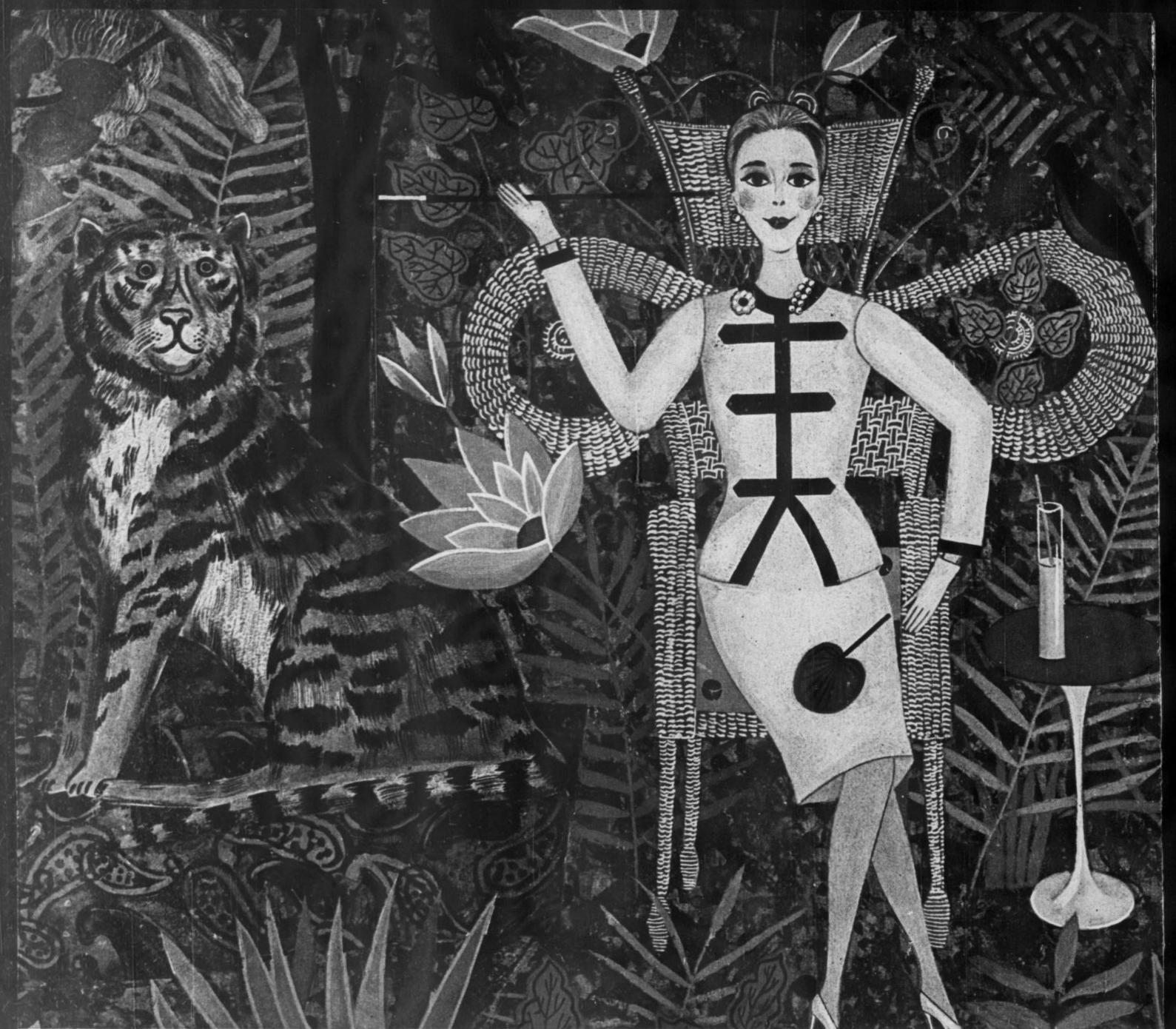
Interiors

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Volume CXXIII, Number 9

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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Next month

Annual NOFA and NSOEA preview of May 21-24 Convention and Exhibit of National Office Furniture Association and National Stationery and Office Equipment Association at New York Coliseum and Americana Hotel includes Contract Interiors section on Offices: Federal Aviation Agency, Washington, D. C. by Designs for Business, Xerox showrooms, New York, by Eliot Noves: Sobin Chemical headquarters, Boston, by Hans Krieks. ... Arnold Friedmann of Pratt Institute will tell "How to Make a Presentation." . . . Residential feature will be Yves Vidal's vacation retreat, a remodeled 16th century castle in Tangiers.

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Publication office: Whitney Publications, Inc., 18 East 50th St., New York, N. Y. 10022. Charles E. Whitney, President and Treasurer; Jean McClellan Whitney, Vice-President; Paul R. Kane, Vice-President; Herbert T. Ettala, Secretary. Copyright 1964 by Whitney Publications, Inc. All rights reserved. The trade mark "Interiors" is registered in the U. S. Patent Office.

Advertising offices:

Atlanta

Los Angeles

New York

18 East 50th Street, New York 10922, Telephone PLaza 1-2626. 410 North Michigan Avenue, Chicago, Illinois 60611

Chicago M. S. Beggs Co., 420 Boylston Street, Boston 02116 Boston

Robert L. Watkins Associates, 505-805 Peachtree Bldg., Atlanta 30308

The Maurice A. Kimball Co., 2550 Beverly Boulevard, Los Angeles 90057 The Maurice A. Kimball Co., 580 Market Street, San Francisco 94104 San Francisco

Dallas, Texas Weaver, Incorporated, 532 Fidelity Union Life Building, Dallas, Texas Tyler, Texas Weaver, Incorporated, P. O. Box No. 3367, Tyler, Texas 75705

Interiors is published monthly by Whitney Publications, Inc., 18 East 50th Street, New York, N. Y. 10022. Second-class postage paid at New York, N. Y. Subscription price (for the trade only) \$7.00 for one year, \$12.00 for two years, \$15.00 for three years in the United States, U. S. Possessions and Canada. Rates to countries of the Pan American Union are \$10 for one year, \$18 for two years, \$24.00 for three years. Rates to all other countries are \$12 for one year, \$22 for two years. \$30 for three years. Price per copy \$1.00 to U. S. A., Possessions and Canada. \$1.50 to all other countries.



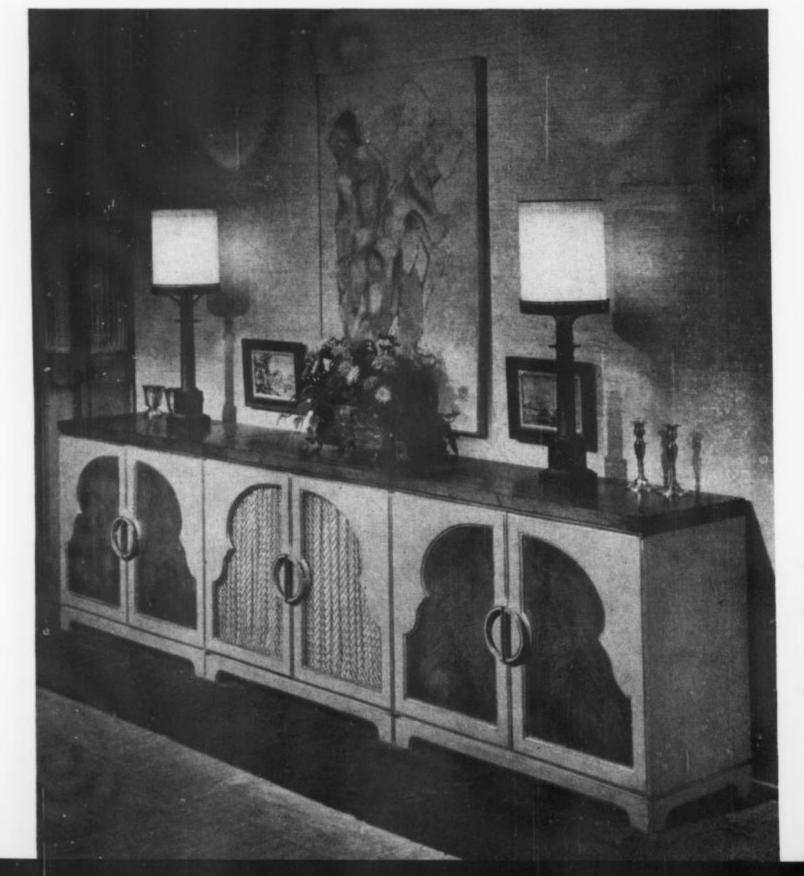
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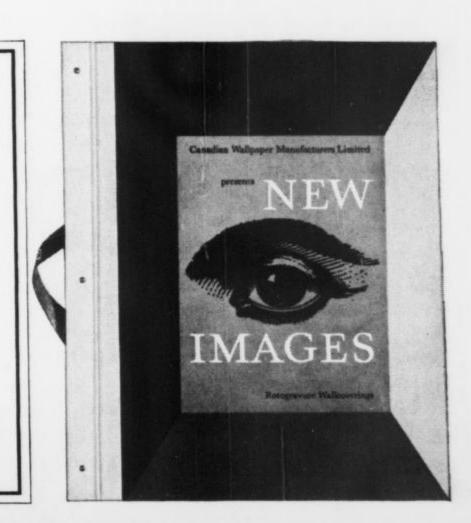
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Poetic Justice

Sirs:

Good Taste, a commodity rare, Is not to be seen at the Fair. Most debased, in that waste, Is the House of Good Taste, Lady Hamilton, my despair.

Arnold Friedmann Kew Gardens, N. Y.

Exploitation at the Fair?

Sirs:

I am outraged! Aghast! and Astounded!!!

In the February issue in the item "Top of the Fair" it is stated boldly and without apology that the murals especially commissioned for the Fair were commissioned on the basis of paying only expenses incurred by the artists . . . the work being returned to them after the Fair closes. . . .

The institutes representing interior designers and artists are attempting to persuade architects, and others making use of their skills, that such skills and services are worth paying fees to secure. Yet, here is a project intended to be the showcase of American, and international achievement, costing an immense sum of money to organize, create and build, and for which the public pays an entrance fee; it is certainly no non-profit operation, but operates in this instance in an unethical manner.

There is a well proven rule . . . anything done for nothing is valued at nothing.

This surely has been one of the greatest dis-services to the artist and designer for it immediately places his services in the bargain basement. Surely this is no way to build professional ethics or acceptance by other professional groups.

It is time that the visual artists consider organizing in selfdefense just as the musical artists did a few years ago.

R. H. Havard,
Director of Design
Formica Corporation
Cincinnati, Ohio

With the exception of the fourmillion-dollar Four Seasons by Philip Johnson and William Pahlmann (December 1959 IN-TERIORS), no restaurant in the world could possibly afford to buy outright such works of art as are on view at the Top of the Fair—and since the Top of the Fair is not even a permanent restaurant but has a mere two-year lease on life, its budget was stringent.

The commissioning method brought great works of art to an important interior and in turn gives the artists a more favorable display than any museum or gallery in the world. The artists are free to sell the paintings at any price they can command. One canvas is tagged at fifty thousand dollars, and still another has already been sold (for delivery after the Fair) to the Dallas Museum of Modern Art for twenty-five thousand dollars. Congratulations are deserved by the author of the idea, Arturo Pini di San Miniato.-Ed.

Design Legislation

Sirs:

We must again applaud your forthright position on the question of Design Piracy Legislation. Our firm and many others have suffered serious loss at the hands of manufacturers who find it more profitable to prey on talent than pay for it.

The manufacturers and the buying organizations who encourage this kind of dishonesty must be stopped. We've taken your advice about writing our Congressmen.

Eli Fishleder Design-Technics New York

From a juggernaut's lair

Sirs:

Your editorial in February's issue interested me greatly since I work for a "giant juggernaut."

I would very much like to discuss this editorial and its implications in greater detail. It would be interesting, but at the moment I would greatly appreciate several tear sheet reprints of your editorial plus the articles on the Maxwell and Parvin/Dohrmann companies.

A. Lombardo, A.I.D. Straus-Duparquet, Inc. New York

Sheraton Credits

Sirs:

On the Sheraton Puerto Rico in

your February issue there seems to have been a misunder-standing with respect to architectural credits. Warner, Burns, Toan & Lunde were Associate Architects on the building in addition to being responsible for the interior design of the public spaces.

Osvaldo L. Toro Toro-Ferrer, Architects Santurce, Puerto Rico

interiors apologizes. WBTL were officially responsible for public interiors but Toro-Ferrer contributed much to this phase of the work. There was no sharp line between architectural and interior design.—Ed.

Textolite Table Tops

Sirs:

Captions and source lists on pages 86 and 87 of your February issue article on the "Top of the Fair" restaurant incorrectly identified the plastic laminate used for the table tops. It was General Electric Textolite. To eliminate any future errors, I will outline the use of Textolite in the installation:

To begin with, General Electric Textolite worked directly with the designers in creating the special blue table tops with the gold sunburst design. It is my understanding that these tables are used throughout the "Cocktails around the World" lounge on the lower level, and in the cocktail area of the "Top of the Fair" restaurant.

The table tops in the "Top of the Fair" (those that always have a table covering) are the Textolite 1/32" thin grade laminate in a maple color tone.

The waiter service stations, on both levels, feature G-E Textolite Oriental Teak. This is not the thin 1/16" grade.

You might be interested to know that G-E Textolite was the plastic laminate used in restaurant and cocktail lounge of the Space Needle of the Seattle World's Fair.

Robert E. Sullivan The Jay H. Maish Company New York, N. Y.

Nippon Furnishings

Sirs:

In the February 1964 issue reference is made to entrepreneurimporter-restaurateur Nobuyoshi Kuraoka and the fact that he is interested in American markets for Japanese products.

We would be greatly obliged if you could furnish us with Mr. Kuraoka's address.

In general we are delighted with the contents of the February issue.

Alfred Kastner, Kastner & Associates Architects-Engineers Washington, D. C.

Viva Mexico!

Sirs:

My compliments for your beautiful Mexican issue.

Because of my heavy schedule as designer, teacher and administrator, it took me some time to absorb the wealth of information.

I wish that even more color photographs could have been included to amplify even more the fine design and color exuberance so aptly described.

My congratulations! Hans Krieks, President Hans Krieks Associates, Inc. Boston, Mass.

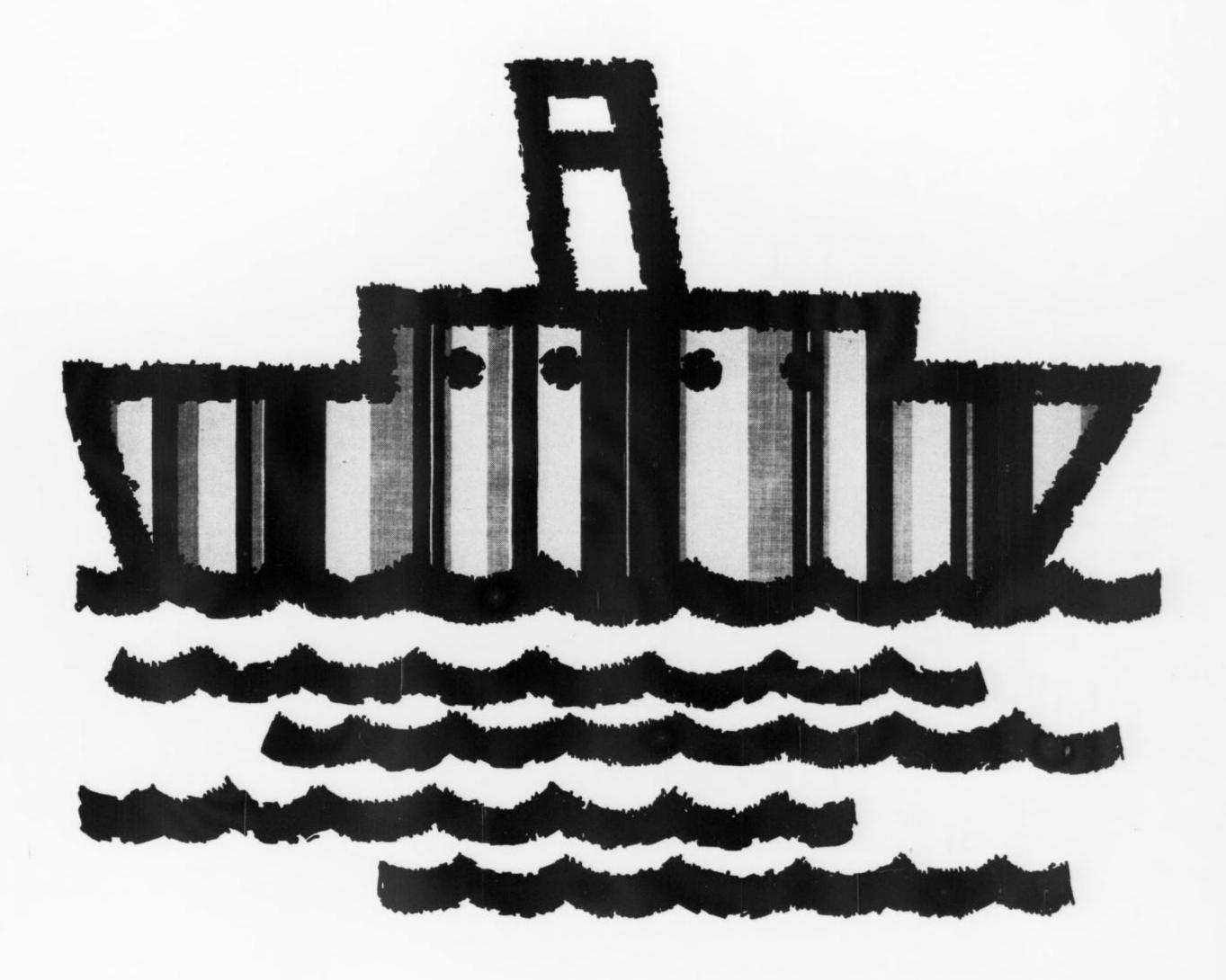
Sirs:

For the past two months I have intended to compliment you on the December issue of INTERIORS.

This is the sort of issue that I shall keep in my permanent collection. It is so extremely valuable and beautifully presented, that I hope you were able to spend the better part of a year in Mexico finding and editing this wealth of material. I was exceptionally interested in the contemporary architecture and interiors shown so vividly. The listing of the brilliant young designers and their work, plus the directory of sources, makes me wish I could take off to Mexico.

I have never been to Mexico City or the fashionable resort areas, but have a small house on a beautiful stretch in Baja California, between Tijuana Ensenada. This quiet area is just now moving out of its pioneer state. Soon there will be a great toll road, and we are doing our level best to retain its quiet charm and not become another Acapulco.

Margaret Nowell, Vice President, Marketing Director Brown Jordan



David & Dash Goes to Sea

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our information

N.S.I.D.'s distinguished decoration list . . . Furniture design panel . . . Awards . . . Contract news

N.S.I.D.

Today's tastemakers honored

That there is still validity in W. S. Gilbert's line from Patience—"You can't get high aesthetic tastes, like trousers, ready made"-is suggested by Designers' first annual international Honor List for Disting-

the National Society of Interior



Countess Laetizia Pecci-Blunt before a Marie Laurencin in the hall of Pecci Palace



Henry Francis



Above: Madame Jacques Balsan



Mrs. William Paley



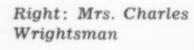


Baron Alexis de Redé



uished Decoration. Only nine names appear this year instead of 10, explained N.S.I.D. president Pini di San Miniato, because Mrs. Jacqueline Kennedy was omitted in deference to her mourning. The nine, selected "because they have contributed to, and have inspired good design in their environment, influencing the public taste throughout the world," are: HRH The Duchess of Windsor, Paris, "whose concept of total design is evident in both her town and country houses. Hers is the ultimate example of perfection of taste, understanding of composition, and flair for contemporary living. . . . Her influence on taste and art is outstanding and none surpass her influence on fashion and design of interiors." Henry Francis Du Pont whose "unique contribution to interior decoration and design is the beautiful Winterthur Museum which reflects American taste and style exclusively. . . ." American born Madame Jacques Balsan, Palm Beach, the former Consuelo Vanderbilt, who "has refurbished the interiors of more great houses in her life than any designer in the world," including Marlborough House in Newport; Blenheim Palace, and Sunderland House in London, Eze on the Riviera, St. George in Normandy, and a house in Palm Beach. "Each is endowed with her superb knowledge of decoration, great furnishings in brilliant taste and famous collections from all over the world. . . ." Countess Laetizia Pecci-Blunt, Rome, "the aristocratic niece of Pope Leo XIII . . . has restored one of the most famous Italian villas, La Marlia, near Luca" (which formerly belonged to Elisa Bonaparte, Napoleon's sister). "In addition, the Countess has redone the interiors of her palace in Rome. . . . Thanks to her enthusiasm for interior design, she has inspired other Italian aristocracy to do the same with their own family estates." . . . Mrs. Wil-

liam S. Paley, Manhasset, Long Island, who "prefers no particular style or period of decoration, yet combines 18th century English and French antiques and contemporary furnishings with truly remarkable skill and charm . . . Her penchant for neutral schemes focuses attention on the wonderful collection of impressionist paintings, objets d'art, and furniture. Her talented, tasteful coordination of furnishings make her home one of the most beautiful in America." Charles Beistegui, Paris, a Mexican who is "considered to be the greatest present day exponent of the 18th century period interior. The fabulous restoration of the Palazzo Labia in Venice is the finest example of his devotion to perfection. His Chateau of Groussay near Paris features a perfect example of a private 18th century theatre. . . . Most French and Italian designers have been inspired by Mr. Beistegui's great passion for this period of decoration and design. . . ." American-born Aileen Quintanilla, Madrid, wife of the Count of Quintanilla, whose "magnificent ranch is enhanced by a 13th century house built on the ruins of a 2nd century Roman building. . . . The beautiful house is filled with paintings by Goya, Tiepelo, and Velasquez, as well as contemporary canvases by some of the best young artists in Europe. . . . The Spanish people are inspired by her manner of living, perfection of taste and charm." Mrs. Charles S. Wrightsman, Palm Beach, through whose "efforts and inspiration the Metropolitan Museum has acquired great examples of French 18th century furniture, boiseries, parquet and bibelots. . . ." Baron Alexis de Redé, "the ingenious and versatile non-professional designer" whose home is in the Hotel Lambert in Ile St. Louis in Paris. "Among the magnificent period rooms he has recreated in this palace is the famous bedroom that Pierce and Fontaine designed at the end of the 18th century for the Count D'Artois, brother of Louis XVI, in his Chateau of Bagatelle. He is also renowned for creating the interiors of the fabulous Giviota yacht which is the only one in the world completely furbished in 18th century French period furnishings. . . ."



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Entire panel of professional and student designers taking part in Fine Hardwoods Association discussion on the pros and cons of a furniture design career.

Fine Hardwoods

Furniture design discussion

The Fine Hardwoods Association Student Award Dinner in Chicago on February 13 honored the prize-winners in the student furniture design competition which was jointly sponsored by the Fine Hardwoods Association and the Pavilion of American Interiors of the New York World's Fair. Following the dinner four professionals and the four winning student designers discussed a career in furniture design. Student participants were Bruce Riley, first prize, Michigan State University; Michael W. K. Young, second prize, Chicago Art Institute; Donald D. Bjorkman, third prize, Rochester Institute of Technology; James J. Haggard, fourth prize, Woodbury College, Los Angeles. The four professional panelists were comoderators Leon Gordon Miller, F.I.D.I., chairman of the awards jury; Paul R. MacAlister, F.I.D.I., F.R.S.A., member of the jury; and panelists Nicholas Ungaro, I.D.I., Kroehler Manufacturing Company; Henry Glass, I.D.I., Glass Associates; Lionel Algoren, I.D.I., Algoren Associates; and Alan Duncan, I.D.I., director, Sears Roebuck Design Department. Miller advised students to distinguish sharply between research and plagiarism. "This knockoff process," he said, "is something that has really reduced the standards of the furniture industry for many years." The designer's responsibilities, as Miller sees it, are first to himself and second to his client who, he said, is usually a good merchandiser with a certain sensitivity to design and an understanding of cost

and marketing problems. To ignore these, Miller warned, "is a complete violation of your responsibility." But, he added, this does not mean you must compromise your design integrity. "I have never felt a limitation of any kind was necessarily a cause for compromise." The designer's third responsibility, said Miller, is to the consumer who "has a right to expect to buy function, comfort and beauty when selecting furniture."

To a question about the design plagiarism bill, Glass said he hoped it would go through. Called the Design Protection Bill now pending before a House Judiciary Sub-Committee, it was passed by the Senate December 6. "It would not correct all issues," he said, "but it certainly is a great big step in the right direction. If you can register a design for \$5 and at least have a reasonable amount of protection [that] is something. . . . I think the designer, the manufacturer and the general public will benefit in the long run."

Harold Gravely, president of Gravely Furniture Company, who was introduced by Mac-Alister as "the only furniture manufacturer with us tonight," wound up the session by telling the group that over the past 30 or 40 years the public has become "a little more discerning and style and taste-conscious than you might give it credit for." He told the students that in spite of what "these older designers have said here, manufacturers are going to listen to you, but they are also going to make the decision." They will listen to their salesmen too. "They are going to watch the other fellow, they are going to plagiarize like the automobile people. I defy any of you to register a design for \$5. You cannot put enough originality and individuality into it. . . ."

Three of the winning student designs are being produced by three manufacturers—Kroehler, Baumritter, and Gravely—and will be exhibited in the Fine Hardwoods Association's display in the Pavilion of American Interiors at the World's Fair.

Awards and competitions

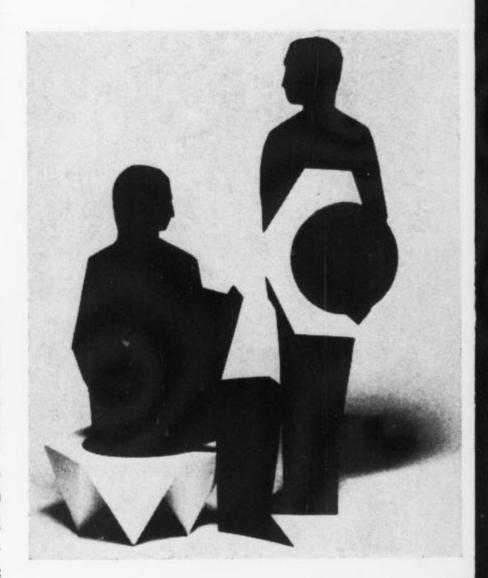
Cotton upholstered furniture

A disposable stool and a reversible chair—the most imaginative of four award-winning designs in the cotton industry's Sixth Furniture Design Awards competition — were submitted by student designers. The winners — two students and two professionals — received \$1,000 each for design ideas selected from some 175 entries submitted by more than 125 designers in this country and abroad. This year's competition specified the use of Cotton-Flote, a newly-developed form of cotton batting developed by U.S. Department of Agriculture research chemists in a joint government-industry research program.

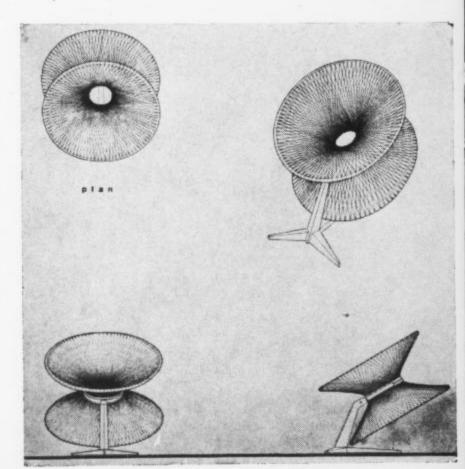
The upholstered disposable paper stool (see cut) was developed by John V. Gaccione, an industrial design student at Parsons School of Design, to solve the need for temporary seating at picnics, et al. It has a hexagon-shaped seating surface with a circular upholstered center containing Cotton-Flote and is supported by three triangular wedges of folded, coated paper.

The reversible chair (lower cut) designed by Richard George Baumgarten, a fourth year architecture student at Oklahoma State University, is supported on a stainless steel stand which permits the seat to be positioned to either seating surface by pressing a release button. Said its designer, "Esthetically, I hoped to design a chair that was a sculpture piece in itself, one that would be pleasing to look at from any direction. Functionally, the horizontal rotation of the chair was intended to insure even wear over the entire seating surface."

The two winning designs submitted by professionals were more conventional in concept. A conference chair designed by Jerome C. Caruso, senior designer with Jon W. Hauser, Inc., St. Charles, Illinois, has a canvas slung leather seat



Above: John Gaccione's novel design idea for disposable paper chair upholstered in Cotton-Flote. Below: Richard Baumgarten's reversable chair. Each end of the double-coned piece provides a seating surface.





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supported by an X-shaped frame of broad flat steel. Arms, seat, and back rest are upholstered in Cotton-Flote while spring steel supports give the back rest flexion for greater seating comfort. Caruso plans to establish his own industrial design firm in Brussels, Belgium, this May.

George Carroll, a partner in the year-old Los Angeles firm of Hicks-Carroll Designers, won his award for a widearmed lounge chair supported by a bent tubular frame. Use of torsion bar suspension keeps the chair from being a rigid structure.

Contestants in this annual competition, jointly sponsored by the National Cotton Batting Institute and the National Cotton Council, retain all design and sales rights to their furniture ideas.

Judges were; Jens Risom of Jens Risom Design, Inc.; Harold Eliot Leeds, chairman, Pratt Institute's department of interior design; and Jeanne Weeks, Associate Editor of INTERIORS, who substituted for Olga Gueft, Editor.

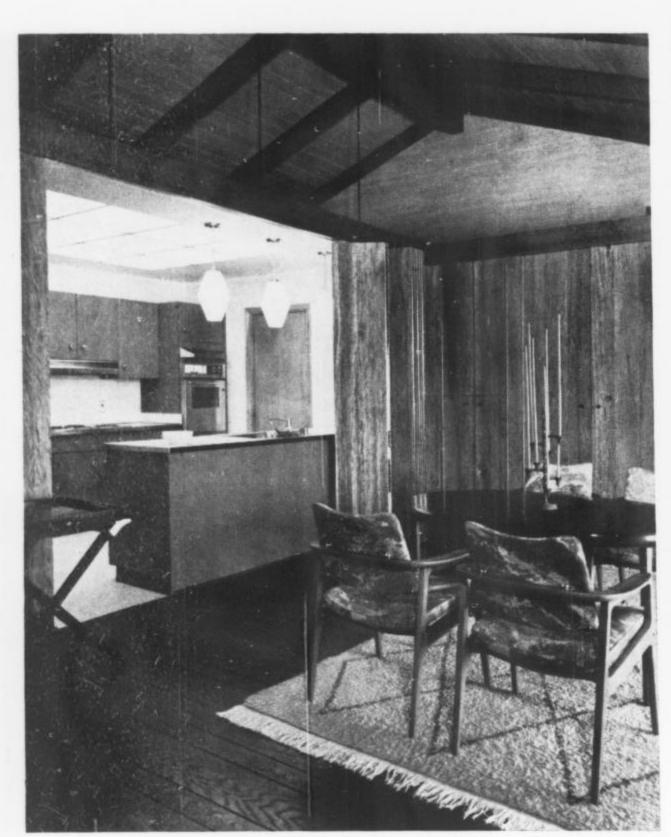
Outstanding interior of 1963

The S.M. Hexter Company's annual "Outstanding Interior of the Year" competition, in its half-dozen years of existence, has become an important talent scouting event in the interiors field. This year's is no exception. It is unusual, however, in that for the first time more of the entries were in the contract than in the residential field.

The top award for 1963 announced by the fabric firm last month (a three-week deluxe all-expense trip to Europe for two) went to Walter I. Farmer,



Walter Farmer, A.I.D.



View of living-dining room by Walter Farmer, A.I.D., judged Outstanding Interior of the Year in Hexter 1963 award.

A.I.D., president of Greenwich House Inc., Cincinnati. His living-dining room (see cut) skillfully integrates furniture with architecture of informal warmth and appeal and employs wood textures and colorful fabrics. Movable wood paneling conceals the kitchen, a bar, and music center. A graduate architect from Miami University, Oxford, Ohio, Farmer was in charge of the Robert's Commission for the Preservation of Art Objects in Wiesbaden, Germany.

Joseph M. Schuler, N.S.I.D., of Schuler-Pearce Design, Inc., Rochester, New York, won the second 1963 Hexter Award—a round trip to Paris—for a working office in a residence that combines a well-planned furniture arrangement with fresh contemporary colors, sculpture, and paintings.

Two entries were also selected for honorable mention: a family guest room by John Bachstein, A.I.D., New York; and a bank by Vern Currie, A.I.D., Richard Plumer Business Interiors, Miami, Florida.

The judges were Walter E. Bahno, Thomasville Furniture Industries, Inc.; Frances Taylor Heard, House Beautiful; Arthur Leaman, House & Garden; William Raiser, vice-president, Raymond Loewy/William Snaith, Inc.; and Norman Shepherd, A.I.D.

Lucile Stockwell Chatain award Catherine Ezzo of Ozone Park. New York, was named winner of the second Lucile Stockwell Chatain Award presented annually to a second-year interiors student at Parsons School of Design. The \$500 award is to be used toward expenses of Parsons' European summer session. Second place among this year's 49 entries went to John A. Patton of Los Angeles, and third place to Mary Cheng, a student from Hong Kong. The competition problem consisted of a decorating scheme for a luxury guest house including floor plan for the entire house and perspective renderings of the main living area with emphasis upon the use of wallcoverings from current Stockwell collections. (Photographs of the winners and their solutions will apear in these pages next month).

(Continued on page 22)

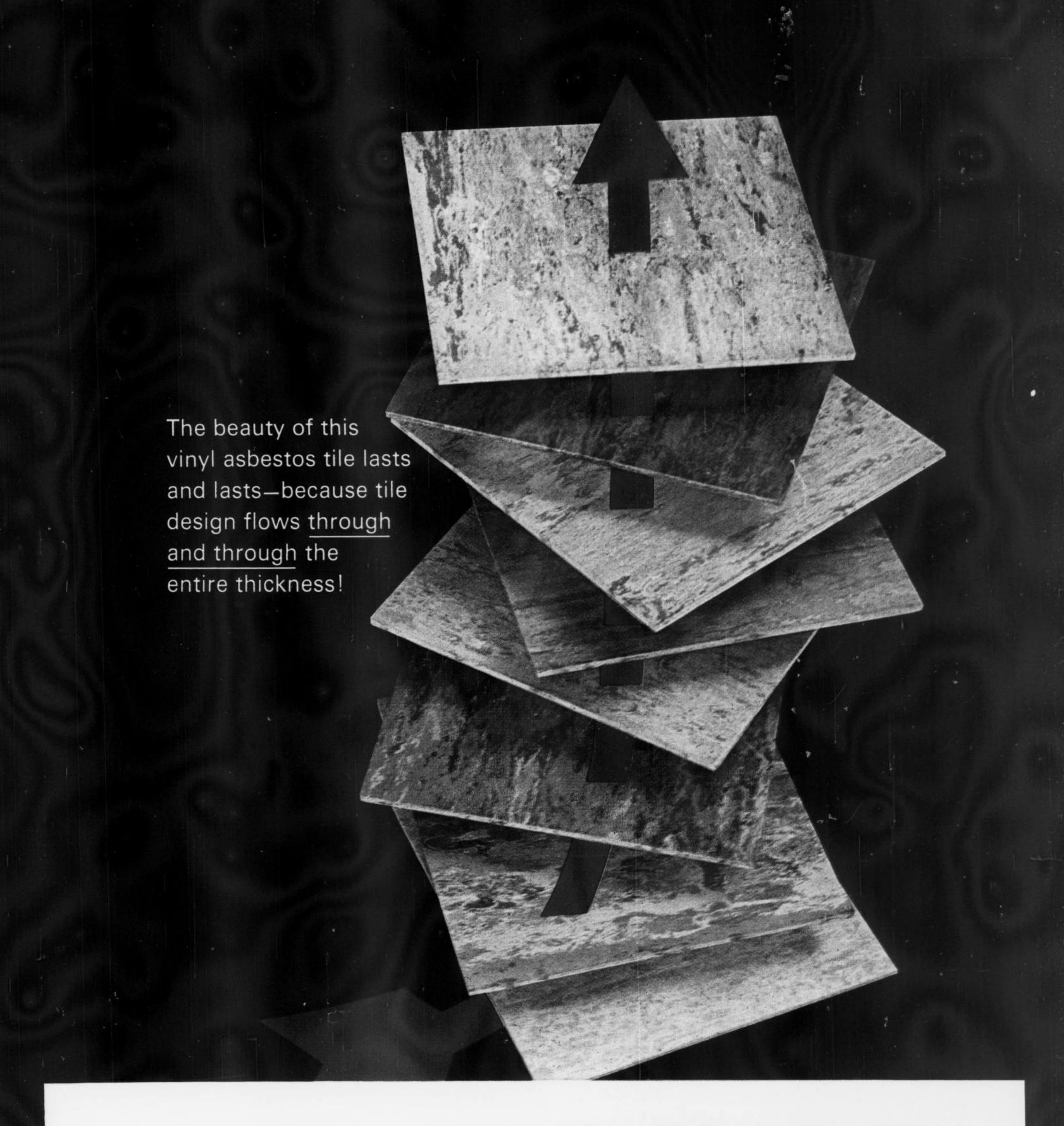
U.S. will have exhibit at Triennale. Send your exhibit item before May 1.

The United States will have a government-sponsored exhibition at the 13th Triennale di Milano May 27th through September 27, 1964. United States participation—a great rarity at this world-famous international exhibition of architecture and the decorative arts- is the result of an energetic drive by a committee headed by Jack Lenor Larsen. Along with Edgar Kaufmann, Mildred Constantine of the Museum of Modern Art, Edward Wormley, A.I.D., Edward Larrabee Barnes, A.I.A., Harold Leeds of Pratt Institute's Interior Design Department, and others, Larsen decided to attempt, this year, to break the pattern of non-participation. The Committee, which is incorporated, voted to entrust architect Charles Forberg, industrial designer Michael Lax, and designer Jack Lenor Larsen with the design of an exhibition framework for space offered by the Triennale—2500 square feet. Possibility that the exhibition would materialize was not made certain, however, until funds were promised by a foundation won over by Evelyn Jablow, A.I.D.

This successful campaign, carried out in the face of repeated discouragement, represents a triumph for American designers, who have been mere spectators in most of the Triennales of the past, watching while other countries' designers won the many coveted medals awarded by an international jury.

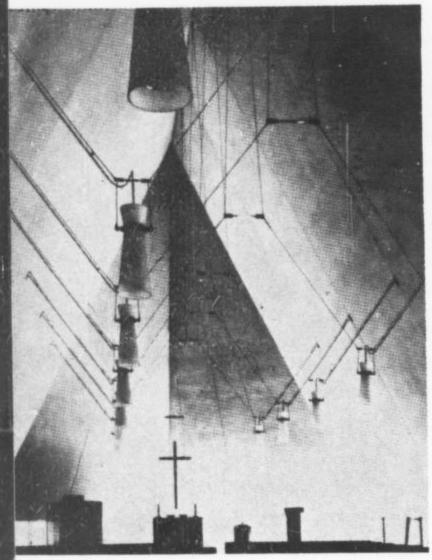
Theme of this year's Triennale, *Leisure*, is a suggestion not a mandatory subject.

Selection committee for the American Exhibition (Jack Larsen, Edgar Kaufmann, Mildred Constantine and Olga Gueft) is now reviewing exhibit items. If you have furniture, an accessory, or other useful or decorative object—hand-crafted or machine made which you think advanced, original, beautiful and a useful adjunct to American living, send a sketch, photo, or other illustration and description to Jack Lenor Larsen, 126 East 19th St., N. Y. C. 10010.



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Architectural Marbles: a vinyl asbestos tile that's as practical as it's handsome. Because the *marble design goes tile-deep*, it can't wear away. Light and dark shadings, subtly blended into each tile, create a pleasing random effect...one sure to harmonize with any available décor. All this value—at no extra cost! Colors: 8. Thicknesses: 3/32" and 1/8". Check your Kentile® Representative.



Dynamic pattern of suspended fixtures, Warren Methodist Church by Yamasaki, Leinweber & Associates-Lighting in Architectural Design.

Light as "building matter"

LIGHTING IN ARCHITECTURAL DESIGN, by Derek Phillips. 304 pages, 71/4" by 97/8", 385 black and white photographs. Mc-Graw-Hill, New York. \$17.50.

Reviewed by Marvin Affrime *

Architects and illumination engineers know too little about each other's work, says Derek Phillips (who is both).

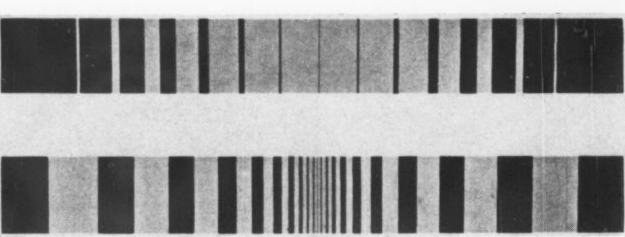
His book's purpose is to help clear up misunderstandings and lack of cooperation between the two professions which lead to "buildings marred by unrelated lighting schemes." It is equally valuable to the interior designer concerned with spaces being similarly marred (as they so often are).

As a manual of technical information, the book is comprehensive, well organized and quite up to date. What sets it aside from its predecessors, however, is the author's distinctive philosophy, expressed in his chapter on "Emotion and Intellect," aspects of creativity that lighting technicians too often fail to capture.

Today, says Mr. Phillips, "enough light is taken for

granted. The problem is what to do with it." He encourages and inspires his readers, whether lighting specialists, architects, or designers, to find interesting and practicable solutions.

Mr. Phillips looks upon lighting as a "building material." He speaks intelligently and forcefully about the effect of lighting on "the emotional quality of space," on its unity and order, and on the total environment. His theories apply so fully to the creative design of the office —the working environment that it is a bit shocking to read his statement that a "rigid" lighting scheme is best suited to the office itself, while "there will always be an entrance strangled and frightened, having just emerged from one great war only to enter a depression and then be confronted with the rising shadow of Hitler. Still, in this period the school at Weimar (later moved to Dessau) left an indelible stamp on the world of art, design and architecture. Its manifesto which declared inseparable the artist and the craftsmen, and placed craftsmanship at the fountain head of creative design, provided the foundation for the work of both its students and leaders, who proceeded to influence the entire visual world—such greats as Walter Gropius (who founded the Bauhaus with Laszo Moholy-Nagy



Scales of proportion from broad to narrow in parallel and opposed directions—Johannes Itten's Design and Form.

halls, staircases, rest rooms and restaurants . . . where imagination may be displayed to achieve interesting and vital solutions."

Interior designers should ignore such disclaimers; Mr. Phillips' philosophy of lighting is broad enough to apply anywhere we work. And don't be bothered by the lack of discussion of residential interiors, and the dearth of interior settings among the hundreds of excellent photographs. This volume has much to say to any designer.

Bauhaus revisited

DESIGN AND FORM: The basic course at the Bauhaus, written by Johannes Itten, translated by John Maass, with 200 black and white illustrations. 190 pages, 81/2" by 11". Published first in Germany, 1963, and in English this year by Reinhold Publishing Corporation, New York. \$12.00.

The days of the Bauhaus were few indeed: it lasted a total of 14 years, from 1919 to 1933. During this period Europe was this course), Marcel Breuer, Paul Klee, Wassily Kandinsky.

The basic course at the Bauhaus was designed in 1919 by Johannes Itten, and it is this course which is the subject of this book. Itten describes first his basic teaching concepts and general subject matter-material, texture, line, form, rhythm, color, light and dark contrasts. Then he outlines course content and study exercises, illustrating with student works so that it is possible to see both the lesson and its result.

But it is not as a teaching manual that Design and Form achieves its greatest strength: it is from Itten, the humanitarian. One can only stand in respect and admiration for this man of sensitivity and humility, and wish fervently that such a professor were available to every student at least once in his life. His dignity, his inventiveness as a teacher, his excitement for his subject must have been a great gift indeed for his students. His faith, so richly evident in his book, reaffirms in our mercantile and often cynical world the nobility of the teaching profession. —P. D.

"Leiber Meister" folio

Reviewed by Arnold Friedman **

BUILDINGS, PLANS AND DESIGNS by Frank Lloyd Wright. A reproduction of the Wasmuth edition, first published in Germany in 1910, with an introduction and descriptive table of contents by the architect, and a foreword by William Wesley Peters. Published by Horizon Press, 156 Fifth Avenue, New York, New York. 100 plates. \$100.

This folio of Frank Lloyd Wright drawings, re-issued by Horizon Press, is a fitting tribute to the master as an artist. When originally published in Germany in 1910 its contents of designs, including Wright's introduction, was a profound influence on architects in Europe and the United States. This influence is reflected today in the buildings created by that generation of architects; the intellectual challenge contained in the Wasmuth monograph has now become accepted reality and history.

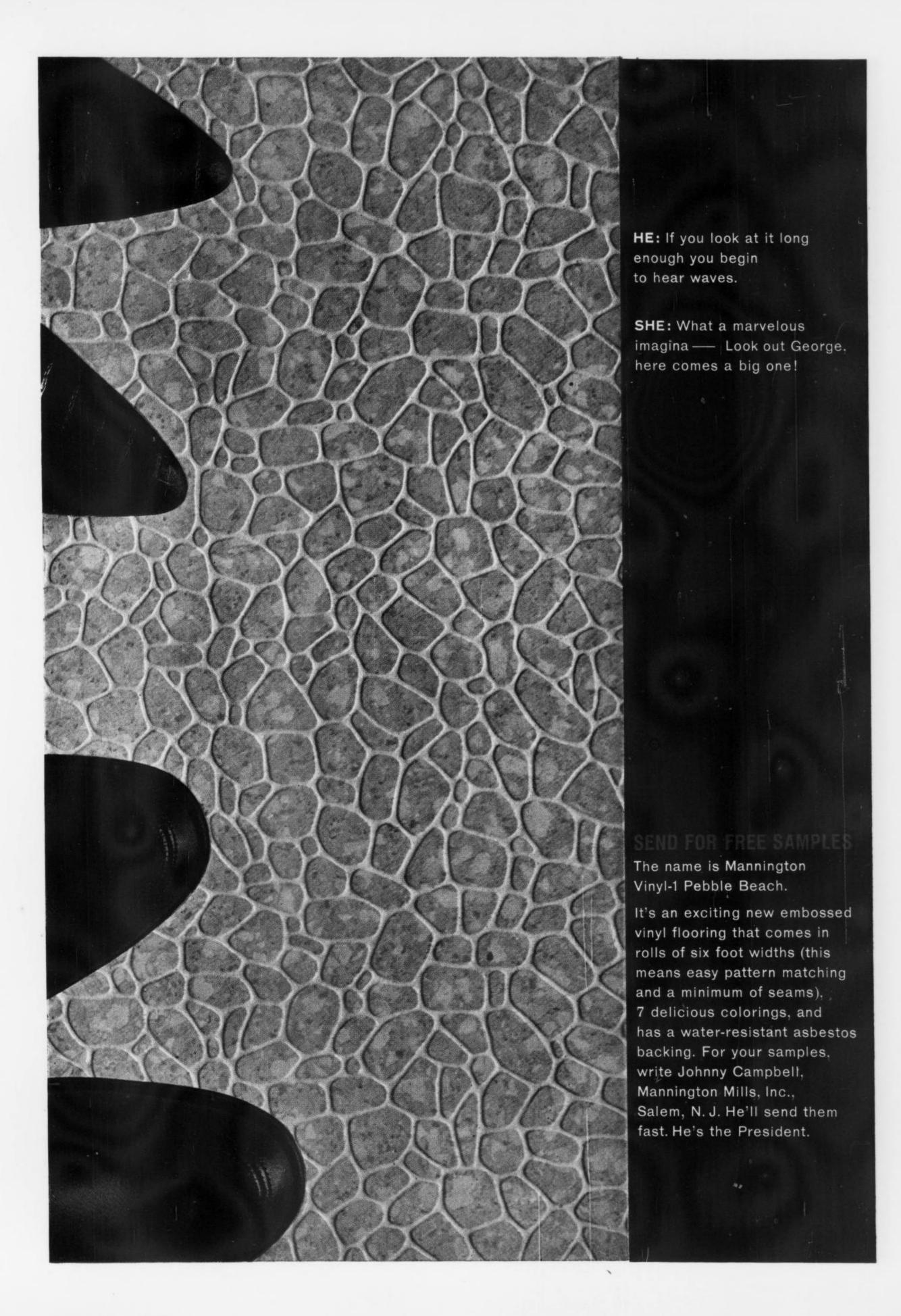
Since only few of the original lobby, and possibly elevator and invited Itten to organize folios are extant, the new edition is a welcome addition to be studied and treasured by a new generation of architects and students. The 16 x 26 inch portfolio is beautifully printed on fine heavy stock. The quality of line, the Wrightian delineation of plants and trees, and the unmistakable style of his early designs make each plate a memorial to Wright. Nothing since the recent exhibition of his work at the Museum of Modern Art has done so much to bring us a glimpse of Frank Lloyd Wright the artist.

> It is somewhat difficult to handle the large plates in a single portfolio of one hundred, and one almost feels the need for the generous spaces of 50 years ago, in order to spread out a good number of the plates and savor the delectable quality of a group of them.

The limited quantity of 2500 of this edition is bound to make each folio a collector's item in a short time. For a folio which could best be described as delicious, the price of \$100 seems well worth while.

^{**} Arnold Friedman is Associate Professor in the Department of Interior Design at Pratt Institute.

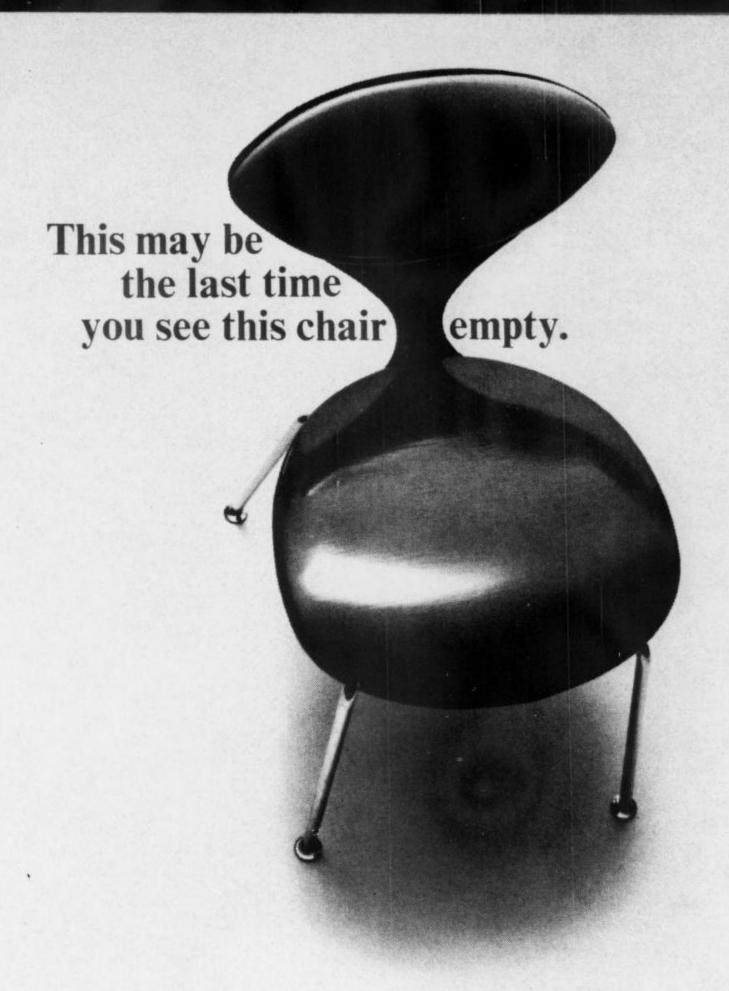
^{*} Marvin Affrime, director of The Space Design Group, Inc., is frequently represented in INTERIORS by designs notable for well integrated lighting. See November 1963 and January 1964 issues.



