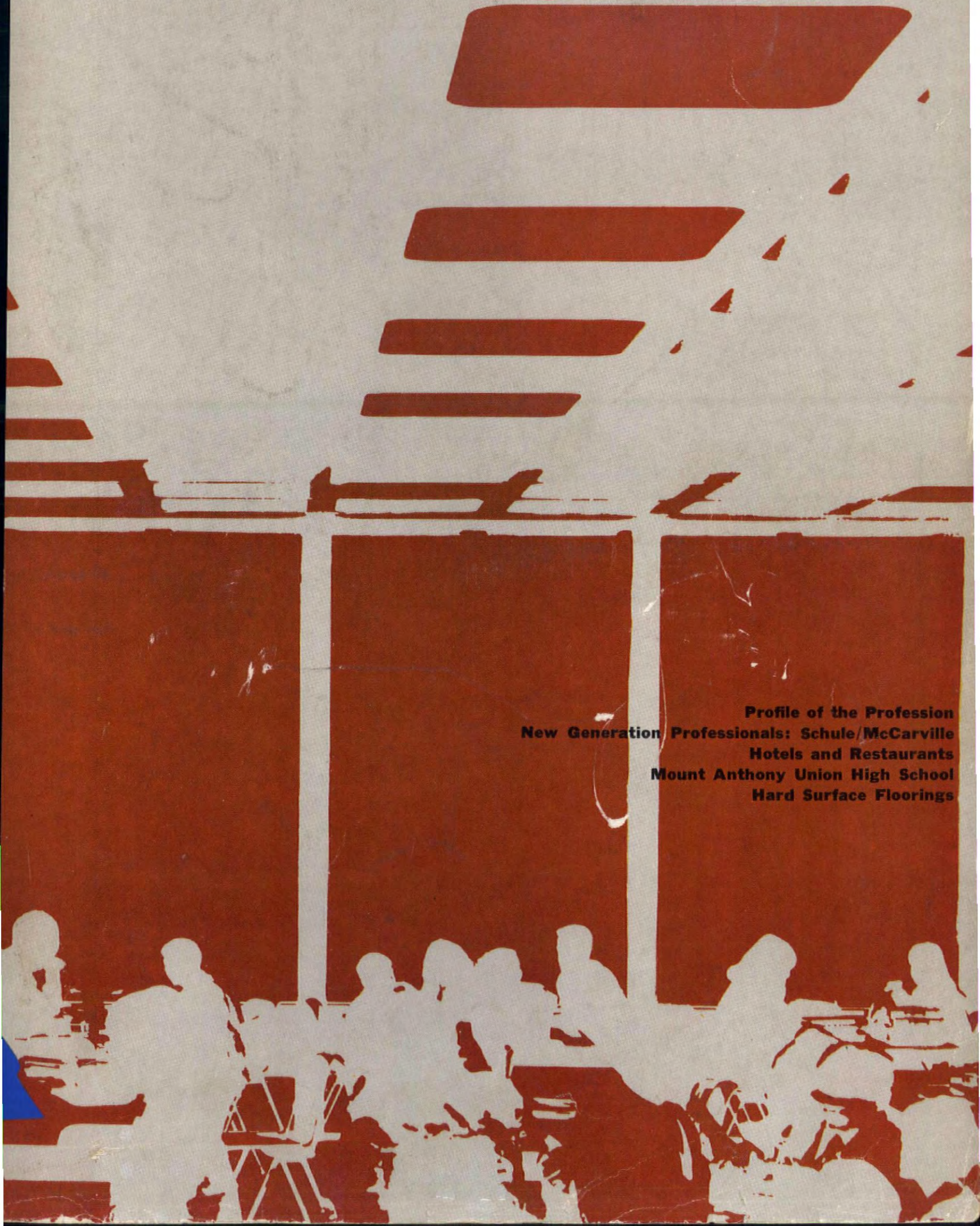



FEBRUARY 1968

# Interiors



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February, 1968

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# Interiors

Volume CXXVII, Number 7

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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## A.I.D. design awards— welcome kudos for good contemporary design

If the American Institute of Interior Designers' twenty-third International Design Awards program is any indication, modern design — bold, international, of the moment — is the trend to back. Unlike previous years when the A.I.D. has cited many traditional designs — even reproductions — there is not a single backward glance in the entire batch of 36 nominees from which the judges selected this year's 13 winning designs in that many categories. All 36 finalists are, as they should be, a very good round-up of the best contemporary design being turned out today in this country and Europe. Of the 13 awards, in fact, European designers took the honors in six categories. This year, for the first time a special award went to Danish furniture designer Hans J. Wegner for "continued outstanding achievement in quality and craftsmanship."

The A.I.D., the designers, the manufacturers, and the judges of this year's awards, deserve high praise for the refreshing results. Perhaps the judges had the most difficult job of all—selecting only 13 winning designs out of the 36 excellent nominations (see pages 10-14). The judges were: William Raiser, A.I.D., N.S.I.D.; Brock Arms, A.I.A., A.I.D., N.S.I.D.; John P. Conron, A.I.A., A.I.D.; Barbara D'Arcy, A.I.D.; Emily Malino, A.I.D.; Edward Frank, A.I.D., chairman.



Hans Wegner, winner of A.I.D.'s special award "for traditional design or to a designer or company for continued outstanding achievement in quality and craftsmanship."

1) Elsie Crawford took the award in the research and development category for planter bench she designed for use in shopping centers, parks, et al—"a totally new and fresh approach to 'street furniture'." It is made of chopped glass fibers impregnated with resins, and manufactured by Architectural Fiberglass. 2) French designer Olivier Mourgue took award in residential furniture for his undulating chaise longue, part of a large collection of freely shaped seating pieces "utilizing a most



1 Elsie Crawford's planter bench



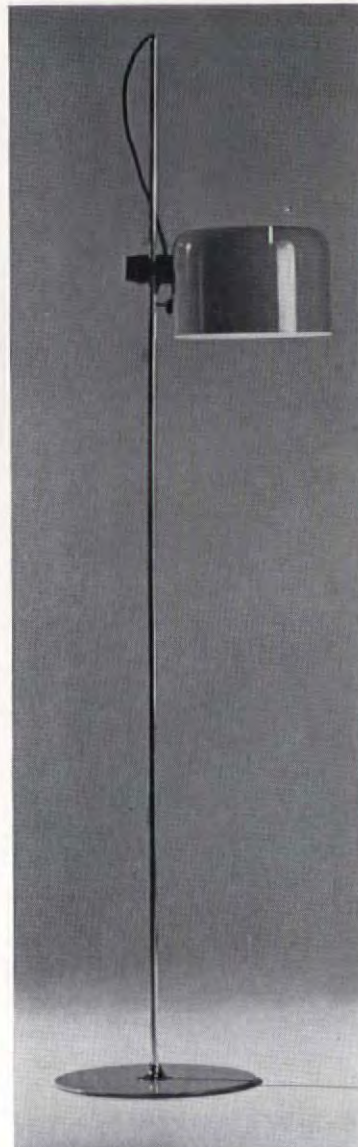
2 Olivier Mourgue's chaise



3 Verner Panton's Z-chairs

advanced construction process." Manufactured by Airborne International, France, and imported by George Tanier, Inc. 3) Danish designer Verner Panton who is now living in Switzerland took the prize in the business and institutional furniture category for his molded fiber-

glass Z-chair "with contours so subtly shaped as to suggest an expression in modern sculpture." Manufactured by Herman Miller AG, Basel, Switzerland. 4) Italian designer Joe Colombo's trim floor lamp with metal adjustable shade won the portable lighting award. Manufactured



4 Joe Colombo's floor lamp



5 Comark's wall covering

by Ostuni O-Luce and imported by George Kovacs, Inc. 5) Comark Plastics' pin-stripe vinyl wall covering took the prize in wall coverings other than wall paper. It is manufactured by Comark Plastics Division, United Merchants & Manufacturers Inc. (Continued overleaf)





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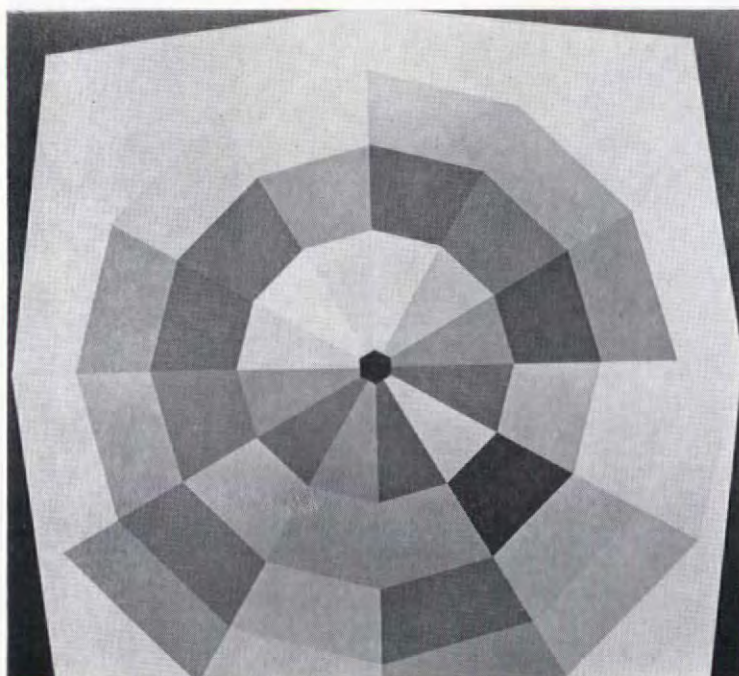
© SHERLE WAGNER CORP., 1966



6) Natalie S. Marcus, director of Antico's design studio, was responsible for the prize winner in the hard surface floor covering category. "Kaleidoscope" is a new vinyl floor covering available in 50 colors. 7) Italian designer Emilio Pucci took the domestic linens award with his "Della" collection of towels for Spring Mills, Inc.—"a complete break-through in prevailing concepts of what a towel should look like." 8) Nell Znamierowski won the soft surface floor covering award for an area rug whose design was inspired by the shapes of houses on the Greek island of "Kalymnos" from which the rug got its name. Manufactured by Regal Rugs, Inc., distributed by Richards, Morgenthau Co., Inc. 9) The design staff of Howard Miller Clock Company

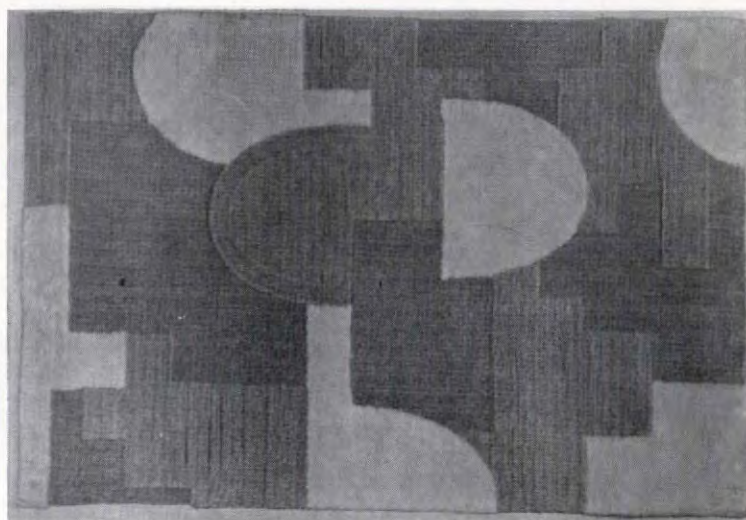
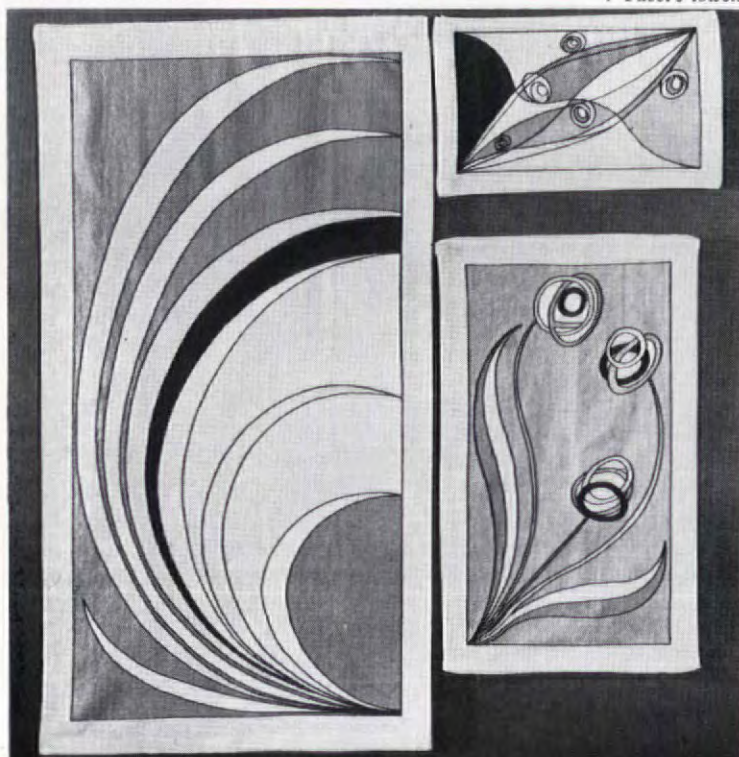
was responsible for the digital clock which won the award in decorative accessories. The cylinder is of satin aluminum with rosewood ends and base. 10) A collection of modern dinnerware by German designer Heinz H. Engler took the award in tableware, china, glass, silver, etc. It derives its organic design from the sphere. "Truly functional in every detail, handles are attached at the spot most appropriate in relation to the center of gravity in each item." Manufactured by Lorenz Hut-schenreuther A.G., Biberach, Germany, and imported by Paul A. Straub & Co., Inc. 11) Karl Mann won the wallpaper award for his "skillfully colored and integrated wallpaper design . . . 'Chevron'." The manufacturer is Karl Mann Associates.

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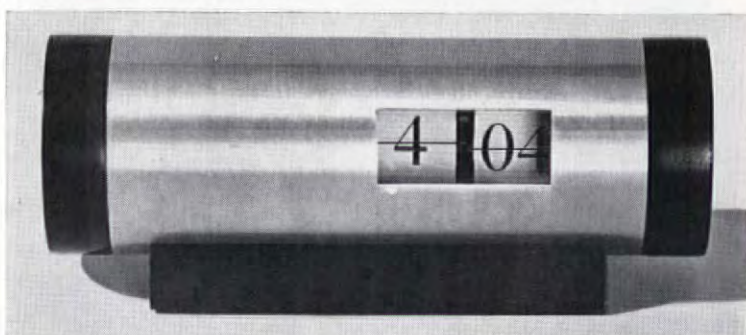


6 Antico's floor covering

7 Pucci's towels



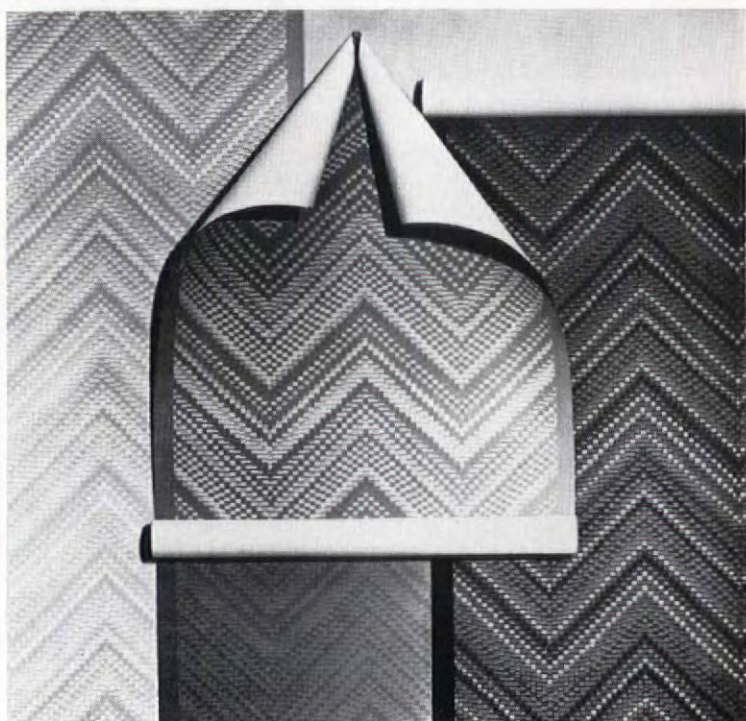
8 Nell Znamierowski's area rug



9 Howard Miller Clock's digital clock



10 Heinz H. Engler's dinnerware



11 Karl Mann's wallpaper





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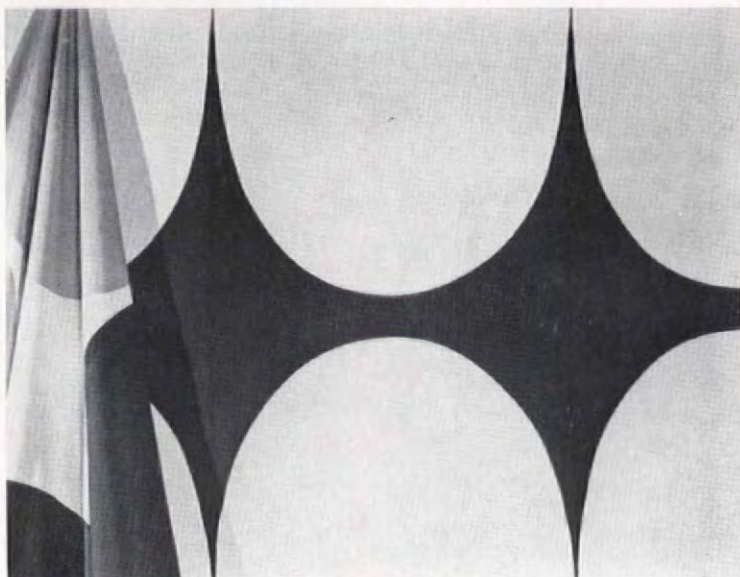
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12 Maija Isola's fabric "Sitting Bull"

12) Finnish designer Maija Isola took the printed fabrics award for hand-printed fabric called "Istuva Harka" in Finnish, or "Sitting Bull" in English—"boldly scaled, vividly colored and exuberantly individual." Manufactured by Marimekko Oy, Finland, and imported by Design Research, Inc. 13) In the window covering category, Peter Muller-Munk Associates won the award for its glass window-wall of sculptured relief surfaces. "Although they are in regular factory production, they suggest the fluid qualities of a hand-molten glass screen that changes with each shift of light." The wall or window or divider is installed by a mason who joins the blocks with mor-

tar. The manufacturer is Pittsburgh Corning Corp.

### The nominees

Below and on the following pages, we show the nominees from which the judges made their award-winning selections. All were selected for their design merit and are being exhibited with the 13 winning designs during the 1968 cross-country public exhibition program.

1) Laminated oak chair which combines lightness with exceptional strength was designed by William Stephens for Knoll Associates, Inc. 2) John Masche-



13 Peter Muller-Munk's window covering

roni's handsome coffee table has a bold frame of polished aluminum tubing. It is manufactured by John Mascheroni Furniture Company. 3) From Italy comes A & P Castiglioni's table lamp which combines three easily-assembled parts: channeled metal base, large-glass bowl and a reflector of white metal that rests inside the bowl. It is manufactured by Flos, Nave/Brescia, Italy, and imported by Atelier International, Ltd. 4) Robert Sonneman's lighting finalist is comprised of a 16-inch chrome arch which slips into wall bracket and supports a 32-inch boom which can be moved in any direction to throw light wherever it is wanted. Robert Sonneman Associates, Inc. is the

manufacturer. 5) Another Italian nominee is the mushroom-shaped table lamp of molded plastic designed by Gruppo Architetto Citta Nuova. The manufacturer is Studio Artemide, Milan, Italy, and Moretti, Inc. is the importer. 6) Area rug by the Edward Fields design studio is in firm's Mosaic Collection. 7) Norwegian designer Willy Johansson's crystal ashtray is manufactured by Hadeland's Glassverk, Jevnaker, Norway, and imported by Paul A. Straub & Co, Inc. 8) Italian designer Emma Schweinberger Gismondi's umbrella stand is made of reinforced plastic. It is manufactured by Studio Artemide, Milan, and imported by Moretti, Inc. (Continued overleaf)



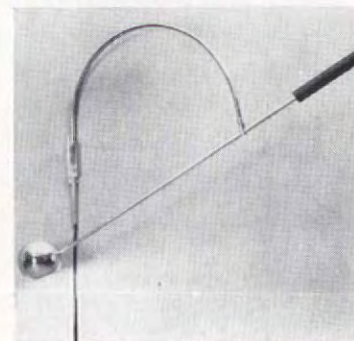
1 Stephens' oak chair



2 Mascheroni's coffee table



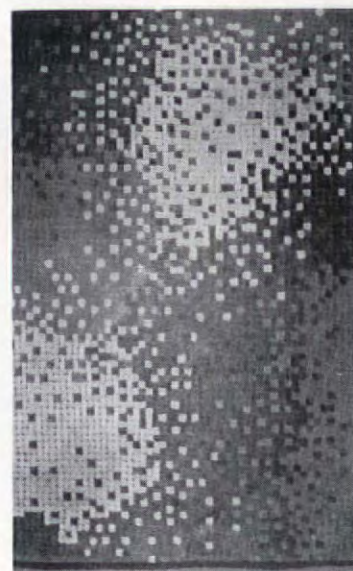
3 Castiglioni's table lamp



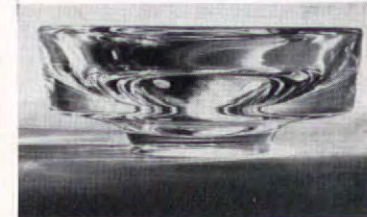
4 Sonneman's light



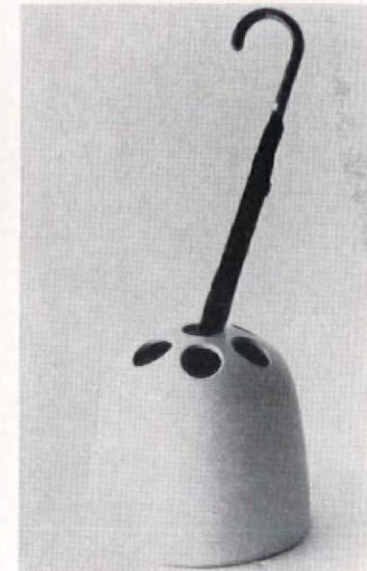
5 Nuova's lamp



6 Edward Fields' area rug



7 Johansson's ash tray



8 Gismondi's umbrella stand





*The Karges Furniture Company, Inc.*  
*Evansville, Indiana 47707*

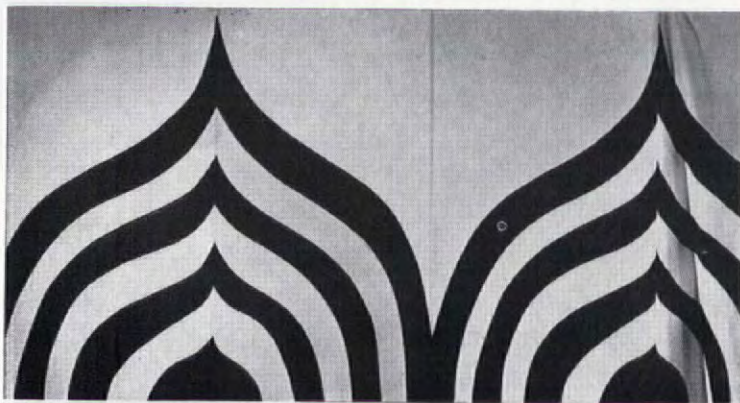
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 Los Angeles: Efrem Zax — L. A. Home Furnishings Mart  
 Philadelphia: Armand Morrell — 2312 Chestnut St.  
 Detroit: Interiors International — 1200 Sixth Ave.  
 San Francisco: Knapp & Tubbs, Inc. — 737 Sansome St.  
 Boston: Paine Furniture Co. — 81 Arlington St.  
 Washington: Vanleigh — 4900 Hampden Lane, Bethesda  
 St. Louis: R. R. Hansberger — 4663 Maryland

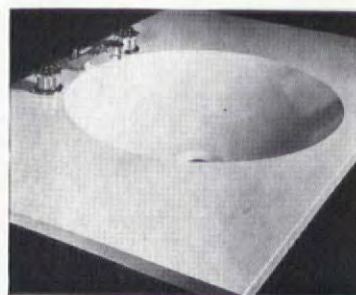
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 New Orleans: Hurwitz-Mintz — 211 Royal St.  
 Grand Rapids: Knapp & Tubbs, Inc. — Exhibitors Bldg.  
 Salt Lake City: Crawford & Day — 150 South State St.  
 Montreal: Vanleigh Furn. Co. Ltd. — 5330 Royalmount Ave.

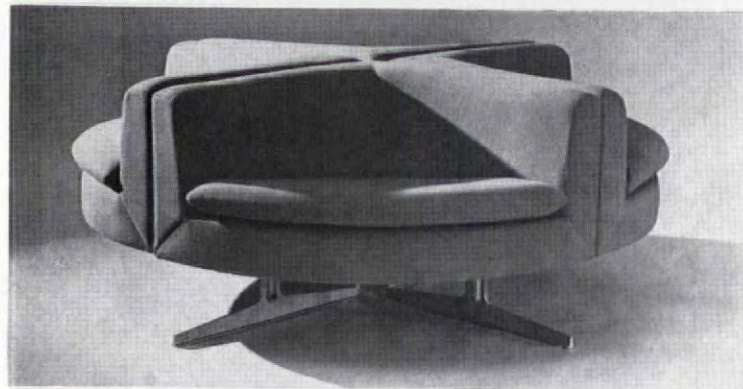




9 Isola's "Crown of the Empress"



15 Ruggles' vanity basin



10 Harcourt's seating units



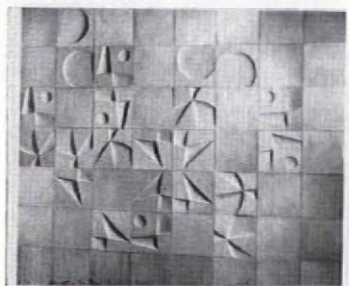
16 Colombo's lounge chair



11 Yobst's area rug



13 Cannon's towels



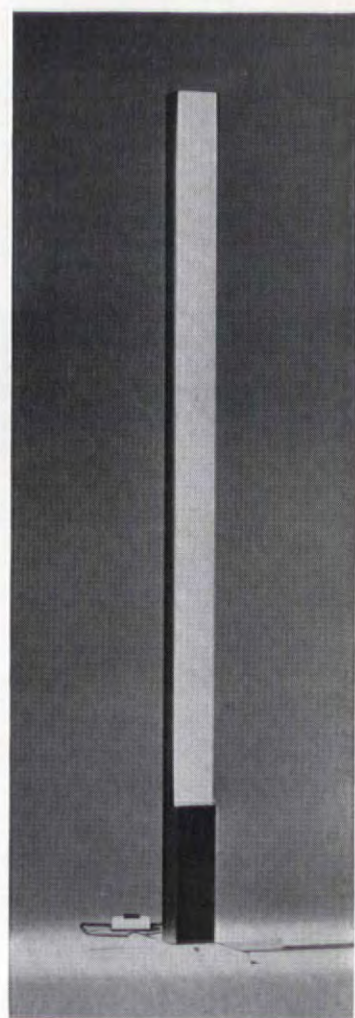
12 Rosen's carved wall surfaces



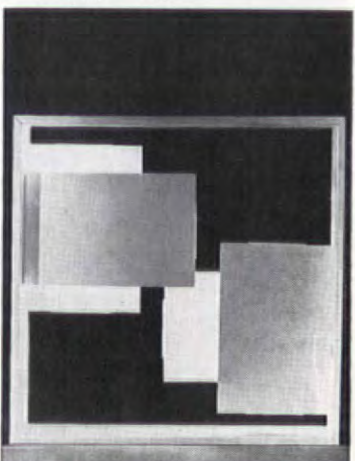
14 Liebes' bedspread



17 Sumida's wallpaper



18 Turgi floor lamp



19 Ponti's lamp

9) Finnish designer Maija Isola's striking hand-printed fabric is named "A crown of the Empress." This designer won an award for another hand-printed fabric (page 10). The manufacturer is Marimekko Oy, Finland, and the importer, Design Research, Inc. 10) From Holland comes this series of seating units designed by Geoffrey D. Harcourt. They can be screwed together to form circles, ovals, rectangles, or squares in endless succession, and give the effect of a custom built, architectural installation. They are manufactured by Wagemans & Van Tuinen N.V., Maastricht,

Holland, and imported by George Tanier, Inc. 11) Designer Chuck Yobst's area rug named "Infinity," is manufactured by West Point Pepperell. 12) Carved wall surfaces called "Special Negatives" by designer Lee Rosen are manufactured by Design-Technics. 13) The design studio of Cannon Mills was responsible for "Bangkok," a towel of Siamese silk inspiration. 14) Designer Dorothy W. Liebes' collection of bedspreads made on power looms for large scale production, retain the look of her handloomed fabrics. The manufacturer is Spring Mills, Inc. 15) A vanity-basin that

rests on a vanity was designed by Kay Ruggles of the Associated Design Group, Inc. staff. It is made of polyester resin and mineral filters molded to shape and is manufactured by American Standard Architectural Products Department. 16) Italian designer Joe Colombo came up with this large lounge chair with a swivel base and fiberglass shell. It was designed to improve the reception of sound from the front, diminish it from the rear. The manufacturer is Comfort, Milan, and the importer, Hank Lowenstein, Inc. 17) Arline N. Sumida designed this wallpaper called "Kaleido-

scope," which is flocked or printed on textures or foils in custom colors with a fabric to match. The manufacturer is C. W. Stockwell Company. 18) From Switzerland comes this fluorescent floor lamp manufactured by BAG Turgi, and designed by the Turgi design staff. It is imported by George Kovacs, Inc. 19) A lamp, which suggests an abstract painting, designed by Italian designer Gio Ponti can either hang on a wall or serve as a free-standing table lamp. It is manufactured by Studio Artemide, Milan, and imported by Moretti, Inc.

(Continued on page 14)





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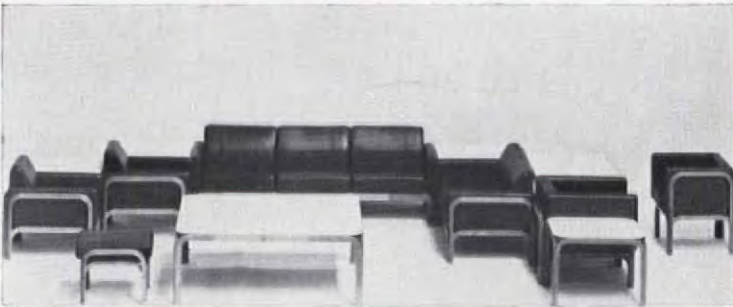
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**WALLCOVERINGS**





20 Utzon's furniture system



21 Wegner's chaise



22 Ho Fong's chaise



23 Mazza's love seat

20) A furniture "system" derived from nine U-shaped hoops of different widths and heights is by Danish designer Jorn Utzon, architect of the famous Sydney, Australia, opera house which is now under construction. Utzon's furniture system was conceived for public areas

and can be assembled into innumerable combinations. Manufactured by Fritz Hansen Eft. As, Allerod, Denmark, and imported by Fritz Hansen, Inc. 21) Another well-known Dane, Hans J. Wegner, was the designer of this handsome chaise longue of laminated oak with

rope webbing. Wegner also won the new A.I.D. award to a designer or company for continuing outstanding achievement (page 6). His chaise is manufactured by Salesco A/S, Copenhagen, and imported by George Jensen, Inc. 22) Danny Ho Fong's rattan chaise for

Tropi-Cal has been exhibited widely. 23) Italian designer Sergio Mazza's love seat has a molded fiber glass frame and cushions of synthetic foam—"simplest manufacturing technology conceivable for furniture." Manufactured by Studio Artemide, imported by Moretti.

#### Citation for preservation

The Marquesa de Cuevas was awarded a special citation by the New York Chapter, American Institute of Architects, "for her inspired leadership in the salvation of a New York landmark — of particular interest to those citizens devoted to the preservation of the best architecture of New York City." The landmark is the handsome McKim Mead & White Georgian town house at 680 Park Avenue which the Marquesa saved from demolition, then presented to the Center for Inter-American Relations. The citation was awarded to the Marquesa by William B. Tabler, F.A.I.A., president of the New York Chapter, at a December 7th reception in the main drawing room of the house, which has recently been restored and remodeled for the Center by Walter O. Cain & Associates (Interiors, December 1967).

#### A.I.A. awards architectural critics

Lewis Mumford and George McCue are the winners of The American Institute of Architects' newly established awards for architectural critics.

Mr. Mumford, "constructive critic of man's environment since the 1920's," has won the

Institute's Architectural Critic's Medal on the basis of a distinguished career devoted to architectural criticism. Mr. Mumford, 72, has lectured on architecture at Harvard, Princeton, Dartmouth, Yale, Columbia, the University of Pennsylvania, and North Carolina State College, in addition to writing numerous books and articles. He has received many honors both in this country and in England, and has served as consultant on planning to the City and County Park Board of Honolulu, to Stanford University, and to the United Nations.

Mr. McCue, 57, art and urban critic for the St. Louis *Post-Dispatch*, for more than a decade, was awarded the Critic's Citation for a series of articles written to increase the public's visual perception of the St. Louis environment. A frequent lecturer and contributor to professional journals, he won first prize in the newspaper category of the A.I.A. journalism competition in 1958 and 1959, and second prize in 1960.

The jury was unanimous in its selection after reviewing 38 submissions. Jurors were: Dr. Frank Stanton, CBS president; David Brinkley, NBC news commentator; I. W. Cole, dean, Medill School of Journalism;

Francis P. Gassner, A.I.A., chairman of the A.I.A. Committee on Esthetics; and Philip J. Meathe, A.I.A., Michigan Region director and chairman of the A.I.A. Public Relations.

#### Arnold W. Brunner scholarship

The Architectural League of New York announced its 1968 Arnold W. Brunner Scholarship competition for projects, studies or research in architecture and the allied arts. The grant is for amounts up to \$3,000 depending on the projects. Applications may be obtained from the Architectural League of New York, 41 East 65 Stret, New York, New York 10021. Submissions are due on or before March 31, 1968.

#### Pratt art school renamed

The official name of Pratt Institute's Art School has been changed to "School of Art and Design." The change, according to Dean Albert Christ-Janer, "was recommended to provide a more inclusive name for the Art School." It has the largest full-time student enrollment of any art school in the U.S. with departments in painting; sculpture; printmaking; ceramics; art education; and graphic, advertising, industrial, and interior design. "Because of the

complexities of these departments," says Christ-Janer, "the new name is much more expressive of the offerings of the School."

#### Second Buffalo Festival

For two weeks—March 2-17, 1968 — the second Buffalo (N.Y.) Festival of the Arts Today will take place under the sponsorship of the Buffalo Fine Arts Academy, governing body of the Albright-Knox Art Gallery, the Buffalo Philharmonic Orchestra, the Studio Arena Theater, the State University of New York at Buffalo, and the New York State Council on the Arts.

The Festival will include over 30 programs and events embracing the latest trends in art, music, drama, dance, films, literature, and architecture. Focus of events will be a comprehensive art exhibition at the Albright-Knox Gallery. Special commissioned for the Festival is the construction of huge environments by European groups, such as the French Groupe de Recherche d'Art Visuel, and Yugoslavian artists Picelj and Richter. In other scheduled events, several of the world's leading architects are expected to participate in a series of programs concerning urban planning.

(Continued on page 16)



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## 17th Lunning Award

Once again, two young Scandinavian designers, little-known outside of their own country, have been awarded the coveted Lunning Prize, thus assuring their work an international airing. The two winners who will share the \$7,000 award to be used for travel, study, or other artistic endeavor, are Norwegian weaver Kristi Skinnveit, 25; and Danish ceramist Eric Magnussen, 27.

This is the 17th year the Lunning Prize has been awarded. It was established by Frederik Lunning, founder and then President of Georg Jensen, Inc., New York, and is considered the most distinguished recognition a Scandinavian designer or artist-craftsman can receive.

Miss Skinnveit is with the Plus Fashion Studio A/S in the Norwegian town of Fredrikstad where she also has a workshop called KristiAneVev with three other weavers. Her designs for woolen fashion fabrics and rugs have won her a reputation as one of Norway's ablest weavers.

Eric Magnussen was trained as a ceramist at Copenhagen's Craft School. In 1962 he joined the Bing & Grøndahl porcelain factory where he designed an untraditional table service for four consisting of only 11 different components, but each separate piece can be used in a great number of different ways for different purposes. In 1964 he won the Poul Michelsen Jubilee Award.

## Summer design programs in Scandinavia

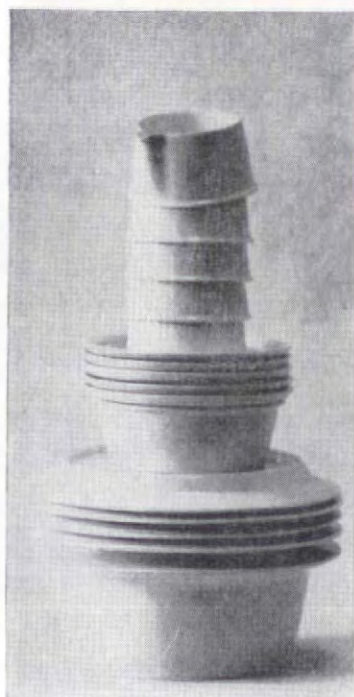
*Danish Design and Craftsmanship*, an arts and crafts workshop, will be held near Copenhagen, August 10-24. The course will include lectures, excursions, and practical workshops in ceramics, weaving, metalwork, graphics, silverworking. There will also be discussions with Danish artists, architects, and craftsmen. Cost of room, board, tuition, and study tours will be approximately \$175. The program is open to experienced instructors of design and arts and crafts, practicing artists and designers. Apply to: The Danish Institute, Lultorvet 2, Copenhagen K, Denmark.

