Interiors









That wonderful furniture by . . .

Sligh

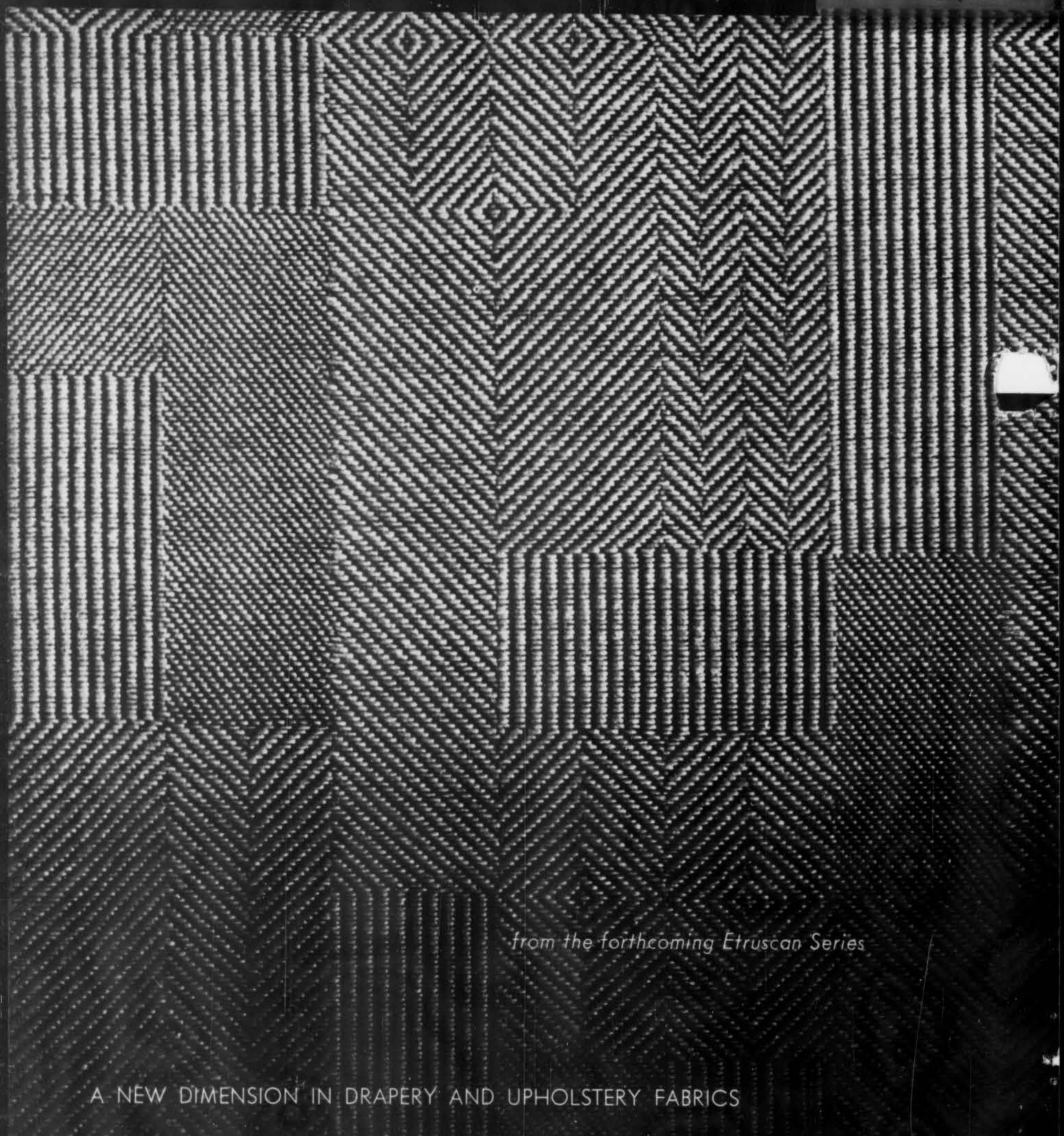
OF GRAND RAPIDS

Dining room group from the exciting new Verve collection by Sligh. Choice walnut finished in a rich new caramel brown color achieves the open pore oil finish look. Satin pewter hardware and ferrules softly accent the warm brown tones. The collection includes some thirty bedroom and dining room pieces. New York Showroom—305 East 63rd St.

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Interiors

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Published for *The Interior Designers Group* which includes:
interior designers,
architects who do interior work,
industrial designers who specialize in interior furnishings,
the interior decorating departments of retail stores,
and for all concerned with the creation and production of interiors—
both residential and commercial.

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Cover — Aldo Giurgola and Rolf Strub

Next month — In July Interiors' Contract Series '56 concentrates on Shops. The current collection ranges from New Jersey to Philadelphia, Seattle, Milan, London, Melbourne (Australia) and New Orleans, and presents new ideas for selling flowers, hats, candy, home furnishings, gifts, dresses, marble, jewelry . . . A collection of varied approaches to kitchen design, emphasizing a combination of the newest in appliances and work-saving systems with esthetics . . . The A.I.D.'s model apartments at the Royal York . . . Handsome showrooms in our field: Du Pont's textile salon, the Celanese "New Dimensions" settings, the Cassard & Walker headquarters in New York, and the breathtaking Stockwell showroom on Sutter Street, San Francisco . . . A beautiful Philadelphia bandstand . . . A new collection of fantasies in silver and ceramics by Tapio Wirkkala and Ruth Bryk . . . First installment of Interiors' semi-annual report of the Furniture Markets . . .

Publisher Charles E. Whitney
Editor Olga Gueft
Managing editor Lois Wagner
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Associate editors Betsy Darrach, Madeleine Goodrich, Marian Page
Editorial assistant Ruth MacLeod
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Circulation director James F. Wells
Assistant to the publisher Sven K. Martinsen
Production manager Walter E. Moore

Member of the Audit Bureau of Circulations

Member of the Associated Business Publications

Publication offices: Whitney Pulications, Inc., 18 East 50th St., New York 22, N. Y. Charles E. Whitney, President and Treasurer; Jean McClellan Whitney, Vice-President; Alec E. Oakes, Vice-President; Paul R. Kane, Vice-President; Robert E. Connolly, Secretary. Copyright 1956 by Whitney Publications, Inc. All rights reserved. The trade mark "Interiors" is registered in the U. S. Patent Office.

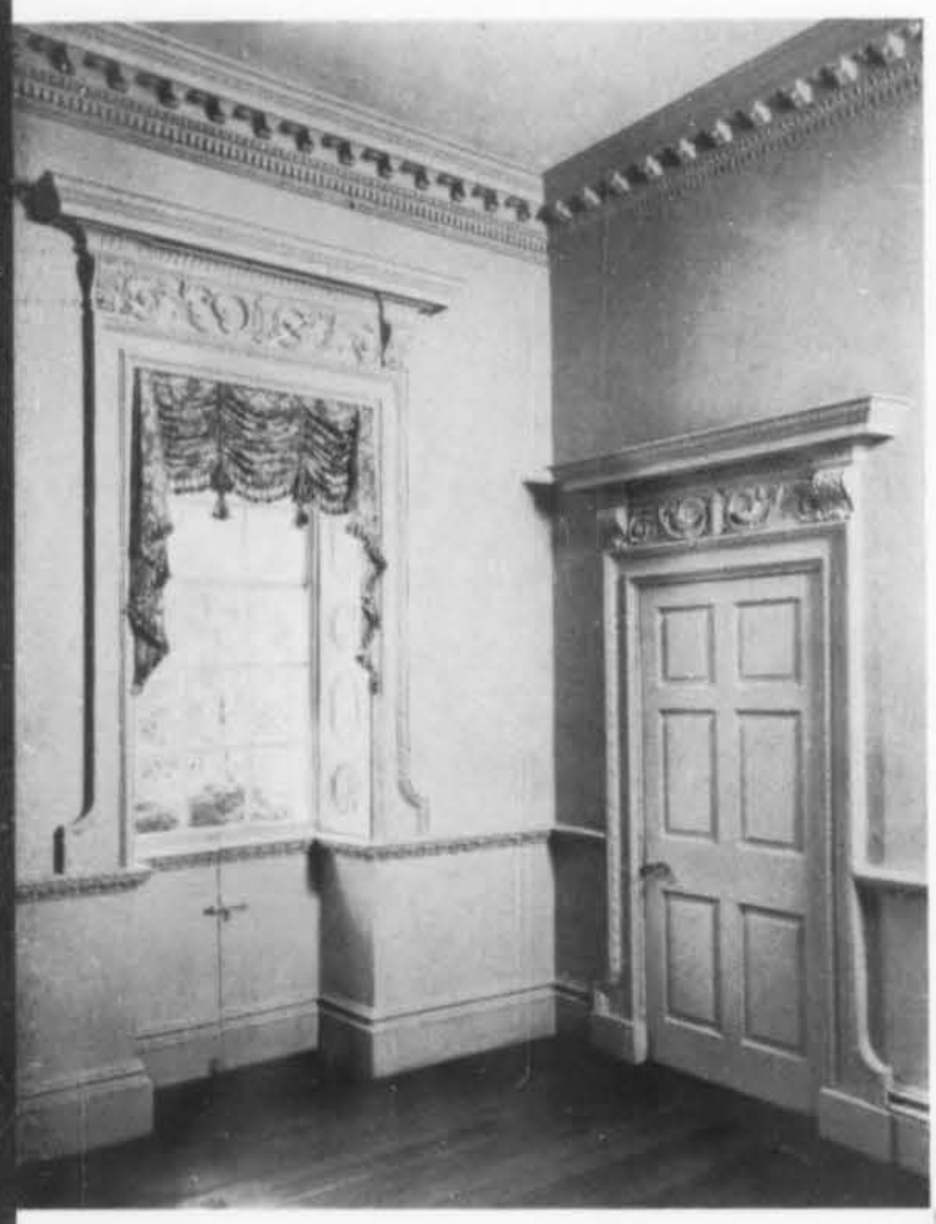
Advertising offices

New York	18 East 50th Street, New York 22. Telephone PLaza 1-2626.
Chicago	Archer A. King & Company, 410 North Michigan Avenue Chicago 11.
Boston	M. S. Beggs Co., 203 Park Square Bldg., Boston 16.
Atlanta	Blanchard-Nichols-Osborn, 5 Eighth Street, N.E., Atlanta 5.
Los Angeles	The Maurice A. Kimball Co., Inc., 2550 Beverly Boulevard, Los Angeles 57.
San Francisco	The Maurice A. Kimball Co., Inc., 681 Market Street, San Francisco 5.

Interiors is published monthly by Whitney Publications, Inc., 18 East 50th Street, New York 22, N. Y. Second-class mail privileges authorized at New York, N. Y. Subscription Price (for the trade only) $7.00 for one year, $12.00 for two years, $15 for three years in the United States, U. S. Possessions, Canada and countries of the Pan American Union; Rates to all other countries are $10.00 for one year, $18.00 for two years, $25.00 for three years. Price per copy $1.00.

SCALAMANDRÈ Silks

at Hammond-Harwood House



Blue and ivory lampas of Scalamandrè silk used for window hangings contributes elegance to the Dining Room, famous for its ornamental woodwork.

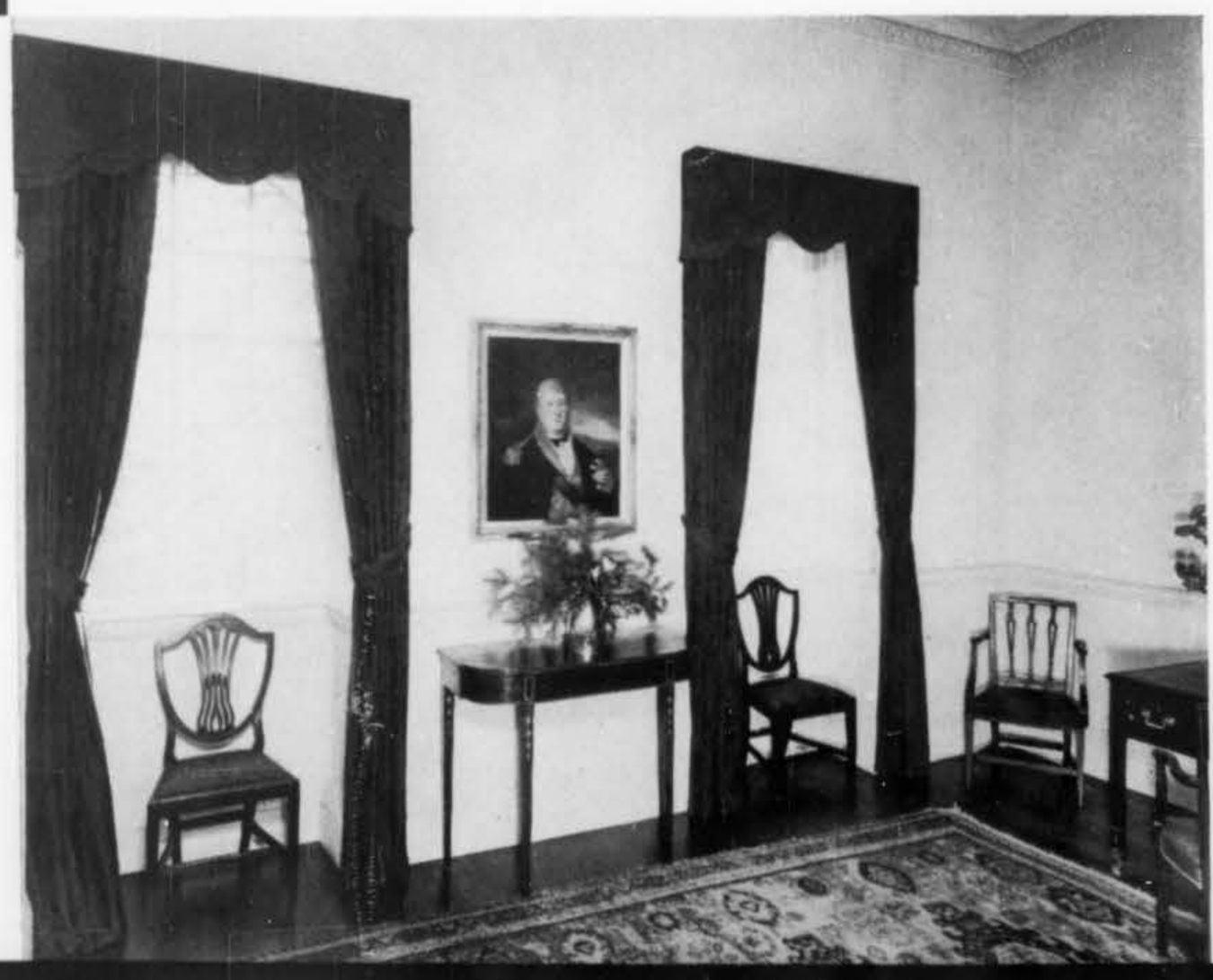
• *Interior Decoration by Alice Lounsberry.*

Rich tones of grape colored damask of Scalamandrè silk for window hangings are contrasted with off-green tinted walls of Smoking Room.

The Hammond-Harwood House in Annapolis was erected by Matthias Hammond in 1774 for his intended bride, a Miss Chase. Yet neither ever lived in it, for while he was on a trip to Philadelphia to purchase the furnishings, she eloped with another man and Hammond died several years later. Through the years the house was the scene of many social triumphs, including a reception for Lafayette. Today, completely restored, it still has the distinction of ranking as one of the most outstanding of the historical shrines of the Nation.

Silks by Scalamandrè were used throughout the restoration for upholstery and hangings, complementing the beautiful furniture and painted woodwork, each antique fabric reproduced with exacting care.

With Scalamandrè Silks the fabrics of the historical past may be faithfully re-created with authenticity and with perfection of technique in weaving and dyeing. In contemporary fabrics, too, there is a wide range of textures and designs to select from, resulting from years of know-how in manufacturing. See them today in our New Showroom, **Scalamandrè Silks, 63 East 52nd St., New York. Phone: Plaza 9-2070.** Other showrooms in Boston, Chicago, San Francisco and Los Angeles. **Scalamandrè Silcana,** our uptown showroom, is conveniently located at 15 East 57th St., New York.



The Ballroom, setting for quadrilles and minuets in mellow glow of candlelight, is handsomest interior of all with its elaborate treatment of gold and ivory lampas of Scalamandrè silk used for draperies.

Crimson and ivory lampas of Scalamandrè silk for window hangings of formal design contribute to atmosphere of elegance which characterizes parlor.

Letters to the editors

Architect protests

Sirs:
There is a matter of misrepresentation in your April 1956 issue, page 126, of *Interiors* magazine.
The interiors shown at the bottom of the page were designed by myself for a Dr. and Mrs. Max Rabanovich, who later sold to a Mrs. Baker. All interior wall furnishings, plaster, stairs, and stair covering, floor coverings, everything with the exception of the two pic-



tures, the half-settee that is shown, the folding door screen in the background, and the table, was designed and purchased by myself. Gumps had no part in it and had absolutely no right to take credit. Furthermore, I feel that this is quite unethical, to publish my work without notifying me or giving me mention.
Bruce E. Heiser, A.I.A.
San Francisco, California

Interior designer replies

Sirs:
It has been brought to my attention that the reference to the interior photographs printed in the April issue of *Interiors* could be misconstrued as crediting Gump's with the architecture as well as the furnishings.
The architect for the original owner of the house was Bruce Heiser, who also supplied the original furnishings. I was retained by a later owner to replan the interior for her, using some of the original furnishings which she purchased with the house. The dining room furniture which shows in the photograph used was part of the original furniture. The entire feeling of the interior was changed for my client, with new pieces, accessories and a complete color restyling.
I regret the inadvertent omission of a credit for Mr. Heiser's very distinctive planning.
Maurice Gardner, A.I.D.
Department of Interior Design
Gump's
San Francisco, California

No doorknobs for art's sake

Sirs:
I fail to share in the enthusiasm over Yale and Towne's artist-designed doorknobs, featured in the May issue of *Interiors*. Painters should be given enough commissions in their chosen spheres so that they can afford to paint pictures, sculptors should be encouraged to produce the works that their training has prepared them for, and the regular staff of designers at Yale and Towne should design doorknobs; their designs were infinitely more effective than the escutcheons and levers of Mirko et al.
That there exists a public attracted to the novelty of a Leger doorknob while it would not consider spending money on a painting by the same artist is a rather alarming thing, and should not be encouraged by industry.
A well designed doorknob is a work of art by virtue of having been well designed, not by virtue of having been designed by an artist.
It would be a happy day for all if the public could be brought to the point of considering a painting or a piece of sculpture as essential a part of their household equipment as doorknobs, at the same time that it might be educated to recognize a good doorknob design without the designer's signature.
Adeline Harris
Providence, R. I.

Not fogged up

Sirs:
The current A.I.D. issue is of such value and interest that I wished to express my appreciation for just the joy I received in reading it.
As manager for the Frederik Lunning showroom here in Los Angeles, I was also very pleased with the presentation of the Lunning showroom, but what I wish to commend is the issue as a whole, including the advertisements that in this issue should be models for some of the retail home furnishings magazines—with almost an art quality and not fogged up with "gracious living" and contrived settings.
Brian Barlow
Fenton of California
Los Angeles, California

Vive la difference

Sirs:
Hollis Baker's Japanese house in Michigan, in your May issue, is actually no more Japanese than Westchester County Tudor is Fifteenth Century English. Post and beam construction, oil-finished wood and shoji screens do not make Japanese, and my guess is that any Tokyo householder going about his accustomed rounds in Mr. Baker's house would find it as strange and uncomfortable a machine for living as we, for instance, would find an Eskimo igloo—even if it had a mechanical kitchen.
I deplore your labeling of it as authentic, but even more I deplore your obeisance to the cult of Japanese. If we are sophisticated enough, now, to regard our suburban Tudors with amused condescension, it seems to me we should also be intelligent enough to examine the reasons.
The slavish copying of the physical appearance of the buildings of another age or culture, incorporating into them the appurtenances of our own way of life, is ridiculous on several counts. It is pretentious and aesthetically wrong, but most of all it attacks the basic concept of what a home should be—a dwelling place compatible with the physical patterns and cultural background of its occupants.
It is perfectly all right to borrow certain technical aspects of Japanese architecture when they provide a solution to a structural problem. But must we be forever borrowing the mood of an architecture designed, in this case particularly, for a way of life completely different from ours? Isn't it about time we were sure enough of our own cultural identity to appreciate another culture without mimicing it?
Jack Rudolph
Des Moines, Iowa

Thanks from La Cienega

Sirs:
The A.I.D. Conference is over, and as far as we here in the La Cienega Center are concerned, it was a great success. Part of the credit must go to *Interiors*.
The members of the Center have asked me, as President, to express our appreciation to you for the splendid coverage you gave us in your Conference issue. You did a wonderful job, and we were most pleased.
Jane Ellis
President, La Cienega Center
Los Angeles, California

English design available

Sirs:
Those readers interested in the contemporary English print shown at the bottom of page 10 in the April issue might like to know that they don't have to send to England for it; they can get it here in this country at Cheney-



Greeff. We import this pattern, which is by the prominent English designer, Lucienne Day. It is handprinted on linen, and called "Calyx."
Albert M. Leach
Cheney, Greeff & Co.
New York

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most comprehensive

display of

distinguished

furniture



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For your information

New York's new Public Art . . . Dallas' Southwest Homefurnishings Mart . . . A.I.D. Student Designs . . . Housewives speak up on Housing . . . Awards and Competitions

New Buildings

Public Art Goes Undercover

In a recent *New York Times Magazine* article, critic Henry Hope Reed bemoans the lack of public art in the city's "stripped" architecture of today. Although Reed's quaint ideas about city ornamentation have been criticized on other grounds no one, as far as we know, has pointed out to him that there's public art aplenty. It is merely moving into the lobby and out of the rain where neither smog nor soot nor icy stare will mar the enjoyment of the wonders of public art. Far from being forced out of town as Mr. Reed fears, every kind of artist—painter, sculptor, even horticulturist—is hard at work creating all the art any public could want in the new lobbies. One of the newest examples is Hans Hofmann's huge and colorful mosaic mural covering 1,200 square feet of lobby wall in the new William Lescaze skyscraper at 711 Third Avenue (see cuts below). Made of thousands of pieces of Venetian tile, Hofmann's luminous mosaic is the 76-year-old abstract artist's first attempt in this ancient medium. José de Rivera's steel sculpture, shown on these pages in March, "ornaments" the same building which is setting a high standard in lobby art for Third Avenue's budding splendor.

A lobby wall complete with waterfall has been designed by sculptor Isami Noguchi for the 38-story office building on its way up at 666 Fifth Avenue. A continuous flow of water will cascade down a horizontally-carved sculptural glass wall to delight the ears as well as the eyes of New York's public art enthusiasts. In front of the waterfall, a row of free-form stainless steel fins will reach from floor to ceiling, and a row of similar fins will run horizontally across the ceiling. Can there be any doubt that what Reed calls "the ancient visual aid known as public art" has not been banished from the city?

Acres for Display

The Coliseum, another new city landmark looming large over the Southwest corner of Central Park, opened its doors to an endless procession of trade expositions and conventions. Among the 125,000 opening-day visitors crowding the Coliseum's 301,000 square feet of exhibition space was Frank Lloyd Wright who told reporters he thought the *Coliseum* was a great utilitarian achievement but, he added, "architecture is something else again." However, such utilitarian achievements as the enormous Coliseum lobby (250 by 70 feet) that can be divided into four separate lobbies to serve four separate shows is worth mentioning as well as the shadowless lighting designed by Abe Feder to make people feel as big as they are. Feder is the man who has done the stage lighting for hundreds of New York shows and believes that lighting should be treated as an art with the emphasis on people. His Coliseum lighting was designed not only to create daylight illumination for the exhibition but also to keep the visitors from feeling like Lilliputians in a Swiftian situation.

Dallas Too

In the land where fact is more fabulous than fancy and the gold that glitters in public buildings is really gold, it hardly seems news that work is about to begin on a huge Homefurnishings Mart in Dallas—the first in the Southwest. A two-story structure designed by Don Speck of Dallas, the Southwest Homefurnishings Mart has a 217,000 square foot floor plan with a total of 434,000 square feet—





Entrance and lobby for the Southwest Homefurnishings Mart for Dallas.

very nearly outdoing the colossal Coliseum in display area. Five spiral stairways and four sets of escalators will lead from one floor to the other. Showrooms will be glass-fronted and skylights will augment indirect lighting. Other attractions will include green-planted courtyards, hanging balconies and lounge spaces, and a luxury motel is being planned for an adjacent site. Trammell Crow, an old-timer at developing U. S. and Canadian industrial properties, will build and operate the new Southwest Homefurnishings Mart which will open for business early in 1957. Two market events will be held each year "second in size only to the national markets in Chicago."

Two views of the gleaming mosaic mural in 711 Third Avenue designed by Hans Hofmann. Wendy Hilty photos reproduced by permission of William Kaufman and Jack D. Weiler.





Student Designs

Dorms for Moore

Interior Design students at Philadelphia's Moore Institute of Art, Science and Industry are taking an active part in plans for their school's three million dollar building project which will get underway in the fall. They are working on the interior decorations for the new dormitories—and who could be better fitted for the job? With a housing capacity of about 120 students, the new dormitories will have built-in chests, desks and wardrobes. A glass-enclosed penthouse opening on a sun deck will provide studios and recreation rooms for the students. One interesting feature of the dormitories, according to architect Donald P. Macpherson, is that "the actual construction will be the finished construction." Large slabs of concrete to be used in the construction will be

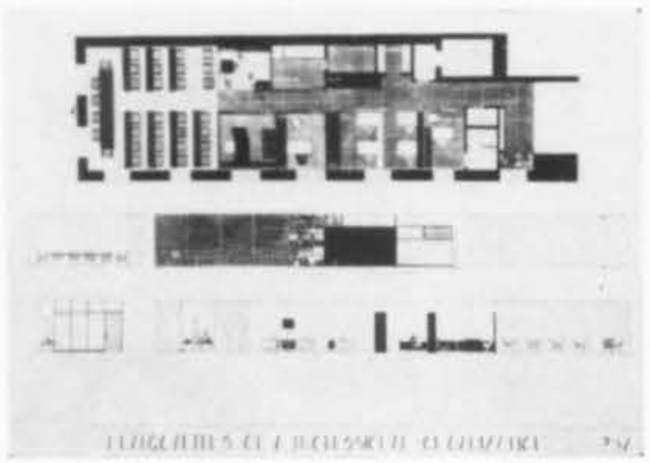


Paul Hanson Co. Inc.

15 East 26th Street
New York

611 Merchandise Mart
Chicago





Top award winner in A.I.D.'s 1956 Student Design Competition by Cordette McCracken.

smoothed and painted but not otherwise covered, except for flooring. The Interior Design students' renderings will be copied when the building is finished.

A.I.D.

Winners of the 13th Annual A.I.D. Student Design Competition were recently announced by Marc T. Neilsen, National President of the A.I.D. The problem presented was "Headquarters of a Professional Organization"—the division of space shown on plan to accommodate the needs of the organization, and its complete decoration, including wall and floor treatment, lighting and furnishings. Cordette McCracken of Pratt Institute won the top award for her design (above) which was cited by the judges for "Most efficient solution of problem; direct plan—not tricky; allocation of functional space noteworthy; excellent use of construction and decorative materials; fine selection of movable furniture; colors pleasant, if unimaginative; presentation of problem neat and clean-cut." Ann Brooks of Alabama Polytechnic Institute, Auburn, Alabama, was named second award winner and Harvey Rosenberg of Pratt Institute won the third award. Winners were chosen from 230 entries from Interior Design students in 25 schools and colleges in the U. S. and Canada.

British Design

With the Accent on Posterity

"The American market," said British designer W. M. de Majo at last year's International Design Conference at Aspen, "seems to be one in which what matters most is what is latest." In Britain, "the accent is not so much on immediate prosperity as on posterity." As a result of Mr. de Majo's words, an exhibition of the work of eight British designers is now touring the U. S. It opened at Florida State University last January, was recently shown at the Institute of Design in Chicago, and will go to the Walker Art Center in Minneapolis on September 15. It will go to M.I.T. in Boston, the University of Denver, the de Young Museum in San Francisco and the University of Southern California in Los Angeles before its final showing at the National Gallery in Ottawa early in 1957. Furniture and fabrics, posters and other graphic designs as well as photographs of interiors and exhibitions are among the posterity-accented designs in the *Designs from Britain* exhibition (below). The eight British designers and their clients who are financing the U. S. exhibition may not place the accent on prosperity but at least they have an eye on it.

The Voice of the Housewife

Parlors, Family and Mud Rooms

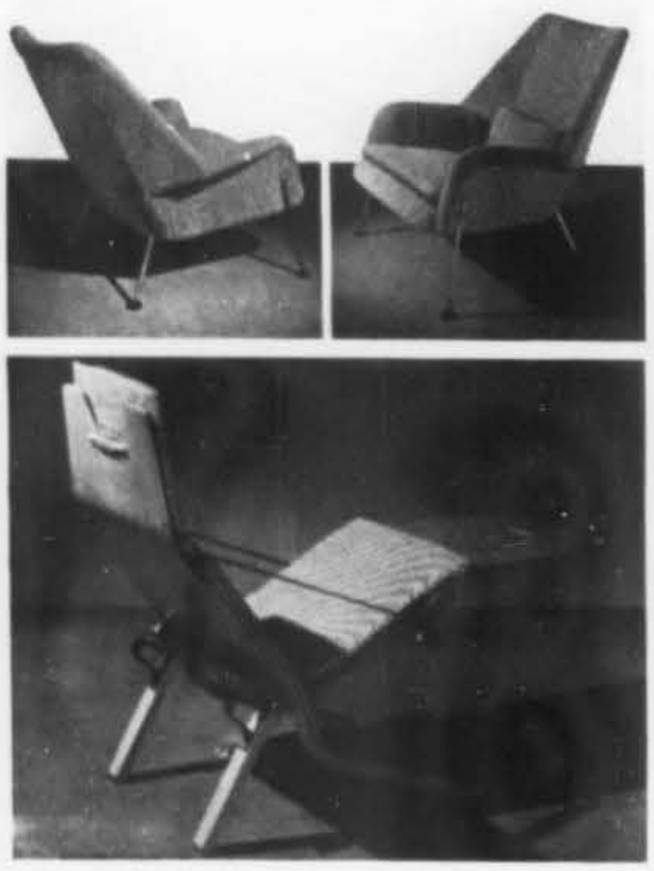
If the "hundred housewives" who attended the Washington conference to help the government design a $10,000 house that would be a good loan risk get what they want, interior designers had better give some thought to parlors, "mud rooms" and family rooms. Housewives from all over the country who attended the conference called by Albert M. Cole, Housing and Home Finance Administrator, evidently had been waiting in their split-level ranch-types for just such a chance. In any case, they weren't a bit shy about voicing their opinions. First of all, the housewives are for the return of that Victorian commodity, the parlor, as a sanctuary for the less exuberant members of the household. Teenagers, TV, hi-fi and cocktail guests would exuberate in a large family room which would have an L for dining and either combined with, or adjacent to, the kitchen. Picture windows ranked high among prevalencies the housewife would prefer to do without. Neither do they look favorably on what one of their members called "uniform houses on denuded acres," and "every kind of material and color all in one house." Altogether, "the hundred housewives" ideas are not to be treated lightly. They will undoubtedly have their effect on community planning, building and interior designing in America's burgeoning suburbs. At the very least it's good to know that those mass-produced wildernesses stretching from city to city like a cookie-cutter's nightmare can't hide behind that much-abused word "functionalism."

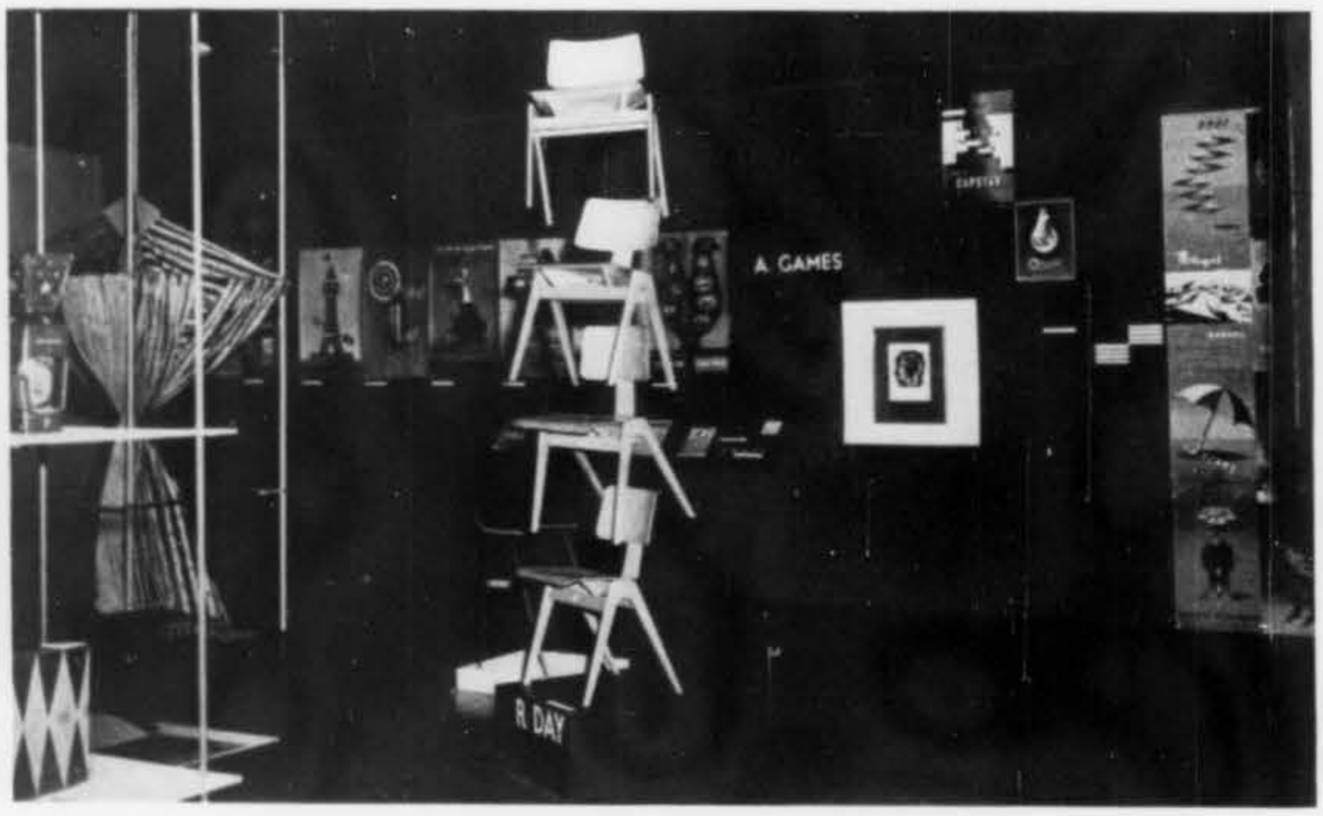
The Voice of the Architect

Sert and "Sensationalism"

José Luis Sert, internationally noted architect, city planner and Dean of Harvard's Graduate School of Design, called for more coordi-

Easy chair and collapsible deck chair by Ernest Race for Ernest Race Ltd.; view of exhibition showing chairs by Robin Day, fabrics by Lucienne Day and Abram Games' posters.





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FURNITURE



Furniture shown, in light, warm-toned and dark finishes, with gleaming brass accents, foam rubber upholstery.

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No. 4914—Occasional chair. No. 4918—End table, shell top.
No. 4900—Series of modular cabinets with contrasting wood finishes.

No matter what kind of furniture you are looking for—traditional or modern—you will find it *at its very best*—at Grosfeld House. For here is no mass-produced furniture masquerading behind fancy price tags, but precious furniture *originals*...hand-crafted to *perfection* by Grosfeld's own skilled artisans. You must see the superb new Grosfeld House collections before you plan your very next interior. Visit our showrooms—or write for catalog.

Now on view in our New York showrooms—an extensive import collection of 18th & 19th century porcelains, lamps, objets d'art.

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New York Showrooms Open Thursday until 8:30 P.M.

nation and less sensationalism among U. S. designers at the First Annual Testimonial Dinner of the New York Chapter of the Industrial Designers Institute. No one who has really looked at America's muddled cityscapes can fail to agree that they are the hodgepodge of misalliances that Professor Sert blames on an "unhealthy search for sensationalism." Instead of creating a harmonious environment in which people can live and work, building after building rises up to outflash its neighbor; car after car appears on jam-packed streets to outbulge its predecessors. Professor Sert cited Japanese design as an example of buildings, furniture, utensils, clothes, textures, colors creating a harmonious whole. He is right of course. We, too, admire Japanese design but isn't that something else again? Aren't American designers only creating the symbols of our very young and many-sided culture? Perhaps even the Japanese went in for sensation in their forgotten youth. In any case, we have it from Alexander Pope that sensationalism isn't new with us: "A work where nothing's just or fit; One glaring chaos and wild heap of wit," he wrote more than 200 years ago.

Architectural Unconscious

Psychologically- and physiologically-instructed is what an architect must be if he doesn't want to be the man behind all sorts of mental and marital breakups, Dr. Richard J. Neutra, F.A.I.A., told students, architects and members of the allied arts. The occasion was one of a series of lectures by prominent architects being sponsored by the Beaux-Arts Institute of Design (National Institute for Architectural Education). Neutra spoke on *Life and Human Habitat* which is also the title of his newest book and the clue to his theories about architecture. Man's house should be a fulfillment of his longing for happiness and harmony, Neutra believes, and to accomplish this the architect needs to be something of a psychiatrist, a biologist, a physiologist as well as an engineer and a designer. He should be able to understand how a client's wishes have been conditioned, how he reacts to color, light, texture. In short, an architect like the psychiatrist, must know better than his "patient" what type of environment will come nearest to fulfilling his deepest wishes. Although seldom detected, says Neutra, the architect has undoubtedly been the cause of many broken marriages and emotional upsets because he hasn't understood his clients. Modern designers and modern architects haven't yet learned how to integrate human life to the human habitat, according to Neutra, the way such peoples as the Pueblo Indians did instinctively.





Lois Reed, A.I.D., and "Family Room" she designed for Woodward & Lothrop model rooms.

Interiors

In the Nation's Capital

Far Eastern Splendor, Urban French Provincial, and Americana were the three decorative trends chosen by Lois Reed, A.I.D., Woodward & Lothrop's Home Furnishings Coordinator, for the store's 1956 Spring model rooms. A "family room" (above) designed by Miss Reed to illustrate the Americana theme must have made a special hit with the "hundred housewives" (see previous page). To create a relaxed and attractive setting for the entire family, Miss Reed used Whitney's "Americana" furniture which is an adaptation of old Shaker designs. Cabin Craft's textured nylon and rayon carpet, and Jofa's gay burro and fruit print for the draperies. Candy jars filled with colorful beads are used as lamp bases. Although not visible in the photograph, there's an open-face white brick fireplace which holds a television unit and is a room divider.

In the Bay State Capital

To announce the opening of his new Boston shop, Herbert Howarth Coe, A.I.D., designed a five-room exhibition for Boston's recent Home Progress Show. Drawing largely from regional sources, Mr. Coe used both traditional and contemporary furnishings for his "practically priced" room settings (below). Among the regional furnishings highlighted in Mr. Coe's room settings were Sligh's Cross County and Classic Provincial furniture, Winchendon Furniture's Planner Group, Royal Curtain's draperies and Allen Industries' carpet squares. Mr. Coe offers decorator counsel and service in contemporary and traditional furnishings in his new Boston shop.

Exhibitions

Accent on New Talent

The Museum of Modern Art's current exhibition, *Recent Drawings, U. S. A.*, is impressive in its scope, variety and freshness. Planned by the Museum's Junior Counsel "to encourage new talent and demonstrate recent directions in American drawing," it should also go far toward encouraging new art viewers and new collectors. New talent is abundantly represented with almost a third of the 150 works

Modern executive office and traditional room by Herbert Coe, A.I.D., for Boston's Home Progress Show.





Contemporary Elegance

Pattern Florama—one of an important new collection:
series #82730 on taffeta in
6 colorations.

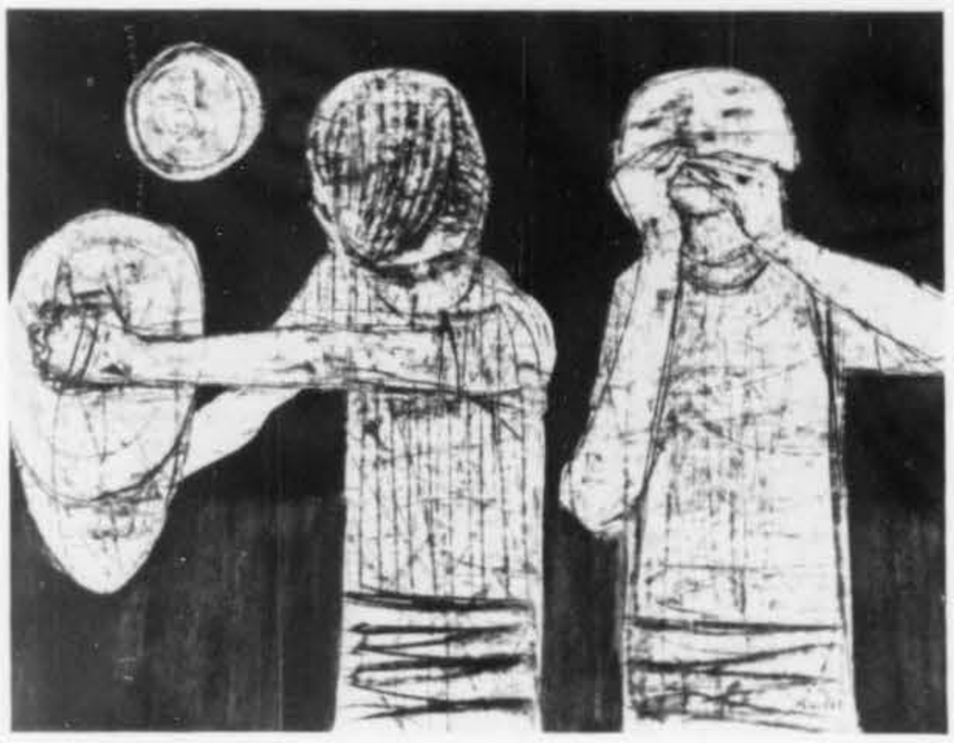
by Lehman-Connor

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exhibited being shown in New York for the first time. Most of the artists were born in the 1920's and come from 27 states, Washington, D. C. and Hawaii. As for demonstrating recent directions in American drawing, it is a pleasant surprise to find almost as many directions as artists. Not all the talent is new, however. Such familiar names as Leonard Baskin, René Bouché, Adolf Dehn, Reuben Tam, Morris Graves, Rico Lebrun and Louis Schanker are interspersed among the newcomers, and it's a credit to the Museum's Junior Council and William Lieberman who selected the drawings from more than 5,000 submitted that no one suffers by comparison. The show will be circulated throughout the country after it closes at the Museum on August 5.



Moon Song, *right, charcoal drawing by Tom Vincent in Museum of Modern Art show.* The First King, *below, serigraph by Edward Landon at Meltzer Gallery.*



Accent on Norway

New serigraphs by the American artist, Edward Landon, were appropriately shown at New York's Meltzger Gallery recently in conjunction with the second U. S. exhibition of work by contemporary Norwegian Printmakers. Since Mr. Landon's enthusiasm for Norwegian art while on a Fulbright Fellowship in 1950 and 1951, was directly responsible for the original U. S. exhibition of Norwegian Printmakers sponsored by the National Serigraph Society in 1951, it is of particular interest to see the strong Scandinavian influence in this American artist's work. In feeling, color and symbol, Mr. Landon's new serigraphs show a distinct Norse flavor that makes his work an interesting adjunct to the fine Scandinavian prints in the exhibition.

In the Offing

Aspen, 1956

"Ideas on the Future of Man and Design" is the ambitious theme of this year's International Design Conference to be held in Aspen from June 23 through July 1. The Conference will be divided into three sessions—Management and Design, Profession of Design, and Education and Design—with a day of rest between each session. Speakers of national and international importance will include: Misha Black, President of Society of Industrial Artists in England; Jacques Vienot, founder of the Bureau for Technical and Esthetic Studies (Technes), in France; Hisaakira Kano, architect from Tokyo; Alberto Rosselli, industrial designer and architect from Milan; Garrett Eckbo, Los Angeles landscape architect; Mortimer Adler, Director of Institute of Philosophic Research, San Francisco; Jupp Ernst, Director of the Academy of Art in Industry in Kassel, Germany; Max Frisch, architect and prizewinning novelist of Mannendorf, Switzerland; J. Muller-Brockman, free-lance designer of illustrations, posters, exhibition design, stage design, cartoons in Zurich, Switzerland. For further information and registrations; International Design Conference in Aspen, 220 South Michigan Avenue, Chicago 4, Illinois.



Boston, 1956

The Fifth Annual Boston Arts Festival has been scheduled for the two weeks from June 9 to June 24 in the Boston Public Garden. The 1956 Program will include exhibitions of paintings, sculpture, and graphic arts chosen by national jurors from New England entries; prizewinning architectural projects executed in New England within the past five years; craft demonstrations; an invitation exhibition of 50 contemporary American watercolorists. Concerts, folk dance, ballet, drama and poetry are also on the Festival agenda. As usual, there will be no admission charge for any event.

Awards and Competitions

Per l'estetica del prodotto

A booklet illustrating prizewinning designs in Italy's La Rinascente Gold Compasses and the Great National and International La Rinascente Gold Compasses award has just been published. The Gold Compasses Competition, now in its third year, is open to individual manufacturing firms in Italy. The Great International and National Gold Compasses which are given for significant contributions to Industrial Design both in Italy and abroad, were won by Italy's Adriano Olivetti and U. S. architect Marcel Breuer in 1955. The aim of the awards, which are sponsored by La Rinascente, is "to set up a competition between manufacturers and designers to encourage improvements and research work . . . to develop the taste of consumers so that this endeavor . . . may be appreciated and understood by everybody concerned." Two 1955 honorable mention award winners are shown in cuts, left. The adjustable table was designed by Enrico Vitali of Kraftmetal in Trieste, and the spider-web-like chair of iron and Nylon is by Conti-Forlani-Grassi of Emilio, Firenze.