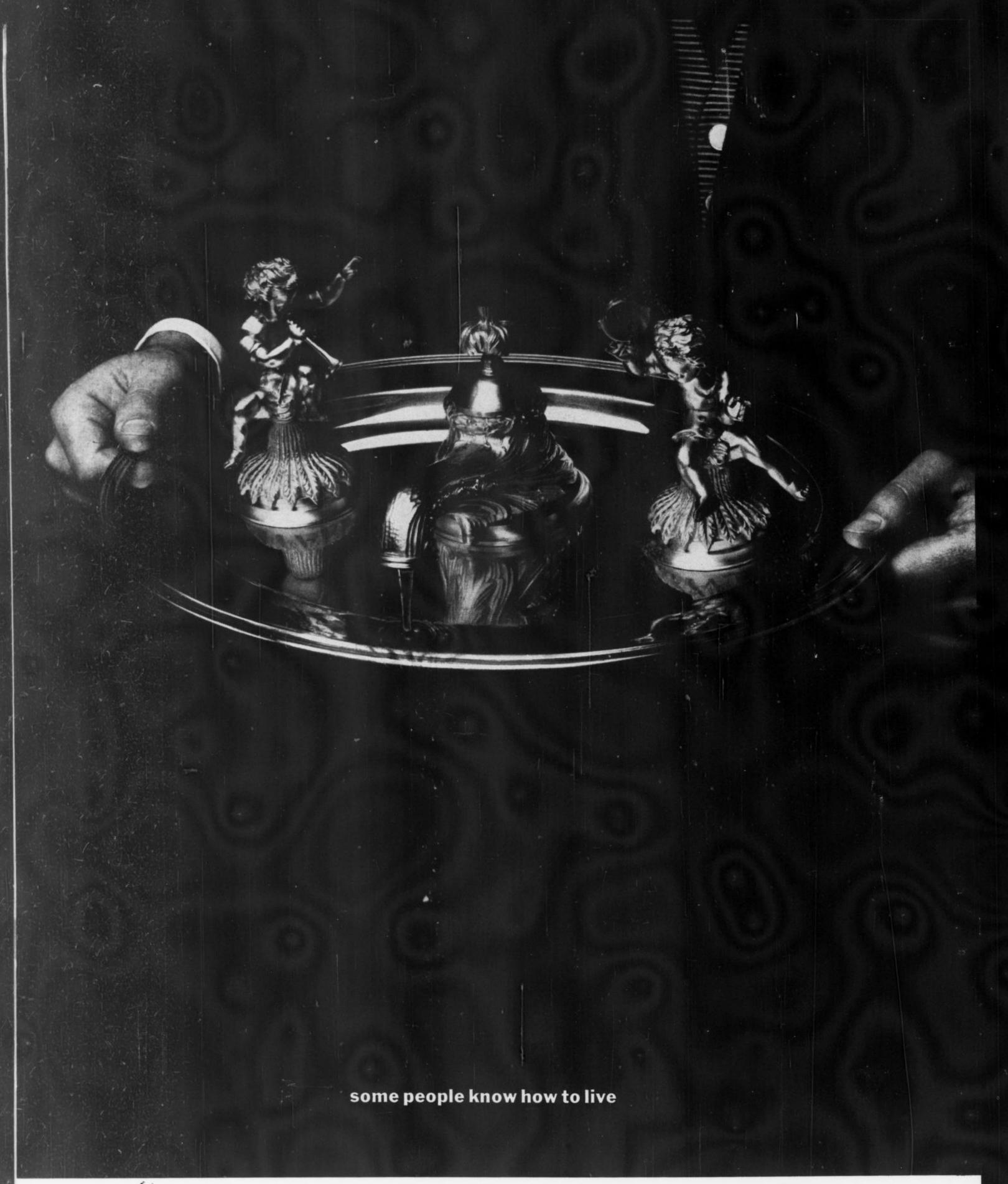


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AMERICAN BILTRITE RUBBER CO., TRENTON 7,



For your information

(continued from page 14)

The late Lucile Stockwell Chatain, daughter of the founder of the C.W. Stockwell Company and for some years its president, was a Parsons graduate. In the inaugural Parsons European summer session following World War I, she was among the second-year students selected. It is from a scholarship fund established in 1960 in her name that the annual award for European study is now made. Donations to the fund are matched by an anonymous donor for the benefit of Parsons.

This year's entries were judged by Mary E. Dunn, F.A.I.D., national president of A.I.D.; Olga Gueft, editor of INTERIORS; Inez Croom, F.A.I.D., Edward J. Wormley, F.A.I.D.; and David Eugene Bell, A.I.D.

Sterling Today 1964

The Eighth Annual Sterling Today competition for holloware design, open to design students at the college, technical, or post-graduate level, was announced by the Sterling Silversmiths Guild of America. This year a total of three \$300 first prizes and three \$100 second prizes are offered in three different classifications: 1. Functional—creative, experimental, innovative design; 2. Decorative—an object, ornamented or not, that has a decorative, sculptural use in contrast to the utilitarian, functional object in the above category; 3. Derivative—a functional article in silver designed for present day use which uses as one element of the design an historical form or style of ornamentation.

June 3, 1964 is the deadline for entries. Judges will be Mrs. Dean A. Fales, Jr., honorary curator of silver, Essex Institute, Salem, Massachusetts; Joseph M. Parriott, man-

ager, product design, Raymond Loewy/William Snaith, Inc.; J. Russell Price, director of design, the Gorham Company, Providence, Rhode Island.

For further information and official rules address: The Sterling Silversmiths Guild of America, 551 Fifth Avenue, New York 17, New York.

National Design Center

"Ten Best Dressed Rooms"

This year's "Ten Best Dressed Rooms"—an annual event at New York's National Design Center-will have its grand opening on May 12. It will feature ten room settings designed for ten internationally known celebrities, many of whom will be at the Center on opening day. There will be a setting for Beatrice Lillie by Andrew Baird, A.I.D., of Philadelphia for Beaunit Fibers; for Maureen O'Sullivan by Inez Croom, A.I.D., of New York, for Columbus Coated Fabrics; for Florence Henderson by Richard Himmel, A.I.D., of Winnetka, Illinois, for Du Pont; for Walter Cronkite by Virginia Conner Moseley, A.I.D., of New York for U.S. Rubber; for Jonathan Winters by Ving Smith, A.I.D., of Pelham, New York, for Celanese Corporation; for Lauren Bacall and Jason Robards by Richard Jones, N.S.I.D., of New York, for Chemstrand; for Elizabeth Ashley by Frances Kerrigan, N.S.I.D., of New York for Masonite Corporation; for Emily Kimbrough by Ausby E. Lee, N.S.I.D., of Chicago, for Magnavox; for Sir Alec Guinness by Marilyn Motto, N.S.I.D., of Ft. Lauderdale, Florida, for Tennessee Chemical; and for Princess Marcella Borghese by Arturo di San Miniato, N.S.I.D., of New York, for Atlantic Refinery.

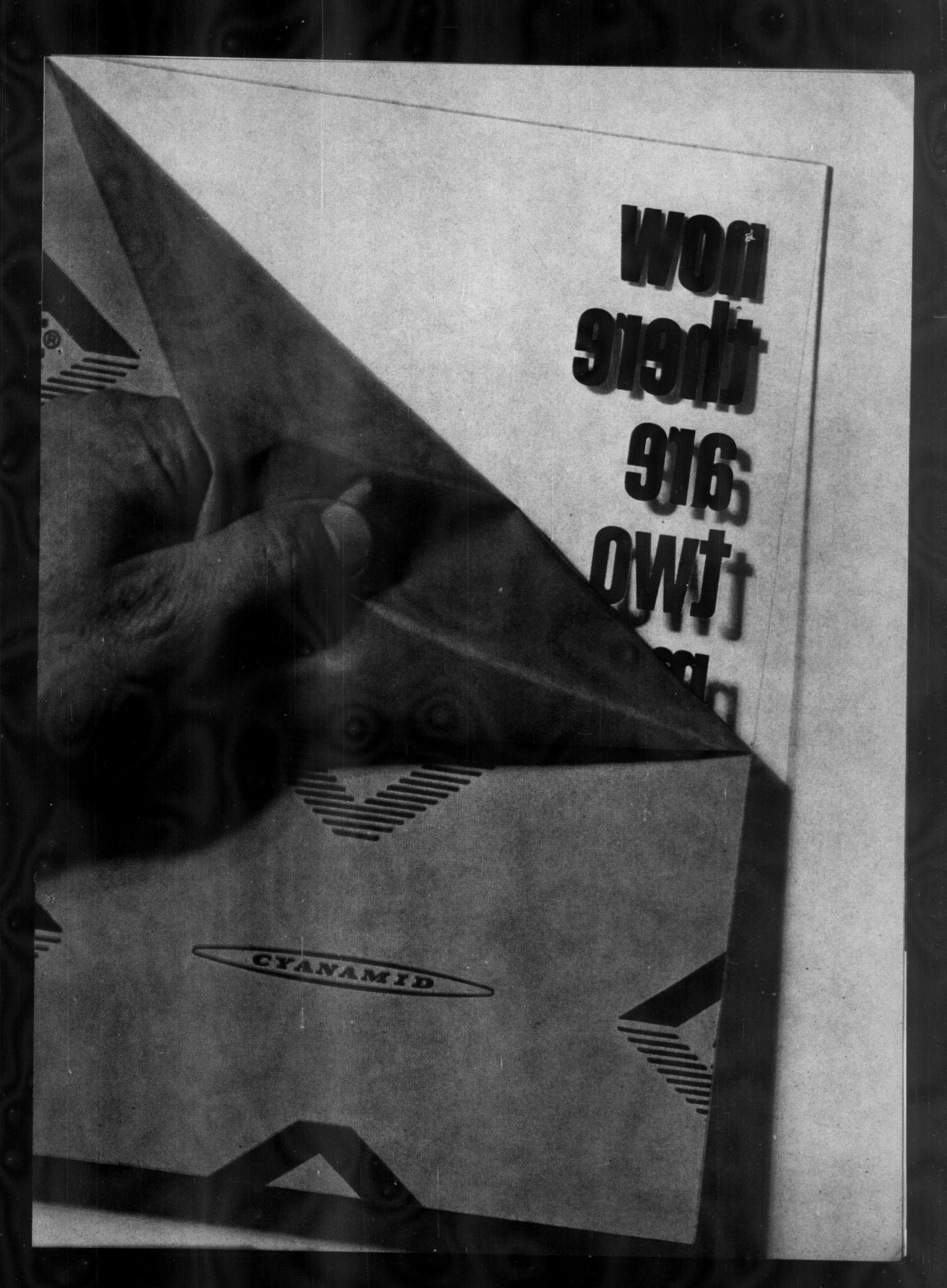
Tickets for the one-day celebrity event, sponsored each (continued on page 30)





The variety of superb functional and decorative lighting fixtures we can custom-style to your specific needs or individual designs is limitless! At left is a striking example of Champion's flair for originality!

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WO major brands of cast acrylic sheet

and one of them is ...

plant construction, and warehousing facilities.

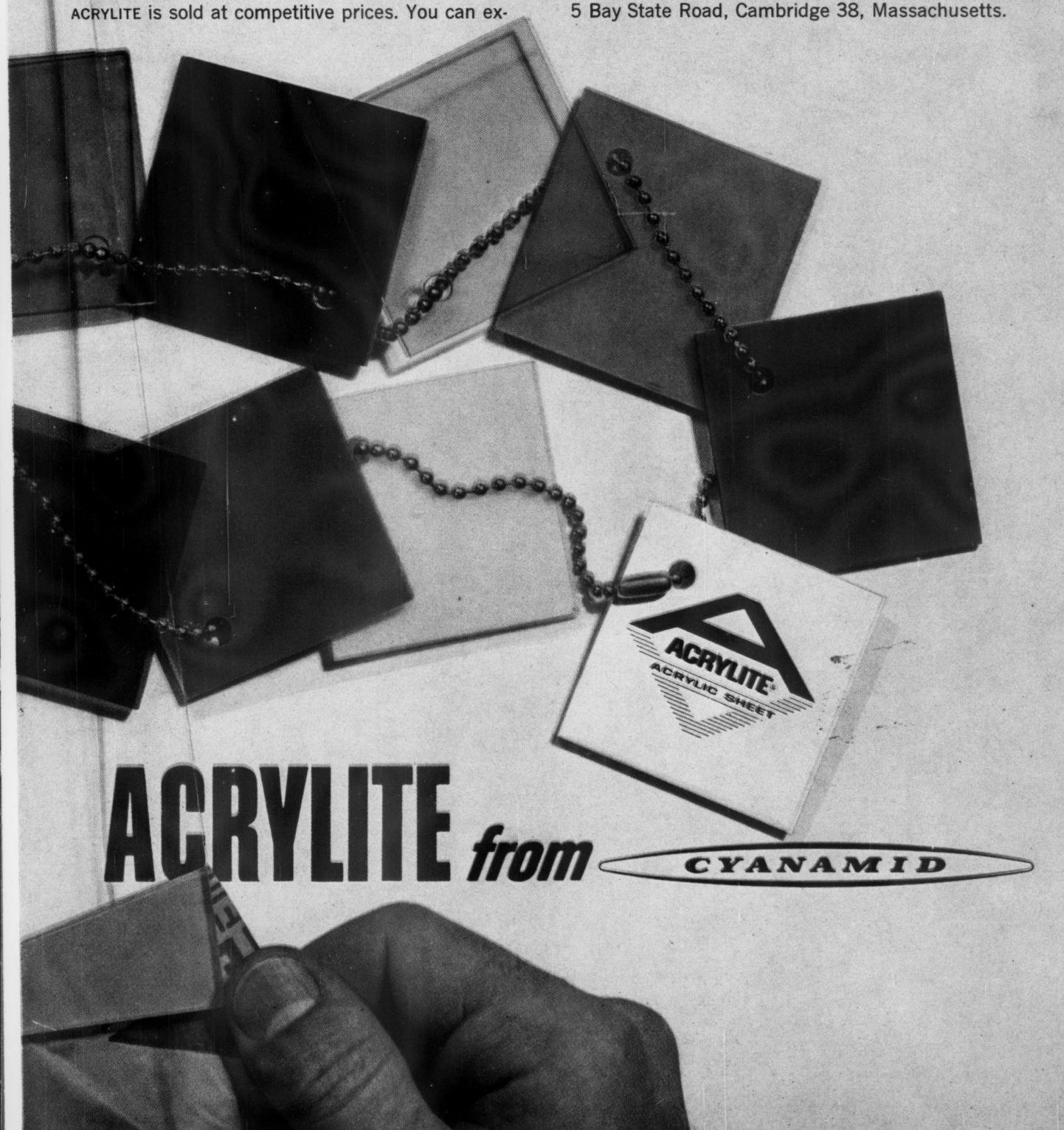
Today Cyanamid's advanced laboratory and production facilities, its complete design service, its stringent quality control requirements are all playing important roles in the marketing of ACRYLITE. Already, new colors have been developed - new textures, new designs, new possibilities for wider use of the material. In fact, Cyanamid has expanded its ACRYLITE line from 3 thicknesses, 8 sizes and a single color to 15 thicknesses, 24 sizes and 50 colors . . . in less than a year!

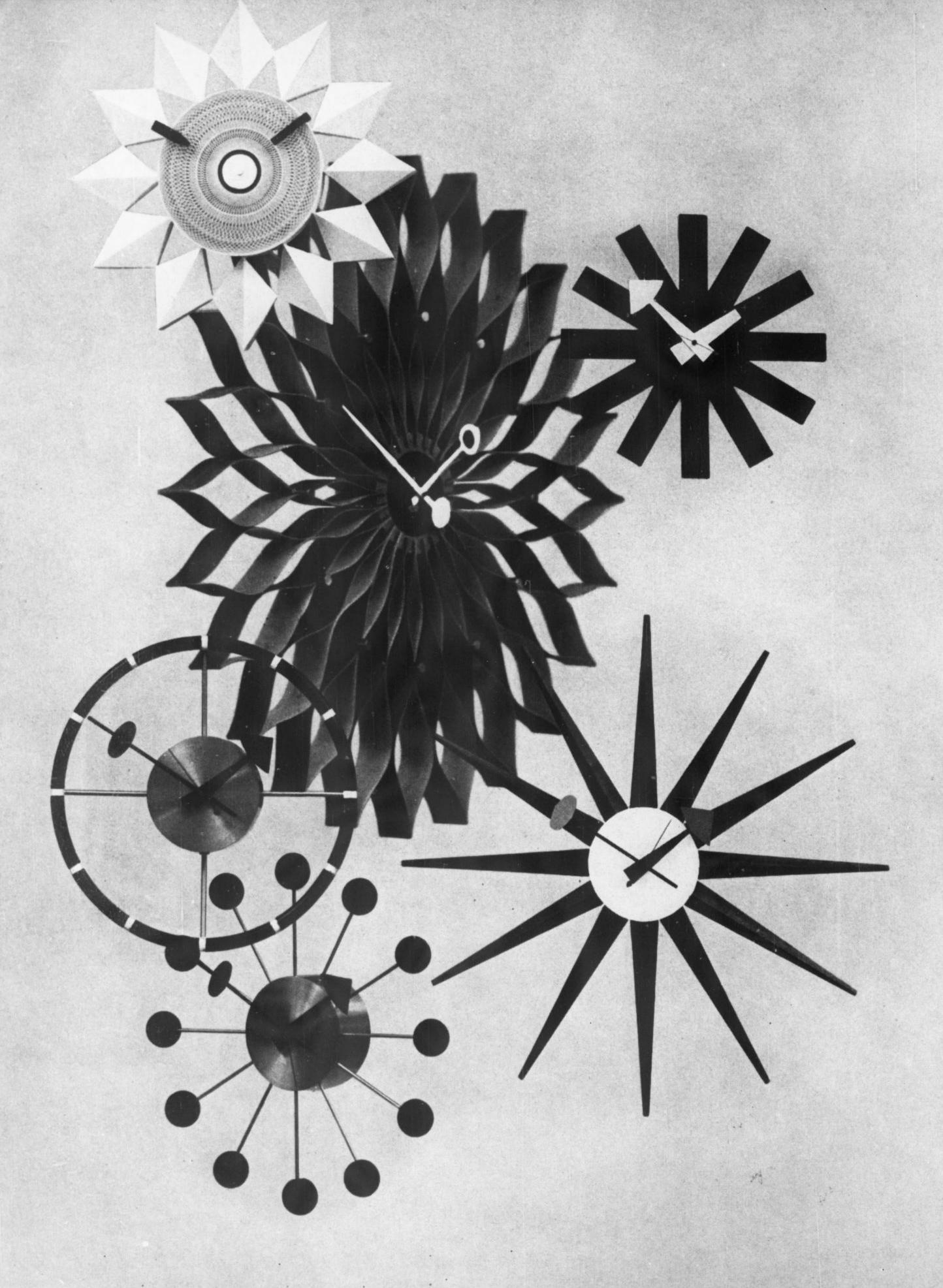
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For complete information concerning ACRYLITE, write to American Cyanamid Company, Dept. 13,





These are clocks designed by George Nelson for Howard Miller X For complete information, write Howard Miller Clock Co., Zeeland, Michigan... National Distributor: Richards Morgenthau, 225 Fifth Ave., New York; Merchandise Mart, Chicago, Illinois; Fehlbaum, Berne, Switzerland; Pelotas, Sao Paulo, Brazil; Excello, Mexico City, Mexico; Weston, Bogota, Colombia.



arm chair 3257 and side chair 3256 may be ganged

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can watch over every step, over every detail. And we do.

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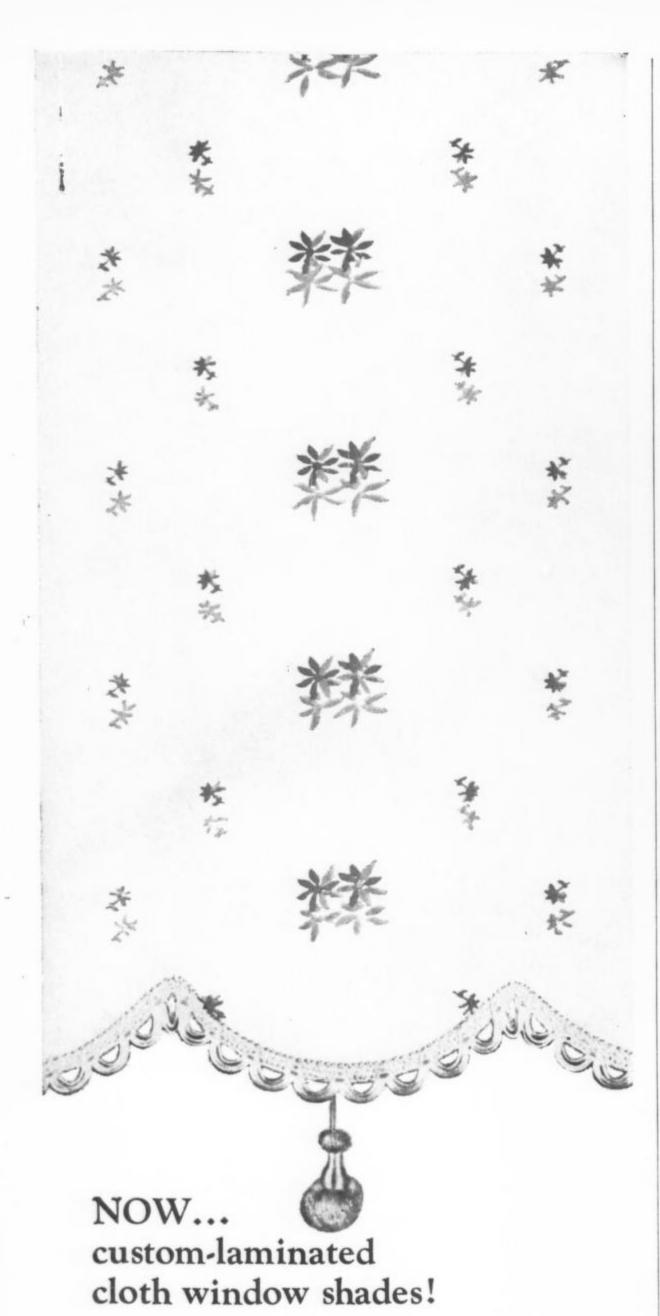
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Chicago Heights, III. . New York

For your information

(continued from page 22)

year by the Visiting Nurse Service of New York, may be obtained by writing to that organization at 107 East 70th Street, New York, or at the door.



Artnur L. Stern, chairman of R.I.T.'s Board of Trustees, and Dr. Mark Ellingson, president, with model of new campus.

R.I.T.'s new campus

Like all colleges and universities the Rochester Institute of Technology is expanding by leaps and bounds but, unlike most, it is making plans for an entire new campus that can be expanded to accommodate up to 50,000 students. Current enrollment is 9,175. Also unlike many colleges and universities, R.I.T. is approaching the building and planning of its new campus in a highly coordinated, intelligent manner. Preliminary planning was allocated to such outstanding experts as nationally-known site designer Dan Kiley, American Craftsmen's Council president David R. Campbell, and Lawrence B. Anderson, head of architecture at Massachusetts Institute of Technology. Anderson coordinated the efforts of five architectural firms who were retained to collaborate on the design of the academic and student service buildings on the new campus (see model above). Each firm is working in a design area in which it has achieved national fame. The decision to pursue the multi-firm approach was based on the building committee's belief "that a vital, pluralistic institution like R.I.T. will have a richer framework if we can combine in it works by different creative minds working in sympathy with the problem, and with each other's contribution." The five firms are: Edward Larrabee Barnes, New York; Anderson, Beckwith & Haible, Boston; Keven Roche, partner, Eero Saarinen & Associates, Cambridge, Massachusetts; and Harry M. Weese & Associates, Chicago.

The College of Graphic Arts and Photography and the College of Fine and Applied Arts will be situated in a continuous L-shaped building forming two sides of the main academic quadrangle. It was designed by Hugh Stubbins and Associates, Inc., Cambridge. The largest single

building in the new Institute, it will house the School for American Craftsmen, the School of Art and Design, the School of Photography, et al.

The Institute plans to move to its new 1,300 acre campus site in 1967 where about 1,000,000 square feet of classroom, laboratory, and library space will be provided in contrast to the present approximate 400,000 square feet. In addition there will be a college union, gymnasiums and administration offices—all proportioned to both present and future needs.

Contract news and commissions

Paul Bischoff of Carson Pirie Scott & Company, Chicago, was elected divisional vice president and continues as general manager of the company's contract division. He has been with the firm since 1949 as interior designer, contract division design consultant, division sales manager and design chief. He became general manager of the contract division in 1957.

Duffy, Inc., New York planners and designers of business and institutional interiors, announced the appointment of Donald C. Eliasen as vice president of design. Eliasen has been with Duffy for the past nine years as project manager.

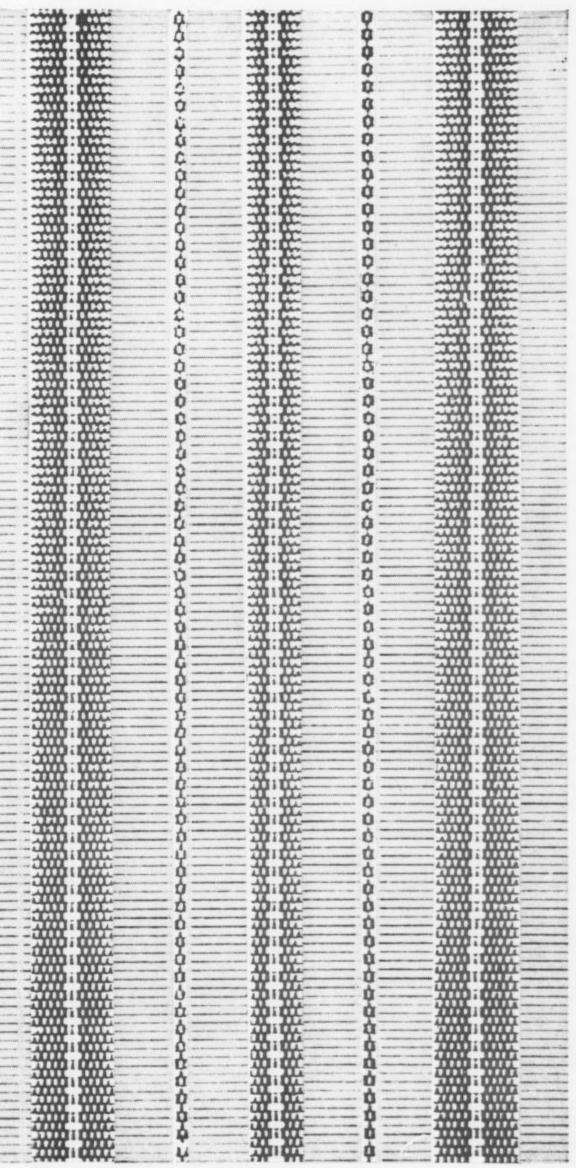
Charles Luckman, F.A.I.A., president of the Los Angeles planning, architecture, and engineering firm of Charles Luckman Associates, announced the appointment of Ron Fidler as director of interior design. Fidler relinquished a distinguished private practice in interior design in San Francisco to join the firm. Previously, Fidler was director of interiors for Victor Gruen in Detroit, and has done interiors for department stores, specialty shops, enclosed shopping center malls, civic and industrial buildings, hotels, banks, offices, restaurants, clubs, museums, et al. His designs for textiles and other furnishings have been exhibited at the Cranbrook Academy of Art, New York's Museum of Modern Art, Chicago Merchandise Mart, Detroit Institute of Arts, United States Department of State exhibits, and at the Victoria and Albert Museum in London.

The Maxwell Company, Inc., contract furnishing firm with headquarters in Miami, Florida; and A. and M. Karagheusian, Inc., carpet firm with headquarters in New York, have mutually agreed that Maxwell will handle Karagheusian's carpeting products exclusively and sell them nationally on a contract basis. Maxwell's initial volume order from Karagheusian totals 49,500 square yards of carpeting being supplied to the Four Freedoms Corporation. The carpeting will be used in three major high-rise apartment buildings geared to the requirements of senior citizens which Four Freedoms is currently building in Miami, Detroit, Philadelphia.

Leon Gordon Miller and Associates, Inc., Cleveland industrial design firm, has been retained on the following projects: as consultant to the General Electric Company in the field of store, office, and visual control development for the supermarket industry; as interior design consultant to the Airport Parking Company for a new home office to occupy two floors of the Bulkley Building, Cleveland; as design and planning consultants to the Schuemann—Jones Company in the field of medical instrumentation and furnishings.

Albert Parvin & Company, Beverly Hills contract interior design firm, was commissioned by Drexel Furniture Company to design and install the Drexel display space in the new International Design Center building in Beverly Hills... Parvin has also been awarded the contract for the decoration of the new 17-story, 178-room addition to the Drake Hotel in New York City.

(continued on page 66)



here is a preview of the new designs for '64

Columbia Cattiswood woven wood draperies, shades, room dividers

The dramatic counterpoint and interplay of texture and color for a three dimensional effect!

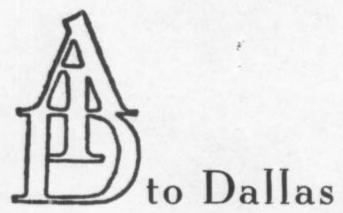
Custom Weaving also available at your request.

See the complete line of Lattiswood at the National Design Centers in New York and Chicago . . . or a request on your letterhead will bring you your swatch book.

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Trade Mart Market Hall Decorative Center Apparel Mart Homefurnishings Mart





It's an age-old token from a secret admirer—the basket of flowers hung on your door on May Morning. Now Celanese revives this charming Old World custom to congratulate you for the fine work you do. Happy May Morning to all of you and a merry meeting in May!



LUXURY FIT FOR A KING

The master of the house will be charmed with the entire decorating scheme if it includes a relaxed corner suited to his special comfort and personality.

THAIBOK's new quilted natural Belgian linen is eminently right for the DUNBAR chair and hassock.

The geometric embroidery repeats the well-proportioned design of the chair in a luxurious mood.



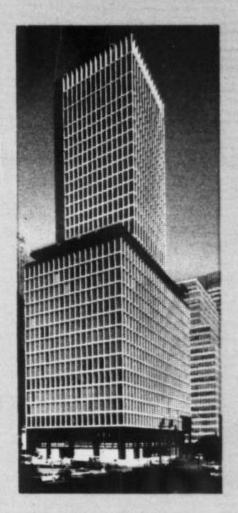


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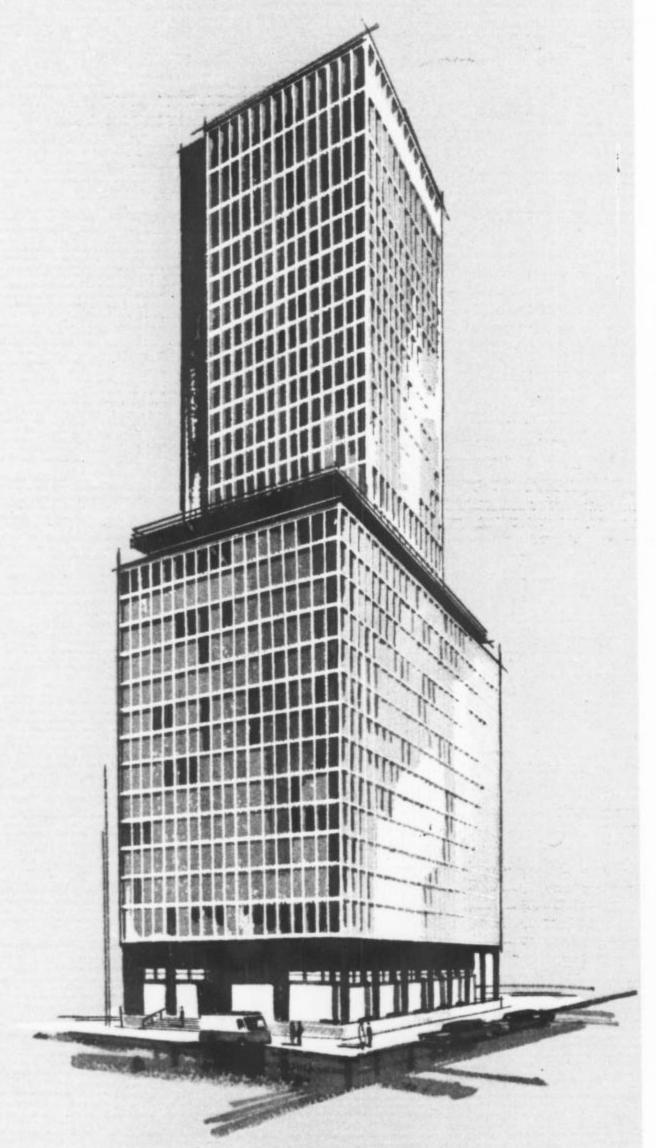
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In addition to being the source for your complete office furniture needs, you'll find our showrooms staffed by Steelcase representatives with broad experience in all aspects of office planning and furnishing. They can offer you some of the best creative thinking in the industry and are available for consultation at your convenience.

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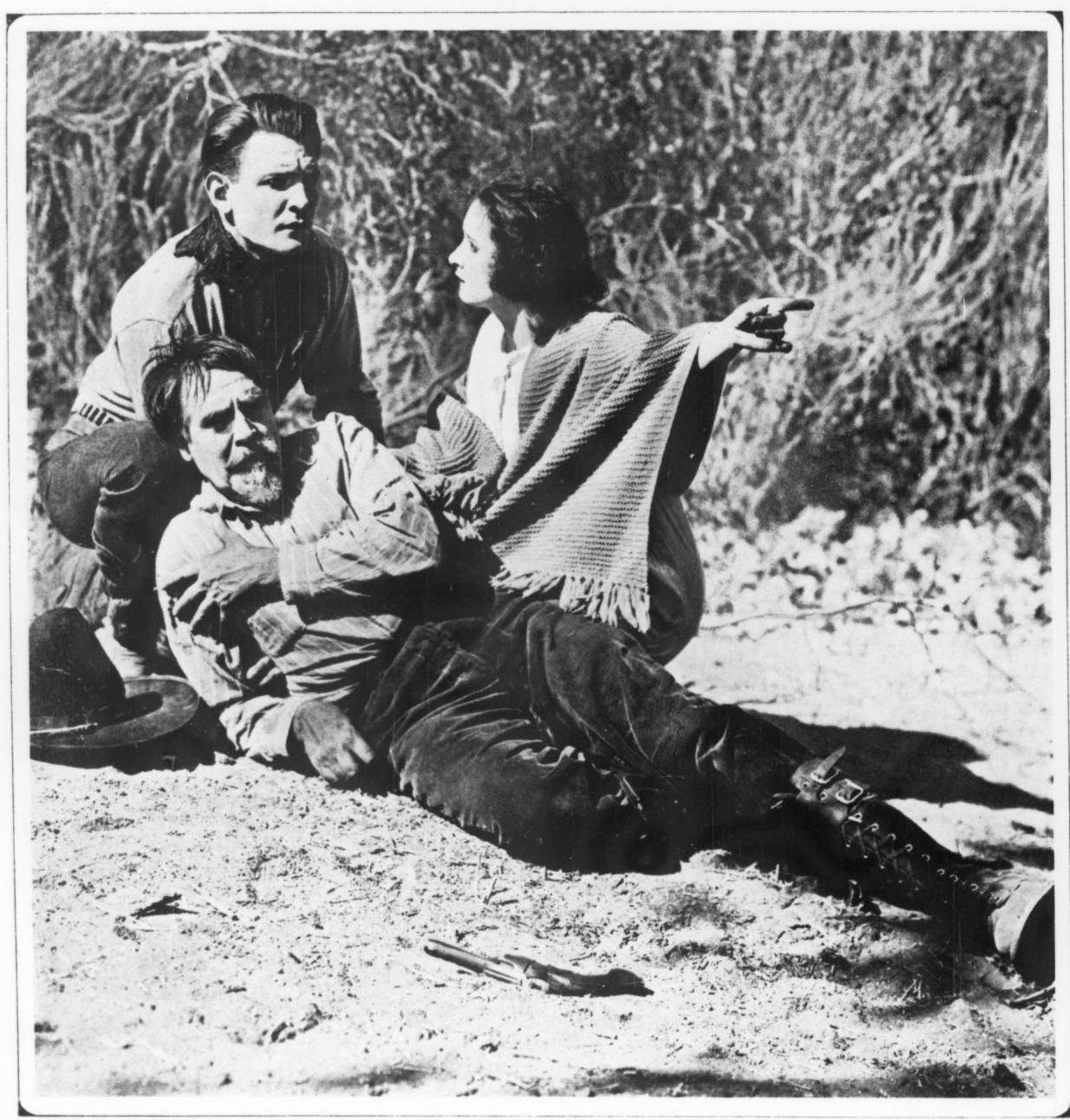


Photo The Bettmann Archive



Who are "They"? The people in the know, of course. The fashion-alert group who keep on top of the home decorating trends in color, pattern, texture, design. Top-echelon retailers, manufacturers, decorators, interior designers who won't hang last year's curtain fabrics on next year's windows. Significant to "them": (1) Hathaway's fabulous new colors in fashion SHEERS, (2) Box Loomed Fabrics in smashing new PATTERNS and DESIGNS.

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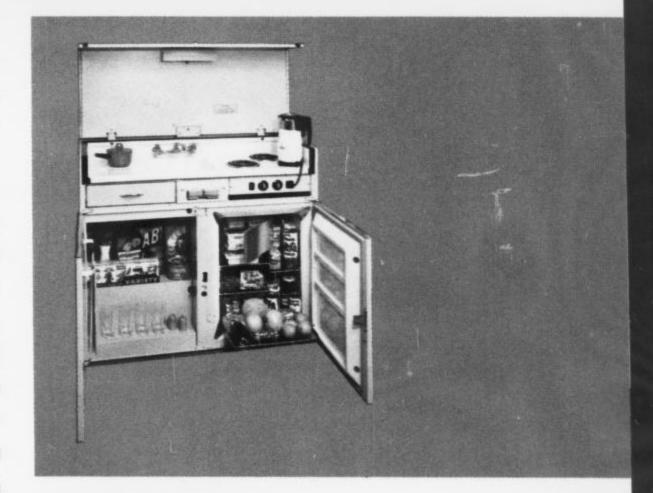


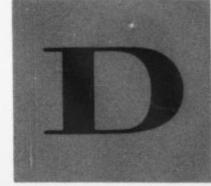


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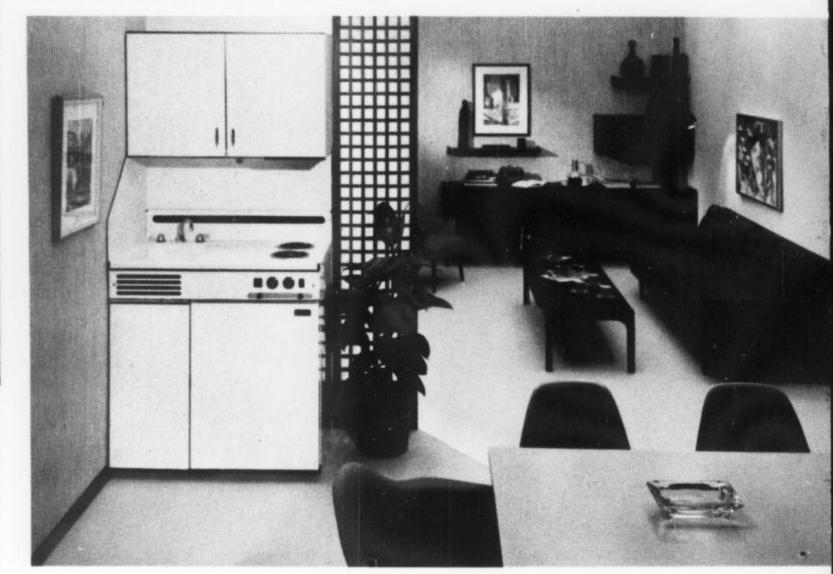
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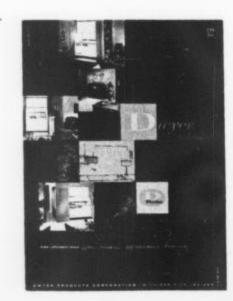
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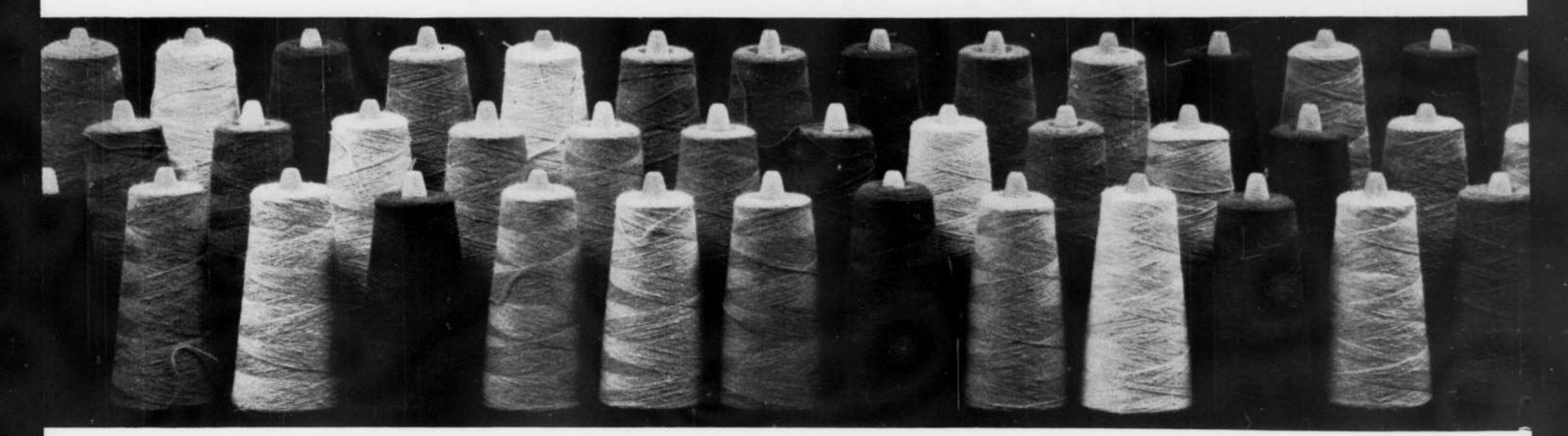




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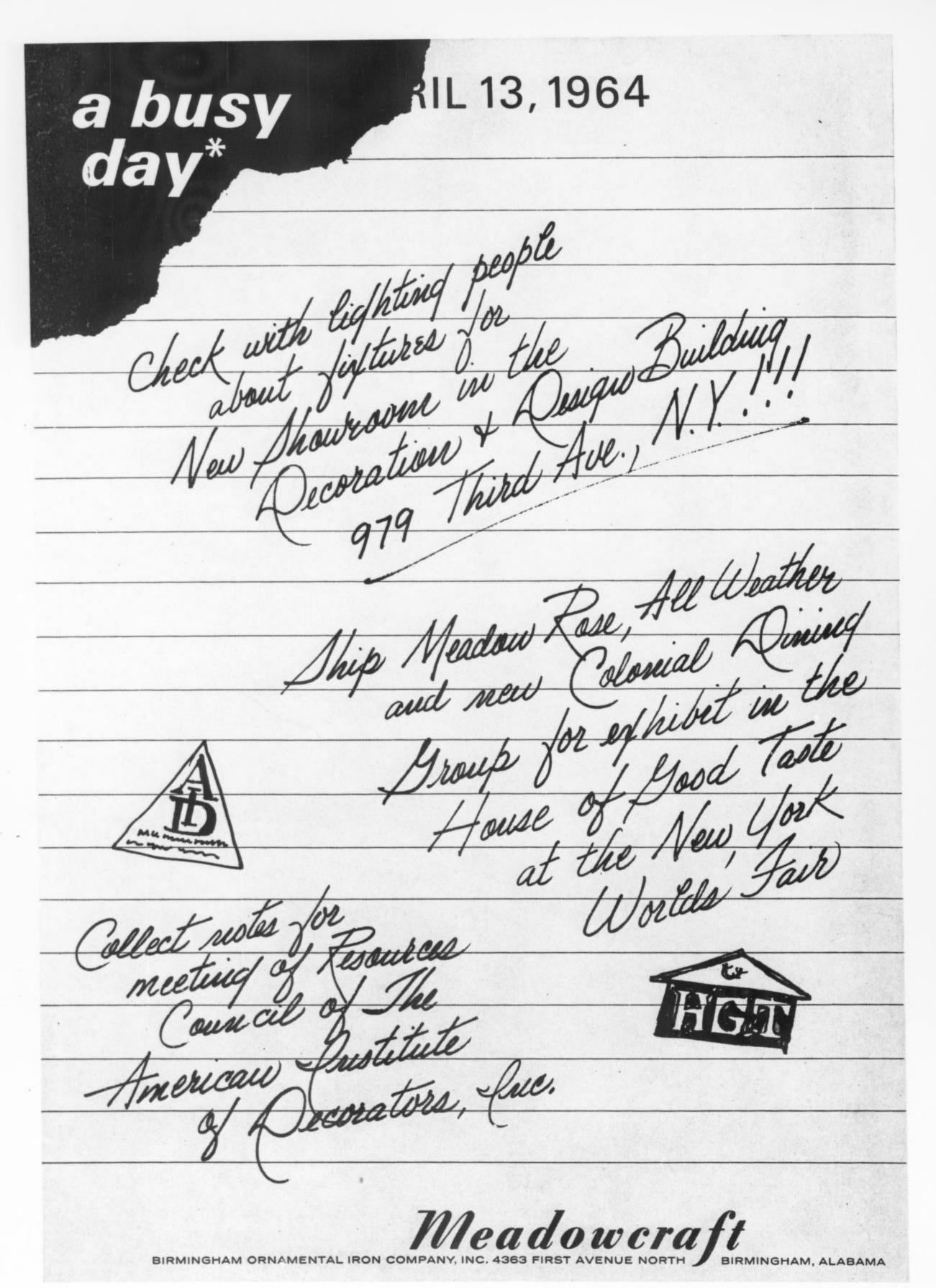
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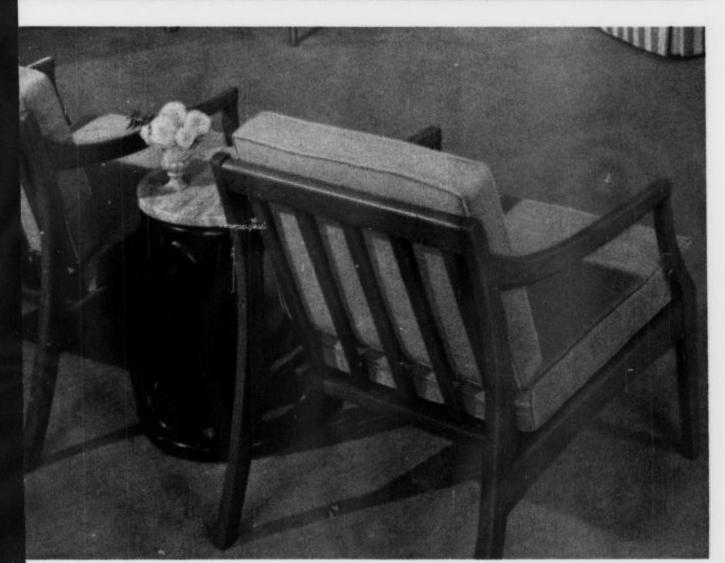
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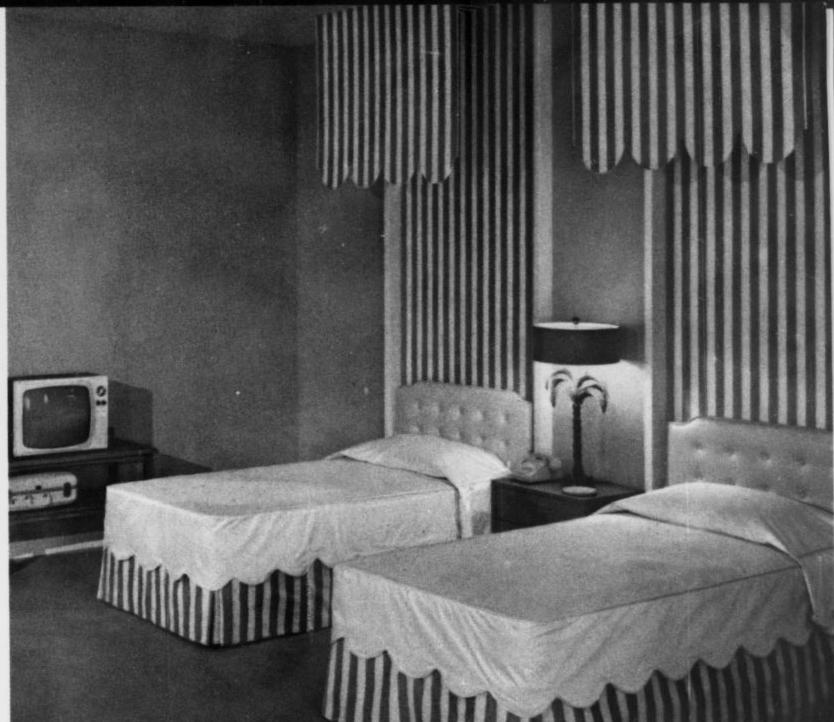