*Swedish Design and Architecture*, a two-week course in architecture, city planning, contemporary Swedish art and design, including lectures, study-visits, and discussions, is being planned for August. Open to architects, designers, professionals in related fields, application should be made to: The Swedish Institute, Box 3306, Stockholm 3, Sweden.

(Continued on page 18)



Left and above: Norwegian weaver Kristi Skinnveit sitting, and two fashion models wearing woolen fabrics she wove. Kristi Skinnveit designs two collections of dress fabrics each year, one for spring and summer and one for fall and winter. She also weaves rugs, shawls, and other woolen fabrics.



Above and far left: Erik Magnussen and the untraditional porcelain table service which is one of his most remarkable designs.

Left: Stoneware sculpture by Erik Magnussen. Both his sculpture and functional pieces were made at the Bing & Grøndahl's Porcellaensfabrik in Copenhagen.



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## Cut-Out for Play

As a spirited nod to the Christmas vacation season, U.S. Plywood turned its New York showroom into an indoor playground that proved as popular with parents (especially on rainy days) as with the kids. Cut-Out for Play, as the exhibition was called, consisted of a group of imaginative toys designed by Michael Lax & Associates "to create play situations that lead to learning by discovery."

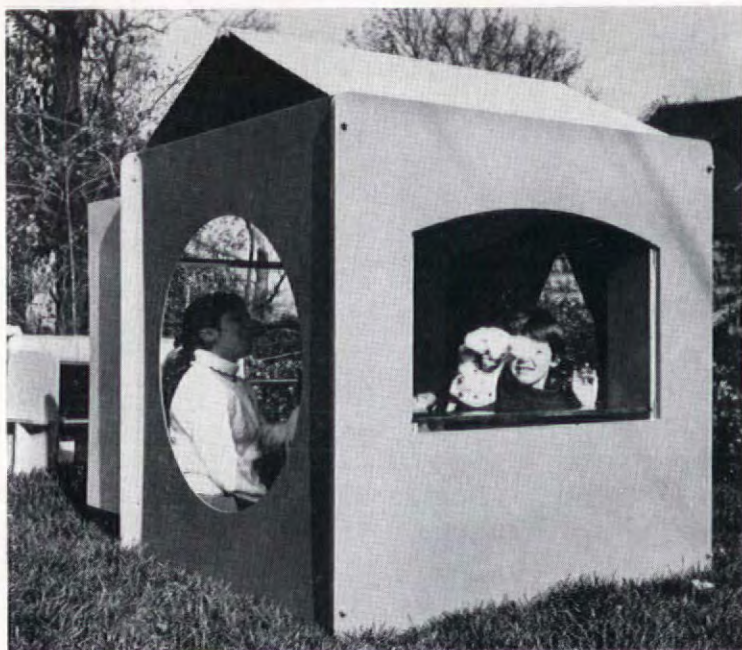
We show here the Treadwheel which was designed not only for fun but to provide "an object lesson in transforming one type of mobility into another;" the Rocker-Slide which

converts to rocker or slide; the Rock-A-Round which "teaches balancing ability and coordination of a variety of body motions;" the Foldable Playhouse which folds flat for storage; and the Tiltwalk designed "to encourage contests of balance."

Other Cut-Out for Playthings included a Scaling Wall to "challenge climbing and scaling ability;" Knock-down Furniture which "enables a child to assemble his own playthings;" an Adjustable See-saw.

Plans are being made for the production of most of the designs in late spring. Also in the spring, the prototypes will be donated to various playgrounds in the city.

(Continued on page 28)



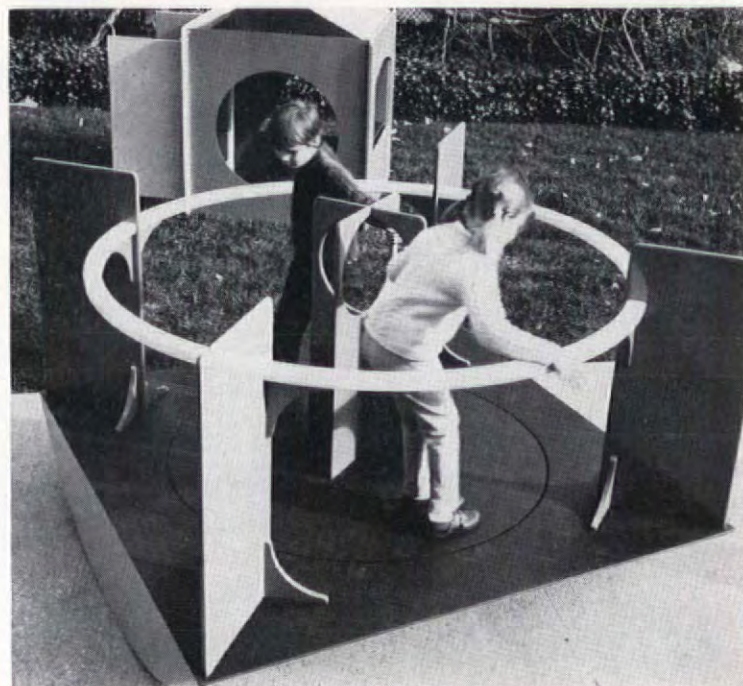
Foldable playhouse



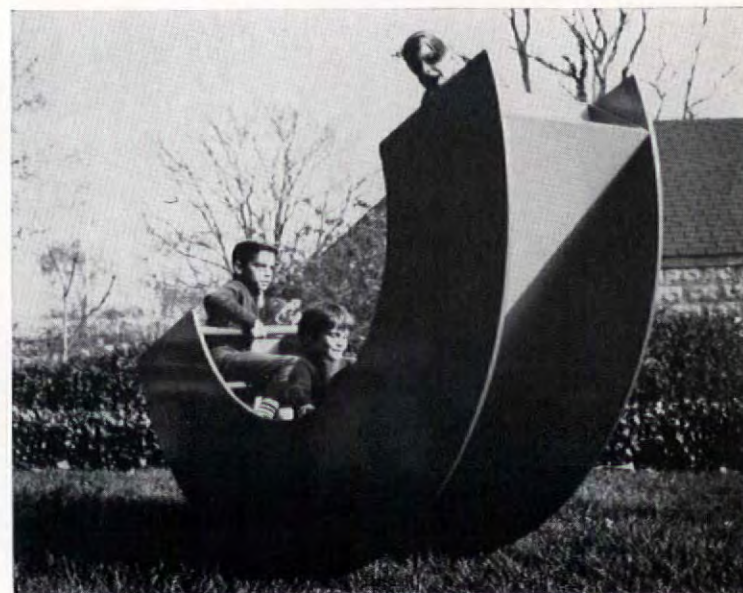
Tiltwalk



Rock-A-Round



Treadwheel



Rocker-Slide



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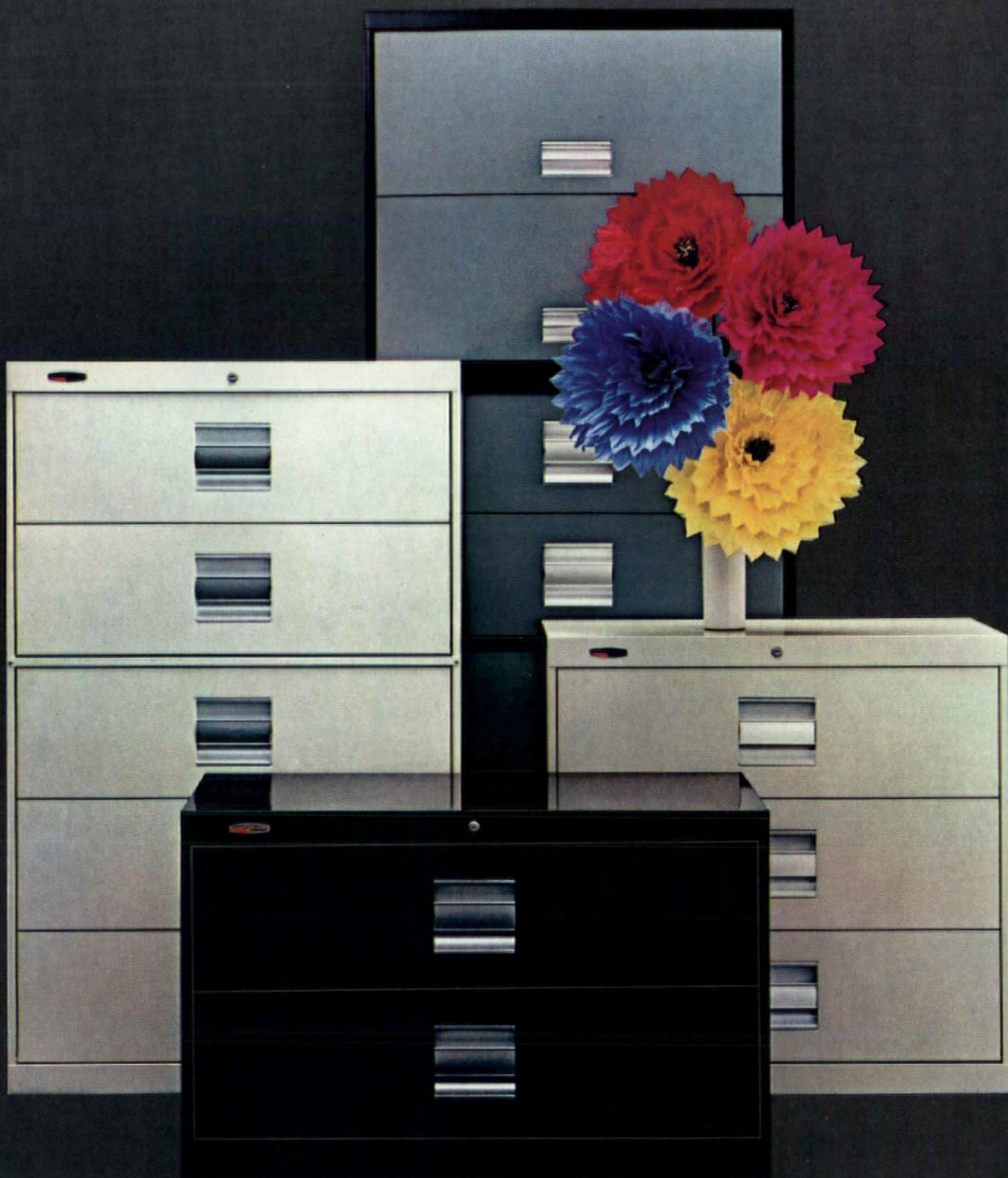
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**Or do you have ideas of your own?**

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Instead of awkward-looking slide-up fronts, all cabinets have handsome rigid front panels. With recessed drawer handles (a recent innovation).

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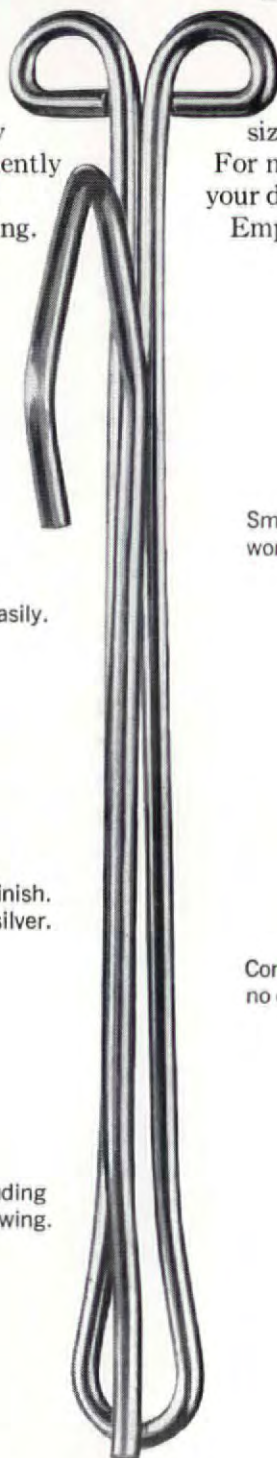
Oxford Filing Supply Co., Inc., Clinton Road, Garden City, New York 11530.

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## N.S.I.D.

### National headquarters move

The National Society of Interior Designers has moved its national headquarters to 315 East 62 Street, New York City 10021.

### Affiliation with Brooklyn Museum

The N.S.I.D. has effected an affiliation with the Brooklyn Museum which entitles all professional members to use the museum's research library and laboratory facilities. N.S.I.D. members have access to the 55,000 volume library and the facilities of the design laboratory by making arrangements a few days in advance with Mrs. Phyllis Keilson at N.S.I.D.'s New York headquarters.

### Open house at Vanleight

The Vanleight Furniture Company is planning an "Open House," in its New York showrooms for professional and associate members of N.S.I.D. on March 27, 5-7 p.m. Members of the New York, New Jersey, and

Connecticut N.S.I.D. chapters have been invited to the party which will mark Vanleight's 45th anniversary.

## Design for Dining #10

Richard Himmel, A.I.D., was selected to design the tenth edition of Designs for Dining, an annual showcase of interiors designed for the successful operation of a restaurant or a cocktail lounge. Mr. Himmel plans four interiors — a cocktail lounge, buffet room, gourmet dining room, and coffee shop—in a Napoleonic decorative theme. They will be introduced at the National Hotel & Motel Exposition, November 11-14, 1968 at the New York Coliseum.

## Commissions

ISD Incorporated, international space design firm with offices in New York and Chicago, has been retained to provide interior space design services for two nationally-known companies and a leading educational organization: James B. Beam Distilling Company, a subsidiary of American Tobacco Company, has retained ISD to program and plan its new offices in the newly constructed building at

500 North Michigan Avenue, Chicago. Hallmark Cards, Inc., Kansas City, Missouri, commissioned ISD to provide complete interior design services for about 30,000 square feet of office space in its existing headquarters building as part of an expansion program. Educational Facilities Laboratories, Inc., New York City, retained ISD to completely remodel its new offices on the 20th floor of 477 Madison Avenue formerly occupied by the Ford Foundation. . . . The Maxwell Company, Inc., Miami interior design firm, has been commissioned to completely furnish the 1,500-room International Hotel in Las Vegas. A staff of 35 designers and decorators from The Maxwell Company is working on the interiors of the \$40 million hotel. . . . Western Contract Furnishers of Fresno, California, received the contract for interior color and furnishing specification and coordination for a new seven-building residence hall complex at Fresno State College.

## People

Beverly Barnes, A.I.D., has joined the design staff of the residential interiors division of the Miami interior design firm of Richard Plumer . . . Lowry

M. Bell, Jr., A.I.A., has been appointed director of architecture, design and construction for Howard Johnson Company. Bell joined the company in 1955 as executive architect and in 1965 was named national director of corporate development. In his new position he is responsible for architectural, design, and construction activities for all of the company's operating divisions from coast to coast. He will continue to operate from offices in Miami. . . . Elliot Tiber, A.I.D., has been appointed executive vice president of Pageant Wallpapers. Tiber was formerly director of the design department of Bamberger's, New Jersey, as well as a color and design consultant for various home furnishings manufacturers. . . . David Pickman has been appointed manager of public relations for the Boston Museum of Fine Arts, announced Perry T. Rathbone, the Museum's director. The position is a new one at the Museum, having formerly been a function of the Department of Education under Diggory Venn who now heads the Museum's Centennial Development Fund. Mrs. Geraldine Sanderson remains in charge of Museum News Services.

# dates

Through February 18. **Masada**—exhibition of archaeological discoveries from Masada Fortress and caves on the shores of the Dead Sea in Israel. The Jewish Museum, 1109 Fifth Avenue, New York.

Through February 27. **Visionary Architects of the late Eighteenth Century**. St. Louis City Art Museum, St. Louis, Missouri.

Through March 3. **Selections from the Avery Brundage Collection of Chinese objects**. Asia House Gallery, 112 East 64 Street, New York.

Through March 3. **William Harper—Enamels**. Philadelphia Art Alliance, Philadelphia, Pennsylvania.

Through March 10. **European Faience from Institute Collection**. Art Institute of Chicago.

Through March 10. **Word and Image: Posters and Typography from the Graphic Design Collection of the Museum of Modern Art 1879-1967**. Museum of Modern Art, 11 West 53 Street, New York.

Through March 24. 1) **Architectural Glass**—European and American artists. 2) **Jewelry** by Olaf Skoogfors. 3) **Textiles** by Ed Rossbach and Katherine Westphal. Museum of Contemporary Crafts, 29 West 53 Street, New York.

Through April 5. **The City in Graphics**. Artistic works inspired by urban themes. Pictures for Business Corp., 979 Third Avenue, New York.

Through April 7. **Korean Pottery**. The Newark Museum, Newark, New Jersey.

February 18-23. **Chicago Gift Show**. Palmer House & LaSalle Hotel, Chicago, Illinois.

February 25-March 17. **Art and Interiors**. Presentation of period and contemporary rooms using paintings, prints and sculpture from gallery collection. Milwaukee Art Center, 750 N. Lincoln Memorial Drive, Milwaukee, Wisconsin.

February 25-March 17. **Period and Contemporary Rooms**. Designed by members of the Wisconsin Chapter of A.I.D. Milwaukee Art Center, 750 N. Lincoln Memorial Drive, Milwaukee.

March 3-10. **International Ceramics Exhibition**. Vicenza, Italy.

March 4-9. **New York Antiques Fair**. Armory at 34th Street and Park Avenue, New York.

March 9-11. **National Association of Bedding Manufacturers**. Annual Convention and Exhibit. Atlantic City, New Jersey.

March 10-14. **Boston Gift Show**. Statler Hilton Hotel, Boston, Mass.

March 13-April 10. **The 24th Ceramic National Craftsmen U.S.A.** Philadelphia Civic Center, Philadelphia, Pennsylvania.

March 24-26. **Color Marketing Group**, 11th semi-annual meeting. Carousel Motor Lodge, Cincinnati, Ohio.

March 24-27. **Philadelphia Gift Show**. Hotel Benjamin Franklin, Philadelphia, Pa.

March 26. **N.S.I.D. International Fabrics Fashion Show Luncheon**. Waldorf-Astoria Hotel, New York City.

March 27. **Vanleight Furniture Co., "Open House"** for N.S.I.D. from 5-7 p.m. at 323 East 44th Street, New York.

March 29-31. **For the Child**. International Fair, Cologne, Germany.

March 31-April 3. **Cities in Context**—International Conference to consider cultural, ethical, and natural qualities. The Center for Continuing Education, University of Notre Dame, Indiana.

March 31-May 12. **California Design 10**. Pasadena Art Museum, Pasadena, California.

April 3-7. **Arizona Home Beautiful Show**. Arizona Veterans Memorial Coliseum, Phoenix, Arizona.

April 6-October 6. **Hemisfair, 1968 World's Fair**. San Antonio, Texas.

April 15-May 13. **Visionary Architects of the late Eighteenth Century**. Metropolitan Museum of Art, New York City.

April 19-26. **Southern Furniture Market**. High Point, North Carolina.

April 20-27. **35th Annual Historic Garden Week in Virginia**. Richmond, Virginia.

April 30-May 4. **N.S.I.D. 5th Annual Conference**. The Spa, Palm Springs, California.

May 9-12. **Annual Conference National Home Fashions League**. Ambassador Hotel, Los Angeles, California.

May 15-July 14. **Fourteenth Triennale di Milano**. Milan, Italy.

May 18-26. **National Antiques Show**. New Madison Square Garden, New York.

May 19-24. **New York Stationery Show**. New York Coliseum, New York City.

June 1-30. **Visionary Architects of the late Eighteenth Century**. Chicago Art Institute, Chicago, Illinois.

June 4-6. **Contract '68**. New York Coliseum, New York City.

June 16-22. **International Home Furnishings Market**. American Furniture Mart, Merchandise Mart, Chicago, Illinois.

June 16-22. **18th International Design Conference**. Aspen, Colorado.

June 23-27. **New York Lamp and Home Furnishings Show**. New York Coliseum, New York City.

June 23-29. **The American Institute of Architects annual convention**. The Memorial Coliseum, Portland, Oregon (June 23-27); and the Ilika Hotel, Honolulu, (June 28-29).

July 14-19. **Los Angeles Summer Market**. Los Angeles Home Furnishings Mart. Los Angeles, California.

September 7-11. **Annual Conference, American Institute of Interior Designers**. Century Plaza Hotel, Los Angeles.

September 13-15. **International Housewares and Hardware Fair**. Cologne, Germany.

September 14-18. **International Woodworking Machinery & Furniture Supply Fair**. Kentucky Fair & Exposition Center, Louisville.



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# COMING IN MARCH

**INSIDE THE FORD FOUNDATION**—by now, everyone who reads the papers is aware that the 12-story glass-and-granite building near the UN, by architects Roche/Dinkeloo, is built around a skylit garden with 60-foot trees inside—and lots of magazines will briefly show the offices—but only **INTERIORS** will explore in detail the overwhelmingly sumptuous, extremely original, and completely masculine essence of the total design, illustrating and analyzing the interiors, layout, furnishings, and accessories for which architect Warren Platner of the Roche/Dinkeloo team was responsible.

**CHAMELEON APARTMENT**—The new decor for serene living and psychedelic entertaining at Jack Lenor Larsen's apartment is so different from the old that it is hard to believe it is the same space.

**WILLIAM THORNTON**—Third in **INTERIORS** series on **MAKERS OF TRADITION, U.S.A.**, is devoted to the life and works of the versatile graduate physician (University of Edinburgh), who won the historic design competition for the Capitol, and who produced the drawings for Woodlawn in Mt. Vernon, the Octagon Building in Washington, D.C., and Tudor Place in Georgetown.

**PLUS . . .** a visit with pioneer furniture importer **CHARLES STENDIG** surrounded by new furniture in his new showroom . . . **SPRING FABRIC REPORT** . . . Elegance at **LAVERNE'S** at 979 Third Avenue . . . lavish **MARKET** and **NEWS** coverage

**MEMO TO ADVERTISERS:** Be part of the excitement. Put your message in the March **INTERIORS**.

## books

### Tips from a professional

**YOU AND YOUR APARTMENT** by Carleton Varney, 178 pages, 9½" x 11", illustrated with line drawings, 16 in full color. The Bobbs-Merrill Company, Inc., 3 West 57th Street, New York, N. Y. 10019. \$10.00 before March 15, 1968; \$12.50 thereafter.

The euphonious description, "versatile Varney" has previously appeared in **INTERIORS** to describe Carleton B. Varney, Jr., I.D.S.A., 30-year-old president of Dorothy Draper & Company, designer and stylist in many fields. It applies again as Varney turns author with the publication of "You and Your Apartment," the first of a series of books for the layman that he has either in work or brewing (one on vacation houses coming up).

This young designer's innate enthusiasm for everything—his interior design profession in particular—is injected into this no-nonsense book directed to apartment-dwelling young people. Quite simply, it covers how to find, furnish, and decorate apartments around individual budgets, tastes, and personalities.

Varney helpfully begins with tips on what to look for in searching for an apartment, and later suggests ways to overcome imperfect layouts. A lover of antiques himself, he invites incorporating them into the most contemporary interiors, yet he practically advises leaving those pieces in the family attic that will be awkward or out of proportion in an apartment. An expert at it himself, he encourages selective mixing of periods, and his several sections on color are all extremely sound.

With 200 sketches in black and white; 16 color drawings; big, bold type; and orderly progression of chapters covering all furnishings, the book is marvelously easy to follow. It is also written in the breezy, casual way the author speaks. It should have a wide appeal for bachelor men and women, young marrieds, and prospective parents. Scale-drawn items of furniture are easy to trace over and cut out for moving about over an apartment floor plan to decide what will best go where.—B. R.

### Armchair tour

**RESEARCHING DESIGN IN NEW YORK**, by Dorothy G. Kalins, 127 pages, 6" x 9", with pen-and-ink drawings by Miss Kalins. Special Section for Supplementary Resources, and Index. Fairchild Publications, Inc., New York.

This "one-woman show" was researched, written, indexed, illustrated and designed (including the cover) by Dorothy Kalins herself, who is Art and Wall Accessories Editor and member of the design Staff of Home Furnishings Daily. A Press Associate of the A.I.D. with obvious knowledge of the field, she spared no aspect of her knowledge in this guide to the design collections of all of New York's major museums. Intended for practicing designers or others deeply involved with furniture, interiors and decorative arts, the book moves room by room, floor by floor through every bit of furniture, fabric and molding. But the reader does not get lost on this long "armchair tour", thanks to careful cross-references, clear chapter heads and identifying flags on the margin of each page indicating museum, wing, floor and period.

It sounds like a big, heavy book, but it isn't. Miss Kalins crams an incredible lump of information into a small, light volume with big, bold, appealing type on the cover, and whimsical, wobbly, pen-and-ink drawings in the margin of each page, all carefully listed in the beginning of the book.

A collective introductory message by such notables as William Pahlmann, F.A.I.D., Kirk White and Barbara d'Arcy White, Professor Arnold Freidman of Pratt, Camille Lehman, A.I.D., (and even Mrs Johnny Carson)—gives capsule reactions to the book. At the end are a Special Section for Supplementary Resources, and long index.—M.S.





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One lingering look at those soft, inviting contours, so formfully fitted in stretch top-grain cowhide, tells you why. Could you descend to the bunny slopes of style and grace after you've seen the tops?

To send you streaking down the high trail of client-pleasing designs, we recommend a run through our new 1968 catalog. For a free copy, schuss your letterhead request to Metropolitan Furniture Corporation, 953 Linden Avenue, South San Francisco, California 94080.

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Showrooms: San Francisco, The Ice House; Los Angeles, 144 N. Robertson; Dallas, 500 Decorative Center; Chicago, 621 Merchandise Mart; New York, 232 E. 59th St.; Paris, Poin Carre 9495; Seattle, 1703 E. Olive Way



PHOTOGRAPHED AT HEAVENLY VALLEY, STATELINE, CALIFORNIA



## Old themes—new patterns

(1,2,3) CLAVOS INC., 325 East 75th Street, New York. Harold M. Schwartz designer and owner of Clavos, has long been a cultist of early Spanish rug designs which he has successfully translated for years into rugs and bedspreads for the American market. This season his line reflects a new interest—early Coptic and French designs. These he has reworked into fresh and highly contemporary patterns for a collection of four bedspreads with companion rugs. All are of wool and woven on Jacquard looms to lend an early tapestry look and to give a sharper delineation to the design. There are several colorways for each, all in bright colors plus a stark black and white. Each is finished with an intricately braided and tasselled fringe.

Shown is "Kismet" (1) in black and white; "Bolero" (2) bedspread, (also shown in black and white) which has a reverse color companion area rug; "Condesa" (3) which has an outline quilted top with border patterns of Coptic origin.

(Market cont'd on page 42)







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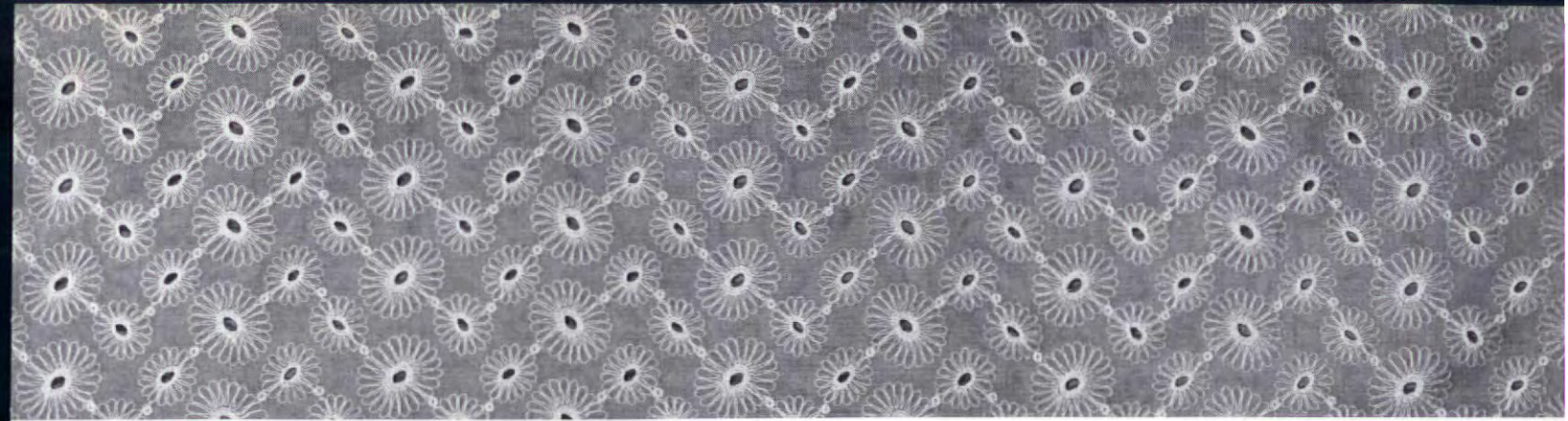
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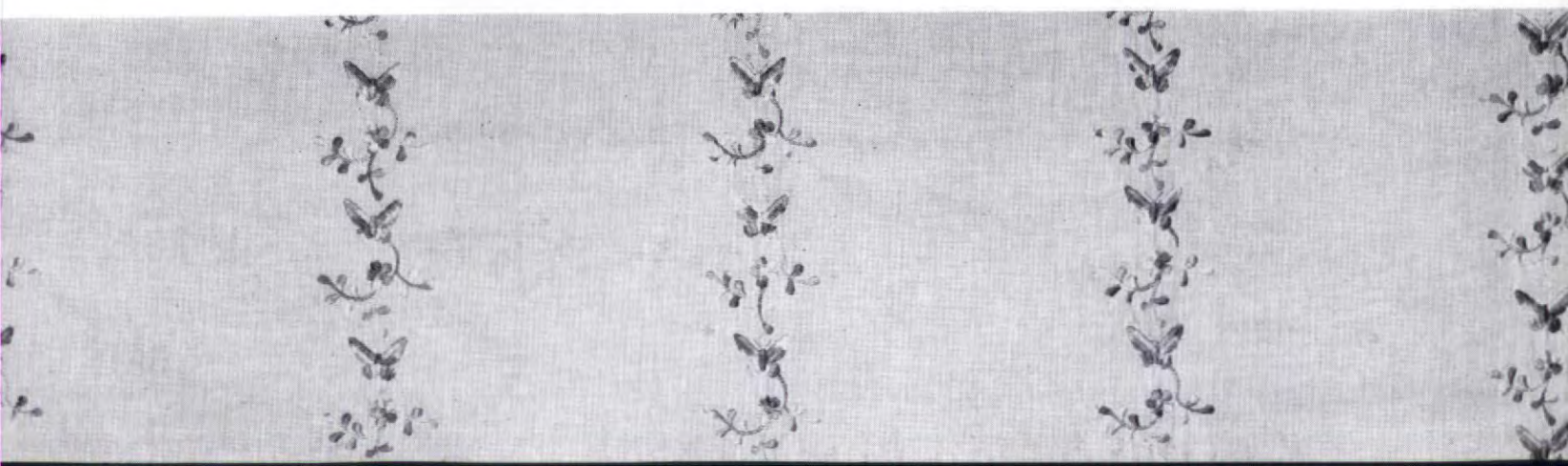
Among the new additions to our popular "Madeleine" collection of embroidered sheers, exclusive with Carter, are the four shown. Top to bottom: #33465—eyelet embroidered 48" white Dacron ninon; #33485—44" white batiste embroidered in gold, green, apricot or maize; #33470—44" embroidered batiste, white on white; #33475—44" white batiste embroidered in aqua, maize, blue or rose.

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A SUBSIDIARY OF *Gruff* FABRICS, INC.

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## Hail Britannia

(1,2,3,4,5) TEMPEST-HOAG INTERNATIONAL, 979 Third Avenue, New York. Tucked away in a corner of the D and D Building is a small, invigorating outpost of English atmosphere. Margaret Tempest, a Briton who for the last 20 years has been space planner and interior designer for all international offices of J. Walter Thompson, has opened the first showroom

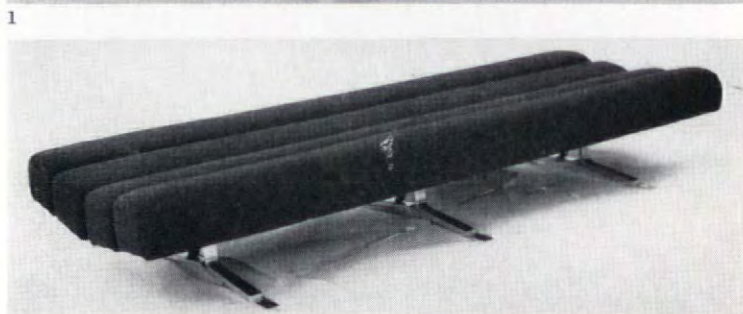
in the United States to represent (exclusively) furniture designed by young British designers. For starters, she shows the work of two young men—William Plunkette (first seen on these pages in our English Tour, December 1966), and Peter Hoyte, recently commissioned to design furniture for the projected H.M.S. Queen Elizabeth.

This little showroom is only the beginning of what someday,

hopefully, will become a center of designs from many of the young talents of Britain.

The two designers—Hoyte and Plunkette—approach their craft from totally different points of view. Plunkette's background is sculpture, and he delights in finding mechanical solutions to structure his imaginative seating units. He is most noted for his use of resilient extruded aluminum both for bases and for interior support for his

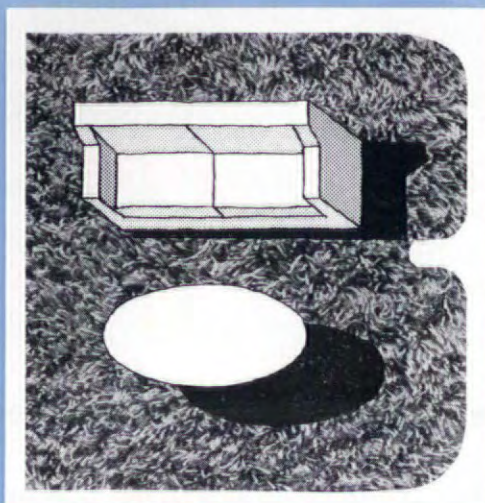
various shaped upholstered slabs on chairs, benches, and sofas (1,2,3,4). Hoyte, on the other hand, is basically an upholsterer and deft at the art of blind seaming. The sculptural quality of his designs comes from the effects of stretching conventional fabrics or leather over fiber glass molds. Chair shown in black leather (5) is a swivel tilt with a "stop" handle beneath the seat for locking the tilt position. (More Market page 44)







## the many moods of Berven Custom Carpeting



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M5

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1

## Spring potpourri

(1,2,3,4) STROHEIM & ROMANN, 401 Park Avenue South, New York. There is a French flavor to many of the S & R fabric imports this season. Tiny sprigged florals or floral stripes, brocades, liseres, and damasks all have soft 18th century colors. For the more modern market, colorways have been spiked with a few extra and newer colors—rust, *coq de roche*, browns, stronger blues, deeper greens, and clear yellows. Most have been woven of spun rayon, or combination of rayon and cot-

ton for price and easy maintenance. Domestic weaves run to heavy textures including an interesting group of three robustly textured damasks. One is shown (1), a floral with textured ground and raised—almost trapunto style—flowers. This, very handsome in gold and white.

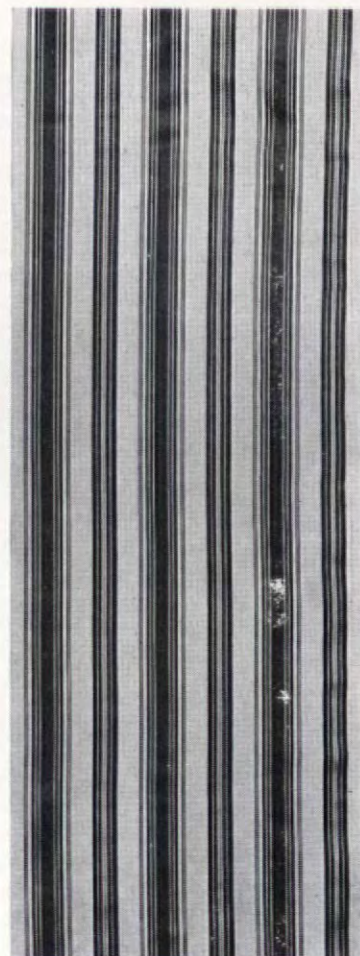
There is a large group of stripes with many personalities ranging from traditional formal such as the tailored stripe shown (2), to off center repeats of varying size stripes. Some are moirés, satin face, or stries.

A strong velvet program

started several seasons ago abounds with new spun rayon, cotton, or combinations of both for texture. Patterns are plain, cut as the one with pomegranate flowers shown (3), or damasks. Many pick up the new colors mentioned to relate to multi-patterned fabrics already in the room.

Fresh prints relate in color also, and appear on 54-inch cottons with a slight glaze, or on a union cloth. Of note are a group of florals painted with finesse and clarity. One rose pattern is shown (4).

