



Floor style shown: 86705. Montina and Corlon are registered trademarks of Armstrong Cork Co.

A Montina Vinyl Corlon floor goes with any style of color television set, especially on Wednesday evenings.

The styling of Montina Vinyl Corlon is especially contrived to be compatible with any decorating—and redecorating, and re-redecorating—impulse that may take your fancy. This is a point we have often made in magazines (and we hint at again in the picture above) and on television. Until now, however, we have confined our television commercials exclusively to what is known as black-and-white.

This, you might think, was a bit feebleminded of us, since black-and-white is not a color combination in which Montina comes. We could cite a number of economic and practical reasons for our past monochromatism, but they are of little interest now—even to us. Suffice it to say that we have started presenting Montina in full color in our television commercials.

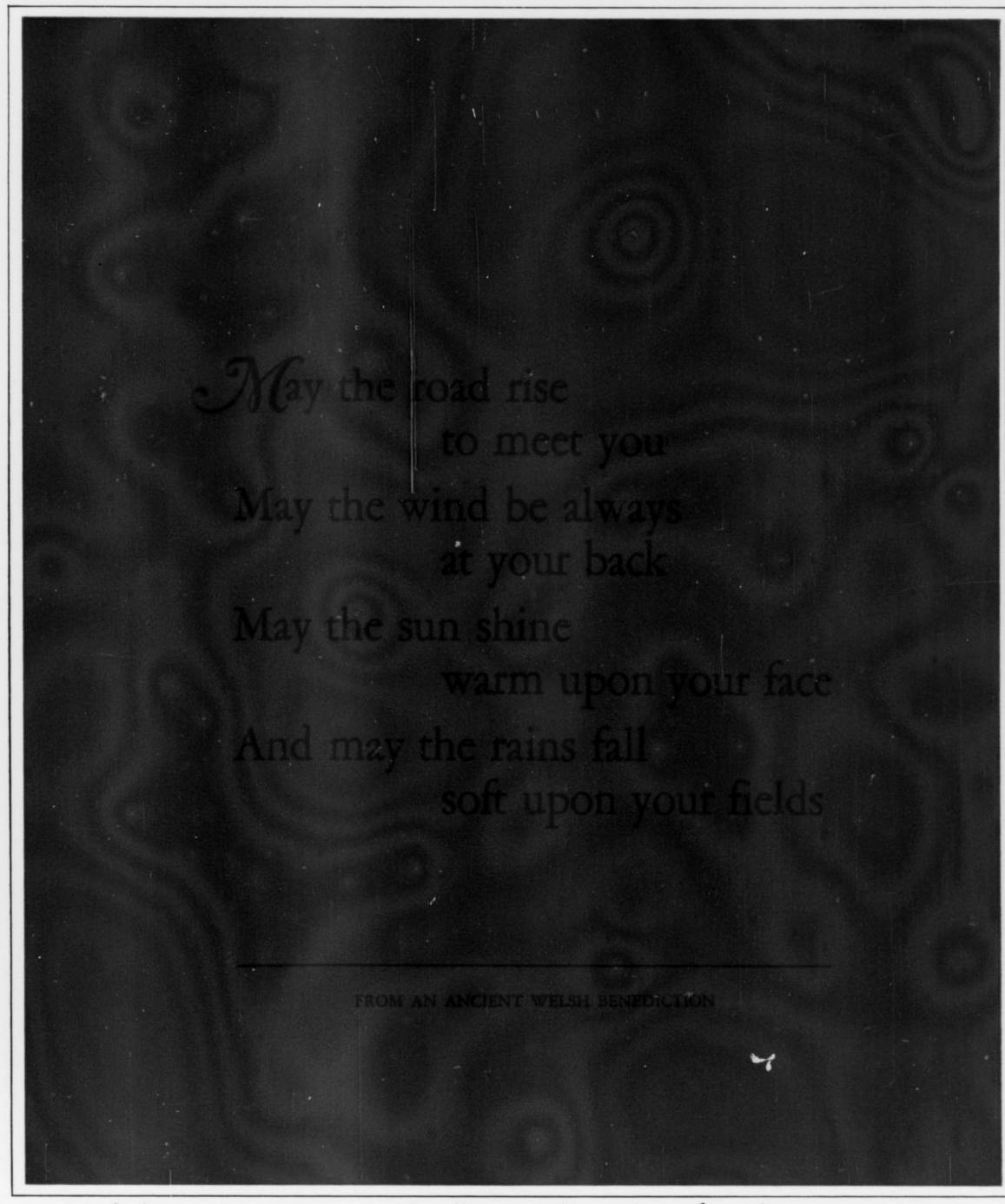
Now it's none of our business if you have not yet seen fit to trade in the old black-and-white for a Louis XVI or Duncan Phyfe or Victorian or high-impact polystyropropylene color TV set. We make floors, not television sets. However, you may recognize that the moment that

makes the whole transaction worthwhile has now come. Armstrong commercials, we repeat, are now in color—although usually you'll be seeing only one or two of the 19 different Montina colors from which you can choose.

We should mention that the shows in which these commercials can be found are also in color:

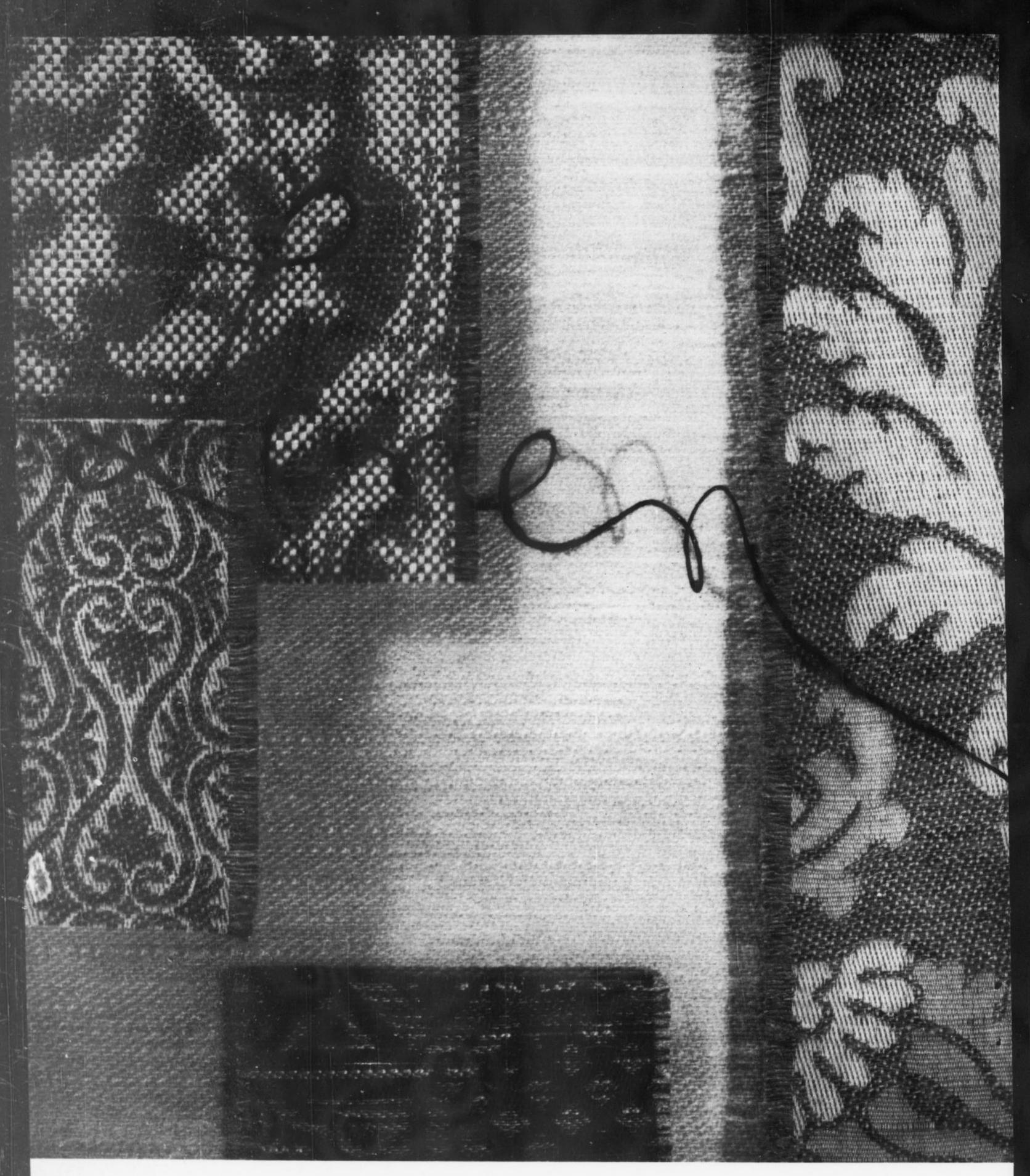
Gidget and Big Valley. Stirring shows, both. ABC-TV. See your local listing for the exact time and station. Wednesday evenings in most places.

vinyl floors by Armstrong



Holiday greetings and all good wishes for the New Year

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National Showrooms and General Offices

Interiors

Volume CXXV, Number 5

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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Devoted to Offices in January, the Contract Interiors section will include four exceptional new buildings: Minoru Yamasaki's romantic, split-arch-windowed Northwestern Insurance Company building in Minneapolis, with interiors by Ford & Earl Design Associates; Eero Saarinen & Associates' powerful CBS building in New York, with the Ground Floor restaurant by Eero Saarinen & Associates and offices by Carson, Lundin & Shaw and Knoll Planning Unit; the Dunbar office building in Berne, Indiana, by Orus Eash; the Pan American Health Organization building in Washington, D.C. with interiors by Barbara Parker Robinson . . . Another cache of ideas on office design is the Chicago headquarters of Interior Space Design, interior affiliate of Perkins & Will . . . The Bucks County house of Charles Langley . . . Per Tannum's "Plus" program in Norway and Ireland . . . Market report on residential furniture.

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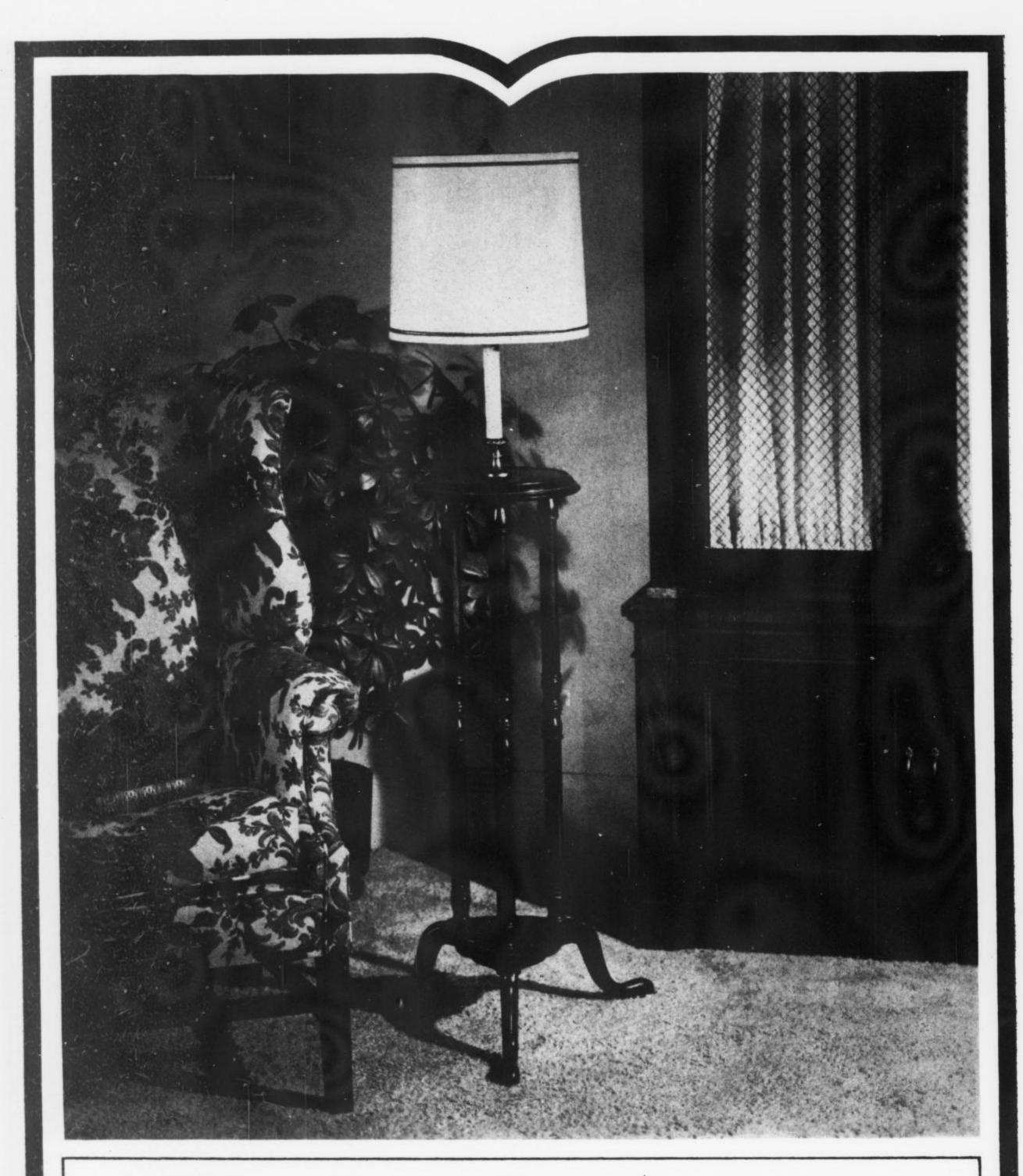
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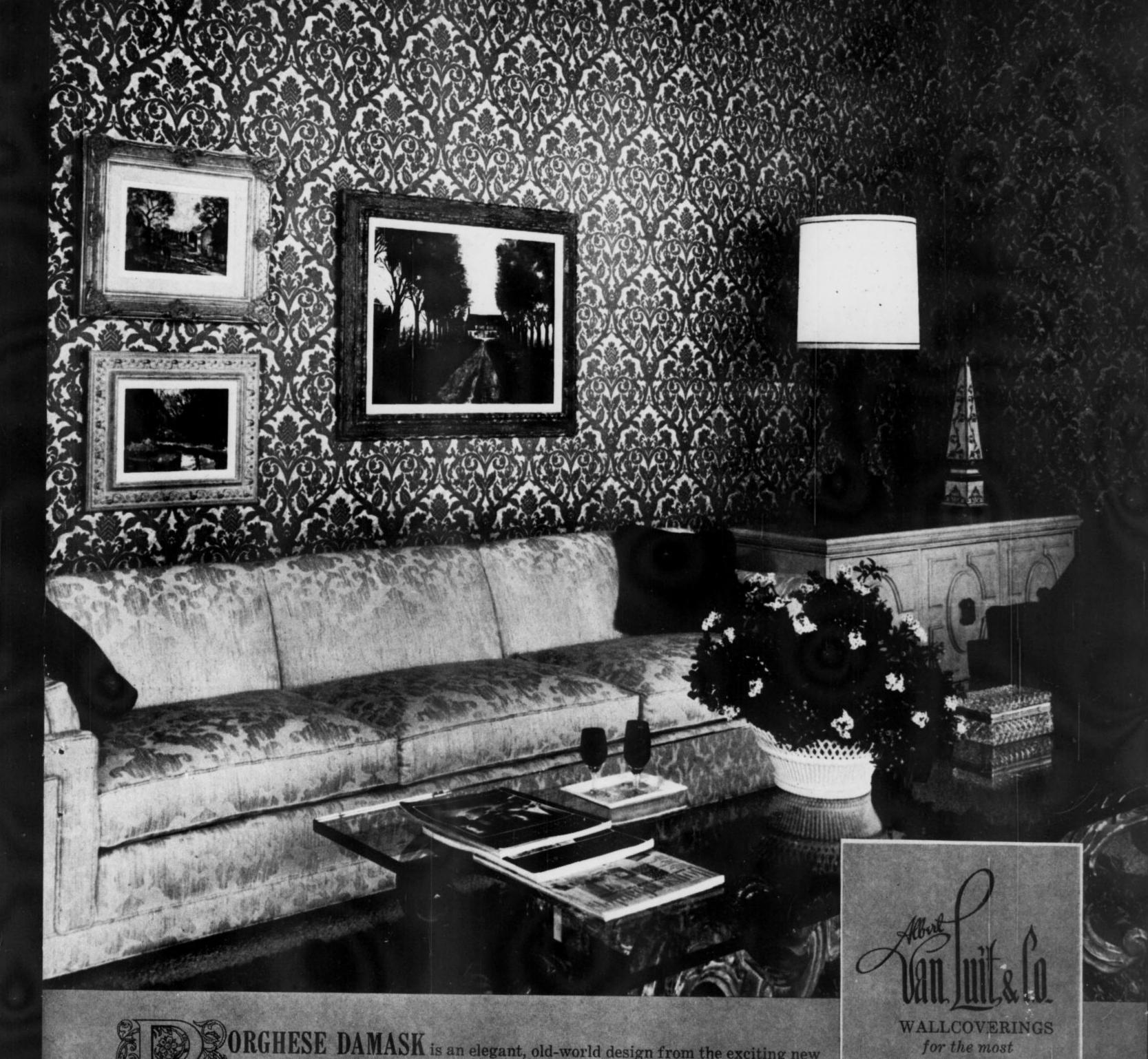


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BEAUTIFUL INTERIORS

For your information

Expo 67 Montreal . . . Exhibitions . . . Attingham summer school . . . Awards . . . Contract news

Expo 67 zooming

U. S. and Quebec to have see-through pavilions

News of Montreal's world's fair has been coming in at an accelerated rate since the closing of the New York Fair. Expo 67 is the working title of the Canadian Universal and International Exposition which opens April 28, 1967. Its theme: "Man and His World."

The United States and Quebec pavilions (shown here) are disparate in design but have one feature in common — transparency. (Germany's pavilion will be a free-flowing structure of steel mesh and translucent fabric.)

Architects for the United States Exhibition are R. Buckminster Fuller, Fuller and Sadao, Inc., and Geometrics, Inc., associated architects. In Fuller fashion it will be a geodesic skybreak bubble. It is 250 feet in spherical diameter, 137 feet high, made of a lightweight metal space frame supporting a transparent enclosing surface. Different plastic or glass films and sheets-tinted, shaded, or partially reflectant - are now being developed as sheathing materials. Architects for the interior structure, exhibits, and landscaping of the U.S. pavilion are Cambridge Seven Associates, Inc. The exhibition's theme, "Creative America," will be shown on platforms reached by long escalators.

Ground has been broken for the \$7 million Quebec pavilion designed by the architectural firm of Papineau, Gérin-Lajoie, LeBlanc and Durand who will also design the Quebec exhibits. The 50-foot-high building, a truncated pyramid with slightly sloping sides, will rise from a 25,000 square foot base and rest about ten feet above ground. Constructed almost entirely of a special type glass, it is designed to reflect the sky and neighboring buildings during the day but to turn transparent after sundown, revealing the pavilion's interiors from outside. The exhibits will portray the many themes which make up Quebec's image; the last one will project Quebec's future population and development to

Left: model of Quebec's pavilion as it will look after sundown. Architects are Papineau, Gérin-Lajoie, LeBlanc and Durand.

Below: site of Expo 67 on two man-made islands in the St. Lawrence River opposite Montreal Harbor. St. Helen's is in center where existing park area (black) remains untouched; new land was created at either end. In foreground is other man-made island—Ile Notre Dame.

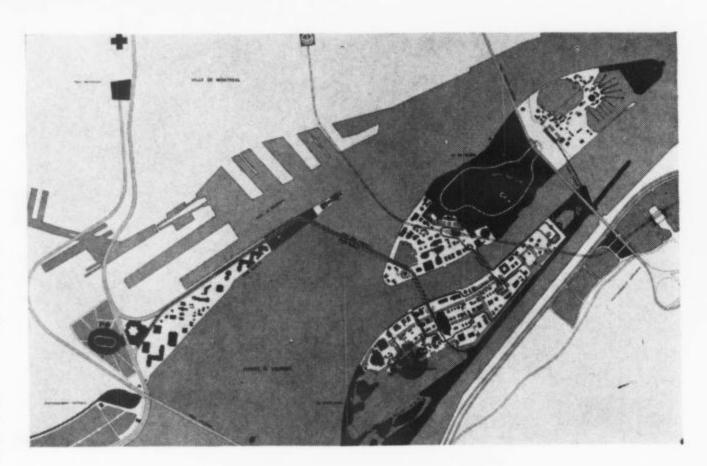
the year 2000.

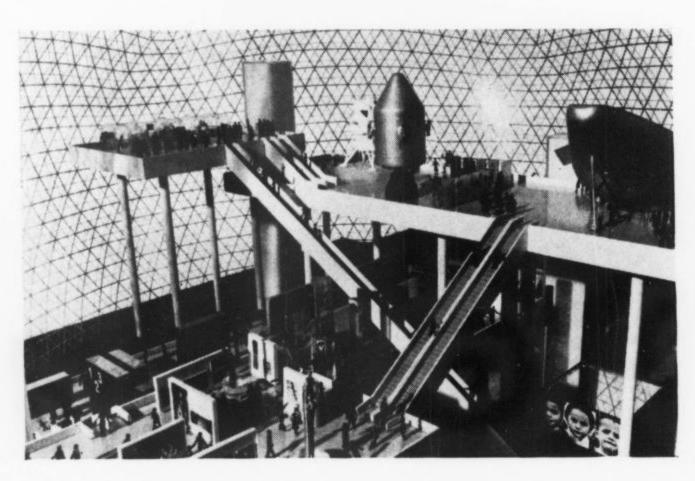
Setting for Expo 67 is on two man-made islands in the St. Lawrence River, linked to Montreal by mass transit systems. To date 65 nations will take part; since all are official government participations, there will be no admission charges at these exhibitions. Additionally, a 25,000-seat stadium will be built for international sports meets and shows, and a \$1½ million fine arts gallery.

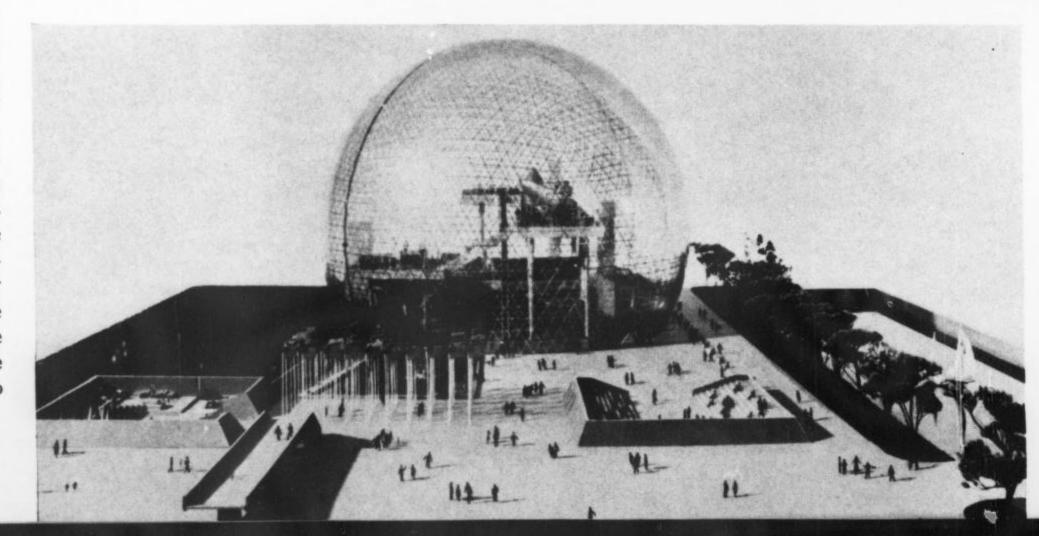
Many countries who were not at Flushing Meadow will have pavilions in Montreal. Some of the nations participating are: Netherlands, West Germany, Yugoslavia, Russia, Czechoslovakia (\$8½ million budget), Celon, the Republic of China.

The exposition coincides with the one hundreth anniversary of Canada's confederation. Twenty-seven Canadian industries and ten Canadian provinces will be participating in this event which promises to be historically significant.

Below: the United States Exhibition with its geodesic bubble conceived by R. Buckminster Fuller. At right, interior exhibit space by Cambridge Seven Associates, Inc.









... and may all your Christmases be white... and red and yellow and green and orange and purple and blue and lavender

DAVID and DASH

Exhibitions

The Baker's Art

"Yesterday we got eight threebreasted women from an Italian baker," said Paul Smith, one of the most imaginative museum directors in the country. He was talking about Cookies and Breads: The Baker's Art, a wholly delightful Christmas exhibition at New York's Museum of Contemporary Crafts (through January 9), for which he collected an unbelievable variety of edible art from all over the world. Besides the three-breasted woman (see cut), a traditional Italian cookie, there are approximately 200 cookies and breads in the show representing everything from stained glass and gin bottles to abstract designs and caterpillars. The work ranges from professional and home-baked examples of the baker's traditional art to recent experiments in dough by contemporary craftsmen and art students. "The home baker feels free to improvise," says Paul Smith. "The artist is attracted to dough as a medium expressive of today's concern with impermanence."

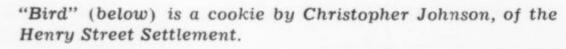
There are decorative breads, wedding breads, holiday breads, breads to honor the dead, fantasy breads, gingerbreads, pressed cookies, and a special group of bread as sculptured by the artist John Fischer. "Wherever man has baked," as Paul Smith points out in the exhibition catalog, "he has considered it a magical and sacred process, a medium for expressing his belief in myths, legends and taboos." The exhibition, however focuses on the visual interest of cookies and breads.

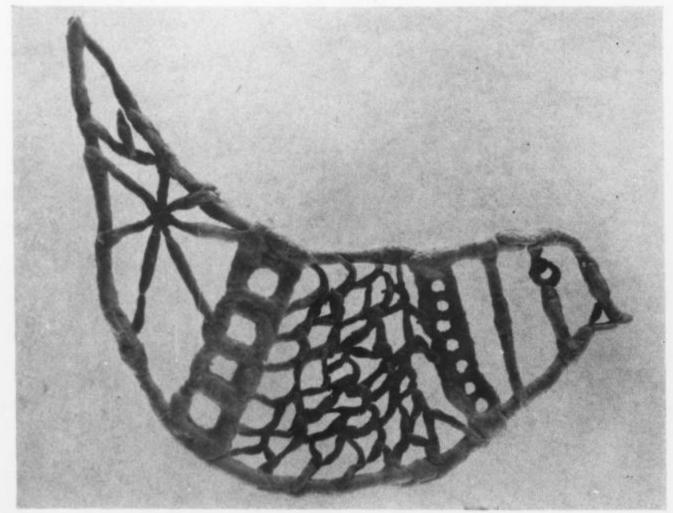
The exhibition also includes work by art students at the Collaberg School, Stony Point, New York and the Hussian School of Art, Philadelphia, where baking was given as a student project, along with cookies baked by children at the Henry Street Settlement, New York.

It is altogether an enchanting exhibition which points out the many advantages of baking as an art. Dough is inexpensive and available. Baking is simple and immediate. Through their

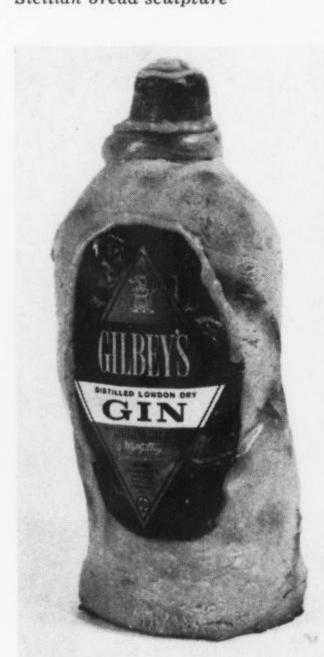


Three-breasted woman (above) is a traditional Italian cookie.

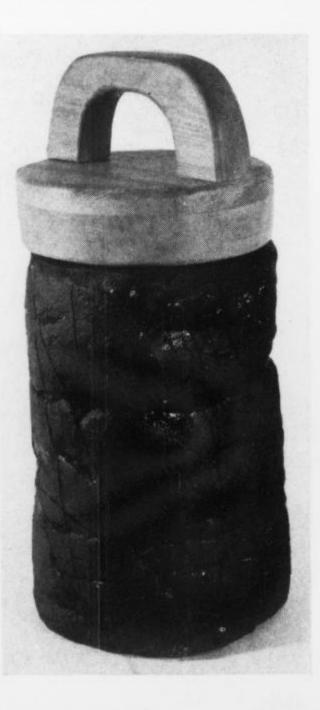








"Gilbey's Gin" in dough, above, is by Jolyon Hofsted. Ceramic cookie jar, below, is by James Crumrine.





baking experiments, Mr. Smith noted that some of the art students had for the first time established a rapport with their parents.

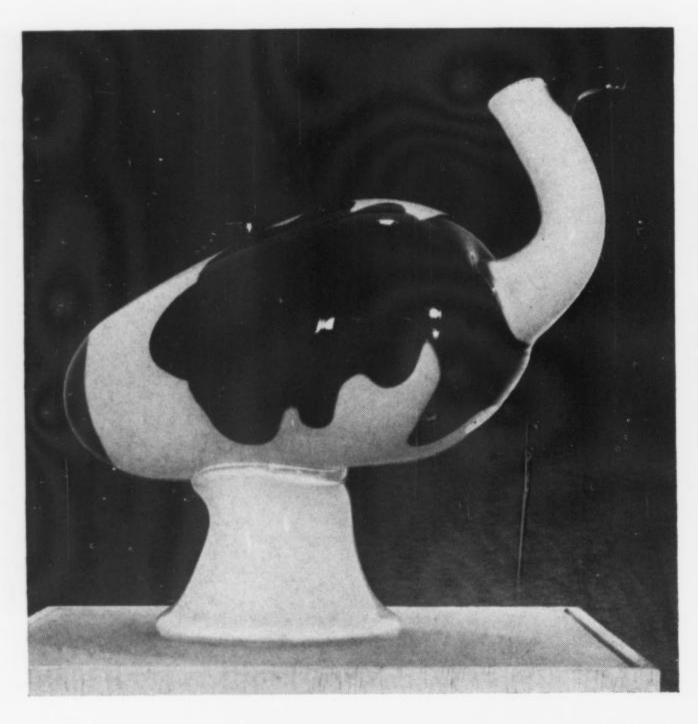
Aalto in Florence

The work of Alvar Aalto, one of the masters of contemporary architecture, is being exhibited at Palazzo Strozzi in Florence, Italy, through January 9th. "Alvar Aalto: An Architecture for the New Man," as the exhibition is called, traces the Finnish architect's work over the past 40 years through models, drawings, photographic panels, sketches, and plans. The documents, which are said to be the most complete ever assembled in an international exhibition, are grouped according to problems: "Aalto and his intervention in the city," "his houses and working places," "the handling of the Finnish landscape," "man's dwelling and furniture," "recent works in Europe," "his contribution to the great international fairs." One exhibition highlight is a great plastic model (ten meters long and four meters wide) of the center of Helsinki, a great achievement in town planning on which Aalto has been working for years.

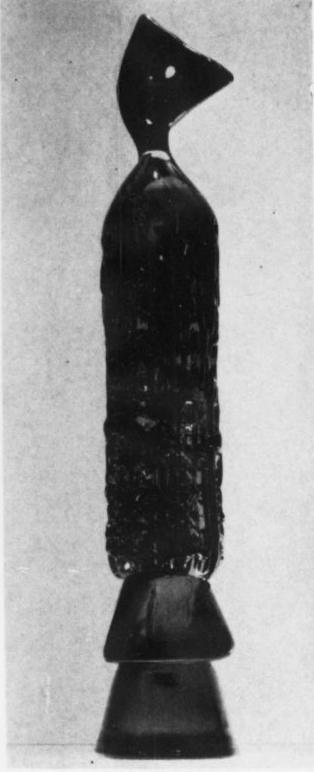
Glass and wool in art

The current preoccupation among artists with experimentation in all kinds of materials and techniques is emphasized by two current exhibitions one of glass sculpture at New York's Museum of Modern Art, and the other of French tapestries (see page 14) which had its initial showing at New York's Charles E. Slatkin Galleries and is now touring U.S. museums and galleries. Such top contemporary painters and sculptors as Hans Arp, Max Ernst, and that most prolific of all 20th-century experimenters, Pablo Picasso, are represented in both exhibitions.

Sculpture in Glass, at the Museum of Modern Art through January 2, is the result of a 15-year-old project of a Venetian glass dealer, Egidio Costantini, to restore art to the craft of glass-blowing and to raise the







Three pieces in Sculpture in Glass exhibition: Picasso's "Condor," above left; Arp's "Bride and Groom," left; and Max Ernst's "Poet," above. All were lent by the Fucina degli Angeli, Venice.

once illustrious glass center of Murano, Italy, to its former glory. From more than 800 glass objects which have been executed for the project since its inception, 33 were selected for the New York exhibition designed by Arp, Max Ernst, and Picasso (see cuts). Also included are drawings and models for glass objects by a number of other artists who have designed pieces for Costantini's project which was christened "La Fucina degli Angeli" (The Foundry of the Angels) by Jean Cocteau.

Contemporary French Tapestries, a collection of 35 tapestries by Arp, Calder, Cocteau, Derain, Max Ernst, Klee, Laurens, Leger, Matisse, Miro, and Picasso, now traveling under the auspices of New York's Charles E. Slatkin Galleries, offers striking proof that the ancient art of tapestry has regained its distinction as an art of rich variety.

"The lyricism of Miro, the bold geometry of Leger, the organic free forms of Arp, among



Who but the man who restored the bath to its original Roman splendor—Sherle Wagner!

Not as an oversight, but deliberately. With his customary skill, imagination and originality, Mr. Wagner presents semi-precious stones for the bath, in a setting of twenty-four karat gold plate. Shown here, genuine amethyst. Other gem collectors may prefer his onyx, malachite, rock crystal, rose quartz, tiger eye, jade or lapis lazuli.

SHERLE WAGNER CORP., 1964

125 EAST 57TH STREET, NEW YORK, N.Y. 10022 PLAZA 8-3300 Sherle Wagner

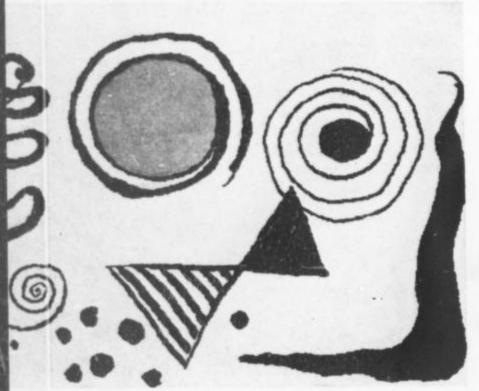
Four hand-woven tapestries in traveling exhibition of "Contemporary French Tapestries."

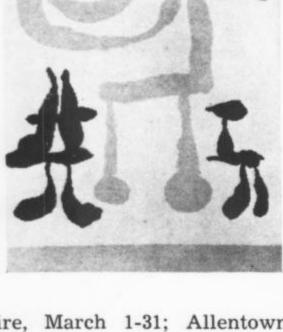


Picasso's "Ombres," above; and Calder's "Mobile," below.



Henri Laurens' "Femme," above; and Miro's "Dream," below.





others," writes the Museum of Modern Art's Mildred Constantine in the exhibition catalog, "have all found fertile expression in tapestry form. Compared with the tapestries of the past, they are relatively simple in composition, yet their lavish creativity complements and supplements the buildings of glass, steel, concrete whose interiors they adorn."

Now at the California Palace of the Legion of Honor, San Francisco, through January 10, 1966, the exhibition will be at the Marion Koogler McNay Art Institute, San Antonio, January 20-February 20; the Hopkins Center Galleries, Dartmouth College, Hanover, New Hamp-

shire, March 1-31; Allentown Art Museum, Allentown, Pennsylvania, April 12-May 12; North Carolina Museum of Fine Arts, Raleigh, May 22-June 22; Dallas Museum of Fine Arts, Dallas, July 6-August 6. Further listings will be noted in Interiors' Calendar.

Congolese scuplture

Some 250 pieces from the Clark and Frances Stillman Collection of Congolese Sculpture is having its first comprehensive showing at New York's Museum of Primitive Art through February 5th. Generally acknowledged to be the most representative collection of Congo art

outside that of the Musée de L'Afrique Centrale at Tervuren, Eelgium, it has been painstakingly acquired over the past 30 years.

American folk sculpture

Two exhibitions of sculpture—
The Art of the Carousel and
The Art of the Decoy—are at
New York's Museum of Early
American Folk Arts through
January 9th. The bird decoys
include both antiques and the
work of contemporary carvers.

N.S.I.D.

Educational forum on fabrics

Fabric manufacture is so complicated today that no one designer can master all the technicalities, but must depend on the trade for information and advice, was the opening remark made by Franklin Judson, Stroheim and Romann, moderator of the National Society of Interior Designers' panel discussion on fabrics in New York last month. The participating panelists - Gino Scalamandré, Scalamandré Silks, Inc.; Theodore Greeff, Greeff Fabrics, Inc.; Boris Kroll, Boris Kroll Fabrics, Inc.; Jack Lenor Larsen, Jack Lenor Larsen, Inc.; Leo Edlin, Lorraine Studios; and Robert Sertner, Renofabgenerally agreed that fiber identification cannot be considered a categorical guide to fabric performance because of such differences as weaving and dyeing techniques; and such changes from without as sun, humidity, dry cleaning, et al.

England's historic houses

Attingham summer school

The 1966 Attingham summer course on the Historic Houses of England, conducted under the auspices of the British National Trust, will be held from July 4th through July 25th according to Phelps Warren, president of the American Friends of Attingham, Inc. The 1966 course which will include visits to many of England's great houses will be directed by Miss Helen Lowenthal, chief lecturer of the Victoria and Albert Mu-

seum, and Sir George Trevelyan, Bart., Warden of the Shropshire Adult College at Attingham Park near Shrewsbury.

For the first ten days students will live at Attingham Park, a National Trust "stately home" designed by George Steuart in 1785 for the first Lord Berwick. This period will be devoted to lectures on British country house architecture and related decorative arts.

The school will then move to Bakewell in Derbyshire to permit detailed study of Haddon Hall, Hardwick Hall, Chatsworth, and Kedleston, described as the richest houses remaining in Europe with unrivaled collections.

During the last week, there will be a tour of East Anglia which is called "the best preserved county in England." The ancient city of Norwich will be base for visits to Oxburgh Hall, built in 1782; Blickling Hall, a Jacobean house of 1616-1624; and Holkham Hall, the 18th-century Palladian home of the Right Honorable The Earl of Leicester, M.V.O., D.L.

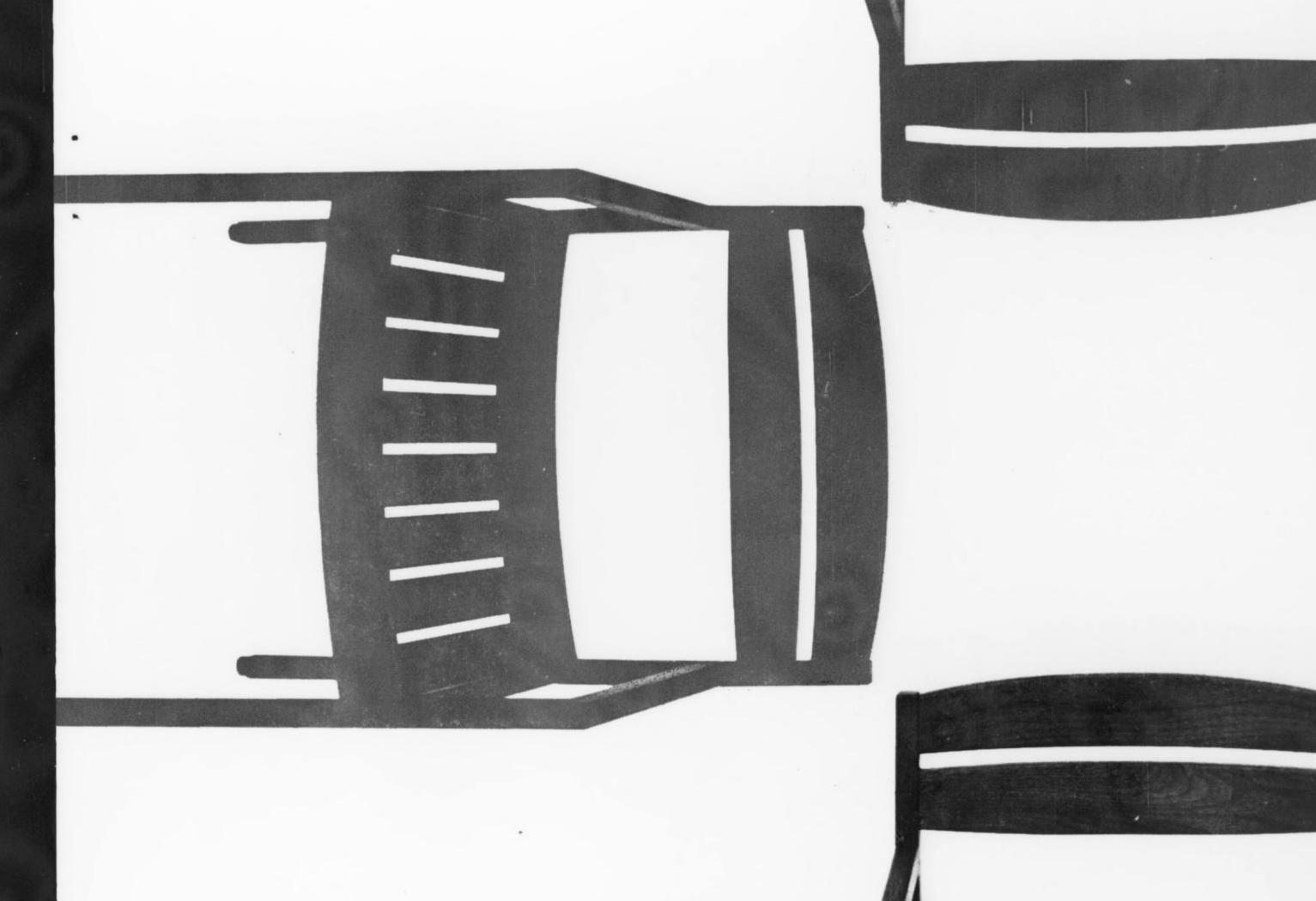
The school is open to graduate students, teachers and professionals in the fields of museology, architecture, decoration, historic preservation and related subjects.

For brochures and enrollment applications address the Secretary of the American Friends of Attingham, Inc., 1 East 70 Street, New York, New York 10021.

Design happenings . . .

a Fashion Group production

What original design did the 20th century produce? Such was the question asked and answered by the interior design committee of The Fashion Group, Inc., at its annual interior design lunch in New York last month. The answers, in the form of settings designed by Evelyn Jablow, and commented by Jeanette Sarkisian of the Saturday Evening Post, were billed as "Six Happenings: 1890-1970" but turned out to be eight when the show got into production. The design of each decade was well documented beginning with the Art Nouveau period of



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and blue...and yellow...and any color that suits your fancy. The No. 205S-SW genuine Walnut chair is undoubtedly the finest all wood chair you can specify today. Specify it in transparent Epoxy and retain the beauty of genuine Walnut. Or in any color of opaque colored Epoxy! Either finish resists acids, alcohol, stains and abrasion. It lists for \$81.00...in any color of the rainbow (Guaranteed? Yes, forever!)

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the 1890's with its sinuous lines and bentwood, through the abstract art, Saarinen pedestals, and conversation pits of the 1960's. The last setting concentrated on the "Now" with Ullrich Franzen's tractor seat stool as its only furniture. " . . . While the scientists aim for the moon, the architects and designers, for the most part, seem curiously earth bound." The session wound up with a discussion of interior design influences by panelists Gloria Steinem, freelance writer; George O'Brien, feature editor of Home Furnishings Daily; Theodoros Stamos, painter; Susan Burden, part owner of a new and very "now" Madison Avenue shop, Paraphernalia; and moderated by actress Phyllis Kirk.

Awards

Student silver winners

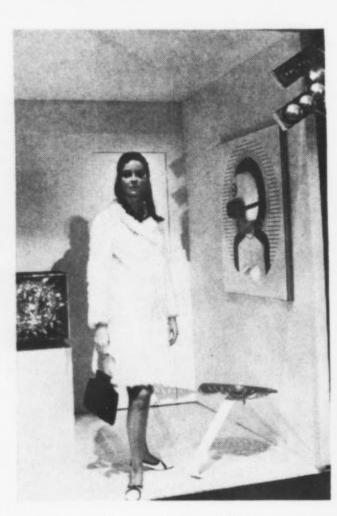
Eight prize-winning designs in the ninth annual Sterling Today Student Design competition sponsored by the Sterling Silversmiths Guild of America, were included in The New England Silversmith, an exhibition of historic New England pieces at the Museum of Art of the Rhode Island School of Design, last month.

The 1965 competition was divided into two main categories —form and decorative—and the form category was subdivided into three divisions: candle holder, flower holder, and sugar and creamer. In the candle holder division, top prize went to Charles S. Tramontana, a graduate of the Cleveland Institute of Art. Stanley A. Wysocki, a senior at Pratt Institute. won first prize in sugar and creamers; and Nicholas B. Paffet, also a Pratt senior, took top prize in flower holders. In the decorative category, a tumbler designed by Cleveland Institute of Art graduate Peter A. Zorn, won first prize; and second prize went to Shelia M. Chandler, a Louisiana State University senior, for a fruit bowl made of sterling silver wirings, some of which hold colored glass discs.

Second prize in the candle holder division went to Joseph R. Apodaca, Jr., a graduate of the Rochester Institute of Tech-







Above: Three of the "Six Happenings: 1890-1970," in Fashion Group show, top to bottom: Turn of the century, 1960's, and Now, November 4, 1965. (Story starts on page 14.)

nology; second prize in the flower holder division to Miss Chunghi Choo, an instructor in the art department, State College of Iowa; and second prize in sugar and creamer division to John C. Marshall, a graduate of the Cleveland Institute of Art, and now an instructor in silversmithing at Syracuse University.

Judges for this year's competition were Sarah Tomerlin Lee, editor in chief, House Beautiful; Joseph M. Parriott, manager of product design, Raymond Loewy/William Snaith, Inc.; and J. Russell Price, director of design, The Gorham Company.

