiffel Tower, etc. has been ingeniously achieved in "Panorama" by unusual tilting and overprinting. White space is almost completely masked by the sweep and exuberance of the print in four colorways with a 36" repeat. A refreshing directional print called "Express" is a study in old fashioned railroad trains borrowed from an era when a dearth of efficiency and speed was compensated for by a plenitude of atmosphere and fun-371/2" repeat in two colorways. Baby bunnies and chicks enjoy their annual "Spring Scamper," frolicking in a field of flowers. This pattern is also available without the small animals. Its unsophisticated freshness makes the design ideal for a child's room, in two colorways. "Ribbon Stripe," three colorways, 28" repeat, is a parade of twisted ribbons of picoted moire in varying lengths and styles. More conventional in approach is "Americana," two interpretations of the American eagle-one with folded and one with spread wings-hyphenated with three dimensional stars on a silk-like textured background in three colorways, 251/2" repeat.

Marble design in Tangerine Black and Gold on white background. Tempo Asia Pattern #120.



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#### Larsen's new showroom

(Continued from Page 169)

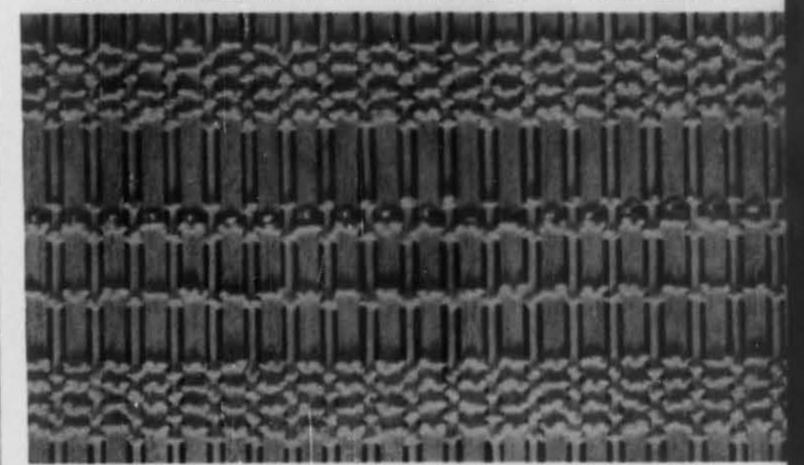
and function. To simulate upholstered seating, the decorator may place any of these carefully sized "pillows" into the modular benches that are conveniently arranged about the room. Prints and sheers, in an orderly fashion, are folded lengthwise on more conventional racks along two walls. Beautiful plants add a softening touch to the otherwise rigid look of the horizontals and verticals as well as acting as effective color foils for the vibrancies of the fabrics.

Under the recently established identity logo of the firm (upper right, page 160) Larsen has gathered together a brilliant collection of visually exciting fabrics. His own latest collection "Brasil" is not only unusual with its Gauguin-like colorings of impressionistic jungle prints; but Larsen, the innovator, has devised a new departure from the restrictions of conventional right-angle weaving and has successfully developed the first diagonal weave fabric. This web-like diffusion fabric features a fine white linen warp and Copa Sand mercerized cotton weft. The latter is woven as an undulating stripe deliberately slanting across the warp at different levels and in varying widths, giving the stripes a fluid and unpredictable effect. This design offers a new softening influence for the severe lines of contemporary architecture. It is shown in the large photograph on page 168. Also in this photograph are hangings of "Parana Pines," a negative print; "Ribbon Casement" of Egyptian cotton warped with a silk chiffon ribbon which gives a delightful airy quality; and "Carnival" with bursting firecracker streams of color in wavering vertical stripes. Typifying the impressionistic painting quality of the "Brasil Collection" is "Campo Lindo" a jungle-like





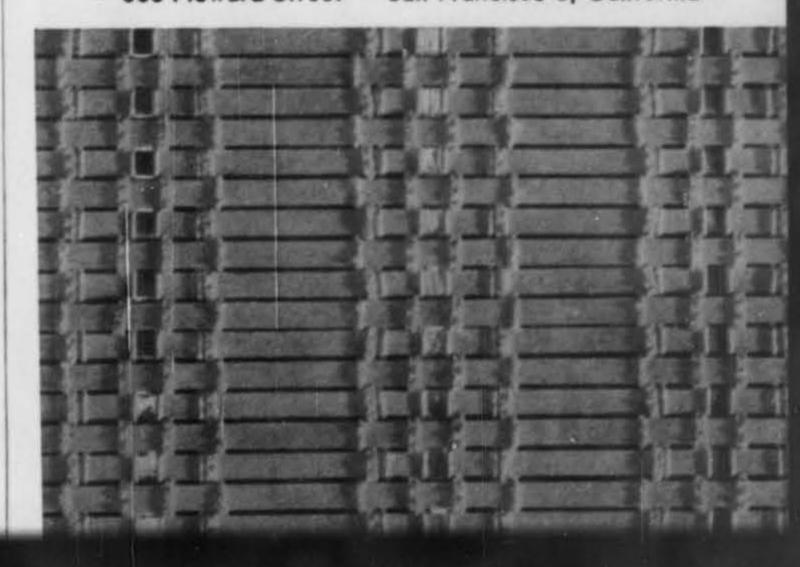
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STOCKWELL Los Angeles San Francisco Pasadena Beverly Hills background with bright flowers in the foreground. This is shown in large cut on page 169. Larsen also introduced a heavy weight cotton-backed vinyl for upholstery or as a wallcovering: "Thatch Rows," a tailored wide herringbone design which comes in several pastel colorways.



"Chevron" and "Tall Tree," Elenhank designs at Larsen
Coinciding with the showroom opening was the arrival of a
new group of printed fabrics (two are shown above) by
Elenhank Designers Inc., 347 East Burlington Street, Riverside, Illinois. Fresh from a January exhibition at the Art





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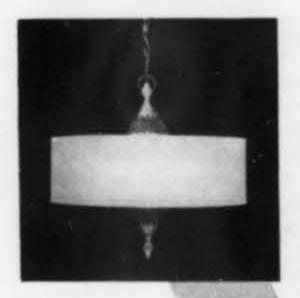
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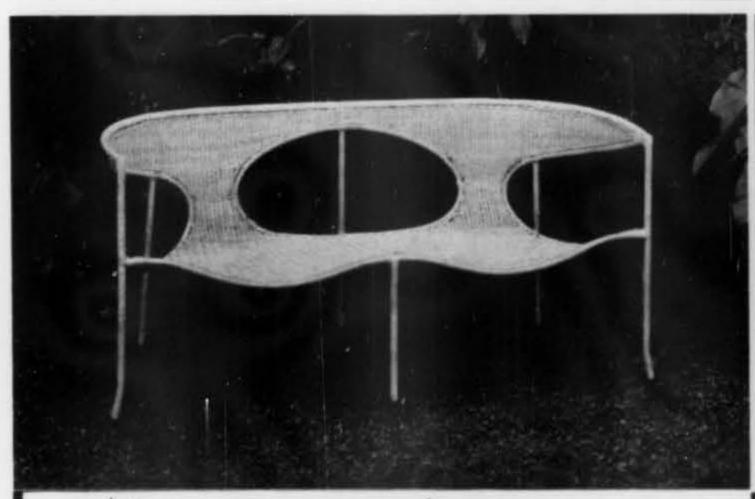
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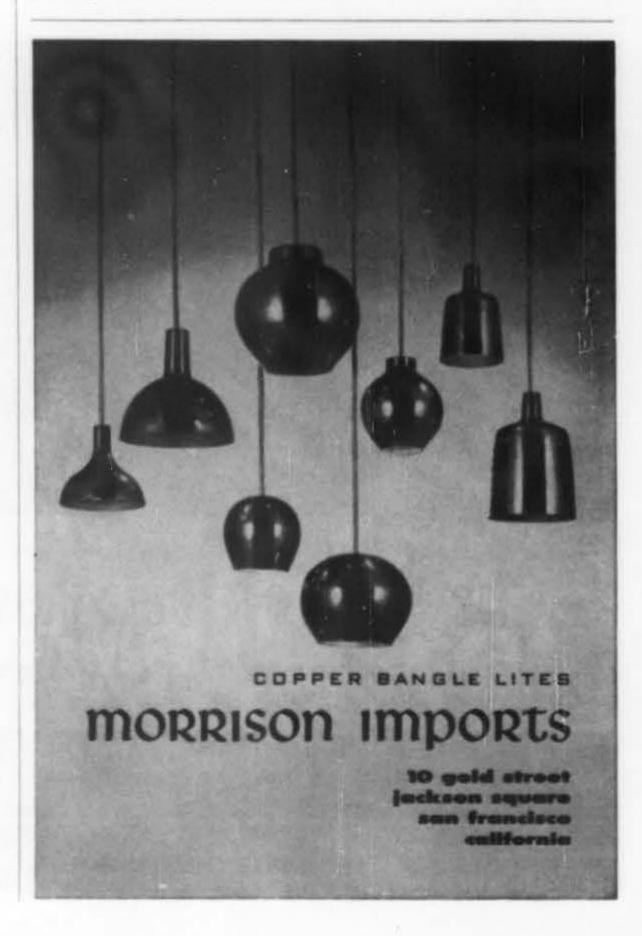
WEBB THE

Institute of Chicago, they have now become a permanent part of the Larsen collection. They were chosen by the Art Institute's Decorative Arts Department not only for quality of design but also for the interesting concepts shown by these designers. Their rather unusual philosophy of mobility of design is best reflected in their fabric panels. Custom pre-planning by the decorator for a particular installation can establish random or regular repeat of a pattern or a single printing of the pattern anywhere on the ground. In this way visual balance across a wall may be achieved by means of symmetrical or asymmetrical placement of the large scale design. "Tall Tree" (shown on page 194) is an example of this type panel design. The other cut on page 194 shows "Chevron," a more conventional design for architectural purposes with an all-over herringbone pattern. The designers Pauline Dutterer and Paul Schmidt now under the firm name of Myron Paul Designers, 415 South Sharp Street, Baltimore, have also contributed to the expanding Larsen collections. Their hand screen prints of allover contemporary designs are fresh and brightly colored and range in mood from "Triad Design" a series of asymmetrically placed three-color triangles to "Floret" with a