(Market continued on page 46)



2



3



4

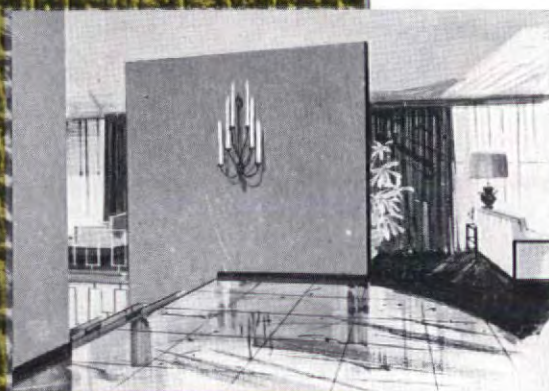


ANOTHER

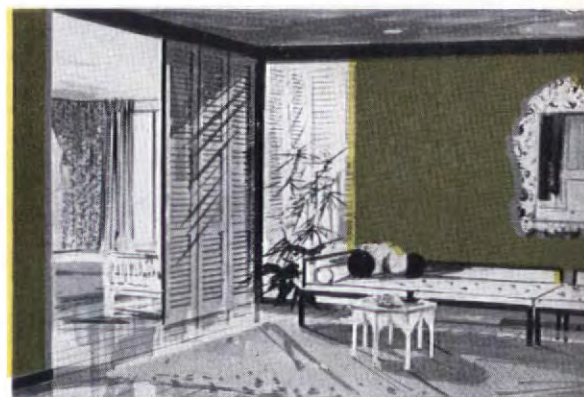
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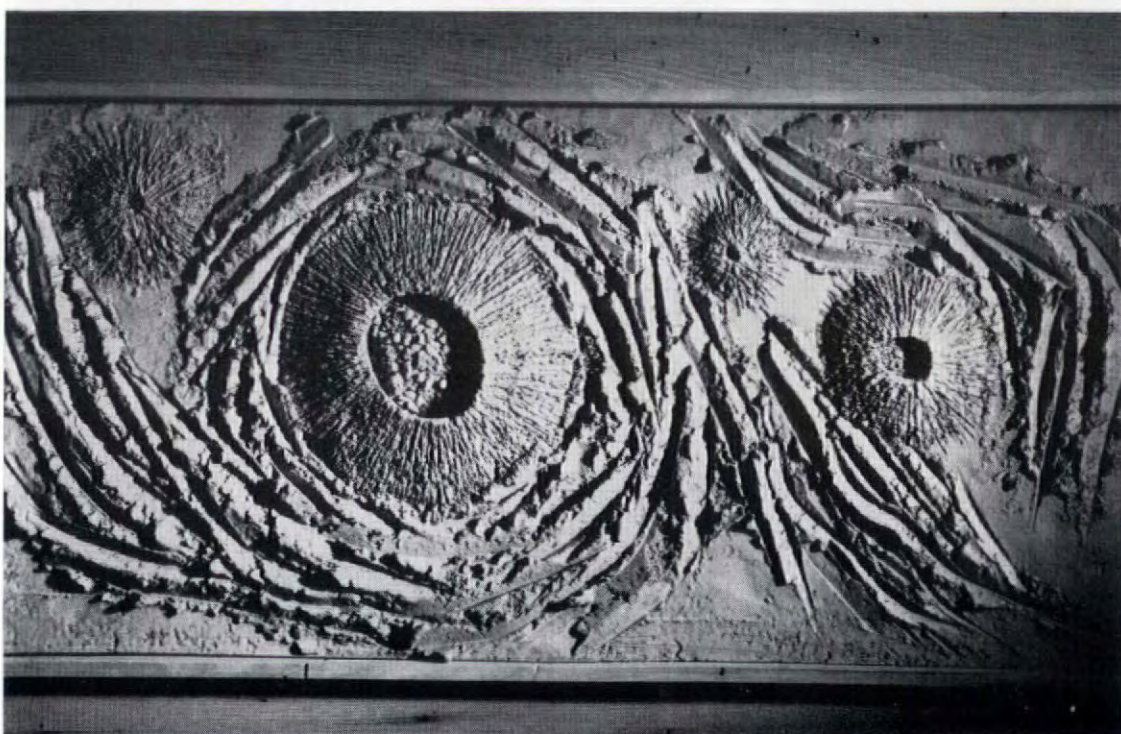
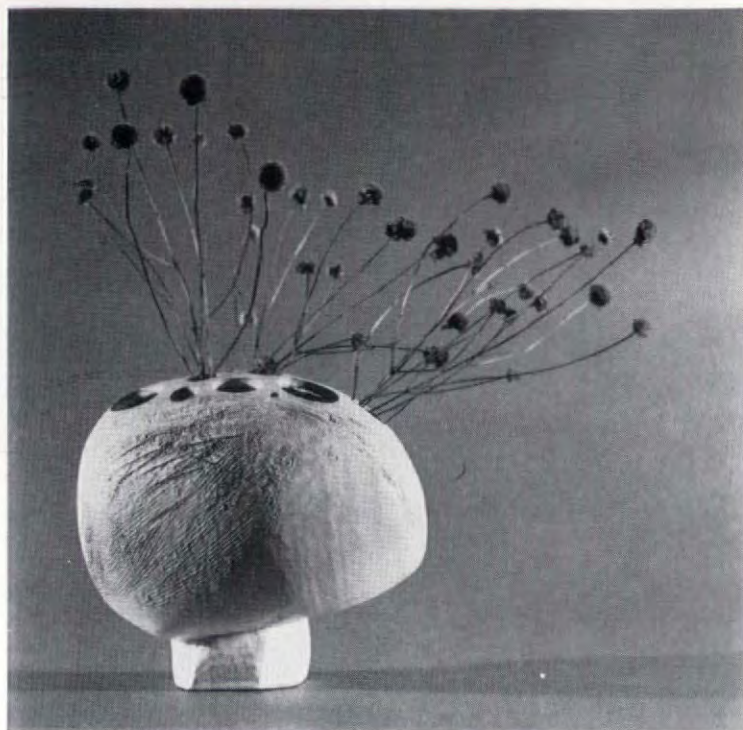
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## Explorations in clay

DESIGN-TECHNICS, 160 East 56th Street, New York. Lee Rosen, chief designer and co-partner of G-T, feels that the creative possibilities of clay have never been fully exploited. Because of the pressures of regular production, the D-T studios have had little time to experiment with newer forms, glazes, or textures for objects out of the standard line—until recently. Last month, D-T held an exhibition entitled "Experiments in Clay," with hundreds of one-of-a-kind objects created by staff members (all are for sale). The many objects—from lamps to planters, ash trays to wall plaques—represent new uses of clay: new forms, glazes, and textures.

(Market cont'd on page 48)

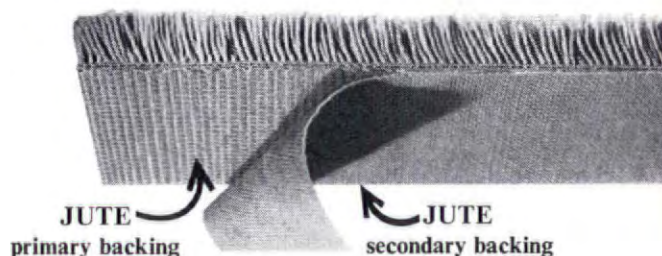


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1



2



3



4

## New look for Robbins

ROBBINS PRODUCTS, INC., Tusculumbia, Alabama. For Robbins' new showroom at 979 Third Avenue, New York, interior designers John Van Koert A.I.D. (also Robbins product designer), and Roman Heilman, A.I.D. took a "total design" approach to show not only new products lines, but imaginative ways to use tiles. Robbins' many different styles and patterns in vinyl tile and its new seamless flooring, "Ultraflor," are shown in a co-ordinated series of applications throughout the showroom.

For example, the showroom floors plus elevator hall are paved in several different patterns. Centrally located Multiplex panels display tiles in unusual configurations, some with feature strips. Wall "murals" juxtapose compatible patterns. And a group of vignettes includes the bathroom shown above, completely sheathed with "Ultraflor" roll vinyl.

(Market continued on 50)



# magnificent

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you can recommend.**



**CRAMER INDUSTRIES INC.**

A Subsidiary of USM Oil Co.

**Cramer—The leader in style and quality**



# market

(Continued from page 48)



1

## Latest from Italy

(1,2,3,4) ATELIER INTERNATIONAL, LTD., 6 East 53rd Street, New York. Italian furniture manufacturer, Figli di Amadeo Cassina, has a reputation for quality control which has attracted a number of top flight Italian designers—Afra and Tobia Scarpa, Mario Bellini, Francesco Binfare, Gianfranco Frattini, Gae Aulenti, and Vico Magistretti. Cassina also has the exclusive manufacturing rights in Italy for Le Corbusier's furniture designs.

Cassina is represented exclusively in the U.S. by Atelier International—a barely year-old firm which also represents Flos lighting, and plastic furniture from C&B of Meda (both Italian firms). Shipments come in a steady flow to AI in New

York. The most recent included: 1) "Carlotta" chairs and settees with aniline dyed open frames, and squashy fabric covered cushions over platforms of taut rope. Seats may be connected to matching wood and Formica tables in straight or curved arrangements. Designer: Scarpa. 2) Heavy scaled, deeply tufted chairs and sofas (two or three seats) with separate cushions. Upholstery is choice of leather or fabric. Frames are ebonized walnut. Designer: Frattini. (3) Beechwood and rush (optional fabric upholstered seat). Designer: Magistretti. 4) "Amanta" chairs with stamped Fiberglas frames and matching set of four tables. Seats have fully upholstered platform, back, and cushion. Designer: Bellini.



2



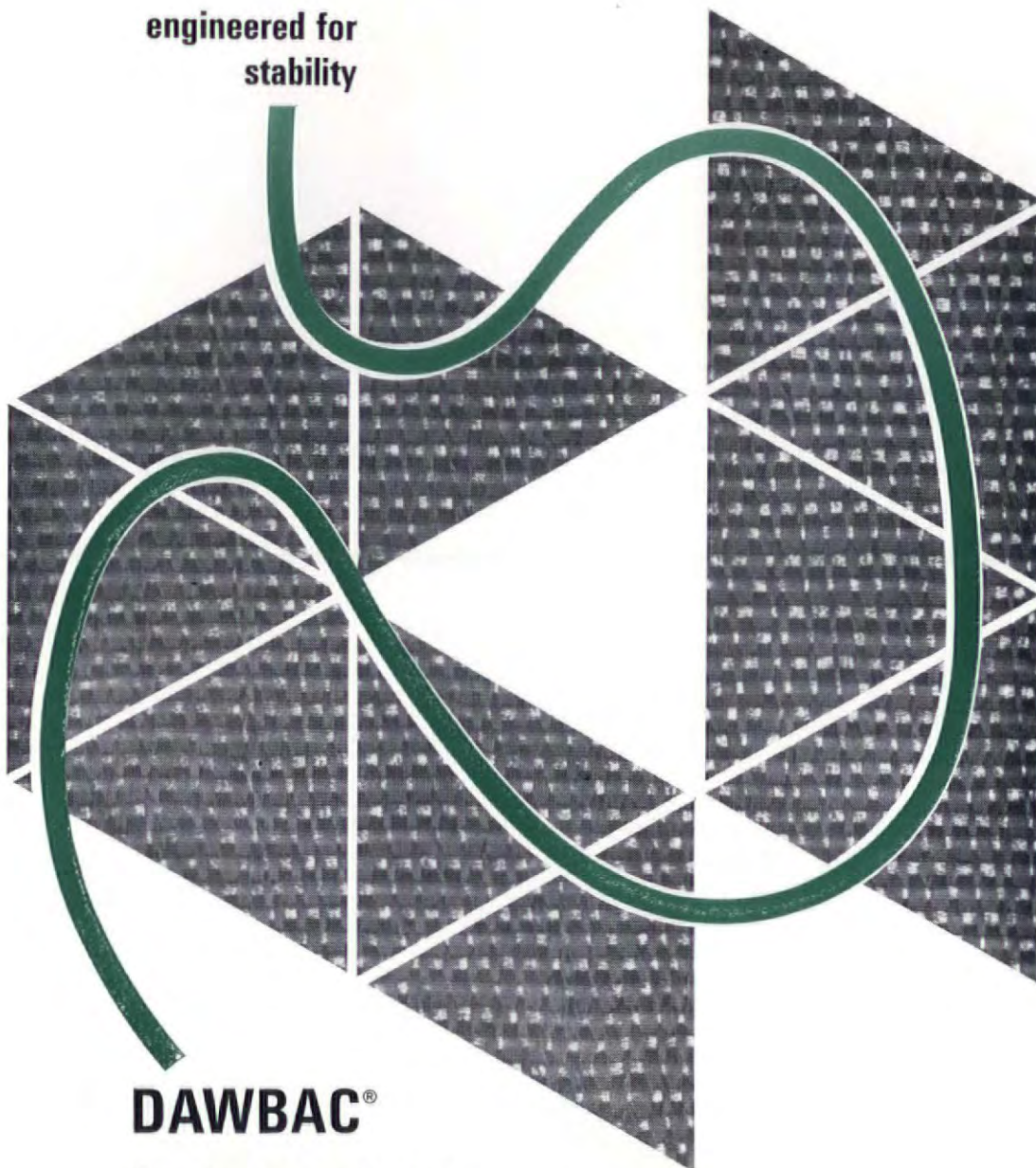
3



4



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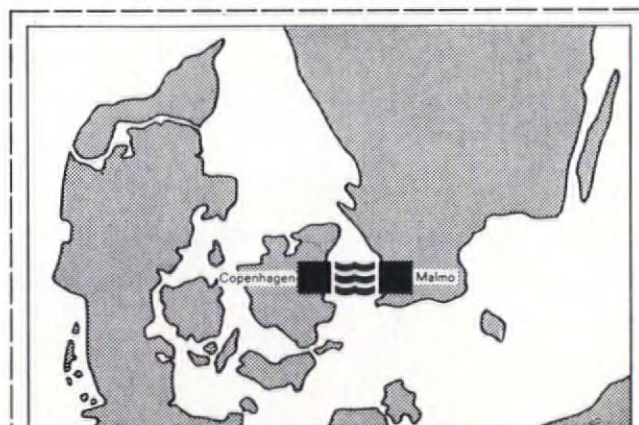
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Now we dare to go ahead at full speed.  
And we can safely say that Scandinavia has greater impact than ever in furniture design.  
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1-68





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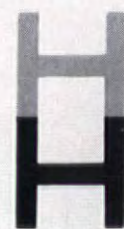
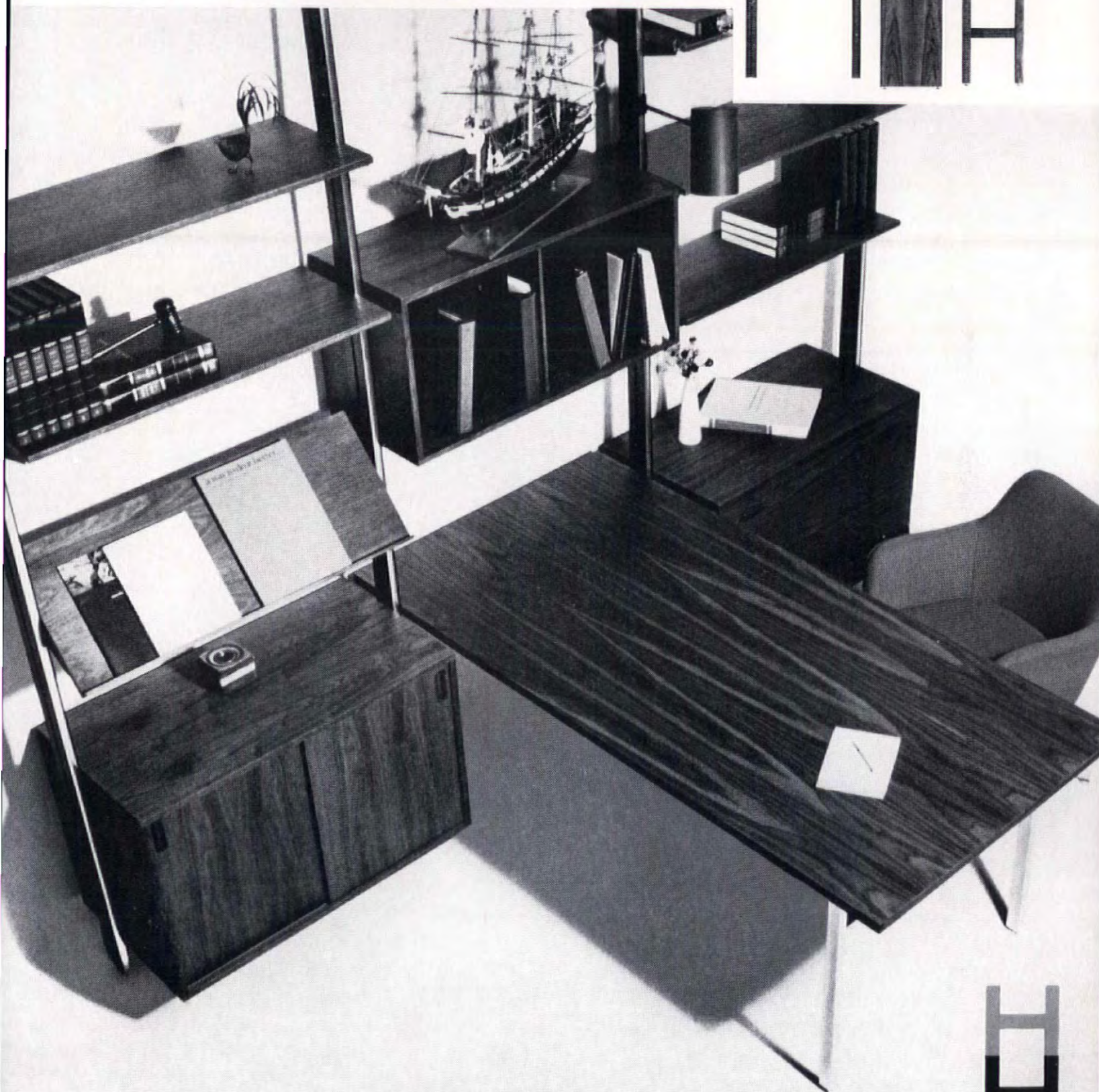
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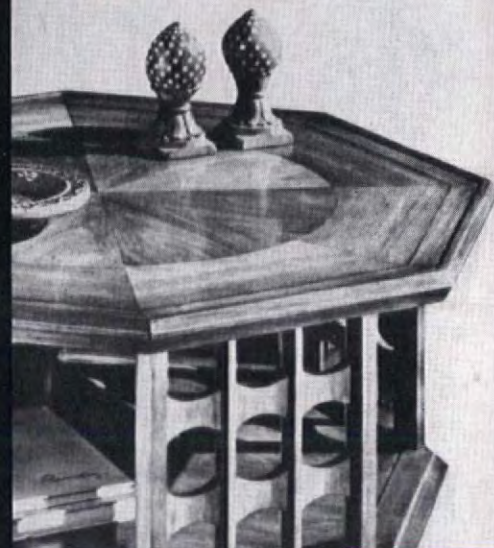
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"Most of it comes from Britain. And from young men such as William Plunkett and Peter Hoyte who have moved to furniture from the three dimensional arts. Surely it's not surprising that their work should be a long way out of the mainstream.

"It's well worth anyone coming up to my new showrooms at 979 Third Avenue, New York. You can say I'll give them a really good cup of tea if you like."

It's worth calling her just to listen. The number is (212) 758-3143. And the furniture really is great. We bought some for our offices.

## Tempest-Hoag International

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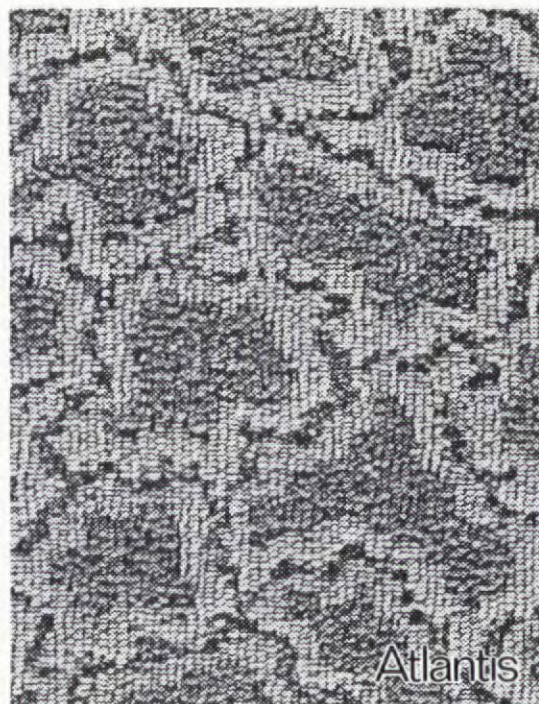


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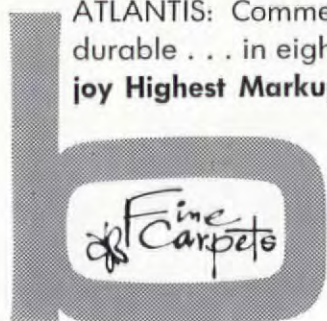
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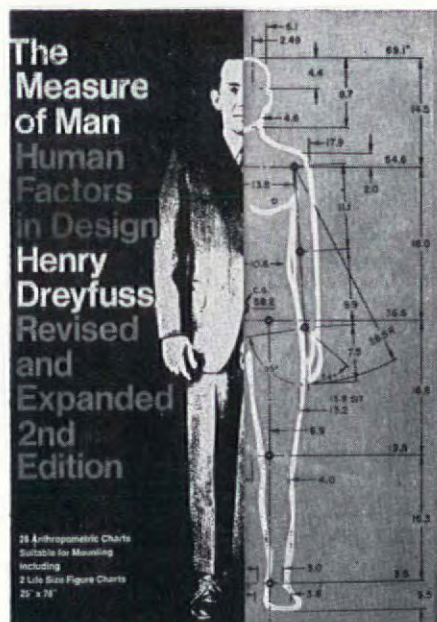
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(Part I), Basic Control Data (Part II), Space Standards, Access Openings, Seating, Consoles, Bicycles, Environmental Tolerance Zones, Three Basic Body Types (Side View), Three Basic Body Types (Front View), Plans for an Articulating Template of the Average Man, Growth of Average Man and Growth of Average Woman U.S.A. (Double Chart), Life Size Standing Adult Male, Life Size Standing Adult Female

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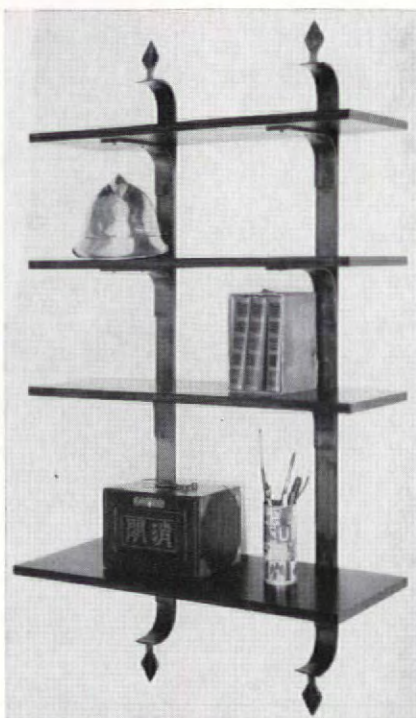


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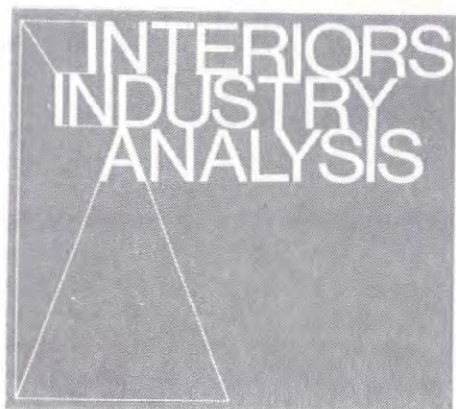
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## PROFILE OF THE PROFESSION



### OUR COVER

In translating a photograph into a pattern of warm and cool tones, art director Ellen Keusch pays tribute once more to the immediacy with which photographer Ezra Stoller can capture the vitality as well as the visual reality of an interior—in this case the cafeteria of Mount Anthony Union High School by Benjamin Thompson & Associates. The photograph—*au naturel*—is on page 90.

Once, in a desperate effort to put over a certain idea about the interiors field, we resorted—on this page—to describing an episode from a Mae West movie. Our readers apparently enjoyed the story—a few sent leerful letters of appreciation—but not even a solitary single one ever indicated to our satisfaction that he got the point we were trying so hard to make. This time we won't waste words on retelling the tale, but will simply quote the conclusion which we inferred from the punch line (not the punch line itself but the conclusion), to wit: "When we talk about business we will be talking about business. But we will not be talking about business when we talk about art."

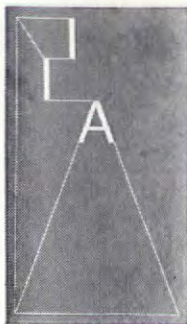
The Mae West axiom is basic to INTERIORS' job—which (VERY briefly) is to serve interior designers in EVERY area of the economy by feeding them news of the field essential to EVERY aspect of their work. Reworded more fully, the axiom means that:

Interior design can be defined and analyzed from at least three distinct viewpoints—as an ART, as a PROFESSION, or as a BUSINESS. . . . And all three facets are the proper province of INTERIORS. But this axiom has a corollary: If we fail to make perfectly clear exactly which of the three facets is the central concern in any given case, we run the risk that the published material will be misinterpreted and fail to fulfill its purpose of adding to the reader's fund of useful information—or whatever the purpose was.

For example when readers quarrel with us for featuring an interior which they find unbeautiful or undistinguished, the trouble may lie in differences in taste—a problem beyond resolving—but not necessarily. Sometimes our appraisal of the design's esthetic quality or nonquality actually coincides with that of the reader who takes issue with us for publishing it, and his scorn and indignation are rooted in our failure to indicate unmistakably that the project is worth the reader's attention for reasons other than visual effectiveness. In other words, it is essential that we make our motives clear. Are we showing the reader something for its inspiring ESTHETIC? Or as an object lesson in PROFESSIONAL resourcefulness in solving a challenging program involving a difficult site, complex functional requirements, stringent budget, demanding client, etc.? Or to help the reader understand certain BUSINESS principles and procedures? Or to inform the reader of an important innovation in concept or technique? Or to keep the reader in touch with the big, the promotional, the controversial, the famous (or notorious) happenings and personalities in the industry?

The purpose of these remarks is not to burden the reader with the problems of editing this magazine, but to explain what this "Profile of the Profession" is about—and what it is not about. First, the negative: it is not about professionalism in interior design, although that is a very important subject. It IS





## PROFILE OF THE PROFESSION

continued

a description of the total range of people who practice interior design on a professional level, indicating the variety of professional labels under which they operate and the variety of business organizations which they own or by which they are employed, with a view to demonstrating their interaction with the interiors industry and their impact upon the economy. It is a description of how things are and how we guess they are going to be in the foreseeable future, rather than a discourse about how things ought to be. The ultimate goals and responsibilities of the profession are beside the point here, except to the extent that they already affect the interiors industry. Thus this "Profile of the Profession" explores the BUSINESS effects of the profession and the economic implications of the way in which its various branches operate in our economy. That is why this is included in the series of articles called "Interiors Industry Analyses"—a series launched last month with an article on the Office Furniture Industry.

### THE INSEPARABLES

The necessity for assessing the impact of the interiors profession on the interiors industry is rooted in the unusual (if not unique) economic power wielded by this profession. The introduction to our issue on the Resources Council, November 1967, referred to this power, and briefly described the economic phenomenon behind it—the concurrent development of an industry geared to operate in collaboration with the profession—a basic affiliation unmatched elsewhere in our economy. This is not to claim that all other professions exist in ivory towers beyond the reach of and without the need for the material support of industry, but to point out that none of the other profession-industry relationships is nearly as close or as essential to the existence of either the profession or the industry. The Siamese-twin structure is specific only to the United States, although certain characteristics of the phenomenon can be observed in Canada, and this method of organizing trade operations may be used as a model for Western Europe as the profession develops there along U.S. lines.

Were it not for the rapid rise of interior design, the industries which supply the innumerable components of interiors would dispose of their merchandise in a different way than they do today, and would perhaps sell much less quality merchandise than they do.

They would capture a smaller percentage of the consumer dollar regardless of the general level of the economy. The general public would be less informed about quality merchandise for interiors and less interested in interiors as a factor in the environment and as a facet of the experience of life.

—Not that the interior designer accomplished all this by his unaided efforts. But these are the facts.

Were it not for the rise of the profession the ART of interior design would be practiced consciously in any case by a certain number of qualified artists, architects, craftsmen, stage designers, and others for various kinds of patrons, clients, corporations, and institutions. But there would be far fewer practitioners and far fewer clients in proportion to the total population. An occasional tycoon might hire a latter-day Frank Lloyd Wright to design a residence and its interiors as well. An occasional corporation might hire a latter-day Le Corbusier to design a great hotel or a great office building and to design its interiors as well. An occasional billionaire might hire a latter-day Louis Comfort Tiffany to design an interior and create every detail of its walls, floors, ceilings, lighting fixtures, and accessories as well. The kind of total design which we have just described can of course be a very fine thing, and it exists today; in fact quite a disproportionate amount of it is called to the attention of the general public by the consumer press, and cited as a kind of glorious ideal in such professional journals as INTERIORS—because it can be exceptionally interesting; but it is so expensive and time consuming that it can happen only rarely even in the most affluent society. Yet this is almost the only kind of professional interior design service that could take place if the profession had not developed as it has during the past forty-five years. And the profession could not have developed as it has if the interiors industry had not developed in tandem with it.

The collaboration of the interiors industry

frees the interior designer from the necessity of assuming the burden of production for every detail of the interior components. He need not be a designer-cabinetmaker like Thomas Chippendale or an architect-cabinetmaker like the Adams brothers. He does not need to maintain a workshop factory staffed with craftsmen (although there do exist a number of designers who practice interior design some or part of the time and who have such establishments which produce interior components for the interiors market—Harold Rambusch is an example).

The present composition of the interiors industry provides the interior designer with all the advantages and efficiency of modern industry without forcing him to forego the luxury of custom design and fine handcraftsmanship when these are wanted. The machine-made and the hand-made, the antique and the new, the native and the imported are offered almost side by side in our compact showroom centers. Physically these centers offer a concentration as well as a quality of goods which are never found in stores.

### IS EVERYONE IN BUSINESS A "PRO"?

It is impossible to take a census of the bonafide professional people who practice in the field in the United States—and even more impossible abroad. The professional organizations define the profession to their own satisfaction, but the industry has its own criteria for accepting or rejecting the people who knock on their doors and request the privilege of buying their merchandise for resale to their own customers. The nature of the sale and resale is beside the point here. It is understood of course that in a certain percentage of operations (a small percentage) the purchasing is not done by the designer, who earns his compensation by some kind of fee arrangement. The point is that in effect the designer's ability to satisfy the industry by presenting acceptable BUSINESS credentials is usually enough to enable him to start some kind of a practice, and so there do exist a large number of people who practice without being properly qualified by knowledge or formal training. The showrooms can and do check credit ratings, can and do check to find out whether the candidate has that minimal token of an operating businessman—a sales tax resale number. Many housewife decorators do, and many housewife decorators are still being encouraged to enter the field by self-styled educational institutions. There is a full-page advertisement





urging housewives to explore the field in the February issue of *The Ladies Home Journal*—on page 3, backing the masthead/contents page! (A call to rally the professional organizations against such misleading and damaging publicity will of course be sounded in *INTERIORS*, but we need not pause for that purpose here.)

Nevertheless the ratio of qualified professionals to amateurs is rapidly changing in FAVOR OF THE TRUE PROFESSIONALS.

This movement reflects the trend of the times—the snowballing of press interest, the climbing general sophistication in all phases of culture, and the development of more and better educational institutions offering preparation in the field. It is all es-



entially one snowball—that is, all of the elements are interrelated—but the recent increase in the serious activities of the professional organizations is a significant factor in the trend which is beginning to squeeze out the housewife-decorators, or at least to reduce their share of activity. These ladies are extremely visible, since their “design” service consists almost entirely of shopping, their offices are in their dinettes, and their records in their handbags, but in proportion to their numbers they account for relatively little dollar volume.

#### NOT ALL “PROS” IN AID OR NSID

If the high count we would arrive at by making a census of the showrooms is unrelated to the realities of the practicing profession, so is the low count we would arrive at by adding up the memberships of the two leading nation-wide professional organizations (actually they are international, but in essence they are U.S. organizations). Between them the 37-year-old American Institute of Interior Designers and the 11-year old National Society of Interior Designers have about 8,000 members, with a small percentage of overlap. (Only active professional members who design interiors are included in this figure. Both organizations have in ad-

dition various categories of membership for people who function otherwise in the field



—designers of furnishings, artist-craftsmen, teachers of interior design, members of the press who specialize in the field, student members. The N.S.I.D. also has a classification for trade members, a group analogous to The Resources Council, Inc., which was founded under the sponsorship of members of the A.I.D., but is now a completely independent organization.) There are many reasons why this figure is unrealistic. Among them is that both organizations require a certain number of years of practice (as well as a certain number of years of professional study in an accredited educational institution) before admitting candidates to full membership, so that young but seriously practicing designers are excluded from the count; each year the percentile significance of this group of neophytes rises, because the rate of education for the profession is rapidly rising—more schools are turning out more professionally qualified graduates each year.

Then of course there are the constitutional non-joiners. This is an odd phenomenon. In most other professions, membership in the professional organization is a mandatory requirement for practice—and usually accompanies the passing of licensing examinations. But interior design does not involve a licensing examination anywhere in the United States at this time. And since there are not one but two professional organizations, neither can demand legal recognition as a port of entry into the profession. The non-joiners are becoming fewer every year, but there are still a number of respected and even exceptionally admired interior designers who belong to neither organization—Ward Bennett, Benjamin Baldwin, Gerald Luss, Warren Platner, and Alexander Girard—to name a few. The first three can be described as constitutional non-joiners who simply prefer to remain aloof. Baldwin's former part-

ner, William Machado, joined the A.I.D. several years ago, and many A.I.D. members have been in Luss's employ. Some of our readers will object to our naming the last two members as part of this group (Platner and Girard) because they are architects; this is a point we shall return to later. For the present it is enough to point out that though both hold architectural diplomas and are members of the American Institute of Architects, the professions to which they devote themselves are interior design combined with furniture design (and in Girard's case fabric design as well).

Not all of the effects of the existence of two rival professional organizations are bad, though certainly the duplication of efforts and expenses is wasteful and trying to keep up with activities is tiring to those who can't bring themselves to choose between the two and who therefore maintain double membership. Competition has spurred both to greater activity, first of all in respect to recruiting every qualified candidate. Since the N.S.I.D. was founded in 1957, the membership of the A.I.D. has more than doubled—a dramatic change from the very slow rate of increase which characterized the acceptance of mem-

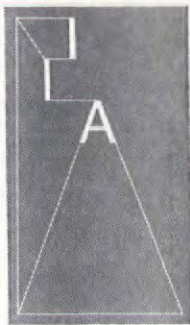


bers in the past. There is more to be said about the effects of both organizations on the industry, but these have no connection with the CENSUS we are trying to guess at here.

#### A ROSE BY ANY OTHER NAME

The most important reason why the membership of the two professional organizations is dramatically below the count of qualified professionals who practice interior design is quite unrelated to their policies in accepting members, however. It is because a great many of these professionals have professional diplomas in fields other than interior design. Largest of these groups are those architects who devote themselves exclusively or predominantly to interior design. Then there are those industrial designers who devote them-





## PROFILE OF THE PROFESSION

continued

selves exclusively or mainly to interior design.

No sooner is the subject of the architect/interior designer or industrial designer/interior designer raised, than we are swept up in a storm of controversy and confused terminology. Accusations of professional encroachment fill the air, unresolved questions about the most desirable kind of training for the field are endlessly debated. As far as statistics on the economic effect of the profession are concerned, the matter of the related professions involves us in a dilemma: Shall we tally an architect employed by an interior design firm as an architect or as an interior designer? Conversely, is an interior designer employed by an architect to be counted as an interior designer or as an architect? Should an architect who designs buildings and designs and furnishes the interiors of all or some of those buildings be counted as an architect or an interior designer? Should an architect who does not design buildings but who designs interiors in existing buildings or in buildings by other architects be counted as an architect or as an interior designer? And if he not only designs and furnishes such an interior but in so doing details a great deal of structural interior architecture, shall we classify him as an architect or an interior designer? And what about the architect who also designs



furniture, lamps, fabrics, and other furnishings either for the interiors of his buildings or for the market or for both? Shall we call him an architect? interior designer? industrial designer?

All these questions boil down to terminology. Are we labeling people according to the words lettered on their diplomas? Or are we labeling them according to the function they perform? Psychologically people will tend to call themselves by the most prestigious name to which they are legally en-

titled. Since—let's face it!—getting through architectural school and passing registration examinations and in some cases meeting the additional experience requirements for membership in the American Institute of Architects is respected as a serious professional route requiring a solid amount of work and competence, no architect is likely to stop calling himself an architect once he has earned the honor. It doesn't matter that his inclinations and opportunities have led him to devote all or most of his energy to interior design or to the design of interior products. He will still continue to call himself an architect. There are a few exceptions to this rule, but many of these apply to architects who continue performing as archi-



tects while they begin to function as interior designers as well. John Astin Perkins, A.I.A., A.I.D. of Dallas, Texas (who is a landscape architect to boot!) is a case in point. Another is Brock Arms, A.I.A., A.I.D., N.S.I.D. of Chicago. Mr. Arms' interiors are varied in style; he does both modern and traditional; and his practice is predominantly but not entirely commercial-institutional. John Astin Perkins does both commercial and residential buildings and interiors in both modern and traditional styles, but the most stupendous and memorable of his works is a princely Dallas mansion bursting with the most sumptuous period furnishings imaginable. He built the ornate buildings and the elaborate, pond-and-fountain-studded grounds, thus performing architectural and other functions beyond the ken of an interior designer. But in doing the interiors he did not function in the bare, unornamented, underdraped, underfurnished, underupholstered idiom which is what most of us mean when we say an interior is "architectural"—on the contrary—it is an interior decorator's interior. To statisticians tallying for the building industry, Mr. Perkins is an architect, but to statisticians tallying for the interiors market, he is an interior designer

whose economic impact could choke an elephant!

George Thiele, A.I.A., A.I.D., whose entire working life has been devoted almost exclusively to interior design, is thought of as an architect. To be sure he could and did detail a great deal of structural work and he could and did coordinate very ably with building architects during his many years as an associate of William Pahlmann. And he does the same now that he is on his own. It is interesting, however, that since his firm is incorporated, he must get an outside architectural firm to check and sign his structural drawings, in accordance with a State law which forbids architects to incorporate. Mr. Thiele's best known work is for Restaurant Associates and Northeast Airlines, but he also does residential interiors, and in both residential and commercial work he veers with relish into both modern and traditional idioms.