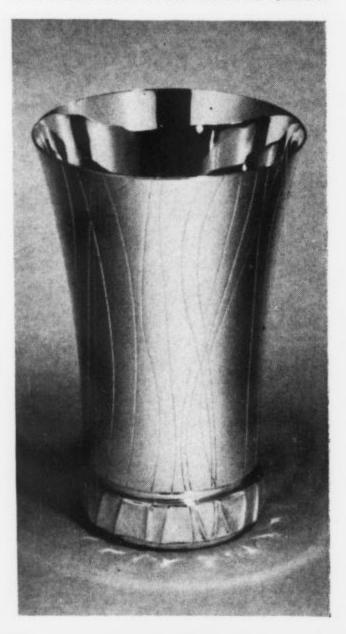
1965 Lunning prize winners

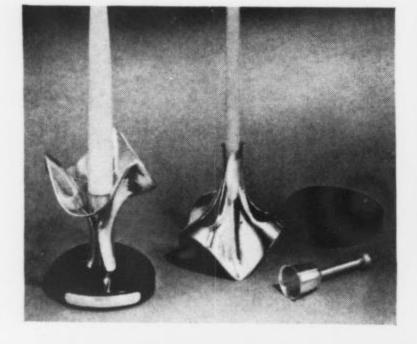
The 1965 winners of the annual Frederik Lunning Prize have been announced by Georg Jensen Inc., sponsors of the prize which was established in 1951 by the late Frederik Lunning, founder of the store and of the importing firm, Frederik Lunning, Inc., to encourage young Scandinavian designers

Right: Silver tumbler by Peter Zorn, first prize in decorative category. Below left: Candle holder by Charles Tramontana, a first prize winner. Below right: Flower holder and candelabra by Nicholas Paffett, a first prize winner. Bottom: Sugar and creamer which won Stanley Wysocki first prize in Form category.

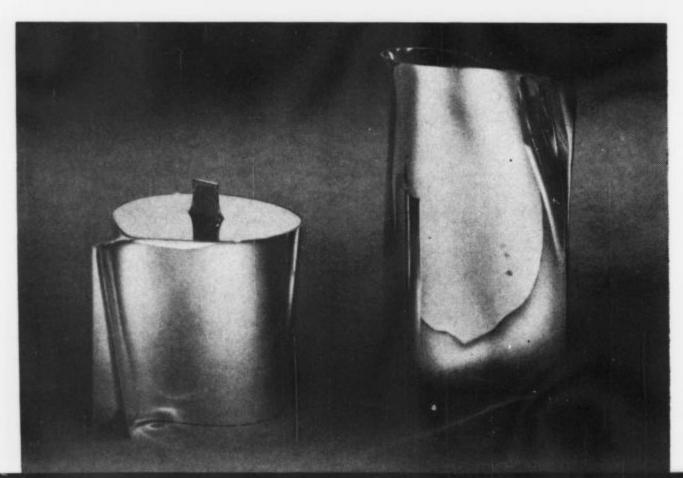
who demonstrate potential for influencing the development of Scandinavian design at home and abroad.

This year's cash award of \$7,000 is to be divided equally between Mrs. Eli Marie Johnsen, a Norwegian weaver who has exhibited at home and abroad and has won prizes in Norwegian and Swedish competitions; and Hans Krondahl, a young Swedish textile artist who studied at the Stockholm School of Arts, Crafts and Design, and was a pupil of the well known Edna Martin (head











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of the textile department at Stockholm A.C.S.). Mr. Krondahl has been teaching textile art in Italy and Japan.

Alcoa award to George Nelson

George Nelson, president of George Nelson & Company, New York City industrial design consultants, received the 1965 Alcoa Industrial Design Award in recognition of his "notable achievement in the imaginative and effective use of aluminum" in his designs for the Action Office furniture collection (INTERIORS. December 1964). The collection. manufactured by Herman Miller, Inc., was based on detailed behavioral studies undertaken by Robert Propst, director of Herman Miller's product research laboratory at Ann Arbor, Michigan.

Mr. Nelson is also a partner with Gordon Chadwick in the architectural firm of Nelson & Chadwick, and is a member of the College of Fellows of the American Institute of Architects. In 1963 he was a recipient of the A.I.A.'s Industrial Art Medal.



A.I.A. award to David Rockefeller

The New York Chapter of the American Institute of Architects presented David Rockefeller its 1965 Award of Merit for "demonstrating what a private citizen can do to give beauty, life and new hope to their cities." The chapter's highest honor bestowed on anyone other than an architect, it has been given only three times before to: James Felt, former City Planning Commission chairman; O. H. Ammann, distinguished for his engineering work in large bridge construction; and Lewis Mumford, author and critic.

Mr. Rockefeller, president of the Chase Manhattan Bank, received a citation which read: "In recognition of distinguished service to the profession and the City of New York in taking leadership to revitalize downtown Manhattan; of your insistence upon the highest standards of architecture, planning and related arts in effecting this rebirth; of demonstrating what the private citizen can do to give beauty, life and new hope to their cities."

Mr. Rockefeller serves as chairman of the Downtown-Lower Manhattan Association, Inc., which is primarily concerned with the strengthening and sound continuing development of the financial district in lower Manhattan and has developed plans for its extensive redevelopment. He is director of Morningside Heights, Inc., a community group for local planning; chairman of the board of the Museum of Modern Art: and was a director of the New York World's Fair 1964-65 Corporation.

He is the third member of his family to be honored by the chapter. His father, John D. Rockefeller Jr., received the Medal of Honor for City Planning in 1942, and Governor Nelson A. Rockefeller, his brother, was made an Honorary Member of the chapter in 1959.

(Continued on page 130)

FOR YOUR CALENDAR

Through December 18. How To Make a Work of Architecture—I. The Alley Theater by Ulrich Franzen. The Architectural League of New York.

Through December. World's Fairs. 16 world's fairs between 1851-1939.

Prepared by Metropolitan Museum of Art. Commercial Museum, Philadelphia

Through January 2. German Glass from Roman Times to the Present.
Touring U.S. under auspices of National Carl Schurz Association.
Milwaukee Art Center.

Christmas Crafts Exhibition. Philadelphia Art Alliance.

Through January 9. 1) Cookies and Breads: The Baker's Art. 2) Enamels by June Schwartz. 3) Woven Forms by Dominic Di Mare. Museum of Contemporary Crafts, New York.

Through January 10. Contemporary French Tapestries. California Palace of the Legion of Honor, San Francisco.

Through January 12. Enamels by Kathe Berl. Sponsored by Artist-Craftsmen of New York. National Design Center, New York.

Through January 29. Original Dali Paintings and Signed Graphics. Old Print Center of Phyllis Lucas Gallery, New York.

Through January 30. American Folk Art From the Shelburne Museum.

Albright-Knox Art Gallery, Buffalo, N. Y.

Through February 27. Winter Whittlings: American Furniture in Miniature.

Fountain Elms, Utica, N. Y.

December 13-January 9. Philadelphia Architecture—The Past Fifty Years.
Philadelphia Art Alliance.

January 2. A.I.D. International Design Awards Dinner. Pick-Congress Hotel, Chicago.

January 2-7. Lamp Show. Palmer House, Chicago.

January 2-8. Chicago International Home Furnishings Market. Merchandise Mart, American Furniture Mart, Exhibitors Building.

Chicago Lamp Show. Merchandise Mart, American Furniture Mart.

January 3-7. Atlantic City China & Glass Show. Convention Hall.

January 3-24. The Architect Chooses Art. Dartmouth College, Hanover, N.H.

January 3-20. Architecture Without Architects. Museum of Modern Art Circulating Exhibition. Commercial Museum, Philalelphia.

January 5. Chicago Drapery Market Association Annual Banquet. Grand Ballroom, Sherman House, Chicago.

January 5-15. Brick in Architecture: Some American and Dutch Examples.

Architectural League of New York.

January 9-13. National Retail Merchants Association—55th Annual Convention. New York Hilton Hotel, New York.

New York Lamp & Home Furnishing Show. Hotel New Yorker.

January 9-14. Lamp Show. 230 Fifth Avenue, New York.

January 10-14. Atlanta Winter Home Furnishings Market. Atlanta Merchandise Mart.

New York Furniture Market. One Park Avenue, 200 Lexington Avenue, National Furniture Mart.

National Housewares Exhibit. McCormick Place, Chicago.

January 10-21. Early Bird Market. 225 Fifth Avenue, New York.

January 14-19. Southwest Curtain & Drapery & Upholstery Market. Market

Hall, Dallas.

January 14-February 13. Craftsmen USA '66. Sponsored by American Craftsmen's Council. Milwaukee Art Center.

January 16-21. Los Angeles Home Furnishings Market. Los Angeles Merchandise Mart.

January 16-28 California Curtain & Drapery Show. Ambassador Hotel.

January 16-28. California Curtain & Drapery Show. Ambassador Hotel,
Los Angeles.

January 17-21. Dallas Winter Home Furnishings Morket. Trade Mart.

Southern Furniture Market. High Point, North Carolina.

January 18-28. How To Make a Work of Architecture—II. New York

University, Washington Square Campus by Philip Johnson. The Architectural League of New York.

January 20-February 20. Contemporary French Tapestries. Marion Koogler McNay Art Institute, San Antonio, Texas.

Park Avenue and 66th Street, New York.

January 21-27. 12th Annual Winter Antiques Show. 7th Regiment Armory,
Park Avenue and 66th Street, New York.

January 23-26. New York Curtain Drapery, Domestics & Linens Show.

January 23-26. New York Curtain, Drapery, Domestics & Linens Show.
Trade Show Building.
January 23-26. Washington (D.C.) Gift Show. Hotel Willard.

January 23-28. 62nd California Gift Show. Los Angeles, California.

January 23-28 and January 30-February 4. 18th Annual Williamsburg

Antiques Forum. Colonial Williamsburg, Virginia. Information: Mrs.

Mary B. Deppe, Registrar, Goodwin Bldg., Williamsburg, Va.
January 24-28. Western Home Furnishing Market. Merchandise Mart,
San Francisco.

January 20-30. Cologne International Furniture Fair, Cologne, Germany. January 31-February 11. China, Glass & Gift Market. Merchandise Mart, Chicago.

February 6-11. Chicago Gift Show. Palmer House and La Salle Hotel.

February 7-11. Spring-Summer Notion & Novelty Show. Trade Show Building, New York.

February 17-20. Independent Housewares Mass Merchandise Exhibit. Convention Hall, Miami Beach.

February 20-25. 225 Fifth Avenue New York Spring Market.

New York Gift Show. Hotel New Yorker and Trade Show Building, New York.

March 6-10. Boston Gift Show. First Corps Cadet Armory and Statler Hilton Hotel, Boston.

April 18-23. Spring Market. American Furniture Mart, Chicago.

April 25-30. Southern Furniture Market. High Point, North Carolina.

May 14-19. 3rd National Conference, National Society of Interior Designers. Fairmont Hotel, San Francisco.

September 10-15. **35th Annual Conference, American Institute of Interior Designers.** Fairmont Hotel, San Francisco.

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INTERNATIONAL
HOME FURNISHINGS
MARKET

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SUNDAY THRU SATURDAY
JANUARY 2-8

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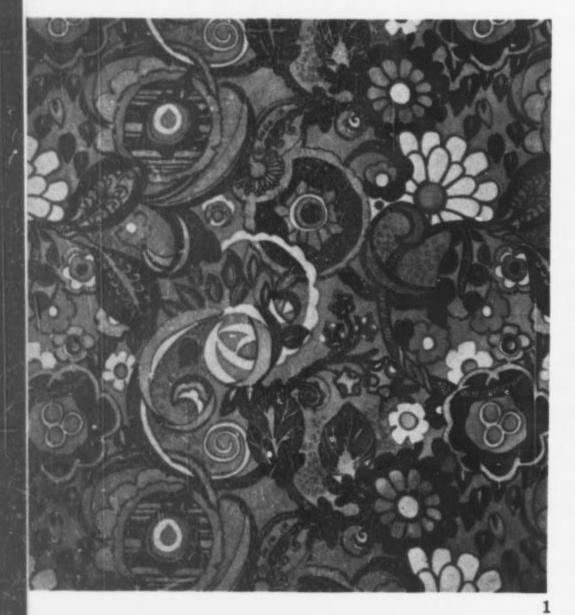
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In the showrooms: Market Report







Excitement at David & Dash

(1, 2, 3) DAVID AND DASH, 2445 North Miami Avenue, Miami, Florida. Up-todate traditional and soft colors are the unexpected keynotes in this firm's extensive new collection of prints, casements, and woven textures. A special David and Dash of spicy color gives "Nouveau" (1) a stimulating 1966 look. The 48" wide pattern has a 22" repeat and is available in five stock colorways. The ubiquitous dandelion patch becomes abstract in the stunning "Amaroso" (2). This prickly design is 52" wide, has a 29 1/2" repeat, and is offered in five colorways. "Elstra" (3) presents a sophisticated pattern of wood-cut trees in alternating tones of the same color. Forty-eight inches wide, it has a 26" repeat and seven stock colors. All David and Dash fabrics are shown on stock grounds in a selection of colorways but any design may be custom colored on special grounds. These patterns may be seen in the firm's numerous showrooms throughout the country; the New York showroom: 201 East 56th Street.

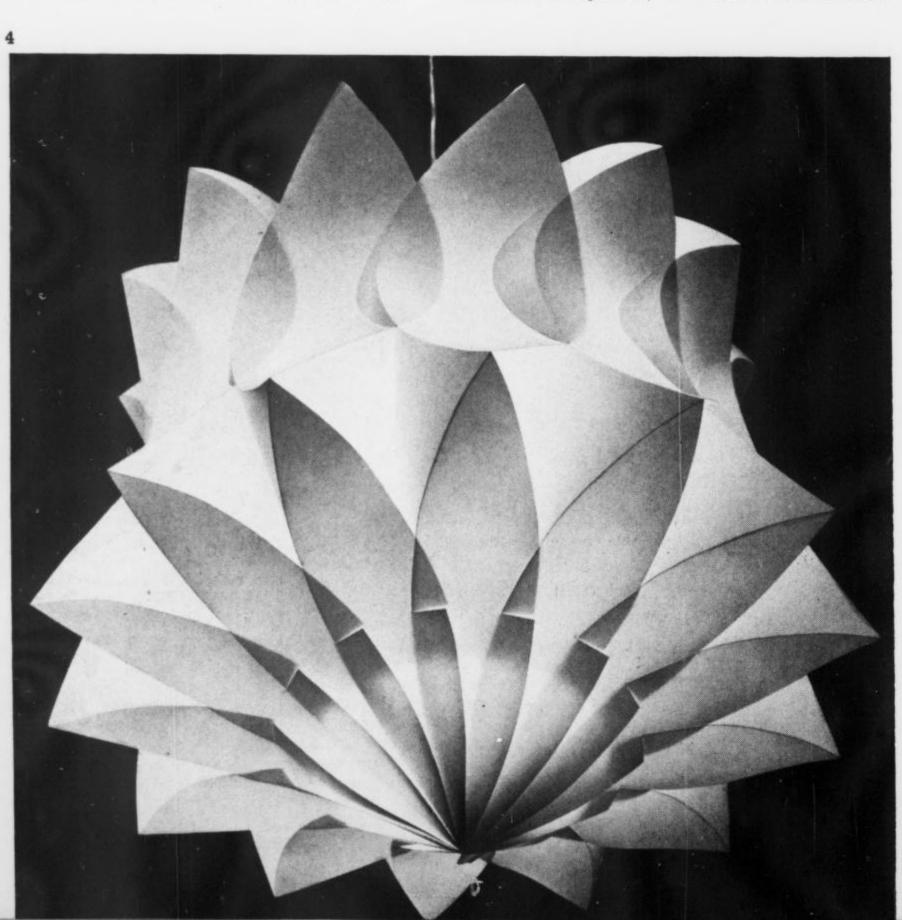


(4) MODELINE OF CALIFORNIA COMPANY, INC., 110 North Beaudry, Los Angeles, makes this convoluted hanging sphere of white vinyl designed by Ben Gurule. This is one of four plastic chandeliers by Gurule which was exhibited at the California Design/Nine 1965 exhibition in Pasadena. (INTERIORS April 1965).



Wood accent chairs

(5) PIAZZA ORIGINALS, 225 Fifth Avenue, New York, is importing a series of wooden frame chairs which includes the high-back open-frame chair shown. The tapered and carved slats are carried through to the stretcher below the seat. Finishes are satin black or accent colors. Available in the New York area at Robert Benjamin, 306 East 61st Street.





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In the showrooms: Market Report

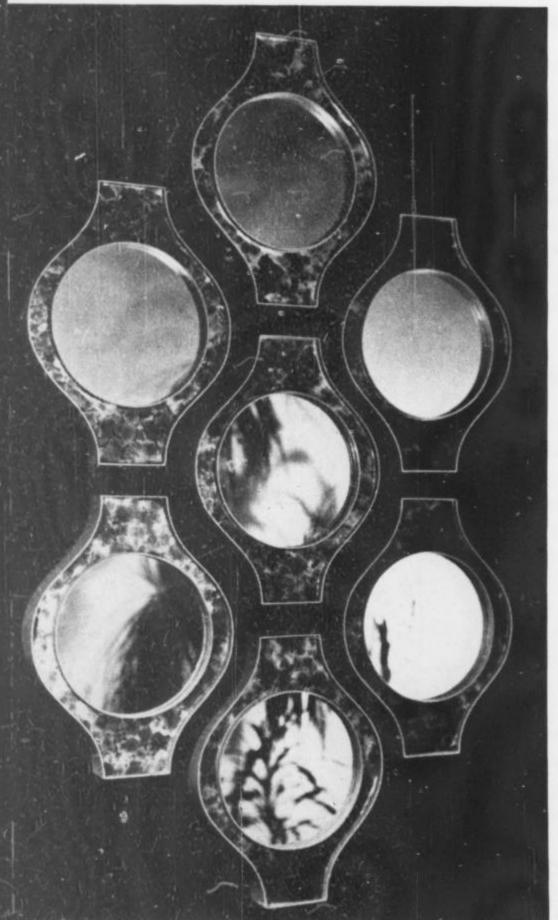






Custom coordinates

(1, 2, 3) FINE ART WALLPAPER COMPANY, INC., 979 Third Avenue, New York, features an enormous collection of murals, prints and high-pile flocks in its spacious showroom. At this "one stop shop" any design may be ordered on a wide selection of grounds in any color, and all papers (except murals) have coordinate fabrics. Fine Art also offers matching vinyl shades in any wallpaper pattern. "Tropicale" (1) is an unusual two-color flock shown here on moiré vinyl. Its sprightly flowers form a free and open pattern. The popular paisley is interpreted by Fine Art in a small repeat design of circles and arabesques called "Theda" (2). It is handsome in an inspired combination of red, pink, and tangerine. A five-panel scenic covering 11'8", "Madeira" (3), is well suited for today's popular Mediterranean theme. A new development at Fine Art is the application of mother-of-pearl to forty stock patterns. This creates a sparkling iridescence in rich shades of blue, green, red, pearl or gold.

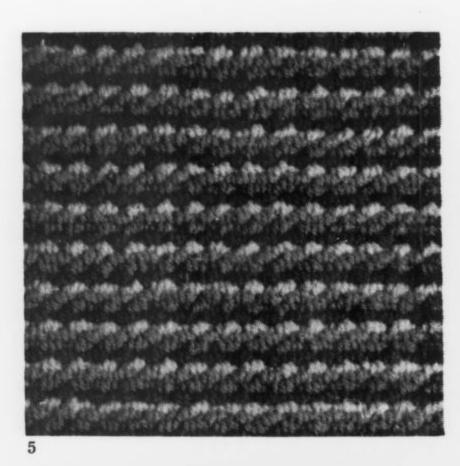


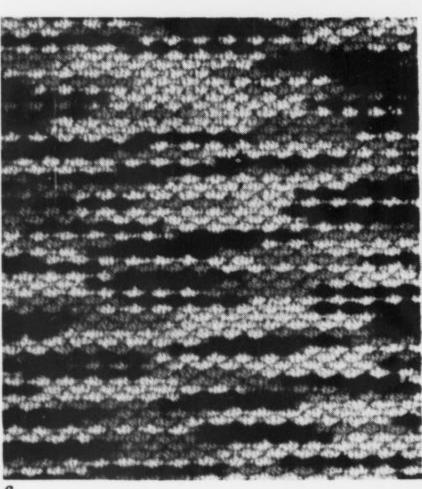
Bunching mirrors

(4) LUTEN-CLAREY-STERN, INC., 1059 Third Avenue, New York, has a small (11½" x 15" x 2") modular mirror designed by Roland Carter. It may be used alone or in clusters. The frame is finished in an antique gold enamel with tortoise shell paper inserts. Customers may have frames refinished to match their own papers, or have color swatches matched at a slight extra charge.

Expanding rug department

(5, 6) GREEFF FABRICS, INC., 150 Midland Avenue, Port Chester, New York, is expanding its "Color Pageant" custom carpet line with a number of stock patterns both traditional and contemporary, in various fibers-wool, Acrilan, nylon, cotton. Shown is a monotone horizontal stripe (5) in one or two colors, and a random stripe (6) tweed. Both are nubby 100% wool with a backing of jute and latex. Other additions include a circular rug with a hooked American eagle design; it comes in graduated sizes of 12" up to four feet in diameter. A new quality 100% mothproof wool "Chateau" has a long shaggy pile in a range of ten solid colors. A stock sheered "501" nylon plush comes in 17 colors, and a rich long staple 100% DuPont nylon is in the single "Polar" white.





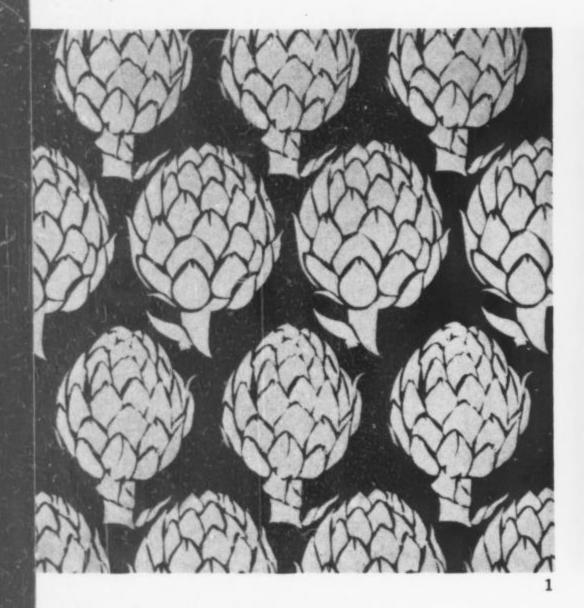
Macey Fowler



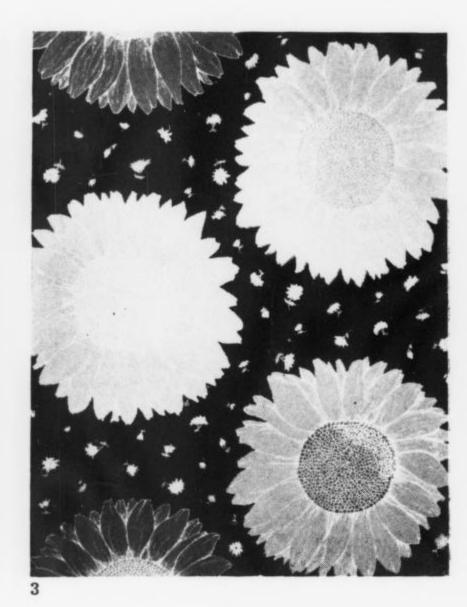


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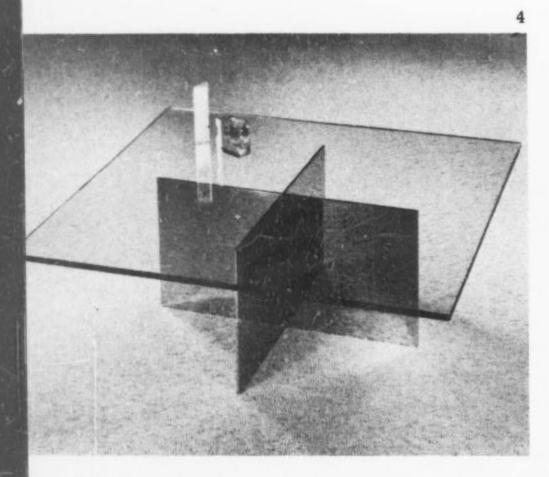


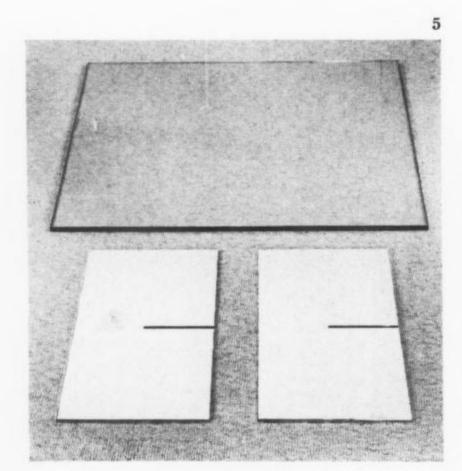


Paper pageantry

(1, 2, 3) PAGEANT WALLPAPER CORPORA-TION, 979 Third Avenue, New York. The mid-fall collection from this firm is a potpourri of exhilarating out-of-the-ordinary designs. "Articiocco" (1) states its subject unequivocally on fabric as well as paper. The white on black (shown) is a striking combination. Inspired by the railroad hero's neckerchief, "Casey Jones" (2), can be used effectively as is or cut apart into panels and borders. A flamboyant pattern of zany overblown daisies in Mexican-bright colors on a

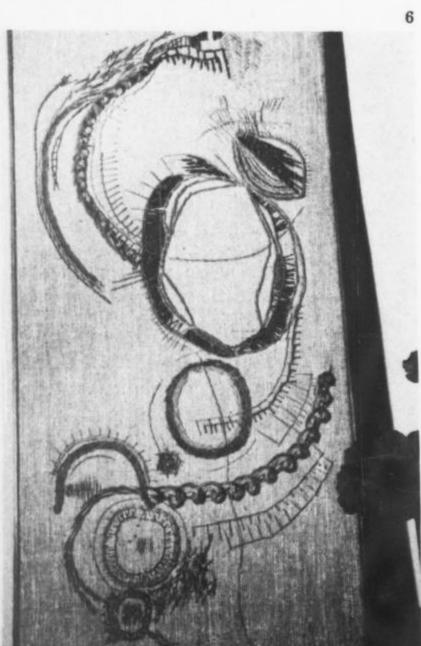
black ground is the through-the-lookingglass theme of "Alice in Wonderland" (3). This paper is also shown in wonderful combinations of pink and red, yellow and mustard, and blue and turquoise. All Pageant papers may be custom colored and printed on a variety of grounds.

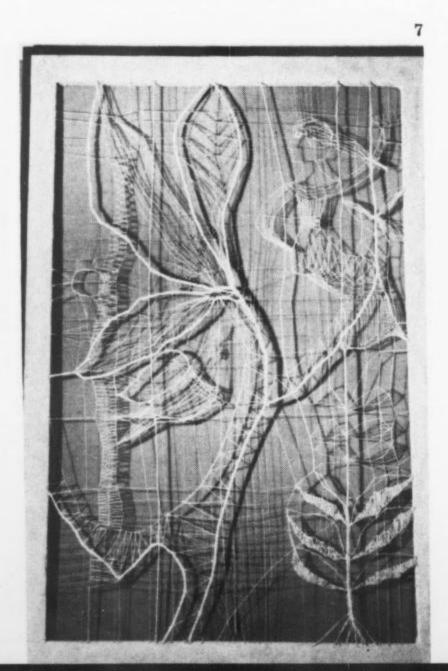




Glass and metal KD

(4,5) HABITAT, 341 East 62nd Street, New York, has recently added this knockdown table of plate glass and slotted slabs of mirror-polished metal designed with utmost simplicity by Paul Mayen. It is a cocktail version—a 36-inch square top on a 12½-inch high base—of a dining table exhibited in the United States' section of last year's Milan Triennale (INTERIORS September 1964) and it has been selected for the permanent collection of the Museum of Modern Art in New York.





Art for walls

(6,7) FLOWERS & THINGS, LTD., 243 East 60th Street, New York, is a shop noted for lush imported French and Italian silk flowers and other artificial flora arranged in unusual flower holders from all parts of the world. This firm is now also offering art for walls. Wall hangings, stitcheries, string constructions, sand cast murals, and welded or cast lead sculptures are among the new items. We present wallhangings by artist Karlin Streng: 6 is a string fantasy construction which may be mounted over any color background paper or fabric. The design is looped and woven from a stretcher finished with a simple outer frame. 7 is an abstract stitchery embroidered in multi-color wool on a framed natural textured linen panel.

ANOTHER

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(1, 2, 3, 4) PARZINGER ORIGINALS, INC., 32 East 57th Street, New York, has diversified its collections with a charming country look. The miniature Greek fisherman's chair (4) of sturdy blond wood is carved with local island designs. Portuguese chair (3), a delight of turnings and twistings, is in a dark walnut finish and has a separate cushion of striped fabric. In a more severe classic style the sofa console (1) is scaled to fit behind a free-standing sofa. Its hand rubbed finish is in an almost black tone. Tapered legs with scroll capitol support the slim one-drawer top. The sheen of carefully layered hand-rubbed lacquers highlights the configurations of a highly marked burl desk top (2) which rests on a slim tapered base of walnut. This is shown with one of the many chairs from the Robsjohn-Gibbings collections featured in the Parzinger showroom.

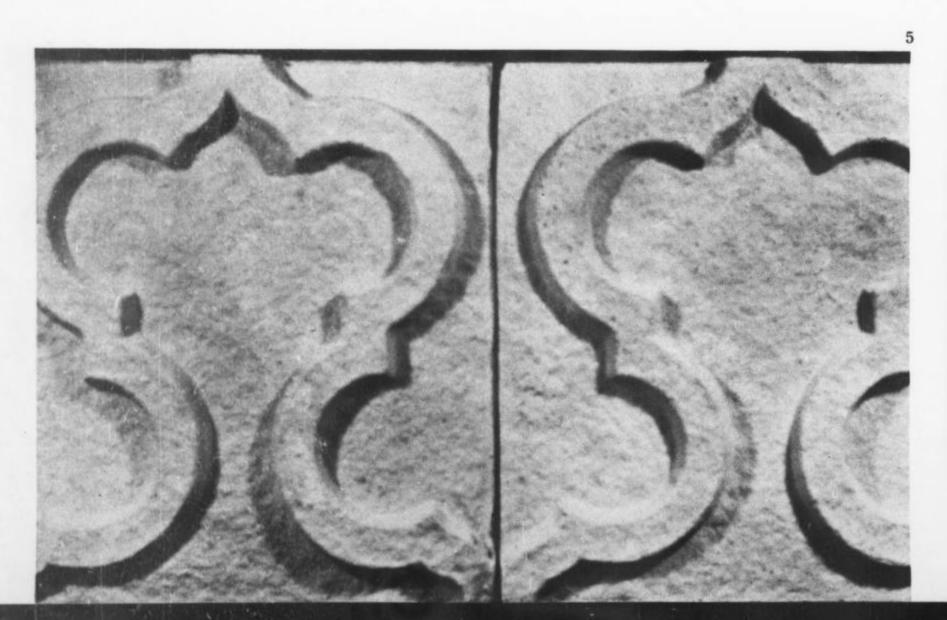


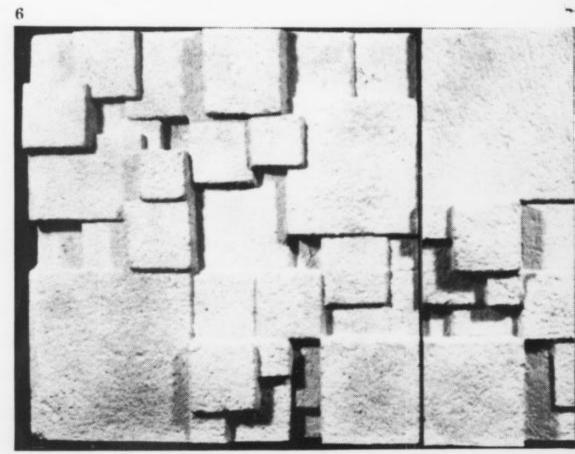
Sculptured wall modules

(5,6) ARTS FOR ARCHITECTURE, INC., 50 Rose Place, Garden City Park, New York, has added two new sculptural wall surfacing modules designed by Erwin F. Hauer. Each measuring 12" x 12" x ½", they come in a choice of two materials: 1-Nova-Stone, a new lightweight weatherproof pressed composition weighing approximately three-quarters of a pound per module, which comes in a number of glazes and which can be applied to any finished surface with contact glue; 2-cast concrete which weighs approximately 12 pounds for the same module. "Design 103" (5) is an old architectural device in bas relief. "Design K" (6) an abstract three-dimensional design, has been designed to create interesting textural patterns of light and shadow on the wall. The design is non-directional.











Creative ideas in glass:

Starlux table tops float in space

Two tables on one base. A work table and a coffee table are combined in this unusual design. Base is a continuous curve of stainless steel.

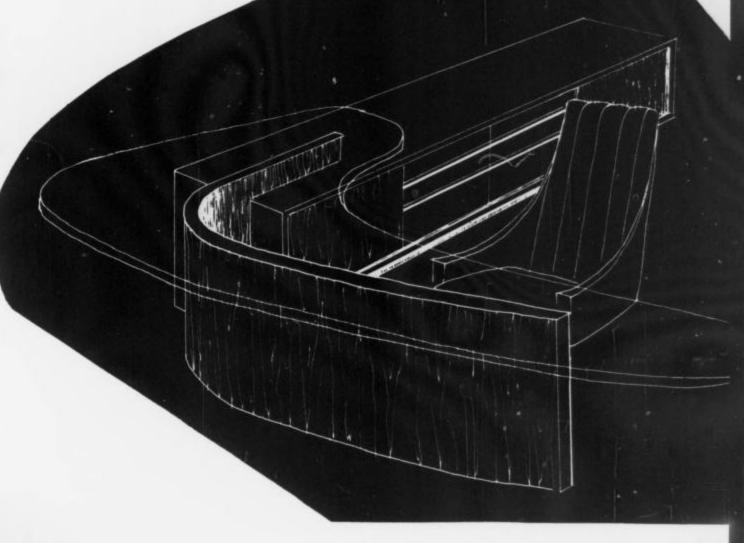
Trunk-like base of this small desk gives it a feeling of massiveness and authority in relation to its size. Transparent Starlux top shows off the full form of the unique pedestal.

A curved plane of wood, made perfectly stable by its intersection with the box-like storage unit, supports a free-form desk top of Starlux.

Airy planes of ASG's Starlux® polished plate glass offer plenty of work space, yet hardly seem to occupy space, in these imaginative designs for office furniture by Vladimir Kagan, A.I.D., of Kagan-Dreyfuss, Inc., New York.

To achieve the high degree of transparency and sparkling beauty which suit it so well to such creative applications, Starlux is twin-ground and carefully polished in the most modern plate glass plant in the United States. Its clarity, brilliance, and lustrously smooth surfaces make Starlux the perfect glass for dozens of commercial design applications: partitions, display windows and cases, shelving, etc. See Starlux at your ASG distributor's. Or for more information about Starlux and the whole broad line of ASG decorator glasses, write: Dept.W-12, American Saint Gobain Corporation, P.O. Box 929, Kingsport, Tennessee 37662.

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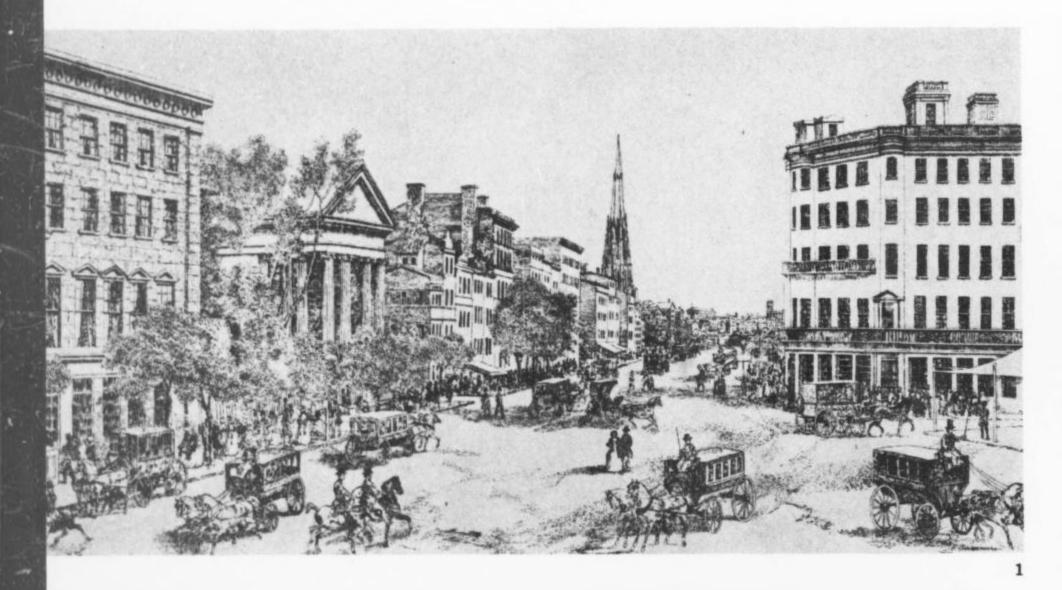
Two pieces of 3/4" thick tempered Starlux have been combined to form the base of this T-shaped conference table. Round bucket-chairs are wood-veneered to match top of adjacent desk.

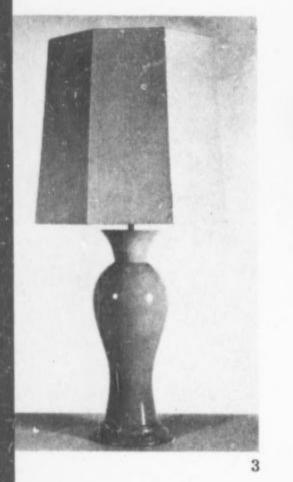
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AMERICAN SAINT GOBAIN



In the showrooms: Market Report









Mexican collage pillows

(5) REICH AND RAYNOR ASSOCIATES, 820 West End Avenue, New York, is representing the fabric collages, pillows and wallhangings of Delores, a young American artist living in Mexico. Shown is a lively group of pillows incorporating snips and pieces of woven folk art, tas-

sels from rebozos, hand woven fabrics in varying textures, all worked into designs representing figures, sun symbols, eye symbols, cattle horns, dancing Indians, and a number of abstract designs in bright colors and textures. Delores pillows and wallhangings may be seen by appointment. Call Reich and Raynor at UN 5-9084.



Murals for a dozen moods

(1, 2) GEORGE K. BIRGE COMPANY, INC., 979 Third Avenue, New York, known for its well-designed scenics has recently introduced twelve smaller-scaled murals suitable for today's undersized rooms. "Promenade," (1) designed by Herbert L. Fink, is a four-panel scenic illustrating an early nineteenth-century street scene. This delicate rendition is available in blue, brick red, or black on off-white or mustard on beige. A two-panel scenic "Money Tree" (2) is an open, graceful pattern in four colorways. Each mural is 10' tall with panels 28" wide. Matching ground is included with each order of a set of panels.

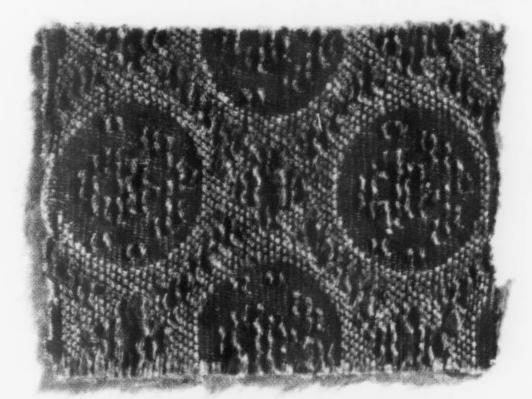
Hand applied glazes

(3) TERRENCE MOORE, INC., 979 Third Avenue, New York, has introduced a classic lamp base in a series of beautiful multi-layered lacquered, hand rubbed glazes. Shown is a base in graduated overlayed glazes of various soft yellows. Customers' colors can be matched. Choice of shades.

Tour de force in wood

(4) ROBERT R. BLEEMER, 1600 Biarritz Drive, Miami Beach, a designer in wood, has shaped a 50-inch circular pedestal table with a top of hard Madeira wood. Base was formed of 32 pieces of two-inch thick ash. Five ball-casters are set under base of table to facilitate moving.

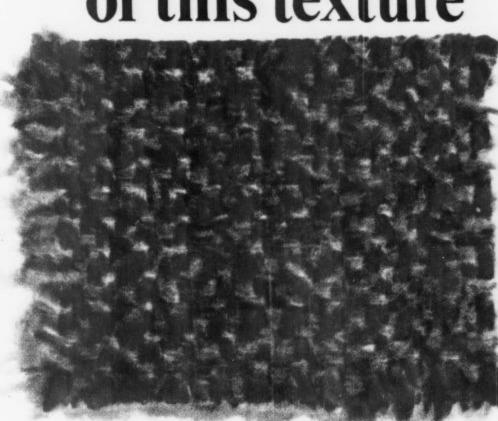
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Living with stereo

(1) INTERIORS AND SOUND, 1307 Second Avenue, New York. Engineer-designer Jack Hardoff shows how to live with stereo and like it in a new showroomstore, "Interiors and Sound." Scandinavian furniture, rya rugs, and custom stereo are arranged in an attractive twostory area. Although easy-to-install wall paneling, and the Royal and Cado Systems are featured, Mr. Hardoff will design special installations for complicated stereo systems. A unique stereo sound room-not acoustically padded to approximate normal home conditions-has ten different sets of speakers, five amplifiers, and five tuners, making it possible to hear any combination of tuner, amplifier and speaker and distinguish the effects of each speaker.



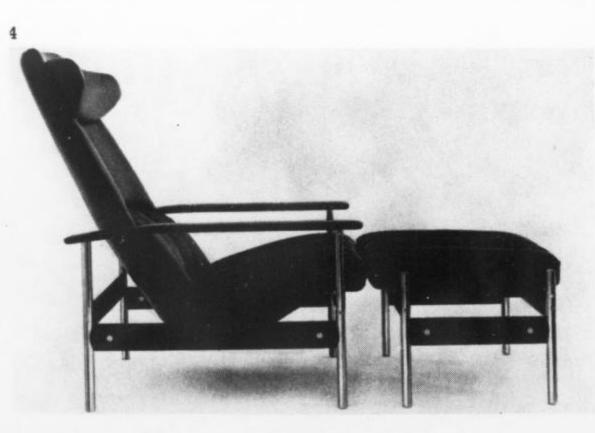
designed by Lawrence Peabody, A.I.D., for Phil-Mar's Architectural Collection. "Hexagon" is 41 inches high, rests on an ebony base and comes in blue with green, orange with yellow, or all ebony. Drum shade is of imported Belgian linen laminated over a translucent vinylcoated acrylic.

Designs from Norway

(3,4) SPIVAK INTERNATIONAL, 460 Park

Avenue South, New York, is importing from Norway a large collection of rosewood furniture designed by Sven Dysthe. Featured in new room settings which will remain through the winter is a seating group of high-back tilt-swivel pedestal-base lounge chairs (3) fully upholstered in glove leather with plump, loose, down-filled cushions. Bases are of steel sheathed with rosewood. Matching circular table is in the same materials. The choice of upholstery includes an all-wool fabric with a silky finish in many colors. Recliner (4) with ottoman has a molded outer frame fully upholstered. Extra support for base of spine is built-in, and a curved padded headrest is attached.







THONET INDUSTRIES, INC., One Park Avenue, New York, N.Y. 10016. Telephone (212) MU 3-1230





New antiques

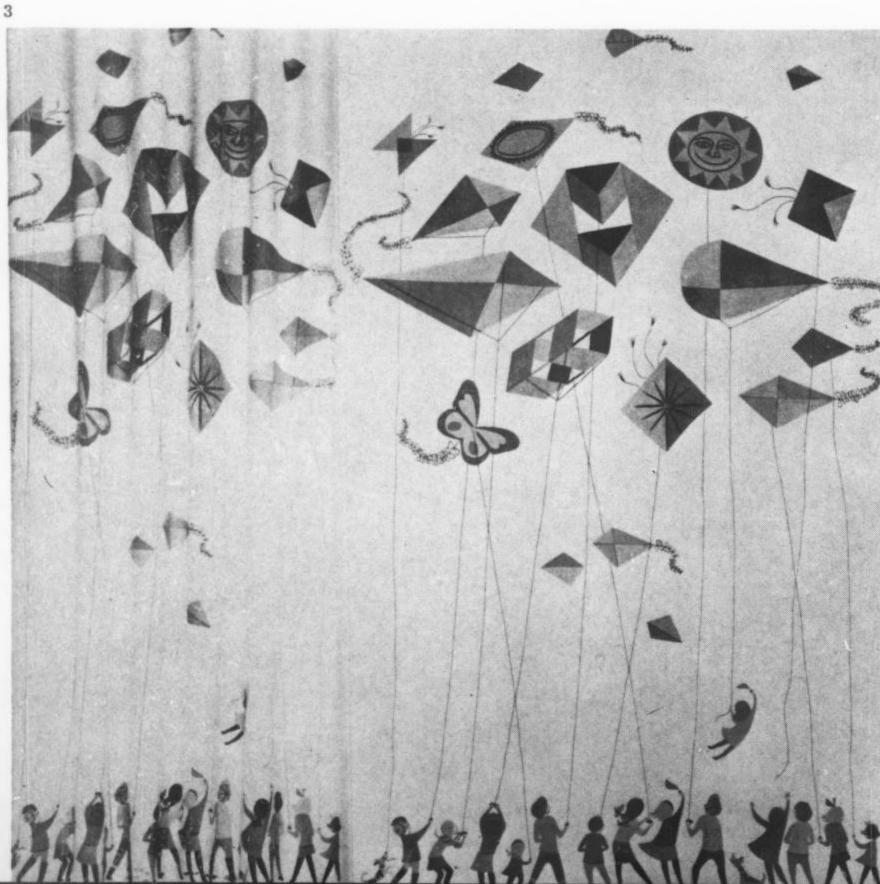
(1, 2) AUSPITZ CABINET SHOP, 418 Colonial Avenue, York, Pennsylvania. Employing forgotten hand techniques, Frank E. Auspitz creates meticulous, exact reproductions of eighteenth-century antiques. From this small five-man cabinet shop a connoisseur may request a perfect replica -even to cracks, warpage and rusty nails—of any antique he fancies, or order designs Mr. Auspitz has already reproduced. Hand methods are used in assembly, carving, and finishing: surfaces

are hand-planed and scraped; dovetailing is done by hand; mortise and tenon construction, hand-made rose-headed nails, and solid hand-beveled drawer bottoms and cabinet backs are used throughout any reproduction. The wood, usually walnut but sometimes mahogany, cherry, or maple, is selected for dimension and character and is given a soft patina with a hand-rubbed oil finish. The two Philadelphia Queen Anne chairs shown (1) were originally made about 1745. The chair on the right has a double voluted and shell-carved crest rail, pierced splat,

knuckle arms and carved arm supports. The one on the left features a single voluted and shell carved crest rail, curved splat and flat rolled arm. Both chairs have trifid feet and shell carved knees. Over-all height of both is 42"; width 24". A looking glass (2), copied from an antique dating about 1720-30, has old glass (as all Auspitz mirrors), typical Philadelphia shell and scalloped cresting, two attached brass candle sconces and measures 36" by 15". In addition to reproducing antiques, Mr. Auspitz refinishes and repairs fine antique furniture.