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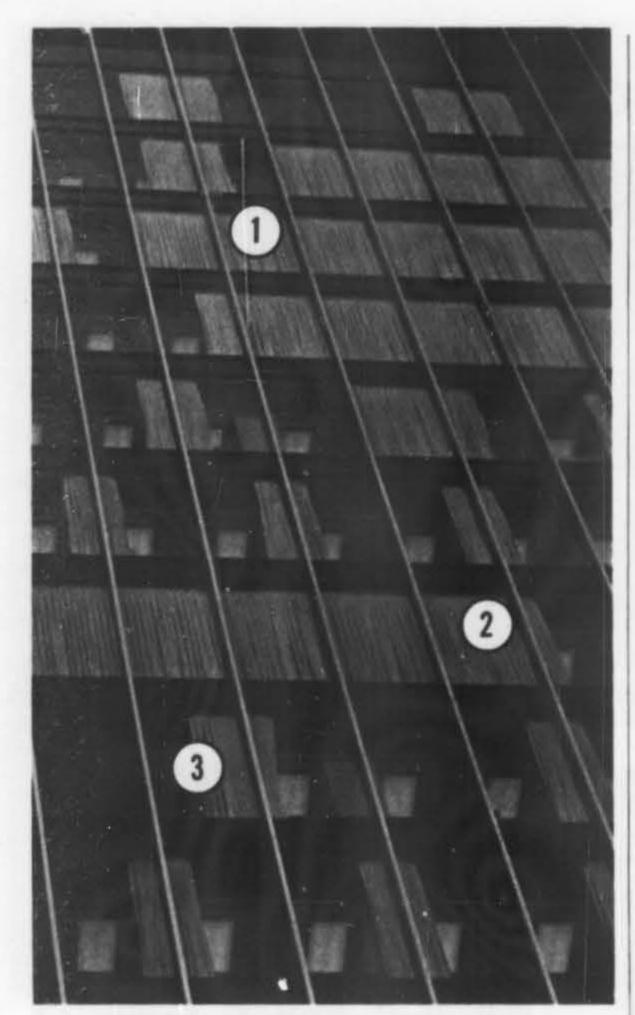


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#### Warren-Lloyd twenty-fifth Anniversary



Warren-Lloyd, 132 Beckwith Avenue, Paterson, New Jersey manufacturers of upholstered furniture are celebrating their twenty-fifth anniversary this April. At the same time, the founder and President, Noah Holtzman (above) commemorates his 34th year in the industry.

Organized in 1935, Warren-Lloyd occupied small unpretentious quarters in New York City and manufactured at first only 18th Century English reproductions for a small local distribution. Today their distribution reaches interior designers in every major decorative center in the country and is serviced from the 50,000 square-foot plant located in Paterson.

During the first quarter century, Warren-Lloyd established for themselves a number of design trends among which were Today's Furniture" group of 1940, "Foam Age" of 1946, and most recently "Worldwise" (Interiors July 1959), and "Couturier," the last market collection of 18th and 19th century French and Italian influenced upholstered pieces (Interiors February 1960). These last two collections were designed by Ruth Clark N.S.I.D. of Arkwood studios who is responsible for the news making collections at Warren-Lloyd.



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#### Verde: house of variety for walls

(Continued from Page 176)

graceful urn on a pedestal, filled with a tall, florid candelabrum decorated with poinsettia flowers and leaves. This unusual three dimensional design can be printed on gold or colored paper. "The Warriors," comprised of four panels, shows large Etruscan figures, 41/2' high, in battle dress. An especially dramatic effect is achieved when they are printed

on a raised sandpaper-look background.

The quiet tranquility of Japanese water colors is adapted to two of Verde's most delightful prints. "Ming," printed on ordinary paper or rice paper (\$15.00 a roll) shows widely spaced, large sinuous rushes brushed with dainty blossoms, bending with the wind. An ombre process gives a tenuous delicacy to the colors. The very sizeable repeat is 51". "Formosa" has dominantly colored Scottish pine and blossoms printed over white Scottish pines in a casual, unmethodical way, lending a feeling of artistic artlessness. Matching fabric is available—52" repeat.

Continuing with the Oriental theme, though much more solid in feeling, is "Mandarin," a Chinese key pattern decorated by stylized ribbons and leaves. This design is especially adaptable to imitation shiki silk paper. "Petite Nantes" jumps across the globe to France with its traditional feathers and flower pattern, so intricately incised that it looks as if it has been woven. The price is \$9.00 per roll in any color choice. Another period adaptation is "Andante," a formal stripe pattern of stylized bells, flowers, and effusive curves. Black flocking on gold shiki paper (\$15.00 a roll) is particularly spectacular because the design theme becomes both embossed and engraved.

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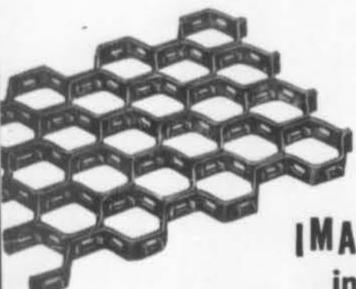
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(photo 5, page 176) is a study in contrasts: roundness of the flower petals contrasts with the linearity of the stripes; the plain gold narrow stripe, with the gray-gold, shikitextured, wide stripe. Also suited to a shiki paper background is "Grille." Intersecting lines form large and small diamonds with abstracted sunbursts printed at various points of intersection. Repeat is 10"; price is \$8.25 a roll. The new popularity of grilles, screens, and fret work in contemporary interiors prompted Verde to make wall-papers of similar design. On all such designs, flocking is optional. "Largo" (6) is a very intricate fret design; "Temple Fret" is a simple, dignified Greek square design on a plain ground; and "Majorca" is a quatrefoil design printed over a ground inscribed with tiny dots and curved blocks.

Embroidered fabrics from Switzerland are matched by companion papers. "Willow" is a fresh-as-springtime floral print of blossoming branches and delicate flowers. Flocking on some of the flower petals in one top color adds interest and beauty. "Monique" features embroidered white eyelets as the centers of roses on a white fabric. Matching flocked shiki silk wall panel simulates eyelet embroidery of fabric with color.

#### For Your Information

(Continued from Page 100)

Edward A. Heidt, President of Penrod, Jurden and Clark Company of Norfolk, Virginia, has been elected President and Chairman of the Executive Committee of the Fine Hardwoods Association in Chicago. Other new officers elected for 1960 include R. E. Hollowell, Jr., Vice-President and T. J. Connelly, Treasurer . . . Carl D. Wheeler has been named 1960 President of the Hardwood Plywood Institute. He is manager of the Hardwood Plywood Division, Georgia-Pacific Corporation, Savannah, Georgia . . . At the 18th (Continued on Page 202)

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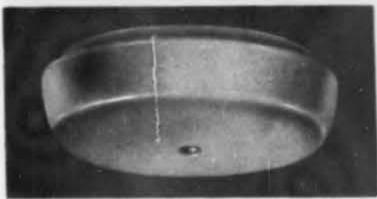


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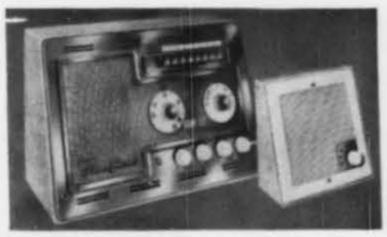
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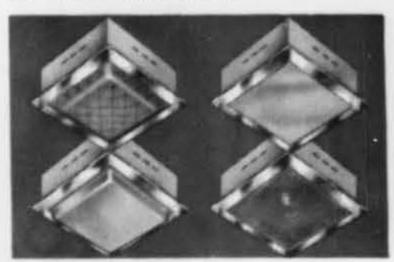
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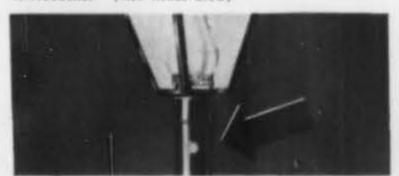


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Annual Meeting of the Wood Office Furniture Institute in French Lick, Indiana, the following officers were elected for a one year term: Gilbert B. Bosse, President of the Imperial Desk Company, was elected President; Robert Fleming, Executive Vice-President of the Leopold Company, was elected Vice-President; and R. E. Sturm, Executive Vice-President of the Jasper Office Furniture Company was reelected Secretary Treasurer for the second year . . . Everett Brown Associates announces the appointment of J. Robert Collins, A.I.D., as Project Director of their New York Office . . . John Nicholson, A.I.D., has been made an Associate of David T. Williams, Inc., Interior Designs of New York.

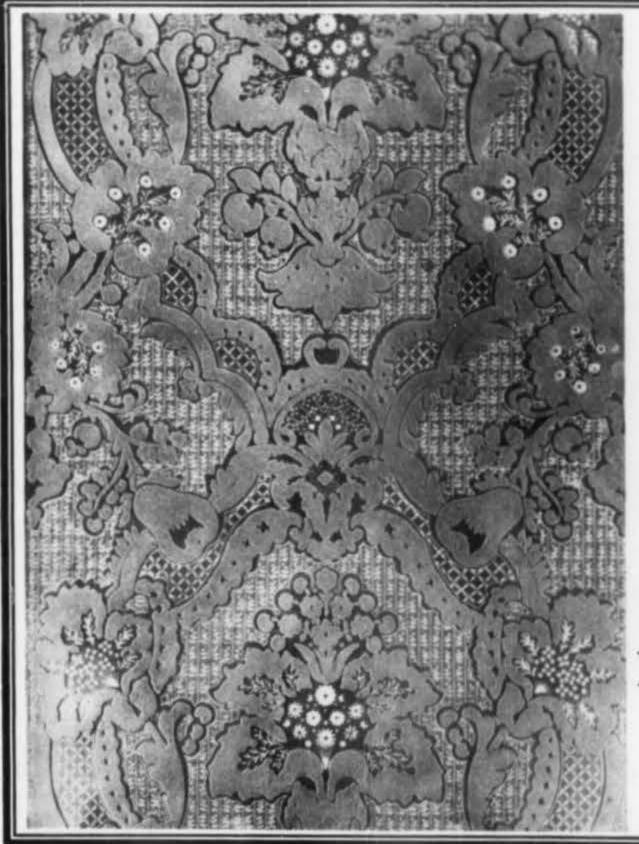
#### World's Largest Trade Fair in Milan

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The American Pavilion has been designed by the firm of LeBalme and Chang in New York City and the theme of the exhibition will be "Testing and Quality Control of Consumer Products." The objective, according to the U. S. Office of International Trade Fairs, is "to show that mass-produced consumer goods in the U. S. have high quality and will serve, as advertised, for long periods of time."