Among the busiest architects who haven't practiced architecture in the past twenty years is Alexander Girard, A.I.A. Mr. Girard is most famous for his Herman Miller fabrics, furniture, and showrooms, for the many-hued Braniff planes and airport lounge facilities, as well as Braniff graphics, for La Fonda del Sol and L'Etoile restaurants, and for a number of spectacular apartments and mansions. He does not design refrigerators or computers so we decline, yes—we think it misleading to dub him an industrial designer. Except for his own remodeled adobe home, he never functions as an architect on his jobs. The architectural work on L'Etoile restaurant was performed by Lee Schoen, architect. In publishing his latest and one of his most ambitious houses, "House & Garden" magazine in its February issue, calls him "Architect Alexander Girard, a man who shifts from exterior to interior design as easily as he shifts the gears to his car," (page 52). But INTERIORS disagrees. The architect of the residence being described was I. W. Colburn. Undoubtedly Girard's architectural competence contributed a great deal to a happy collaboration, but his FUNCTION was that of an interior designer, and his use of rich materials and his mixing of an occasional antique among the modern furnishings was, again, anything but "architectural." Naturally Mr. Girard favors the manufacturer who produces his own designs, but his economic impact is definitely that of an interior designer and nothing but!

Warren Platner, A.I.A., is a member of the firm of Roche/Dinkeloo & Associates (suc-



cessors to Eero Saarinen & Associates), and in addition to doing the interiors of the firm's buildings, designs furniture on his own for Knoll Associates and Lehigh. He also designed Lehigh's Chicago showroom on his own (July 1964 INTERIORS). His most spectacular recent jobs include the interiors of Deere & Company (January 1965), The Ground Floor restaurant of the CBS building (January 1966) and the Ford Foundation (next month). His interiors are architectural indeed, but also extremely sumptuous. Begging your pardon, he is an architect in an intellectual sense, but an interior designer in terms of economic function.

A designer's taste has a bearing on his economic impact. All of our readers know that when a manufacturer complains of an "architectural" interior, he means—as we have indicated above—that it is rather bare and the choice of furnishings is limited to a few "pure" pieces, with relatively few accessories, and the favorite background color is white. In this connection it is important to bear in mind that architects are just as easily influenced as other human beings, and are just as subject to trends. This applies even to some of our loftiest talents. INTERIORS' 27-year accumulation of bound volumes provide us with a nonpareil archive of the field. On being informed of the sudden death of architect Paul Lester Wiener last November, we reviewed his work—which ranged from city planning through architecture through interior design—and which was always wonderful. But though it was always wonderful, it was certainly subject to the trends of the time. The typical Wiener interior of 1941 was uncompromising moderne in the best curve-wall, pregnant sofa idiom. The work he produced in the decade before his death is an ineffably sumptuous symphony of rich materials, modern art, antique and modern furniture.

He is practicing no longer, but he was not unique. In fact there seem to be more and more architects who enjoy mixing a practice in architecture with interior design—and who find it profitable. The firm of Edelbaum & Webster are a sizable factor—as one of the architectural firms active in the upper west side urban redevelopment program—in the architectural market. A few years ago, however, it produced an unusually lavish apartment which we thought to be the first and last it would turn out. But no, architect Saul Edelbaum has just shown us two more even more lavish apartments and a sumptuous house. In our book Edelbaum

& Webster are interior designers.

In non-residential interiors, of course, the activity of architectural firms is fully recognized. It is no surprise to attend the presentation of a new line of office or school or hotel furniture and to find the showroom crowded with members of the staff of such firms as Skidmore, Owings & Merrill, Welton Becket, C. F. Murphy Associates etc.

Not every architect in the field has abandoned architecture, however. The interior design firm of Eleanor Le Maire Associates, which currently consists of forty people, has for a long time employed two or three full-time architects, in addition to a lighting engineer, draftsmen, and interior designers. Miss Le Maire's operation is neatly divided between a design department which produces concepts, plans, working drawings, and technical details, and a so-called "color room" where decoration, color, fabrics, floor and wall coverings, and furniture are designed and specified. So Miss Le Maire's architects (who average 19 years apiece with the firm, and are of course A.I.A.), function rather as architects, though it is only interiors which the firm produces.

A preprint of the February 9th issue of "Time" magazine informs us that the big department stores—who long ago decided that they would "join 'em because they couldn't lick the professional interior designers"—have doubled their volume of business in their interior decorating departments in the past five years. Bloomingdale's, according to "Time," advised 1,500 customers last year. Its head interior designer, David Eugene Bell, works with a professional staff of fourteen, which is very few compared with the 58 in J. L. Hudson's of Detroit and the 30 in Rich's of Atlanta.

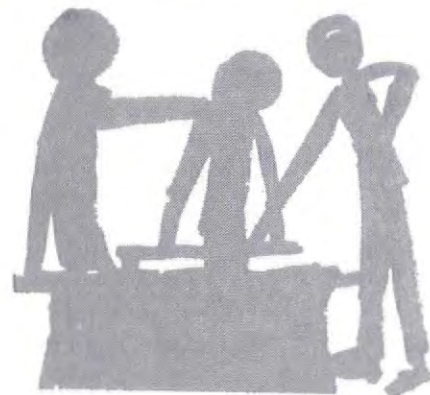
Ben Thompson, the Cambridge architect represented on pages 84 through 90 of this issue with a Vermont Highschool which he designed inside and out; for Mr. Thompson is a shopkeeper too, is the founder and owner of three Design Research shops.

The easiest professional group to appraise in terms of economic impact are the interior designers employed by institutions and corporations. For facts on the work of in-company interior designers, see our July issues of 1964, 1965, 1966.

#### 5 BILLIONS—5 PURCHASING GROUPS

In round numbers, five billion dollars annually is the value of goods and services believed to be processed by interiors pro-

professionals. How many professionals and what kind? The Allied Board of Trade, ignoring in-store "pros" like David Bell of Bloomingdale's and architect-interior designers like Alexander Girard or Don Powell of SOM, tallies 12,000 interior designers. Sweet's Interior Design Files, intended mainly for big firms in commercial work, are addressed to 6,000 firms. The Posthaste mailing list includes over 25,000 interior designers—of which 17,000 are in residential, 3,600 in contract, and also lists over 7,000 architects offering interior design service and 3600 specifiers for institutions. Comparing INTERIORS' own circulation with these three types of tabulations, we have come to the conclusion that Allied's list of interior designers is valid for interior designers, though misleading in assessing all other groups of professionals. On the other hand Sweet's ignores the real economic action of the residential interior designers. Finally, Posthaste may include a few marginal housewife-decorators among the residential interior designers. Not that we can pretend that all of the "pros" subscribe to INTERIORS. But all five groups are very well represented in our circulation—the five groups being 1. interior designers (decorators), 2. retail stores with interior decorating departments, 3. architects-interior designers, 4. industrial designers-interior designers, 5. the various kinds of in-company interior designers. Our circulation of course includes non-designers (such groups as manufacturers of interior furnishings and retail furnishings stores that do not offer interior services). Even so our total circulation is under 29,000, our circulation among "pros" who design interiors is around 18,000, and the Posthaste total among such "pros" is 38,000. We can only hazard that the true number of practicing professionals in the five groups is somewhere between our 18,000 and the mailing list total of 38,000.—O.G.





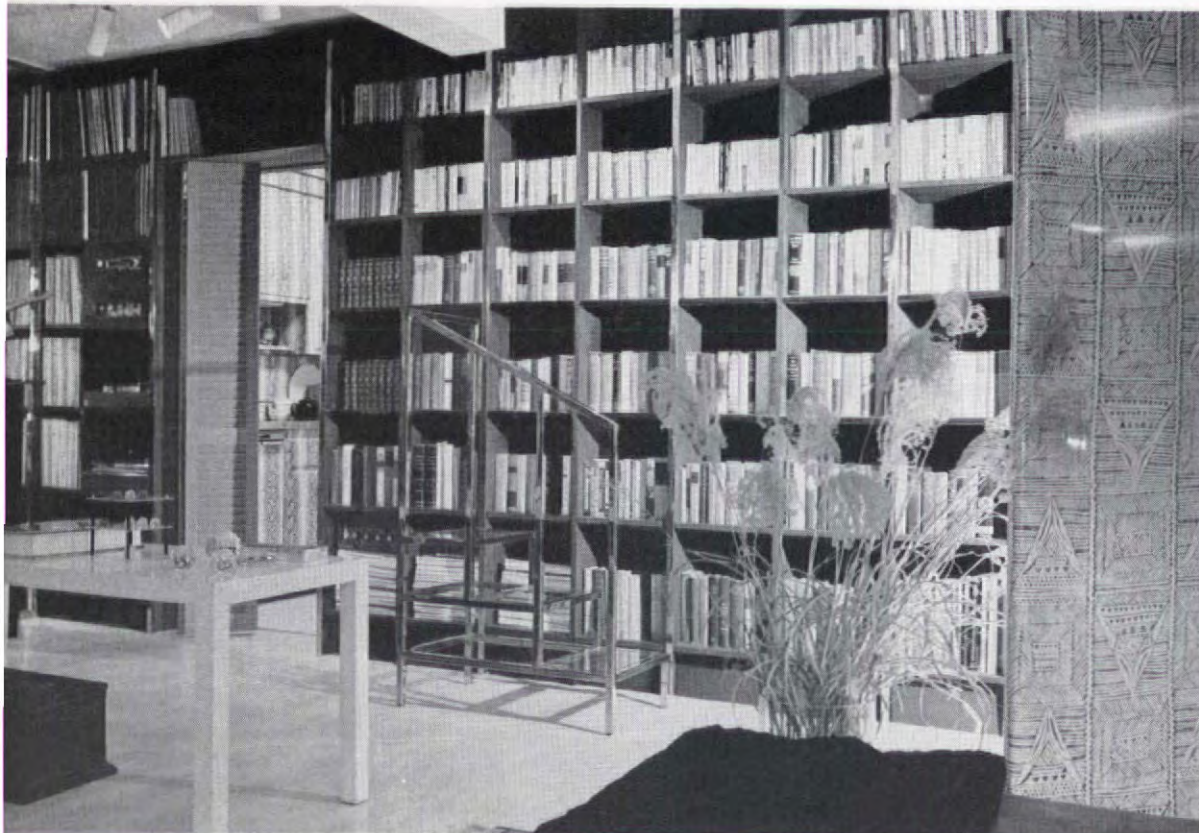
## NEW GENERATION PROFESSIONALS:

Reputations in the interiors field used to grow slowly—at least compared to the speed with which fashion designers can make it to the top. But the names of Harry Schule and John McCarville have emerged almost overnight, and the phenomenon of their sudden fame may signal a more knowing public. In any case these two young designers—who do interiors, furniture, displays, and graphics—are entirely of the new generation. Neither the avidity with which they explore new ideas nor the dramatic expressiveness of their style could even have been conceived of a decade ago. They say “today” even in their looks, project “with-it” flair on sight. Slight, blue-eyed Harry Schule, and tall, slim John McCarville both switch effortlessly from

Edwardian to casual to faintly Mod elegance, wear their hair (blond and brown respectively) sideburn length.

Considering their jet-set aplomb and that they are not much older than the flower-power generation, their cool professional competence is impressive. Well educated, well trained, well informed, they are above all realists and work very hard . . . none of which wholly accounts for the originality, wit, or atmospheric poetry of their interiors. Perhaps their histories don't either, but should be summarized:

Both were brought up in Buffalo, N. Y., and were acquainted with each other there. Both are graduates of the Albright Art Gallery of the University of Buffalo. Neither had an “artistic” background. Harry Schule's father



all photos pages 74-82 by olga gueft

*The sculpture is Mel Byars' man-sized "Man Number 1"; the painting, Adele Cohen's "Requiem to World War I".*





# HARRY SCHULE/JOHN McCARVILLE

moved to Buffalo from Worcester, Mass., with a General Motors dealership, John McCarville's father is a lawyer. However, Harry Schule's mother is an unusually gifted amateur decorator. He grew up in a handsome house full of antiques, and at first could not decide whether he wanted to be an antiquarian or an interior designer. He was both — alternately and simultaneously—first in Buffalo and later in New York, where he also earned a Parsons diploma. John McCarville, a few years younger, began to work on his own as soon as he arrived in New York. They did not join forces until two years ago. Both are members of N.S.I.D.

In their work it is hard to tell who does what, but it is clear that as a team they pro-

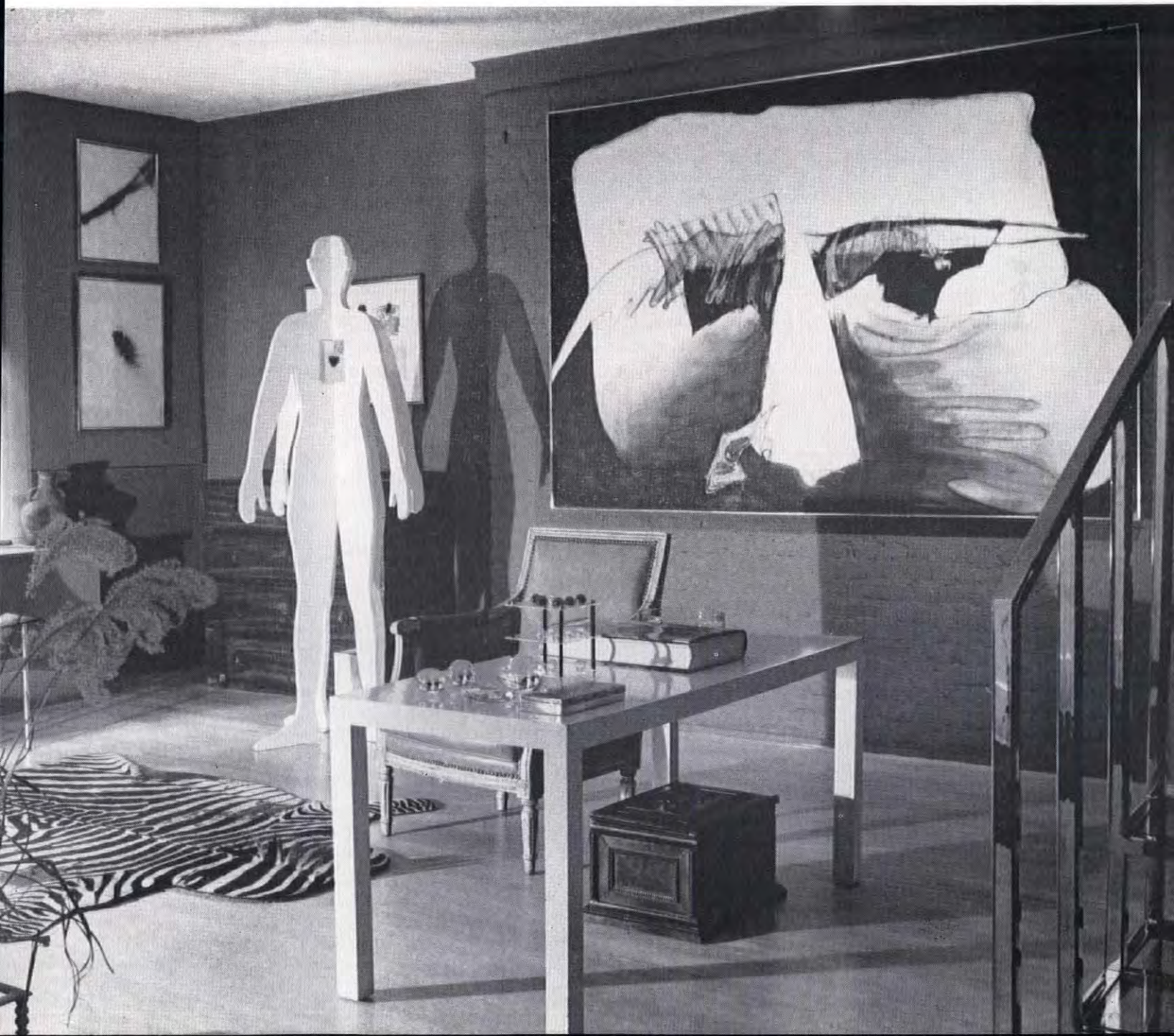
duce something that captures the imagination. Their own headquarters illustrate this quality. Consisting of reception-living room, studio-office, kitchen, and bathroom which were once an unequipped shambles, they are in the basement of the small building which houses the Stable Gallery. Much of their own labor went into its rehabilitation.

At the end of the day, after clients have left and friends drop in, the whole place resounds with music—every kind of music from baroque to rock—which pours with power and purity from the super stereo equipment built into the bookcase wall. Even before the sound turns you on, the place does. Its colors are no-colors—blacks, browns, smoke, tans-to-naturals, white. But the elaborate, subtle

lighting ignites the flash of chrome, the gleam of clear vinyl, the sparkle of glass. The shining, opaque, wheat-white finish on the wood floor reflects a sort of firelight glow on every face, though there is no fireplace in the main room, which is comfortable and intimate despite the illusory spaces that three cleverly placed mirrors open beyond a corner beside the brick wall, and two niches. Tall stalks of dry grasses, whose feathery tops curl out of a tubular glass vase, throw a magnified jungle of light-and-shadow patterns on the ceiling. (There are a few light-cans on the floor to perform tricks of this kind.) A leopard skin and zebra skin for rugs bring the animal world close, denying the synthetic chemistry of vinyls and the gelid plastics. (cont'd over)



*Library steps, antelope mask, mirror.*

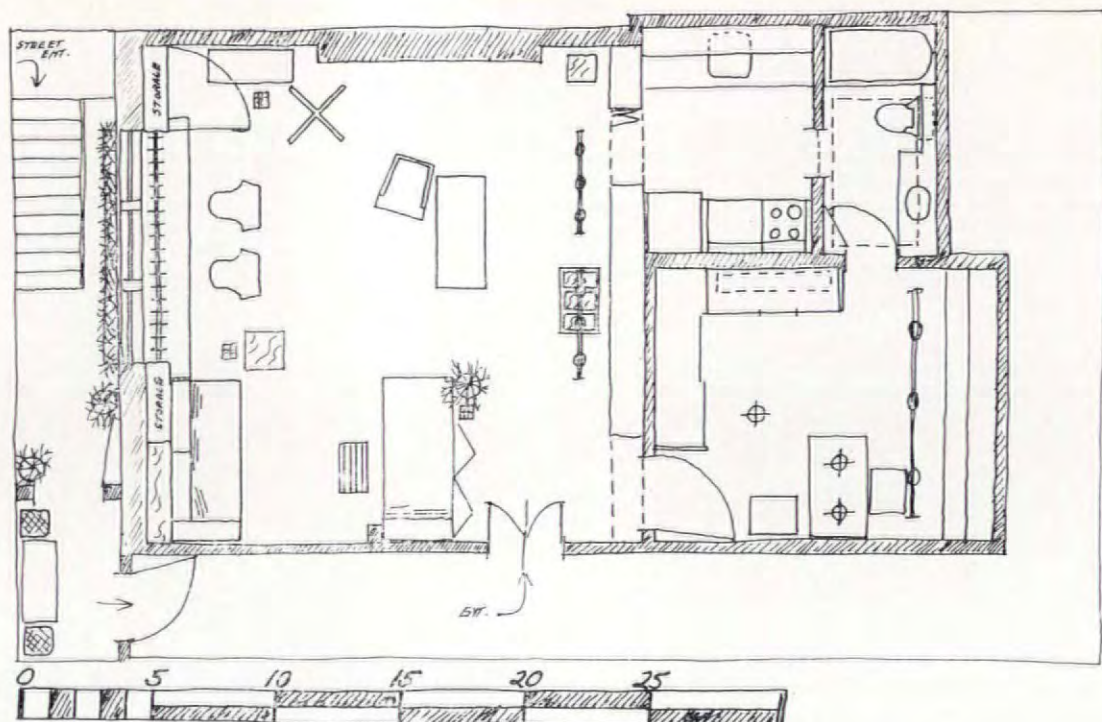




# SCHULE/McCARVILLE

continued

Other mementos of savage Africa include an antelope mask with ineffably graceful horns from the French Sudan; it tops a squarish plain black pedestal placed to prevent you from walking into the mirrored wall which extends the bookcase into infinity at a corner of the room (small photo preceding page). A black fur throw and small fur and leather pillows on two brown corduroy couches offer sensuous animal textures to touch—warmth and softness that balance the icier pieces of furniture. Two of these are elegant but extremely simple jewel constructions of square chrome tubing—a library step-structure with clear glass treads amazingly firm and easy to move around, and a slatted coffee table/bench; both pieces were designed by Schule/McCarville for







At left: Mel Byars' ceiling-wall mural painted on removable wood squares, screen of Fortuny fabric rewrapped in clear vinyl, brown corduroy couch resting legless on floor, black fur throw, fur and leather pillows, mirror behind, and steel "Orbiter" lamp attached to wall, door leading into the office.

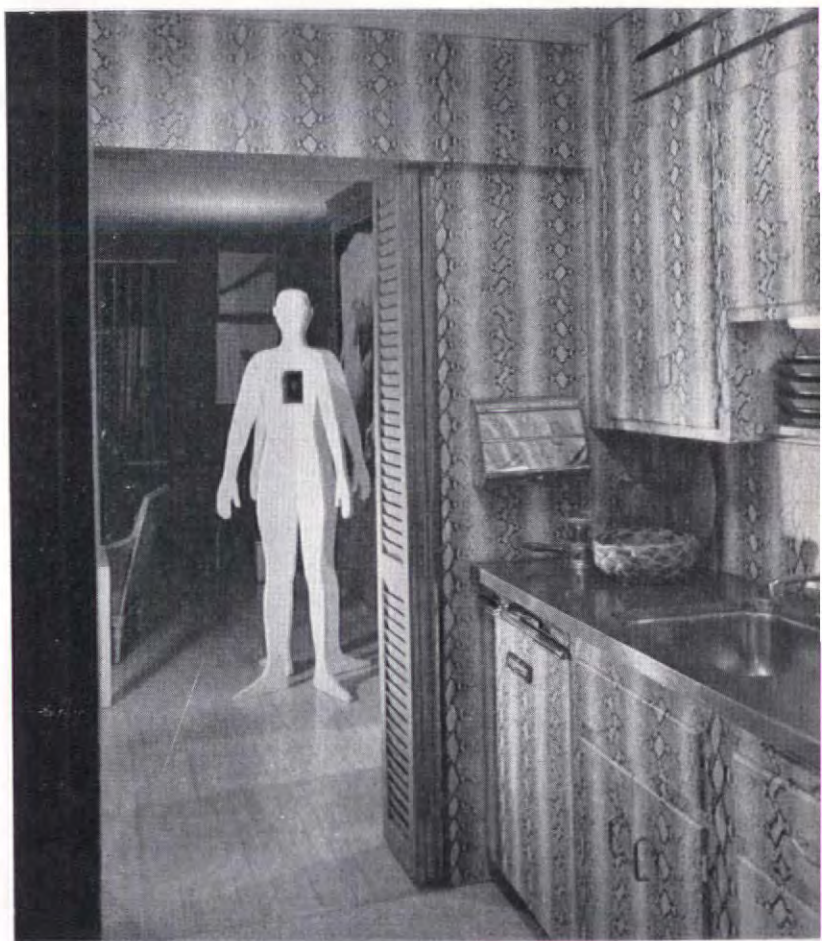
Below: The kitchen, lined in lizard patterned wallpaper.



Pace-Jil. Another is Al Herbert's transparent glass cube table (also for Pace). But the two designers have not abandoned their antiquarian enthusiasms; near one couch is a small, exquisitely simple antique steel trivet; near the straightline white wood table is a Louis XVI fauteuil in tan leather; in one corner stand two stacked camphorwood McIntire chests—elegant pieces fully integrated with the moderns and working for their keep.

Vinyl gleamings come from the black bookshelf wall. The vertical dividers and alternate horizontal shelves are edged with flat steel strips, the other shelves with black vinyl; all are overwrapped with clear vinyl. Even more noticeable is the gleaming screen which shields the couch area from the entry doors. It is covered with Fortuny's "Mayan" print (brown on beige) and overwrapped with the protective, glasslike clear vinyl.

In a setting so "in" one expects modern art, but the paintings and sculpture here transcend the fashionable functions of conferring status and providing decorative diversion. Mel Byars'

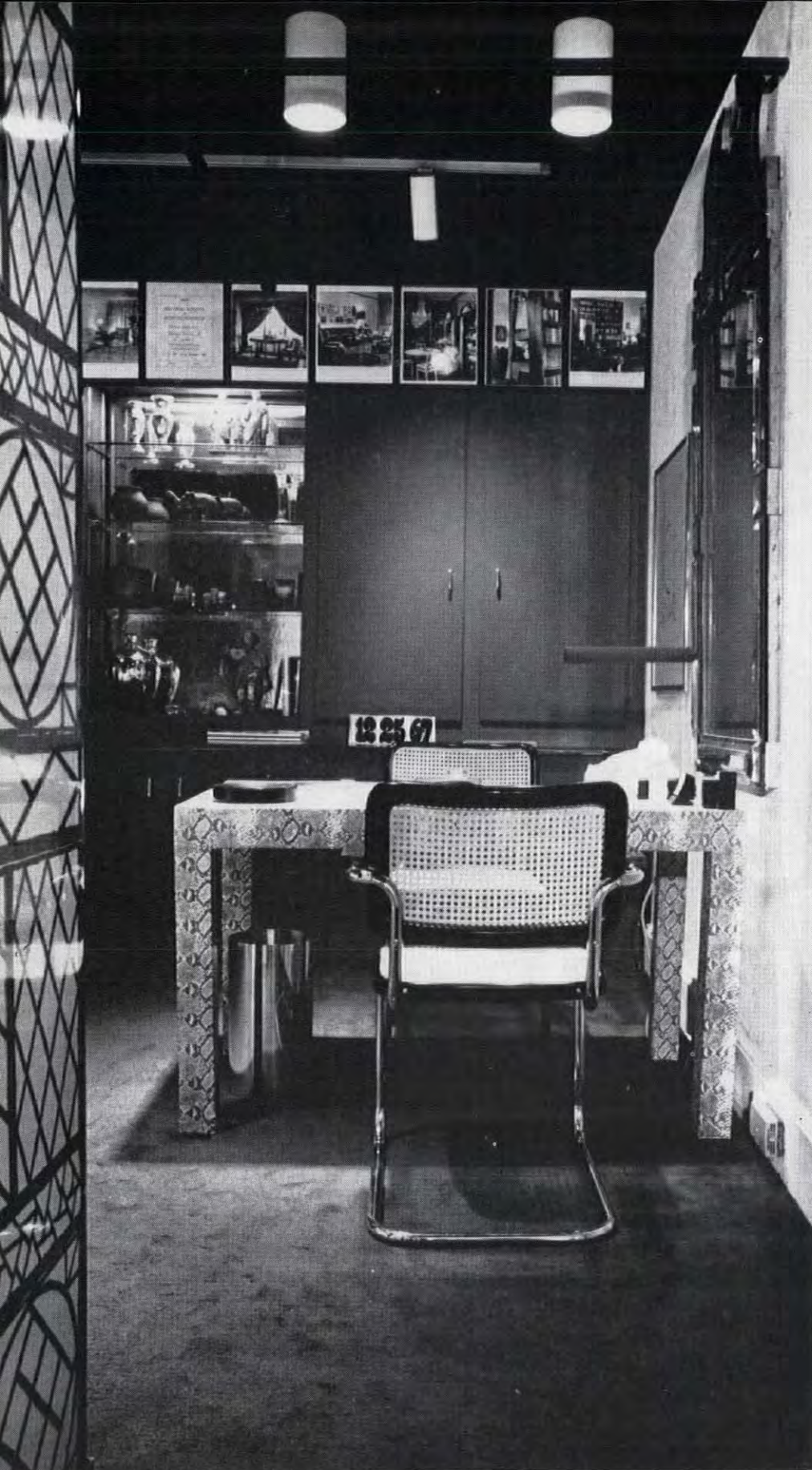


"Man Number 1" is more than an attractive form in the room. Consisting of two X-joined, white-painted plywood cut-outs that read from every angle as though this man could turn to face any observer, he stands man-sized, ready for action, his symbolic, red, valentine-shaped heart revealed in the transparent Plexiglas window in his chest that you can see right through—a vulnerable human presence. Another human presence, brooding yet not depressing, gazes out of the eyes of a large framed paint-

ing—Adele Cohen's "Requiem for World War I" which almost fills one wall. Its strong, cool design in black, white and smoke grays lends exceptional vitality to the room, but its intrinsic eloquence makes its decorative usefulness merely incidental.

The other very important painting in the room was, however, purposely commissioned to perform a specific decorative job in the decor, and it is applied directly on a wall and ceiling. It is the work of Mel Byars, who did the plywood Man, (Continued over)





SOURCES: Chrome library steps and slat bench: **Pace-Jil** (to Schule/McCarville design). Transparent table: **Pace-Jil** (to Al Herbert design). Breuer chairs in office: **Charles Stendig**. Side chairs: **Laverne Originals** (design by Katavolos, Kelley, Litell). Steelwork on columns: **Spanish Arts**. Mirrors: **Sun Dial**. Lighting: **Lightoller's Lytespan** and **Gitlin Floor Cans**. Blinds: **Thru-Vu Vertical Blinds**. Liz-ard wallpaper in kitchen: **Louis Bowen**. Fabric wrappings on screen in living room: **Fortuny** with overwrapping of 12-gauge clear vinyl from **Circle Fabrics**. Bathroom sink-

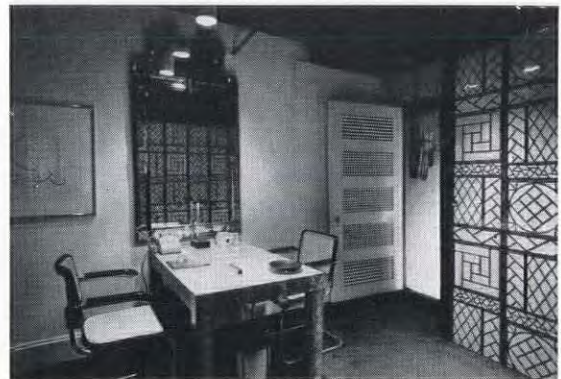
top: **Formica**. Vinyl covering in liz-ard pattern on office table: **L. E. Carpenter's Viertex**. Office carpet: **Cabin Crafts (Acri-lan)**. Leather on antique chair: **Gil-ford**. African masks: **McNemar Gal-ery of African Art**. Upholstery workroom: **Victor Upholstery**. Wallpaper (under vinyl) on studio sliding walls: **Louis Bowen**. Silvery Mylar lining bathroom and studio shelf recess: **Dupont**. Living room floor finish: **Fabulon, Pierce & Stevens Chemical Corp.** Bathroom floor vinyl: **Amtico**.

*Inside bathroom: opera bill ceiling  
silvery Mylar walls,  
gray Formica counter,  
charcoal vinyl pebble floor.*

and who has worked with S/McC on graphics. Painted on a grid of removable wood squares of the background gray, the diamond outline, in orange, yellow, flame, and sharp green, continues from the wall between the couches to a low soffit (hiding a concrete support). Near this equivalent of a fireplace nook, two mirrors open illusory vistas. A graceful "Orbiter" lamp is reflected in one of the mirrors, an African goat mask in another; the mask sits on a handy glass shelf in a recess behind the other couch.

Air conditioning and radiators are encased below the window, storage is built on both sides of it (hiding steam pipes), and simple white vertical blinds cover it.

The logic of the floor plan (page 76) is obvious. Business-like yet dramatic, the office has seal brown broadloom, a wall of smoke gray cabinets interrupted as though by a window by a display-shelf niche lined in silvery Mylar. The desk is a severely squared table wrapped in lizard vinyl. Two walls gleam: again clear vinyl has been wrapped over another fabric — an open lattice, this time. It is a Bowen 18th century design that looks modern. These two walls slide on tracks to cover a wardrobe and a Murphy bed.







This small office-showroom, devoted to Emilio Pucci's "Vivara" perfume, not his apparel, is superficially the antithesis of Schule/McCarville's own place. Whereas theirs is masculine, shadowy, mysterious, vague as to its spatial boundaries, warmly monochromatic, sparked by obviously dramatic illumination, and occupied by tactile and visual mementos of the animal and primitive worlds, in contrast, Pucci's is feminine, full of diffuse, shadowless light, neatly defined as to space, glamorously artificial, and colorful in the most obvious sense. Whereas the designers avoided curtains in their own office, sheer white floor-to-ceiling curtains give Pucci's the ambiance of a diaphanous tent. At Pucci's, as in their own office, Schule/McCarville used their practical gambit of wrapping clear vinyl around doors covered in sumptuous but fragile fabrics. It is not the glasslike Mod gleam that registers, however, but the tender textures of velvet and sumptuous carpeting in frankly seductive roses, blues, turquoises, mauves.

In other words the gifted nobleman from Florence has a setting that projects his own personal style. His unique printed velvets are sumptuous focal jewels—covering some of the doors, many of the upholstered chairs, and adorning walls like framed paintings.

Not at all obvious are the difficult functional problems which the young designers solved

## SCHULE/McCARVILLE:

Airy illusions in Pucci's perfumed cubicles





with expert layout, esthetic acumen, and a very slender budget. Briefly, in the relatively small area of a floor in this high-rise building with a balcony, Pucci required many rooms—offices for himself, a vice president, an executive secretary; a reception area and showroom, two general offices; an extra bath-dressing room for models. The floor's original advantages were its three exposures and part of a fourth. Among disadvantages

were windows irregular and at times subject to glare. Also the partitions shut daylight out of the inner rooms, and their smallness was unglamorously mean, if not claustrophobic. The reproduced plans illustrate the solution—the upper showing architectural changes—walls and doors moved and removed. The lower plan shows the new furniture layout as well as display and shelf recesses and lighting.

The widening of the reception

room and the removal of a wall to transform two small rooms into a showroom need no comment. The use of doors and mirrors does. Some of the pairs of doors were on an axis to start with, and the designers saw that the opening of parallel doors mitigated darkness and claustrophobia, enabling the occupant to see the window light and sense the whole space. New doors created a second set of axes, and the visual space was further exaggerated

with mirrors. The real spaces seen through open doors and the reflected vistas in mirrors add up to a refreshing airiness. The designers pulled everything together with a universal system of neatly screwed steel frames for doors, mirrors, and as a modular system in front of the sheer white curtains.

All walls, ceilings, and some doors are white, in linen-textured vinyl. A charmingly orchestrated color scheme is achieved entirely



*Emilio Pucci's office*



*Above: the showroom. Below: View from reception to secretary's office.*



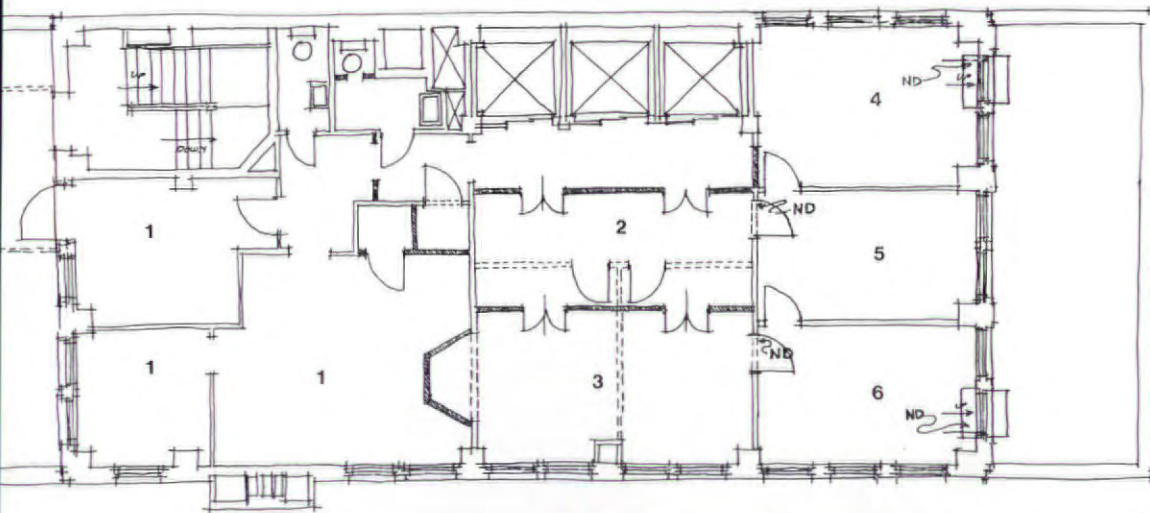





Below and at right: *Looking out of and into vice president's office.*

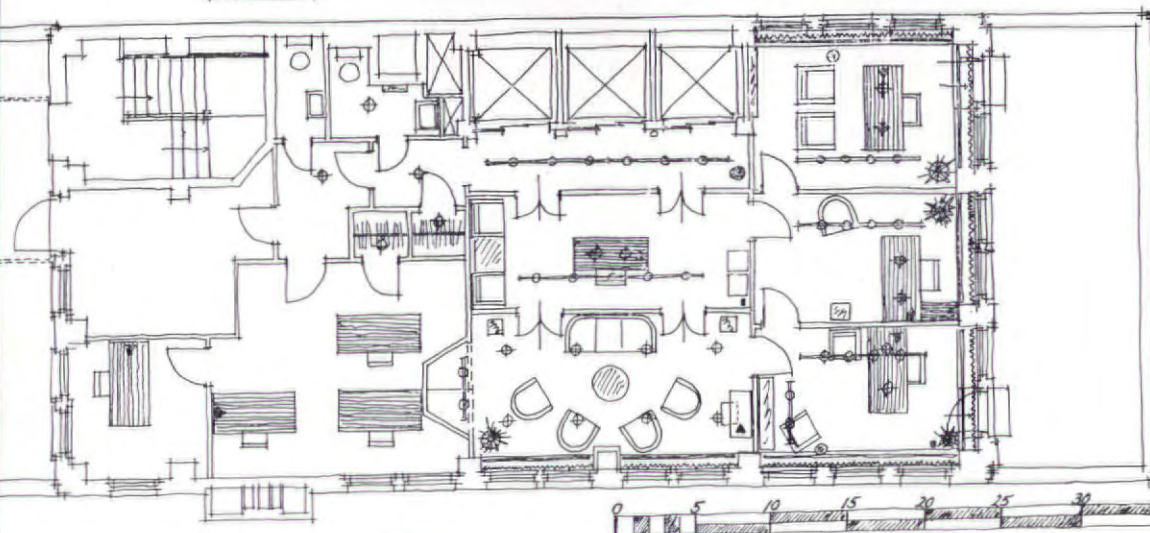
with three Pucci velvet prints: a brown-turquoise-yellow-black used with turquoise carpet in an office; a mostly raspberry red with raspberry carpet in another; a blues-greens-navy with blue-mauve carpet; and so on. Room-to-room views are delightful. Getting off the elevator one finds "Emilio Pucci" lettered in many tints on the wall. Leaving, one sees an abstract design painted on the elevator doors in darker shades of the same seductive





colors. On the high white ceiling of the showroom, exposed pipes move among the spotlights, delineating a handsome design in purple. The vice president's square-lined table-desk is lacquered a delicious raspberry red.

