## 五岛岛岛岛

May 1961

Hotels

Restaurants

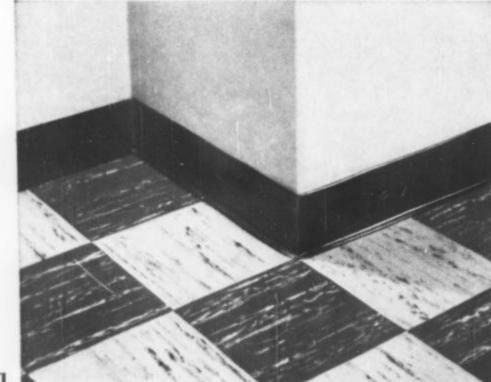
Henry End's Miami House

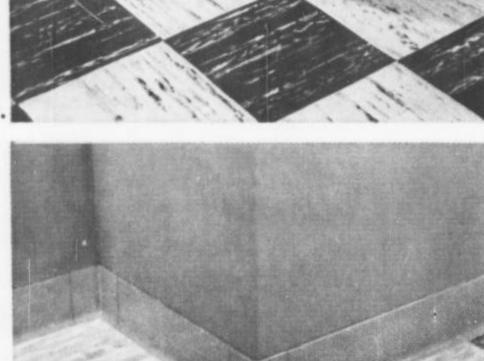
Artists' and Writers' Houses

## Wherever W

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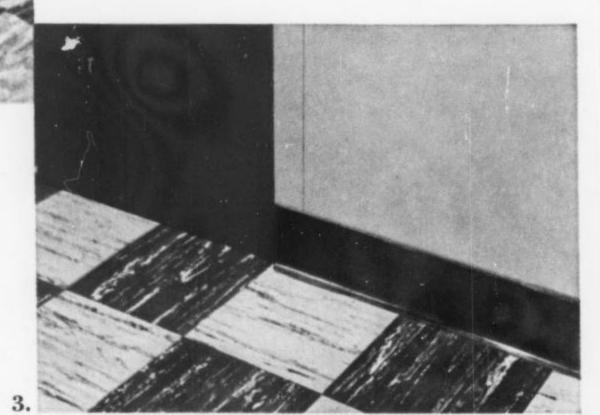


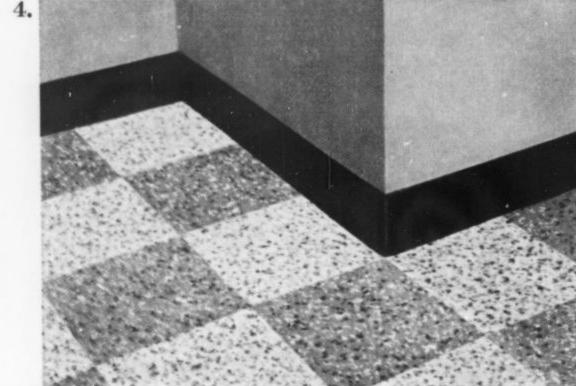
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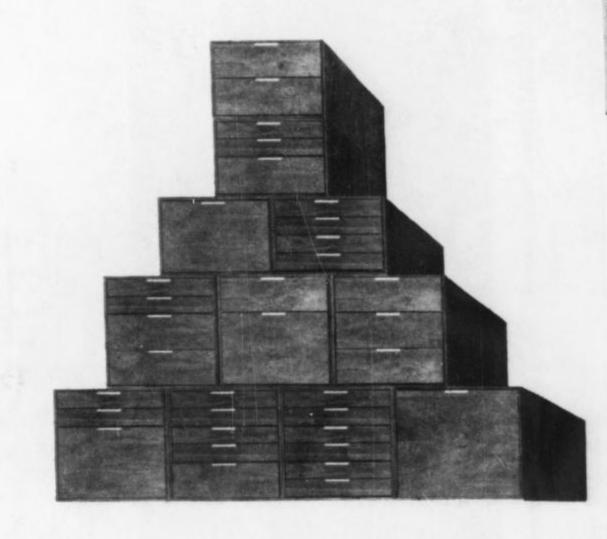


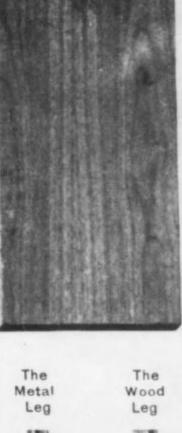
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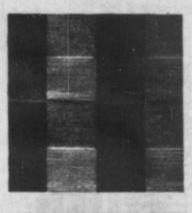
THE PLAZA, NEW YORK

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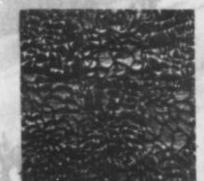
SAVOY PLAZA, NEW YORK

CONGRESS HOTEL, CHICAGO













BORIS KROLL

## nterior

Volume CXX, Number 10

73rd year of continuous publication......Established 1888

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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Henry J. Kaiser's Hawaii home, a fabulous lakeside pavilion on floors of marble, Italian pebble, and mosaic. Designer George Wright collected the art objects on an around-the-world tour . . . Her own sophisticated Manhattan apartment by Evelyn Jablow, A.I.D., in which abstract paintings mingle convivially with crystal chandeliers . . . Interiors Contract Series subject is Shops and Stores, with the accent on nonconformity in our international collection . . . More new wall hangings.

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# SCALAMANDRÉ Silks • Wallpapers in New Designs for Unusual Settings

Scalamandre's newest collection of printed and woven fabrics is notable for the varieties of weaving and the outstanding designs, both contemporary and traditional, which the interior designer will find useful and stimulating in decorative schemes for clients demanding the unusual in their settings for modern living. Featured are patterns shown here and on the opposite page, including 97013, a blue and white silk damask in the French tradition, in a wide color range; 9114, a rose and white silk damask woven in Italy, and also available in a full color range; and 8058, a modern green, yellow and gray silk print, which is available in a variety of other color combinations. These new designs are particularly useful to the interior designer for supplying the major contributing decorative note where fabrics are important in the color scheme.

Scalamandrè means dependability in fabrics
—backed by durability and styling—which is the
reason why interior designers have for years

been recommending the name to their clients. Whether for draperies or for furniture upholstery, in rooms throughout the house, in offices, clubs or other contract work, interior designers who recommend only the best for beautiful decorative effects glowing with color recommended Scalamandrè silks.

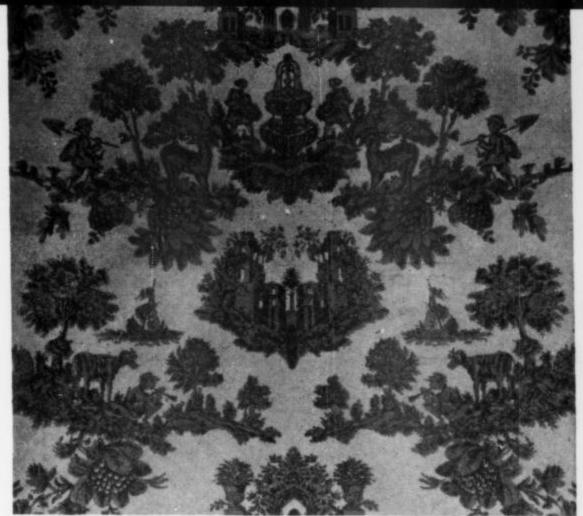
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 Available, too, are highly styled wallpapers specially printed in patterns and colors designed to be coordinated with Scalamandrè's spectacular line of colored fabrics.

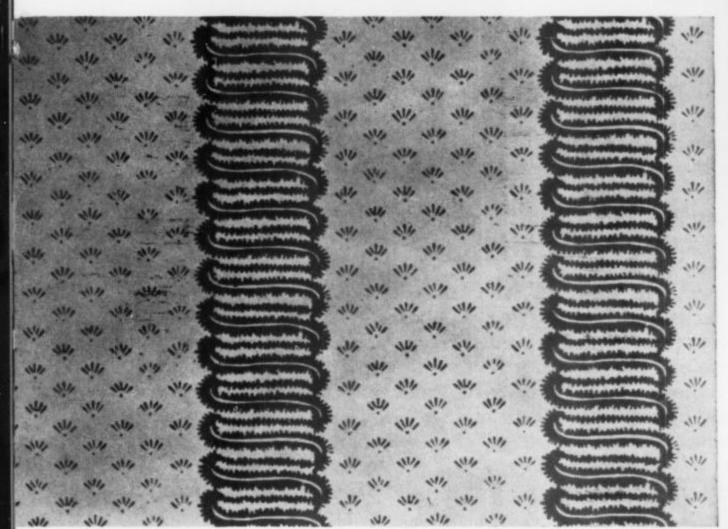
See this great collection of fabrics, wallpapers and trimmings displayed in the showroom of Scalamandrè Silks, 63 East 52nd St., New York. Phone: Plaza 9-2070. Scalamandrè Silcana, our uptown showroom is located at 15 East 57th St., New York. Phone: Plaza 3-6190.







Pastoral



Marblehead



Petit Panier



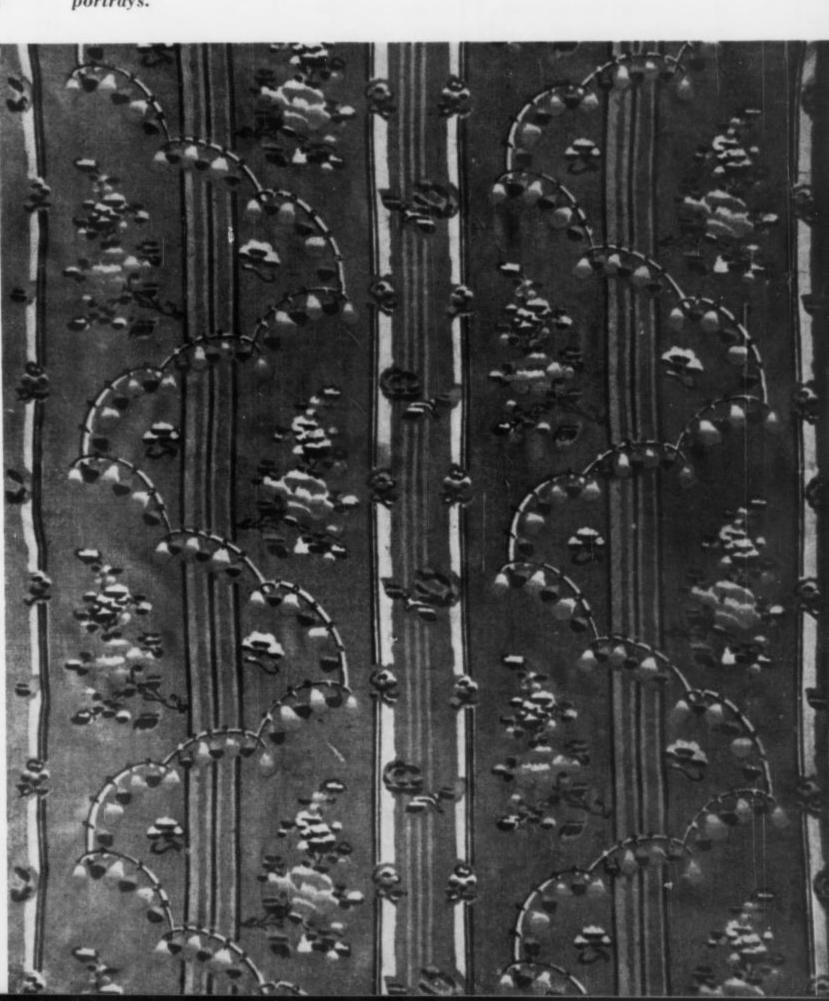
Peonies

## Silk-Screened Wallpapers

The Scalamandrè Wallpaper Division of Scalamandrè Silks, introduces its third wallpaper collection which comprises 29 new designs and 108 colorations. Styled by Wilton E. Owen, the new collection emphasizes subdued patterns and colorations, to coordinate with Scalamndrè fabrics. Marblehead, a reproduction of late 18th century paper from the Old Glover House, Marblehead, Massachusetts. Peonies is a dramatic peony tree design on the Oriental motif available in bright, handsome colors. Petit Panier offers a striped ground with superimposed trompe l'oeil shelves and accessories. The sparkling turquoise of Pastoral Scene makes this paper from a warp-print fabric as idyllic as the scene it portrays.

Opposite page, far left: 97013 "Calais" damask. 100% silk, in wide color range; left, 9114 "Menton" silk damask, handwoven in Italy, and available in extensive colorings. Right, 8058 modern silk print in striped pattern and variety of color treatments.

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



## Letters to the editors

#### **Hunter House restoration**

Sirs:

I am in receipt of my copy of the April 1961 INTERIORS featuring the Hunter House. May I say both personally and on behalf of the Preservation Society that I cannot think of how the subject of historic Newport or the Hunter House could have been more interestingly or intelligently reported. I obtained 20 copies of the magazine, which I have distributed to various members of the Preservation Society, and each of them in turn has reported to me the very same reaction.

We feel most strongly that you captured the whole essence of Newport as it stands today. It is a delight to see published a report which so sensitively captures not only the spirit of a city and of a house but also the spirit with which the Preservation Society hopes to be of continuing aid to Newport. For once it is difficult to put into words how rewarding we feel our small contribution to your efforts has been.

Please know that any further cooperation which you might ask of the Preservation Society or of this office will certainly be yours for the asking. When one is dealing with a project of this nature, we most often hold our breaths until we see the printed word resulting from an interview. When dealing with you, we are all convinced that we can breathe easily.

> Charles Lamar, A.I.D. Consultant to Historic Newport New York

### New Orleans guide

Sirs:

I think the story, New Orleans, A Guide for Designers, by Louis Botto in the March issue of INTERIORS was superb. It caught the most colorful and dramatic highlights of the city and presented them in a most appealing way. Moreover my favorite New Orleans words appeared in the lead: gumbo, jasmine, and joie de vivre.

James Harper, News Bureau Greater New Orleans Tourist Commission, Inc. New Orleans

## Bergson's simple solution

Sirs:

I especially enjoyed the Maria Bergson story in the April issue of INTERIORS. I share Miss Bergson's idea about design

100 per cent: "There is a simple solution to every problem."

Please continue these articles in INTE-RIORS' series of Design Firm Case Studies. They give such an exciting picture of the giants in our field.

> Dick Stambaugh Ada, Ohio

### April's varied fare

Sirs:

I would like to compliment you on the variety of subject matter in the April issue. It would be difficult to imagine anyone in the field not finding something of interest here, no matter what his tastes.

From the editorial on the People's House and the Design Firm Case Study on Maria Bergson, to the three very different residences (John Whitcomb's remodeled brownstone, Geraldine Nicosia's apartment, Delena Constantine's Sunset Boulevard house) and the extremely interesting article on the Hunter House restoration—such an issue gives one the welcome impression that the interior designing profession is very much alive.

Katherine Norcross Detroit

### A request for foreign interiors

Sirs:

Your excellent magazine leaves little to be desired but, in my opinion, your small sin of omission is a sampling of foreign interiors. What's making news over here is certainly worth your staking a few pages there to stimulate thinking and creativity in a field which can, per forza, only be as great as the ideas which stimulate it, and certainly the United States holds no monopoly for those.

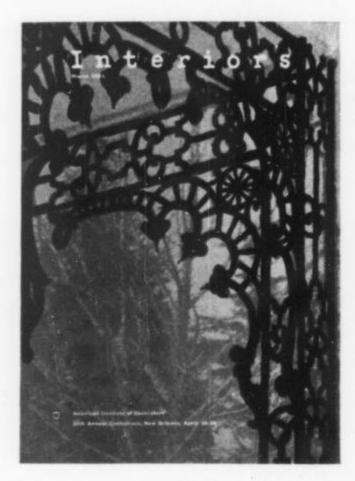
Gian Carlo Meazza Milano, Italy

INTERIORS has, in the past, published quite a few samples of Italian interior design including a whole issue devoted to the subject in July 1948. The Milan Triennale, moreover, was given extensive coverage in September 1951, November 1954, November 1957, and most recently in 1960 when 18 pages of the September issue were devoted to the Twelfth Triennale.—Ed.

## Philadelphia filigree

Sirs:

At first glance, the cover on your April issue beautifully conveys the idea of New



Orleans. A second glance, however, has left me wondering. Those trees behind the typically New Orleans wrought-iron filigree look as if they had been transplanted from New England or, at least, somewhere north of the Mason and Dixon line.

This, of course, is just quibbling, but I am curious.

Theodore I. Williams Englewood, New Jersey

Reader Williams is partly right. INTERIORS' art director used a bit of poetic or geographic license in designing the April cover. Actually both wrought-iron filigree and trees are in Philadelphia.—Ed.

## The rug that wasn't

Sirs:

Your "For Your Information" columns are among my favorite reading, crammed as they are with reports of what is current on the rapidly moving scene, and they are usually a model of clarity in expression of the written word. I must admit to being nonplussed, however, in reading your report of the model apartment by Ruth Lynford on page 12 of the April issue. I have searched the photograph in vain for the black and white Spanish rug which is described as "turned horizontally under the bed to widen the room." I can only conclude that at the moment of writing, your columnist was entertaining an opiumeater's dream—or perhaps, in his zeal for accurate on-the-spot reporting, was taking notes under the bed where the magic carpet was widening the room.

At any rate, I did enjoy the fresh unorthodox note of the barn-door headboard in Miss Lynford's design.

> Pearl Terry New York



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#### information our

The A.I.D.'s Anniversary Conference

The N.S.I.D.

**National Design Center** 

**Dimensions in Dining** 

Ravenna Mosaics and Other Exhibitions

People

A.I.D. Awards

Regional Elections

Other News

### A.I.D.'s 30th Anniversary Conference

Record Attendance-453-at New Orleans

The American Institute of Decorators Thirtieth Anniversary Conference was a smash from every standpoint-attendance, weather, fun, cultural enrichment, intercommunication of ideas among members at opposite corners of the land, and serious progress in the professional aims of the organization. The official registration of 453 active, associate, and affiliate members does not include many of the Fourth Estate who were on hand to report the proceedings for general and professional publications, nor does it count some of the staffers of Resources Council members who were on hand to mount the Resources Council Day display.

Though the official duration of the Conference was only the five-day stretch from April 16-20 (as outlined in our March issue devoted to the Conference and the Conference city), members of the Conference began flocking into New Orleans two and even three days in advance—some as early as Thursday, April 14th. And of course many members joined the three-day Post-Conference Tour of the Deep South, with a fascinating itinerary through historic homes, plantations, and gardens organized by Mrs. France H. Lenygon, F.A.I.D., Chairman of the National Committee on Historic Preservation, and Ernest J. Nereux. Jr., Committeeman and South Central Regional Vice President of A.I.D.—making a 10-day conference stretch for almost onethird of the registered conference members.

## A.I.D.'s Giant Step: A New Name

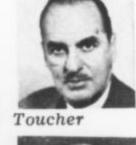
To take the events of the Conference in order of importance (rather than in chronological order), the most important step taken was one which INTERIORS has been advocating for many years—a change in the organization's name to more adequately describe the profession it represents. No longer The American Institute of Decorators but The American Institute of Interior Designers, the organization will still retain its official and widely recognized initials, A.I.D.

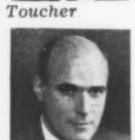
The sincerity with which this magazine congratulates the A.I.D. for making this decision can be gauged from the fact that Glaser

Smith

Morin











Robinson

the publisher of INTERIORS took a parallel step a little over two decades ago-in November 1940 — when he changed the name of the magazine, then known as The Interior Decorator to its present title, for precisely the same reason: the term decorator is a trifling misnomer for members of the interior designing profession, and it does a serious disservice to today's prac-

titioner and the public as well.

Heuer

Like INTERIORS, the A.I.D. has for many years used the term "interior designer" to describe the services performed by its members, and was instrumental in effecting the official government designation of the term "interior designer and decorator" by the United States Department of Labor to replace "interior decorator."

In announcing the change, newly elected National President Milton Glaser. F.A.I.D., stated: "Confusion has existed in the minds of the public regarding the term 'interior decorator.' Related trades such as painting, wallpapering, etc., have correctly called themselves decorators. But the term 'interior decorator' has also applied to the professional interior designers and decorators who are qualified to plan, design, and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their com-

pletion. Therefore, the Government's recognition of the designation 'interior designer' and our change of name to the American Institute of Interior Designers will, we believe, help the public to a better understanding of the profession."

New National A.I.D. Officers Elected

At the A.I.D. National Conference Wednesday meeting April 19 at New Orleans' Hotel Roosevelt the following A.I.D. national officers (at left) were elected: Milton Glaser, of Richmond, Virginia, president; Roy Folk Beal, chairman of the board; L. Raymond Toucher, vice president: James Merrick Smith, vice president; John C. Murphy, vice president; J. Marshall Morin, vice president; Taylor Robinson, vice president; A. Allen Dizik, vice president; Marion L. Heuer, secretary; Mary E. Dunn, treasurer.

The following national governors were also elected: Mrs. Samuel I. Ward, Robert H. Niepold, Andrew M. Baird, John C. Murphy, John M. Quinn, Karl L. Steinhauser, Larry M. Lewis, Hortense Reit, Harry R. Esling, Gene Robert Morse, Claude S. Brommage, Benjamin A. Cook, William H. Purdy, L. Raymond Toucher, John B. Wisner, Karl Rhode-Hamel, Virginia Lee Taylor, Frank D. Stout, George J. Morgan, Robert H. Boone, Frances Larmer, Thelma Wagner, Harvey L. Ackerman, Roberta S. Griffin, Taylor Robinson, and June Gaine Swett.

Outstanding Speakers at the A.I.D. Conference

The Conference's formal and informal tours-of New Orleans' Vieux Carré, antique shops, patios, restaurants, riverboats, antebellum plantations, and garden district homes—were previewed for our readers in March. In addition the Conference program was outstanding for the quality of the distinguished speakers who appeared to represent both the educational institutions and the trades which play essential roles in our field.

Dr. Edgar P. Richardson, Director of Detroit's Institute of Arts, gave the first luncheon address (on Monday, April 17th, at the Roosevelt). It was a lively word picture of (A.I.D. news continued pg. 155)

(Other news continues overleaf, on pg. 12)





Resources Council and A.I.D. Board Members at the Resources Council luncheon on April 18 at Hotel Roosevelt, New Orleans, during conference

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

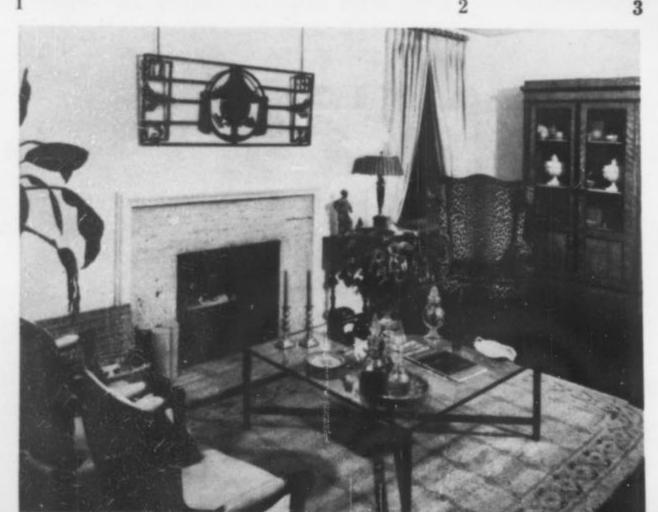
Tours of Young Designers' Homes

The tour sponsored by the National Society of Interior Designers on April 22 of the New York homes of some of its members for the benefit of the organization's student scholarship fund afforded an exciting glimpse of how young designers live. Below we show three of the diversified apartments visited.

Poppy Wolff's bedroom (1) is a contrasting study in dark walnut walls light-ened by a leopard throw and a white lacquered double chest for storage. A beam to beam marble top serves as a combination writing desk and dressing table.

The dining room of Sally and Sidney Liberman's apartment (2) has that rare luxury in Manhattan—a 14-foot ceiling. Illusion of spaciousness is achieved by the use of a light, cheery apricot color scheme on the walls, draperies, 18th century Dutch cabinet, and upholstery of early Sheraton chairs. White is used on tilt-top breakfast table, on rug scattered with apricot flowers, and on chair upholstery. A Louis XV chandelier sheds light on the bright, airy room.

Like the Libermans, Norman Shepherd chose light colors for his living room (3) which is mainly in white, with various shades of yellow and cinnamon for counterpoint. Biedermeier, Portuguese, French, William & Mary, and modern furniture blend harmoniously to create a room of



warm but timeless elegance.

Also on the itinerary were Dede and Richard Drapers' penthouse in the east fifties, surrounded on three sides by terraces; the William Leonards' three room apartment resembling a small continental house and featuring a seven foot aviary filled with brilliant parakeets; and Otho Shaw's reconverted 1940 brownstone with high ceilings and Federal architectural treatments.

N.S.I.D. Table Settings for Gorham's

With June just around the corner, the bridal theme is amply in evidence in current exhibitions. From April 21 through May 5 at Black, Starr & Gorham in Manhattan, a series of sumptuous table settings by N.S.I.D. designers keyed to a bridal theme and featuring Gorham sterling was on display. (A report on another bridal exhibition, at the National Design Center appears on the following page).

Below (far right) we show Son Diner Favori (His Favorite Dinner) by A. Jeanne Rihm, suggesting the bride's first dinner at home. The table is set for two with a solid overcloth of pale blue linen and an undercloth of plum. The Gorham sterling pattern is Camellia, the china is pale blue with white overlay, and the stemware is of clear crystal. The centerpiece is a white compote filled with lilacs, tulips,



N.S.I.D. designers'
homes visited
on tour included:
1) Poppy Wolff's
bedroom; 2) the
Libermans'
dining room; 3) Norman Shepherd's
living room.

and iris. Two smaller compotes hold white candles. Other creations included "The Bride's First Dinner Party" (Elsie Simpson) in pink with candlesticks, a fern centerpiece and Wedgwood's new Hawthorne Rose pattern used with lilac crystal stemware; "Silver Shower" (Shirlee Robbins) with sterling gift suggestions for the shower; "Groom's Mother's Tea" (Nettie Hart of Raymond Loewy-William Snaith, Inc.) featuring an arresting sungold background to focus interest on a Gorham George I sterling tea service; "Bride's Mother's Tea" (Sylvia Pauley) with a white and yellow color scheme as a background for Gorham's Duchess Chantilly tea and coffee service and Buttercup place settings; and others by Arthur Burke, Michael De Santis, Mrs. Sydney Allen, R. Holland Trull, Arturo Pini di San Miniato, Howard Bay, Dan Sonet, Robert C. Fox, and the Chassers.

Tour of Hearst Castle Set

Reservations are being accepted by N.S.I.D's Southern California Chapter for the weekend tour of San Simeon, William Randolph Hearst's famous California castle, on June 24 by chartered bus. The tour originates from Los Angeles.

#### Chicago International Trade Fair

The annual Chicago International Trade Fair (July 25-August 10) will be the first event to use the full facilities of the newly completed \$35 million exposition center, McCormick Place. Fifty thousand buyers are expected to attend the Fair, largest of its kind held in the Western Hemisphere this year. Among the range of products to be exhibited by foreign countries are: furniture, textiles, carpets, lamps, china, glassware, flatware, and kitchen utensils.

Of special interest to the trade will be a section of model rooms decorated by leading members of the American Institute of Interior Designers, showing American furnishings with artwares and accessories from Asia, Europe, and Scandinavia. These model rooms will also promote the idea of an equitable exchange in international trade by showing that American and foreign goods are compatible for decorating both at home and abroad.



Above: table setting by A. Jeanne Rihm, one of a series by N.S.I.D. designers.



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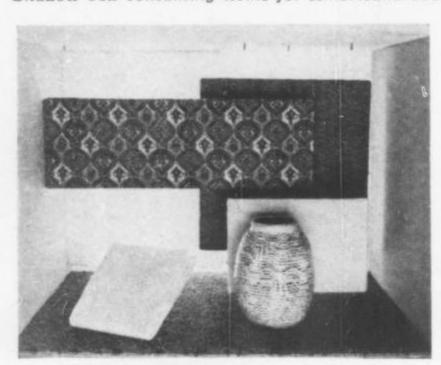
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Above: Provincial bedroom in Design Center's new Panorama, Below: Shadow box containing items for Americana bedroom.



John Elmo's "Breakfast for the Bride" setting at Design Center, one of the eight window settings designed by A.I.D. members.



**National Design Center** 

New Panorama Dedicated to Brides

As a result of a survey conducted among young married consumers by the National Design Center's Research Bureau in Manhattan, the showplace has dedicated its new Panorama, "A Primer of Design," to young brides. On display at the Center through July, the exhibition was designed by Tom Lee, A.I.D., the Center's design consultant, assisted by Tom Woods, N.D.C.'s design coordinator. Reflecting the home furnishings industry's growing awareness of the young married consumer, not only as a buyer but also as a tastemaker, the new Panorama serves as a guide for brides in selecting furnishings for a four-room apartment, price-coordinated to fit four budget levels, with each budget group sub-divided into four decorating styles. Four full-scale room settings on display include a modern living room for a \$2,500 budget home; a traditional bathroom for a \$4,500 budget; an Americana dining room for a \$6,500 home, and a Provincial bedroom for an unlimited budget home. Each setting is flanked by four shadow boxes showing the products needed to carry out the four decorating styles in that price range.

At top left is the Provincial bedroom for an unlimited budget (but adaptable in concept to many price levels). The room takes its vivid color scheme from a lush floral carpet (Gulistan's "Canterbury")

with its profusion of red and pink blooms and green leaves on an off-white ground. Pink reappears in the wallcovering (American Felt Company's "Hushalon"); deep rose in the quilted velvet upholstery fabric (J. H. Thorp) of the commodious chair (Don Ruseau); in the bedspread and bolster (American Needlecrafts); and in the drapery fabric (Kravet Fabrics); moss green in the bed's dust ruffle and upholstered head and footboards; and in the ceiling's sueded fabric (Iselin-Jefferson); white on the drapery fringe (Consolidated Trimming); and white-on-white with a rose motif on the casement curtains (S. M. Hexter). Cut glass lamps (Paul Hanson, Inc.); antique prints matted on moss green velvet and framed in gold (Jacques Lawrence, Inc.); pillows (Nettle Creek Industries) and accessories (Paul M. Jones, Inc.) complete the setting.

The shadow box (above left) contains items selected for an Americana bedroom in a four-room home furnished for \$4,500. A warm autumn color scheme is keyed by the carpeting of acrilan and verel which is copper-toned with flecks of red-orange and brown (Cabin Crafts). The paisleyprinted cotton fabric, similar to patterns popular in Early America, is gold and white with red and brown (F. Schumacher & Company). Two rayon and cotton fabrics combine traditional homespun texture with modern materials, one in gold and red tweed (Greeff Fabrics), another in a yellow and white weave (Kravet Fabrics). The Pittsburgh Fiber Glass casement curtains are from Lieb-Meyer Corporation; the yellow sheets with scallop trim from Dan River Mills; and the ceramic vase from Design-Technics.

Bridal Theme in A.I.D. Window Settings

Continuing the bridal theme at the Design Center are eight window settings by members of the American Institute of Interior Designers. Above (right) is John Elmo's setting themed to "Breakfast for the Bride," for a newly wedded world traveler. The airy effect of the setting is achieved

with Molla's "Patrician" cast aluminum furniture centered on the sunburst of a pale pink and eggplant colored vinyl floor. Corner wall is papered with "Star and Square" (Pippin Papers), a cheerful eggplant and white print. Other wall areas are in white batiste curtains (J. H. Thorp) and painted eggplant, the latter a background for white and green apothecary jars. A vinyl floor (Amtico), green chair pads, purple goblets accent the scheme.

Other windows are by E. Edward Batten, Muller-Bachich, Ltd., Robert Denning, W. Drew Logan, Ronald Brahms, Ving Smith, and George St. John Simpson.

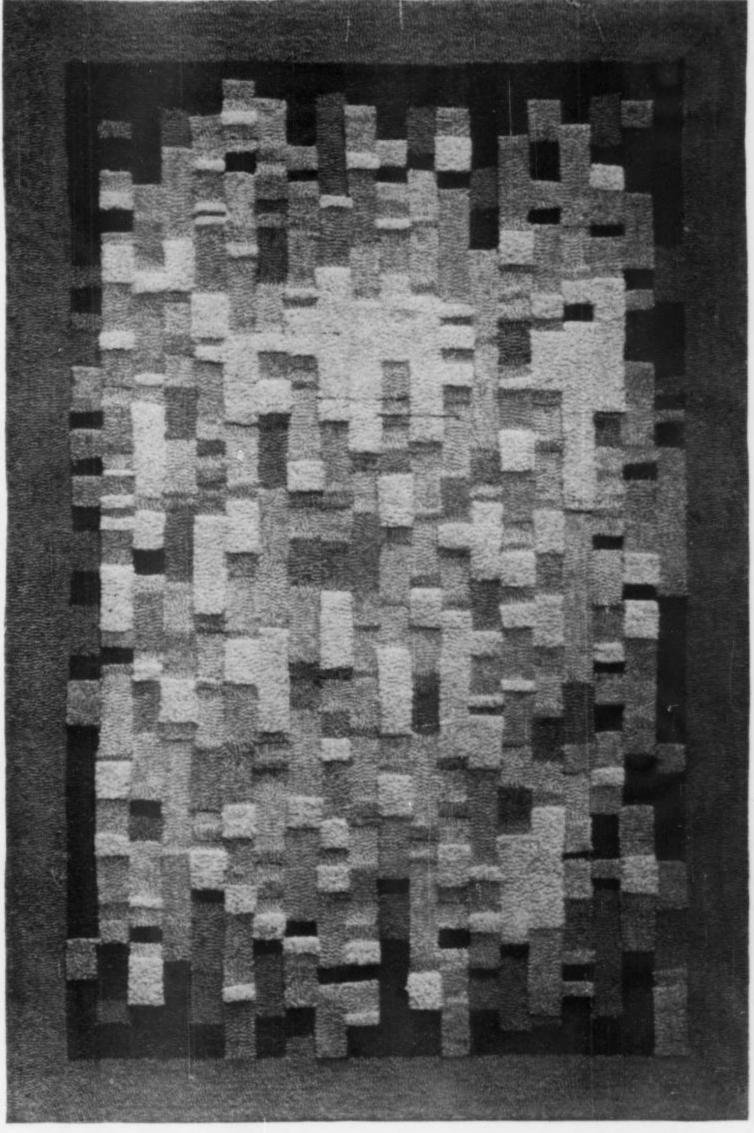
Ten Best Dressed Rooms Continues

After its gala benefit premiere on May 2 for the Visiting Nurse Service of New York, the Design Center's "Ten Best Dressed Rooms" continues on display through July. Below we show (left to right) author-actress Cornelia Otis Skinner, Mrs. Jerry A. Danzig, a member of the Visiting Nurse Service Volunteer Committee, and designer Audré Fiber, N.S.I.D., who created a room for Miss Skinner. Lower photograph shows (left to right) designer James Amster, A.I.D., Mrs. Bert Lahr and Phil Silvers. Amster created a kitchen for Silvers.





## COULD COULY BE A



One look tells you. Inimitable blending of glorious color... superb design and luxurious texture... which so eloquently says V'Soske. Illustrated: Jaipur.

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#### **Dimensions in Dining**

New Concept in Restaurant Design Shown

A new kind of full-scale walk-through display, showcasing new concepts in dining room designs and dubbed "Dimensions in Dining," will be one of the highlights of the 1961 National Restaurant Convention and Educational Exposition (May 22-25) at Chicago's vast new exhibition hall, McCormick Place.

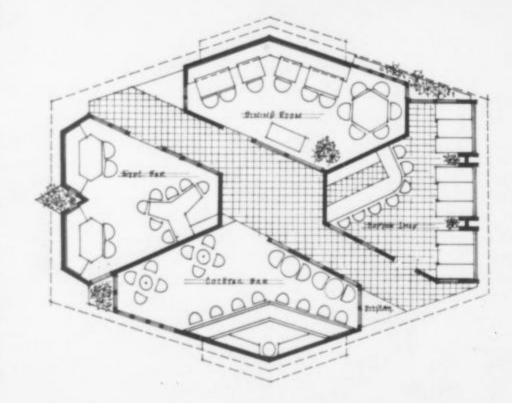
O. Burton and his associates, Mrs. Burton and Architect Nicholas J. Marchese, created four different "dimensions"—a dining room, cocktail lounge, executive bar, and coffee shop (see plan)—which encompass practical, useful ideas that can be applied to every type of restaurant operation. A walk-through passageway with two bars on one side and dining room and coffee shop on the other give visitors an apportunity to see the model rooms as if they were part of an actual restaurant. Window openings on the outside provide another view of the same areas.

The cocktail bar and lounge (right) introduces a number of ideas to speed service by clever use of space. Gaily canopied "bar-ettes" — stand-up-height — each with its own grouping of stools, but with space for standees, too, replace the usual tables, easing cocktail hour crowding. Behind the bar, a three-tiered lazy susan arrangement holds liquor bottles, saving space and speeding bar service.

Plush continental elegance is the theme of the dining room (below left) which artfully blends oil paintings, lush green banquettes, thick midnight blue carpeting with wood paneling of one wall, ceiling beams, and cane-backed chairs. The coffee shop (below right) features a wood grained arch which is repeated in the cocktail lounge; colorful brass lanterns; white vinyl upholstery; bright beaded curtain wallpaper; and generous use of plants. Table tops and scalloped counter are of plastic laminated wood grain with bright colored inlays. Wood grain inserts break up speckled vinyl floor.

A small bar which doubles as a service bar and seats seven patrons is a feature of the executive bar, conceived for a men's dining room. Vivid colors play an important role in the display—red, white and blue for the cocktail lounge, and bright colors in other areas.







Robert Burton

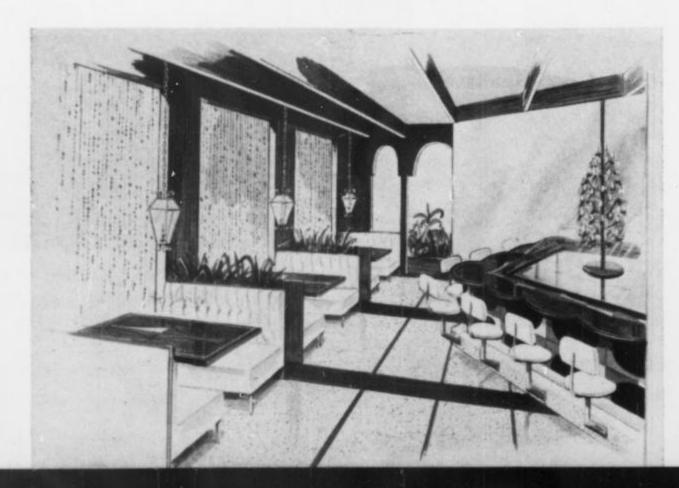


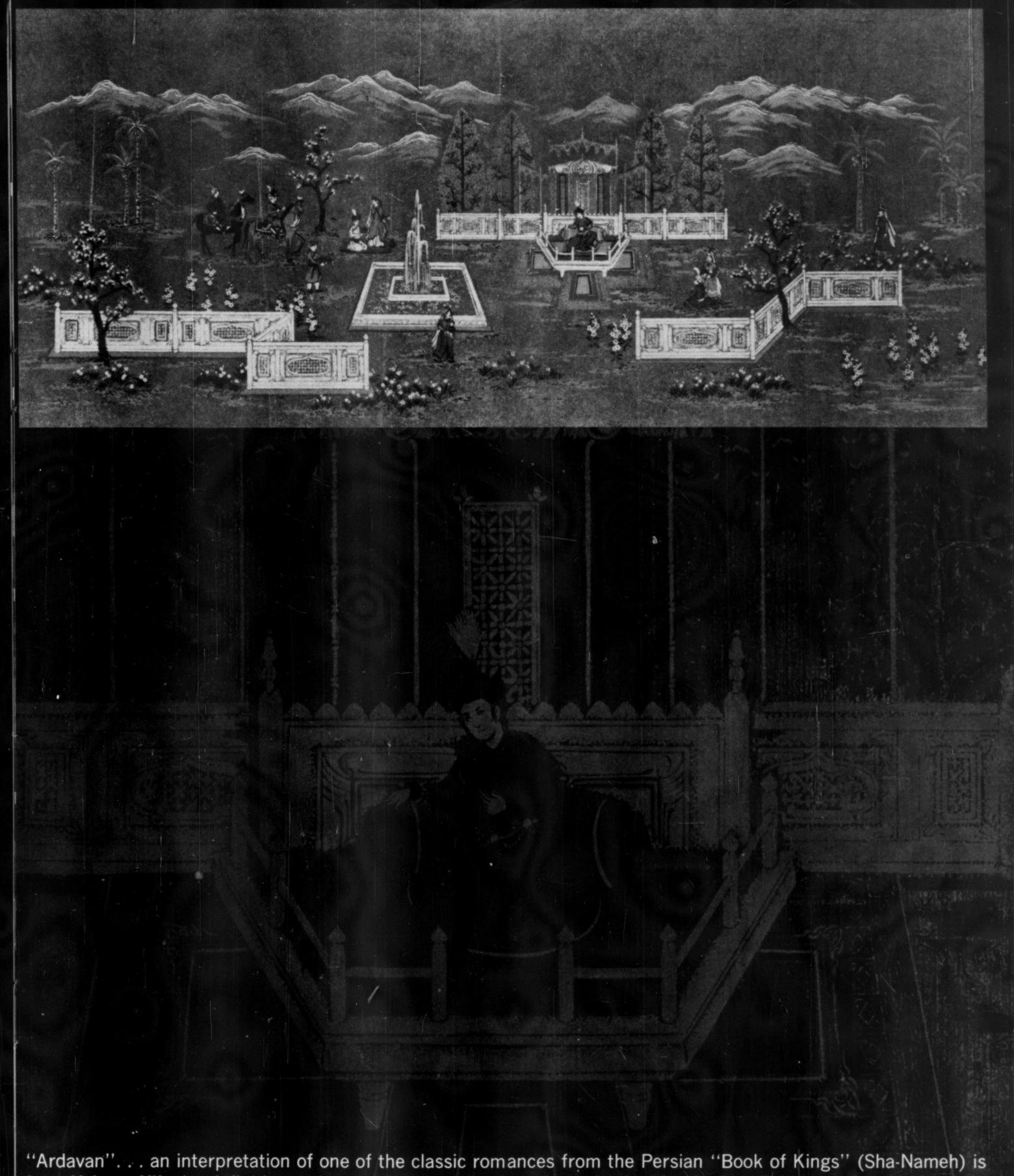
Nicholas Marchese



Mrs. Burton







"Ardavan"... an interpretation of one of the classic romances from the Persian "Book of Kings" (Sha-Nameh) is from Volume VII, the definitive and versatile new collection of scenics by Murals, Inc. This six strip mural covers fourteen feet of wallspace, was designed by the well-known West Coast mural painter Robert Crowder. Volume VII, a significant achievement in the field of wall decoration, contains, in addition to six murals by Mr. Crowder, the work of such distinguished artists as Marcel Vertes, Bjorn Wiinblad, Federico Pallavacini and the well-known wallpaper designer Philipp Yost. Write on your letterhead for a free miniature of "Ardavan" or the Volume VII sample book at \$17.50. Murals, Inc., 16 East 53rd Street, New York, N. Y.; Main Offices: 134-12 Atlantic Avenue, Richmond Hill 19, New York; Crossley Showroom: 220 Decorative Center, Dallas, Texas; Murals, Inc. of California: 107 South Robertson Boulevard, Los Angeles, California.



Scandinavian burnished and natural wood is one of the features of Sam Cannell's setting for Cannell & Chaffin show in Los Angeles.



Tile work, fabrics and carved wood from Mexico form the main theme of Claire Robinson's "South of the Border" bedroom-sitting room.

## Exhibitions

Cannel & Chaffin Designers Stage Show

"International Festival" was the theme chosen by the design firm of Cannell & Chaffin for its exhibition of ten room settings by C&C designers. On view at the firm's enormous home store in Los Angeles from April 10 through May 6, the settings presented practical, livable, and functional designs for modern living, with stress on Old World origins and current and Latin American influences.

"Scandinavian Simplicity" (above, left) was Sam Cannell's contribution to the show. "I wanted to create a Scandinavian design with a more stylized background, new materials, and brighter colors than those usually associated with such design,"

he explained. He achieved the desired effect with a black Scandinavian firehood set against a white brick wall, an imported rug of contemporary design in bright colors, and Norwegian chairs with red wool seats and headrests. Featured is a chair from Norway which approximates an American rocker. Focal point is an abstract painting by Martin Friedman.

Claire Robinson chose "South of the Border" as the theme for her bedroom-sitting room (above, right). Setting out to prove that contemporary and antique furniture can be combined to create a charming and livable atmosphere, Miss Robinson contrasted Spanish Colonial antiques with Mexican-made contemporary pieces. A tile floor which looked as if it might have come from an old Cuernavaca mansion, was designed and made in America by

Marcel Hoessly. The modern stoneware planters and sculpture are by Raul Coronel.

The other lavish settings included: "Paris in the Spring"-an elegant apartment by Emerson Whipple; a typically California "Lanai and Living Room" by Milan M. Bayan; "East Meets West"an oriental garden sitting room by Lucy Gerhardt; "Brasilia"-a lush South American garden setting by Thomas Ladner, A.I.D. and Richard Young; "Casa de Espana" by Harry Hunter, A.I.D., featuring an adobe tile mural used as a structural background; "Road to Rome"—an opulent foyer by Milton Patterson, Jr., featuring Italian furnishings; a magnificent "Penthouse Living Room" by Dextra and Charles Frankel; and "Grosvenor Square"—an English living room designed by Audrey (Continued on Page 29) Miller.

### FOR YOUR CALENDAR

Through May, Silks of the Victorian Era. Scalamandré Museum of Textiles, New York City.

Through May. Neo-Classic Louis XVI Textiles. Scalamandre Museum of textiles traveling exhibition. Valparaiso University Art Gallery, Valparaiso, Indiana.

Through May. Textiles Used in the Furnishing of the Colonial National Shrines, Scalamandré Museum of textiles traveling exhibition. Mint Museum, Charlotte, North Carolina.

Through May. Chinese Silks of the Manchu Dynasty. Scalamandré Museum of textiles traveling exhibition. Grout Museum, Waterloo, Iowa.

Through May. Directoire-Empire Textiles. Scalamandré Museum of textiles traveling exhibition. Birmingham Museum of Art, Birmingham, Alabama.

Through May, Symbol of the Rose in Textile Design, Scalamandré Museum of textiles traveling exhibition. Atlanta Art Association, Atlanta, Georgia

Through May, Enamels. Smithsonian Institution traveling exhibition. Allentown Art Museum, Allentown, Pennsylvania.

Through June 15. Exhibition of Old Theatrical Prints. Old Print Center of Phyllis Lucas, 161 E. 52nd Street.

Through June 17. Shibui: influence of Japanese esthetic on American decorating, architecture, gardening. Third Floor Gallery, Newark Public Library, New Jersey.

Through September 4. Fall Fashions for Your Windows: eight new room settings by A.I.D. members who are department store interior designers. Fiberglas Fabric Center, 717-Fifth Avenue, New York.

May 11-24. Doorways to California Living: over 100 examples of California interiors. Sponsored by A.I.D.'s Southern California Chapter. Hollywood Palladium, Los Angeles.

May 13-28. Annual Design Derby. Hialeah Race Track, Hialeah, Florida.

May 18-29. Paris International Trade Fair. Porte de Versailles, Paris.

May 22-26. National Restaurant Convention and Educational Exposition. McCormick Place, Chicago. June 9-25. Boston Arts Festival. 31 Newberry Street,

June 12-July 14. Early Bird Market. 225-Fifth Avenue, New York City.

June 15-24. Grand Rapids Summer Furniture Market. Grand Rapids, Michigan.

June 18-24. 11th International Design Conference. Aspen, Colorado. June 18-24. International Home Furnishings Market.

Merchandise Mart, Chicago. June 25-30. New York Lamp and Home Furnishing

Accessories Show. Hotel New Yorker and Trade Show Building, New York City.

July 9-12. Portland Home Furnishings Market. Memorial Coliseum, Portland, Oregon.

July 9-14. Summer Market. Los Angeles Home Furnishings Mart, Los Angeles.

July 9-14. Summer Homefurnishings Market. Dallas Market Center, Dallas.

July 10-14. Summer Furniture and Rug Market. High Point, North Carolina. July 17-21. Summer Market. Western Merchandise

Mart, San Francisco, California. July 25-August 10. Chicago International Trade Fair,

McCormick Place, Chicago. August 5-6. Shaker Museum Festival and Antique Show. Old Chatham, Columbia County, New York.

August 12-14. Rocky Mountain Home Furnishings Market. Denver Coliseum, Denver.

August 13-15. Portland Gift Show. Memorial Coliseum, Portland, Oregon.

August 20-23. Seattle Market. New National Guard Armory, Olympic and New Washington Hotels, and Terminal Sales Building. Seattle, Washing-

August 21-25. Fall Market. 225-Fifth Avenue, New York City.

August 27-29. Spokane Gift Show. Davenport Hotel, Spokane, Washington.

October 20-27. Southern Furniture Market. High Point, North Carolina.



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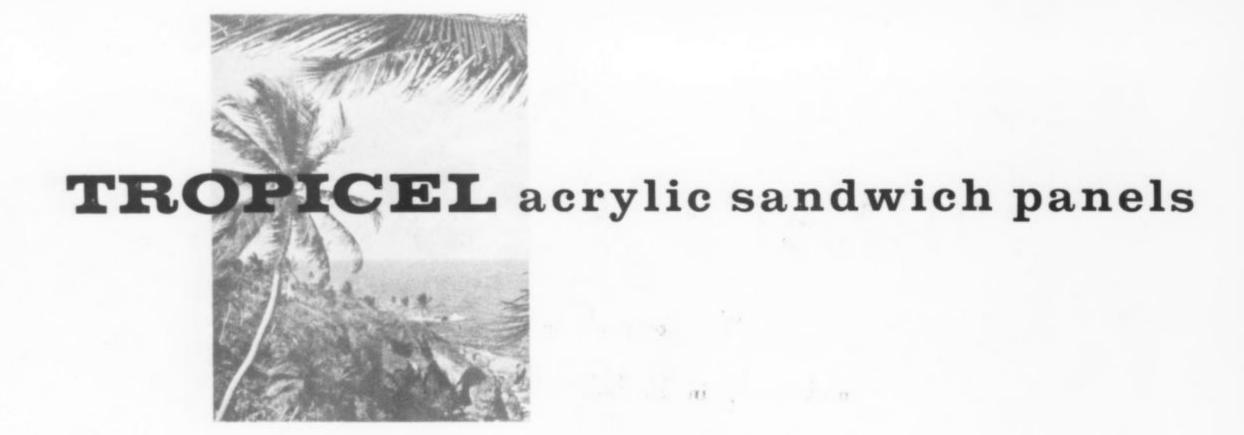
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CARPENTER HOTEL, Manchester, New Hampshire. Main entrance has outdoor Surround of TROPICEL in Circlet pattern.



1961 ROOM OF TOMORROW. Patio roof of Mosaic TROPICEL. Translucent white panels with yellow and orange cells form louvres which are adjustable to provide maximum control over weather and sunlight. Designed by Marion Heuer.



HOTEL NEWBURGH, Newburgh, New York. New dining area has partitions of Mahogany Woodcurl TROPICEL. Major source of lighting is concealed behind panels.

GENERAL FIREPROOFING COMPANY. Background panels of Woodcurl TROPICEL further enhance the luxurious yet practical look of this special executive furniture arrangement, here featuring the *Italic* Group. Designed by GF Studios, Inc.