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Western Achievement Award

The Furniture Club of Southern California is now accepting nominations for the Western Achievement Award presented annually to the outstanding furniture retailer in the West. The award is given to the retail store owner or employee judged outstanding in his or her contributions to the community and the home furnishings industry during the past 12 months. Any member of the home furnishings industry may nominate any Westerner for the award which will be presented at the Furniture Frolic banquet to be held during the Los Angeles Furniture Market week, July 9-13. All nominations must be accompanied by detailed information covering the qualifications of the nominee and should be submitted to the Furniture Club of Southern California, 2155 East Seventh Street, Los Angeles 23.

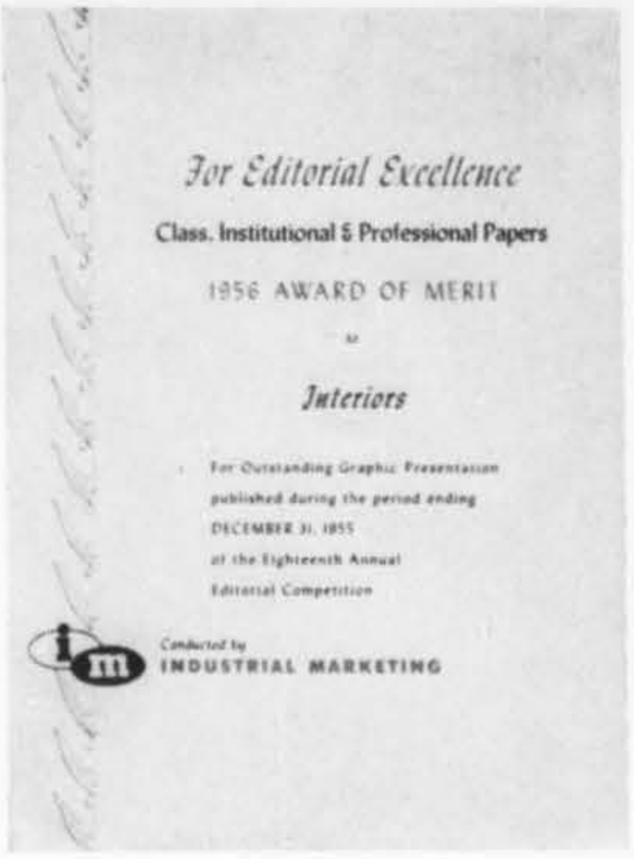
Now we are 14

To the 13 certificates already bestowed on *Interiors* for Editorial Excellence in the Annual Business Paper Editorial Achievement Competitions sponsored by *Industrial Marketing*, we have proudly added our 14th. This newest certificate, which has already taken its place on the prominent wall where *Interiors*' plaques and certificates (nearly 25 in all) can be easily observed with nary a peep from our modest selves, was awarded to our December 1955 report, *Daylight for Etruria: the remodeled Etruscan museum at the Villa Giulia.* Selected by the Judges to receive a certificate of merit, *Daylight for Etruria* was photographed and written by Marilyn Silverstone, a former member of *Interiors*' staff, and laid out by *Interiors*' Art Director Aldo Giurgola. We are understandably pleased with our latest distinction awarded "in a field of some 615 entries of outstanding quality."

Scholarships

Home Fashions League

The National Home Fashions League announced eight new winners and two renewals of its annual scholarships for a year's night study in the field of home furnishings design and styling, merchandising, and interior decoration. Young women in the New York area who won scholarships were Jeanne Albert, *Woman's Home Companion*; Carol Church, Lord & Taylor; Maria Jaax, Lord & Taylor; Jo Ann Ridgeway, Albin Dearing, Inc.; Carol Schanno, *House & Garden*; Corinne Williams, Eastman Chemical Products, Inc.; and Ann Foley, William Pahlmann Associates, had her 1955-56 scholarship renewed for a second year. The League's Southern California chapter named Sherle Fox, Contempo, Inc., to receive its award, and has renewed the scholarship of Joan Miller, Associated Merchandising Corporation, for another year. The Washington, D. C., chapter chose Lu Weber Rice, Mazor Masterpieces, Inc., to receive its scholarship award. Next year, the newly formed Northern California Chapter will award scholarships.



School for American Craftsmen

The School for American Craftsmen of the Rochester Institute of Technology has announced three scholarships of $500 each, and three scholarships of $300 for the school year 1956-57. They are available to entering students who are candidates for a degree and may be used in any of the school's four departments: Ceramics and Ceramic Sculpture, Woodworking and Furniture Design, Metalcrafts and Jewelry, Weaving and Textile Design. Complete details will be supplied by H. J. Brennan, School for American Craftsmen, Rochester Institute of Technology, 65 Plymouth Avenue South, Rochester 8, N. Y.

For Your Calendar

Through June 9. *Seventh Annual exhibition of Northwest Ceramics, sponsored by the Oregon Ceramic Studio and the Creative Art Foundation of Oregon.* Portland, Oregon.

Through June 10. *German Drawings—Masterpieces From Five Centuries. Smithsonian Institution traveling exhibition.* Metropolitan Museum of Art, New York.

Through June 17. *New England Crafts, Smithsonian Institution traveling exhibition.* George Thomas Hunter Gallery of Art, Chattanooga.

Through June 22. *New Dimensions, 1956 exhibition of Celanese Contemporary Fabrics.* 16 East 34 Street, New York.

Through June 23. *Italy Rediscovered, Smithsonian Institution traveling exhibition.* Boston Institute of Contemporary Art.

Through June 26. *European Glass Design, Smithsonian Institution traveling exhibition.* Royal Ontario Museum, Toronto, Canada.

Through June 28. *The Toiles of Today and Yesterday.* Scalamandré Museum of Textiles, New York.

Through July 1. *Ten Years of American Printmaking, 1947-1956, a special exhibition.* Brooklyn Museum, Brooklyn, New York.

Through August 5. *Recent Drawings, U.S.A., an exhibition sponsored by the Museum of Modern Art's Junior Council.* Museum of Modern Art, New York.

Through August 19. *Lace with the Delicate Air, showing interesting uses of lace from ancient Coptics to current fashions in apparel and home furnishings.* The Brooklyn Museum, Brooklyn, New York.

Through August 31. *Design by the Yard, largest printed textile exhibition ever held.* Cooper Union Museum, New York.

Through October 1. *Pots, Vases, and Figurines, 10,000 years of ceramic development.* Florida State University Museum and Art Gallery, Tallahassee.

June 7-10. *Annual Furniture Fair of the Association of Furniture Manufacturers in Denmark, open to furniture dealers and buyers only.* Frederica, Denmark.

June 9-24. *Boston Arts Festival.* Public Garden, Boston.

June 11-15. *Seventh National Plastics Exposition sponsored by the Society of the Plastics Industry, Inc.,* New Coliseum, New York.

June 13-28. *The Antique Dealers' Fair and Exhibition.* Greta Hall, Grosvenor House, Park Lane, London.

June 15-28. *Summer Market.* Waters and Exhibitors buildings. Grand Rapids, Michigan.

June 18-28. *Summer Market.* American Furniture Mart, Chicago.

June 18-28. *International Home Furnishings Market.* Merchandise Mart, Chicago.

June 23-July 1. *International Design Conference.* Aspen, Colorado.

June 25-29. *International Housewares Show.* New Coliseum, New York.

July 2-13. *Plastics in Buildings—Special Summer Program.* Massachusetts Institute of Technology.

July 2-August 31. *Modern Printed Textiles.* The Scalamandré Museum of Textiles, New York.

July 8-13. *New York Home Furnishing Accessories Show.* New York Trade Show Building.

July 8-13. *New York Lamp Show.* Hotel New Yorker and New York Trade Show Building.

July 9-13. *Summer Market.* Los Angeles Furniture Mart.

July 15-20. *National China, Glass, and Pottery Show.* Hotel New Yorker, New York.

July 16-20. *Summer Market.* Western Merchandise Mart, San Francisco.

July 22-25. *Washington Gift Show.* Hotel Willard.

July 29-August 8. *Chicago Gift Show.* LaSalle Hotel and Palmer House.

July 31-August 4. *23rd Annual Craftsman's Fair, League of New Hampshire Arts and Crafts.* Belknap Mountain Recreation Area, Gilford.

August 5-8. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Civic Auditorium, Sheraton-Palace, St. Francis and Sir Francis Drake Hotels, San Francisco.

August 12-15. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Civic Auditorium, Plaza and Benson Hotels, Portland, Oregon.

August 18-September 23. *Scandinavian Design Cavalcade.* Stockholm, Sweden.

August 19-22. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Civic Auditorium, New Washington and Olympic Hotels, Seattle.

August 19-24. *New York Gift Show.* Hotel New Yorker and New York Trade Show Building.

August 25-September 9. *Seventh National Homefurnishings Show.* New Coliseum, New York.

August 26-28. *Western China, Glass, Gift, Stationery, Jewelry, Toy, and Housewares Show.* Davenport Hotel, Spokane, Washington.

August 26-30. *National Association of Furniture Manufacturers 28th Annual Convention and Supply, Equipment and Fabric Fair.* Conrad Hilton Hotel, Chicago.

August 29-November 4. *Textiles, U.S.A.* Museum of Modern Art, New York.

September 1-October 1. *Scandinavian Design Cavalcade.* Helsinki, Finland.

September 2-6. *Allied Gift and Jewelry Show.* Hotel Adolphus, Dallas, Texas.

September 9-13. *Boston Gift Show.* Hotel Statler.

September 16-19. *Denver Gift and Jewelry Show.* Hotel Albany, Denver.

September 20-October 20. *Scandinavian Design Cavalcade.* Copenhagen, Denmark.

September 23-26. *Philadelphia Gift Show.* Hotel Benjamin Franklin.



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CHURCH BUILDING AND FURNISHING. *By J. B. O'Connell, 264 pages, 6¼" x 9¼", with a 31-page appendix of black-and-white illustrations. Liturgical Studies, Volume II. University of Notre Dame Press, Notre Dame, Indiana, 1955. Library of Congress Card Catalog No. 55-8273. $5.50.*

Opportunity aside, it is not surprising that so few modern architects take on church design, or that having done so, they very often end up with certain unresolved problems. Reverend O'Connell's book infers the reasons, while it offers aid and assistance.

The Catholic Church functions within forms accumulated and developed for nineteen hundred years. Its needs are bewilderingly complex, and it radiates Tradition. Faced with these dual blocks, modern architects have either eschewed church building entirely, or approached it with diffidence and constraint.

Reverend O'Connell's book should do much to alleviate this situation. It is a clear and comprehensive study of what, according to liturgical practices and canon law, the Church requires of its structure as a whole and in its particular parts. It does not attempt to say how a church should be built, but only to explain what its established forms and functions are, and how they came to be so. Obviously, it is dense with detail, but it is also inspiring and challenging.

Many of the dictates of the Catholic Church are very close to those of modern architecture. They are concerned with the innate beauty of natural materials, with the dignity and serenity of open space, with the particular effects of sunlight and artificial light, and with the psychological aspects of mass seating. And the Church has a wealth of symbolism whose essential nature, once understood, should provide a powerful catalyst to the production of church structures of beauty and integrity.

That this has yet to be accomplished is attested by the accompanying illustrations. Selected to show the freedom of expression possible, they unhappily point up, in too many instances, the need for further development. Among the modern churches (all the examples are contemporary), the thing that stands out most markedly is that architects have not yet succeeded in translating into the modern idiom the qualities that the vaulting arch gave to Renaissance and Gothic churches. The most interesting attempts in this direction are the Church of Christ the King, Seattle, by Paul Thiry, and the Corpus Christi Church, San Francisco, by Mario Ciampi. The Thiry church is an amphitheatre with an unbroken arc of clerestory windows and a ceiling dropping gradually in three great concentric semi-circular planes to focus attention on the altar. The Ciampi church, a rectangular structure, is remarkable chiefly for a transposed clerestory—the ceiling of the side aisles is a continuous strip of translucent glass.

It is provocative and perhaps indicative of the problem that the most satisfying example in the group is a small chapel in Flers, Normandy, by M. Meurice which has a beautiful and reverent fieldstone altar diffusely lit by flanking deep-set windows. Like the Matisse chapel at Vence and that of Le Corbusier at Vosges (neither of which is pictured here), it would seem to indicate that modern architects and designers have only come to terms with ecclesiastical art when the church is small scale, intimate and personal. Though none of these three small structures are physically or even spiritually alike, they are all cohesive expressions of their individual designers' feeling for the problem.



This cannot be said for the larger modern churches. The paradoxical functions of religious structures—that they are places of formalized public worship *and* private meditation—have not yet been successfully equated by modern architects. Reverend O'Connell's scholarly volume, which clarifies all the spiritual and physical need of a church building, from orientation on site to chalice decoration, should help them to meet this challenge. In meeting it, they may very well help modern society itself to equate God as a social phenomenon as well as a mystical evocation.

—B.D.

Irresistible exploration

SHOIN ARCHITECTURE IN DETAILED ILLUSTRATIONS. *By Harumichi Kitao, architect. 192 pages, 8¼" x 11½", profusely illustrated by black and white photographs and drawings. In English and Japanese. The Shokokusha Publishing Company, Inc., Tokyo, Japan. Distributed in the United States by Wittenborn & Company, 32 East 57th Street, New York 22. $12.00.*

Architect Kitao has devoted the last four years to two volumes of pictorial analysis of the Shoin and Sukiya styles, which existed almost simultaneously in Japan between the mid-14th and the mid-17th centuries. His book on the more modest Sukiya style, which might be described as an esthetic system based on the exquisitely austere philosophy of the tea ceremony, appeared in 1953. The new book on Shoin architecture presents in dazzling array the more sensuous though by no means gaudy order that developed under the influence of hedonistic Zen philosophy and Buddhist trappings from China. Nevertheless, however, luxuriant Shoin architecture might appear in comparison with Sukiya architecture, it was not in the least decadent. It evolved from two sharply distinct building types: the elegant Shinden style which flowered a few centuries earlier in aristocratic residences, and the fortress-like Buke style of the Samurai castles.

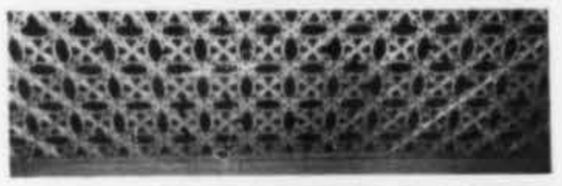
Lest these references to historic placement be misinterpreted, it must be said flatly that this is no scholar's chronology. Though the brief English text and captions are handsomely set and printed (the Japanese version is of course far more beautiful), it is not only obvious that they were written, edited, and proofread without the help of anyone competent in the English language, but that little attempt was made to conform to the reasonable requirements of translation.

Kitao speaks the universal language of architectural presentation, and people in this field will have no trouble reading his floor plans, elevations, and photographs. Readers whose curiosity about history are tantalized, and who have not read other works on Japanese architecture, are advised to study adequate scholastic works such as Arthur Drexler's *Architecture of Japan* (Museum of Modern Art publication, 1955) or *The Art and Architecture of Japan* by Robert Treat Paine and Alexander Soper (Penguin Books, Ltd., 1955). But historic facts aside, the visual facts are indelibly vivid in this English-poor Japanese import.

His opening chapters on the *Nomenclatures of Shoin, Shoin Plans, Shoin Exteriors, and Shoin Interiors*, introduce to us all the basic plan types, architectural features, and interior parts. Since it is orderly, what does it matter whether we miss the nouns? We see various examples of each type or part—many ceilings, many porches, many doors, many *takomono*—from 22 shoin buildings.

The remainder of the book is a systematic presentation of 15 other Shoin buildings, complete from plans and elevations to interiors. The text introducing each includes the place, name, date, history, and an esthetic evaluation. Nowhere is there to be found a simple statement of the general principles of Japanese architecture, nor even a word about Japanese ways of living. Everything is taken for granted—presupposing an already informed reader. What there is an overwhelming and delightful abundance of, however, is detail—and specifically interior detail. The richness and







beauty of wall paintings, ceiling coffer-work, carved *Ramma* grilles (above), balustrades, arched, war-fan-shaped, and other windows, and fine-chased metal door hardware, for example, not only offer the enchantment of endless variety but an intimate sense of a superbly designed world.—*O.G.*

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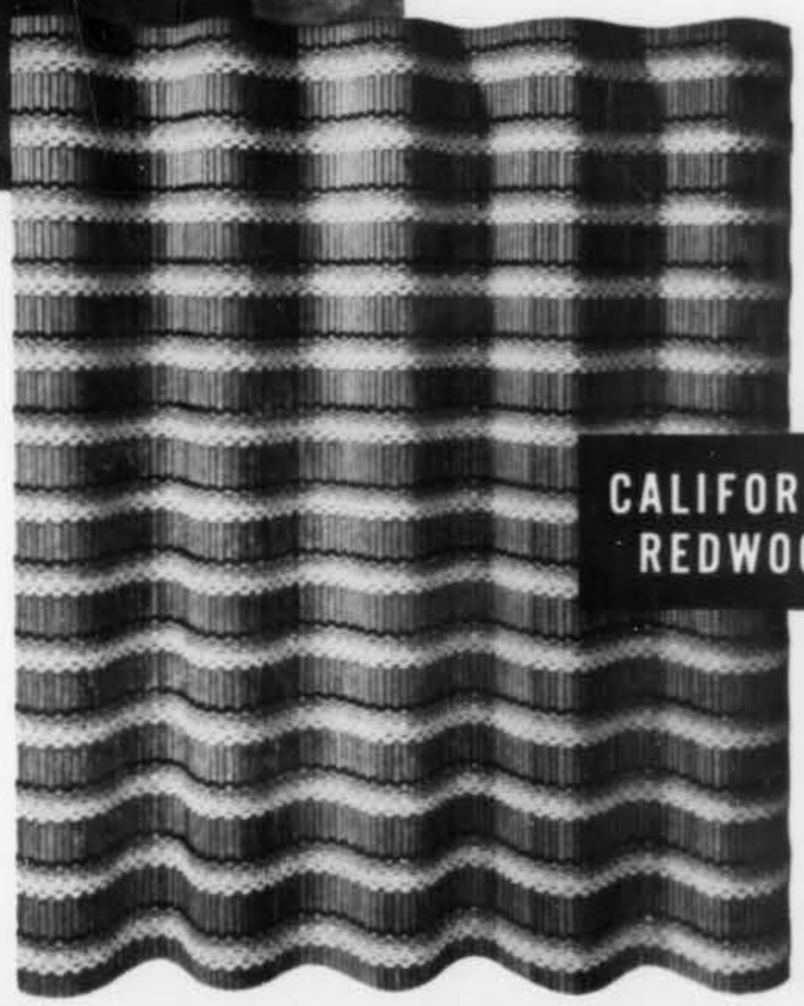
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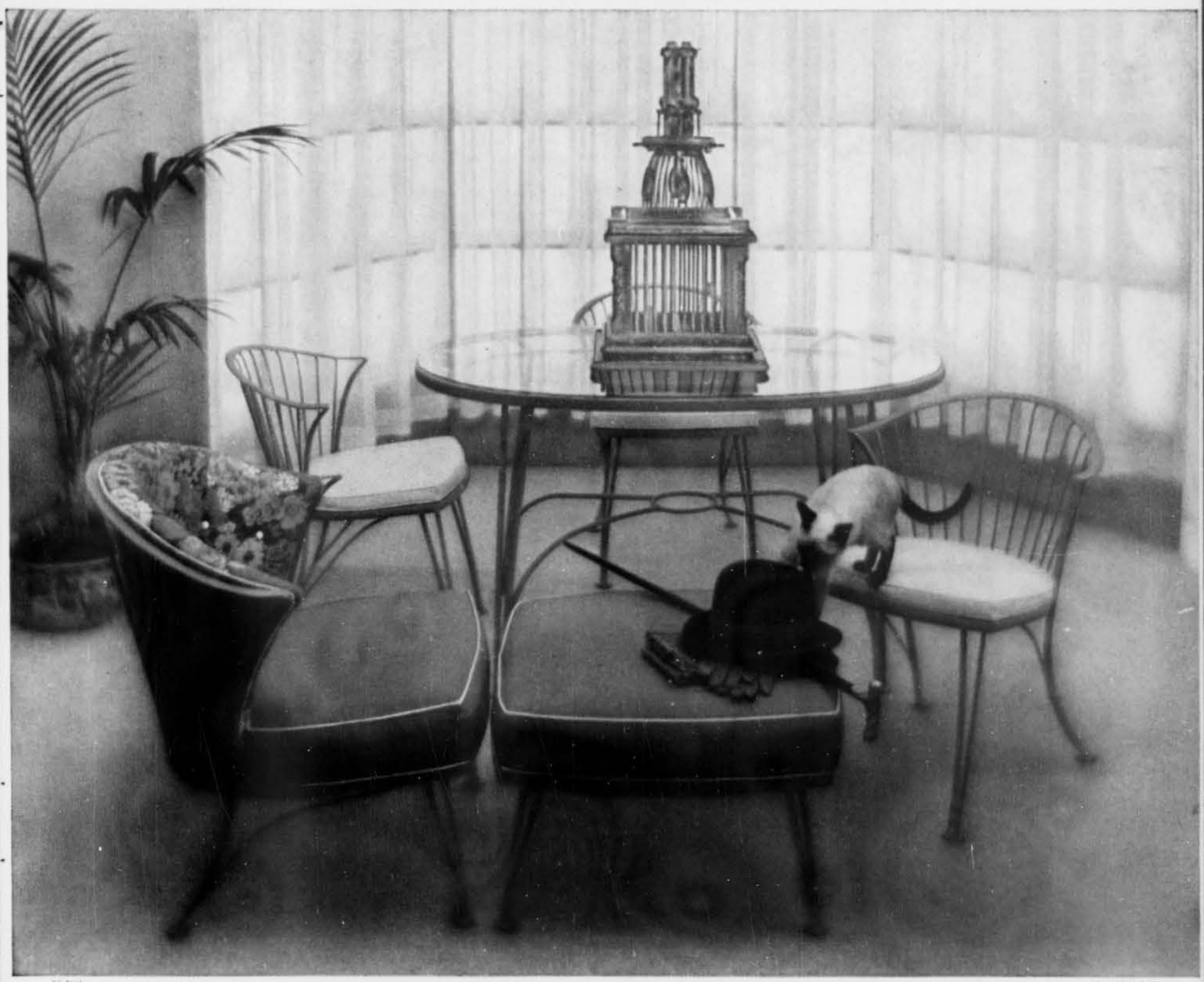
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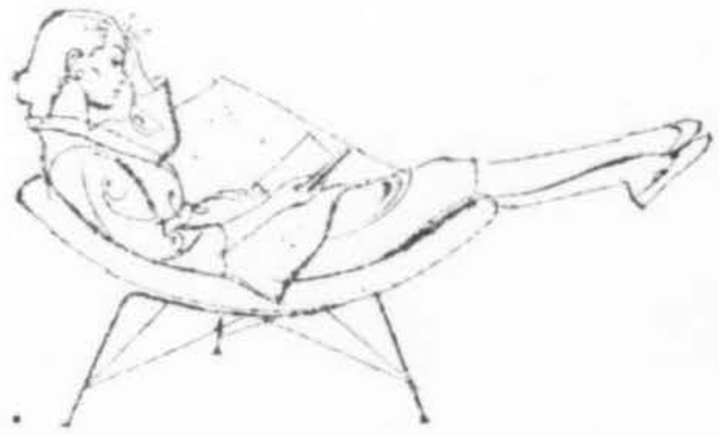
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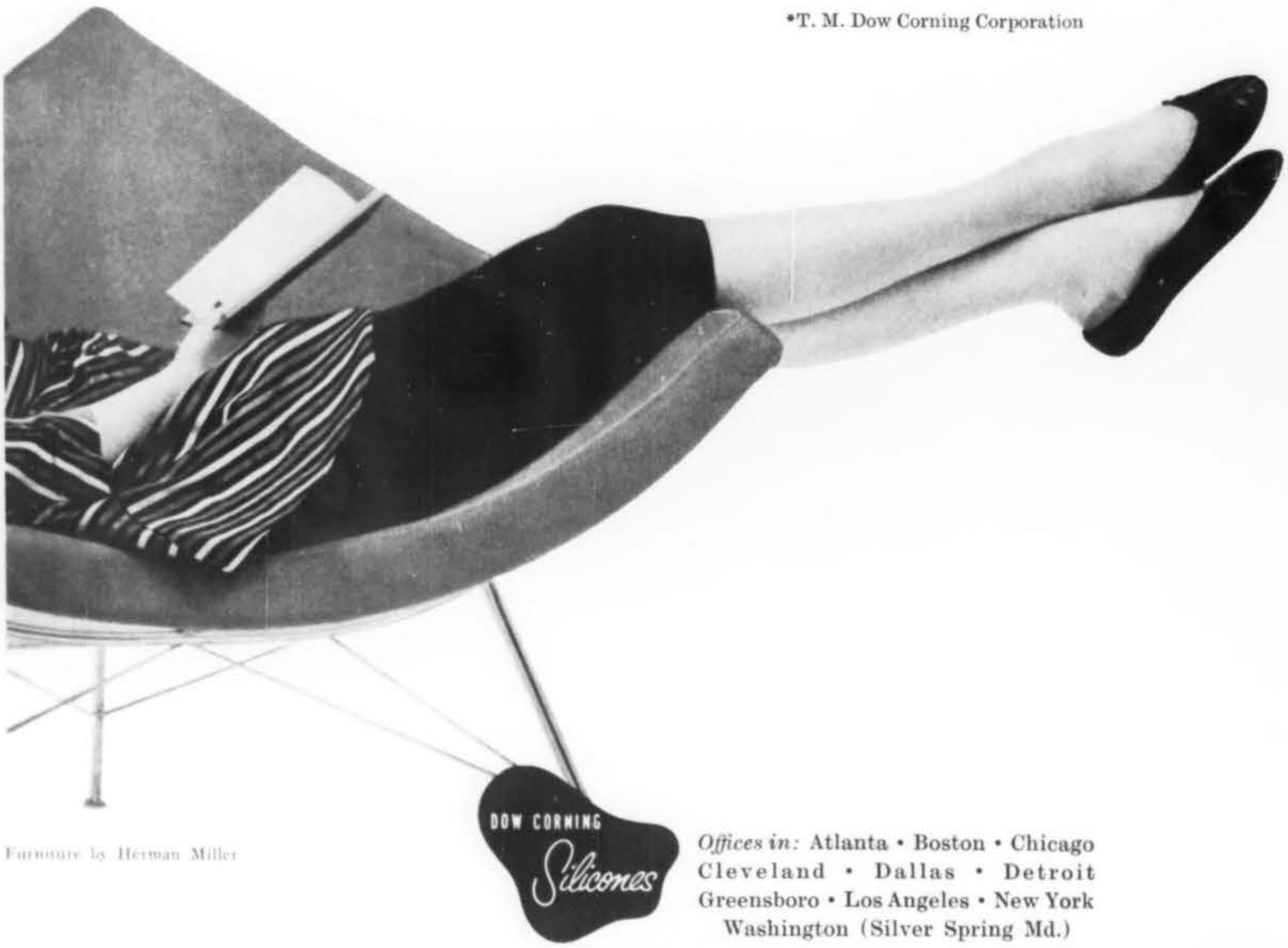
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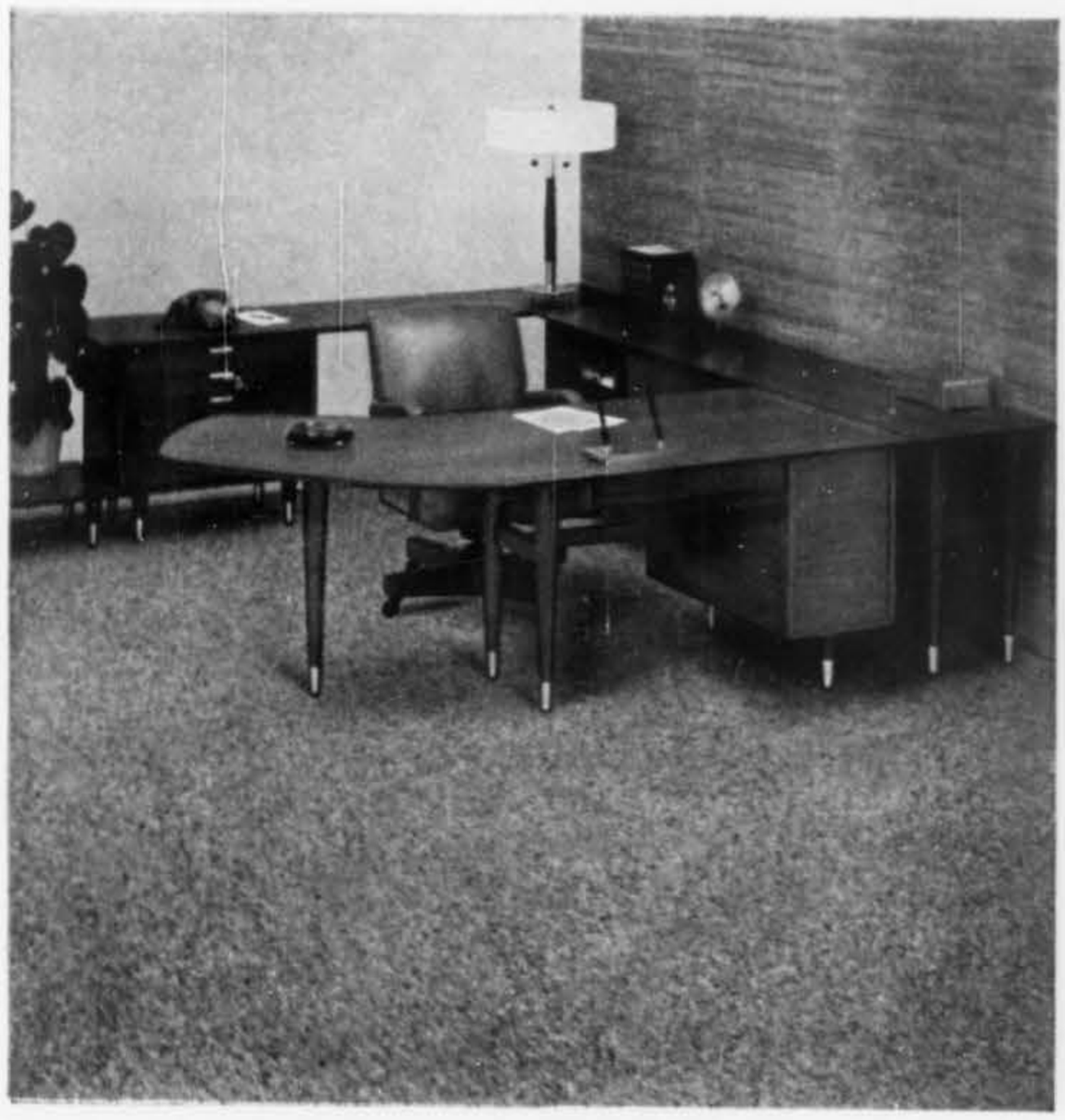
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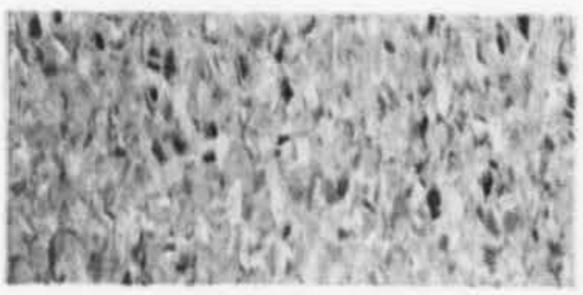
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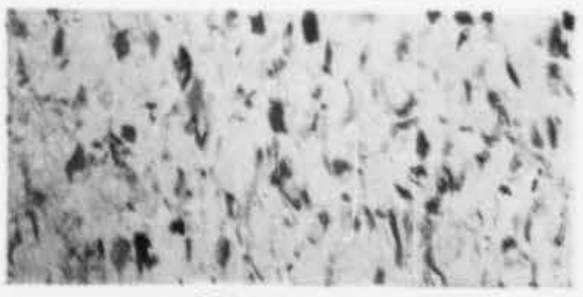
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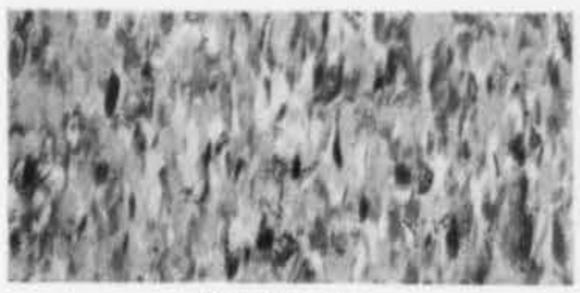
300 Grey



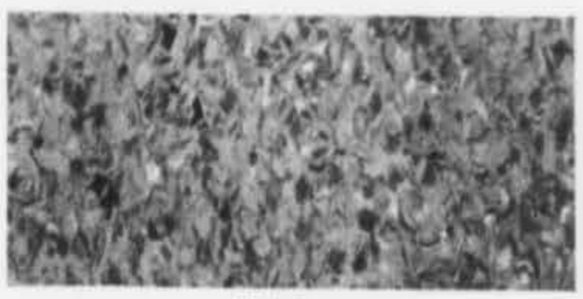
301 Green



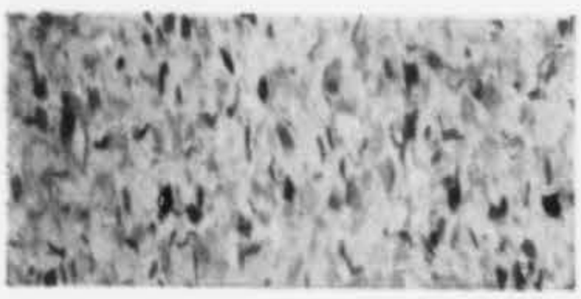
302 White Multi



303 Grey Mix



304 Taupe



306 Beige

New, exclusive Gold Seal Sequin* ⅛" Inlaid Linoleum brings you a new kind of beauty for commercial installations. It presents a sweeping, virtually seamless expanse of wall-to-wall richness. Seven decorator-styled colors provide a selection for any decor!

New Gold Seal "Sequin" is as practical as it is handsome. Rugged abrasion tests prove the design will look as sharp and clear as new after many years of wear. This luxurious-looking floor is quiet and comfortable underfoot. Satin-smooth and stain-resistant—it's easy to keep clean and sparkling. You can suggest Gold Seal "Sequin" ⅛" Inlaid Linoleum for your finest interiors. See it at your Gold Seal Dealer's. For information write to Customer Service Department, Congoleum-Nairn Inc., Kearny, N. J.

Specifications: 6-ft. wide yard goods. ⅛" gauge. Burlap backed. Install over suspended wood or suspended concrete subfloors. Available in grey, green, dark brown, white multi, grey mix, taupe, beige. Also made in standard gauge for residential use, in 18 colors.

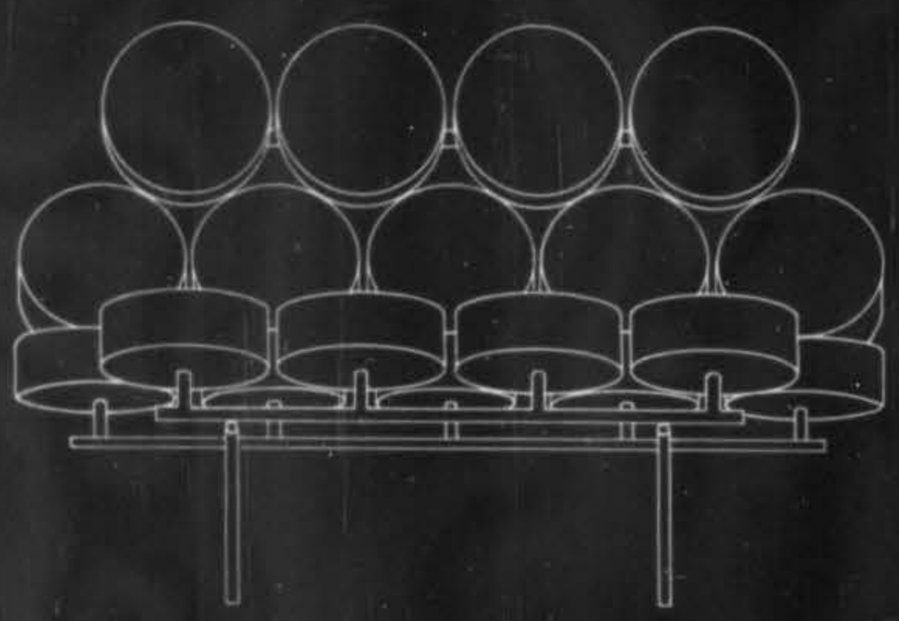
FOR HOME OR BUSINESS:

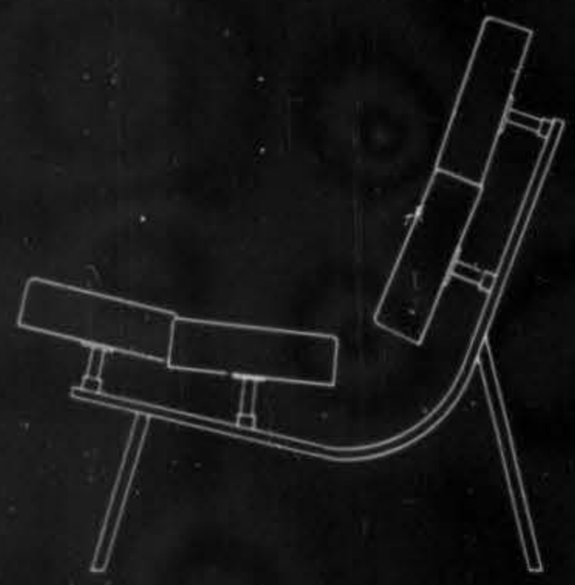
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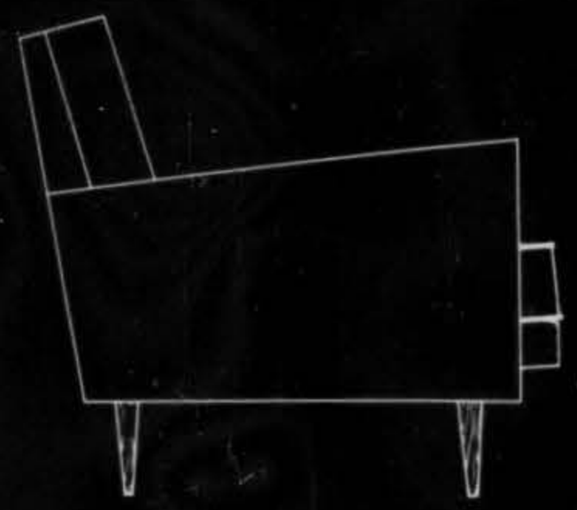
©1956 CONGOLEUM-NAIRN Inc., Kearny, N. J.

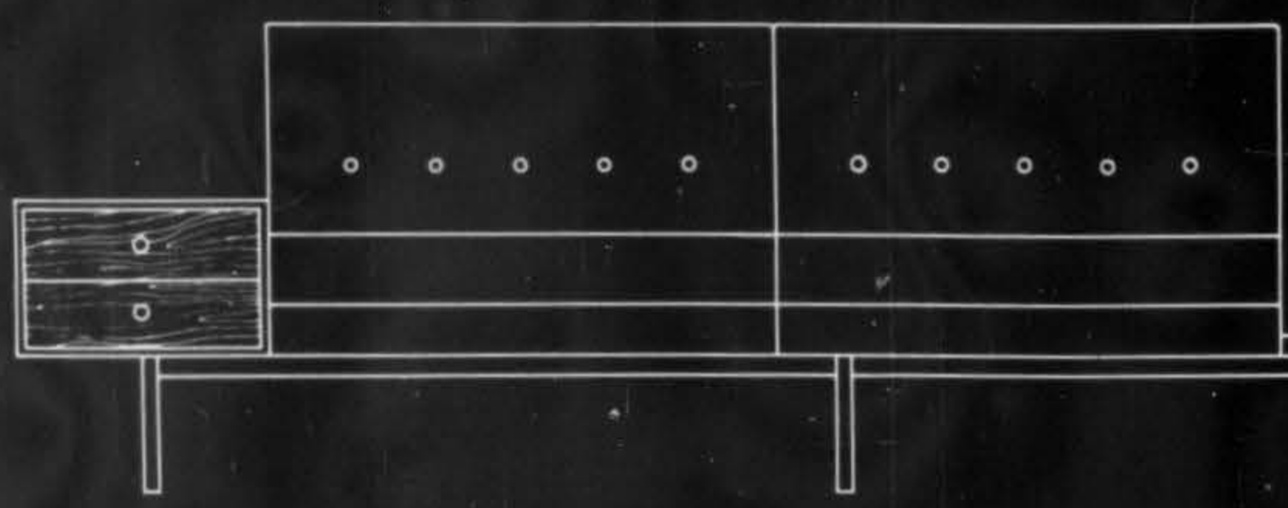
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Gold Seal®
FLOORS AND WALLS

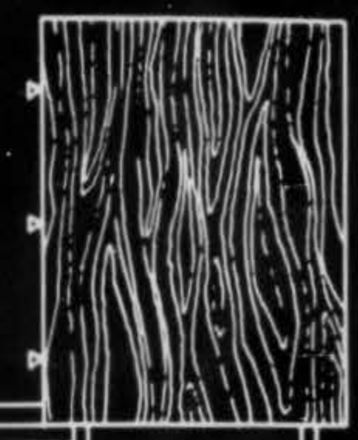
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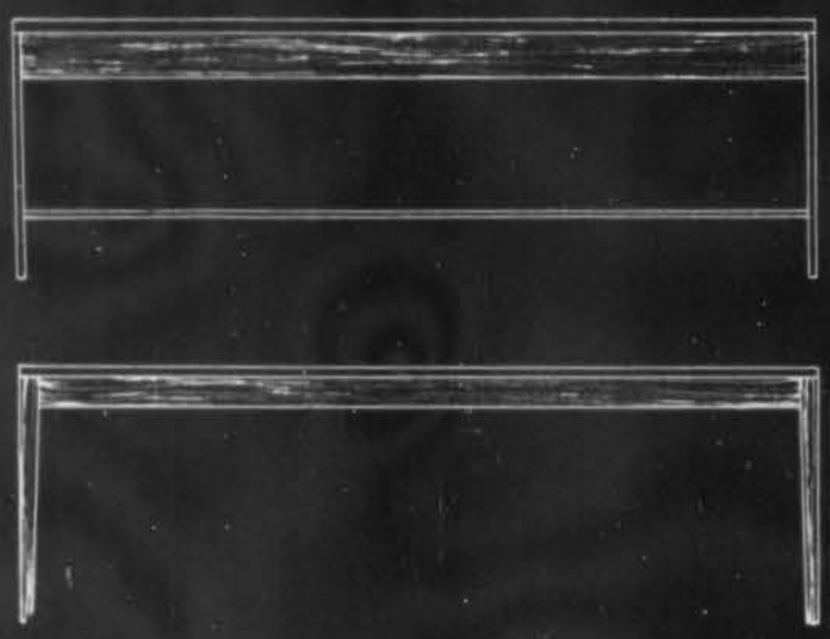