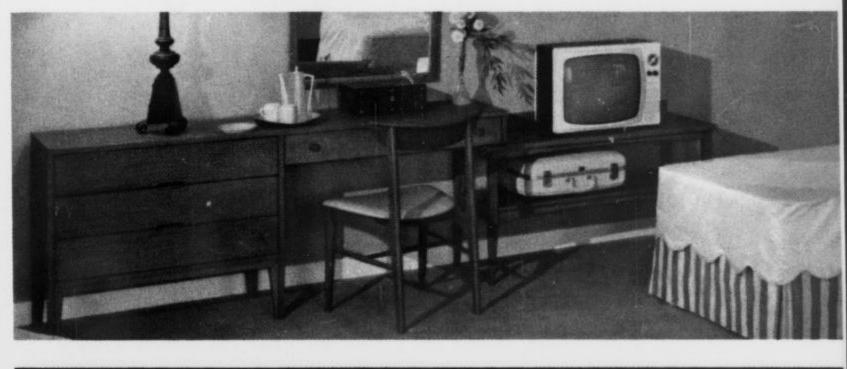


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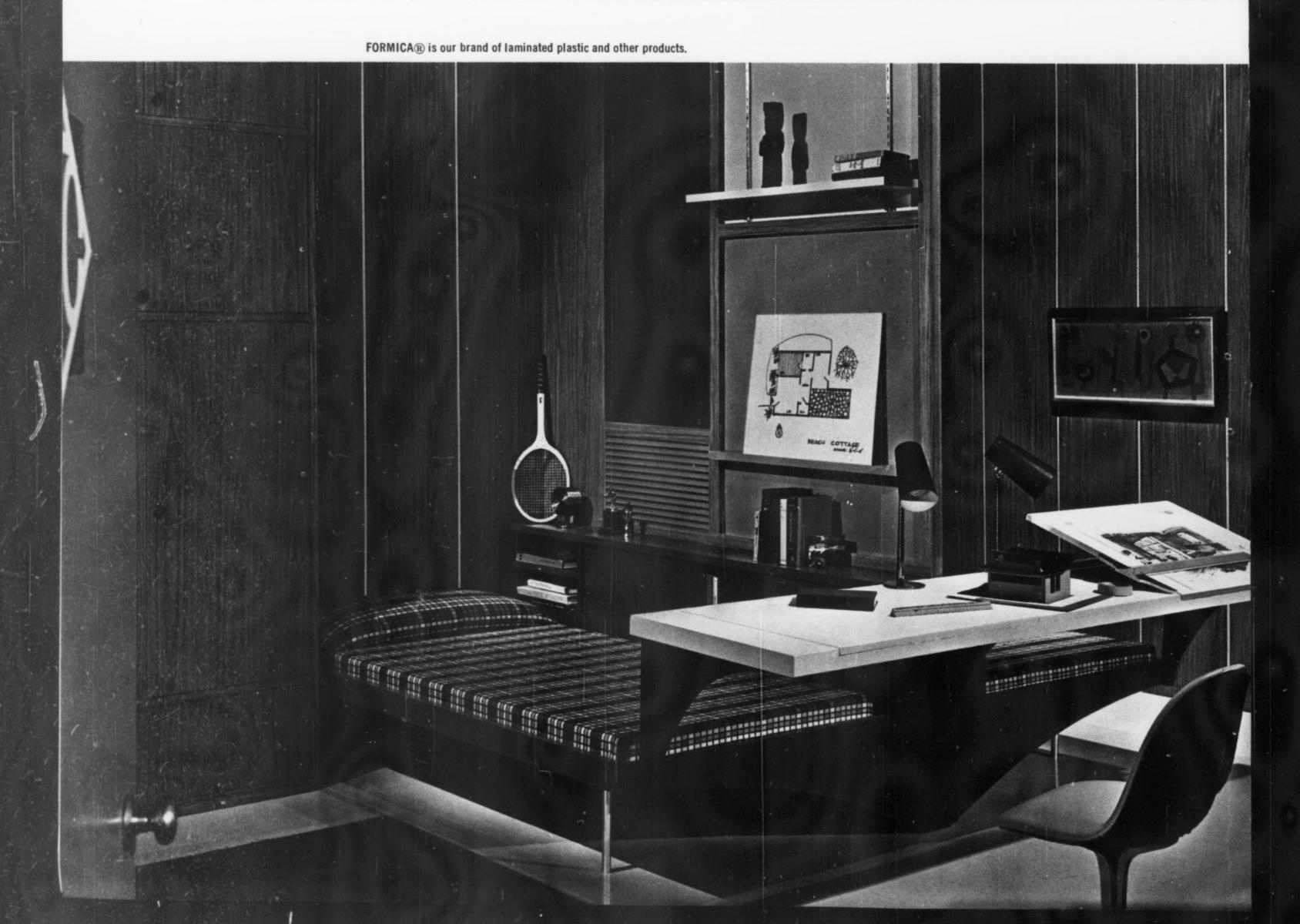
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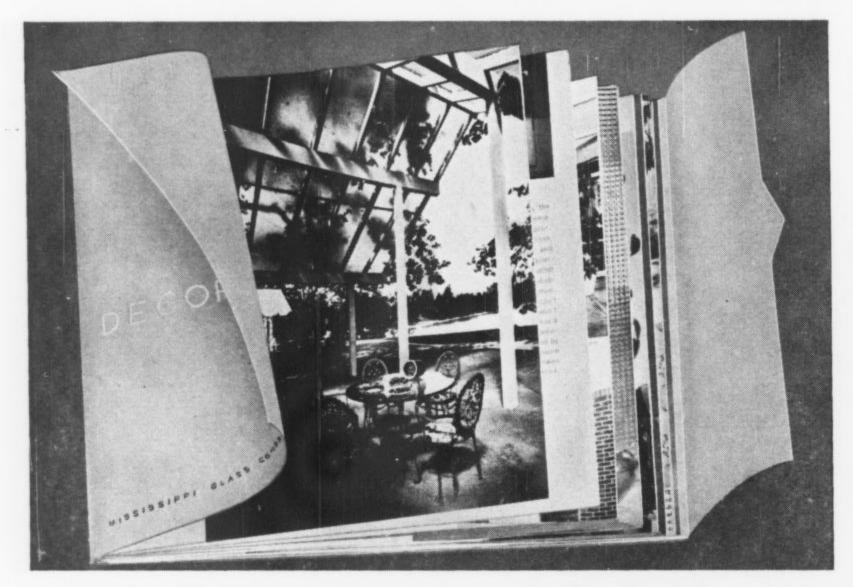


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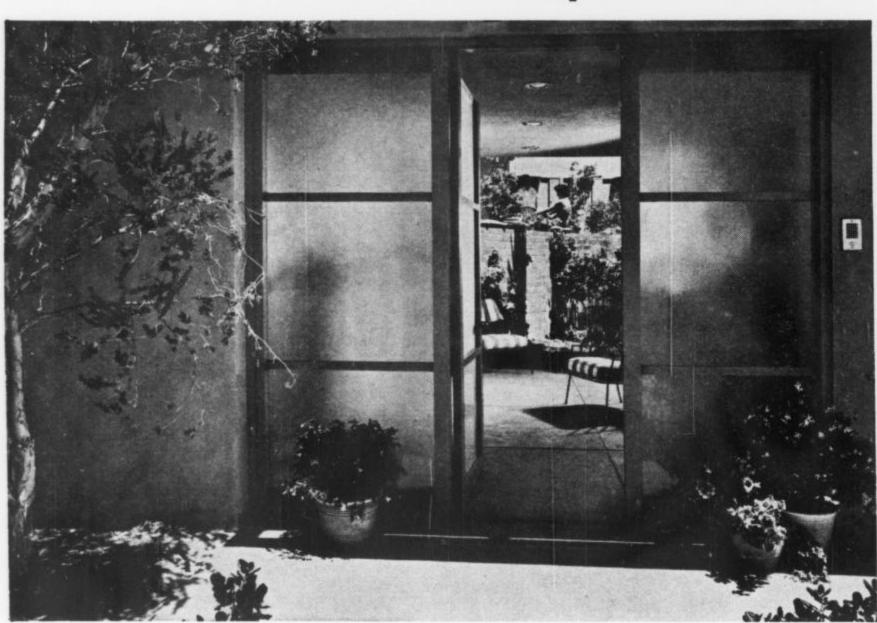






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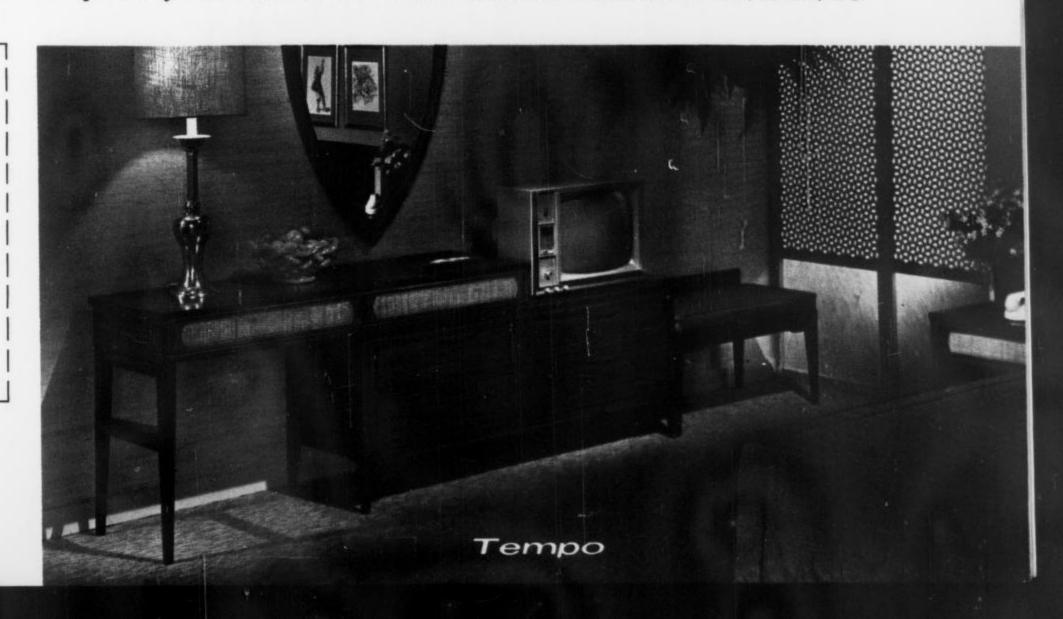
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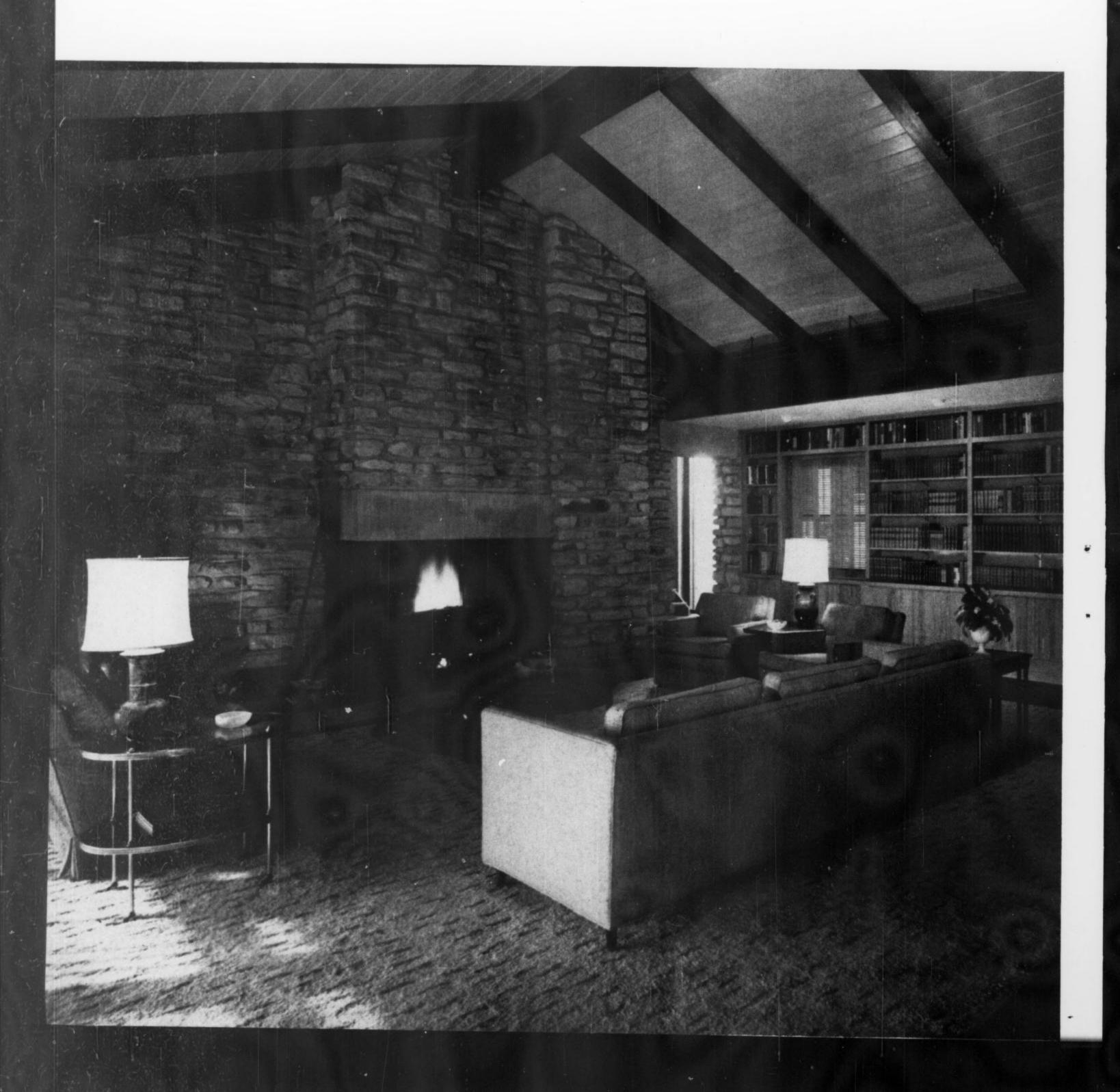
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John Bachstein, A. I. D.

round trip to Paris.

John Bachstein Interiors / New York City

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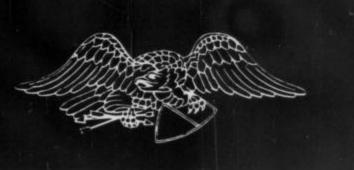
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For your information

(continued from page 31)

People

Walter P. Baermann, industrial designer, has been appointed professor of product design at North Carolina State University, Raleigh. For the past 12 years, Baermann has headed his own industrial design firm, Walter P. Baermann Associates, Inc., Waynesville, North Carolina. He will begin his duties at North Carolina State September 1.

Professor H. Allen Brooks of the University of Toronto, Canada, was elected president of the Society of Architectural Historians. The Society was founded in 1940 and now has more than two thousand members in the U.S., Canada, and overseas. Dr. Brooks is completing a book about Frank Lloyd Wright's Chicago contemporaries.

Don Kubly, a senior art director at N. W. Ayer & Son, Philadelphia, was appointed assistant to the director of the Art Center School in Los Angeles.

Folke Ohlsson, president of Dux, Inc., manufacturers of contemporary Scandinavian furniture, was honored by King Gustav VI Adolf of Sweden as a recipient of the Royal Order of Vasa decoration. The presentation was made by Sweden's Consul General in San Francisco, Per Anger, at a dinner meeting honoring Ohlsson on January 31. The medal is awarded to outstanding leaders in business and the arts whose exceptional contributions have greatly furthered good will between Sweden and a foreign nation.

Bertha Schaefer, A.I.D., of the Bertha Schaefer Gallery was renamed chairman of the decorative trades division of the American Cancer Society, New York City Division's 1964 April Cancer Crusade.



Edith Gecker, N.S.I.D. Educational Foundation

Through an oversight the photograph of Edith Gecker, above, a member of the national board of directors of the National Society of Interior Designers, was not included among the roster of N.S.I.D.'s national officers on page 72 of March Interiors. Mrs. Gecker is a trustee of the Society's Educational Foundation and is currently serving her second term as president of the Foundation. Among the foremost objectives of the Foundation is N.S.I.D.'s scholarship program designed to provide funds for deserving and talented students who are studying to become professional interior designers. It also provides N.S.I.D. student chapter members in 25 schools with professional guidance and arranges special lecture programs by N.S.I.D. members.

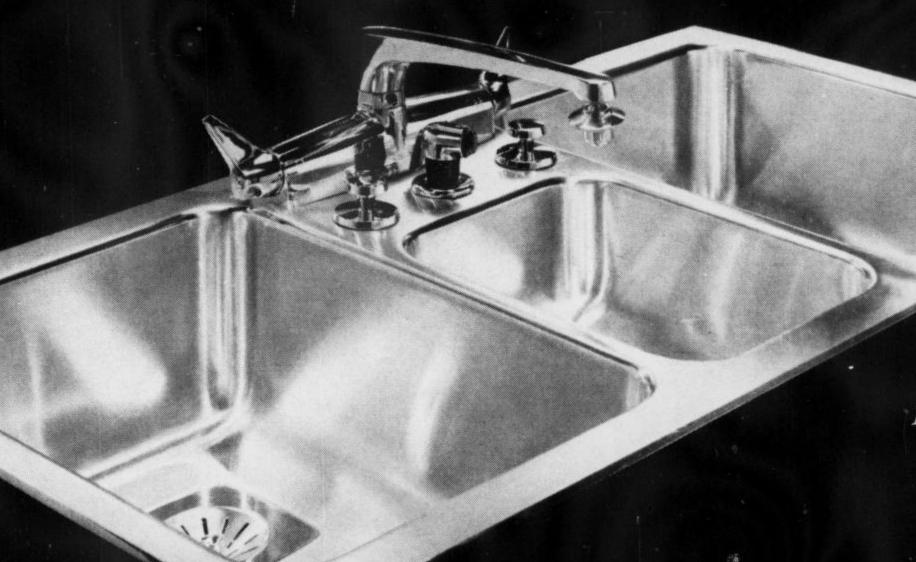


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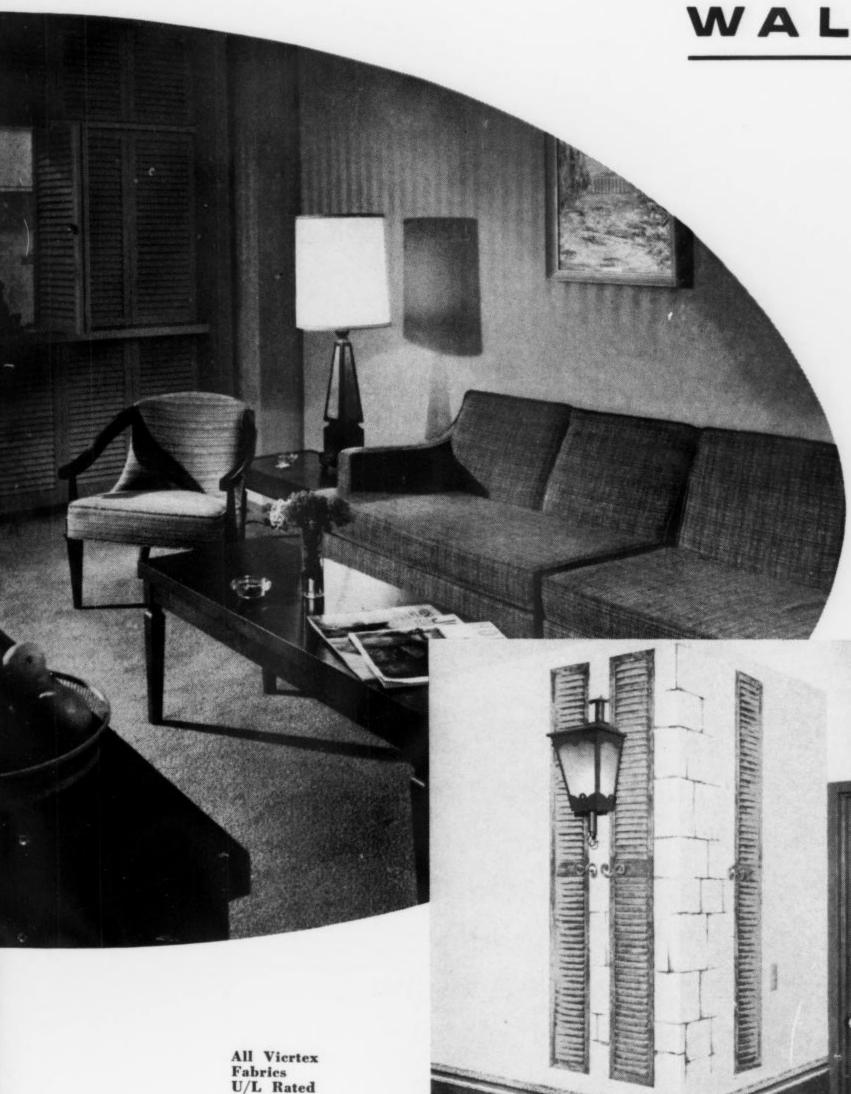


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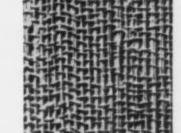
are EVERYWHERE

all bedrooms, corridors, public areas

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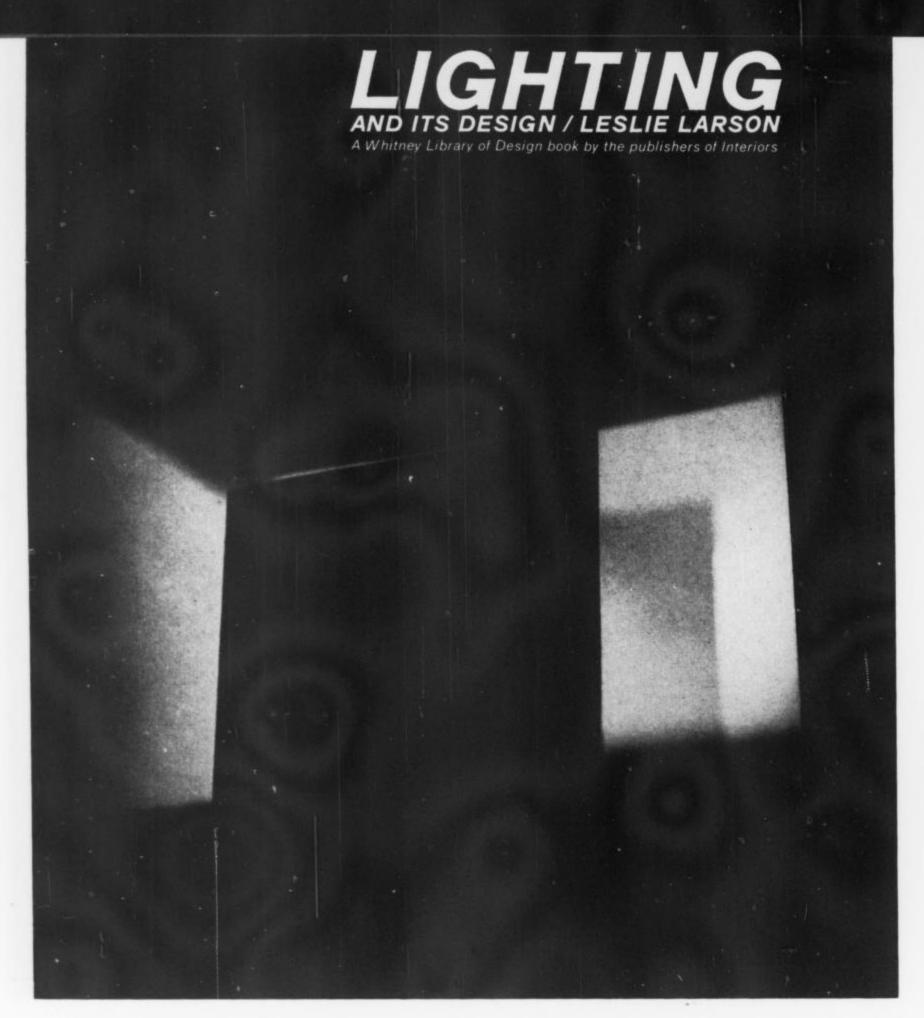
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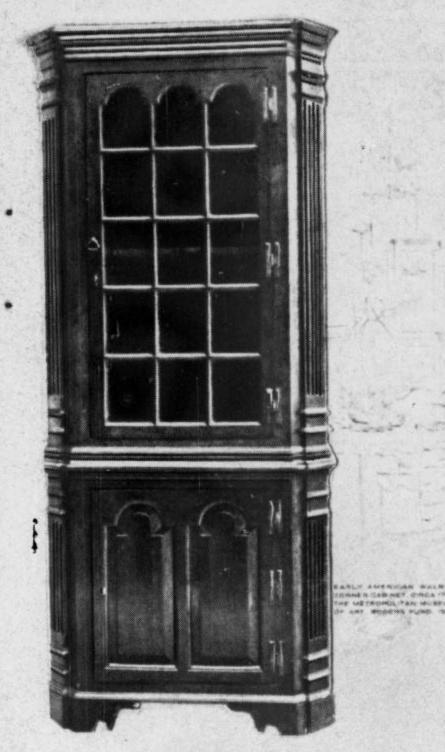
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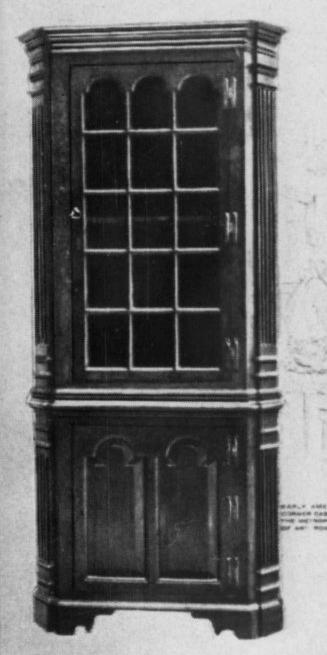
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Spanish, school of Valencia, wings from an altarpiece of Our Lady, painted by Andrés Marzál de Sas, about 1400.

Spanish walnut center table, about 1600.

French gilt bronze crucifix, 17th century.

Portuguese pair of walnut side chairs, 17th century.

Italian wrought iron torchere, 16th century.

Spanish carved walnut cabinet, about 1600.

Carved and inlaid mirror, Renaissance.

Italian Majolica bottles and plate, 16th century.

North Italian carved and inlaid walnut side chair, 17th century.

Italian, Florentine, carved walnut X-chair, 16th century.

Aram (Turkish) rug, probably 18th century.

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FOR YOUR CALENDAR

Through April. The Greenleaf Collection: Textile Arts From the 16th to the Early 19th Century. Bequest of the late Richard Cranch Greenleaf. Cooper Union Museum, New York.

Old Prints: Shakespeare and Theatrical. Old Print Center of Phyllis Lucas Gallery, New York.

Albany Silver, 1660-1825. Albany (N. Y.) Institute of History and

Art. Porcelain and Vitreous Architectural Enamels by Mira Jedwabnik Van Doren and Barbara Kinigstein. Sponsored by Artist-Craftsmen

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Museum, University of Illinois. Through May 9. California Design IX. Juried exhibition of crafts and

furniture. Pasadena (Calif.) Art Museum. Through December 31. Major exhibition of Oriental Crafts. Commercial Museum, Philadelphia.

April 9-29. Osaka International Trade Fair. Osaka, Japan.

April 10-May 10. Ceramics by Juanita May. Art Institute of Chicago. April 11-May 10. Swedish Folk Art. Smithsonian Institution Traveling Exhibition. Wichita (Kansas) Art Museum.

April 17-24. Southern Furniture Market. High Point, Lexington, Drexel, Thomasville, Lenoir, Hickory, N. C.

April 18-25. 31st Annual Historic Garden Week in Virginia. Tours of Gardens and Private Homes. Details: Historic Garden Week Office, Hotel Jefferson, Richmond, Va.

April 20-25. New York Antiques Fair. 71st Infantry Armory, Park Avenue at 34th Street, New York, N. Y.

April 21-23. Building Research Institutes Spring Conferences. Shoreham Hotel, Washington, D. C.

April 22. Opening of New York World's Fair 1964-1965. Flushing Meadows, N. Y.

April 26-28. Western Housewares, Variety and Novelty Merchandise Show. Biltmore Hotel, Los Angeles.

April 26-30. National Society of Interior Designers' First Annual Convention. Waldorf Astoria Hotel, New York. April 29-May 1. Market Days: Furniture, Gifts, Accessories. Dallas

Market Center.

May 1. Northwest Furniture Market. Furniture Mart, Seattle.

May 4-5. Inter-Society Color Council—33rd Annual Meeting. Statler Hilton Hotel, New York. Twin City Mid-Season Furniture Mart. Midwest Furniture Mart, Minneapolis.

May 4-9. Eastern States Antiques Fair. Westchester County Center, White Plains, N. Y.

May 6-27. Annual Juried Exhibition, Artist Craftsmen of New York. Environment Showroom, 205 East 60th Street, New York.

May 7-17. 15th Annual Decorators and Home Furnishings Show. Pan Pacific Auditorium, Los Angeles.

May 9-11. Denver Home Furnishings Market. Denver Coliseum.

May 9-14. American Institute of Interior Designers 33rd Annual Conference. Sheraton Dallas Hotel, Dallas.

May 12. Program on Oak Furniture. Sponsored by Appalachian Hardwood Manufacturers, Inc.. Los Angeles Home Furnishings Mart. Opening of Ten Best Dressed Rooms Exhibition. Benefit of Visiting Nurse Service of New York. National Design Center, New York. May 15-19. National Home Fashions League—National Conference.

Mark Hopkins Hotel, San Fraicisco.

May 16-June 1. Paris International Trade Fair. Paris, France.

May 18-22. Montclair Antiques Fair. Women's Club of Upper Montclair,

May 19-20. Design and Design/Sales Symposium. Sponsored by National Office Furniture Association. Americana Hotel, New York. May 20-24. National Real Estate Show. New York Coliseum.

May 21-24. National Office Furniture Association (NOFA) and National Stationery and Office Equipment Association NSOEA Annual Convention. Coliseum and Americana Hotel, New York.

May 24-27. Pittsburgh Antiques Fair. Civic Exhibit Hall, Pittsburgh. May 25-28. 45th Annual National Restaurant Convention and Educational Exposition/22nd Annual American Motor Hotel Association Convention and Motelrama. McCormick Place, Chicago.

May 26-June 29. Outdoor settings by New York A.I.D. members. Old Westbury Gardens, Long Island, New York.

May 27-September 27. 13th Triennale di Milano. Milan, Italy.

June 1-15. International Samples Fair. Barcelona, Spain.

June 5. Pacific Northwest Furniture Market. Furniture Mart, Seattle. June 5-14. 6th Swiss Import Fair. Zurich, Switzerland.

June 8-19. First World Congress of Craftsmen. Sponsored by American

Craftsmen's Council. Columbia University Campus, New York. June 11-12. Building Research Institute—Restoration Forum. Principles and techniques of restoring and preserving historic buildings. Mayflower Hotel, Washington, D. C.

June 14-18. New York China & Glass Show. Hotel New Yorker.

June 14-20. Summer Home Furnishings Market. American Furniture Mart, Merchandise Mart, Chicago.

June 15-26. 225 Fifth Avenue (New York) Early Bird Market.

June 16-July 7. Tel Aviv International Trade Fair. Tel Aviv, Israel. June 21-24. Atlantic City (N.J.) Housewares Show. Convention Hall.

June 21-26. Summer Market. Los Angeles Home Furnishings Mart. New York Lamp and Home Furnishings Show. Hotel New Yorker and Trade Show Building.

June 22-26. New York Furniture Market. New York Furniture Exchange, National Furniture Mart, 71st Regiment Armory.

June 27-July 2. Southwest Curtain, Drapery & Upholstery Market. Dallas

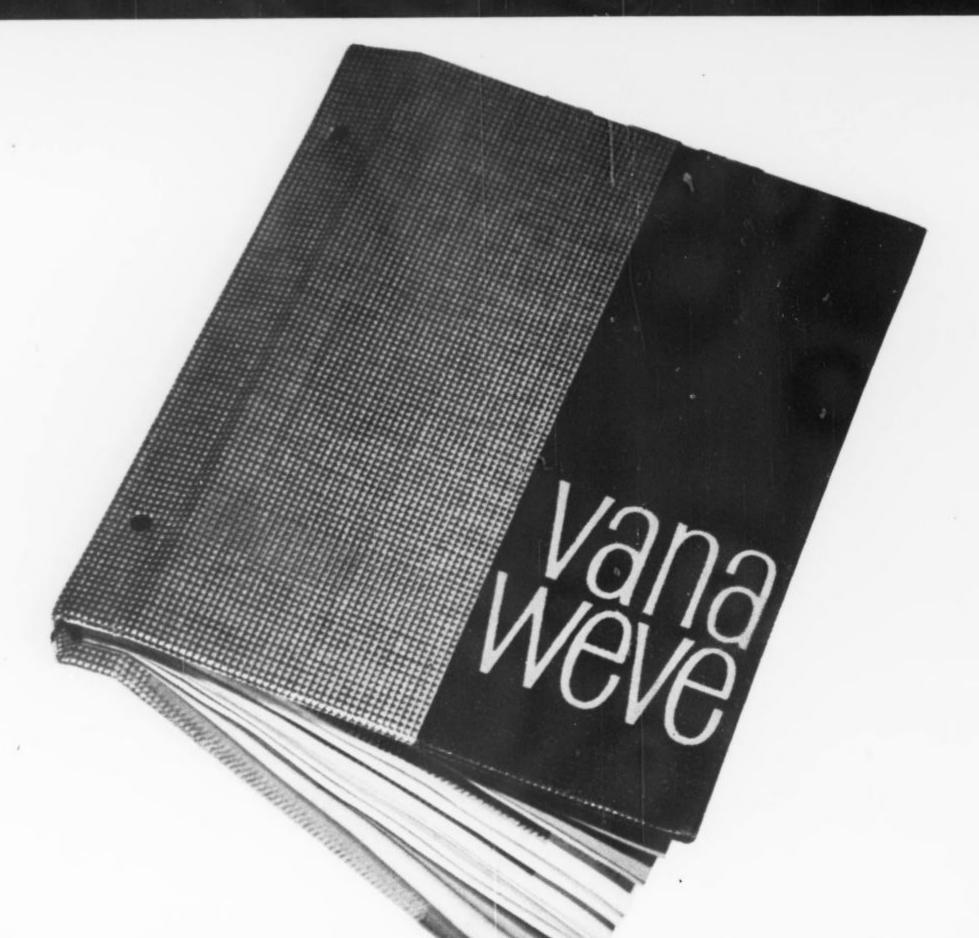
June 28-July 2. National Music Merchants Show. Palmer House, Chicago. June 29-July 3. Dallas Home Furnishings Market. Dallas Market Center.





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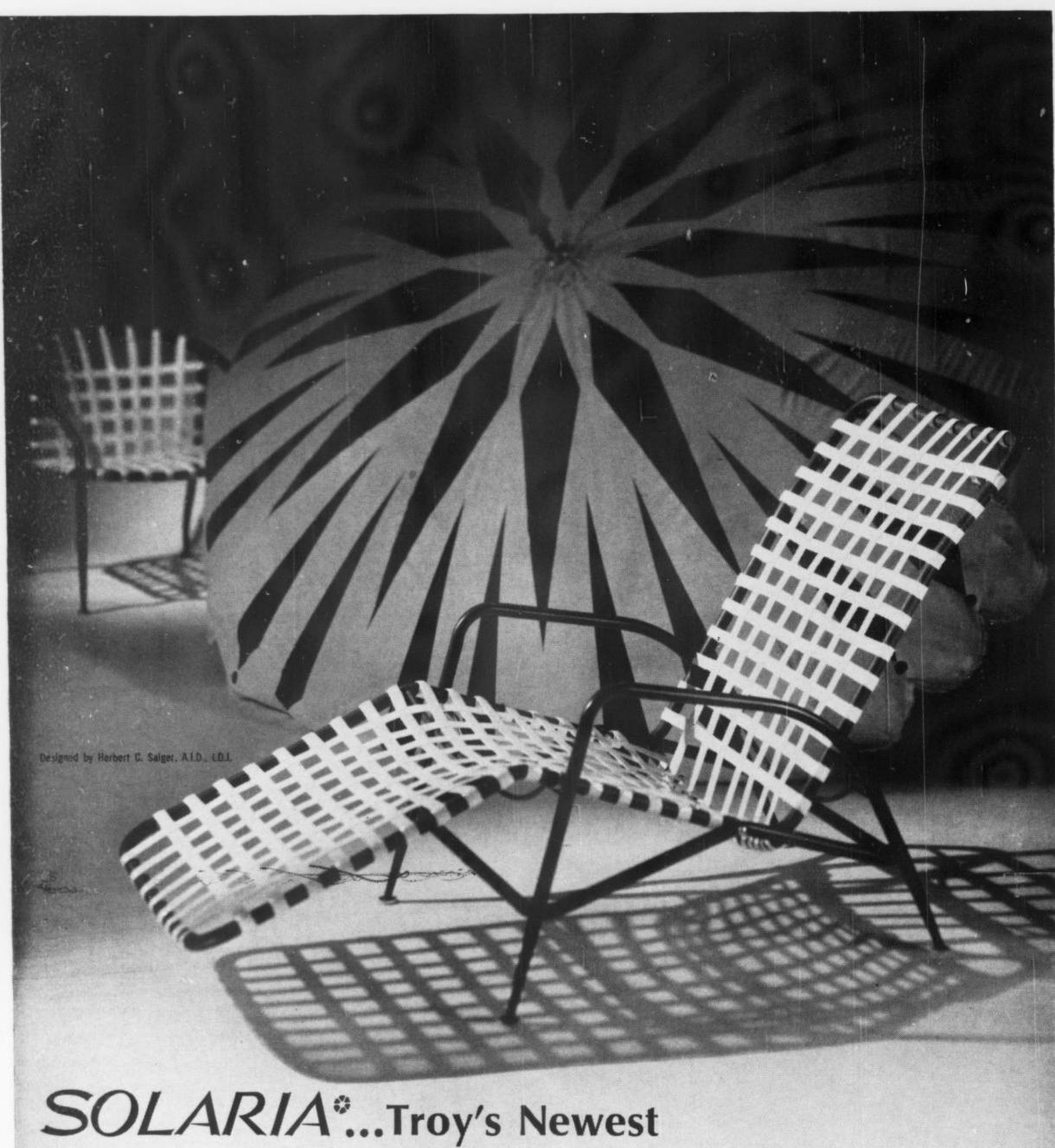
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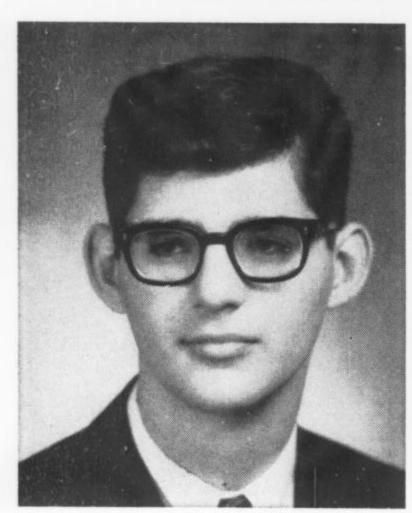
4 designers win \$1,000 each in the NCBI Furniture Design Awards



Jerome C. Caruso



George Carroll



John V. Gaccione



Richard George Baumgarten

Jerome C. Caruso

Senior designer with Jon W. Hanson, Inc., St. Charles, Ill., Mr. Caruso received a Bachelor of Fine Arts degree with honors from the University of Illinois. He then attended the University of Copenhagen to do advanced research. Mr. Caruso's winning design was a conference chair with a leather seat slung on an x-shaped frame of steel.

George Carroll

Graduate of the Arts Center School in Los Angeles and partner in the firm of Hicks-Carroll Designers, Los Angeles. Mr. Carroll's winning design was a wide-armed lounge chair supported by a bent, tubular framework. Use of torsion bar suspension keeps the chair from being a rigid structure.

John V. Gaccione

Student at Parson's School of Design in New York City. Mr. Gaccione's winning design was a disposable chair to be used for temporary seating. The chair has a hexagon shaped seating surface with a circular upholstered center containing Cotton • Flote. It is supported by three triangular wedges of folded, coated paper.

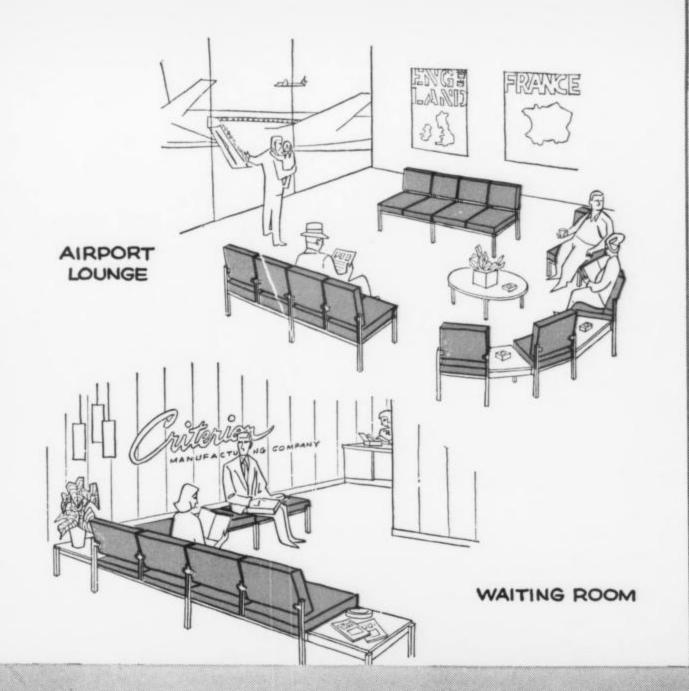
Richard George Baumgarten

Student at Oklahoma State University, Stillwater, Okla. Mr. Baumgarten's winning design was a reversible chair. The unusual upholstered piece is supported on a stainless steel stand which permits the seat to be positioned to either seating surface by pressing a button. The base of the chair is designed to permit the seat to rotate 360°.



All four designs featured the use of Cotton•Flote, the new cotton cushioning material developed by U.S.D.A. chemists in a joint government-industry research program. Judges for the design contest were Jens Risom of Jens Risom Design, Inc.; Harold Eliot Leeds, Chairman, Department of Interior Design, Pratt Institute; and Jeanne Weeks, associate editor of Interiors.

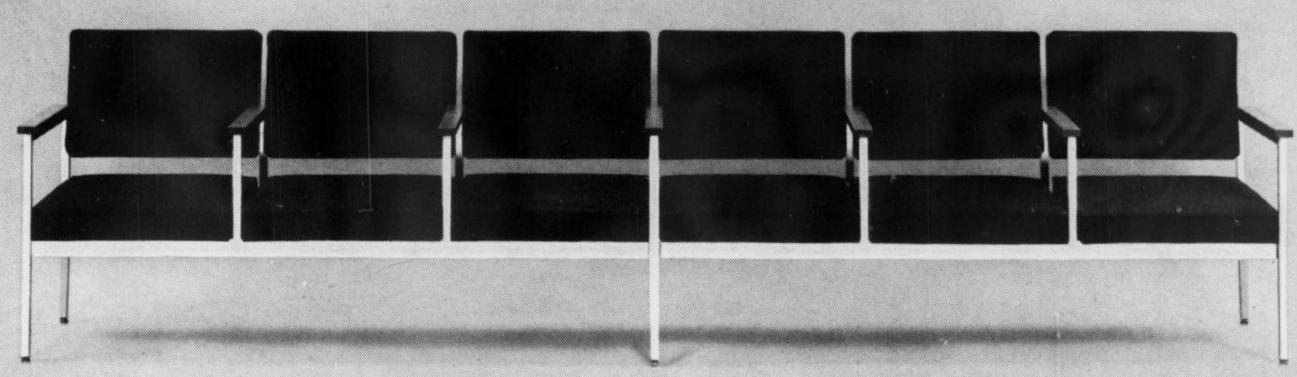
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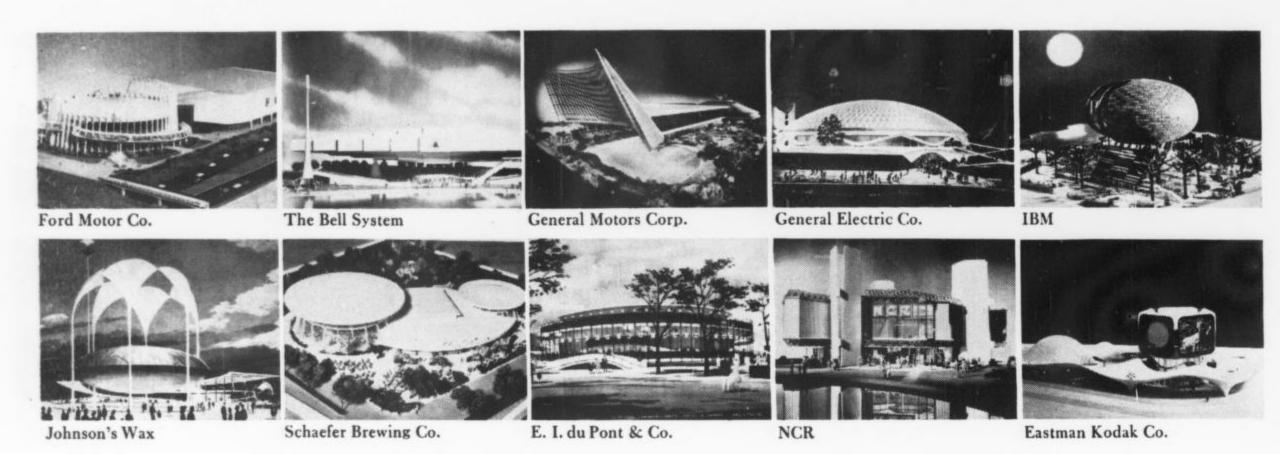
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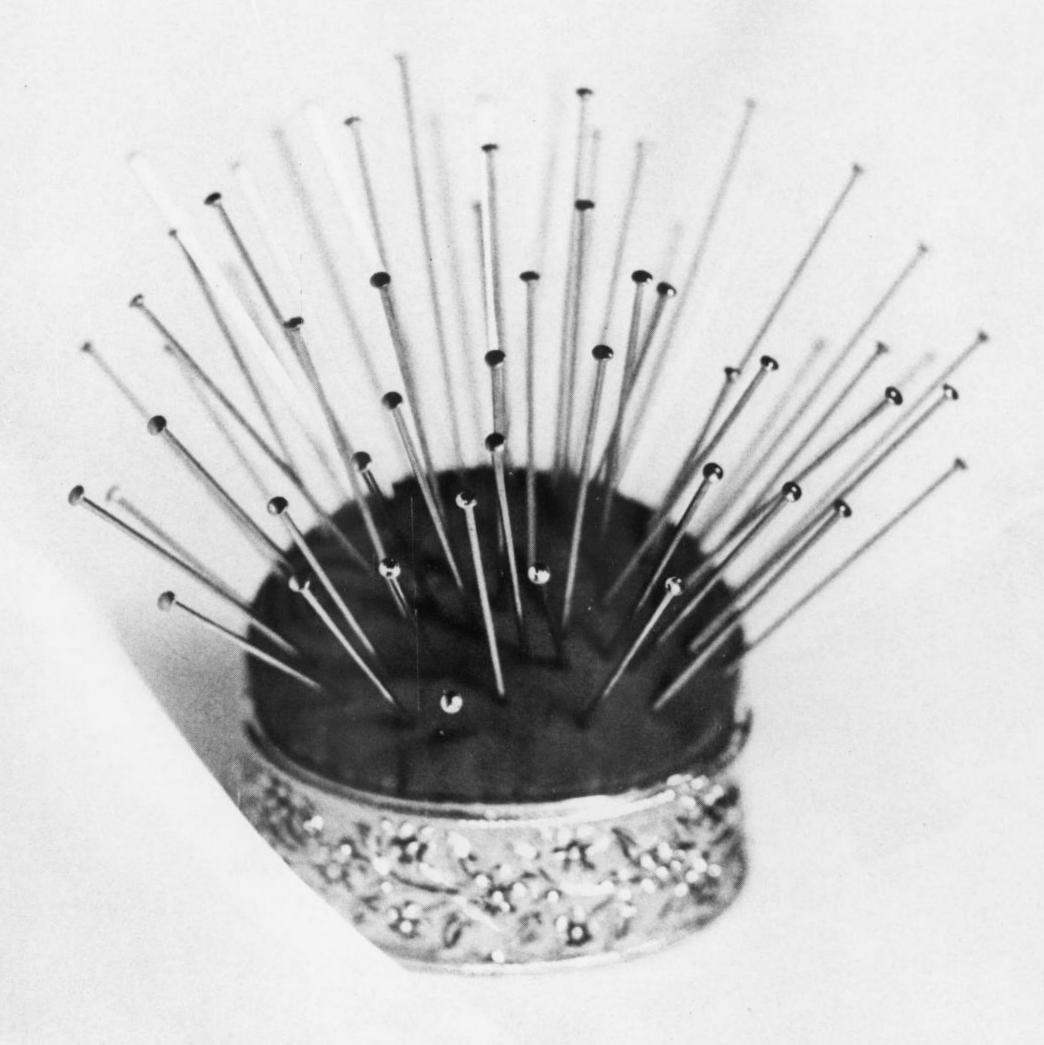
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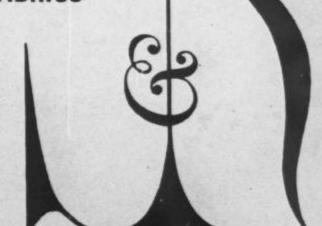
business system more clearly and appealingly than ever—to more people than ever. The Hall will cost \$2.1 million, and is supported entirely by voluntary contributions. Your help is urgently needed. Write for more information or send your tax-deductible check to: Hall of Free Enterprise, Dept. CW, American Economic Foundation, 51 East 42nd Street, New York 17, N. Y.