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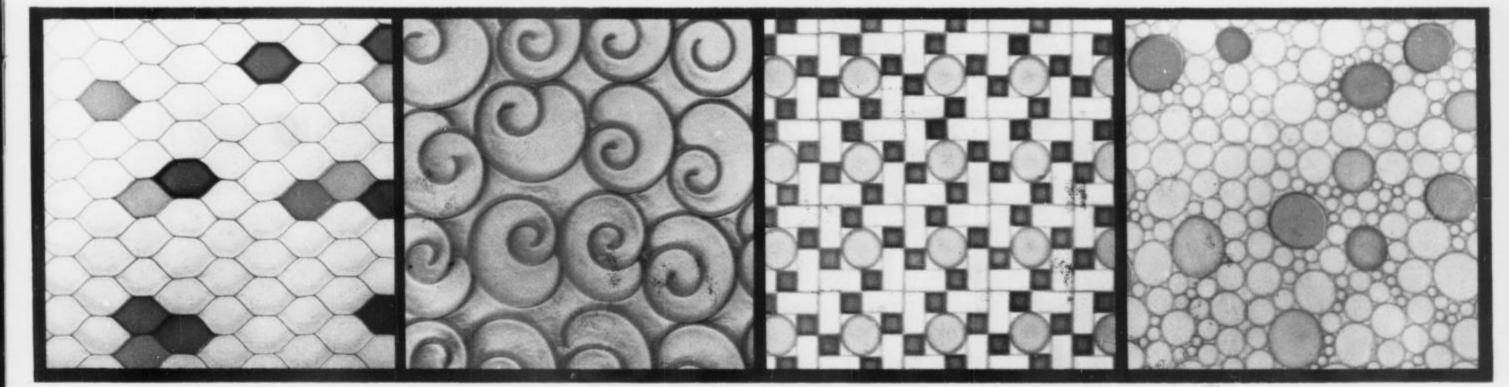
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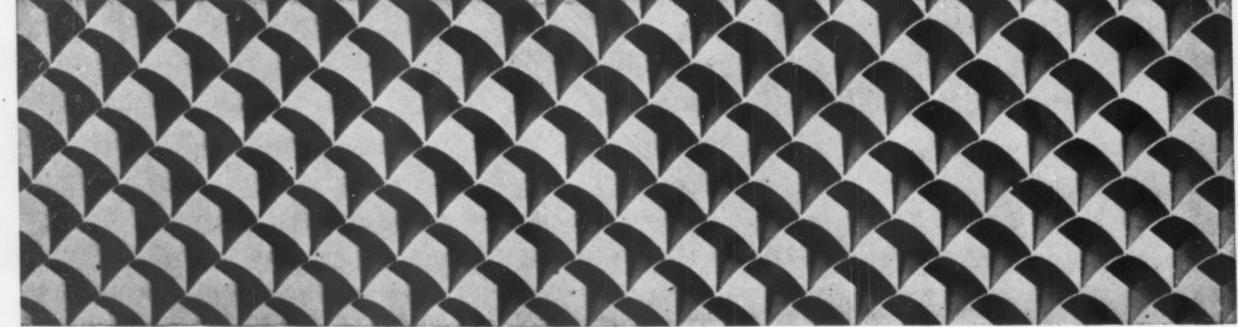
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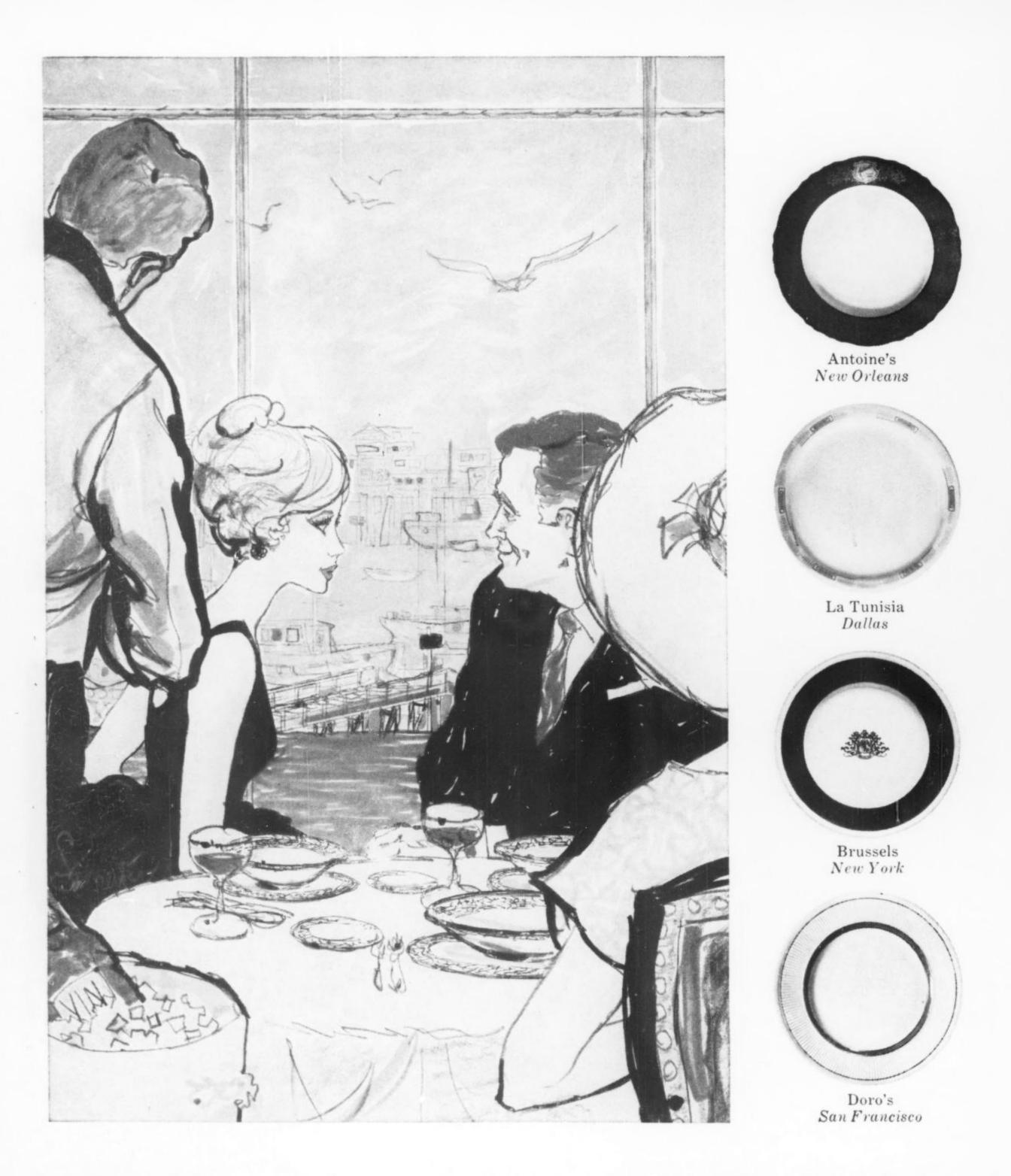


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## The Third Annual

## NATIONAL INTERIOR DESIGN MONTH

September 18th - October 18th, 1961

## INDUSTRY-WIDE OBSERVANCE AGAIN IN 1961

The Third Annual National Interior Design Month as a good business promotion for everyone in the interior design and interior furnishings field will be observed again from September 18th through October 18th throughout the nation.

In 1960 mayors in major cities throughout the United States & Canada joined Mayor Robert F. Wagner of New York, and the mayors of Chicago, Los Angeles, San Francisco, Dallas, Boston, Miami, Grand Rapids and High Point in giving recognition to this annual national event.

The consumer slogan, "Why Wait-Let's Decorate, Enjoy Your Home, Enjoy Your Office, Now!" will be used again for the 1961 observance to call the public's attention to the fact that never before has there been so much presented to the public in such esthetic good taste, quality, and good design. The theme was originated three years ago by Charles P. Davies, NSID Trade Member, and Vice President of J. H. Thorp, San Francisco, in planning a promotion in Los Angeles with Edward F. White, NSID, national president of the National Society of Interior Designers.

"The growth of this idea first promulgated by a member of the trade and a professional interior designer into an annual national promotion for the benefit of the entire field is concrete evidence of the value of industry wide cooperation," declared Michael Greer, Chairman of NSID's National Board of Directors. "Everyone will profit from it."

"The basic idea of this annual National Interior Design Month has such great potentialities, it is not confined to the sponsorship of one organization," it was pointed out by Dora Brahms, NSID's National Trade Relations Chairman. "It is the idea that is important. Joint efforts will produce the greatest awareness of this single idea. It will have tremendous impact on the American public, increase the taste level of the American Home and American Business, and will bring demand for professional services and more business to participating merchandisers."

"This promotion serves the manufacturer, distributor, dealer, and retailer by increasing their market potentials; the professional designer by creating a greater demand for his design services," asserted William Gulden, President Emeritus of NSID. "It contributes to the public's awareness and interests. It offers good editorial copy for the press."

"It is the idea that is important and

the idea that is profitable," declared Dede Draper, National Program Director of NSID. "No reference need be made to the NSID. Let's break this matter down to the simplest common denominator. Somewhere, at some time, one person had the idea of the January White Sale. Today this is a multi-million dollar profitable annual promotion. National Interior Design Month is as important and our industry will make it so."

How can an individual, a firm or a professional or trade association im-

1. Sponsor, cooperate with, and actively participate in National Interior Design Month in such a way and to whatever degree will focus attention on your own interests specifically . . . your own business . . . your services

2. Plan your activities now. Use National Interior Design Month to give identification to yourself, your goods, and your services.

3. Plan special exhibitions to be shown to the public from September 18th through October 18th . . . create special window displays . . . present room settings . . . show tasteful vignettes.

4. Use the slogan, "Why Wait-Let's Decorate . . . Enjoy Your Home, Enjoy Your Office, Now!"

5. Build newspaper and magazine advertising around National Interior Design Month in merchandising goods and services. Show new lines and new designs. Have special shows for designers and the public.

6. Issue special publicity releases and arrange advertising tie-ins based on your activities during National Interior Design Month.

7. Place National Interior Design Month placards in your windows, and other display points in your showrooms, offices, etc.

8. Place "Why Wait—Let's Decorate, Enjoy Your Home, Enjoy Your Office" and "National Interior Design Month" envelope stuffers in all mail to appeal to the public's interest and identification with the idea.

9. Use a "National Interior Design Month" slogan on your postage meter machine, which will print on every envelope or piece of mail you send out.

10. Have designers arrange special displays for you in your show windows or in your showrooms.

11. Organize design and decorator clinics for the public.

12. Seek the cooperation of the press by giving them worthwhile *idea* stories and picture material.

13. Tie in home fashions with wom-

en's fashions in display, thus promulgating the idea of design as a background for good living.

14. Contact tv and radio stations regarding program tie-ins.

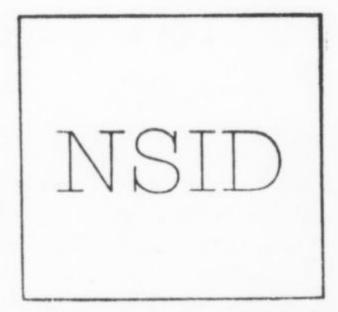
15. Contact cultural and art organizations and arrange cooperative efforts.

 Work with professional trade and civic groups.

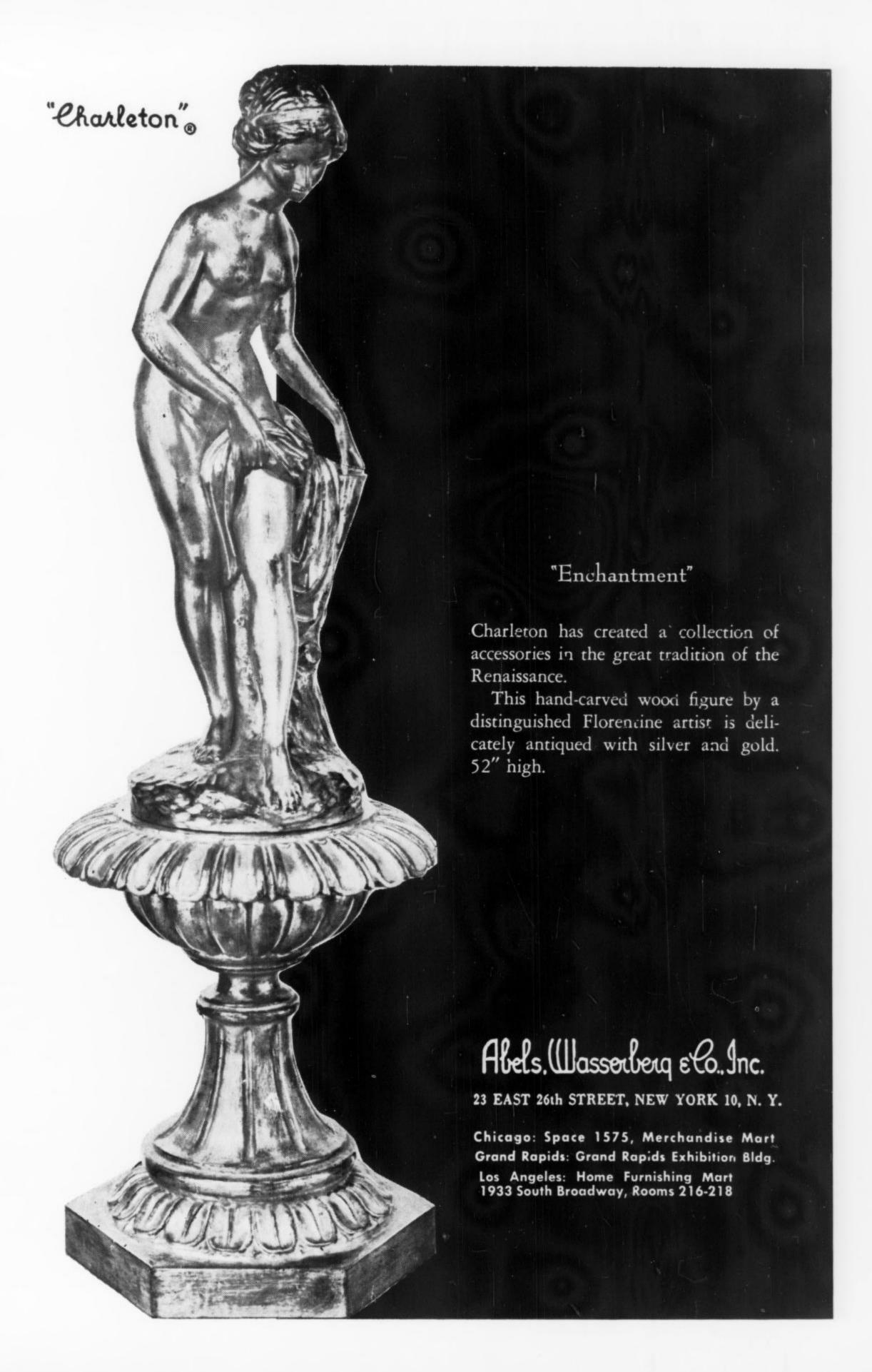
17. Pursue it to your own advantage through advertising, publicity, and public relations. Each firm knows how this can best be done to its own ad-

vantage. Is your city listed among those in which National Interior Design Month was proclaimed in 1960? If not contact your mayor today. National Interior Design Month is a good business promotion for you: Albuquerque, N. M., Anaheim, Calif., Atlantic City, N. J., Austin, Tex., Birmingham, Ala., Boston, Mass., Bridgeport, Conn., Chester, Penn., Chicago, Ill., Cincinnati, Ohio, Cleveland, Ohio, Dallas, Tex., Danville, Ken., Denver, Colo., Detroit, Mich., Durham, N. C., East Orange, N. J., Fort Wayne, Ind., Fort Worth, Tex., Grand Rapids, Mich., Hartford, Conn., High Point, N. C., Huntington, W. Va., Indianapolis, Ind., Jamestown, N. Y., Jersey City, N. J., Kansas City, Kan., Lakewood, Ohio, Lawrence, Mass., Lexington, Ken., Lima, Ohio, Los Angeles, Calif., Louisville, Ken., Lynn, Mass., Memphis, Tenn., Miami, Fla., Milwaukee, Wisc., Minneapolis, Minn., Mobile, Ala., Montreal, Can., Nashville, Tenn., Newark, N. J., New Haven, Conn., New York, N. Y., Oak Park, Ill., Paterson, N. J., Phoenix, Ariz., Portland, Ore., Saginaw, Mich., Salt Lake City, Utah, San Antonio, Tex., San Francisco, Calif., Springfield, Mass., Stockton, Calif., St. Petersburg, Fla., Toronto, Can., Troy, N. Y., Tuscon, Ariz., Washington, D. C., Westport, Conn., Wooster, Ohio, Worcester, Mass., Youngstown, Ohio.

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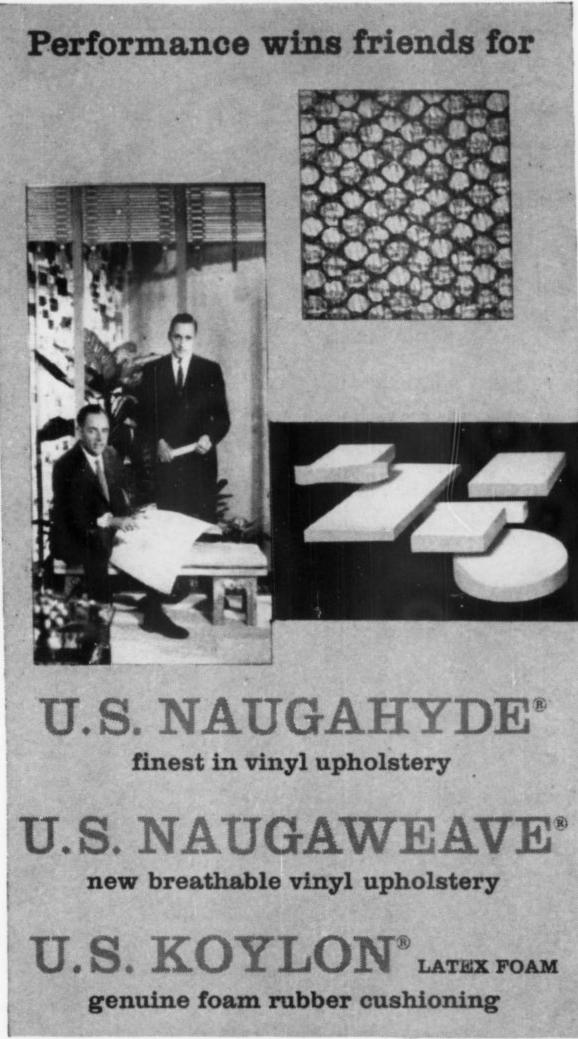
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tential customers — in the June issues of House Beautiful, House & Garden and Living for Young Homemakers.

See this room setting at the A.I.D. Show, Hollywood Palladium, May 11th to 21st.



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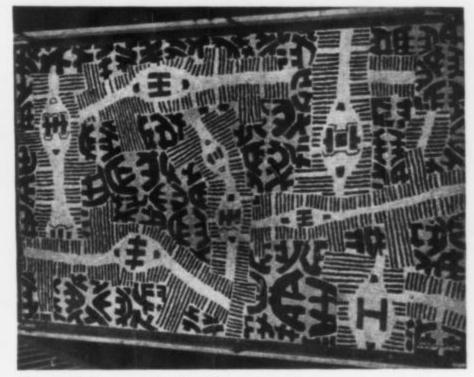
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## For your information

(Continued from Page 18)

Modern Mosaics of Ravenna at Crafts Museum

From March 30 through May 14, the Museum of Contemporary Crafts in Manhattan presented an intriguing exhibition entitled "Modern Mosaics of Ravenna." In an attempt to revive the ancient means of wall decoration, a group of businessmen in the Italian city of Ravenna, known for its great mosaics of the early Christian era, commissioned well-known European painters to design cartoons for mo-



Geometric mosaic by Capogrossi

saics in figurative and abstract styles to be executed by expert mosaicists in that city. The results were eighteen large and brilliant designs, now organized by Professor Giuseppe Bovini of Ravenna in a traveling exhibition circulated by The American Federation of Arts, under the auspices of the Italian Cultural Institute.

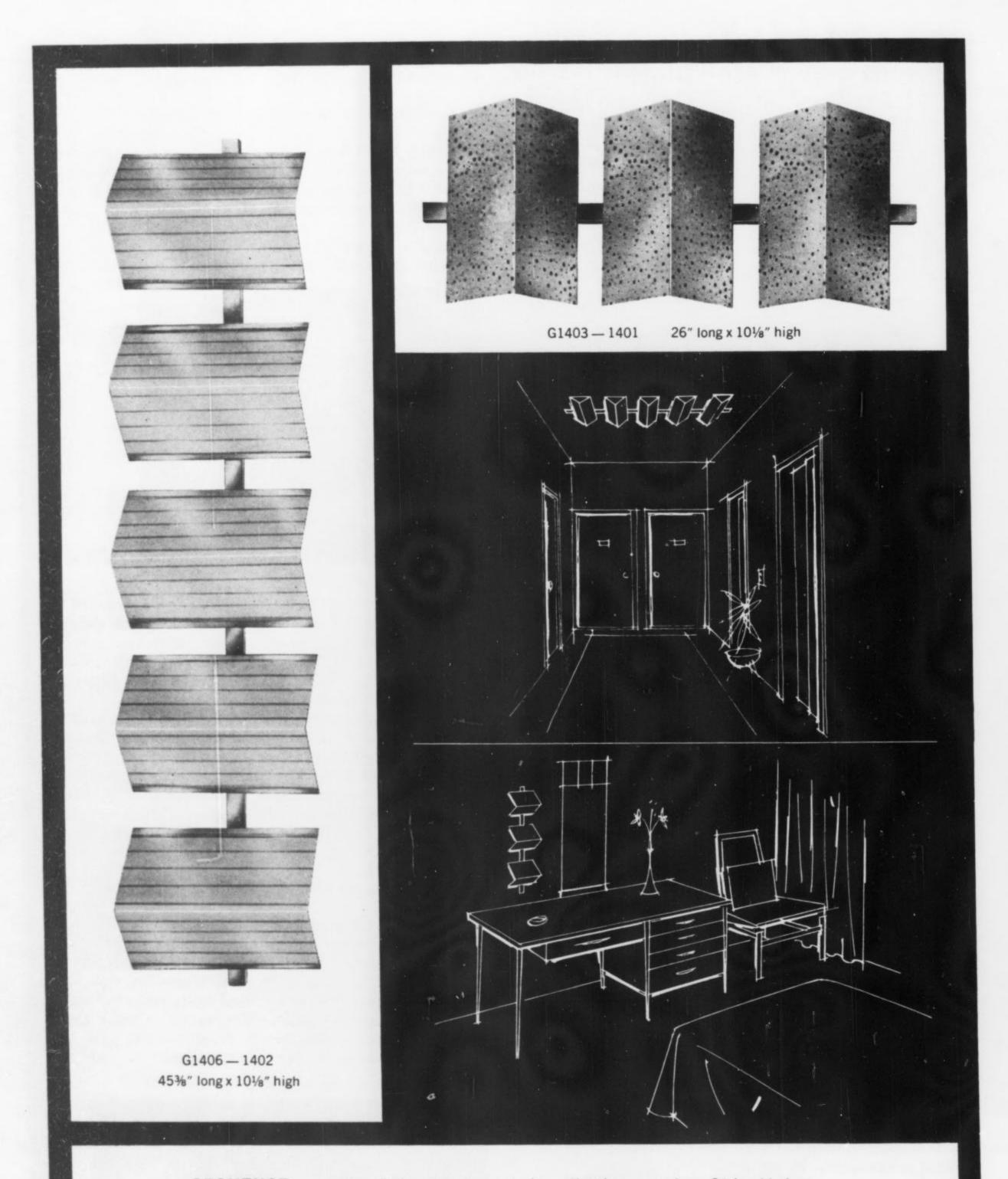
Giuseppe Capogrossi's geometric mosaic (above), a multi-colored work of dynamic and contrasting patterns, achieves a powerful, chromatic impact. In other works, artists represented are Afro Basaldella, Mirko Basaldella, Renato Biroli, Corrado Cagli, Massimo Campigli, Bruno Cassinari, Marc Chagall, Antonio Corpora, Mario Reggiani, Bruno Saetti, Rolf Sandquist, Giuseppe Santomaso and Emilio Vedova.

Murals in Stone by Richard Blow

Richard Blow, the American artist who revived the Renaissance art of pietre intarsiate in Florence after the war, presented an exhibition of recent designs last month at the Architectural League in New York—an eminently suitable exhibition site for his stone-set-in-stone technique, since it is a beautiful medium for murals or other architectural or interior uses. Blow's usual spirit is light and witty, but he can be somber (Continued on Page 34)

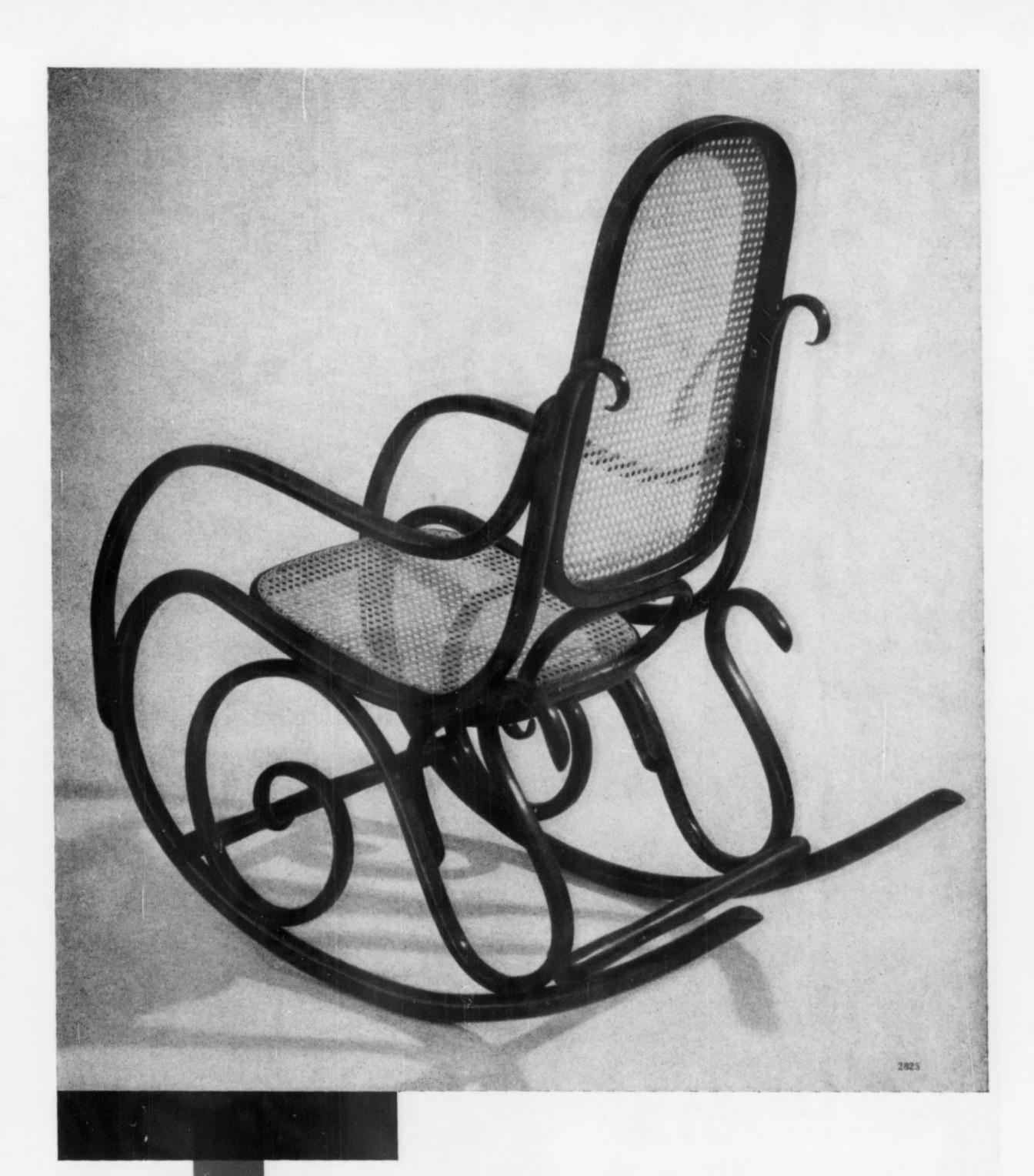
"Painting" in stone by Richard Blow





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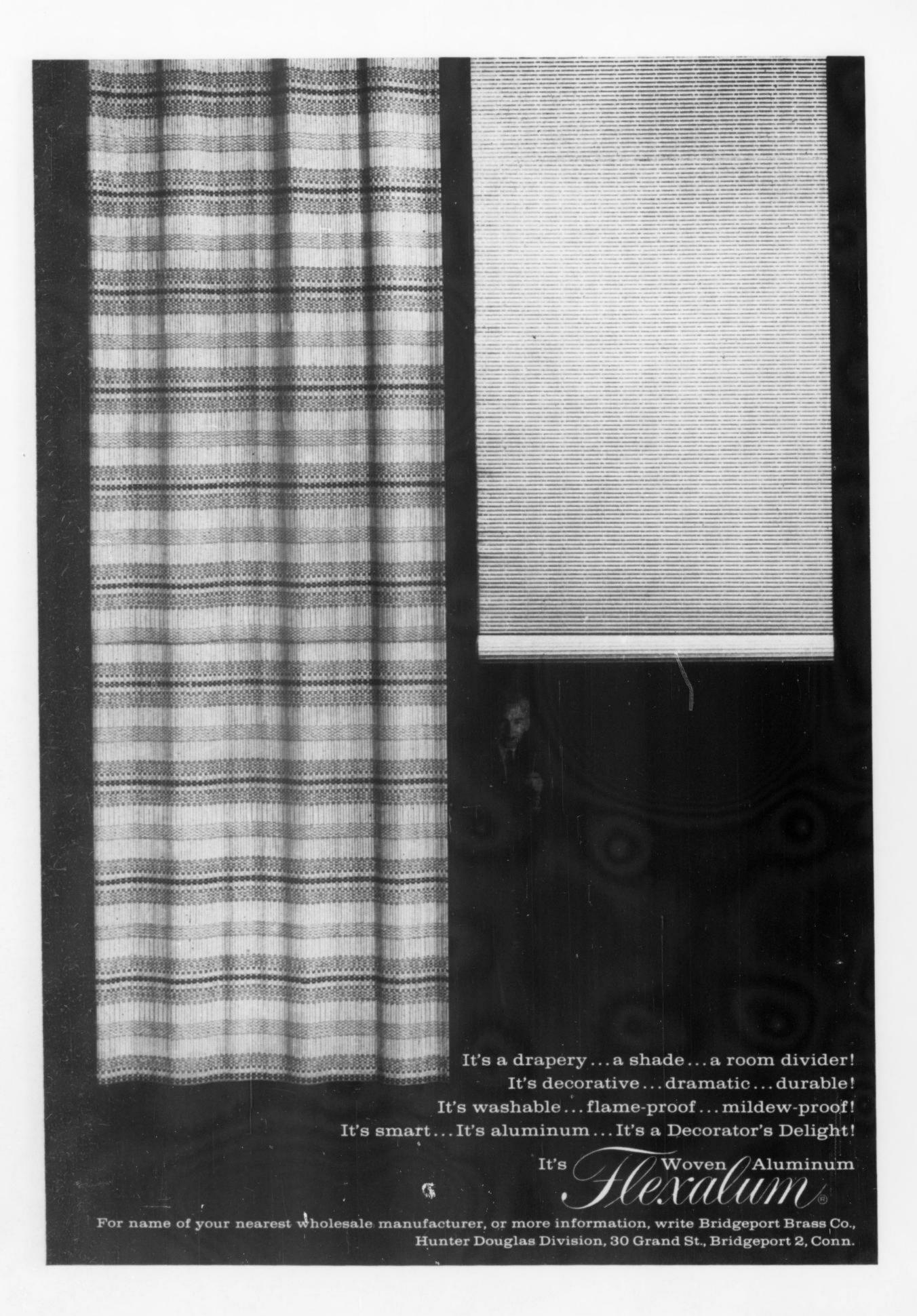
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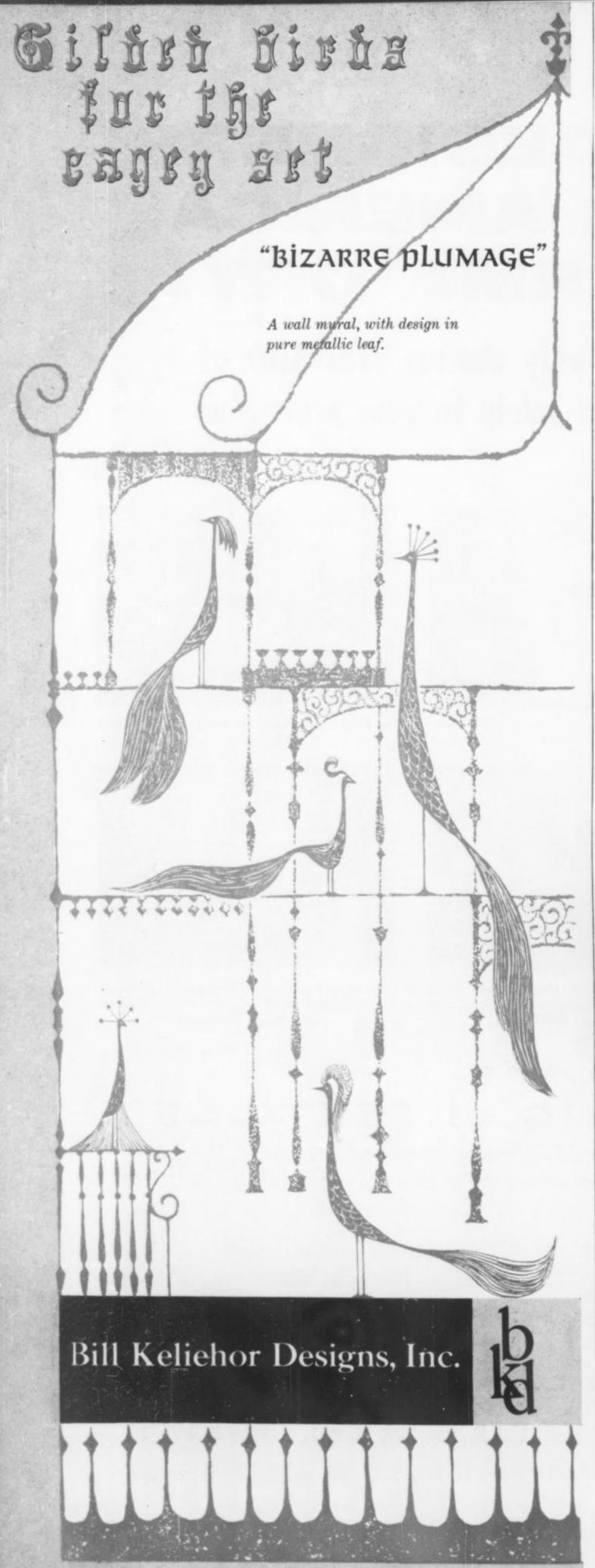
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## For your information

(Continued from Page 29)

too, and ceremonious when appropriate. He has expanded the "palette" of pietre intarsiate to include a hundred shades and grains of marble, red and green porphyry, lapis lazuli, copper green malachite, spotted jasper, onyx, diaspro rosso from Spain, viloana from Austria, amethyst quartz, green alabaster from Mexico, and a number of other common and semi-precious stones.

Blow's works are on constant view—and for sale—at Piazza Montici, 19 East 55th Street, New York. Works include pictures, table tops and lamps.

Gibbings Recreates Classical Greek Furniture

T. H. Robsjohn-Gibbings, noted furniture and interior designer, after long infatuation with the forms of ancient Greece, has recreated a number of furniture pieces from the classical era. Based on years of research into ancient furniture forms, construction details, and fabric designs as delineated in sculpture and vase paintings of the 6th to the 4th century B.C., Gibbings' re-creations will be displayed at the galleries of Saridis in Athens, Greece, from May 24, 1961, through 1962. Five chairs, seven tables, one couch, and six benches will be displayed next to photographs of their original sources. The chair illustrated below, for example, was adapted from the ancient chair visible in the sculpture (left), circa 400 B.C. All the Gibbings pieces have been executed by Saridis, employing the finest Greek materials and craftsmanship. Gibbings plans to design a contemporary furniture collection based on classical motifs, to be manufactured by Saridis. These pieces will be made for European distribution and may eventually be available to the American market.





Chair in Greek sculpture (left) recreated by Gibbings (right).

A.I.D. Room Settings on Display at Owens-Corning

Eight new room settings designed by members of the American Institute of Interior Designers who are department store decorators will be on view at the Fiberglas Fabric Center, 717 5th Avenue, New York City, from May 17 through Labor Day. Themed to "Fall Fashions for Your Windows," the settings will feature fresh concepts in Fiberglas drapery fabrics from leading convertors. The participating designers, stores and convertors include: David Eugene Bell of Macy's, using Riverdale Drapery Fabrics; Gerta Clark, Abraham & Straus, Charles Bloom, Inc.; Barbara D'Arcy, Bloomingdale's, Quel Fab, Inc.; Guy Roop, W. & J. Sloane, San Francisco, Titus Blatter & Company; William Bethel, Famous Barr, St. Louis, Seneca Fabrics; Blanche Morgan, Frederick & Nelson, Seattle, Covington Fabrics; Margaret Nelson, J. L. Hudson Company, Detroit, Kandell, Inc.; Delroy Stanley, the Dayton Company, Minneapolis, D. M. & E. Walter & Co. (Continued on Page 54)

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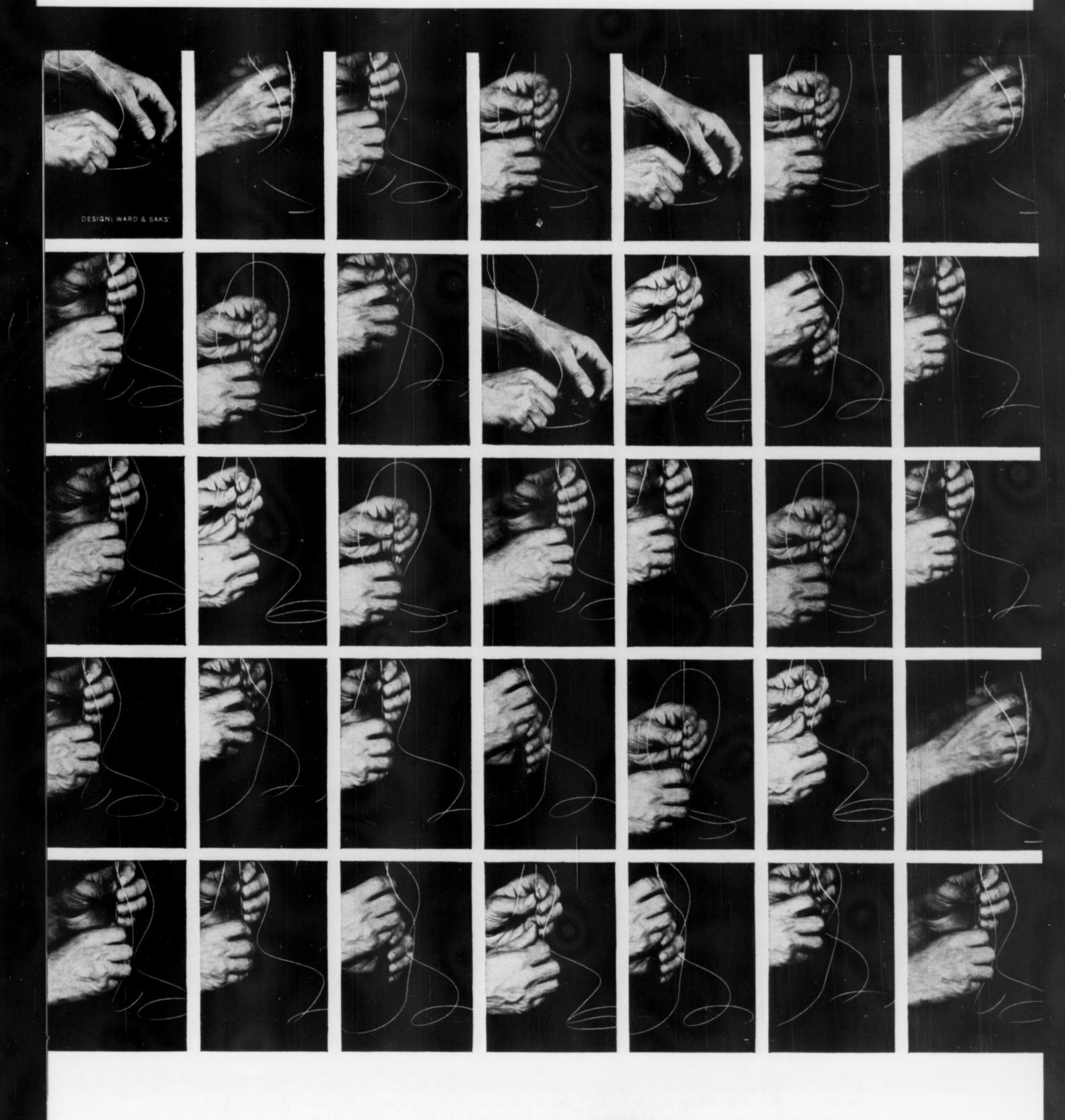


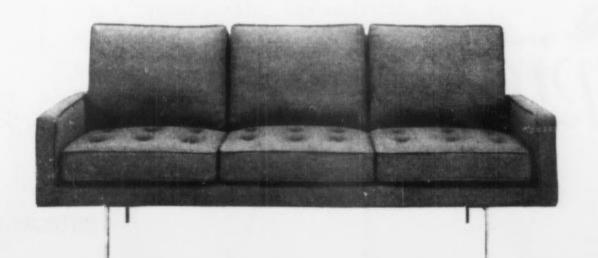
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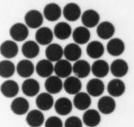
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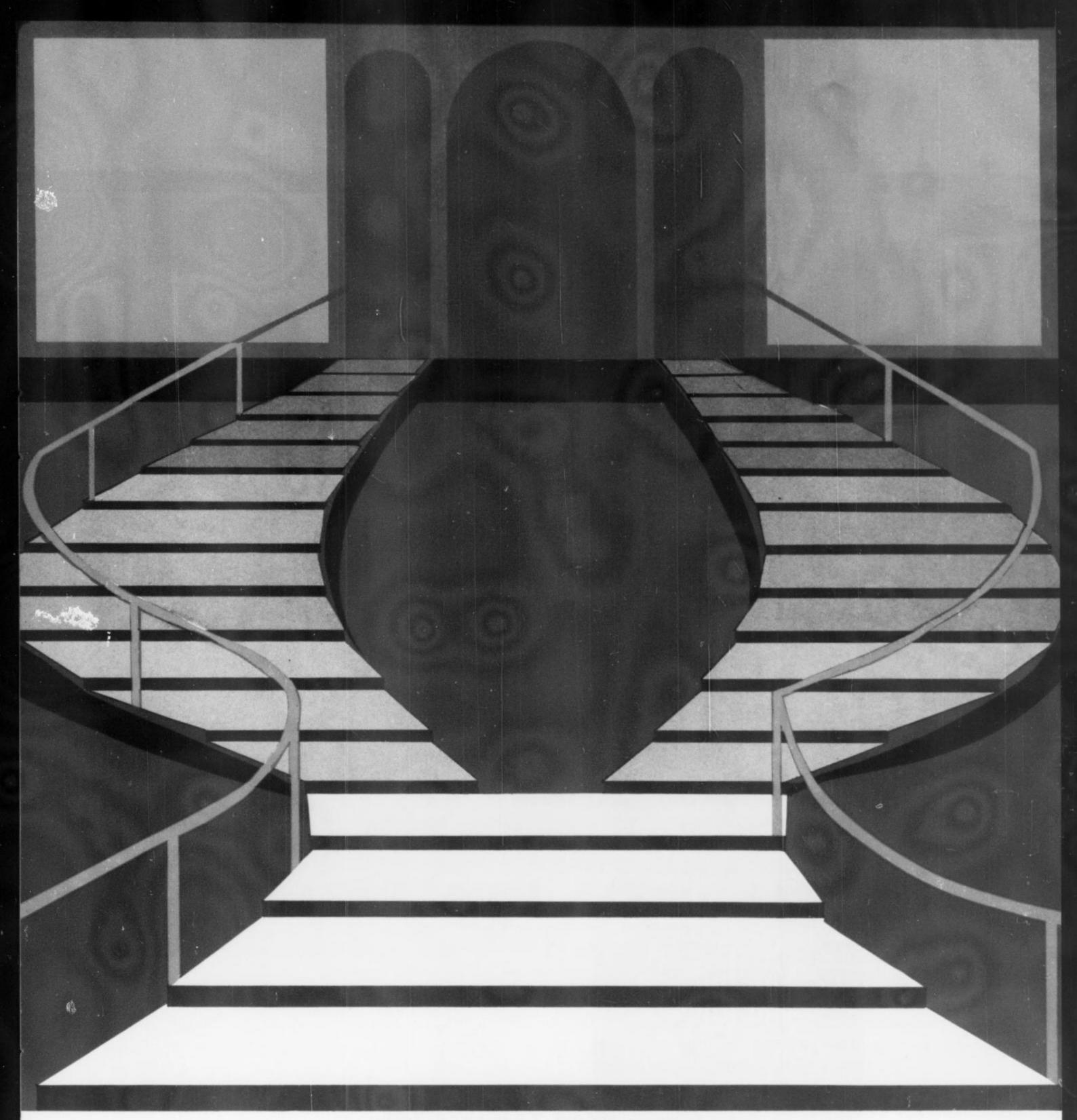
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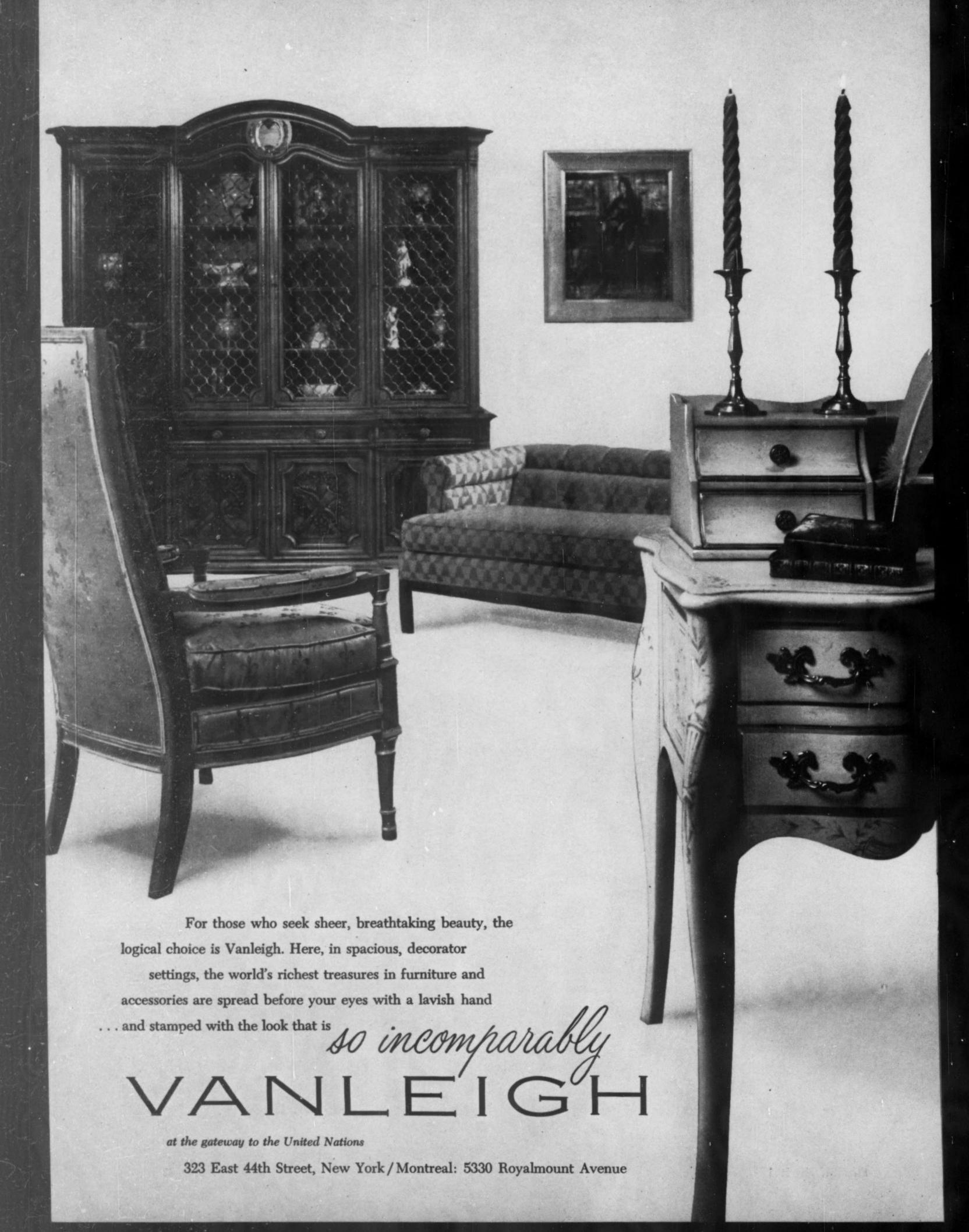


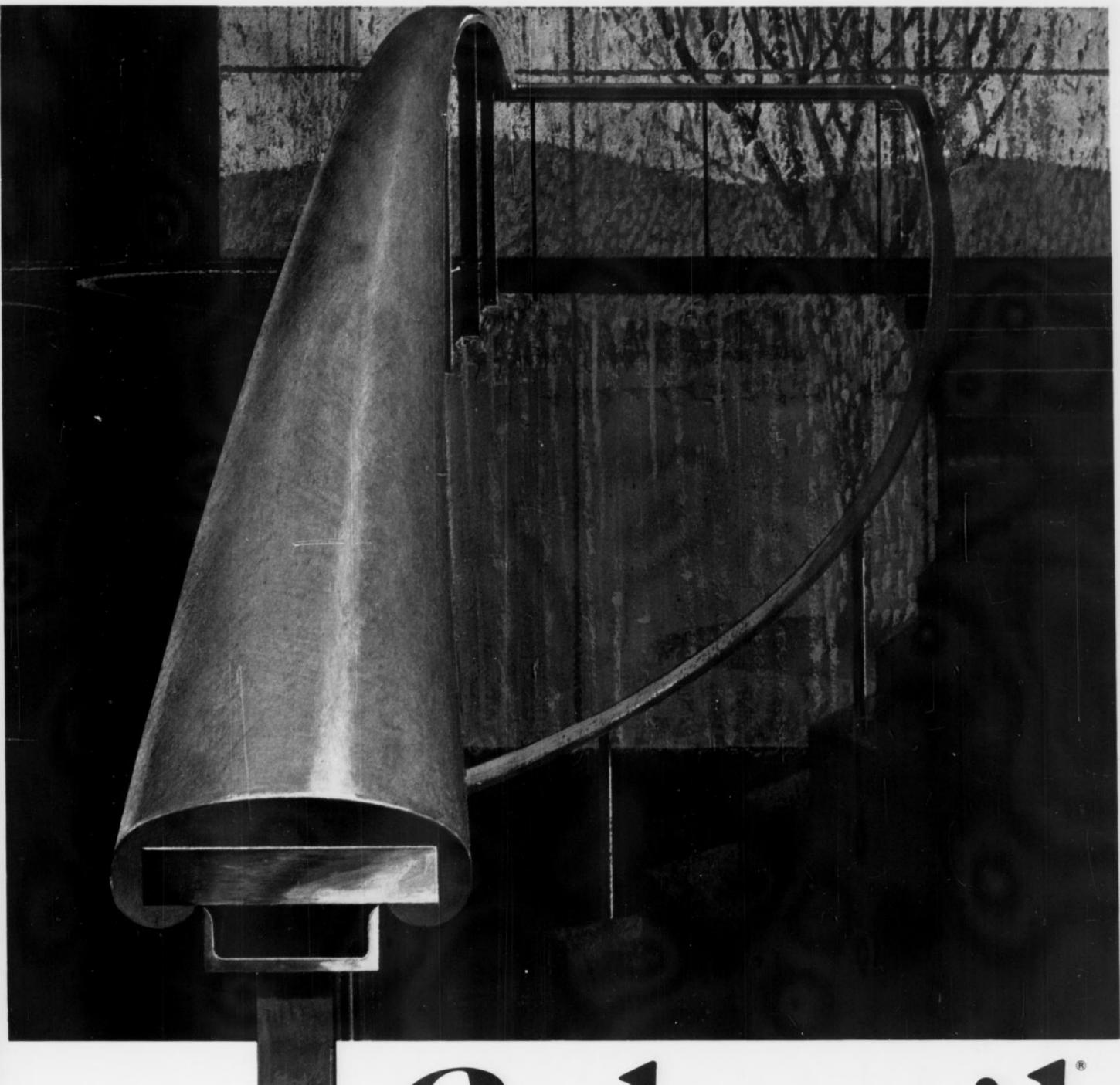
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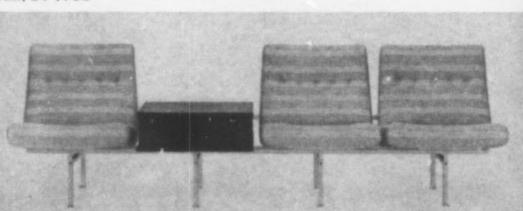
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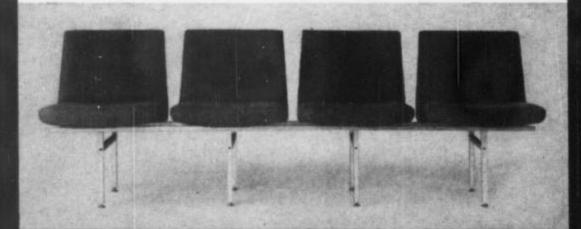


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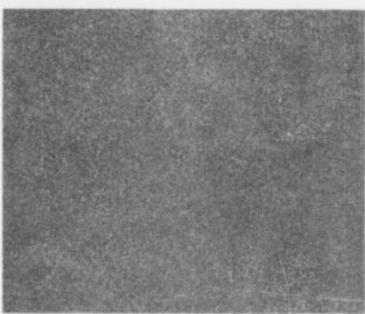


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### information

(Continued from Page 34)

### People and Awards



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American Institute of Architects awards: Le Corbusier has won the annual Gold Medal, highest A.I.A. honor. Florence Knoll, of Knoll Associates, Inc., has won the A.I.A.'s Industrial Design award, a gold medal, "for her broad role in developing interior design of manufactured furniture, textiles, and interior design accessories in the service of contemporary architecture here and abroad." This marks the second time an A.I.A. award has been made in the industrial design field, and the first time it has gone to a woman. Another A.I.A. gold medal went to Alexander Calder in the Fine Arts division "for unique originality in devising wire sculpture (1927), stabiles (1931), mobiles (1932), constellations (1940), and gongs and towers (1951) as applied to architecture." Anni Albers was awarded the A.I.A. Craftsmanship Medal "for her pioneering approach to the art of weaving as an abstract expression of design, introducing new techniques over a long period of years." Architectural photographer Ezra Stoller was awarded the newly established A.I.A. Architectural Photography Medal for his "unique leadership in raising the standards of architectural photography to a high level of performance unmatched by others." The awards, which were presented at the A.I.A. Convention in Philadelphia last month, were voted by the A.I.A. Board of Directors, upon recommendation of the A.I.A. Committee on Fine Arts Awards, consisting of Gordon Bunshaft, F.A.I.A.; Eero Saarinen, F.A.I.A.; and L. Bancel La Farge, F.A.I.A., chairman. . . .