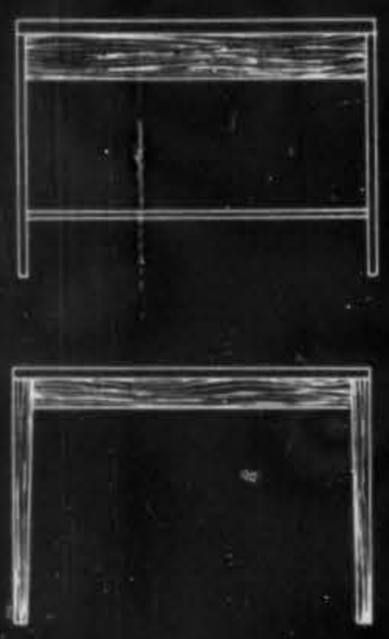




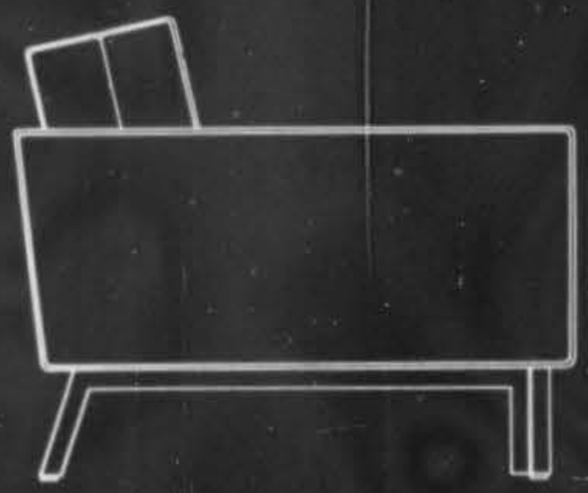


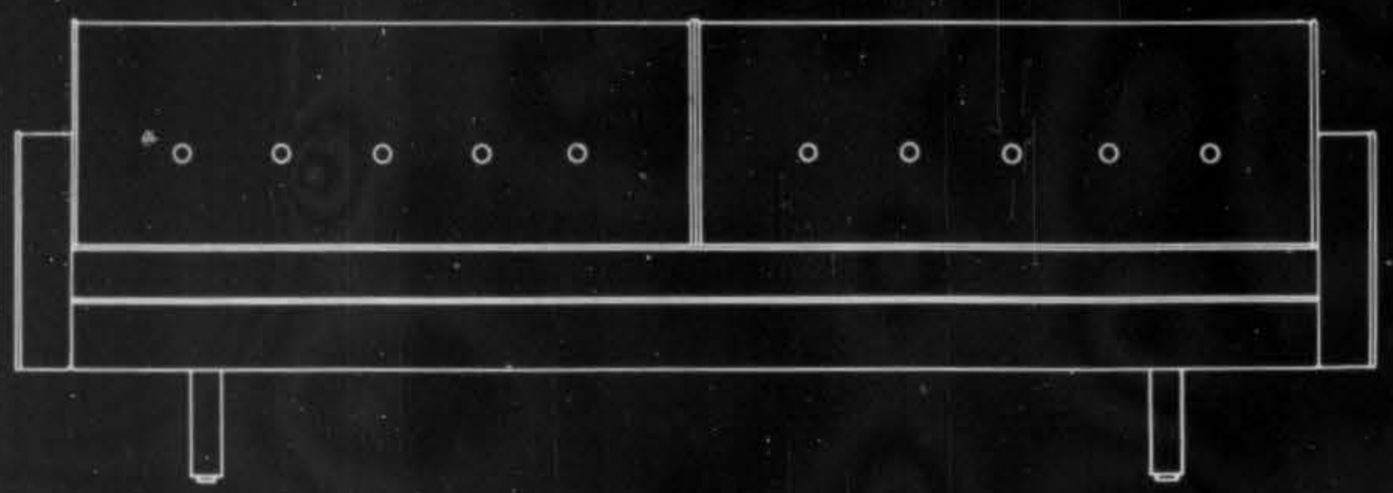


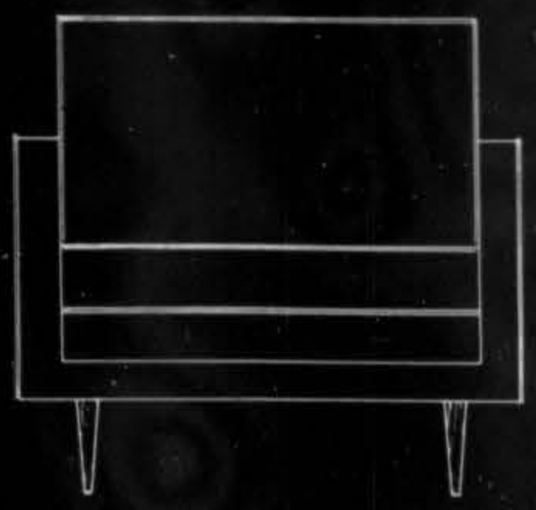


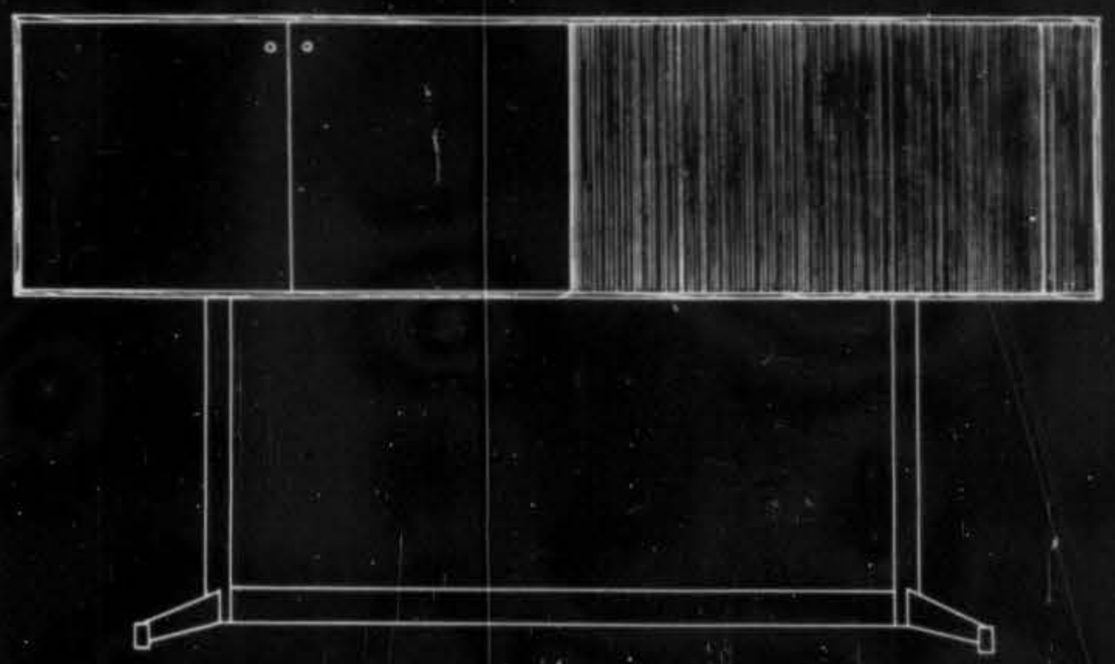


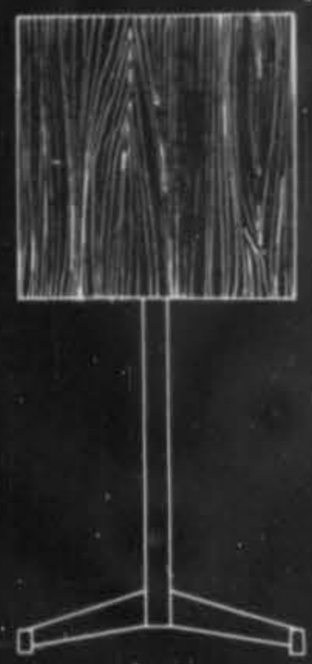


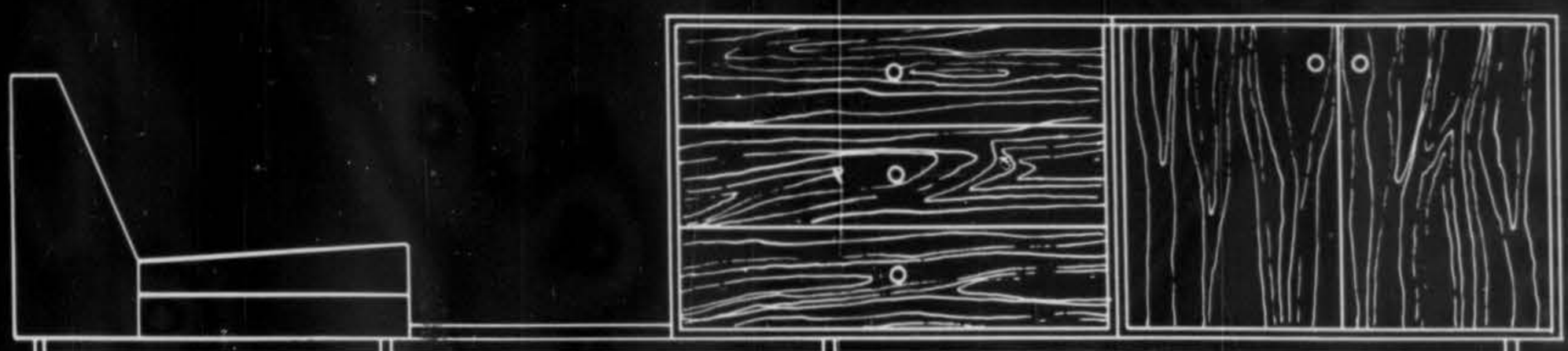










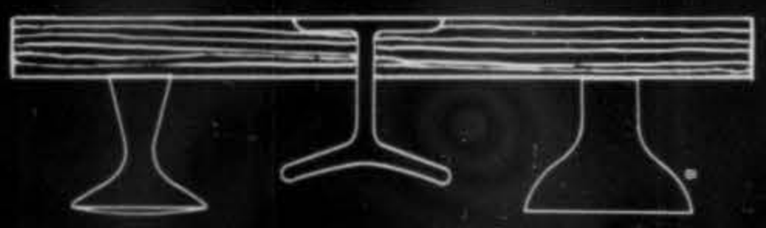


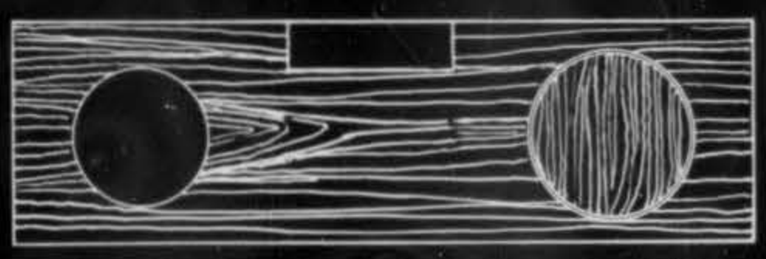
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In the smart design of this new modular seating, Herman Miller has incorporated lovely, remarkably durable MICARTA®.

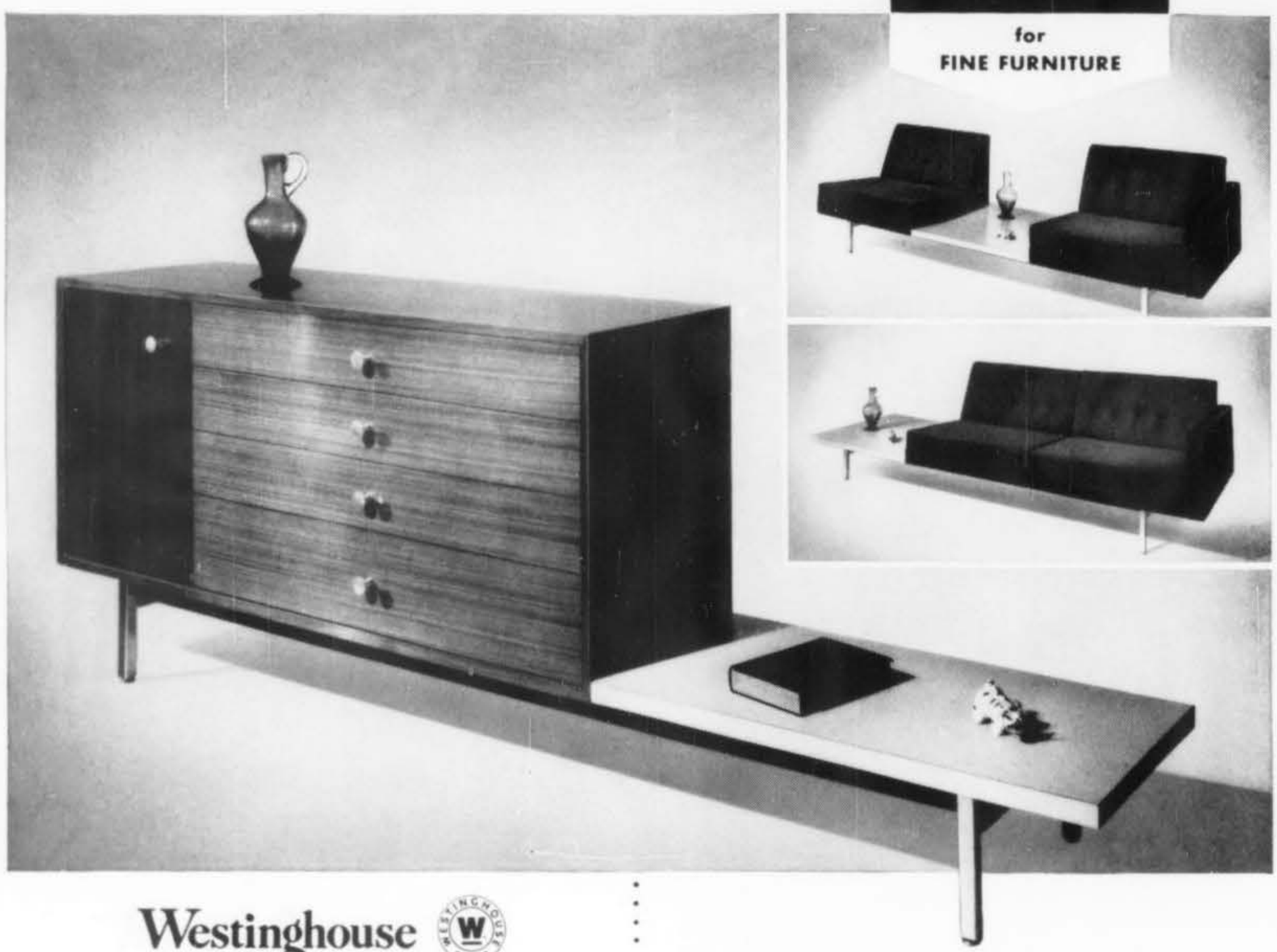
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And it adds tremendous customer appeal, too. Buyers know that they never need worry when the surface is genuine MICARTA — they've been pre-sold by national magazine and television advertising.

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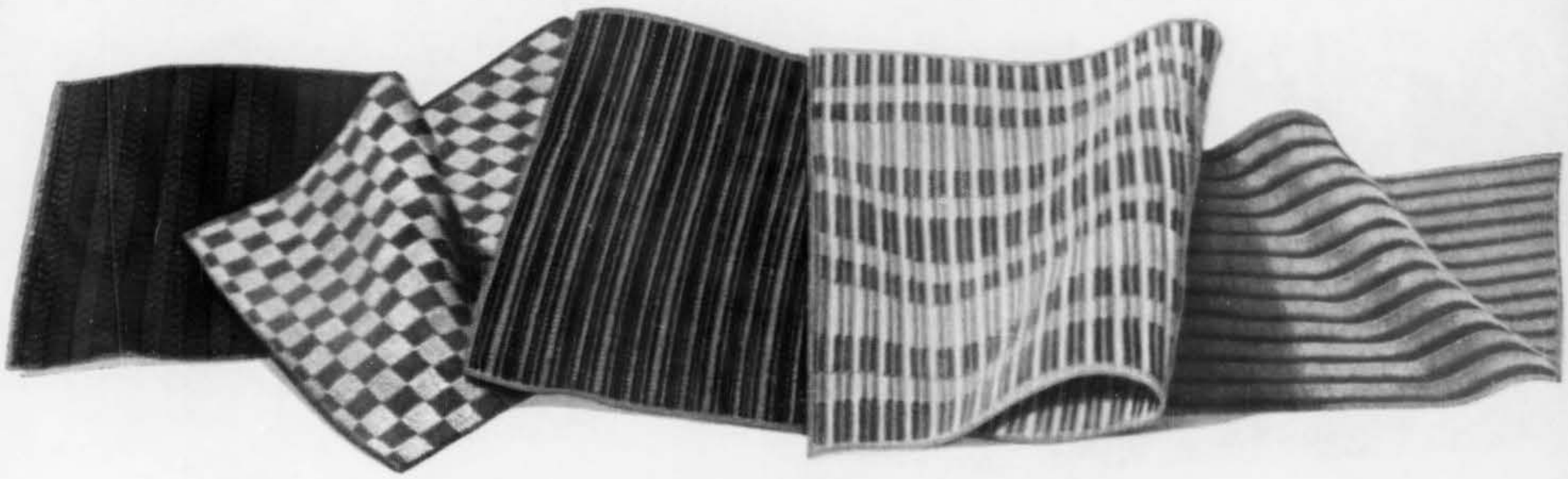
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No. 259, 612 and 370 chairs, designed by Dick Tremulis



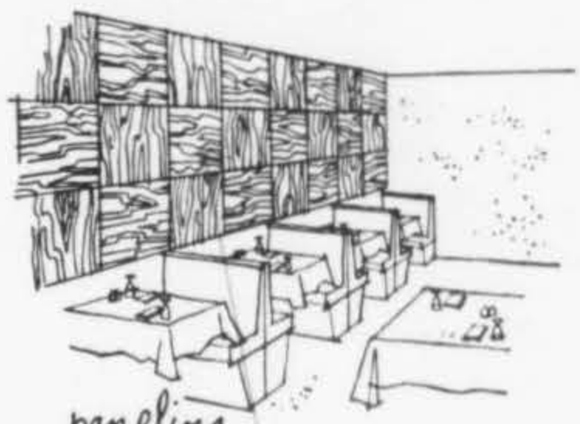
DESIGN IDEAS for RELIEF-GRAIN PLYWOOD

ADD THE CUSTOM TOUCH

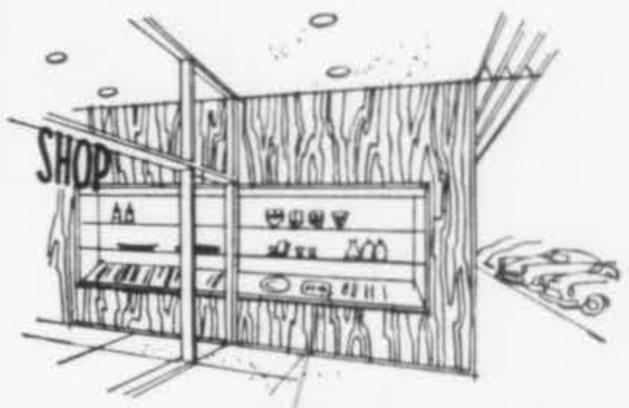
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OFFER YOUR CUSTOMERS the rich good looks of real wood paneling with inexpensive "relief grain" plywood. The surface is textured (brushed, striated or embossed) to create a striking third dimensional effect that adds warmth and charm to any setting. Ideal for feature walls, ceilings or built-ins. Goes up quickly. Strong, won't crack or split. Takes any finish—including dramatic tone-on-tone effects.



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Chairs of distinguished
delineation, gracefully cast
in the mold of easy elegance,
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No. 8420 Chair W 26" D 25½" H 28"



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Architects:

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Client:

Soreng Products Corp.
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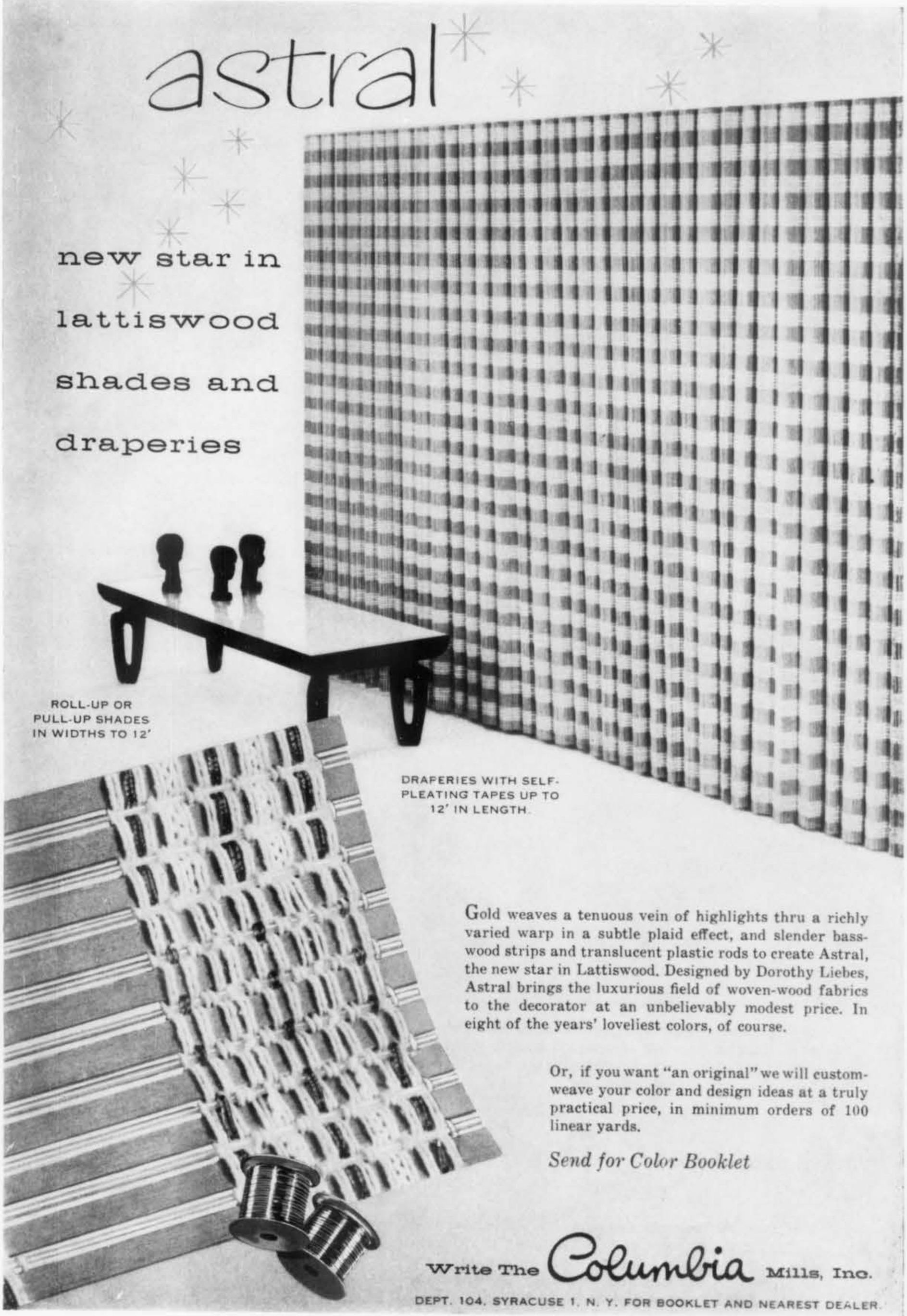
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Gold weaves a tenuous vein of highlights thru a richly varied warp in a subtle plaid effect, and slender basswood strips and translucent plastic rods to create Astral, the new star in Lattiswood. Designed by Dorothy Liebes, Astral brings the luxurious field of woven-wood fabrics to the decorator at an unbelievably modest price. In eight of the years' loveliest colors, of course.

Or, if you want "an original" we will custom-weave your color and design ideas at a truly practical price, in minimum orders of 100 linear yards.

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Here's the practical answer to your commercial lighting problem. It's the new Wondabar by Virden. Now you can have smart, dramatic lighting at a most economical cost. For the Wondabar uses *standard* lighting fixtures. You can choose, from Virden's wide selection, the fixture that fits your decor.

It opens up an entirely new range of effects, makes possible decorative lighting formerly possible only with expensive, custom-designed fixtures.

Installation is economical, too! In most cases, the Wondabar can be installed quickly and easily to the present fixture outlet—without rewiring or expensive remodeling.

Wondabar kits are available in 3, 4 or 5 arm spreads, for use with any standard loop-equipped fixture. Almost any length ceiling drop is available. Your nearby Virden distributor has them. Or write John C. Virden Co., Dept. IT-6, 6103 Longfellow Avenue, Cleveland 3, Ohio.



The Wallace Company, Poughkeepsie, N. Y. Warm, even lighting from smart, modern fixtures gives this furniture department an entirely new look—at a cost far below custom-made fixtures.

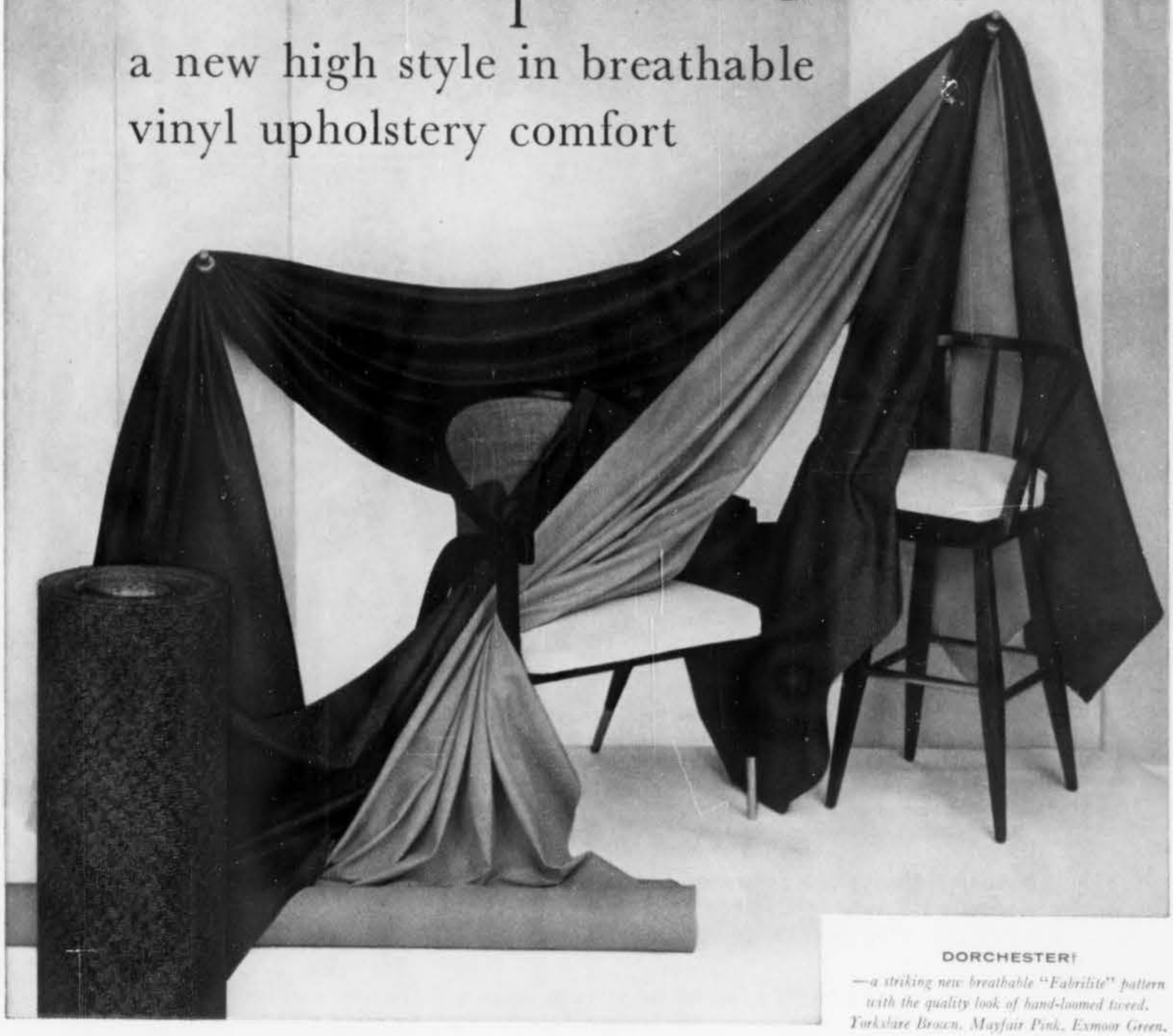


decorative lighting by virden

Pan Dee Restaurant, Chicago, Ill. Note how this 5-unit Wondabar using standard Virden fixtures complements the modern decor of this restaurant. Here is dramatic emphasis and soft, easy lighting at a fraction of the cost of custom-made fixtures.

Du Pont presents

a new high style in breathable vinyl upholstery comfort



DORCHESTER†

—a striking new breathable "Fabrilite" pattern with the quality look of hand-loomed tweed. Yorkshire Brown, Mayfair Pink, Exmoor Green.

For furnishings that get heaviest use—even abuse . . .

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Thousands of invisible pores breathe for floating-on-air comfort. A *continuous* vinyl coating leaves *no* exposed fabric to soil. Exclusive Du Pont finish resists dirt and wear . . . washes completely clean with a soapy sponge. For extra-duty furniture of distinction, select Du Pont breathable "Fabrilite"*—the *unique* elastic vinyl upholstery. In 11 Dorchester colors (see bar), each with the exclusive hand-loomed tweed effect. Write for swatches: E. I. du Pont de Nemours & Co. (Inc.), Fabrics Div., Dept. I-66, Wilmington 98, Del

there's no vinyl upholstery like

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. . . THROUGH CHEMISTRY

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1956 BLOCKSOM & CO.

UPHOLSTERED FURNITURE DESIGN

$3,5

OBJECTIVES OF THIS CONTEST. Today, more than ever before, the great middle-class market is design conscious. It is, therefore, Blocksom's objective to stimulate and encourage both designers and manufacturers into producing well-designed, functional, well-built furniture in the moderate price range to answer the needs of this ever growing market. By sponsoring this contest, Blocksom will draw attention to the great number of good designs and talented designers available to the manufacturer. Similarly, it will help bring the public the kind of furniture they want—at prices they can afford.

WHO IS ELIGIBLE? Any professional designer, contract designer, designer employed by furniture manufacturing companies, or furniture manufacturers who do their own designing, living in the United States or Canada, may submit ONE design (drawings, construction details and specifications) for a sofa *and* matching upholstered chair.

FULL MERCHANDISING RIGHTS GRANTED. Blocksom & Company, manufacturers of *Paratex* rubberized curled hair, will grant full merchandising rights to award winners—designs may be marketed as BLOCKSOM DESIGN CONTEST AWARD WINNERS.

JUDGING OF ENTRIES. Awards *will be given* to the best designs entered in the contest. Basis for judging will be originality, and practicality of production at moderate prices. Judging will be carried out by a committee consisting of prominent authorities in the fields of furniture merchandising and design. Winners will be announced at the Chicago Winter Furniture Market in January, 1957.

HOW TO ENTER THE BLOCKSOM DESIGN CONTEST. Send the contest coupon no later than September 1st for your official entry blank, specifications for designs, and complete instructions on preparing and submitting your design. *Completed entries* must be postmarked no later than November 1st, 1956. There is *no entry fee.*



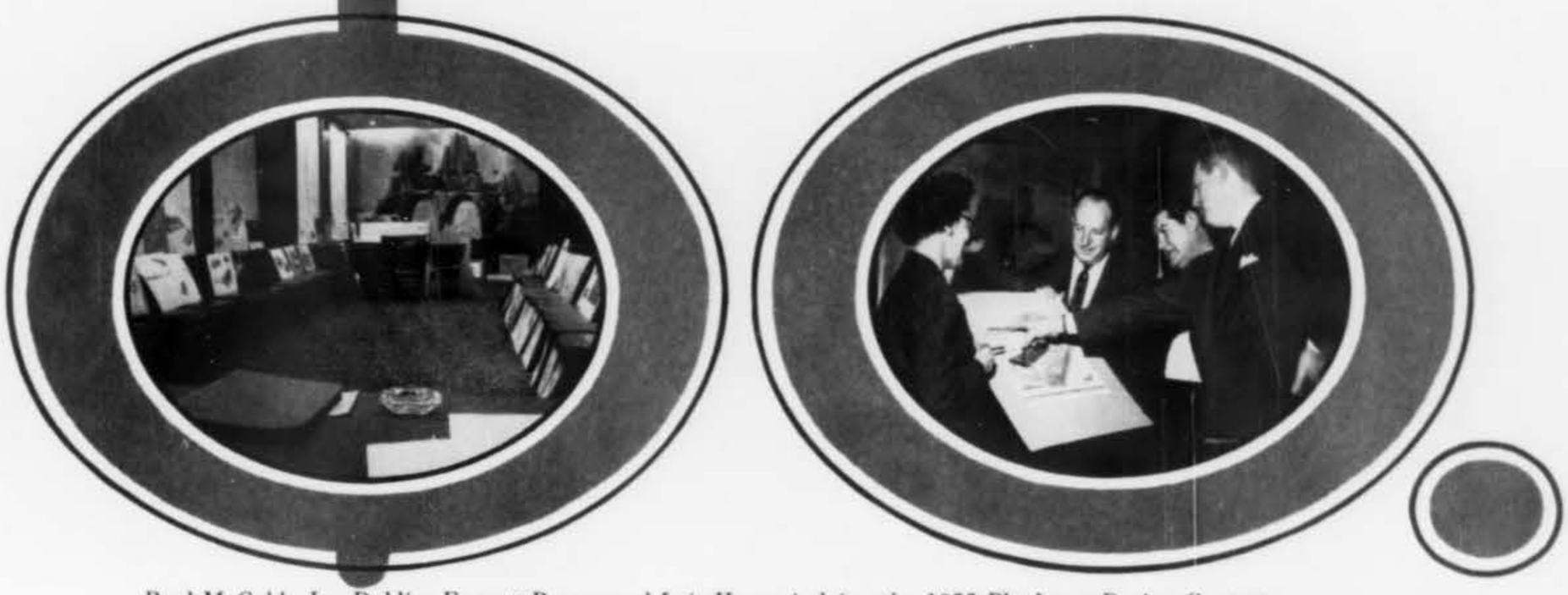
Special Note to Furniture Designers. *During the contest period, you will doubtless design a number of new pieces for one or more of your clients. Select the one you think best and send it as your entry. It is eligible whether or not your client decides to produce it.*

BLOCKSOM & COMPANY

Manufacturers of Paratex rubberized curled hair

Main Offices and Plant: Michigan City, Indiana • Branch Plants: Etowah, Tennessee, and Los Angeles, California

CONTEST FOR PROFESSIONAL DESIGNERS



Paul McCobb, Jay Doblin, Everett Brown and Lois Hagen judging the 1955 Blocksom Design Contest.

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CONTEST CLOSES
NOVEMBER 1, 1956

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Design Contest Board
Blocksom & Company, Dept. IN, Michigan City, Indiana

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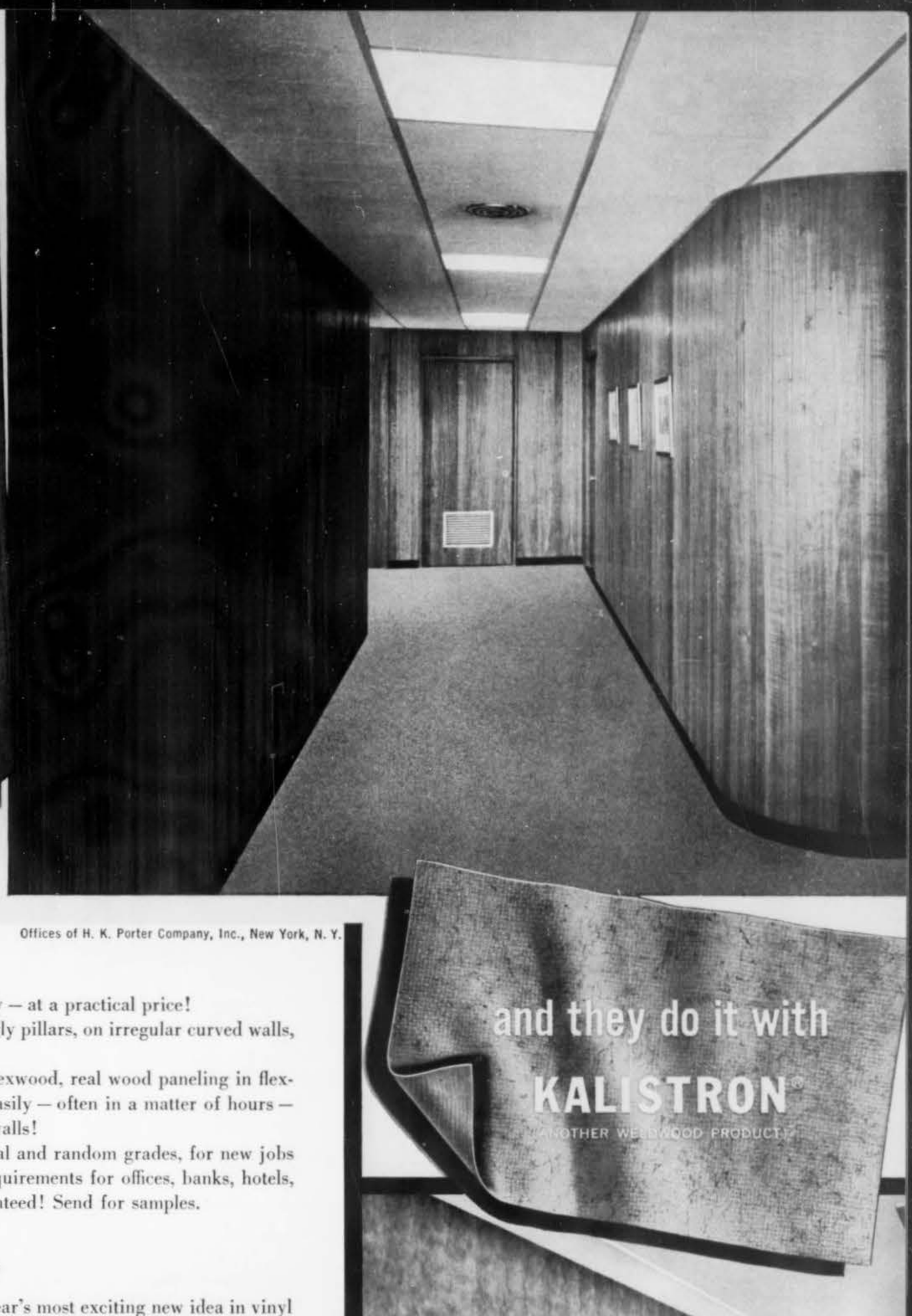
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●MOLLA, INC., 110 State St., Westbury, Long Island, N. Y.	ED	4-2885	160
●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y.	MU	3-7650	187
●RAYMOR, 225 Fifth Ave., N. Y.	MU	9-8184	194
●RICHARDS MORGENTHAU, 225 Fifth Ave., N. Y.	MU	9-8184	194
ROFFMAN, EDWARD AXEL, ASSOC., INC., 17 E. 48th St., N. Y.	PL	3-7648	
ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y.	PL	3-0259	
SALTERINI, JOHN B., CO., INC., Covington, Va.		4196	
●SCULPTURED DECOR, LTD., 207 E. 51st St., N. Y.	MU	8-0050	189
SYLVA, ROBERT E., INC., 472 Jackson Sq., San Francisco, Cal.	YU	2-0490	
●TROY SUNSHADE CO., THE, Troy, Ohio		2-1281	192
VARAZINI FURNITURE (Div. of Victor Metal Prods., Corp.), Highway 67, Newport, Ark.	NE	222	
VESEY, JOHN, INC., 150 E. 54th St., N. Y.	MU	8-7767	
●WOODARD, LEE L., SONS, Elm St., Owosso, Mich.		2460	25

furniture: mirrored

ATLAS MIRROR & GLASS CO., 308 E. 49th St., N. Y.	PL	3-9357	
CRAWFORD FURNITURE MFG. CORP., Jamestown, N. Y.	JA	6- 186	
DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y.	PL	9-0963	
JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal.	SU	1-5306	
●KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y.	BE	- 3010	147
●KNAPP & TUBBS, INC., Merchandise Mart, Chicago, Ill.	DE	7-7144	9
LYONS, WILLIAM, 1010 Second Ave., N. Y.	PL	9-3440	
SCHWARTZ, I., GLASS MIRROR CO., 412 E. 59th St., N. Y.	PL	9-7866	

furniture: mosaic

●BERGE-NORMAN ASSOC., INC., 1 Park Ave., N. Y.	MU	3-3840	73
COLBY ASSOCIATES, 239 E. 27th St., N. Y.	MU	4-1549	
●DAMRON-KAUFMANN, INC., 440 Jackson Sq., San Francisco, Cal.	SU	1-3926	178
FARRIS, ELSIE, 1355 Market St., San Francisco, Cal.			
FITZNER, ADI, ASSOC., INC., 948 Madison Ave., N. Y.	LE	5-2353	
●FORM & FUNCTION, INC., 730 Fifth Ave., N. Y.	PL	7-4960	192
●ITALIAN MARBLE MART, 802 Third Ave., N. Y.	MU	8-3373	171
JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal.	SU	1-5306	
JACOB, ALAN McHUGH, 435 Jackson St., San Francisco, Cal.	EX	7-1524	
●KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal.	YU	2-4094	173
LEATHERCRAFT FURNITURE MFG. CO., 3045 E. 11th St., Los Angeles, Cal.	AN	8-4154	
●MEREDITH GALLERIES, INC., 214 E. 57th St., N. Y.	PL	3-0572	167
●RAYMOR, 225 Fifth Ave., N. Y.	MU	9-8184	194
●RICHARDS MORGENTHAU, 225 Fifth Ave., N. Y.	MU	9-8184	194
●SCERBO, FRANK, & SONS, INC., 140 Plymouth St., Brooklyn, N. Y.	UL	2-5959	153

furniture: office

●ADVANCE DESIGN, INC., 45 W. 33rd St., N. Y.	LO	4-2226	164
ALBANO CO., INC., THE, 549 W. 54th St., N. Y.	PL	7-5887	
AVARD, INC., 66 W. 55th St., N. Y.	CI	5-4080	
●BARBER, ROBERT, INC., 6 E. 53rd St. N. Y.	EL	5-0785	165
●BERGE-NORMAN ASSOC., INC., 1 Park Ave., N. Y.	MU	3-3840	73
●CANNELL & LINCOLN, 431 Jackson St., San Francisco, Cal.	YU	2-0488	176
CLARK & BURCHFIELD, INC., 104 N. Robertson Blvd., Los Angeles, Cal.	CR	6-1158	
CLARK & GIBBY, INC., 20 E. 41st St., N. Y.	OR	9-2130	
COLBY ASSOCIATES, 239 E. 27th St., N. Y.	MU	4-1549	
●COLONIAL MFG. CO., 103 Colonial Ave., Zeeland, Mich.		2159	157
●CUMBERLAND FURNITURE CORP., 686 Lexington Ave., N. Y.	PL	9-5817	191
●DAMRON-KAUFMANN, INC., 440 Jackson Sq., San Francisco, Cal.	SU	1-3926	178
●DANCKER & SELLEW, INC., 318 Broadway, N. Y.	DI	9-0616	186
DAVIDSON, LTD., 1622 W. Carroll Ave., Chicago, Ill.	CA	6-3393	
●DeGUARD, PETER, 207 E. 51st St., N. Y.	MU	8-0050	189
DESKS, INC., 71 Fifth Ave. at 15th St., N. Y.	AL	5-5454	
DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y.	PL	9-5330	
DOMORE CHAIR CO., INC. (Chairs Only), Elkhart, Ind.		4-0990	
DUNBAR FURNITURE CORP. OF INDIANA, Berne, Ind.		2-2111	
●EXECUTIVE OFFICE INTERIORS, 528 Washington St., San Francisco, Cal.	EX	7-0371	180
FELDMAN-SELJE CORP., THE, 910 E. Fourth St., Los Angeles, Cal.	MU	5295	
FINSVEN, INC., 508 E. 74th St., N. Y.	BU	8-2442	
FITZNER, ADI, ASSOC., INC., 948 Madison Ave., N. Y.	LE	5-2353	
●FORM & FUNCTION, INC., 730 Fifth Ave., N. Y.	PL	7-4960	192
●FURNITURE EXHIBITORS (Div. of Lammerts St. Louis), 911 Washington St., St. Louis, Mo.	GE	6-3100	151
GRANICK FURNITURE CO., 335 E. 45th St., N. Y.	MU	9-1980	
●GROSFELD HOUSE, INC., 215 E. 58th St., N. Y.	EL	5-3227	13
GOULD, ALLAN, DESIGNS, INC., 166 Lexington Ave., N. Y.	MU	3-6681	
●HAGEN & STRANDGAARD, INC., 416 Jackson Sq., San Francisco, Cal.	EX	2-8857	172
JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal.	SU	1-5306	
●KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y.	BE	- 3010	147
KNOLL ASSOCIATES, INC., 575 Madison Ave., N. Y.	MU	8-7900	
K-I-P INC. (Knorr Interior Planning), 720 Montgomery St., San Francisco, Cal.	YU	2-2848	
●LAKOW, SAMUEL, & SONS, INC., 20 Beaver St., N. Y.	WH	4-0840	157
●LAVERNE, INC., 160 E. 57th St., N. Y.	PL	9-5455	87
LANE, CHARLES J., CORP., 105 Chambers St., N. Y.	BE	3-4100	
LEATHERCRAFT FURNITURE MFG. CO., 3045 E. 11th St., Los Angeles, Cal.	AN	8-4154	
LEHIGH FURNITURE CORP., 16 E. 53rd St., N. Y.	PL	5-2045	
●LEOPOLD CO., THE, 914 Osborn St., Burlington, Iowa	PL	2-4553	149
●MACEY-FOWLER, INC., 305 E. 63rd St., N. Y.	TE	8-5900	
	Inside Back Cover		
●MARDEN MFG., INC., 1015 N. Halsted St., Chicago, Ill.	WH	4-4707	34
●MATHSSON, BRUNO, FURNITURE, 20 E. 58th St., N. Y.	PL	5-6078	158
●MILLER, HERMAN, FURNITURE CO., THE, Zeeland, Mich.	2161		30, 31
MILLS-DENMARK, 1144 Second Ave., N. Y.	TE	8-3223	
NAHON CO., THE, 435 E. 56th St., N. Y.	PL	3-6590	
NEWBERG, PAUL, & ASSOC., 109 E. Oak St., Chicago, Ill.	WH	4-1730	
NEW YORK CHAIR & FURN. CO., 331 Fourth Ave., N. Y.	GR	3-1060	
●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y.	MU	3-7650	187
●NORRIS FURNITURE CORP., 2401 E. Franklin St., P. O. Box 1812, Richmond, Va.		2-3516	170
●OFFICE INTERIORS, INC., 211 E. 49th St., N. Y.	MU	8-5959	
OFFICE PLANNING CENTER, 7 E. 46th St., N. Y.	EL	5-7177	
●ORSENIGO CO., INC., 160 E. 56th St., N. Y.	PL	5-4892	86
PROBBER, HARVEY, INC., Fall River, Mass.		4-3591	
●RAYMOR, 225 Fifth Ave., N. Y.	MU	9-8184	194
●RICHARDS MORGENTHAU, 225 Fifth Ave., N. Y.	MU	9-8184	194
●RISOM, JENS, DESIGN, INC., 49 E. 53rd St., N. Y.	MU	8-0030	69
ROFFMAN, EDWARD AXEL, ASSOC., INC., 17 E. 48th St., N. Y.	PL	3-7648	
●ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal.	YU	2-4987	178
●ROMWEBER INDUSTRIES, THE, Batesville, Ind.		3485	141
ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y.	PL	3-0259	
●RUDER BROTHERS, INC., 160 E. 56th St., N. Y.	PL	8-2893	145
●SAUER, WALTER P., & SONS, INC., 30-28 Starr Ave., Long Island City, N. Y.	ST	4-5400	42
●SCERBO, FRANK, & SONS, INC., 140 Plymouth St., Brooklyn, N. Y.	UL	2-5959	153
●SCULPTURED DECOR, LTD., 207 E. 51st St., N. Y.	MU	8-0050	189
SELIG, MFG. CO., INC., Leominster, Mass.		4-4941	
●SEMINOLE FURNITURE SHOPS, INC., 300 E. 54th St., N. Y.	PL	3-6513	185
●SIKES CO., INC., THE, 20 Churchill St., Buffalo, N. Y.	DE	3424	156
SIMMONS CO., THE, 1 Park Ave., N. Y.	MU	9-6060	
SINGER, M., & SONS, 36 E. 19th St., N. Y.	AL	4-4612	
SPENCER & CO., 8327 Melrose Ave., Los Angeles, Cal.	OL	3-0792	
●STUART, JOHN, INC., 4th Ave. & 32nd St., N. Y.	OR	9-1200	3
TAG, INC., 1528 Broad St., N. Bellmore, N. Y.	SU	5-2802	
●TANIER, GEORGE, INC., 521 Madison Ave., N. Y.	EL	5-6461	177
●TROY SUNSHADE CO., THE, Troy, Ohio		2-1281	192
VISTA FURNITURE CO., 1040 N. Olive, Anaheim, Cal.	KE	5-2231	
WESTCORT CO., 4 E. 52nd St., N. Y.	PL	1-0740	
●WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y.	OR	9-1200	3

furniture: oriental

BALL, DOROTHY, 106 N. Robertson Blvd., Los Angeles, Cal.	CR	6-2381	
MIYA CO., INC., 39 E. 28th St., N. Y.	LE	2-4866	

furniture: rawhide, rattan

BONNIERS, 605 Madison Ave., N. Y.	PL	9-7985	
●CANNELL & LINCOLN, 431 Jackson St., San Francisco, Cal.	YU	2-0488	176
EMPIRE FURNITURE FACTORY & RATTAN WORKS, 4118 Ponce de Leon Blvd., Coral Gables, Fla	HI	8-7405	
●EXECUTIVE OFFICE INTERIORS, 528 Washington St., San Francisco, Cal.	EX	7-0371	180
●FICKS REED CO., 424 Findlay St., Cincinnati, Ohio	MA	1-0302	154, 176
●FURNITURE EXHIBITORS (Div. of Lammerts St. Louis), 911 Washington St., St. Louis, Mo.	GE	6-3100	151
●LAVERNE, INC., 160 E. 57th St., N. Y.	PL	9-5455	87
●McGUIRE CO., THE, 38 Hotaling Pl. at Jackson Sq., San Francisco, Cal.	YU	6-5776	175
●MEREDITH GALLERIES INC., 214 E. 57th St., N. Y.	PL	3-0572	167
●PACIFIC OVERSEAS, INC., 478 Jackson St., San Francisco, Cal.	YU	2-0722	174
●RITTS CO., 2221 S. Sepulveda Blvd., Los Angeles, Cal.	BR	2-3226	175
ROFFMAN, EDWARD AXEL, ASSOC., INC., 17 E. 48th St., N. Y.	PL	3-7648	
SELIG MFG. CO., INC., Leominster, Mass.		4-4941	
●SEMINOLE FURNITURE SHOPS, INC., 300 E. 54th St., N. Y.	PL	3-6513	185
●TROPI-CAL, 1319 W. Pico Blvd., Los Angeles, Cal.	RI	7-9948	173
●TROY SUNSHADE CO., THE, Troy, Ohio		2-1281	192
●WILLOW & REED ART WORK MFG. CO., INC., 293 Greenpoint Ave., Brooklyn, N. Y.	EV	9-4735	182

furniture: spring construction

ALBANO CO., INC., THE, 549 W. 54th St., N. Y.	PL	7-5887	
AVARD, INC., 66 W. 55th St., N. Y.	CI	5-4080	
●BARBER, ROBERT, INC., 6 E. 53rd St., N. Y.	EL	5-0785	165
●BERGE-NORMAN ASSOC., INC., 1 Park Ave., N. Y.	MU	3-3840	73
●COLBY ASSOC., 239 E. 27th St., N. Y.	MU	4-1549	
●COVENTRY FURNITURE CO., INC., 306 E. 61st St., N. Y.	TE	8-9180	192
●CUMBERLAND FURNITURE CORP., 686 Lexington Ave., N. Y.	PL	9-5817	191
DESKS, INC., 71 Fifth Ave. at 15th St., N. Y.	AL	5-5454	
DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y.	PL	9-5330	
GRANICK FURNITURE CO., 335 E. 45th St., N. Y.	MU	9-1980	
HARVARD MFG. CO., THE, 6201 Woodland Ave., Cleveland, Ohio	EX	1-7676	
●IMPERIAL CRAFTSMEN, INC., 319 E. 53rd St., N. Y.	PL	3-4993	152
JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal.	SU	1-5306	
●KITTINGER CO., INC., 1893 Elmwood Ave., Buffalo, N. Y.	BE	3010	147
LEATHERCRAFT FURNITURE MFG. CO., 3045 E. 11th St. Los Angeles, Cal.	AN	8-4154	
●MARDEN MFG., INC., 1015 N. Halsted St., Chicago, Ill.	WH	4-4707	34
MEYER, GUNTHER, MARTINI, 511 E. 72nd St., N. Y.	RE	4-0878	
NAHON CO., THE, 435 E. 56th St., N. Y.	PL	3-6590	
NEW YORK CHAIR & FURN. CO., 331 Fourth Ave., N. Y.	GR	3-1060	
●NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y.	MU	3-7650	187
●NO-SAG SPRING CO., 21590 Hoover Ad., Detroit, Mich.	JE	9-0500	27
ROFFMAN, EDWARD AXEL, ASSOC., INC., 17 E. 48th St., N. Y.	PL	3-7648	
ROSENBLUM, JANET, INC., 602 Madison Ave., N. Y.	PL	3-0259	
SELIG MFG. CO., INC., Leominster, Mass.		4-4941	
●SEMINOLE FURNITURE SHOPS, INC., 300 E. 54th St., N. Y.	PL	3-6513	185
SINGER, M., & SONS, 36 E. 19th St., N. Y.	AL	4-4612	
SPIVAK, LEO H., INC., 35 W. 33rd St., N. Y.	LA	4-3777	
STATTON FURNITURE MFG. CO., Hagerstown, Md.		362	
●STUART, JOHN, INC., 4th Ave. & 32nd St., N. Y.	OR	9-1200	3
SYLVA, ROBERT E., INC., 472 Jackson Sq., San Francisco, Cal.	YU	2-0490	
●WIDDICOMB, JOHN, CO., 1 Park Ave., N. Y.	OR	9-1200	3
●WOODARD, LEE L., SONS, Elm St., Owosso, Mich.		2460	25

glass: structural, figured, patterned

ATLAS MIRROR & GLASS CO., 308 E. 49th St., N. Y.	PL	3-9357	
●BLUE RIDGE GLASS CORP., P. O. Box 631, Kingsport, Tenn.	DI	5-3121	59
GLASS FABRICS, INC., 406 N. Robertson Blvd., Los Angeles, Cal.	CR	1-6265	
●LIBBEY-OWENS-FORD GLASS CO., 608 Madison Ave., Toledo, Ohio	CH	2-5781	59
LYONS, WILLIAM, 1010 Second Ave., N. Y.	PL	9-3440	
SCHWARTZ, I., GLASS & MIRROR CO., 412 E. 59th St., N. Y.	PL	9-7866	

insulating building board

U. S. GYPSUM CO., 300 W. Adams St., Chicago, Ill.	ST	2-6100	

lamp shade covers

●DeGUARD, PETER, 207 E. 51st St., N. Y.	MU	8-0050	189
●FAUST CUSTOM LAMP SHADES, 56 E. 58th St., N. Y.	PL	5-4952	193
●SCULPTURED DECOR, LTD., 207 E. 51st St., N. Y.	MU	8-0050	189