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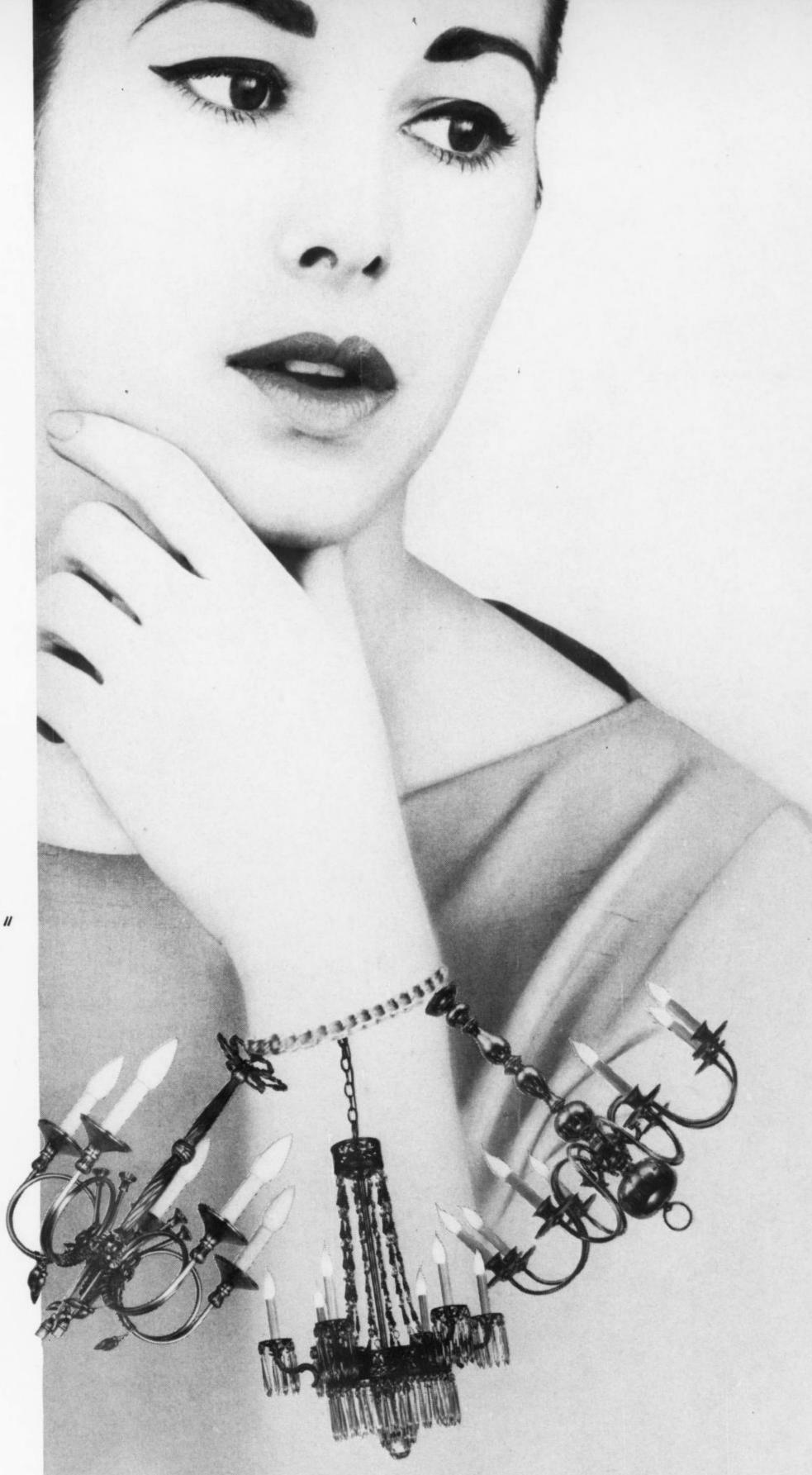
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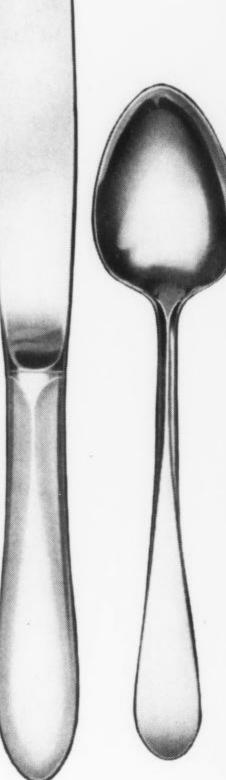
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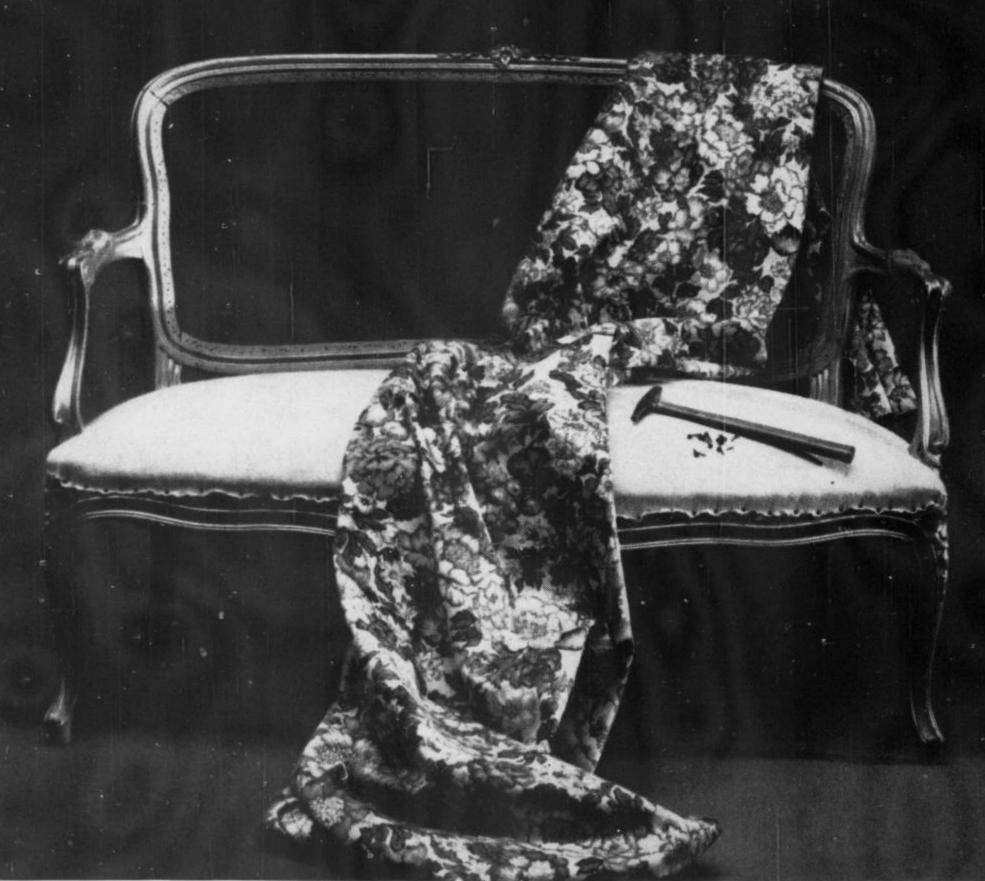
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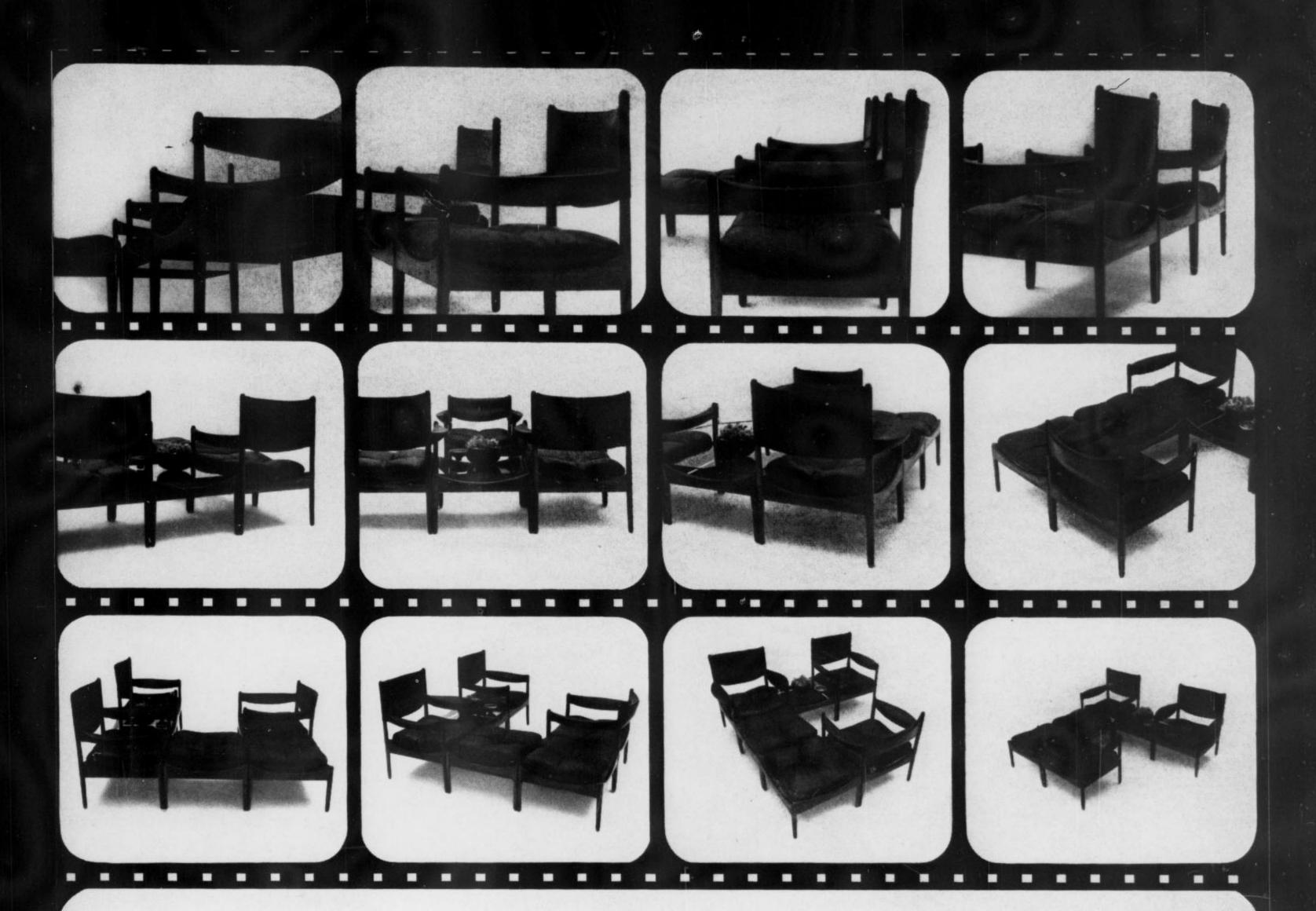
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ABOUT DALLAS AND THE A.I.D. CONFERENCE

The city where the American Institute of Interior Designers will hold its 33rd annual National Conference from May 10th through 14th has not yet recovered from the humiliation which a blind, brutal fate dealt to it last November—with the same gunblast that killed the President of our country. Had Lee Oswald settled in New York City or in Chicago or in Seattle upon his return from the Soviet Union, had he carried out his incomprehensible plan in any of these cities, none of their citizens would have felt himself the sharer of some city-wide collective guilt.

That the city as a whole should have felt itself shamed is a fact that can be explained with various theories. Dallas is big enough and rich enough to be an object of envy; it is small enough to be regarded as a homogeneous community. Despite the fact that it has welcomed newcomers with open-armed hospitality, that its mayor is the son of immigrants and did not lay eyes on Dallas before reaching his thirties, and despite the total absence of integration difficulties whatsoever, Dallas represents a brand of regionalism which outsiders regard with mixed emotions-admiration, jealousy, timidity. We have heard too much about those long legs, ten-gallon hats, county-sized ranches and His and Hers planes. Dallas makes Easterners feel effete, Southerners feel old-fashioned, and Westerners outclassed—though close kin. So when tragedy struck, the world raised its hands and gossiped, like a community which has caught one of its leading families involved in scandal. All thinking people saw this reaction to be irrational. Still, if outsiders are inclined to look upon Dallas as a close-knit family, that is all the more reason for us to introduce some of the individuals in that family to our readers. Thus the 28-page A.I.D. Dallas Conference section starting overleaf refers not only to designers of the A.I.D.'s Texas chapter, but to a few of those citizens who—as clients of Dallas designers, architects, and planners—are shaping the growing city.

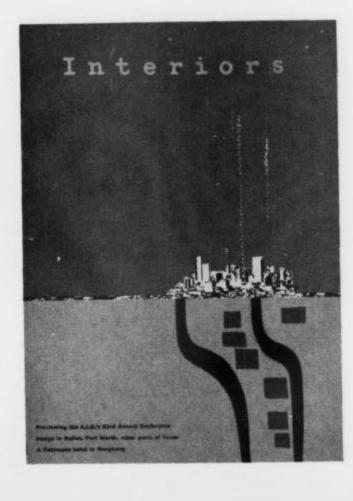
Dallas is not as rich as its reputation, nor raw; while it is growing fast—its population rose from roughly 450 thousand in the 1950 census to under 700 thousand now—it is not growing as fast as many other American cities, nor too fast for its own good. The alleged powerful few who make the decisions about land use are indeed few enough so that their activities can be observed, and many of them happen to be remarkably enlightened on the importance of preserving long-term values in the face of temptation to ruin the land for the quick buck. Dallas's best architects, urban planners, and designers have the confidence and backing of the big money. Urban sprawl and industrial blight are being kept at bay; it is conceivable that they may be totally conquered.

Meantime the families with means hold the grand style of living in high esteem, which provides still another kind of demand for design talent. As far as the visiting members of the A.I.D. Conference are concerned, this means great and gracious houses to see—both on the Tuesday afternoon Tour of Homes and on unprogrammed visits.

Consequently—and in spite of the fact that Dallas has far less in the way of architectural heritage to show visitors than such older cities as Philadelphia or such more flamboyant ones as San Francisco, it is nevertheless an extremely interesting and varied city for designers and architects to visit—as the A.I.D. will discover next month and the A.I.A. discovered during its 1962 conference.—O. G.

our cover

Art Director Norado has combined an elevation of the downtown Dallas skyline with a very rough bird's eye view of the Dallas Market Center and the railroad bed and Stemmons Freeway that link this clean and sparkling trade area—which is literally in the heart of Dallas—with the rest of the world.





DALLAS: SPACIOUS HOST TO THE





A. I. D. Conference Program, Sheraton-Dallas Hotel, Dallas, May 10-May 14, 1964

Registration: 9:00 A.M.-5:00 P.M., May 9-13, 1964 — Hotel Concourse, Lobby Floor

National Committee on Membership, presiding. Stephen Gasparecz, Chairman, Committee of Examiners Mrs. Millicent B. Cushny, Chairman (Eastern) Committee on Orientation Mrs. Dorothy H. Paul, Chairman (Western) Committee on Orientation 5:00-7:30 French Cocktail Party Host: Robbins Floor Products, Inc. 8:30-11-00 An Evening at the Kalita Humphrey's Theatre designed by Frank Lloyd Wright. Performance of "A Different Drummer" and Buffet Supper Host: McGee Carpets in cooperation with Show Magazine (Transportation provided from hotel) MONDAY May 11 9:30-12:00 Welcome Breakfast Host: Texas Chapter Meeting of Members Miss Mary E. Dunn, F.A.I.D., National President, presiding Invocation: Rev. Edward S. Gray, Th.B. Addresses: The Honorable Erik Jonsson, Mayor of Dallas William P. Davis, Regional Vice President Mrs. Myrtye Jim Robinson, Chairman, Conference Planning Committee	North Ballroom Chapparal Club outhland Tower Ballroom Foyer North Ballroom
Mrs. Dorothy H. Paul, Chairman (Western) Committee on Orientation 5:00-7:30 French Cocktail Party Host: Robbins Floor Products, Inc. 8:30-11-00 An Evening at the Kalita Humphrey's Theatre designed by Frank Lloyd Wright. Performance of "A Different Drummer" and Buffet Supper Host: McGee Carpets in cooperation with Show Magazine (Transportation provided from hotel) MONDAY May 11 9:30-12:00 Welcome Breakfast Host: Texas Chapter Meeting of Members Miss Mary E. Dunn, F.A.I.D., National President, presiding Invocation: Rev. Edward S. Gray, Th.B. Addresses: The Honorable Erik Jonsson, Mayor of Dallas William P. Davis, Regional Vice President Mrs. Myrtye Jim Robinson, Chairman, Conference Planning Committee 12:30-2:30 33rd Anniversary Luncheon	Ballroom Foyer North Ballroom
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Conference Planning Committee 12:30- 2:30 33rd Anniversary Luncheon	Ballroom Foyer
F.A.I.D., Chairman, National Committee on Education Speakers: Cranston Jones, Senior Editor, Time Magazine	
the Interior Designer." Program arranged by Mr. Robert Stevens, Professor of Design, University of Cincinnati, College of Design, Architecture and Art; and President, Interior Design	North Ballroom
Educators Council. 5:00- 6:00 Reception for New Members Host: National Committee on Membership, Daren Pierce, Chairman Mrs. Millicent B. Cushny, Co-chairman, East	Houston Room
7:00-11:00 Mrs. Dorothy H. Paul, Co-chairman, West Mexican Fiesta. Conquistador Room Host: Celanese Corporation	Marriott Motor Hotel, Dallas
TUESDAY 8:00- 9:00 Breakfast	Ballroom Foyer
	North Ballroom
William Katzenbach, Vice President, presiding 12:00- 2:00 Resources Council Luncheon Speakers: Miss Eleanor LeMaire	Ballroom Foyer
2:30-5:30 Tour of Dallas Homes for Benefit of Dallas Symphony Orchestra. (Transportation provided). Home of Mr. and Mrs. S. Allen Guiberson III Grand Salon with Syrie Maugham furniture;	
Gallery by Downing Thomas and Robert Wedel Home of Mr. and Mrs. James Ling	
John Astin Perkins, A.I.A. and A.I.D., Architect and Interior Designer Home of Mr. and Mrs. Bruno Graf Architect: Edward Durrell tone Decorator: T. H. Robsjohn-Gibbings Valley House: Home and Sculpture Garden of the Artist Don Vocal: designed and created	
the Artist, Don Vogel; designed and created by the Artist.	Dallas Dassmatina
7:00- 9:30 Republic of Texas Party. Cocktails and Dinner D Host: Dallas Decorative Center, I. Pritchard, Chairman	Dallas Decorative Center
10:00-12:00 Nightcap Farty Host: U. S. Rubber Company S	Ports of Call Southland Tower
WEDNESDAY 8:30-10:00 Breakfast May 13 Breakfast Host: Royal Haeger Potteries, Inc.	Ballroom Foyer
9:30-12:00 Meeting of Members Miss Mary E. Dunn, F.A.I.D., National President, presiding Reports of National Officers: Mary E. Dunn, F.A.I.D., President Everett Brown, F.A.I.D., Chairman Andrew M. Baird, Vice President Mrs. Cecile E. Parsons, Vice President Harry R. Esling, Vice President William P. Davis, Vice President Thomas N. Putnam, Vice President Frank D. Stout, Vice President Benjamin A. Cook, Secretary Karl Bock, F.A.I.D., Treasurer Reports of Committees Election of Governors and Officers	North Ballroom
12:30- 2:30 Luncheon Host: Dallas Trade Mart	Dallas Trade Mart
2:30- 3:30 (Transportation provided) Meeing of National Board of Governors, Chapter	Houston Room
Presidents, National Committee Chairmen 3:30-5:30 Meeting of Members. Panel Discussions: "Fees and Commissioins." Panel arranged by William Parker McFadden "Public Relations and Publicity." Panel arranged by John B. Wisner, F.A.I.D., Chairman, Committee on Institute Relations, and James Amster, F.A.I.D., Chairman, Committee on Public Relations	North Ballroom
8:00-12:30 "Six Flags Over Texas" Ball—Cocktails—Dinner —Dancing	Grand Ballroom
THURSDAY 10:30-12:00 Meeting. Chapter Presidents, National Officers, and Committee Chairmen	Houston Room

National Officers



Mary E. Dunn, F.A.I.D., President (New York)



Everett Brown, F.A.I.D., Board Chairman (San Francisco)



Andrew M. Baird, Vice-President (Philadelphia)



Cecile E. Parsons, Vice-President (Palm Beach)



Harry R. Esling, Vice-President (Grosse Pointe)



William P. Davis, Vice-President (Waco)



Thomas N. Putnam, Vice-President (Columbia)



Frank D. Stout, Vice-President (Palo Alto)



Benjamin A. Cook Secretary (Boston)



Karl Bock, F.A.I.D., Treasurer (New York)



William D. Hamilton II, Executive Director (New York)

Your hosts of the Texas Chapter



Edward J. Perrault, President



Taylor Robinson, Board Chairman



Arlis Ede, Treasurer, Conference Finance Chairman



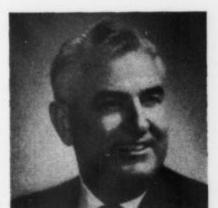
Frank H. Guse, 1st Vice President



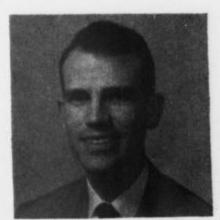
Myrtye J. Robinson, 2nd V.P., Conference Program Chairman



James Pat Wood, Secretary



Thomas H. Miller, Hospitality Chairman



Robert Henry, Store & Studio Chairman



Coleman Carson, Foods Chairman



Edith Flynt Phillips, New Members Chairman



Geraldine Sporleder, Publicity Chairman



Gerald Tomlin, Decoration Chairman



Joyce Wynn, Party Arrangements Chairman



William P. Davis, Steering Chairman



William P. McFadden, House Tour Chairman



Roy F. Beal, Post-Conference Tour Chairman

DALLAS DATA FOR THE A.I.D. CONFERENCE

Officers of the host Texas Chapter have wisely organized the Conference program so that their guests will see some of the city's loveliest mansions, gardens, and public buildings. They have signed the A.I.D. in on the Dallas Symphony League's Tour of Homes - covering three great houses and a famous sculpture garden -taking place on the afternoon of Tuesday May 12th. Variety is the point of this tour, which takes in Don Vogel's idyllic indoor-outdoor sculpture settings; a huge, formal mansion for the James Ling's (illustration 8) -for which John Astin Perkins was both architect and interior designer; Edward D. Stone's luxurious modern house for the Bruno Grafs, which has interiors by T. H. Robsjohn-Gibbings; and the S. Allen Guiberson house containing furniture by pioneer decorator Syrie Maugham, plus a wing for the greatest collection of modern art in Dallas (pages 104-109). Its architect, Downing Thomas, has also done an addition to the home of Geraldine Sporleder, Publicity Chairman of the A.I.D.'s Texas Chapter. It is not on any tour, but some of the visitors will undoubtedly see it. Fascinating A.I.D. homes are too numerous to mention, but among those which readers should not miss are William P. McFadden'selegantly incorporating a beautifully lit garden; John Astin Perkins'-incorporating his offices and designed on a grand scale; Mrs. Robert Sedwick's -because it looks so charmingly uncontrived; and Ceil Williams'-feminine and intimate, her studio in a small separate Regency unit, and her garden lit by Dallas's inventive garden lighting specialist, John Watson (8), whose glowing gardens are so much part of the Dallas scene. He has lit not only the gardens of such homes as the James Lings (9), but also hotels and public places. One that A.I.D. visitors should make a point of seeing is the "Six Flags Over Texas" amusement park located midway between Dallas and Fort Worth (illustration 10).

A.I.D. members will see Frank Lloyd Wright's Kalita Humphrey Theater, for a Sunday evening performance of Eugene McKinney's "A Different Drummer" played by the Dallas Theater Center's excellent repertory company on the flexible stage (5).

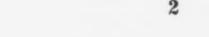
One Dallas house that is not yet finished inside is nevertheless worth seeing from the outside. That is the huge and palatial white building, faced



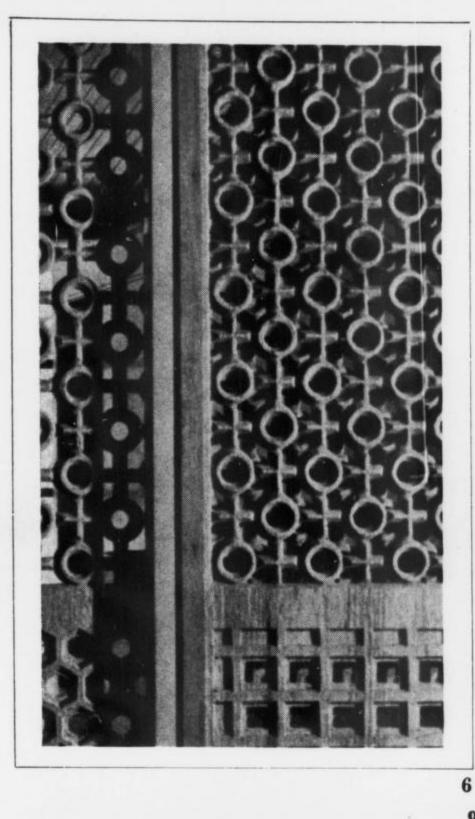


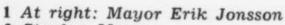
3











2 Stanley Marcus

3 Orientalia at Neiman-Marcus 4 3525 Turtle Creek apartment

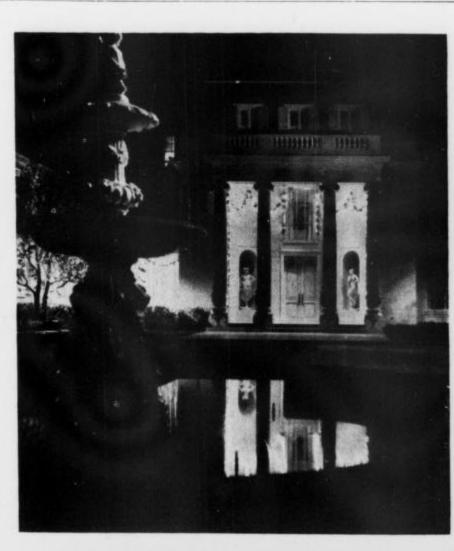
5 Kalita Humphrey Theater 6 Haggerty residence detail

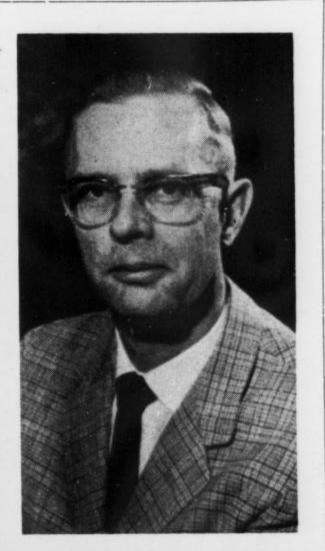
7 Graduate Research Center

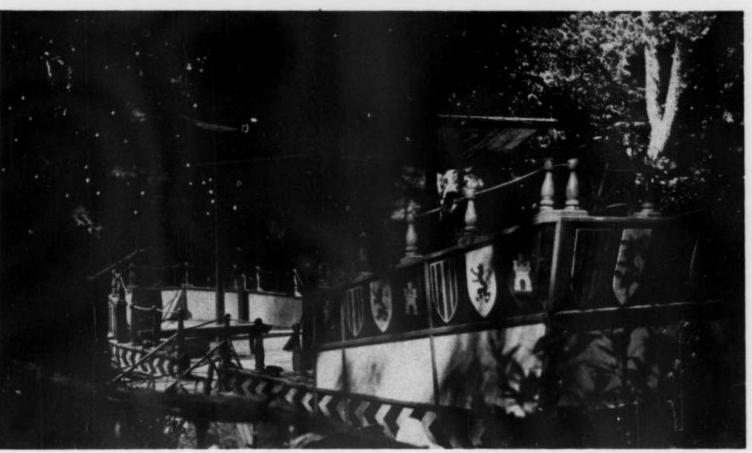
8 John Watson 9 Ling house

10 Six Flags amusement park









with round-arched windows, which Philip Johnson is doing for the Henry Becks. It is on Strait Lane in North Dallas, the same area where the Guiberson House on the Tour of Homes is located, and perhaps the tour bus will halt for a little extra rubbernecking on the way. Also in the area, close to Rockbrook Lane, is the Gillan mansion by Frank Lloyd Wright.

Houston architect O'Neil Ford has designed some of the best homes in Dallas, including the Haggerty House (illustrated) at 9624 Rockbrook. Ford is also the designer of many excellent institutional buildings. One, the Graduate Research Center (7) was completed in 1961; Mayor Erik Jonsson (1) is on its Board of Trustees.

Not many Dallasites live in highrise apartments, but those who do include members of the best families; some of the buildings are excellent. Outstanding is 3525 Turtle Creek Drive (4) by Howard R. Meyer.

Conference members cannot miss one of Dallas's best-designed hotels because they will be staying in it. The Sheraton Dallas is part of the Southland Center complex by Welton Becket. Don't overlook the Gyorgy Kepes mural in the lobby or the Bernard Rosenthal bronze sculpture in the court.

Visitors will visit the Museum of Fine Arts in the Fair Park as a matter of course. Also worth a visit is the Dallas Museum for Contemporary Arts (3415 Cedar Springs) and the Amos Carter Museum of Western Art in a Philip Johnson building in Fort Worth (at 3501 Camp Bowie Boulevard). One of the best art galleries in Dallas is Haydon Calhoun's.

In some ways richer in works of art than most museums is that famous emporium, Neiman-Marcus. Each of the three Marcus brothers, Stanley (illustration 2), Lawrence, and Edward, have extensive art collections, and sometimes lend paintings to the store. In addition, the company imports decorative objects from many parts of the world (3). The interiors of Neiman-Marcus, with decor by Eleanor Le Maire, are superb.

Another phenomenon of the Dallas scene is its well-designed commercial area, the Trinity Industrial District. Members of the Conference are sure to see it and to meet one of its developers, Trammell Crow; a lunch at his Trade Mart is scheduled for May 13th, and a party at his Decorative Center for the evening of May 12th.—O.G.

THE AL FRESCO EFFECTS OF EDWARD J. PERRAULT, A.I.D.

President of the A.I.D.'s Texas Chapter, Perrault
brings nature into interiors,
turns gardens into rooms, aligns furnishings
and colors into architectural serenity





Edward J. Perrault, A.I.D., Houston

SOURCES FOR LIVING ROOM Straw cloth wall, ceiling coverings: Charles Gracie & Sons Drapery fabric: Stuart Scott Carpet: Leo Mahsoud Lamp tables: J. Lowell Groves Lamps and carvings: Farhadi Sofa fabric: Peter Schneider & Sons Screen and dowry chest: Nathan Benz Round-back chair fabric: Boris Kroll Lounge chair: Erwin Lambeth Hiki fabric: Stroheim & Romann Leather for ottomans and chairs: Gilford Leather Company

sources for terrace garden
Rexwood wall: Rez
Tambourettes: The
McGuire Company





As interior designer for a house in which the living room was a self-contained one-story entity separated from the main two-story building, Perrault organized rich furnishings into a calm order that enhances the peaceful natural setting.

Edward J. Perrault came to Texas from his native Louisiana at an early age. He worked in stage and display design in Texas and New York, studied in Europe, and served in the air force before his design of a successful Boston specialty store settled his career firmly in interiors. Now that he owns his own firm and is in his third term as President of the Texas A.I.D. (and member of the National Board of Governors), Perrault divides his practice among specialty stores, clubs, offices, and residences.

A firm architectural sense gives stability to his spaces even when they are exteriors. Detail of his own garden (below) shows how much a living room he can make of a wall, a few bushes, and outdoor furniture.

The isolated living room shown on the opposite page is interesting because its luxurious appointments harmonize with the idyllic simplicity of the scene outside. The shaggy offwhite and pale orange chenille wallto-wall carpet is a sympathetic variation of the lawn. One wall is soft orange Mexican brick, another wall and the ceiling are straw cloth of the same color — warm both in hue and texture — with which the Botticino marble firebox framing contrasts gently. Sofa, round-back chair, hiki, and cocktail table were all designed by the firm, as were the bleached teakwood lamp tables that house stereo speakers. Fabrics and leather are offwhite, beige, pale peach. Seventeenth century Siamese temple figures, an antique Chinese black leather dowry chest with painted white and orange chrysanthemums, a Japanese screen, and painted, glazed Italian chairs distill exotic incense into the atmosphere of simplicity.-O. G.

Perrault's own terrace garden in Houston might be termed an example of exterior decorating. In this intimate corner a redwood wall stained charcoal makes an effective background for the glowing antique bronze and silver of light fixtures made of Moroccan table legs. Redwood tambourettes were also stained charcoal. Antique bronze sculpture supports a table top. Curving border of brick pool steps, well-defined areas of strongly etched foliage makes this exterior room a complete living space.



GIANT CLUB UPDATED

Arlis Ede, A.I.D., is member of architectural remodeling team



Arlis Ede, A.I.D

Arlis Ede, Treasurer of the A.I.D.'s Texas Chapter, and Chairman of the Conference Finance Committee, is a member of the Dallas firm of George L. Dahl, architects and engineers. With qualified members of many related shelter professions, the firm can tackle such total design assignments as the remodeling of the Oklahoma City Golf and Country Club. Built in the early 30's on a truly grandiose scale, but badly planned and gloomy, the Club needed major alterations as well as fresh color treatment and decor-in all a vast collaborative enterprise in which still another firm, Joseph O. Lambert Associates, also played a part. The Lambert firm is best known for landscape architecture (and owns a nursery), but in this case collaborated on interiors.

To convert the main floor into a flexible, social function facility, a gloomy entrance foyer was erased by moving a staircase, removing velvet portières, replacing solid entrance doors with glass (opening to a glass-enclosed porte-cochère), and banishing a locker room to the basement. Now, with the help of folding and French doors, the main lounge can be joined to the card room behind it, the entrance before it, and the cocktail lounge on the other side of the entrance.



ray jacoby

Above: View from main lounge through entrance to cocktail lounge. Teak-finished folding screen with Chinese scenic panels replaces portieres, yellow paint freshens walls and sloping ceiling, white paint cancels the menace of the once dark beams. Two off-white hand-loomed rugs define main conversation islands. The one shown is furnished with a pair of yellow and a pair of off-white armchairs, two-emerald-upholstered sofas, an assortment of desks (some antique) and tables.

sources
Rugs: D. N. & E. Walters Company
Upholstery fabrics: Boris Kroll, Hexter,
Kravet
Armchairs: Sevacraft



lawrence s. williams, inc.

Ceiling vaults in the Marina Dining Room of the Gondolier Motor Hotel frame the window in arches, which Robinson draped with blue and white striped translucent fiber glass. Carpet is dark blue with a nubby texture, walls and ceilings are painted white, chairs are in light walnut finished frames with blue-and-white-striped vinyl upholstery, and the brass chandeliers have red shades. Baroque look is achieved without clutter by chair profiles, arches, drape contours.

SOURCES

Chairs: Shelby Williams Company
Tables: McNeff Industries
Carpet: Archibald Holmes

Draperies: Glass Fabrics
Upholstery: Interchemical Company
Chandeliers: Stembridge Company

VENICE IN AUSTIN

Taylor Robinson expresses a motel's period theme with a deft touch



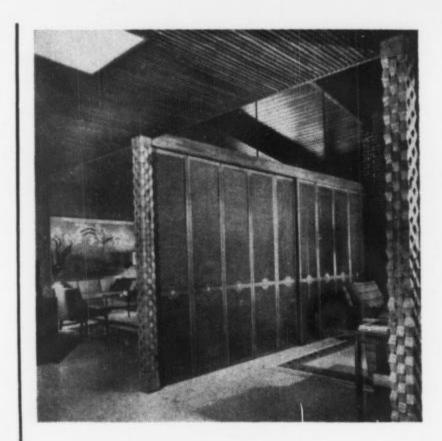
Taylor Robinson, A.I.D.

Taylor Robinson, Texas Chairman of the A.I.D.'s National Board of Governors, and Regional Governor of The Resources Council, is also past President of the Texas Chapter, and a former Regional Vice President as well. The Texas A.I.D. has fewer more dedicated members. Privately, Robinson is keenly interested in Dallas' urban and architectural development, has recently had his home remodeled by a rising young Dallas architectural firm, Pratt, Box & Henderson, who are represented by a project previewed in this issue (pages 116-118). Professionally he is General Manager of Titche-Goettinger's Commercial Sales Division, designing non-residential interiors on a wholesale price basis. (Titche's also maintains a residential division at a different address. It is headed by Don Tate and operates on a retail price basis.)

Robinson's department performs a bewildering variety of assignments ranging from hotels, motels, and restaurants to offices, banks, model homes, and such educational facilities as fraternity houses and libraries. The illustrated Gondolier Motor Hotel in Austin, by architects Lundgren & Maurer, demanded a Venetian theme, due no doubt to the lakeside location.

LUXURY MADE COMFORTABLE

Ceil Williams, A.I.D., gives a full measure of relaxation to clients of ample means and unpretentious ways







Ceil Williams, A.I.D.

The rattan panels that slide from a brick recess to a carved post between two Texas-sized sitting areas illustrated here may suggest faintly oriental decor, echoed by the shimmering Chinese screen and mellow wood walls and ceilings. Sybaritic luxury is implicit in the fabrics-silks from the East, gilded prints from Venice, quality domestic textures, slick leathers, and in two specially woven rugs. Yet the mood is not exotic nor precious but democratic, American, Western. Big chairs serve big men unwilling to balance on flimsy perches; three iron tray-tables near a sofa (two tray-tops can be glimpsed at far right of large photo) substitute for the conventional coffee table that can hem long legs in. Colors have verve - lots of white, sunny apricots, golds, citrons, and peridot greens.

Gregarious Texans who shop and socialize via private plane find Ceil Williams intuitive about their needs. (She does planes as well as homes.) What this page doesn't hint is her versatile way with offices and banks. Her own home — different again — is feminine, cozy, bejeweled with ormulu, porcelain, and crystal. Her studio is a separate miniature Regency building.—O. G.

SOURCES

Sofas, lounge chairs: Dunbar
Lamp tables: De Gaal & Walker
Coffee table: Yale Burge
Game chairs: Fine Arts of Grand Rapids
Fabrics: Greeff, Schumacher, Thaibok, Fortuny
Leather: Lackawanna

SPACE AND SERENITY FOR A SPLIT-LEVEL

Typical work by Conference Chairman Myrtye Jim Robinson, one of several A.I.D. members on the staff of a Dallas institution called Anderson's Furniture Studio



Myrtye Jim Robinson, A.I.D.

Anderson's Furniture Studio on North Harwood Street is a phenomenal and dynamic force in Dallas interiors, with many A.I.D. members on its staff, and with window, showroom and warehouse space for many of the industry's top lines of furniture and other decorative merchandise. Just how high Anderson's staff stands in the Dallas design hierarchy may be deduced from the fact that Myrtye Jim Robinson of Anderson's is the Texas Chapter's Conference Program Chairman and Joyce K. Wynn (whose photo appears on page 95) also heads a committee.

The talented, practiced hand which Mrs. Robinson brings to her clients is exemplified by the interiors illustrated here, which are in a large split-level. The dining room (right), is cheerful and serene rather than formal; tangerine high-low-pile rug ties the room to stairs across hall. Buffet, shadow-patterned wallpaper, and textured casements are off-white. The den (above) is separated from the breakfast room by a copper-hooded fireplace, carpeted in shaggy yellow to green wool, upholstered in reds, corals, and dark green, paneled in driftwood.

SOURCES

Dining carpet: Hardwick & McGee
Den carpet: Karastan
Dining wallpaper: Warner's Cordova
Den tables: Heritage, Drexel, American
Lounge and ottoman: Dunbar
Occasional chair: Tomlinson
Den floor: Robbins Pompeiian vinyl tile
Sofa: Schoonbeck
Draperies: Westgate





photographs by olga gueft

Though the camera caught them in play clothes, the three youngsters perched on the spiral staircase in the photo on the opposite page were not trespassing on adult territory. No matter how awed members of the A.I.D. Conference may be when they visit the Guiberson gallery wing (on Tuesday afternoon, May 12th), none of the occupants treat it as a museum not even Mrs. Guiberson's sons. nine-year-old Thomas (lowest on the steps) nor eight-year-old Douglas (highest—the boy in the middle is a friend). The William Stanley Hayter to their left (on this page), the small jewel-like Leger behind them over the open door to the luxurious bathroom, and the Rosati collage still lower are part of an extraordinary collection of modern art placed throughout the house but most conspicuous in the new wing illustrated here—best defined as a family room. 19 by 50 feet in area, roofed by a skylight, bordered by a bathroom, a bar-kitchen, and two huge closets, it shelters a piano, two sofas, a fire place, bookshelves, a dining table, and works of art. Added to the side of the original house, it uses the original exterior brick for a new inner wall.

The new room is separated from the rear garden swimming pool area only by a wall of glass. The black iron spiral staircase on that side rises into a structure of birch slats which hovers below the two-storey skylit roof, lowering the ceiling over two thirds of the room. This latticework conceals a catwalk giving access to stereo speakers and adjustable spotlights for the paintings. It also houses the boys' upstairs playroom (from which they are emerging in the photo). One of the closets stores paintings, and some canvases and sculptures are always on loan to museums.

Mrs. Guiberson, a blond with huge pensive brown eyes, is a native of Philadelphia, and chose the old house for its trees and rolling ground. She is hardly a dilletante in the art field. Presently on the Executive Board of the American Federation of Arts, she founded the first Dallas gallery showing modern art, the Betty McLean Gallery, in 1950, running it until 1955. The Guibersons' formal living room (which the A.I.D. will see also) was decorated with furniture originally designed by Syrie Maugham. With her husband, engineer-oil executive S. Allen Guiberson III, Mrs. Guiberson is finishing a new home in Newport. Like this gallery, its decor is by Robert Wedel. Architect was Downing A. Thomas, A.I.A., an M.I.T. graduate who worked some years under William Wurster in San Francisco.—O.G.

AN EXTRA WING FOR THE GUIBERSONS OF DALLAS

Hung with the greatest collection of modern art in Dallas, the skylit room designed by architect Downing A. Thomas and interior designer Robert Wedel is for entertaining and family living



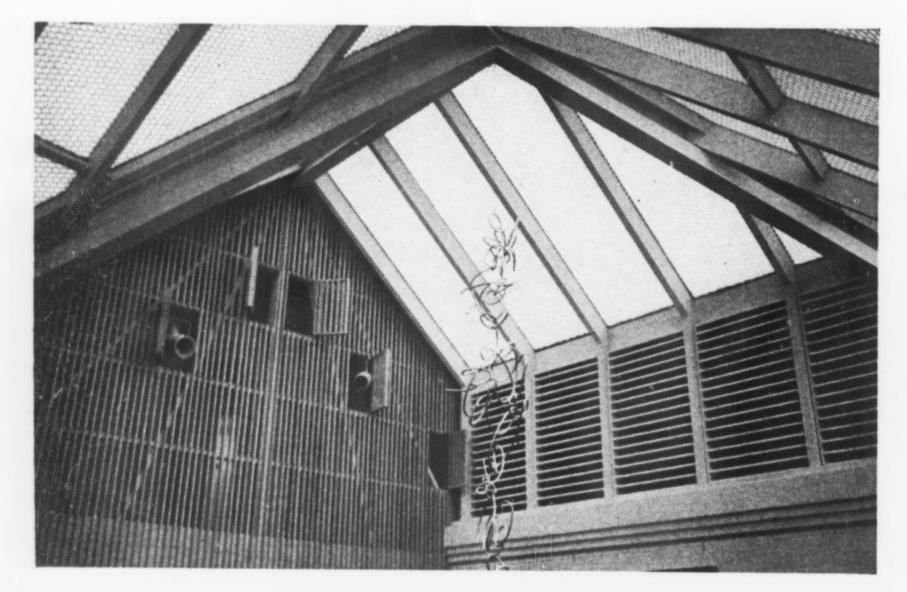
Below: White stone steps lead to white terrazzo floor. Walls of brick and plaster are warm white. Rug was woven white in Mexico, then cut, dyed, and re-sewn in stripes of vivid fuchsia, scarlet, and canary yellow, separated by narrower white stripes. Modern wools in matching vivid hues cover antique Louis XV bergères (preceding page). Like the bench and Empire torchères, they once belonged to Mrs. Guiberson's mother. Bench and sofa are in white damask. Paintings (from left) are the Hayter, round blackand-white Lee Bontecou, brilliant red Bull's Eye by Kenneth Nolan, small Marsden Hartley and George Ortman (near Archipenko sculpture on pedestal), and Philip Guston and Lee Bontecou. Suspended silvery coil is by Paul Van Hoeydonck.





Above: Birch lattice structure creates intimate, low-ceilinged area, masks adjustable spotlights, speakers, and an access catwalk. Hidden upstairs playroom overlooks the garden. Hanging near the glass wall is a Calder mobile, mostly red. Though curtainless, the glass wall can be masked by either of two sets of sliding shoji stored in wall recesses—a translucent set made of delicate netting, or an opaque one of white damask matching the sofa upholstery.





Top left: Two-story-high area of gallery is covered by peaked roof whose structure, from the outside, melds sympathetically with the roof of the Colonial house to which it is tacked. The panels are composed of double sheets of plastic laminated to a paper honeycomb core. A warm white tint makes this material opaque enough to protect the interior from the fierce Texas sun, while admitting a filtered flood of light. No other reinforcement is needed.

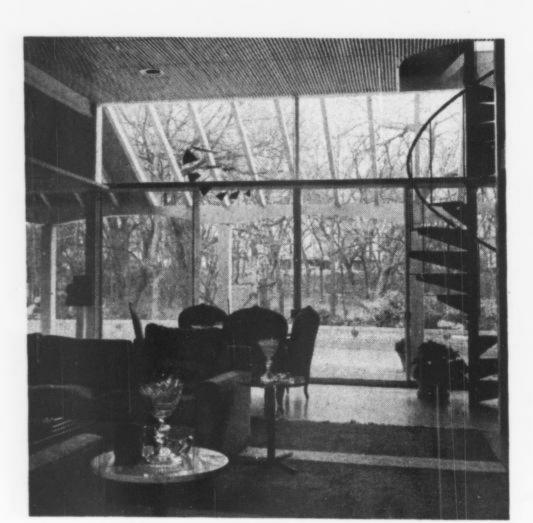




Far left: Inconspicuous lattice-covered door opens to a large closet behind the bookshelves. Larger paintings on lattice wall are two black and whites by Charles Howard; smaller ones are an Oli Sihvonen above, a Norman Bluhm below.

Near left: View towards garden.

Bottom, left: Adjustable white shelves line inner wall. White sofas, with square glass and chrome coffee table between, center on a fireplace which is a simple hiatus in the lower shelves (not shown). Perfectly plain chimney breast makes an obvious place for a painting. Projecting lowest shelf serves for extra seating.



GENERAL SOURCES

End tables: Stendig, Inc.
Dining table: Laverne Originals
Coffee table: Laverne Original
Woolens on bergère: Herman Miller
Damask on sofas, bench: BaconPerry Inc.



Above: View of polished oak stair railing on slender black iron balusters shows window on to front garden and former window — now a door—into the original house. Famous Delvaux "Night Train" hangs on what was once an exterior wall;

spellbinding, mysterious, and sexy, it is predominantly in slate tones, almost a grisaille. Material for black and white print cushions was bought by Mrs. Guiberson at the Venice Bienale from the painter Capagrossi.

BIG OLD HOUSE FOR THE CROW FAMILY

William Parker McFadden, A.I.D., helps a life-long friend resettle in an English-style Highland Park mansion with his wife and six children





William P. McFadden, A.I.D.

William Parker McFadden of Dallas has been represented in INTERIORS by modern interiors . . . sometimes Mexican flavored (Inn of the Six Flags, October 1963), sometimes Western (Chaparral Club, December 1960), sometimes slightly Oriental (his own home and other residences too numerous to itemize), and sometimes just pure and powerful (Petroleum Club, January 1964). McFadden proves equally at ease with the traditional idiom in the house illustrated herethe new home of Trammell Crow, the Southwest's most dynamic developer and builder of Dallas' Market Center.

The commodious mansion, well-matured but in an excellent state of repair, came by its English style honestly, having been built about forty years ago by a family of well-to-do English settlers. Its broad rear terrace overlooks several tree-grown acres that roll gently down beyond the low brick wall that fences the terrace in the rear. Nearby are a swimming pool, pool house, and a garage building.

Remodeling was exceedingly gentle, consisting principally of changes made to restore the building to its original condition: cleaning and rubbing the handsome antique limed oak woodwork, re-opening bricked-up windows, and reversing other changes that had been made about ten years ago by an intermediate owner. McFadden used the Crows' existing furniture, adding extra pieces the large size of the new home required.—O.G.



At left, dining room: Antique limed oak paneling, cornices, and floridly carved overmantel, plus a black marble fireplace, provide an emphatic architectural framework for the Crows' pine-green leather-upholstered Chippendale chairs and antique Baccarat chandelier. More delicate are the off-white and ivory draperies and Spanish rug in muted olive, blue, and yellow on biege.

sources
Draperies: Fortuny

Rug: Specially woven in Spain

Below left, breakfast room: A concentric room with peaked wood ceiling and leaded windows, it called for the sturdy round oak table and ladder - back, cane-seated chairs. Roman blinds are gold-and-brown-printed natural linen. Tie-on chair cushions are in gold textured fabric. Sources

Blind fabric: Brunwschwig & Fils Chair fabric: Jack Valentine At right, entrance hall detail: Pale yellow background of scenic wall-paper sets off antique black Queen Anne secretary, as well as the bright red hair of the two youngest Crow children, Stuart and Lucy. Older Crow children, all boys, range upward in age to twenty.

Wallpaper: Charles R. Gracie & Sons (printed by hand in Hong Kong)

Below, the living room: An antique Coromandel screen is the focus of a conversation area (there is another sofa group near French windows at the terrace). Pale yellow walls and olive sofa define the springlike color scheme. Beige Spanish rug is delicately patterned in olive, blue, and yellow. Chair seats are coral silk.

sources
Sofa: Baker Furniture, Inc.
Sofa fabric: Howard & Schaffer

Chairs: De Gaal & Walker
Antique half-circle table: Henry Stern





BIG OLD HOUSE FOR THE TRAMMELL CROWS

Card-playing space off the library has a relaxed and airy look. Long slender curves distinguish the capacious armchairs around the table, and the antique mahogany plant stands are light and graceful also. Fixture is a transparent glass bell. Walls and woodwork are pale yellow, and the blue and green print on the white linen curtains reaffirm the leafy scene outside the big window. Chair seats are in green fabric. Predominant white of the black and white marble floor multiplies the ample natural daylight.

SOURCES

Card table: Made by Henry Stern, New

Orleans

Chairs: Hickory Chair Company Chair fabric: Jack Valentine Drapery fabric: Ramsona

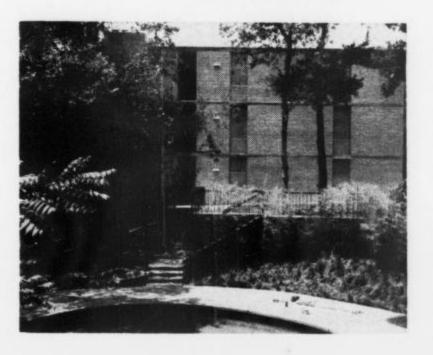


NEW ROW HOUSES FOR ARCHITECT AND TENANTS

Enslie Oglesby, A.I.A., takes the initiative as a developer



Enslie Oglesby, A.I.A.



The new living room on this page, as uncompromisingly modern as the library on the oposite page is traditional, is based on the same kind of values. The leafy exterior and the big window tell the story. The significant fact about the prize-winning apartment row house in which the room is located is that it was built by the architect who designed it, and that he owns the property too. When young Enslie Oglesby first studied the Oak Lawn area site in 1950, he realized both its beauty and the slow process of deterioration it was undergoing, so he bought several acres. The banks refused to finance him then. He compromised by rehabilitating existing houses one by one. Next he built a four-unit row house, and a few years

later a sixteen-unit row house—four stories with zig-zagged street frontage and access stairs protected under balconies. Four types and sizes of apartments—no two identical—have maximum air, view, and privacy.

At one point Oglesby found his plans threatened by none other than the owner of the room shown opposite—developer Trammell Crow, who began to buy local sites. He graciously retreated when Oglesby appealed to him and explained his program.

An architectural alumnus of Cornell, M.I.T., and the Royal Academy of Stockholm, Oglesby worked with Skidmore in Chicago, Erskine in Stockholm, and Aalto in Helsinki before opening his Dallas office. He was president of the Dallas A.I.A. in 1963.—O.G.



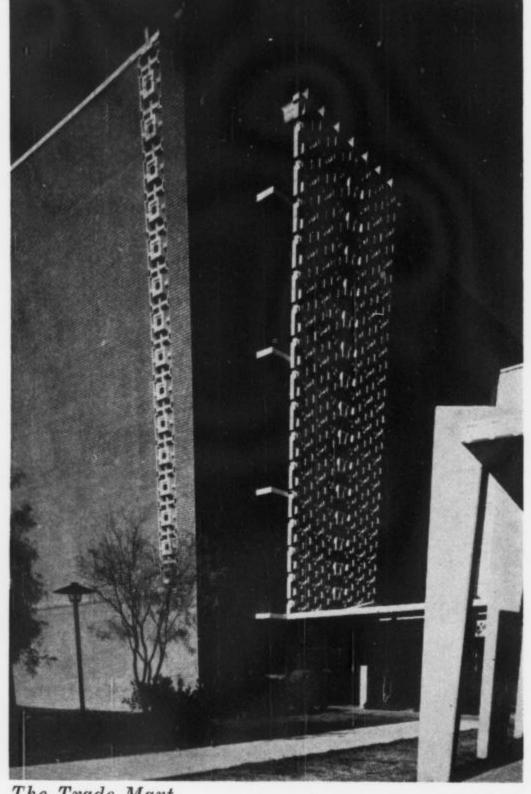
TRAMMELL CROW'S DALLAS MARKET CENTER

Human as well as commercial values control his program

Trammell Crow is a Dallas originalthe most dynamic developer in the Southwest and long a legendary figure in Texas. Interior designers know him as the creator of the Decorative Center complex (May and September INTERIORS, 1955), of the Atlanta Decorative Arts Center and Atlanta Merchandise Mart. The Dallas Decorative Center is only part of a larger complex he has developed, the Dallas Market Center. Its other components are the Homefurnishings Mart, the Trade Mart, Market Hall, and an Apparel Mart - 1,700,000 square feet of showroom space in all. It enjoys two advantages unique in commercial areas. First is its location on a tract of land fortuitously preserved open and intact ten minutes from downtown Dallas-the Trinity Industrial District. The property belongs to Industrial Properties Corporation whose top executives are long-time associates of Trammell Crow - Board Chairman L. Storey Stemmons and President John Stemmons. A 16-lane freeway, the Stemmons Freeway (Interstate 35E) links the District with downtown Dallas and the U.S. Highway between Mexico and Canada that helps make Dallas a continental market hub. The other significant advantage of the Trinity Industrial District is Trammell Crow's respect for longterm planning principles; Crow is not content to make his properties function commercially, but insists that they conform to enlightened criteria for desirable human environment. To Crow this means not only well designed interiors, but the preservation of the countryside and the control of automotive blight. The result is that Crow, unlike many real estate men, courts the best urban planners, architects, designers, and artists he can find. Even more unusual is the fact that he gives very serious consideration to their advice and frequently follows it. He modestly disclaims any knowledge of art and design, but has a rare realization of the importance of preserving human scale even in the gargantuan world of business properties. He has backed the idea of a sculpture court in his Trade Mart, and has engaged Pratt, Box & Henderson, brilliant young architects - planners, to design an avant-garde interior court for his huge new Apparel Mart (pages



Market Hall



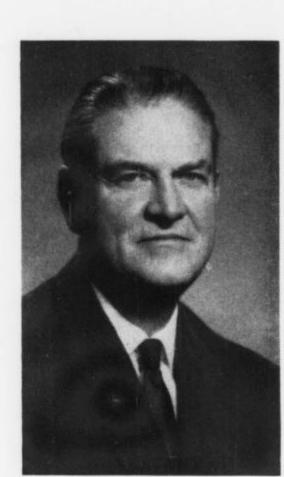
langley

The Trade Mart

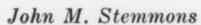
Trammell Crow; in the background, Tower East



andy hanson



Leslie Storey Stemmons





116-118).—O.G.

OFFICES FOR EMPIRE BUILDERS

Handsome headquarters for the Stemmons brothers by Lucille Payne, A.I.D.



photographs by william langley







Offices of Industrial Properties Corporation, owners and developers of the Trinity Industrial District occupy top floor of Tower East, one of four 12-story structures in the area. Architect for all but one of the Dallas Market Center buildings is Harold Berry, A.I.A.

At left: Office of L. Storey Stemmons overlooks magnificent view through walls of sun-tempering tinted glass. Sheer Swedish woolen casement woven in broad vertical stripes shading from natural to sienna is used at all windows as is warm-natural hand-woven wall-to-wall wool carpet. Desk is teak, chairs black leather. Not shown are a sofa grouping and a huge breakfront.