Albert Van Luit, president of Albert Van Luit & Company, wallpaper manufacturer of Los Angeles, was co-host, with the staff of *House Beautiful* magazine and the Los Angeles Home Furnishings Mart, of the Shibui luncheon held on May 12 at the Mart. Elizabeth Gordon, editor of House Beautiful and winner of this year's Trail Blazer Award, repeated her stimulating lecture, "What Is Shibui?" INTERIORS, April, page 18)....

Leslie Wheel and Martin C. Garon have formed a new partnership as lighting consultants. Miss Wheel had been an independent lighting expert, and Garon was previously with the Gotham Lighting Corporation. The partners will work jointly on some projects, independently on others. Wheel-Garon offices are at 767 Fifth Avenue, New York.... Ellis Bloch, interior designer from Kingston, Pennsylvania, has joined the staff of Fowler, Dick and Walker - the Boston Store-in Wilkes Barre, Pennsylvania. Mr. Bloch, who had his own sales and decorating firm in Kingston for the past twelve years, is now a member of the store's interior decorating and sales division, which is being expanded to place greater emphasis on home furnishings. (Continued on Page 164)

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.McDonald & Co., Inc. 414 Boren North 924 Palmyra Street Attn: Mr. Leonard McDonald Attn: Mr. R. E. Woolley WISCONSIN Milwaukee 2. .Gebhardt, Inc. 213 North Broadway Attn: Mr. C. Pushkash



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BETTER THINGS FOR BETTER LIVING ... THROUGH CHEMISTRY

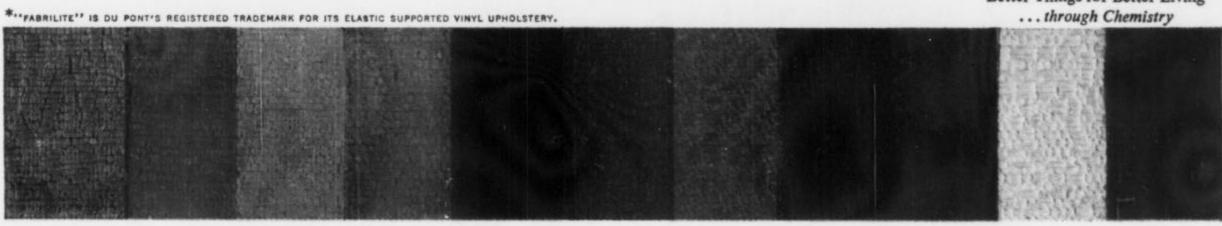


Looks like fine old of this "Fabrilite"\* tapestry . . . yet the softly muted beauty vinyl upholstery lasts for years. Picture it lobby, a successful office. This rich, embossed, breathable texture was selected by a special consumer survey. The colors? Straight from the imagination of Dorothy Liebes.

### THIS IS FLANDERS...NEWS IN DU PONT VINYL UPHOLSTERY



Better Things for Better Living
...through Chemistry





### design idea

### effectively and distinctively interpreted by Steelcase

This company's reception area reflects — and contributes to — its success. The design idea was the architect's . . . the furniture is Steelcase. Together they created the warmth and hospitality you see here. This "Creative collaboration" is one of the ways Steelcase can help you serve your client better. We will be pleased to show you more and to work with you as we have worked with so many other distinguished architects and designers. Steelcase Inc., Grand Rapids, Michigan; Canadian Steelcase Co., Ltd., Don Mills, Ontario.



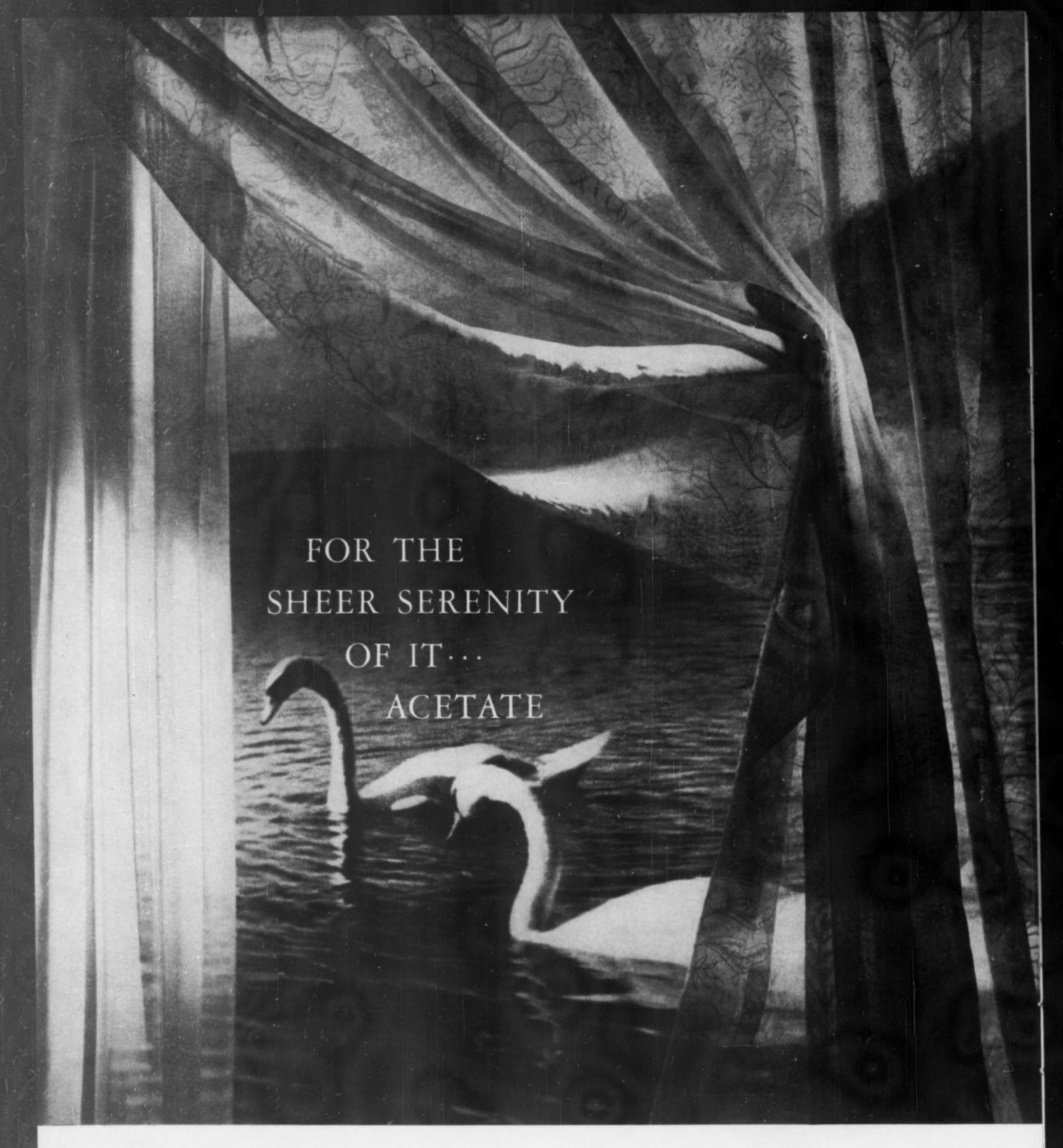
**Upon request:** complete information on how we team with architects and interior designers to create effective furniture and offices. Address Department I.

### STEELCASE INC



PALETTE '61: a new collection with the heady color, sensuous form and rich velvety texture of Art Nouveau Jack Lenor Larsen Inc; 677 Fifth Avenue, New York 22





DAVID & DASH evokes a tranquil mood for window-schemes with Chifonese, 100% Celanese acetate ninon. Designs are delicately traced handprints in traditional and contemporary themes. The lilting palette of colors comes in solids, too. With the gentle grace of acetate, the beauty fiber, the outlook is blissfully serene.

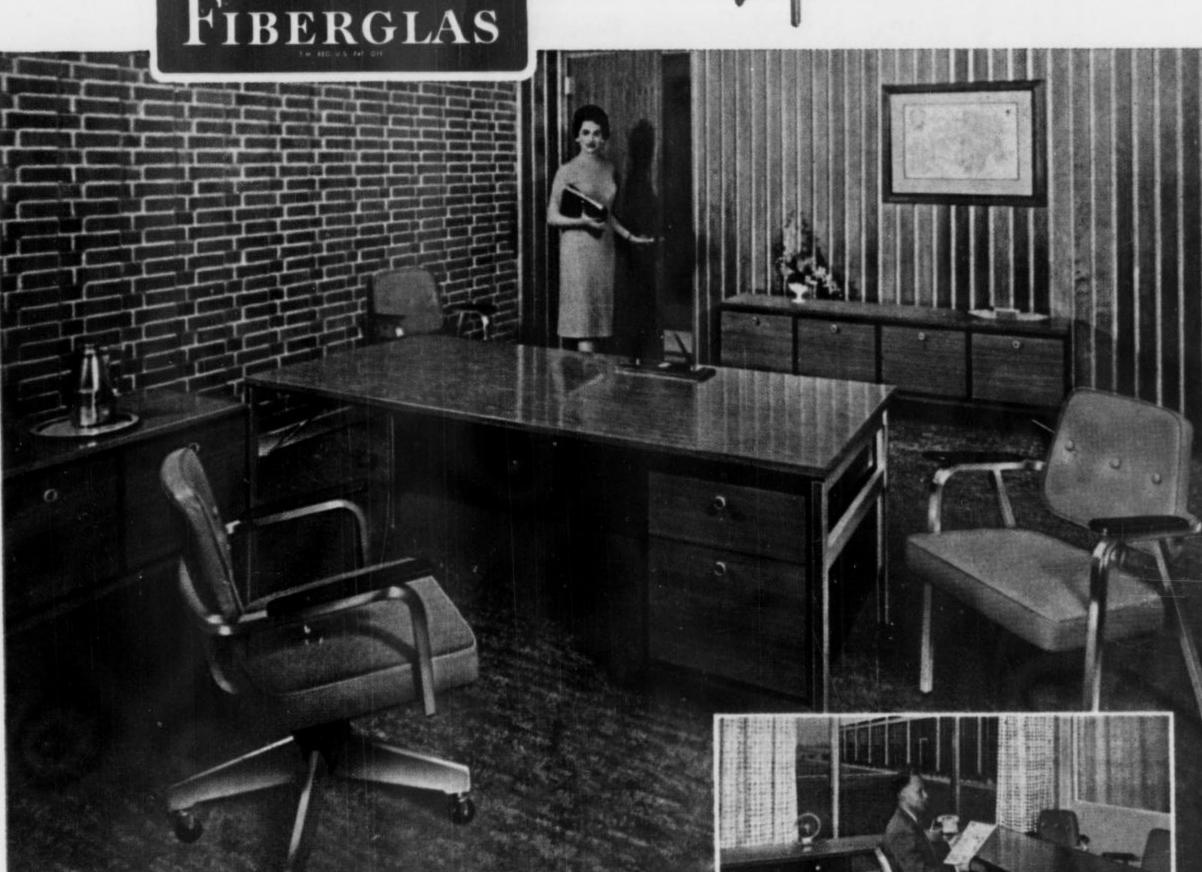
DAVID & DASH Chifonese, 100% Celanese acetate ninon. Available in white and 10 solid colors and 5 handprints (contemporary, traditional and Swedish modern) on white or solid grounds. 48". At David & Dash, 2445 North Miami Avenue, Miami. Celanese Fibers Company, New York 16 (adivision of Celanese Corporation of America).

Acetate ... a Celanese contemporary fiber

### ECHELON makes business a pleasure at

OWENS-CORNING





parsonnel manager

plant manager's office

Owens-Corning Fiberglas Corporation selected ECHELON furniture for all echelons at their new textile yarn plant in Aiken, South Carolina. ECHELON desks, with the new extruded aluminum "H" legs, were chosen for architectural compatibility with their contemporary new building. In addition, ECHELON, with its unlimited flexibility, creates complete unity of design throughout all administrative and factory offices. For ECHELON literature, see your Globe-Wernicke dealer, listed in the Yellow Pages under "Office Furniture," or write direct, Dept.

### THE GLOBE-WERNICKE CO.



Norwood, Cincinnati 12, Ohio

planning

factory office

# Lasting beauty is woven into Carpeting by Templeton

n many beautiful modern interiors,
Templeton\* Carpeting was installed many years
ago — and has never lost its indefinable aspect
of elegance. This is imparted — with incredible
durability — by its masterfully woven, highest
quality wools.

Templeton's Custom Chenilles — the original, authentic Chenilles — are renowned the world over for their richness, density and beauty. They are available in a large variety of grades, finishes and color combinations.

### All-Wool Premier Hardtwist and Plain Perfection Smooth Surface Broadlooms

— the outstanding value in their weaves — offer Templeton quality in more moderately priced carpetings. They are available in an extensive range of colors — all stocked in New York for immediate delivery — and any of these colors can be obtained in 12′, 15′, and in 18′ width as well.

Tartan and Chameleon Wiltons — A wide assortment of Chameleon Wiltons in contemporary designs with interchangeable colorings allowing for more than 3000 color and design combinations. Eight authentic Tartan designs in striking effects. Both available promptly for as little as 25 linear yards.

Crown Broadloom — lovely floral chintz and oriental designs available in 9' and 12' widths.

Write for cuttings and full information on sample set-ups.

\* Permanently mothproofed

ROBBINS BROTHERS INC.

281 FIFTH AVENUE, NEW YORK 16, N. Y.

Sole U. S. Agents for

JAMES TEMPLETON & CO. LTD., GLASGOW, SCOTLAND



It's all wool

woven carpeting



BURKE, INC.



3 Items from a versatile collection of 18 Bar Stool and Anchored Stool designs. All with automatic return swivels.\* Write for descriptive literature.

### "ALHAMBRA" -a strikingly

beautiful new collection of fabrics in the

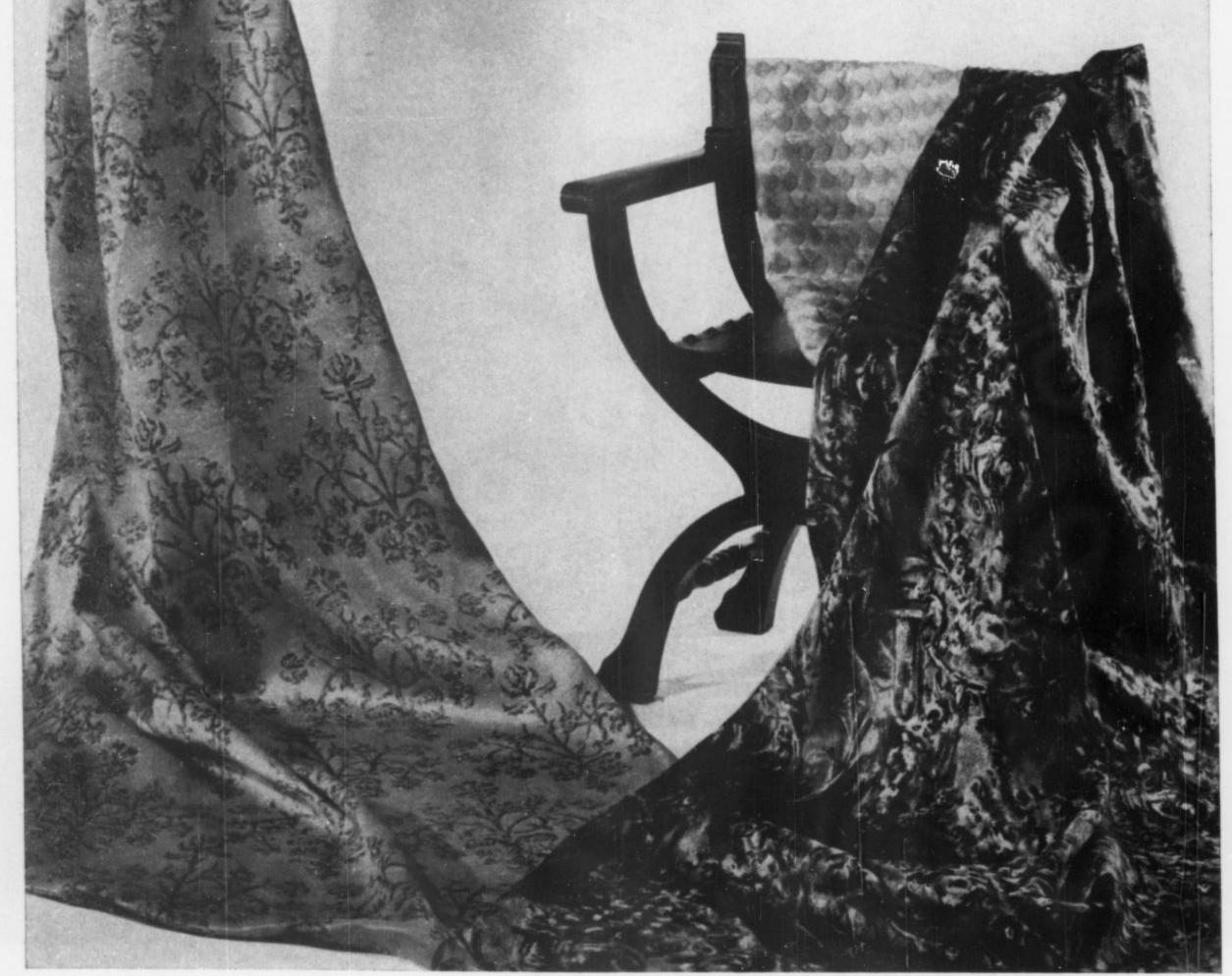
Spanish idiom, introducing a group of hand printed linen satins notable for their rich, dull luster and superb draping quality.

Greeff FABRICS, IN

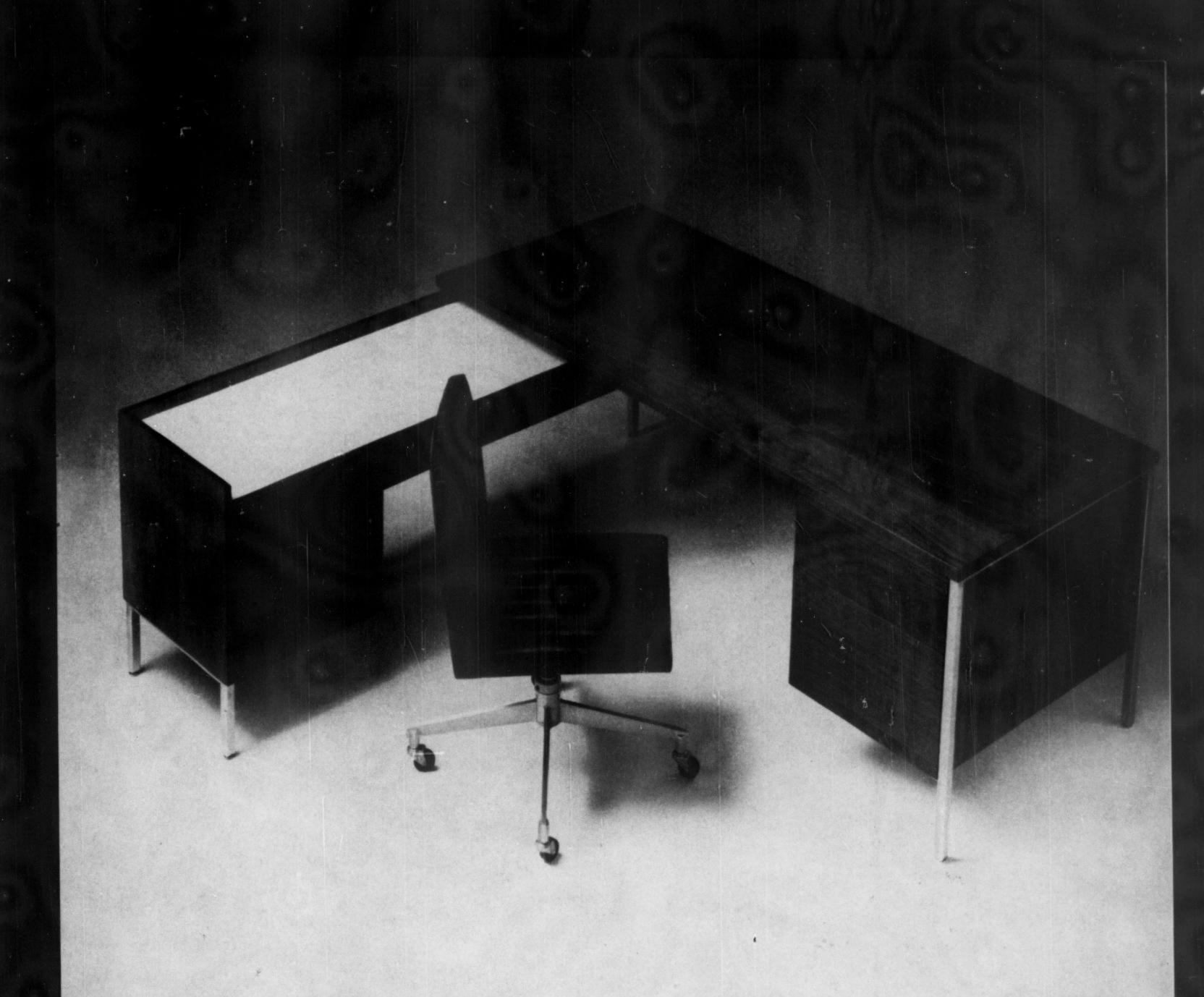
150 Midland Ave., Port Chester, N. Y.

Showrooms:

New York • Port Chester • Boston • Philadelphia Chicago • Los Angeles • San Francisco



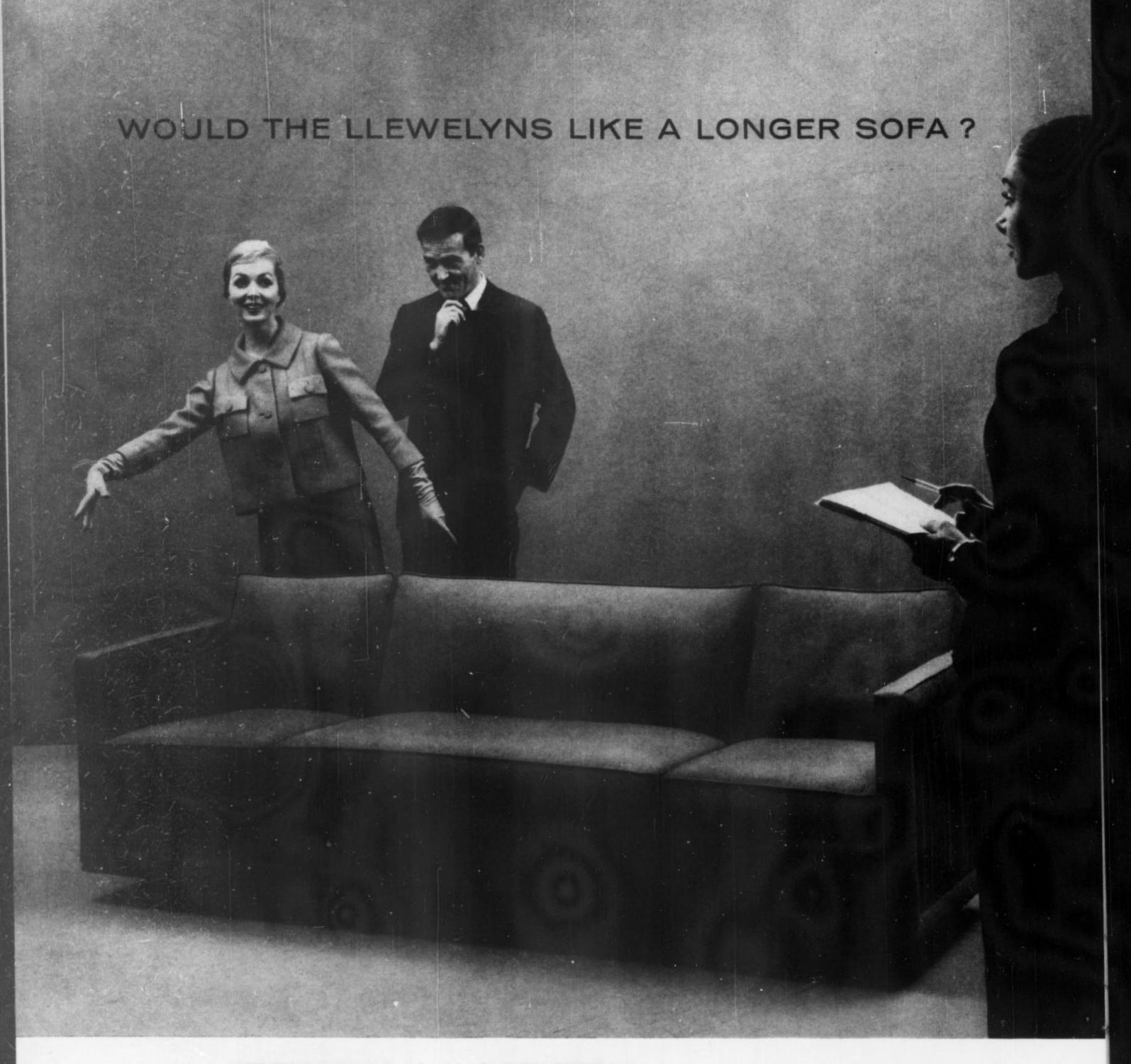
CANDLESTICK AND CHAIR COURTESY SPANISH TRADING CENTER



### THE LEHIGH SECRETARY

A NEW SECRETARIAL DESK FEATURING ROTATING STORAGE\* ANOTHER PRODUCT FROM LEHIGH'S NEW GROUP #7 DESIGNER DESK COLLECTION.

FOR ILLUSTRATED PRODUCT & PRICE SPECIFICATION BOOKS, WRITE TO OUR DEPT. DESKS, LEHIGH FURNITURE CORPORATION, 16 EAST 53 STREET, NEW YORK 22.



### easy! ERWIN-LAMBETH is "interpret-able"!

Ask for the most imaginative change—in a sofa, a chair, any number of our upholstered pieces. We'll comply. (At least, we'll try.) It's a simple matter, absorbing your ideas into our designs—because Erwin-Lambeth is "interpret-able"! The Llewelyns would like another yard of sofa. The Bedfords want chairs on bases that turn. But we can do more. Like

adding the flourish of a wood-frame arm to an all-upholstered piece. Like making a modern chair look quaint with a neat, nostalgic skirt. Here at Erwin-Lambeth—your artistry is given free rein to interpret the exact look you want. Only in one respect, we must refuse to make variations: craftsmanship. It's always superb.

### erwin-lambeth

most "interpret-able" furniture you can find!

SHOWROOMS: NEW YORK · CHICAGO
THOMASVILLE · DENVER · PHILADELPHIA

Would you like our newest brochure? Just write
Dept. I-5, Erwin-Lambeth. Thomasville, N.C., on
your professional letterhead. No charge, of course.

### EXPERTS TO JUDGE CELANESE INTERIOR DESIGN COMPETITION FOR YOUNG PROFESSIONALS

Competition Goals: To discover and encourage fresh new talents in the field of interior decoration and design—To stimulate original and imaginative applications of decorative fabrics

### LEADERS IN THE FIELD OF DECORATIVE ARTS

have been selected to judge entries in the Celanese competition. They are: Earline Brice, A.I.D.; John Brice, A.I.D.; Mary Dunn, F.A.I.D., First Vice-President of Nancy McClelland, Inc.; Michael Greer, N.S.I.D., A.I.D., of Michael Greer, Inc.; Vera Hahn, Fashion Editor, Home Furnishings Daily; Mary Hamman, Editor, The Modern Living Dept., Life Magazine; Melanie Kahane, A.I.D., of Melanie Kahane Associates; Harriet Morrison, Home Furnishings Editor, New York Herald Tribune; C. Eugene Stephenson, F.A.I.D., of C. Eugene Stephenson Associates. They agree with Celanese that the vitality of interior decorating lies with the young professionals of today -and that their ideas deserve recognition! By sponsoring this competition Celanese hopes to discover some of the most promising talents in this profession. As producer of important fibers for decorative fabrics, Celanese is concerned with new applications of those fabrics to motivate consumer interest in redecorating. Our aim through this competition is to find original ideas for window treatments . . . new ways of styling slipcovers and upholstery . . . the most inventive, yet practical new uses of decorative fabrics.

WHO IS ELIGIBLE? Men and women, 35 years or under, who have been continuously engaged for remuneration, for not less than one year, in the profession of interior decoration and design in association with a recognized retail organization and/or established decorating studios and organizations.

SUBJECT OF ENTRIES. Decorating ideas with fabrics—any problems, and their solution with fabric, that fall within the area of residential design. Contestants may express ideas in any fabrics from any decorator resource that contain Celanese contemporary fibers—Acetate, "sealed-in color" Celaperm acetate, Fortisan rayon, Fortrel polyester, Celaire acetate, Celaloft acetate. Rules provide that Celanese may reproduce any entries, at its discretion, for advertising and publicity purposes. Upon application for entry blanks, Celanese will send a resource list for fabrics with Celanese fibers plus showroom addresses.

JUDGING OF ENTRIES. Entries will be judged on points of originality and suitability, and on those intangi-

ble qualities which, in the judges' opinion, best demonstrate the ability to combine style with practicality. Decisions of the judges shall be final.

AWARDS. A winner will be selected from each of 7 geographical regions, which include Hawaii and Alaska. Each winner shall be eligible for the one National Award. The National winner receives \$3,000 and a Certificate of First Place. Regional winners receive \$1,000 plus Certificate of Achievement.

THE WINNING IDEAS will be dramatically translated by Celanese in photographs for advertising, promotion, and in vignettes and sets at various exhibits and shows. Celanese gain: a rich new source of decorating inspiration. Competition winners' gain the accolade of their profession—an unprecedented showcase for their work through wide editorial coverage in the nation's press—an opportunity for reproduction in Celanese advertising in leading publications. All winners will be given a 3-day, all-expense trip to New York for formal presentations. Winning entries will be displayed at National Design Center, Inc., in New York.

FORM OF ENTRIES. Entries should include: Rendering of room setting with fabric cuttings (supplier's number and name attached); floor plan of room; detailed drawings and written descriptions of any special new decorative techniques and devices employed. All entries become the property of Celanese Fibers Company. Entries must be postmarked not later than midnight, May 31, 1961. Entry blanks and rules can be obtained at the Information Desk, National Design Center, Inc., 415 East 53rd St., New York, or by sending coupon below.

Celanese 1	ibers Company,
	on Ave, N. Y. 16 – Dept. HFC. d entry blanks and rules to:
	2000
NAME	
ADDRESS_	
CITY	

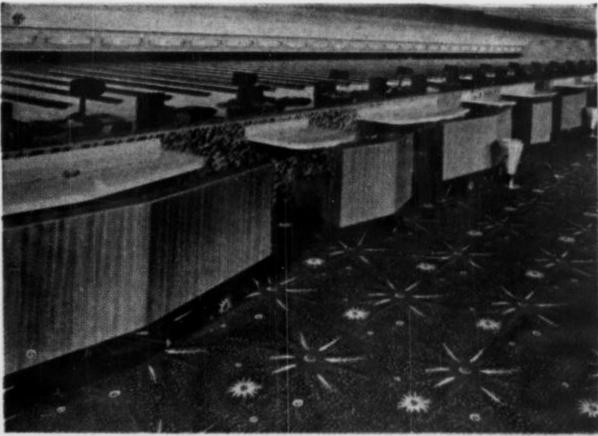
Celanese<sup>®</sup> Celaire<sup>®</sup> Celaloft<sup>®</sup> Celaperm<sup>®</sup> Fortisan<sup>®</sup> Fortrel<sup>®</sup> is a trademark of Fiber Industries, Inc.

Celanese contemporary fibers

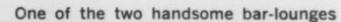


### A ballroom in a bowling center?





Grand Concourse for Parkway Bowl's lanes





### LEES carpet keynotes the palatial elegance of one of the world's most unusual recreation areas —and shows 7-days-a-week stamina

There's probably never been a carpet installation quite like this one in the Parkway Bowl, El Cajon, California!

LEES carpet was called upon to set the posh tone of a dazzling new kind of entertainment center and to take heavy traffic, food and drink spillage seven days a week, 24 hours a day. Yet after months of this hard use the carpeting sparkles like new. It's Lees heavy Wilton in Du Pont 501 continuous filament nylon, a daring commercial innovation. Industrial Design Decorator Al Goodman

and Raffee's Carpets of San Diego specified this Lees quality, planned colors and designs to disguise inevitable soiling, make spot cleaning a matter of moments. Results so impressed other managements — among them The Hotel Del Coronado and Consolidated Bowling Corporation (a 20-unit chain) — they've ordered similar carpet.

While you're still in the planning stage, write for the name of the Lees Commercial Carpet Advisor nearest you, for free brochure, and for information about Lees programs to conserve working capital through leasing or financing. James Lees & Sons Company, Bridgeport, Pa. A Division of Burlington Industries.

Loomed for lots of living-those heavenly carpets by







KJAERHOLM DESIGN FROM THE LUNNING COLLECTION

Write for furniture catalog and new illustrated price list, \$1.25

FREDERIK LUNNING

667 FIFTH AVENUE, NEW YORK 22, NEW YORK 315 PACIFIC AVENUE, SAN FRANCISCO 11, CAL.

### INA, INA,

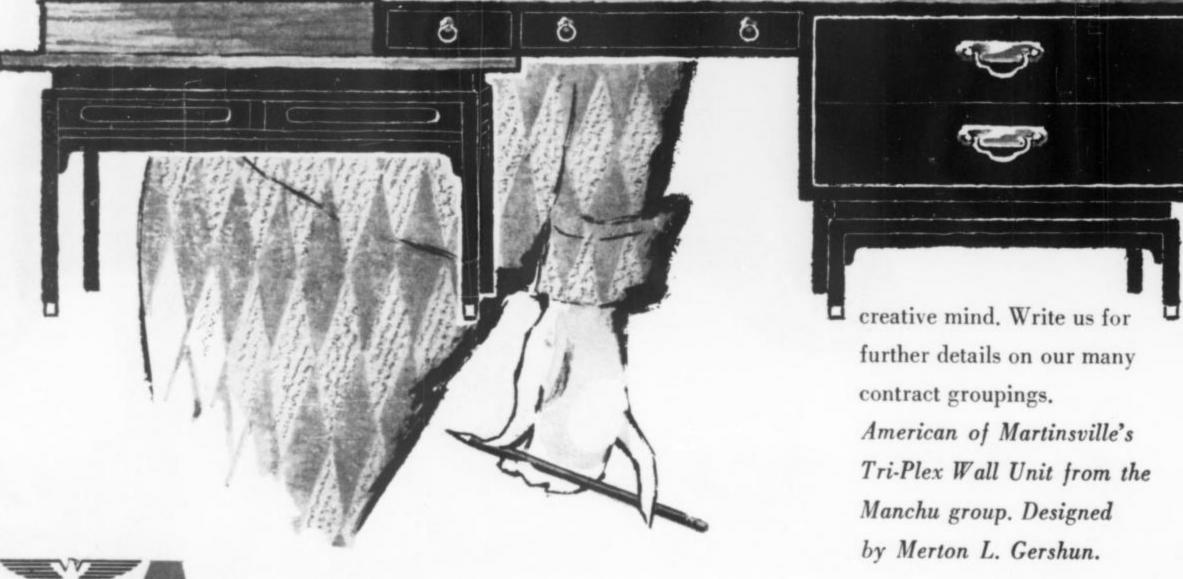
It was the only hand-woven, hand-blocked, impossible-to-duplicate length of fabric of its kind in the world—and it shrank! Just when you needed every inch of it. If you had let Kiesling-Hess apply the Scotchgard\* stain repeller you could have specified "no shrinkage" and saved the day. (Of course, we do shrink if you want us to. As a matter of fact, we make a specialty of doing exactly what you want done, even to the point of delivering within 24 hours.) The next time you order Scotchgard, better specify "applied by Kiesling-Hess". KIESLING-HESS FINISHING COMPANY





### distinctive contemporary furniture by American of Martinsville

American of Martinsville, for more than 50 years a leader in homefurnishings, has translated its broad experience and know-how into the design and manufacture of contract furniture and in a short time has become a dominant factor in this field. Many of the best-known motels and hotels in the country are furnished by American of Martinsville. As with all American of Martinsville's designs, the contract furniture reflects the latest decorating tastes and trends. Dutifully functional, yet with an exciting sense of style apparent in every line. Flexible, adaptable, immensely rewarding to the

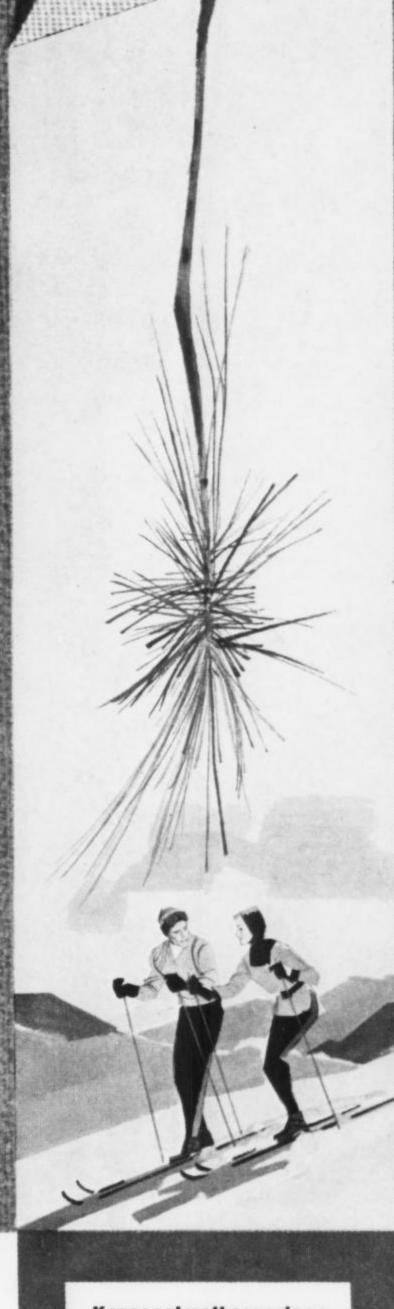


AMERICAN OF MARTINSVILLE

# A new B.F.Goodrich Koroseal vinyl wall covering

Aspen, latest fabric-backed Koroseal vinyl wall covering by B.F.Goodrich, comes in 23 wall-toned colors and features all of the maintenance-free qualities of other Koroseal coverings. It is scuff, scratch and stain resistant, flame-proofed and washable with soap and water.

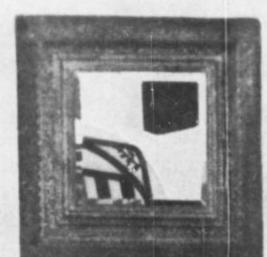
The durability of Koroseal drastically reduces one of the most costly building maintenance items, periodic wall repainting. Expensive labor, paint, and even complete shutdown of income producing space cut sharply into building operation profits. And painted walls usually begin to look shabby long before repainting takes place. Koroseal covered walls keep their rich, clean appearance for years. For samples of new Aspen or other Koroseal patterns, write Dept. IN-5, B. F. Goodrich Industrial Products Company, Marietta, Ohio.



Koroseal wall coverings blend beautifully with other functional low-maintenance materials such as ceramic tile, marble, wood, stone and brick.



### BUSIEST LINE IN TOWN... THISTLE



The light, lacy and lavishly comfortable wrought aluminum collection, designed by Joanne Burke.



SALTERINI 41 East 57th St., N.Y.C. • Showrooms: Chicago • Los Angeles • Buffalo Dallas • Tampa • Miami • Atlanta • Boston • Jacksonville • Minneapolis



Phyllis Grinnell's charming room setting in the PPG fiber glass display at the National Design Center. The Fabrics featured are *Devonshire*, in the over-draperies and back wall covering — and *Embers*, in the window curtains. Both were converted by Qual Fab and are available through Lieb Meyer. If you wish, write Qual Fab for the name of the jobber in your area.

### Phyllis Grinnell uses PPG Fiber Glass in this room with a view to luxury living!

Isn't it a superb setting? The mark of elegance is there. So is the practical touch. And the right combination is there in PPG fiber glass fabrics for wall and window treatments. No other fabrics look so lovely, stay so lovely with so little care. This setting emphasizes the growing importance of fabric wall coverings; and fiber glass is the one fabric ideally suited to this purpose because of its dimensional stability and its resistance to

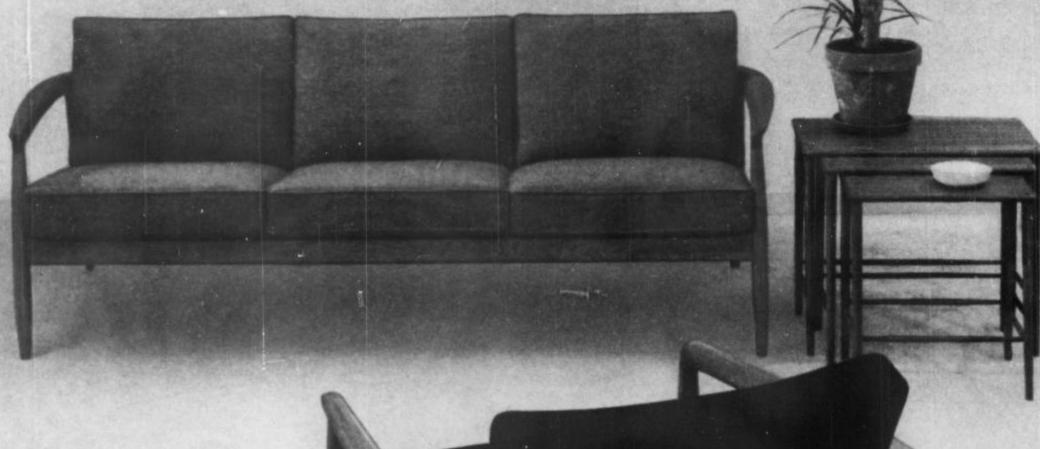
moisture and mildew. More reasons why leading decorators everywhere are following the trend to beautiful, versatile fiber glass. *Pittsburgh Plate Glass Company*, *Fiber Glass Division*, *One Gateway Center*, *Pittsburgh 22*, *Penna*.



## DIX

Brilliant conceptions in wood arm seating units, the "Carmel VII" chair and sofa, designed by Folke Ohlsson, have already achieved the status of classics. They are among the many new seating units in the DUX furniture collection for 1960: all of them are illustrated in the complete DUX catalog, \$1.00.







D U X I N C O R P O R A T E D
Decorative Arts Center • 305 East 63rd Street. New York



"Dacron" makes batiste durable in sunlight, beautiful

in any light. The sheers shown here are modern batistes of 80% "Dacron" polyester fiber and 20% cotton—with all the delicacy of hand and unique wear qualities that "Dacron" is famous for. They stand up to strong sunlight for years, don't fray or tear from friction against the window sill. And, naturally, they machine-wash, drip dry, stay shapely with little or no ironing. You couldn't make stronger points to a client looking for beautiful fabrics that keep their character, with amazingly little upkeep!

\*''DACRON'' IS DU PONT'S REGISTERED TRADEMARK FOR ITS POLYESTER FIBER.
DU PONT MAKES FIBERS, NOT THE FABRICS OR CASEMENTS SHOWN.

Better Things for Better Living . . . through Chemistry

The décor: Directors' Lounge, Connecticut General Life Insurance Company, Bloomfield, Conn.

The designer: Knoll Associates, Inc.

The finishing touch:





You can enhance the elegant contemporary look with an allnew ease of maintenance. It's possible now, with The Fresh Flair of "Scotchgard" Brand Stain Repeller.

It means stain-and-soil-defying freshness is built right into fabrics, such as the handsome, practical Knoll fabrics in the directors' lounge of the Connecticut General Life Insurance Company. This amazing fluorochemical treatment repels water-borne stains, resists soil, repels even oil-borne stains. No other treatment does all three. No other treatment in the world repels oil-borne stains.

"Scotchgard" Repeller offers decorators other benefits. The protection is invisible, lasting, and lets the fabric breathe. It won't change fabric color or hand. What's more it can be

applied to almost any upholstery or drapery fabric.

Give your installations the advantages of The Fresh Flair. You'll find hundreds of decorator fabrics are already treated with "Scotchgard" Repeller, and licensed finishers are qualified to treat even your most luxurious fabrics. See your source or finisher. For more details, write 3M, Dept. KAI-51, St. Paul 6, Minn.

P.S. A solid advertising schedule is under way now in LIFE and 14 other leading national magazines. And the campaign is continuing on through Fall, making sure that your customers will know the virtues of "Scotchgard" Repeller protection. Specify it.

CONTACT THESE FINISHERS, SPECIALLY LICENSED BY 3M: ATLANTA: Southeastern Textile Shrinkers, Inc. BOSTON: M. J. Sullivan Co., Inc. CHICAGO: Western Piece Dyers & Finishers, Inc. CLEVELAND: Geltman Sponging Co. KANSAS CITY, Mo.: Manhattan Sponging. LOS ANGELES: Geltman Sponging Co. MINNEAPOLIS: Geltman Sponging Co. NEW YORK: Perma-Dry Co., Inc. PASADENA: California Flameproofing and Processing Co. PHILADELPHIA: Kiesling-Hess Finishing Co.; Synthetics Finishing Corp. SAN FRANCISCO: Geltman Sponging Co. ST. LOUIS: Manhattan Sponging.

MINNESOTA MINING AND MANUFACTURING COMPANY
... WHERE RESEARCH IS THE KEY TO TOMORROW

### JOFA AND THE JOFA BUILDING at

### 45 and 49 EAST 53rd STREET

Here is the "heart" of the interior design market...

53rd and Madison. Not only are there more
fabric sources in this much-travelled district... so many
of the DECORATOR'S SUPPLY SOURCES are
concentrated in this one area... easily accessible—
minutes from Penn Station and Grand Central—
saving your time, saving your steps.

And—when you come to JOFA, in the

And — when you come to JOFA, in the JOFA BUILDING, you may also visit ERNEST TREGANOWAN, INC., distinctive Rugs and Carpets; JENS RISOM DESIGN INC., Contemporary Furniture; and JACQUES BODART, INC., French Traditional Furniture; each an important and respected trade source.



Importers and Wholesalers of drapery and upholstery fabrics 45 EAST 53rd STREET, NEW YORK 22

> BOSTON 420 Boylston St.

CHICAGO 6140 Merch. Mart MIAMI 160 N.E. 40th St.

SAN FRANCISCO 711 Sansome St. LOS ANGELES 100 N. Robertson Blvd. PHILADELPHIA 1717 Sanson St.

### GROSFELD HOUSE is design in motion...

imbuing familiar objects with the excitement of new ideas in design.

We suggest you consider this chest, from a bedroom group originated by the Grosfeld House design staff, all in finest walnut of natural integrity.

This chest, with its over-sized drawers and a mirror with reflective lighting,

illustrates the new moods and currents in all Grosfeld House groupings.

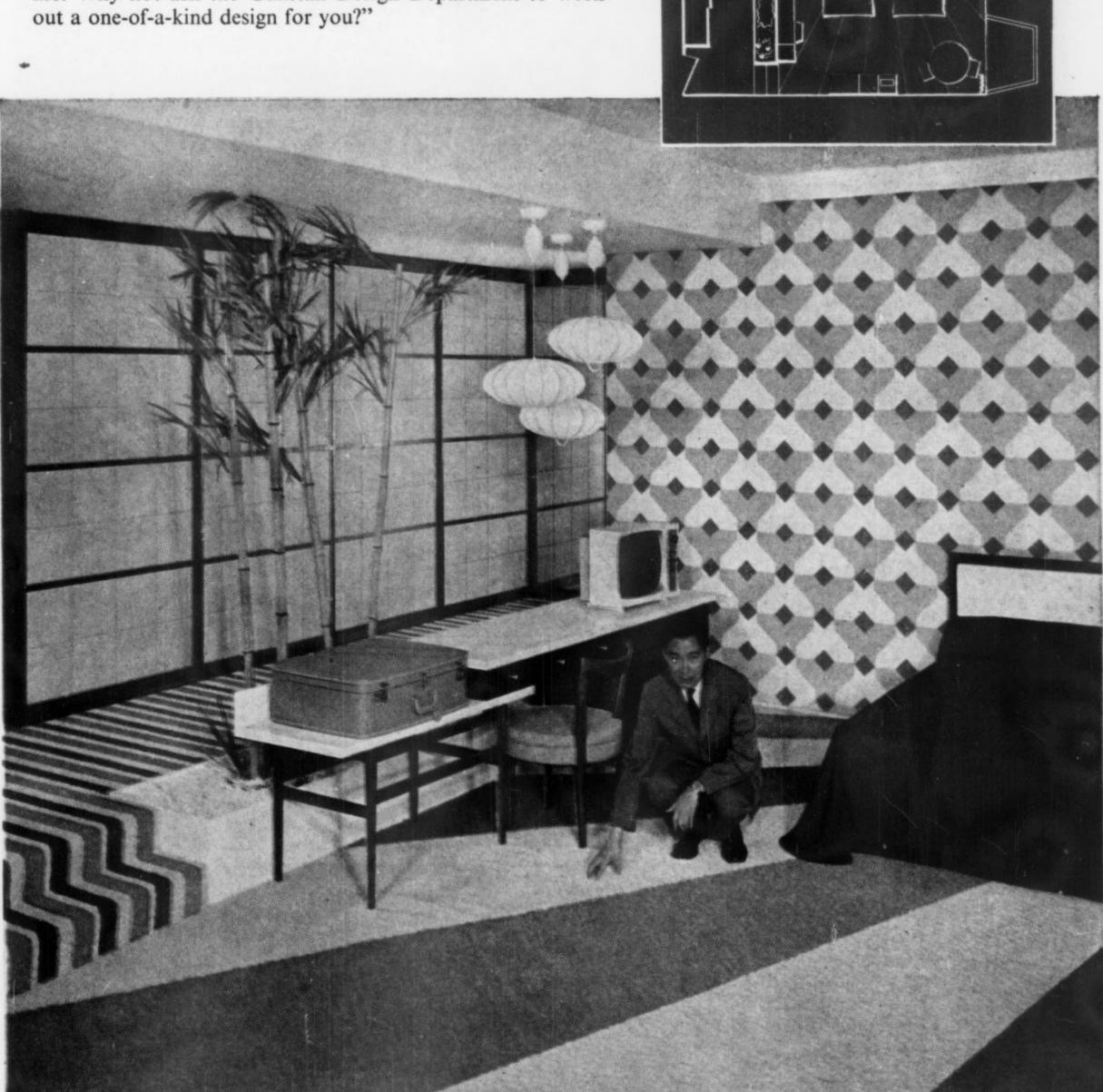


GROSFELD HOUSE New York: 215 East 58th Street / Dallas: 1544 Slocum Street

Los Angeles: 145 No. Robertson Blvd. Miami: Euster Merchandise Mart, 3300 Northeast 2nd Ave.

"The beautiful beginning of the 'Contempora Suite' was the carpet that ends your budget problems—lovely, lush, long-lasting GULISTAN Carpet!"