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lamps: lighting fixtures; lamp shades

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•ABELS, WASSERBERG & CO., INC., 23 E. 26th St., N. Y.	MU	6-0445	80
ACCESSORIES & DESIGN, INC., 112 E. 55th St., N. Y.	PL	5-3555	
•ALTAMIRA, 18 E. 50th St., N. Y.	PL	3-7644	178
ARTISTIC LAMP MFG. CO., INC., 401 Fourth Ave., N. Y.	MU	3-6200	
BALL, DOROTHY, 106 N. Robertson Blvd., Los Angeles, Cal.	CR	6-2381	
•BARBER, ROBERT, INC., 6 E. 53rd St., N. Y.	EL	5-0785	165
•BENTHAN, LTD., 924 Third Ave., N. Y.	PL	8-3326	190
BONNIERS, 605 Madison Ave., N. Y.	PL	9-7985	
BREWER, BILL, ASSOC., 802 Montgomery St., Jackson Sq., San Francisco, Cal.	YU	2-2227	
BRISTOL ANTIQUES IMPORTING CO., 319 E. 62nd St., N. Y.	TE	8-2120	
•CANNELL & LINCOLN, 431 Jackson St., San Francisco, Cal.	YU	2-0488	176
CASSARD ROMANO CO., INC., 305 E. 63rd St., N. Y.	TE	8-0410	
CELLINI, EMIL, OF THE ITALIAN MARBLE CO., 2207 Fillmore St., San Francisco, Cal.	WA	1-2201	
•CENTURY LIGHTING, INC., 521 W. 43rd St., N. Y.	CH	4-7050	168
•CHRISTIAN, S., OF COPENHAGEN, INC., 225 Post St., San Francisco, Cal.	EX	2-3394	172
CLARK & GIBBY, INC., 20 E. 41st St., N. Y.	OR	9-2130	
•COLVILLE, LTD., 238 E. 59th St., N. Y.	FI	8-3003	164
COOPER, FREDERICK, STUDIOS, INC., 729 N. Milwaukee Ave., Chicago, Ill.	MO	6-4567	
•DAMRON-KAUFMANN, INC., 440 Jackson Sq., San Francisco, Cal.	SU	1-3926	178
•DANCKER & SELLEW, INC., 318 Broadway, N. Y.	DI	9-0616	186
•DECORATIVE IMPORTS, 408 Jackson St., San Francisco, Cal.	DO	2-0196	175
•DECORATORS' SHOWROOM, 440 N. Wells St., Chicago, Ill.	SU	7-4994	181
•DeGUARD, PETER, 207 E. 51st St., N. Y.	MU	8-0050	189
•DESIGN-TECHNICS, 4 E. 52nd St., N. Y.	EL	5-3184	181
DESKS, INC., 71 Fifth Ave. at 15th St., N. Y.	AL	5-5454	
DESSAUER, DORIS, 228 E. 51st St., N. Y.	PL	5-5861	
DINOLEVI IMPORTERS, INC., 33 E. 47th St., N. Y.	PL	9-0963	
DIRECTIONAL SHOWROOMS, INC., 201 E. 57th St., N. Y.	PL	9-5330	
•DRULANE, INC., 230 Fifth Ave., N. Y.	MU	3-2727	182
EMPIRE FURNITURE FACTORY & RATTAN WORKS, 4118 Ponce de Leon Blvd., Coral Gables, Fla.	HI	8-7405	
•EXCELSIOR ART STUDIOS, 18 W. 18th St., N. Y.	CH	3-8049	183
•EXECUTIVE OFFICE INTERIORS, 528 Washington St., San Francisco, Cal.	EX	7-0371	180
•FAUST CUSTOM LAMP SHADES, 56 E. 58th St., N. Y.	PL	5-4952	193
•FICKS REED CO., 424 Findlay St., Cincinnati, Ohio	MA	1-0302	154, 176
•FINLAND HOUSE LIGHTING CORP., 41 E. 50th St., N. Y.	PL	9-1750	187
FITZNER, ADI, ASSOC., INC., 948 Madison Ave., N. Y.	LE	5-2353	
•FORM & FUNCTION, INC., 730 Fifth Ave., N. Y.	PL	7-4960	192
FOSS, LEONARD R., 1338 E. 12th St., Oakland, Cal.	KE	4-4133	
•FURNITURE EXHIBITORS (Div. of Lammerts St. Louis), 911 Washington St., St. Louis, Mo.	GE	6-3100	151
GENERAL LIGHTING CO., 248 McKibbin St., Brooklyn, N. Y.	GL	6-7400	
•GLOBE LIGHTING PRODS., 1710 Flushing Ave., Bklyn., N. Y.	HY	7-7000	191
•GOTHAM LIGHTING CORP., 37-01 31st St., L. I. City, N. Y.	ST	4-1400	152
GREENE'S LIGHTING FIXTURES, INC., 962 Third Ave., N. Y.	LO	3-2312	
•GROSFELD HOUSE, INC., 215 E. 58th St., N. Y.	EL	5-3227	13
•HAGEN & STRANDGAARD INC., 416 Jackson Sq., San Francisco, Cal.	EX	2-8857	172
HANSEN, 978 First Ave., N. Y.	PL	9-4932	
HANSEN, DONALD, LAMPS, 501 Sixth Ave., N. Y.	AL	5-0339	
•HANSON, PAUL, CO., INC., 15 E. 26th St., N. Y.	MU	3-9814	11
JACKSON SQUARE ASSOC., 435 Jackson Sq., San Francisco, Cal.	SU	1-5306	
JACOB, ALAN McHUGH, 435 Jackson St., San Francisco, Cal.,	EX	7-1524	
KAGAN-DREYFUSS, INC., 125 E. 57th St., N. Y.	MU	8-9257	
•KAPPA-SHELL PRODS., INC., 121 W. 17th St., N. Y.	OR	5-1750	162
•KLIEGL BROS. UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC., 321 W. 50th St., N. Y.	CO	5-0130	197
•KNAPP & TUBBS INC., Merchandise Mart, Chicago, Ill.	DE	7-7144	9
•KNEEDLER-FAUCHERE, 451 Jackson Sq., San Francisco, Cal.	YU	2-4094	173
K-I-P INC. (Knorr Interior Planning), 720 Montgomery St., San Francisco, Cal.	YU	2-2848	
KOCH & LOWY MFG. CO., 201 E. 34th St., N. Y.	LE	2-2871	
KRUMPE, EDWARD, INC., 242 E. 58th St., N. Y.	PL	9-6051	
LIGHTOLIER, INC., 11 E. 36th St., N. Y.	LE	2-2900	
•LITECRAFT MFG. CORP., 8 E. 36th St., N. Y.	MU	3-5800	79
LYONS, WILLIAM, 1010 Second Ave., N. Y.	PL	9-3440	
•MAJESTIC LAMP CORP., 549 W. 132nd St., N. Y.	FO	8-9206	170
MARTIN IMPORTS, 716 Montgomery St., San Francisco, Cal.	YU	6-6355	
MARTINE, ED, 904 Third Ave., N. Y.	PL	3-1463	
•MATHSSON, BRUNO, FURNITURE, 20 E. 58th St., N. Y.	PL	5-6078	158
•MELOLITE CORP., 104 S. 4th St., Brooklyn, N. Y.	EV	8-3924	181
•MEREDITH GALLERIES, INC., 214 E. 57th St., N. Y.	PL	3-0572	167
MEYER, GUNTHER, MARTINI, 511 E. 72nd St., N. Y.	RE	4-0878	
•MILLER, HOWARD, CLOCK CO., Zeeland, Mich.		2187	162
MIYA CO., INC., 39 E. 28th St., N. Y.	LE	2-4866	
•MOTTAHEDEH & SONS, 225 Fifth Ave., N. Y.	MU	5-3050	184
NESSEN STUDIO INC., 5 University Pl., N. Y.	AL	4-3442	
NEW METAL CRAFTS, INC., 812 N. Wells St., Chicago, Ill.	SU	7-6991	
•NEW YORK FURN. EXHIBIT CORP., 451 Fourth Ave., N. Y.	MU	3-7650	187
NORTH AMERICAN ELECTRIC LAMP CO., 1014 Tyler St., St. Louis, Mo.	CE	1-2585	
O'DONNELL, MARIE S., 1360 Chestnut St., San Francisco, Cal.	GR	4-3820	
•PACIFIC OVERSEAS, INC., 478 Jackson St., San Francisco, Cal.	YU	2-0722	174
PARZINGER ORIGINALS, INC., 441 Madison Ave., N. Y.	EL	5-6122	
PHILIPS-BRUCE INC., 944 Third Ave., N. Y.	CL	2-6352	
PISTOL, A. W., INC., 350 Broadway, N. Y.	WA	5-0415	
•RAYMOR, 225 Fifth Ave., N. Y.	MU	9-8184	194
•RICHARDS MORGENTHAU, 225 Fifth Ave., N. Y.	MU	9-8184	194
RICKBERG, BENGT & ELLEN, 1370 Filbert St., San Francisco, Cal.	PR	5-2662	
ROFFMAN, EDWARD AXEL, ASSOC., INC., 17 E. 48th St., N. Y.	PL	3-7648	
•ROGERS-KNEEDLER, 26 Hotaling Pl., San Francisco, Cal.	YU	2-4987	178
•RYAN, MARY, INC., 225 Fifth Ave., N. Y.	MU	9-4670	165
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wood stains

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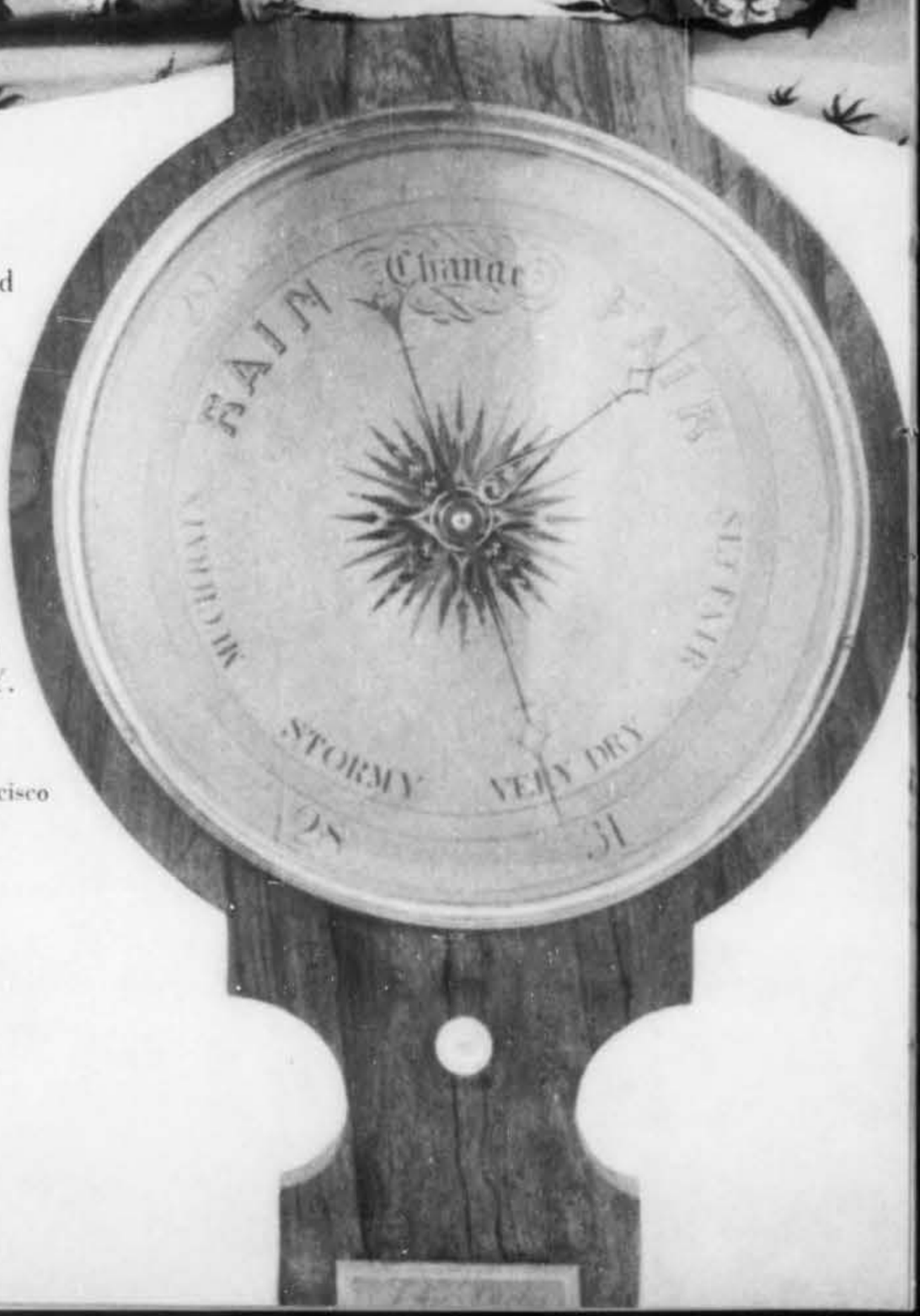


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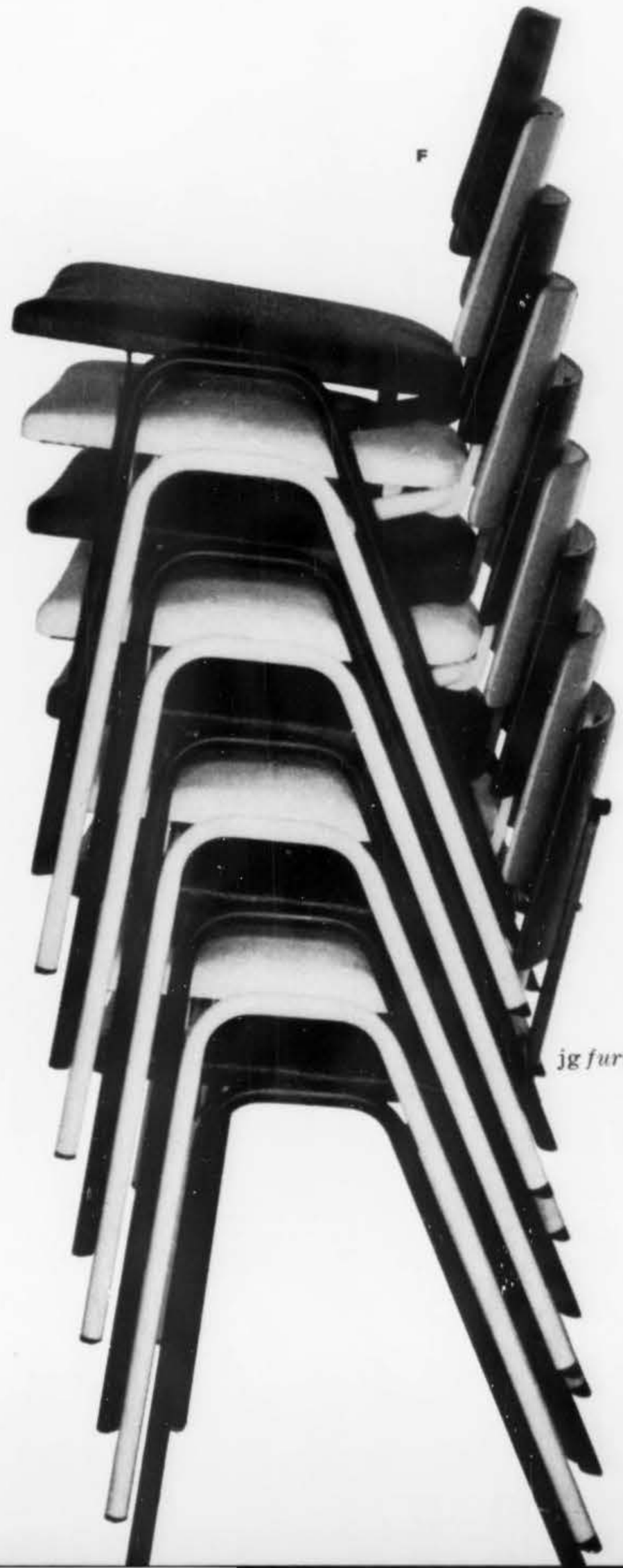
D



E

A-*Polished aluminum frame, gold anodized seat and back, impervious to weather, armchair available.* **B-***Plastic coated tubular metal frame, upholstered seat and back, brass ferrules.* **C-***Bent plywood frame, teak plywood seat and back.* **D-***Beach frame, plywood or upholstered seat, molded back.* **E-***Polished aluminum frame, white plastic woven seat and back, impervious to weather, sidechair available.* **F-***Plastic coated metal frame, upholstered seat, plywood back.*

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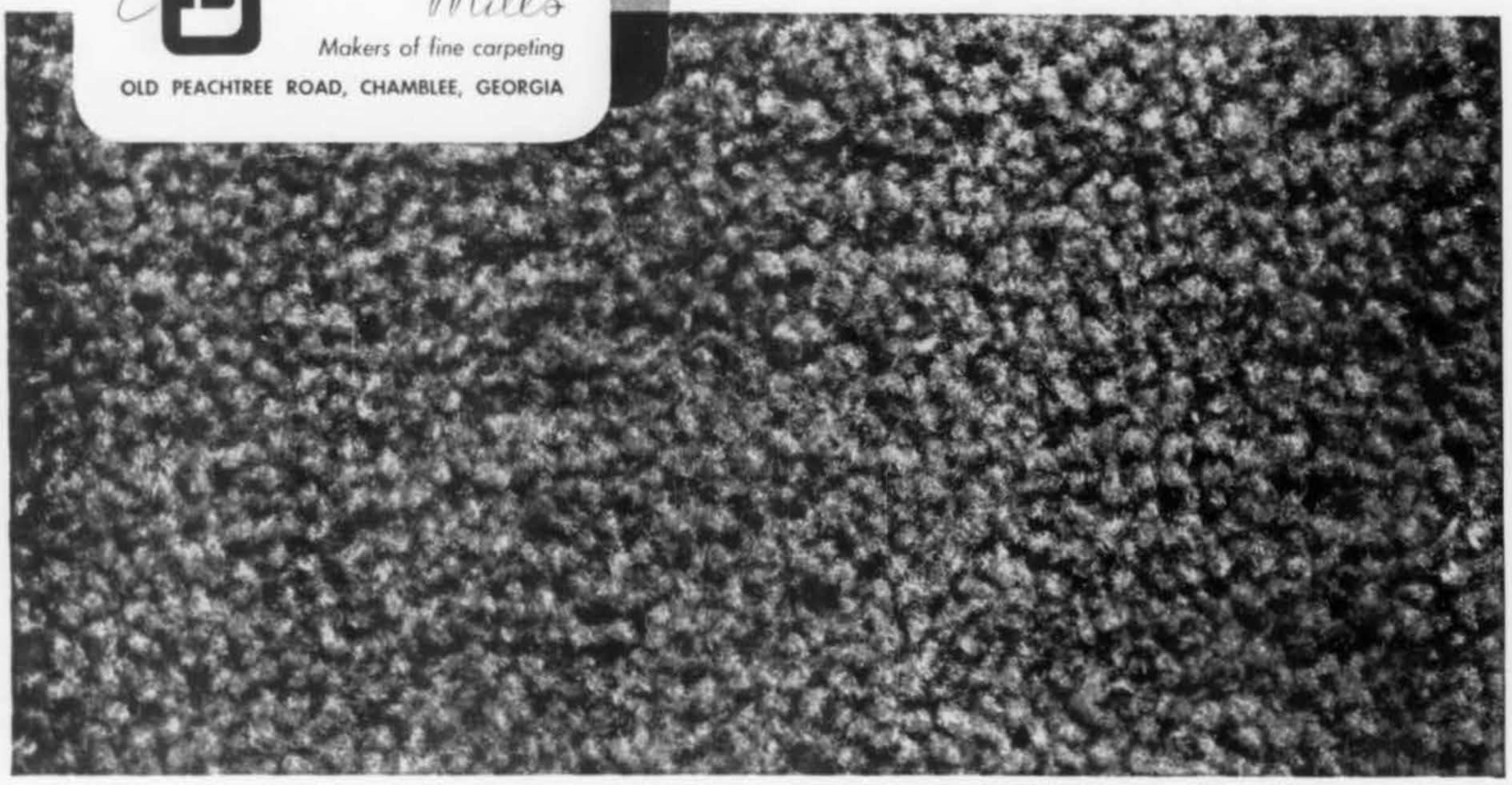
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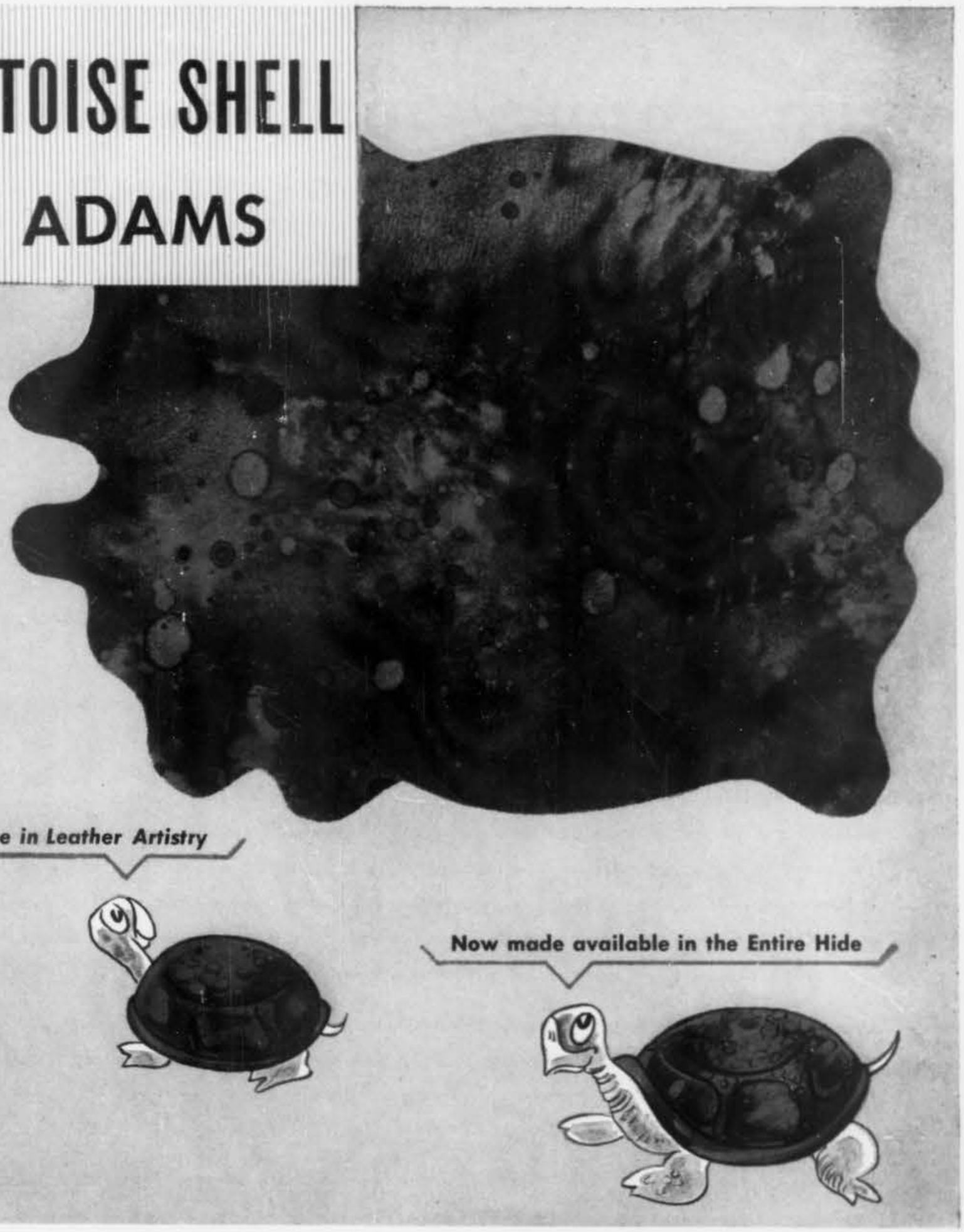
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Foam rubber—not substitute rubber materials—is specified for cushioning the finest furniture, for mattresses, for the best automobile upholstery. FOAMcote is the same pure foam rubber that fills these exacting needs; obviously it meets the requirements of an underlay for the finest carpeting.

FOAMcote has a fabric backing, of tough, high-grade muslin. This makes it easy to handle, easy to cut, allows the rug to be positioned quickly and effortlessly. FOAMcote does not have a corrugated or waffled top—devices whose principal use is to reduce the amount of material used. In FOAMcote, both backing and foam are porous—they don't retain moisture even under shampooing, make FOAMcote the cleanest of all pads in use. Because it is porous, it is no barrier to radiant heat and the cost of this better underlay is soon returned, with interest, in fuel savings.

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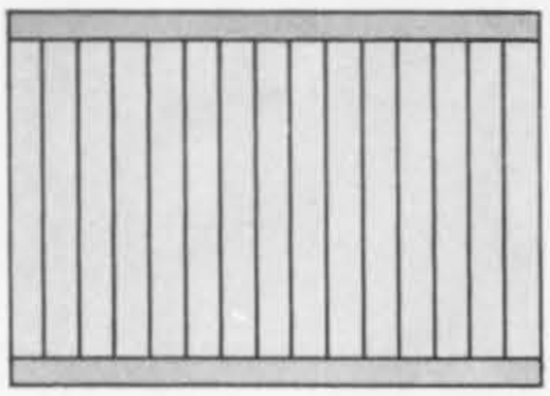
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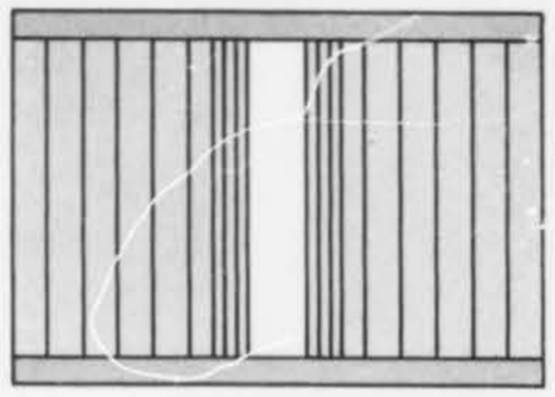
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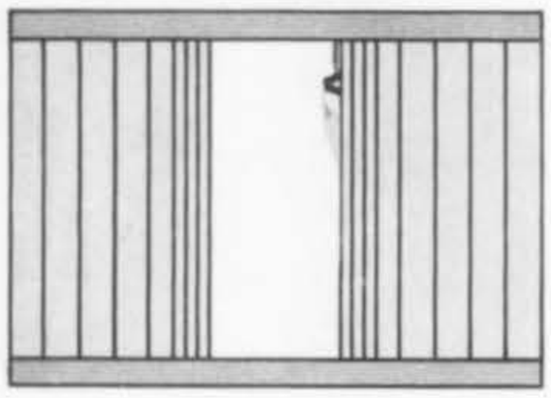
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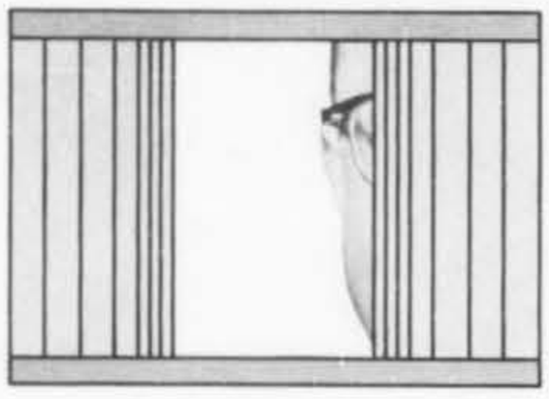


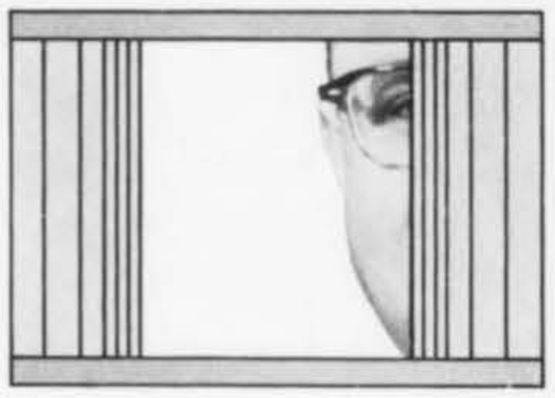




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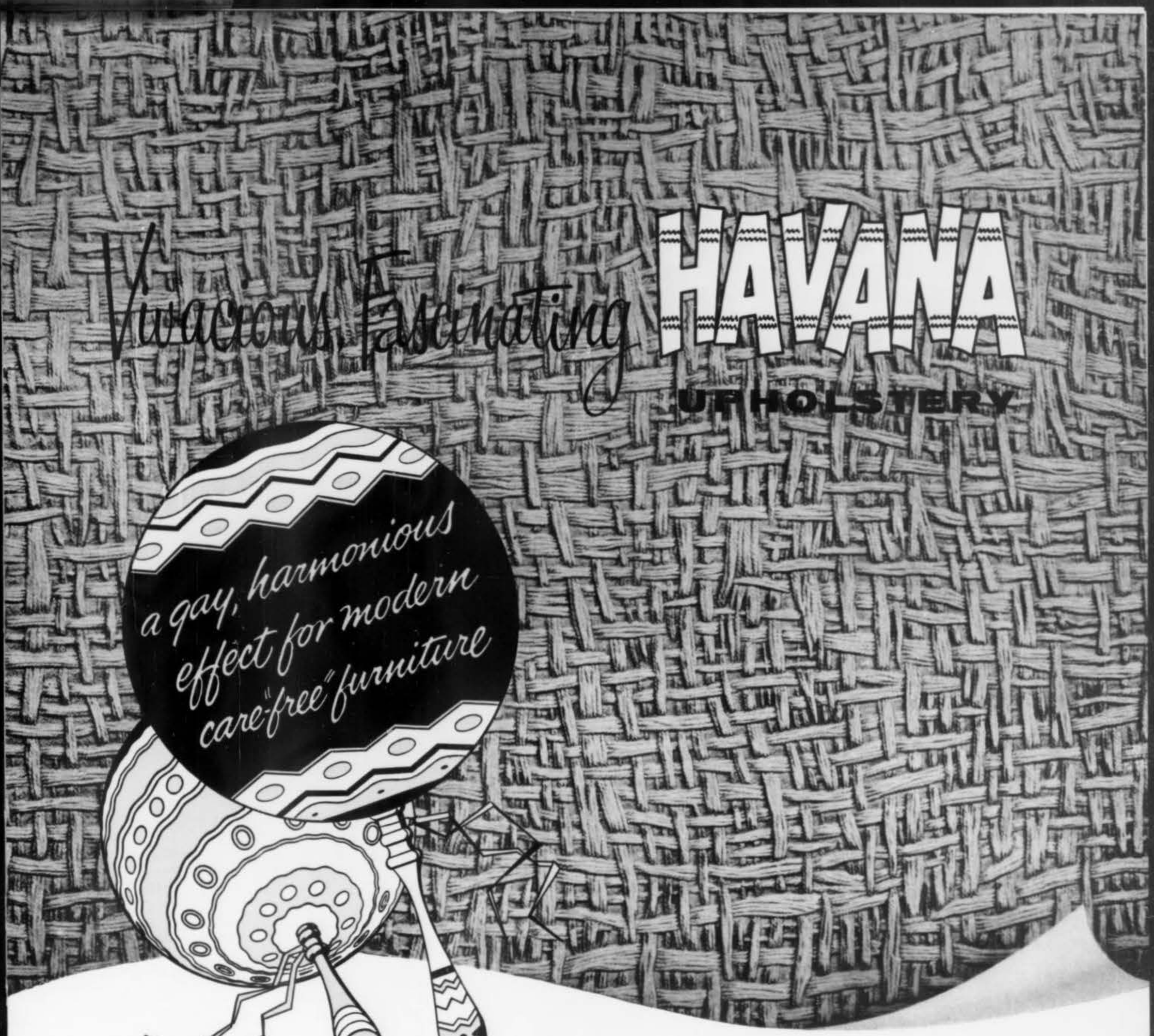
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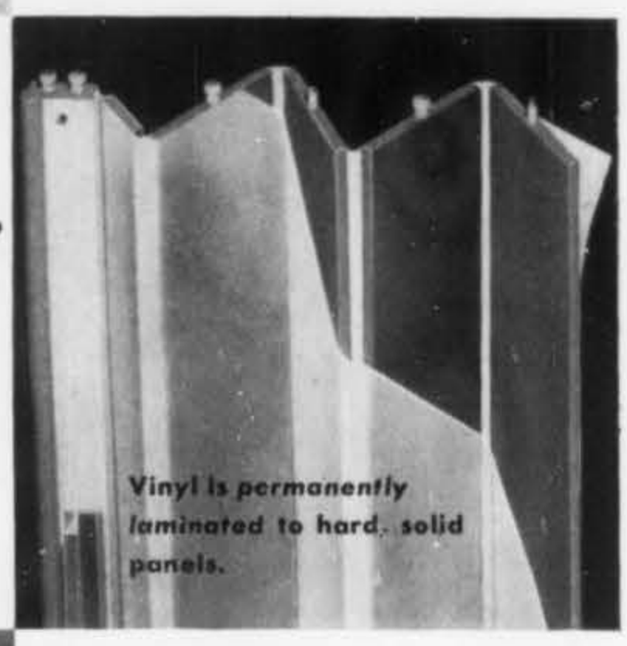
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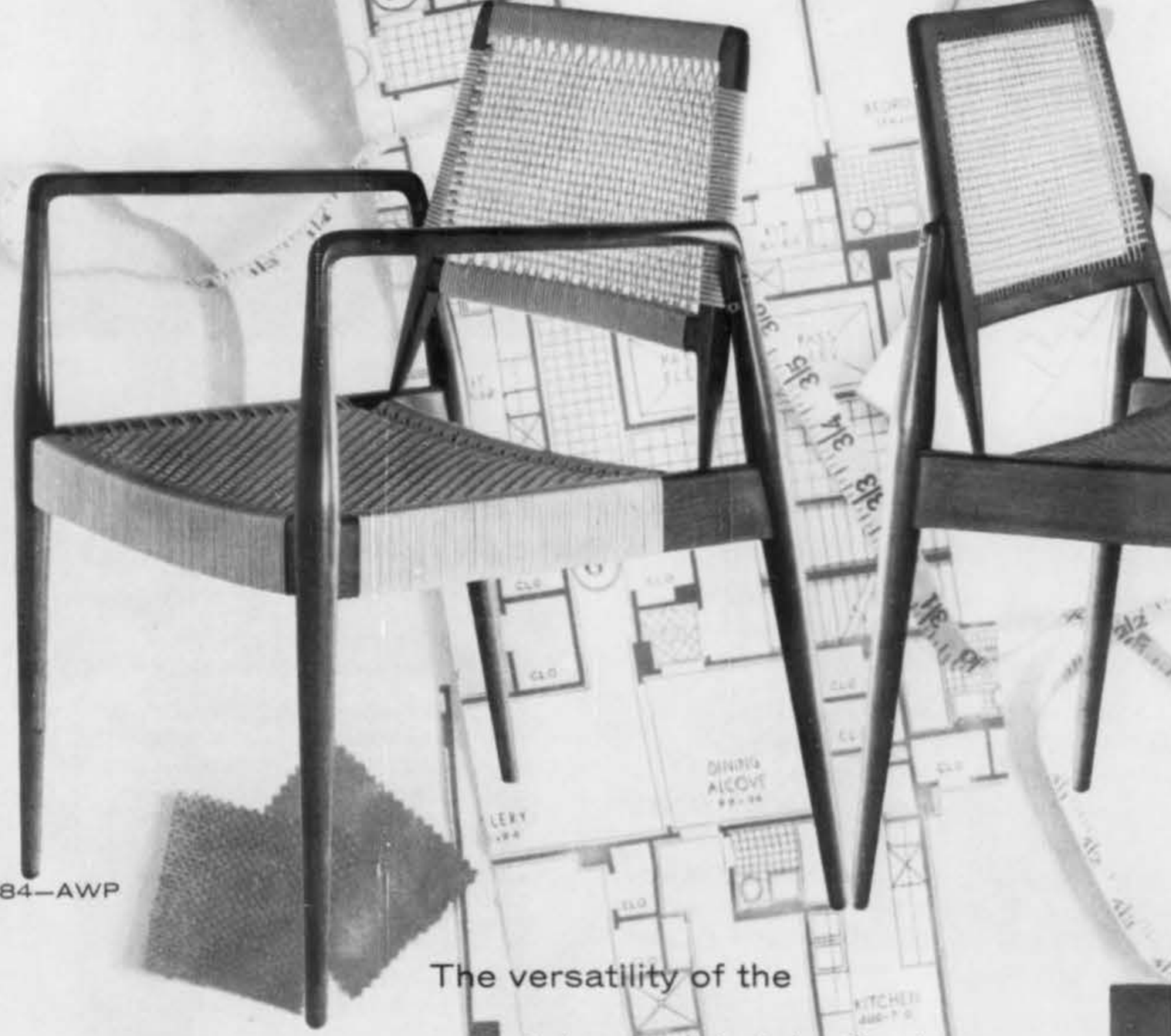
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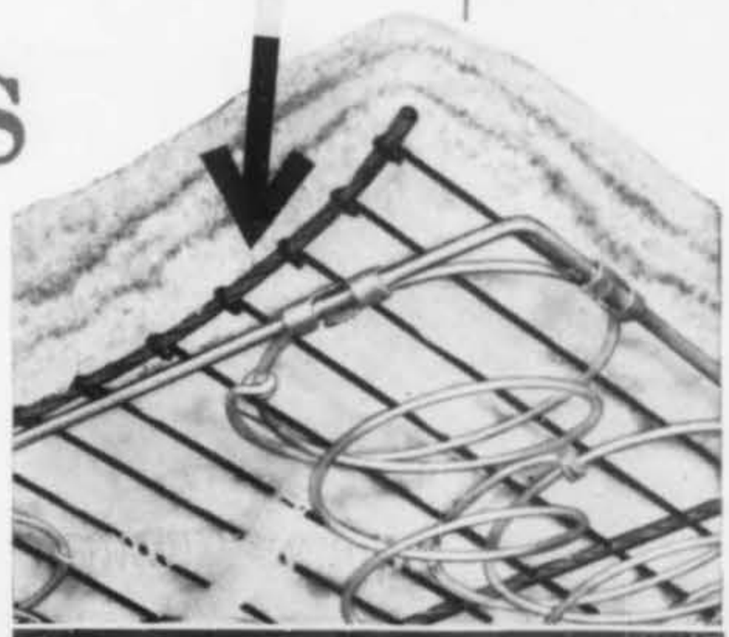