Fun for the young

(3) ELENHANK DESIGNERS INC., 347 Burlington Street, Riverside, Illinois. "Kids and Kites" is a panel six feet high offered on a choice of fabrics and on a matching 50-inch vinyl wall covering. Minimum order is three 47-inch wide panels which make the complete design illustrated. Colors are yellow, orangered, blue, black, and white. Each is enriched by a transparent overlay producing additional tonal values. Custom colors may also be ordered.



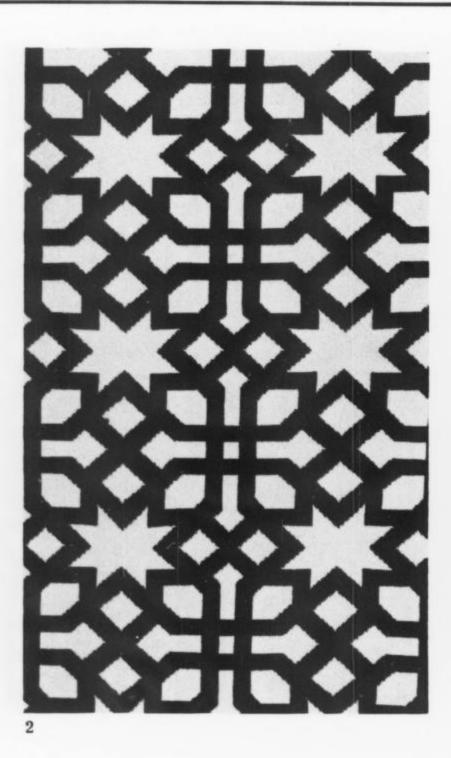


For a Complete Selection of Decorative Drapery and Upholstery Fabrics...Imported and Domestic...Visit the Westgate Showroom nearest you or Consult Your Westgate Representative.

SHOWROOMS: Atlanta, Boston, Cleveland, Dallas, Fort Worth, Houston, Kansas City (Mo.), Los Angeles, Minneapolis, Philadelphia, San Francisco, Washington, D. C., Phoenix, Chicago, New York

In the showrooms: Market Report







New prints and wovens

(1, 2, 3) PATTERSON-PIAZZA, INC., 235 East 57th Street, New York, shows a discriminating selection of fabrics and coordinate papers in its charming showroom. The classic eighteenth-century conceit of personifying animals is interpreted in the intriguing print "Singeries" (1). Here a group of piquant monkeys perform as entertainers. This pattern is available as a single colorway in a combination of greens, browns, reds and blues. It is 48" wide, has a 391/2" repeat and a coordinate wallpaper. Reversible "Casbah" (2), a precise geometric design in sturdy cotton and viscose, is 54" wide. It has coordinate textures for each of its four colors. Among the many traditional prints is Belgian linen "Palmyre" (3) in the formal ribbon and floral stripe theme. In three colorways, this pattern is 48" wide. Two additional new features at Patterson-Piazza are Spanish tooled leather hides and printed calf skin simulating giraffe-both sold by the square foot.

Faux bamboo

(4) M. MITTMAN COMPANY, INC., 316 East 53rd Street, New York, has added a group of versatile armoires to its broad line of bedding, upholstered furniture, and case pieces. Illustrated left are two "bunching chests," each 36" wide and 30" high, joined to an armoire 80" high. A matching mirror completes the group. The simulated bamboo is offered in Mittman's many standard and painted wood finishes, or in any custom finish. In addition to the components shown here, the unit is also available with a dressing table and matching chairs.



PATTERNED PLEXIGLAS

The excitement of brilliant or subdued stained glass effects are now economically attainable with Flair patterned PLEXIGLAS® acrylic plastic. Used in the room dividers and sliding cabinet doors shown below, Flair sheets are beautifully textured and available in 17 rich colors and colorless.

Because Flair is PLEXIGLAS, it is impact resistant, light in weight and easy to cut and install. A slow burning plastic, its use is generally subject to the same regulations as untreated wood. Write for names and addresses of local suppliers, color samples and a descriptive brochure.





"Don'tgivemeanystatic!"

That's what dealers, distributors, architects, interior designers . . . even our own salesmen kept telling us for years.

Now we've taken the static out of Barwick nylon carpet with "No-Shock."*

WHAT'S "NO-SHOCK"? It's an exclusive treatment we apply to the backing of our nylon carpet to reduce static electricity 90%. It never touches the pile, so that it can't dim those radiant colors or affect the superior soil-resistant durability.

WILL IT LAST? "No-Shock" endures during the life of the carpet, and is not affected by conventional cleaning.

PROOF? Tests have proven it virtually eliminates static and also indicate it greatly reduces soiling.

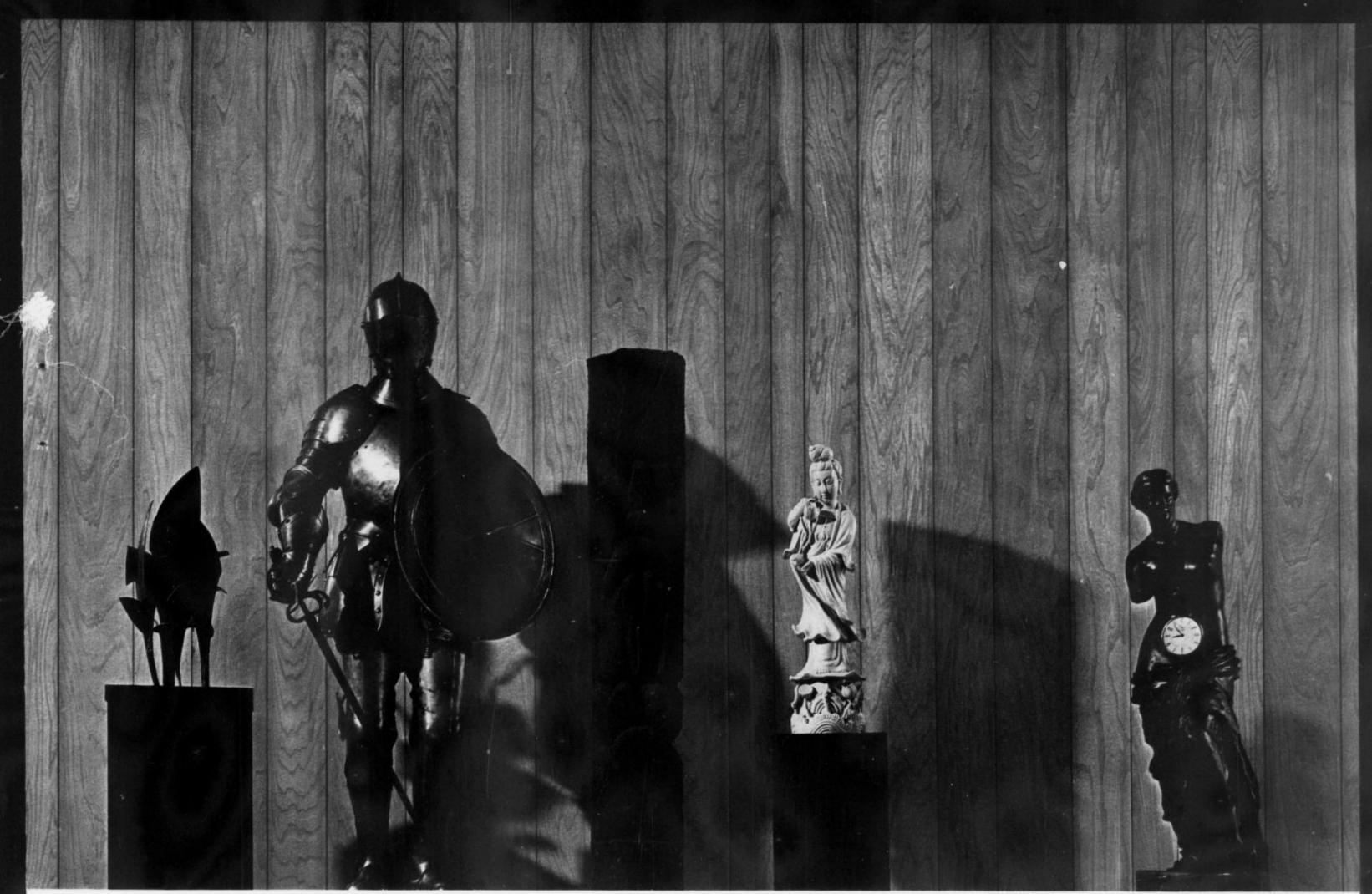
"No-Shock" is now on all Barwick nylon carpet, including Colorset and Veltron... another good reason why Barwick is a wise and durable choice for any type carpet installation.

For more information, write our Contract Division.

*First Barwick "No-Shock" Installation was the Holiday Inn at West Covina, California.



World's largest maker of tufted carpets and rugs



Weyerhaeuser Craftwall White Oak

Weyerhaeuser Craftwall® Paneling complements all styles.

(Well, almost all)

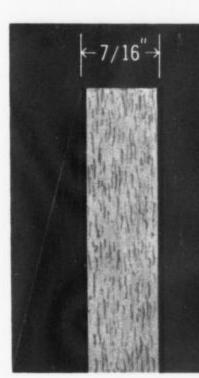
Craftwall is the most distinguished prefinished hardwood paneling money can buy.

It adds beauty and warmth to an opera house, a bank lobby, or any other public building.

Naturally, it is superb in fine homes and is appropriate to any design, idiom from Italian Provincial to California Contemporary.

Craftwall is made from carefully selected hardwood veneers and available with either a luxurious looking oil finish or a low gloss lustrous surface treatment that looks hand-rubbed.

Craftwall comes in 15 different choice hardwoods



and color tones in lengths to 16 feet.

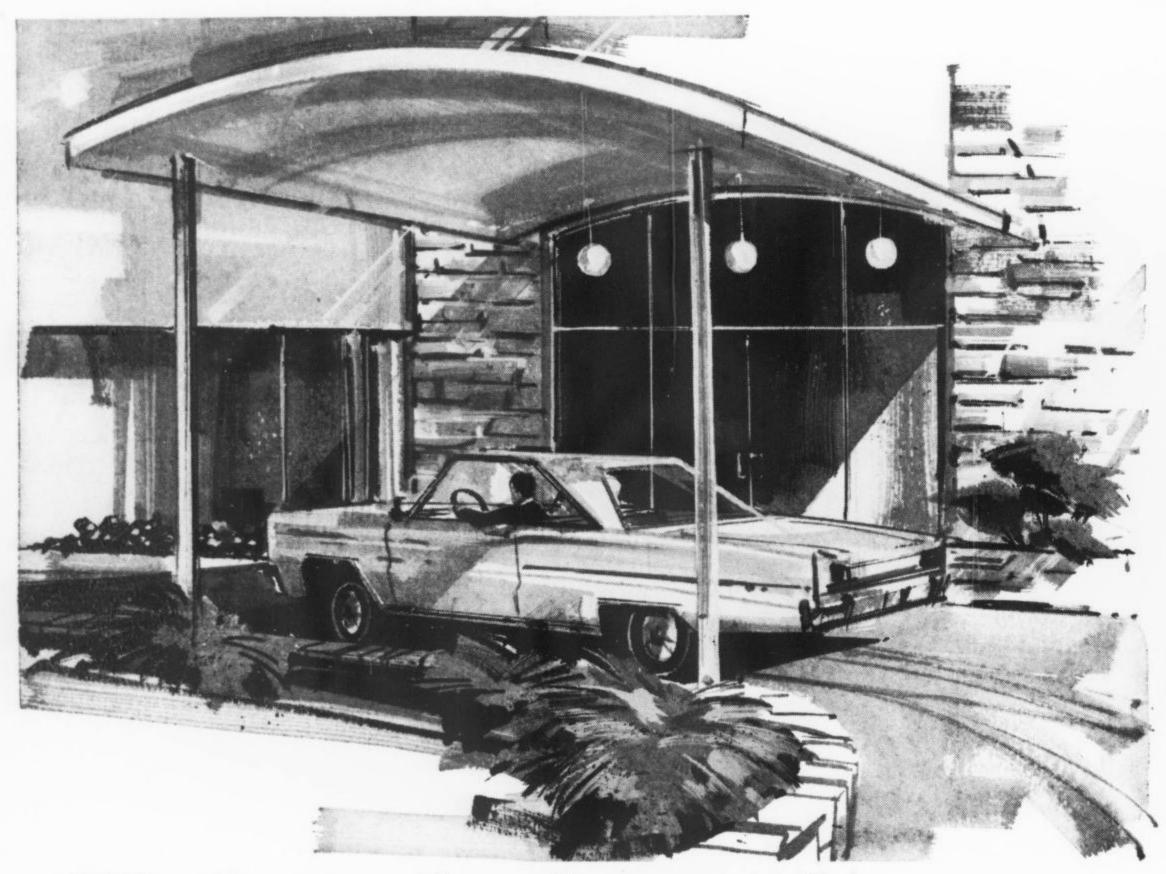
Veneers are bonded to a heavy-duty engineered wood core that makes the panel a full 7/16" thick. This adds strength and helps cut sound transmission between rooms.

You can specify Craftwall with absolute confidence on jobs for corporation presidents, art patrons or Texas millionaires.

Or in your mother's living room.

If you'd like to see detailed specifications and Craftwall samples, please write us at Box B-107, Tacoma, Washington 98401.





Why do some hotels or motels have images and some don't?

Is it the friendly atmosphere?
Is it the instant service?
Is it the warm, "I remember you" smile?
Is it the luxurious comfort of the place?

Is it the downy texture of a big, beautiful Martex towel? (We like to think it is!)

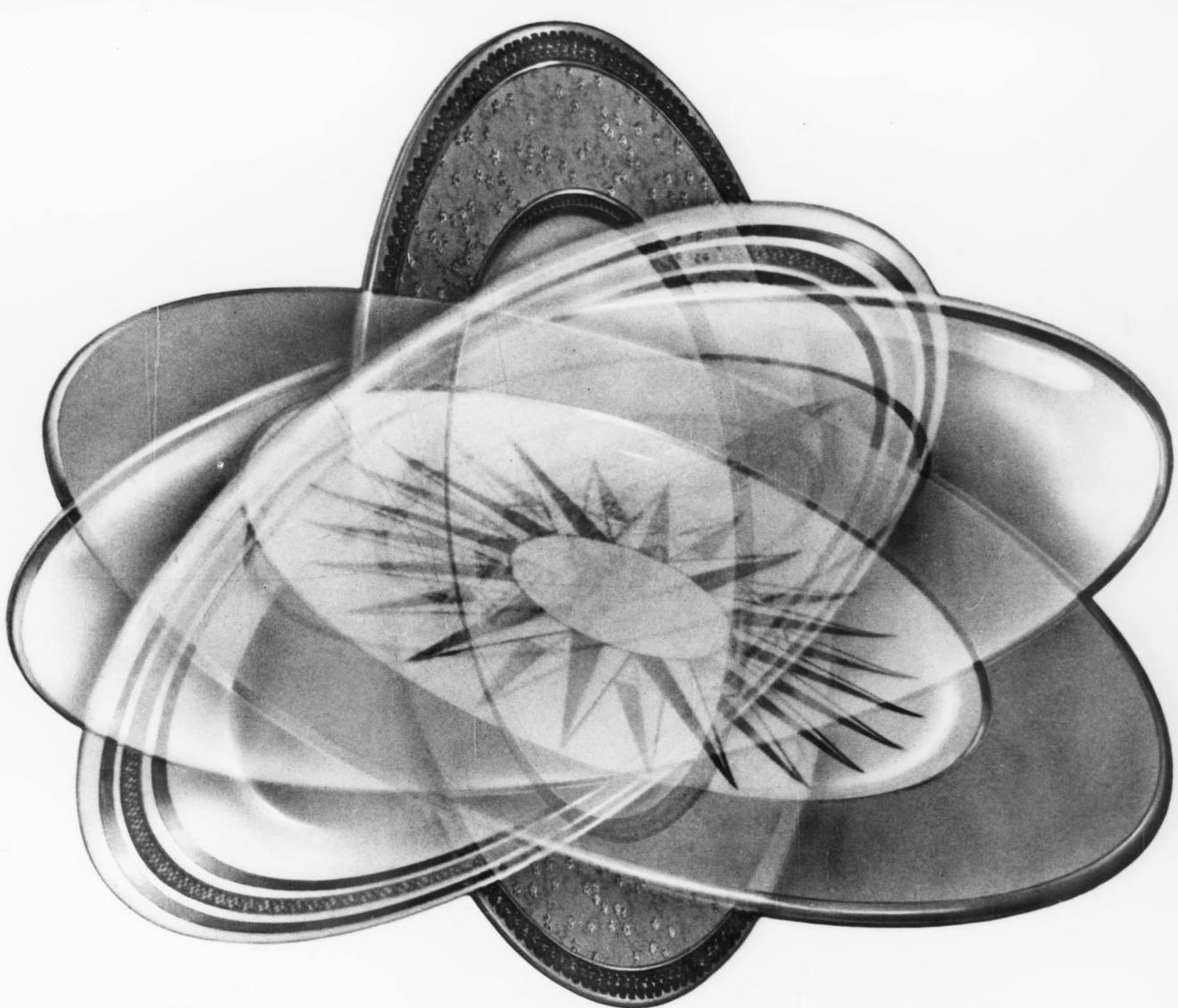


If you own a noteworthy hotel or motel—you can make it more so by talking to your Martex and Fairfax supplier.

MARTEX and FAIRFAX

twin names in quality towels

Wellington Sears Company, 111 West 40th Street, New York, N.Y. 10018. A Marketing Subsidiary of West Point-Pepperell, Inc.



If you're looking for elegance in china, look to china by Mayer

PICTURE the dramatic effect of service plates like these as you enter a smart dining room. Elegant dinner service demands elegant service plates.

You're the man who can add this special touch of elegance — and distinction — to the smartest new dining rooms in the country.

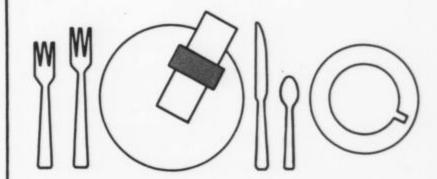
You design it, we'll produce it — or our name's not Mayer China. Mayer specializes in dramatic service

plates, guarantees their serviceability under tough handling.

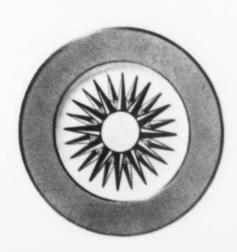
If you've got a table top problem (pardon, opportunity!), please call us. We'd like to be your partner in design.

There's no color, no combination too tough for Mayer to tackle. We have the ability — and the desire — to work closely with you.

Look to the table top for dining room excitement. Look to Mayer for elegant service plates and all other fine China.



MAYER CHINA the designer's china Do you have a current project that calls for special china design? Call for Mayer...the china that understands design and designers. Mayer China, P.O. Box 561, Beaver Falls, Pa.









Bucket seats for business



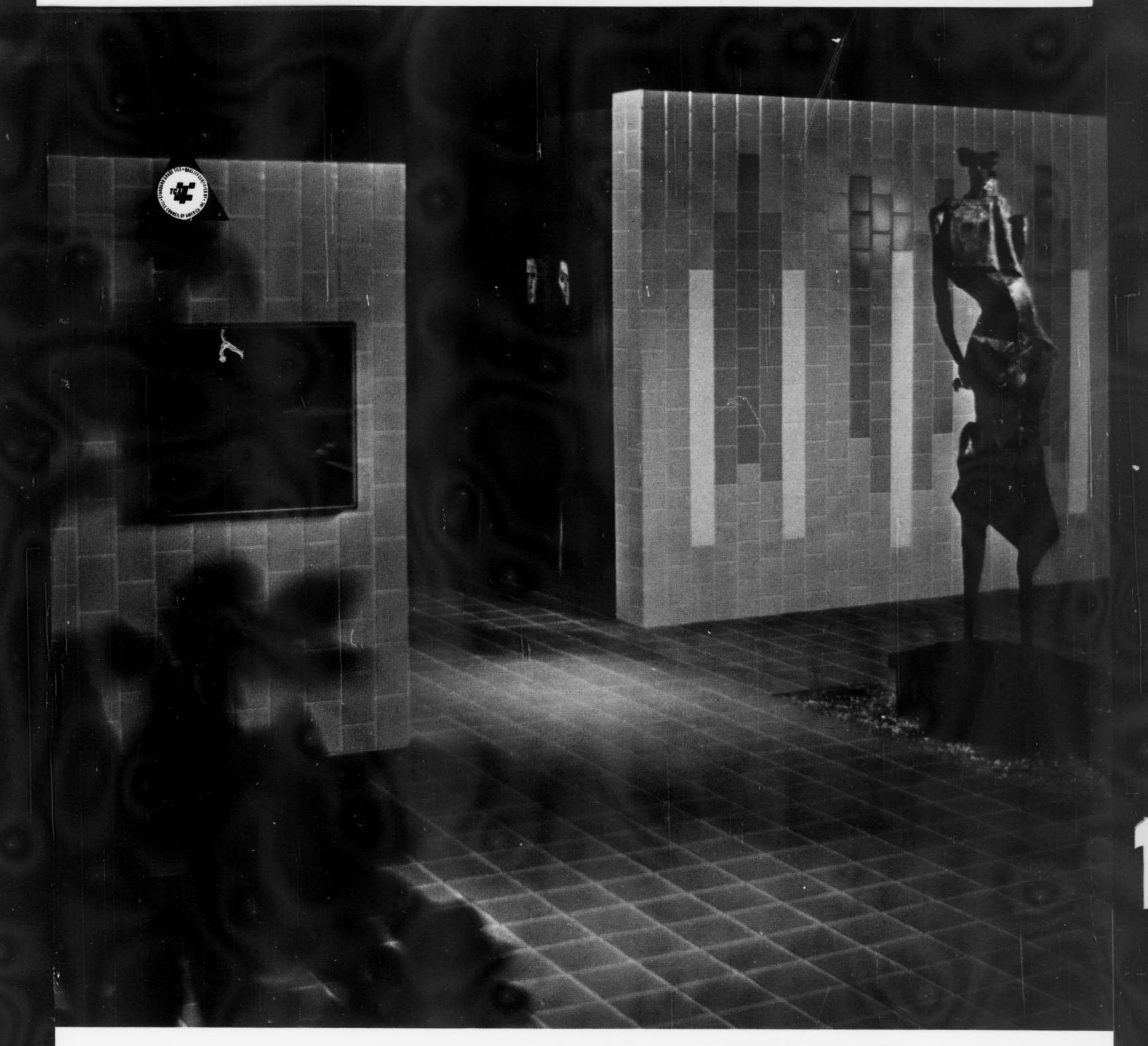
No matter how hard they drive, executives feel better when they go about their business in the comfort of GF Accent chairs.

New in high-style design, GF Accent chairs lend greater flexibility to contemporary interior design. They're in the fast lane in private and general offices, conference rooms and reception

rooms. Available in eight models on three different wheelbases.

For complete information, visit or call your local GF dealer or branch showroom. Or write for descriptive literature to Dept. IM-15, The General Fireproofing Company, Youngstown, Ohio 44501.

OF ACCENT CHAIR



If you think our Russet Quarry Tile harmonizes, you should see our Navajo, Oriental, Cinnamon, Egyptian, Suntan, Greytone, Mecca, Bluegrass Green, Cadet Gray and Colonial Buff.

With Carlyle Quarry Tile, the harmony always remains the same.

Only the colors change to suit the designer's mood. Or needs.

And since we make considerably more colors in quarry tile than anybody else, you can readily see why Mosaic is at home in just about any setting.

In its own quiet way, our Russet actually tells our color-compatibility story better than we ever could.

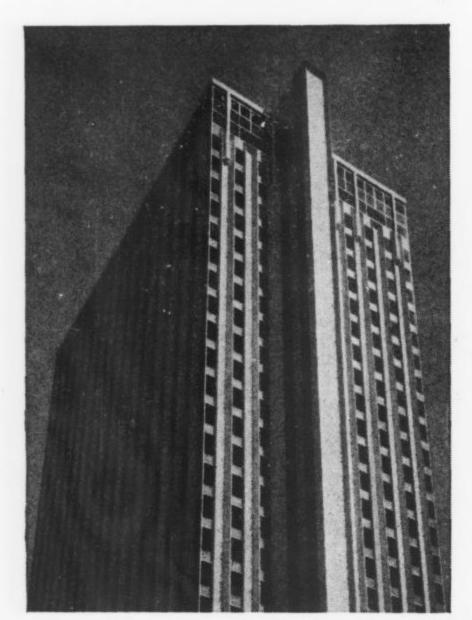
For instance, notice above how it harmonizes with the wall colors (background, 6448 Parchment; with subtle

vertical abstract, in 6449 Spice Mocha, 6451 Fawn Beige and 6447 Gold Dust). Convincing?

Like we say, you should see the rest of our palette. Your Mosaic Representative can arrange that. And talk price ranges and local availability while he's at it.

Or, write The Carlyle Tile Company, Ironton, Ohio. For availability of Carlyle Quarry Tile on the Pacific Coast, write to The Mosaic Tile Company, 909 Railroad Street, Corona, California 91720.

"Mosaic" is the trademark of The Mosaic Tile Company.



All those windows are just one big heat-ache!

of Rovana certified drapery fabrics are available.

Get fast relief. Now | constructed with unique | heat shading coefficients shading coefficients | Dow Saran Flat Monofila- | of representative ment in the warp and which Rovana certified fabrics. pass Dow's high standards It also contains other Rovana certification is fabrics may display the given to first quality Rovana certification mark. cure all those aches and drapery fabrics that are Our new brochure lists the window panes.

of performance. Only these important fenestration facts. Send for it now-and

Please send me your new brochure on heat shading coefficients of Rovana certified drapery fabrics.					
Name	/				
Address					
City	State	Zip			
	THE DOW CHEMICAL COMPANY	Dow			



crazy mixed up

You're looking at Steelwood. And then again, you are not. Steelwood is Robert John's line of office furniture that's neither steel nor wood. And then again, it is. It combines the best features of both. So far so simple.

The framework on all cabinet pieces is sturdy, welded and smooth steel. And that's where predictability ends. After that it's chrome plated, with a satin or polished finish. Or it isn't. It might be bronze plated instead. Or it might be given a baked enamel finish in white. Or maybe black. Follow?

Panels and drawers and doors of teak are added. Correction: walnut. Correction: blue, yellow, green, brown, black, white, beige, red, grey or orange lacquer. Are you confused?

Take heart. The chairs we designed to complement Steelwood are a snap to

spot. There are only seven of them.
And they come in only 150 or so
distinguished Robert John fabrics,
leathers and plastics. For the variations
in metal finish and wood trim, just
re-read the last two paragraphs.
Add rosewood. Get it?

If all this sounds like a furniture line with a personality split seven thousand ways to Sunday, it's because it is. And is not. Steelwood is all beautifully simple. The immense flexibility and the endless variations exist for the convenience and the individual discretion of the decorator. Not to mention the challenge. But, once you catch on, Steelwood makes things easier than automatic.

When people realize the trouble we took to design and develop Steelwood they say we're crazy. And we admit it.

Like a fox!



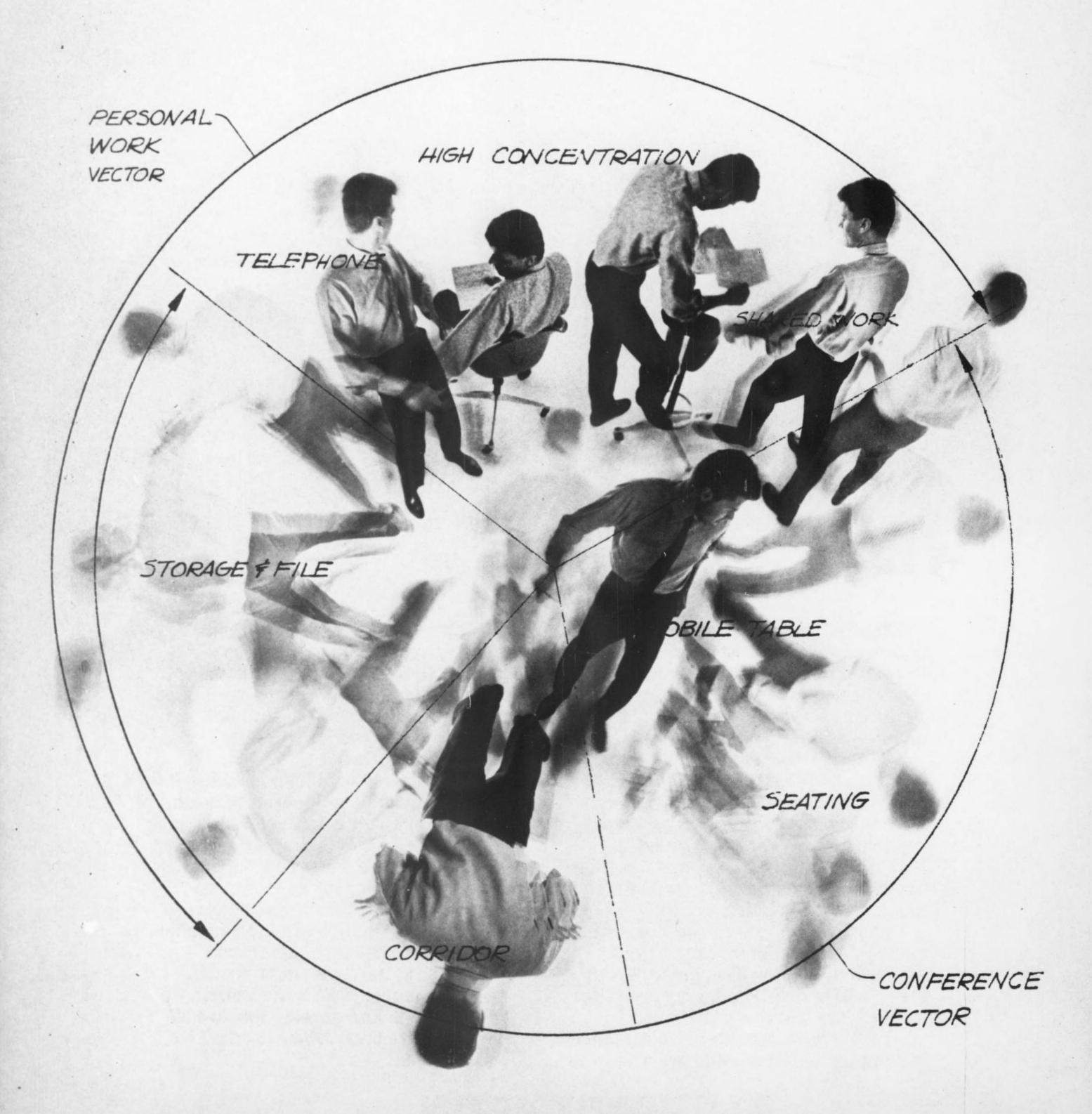
ROBERT JOHN

ROBERT JOHN COMPANY = 821 NORTH SECOND ST., PHILADELPHIA, PA. = MERCHANDISE MART 1120, CHICAGO, ILL.

ACTION OFFICE: study of human behavior in work situations, conducted by Robert Propst of Herman Miller Research, is producing meaningful insights—a program for enlightened design. One conclusion firmly established: efficient mental performance requires a variety of spatial configurations. The WORK VECTOR DIAGRAM represents a careful balance of spaces for private and shared work, individual and conference telephone communication, face-to-face discourse, informal conference, varied postures, retrievable information storage, and controlled access to the work arena—a stimulating climate in which to thoughtfully perform.

HERMAN MILLER, INC. ZEELAND, MICHIGAN

VECTOR



ACTION OFFICE, designed by George Nelson: theory artfully reduced to practice. The WORK ARENA signals a revolution in office environment. Planning begins with the human performer—with the tasks he wants accomplished, and proceeds to support his efforts. Glare-proof durable tops, versatile filing systems, chromed foot rails and padded arm rests, mobile conference tables, instant privacy or display of information in a wide selection of related components; these combine quality of detail and manufacture to equal the inspiration you expect from a pioneer in furniture innovation.

HERMAN MILLER, INC. ZEELAND, MICHIGAN

ARENA



The revolution has become an institution!

Poly-Bac, the revolutionary carpet tufting back, has become an "institution" with the carpet industry.

The reason for its phenomenal success?

Simple! Poly-Bac, a superior primary backing, makes better carpets possible.

More specifically, its success can be attributed to its unique performance characteristics.

For example: Poly-Bac is completely unaffected by humidity, thus increasing carpet stability. Furthermore, its moisture resistant, stain-proof qualities now permit practical use of carpeting in kitchens, nurseries and bathrooms.

Below grade installation worries are a thing of the past, as Poly-Bac is unaffected by mildew, insects and bacteria.

And Poly-Bac, woven of polypropylene yarn, is the strongest carpet backing available.

All good reasons why Poly-Bac has become a great success. More than that—an institution!



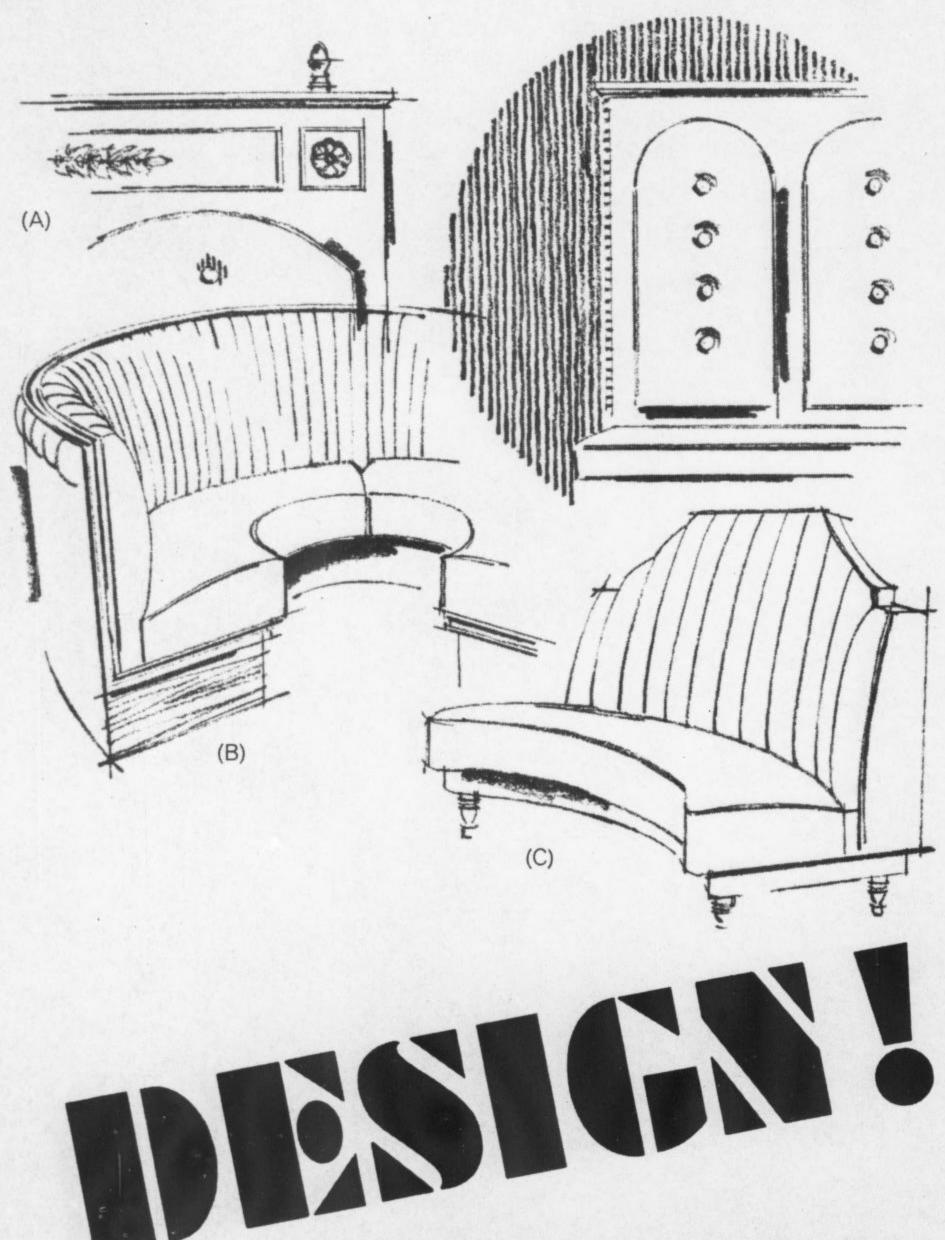
Patchogue Plymouth Co. 295 Fifth Avenue, New York 16, New York

the fulled look

TOMORROW'S CHERISHED HEIRLOOMS



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is the key to the "exclusive" atmosphere you want to create. Our staff works with you to fabricate to your designs and exact specifications. And, imaginative ideas available from Brody's skilled and experienced designers can help you provide a totally new concept of seating effects.

And Brody quality, of course, is unsurpassed. This remarkable combination of design and quality is yours to command. Command a Brody masterpiece in COSTONE BOOTHS!

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355...356...357 Hexter has 357 different silks

Come out of your cocoon and discover the many beautiful ways Hexter sees

Silk . . . in hand prints, weaves,

rich taffetas and antique satins . . .

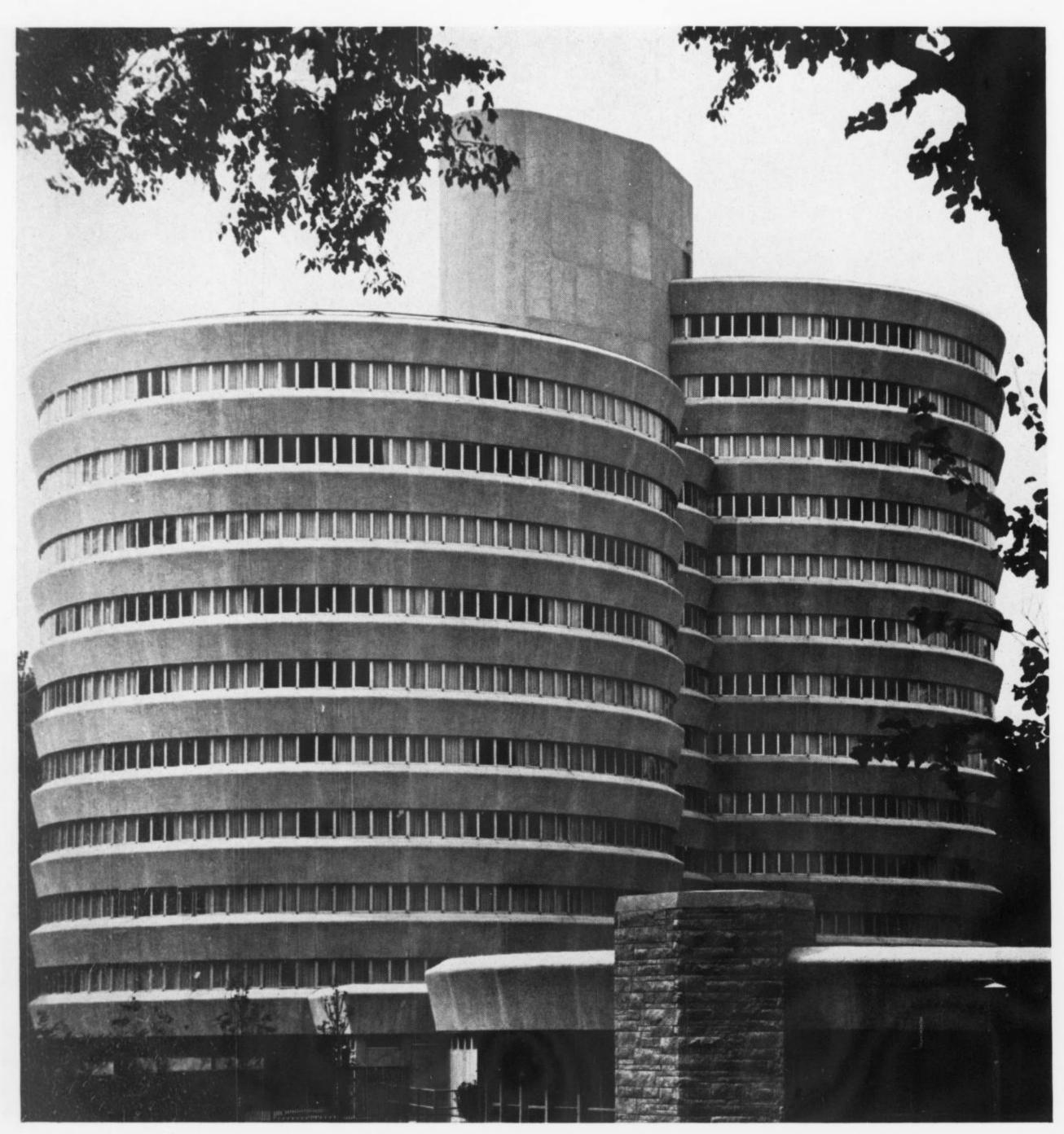
an unsurpassed collection. Makes

choosing smooth as silk.

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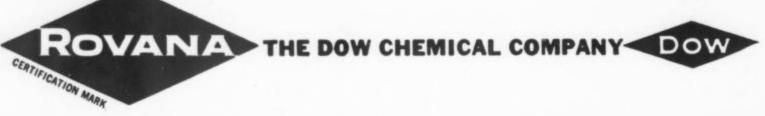


ROVANA FABRICS GO UP IN THE WORLD!

Rovana certified drapery fabrics are soaring! Proof positive: the dramatic Wesley Woods Retirement Center in Atlanta, Georgia; Stade, Dolan & Associates, architects. Interior designer, E. Curtis Gibson, A.I.D. of Ray Lang, Inc. specified the Rovana certified fabric Tussah Rovel from Maharam Fabric Corporation. A special construction of Tussah Rovel was developed to assure maximum privacy and sound control—factors most important to the Center's senior citizens! These

certified fabrics meet standards of performance as established by Dow: 1. flame resistance 2. washability 3. dry cleanability 4. dimensional stability 5. abrasion resistance 6. colorfastness*. Only first-quality fabrics that are constructed with unique Dow Saran Flat Monofilament in the warp and pass Dow's high standards of performance may display the Rovana certification mark. The outlook for Rovana is up-up-up into the future of high rise living!

*excluding natural fibers

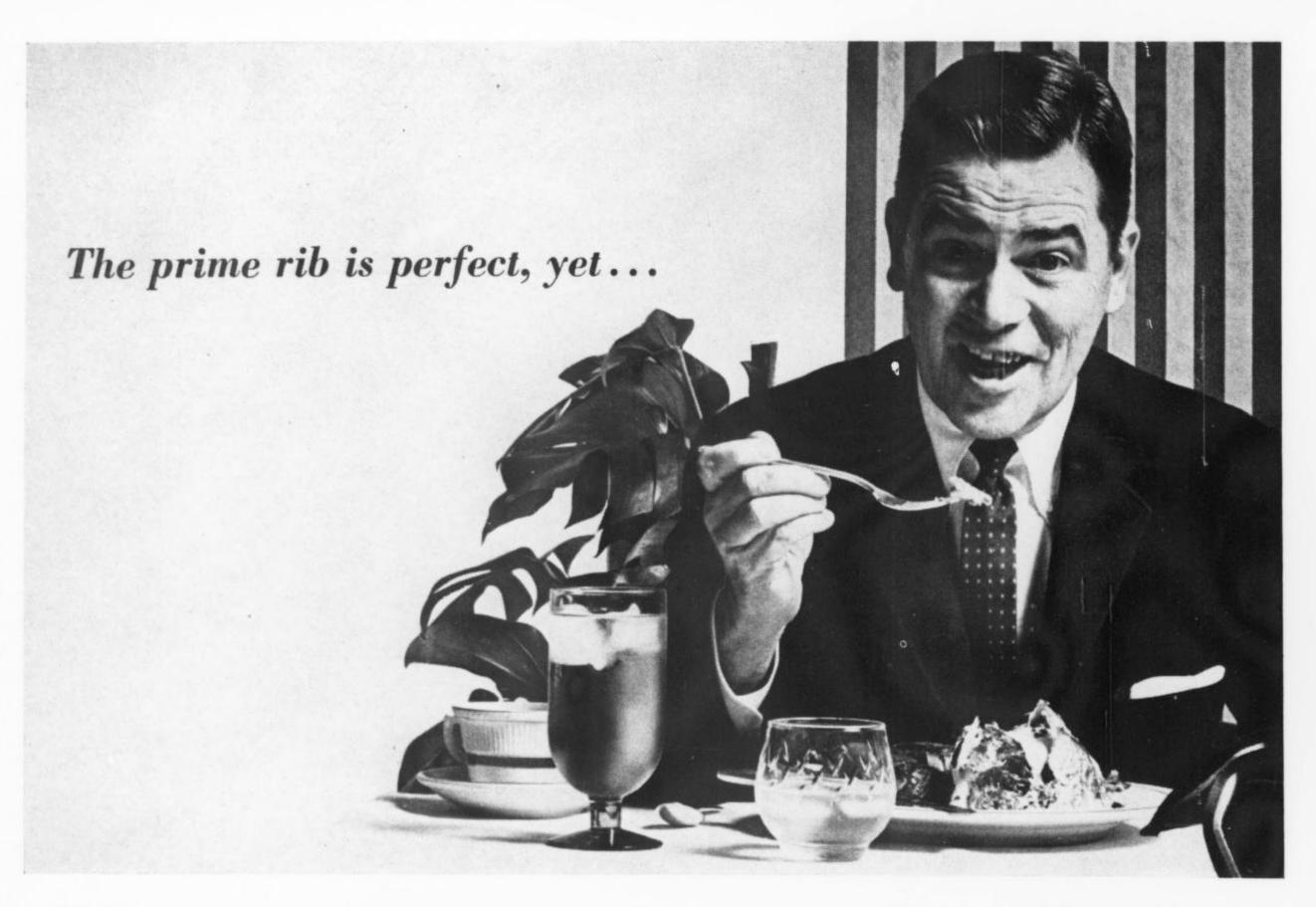


"I could wait all night"

Certainly no one would keep a visitor waiting all night, but he'll be tempted to stay if you seat him on a sofa from Monarch's new "Tower Suite." For the first time, here is plush living room comfort planned for and built into office and institutional seating. And this soft touch has been developed without sacrificing any of Monarch's contract quality. You'll find "Tower" sofas and chairs especially ideal for the executive office as well as the very posh reception and lounge areas. For a complete "Tower Suite" brochure with full details, write on your letterhead.

