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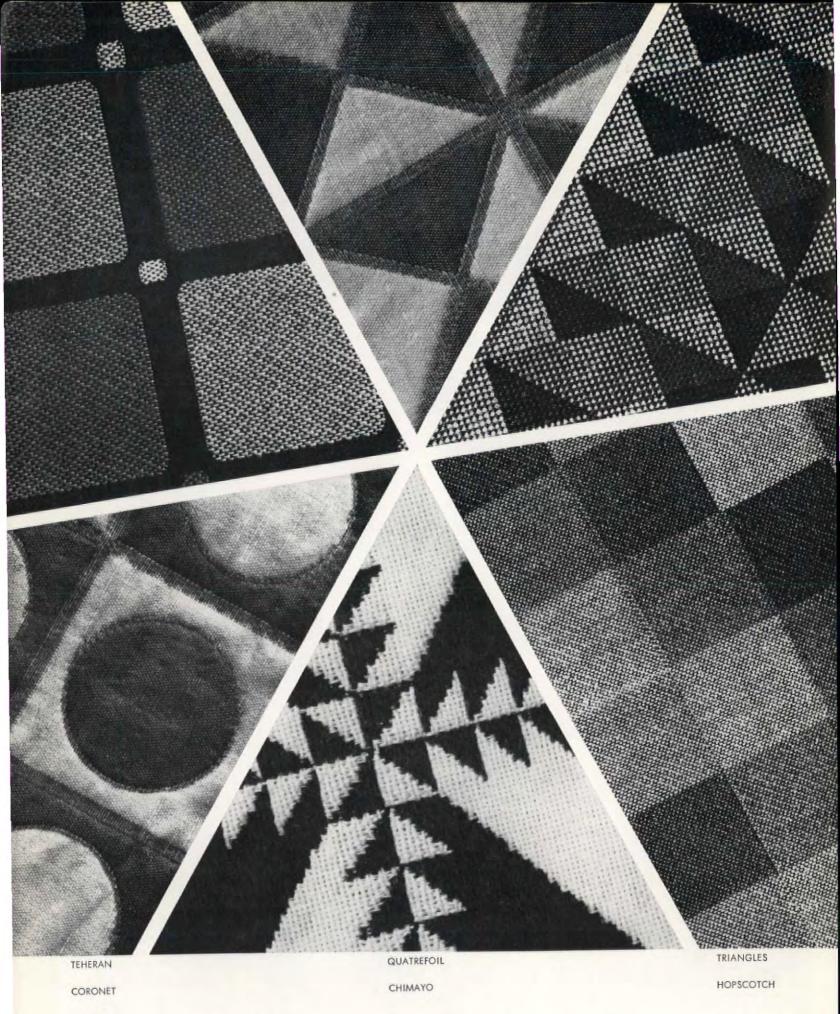
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Interiors is published monthly at 34 North Crystal St., East Stroudsburg, Pa. 18301 by Whitney Publications, Inc. Editorial and Executive offices: 130 East 59th Street, New York, N. Y. 10022. Subscription price (for the trade only) \$9.00 for ene year, \$14.00 for two years, \$18.00 for three years in the United States, U. S. Possessions and Canada. Rate to all other countries is \$15.00 for one year. Price per copy is \$1.50 to U.S.A., Possessions and Canada \$2.00 to all other countries. Second-class postage paid at East Stroudsburg, Pa. 18301.

Telephones in New York: About subscriptions (212) 838-0025. About all other business (212) 751-2626. For out-of-town advertising offices see page 194.

Whitney Publications, Inc. also are publishers of The Architectural Forum and Industrial Design, as well as the books in the Whitney Library of Design.



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Interiors

MARCH 1971

Volume cxxx, Number 8

83rd year of continuous publication . . . Established 1888

Published for the INTERIOR DESIGNERS GROUP which includes: interior designers, architects and industrial designers who offer interior designing services, and the interior decorating departments of retail stores.

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COVER



The cathode-lit corridors at Fabergé's headquarters look as handsome upside down as right side up, according to art director Ellen Kovalsky. The fisheye photo on page 96 and the normal lens shot on page 105 indicate how those corridors really look.

NEXT MONTH

TWO BANKS as far apart as they can be geographically and in design: The grandiloquent headquarters of the largest banking institution in the world, The Bank of America, located in San Francisco, designed by Wurster, Bernardi & Emmons and Skidmore, Owings & Merrill; and The Royal National Bank in New York by Luss/Kaplan Associates. . . . A new kind of sculptural luxury in an office by Baker & Blake . . . Contract Carpeting Market Report . . . Louis Robert's guide to specifying fabrics for glass highrises.

NEWS

COPPER DEVELOPMENT ASSOCIATION revives the Bronze Age but with a difference





Above right: All design elements of the exterior of the five-bedroom Decade House are copper, bronze, or brass. Copper roof will weather to a greenish color. Front door is studded with copper medallions creating the effect of an all-bronze door.

Bruce Monical, directly above, stands in front of the house with the copper furniture he designed for it, including a copper-based island sleeping platform, left.

photos by harper leiper studios

Bruce Monical, have used cop-per metal to create a "show house" in Houston which was hardly opened before it was sold for \$250,000 to an enthusiastic builder and his wife. When the Copper Develop-

Architect M. Arthur Kotch, AIA, and furniture designer

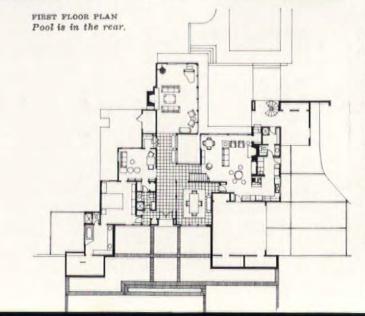
ment Association decided to construct a house that would not only incorporate new ideas, new products, and new uses of copper, but would be pollution free—
a house for the "new life style
of the 1970's"—they decided on a site in Houston because of its temperate climate, its lush foliage, and the important fact that the National Association of Home Builders would have its annual convention there (January 17-21). The house which resulted was a hit of the show.

Kotch was selected as the architect because his approach to residential design was what CDA was looking for—modern but romantic. "People today want to live casually, but against an elegant backdrop," says Kotch. They want to move easily from indoors to outdoors.

He planned the "Decade 70 House" as a play of cubes, pyramids, triangles, and vaulted shapes which enclose both indoor and outdoor spaces. Each room is visually enlarged by being linked with an exterior "room" through sliding window walls. The family room connects with a skylighted indoor garden; the living room adjoins a pool patio; the master bath has a secluded walk-in patio.

While the interior spaces are decidedly modern they are by no means stark. Unexpected vistas, curves, and angles are a modern reminder of the surprise nooks and heights of Victorian interiors. Copper and brass, of course, have been used throughout—not only for the roof and all exterior elements but for such interior elements a; furniture, decorative screen dividers, floors, walls, and ceilings. The comment of one visitor— "although I've never liked contemporary, I could live here"-

continued on page 8

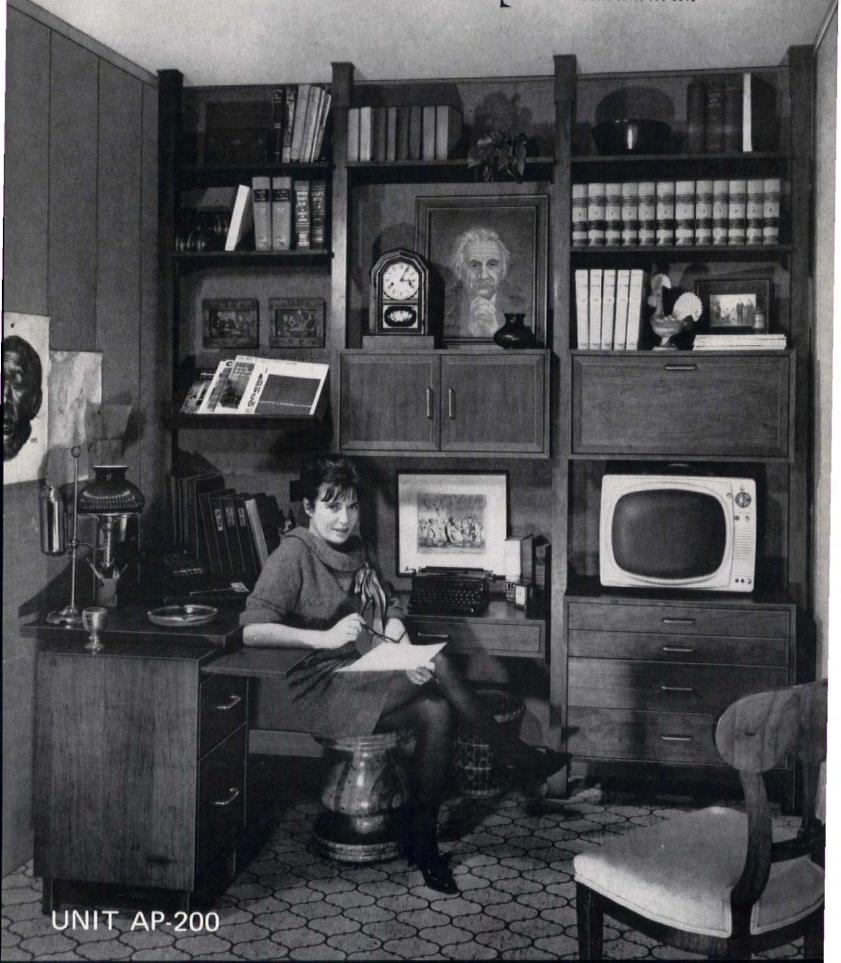


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NEWS

COPPER HOUSE

Right:

Pool side of house with living room on the right.

Below:

Interior of living room shows triple-vaulted ceiling faced with etched brass sheets, brass occasional chairs, glass-topped copper coffee table. Seen through window is a copper "water sculpture" by New York sculptor Anita Margrill



continued from page 6

particularly pleased Kotch because, he says, it demonstrates how the many uses of copper, brass, and bronze rather than aluminum and chrome, give that extra warmth normally not found in contemporary houses. The richness of the metals coupled with architectural forms with certain aspects of romanticism, as he puts it, resulted in "a comfortably elegant almost classic background."

Copper furniture a new direction

Bruce Monical used copper and brass to design some 12 pieces of prototype furniture for the house which, in Kotch's words, "show a new direction for interesting experiments." Monical says he avoided the conventional architectural approach to metal furniture—"the cold one-inch tubular thing," and let the copper—its surface beauty and wide variety of finishes—lead him to larger shapes. "Large scale," as he says, "exposes the material, lets us come to terms with it, rather than hiding most of its qualities in spaghetti-like support tubing." Monical's copper and brass pieces do indeed have a chunky 1930's look which makes the most of the metal's rich patinas.

Bronze-tile floors which are said to be competitive in price with marble; copper-clad ceilings, walls, and counter-tops, are some of the other uses of copper which give the Houston house its warm decorative accents and point to new uses for

an old material.

Ecological attributes too

Also incorporated in the design of the "Decade 70 House" is an all-electric pollution-free environmental control system. And in its garage is a pollution-free "Copper Electric Car." The car was conceived and built by CDA and can be recharged overnight in the "Decade 70" garage.

Other sponsors of CDA's copcontinued on page 10



A word to designers from Kirsch Company.

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COPPER HOUSE

continued from page 8

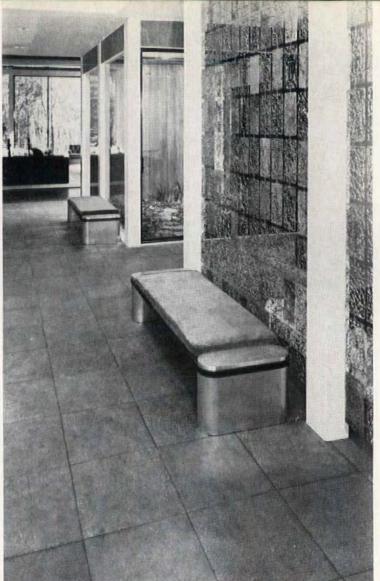
per house include Westinghouse Electric, Electric Heating Association, Formica Corporation, Nutone/Scovill, Borg-Warner Plumbing Products, Panacon Corporation, Schlage Lock Company, Libbey-Owens-Ford Company, and Montgomery Ward and Company. Dave Farrar, Montgomery Ward's home furnishings fashion coordinator was responsible for the interior design of the house. The land-scape architect was A. Gregory Catlow. Catlow.

news continued on page 12





Master bath has its own private patio outside bronze sliding window wall. The one-piece, sculptured bathroom unit (directly above) encompassing bath, shower, and shower bench, is now in test market.



Entrance hall features bronze surfaced copper floor tiles and a hanging screen of copper filigree panels which separates the dining room from the hall. Each panel is unique because copper is blown rather than stamped. Copper and brass benches are Monical's designs.

Below: The dining room was designed as a sort of transition between informal family room and more formal living room. Monical designed the glasstopped table with its three copper pedestals and the copper credenza.





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NEWS



Above: Shallow silver bowl—T'ang Dynasty (618-906), Below: Silver cup also of the T'ang Dynasty.



EXHIBITIONS Chinese gold, silver, and porcelain at Asia House

Exquisite examples of Chinese metal work, including intricate plaques, boxes and bowls inlaid with gems or beautifully chased, cups, and animal forms, from the collection of the late Carl Kempe of Stockholm, will go on view at New York's Asia House Gallery, April 15-June 13, before embarking on a nation-wide tour. The gold and silver objects selected for the exhibition date from the late Chou



Above: White porcelain cup—early T'ang Dynasty (618-906). Below: Porcelain stem cup with copper rim —Northern Sung Dynasty (960-1126)



period to the Ming dynasty and are part of the most important private collection of Chinese metal-work in the world.

Some rare examples Chinese white porcelains from Mr. Kempe's collection will also be included in the Asia House presentation. Mr. Kempe started collecting Chinese ceramics early in the 1930's and was interested in establishing the date of the first appearance of porcelain in China. As a result of his collecting, the date was pushed back some 200 years and Mr. Kempe was able to outline the history of white porcelain from its true origin in the T'ang period (618-906 A.D.) up to the 19th century.

MUSEUMS Houston Museum to build Mies wing

One of the main objectives of a fund raising campaign just initiated by the trustees of Houston's Museum of Fine Arts is the completion of its Mies van der Rohe wing (see below). Working drawings for the new \$4 million structure were finished only weeks before the architect's death in 1969.

In 1954 Mies was commissioned by the Houston museum to design Cullinan Hall which was completed in 1958 as the initial phase of its new wing. The second and final phase of the building will extend beyond and enclose Cullinan Hall. Visitors will enter on the street level through what will become the museum's main entrance. That level, which will open into enclosed courtyards at each end, will be given over to office space, the museum library, a members' room, and a book and sales shop. Floating above will be the enormous new gallery, a large open area broken only by two slim service shafts. From a balcony stretching across the back of the new gallery, visitors will look down into Cullinan Hall. A lower level, beneath the ground, will house the auditorium and the storage area.

Ground will be broken for the addition in October. When it is completed in about two years, it will more than double the museum's present 70,750 square feet of space.

Museum program launched by National Endowment for the Arts

A \$1,000,000 pilot program of federal assistance to the nation's museums was recently announced by Nancy Hanks, chairman of the National Endowment for the Arts. Thomas Leavitt, director of Cornell University's Museum of Art will head the Museum Program, and will be assisted in the formulating of museum policies by a newly appointed panel of lead-

ing museum directors and others, headed by Evan Turner, director of the Philadelphia Museum of Art.

The program is the first longrange effort to support museums in the five year existence of the Endowment. While Miss Hanks pointed out that all types of museums—arts, science, and history—"share the critical need for financial help," she said that because such limited funds are available in the current fiscal year, primary attention will be concentrated on art museums. But, she added, many of the programs are designed to assist museums of all kinds.

The museum program has been formulated under the Visual Arts Program of the Endowment and its director, Brian O'Doherty. In addition to the museum program the Visual Arts Program also gives grants to individual artists, sponsors the creation of major works of art for public places, and funds a number of specific projects each year.

Boston's successful centennial

In summing up the assets of its 18-month-long Centennial cel-ebration, Boston's Museum of Fine Arts boasted its largest attendance ever, a poem (by David McCord), a commemorative stamp, a new building, a musical commission, as well as eight special exhibitions, nine museum publications, and a number of important acquisitions. The attendance jumped from 440,000 in 1969 to 897,000 in 1970; Gunther Schuller's Museum Piece, commissioned by the museum, was premiered by the Boston Symphony; a new wing designed by Hugh Stubbins Associates of Cambridge, was opened with a new gallery devoted to Northern European sculpture and decorative arts from the 10th through the 15th centuries on its main floor, and a permanent exhibition gallery for the textile collection which will soon open on its ground floor. Acquisitions ranged from a 16th-century Persian hunting rug to a 20th-century Picasso; and among the publications was a two-volume history of the museum by Walter Muir Whitehill.

Curator of new department of American decorative arts

Jonathan Fairbanks, who is presently associate curator at the Henry Francis du Pont

Winterthur Museum, has been appointed curator of the newly formed department of American decorative arts at Boston's Museum of Fine Arts. He will assume his new position on June 1. Mr. Fairbanks has lectured extensively in colleges and universities, has written articles for the Winterthur Portfolio, Antiques, and Quaker History, is an associate of The Interna-tional Institute of Conservation of Historic and Artistic Works, and a member of the advisory council of the Washington Region Conservation Guild.

Because the Boston Museum's department of decorative arts and sculpture has become too large for supervision by a single curator, the department of American decorative arts has been formed to care for the museum's outstanding collection of American furniture, notably the M. and M. Karolik Collection, as well as a wide range of period rooms, silver, pottery, pewter, glass, et al.

AWARDS & COMPETITIONS

Judges screen entries in furniture design competition for low-income housing

Six jurors selected 67 entries further screening from nearly 200 submitted in the "Unique Furniture Design Competition" sponsored by Washington Center for Metropolitan Studies in cooperation with the U. S. Department of Housing and Urban Development (see INTERIORS, November, page 186). The jurors, who met Washington in January to make their selections, were: C. James Hewlett, FNSID; Robert Nash, AIA; F. Eugene Smith, FIDSA; Ralph Warbur-ton, AIA, AIP; Kim Yamasaki, IDSA; and Erma B. Striner, AID, professional advisor. The 67 selected entries will be shown at a Consumer Preference Conference at the National Collection of Fine Arts on March 23 and 24, and will then be open to the public for several weeks. Participating in the Conference will be low- and moderate-income consumers representing various ethnic groups selected from geographically-dispersed urban, suburban, and rural communities.

The competition was launched to provide a broad range of alternatives in furniture of both existing designs and new designs for consumer review and discussion, and is part of a recontinued on page 20



Model of Houston Museum of Fine Arts' Mies van der Rohe wing.



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diately adjacent to the old Decorative Center and only a short distance from the Dallas Trade Mart and Homefurnishings Mart, giving its tenants the advantage of established buyer traffic. Distinguished landscaping enhances the beauty of the buildings, connecting malls and spacious open areas.

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search study funded by HUD under its Operation Breakthrough program. The study will develop a procedure for the manufacture of furniture deemed suitable for families residing in low-income housing.

The 67 designs to be shown at the Consumer Preference Conference were submitted by: David M. Anderson, Long Beach, California; Ralph Appleman, Portland, Oregon; Atelier International, Ltd., James E. Rap-poport, Gaetano Pesce (designer), New York City; Steve Beck, Jeff Finn, and Vetle Jorgensen of the University of Washington department of architecture, Seattle; Richard Berridge, San Francisco; McCluster L. Billups, Los An-Francisco; geles; Walter L. Brucker, San Marino, California; Stanley Selengut of Children's Motivational Environments, Inc., New York City; Eason Cross, Jr. of Cross and Adreon, Architects, Washington, D. C.; Frank A. Culbertson, Bellwood, Illinois; John W. Ellyard, Knoxville, Whayne Griffin, Tennessee; Whayne Griffin, Chicago; James Gude, San Francisco; Eddie Hart of John M. Ware, AIA, Atlanta, Geor-gia; M. Fillmore Harty, gia; M. Fillmore Bloomfield Hills, Michigan; Dennis Robert Holloway, Minneapolis; Henry M. Jenkins, Richmond, Virginia; Charles Corbett Keane, Brooklyn, New York; Eric and Eileen Kopelson, Alexandria, Virginia; William J. Lovett, Visalia, California; Craig McArt, Department of Design, University of Califor-nia at Berkeley; Susan G. McGee, Richmond, Virginia; Martec Corporation, Samuel C. Von Brock, Columbus, Ohio; Mobi Corporation, Duane Iselin, Norristown, Pennsylvania; Myller and Szwarce, R. Y. Myller, New York City; James S. Phares, J. S. Phares Associates, Birmingham, Michigan; The Quad 570 Partnership, Curt Sherman, Pullman, Washington; David Ranglack, Abilene, Tex-The as: Re-Establishment Group, Inc., Stephen S. Petersen, Denver, Colorado; Rich-mond Manhoff Marsh, Inc., William Norman Manhoff, Chicago; Thomas S. Shiner, Vir-Polytechnic Institute, ginia Blacksburg, Virginia; Harry L. Siler, Washington, D. C.; M. Owen Smith, Champaign, Illi-nois; Donald Watson, Guilford, Connecticut; Morley J. Winnick and Penny H. Lehman, New York City; Richard Wong, New York City; and The Spiro Zakas Association, Spiro Zakas and Jeffrey C. Tepper, New York City.

Winners of first annual Store Interior Design competition

The National Association of Store Fixture Manufacturers



Alan Gerard, left, of John Graham & Company, receives trophy from John A. Fairall, president emeritus of ISP, for store interior designed for the Northern Commercial Company, Anchorage, Alaska.



Lawrence J. Israel, right, of Cope-land Novak Israel International, is presented trophy by Albert zano, president of NASI zano, president of NASFM, for store interior designed for Bonwit Teller in Chicago.



James D. Ramsey, left, of Hosack. Ramsey Associates, receives trophy from Ralph G. Steuer, president of ISP, for store interior for the Vasel's Store in Corona, California.



Richard W. Shipley, right, of R. W. Shipley Associates, is presented trophy by Joseph C. Kay, Jr., past president of NASFM, for interior designed for the Baskin Clothing Store in Urbana.

and the Institute of Store Planners announced the winners of their first annual Store Interior Design competition at a January dinner-meeting in New York. Four top awards were made in four categories as follows: The Seattle architectural firm of John Graham & Company won the "Full Department Stores" category for a store interior designed for the Northern Commercial Company, Anchorage, Alaska; New York architects Copeland, Novak & Israel, took the "Junior Department Stores" award for a store interior designed for Bonwit Teller in Chicago; Los Angeles architects Hosack-Ramsey Associates won the award for "Specialty Stores up to 15,000 square feet" for an interior designed for the Vasel's Store, Corona, California; and Elmhurst, Illinois, architects R. W. Shipley Associates won the "Shops Within a Department Store" category for an interior designed for the Baskin Clothing Store, Urbana, Illinois.

Awards of outstanding merit

went to R. W. Shipley Associates and Chaix & Johnson Associates of Los Angeles in the "Full Department Store" category; to Chicago's Walter H. Sobel & Associates, and John Graham & Company in the "Junior Stores" category; to Cleveland's Leon Gordon Miller & Associates, and St. Louis' International Retail Shoe Company in the "Specialty Stores up to 15,000 Square Feet" category; and to Levine, Alpern & Associates of Birmingham, Michigan, and Norman DeHaan Associates of Chicago in the "Shops Within a Department Store" category.
Judges were C. Virgil Martin,

chairman of the board of the National Retail Merchants Association and board chairman of Carson Pirie Scott; Allan R. Johnson, chairman of the board of Saks Fifth Avenue; Edward Goodman, president of Abraham & Straus; and Dr. Sidney L. Katz, dean of the architectural school of Pratt Institute.

Larsen singled out for the Elsie de Wolfe Award

The 1971 Elsie de Wolfe award, which is given annually by the New York Chapter of the American Institute of Interior Designers for outstanding contributions in design related fields, will be presented on April 15 to Jack Lenor Larsen whose involvement in contemporary design crosses all sorts of barriers as well as international boundaries. The latest newsmaking Larsen event is the big Jack Lenor Larsen Retrospective which opens at the Museum of Fine Arts in Boston this month (March 25-May 23) and will be reported in INTERIORS next month.

The Elsie de Wolfe presentation luncheon will be held at New York's Hotel Plaza on April 15 and will feature what is being billed as "a dialogue between Mr. Larsen and his good friend Mr. Robert Schwartz." Schwartz, in case anyone doesn't know, was the entrepreneur who spearheaded the Motel on The Mountain (INTERIORS September 1956), and is now president of Tarrytown Conference Center in Tarrytown, New York.



Jack Lenor Larsen. Gueft photo



Billy McCarty

Billy McCarty named Burlington Young Designer **Award winner**

Top prize (\$1,000) in the sec-ond "Burlington House Young Designer Awards" presented to William McCarty, the 32-year-old peripatetic designer who commutes between London and New York designing interiors, furniture, wallpaper, and just about anything else that captures his fancy. He was one of the "Designers of Change" featured in INTERIORS' November 1970 issue, page 102.

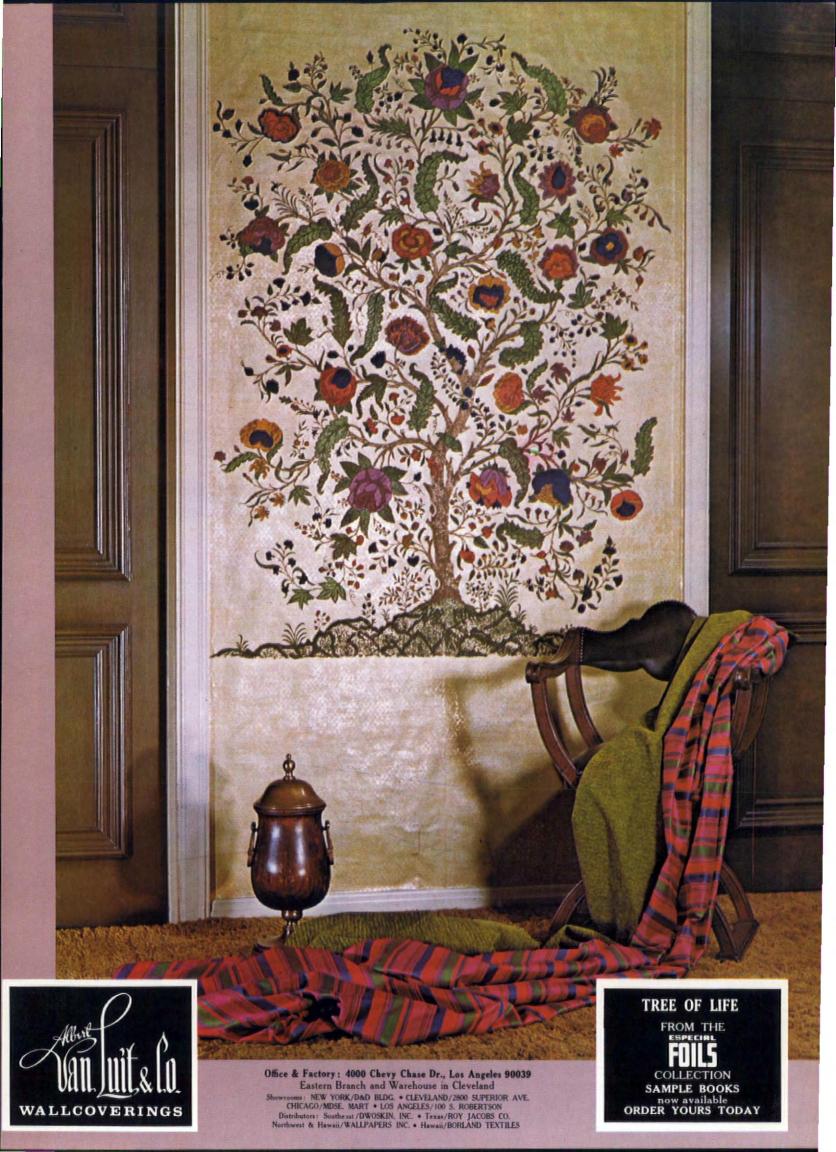
NSID Educational Foundation's student environmental design competition

The National Society of Interior Designers Educational Foundation announced a 1971 Student Environmental Design Project Competition which it hopes will bring design students into direct contact with the problems that exist in today's environ-ment and encourage them to find practical design solutions for the problems which interest them. The competition is open to students of interior design and related disciplines. Participants must identify a real-life social need and propose a design solution to meet that need. He or she must set forth the goals of the suggested design solution in terms of structures to be built, spaces to be installed, and programs to be established in order to demonstrate the feasibility of the suggested solution. They must also demonstrate the social, economic, and environmental benefits which will be derived from the solution.

Each proposal will be considered by a panel of judges and awards will be made by the Foundation to assist in effecting completion of the proposed design plan. Awards will be commensurate with the budgetary requirements set forth in the proposal. Students who receive grants will be required to complete the design plan within one year from the date of the award.

June 1, 1971 is the deadline for entries to be considered for

continued on page 22



grants. A brochure giving complete details can be obtained from: NSID Educational Foundation, 315 E. 62 Street, New York, New York 10021.

Pratt Institute receives scholarship award from Stow/Davis

Pratt Institute's Department of Interior Design has received a Stow/Davis Furniture Company award in art and design. The \$500 annual scholarship award is for an interior design student who submits the best proposal of a project concerned with office design, working environments, or furnishings for such environments.

SAH book award

The Society of Architectural Historians' Alice Davis Hitchcock Book Award was presented to Franklin Toker during the Society's annual meeting in Chicago in January. His award-winning book. "The Church of Notre-Dame in Montreal" (McGill-Queen's University Press), was cited as the most distinguished work of scholarship in the history of architecture published in 1969 or 1970 by a North American scholar. Mr. Toker is a doctoral candidate in the Department of Fine Arts at Harvard University. At the present time he is special assistant to the Superintendent of Historic Buildings in Florence, Italy, and has been named director of the excavation of an early medieval church beneath the Cathedral of Florence.

RETAIL STORY

Piscary background for office of board chairman at A & S

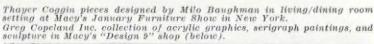
The moral is: never throw away an old fish tank. Brooklyn's Abraham & Straus has always had an appeal to the frugal shopper, and the store's home fashions coordinator, Gerda Clark, AID, is not averse to saving a bit here and there by



making re-use of materials employed in her interior design projects.

Last year, for instance, the store's salute to Brooklyn's cultural institutions included a Gaylord Gallery room setting honoring the New York Aquarium in which a wall of fish tanks provided a colorful, mobile focal point. Mrs. Clark saved the lot and has installed them in the office she re-designed for Albert M. Kronick, chairman of the board and chief executive officer of A & S.

From one breed of tropical fish, Mrs. Clark picked up the purple/beige/orange colors in the striped wool draperies. An impressively-sized rosewood desk with a matching credenza are Danish designs from John Stuart, and the clear acrylic chairs have pumpkin-colored cushions. The spiraling chrome cigarette tables and chrome and lacquered wood wall unit, both from the Pace Collection, tie in with the trim on the fish tanks.





"Affordable" furnishings at Macy's "Design 9" shop

Macy's perceptive promotion of its collection of interior fur-nishings called "The Affordables" has not only caught the public's attention but has resulted in satisfying sales of good designs, well manufactured, and realistically priced. The New York store's Winter Furniture Show expanded this comprehensive group, culled from domestic and foreign markets, and exhibits them in a "Design 9" shop where modern upholstery, occasional pieces, and accessories are in vignettes and grouped by categories.

Part of the show in the Modern Department in Macy's Seventh Avenue Building, is a living-dining room group from Thayer Coggin, designed by Milo Baughman with serigraph paintings on the wall and table art from the Greg Copeland, Inc. collection of acrylic graphics which have their own art gallerylike exhibit within Design 9. Art works include serigraph paintings by Milo Baughman & Associates and Greg Copeland, acrylic sculptures by Frank Nakos, wood sculptures by John Berg, and Greg Copeland's table art.

1971 MONTREAL FURNITURE MARKET

The Quebec Furniture Manu-Association facturers' nounced that the 25th annual Montreal Furniture Market, which is considered the major event in Canada for the introduction of new furniture, will be held August 15-19.

continued from page 24



Abraham & Straus' home fashions coordinator, Gerda Clar designs an executive office in the store for the board chairman fish tanks once used in a store promotion. Photo by Gil Amiaga



They bloom forever in china

Flowering here is just a small exhibit of Sherle Wagner blue-ribbon winners in china. There are bowls to match, of course. As well as all the other superbly coordinated fixtures needed to complete the bathroom.

125 East 57th St., New York, **Sherle Wagner** New York 10022. Plaza 8-3300

For illustrated catalogue send \$1.00 to Dept.C



Kittinger's Fred Batson, left, and Ed Hutten, right present Monroe letter to President Nixon at the White House.

NIXON, MONROE, AND KITTINGER

Kittinger Furniture Company president Fred Batson and vice president Edwin C. Hutten, paid a command visit at the White House recently so that President Nixon could personally thank them "for the very special things you did for us." The president was referring to furniture which Kittinger has been making for the redecoration of the West Wing of the White House.

While they were there, Mr. Batson and Mr. Hutten took the opportunity of presenting to President Nixon a framed original letter written by President James Monroe pertaining to an earlier episode in the furnishing of the White House. President Monroe's letter was written from Albemarle on October 4, 1817, to Col. Samuel Lane, Commissioner of Public Buildings, and says in part:

".... I hope that the business at the Capitol goes on well, & that the Presidents house is nearly compleated.

"Push Mr. Worthington about the furniture he undertook to make. Have you heard from Mr. Yard, or recd. any intelligence of the furniture expected from France? With esteem yours

James Monroe" When Monroe entered the newly reconstructed White House in 1817 (it had been burned by the British in 1814), the mansion was almost entirely without furniture. Thus his letter referred to new furniture he had ordered for the Blue Room and the other State Rooms on the first floor, some of which was made by the Parisian cabinetmaker Bellangé and supplied by the American firm of Russell and La Farge of New York, New Orleans, and Bordeaux.

EDUCATION

Cooperative education work-study at Pratt

Pratt Institute took an important step toward the development of a cooperate education work-study program with the appointment of Stanley M. Greenwald as its director. Inspired by six years of experience with such work-study programs in its School of Engineering and Science, last November Pratt's board of trustees approved the pursuit of cooperative education on an Institute-wide basis.

The consensus is that as an integral part of education rather than an adjunct activity. cooperative work-study enhances and supplements classroom experience with practical, on-the-job applications of textbook and laboratory knowledge. Course credits are also earned during work periods so that the amount of time required to earn a degree is not significantly increased. Such a program is particularly appropriate for a professional school like Pratt because work-study opportunities enable graduates to enter their professions at a much higher level of experience and compensation than is possible without this practical phase of education.

A pilot program in the department of industrial design in Pratt's School of Art and Design is already underway through a grant from the Singer Company Foundation.

1972 study tour of international design for young architects and designers

A four-week study tour of international design (June 16-July 17, 1972) is being planned by Seattle industrial and interior design consultant Richard D. Roselle for a group of 25 young designers and architects who will have graduated in June of that year or been in the design profession for 3 or 4 years. This will be the third biennial study tour conducted by Roselle and it will include seminars and visits with such wellknown architects and designers as Britain's Sir Paul Reilly, Danish architect Acton Bjorn and designer Kay Korbing; and world-famous Greek city planner Dr. Constantionos Doxiadis. Besides England, Denmark, and Greece, the group will visit France, the Triennale in Milan, Switzerland, and in each country they will view both the new and old in architecture, interiors, furniture, urban planning, paintings, and sculpture.

For further information: Richard D. Roselle, Design Consultant, 3629 Seattle First National Bank Building, Seattle, Washington 98104.

Henry Russell Hitchcock delivers Mathews Lectures

Noted architectural historian Henry Russell Hitchcock has been appointed visiting professor of architecture at Columbia University. On March 6, he delivered the first of five 1971 Mathews Lectures in the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. The remaining four lectures will be on March 20: "The Pointed Style"—Ecclesiological Gothic; March 27: High Victorian Gothic; April 24: Neo-Gothic outside England; and May 5: Late Victorian and Art Nouveau Gothic—all at 11 a.m.

Safdie named to architectural chair at Yale

Israeli-born architect Moshe Safdie, 32, who first achieved international fame with his design of "Habitat Montreal" for Expo '67 (see INTERIORS, June 1967), has been named to the highest architectural chair of the Yale School of Art and Architecture—the Charlotte Shepherd Davenport Professor of Architecture. He is teaching a special seminar in urban housing during the spring term.

housing during the spring term.
"Moshe Safdie," said Professor Herman D. J. Spiegel of
Yale, Acting Dean of the Faculties of Design and Planning and
Director of Studies in Architecture, "has brought to his field a
fresh look at what architecture should provide to satisfy people's needs. In addition to his
desire for excellence in design,
he clearly addresses himself to
the paradox of preserving individuality in a mass setting, of
achieving economy and beauty
simultaneously."

Safdie, author of the recently acclaimed Beyond Habitat, is currently at work on modified Habitat structures for Israel and Puerto Rico.

CONTRACT SEMINAR

On May 3 and 4, the Los Angeles Home Furnishings Mart will be the scene of a contract seminar which will include panel discussions on all kinds of housing; restaurants; offices; hotels and motels; educational, religious, and health facilities. Among the speakers will be architects, interior designers, builders, as well as state, city, and

federal government officials who will discuss government housing.



LA VERNE NEILL JOINS SCHUMACHER

La Verne Neill, whose friendly exuberance is known to almost everyone in the interiors field, has joined F. Schumacher & Company's Production Department where she will be responsible for the styling and de-velopment of printed fabrics. Miss Neill began her career as an interior designer at Lord & Taylor. She has worked as national coordinator of general merchandise for W & J Sloane, and most recently was vice president and director of styling and public relations for S.M. Hexter. She has been active in the National Home Fashions League, having served both as vice president and president; and is a design associate member of the American Institute of Interior Designers.

AID elects new governors

The American Institute of Interior Designers' National Board of Governors ratified the election of eight new board members at its meeting in New Orleans in January. Those elected were Miriam Whelan and Dorothy Peterson, FAID, Los Angeles Chapter; Richard Butler and Sam Sorkin, Illinois Chapter; Lawrence Meyns, Jr., New England Chapter; John Elmo and Lloyd Bell, New York City Chapter; and Thomas R. Berry, Texas Chapter. Each candidate was nominated by the local chapter to serve on the National Board until the next annual meeting in September, 1971. Mrs. Peterson will serve until

NSID publishes folder on licensing interior designers

"Should the Professional Interior Designer be Licensed?" is the title of a folder authored by NSID's national licensing chairman Louis A. Malamud, FNSID. The folder presents the views of the Society which favors licensing, and is intended to provide the public with appropriate information on the subject. Copies of the folder can be obtained from NSID National Headquarters, 315 East 62 Street, New York 10021.

continued on page 74



Belgian Linens from



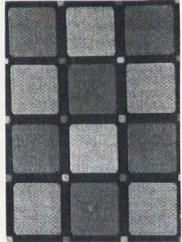
Enticingly new patterns, custom printed on fine Belgian linens to a designer's taste. Linen-faced velvets and embroidered linens in colors dyed to order to vie or match.

Regency stand from Frank Kay, Ltd.

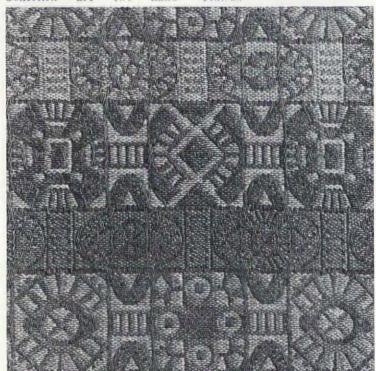
MARKET

Visions of color

BORIS KROLL FABRICS, INC., 979 Third Avenue, New York. Put your eye up to the new Kaleidoscope Collection of Kroll fabrics. You will see eight colors move together to form intricate or bold patterns of enchantment. Colors may shift and slide and provide surprising asymmetrical repeats. All are alive with vitality, whether the hues be subdued or shouting. These are weaves created for and woven on the Boris Kroll Shuttleless Loom-a loom capable of using eight different colors or eight different yarns in a single fabric. Also included in the Kaleidoscope Collection are two hand-



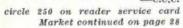
"Teheran"

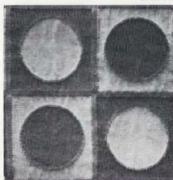


"Mosaic"

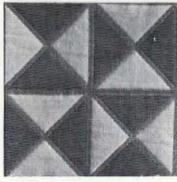
screened cotton prints that will widen your eyes with super colors on a supergraphic scale.