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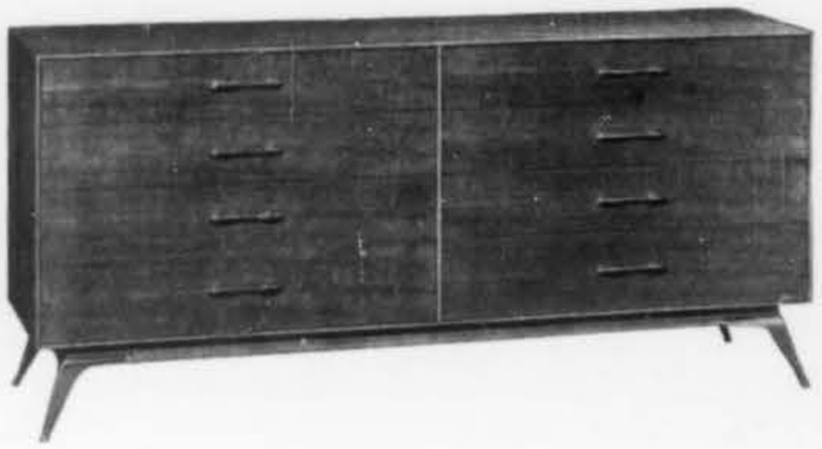
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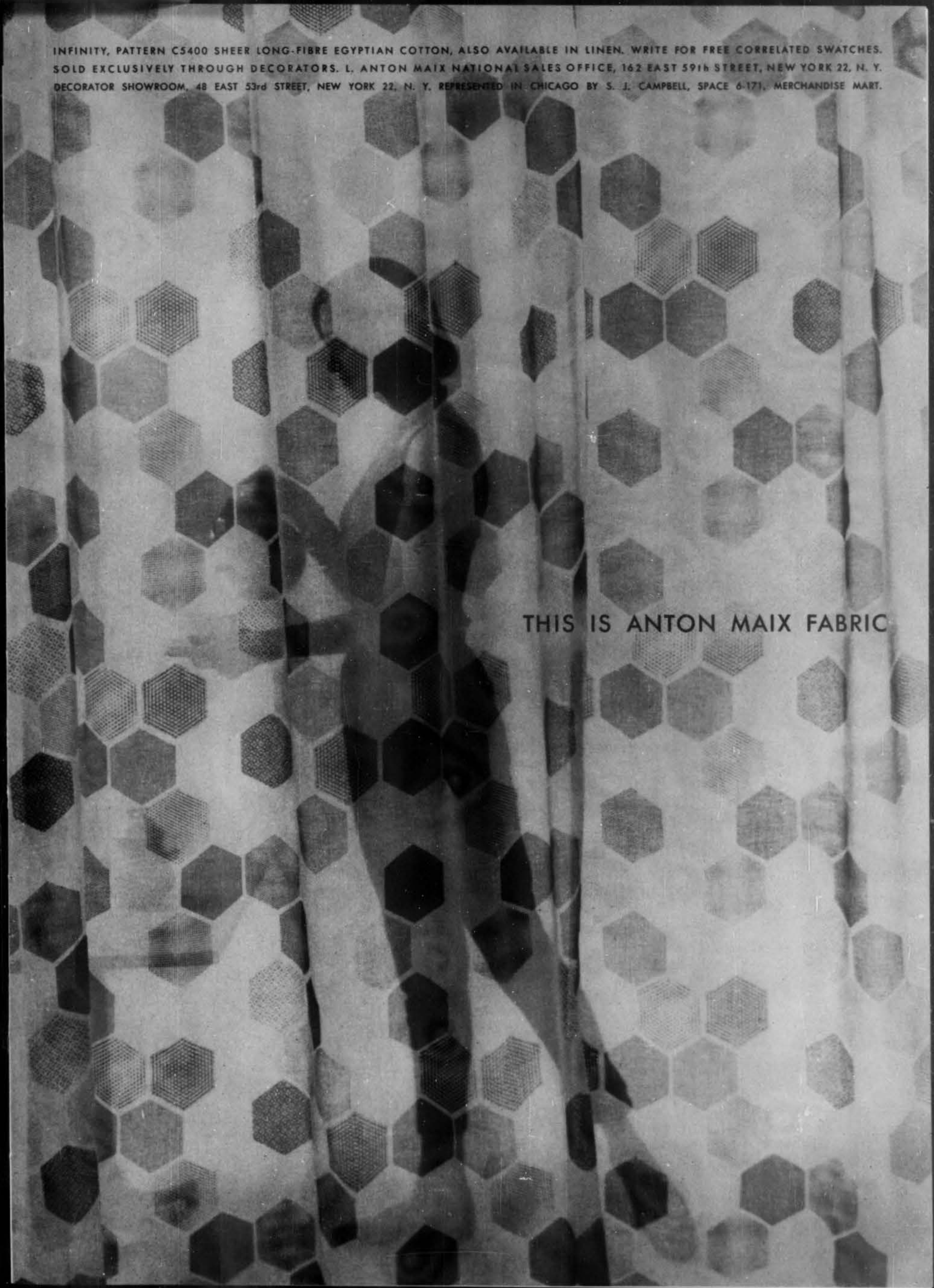
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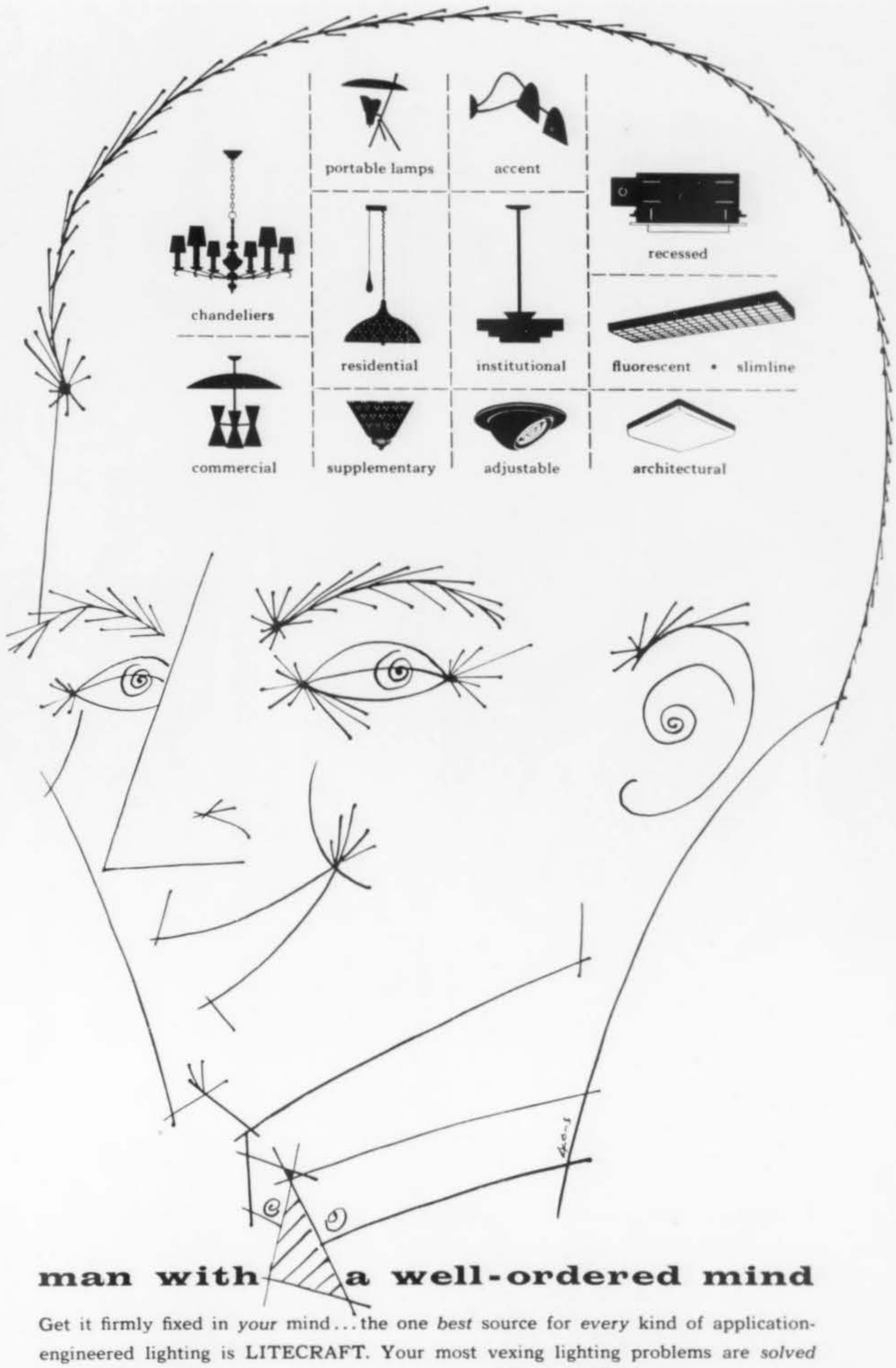
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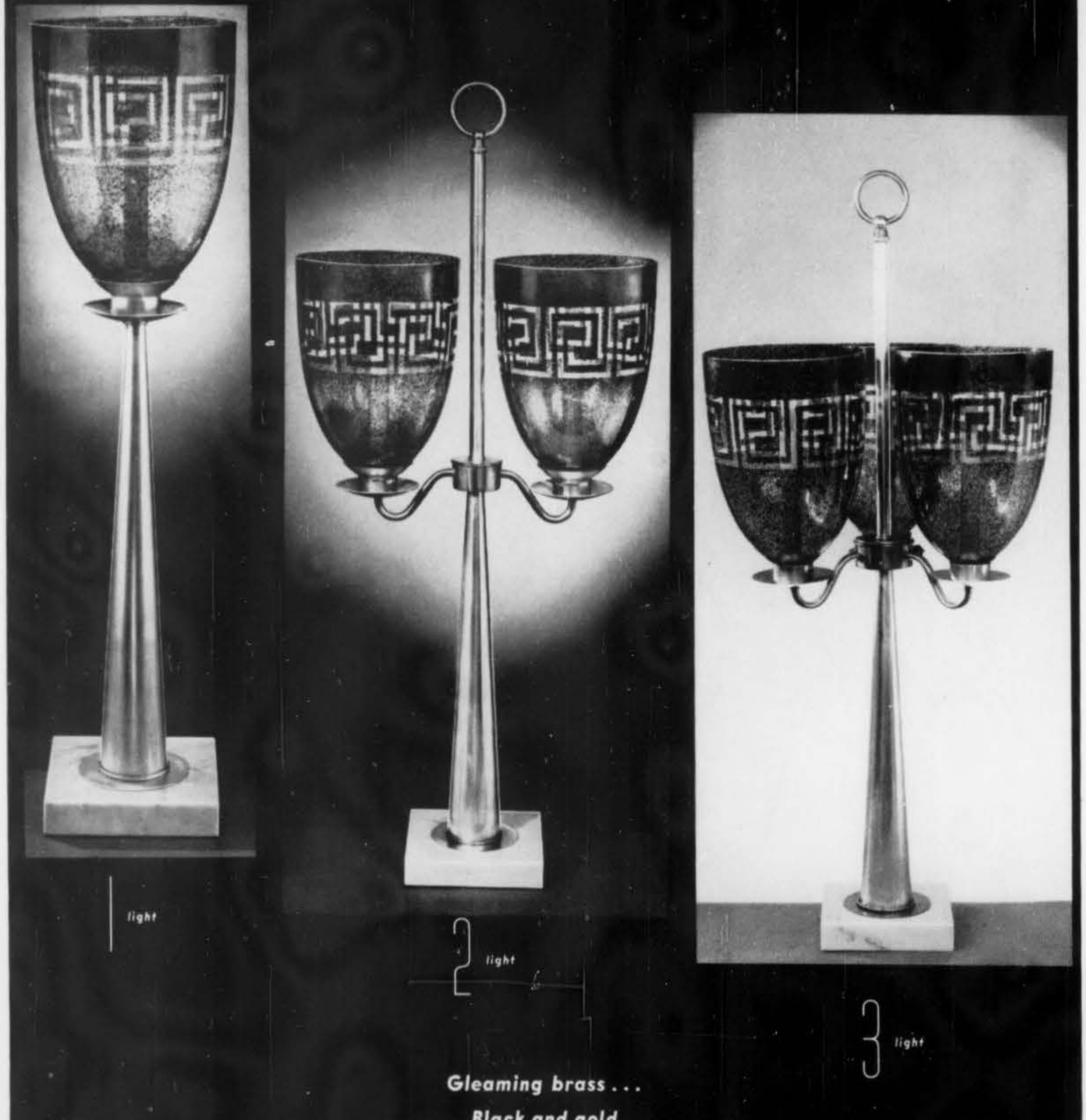
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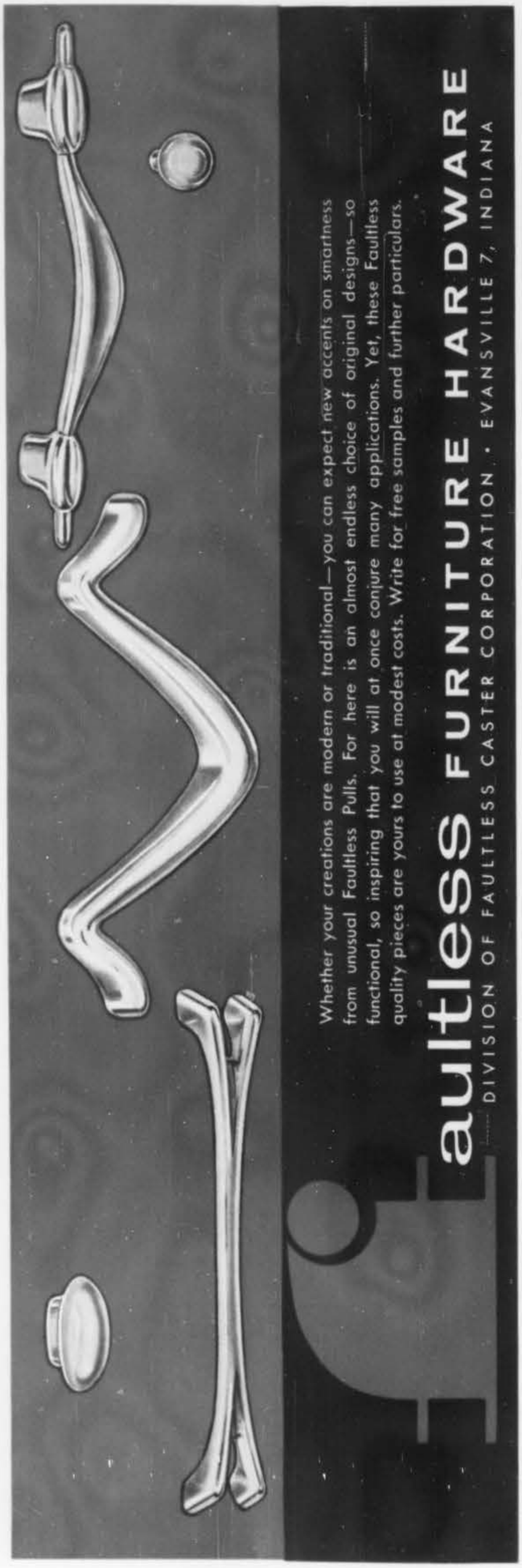
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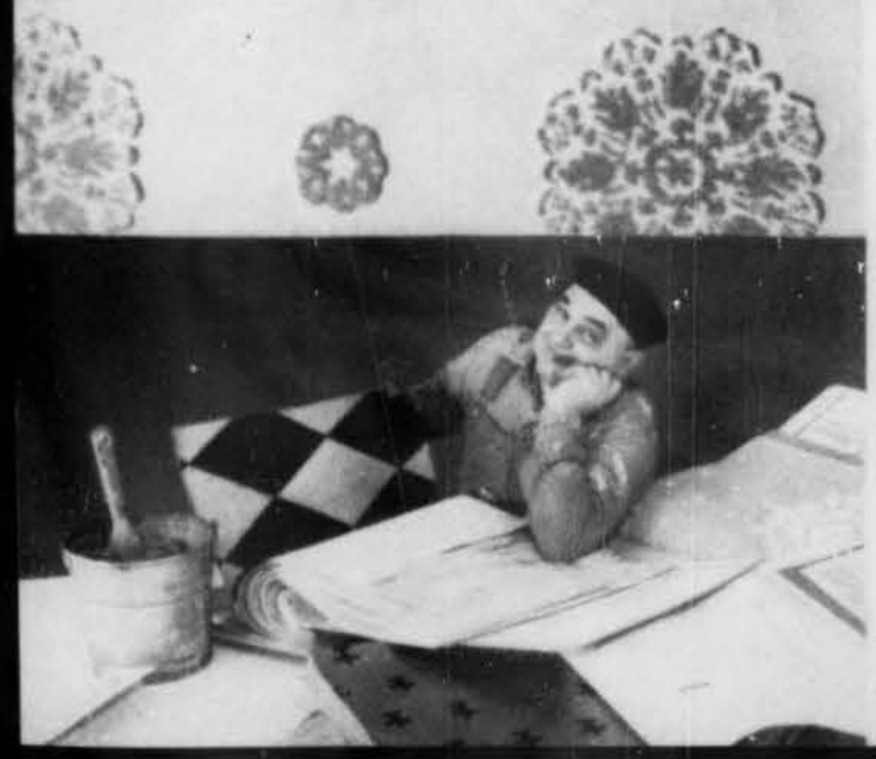
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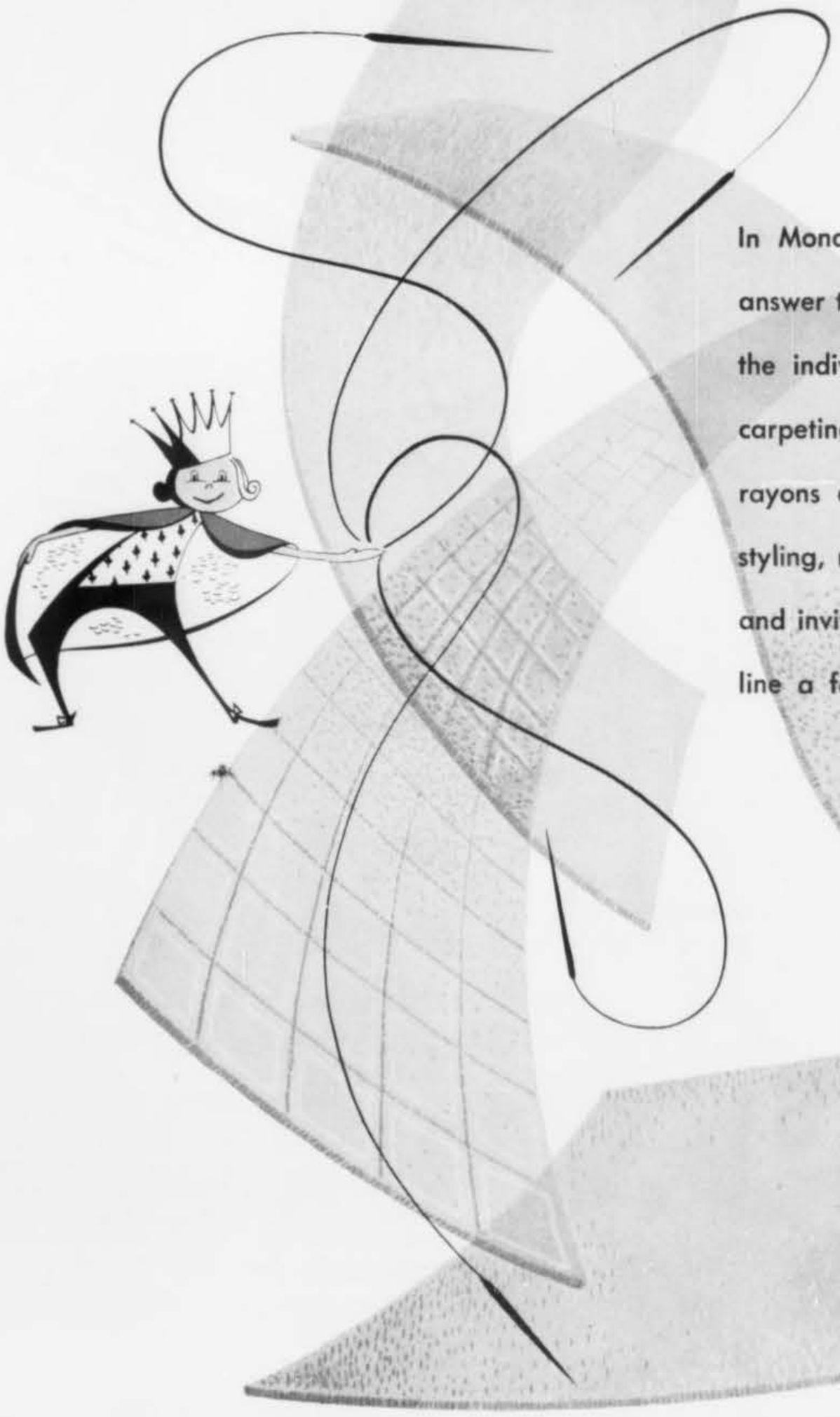
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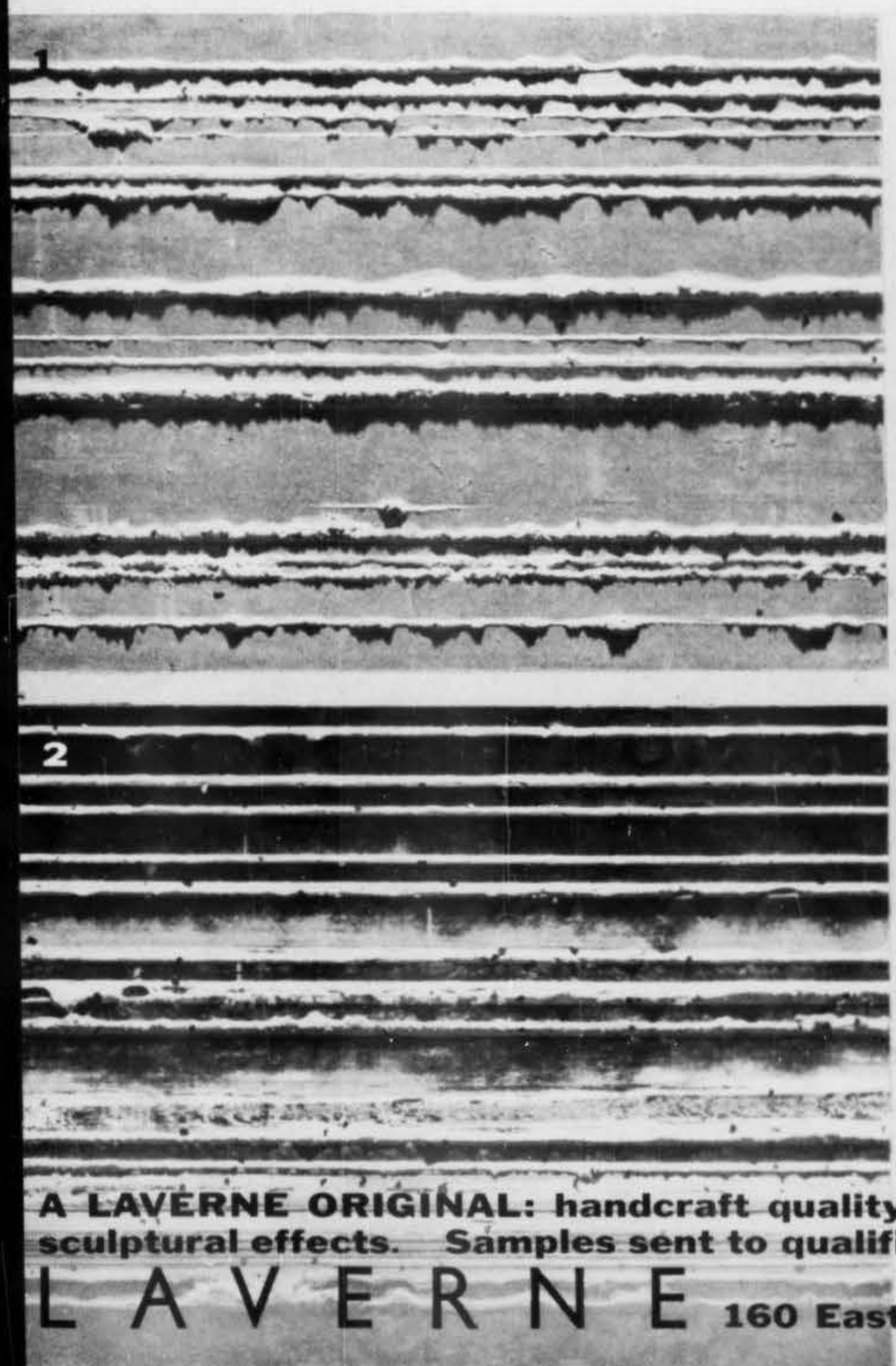
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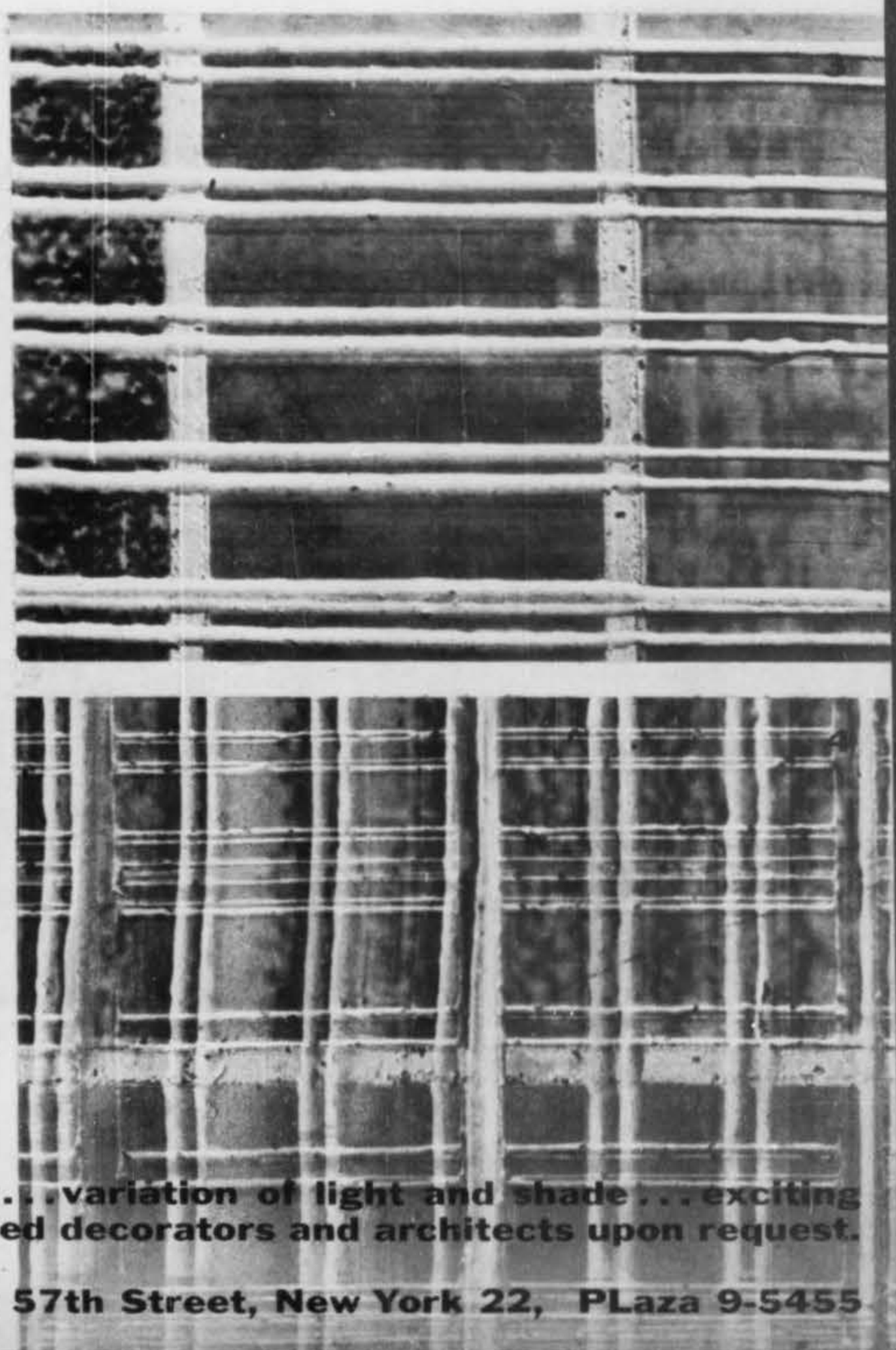
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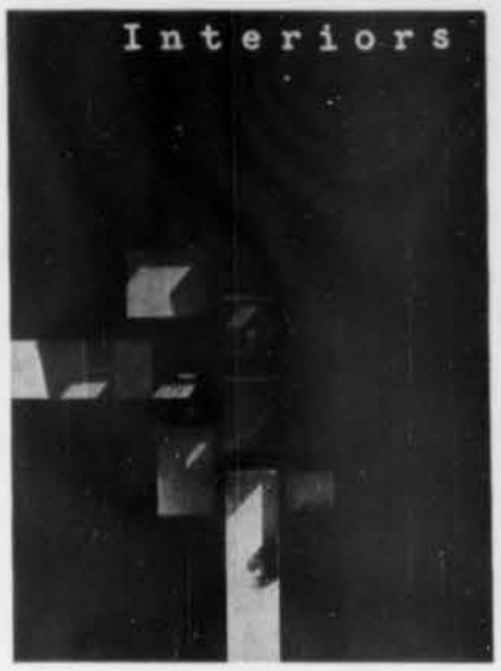
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our cover

A plan model—about as basic a symbol of Interiors' *field as any we can think of—is mantled in green, for June, the climax of Spring, the threshold of summer.*

The indispensable splurge

Because a study of bank interiors was scheduled as the June feature of *Interiors' Contract Series* '56, we have been taking a little more time to look around while depositing checks, visiting the safe deposit vault, or withdrawing cash from the savings account during these past few months. For several foolish and inconsequential reasons, we perform each of these chores in a different Rockefeller Center bank—and often visit a fourth, the Chemical Corn, to cash a check.

The meanest of these banks is extremely good as to space, proportions, materials, and the design and workmanship of fixtures. The other three are magnificent, though none makes the slightest pretention to élan or design quality. In terms of the functional requirements of the transactions carried on in each, all of them are flagrantly and inordinately wasteful beyond a scale to be observed in any other category of interior we can think of. The broad aisles, the brass-inlaid, elaborately patterned terrazzo floors, the fountains of soft light spilling from sculpted troughs and from coves within coves encircling the ceilings, the brass or wood railings — as well finished as jewelry, the counters—sometimes of fine marble, sometimes of sleek wood subtly beveled and modeled, the incidental brass and wrought iron supports with their graceful lines and tasteful filigree ornamentation, the extra ten or twenty feet of empty space bounding overhead under the noble ceilings. . . Are they necessary, or economically justified?

We shall not find such prodigality, such uncompromising insistence on perfection in contemporary churches, in the most elaborate executive offices, in luxury shops, in public exhibition halls, in lobbies, in theatres—though many projects in these categories built between twenty and two hundred years ago *do* conform to the same standards. In most categories, there has been a sharp drop in the richness of ornamentation, in the quality of workmanship and materials, in the allotment of space—both floor space and air space overhead—per human occupant. We find this true whether we compare the Municipal bus terminal with Grand Central or Penn Station, if we compare the niggardly Coliseum sidewalks and the Coliseum's privets with the gardens and the fountains of Rockefeller Plaza, or even the steps and verandahs—now crowded with people, pigeons, and tulips—of the Public Library. The Museum of Modern Art and its gardens is the only contemporary structure, the only product of our unprecedentedly rich modern times, which can stand beside its older counterpart without an unspoken apology. That and the banks. Aside from them and our parkways, the settings for our public life are growing steadily poorer and more wretched.

To avoid misunderstanding it should be repeated here that this is not a discussion of design. The design of the Coliseum, for example, has been wrangled over for good and sound reasons, but that is another point. Our midtown banks vary enormously in design quality. What they have in common is their wasteful spaceousness, their uneconomic richness of materials, their unjustifiable perfection of execution. In this they are equal to the very much more important Manufacturers Trust Company at 43rd Street and Fifth Avenue by Skidmore, Owings & Merrill and Eleanor LeMaire (January 1955 *Interiors*). The latter is much purer in architectural conception than the Rockefeller Center banks and it is adorned by a much higher caliber of art works. At first glance one might say that it is relatively austere, though in actuality it makes the most prodigally extravagant gesture of all in tossing away thirty or forty stories of rental income by limiting the structure to the height required for the bank alone. The National Republic Bank of Dallas, though ineffably more elaborate, carries a skyscraper on its back.

But whether your preference is the brilliant purity of the Manufacturers Trust or the sumptuous grandiosity of the National Republic, one thing is certain: When either of them is criticized, neither group of bankers will be forced to bleat, "Well, we couldn't afford anything better."

No banker would dare to build in a way that would force him to make such a statement. That is why banks adhere to a standard of civic responsibility that should apply to all big buildings in the heart of a great city: that they maintain the dignity of the people of that city. Dallas is proud of the National Republic Bank, and New York is proud of the Manufacturers Trust. But who is proud of the Coliseum? And do you really believe that we couldn't afford anything better?

Neither New York nor any other great city can afford to place itself in the power of men with tenement minds.—*O. G.*

THE EXHILARATED WORLD OF ESZTER HARASZTY

a dramatic colorist conceals her discipline in a brilliant interior



all interior photographs by rhys-dorvyne



Now that industry's recognition of color has overwhelmed such strongholds of drab uniformity as menswear, business machines, and appliances, it is uncomfortably obvious that there is more to the attainment of appetizing objects or interiors than an indiscriminate tossing about of paint pots. Color, intoxicating and seductively facile, can lead on the unwary designer until, instead of stimulating or captivating the observer, he brings on a headache or dull pain.

The fact that color does not gain strength according to its quantity is a lesson inherent in the work of Eszter Haraszty, a designer from Budapest now Director of Interior Design for Michael Saphier Associates, Inc., industrial designers. Miss Haraszty, who has made an intensive study of both dye chemistry and the physiology and psychology of vision, achieves remarkable vividness with what—on examination—turns out to be surprisingly little color. This paradox is accompanied by another: Her work appears so uncontrived that any single example seems to be a happy accident. It is only a succession of designs that lays bare the foundation of skill beneath the spontaneity and insouciance, disarming the most disgruntled rebels against Decoration and Art. Her method can be studied at leisure in the illustrated interior, part of Knoll Associates' Paris headquarters comprising a studio for the Planning Unit and living quarters for transient executives. Working on a stringent budget which permitted neither sumptuous accessories nor extensive alterations on the irregular, gabled space, Mrs. Haraszty made the most of Knoll furniture and fabrics, paint, built-in shelves, ledges, plants, plus a few

charming *objets*, mostly bargained for at the Flea Market. Rarely valuable, often nostalgic, these objects partly explain the comfortable mood of the interior. Plants and flowers—forms and colors for a designer to manipulate—also symbolize living nature, an everyday world, reassuringly normal and un-arty.

Background colors are no colors, neutrals cool or warm, light-reflecting or light-absorbing. Predominant fabrics are also neutrals interesting in their multiplicity of texture and value. A white fishnet divider suggests the fresh fragility of lace. To this landscape of variegated neutrals the spectrum is introduced only by a few cushions, a patch of sky, the plants, one or two paintings. But their hues are so pure that they seem more brilliant than jewels in a desert; thus the rooms create a poignant sensation of color. Since, however, the color is sparse in quantity, the eye does not tire.

Analyzed in greater detail in our captions is another important characteristic of this interior: an expert distribution of objects and linear elements. Here, of course, is the giveaway: a colorist who is a colorist *only* cannot do this sort of thing.

Miss Haraszty, while obediently treading the prescribed academic path—elementary school through university—in Hungary, drew and painted ferociously from the age of five, and by her late teens became so immersed in her then avocation as to undertake a thorough study of color theory and the I. G. Farben dyes. Married meantime, she began to design clothes, branched out into stage design, costumes, fabrics, and opened a sizable screen-printing studio. After the hiatus of war, siege, and enforced idleness, Miss Haraszty managed to re-open her studio despite the shortage of materials, screen-printing on sheets, canvas window shades, other salvage. Both her husband and brother-in-law were in the diplomatic service, and in 1947 her brother-in-law, who was stationed in the United States, invited her for a visit which became indefinite when Hungary slid into the Soviet maw. Since her husband declined to join her here, they have divorced.

Miss Haraszty became known here as a consultant to Knoll Associates, later as director of the textile division, concentrating on color and textiles. She also designs the sports collections of B. H. Wragge. In her new capacity with the Saphier organization, she hopes to reassert her fuller range.—*O.G.*



Above: Slanting remnant of a wall, its line continued by a curtain of white fishnet dotted with clinging ivy leaves, serves as a divider between a desk space and a conversation area. Shelved niches solve problem of book storage. Rays from a skylight glow through the net-hung foliage.
Below: Conversation area. The budget did not allow for a sofa, even a Knoll sofa, so sofa functions are performed by plywood slabs, cushions, upholstered wall slabs covered in pandanus. Bright color in the cushions does not disarray the neatness of the aligned rectangular forms, which is reinforced by black line atop back rest and dipping under window.





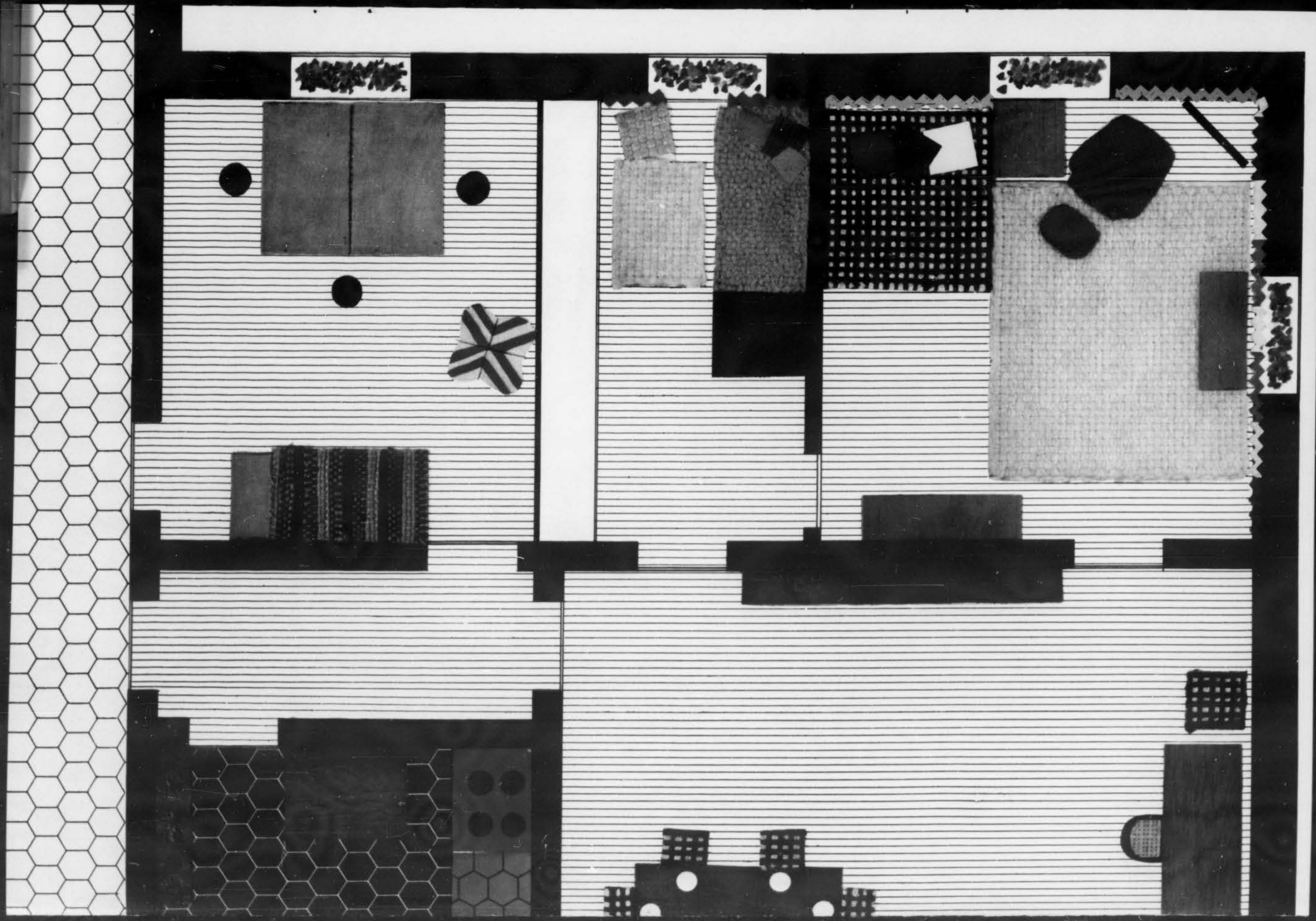
Color plan of Paris studio.



Rendering by Dale Byrd



Perspective of the Paris Knoll "apartment". Painted out in white that reflects and re-reflects light streaming in through the skylight and windows, the irregular space is refreshingly uncluttered. Most of the color occurs naturally. One might say that instead of having been applied by the designer, it simply happens to be where it is because of her choice of materials. In the clear and radiant space, beautiful linear patterns are effectively disposed — two suspended candelabra, graceful shrubs, and most splendid of all, a Thonet chaise from the Flea Market which has been provided with a leather-covered pad and happens to be extremely sturdy and comfortable.







Opposite: Plan indicates Mrs. Haraszty's presentation technique with actual fabric and material samples attached. It also shows how far she has made a little color go.
Above: Though primitive by American standards, the kitchen is gay. On analysis, however, we find that the imported G.E. refrigerator is white, the two stoves black and white respectively, the floor black (of hexagonal tile, it was originally terra cotta). The color comes principally from food, utensils, a bread basket, an Austrian flask of green glass garlanded with painted flowers, and of course a profusion of plant and flowers.
Below: The dining area. The Flea Market chandelier may once have been held on the end of a staff at Greek Orthodox services. It now hangs on a nylon fishline.



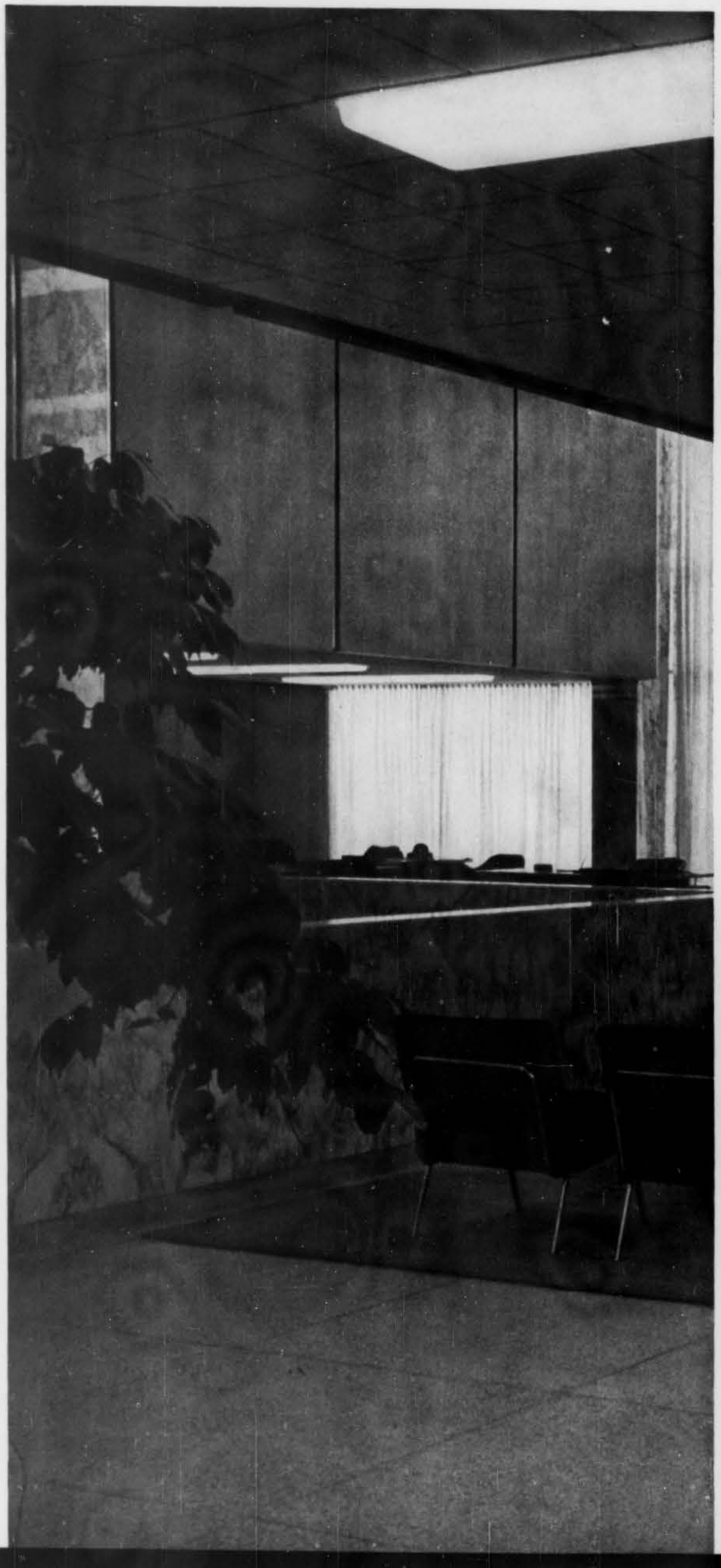
BANKS

stage settings for private enterprise

In the early days of the Republic, when thrift was still considered a virtue, no prudent citizen would consider digging up his coin-filled sock unless the bank soliciting his deposit looked as though it had been around at least a hundred years and could survive fire, flood, and siege for another century more. Naturally bankers favored a kind of brownstone Romanesque or reinforced Doric outside, with marble-lined interiors where tellers were encased in oaken strongboxes. The design aimed at stodginess on a monumental scale.

Nowadays, when the bank's 2½% compounded quarterly has to compete against the lures of time-payment and the stock market's wooing of the small investor, durability isn't enough. A bank has to look both impeccable and up-to-date.

Bank work requires extremely competent supervisory techniques because of the high standards of execution characteristic of the field. It also requires high ability in handling proportions. There is pressure on space — ceiling space and floor space — which calls for ingenuity of design, because banks are not supposed to look cramped. The Manufacturers Trust on Fifth Avenue, by Skidmore and Eleanor LeMaire (January 1955 *Interiors*) is exceptional in that it occupies its own building. But in the Austin, Texas bank shown on this page (with interiors by Florence Knoll), and the Houston bank shown overleaf, encroaching mezzanines require clever camouflage. The Austin bank is sandwiched between a basement where motorists can bank without leaving their cars. Overhead is a shopping center, with parking on the roof. Highly mechanized and flooded with light, it leaves its tellers uncaged. Nevertheless, in the nobility of its proportions and the richness of its materials and details, it runs psychologically true to form.—*O.G.*





big window on houston thrift



Ralph A. Anderson, Jr., of Wilson, Morris & Crain, A.I.A., the 33-year-old partner-in-charge on the Benjamin Franklin Savings & Loan Association, is a graduate of Rice Institute. The ten-year-old firm has done country and city clubs, residences, office buildings, stores, schools.