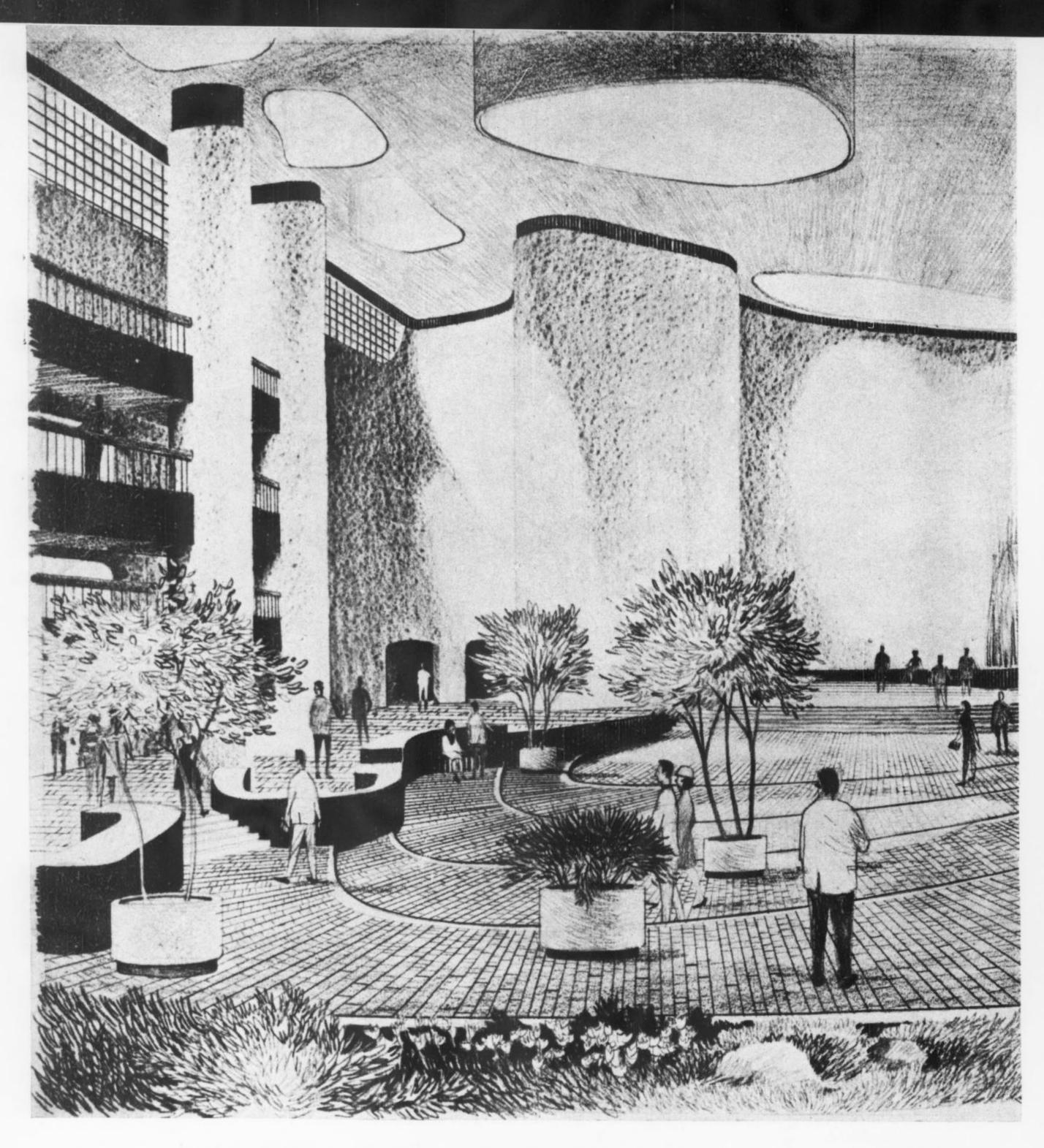
Casement: Payne Associates
Desk: Stowe-Davis
Pull-up chair: Beverly
Desk chair: Stowe-Davis
Tables: Dux
Carpet: Gil Grath

Far left: Conference room is parabola-shaped, has copper, walnut, and black leather panels designed by Mrs. Payne. Center panel mural showing aerial view of the Trinity District is torchcut on steel and aluminum over copper. The broad gold-textured lane is the Stemmons Freeway. Furniture is palisander wood and black leather.

SOURCES Furniture: Dux

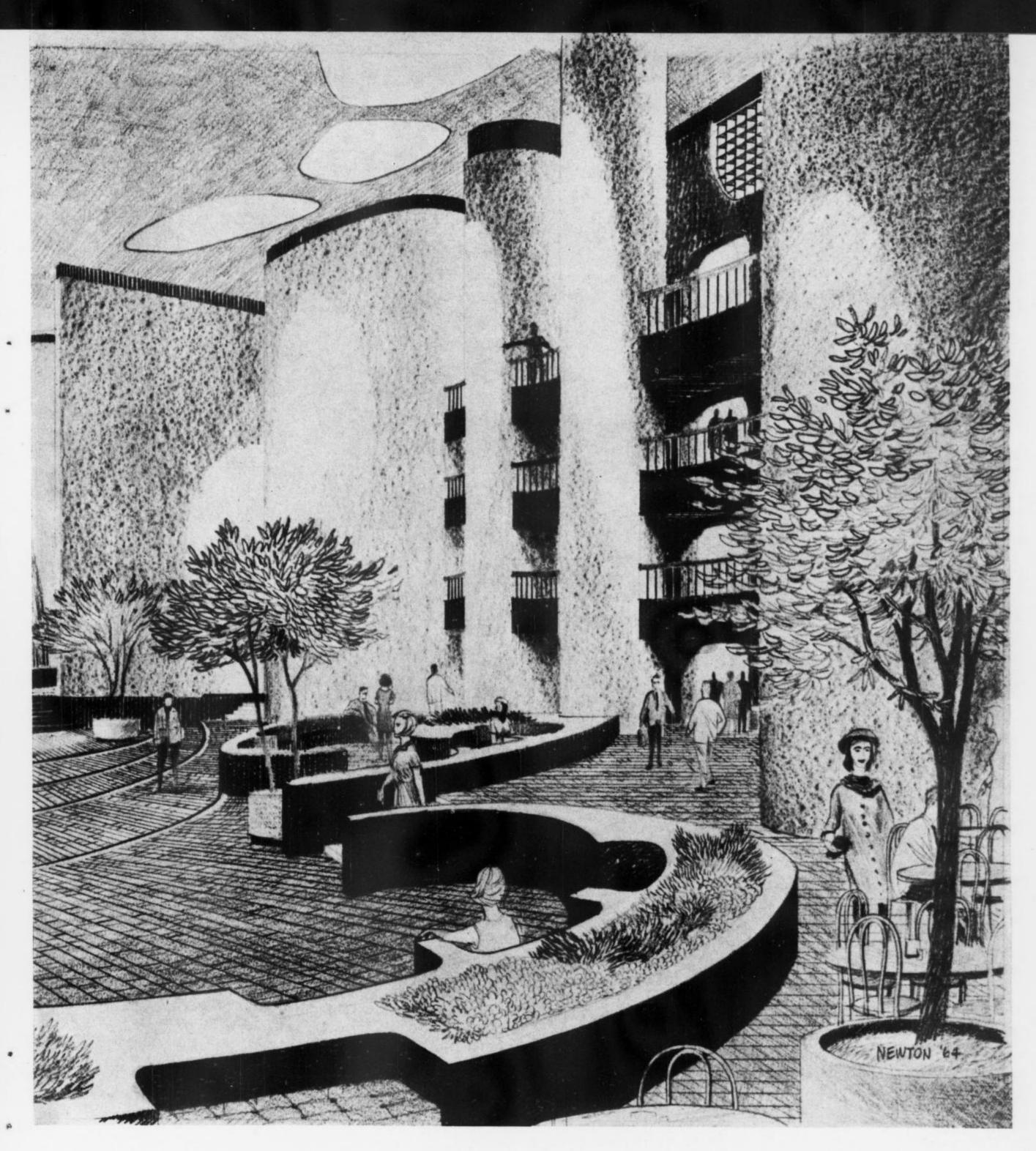
Near left: Sofa grouping in reception room is enhanced by works of art—a St. Francis casting and Drew de-Shong's painting of the Trinity District. Paneling is walnut, upholstery blue and bronze-green, table top of slate-toned "Colorlith."

SOURCES
Furniture: Jens Risom Designs
Sculpture: Jo Mead
Fixtures: Lightolier



GREAT HALL OF THE APPAREL MART

Huge sculptural interior being hollowed out by architects Pratt, Box & Henderson will clasp facilities for dramatic spectacles, exhibitions, social functions With each new building in his Dallas Market Center, Trammell Crow becomes a more sophisticated client. The Trade Mart's interior court (1960) a vast skylit room adorned with a pool, sculpture, living plants, and singing birds flying freely - solved the apparently inevitable tunnel syndrome of the typical trade building, though it was not perfectly resolved (its architect, Harwell Hamilton Harris, did not collaborate with building architect Harold Berry from the beginning). Far more advanced is the Great Hall for Crow's largest building, the Apparel Mart (1,021,632 square ft. of air



conditioned showroom space) to open next October. This building, also by Berry, will have a great hall planned by Dallas architect-planners Pratt, Box & Henderson. Their average age is 33, though they have won numerous honors for architecture and planning.

The room—70 feet high, 150 feet wide, 280 feet long—is to be rimmed by balconies, daylit through skylights, adorned with plants, trees, sculpture, like the Trade Mart. Here the resemblance ends. This will not be a space cut away in a building's rectilinear framework but a contained piece of sculpturesque architecture no

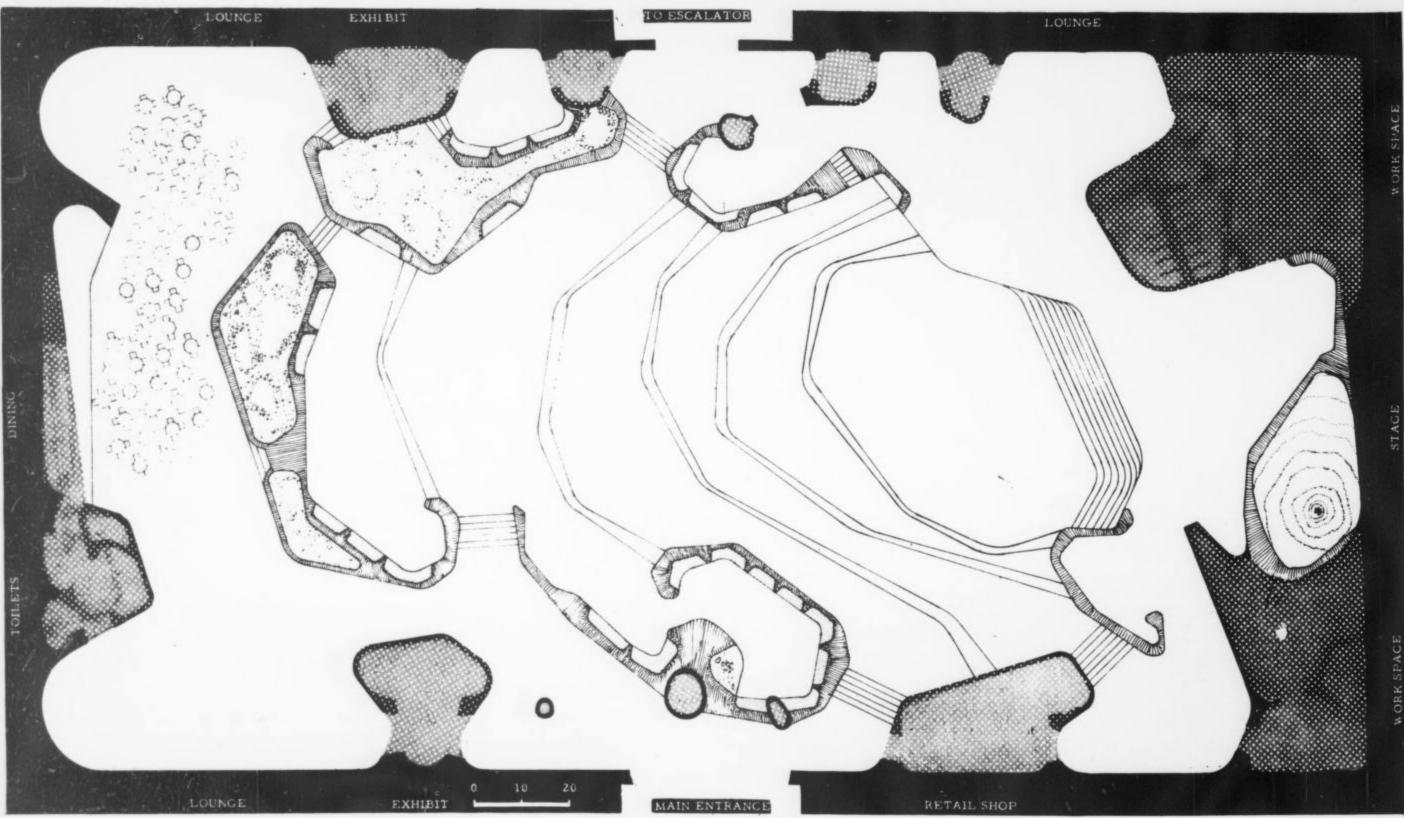
less architectural for being hollowed out within space instead of projecting into space. Into the shell are being scooped platforms, niches, and recesses to serve as exhibition spaces, a small museum, a raised stage with a pool and fountain (center of drawing above), a backstage, a shop, a lounge, and bases for built-in seating. The sculpturesque flow of wall contours must recall the late Eero Saarinen's TWA Terminal (July 1962 INTERIORS), though the flow is only along the sides and the ceiling is not part of the shell but a cover pierced by skylight wells. These pipe in bursts of daylight to focus on specific areas—like the stage. Slight changes in floor levels contouring like tide marks on a beach will enhance sight lines without preventing the flexible use of the space as a banquet hall or theater.

Emphatic grilles will make the curve-outlined clerestories "read" against solid walls. Floors and seating will be gray-orange brick laid in pattern; walls, rough-textured white plaster; balcony spandrels, tile; handrails and clerestory grilles, wood; ceiling, asbestos plaster. Danish artist-ceramist Bjorn Winblad is developing wall tiles and sculpture.—O.G.

At work on the model: John Harold Box (B. Arch., University of Texas '50; Civil Engineer Corps, U.S. Navy; R. A. Texas, Louisiana); James Reece Pratt (B. Arch.,

University of Texas '50; M. Arch., Harvard '53, R. A.); Philip Cristy Henderson (B. Arch., Cornell '53; R. A. Michigan; also nationally registered.)

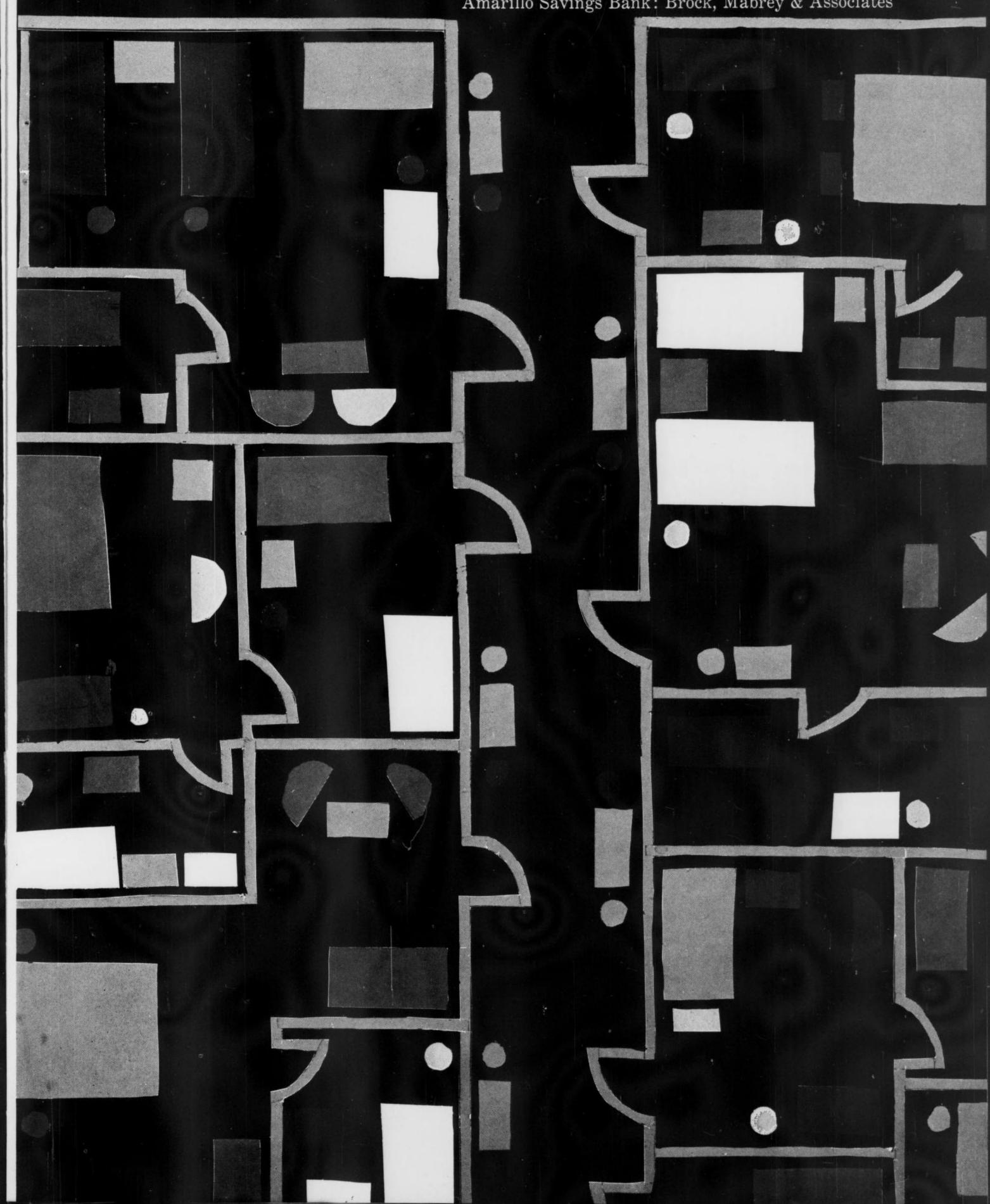


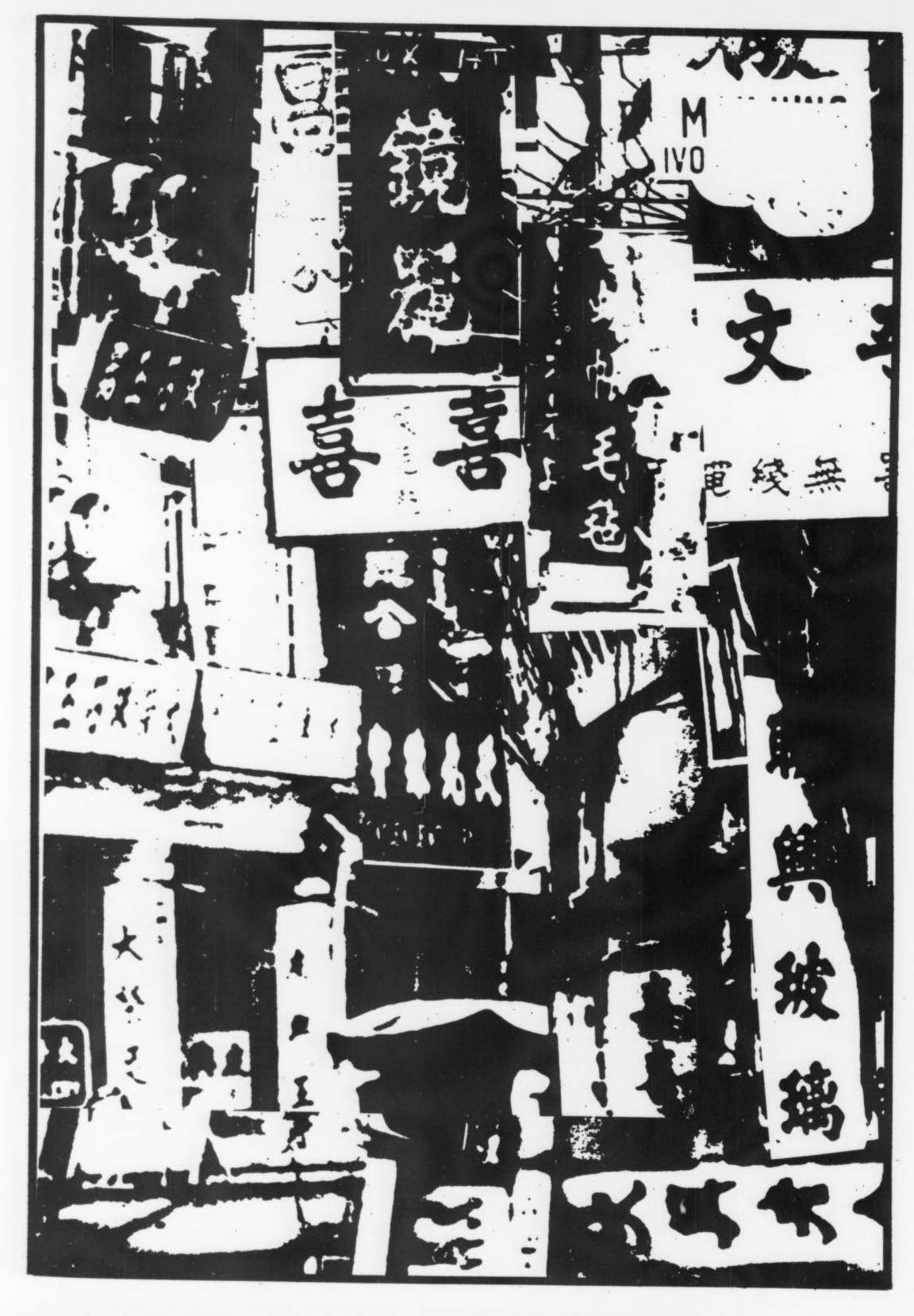


Whole floor can be filled with theater seats or banquet tables. Walls clasp special-purpose rooms.

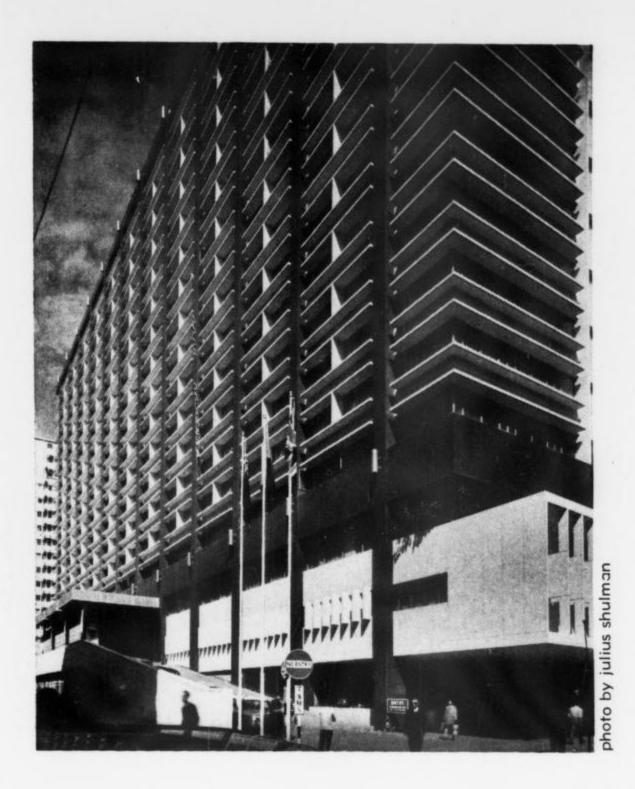
CONTRACT INTERIORS

Hong Kong President Hotel: William Pahlmann Associates Amarillo Savings Bank: Brock, Mabrey & Associates









PAHLMANN, HONG KONG, 1964

The 830-room President
deftly combines
the charms of the exotic East
and the efficient ways
of the West

architects; Wong & Ng interior designers: William Pahlmann Associates lighting consultants: Wheel-Garon, Inc.

Hong Kong, a cluster of green loafshaped islands plus a tiny piece of mainland called Kowloon, is a city famed for exotic sights, sounds, and smells. As the bargain basement of the Far East, its fame has spread from the capitals of Europe to the bridge tables of Scarsdale. And it is now, by jet, only 21 hours and \$619 from New York. Today Hong Kong boasts enough of the amenities of Europe-policed order, operating telephones, reliable transport, a choice of tours, stores galore, and round-the-world cuisineto lure even the faint-hearted. To keep up with the hordes of tourists who are expected to spend one billion dollars a year in the British Crown Colony by 1968, as well as with the businessmen who trade in the goods manufactured in Hong Kong, hotels are sprouting almost as fast as in Miami's boom of the fifties.

In the past year two hotels have opened in the island of Hong Kong—the Hilton and the Mandarin, an Intercontinental hotel. The President is the newest and largest (830 rooms) hotel in Kowloon. Rising 17 storeys above Nathan Road just a few blocks from the Peninsula, where the old guard still sips tea or un-iced whiskey in the lobby, the President is in the midst of the shops that make Kowloon a mecca for Americans. Tailors' touts proclaim

William Pahlmann, F.A.I.D. with four of the five Chung brothers (left) owners and developers of the President. Exterior of the President, (above) on the Peking Road side, has ramp for rickshaws.

the wonders of their master's \$25, 24-hour suits, and the Nathan Road entrepreneurs sell everything from German cameras to Ming porcelain. To recover from the rigors of shopping or the trip to peek at the guards patrolling the Red Chinese border, the tourist can repair to the hotel's Siamese Starlight Roof to enjoy the superb view of Chinese junks, their brown sails weaving a pattern of bats' wings on the Hong Kong bay.

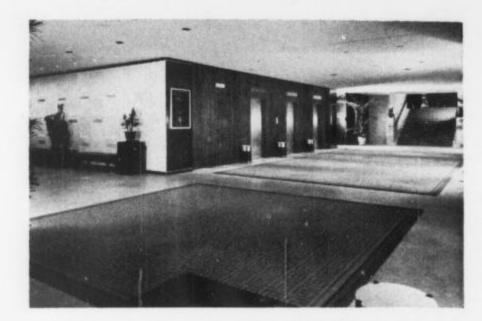
In designing the interiors of the President, William Pahlmann Associates has provided tourists with more than a home-away-from-home. Pahlmann believes that people who travel want to be surprised, impressed, taken out of their everyday routines. He has combined clean-lined modern furniture with exotic accessories, blackwood, rosewood, lacquer, rattan screens, and Chinese works of art to give the public areas excitement and the suites a posh look. At the same time the hotel offers efficiency, good food, creature comforts. Guest rooms are comfortable, well lighted, colorful. The vast lobby, neatly divided into conversational areas, has capacious seating. And the four restaurants and three bars are sufficiently varied in decor and cuisine to keep guests in the hotel at night. George Thiele, A.I.D. was responsible for all architecturel backgrounds and

furniture; Daren Pierce, A.I.D. for colors, fabrics, carpets; Earl Ford, A.I.D. was the firm's resident job representative in Hong Kong.

The interiors of the President posed more than a problem of mere decoration. For the hotel, which the clients insisted must have 17 floors, is only 200 feet high. The proximity of the air field has made the local authority restrict buildings in Kowloon to that height. It was left to Pahlmann to camouflage the low ceilings, which vary from 9 feet, 10 inches in the lobby to 7 feet, 6 inches in the roof restaurant. By floating gold color panels in the roof restaurant, by piercing the ceilings in the lobby with circles that give an illusion of height over seating areas, and by lowering the floor in one section of the basement Fire Cracker bar—hiding the exposed footing with a pillar and table arrangement (see page 128)—the rooms have been prevented from appearing oppressively low-ceilinged. Color schemes set the atmosphere of the restaurants. They range from the hot Siamese palette used in the roof restaurant to the subdued beige, gold, white of the large Three Kingdoms restaurant. In the lobby the circular rugs, with patterns of lacquer red, olive, blue, and gold, state a theme set off by warm teak, formal terrazzo and marble.—M.S.

PAHLMANN, HONG KONG, 1964

Teak-faced elevator wall is butted by wall faced with pre-cast concrete sculptural panels (right). Lobby (below) has four black marble columns with bronze copies of Chinese lanterns. Round rug, in tones of lacquer red, olive, and gold, frames rounded sofas, drum tables, and capacious chairs in blues and greens. Wheel shape, cut into the ceiling, gives an illusion of height.



all photos by julius shulman





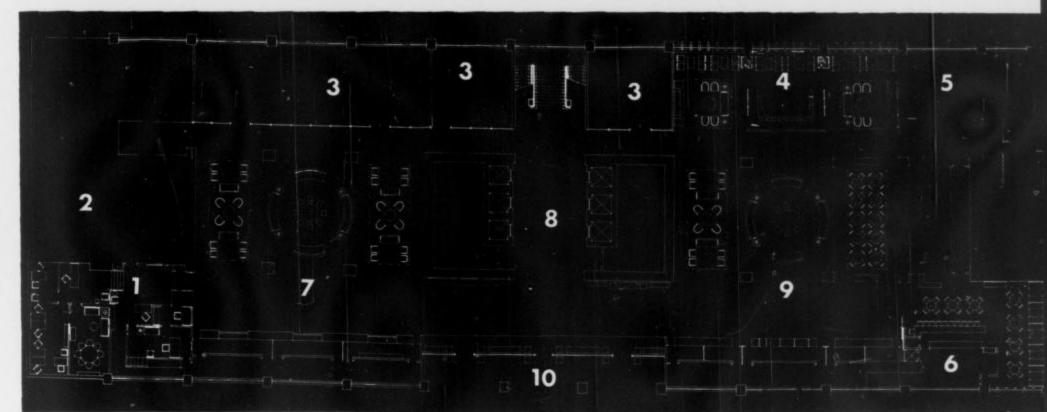
Colorful (above) mosaic mural by Dong Kingman (above) shields the Chin Chin bar from the lobby. Colors are reds, blues, golds, and green on white. Round tables in the seating area are surrounded by cane-seated stools framed in red lacquer.

Below right: a cane panel, framed in narrow teak banding, divides the Chin Chin bar from a seating area. Pahlmann neatly camouflaged the awkwardly high window sills by fixing woven reed panels above lowered false sills. Rattan shades can be pulled down to meet the panels. Window wall is orange; upholstery is in olives and blues.

SOURCES FOR LOBBY:

all furniture designed by Pahlmann and manufactured in Hong Kong fabric on curved sofa: Stroheim & Romann

fabric on straight sofa: Scalamandré rugs: Tai Ping



KEY TO PLAN

- 1 executive offices
- 2 general offices
- 3 shops
- 4 Chin Chin bar
- 5 airline ticket office
- 6 Rice Bowl coffee shop
- 7 North lobby
- 8 elevator lobby
- 9 south lobby and dining
- 10 entrance





photos by julius shulman

The Presidential suite, seen from the dining room side (above) and the living room (on opposite page) is the largest (three bedrooms) of the hotel's 10 suites. All the teak furniture was designed by George Thiele and made in Hong Kong. The warm wood is highlighted with brass hardware and gold, orange, or beige and black upholstery. Carpet throughout is pale beige. The handsome storage unit (above and right) divides the dining and living rooms. On the dining room side, it is fitted as a sideboard; on the living room side as a bar.

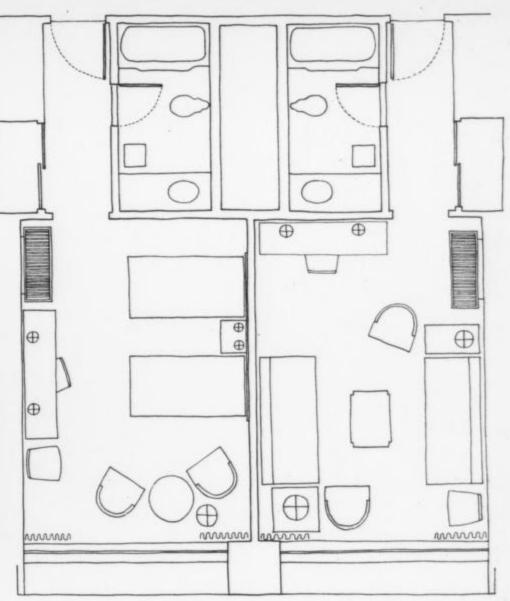
Lamps are made from 19th century Chinese porcelains. Planters are Ming vases; the blue and white top set into the small table in front of the sofa shown on the opposite page is Ming too. The panel of a carved wood screen decorates the dining room side of the divider cabinet.

SOURCES FOR PRESIDENTIAL SUITE

upholstery fabrics: Boris Kroll
curtains: natural silk with design by
the late Marion Dorn
carpeting: Tai Ping
furniture and accessories: all from
Hong Kong
sources for guest rooms
carpet: Toyo Rug Company, Tokyo
fabrics, furniture: from Hong Kong







Typical guest room (above) has pale olive green walls. Carpet is a vibrant tweed, mixing orange, turquoise, beige, and brown yarns. Natural silk curtains have a design in olives and turquoise. Bedspread is turquoise, and the dust ruffle is olive with turquoise print. Lounge chairs in front of the windows are

covered in rich olive fabric. All the guest rooms have gay Chinese watercolors on the walls.

Above right: floor plan of typical guest room and typical studio room. Guest room has twin beds, comfortable chairs, combination desk-bureau arrangement.



all photos by julius shulman

Lobby outside the second floor Three Kingdoms restaurant is accented by rich reddish carpet. Chinese style mirror framed in red lacquer reflects the stair from the main lobby. The bar for the Three Kingdoms restaurant (right) looks out on the busy street. An antique Chinese gilded wood carving is used to frame the window. Sliding wall, which can close off the bar, is rosewood. Face of the bar is pale travertine; stools are teak with beige leather seats.

SOURCES FOR THREE KINGDOMS BAR AND LOBBY

carpet: Tai Ping furniture: all made in Hong Kong





Private dining room (left) sets a rich color theme with a celadon, lacquer red, blue, and green carpet. White linens make an elegant background for the patterned china. Silk curtains repeat the motif used in the Three Kingdoms dining room.

The hotel's main dining room, below, is called the Three Kingdoms. Walls are travertine, carpet a red and olive tweed, chairs are upholstered in beige leather. Handsome Chinese screens are the focus of the room; they are set on a black wall to make them appear freestanding, and hide the service areas from the dining room.

SOURCES FOR THREE KINGDOMS AND PRIVATE DINING ROOM

china: Noritake curtains: designed by the late Marion

Dorn

carpet: Tai Ping chandeliers: Venini





photos by julius shulman

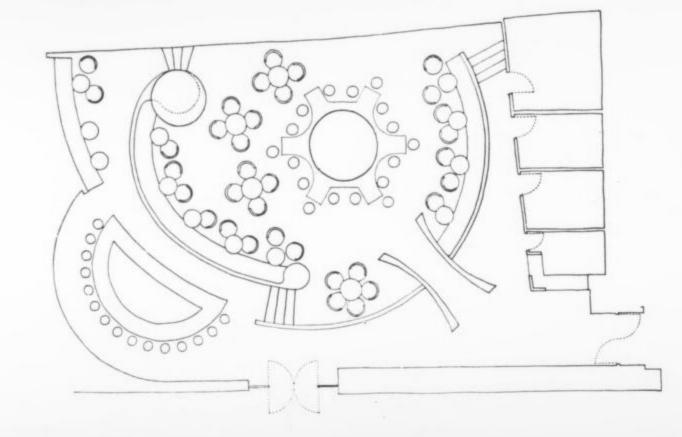
Siamese Starlight roof, shown in daylight (below) and night (right) is done in a dramatic Siamese palette of bright pinks, purples, vibrant blues and gold. Umbrella shape is covered around its edge with embroidered purple Siamese silk. Antique Siamese versions of the Phoenix bird are encrusted with tiny pieces of mirror and gold leaf. Divider in the background, made of teak and painted wood, screens bar from restaurant.

sources for siamese restaurant carpet: Tai Ping table linens: James G. Hardy Co.

Fire Cracker bar (left) is in the basement of the hotel. Color scheme is predominantly black, white, and red. Designed as a series of circles, (plan below) the area is on two levels. The bar opens onto the lower level, which can be used for dancing and entertainment. In this area, the floor has been lowered, and the exposed footing has been camouflaged by table and stools surrounding the round furred-out column above the footing. Plaster wall (with girls standing on upper level) is red. Floor is black and white, upholstery black. Fierce characters painted on the column are from a Chinese legend.

SOURCES FOR FIRE CRACKER BAR

bar stools, banquettes and chairs upholstered in vinyl: S. M. Hexter & Company







CERAMIC SUNSCREEN FOR AMARILLO

Not content to design both a bank building and its interiors, Texas architectural firm of Brock & Mabrey collaborated with a ceramics manufacturer to create a sculptural curtain wall able to cope with the extremes of Texas weather

More than flat grille screens, sculptural screens present rich opportunities in architecture and interiors. In terms of function they can protect a building from heat and sun, cutting down air conditioning loads and dispensing with blinds and curtains. In terms of esthetics they transform both the exterior and the interior aspects of the building, giving it all the infinitely varied plastic depths which light and shadow can find in sculptural forms over the hours of the day in every season. Few of these possibilities have been explored, however, for a sculptural screen, like all sculpture, is an expensive luxury unless it is the product of a repeated prefabricated modular unit available on the market. Usually, therefore, the examples to be observed are familiar applications of modular components ordered from manufacturers' catalogs, emphasizing the current tendency for design per-

formance to degenerate into mere specification.

The small Amarillo Savings building by Corpus Christi architects Brock & Mabrey is noteworthy simply because the architects refused to settle for existing modular sculptural components, which they found too small in scale and too trivial in form for their concept; instead they found Design Technics, ceramics fabricators, who were willing to collaborate and experiment in pursuit of an original design. The result is a curtain wall with the vigor and scale to register as sculpture, not as a paper doily. Also, it is capable of meeting all the stress conditions — sun, wind, hail, cold, and sudden temperature changes—of its location. Last but not least it was practical to fabricate, requiring no scaffolding. Replacements of damaged units are easily made from inside the building without disturbance of adjacent units.—O.G.



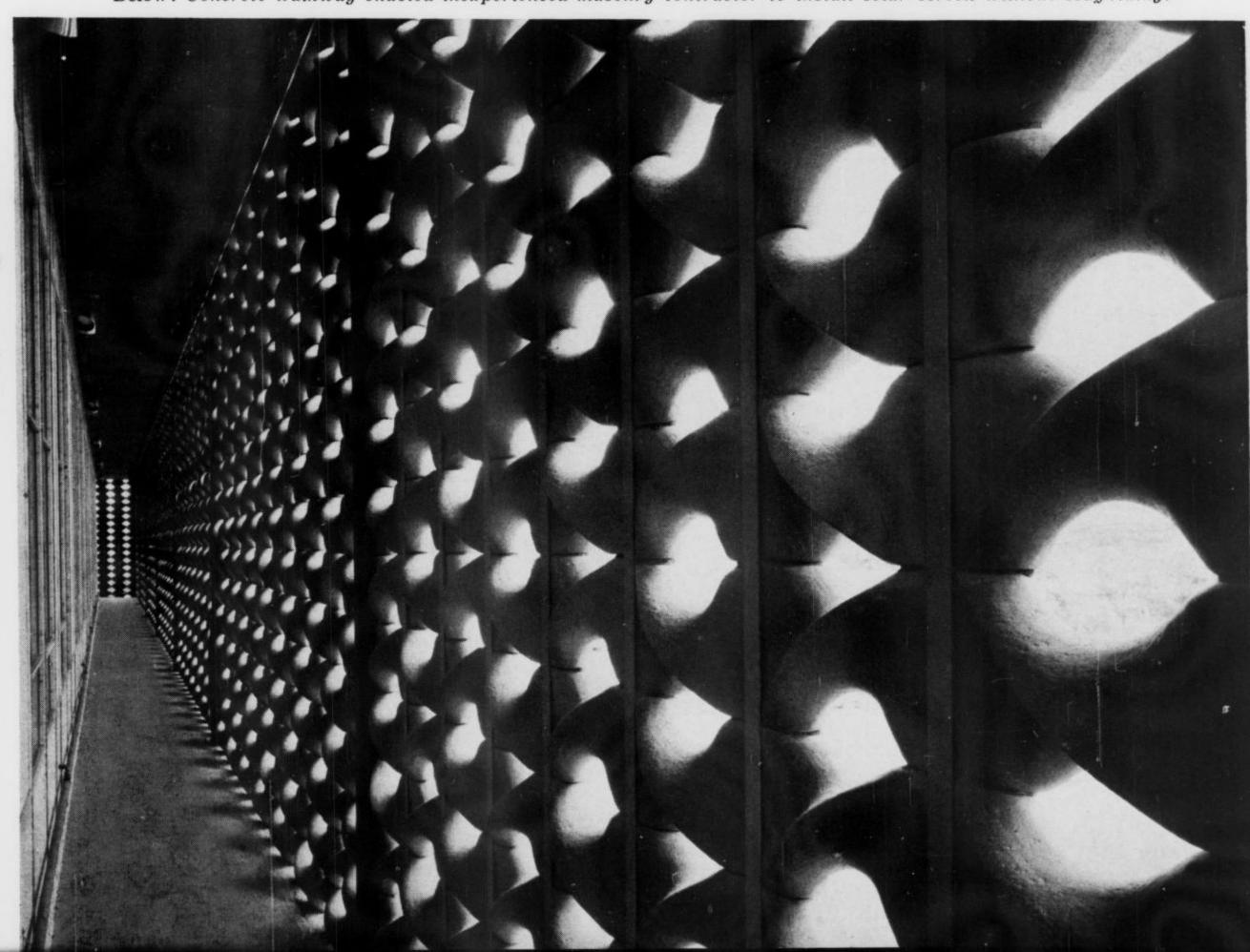
photographs by john rogers



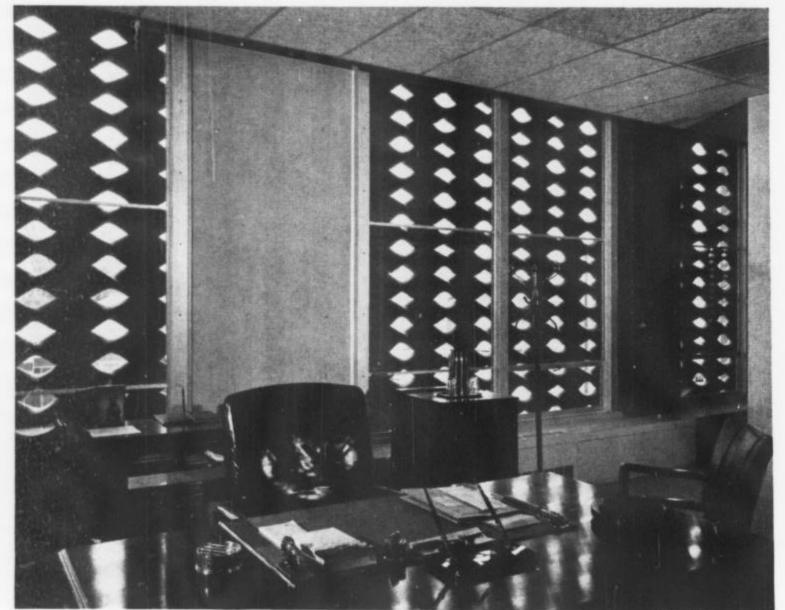


Above: 12" terra cotta floor tile, continuing from street into lobby, keys interior to terra cotta exterior screen (below).

Below: Concrete walkway enabled inexperienced masonry contractor to install solar screen without scaffolding.







Solar screen (at left) is pervading component of upstairs offices, since the screen rises from a platform supported on pilotis. On upper floors curtains and blinds are superfluous.

The ground floor (above) is largely one huge space on which various departmental territories are demarcated by glass partitions hung with sheer curtains, as well as by changes in ceiling heights and lighting.

Counters and storage cases were designed by the architects in cherrywood, matched to desk tops. Color accents were supplied by upholstery woolens in blue, turquoise, black, kelly, violet, yellow. Carpet is mixed kelly and blue tweed. Lowered ceilings and some walls are muffled in sapphire blue Hushalon.

With lighting consultants Stewart & Towne, Amarillo consulting engineers, lighting was planned to meet working requirements and differentiate functional areas, also to exploit interior lighting as a visual exterior asset at night.



Forrest Wilson's comments on Brock & Mabrey's ceramic wall*

Unlike sculptural form, which exists for its own formal meaning, architectural form must have architectural reasons for its existence. It is particularly interesting to examine these reasons when the form fulfilling an architectural function is sculptured—as in the solar screen designed by Brock & Mabrey of Corpus Christi, Texas, for the Amarillo Savings Bank in collaboration with Design Technics of New York. The screen utilizes sculptured forms to fulfill architectural requirements.

The development of special building components is usually reserved for large projects, where the introduction of new or special manufacturing techniques can be absorbed in the quantity of production. The building industry must of course develop new products, but the fact that so many of them are uncoordinated with specific design needs and requirements forces designers in the small offices into the position of utilizing stock products—in a sense to machine design their buildings.

Brock & Mabrey were unwilling to accept the standardized screen units available. They felt them too small in scale and without the sculptured quality they envisioned. The architects also felt that the scope of the project—450 linear feet by 25 feet high—justified a specially manufactured product. The resulting collaboration between the architects and Design Technics, whose manufacturing facilities were adaptable to an order of this size, freed the architects from machine-method dictatorship. The nature of Design Technics' molding process for fabricating the screen units produced textured surfaces and the hand-crafted appearance the architects wanted.

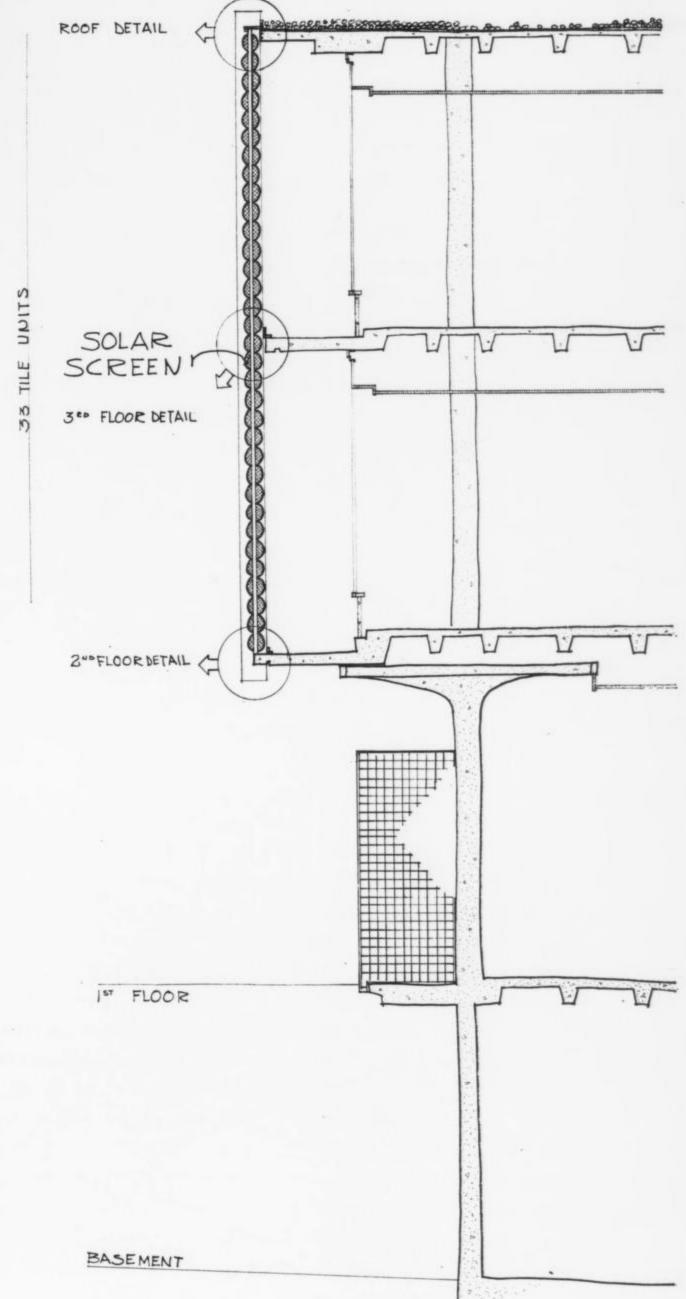
The architectural requirement dictating the screen form

SOURCES

Solar screen: Designed by Brock & Mabrey, architects, in collaboration with Lee Rosen of Design Technics, and developed, tested, and fabricated by Design Technics Tile pavement and flooring: D'Hanis
Carpet: Oxford Mills
Desks: Knoll Associates
Side chairs: Fritz Hansen Inc.
Upholstery woolen: Knoll Associates
Acoustical felt wall and ceiling covering:
Central-Shippee Inc.'s "Hushalon"
Fluorescent strips at window wall: Columbia
Air diffuser-luminaire ceiling system:
Westinghouse
Pendant fixtures over tellers' counter:
Habitat

Each 18" by 9" unit, repeated four times to form 36" by 18" modules, is produced in hand-made mold. Surface texture seems result of craftsman's hand rather than of mechanical production.

drawings by william reynolds



BUILDING SECTION

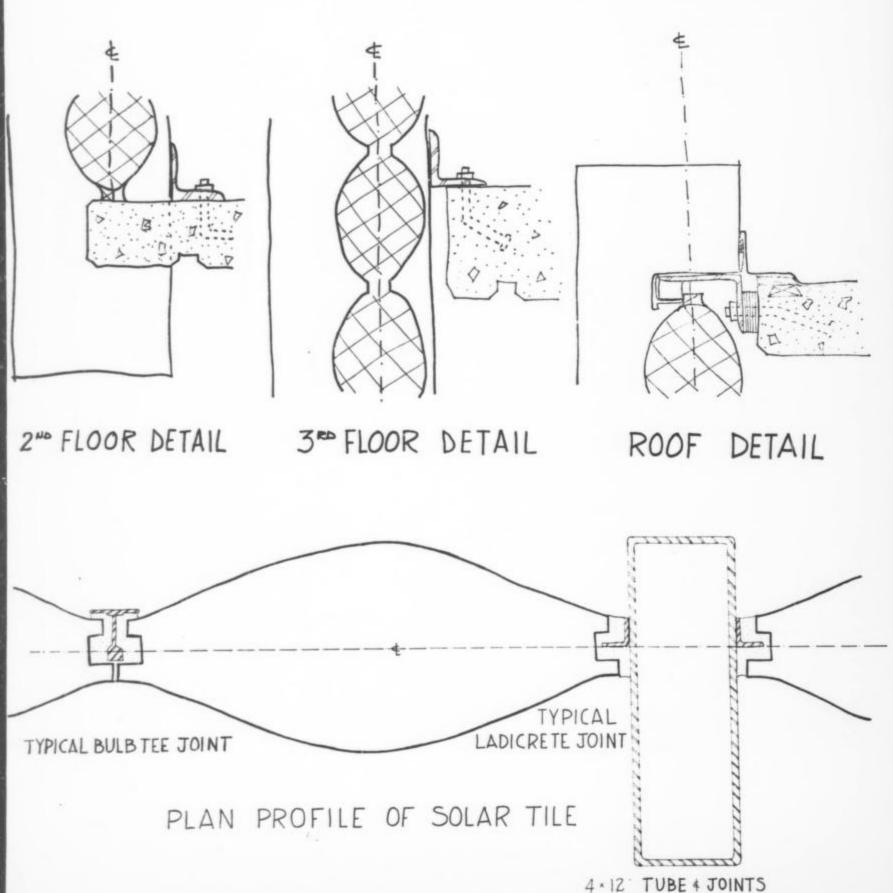
^{*} Assistant Professor Forrest Wilson, of the Interior Design department of Pratt Institute, is also represented in this issue by the second in his series of articles on Selected Interior Details (pages 133-135).