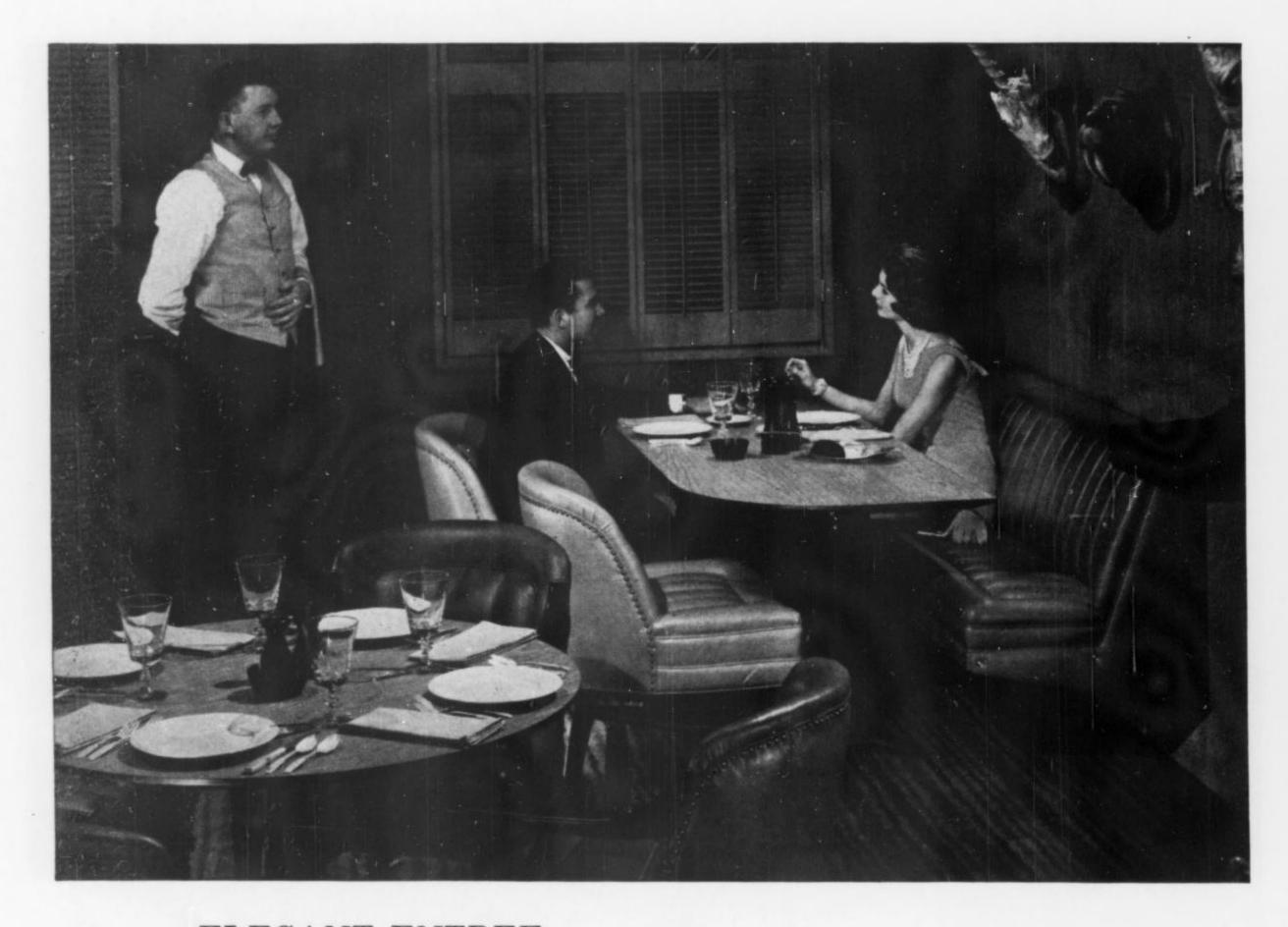
"Any motel can afford this fabulous carpet," says designer Wing Jean. "Gulistan costs so little to maintain, it cuts costs of floor maintenance up to 50% over other kinds of flooring. Good reason to begin any beautiful motel room with Gulistan. Limitless colors and original designs bring any bright ideas to life. Why not ask the Gulistan Design Department to work out a one-of-a-kind design for you?"



GULISTAN
CARPET

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

Write: Commercial Department I-5 A. & M. Karagheusian, 295 Fifth Ave., New York 16, N.Y.



### new dining luxury from Simmons

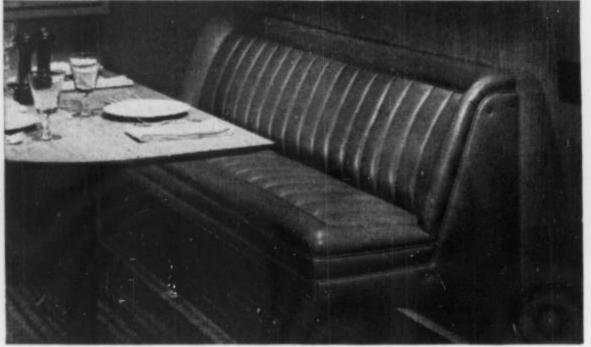
Everyone, even the most discriminating diners will feel instantly relaxed in these luxurious, deeply upholstered chairs and banquettes from Simmons. For restaurants ambitious to succeed, this new furniture offers the patronattracting advantages of superb seating comfort—plus the inner quality assured by Simmons' experience in seating technology. Like all Simmons furniture, it is built to last. Upholstery material is Chromate Naugahyde by U. S. Rubber—may also be fabric or leather.



Superb in construction and simple in design, the Simmons Palace chairs have deep welted and fluted seats and backs, hardwood frames in a variety of finishes.



Merchandise Mart • Chicago 54, Illinois DISPLAY ROOMS: Chicago • New York • Atlanta • Columbus • Dallas • San Francisco • Los Angeles



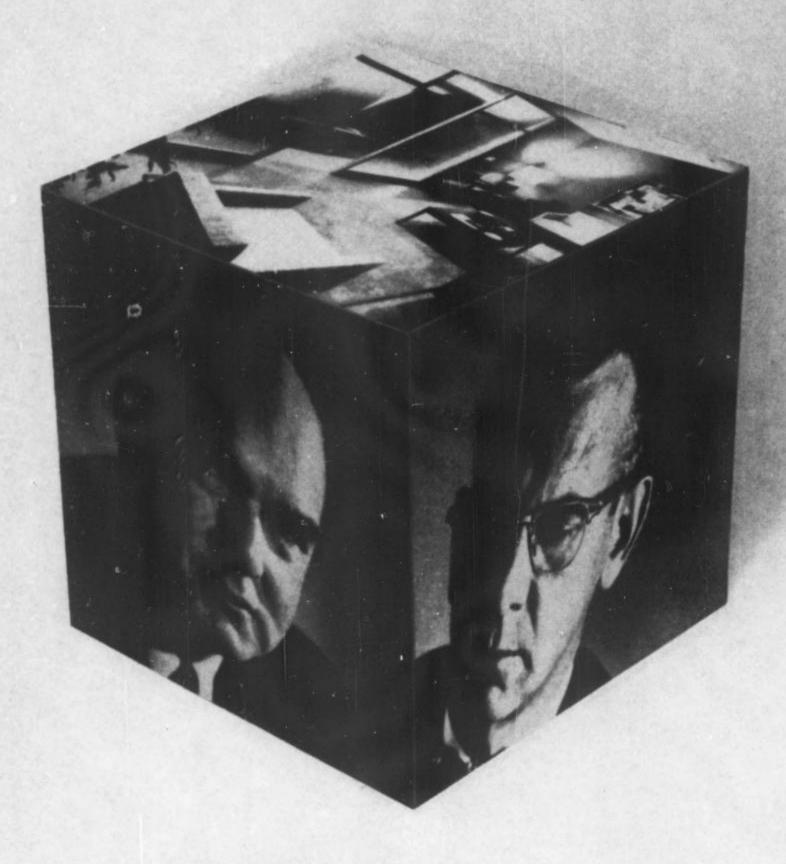
Simmons cantilevered architectural seating, built to your order, is wonderfully practical, easy to clean—a new approach to public seating. Provides new versatility and convenience.



left to right: A9666, A9656, A9662, A9664

# FOOD CS Decorative Fabrics' completely captivating new import collection ... exclusive of course. A largesse of vat-dyed, screen prints on quality cotton ... fresh as boutonnieres and handsomely hued for all the year 'round. For the most delightful things in print, see our entire collection of 51" to 52" wide fabrics from France. DECORATIVE FABRICS, I Showrooms: 13 East 53rd Street, New York 22, N. Y. Offices:380 Second Avenue, New York 10.

Showrooms: 13 East 53rd Street, New York 22, N. Y. Offices: 380 Second Avenue, New York 10, Also Miami



### Perkins and Will...

... has recently re-organized the interiors department of its architectural firm as an autonomous corporation under the name of Interior Space Design, (ISD). As proof of the buying power of the members of The Interiors Market, ISD by itself annually specifies and purchases \$8,000,000 of materials for interior installations. July Interiors brings you a close look at one of the nation's top design firms, Interiors case study #8 ... a behind the scenes view of design at work.



# NOW! FOR CONTRACT

# THINK VALLEY

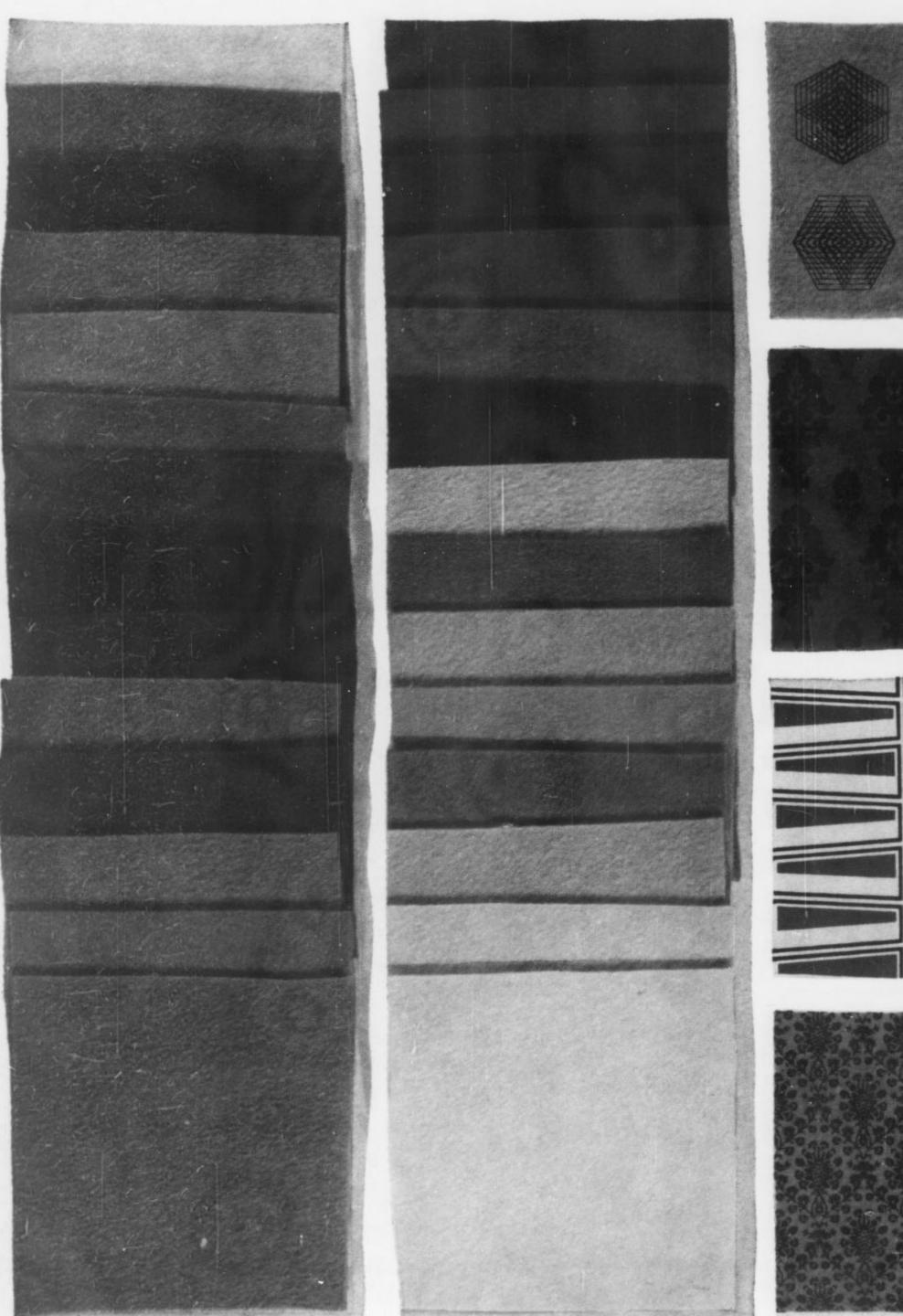
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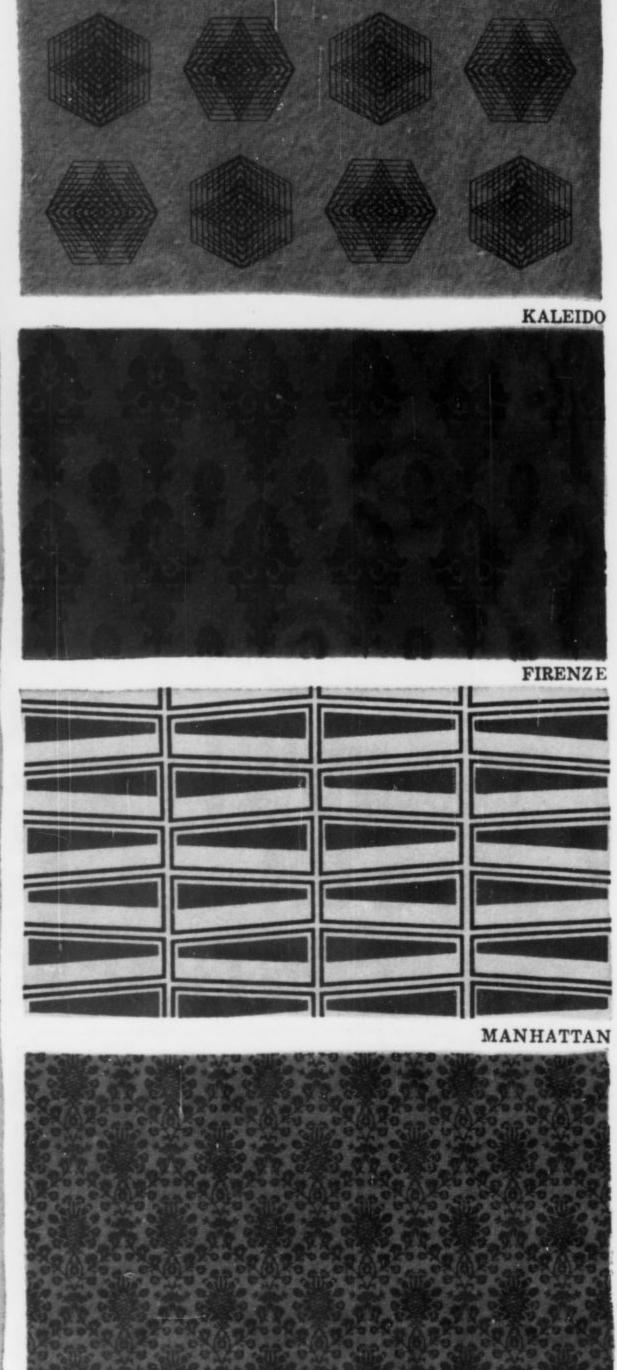
As you have always associated the Valley name with patrician upholstery for residential interiors, think of it now for that important contract installation. Whether you choose from the richly varied collection of Norman MacGregor designs now in our showrooms, or from the special contract group presently evolving, you can expect complete adherence to the same lofty standards of manufacture and service that have made Valley one of the industry's most highly reputed sources for contemporary upholstery.



428 WEST 14TH STREET, NEW YORK, N. Y.

ADMINISTRATIO BUILDING





The Printed Word is WOOLSUEDE. Designers are saying and using it. Four brilliant designs by Ignez Franco make this great fabric more versatile than ever. Available to order on above WOOLSUEDE colors. All wool, non-woven WOOLSUEDE with felt construction is a rewarding medium for architects

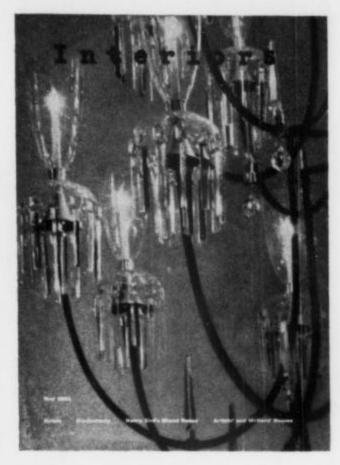


and interior designers. Wallcovering and upholstery and drapery of this sumptuous material have a luxurious hand, excellent acoustical and insulating properties. Flame and fade resistance, mothproofing, strength and dimensional stability. Thirty five exceptional colors by Everett Brown.

ESTORIL

### WOOLSUEDE WOOLSUEDE

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our cover

Obsolescent to the lighting engineer but not to the interior desgner, chandeliers sparkle in most of the hotels in the Hotel section of this Month's installment of Interiors Contract Series '61. The huge one shown in detail on our cover appears in context on page 110, in the lobby of the Hotel Kenilworth remodeled by Henry End.

### Sanctuaries for an atomic age

No, this has nothing to do with air raid shelters. Alan Shepard's little sports car may not have cut quite the swath of Yuri Gagarin's Cadillac, but since he took that quick spin into the blue (or black) the moon doesn't seem quite as likely to become the next Soviet satellite. Perhaps the nature of our subject becomes more understandable when you substitute the words jet age or space age for atomic age, since it is obvious that all of these labels apply to our time. The plethora of appropriate labels at our disposal is in itself a clue to why we also call it the age of anxiety.

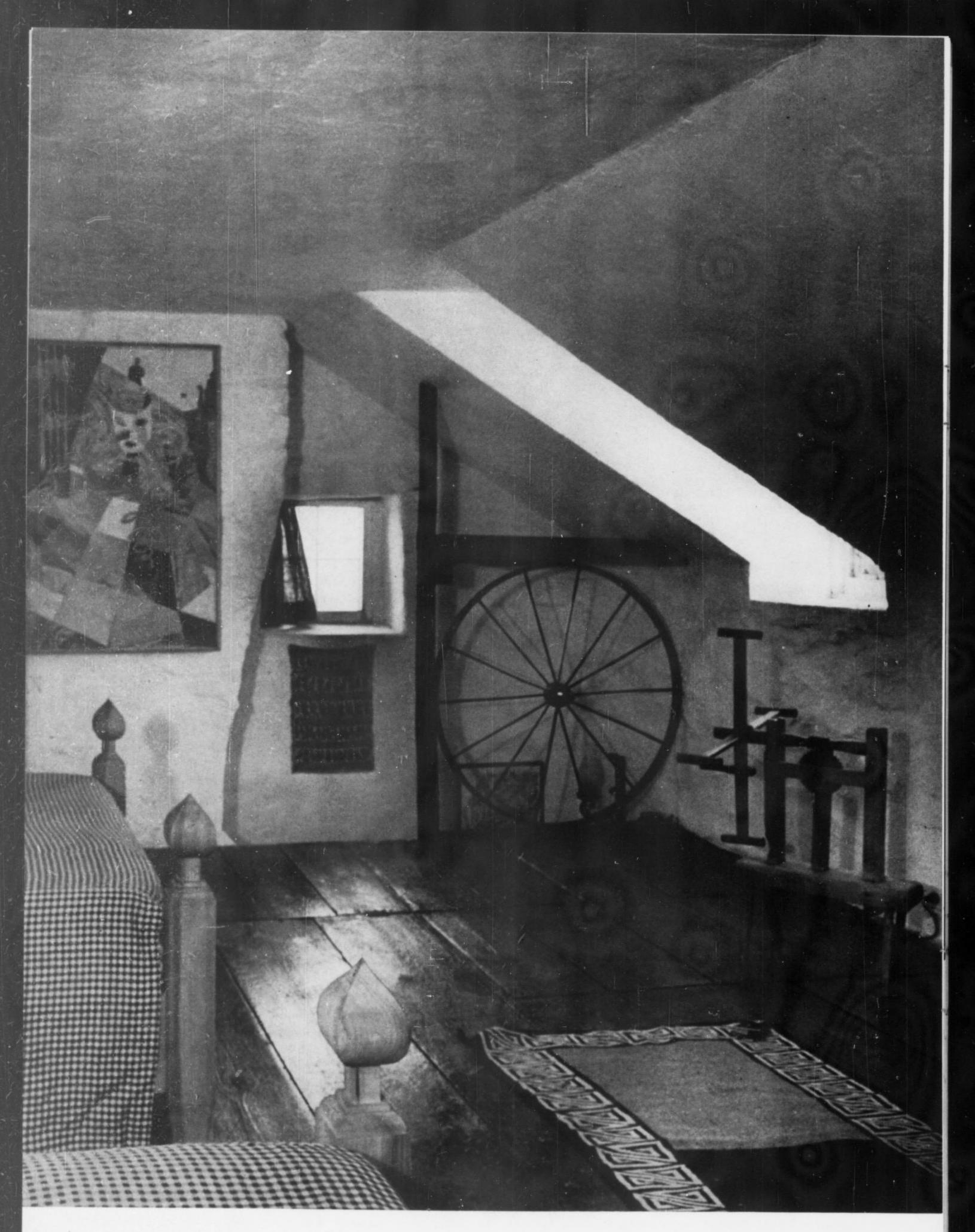
Time was when an age could be counted on to last a while—the stone and bronze ages, for example, were considerate enough to last for ages. Now as the unwary citizen hands the Sunday funnies to the children, he is subjected to the unnerving spectacle of seeing the entire three stages of the jet age exhausted in as many consecutive rotogravure supplements of one of our leading newspapers. The darn things (ages, not newspapers) are overlapping. In making his daily rounds the suburbanite lives pretty obviously in the automobile age, only to find himself—when a vacation or business trip is in prospect—irresistibly sucked into the air age (of course if he's with it, he's careful to call it the jet age, since old-fashioned piston flights are acceptable only for fishing trips). Meantime, however, big industry is laying the groundwork to transfer from Mother Earth's limited supply of combustible fuels to the unlimited resources of atomic fission. If those oil-rich Arab sheiks know what's good for them they'll send their princelings to M.I.T. to learn how to run atomic reactors.

To a certain point the human mind and human body have responded to the accelerated pace of change. How much more swift was the adjustment to jet flight than the acceptance of air travel! Every change in the mechanics of living and in our habits and mores shows a parallel development of slow and halting followed by swift adjustment. The very idea of adjusting to change has replaced the old ideal or resisting it.

To a certain point these things are true. But to keep a level head we must discern the point where they cease to be true. The line is obscured not only by our "overlapping ages" but by the fact that modern man is confronted with fellow human beings who have not yet developed his new facilities. Primitive farmers and nomads and stone age men who seemed so far from us in the age of sail and even the age of steam are right beside us on a globe that can be circled in eighty minutes. And aside from our moral obligation to respect their humanity, we must keep sight of the fact that they can be used to make trouble for us.

Artists of every kind—which of course includes people in our field—need urgently to understand the dignity of their role in the scheme of things; to recognize the boundary between the area which belongs to and bends and changes with technology and the domain where technology must not be allowed to give the orders and call the tune.

Basically the secret of this differentiation is simple: it is a matter of distinguishing ends from means. Technology is the means, the ever-changing and more complex tool. But the fulfillment of human life is the end purpose. And though the differentiation between ends and means is basically simple, the ends themselves are not. For humanity makes valid claims on many levels, from the primitive and carnal to the most noble, spiritual and intellectual. Science—the search for knowledge not to be confused with technology—is in itself one of these aims. And so are the elemental emotions, satisfactions, and pleasures. To explore the universe is our splendid new dream. But to shape and protect the primordial sanctuary in which human beings may live and play, laugh and grow and be at peace—this is not less valid, and it may be a greater challenge to our arts and skills and wisdom in an automobile-atomic-jet age than in the age of the cave.—O.G.



Country houses of artists and writers

# THE PERSONAL HOUSE These evocative

houses, poetically photographed by Ambur
Hiken, were untouched by the hand of a
designer—but we suspect the people who
live in them would have made wonderful
designers had they so chosen. Instead,
they turned their talents to painting, writing, scenic design, pottery, sculpture and
murals. These houses—and many more
artists' and writers' homes—will be the
subject of a book, "The Personal House,"
coming from the Whitney Library of Design.

#### WOLFGANG ROTH

Berlin-born stage designer and painter Wolfgang Roth and his wife spend their summers in this old Dutch farmhouse in Bucks County, Pennsylvania. The Roths chose the house for its European flavor, added a studio wing to the original small house built in the old, economical, vertical fashion of Dutch farmers with just one room to each story. Kitchen and store room are on the ground floor; next floor up is the living room; and on top is the attic bedroom (left). Strongly sloping eaves already had much of the nostalgic Bavarian country air which Roth developed further with bedposts designed by himself and country-woven rugs and bedspreads. At the head of the narrow, winding staircase which connects all floors is an old cart wheel used as a bannister rail. The clown painting is by Roth.



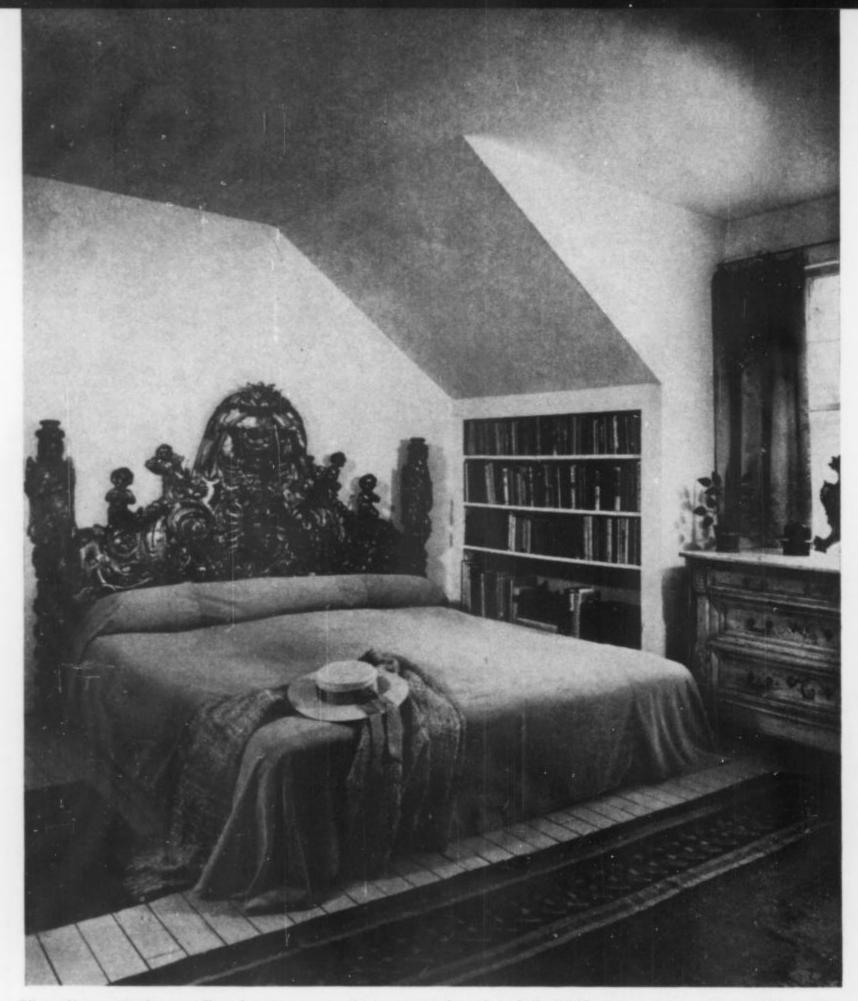
### BUFFIE JOHNSON-GERALD SYKES

Painter Buffie Johnson and her novelist husband Gerald Sykes live in a turn-of-the-century Stanford White house in Easthampton, Long Island, originally built for a muralist and later a summer residence for the Barrymores. The mammoth building, incorporating three-story studio and residence under one roof, had been unoccupied for some years before Miss Johnson snapped up the enormous studio (below) as the ideal place for creating a 9,000-square-foot mural for the Astor Theater in New York. The living quarters of the house are populated with Victorian and 18th century furniture pieces inherited from Buffie's family, and with a collection of Oriental rugs from Sykes' family. Floors are painted in highly glossed enamel colors as background for the Oriental rugs-an idea Buffie got from illuminated Persian manuscripts. In the entrance hall (right) she carpeted the stairway with a farmhouse-style rag rug. The property also includes a barn which was converted into self-contained living quarters (lower photo, page 90).





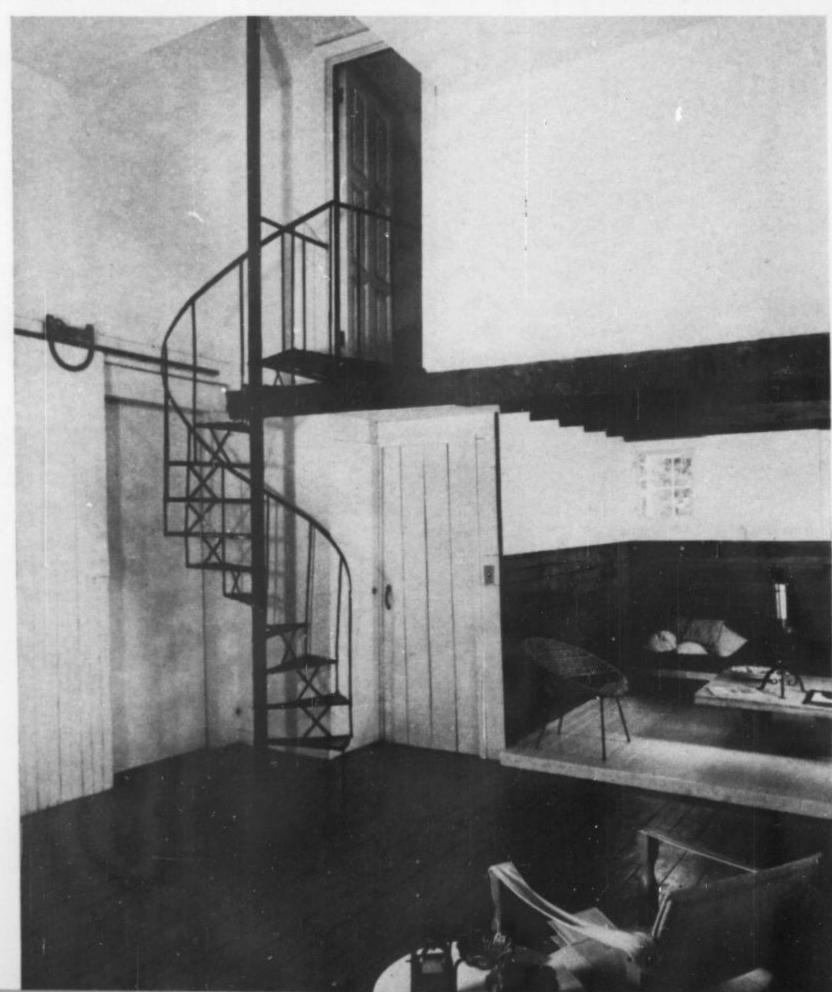


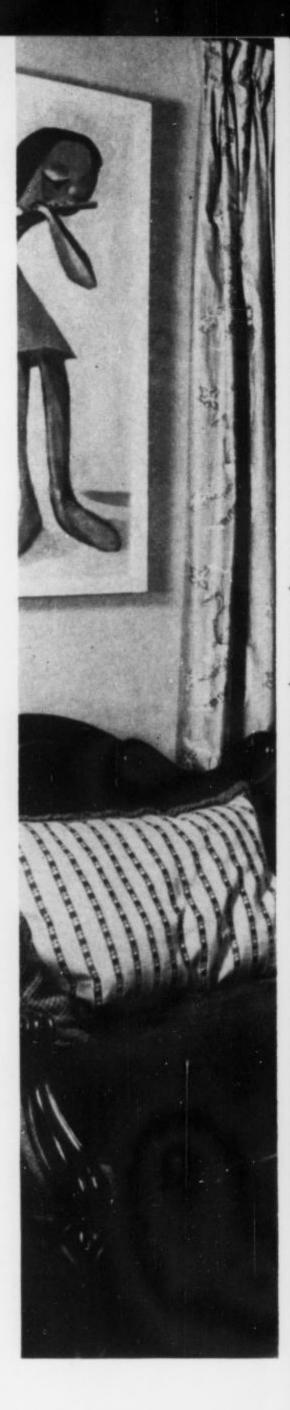


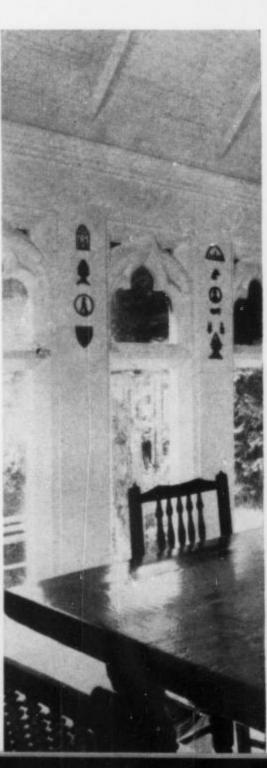
Headboard from Paris flea market combined with hitherto unconnected posts.

### JOHNSON-SYKES continued

In former barn, now a guest house, Mexican staircase leads to bedrooms.











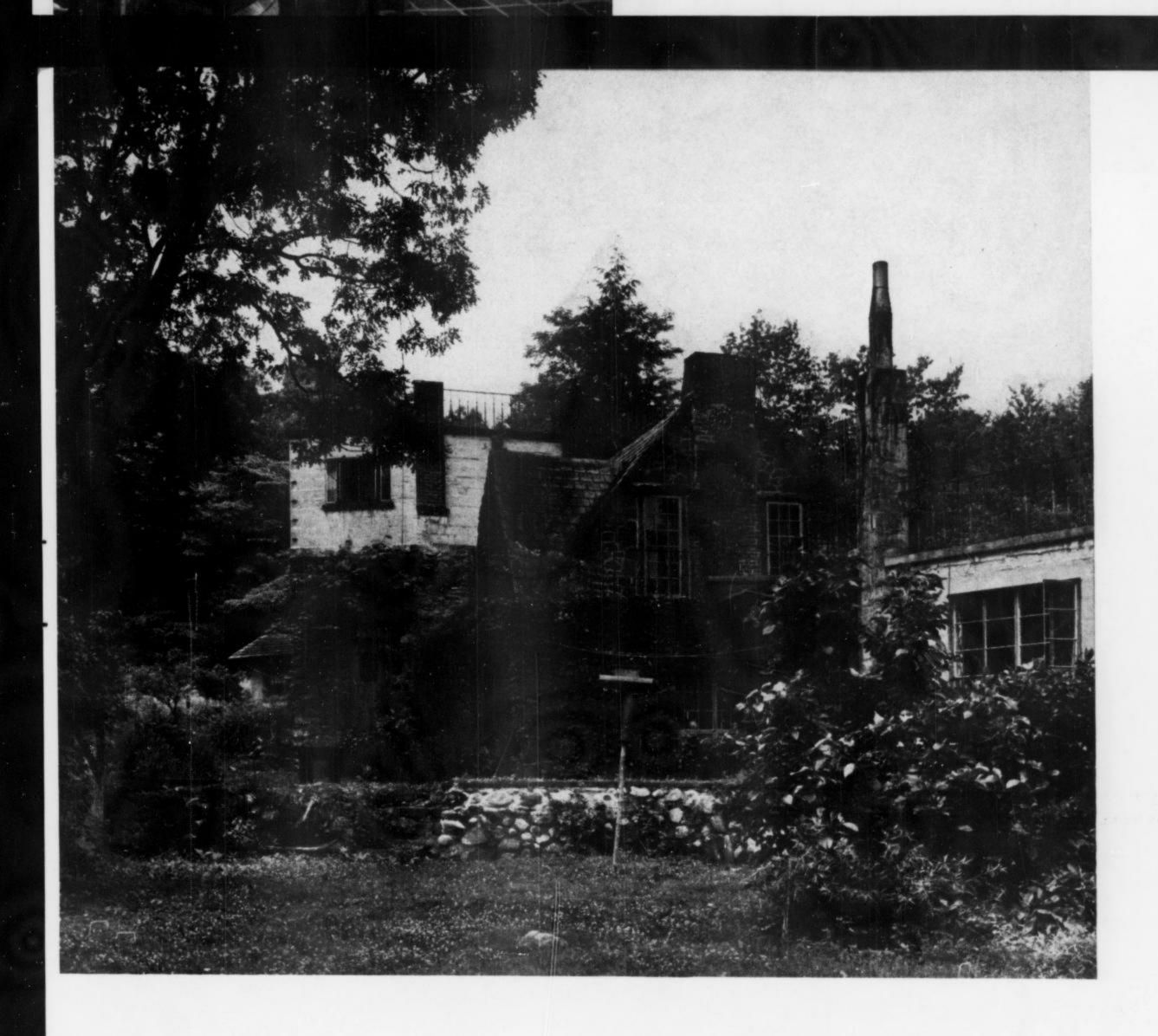
### EDGAR LEVY-LUCILLE CORCAS

"We regard our house as a living thing, susceptible to change and growth," say the Levys, both of whom are painters and illustrators. "In this spirit we have added and altered much and are quite happy in the conviction that our house, now 150 years old, will never be completed." One stage of the Nyack, New York, house's growth was the addition of the dining wing (left)—a room which was originally the entrance to the Belle Memorial Chapel in Nyack. When the chapel got in the way of a new throughway, a local antique dealer rescued the room from demolition, Levy bought the room whole and trucked it home. He converted the original doorway into a fireplace. Paneling between windows provided display space for one of the Levys' many collections-Byzantine lead. Another collection, of African and pre-Columbian sculpture, makes a powerful focal point of one living room wall (above). The Levys like turn-of-the-century furnishings "because we admire the affection with which they were built."

#### COSTANTINO NIVOLA

"I didn't know where to sit, or what room to sleep in," said sculptor and muralist Costantino Nivola when he first bought an old wood-frame house in Springs, Long Island. "Every wall had a door-35 plus entrances. I felt like the Minotaur in the Labyrinth. I shouted something angry to the house, but my voice sounded friendly, and I could only sing as I tore down all the unnecessary walls. The remodeling followed my own instinctive drive to come to sympathetic terms with the space, the furniture and the objects I need around me. When this was done, I gave the house into the loving care of my wife." The now-spacious kitchen (below) is simply part of an uninterrupted flow. The old wood-burning stove no longer burns but provides surface space for cooking utensils. Baskets are from Nivola's home in Sardinia. A genuine butcher's block is at left.





### HENRY VARNUM POOR BESSIE BREUER

"Since I, as an artist," said Henry Varnum Poor, "always wanted to make a world of my own and was not at all in love with the machine-made surroundings of our civilization, I found it necessary to create my own environment." For forty years, painter-pottersculptor-philosopher Poor and his wife Bessie Breuer, the writer, have lived in this house in the hills behind Haverstraw, New York, raising a family, revising the house as changing needs demanded. Poor built the house himself, a little after the style of French farmhouses which Poor had discovered were built by farmers without any special training. He hauled stones from a nearby sandstone quarry, used the larger blocks for a great fireplace (not shown) around which the rest of the house was built. In later years he added a studio for his wife at one end (at right in picture above) and built a second story to his own studio at the opposite end. Rough plaster walls, heavy wood beams, broad plank flooring, and massive stone are common throughout the house. Poor made most of the furniture himself.





Henry Varnum Poor's studio includes a living area at one end.

There are no square corners and no parallel walls in this large and many-angled room. Carved wood posts frame a curving staircase; a snake skin hangs on one side.



### AT HOME IN MIAMI, Henry End combines casual indoor-outdoor family life

photographs by maris-ezra stoller associates



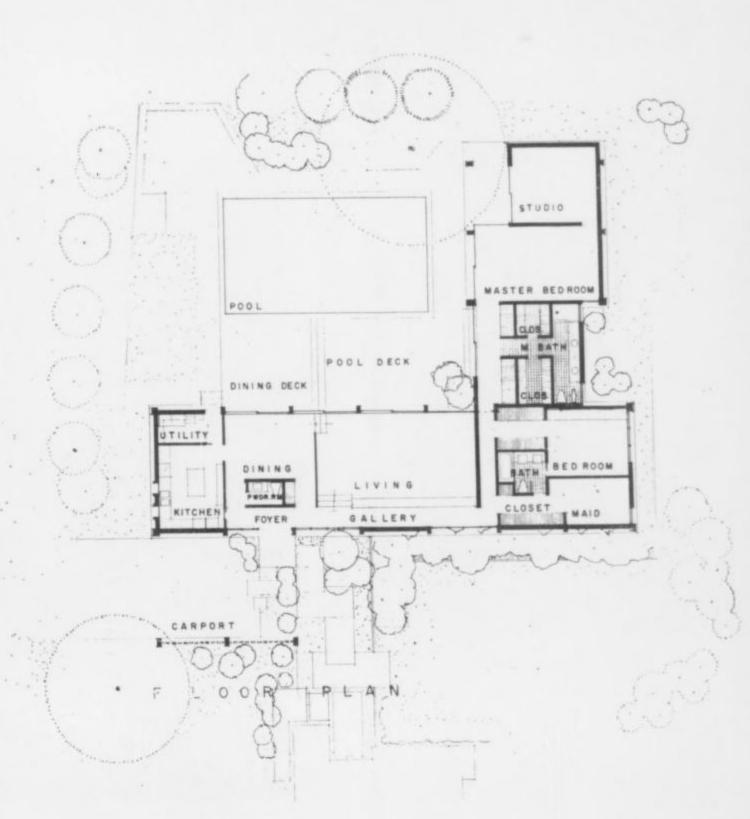
### with overtones of British formality



Strictly speaking, Feliks Topolski's portrait of Henry End, A.I.D., I.D.I., belongs not in this article devoted to Henry End's Miami home, but several pages further ahead, where the reader will find the Carlton Towers Hotel, Henry End's recent London assignment. Topolski made the drawing while at work on the Carlton Tower's murals, and rendered a British-tailored personality which designer End never reveals in Miami. But we include it here for that very reason: Henry End's Britishness is a very significant clue to his success as a U.S. designer. This may sound paradoxical; End quickly adapted to this country both in a professional and personal sense when he emigrated in 1946—and he has had a very satisfactory taste of four different regions: the Far West, as a Hollywood set designer for several years; the Midwest, as head of his own office in Kansas City, Mo.; Miami (a region of itself apart from the South), to which he moved a few years ago; and New York, where he maintains a branch office. His assignments, of course, have taken him far afield from these points of reference, including such places as Chicago, New Orleans, and Quito, Ecuador. End also got around quite a bit after completing his studies at St. Martin's college and the Royal College of Art in London: six years of wartime duty with the R.A.F. brought him into contact with 32 different countries around the globe.

Between his work as a set designer and his better known and more recent career in interiors, End has worked in almost every conceivable idiom and period, but the British stamp—in the best sense of the phrase—persists in his work. A good and often flamboyant showman, he manages, under even such circumstances as Miami, to maintain an order, balance, and dignity that are immensely reassuring, whether his approach is unequivocally contemporary







At left: View from gallery-dining-room corner towards window wall of living room. No wall separates gallery from living room —only a drop in floor level and a long cabinet.

At right: Opposite view—towards dining room gallery corner. Flooring is Amtico in Gardenia White, 36" squares laid over concrete. Cabinet is Brazilian Rosewood framed in hardware of a specially-designed aluminum extrusion. One cabinet door is lacquered yellow. Laverne chromium chairs in beige leather hobnob with S. J. Campbell sofas in Schumacher fabric, a massive marble-topped antique Chinese K'ang converted into a table (The Charles International Co., Miami), a table lamp converted from an old apothecary jar, a vase-ful of yellow ostrich feathers, a sheer white David & Dash casement, a V'Soske rug. The sculptured cow is a Brahma, of marble from India. The brick wall accommodates paintings by Edmund Kohn and Eugene Berman; on the gallery wall are Topolski sketches and Evelyn Ackerman tapestry. The dining room beyond the pierced oriental wood divider screen (Sarna Imports) painted white with black uprights, is furnished with table, marble-topped, and leatherupholstered chairs—all from Oxford-Kent and in pumice finish—and a Danish

Below: studio-den: Gray-black Amtico vinyl floor, Henry Calvin sheer draperies, cork paper from Louis Bowen. American walnut is used for all shelving, cabinets. "Leisure" chairs by Charles Eames for Herman Miller in gray and white Koroseal; small Laverne table; Wegner chair from Tanier; Stendig drafting table.

buffet from George Tanier.





as in the New Orleans Motel de Ville with a structure by architect Charles Colbert, now Dean of Columbia University's School of Architecture (October 1955 INTERIORS) or whether he uses period motifs to evoke some particular mood.

His new home is an excellent demonstration of his qualities as a designer—practical, immensely comfortable, but with no lack of pretty and eclectic flights of fancy, it is unified by an underlying repose which depends on orderly horizontal alignments of all major furnishings in a generous and airy space frame. The L-shaped reinforced concrete house which he has built for himself, his wife Jessica, and their eight-year-old daughter, Lindsay, in Miami Shores, a conservative residential neighborhood about 15 minutes

drive from his down-town Miami office facilitates casual poolside living, but it also provides a ready-made backdrop for effortless entertaining. All interiors except the child's and maid's rooms are oriented towards the pool, the architecture's "stage center" whose luxuriously tiled, two-level terraces, partly shielded by a deep overhang, extend the living space far beyond the interior of the house for the greater part of the year.

The general design and detail were conceived and executed by Henry End and his staff, but architectural planning and engineering was the work of architect Emanuel Abraben of Rader & Assocates of Miami. The structure is of reinforced concrete with liberal use of reclaimed brick, some of which is exposed. Interior structure shows an open-beam ceiling of knotty pine glazed

gray, and exposed chestnut beams. Columns between windows are reinforced concrete painted white. Double-strength glass windows by Lumidor with black anodized aluminum frames. Roof is ceramic tile. Landscape architecture was by Frederic B. Stresau and Associate Edward Stone, Jr.

Despite its "international style" structure, the interior is anything but box-like. The central-pitched roof, the changes in floor levels, and the different view angles afforded by the clerestories keep the psychological roof line well lifted. In the living and dining areas there are few solid walls to erect vertical barriers against the flow of light, view, or air. And the massing of furniture also creates formal centers, but the pieces are all low, to provide ballast, not barriers.—O.G.



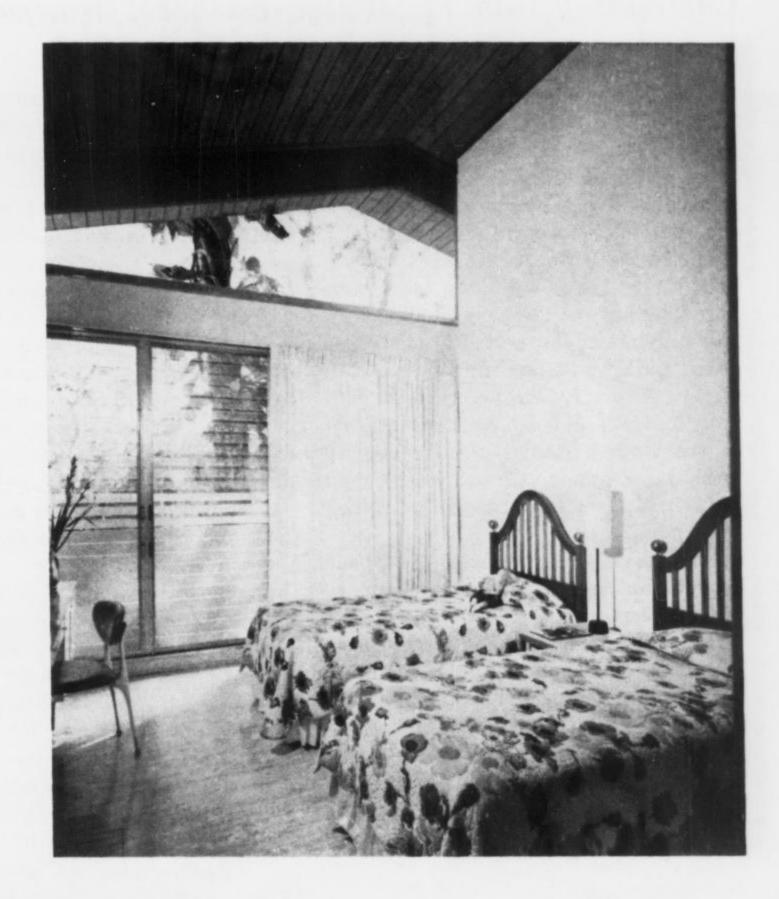
The kitchen: Walnut-stained Parkwood fronts on Mutschler cabinets preclude a frigid laboratory aspect. The luminous ceiling is Integrated Ceilings' (California) Infinilite, and the pale beige floor Amtico vinyl. Built-in refrigerator and freezer in stainless steel are Revco, and other equipment includes a Frigidaire washer and dryer, a Kitchen-Aid dishwasher, a General Electric oven and range, a concealed Iron-a-Way pressing center. An island unit offering not only electric cook-top but also travertine snack and work surface (Gustom Craft Marble and Stone Co.) A Zack hood draws off fumes and grease. Steel island base from Chicago Hardware Foundry Co., Chicago. Kitchen stools from I-V Chair Co. in white Naugahyde. Beige woven shades from Magic City Shade Company of Miami.

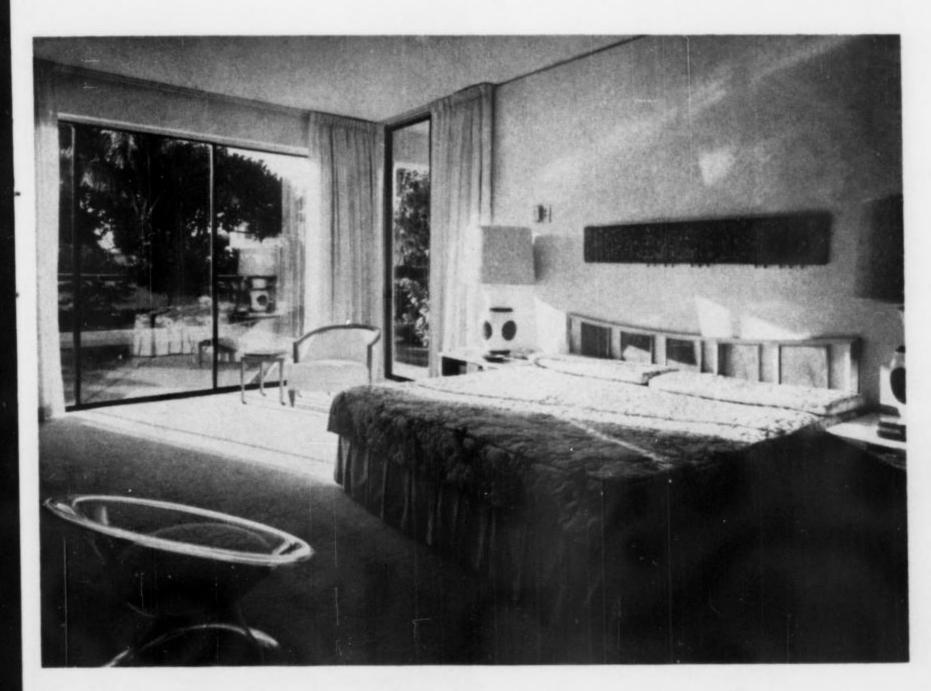
Additional data: Cove lighting throughout from Century Lighting, on Luxtrol dimmers.
All fabrics treated by Perma-Dry.

At right: Daughter Lindsay's airy white room is furnished with Hickory Mfg. Co.'s headboards, applique spread of Thaibok silk, an Amtico vinyl floor, sheer Arthur H. Lee casement, a drawer-storage unit by Beautycraft, a Crucible chair. Inner wall is covered with white Naugahyde (not shown) and a mosaic mermaid by Evelyn Ackerman of Era Industrias, California. Below left: Master bedroom: White carpeting Bigelow-Sanford, lounge chair S. J. Campbell, "invisible" plastic chair Laverne, the desk chair (not shown) by Stembridge, in leather. A Baker desk rests close to a wall covered in brown silk paper (Dwoskin). Above the Oxford-Kent headboard is a panel by Jo Mead. Bedspread Caro and Upright quilted fabric in browns, beiges, white. White drapery fabric is Arthur H. Lee.

Below right: Master bath is of marble and pale yellow (Crane fixtures) with a translucent white Amtico vinyl floor, a luminous Infinilite ceiling (as in kitchen). Dearborn's "Glas-wich" shower doors Gold-anodized metal accessories are Hall-Mack from Interstate Tile of Miami.

Outdoor furnishings: White and blue ceramic pool tile from Global Tile Imports, Miami; Outside planter from Jim Hurt of Texas; Outdoor furniture from Scroll Furniture Decorative Interiors, Miami.







### HENRY END GOES HOME AGAIN

Commuting from his Miami residence, transplanted British-born designer does

Henry End has been in the front rank of the small group of interior designers who do hotel interiors at widely scattered points of the globe. Many, but by no means all of his current assignments are for Hotel Corporation of America, who like the Hilton Chain are carrying out build-lease-operate programs abroad. End was uniquely qualified for the assignment illustrated here, HCA's Carlton Tower Hotel in London. Although End's reputation rests principally on work he has done since settling in the United States in 1946, he was born in England (Manchester) and brought up and professionally trained in London.