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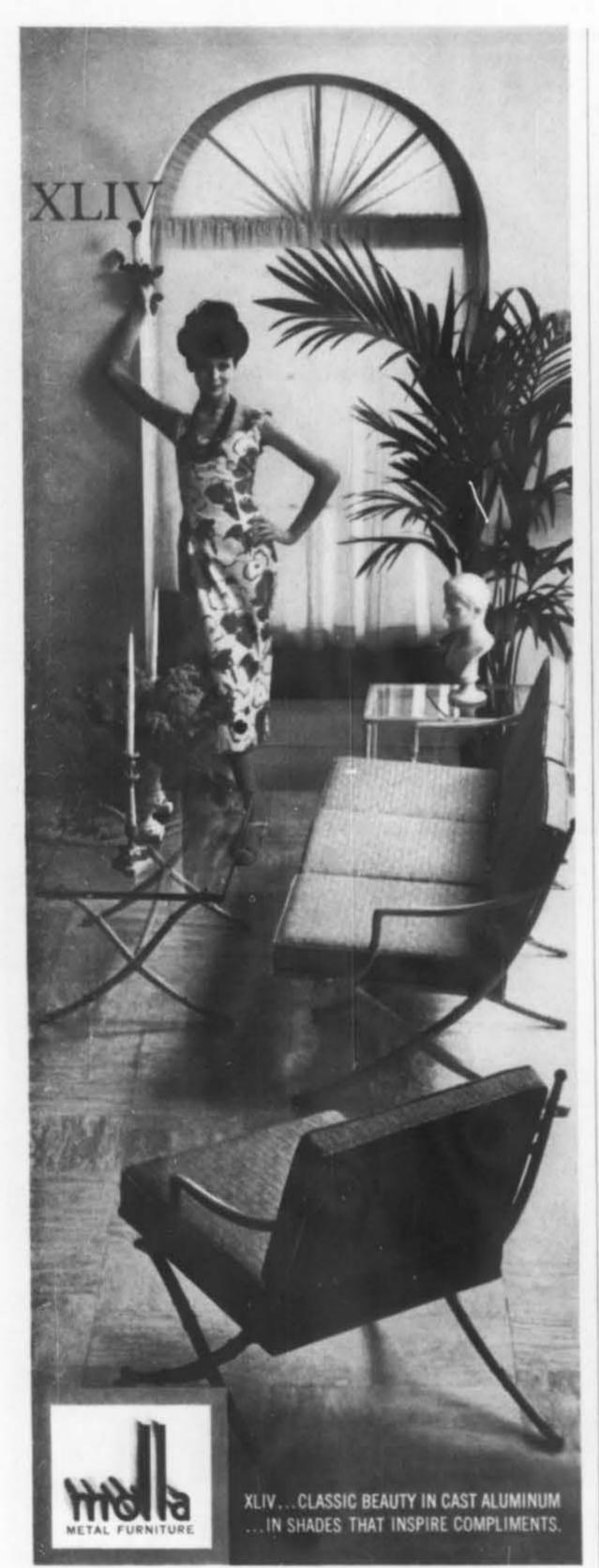
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#### **National Design Center News**

Leather in Decoration Show

A room essentially contemporary, but with roots firmly embedded in 18th Century England (see photo, below) opened the 1960 Leather in Decoration Show at the National Design Center in New York. "Williamsburg Updated," as the room is called, was designed by C. Eugene Stephenson, a Fellow member of the American Institute of Decorators (his picture appears below) for Kittinger Company, Inc., and the Upholstery Leather Group. It was the first in a series of five full-sized rooms,



Leather—the world's cldest upholstery material—is the basic feature of the room designed by C. Eugene Stephenson, F.A.I.D., for the Leather in Decoration Show at the National Design Center. The walls are "plank-paneled" in warm nutmeg-colored leather, and the sofa, chairs and stools are upholstered in the same material.



Stephenson

Home Decor" to be presented by the leather association. According to Mr. Stephenson, who was born in Virginia and attended William and Mary College in Colonial Williamsburg, the English taste of the 18th Century is, and will continue to be, one of the strongest influences on the furnishings and decoration of American Homes. "To re-think a period and make it come alive for living today is the designer's function," stated Mr. Stephenson. "The trick is to preserve the spirit and beauty of the



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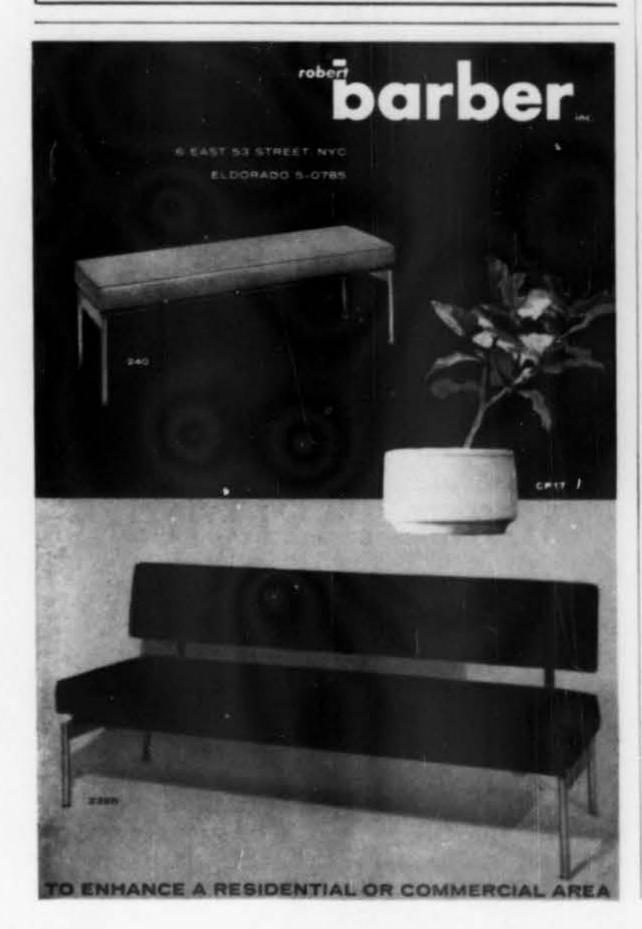


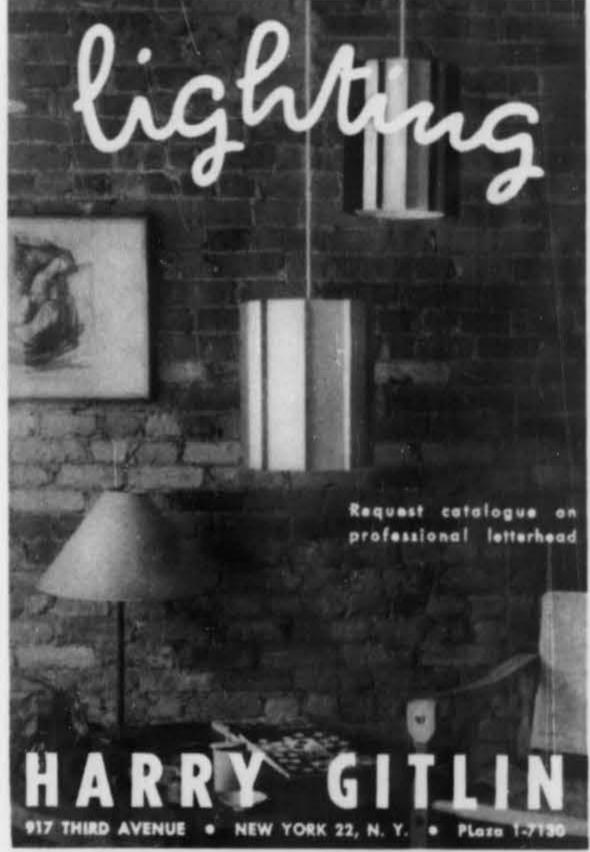
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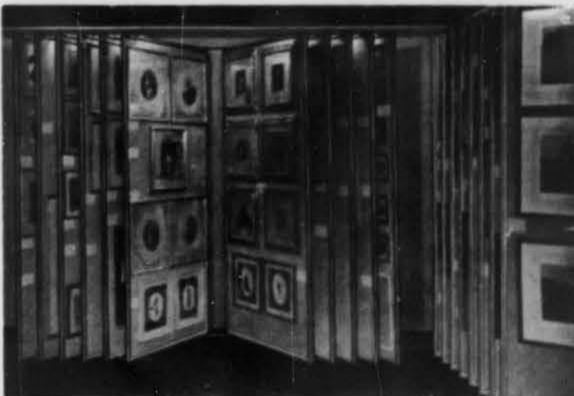
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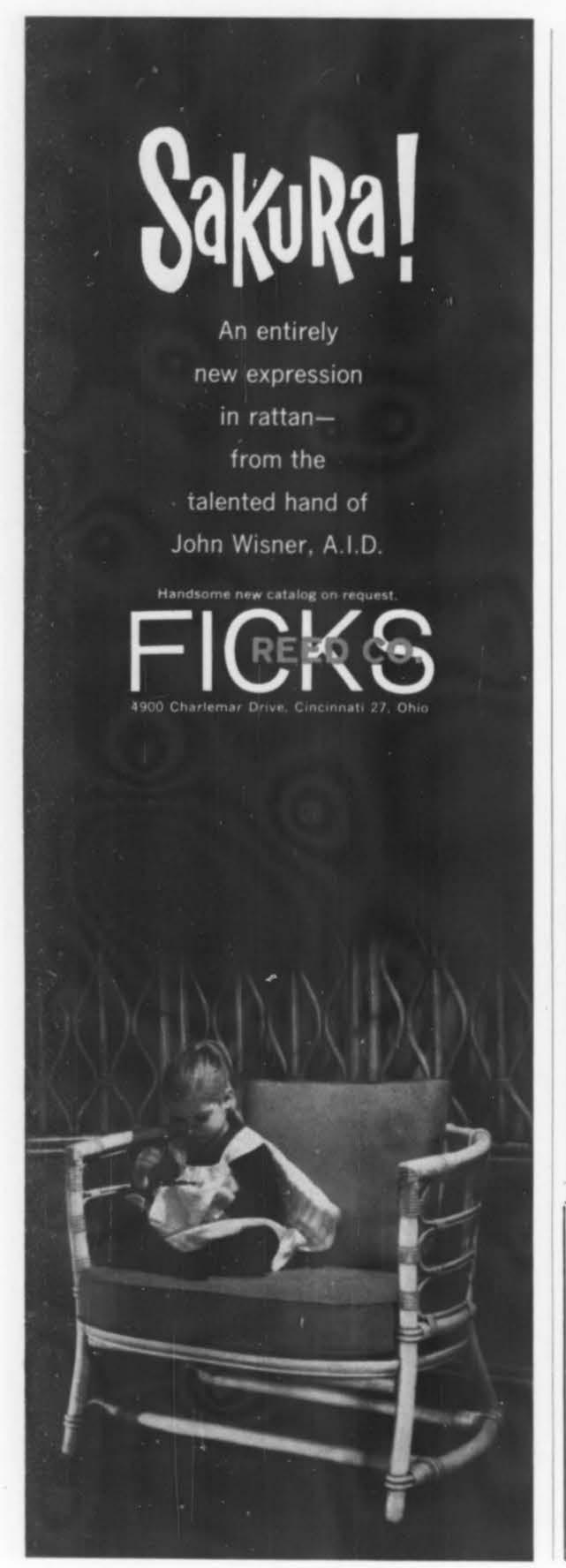




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particular period, yet make its function adaptable to our times," he explained.