Whatever your pleasure, there are patterns and colors that offer satisfying sugges-tions. "Iris," a finely drawn flower peeking through its leaves is available in 7 crisp colorways. "Chimayo" is a bold black and white geometric inspired by the design motifs of the American Indian. "Teheran," a checkerboard with a difference is radiant in all of its 5 colorways. "Mosaic," an intricately patterned, multicolored stripe changes character by colorway. It is cheery in saffron, lime, raspberry and mandarin and sophisticated in plum, terra cotta, sable and garnet. "Coronet" and "Quatrefoil" are two of a group of geometric mate-lasses. Colors in the collection are mouth-watering, whatever your pleasure: caramel, avoca-do, chestnut, spice, mango, sherbert, oyster-and fruit flavors. -C.C.C.

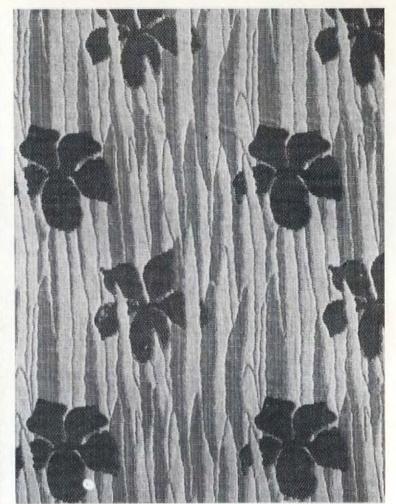




"Coronet" matclasse



"Quatrefoil" matelasse



"Iris"



"Chimayo"



MARKET

An all-out achievement

F. SCHUMACHER & CO., 939 Third Avenue, New York. Wayne Dimm, Manager of Schumacher's Contract Division, has for years closely observed which fabrics were specified by the top architects for contemporary interiors. He has now created a comprehensive collection of fabrics which will win the architects' accolades.

The Architects Collection includes Imported Wool Wovens, Wool Blends from Schumacher's own mill, Verel and Velvet Prints, and Casement Variations. Every fabric was developed from scratch. The yarns, colors, and weaves were

all created specifically for the collection.

The seven Imported Wool Wovens, made mostly from yarns hand-spun in Switzerland, were developed under the direction of the internationally known designer Suzanne Huguenin. All the weaves reflect her subtle sense of elegance.

The six woven Wool Blends were created with rich colors by Richard Wagner on Schumachers own shuttleless looms. The fabulous feature of this group is that a designer can specify his own combination of color on a five-to-twenty-five-yard mini-

mum, depending on the pattern. Mr. Dimm figures that a designer can develop up to 2,000 combinations! The designs include four non-directional, reversible geometrics of cotton and wool, and a variegated stripe with a coordinating plain, woven of an especially developed blend of nylon/wool.

The five Verel Prints were designed to duplicate the hand of mohair in a fire-resistant fabric. They, and the two Velvet Prints, are contemporary designs of a moderate scale. A wealth of colors were created by Yoshiko Kogo, a graduate of the Tokyo University of Art.

The Casement Variations were woven with Verel yarns, spun on the wool system. They too can be adapted to architectural requirements. For a minimum order of one piece, the construction of some of these casements can be changed to vary the weight of the cloth to comply with specific fenestration data.

Schumacher even offers three selections for sampling: an architect's double wheel with removable 6" x 6" swatches, a four-part book program for interior designers, and a 2" x 2" swatch card kit.—C.C.C.

circle 251 on reader service card



Casement Variation: "Tracks"



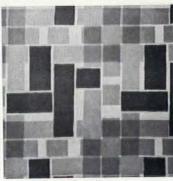
Imported Wool Woven: "Furrows



Wool Blend: "Circular"



Verel Print: "New Dimensions"



Verel Print: "Logo"

Market continued on page 30

Twenty years after the introduction of plastic furniture, Artemide introduces plastic furniture.

In an age of instant everything, we've taken our time to create the most complete line of contemporary fiberglass and Cycolac ABS furniture in the world.

Over fifty environmental pieces.

And while this in itself might be a major accomplishment to some manufacturers, to us, it's only half the story.

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Our fiberglass furniture is pressure molded. Actually five times the strength of conventional laminated fiberglass furniture.

Our new generation Artemide has an uncanny resistance to fading, scratches and heat.

Unlike ordinary plastic furniture, an Artemide will stay beautiful long after it leaves the security of the showroom floor. So beautiful, part of our line is included in the design collection of The Museum of Modern Art in New York.

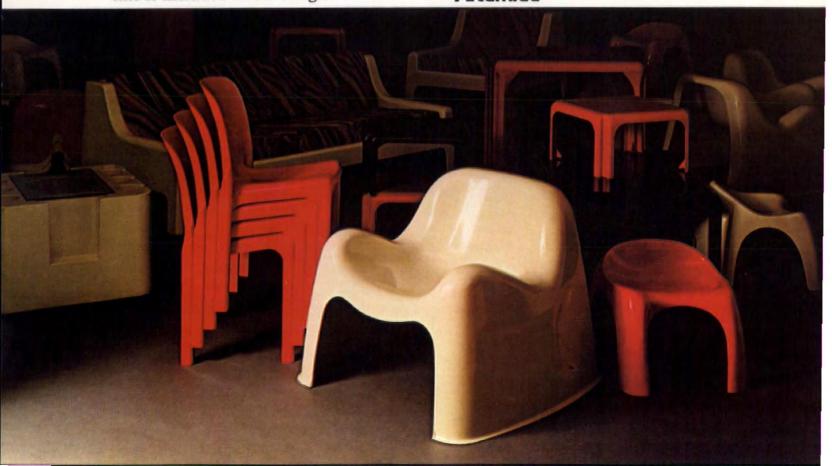
And although it did take chemists and engineers to make it, you don't have to be one to maintain it. Any common household furniture cleaner will do.

You can see for yourself what famous Italian designers like Vico Magistretti, Sergio Mazza and Emma Gismondi have done for plastic furniture at Moreddi, Simmons Contract Division, or Thonet showrooms.

Or write for a catalogue to Moreddi, 734 Grand Avenue, Ridgefield, New Jersey 07567; Simmons Contract Division, Merchandise Mart, Chicago, Illinois 60654; or Thonet, One Park Avenue, New York, N. Y. 10016.

At Artemide, we think being first is buono. But being the best is molto buono.

Artemide





Greeff: Imperial Stripe



Greeff: Melon



Greeff: Merano

GREEFF FABRICS, INC., 155 East 56th Street, New York. What are the symptoms of spring fever? New energy, new lust for life, new optimism, the physical enjoyment of the sunshine and the budding beauty of the earth. You can get the fever early by visiting the Greeff showroom. Four distinct new Spring collections will rev up your winterworn soul. The Caravan Collection takes its inspiration from the art treasures of the East. The six documentary designs printed with up to 16 screens on cotton are derived from museum studies of Chinese porcelain, Imperial hand-painted silk brocades from Kashmir, Javanese batik, and Persian tapestry. A collection of 31 upholstery fabrics In the American Tradition is the most extensive upholstery collection Greeff has done for years. All the designs have been researched for authenticity, whether the design be from a fancy

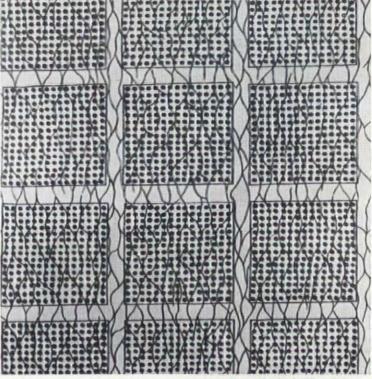
. . . Four to go!

formal home or from a cover of a cornhusk mattress. The collection includes fabrics in six categories. The "Pick a Flower" group of 12 cotton and cotton and linen prints greets spring with zingy colors and contemporary poses for the posies. And if that's not enough to tingle your roots, a collection of five 100% silk handwoven warp prints from South Korea will put a shimmer in your eye.—C.C.C.

circle 252 on reader service card



Brunschwig & Fils: Regina

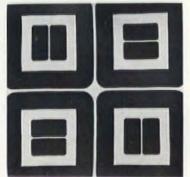


Brunschwig & Fils: Jakarta

Limitless ideas

BRUNSCHWIG & FILS, INC., 979 Third Avenue, New York. Any generalization of this Spring's collection is too limiting. For there are a number of astounding surprises. Can you believe it? Gio Ponti, Italy's revered architect/designer/publisher, has designed a cut silk velvet—basically an abstract stripe of velvet pile undulating over a small diamond-textured ground. The fabric sparkles with subtly buried gold threads. For encore, the next surprise is two huge architectural graphic prints—"Shima" (illustrated), and "Takora" a sectional design of a sliced lemon.

B & F's own brand of chic appears in a group of relaxed country prints and weaves. There is a slightly Eastern cast (Persian and Indian) to many of the more traditional patterns—a Persian carpet design, Siamese castles (in the air), unpaisley paisleys, a Persian miniature print, a Persian gar-



B & F: Shimo

den print—all with great style and flair and fresh sympathetic colorations. Many of the prints have borders. Some fabrics relate to papers. A few new papers stand alone, and included in this latter group is "Elvira Border and Sidewall," a Victorian plaid with a tasselled and swagged deep border.

Coupled with the prints are a series of weaves including a beautiful solid color trapuntolike cotton and wool matelasse.

Market continued on page 44

Great wall of China? No. It's the great wall of System Cado.

And it can take care of all—or anyway, most of—your client's needs. (If your client's a gal, she's got to provide her own guy. And vice versa.)

The most outstanding feature of *System Cado*, of course, is the fact that it's a *real wall*. A flush wall that can go around doorways, windows and other architectural elements. Which is a far cry indeed from other so-called systems which are hardly more than a series of panels that hang between rails.

Another famous feature is that all of System Cado's shelves and units mount from the front. Right into the System Cado wall itself. No rails are needed. Nothing's in the way to interfere

with the impact of that gorgeous expanse of richly-grained Walnut, Teak, Oak or Rosewood.

And the array of units is just about unlimited. Includes a bar cabinet, hi-fi cabinet, speaker enclosures, record cabinets, desks. Even a sofa and dining table.

And as far as installation is concerned, we'll be happy to arrange for it by our factory-trained specialists.

But the full story of *System Cado* is too big to be told here. So we urge you to send for our brochure. Wherein you'll find the ideal wall for every client's needs.

Available through Royal System Showrooms: 1130 Third Ave., New York, N.Y. (212) 478-5400/2301 Chestnut St., Philadelphia/90 Berkeley St., Boston/325 N. Wells Street, Chicago/Other Showrooms: Dallas, Denver, Miami, San Francisco, Seattle/R. S. Assoc. Ltd., 1400 Jules Poitras, Montreal, Canada.



Four great new collections

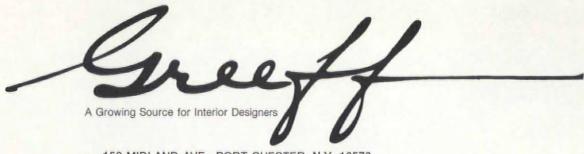
Pick-A-Flower—bright, light-hearted, flower-fresh printed fabrics and related wall coverings.

Caravan—printed fabrics inspired by the lush opulence of the Orient in all its subtle splendor.

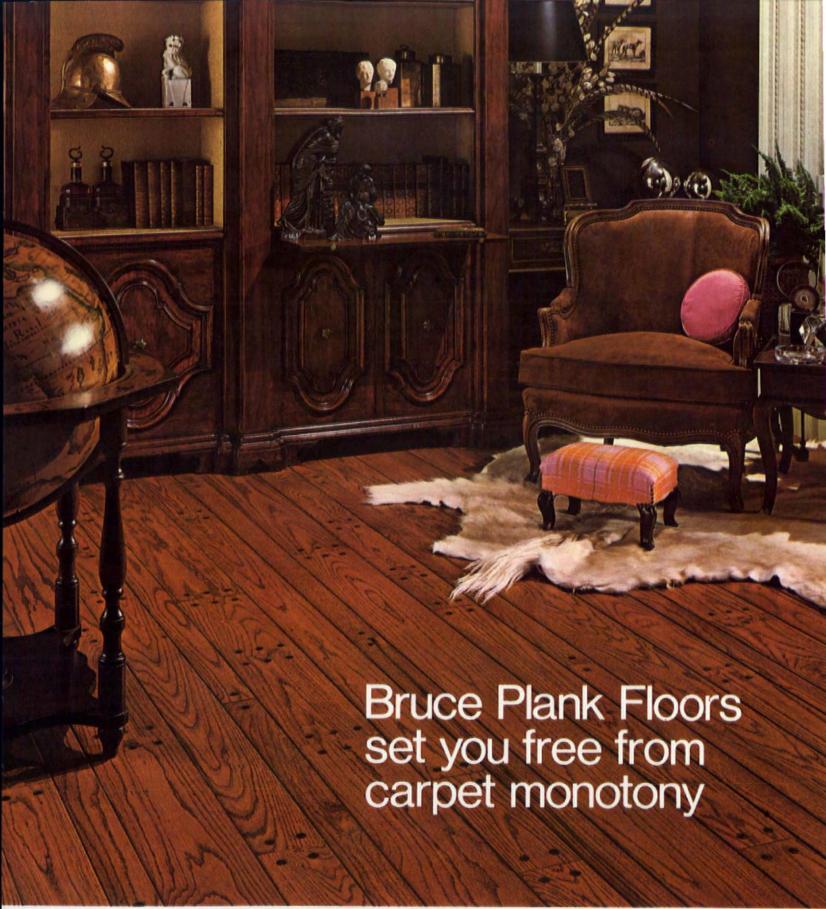
In the American Tradition—woven upholstery fabrics of infinite variety portraying the rich, varied heritage of our country.

Choson Silks—warp-printed, hand-woven silk fabrics from South Korea, in delightful, subtle color and design.

Ask your Greeff representative or write for brochures featuring these and other new Greeff collections.



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BRUCE CATHEDRAL PLANK-Wide Oak planks in random widths, accented with beveled edges and walnut pegs. Prefinished dark (above) or medium.

Design freedom is the basic right of every interior designer. So we're not surprised when nine out of ten of you speak out against wall-to-wall carpet monotony, as you did in a recent survey by Interiors Magazine. Rather than carpeting throughout the house, hardwood floors were preferred in some rooms.

Well, here's hardwood with a distinctive beauty created especially for the sophisticated tastes of designers and your clients. Pictured above is *Bruce* Cathedral Plank: wide, beveled-edged Oak planks in random widths, accented with walnut pegs. It is prefinished dark, as shown above, or medium. Another Bruce Plank Floor (Old English) has wire-brushed textured grain finished to a deep, dark richness. Wrought-head nails add an authentic antique touch.

See these and other high-styled hardwood floors by mailing coupon at right. For Selector Kit with actual samples of Bruce Oak Planks, enclose \$1.

MAIL FOR LITERATURE & SAMPLES

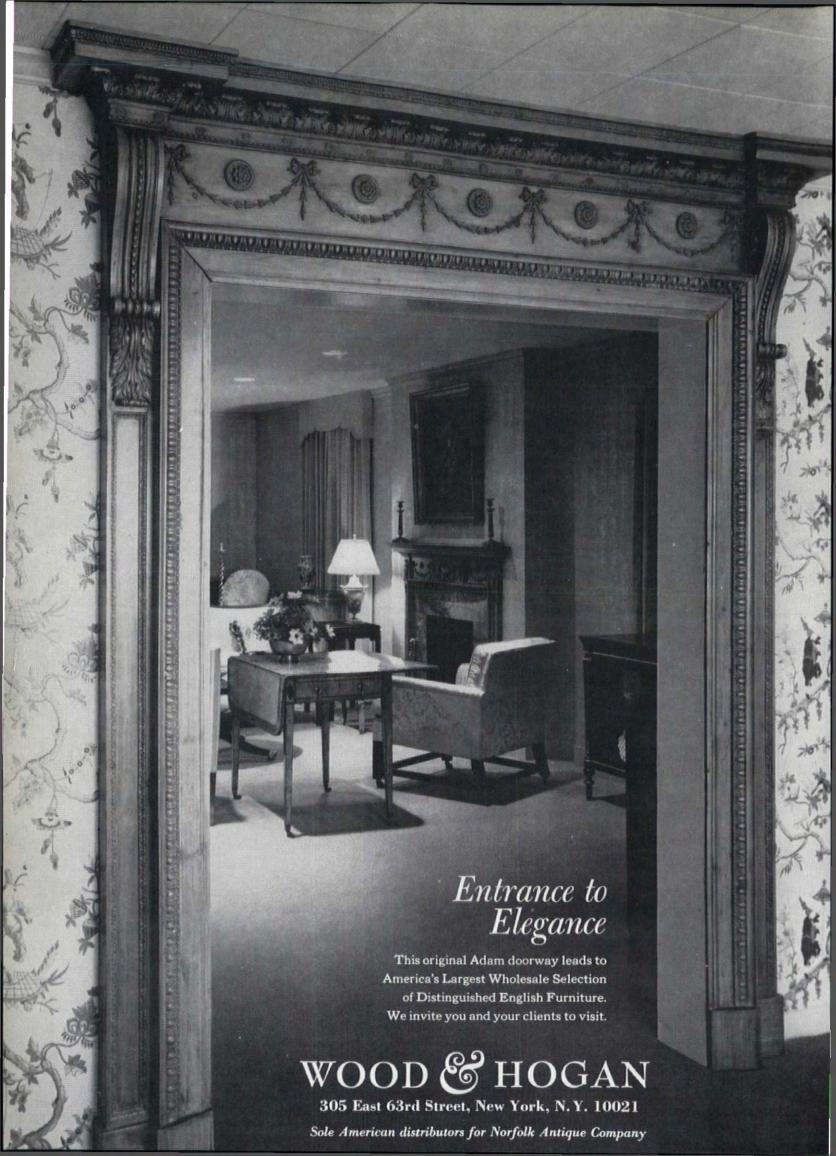
E. L. Bruce Co. Division of Cook Industries, Inc. 1933Thomas St., Memphis, Tenn. 38101

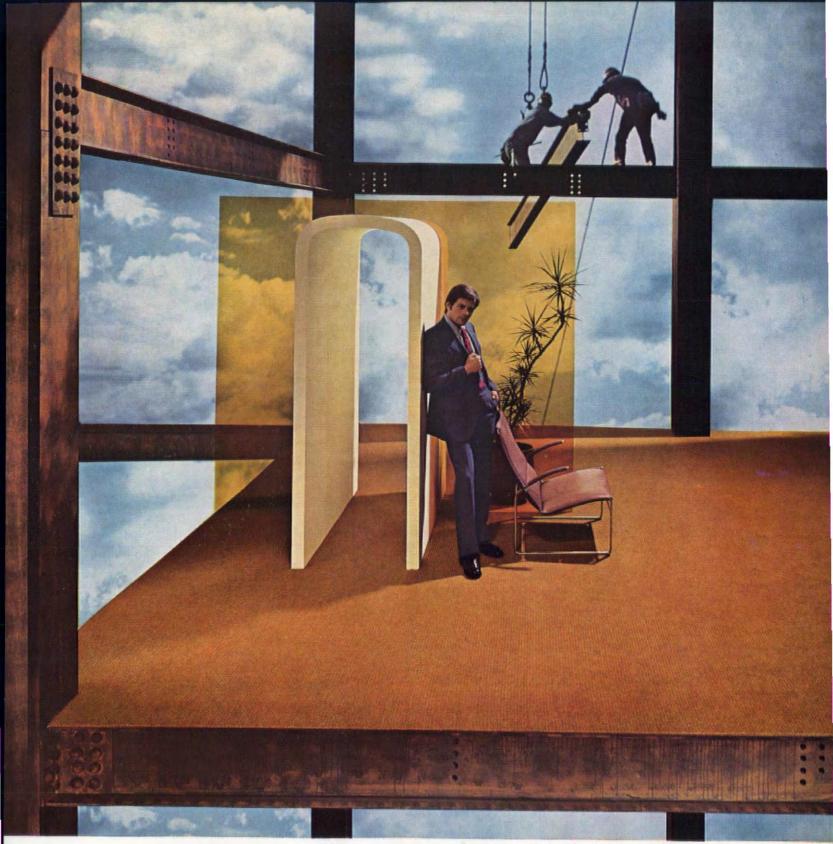
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Send PREE literature on Bruce Oak Plank Floors
 Enclosed is \$1 for Selector Kit with samples of Plank Floors.

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Firm		

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Carpet shown made of Bigelow Approved 100% Wool Face.

The building that could never be built before.

Bigelow carpets help make architectural innovations possible.

Bigelow carpeting keeps rooms warmer when it's cold; cooler when it's hot. Rooms stay remarkably more quiet and glare-free. Walls can be thinner and

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The wool mark is anawarded to quarity texted carpers.

lighter than architects ever thought possible. And with Bigelow carpeting you can save substantially over the cost of maintenance of hardsurface floors. When you specify Bigelow, you get a vast engineering, manufacturing, design, and research staff in the bargain. Plus highly skilled Bigelow field specialists. All their new ideas are at your command—whether you're building or renovating a school, hospital, church, office, or store.

Our 57 trend-setting patents are proof that Bigelow is the carpet to innovate with. We offer a wide collection of timeproven grades. And a limitless variety of special designs, patterns, and colors. (If your specifications call for it, we'll even custom-make the right carpet for you.)

Do your planning from the floor up. The first step is to call the first name in contract carpeting: Bigelow, 140 Madison Ave., New York, N. Y. 10016.

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Fine Brussels-type Wilton Weave 3' wide with matching borders

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12 Exciting Patterns

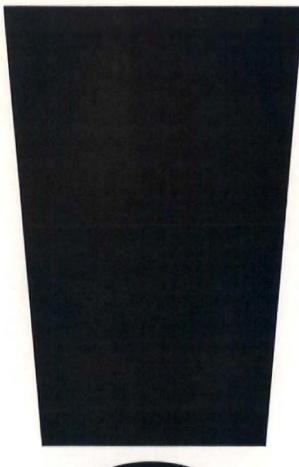


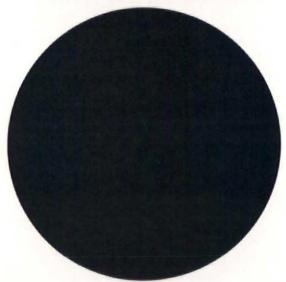
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and when you do.

Burlington House has prints, casements, jacquards and dobbies made of Verels*, cottons, rayons and Fiberglas.* (It would take the lines of several different drapery manufacturers to match what we have.)

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have those too. And they're also machine-washable.

To see the drapery fabrics yourself, drop us a note and we'll have the dealer in your area show you how extensive our line really is.

Write Alan Hershfield, Burlington House, Contract Drapery Dept. B1-03,1345 Avenue of Americas, New York 10019. Or call (212) 333-5620.

Burlington & House

circle 25 on reader service card

Hexter Awards Jury:

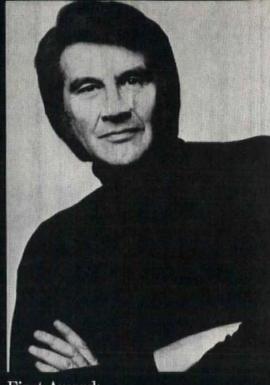
Kenneth E. Alpers Fashion Director Home Furnishings, New York

David Barrett Interior Designer, New York

Robert Boone Interior Designer, Cleveland

Blair Catterton Design Director, New York

Bob Collins Associate Director Home Building & Decorating Good Housekeeping Magazine, New York



First Award:
Robert Houseman
Robert Houseman, Interiors
New York, N. Y.

The M:HEXTER Thirteenth



Second Award Winner: Susan A. Forbes Joel M. Ergas Forbes-Ergas Design Assoc., Inc.

New York, N. Y.







This living room of a small Spanish style stucco house in Coral Gables, Fla. proves dramatically what can be done to an old house with a low remodelling and decorating budget. The designer took full advantage of the "Thirties" look of the house in his glamour treatment of the interior. The fireplace wall is covered with rough sawn vertical grooved plywood and double doors with grillwork panels cover mismatched windows flanking the fireplace. All walls and woodwork are painted off-white, floors are frosty white pickled oak. Furnishings are a mix of antique and contemporary and all fabrics are soil-resistant. The French armoire contains Hi-Fi stereo equipment and a bar.

Annual "Interiors of the Year" Awards



A feeling of spaciousness was achieved by using a minimum of partitions in a free standing manner, creating areas of activity rather than rooms. The windows are covered with vertical blinds for night privacy. The atmosphere is masculine and restful yet fresh and unencumbered. The strong vertical elements in the room accented in brilliant colors interact with warm whites and dark carpeting, giving a perspective of depth and space that is not physically there. The dark oak natural wood tones of the executive and reception furniture lends quiet dignity, and the desks a feeling of architectural solidity. The color scheme is blue, brown, white and orange.

Honorable Mentions:

William G. Gaylord, A.I.D. William G. Gaylord, Inc. San Francisco, Calif.

Richard T. Banks, Architect New York, N. Y.

Gerald B. Thompson, A.I.D. Ambience, Inc. Beverly Hills, Calif.

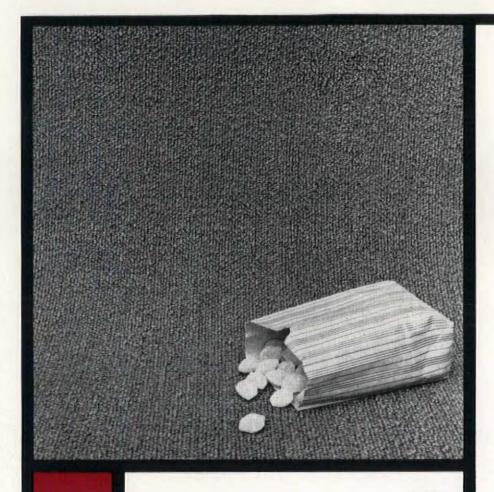
Robert L. Davis Sherburne Ass., Inc. New York, N. Y. Hugh L. Latta, A.I.D. Douglas L. Burbank, A.I.D., Affiliates Alan L. Ferry-Hugh L. Latta Designers Atlanta, Ga.

O. J. Holohan O. J. Holohan Ass., Inc. Beachwood, Ohio

Robert D. Kembel, A.I.D. Interior Designers, Inc. Oklahoma City, Okla.

Sarah H. Tate Sarah H. Tate, Design Consultant Lexington, Ky.

The S. M. Hexter Awards: A program recognizing and commending the American Interior Design Profession.





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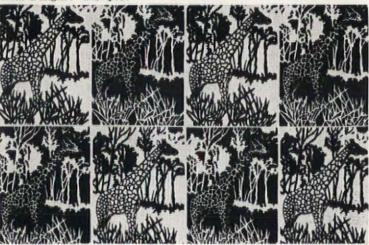
Anita Designs: "Kimona"



Philip Graf: "Meadow Reed"



Designs: "Stampede



Wallcoverings for many moods

PHILIP GRAF WALLPAPERS, INC., 979 Third Avenue, New York. How would you like to feel in a room? Decide the spirit you would like to convey, and don't let it slip away. Rush to Philip Graf and fly through the wings. There you will find wallcoverings styled to suit your spirit, wallcoverings that will give permanence in place and space to what might otherwise be an ephemeral feeling. The wallcoverings on the wings express many moods—light and playful, suave and sophisticated or full of dynamic drama. And this custom house can accommodate even the esoteric ambience.

"Meadow Reed," a three-screen print of white on silver foil is a design of elegant and glamorous grace. "Betsy Stripe" is simply charming—light, happy and carefree. ("Betsy" is also available without the stripe.) "Promenade Bar," a design by James Childs Morse for Hubbell Pierce has the bold geometric look of the 30's. It is one of a selection of daring and dramatic geometrics, including "Pyramid,"
"Parquet," "Wampum," a design of chevrons and checkers, and "Sitting Bull" of striking strength.—C.C.C. circle 253 on reader service card

The negative/positive approach

ANITA DESIGNS, 123 Valentine Lane, Yonkers, New York. When the lightbulb lit over her head, it was a strobe. It was a light/dark flash of inspiration that caused Anita Friedman to create her first collection of wallcoverings. Her positive/negative approach to design perpetrates all kinds of interesting effects. "La Giraffe" lines the silly animal up in positive/negative boxes, creating the look of a large checkerboard and the effect of a rich texture. "Stampede," a fine line drawing of horses in a hurry, is interesting up close; at a distance it conveys the feeling of texture and movement in an all-over pattern. "Kimona," little buds or berries on intertwining vines, produces the same result.

The collection totals twelve custom-colored designs on vinyl or foil—many with matching fabrics. There is a delightful dot called "Bagels," a go-with-everything treillage, a "Calico" that looks super chic with a black background, and a "Fifi," four-color flower cartoon. Anita even threw us "Bouquets," a regal wallpaper inspired by a painting. Anita Designs are available at Stockwell in Los Angeles, San Francisco, and New York; and at Decorators Walk in Chicago, Miami, Philadelphia and Washington-c.c.c. circle 254 on reader service card Market continued on page 48

Introducing the
high-back bucket chair:
sculpturally formed
superbly upholstered
for comfort and elegance
designed by
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Cumberland Furniture
40 East 49th Street
New York 10017

CUMBERLAND

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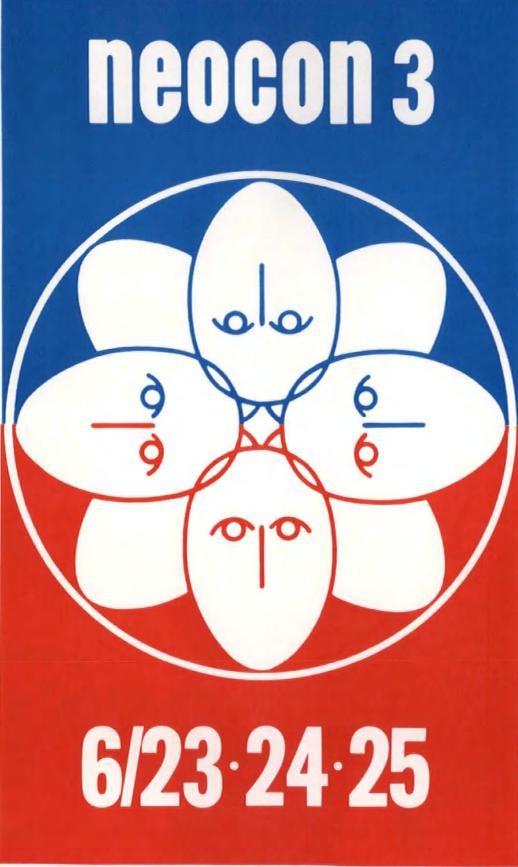
UNITED STATES CERAMIC TILE COMPANY

1375 Raff Road, S.W. Canton, Ohio 44710



circle 30 on reader service card

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circle 31 on reader service card

MARKET

The cultivation of classics

KARL MANN ASSOCIATES, 232 East 59th Street, New York. Karl Mann offers the designer fine artistic opportunities. He is the sole resource for the extraordinary wallcoverings created by the Larsen Design Studio. He has culled a collection of exceptional artworks in every medium from all over the world. And, most recently, he has opened his Tunnel Gallery to serve the corporate client with a selection of original, limited edition prints by some of the leading artists at work today.

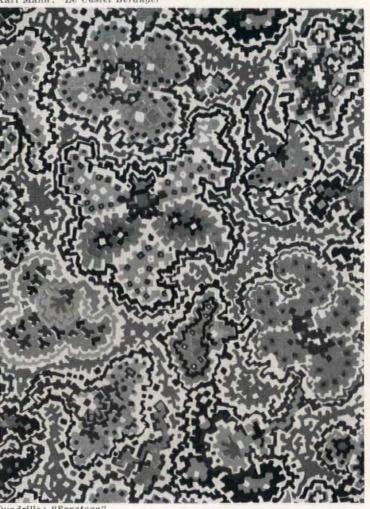
Flashing to the forefront of immediate attention is Larsen's new Spectra Collection of wallcoverings. Its designs, like those award-winners of the past, are of the quality and caliber to provide enduring esthetic pleasures. This newly created collection of classics is named after a fascinating random stripe which has seemingly infinite adaptations. Other designs include "Le Castel Beranger," commissioned by the Museum of Modern Art in New York. It is an authentic reproduction of the original paper designed by Hector Guimard, the nineteenthcentury French art-nouveau architect. Inspirations vary, but all are dazzling designs.—C.C.C.



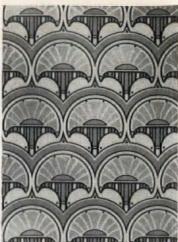


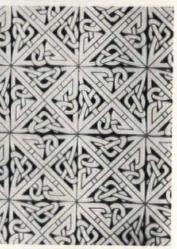
Quadrille: "Tahiti"





Quadrille:



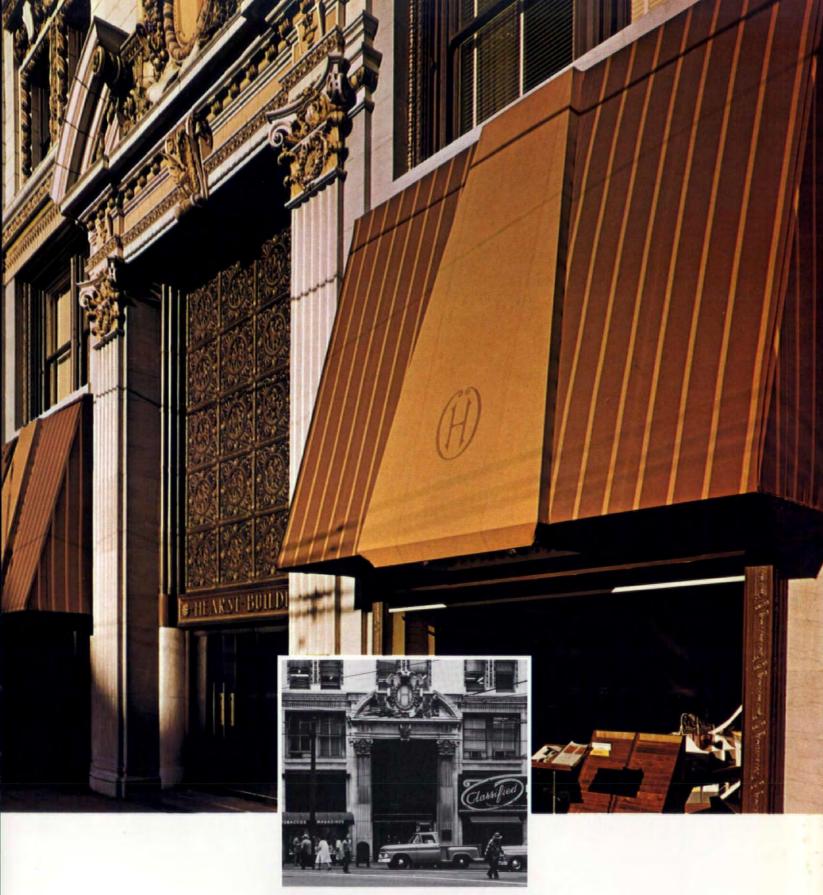


Karl Mann: "Links"

Go soft, go fresh, go far out

QUADRILLE WALLPAPER, INC., 220 East 60th Street, New York. In this their new showroom site, Anthony Tortora and Jay Crawford are showing many new wallcoverings that will delight your sight. Their inspirations are innovative, and their colorations a coup. The designs combine Jay's talents as a fashion illustrator with Anthony's as an artist. Three designs take off on traditional rugs. "Saratoga" is reminiscent of the carpetbag—one that has gone off to the races with fresh springs of inspiration, "Strat-ford" has colors that bounce along vertical lines, like hitand-miss stitches in an old rag rug. "Punjab" takes American Indian symbols and colors them in exotic oriental hues.

"Tahiti" seems like a tropical underwater growth in healthy water. It is dazzling and bold on a brown background, a pastel pleasure on sand, refreshing on mountain mint, and sophisti-cated on silver. "Bistro" makes you feel like you're at one, leisurely sipping wine and watching the world go by. You can feel fresh in green or blue, suave in whites and grays, or appealingly soft in pastels. Quadrille's colors can do any drill. They can march, slink, skip, flip, or look luscious.-C.C.C. circle 256 on reader service card Market continued on page 62



The \$1200 face lift

Here's how M. Arthur Gensler, Jr. & Associates, Architects, lifted 60 years off the appearance of the Hearst Building in San Francisco. Instead of making costly structural changes, they used canvas to cover the multiple store signs that cluttered the street floor. The result: a fresh, clean, unified look in keeping with the character of the fine old building.

Steel tubing with welded connections provides all the

support needed, so there's greater design freedom at far less cost than with heavier building materials. The fabric is a 10.10 ounce, all-cotton army duck, acrylic painted and treated to weather any outdoor job.

Whenever one of your remodeling projects calls for a complete face lift, talk it over with a canvas products manufacturer. He has what it takes to handle the whole operation without a wrinkle.

Orchestrated experience

SCALAMANDRÉ SILKS, INC. 977
Third Avenue, New York, like a
sensitive and inspired symphony
conductor, knows in its soul the
tones and textures it is possible
to create with each of the instruments at its command. It
understands and admires the
achievements of the masters of
the past. And it can bring all
this knowledge and feeling to
the act of creating new works
of art.

Scalamandré's 1971 Symphony Collection has many moods



"Mozart Lampas"



"Indian Serenade"



"Tela Batik"



"Bibliotheque" raised, carved and sheared rug

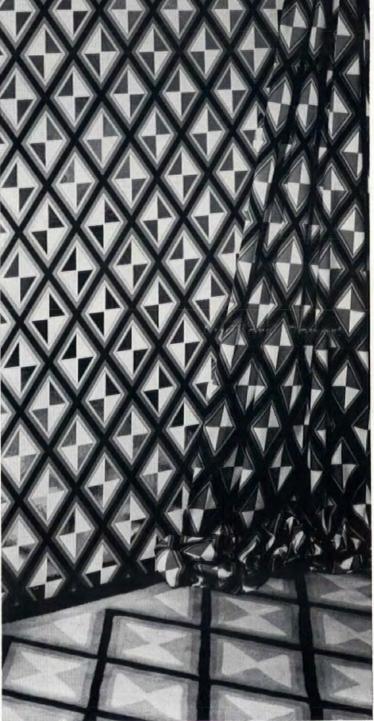
and movements, all expressed with exquisite appropriateness of pace and tone, and perfect technical tuning. The fabric designs derive from many points on the globe. They may preserve perfect moments in the past, or explode in exuberant expressions of the present. Correlated lines of trimmings, wallcoverings and carpets (many seen right on the display wings) help the harmony.

"Mozart Lampas" is a classical 17th-century Italian damask. "Indian Serenade" was adopted from a Peruvian band on a 1300 A.D. Kilim tapestry. It is offered on an all new cotton cloth that has extraordinary penetration of color. "Tela Batik" is made by a new process that assures the designer of consistent dyes. "Jester" and "Bibliothèque" are designs with long histories but with looks as modern as the "Bangkok" vinyl wallcovering. Bravo to a fine performance—c.c.c.

circle 257 on reader service card Market continued on page 64



"Bangkok" vinyl walicovering



"Jester" wallcovering, fabric and rug



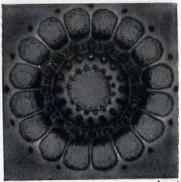
Scroll's Sumatra Collection...Go Native.

THE "SUMATRA" CHAIR IS ONE OF TWELVE DESIGNS IN SOLID WROUGHT ALUMINUM. SCROLL, INC., 800 N.W. 166TH STREET, MIAMI, FLORIDA 33164.
HOWROOMS: MIAMI—4001 NORTH MIAMI AVE. NEW YORK—D&D BUILDING, 919 THIRD AVE. CHICAGO—MERCHANDISE MART, SPACE 1229 SHOWROOMS IN PRINCIPAL U.S. CITIES.

Ceramic specialists







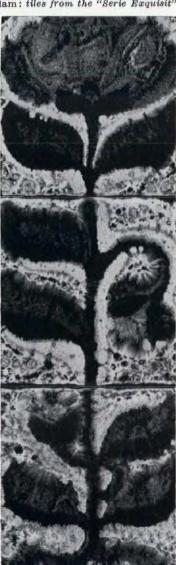


Amsterdam: tiles from the "Serie Exquisit"

AMSTERDAM CORPORATION, East 42nd Street, New York, is the U.S. representative of the European ceramic specialist firm Villeroy & Boch-a dynamic company with 14,000 employees, 14 factories, and a 2½-century history. V & B manu-factures 407 million square feet of wall and floor tile per year, said to be more than the total U. S. consumption. Amsterdam believes that the American market for wall tiles is bound to grow, and that since ceramics have been scarce from WW II through the mid 50's, we've become accustomed to the ceramic substitutes. The tiles the company is now showing are enough to reverse the tide. Imports in the "Serie Exquisit" are all glazed by hand. They have the variety, depth and warmth impossible to achieve by printing. Colors are electric or watercolor soft. Designs may be free forms, geometrics, fruit baskets, or even flowers with extendable stems. Special effects are obtained with copper filings, and cracked glass finishes. Paper samples the same size as the tiles are available to design-

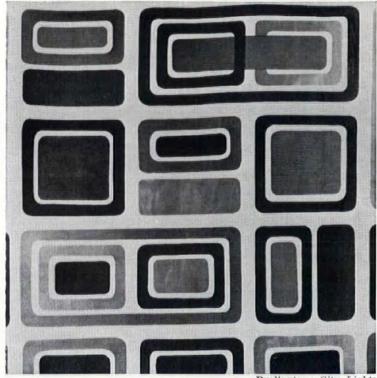
Wall tiles in the imported "Dekor-Fliesen" collection are screen printed in a variety of lively designs and colors-some with as many as five glazes. Here are easy-care esthetics.