The elaborate lighting provides spotlights for work and for displays, and striplights are the upper window rims behind the curtains, so that the shimmering glow need not fail after dark.



-  conditions to remain
-  conditions to be removed
-  new construction
- 1 general offices
- 2 reception
- 3 showroom
- 4 president
- 5 secretary
- 6 vice president



-  light cans 5" x 9"
-  Lytespan
-  fluorescent strip
-  telephones

SOURCES on next page.





## SCHULE/McCARVILLE: Wilhelmina's

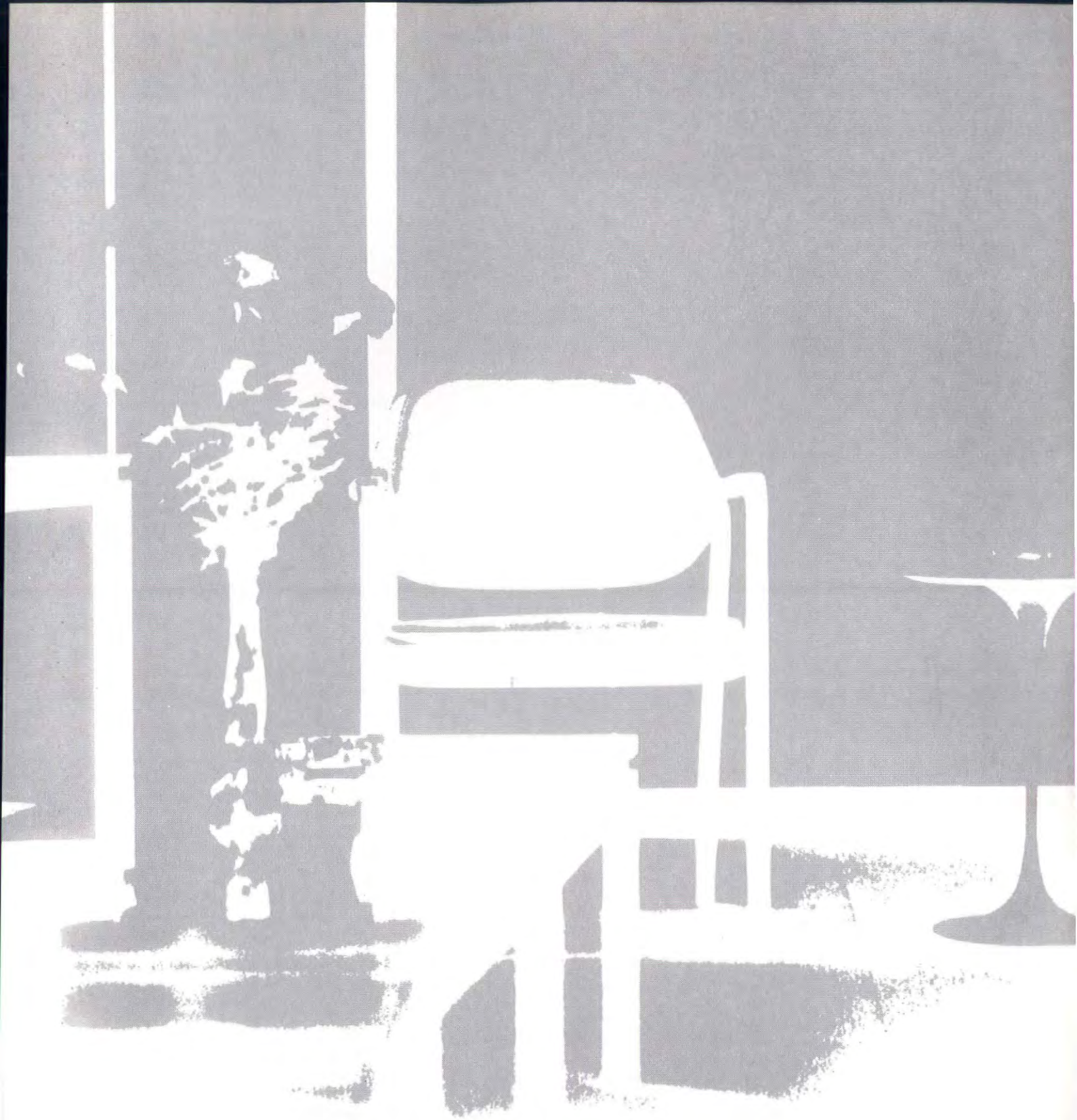
Harry Schule and John McCarville's design for the offices of Wilhelmina's model agency did not include architectural alterations for the simple reason that the beautiful model realized that if her plunge into the model agency business proved successful, she might soon need to move to larger quarters. This may happen soon. The designers, therefore, had to adapt their scheme to the existing layout of small offices. Their solution was to keep two "working" offices—a general office and an interview office—bright, and to locate them in the available rooms on the lighter street side. The reception area and Wilhelmina's office are dramatic in a way peculiarly suited to a photographic milieu where glamour is more important than being able to see what you are doing. These rooms—are predominantly dark—in seal and chocolate browns. In the darkness spotlights pick out the forms of plants, shiny furniture, and glowing girls. There are also cloudy violets and vivid touches of red—in a leather-upholstered bench and in good, jazzy modern paintings—which, unlike those at Schule/McCarville's, are more important for the decorative function they perform than for deeper meanings. In Wilhelmina's small office, as in the reception area, mirrors in neat chrome frames add necessary vistas, but the ambiance is ineffably luxurious, thanks to the handsome steel and walnut desk, upholstered, thickly tufted chairs in luscious dark-printed Larsen velvet, and of course the starry-eyed boss herself. The window-wall of translucent oatmeal curtaining, incidentally, is organized by a system of neat steel strip-frames like those in the Pucci showroom.—O.G.

**SOURCES AND CREDITS, PUCCI'S:**  
Pucci's chair: Scandix. All desks: Pace-Jil. Showroom chairs: Pace-Jil. Casement fabric: Greeff. Upholstery fabrics: Pucci. Carpet: Twentieth Century. Mirrors: Sun Dial. Wrapping for doors over the Pucci velvet: Clear vinyl from Circle Fabrics. Lighting: Lightolier's Lytespan and Gitlin light cans. Steelwork: Spanish Arts. Original design and execution for painted elevator doors (not shown): Tony de Pace. Custom upholstery and drapery workroom: Victor Upholstery. Accessories: Brickel-Eppinger. Wall covering: Philip Graf (vinyl).

**SOURCES FOR WILHELMINA'S:**  
Desk: Pace-Jil. Steel table in reception area: Pace-Jil. Desk chair: Pace-Jil. Carpet: Cabin Crafts. Lighting, casement fabric, steelwork, mirrors, and custom upholstery and drapery workroom same as for Pucci showroom. Leather: Gilford. Upholstery fabric: Jack Lenor Larson. Grasscloth for walls: Katzenbach & Warren.







# CONTRACT INTERIORS

Mount Anthony Union High School, Bennington, Vermont  
Terrace Wing, Williamsburg Motor House, Williamsburg, Virginia  
Japan Restaurant, Washington, D.C.



# A Core-Skill School: Young-in-heart architect Benjamin Thompson provides students with a living environment for "core" subjects and vocational skills at Mt. Anthony Union High in Bennington, Vermont



jane fiske mccullough

While the victorious Battle of Bennington will long be remembered, school board members and others in that Vermont township are trying to forget their recent battle for a new district vocational high school. It was finally won after a disheartening seven-year succession of vote-downs, size changes, political upheavals, and other unpremeditated setbacks.

Mt. Anthony Union High opened in the fall of 1967. With state and federal contributions, plus local gifts for the auditorium, the final cost to taxpayers was less than two million dollars. Maximum student capacity is 1,200 for 9th through 12th graders, who come from Bennington and four neighboring towns.

This spacious, composed, mountain-oriented building in a semirural community is the first regional high school in southwestern Vermont and residents are now bursting with pride over their educational showplace.

The school won the 1965 "Progressive Architecture" Education Design Award before it was built, when it was the project of Benjamin Thompson, A.I.A., as partner-in-charge for The Architects Collaborative (TAC), the Walter Gropius-founded firm selected by Bennington's Union Board in 1962. In February 1965, when the bond proposal was passed at last, Benjamin Thompson began work on the final, enlarged plan for the school—now as head of his own architectural firm, Benjamin Thompson & Associates, Inc. of Cambridge, Mass. Working with him were Thomas Green (from the original project team) as associate-in-charge, Colin Smith, project architect, and Albert Parsons, Jr. for supervision. Carol R. Johnson was the landscape architect.

The choice of Ben Thompson as architect was a provident one. Not only has the school gained some of the top-flight features and design qualities usually as-

sociated with private institutions, but the architect, also an educator, has a special interest in educational buildings, and is known for his abundant enthusiasm for youth. (Many of Thompson's splendid architectural treatments used at Mt. Anthony appear in his other work, such as the dormitory complexes at New England's Colby and Williams colleges.)

## THE DESIGNED ENVIRONMENT

Much of the furniture in the school was designed by the architect to fit specific areas, giving them a custom look while not exceeding administrative budget allotments.

Mt. Anthony flows with the students. Arranged in a U-shaped plan, it focuses on a landscaped courtyard at mid-level, which serves as a meeting place, often as another classroom. While large expanses of glass fenestration surround the court, smaller windows frame tranquil views of Vermont hills and trees.

A limited use of wood-paneled and cork walls, with the honey tones of the custom-designed furniture and interior brick, all contribute to a lively, warm, pleasurable environment. Since the interiors have a large amount of unfinished concrete block, the architect has washed many walls with strong, cheerful paint colors to give distinct character to individual rooms and areas. Overhead pipes are also painted different colors to brighten the spaces and identify hot and chilled lines.

## THE CORE-SKILL PROGRAM

In educational parlance the core-skill program allies the humanities with scientific and vocational courses. Students not going on to college can emerge equipped for full time employment after graduation. In place of the conventional "home room," Mt.

Anthony has easily accessible teacher office centers. In place of the outmoded study hall, the new learning resource center core revolves around the library, audio-visual materials, tape study areas, guidance literature, and records. It provides a stimulating study activity atmosphere to which youth responds. Students can work on their own during free periods in various parts of the building without disturbing classes in session. Flexible spaces allow large group instruction or smaller seminar and study groups. Classrooms and workshops are grouped by related subjects.

The vocational program offers a variety of business courses and training in such skills as dress-making, restaurant practice, drafting, and welding. Students combine studies with part-time local employment. The plan carries out research by educational consultants Redmond, Anderson and Carroll which was subsidized by a Ford Foundation grant.



## THE ARCHITECT

Benjamin Thompson was born in St. Paul, Minnesota in 1918. He received his B.F.A. at Yale's School of Architecture, saw military service from 1942 to 1945 as a Navy Lieutenant and in the Office of Strategic Services. He was one of the founding members of The Architects Collaborative in 1946. From 1963 to 1967 he served as chairman of the De-

partment of Architecture at Harvard's Graduate School of Design.

In his effort to more closely unite architectural schools with the profession, he is using his own firm as an experimental center where office and school practice problems can be worked out together.

Modular units, developed by the Thompson firm, are set up in the architect's offices to show room arrangements or complete areas of a town. On display is the firm's projected Graduate School of Education Library at Harvard, for which they have constructed a model study complete with streets and trees.

Thompson's chain of Design Research stores is a story in itself. Fretting over the interior furnishings that customarily mar fine new buildings, widely-traveled Thompson cared enough to assemble an international array of well-designed products. These he stocked in his first D/R store which opened in Cambridge in 1953. It soon expanded from two rooms to a whole house. D/R shops now enliven New York and San Francisco, where they are filled with flowers, furniture, music, fabrics, rugs, colorful kitchen ware, and pretty hip-boted salesgirls. It all adds up to a unique merchandising environment.

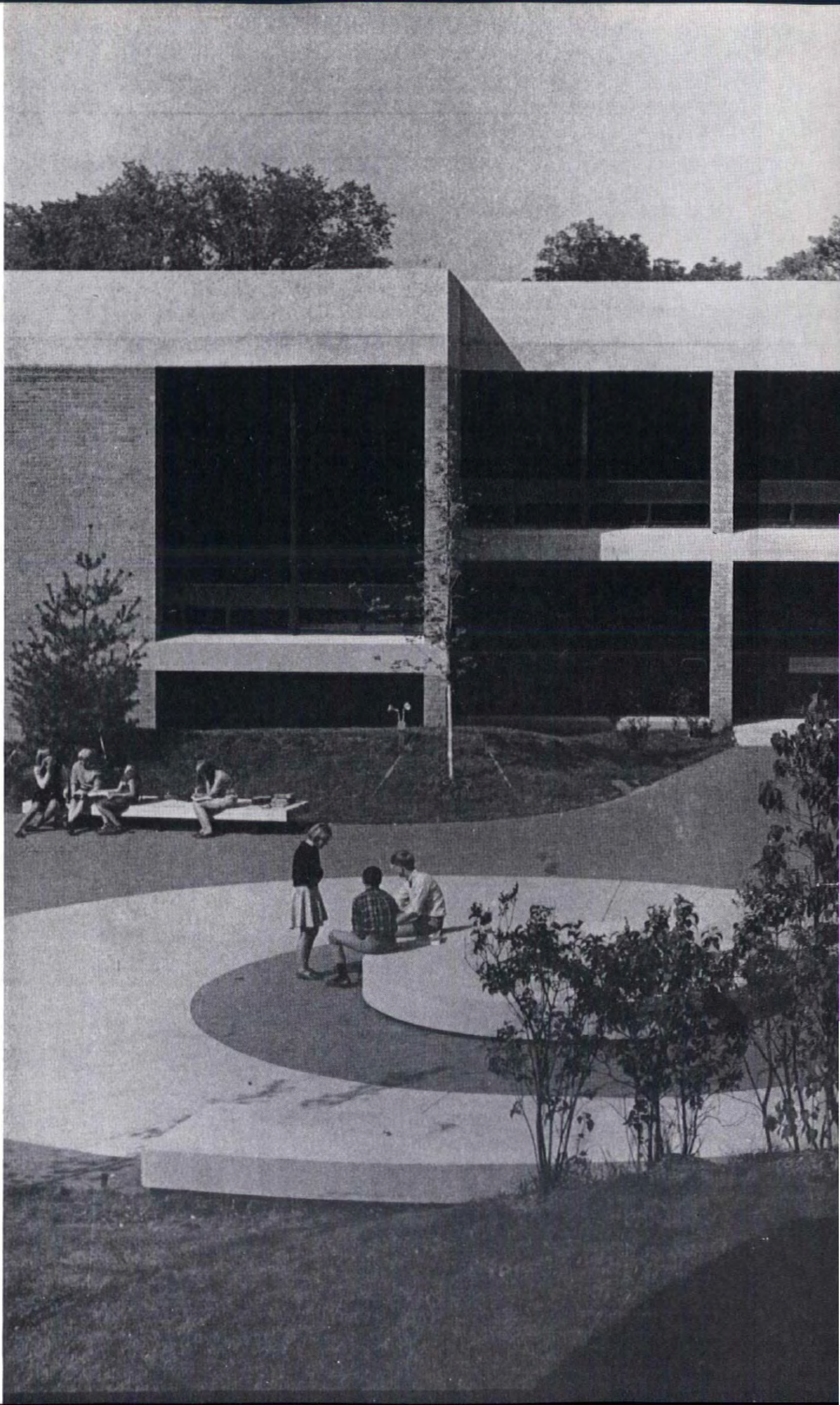
## SCALE IT HUMAN

In his speeches and writings, Ben Thompson's constant plea is for reality and the ability to look again, as we did as children, to see, feel, and understand the wonders of nature and all things about us. "But as designers do we relate/ our nature's constant motion to our own man-made work?" he pondered in "Reflections on Environment" published by the "Architectural Record" in 1966.

In his acceptance speech for the P/A award for the design of Mt. Anthony school, he said, "I believe that educational buildings



*The courtyard:  
A meeting place  
with platform  
used to dedicate  
the school  
and grassy hillocks  
on which  
students sit  
under native pines  
to view mountains  
and a monument*







©ezra stoller (esto)

are among the most rewarding to architects . . . Education deals with so many human factors—psychological, sociological, philosophical, and economical. It deals with both youth and youthful ideas—it is intensely stimulating; it should be ahead of its time.” The Bennington school seems to have achieved this and is stimulating to pupils and teachers alike.

Gently chiding the Union school board for its pokiness in getting the school under way, Thompson said that the energetic and hard-listening board wanted to look ahead in education but still had that deep-down traditional Vermont distrust of “arch-

iteks” because they don’t know nothing about “chimneys”—B.R.

**CREDITS:** Structural engineers: Le-Messurier & Associates; mechanical engineers: Shooshanian Engineering Co.; electrician engineers: Norman Associates; acoustical consultants: Bolt Beranek & Newman; contractor: George A. Fuller & Co.

Maple library furniture (designed by the architect): **John C. Gill Co.** Butcher block: **Thompson Manufacturing Co.** Naugahyde upholstery: **Uniroyal.** Other library chairs: **Herman Miller**; **General Fireproofing.** Classroom furniture and auditorium fixed seating: **Heywood-Wakefield Co.** Movable Albinson chairs in auditorium: **Knoll Associates.** Administrative chairs: **Herman Miller.** Administrative desks: **Designcraft.** Casework and cabinets (designed by the architect): **C. M. Goodrich.** Cafeteria

tables (designed by the architect): **John C. Gill Co.** Cafeteria’s Albinson chairs: **Knoll Associates.** Lab furniture: **A. B. Stanley Co.** Lockers: **Andrew Wilson Co.** Carpeting: **James Lees.** Fluorescent lighting (designed by the architect): **Litecontrol Corp.** “Solarbronze” exterior glass: **Pittsburgh Plate Glass Co.** Operable walls: **Modernfold.** Coil walls: **Willco Sales and Service Co.** Food service equipment: **Peters and Company.** Finish hardware: **Russwin.**

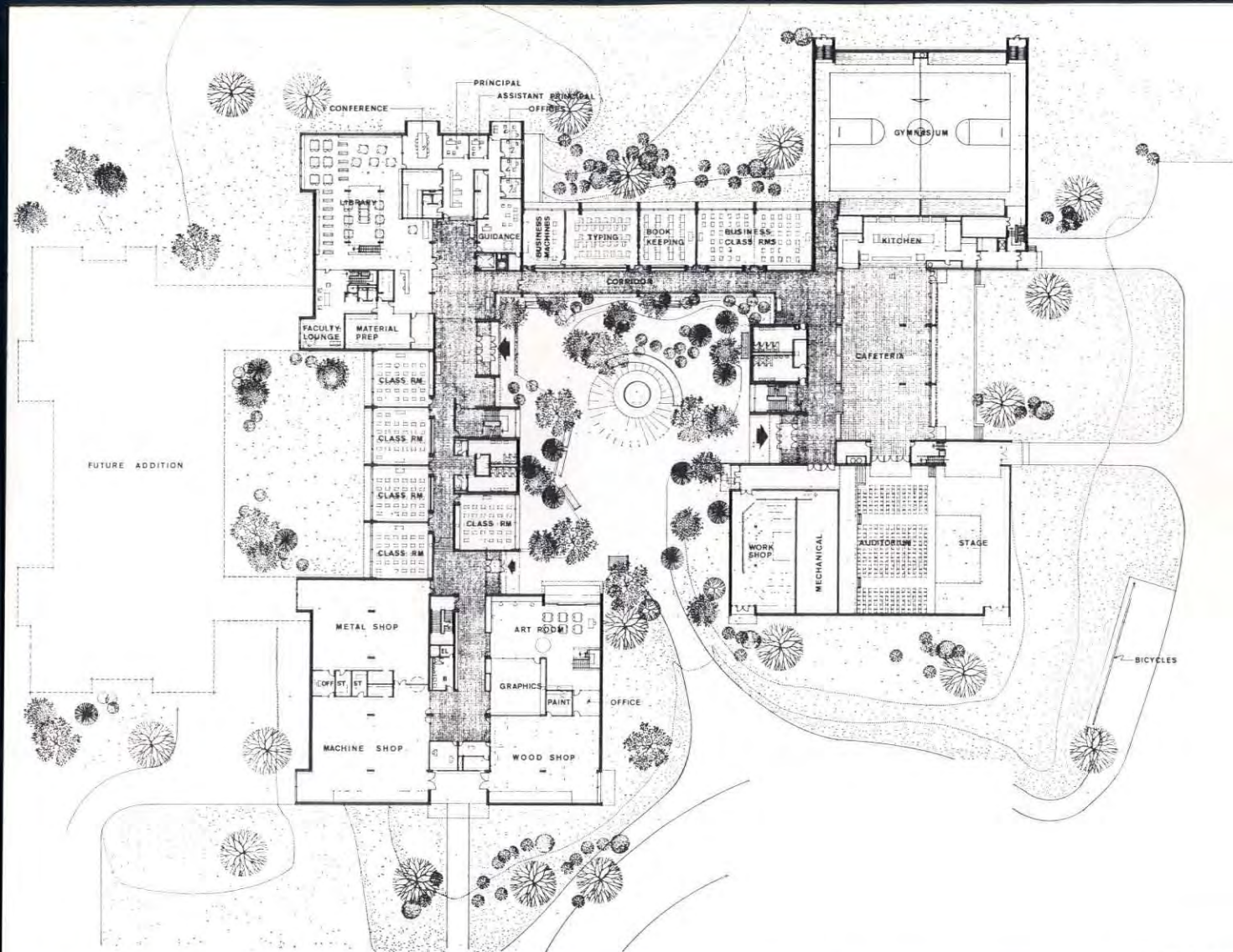
Above: Sunlight floods red-tiled corridors connecting main entrance and library to cafeteria (see plan). Lockers alternate several vivid baked enamel colors for easy identification and to interrupt visual length of space. Business classrooms, paralleling corridors, are carpeted to reduce machine

noises; operable wall of yellow vinyl alters class size.

Opposite page: Plan shows main entrance level. Lower level contains agriculture and auto shops, science classrooms, locker rooms, and vocational kitchen. Third level has home economics, drafting and electronics, language labs, and humanities staff room.

Photo opposite is of fine arts room with sliding glass walls that open classes onto courtyard. Exposed concrete staircase leads to drafting rooms where drawing boards and vinyl floor are blond-toned, with bright blue as accent color.





jane fiske mccullough







Left and below: The two-story library is core around which the school revolves; it can accommodate 170 people and 20,000 volumes. Area provides group tables, study carrels, and dial-retrieval carrels. Furniture, designed by the architect, is laminated maple butcher block with polyurethane finish; upholstery is black Naugahyde; floor and stair carpet is tangerine color. L-shaped library charge desk combines maple with Formica. Wide, blond oak railing frames staircase and balcony. The exposed concrete waffle slab ceiling, one of architect Thompson's distinctive structural systems, carries skylights within its deep coffers through which sunlight streams down from the roof; fluorescent light fills other coffers in lower ceiling.

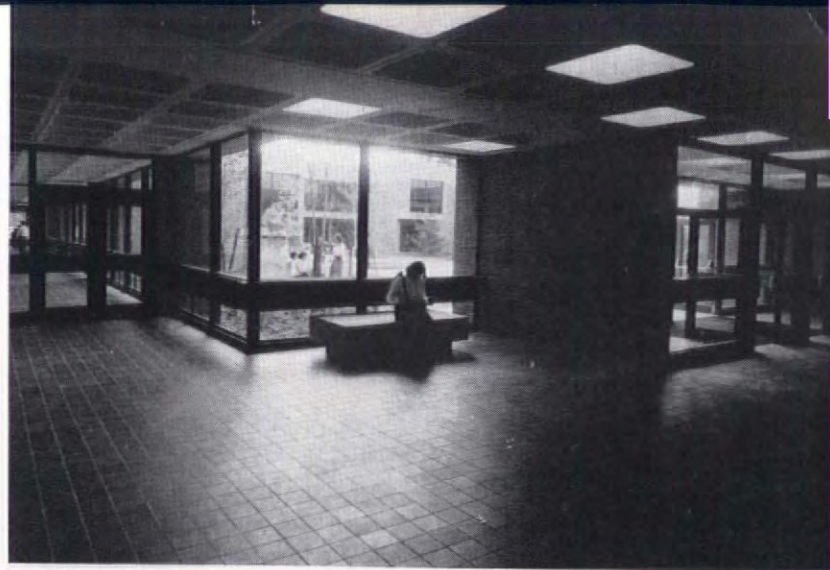
two photos: ©ezra stoller (esto)

Opposite page, four top photos, clockwise: 1) Entrance to library from ground level entrance with adjacent business offices at corridor end; 2) Corridor leading to cafeteria, the school's elevator, and entrance to Guidance Department facing library; 3) Main entrance from courtyard and corridor on way to cafeteria; 4) Third floor lounge and exit to down staircase.

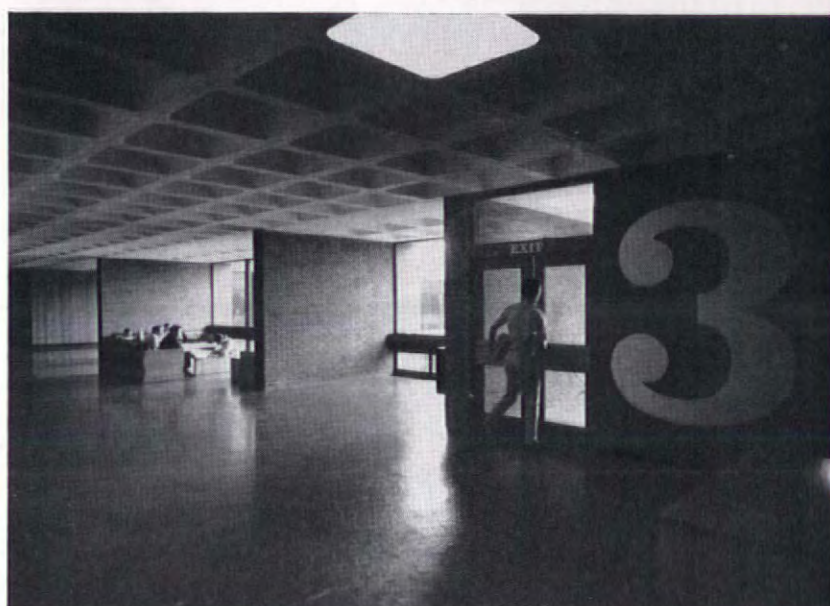
Opposite page, bottom photo: The specially designed maple furniture, with matching movable benches, furnishes third level corridor lounge where students relax in atmosphere the building induces. Brick dividing walls are extension of exterior. Numeral is graphic floor identification Thompson previously used in Colby College dormitories.



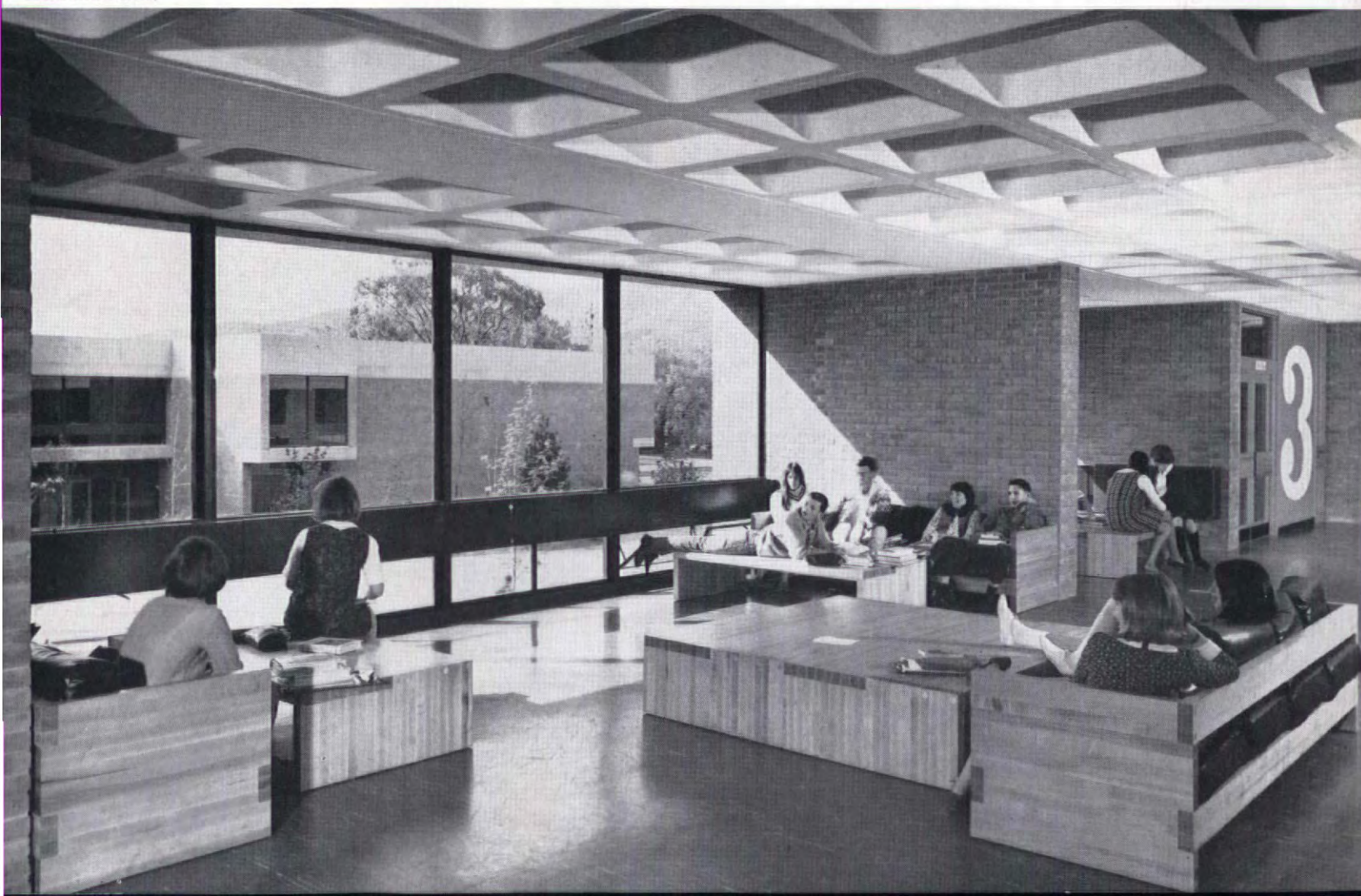




four photos: jane fiske moccullough



©ezra stoller (esto)

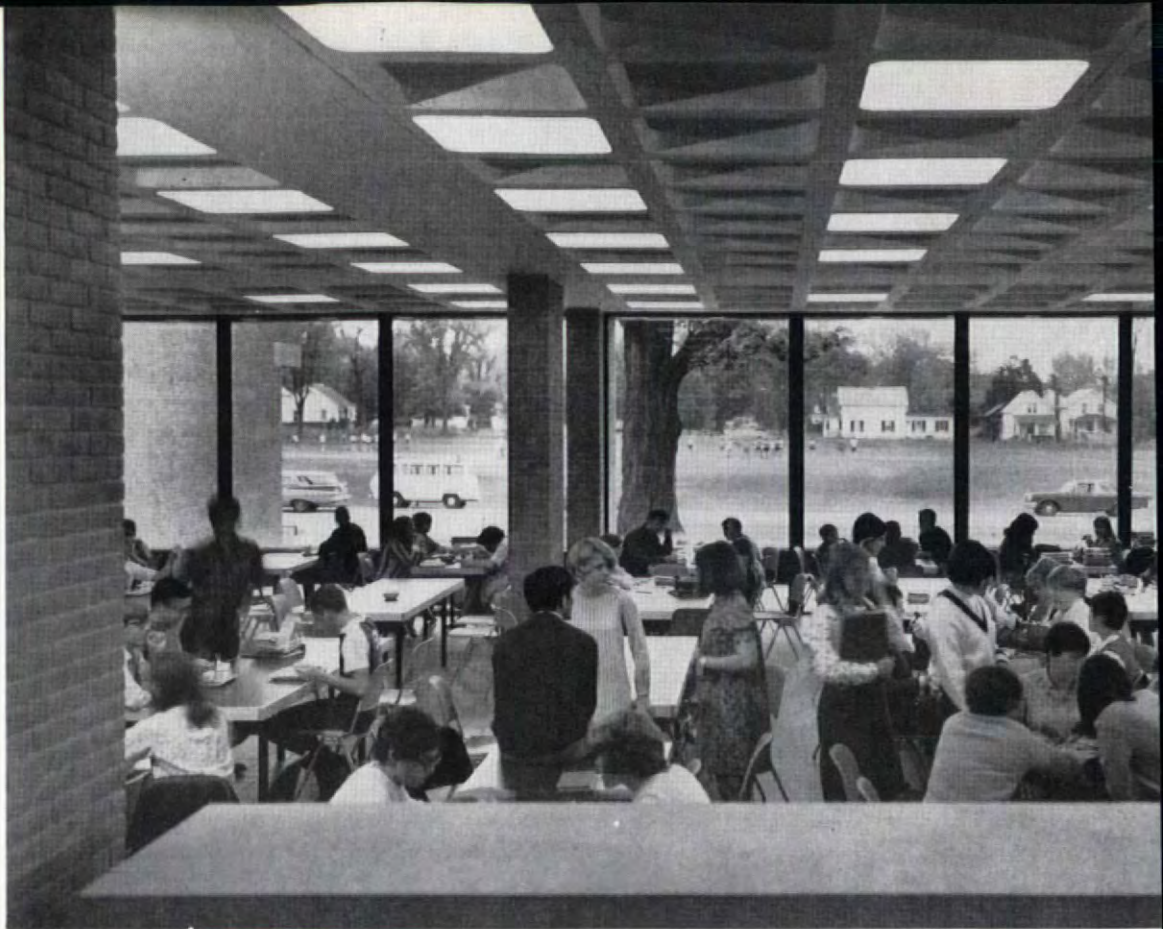




## Core-Skill School

*Left: Cafeteria, seating 350, is set between auditorium and gymnasium and opens onto its own terrace. Room is dropped below a wide entrance corridor where additional seats can be placed when the area is used for meetings, dances, and public events (tables fold, chairs stack). At such times the serving kitchen is closed off by a wood strip coil wall. Room is also used for day study.*

*Below: Auditorium is flexibly designed to serve as two group teaching stations during the school day when divided by an electric coil wall. Main stage conceals movable one underneath that pulls out to allow a theater-in-the-round. Space is warmed by wood paneling, blue fixed seating, and red/orange stacking chairs. Projecting balconies of unfinished concrete block give room a spatial effect. Maximum auditorium seating is 1,000.*



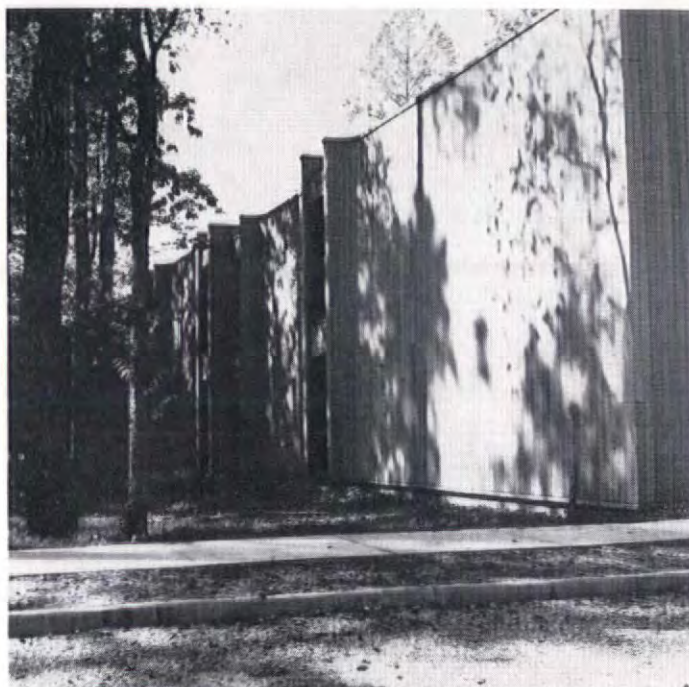
two photos: © ezra stoller (esto)





## Daring Departure from Colonial Brick

Williamsburg Motor House annex, by architects David Warren Hardwicke & Associates, and interior designer Victoria Jamgochian, A.I.D.



photos this page by melissa schnirring

Colonial Williamsburg, Virginia's restored eighteenth-century capital, has taken on a new and surprising aspect. Just outside the cluster of colonial buildings which forms its center, and right across the street from the conservatively designed Motor House, four stark two-story buildings rise out of the woods. Their sides are faced with vertical beams of California redwood—by day a weathered silver-brown, and by night a grayish-silver glisten under the moonlight. These units are the new Terrace Wing annex of Williamsburg's Motor House, by architects David Warren Hardwicke & Associates, with interiors by Victoria Jamgochian, A.I.D., from Miller & Rhoads, Inc. of Richmond. The Hardwicke firm's project architect was Charles Chamberlayne. The responsive client who made such an unorthodox design possible was Rudolph Bares, Director of Visitor Accommodations and Merchandising, and Vice President of Williamsburg Restoration, Inc.,

a subsidiary organization of Colonial Williamsburg, Inc., a non-profit organization.