The room which he contributed to the show is avant garde, yet retains all the warmth and charm of the 18th Century English architecture, decoration and design. It will be on view at the National Design Center, 415 E. 53rd Street in New York City until late April.

The other four rooms will include an 18th Century French bedroom-studio by Mary Dunn, A.I.D., of Nancy Vincent McClelland, Inc. for Heritage Furniture; a 17th Century Venetian dining room by Mabel Schamberg, F.A.I.D., for Baker Furniture; an Oriental lanai by Clifford Burroughes, F.A.I.D., for Dunbar Furniture Corporation; and a contemporary Scandinavian family room by Marc T. Nielsen, F.A.I.D., for Drexel Furniture.

#### **Upholstered Furniture Design Competition**

NCBI-National Cotton Council Offers \$6,000

The National Cotton Batting Institute and National Cotton Council have just announced their third annual design competition for upholstered furniture. Not only the prize money but other inducements make this competition, which the two co-sponsoring organizations have put on an established annual basis, one of the most attractive contests a professional or student designer can enter. In addition to the prize money of \$6,000, divided into four prizes of \$1,000 each and four prizes of \$500 each, many of the participants can count on having their designs exhibited at the Annual Chicago Exhibition of the National Association of Furniture Manufacturers, and promoted for salesince one of the rules of the competition is that participants retain all sales and design rights to the prize winning designs. It is the NCBI's practice to choose many more designs for exhibition than have won prizes-and the exhibition is circulated around the country after the NAFM show. Since the purpose of the competition is to promote the use of cotton batting in upholstery, that is one of the requirements, and the presentations must graphically or photographically indicate the construction of the piece. Closing date for the postmarking of entries is June 3, 1960. The results will be announced within 90 days after the close of the competition. The competition is open to all professional and student designers. Judges are Eleanor Pepper, Professor of Interior Design at Pratt Institute; Jens Risom of Jens Risom Design, Inc.; and Olga Gueft, Editor of Interiors. Interested persons should write for rules and conditions to National Cotton Batting Institute, P. O. Box 9907. Memphis, Tennessee.

Entries will be judged on excellence and originality of design and practicality of manufacture.

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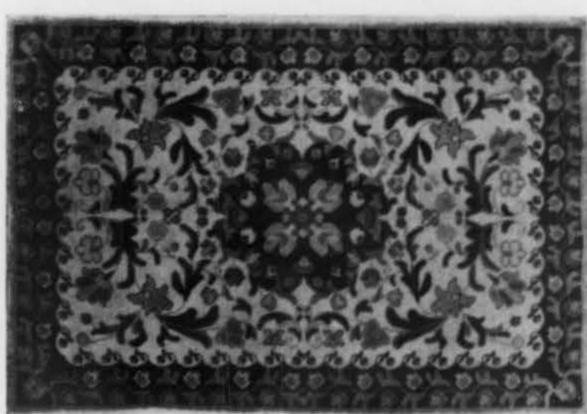
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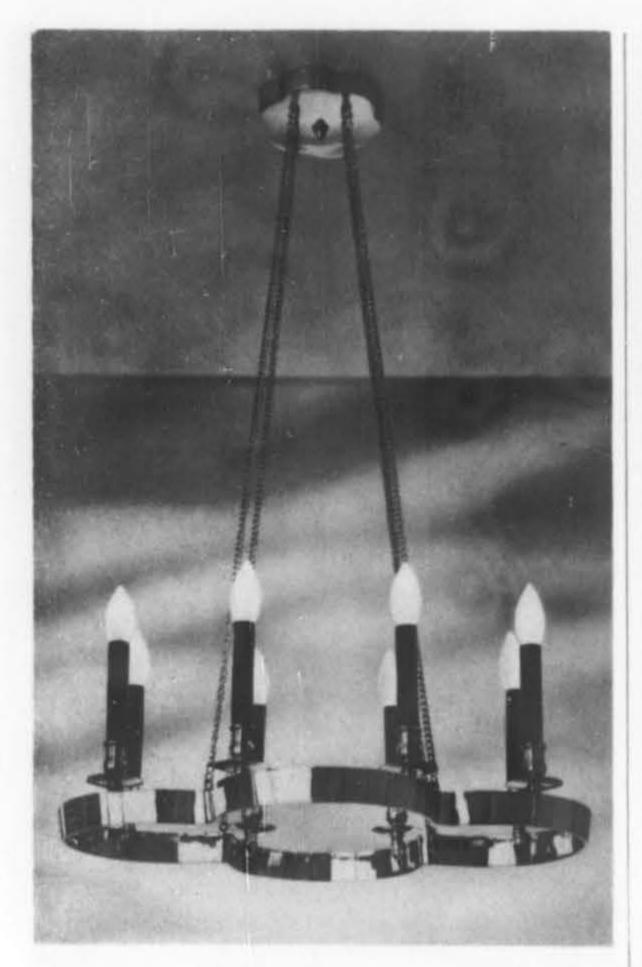
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#### Robert Carson 1907-1960

Robert Carson, noted New York Architect and a Fellow of the American Institute of Architects, died March 1 in Palm Beach, Florida at 53 years of age. A member of the architectural firm of Carson & Lundin, 425 Park Avenue, for 18 years resident architects for Rockefeller Center, Mr. Carson designed the world famous Christmas tree decorations and flower shows at Rockefeller Center and was the recipient of the Fifth Avenue Association's top architectural awards for the Esso Building, the Irving Trust Company Building, the Sinclair Oil Building, the Northwest Airlines office and the Tishman Building. In the last decade he also designed broadcasting and television studios for the National Broadcasting Company, the American Broadcasting Company and the Radio Corporation of America. His latest skyscraper was the First National City Bank of New York on Park Avenue and he was working on the building design of the new Brooklyn Savings Bank Building at the time of his death. Mr. Carson was born in Macon, Illinois, and graduated from the University of Pennsylvania in 1928. He began his architectural career as a designer for the late Raymond M. Hood, later joined the firm of Harrison & Fouilhoux, and in 1939 formed the firm of Carson & Lundin with Earl H. Lundin. He was a member of the National Institute for Architectural Education and its Board of Trustees, was on the Evaluation Jury for the American Academy in Rome, and was also a member of the Architectural League, and the New York Building Congress.

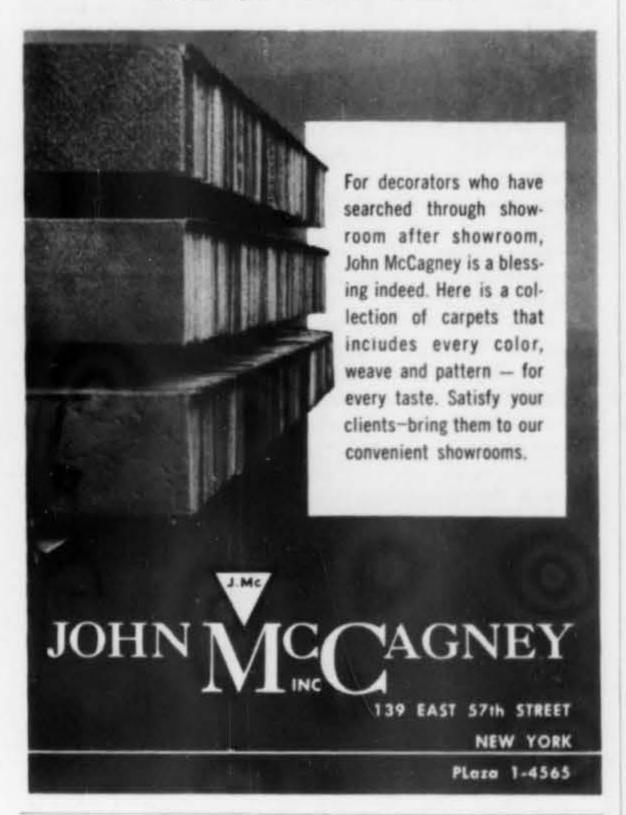
#### Frank O'Connell 1901-1960

On January 2, Frank O'Connell, long-time manager of Stroheim & Romann's San Francisco headquarters, died at the age of 59. A native San Franciscan, he was in the decorative fabric field for 38 years.





#### END OF THE HUNT









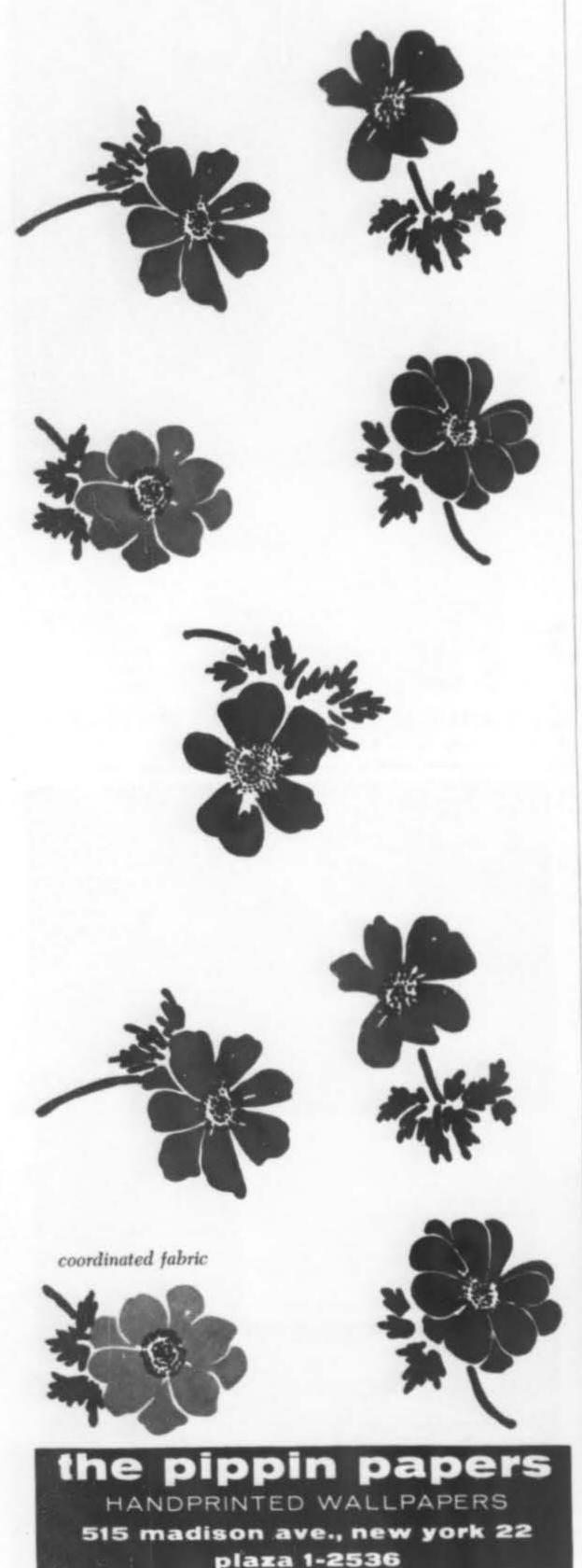
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#### The Los Angeles Showrooms

(Continued from Page 129)

Robbins Floor Products opened a new Robertson Center showroom early this year (see cut, page 131), where Robbins vinyls are on both floor and walls. Mosaic Tile Company's showroom shines with glazed wall tiles, Everglaze tile, and ceramic mosaics (page 131).