Amsterdam also offers Delft, mosaic and marble tiles. And it will do complete custom glass mosaic mural work.—C.C.C. circle 258 on reader service card



Amsterdam: extendable stem flower

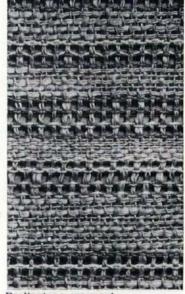
Expanding horizons



BURLINGTON HOUSE CONTRACT DIVISION, 1345 Avenue of Americas, New York. Firmly committed to the Package (coordinated interior furnishings plus financing for the hotel/ motel trade—December INTER-IORS), Burlington has also set up an independent division solely to sell its lines of fabrics specifically styled for the contract market. These will be merchandised through a carefully chosen but restricted group of contract dealers located in major geographical areas around the country. More, this New Burlington House Contract Division will, to order, fabricate the draperies, casements, and bed spreads in its own facilities.

The initial fabric collection offers casement weaves of fireresistant Verel, fiber glass; cottons, or fiber blends woven in varying degrees of opacity; screen prints of contemporary patterns on five base cloths including Verel, a polyester blend, a Fiberglas mohair, and a fireretardant sheer.

An added plus to this collec-tion is a total "blackout" material (white) which can be laminated to the back of the drapery weight materials. Its advantage is its light weight and soft hand-both important factors for draping-plus machine washing, and tumble drying. This is a permanent press material. circle 259 on reader service card





Burlington: Roulette

Market continued on page 66

ers.



Red cedar shakes and shingles offer you he opportunity to create beautifully rich yood interior walls and elegant settings at fraction of the cost of standard paneling. Their strong textures and grain patterns rovide a fascinating counterpoint to the imple, dramatic lines of contemporary sieces; or they can be used as a traditional complement with period decor as above.

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One of a series presented by members of the American Wood Council.

circle 35 on reader service card

Hooray for Antoni

EGETAEPPER, INC., 919 Third Avenue, New York. In Denmark there lives a man of most sensitive humor. His name is Ib Antoni Jensen. Most people know him by his signature Antoni, for he is the poster man for the circus, but more prolifically for the many seasons of Tivoli. He has illustrated books, and always there is a rare whimsy to be found in his drawings and paintings. Now Antoni has decided to translate some of his bold sense of color, his graphics, and of course his whimsy into a group of high pile (rya)

rugs for his Danish friends, Egetaepper. As illustrated, not all of the designs are humorous. Some are freeflowing abstractions of marvelous color, some are rigid with gridlike patterns, but there is a small but delightful group of Antoni animals and people. All could be used, not just as floorcoverings, but as wall hangings-it is difficult to step on an indian chief, a small boxer, or a parrot.

All these shaggy rugs and wall hangings are in a colorfast mothproofed wool.

circle 260 on reader service card

Expanding Fields

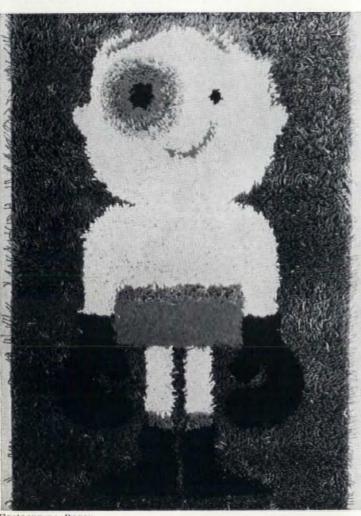
EDWARD FIELDS, INC., 232 East 59th Street, New York, is growing. To handle the crowd. Fields is having to double the space he holds in Chicago's Merchandise Mart. This is a healthy chain of events, for Fields' gallery of custom rugs and tapestries is also growing. Added this season is an unusual abstract area rug "Graphis," with Klee-like figures of angles and squares. Somewhat more dimensional, hence tactile, is "Argos" with its pin-wheels of varying pile heights and color.

As always, Fields offers both

designs in wool with a flexibility of pattern-enough to assume any mutation of color or dimension.

circle 261 on reader service card

Market continued on page 70



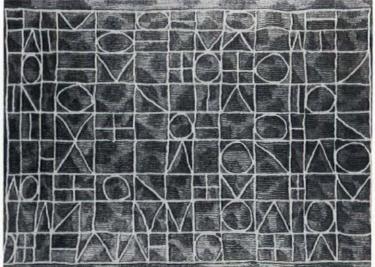
Egetaepper: Boxer



Egetaepper: Sunrise



Egetaepper: McEge



Fields: Graphis



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Comes through cleaning in the best shape because of its great wet strength, shrinkresistance and insensitivity to high temperatures.

Provides easy workability for perfect tailoring to stairs and irregular contours. Absorbs dyestuffs in piece-dyeing, hence comes close to pile yarn color and minimizes grinning effect.

Jute is compatible with jute and porous enough to retain latex, so Jute-on-Jute offers maximum resistance to delamination.

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Of texture and color



Colorama



Boucher



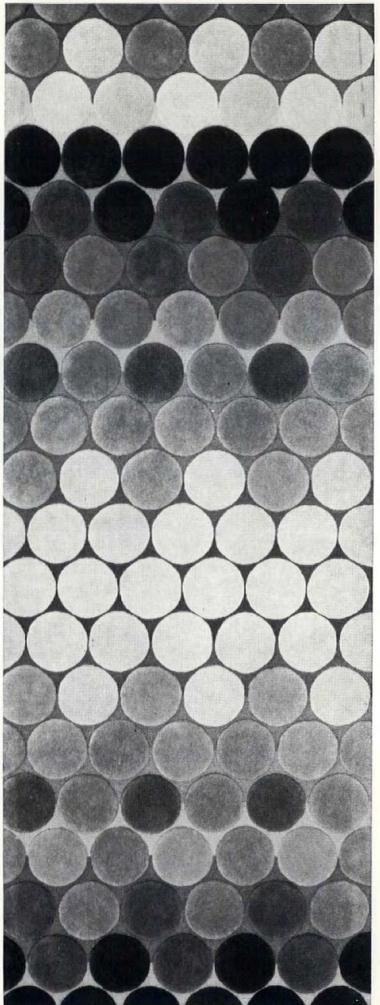
Mona Loa

V'SOSKE, 155 East 56th Street, New York. Here, weaving and tufting techniques are constantly being perfected. Standard V'Soske, master of these skills, now strives for even greater refinements of textural interplay, and broader horizons of color. A young V'Soske, nephew Paul, recently joined the elder V'Soske, and together they herald Spring with one of the most beautiful collections of rugs yet seen. Their interpretation in wool of designs commissioned on the outside, has given life and color vibrancy to the original two dimensional paintings. But more, their interpretations encompass an interplay of various

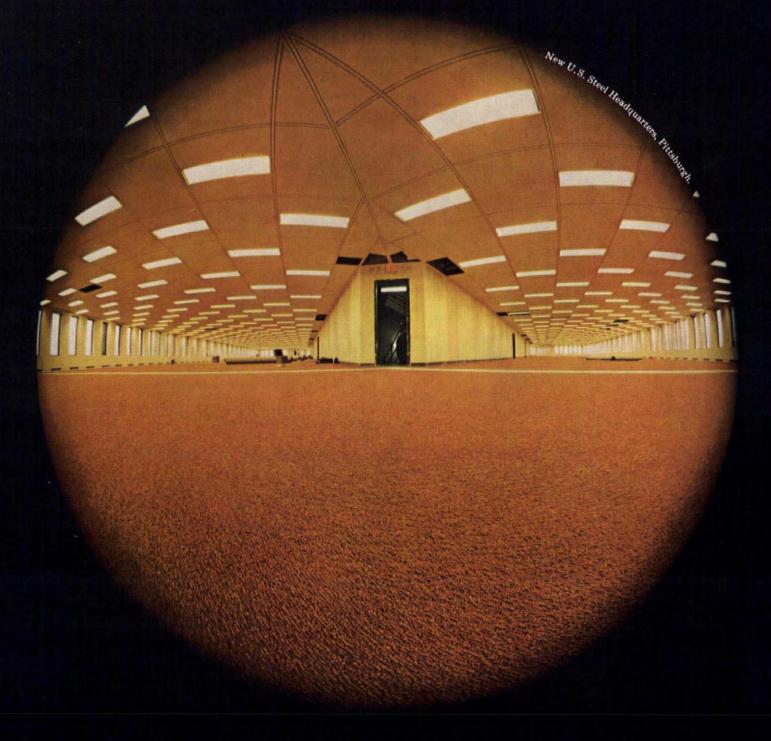
kinds of weave. Impossible to illustrate but beautiful to behold, is "Kaleidoscope" designed by James Hill with colorful rows of color circles of close cropped velvet weave set against a textured ground simulating a knitting stitch. (The process was, of course, accomplished in a single operation.) Color graduates within each orderly row of circles from light to dark, from greens to reds. Breathtaking!

A second tour-de-force is "Mona Loa" designed by Katherine Patton, with foamy rivulets of many colors.

circle 262 on reader service card



Kaleidoscope



Antron: It makes a carpet grow up and act like a floor.

It used to be, only a floor (the hard, shiny kind) could stand up to the day-in, day-out punishment of the workaday world. Until Antron* nylon. A carpet with pile of "Antron" performs so well you can put it also performs so well you can put it almost anywhere you would have put hard surface.

"Antron" meets the strict specifications U.S. Steel set up for every building material that went into their new Pittsburgh headquarters.

"Antron" has soil hiding so efficient, maintenance costs can be cut in half. Durability so great installations six years old have shown no significant wear. Cleanability so high that even extensive changes in floor plan leave no telltale tracks behind. Aesthetics that are second to none. Maria Bergson, design consultant for U.S. Steel, said only "Antron" met her standards for wearability, prac-

ticality and attractiveness, with-

out sacrificing one for another.

Before you decide what your floors should be made of, find out more about "Antron". Write Du Pont Carpet Fibers. Contract Carpet Specialist. Centre Road Building. Wilmington, Delaware 19898. Your floors may never be floor again. floor again.

*Du Pont registered trademark. Du Pont makes fibers, not carpets.



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PEOPLE

T. Miles Gray, AID, NSID, was recently named director of Foley's Interior Design Studio in Houston, Texas. Before moving to Texas this month, Gray headed his own firm, T. Miles Gray Associates, Inc. in New York which he established in 1951. He is the national vicepresident elect of the National Society of Interior Designers, a member of the Society's national board of directors, a trustee of the NSID Educational Foundation, and a member of the advisory board of the Resources Council.

Industrial designer, teacher and sculptor Rowena Reed Kostellow was a guest lecturer at the Kansas City Art Institute last month. Mrs. Kostellow, with her late husband Alexander Kostellow, inaugurated an In-dustrial Design program at Pratt Institute in the 1930's where Mrs. Kostellow still teaches.

William M. Goldsmith, Kim Yamasaki, Paul B. Specht, and Douglas W. Anderson, formerly officers of Dave Chapman, Goldsmith & Yamasaki, Inc. in Chicago, announced the formation of a new firm, Goldsmith, Yamasaki, Specht & Anderson. The new firm offers an expanded range of design services, including product and package design, corporate identity and graphics, and other specialized interior and environmental design services.

New York designer Tom Lee, AID, addressed a meeting of the Interior Designers of Ontario in Toronto last month.

Architect Harold Robinson was named an associate of Freidin Studley Associates, New York architectural, space planning, and interior design firm.

Paul Rudolph, AIA, was elected to the National Institute of Arts and Letters last month.

COMMISSIONS

Norman De Haan Associates, Inc. has been retained by Governors State University, a new university complex in Park Forest South, Illinois, to serve as interior design consultant. The first phase of the project involves planning for a student enrollment of 5,000. Special emphasis will be placed on the use of graphics and movable furnishings. Associated with the DeHaan organization in the development of these areas will by Jeffrey Swoger Grafic and the Research & Design Institute of Rhode Island.

The Miller Organization, Inc., New York City interior design and space planning firm, announced two commissions: 1) the remodelling and complete renovation of the 125-room Interlaken Inn in Lakeville, Connecticut; and 2) the redesign of the nightclub in the Intercontinental Hotel in Curacao, Netherlands Antilles

The Chicago space planning and interior design firm of Richmond Manhoff Marsh, Inc., has been retained by Kraftco Corporation, parent company of Kraft Foods and Sealtest, to provide interior design services for the firm's 210,000 square foot corporate headquarters building under construction in the Chicago suburb of Glencoe.

The New York and Paris design firm of Valerian S. Rybar, Inc., has been awarded a long-term contract by Henkel & Company, German manufacturer of a wide range of chemical products and the third largest manufacturer of detergents in the world. Rybar's first assignment is to design Henkel's corporate headquarters offices in Dusseldorf.

ISD Incorporated, Chicago and New York interior planning and design firm, was retained by Peoples Gas Company of Chicago to design the utility's executive offices.

DATES

Through April 11, 1971. Hector Guimard—Furniture and Design Objects. Musee des Arts Decoratifs, Paris.

Through June 20. Tapestry: Tradition and Technique. Los Angeles County Museum of Art, 5905 Wilshire Boulevard.

March 1-31. Christopher Wren: Architect. Hopkins Center Art Galleries. Dartmouth College, Hanover, New Hampshire.

March 4-April 4. Larsen Traveling Study Unit. Purdue University, West Lafayette, Indiana.

March 7-May 30. Art Glass. Fountain Elms, Munson-Williams-Proctor Institute, Utica, New York.

March 14-April 25. California Design XI. Pasadena Art Museum.

March 17-May 12. Signs of the Times. Hallmark Gallery, Fifth Ayenue and 56 Street, New York City.

March 19-April 5. Festival of Houses in Charleston, S.C. Historic Charleston Foundation, Charleston, S.C. 29401

March 19-April 16. Larsen Traveling Study Unit. University of Florida, Gainesville, Florida.

March 25-28. Mountain States Regional Conference of the American Institute of Interior Designers. Aztec Inn, Tucson.

March 25-May 23. Jack Lenor Larsen retrospective. The Museum of Fine Arts, Boston.

March 28-May 2. Shaker Arts and Crafts. Munson-Williams-Proctor Institute, Utica, New York. March 31-April 2. The Interior Designers' Institute of Manitoba's Trade Exhibition '71. Winnipeg Inn, Winnipeg, Canada.

April 1-2. 16th Annual Convention of the National Association of Store Fixture Manufacturers. Paradise Island, Nassau.

April 2-May 30. The Vissionary Architecture of Karl Friedrich Schinkel. Wichita Art Museum, Wichita, Kansas.

ril 13 (3-7 p.m.). Spring in Central Park—the Resources Council's 7th annual product show. Tavern-on-the-Green Restaurant, Central Park and 67 Street, New York City.

April 15-May 16. Christopher Wren: Architect. Frick Fine Arts Gallery, University of Pittsburgh, Pennsylvania.

April 15-June 13. Chinese Gold, Silver, and Porcelain from the Kempe Collection. Asia House Gallery, New York City.

April 16-18. The Decorative Arts in Ireland, a seminar. For information: Mr. Dewey Lee Curtis, Pennsbury Manor, Morrisville, Pennsylvania 19067.

April 21-25. The Interior Design Educators Council's 1971 National Meeting. Pasadena Hilton Hotel, Pasadena, Cal.

April 22-September 30. The Work of Frei Otto. The Museum of Modern Art, 11 West 53 Street, New York City.

April 23-30. Spring Furniture Market. High Point, N.C.

April 24-May 1. 38th Annual Historic Garden Week of Virginia.

Historic Garden Week Headquarters, Room 3, Mezzanine,
Hotel Jefferson, Richmond, Virginia 23219.

April 29-May 9. 34th Annual Maryland House and Garden Pil-grimage. Further information: Room 223, Belvedere Hotel, grimage. Furth Baltimore 21202.

May 2-3 Homefurnishings, Gifts & Accessories Market Days. Dallas Market Center, Dallas, Texas.

May 2-5. Color Marketing Group's semi-annual meeting. Drake Oakbrook Hotel, Chicago.

May 3. Contract Seminar at Los Angeles Home Furnishings Mart.

May 6-9. 12th Annual NHFL Conference. San Francisco.

May 12-15. National Society of Interior Designers' 8th National Conference. The Hollenden House Hotel, Cleveland, Ohio.

May 12-16. 5th Scandinavian Furniture Fair. Copenhagen.

May 13. NRMA's 17th Annual Home Furnishings Conference. Biltmore Hotel, New York City.

May 14-23. Decorators & Antique Show. Pan Pacific Auditorium, Los Angeles.

May 15-16 Maryland House and Garden Pilgrimage's Chesapeake Bay Cruises. For information: Room 223, Belvedere Hotel, Baltimore 21202.

May 16-19. National Bath Products Show. New York Coliseum.

May 20-24. Carpet & Rug Institute Convention. Diplomat Hotel, Miami Beach.

May 22-26. Preview of the 13th edition of Designs for Dining at National Restaurant Show in Chicago. McCormick Place.

May 27. National Association of Store Fixture Manufacturers Meeting with Midwest Chapter of Institute of Store Planners, Chicago.

May 28-31. Jamestown Furniture Mart. Jamestown, New York.

June 4-5. Los Angeles Home Furnishing Market. Los Angeles Home Furnishings Mart.

June 8-11. International Contract Furnishing and Interior Decor Exhibition. London, England.

June 20-24. American Institute of Architects 103rd Convention. Detroit.

June 20-24. The American Society of Landscape Architects 71st Annual Meeting. The Portland Hilton, Portland, Oregon.

June 20-25. 21st Annual International Design Conference in Aspen.

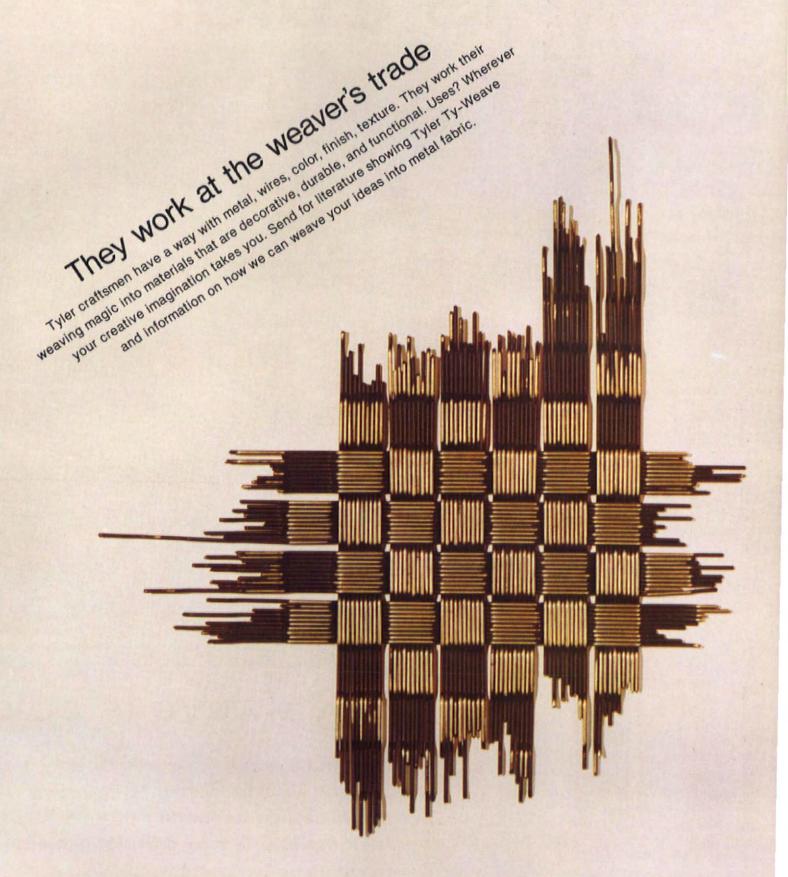
June 20-26. International Home Furnishings Market. American Furniture Mart, and Merchandise Mart, Chicago.

June 23-25. NEOCON 3-Third National Exposition of Contract Interior Furnishings. The Merchandise Mart, Chicago.

June 23-25. AFM/Contract/71, the American Furniture Mart's first contract show. American Furniture Mart, Chicago.

June 27-July 2. Summer Furniture Market. New York Furniture Exchange.

September 12-16. American Institute of Interior Designers 40th Annual Conference, Drake Hotel, Chicago.



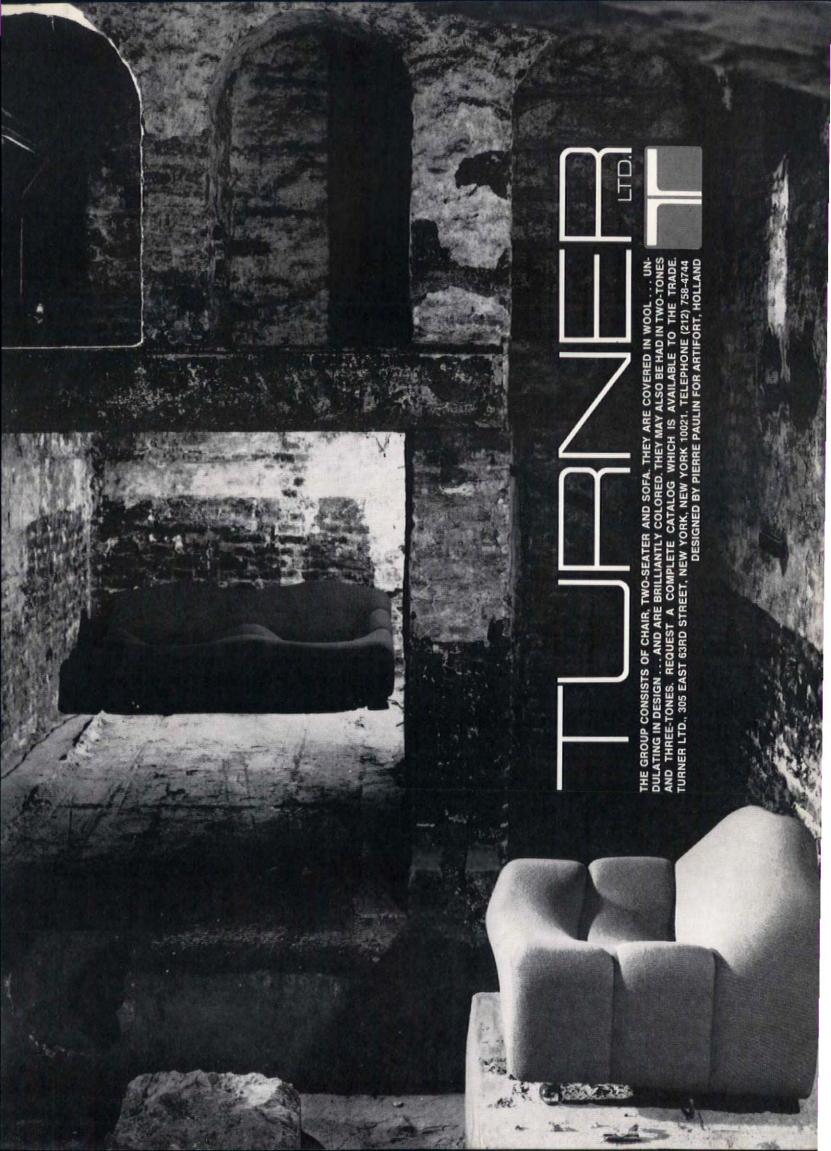
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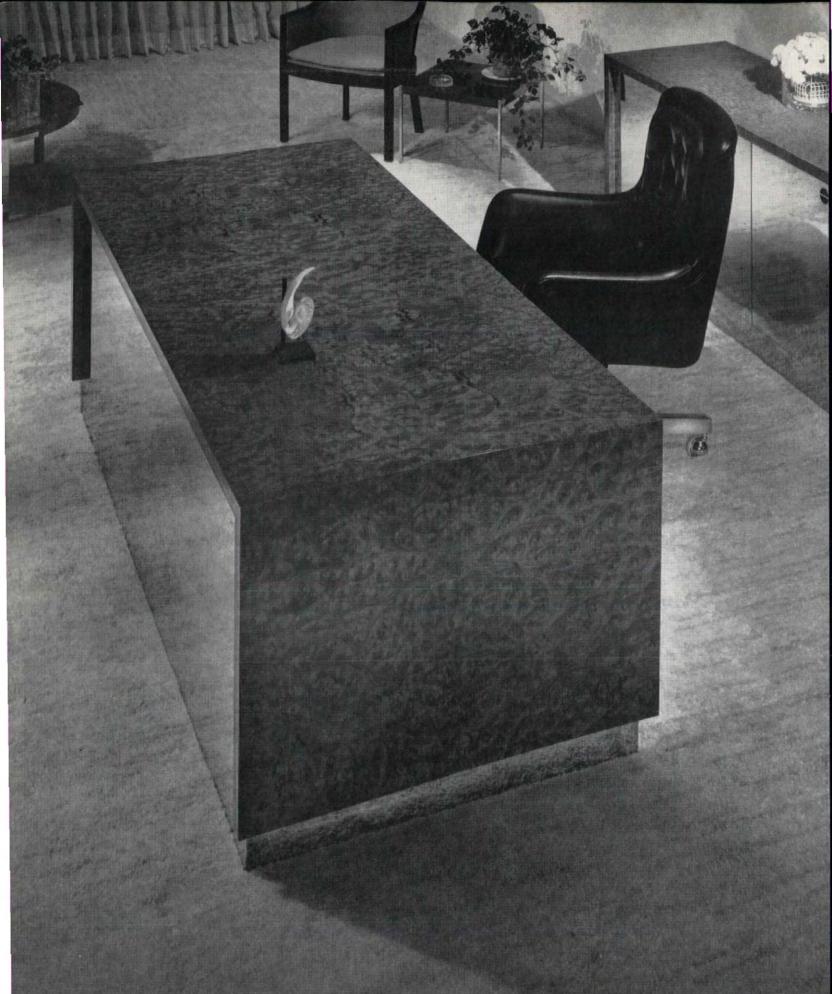


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Jobs for the Graduating Class

"I've been placing Parsons students in jobs for thirteen years now, but in the last three or four years more changes have taken place in the kinds of jobs the interior design graduates are filling than in the entire decade before. And these changes are nothing in comparison with those you are going to see in the next three or four years.' The speaker, Elinor Morris, was answering a few questions that had been sprung at her-cold-over the telephone. Miss Morris is Director of Placement at Parsons School of Design.

Specifically, the changes enumerated by Miss Morris were not the simple drooping salary figures and the rising unemployment statistics you might expect as the inevitable reflection of the general economic scene. She reports that though it took most June '70 graduates longer to find positions than their predecessors of the year before, virtually every member of the class who decided to look for a job found one. Only this year, in addition to the longer duration of the hunt, the graduate started at a lower salary-between \$5,200 and \$7,500 for mostagainst the comparable 1969 range of \$6,250 to \$8,000. Many are compromising in other ways as they wait for the jobs they really want, perhaps exercising ingenuity in related disciplines. Miss Morris also said that the decline in employment opportunities may have stimulated more members of the class of '70 to go on into the fourth year of training which leads to the BFA degree now offered since Parsons' affiliation with The New School.

In light of the sharp decline in on-campus job recruiting at the nation's institutions of higher learning (March 8th New York Times) the relative welcome accorded to Parsons' interior design graduates may appear to be a fluke. One hastens to ask: Are specific circumstances responsible-such as Parsons' continuing revision of its interior design department, or its recent affiliation with The New School, or its location in humming New York?

The question cannot be answered except by querying design schools across the country about how their job-hunting graduates are faring—which we have not yet done.

But it may be pertinent that interior design graduates from across the river, from Pratt Institute, are not feeling the recession either. Professor Arnold Friedmann, Co-Chairman of Pratt's Interior Design Department, says that the entire class is employed and that the average starting salary is up, to about \$8,000. Friedmann is even inclined to believe that Pratt graduates are being welcomed more warmly than when competition was less keen because of their skill in drafting and rendering; their ability to define and synthesize design problems as well as to develop visual solutions for them; their ability to perform competently in related disciplines such as graphic and product design.

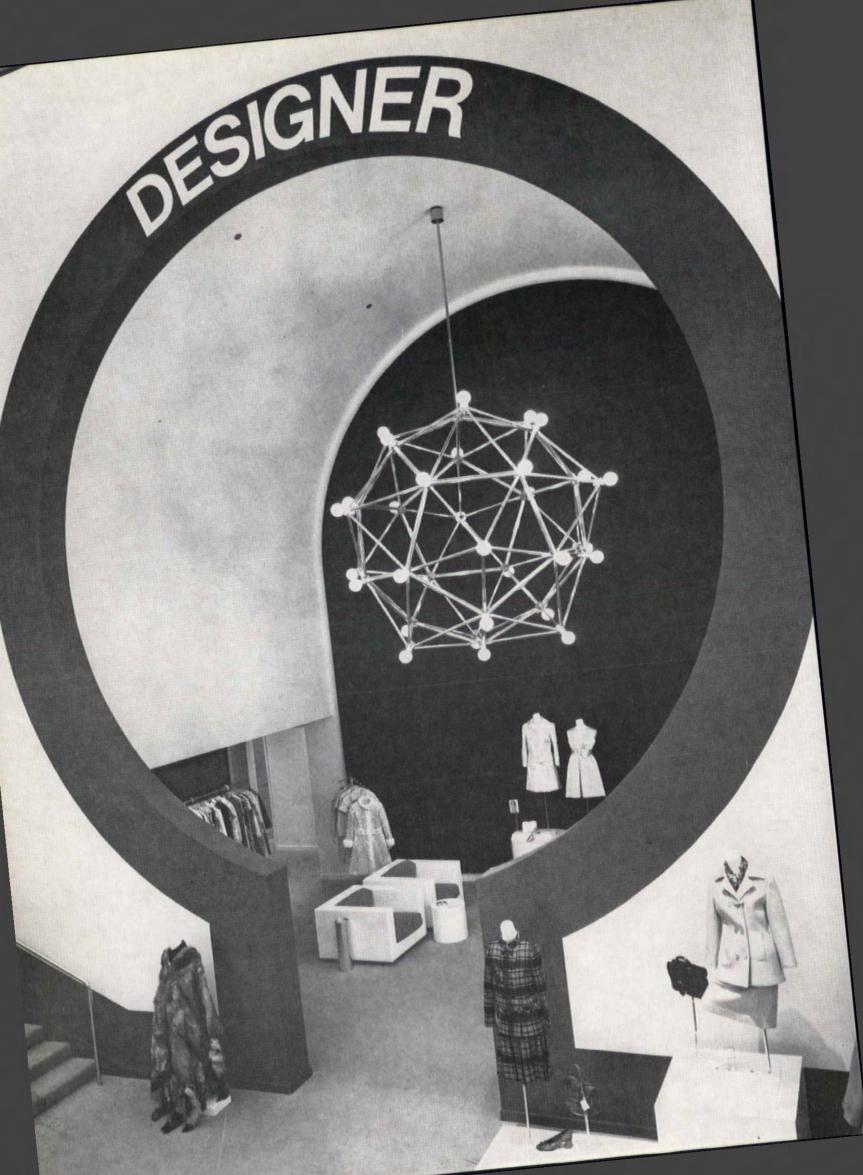
The experiences of this year's new graduates are difficult to evaluate, but the incompleteness and haziness of statistical data need not blunt our evaluating other observable data. Are Parsons and Pratt interior design graduates going into the same kind of firms as their predecessors of one or five or ten years ago? Into the same kinds of jobs? According to Miss Morris and Professor Friedmann the answer is definitely no. Fewer graduates are going into retail establishments, once the most common basic training grounds for the profession, fewer into residential interior design firms; more are going into the interior design departments of architectural firms, into specialized technical services such as lighting firms, into such public/governmental institutions as the New York City Planning Board and the Department of Hospitals.

More and more often, the young designer is being apprenticed to the architectural and the environmental establishment rather than to the decorating establishment. What this suggests is that basic changes in the way our society builds, designs, and furnishes our environment-and employs the required professional skills-may counteract the general slump to provide a rising, not falling market for design professionals. It may well be the inexperienced newcomer who will most readily find his way into the new professional contexts.

The rapidity of changes in the shelter scene makes even

the near future difficult to predict. Last December, summarizing Sweet's Interior Design forecast for 1971 and the 1970's, Peter McCuen predicted that the inevitable development of modular factory-built housing implied a drop in the demand for interior design service. Three months ago this conclusion seemed logical. Now we are not so sure. It isn't only that so many firms -new, old, and conglomerating-are pouring into the field. It isn't only that so many interior teams-corporate and consultant- are at work on basic design and on the furnishing of model interiors. It isn't only that the citizens of our very unmobile mobile parks are growing ever more discerning about decor. It isn't only that this market's growth rate is explosive. But all of these things combined.

This is not to deny the wellknown realities of the slump. For a long time now, architectural and interior design firms have been letting people go as commissions have stopped coming in and as projects already designed have been postponed. And though the two prestigeous New York design schools we telephoned have nothing but successful job hunts to report for their graduates, we must admit knowing of one small but fine school (which shall remain unnamed, in a city which shall remain unnamed) whose class of seven interior design majors remained jobless-in the design field at least-for months. But even here, persistence has been rewarded. On January first the last 3 of the graduates went to work on the superb municipal zoo now being completed in the city-two of the three on the staff of the architectural firm which designed the zoo, and one on the zoo payroll. All three are part of a team designing environments for the animals, and the last—the one on the zoo payroll-is not only being given a free hand in designing the reptiles' interior environment but is building it too, out of fiber glass, mastic, and many other materials not to be found in the typical decorative center showroom. Since as an undergraduate she was never quite certain as to whether she wanted to become an interior designer or a muralist and sculptor, she is absolutely delighted with what she is doing .- O.G.



Joseph Magnin Labeled

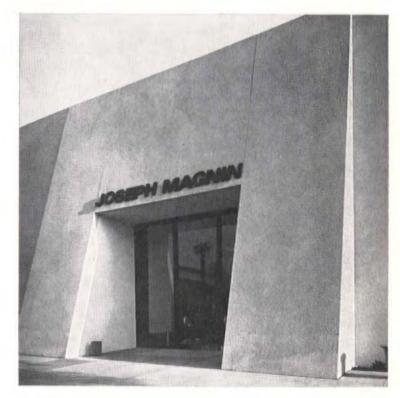
SOM designs two hard edge shops for the JM fashion network with smash graphics to show exactly where it's at

Skidmore, Owings & Merrill, San Francisco Marc E. Goldstein, partner in charge Galen Elson, project manager Jim Hill, project designer

Suddenly, after a decade of boutiquing, it seems that everyone is sick of shopping. At least, sick of shopping in the same old way. The jangle-jumble group grope of the with-it boutique, having lost its spontaneity, has lost its allure.

Leaving the frenzy and flickering lights behind, Skidmore, Owings & Merrill has launched the West Coast chain of Joseph Magnin into a 70's style of shopping with two new Southern California shops where all is clear, concise—and compelling.

Instead of yesterday's jive there's plain geometry and a primary palette. Departmental identifications are the decor. And fashion shopping becomes a vivid new experience.—*L.W.G.*



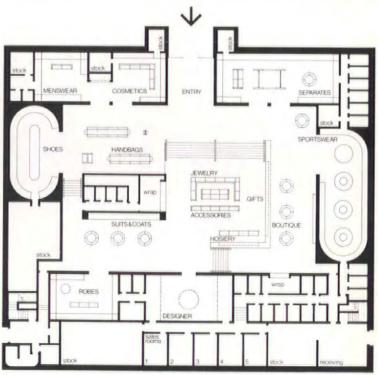
JM La Habra

There's a triangle to step through for sportswear, an oval to enter for shoes, a circle to cross for designer apparel—each rimmed in primary blue and boldly labeled in white.

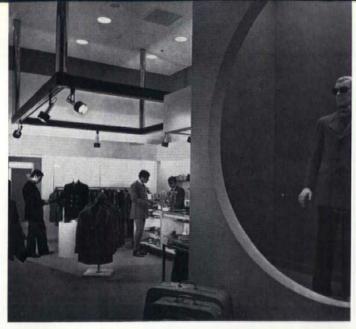
There are no show windows in JM's new Orange County store in the La Habra shopping center. All the action is inside, mostly under an orange-finished wood ceiling grid which conceals fluorescent tubes that bounce even light off the white ceiling. And at each point of intersection in the grid is a hook for a

potential hanging display.

Actually, every fixture in the shop was designed by the architects to be part of the display act: the black and white circular hanging racks with integral lighting in their overhead funnels, white cube and cylinder pedestals, clear glass open shelves, the bright red central raised platformin which the wrap desk is housed—that can support in style any sort of display, including the live rock group staged there for opening festivities.-L.W.G.







Specially woven carpeting: Philadelphia Carpet Company. Custom casework: Standard Cabinet Works, Inc. Lighting: Lightolier Lytespan. Special light fixtures in cosmetics, menswear and designer salon fabricated by Shaper Lighting Products. Designer salon lounge chairs and reception desk: Stendig, Inc. Designer salon tables: Artemide. Designer salon desk lamp: Neal Small Designs. Designer salon armchairs: Herman Miller, Inc. Designer Sales rooms chairs and tables: Herman Miller, Inc. Bentwood costumer: Stendig, Inc. Designer sales rooms wall fabric: American Felt Co. Table lamps: Neal Small. Screen prints: Editions Alecto. Ltd. General accessories: Habitat, Inc. ash urns, Vandor Imports porcelain ash trays.



JM Palm Springs

Everything is subject to change in the new JM Palm Springs. The idea is to enable the shop to present a fresh face each year to this resort town's seasonal visitors.

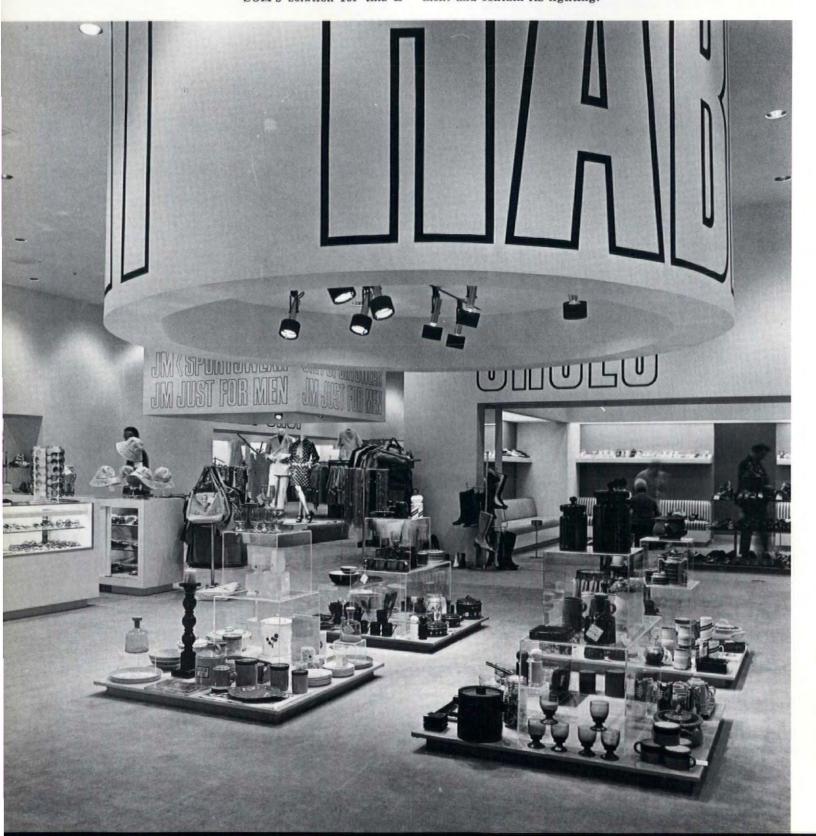
While back in the try-on rooms the designers splash out with color-on color painted patterns, lights, mirrors . . . action!, on the selling floor itself all is cool, clear order.

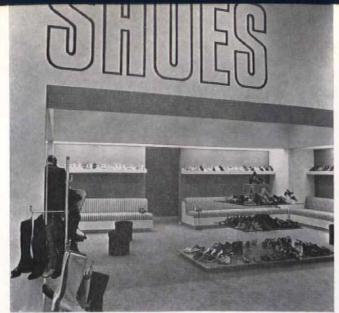
SOM's solution for this L-

shaped shopping center rental space was the creation of a quiet casing—apricot carpeting throughout, deep orange background walls—in which all fixtures are movable and flexible.

Merchandise categories are defined within this open space by supersize suspended white cubes and cylinders that, in effect, canopy each department and contain its lighting. Low squared arches fulfill the same function for departments located around the periphery of the shop. And all of these departmental definitions are labeled in outsized outlined letters that serve as integral decorative elements.