The fact that the Terrace Wing is a high-budget operation is apparent from the outside. Four separate heating units were planned for the four buildings. In each room floor-to-ceiling windows (with duranodic aluminum finish) look out onto the woods; they are placed so that the trees block any view into the windows opposite. The graceful, curving edges of the roofs lend the buildings an Oriental aspect—tranquil, blending in with nature. As many trees as possible were saved to avoid a sea of asphalt.

From the beginning, the operation was a teamwork project involving Bares and his staff and a wide range of experts and consultants, who together solved two major problems. The first was the need to make the annex serve as an architectural link between the existing Motor House and a future restaurant-meeting center, which will be a dramatic

poured concrete structure. The subtle wood facing of the annex provides the necessary compatibility between the old and the new architectural statements, and the covered walkway connecting the rear of the units, also of wood, gives visitors direct physical access to the restaurant.

The second problem was to meet separate usage requirements for the same space. Visitors to Colonial Williamsburg come in a variety of classifications, each with special accommodation needs. The Terrace Wing's four two-story structures, each containing 24 units, serve summer family groups, spring and fall school groups, and winter conference groups, by means of a unique concept devised by the architects: each motel unit has two-bigger-than-average rooms (405 square feet) which are served by a single entryway from the hall. The two-room arrangement provides intimacy with separation. The bath-dressing area has two lavatories for simultane-

ous use. A hospitality suite on each floor provides enlarged space for school groups and entertaining.

Although initial costs on the interiors were high, careful planning has resulted in low maintenance costs as well as increased privacy and luxury. Louvered shutters on the floor-to-ceiling windows, for instance, are easy on maintenance. Wood grilles suspended from foyer ceilings and set into walls echo the window shutters and hide supply registers and air conditioning.

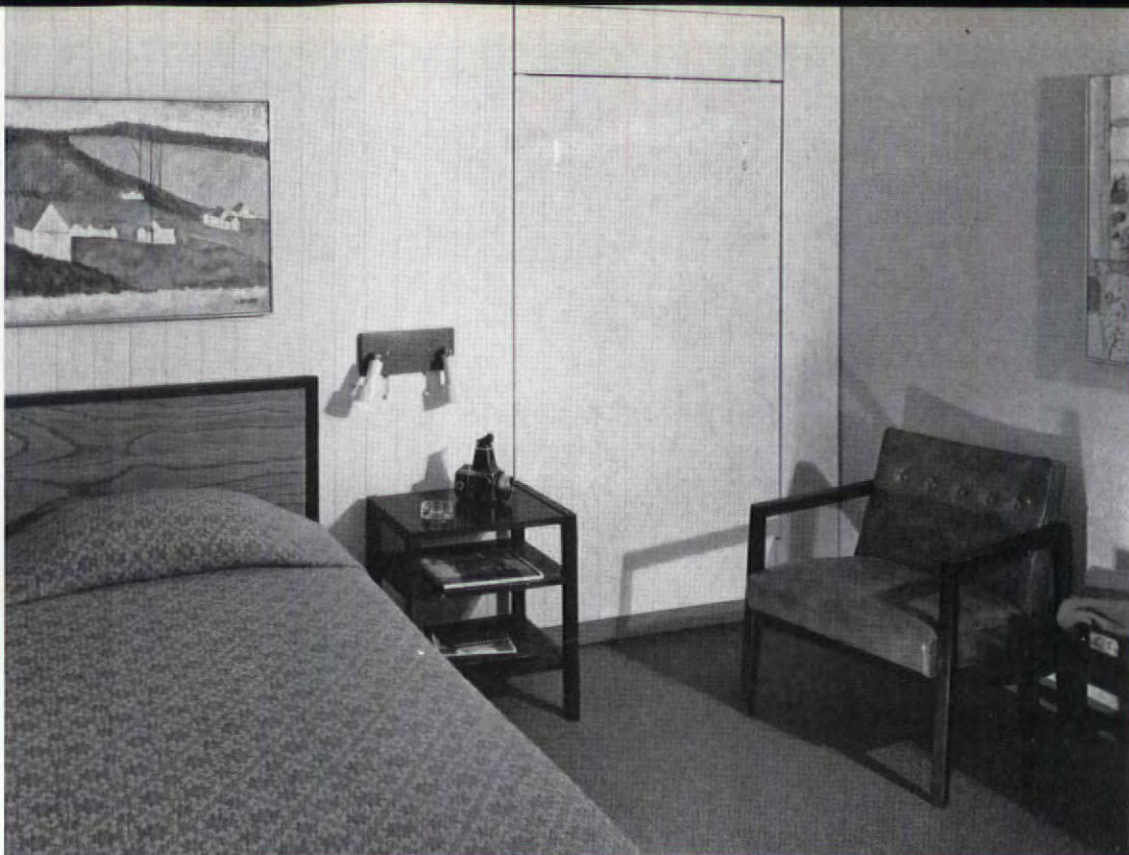
Interior designer Victoria Jamgochian, A.I.D., achieved the unobtrusive and comfortable atmosphere desired by client and architect alike. Rusty gold colors and original art in matching tones are used throughout.

The four new units are so successful that twelve more exactly like them are planned as a major step in the master program for the area located just outside Williamsburg's famous historic center.—M.S.



## Motor House Annex

photos by taylor lewis



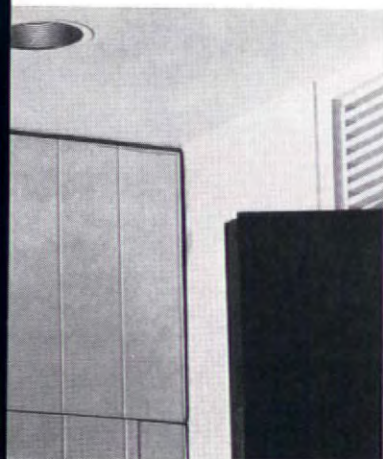
Above, right: The smaller room of a typical suite contains a single Dunbar bed and a Simmons wall bed. All headboards are fastened to the wall, like the convenient reading lamps. Headboards are made by Dunbar of teak-stained ash with dark trim. The Dunbar armchair comes easily apart for cleaning and reupholstering; the arms can be taken right off. The two partially visible paintings are typical of the numerous art works—serigraphs, monotypes, and original oils—used throughout.

Above, left: Detail of the Simmons bed as it comes out of wall.

Below, right: The larger room of a typical suite features Dunbar single beds; otherwise, furnishings are the same as in the smaller room. Dunbar desk is in light-finished ash with dark trim. A louvered floor-to-ceiling window shutter is partially visible. Bedspreads by Bates are in a dainty gold-on-gold pattern. The television is installed on a wall bracket designed by the architects so that it will be in scale with the rest of the room's furnishings.







Above: A corner wall detail shows the care which was devoted to making interior architectural appointments luxurious and practical. The vertical plank facing of the back walls is not only cut out with articulated panels, but is articulated from the wall itself.

Wood grilles set into walls and ceilings disguise air supply and return vents. Dark-stained wood shutters on windows and doors (shown just below vent) are practical as well as beautiful. Recessed ceiling lights illuminate the back wall panels.

Right: A view into the larger room of a typical suite shows the shuttered door leading to the other smaller room at left. It echoes the door leading in from the hallway (left foreground) and the shuttered window, as well as the ceiling grille overhead. Every window enjoys an unhampered view of the woods. The dark-stained desk and bench with rust colored vinyl upholstery are by Dunbar; desk chair is by I. Thorballs Eftf of Denmark.



#### SOURCES

Occasional tables, chairs: Knoll Associates. Lamps: Design-Technics. Bed wall bracket light: Koch & Lowy. Desk lamps: Nessen Lamps, Inc. Louvered shutters and doors: Joanna Western Mills. Sofas in hospitality suites: Century Furniture Company. Fabric on softs: Knoll Associates. Bedspreads: Bates Fabrics, Inc. Vinyl wallcoverings: Columbus Coated Fabrics. Folding beds: Simmons. All other furniture: Dunbar Furniture Corporation. Wool carpeting: James Lees & Sons. Lighting: Prescolite. Heat lamps: Day-Brite. Cork floorcoverings in bathroom: Armstrong.



## Motor House Annex

Left: The graceful Oriental curves of the roofs are particularly apparent on the entrance pavilion which serves the rear walkway connecting the four motel units. The careful caulking and joining between roof and roof supports is evident. California redwood is used exclusively on all the exterior construction and facing. Roof trim, visible on the pavilion, walkway, and unit in the background, is copper.

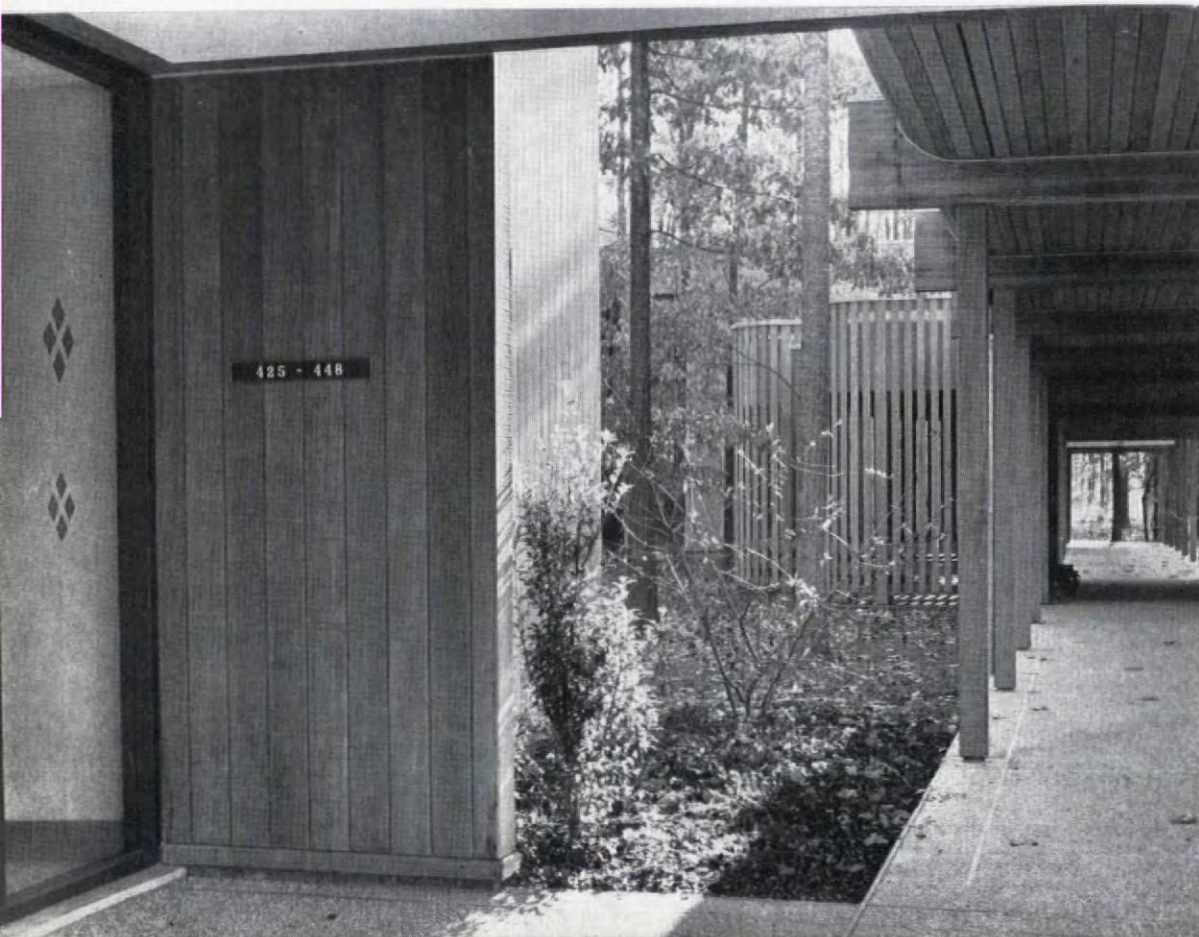
Below photos: Exterior and interior views of the semi-enclosed seating area directly behind the entrance pavilion. (Its curving sides, which echo the rest of the structure, are just visible in top left photo.) Its spaced slats provide some shelter and privacy as well as interesting shadow effects. Built-in wooden benches follow the curve of the sides.



schnirring



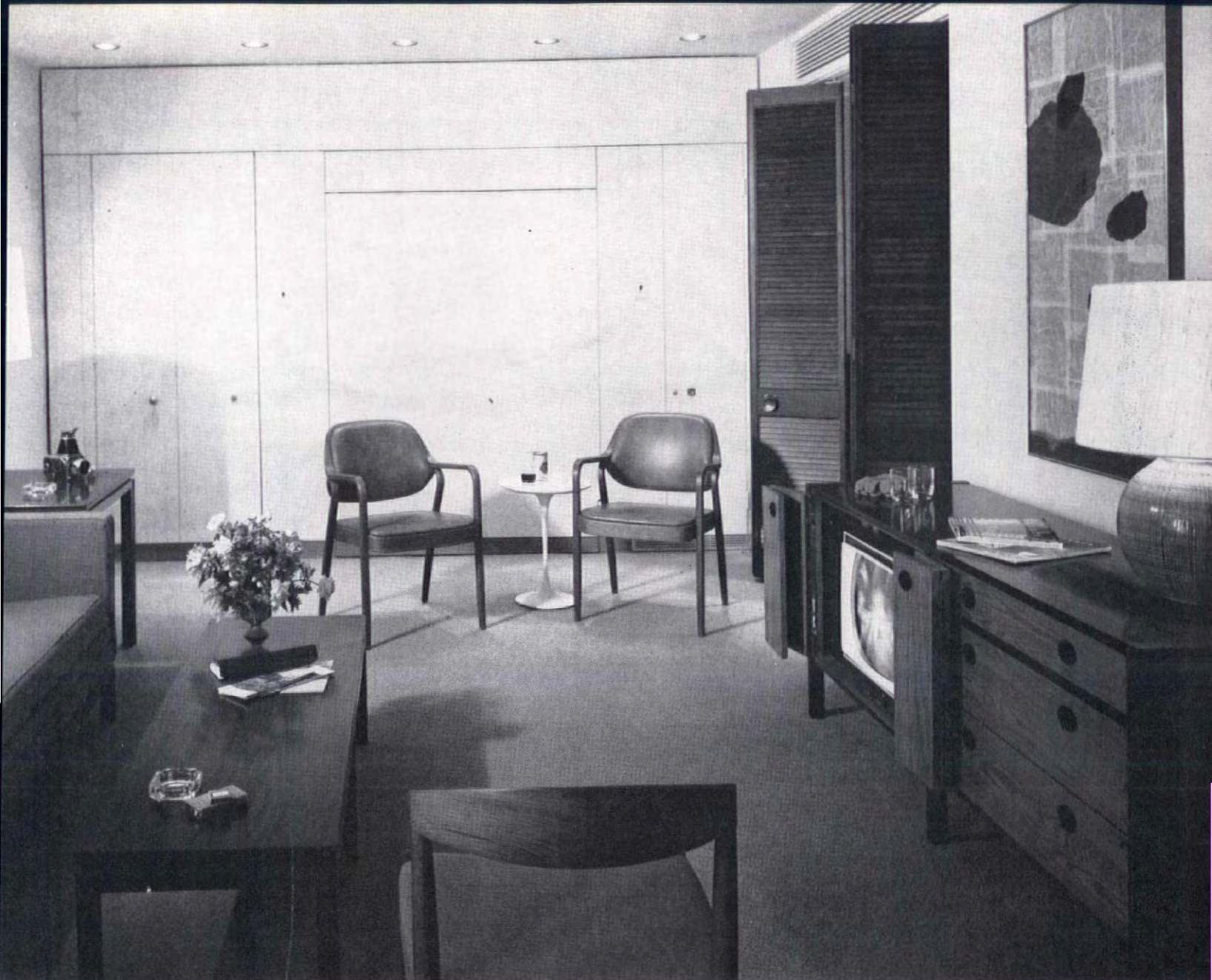
2 photos: schnirring



Left: A view from the rear entrance of one of the four motel units looks down the covered walkway toward the seating area already shown (above), the curving sides of which are visible through the trees. Floor-to-ceiling glass windows (left of photo) have a diamond design painted in the center to prevent visitors from walking through the glass.

photos by taylor lewis  
except as otherwise noted





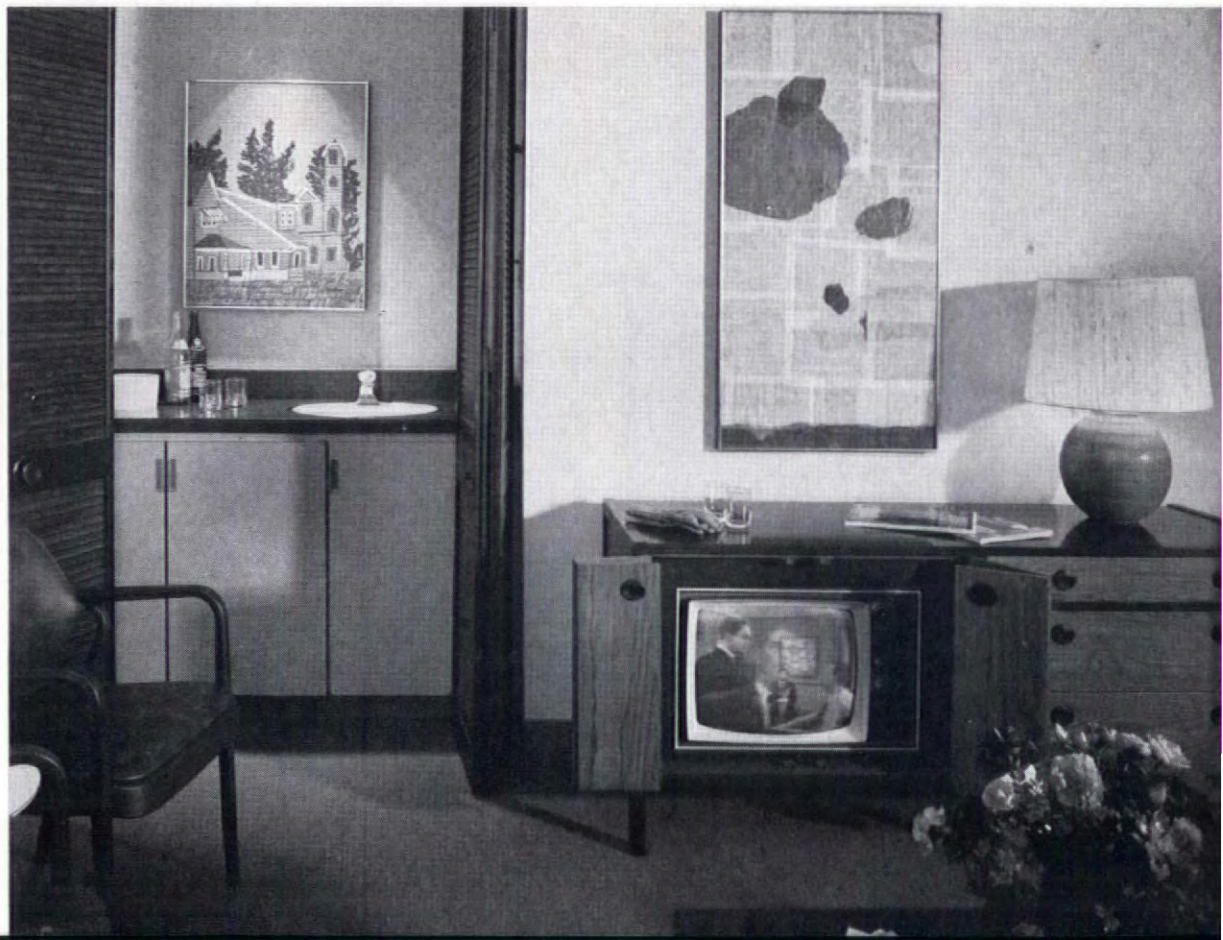
Above: The larger room of a typical hospitality suite. Each building has two of these suites—one on each floor—to provide enlarged space.

They offer about half again as much room as the typical unit and can accommodate four guests. Furnishings are identical to those in the other units, with the addition of extra chairs, divan, and bar area in the larger room.

The color scheme throughout is rust/gold/beige with dark gold carpeting by Lees, and draperies and upholstery by Knoll in similar tones. Original artwork is in harmonizing colors. Dunbar furniture is finished fine quality ash with dark trim.

Visible to the right are the lowered doors of the bar, an exclusive feature of each hospitality suite. The rear wall, faced with white painted vertical planks, contains articulated panels which open up for storage, and a large

Simmons wall bed. Right: A detail of the same room shows the recessed bar with lowered doors.







The small, select Japan Inn is ensconced behind an unobtrusive facade just north of Dupont Circle in the Nation's capital. It has flourished for almost two years and now is upping a 50-person capacity with a mezzanine addition.

The Inn's schematic design was developed by Philadelphia architect Hisao Kohyoma, now practicing in Japan, but its execution was by a new Washington firm, Wilkes and Faulkner Architects—their first completed project after they set up shop in March of 1966.

As the plan shows, the main room has a bar up front, then four tables, resembling those for blackjack, each accommodating eight diners. Here a chef cooks

and serves Teppan Yaki—steaks cooked on an iron plate—and fresh vegetables which he exposes fleetingly to the heat. In the Tatami Room (left on floor plan) shoes are removed and one sits low in Oriental fashion to be served Sukiyaki or Shabu-Shabu, a soup-like variation.

Overall design of the restaurant is restrained, modeled on the traditional Japanese country restaurant. Bits of colorful decoration are contributed by choice pottery, chests, masks, and wall decorations that the owners, Mr. and Mrs. Kokei Yoshimoto, brought from their native land. Architectural materials are white sand-finish plaster and dark-stained Douglas Fir beams and columns. Flooring is

black vinyl tile in the main dining room (opposite page) and Tatami mats in the small dining room (below). Bar, benches, tables, and wood screens are oil-rubbed white oak, custom made to Wilkes & Faulkner designs. Custom made sliding shoji screens of clear pine and frosted glass surround the Tatami Room. Similar screens are being installed in the new addition. The drawings on this page appear on the richly produced rice paper menus, match boxes, and other table appointments.

Since the opening of Japan Inn, Wilkes and Faulkner have continued with larger projects, such as the Washington office and warehouse facilities of U.S. Plywood Corporation (now under

## A setting for Teppan Yaki

At Japan Inn in Washington, D.C., designed by architects Wilkes & Faulkner in association with Hisao Kohyoma, Teppan Yaki is the epicure's dish



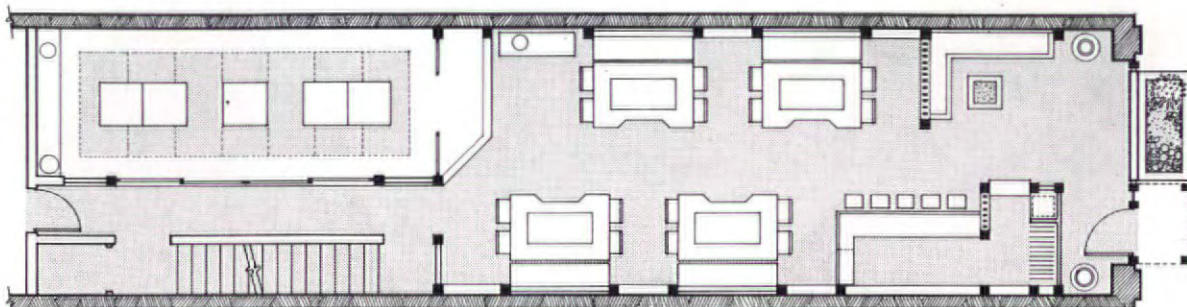


construction), the Washington ticket office of Aeronaves de Mexico, and several office buildings, including their own—a remodeled townhouse. Other work has been community swimming club facilities, new residences, additions to residences in the Washington, D. C. area, and vacation homes in Virginia and Michigan.

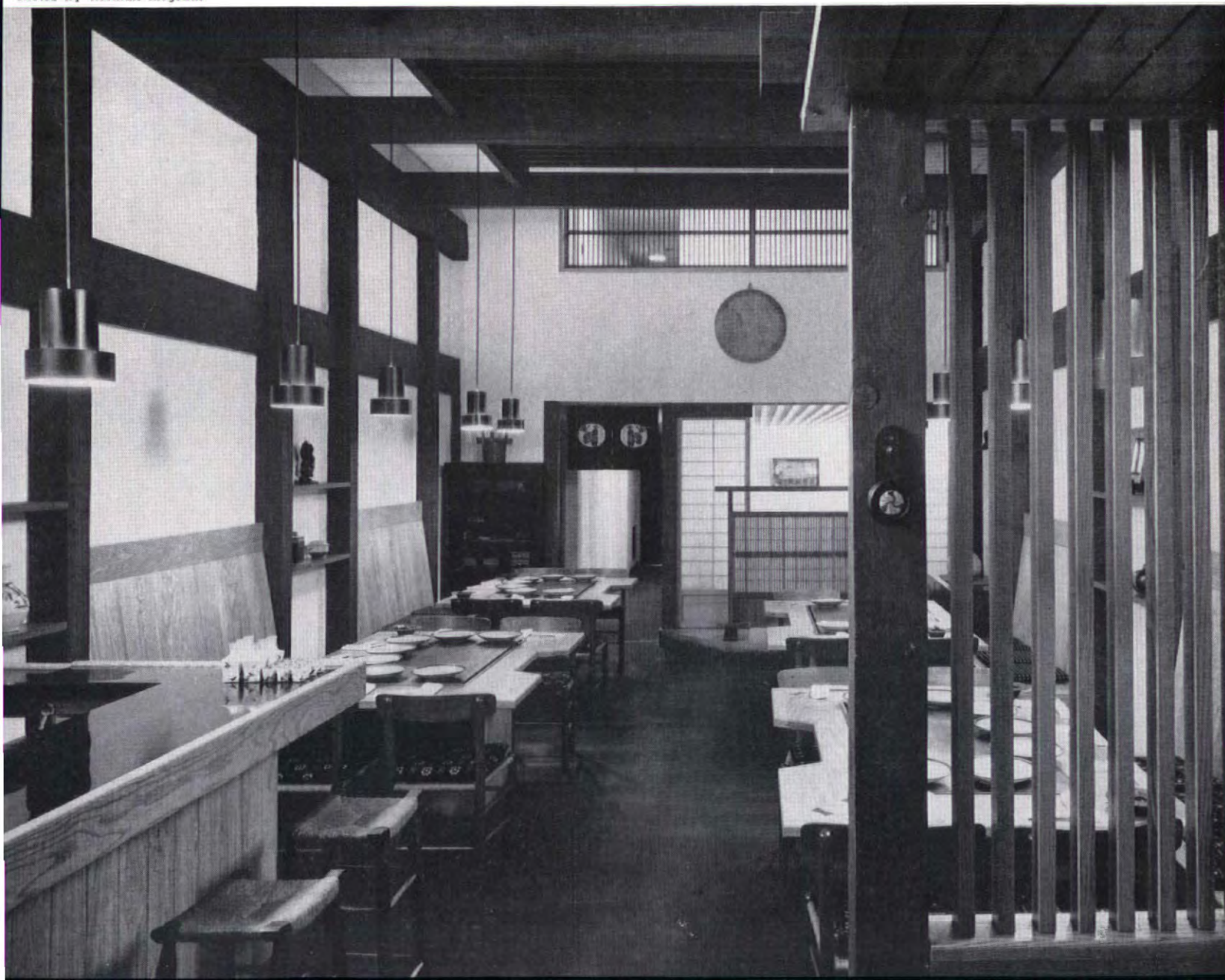
Joseph A. Wilkes, A.I.A., and Winthrop W. Faulkner, A.I.A., work with only one associate and two draftsmen, and Wilkes says they intend to keep the firm small in size. Nevertheless they cover all aspects of architectural design, landscaping, graphics, and interiors, frequently designing furniture for their own projects, as they did at Japan Inn.

—B.R.

Bar, benches, tables, wood screens (designed by Wilkes & Faulkner): **Quality Woodwork Company**, Washington, D.C. Hanging lamps: **Shaper Lighting of California**. Wall fixtures: **Lightoller**. Sliding shoji screens: **Miya Company Inc.** Chairs: **Jeff Elliot Craftsmen**. Kitchen consultant and contractor: **Carter-Gibson Company**. General contractor: **William F. Harper and Son**.



photos by norman mcgrath







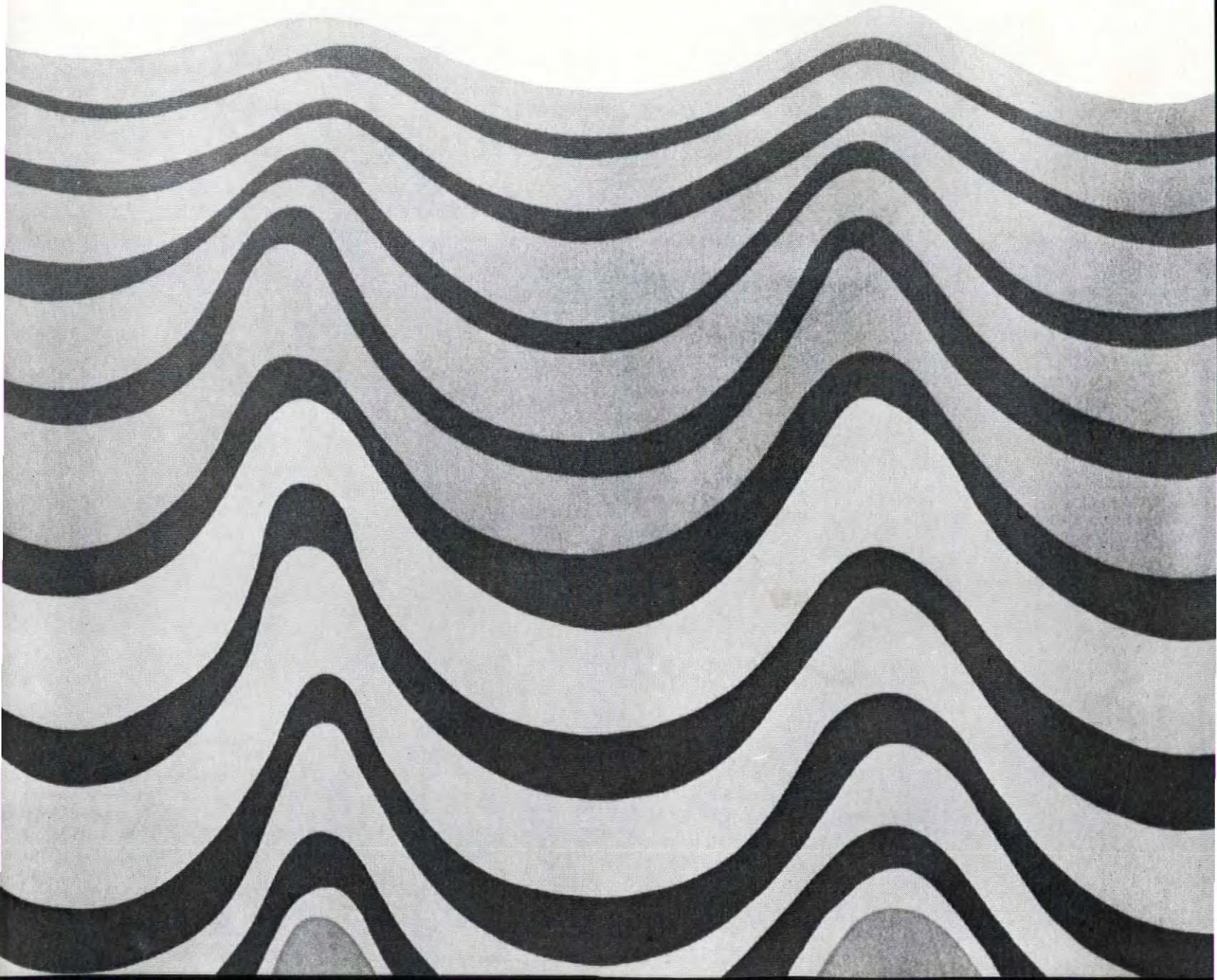
"Firebird" handprint on 54" foam-backed Caprolan.

"Why cut and sew to fit fabric on a chaise or around a human body?" Why limit furniture design to contours compatible with straight-line, tailored upholstery? Why work with fabric patterns whose clearly defined repeats and directions make them inapplicable for covering flow-lined shapes?" Jack Lenor Larsen has asked himself these questions for years, perhaps because he has an inquiring mind, but perhaps also because he is aware of what interior designers, furniture designers, and apparel designers are thinking about.

Therefore, and in spite of the fact that Larsen is very much a weaver's weaver, he has been exploring constructions, such as knitting, which make it possible to produce stretch fabrics. Judging by the recent upsurge in free-form furniture for sitting and re-

clining, Larsen's investigations have been very well timed, although the first stretch print he introduced "died" because there was no furniture on which to put it. But by 1966 the French designer Olivier Mourgue made a sensation with his free-form chairs, sinuous chaises, and mushroom-shaped stools. At the opening of Larsen's new showroom at 232 East 59th Street (August 1966 INTERIORS) a surprise success was scored by an unannounced item of furnishing, a Mourgue chaise covered not in one of its solid-color stock stretch fabrics, but in a lush new Larsen "art nouveau" print hand-screened on Allied Chemical Company's textured Caprolan. Foam backing laminated to the fabric prevented slippage—solving the most serious obstacle to using stretch upholstery prints.

Stretch without slip: Larsen's butterfly collection





The design swirled about the sleek, freewheeling curves of the chaise with ease and elan.

Mourgue designs are made in France by Airborne and distributed in the U.S. by George Tanier Inc. And it is again in cooperation with Tanier that Larsen is coming out with a stretch fabric collection. For Tanier is bringing in more European-made free-form pieces ideally suited to Larsen's stretch fabrics (December issue, pp. 122-124).

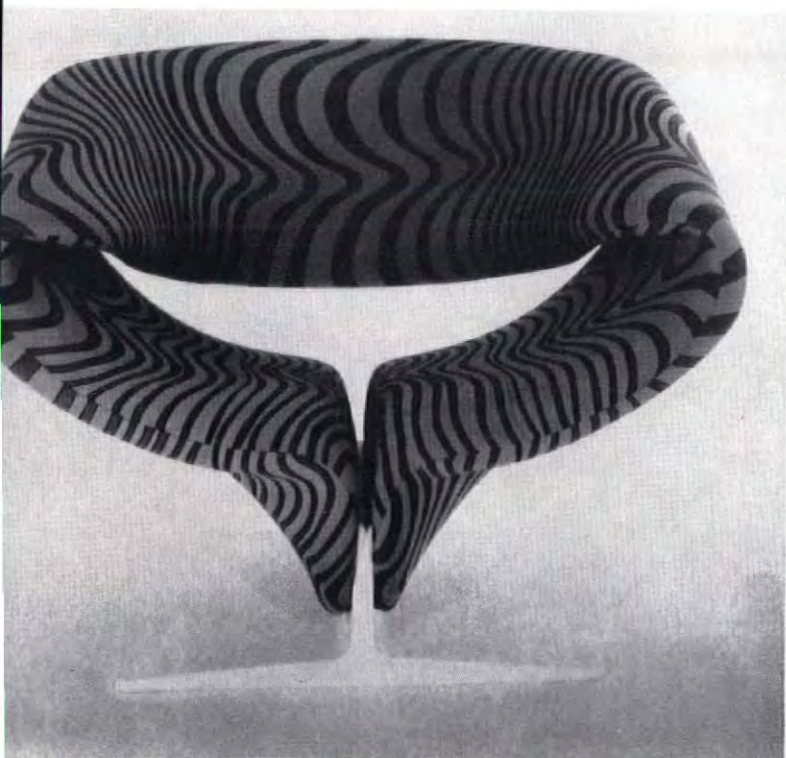
In addition to the four hand-screened, foam-backed Caprolan stretch nylon prints, all 54" wide, Larsen has simultaneously introduced a translucent white Caprolan casement, 45" wide ("Caterpillar"), and a coordinated solid-color woven-stretch upholstery cloth of 98% wool and 2% lycra without backing ("Contour"),

a phosphorescent white cotton and dacron casement ("Halo"), and two very interesting filigrees. One of them is a flame retardant Verel knit ("Plexus"), the other a snowy 100% bleached linen made in Switzerland. Called "Morning Star" this 54" lace is perhaps the only curtaining made by the true bobbin lace process. Though the technique is traditional, the fabric is not formal but subtly elegant. "Plexus" is a shell-white squarish fishnet, flame retardant, and with a sensuous woolly texture.

Still other news at Larsen: Additions to the epochal hand-screened velvets Larsen pioneered in 1960; Luxurious "Platinum Neutrals" — upholstery weaves designed for the architect and art collector by Marga Hielle-Vatter—two all-wools and one wool-and-silk; new worsteds.



On Paulin mushroom ottoman: "Firebird" foam-back Caprolan



Above: "Momentum" on intricately curved Paulin chair (at Tanier).

At left: "Momentum" 54" handprint on foam-backed Caprolan.



On Mourgue double ottoman (at Tanier): "Labyrinth" Caprolan



"Halo" phosphorescent handscreen on sheer 48" polyester.

"Bojangles" handprint on 54" foam-back Caprolan nylon.







(1) Armstrong's "Norager"

The hard-surface flooring industry made a strong and vigorous showing at the Chicago market this season. Its "bouncy" mood shows itself in more cushion-backed sheet flooring, highly commended for comfort. Its daring comes out in deeper, stronger colors: avocado, pineapple, mint green and camel, eggplant, and orange/yellow/red combinations. Embossing and surface patterns have more "bezazz", using planking and woodgrain designs in random and parquet arrangements. Delft designs, stenciling on wood-pattern vinyl or real wood, borders and buttons, inserts and trim designs are multiplying the possibilities for improvised design and personal custom work, and replacing the marbleized or spatter patterns, and metallic sprinkles which were once the only choice.

Technology has progressed as much as design, especially in vinyl sheet goods and in the better grade vinyl asbestos tiles. A new denser quality of vinyl asbestos promises to cut down on the need for waxing. Firms like Robbins Vinyl and Armstrong Cork are experimenting with seamless poured flooring, in addition to the firms who already specialize in it. (Porafloor and Fusecraft are represented here.) Not content to stay in the hard-surface field, many companies are moving into soft surface flooring by buying up carpet mills.