Some of Paul Rich's own furniture designs are seen on page 131. Rich also represents Kyle of Mexico furniture, Gilford leather, Frankel and Norbar fabrics. Wilshire House has hundreds of imported lamps and porcelains (sampling on page 131), plus a new petite gallery for paintings. Other lamp houses are Bill Meyer and Phyllis Morris Originals (Formo Lamps). Vogue Lighting glitters with myriad fixtures.

Devereux shutters come in any mood imaginable; some titles are Venetian, Plantation, Queen Elizabeth, Teresa McLaughlin shows fine antiques and accessories, including Beemak's unique brass objets and hardware (Siamese dancer on page 131). For custom decorative hardware, Decorax has an incredible variety. Original oil paintings, distinctively framed, is the boast of Martin Lowitz, Inc.

Clark & Burchfield lays claim to the largest collection of vinyl wallcoverings and upholstery in the Western World, as well as leathers, imported and domestic fabrics (Menlo Textiles, for one), custom rugs and furniture, and Scandinavian, Italian and German decorative imports. Sinclair carries Richwall vinyl wallcovering by Fabritate, other vinyl wallcoverings and murals by Wall Trends, Durawall, Zakim, Victor Warner, and Atlantic Coated Fabrics.

Hudson-Rissman specializes in unusual accessories and small furniture items made in Italy and Switzerland. Max Burton shows furniture (Davidson, House of Italian Handi-

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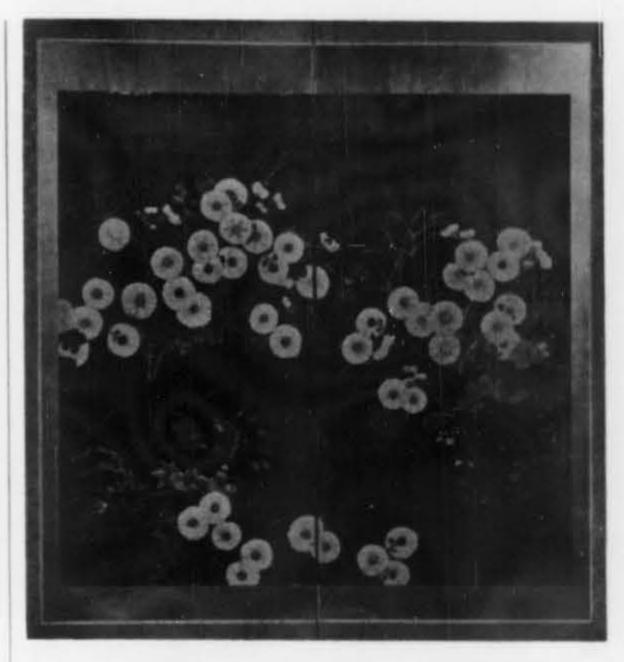
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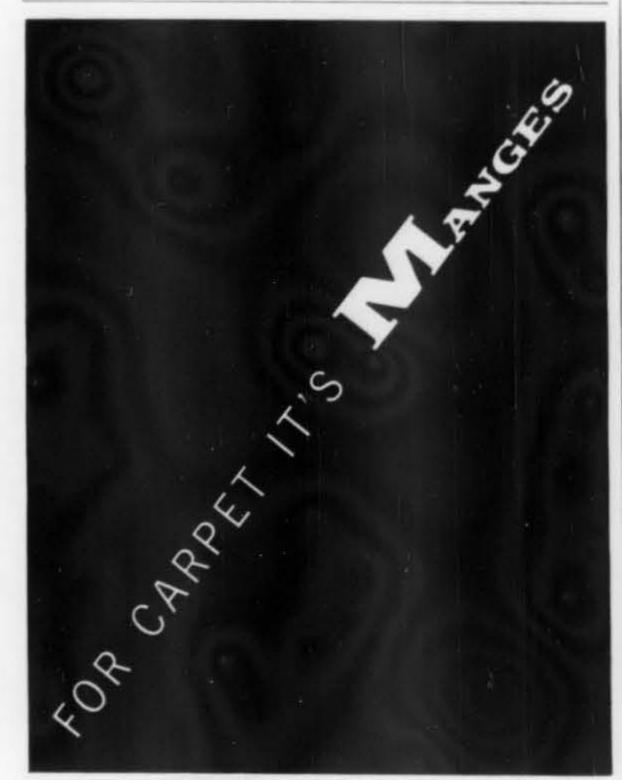
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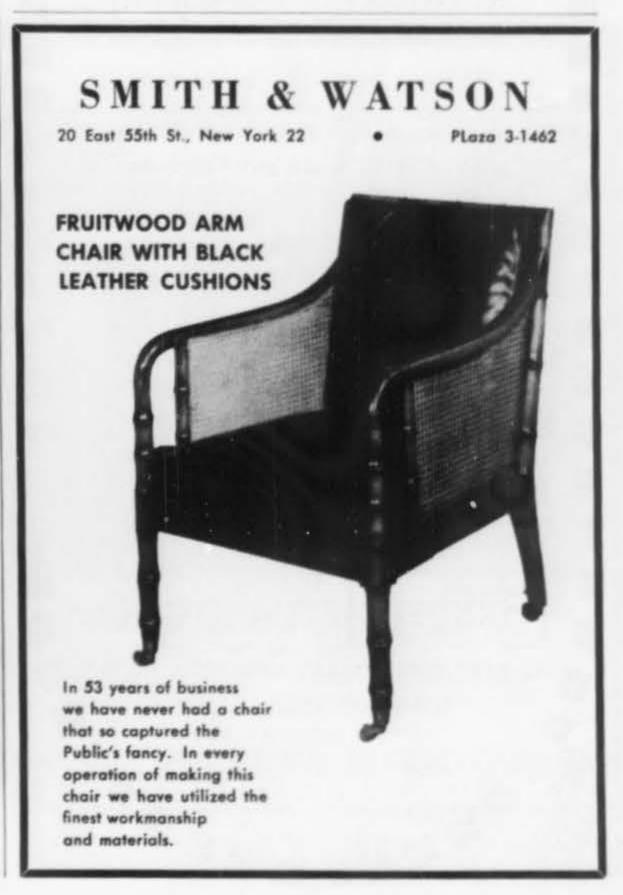
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At Regency House, we find S. M. Hexter's fabrics and wallpapers; Landers vinyl; Ottavia hardware, tambour curtains, and custom bedspreads; Brunschwig & Fils' French fabrics and papers, and Gian-Matrix' small correlated fabric and paper custom line.

In furniture, Herman Miller, R-Way, Jens Risom (who will move into a larger showroom on May 1), Directional (who also represents Calvin Furniture and H. Sacks case goods, Custom Craft and Cal-Mode upholstered lines), and Thonet all have their own spaces. You will find Baker's superb furniture at Knapp and Tubbs (photo on page 131), along with John Widdicomb, Milling Road, Johnson-Handley-Johnson, Widdicomb-Mueller, and Kindel; also Edward Fields rugs. Albert Parvin, too, has a large collection: Mastercraft living and dining room furniture; Sligh-Lowry desks, bookcases, tables, etc.; Ficks Reed rattan; Fancher dining and bedroom furniture; Grand Ledge chairs; Allen Keith living room and occasional pieces; Charlotte chairs and benches; West Michigan bedroom furniture; Kalpe bedroom and dining pieces; Interiors Imports tables and accessories; and Pino De Luca accessories.

Richards Furniture Showrooms contain specimens from Gregori, Mount Airy, Fancher, White Furniture, Metropolitan, Dependable, Standbuilt, Sherril, Molla, and Troy Sunshade. Lamps include the Abels Wasserberg, Beth Weissman, and Almco lines; accessories—Herold, Select Imports, Ital Arts, and Goodman-Dean-Scott.

V'Soske carpets dazzle the eyes, and so do Nettle Creek bedspreads and Lazyback pillows—both in their own Robertson Center quarters. Tai Ping's carpets made in Hong Kong





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are newly ensconced in Robertson Center. Decorative Carpets, Inc.'s offerings include Cabin Crafts, Lees, Masland, Callaway, Philadelphia, Sallee, Symphony and DCI originals. More carpets at Carl Marias.

Bill Keliehor's fabulous gold and silver leaf murals may be seen at Jay Clark, along with other wallpapers, fabrics, furniture and accessories.

At Bettina Hanson's pleasant, residence-like showroom you will find a variety of furniture (Hagen International, Beverly Hills Rattan, Luberto Designs, Rubee, Continental Imports among them) and a host of accessories and lamps. Carroll Sager maintains two divisions: domestic and imported furniture (Dux, John Stuart, Kasparian, Pacific Furniture, Glenn, Brown-Saltman), and office furniture (Herman Miller, Knoll, Risom, Leopold, Robert John, Costa Mesa, Johnson Chairs, J. G., Domore).

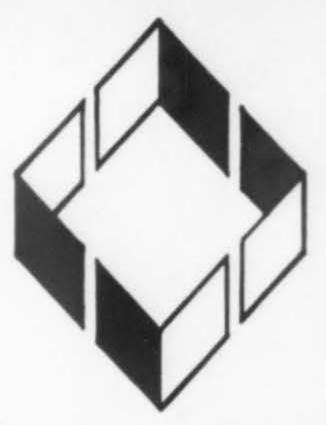
For European antiques and reproductions, Richard Lawson and N. Leslie Marks both show rare and conversationmaking pieces. Edna Rymal Cox specializes in the unusual: iron headboards in cattail design, gold rope furniture, gold and silver leaf chests, and other off-beat items. Jade Tree imports exotic things from the Orient; Dorothy Ball does, too, and adds avant-garde European contemporary accessories as well.