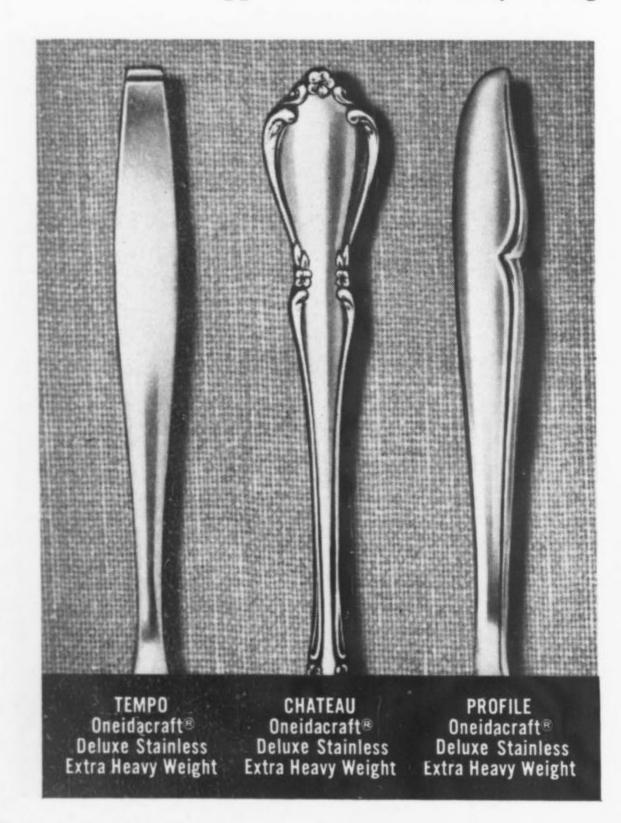






there's another way to please Don Harrison

Don likes a husky napkin and an outsized water goblet. Naturally, he likes the heft of Solid Stainless by Oneida Silversmiths. The right combination of tabletop appointments and hearty eating is important to Don Harrison.



Oneida has a way with Don Harrison

Don appreciates the quality and good looks of Solid Stainless by Oneida Silversmiths. Each piece has a heavy, balanced feel, a flawless finish and a distinctive design. There's a solid comfort about Oneida that appeals to Don and . . . there's a solid economy that will appeal to you!

How many Don Harrisons did you serve today?



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The brightest story ever told in decorative fabrics. La France fabrics sparkle with color, design and texture, the range of which cannot be matched anywhere! Guaranteed, you'll find exactly what you're looking for right here, right now! When you think fabrics, think La France!

LA FRANCE

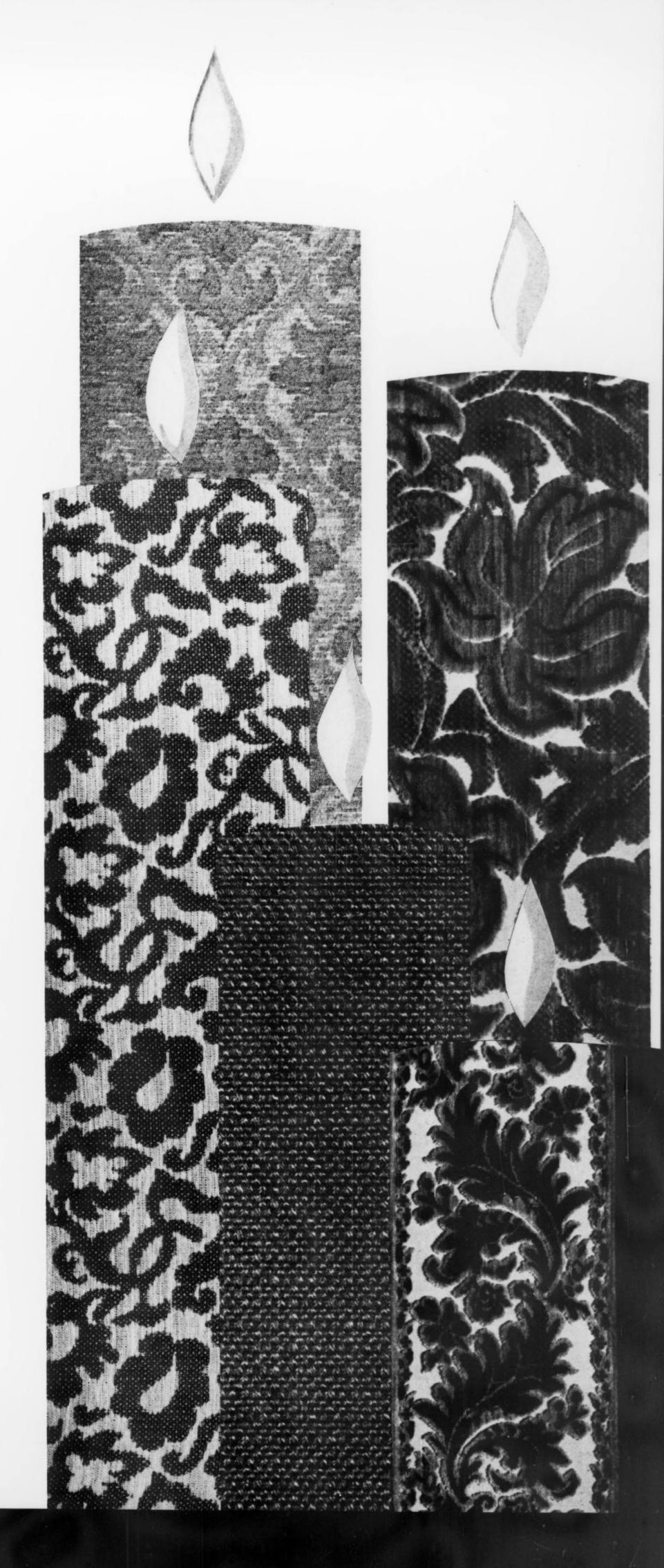
FABRICS

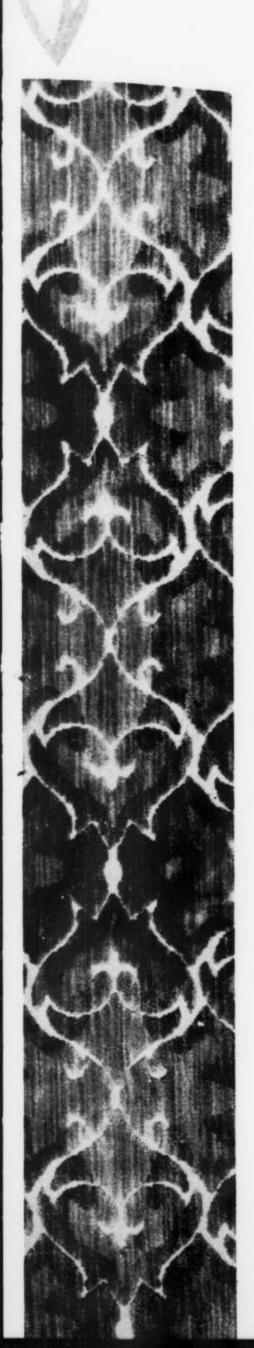
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All the lighting fixtures you'd ever require for light commercial work...all in a single easy-to-handle portfolio: the Progress Commercial Lighting Catalog 200. Recessed fixtures, exit lights, chandeliers, pendants, surface fluorescents...selections from every pertinent Progress category—plus some very special new ones. Included are exact dimensions and convenient Rapid Estimate Illumination Charts. Enough information to start preliminary planning even before contacting a Progress distributor. These light commercial fixtures and facts are right to the point. All are backed by America's leading lighting fixture manufacturer. As for prices—they're the kind only a company as big as Progress could offer. For details and a sample copy of the Catalog 200, see your Progress distributor, or write: PROGRESS MANUFACTURING COMPANY, INC., Philadelphia, Pa. 19134.

We gave our all



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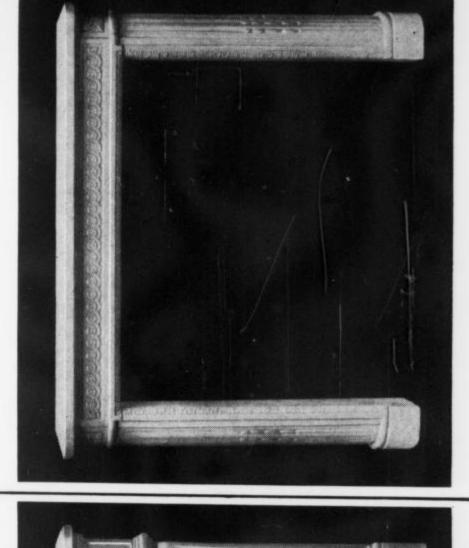
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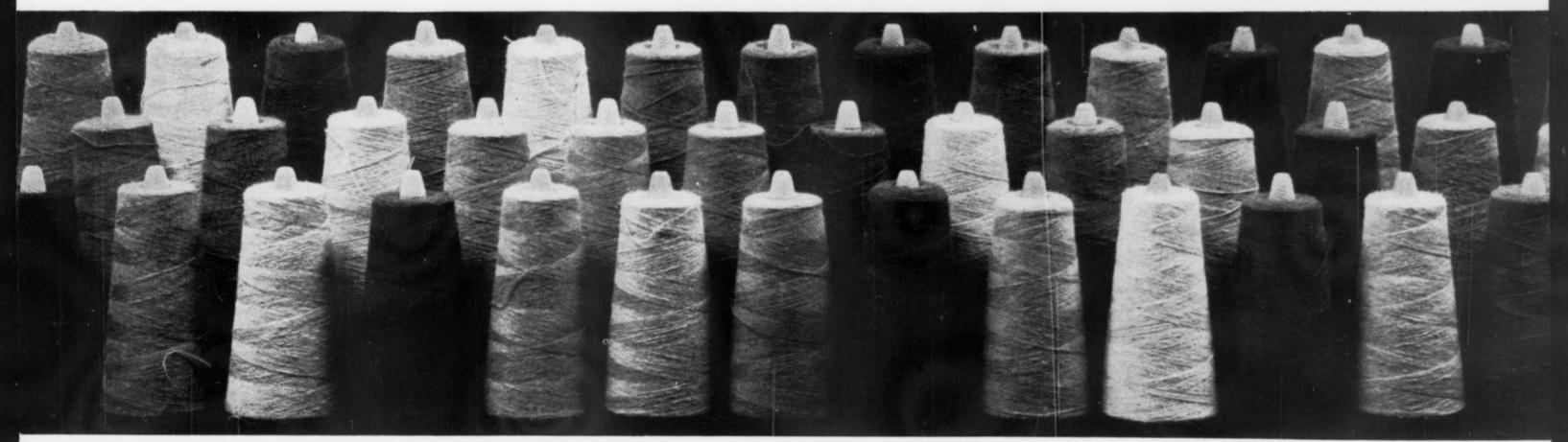
Visit us during the Chicago Home Furnishings Market (Jan. 2-8)

Room 1375 Merchandise Mart

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Anyone can give you the carpet colors you want. Eventually.



Lees has more than 100 carpet colors and they are all in stock all the time. We never run out.

If you'd rather not play the waiting game, give thought to Lees.

Lees can give you almost any carpet color you want right away.

No red tape. No special orders. No back and forth.

We have more than 100 stock colors, ready all the time.

Besides that, we stock all the other colors we're using in our current carpets.

Meaning, we sometimes have several hundred colors for you to pick from.

If you can't come to Lees to see samples, Lees will come to you.

We'll send you a carpet specialist. He'll show you colors and samples and keep his decorating advice to himself unless you ask.

What if you want a color we don't have?

If you'll pay more and wait longer, we'll make up any color you can conjure up in your wildest imagination.

But let's say you're happy with our tried and true orange, avocado, gold and brown carpet.

Only you want it in turquoise, aqua, plum and fresco blue.

Or some other combination.

You can have it with no extra charge. as long as you're carpeting more than a phone booth or reasonable facsimile.

Just decide what you want, big or little, and we'll get the mill rolling the same day.

At Lees, production isn't a production. Write Commercial Carpet Department (C-2), James Lees and Sons Company, Bridgeport, Montgomery County,

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Pennsylvania, and we'll tell you more.





Roxbury Garpet Reads You

Roxbury knows your needs and knows what to do about them in commercial carpeting. Here you see "Tweed Lok," of 100% Creslan acrylic fiber. This fine carpet is right for the research library, the school library, executive offices, reception areas, classrooms, and other heavy traffic installations. The subtle colorings of "Tweed Lok" readily complement traditional or contemporary settings. In any location Creslan gives that extra stamina needed to maintain high appearance level with low maintenance. Most stains ponge right off while vacuuming does the rest. Whatever your carpeting requirements, "Tweed Lok" can meet them in great style with an outstanding range of colors. Creslan acrylic fiber is a product of AMERICAN CYANAMID CO. N.Y.

CYANAMID

Roxbury Carpet Co.
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Have your representative get in touch with me

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Firm Name
Address

I-12

Creslan

Great Relaxer The incomparable Troyloafer.

Internationally known by the friends it keeps. Prized for its weather resistance and durability, noted for simplicity of design and mechanism... and just plain liked by people who want to relax. It's a must for pools, or any outdoor setting. And only Troy offers the genuine Troyloafer... the one with a frame guaranteed for ten years against pitting or corrosion... crafted to lasting standards of contract durability. Now offered in a brilliant new scope of decorator frame finishes and fabrics. Colorful new catalog available.

The Troy Sunshade Company Division of The Hobart Manufacturing Co., Troy, Ohio





How can a carpet cushion make contract carpet feel plushy and luxurious?

B.F.Goodrich does it with sponge rubber—the best there is. BFG carpet cushion not only makes contract carpet feel plushy and luxurious, it makes contract carpet last longer—even in the heaviest traffic areas. That's because the completely uniform cell structure of its high-grade rubber ingredients gives it a unique plus in absorbing shock and resisting compression. All BFG cushion is guaranteed without time limit against defects in material and workmanship and it all has the exclusive

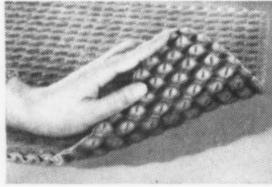
Duraseal® finish that locks out dirt. And all BFG cushion is non-allergenic and vermin-proof. Costs can be reduced because you will not have to replace the cushion when new carpeting is installed. You'll find a BFG cushion to meet every client demand and price range. Several are shown below. For information about the others and samples, write: The B.F.Goodrich Company, Consumer Products Marketing Division, 277 Park Avenue, New York, N.Y. 10017. Or phone us. Our number is New York—922-5100.

B.F.Goodrich

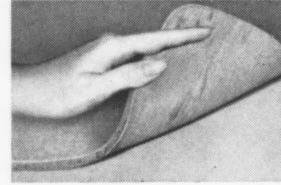
Consumer Products Marketing Division Household products • Furniture products • Home furnishing products • Drug sundries



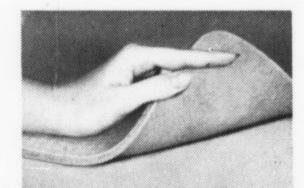
New, exclusive Double Cushion Plateau.* Combines the firmness of flat with the luxuriousness of ripple. Flat top fights high-heel damage.
*patent applied for



Aristocrat. Heavy-weight cushion designed for quiet elegance. The utmost in resiliency and bounce, to give a feeling of luxury.

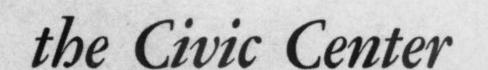


Spongex.* All-purpose ¼-inch favorite for heavy traffic areas. Non-woven fiber backing makes the installation of carpeting easy.



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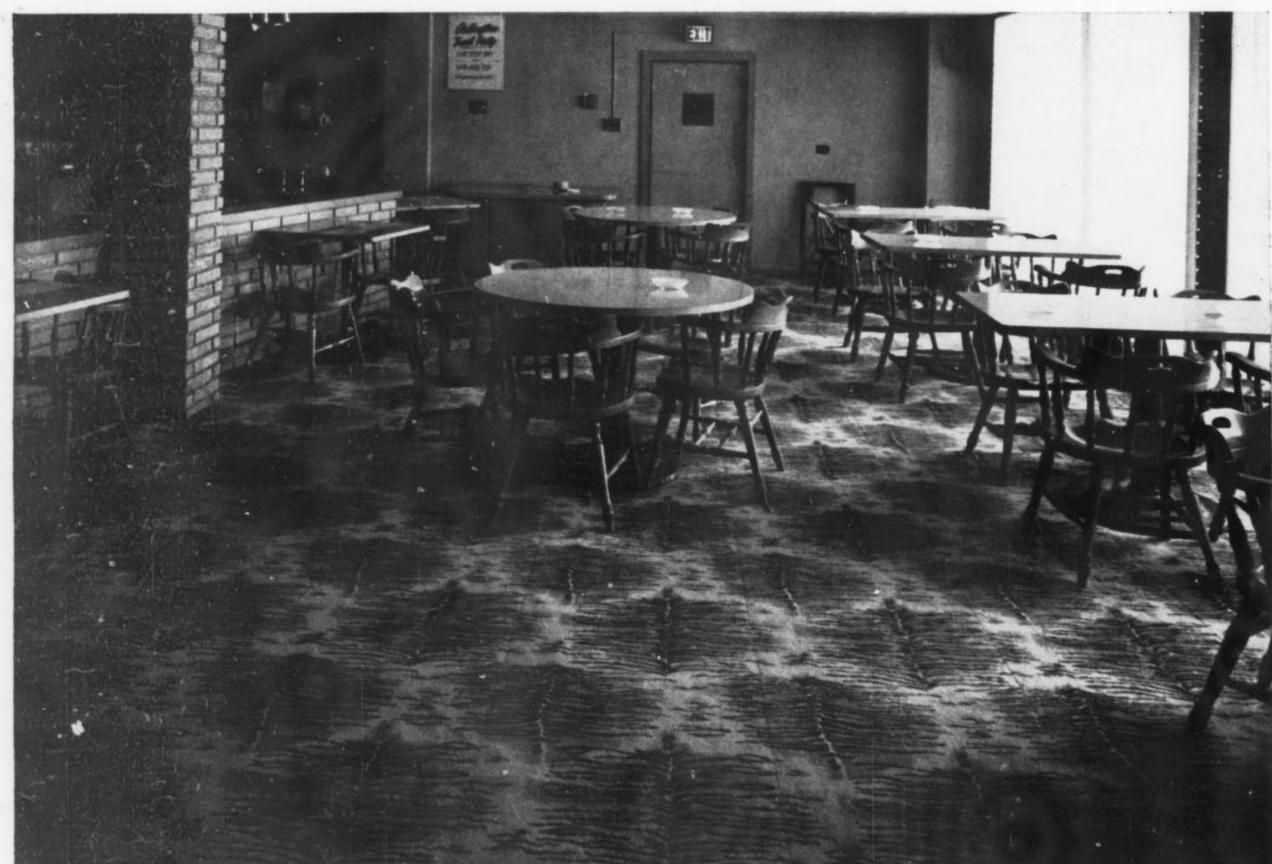


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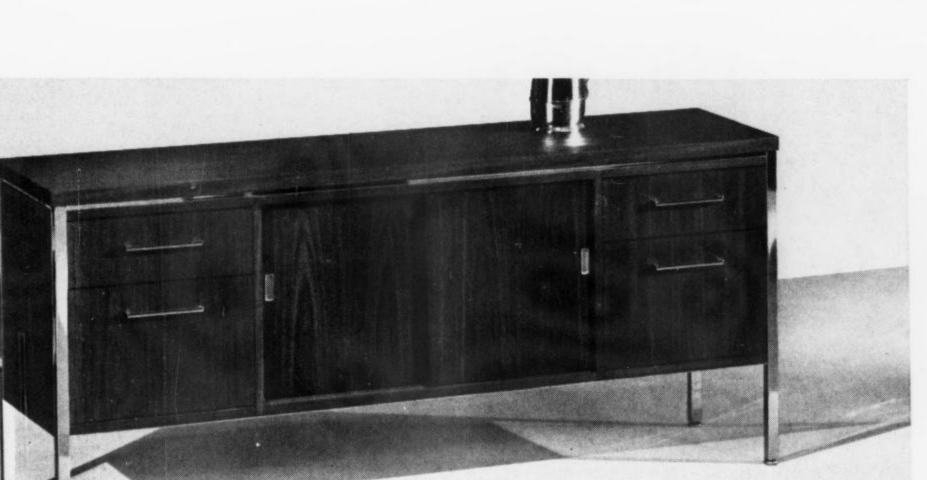
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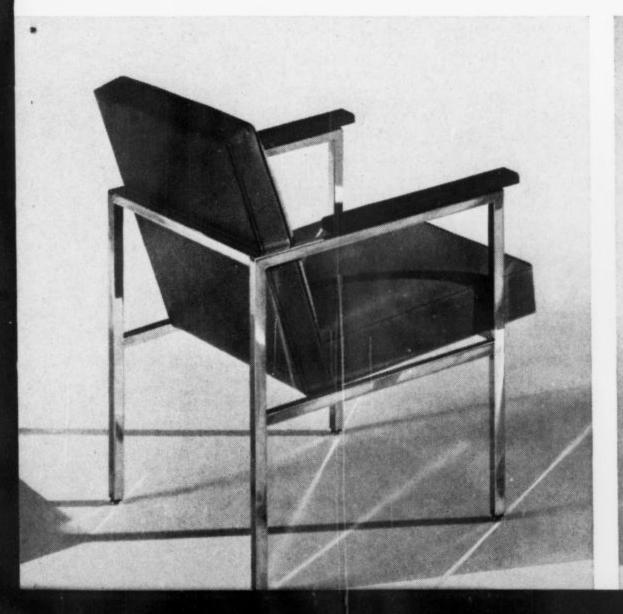
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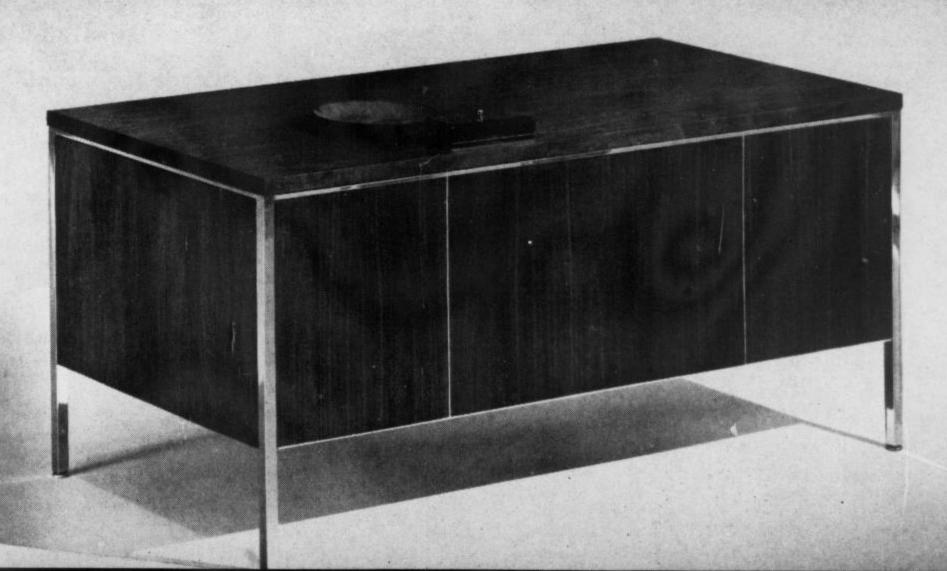


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GOOD WORKS

At the end of November *Vogue* informed its readers that mink was definitely to be classified as a "fun fur" on the junior executive level this Christmas. And the day after Thanksgiving most papers carried the reassuring news that hot airborne turkey dinners in Vietnam and stepped-up Salvation Army operations in the Bowery had prevented almost everyone from going hungry on the feast day. In other words, everything is under control, and the Yuletide season promises to be like all the others if not more so: To be the usual mixed pot of piety, cynicism, charity, and crass commercialism. It would appear that we cannot commemorate the end of paganism without a profligate pagan celebration, but that, after all, is harmless and perhaps even healthy—a joyous, free leap out of the neatly calculated steps we follow ordinarily. In any case the business community can no more dispense with this annual boost than the drug addict can do without his shots.

If there is any difference this year, it is only a matter of degree—everything is *more*, the contrasts are greater. More Santa Clauses entertaining more kiddies in the stores. The still palpable signs of the resurgence of total, unclouded faith that accompanied Pope Paul's visit this Fall. And in three of the fattest ad-crammed *New Yorkers* last month, three long, searching articles on the Anglican bishop and Lutheran theologians who are agonizing their way toward a *reasoning* faith, devoid of the God children imagine.

But a designers' magazine can hardly cope with the theological issues which the season calls to mind. To us the Christmas spirit is manifest in tangibles that can be as stirring and as subtle as the beliefs which philosophers debate. On the first Saturday of December that spirit, that particularly beatific, blessed mood of good will materialized unexpectedly in a place where one might not have thought to look for it. Not among the parents and children milling around the resplendent Fifth Avenue shop windows (though there must have been a bit there), nor among the young couples sampling discothèques in the Village. It was in Lincoln Center, an instrument not of faith but of culture.

At that moment, however, it was culturally quiescent—at least no performances were being given in any of the three halls, and we were there only because the early afternoon sun was photographically right on the massive Moore bronze in the pool before the Vivian Beaumont Theater.

Though the weather was nippy a surprising number of people were touring the sun-flooded, plant-bedecked tiers of Philharmonic Hall, and many were strolling beside the pool between Philharmonic Hall and the Beaumont Theater in the new plaza hidden from all the streets. And many were heading towards the luminous facade in the wing recessed beyond the Vivian Beaumont Theater. The reason for this, it turned out, was that the Museum and Library of the Performing Arts was open, and so we entered. How it looked is recorded on pages 84 through 91. How it felt? Well, it is the least luxurious component of Lincoln Center and the most luxurious New York Public Library, and the least aloof, most amusing, most cheerfully housed cultural facility imaginable. People of every age and race and dress seemed completely appropriate in it, and they were all perfectly behaved, totally absorbed, and thoroughly delighted with the readily touchable, beautifully made, ingenious equipment that enabled them to listen to music as well as to look and read and watch movie performances at will without disturbing their neighbors and fellow spectator-auditors. And it occurred to us that heaven on earth need not necessarily be pictured as a group of people playing harps, singing, feasting, or dancing, but by people happily together absorbed in quiet study. And that the team of donors, planners, and designers who had made such a scene possible have a valid enough clue to the mysteries before which we kneel.—O.G.

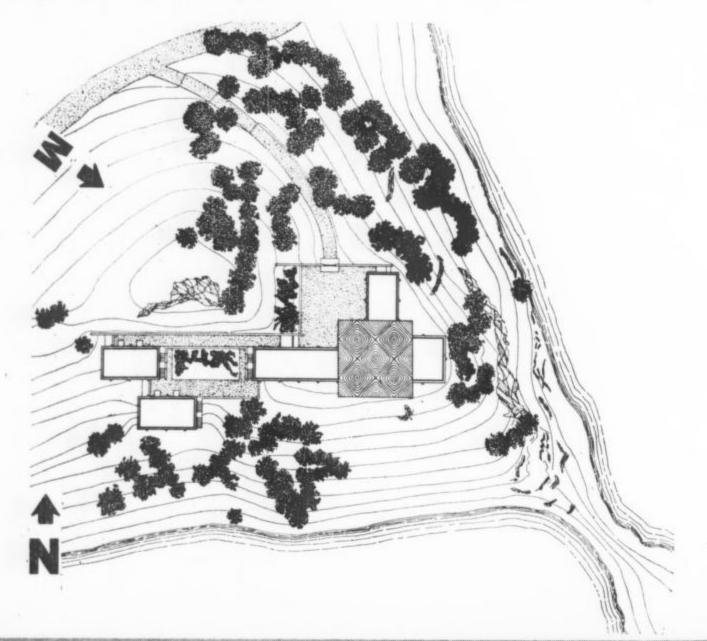


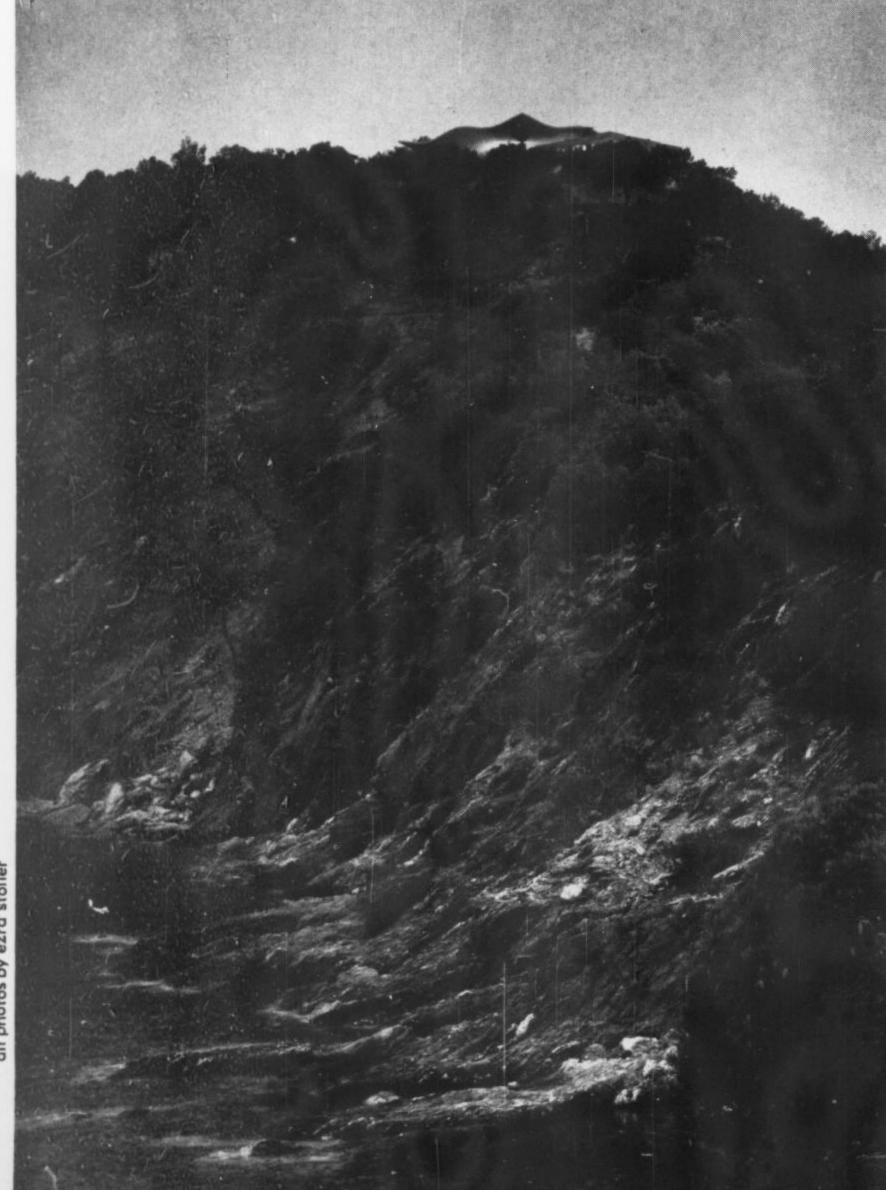
our cover

Here, for once, is an almost literal picture of an interior shown in the magazine—the Colony Shop in the Dallas NorthPark branch of Neiman-Marcus (pages 92-101), drawn in oil crayon by Art Assistant Ellen Keusch.

THE VILLA BECOMES AN ACROPOLIS

Philip Johnson places the private quarters of a Riviera vacation house into separate buildings, leaves the best room out of doors



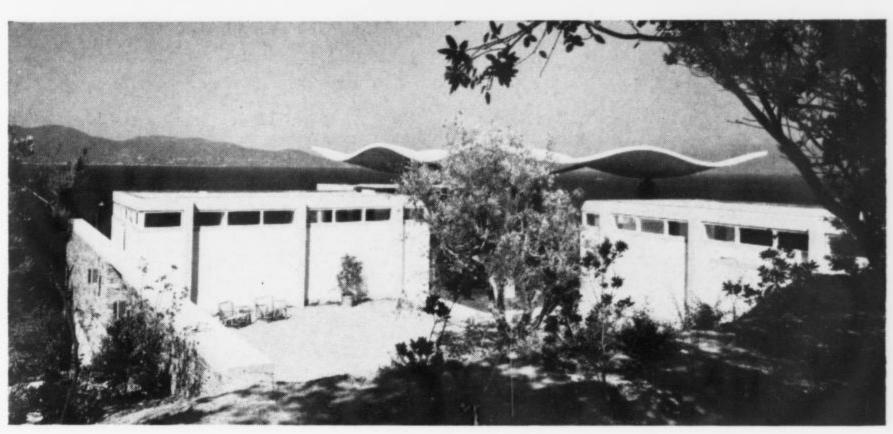


Though he has built other houses for the same clients, architect Philip Johnson has never had a more spectacular site at his disposal than this hilltop rising like a beacon to command the côte d'azur at Cap Benat. In two directions, below wooded slopes as precipitous as the ramparts of a fortress, the occupants have an unobstructed view of the Mediterranean, with the Isles of Hyères studding the dark blue sea to the south. The town is northeast, down the coast road. The only flaw in this paradise of sea and pines, olive trees and roses, is common to the whole French Riviera - that occasional springtime killjoy called le mistral, the damp, depressing, unnervingly steady wind that blows capriciously from the northeast.

Outwitting the mistral was only one of several unusual problems which architect Johnson had to solve. The family—comprised of two generations of adults-asked for unusual flexibility in occupancy, unusual freedom to combine privacy for individual members of the family with gregarious, unified, hospitable gatherings, formal and informal. During certain seasons the family wanted to descend on the place in full force-parents, grown children, house guests of both age groups. At other times only the parents would come, with or without guestsor only the children. And they did not want the bother or expense of opening the whole house when only a small group came.

all photos by ezra stoller





Though Johnson's stylistic vocabulary for this house is very different from that of his own famous house in New Canaan, Connecticut (October 1949 INTERIORS), and though the site and functional problems are also markedly different, his solutions to the two are based on the same concept: In both cases he thought so much of the beauty of the natural setting that he set out to make the place—not the inside of a building—the actual habitat. In both cases the real domicile is defined not by walls and a roof but simply by a floor. In Johnson's own home it is a carpet of grass on a smoothed-out plateau below a road—a plateau with a woodland panorama below. Johnson's grass carpet has two buildings, outdoor furnishings, and statuary on it. In this vacation house the floor is a pavement of stone, tile, and gravel covering the smoothed-out ridge of a promontory, and backed into the brow of the hill with a retaining wall projecting slightly above it on the windward side and thus protecting it against the wind. The floor extends out over the hill, buttressed from below as well as protected from the rear, and on it there are five completely separate buildings-neatly aligned. The placement of windows reinforces the wind protection, since four of the buildings have windward walls broken only by a narrow strip of clerestories, while most of the leeward walls, facing views of the sea and free of surveillance, are

of glass. Only one building has glass on all sides. It is the simple, perfectly square building occupying the southmost rim of the property, the one most extended towards the sea on two sides. Its windward walls are protected from the wind by other buildings, and its use obviates the need for privacy. Each of the other buildings is in effect a private apartment, except for the longest central building, which shelters the dining room, kitchen, and servants' rooms. Thus there are no corridors in this domicile; all the passageways are out of doors.

Those who want privacy retire to their separate buildings, those who want company congregate in the courts or in the glass-enclosed living room. But the layout of the three courts insures that no one who wants to enjoy misanthropy out of doors need forego the pleasure or exile himself to the wild, wooded, sometimes windy slopes beyond this domestic acropolis. There is a court protected from the main court by the longest building; it is a story below the clerestory windows of the walls beside it. The broader entrance court beyond the road entrance (top photo) to this walled "village" is another suntrap protected by the garden wall and almost windowless building walls, and it adjoins the gregarious main court only in one corner.

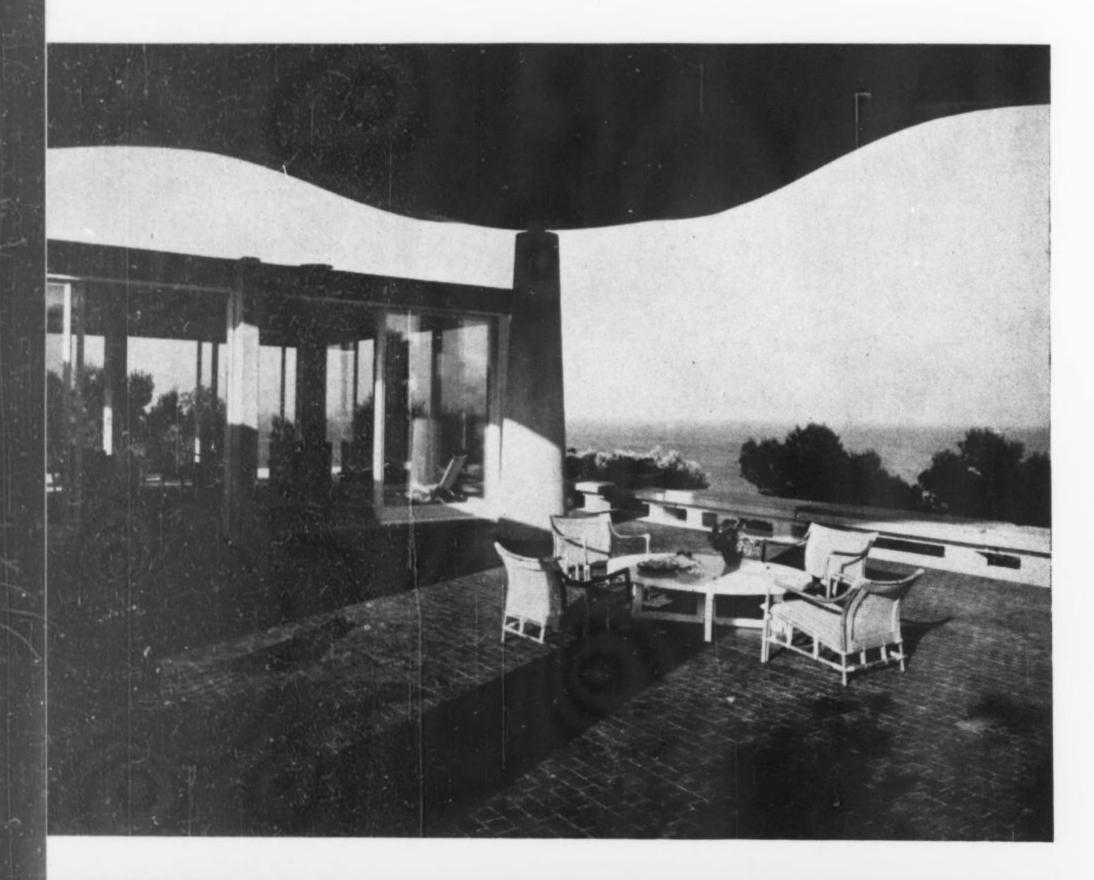
A change in level which places some of the bedrooms above the courts and others below the courts not only gives variety to movement through the property, but reinforces the privacy of cer-

tain bedrooms, those that can be reached only by narrow flights of concrete steps zigzagging along the walls of the buildings like the steps of a white Aegean village.

If two of the courts are sun traps, the main court, on the contrary, is protected by a huge permanent umbrella which hovers high, shadowing even the adjacent buildings. It is a thin slab of concrete consisting of five joined hyperparabolic units set on the diagonal with four half-units, making a kind of graceful flowing concrete handkerchief. It is held by four metal pins to four huge round concrete columns with a marked pyramidal taper. The curves, of course, are what give the thin shell its strength.

The relationship of other buildings and walls protects this largest of the courts from the *mistral*, and the roof protects it from rain and the high midsummer sun but not the slanting winter sun, so that the area is usable in all but the gustiest winter squalls.

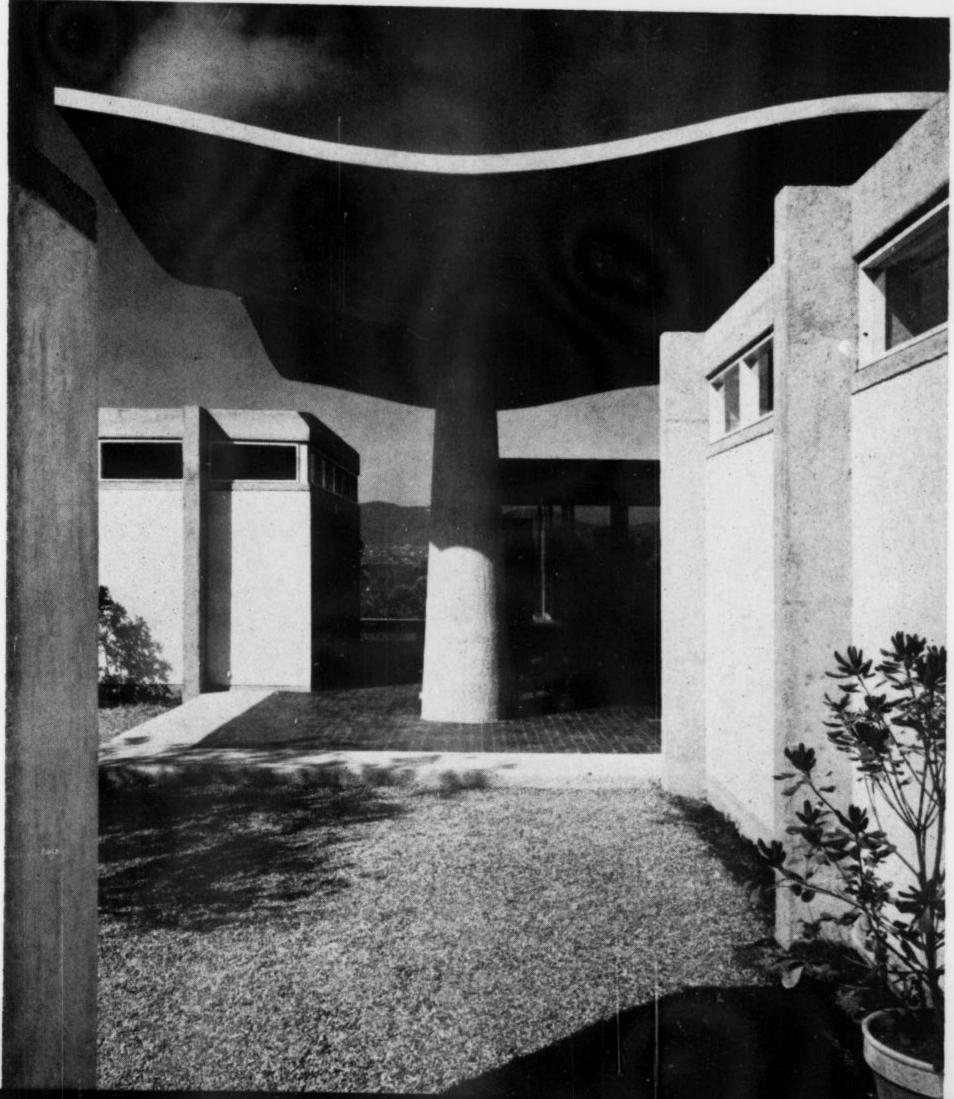
The height of this roof and the massiveness of the columns that hold it up emphasize the focal importance of the space beneath it, but the apparent suppleness of its curves give it an unsubstantial lightness implying nature untrammeled, a pavilion covered only for the moment. This carefree pose exists in the structural system of the buildings, which are suspended from slight exterior columns. So despite the concrete and travertine, permanently balmy weather is what the architect suggests.—O.G.



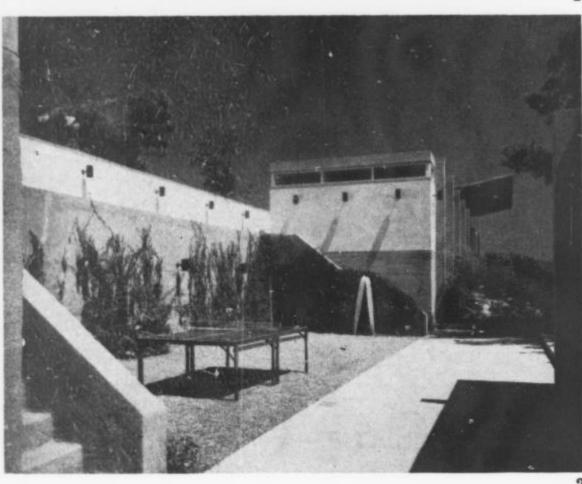


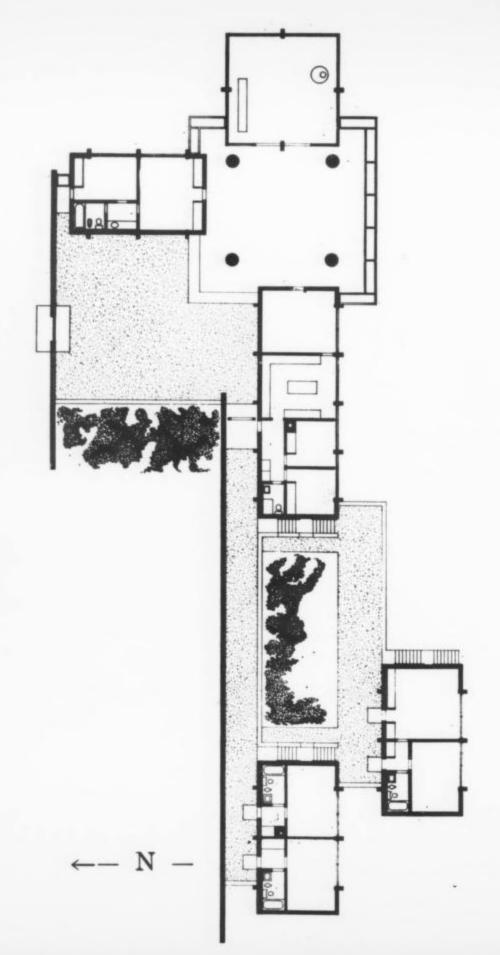
A low concrete bench makes a parapet at the edge of the black slate platform poised over the view. Buildings on the windward sides protect the outdoor living room from the mistral, while the billowing concrete canopy protects it from the rain-its large area making it so effective that the furniture at the center -which is not terrace furniture-is seldom brought indoors. The black slate floor establishes the dimensions of the living area more than walls or roofs, and it forms a continuous surface into the living room, which is a perfect square with four glass walls. Like all the buildings the structure is suspended from the tops of the slender, regularly spaced columns, which remain outside the walls. The clients bought the furnishings-most of them Danish-themselves, following Johnson's general directions on colors and textures. Indoors and out, a unified system of rich textures, classic lines, and neutral colors was followed, with whitepainted walls and ceilings inside. The wheat-colored seating area rug is almost an indoor version of the gravel which varies the slate outside. The round black iron stove placed off-center in the square room is a favorite geometric ploy of Johnson's. This one is a French Maquis (from which the name for the World War II resistance was derived). Sofa is in dark brown oxhide. Natural linens, dark oxhide, and teak are predominant materials. The reader will recognize familiar Danish furniture. All lighting is built in.