The Benjamin Franklin Savings & Loan Association gave the Houston architectural firm of Wilson, Morris, and Crain, A.I.A., one of their few opportunities to complete a project from the architecture through the interiors and furnishings. They hope this success will enable them to obtain other "whole" commissions. Certainly, with its broad, high, neatly framed glass front this bank is overwhelming proof of the indivisibility of architecture and interior design; the interiors constitute its total appearance — which is precise, distinctive, impressive, and favorably deceptive on two points: first, it achieves a far more sumptuous air that its cost corroborates; and second, it achieves far more spaciousness than is warranted by the available area.

The hidden economy of materials in this interior lies in the distribution of stone and carpeted areas in the floor, in the clever allotment of marble, mahogany paneling, and Raffia Weave grasscloth in the walls and counters. Hidden economy of space is attained by concealing storage space behind hinged panels on the mahogany-faced inner wall. Narrow aluminum strips of decorative effectiveness actually function as hinges and finger holds (top photo, opposite page).

A firm alignment of the boundaries between various floor, ceiling, and wall areas enhances the orderliness of the design. Edges of the luminous section of the ceiling, parallel on one side to the carpeting boundary, are echoed in the black-stained oak baseboard under the mahogany-paneled counters. The handsome grasscloth, in a soft copper color, harmonizes with the mahogany paneling, with the black Kalistron covering the posts and back wall, and with the black and copper textured upholstery. It looks soft and rich, but actually cuts the cost of wall finishes. Marble is restricted to desks and counter tops.

The absence of lighting fixtures other than a luminous ceiling and flush spotlights is another factor in the uncluttered effect, the freedom of the space. The luminous ceiling rectangle also enhances the proportions. Spotlights close to the glass on the exterior soffit keep mirror-reflections from confusing the clear view from the outside in. In all, an original, thoughtful, and much more than competent performance.—*O.G.*



f. w. seiders





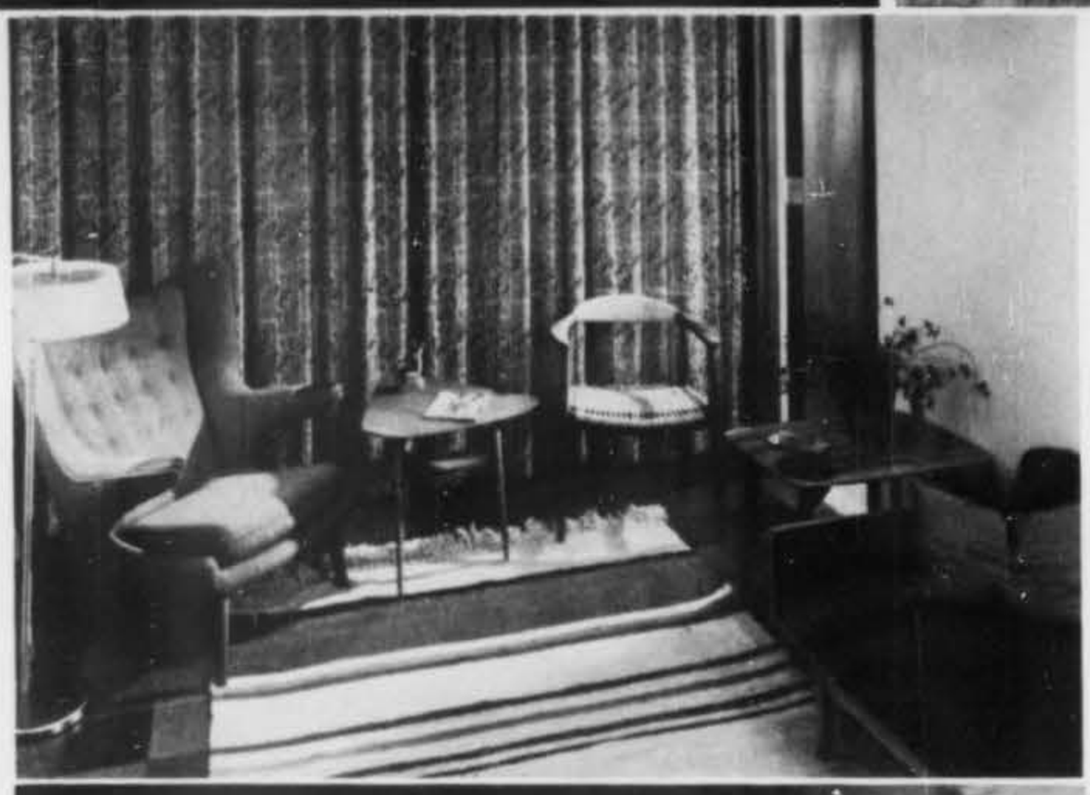
Above: View towards back doors opening into building lobby. Curving line of tellers' counter is following by lower-countered clerical section, with steel door to vault under suspended mezzanine. Black Kalistron on vault wall helps to shadow it out. Side boundary of luminous ceiling runs parallel to boundary between stone floor and carpeted floor in foreground of the reception desk area.
Center: View over clerical counter towards front door.
Bottom: Knoll furniture in seating corner near door. Raffia-weave on wall.

photographs by alexandre georges



new third floor in an old New England bank





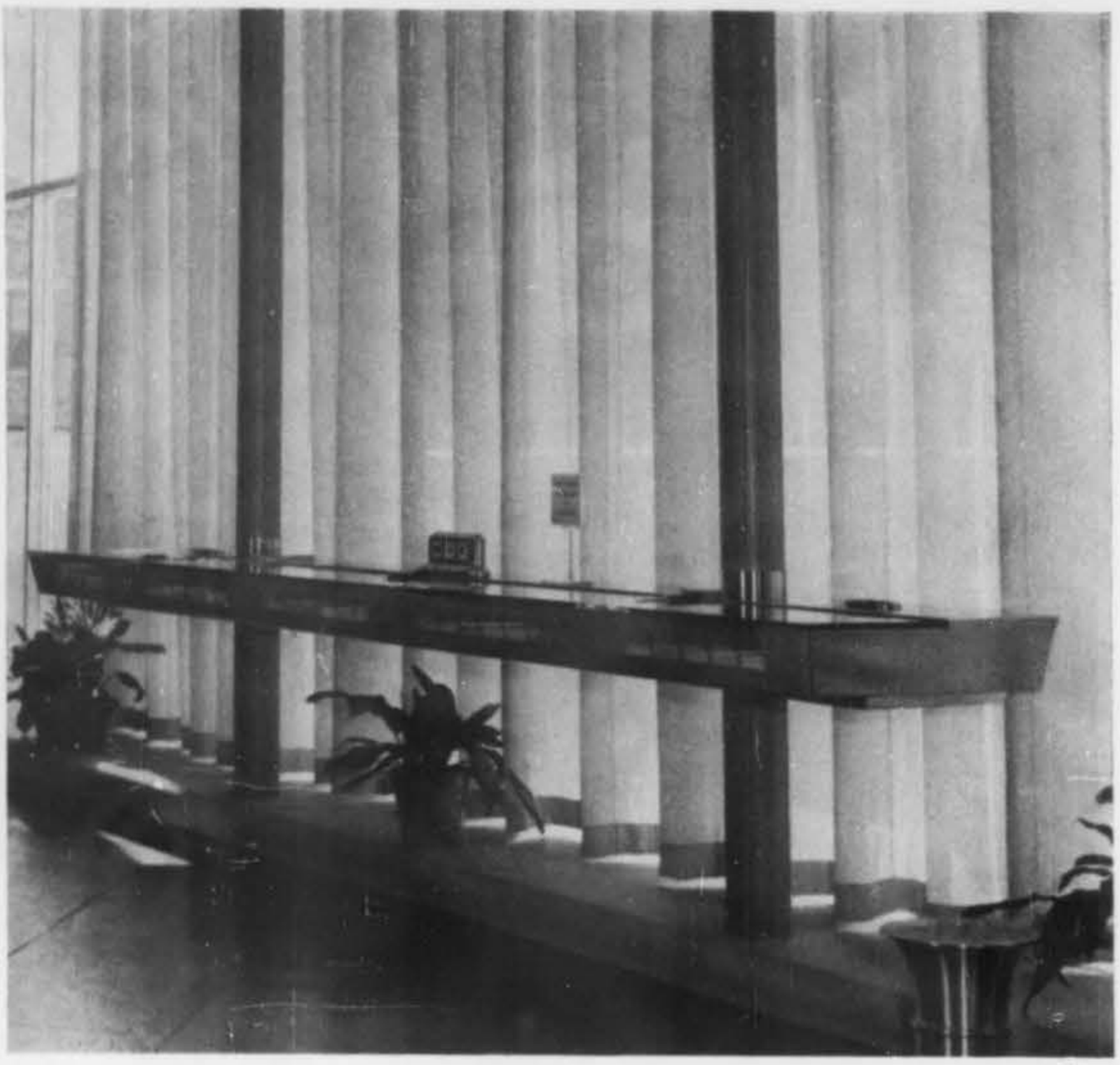


Conference room (top left) has magnificent walnut doors inspired by old street-floor doors of the bank. Wine-colored Mohawk chenille rug, specially-designed Risom table, attached Risom armchairs with blue leather back, Jack Larsen's porcelain blue handwoven fronts. Door detail above shows workmanship (by Risom Designs) of Wegner-furnished executive sitting room with brown-upholstered sofa, red, brown and natural striped rug, red and brown on natural Creative Looms print at winodw. President's office (below) has handsome walnut paneling, beige rug, Wegner and Risom chairs in black and orangy Larsen upholstery fabrics, cream-colored walls, Tynnell brass lamps, natural and black Isabel Scott casement fabric.

Estelle McDermott of W. & J. Sloane's Contract Division, interior designer, and Sherwood F. Jeter, Jr., A.I.A., with his associate, Arthur H. Cook, collaborated on the design of a new third floor built atop the old Society for Savings bank building on Platt Street, Hartford, in order to accommodate an executive office cluster and conference room (opposite page) and the general consultation room (below).

The general room, walled on the unillustrated side with glass shielded by vertical Thru-Vu blinds, is a cheerful place with one short wall covered with yellow burlap, the inner walls with Tigerwood. Jens Risom's executive office group, carried exclusively by Sloane's is the furniture here (walnut and white), with black-leather-covered swivels, yellow-leather-covered side chairs.





1

Banks: ideas and details

1 *National American Bank Building at Lee Circle, New Orleans, designed by Goldstein, Parham and Labouisse, architects. Structural steel columns set inside and free of glass curtain wall serve secondary purpose as supports for attached fill-out counter for depositors. Curtains, shown drawn against the sun, are gold-colored Thortel Fiberglas boucle. When curtains are pulled aside the decor and customers, in action, are the window display. Unbroken glass facade is 80 feet by twenty feet high.*

mears

2



2 *American National Bank Building of Austin, Texas, by architects Kuehne, Brooks & Barr, with Florence Knoll of Knoll Associates, collaborating on the interiors. It is housed in a complicated building that shelters a basement drive-in bank, 3 levels of roof parking. The bank itself is contained in a two-floor level sandwiched between the shopping area and the parking, and is reached by escalators from the shopping arcade. Note escalator landing midway in interior. Persons entering here find their eyes guided to the 10'x28' abstract mural filling the south wall. The brilliant pattern of vertical and horizontal planes activated by powerful diagonal thrusts was done by Seymour Fogel, former University of Texas professor of Art, in silica paint on marble dust plaster. Suspended, sound-absorbing ceiling is white Fiberglas textured tile. Teak panels with thin aluminum mullions cover upper walls around mezzanine floor. Columns are Italian Cremo marble, floor Venetian terrazzo. Sparing use of brilliant blue, yellow, and Swedish red accents general scheme of black and white hand-woven upholstery fabrics and natural leather upholstery. All furniture by Knoll.*



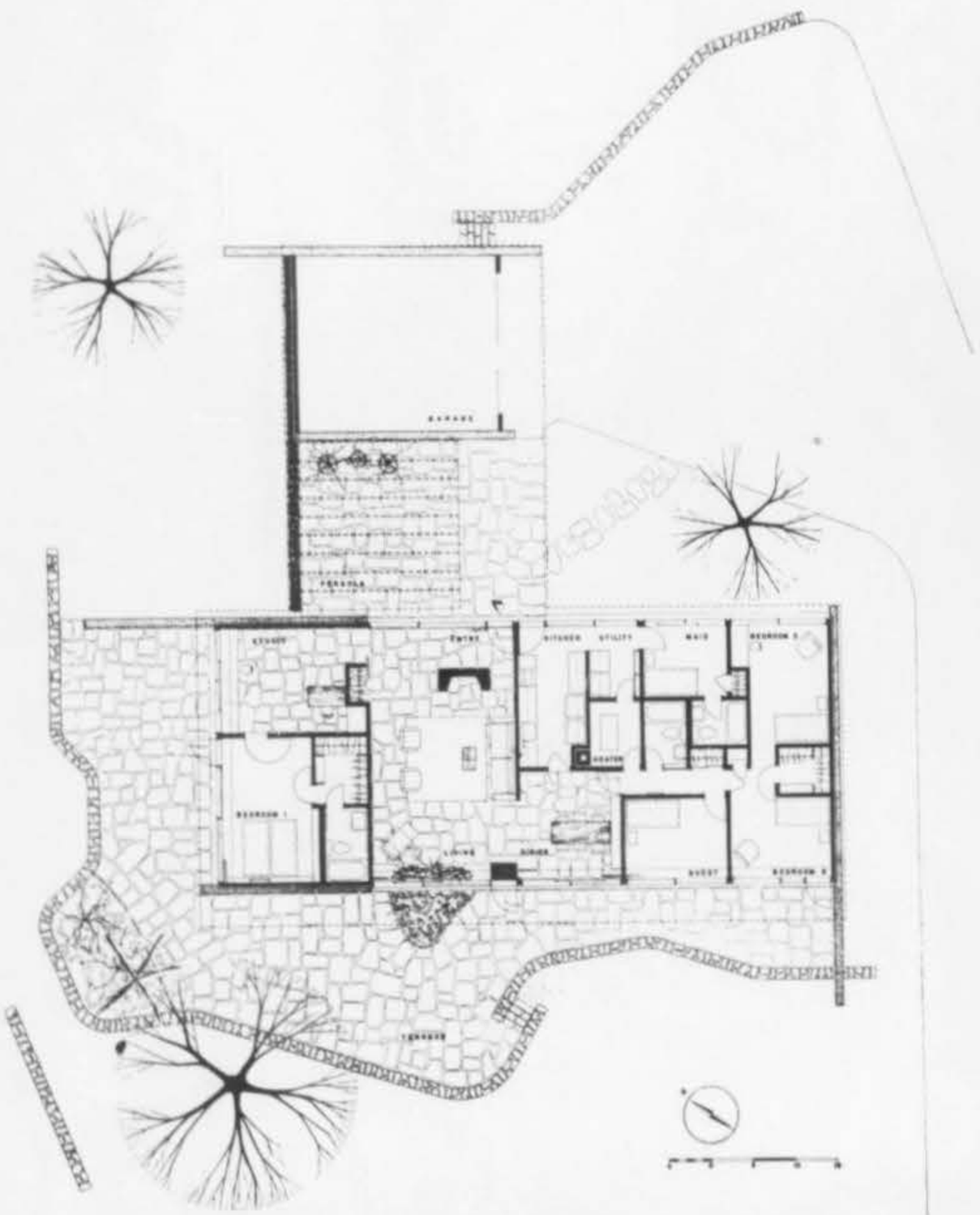
3

3 *and* **4**. *Street floor and a general office, respectively, in the Marquette National Bank in Minneapolis, by the Farnham School and Stationery Company, with Risom furniture. In presence of huge, plywood-covered columns, an inconspicuous frosted glass partition hems in the consultation desks. In the office, stock units keep order and supply desk, storage, and typewriter spaces for each typist without wasting a square inch of floor area.*

4



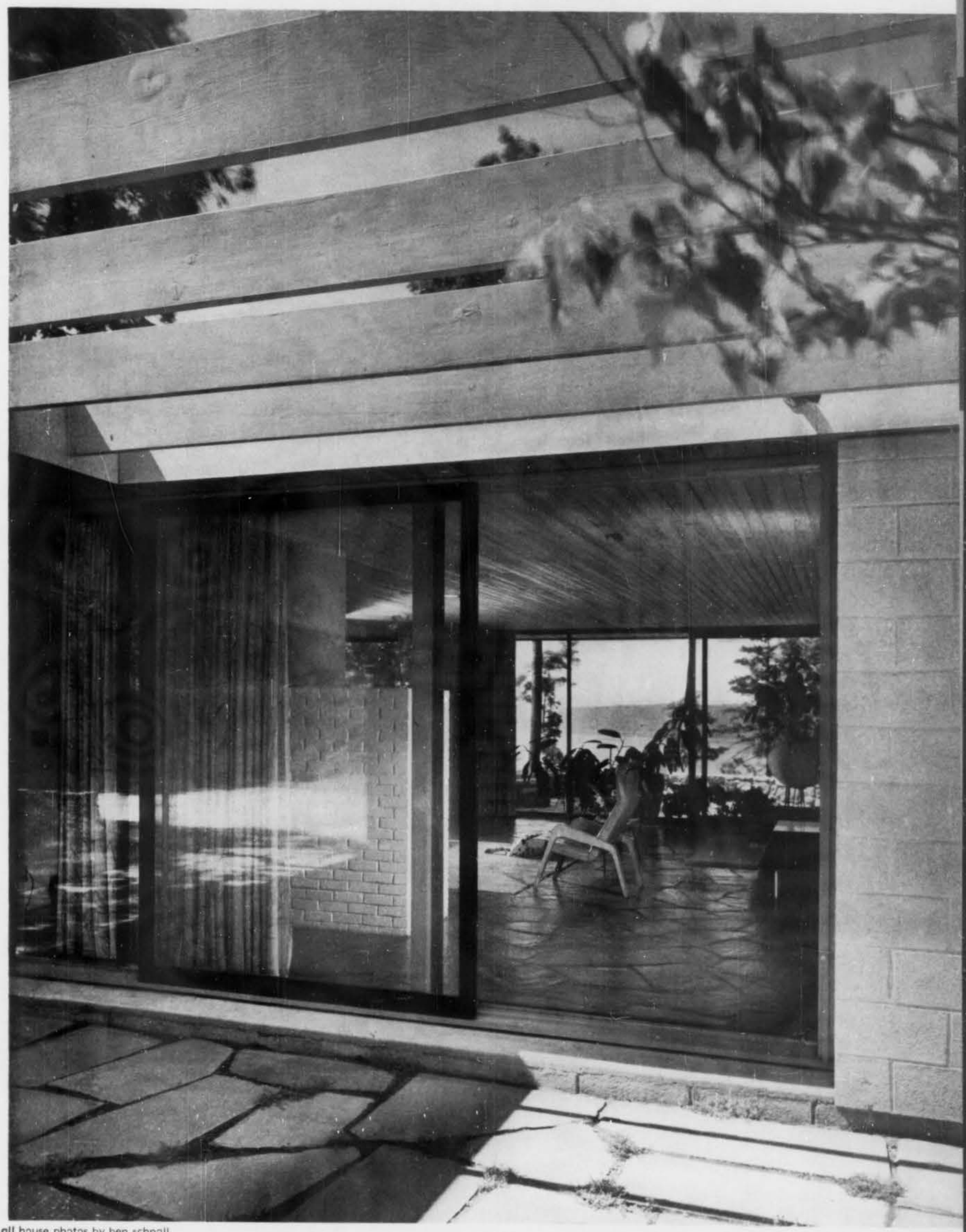
Breuer's beautiful plan for the Neumanns



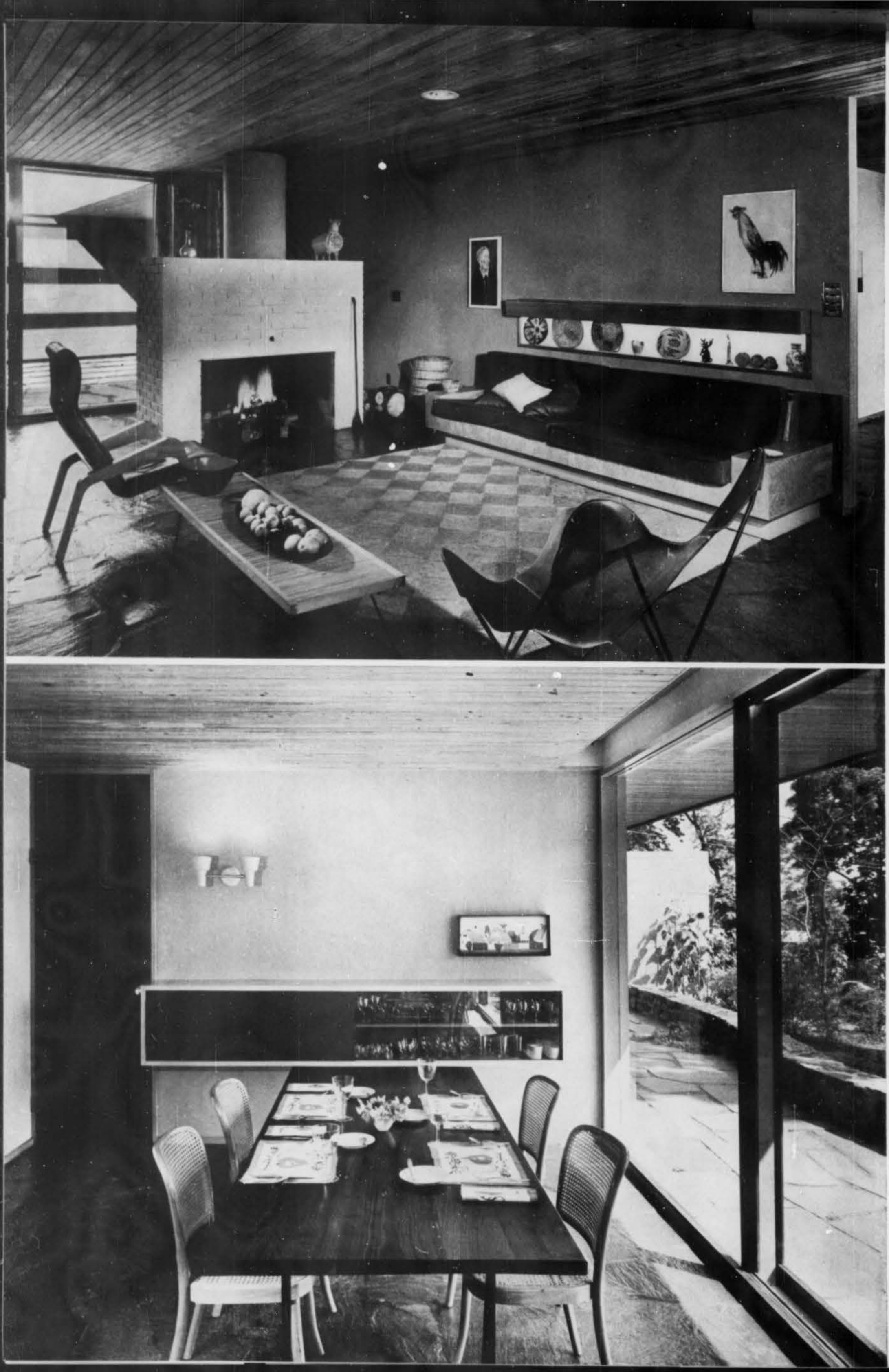
George and Vera Neumann, the husband-wife team of Scarves by Vera, the Printex screen printing plant, and Vera fabrics for F. Schumacher (see overleaf for the latest collection), have moved down the road apiece from their combination living quarters and printing operation in a Georgian mansion in Ossining, New York (November, 1951 *Interiors*). The home which Marcel Breuer designed for them, on a hilltop overlooking the river at Croton-on-Hudson, serenely provides for a homelife as faceted as their careers: the household also includes Mr. and Mrs. Neumann, senior, and one large active dog, one small active dog, one active and one sedentary cat. In addition, the superb orientation of the house (plus a swimming pool) makes it a crime not to have frequent guests, so a large problem in the layout was to provide privacy and separate entrances for the Neumanns senior and for the maid. As the plan, left, shows, there are consequently four separate entrances in this compact house. Also, every other panel of this largely-glass-walled structure slides open for even greater freedom.



Solid exterior walls are fieldstone or cement blocks, painted white, orangey-red, or blue. The flagstone terrace around two sides of the house, and the flagstone pergola off the living room, photo facing page, are followed through in the waxed, radiant heated flagstone flooring of the living and dining areas. Similarly, all ceilings and the exterior overhang are natural cypress. Most interior walls are pale gray, with brilliant flashes of color provided principally by the Neumanns senior. Lona Neumann wove all the fabrics and area rugs. Emanuel Neumann paints the bold and happy oils strategically placed throughout this relaxed house.—*L.W.*



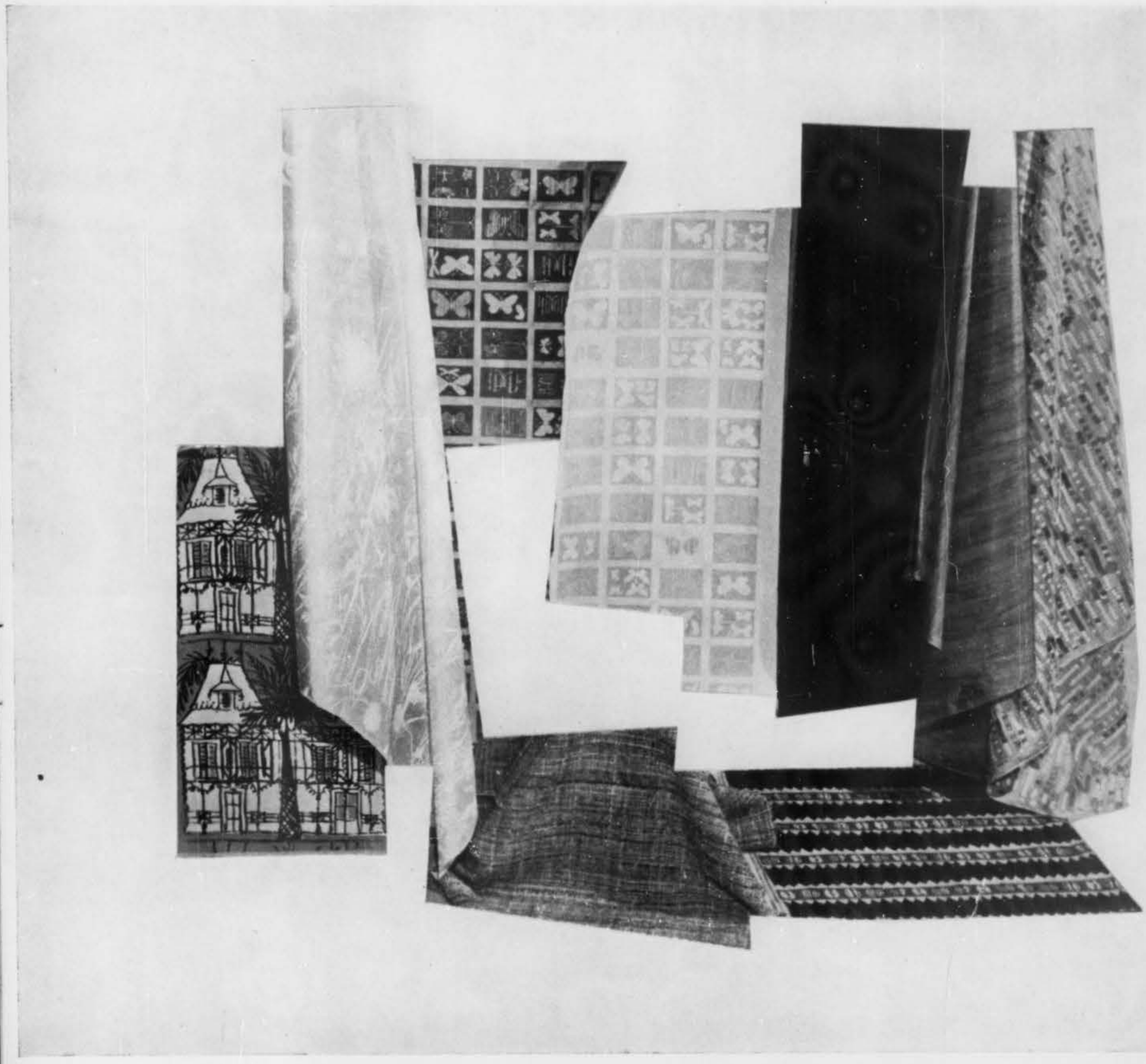
all house photos by ben schnall



A 10th anniversary collection for Schumacher

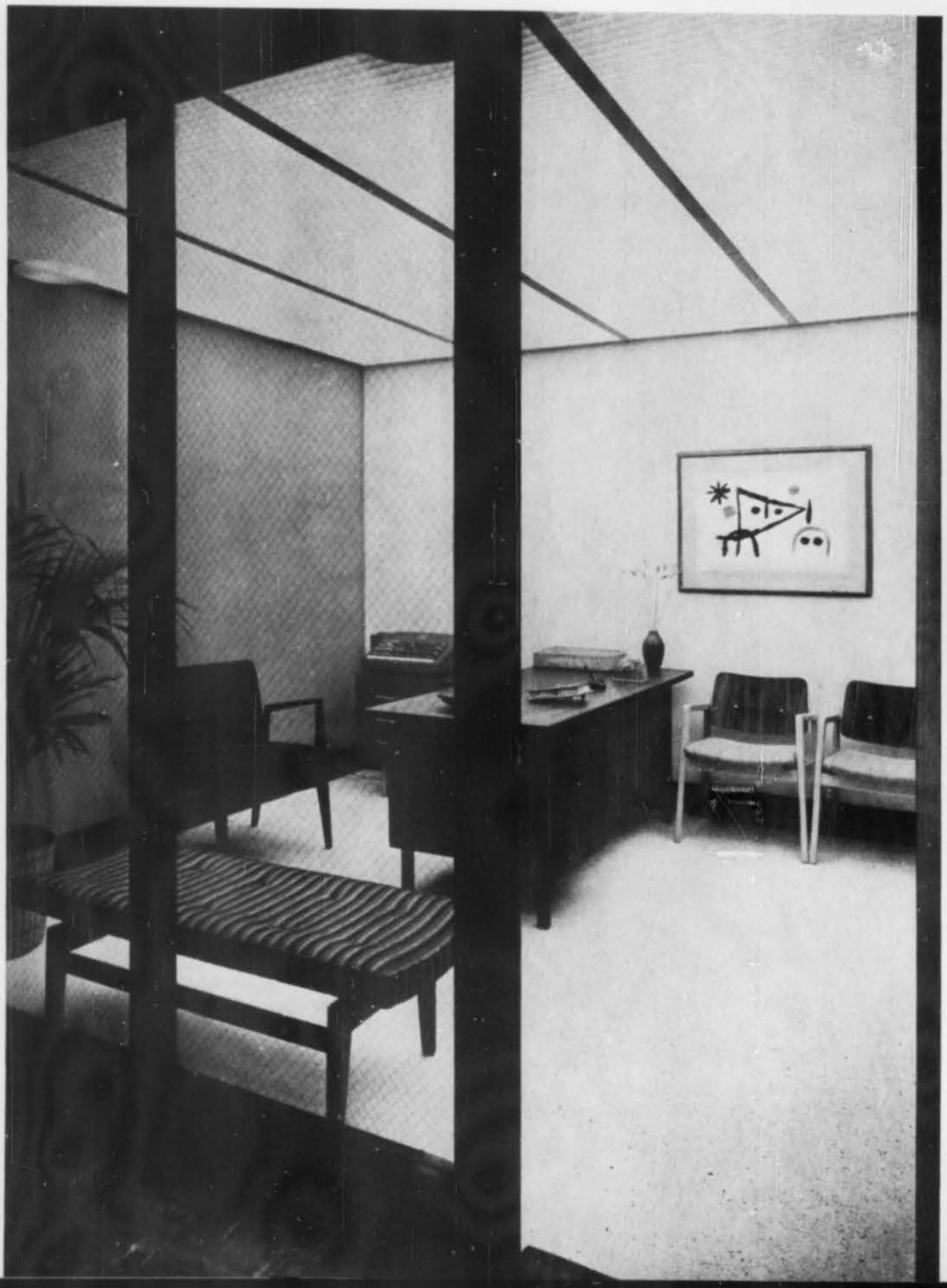
The introduction this month of the Haitian collection, below, marks the 10th anniversary of a happy collaboration between F. Schumacher & Company and the Neumanns, right. The new Haitian designs by Vera include six prints, four coordinated wallpapers, and two wovens, all sampled here. In foreground is Azua, a luxurious upholstered woven of spun rayon and cotton and Shell Game, a precise horizontal pattern of walnut shells and leaves on 50-inch duck. In background, left to right: Side Street, on heavy natural Irish linen, and on paper; Savanna Grass, an ethereal sheer in pigment white or white, as shown or with metallic inks on dyed ground; Papillon, shown on paper and duck, also comes on Orlon sheer; Subtle slipcover woven, Citadel, is of Belgian linen. Delicate linear pattern makes Seismograph, a Fortisan warp and Bemberg sheer. Far right is VooDoo Beads on all-Fortisan.





Interiors contract series '56

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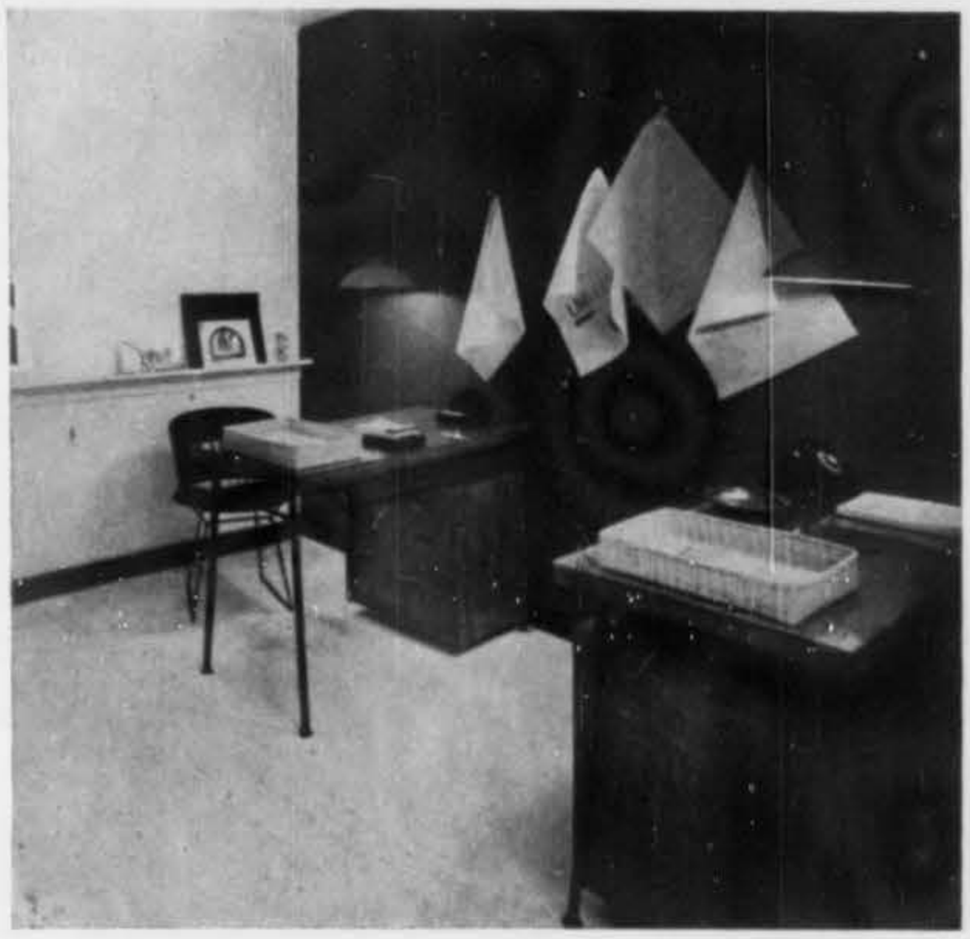




An artful arrangement for an off-beat agency



Jamian Advertising and Publicity logically retained Gerald Luss of Designs for Business to plan their 2,300 square feet of space at 16 West 46th Street, New York when they moved into this former location of Designs for Business. And Gerald Luss just as logically reflected the special character of the agency in his design. The reception area, far left, in which the original black steel and reinforced glass corridor facade was retained, is furnished with Jens Risom desk and seating, and is actually the only conventionally furnished major area in the space. Art-conscious and relaxed, the agency reflects, in cause and effect fashion, the generally high design standards of its clients in this field. The place is studded with prints and objects (Shahn, Miro, Sutherland, artifacts from the Belgian Congo) supplied by staff members of this agency which has won seven national awards for their advertisements in the last three years, and boasts an account executive, Jack Squier, who has an annual one-man show of his sculpture at the Alan Gallery. Typically, the firm's three principals eschewed regulation offices in favor of the sort of setting shown left, with informal grouping of Wegner rocker, Saarinen chair, and Risom sofa (not shown) on a Fitz & LaRue natural wool rug. Desk and chair also by Risom. Draperies are an L. Anton Maix print.—*L.W.*



Small black iron-framed desks with black Bertoia chairs and large wall for pin-ups serve, left, for two account executives.

Oscar Widmann's boldly contrasted working quarters



The interior designer's need to make his offices serve as a showcase for his talents is richly exploited by Oscar Widmann in his new floor-through at 228 East 51st Street, New York. The offices demonstrate Widmann's facility with either modern or traditional decor, with the plans and drafting room in the front (photo facing page) an example of his way with modern, and his serene conference room in the rear (photo below) reflecting his agility in blending designs of many periods. The narrow entry hall, which connects the front and back offices like an I beam, is as decisively executed as the rest. It is papered with Piazza's bold classic medallion pattern, alternated in some sections with mirrors. Staff designer E. Alexander Veit planned the special cabinetry.—*L.W.*

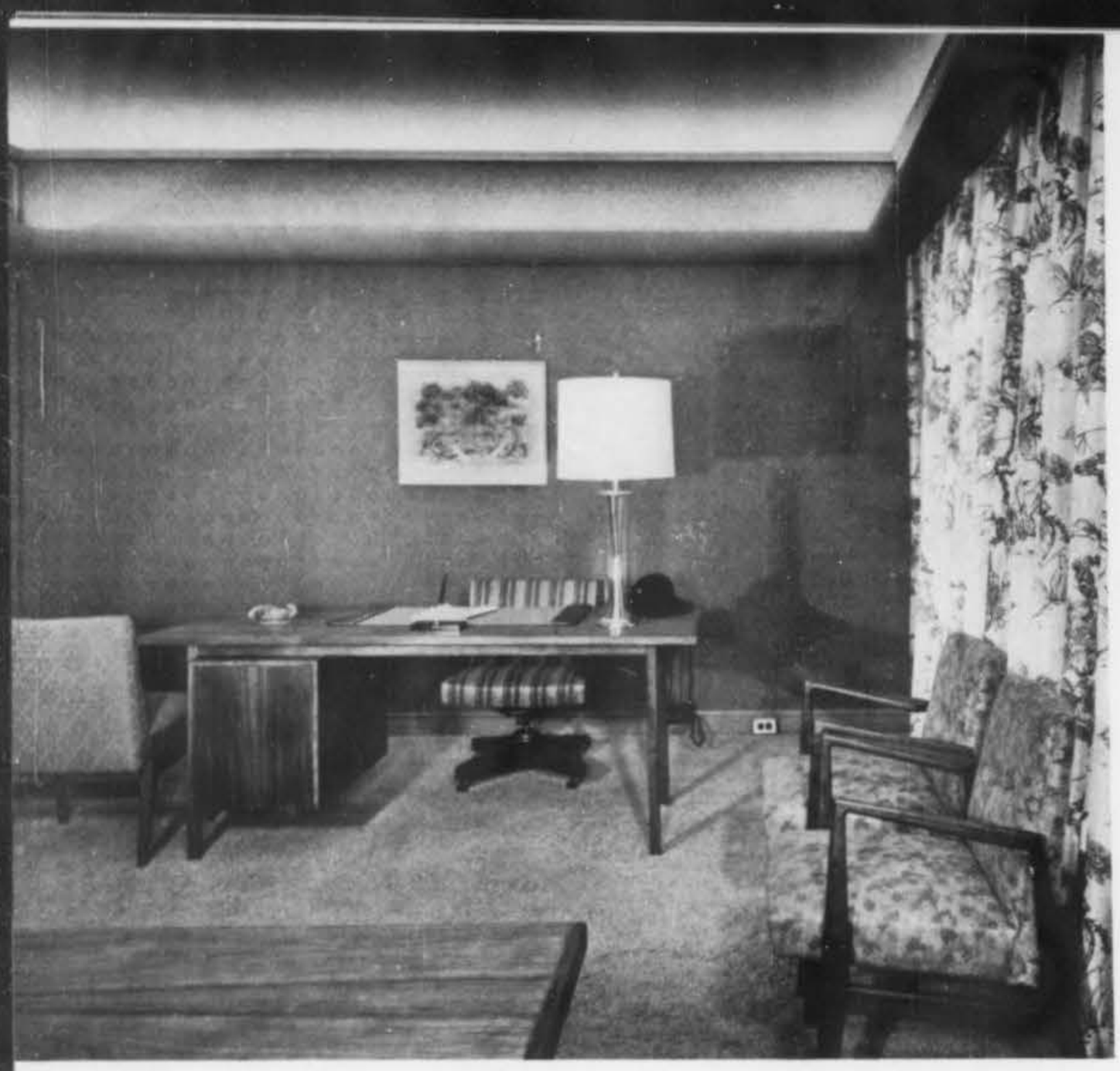


Oscar Widmann, above, sits at drafting table flanking window wall covered in Boris Kroll linen casement framed by brilliant Markelius print from Knoll. His conference room, right, blends Oriental objets with a variety of furnishings. One wall is mirrored, window wall is covered in silver teapaper from Gracie, other walls are in Louis Bowen's dark green silk. Carpeting is charcoal Fiber E from Treganowan. The room also boasts a glass-topped desk made from old French butcher's table base, Wormley chair from Dunbar, an old sea chest, Japanese sweet meat tables, and access to a roof garden.

photos by louis reens



White walls and cabinet facings are set off by blue Venini glass fixtures from Altamira and Kroll upholstery, and walnut desks and wall panel.



Cheney, Greeff's symmetrical set-up



Albert Zellers studied at Oberlin and at Syracuse College of Fine Arts. He worked in Joseph Platt's studio and for Arundell Clarke before joining Cheney, Greeff five years ago as staff stylist specializing in wovens.



photos by louis reens

This ordered office in Cheney, Greeff's New York headquarters is where president Theodore Greeff and vice president Robert Hamilton hang their hats when they are in town one or two days a week. The 22-foot room was recently redone by staff stylist Albert Zellers from an original layout devised five years ago by Clifford Burroughes. Identical oil-finish walnut desks by Jens Risom face one another from opposite ends of the room, each with the same Risom swivel chair and visitor's chair. Throughout, Zellers employed wovens and prints from his Coromandel group. The wall behind Hamilton's desk, above, and wall opposite the windows, as well as armless chairs, are covered in teak color Hamabi woven. Swivel chairs are in taupe and hyacinth Samurai stripe, and Risom arm chairs are in spruce and charcoal Mikado damask. Window wall is draped in Plum Blossom sheer. Theodore Greeff's desk, photo left, is backed with cork wall for pinning designs in progress. A rheostat control for the cove lighting that runs around the room is under the counter behind his desk.—*L.W.*



photo by louis reens



Dutch-born Hans Krieks grew up in Amsterdam, came to this country in 1950 after an apprenticeship under his designer father. His furniture was recently treated to a one-man show at the de Cordova Museum.

Aspects of offices by Hans Krieks

On this page we illustrate segments of Boston offices by interior and furniture designer Hans Krieks, who now employs his twin talents as manager of Rapson, Inc.—Contemporary Home of Boston. Top of page and photo directly below are views of the reception area and president's office, respectively, of the Schwann Long Playing Record Catalog publishers. Four walnut panels rest in square aluminum frame fixed to floor and ceiling for divider to display the firm's publications. Fiberglas screen in walnut frame filters light. For president's office Krieks designed the walnut desk and walnut-enclosed file system. Tables in both photos are his stock designs. Below left, special unit for the Advertising Club of Boston, of oil-finish walnut and brass, has front leaf that can be used horizontally or vertically as well as at angle shown.—*L.W.*





photo by louis reens

National Officers

National officers elected for a one-year term: President Marc T. Nielsen, Chicago (re-elected); Chairman of Board C. Eugene Stephenson, New York; First Vice-President A. Ralph Anthony, Boston (re-elected); Second Vice-President Karl H. Lengfeld, San Francisco (re-elected); Third Vice-President James Merrick Smith, Coconut Grove, Fla.; Secretary Inez Croom, New York; Treasurer Orville Van Dorn Carr, San Antonio; Assistant Secretary-Treasurer Frances M. Morrow, Washington, D. C.



Stephenson



Burroughes Nielsen

Lengfeld



Anthony

The A.I.D.'s silver anniversary conference:



From whatever angle one chooses to examine it, the American Institute of Decorators' 25th Annual Conference held in San Francisco from April 23rd through 25th, was an unqualified success. For the 435 members of A.I.D. present, the occasion meant inspiration, stimulation, an opportunity to shop for their business, and a good time. For the manufacturers and other exhibitors at the Decorators' Big Show, the conference was proof of the public's interest in their work. The paid attendance, approximately 29,000, was inadequate as a gauge, since admissions started at 5,000 on opening day and went steadily upward each day to a closing figure of 9,000. There is no way of knowing when a plateau would have been reached, or where. Safe to say, however, that San Francisco is as favorably impressed with the A.I.D. as the A.I.D. is with San Francisco.

Apropos: The 1957 conference will be held in Dallas in April, exact dates not yet definitely decided on.