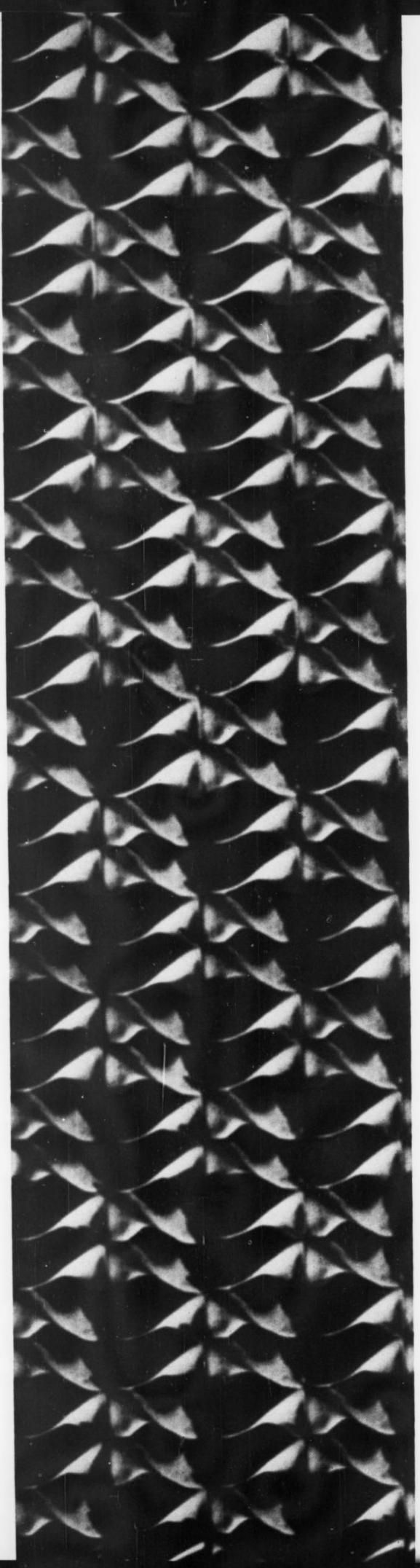
of deeply sculptured units was the necessity to louver-shade the building wall for sun protection at the critical altitude and azimuth to reduce the air conditioning load. Tile sizes were dictated by a modular requirement comprising four basic units. The unit joints were designed to be reinforced by a continuous steel bulb T, and the design also had to allow for their individual removal and replacement without disturbing adjacent tiles.

The architects designed a concrete cantilever to support the steel tubing mullions and the continuous vertical T sections embedded in the tile joints. The cantilever provides a walkway for maintenance and allowed adequate space for tile installation without exterior scaffoldings. Tiles are fastened to the tube mullions by small steel angles which, like the bulb T's, are embedded in "Ladicrete" mortar joints.

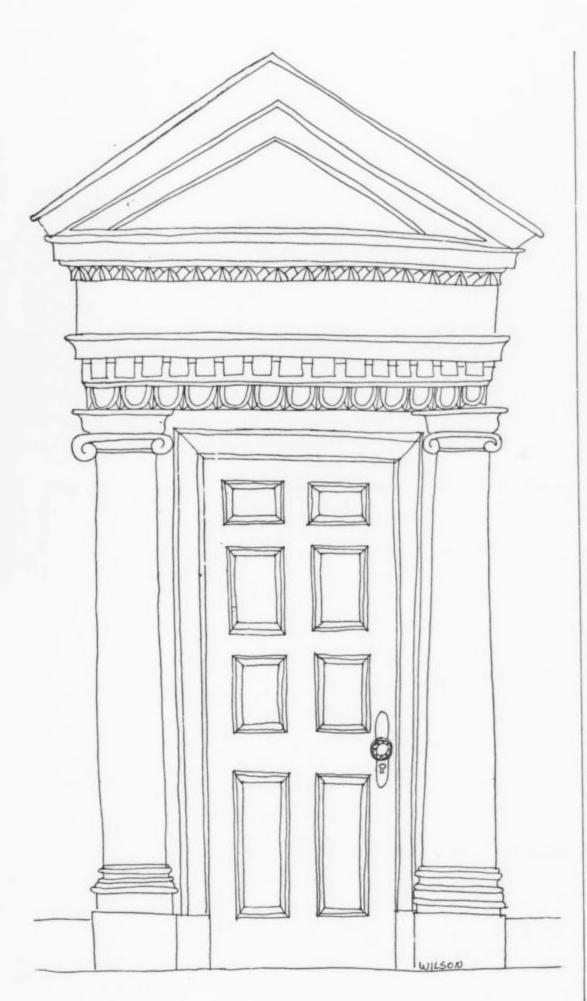
Design Technics developed a special clay body to form the units. The clay was subjected to freezing and heating cycles to test for possible spalling and cracking under Amarillo's temperature stresses. The units were also silicone-treated to withstand water penetration.

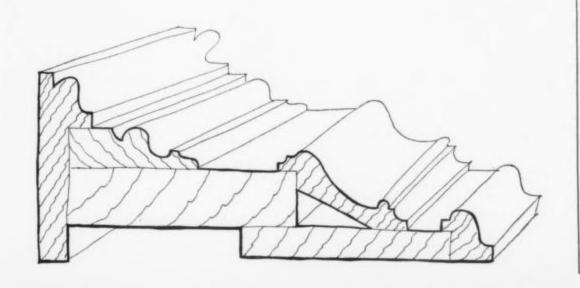
With the limitations placed on the form both materially and structurally, we can hardly say that this is form for form's sake, yet the screen retains its sculptural quality while fulfilling its architectural function. Other formal arrangements might have been employed to meet the same requirements, but this is a question of design which Brock & Mabrey, by handling the project in this way, had every opportunity to solve. The project is therefore interesting on two counts: first the architects' ability, in collaboration with the clay products manufacturer, to meet the architectural conditions with sculptured form; secondly, the architects' initiative in seeking out a method to control the design of the primary visual element of their building.





Second in a series of monthly articles
on selected interior details
with working drawings.
The author is Assistant Professor
in charge of the construction program
for the Interior Design Department
at Pratt Institute





Door Bucks with Concealed Fastenings

Through years of experience a comparatively simple and efficient method of installing doors in openings has been devised. The traditional nailed-in-place door assembly provides space for shimming the finish buck, adjustability and security of the door stop, and a casing to cover the rough joinery. This simple and efficient solution performs its functions well.

Contemporary detailers are often hard put to duplicate these simple virtues, although the challenge has been met, and many ingenious solutions have resulted. The accompanying drawings illustrate fairly common methods of solving this problem, and are only a few of many solutions.

The designers' reluctance to accept face fastenings arose from the tendency of surface filling material to eventually mar the finished surface. Putty usually leaves sinkages, and plugs are almost impossible to match. In time the touch-up finishing tends to differ in color from the original despite the skill of the finisher.

It is unfortunate that the ingenious and complicated solutions that grow out of the designer's demand for concealed fastenings are often costly. The contractor's tendency to protect himself by overestimating when he is confronted with a building method with which he has no experience, is a contributing factor to these high costs. However, there are a number of excellent woodworking establishments who have experienced and perfected these methods, and consequently price them reasonably.

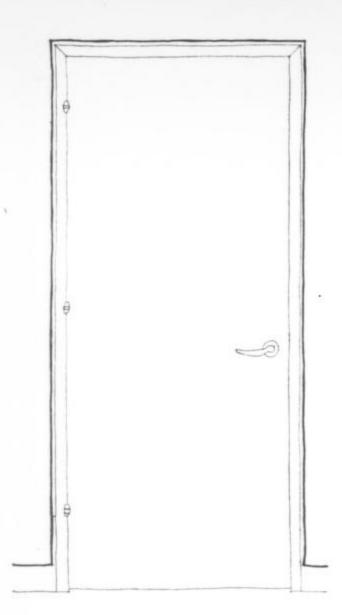
Each of these assemblies is more difficult and expensive to set than the ordinary nailed-in-place buck. However they do not require touch-up after nail and screw fastening. They should be shop finished, and if union regulations permit, the whole door assembly should be hung in the shop and the hardware fitted on the spot. The reason for this is that shop joinery and finishing is more economical and the workmanship in the shop is of better quality than under field conditions. These are substantial advantages.

The jamb with the steel angle affords a very secure stop. The use of the continuous neoprene bumper not only protects the door from banging, but—combined with a felt closure at the door bottom, will provide an acoustic seal.

The split channel method was devised to allow for the installation of the total door assembly as a unit. The split channel also provides considerable stiffening on narrower jamb sections. The channels are drilled after they have been plumbed and shimmed in place. Self-tapping metal screws simplify the installation.

The combination of split jambs with a flush door tran-





BLOCKING
ROUGH BUCK

STEEL L PAINTED
BLACK - CONT. STOP
CONT. BLACK NEOPRENE
DOOR

DOOR

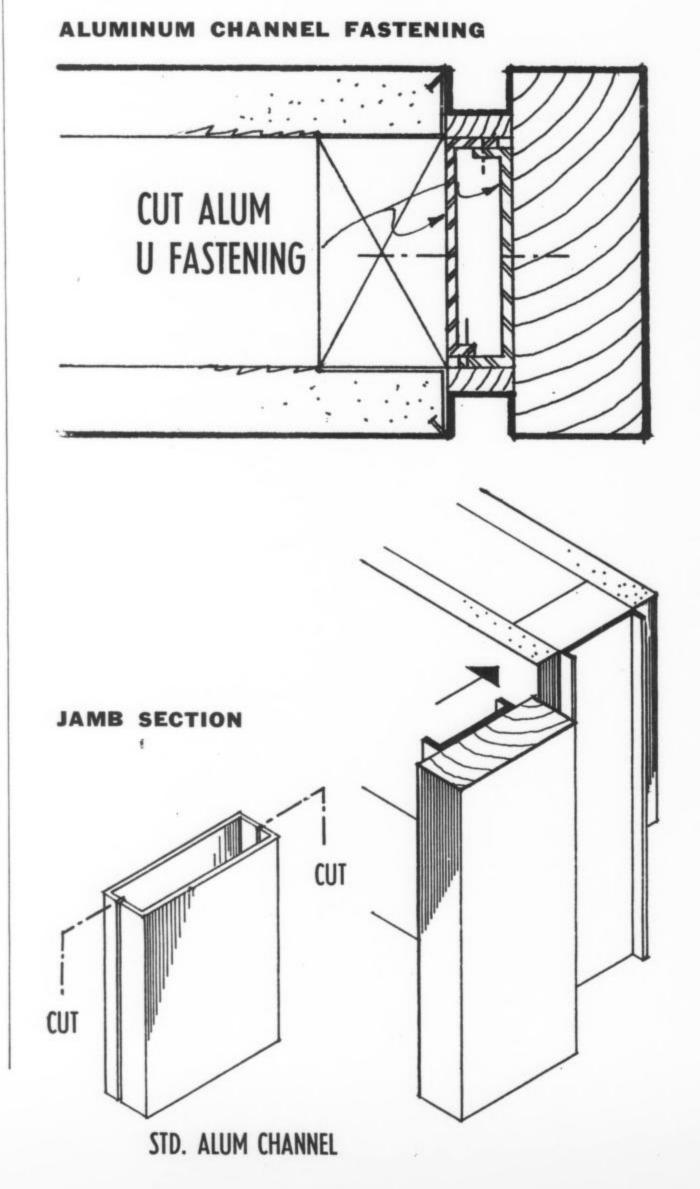
som is a fairly common installation. Its only difficulty—of installing a door head closer—can be overcome by eliminating the rabbet at the door head. This has been found to be an efficient, workable detail. Alignment difficulty between the door and the flush transom is sometimes experienced. For this reason it is by far the safest procedure to see to it that both members are of identical construction. This means that panel construction, cross banding, and face veneers must be exactly alike. The same finishing procedures should be used with an identical number of applications of the finishing material to both the door and the transom, front and back.

The practice of using wood cleats instead of metal angles has the advantage of enabling the cleat to be worked with woodworking tools. These systems are usually combined with wood-panel fastening. The New York City fire laws do not usually allow the clearance necessary for wood cleat panel fastening—which is a minimum of one-half inch. Most woodworkers in this area employ the metal clips which require only one-quarter inch. This detail was employed by a mid-Western woodworking company.

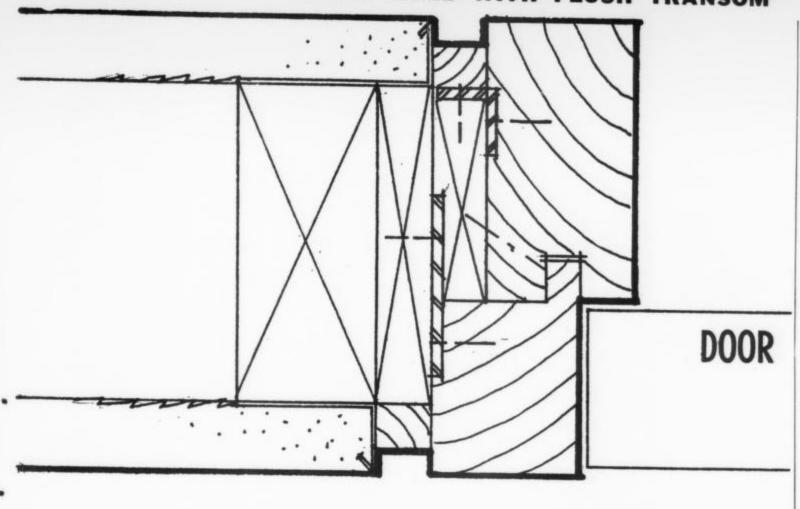
Fastening systems are usually never used in isolation, but form part of a total detailing pattern. If metal clips are employed, they are usually employed on the panel, fascia, and other wood fastenings as well.

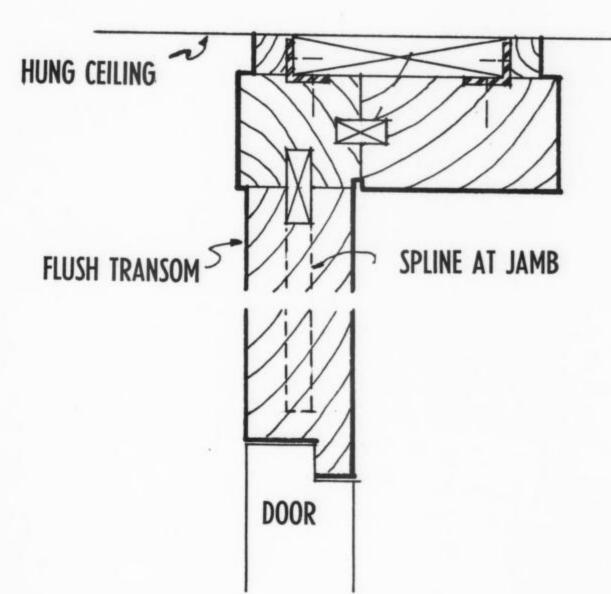
The metal clips shown here could be of two types. One is a common metal bent which is drilled and slightly tongueedge ground. The other is an extruded aluminum section with a tapered tongue and drilled screw holes. Clips are sometimes designed square so that they may be fastened either vertically or horizontally on the same template cutout. The flats and angles are standard-cut pieces drilled.

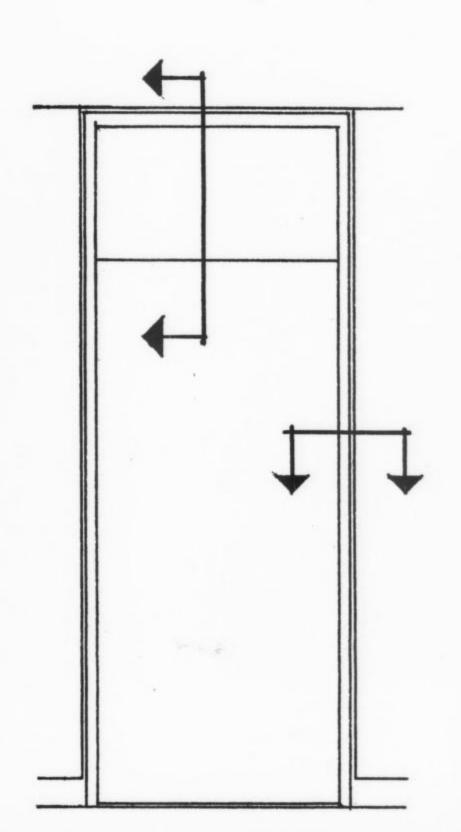
Concealed fastening systems have been employed for years by designers and the woodworking industry. This mechanical fastening system may, however, give way to glued-in-place installation as glues and mastics improve. Certain difficulties may be encountered with these positive sticking systems however. One is the difficulty of adjustment. Another is the danger of coming loose under the impacts to which door jambs are constantly subjected. If any of our readers have successfully experimented with glue or mastic fastenings, we would very much appreciate hearing of the results.

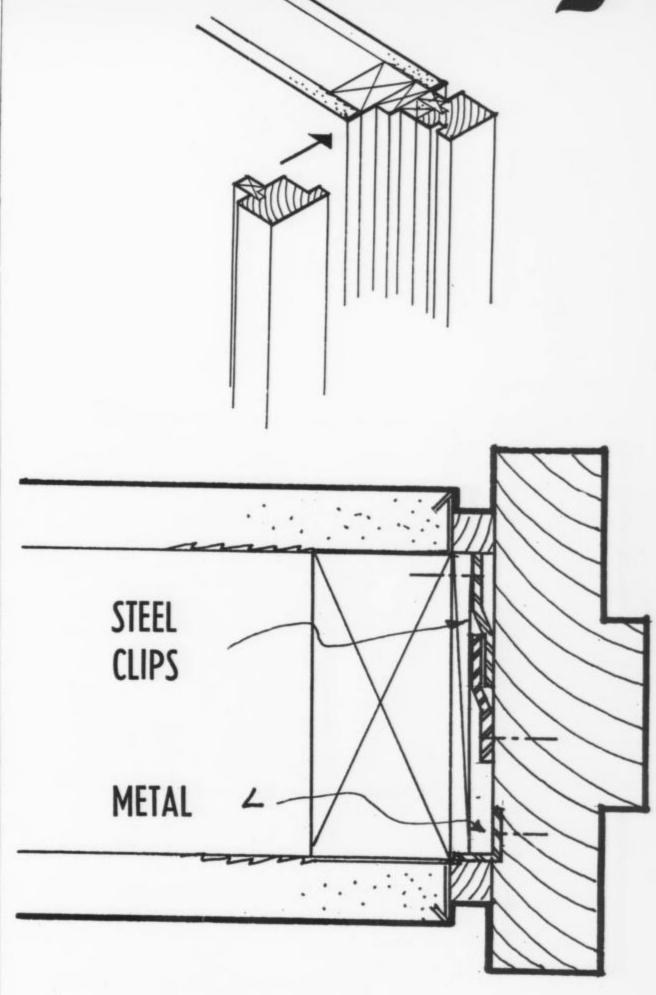




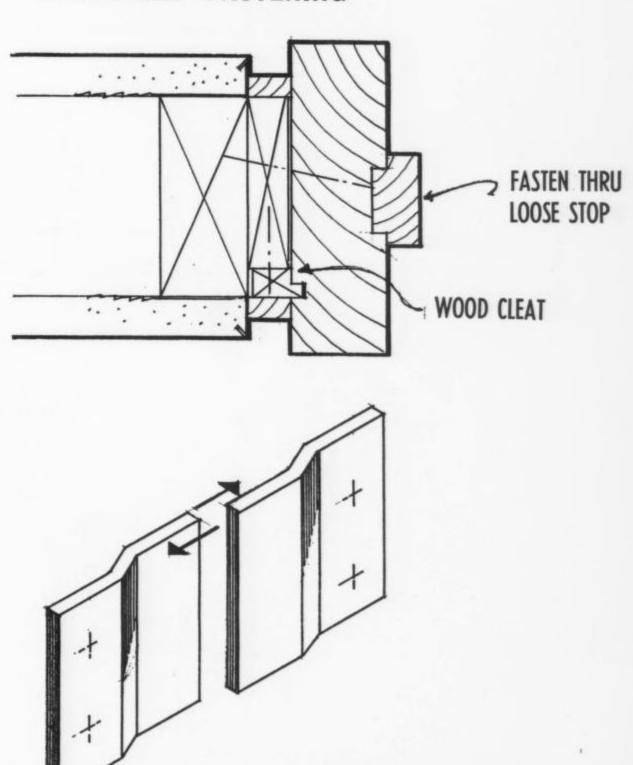








METAL CLIP FASTENING



BEAUTYCRAFT



Jini Costello, A.I.D.

A Miami manufacturer of hotel and motel furniture finds that room settings are a key to successful contract merchandising



"Casa Allegre"

The Miami trend to more, bigger, and plushier hotels and motels has catapulted Miami's native contract furniture companies into Big Business. Among the leaders is Beautycraft Furniture Industries, 1090 Northwest 79th Street, Miami. Although Beautycraft is known for developing new ideas in multi-purpose furniture and for maintaining large stocks of hotel/ motel furniture, it also runs a custom department of long standing. More recently, however, Beautycraft has begun to bring forth coordinated lines of bedroom furniture; latest is a series of five groups in early American, Portuguese, Spanish, Mediterranean, and French. In a new effort to merchandise, Beautycraft recently decided —for the first time—to take a tip from successful retail establishments: displaying its five new collections in room settings designed to entice clients. Four are shown. They are the work of an independent Miami interior designer, Jini Costello, President of the Florida Chapter of the A.I.D. Miss Costello's design, as well as her bedspread, drapery, and accessory treatments, are so successful that Beautycraft finds itself with one foot in the "package" business. "Casa Allegre" has vivid orange and yellows to emphasize the dark color and Spanish feeling of the furniture which has spool-turned legs and deeply recessed carved fronts on the case pieces. "Mayflower," an early American group, has been charmingly set off with black and white checked gingham—walls, shades, and café curtains. "Malaga," a group in the Mediterranean spirit painted antique white, is in a white room with upholstery and bedspreads in deep greens and blues to pick up colors in the mural fabric on the far wall. "Fontaine" is Louis XVI in feeling and the setting is appropriately formal, with walls covered in a white flocked moiré vinyl and wall fixtures. Screens of crystal and brass framed in white have pleated white silk behind chicken wire. Floor of off-white Amtico "Renaissance" is partially covered with a yellow carpet. Bedspreads are soft green. —J. W.

SOURCES FOR SETTINGS:

"casa allegre": Spanish cork wallcovering: Louis Bowen; Naugahyde upholstery, bed-spread, and straps on draperies: U.S. Rubber; Spanish rug: Clavos; upholstery on lounge chair, silk draperies: F. Schumacher; flooring: Amtico.

"MAYFLOWER": Wallcovering, window shades, cafe curtains: Stapler Fabrics; bedspread: Paul Kaiser Associates; (continued on page 182)



"Mayflower"



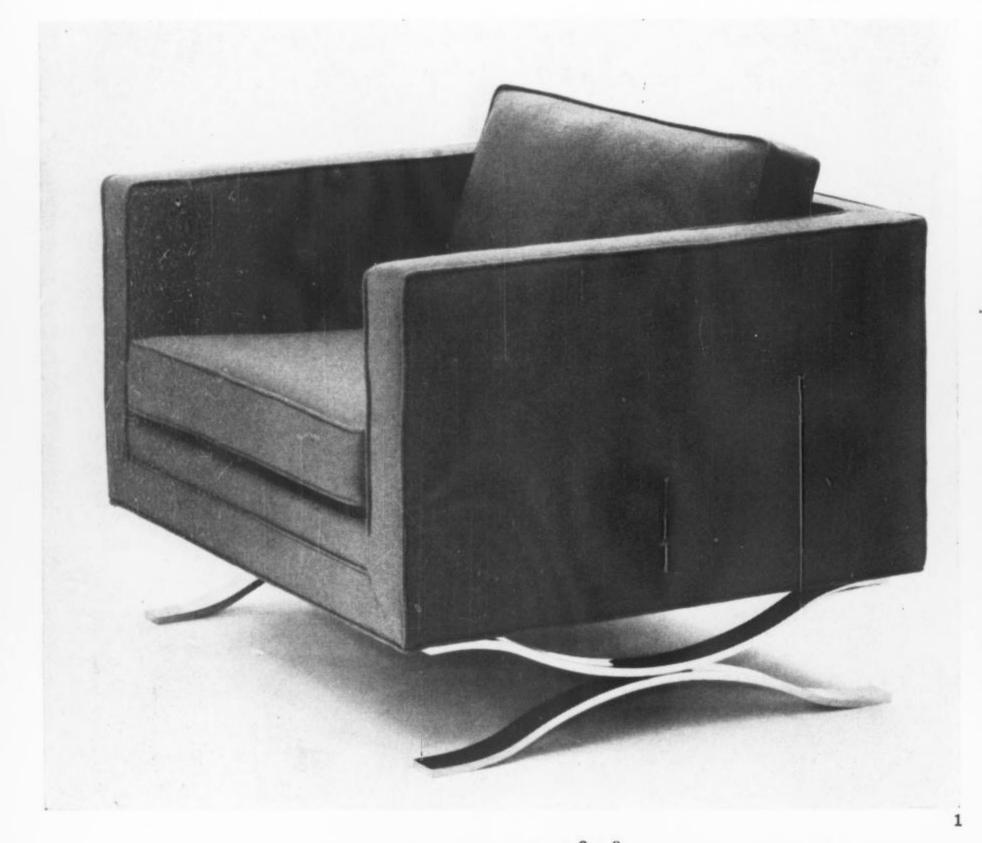
"Malaga"

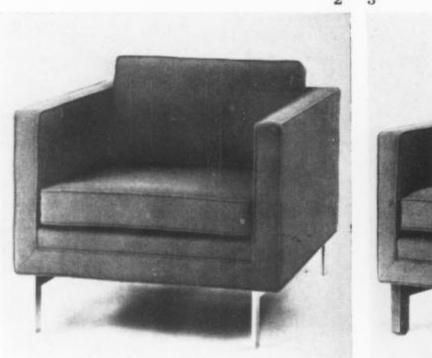
"Fontaine"



merchandise cues

Like spring, Cumberland has busted out with new furniture in a new showroom

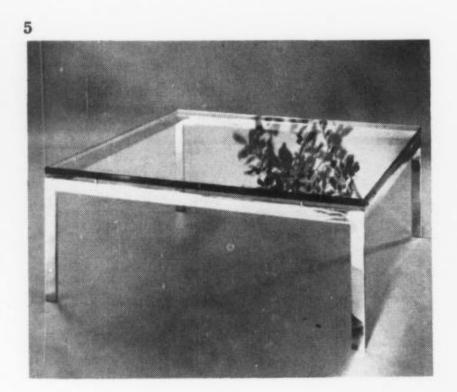


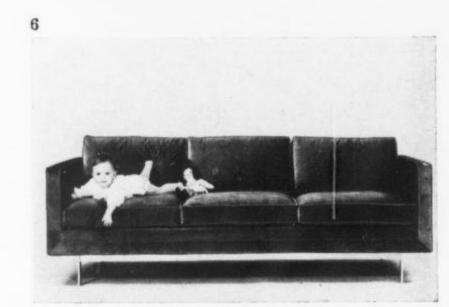






CUMBERLAND FURNITURE CORPORATION, 40 East 49th Street, New York, has moved to sumptuous new quarters and launched a new collection, "Variation VI Series," which includes upholstered seating, tables of glass and polished stainless steel, occasional pieces, executive desks, conference tables, and one huge slate-top desk/ table. Jacob Epstein, Cumberland's President and chief designer, has an eye for pleasing proportion and has perfected an upholstered seating box. The scale of the various elements-arms, back, seat, etc.—is excellent balance whether related to the almost cube-shaped single chair (1,2,3) or a three-seat sofa (6). Chair is shown with three base variations: (1) Cumberland's new polished stainless steel Arc base reminiscent of a carriage bow spring, which gives a slight springy play when one sits in the chair (this was designed by Joseph Swenson of Cumberland's staff); (2) standard stainless steel base; (3) a full wood base with straight legs. A variation on the latter has tapered wood legs. Epstein is also excited by the possibilities of the interplay of sparkling and reflected light on tables of heavy glass and polished stainless steel, and has designed a series of them in round, square (5), or rectangular shapes. Glass top is suspended over base on tiny, almost invisible points. These, he feels, add a jewel-like accent to any room. New card table (4) has an inlaid marble top and walnut frame. This is also available in solid wood, or with inlays of leather, vinyl, or travertine.





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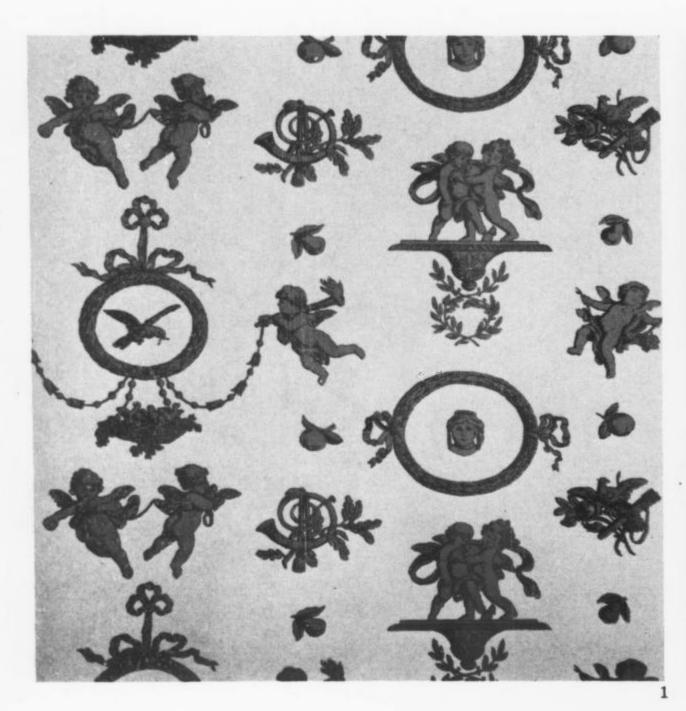
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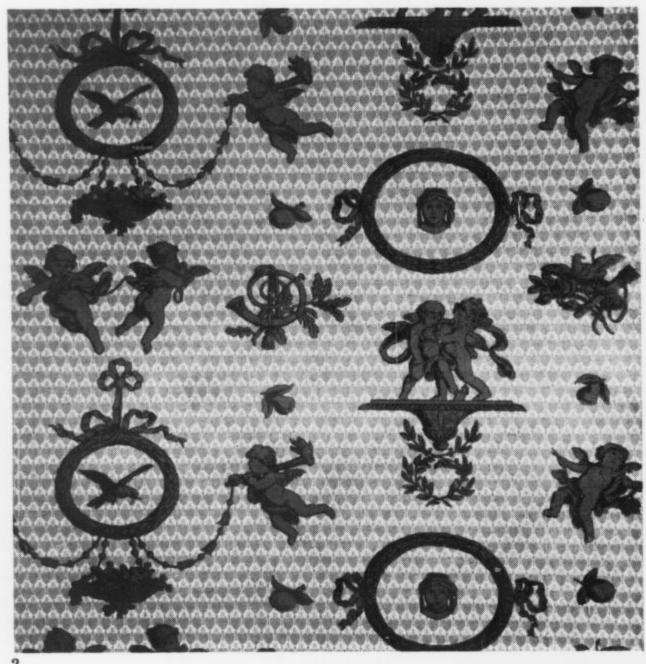


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Old documents turned into new papers — some with fabrics — at Scalamandré





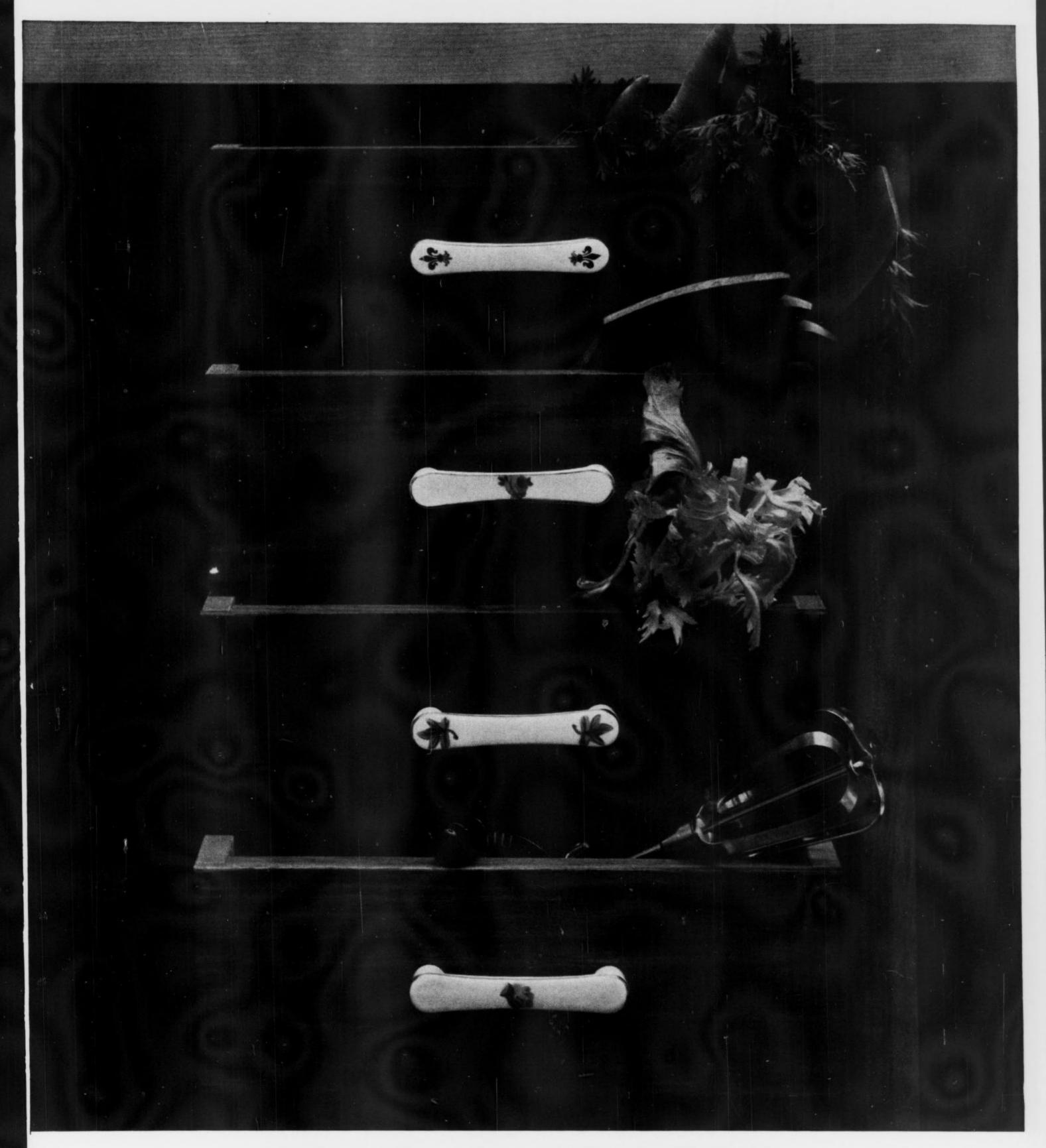
SCALAMANDRE, INC., 34-24 24th Avenue, Long Island City. Just before moving its New York showrooms to 979 Third Avenue at the end of April, Scalamandré has found the time to bring out a spring crop of 12 hand screened papers "Collection du Jour"-some with matching fabrics. All are documents in the true Scalamandré tradition and beautifully colored. Scalamandré has also introduced a number of new colorways for old fabric patterns, satins, and its velvet repertory. One striking and impressive new fabric design of woven silk is an authentic Philip de Salle panel document called "The Four Continents." The three-yard repeat depicts each continent's mythological symbol.

Among the papers is a series of coordinated papers with matching fabrics: on plain ground "Amorini" (1) has been printed in cheerful golden yellows, gray blues, lava grays, or French and turquoise blues-all on white. The same design has also been printed on a figured ground called "Hearts;" this coordinated paper, which may also be used alone, sports tiny rows of hearts against lace. Combined "Hearts" and "Amorini" (2) are called "Amorini Toile & Hearts." A rose pattern from the famous Redoute book is "Roses de Redoute" (3) with finely drawn and clearly colored sprigs of roses scattered about. "Romsey" (4) has occasional blooms and butterflies in deep colors picked out of a shadowy background. It comes in seven colorways. "Chinois Pillement" (5) is documented from the famous 18th century Pillement papers.









Look what Towne has cooked up for kitchens!

Drawer pulls that do more than pull drawers. Drawer pulls that decorate. Ceramic drawer pulls, in the classic fleur-de-lis pattern (top), rosebud, maple leaf, moss rose, and many other elegant designs (not pictured) for traditional and modern tastes. All are corrosion-proof, durable, easy to clean. Reasonably priced, too. For kitchen hardware with more pulling power—specify Towne. Send for free four-color brochure to Towne Hardware Division, Dept. I-44, The Yale & Towne Mfg. Co., 144 East 44th Street, New York 17, N.Y.



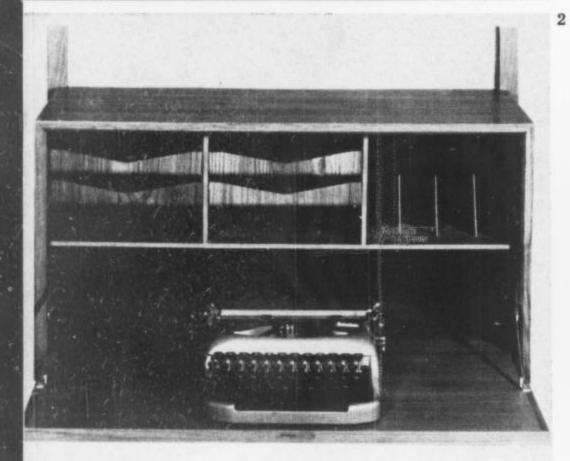
Systems of furniture — wall-hung or free standing — from abroad

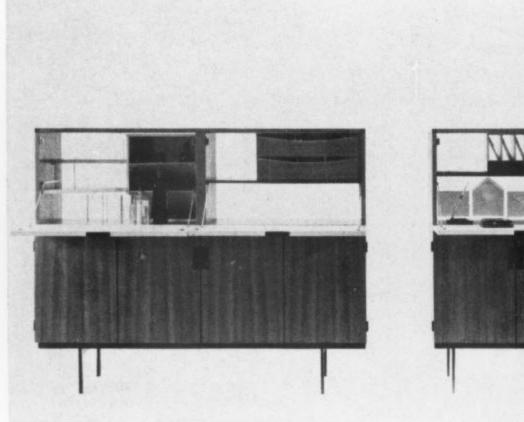
New System Cado units

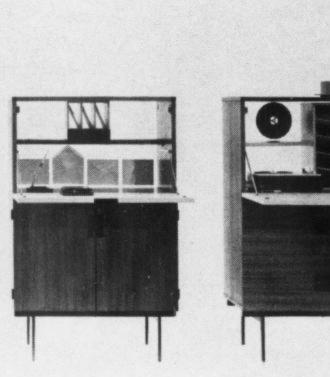
1, 2, 3 ROYAL SYSTEM, INC., 1130 Third Avenue, New York, added several new units to its Danish wall-hung furniture, System Cado, designed by Poul Cadovius. These, as all earlier units, come in teakwood, oil walnut, or a new wood-rosewood. (Today all System Cado units may be specified in this latest rosewood.) New furniture includes a hi-fi unit (1) with an open-weave baffle cloth front. This latter unit, built of a three-quarter plywood back panel for acoustical efficiency, will house a speaker up to and including a 12-inch size with special installation. For office or office-at-home, Royal System offers a basket-weave drop front cabinet to accommodate file drawers, storage slots, and space for a typewriter (2). Drop front acts as desk when open. A filing cabinet (3) accompanies typewriter cabinet, and houses Pendaflex sliding file folders which pull out on a track for easy reference. Left section houses shelves for storage. Solid wood doors slide shut. System Cado has wooden uprights which match furniture and attach to wall. These come with angulated dowelled grooves into which dowels built 1 on back of furniture slot into.

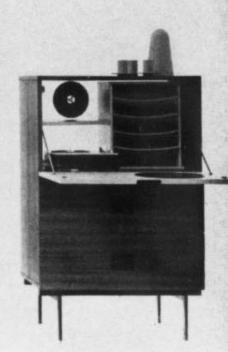
Furniture from Israel

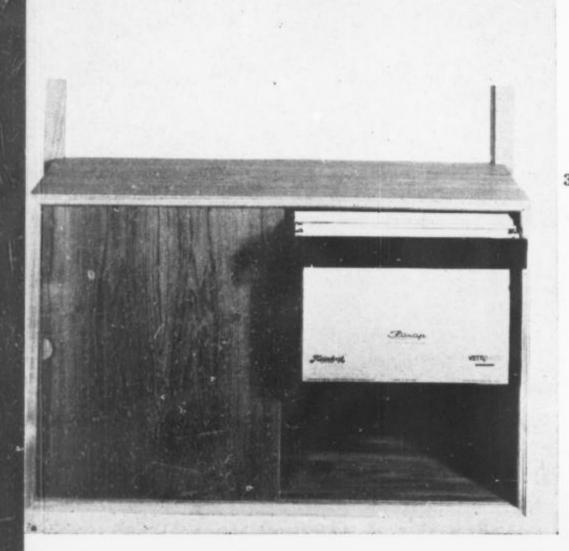
4, 5, 6 ISRAEL AMERICAN TRADE AGENCY. 155 East 50th Street, New York, is importing to this country furniture from Israel made by the Kibbutz Hazoreaa cooperative settlement of furniture craftsmen gathered from around the world. UMS Pastoe of Holland, a furniture manufacturer, has designed and exported to this country the Pastoe freestanding storage systems shown (4) Pastoe has sold its patent to the Kibbutz Hazorea group who are now franchised to make and export the system exclusively to the United States. Of teak and white laminates, the system comes in modules which range from single, double, triple, or quadruple sizes (double and quadruple are shown). They come with open or closed storage hutches, and base units with doors or drawers and may be put together in a mix-match manner from a choice of 116 units. Thin-line base frames are black metal, as are drawer and door handles. Kibbutz Hazorea is also making and exporting to this country Israeli-designed occasional pieces, upholstered seating and dining room groups. Shown is a small stool (5) and side chair (6). Both are of teak and black leather.





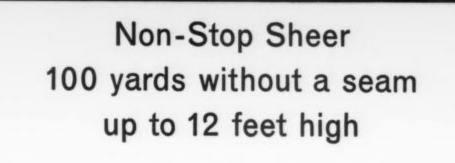












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TECHNOPLY CORPORATION Dept. A

Farkust DIVISION TECHNOPLY CORPORATION

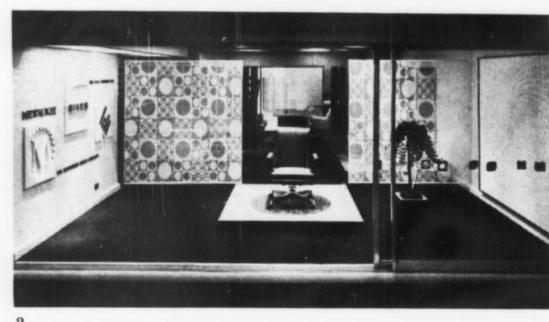
Mfrs of Folding Walls and Architectural Plywood 182-20 Liberty Avenue, Jamaica 33, New York

SAVINGS BANK GROUP PAN-AM BLDG., NEW YORK, NEW YORK



Two new showrooms grace the Merchandise Mart's 11th floor — the "Contract" floor





Milwaukee Chair opens first contract showroom

1, 2, MILWAUKEE CHAIR COMPANY, 3022 West Center Street, Milwaukee, opened its first contract showroom in space 11-111B of Chicago's Merchandise Mart to house its many divisions: Milwaukee Chair Company, Milwaukee Metal Furniture Company, and the Sikes Company. For the first time in its 100-year history Milwaukee Chair is displaying under one roof chairs, upholstered pieces, and planters designed for executive office and general office installations, schools, and institutions. The space designed by Waldenheim-Koepke of Milwaukee has been divided with a series of vignette areas to effectively display designs. Wall dividers are ingeniously made up of long strips of sample upholstery fabric on horizontally hung rods as shown in photo (1) or of see-through sheer fabrics (2) such as Unika Vaev's Panton-designed geometric casement.



Van Luit moves in Chicago

3, ALBERT VAN LUIT AND COMPANY, 4000 Chevy Chase Drive, Los Angeles, has moved its Chicago showroom to a large space (11-123) in the Merchandise Mart in a bid to expand its contract lines as well as to service the residential interior designer and architect. As Van Luit maintains a large, well stocked warehouse in Cleveland, orders taken in this new showroom may be serviced the same day. The new showroom has ample space to house several hundred papers on flats, and murals on folding wings. Series of small vignettes display the latest in scenics and repeat patterns. These are being changed constantly.

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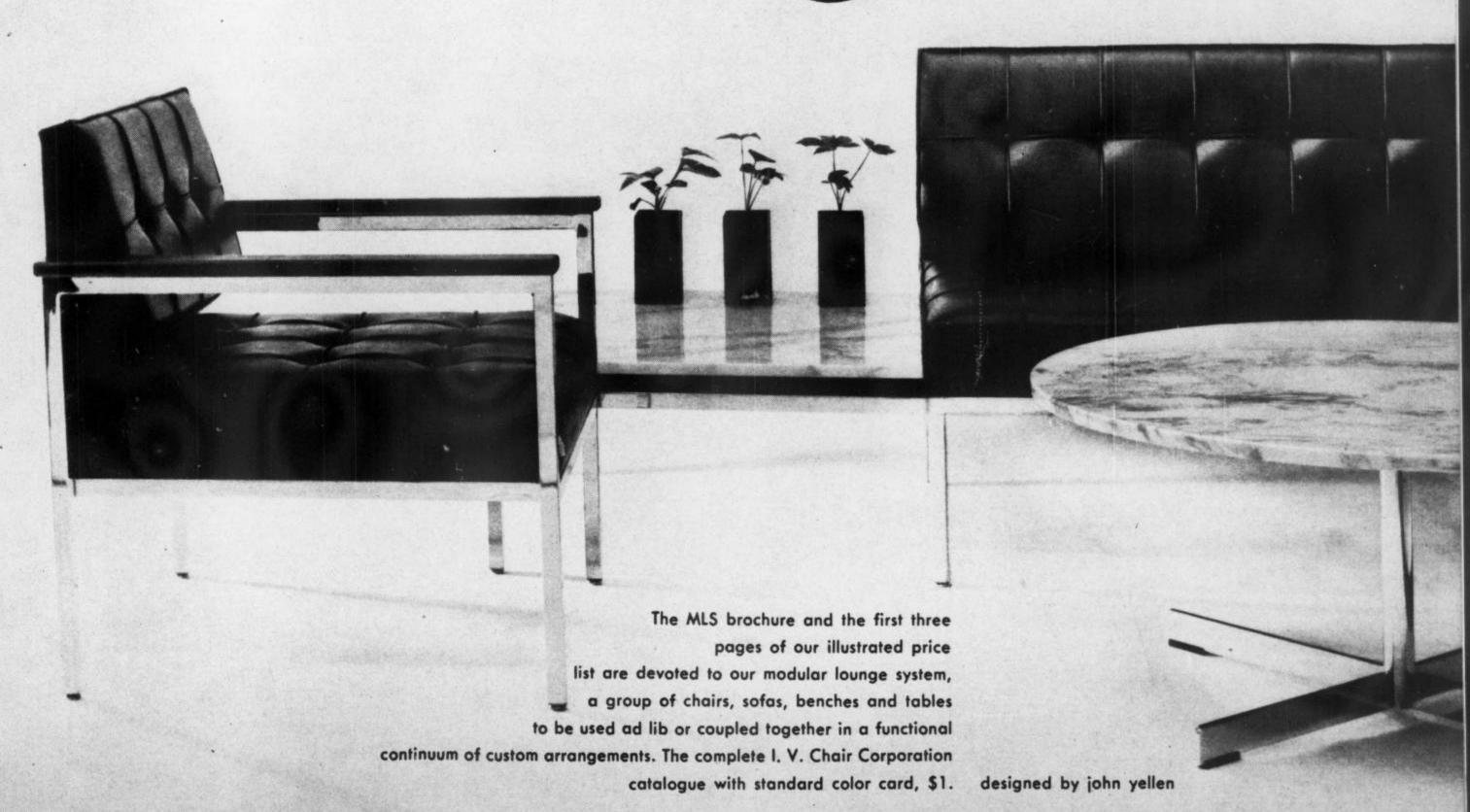
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Write to LIGHTOLIER, Jersey City, N.J. 07305 for more information. Or see the Yellow Pages for your nearest Lightolier distributor. Showrooms: 11 East 36th St., N.Y. 16; 1267 Merchandise Mart, Chicago 54; 2515 So. Broadway, Los Angeles 7; 1718 Hi-Line Drive, Dallas 7

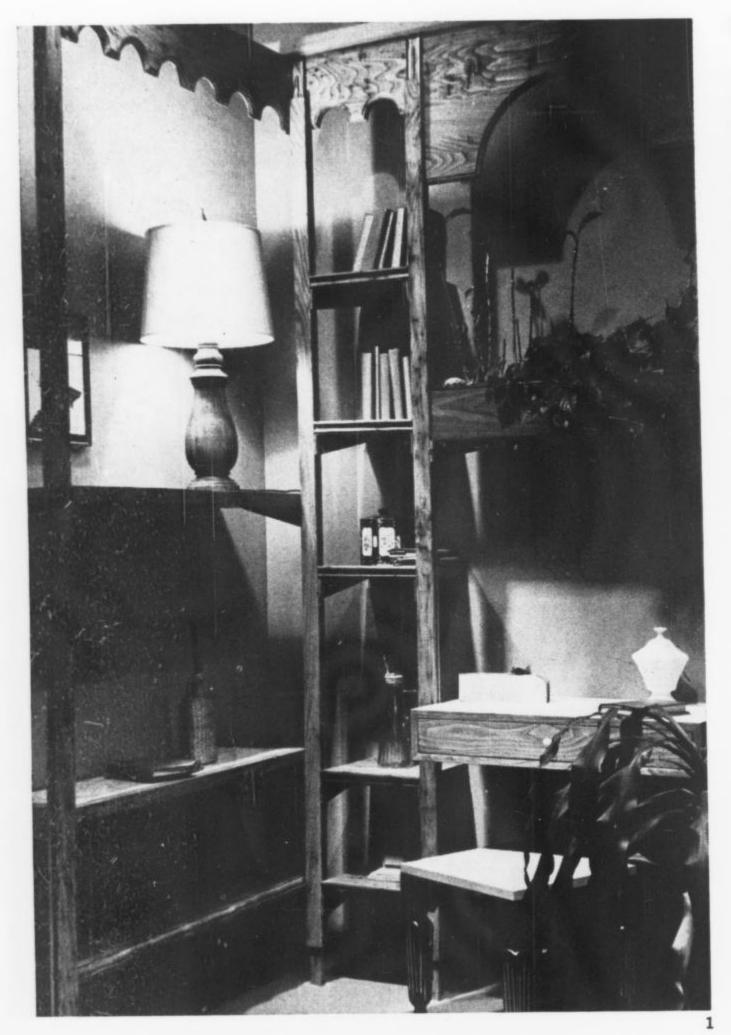


i. v. chair corporation

100 jewel street • brooklyn 22, new york • evergreen 3-4860 showroom: 969 3rd ave. • new york 22, n. y. • pl 2-8045



Shelves for beauty and storage; contract planters and ash urns for neatness



Wall systems and shelves ad infinitum

1 SHELVES UNLIMITED, 1134 First Avenue, New York a second generation hand-craft woodworking company, are makers of wall furniture: shelves, wall-hung or free-standing storage and planter systems. This semi-custom manufacturer uses only beautifully grained solid hardwoods which are finished on edges with handcrafted details. Although the showroom carries a stock of an enormous variety of shelves with an emphasis on traditional patterns, the designer, Naomi Gale, N.S.I.D., will work out shelves and systems to fit specific needs. Available woods are oak, walnut, maple, mahogany, wormy chestnut, ash, korina (white mahogany), or birch and they may be finished not only with hand rubbed oil, but with a choice of some 60 colorful wood lacquers in matte or "battered" surfaces, and clear colorful stains. Custom colors have a slight additional charge. Undoubtedly the largest collection of shelf hardware has been gathered here with brackets of brass, wood, wrought iron, solid steel; shelf dividers; book ends or stops; and pilasters. The latter come in a variety of sculpted shapes in period or contemporary styles. Latest addition is the system shown (1), which has a country feeling. It is composed of cornices, shelves, writing surface with drawers, and planters of wormy chestnut. This is a free-standing system with wormy chestnut uprights encasing a solid steel I-beam for added strength. Catalogs are available, write to the above address.