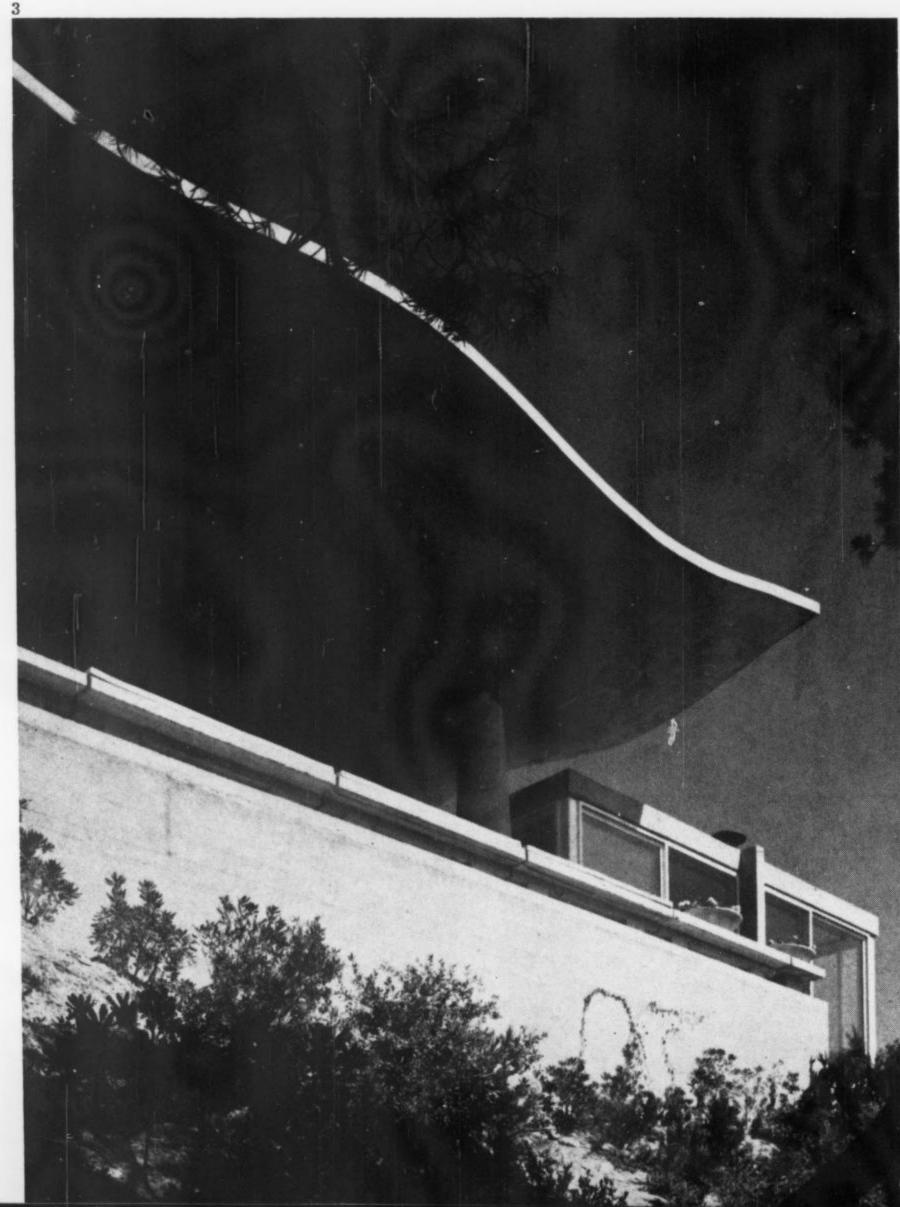


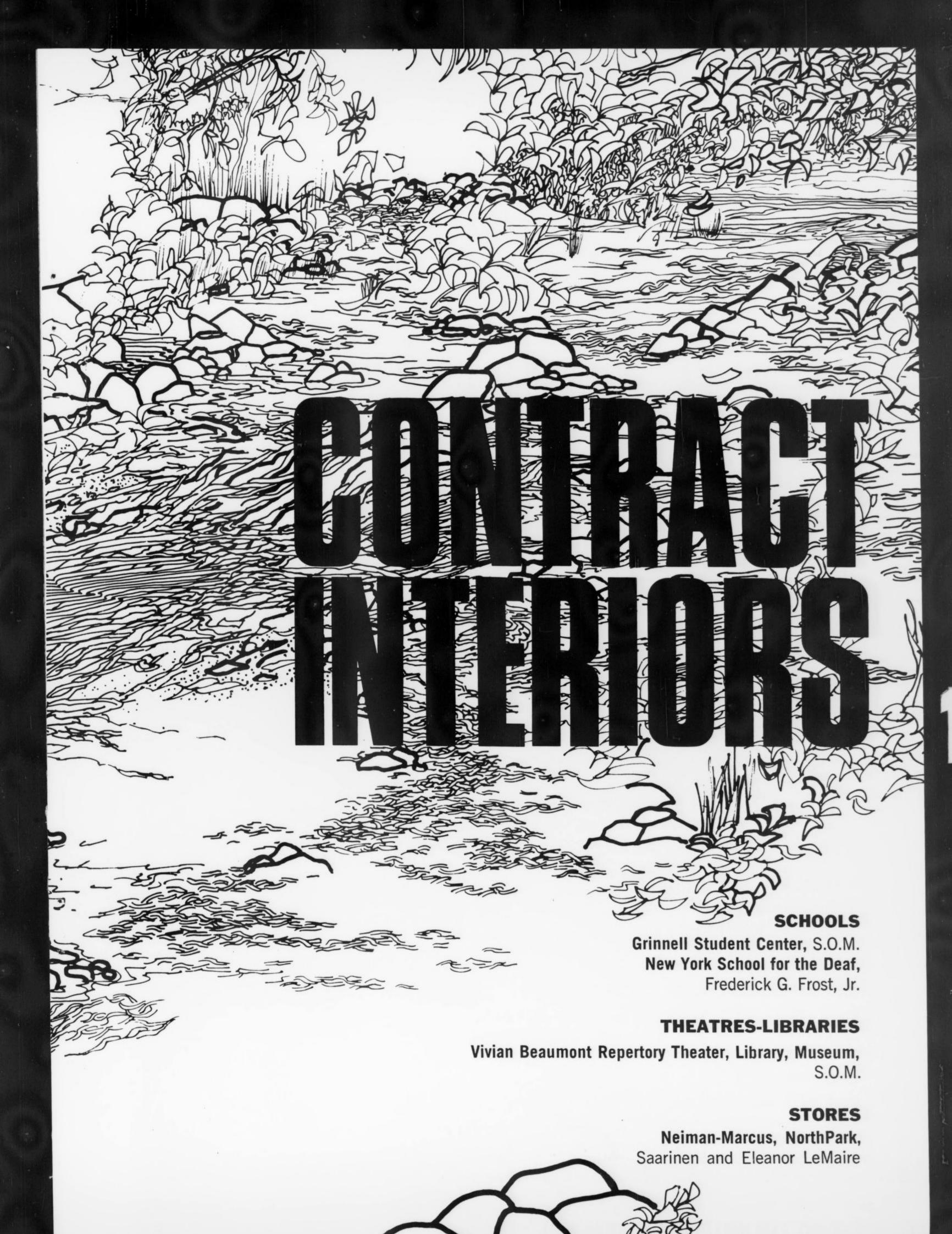






- 1. Typical bedroom with a typical view, typical Danish teak furniture, white ceiling and walls, natural wool rug and simple linen casements. The reader will recognize a Finn Juhl table and armchair and Hans Wegner's classic side chair. The floor under the rug is the same black slate tile that flows underfoot in the main outdoor court and in all the interiors.
- 2. The more private of the two outdoor sun courts. The flooring patterns of sand-colored gravel and smooth white asphalt echoes the wall pattern of unpainted bush-hammered concrete with white stucco accents. The outdoor night lighting—which can be guessed from the black stove-pipe fixtures on the walls—is a simpler version of a system which is familiar in more formal Johnson interiors and exteriors: the walls are illuminated rather than the central spaces. The close spacing of the fixtures emphasizes the intended use of the space as an outdoor room.
- 3. View from the steeply falling hill below the well-nigh impregnable homestead.





INTERIORS IRRESISTIBLE TO STUDENTS

In Grinnell's tree-lined Iowa campus, the architectural firm of Skidmore, Owings & Merrill designs a glazed but gutsy building where both introverts and extroverts shop for environment and friends



& Merrill has been designing additions to the Grinnell College campus in Grinnell, Iowa, for several years, following a well-developed master plan. The Grinnell Forum Building—a student union—the latest, and definitely the most interesting, indicates that the Chicago office of Skidmore has not only developed an expressive regional architectural style but that it is exploring interior space as well as interior fittings and furnishings in an original and fruitful way.

The design team on the Grinnell Forum was as follows: Partner-in-charge of architectural design: Walter A. Netsch, Jr.

Project manager, architecture: John M. Schruben.

Project designer, architecture: Robert W. Peters.

Interiors: Skidmore, Owings & Merrill Interiors Department, Chicago.

The photographs on this page indicate the well-wooded setting, adorned with tall and noble oaks. The geographical location implies, of course, that the climate does not allow much

sedentary outdoor socializing during the winter months. These were important considerations in the design solution. At first the automatic tendency was to design a kind of greenhouse setting with lots of indoor plants. The beauty of the campus led gradually to a revision: to create glazed spaces looking out towards the trees, and flooding the winter-bound occupants with sunshine. As the idea was developed, so was another theme as much psychological as visual, which had bearing on the fact that Grinnell is the kind of college town which has almost no social or cultural facilities: this forum was to be the club, study hall, opera house, coffee shop, cabaret—the social be-all and end-all for all the students. The designers set themselves the task of assuring its maximum use by not only making it attractive, but by letting the students see all the activities going on within. The building, for example, has been so related to the girls' dormitory that they automatically use it as a passageway to their classes. Once inside, they glimpe an unusual variety (Continued on page 76)





all photos by balthazar korab

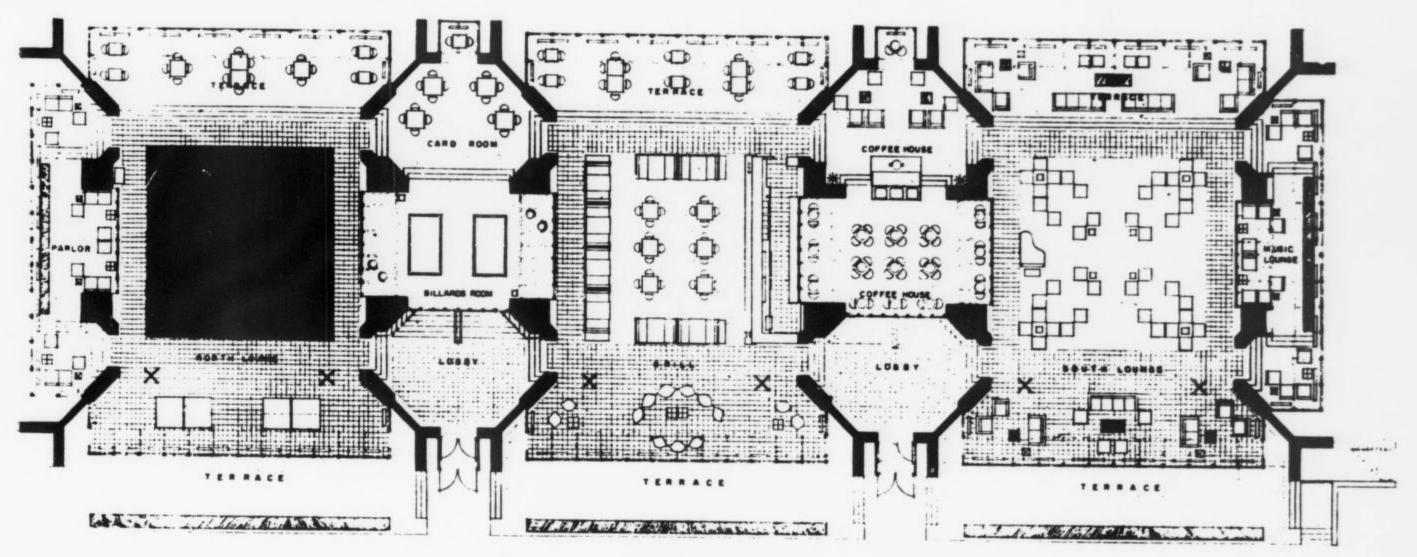




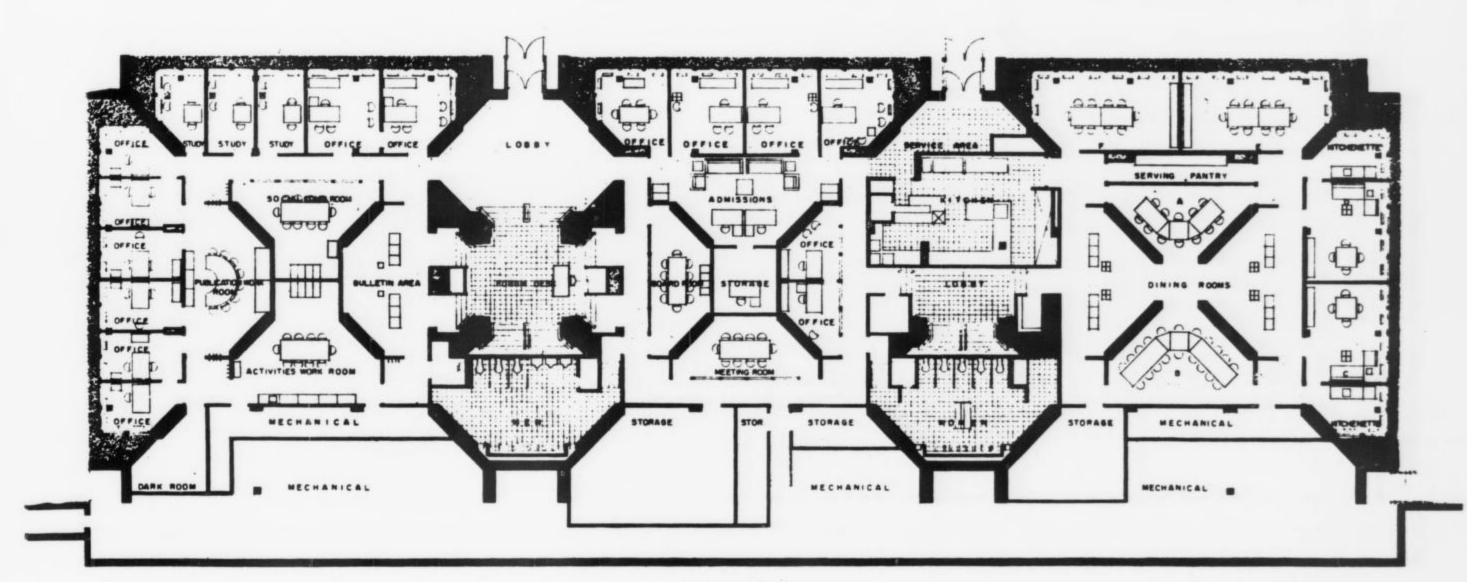
(Continued from page 74) of activities, quiet or noisy, in either of the two large lounges (it should be explained here that despite the misleading black in the plan at right, the north lounge is an open space, not a solid mass), as well as-depending on where they pass -a coffee shop, and possibly a billiard room, a grill, library, and more private seating areas. It is an ideal plan to encourage students to "shop for environment and for friends," as SOM's Walter Netsch puts it. Peeking from space to space is inevitable, as indicated on cross sections and plans, because of the progressively lower levels of inner areas (there are seven different levels in this building consisting ostensibly of only a ground and a basement floor). And it is inevitable also because of the diagonal placement of many walls, which fan out, with gaps left at the corners. The fan-shaped spaces seem relatively large for their areas. While their inmost corners provide pleasant psychological security, their large outer walls-often window walls onto the leafy campus or else often interior glazed window walls on to other rooms which in turn may have outdoor views -produce effects of great freedom, light, and contact with the outdoors even in spaces far inside. This system will remind our readers of a college administration building (in the November 1960 INTERIORS) designed by Aldo Giurgola, recently named head of Columbia University's Department of Architecture.

Spaces are further differentiated by changes in ceiling height which in some cases are visually exaggerated by hanging progressively smaller lamps towards the roof peaks.

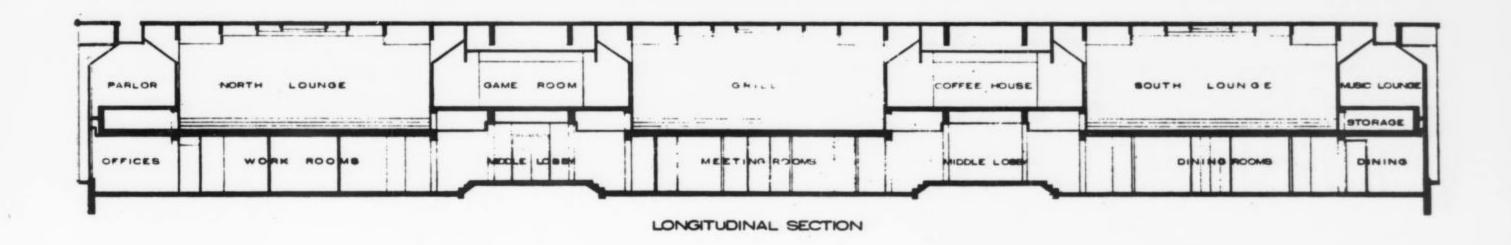
SOM organized the spaces into six environments on two levels, with noisy and quiet activities grouped together. On the upper level facing the green was placed a noisy area including dancing/party, game and TV rooms. The quiet areas include the main lounge, music listening room, coffeehouse. On the lower level are clubs, offices.—O.G.



UPPER LEVEL

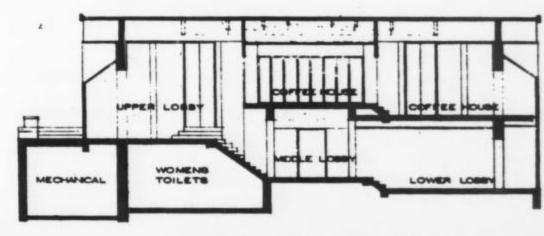


LOWER LEVEL



WE ST TERRACE NORTH LOUNGE EAST TERRACE

TRANSVERSE SECTION



TRANSVERSE SECTION



CREDITS AND SOURCES

Architecture: Walter A. Netsch, Jr., Partnerin-Charge of Design; John H. Schruben, Project Manager; Robert W. Peters, Project Designer.

Interiors: SOM Interiors Department, Chicago. Acoustical Consultant: Bolt, Beranek & Newman, Downers Grove, Illinois.

General Contractor: Ringland-Johnson-Crowley, Inc., Des Moines, Iowa.

Interior Furnishings: Business Interiors, Chicago; Younkers, Des Moines, Iowa.

Draperies: Storey-Kenworthy Company, Des Moines, Iowa.

Timber: Weyerhaeuser Company, St. Paul. Upholstered Seating Group: SOM Design. Cube ottoman, armchair, 2, 3, and 4-seat sofas all manufactured by Lakeside Furniture Company, Chicago. Fabric: Craftex, Eagle Dye & Finishing, Holly, N. J.

Metal Work: SOM Design. Occasional tables, card tables, grill tables, coffeehouse tables, dining tables, benches—with tops of laminated oak, quarry tile, and Calacata marble tops; sand urns, ash trays, coat racks, writing shelf, study table, typewriter stand all manufactured by G. R. Griffith, Chicago.

"Prague" bentwood chairs in dining rooms: Stendig, Inc.

Bentwood chairs in Coffeehouse, Grill, Card Room and North Lounge: Thonet.

Carpet in Coffeehouse and Game Room: Roxbury. All other carpet: Magee.

Grill booths: Lakeside Furniture Co.
Black vinyl in grill booths: F. Schumacher.
Espresso machine: Romanelli.

Folding tables: Howe. Folding chairs: JG. Office furniture: Knoll Associates; Herman Miller Furniture Company. Files: Steelcase. Table service in Grill, Coffeehouse: Syracuse.

Pool tables: Brunswick.

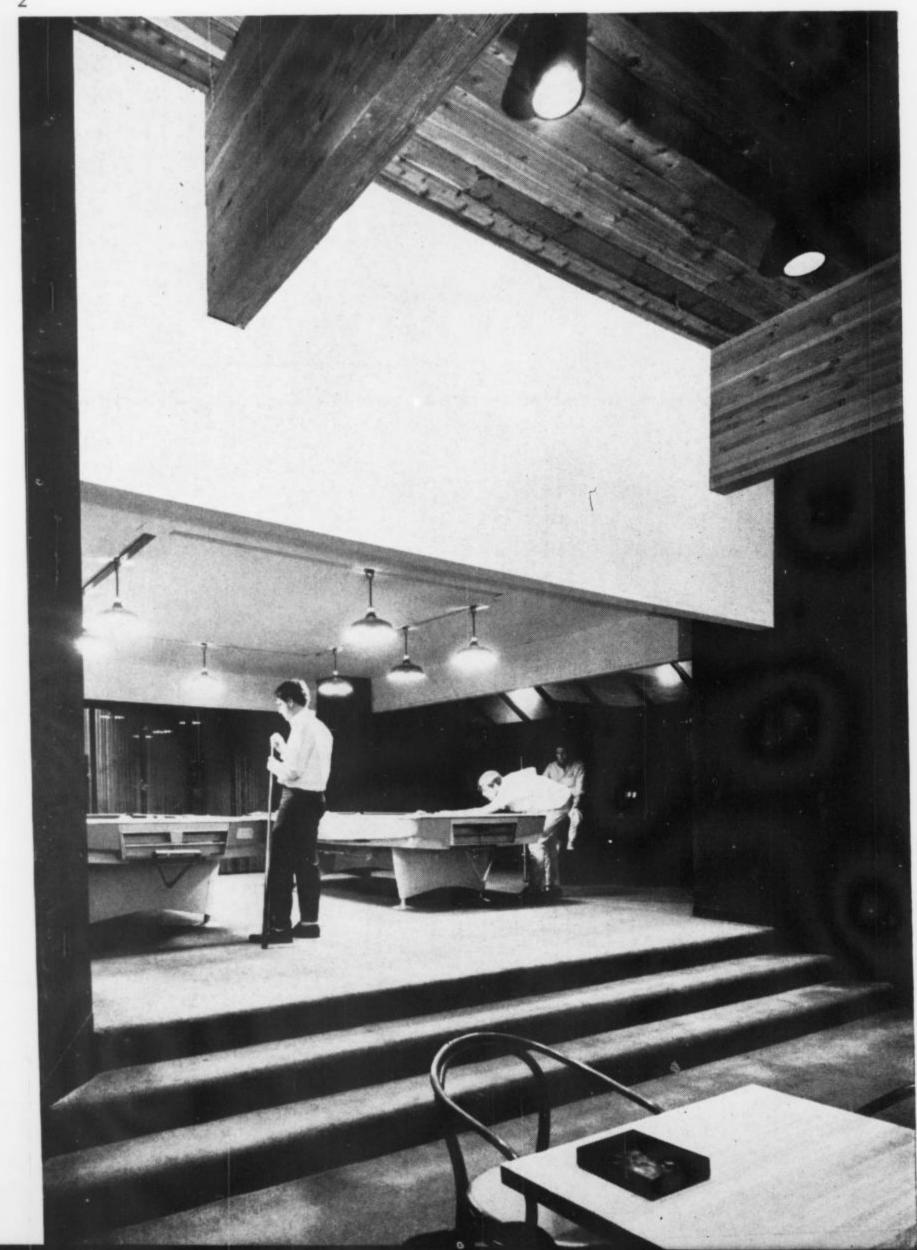
Kitchen Equipment: Albert Pick & Company.

Decorative banners: Designs by Jack Youngerman and Robert Indiana from Betsy Ross
Flag & Banner Company, New York, N. Y.

1 Transverse view of the lobby indicates some of the building's many changes in level. From here one can see into a lounge and the Grill through the side doors, and up through the glass wall into the Coffee House.

2 Low-ceilinged billiard room is one of the highest-placed rooms in an inner square on the upper level (see plan) between the Card Room and a lobby, and it is separated from the Grill and North Lounge by interior windows. It has a brilliant emerald carpet dominating an otherwise neutral scheme of white and the natural-finished laminated pine ceiling deck.

Materials: The building sits between older red brick buildings and newer concrete, glass, and light brick buildings. As a transitional pavilion between, it uses no brick, though the dark red quarry tile floors echo the older buildings. Concrete and glass bridge the gap between old and new, with the natural wood of the roof deck providing warmth, and the concrete exterior providing a massive solidarity.



3, an enclosed terrace near the Grill, and 4, a rim of the South Lounge (shown in full on page 75), exemplify the strategy of providing peripheral spaces where students can converse quietly while observing organized activities in central spaces. Bay window system provides protection from summer sun while allowing slanting winter sun to shoot deep inside. At night soffit fixtures light the same areas.

Colors: The system contrasts warm earth tones against the black-gray-white range. In spaces essentially neutral, such as the Grill, huge vivid felt banners by such artists as Jack Youngerman (see page 78 for source) provide color interest.

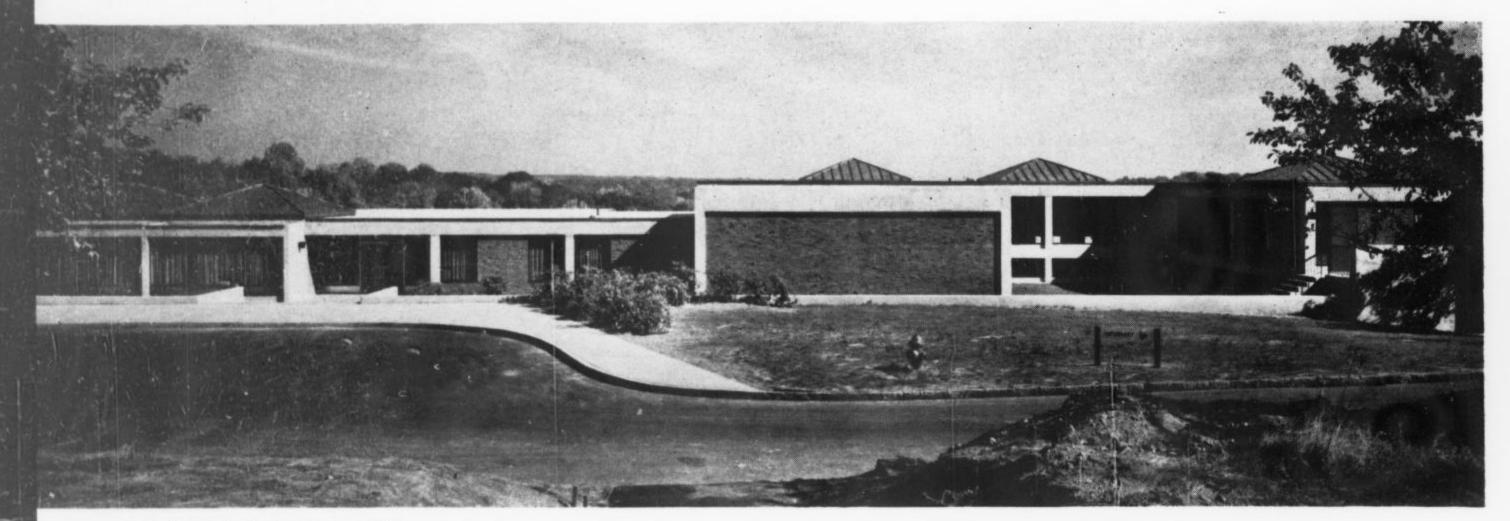
Furniture in the larger open rooms is more solid, while in smaller, inner spaces formed by concrete piers and service shafts, it is lighter. The lounges are furnished with variants of the SOM sofa and arm chair, with shorter seat depths for women, and foam rubber substituted for down to provide necessary durability. The heavy, square-weave wool fabric was acrylic-backed and Scotchgarded. SOM also designed lamps, shelves, tables, urns.





PRE-PRIMARY BUILDING FOR THE DEAF

Architecture and interiors by Frederick G. Frost Jr. & Associates



photographs by joseph w. molitor

The recent addition of a \$1 million pre-primary building at the New York School for the Deaf provides concentrated teaching facilities for basic speech and language instruction of children three to six years of age.

A. Corwin Frost, associate of Frederick G. Frost Jr. & Associates, was the architect in charge. He was assisted by the firm's interior designer, Tania Tovey. The design of the school developed from detailed requirements and suggestions supplied Mr. Frost by the teachers, his own observations of the pupils, and research into similar institutions.

The building contains classrooms for 64 children (double the previous enrollment for this age group), meeting and play rooms, offices, food service facilities, dormitories accommodating 48 boys and girls, and adjacent apartments for house parents. The school functions five days a week.

Many areas of the interiors are scaled to pre-primary sizes and have been made particularly appealing to acutely sensitive deaf children. Window sills are two feet from the floor rather than the conventional two and a half or three; door knobs and teachers' name plates are placed at a lower level; children's toilet facilities, chairs, tables, and work spaces are at an appropriate height.

Throughout the interiors, warm neutral tones predominate, punctuated by strong, bright accent colors in fabrics and on an occasional painted wall—all visually appealing to the ultraresponsive eyes of the deaf.

In the classrooms for the youngest group (left on upper-level floor plan) Mr. Frost satisfied a request for "lots of corners" by cantilevering the bay windows for additional "nooks." Provision is also made in the classrooms for areas where teachers can concentrate in instructing two or three pupils at a time. The five-and-six-year-olds are taught in more conventional classrooms on the first floor. In general play areas the furnishings are minimal to permit room for active play and the shifting of small chairs and tables.

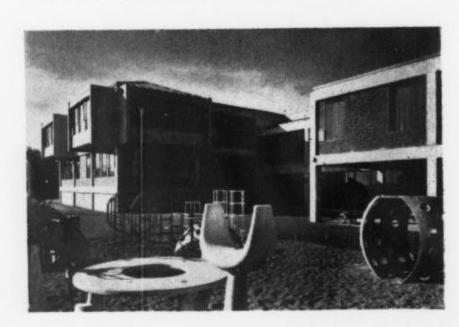
Eight copper-covered pyramidshaped roof domes serve two important purposes within the building besides adding visual interest inside and
out. In the classrooms they absorb extraneous sounds to permit full concentration on the portable auditory equipment used. In the dining room the upper fluorescent fixture in the cove
lighting illuminates the pyramidshaped ceiling which acts as a reflector, diffusing the light. These particular ceilings are coated with acoustical
plaster.

The New York School for the Deaf, founded in New York City in 1817, moved to its present 75-acre campus in White Plains, New York, in 1938.

-B.R.

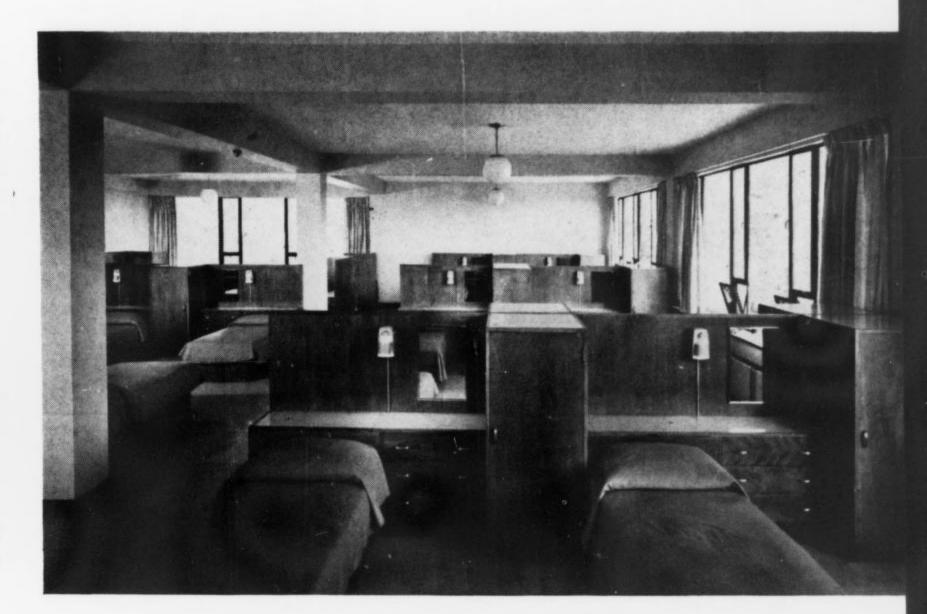
Building hugs a sloping site with main entrance at second floor level. Exterior is buff color exposed concrete and uneven reddish-purple brick; joints are deeply raked for rougher texture. Glass is bronze-tinted. Eight copper-covered roof pyramids add exterior interest and provide acoustical and lighting effects inside.

Playground and outdoor teaching areas are in garden courts contained by low concrete walls. Play equipment was specially designed for pre-primary users. Classroom section, at left, shows cantilevered second floor windows which provide extra corner space for the children in the youngest age group.



Dormitory units of red birch with fruitwood finish are in groups of four (see plan) with four-foot-high closets serving to give a sense of privacy yet allow for supervision. Girls' dorm has orange bedspreads; orange, yellow, and white striped curtains. Boys have turquoise bedspreads; turquoise, green, and white striped curtains. In each dormitory one wall is painted to match bedspreads.

Dining room has cove lighting with fascia of walnut; behind it are two fluorescent lights. Upper light illuminates the pyramid-shaped ceiling, acting as a reflector; lower light descends through a grille. Small Bertoia chairs, in two sizes, have persimmon-color pads; adult chairs are same color; tables are in two heights.

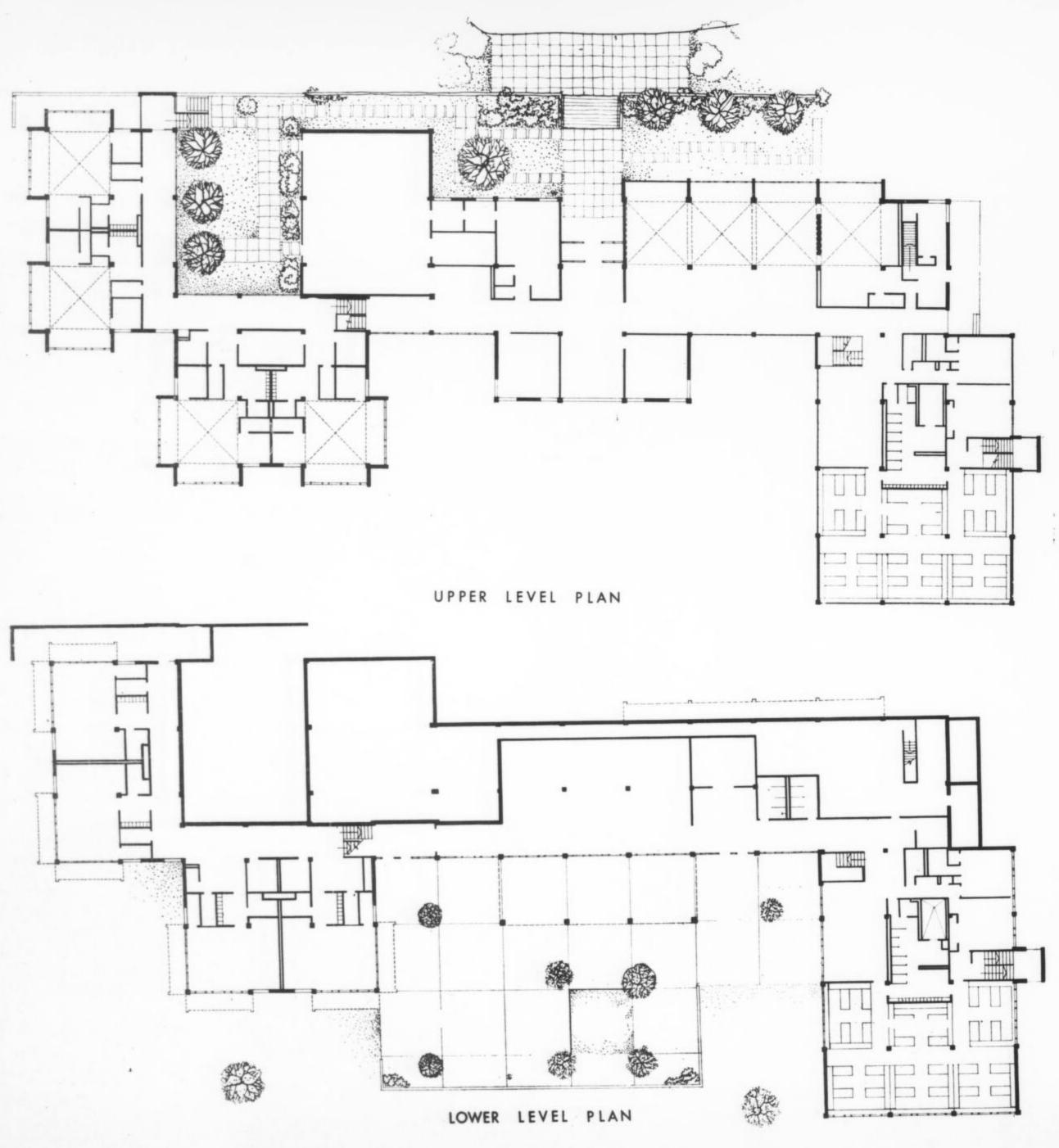






The teachers' lounge, with one wall of brick is used for coffee hours, meetings, interviews. Other walls and the curtains are bone white; table is oak; chairs are upholstered in sapphire blue; carpet is dark gray wool. Framed paintings by the children have since been added.

Plan of upper level shows classrooms at left, dormitories at right, connected by auditorium, lounge, and dining room. Lower level has classrooms in same order, connected by play area. Irregular shape of the building minimizes its size.





In this classroom accent wall behind sink is painted turquoise; chair pads are in matching color. Vinyl tile flooring is light beige-toned; a darker beige is used where traffic is heavy, as in corridors. Other classrooms contain portable, amplified teaching equipment.

SOURCES

Structural glass: Parallel-O-Bronze by Libbey-Owens Ford Glass Company

Playground equipment: Playground Corporation of America

Vinyl flooring: Armstrong Cork Company Carpet: The Magee Carpet Company

Bertoia and other chairs in dining room, lounge, playroom, classrooms: Knoll Associates Inc.

Dining tables from architect's design: Knoll Associates Inc.

All furniture in teachers' lounge: Stendig Inc.

Curtains in teachers' lounge: Creative Looms Inc.

Dormitory ceiling lights: Mc Philben Manufacturing Company Inc.

Dormitory dresser lights: Swivelier Company Inc.

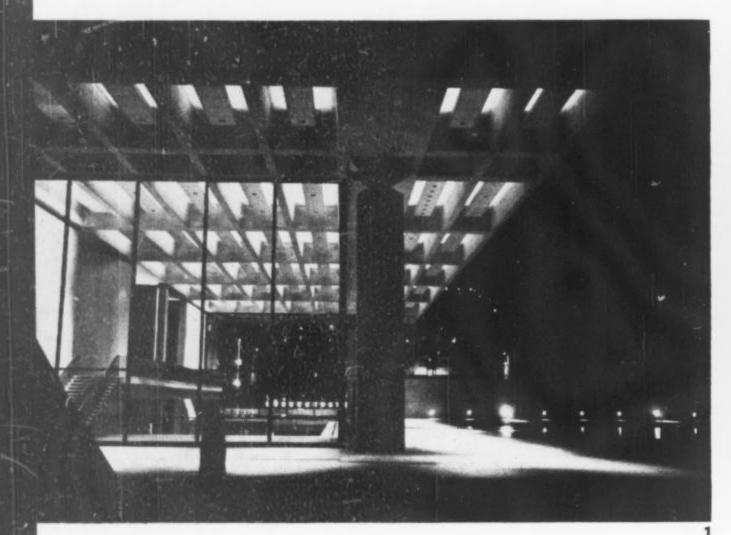
Dormitory curtains: Knoll Associates Inc. Dormitory bedspreads: Cohama, Division of Cohn Hall Marx

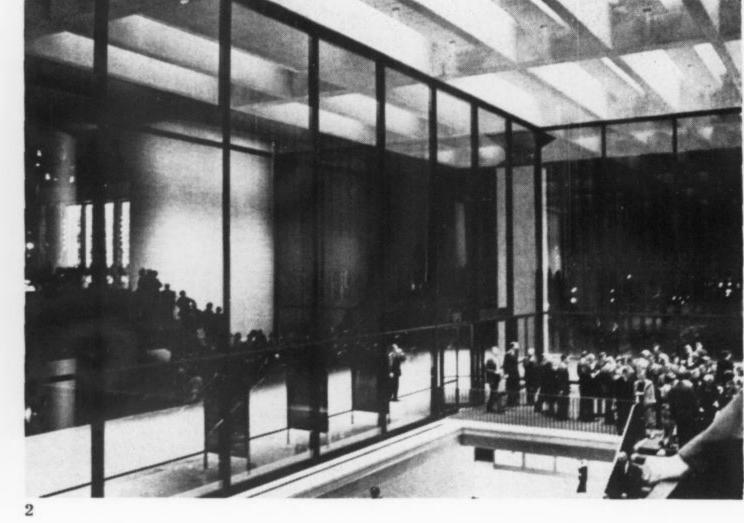
Furniture and curtains in play area: Knoll Associates Inc.

Dining room china: Corning Ware by Corning Glass Works

LINCOLN CENTER'S MASTERPIECE: OR WHAT HAPPENS

The Vivian Beaumont Repertory Theater and the Library and Museum of the Performing Arts





photos by olga gueft

Much of the criticism leveled at each new architectural debutante at Lincoln Center has puzzled the unpretentious New Yorkers who have been taking naive delight in their first grimeless cultural center. After the sooty, cramped 57th Street corner of Carnegie Hall and the dank lobby of the Metropolitan Opera House, the airy porticoes, fountains, and diamond lights of Philharmonic Hall and The New York State Theater have been seized with glee by audiences unwilling or incapable of discerning what highbrow critics have called "disastrous" acoustics and "fashionably mediocre neoclassic" design. The respective architects, each a sitting duck, have stood without flinching under the showers of ripe verbal vegetables every real trouper can expect in the course of a public career. One cannot but sympathize with performers who must try to please so many, work with committees rather than individual clients, and collaborate with technical experts who have the authority to tamper with the design without guaranteeing satisfaction. And yet even the targets, Philharmonic Hall architect Max Abramovitz of Harrison & Abramovitz, New York State Theater architect Philip Johnson, and Metropolitan Opera House architect Wallace K. Harrison of Harrison & Abramovitz (already a target though his building is not yet finished) have admitted that they could hardly resist the most overwhelming design temptation built into the Lincoln Center program: the temptation to compete with each other rather than to submerge their artistic egos in a presumably more desirable unity. For good or ill, a kind of polite one-upmanship can be sensed in the different versions of neo-classicism that seem to be jockeying for position around the unpredictable fountains.

The two architectural teams comissioned to design the Vivian Beaumont Repertory Theater—Eero Saarinen & Associates—and the Library and Museum of the Performing Arts—Skidmore, Owings & Merrill—might have been expected to play the temperamental prima donna role to the hilt. The sites assigned to them are inconspicuous—close to the Columbus Ave-

nue and 65th Street Corner north of the Opera House and west of Philharmonic Hall, high above the streets falling downhill there from the plaza.

After studying the problem, the two firms decided not to go their separate ways, and that one building could house the two facilities better than two. They placed the tall unit of the stage area of the theater on end (see tranverse section on page 87) and projected the low roof that covers the audience area and lobby forward towards the plaza. A similar but shorter rear roof projection covers a wing of the Library and Museum that backs the theater along Amsterdam Avenue on the west, with lower level entrances there. The deeply coffered concrete roof soffit contains lighting pans of metal painted with a dull finish slightly paler than the concrete. These pans contain recessed incandescent spotlights shooting downward and fluorescent uplights that outline the coffers and reflect a soft light. This soffit system, architectural in scale, lines not only the roof overhangs all around the building (1), but continues inside the

WHEN TWO DISTINGUISHED FIRMS DECIDE TO TEAM UP

are fused into a single statement by Eero Saarinen & Associates and Skidmore, Owings & Merrill





glass cage of the theater lobby (2), inside the plaza entrance of the Library-Museum (3), and Mezzanine Gallery (4) of the Library Museum.

The theater roof, resting on huge square columns of bush-hammered concrete that balance on faceted bronze points (5), achieves a temple which the lobby glass cage does not disturb. The great pool between the theater and Philharmonic Hall reflects this temple and its glowing interior like a mirror, over which broods the monumental silhouette of the Henry Moore bronze "Reclining Figure." Playing it cool with this limpid pool, the architects have effortlessly outmaneuvered the fountain buildings out near the street. The element of surprise helps.

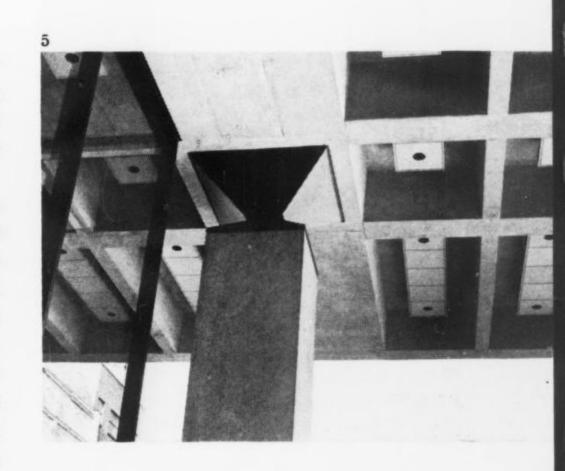
The plaza entrance of the library is more modestly sheltered, and recessed beyond a smaller space at the side, though the great roof and columns of the theater can be seen from here.

The interior of the theater was designed by the Saarinen office in collaboration with stage designer Jo Mielziner. It is a steep, semi-circular arena with a proscenium stage as well as a

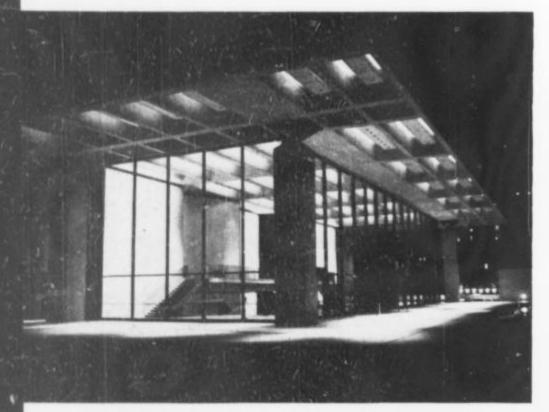
complicated system of fore-stages, interchangeable with audience seating, and hidden tubes which can be used to spew actors from under the audience onto these fore-stages.