To the Carlton Tower End has brought not only expertise in the planning concepts and gadgets which give U. S. hotel interiors their characteristic efficiency, convenience, and practical maintenance features, but also a subtle sense of how to blend what Americans hope to find in London with what Londoners (and cosmopolitan travelers) hope to find in a typically American setting. All of the Carlton's interiorspublic rooms as well as guest quartersare modern, and dramatic in the typically American way. But they are by no means as flamboyant as some of End's Miami work (an example of which follows this article). And without making the slightest gesture toward period styling (this was felt to be inappropriate since the Carlton is new) End has somehow managed to make British understatement in itself dramatic, as well as very, very sumptuous. His sense of proportion, scale, and line, as well as his very characteristic approach to the problem of arranging furniture and lighting fixtures will remind the spectator of many other of his interiors far afield and different in mood. No doubt End's designs for the famed old Plaza in New York—he has recently won that much desired plum of a contract—will be far more overtly nostalgic than the Carlton Tower.

In general End relied on monochromatic, predominantly neutral color schemes and rich natural materials such as marble and rare woods; he deliberately by-passed synthetics. He also availed himself of fine British craftsmanship, and collaborated with world-famous London artist Feliks Topolski, whose mural, executed in glass, is the sophisticated focal point of the lobby.

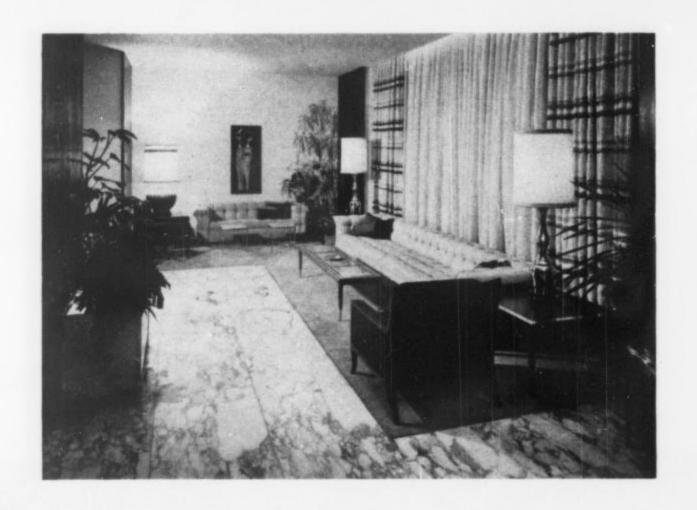
The Carlton Towers' points of preeminence include the fact that it is London's tallest residential building — 18 storeys including penthouse—and occupies one (*Text continued on Page* 108)

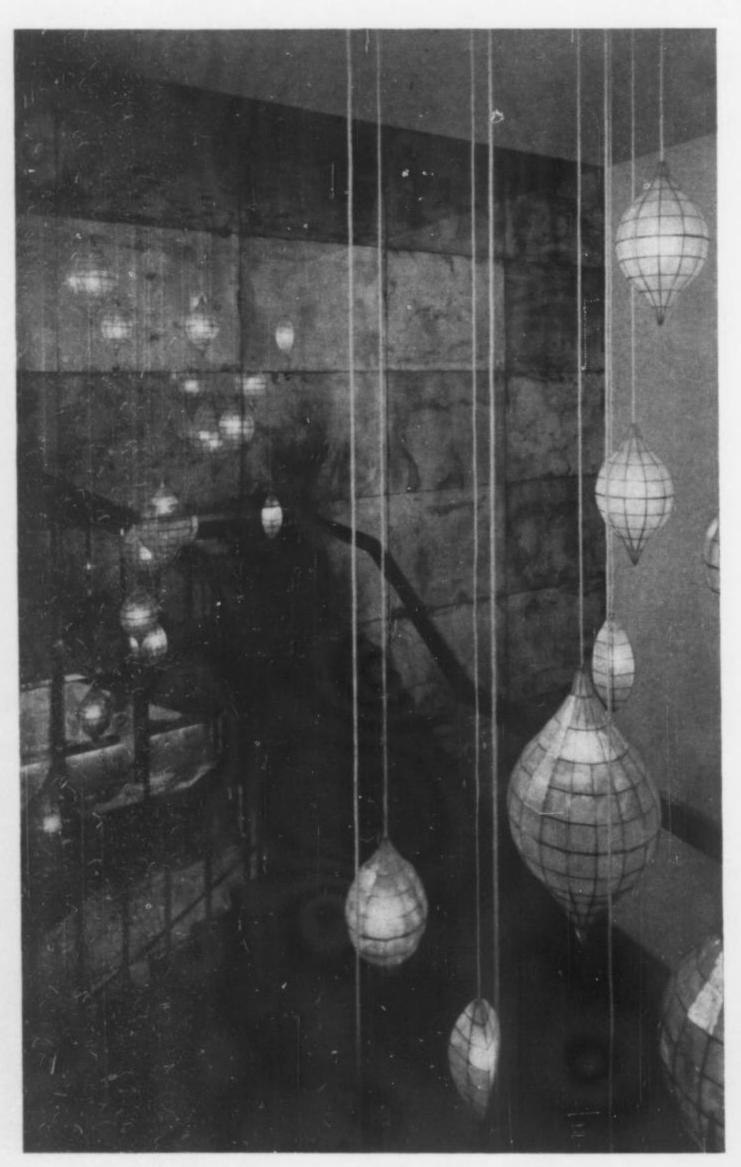


Michael Rosenauer, F.R.I.B.A., A.I.A., was chief architect for the balconied structure faced in Portland Cement. The lobby (at right), is dominated by Feliks Topolski's glass mural of London, which flows around the Reception and Cashier's desks on the north wall. On the Italian Calicatta marble floor, sandstone chenille Templeton handwoven carpet forms islands for groupings of Laverne furniture in chrome, glass, and sandstone leather. Marble tables made by Siddeley, Dunbar tufted chairs around a Kent of Grand Rapids table, and Standbuilt benches form other groups. Milk-glass and brass fixtures by Poulson, table lamps by Lucia Arkin. The six lobby columns are faced on two sides with Bombay rosewood. A gold metal screen catches the sparkle of light in front of the news stand.



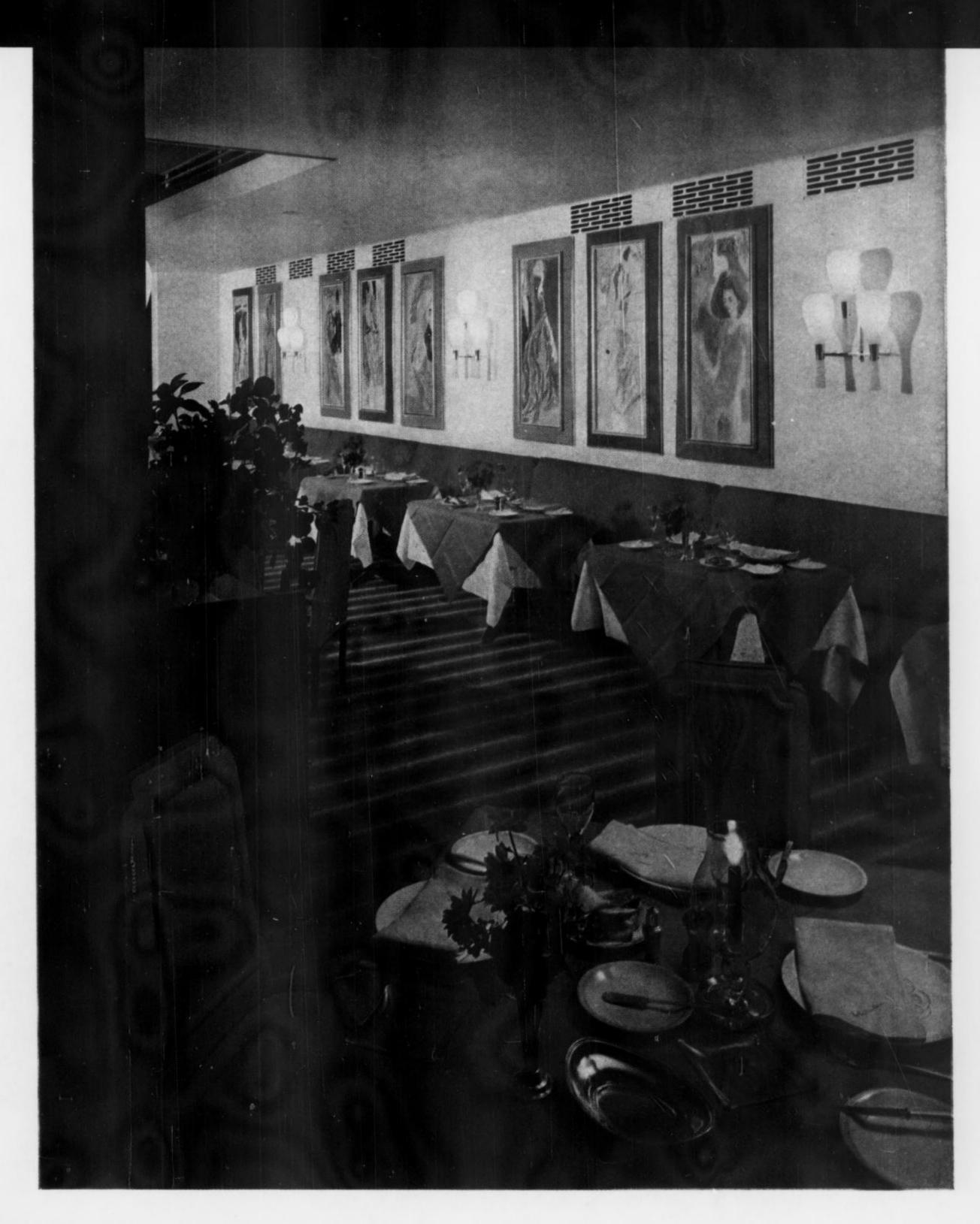
interiors of London's American-operated Carlton Tower Hotel photographs by alexandre georges





At the Carlton Tower's expansive lobby windows (above) are 11' biscuit-tufted Dunbar sofas in Boris Kroll fabric, S. J. Campbell chairs also in Kroll fabric, marbleand-brass Kent of Grand Rapids and Cuddon tables, Lucia Arkin lamps, brass planters imported by Beemak and travertine planters made by Siddeley. Off-white Morton Sundour curtains are flanked by hand-loomed Maria Kipp draperies of off-white, gold, black, gray and beige chenille, with gold metallic threading. Sofa pillows are in brilliant Thaibok silks. Lobby walls are in white Vicrtex vinyl grass cloth. Carpet is handwoven Templeton from Scotland. The marble-faced staircase (at left) with its wall of antiqued mirror, 22'6" high, from Aygee of London, is dominated by a cascade of Kappa shell and gold lamps from the Philippines (Decorative Imports). It is carpeted in mottled gold, with brass balustrade, black leather handrail. Beneath the staircase are telephone booths of rosewood, ebony, and marble. The cloakrooms opposite are walled with pearlgray Venetian glass mosaic tiles. The Chelsea Room restaurant (below) overlooks the gardens of Cadogan place. Its narrow dimensions are relieved by diagonal striping on Hugh McKei carpet, which also covers the adjoining First Floor Lounge. Austrian curtains are lemon-striped silk gauze.

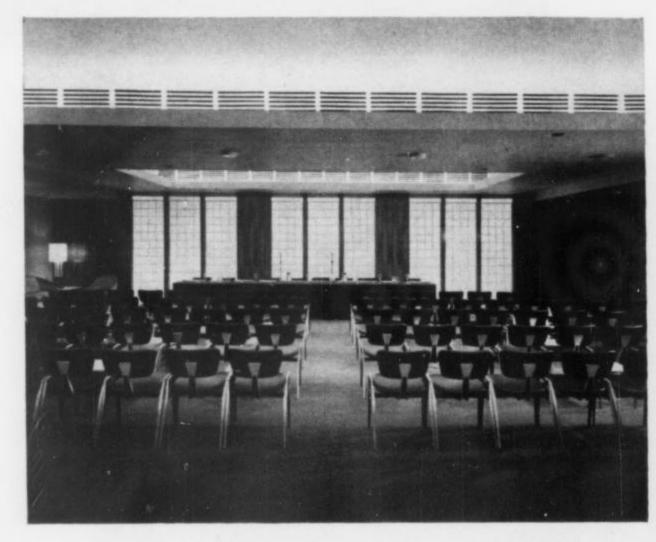




Above: Another view of Chelsea room reveals the Topolski gouaches (framed into placques by Savage of London) from which the room derives its theme. Additional adornments on the white Vicrtex vinyl grass cloth walls are panels of Indian laurel wood and brass and opal glass Poulson fixtures from Denmark. Parzinger chairs (also used in adjoining lounge) are in Cordovan finish and covered with handwoven iridescent Edinborough Weavers fabric. On tables are Irish linen under- and over-cloths and napkins, modern English-designed, Mappin & Webb flatware, gray-traced white Rosenthal Bavarian china, hand-blown Orrefors crystal and pale smoke-tint candle lamp also from Orrefors.



The Carlton Tower's Cocktail Lounge (above) as seen from the edge of the Rib Room. The bar, made by Shapland & Petter, is of the same English oak paneling which covers some of the Rib Room. Inserts of black granite are spaced on the bar top. Bar foot rail is brass, hand rail is black leather. Black leather covers Bernadotte chairs, of teak, from John Stuart; white leather upholsters Finn Juhl chairs from France & Sons, Denmark, in background. Off-white Maria Kipp hand-loomed curtains have border in red, pink, black, silver, and gold. Red Irish linen over white Irish linen cloths are laid with English flatware, Georg Jensen service plates, Swedish and Belgian glass. At right: Ballroom set up for business meeting. Dimmer-controlled lighting in 4 ceiling domes, sound-proof sliding divider panels, stereophonic sound systems, color lighting, make space highly flexible.







Carlton Tower's luxury suites (above): Low furniture lines, placement of wall decorations and table lamps draw attention away from low ceilings. Guest suites are in one of two monochromatic schemes—gold or pewter. Carpets (Brinton's) are gold or pewter. White-lacquered, brass-inlaid chests are Parzinger's, the chairs and sofas Standbuilt's, the tables Peter Cuddon's, lamps Lucia Arkin's and Margaret Greenfield's. Framed scarf on the wall is from Hermes.

Penthouse Carlton Tower Suite (below) uses basic pewter scheme as ordinary guest suites. Pillow-laden, 13-foot sofa (both sofas and lounge chairs from Standbuilt) biscuit-tufted in champagne silk. Tables are from Parzinger and Stembridge, brass planter from Beemak.



(Continued from Page 102) of London's longest squares, Cardogan Place. To make the most of the spacious site it was necessary to resort to a high-rise building.

The 318-room hotel has 133 twin-bedded rooms, 59 single-bedded rooms, 41 studio-bedded rooms for twin occupancy, 29 double-bedded rooms, 37 living rooms, and 66 possible combinations for 2-, 3-, and 4-room suites, adding up to total accommodations for about 450 guests.

Planning of the hotel's public areas rests on the shrewd strategic assumption that its restaurants, the Rib Room and Terrace Room, and its highly flexible, well-equipped ballroom and conference and party rooms could be made to attract local patronage and traffic from travelers not necessarily staying at the Carlton. The Rib Room on the lobby floor can serve 200, has a street entrance. The Chelsea Room on the first floor, facing south over the landscaped gardens of Cadogan Place and offering an international cuisine, can serve 160. The ballroom accommodates from 300 to 600, is dividable by soundproof sliding partitions and is equipped with hi-fi and stereo sound systems, immensely flexible dimmer-controlled lighting for every kind of lecture, theatrical, film projection, conference, or musical performance use, offers a choice of carpet (removable) or hard Canadian maple flooring, can be expanded to include adjacent lounge recesses, and has a choice of auditorium, conference, or banquet furniture stored conveniently at hand.

Other facilities of the hotel include an underground garage for 75 cars, and the swiftest hotel lifts in London. All bedrooms have private bathrooms, with showers, TV-radio, and automatic, direct dialing to all services. All public rooms are air conditioned. Many guest rooms and suites have their own balconies overlooking the Cadogan Place gardens, while the Tower Suites command a rare panoramic view of London.

#### Art and the Carlton Tower

The choice of Feliks Topolski as collaborating artist on the main public rooms was a shrewd step toward establishing the very English but sophisticated (Continued on Page 170)



Carlton Tower sofa-bed suite (1)

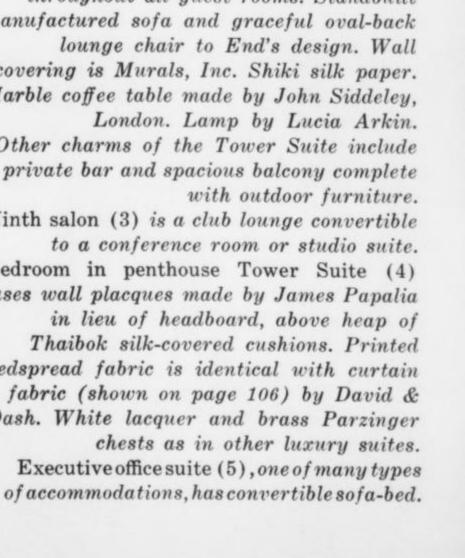
Carlton Tower penthouse suite dining area (2)





Ninth salon (3)

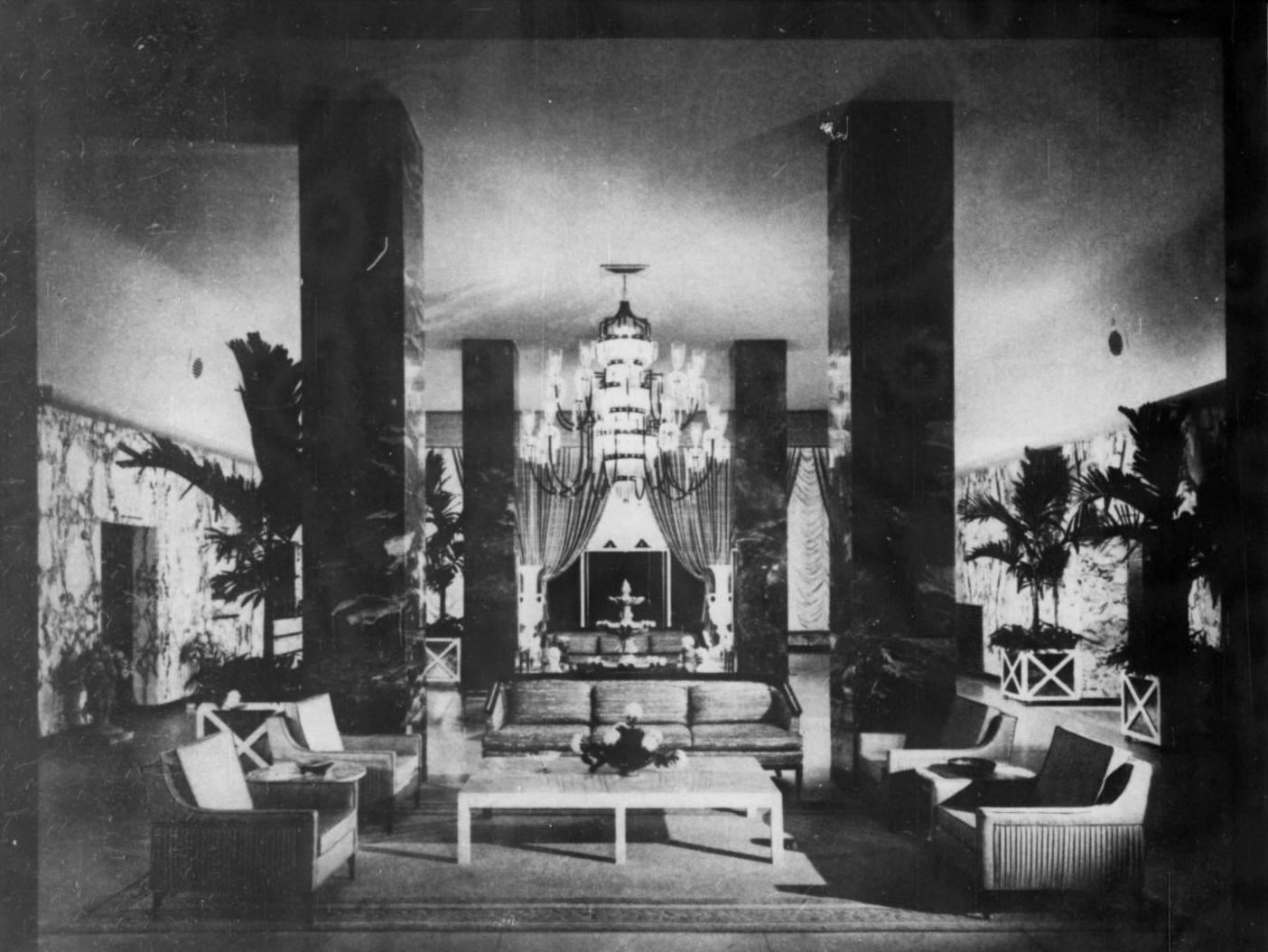
Sofa-bed suite (1) is furnished with graceful End-designed sofa-bed made by Buckingham, London; John Stuart's Danish-made Bernadotte chair; Brinton carpet in one of two Carlton colors—gold or pewter. Grass cloth wall covering is Van Luit's. Luggage-rack-and-TV-end of the long counter which forms a unit with the dresser-desk is our only picture showing this all-important guest-room item. Henry End has refined many variations, but the version he developed for the Carlton Tower is especially attractive as well as efficient. Made of Jugoslavian elm burl veneer in hand-rubbed pumice finish, it accommodates a black-leather upholstered pad. The 17" English Ultra TV, covered in black fabric, will tune in threechannel radio, and Britain's Home, Light, and Third TV programs. The brass-framed mirror has burl insets. The curtain and pillow coverings are of Thaibok silk. The lithograph was purchased from Henry End's alma mater, London's Royal College of Art. Dining area (2) in penthouse Tower Suite offers repast on gold-finished metal table with translucent top of Kappa Shell; surrounding chairs are in tufted ivory U.S. Rubber Company's Naugahyde. Table and chairs were both manufactured by Stembridge. Setting consists of the Carlton's custom-made white Rosenthal china with gray scroll trim, Mappin & Webb flatware, Orrefors glass. Interesting waffle-textured carpet that camouflages footprints is British, from Brinton, and identical with that used throughout all guest rooms. Standbuilt manufactured sofa and graceful oval-back lounge chair to End's design. Wall covering is Murals, Inc. Shiki silk paper. Marble coffee table made by John Siddeley, London. Lamp by Lucia Arkin. Other charms of the Tower Suite include a private bar and spacious balcony complete with outdoor furniture. Ninth salon (3) is a club lounge convertible to a conference room or studio suite. Bedroom in penthouse Tower Suite (4) uses wall placques made by James Papalia in lieu of headboard, above heap of Thaibok silk-covered cushions. Printed bedspread fabric is identical with curtain fabric (shown on page 106) by David & Dash. White lacquer and brass Parzinger chests as in other luxury suites. Executive office suite (5), one of many types





Bedroom in penthouse Tower Suite (4) Executive office suite (5)





The lobby

ezra stoller

The Kenilworth Hotel in Bal Harbour, Floridà, has changed ownership several times since it was built in 1948 (architect was Roy France, A.I.A.). Chances are that its next decade will prove more stable than the last, thanks to a management program calculated to raise The Kenilworth above the cutthroat rate scramble which prevails in Miami's current hard-sell hotel market. The present owners, who include Arthur Godfrey, placed their property in the capable hands of Edwin O. Kirkeby of the famous Kirkeby chain which owns Hampshire House and the Warwick in New York as well as other major hostelries from coast to coast. Instead of resorting to the current Miami practice of trading down with convention business and package tours, Kirkeby decided to trade up, starting with a 2year redesign program for the interiors. Phase 1, the public areas, was completed by interior designer Henry End last January, and now Phase 2, the suites and guest rooms, is already under way. Budgets for both were lavish by any standards, but lavishness is the Miami rule. End's exceptional contribution was orderly, dignified, sumptuous design.

# For the Miami Cadillac trade

Henry End completes Phase #1 in a remodeling program which is already beginning to pay off for the new owners of the Kenilworth Hotel

A typical bedroom





The lounge

The lobby (opposite page, top): A huge Lightolier chandelier reigns over a formal and symmetrical room in which there are no trivial details, no clutter. Predominant colors are yellow, gold, white. Low lines of the capacious furniture plays an effective counterpoint to overwhelming verticality of columns and potted palms. Modern components achieve a traditional effect, with the help of a few antiques here and there, e.g. mirror and console from Feld-

man's, New Orleans. Bordered carpet woven by V'Soske makes a lavish island for S. J. Campbell sofas in Erbun fabrics, Standbuilt lounge chairs in Boris Kroll fabrics, Charles International Coffee table. Florentine Craftsmen fountain, planter. Adams Leathers bench cover.

Bedroom (photo at left): Headboards and chests Beautycraft Furniture; fabrics David & Dash; desk chair Plametron; carpet Bigelow-Sanford.

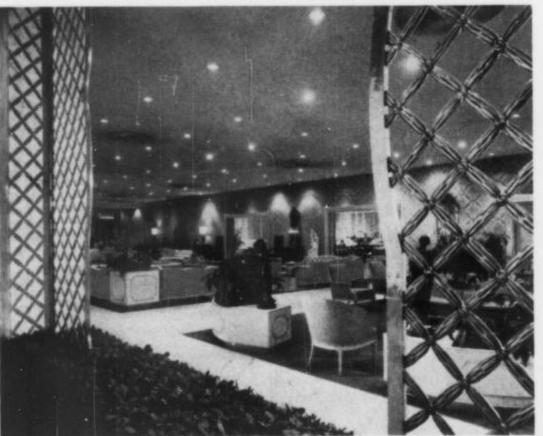
Lounge (above): The only "decorations" as such are the Shirley Tattersfield murals, the potted palms, and the elaborate window treatments. Spaciousness is keynote of Standbuilt chair groupings around Kent of Grand Rapids coffee tables. Practical silk-textured vinyl wall covering is Carpenter's Vicrtex (thru Dwoskin); draperies of Laverne fabric; coffee tables Kent of Grand Rapids; carpet Bigelow Sanford; chairs Standbuilt.

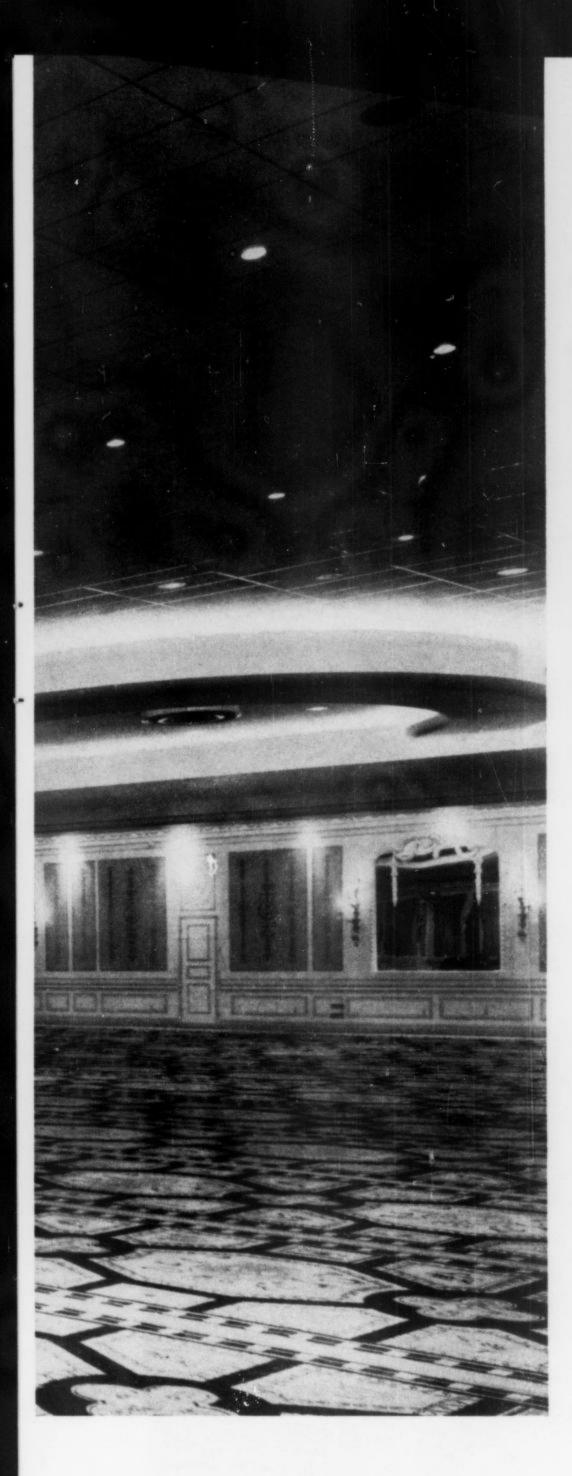


Above: Bandstand view of West Ballroom. Black and gold Ward-designed carpet by Mohawk; red velvet draperies Caro & Upright.

Below: Banquet set-up under amber-crystal Lamparas Quesada chandeliers. Wallpaper is flocked gold-andwhite shiki silk blow-up of French Fontainebleau document (Ben Feinberg). Rose colored Adams mirrors. Below, and at top of next page: Two views of Grand Gallery lobby. Mohawk red-and-gold carpet designed by Ward. S. J. Campbell seating in Schumacher gold velvet; case furniture by Meldan. Gilt-anodized aluminum bowknot grillework designed by Gerald Ward. Similar motif on overscaled drapery in white, red, antique silver, printed by Lee Harris.









photographs by james forney

### More Fontainebleau

Gerald Ward, N.S.I.D. tackles several new interior acres

Economic analysts do not agree about why there isn't a new "hotel of the year" this year in Miami-perhaps jetinitiated Caribbean competition, perhaps the depletion of the buildable beach frontage. Meantime the Fontainebleau, "the hotel of the year" of 1955, still dominates the city. Considering the scale of the public rooms, the management could hardly be blamed for failing to foresee that within three years their ballroom could not keep up with the demand for bookings, or that there would be three would-be sitters for every chair in the lounge. Because architect Morris Lapidus, who designed The Fontainebleau inside and out (May 1955 INTE-RIORS) did a superb job of planning, it was easy to add a new West Ballroom and Grand Gallery to the low publicarea wing. Lapidus was not, however, free to take on the assignment, which was tackled by rapidly rising Gerald Ward, current President of the N.S.I.D.'s Florida Chapter.

Change is a basic rule in hotel work; Ward wisely adhered to Lapidus' overblown French renaissance approach, but used brilliant black-red-and-gold palette which makes this year's guest sit up and take notice, after walking through the sliding doors from the whites and golds of the original wing.



When they acquired the elegant Ambassador Hotel on Park Avenue, executives of the Sheraton chain retained no part of its name, now call it The Sheraton East. They took pains, however, to insure the continuity of its aristocratic and glittering personality. One clue to their special regard for the hotel lies in the fact that they delegated special responsibility for decor to a knowledgeable staffer, an Oxford graduate who rose through the ranks in the timehonored apprenticeship system prevailing in the hotel industry in Europe. Donald MacLean, Assistant to the Manager, worked closely with Caroline Wood, a member of the Sheraton chain's interior design staff headed by Mary Morrison Kennedy, A.I.D., Vice President in Charge of Design of the Sheraton Hotel Corporation. MacLean, who can chat in any of five languages with guests or the hired help (most of the maids are German) was satisfied with the condition of the public rooms; these require simple maintenance rather than refurbishing for the time being. But the guest rooms require a more active program. The (Continued on Page 170)

# **Nostalgia at the Sheraton East**

Cosmopolitan hotel executive, working with staff
of Mary Morrison Kennedy, A.I.A., A.I.D., lends traditional,
continental aura to refurbished suites



Above: living room. See also page 115.

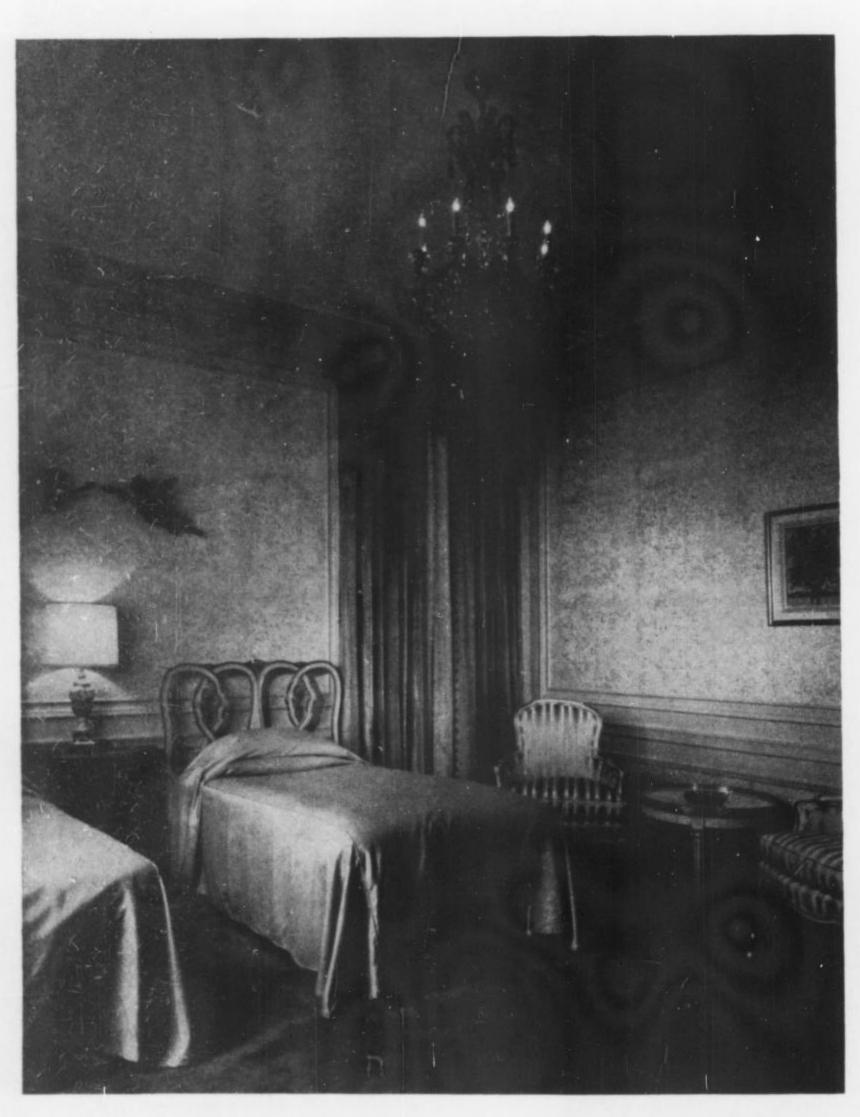
At right: Entrance to the suite, with open door revealing small foyer in background. Predominant hue is celadon green punctuated by lobster red accents. Celadon is color of Shiki silk Scalamandré wall covering and Mohawk Heirloom carpet (the latter used throughout all rooms of suite). Lobster red Ramsona strie velvet on white and gold chairs is repeated on bench in foyer beyond. Meredith Galleries reproduction mirror tops antique marble-topped console.



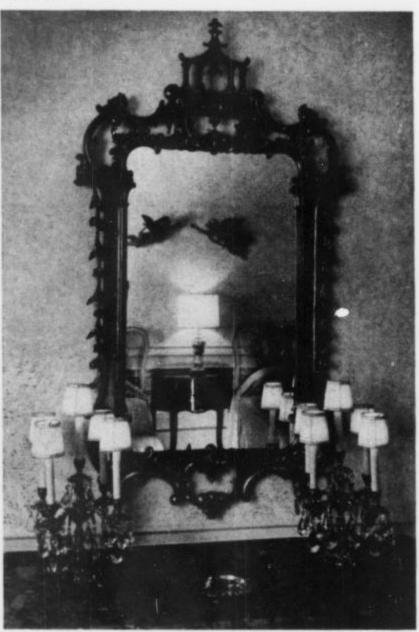


In living room (also illustrated at far left on opposite page) celadon Mohawk heirloom rug specially woven for all rooms of the suite creates a continuity of tone as the visitor passes from the green-walled entry and white-walled foyer in background (both shown in the long view at left) into the white-walled living room. More accurately, the walls are white Scalamandré Shiki silk with an intricate tracery of olivene green flocking, tying in with the foyer scheme, where the carpet is celadon and the walls are in Louis Bowen's white Shiki silk, "Andalusia" with a pattern of metallic gold. (This foyer wall covering can be seen up close in the photograph above, framing the view of the living room.) A modern sofa (in small photo page 114) and the two wing chairs are in olivene silk velvet

matching the draperies (Scalamandré). Trimming on the draperies is Scalamandré silk fringe in two shades of green. One of the wing chairs is an antique, the other was copied by Darby Corporation. The 10-light Baccarat crysta! chandelier was purchased by Mr. MacLean from Ernest Henderson. The elaborately baroque gilt-framed mirror is a reproduction, from Meredith Galleries. The two bergères are in cream-colored Stroheim & Romann silk brocade patterned with multicolored flowers. The bisque figurines on the mantle, the brass firescreen, the Limoges plates and figurines in the antique Sheraton vitrine, and the 18th century gilt, ormolu, and marble clock on the mantle were all purchased at the auction of the Governor Fuller estate in Massachusetts.



More subdued, the bedrooms of the suite have the same white and gold scheme as the foyer, but are united to the entry and liviny room by a celadon carpet and olivene draperies identical to those in the rest of the suite. The wallpaper, from Louis Bowen in white and metallic gold, has a fainter, vaguer pattern than those in the other rooms. (Walls of the kitchenette and dressing room of the suite are in still other white and gold papers.) The carved gilt-finished 17th Century angels are from Maria de Guard. Rococo gilt mirrors occur as decorative motifs throughout the suite. Like the furniture, most of them are reproductions, but some accessories, prints, and furniture are the real thing, and unusual.





Living room's size is emphasized by graphic and graceful dark lines of furniture against light, limpid background.

# **Presidential Suite**

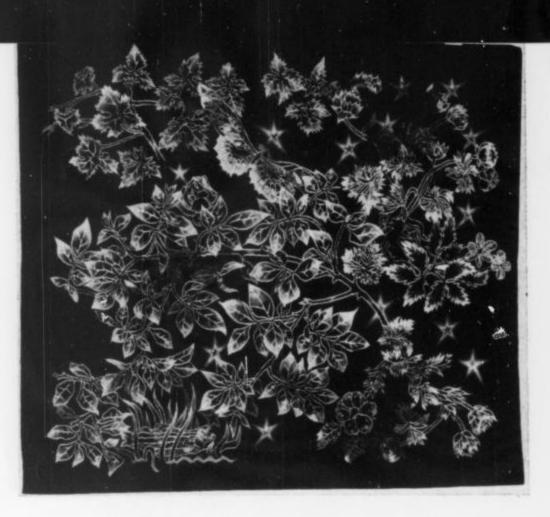
Michael Greer's crisp, buoyant traditionalism at the Park Lane

Three blocks away from the Sheraton East recorded on the preceding pages is the Park Lane, where interior designer Michael Greer has just remodeled the Presidential Suite, among others. The theme and title automatically settled the question of style-predominantly 18th Century English and formal Colonial. This is not the period with which Greer's reputation is identified; the French Napoleonic and Directoire and English Regency-have been his special predilections. Working with reproductions of English antiques, he has achieved the same delicacy, airiness, and sparkle that distinguishes his more familiar idioms, and the total result is an atmosphere that makes the suite especially desirable: affording repose, dignity, and a sense of balance above the roar of midtown traffic. Two qualities (Continued on Page 166) dis-

Michael Greer, N.S.I.D., A.I.D.



Master bedroom's freshness is the sum of its yellow and white fabrics and wallpaper, refined reproductions (source list on page 168).



# Wall hangings: part one

An up-to-date survey of the ancient art form of the tapestry, re-emerging on the interior scene with new life and a growing importance Tapestries are for the most part totally misunderstood in this country. Few people realize that both here and in many of the creative centers of the world a formidable resurgence of the art form is now in full swing. It is unfortunate that to most there still lingers in the mind's eye an idea that tapestries are artifacts of the vanished past to be seen hanging in chateaux and cloisters, objects once useful for warming up cold stone walls or blocking drafty doorways. But even for the Gothic and Renaissance man they were highly prized works of art and collected as an investment. Their value was recognized by the kings of France. During the 18th and early 19th centuries the total output of the French workshops was commandeered for the production of royal commissions. It was only after this period that the great art fell into decline. Now, nearly two hundred years later, tapestries are making a virile come-back.

The revival was begun single-handedly in the mid-thirties by an inspired French fresco painter - Jean Lurçat, who is now recognized as the father of the modern French tapestry. After the war, some of the great names in painting were irresistibly drawn to work in this medium by its vitality and dimensional capacities-Miro, Picasso, Matisse, and Leger to name a few. More recently French artists such as the composer's descendent Saint-Saens, and the abstractionist Matégo—also an interior designer—have been designing for the French Aubusson workshops and the nationalized Gobelin work shop. A oneman show of 30 tapestries by Matégo appeared at the New York World Trade Fair May 3 to 13th sponsored by the Jeppson Galleries of Washington.

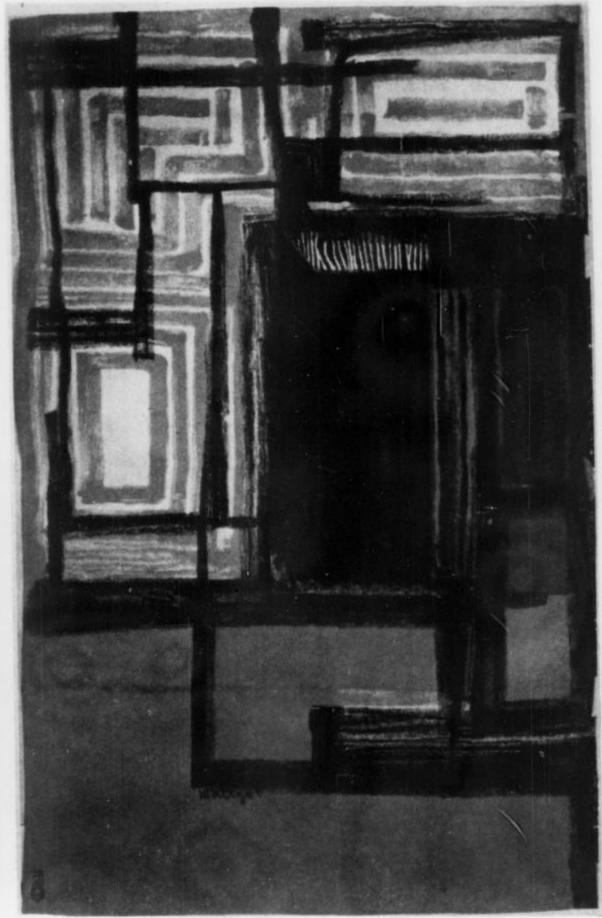
American artist, Sylvia Carewe in 1957 became the first American to have designs woven

(Continued on Page 172 more photographs on pages 120-121).

Sixteenth century Flemish Chouxfleur tapestry (83 x 98 inches) at French and Company, 978 Madison Avenue, New York.







Facing page above: Decorative Aubusson tapestry "Fabrics" by Jean Lurçat (80 x 93 inches). Above: "Cock" (38 x 69 inches) by Mathieu Matégo. Imported by Jeppson French Aubusson by Jean Lurçat. French & Company, 978 Madison Avenue, N. Y. Jeppson Galleries, 1747 K. St., Washington.

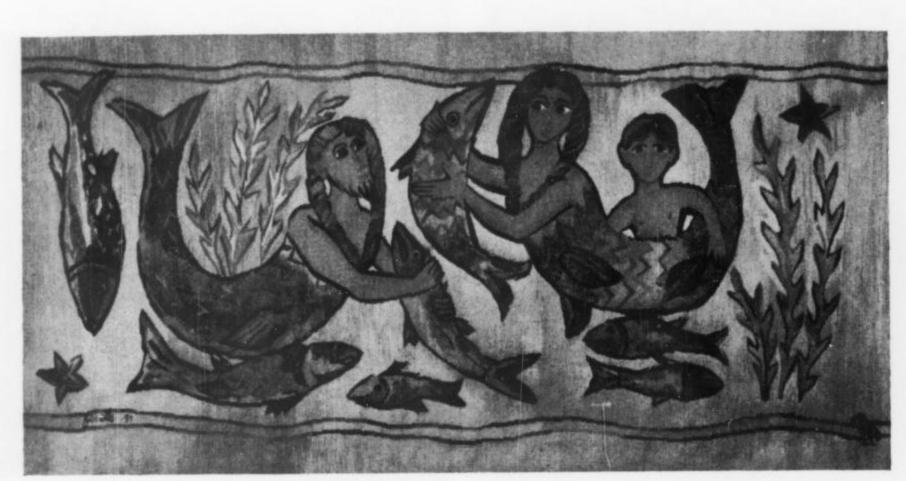
Above: Abstract French Aubusson "Labyrinth" measuring 43 by 66 inches. Designed Galleries, 1747 K. Street, Washington. Available in New York, French & Company, Inc., 978 Madison Avenue.



Above: Allegorical French Aubusson Tapestry "Wood Pidgeon" (56 x 89 inches) by Marc Saint-Saens. Available: French & Company, 978 Madison Avenue, New York. Right: Abstract tapestry "Le Feu" (5 x 7 feet). Designed by America's Sylvia Carewe and executed by Braquenie at the Royal French Aubuson étalier. Available Sylvia Carewe, 544 East 86th Street, N. Y.



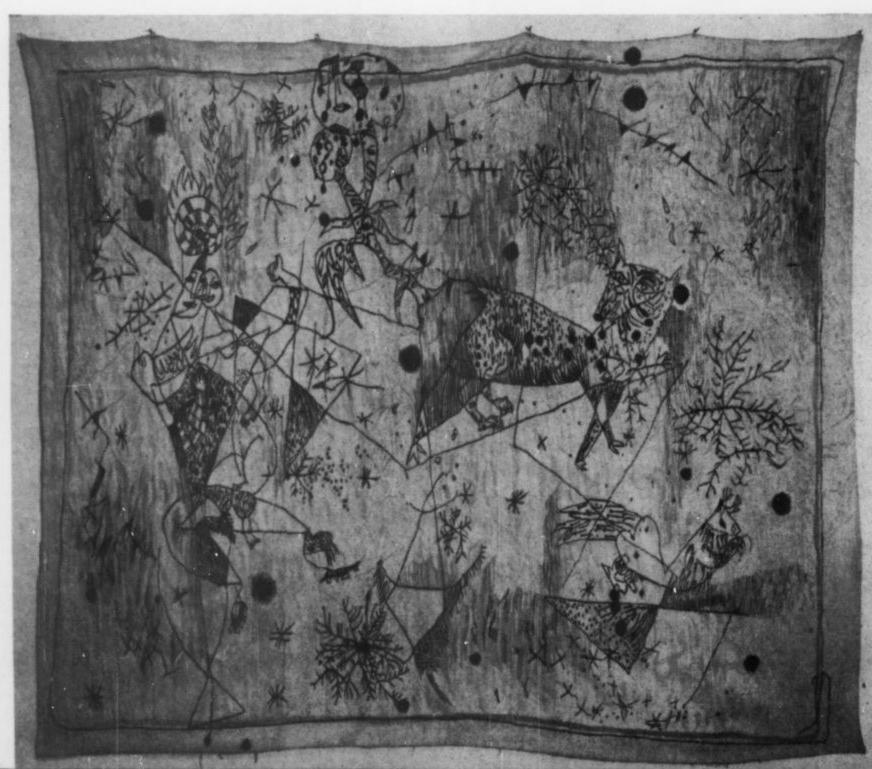
Right: "The Fish Family" (36 x 90 inches) designed and executed in Holland by Gisele Van Waterschoot. Custom orders by this artist may be placed with Cobweb, Inc., P. O. Box 376, Lenox Hill Station, N. Y.

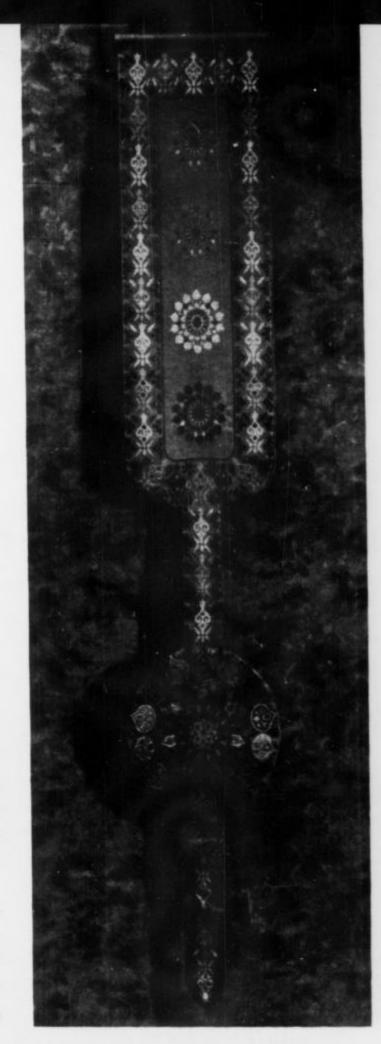


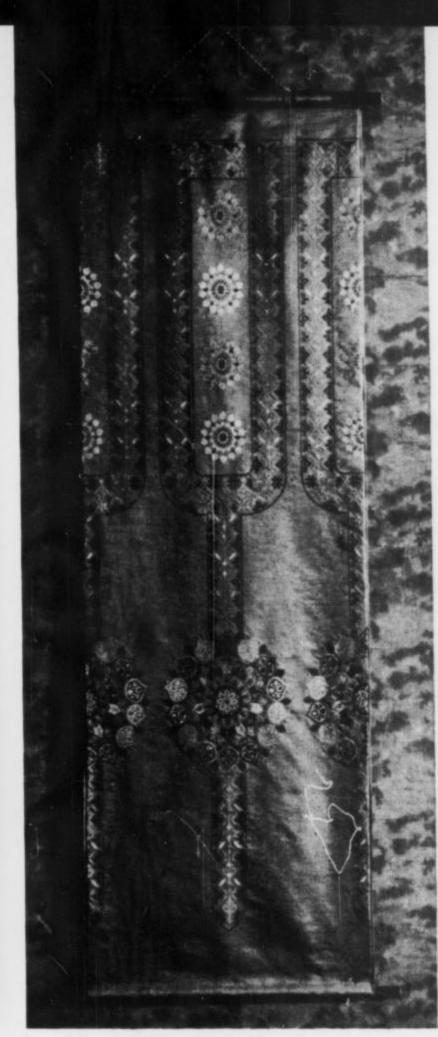
Left: "Madonna and Child" (28 x 48 inches) by Henk Schrijvers of Holland. French & Company, 978 Madison Ave., N.Y.

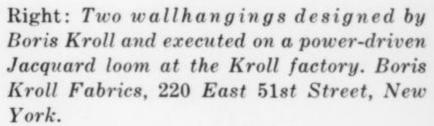


Below: "Constellation" (7 x 9 feet) designed by Johanna Schidlo and woven by the French Government sponsored Manufacture Nationale des Gobelins. Bertha Schaefer Gallery, 32 East 57th Street, N.Y.



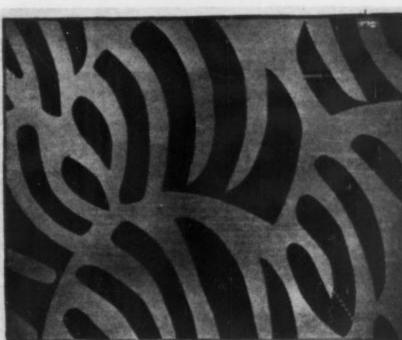






Below: Two very large abstractions by designer-weaver Jan Yoors. Large wall hanging below measures 20 x 20 feet. "Roots" at right—10 x 11 feet. Custom designs: Jan Yoors, 324 E. 47th Street, New York.