By making it all seem simple, SOM makes a special impact in this city of conspicuous consumption.—*L.W.G.*









Specially woven carpeting: Barwick Mills, Inc. Special lighting: Lightolier Lytespan. Plastic laminate: The Formica Corp. Custom casework: Standard Cabinet Works, Inc. Designer salon reception desk: Intrex Corp. Designer salon seating and tables: Knoll International Gavina Collection. Accessories: Koch & Lowy table lamp; Beylerian-Kartell, Inc. waste baskets; Architectural Pottery Co. ceramic smokers; Burke stem smokers, ash trays, coat hooks.

SQW

Great Sport

Robert Mittelstadt and Monte Bell create a taut architectural scheme in San Francisco for selling architectonic sports gear

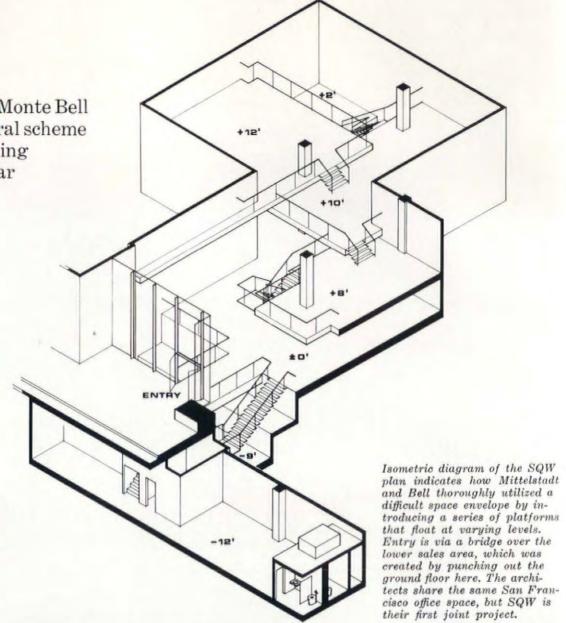
The client assumed it would be a chalet motif—exposed brick, rough wood: another San Francisco funk—for his sports equipment shop. What he got is a brilliantly faceted setting with all the directness and structural economy of the top-form gear the shop displays.

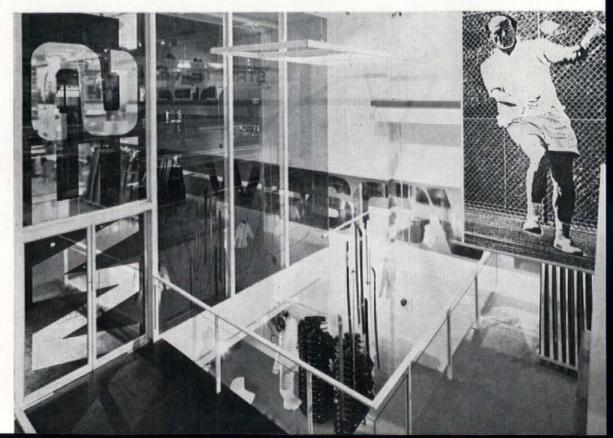
By deliberately mirroring the technology of the shop's this-minute sports gear in fiber glass, steel, nylon and acrylic the architects have made the shop itself a polished performance, the perfect container for merchandise designed for expertise.

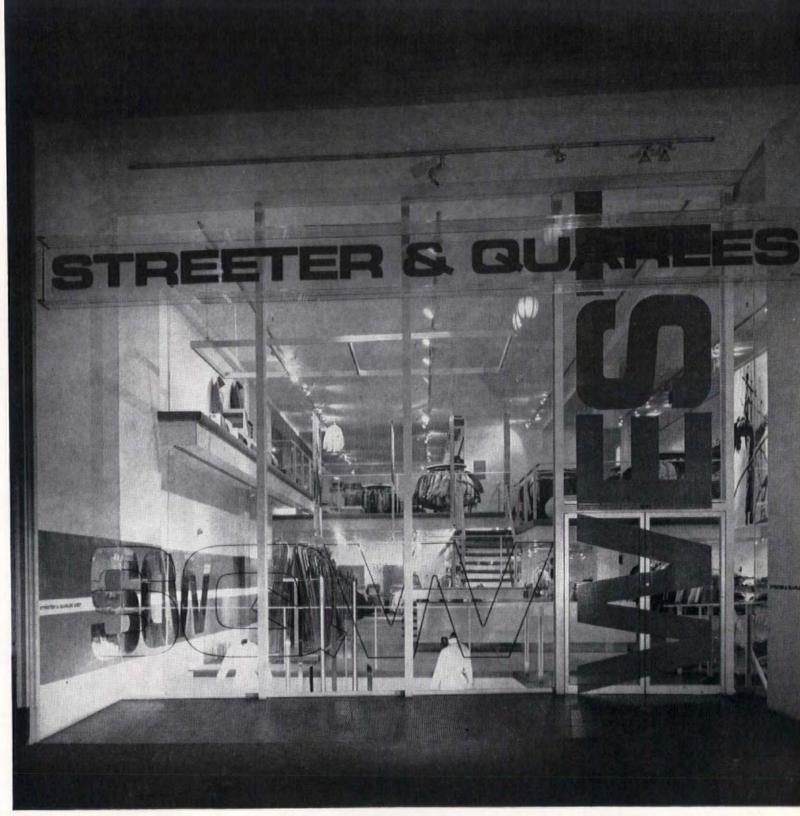
The shop is Streeter & Quarles West (almost entirely locally owned and independent of the Manhattan store of similar name) and it occupies a ground floor space on a glossy stretch of Sutter Street in the old White House department store block where neighbors include Brentano's, Tiffany and Peck & Peck. Streeter & Quarles merchandise, with seasonal emphasis, is top drawer ski, tennis, sailing and golfing equipment and apparel.

Not a moment is wastedthe shop's high impact design message registers at the street: a nylon spinnaker sail with the shop's colors and SQW logo flutters over the sidewalk; a wide flange structural beam of Plexiglas carries the store name across the shop's 25-foot frontage; and broad bands of glossy red and blue with the logo in shiny Mylar run straight from the outer East wall through the recessed glass facade and into the shop.

The shop is transparent, reflective—glass shelves and glass-paneled platforms, clear acrylic display trays suspended by airplane wire, window







displays hung in space with clear plastic fishline, mirrorbright Mylar adhered to columns and some beams.

In this sheer space float the sales platforms, in an enticing play of graduated horizontals, and huge black-and-white sports photo blow-ups on Mylar sheets hang like heraldic banners. White enamelled steel railings delineate SQW's multi levels and form a high-tension skeleton for the shop's 6,500 square feet of space.

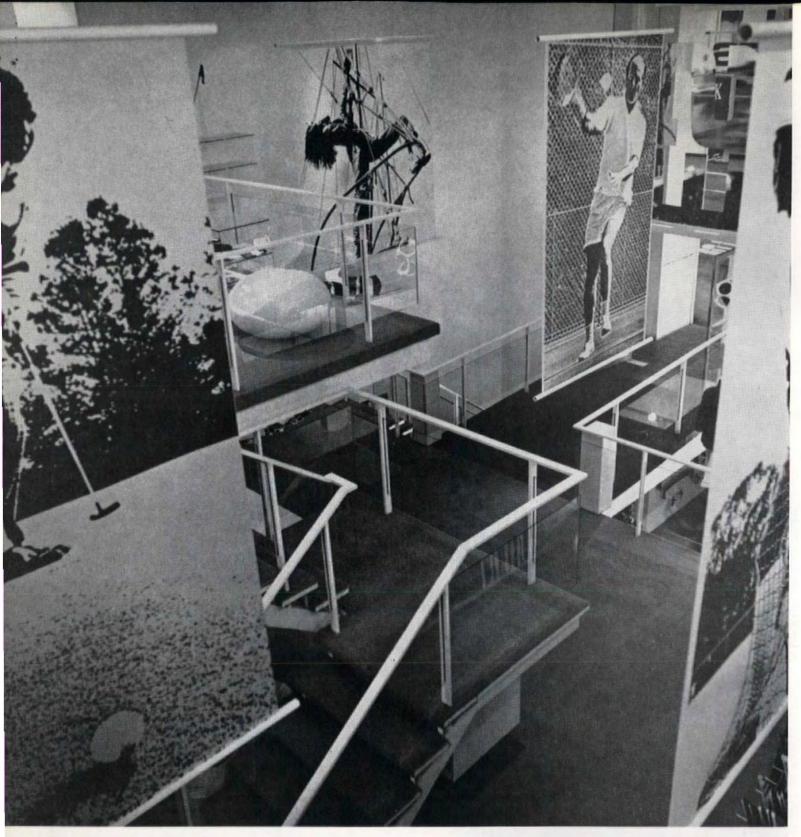
Mittelstadt and Bell's lighting program, designed to provide flexibility for lighting effects of all kinds through the life of the store, is based almost entirely on a Lytespan track with adjustable lamp sockets and reflector spot lamps. Merchandise is accented with individual spots with the lamps sized from 75 to 300 watts according to the distance of the merchandise from the light track. The general light level thus produced has eliminated the need for architectural accent light except for higher intensities on the color-banded East wall logo and the continuous lines of fluorescent tubes that separate the upper platforms.

Once the shop's principal and merchandiser, renegade attorney and advertising man Michael Harrington, accepted the architects' design concept for SQW it was clear sailing: Mittelstadt and Bell designed all the graphics for the shop, starting with the red and blue banded scheme and the logo through to the SQW wrappings, labels, letterhead, business cards and business forms and match boxes. They also designed key display fixtures and other interior elements,

including the ski, glove and ski pole racks, window display grid, reception/check-out desk and the tubular industrial cardboard dressing rooms.—L.W.G.

Photos:

Graphics that gravitate attention and a clear view through this multi-level shop give Streeter & Quarles West special shopper impact on a street with highly competitive lures. From the rubber-tiled walk that flanks the recessed glass entrance pedestrians can look down to the shop's lower sales area, created by punching through the ground floor.



SQW

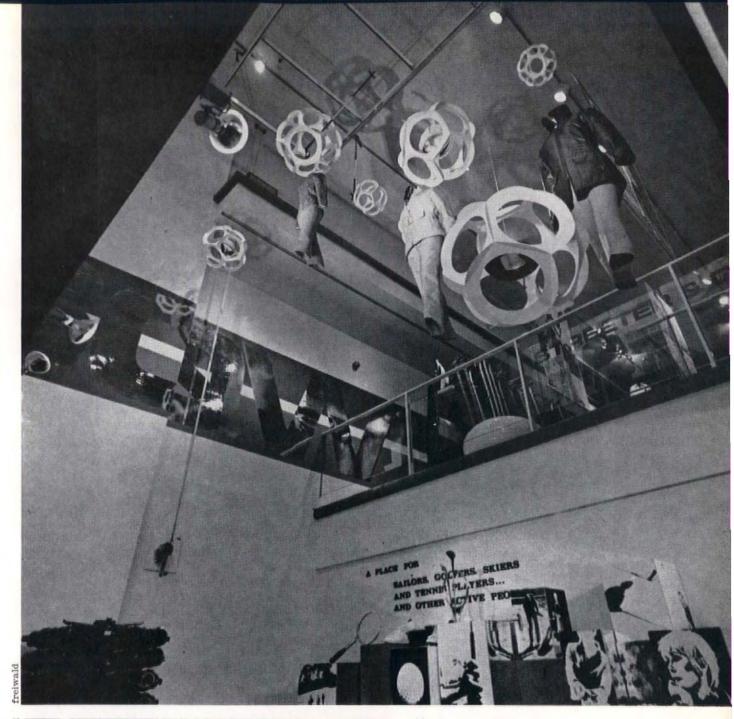
White-finished steel guard rails and posts create a high-tension skeleton for this transparent setting in which clear glass and acrylic are major structural and display elements.

Right:

Right:
Street entrance of Streeter & Quarles West, with central white sales and wrap desk, opens to enticements on succeeding floating platforms framed in white-finished steel. Huge sports banners suspended in this transparent space are photographs blown up on 60 by 120-inch Mylar sheets.

photos: joshua freiwald





Above:

Above:
Steel framework, designed to suspend merchandise in the open well between the basement sales area and the street floor of SQW, is raised and lowered by a standard mainsail winch. The merchandise floats from clear plastic fishline, facing the shop's glass facade.

Left:

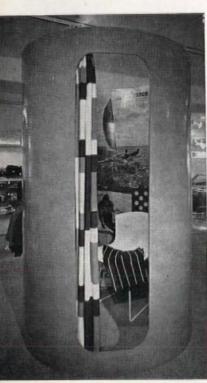
Left:
Lower sales level, the erstwhile service basement of this rental space, is now SQW headquarters for active sports footwear, from ski boots to golfers' cleats, as well as the bailiwick for tennis rackets and a stringing press.



Robert Mittelstadt received his architectural de-gree from Yale and has held a Prix de Rome Fellowship at the American Academy in Rome as well as a Fulbright at the University of Rome. He has worked in the offices of Paul Rudolph, Eero Saarinen and Harry Weese as well as the Rome office of The Architects Collaborative. While still in Italy, in 1966, he won the Fremont, California Civic-Cultural Center Architectural Competition and his major commissions to date have been the Fremont City Government Building and the Fremont Police Building.



Monte Stephen Bell, who graduated from the University of British Columbia and the University of Washington, had several stints in the San Francisco office of Skidmore, Owings & Merrill (including work on the Hartford Insurance Building, Oakland Coliseum, Case Institute, Western Reserve University) before commencing his own architectural practice in 1968, in which he has executed a number of West Coast restaurant commissions.



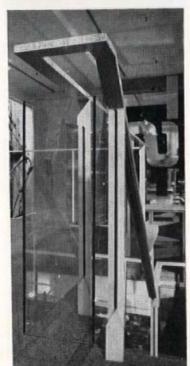
bragstad

Above: Portable dressing rooms are, quite simply, Sonotube fibreboard concrete column forms, now finished in glossy red or blue and festively papered inside with sports-travel posters.

Right: Detail of steel tube extension railing, finished in glossy white and filled with 14" laminated safety plate glass.



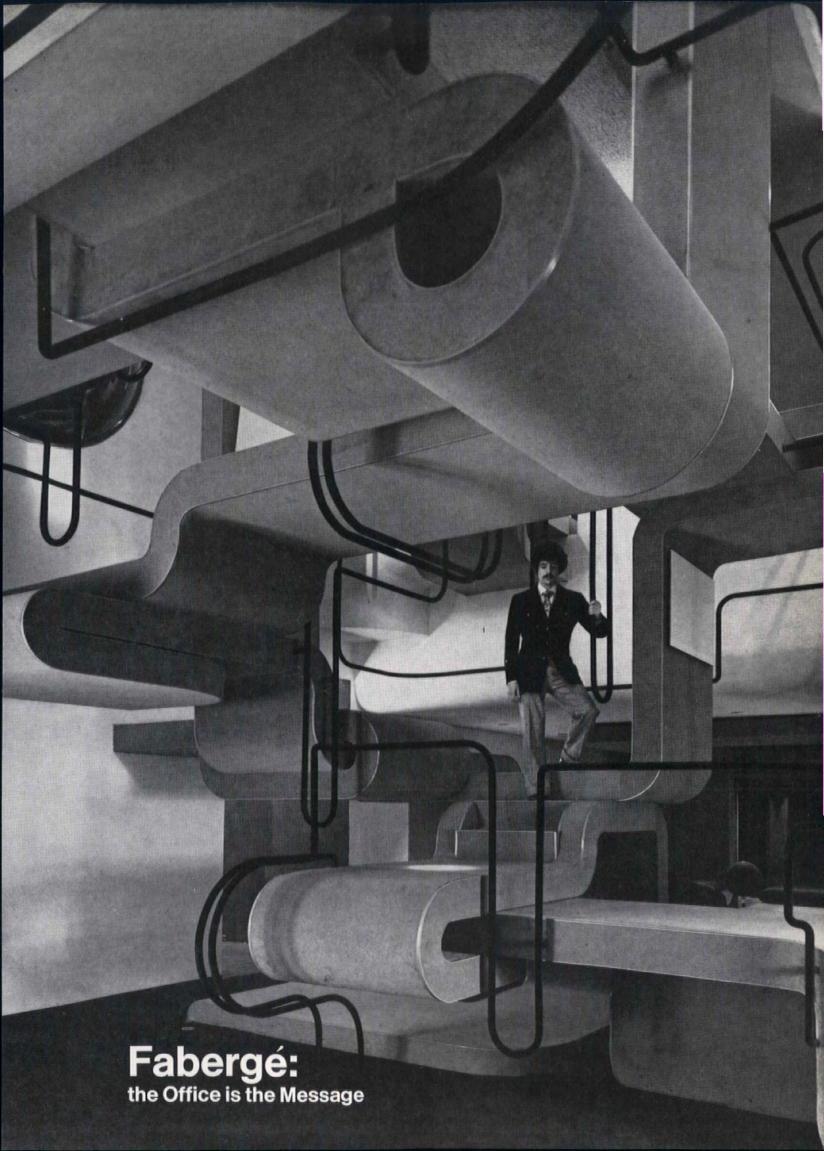
freiwald



bragstad

Above: Clear acrylic display tray, suspended from the ceiling track by airplane wire, is an element of the merchandiseenhancing display system of

Structural engineers: Forell-Chan. Display sports photos: Lloyd Johnson. Lighting: Lightoller Lytespan. Floor Coverings: Amtico acrylic. carpeting; Pirelli rubber tile. Furniture: Bertola side chairs by Knoll; Gyro shell chairs from Stendig, Inc.

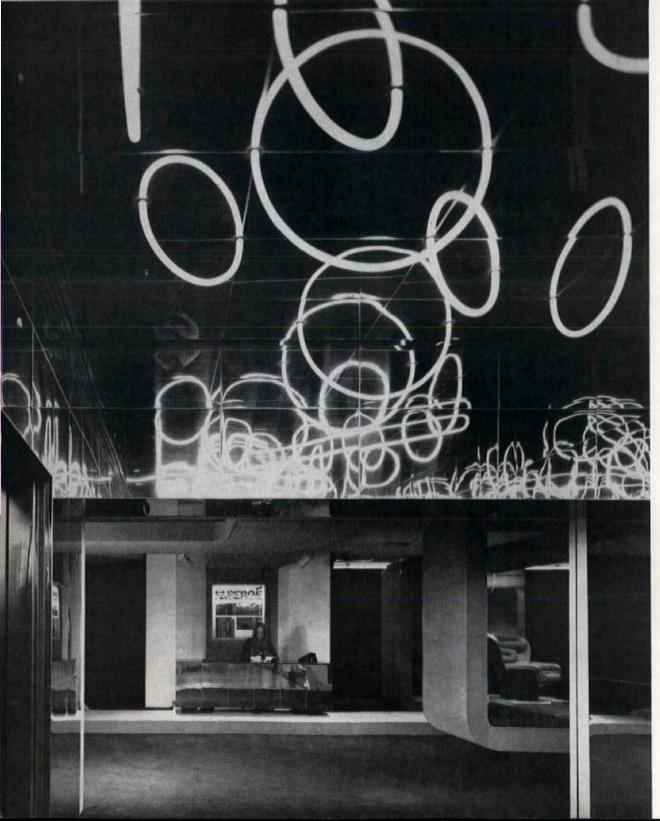


Fabergé

Cosmetic corporation headquarters by Dallek Inc. Design Group demonstrate that the fantasies of 2001 are more exciting than those of 1890



all photos by louis reems



Getting off the elevator on the lower-37th-floor of Fabergé's two-story corporate headquarters in Burlington House, you know instantly that this environment is not merely an image-maker but an image-breaker. Coils of disembodied colored light turning on and off are reflected in the infinity of polished chrome walls and ceiling. This glossy blackness stops abruptly at an opening which frames the adjacent reception area. That space is also coal and mouse colored, but its texture contrasts sharply with the mirrorlike elevator lobby, being soft and fuzzy to the touch and having outlines much easier to perceive than the reflective infinity of the lobby. Except for the stainless steel reception desk which reflects the elevator lobby, the reception room is a velvety-lined hollow sculpture for people to move through, with wrappedaround planes that can be sat on and interlocking bridges that can be crossed, and, most striking, a fabulous climbable structure (photo on first page) that turns out to be the stair to the upper floor.

Stairs don't have to consist of identical risers and treads.

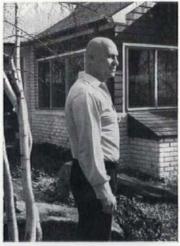
Where are the pink boudoirs in which the perfume industry used to envelope its corporate headquarters? Where are the nostalgic, coy, sensuous, and effeminately cloying environs of the cosmetics industry? Out of the running, that's where. Fabergé's environment is sheer fantasy, but masculine, Flash-Gordon, science-fiction fantasy. Fabergé President George Barrie long ago saw beyond the thinning ranks of the doll-woman perfume customer. His mind perceived the bigger market consisting of all men and all women—including the most militant advocates of women's lib.

Given this updated view of the industry's market, conditions were set for a design program radically different from any cosmetic corporation headquarters ever seen before. The result is, however, not merely different from any other cosmetic corporation headquarters, but different from any interior—corporate or residential. On the 67,000 square footage



on two floors, Fabergé has an eye-boggling variety of Opkinetic, Italianate space-age, angle-walled architectonic, woodsy forties, and Paris-inthe thirties decor-sprinkled with such accessories as motorized prismatic paintings, computerized projections, and cut-out life-size portraits of the executives stationed in the board room bar.

In addition to executive suites tailored to each occupant's fantasies, as well as his body dimensions and posture, there are workable offices where bills are processed, rec-



ords kept, promotions planned. The corridor grid is not unusual in layout. What is extraordinary is its treatment as a black cathode-lit tunnel through a maze of experiences -a shadowy unifying prelude to lighter spatial surprises.

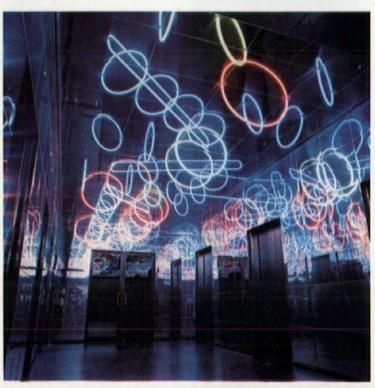
The nerve-like or vein-like tracery of light through the tunnels-a high point of the design-was installed by lighting expert Leslie Wax.

Godfrey Dallek, president and chief designer of Dallek Inc. Design Group (photo at left) gave free rein to a large team of young designers,

found many inadequate to the challenge, replaced many during the job. Stanley Felderman (Pratt '68) who appears in the page 93 photo, has been through the 21/2-year job.

Dallek, trained as an engineer and in business administration at Syracuse, Cornell, and N.Y.U., entered his family furniture business after army service in World War II, built a large international office design and space planning practice in the fifties and sixties, has been doing Fabergé premises since 1963.











Pages 93 through 97
show the core spaces of the elevator lobby, reception area, and corridor. Walking, sitting, and stair climbing happen mostly on interlocking, wrapped-around planes and platforms instead of on conventional floors or free-standing furniture. In the space maze, rooms are often enclosed with cocoons, and vertical planes may not be the partitions one thinks. The stairs completely flout one's expectations. Skinny black members serving as rails and supports are not cold to the touch, being sheathed in fuzzy nylon flock. Fatter curve-edged

components that are tread on or which serve as vertical boundaries are muffled in plushy carpet, this time mouse-gray-colored.

This page:
The presidential suite is a maze of curves and cocoons—housing, among other things, a secretarial enclave, a marble, gilt, and crystal-bedecked bath-dressing room and a secret lounge area. Doors silently slide open and shut in response to push-button controls.
The cathode-tube profile sculpture is by Brian Coleman of the Dallek Design Group.



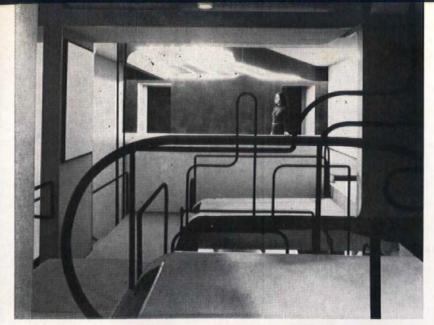
Fabergé





Above: Most top-echelon offices are one-of-a-kind designs. Though this one uses the curved-corner wrap-around structure and wrap-arouna structure and built-in window-cum-furniture unit which appear often at Fabergé, it is unique in the warm colors and shaggy, gutsy materials reflected by its stainless steel furniture. The bath-dressing room is a box in the space. Raised floor is paved with wood blocks cut across the grain.

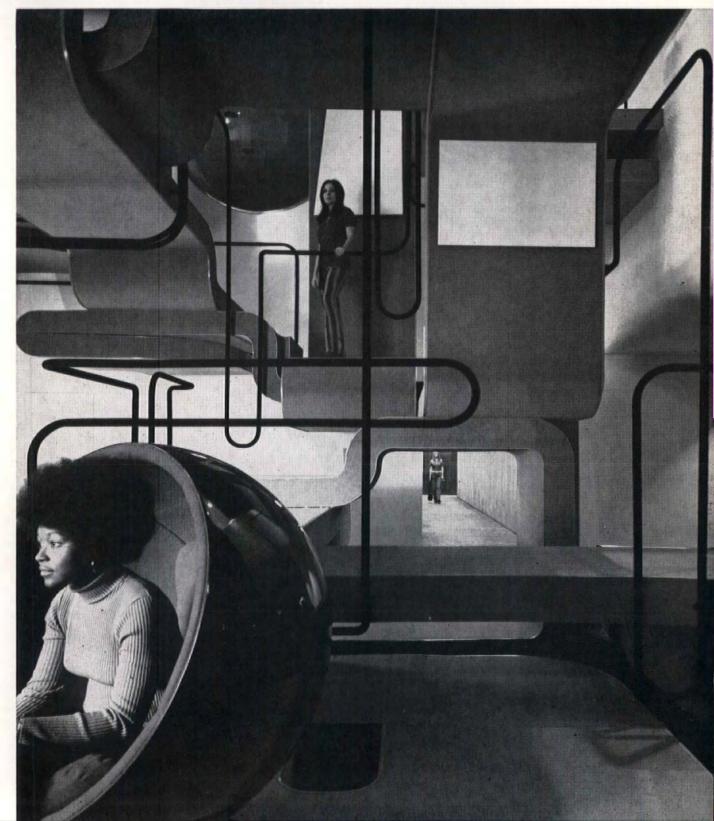
Next page: Views through the stair structure on its upper level (above), lower level (below): Close to the circle and cocoons of the presidential suite (pages 97, 100, 101) the area introduces ball geometry with globe chairs and a round eye of dark Plexiglas (at left of girl on stair in large photo) from which people in a conference room Car. in a conference room can see a framed view of stair and people thereon.



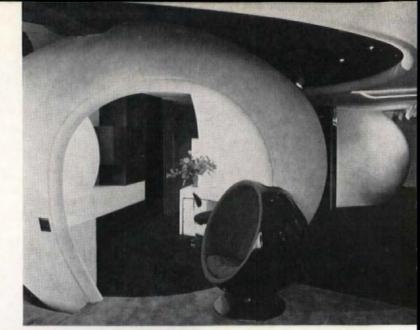
Contractors and Resources:
General Contractors: Data Construction, All special lighting (corridor cathode lighting, elevator lobby lighting and walls): Leslie Wax Company.
Lighting fixtures: Lightolier, Kliegl, Leslie Wax.
Automatic doors: Close-O-Matic Door Controls Inc. Door Controls Inc. Special metal work: Hudson Fix-

Special metal work: Hudson Fix-tures Inc.
Special floor finishes: Designed
Wood Flooring.
Special wall finishes: Lectrovel.
Carpet: Dylan Carpet Inc.
Cabinet contractor and architectural
woodworking: Capitol Cabinet Corp.
Upholstery fabric: Clarence House
Imports Inc. Imports Inc.

Furniture: Stendig Inc., DeLuxe Fabricators Inc., Dimensional Furniture Industries.

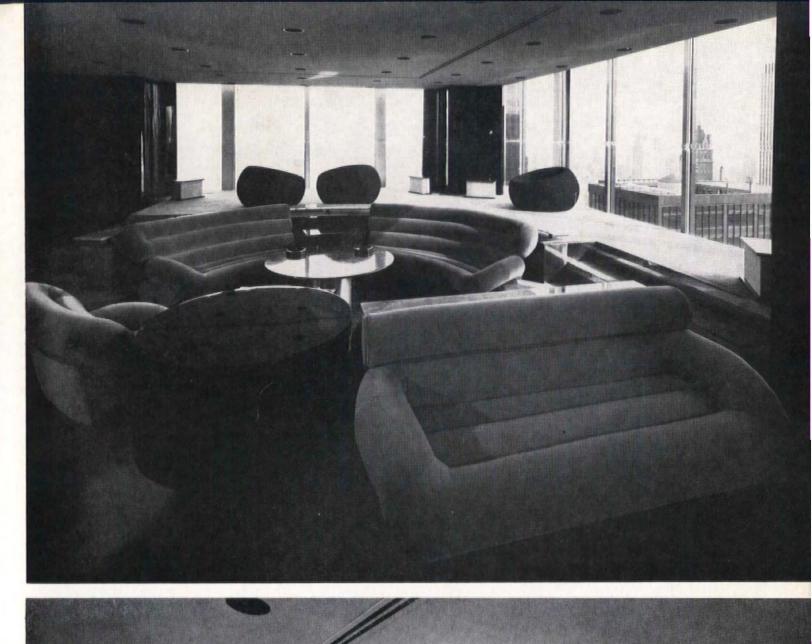


Fabergé

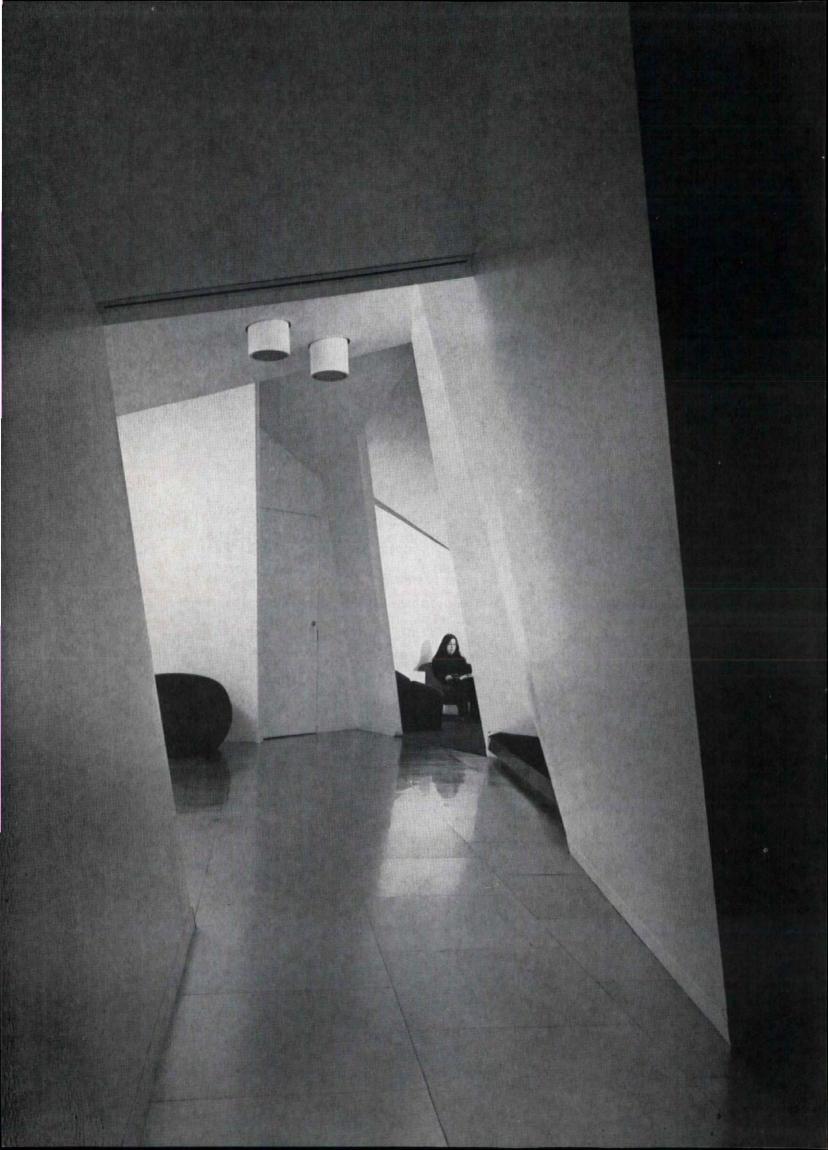


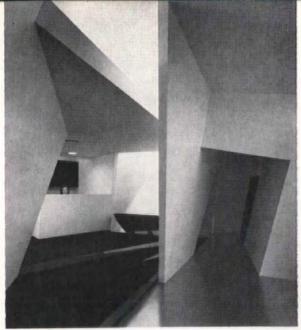


President George Barrie's complex on the northeast corner, is based on the 37th floor though its enclosures and mechanical equipment, including audio-visual equipment, encroach on the 38th floor. The curving walls of the private waiting areas and of the enclaves for Barrie's personal receptionist and his secretarial staff are so laid out that the space, though secluded from the company reception area, appears pany reception area, appears open and without barriers. It hovers over the city, the outdoor effect enhanced by dark reflective inner partitions and by carpeting and upholstery in dark and light green. Protection from the outer immensity, as well as privacy, have been achieved by three-dimensional sculpting of the apparently partitionless space. Bosomlike cocoons with sliding push-button doors serve to clasp a private bath-dressing room with lounge, and a private office. To invade the inner sanctum one must walk around, and, if Barrie approves and pushes the door-control button, enter the sexy-free-standing sculpture.
A seraphically upholstered, white marble-rimmed, black marble-floored conference trough is dug deep into the floor. Barrie is a leg-dangler and percher. Therefore his conference unit is as comfortable to perch over as to nestle in. Color photo on page 97 shows the deep jewel tones of the velvet upholstery.

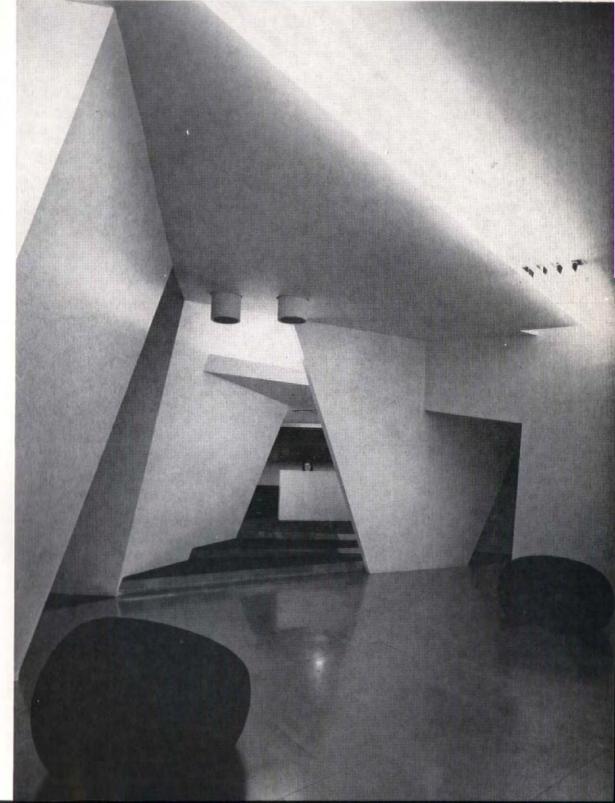








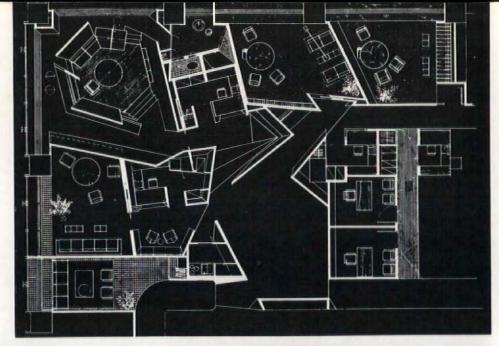
This department, located on the northwest corner, contrasts dramatically with the president's sensuously curvaceous suite (preceding pages) on the northeast. The contrast is in architectural form rather than in color. Both environments are cool. Both environments contain protected and "outdoor" spaces.
Although the total complex shown here (northwest) has windows, the design is notable primarily for the interior environment (plan on next page) inner connecting spaces, where angled walls, ceilings, and doors, a floor of stainless steel, black carpeting on the steps, irregular stairs, and floods of artificial skylighting create a subtle tension, a sensation of delicate remoteness. Black, purple, and green touches accent the predominant white coolly. To expedite construction, designer Stanley Felderman marked the desired structural planes with stretched strings, oversaw workmen as they followed the lines. The space feels more serene than photographs indicate, and provides a not-too-shocking transition between the cathodetube-lit charcoal corridor and the windowed officeconference room shown on the next page.

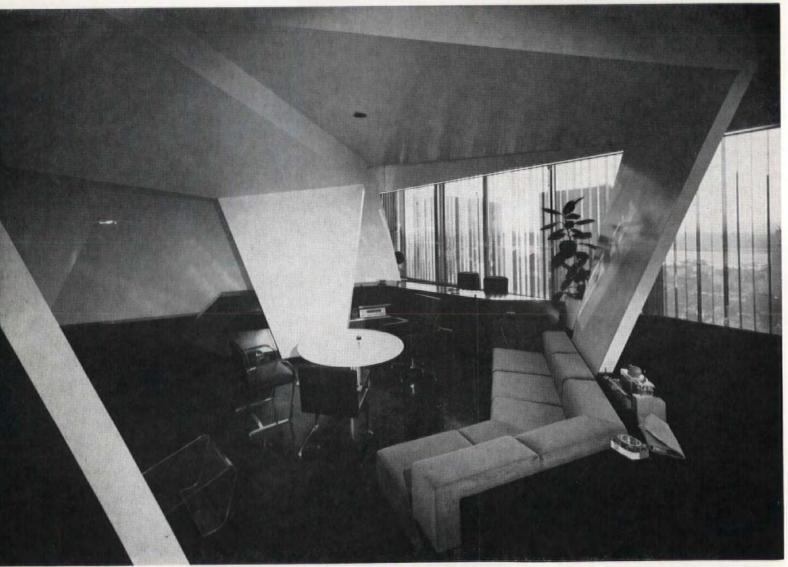


Fabergé

Walker

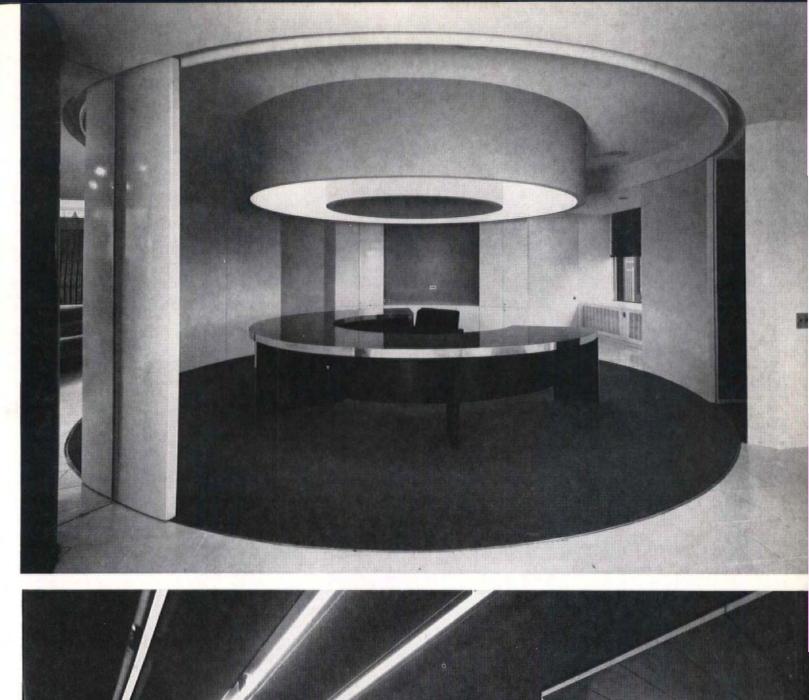
Fabergé offices designed by:
Dallek Inc. Design Group.
Partner in charge of design:
Godfrey H. Dallek.
Partner in charge of management:
Herbert H. Schwartzberg.
The design team:
Brian Coleman, Stanley Felderman, Brian
Gilliam, Fred Goldberg, Joseph Rubin, Neil
Schwartzberg, Richard Suma, Kenneth

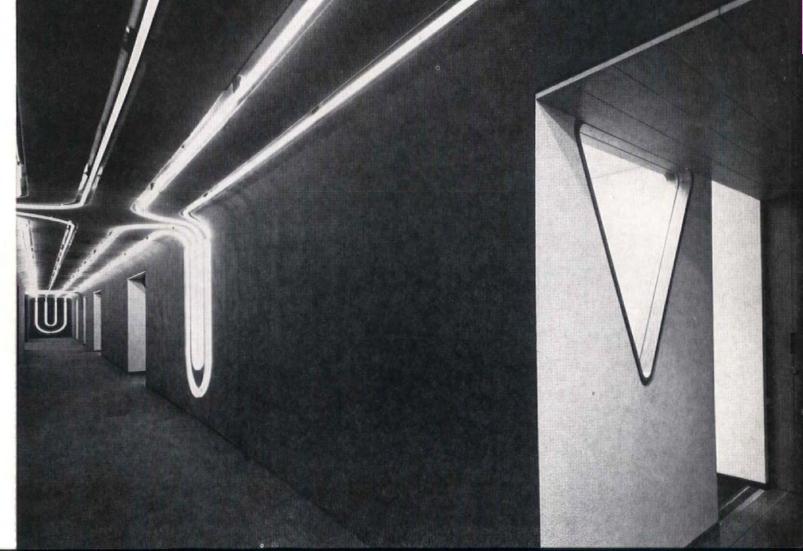




This page:
Plan of the entire northwest
complex and photo of its corner
office conference room.
Though its angles and trapezoidal walls differ markedly
from the curvaceous presidential northeast complex, it
also is marked by a variety
of levels with seating over the
view provided high on the
rim of the room; and a
protectively sunken main
conference area.