Another numeral that lingers gratifyingly in memory is the 1500 attendance of the Sunday, April 22nd afternoon open house which the Jackson Square Association held for members of the Conference. In addition to the families of Conference members, members of related trades systematically explored the Square. According to many of the individual showroom managers, they weren't there merely to look, kept salesmen busy writing orders. Though the Decorators' Big Show, the Conference meetings, and the organized sightseeing were the official values of the Conference, the "fun" side of the Conference was also professionally valuable. Obviously not everybody could squeeze into the same private parties, but all conference members saw a broad range of charming interiors that would be hard to match anywhere in the country. We saw knock-down partition offices by William Pahlmann, a Wurster house on the

Conspicuous by their presence at the conference

Taylor



Kelly



Wisner



Wormley





Banning



Hamilton


Croom


McCluskey


Faulkner


Gulden

National Governors elected in April for a three-year term: John R. Bond, Atlanta; Orville Van Dorn Carr, San Antonio; Charles E. Day, Chicago; Virginia Conner Dick, New York; Adele Faulkner, Los Angeles; William Gulden, New York; Harold F. Holtz, Indianapolis; Ellen L. McCluskey, New York; James Merrick Smith, Coconut Grove, Fla.; Harold Shuttles, Asheville, N. C.; Arthur V. Stanley, Pittsburgh; Delroy M. Stanley, Minneapolis; Alice Van Dusen, Grand Rapids.

a report

bay, an exquisitely detailed, nobly proportioned ideally situated Griffith mansion, only slightly modernized, belonging to Boris Kroll's San Francisco representative, the brilliant, luxurious Henry J. Kaiser apartment in the Fairmount Hotel, its interiors by George Wright of the office of Welton Becket; a remodeled coach house where the V'Soske's and Lois Gundlfinger and George Brown entertained the A.I.D. As to official business, results of the A.I.D.'s Annual Product Design competition were reported in the For Your Information section of *Interiors*' May issue, and results of the Student Design competition are given in the For Your Information section of this issue. The Decorators' Big Show is illustrated overleaf.

Considering the tremendous lure of San Francisco, attendance at members' meetings in the Rose Room of the Palace Hotel was exceptional, a triumph for the Conference (*Continued on Page* 194)

New York

New York Chapter elections will take place on June 12th. Nominees are: Chairman of the Board: Yale R. Burge; President: William Gulden; Vice-President: Dora Brahms; Secretary: Michael Greer. Edith Gecker is the Chairman of the Nominating Committee. Election of four Governors to replace the four retiring this year from the total roster of 13 is also scheduled for June 12th. Nominees are: Henry Fuller, Michael Greer, Patricia Harvey, and Gordon Streich. Also recommended for election on the Advisory Council for one year is outgoing president Woodward Fellows.


Burge


Fellows


Greer


Harvey


Fuller


Brahms


Gecker

Southern California


Aberle


Dizik


Grieve


Cavitt

Southern California Chapter elections, held on May 8th, were announced by outgoing president A. Allen Dizik: President: Dan Aberle; First Vice-President: Adele Faulkner; Second Vice-President: Phil Hunt; Third Vice-President: Louis deHaven Shaw; Secretary: Susan Ross; Treasurer: Dorothy Peterson; Advisory Counsel: A. Allen Dizik. Installed as Governors will be: Miriam Whelan, Chairman; and Jane Cavitt, William N. Davies, George Erb, George Hall, Paul Lowrey, Jr., and Zita Zeck.

At the bottom of page 118 are San Francisco District Chapter president Archibald Taylor; coordinator of the Decorators' Big Show H. Dudley Kelly, who also designed five individual exhibits; Elizabeth Banning of the Special Events Committee; Bill Hamilton, National Executive Secretary; John Wisner who designed the Ficks-Reed Schumacher exhibit; Edward Wormley who designed the Dunbar and Superior Electric spaces as well as the Superior Electric Bus. Wisner and Wormley also scored at the meetings as lecturers on professional growth and design progress respectively.



all photographs by art peters: the illustrators

1



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3

1 *Jens Risom. Neat horizontal and vertical alignments organize a simple room enriched by oil-finished walnut, by beige Boris Kroll draperies, and by a white V'Soske rug. A white fireplace is held in the zig-zag screen wall.*
2 *Harry Hunter's ranch house kitchen is lined with handmade adobe tiles from nia Redwood sink.* **3** *Dods-Murdick space is an impeccably formal and elegant arrangement of glass and metal furniture against a silky-textured rug.*



4

U. S. Rubber, with 7 exhibits, lead the style-minded industrial *firms. Du Pont, American Rayon Institute, Inc., Celanese, Eastman Chemical Products, Inc., General Electric, and Westinghouse, were not far behind.* **5** *is the room designed by Jack Lenor Larsen for the Trilok Division of U. S. Rubber. Although extremely varied in wall treatment, and enriched by works of art which complicate the architectural planes of the room, it gives a sensation of serenity, airiness, and light. Walls are respectively of white Shiki silk, white textured Studio Brick vinyl panels, and natural raffia weave—all three from Kneedler-Fauchere. Free-standing floor-to-ceiling mosaic panels by James Wiley, as well as the paintings, from the Bertha Schaefer Gallery. Sandalwood floor, Larsen Montego white curtains, Frederik Lunning, Inc. armchair in black Mille Pleat Trilok, Avard cabinet and Avard sofa in green Trilok. Beige, brick and rust Larsen rugs, Trilok pillows on casters.* **6** *Delcena Bair's guest-TV room is seen through a carved wood grille imported by Decorative Imports, is furnished with a delicately scaled daybed from Berinoff upholstered in beige and saffron linen. The television set hides in an antique cabinet, but the tables, with jewel-like ceramic tops, are by Miss Bair. Bronze-green walls are grasscloth.* **7** *Frederick George Bruns of San Francisco, representing Nancy McClelland, Inc., displayed a Directoire Morning Room designed by Paul Petry with all elements perfectly scaled for the arching paper. Table base is a sheaf of bronze wheat.*



5

←

4 *Schumacher Fabrics and Ficks-Reed Furniture combined spaces and forces under the direction of John Wisner. The living-dining areas, divided by a small pool, are keyed by sunny color. The living room walls are covered with a fabric printed in gold, brown, and beige, with strips of bamboo echoing the Ficks-Reed rattan furniture. A gold, burnt orange and dark brown rug covers the living room floor, while yellow sisal hemp squares cover the dining room. The sectional sofa is in burnt orange and green. Realistic Schumacher* shutters and verandah *scenic lends a distant horizon to the dining area.*

6



7



9 chapter rooms, stylistically varied without exaggerated regionalism, are rich in ideas

Wisconsin Chapter



Wisconsin Chapter's *lake blue "Lake Room" by Alma Gerber, Bert Hansen, William MacArthur, has white and blue Laverne Marbalia wall, white fishnet curtains, Armstrong Cork floor, Eagle-Ottawa leather, Parzinger chest.*
Southern California Chapter's *William Schneider and Don Garnier enrich a TV corner with V'Soske rug and Tropicraft blinds, crisp it with neat upholstered and built-in furniture.*
Pacific Northwest Chapter's *Blanche Morgan, with executors Robert McBreen, Lith Kaye, Muriel Wooldridge, arrange rich Fortuny print, Dods-Murdick chairs in Thaibok upholstery, Jack Larsen fur rug, Armstrong black tile.*
Northern California Chapter's *Maurice Sands included a shimmering plastic panel by Frieda Koblick among California crafts and Oriental antiques in aptly named "California Gold* 1956."

Southern California Chapter



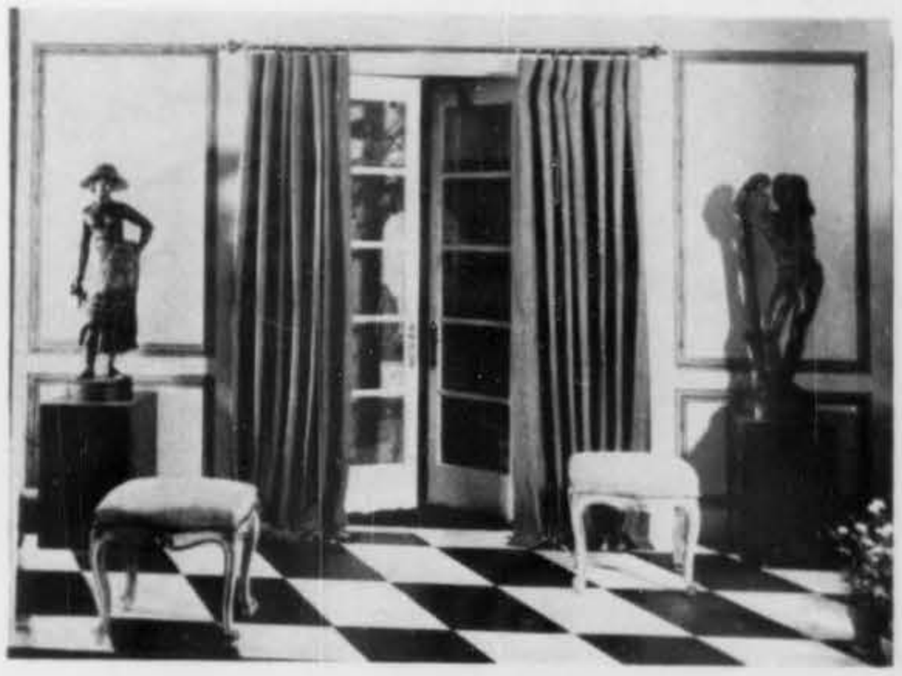
Pacific Northwest Chapter



Northern California Chapter

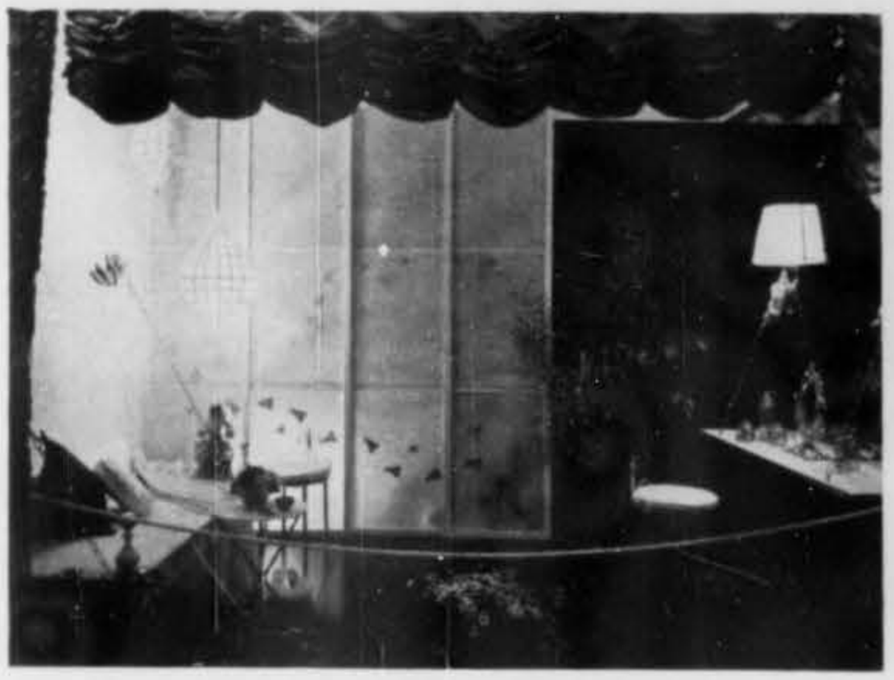


Illinois Chapter



Michigan Chapter







Midwest Chapter

Florida Chapter

Illinois Chapter's *"Foyer of a French Country House" by Earl Perrault, executed by Zella Cowan, Mildred Prindiville, John Quinn, Mabel Schamberg.* Michigan Chapter's *"Morning Room" by Mr. and Mrs. Harry Ealing features French decor, Scalamandré.* Midwest Chapter's *rosy "M'Lady's Boudoir" by Hal Rise, executed by Walter Sawicki, Marshall Morin, George Bates, Samuel Sweet, Harry Francis, has Scalamandré silks, Stockwell papers.* Florida Chapter's *formality by James Merrick Smith, James Mortimer Wills, Paul Ward, W. Lee Ward, Hazel W. Ward, Lewis S. Gallatin, features a tile floor, Baker's Palladian furniture, Katzenbach's sculptured wall cover.* New York Chapter's *"Morning Room in small town house on Riverside Terrace," by chairman Allen McGehee, with Woodward Fellows and Mrs. Frances Lenygon, has remarkable antiques, interesting floor treatment, small fireplace.*



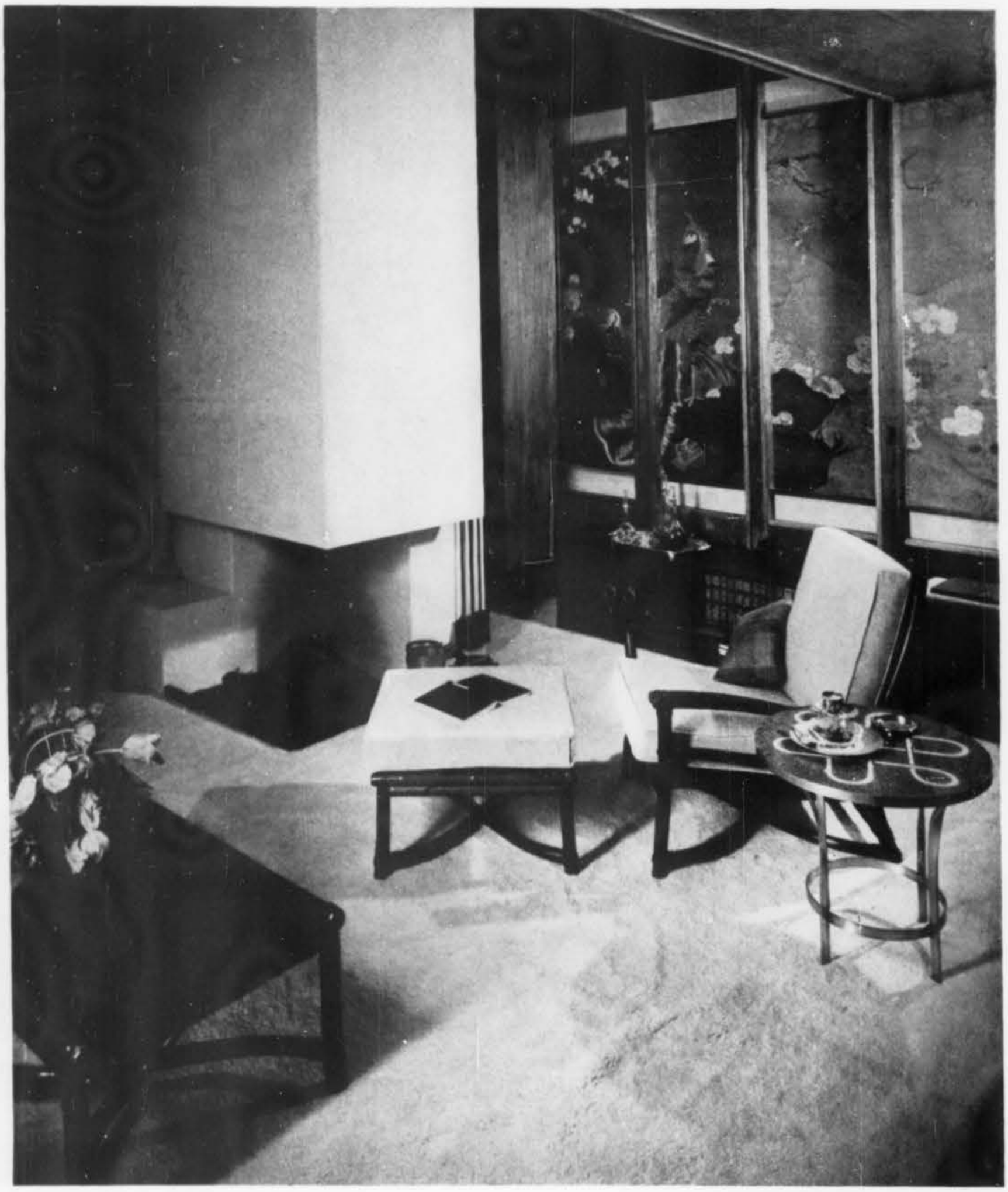
New York Chapter

Eleanor Forbes of Gumps designed one of the Big Show's most ambitious settings for the McGuire Company, a "Room in a Hilltop House" exemplifying the San Francisco style at its best — complete to simple rectangular hearth, elaborate teak and walnut paneled ceiling. Cream rug and upholstery, teak-finished rattan and rawhide McGuire furniture by Miss Forbes.



photographs by stone and steccati

A San Francisco setting, a Japanese house, and vignettes with dimmable lighting



The Superior Electric Company's dimmable Luxtrol lighting, an easily installed and economic advance over the rheostat, was demonstrated in vignette settings designed by Ed Wormley and Ed Crouse. Regency antiques and modern Dunbar furniture were combined with Dunbar fabrics, Edward Fields rugs (the circular one below was designed by Mr. Wormley) old and new lighting fixtures including a Nesle crystal chandelier.



The Japanese Trade Center imported a whole house, landscaped it.

The pineapple lamp by Ed Crouse is a plug-in installation of dimmable lighting.







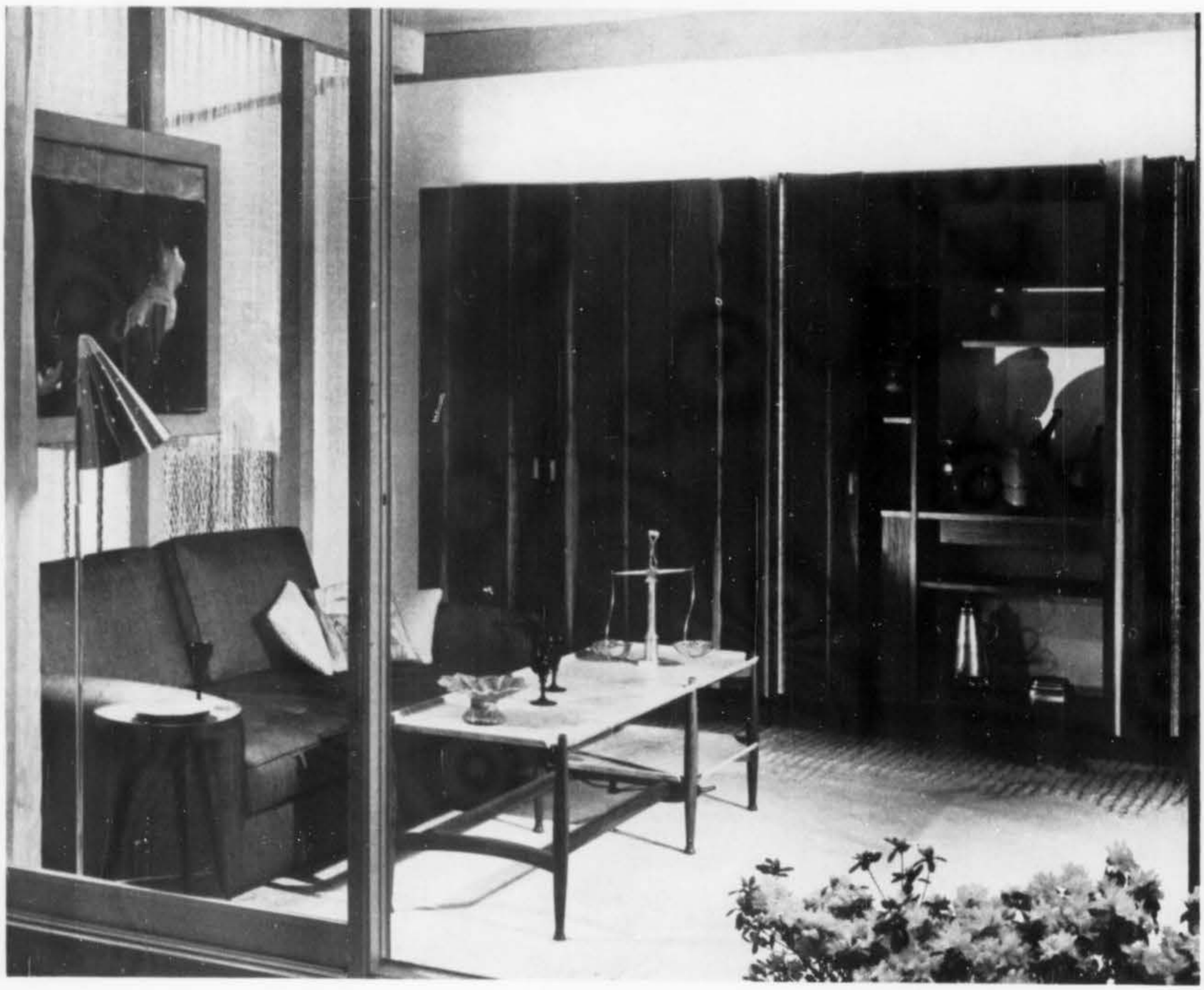
photographs at left by l. alex langley



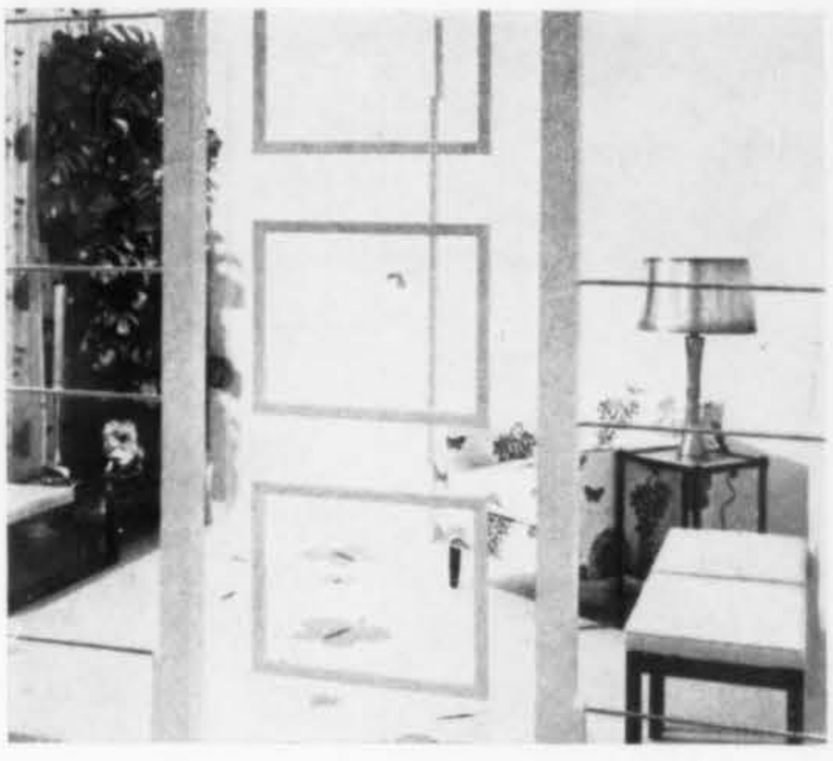


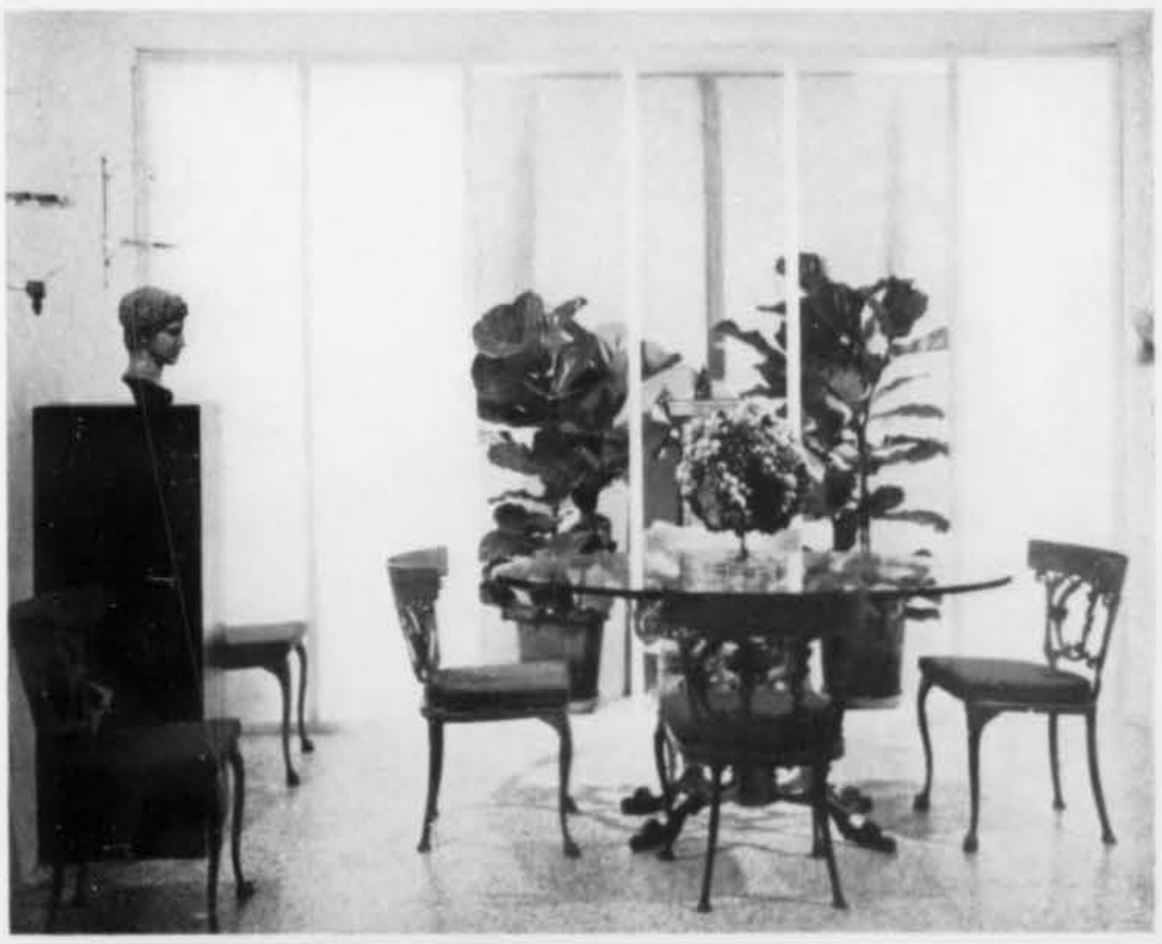
all photographs by art peters: the illustrators

The Dunbar Furniture *space was A-1 in more than one sense. Edward Wormley and his associate Edward Crouse used the roughly trapezoidal area to plan a living room facing the spectator, a bedroom and a dining room in triangles for him to peer into at each side. In the bedroom blues and greens in rug and bedspread whiten the white of the silk walls and walnut cases. In the living room blues and greens set off the dramatic vertical sap-streaking in tall cases that open on piano hinges to reveal home comforts. Handwoven blinds and bench cover in bedroom by Dorothy Liebes. Dark gray sofa, neutral rug in living room. Amtico vinyl floors.*











Above: Stroheim & Romann's "*Butterfly Foyer.*" *Designer A. Dudley Kelly calls attention to pink butterflies in white fabric by repeating the motif in inlaid Robbins Rubber Tile floor. Baker Furnture.*
Right Top: In her own space Marjorie Davie *arranges black lacquered antique furniture in front of a formal window overlooking a garden. Terra cotta and green colors. Space-enlarging devices include suspension of server on brass rods, recessed mirror.*
Right: Molla's cast aluminum furniture is gracefully silhouetted in a glowing room with a garden beyond. Saphire blue velvet upholstery accents.
Bottom: E. I. DuPont de Nemours. *William Pahlmann's living-dining room, "Design in Transition," combines antiques and modern furniture in a gay pink, red and white scheme against dark blue walls. Rug is nylon, upholstery, handwoven by Dorothy Liebes, a combination of several man-made fibers.*



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photographs by art peters: the illustrators

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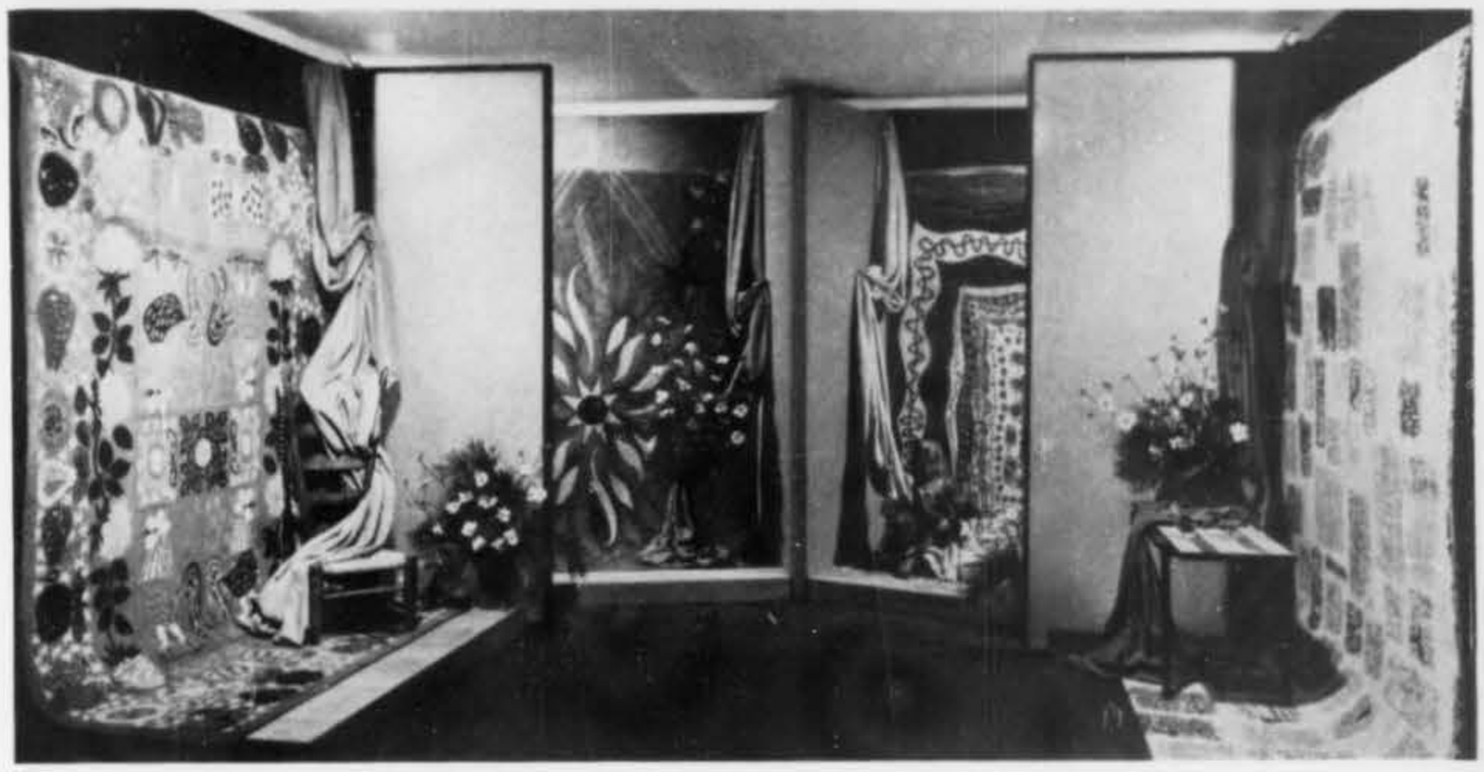


5



6

1 *U. S. Rubber. Harold Grieve's pink and white "Room for 2" is made practical by wipe-able, breathable Naugahyde.*
2 *Wallpapers, Inc. Delcena Bair steals perspective with a Van Luit scenic.*
3 *Baker Furniture. Everett Brown combines substantial furniture with a garden vista, a pebble floor, other Kneedler-Fauchere accessories.*
4 *M. Singer & Sons. Harry Lawenda's "Chess Corner" places Ponti cabinetry against Larsen rug, folded Asawa plastic wallcovering.*
5 *Taylor Chair Company's "Office for a Lady Executive" is enriched by Jack Larsen's striped upholstery.*
6 *Armstrong Cork's resilient floor adds to the Champagne mood of a "First Anniversary" setting.*
7 *Alexander Smith. A. Dudley Kelly with E. H. Burdick played with a 3-dimensional effect.*
8 *Widdicomb Furniture's latest Gibbings dramatized by Mrs. Robert M. Kaspar.*



7

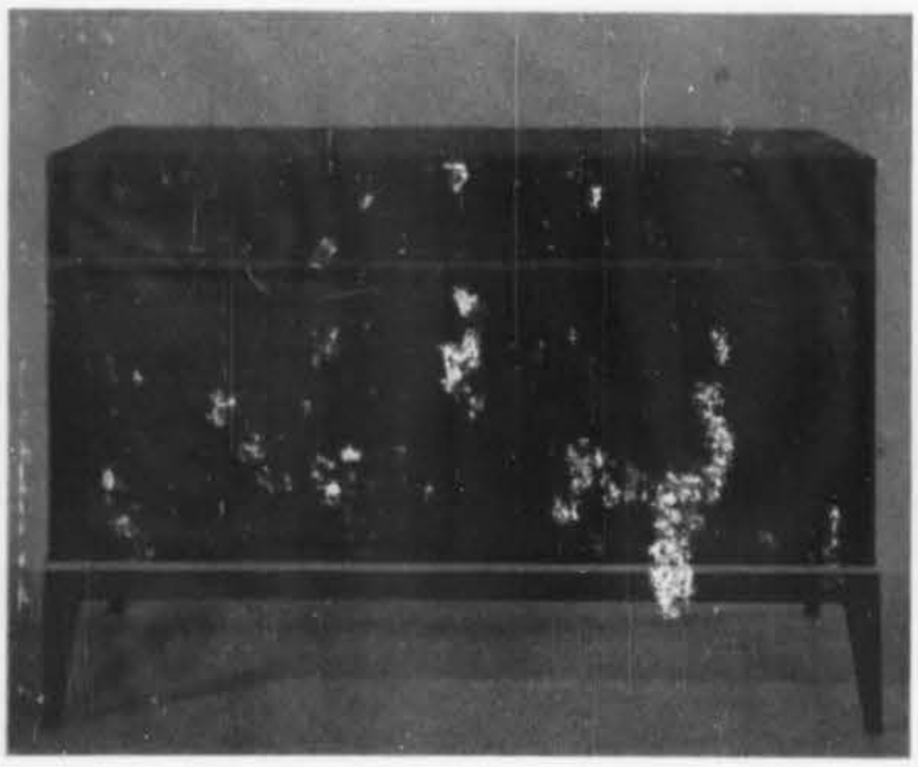
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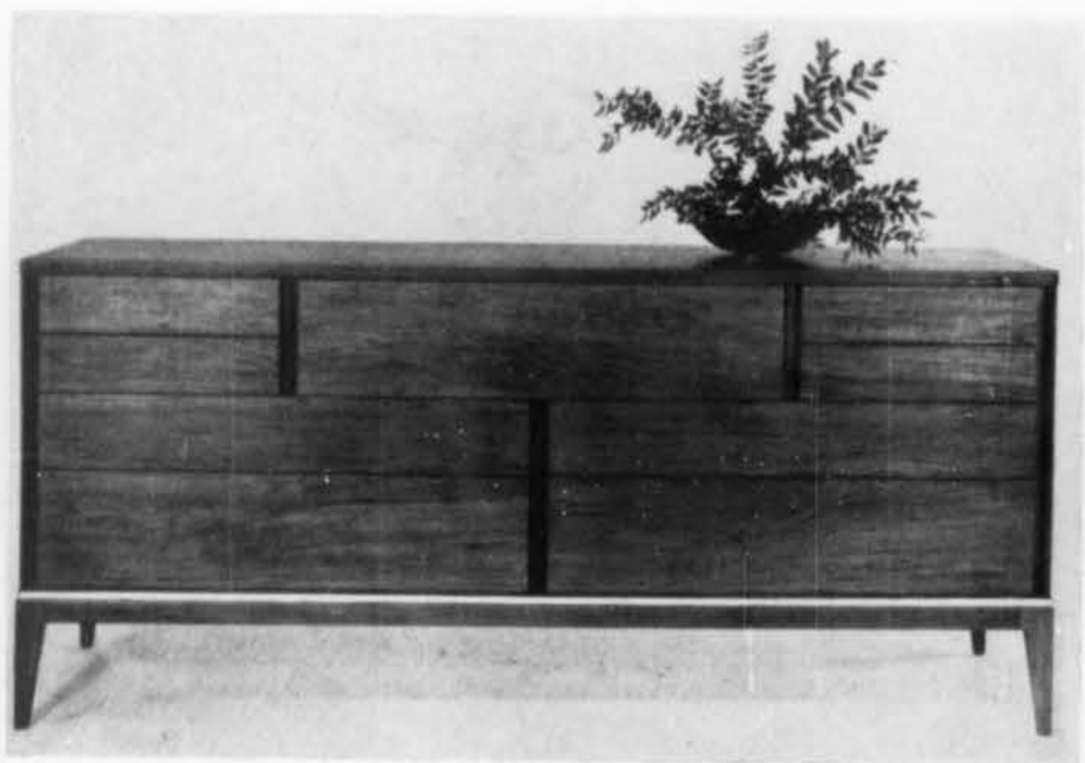


new furniture



JOHN STUART: The exploitation of the inherent beauties of wood in contemporary American design is reflected in a new hand-rubbed, oil-finish teak collection designed by Arthur M. Hamilton. Planned for living, dining, and bedroom use, the series also includes a bed and a desk, as well as other storage units. The clean teak facades are subtly contrasted with fruitwood bases and banded by ½-inch brass strips. Above, 37½-inch wide three-drawer chest retails around $182. Below left, 48-inch sliding door chest, finished on the back, will retail around $275. Below right, varying depths and widths of the nine drawers provide a symmetrical pattern for the commodius 73½-inch dresser retailing around $319.











ROBERT BARBER: The warmth of wood is again subject to subtle exploitation in a new collection of chairs and stools by Mario Dal Fabbro and Doane Hage. All are offered in choice of oil-finish walnut or natural lacquer finishes on walnut or on maple. Doane Hage makes a clean profile pattern of the side stretchers and open arms of his design, above right, with the wood making a frame around the foam rubber back. Seat is also foam rubber. The approximate retail muslin price is $98 in walnut. Slightly different depths, and changes in the arm treatments distinguish Mario Dal Fabbro's chairs, above left and center. One has shaped flat arms, the other has floating arm rests. Approximate retail muslin price for each is $104 in oil-finish walnut, slightly less in maple.



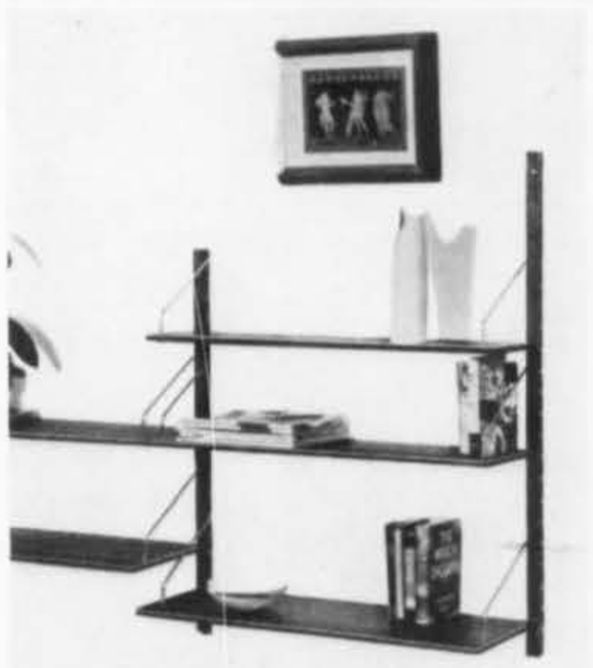
market preview

COLBY ASSOCIATES: Paul Colby adds a variety of case pieces and seating to his collection of oil-finish walnut furniture. Versatile mobile serving unit, left, has two shallow top drawers and cane door lower section accessible from either side. Made with 12-inch drop leaf extension to the Formica top, it is 38 by 18-inches by 34-inches high, and will retail around $397. Poised side chair, below, has precise foam rubber cushion set in walnut frame, with foam back slab suspended between the posts. It retails around $90 in muslin.





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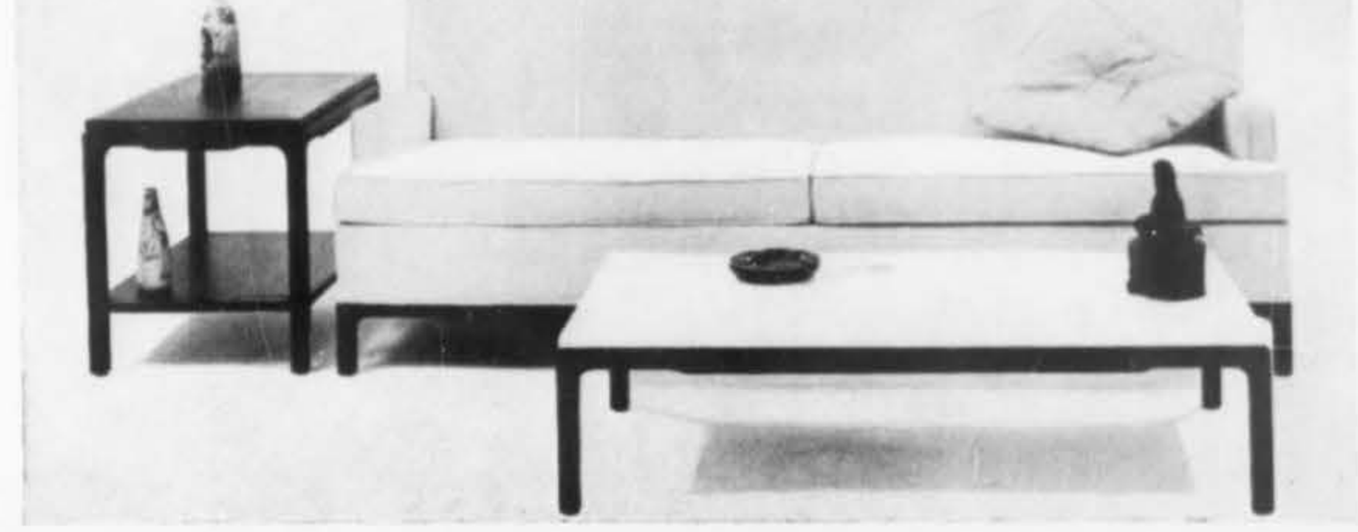


2/3





4/5



6

1 FABRY ASSOCIATES: Erno Fabry composes a room divider of walnut and walnut veneer units on a six-foot bench. The multi-faceted assembly of glass door cabinet, drop door units, open shelves and drawer section retails around $1,200.

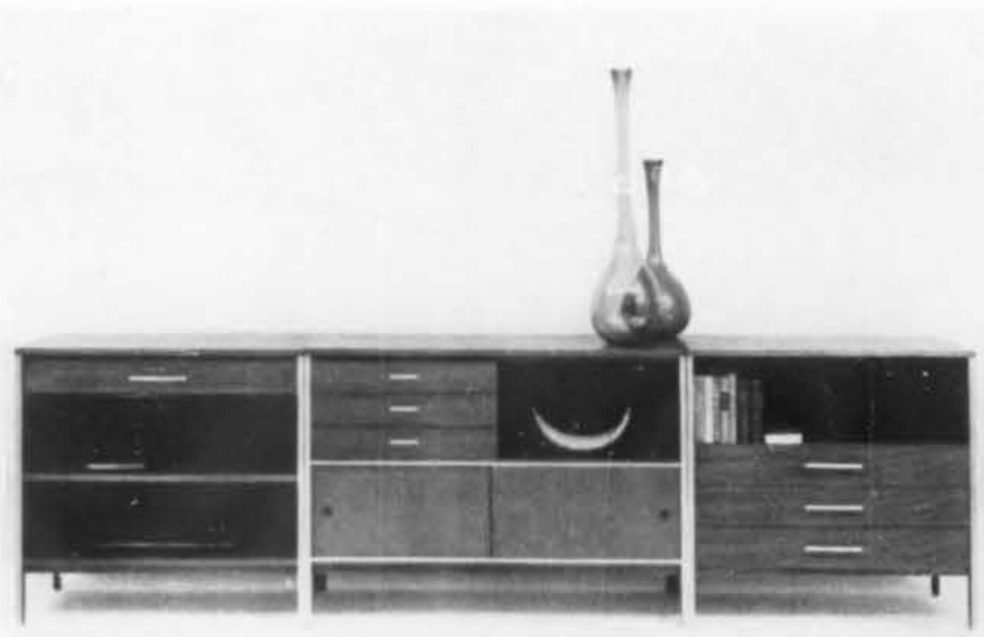
2 DESIGN INTERNATIONAL: Walnut shelves are suspended from walnut posts with brass brackets in a shelf system that includes 36-inch shelves in 10 and 12-inch depths, to retail at $19 and $24. The vertical members retail at $5.50 for two feet, and $1 for each additional foot.

3 MARDEN: Dick Tremulis tapers walnut for foam rubber seat chair to retail around $154 in choice of six finishes.

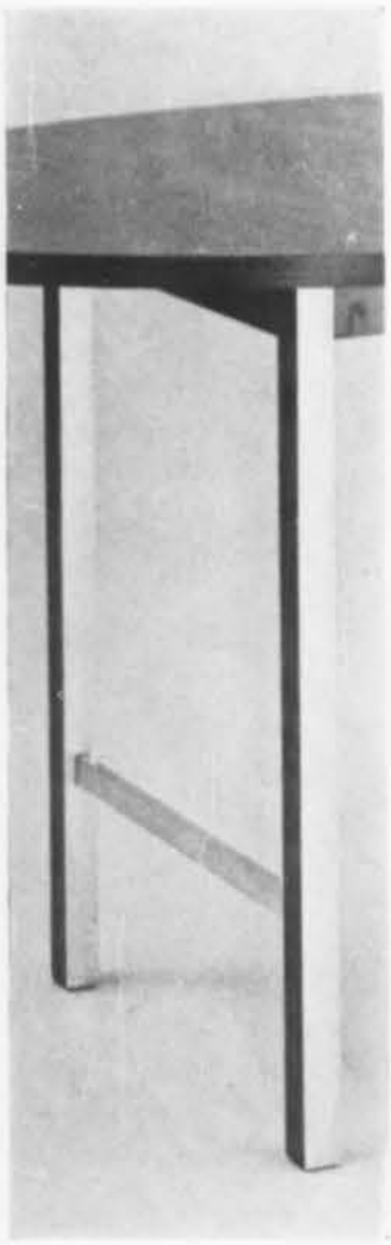
4, 5 JOHN VESEY: An elegant approach to the handling of metal is reflected in Vesey's brass and brushed aluminum lattice table base, which takes a 20 or 24-inch diameter glass top, depending on which end is up. The base retails around $75. His Empire-inspired folding chair of black-finished steel with solid brass feet and medallions retails around $42.50 with its tufted pad.