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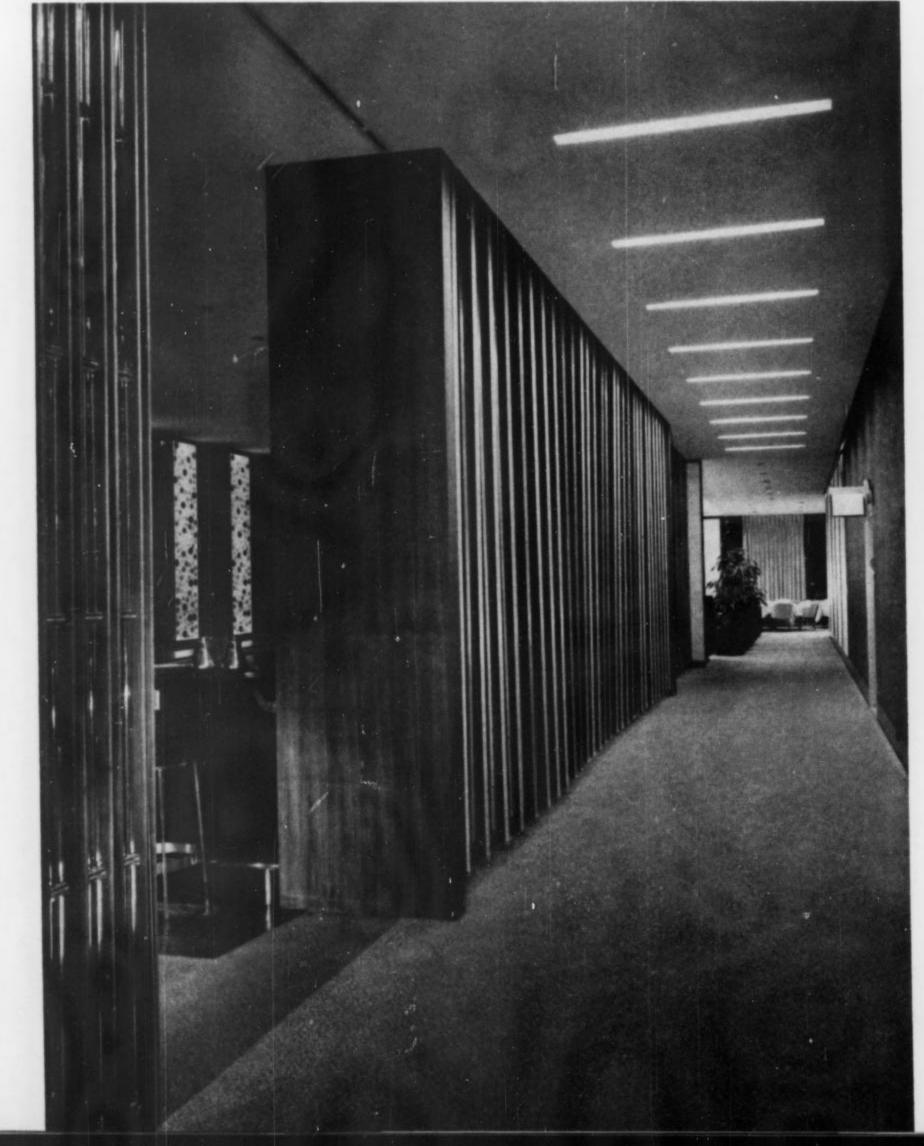
The view from the 48th floor literally advances toward the diner at the Tower Suite in New York's Time & Life Building. Gordon Chadwick, in charge of the design for George Nelson and Company, Inc., overcame a disheartening series of columns that split the view into stingy stripes by the simple device of paneling the sides of the columns with mirrors. The trick is astonishingly successful. Seen from a distance, the mirrors almost double the view; and the window-side diner has a strong sensation of floating among the stars on a flying carpet. The fronts of the columns were treated in various luminous fashions to blend with the view and minimize the striped effect. Lighting behind the panels operates on dimmers so that they are equally compatible with the sunny day or starry night panorama.

Not only the lighting, but the name and the very purpose of the restaurant change by day or by night. At noon it is the Hemisphere Club, a men's luncheon club; and at night it is the Tower Suite, a luxurious restaurant open to the public. Sympathetic to either role is its atmosphere of a roof garden. The color scheme is predominantly green, plants are generous, and the central block is covered in a green aluminum mesh that subtly suggest a garden in the green and gold wall covering behind it. But the most potent design factor in achieving the sense of an open rooftop-a garden in space — is the lighting. Architect Chadwick worked with lighting expert Martin Garon of Gotham Lighting Corporation from the very beginning of the job. Together they developed the luminous column treatment to make the view comfortable as the constant focus; and they also collaborated on the three green aluminum grid ceilings in the large, U-shaped dining room. These grids, which hold both down lighting and indirect lighting that gives a sense of sky above, resemble nothing more than latticework over an open garden.-J.A.

# **Tower Suite-Hemisphere Club**

With light and mirrors, George Nelson
makes a garden in space of a men's luncheon club
by day, a public restaurant by night

photographs by scott hyde





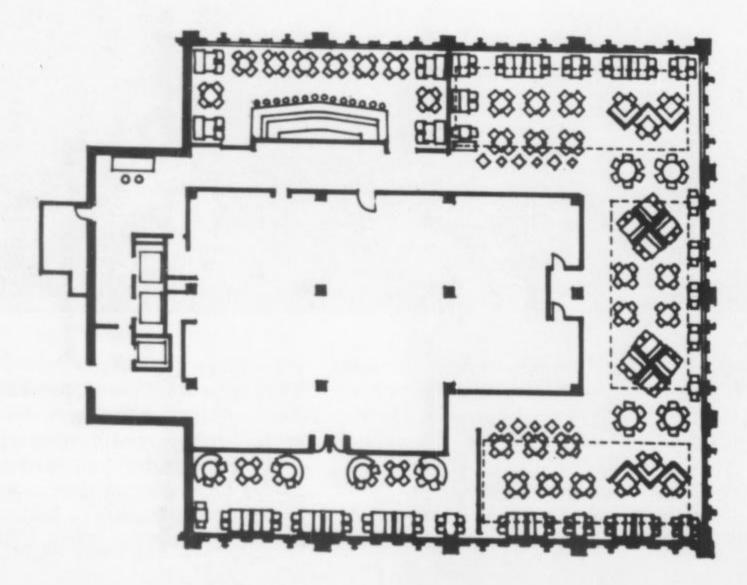
Left: Corridor to the main dining room emphasizes its role as a transition area with its lighting rhythm of cut-out strips in the ceiling without frame or mold, fluorescent above, and with its series of anodized aluminum louvers in reds, greens and yellows set along a wall which is the back of the bar. The carpet in heavy traffic

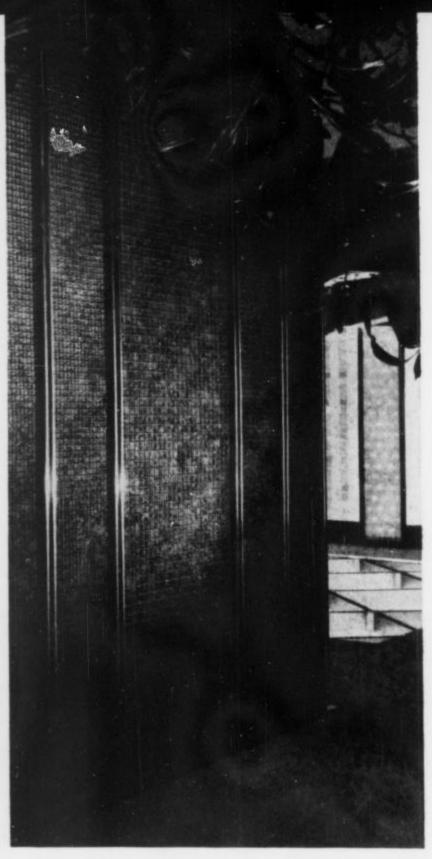
areas is a light orange tweed; the color changes in the bar to red, and in the dining areas to green. Thus the part of the rug that gets the most wear can be replaced without making a conspicuous difference in wear. All carpets by Frischer.

Above: In the bar, pilasters between windows are made of imported hand-blown

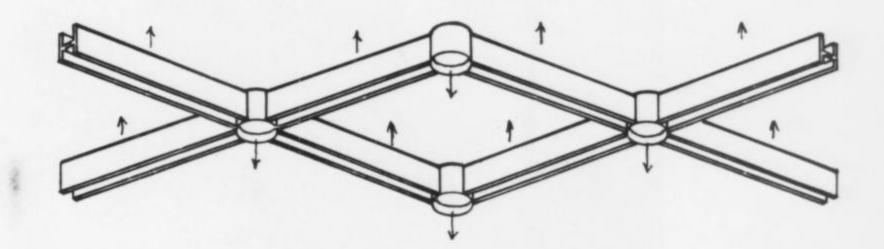
glass disks in shades of green, set in clear glass; they are lighted from behind to glow dimly. Column sides are mirrored. To achieve a generous seating arrangement, Nelson's office designed special low chairs (made by Herman Miller), used oversized table tops in cocktail lounges. Chairs are in silver gray Marie Nichols fabric.







The vast, U-shaped dining room surrounds the kitchen core, whose bulk is minimized by its wall treatment. A silver-green anodized aluminum mesh covers a gold and green Gene McDonald fabric, to gain a sensation of looking through a lattice on a garden. The area is effectively subdivided without walls by the ceiling lighting, composed of three anodized aluminum grids that suggest garden latticework. Developed by Chadwick with Martin Garon of Gotham Lighting Corporation, the grid is of green anodized aluminum, incorporates both indirect light and inconspicuous downlighting; H-shaped limbs of the grid hold tubular lamps mounted horizontally in the upper half to reflect light off the ceiling; a 100-watt frosted lamp with a reflector above it and a tinted fresnelens below is in each of the circular joints (sketch on opposite page). The grid is suspended by wires that stretch from each intersection diagonally to a point on the ceiling over the center of each square, where the four wires disappear together into a brass fitting buried in the plaster. Columns between windows are covered in a rough fabric of pineapple fibers (Marie Nichols) with flashlight bulbs twinkling behind. These are on dimmers, brighter by day than by night. Special banquettes designed by the Nelson office also help break up the space. Two of these are of zig-zag shape (as in photo at right) and two are pinwheels (above left). Banquettes, and the chairs designed by Nelson and made by Herman Miller, are in red, green, charcoal and yellow fabrics by Marie Nichols; some banquettes in Leatherguild plastic upholstery.









George Nelson

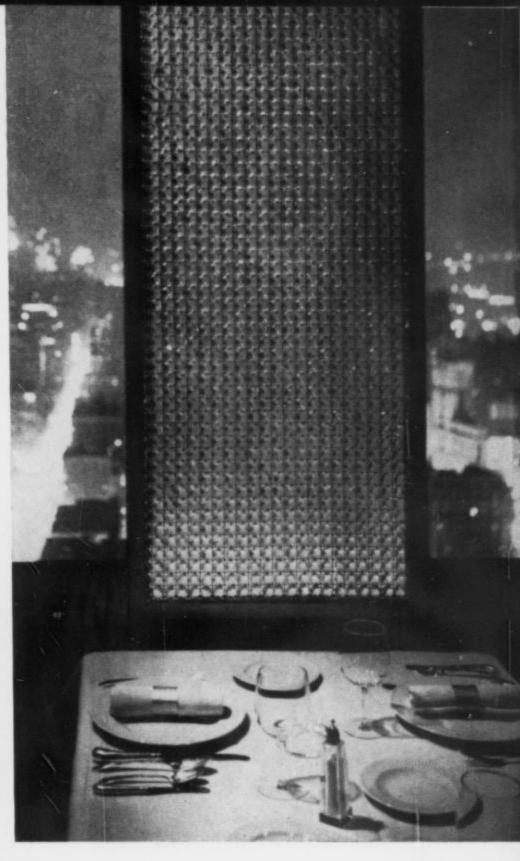


Martin Garon



Gordon Chadwick







#### **Tower Suite-Hemisphere Club**

The Gold Room, on these two pages, is a small dining room predominantly gold with green accents. Walls are covered with loose-hanging gold silk (Marie Nichols). Between the windows are panels of gold mesh with a faceted crystal in each one-inch square of the mesh (detail above). Lighting behind the panels operates on dimmers (Superior Electric components). Photo at left and the one on opposite page best show the success of the mirrored column sides in bringing the view into the restaurant. Frischer carpet is yellow. Banquettes which alternate with chairs along the windows were designed for a sofa-type lounge effect, but with a straighter pitch for dining; made by Lehigh. Four round tables have  $"Rayescent"\ electroluminescent$ table tops by Westinghouse; these glow through table cloths. At two spots across the room from the windows are tall decorative panels like the one at upper left; these creations of Maginel Wright Barney are of colored felt and plastic beads on a gold leaf background. Silver hollow-ware, several of the glasses, and the china were designed by George Nelson's office. Drapery installations throughout by Allied Studios; cabinetwork by William Somerville, Inc. William Tabler was coordinating architect.

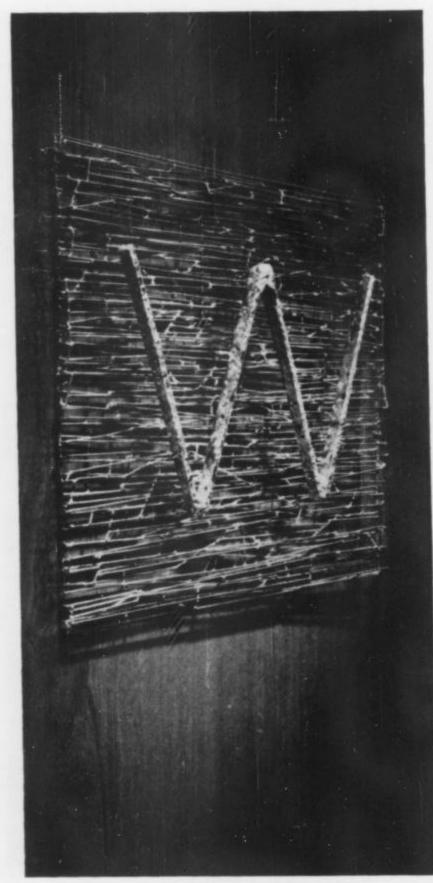
# **The Weavers Club**

Beeston and Patterson spin a luncheon club for textilists out of the woven textures of the trade

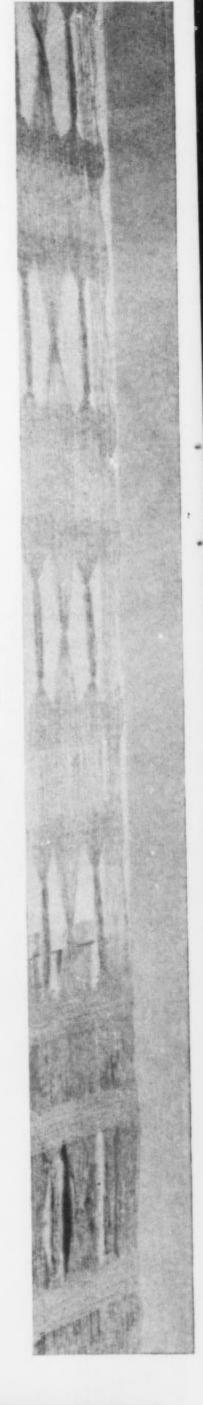
Architects Beeston and Patterson had designed showrooms for twenty textile manufacturers at 111 West Fortieth Street before creating the Weavers Club on the 18th floor as a kind of poetic summation of their prolonged romance with the building in the heart of New York's textile industry. Weaving is the affectionate theme of the club. It is immediately established in the elevator lobby with a richly textured and glowing sculpture of brass wire (right) by Jack Schainen and Alfred Stern that greets visitors as they enter. A broad but short corridor leads to a long passage to the bar and dining room. This passage is justly called a "gallery" because of the beautiful hanging gardens the visitor passes en route. Beeston and Patterson covered the long window wall of the gallery in a lush woven pattern, in the form of hand-loomed asbestos blinds by Lozano-Fisher. The ceiling rises in the gallery, again to make a pleasurable and flattering route to the dining room. The dining room itself is marked off by a screen of vertically woven teak strips.

Design elements not actually woven are often treated in a complex and roughly textured manner with a weave feeling, such as the elongated parquet floor in the bar, the antique amber glass also in the bar, and the patterned canvas wall areas that occur occasionally.

While the Weavers Club is on the 18th floor, its decor and colors are keyed to the earth because the designers felt a calm, secure feeling would be more suitable for a dining and lounge atmosphere than tense, high-wire acrobatics. The designers were especially happy that they were able to use all incandescent lighting, instead of the fluorescent prescribed for the showrooms, and leaped at the chance to create a warm and subtle color scheme and a play of shadowy and vibrant textures. Charles Beeston based the earthen browns, blacks, reds, oranges and golds on the Lascaux cave drawings .- J. A.











Left: View from reception area down the gallery which leads to dining room and bar. To unify a badly proportioned wall and gain a beautiful quality of light down the long gallery, Beeston & Patterson covered the window wall in asbestos hand-loomed blinds by Lozano-Fisher; installed by Davis Decorators. Ceiling in the gallery is higher than in the entrance lobby, to improve proportions of this long space and gain impressive route to the dining room. Table and black vinyl chairs by Edgewood. Above: Hanging gardens are the showplace of the gallery. Libbey-Owens-Ford smoke glass panels are suspended by brass chains. Plants by Nielsen's Flowers; ceramic planters by James Crumrine. Frink pinhole spots light the plants. Mohawk black and brown carpet; Celotex ceiling.



Charles Beeston, A.I.A.



Rushmore Patterson



Upper left: The bar is off the gallery behind a wall of translucent amber antique glass imported from Germany. A pair of Edgewood chairs in brown Kravet fabric make clear silhouettes against white lacquer panels. Brass table and brass planter from Luten-Clarey-Stern.

Left: The bar is suitably dimmer than the rest of the interiors, basks in a soft amber light coming through the glass wall. Other walls are in a gray and charcoal "Jumbo Squares" canvas by Laverne, with touches of gold and silver. Mohawk black and brown carpet covers lounge area of the room, and a teak floor in elongated parquet pattern surrounds the bar; floor installations by William Gold. The same teak as the floor is used for bar front and narrow panels below the amber glass windows; teak from Thailand Industries. Banquettes, JG chairs, and bar rail are in orange Landers vinyl. Lighting by Frink.

Two photos at right: The dining room, which swells out at the end of the gallery. Teak strips in vertically woven pattern form a screen at the entrance; like most other special installations and cabinet work, this was executed by Hinzmann & Waldmann. The carpet pattern changes to a looser design, again in brown and black, by Mohawk, installed by William Gold. An extremely successful device in breaking up the huge space into more pleasant areas is the higher ceiling in a square section near the entrance, crossed with teak beams in triangular shape. Beeston and Patterson made a decorative feature of two larger columns by covering them on alternate sides in Laverne gold "Hourglass" canvas and in teak. JG chairs are in orange Landers vinyl, through Charlan Industries; tables by Ted Reischmann; lighting by Century; Hess Goldsmith fiber glass draperies installed by Davis Decorators; International silverware; Syracuse china; Seneca glass.







# Convertible plan for the Traffic Club

Interior design: Philip S. Gray, W. & J. Sloane Contract Division Architects: Lacy, Atherton & Davis The handsome interiors shown on these pages are the spacious new quarters of the Traffic Club of New York in the Grand Central Terminal Building. Membership in this 56-year-old men's luncheon club is restricted to executives in transportation (railroad, airline, trucking), as well as executives in the traffic departments of industry. Club premises consist of foyer, large dining area where 250 to 300 lunches are served a day, smaller dining and bar area, cocktail lounge, and private dining room for all kinds of special meetings. Philip S. Gray of W. & J. Sloane's Contract Division has appropriately endowed the entire space with a warm masculinity which is not, however, so overpowering as to make the Club's women guests feel out of place. Rugs, room divider draperies, and wallpapers, all designed to Sloane's specifications in complementary colors and patterns, lend a pleasing esthetic cohesion to the entire area and make it possible to open various rooms into one another for special functions without interrupting the overall character of the space.

An expanse of curved white wall in the foyer (above) is broken with shaped ribs of walnut which continue as a baffle between small dining area (lower picture facing page) and passage-way to main dining room. Curved sofas by Granick are upholstered in mauve textured fabric and flanked by pottery cigarette-lamp stands (Design-Technics). Circular ceiling, which follows curve of the wall, provides indirect light. Flooring is by Congoleum-Nairn.



Above: Specially designed wallpaper gives colorful distinction to small private dining room. Designed by Gilbert Rose for Louis Bowen, it is in tones of beige, brown, olive, chartreuse, with blue birds. Brower chairs are in green plastic, and table cloth has

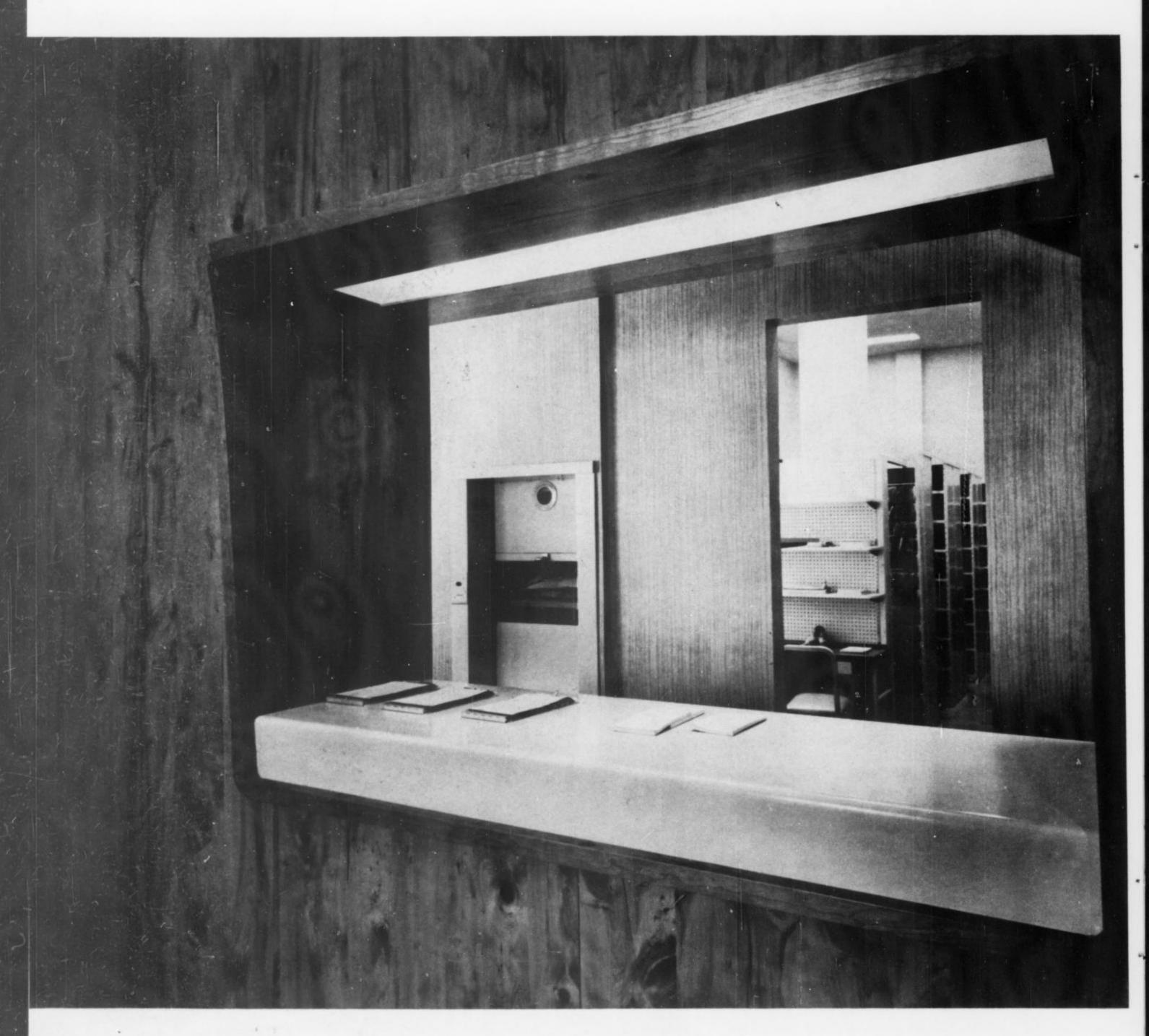
Right above: Back-lit Shoji screens in main dining area simulate windows and are decoratively enhanced by Japanese planting in dado-height planters with sculptured plaster bases. Room-divider (Sundial) seen in upper right makes it possible to divide this area for special functions or throw it all into one large room for dining.

Right below: Small dining and bar area is screened from passage-way to main dining room by plant-divider and drapery. Drapery dividers were designed and printed to Sloane's specifications by Gilbert Rose. The Archibald Holmes carpet is in over-all pattern of dark green, with cream and blue, designed to harmonize with leafpattern carpet in adjoining areas and with draperies. Large round walnut table, designed by Sloane's and made by Excellent Cabinet Works, was requested by the Club for large parties. Dining chairs (Brower) are covered in plastic, some green, some red. Walnut wrap-around chairs are in green. Curved bar in rear is backed by opaque glass lighted from behind.

photographs by hans van nes





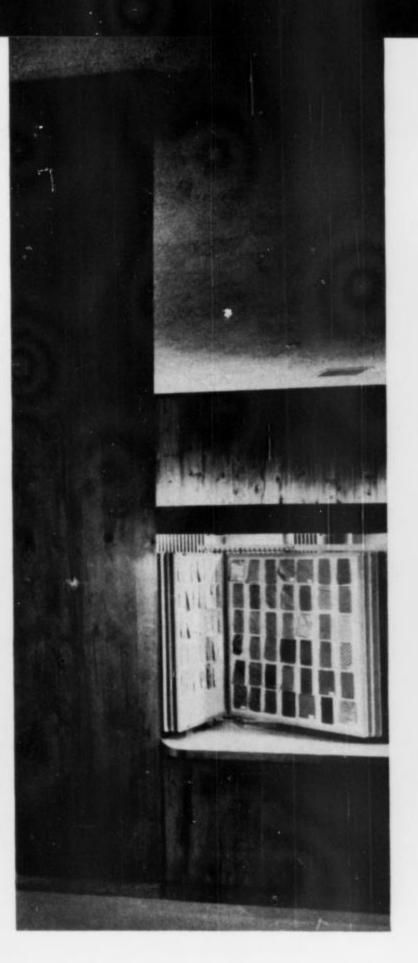


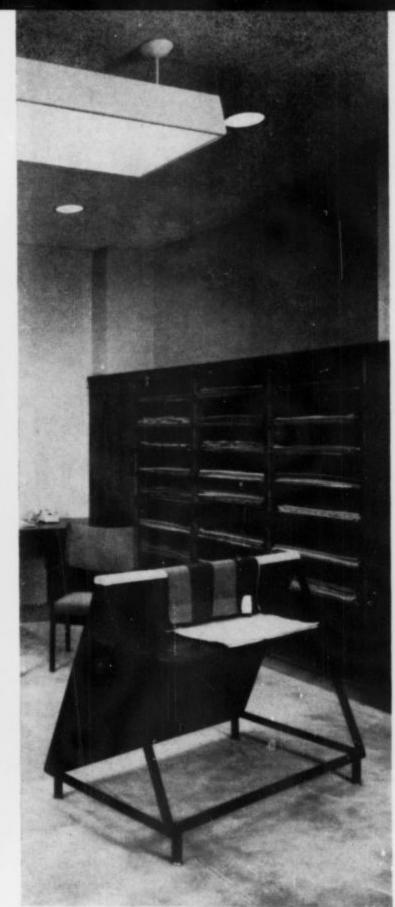
Above: Order window for memos and cuttings. This close-up shows beautiful figure of the English yew used for paneling throughout. Cuttings are stored in racks shown. Memos, on lower floor, are delivered by dumbwaiter at left.

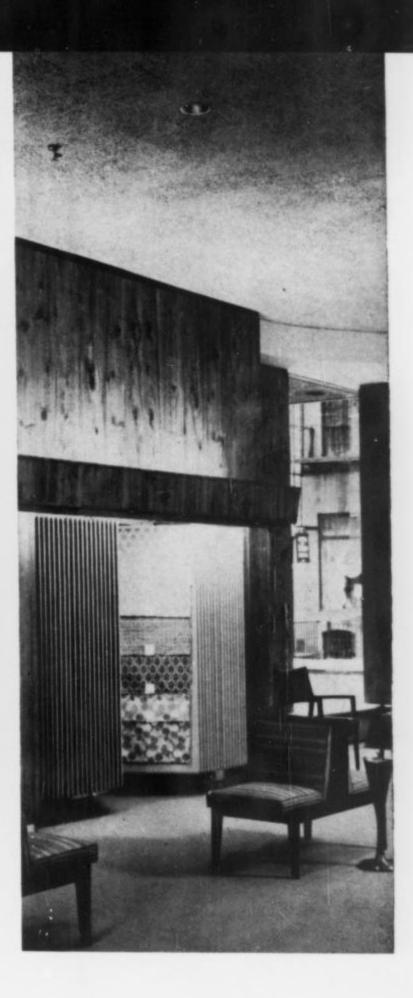
Opposite page, top: Three photos are close-up of Colorama racks, the private downstairs out-of-town buyers' showroom, and fabric racks on main floor with simple

troughs housing lighting fixtures. Chairs: Richard Draper. Carpeting: Bigelow's "Gros Point" through Simon Manges.

Right: View of large showroom looking toward huge window expanse allowing a constant flow of daylight to fill the room. At left is reception desk, Colorama, and Tel-Autograph machine for instantaneous placing of orders in the downtown warehouse at 28th Street and Park Avenue.







# **Stroheim & Romann**

indulges the interior designer in an alluring new showroom with exceptional lighting, high efficiency services, and prompt deliveries

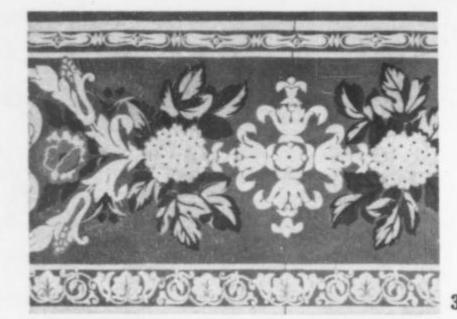


With deceptive simplicity architect-designer Lee Schoen has sympathetically stated in a straightforward manner the philosophy of Stroheim & Romann in the fabrics firm's new showroom at 155 East 56th Street, New York. Here Stroheim now offers clients the irresistible combination of the utmost in modern day service and a new concept in controlled lighting systems to bring out the quality and true color of Stroheim's rightly famous collection of fabrics. The lighting was developed by expert Leslie Wheel, who with great discernment blended incandescent and fluorescent lighting to gain the ne plus ultra of man-made "daylight." Lighting is housed in specially designed fixtures over the racks to direct illumination evenly from top to bottom of the fabrics. Skeptics may match the effects of this light with daylight as the latter pours through the 45-foot-wide expanse of unobstructed window.

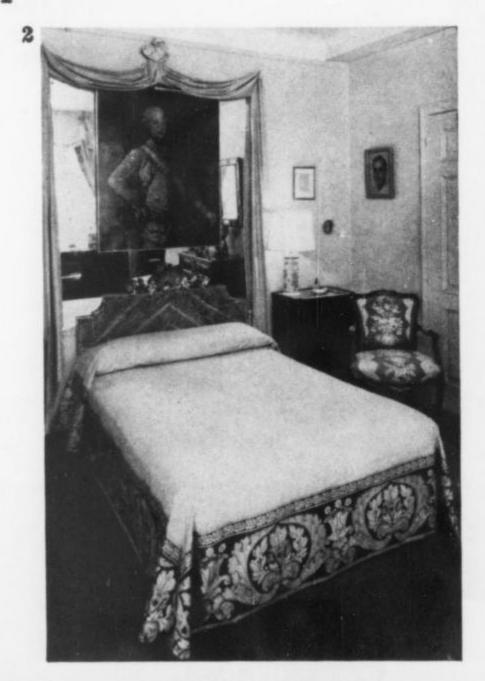
The main floor includes a large, airy showroom for interior designers and their clients, a quick-service storage room for fabric cuttings complete with dumbwaiter connecting the downstairs memo sample room, and a small rear showroom of select fabrics for the use of the interior designer only. Downstairs is a private showroom for the out-of-town (Continued on Page 177)

#### Versailles documents at Kravet

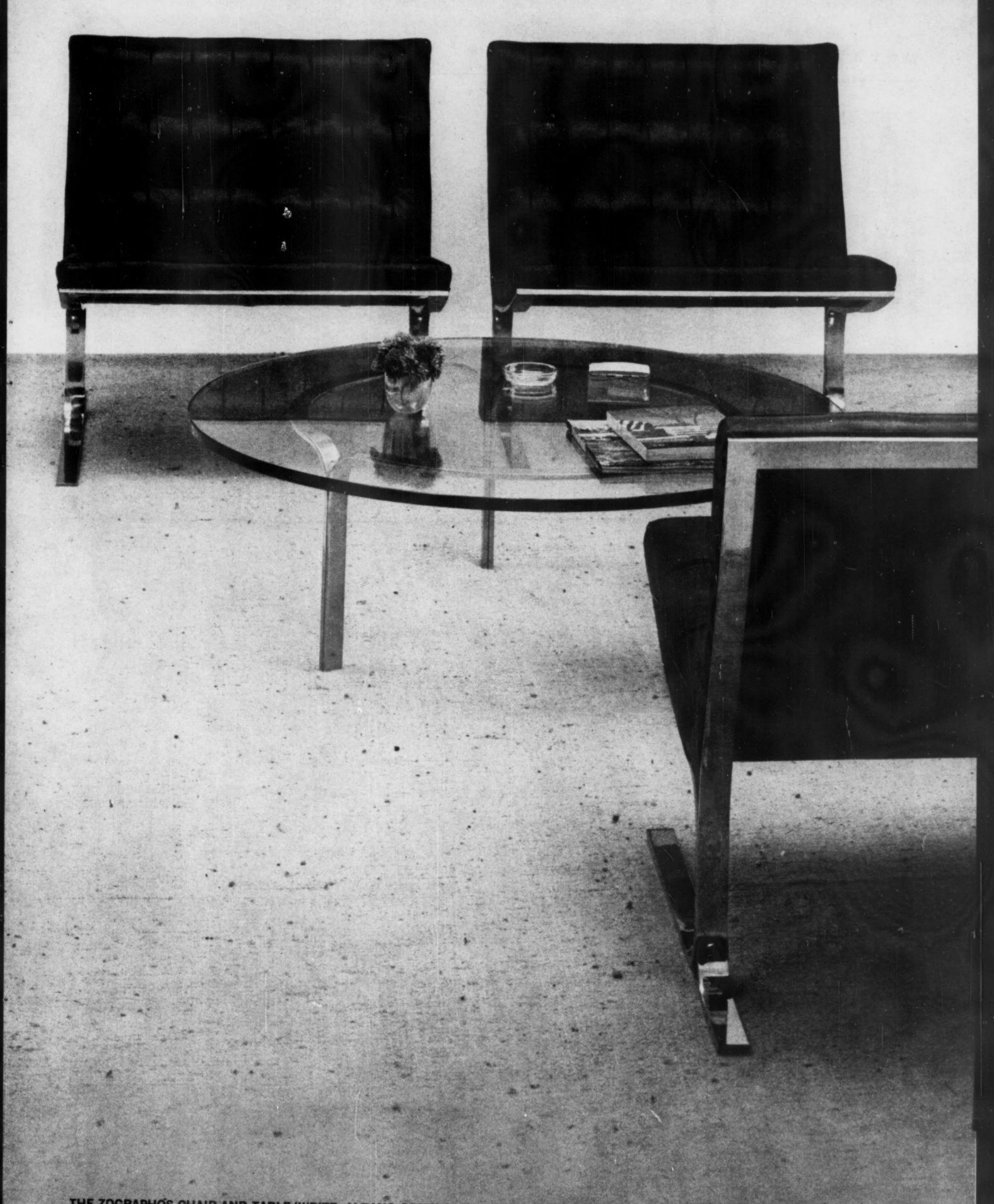
KRAVET FABRICS, INC., 50 East 53rd Street, New York, revives for the interior designer the elegance, flexibility, and wonderfully decorative advantages of the beautiful border. Kravet has become the exclusive distributor in this country of the exciting fabrics used in the newly restored Napoleonic and Directoire museum rooms at Versailles. The fabrics comprise five documented border patterns, two overall 48-inch related panel prints, and five matching solid color fabrics. All are printed on a fine silky French cotton taffeta with a permanent Everglaze finish. Borders range from six to fourteen inches in width and are printed sideways for continuous yardage. Photographs (1) and (2) in the New York apartment of Jerome Zerbe show two graceful uses for the borders, but all may also be used on swags; or as edgings on draperies, upholstery, or dressing tables. Each is in one colorway only. Border and panel print (1) has a pale olive background with red, blue, beige, and darker green. Majestic border edging bedspread (2) is black and gold. Floral border (3) has a sunny yellow ground with green, purple, blue and white. Borders (4) and (5) are companions; colorway for both is a cream background with white, navy, gold, green, and blue. The other 48-inch print has an overall pattern of black ivy on brown.



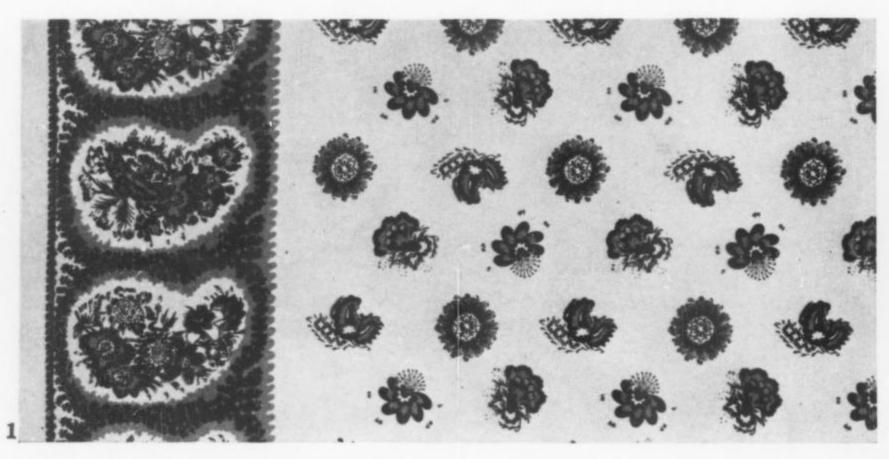


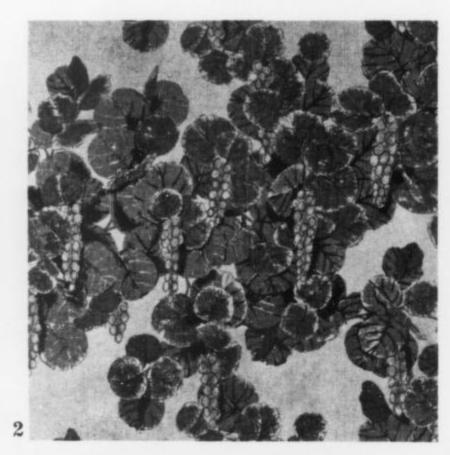






THE ZOGRAPHOS CHAIR AND TABLE/WRITE: ALBANO CONTRACT DIVISION, 309 E. 46th St., N.Y.C. 17, PL 1-5980/ALBANO CO., DALLAS DECORATIVE CENTER, DALLAS/MARSHALL FIELD CONTRACT DIVISION, MERCHANDISE MART, CHICAGO/CARROLL SAGAR, 8751 BEVERLY BLVD., LOS ANGELES/H. S. CROCKER CO., 720 MISSION ST., SAN FRANCISCO/ALBERT WHITE ASSOC., 381 ADELAIDE ST. WEST, TORONTO.

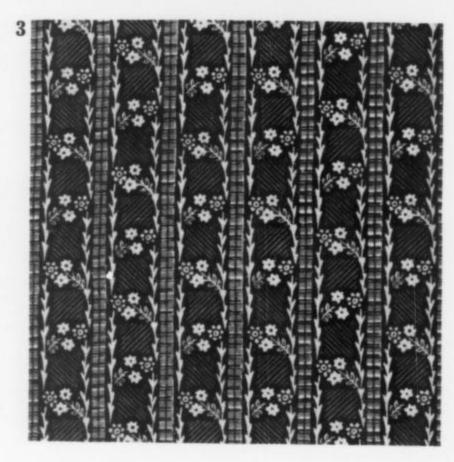




#### Eight fresh groups at Schumacher

F. SCHUMACHER & COMPANY, 60 West 40th Street, New York, invested its "Spring '61" collection with a happy diversity of eight unrelated small groups. Ranging freely in period and influence, Schumacher hopped with alacrity from the latest source of documented Americana: Historic Newport (April Interiors) for both papers and fabrics; Williamsburg for plain fabrics; "finds" in "The Third Museum Collection," i.e. Cooperstown, Mystic, and Civil War repositories; tropical contemporary prints styled by Ann Hatfield and Elsa Voekler for the Dorado Beach and Caneel Bay hotel installations;

new Fiberglas drip-drys of prints, plains, and damasks; the House Beautiful "Shibui" weaves and sheers; and finally an all nylon upholstery group of plain and textured weaves. "Cornishe" (1) from the "Third Museum Collection" is an interesting overall floral with a double edged border outlined by tiny lichen-like leaves. On cotton, the print is black with an over wash of khaki. "Sea Grapes" (2) on Belgium linen from contemporary "Cariba" is a realistic interpretation of the plant prevalent on Caribbean beaches; it is pre-shrunk and sylmerized. One of six prints in the Newport group is a tiny stripe, "Vernon" (3), printed in one color on white cotton.



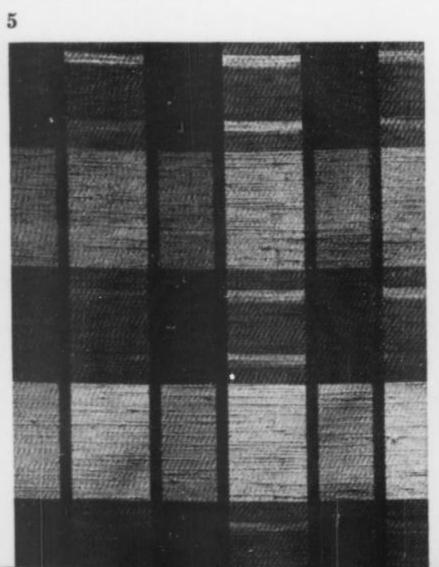
#### Krall weaves with new techniques

BORIS KROLL FABRICS, INC., 220 East 51st Street, New York, is currently preoccupied with breaking away from traditionally limited uses of the Jacquard loom. Kroll's prowess in loom techniques has yielded two new approaches to weaves in a collection titled "Decade 11."

One of the new approaches is a handweave French pull-thread technique which features a "fringe" thread pulled across a solid weave background. Of viscose rayon and cotton, this group has three design variations, each available in 25 solid colors. "Melos" (4) has stripes of triangular French pull threads. One of its companions, "Delos," has vertical stripes of horizontally pulled threads; and another, "Paros," alternates triangles of pull threads with solid weave triangles.

Kroll's other new Jacquard technique allows a tremendous freedom of design moods ranging from the rigid geometrics of "Fenestra" (5) to the intricate convolutions of the exquisite "Paisley" (6) (Both are rayon and nylon.) In the latter the design outline has a dimensional depth almost trapunto-like in character. This fabric also exhibits the broader color range in the warps permitted with the newer techniques. The pattern comes in 21 vibrant and voluptuous multicolorways.









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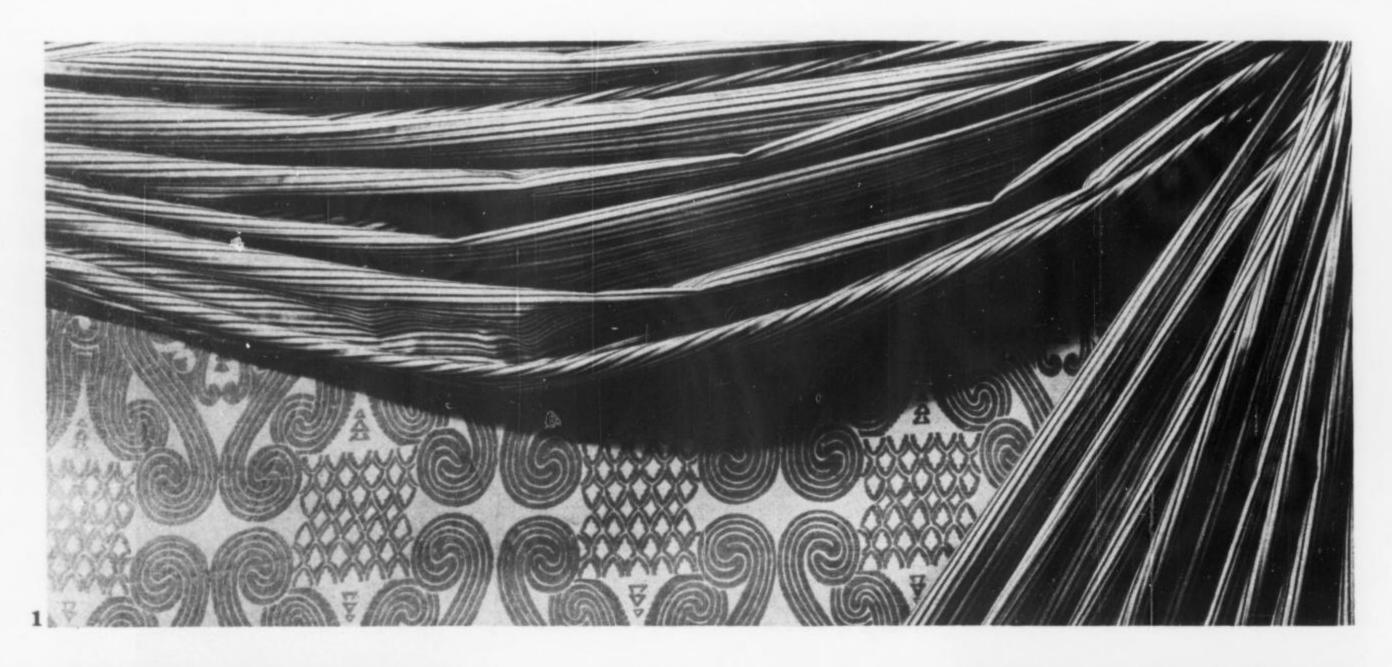
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#### New colorations for Fortuny classics

FORTUNY, INC., 509 Madison Avenue, New York, has emblazoned a group of its classic Italian fabric designs with marvelous new colors that are the very quintessence of elegance. Such elegance is the natural product of Fortuny's heritage with roots in fantastic, fairytale Venice. There, a unique process for painting on long staple cotton was discovered by Mariano Fortuny in the early twenties. This process, now under the aegis of Elsie McNeill Lee, has never been duplicated.

As draperies or upholstery, the fabrics are a delight—but as wall coverings they are superb; especially when used in conjunction with fine paintings they assume all the grandeur and intensity of high drama. In such a felicitous alliance, color complements color; texture builds on texture; and form balances form.

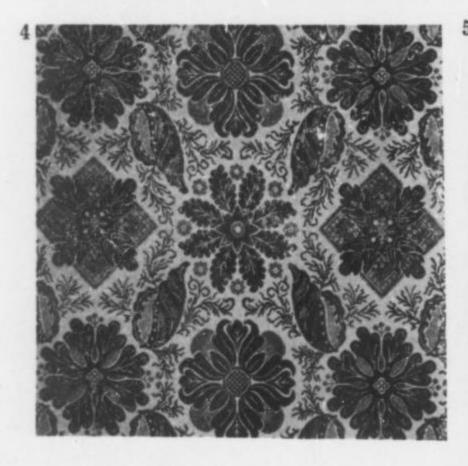
"Peruviano" (1) in bittersweet and offwhite is a bold Inca design amalgamating S-curves and medallions set with delightfully naive animal forms. In "Impero" (2), with a sharp green ground, graceful golden floral (Continued on Page 176)



Period fabrics at Quaintance

QUAINTANCE FABRICS, 509 Madison Avenue, New York, borrows design inspiration from many exciting decorative periods—Renaissance (3), 18th Century, Early American (4), Victorian, and Contemporary (5)—in its most recent collection of fabrics. In cases where the designs are of another era, the overall appearance definitely is not. Colors are carefully chosen to harmonize with present-day color schemes, and textiles are woven to surmount a minimum-maintenance environment.

"Firenze" (3), an exact reproduction of a Renaissance silk damask, balances geometric stripes and diamonds with a frenzy of animal, human, and plant activity. Dogs gallop up viny paths; extravagantly costumed hunters aim at feathery targets; and a forest of vegetation climbs for the moon. Colors in this 48" silk/cotton blend range from bold contrast reds and purples to quiet tone-ontone combinations. "The Four Seasons" is an authentic reproduction of 18th Century engravings that symbolize the seasons in (Continued on Page 177)







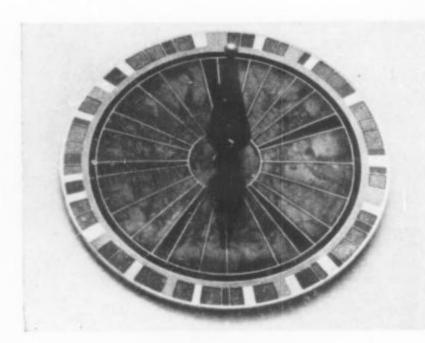
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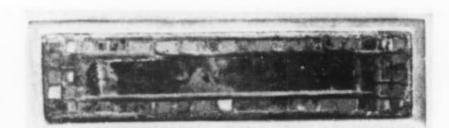
Morrison Imports, 10 Gold Street, Jackson Square, San Francisco, retained Matt Kahn to design cloisonné brass foils and polished brass Pinnacle Pulls. "Roulette" (top), Steeple Pull, 3%" diameter, is metallic pewter gray with yellow and orange accents; "Reed Flower" (above), Spire Pull, 3%" diameter, is plum red and deep turquoise. New York source is Luten-Clarey-Stern, 1059 Third Avenue.



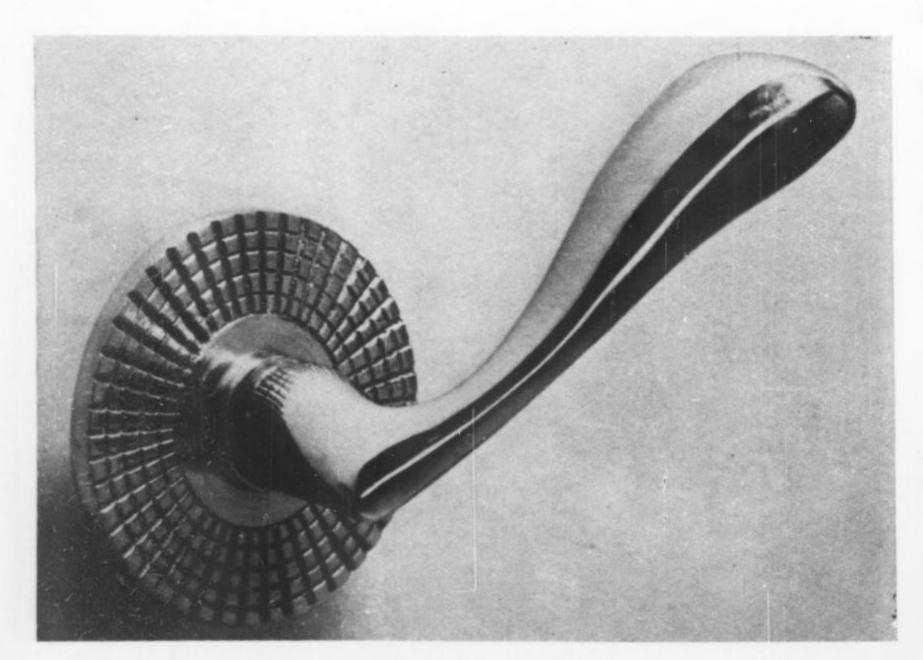
**Peabody Custom Hardware by the Schlage Lock Company,** Box 3324,
San Francisco; Empire State Building,
New York, specializes in made-to-order hardware in heavy cast bronze with a broad choice of finishes. A disarming lion face conceals the lock cylinder in "Tuscany" (above); escutcheon is 8" in diameter; the knob, 3½". Imposingly elegant "La Fontaine" (right) has a gigantic escutcheon, 9¾" wide and 18" long, and a knob, whose flap conceals the keyway, 2½" in diameter.



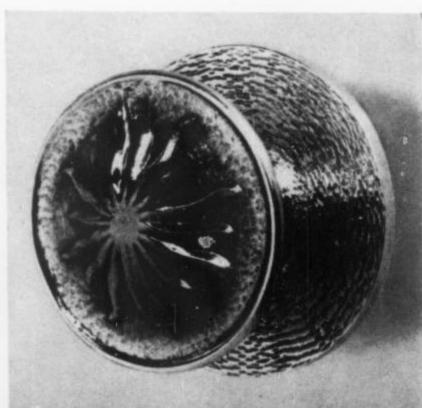




Crafts-Metals Company, 775 Broad-way, Laguna Beach, California, brings bold splashes of color to doors and drawers with mosaic inlay hardway. Amoebalike pull (left) is  $3\frac{1}{2}$ " x  $5\frac{3}{4}$ "; rectangle (above) is  $1\frac{3}{4}$ " x  $4\frac{1}{2}$ " or  $2\frac{1}{2}$ " x  $8\frac{3}{4}$ ". The New York representative is William Hunrath Company, 763 Third Avenue.



Clavos, Inc., 331 East 83rd Street, New York, (sold through Luten-Clarey-Stern again and Paul Associates, 208 East 50th Street, New York) features handsomely textured polished brass door hardware. The graceful lever (left) designed by Harold M. Schwartz, is 4¾" long; the sun-embossed knob (below) is 2¼" in diameter.