Planters and sand urns of fiber glass

2, 3, ARCHITECTURAL POTTERY, 2020 South Robertson Boulevard, Los Angeles, has developed a new division—Architectural Fiberglass—to manufacture large-scaled indoor/outdoor planters, standing sand urns for ashes, outdoor furniture, and sidewalk trash baskets for contract installations. These are made of a thick almost indestructible molded fiber glass material which is considerably lighter in weight than the previous ceramic material used in Architectural Pottery products. Large-scaled planters and sand urns come in a variety of sculpted shapes ranging from round to square, hexagonal, or rectangular forms. They also come in a roster of matte colors: black, white, off-white, medium blue, red orange, gold, olive, and a dark green. Available in N. Y. at Robert Benjamin, 6 E. 53 St.





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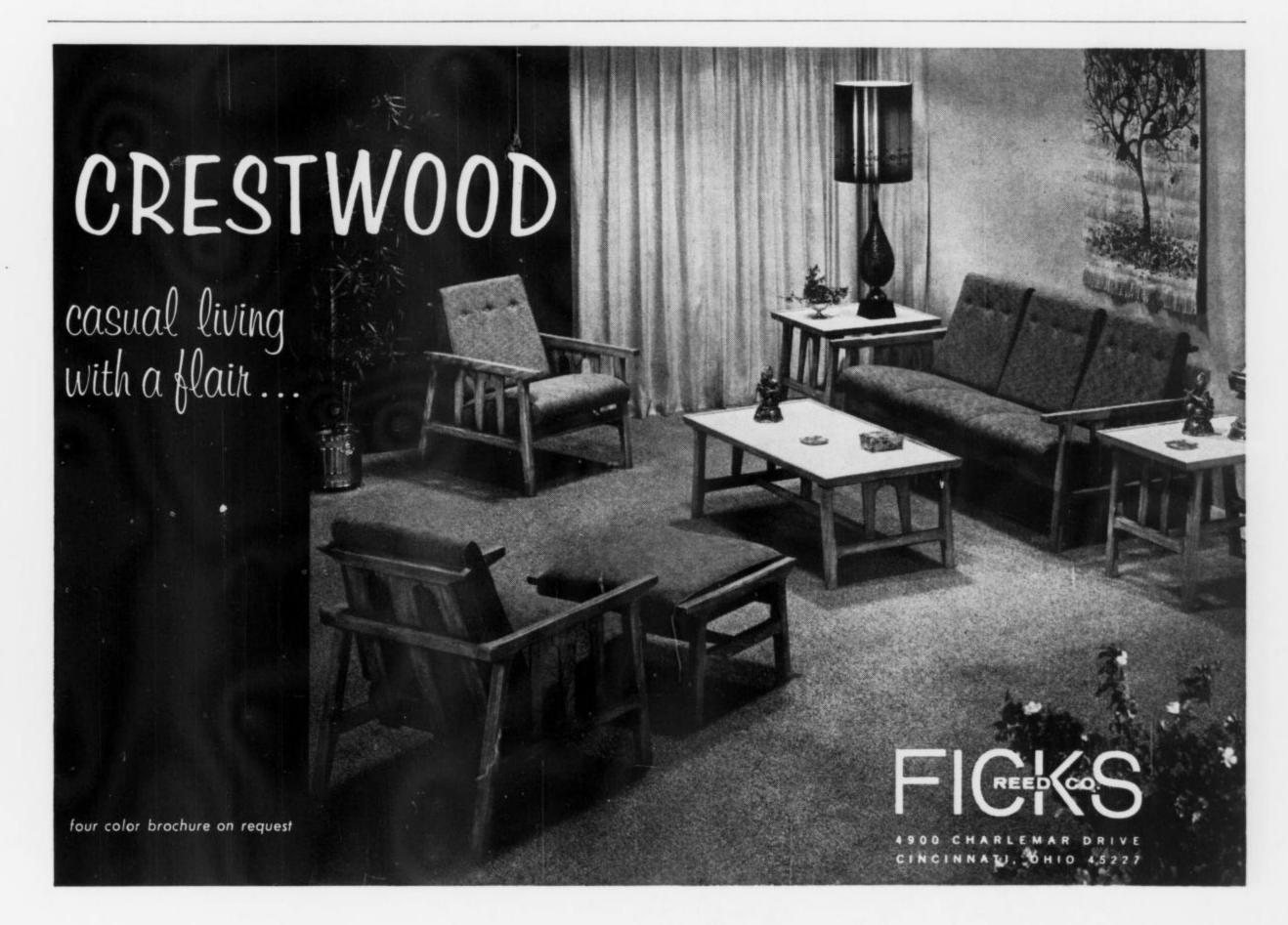


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Schumacher prints earlier papers on vinyl

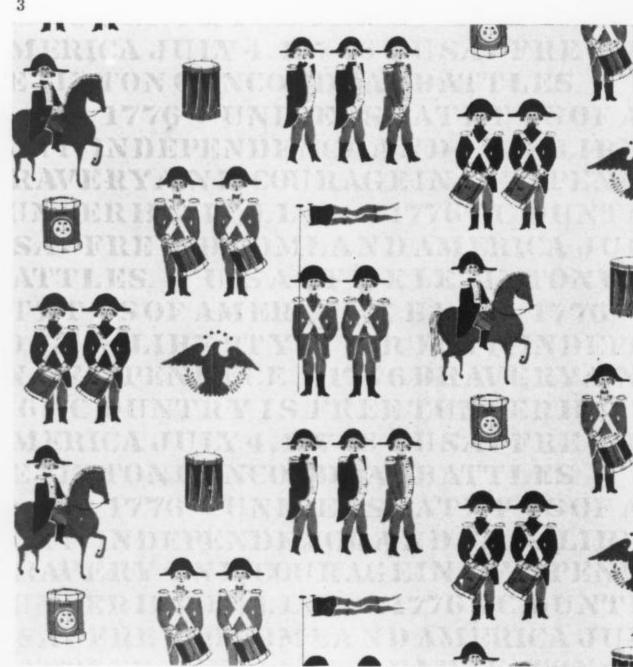
1, 2, F. SCHUMACHER AND COMPANY, 939 Third Avenue, New York, has re-issued many of its favorite decorative wallpapers on a durable washable vinyl backing. Believing that easy maintenance should not be relegated only to the kitchen or bathroom, they have taken seventeen formal and traditional documents for this collection. We show "Bird Toile" (1) a multi-color English document with birds perched on scrolls, and leafy branches. Brightness of the original colors has been maintained on the new backing. "Vineyard" (2) has ripe grapes hanging heavily from clusters of leaves widely scattered over the face of the paper, interspersed here and there with dainty bouquets. Not shown is "Minute Men" for children's rooms—a scenic of the Boston Tea Party, with background map of the area and full military panoply.

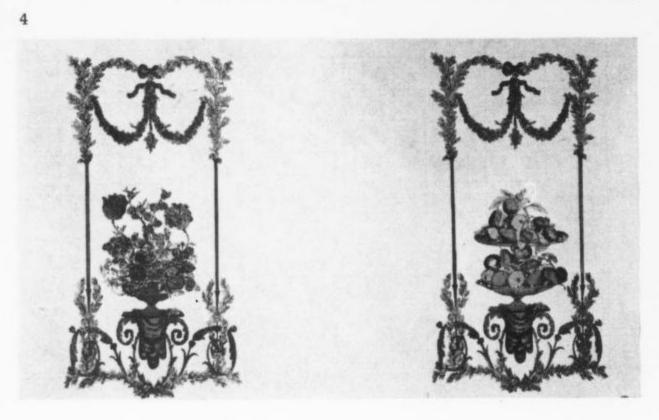
Birge's Americana and some new murals

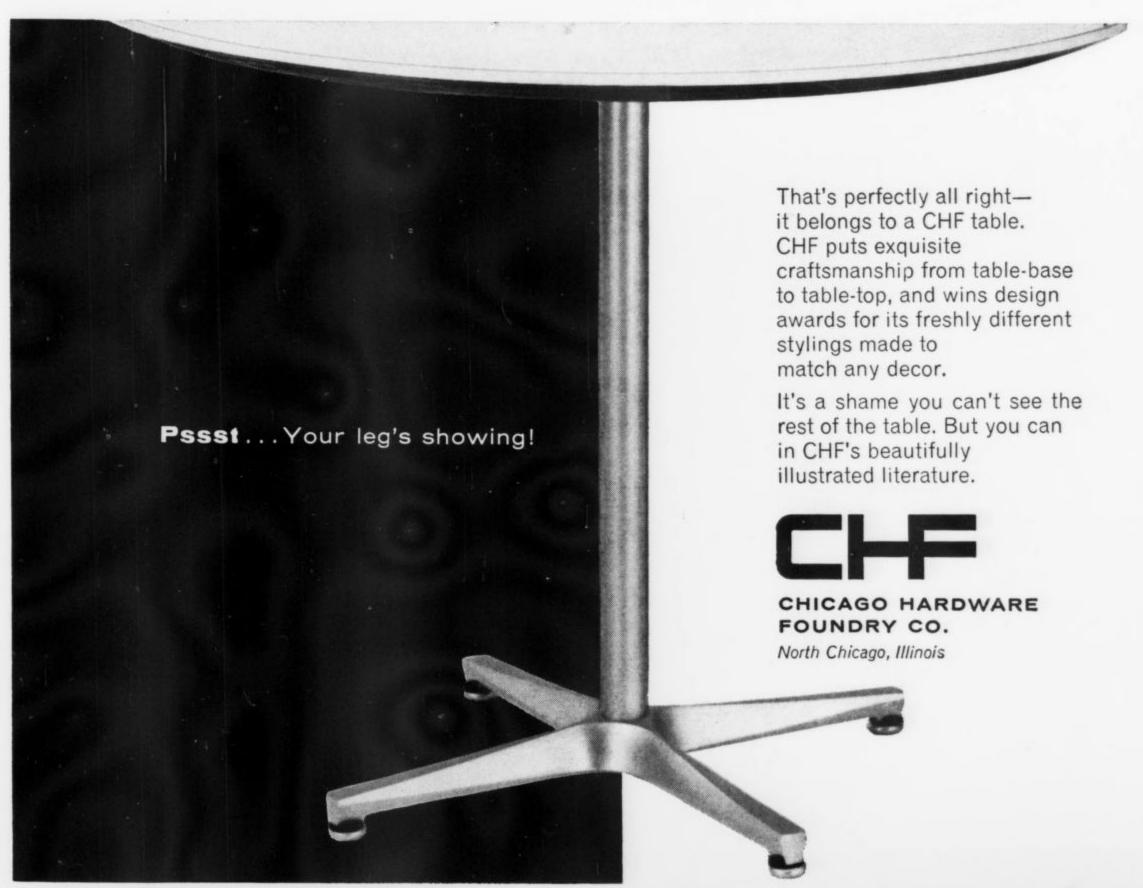
3, 4, THE BIRGE COMPANY, INC., P. O. Box 27, Buffalo, presents two new collections of papers for Spring. The first is the "American Tradition Collections" with 139 patterns of American documents, quilt patterns, and early wood cuts screen printed on embossed or smooth calendered surfaces. To match are 18 screen printed cotton fabrics and four soffit borders. Included in this first group is "Call To Arms" (3) brought out to commemorate the Civil War Centennial last fall. Here brightly colored soldiers stand—or ride—in military array. The second of these two collections is the "Aura" line of hand printed murals. These number 12 in single or double panels. Rolls of background papers are also available. "Trelawney" (4), a double panel with slight design variations, has at left a large English country bouquet while at right are tiers of luscious fruit under a swagged canopy.







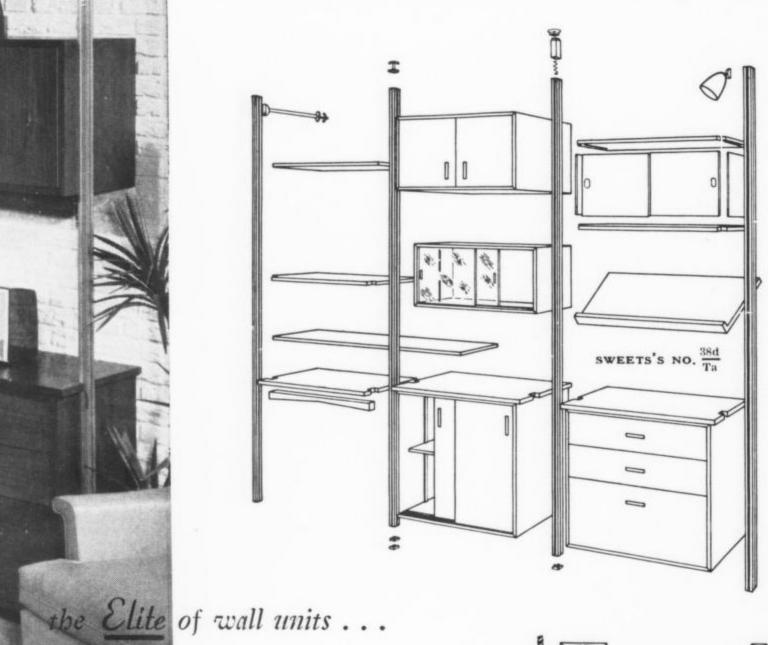






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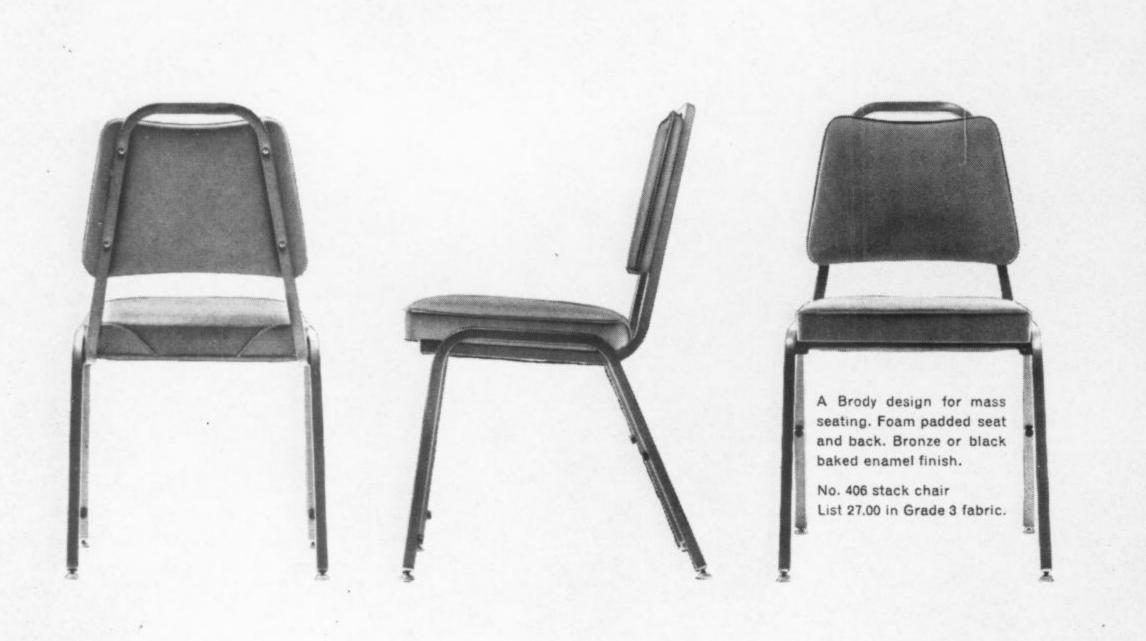


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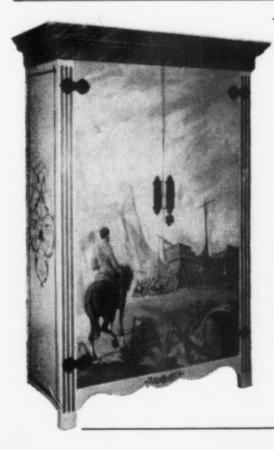
Shutters, Screens and Space Dividers

Devereux Products Company, 1725 Berkeley Street, Santa Monica, California, specializes in the manufacture of king size horizontal or vertical shutters in hand-rubbed, antique or glazed finishes or to specifications. Grille room dividers are custom made of metal or wood; panels are available in a wide range of period styles. Illustrated here is a Venetian Screen with hand-woven wire grille.



Acoustics control

An extremely informative article on acoustical control in interiors for hi-fi/stereo listening is offered in reprint form by Acoustic Research, Inc. Originally published in *Hi-Fi/Stereo Review* (February 1964) the six-page exposition titled "Controlling Listening Room Acoustics" describes basic principles to be observed in constructing a music-listening room: ideal dimensions, characteristics of various materials, measures which can be undertaken to improve existing rooms. There is also a clear, precise, simple explanation of "standing wave" principles. The reprint, plus AR's catalog of loudspeakers and turntables, is available free from Acoustic Research, Inc., 24 Thorndike Street, Massachusetts.



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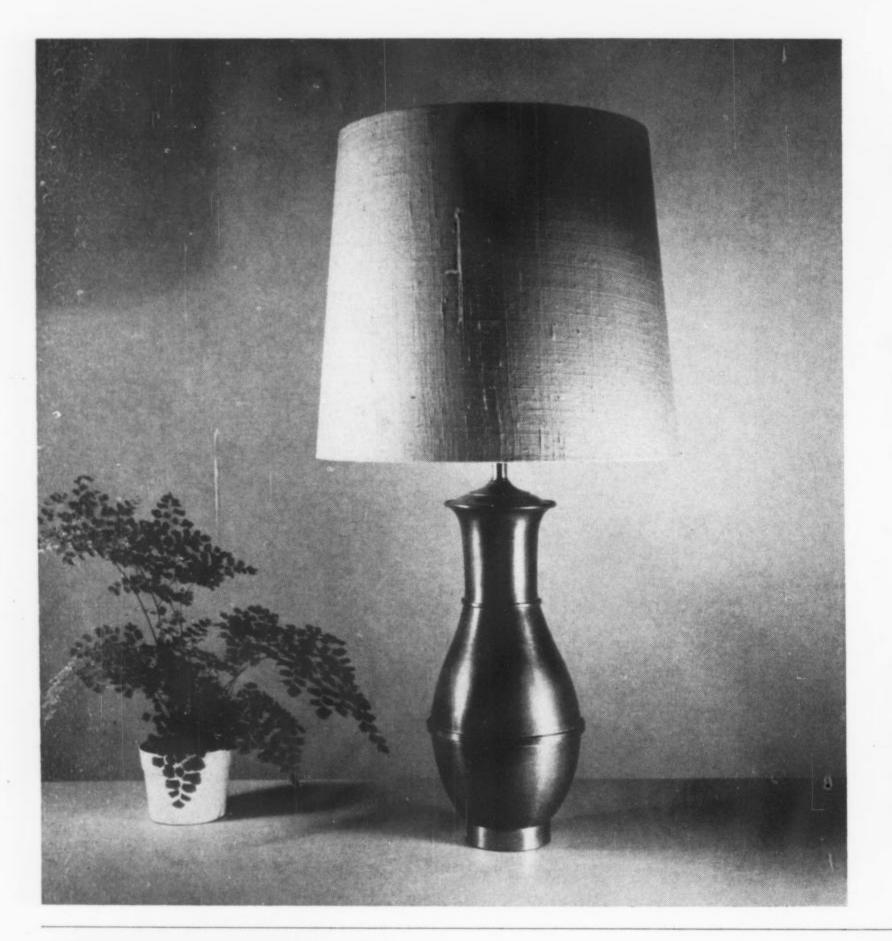
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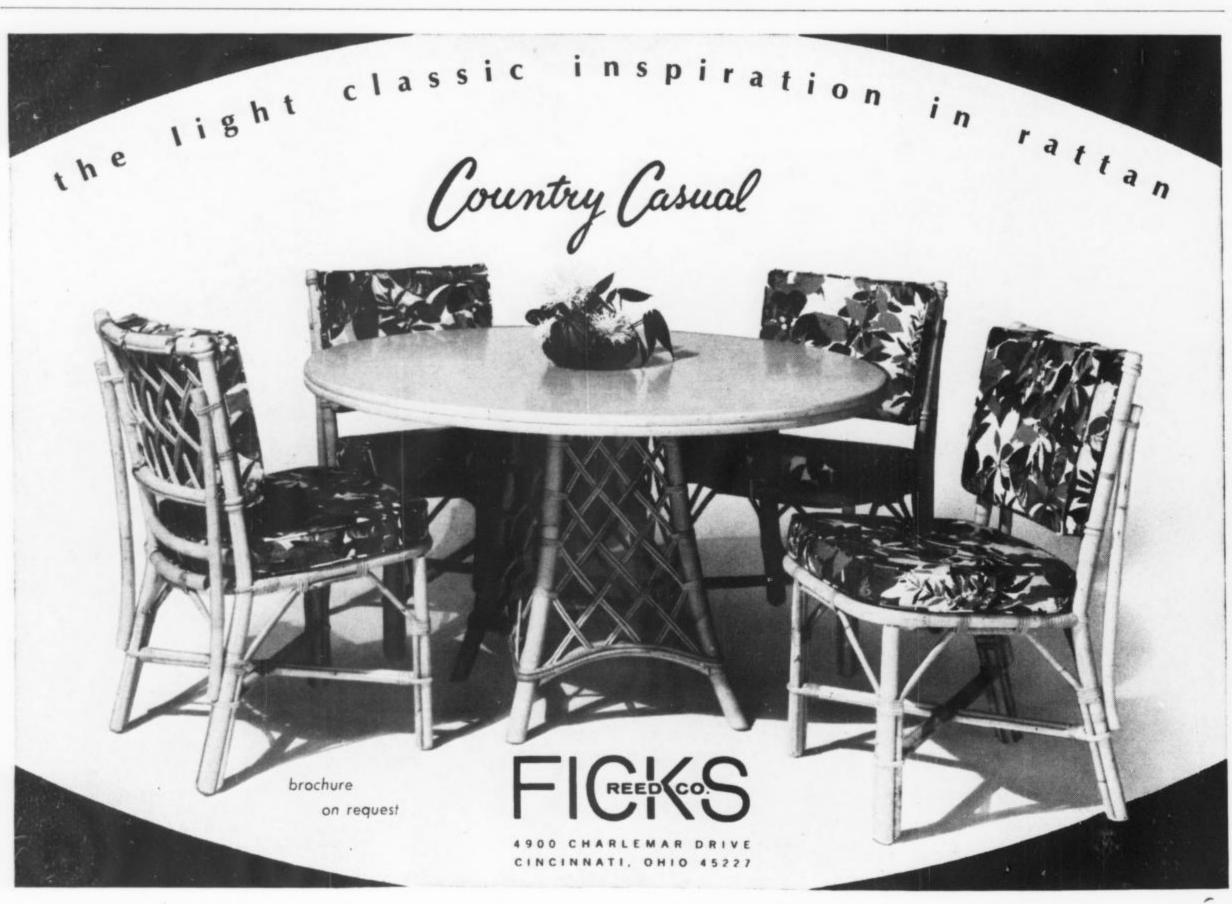
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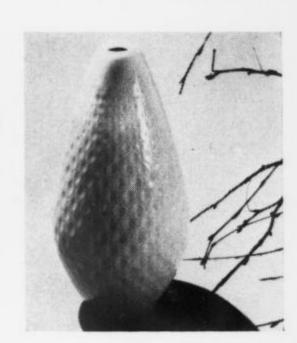
I. H. Pritchard, Inc.260 Decorative Center, Dallas 7



Exquisite porcelains from Germany

The catholic collection of porcelain sculptures from the renowned State Porcelain Manufactory in Berlin, Germany, is now available to designers at World Wide Design House Ltd., 232 East 59th Street, New York. The sculpture series includes both white and hand-colored pieces. Among the





most ingratiating sculptures are the playful Scotty dogs shown above left. The vase, shown above right, is one of the true white pieces, done with a subtle etched type glaze. There are also allegorical forms, animals, birds, and people sculptures by the Berlin Porcelain Manufactory. In addition to sculptures and vases, World Wide Design House also has porcelain serving dishes and tea sets. All genuine pieces of this porcelain are marked with an underglaze or embossed scepter, the hallmark of the Berlin Porcelain Manufactory. The introduction, by World Wide Design House, of the Berlin pieces marks the first time that these porcelains have been available to designers in the United States.



Showrooms at 515 Madison Ave., New York 22 Merchandise Mart, Room 620, Chicago 54





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Light weight chair

L & B Products Corporation, 3247 Laconia Avenue, Bronx, New York, has introduced a series of light-weight, sturdy chairs which are called the "Alum-A-Lite" line. Made with tee-nut construction which makes the frame very steady, the chair comes with mirror-finish aluminum, bronze, or 24 karat gold-plated frame. The 16½ inch-square seat and back are foam padded and upholstered in a vinyl fabric.

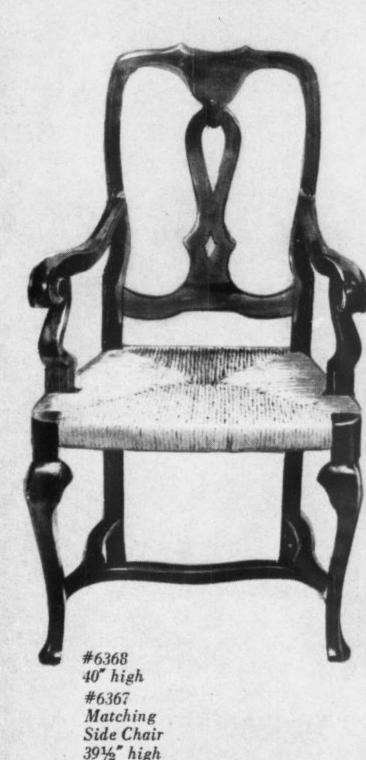


Illustrated above, the clean-lined chair comes with rust-proof glides.

Errata

The handsome lamp, made by Pickwick Art Studio, shown on page 126 of the March issue, is available from the company at 128 Broad Street, Stamford, Connecticut, not in New York as was erroneously stated.

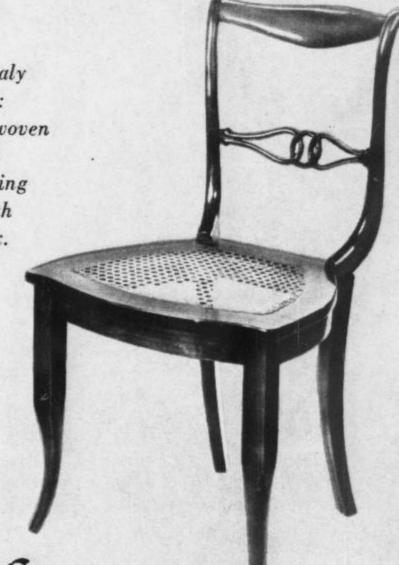




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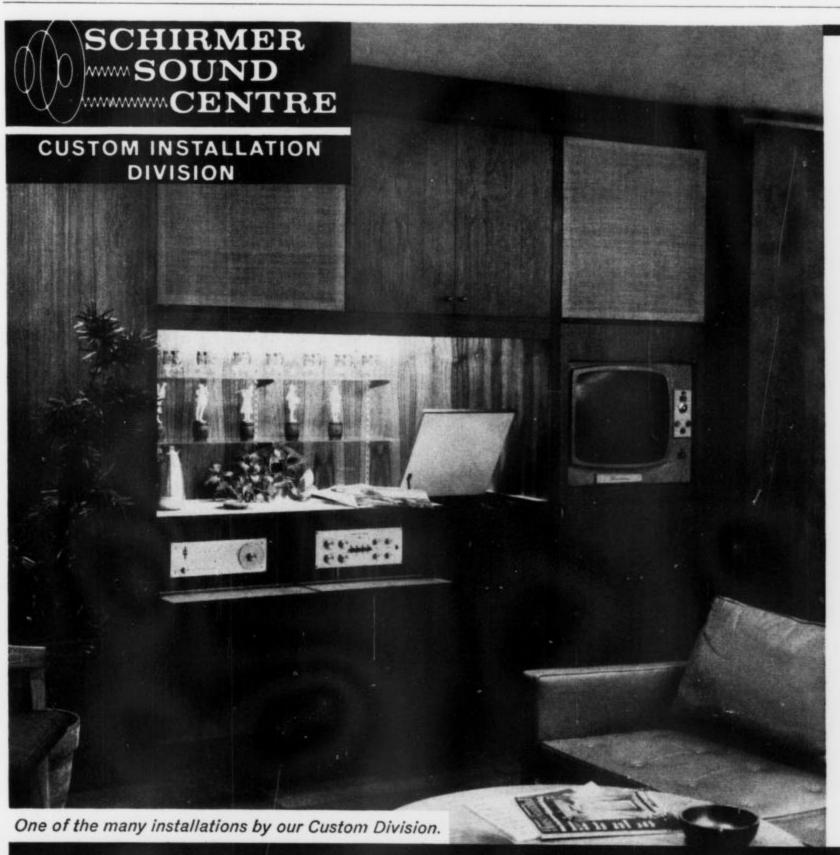
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chip or stain; the Dualette fitting is guaranteed non-drip for life.

Tattersfield mural at TIC Fair pavilion

The Travelers World's Fair pavilion will attract its visitors by a 78 by 8 foot mural which will appear on a curving wall (Continued on Page 161)



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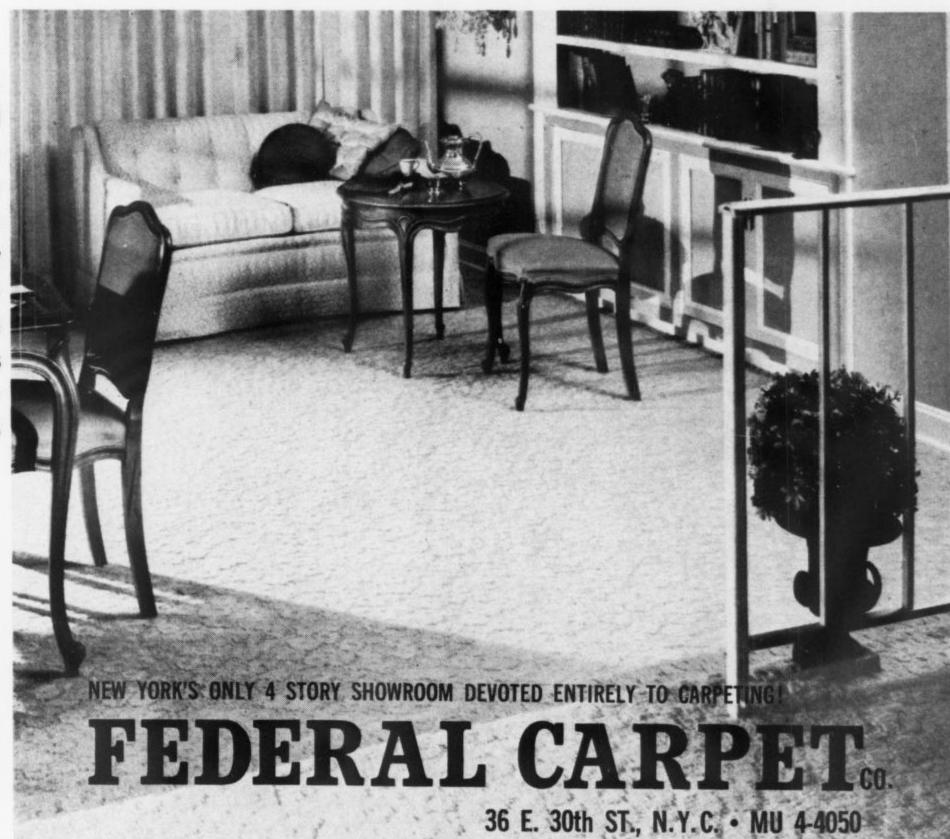
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leading to the entrance. Executed by Shirley Tattersfield, the young, talented mural artist from Philadelphia, it will show in 32 panels how the earth came into being from a universe of gases. The final panel will be a stylized depiction of the globe as it appears today. Plexiglas, stained glass, paint and other materials used in construction will be dramatized by the effects of the sun during the day and an illusion of constant movement will be achieved by the use of polarized light behind each panel and revolving disks.

Further inquiries on Miss Tattersfield's work can be directed to her at 2047 Cherry Street, Philadelphia.

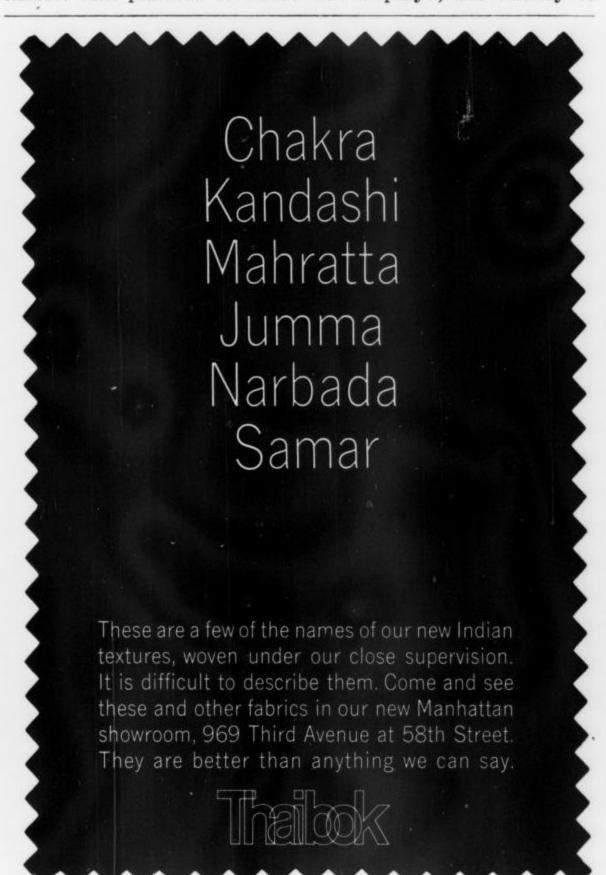
Showcase Network

H. Creston Doner, Director of Design for the Libbey-Owens-Ford Glass Company in Toledo, Ohio is Chairman of the Industry Advisory Committee of Showcase National Corporation. This firm, in conjunction with Holiday Inns of America, Inc., will simultaneously build, own and operate, by the Fall of 1965 a new and unique network of 40 or more architectural display and information centers for building and home improvement products and interior design merchandise. The network is planned for major markets across the United States, Canada and Puerto Rico.

Mr. Doner has recently attended high level meetings with Mexican Government officials and business executives to discuss the expansion of National Showcase Corporation activities into Mexico.

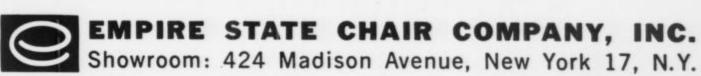
The advisory committee, headed by Mr. Doner, consists of architects, designers, builders and marketers with broad representation of industries and areas. They will aid in selecting products, establishing rules of procedure and operation, scheduling programs and activities, and maintaining liaison with the industries concerned.

Each center will be built on a minimum 10 acres; the exhibit hall planned to house 400 displays; the library to





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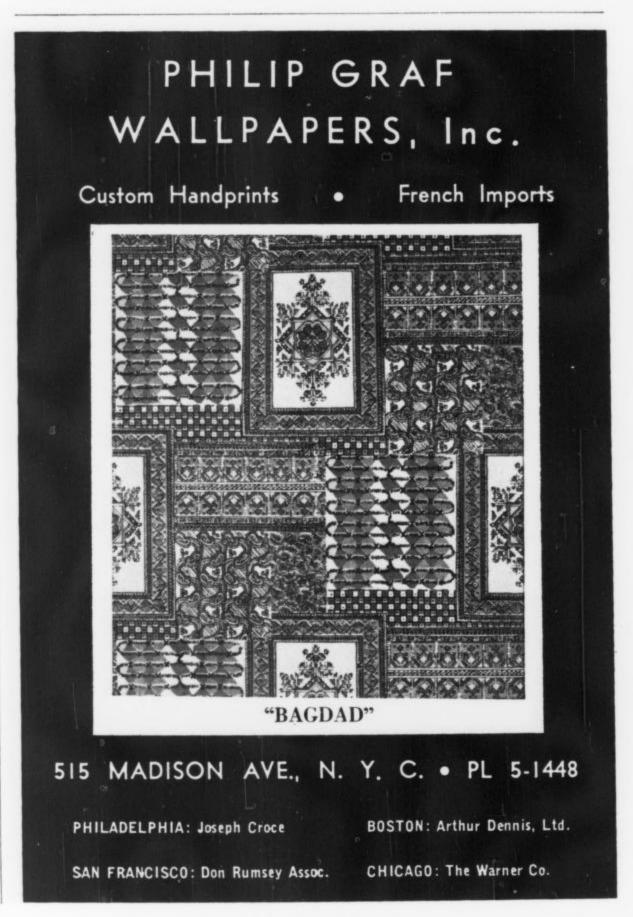
NSID TRADE MEMBER offer 4 million items in microfilm and reference data; the meeting rooms to be for the free use of local groups. Special exhibits and civic activities will offer further attractions.

Bases of sculptured aluminum

The new Seaboard Furniture Corporation line from its contract division introduces sculptured bases of polished or brushed aluminum. Both chairs and tables, shown below, come in standard or continental heights. The chairs, with or without arms, have fiber glass seats available in white, char-



coal and colors. The round tables, in three sizes, are finished in walnut wood grain, white, turquoise, yellow or coral. This firm's address is West Islip, New York.



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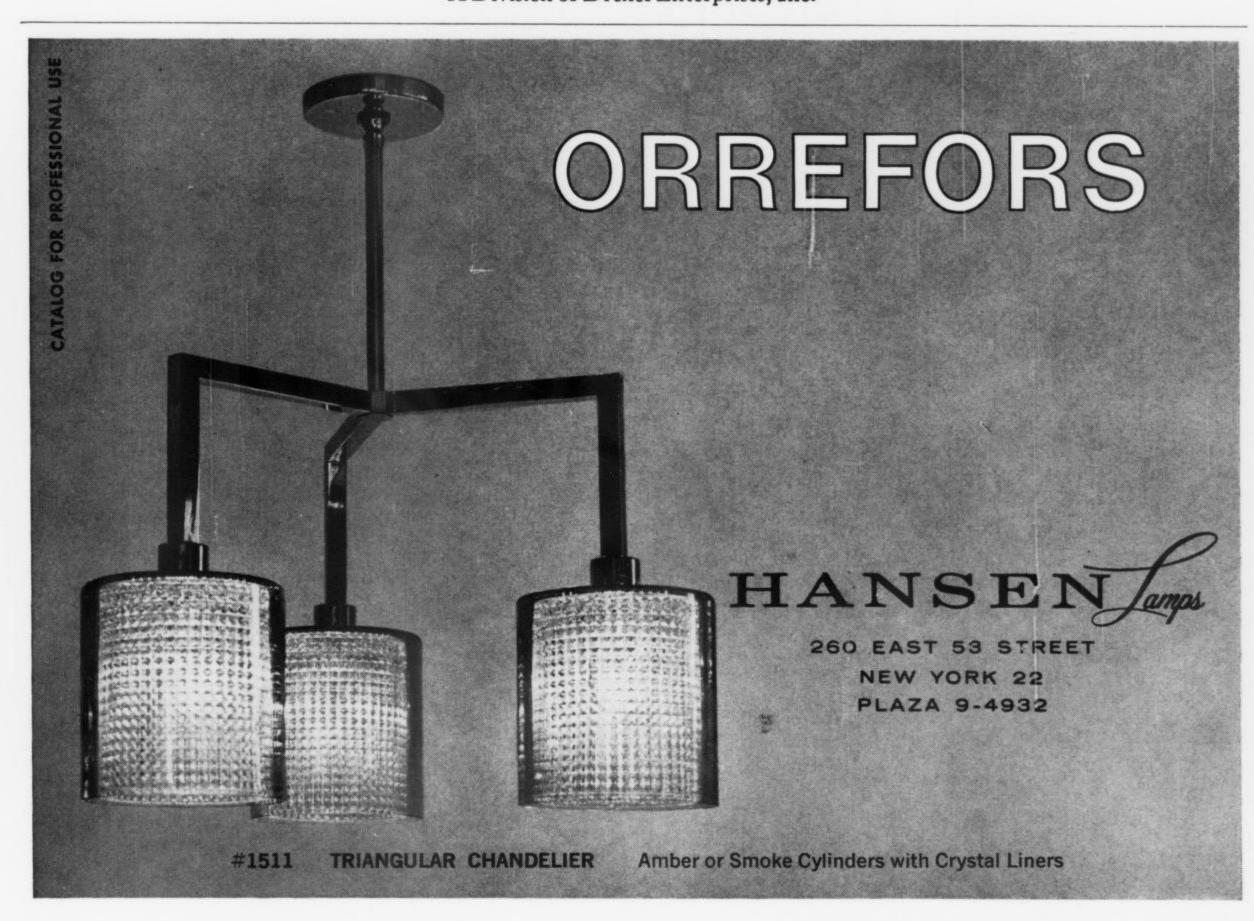
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R. H. Kyle Furniture Co., Charleston, W. Va.
Frank Lyon Co., Shreveport, Little Rock
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Penfield Manufacturing Co., Syracuse
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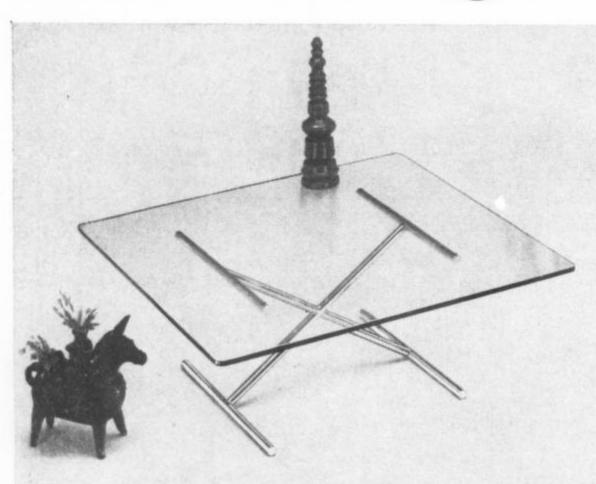
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New shape for stereo sound

Clairtone Electronic Corporation of New York, a subsidiary of Clairtone Sound Corporation, Ltd., Toronto, Canada, specialists in the manufacture of stereophonic home entertainment have introduced Project G, a new visual, acoustical and electronic sound system. Its twin cantilevered sound globes can be adjusted to any type of music and to simulate faithfully the surroundings in which it was originally

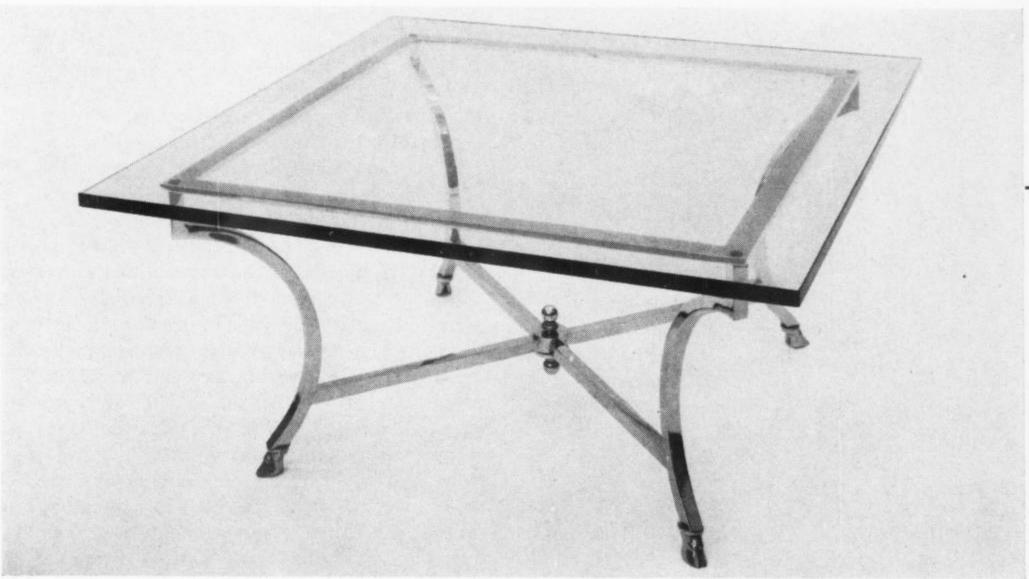


recorded. The cabinet shown above is finished in palisander wood and leather and rests on an aluminum base.

Tri-Par to produce wood chairs in new plant

Tri-Par Manufacturing Company, Chicago, manufacturers of metal chairs, has purchased a new 75,000 square-foot woodworking plant in Appleton, Wisconsin, to manufacture wood chairs in volume for commercial and institutional use. The combined production of both the earlier metal plant and this newly acquired plant will provide a broad choice of chair designs for the contract architect and interior designer. A brochure illustrating many of the latest designs is available by writing to Tri-Par Manufacturing Company, 1740 North Pulaski Road, Chicago, Illinois.





Illustrated: Style #614 Cocktail Table 18" high. 34" glass top, 36" square. Mirror metal base with brass trim. List price \$450.

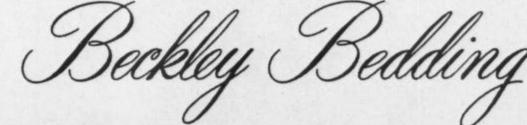
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MATTRESSES



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For the designer-buyer-dealer of English and European antiques and furniture, Mrs. Ruth Kinyon Whiteside Fisher, an American now living in London, offers a unique service. As a director in her husband's shipping firm, Robert Fisher, Ltd., she will provide an up-to-the-minute listing of new sources of supply, buying trends, and specific suggestions on "where to find what." There is no charge, to customers of Robert Fisher, Ltd., for this service. For buyers on a tight schedule who wish to make the most efficient use of their time, a few days advance notice to Mrs. Fisher is sufficient to produce a complete itinerary of shops and dealers, custom-planned to the buyer's needs and interests-plus car, chauffeur and Mrs. Fisher herself as personal guide. At the end of such a day's tour, she prepares a complete list, ready for the buyer next morning, recapitulating the places visited, items of special interest to be seen again, purchases made or optioned for, including prices. Ruth Fisher's fee for these services is 5% of each article purchased. As her client, the shopper receives a dealer's lowest trade price, and if desired, Mrs. Fisher will continue to act as her client's representative, buying as instructed after he has returned home. She will also make recommendations and will follow through, if asked, on repairs, re-upholstery, and re-leathering.

Expert packing and shipping is arranged through Robert Fisher's branch of the firm, which has been entrusted with shipping valuable collections of fine art and antiques (among them the circulating exhibitions of the Victoria and Albert Museum) over a period of 40-plus years.

For further details, write to Robert Fisher (Shipping) Ltd., 32 Lexington Street, London W.1, England.



Renaissance man had a way with a wall. Contemporary Mann has a way with a wall.

For extraordinary wallpapers, unhackneyed paintings, quaint & curious gizmos (and nowhere a cliché) send for the catalogs of

KARL MANN ASSOCIATES

677 Fifth Avenue, New York 22

Color catolog of 99 paintings on request. Wallpaper sample books \$15 per volume; set of 3, \$35.

Lush Finnish ryas at Treganowan

Ernest Treganowan, Inc., 49 East 53rd Street, New York, has marked the Spring season with a number of well-chosen additions to its extensive rug collection. Most striking are the extremely lush rya rugs, hand knotted in Finland. A design called "Johanna," by Mary Dromberg, has a wide cross shape in bright blue, with red, green or a darker blue ground. This rug comes in three sizes: 3×5 , 4×6 , and 6×9 feet. A repeat design of squares and rectangles, in the typical shaggy rya knots, is in soft olives, white, gray and black. This design, by Aappo Harkonen, is also available in three sizes. Another design by Mary Dromberg, called "Petronella" is made in three sizes in shades of brilliant orange, shading to yellow and paler orange.

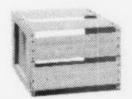
Treganowan is also having old French designs, floral and geometric, woven in Spain in a choice of six qualities and prices. Also woven in Spain is a handsome old English design, widely spaced floral motifs on a rich blued green ground.

New vinyls by Columbus Coated Fabrics

Columbus Coated Fabrics Company, Columbus, Ohio, has added a number of new styles in its extensive line of vinyl wall coverings. Guard, a line developed especially for contract installations, comes in three weights: Royal, a 36-ounce, Queens, a 25-ounce, and Prince, a lighter weight vinyl. The collection includes a wide range of patterns and colors, from pastels to deep hues. The entire Guard line is sampled in a ring-binder book with its own self-standing easel.

Back-date issues of INTERIORS

Back copies of INTERIORS dating from December 1941 are available from Sanford Wallack, industrial designer, 7703 Rocton Avenue, Chevy Chase 15, Maryland.



BEST SEAT IN THE HOUSE



The soapbox makes an exaggerated point. We believe that the superiority of the Tanier seating units, as well as other Tanier furniture, is clear...on the sight...in comparison to any other at any price. We invite your own views. Won't you visit us soon. A new Tanier catalogue, 226 pages, is still available on request.

GEORGE TANIER, INC. 305 East 63rd St., New York, New York, EL 5-6461





ROFFMAN

EDWARD AXEL ROFFMAN ASSOCIATES, INC.

NEW YORK: 160 East 56th Street, PL 3-4252 • ATLANTA: RJS Associates, 44 12th Street, North E. • MID WEST: Pilbeam-Zimmerman Company, 946 Westchester, Grosse Point 30, Michigan; Clayton Patterson, 504 113th Ave., N.W., Coon Rapids, Minn.; W. L. Berryman Jr., 350 Decorative Center, Dallas, Texas • CALIFORNIA: C. J. Welch Associates, 8900 Melrose Ave., Los Angeles 48, Calif.; 430 Pacific Ave., San Francisco 11, Calif. • PUERTO RICO: Designs, Inc., 66 Candado Ave., Santurce. Catalog on request



People in the showrooms

COLUMBUS COATED FABRICS COMPANY, Seventh at Grant Avenue, Columbus, Ohio, has named MIKE BEGLEN as Promotional Sales Representative, address: 482 East North Street, Worthington, Ohio.

BURLINGTON INDUSTRIES has announced that ROBERT M. COULTER has joined the Goodall Vinyl Fabrics Division as a stylist. He will operate from Goodall's production head-quarters in Reading, Mass.

COMMERCIAL CARPET CORPORATION, 10 West 33rd Street, New York, has appointed RICHARD E. FISHMAN as district sales engineer of the state of New Jersey to supervise its contract selling and installations in the area.

FIXTURES MANUFACTURING CORP., Kansas City, Missouri, has named new representatives in the Eastern area. In New York City: ROBERT GARVIN ASSOCIATES, INC., 315 East 62nd Street; in Abington, Pennsylvania the address is 1525 Grovania Avenue. Robert Garvin is president, IRENE PIETRUSIAK, showroom manager, and KURT S. KOCHLER, district manager.

DON FRAZIER, INC., 434 North La Cienega, Los Angeles, and RUBIN LTD. of San Francisco have announced the appointment of Florence larter as executive sales director. Don Frazier is the West Coast representative of Dellinger Carpet.

HARDWICK & MAGEE COMPANY, Seventh Street and Lehigh Avenue, Philadelphia, has appointed NEIL C. EITEL as assistant contract manager.



Artificial
Trees,
Plants, &
Foliages for
immediate
installation
(also artificial

fruits & flowers)
Tree and

Tree and Plant Catalog on request



THE KERVAN COMPANY, INC.

119-121 West 28th St. New York 1, N. Y. Telephone LA 4-4905-6-7-8-9

HESS GOLDSMITH & CO., 1400 Broadway, New York, a division of Burlington Industries, announces that JAMES C. O'DONNELL, JR. has joined the firm as a salesman of glass fiber decorative fabrics.