The steep rake of the audience area places the farthest spectator within sixty feet of the stage even when the audience is at its largest, 1140—a remarkable achievement. Seats are a standard 18 to 23 inches wide and distance between rows deeper than average, though the steepness of the slope may give the opposite illusion. Upholstery is deep, soft, sound-absorbing. Other acoustical factors are contributed by overlapping side louvers and painted wood louvers over the ceiling and rear. Acoustically the theater is superb. Upholstery and carpet are red, satin stage curtain gray, all wood and metal surfaces black-brown. Coinoperated standard lockers finished in black-brown at the rear are today's answer to the cloak-room problem.

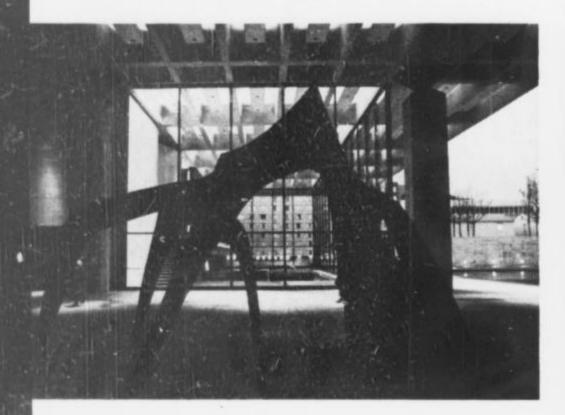
A second theater shell (see transverse section page 87), and the complex of facilities in the Library and Museum of the Performing Arts are



beyond cataloging in our space. It is worth noting, however, that SOM's interiors for the Library-Museum have an atmosphere and system of detailing, and intimate scale quite different from the theater, though they work equally well under the universal soffit system. The library is neat, cheerful, gay in color, beautifully equipped, but above all keyed to studious rather than festive occasions—both for the ordinary museum-goer in hopes of painless learning and for the scholar.—O.G.



Lobby interior is part of exterior scene.



Twilight, side view, with Calder's "Le Guichet" ("The Ticket Window"). Below: Moore's "Reclining Figure" in pool.



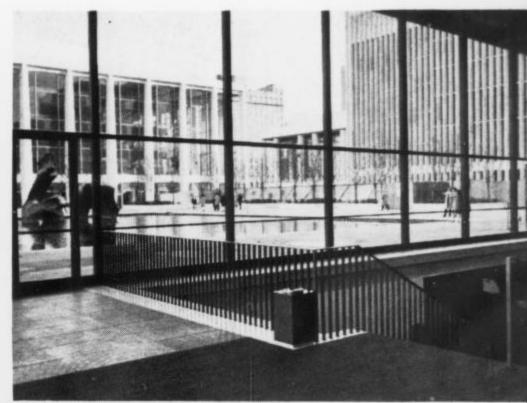
ezra stoller

Glass walls of the theater lobby are negated by indoor-outdoor continuity of the soffit lighting. Walls that count visually are the overlapping scales of the theater shell bulging into the lobby. The completely plain lobby dominates the plaza after dark. Only the light bronze rail interrupts the travertine walls and curving-white horse-hair-padded panels. The theater doors are cut into dark vertical recesses which are faced with fine vertical metal louvers. Only furnishings are the bronze bar with brown granite top and bronze ticket stands with rosewood tops. The only color comes from the red carpet—but that reflects a rosy glow on wall panels and in the plaza pool between the limbs of the huge Henry Moore bronze. The theater interior is explained on page 85, sources are given on page 88.





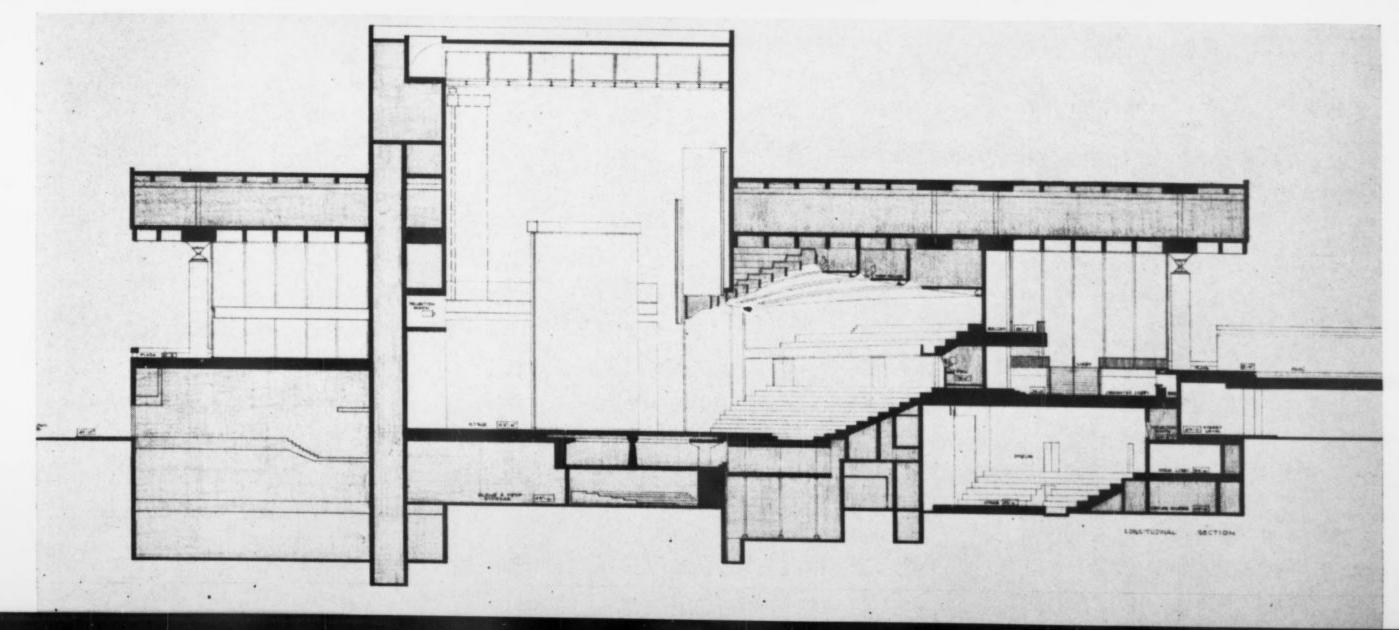






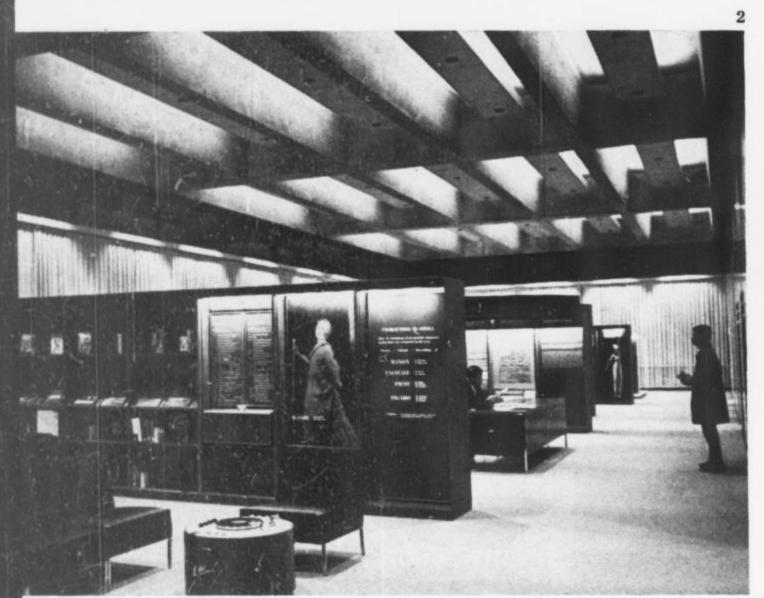


ezra stoller





LIBRARY AND MUSEUM OF THE PERFORMING ARTS



CREDITS AND SOURCES FOR VIVIAN BEAUMONT REPERTORY THEATER AND THE LIBRARY AND MUSEUM OF PERFORMING ARTS

Associated architects: Eeero Saarinen and Associates; Skidmore, Owings and Merrill Collaborating designer — repertory theater:

Jo Mielziner

Acoustical consultants: Bolt, Beranek & Newman

Mechanical engineers: Syska & Hennessy Structural engineers: Ammann & Whitney Upholstery on lobby wall: Arundell Clarke Carpeting: Spinning Wheel Rugs, Inc.; Frischer Carpet Co.

Draperies: Thortel (made by American Drapery)

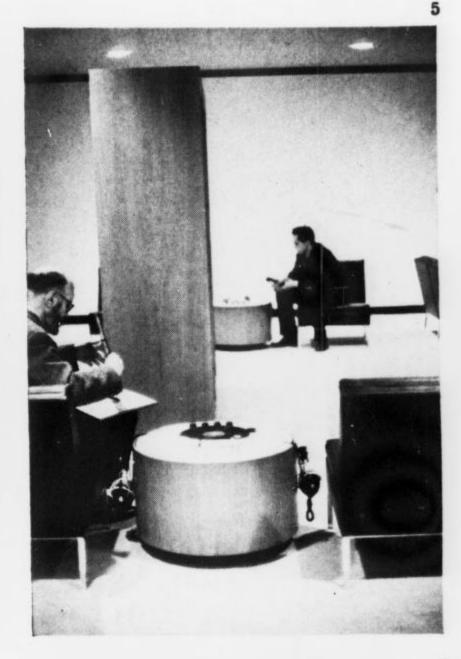
Seats: American Seating Company; Knoll; Herman Miller; Thonet*
Upholstery: Red wool from E. F. Timme & Son, Inc.; black vinyl from Isabel Scott
Bronze and metal in balustrades, frames of bar and ticket stands: Suburban Bronze Company

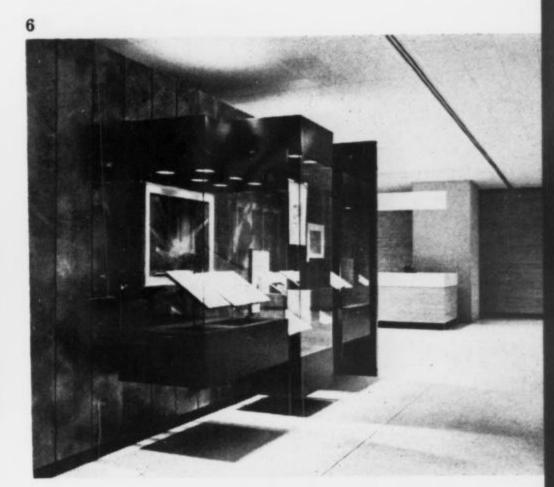
pany
Library shelving: Aetna Steel Products
Library tables: Crucible Products Corp.
Library desks: General Fireproofing
Tables and display cases*: Hinzeman & Co.
Demountable theater*: Gerber Construction
Co.

Co.
Audio drums*: Bartos & Co.
Drum sound systems: Sound Systems, Inc.
Auditorium seating*: Irwin Seating
*SOM design







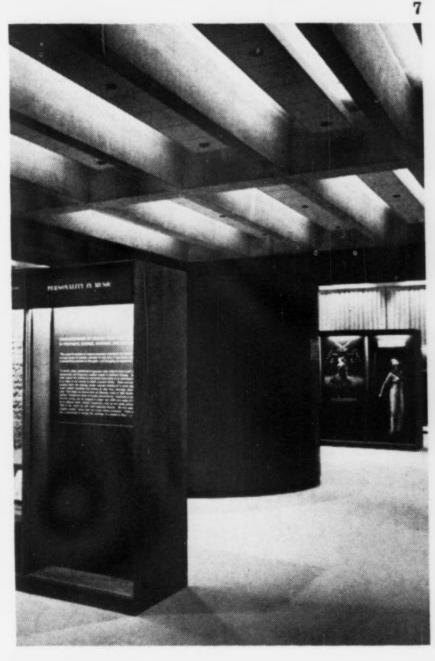


Plaza facade (1) of SOM's Library-Museum nestles between louvered Metropolitan Opera wall and overhanging Beaumont Theater roof. At mezzanine level can be seen the rail of the Children's Library, and under the stairs the end of the long travertine circulation desk. Photo 6 shows the same counter end, with its white-metal-encased fixture overhead, beyond a burl-paneled partition near the entrance. The partition supports black metal and glass display cases and shields a small shop behind it. Further back are a group of handsome oak display cases presenting theatrical memorabilia including costumes worn by famous actors (4). The cases are flanked by pairs of comfortable, black-vinyl-upholstered chairs flanking English oak drums topped with turntables fitted with pairs of earphones which music lovers can use to listen to records from the library (5). Walls are travertine and white-painted plaster, floors are pale terrazzo, and seating-display areas are carpeted in beige.

Circus displays occupy a maze of whitepipe scaffolding threaded through black metal light shields. A non-stop silent color cinema (9) shows trapeze artists, animal tamers, and equestrians in action. Above rises a tower of circus posters.

The library occupies the other arm of the L, beyond a black-framed door (3). Rows of white-finished metal bookcases with side slots for adjusting shelves are interrupted by reading bays.

Mezzanine Gallery (2,7,8) on floor above Library has the building's indoor-outdoor ceiling system. Same area as in photo 2 can be seen in day conditions on page 85, photo 4. Small cinema rotunda (7) shows Martha Graham dances. While viewing scores, visitors can hear the taped music by lifting earhorns (8).







9



photos by olga gueft

The Children's Library, which contains the Heckscher Oval, a children's theater seating 80 to 100, hangs free between the walls on the mezzanine level. Its exhilarating fluorescent strip lights-which are shielded on the undersides with white metal-seem to cut through the travertine side walls, an effect accentuated by black reveals around the edges of the junctures. Because the mezzanine fence is no higher than needed to safeguard the children (level with the tops of their white metal bookcases) these lights are visible through the glass facade from outside (photo page 88) and reflect downstairs after dark (photo at right). The sound-muffling carpet quel luxe! is the same beige as on other carpeted mezzanine areas, table tops are white Micarta, and baby Bertoia chairs have blue vinyl pads. Fabric-wrapped, padded panels of the Heckscher Oval are bright gold outside, cobalt blue and green inside.





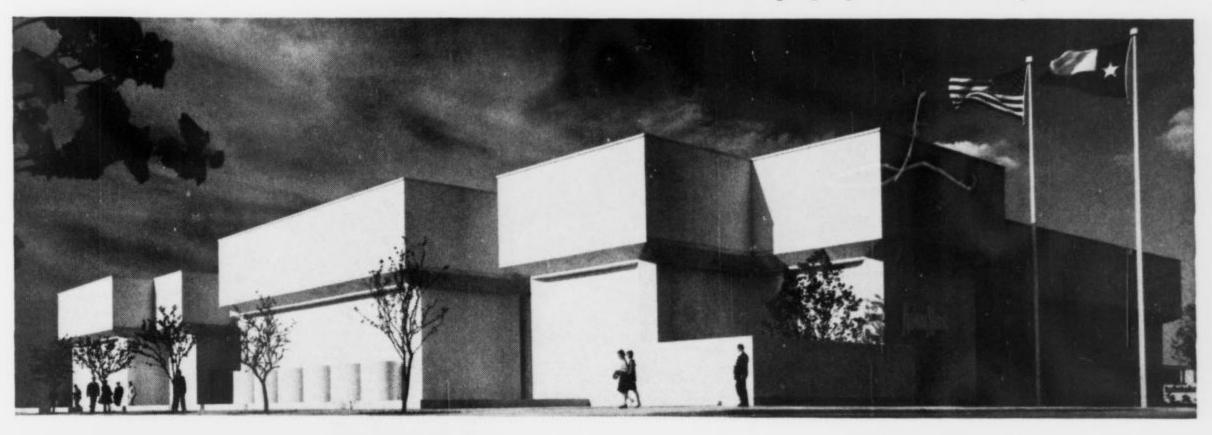


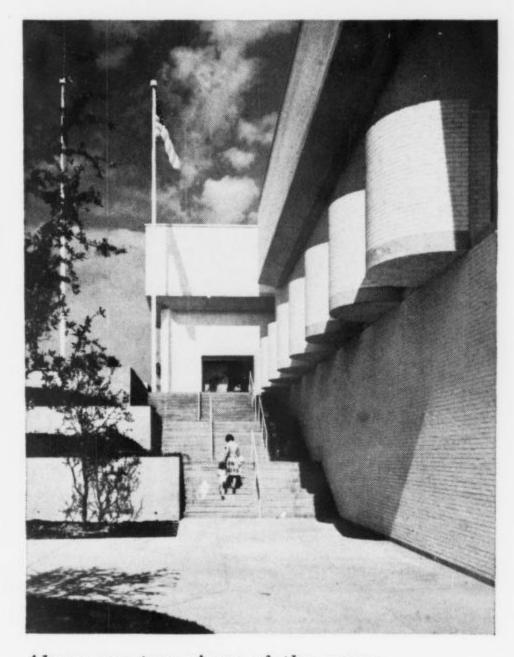


ELEANOR LE MAIRE CREATES A EUPHORIC ATMOSPHERE FOR SHOPPING

in the new Neiman-Marcus store in Dallas' NorthPark Shopping Center with natural light, exciting colors, fine art, and generous spaces in a handsomely articulated architectural shell

Architecture by Eero Saarinen Associates Interior design by Eleanor Le Maire Associates. Landscaping by Lawrence Halprin Associates.





Above are two views of the monumental exterior of Neiman-Marcus NorthPark.

Facing page: Huge window floods the women's shoe department with natural light and provides refreshing vista of sculpture garden. Tufted settees and chairs are upholstered in bright emerald green. Siamese figures are from the Stanley Marcus Collection.

SOURCES

Settees, chairs: Baker Furniture
Shoe stools: Edgewood Furniture
Upholstery: Jofa, Inc. (on settees,
chairs); Boris Kroll (on stools).
Curtains: Scalamandre Silks, Inc.
Carpet: Mohawk (custom); V'Soske
(not visible)
Wall fabric (not visible): Woodson
Wallpapers, Inc.

Although he claims he is never completely satisfied, Stanley Marcus, president of Dallas' internationally famous specialty store, admitted that the newest Neiman-Marcus in the recently completed NorthPark Shopping Center was "terrifically satisfying to the customers. It gives one a feeling of euphoria which is the ultimate goal of all architecture and decoration."

An unbelievably busy man active in a breathtaking list of civic and cultural affairs in addition to masterminding his fabled Dallas store and its three branches, Mr. Marcus seems to have all the time in the world for a leisurely chat. The design of his stores is one of his most vital interests. When he said "we try with scaling not to overwhelm the customers," the "we" was not entirely hypothetical. Eleanor Le Maire has worked closely with him for 25 years on the interiors of all Neiman-Marcus stores and has established one of the most effective designer-client relationships in the field. "People go into a building and are impressed with the importance of the building," he continued. "They come into our new store and say 'Golly, how important I am." This, however, has sometimes proven to be a mixed blessing. Not long after the new Neiman's opened, a customer who had purchased a couple of dresses sat down and made herself at home. When asked if she wanted anything else, she said no, she just liked it there and thought she would sit a while.

A two-story concrete building faced with off-white brick, the new Neiman's, designed by Kevin Roche, Eero Saarinen Associates, has a beautifully articulated sculptural exterior with parapets on all sides. In order to bring the brick to life and give it dignity, Mr. Roche used the strong light of Texas as an important design element. The planes of the building's corners—vertical and horizontal—are beveled to create an ever-changing play of shadow. Varying the play of light and shadow are a series of semi-cylindrical shapes (left). They actually screen interior fitting rooms and are open at the top to admit daylight. The many jutting angles of the exterior were prompted by the interior requirements of a large store with its various departments, fitting rooms, and stock areas. Usually, Mr. Roche pointed

The interior design team headed by Eleanor Le Maire included: Frank J. La Bianca, Vincent Caruso, designers; Sanford Hanauer, drafting room coordinator; Sanford L. Sabshin, lighting; Winifred Jacobus, Robert Malderez, Charles W. Ball, color and furnishings designers.



Eleanor Le Maire



Stanley Marcus



Neiman-Marcus NorthPark has two main levels, each with a variety of small specialty shops and larger departments thoughtfully placed and inter-related.

The accessories department (left) lies directly inside the major north entrance on the upper level. Above it is a light topaz rectangular dome, largest of the ceiling coffers. A light beige Spanish terrazzo tile floor defines the area. Case interiors are in lacquer colors.

Another major entrance on the upper level opens into the gold jewelery department (below left) which occupies a circular area under a cool blue oval dome whose circle is repeated by a custom-made ombre rug on brown onyx Spanish terrazzo tile floor. Antique wood garden figures, "The Duke and Duchess," are from the Stanley Marcus Collection.

Facing page: The leather boutique on the upper level is dominated by a dramatic 20-foot wall covered with suede against which are set vitrines lined in colorful felts. Fixtures are surfaced in leather.

SOURCES

Fixture fabricators: McCloskey-Grant Corporation (accessories, gold jewel-ery); Triumph Storecrafters Corporation (leather boutique).

Chairs: George Tanier, Inc. (accessories, gold jewelery)

Carpets: V'Soske (gold jewelery); Mohawk custom carpet (leather)

Terrazzo flooring: Furstenberg & Company (gold jewelery, accessories).

Counter fixtures: D. G. Williams, Inc. (accessories).

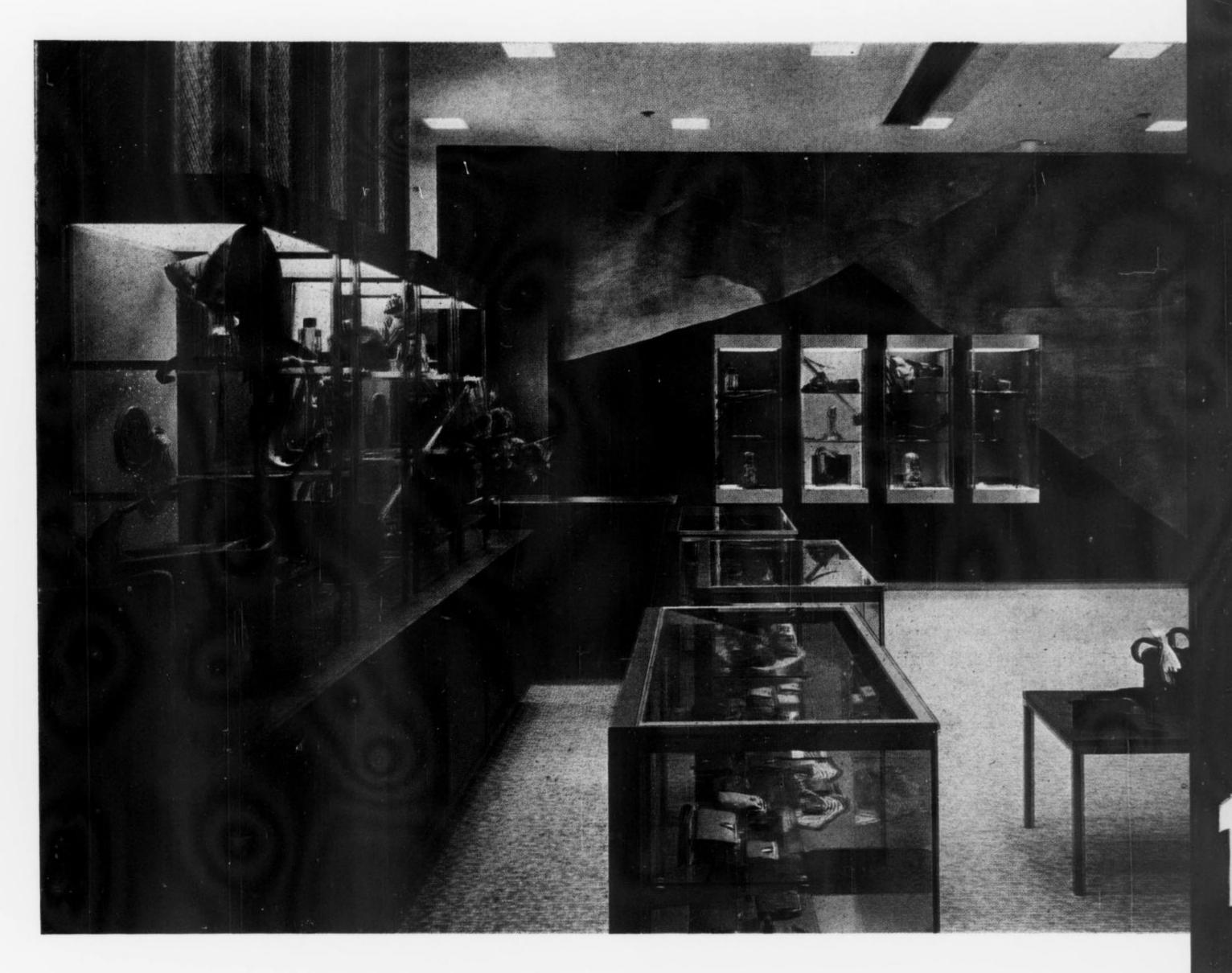
Suede hides for walls: Fleming-Joffe Ltd. (leather boutique).



out, store interiors have to conform to an arbitrary plan.

Eleanor Le Maire's interior, which is the organic "other side" of the sculptural exterior, is rich in gay and vibrant color, and such un-store-like features as area rugs on polished wood floors, important paintings and sculpture, unexpected vistas of beautifully planted garden courts—all of which combine to create an atmosphere which is indeed euphoric. Miss Le Maire wisely accented the sculptural quality of the interior architecture—leaving most of the columns exposed and using the ceiling "coffers" (illuminated dome-like acoustical plaster recesses of varying size) to great advantage as a major organizational element of the large open interior spaces. In many areas, such as the gold jewelery department, left, and accessories, above, Miss Le Maire has achieved a striking sense of oneness between ceiling coffer and selling area.

Located in the new NorthPark Shopping Center (about 15 miles from the center of Dallas), this is Neiman's largest branch store and its first in a shopping center—"a new experience for us in neighborliness and togetherness," as Mr. Marcus put it. When the building was half completed, he explained, "we realized we were not being very neighborly. Although we had several entrances on the mall,



it dawned on us that if you are on a mall, you should be part of it." So, at great expense, the mall entrance was reconstructed and a huge sliding glass door installed. The North-Park Center boasts the largest air-conditioned mall area in the world and contains every service imaginable. "There is no mortician," said Mr. Marcus, "but every other requirement of living and dying can be found there."

Contributing to the overall elegance of Neiman's North-Park store is the landscaping by Lawrence Halprin, and the indoor-outdoor effect Miss Le Maire has achieved in many interior spaces. "Since we were building a suburban store," explained Mr. Marcus, "we wanted the bucolic relationship of green things instead of a view of tar and parked cars." A series of three long reflecting pools lies outside the major entrance on the upper level and there is a handsome sculpture court on the lower mall level through which customers enter the men's shops (page 101).

Among many innovations which make this new store stand out even from its legend-making parent store in downtown Dallas is a huge exhibition hall (page 96) devoted to both art and merchandise exhibitions. The idea for such a space was inspired by Mr. Marcus' visits to Japanese stores in which the top floor is devoted to cultural

events.

Altogether the Neiman-Marcus NorthPark store is a triumph in teamwork between architect, interior designer, landscape architect, and client. Needless to say Mr. Marcus does not employ architects and designers lightly. Miss Le Maire who has worked closely with him for many years was the obvious interior designer for the new store. How did he select Saarinen Associates as architects? "I tried to get the late Eero Saarinen to design a store for us about four years ago," explained Mr. Marcus. "He couldn't because he was busy with the CBS building but promised to design our next store for us. A month later he was dead."

Mr. Marcus who is something of a professional himself in the difficult art of store planning and design, pointed out that the major difference in store design since 1950 is in the increase of light, color, and parking. "Lighting has jumped up four times," he said, "and there is much more use of color and pattern which contribute to the sense of excitement." So be it, but not many merchants are as progressive—nor as successful. "We try to design the kind of store the public likes and the public ought to have," is his way of putting it. "I am easily satisfied with the best," he said, quoting Oscar Wilde.—M. P.



The exhibition hall, a unique feature of Neiman-Marcus NorthPark, is a large centrally located area for the presentation of special exhibitions, fashion shows, promotions, and other events. To give human dimension to the large, high-ceilinged area, Miss Le Maire enlisted the talents of New York

architect Charles Forberg who designed a wing-like canopy of white stretch fabric for it similar to the one he did for the U.S. exhibit at the Milan Triennale in 1964. Neiman's exhibition hall opened with an amusing exhibition (above) of sculptures and contraptions by New York artist William Accorsi.

SOURCES

Fabric for space structure: Arundell Clarke Wallcovering: Arundell Clarke Wood flooring: Coughlin Flooring Company (Australian oak)



Left: One of the delightful features of the toy department is the shelfdivider which provides lighted niches for a bevy of dolls.

SOURCES

Fixture fabricator: Jaff Brothers Woodworks, Inc. Flooring: Kentile

Below: The "Little Mermaid" soup and sandwich bar takes its theme from Copenhagen's famous "Little Mermaid" figure. Vertical ash board walls, and a natural ash trellis overhead provide the background for the rear wall of alternating square and round tiles in blue and white designed especially for the space by Danish artist Bjorn Wiinblad who also designed the decorative figures on the left.

Fixture fabricator: Jaff Brothers Woodworks

Counter stools: Chicago Hardware Foundry (bases); Directional Furniture Showrooms (seats). Upholstery: U.S. Naugahyde

Flooring: Douzies French Clay Tile, Garry & Cie



Below: The teen shoe department occupies a sophisticated eye-catching niche adjoining the Colony Shop (facing page), with Op on the wall and bright colors on its walnut chairs.

SOURCES

Wall fabric: Clarence House
Wallpaper (on right): Pageant Wallpapers
Chairs and tables: Jens Risom Design,
Inc.
Upholstery: Clarence House
Carpet: Karastan

Facing page top: The Colony Shop takes its theme and color scheme from a three-part Art Nouveau Plexiglas screen on which artist Gary Smith painted a fin de siecle feather design in oranges, yellows, greens. There is a deep orange carpet on the floor and the bentwood armchairs are lacquered in white and lime green, and upholstered in orange, yellow, green.

SOURCES

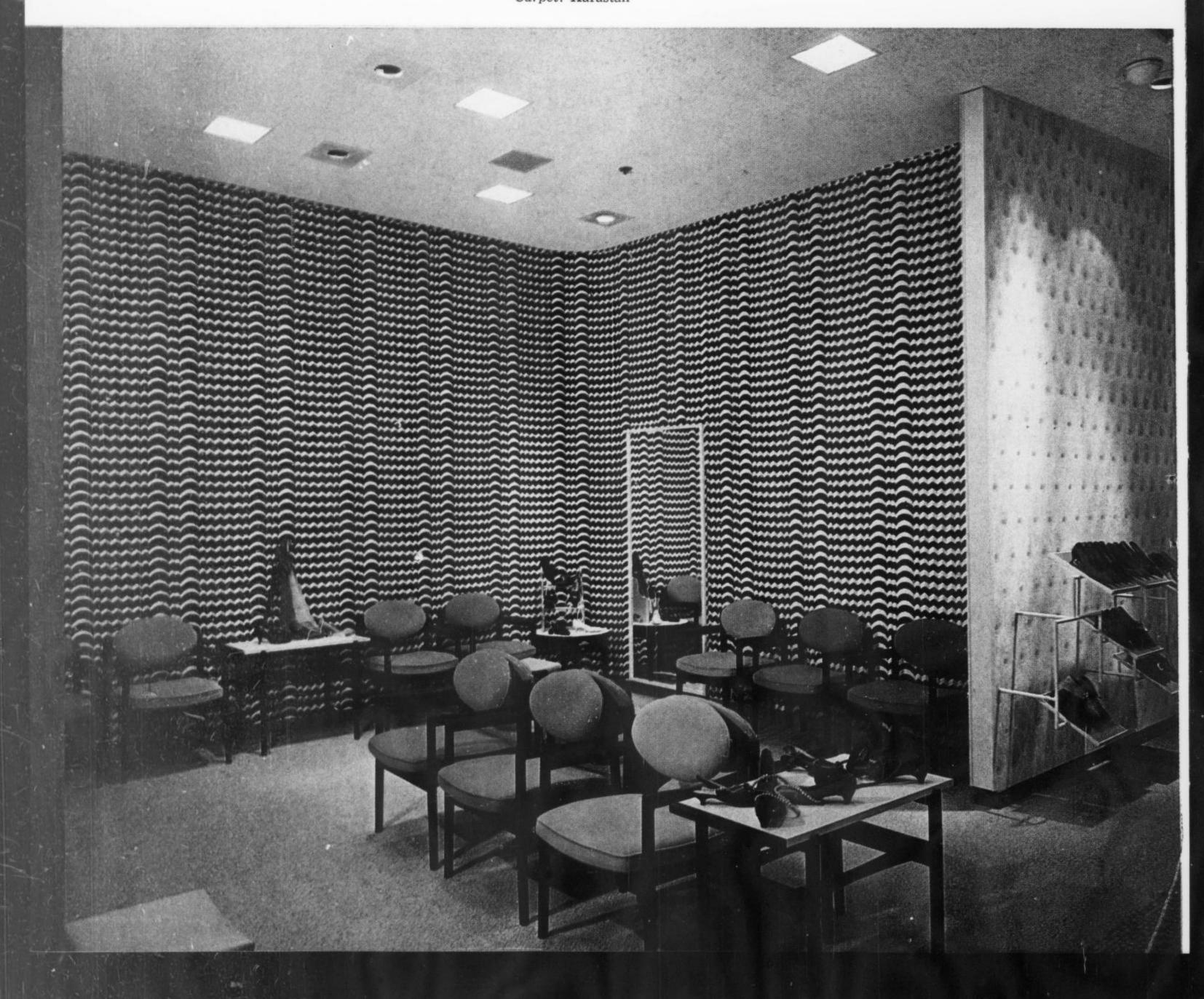
Chairs: Thonet Industries, Inc.
Antique settees, shaving stand, coat
rack, et al: Newel Art Galleries
Upholstery: Knoll Associates (chairs),
Boris Kroll (settees).
Tables: Burke, Inc.
Curtains: Quaintance, S. M. Hexter

Curtains: Quaintance, S. M. Hexter Wallpaper: Karl Mann Associates Carpet: Karastan

Facing page, bottom: High Windsor-backed chairs with wool seat cushions in vivid reds, oranges, and fuschia, create elegant accents in the seasonal sportswear department. A series of Portuguese natural cork bead valances hang from the ceiling.

SOURCES

Fixture fabricator: Jaff Brothers
Chairs, tables: Frederik Lunning, Inc.
Upholstery: Jack Lenor Larsen, Inc.
Wallcovering: Gilford, Inc.
Wallpaper: Karl Mann Associates
Cork beads: Maharam Corp.
Carpet: Karastan













Facing page, top: The flavor of a French Provincial drawing room marks the better dress salon on the upper level. Patterned fabric on side wall alternates with antiqued wood panels (not visible). Hispano-Moresque area rug is placed on beige carpet for accent.

Facing page, far left: The moderate ready-to-wear department on the upper level is centrally located under an aqua rectangular ceiling dome. Four ash screen-like structures not only provide see-through backgrounds for dress displays, but also enclose evening dress area. On the vivid emerald green carpet is a clover-shaped ottoman in green and white flowered fabric.

Facing page, right: Reception area of the beauty salon creates an exotic air with its antique Burmese settee with cushions of red-orange and magenta, and antique East Indian pierced wood screen painted in pink-white lacquer.

sources (facing page)

Furniture: M. Mittman (sofa in better dress); Yale R. Burge (chairs, table, better dress); Thomas De Angelis (ottoman, moderate); Medea Shop (settee, beauty).

Upholstery: Kent-Bragaline (better
dress); Boris Kroll (moderate and
beauty); Leatherguild Inc. (beauty
salons).

Wallfabric: Kent-Bragaline (better dress); Gene McDonald, Inc. (beauty)

Carpets: F. Schumacher (Spanish import in better dress); V'Soske (green insert in moderate dress); Mohawk (beige carpet)

Flooring: Armstrong (beauty).

Antique pierced screens (beauty): Newel Art Galleries, The Four Seasons Antiques.

Fixture fabricators: Triumph Storecrafters (moderate); Otto Coerver Company (beauty).

Right top: A large private fur selling room adjoining the fur salon has a subtle nutria brown carpet and beige silk flock wallcoverng. Chairs are covered in imported taupe velvet.

Right center: A dark stained oak plank floor unifies the men's and boys' shops on the mall level. Accent area rugs define seating. Daylight from the sculpture garden floods the men's suit area shown here.

Right bottom: Mall and upper levels are connected by an escalator and monumental stairway shown here. The American weathervane eagle is from the Stanley Marcus Collection and the earthenware planters are imported from Spain.

SOURCES (this page)
Wallcovering: Louis W. Bowen (fur);

Laue Brothers (men's).

Furniture: Edgewood Furniture (fur and men's).

Upholstery: Clarence House (fur); American Leather Manufacturing (men's).

Curtains: J. H. Thorp (fur); Arthur H. Lee (men's).

Blinds: Vertical Louvered Blind Co...

(men's)
Carpets: V'Soske (fur); Ernest

Treganowan (Moroccan rug in men's) Flooring: Coughlin Flooring Company (men's).

(For sources not listed on these pages, turn to page 133)







THE ARCHITECTURAL LEAGUE'S 63rd GOLD MEDAL EXHIBITION

Further documents on the dissolution of old boundaries between arts and professions, exteriors and interiors

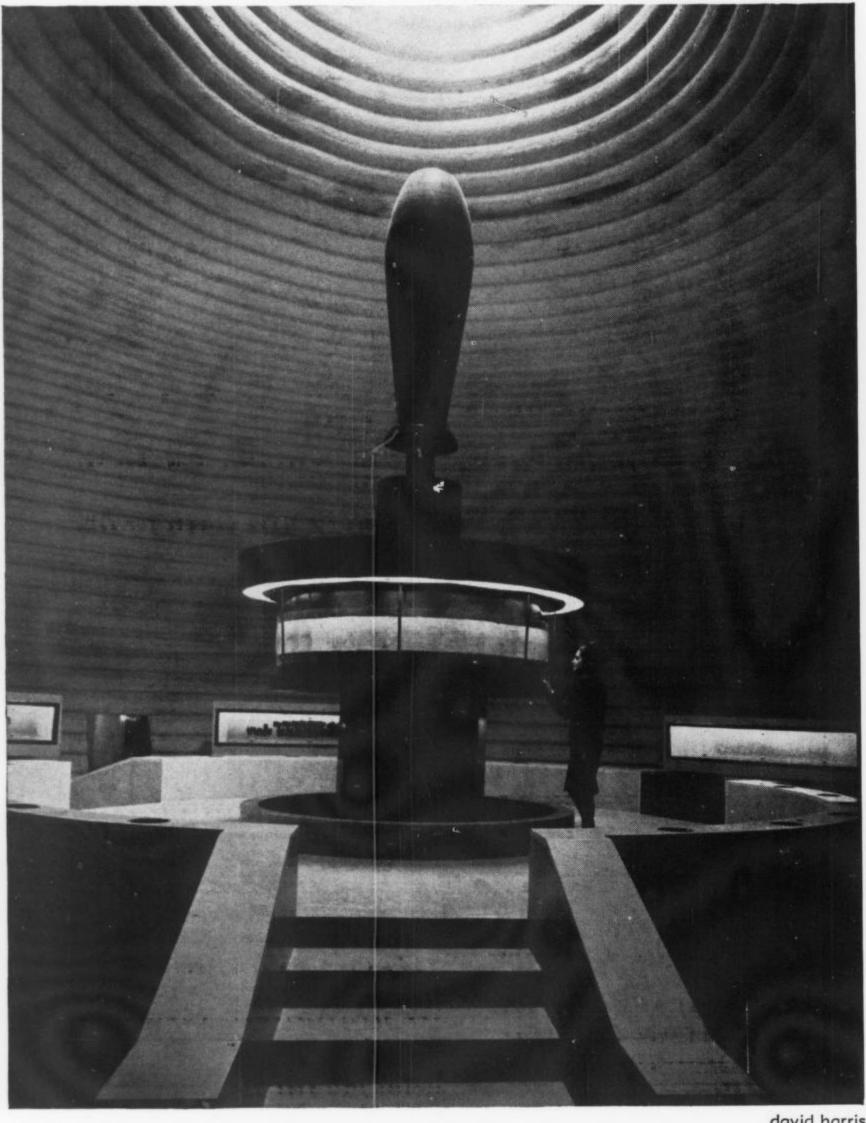
> The Shrine of The Book The D.S. & R.H. Gottesman Center for Rare Manuscripts, Jerusalem. Frederick J. Kiesler and Armand P. Bartos, architects.

The 1965 National Gold Medal Exhibition of the Building Arts, sponsored by the Architectural League of New York and circulated by the American Federation of Arts, gives equal consideration to six areas: architecture, engineering, mural decoration, sculpture, landscape architecture, and design and craftsmanship. The theme of this year's exhibition is progress made during the past three years in these interrelated professions and arts. Entrance, however, was qualified: work in related fields must be "designated and executed for integration with architecture either as a part of a building or as a part of its equipment or decoration."

Integration is the crux of the theme, amply illustrated by the more than 70 entries chosen for exhibition (shown in large black-and-white photographs with plans.) As has been traditional in this historic League enterprise, homage is paid both to the expected public success — Skidmore's Chase Manhattan. for example -as well as to more experimental private vision.

Four Gold Medals were awarded: in architecture, to Sert, Jackson & Gourley for the Peabody Terrace married student housing at Harvard; in engineering, to Ammann & Whitney for the University of Illinois' Assembly Hall; in sculpture, to Isamu Noguchi for Yale's Beinecke Library; in design and craftsmanship, to Kiesler and Bartos for the Shrine of The Book. The Collaborative Medal of Honor went to Deere and Company's executive office building (INTERIORS, January 1965.)

Of the four entries shown here, only The Shrine of The Book is an award winner. Each is, however, an individual but vivid interpretation of the statement made by the show as a whole. Collaboration between professions is creating not buildings which are sums of their parts, but organic environments. Structural form and interior space are not just mutually effecting; they are becoming one and the same. -B.W.N.



david harris

COMMITTEES OF SELECTION - JURIES OF AWARD

ARCHITECTURE: Victor Christ-Janer Arthur Drexler Eliot Noyes Jan Rowan Paul Damaz, Chairman

Richard Tatlow III, Chairman

ENGINEERING: **Professor James Fitch** Dean Jewell Garrelts Alfred Rheinstein

MURAL DECORATION: Professor Harley McKee Dean Burnham Kelly Anton Refregier **Umberto Romano** Helen Treadwell, Chairman

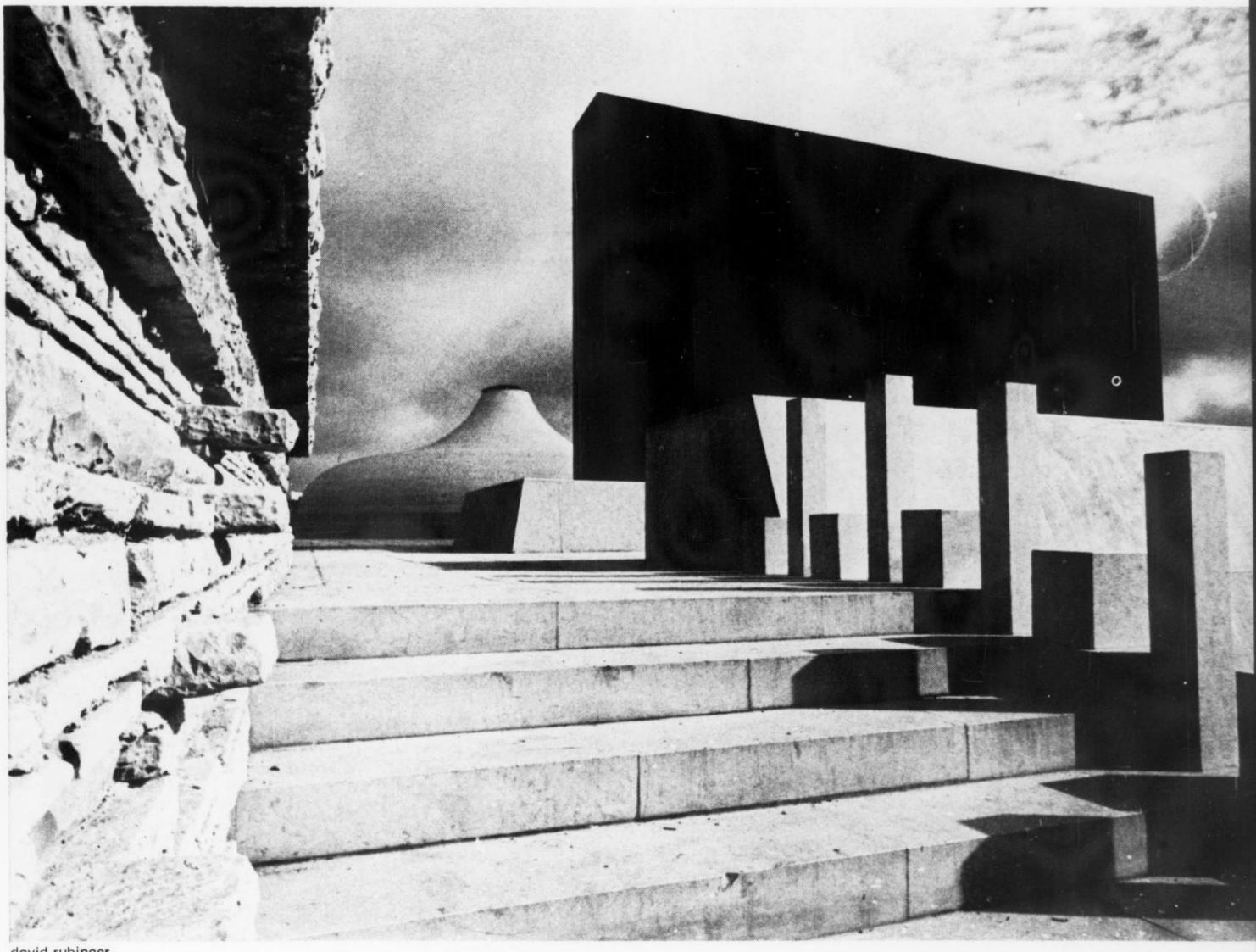
On a 22-acre site in the historic Judean hills, the Israel Museum is the pride and cultural center of the young nation. In the gently landscaped hillside complex (other elements: the Bezalel Museum of Fine Arts; the Biblical and Archaeological Museum; the Billy Rose Art Garden) the Shrine of The Book-insular, sculptural, compelling—is the most important, and most controversial. The assignment, given to U. S. architects Kiesler and Bartos was enormous: to enshrine the most valuable documents in Judean-Christian history— the Dead Sea Scrolls —and other Biblical manuscripts. The solution is "ideological architecture": its sharp contrasts, and complex continuity, are symbols of the ancient elemental

forces in the Book—the sacred and secular history of mankind.