Flintkote has a "peel and stick" 1/16" tile for do-it-yourselfers. Dunlop has announced Vynolay, a reusable sheet vinyl in four-foot rolls that simply lies flat over existing flooring *without an adhesive*, and is thin enough to cut with scissors.

Patterns in ceramic tile are getting more inventive and colorful as the tile adapts more and more to flooring use, and it is becoming less expensive. Marble, proven in competition to be practical as well as beautiful, now boasts at least 250 domestic and foreign varieties in 7/8" or the popular 1/2" tiles. Keep your eyes down in 1968; the hard-surface floorcovering picture is going to be something to watch.

(1,2) ARMSTRONG CORK COMPANY, *Liberty & Charlotte Streets, Lancaster, Pennsylvania*. The room setting (1) shows the handsome "Norager," a brand new sheet Vinyl Corlon; hexagonal vinyl chips are imbedded in

## Report: Hard-Surface Floorcoverings



clear vinyl grout. In eight vibrant colors. The new Moorish series in Embossed Inlaid Lino-leum (2) features embossing on the tile face and grout lines. In six foot rolls, three colors.

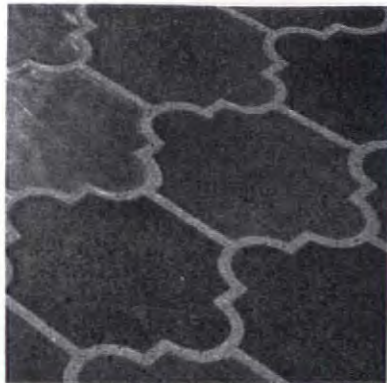
(3,4) FLINTKOTE COMPANY, 201 East 42nd Street, New York. New additions to the Indestructibles, ranging from do-it-yourself Peel and Stick to cushioned Walk-Ease Sheet vinyl—are embossed effects. Colors are subtle or sharp. "Stone Chip" (3) is a random pattern of stone fragments in subtle earth tones. "Salon" (4) is a pebbly textured surface. Both round out the patterns in Walk-Ease cushioned sheet vinyl.

(5,6) GOODYEAR TIRE & RUBBER COMPANY, Akron, Ohio. Among the new sculptured surfaces and random textures in its vinyl tiles are "Cliffstone" (6), a 12" X 12" tile with random stone-like chips and rippled surface textures; in six colors. "Wing-foot" (5), a 9" X 9" or 12" X 12" tile, is good for bathrooms or kitchens because of its black-on-white coloration.

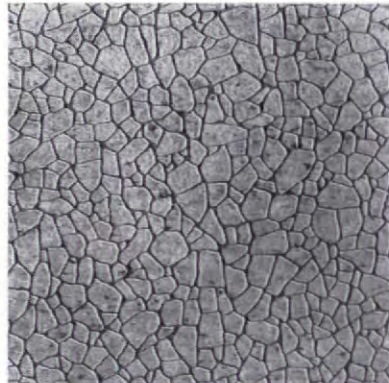
(7) KENTILE, INC., 58 Second Avenue, Brooklyn, New York. Among the unusual textures and patterns developed recently in the vinyl asbestos tile line is "Tanglewood" (7), a random driftwood pattern with a mellow patina. The intermittent texturing gives it a seamless, three-dimensional look. It is durable and easily maintained. In six strong, warm colors, 12" X 12" X 1/16" thickness.

(8,9) ROBBINS PRODUCTS, INC., Tusculumbia, Alabama. Robbins boasts a beautiful new New York showroom at 979 Third Avenue. Its unusual new vinyl tile line includes "Regency Bamboo" (8), which comes in five jewel-like colors and measures 12" X 12". "Provina" (9) has a primitive look inspired by ancient Mexico and embossed with authentic clay stamp designs. It has at least nine different motifs and six colors, also measures 12" X 12". Others in the line are available in a new 18" square.

(10) JOHNS-MANVILLE SALES CORPORATION, 22 East 40th Street, New York. Deeply embossed Vinylcraft tile patterns are in the firm's new spring line. Among them, "Abbey Stone" (10) is a rich, new design with natural slate coloration. It is embossed with deep grouting. Individual tiles are 12" X 12" X 1/8". Available in blue-gray and red.



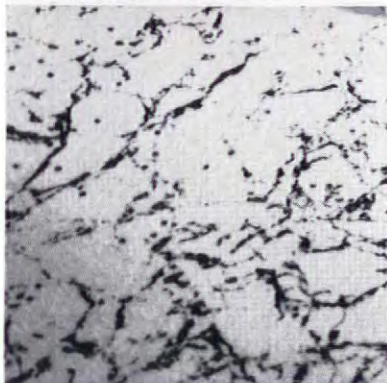
(2) Armstrong's Moorish Series



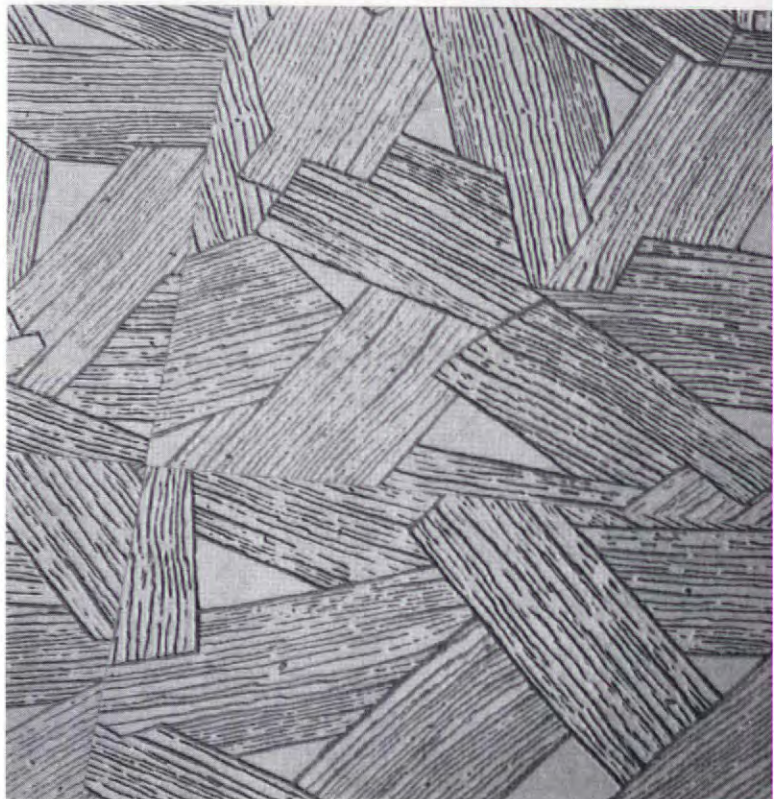
(3) Flintkote's "Stone Chip"



(4) Flintkote's "Salon"



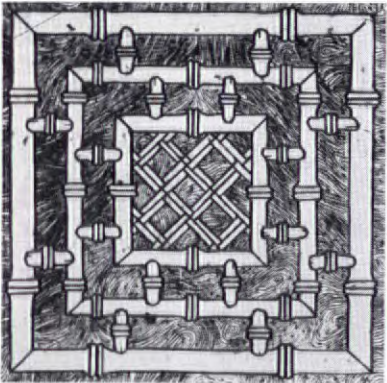
(5) Goodyear's "Wingfoot"



(7) Kentile's "Tanglewood"



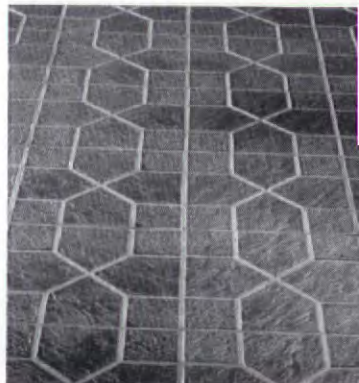
(6) Goodyear's "Cliffstone"



(8) Robbins' "Regency Bamboo"



(9) Robbins' "Provina"

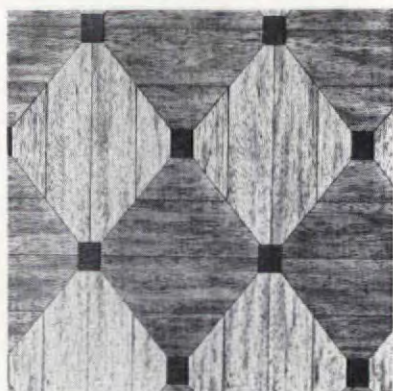


(10) Johns-Manville





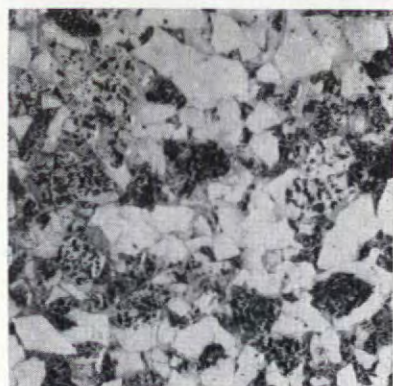
(11) Dunlop's Vynolay



(12) Dunlop's Vynolay



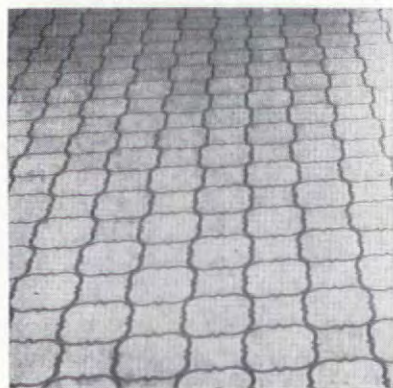
(14) Fusecraft



(15) Fusecraft's "Carnival Chip"



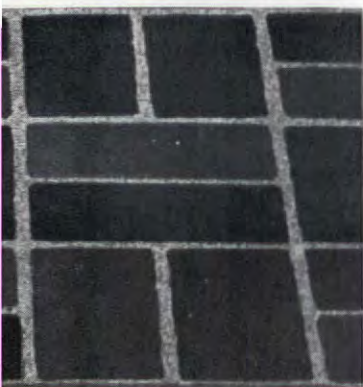
(16) Porafior's "Poradek"



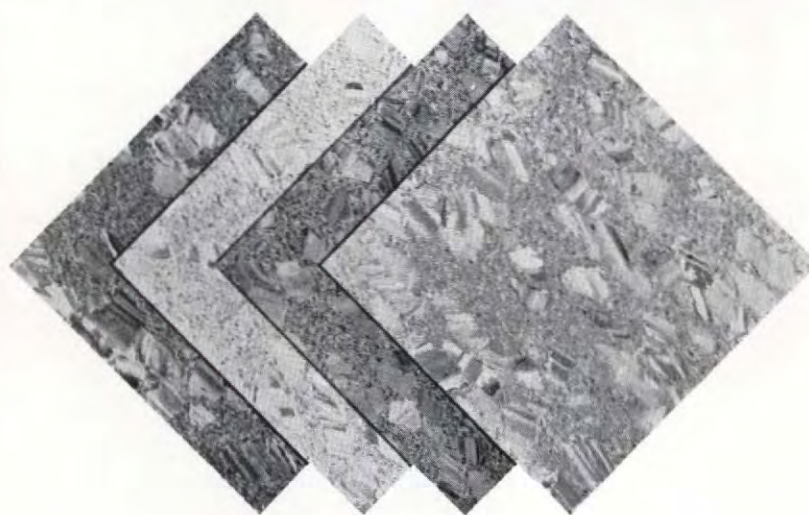
(17) Congoleum-Nairn's "Navara"



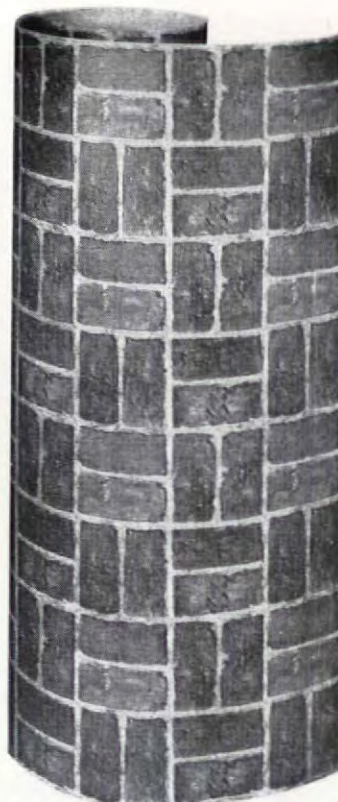
(18) Congoleum-Nairn's "Parthenon"



(19) National Floor Products



(20) Azrock's "Alvarado"



(13) Ruberoid's "Antique Brick"

(11,12) DUNLOP SEMTEX, LTD., 230 Fifth Avenue, New York, has entered the floorcovering field with Vynolay, a four-foot sheet vinyl that stays without an adhesive. Easily cut with scissors, it can be picked up and re-laid. It is impervious to water, and comes in over 40 colorful patterns, including an attractive ceramic design (11), and a woodgrain (12).

(13) GENERAL ANILINE & FILM CORPORATION, Floor Products Division, 733 Third Avenue, New York. One new pattern in the Luran Regency Embossed line of sheet vinyl floorcovering is "Antique Brick" (13), a deeply embossed pattern in three colors. For residential and light commercial use, it may be installed on, above or below grade. It has a Quiet-Cor foam inter-layer for comfort.

(14,15) FUSECRAFT, 270 Lincoln Blvd., Middlesex, New Jersey. Brand new "Carnival" multi-colored chips are the most interesting yet in Fusecraft's seamless flooring system, which includes primer and liquid coatings. The resultant high-luster flooring is tough and needs no waxing. The new chips are solid-color with tiny flecks of up to eight different colors each. They may be mixed with the present solids and "agate" chips (14,15).

(16) PORAFIOR, INC., 25-29 50th Street, Woodside, New York. In addition to its poured seamless flooring, Porafior has a new indoor-outdoor surface topping, "Poradek" (16), which contains inert stone aggregates in epoxy resin. The product resists harsh outdoor conditions, but is also popular for heavy-duty indoor installations. In nine colorways.

(17,18) CONGOLEUM-NAIRN, INC., 666 Fifth Avenue, New York. New Vinyl Cushionflor and vinyl asbestos designs are represented by "Navara" (17), a cushioned vinyl sheet flooring with the look of Moroccan tiles. In five classic colors. "Parthenon" (18), a vinyl asbestos tile design, simulates weathered marble. Its colors range from champagne to warm beige tones. The 12" X 12" tiles are in 1/16" gauge.

(19) NATIONAL FLOOR PRODUCTS COMPANY, Florence, Alabama, has just announced a new line of seamless vinyl flooring in six foot widths. Called "Uniflor", it goes down over an existing floor. "Uniflor Brick" (19) comes in four colors. Other patterns from the Uniflor series are Random Slate, Moresque, Octagon.

(20) AZROCK FLOOR PRODUCTS, Box 531, San Antonio, Texas.

## Hard-Surface Floorcoverings



From the new vinyl asbestos "Alvarado", samples of four colors (20) show the bold patterning that looks like large pieces of veined marble which have been cut, polished and laid into a matrix of small marble chips. The 12" X 12" tiles come in 1/8" gauge. They are recommended for medium traffic commercial and residential areas.

(21, 22) STYLON CORPORATION, 136 Newbury Street, Boston, Massachusetts. Stylon has many ceramic tiles in its line especially suited to flooring. Among them, "Clover" (21) can be arranged in many formations, mixed with solid tile. "Smoke Pavers" (22) comes in two sizes: 3" X 9" and 6" X 6". The versatile tile design is available in four colors.

(23, 24) EDEN MANUFACTURING CORPORATION, 979 Third Avenue, New York. Two breakthroughs by Eden this season are first a contract line of vinyl tiles which can be put down without stripping or matching. The pattern is self-contained within each 12" X 12" tile (23). A new "Stenciled Woods" line has charming designs stenciled on a woodgrain pattern vinyl (24) for a Persian look.

(25, 26) AMERICAN BILTRITE RUBBER COMPANY, Perrine Avenue, Trenton, New Jersey. A new design concept for vinyl asbestos tile is "La Mancha" (25), a budget-priced product with deep embossing, depicting a Spanish clay tile. In six colors, 12" X 12" size and 3/32" gauge. "Oceana" Foam-Step cushioned sheet vinyl (26) is Amtico's debut into sheet vinyl floors, in eight colors with random "mini-straws" set in translucent vinyl. In .140" gauge.

(26, 27) NASSAU FLOORING, 215 Grand Boulevard, Westbury, New York, specializes in custom installations. A beautiful new line of stenciled wood floors, exquisitely done in conjunction with Bishop & Lord, can be adapted to a customer's design. Stock patterns include a tiger border in yellows on pale wood (27) and an acorn-and-leaf strip in green and white, this time on darker wood (28). A polyurethane layer protects the surface of the painted wood.

(29) AMERICAN OLEAN TILE COMPANY, 1000 Cannon Avenue, Lansdale, Pennsylvania. The Murray quarry tile is now available in a new shape, "Valencia". Its rich earthen colors and graceful shape suggest many design possibilities. It comes in five colors: Canyon Red, Sahara, Sand Flash, Fawn Gray and Ember Flash, and measures 8" X 6" X 1/2".



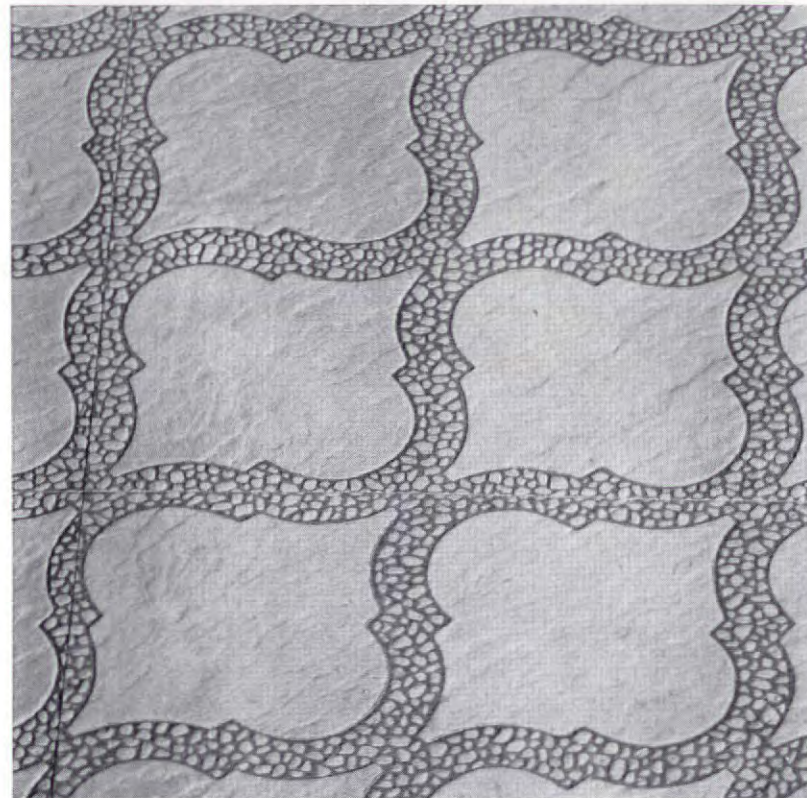
(21) Stylon's "Clover"



(22) Stylon's "Smoke Pavers"



(23) Eden's "South Seas Pattern"



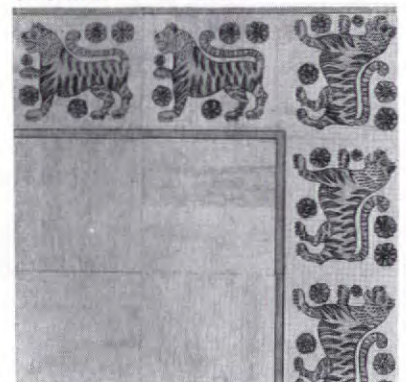
(25) Amtico's "La Mancha"



(24) Eden's "Stenciled Wood"



(26) Amtico's "Oceana"



(27) Nassau's "Tiger Border"



(28) Nassau's "Acorn and Leaf"



(29) American Olean's "Valencia"

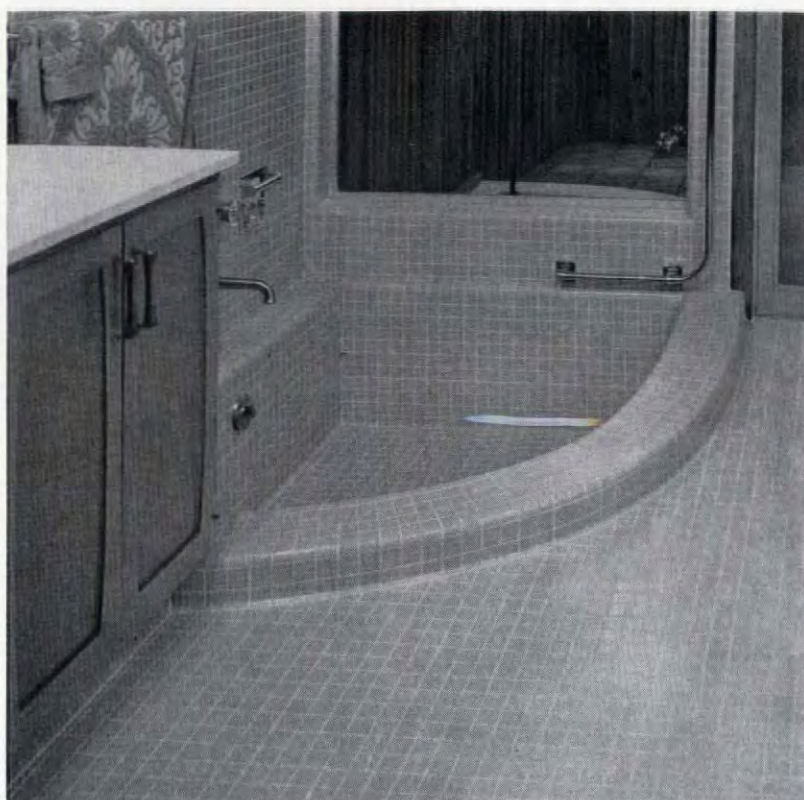




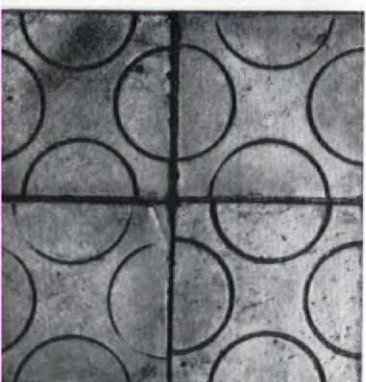
(30) Cambridge's "Etruscan"



(31) Cambridge's "Granada"



(32) Monarch's ceramic tile



(33) Country Floors' French Terra Cotta



(34) Country Floor's Italian tile



(35) Summitville's miniature quarry tiles



(36) Elon's "Madrid"



(37) Elon's "Arabesque"



(38) Ludowici-Celadon's "Hexagon"

(30, 31) CAMBRIDGE TILE MANUFACTURING COMPANY, Box 15071, Cincinnati, Ohio. The new contoured shape "Granada" tile gives an interesting pattern to floors. It is available in five colors, (31). New 6" X 6" "Etruscan" floor tile, also in six colors, provides a colorful, easy-to-clean floor in a dining area, enclosed patio, or entrance foyer, as shown (30).

(32) MONARCH TILE MANUFACTURING, INC., San Angelo, Texas. Ceramic tile's stain and water-resistant qualities suit it for floors in kitchens or bathrooms, as shown here (32). Monarch also recommends its many other snappy styles and colors for more formal rooms, and for outdoor areas as well.

(33,34) COUNTRY FLOORS, INC., 204 East 36th Street, New York. The firm's exquisite collection of virtually unrivaled ceramic tiles imported from France, Italy and Portugal is perfect for bathrooms and kitchens, and also beautiful enough for the most formal rooms. Italian floor and wall tile (34) is hand painted and measures 7 7/8" X 7 7/8" X 9/16". From the French terra cotta line, this design (33) is especially rustic in feeling; it is hand made, molded and baked.

(35) SUMMITVILLE TILE, INC., Summitville, Ohio, announces Contourettes, miniature extruded contoured quarry tiles. The tiles come in four shapes and five natural colors, as well as 12 hard-glaze crystal and crinkle glazes. Sizes range from one to two inches depending on the pattern and are shipped in sheets of one square foot for easy installation. The tiles are economical and are recommended for residential and light contract use.

(36, 37) ELON, INC., 246 East 53rd Street, New York. Hand-made "Carrillo" tiles imported from Mexico are glazed, unglazed or decorated. The variety of shapes and patterns can be laid in diverse combinations, and there are now ten color glazes. Shown is "Arabesque" (37), in stock sizes of 1 3/4", 4", 5" and 6". Also shown is "Madrid" (36), an exotic pattern in stock sizes and gay colors (36). Custom sizes and designs are available.

(38) LUDOWICI-CELADON COMPANY, 75 East Wacker Drive,

## Hard-Surface Floorcoverings



Chicago. Manufacturers of quarry tile, roofing tile and facing brick, the firm offers four classic quarry tile patterns: "Valencia", "Provence", "Renaissance" and "Hexagon" (shown). The tiles are available in brushed or smooth textures, red or fire flashed colors, for use indoors or out. The tiles are acid-resistant and hard-wooded.

(39) MARBLE INSTITUTE OF AMERICA, *Pennsylvania Building, Washington, D.C.* The opulent dining room installation (39) shows but one of the endless possibilities of one-half inch marble floor tile. The "Markwa" tile line is available in numerous shades and markings, and in standard modular sizes of 8" X 8" and 12" X 12". The tile faces may have Polished (gloss) Face, Cushion Edges, Satin (hone) Face, or Square Edges (for floors).

(40,41) TILE COUNCIL OF AMERICA, INC., *800 Second Avenue, New York.* The Tile Council represents the entire United States ceramic tile industry. The two quarry tile designs shown (40), (41) exemplify the more adventurous embossed designs which individual companies are using on quarry tile, borrowing from Mexican and Mediterranean motifs. The Council also represents glazed wall tiles and ceramic mosaic tile, both of which can be heavily glazed and used as floor tile.

(42,43) AUFFRAY & COMPANY, INC., *146 East 56th Street, New York,* has just opened a beautiful new showroom for its ceramic floor tile as well as its French reproduction furniture. Off-white antique glazed terra cotta (43) sets off any elegant room arrangement, with its six-inch hexagon design, as does the red high-glaze "Trefle" pattern (42), a 6" X 4½" design.

(44) EUROPEAN MARBLE, *661 Driggs Avenue, Brooklyn, New York.* Marble is shown off at its finest in this gallery entrance installation (44), in which the yellow-gold "Onyx" pattern with brown veining is used. The firm's line, all imported from Italy, comes in an infinite variety of types and colors. It is stocked here for immediate delivery, and all can be custom sized.



(39) Marble Institute's "Markwa"



(40) Tile Council member quarry tile



(41) Tile Council member quarry tile



(42) Auffray's "Trefle"



(43) Auffray's terra cotta



(44) European Marble's "Onyx"



# Traditional



**Reproduction Hepplewhite sideboard.** Shell motifs, snow drop, and band inlays of satinwood embellish the mahogany piece. Available, however, in any finish. Brass hardware. Drawer lined with Pacific Cloth. H. Sachs & Sons. *Circle 200 on Reader Service Card*



**Painted French provincial ladder back settee reproduction.** Seat shown has separate cushion on upholstered wood platform but woven rush seat is available. Side chairs to match. Finish is antique white. Louis Maslow & Sons. *Circle 201 on Reader Service Card*



**Fresh tapestry reproduction of a documented Middle Ages tapestry, "Fête Galante,"** on a "millefleurs" background. Printed and hand embroidered—Measures: 6' 7" x 4' 7". Atelier d'Art de Rambouillet through G. Charbin, New York. *Circle 202 on Reader Service Card*



**Two occasional table reproductions in cherry.** One, with faux bamboo tapered legs measures 15" x 19" x 26" tall. Second, with solid stretcher base measures 15½" x 19" x 18" tall. Removable metal tray tops. John Widdicomb. *Circle 203 on Reader Service Card*



**Six-sided Oriental temple jar lamp.** Copy of a classic Chinese jar in both color and shape. Glazes are in a choice of Orient yellow, azalea, oxblood, moss green. Shades in both drum or slanted coolie style. Haeger. *Circle 204 on Reader Service Card*



**Four-door console chest.** Mediterranean style of Spanish influence. Doors open to reveal shelves. Wood is pecan veneers and solids in a mellow fruitwood finish. Baroque gadroon ornamented pulls in antiqued brass finish. Vanleight. *Circle 205 on Reader Service Card*





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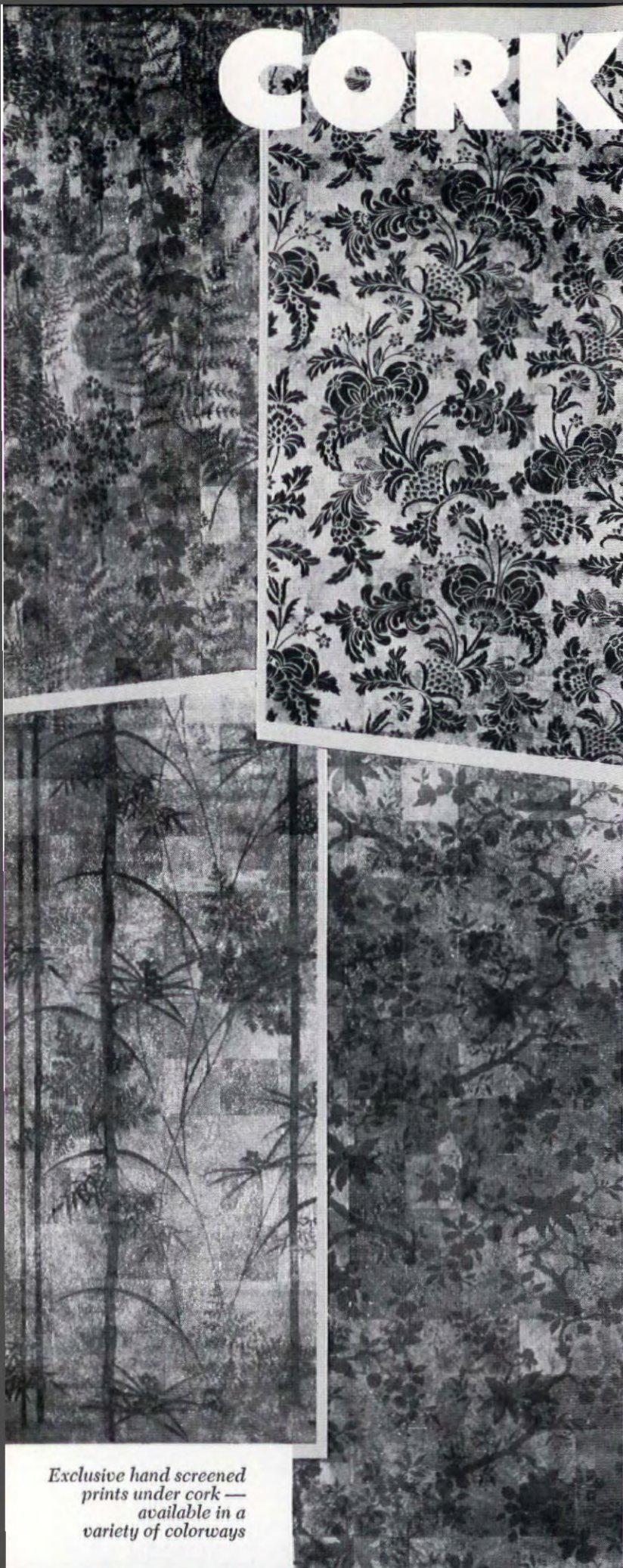
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## Rosewood enhances clock designs

Four striking new designs from the Howard Miller Clock Company incorporate the rich wood graining of oiled rosewood in their design. Two digital clocks, one with satin aluminum cylinder, the other with its mechanism visible through clear plexiglas, have rosewood ends and bases.



The other two individual timepieces, above, are electric alarms for bedroom, living room, or any desk. Cases are of rosewood; raised dial cover is Plexiglas; hour and minute hands are black; alarm set is red; and dial is satin aluminum.

Circle 225 on Reader Service Card

## Johns-Manville's "Directoire" ceiling tile

The "Directoire" acoustical twelve-inch-square tile from Johns-Manville has a pattern of omni-directional fissures, giving it an overall pattern, when installed, that does not have the checkerboard or linear effect of many acoustical ceilings.

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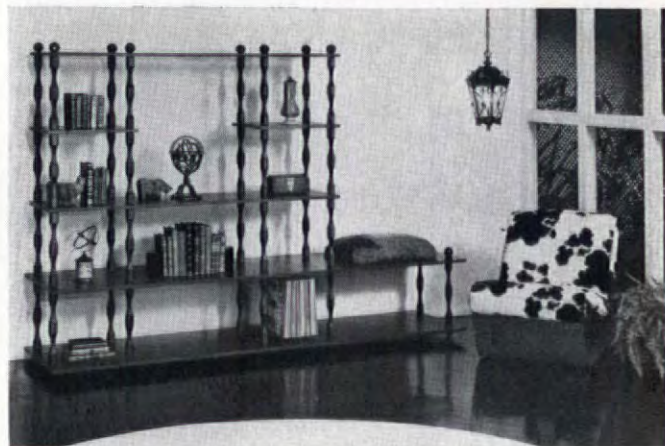
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### Spindle poles assembled with a twist

Russ Stonier Designs, Inc., creator of semi-transparent Austrian room dividers, has designed *Spindle-Flex Poles*—smooth-sanded, unfinished, hardwood turnings to be assembled into bookshelves, room dividers, or shelving. They



are easily put together with a simple twist (no glue necessary) and may be finished by painting, staining, antiquing, or dyeing. Each pole is 15 inches long, 1 3/4-inches or 2 1/4-inches in diameter, and are available in bulk packages or kit form. There are three styles of turnings: Transitional (shown above), Bamboo, and Spanish.

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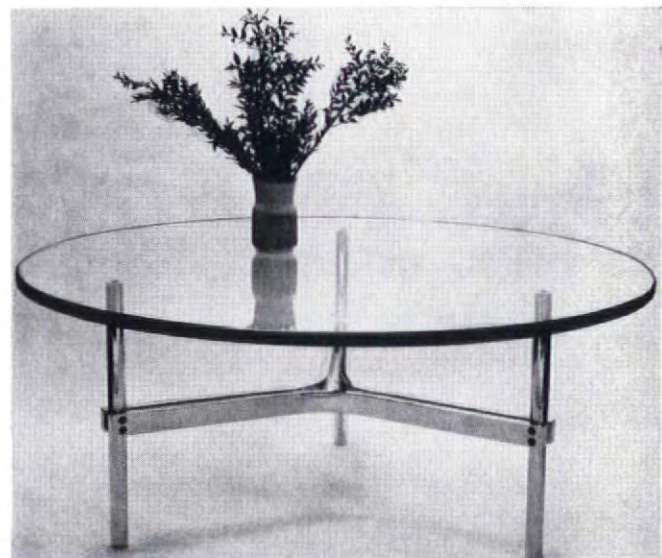
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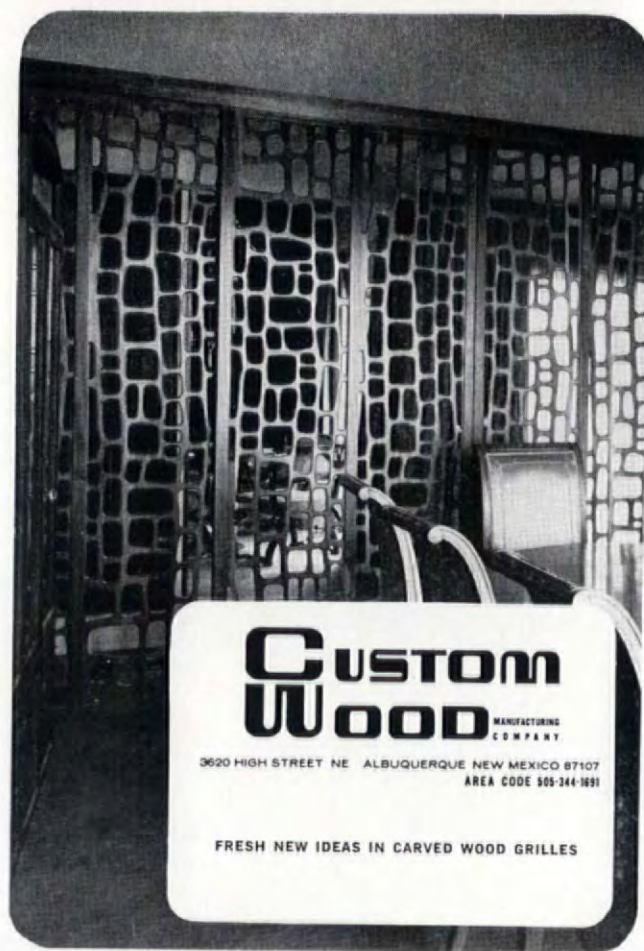
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Circle 56 On Reader Service Card

land's patented *Roc-lonized* Velvet Suede finish for an all-white, self-lining. Advantages of this process for backing fabrics are: protective insulation against heat and cold; water-repellency; stain-resistance; washability; and dry cleanability. Added to all those plus factors is the fabric's crease-resistance, drapability, and luxurious feeling. The New Horizons Collection includes many textiles and colors. Circle 228 On Reader Service Card

#### Brick pattern in carpeting

Crown Products Corporation, Division of General Felt Industries, has introduced "Colonial Brick" needle-loom carpeting with a custom "wilton" look, for institutional and commercial installations. This highly durable nylon carpeting is easy to maintain, and comes in five vivid colors. Circle 229 On Reader Service Card

#### Tassels, bullion, and fringe

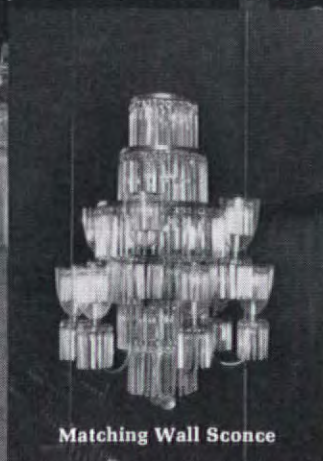
An economical trimming line is offered by The Graber Company, specialists in drapery fixtures, that includes a large group of satin-sheen rayon tassels with loops and slides, bullion, and rayon chainette fringe. The shimmering, weighted tassels are ideal for Austrian and Roman shades. Circle 230 On Reader Service Card

#### "Beau-Tuft" carpet quality from Bigelow-Sanford

"Beau-Tuft," a new Tuft-Dyed quality by Bigelow-Sanford, Inc., is made of staple nylon in 12-foot widths only and was created for the high-volume, medium-priced market. Patterns, in several colorways, are Abstract Block Texture, Documentary, and Texture. Circle 231 On Reader Service Card

## METROPOLITAN

where lighting is a work of art . . . as evidenced by the handsome installation in the Hartford-Hilton Hotel Ballroom, Hartford, Connecticut, designed by David T. Williams, A.I.D.