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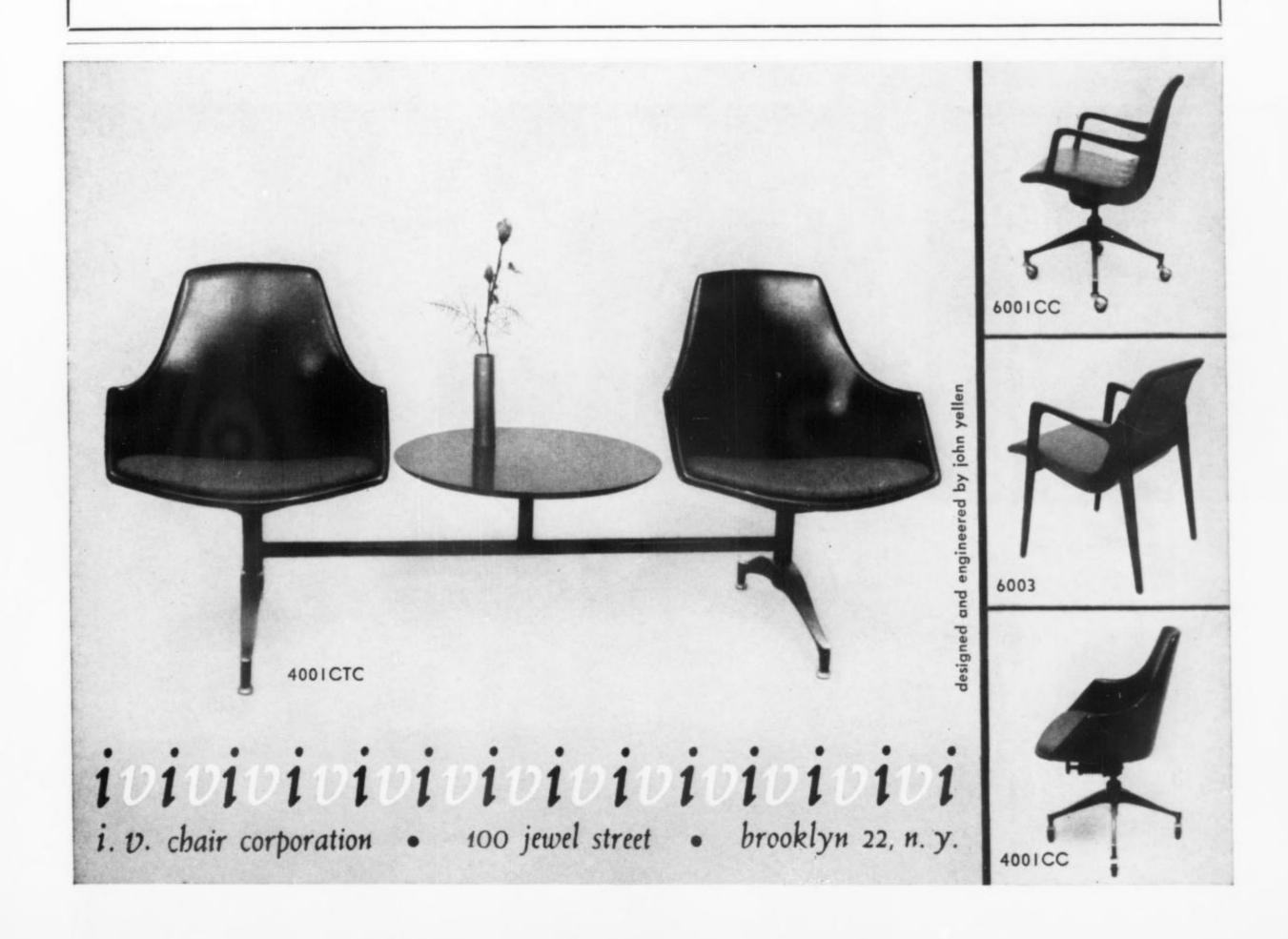
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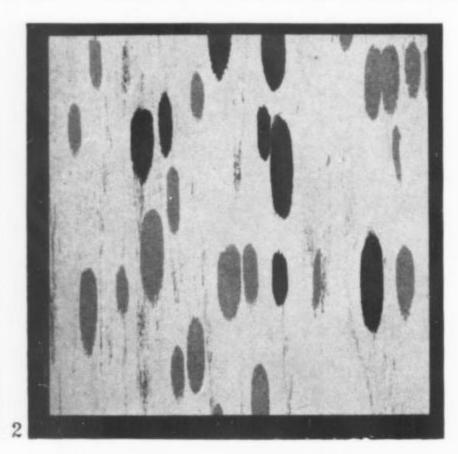
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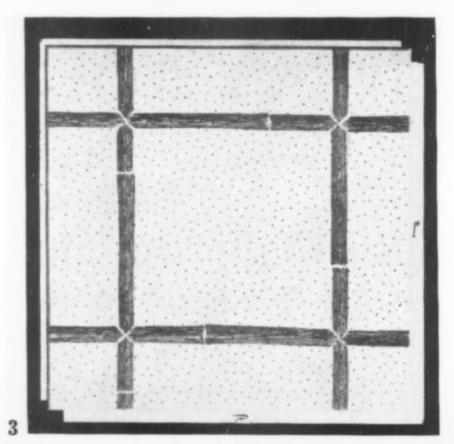
# Meredith Galleries, Inc.

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Under the personal supervision of MR. STANLEY SOLON







#### J-M acoustical tiles by Michael Greer

JOHNS-MANVILLE, 22 East 40th Street, New York, has established a precedent in the building products industry by commissioning a foremost interior designer -Michael Greer, N.S.I.D., A.I.D.-to design a new line of boldly patterned and brightly colored acoustical ceiling tiles. Some of the new ceiling tiles coordinate with Greer - designed Johns - Manville Terraflex Vinyl-Asbestos floor tiles. The attractive and versatile patterns that Mr. Greer has created lift acoustical tiles out of the realm of useful but unexciting ceiling equipment into that of colorful and indispensable decorative accessories. They range from delicate garlands to imposing florals (4); from bamboo grilles to planned perforations (1). Sizes of both the ceiling and the floor tiles are the same: 12 inches square.

"Bamboo Trellis" (3), a ceiling tile, is a simple gridwork of bamboo stalks in red, yellow, or green that coordinates with colorful "Bamboo Leaves" (2), a Greer floor tile. The latter's green and natural paint daubs and bright red streaks blend with either the solid red, yellow, or green of "Bamboo Trellis." A Bamboo Room displaying both the bamboo ceiling and floor tiles is currently on display at the New York Design Center.

"Floral Tracery" is a delicate turquoise and (Continued on Page 178)





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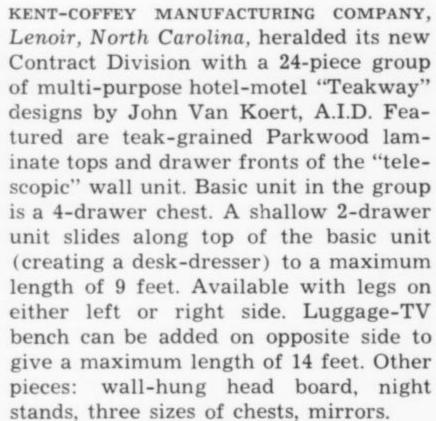
Good looking, the new HOWE "500" is also structurally sound. Legs are 11/8" square, welded steel tubing. Each leg has its own lock; all locks operate from a single lever at the table's center. Magnets secure legs in the folded position.

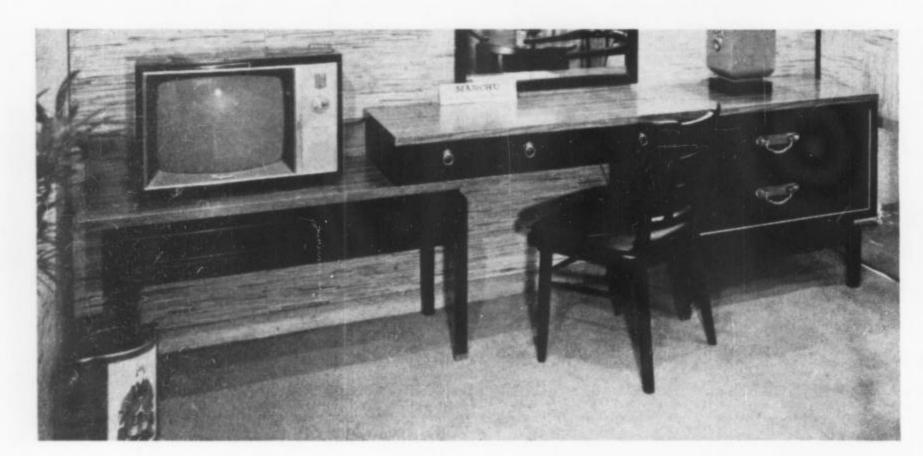
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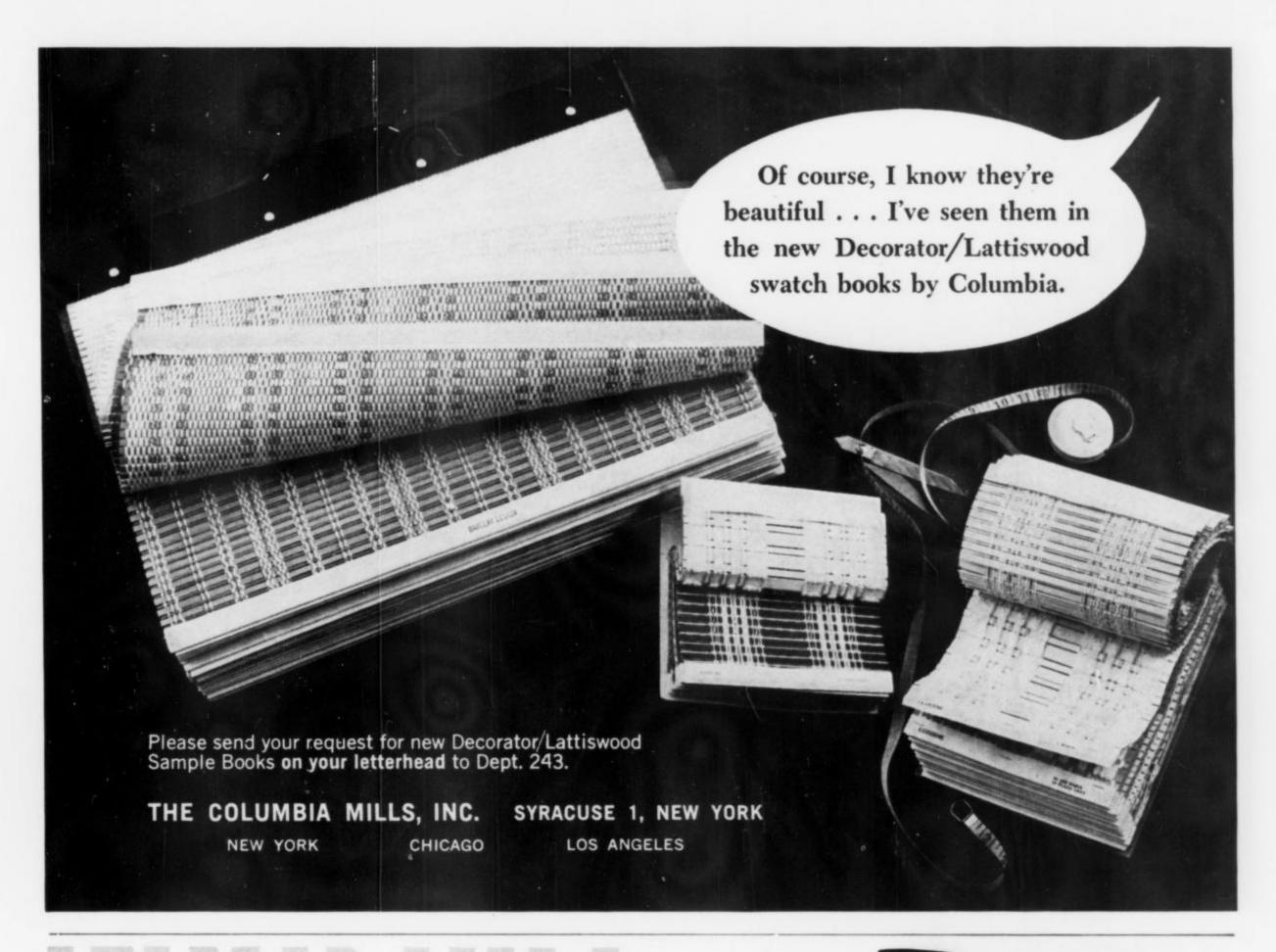


AMERICAN OF MARTINSVILLE, Martinsville, Virginia, presented at the National Hotel Exhibition in Chicago last March a series of color-keyed settings complete with accessories as suggested guest room lines. Shown were the Far East "Manchu" designs, finished in black, mat-finished ebony lacquer with teak Parkwood laminate tops. The tri-part wall unit is 114 inches long which includes a deskvanity with four drawers, a shelf for television, and a luggage rack. To match are cane-back chairs with low-lustre black frames upholstered in Gilford tortoise-shell plastic. The side chair also shown in photo at left is upholstered in black Naugahyde.



R'WAY FURNITURE COMPANY, Sheboygan, Wisconsin, presented four styles on one basic theme. All have a dresser desk/ vanity luggage rack/counter unit and a coordinated headboard with or without bolsters. Case pieces employ a steel suspension drawer guiding system insuring against sticking or wobbling. French Provincial "Trianon" (upper right) features putty white tops and base and a body of walnut. "Italian Provincial" (lower right) is in a new walnut colored teak grained plastic. Two other designs are clean lined "Contemporary" and a simple design of Oriental persuasion, "Far Eastern."





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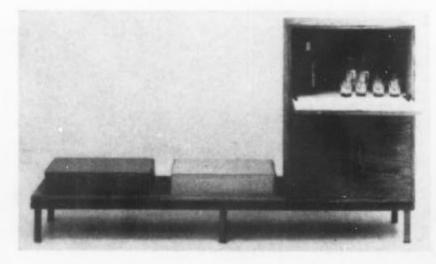
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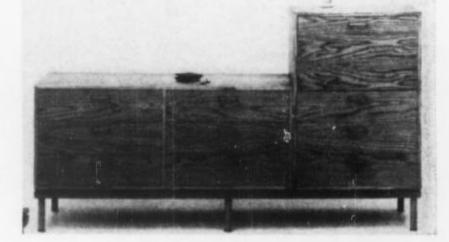


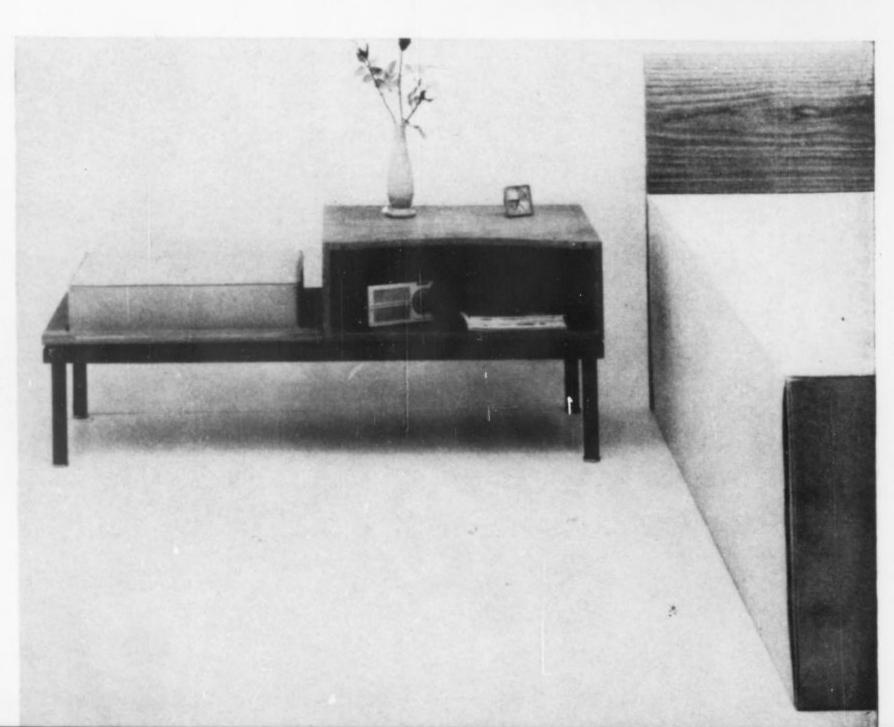


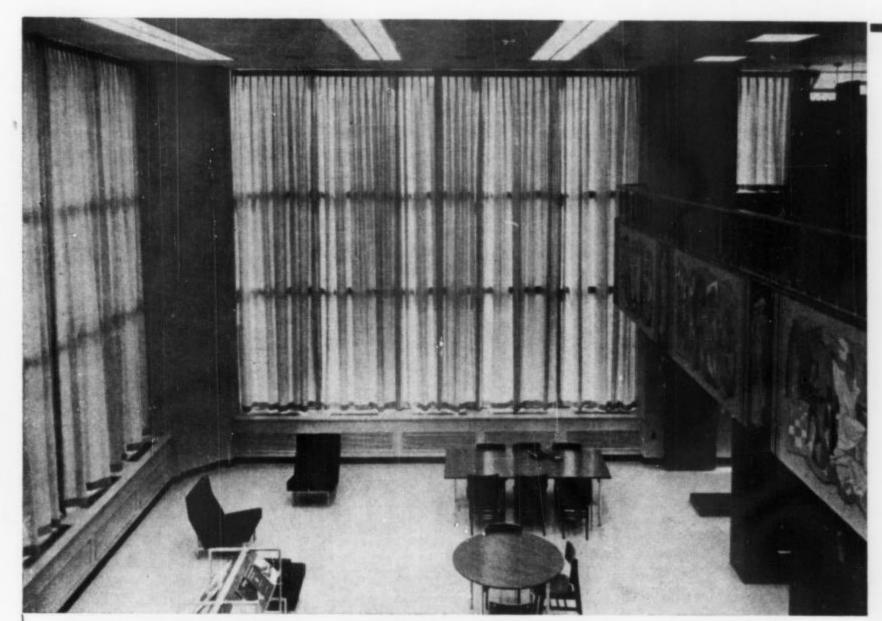
# Glenn's multi-purpose modules

Glenn of California, 130 North First Avenue, Arcadia, California, presents an almost indestructible group of solid oak and plastic contract furniture with a simplicity of line, multi-functional uses, and gay accent colors. in a semi-custom manner, designer Richard W. Thompson has devised on a 25-inch module a series of storage, seating, table tops, benches, and plant holders that fit onto platforms which are simple open frames. These platforms are in two lengths: 50 and 75 inches. Each modular component is fitted with its own wooden base which locks into place on the long oak platforms. There are two kinds of seating: canted seats with free-standing wooden backs that need not lean against the wall; and bench cushions set in individual wood bases. White laminated plastic table tops and white laminated plant holders are other components. Chests in single or double widths perform storage or bar services (small photos). A drop down panel on higher chest also acts as a desk. Small unit (lower photograph) is an open-front night table. To match the entire group, Glenn has added solid walnut headboards in standard widths. These are glimpsed in photo at lower right. Removable legs and drawer pulls are in non-chip plastic paint in bright colors to match a wide color range of vinyl upholstery.









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## New Posturepedic covered with DuPont nylon

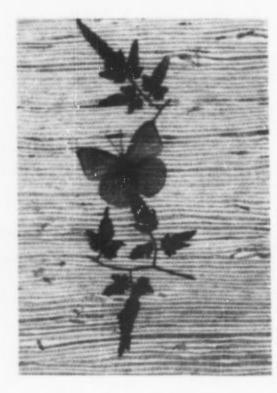
A new Posturepedic mattress, the Princess, from Sealy, Inc., 666 Lake Shore Drive, Chicago, is covered with a DuPont nylon ticking (pictured). This very non-utilitarian looking fabric is patterned with gold snowflakes and brown medallions on a pale, almost pearl pink background. On the slightly more expensive Quilted-With-Foam Princess, DuPont nylon ticking has a gold snowflake motif on a champagne background with chevron quilting. In the



Princess Posturepedic is a brand new coil, called the "Durolife," that has a unique reaction to pressure. This is accomplished by a three-zone structure. As weight on the coil is increased, a different section is called on for support, so that with a light application of weight only the upper coil reacts, with a greater concentration of weight the top and bottom areas of the spring are activated, and for maximum support when extreme weight is applied all the convolutions of the spring are called upon.

# Polyplastex: "Royaltex" vinyl film wall covering

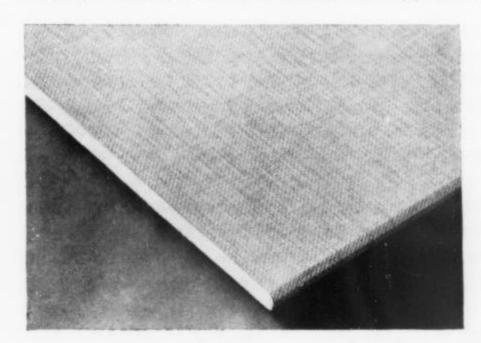
A wall covering of natural fibers and textured fabrics, called "Royaltex," that is protected against dirt and fading by a permanent invisible layer of scrubbable Krene vinyl film, has been developed by Polyplastex United, Inc., 870 Springfield Road, Union, New Jersey. "Royaltex" patterns range from loosely woven jute fiber and imported



linens to designs utilizing genuine butterflies, leaves (pictured) and sea heather against simple textured backgrounds. A backing of aluminum foil serves as a moisture barrier and a layer of paper, bonded to the under surface, permits application by conventional paper-hanging techniques. "Royaltex" is supplied in sheets approximately 8' long by 2' wide. Plain patterns retail at 34 cents to 50 cents per square foot; botanical motifs list at about 65 cents per square foot.

# Vinyl-surfaced gypsum wallboard, "Durasan"

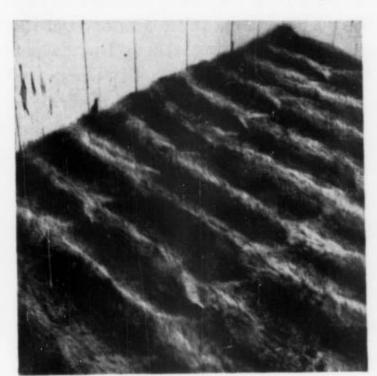
The latest entry into the wall paneling field is "Durasan," a vinyl-surfaced gypsum wallboard from the National Gypsum Company, Buffalo, New York. It combines the color and texture of vinyl with a fireproof gypsum panel core. From a maintenance standpoint, the vinyl surface is highly desirable; it is washable, and resists scuffs and normal household stains. Since the gypsum wallboard is



available in large 4-foot-wide panels, it is possible to build and decorate a room in a single operation. Cutting the gypsum core is easily accomplished by scoring with a knife, snapping, or using a fine tooth saw. Each panel can be nailed to standard wood framing with matching colored nails or cemented to existing wall surfaces. Special beveled edges produce attractive panel joints.

## Fur floor coverings, pillows from Fauve, Inc.

Bound wall-to-wall carpeting, area rugs and pillows are offered by Fauve, Inc., 312 Seventh Avenue, New York, in raccoon, black bear, or spotted cat. All floor coverings are moth-proofed, static free, and mounted on skid-proof rubber underlinings (no extra padding needed). Price for



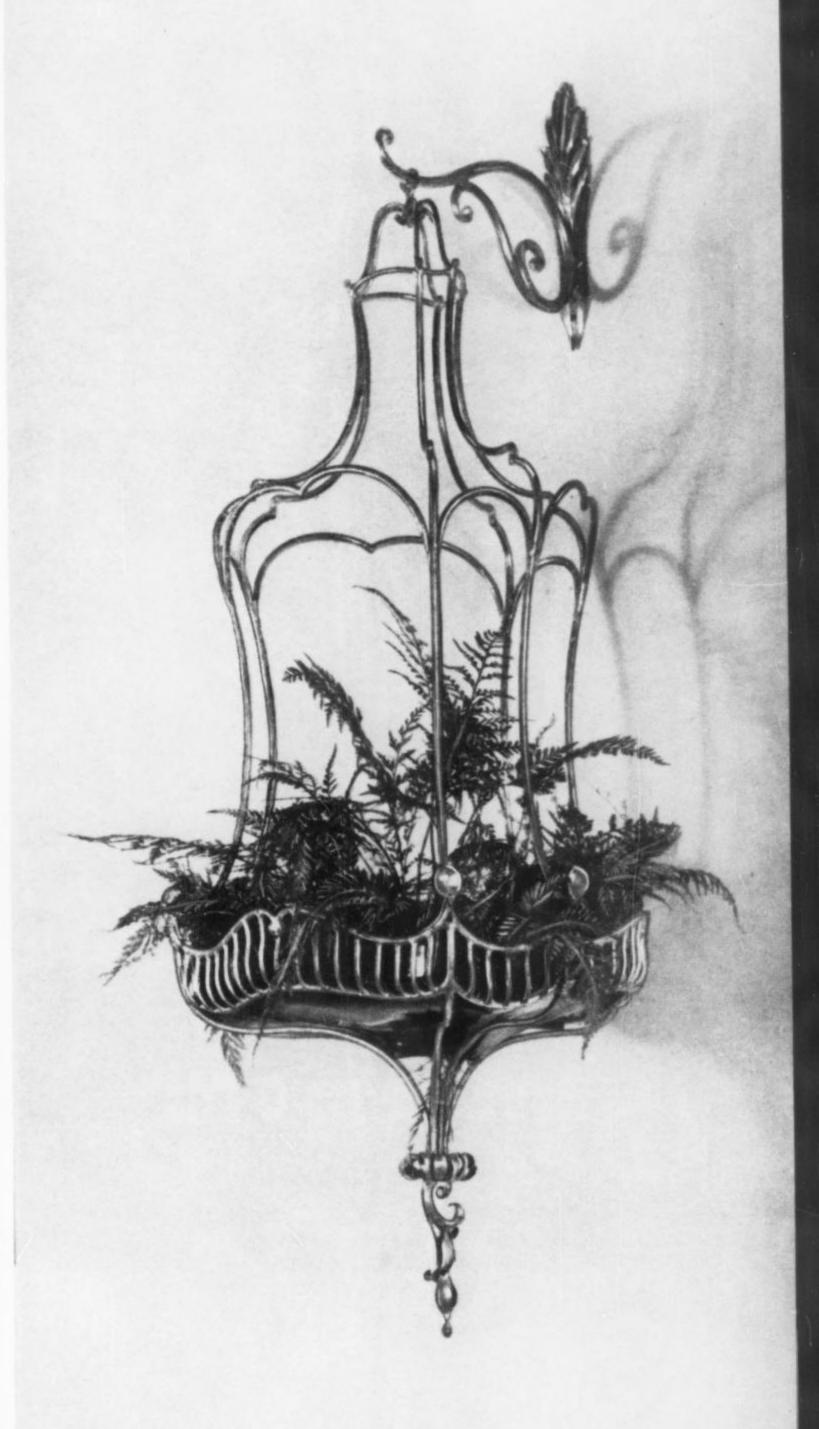
a 3' x 4' raccoon rug is \$50 retail; for a 9' x 12' raccoon rug, \$450 retail. Rug units may be joined to make any size desired at no extra charge. Pillows, in raccoon or spotted cat, come in two sizes: 18" square (raccoon, \$40; cat, \$45) and 18" x 26" (raccoon, \$50; cat, \$55).

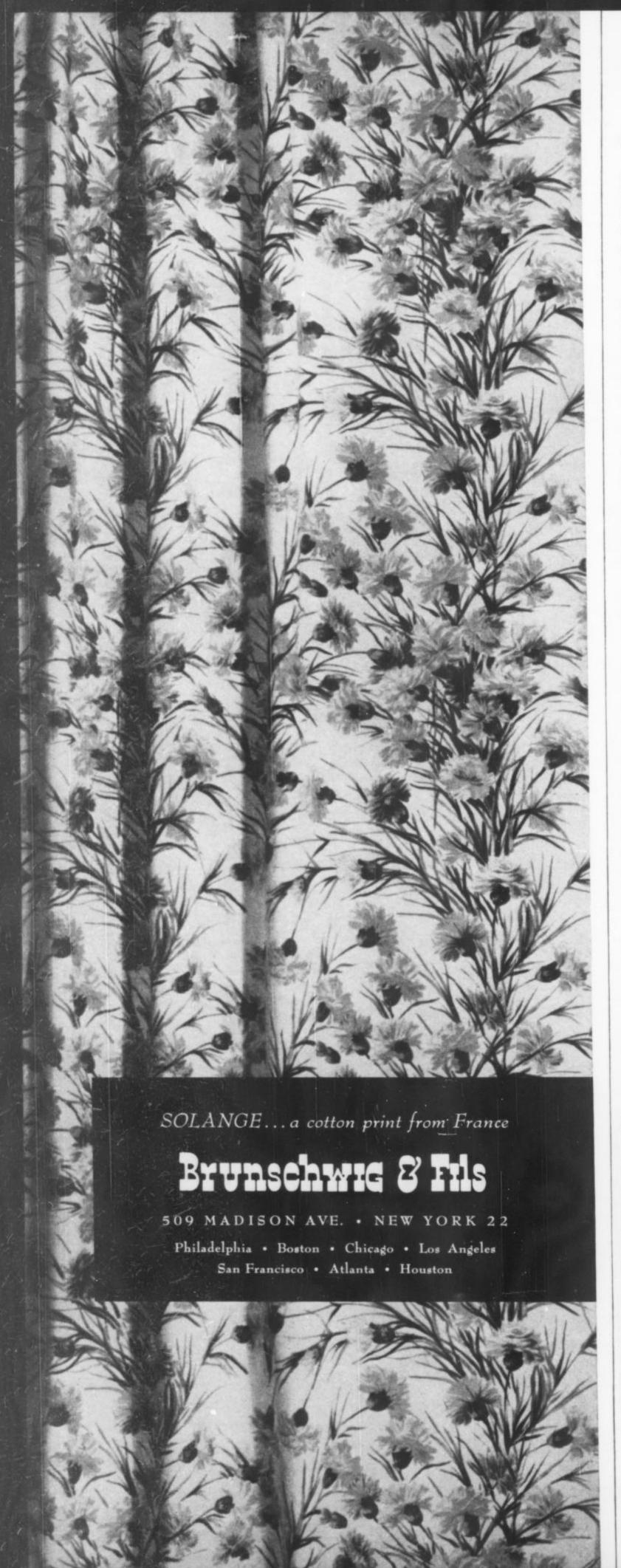
## Thomas automatic outdoor lighting fixture

A complete new Moe Light line of outdoor lighting fixtures has been launched by the lighting fixture division of Thomas Industries Inc., Louisville, Kentucky. The chief feature of the outdoor fixtures is the "Light Command" lantern post, which has a built-in photo-electric control unit to turn the light on automatically at sundown and turn it off at sunrise. The post also has a grounded three-wire convenience outlet for electric lawn mowers, hedge clippers, rotisseries, and Christmas lights.

A-7014 Hand wrought iron hanging planter with bracket, in antique gold leaf. Interiors' Import Company, Inc., Showrooms: New York, 783 Third Avenue/Chicago, Merchandise Mart, Space 6-170 / Dallas, Dallas Trade Mart, Space 4046/Boston, 420 Boylston Street. A. Marangoni, President. Outside U.S. Territory, Inquire P.O. Box 668, Florence, Italy.

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# Address Book

AZROCK FLOOR PRODUCTS DIVISION, Uvalde Rock Asphalt Company, 500 Frost Bank Building, San Antonio, Texas, has appointed HOUSEHOLD DISTRIBUTORS, a division of Southern Friction Materials, Charlotte, North Carolina, as a wholesale distributor of Vina-Lux vinyl asbestos tile, Azrock asphalt tile, and accessory products.

BROWN-JORDAN COMPANY, 75 West Green Street, Pasadena, has moved its showroom in the Los Angeles Home Furnishings Mart from the second floor to the eleventh. In the new space, 1168, the firm is showing its Brown-Jordan line along with products of CALIFORNIA WROUGHT IRON COM-PANY, now owned by Brown-Jordan.

S. J. CAMPBELL COMPANY, 6-171 Merchandise Mart, Chicago, has appointed the S. BROWN COMPANY, 425 Jackson Street, California, to manufacture the upholstered models in its line. The Brown Company offers these models to the trade F.O.B. San Francisco; for those in the Western states, prompt delivery from the factory is assured. This represents a resumption of an arrangement which formerly lasted from 1932 until 1942.

EDISON PRICE, INC., lighting experts, has moved to new and larger quarters at 409 East 60th Street, New York (TEmpleton 8-5212).

GENERAL TIRE & RUBBER COMPANY has appointed Flanagan Supply Company, 909 East Madison Street, Phoenix, Arizona, as a distributor of its Bolta Floor vinyl floor coverings.

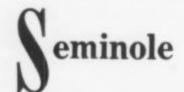
GILSTEEL, INC., Atlanta, represents the following lines and maintains comprehensive displays of each in the firm's new Atlanta Decorative Arts Center showroom: Carlton Products (shoji screens); Favrex Designs; Glastex Manufacturing Company; Morris Kurtzon, Inc.; Monostructure, Inc.; Metal Trims, Inc.; Miller Sliding Glass Door Company; U. S. Rubber Company, Naugatuck Division; and Parkwood Laminates, Inc. These lines provide a diversified selection of screens, panels, doors, grilles, and fabrics.

GRAND GALLEON, LTD., 163 East 53rd Street, New York, is a new showroom that features continental antiques, traditional wall decor, custom seasonal decorations, and centerpieces.

HABITAT Forms in Light, 336 Third Avenue, New York, has appointed PEERLESS ELECTRIC, LTD., 5585 Fullum Street, Montreal 36, Quebec, as its franchised manufacturer in Canada.

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No. 400

MARTIN HELFER, architectural and interior photographer, has moved to 8 Surrey Way, White Plains, New York. Phone ROckwell 1-0909.

INTERCHEMICAL CORPORATION, Coated Fabrics Division, Toledo, Ohio, has appointed the MAUMEE FABRICS COMPANY, Toledo, as its furniture vinyl distributor for that area. Maumee will service designers, decorators, and architects.

JG FURNITURE COMPANY, INC., 160 East 56th Street, New York, has purchased a factory in Quakertown, Pennsylvania, for the manufacture of its new desk line. The former owner of the factory, Deaderly Brothers, manufactured church equipment.

LUTEN-CLAREY-STERN has moved from 50 East 64th Street, New York, to 1059 Third Avenue, New York.

SIMON MANGES & SON, INC., will complete the enlargement of its showroom at 575 Madison Avenue, New York, about July 1st. The additional 4,000 square feet of space makes a total area of over 9,000 square feet. Besides carpeting, rugs, and custom-designed tile floors, there will be a workshop where room settings by interior designers will be kept on display and facilities for meetings of decorator and architectural groups.

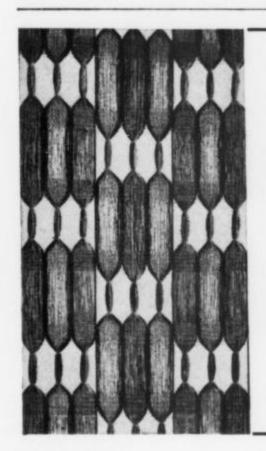
MAURETANIA FABRICS has appointed THAIBOK FABRICS, LTD., 3 East 52nd Street, New York, as its sole distributor for the United States. Screens will be sold through LUTEN-CLAREY-STERN, 1059 Third Avenue, New York.

PACE DESIGNS, INC., 100 Eighth Street, Passaic, New Jersey, contract and residential furniture manufacturer, has appointed Design Three, Inc., 1712 Walnut Street, Philadelphia, as its representative in the Eastern Pennsylvania area.

RICKBERG IMPORTERS, San Francisco, has appointed Hell-KON FURNITURE COMPANY, INC., 543 Madison Avenue, New York, as its representatives in the following states: New York, New Jersey, Connecticut, Massachusetts, Vermont, Maine and New Hampshire.

SALMANSON & COMPANY, INC., furniture manufacturer, has moved to 295 Fifth Avenue, New York. The new show-room features the following lines: Aristo-Bilt wood furniture, Four Seasons folding furniture in wood and aluminum, and Aristo-Lite aluminum furniture.

FRANCIS L. WHISLER, A.I.A., architect, has moved his office to 426 Pacific Avenue, San Francisco.



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# Manufacturers' and Showroom Personnel

AMERICAN CYANAMID COMPANY, Bound Brook, New Jersey, has added MARIANNE REINKE to its Organic Chemicals Division staff as an advertising and promotion assistant. Miss Reinke will be responsible for promoting textile chemical finishes and will be located in the Division's Advertising and promotion offices, 111 West 40th Street, New York.

BURLINGTON HOUSE FABRICS COMPANY, a division of Burlington Industries, 350 Fifth Avenue, New York, has appointed AUSTIN JAMBOR vice president....

CONTRACT FABRICS, INC., 175 East 87th Street, New York, has named DONALD A. LAMPIER vice president. . . .

GREEFF FABRICS, INC., 155 East 56th Street, New York, has transferred CLARENCE LINK to its Chicago office and has added MARY COLGATE to the sales staff of its New York showroom. . . .

KROEHLER MANUFACTURING COMPANY, Naperville, Illinois, has appointed EDWARD L. MEDESKI to the newly created position of merchandise manager of its Case Goods Division, Louisville, Kentucky. . . .

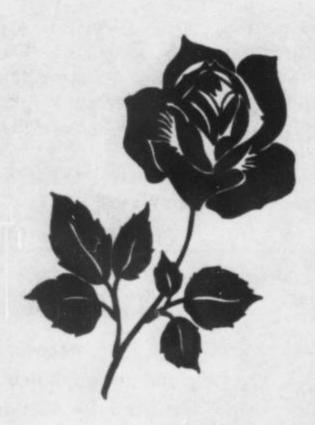
PEERLESS STEEL EQUIPMENT COMPANY, Philadelphia, has added John F. Schork to its Chicago sales staff. . . .

SELIG MANUFACTURING COMPANY, INC., Leominster, Massachusetts, has named HERBERT DIAMOND treasurer. He succeeds MENDELL M. SELIG, who is now chairman of the board. . . .

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ANTIQUES & REPRODUCTIONS

# A.I.D. Anniversary Conference Highlights

(Continued from page 10)

of his creation, "The Archives of American Art," a living record and collection of artistic Americana which is bound to become a useful tool for working designers and educational institutions, as well as a vital record of the American scene in design.

The program immediately following, organized by Mrs. Mary Jean Alexander, Chairman of the National Committee on Education, included a presentation of Honorary A.I.D. memberships, as well as presentations of Awards in the 23rd Annual Student Design Competitions. A report of this part of the program appears on pages 157, 158, 159. The two speakers of the afternoon were Alice Winchester, Editor of Antiques magazine, and the Dean of Yale University's School of Art and Architecture, Gibson Danes.

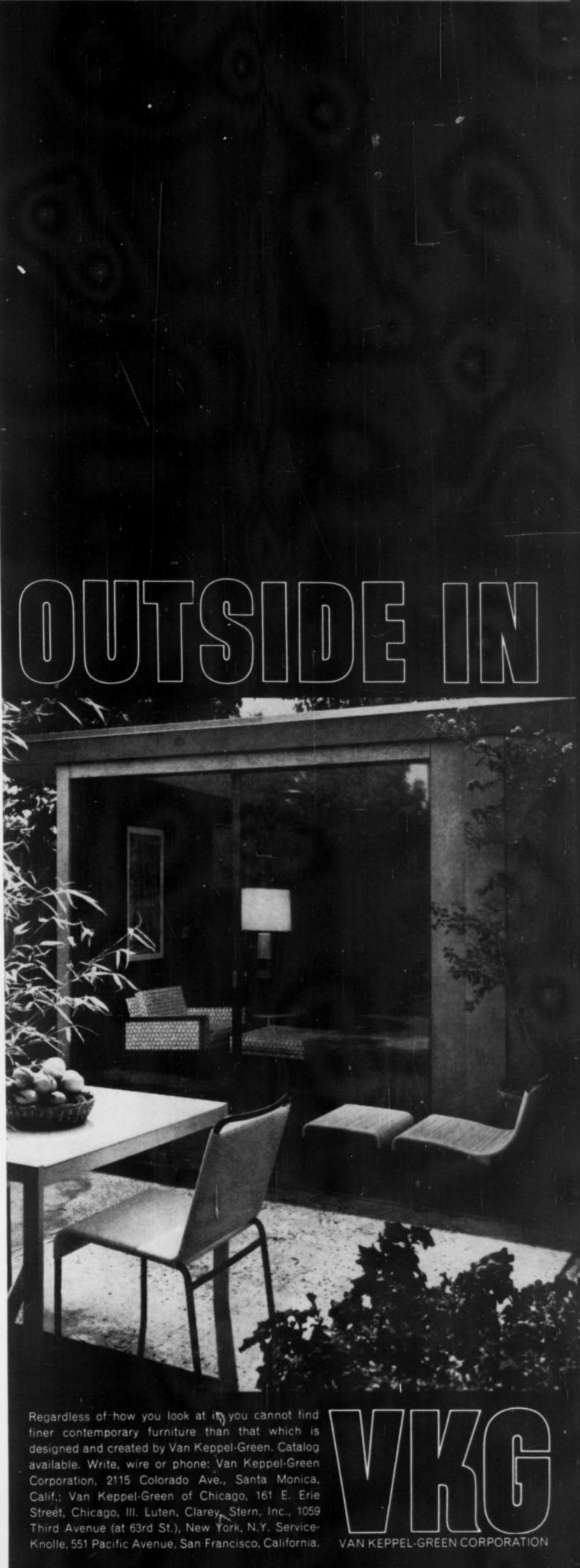
Danes posed a question about "Design in the 60's—Melodrama, Romance, or Jazz?"—he did not attempt to answer it, but his definition deserves to be reprinted in full; we hope that he will permit us to do so in the next INTERIORS. Meantime the basic definition in Danes' own words:

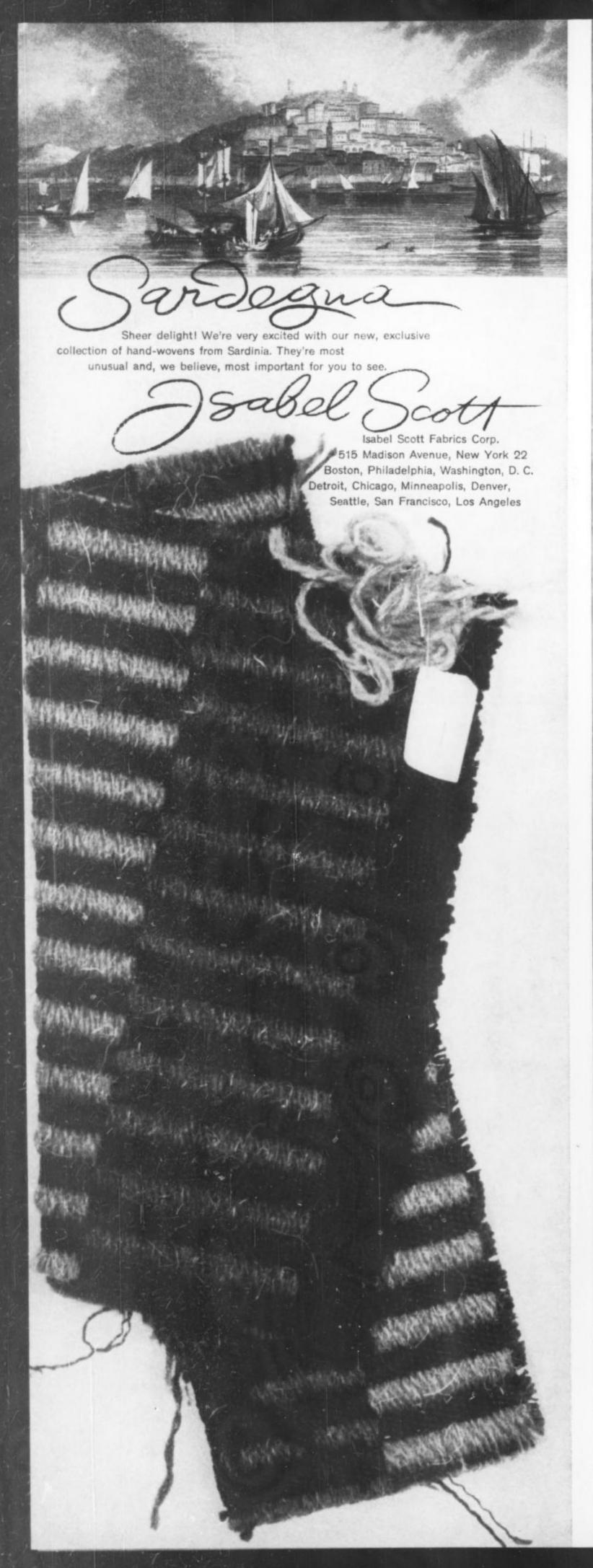
"The subtitle for this session, *Melodrama*, *Romance*, or *Jazz*, must have been generated by the locale of New Orleans, but these characterizing terms may also provide us with a means of a handle for analyzing some of our problems in the 1960's as well as the 1860's....

"Examples of *Melodramatic Design* — the sensational, exhibitionist, the extremes in building, interiors, furniture, etc." [Danes' slides at this point: a Miami hotel, Los Angeles living room, President's Palace in Brasilia.] . . .

"Now for our second category, of Romance. This often has meant being preoccupied with styles of the past . . .





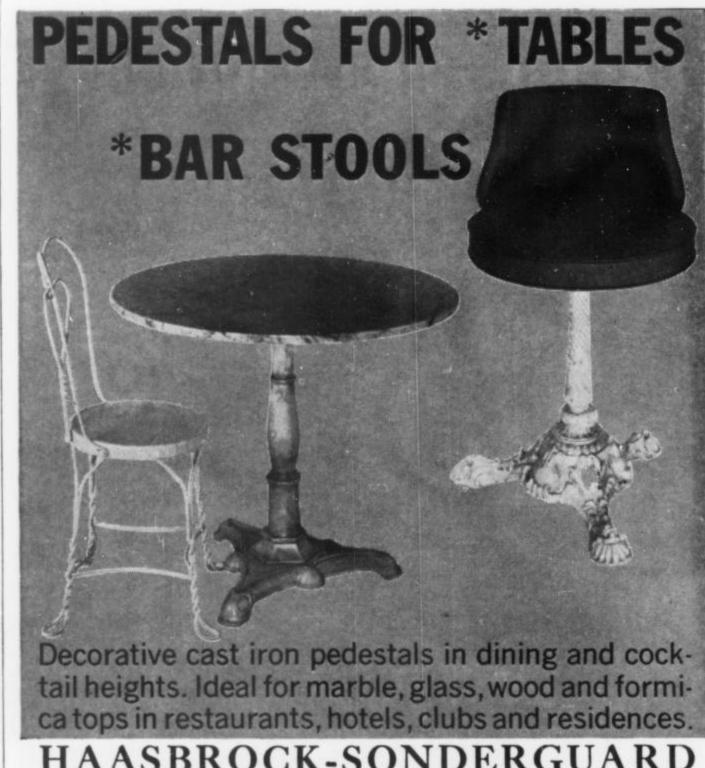


in the 20th century the uses of the past are often either: archeological, i.e., period rooms or period towns, Williamsburg . . . Disneyland; or eclectic . . . a potpourri of various styles combined. . . . However in the arts Romance can also be a very positive and evocative quality, when the romantic approach is clear and expressive as in Corbu, Ronchamp . . . and of course the greatest romancer of them all, Frank Lloyd Wright. . . .

"The term Jazz is marvelous for music, but whether it be Dixieland, cool, or hot, all of the colloquial connotations of jazz, that of eccentricity, the noisy, and gaudy, have little positive to offer us as guideposts for better design. Loudness, and the screaming crescendo have little to do with important or imposing design."

### Resources Council Day

The Tuesday Resources Council Day was notable for 1: An impressive report of the rapid growth of this important arm of the A.I.D. (it now has 88 member manufacturers, importers, and trade associations); 2. a vast display of Resources Council members' products on panels set up in the Roosevelt ballroom; 3. heart-warming but also thought-provoking address on the importance of the home (and of course the design of the home) by Margaret Cousins, Managing Editor of McCall's magazine, "Home is the Place;" 3. lectures covering trends in each of the product categories by: new A.I.D. National President Milton Glaser, F.A.I.D. (resilient floor coverings); Melanie Kahane, A.I.D. (soft floor coverings); Karl Steinhauser, A.I.D. (wall coverings); Guy Roop, A.I.D. (fabrics: windows and upholstery); James Merrick Smith, A.I.D. (fabrics: synthetic vs. natural); Daren Pierce, A.I.D. (reproduction furniture); Richard Himmel, A.I.D. (modern furniture); Bertha Schaefer, A.I.D. (lighting); Taylor Robinson, A.I.D. (accessories). (Continued on Page 158)



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Winners of 23rd A.I.D. Student Competition

Gerald T. Privette, a student at the University of Washington, Seattle, was winner of the First Award of the 23rd annual A.I.D. Student Competition in Interior Design and Decoration—1961. Mr. Privette is shown below being con-

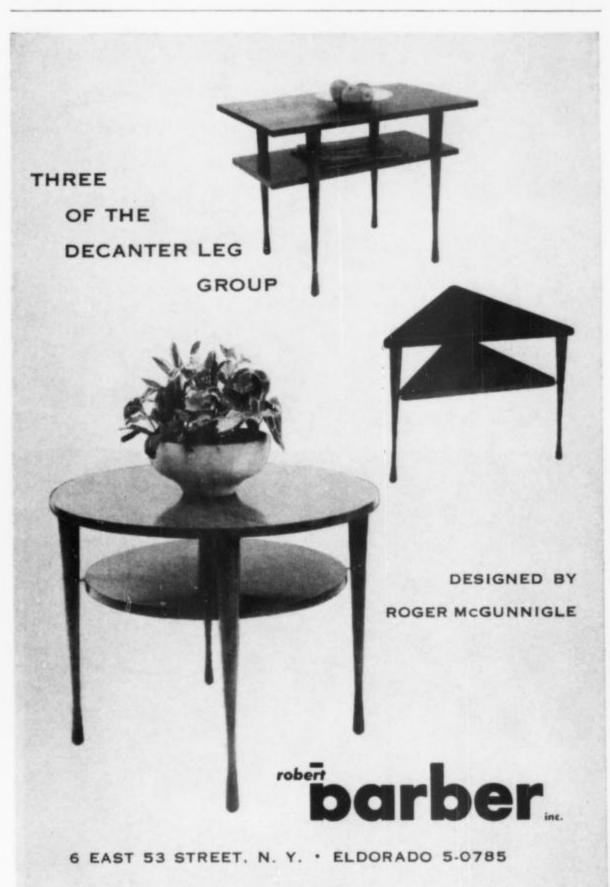


Privette and Chambers

Privette's winning design

gratulated by J. H. Leroy Chambers, A.I.D.'s national president at the organization's recent conference in New Orleans. The student won the award for his design of a "remodelled house" bought by a couple whose married children live elsewhere (living room rendering at right). He won a cash prize of \$250, plus expenses for a trip to New Orleans to receive the award.

The second award of \$200 was won by Carol White of Boston University; and the third of \$150 by Barbara G. Schoen of Pratt Institute. Honorable mentions of \$50 each included: Theron Ware, University of Kansas; Ronald Bricke, Parsons School of Design; Jens-Peter Kemmler, New York School of Interior Design; Jill Kathleen Denny, University of Washington, Seattle; Gerald P. Klosky of Parsons. (Continued on Page 158)



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Students from 42 schools and colleges, located in 33 cities in 24 states and two schools in Canada in which courses in interior design and decoration are offered, submitted 233 entries. The jury of Award was composed of John Van Koert, A.I.D.; Thomas Creighton, A.I.A., editor of *Progressive Architecture*; Mildred Irby, A.I.D.; Harmon S. Goldstone, A.I.A.; Barbara Barnes, A.I.D. Press Associate and home furnishings editor of the *Philadelphia Bulletin*.

Six New Honorary A.I.D. Memberships Conferred

Still another important event of the A.I.D.'s 30th anniversary conference in New Orleans was the conferring of honorary A.I.D. memberships to six distinguished persons, not in the practice of interior design and decoration, who are nationally known for their service to art and industry. The recipients were: Mrs. Harold Feather of Houston, Texas, founder and director of the Feather and Feather School of Interior Design in Houston in 1936; Alice Winchester, editor of Antiques Magazine, writer and lecturer on antiques, collaborator in the Antiques Forums held at Colonial Williamsburg, and Fellow of the Rochester Museum of Arts and Sciences; Gibson A. Danes, graphic artist, author and editor of books on art, and Dean of the School of Art and Architecture, Yale University; Richard Hubbard Howland, head curator of the Department of Civil History at the United States National Museum in Washington, trustee of the Boston Museum of Fine Arts, and member of the Managing Commission of the American School of Classical Studies in Athens; James Grote Van Derpool, professor in Columbia University's School of Architecture, author of books and articles in professional periodicals and encyclopedias on architecture and related arts; and Harry Vernon Anderson, editor and publisher of Interior Design magazine.