The Shrine is essentially built on two levels. The first area approached by the visitor is an upper plateau-plaza. Here, from below, emerge the tops of the two strongest architectural units: the massive parabolic white dome, a monolithic concrete shell, and—powerful contrast—the stark black basalt wall. Both are in water, age-old symbol of rebirth: the top of the dome (covered in white ceramic tile) in a square pool from which fountains play against its surface; the wall in a rectangular pool in the lower level.

The Shrine structure is otherwise almost totally subterranean. (This cavelike quality is not only symbolic but func-

tional — humidity and temperature are kept naturally constant.) Stone steps (below) descend to a sunken court. Entrance to the Shrine is through a sloping stone wall (right in photo). From a preliminary exhibition room, the visitor is led through a corridor of descending terraces to the overwhelming interior of the dome itself (opposite). Its sides, hand-carved corrugations decreasing in size, muffle sound and accentuate perspective. Cynosure is the central bronze tabernacle housing the priceless Book of Isaiah scroll. Atop it, a thrusting urnshaped fountain shoots water through the 6-foot oculus onto the dome's exterior surface. On a lower concentric platform, other Scrolls are in marble cases.



david rubinger

SCULPTURE:
Dore Ashton
Rhys Caparn
Walker Hancock
Hans van Weeren-Griek
Robert Cronbach, Chairman

Landscape Architecture:
Lester Collins
Lawrence Halprin
Dan Kiley
Peter Walker
Robert Zion, Chairman

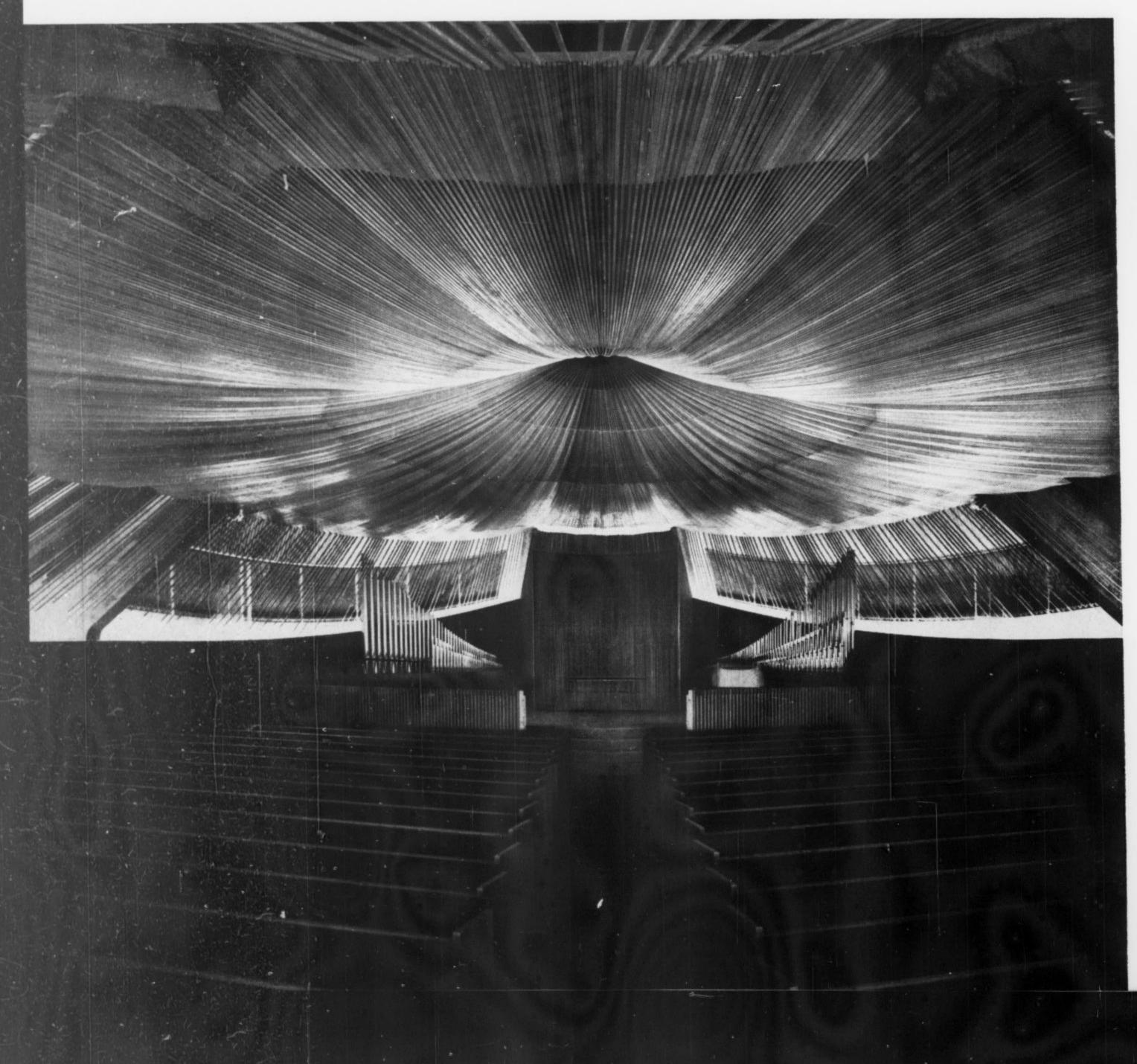
Edward Benesch
Mildred Constantine
Hermine Head
Rose Slivka
Jack Larsen, Chairman

collaborative Medal of Honor:
Robert Cronbach
Paul Damaz
Jack Larsen
Richard Tatlow III
Helen Treadwell
Robert Zion
Ronald Allwork, Chairman
Julian Clarence Levi



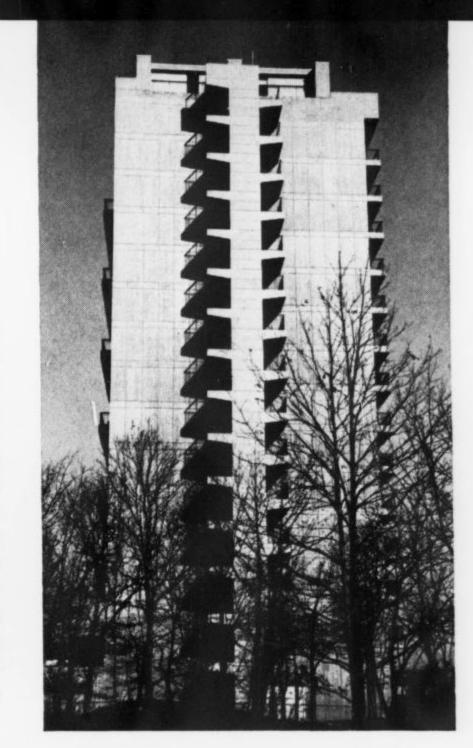
First Unitarian Congregational Society of Hartford, Connecticut Victor A. Lundy, architect

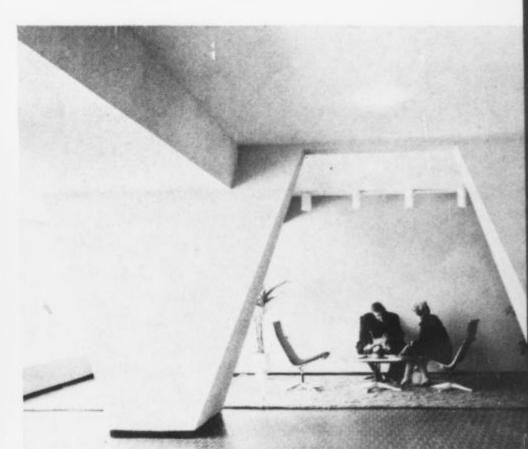
The ground-hugging church of the First Unitarian Congregational Society of Hartford is a classic Lundy expression. Radial fins of reinforced concrete, jutting skyward, support a system of concentric steel cables hanging in catenary curves. The overlapping curves of the roof spanning these are heavy wood decking, surfaced with neoprene-hypalon. The polygonal interior has smaller areas around the central sanctuary (below). A continuous system of clerestories throws indirect light against perimeter ceilings, straight-slatted contrasts to the billowing curves of the spectacular sanctuary ceiling. Slats are white inland fir.



Horizon House, Fort Lee, New Jersey Kelly & Gruzen, architects

The site of the four Horizon Houses completed so far is as spectacular as apartment house locations get: New Jersey's famed Palisades, the bold cliffs dear to New Yorkers. The structures are what Jordan Gruzen calls "big clean walls of concrete"—the end walls jagged with diagonal fire stairs. The plans of the apartments are split-level, interlocking in cross section, so that living and sleeping areas in almost all apartments are totally separated. The plan allows for corridors to be placed on every third floor only. The 8-inch shear walls turn into flared columns in the lobby area, (far right) on 24-foot centers.





House of Charles W. Moore, Orinda, California Moore, Lyndon, Turnbull, Whitaker, architects

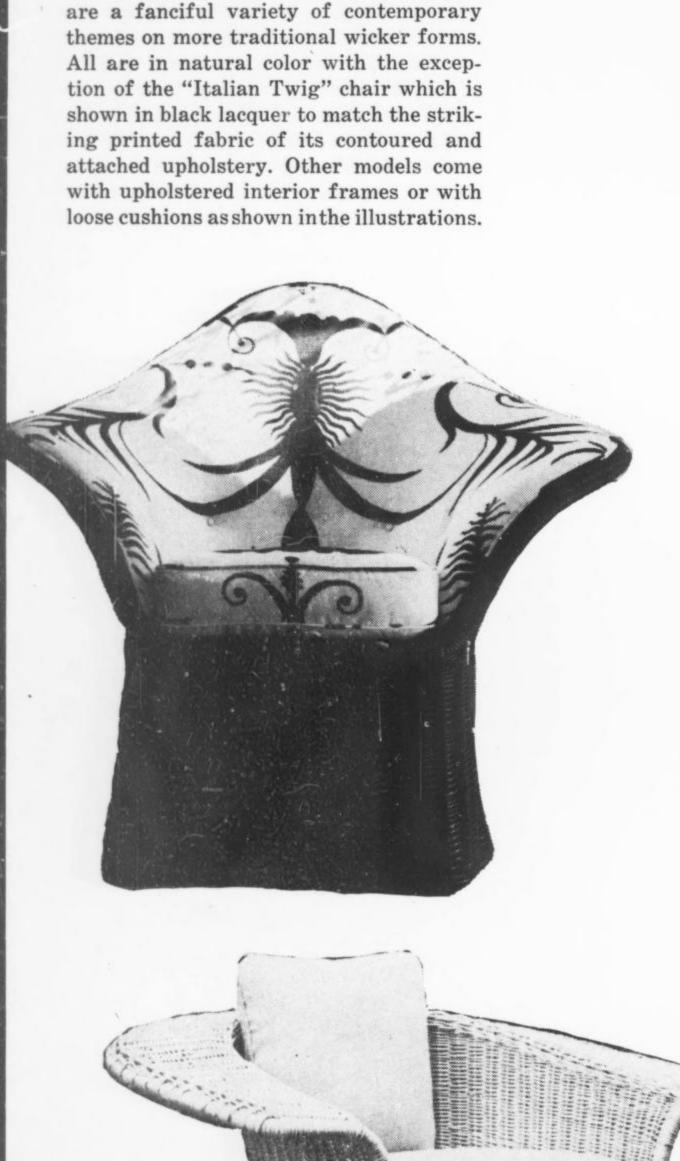


The most unusual residence, and interior, in the entire Gold Medal Exhibition is the personal house of Charles W. Moore, new head of the Yale School of Architecture (successor to Paul Rudolph.) The house, unpretentious in size, has a naturally beautiful wooded site, exploited by large glass sliding doors in its walls. The house is a simple square, with sloping shingled roof topped by a rectangular "cupola". Main feature of the interior are eight large wooden Tuscan columns supporting pyramidal white domes in the interior spaces such as the bath (right). Pyramids ascend to skylights in the "cupola" flooding the space with natural light from both glass-doored walls and ceiling.

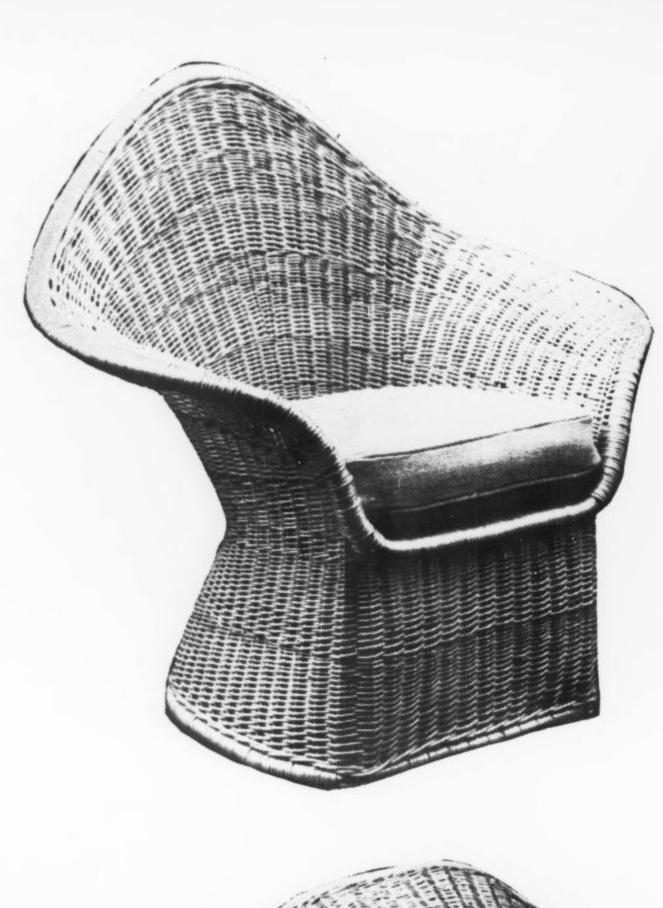


SUMMER AND CASUAL **FURNITURE IN THE MARKETS**

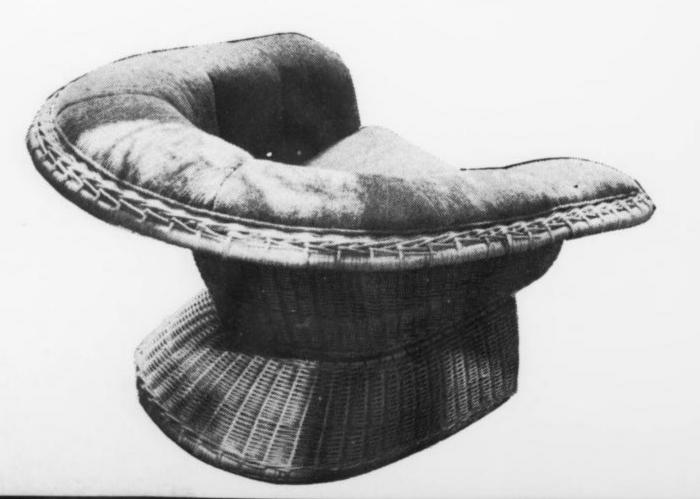
(1, 2, 3, 4, 5) THE MCGUIRE COMPANY, 60 Green Street, San Francisco, in a radical departure, has woven real wicker (willow) into a series of graceful lounge chairs. As designed by Elinor McGuire for Skidmore, Owings & Merrill's Mauna Kea Hotel in Hawaii, the chair designs are a fanciful variety of contemporary











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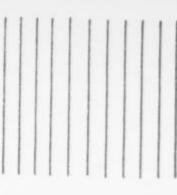
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(6) FICKS REED COMPANY, 4900 Charlemar Drive, Cincinnati, offers a five-piece lounge group in a dark-toned full-scaled rattan wrapped with natural cane bindings. Seats have Pirelli rubber strap webbing with a choice of upholstered cushioning: polyfoam, pincore foam rubber, or poly/dacron. Group includes sectional (3 piece) sofa, corner table, lounge chair, and coffee and side tables.

Bronze Corp., 216 North Main Street, Freeport, New York, calls its latest collection of outdoor furniture "Sta-Out", for Salterini has developed a painted finish, "Neva Rust" (14 colors) which it guarantees against rusting. Included in the group is a softly curved slat-back armchair (shown), a spring-base chair, love seat, occasional tables, and a small dining height table.





(8, 9) BIRMINGHAM ORNAMENTAL IRON COMPANY, INC., 4363 First Avenue North, Birmingham, Alabama, has added the curved garden bench to its "All Weather" group. Each bench seats three people comfortably. Polyurethane-filled pads shaped to fit the bench are available in a selection of 83 Meadowcraft fabrics. Accent chair comes in both an arm and armless style in a variety of finishes including antiqued red, one of three new colors added to the Meadowbrook line.



(10, 11, 12,) TERRA GARDEN FURNISHINGS, 8201 Beverly Blvd., Los Angeles, a new firm, manufactures the furniture designed by Cleo Baldon. Designs classic in feeling are made with a rich variety of materials: hand-antiqued dark verdigris finish on forged steel, black leather, a lustrous scorched oak on arms or leg stretchers, and steel or rawhide bindings. Three seating pieces are shown with a variety of bases each with upholstery slung from the frame. Also available in the group are a variety of tables with solid oak or marble tops.

(13) GALLO ORIGINAL IRON WORKS, INC., 401 Park Avenue, Brooklyn, New York, has launched a related group featuring an open metal mesh on table tops and on frames of chairs. Thin knife-edge cushions are available. A small bent-metal scroll ornaments the top of the chair and love seat frame. Available in New York at Casual Furniture Mart, Inc., One Park Avenue.

(14) THAYER COGGIN, South Road, High Point. "Leisure Group II" designed by Milo Baughman features comfortable, low sectional seating. Wrap-around tuxedo-arm rattan frames in a contemporary large-pore open-weave support squashy thick cushions.

(15) BROWN-JORDAN COMPANY, Box 272 El Monte, California, has a new group of stacking outdoor furniture "Century" featuring a two-inch removable vinyl strap. These straps come in sage, honey, turquoise, and white (as do the outer frames) and a change of pace can be achieved on the spot by attaching new straps in another color, or by striping them with a second or a number of colors.









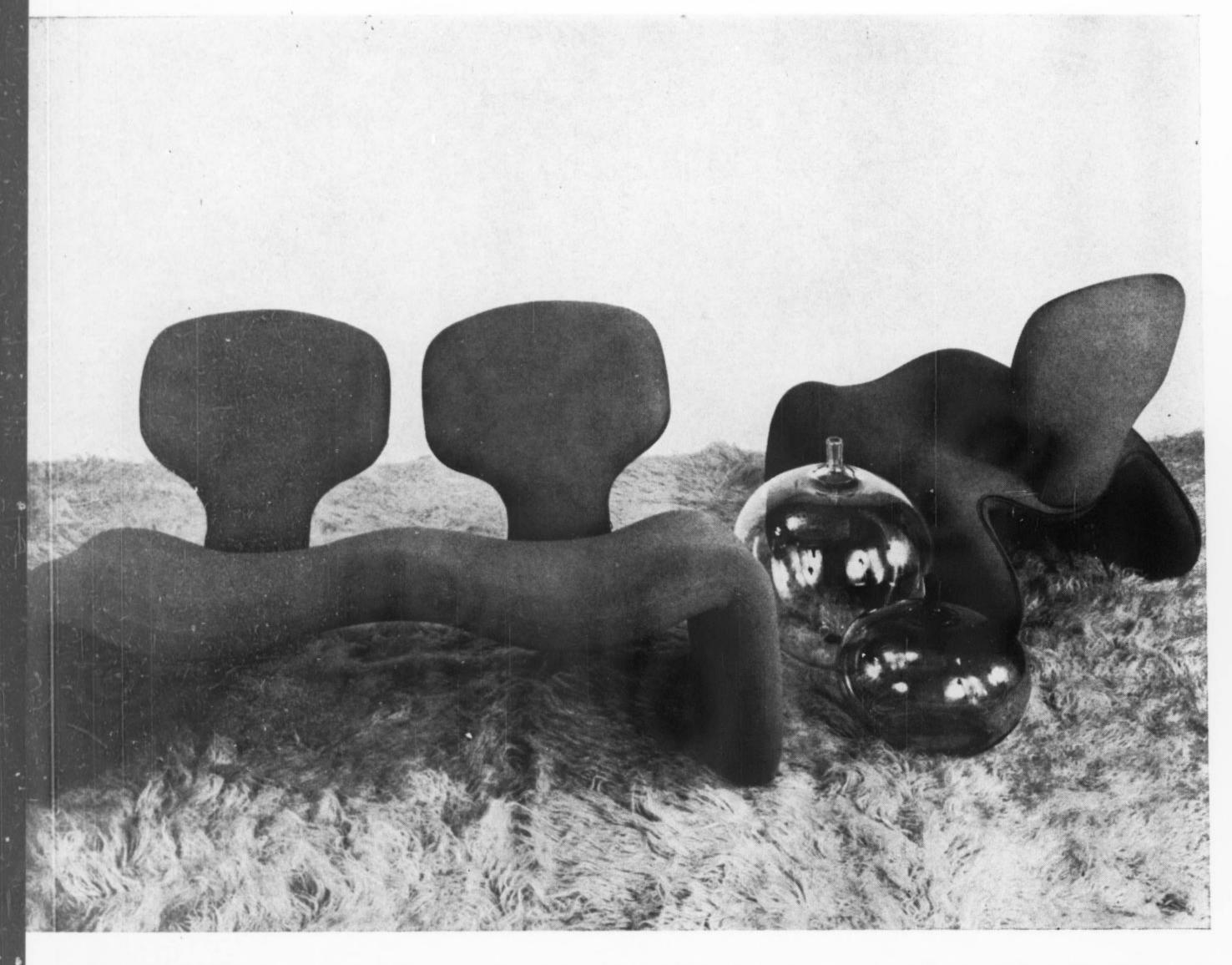








UNDULANT FURNITURE FROM FRANCE



Young Olivier Mourgue, a recent graduate of the Ecole Nationale des Arts Decoratifs in Paris, rocked the staid French furniture world at last March's Salon des Meubles. Unlike another Frenchman, Courrèges, who had shocked the fashion world the year before with dress designs carefully constructed on angular lines which denied the curvaceous body beneath, Mourgue has put a daring curve into furniture and made it appear-at least to the eye - nonstructural. His animalistic and curvy seating enfolds human frames of any size with great comfort and stability, owing to a revolutionary construction; an invisible bent and curved steel tubing latticed with rubber webbing and surrounded with a molded foam rubber padding. This is stuffed and zipped with incredible skill into a skin-tight, pre-fitted cover of Helanca stretch nylon. The color is a voluptuous, vibrating red. For those who find it too overwhelming there are others: rose, deep violet, turquoise, olive, chartreuse, and bronze. Mourgue feels that his furniture should be bunched together in a friendly conversational manner in the center of the room—preferably a white room—and that conflicting furniture should be kept to a minimum.

For impersonal public areas Mourgue

has designed seating with curving profiles somewhat reminiscent of his padded seating but more conventional. The pieces are constructed of foam rubber between two layers of black leather stitched in horizontal ribbings and supported by flat suspension springs attached to the outer exposed curvilinear frame of flat bands of stainless steel tubing rounded at edges. Included are a high and a low-back chair, chaise, foot-stool, coffee table, and back-to-back two-seat bench.

Mourgue designs are manufactured by Airborne in France and distributed in the United States by George Tanier, 305 East 63rd Street, New York.—J.W.





NEW DECORATIVE EFFECTS IN AMERICAN CYANAMID'S ACRYLITE

Designer Michael Lax explores the myriad possibilities of acrylic sheet — diffusing and distorting light and images — as a functional, and delightful, decorative material



Left: Designer Michael Lax views
Manhattan through the Acrylite sheet
(opposite) in which "lenses" are cast at
9" intervals. The sheet (to be marketed
early 1966) affords semi-privacy without
effecting light transmission. It can be
used for room dividers, patio enclosures,
balcony panels—anywhere; As a window,
for example, it turns the grubbiest
air shaft view into Op Disneyland.
For embeddments, "floating" decorative
materials in the sheet, Lax exploits
Acrylite's remarkable clarity to show the
fragile beauty of fibers in special weaves
(such as below).

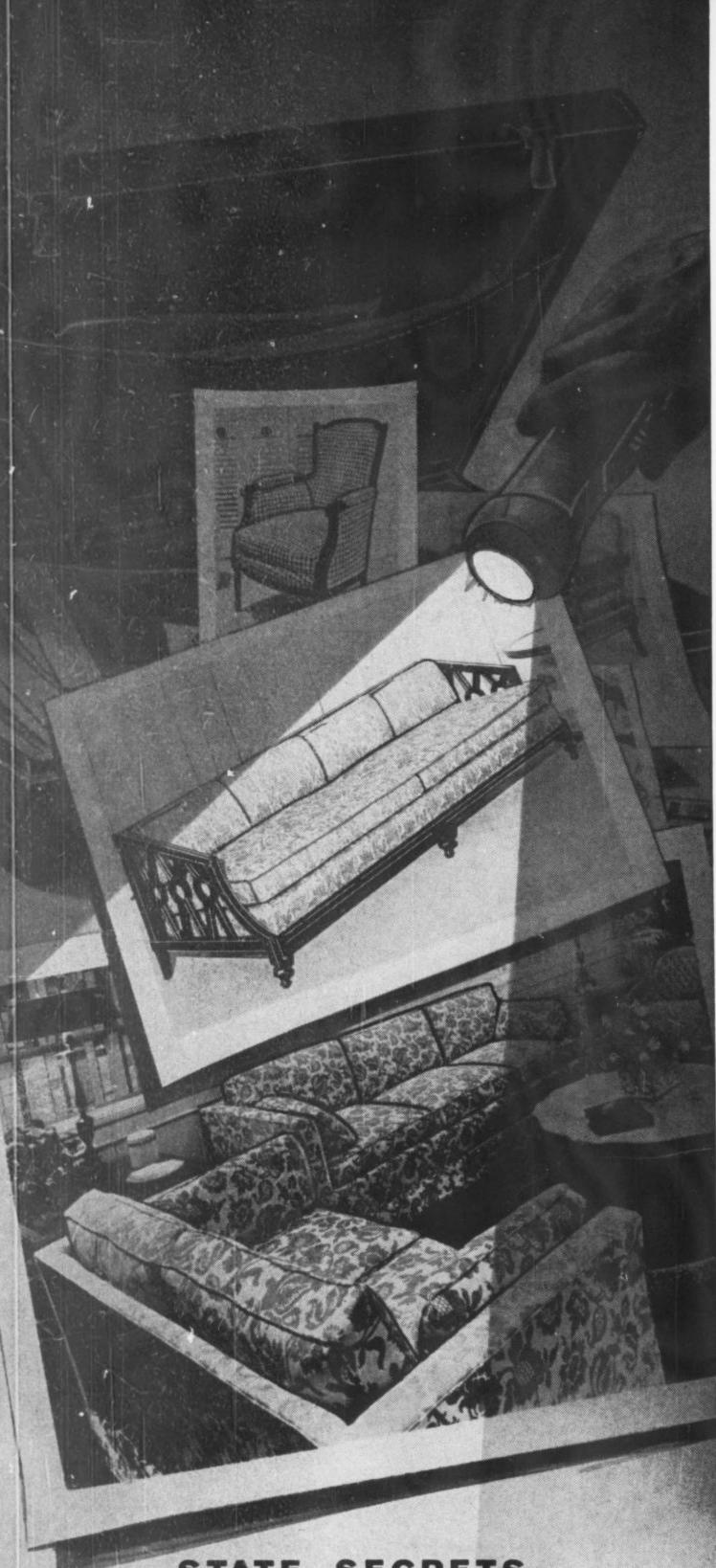
Acrylite—American Cyanamid's acrylic plastic sheet—is like glass in clarity and light transmission or diffusion. Generally, its advantages are lighter weight, greater impact resistance, ease of forming and ease of maintenance. Its disadvantages—flame support, a softer surface which scratches—limit its use in some areas. The material is still one of endless possibilities, beyond the familiar lighting fixtures, or tub enclosures.

To explore these possibilities, the building products division of American Cyanamid retained industrial designers Michael Lax & Associates. The assignment, product design and development, includes creating new types of sheet; broadening its applicability; and designing actual Acrylite products (such as skylights). Lax created a broad new spectrum of jewel colors, in transparents, translucents, and opaques. His new surface textures give warmth and brilliance to transmitted light. Lax is also exploring embeddments ("floating" materials in the sheet).

What most fascinates Lax, however, is Acrylite's optical qualities. (As in glass, lenses are made by curved variations in thickness). The acrylic, waterthin in liquid form, can be cast to fine optical tolerances. Of Lax's lenticular experiments, the best example is the sheet with bullseye lenses (left) cast at 9" intervals. Its uses are infinite.



-B.W.N.



STATE SECRETS

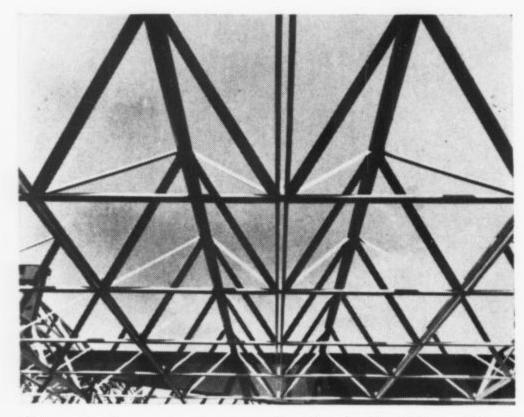
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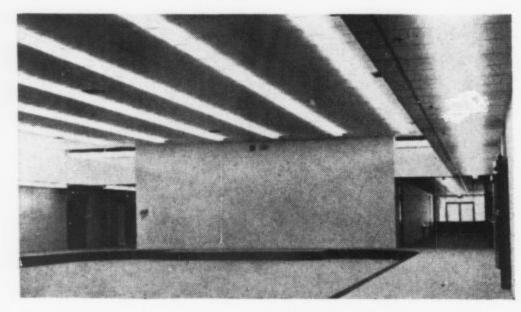
Flexible spaces for teaching at lower cost through the Butler Space Grid System

Ask any educator what is needed most in the physical environment of schools and he is likely to answer flexibility. Harold B. Gores, president of Ford Foundation's Educational Facilities Laboratories puts it like this: "Large zones of mutable, malleable, universal space which they can divide and redivide from year to year, from semester to semester. . . ." To solve the problem, EFL established School Construction Systems Development (SCSD) to perfect standard components for constructing better schools more economically and faster. From among 26 bidders, SCSD selected Butler Manufacturing Company's "space grid," which successfully achieves space and environment flexibility in low-rise buildings because of a total integration of building parts.



The steel space truss: the basic building block of the space grid system

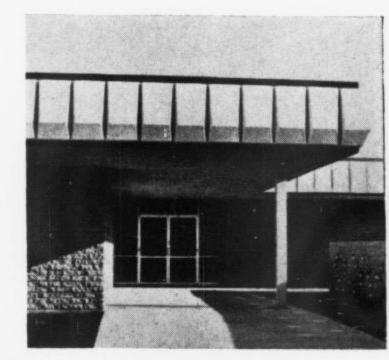
The system has proven its effectiveness in the first space grid school, the Bertha Ronzone elementary school in Clark County, Las Vegas, Nevada. Recognizing that the static "30-pupil per teacher, per room" mold would have to be broken to solve its educational problems, Clark County decided to adopt the space grid system. Their gamble gave them a building erected faster, costing \$37,000 less than budgeted, and with the advantages of interior flexibility, superior lighting, and excellent environmental and acoustical control.



Multi-purpose room in the Bertha Ronzone School

Except for the planes of the floor slab and ceiling truss, everything in the space grid system can be relocated: lighting/ceiling components, heating/cooling equipment, ductwork and mechanical services, partitions, and in some cases exterior walls. Only plumbing is stationary. What makes this flexibility possible is the steel space truss which defines both the roof line and the ceiling plane. A three dimensional grid, it is composed of space pyramids, each 35 inches deep with a five-by-five foot base. Pyramids are joined at the base to form the desired bay length and connected at the apex with a steel chord. Structural support is a system of roof beams and columns. A series of beams determines the bay length which can be 20 to 40 feet in five-foot increments. The distance between columns can be 30 to 60 feet in ten-foot increments.

Although Butler designed the essential space truss module, the final integrated system was the cooperative product of a group of manufacturers including E. F. Hauserman Company, Lennox Industries, Incorporated, Owens-Corning Fiberglas Corporation, and United States Steel Corporation. They agreed that the space grid system should remain virtually neutral. As a result, space grid



Entrance to the Bertha Ronzone School

is a remarkably versatile architectural system and the architect is free to choose his own design. The group developed different types of walls, heating-air conditioning equipment, and ceiling-lighting materials to complement the basic space grid. These components are fitted into the complex by ingenious methods.

The inside of the space truss forms the "mechanical service envelope," a cavity which houses lighting coffers, ducts for heating, cooling and ventilating, return air plenum, and electrical raceways. Heating, cooling and ventilation are distributed to areas from 3,600 to 5,500 square feet with their own heating-cooling source allowing widely varying temperatures in the same module. Partitions may be movable walls which ride on overhead tracks or demountable but rigid walls anchored anywhere under the ceiling on a four-inch module. Space grid will accommodate a range of exterior walls and roofs and Butler has designed a special "curtain wall" that makes the exterior wall almost as movable as the interior partitions.

Although especially suitable for schools, the Butler space grid system goes far beyond the original SCSD specifications and is applicable to offices, banks, retail stores, clinics—almost any institutional or commercial low-rise construction. In addition to the Bertha Ronzone School, a small one story office for the Regional Realty and Investment Company in Kansas City, Missouri, has been erected with space grid components.

More detailed information about the space grid system may be obtained from Butler Manufacturing Company, 7400 East 13th Street, Kansas City, Missouri. In addition the following AIA Booklets are available:

AIA file #17 Building Report Schools: Bertha
Ronzone Elementary School

AIA file #17 Building Report Offices: Regional
Realty and Investment Company

AIA 35-H-6/1964 Hauserman Total Interior
Concept/Walls

AIA 35-H-6/1964 Hauserman Total Interior Concept/

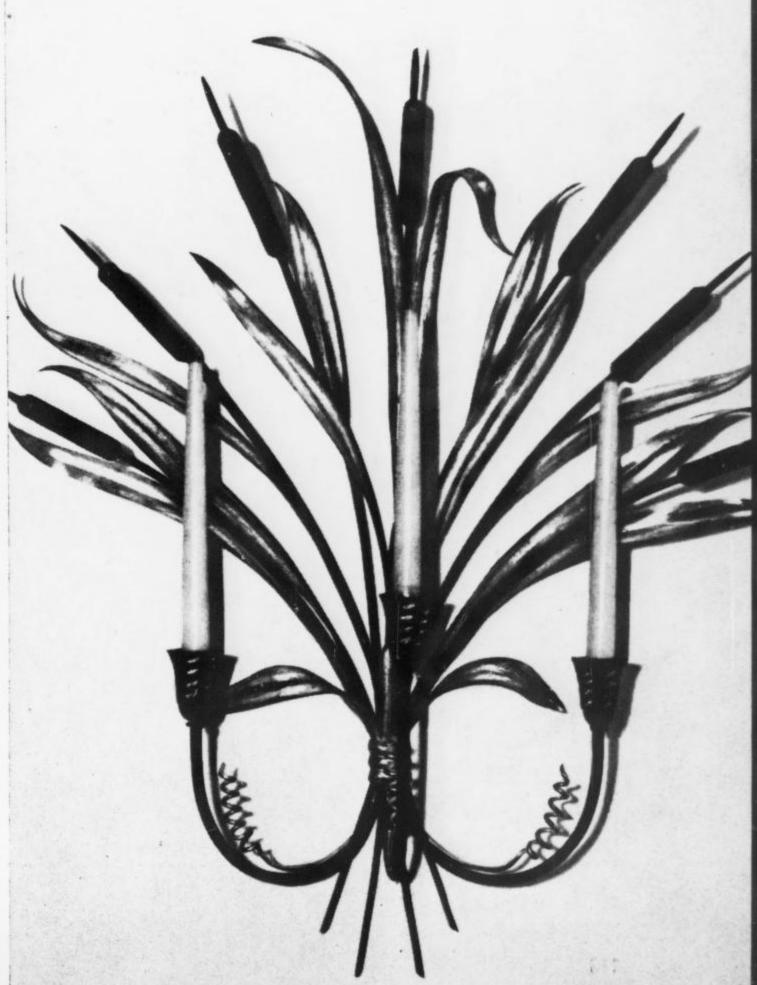
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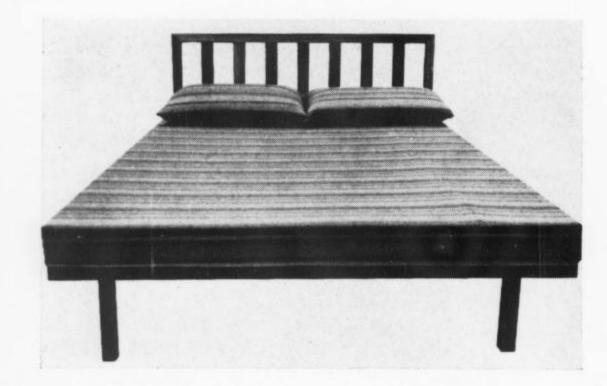


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No. 9128 Commode merican of Chicago No. 9133 Chairside Table AMERICAN OF CHICAGO, INC. 2601 Flournoy St., Chicago, III. 60612 Area Code 312 826-1260 DISPLAY ROOMS: American Furniture Mart, Chicago / Western Furniture Exchange, San Francisco/Los Angeles Furniture Mart, Los Angeles / Dallas Trade Mart, Dallas / Furniture Exchange, New York City

Adult size Kidrest bed

Kidrest, Inc., 421 East 75th Street, New York, the company which custom-makes beds for children, has added an adult line with the same slim proportions and uncluttered look—made possible by the flat Danish "Flexo" spring beneath an inch of polyfoam, with which any kind of mattress may



be used. Shown above is a double bed, available in any width; lengths are 75½" or 80"; woods are oak, walnut, cherry, wormy chestnut, and teak in oil finish; or maple, cherry, and walnut in lacquer finish. There is also a wide selection of headboard designs. The entire Kidrest line for children includes trundle beds, bunk beds, storage drawer and storage-back beds, and single beds.

Steelcase tables for offices or cafeterias

The 4900 Series of pedestal base tables from Steelcase, Inc., 1120 36th Street, S.E., Grand Rapids, Michigan, is moderately priced and designed for many areas such as general offices, lounges, reception rooms, dining rooms, and



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ing, or dining room areas. It is offered in a variety of frame colors and upholstery. Its design provides comfort, durability, and ease of handling.

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6417

"Hard Gard" furniture finish by Kroehler

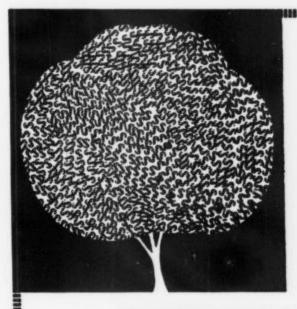
Kroehler Manufacturing Company, Napersville, Illinois, has introduced "Hard Gard," a super-hard protective finish for furniture, developed with the cooperation of the American Marietta Paint Division of Mobil Finishes. Its use on residential furniture renders the finishes sufficiently durable for contract use. It also adds further protection to lines of hotel, school, and other institutional furniture.

Taking the shock out of nylon carpeting

A "No Shock" process has been developed by E. T. Barwick Mills, Inc., Chamblee, Georgia, to eliminate static electricity in nylon fiber for carpets. A special conductive coating is applied to the back of the fabric before the latex binder and final double back is added, therefore it is permanently locked into the carpet. Cleaning will not remove its effectiveness, and it is said that due to static loss there is less carpet soiling. Barwick will treat all its nylon with "No Shock."

Continuous door hinge for privacy, safety

A hinge which extends the full height of a door has been introduced by the McKinney Sales Company, 820 Davis, Scranton, Pennsylvania. Roton Continuous Hinges can be applied to bi-fold doors, shutters, cabinets, furniture, booths, computers, office equipment, movable partitions, and other folding products. Elimination of a finger-catching gap provides safety and privacy; the hinge prevents door sag or deflection; and it contains its own weatherproofing, sound-proofing, and lightproofing advantages. Roton hinges may be applied to all wood or metal doors; they are made in silver or gold aluminum, fully anodized, buffed or satin; and they are supplied in two weights. Hard anodizing, special sizes, and matched colors can be custom ordered.



These markets are your best **OP**portunity to shop and buy

ATLANTIC CITY CHINA & GLASS SHOW JANUARY 3-7 / Convention Hall

NEW YORK LAMP & HOME FURNISHINGS SHOW JANUARY 9-13 / Hotel New Yorker

> WASHINGTON GIFT SHOW JANUARY 23-26 / Hotel Willard

CHICAGO GIFT SHOW
FEBRUARY 6-11 / La Salle Hotel & Palmer House

NEW YORK GIFT SHOW
FEBRUARY 20-25 / Hotel New Yorker & Trade Show Building

BOSTON GIFT SHOW

MARCH 6-10 / Hotel Statler Hilton & First Corps Cadet Armory

MARCH 27-30 / Hotel Benjamin Franklin

PHILADELPHIA GIFT SHOW

NEW YORK STATIONERY SHOW MAY 15-20 / Hotel New Yorker

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introduces... New CHF No. 80-013 New C No. 80classic 20147 . . . \$90.00* *tops additional

Special Decor... or Custom Design

CHICAGO HARDWARE FOUNDRY CO.

North Chicago, Illinois

is pleased to announce the appointment of

MR. RENE F. SUANE

as director of the new CONTRACT DIVISION

JOHN STRAUSS SHOWROOM

160 E. Erie St. Chicago III. 60611 Telephone DE 7-0361 Code 312

Frank Whiting on American Furniture Mart board

A testimonial dinner honoring Frank Whiting will be held January 3, 1966 at the Furniture Club of America in Chicago. The event will signal Mr. Whiting's election as vice chairman of the Board of Directors of the American Furniture Mart following his retirement as Mart president.

Address Book

ARMSTRONG CORK COMPANY, Lancaster, Pennsylvania, has opened a new Floor Division district office at 2903 Richmond Avenue, Houston, Texas.

AUTHENTIC FURNITURE PRODUCTS, 607 Nash Street, El Segundo, California, announces that its sales representative, WILLIAM HYMAN, JR., has moved his showrooms and offices to 1209 Arch Street, Philadelphia.

C. I. DESIGNS, 230 Clarendon Street, Boston, Massachusetts, has appointed VERA WHITE, 400 Central Park West, New York, Metropolitan New York area sales representative.

DOWNS CARPET COMPANY, INC., "A" & Indiana Avenue, Philadelphia, is distributing its carpets through wholesale carpets, INC., 2200 Market Street, Denver, in Colorado, Western Nebraska, Northern New Mexico, Wyoming.

ERBUN FABRICS CORPORATION, 111 Fifth Avenue, New York, has opened a New York showroom at 225 East 57th Street.

FICKS REED COMPANY, 4900 Charlmar Drive, Cincinnati, now has its line in a permanent display at CLARK & BURCHFIELD, 120 S. Robertson Boulevard, Los Angeles.



HOLLAND SHADE COMPANY has moved to new and larger show-room space on the third floor of the Interior Design Building, 306 East 61st Street, New York.

IMPERIAL WALLPAPER COMPANY, 979 Third Avenue, New York, has announced that John F. Cardy is now associated with the firm in sales and promotion of industrial accounts. Mr. Cardy is also eastern sales manager for HOWARD & SCHAFFER, 979 Third Avenue, New York. He may be reached at either of these showrooms.

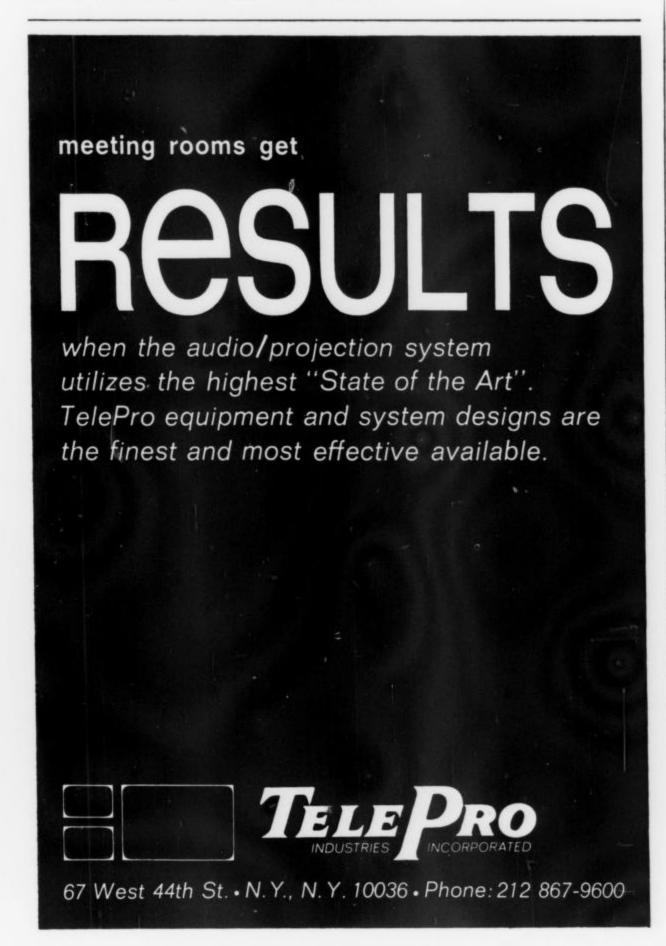
LITTON INDUSTRIES' COLE OFFICE FURNISHINGS DIVISION has opened a regional showroom at Empire Center, 8383 Stemmons Freeway, Dallas, Texas.

MANSION CARPET ASSOCIATES, INC. (a consolidation of Mansion Carpets, Inc., Accent on Floors, Inc., and Abacon Carpet Corporation) has moved into a new showroom at 940 Third Avenue, New York.

PEPPER/LABOW ASSOCIATES, 1933 S. Broadway, Los Angeles, is opening in January a large showroom at The Design Center, 8899 Beverly Boulevard, Los Angeles.

SCALAMANDRE WALLPAPERS, INC., 977 Third Avenue, has announced the acquisition of the JACKSON ELLIS COMPANY. This line of hand-screened wallpapers and coordinated fabrics will be sold through all Scalamandré trade showrooms as the Jackson Ellis Collection. Mr. Ellis and Miss Grace Ohanian will continue to style the line; James Farrel will be assigned to Scalamandré's New York showroom.