To return to furniture: Herman Schlorman represents Romweber, Thomasville, Union National, Colonial Treasure House, Burns Case Goods, and Milch Mirrors. Richard Allen Furniture Manufacturing is around the corner from Robertson Boulevard. Brentwood Originals fine bedroom ensembles are in a showroom of their own.

Charak furniture is at James Stewart, along with Fine Arts Furniture, Quaintance Fabrics, Tropicraft woven woods, Bassett & Vollum wallpapers, Eaglesham hand prints, Barnard & Simonds, and Wei Fan Hsueh furniture. Leonard Dotson's furniture (Continued on Page 218)







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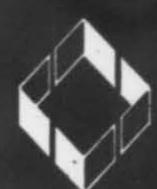
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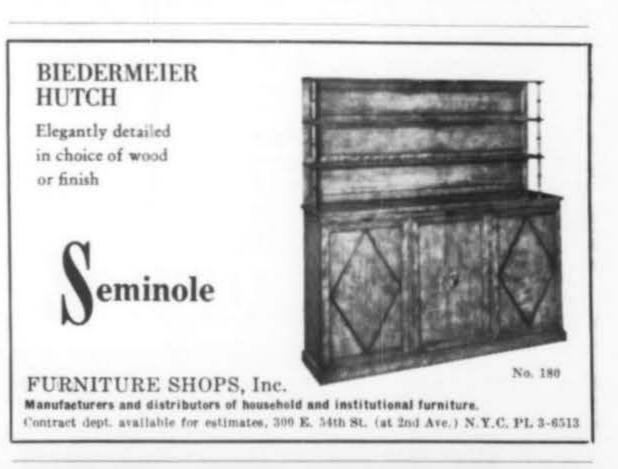
La Cienega Center-Specialist in Specialties

For antiques, accent pieces, one-of-a-kinds, specialties, and the unusual, probably no place on earth is richer than La Cienega Center. Unlike Robertson Center, La Cienega has few showrooms for the national giants in home furnishings—brilliant exceptions being Scalamandré Silks, Brunovan furniture, and Kent-Costikyan rugs, all at Donald Skinner's showroom. Another exception is Don Frazier, Inc., a carpet showplace with examples by Leonard, Duraloom, Bigelow, and Dellinger.

Ritts Company's vast showroom (photo on page 132) in its own Frank Lloyd Wright-like building is an exotic world of glamorous rattan furniture in amazing variety. Ask to see the new Brighton collection: small tables, chests and other pieces which duplicate (in rattan) old furniture from the Brighton Pavilion in England. Also, Ritts' Oriental hardware.

Brackenridge and Taylor is another beautiful showroom (see cut on page 132), with many California-made accessories, lamps and giftwares. B & T are also representatives for Mottahedeh and Sons of New York and Dean Trimble Imports of San Francisco. Elsie Donahoe Antiques specializes in rural English (see wonderful cupboard and pewter collection on page 132), rural French, Spanish and Italian pieces. Don Badertscher's antiques and reproductions are often displayed with a light and witty touch, as the treasure-bearing elephant on page 132 demonstrates.

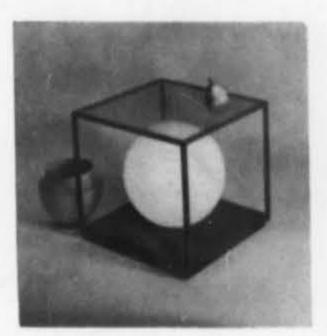
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dock's superb wood-working in doors and screens is suggested on page 132; Brian Barlow handles his work, among many other California designers and craftsmen. Agnes Fraser's lamps, ceramics and enamels include dramatic work like Paul Soldner's giant vase on page 132. Bandy & Bell do fine antique finishing and restorations; Spencer makes custom furniture; Sylbert Fabric Shutters does custom shutters and screens; Gallery V and Munn's do custom picture framing; Ferrante's creates magnificent custom lamps and shades. Jane Ellis represents several California furniture designers—one of them being herself (director's chair of polished steel with brass finials on page 132 is her design).

La Cienega is also rich in imports. Ponthier-Boeken has a fantastic melange of European antiques, porcelains, paintings, and ornaments. Grace Ellis, Carl Smith, John Good, Martin of London, Bernique, Ltd., V. T. Searcy, Frank Rogers, and The French Antique Shop, all have marvelous collections of antiques.

In lamps, Millie Hampshire, Bruce Barnes, Marro, and Elliott-Lindley all have large collections, all do custom work. Frank Rogers' garden and showroom is replete with table settings and ornaments, including Walter Hatches' imports of Italian wrought iron furniture. Alpine Importers features new lighting fixtures in crown shapes of Florentine iron. Viola Samson creates artificial flowers, fruits and foliage, while Harry A. Franklin Gallery brings our whirlwind La Cienega tour to a close with imports, Oriental and otherwise.

Scattered L. A. Showrooms

Lightolier last January opened an elaborate headquarters and showroom in Los Angeles at 2515 South Broadway near the Furniture Mart. Designed by Carl Petrilli, A.I.A., with Neil Oppenheim as associate architect and interior de-

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SYRACUSE, N. Y.



signer, the new building offers a series of dazzling, twinkling display areas such as the garden setting pictured on page 133.

Within the Los Angeles Furniture Mart itself, Tropi-Cal delights the eye with Victorian rattan furniture in Space 702. As a teaser, we show a filigreed bed on page 133; a more detailed review of Tropi-Cal owner Danny Ho Fong's designs-both Victorian and modern-will appear in a later issue.

Marbro Lamp Company, at 1625 South Los Angeles Street, calls special attention to its "Fine Arts of The World" collection, including Limoges and Sevres porcelain, handcarved wood, Oriental bronze, brass and lacquers (see "Mozart" French figurine lamp on page 133). Paul Heinley shows shutters and shojis at 2205 Michigan Avenue, Santa Monica. Cabin Crafts carpets, rugs, and bedspreads are at 643 South Olive Street. Oriental bronzeware, porcelains, pewters, screens, and teak furniture are arrayed at The Wing On Company, 963 North Broadway; and more Oriental imports (screens, scrolls, ornaments, etc.) may be seen at Toyo Trading Company, 800 West 11th Street, Toyo Rug Company at 718 East Washington Boulevard shows rugs from the Orient.

Beverly Hills Rattan boasts rattan casual furniture in a variety of finishes at 6501 South Alameda Street. Akron Decorator Showroom at 2140 Hyperion Avenue features exotica from India, Africa, Denmark, Italy and Japan (photo on page 133). The Brack Shops Building at 527 West Seventh Street bursts with lamps, giftwares, dinnerware, pottery, et al. Some residents with rich and fascinating collections: Ebeling & Reuss (importers), The Delahays, Blodgett (with S. S. Sarna accessories), and Registered California, Inc. (with an infinite selection of Californiamade products).

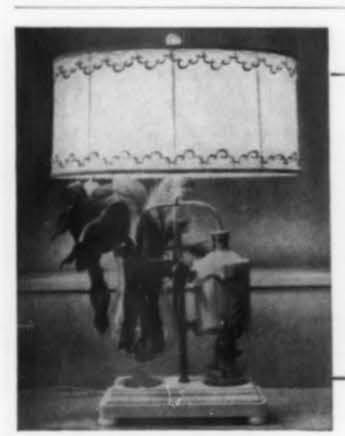
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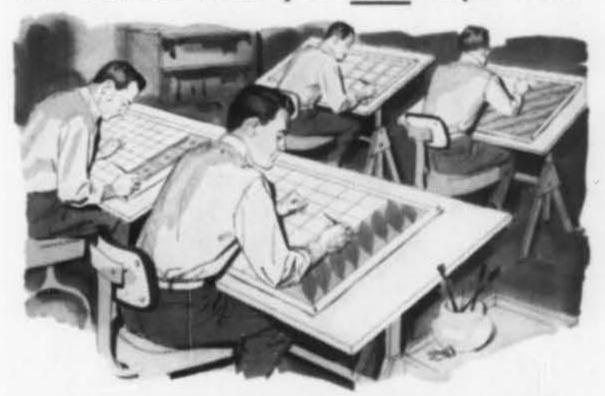


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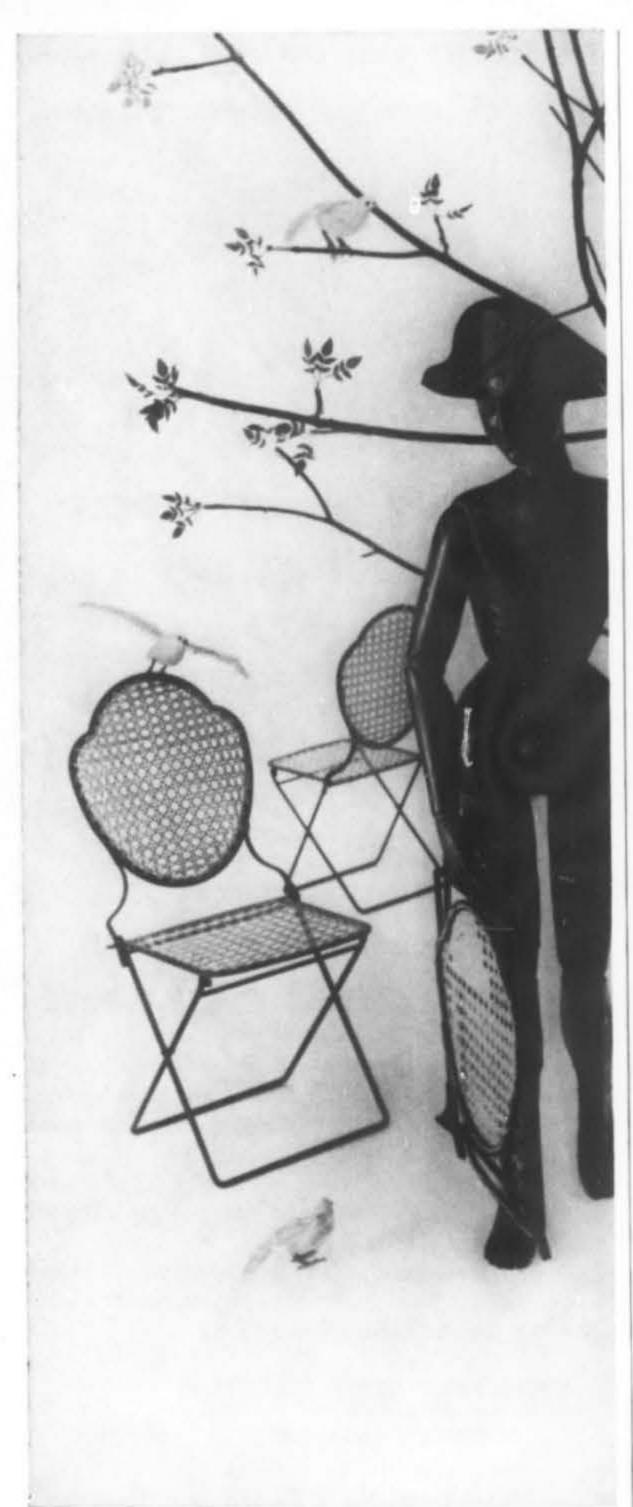
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design leadership in tiles. Pomona Tile (629 North La Brea Avenue) features tiles designed by George Nelson, Saul Bass (his "Sphere" sculptured tile on page 133), Paul Mc-Cobb, Dorothy Liebes, Paul Laszlo, Millard Sheets, and Dong Kingman. Gladding, McBean's "Tile Think Center" is at 2901 Los Feliz, where decorators can create bathrooms and such with glazed ceramic. Gladding, McBean also manufactures Franciscan Masterpiece China (a design appears on page 133). Pacific Tile and Porcelain shows its new Ceratile series of coordinate tiles (page 133) at 832 North Cole Avenue, Hollywood, or at its plant, 7715 East Alondra Boulevard, Paramount. And Redondo Tile recently opened a special display room in its Redondo Beach plant for showing its plain and patterned tiles.