### Leather patterns in Consoweld line

Consoweld Corporation, for the first time, has introduced leather pattern colors into its decorative laminated plastic surfacing lines. White, Sauterne, Avocado and Moroccan are the colors, available in Consoweld 6 and Postforming grades, in sizes up to 5' x 12'. Some suggested uses for the new line are for store fixtures, table and bar tops, accent panels. In addition to the leathers, Consoweld has added Black Jade, a black marble pattern with green veining, and Avocado Classic in white with green tracings; both are offered in standard sizes, finishes, and thicknesses, with edge trim.

Circle 232 On Reader Service Card

### "Drape-Rite" tape tames flaring drapes

The Speed-O-Pin Machine Manufacturing Company has developed "Drape-Rite" tape to prevent fabrics from flaring at the bottom of drapes. Consisting of a nylon cord with small hooks attached at intervals to coincide with the drape pleats, "Drape-Rite" is especially useful on no-iron fabrics such as fiber glass, for it forces the drape to hang in its folds.

Circle 233 On Reader Service Card

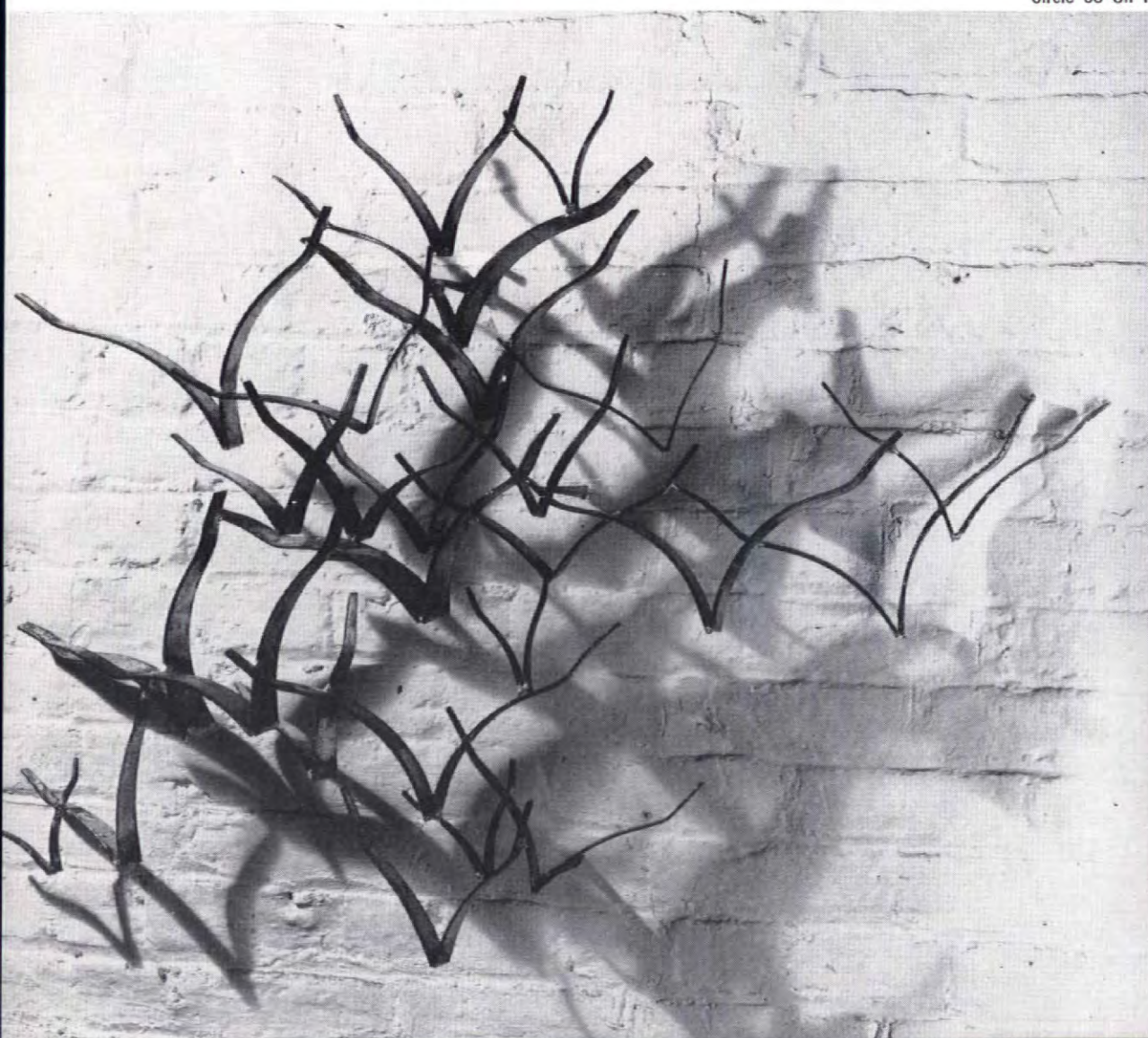
### Address Book

FINE ARTS, LTD., New York lamp manufacturer, now has a showroom in Chicago's American Furniture Mart.

GEORGIAN LIGHTING STUDIOS, INC., 22-28 West 19th Street, New York, has opened a permanent showroom in the New York lamp and gift area at 210 Fifth Avenue.

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HARMONY CARPET CORPORATION

PHOENIX CARPET COMPANY, INC., has tripled its showroom space in the D & D Building at 979 Third Avenue, New York, with a move to the 8th floor.

ARTHUR POST COMPANY, 1133 Broadway, New York, is a newly formed company for the professional furnishing and installation of carpeting and resilient floorings.

F. SCHUMACHER & COMPANY, 58 West 40th Street, New York, now has its Houston, Texas sales office in larger and more convenient facilities at 2631 Revere Street.

SHELBY WILLIAMS INDUSTRIES, INC., 2500 West Ogden, Chicago, has approved the acquisition of GOODMAN MANUFACTURING COMPANY of Philadelphia, hospital bed firm.

THAYER COGGIN INSTITUTIONAL, High Point, N.C., is opening a contract showroom in Chicago's Merchandise Mart.

U.S. PLYWOOD, Flexible Materials Division, Louisville, Kentucky, has appointed the following area distributors for "Flexwood": DWOSKIN, INC., 1116 N.E. 36th Street, Oklahoma City; LINDSEY WALLPAPER & PAINT CO., 3415 Monroe Street, Toledo; and RALPH L. NOBLE ASSOCIATES INC., 910 Fifteenth Street, Denver.

WINDOW SHADE MANUFACTURERS ASSOCIATION has relocated the New York office to 230 Park Avenue.

### People

BAKER FURNITURE, INC., Grand Rapids, has announced that G. F. KAHLE has joined the company's Chicago showroom staff in the Merchandise Mart.



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DIRECTIONAL CONTRACT FURNITURE CORPORATION, 979 Third Avenue, New York, has appointed WILLIAM E. JORDAN vice president/sales, and CHILTON BROWN executive v.p.

DUX INCORPORATED, 5000 City Line Road, Newport News, Virginia, has named WILLIAM TILLMAN manager of the New York showroom at 305 East 63rd Street.

GREEFF FABRICS, INC., 150 Midland Avenue, Port Chester, New York, has announced the following management changes: WERNER MITTMANN to administrative assistant to president Theodore Greeff; RICHARD JOHANN to sales manager; CHRISTOPHER SMITH, RAY DITTMAR, and CHARLES MUENCH to eastern sales; and DAVID S. SMITH, treasurer.

KENMORE CARPET CORPORATION, 979 Third Avenue, New York, has announced the following executive appointments: FRANK MILLMAN to president; BERT MARCUS to vice president/sales; and MATT MILLMAN as treasurer.

HERMAN MILLER, INC., Zeeland, Michigan, has elevated EDWARD MURPHY to sales manager and JOSEPH SCHWARTZ to marketing manager, both new positions.

ROYALMETAL CORPORATION, One Park Avenue, New York, has named CHARLES F. DAY manager of its Office Furniture Products Division at the New York executive offices.

ISABEL SCOTT FABRICS CORPORATION, 979 Third Avenue, New York, has appointed WILLIAM WEBER vice president and national sales manager. Mr. Weber was formerly with Nessen Lamps, Georg Jensen, and Jens Risom.

(Continued on page 124)

## MARGOWEN

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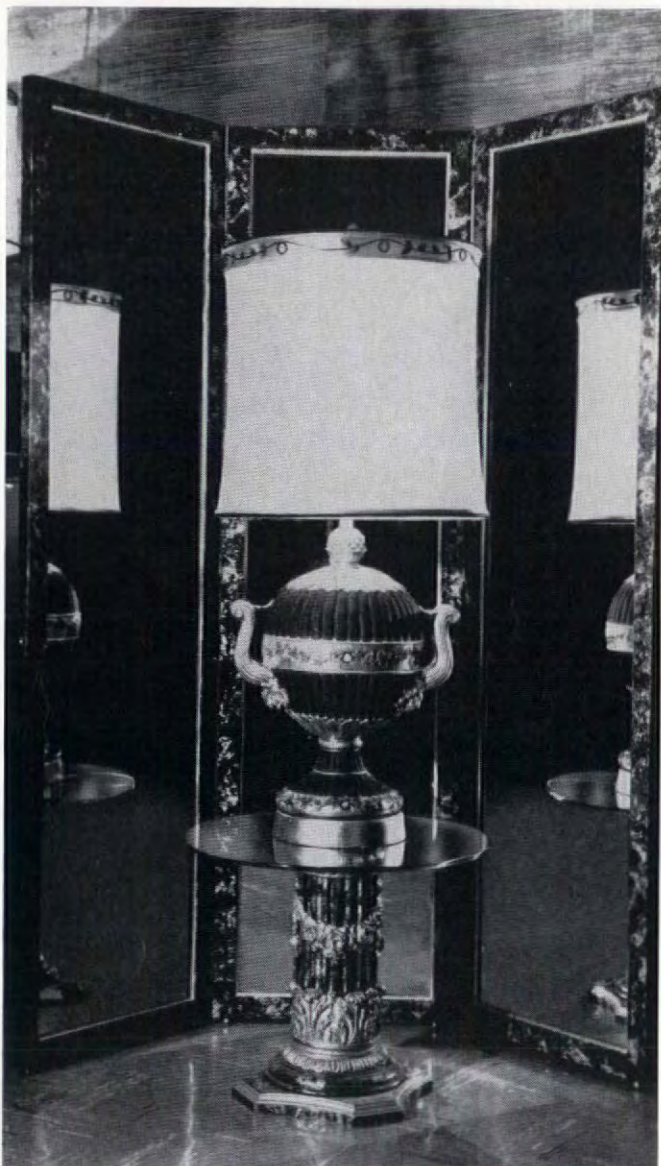


Circle 62 on Reader Service Card ►



# Traditional

(Continued from page 106)



Late Louis XVth style country French chest with matching mirror. Finish is a warm light-toned barely distressed French walnut. Also available in a painted white and gold finish. Globe Furniture Company.  
Circle 206 on reader service card



"Aries," a six-panel wall hanging screen. Reproduction of a Shifoni zodiac design which is also available on paper rolls for use as wallpaper, or mounted on larger six-panel floor-standing folding screens. Bill Keliehor Designs.  
Circle 207 on reader service card



"Hinsdale" game table, "Kent" chair. Both in a warm fruit-wood finish. Checker board table top flips over to create a double size top in matching plain wood finish. Chair has an upholstered seat. Old Colony Furniture Company.  
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(Traditional continued on page 118)

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Chicago: Space 1214, Merchandise Mart  
Los Angeles: Home Furnishing Mart

Circle 63 On Reader Service Card





"Moonflower," a vinyl wall covering by A. H. Jacobs.

Thomas K. Smith is showing wall coverings, handwoven fabrics and blinds.

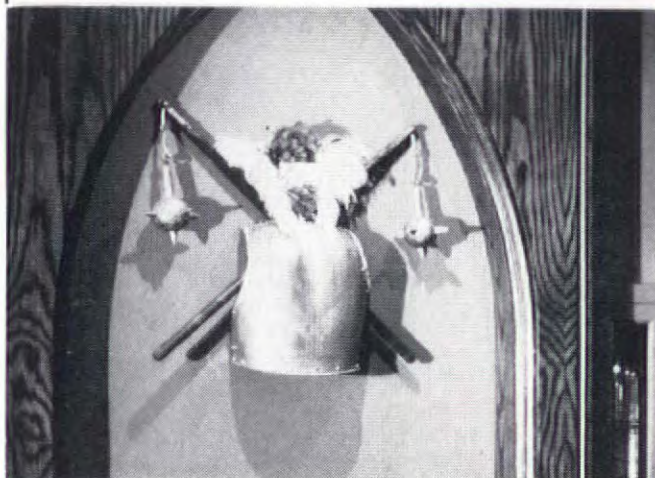
**THOMAS K. SMITH INC.**

979 Third Ave. D & D Bldg., N.Y.C. • PL 5-0195



SHOWROOMS: CHICAGO, NEW YORK, HIGH POINT, ATLANTA, BOSTON, DALLAS, DENVER, LOS ANGELES, MIAMI, PHILADELPHIA, PITTSBURGH, SAN FRANCISCO

Alan L. Ferry, A. I. D. Selected  
**ROBERT ABELS**  
To Supply Antique Armor  
For Chateau Fleur de Lis Restaurant



Georges Photo

Corner of Chateau Fleur de Lis  
Style Catalog—\$1

**ROBERT ABELS, INC.**  
**ANTIQUE WEAPONS and ARMOR**

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These pulls lend an air of elegance and a final touch of refinement to any furniture or cabinetry. Their simple designs are compatible with both contemporary and traditional furnishings. Stocked in walnut stain only, other painted finishes may be applied over existing finishes. Although the standard size is 1½" in diameter, custom sizes are available upon request. The price is a dollar per pull. For additional information please write to:

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*Decorative Fabrics and Wallcoverings*

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## Traditional

*(Continued from page 116)*



**Formal Rococo French bombe chest.** In walnut with brass hardware. Ladies' painted drop front secretary painted white with gold trim. Small occasional swivel chair with tufted seat and back. All in any finish. Maslow Freen.

*Circle 209 on reader service card*



**Mediterranean style wrought iron chandelier** from the "Town and Country Collection." Spanish open scroll work and intricate rosettes embellish eight candle arms and central urn. Rope patterned chain. Progress.

*Circle 210 on reader service card*



**Mahogany cupid bow sofa table.** Reproduction of a British Museum piece hand crafted in England by the West Country Craftsmen. Drawer in burlwoods and satinwood inlays. Imported by Tempest-Hoag International.

*Circle 211 on reader service card*

◀ Circle 68 On Reader Service Card



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Queen Anne's  
cabinet-maker  
insisted on solid wood.



Louis XIV's  
cabinet-maker  
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So does DAVIS...

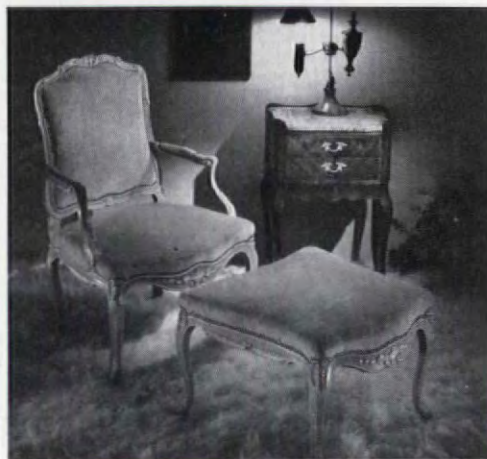
Then, we insist on 1215 more detailed steps to capture the graceful simplicity Queen Anne appreciated . . . 1202 individual operations to achieve the courtly elegance Louis XIV demanded. And it is the pride . . . the excellence in each step that makes the lasting Davis difference . . . a difference you can take as much pride in as we do.

Fine Davis Cabinet work is on display throughout the country. Write for the name of the showroom nearest you.  
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**DAVIS**  
CABINET COMPANY  
"Craftsmen of Fine SOLID WOOD Furniture"



Just one  
nice thing after  
another!



  
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*Each of Knapp & Tubbs five showrooms provide you with an inimitable showcase of fine decorative furniture and accessories, including more than 20 famous American collections, European imports and documented English and European antiques.*

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Circle 72 On Reader Service Card



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#### Out-Adore—outside

A new better idea for stopping dirt outside doorways! Tough 100% polypropylene-on-vinyl mats are sun and weather resistant—last for ages... yet have the elegant look of luxury carpeting. Place them at every doorway!

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Rich-looking high-low sculptured nylon pile establishes a mood of cleanliness and elegance for your entire building! Traps and holds dirt. Water-stopping vinyl back protects floors. Wear-surface guaranteed 3 years!

**FREE MAT/MATTING CATALOG S-2** gives sizes and colors of mats for every purpose.



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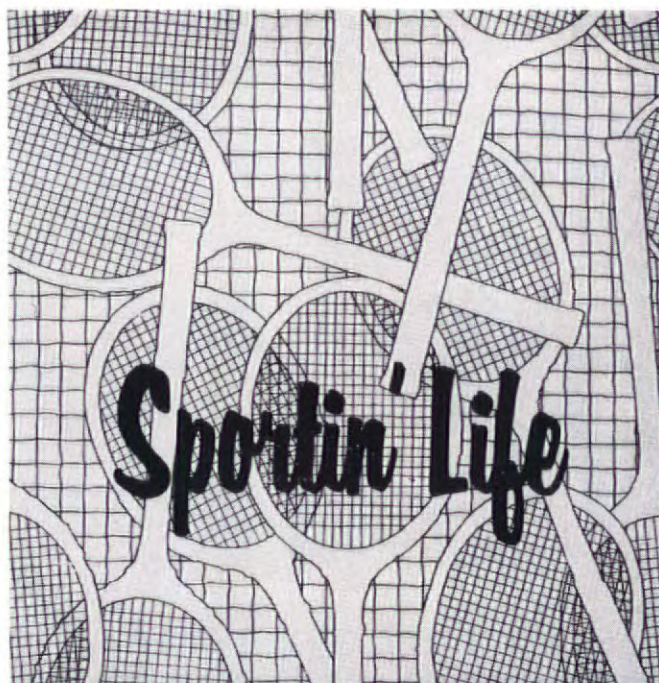
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# PAGEANT

wallpapers

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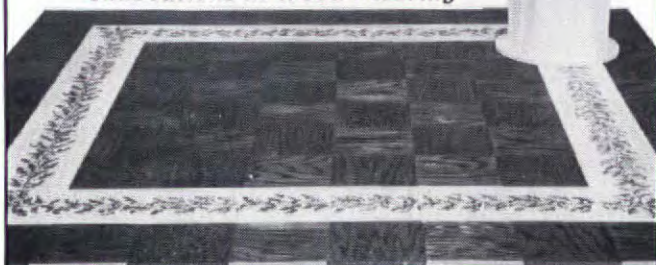
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EDWARD AXEL ROFFMAN ASSOCIATES, INC.



R-1200 Series Edward A. Roffman, Designer

Circle 77 On Reader Service Card

STROHEIM & ROMANN, 155 East 56th Street, New York, has announced the retirement of PAUL T. HANRATH after 32 years with the company and the appointment of EDWARD J. BEATTY his successor as midwest sales manager.

WIRTZ CORPORATION of Chicago has announced the appointment of FRANK S. WHITING as vice president. Wirtz is the parent company of the American Furniture Mart Corporation with which Mr. Whiting had previously been associated since its founding in 1924.

### Manufacturers' Literature

#### Furniture

BERNARD & SIMONDS INC., division of Baker Furniture, Inc., offers a 12-page catalog of traditional wood furniture for contract and residential interiors. It includes a variety of nail-studded chairs upholstered in leather and Early American styles; tables from conference size to small drop leaf end tables; and decorative screens in cork and cane, or with prints of Audubon bird, Currier & Ives subjects, and maps. Circle 234 On Reader Service Card

BURKE, Division of Brunswick Corporation, with showrooms in 12 major cities, has put out a colorful and clever catalog illustrating several collections of contemporary shell furniture, partially or fully upholstered. This brief and readable catalog puts the emphasis on photographs, with brief captions and explanatory text on the last page. Burke has also recently printed *Burke Catalog Price Pages* for insertion in its ring binder catalog. Circle 235 On Reader Service Card

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PHILADELPHIA: Joseph Croce  
SAN FRANCISCO: Don Rumsey Assoc.

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

PARIS FRANCE: Galerie 5

Circle 78 On Reader Service Card



C I DESIGNS has issued a 20-page catalog devoted to the 50 Series Modular Seating Line designed by Hans Krieks and the 400 Series Library Group by designer A. Der Marderosian. Both are excellently presented in black and white photographs, a number of them showing the furniture installed in the Mugar Memorial Library at Boston University (INTERIORS, April 1967) for which the two lines were initially designed. Accompanying price list also contains descriptions, upholstery yardage requirements, and general information.

Circle 236 On Reader Service Card

DAVIS FURNITURE INDUSTRIES, INC. has issued a brochure on its GT-series occasional tables with 1/2"-beveled edged, plate glass tops. The supporting base is 16-gauge cold rolled steel finished in mirror chrome, satin, mirror bronze, or antique bronze. The table is made in five sizes.

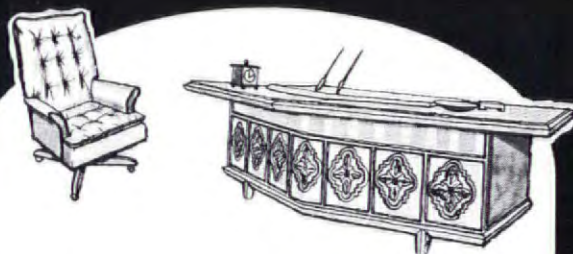
Circle 237 On Reader Service Card

EGETAEPER INC., Danish carpet manufacturer, presents an outstanding group of its Ege Rya rugs in a 24-page catalog artistically photographed in clear, full color that details the unusual patterns ranging from Mexican and abstract to an owl with owlets in four colorways. The back cover lists wholesale representatives in 13 European countries, Canada, the Virgin Islands and four key cities in the United States.

Circle 238 On Reader Service Card

FIXTURES MANUFACTURING CORPORATION is offering a free article discussing and solving problems associated with furniture glides, especially the denting, scratching, and black marks on tile and linoleum floors.

Circle 239 On Reader Service Card



Original designs by Albert Parvin & Co.  
manufactured to our most exacting specifications.

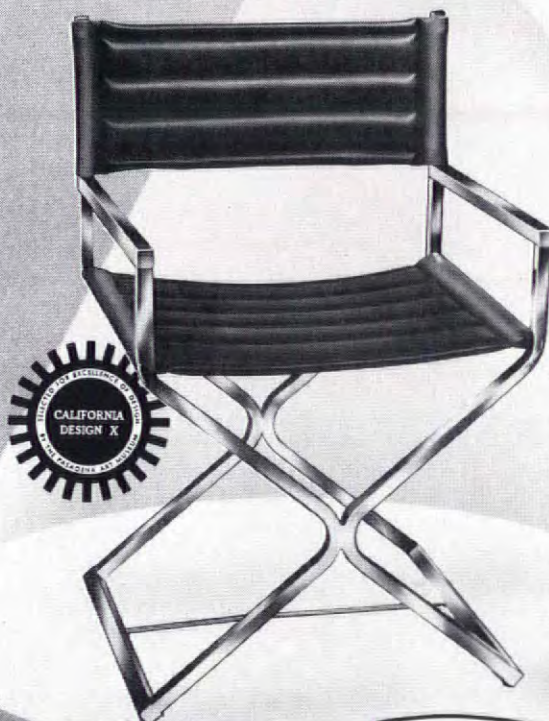
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Lights...  
Camera...  
Action...



... with



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Circle 80 On Reader Service Card





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**Designed to help you**  
**specify contract carpeting**

**Woven Sample Color Charts ... Performance and Quality Control Test Data ... Specification Sheets ... Construction Details ... everything you need ... even special color strike-offs in 48 hours or less**

Esthetically and beyond, when it comes to technical excellence, Oxford commercial carpets are second to none ... plus Oxford's unmatched personal service. Oxford presents its products in a straightforward manner with complete data specifically prepared to assist architects, commercial interior designers, contract buyers and owners. Reference materials include test data and information on flame spread, construction, backing and acoustics. Color strike-offs to your exact requirements, if desired. There's an Oxford carpet counselor nearby who's eager to work with you. He really gets things done, **quicker**. Your reference library needs Oxford's commercial carpet data. **Write for it today.** Let us know when you want our representative to call. No obligation, of course.

**OXFORD MILLS, INCORPORATED**  
 WARE, MASSACHUSETTS 01082

Circle 81 On Reader Service Card

HELIKON FURNITURE COMPANY, INC. has issued a 64-page, handsomely illustrated catalog with retail price list for architects, designers, and dealers. It features new desks, chairs, and tables for office and institutional use designed by Robert Benham Becker. Descriptions accompany the many glossy page illustrations.  
 Circle 240 On Reader Service Card

JOFCO of Jasper, Indiana has issued a brochure on its *Office Master II Series*, a medium-priced line of hand-rubbed, oiled walnut veneer paneled office furniture. The line has banded plastic tops, densified clear maple posts and rails, and walnut drawer fronts and end panels. Conference and executive desks come free-form and rectangular.  
 Circle 241 On Reader Service Card

KNAPP & TUBBS INC. has issued a triad of brochures with color covers and black and white photographs, on living room, dining room, and bedroom furniture. The first starts with a history of the firm; all three present individual pieces with key numbers and descriptions, interspersed with paragraphs of explanation.  
 Circle 242 On Reader Service Card

NATIONAL OFFICE FURNITURE COMPANY has printed a six-page color brochure on its imported contemporary office chair line at highly promotional prices.  
 Circle 243 On Reader Service Card

STANDARD EQUIPMENT, Division of American Pressed Steel Corporation, offers a 64-page *Steelmaster catalog* with color illustrations of its office furniture, office equipment, and accessories.  
 Circle 244 On Reader Service Card

Circle 82 On Reader Service Card

Discover  
 and rediscover the  
 wide creative possibilities of  
 Laverne furniture, textiles  
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TROPI-CAL has published *Catalog No. 678* of 34 pages illustrating the fanciful and delightful rattan furniture designs by Danny Ho Fong that includes his latest creations and some old favorites. "Parisienne" is a newly styled Victorian furniture without the usual peel rattan wrapping on the frame; the smooth rattan gives the chairs the look of bent-wood furniture, to which the designer has added padded seats and backs.

Circle 245 On Reader Service Card

### Fabrics and Wallcoverings

BURLINGTON INDUSTRIES, INC. has issued color cards containing swatches for each of three new tapestry fabric designs—*Aztec* of 100% rayon in eight colorways; *Sturbridge* of rayon and cotton in six colorways; and *Empress*, all rayon, in nine colors.

Circle 246 On Reader Service Card

COLLINS & AIKMAN CORPORATION presents the *News in Furniture and Upholstery for Spring 1968* in a catalog outlining furniture and upholstery fabric trends for this fall. The book contains almost two dozen fabric swatches mounted in an eye-catching manner. Copies are free to fabric buyers and merchandise managers.

Circle 247 On Reader Service Card

GILFORD, INC. of New York, source for vinyl wallcoverings and and upholstery fabrics, shows in a "Samples" folder three novelty items being added to the company's catalog. They are "Jungle" in washable acrylic hair pile printed in a black and gold animal skin pattern; "Attica," a rough, stone wall texture; and "Himalayan," a vinyl with the appearance of wood paneling in solid or planked versions.

Circle 248 On Reader Service Card

Circle 83 On Reader Service Card

*they look and feel like real Wax candles*



### NALCO DRIP WAX CANDLE COVERS

Amazingly realistic! Authentic wax candle beauty and decorator charm for extended base fixtures. Made of wax-like polyethylene with drip effect. Excitingly different from ordinary covers.

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No. 33-B

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Handsome.  
Comfortable.  
Versatile.  
Best way to  
describe the

popular AX chair, designed by Hvidt & Molgaard-Nielsen. Laminated beech, teak seat and back. Note interesting combination of woods in the legs. Available in many variations. Upholstered, too. See more of the AX chairs and other FH furniture in our catalog.



Circle 85 On Reader Service Card ►



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looks like handmade ceramic tiles

# really



and when they come from Mexico you get  
all the rich textural and color variation  
of traditional craftsmanship.

## Elon Inc.

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## Patio Tile Co. Inc.

618 North San Vicente Boulevard  
Los Angeles, California 90069  
(213) 655-8484

Send for full color 8 page catalog.

METLON CORPORATION of New York is brightening the 1968 fashion field with its *Hot Diamond* line of iridescent Rexor yards in vibrant colors and many metallics. Designers in other fields will find Rexor yarns blend perfectly with natural fibers or the new synthetics. Reel Textile Mills, Inc., 188 River Street, Patterson, New Jersey, for instance, has woven a traditional jacquard of spun rayon that is highlighted with gold Metlon.

Circle 249 On Reader Service Card

JAMES SEEMAN STUDIOS, INC. introduces its *Pallavicini Collection* of Wallcoverings for Today in a four-page brochure. These 25 designs in 86 colorways are produced in Seeman Studios' new technique which gives the appearance of hand-prints. A vinyl coating is added for low maintenance and durability. Patterns, extending from traditional to contemporary, allow a wide latitude in their application—whether one wants a cane effect, the wet look, a foil, flock, tapestry.

Circle 250 On Reader Service Card

### Lighting

GREENE BROTHERS, INC., specialists in decorative lighting for over half a century, has published *Catalog F-67* of 28 pages, lavishly illustrated with the firm's "Jewelry for the Home" in crystal, bronze, tole, and wrought iron—for contract or residential interiors.

Circle 251 On Reader Service Card

LIGHTOLIER introduces several groups of new architectural lighting designs with exclusive features in a 32-page brochure, *Surface-Mounted Fluorescent Lighting* (A.I.A. - Uniform System Division: 16/Brochure No. 43-A). Unretouched photographs of all products show exactly what the specifier will receive.

Circle 252 On Reader Service Card

Circle 87 On Reader Service Card

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Elegantly detailed  
in choice of wood  
or finish can be  
used for desk  
or serving.  
Complete line of furni-  
ture made to specifica-  
tions on display.



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Shelves to Infinity  
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Circle 88 On Reader Service Card

◀ Circle 86 On Reader Service Card



RAYMOR has published a color brochure of contemporary lighting fixtures for residential and contract interiors. Included are a selection of the most popular designs of recent seasons as well as a brand new collection of modular architectural fixtures in lucite, and black and polished chrome, designed by Ed Whiting.

Circle 253 On Reader Service Card

### Carpets

DOWNS CARPET COMPANY is distributing to architects and designers a 24-page color *Contract Carpeting Book* illustrating the firm's varied carpet lines used in public areas throughout the country—from banks to bowling alleys. Also presented in color are 44 patterns, colors, and textures appropriate for specific types of installations which meet individual requirements for eye-appeal, color, durability, fiber, design, quality, cost.

Circle 254 On Reader Service Card

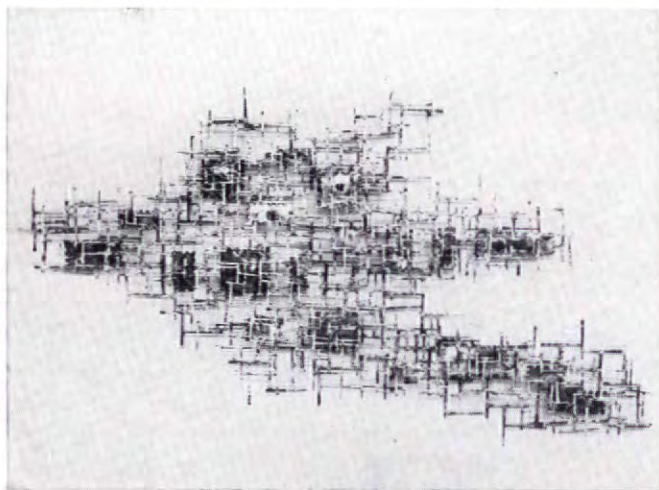
JUTE CARPET BACKING COUNCIL, INC. is offering a free brochure of value to purchasers, specifiers, and users of commercial and institutional carpets. It contains advice by leading carpet installation specialists on the role of backing materials in terms of appearance and performance.

Circle 255 On Reader Service Card

OXFORD MILLS, INC. has issued a contract carpeting catalog designed to assist architects, interior designers, and contract buyers in selecting institutional floor covering. Specification data includes color selection, construction details, custom color information, special quality facts, specimens of requests for bids, and installation methods. Also included is an imposing list of Oxford's contract installations.

Circle 256 On Reader Service Card

(Manufacturers' Literature Continued on page 133)



**DIMENSION**—Brazen steel with gold and silver leaf accents and rich natural copper reds and polished brass. 53" long 35" high, 8" deep. (Also available in your size.) Write for new Brochure.



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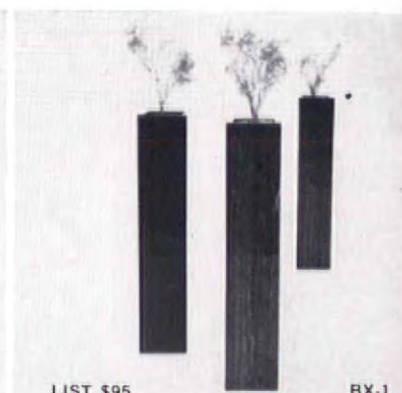
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Circle 89 On Reader Service Card



LIST \$133

4632



LIST \$95

BX-1

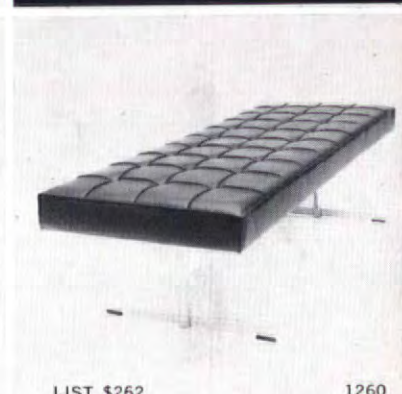


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LIST \$262

1260



LIST \$131

4833



LIST \$298

8580



LIST \$251

8090B



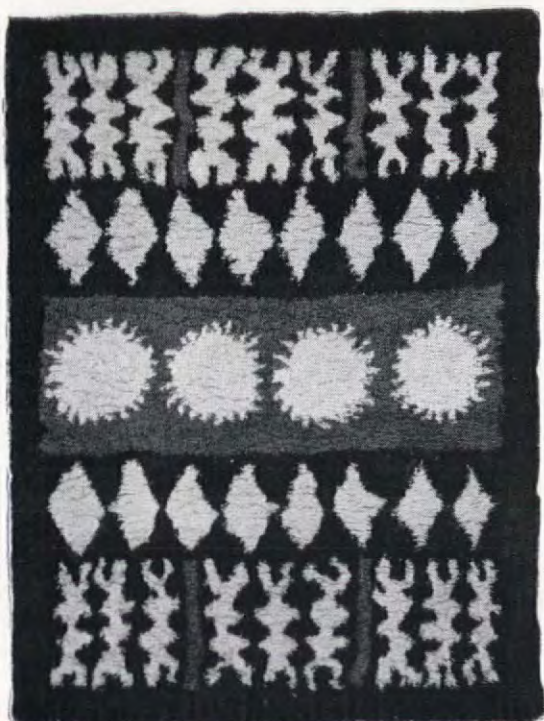
LIST \$345

4900CTC

Circle 90 On Reader Service Card



This is one of our **Tapa** group  
designed by Dorothy Liebes



No. 9072

Inspired by primitive Polynesian Tapa cloth, in  
earth colors—black, brown, beige and white.

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offering through its custom  
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**SHOWROOM-SUPERIOR SALESPERSON** with secretarial skills and following in the trade can definitely prove an asset to you. Attractive cultured woman seeks permanent position. Ability plus dedication merits high salary. Box 3617Q INTERIORS, 18 E. 50th St., N.Y. 10022.

**INTERIOR/ARCHITECTURAL DESIGNER — AID Member —** Background experience well known designers, executive management, direct handling all areas, creative planning, designing, drafting, detailing of furnishings, furniture and construction for all types large prestige installations. Follow thru to completion-billing. Quality residential work. Extensive travel-study US-Abroad. Desire association with quality-progressive organization. Box 3613L, INTERIORS, 18 E. 50th St., N.Y. 10022.

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TREE TIME, INC. of Newark, New Jersey, publishes a 12-page color catalog of imaginatively composed artificial flower and foliage arrangements in a variety of containers which this firm also sells separately.

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### Correction: misidentified "Office Landscapes"

John Pile, author of INTERIORS' forthcoming *Second Book of Offices*, has pointed out three incorrect captions in our January preprint of his chapter on "The Office Landscape or Bürolandschaft": On page 102 the plan captioned "an office landscape using Swedish Kagens furniture" is actually the S.A.S. office in Copenhagen. Two plans at top of page 103 are of the Noble Lowndes Annuities offices (not Amenities). Plan at bottom of page 103 is not a British but a Swedish office by NK in Stockholm with Sven Kai-Larsen.

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1640

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