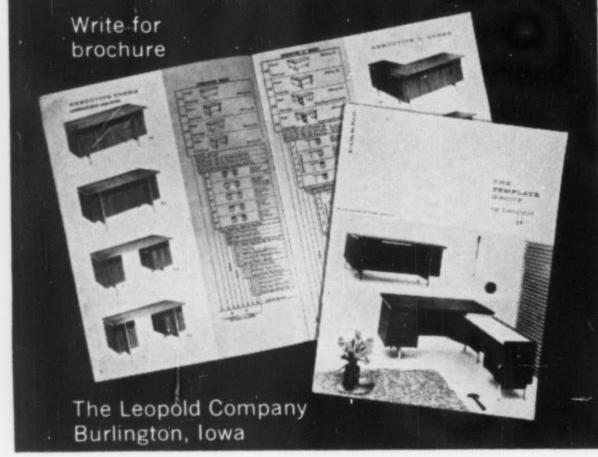
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1962 A.I.D. Conference at Century 21 Exposition

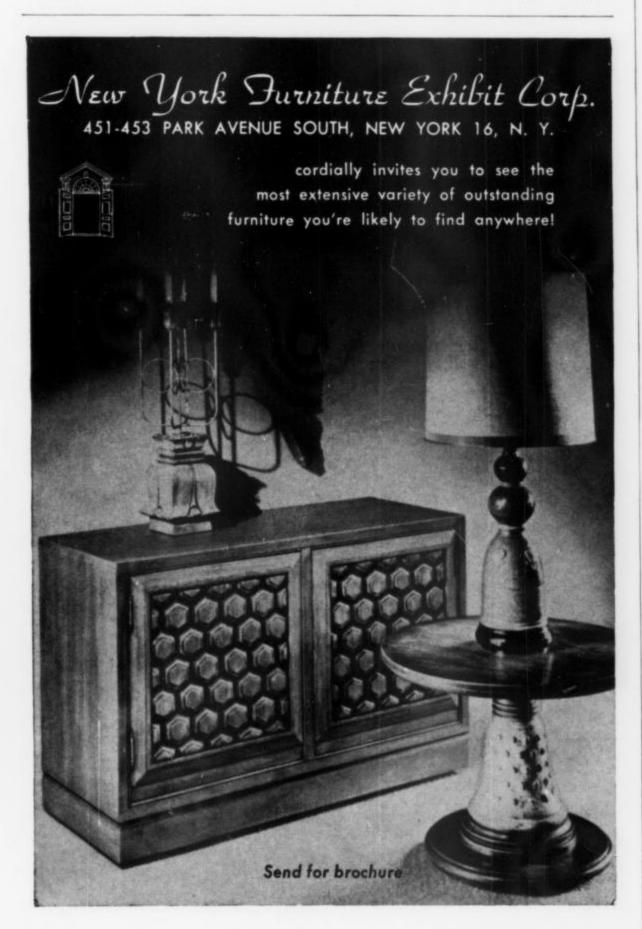
At the A.I.D.'s New York Chapter meeting on April 27, Daren Pierce, then president of the Chapter, announced that the 1962 A.I.D. Conference will be held at the Century 21 Exposition in Seattle, Washington.



Panelists for A.I.D.'s New England Chapter Forum

New England Chapter Sponsors Discussion

On April 11, A.I.D.'s New England Chapter sponsored a stimulating panel discussion titled, "What is Happening in Design Today?" at the Saunders Theatre of Harvard University. Theme of the discussion was the need for more teamwork between the interior designer and architect to achieve "whole design" in future projects. The panelists (above, top row, left to right) included: furniture designer Lawrence Peabody, A.I.D.; landscape architect Dan Kiley, A.I.A.; interior designer William Pahlmann, F.A.I.D.; visiting critic Herbert L. Fink; (bottom) textile designer Jack Lenor Larsen, A.I.D. Design Associate; moderator Gretchen Nelson, A.I.A., president of A.I.D.'s New England Chapter; I. M. Pei, A.I.A. (Continued on Page 160)







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A.I.D. Chapter Elections

Spring may be a little late this year, but it hasn't deterred the annual A.I.D. chapter elections throughout the land. Newly elected officers for 1961-62 include:

Michigan Chapter: Thomas McEvoy, president; Henry Demant, first vice president; Jack McDougal, second vice president; John L. Urbank, secretary; Valerie Stevens, treasurer; and the following governors: Naomi Levy; Charles P. Klingensmith; Lewis J. Sappington; Neal Maas; Ellen Schoenly; and Henry R. Esling.

Texas Chapter: Taylor Robinson has been elected to a second term as president; William P. Davis, chairman of the board; Edward J. Perrault and Gale Arthurs, vice presidents; Geraldine Sporleder, secretary; Anne Birkman Hubbard, treasurer. The board of governors includes: Irene T. Feray; Znabel Mauney; Amy Star; Ellen Angell; Raymond D. Schlichenmaier.

Western Pennsylvania Chapter: Garth E. Massingill, president; Eleanor Rubin, first vice president; Robert E. Kaub, second vice president; Edward Lent, secretary; and Emery E. Lucas, treasurer. The board of governors includes: Charles S. Cable, chairman; and Arthur C. Dimling; Chester LeMaistre; Ervin J. Smith; Edward P. Bowman; James Agey; William R. Deans; and William Lane.

Eastern Pennsylvania Chapter: Lewis Gross, president; Elizabeth K. Behr, chairman of the board; Marjorie Kunzig, first vice president; Louise Cauffman, second vice president; Daniel J. Albert, secretary; D. Coleman Witte, treasurer; Lyman W. Cleveland, advisory council. Elected to the board of governors were: Morris H. Tindall, Alice M. O'Neil; Calliope G. Varlan; Andrew M. Baird; Ethel Baum; Eleanor Sale; Amy Barth; and Ben Muchnick.

Alabama Chapter: Francis D. Horsfield, president; Joseph

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E. McKinnon, chairman of the board; Roslyn Eagle, first vice president; Georgia Schmidt, second vice president; Emily Neel, secretary; A. Lynn Hawkins, treasurer. Elected to the board of governors were: Helen C. Jones; James A. Veazey; Irene Pintell; and Edah Lawrence.

Georgia Chapter: Francis E. Pratt was re-elected to a second term as president; John W. Loges, vice president; E. Curtis Gibson, secretary; Frank L. Garrett, treasurer. Malvina Carman and Tom B. P. Persons were elected to the board of governors.

Missouri East Chapter: Hal Spencer, president; James Ferguson, first vice president; James Heatherman, second vice president; Jo E. Macner, treasurer; and Margaret Spillman, secretary.

Wisconsin Chapter: Marie E. Crowley, president; Howard Horton, first vice president; John Flickinger, second vice president; and Florence L. Schroeder, secretary.

Minnesota Chapter: Robert Sidenberg, president; Donal O'Donnell, first vice president; Clarence Deutsch, second vice president; William Nakashian, secretary; Gilman Johnson, treasurer; Lawrence T. Mork, advisory council; Delroy M. Stanley, national board member.

Ohio Northern Chapter: Dan H. Whitbeck, president; Philip Hummel, executive vice president and board chairman; Dorothea S. Davis, secretary; Glenn E. Bowen, treasurer; Robert Hunker and Molly Waldhorn, board of governors.

Wisconsin Chapter Sponsors Scholarship

The A.I.D.'s Wisconsin Chapter is sponsoring a three year scholarship for interior design students at the Milwaukee Layton School of Art. The recipient will be selected from the freshman class and will be announced on May 26.

(Continued on Page 162)

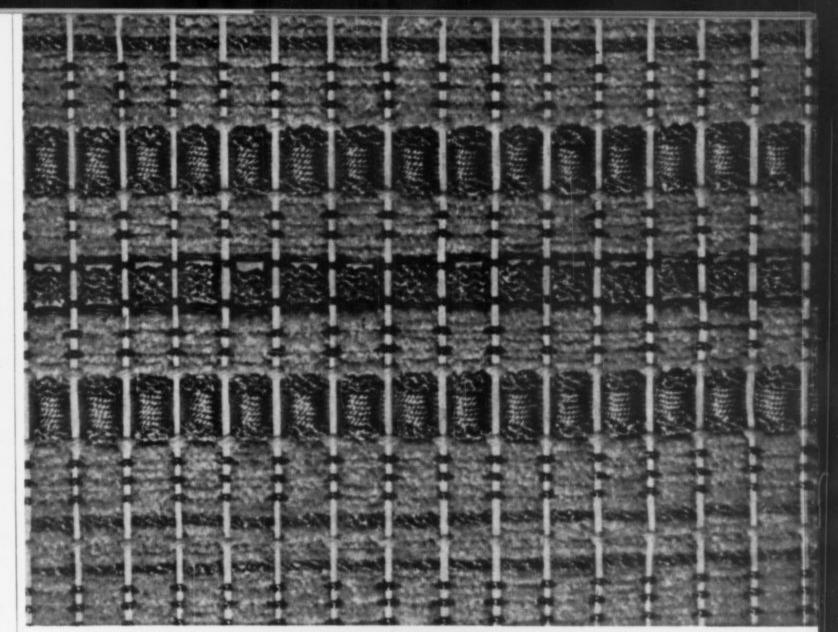


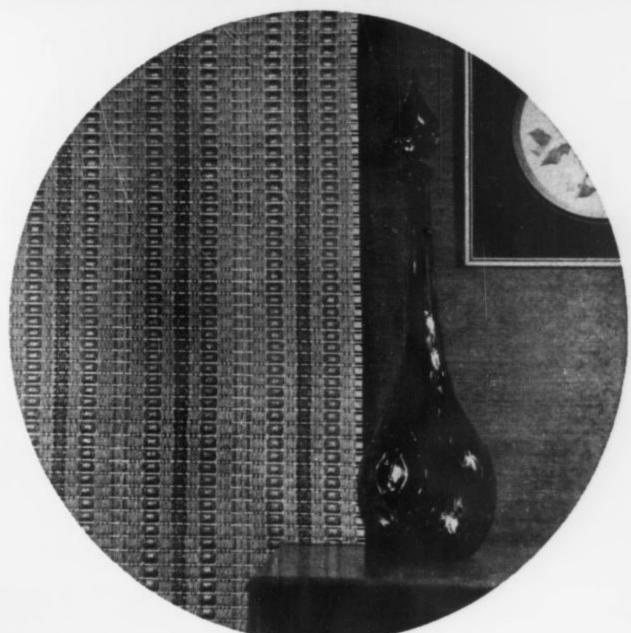
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INTERIORS/May 1961

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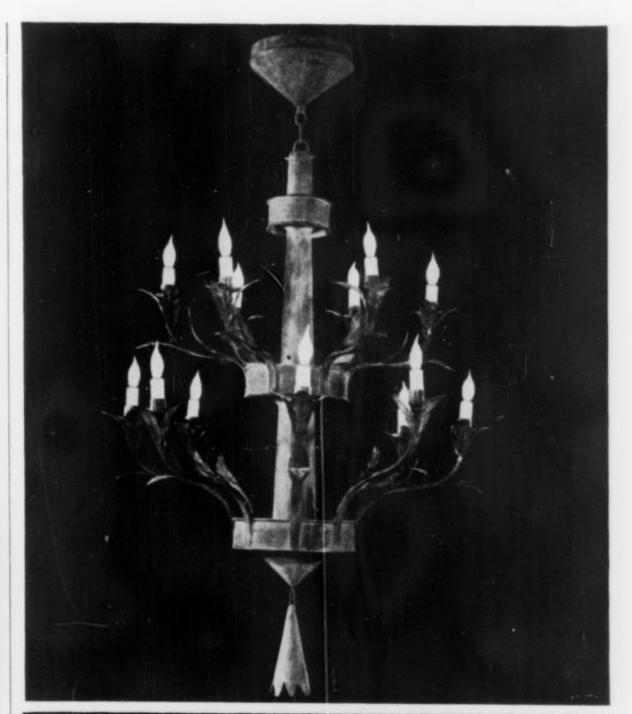


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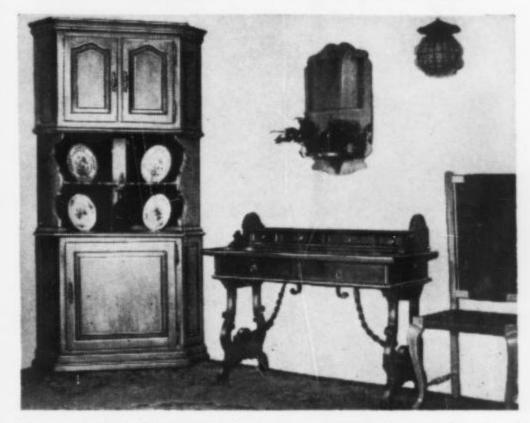
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### People

(Continued from Page 54)







Taylor

Baumer

Hansen

Archibald Taylor, San Francisco interior designer and past president of that city's A.I.D. chapter, has been retained as consultant for the 62-unit, four million dollar co-op being built at 1080 Chestnut Street on Russian Hill in San Francisco . . .

Gertrude Baumer, A.I.D., director of the interior decorating department of Sibley, Lindsay & Curr Company, Rochester, New York, has been appointed by the State Department to the position of Interior Designer in the Far East. Miss Baumer will live in Hong Kong and work on projects in Australia, Manila, Korea, Thailand, etc. . . .

Jorgen Hansen, formerly a partner in Hansen & Thuesen, Inc., New York City, has been appointed design coordinator of architecture and interiors for Cushing & Nevell, industrial designers and consultants in New York City. Mr. Hansen, a graduate of the Royal Academy of Fine Arts in Copenhagen, Denmark, will direct work on all contracts involving space planning, interiors, and architecture . . .

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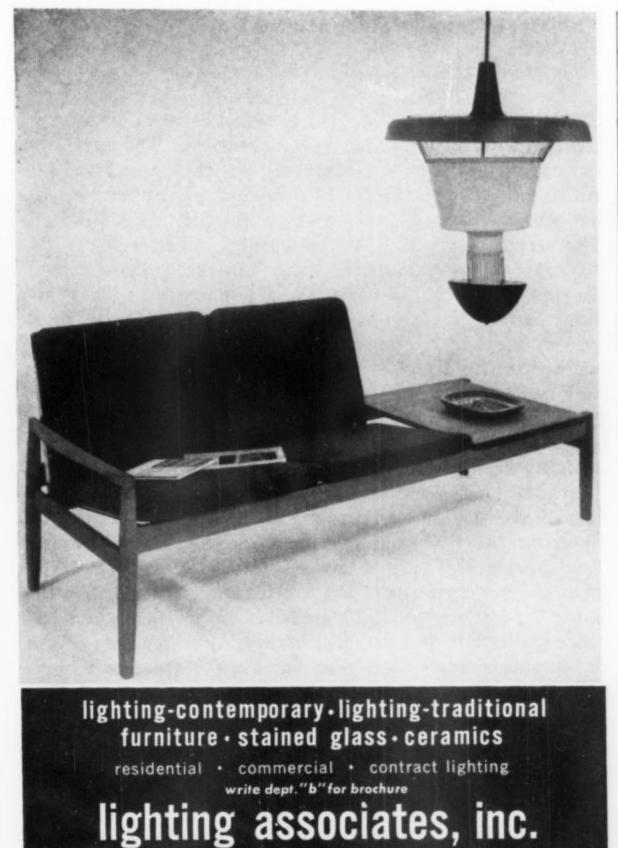
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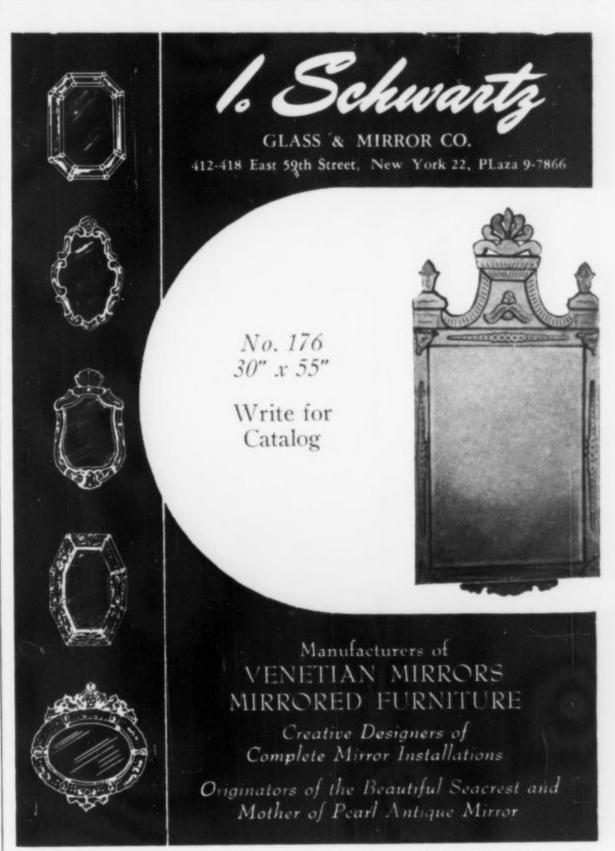
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# The Park Lane Presidential Suite

(Continued from Page 117)

tinguish the design of the suite, which consists of a foyer, living room, library, and master bedroom. The first is a rare level of taste-a refinement, delicacy and dignitywhich is often the aim in the design of private residences, but which is seldom found or even desired in hotel design. The second is its airy, sunny-morning palette.

Very few hotel interiors today are intended to convey the impression of "a home away from home." They are more flamboyant and dramatic-great fun for a short period, but tiring, even unbearable after a time. In going counter to this trend, Greer took shrewd advantage of the high ceilings and spacious room proportions which are one of the great advantages which an old hotel has over a new one. And he produced an interior which is bound to become a highly desired favorite for repeat bookings.

The exquisite "couturier" workmanship in drapery and curtain treatments which is one of the marks of a Michael Greer interior is charmingly evident in the rooms, although the draperies and valences are not unusually elaborate. The small, fragile patterns of the fabrics and of the foyer wallpaper, and the plain light surfaces of the carpeting and other walls show the graceful Mahogany silhouettes of the impeccable English 18th reproduction furniture to advantage. Lamps and accessories are authentically in scale contrary, again, to the current trend toward mammoth proportions.

### Sources for The Park Lane's Presidential Suite

Living Room

Carpet: gold all wool from L. Jones, Inc. Draperies: yellow



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damask Arthur H. Lee with yellow and white Scalamandré tassel fringe tiebacks. *Curtains* Cassen white dacron voile. *Curtain and drapery workroom* H. Harmon.

### Furniture:

Kittinger Queen Anne armchair covered in A. H. Lee red texture; Kittinger Hepplewhite open armchairs (pair) in Stroheim & Romann green, yellow, and white damask trimmed with Scalamandré gimp; Kittinger camel-back sofa in A. H. Lee olive green chenille texture; small round Kittinger table; Kittinger Chippendale birdcage table; Paul M. Jones coffee table with simulated bamboo legs, yellow tole top; Smith & Watson wood-frame settee covered in Stroheim & Romann gold silk velvet; Smith & Watson table; Smith & Watson long table with drawers; Paul M. Jones antique tea caddy; H. Harmon Hepplewhite tub chairs (pair) in Scalamandré red silk lampas trimmed with Scalamandré red silk gimp. Accessories: Edwin Jackson mantel, fire screen, andirons; Virginia Metal Crafts brass candlesticks; Paul M. Jones Chinese urns (pair) and cachepot; Old Print Center Nieg floral print; Ward & Rome marbleized column lamp; Mary Ryan red porcelain lamp; Ward & Rome lampshade.

### Foyer

Carpet: gold all wool from L. Jones, Inc. Wallpaper: Nancy McClelland terra cotta, brown, and gold medallion on shiny white ground. Furniture: Kittinger Queen Anne table; Kittinger Queen Anne console; Kittinger Queen Anne tea table; Kittinger Queen Anne side chairs in A. H. Lee red chenille.

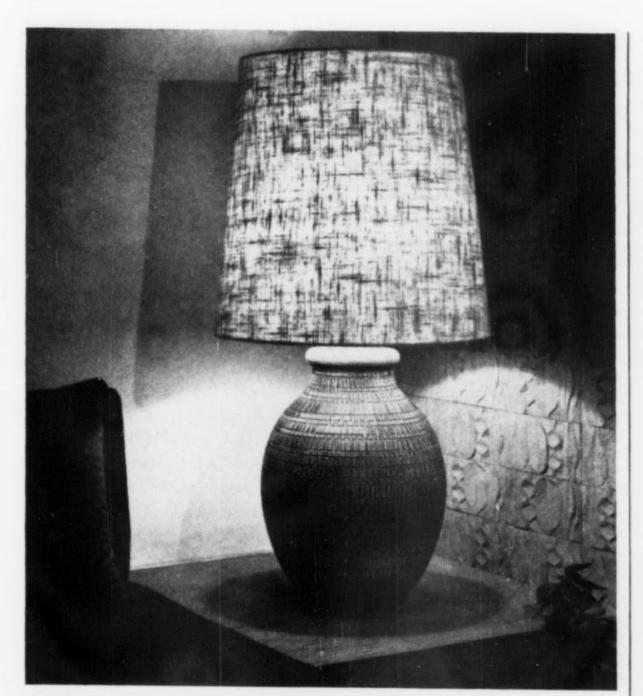
### Master Bedroom

Carpet: gold all-wool from L. Jones, Inc. Wallpaper: Nancy McClelland yellow and white floral stripe. Draperies: Kravet white silk texture trimmed with Scalamandré yellow and white gallon specially woven to match the





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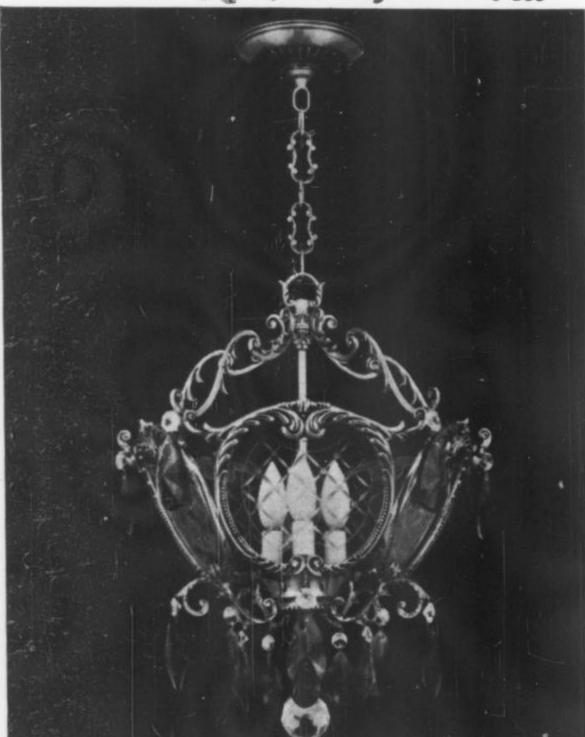
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yellow and white wallpaper. Curtains: Cassen white dacron voile. Bedspreads: Stroheim & Romann yellow and white texture trimmed with Scalamandré yellow and white galloon. Curtain and drapery workroom: H. Harmon. Furniture: Kittinger poster beds with canopies of Kravet silk matching the draperies; Kittinger Queen Anne sidechairs (pair) in A. H. Lee vermillion texture; Kittinger wing chair in Lehman-Connor red and off-white damask; Kittinger round table; Smith & Watson Chippendale chest of drawers with bracket feet; Smith & Watson two-tier bedside table. Accessories: Mary Ryan crystal lamps; Ward & Rome silk shades; J. Newcomb mirror; Old Print Center watercolors and prints.

# Nostalgia at the Sheraton East

(Continued from page 114)

suite partly illustrated here indicates something of Mac-Lean's preferences as well as the competence of Mrs. Kennedy's staff of interior designers. Most noticeable is a fondness for an authentic period feeling, for personally selected one-of-a-kind furnishings, and for frankly sumptuous textures and materials-silk-surfaced wall coverings, velvety carpets, flowered brocades, lots of goldwhich appears in metallic and in flocked form on many of the wallpapers, and last but not least as elaborate rococo gilt, which is particularly evident in the mirror frames. The sparkly crystal chandeliers, hovering carved putti, and quality accessories-which include some first-rate limoges in the vitrine are all part of the mood. The net result is frankly old fashioned—old fashioned being a more accurate term than traditional in this case. In a hotel of this age, with the high ceilings and generous proportions which are the fortunate properties of the Sheraton East, this charming and affluent kind of out-of-datedness appears to be a positive advantage, an interesting way of offering the jaded traveler something different, individual, and very comfortable.

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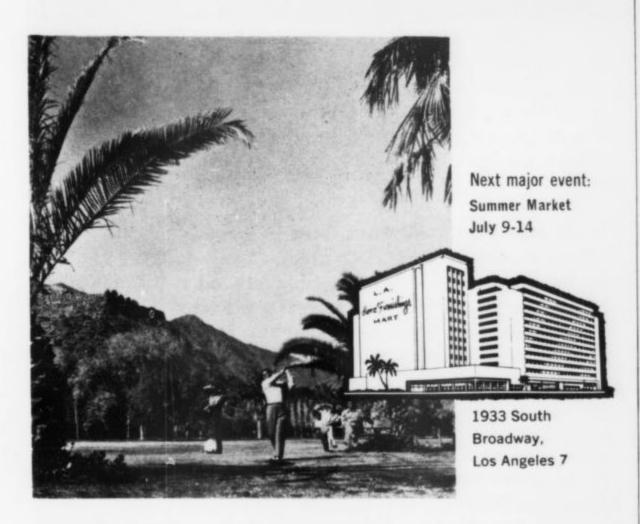
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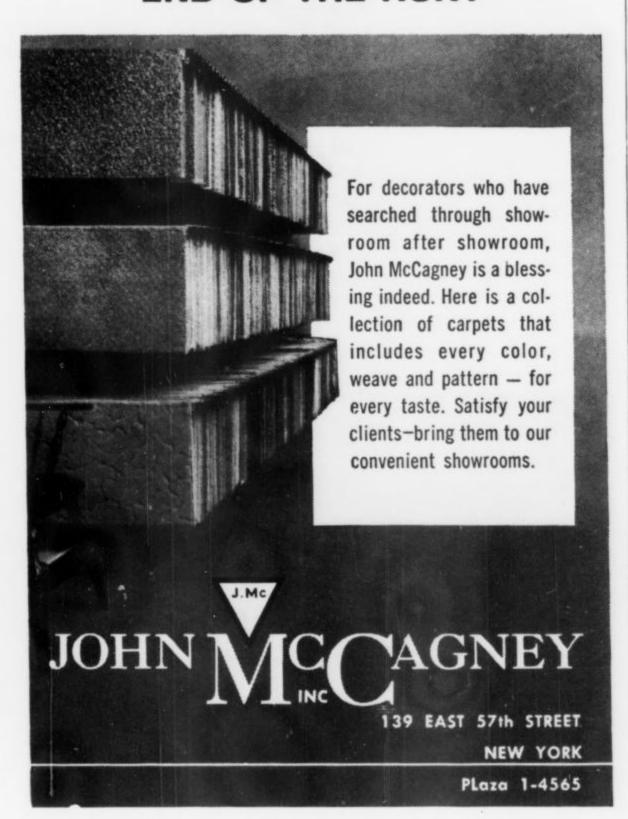
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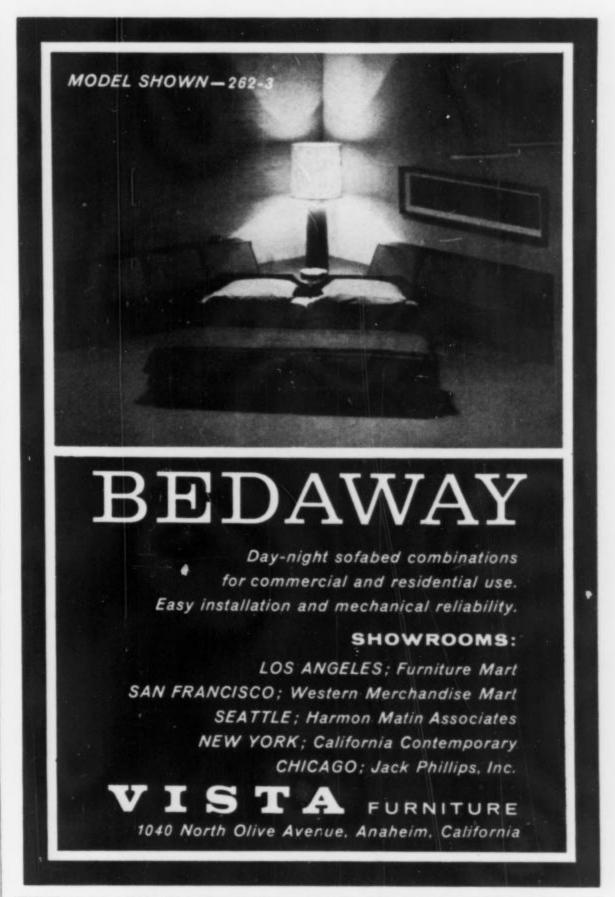
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# Henry End and the Carlton Tower

(Continued from page 108)

stamp of the hotel—and Topolski was given a completely free hand. His most important contribution was the 62-foot long, 11-foot high lobby mural (page 103), a fantasia on the theme of London along the Thames from Richmond to the ocean docks. The mural is executed in one-foot squares of glass treated on the back with gold and silver leaf. In other rooms Topolski is represented by broadsides from his famous "Chronicle."

For guest rooms, suites, corridors, etc., End has chosen Hogarth engravings, and lithographs and serigraphs by contemporary English artists on the rise: John Eyles, Edwin La Dell, Silvia Perrott, Victor Ambrus, Luis Canizares.

# Wall Hangings - Part One

(Continued from page 118)

in France by the Aubusson weavers. She has now completed six tapestries with more on the way. By her great enthusiasm and dedication she has infected a group of important American artists who have recently established the Society of American Tapestry Designers. Their works, woven by the Aubusson weavers in France, will begin to appear within the next two years. The cartoons (full-scale working designs for the weaver) are now in progress by members Stuart Davis, Theodoros Stamos, Ben Shahn, Abraham Rattner, and Georgia O'Keefe.

In the meanwhile, imports are arriving daily from other tapestry centers such as the weaving mill "The Owl" in Holland under the direction of Gisele van Waterschoot van der Gracht and from weavers in Poland. In this country, Belgium-born Jan Yoors designer-weaver works his large vibrant abstractions on commission in an atelier in New York.

(Continued on page 175)



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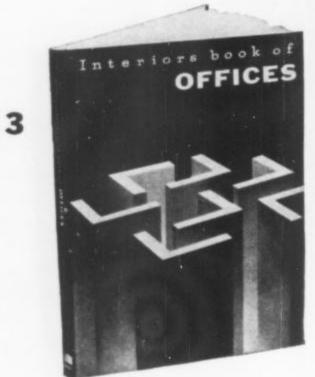


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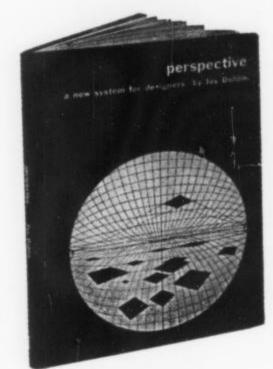
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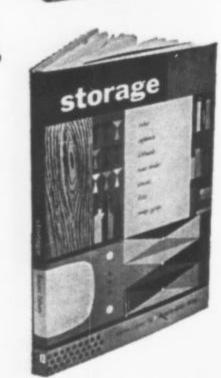
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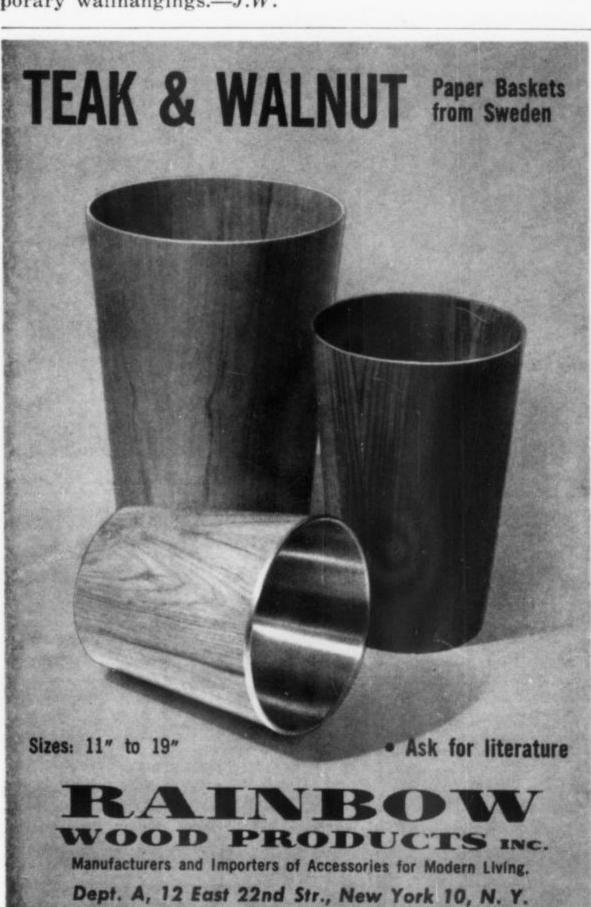
# Wall Hangings - Part One

(Continued from page 172)

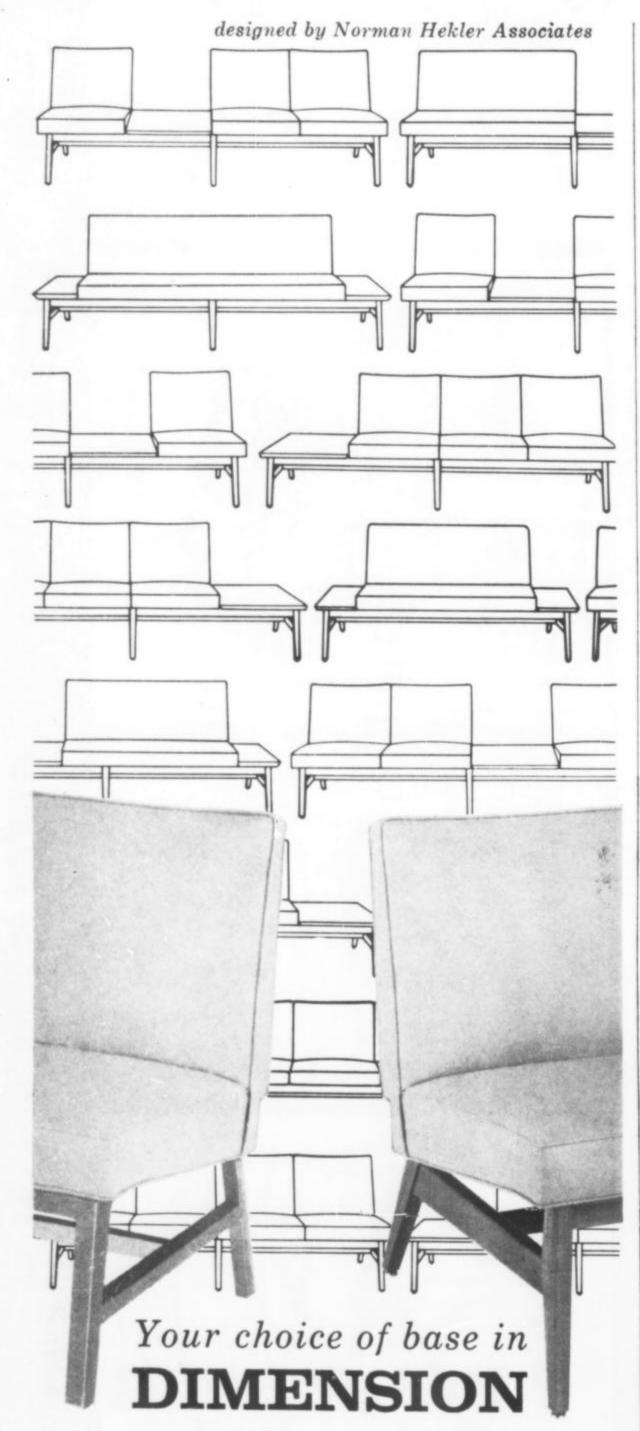
Until the advent of the abstractionist-expressionists, tapestry was strictly a mural-art form woven on a tapestry loom with a tapestry stitch. It is a slow process and in the hands of skilled craftsmen who "translate" the artists' designs, it takes about a month to weave a square yard. All processes are by hand, including the dyeing of the yarns. A modern tapestry may have as many as several hundred color variants. (This is an improvement from the early Renaissance tapestries where one work was known to include almost 20,000 different colors.) Because of the initial investment of time and labor tapestries are expensive—but no more than a modern painting when considered on a square-inch basis. Aside from the value as works of art, tapestries can perform useful functions in a modern interior. Unlike paintings—and most important in this day and age of jerry-built buildingsthey are highly sound absorbent. They may be hung on curved surfaces, or used as room dividers. In contrast to flat surfaces, they lack lustre and absorb the glare of light.

We have taken the liberty of adding two wallhangings—not tapestries—designed by Boris Kroll. They are of particular interest because they represent a new facet in weaving. Kroll is strictly a man of the machine age and as such, his interest lies in designing for his own medium—the power loom. In searching for a new artistic expression he has pushed the capabilities of the Jacquard loom beyond its normal capacities and has produced wallhangings of exceptional beauty and color vibrancies. As yet, however, they do not simulate the wonderful dimension and "life" of the tapestry.

This article is part one of a two part survey of contemporary wallhangings.—J.W.







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### Manufacturers' Literature

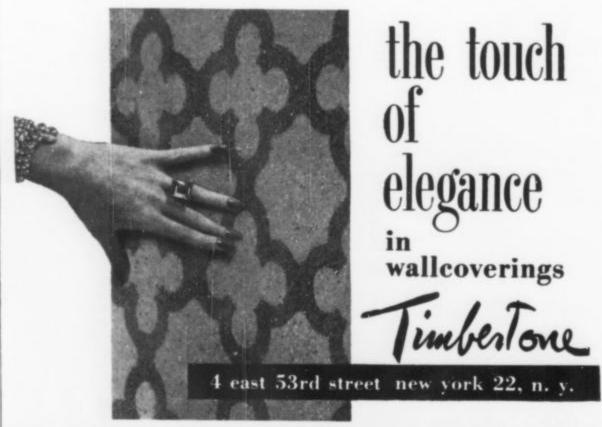
THOMAS INDUSTRIES, INC., Moe Light Division, 207 East Broadway, Louisville, Kentucky, has published a 60-page color catalog of decorative lighting ideas for every room, called "Inspiration Lighting by Moe Light." Included are lighting ideas for living rooms, dining rooms, bedrooms, kitchens, family rooms, bathrooms, and outdoors—all accompanied by full-color photographs and descriptions. Also the following lighting styles are pictured and described: pull-downs, chandeliers, dimmers, decorative wall-hall lights, pendants and clusters, accent bullet and cone lights, pole lights, bent glass, decorative close-to-ceiling, utility fixtures, fluorescent, bath fixtures and cabinets, recessed fixtures and outdoor fixtures. The catalog ends with a fold-out illustrated index.

HEIFETZ COMPANY, Clinton, Connecticut, has issued a 64-page, black and white illustrated catalog, called "Heifetz Design Gallery." Included is a description of the woods and metals used in the Heifetz lamps and a history and explanation of "Rotaflex" plastic. Standard pendant fixture, chandelier, and wall fixture specifications and a guide to specification charts accompany pictures of the various models. A rotaflex color chart shows the many thousands of combinations available in Heifetz lamps.

# New colorations for Fortuny classics

(Continued from Page 140)

garlands wreathe luscious golden rosettes. A new pattern in red and silver or ivory and silver is "Fiori," a swirling symphony of delicate leaves, stems, and flower faces. A monumental classic urn, flanked by Grecian maidens, is the central motif in "Lamballe," dramatic in charcoal black





and white with a red overlay. A black and white "Stripe" correlates. In "Crosoni" a gracefully criss-crossing gold vine is overprinted with narrow golden stripes on a white ground. "Cherubini" with its large 57" repeat is an exquisite mélange of circles inset with dancing cherubs, spirals, bells, greenery, and flying dragons. New colorways are peach and silver, off-white and silver, blue green and silver, and pink and white.

### Stroheim & Romann

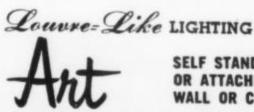
(Continued from Page 135)

buyer. Although architectural attributes are functional and simple, great warmth and friendliness was inspirationally created by the use of a beautiful tawny colored, oiled, figured rare English yew paneling around the main showroom shell. Focal interest revolves around the central L-shaped reception desk, the crux of the Stroheim order system. On the counter is the functional Colorama—a rack containing 3,000 swatches of plain fabrics cross-referenced by color families. Orders are placed on the new Tel-Autograph equipment on the counter which simultaneously "writes" in the downtown (28th Street) warehouse for immediate filling.—J. W.

# Period fabric samplings at Quaintance

(Continued from Page 140)

four charmingly florid vignettes. Such whimsical details as curvaceous antique snow shoes and falcons with exotic sunbrellas supply an extra dividend of leavening. In "Crewel Treatment" (photo 4, page 140) a traditional Early American quilt pattern is printed on a cotton, heavy enough for bedspreads, draperies, or slipcovers, Colorways are gold and olive, red and blue, bronze and blue, and navy and light blue. "Magic Carpet" simulates a needlepoint



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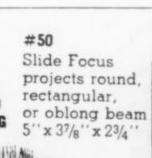
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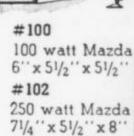
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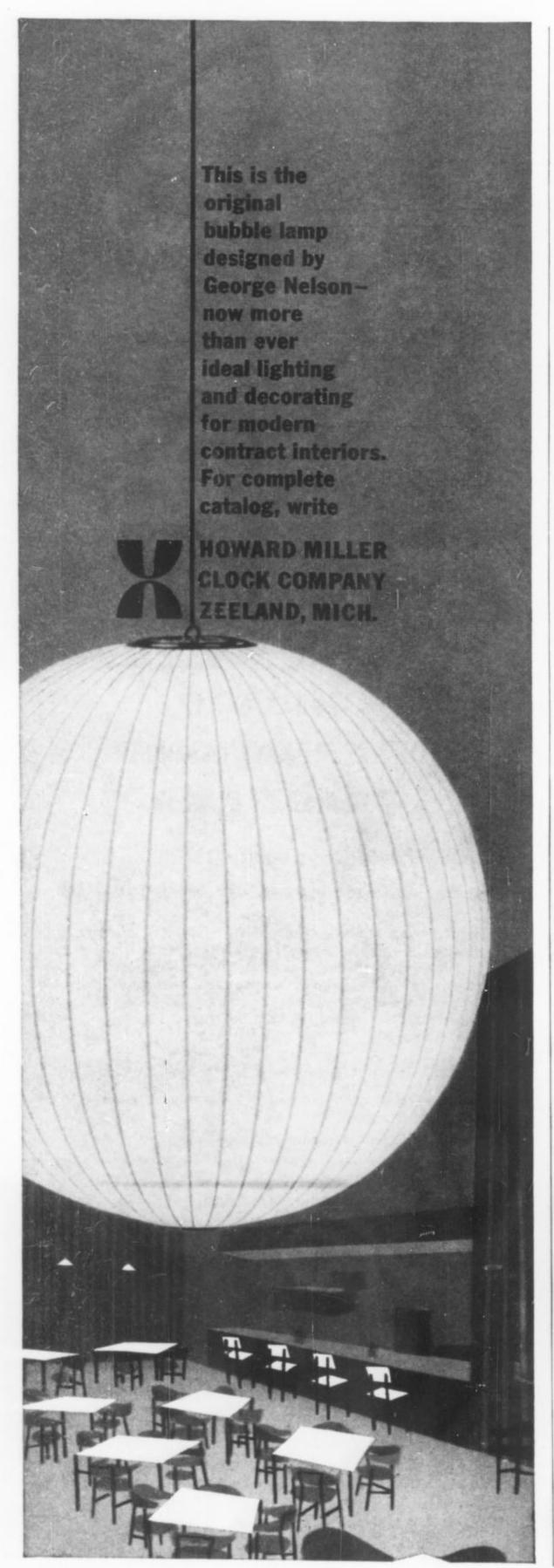
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floral design, typical of Victorian carpets, by overprinting tiny squares of color-black, greens, rusts, pinks-on a vat dyed cotton.

Quaintance's contemporary offerings include two florals and a stripe. "Devon Sheer" (photo 5, page 140) is a spring tapestry of tall-stemmed and brightly colored garden flowers printed on a sheer white cotton. Freely drawn daisy faces scattered carelessly across a 54" cotton give "Dizzy Daisy" its name; its colors are maple, royal blue, and apple green. A companion stripe with linears ranging in width from 1/2" to 23/4" is titled "Raybak."

### J-M acoustical tiles by Michael Greer

(Continued from Page 144)

aquamarine filigree of vines and leaves which wind around the peripheries of individual tiles, while "Medallion" (photo 4, page 144) is a much more vehement kaleidoscopic splash of veined leaves in solid gray or green. A striking design effect may be achieved by using "Medallion" in conjunction with plain acoustical tiles, as is illustrated (5). And finally, for those who prefer patterns that directly relate to the textural nature of a material, all-white "Architectural" (photo 1, page 144) is the unobtrusive answer.

### Correction: Lehman-Connor fabrics not at Strahan

In our Merchandise Cues article (March, page 156) on the Thomas Strahan Company, we erroneously stated that Strahan carries Lehman-Connor fabrics to match its Conqueror series papers. Lehman-Connor fabrics are not represented at Strahan. We very much regret this error.

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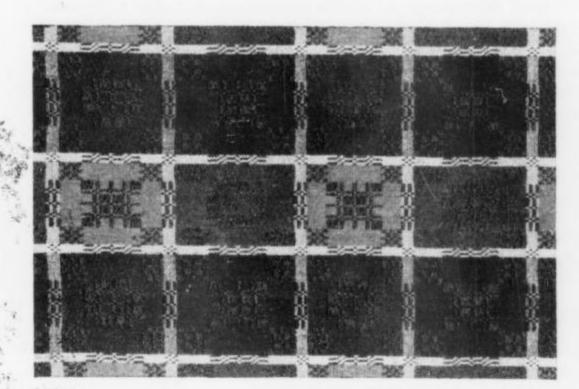
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Warner



# Correction: Jofa fabric content wool, not rayon

We regret that coverage of the new Jofa spring fabrics in our March Merchandise Cues, page 152, incorrectly stated



that the above French adaptation of an old Welch blanket design was rayon. This beautiful heavy woven fabric is 100% wool.

### Errata: Data on shelves from Shelves Unlimited

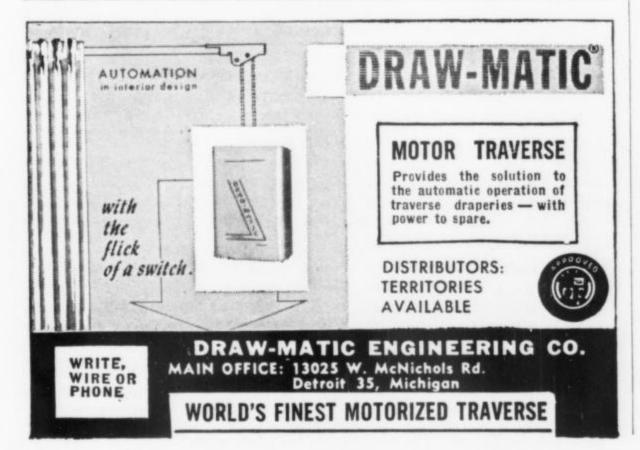
In our March issue, page 165, we incorrectly labeled one of the photographs of shelves from Shelves Unlimited, 127 Greene Street, New York; the lower photo is "Mandarin," not "French Provincial" as was stated. Further, the shelf brackets range from 4" (not 6") to 16". Finally, in "infinity" lengths of over four feet, shelves are joined with wood dowels (not pegs) to effect one continuous line. We very much regret these errors.

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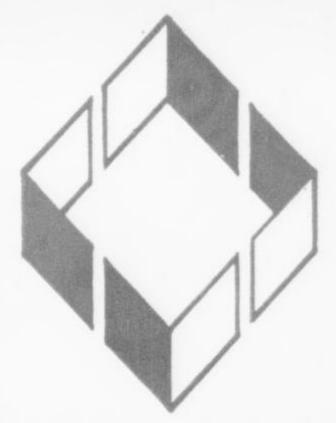
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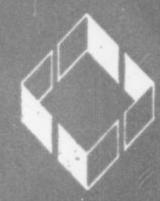
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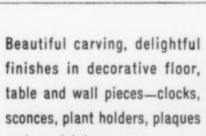
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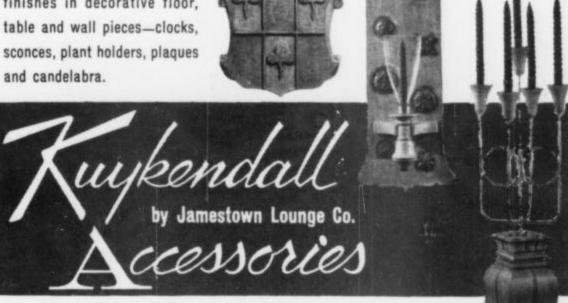
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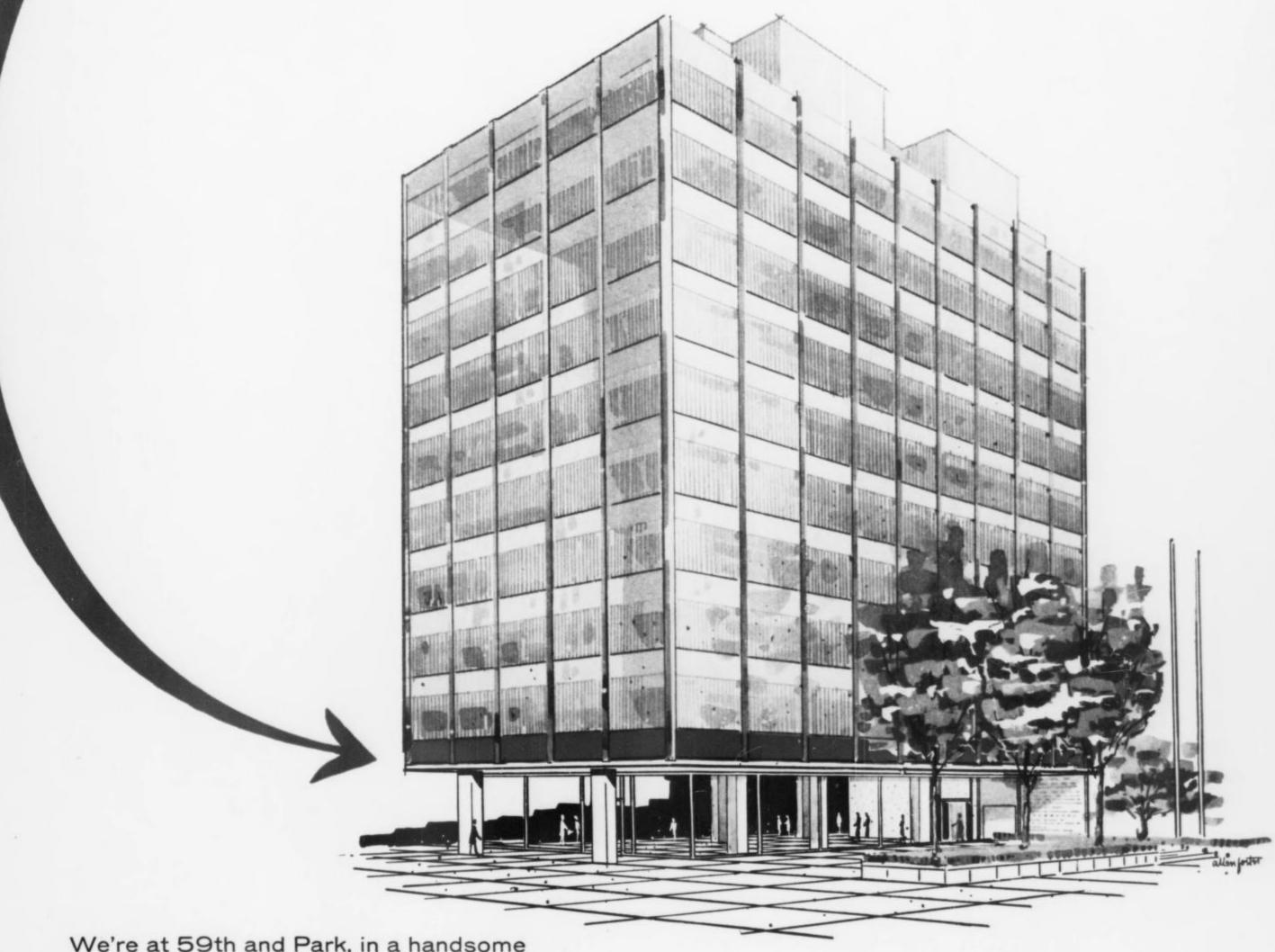
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