For truly beautiful tapestries, hand-hooked rugs, enamels, mosaics, and hardware, Era Industrias at 2207 Federal Avenue is a veritable museum, and so far little known. California Art Products at 7356 Fulton Avenue in North Hollywood has sculptured stone wall panels, miniature landscapes, rock planters, etc.

Integrated Ceilings, Inc. at 11766 West Pico Boulevard makes two interesting products: "Infinilite," a non-modular plastic grillework which creates a textured luminous ceiling; and "Grillewall," a decorative aluminum grille for screens.

The world's first concentrated display space for architectural products was established in Los Angeles in 1914 by Louise Schmitt, who still today, with her sister Florence, manages the Building Center at 7933 West Third Street (see cut on page 133). Two years in its present location, the Building Center is a restful, almost idyllic setting with displays surrounding a garden divided into several areas, each designed by member of American Institute of Landscape Architects. An A.I.A. committee designed the building itself, an A.I.D. committee the club room.

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SYRACUSE CHINA SYRACUSE CHINA

# Sight-Seeing in Los Angeles

(Continued from Page 127)

an excellent, expensive, and handsome restaurant, the Windsor West, designed by Armet & Davis (page 126).

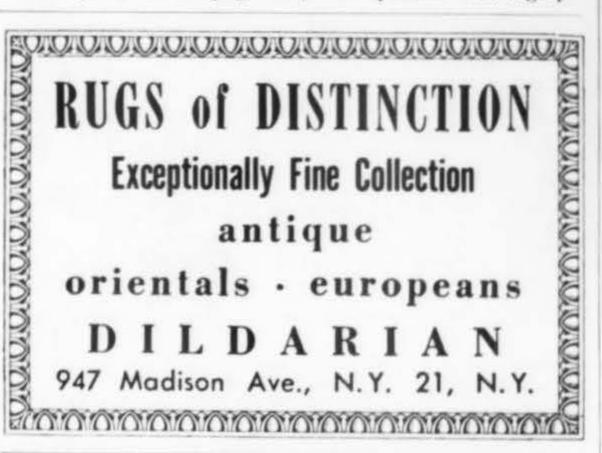
New shops and stores of stunning design make peripatetic appearances on Wilshire Boulevard and neighboring streets in Beverly Hills, to make the area one of America's smartest shopping centers. The new Jax shop by William Sutherland Beckett, A.I.A., on page 126 is especially interesting for its textured, almost windowless facade which recalls early Spanish adobe architecture.

Among dozens of new buildings recently finished or now in construction is the Union Oil Center (Charles Luckman Associates; William L. Pereira, associate architect) viewed across L.A.'s famous freeways on page 126.

Besides the wonderfully civilized Beverly Hilton, and the swish Beverly Hills Hotel (in whose Lanai Room the A.I.D. will be entertained for cocktails on May 15 by Robbins Floor Products), another hotel worth a visit is the Bel Air, a dream world secluded up winding Stone Canyon Road, with its guest rooms in a series of Spanish pavilions among flowers and plants in fragrant profusion. Swans glide on one of the ponds. Burton Schutt, now deceased, was the architect and landscape designer; later landscaping by Roland Hoyt; interiors by Florence Hayward, A.I.D.

# A.I.D. Tour of Pasadena

The A.I.D. will devote the afternoon of May 19 to a tour of Pasadena, which begins with luncheon at the exciting new home of Lucile Stockwell Chatain (pages 137-143). From there, the A.I.D. will visit the plant for Webb Textiles, Inc.; and Edward Stone's fabulous pharmaceutical plant for Stuart Company (views of its filigreed facade and its atrium where plants and lighting globes float in an immense space, are on page 127). An optional—but highly







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recommended-stop is the Huntington Library and Art Gallery, with its vast and various gardens; its manuscript collections including the first Gutenberg Bible; its paintings including Gainsborough's "The Blue Boy;" and a dazzling collection of French and English furniture, tapestries, rugs, clocks, etc. The Pasadena tour ends with dinner at the handsome, Orient-touched home of Albert Van Luit (interiors by Virginia Arnold of Cannell & Chaffin).

# San Francisco showrooms

(Continued from Page 134)

Still another Scandinavian importer on Jackson Square is Pacific Overseas, Inc., with designs by Danish architect Torben Strandgaard-who actually lives in San Francisco but has the furniture made in Denmark. Shown at lower right on page 135 are a new captain's chair designed a little heavier than similar Danish armchairs, especially for the American market—as a conference chair, for hotel use, or what have you. Next to it is a round table in teak and oak with plastic inlay top.

Cal-Craft shows new designs in woven wood and aluminum for shades and draperies, as well as a complete line of regular window shades including some with colored stripes. Cal-Craft does much custom work, laminating fabrics to shades, for example. Decorative Imports' unique furnishings and decorations are constantly replenished from the Orient, and so are Martin Imports' antiques and accessories from Italy at Caruthers Conway.

Not to be missed in any tour of Jackson Square, no matter how swift, are the delightful Herman Miller showroom by Alexander Girard, which rekindles some of the area's Barbary Coast past; the dramatic Knoll Associates space; and the quietly elegant showroom for Dunbar.

Outside of Jackson Square, a few other firms and associations in the interiors field warrant a visit. Dux, Inc. cordi-



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ally invites A.I.D. members to its beautiful factory and showroom in Burlingame (November 1959 Interiors, pages 116-119), not far from San Francisco. Dux will have on view designers' samples of new furniture slated for introduction at the June markets. At top of page 135 is a recent Dux dining group.

Metropolitan Furniture Company at 950 Linden Avenue in South San Francisco makes furniture of light gracefulness, such as the contemporary sofa with tufted back shown at bottom of page 135. Also, pieces with an Oriental cast.

The California Redwood Association (576 Sacramento Street), just a short walk from Jackson Square, invites visits by A.I.D. members who would like to learn about new uses of redwood. The Association has a number of very handsome brochures showing redwood in interior and exterior installations, including a new 16-page booklet called "Redwood Homes," which features architects' and designers' own homes.

# The Chatain house

(Continued from Page 138)

the galleria overlooking the terrace and pool—manages to establish a sense of completeness in its two furniture groupings: a seating area in the corner (glimpsed in upper photo on page 138) is given its own identity by a paneled wallpaper; and a cardtable group is a deft vignette of Italian Directoire furniture, completed by a modern brass chandelier (page 141). Furniture pieces throughout the house are fine antiques from many parts of the world, complemented by modern designs by Edward Wormley for Dunbar, which the Chatains appreciate especially for the beautiful woods and fine workmanship which give the modern designs a sense of lastingness.

The house's street facade (photo, page 137) gives no sign of the marvelous living situation beyond. The house is on a



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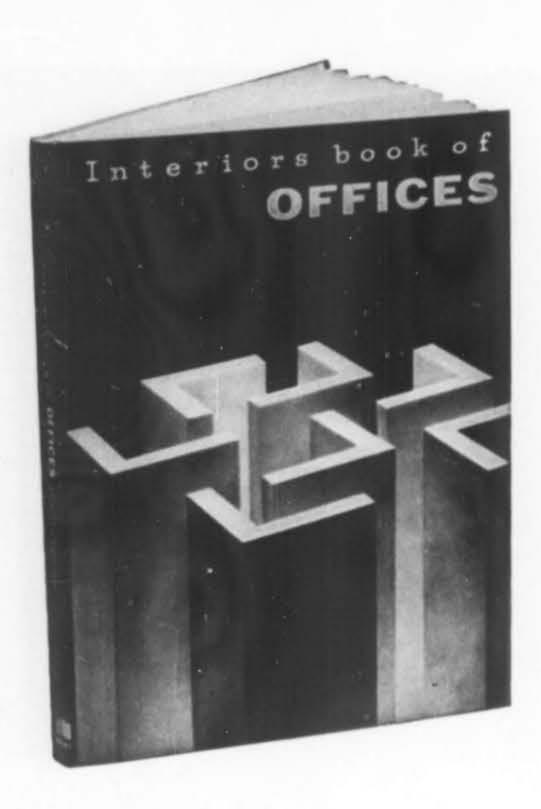
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hillside, angled toward a distant view of mountains and trees, and while it is only a few minutes from the freeway that connects Pasadena with Los Angeles, it seems a hundred miles from any city. A swimming pool outside the juncture of the two wings may be seen from nearly every interior, and it becomes the focal point of the plan.

The house has its private areas, too, clustered in one wing. Each of the Chatains—of different generations and different activities—has a place of his or her own. Mrs. Chatain's suite includes a bedroom, sitting room and bath on the main level of the house. The sitting room can be thrown in with the rest of the living areas for entertaining large parties. Remy Chatain's bedroom is on an intermediate level, and his studio on a lower level. His quarters can be reached by a separate entrance.

Actually, one is scarcely conscious of "architecture," or even of a building, when inside the house. The building, visually speaking, amounts to little more than a roof and certain solid walls—all of them dematerialized by a pattern of one sort or another. The sensation is rather of a series of beautiful "places"—not "rooms," since there is the constant presence of the view and the mellifluous flow of interior space; and not unorganized openness, either, since each area has a tone and quality and rest of its own.—J.A.