Next page top: Still another corner office, part of a suite (photographed before completion) this one is for an executive who surrounds himself with papers and who can hide the mess behind sliding walls when visitors come to see displays in the rest of his space. Next page bottom:
38th floor corridor shows
flocked black walls traced
with cathode tubes. Intermediary spaces with micasparked rough white plaster
walls pierced by woodlined triangular cut-outs are
occupied by secretaries, while
their bosses have windowed
offices. Broad wood planks
line floors, ceilings, and the
doors to the bosses' offices.





ngid

Eighth National Conference

National Society of Interior Designers

Cleveland, Ohio, May 12-15, 1971

Registration and all events at the Hollenden House Hotel unless otherwise noted

Pre-conference functions:

MAY 10

Executive Council meeting . . . Cocktail party hosted by Lake Erie Chapter

MAY 11

National Board meeting . . Cocktails and dinner, Peninsula, O.; Robert Hunker, chairman

AGENDA

MAY 12

Conference registration . . . Opening of Trade and Industry Exhibition . . . Educational Foundation meeting . . . Annual meeting of NSID . . . Slide presentation of Orient tour: Richard Jones . . . Slide presentation on Design '71 fashion show: Marian Gardner . . . Opening luncheon—keynote address: President Arturo Pini di San Miniato; Topic: "ID/Ideas . . . for Success" . . . Seminar—topic: "ID/Identity; Fees and Professionalism"; speaker: Harry Siegel, CPA . . . Trade and Industry Exhibition . . . Conference dinner . . Entertainment—"Myths and Legends of Interior Design"; Phyllis Grinnel, chairman

MAY 13

Visit to Nela Park, General Electric Lighting Institute . . . Lighting and illumination seminars at GE's Illumination Research and Development Center . . . Cocktails and dinner

MAY 14

Breakfast meeting with speaker . . . Seminar-topic; "ID/ Awareness: The Generation Gap," Cornelius Hubbuch, president, Hubbuch of Kentucky, and son Glenn, masters degree student, School of Architecture, University of Kentucky, chairmen . . . Luncheonspeaker: Dr. William Traverse Jerome, former president of Bowling Green State University ... Foundation Awards presentation to scholarship winners. Seminar—program sponsored by the Interiors Environment Research Council of NSID, with students from several Ohio universities . . . Fellows reception

MAY 15

Seminar—speaker: Jerold M. Sonet, legal council; topic: "Essential Legal and Business Practices for the Interior Designer" . . . Concurrent sessions: Photography and Publicity for the Interior Designer; Contract Design; Residential Design . . . Luncheon-speaker: Warren G. Arnett, NSID president-elect . . . Optional tour: Cleveland Art Museum . . . Thomas Jefferson Award din-ner; Jefferson award presentation by President Arturo Pini di San Miniato; honorary membership presentations by David Hicks, honorary member NSID and dinner chairman; Audre Fiber, co-chairman . . Dancing

1971 Conference hosts: The Lake Erie Chapter



Robert G. Center Chapter president



Richard A. White Chapter vice president Conference chairman



Barbara Miller Smith Chapter secretary Conference co-chairman



Robert W. Dwyer Chapter treasurer



Henry Jordan Chapter chairman of the board



C. James Hewlett, FNSID Conference program chairman



Harold A. Smith Conference co-chairman

National NSID officers-elect to take office July 1, 1971



Warren G. Arnett National president



Arturo Pini di San Miniato, FNSID National chairman of the board



T. Miles Gray National vice president



Roslyn Mallin National secretary President, Educational Foundation



William Gulden, FNSID President Emeritus

Harold A. Smith National treasurer 1971 conference co-chairman

C. James Hewlett, FNSID Executive committee member 1971 conference program chairman

Wynn Shaffer Executive committee member

Louis A. Malamud, FNSID National Licensing chairman

Dede Draper, FNSID Dean of the College of Fellows

Regional vice presidents-elect

Edith Gecker, FNSID Northeast regional vice president

John R. Miller Middle Atlantic regional vice president

Dan Acito Southern regional vice president

Joan Blutter Midwest regional vice president

Lora Alpert West Coast regional vice president

Edith Jackson Southwest regional vice president

Boyd Leondorf International Pacific Northwest regional vice president

Cleveland...

Cleveland, the largest city in Ohio, was laid out in 1796 by Moses Cleveland, ancestor of President Grover Cleveland, and chartered as a city in 1836 on bluffs above Lake Erie . . .

A wealthy city, Cleveland is a center for steel, electrical, machine tool, agricultural industries, a growing automotive industry, and two refineries of Standard Oil, founded there by John D. Rockefeller, Henry M. Flagler, and S. V. Harkness . . .

WADE PARK AVE

WESTERN RESERVE
HISTORICAL SOCIETY

CLEVELAND
OF MUSEUM OF
NATURAL
HISTORY

CLEVELAND
HISTORY

CLEVELAND
OF ART

COMMODORE
HOTEL

SEVERANCE
HALL

SEVERANCE
HALL



General Electric's Nela Park

Educational facilities are extensive... among them Case Institute of Technology and Western Reserve University, founded in 1826, noted for its medical school (1843) and law school (1892)...

The Western Reserve Historical Society, founded in 1867 and named for the portion of northeastern Ohio originally the Western Reserve of Connecticut, comprises two buildings of 70 rooms each; a new building for its library rich in 19th-century Americana; a notable Historical Museum. The Society owns Lawnfield, home of President James A. Garfield, and The Jonathan Hale Homestead...

Elsewhere in the city one will find the Pioneer Farm Museum and a small Shaker museum. The Cleveland Museum of Natural History, currently celebrating its 50th anniversary, is undergoing a \$3-million expansion. The Cleveland Museum of Art opened in 1922; a Health Museum and Education Center in 1940...

In 1968, under mayor Carl B. Stokes, first negro elected chief executive officer of a major U.S. city, a \$1.5-billion plan was announced for city redevelopment over the next decade; presumably it will include plans for the Cuyahoga river which splits the city, once said to be "the only body of water in the world that is a fire hazard"...

But Cleveland is better known as the "Forest City" with a chain of 32 parks and parklands of over 2,000 acres; 1,200 acres are allotted to the Hopkins International Airport which has a first-in-the-nation rapid transit link to downtown...

Cleveland is in the space program with NASA's Lewis Research Center; and is known internationally for Nela Park, opened in 1913 and planned as a "University of Light" by New York architect Frank E. Wallis. Nela Park is the headquarters of the research and development center for General Electric's Lamp Division and its Lighting Institute. NSID members will attend sessions at the Institute as a part of the Conference program...

Cleveland has a number of buildings by leading architects; the most recent, a new wing of The Cleveland Museum of Art by Marcel Breuer which members attending the conference should not miss (overleaf) . . .



Western Reserve Historical Society



Home of James A. Garfield



NASA's Lewis Research Center



New wing, Cleveland Museum of Art

Art History and Education departments on lower floor rim perimeter of glass-walled court, seen here after February's

Museum's education wing, now main entrance, has concrete canopy 115 feet long; concrete tree walls are architectural

extension of building.

heavy snowfall.

Cleveland museum's architectural acquisition

When members of the National Society of Interior Designers assemble in Cleveland, Ohio, in May for their 8th national conference, they have the chance to be among the first to visit the new education wing of the Cleveland Museum of Art, in the heart of the city's University Circle cultural center, which opened to the public last month.

Architect Marcel Breuer and one of his associates, Hamilton P. Smith, who gave New York its superb Whitney museum (also a granite, concrete and bronze building-INTERIORS October 1966), have presented Cleveland with a \$10-million addition to its Museum of Art which the director, Sherman E. Lee, finds "the most important acquisition of modern art in the history of the museum," and elevates this institution to first in the nation for the largest museum-integrated art education complex.

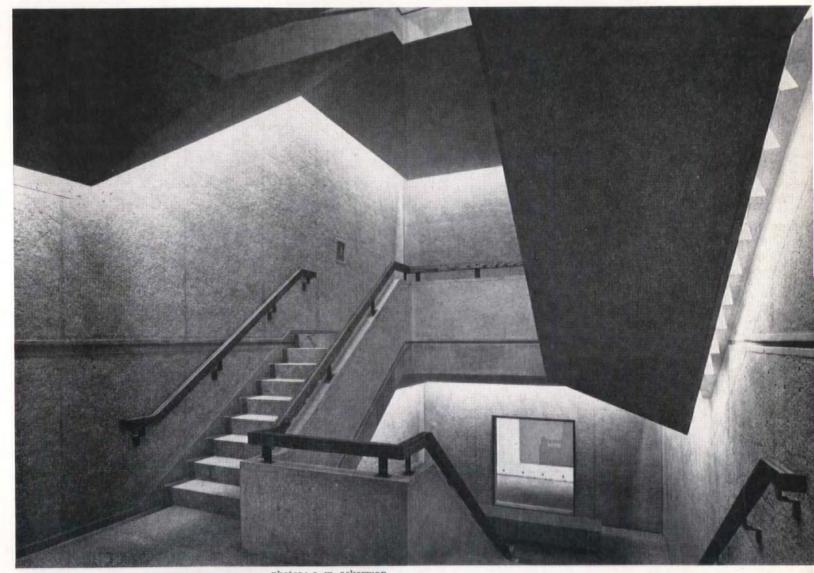
Four years of planning and construction have resulted in an enduring, three-story building. The facade is surfaced in alternating bands of textured light and dark gray granite which provides its own architectural interest. The new wing relates visually and functionally to the two earlier buildings - wrapping around the 1958 wing by Paul Ruth along the latter's north and east sides (linked at two levels), and by an architec-tural "bridge," veiled by bronze grille work, leading to the original 1916 structure by Hubbell and Benes. Because the new wing is often used when the rest of the Museum is closed, it is planned to function independently.

The new wing is now the main entrance to the museum. From the lobby, with granite

photos: martin linsey

New education wing of the Cleveland Museum of Art by Marcel Breuer forges a strong architectural merger with two earlier buildings

Marcel Breuer and Hamilton P. Smith, architects
Paul Weidlinger, structural engineer
HWH Associates, Inc., mechanical engineer
Edison Price, Inc., lighting consultant
Goodfriend-Ostergaard Associates, acoustic consultant
Turner Construction Company, contractor

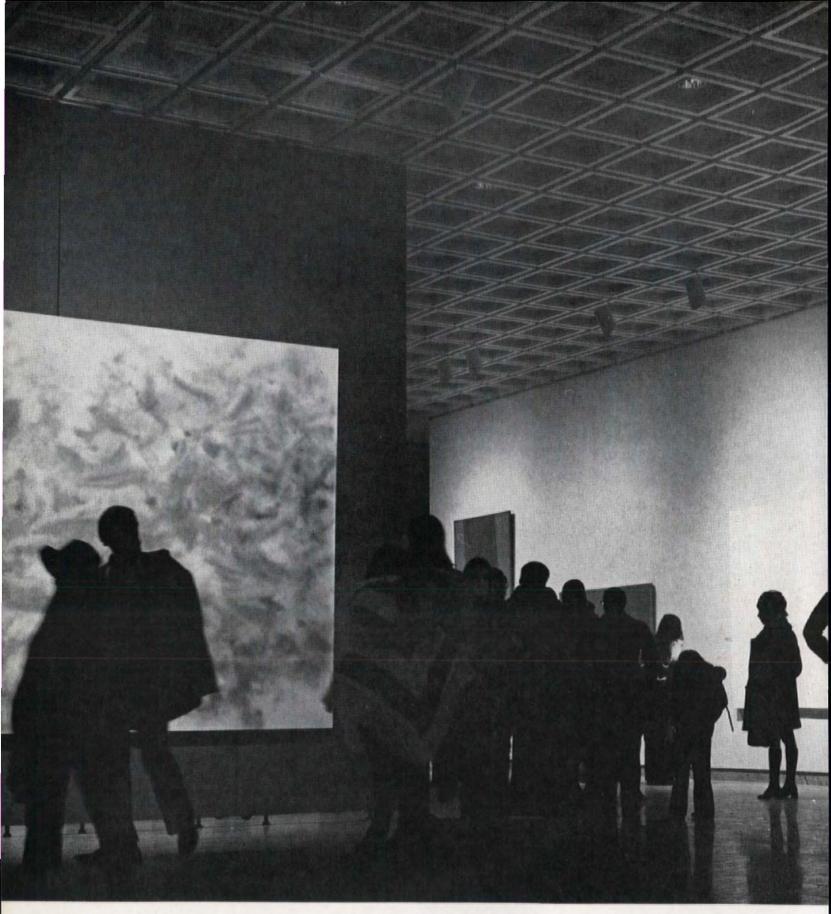


photos: c, w, ackerman



Above: Stairways form vigorous design elements.

Left:
Rhythmically spaced oak
battens surface walls and
ceiling of auditorium,
forming enclosure independent
of structural envelope—
within which curtains can be
moved to adapt to acoustical
requirements.



benches rising from the granite floor, traffic flows into the auditorium, or to the Special Exhibit Gallery with its clear ceiling height of fifteen feet, a space entirely free of columns. With smaller exhibit area above, total gallery space is 11,000 square feet—all incorporating movable partitions and lighting systems, and a modular network of floor outlets for display case lighting.

Additionally, the new wing holds the Museum's Art History and Education Departments, the Music Division, and the Extension Exhibition Departments.

The auditorium, seating 750, rises through ground and upper floors to gain the spatial volume for organ and choral music, and balcony seating.

Throughout the building, wall planes move in and out

to accommodate spaces, sometimes projecting outward to enclose a stairway. Some of the specific fine details include bannister railings of wood with bronze median strips; exterior bannister rails illuminated from beneath with fluorescent lighting; a fifteenfoot-high elevator finished in bronze and vertical wooden battens; interior walls of bush-hammered concrete for

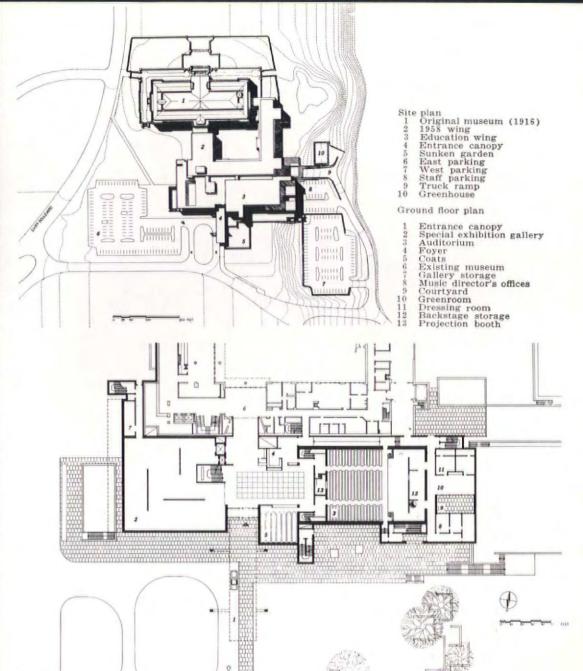
public areas, natural cork walls in classrooms; floors of granite, of end-grain wood, or others covered in broadloom; specially designed hardware.

Marcel Breuer and Hamilton Smith are also the architects for the new downtown headquarters of the Cleveland Trust Company, a 30-story, twin-tower office structure scheduled to open this fall.

-B.R.

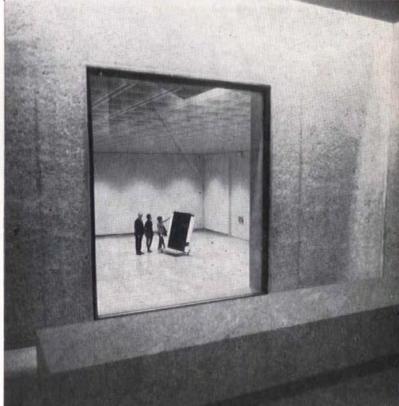


martin linsey photo Above:
Museum's new wing drew throngs to building and opening art show in main Exhibit Gallery, majestic with its 15-foot ceiling and polished granite floor. Tectum ceiling units are tracked to accept panels and lighting.
Right:
John Clague sculpture in lobby Far Right:
Exhibit Gallery seen through glass window on staircase landing.









New images in furniture

important strides
with new materials
and the new
technology

More than any other decorative product, furniture establishes the period, style, and pace of the interior setting.

There is a new image to much of today's furniture—a youthful image both care-free in style, and certainly in maintenance, made possible by a roster of new synthetic materials—foams, acrylics, plastics—and by new manufacturing methods.

As inventive as they may be, American designers do not take credit for either the materials or technology. The breakthrough instead has been accomplished within the past decade in Europe. But by using both the new materials and technology, and modifying them for mass production, American designers are now making a solid contribution for the benefit of many.

The most exciting of the new furniture images presently come from Italy. One shining exception is UMBO (Directional) modular furniture system of ABS designed by the Product Group of Salt Lake City. But contemporary Italian furniture design, like French couture, is mainly prototypal with few copies made.

(Kartell is one of the notable exceptions.) Italian designer/architects are not tempermentally keyed to serving an industry. Instead, they prefer designing for a small group of elite. Their designs therefore, are expensive by anyone's standards. This is despite lower production costs and the lower cost for precision tooling the mold for either injection or vacuum molding.

When Paul McCobb devised for mass production his, by now, classic modular "Planner Group" (1949), he dreamed of producing the \$10 chair. (His wooden chair actually retailed for \$19.50.)

If American designers and manufacturers plan well, they will achieve this goal within a few short years. For according to most major manufacturers this is "where it's all at."

The Market today does not necessarily reflect this truth. In the haste to satisfy the new buying group—affluent youth — American manufacturers are approaching the matter in several ways: importing furniture of molded synthetics with a fairly ex-

pensive price tag; manufacturing European designs under license in this country with a medium to low price tag; designing furniture here, having the molds made in Europe and either manufacturing here or there, with a medium to high price tag; or setting up facilities adjacent to present operations on home base with an attendant medium to low price tag.

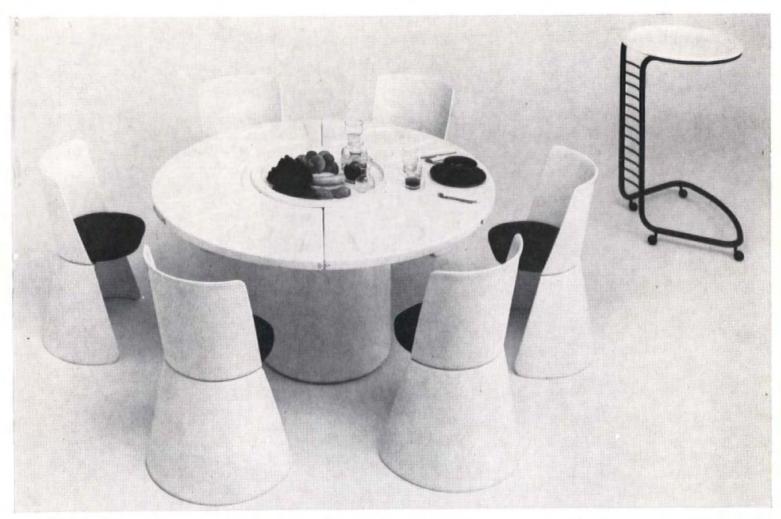
The materials making all of this possible of course, are the synthetic foams, both soft and rigid, the latter needing no secondary frame for support. Then there are the hard self-supporting materials some with integral color, some with color "skins." These in-clude ABS (acrylonitrile-butadiene-styrene) family of which Marbon's "Cycolac" is a member; PVC (polyvinyl chloride); the high density polyethylene; the high density urethane family of which both Uniroyal's "Rubicast," a one-step low-pressure foam casting process, and Mobay's "Duromer" are members; the acrylics; glass fiber; and polyester resins.-J.W.

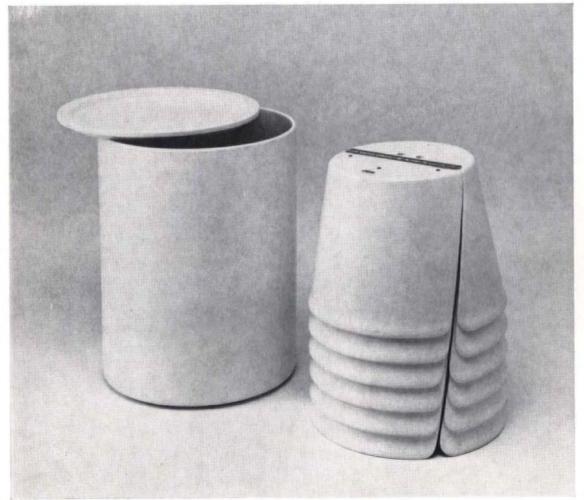
A series of molded plastic "cuttings" are joined together to make the frame of this case piece, one in a series, within the group. Door fronts and handles are a single mold of acrylic in smoke or a series of bright color.

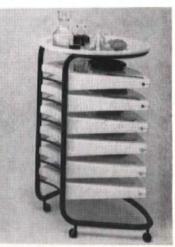
Metropolitan Furniture Corp.

or a series of bright color. Designed in Paris by the Raymond Loewy office for Doubinski Frères. An import. SRP* \$564.









The Charlton Company:
Table and chairs demount
and stack into small neat
units for easy storage,
(Chairs fold, slip into hollow
table base; tabletop trays demount, slide into roll-around
rock) Italian designer, Fabio rack.) Italian designer, Fabio Lenci designed the group of molded white rigid polyure-thane for Bernini. An import. SRP* \$800. circle 263 on reader service card

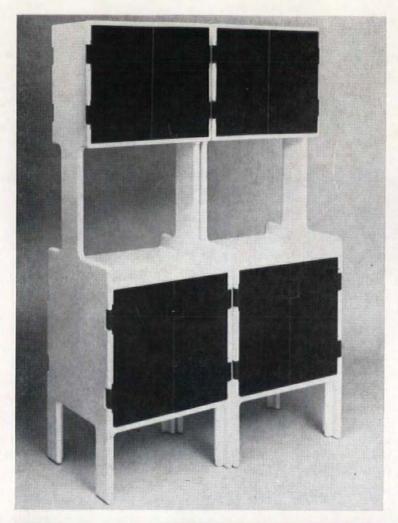
Below:

Mobi Corporation:

Not a new idea, but an interesting use of low density urethane foam: upholstered foam mattresses (will sleep three people) — two are stacked on metal rod supports, one acts as a back rest—plus two cushions. Domestic. SRP* \$380.

Small seating units of unsupported urethane foam (for children) come in bright colors. Color is applied with the plastic surface coating. (A more intricate model designed for Mobi by John Mascheroni appeared in the January issue.) Designer Duane Iselin. SRP* \$17.

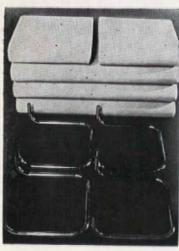
circle 264 on reader service card

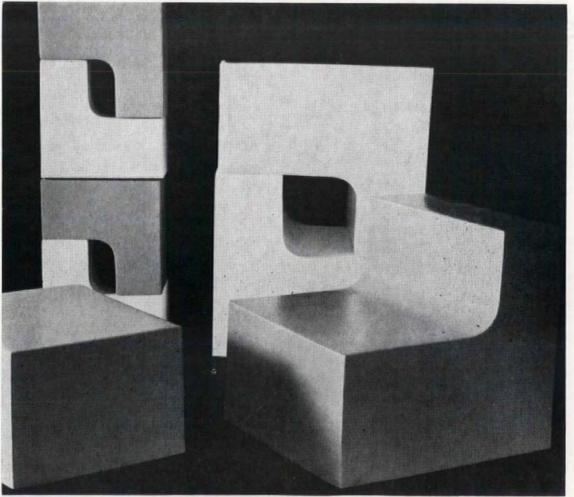


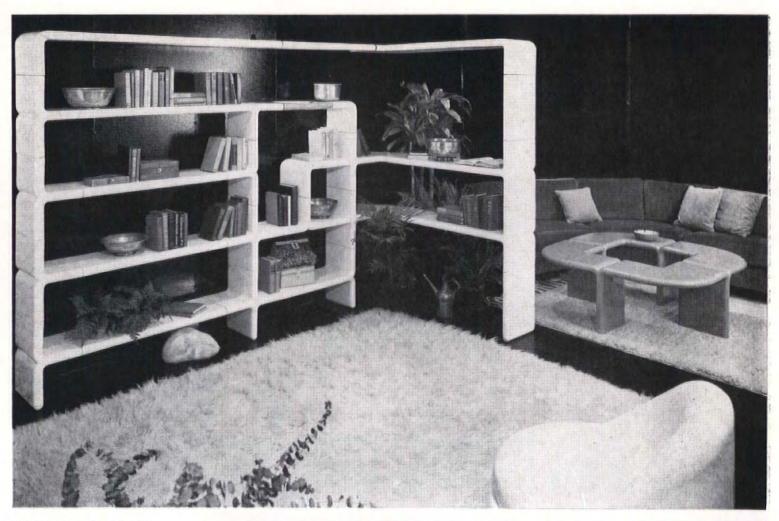
Mobay Chemical Company:

Although a prototype, we include this case piece in our survey for it represents an early domestic attempt at a structural unit. This does not come from a single moldthe industry is not that sophisticated yet. Instead, the unit is made up of a series of modules. (Door fronts, handles, and hinges are from one mold.) Material is Mobay's Duramer, a "sandwich" of rigid porous urethane between a solid self-skin of rigid foam. Color may be added at the same time as the molding and becomes an integral part of the material. circle 265 on reader service card





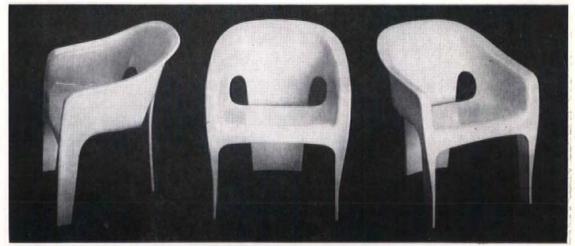




Directional Industries:

Six basic curved or straight modules molded of ABS plastic may be used inventively to build free standing storage walls or units of any configuration; they can be arranged as tables, seating units; or become platforms for beds. (An example of a wall-unit and a table is illustrated.) The system called UMBO is easy to put together and take apart to regroup into a different kind of unit by means of pipe-like bungs. Designed by the Product Group, Salt Lake City. SRP* \$395. for wall unit as shown.

circle 266 on reader service card



Vanguarde:

Self-skinning structural foamis molded into a single unit tri-legged chair. Finish is a low-lustre sprayed enamel in a choice of ten gay colors. Designed by Stan Hutchinson of Selje, Bond & Steward, South Pasadena, California, SRP* \$80.

circle 267 on reader service card

Simmons Company:

A queen size bed "Cleopatra," is molded of glass fiber. Bedding is standard. SRP* \$800. (without bedding).

circle 268 on reader service card

Tech Furniture, Inc.: The chair and table are molded of rigid urethane by the Rubicast process, a process developed by Rubicon Chemicals (owned jointly by Imperial Chemicals and Uniroyal). Chair is cast in two units and emerges from its mold with a hard mar-resistant self-skin. Cushions are added. Designer: Ed Secon. SRP* \$305 (chair); \$170 (table).

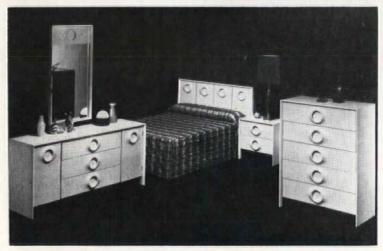
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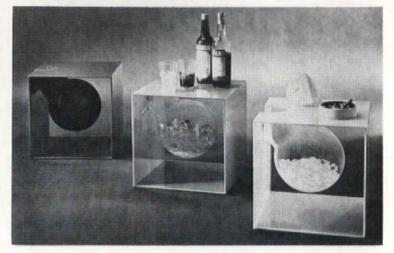


Scarabaeus Limited:

Clear acrylic and see-through smoky acrylics ingenously used for the small combined bar table and ice bucket. Designer: Neal Small. SRP*

circle 271 on reader service card

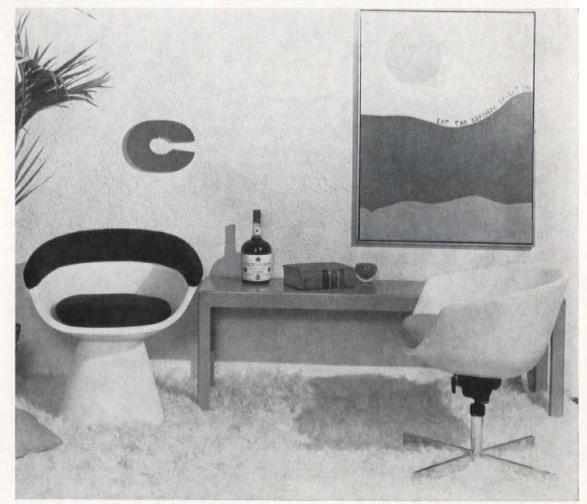




Consolidated Furniture:

The "Mooner" bedroom grouping is structured with a wood vinyl shell joined and surfaced on fronts with molded ABS plastic. Domestic. SRP* \$39.95 (smallest unit).

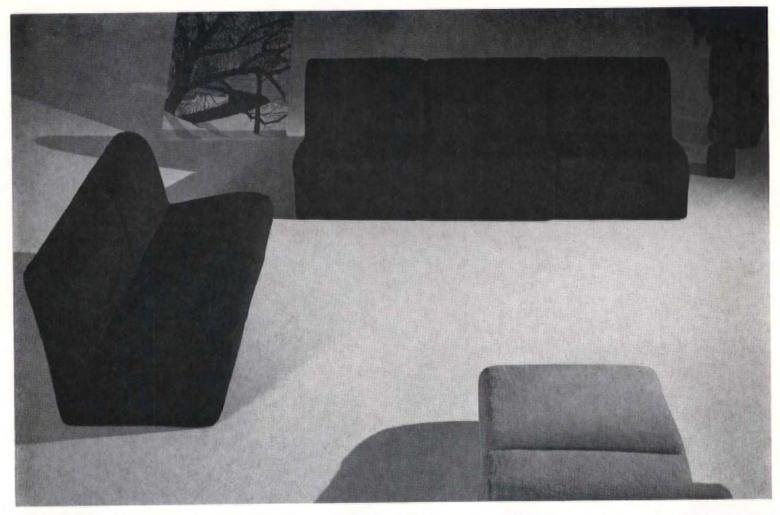
circle 270 on reader service card

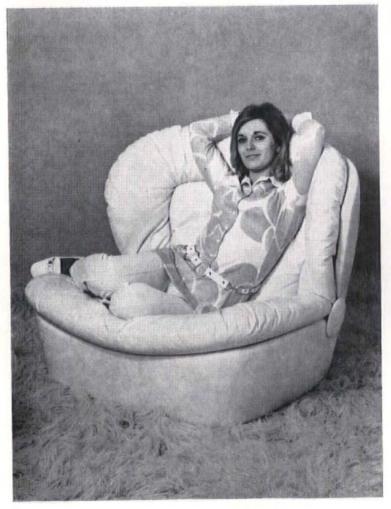


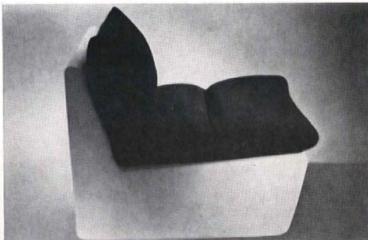
Crossroads Manufacturing Co., Inc.:

Chair shells of rotationally molded high-density polyethylene have a luminescent quality as light shines through. Tough and very durable. SRP* \$69.

circle 272 on reader service card







Top Photo Burris Industries Inc.: Module seating molded of a cold-cure urethane is soft enough to conform to sitter's movements. Designer; Alonzo Burris. SRP* \$79.95 (each chair unit).
circle 273 on reader service card

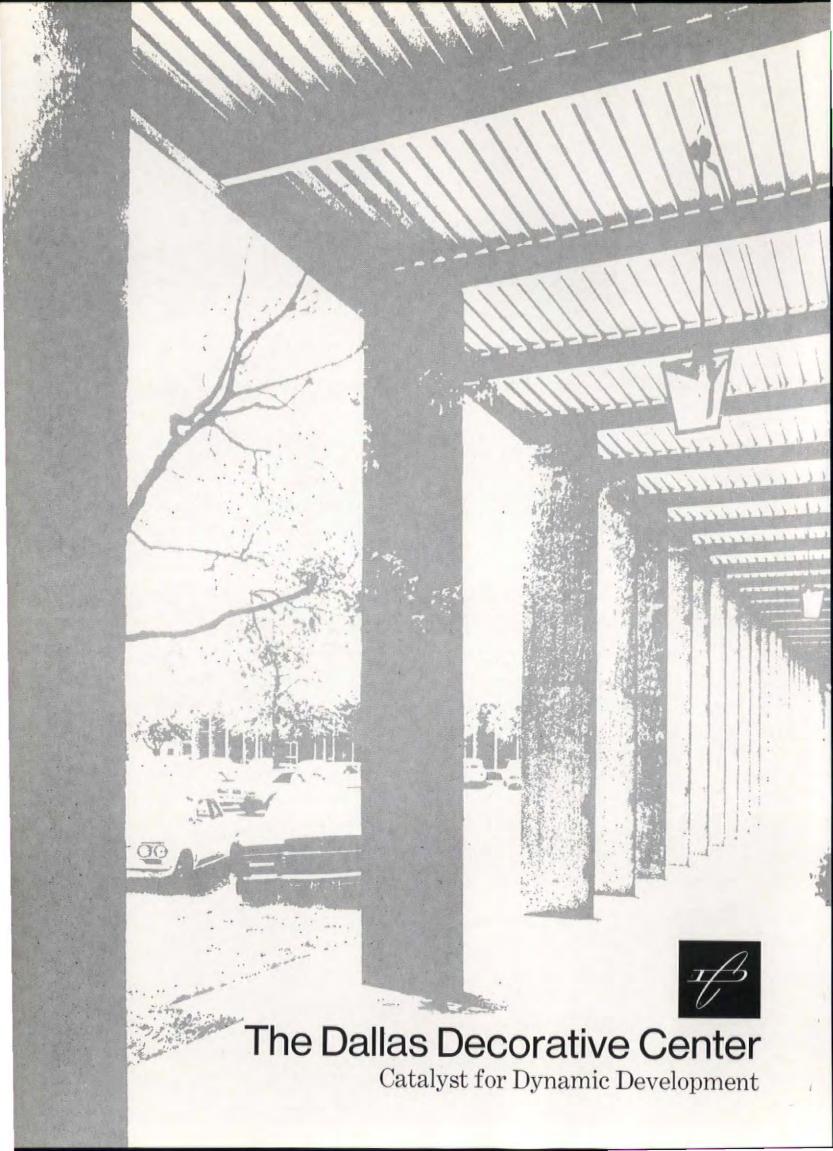
Overman USA Inc.:

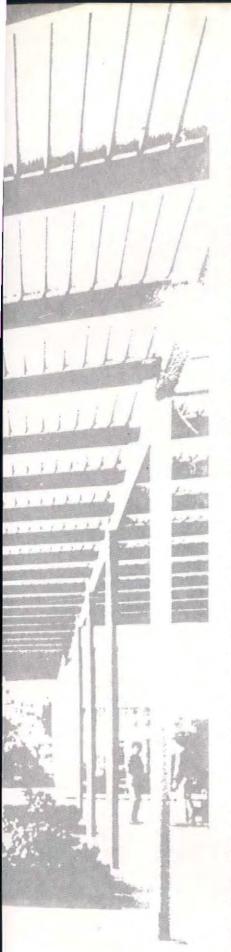
Fully upholstered chair is molded of polystyrene. Cushions are urethane foam. An import. SRP* \$259. circle 274 on reader service card

Spiros Zakas:

Chairs of rotationally-molded polyurethane (white) come without arms (as illustrated). Arm modules are available for do-it-yourself attachment. Seat is contoured to allow material to give with body pressure. SRP* \$70. circle 275 on reader service card

*suggested retail price





"Designers say they can accomplish more in Dallas in a day than they can elsewhere in a week." "People come here because they have a so much better time!" So speak the showroom managers of the Dallas Decorative Center, part of the 125-acre Dallas Market Center complex.

The Dallas Market Center, ten minutes from downtown Dallas, fifteen minutes from the city's airport, Love Field, is situated off the 16-lane Stemmons Freeway (Interstate 35E), the main mid-continental route from Canada to Mexico. It's no hassle getting to this hub. It is easily accessible to transportation, and is in the center of the Southwest.

The Decorative Center, one of five buildings in the market complex, is located apart from the others at Slocum, Hiline and Oak Lawn Streets. It is connected by the rest of the complex by buses that run between the buildings at tenminute intervals.

QUALITY, CONVENIENCE, CLIMATE AND CORDIALITY

The Decorative Center includes 41 showrooms representing more than 300 lines of the finest interior furnishings, all in six one-story buildings -five laid out on three side of a spacious, landscaped quadrangle, and one on the side, across Hiline Drive. You can whip up in your car, park it (for free) in the quadrangle, and walk a few feet into any of those 41 doors. No elevators, no push or shove. You can meander in the sunshine, breathing the clean air, admiring the grass and trees or the central sculpture, on your way to the shady arcade and the door you desire. Or you can gaze through the windows, checking out the various showroom displays. Your eyes (and soul) will be soothed by whatever you see. Styles may be contemporary, traditional, antique or unique, but they all are quality caliber. No sties in the eyes of the discriminating. In the showrooms you meet pleasant people with ready smiles. People who know their business and who are actually eager to help! People who treat you like a whole human rather than a fragmented function. Cliff Reed at Seabrook Wallcoverings will give you a Coke or a

coffee or a drink if you look like you need it. One of Vivian Watson's partners, Wally Defferari, will sew you together in emergencies. She'll repair loose buttons, broken zippers and defunct hems. There are lots of little human comforts. Like the Little Mushroom-a quiet retreat to eat in-just a short walk down a garden path from the central court. The cooks, who cater many of the parties around the Center, know how to please the palate.

The most important pleasure of the Center is that people listen to you, and help you find your solution to your design problem. If a certain person can't solve your problem himself, he will refer you to someone who can. These showroom people are pulling together to make their Decorative Center the complete source for designer satisfaction. And pulling together, they have made a magnetic attraction-an attraction that not only draws designers of the Southwest, but designers from all over the country who prefer its pleasantness and its compact convenience.

THE DALLAS 1971 WINTER HOMEFURNISHINGS MARKET

The magnetism was clear at the Dallas Winter Homefurnishings Market that took place this January. 10,796 buyers came from 34 states, plus Mexico and Puerto Rico to shop the resources of the Decorative Center, the Trade Mart and the Homefurnishings Mart. It was the largest furniture market in Dallas Market Center's 15 year history. It racked up a 7.6% increase over the 1970 furniture market, and a 5.1% increase over the all-time Dallas record. Some manufacturers were reporting 30% to 60% increase over their previous best markets in Dallas.

The complimentary bus service to downtown Dallas and between Market Center buildings, the excellent accommodations at reasonable prices, the food, fun and friendliness make business a pleasure.

BIRTH AND GROWTH OF THE DALLAS DECORATIVE CENTER

The Dallas Decorative Center has come a long way in its less than 16-year history. It all began with a deserted sector of the city and a bug in the ear of Dallas developer Trammell Crow.

The unpredictable floodprone Trinity River had predicated the pattern of Dallas' growth. Two large wedges of land whose points meet in the approximate center of the city were left alone so that the snaking river could strike without causing harm. L. Storey Stemmons, late president of the Center Realty Company, and Trammell Crow, then vice president and manager, were determined to develop the section close to the point of the Northwest wedge.