INDUSTRIAL PLYWOOD COMPANY, INC., 182-20 Liberty Avenue, Jamaica, New York, has named ALLEN SHUPIN as advertising manager in charge of the advertising, promotion and public relations programs for their wall panels and doors.

JG FURNITURE COMPANY, INC. 160 East 56th Street, New York, announces that AL HULLER of Huller, Inc. has joined the staff where his full line is now available. Mr. Huller will also head up a new department for office and contract designing.

PETER KNOWLES, A. I. D., has been appointed director for the GEORGE K. BIRGE COMPANY, INC., 120 East 56th Street, New York City. Mr. Knowles will direct research and development of new wallcovering designs and fabrics. This firm has recently entered the hand-screened vinyl wallcovering field with designs printed on Ford (Motor Company) fabrics. Sales manager for Birge is JOHN P. IGOE.

LIGHTING SHOWPLACE, INC., 8 East 36th Street, New York announces the appointment of RUDY WILLIAMS as sales manager. Mr. Williams was formerly associated with Andrew Stephens, Inc., Harvey Probber, Inc. and George Tanier, Inc.—all New York firms.

MAHARAM FABRIC CORPORATION, 130 West 46th Street, New York with Chicago and Los Angeles offices, has named BEN BARKIN as converter of decorative fabrics. Mr. Barkin previously held a similar position with Covington Fabrics, New York.





All cotton

STEVENS SIMTEX* TABLECLOTHS:

complete the perfect table setting!

There is nothing more impressive - and more conducive to memorable dining than a beautiful table set with beautiful tablelinen. Like Simtex tablelinen, just for example.

At a glance, you can see the look of luxury in a Simtex cloth or napkin. Such elegance, such natural lustre, such texture can only be the result of the finest quality combed cotton yarns, Basco* finished. And only Stevens permanent Basco finish can retain this luxurious look for the life of the cloth.

Stevens high standards of quality are woven, along with the warp and filling, into every Simtex cloth. In

*Service mark licensed by J.B.&S. Co.

addition to our handsome damasks, our range of tablelinen includes our famous Momie Cloth, printed, piecedyed or dyed-to-order. And always colorfast to No. 4 Wash Test.

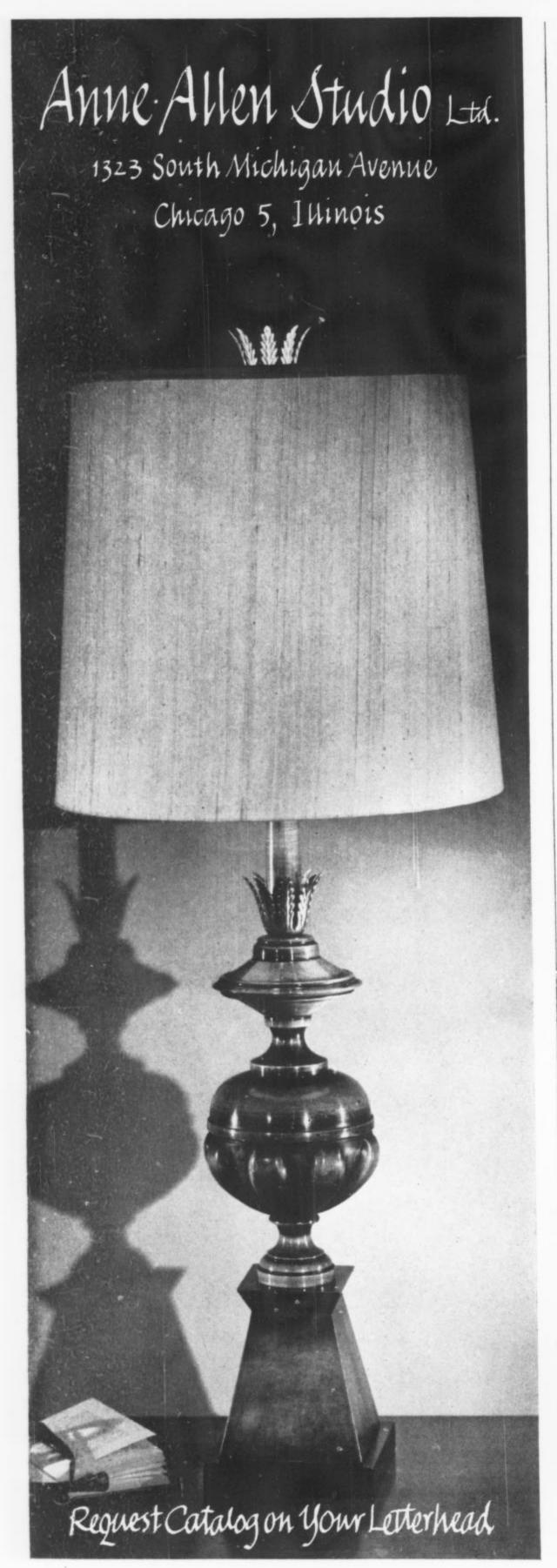
Remember that we also do custom-work on our Simtex tablelinen: special colors, special monograms, special printing.

And remember, too, that such superior tablelinen should be maintained by proper laundering: laundering as excellent as the cloth itself.



STEVENS SIMTEX TABLELINENS-stocked in white and fashion colors See your dealer for these and crest and custom colors.

J. P. STEVENS & CO., INC., New York, N. Y. 10036



PLYMOUTH RUBBER COMPANY, INC., 267 Fifth Avenue, New York, has appointed the LLOYD BORNMANN organization, 6124 Milwaukee Avenue, Chicago, as exclusive sales representatives for six mid-western states. Plymouth manufactures Plyhide vinyl upholstery materials.

PRESTIGE FURNITURE CORPORATION, Newton, North Carolina, a division of the Bassett Furniture Industries, has named HANS R. HATSCHEK as their representative in Washington, Oregon, Idaho, Montana, Wyoming, Utah and Colorado. Prestige manufactures Traditional, Colonial and Modern upholstered furniture designed for "Young Moderns."

F. SCHUMACHER & COMPANY, 58 West 40th Street, New York, has announced that EDWIN H. BOSTICK is now publicity director, succeeding Rene Carrillo. Mr. Bostick will also continue his duties as advertising manager, a position he has held for



the past ten years. Prior to this Mr. Bostick spent several years in various departments of the organization, including the Philadelphia and Chicago offices.



J.L.GEORGE & CO., INC.



157 East 57 St. (on 3rd Ave.), New York, N.Y. 10022 • PLaza 5-0386 NEW YORK • HONG KONG ESTABLISHED 1911



TOYO RUG COMPANY, LTD., 2821 East Pico Boulevard, Los Angeles, California has elected T. TAKAHASHI president of the company.

ROBERT AARON YOUNG, INC., 19 East 53rd Street, New York, trade source for original art, has named MRS. SHELLEY SACHS to be in charge of the showroom. Mrs. Sachs was formerly with the Virgina Frankel Gallery.

Address book

B. BRODY SEATING COMPANY, Chicago, opens its first contract showroom on the 11th floor of the Merchandise Mart this month.

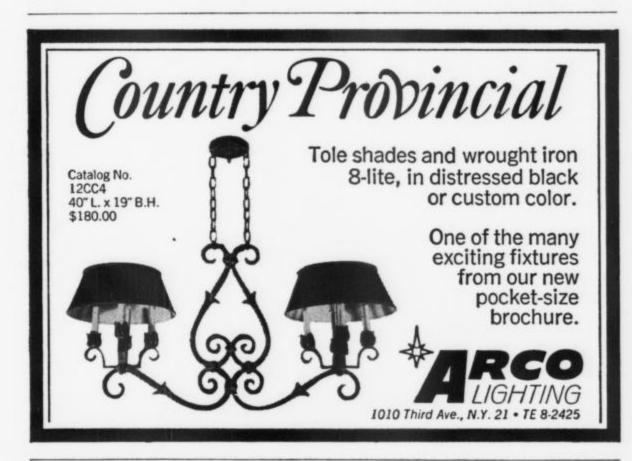
CALLAWAY MILLS, INC., LaGrange, Georgia, has named TOM LAIRD as Western Contract Carpet Manager with offices in San Francisco.

VIRGINIA CHAPPELL ASSOCIATES, LTD., 444 North Wells Street, Chicago, announces a new flooring service . . . VINYL INLAYS UNLIMITED . . . specializing in decorative and plain Vinyl shaped to any form, any design.

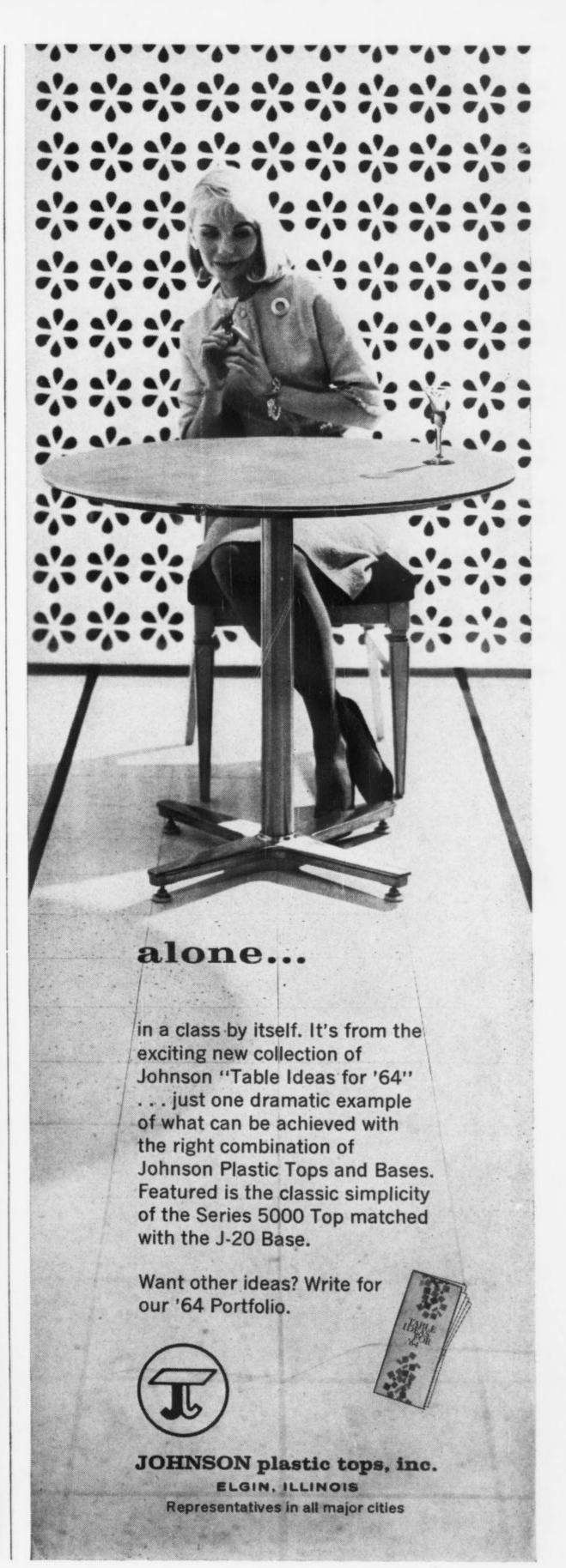
COLUMBUS COATED FABRICS COMPANY, Columbus, Ohio, has announced that the manager of the newly established Western Division is RICHARD PAUL.

CRYSTAL MART, INC. has appointed JACK L. KAPLAN as midwestern representative for lighting fixtures at 808 Lavergne Avenue, Willmette, Illinois.

FUTORIAN MANUFACTURING COMPANY of Chicago has expanded into the Hawaiian Islands, with GORDON GILLIS named









Acier and bronze doré Guéridon, 27 inches high, 21 inch or 24 inch diameter; black or white honed marble top.

Selected from our collection of exquisite decorator items, door and furniture hardware, bathroom fittings and accessories, all executed with the taste and skill of a century-old leader in the field.

P. E. Guerin, Inc. 23 JANE STREET, NEW YORK 14, N.Y.

Send for our new 40-page catalogue No. 7; \$1.00

sales representative for its Stratford and Stratolounger-Avon-Windsor upholstered furniture lines.

GENERAL TIRE & RUBBER COMPANY is increasing its productive capacity for Textileather in a \$1 million expansion in Toledo. A second such expansion is beginning immediately for this manufacturer's line of plastic sheeting and plastic film.

THE GLOBE WERNICKE CO. of Cincinnati, Ohio, has opened display and sales offices on the 11th floor of the Merchandise Mart, Chicago.

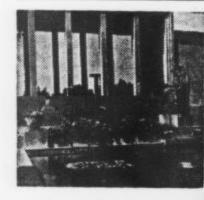
THE GRABER COMPANY, Middleton, Wisconsin, manufacturers of drapery fixtures and window decor aids, has moved its warehouse to 32-45 Hunterspoint Avenue, Long Island City, N. Y.

FRITZ HANSEN INC., 305 East 63rd Street, New York, has appointed ALLEN WINSLADE of Atlanta, Georgia, sales representative for seven southern states. FRITZ-HANSEN furniture is on display in the showroom of the Allan Winslade Associates, Atlanta Decorative Arts Center.

THE HOWELL COMPANY, St. Charles, Illinois, has named VIC PARR ASSOCIATES representatives for its contract furniture division in North and South Carolina and Georgia. Vic Parr headquarters are at 265 Abernathy Road, N.W., Atlanta, Georgia.

HUNTER OFFICE FURNITURE COMPANY, Division of Lerman Brothers, Inc., Hunters Point Avenue, and 39th Street, Long Island City. N. Y. has been appointed dealer for Steelcase metal office furniture.





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Interiors

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Distinctive solid walnut wood trim chandelier with clear glass shades. 48" wide. Finished in polished brass. From our extensive collection of unusual lighting fixtures.

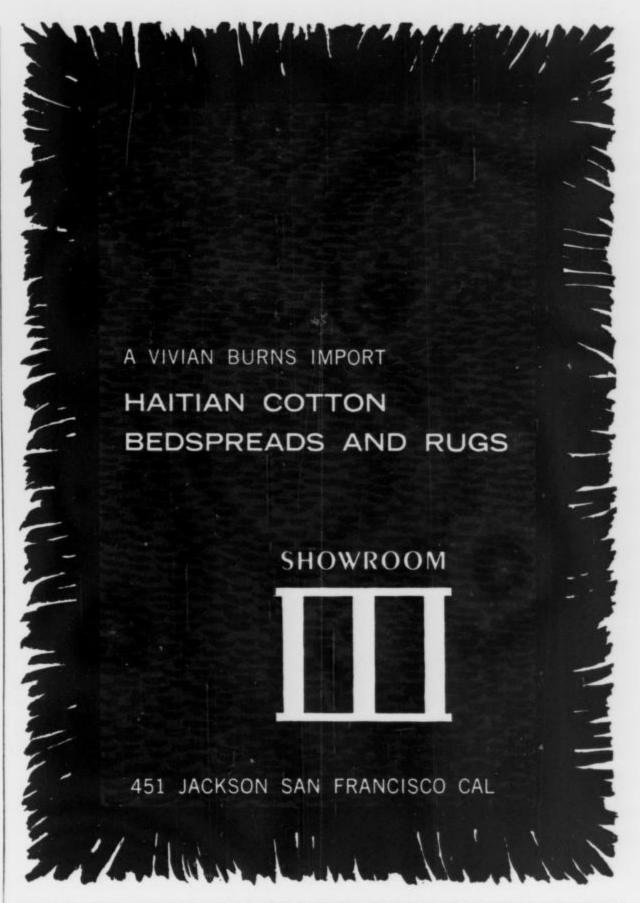
write for catalog LS-101



lighting showplace, inc.

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"LES CUPIDONS"



Reproduction of a French 18th century wallpaper in two shades of blue on gray.

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introduces the famous HAN-TEC line "Leopard" the striking hand-printed flock shown above is just one of the many handsome wallpapers in the new Han-Tec line now distributed exclusively in the East by Thibaut. The complete collection includes exquisite flocks, new versions of classic damasks and an excellent selection of exotic and oriental designs. Many of these unusual papers are printed in the unique translucent bleed technique that Hand-Tec is so famous for. For further information call: YUkon 9-9800 RICHARD E. THIBAUT INC. 44 E. 53rd ST., N. Y. 22, N. Y. THE MASLAND DURALEATHER COMPANY of Philadelphia has named VINYLEX INC. 5435 Angers Street, Montreal, as distributor of its vinyl upholstering materials for the Province of Quebec.

NO-SAG SPRING COMPANY, 124 West State Fair, Detroit, Michigan, has appointed HAL VOGEL, with the company for fifteen years, as sales engineer for the Washington and Oregon State territory. Address: 5659 125th Street, S.E., Bellevue, Washington.

OMNI Division of Aluminum Extrusions, Inc., Charlotte, Michigan, is now field sales representative for this company's pole-supported line of modular office furniture.

PIAZZA ORIGINALS, 225 Fifth Avenue, New York, Italian handicrafts importer, is now represented in California by MAX BURTON, 130 S. Robertson Boulevard, Los Angeles, covering southern California, and by WILL MC CUNE, 42 Hotaling Place, Jackson Square, San Francisco for northern California.

QUARTITE CREATIVE CORPORATION, Flushing, N. Y. has purchased a manufacturing plant in Pottsville, Pa., its second acquisition in the area for its production of lamps, lighting fixtures and wall decor.

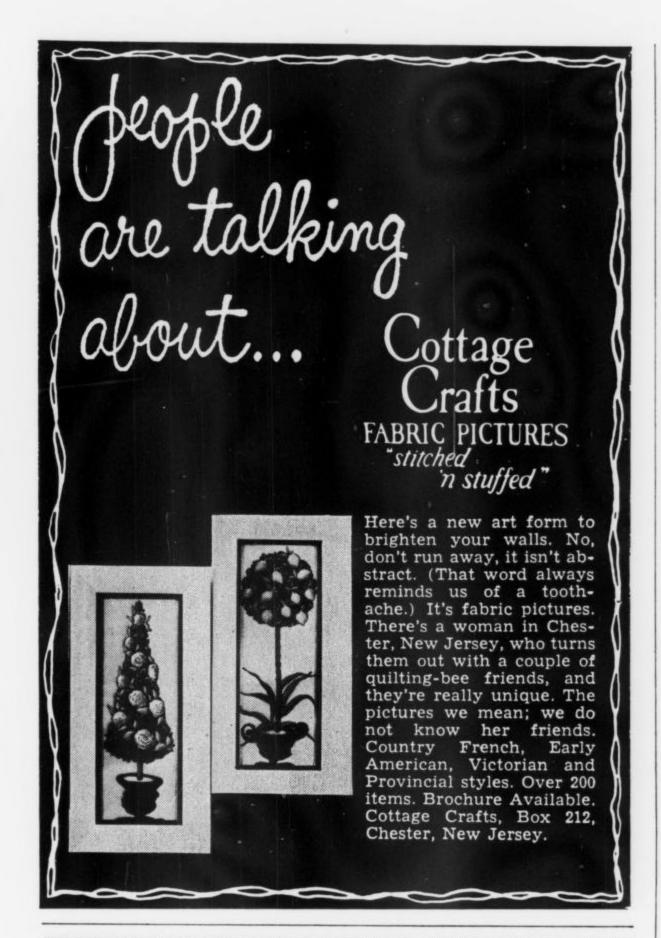
THE THRU-VU VERTICAL BLIND CORPORATION, manufacturer of vertical window blinds has moved to new and larger quarters at 615 Fenimore Road, Mamaroneck, New York.

YATES INDUSTRIES, Erie, Pennsylvania, has acquired exclusive fabricating and marketing rights to the former Corry Jamestown line of fiber-glass interior office partitions, now marketed under the trade name of "Flex-I-Plan."

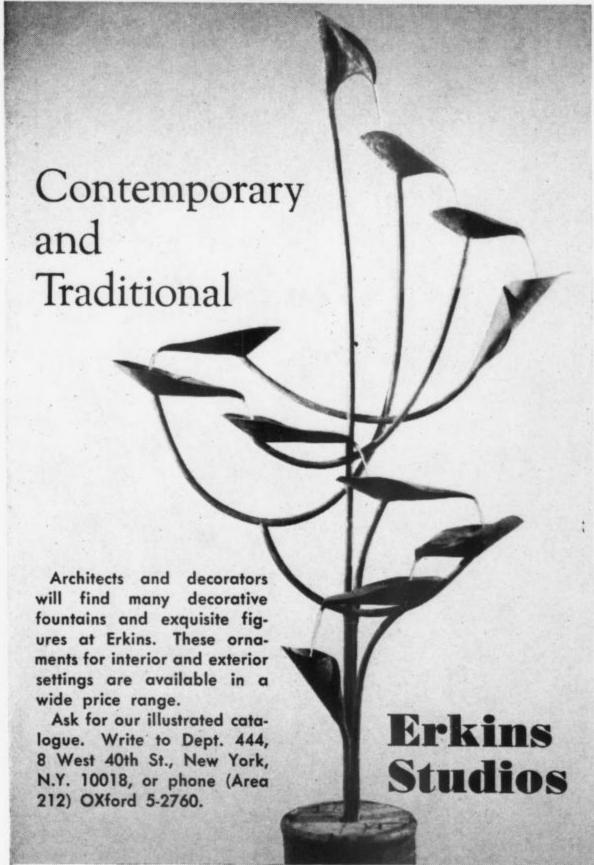


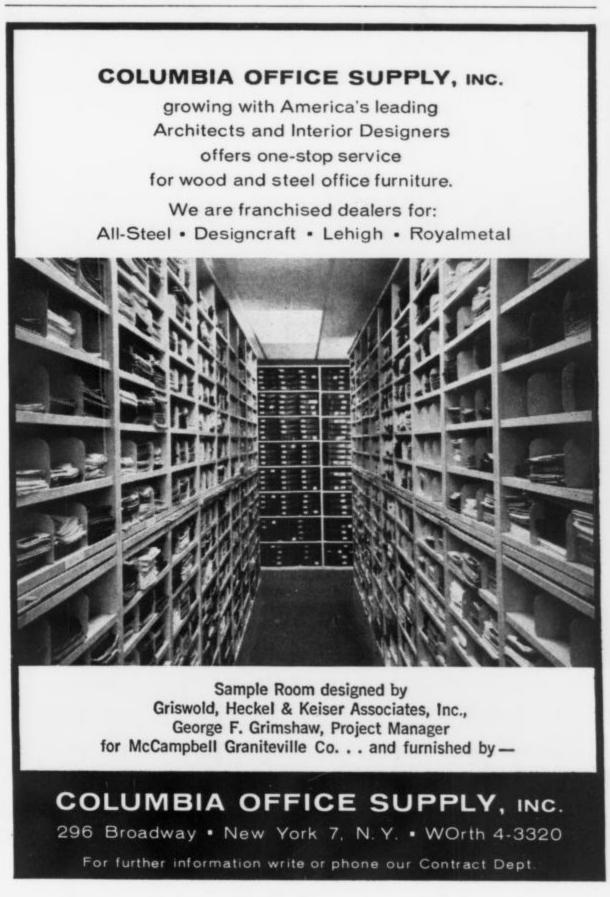


FINE MIRROR INSTALLATIONS
CUSTOM DESIGNS IN BRASS - BAMBOO ACCESSORIES

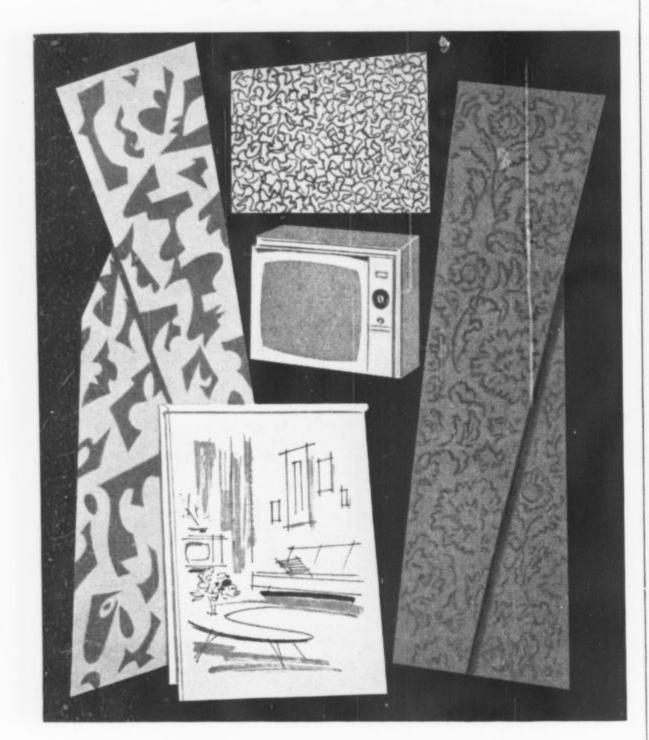








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Count RCA as your partner in creating any hotel or motel setting. Versatile RCA Victor "Mural TV" receivers come in 34 combinations of sets and stands. These include many screen and cabinet sizes, even color TV and remote control. Every one looks luxury-smart. And for your big jobs, RCA works right with you on custom-designing cabinets, stands, or built-ins.

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Tmk(s) Specifications subject to change without notice

Manufacturers' Literature

Furniture

DUNBAR FURNITURE CORPORATION, Berne, Indiana, presents selections from its collection of handsome, beautifully finished office furniture in a color brochure. The booklet, called "Nature and Dunbar" shows Dunbar pieces used in executive offices and conference rooms. All the settings are warm, elegant, with a richness of detail. The firm has also neatly organized its complete office collection into a simple index. Showing the pieces in line drawings, complete with sizes and specifications, the black and white index brochure is a handy reference.

DUX, INC., 1633 Adrian Road, Burlingame, California, offers, for \$5, its 1964 catalog and price list. A loose-leaf, vinyl-covered binder holds the catalog, and the price list is a separately bound section. Reference is made quick and easy by the use of conveniently arranged sections, each with its own colored title page and thumb reference. Included are sections on upholstered seating, side and arm chairs, conference room pieces, dining tables, and cabinets and desks.

NETTLE CREEK INDUSTRIES, Richmond, Indiana, offers two new catalogs. Each measuring 9 by 12 inches, they show the upholstered pieces and the imported furniture which Nettle Creek has. Illustrated in the booklet on imported pieces are Spanish and French headboards, canopy beds, chests, chairs, and benches. In the brochure on upholstered pieces, the accent is on upholstered headboards with matching bedspreads, but there are chairs and chaise lounges as well.

ROYALMETAL CORPORATION, 1 Park Avenue, New York, calls its new brochure, "101 Reasons to Sit Down." Illustrated in

-THEO. DIAMOND INC.-

Manufacturers of all types of mirrors for the Decorative Trade since 1918 specializing in mirror installations Any Place — Any Size

> announces their move to new quarters at 79 Madison Avenue

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Use this AMERICAN TEAM

To fabricate and install store display equipment of quality, call on American.

National acceptance of American craftsmanship is seen in the finest chain stores and small, smart shops that are "furnished American" coast to coast.

American fabricates metal, wood, plastic, glass . . . permanent or flexible fixtures with patented TRIMIOk assembly features that permit rapid seasonal change-over.

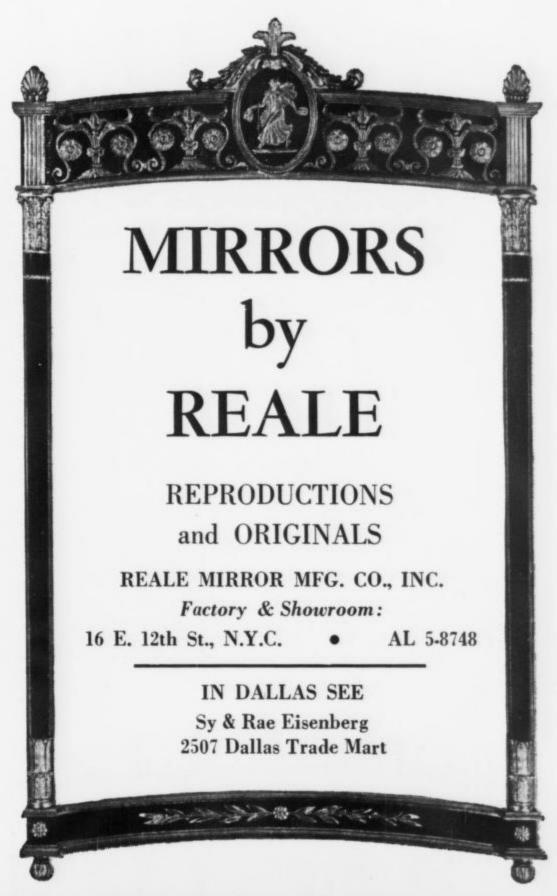
ONE SOURCE, ONE RESPONSIBILITY, ONE FINE QUALITY, . . . AND IT'S ALL AMERICAN.

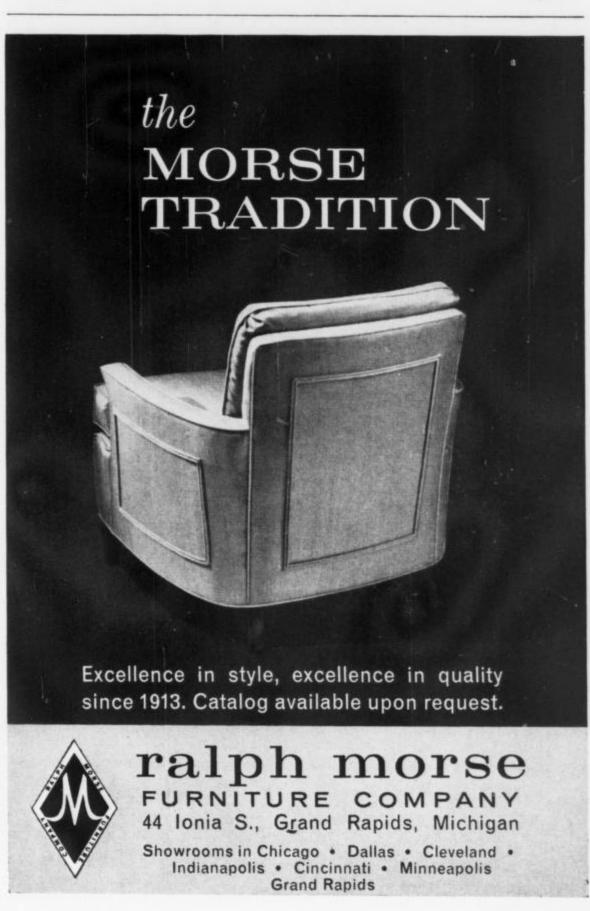
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AMERICAN FIXTURE

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Users are pleased with the extra mobility and beauty of shepherd supercasters

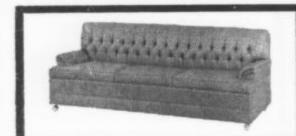
Give your modern and traditional designs added buy-appeal with Shepherd Supercasters. This year choose from more sizes, more models. Four metal tread, two solid Delrin® and two new rubber tread casters. Beautiful plated finishes and integral Delrin® colors. Rely on Shepherd for immediate delivery and dependable service.



WRITE FOR CATALOG

shepherd Casters,inc.
THE ORIGINAL SPHERICAL CASTER P. O. BOX 672 K. BENTON HARBOR, MICH.

There is no limit to furniture applications:







the four-color folder are the firm's extremely diverse line of office chairs and lounge seating.

Lighting

GREENE BROTHERS, INC., 1059 Third Avenue, New York, has published a new catalog showing 60 full page illustrations of chandeliers and wall sconces. The variety of designs, materials and finishes provide a wide selection. Prices are moderate.

A. W. PISTOL, INC., 8-10 Drake Avenue, New Rochelle, New York, has issued two catalogs with color illustrations showing lighting fixtures which include designs of floating plastic, floating glass and wicker. This company also has a large institutional lighting line. Refer to AIA File no. 31-F-2.

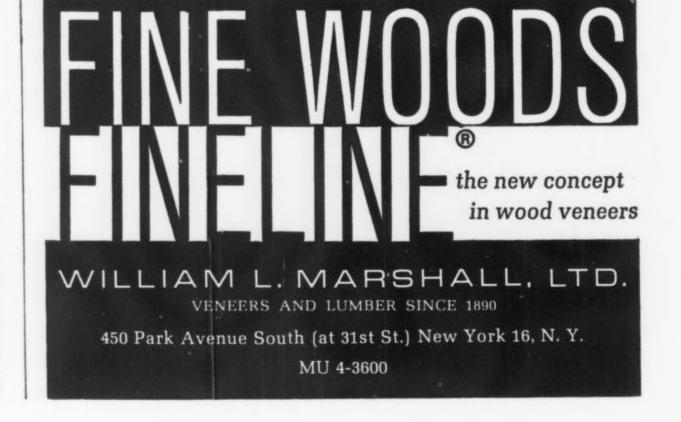
PRESCOLITE MANUFACTURING CORPORATION, 1251 Doolittle Drive, San Leandro, California, has a catalog showing the Colonial, Alexandria and Regency lines of its Heritage collection. These lighting fixtures are hand crafted; other variations can be custom crafted to individual requirements. Prescolite representatives in 48 states are listed on the catalog's back cover.

Miscellaneous

ARBES & FORD, 3234 Sacramento Street, San Francisco, shows the diversity of its collection of antique furniture, porcelain, glass, carpets, lighting, silver, paintings, and accessories in a folder. The collection includes 17th, 18th, and 19th century pieces, shown in handsome room setting photographs.

ARMSTRONG CORK COMPANY, Lancaster, Pennsylvania, offers an elegant, 10 by 13-inch hard-cover book called "Technical







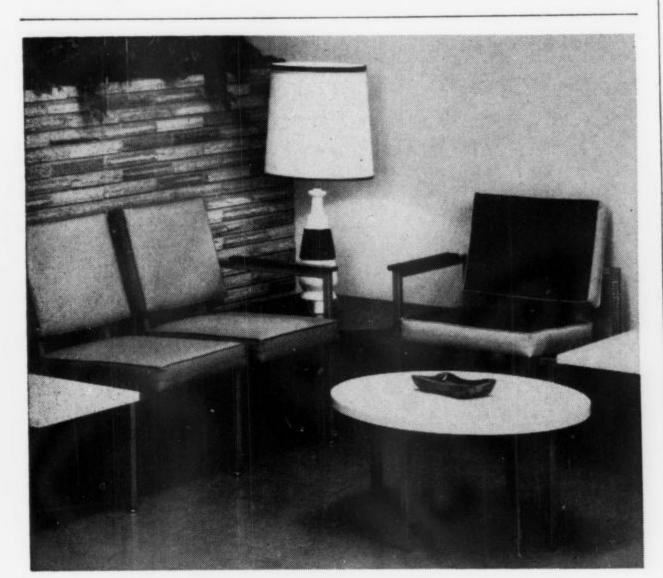
in a spanish mood



Imported wrought iron chandelier to highlight or accent today's settings. Available in black and gold leaf. 19"x30", 8 lights. From Crystal Mart's comprehensive collections for the decorator. See our unique display or write for Lighting Catalog.

CRYSTAL MART, INC. 34 West 27th Street, New York 1, N. Y.

SAN FRANCISCO: 1355 Market St. LOS ANGELES: Furniture Mart WILMETTE, III.: 808 Lavergne Ave. DALLAS: 2145 Dallas Trade Mart



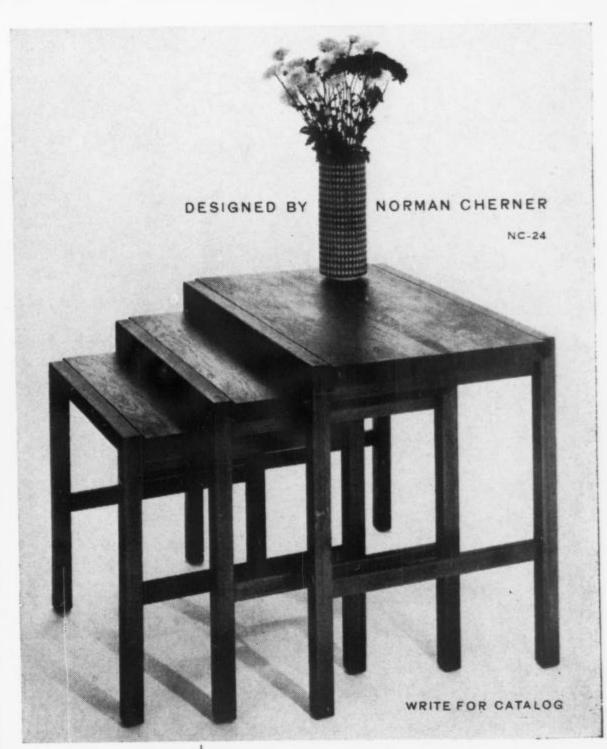
America's most Complete line of **Contract Co-ordinates**

America's most flexible line of Contract Co-ordinates. Meets every requirement in lounge, office, lobby or reception room furniture. From single chair to multiple seating units the Ultima 24 series is designed to give the maximum in user satisfaction.



Write or call today for complete information

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This is a BIG BELL

16 INCHES DIAMETER

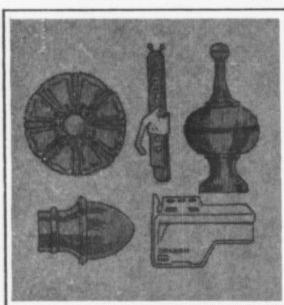
Authentic farm bell cast in heavy iron, finished verdi, accented by bright brass pull. Bell measures an impressive 16" diameter, 2534" over-all height. For lovers of Americana: Irresistible!

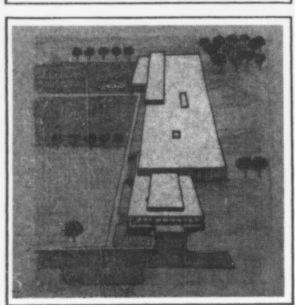
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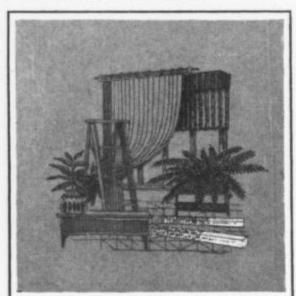






Ten people can stir up a breeze, but tens and tens of thousands can start a real blow. Graber is right in the midst of a whirlwind of activity because literally tens of thousands of homemakers and interior decorators have agreed that Graber drapery fixtures are the finest available anywhere today. We are now completing a brand new plant, the most modern of its kind in the industry. This entire plant with more than three and a half acres under one roof and lines of specially designed machines is devoted exclusively to the manufacture of drapery fixtures. In addition, new products - real scoops in the drapery fixture industry - are being added to the Graber line. Important to you, too, is the merchandisingadvertising program that is being launched. Yes, things are happening at Graber. Big things that mean opportunity and profit for you. Send for the new Graber story and catalog today.

The Graber Company Middleton, Wisconsin



Data for Interior Designers." This 1964-1965 edition of 129 pages, many of them in color, answers designers' questions about all the Armstrong floor products. Thumb indexes make reference to the different sections easy. Comparative data on Armstrong resilient floors for commercial and residential uses is summarized in a chart; new developments in products are described, and a particularly helpful chart indicates which kind of floor is suitable for a particular kind of installation. Following the technical data, there are individual sections showing, in color, the different patterns in each grade and design of Armstrong resilient flooring. Another edition of the same data book is designated for architects and is labeled A.I.A. File no. 23-6.

BURLINGTON INDUSTRIES, INC., 1430 Broadway, New York, has a new edition of its comprehensive booklet, "Textile Fibers and their Properties." Based on tests and evaluations made by Burlington's Research and Development Center in Greensboro, North Carolina, the brochure contains detailed information on the characteristics of textile fibers now on the market. Included are generic names, classification of fibers by trademark, descriptions of major textile fibers and their properties, a descriptive fiber glossary, and an index. Requests for the booklet should be made to Burlington's public relations department at the above address.

FORMICA CORPORATION, 4614 Spring Grove Avenue, Cincinnati, Ohio, introduces its Citation Series in a catalog showing in color its solids and special designs, many resembling wallpaper patterns. Each design is available in a full selection of Formica colors, and may be super-imposed over any Formica standard pattern.

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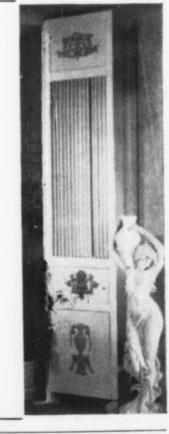
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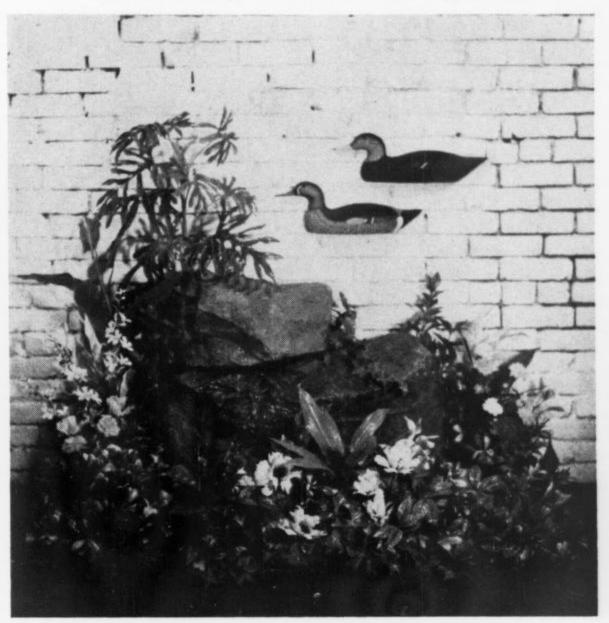
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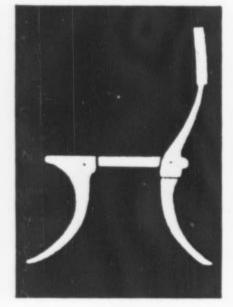
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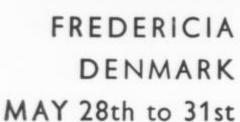
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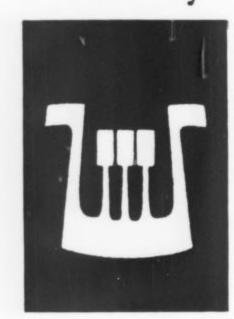
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SAPHIER, LERNER, SCHINDLER, INC., 488 Madison Avenue, New York, has a 23-page pocket guide, written for the tenant and the realtor, called "The Reference Book of Space Planning." The booklet discusses how to analyze tenant requirements and space studies, and has two valuable check lists: one on information required before a space study, and one on basic construction elements involved in the work to be done.

1

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Beautycraft

(continued from page 139)

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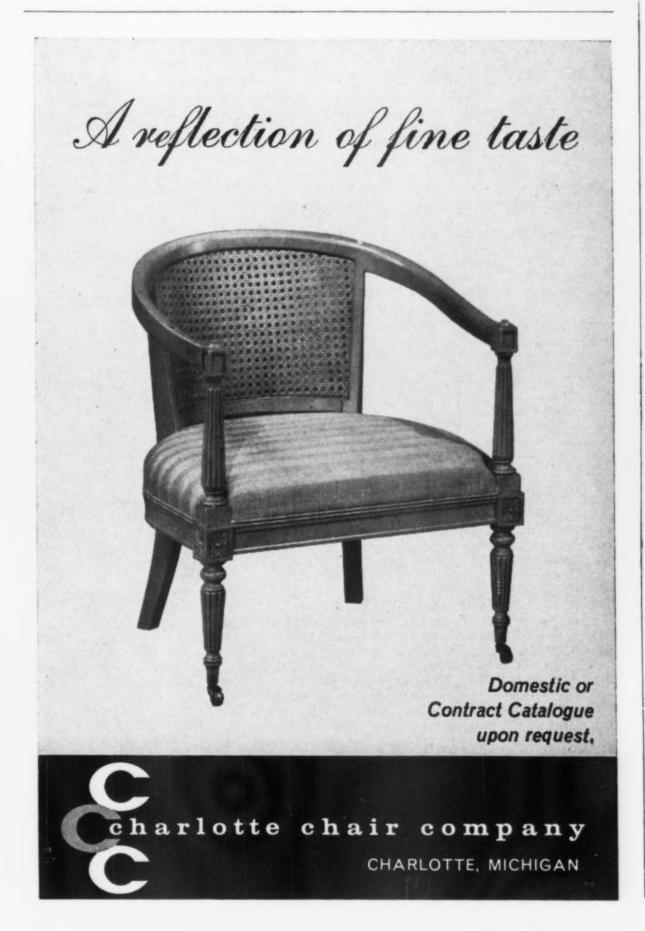
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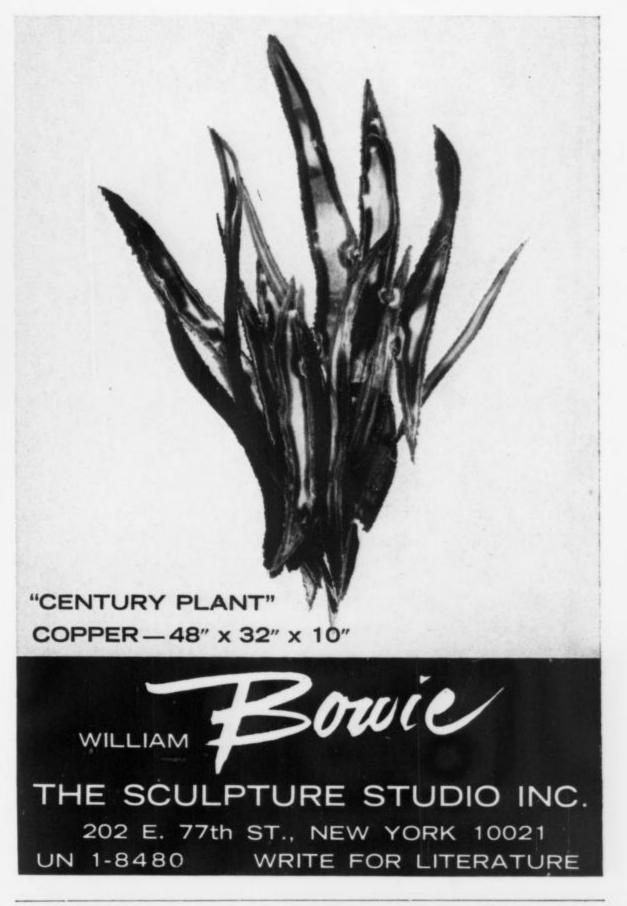
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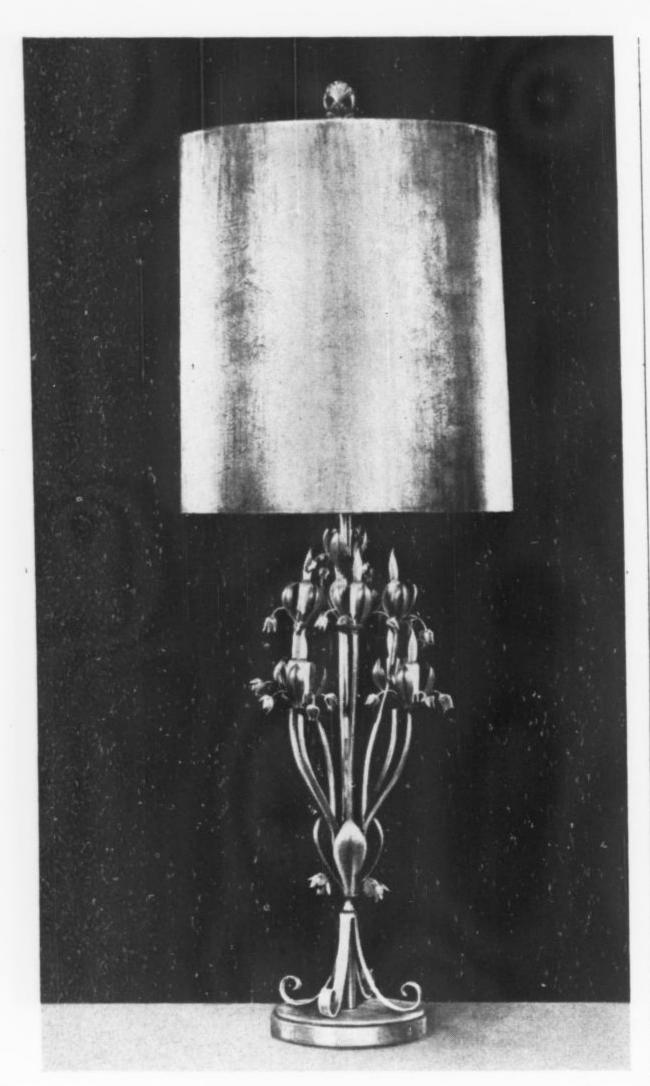
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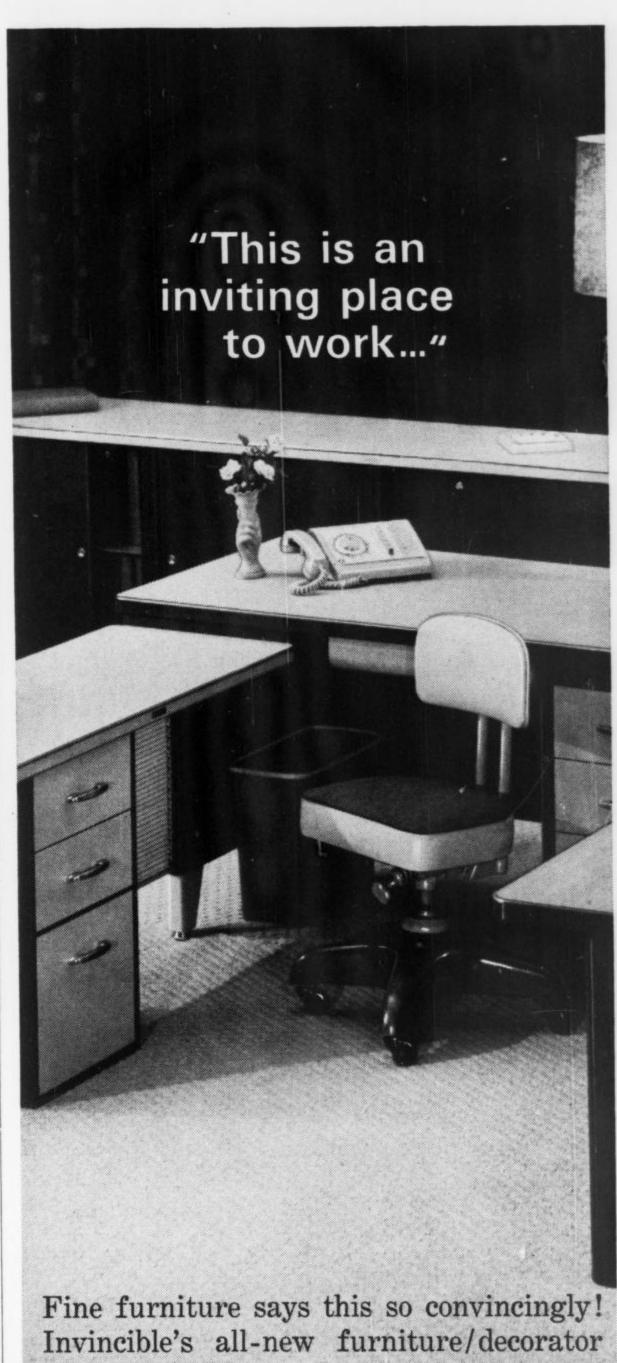
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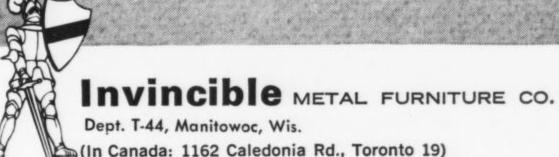
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Martha Washington sat here.

In all-silk, Martha Washington sat. Most likely, George sat here, too-And guests of the Washingtons. After the Washingtons the Washburns of Baltimore sat here. And in 1908 they presented this chair to the Mount Vernon Museum, where it stands to-day. 118 years later.

Ten years ago the chair was reupholstered in new pure silk. But isn't the longevity of silk surprising? Even more so, though, is the fact that today's silk is superior—yes, even more durable, more beautiful. Why?

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