### Addendum: Knoll Associates in Philadelphia

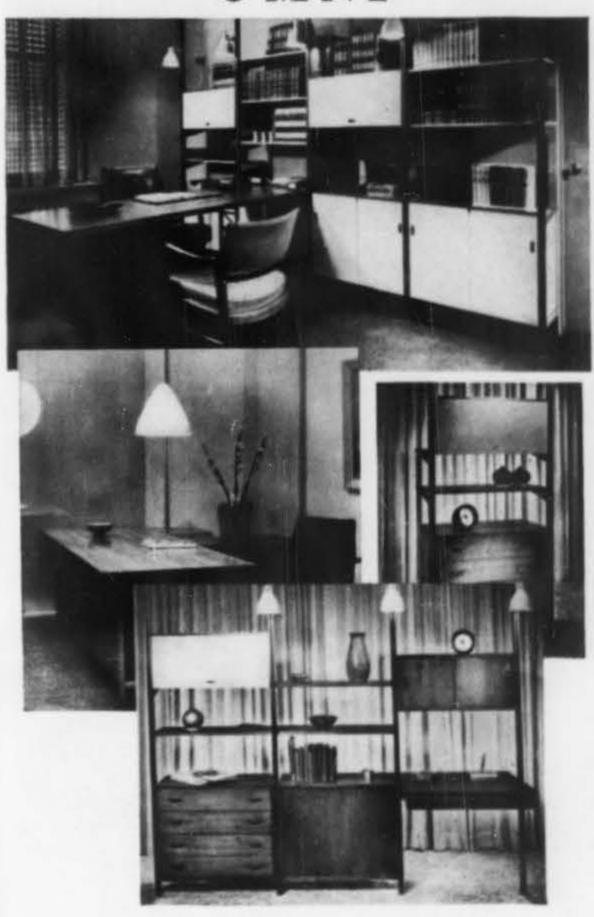
"The Philadelphia Story" on page 116 of the February 1960 issue of Interiors unintentionally omitted Knoll Associates from its listing of out-of-town manufacturers who maintain furniture showrooms in the Philadelphia area. Knoll Associates, inc., headquartered at 575 Madison Avenue, New York, show their well-known line of furniture and fabrics at 1728 Spruce Street in Philadelphia; the Knoll showroom has been located at this address for the past year and a half.





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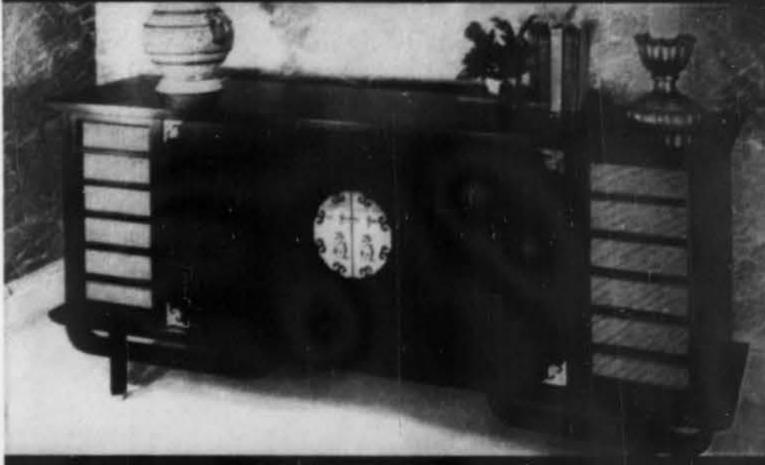
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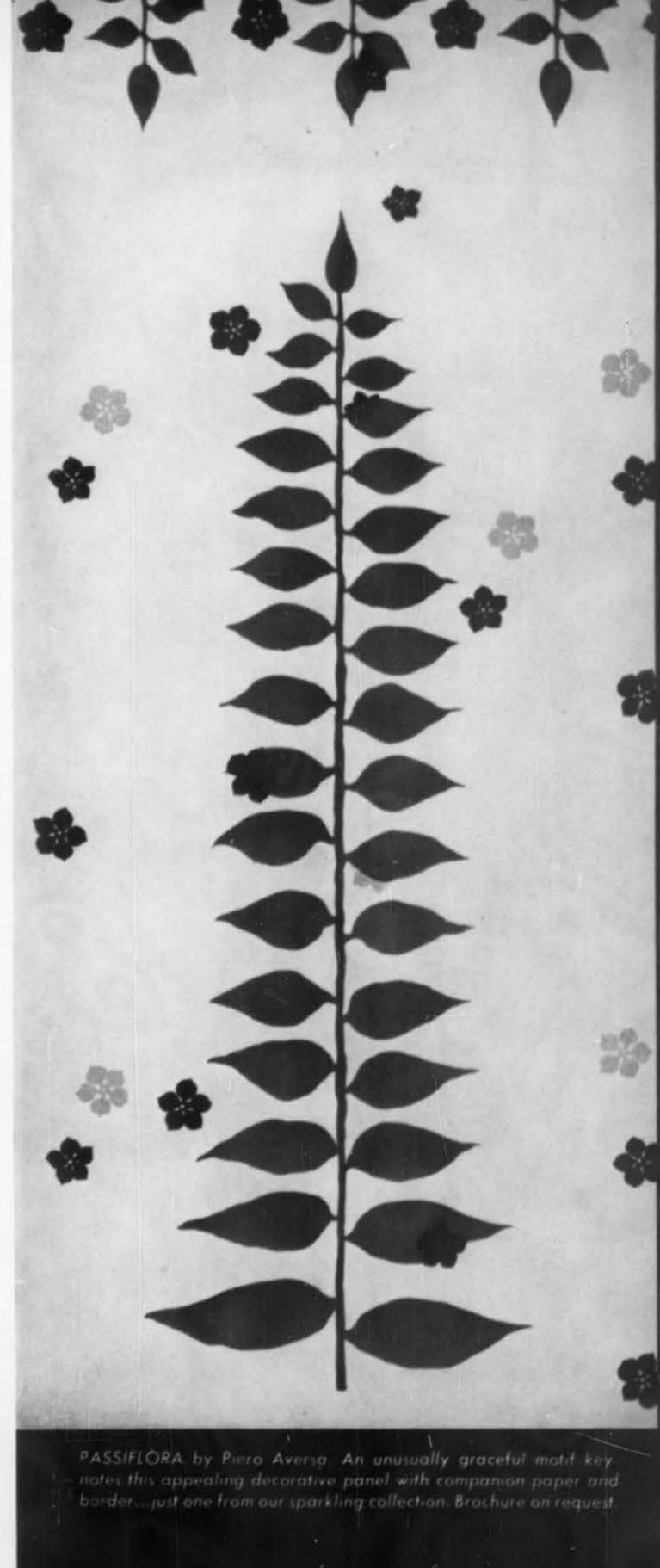
# AMERICA'S GREAT SOURCES

| Allison Furniture Co., Inc., One Park Ave., N. Y.   | HA                        | 1-5980<br>2-7300<br>3-6143           | 42, 79<br>76<br>39       |
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| Almoor Floor Covering, Inc., 24 N. Franklin St.,<br>Hempstead, N. Y.<br>Aitamira, 125 E. 55th St., N. Y.<br>American Biltrite Rubber Co., Inc., Trenton, N. J.<br>American Chair Co., 911 N. 11th St., Sheboygan,   | PL                        | 3-8715<br>3-7644<br>6-4533           | 188<br>183<br>36         |
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| American Louver Co., (Div. Glass Gorham Co.),<br>4240 N. Sayre Ave., Chicago, Ill.  | ${\bf sp}$                | 4-0123                               | 69                       |
| M11 M1  | MU                        | 8-8850                               | 72                       |
| Arco Lighting, 201 E. 42nd St., N. Y.<br>Arden Lamps & Shades, Inc. 16 E. 53rd St., N. Y.   | MU                        | 4-6162<br>6-8722<br>3-5633           | $^{29}_{177}_{221}$      |
| Armstrong Cork Co., Liberty and Mary Sts.,<br>Lancaster, Pa.  |                           | 7-5151<br>de Front                   | Cover                    |
| Art Beam-Lite (Morda Distributing Co.).   |                           |                                      | STATION STATE            |
| P. O. Box 24036, Los Angeles, Cal.<br>Baker Furniture, Inc., Holland, Mich.<br>Barber, Robert, Inc., 6 E. 53rd St., N. Y.<br>Barrett, David, 27 E. 61-st St., N. Y.<br>Beckley, Charles H., Inc., 749 E. 137th St., | TE                        | 2-3181<br>5-0785<br>8-5112           | 199<br>232<br>205<br>222 |
| Bronx, N. Y.<br>Beemak, Inc., 8845 Melrose Ave., Los Angeles, Cal.<br>Belgian Linen Association, The, 280 Madison Ave.,   | OL                        | 5-2321<br>3-5700                     | 195                      |
| N. Y. Bergamo Fabrics, Inc., 16 E. 52nd St., N. Y. Berjac, Inc., 540 Madison Ave., N. Y. Blum, Julius & Co., Inc., Carlstadt, N. J.   | PL<br>PL<br>GE            | 4-7147<br>1-0470<br>2-0893<br>8-4600 | 67<br>186<br>229<br>223  |
| Blumenthal, Sidney & Co., Inc., One Park Ave., N. Y.<br>Bowen, Louis W., Inc., 509 Madison Ave., N. Y.<br>Bridgeport Brass Co. (Hunter Douglas Aluminum<br>Div.   | EX                        | 2-5810<br>7-9720                     | 68<br>228<br>70, 71      |
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| Cabin Crafts, Inc., Dalton, Ga.<br>Cal-Craft Wood Fabrics, 407 Jackson Sq., San   |                           | 8-1100                               | 43                       |
| Francisco, Cal. Cambridge Tile Mfg. Co., P.O. Box 71, Cincinnati,   | DO                        | 2-7096                               | 199                      |
| Ohio  |                           | 1-4180<br>4-0080                     | 14, 15                   |
| Carpets by William Gold, Inc., 425 E. 53rd St., N. Y.   | EL                        | 5-7103                               |                          |
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| Comerford Gallery, 117 E. 57th St., N. Y.<br>Conde Nast Publications, Inc., The, 420 Lexington Ave  | PL                        | 5-8956                               | 211                      |
| N. Y.<br>Consolidated General Products, Inc., 24th & Nicholson  |                           | 2-7500                               | 84                       |
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| House of Heydenryk, 141 W. 54th St., N. Y.<br>House of Screens, 337 E. 93rd St., N. Y.<br>Howard & Schaffer, Inc., 16 E. 53rd St., N. Y.  | LE                               | 4-8773<br>5-4250   | 225<br>185   |
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