George Hersman was having trouble selling his Widdicomb line of furniture from his home; he needed a space to display, so he suggested to Crow a Decorative Center where a number of furnishings reps could get together.

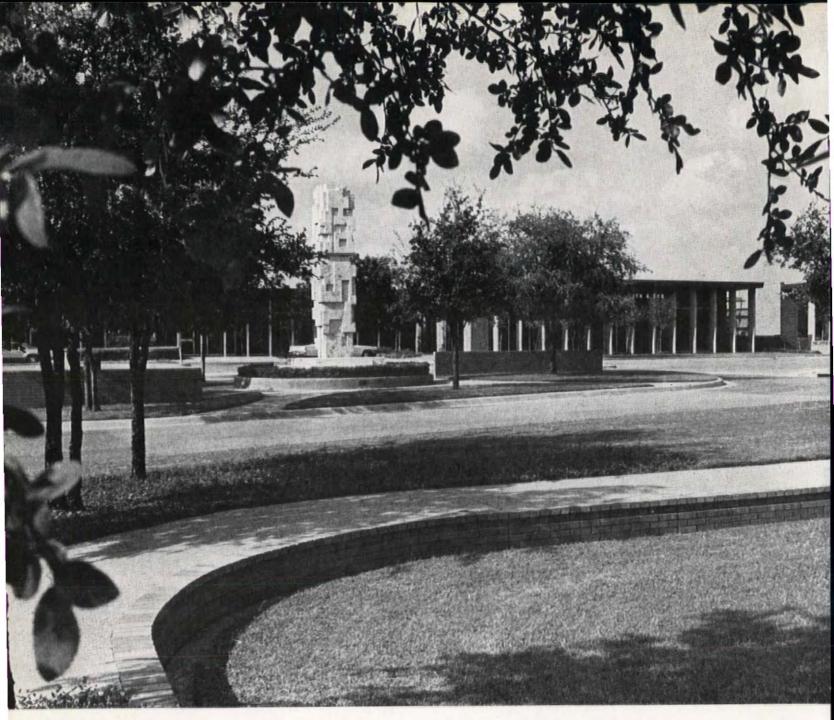
Jan Dicken of the E. C. Dicken showroom reports: "About 18 years ago (1953) Trammell Crow came to several people in the furniture business, wanting to know what we thought of a Decorative Center. He said he had this property, so I wandered around to take a look. All it was was river bottom. It used to flood constantly, and guys used to fish there. We all came out and sat on the riverbank-all of us very uncertain."

L. Storey Stemmons and Trammell Crow tamed the Trinity—by building a diversion channel and deepening the river bed—they even hid it in places. And in 1955 the Dallas Decorative Center opened with 12 courageous tenants. They occupied two single-story buildings. A third was under construction.

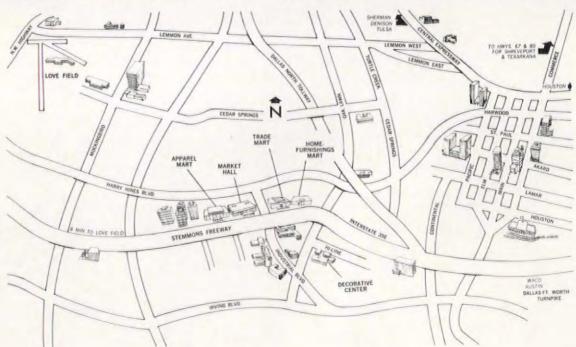
George Hersman admits, "For the first eight years most of us starved. We were trying to establish with the dealers and decorators that we were truly serving the wholesale function. It was eight years before they knew we were serious. Once we earned that support, we have enjoyed a steady growth in profit and volume."

Even before its reputation was established, the Decorative Center experienced physical growth. People branded with Dallas determination wanted to ride with their

(continued on page 148)



In sight of downtown Dallas, fifteen minutes from the airport, and right off the speedy 16-lane Stemmons Freeway is an oasis for the discriminating designer. The 41 showrooms in the Dallas Decorative Center show over 300 of the finest interior furnishings lines, all in a soothing setting. Five onestory beige-brown brick structures surround a central courtyard-a courtyard planted with trees and grass, with space for 500 cars to park. A classic calm is conveyed by colonnades supporting concrete canopies extending from the rooflines. Jacob E. Anderson, AIA, was the architect. The central sculpture is by the contemporary French artist Francois Stahly.







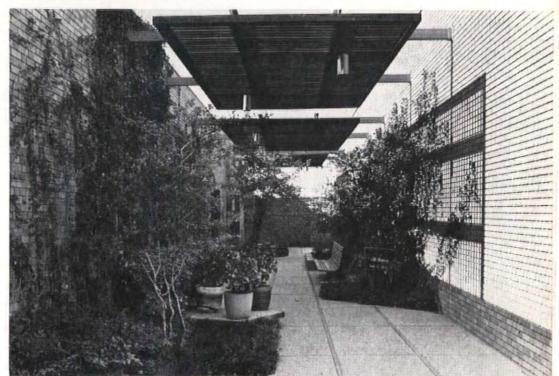
The Dallas Decorative Center Quality, Convenience, Climate and Cordiality

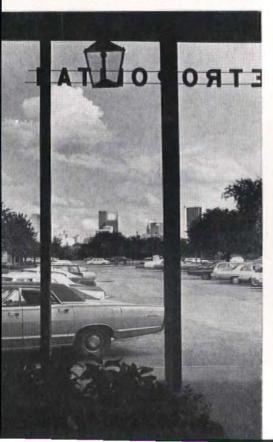
Below:

Entrance to The Little Mushroom Restaurant is just a short trip down a garden path from the central courtyard. The unpretentious plantings are the inspiration of landscape architects, Marie and Arthur Berger.

The restaurant, designed by Jane Elrod, AID, opens with doors fashioned from a 17th-century French armoire.

Inside, the atmosphere is serene, substantial and light-hearted.









The People



Lella and lke Abernathy
Ike Abernathy
"My personal belief is that my only
excuse for being is to help people
within the trade to solve their customers' problems and needs."



Eve Trimble
Design/Southwest
"Our natural friendliness and hospitality, I believe, also add a
special ingredient."



Phil Haynes
Haynes Floor Decor
"The businesses in the Decorative
Center are individually owned and
operated by experienced people who
regard each decorator and his client
as his exclusive responsibility."



Officers of the Dallas Decorative Center Association, from left: Eve Trimble, secretary Paul Lowman, vice president Mary Ann Bauman, treasurer J. W. Van Sant, president



Alex Martin
Baker Furniture Co.
"Joyce K. Wynn, AID of Dallas said,
'I enjoy bringing my clients to your
showroom as the settings are good
looking and easy to work with, and
your staff is efficient.""



E. C. Dicken
E. C. Dicken, Inc.
"Perhaps the most frequent comments made about the Dallas Decorative Center are concerned with its accessibility, its ease of working, its friendly atmosphere, and its completeness."



George Hersman Hersman & Company "Personally I feel our future is unlimited as a collective center."



Barbara Britton Brunschwig & Fils "We in the Decorative Center offer to the decorators and their clientele the most exclusive style and taste in fine fabrics and furniture in the Southwest."



Mary Ann Bauman
Larry Hokanson
Edward Fields, Inc.

"All of the people in our Edward
Fields showrooms have been factory
trained so that they are equipped
not only to answer questions, but
to ask the right ones. This enables
the interior designer to feel secure
that no stone is being left unturned
in the solution of his carpet problems."



Paul Lowman
C. John Megna
William Farrington
John Edward Hughes, Inc.
"You can make a good living here
and enjoy living."



Vivian Watson and Cliff Reed, co-chairman of the Decorative Center Association's promotion committee. Reed is board chairman and immediate past president of the Association.



George Starry
Decorative Trends Furniture
"In my view, the Dallas Decorative
Center is tops in the country as a
designer's resource."



C. J. Hall
C. J. Hall Associates
"The Dallas Decorative Center is a
relaxing concentrated market to
shop, in a climate more suitable
than market centers of the past."



Barry Wasser Carl Kisabeth Co., Inc. "Our factory specializes in creating new and unusual styles in furniture."



David Shead
Arthur H. Lee & Jofa, Inc.
"The growing interest in the Homefurnishings Markets has increased
showroom activity. The interior
designer has become more aware of
the many items that are shown
here."



Virginia Whiddon
Helen Lewis
J. W. Van Sant
Metropolitan Showrooms, Inc.
"From an increasing number of
states important designers and
buyers are coming to Dallas because of the usually fine weather
to be found here during Market
Week."



Clyde Schrader F. Schumacher & Co. "I see Dallas as becoming the next most important market center for the industry in the near future."



William A. Taylor
William A. Taylor, Inc.
"There are no hotel and dining
queues to fight and our weather is
good the year around."



Loyd Taylor
Paxton Gremillion
Loyd-Paxton
"Our clients come from a very wide
territory. We have sold to people
from England, France and Japan
and a large amount of our antiques
and fabrics go to Mexico."



Bernice Johnson
Payne Fabrics
"The tenants in the Center, which
might be called competitive, are
not actually so, as they all work
together in a spirit of friendly cooperation to help each other and
our clients. The comraderie to be
found here is unique. Perhaps this
is because most of us worked together in the beginning to develop
and build this Center, and we
found that 'pulling together' toward
a common goal accomplished more
than pulling separately."



Cliff Reed
Seabrook Wallcoverings
"And where else will you find the
aroma from the tortilla factory
that wafts through the Center when
the wind is right!"



Theo Hersman
Theo's
"There's a new showroom in the
Dallas Decorative Center, and the
name is THEO'S (owned and operated by Theo and Bill Hersman).
Bill and I are both firm believers
and advocates of the Positive Mental Approach. One of the many
principles for achieving this is the
Golden Rule Applied.



Waitman Martin
Waitman Martin, Inc.
"I think that the Decorative Center
is unique in the wide presentation of
exclusively high quality lines on
display without the distraction to
the decorator and client of being
surrounded by low quality offerings."



I. H. Pritchard I. H. Pritchard, Inc. "We try to give efficient, accurate information."



William Q. Smith William Q. Smith & Son: "The Dallas Decorative Center accumulates in one location... almost everything of interest to the designer."



Vivian Watson
Vivian Watson Associates
"It's the joke of the Center and the
trade in general that Vivian Watson Associates offers bulletin board
service, personnel employment service, restroom accommodations,
storage accommodations for bays,
dogs, overcoats and party dresses.
We are also an information bureau,
do flower arrangements on request,
catering service for quick lunches
(a decorator has to be almost
fainting to get one of our bologna
sandwiches but we do come across
in emergencies).



Harlan Wright
Martin & Wright Incorporated
"No two showrooms are near alike.
Each one specializes in a certain
facet of design."



Jack Romweber
Romweber Co.
"Interior designers in Dallas did
not understand the purpose of these
showrooms at first. Now they know
we're here to help, not to hurt."



George L. Steinfeld
George L. Steinfeld, Inc.
"I can also go over my records of
sales in the past few years, and an
extremely few young new designers
have purchased on their own, leaving the impression that few are
starting their professional career
after graduation. This, in essence,
is what I am worried about...
where are our future customers
coming from?"

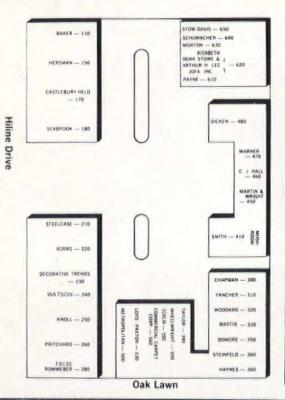


R. W. Beil Lee L. Woodard Sons, Inc. "The Decorative Center has the best of everything and is growing more important every year."

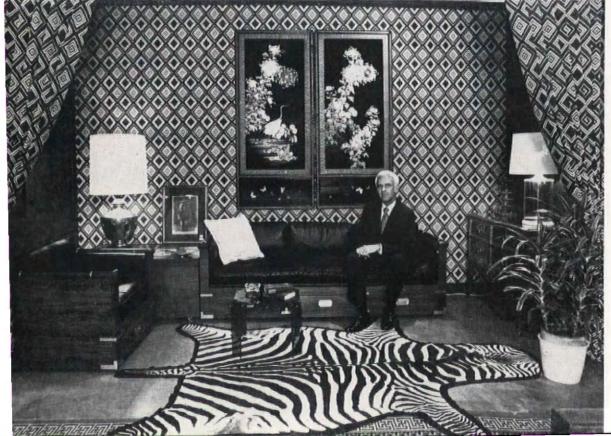


The Dallas Decorative Center The Showrooms: A Sampling



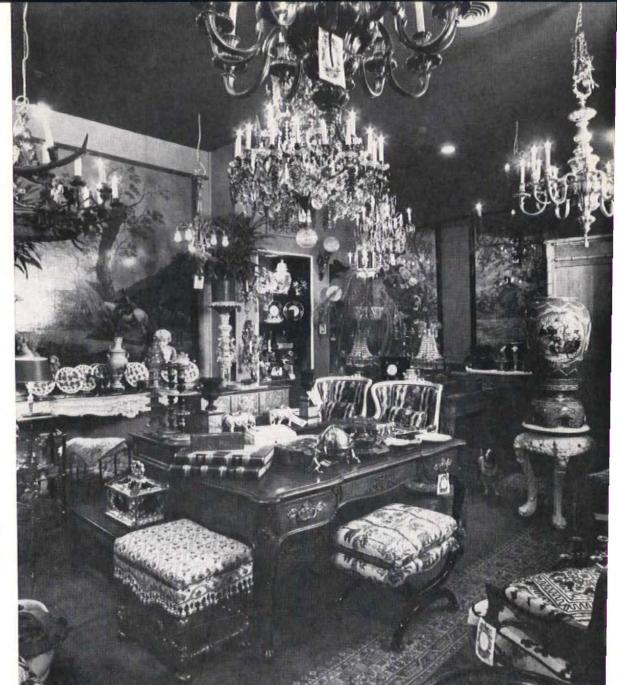






JOHN EDWARD HUGHES
Setting a jolly pace for the
Winter Homefurnishings
Market Week, John Edward
Hughes, Inc. threw a party
to preview a room setting the
company had designed for
Miss America—Phyllis
George, a long-stemmed
Denton, Texas beauty. She
reigned as hostess. John
Edward Hughes, open only a
little over a year, represents
many top lines not previously
available in the Southwest.

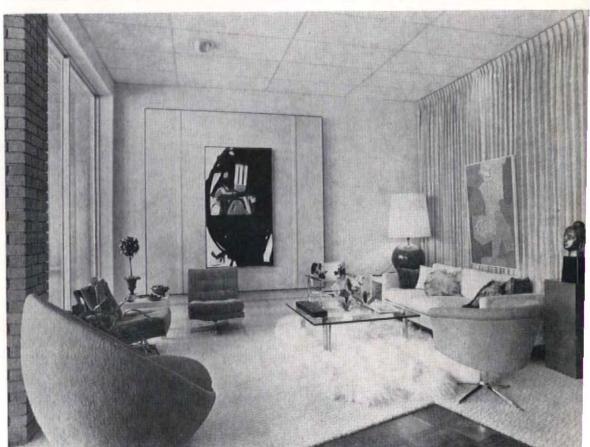
WAITMAN MARTIN, INC.
Waitman Martin sits in
a showroom vignette
with striking pattern play.
This showroom caters to the
eclectic taste, mixing antiques, traditional and contemporary furniture in
delightful and surprising
displays. The company offers
its own selection of fabrics,
wall- and floorcoverings,
lighting, and office furniture.



LOYD-PAXTON

The Loyd-Paxton showroom, when it moved to the Center three years ago, brought with it a reputation for excellent antiques. As a matter of fact, Loyd Taylor relates that one of his designerclients was surprised while shopping a New York source to note that the showroom resembled Loyd-Paxton. Truth to tell, the antiques had been purchased from Loyd-Paxton. This showroom also represents the fine fabrics of Old World Weavers.

MARTIN & WRIGHT, INC. The Martin & Wright Inc. showroom leans toward the crisp contemporary. It offers many fine office furniture lines—some comfortable traditional styles and some up-to-the-minute modern. Sumptuously soft Flokati rugs and clean-lined contemporary lighting compliment the company's concentration on fine furniture.



A Directory of Showroom Sources begins on page 130.



The Showrooms: A Sampling



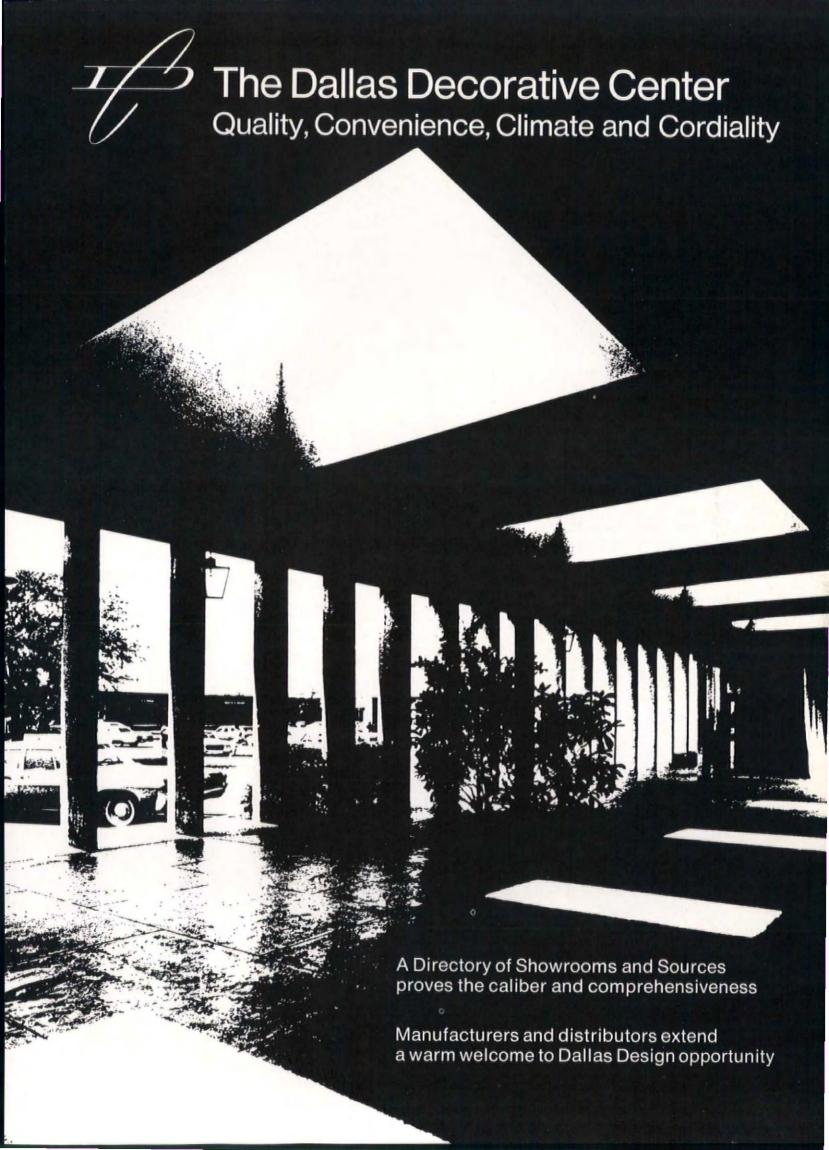
F. SCHUMACHER & CO.

F. Schumacher & Co. was one of the twelve original tenants of the Decorative Center. This company's belief in Dallas design opportunity, and that of the eleven other high-caliber tenants was what created a design oasis in the alfalfa fields. Skill, will and a large dose of determination have made the Dallas Decorative Center what it is today. The attractive Schumacher showroom displays fabrics, wallcoverings and carpets.



VIVIAN WATSON ASSOCIATES

Vivian Watson is a symbol of Dallas design success. A native, bred with Dallas drive and search for chic, Vivian began by making screens, wallhangings and lamp bases. Then Dan Marangiello of Meldan hired her in his Dallas showroom. Eight years ago she became showroom manager; last year it was her name on the marquee. Vivian won the representation of Hadleigh and learned all about English Regency from owner David Hill. She did such a good antique business with J. Garvin Mecking in New York that she became his Dallas rep. And she has just expended into a new showroom space where she will represent Scalia-Schmieg & Kotzian and Richard Wheelright.





DALLAS MARKET CENTER

...It's the world's most beautiful inland port of trade and it's open every weekday. At the Dallas Market Center, you'll find more than 5,000 lines of furniture, accessories, floor coverings, draperies, lamps, housewares...and much, much more...Experience the pleasure of shopping in the old-world atmosphere of the Decorative Center with

its latticed courtyards and tucked-away patios...or visit the beautiful Trade Mart with its indoor courtyard where you'll find a fountain, gazebo, flowers, birds and sculpture. Escalators make it easy to shop—and there's free parking, too, for 5,000 cars, adjacent to buildings. Complimentary bus service to downtown.

2100 Stemmons Freeway Dallas, Texas 75207

circle 50 on reader service card



King-of-Ease. Sit up in style. Lean back to create. Recline fully to relax.

Designer's choice, Kittinger style

For the designer, Kittinger reclining chairs extend the range of possibilities for satisfying the up-tight executive in his office or home. King-of-Ease with Ottoman or Prince-of-Ease with fold-out leg rest. See your Kittinger catalogue or visit the nearest showroom.

KITTINGER

A division of General Interiors

BOSTON NEW YORK ATLANTA BUFFALO CHICAGO DALLAS SEATTLE SAN FRANCISCO LOS ANGELES circle 51 on reader service card



CANTINA!

This handsome dining chair is part of Tropitone's exciting Cantina Collection. The styling, reminiscent of early "Country Spanish" furniture, is achieved through the use of larger tubing, tough "leather-like" vinyl straps and noticeable lack of frills and filigrees. More than just another line of outdoor furniture, Cantina offers your customers and clients a distinctive choice between the ordinary and the extraordinary. Our new 72-page catalog is yours for the asking.





DALLAS DECORATIVE CENTER DIRECTORY OF SHOWROOM SOURCES

IKE ABERNATHY (704)* 742-5922

Antiques International
Area Carpets, Inc.
Blanchard, Brother & Lane Inc.
Carpet Fashions
Conneaut Leathers
Eagle-Ottawa Leathers
John Good Imports
Jarnow & Company, Inc.
Ted Meyer Fabrics
Nemschoff Chairs, Inc.
Overland Fabrics, Ltd.
Qualitone Leathers
Rugcrofters, Inc.
Standard Trimmings, Inc.
I. Taylor Associates

JOHN ADAMS & CO. (220) 747-2347

Robert Allen Fabrics
Bassett-McNab Co., Inc.
Berkeley Upholstering Co.
California Studios
Henry Cassen, Inc.
H. B. Lehman-Conner Co., Inc.

BAKER FURNITURE CO. (110) 747-5713, 747-6233

Baker Furniture Co. Barnard & Simonds Co. Holland Furniture Co. Kozak Studios Milling Road Furniture

BRUNSCHWIG & FILS INC. (630) 741-6152

Bailey & Griffin Inc. Brunschwig & Fils Inc.

CASTLEBURY-HELD (170) 748-8826

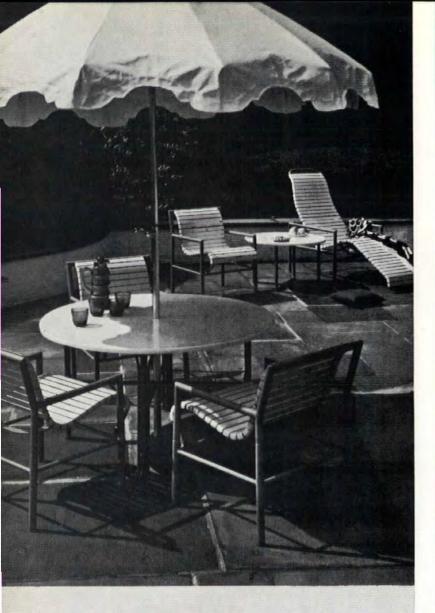
Bergamo Fabrics, Inc.
Blue River Handprints
Boussac of France
Clark & Burchfield
Connaissance Fabrics
Connaissance Wallcoverings
David & Dash
Decorative Imports
Durawall
Eaglesham Prints
Gian, Inc.
David S. Gibson
Philip Graf Wallpapers
Hannett-Morrow-Fischer
Judscott Handprints
Leoda de Mar
Moore-Rockwell-White
Ben Morris
Papier Prints
Patterson Fabrics
Piazza Prints
Hubbell Pierce
Savnik & Co.
Saxony Carpets, Inc.
Thomas K. Smith
Robert Tait Fabrics
'indow Shop
Woodson Wallpapers Inc.

CHAPMAN MANUFACTURING COMPANY (300) 747-3386

Chapman Mfg. Company Heirloom Furniture Company Hanover Mfg. Co.

 The number in parantheses is the showroom address at the Decorative Center.





bonaire

Furniture that cares for itself"



Molia, Inc., D&D Bidg., 979 Third Ave., N.Y.C. 10022 OTHER SHOWROOMS: CHICAGO, BOSTON, PHILADELPHIA, SAN FRANCISCO, LOS ANGELES, MIAMI, DALLAS, WASHINGTON, GRAND RAPIDS.



DECORATIVE TRENDS FURNITURE (230) 747-7209

Brandt Cabinet Works
Carolina Mirror Corporation
Davis Cabinet Company
Jeffco Enterprises
Rudolf Lesch Fine Arts
Key City Furniture Co.
Pioneer Cabinet & Specialty
Regal Rugs
Throw Pillows, Ltd.

DESIGN/SOUTHWEST (708) 744-0308

Biscayne Fabrics, Inc.
Brown-Saltman
Beverly Hills Rattan
Contemporary Lamps
Dependable
Erwin-Lambeth
Hardwood Design
Hurricane Imports
Jack Lenor Larsen, Inc.
Loccisano Lamps
Naco Fabrics, Inc.
Paul Kaiser Assoc.
Studio K, Inc.

E. C. DICKEN, INC. (480) 742-4801

Lester H. Berry, Inc.
Biggs Furniture
Brown-Jordan Co., Inc.
Yale R. Burge, Inc.
Conrad Imports
Arthur Court Designs
Samuel L. Dinkelspiel, Inc.
Dunham & Chalfant, Inc.
Editions d'Art de Rambouillet
Friedman Bros., Decorative Arts
The Griffon, Inc.
J. Lowell Groves
The Kittinger Company, Inc.
Lange & Williams, Inc.
Philip La Verne Collection
The McGuire Co.
Philip Rapp Co.
Service Knolle
Showroom III
Stark Carpet Corp.
A. R. Swenson Co.
Dean Trimble Imports
Sherle Wagner Corp.

DOMORE OFFICE FURNITURE, INC. (350) 742-3654

Domore Office Furniture Jim Hurt of Texas Sainberg & Co., Inc. Springer-Penguin

EDWARD FIELDS, INC. (280) 741-4215

Edward Fields, Inc.

C. J. HALL ASSOCIATES, INC. (460) 742-5358

Conti-Cocussa
Frances Duff Lamps
Fine Arts Furniture Company
Ficks Reed Company
Mount Airy Furniture Company
Ralph Morse Furniture Company
Reale Mirror Company
John B, Salterini Company
Robert B. Thom & Sons, Inc.

HAYNES FLOOR DECOR (360) 748-1570

Amberlite Cushion
Asia-Art Carpets Limited
Broadloom Imports
Crest Carpet Mills Inc.
Hardwick and Magee Co.
International Carpets
Palatial Carpets Inc.
Pan Pacific Carpets Inc.

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Warner Burlaps in exciting new colors and patterns

Vivid colors. Textures. Patterns. That's burlap, Warner style...a now material that makes all scenes more sumptuous, elegant and tasteful. Warner Burlaps add new zest and interest to both oriental and western decor for the home, office or public areas. Your sample book is avail-

able now. So is another

fabulous Warner

source of inspiration; volume 17 of Backgrounds from the Orient, 203 grasscloths, foils, linens, corks, and more. These two great books plus Warner service are all designed to help you do a great job.

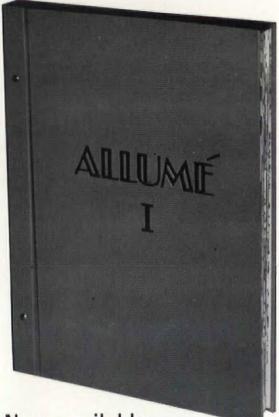
Write for your copies now to: The Warner Company, 108 S. Desplaines St., Chicago, Illinois 60606

All the exciting things happening to walls are by

Warner Wallcoverings

Chicago · Dallas · Minneapolis · Pittsburgh

NEW!



Now available in a limited edition at \$30.

(Order direct or through your local representative)

This is a new and exciting book of custom wall-coverings containing 28 patterns in 75 color-ways. They represent artwork originating from the finest designers of wallcoverings throughout the world. The superior execution and inventive adaptation of these original designs is reflected in this versatile collection. (The patterns are also available in the stock color-ways as shown.) Minimum order as shown or in custom coloring—6 single rolls.



WALLCOVERINGS

DENNIS SAMUELS

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Patterson, Flynn & Johnson, Inc.
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Dux, Inc.
Franciscan Fabrics, Inc.
Gulf Development Corp.
Harmony Carpets
John Harris Studios
(continued on page 136)

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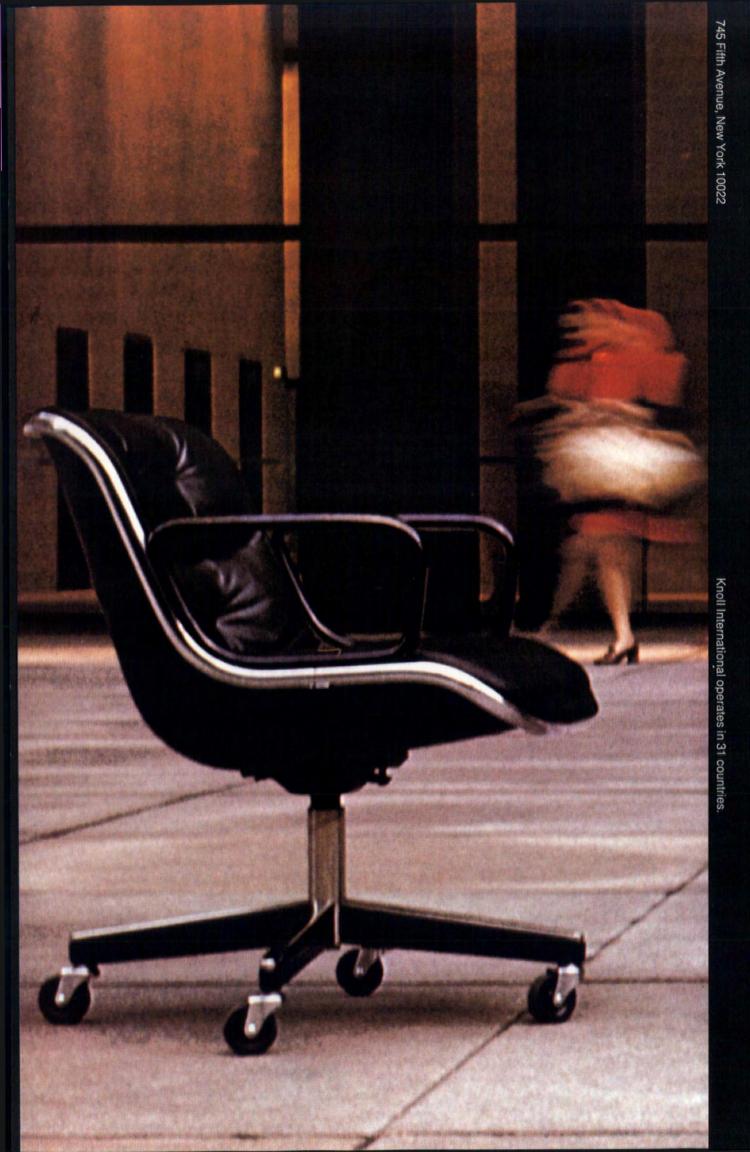
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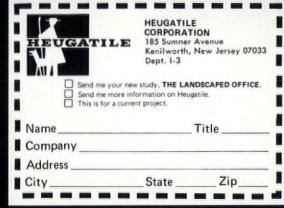
classical concept of the "cell office" to the new "land-

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It tells how large European companies achieve 20% to 30% increases in efficiency with landscaped offices-how leading designers handle light, color, acoustical problems, furniture, floor coverings, air conditioning, wiring and other special requirements of office landscaping.

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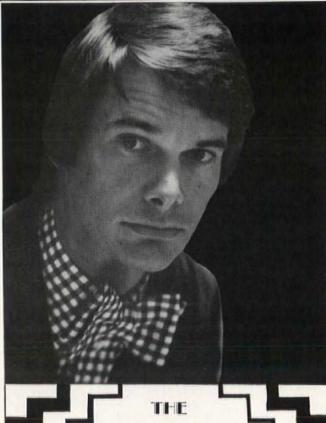
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Kneedler-Fauchere
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Karl Mann
James Kemble Mills
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New York, N. Y. 10012 Koch + Lowy Inc. 940 Third Ave. • New York, N. Y. 10022



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Dallas Decorative Center Classified Directory begins on page 144

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DALLAS DECORATIVE CENTER CLASSIFIED DIRECTORY

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Baker Furniture Co.	(110)	747-5713 747-6233
Chapman Manufacturing Co.	(300)	747-3386
Decorative Trends Furniture	(230)	
E. C. Dicken, Inc.	(480)	742-4801
Domore Office Furniture Co.	(350)	742-3654
John Edward Hughes	(701)	741-2338
Knoll International, Inc.	(250)	741-5819
Loyd-Paxton	(530)	747-7186
Waitman Martin, Inc.	(330)	747-4247
Metropolitan Showrooms, Inc.	(500)	747-4135
William Q. Smith & Son	(410)	742-6881
George L. Steinfeld, Inc.	(360)	748-7719
Doak Stowe & Co.	(620)	742-9271
Vivian Watson Associates	(240)	741-4989
Faring Freedom association	(590)	742-6047
Lee L. Woodard Sons, Inc.	(320)	748-3422

Antiques

Ike Abernathy	(704)	742-5922
E. C. Dicken, Inc.	(480)	742-4801
John Edward Hughes, Inc.	(701)	741-2338
Loyd-Paxton	(530)	747-7186
Waitman Martin, Inc.	(330)	747-4247
George L. Steinfeld, Inc.	(360)	748-7719
William A. Taylor, Inc.	(390)	747-4278
Vivian Watson Associates	(240)	741-4989
	(590)	742-6047

Carpets and Floor Coverings

Ike Abernathy	(704)	742-5922
Castlebury-Held	(170)	748-8826
Decorative Trends Furniture	(230)	747-7209
E. C. Dicken, Inc.	(480)	742-4801
Edward Fields, Inc.	(280)	741-4215

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Haynes Floor Decor Hersman and Company John Edward Hughes, Inc. Loyd-Paxton Waitman Martin, Inc. Martin & Wright, Inc.	(360) (150) (701) (530) (330) (450)	748-1570 747-7051 741-2338 747-7186 747-4247 742-5801 742-6610
I. H. Pritchard, Inc. F. Schumacher & Co. William Q. Smith & Son Doak Stowe & Co.	(260) (640) (410) (620)	741-5097 748-3331 742-6881 742-9271
Fabrics		
John Adams & Co. Ike Abernathy Brunschwig & Fils, Inc. Castlebury-Held Design/Southwest Hersman and Company John Edward Hughes Knoll International, Inc. Boris Kroll Fabrics, Inc. Arthur H. Lee & Jofa, Inc. Loyd-Paxton Waitman Martin, Inc. Payne Fabrics	(220) (704) (630) (170) (708) (150) (701) (250) (270) (620) (530) (330) (610)	747-2347 742-5922 741-6152 748-8826 744-0308 747-7061 741-2338 741-5819 748-0619 747-0892 747-7186 747-4247 748-1074 748-2036
I. H. Pritchard, Inc. F. Schumacher & Co. Doak Stowe & Co. Theo's Van Waters & Rogers	(260) (640) (620) (310) (702)	741-5097 748-3331 742-9271 747-3993 747-4425
Furniture		
John Adams & Co. Ike Abernathy Baker Furniture Co.	(220) (704) (110)	747-2347 742-5922 747-5713 747-6233
Castlebury-Held Chapman Manufacturing Co.	(170) (300)	748-8826 747-3386

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Flokati Greek Rugs
Foster-McDavid
Gallo Original Iron Works
George Kovacs Lighting
Glenn of California

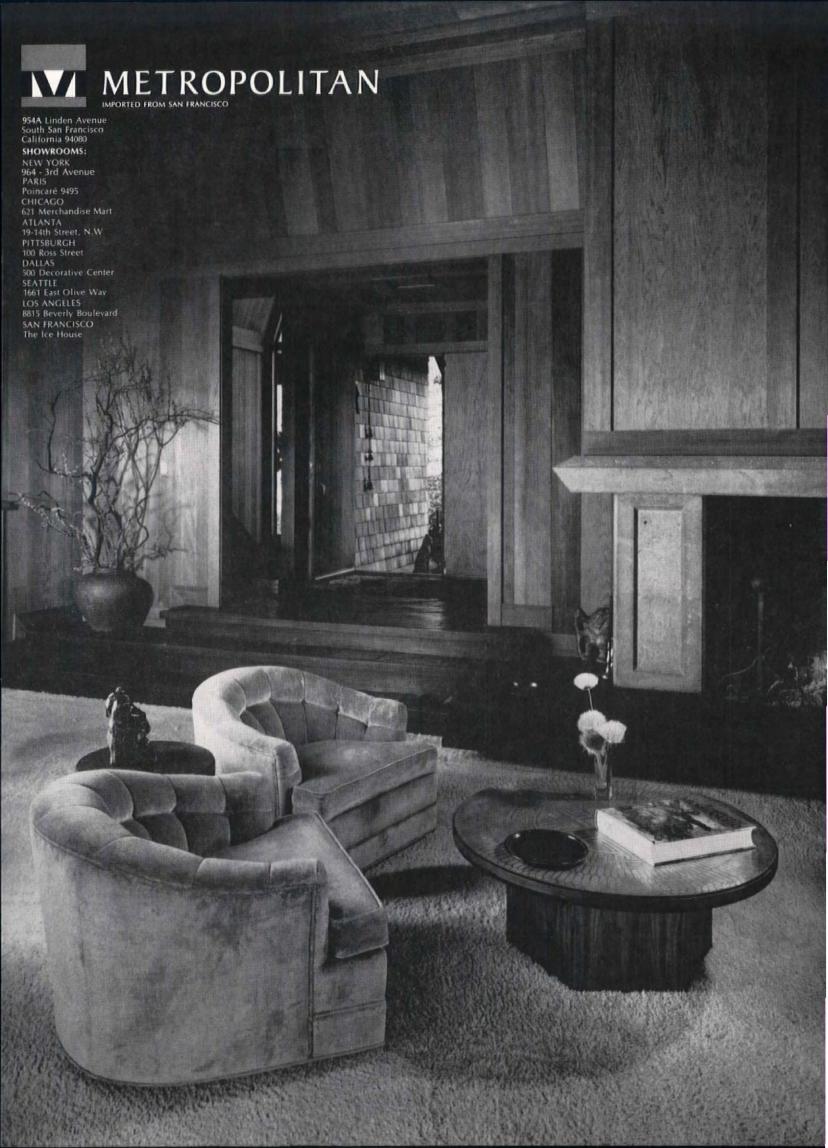
Hiebert, Inc.
John Richardson
Scandiline Industries
Thayer Coggin
Tri-Mark Designs
Youngs, Inc.

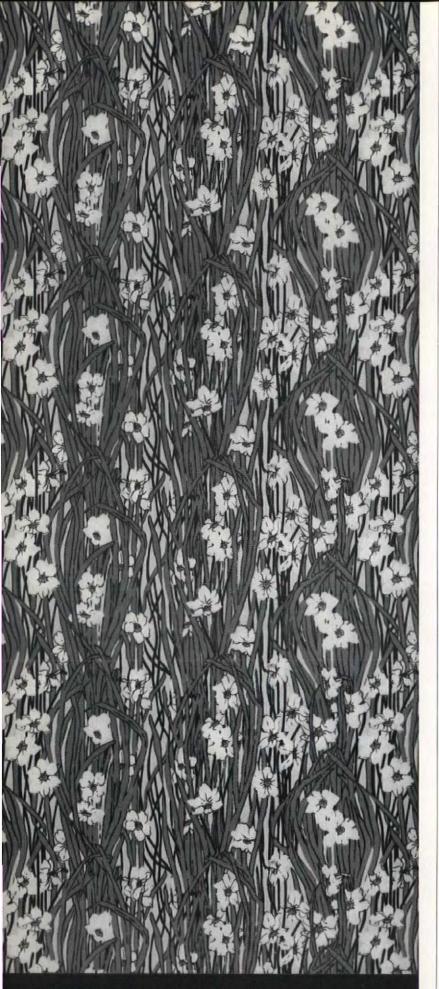
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NARCISSUS-An Authorized Metropolitan Museum of Art reproduction from the original green printed linen by Candace Wheeler, Circa 1885.