STROHEIM & ROMANN, 155 East 56th Street, New York, has expanded facilities in its remodeled showroom at 133 N. Robertson Boulevard, Los Angeles.





WE'VE MOVED...

On a magic carpet, of course.

Whose?

One of TREGANOWAN'S, of course. Not everyone could do it. You really have to believe that a carpet has magic. When you do it soars. And we're believers.

Since 1917, TREGANOWAN CARPETS have cast their magic on floors, adding richness and luxurious beauty to all kinds of rooms. We've seen how magic carpets work. The "magic" in Treganowan carpets is our dedication to serving the industry with that extra bit of energy that makes the difference.

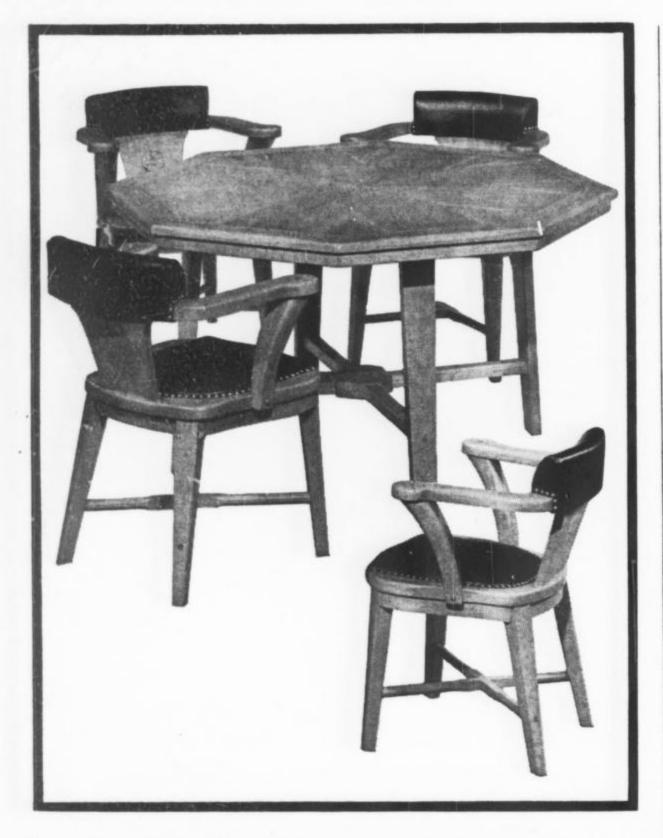
We know you too will believe in our "magic" when you visit our new, more spacious show-rooms at the Interior Design Building, 306 East 61st Street, where you will see the outstanding collection of carpets... in stock or made to your specifications.

P.S. When you specify TREGANOWAN, you get the kind of superb service you would expect with carpets that are just a little out of this world.

ERNEST TREGANOWAN, INC.

Interior Design Building / 306 East 61st Street / New York, N. Y. / PLaza 5-1050

Since 1917/The Source For Modern / Antique Rugs / Carpets



SIMPLICITY Blegance DURABILITY

This is furniture that reflects a new mood in interior decor . . . a casual, relaxed air, yet as elegant as the finest homes. Over fifty perfectly coordinated pieces in rugged Michigan Elm, finished in a mellow Antique Nutmeg tone. And DUR-ABILITY is the keynote . . . every detail of design and construction is aimed toward extra strength. No compromise is made in building each piece so that it will outwear and outlast any comparable furniture, at any price.

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SPARTA FURNITURE SHOPS, INC.

SPARTA . MICHIGAN

DISPLAY . 1222 MERCHANDISE MART . CHICAGO

THOMAS PRIDE MILLS, INC., 295 Fifth Avenue, New York, is the new corporate name for six companies previously known individually as: Bell Industries, Belcraft Chenilles, Bell Textile Company, Dixie Belle Mills, Pride Carpet Mills, and Adrian Evans Robes.

D. D. AND LESLIE TILLETT, 170 East 80th Street, New York, textile design and consultant firm, has purchased NANTUCK-ET LOOMS, a hand-weaving operation created by the Nantuck-et Historical Trust. Thaibok Fabrics, Ltd. will no longer distribute the Nantucket line.

People in the Trade

ALDON RUG MILLS, Lenni, Pennsylvania, has appointed designer BART RUSSO director of design and marketing coordinator to the contract market.

BRUCE L. CAMPBELL, vice president and secretary of the S. J. CAMPBELL COMPANY, Chicago, has been reelected president of the CHICAGO FURNITURE MANUFACTURERS' ASSOCIATION.

REESE B. DAVIS & COMPANY, INC., 800 Forest Park Boulevard, has announced that its new WESTGATE silk screen printing plant at Fort Worth is now under the management of TRAVERS GREEN, silk screen designer, founder of Gian, Inc.

DREXEL ENTERPRISES, INC., Drexel, N. C., has elected MAURICE G. HILL president; he succeeds ROBERT O. HUFFMAN who is retiring but will remain as chairman of the board. Mr. Hill was previously president of the DREXEL FURNITURE COMPANY, a division. DAVID J. BRUNN, continuing as marketing executive vice president for Drexel Enterprises, was elected president of Drexel Furniture Company.



4-1

Jos the dining room on the

Jor the dining room on the

Jor the dining room on the

New Contract job lets look

New Contract job lets look

At Syracuse China.

Thin-refined

and really white you can get

and really w



EUROPEAN MARBLE

Custom Crafted with the

European Touch!

Elegance for selective clients of discriminating taste. Marble and onyx is unique and exciting to use. The perfect companion for simplicity in design and gracious living all made possible by European Marble.

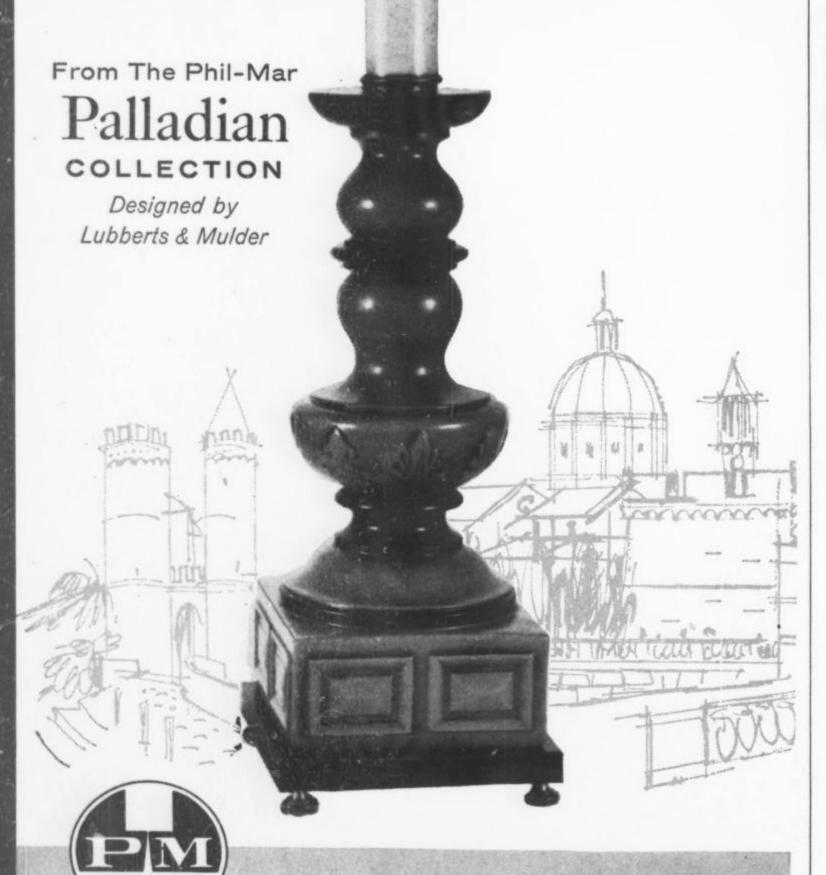
EUROPEAN

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Created and installed by our own expert craftsmen FLOORS, BATHROOMS, WALL PANELING, FURNITURE TOPS, FIREPLACES

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PHILTMAR
Permanent Showrooms

CLEVELAND • CHICAGO • NEW YORK • HIGH POINT LOS ANGELES • DALLAS • SEATTLE • JAMESTOWN PHIL-MAR CORP. • 1100 E. 222nd ST. • CLEVELAND, OHIO 44117 THE GENERAL FIREPROOFING COMPANY, Youngstown, Ohio, has announced that its president, JOHN A. SAUNDERS, has been elected board chairman of the BUSINESS EQUIPMENT MANUFACTURERS ASSOCIATION.

GREEFF FABRICS, INC., Port Chester, New York, announces that fred carleton, formerly Eastern Division sales manager for Litton Industries, has joined the firm as administrative assistant to president THEODORE GREEFF.

HEYWOOD-WAKEFIELD COMPANY, Gardner, Massachusetts, has named L. OWEN MESERVE, JR., N.S.I.D. to the staff of its newly formed interior design program.

LEHIGH FURNITURE CORPORATION, 16 East 53rd Street, New York, has appointed IRVING FIELDS as materials manager.

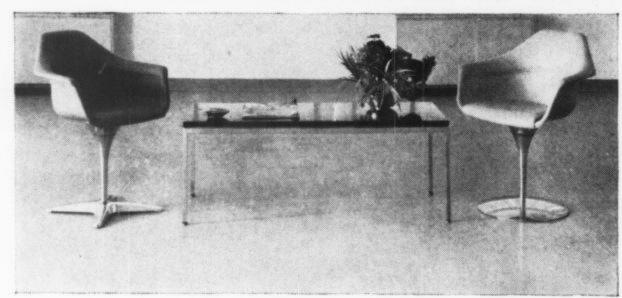
HERMAN MILLER, INC., Zeeland, Michigan, has named RICHARD DU BOIS to the firm's Customer Center Division.

ORSENIGO FURNITURE COMPANY, INC., 1059 Third Avenue, New York, has announced that GERALD TRAISTER has joined the firm as executive vice president.

PHILADELPHIA CARPET COMPANY, Cartersville, Georgia, now has John archibald, authority on carpet coloring, as assistant director of product development. John J. Sewell has been made customer service coordinator of the Contract Division. Both are newly created posts.

PLYMOUTH RUBBER COMPANY, INC., Canton, Massachusetts, manufacturer of Plyhide vinyl fabrics, has promoted LEON-ARD E. CANNER to vice president and sales manager of the plastics division; and JAMES E. FENN to vice president and assistant general sales manager.

DESIGNERS AND MANUFACTURERS OF SCULPTURED CAST ALUMINUM



CHAIRS — BOTH SIDE AND ARM. Available in standard and continental heights.

DINING TABLES — in all shapes and sizes.

BAR STOOLS — available in three heights.
Also occasional tables.

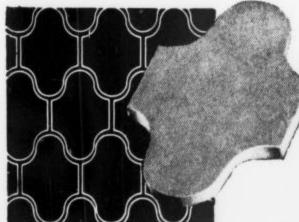
Combining the strength and grace of sculptured cast aluminum . . . in an exceptionally wide variety of fashionable colors.



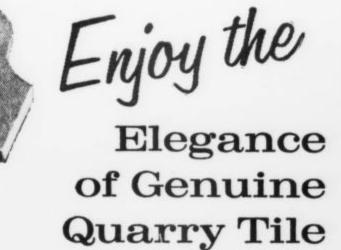
HOME FURNITURE MART 205 LEXINGTON AVENUE NEW YORK, N.Y. 10016 LExington 2-6740

Showrooms:

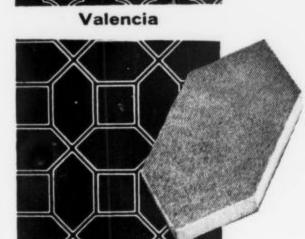
New York: Casual Furniture Mart, 1 Park Avenue Philadelphia: Durard Assoc., 40 North 2nd Street Los Angeles: Leekley & Booz, 1753 E. Olympic Blvd.



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For the finest flooring, Ludowici is preferred not only for unsurpassed elegance but also for its easy care and everlasting quality

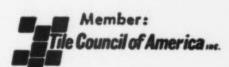


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Patterns of
Special
Shapes

Flooring

Brushed or smooth red or fire-flashed colors that never fade or discolor



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LUDOWICI-CELADON CO.

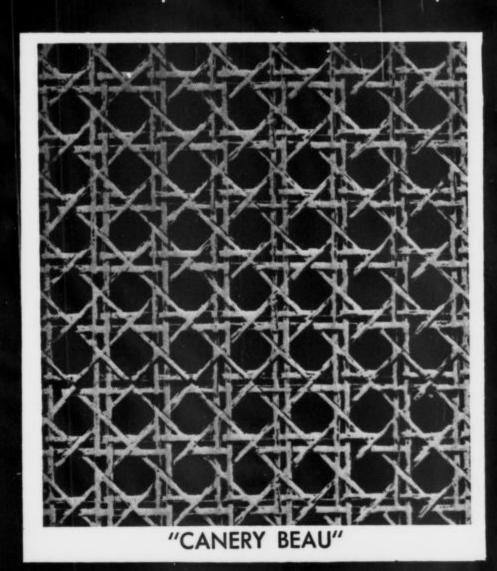
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Manufacturers of quarry tile, the nation's largest producer of roofing tile and NAILON Facing Brick

PHILIP GRAF WALLPAPERS, Inc.

Custom Handprints

French Imports

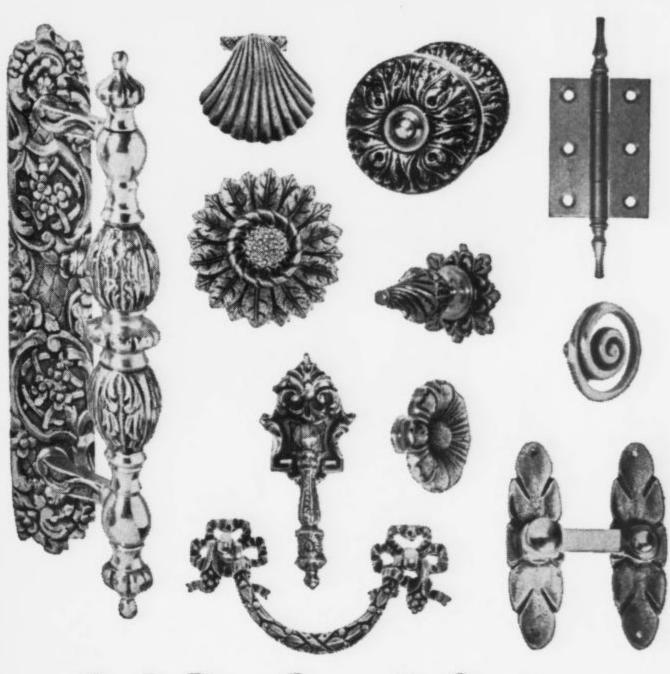


979 3RD AVENUE, N. Y. C. • PL 5-1448

PHILADELPHIA: Joseph Croce
SAN FRANCISCO: Don Rumsey Assoc.

BOSTON: Arthur Dennis, Ltd. CHICAGO: The Warner Co.





J. C. De Jong & Co., Inc.
Interior Decorators' and Builders' Hardware

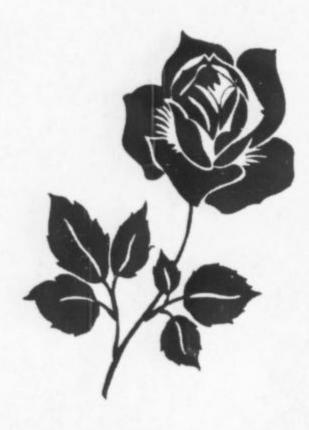
105-21 Union Hall Street Jamaica, N. Y. 11433

Request Catalog No. 649

MARGARET OWEN

INCORPORATED

979 THIRD AVENUE NEW YORK 22



Hand printed imported and domestic
Wallpapers, cottons and voiles

HARVEY PROBBER, INC., 155 East 56th Street, New York, has named JOHN TAPNER to the newly created post of vice president and director of marketing.

SHELBY WILLIAMS INDUSTRIES, INC., 2500 W. Ogden, Chicago, has chosen BERT BAILLIE, New York regional sales manager, to head the firm's new New York showroom at 600 Madison Avenue. Designer of the showroom was Carleton B. Varney of Dorothy Draper & Company.

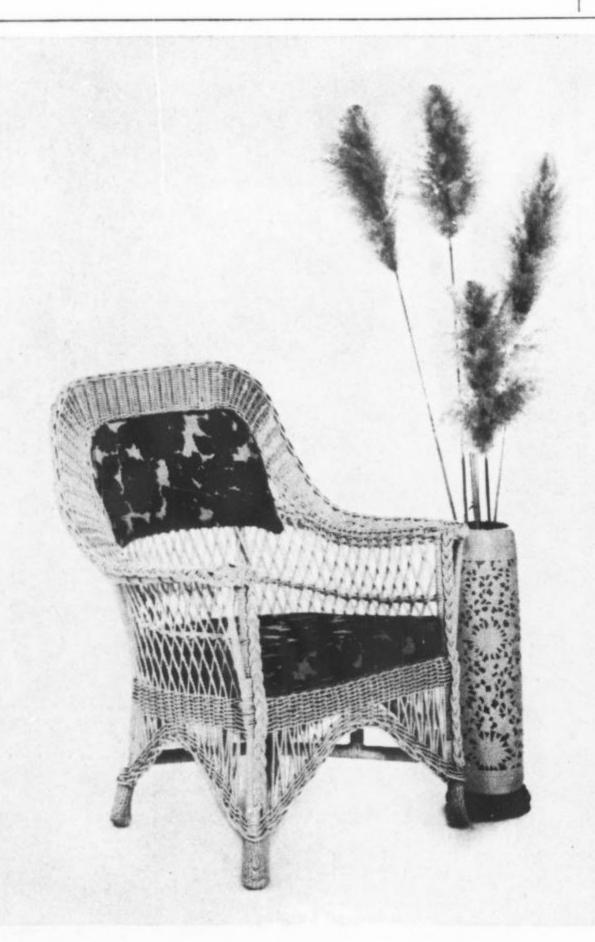
THE TROY SUNSHADE COMPANY, Troy, Ohio, has named WIL-LIAM F. ERNST Chicago sales manager. He will be in charge of the showroom in the Merchandise Mart.

VANLEIGH FURNITURE COMPANY, 323 East 44th Street, New York, has announced that HENRY DE BRITO is now on the sales staff.

Manufacturers' Literature

consoweld corporation, Wisconsin Rapids, Wisconsin, provides an exceptional working tool for designer and architects with its "Specifications and Sample Guide" which contains sample sheets of Consoweld decorative laminated plastic surfacing. Two years of research has gone into producing this massive (ten pound) sales aid in looseleaf form, measuring 11" x 12". The services of Color Research Institute as consultants were retained to determine, by motivation research, preferred patterns and colors which make up the Consoweld line.

The first six pages contain general and specific product information; this is followed by color photographs of installations using Accent Panels, solid colors, woodgrains, and abstract patterns of this highly durable, easily cleaned laminate. The bulk of the book contains 69 Consoweld sample sheets, $3\frac{1}{2}$ " x $8\frac{1}{2}$ ", grooved in seven



SOUTHAMPTON

the grand old manner revisited

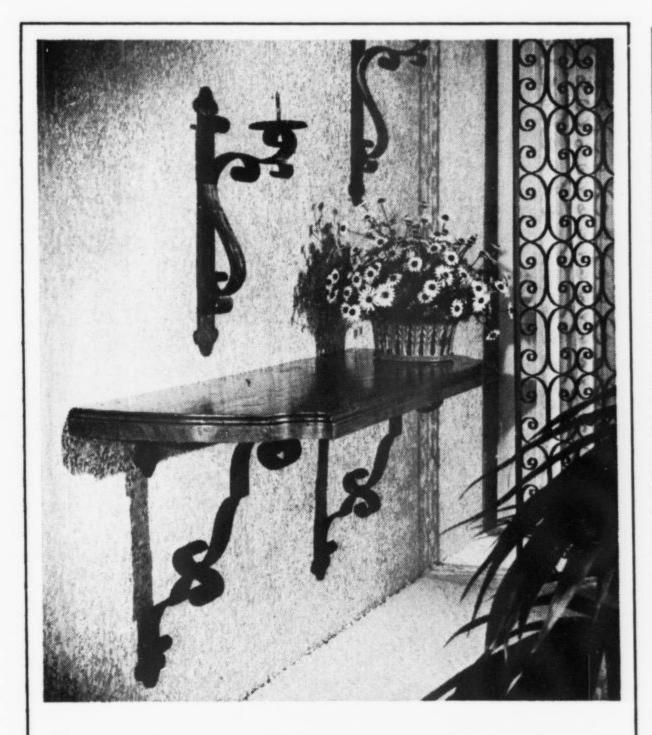


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Decorative sconces, brackets and consoles. Send for Catalog #WC-7000.

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HAASBROCK-SONDERGUARD P.O. Box 69764, L.A. 69, Calif.

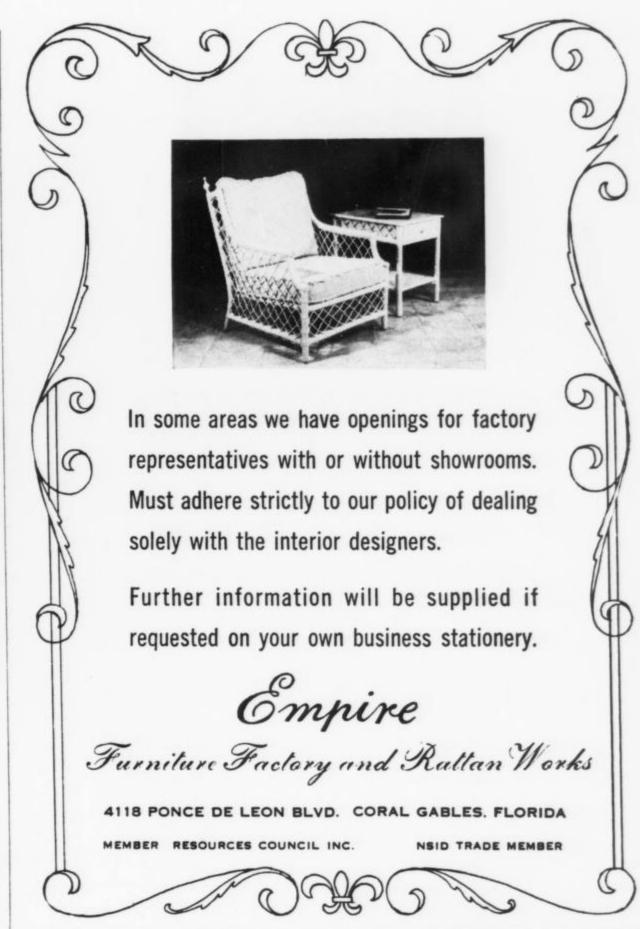
ELEANOR LE MAIRE SELECTS KERAZON PATENT

FOR THE NEW **NIEMAN MARCUS STORE**

Kerazon patent is made by welding durable colors to the under or reverse side of a transparent 15 gauge vinyl sheeting which is then backed with a pure cotton jersey knit fabric. Accredited interior designers and architects are urged to send for a copy of this reference card on a professional letterhead.



52 East 21st Street, New York 10010 • SP 7-4400



classic lamp from italy

Original by **Casey Fantin**

Choice of shade colors

Variegated black or white marble base

Saddle leather and brass: \$170.00

Black leather and chrome: \$200.00

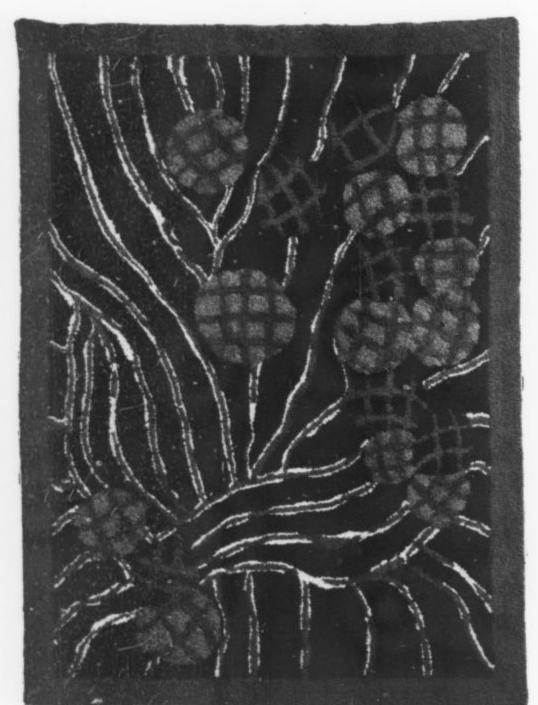
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INC. KOCH + LOWY

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This is **Fission** designed by Dorothy Liebes



No. 9024-00001

Green and Blue

Bigelow, America's oldest carpet manufacturer, is now offering through its custom carpets division a complete selection of custom carpeting and area rugs in any size, shape or color. Full-color brochure is available upon request.

Bigelow

Carpets & Rugs since 1825. 140 Madison Ave., N.Y. 16, N.Y.

snap-off pieces; each individual sample is backed with an adhesive for simple mounting to a drawing or design presentation. Self-addressed, pre-paid cards are included to request replacements of the sheets as they are needed. Other mail-in cards will bring detailed information on these laminates for specific jobs, or can be marked to summon a sales representative.

The beauty of this actual-product display catalog is that it continually updates itself. As new information, patterns, colors, and woodgrains are released, they are sent to the holders of the catalog for insertion. As one professional user says, "It's the greatest thing since sliced bread."

The catalogs are purchased by Consoweld Distributor Sales representatives and registered with Consoweld Corporation. The distributor will give registered copies to a limited number of his most active specifiers.

ELKAY MANUFACTURING COMPANY, 2700 South Seventeenth Avenue, Broadview, Illinois, tells the story of "Sculptured Stainless by Elkay" in a 16-page booklet containing 40 illustrations of its sinks and fittings. The text notes the advantages of nickel content (used in all Elkay units) to enhance the soft luster and stain-resistance of stainless steel. The company manufactures four lines: Lustertone in #18 gauge, hand-rubbed and blended to a satin lustrous finish on all exposed surfaces; Pacemaker, in #20 gauge; Starlite with machine-applied satin finish and polished highlighting on the curved edges (#20 gauge); and Celebrity at popular or budget prices, #20 gauge with machine-applied finish. Models illustrated include sinks with one, two, or three compartments and optional built-in NuTone power units for electric appliances; corner units; SINKettes with drainboard: Hospitality Centers which can be used for ice storage, and a cover which doubles as a cutting board; an ovalshaped lavatory; and laundry sinks.

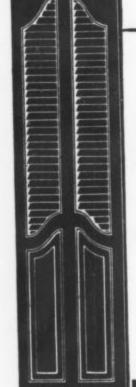
HUTCH **CABINET**

Made to order with choice of wood finish. Always with the first authentic reproductions of period furniture.



Manufacturers and distributors of household and institutional furniture

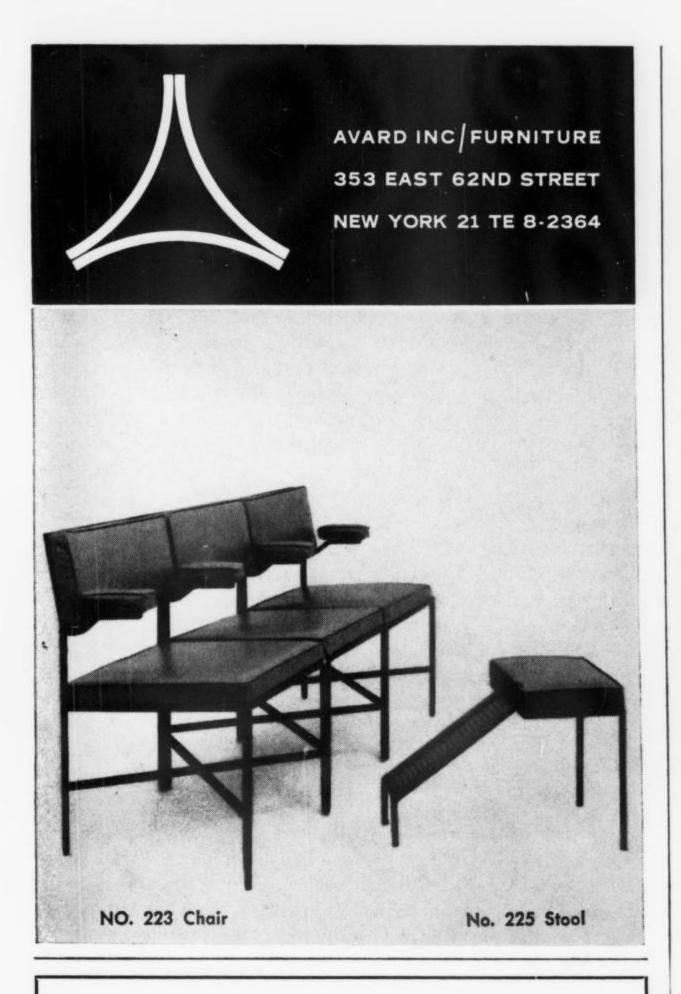




Decorative Panels

for windows, doors, room dividers, screens custom-made movable or stationary louvers; shojis; decorative metal, caning, fabric or filigree inserts.

U.S. Shutters, 420 W. 45 St., New York 10036/CO 5-1865



"Let us begin at the beginning and since we cannot begin at the beginning let us begin somewhere."—

GERTRUDE STEIN, "Composition as Explanation"

WE HAVE. WE WILL AGAIN, IN 1966.

We enjoy supplying distinguished fabrics for distinguished designers

Henrose-

19 East 53rd Street and 164 East 56th Street, New York City Chicago, Dallas, Houston, Philadelphia, Washington, Los Angeles, San Francisco, Seattle, Denver

SAT SAT

A perpetual calendar designed by Enzo Mari. The days, months and years will go by at whatever rate you please and always be a handsome reminder. Plastic cards on aluminum in white and black or red and black. \$15 plus postage. Design Research, 57 Brattle Street, Cambridge, Massachusetts / 53 East 57th Street, New York / Ghirardelli Square, San Francisco.



MMMMMarvelous one-stop resource for every lighting need (including custom adaptations). Soooo convenient—3rd Ave. and 60th St. Also open 9 to 5 Saturday. But never on Sunday. ARCO LIGHTING, 1010 THIRD AVE., N.Y.C. 10021



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- OCCASIONAL FURNITURE
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- ART OBJECTS
- PICTURES

Buyers' Information, Room 727, MU 5-6377



FENESTRA FABRICS INC., 9348 Santa Monica Boulevard, Beverly Hills, California, national drapery contractors, commissioned the Yellott Solar Energy Laboratory of Phoenix, Arizona, to make a study of the sun-shading capabilities of draperies at windows. Results of a year's work with over 100 of Fenestra drapery fabrics, have been published in the company's "Engineer's Guide on How To Control Solar Heat With Drapery Fabrics." This important study gives the exact shading coefficients for specific fabrics, including Feneshield fabrics made with Pittsburgh Plate Glass Company's glass fibers. PPG's own findings are contained in a separate brochure within this guide. The laboratory report includes measurements of the fabrics' solar-optical and visible properties alone and in combination with clear and heat-absorbing plate glass; it also records the norm for "glare" and visible light transmission. In addition to the report, representative fabric samples are enclosed; the complete collection of fabrics tested is available; there is a variety of weaves, styles, and colors.

Fenestra has found that many buildings, especially large commercial and institutional structures, require specially designed tracks. To meet such requirements, the company has developed its own line. "Architectural Traverse-track and Hardware" describes the line, illustrates it with line drawings and gives dimensions. It is bound into this report but individual copies are obtainable upon request.

For Your Information (continued from page 18)

Contract news and commissions

Tom Lee Ltd. has been retained by Amalgamated Hotels, Ltd. of the Union of South Africa to redesign the public areas and restaurants of the Edward Hotel in Durban. This is the first phase in an overall plan to create new hotel facilities for an increasing tourist trade in South Africa . . . Eliot Noyes and Associates, New Canaan, Connecticut, architects and industrial designers, were retained by the General Fireproofing Company to design the interiors of its New York showroom and office for which the Ohio firm has leased a large area on the lobby floor of New York's Pan Am Building . . . The Walter M. Ballard Corporation, New York interior design firm, has completed designs for the interiors of a new casino now under construction at Freeport on Grand Bahama Island in the Bahamas. The Ballard firm has also been retained to redecorate and refurnish 100 guest rooms at the Lake Placid Club, Lake Placid, New York . . .

Designer opens art gallery in his studio

Lester F. Kingsley, A.I.D., is devoting space in his penthouse studio at 137 East 57th Street, New York, (PL 3-8882) as a permanent gallery for the work of contemporary Dutch

Unbreakable . . . Porcelain Enameled **Aluminum Safety Ash Tray**

No. 2266P. Made of heavy gauge spun aluminum with two cigarette rests. Available with porcelain enameled inside surface in White, Black, Yellow, Chinese Red or Cobalt Blue. Heat proof, High polish lacquer outside finish.

Diameter 6", 11/4 high.

No. 2266. Ash Tray in Black anodized aluminum only.

- desk appointments sand urns
- smoking stands
- waste baskets Catalog on Request • umbrella stands
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ash trays

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THE JACK DENST DESIGNS INC.

AN ECLIPSE OF COLOR...

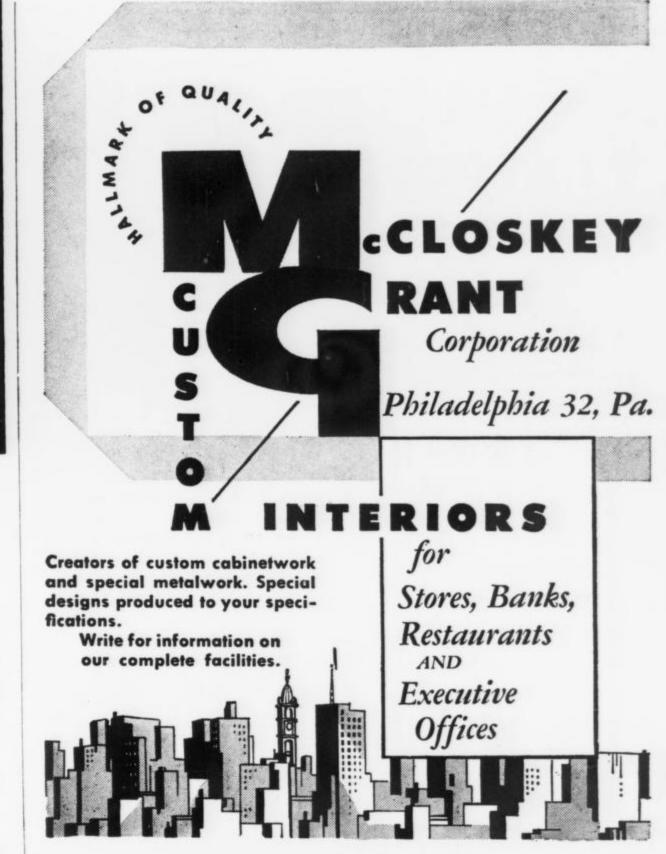
OUR NEW "BLACK AND WHITE **BOOK"** OF FINE WALLCOVERINGS

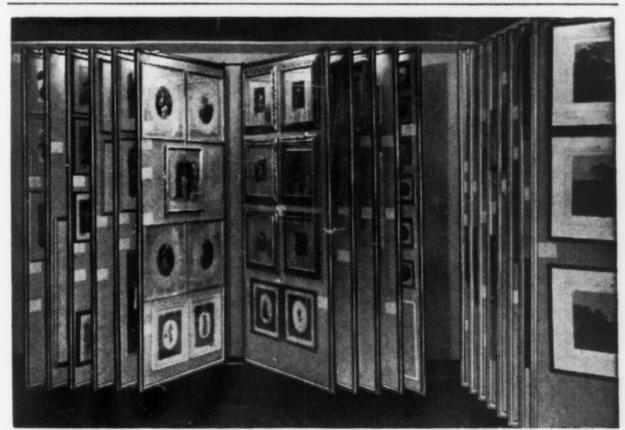
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JAFF BROS. WOODWORKS, Inc.,

manufacturers of architectural woodwork and business interiors is proud to have been associated with Eleanor LeMaire in contributing to the success of the exciting new Neiman-Marcus North Park store.





Multiplex Display and Selling Equipment makes selling easier

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COMING IN IANUARY INTERIORS

The main residential feature in January is the Bucks County farm house that Charles Langley has remodeled for himself. If you want to see how the modern bachelor sets himself up in style, this will give you an idea. And it will give designers everywhere loads of other ideas for furnishings and equipment. They say one good idea sparks another . . . and another. This will set off a whole chain reaction.

The contract section in January is called **Offices,** for the want of a better way to describe it. Actually, it starts with the new

CBS Building in New York — the interiors and the Ground Floor Restaurant by Eero Saarinen & Associates, with other interiors by Carson, Lundin & Shaw and Florence Knoll.

The Ground Floor Restaurant has been called one of the most beautiful and exciting new restaurants in New York or anywhere. One designer has said, "It is luxurious but unpretentious, very masculine." Some of the details include an open kitchen in the center of the restaurant, a completely original lighting system, and flatware, dinnerware and table appointments especially designed for the project. Most handsome!

And . . . without going into too much detail here, the feature will show in detail the new **Pan American Health Organization building** in Washington, D. C. by architect Fresnato Siri of Montevideo with interior design consultant Barbara P. Robinson.

Also . . . the **Minneapolis Northwestern Life Insurance Company building** by Minoru Yamasaki and W. B. Ford of Ford & Earl Design Associates.

And . . . the new offices of Interior Space Design of Perkins & Will in Chicago.

Plus . . . an interesting and most stimulating feature on the **Plus Group**, organized by designer Per Tannum in Norway. This, as you know, is an independent community of artists and craftsmen in Fredrikstad, Norway that is supported by industry to train young designers to apply their art to the practicality of manufacturing. The results have been spectacular for Norway. The design level of ceramics, furniture and other interiors products has been raised so greatly that exports of "designer" goods have increased 70%. Now Ireland, too, has asked ex-seaman, now furniture manufacturer, Per Tannum, to start a similar group at Kilkenny to support and develop Ireland's great cottage industry talent. This, like so many similar features, is only found in INTERIORS and gives you some idea of why designers everywhere look to INTERIORS to keep them informed of what's happening in their field.

artists. The opening show, on view through December, presents original paintings, engravings, etchings, and water colors — primarily figurative — by twenty artists. Cooperating in Mr. Kingsley's venture are Galerie Mokum of Amsterdam and The Netherlands Information Service.

Kingsley shares the opinion of artist Michael Podulke, one of the artists represented, that "the time is ripe to strike a blow for good figurative painting. We opened Galerie Mokum a little more than three years ago in an abstract art world center and we are still around and growing. . . . We hope that we can help to stimulate a worldwide movement on behalf of the figurative artist. Pop Art and Op Art seem to me to be the bankruptcy of the abstract idea."

Kingsley's studio/gallery is open by appointment. The next show is scheduled for late January.

Sources for Neiman-Marcus NorthPark

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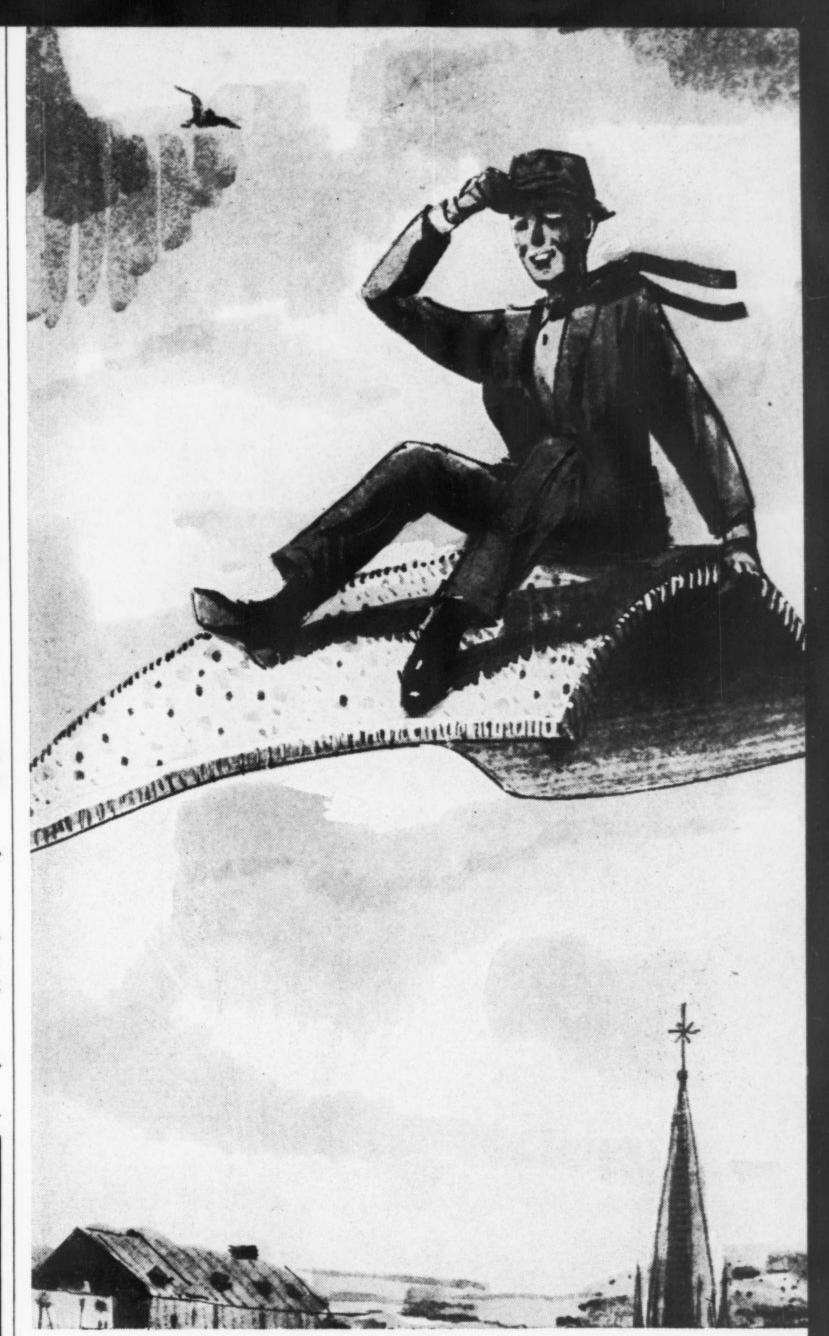


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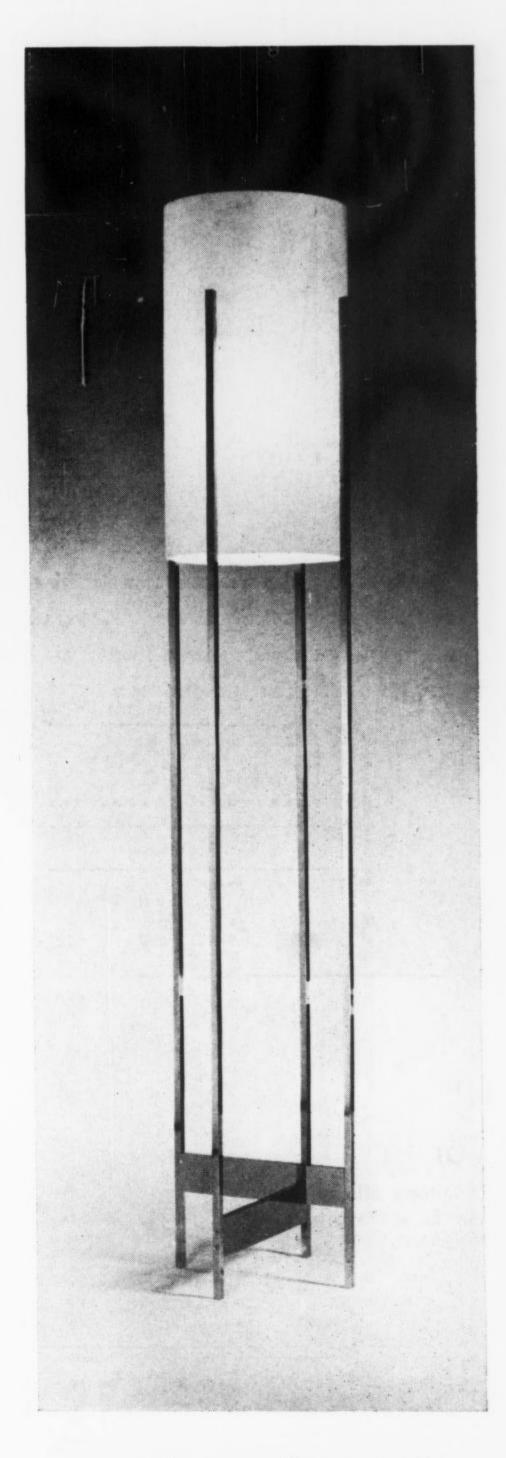
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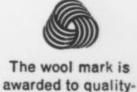
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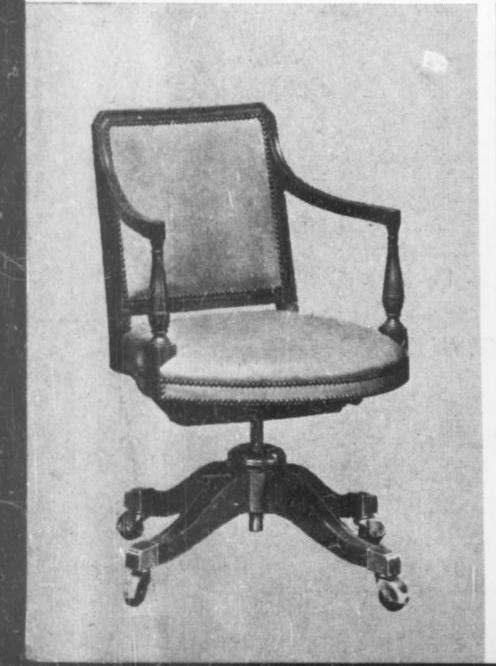
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Random shades of popular cork—Kentile® Custom Cork Tile. 12" x 12" x 3/16" tiles. Ideal in libraries, boardrooms, offices, bedrooms, and living rooms.

KENTILE

CORKFLOORS

All the deep beauty of natural cork! Use Kentile's Custom Cork tiles for comfort, quiet, and warmth underfoot. As easy to clean—and as carefree—as vinyl! Custom Cork is sturdily finished to resist scuffing, grease, and dirt. The look of natural cork enriches both modern and traditional rooms and halls—residential, institutional, or commercial. For samples, call your Kentile Representative.