Brunschwig & Fils

Decorative Fabrics and Wallcoverings

979 THIRD AVENUE

NEW YORK 10022

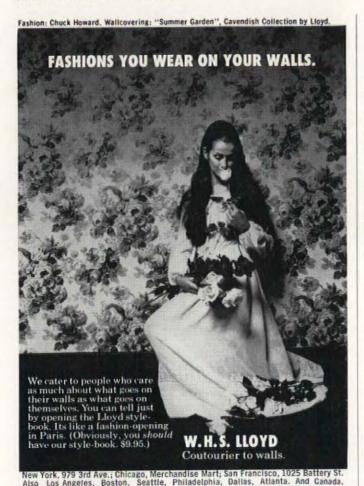
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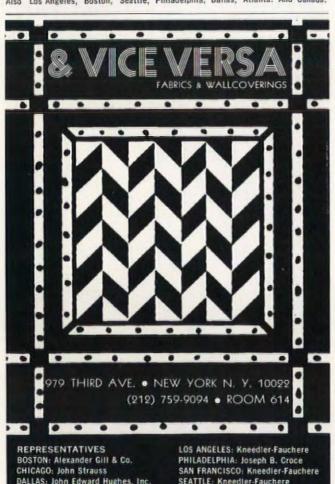
Furniture continued

Furniture continued		
Decorative Trends Furniture Design/Southwest E. C. Dicken, Inc. Domore Office Furniture Co. C. J. Hall Associates, Inc. Hersman and Company John Edward Hughes, Inc. Carl Kisabeth Co. Knoll International, Inc. Loyd-Paxton Waitman Martin, Inc. Martin & Wright, Inc.	(230)* (708) (480) (350) (460) (150) (701) (620) (250) (530) (330) (450)	747-7209 744-0308 742-4801 742-3654 742-5358 747-7051 741-2338 747-4383 747-4383 747-7186 747-4247 742-5801 742-6610
Metropolitan Showrooms, Inc. I. H. Pritchard, Inc. Romweber Co. William Q. Smith & Son Steelcase, Inc. George L. Steinfeld, Inc. Stow/Davis Doak Stowe & Co. William A. Taylor, Inc. Theo's Thonet Industries, Inc. Vivian Watson Associates Lee L. Woodard Sons, Inc.	(500) (260) (280) (410) (210) (360) (650) (620) (390) (310) (710) (240) (590) (320)	742-600 $747-4135$ $741-5097$ $741-4034$ $742-6881$ $741-1371$ $748-7719$ $742-1661$ $742-9271$ $747-4278$ $747-4278$ $747-3993$ $741-4287$ $741-428$ $741-428$ $741-428$ $741-428$ $741-428$ $741-428$ $741-428$
Furs		
John Edward Hughes, Inc.	(701)	741-2338
Leathers Ike Abernathy John Edward Hughes, Inc. Arthur H. Lee & Jofa, Inc. Waitman Martin, Inc. Stow/Davis	(704) (701) (620) (330) (650)	742-5922 741-2338 747-0892 747-4247 742-1661
Lighting		1
Chapman Manufacturing Co. Design/Southwest E. C. Dicken, Inc. Domore Office Furniture C. J. Hall Associates, Inc. Hersman and Company John Edward Hughes, Inc. Loyd-Paxton Waitman Martin, Inc. Martin & Wright, Inc.	(300) (708) (480) (350) (460) (150) (701) (530) (430)	747-3386 744-0308 742-4801 742-3654 742-5358 747-7051 741-2338 747-7186 747-4247 742-5801 742-6610
Metropolitan Showrooms, Inc. William Q. Smith & Son George L. Steinfeld, Inc.	(500) (410) (360)	747-4135 742-6881 748-7719
Mirrors		
Ike Abernathy Baker Furniture Co.	(704) (110)	742-5922 747-5713
Decorative Trends Furniture E. C. Dicken, Inc. C. J. Hall Associates, Inc. John Edward Hughes, Inc. Loyd-Paxton Waitman Martin, Inc. William Q. Smith & Son George L. Steinfeld, Inc. William A. Taylor, Inc.	(230) (480) (460) (701) (530) (330) (410) (360) (390)	747-6233 747-7209 742-4801 742-5358 741-2338 747-7186 747-4247 742-6881 748-7719 747-4278
Pictures		
Ike Abernathy Decorative Trends Furniture C. J. Hall Associates, Inc. John Edward Hughes, Inc. Loyd-Paxton Metropolitan Showrooms, Inc. William Q. Smith & Son George L. Steinfeld, Inc.	(704) (230) (460) (701) (530) (500) (410) (360)	742-5922 747-7209 742-5358 741-2338 747-7186 747-4135 742-6881 748-7719
Wallcoverings		
Brunschwig & Fils Inc. Castlebury-Held E. C. Dicken, Inc. John Edward Hughes, Inc. Boris Kroll Fabrics, Inc. Loyd-Paxton Waitman Martin, Inc. I. H. Pritchard, Inc. Seabrook Wallcoverings The Warner Company	(630) (170) (480) (701) (270) (530) (330) (260) (180) (470)	741-6152 748-8826 742-4801 741-2338 747-7186 747-4247 741-5097 747-9871 742-4164

^{*}The number in parentheses is the showroom address at the Decorative Center.









(continued from page 119)

hopes. The third building opened in early '56, and a fourth in January '58. Gaining momentum on success, a fifth building opened its doors in early '65. And the burgeoning boom became such that last year a warehouse across the street was converted to serve the design trade. Now the Center is groaning for space to expand.

The Center has become not only the place to get the best products in the industry, but a stimulating source of inspiration to the trade. Exposure, education, excitement, expansion has been the progression. Designers in the Dallas area have proliferated. The National Home Fashion League has founded a local chapter. Other professional associations have rallied 'round. The public has become aware and responsive to good design. Awareness leads to desire which leads to demand. Circles of influence emanating from the Dallas Decorative Center are radiating throughout the Southwest and beyond.

THE DECORATIVE CENTER
SPEARHEAD OF THE DALLAS MARKET CENTER

The Dallas Decorative Center has not only been the catalyst for the dynamic development of the design trades in the Southwest, it inspired the development of the whole Dallas Market Center complex—a complex that now comprises 3 million square feet of space devoted to wholesale merchandising on a 125-acre campus, and brings more than \$60 million into the Dallas economy every year!

"It wasn't an idea that came all at once," Crow recalls. "It sort of developed. First there was the Decorative Center (1955), then the Furniture Mart (1957). When the Furniture Mart outgrew its space, and space was needed for gift exhibitors, the Trade Mart was built (1959)." To accommodate temporary exhibitors, Market Hall was built in 1960. Then people in the personal fashions industry clamored for space and the Apparel Mart was built in 1964.

The complex now represents more than 10,000 manufacturers and importers showing products from all over the world and attracts more than 150,000 buyers in nineteen markets a year.

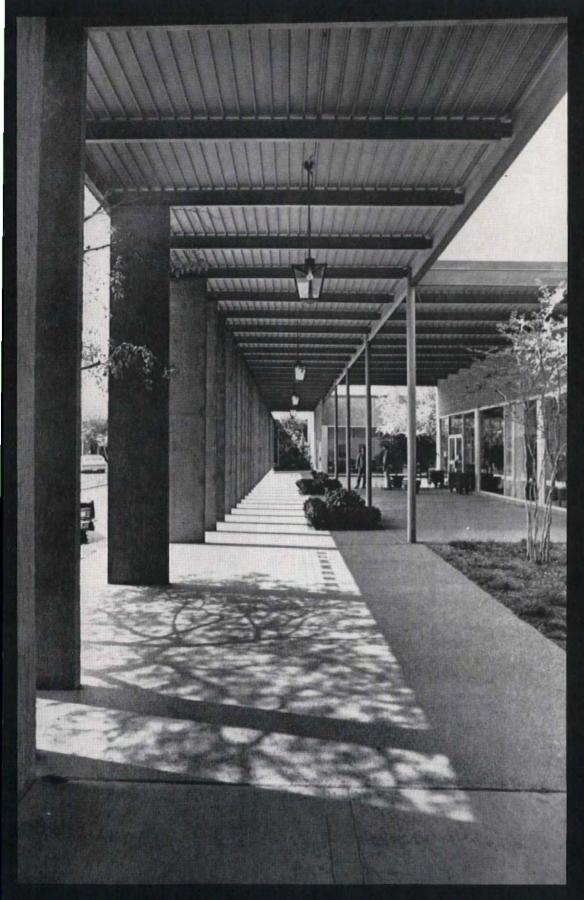
Bill Cooper, President of the Dallas Market Center Company, estimates that the overall Market Center is one of the top five operations responsible for bringing new money into Dallas.

THE DECORATIVE CENTER
A BUILDING BLOCK OF AN EMPIRE

To Trammell Crow, the Decorative Center was the beginning of the evolution of one of his empires. Now running his own company, and joining in parterships as his enterprises inspire, he is the type of Texan who can consummate million-dollar deals on the phone, leaning back from his roll-top desk, with his feet in the wastebasket.

After building the Dallas Market Center to its august proportions, he joined in partnership with the Atlanta architect-builder John C. Portman to design and develop a Decorative Arts Center for Atlanta. At the 1961 opening of that Center, Portman and Crow displayed models of a design for a 22-story Atlanta Merchandise Mart. The building was finished in 1962, and by 1968 had doubled to 2 million square feet—making it the third largest mart building in the world after the Chicago Merchandise Mart and Montreal's Place Bonaventure.

Crow is now planning to convert the Europeans from the Trade Fair concept to the Trade Mart concept with a huge (continued on page 154)



Ike Abernathy Baker Furniture Co. Brunschwig & Fils Inc. **Decorative Trends Furniture** Design/Southwest E. C. Dicken, Inc. Edward Fields, Inc. C. J. Hall Associates **Havnes Floor Decor** Hersman & Company John Edward Hughes, Inc. Carl Kisabeth Co., Inc. Arthur H. Lee & Jofa, Inc. Loyd-Paxton Waitman Martin, Inc. Martin & Wright, Incorporated Metropolitan Showrooms, Inc. **Payne Fabrics** I. H. Pritchard, Inc. Romweber Co. F. Schumacher & Co. Seabrook Wallcoverings William Q. Smith & Son George L. Steinfeld Inc. William A. Taylor, Inc. Theo's **Vivian Watson Associates**

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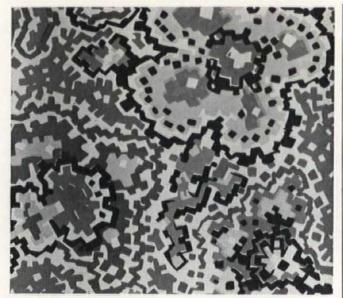
This is why our pace-setting line of Cabin Crafts handcrafted area rugs will be expanded. Expanded beyond the ever-popular

classics like Avignon, Brave New World, Garden Of Eden and Firenze, all made with Acrilan $^{\circledR}$ acrylic yarn. Expanded even to the point of being "signed" by famous name designers.

This is our way of staying one step ahead of tomorrow. And when we're ahead...you're ahead.



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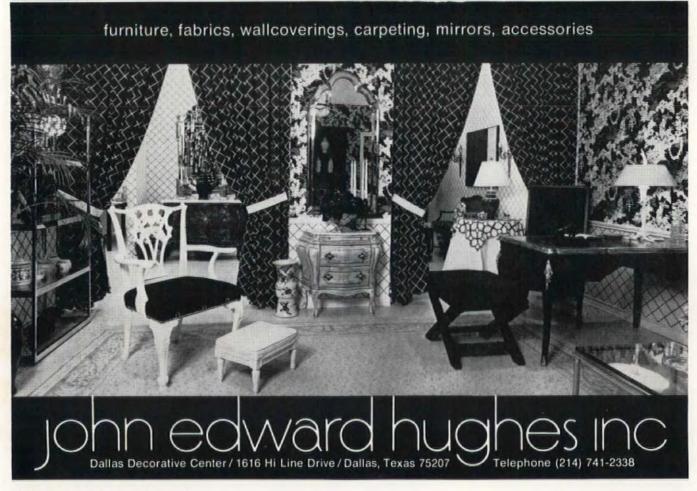
"SARATOGA" 5 colorways/vinyl

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JOHN STRAUSS SHOWROOM, 160 EAST ERIE ST.
JOHN EDWARD HUGHES, 1616 HI-LINE DRIVE
JAY CLARK, INC., 110 SOUTH ROBERTSON BLVD.
ATRIUM HANDPRINTS, INC., 50 N.E. 40th ST.
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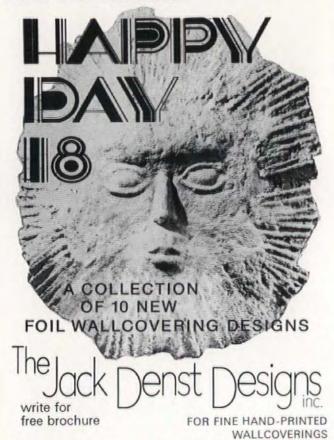
HUBBELL PIERCE



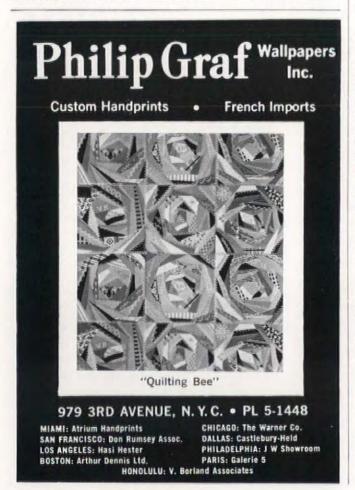
SAVNIK & Company

... AND MANY OTHER FINE LINES

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SHOWROOM: 6-117 MERCHANDISE MART, CHICAGO 60654 FACTORY: 7355 S. EXCHANGE AVENUE, CHICAGO 60649





(continued from page 148)

5-million-square-foot Brussels Mart, scheduled for completion in the spring of 1973. Portman is the architect. From deep in the heart of Texas, Crow will move deep in the heart of the Common Market. He will pick up opportunities in the future with a project planned for London.

INTERIORS' Editor Olga Gueft was certainly prophetic when at the 1955 opening of the Dallas Decorative Center she stated: "The Decorative Center at Dallas not only presents a new concept in the distribution of quality interior furnishings, but should serve as an impetus for the development of other regional merchandising centers throughout the nation."

WHY SUCH SUCCESS FOR THE DALLAS DECORATIVE CENTER, THE MARKET CENTER, AND TRAMMELL CROW?

Crow's concepts of development are largely responsible for the success of all three. He brings a certain style to the development of real estate-a style that enhances and enriches the human experience. He cares about pleasing people and making their lives more comfortable and convenient. The buildings he constructs are not only designed specifically to suit their purpose but to give pleasure to that purpose. The buildings of the Dallas Market Center are set back from the streets, spaced out for sun and air. The spaces between them are planted with trees, shrubs and flowers, and often adorned with sculptures. People can park easily and enjoy a pleasant short walk to their destination. Inside the easily accessible buildings, they find environments that delight their eyes, comfort their bodies, and stimulate their minds. The Dallas Trade Mart, the third building constructed in the complex, features showrooms built around a central courtyard which is temperature controlled, longer than a football field, four-stories high and lighted by the sun. At one end is a gazebo beside a large rustic pool; at the other a fountain. Between are places to sit, relax and eat. There are fresh alive plants all over, and the charming "tweets" of free-flying parakeets. As Crow explains, "The entire space was conceived to make the buyers' trips to markets more enjoyable and restful." Crow has taken the tension out of the trip and the higgledypiggledy out of the Market.

The Character of Dallas itself is really the answer. As John Bainbridge in his book the super-americans explains, "... Dallas, at the time of its incorporation as a town, in 1856, was not at or even near the center of anything ... The area had none of the natural underground resources—oil, gas, sulphur—that contributed to the growth of other Texas cities. In short, Dallas was born without so much as a wooden spoon in its mouth." The challenge of Dallas, then, was to make something out of nothing, not to exploit the natural abundance of nature for a quick profit.

Dallas' only resource was its people—people with the will and spirit to create and cultivate a life worth living. Even today, Bill Cooper, President of the Dallas Market Center, remarks: "We're people people. Here we are in the wide open spaces. We don't have any mountains, any seashore. We depend on people to make life pleasant.—There's another thing. We trust each other."

As one might guess, Trammell Crow is a native of Dallas. Bob Landsburgh, co-owner of the Select Imports showroom in the Trade Mart attributes Crow's success to the fact that "he recognizes good talent and has great people to carry on.

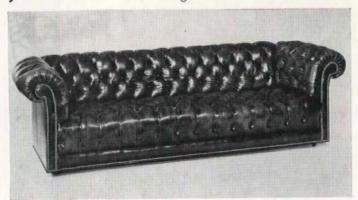
(continued on page 164)



We are Proud of the Company We Keep ...



Mount Airy



Ralph Morse



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Fine Arts



Frances Duff

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four sixty decorative center • dallas

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DESIGNS

Tiger Chain from
THE ANIMOLOGY COLLECTION
designed by Ellen L. McCluskey



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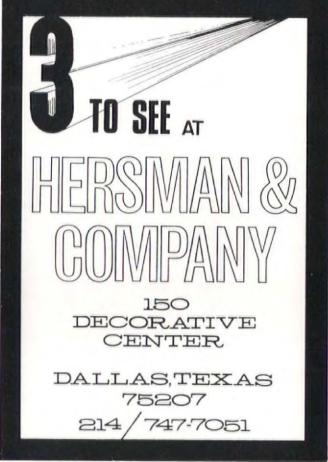
Krupnick Brothers, Inc.

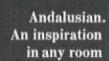
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SAN JUAN, P. R. MADISON FABRICS

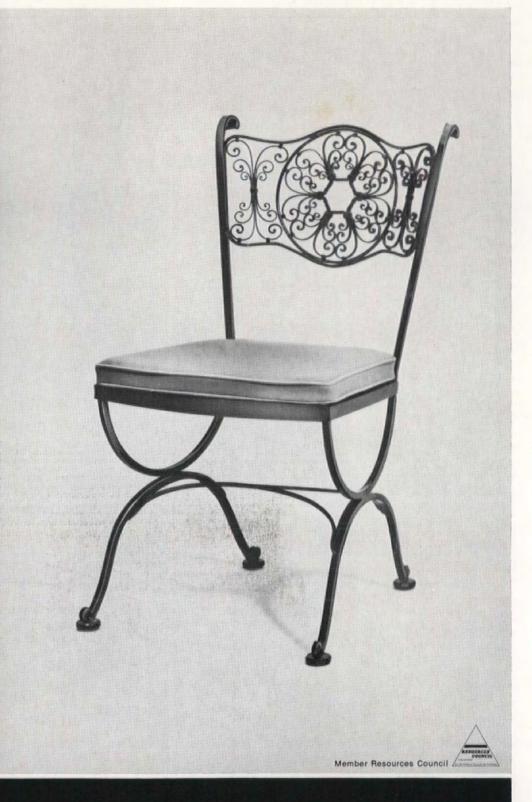






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brought to life
in eighteen colorful
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For an uncommon
office. A distinguished
restaurant. An inviting
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And outside, of course.
The smartest furniture
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Collection: chairs,
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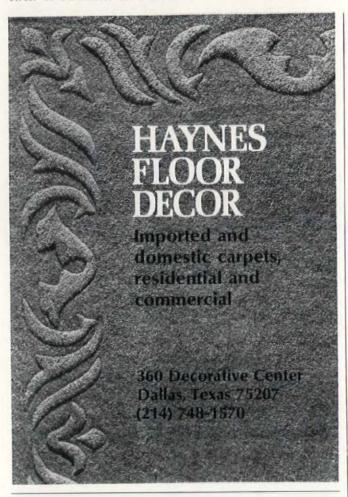


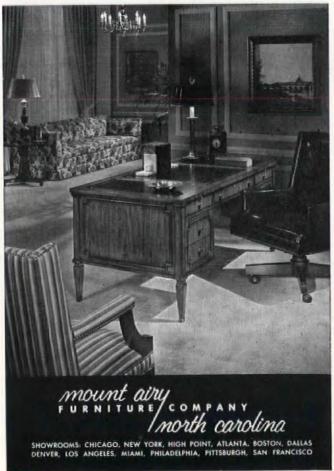
Moderate and out Style authority—inside and out

Lee L. Woodward Sons, Inc., Owosso, Michigan 48867. Showrooms: New York. Chicago. Los Angeles. Seattle. Dallas. High Point.

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(continued from page 154)

This is what has enabled him to grow and diversify into many aspects of the real estate field."

It's the people, too, who by the strength of their spirit, have carried on to make the Dallas Decorative Center a such thundering success.—C.C.C.

Praises for the DALLAS DECORATIVE CENTER from Ralph Gray Short

Past President Florida Chapter AID Now National Board Member representing Florida Chapter



"Traveling to Houston January, 1970 for an American Institute of Interior Designers' conference, I planned a buying trip to Dallas before returning to Florida. This experience was one of the most gratifying and rewarding buying trips of my twenty-five years in the profession. I had intended spending only one or two days but was there a week, buying many distinctive and unusual items.

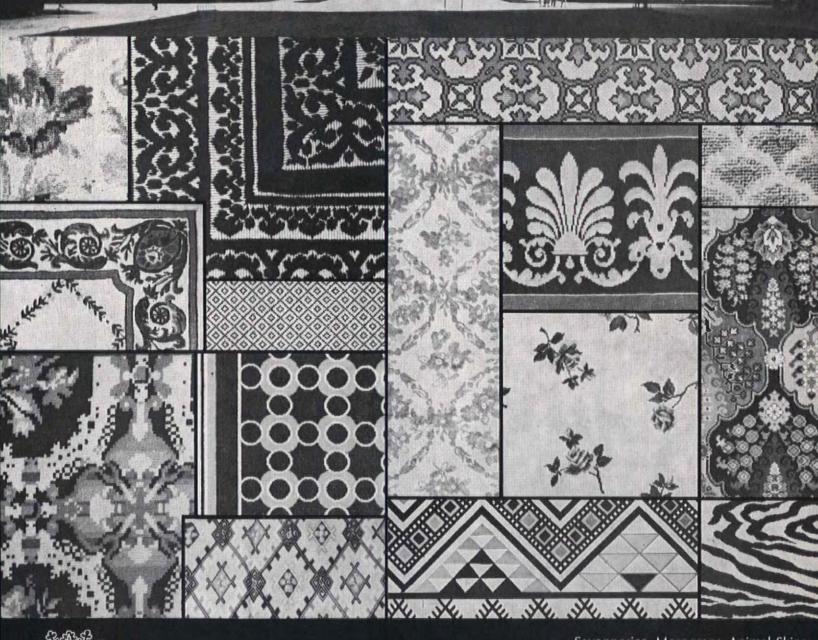
"Having previously purchased primarily in New York, Chicago, San Francisco, Atlanta and Miami, I was not prepared for the unlimited sources in Dallas—both of fine antique accessories and furniture, unusual quality reproductions, and many one-of-a-kind treasures. These have further enhanced our studio (Ralph Gray Short Inc.) and developed our reputation as a source of individuality and good values.

"Showroom personnel, unlike those in other small and large market areas, never at any time displayed the attitude 'you are not in our territory, thus a waste of our time and effort'. Fabric, carpet, wallpaper and furniture lines were shown with personalized interest whether the Dallas representative would benefit or not. Every consideration was given to a designer out of their territory, in the interest of their lines.

"I was so tremendously impressed and appreciative of the attitude of the trades people and the broad diversification of furnishings available in Dallas that I have recommended the Dallas Market to Florida and Southeastern designers. As a result, many have made the Dallas Market—I too have returned, and consider Dallas one of my prime sources. Not once was there any indifference displayed or courtesy not extended by the many trades people of this market—'Dallas is a must'."

If you
had a client who just bought
Versailles
Stark could help you to carpet each
of its 679 rooms
without a single design repeat.

(including the courtyard in fine Contract)



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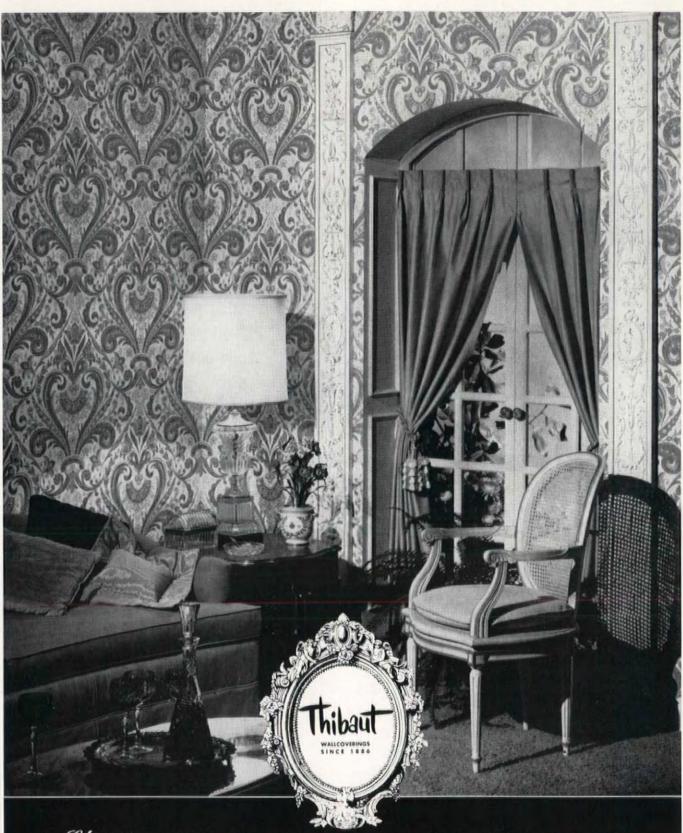
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Classique... this luxurious screenprint, in four exciting colorways, is just one of many beautiful contemporary and traditional "Designs Of Today" from Thibaut's new "Screenprint Collection Volume Three". All are pre-trimmed, all are strippable including, for the first time, the foils. Many designs are available with matching fabrics. For further information write:

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BARWICK CARPET MAKES A GREAT TRAINING GROUND FOR BUDDING PICASSOS.

More and more today you'll find carpet in schoolrooms. It makes sense.

Not only is carpet beautiful, it's acoustically desirable, highly durable, and easily maintained at low costs.

Take our new "Marina" indoor/outdoor carpet shown here. It's of solution-dyed Acrilan® 2000+ acrylic fiber. The color goes in as the fibers are being made so the color is locked in to stay.

For added wearability this carpet is made on the newest narrow-gauge equipment, which means the tufts are so tightly packed together you can hardly wedge a pencil between them.

Looking for new and better ways to

Barwick It's what we're all about at
Barwick. It's why we're the leader in our
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wherever you go: in homes, offices, hospitals,
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Barwick Mills, Chamblee, Georgia 30341.

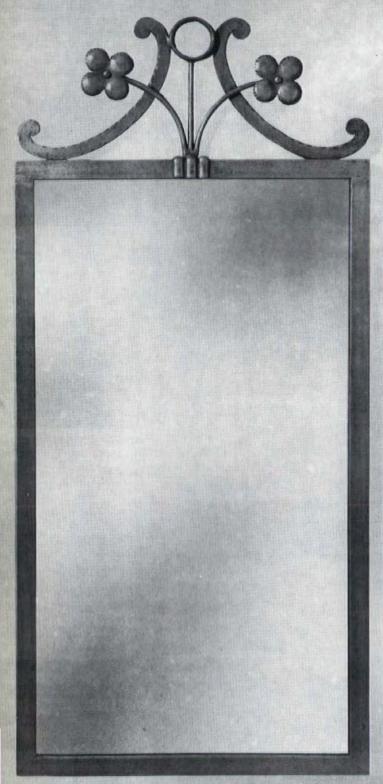
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Division of E. T. Barwick Industries, Inc.
World's largest maker of tufted carpets.



PALLADIO

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M-2227 "Primula" Mirror. Hand - wrought iron, bright orange finish. 47" high, 22" wide.

INTERIORS' IMPORT COMPANY INCORPORATED

Showrooms: D&D Building, 979 Third Ave., N. Y. 10022 and at 2335 Dallas Trade Mart, Dallas, Texas 75207

For name of representative in your area, please write us. Outside U.S., write Palladio, via Tornabuoni 3, 50123 Florence, Italy.

The World in contract carpeting

"Olympia II" is one of the many commercial carpet styles from World Carpets of Dalton, Georgia, that gives excellent performance in heavy traffic areas. It has a dense level loop pile of Antron II nylon in a tight gauge construction. The addition of Brunselon stainless steel fibers eliminates most static electricity. Olympia II comes in 12-foot widths and has 13 tweed color combinations to select from. Eight colors are stocked with flame-retardant foam rubber backing. This particular World carpet was recently installed in the York Bank and Trust Company of York, Pennsylvania, its Golden Bronze tweed color matching the interiors.

circle 280 on reader service card

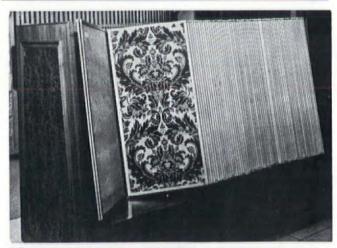
Up to the minute

It is easy to read the month, day, and minute—from close up or 21 yards away—with Dator 6, the most recent electric calendar clock of Solari & C./Udine, available in the United States from Solari America Inc. The clock's



sleek, purely functional design is ideal for use in banks, offices, hotels, restaurants, waiting rooms, etc. Length is $26\frac{6}{16}$ ", with $5\frac{6}{16}$ ", height $8\frac{1}{26}$ ". The casing, of *Ravikral* shockproof material, is light gray; flaps are ABS material; lettering is white on a black background.

circle 281 on reader service card



If you want to improve your wallpaper display...our Idea Folder will help

From the modest display to the luxurious showroom, you will find in this folder wallcoverings display ideas that will help you. We have accumulated a huge file of showroom photographs over the years — and we have tried to highlight the best of them in this folder.

Included are construction features, specifications, and prices.

Ask for Idea Folder 4A-1.

Multiplex Display Fixture Co.

Dept. 136, Warne & Carter, St. Louis 63107

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■Circle 90 on Reader Service Card



Washable flocks from **BIRGE**. Louis XIV would have loved them.

This is the kind of luxury Louis XIV would have appreciated. It's also the kind of luxury that attracts customers and clients.

This is just one of Birge's many lavish wall coverings. Designed on vinyl grounds and covered with Creslan® acrylic flocking so it's soil and stain resistant and soap and water washable.

Its excellent flame rating, dry strip-ability and sound absorbency made it the choice of the Statler Hilton in Buffalo for their dining rooms, corridors, business offices, entrances and other public areas.

Who knows? If Louis XIV had known about this economical way to create atmosphere, Versailles might have been different.

THE BIRGE COMPANY, INC., BUFFALO, N.Y. 14240

THE BIRGE COMPANY, INC. P.O. Box 27 Buffalo, New York 14240

Gentlemen:

- ☐ Please have a representative call.
- □ Please send specification material.

Name_____Title____

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Address Book

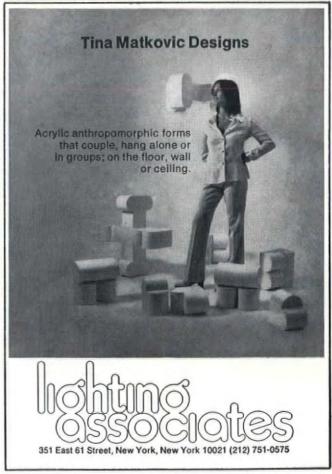
RENE CARRILLO, 45 East End Avenue, New York, is representative for the following fabric firms: DONALD BROTHERS LIMITED, Scotland; STUTTGARTER GARDINENFABRIK, Germany; ALD MONTANARI, Italy; ANGLO FABRICS, U.S.A. The fabrics are mainly woolen, with some linens and prints. Anglo has been known previously for its woolens used in womens' wear fashions.

FOLKE OHLSSON INTERNATIONAL, Menlo Park, California, is a new company specializing in import, export, and development of interior furnishings products, formed by FOLKE OHLSSON, founder of Dux Incorporated, who served as Dux president and chief executive officer since its inception in 1954, and has now retired as president of Dux.

LONG ISLAND PLASTICS CORPORATION, 21-21 Broad Hollow Road, Farmingdale, New York, has been re-activated by GLEN HEAD MILLS (carpet) to act as exclusive sales agent for NYLENE, a wholly new synthetic fiber for carpeting, textiles, upholstery, etc.

NEW CASTLE PRODUCTS, New Castle, Indiana, has changed its name to MODERNFOLD INDUSTRIES. Operating divisions are: Modernfold, Moderncote, Mutschler, Peabody, and Laminating Services.

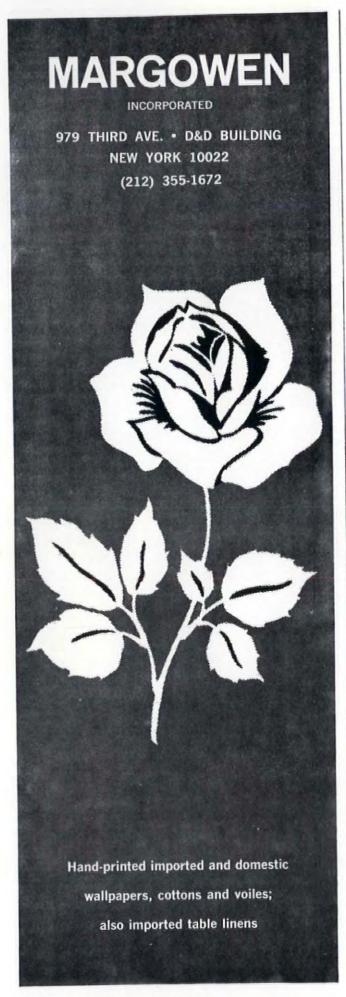
v'soske, New York, has announced that RAY LYNCH of Designers Showcase of Rochester, Rochester, Michigan, has become a representative in the eastern half of Michigan. His showroom is at 130 Romeo Road, Rochester, Michigan. Burton c. v'soske continues to serve the western half of the state from his headquarters in Grand Rapids.



circle 94 on reader service card

■Circle 93 on Reader Service Card





People

ALL-STEEL EQUIPMENT INC., Aurora, Illinois, has announced the election of KARL P. GRUBE as chairman of the board and chief executive officer. Mr. Grube was formerly president and treasurer of All-Steel.

HEUGATILE CORPORATION, Kenilworth, New Jersey, has advanced JOHN S. GOEDEL to president of the company. Mr. Goedel was formerly executive vice president.

JENS RISOM DESIGN, INC., New York, division of Dictaphone Corporation, has named MARK H. MCKINSEY vice president of marketing.

EDWARD C. SHERRY, general manager of the Commodore Hotel in New York, will serve as chairman of the 56TH NATIONAL HOTEL & MOTEL EXPOSITION, scheduled for November 8-11 at the New York City Coliseum.

Manufacturers' Literature

CEPELIA CORPORATION, specialist in folk craft and art from Poland, also carries wall hangings too elegant to be floor rugs, and some choice groups of furniture. A brochure illustrates a few of these, including hand-carved wooden furniture designed by A. Syposz (which retails at \$1,750,000 for a table and four chairs), and a country style furniture set with trestle table, four chairs, and a bench (at \$670 retail).

circle 282 on reader service card

CUSTOMWOOD MANUFACTURING COMPANY exhibits the many

New York's First Mirror" Skyscraper

(Southwest Corner)



34-Story Air Conditioned Office Tower Ready For Occupancy In 1971

Rental Agents CROSS & BROWN COMPANY

522 Fifth Avenue, New York, N.Y. 10036 Telephone: 687-9200 Philip Mehler, Vice President • Owen J. Brown III, Asst. Vice President

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When we have ideas for better chairs, we don't

That's how McDowell/Craig fathered 63 great chairs...for conventions, for secretaries, for customers, and for you. Some are petite and slender; some are big and burly; but all are tough and contemporary. Perhaps, some day, when all men and women look the same from the other side . . . when all tastes are satisfied by one design ... perhaps then McDowell/Craig will be a one-idea company. 'Til then, enjoy the differences you will find



From the GRANADA Series ishes...also standard and custom enamels. A large e. GC-140 Executive Secretarial Posture Chair; Upholstery: Ember Red Bel Air fabric; Plating: Black Silver. variety of beautiful upholsteries is available.

From the McDOWELL/CRAIG Series..

f. C-160 Swivel Arm Chair; Upholstery: Fresno Orange vinyl; #27 Gold-Orange fabric; Enamel: #428 Cocoa Brown.

McDOWELL/CRAIG

13146 Firestone Blvd./ Norwalk, California 90651



splendid patterns and textures of architectural carved hardwood grilles, panels, and doors in a 34-page product portfolio in color, complete with factory-direct wholesale prices, technical data, and specifications. Photographs include design details and installations.

circle 283 on reader service card

FRANKEL ASSOCIATES, INC. has a swatch card (#203) of its Neva-Flame Velour, permanently fire-retradant for the life of the fabric. This lush, plush material, made of 100% modacrylic yarn, comes in nine excellent colors and is dry cleanable, wrinkle-resistant, and colorfast to light, dry cleaning, and gas fading.

circle 284 on reader service card

MAYER CHINA shows off its stock designs, mugs, ashtrays, and accessory items in "Mayer China for the 70's," a 32-page catalog featuring more than 60 tabletop settings suited to gourmet restaurants, hotels, fastfood operations, airlines, etc.

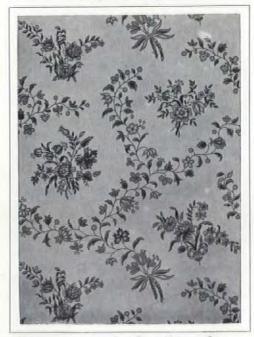
circle 285 on reader service card

THE OCTOBER COMPANY, INC. is the creator and producer of METTLE Panels, a new line of decorative metal surface material for all types of furniture, described in a company brochure. Three samples give an idea of the many other types of metals, colors, embossing, sizes, and shapes available. METTLE Panels are created by laminating sheets of brass, copper, nickel plate, chrome plate, steel or other metals to wood-type substrates; they can be produced with natural metallic appearances or with unique finishes developed by an exclusive surface oxidation process. circle 286 on reader service card

PICTURES FOR BUSINESS has produced its first permanent graphics and framing catalog which shows both color and

Hobe Erwin Editions In Wallpapers

"Burgundy Bouquets"



Jones and Erwin, Inc.

232 East 59th Street

New York, N. Y.

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THE FUTURE IS BEING BUILT ON A MONARCH CARPET.

Such as the beautiful "Lawn Play" quality. This extremely durable, soil and stain resistant indoor/outdoor carpet is made of solution-dyed Acrilan® 2000+ acrylic fiber. Which means the color

goes in as the fiber is being made, so the color is locked in to stay.

More and more Monarch carpet is getting underfoot in restaurants, hotels, schools, stores, everywhere people go.

The future is being built on it.

Write for our carpet specifications manual. Monarch Carpet Mills, Chamblee, Georgia 30341.

"Learning Continuum," a flexible-system school designed by William Edwards and Donald Graham, University of Illinois School of Architecture students

Historic Newport
Exquisite
Colonial Chandelier
Reproductions Hand-crafted, of solid brass, these chandeliers reflect the charm of that wonderful Colonial era. In polished or antique finish. Unique adjustable jack with authentic canopy and hook. Brochures available to professionals. Visit our nearest showroom. Metalcrafters 1010 East Main Street, Waynesboro, Va. 22980 Showrooms: New York 225 Fifth Ave., Chicago, Merch. Mart; Dallas, Trade Mart; Atlanta, Merch. Mart; High Point, Southern Furn. Bldg. ® Identifies trademarks of Historic Newport, Reg. U.S. Pat. Office.

black/white illustrations of graphic art works from all over the world by artists exclusive with the firm for the U.S.A. Information and prices for works shown or listed (all limited editions), and details on the framing service offered by P for B are included.

circle 287 on reader service card

POLAR MANUFACTURING COMPANY, wholesalers of fine office accessories since 1912, has come out with its full color 1971 catalog which covers: three new accessory lines in solid walnut, cast bronze, and cast aluminum; wall plaques for residences or offices; imported European vinyl desk accessories; and a complete line of aluminum and wood framed bulletin boards and chalk boards.

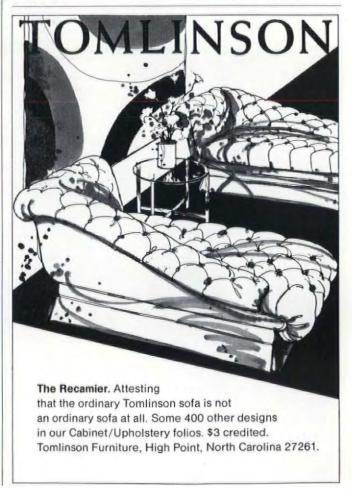
circle 288 on reader service card

SILAS SEANDEL'S 24-page brochure is the next best thing to a stroll through his Manhattan gallery where each piece of his metal sculpture erupts in fanciful forms. In addition to sculptured fountains, furniture, flowers, wall sculpture and others free-standing, a number of important commissioned pieces are illustrated, giving an idea of the scope of Seandel's work executed for leading interior designers and architects. Excellent photographs in color and black and white by Gil Amiaga capture the shimmering highlights and subtle shadows of each of these works of art. circle 289 on reader service card

JAMES SEEMAN STUDIOS, INC. illustrates its Outasight Wayout Vinyl Wallcoverings Collection in a four-page brochure. Each of the 18 designs in this "Groovy Gravure" group—in vinyl or foil—is smashingly sophisticated in colorings, including the "wet" look. There are matching fabrics for five of the designs, and six polished vinyl solid colors to round out the "total" look.

circle 290 on reader service card

(Continued on page 180)



circle 102 on reader service card

SEE WHAT'S NEW!

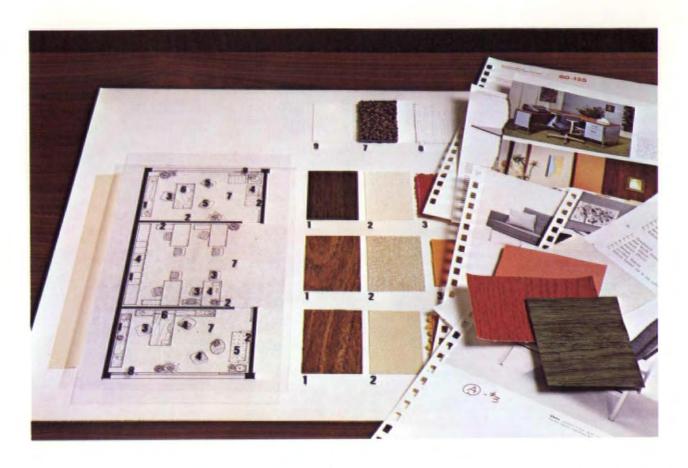
NEW DEEP-DIMENSION

TEXTONE

VINYL-SURFACED GYPSUM PANELS

FEEL WHAT'S NEW!

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Now, TEXTONE brings you the rich look of wood grain . . . the warm feel of fabric in distinctive new deep textures. A feeling so deep, so rich, the reproductions on the preceding page can only give you an idea of the new excitement TEXTONE brings to interior panel treatments.

Designed by decorators for decorators, TEXTONE offers the ultimate in the unusual for highlight or object walls. Twenty-seven beautiful colors in deep-textured patterns give your imagination plenty of room to roam. Full freedom to create any climate for your clients, to match any mood with matchless taste.

TEXTONE features durable vinyls prelaminated to gypsum wallboard, so you decorate as you build. Moldings match the colors. Panels work perfectly with U.S.G. wall systems, including USG® Demountable Partitions. Ask your U.S.G. Architect Service man to show you some of the big new differences TEXTONE can help you create. Or write us at 101 S. Wacker Dr., Chicago, III. 60606. Dept. 122. *Reg. U.S. Pat. Off.





Make their last day miserable.



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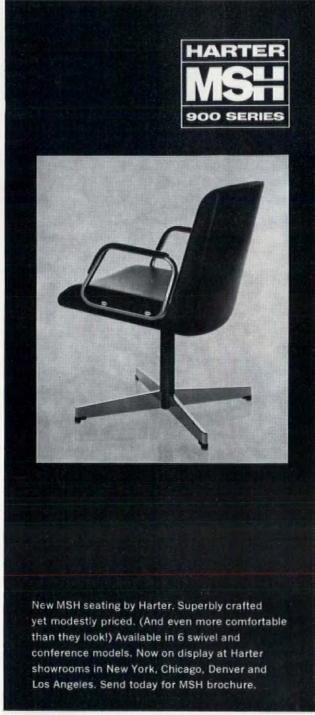
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THERMAL SYNDICATE LIMITED, a British company, is introducing Zilqua in the United States as a decorative, durable medium for both interior and exterior architectural applications. It is being distributed through THERMAL AMERICAN FUSED QUARTZ COMPANY, INC. of Montville, New Jersey. Zilqua is made by fusing pure silica sand, pure quarts, or a combination of both, under intense heat to produce opaque, translucent, or transparent forms in white, clear, or colors. The material can be cut, ground, and shot-blasted. A color catalog illustrates a few of the many ways Zilqua has been used—from murals to flooring. circle 291 on reader service card

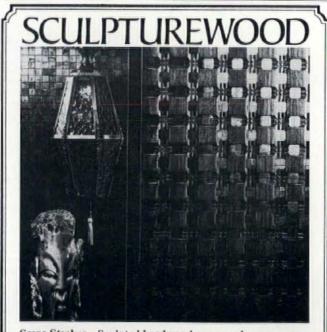
U.S. PLYWOOD introduces *Element I* by Weldwood through a portfolio in color of original designs for architectural interiors. Three panelings included are: "Collage" in a choice of wood veneers overlapped in random arrangements; "Butcherbloc" of cedar veneers laid end-to-end in vertical rows to give the appearance of heavy board inlay; and "Ionic" in which smooth wood veneers alternate with "black olive" vertical reveals.

circle 292 on reader service card

VISUAL PRESENTATION CONCEPTS, Division of Austen Display Corporation, shows some of the arrangements possible with its "Environex" visual presentation module system in a series of pages of drawings and photographs. Constructed of aluminum in a bright finish, "Environex" can be rapidly assembled and disassembled without tools to form new designs—for art galleries, boutiques, shops, display stands, tables, merchandisers, etc.

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WALLCRAFT, Division of E. T. Barwick Industries, Inc., issues a color folder to point out the many features of its (Continued on page 184)



Scene Stealers—Sculpted hardwood screens play many supporting roles as walls, dividers, backdrops to create drama in the settings of business or homes. A wide repertoire of 20 patterns and an unlimited cast of woods—walnut, birch, ash, oak, poplar and other species. You may direct us on size, framing and finishing. The response will be lots of applause.

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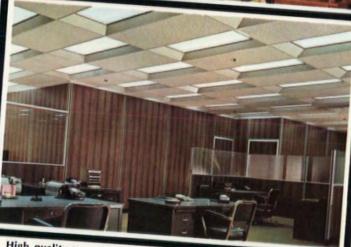
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For information on flexible Conwed 7000 Series Partition system (shown on front) write Conwed Department C/P







High quality (top right) . . . illustrated by this striking application of one Five Plus Five System. Unique ceiling design provides integrated air supply and high, non-glare light levels.

Higher quality (bottom right) . . . represented in this office remodeling project with well illuminated employee work area. Five Plus Five compatibility with partitioning is apparent.

Highest quality (left) . . . dramatically demonstrated by this customer service area in a newly-remodeled bank.

Ceilings created by your imagination can very likely be supplied by Conwed.



Front Page Photo

PRODUCT: 7000 Series partitions combined with Five Plus Five Ceiling System.

PROJECT: East Lansing State Bank, East Lansing, Mich. PRODUCT: Conwed 5+5, bays of 60"x60" regressed splays (perforated) 3'x3' fixtures.

ACOUSTICAL CONTRACTOR: Larry Brooks & Asso-

Top Right

PROJECT: Western State Bank, St. Paul, Minnesota PRODUCTS: Conwed 5+5, 30"x60" vaulted fixtures, ventilating grid and semi-concealed lay-in panels. ACOUSTICAL CONTRACTOR: Hauenstein Burmeister

Bottom Right

PROJECT: Barber-Colman Corp., Rockford, Illinois PRODUCT: Conwed 5+5, 30"x60" air delivery fixtures, low profile air fittings, 30"x60" fissura panels. ACOUSTICAL CONTRACTOR: Continental of Rock-

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Film on marble expands information center's service

The Marble Information Center in Manahttan was established in 1969 by the New York Marble Industry to aid New York architects and designers by offering a comprehensive exhibit of marble samples, and to serve as a technical and information service. Tours of nearby fabricating facilities are also arranged by the Center, and are available to professional groups and schools.

As a new extension of its service, the Center has recently added a 20-minute slide film entitled "Marble," sponsored by members of New York's marble industry, to fill repeated requests from professionals, organizations, and schools for such a film. It shows modern methods of quarrying, cutting, fabrication, and installation. Well photographed and edited -with music added-the film has exciting close-up shots of quarries in Italy and the United States; modern machinery is contrasted with intricate carving, still executed by skilled craftsmen; and on-the-job installation of walls, floors, stairways, and wainscoting help give a better understanding of the problems involved.

A second film, less technical and more informational, has been developed for architectural and design students. For further information on the films and other facets of the Center's program, write the Marble Information Center, 101 Park Avenue, New York, N. Y. 10017.

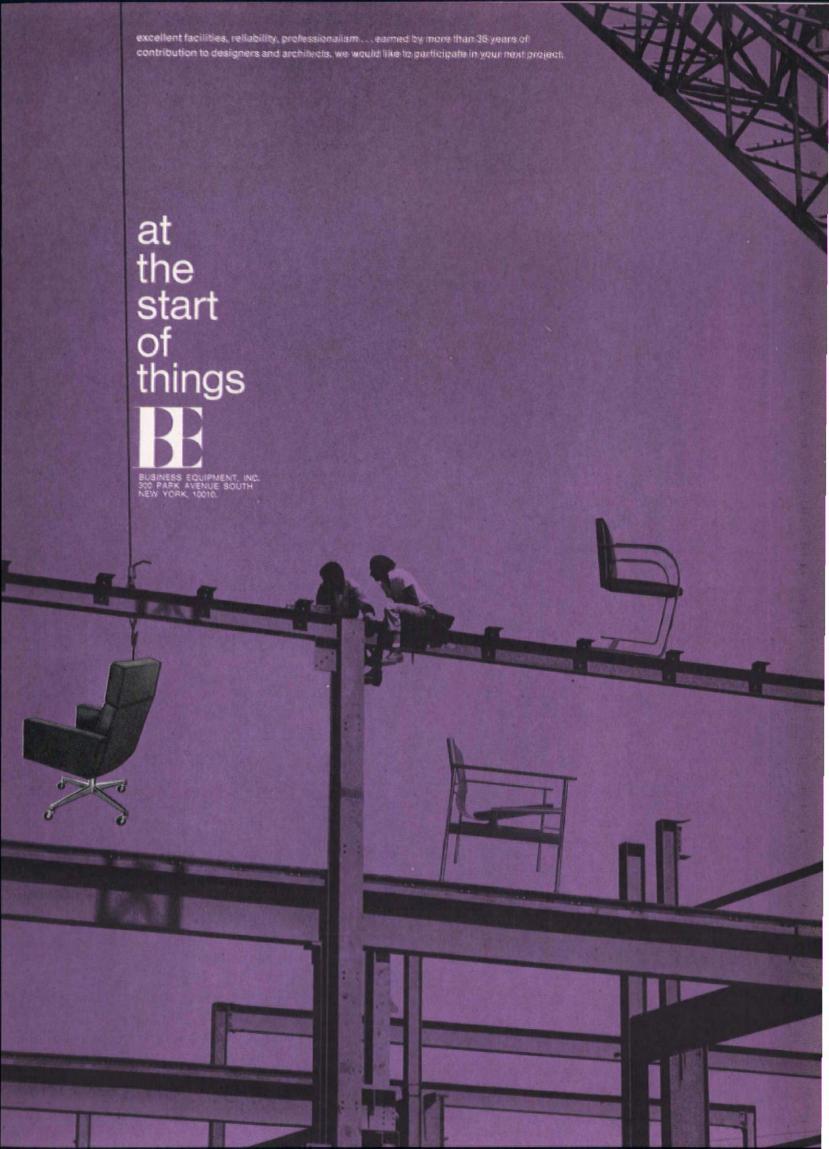
Rosenthal Studio Haus exhibits porcelain sculpture

The Rosenthal Studio Haus at 584 Fifth Avenue in New York is a dramatic four-floor structure designed by George Nelson & Company which is constantly arresting the attention of passers-by and attracting them to the exquisite displays of fine china, crystal, metal, and wood collections by famous designers and artists for which the Rosenthal name has become universally known. In addition to selling, the Studio Haus frequently stages exhibitions-which are open daily from 10 a.m. to 6 p.m. From now through April 15th "Sculpture in Porcelain" is having its first New York showing. These porcelain reliefs and sculptures are limited, signed editions ranging from 50 to 100 by 23 international artists, including Henry Moore, Fritz Koenig, and Victor Vasarely. The exhibit traces the formal beginning and technical development of the Rosenthal Relief Series. An illustrated catalog includes facts on the production of porcelain relief and also contains brief biographies of the artists.

The indoor terrace at U. S. Plywood

Many corporate headquarters buildings in Manhattan have exhibition centers which hold rotating shows that attract residents as well as out-of-towners. At the U.S. Plywood-Champion Papers' building (street level, southeast corner of Third Avenue and 49th Street) architects and interior designers in particular always find a worthwhile exhibit, and the current one-which will remain until June-is no exception. Its theme is easy summertime living, with a living room, dining room, and terrace designed by Shirley Regendahl who employed many of the furnishings from divisions of U. S. Plywood-Champion Papers. For backgrounds, there is Plywood's own "Surfwood" and "Hawthorne" hardboard paneling, and "Sandspray" white pebbled siding at terrace-side. With furniture from Drexel and Heritage are Meadowcraft's wrought iron and aluminum pieces for indoor or outdoor use, enlivened by Meadowcraft's spring-patterned fabrics for upholstery which also appears on one wall and for window shades. Indoor carpeting is from Trend Carpet Mills, and the Freedom House carpet on the terrace, in Sherwood Green, is a product of Triton Mills. Each area is refreshing to view and offers excellent design ideas for easy living with carefree products.

INTERIORS/MARCH 1971

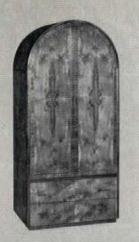




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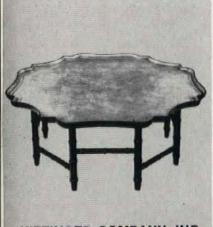
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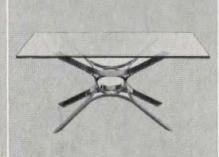
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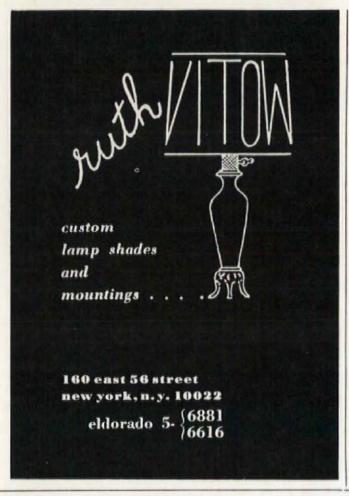
Gracious hospitality has never been a lost art at the Decorative Arts Center, where personal attention to professional requirements is the rule and not the exception. Here, in an atmosphere of elegance, you'll discover seventeen leading trade showrooms all avowed to welcome interior designers and architects with truly individualized service.

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Complete office furnishing service under one roof

For over 35 years Business Equipment, Inc. has been lifting burdens from the backs of interior designers and architects concerned with office design projects by giving them a complete furnishing service that offers a lot of hidden extras. This venerable firm at 300 Park Avenue South in Manhattan (between 22nd and 23rd Streets, with a convenient subway stop at the corner) is in a ground floor location, but open only to the trade and by appointment.

Since leading office furniture manufacturers and desk accessory firms are represented, there's no problem in getting the best (i.e. Knoll, JG, Herman Miller, Art Metal, All-Steel, Smith Metal Arts, Duk-It, Nessen, etc.). When the designer selects what he wants, he can invite his client to the showroom to see how it all will look, since a portion of the floor is flexibly planned to group office arrangements. For a glimpse of some of the filing cabinets and work units, it is only necessary to look through a glass wall to watch the office staff using various units sold by BE.

The firm's complete service is unique and invaluable in the way all phases of a project are coordinated—from mockup on the floor to quick delivery via its own trucks, and timetabling shipments with installation. Two floors beneath the showroom contain stock or provide space for holding orders until an exact delivery date. Uncrating, assembly, inspection, and touch-up of minor damages are all handled here. In fact, BE absorbs many hidden costs which the designer is often not aware of. President Steve Smeltzer, Sr., his son, and their highly trained staff offer the personal attention to designers and architects, and the thorough understanding of their problems, which gives their company a special reputation for professional service.

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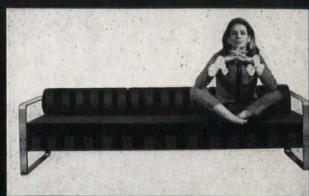
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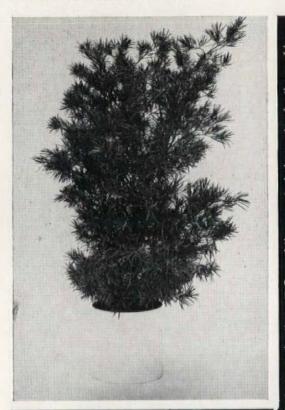
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Pure wool Flokati rugs

Pelops International at 1133 Broadway in New York is an excellent source for Flokati rugs made in Greece of 100% pure wool and moth-proofed. Stock sizes range from 3' x 5' to 12' x 18' and there are 14 stock colors. For a nominal additional charge custom colors or custom sizes and shapes may be ordered. The company has an illustrated flier with details.

circle 303 on reader service card

Planters as furniture

409

Paul Mayen has designed a group of "Planters" for Intrex Incorporated, 343 East 62nd Street, New York, that look like tables, with small areas that can be used as tables for holding an ashtray or parking a cocktail glass—but they are really planters, all fitted with containers which accept real plantings. Because they are manufactured with a new lacquer formulation of special resins in combination with bonding and stabilizing adhesives, they are water-, scuff-, and stain-resistant. Nine colors are standard but for contract orders they can be matched to color specification. There's a large variety of sizes, heights, and shapes. Rectangular top sizes of the "Intrex Planters" range from 15" x 32" to 22" x 46".

circle 304 on reader service card

Appointments at Parke-Bernet

Peregrine Pollen, president of Sotheby, Parke-Bernet in New York, has announced the appointment of two new directors. Edward Lee Cave has been named vice president and head of the Decorative Arts Department, and Christopher Hugh Hildersley, vice president and head of the Appraisal Department.



circle 114 on reader service card

Good medicine for the tired office



Macey Fowler



Krinkle and Crazy upholstery vinyls

The J. M. Lynne Company, Inc., 149 Sullivan Lane, Westbury, Long Island, N. Y., convertor and distributor of vinyl upholstery and wallcovering fabrics for contract use, offers more than 70 different vinyl upholstery and wallcovering designs in a wide range of stock colorations. Among the most recent wet look vinyl prints and textures are "Crazy Daisy" printed patent; "Snakeskin" reptile textured patterns; wet look "Krinkle Kraze" patent; and several leather-like vinyl fabrics. All have been fabricated to offer new colorations and excellent wearability for seating units in bars, restaurants, and other public places. circle 305 on reader service card

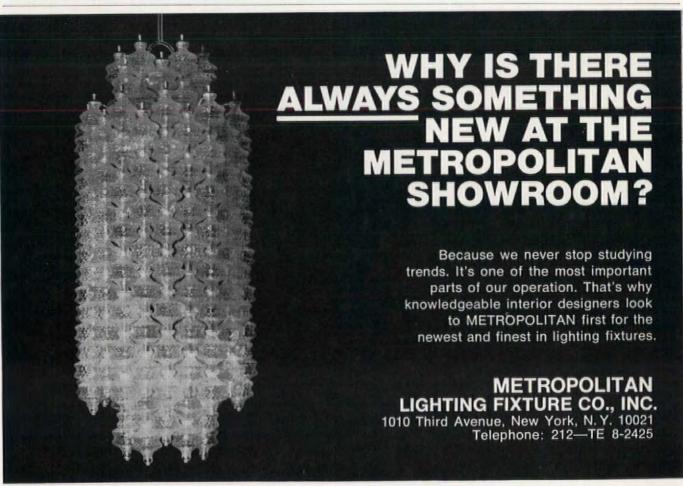
Egg-crate light fixture in smoky acrylic

Fred Yarkoni has designed a flush-mounted ceiling fixture of an egg-crate design rendered in smoke-colored acrylic



that is available from Auralume, 493 Boulevard, East-Paterson, New Jersey. A clear bulb occupies each square of the crate and the candelabra base is also clear, giving a floating effect. The fixture comes in three sizes with four, nine, or sixteen sections.

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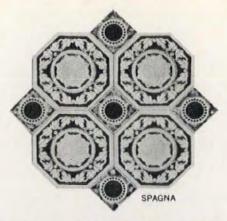
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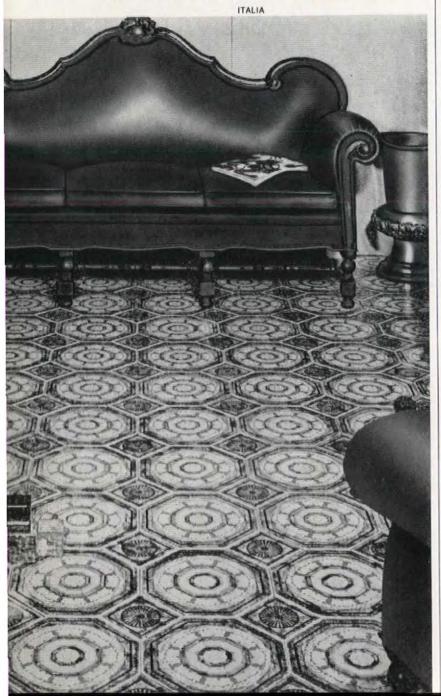
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Total office furnishing service frees the designer

Steve Schwartz, who founded Furniture Concepts for Business two years ago, says he sometimes feels like a walking/talking Sweet's catalog in the variety of contract furnishings he can round up for architects, interior designers, and specifiers. But, for those who have big jobs to complete, often in a limited time span, his firm adds a whole lot more, thus freeing the designer to get on with the next project. Special services cover coordination and supervision of paper work, follow-up on deliveries, warehousing with inspection of shipments, trucking to the job site, placement of pieces according to plan, handling of complaints. In all, a blessing—not in disguise—but centrally located at 1775 Broadway in New York, (57th Street).

Schwartz is continually hunting out new quality furnishings from furniture manufacturing centers and specialized markets. He is able to pinpoint the right piece to coordinate with the designer's total plan. Over 70 firms are now represented, and this list is constantly enlarging. Among furniture houses drawn on frequently are Eppinger, Directional, I.V., Hanseatic, Thonet.

circle 307 on reader service card

Literature on imports from India

India Nepal, Inc., 3 East 28th Street in New York, was mentioned in the December issue of INTERIORS (page 146b) as a source for decorative products from India. The company has just issued a 52-page catalog on the jewelry collection also imported which, beside personal adornment, has bells, tassels and betel boxes to add decorative touches in interiors.

Other recent literature from India Nepal consists of a sepia-printed folder on its wood screens and panels for room dividers, folding doors, headboards, shutters, or entire walls, hand-carved in traditional Indian patterns of leaves, birds, and animals. Other screens with ivory and brass inlay are also available. The brochure also illustrates hand-cast solid decorative brass hardware in traditional Indian and Nepalese designs, accessories, and artifacts—such as pierced brass lanterns, a carved wood temple fragment, and a low "Gujarat" lacquered chair in brilliant colors on a bronze background.

G-r-rug has a Scandinavian accent

A new kind of non-skid accent rug, popular in Europe for several years, has been introduced in this country by Scandinavian Accents, Inc., 1468 Blondell Avenue, Bronx, New York. Called "The G-r-rug" because of its durability, it is made of woven vinyl with a nylon fringe and is available in a variety of rich solid colors, Nordic earth-toned stripes, and Scandinavian geometrics. It can be used indoors



or outdoors since it is said to be practically impervious to weather. It is recommended for use around swimming pools, at beach houses and ski lodges, as a doormat or inside entrance rug, and in hard wear areas in residences. This all-purpose rug is non-skid, reversible, washable, stain-resistant, non-curling, non-flammable, and fade-resistant. There are 12 colors and four sizes ranging from 28" x 40" to 4' x 6'. Retail prices range from \$15 to \$40. circle 309 on reader service card

■ circle 119 on reader service card

Carpet house rates highly in selections and service

Over the 30 years Sanford-Hall Corporation has been in business in New York City as a carpet supply house for interior designers and architects, the firm has built up a fine reputation, not only for its large selection of carpet styles, but for a consistent policy of honesty, courtesy, and reliable delivery service.

Located at 20 East 33rd Street, the ground floor showroom is devoted to samples of an immense spectrum of colors in different carpet styles which spill on down to the lower floor where individual sections are devoted to multicolor synthetic shags (up to four inches long); all-over pattern carpeting; kitchen carpet; vinyls; and a small but selective number of area rugs. Three top floors of the building contain workrooms and storerooms to facilitate service.

About 60% of the firm's business is residential, the balance contract-mainly in the New York, New Jersey, and Connecticut tri-state area. But if a contract client has branch offices, Sanford-Hall will take care of them all. The Kinney shoe store chain, for example, is one of their long-time clients, so when a branch opened in California recently, the carpet was supplied by Sanford-Hall in New York-of course.

circle 310 on reader service card

Tapestry Associates annexes new art forms

Established only last October as specialists in providing woven works of art to interior designers and architects, Tapestry Associates in New York at 300 Central Park West has found a natural evolution of the business toward new art forms, as artists have sought them out and interior designers have shown interest in new directions. The breadth of their scope today is evidenced in two recent commission: one for the Container Corporation of America in the new First National Bank Building in Chicago where artist Alekasndra Kasuba, represented by Tapestry Associates, designed two walls of split face white Carrara marble that weaves its pattern even over elevator doors; the second, a tapestry (shown here) by Irene Wisoka in a Swedish knotting technique, which was bought by an advertising agency.

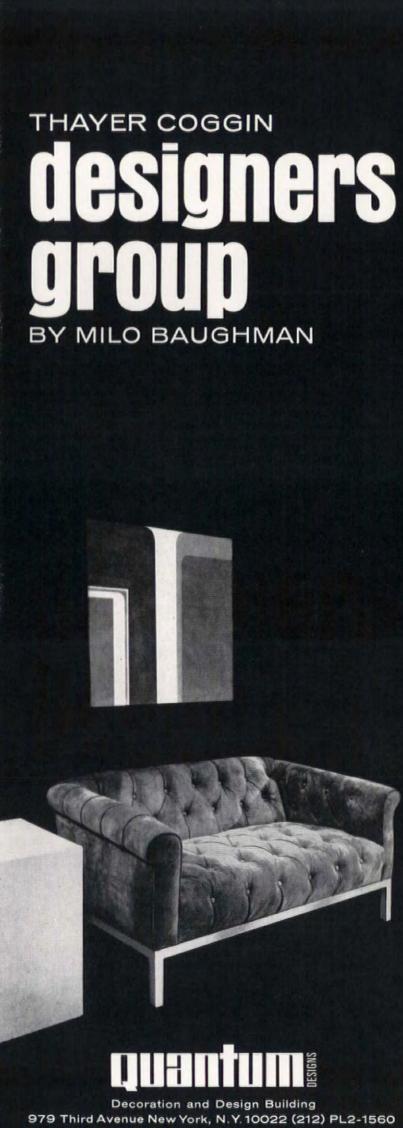


Tapestry Associates operates on an appointment basis only. Staff will visit clients with slides and a projector; or they will receive clients at the office where there is at least one work of each artist on exhibit, and where one may feel, touch, or smell an actual piece. Among other artists represented are Allen and Dorothy Fannin who create structural woven works, Urban Jupena, a sculptor, and a number who are developing new techniques and combining the materials of the field with those of the laboratory. All of the artists will undertake commissions for specific interior design projects, and will present two or three sketches along with materials for each, after being provided with area plans and descriptions of materials and colors to be employed.

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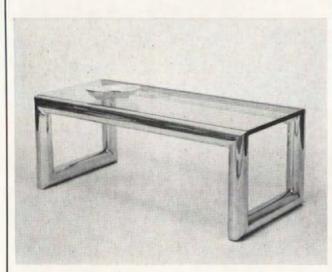
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New on the showroom floor at Furniture Specialties Corporation in New York at 306 East 61st Street is this completely upholstered open-arm chair (#1419) with loose seat cushion and semi-attached back that has all the deep



comfort of a large chair while retaining a light-scale appearance. Measurements are 32" deep, 29" wide, 30½" high and it takes an even seven yards of customer's own material to wrap it all up.

circle 312 on reader service card

Summer wonderland year 'round

The growing interest in indoor gardens is sprouting about as fast as seeds under 24-hour light, and no one can dispute the beauty of living growth over artificial flora and fauna. To learn more about how to install landscaped areas, large or small, in a dark corner of an apartment or residence, or in public spaces, hustle over to a meeting of the Metropolitan New York Chapter of the Indoor Light Gardening Society of America, Inc. All facets of light growing and plant culture are programmed from September to June. Meetings, open to the public, are held on the fourth Thursday of each month at 7:30 p.m. at the West Side WMCA—5 West 63rd Street. Dues are a mere \$5.00 per year. For further information call George Elbert at 248-3744.

The Society's membership includes those from many professions, numbering furniture designers, interior designers, architects, and art directors. Richard Kelly, noted illumination architect, is on the board.

Poem in Plexiglas

Artist Jerry O'Connor, with a penchant for acrylic as an art form, has gone on from his "Art in Plexiglas" (shown in the October 1970 issue of INTERIORS, page 154j) to a group of original pieces of abstract sculpture and collages that sparkle, glow, and shimmer in refracted light. For these one-of-a-kind art objects, O'Connor combines clear



Lucite rods (E. I. DuPont de Nemours), Plexiglas cubes (Rohm & Haas), and Plexi-View mirror (Ram Products), using the mirror for base and background to give depth and dimension to the acrylic forms. "Poem," shown above, is from this collection which retails from \$30 to \$400. Further information is available from Jerry O'Connor Design, 345 East 73rd Street, New York, N. Y. 10021.

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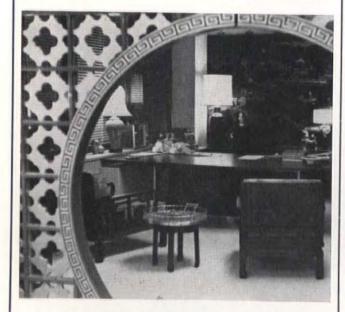
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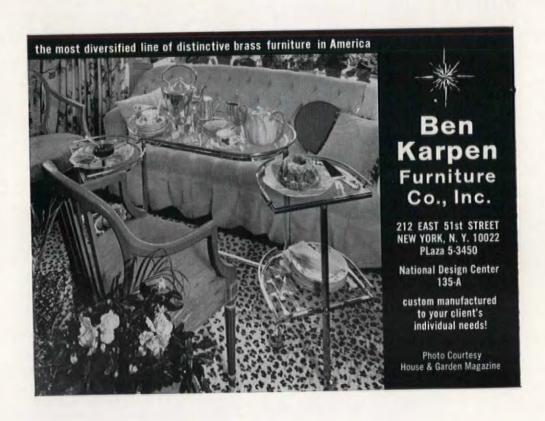
Elizabeth Potts Tobey

Mrs. Elizabeth Potts Tobey, long-time interior designer in the New York area, a charter member of the American Institute of Interior Designers, and widow of Reginald S. Tobey, died in Sarasota, Florida, on February 22 at age 81.

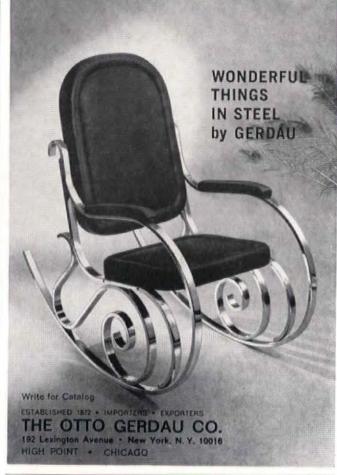
Widely known professionally as Elizabeth Potts, Mrs. Tobey was born in Jersey City, New Jersey, the daughter of Judge and Mrs. J. Herbert Potts. She attended the New York School of Applied Design and had been active in the interior design field for fifteen years when the AID was founded in 1931. As a member of the Society's board of governors from 1939 to 1942, and subsequently as a participant in its affairs, her interest continued up to the time of her final illness. Mrs. Tobey was also at one time secretary of the Decorators Club, founded in 1914, and a charter member of its Committee for the Restoration of the Old Merchants House at 29 East 4th Street in Manhattan.

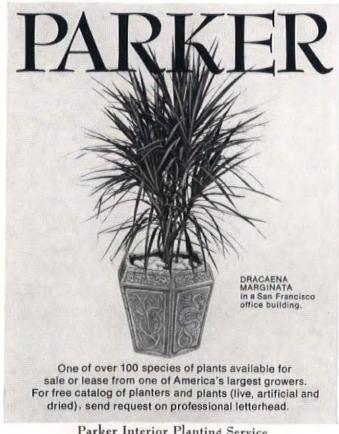
In World War I, as a young woman, Mrs. Tobey was a canteen worker for the Y.M.C.A. with the American Expeditionary Force in France, and later returned overseas to serve with the U.S. Army of Occupation in Germany. For many years Mrs. Tobey was a benefactor of numerous charitable institutions during her lifetime, including the Foster Parent Plan, the Matheny School for Cerebral Palsied Children, and The American Foundation for the Blind. She also was an active fund raiser for the Community Service Society of New York.

Mrs. Tobey is survived by two nieces, Mrs. L. H. LaMotte of Casey Key, Florida, and Mrs. Kenneth H. Klipstein of Clifton, New Jersey; and by a nephew, Herbert Gubelman, of Goshen, Connecticut. A memorial service was held on March 1st in the chapel of St. Bartholomew's Church in New York City.









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(Continued from page 180)

wallcovering material—Fashionwall—which is efficiently sound-conditioned, richly colorful, mar-resistant, and has a low flame-spread rate. Color photographs capture the material's hi-lo texture in 15 solids, stripes, and tweeds. circle 294 on reader service card

W. W. WILCOX INC. describes, in a color booklet, its customdesigned registration/reservation and room status control equipment for hotels, hospitals, nursing homes. circle 295 on reader service card

THE WINDOW SHADE MANUFACTURERS ASSOCIATION has issued a new edition (the seventh) of "Spotlight on Window Shades' written for the professional designer. It covers a complete round-up of information about decorative shades, listing many types of shade cloth, hemshapes, trimmings, and installation techniques. Other available literature on window shades from the association is noted.

Furniture

AMERICAN OF MARTINSVILLE, Contract Division, features its Aquarius group of beds, storage units, seating, and occasional tables in an eight-page brochure which shows them in setting for hotels or motels. Slim-lined chrome bases of melamine ebonized wood grain, *Tartan Clad* in simulated rosewood, restrained lines, and minimal ornamentation are some of the excellent features of this interchangeable group.

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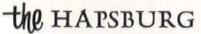
CATHEDRAL ART METAL COMPANY INC. covers its two correlated lines in a 36-page catalog combining photographs
(Continued on page 190)



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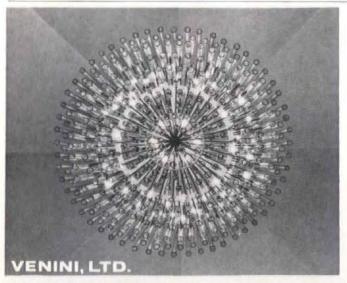


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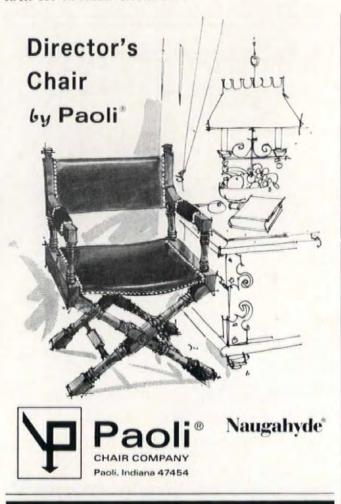




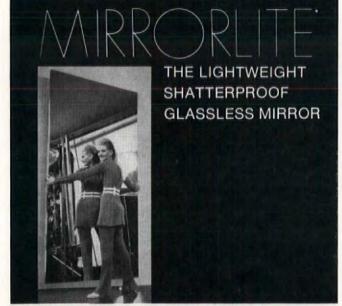




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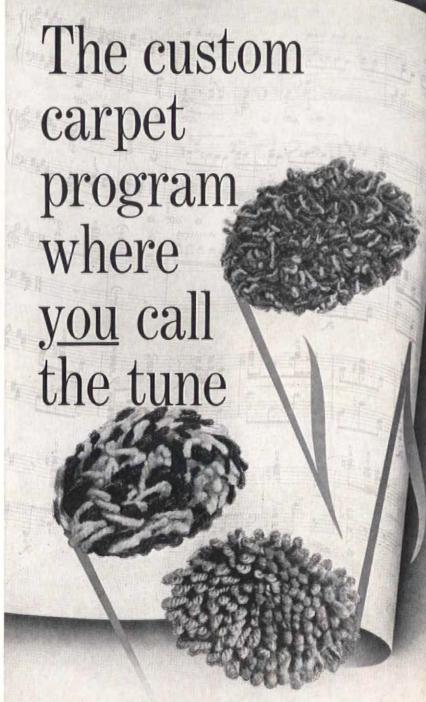
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COLE, Division of Litton Industries, makes it easy and pleasant to order office furniture and related products through its 1971 Office Furniture catalog of 100 pages which combines color photographs with line drawings and renderings, and includes measurements and retail prices. The first office group shown is Cole's contemporary "Kent" Series of furniture for executive, secretarial, or clerical use-offered in a number of appealing colors.

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PATRIARK INC., a manufacturing facility of Lynema Enterprises, Inc. in Michigan, puts out a color brochure on its Capri indoor/outdoor benches of molded construction utilizing fiberglass reinforced polyester resin. The six sculptural shapes in the group, all in white and most colors, have a smooth, glass-like surface that is easy to wipe clean. These benches are designed to go with Patriark's "sleeve" plan-

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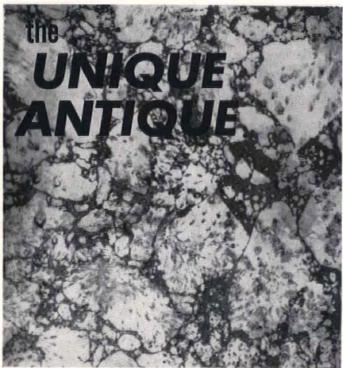
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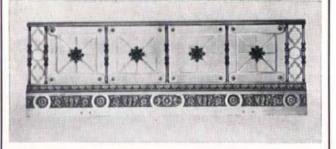
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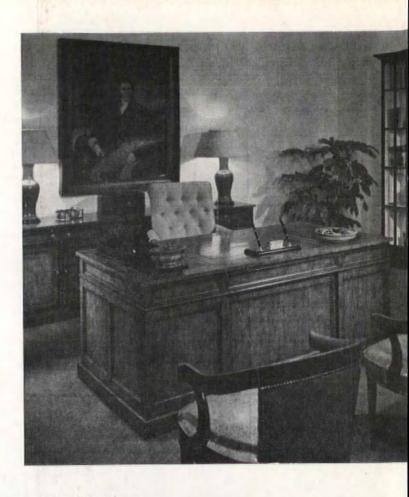
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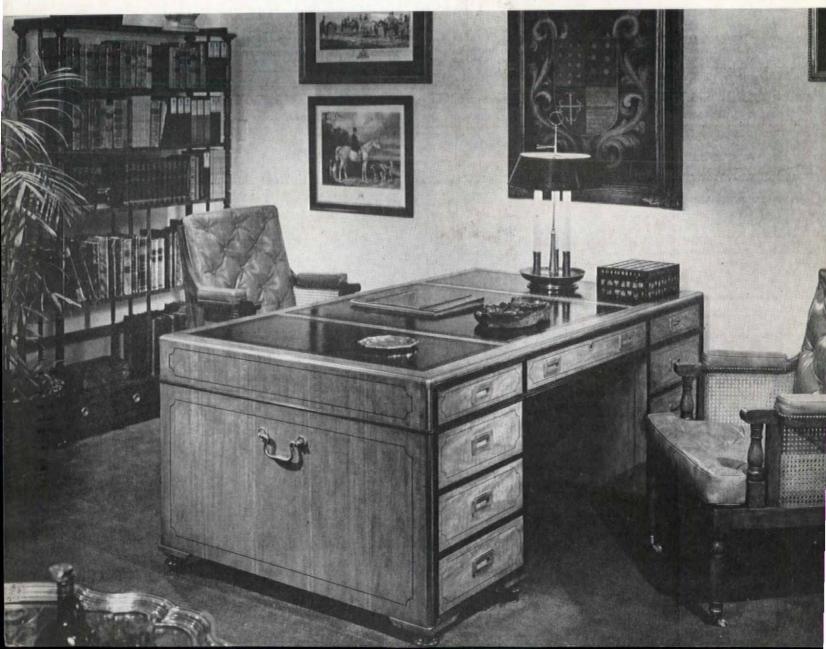
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