6 METROPOLITAN: A coordinated collection of upholstered and occasional pieces includes walnut base foam rubber sofa, 80-inches long, to retail for approximately $349. The 48-inch walnut cocktail table with marble top retails from $79.50, and the end table retails from $65. All of these pieces are available in teak as well as walnut finish.

Paul McCobb veneers walnut with aluminum for a clean-cut store collection



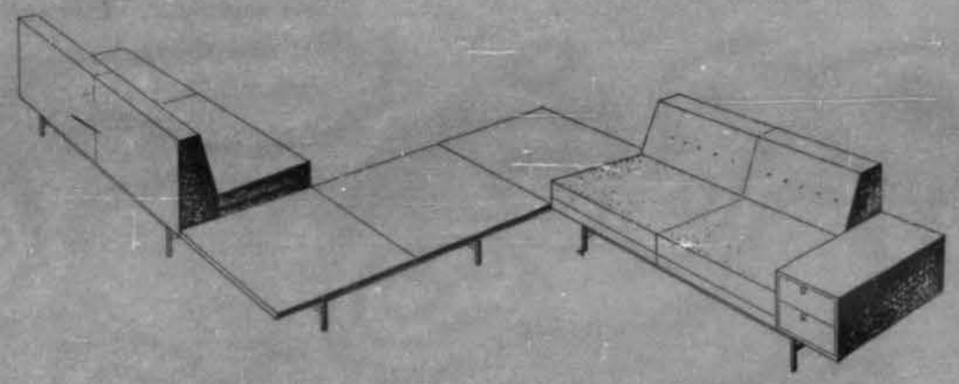
B. G. MESBERG: Paul McCobb's Linear, a comprehensive and inexpensive collection of living, dining, and bedroom pieces for store selling, is executed in American walnut with a dull-luster, hand-rubbed finish. Pewter-finish aluminum is used decoratively to veneer solid wood posts and legs, and for door and drawer pulls. It is also used structurally, for the frame of a room divider, and for the flat aluminum stretchers that pierce the wood table legs. Sliding doors are in Naugahyde, dyed to match the walnut. Approximate retail prices include $109 and $119 for 36-inch units, left, flanking center section at $169; and $199 for the 66-inch buffet, below.

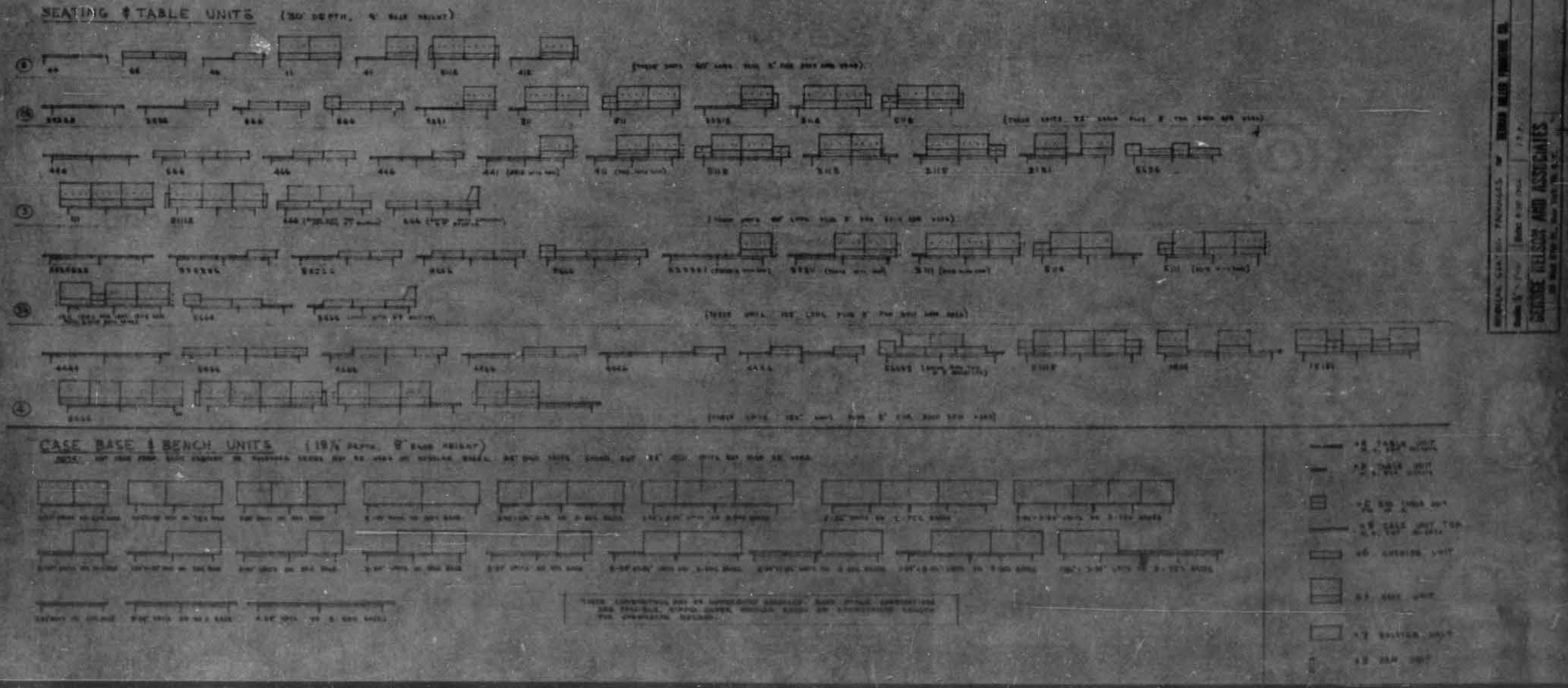




George Nelson's clean components for a comprehensive modular system

HERMAN MILLER: Following up on their Railway Seating series (*Interiors*, March, 1954), George Nelson & Company now provide a flexible system in which a limited number of components can be combined for an infinite range of seating, tables, and storage. The system is based on a steel framework of satin chrome legs with black-finish rails. These bases are 8-inches high and 26-inches deep, and come in 60, 75, 90 and 105-inch lengths. In these can be inserted Micarta table tops in four sizes, upholstered chair sections, with or without arms, separate seats and bolster backs, small drawer units, and cases from the firm's basic case group or rosewood group. Planned for both residential and institutional interiors, the units can be combined to make conventional sofas, chairs, or storage walls, as well as such angular arrangements as the one we illustrate, right. Photographs of the actual pieces will appear in a forthcoming issue.



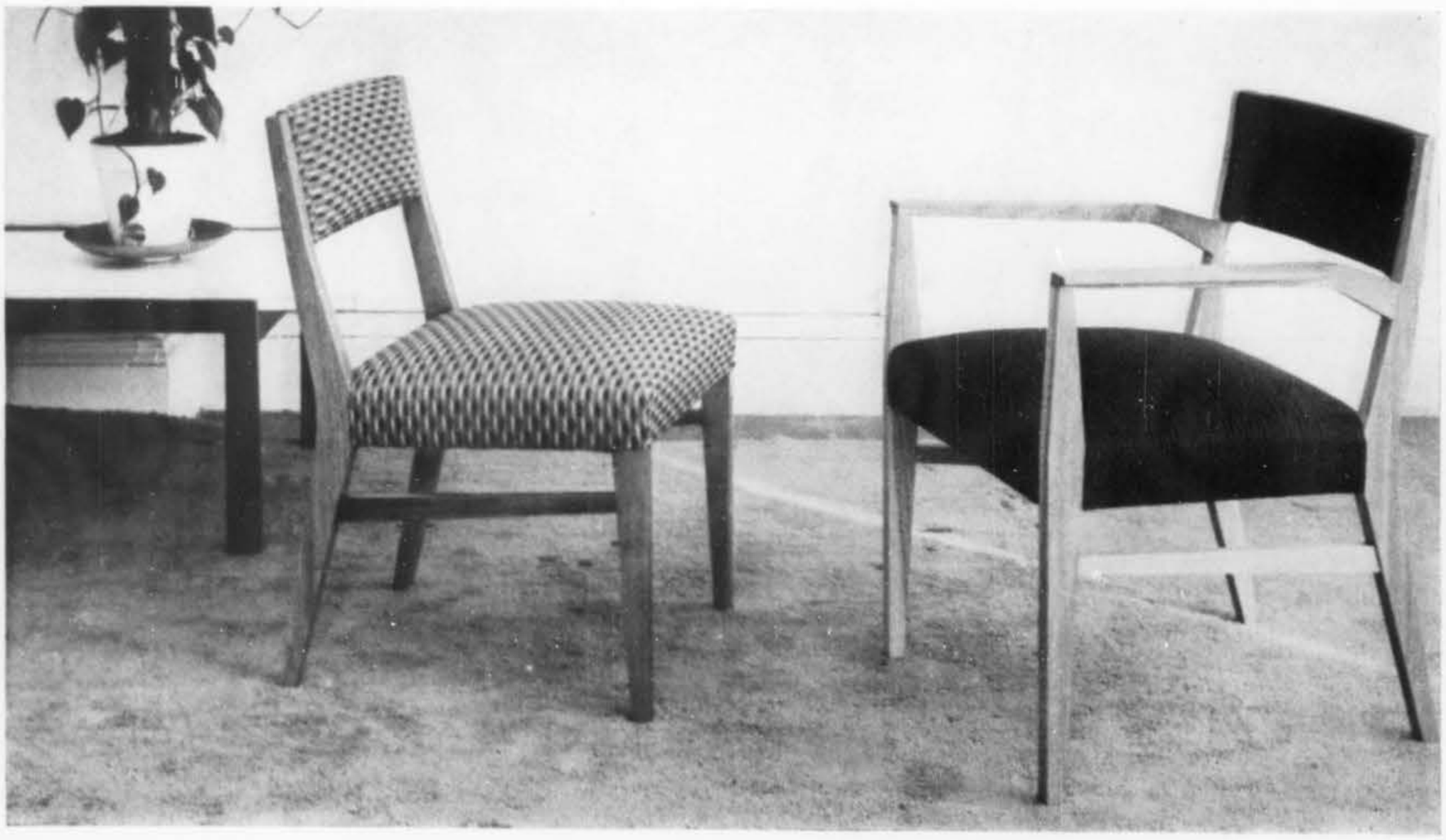






market preview

WESTCORT: Above, new office furniture additions with residential applications include 48-inch writing desk by Shaw and Draper of walnut with brass ferrules and pulls and Formica top; it retails around $195. David Whitcomb's armchair, above right, is in lacquer or oil-finish walnut, retails around $117.
EDWARD ROFFMAN: Below, side and arm versions of a decisively shaped natural birch chair with hair and spring seats, will retail around $65 and $80.





GEORGE TANIER: Among the new Scandinavian imports here is Kurt Ostervig's svelte side chair, right, with a shapely teak back slab, oak frame and legs, foam rubber seat. It retails around $59 in muslin. Arne Jacobsen, below, provides an omnipurpose unit of teak and oak. The assymmetrical 62-inch teak top becomes a symmetrical surface when the 22-inch leaf is raised and slid into position on the oak base. The two-drawer teak pedestal can slide out to make the desk a dining table. Approximate retail price is $375.



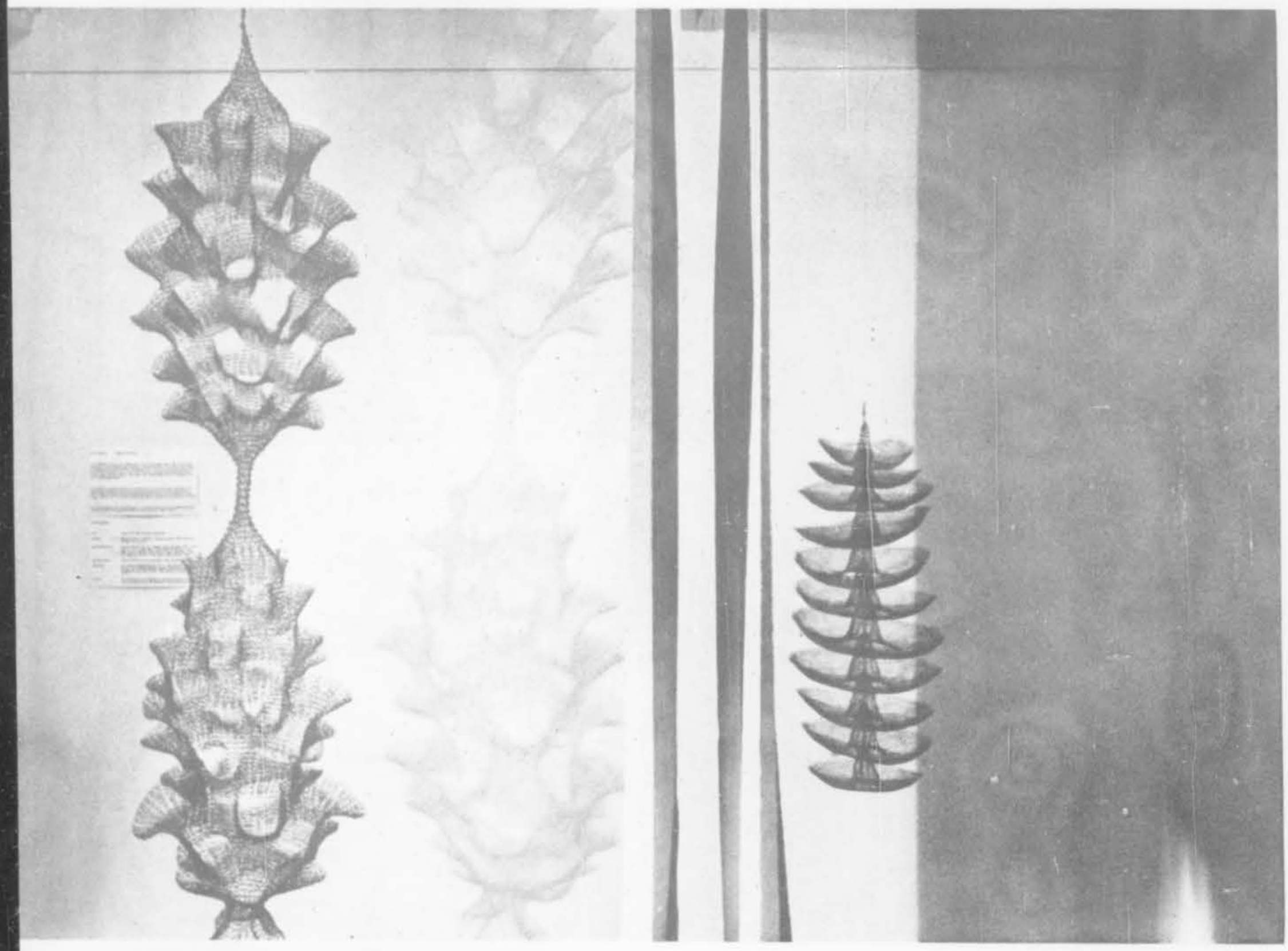


LEHIGH: Oil-finish walnut frame makes a decorative pattern around the back of Van Der Lancken and Lundquist's swivel chair. The walnut frame joins ebony arms in this adjustable height model, to retail around $218 in muslin.



Kokeshi dolls, sake cups, rice bowls and dippers were displayed on white marble chips in a 44-foot trough. Japanese lanterns, parasols, made colorful wall decorations. Bamboo garden set, right, against colorful Japanese cottons, is a Western note in Japanese furniture.

DESIGN IN JAPAN







The taste and vision of Benjamin C. Thompson, left, president of Design Research and a partner of Walter Gropius at The Architects Collaborative, have been largely responsible for the Cambridge organization's success in bringing the best contemporary furnishings, materials, and interior design to the Boston area. Both classical and contemporary Japanese furnishings in the exhibition were collected by the Japan Committee for International Design. Wire sculptures are by Ruth Asawa. Phoebe Mason, far left, was responsible for installation of the show.



Japanese art might be described as the beauty of brevity. In their poetry, painting, architecture and design, just enough is said to suggest an imaginative meandering on its own. The Japanese prefer to sit on the floor with a sweep of space around them. It is this esthetic simplicity that inspired America's current love affair with Eastern design so well summarized by the recent exhibition of Japanese home furnishings and accessories in the new Cambridge, Massachusetts, galleries of Design Research, Inc. The selection of Japanese designs for the exhibition, its installation, as well as the design of the new gallery were characterized by a truly Oriental restraint which produced a dramatic exposition of the Japanese philosophy and its contribution to our way of living. The new gallery—a simple, two-story, rectangular building overlooking a city garden—was added to the old Cambridge house in which Design Research opened in 1953.—*M.P.*



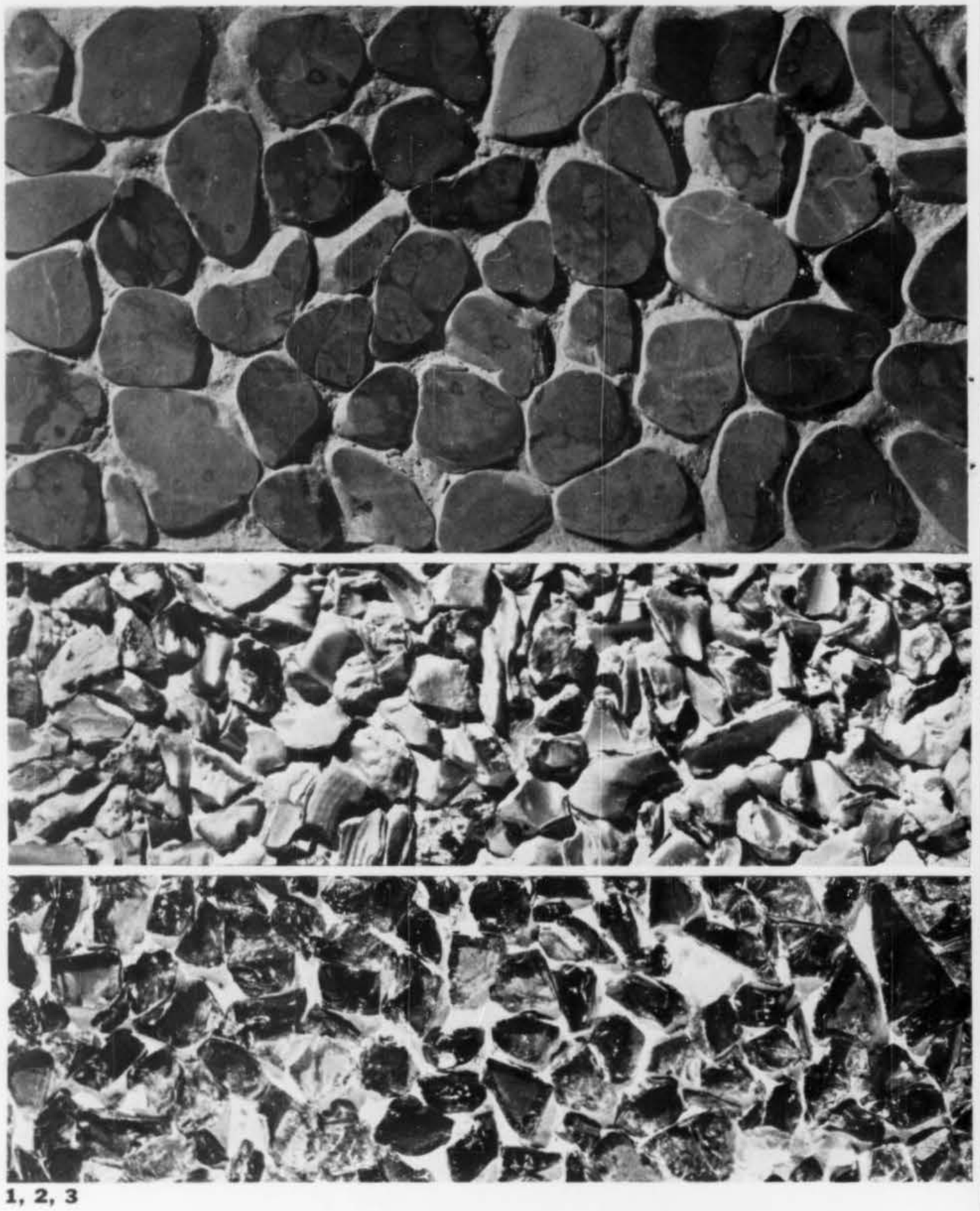
Built-in surface interest

1, 2, 3 FRED DEAN COMPANY, 10401 Wilshire Boulevard, Los Angeles 24, imports cement tiles embedded with bold and startling materials—marble, shells, glass—from Fulget in Bergamo, Italy. Marble pebbles are cut flush for floor tiles, as illustrated, undercut for wall tiles to enhance the grain, or left as they are, in the round. They come in four pebble grains, and three tile sizes. Marble wall tiles in the standard grain, polished, are $2.75 a square foot; floor tiles, $3 a square foot; rectangular tiles, $2.50 a square foot. Mother-of-pearl shell bits in wall tiles are $3 a square foot; white or emerald crushed glass in wall tiles, $2.50 a square foot.

4 ENTEC PRODUCTS CORPORATION has individual bricks made of pressed cork, insulating and sound-proofing as well as decorative. Dekobrik comes in five brick styles, seven colors—natural cork, brick red, paget blue, mist green, white, yellow, petal pink. It retails about $1.25 a square foot, including installation, from WILLIAM GOLD, 1270 Avenue of the Americas, New York 20.

5 UNITED STATES PLYWOOD CORPORATION adds Shadowline to its tough, hard-wearing Kalistron vinyl wall covering. Fine black lines traced at random on white, sea green, champagne, Dutch blue, desert mauve or lime leather-grained texture, the whole permanently fused to the underside of clear vinyl.

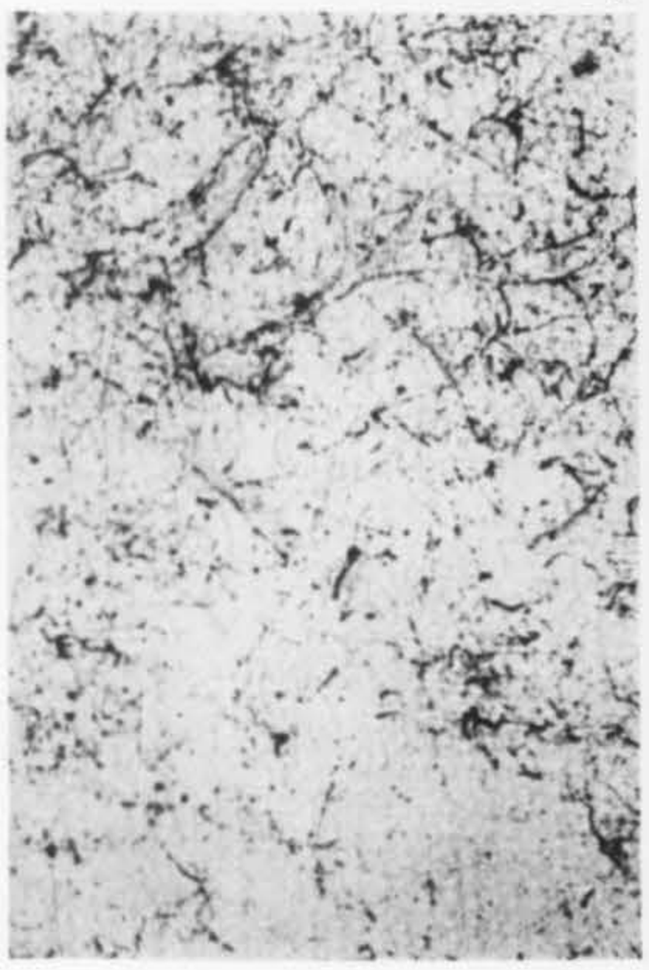
6 GENESI SCULPTURE casts copper rivet heads in a masonry panel to mount on existing walls or install in walls-in-progress. It is one of a series of murals, patterned with a variety of materials in stock and custom designs from E. A. ROFFMAN ASSOCIATES, 17 East 48th Street, New York.



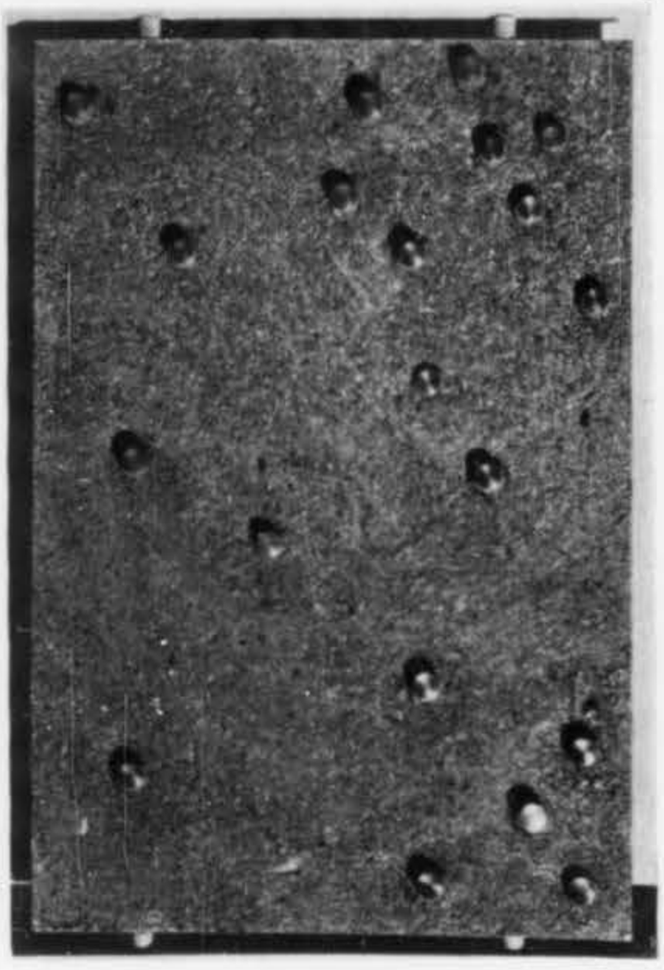
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6

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American Furniture Co.
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Cleveland: 1240 Huron Road
Dallas: Decorative Center
Detroit: 629 Gratiot Avenue
St. Louis: 1718 Washington Boulevard
Los Angeles: 8820 Beverly Boulevard
Batesville: Batesville, Indiana

1 DOMUS FABRICS, 515 Madison Avenue, New York, offers two bold prints and a subtle linen weave. The sunburst motif is rendered in black on a pale ground, while the scattering of leaves is available in three color ways: blue, olive and green; a warm red, gold and cocoa combination; and a soft gray, mustard and yellow. Both designs are on 47-inch beige linen and cotton combination, to retail at $6 a yard. Natural-color pure linen weave is 50-inches wide, to retail at $9 a yard.

2 FORTUNY, INC., 509 Madison Avenue, New York, provides a delicate filigree of leaves and tendrils on a long staple Egyptian cotton. Called Catalano, the contemporary Spanish design is handprinted in Venice. In 45- to 46-inch widths to retail at $16.50 a yard, Catalano is available with pale gold leaves on mauve, pale or dark gold on cream, pink on blue, and silver on red.

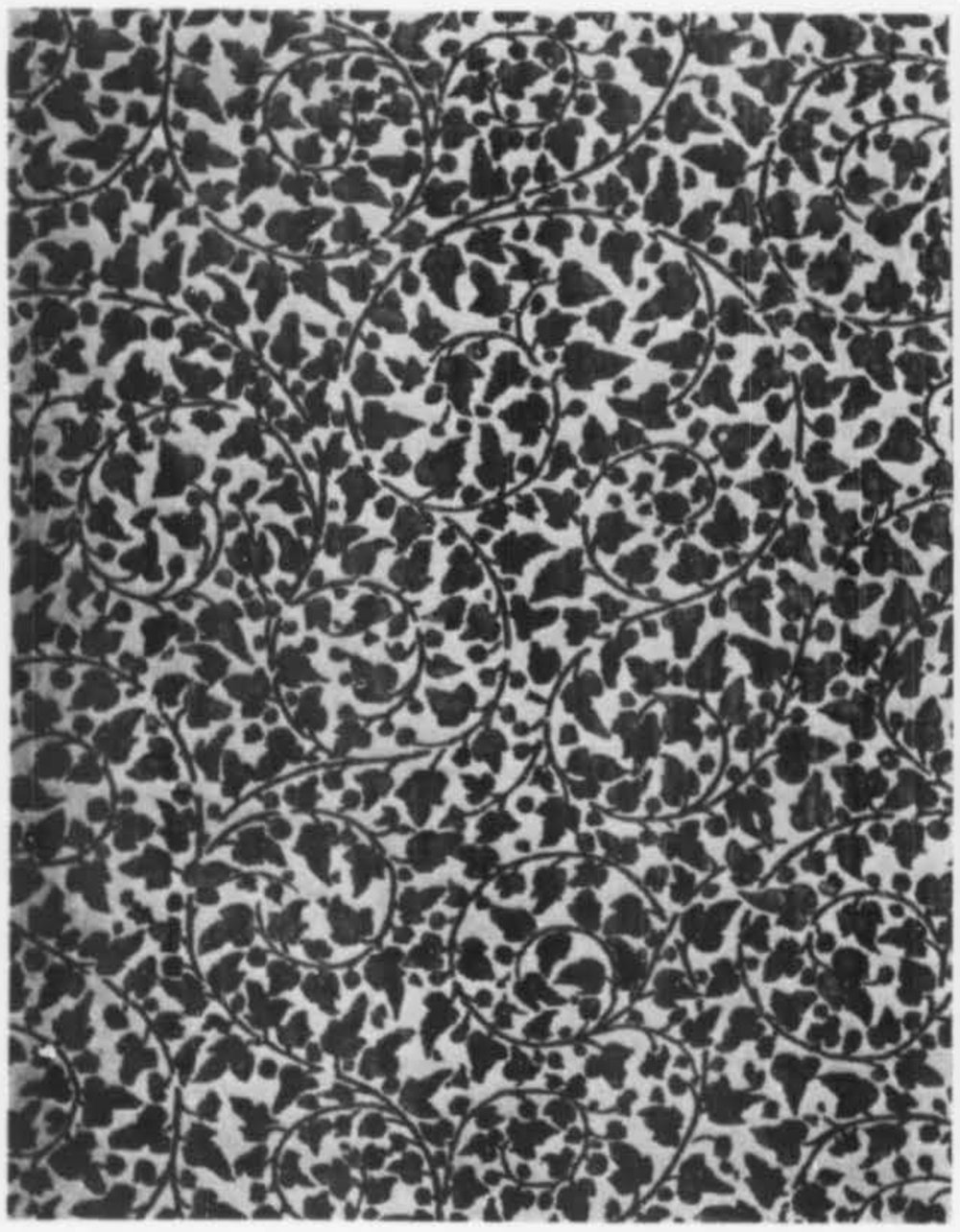
3 EDWIN RAPHAEL COMPANY, INC., Holland, Michigan, presents Venerable Sir, a cheerful ancient Chinese essay on life translated into an airy fabric by Maggie Miklas. Handprinted on seven muted shades of Infinity Orlon Silk casement, the optimistic message is expounded for the Occident in any two colors from a bright selection of nineteen washable dyes. Venerable Sir is 45-inches wide, to retail at $8.90 a yard. In New York at GEORGE TANIER, 521 Madison Avenue.



1

A crisp assortment of prints and textures

2



3



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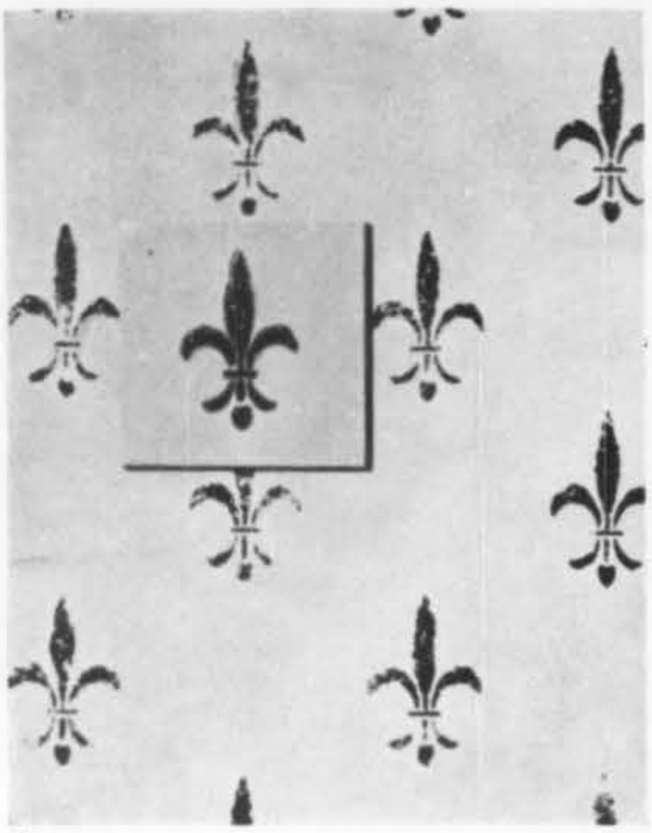
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For additional literature, illustrations and a complete price list, please write to Dept. R-1.

· MODERN VICTORIAN AND OTHER EXCLUSIVE SOLID STERLING PATTERNS

1 ALBERT VAN LUIT & COMPANY, 4000 Chevy Chase Drive, Los Angeles 39, carries correlation a step further, matching ceramic tiles to wallpaper for the more and less vulnerable wall areas of kitchen and bath. Fleur de Lis, on paper and tiles, is one of a series of three such combinations, all custom colored to match, as here, or with one or the other of the elements printed in reverse. The Van Luit showroom in New York is at 515 Madison Avenue.

2 JAMES KEMBLE MILLS, INC., 407 Jackson Street, San Francisco 11, provides a ready reference for unspoken sentiments in Language of Flowers, by Don Cardwell, a 30-inch repeat, at $8.95 a roll for six rolls or more. One of several recent additions to its made-to-order-only handprint wallpapers, soon to appear as the Conversation Pieces line.



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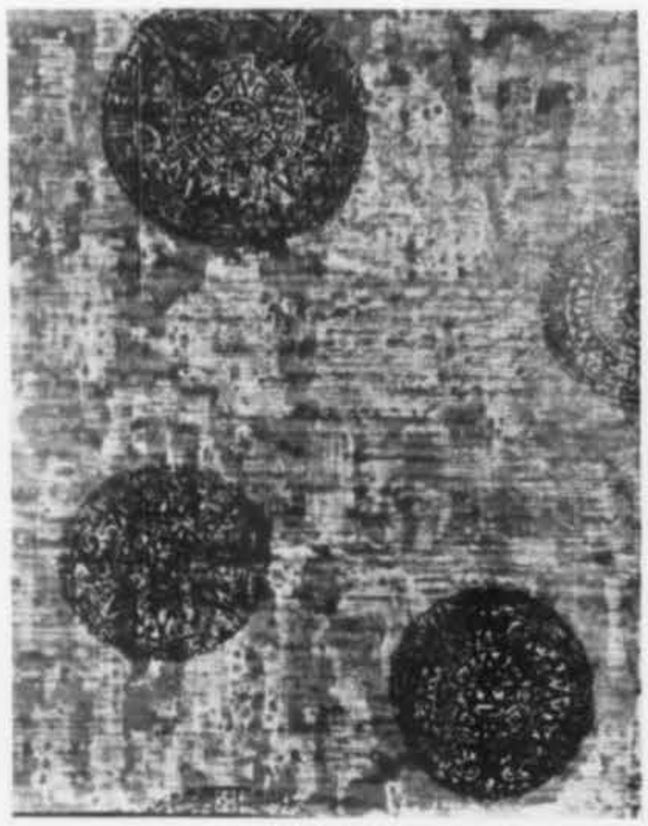
Papers of many persuasions, a single-panel mural

3 LOUIS W. BOWEN, INC., 509 Madison Avenue, New York, handprints intricate Oriental medallions in opaque gold on a gold-washed colored ground. Lost Dynasty, by Leo Charvat, is available on three ground colors, white, red or blue. The paper is 28 inches wide; the repeat, about 26 inches; the retail, $7.50 a roll.

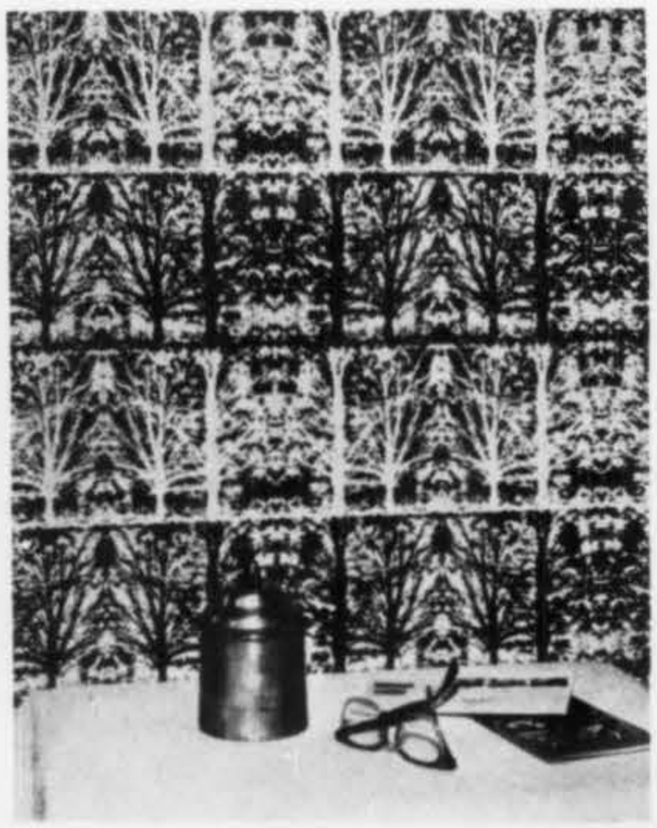
4 BEN-AMI ASSOCIATES, 2877 Milwaukee Avenue, Chicago 18, silhouettes trees in positive and negative horizontal bands. Forest, 30 inches wide, in black and white, grey and silver, lilac and blue, and self-toned green; $7.50 a roll.

5 DESIGN GROUP, INC., 130½ East 65th Street, New York, has Arabian Nights, one of two new murals done exclusively for them by Ilonka Karasz. Printed on a continuous strip of paper 36 by approximately 108 inches, to retail for $26.

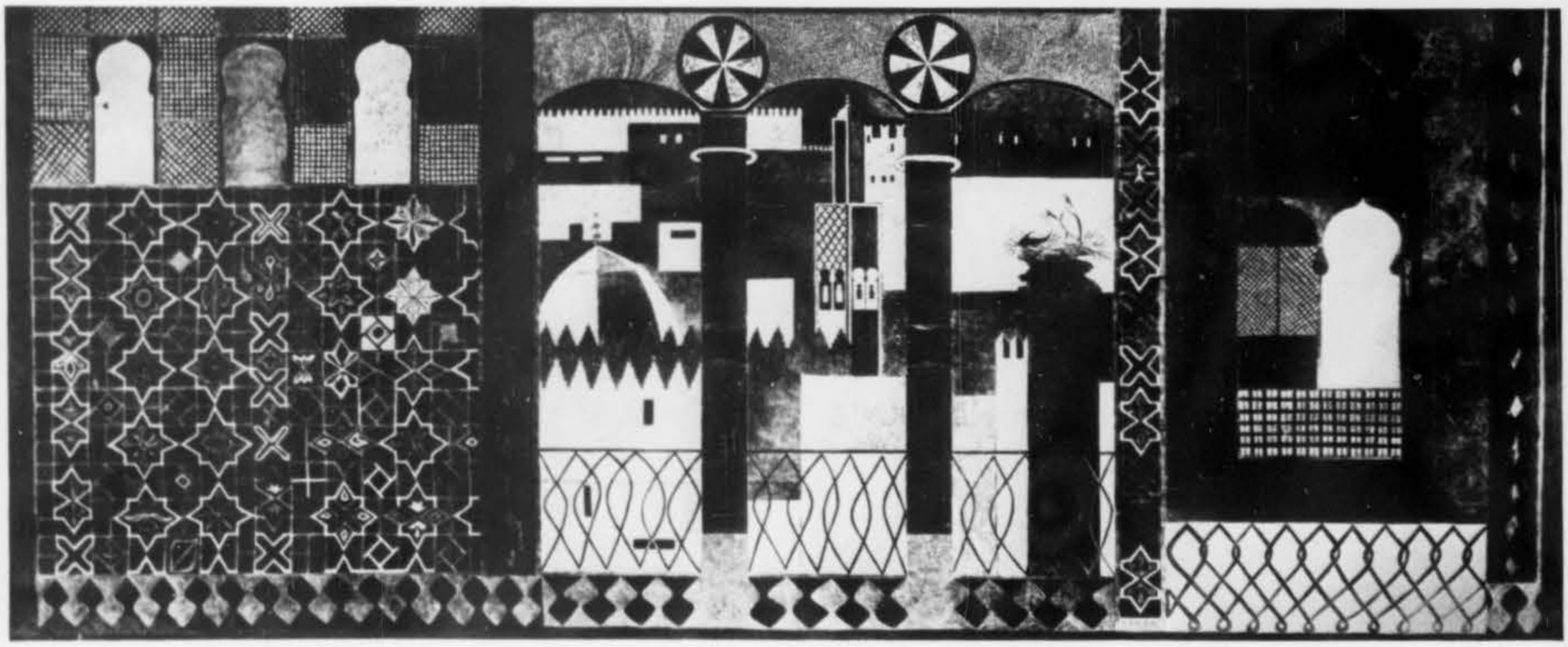
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Linear patterns define floor areas

1 ROWEN, INC., 1 East 53rd Street, New York, adds hand-loomed wool rugs from Israel to its Konwiser textiles. Produced under Maskit, the home industry program set up to provide a livelihood for newcomer craftsmen, the rugs are woven and knotted by emigrees from Morocco, Tunis, Tripoli, Yemen and Iraq into vivid and authoritative designs based on the colorings, patterns and techniques of the craftsmen's native lands. Illustrated, random-width stripes by an Israeli from Tripoli. All rugs to order in sizes desired.

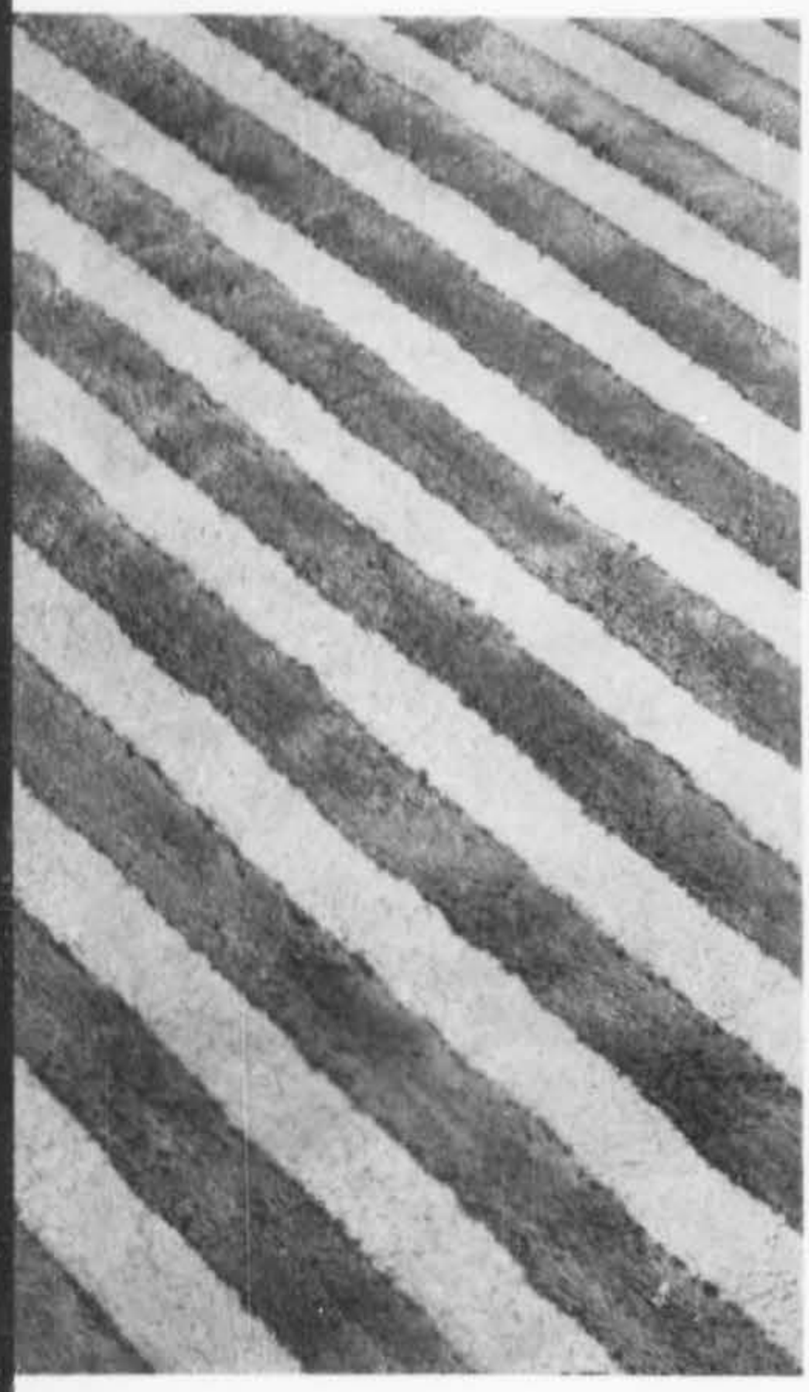
2 CABIN CRAFT-NEEDLETUFT offers Futura, latex-backed rayon accent rug with a low, dense pile that is tumbled to give it a textured effect. Broad lengthwise bands of toast and butterscotch, canary and brass, natural and rose, natural and palm green, turquoise and white, are outlined with gold metallic threads; ends are fringed. In standard sizes from 2¼ by 4 feet, to 9 by 12 feet, the latter to retail for $150. Available in New York from SIMON MANGES & SON, INC., 575 Madison Avenue.

3 M. J. WHITTALL ASSOCIATES, INC., Worcester, Massachusetts, weaves an ensemble of musical instruments into Montvale, one of a handsome new group of patterned wool wilton carpets designed especially for contract work. Several have specific design themes. Montvale, for instance, is particularly suited to nightclubs. It is loomed in the customary 27 inch width.

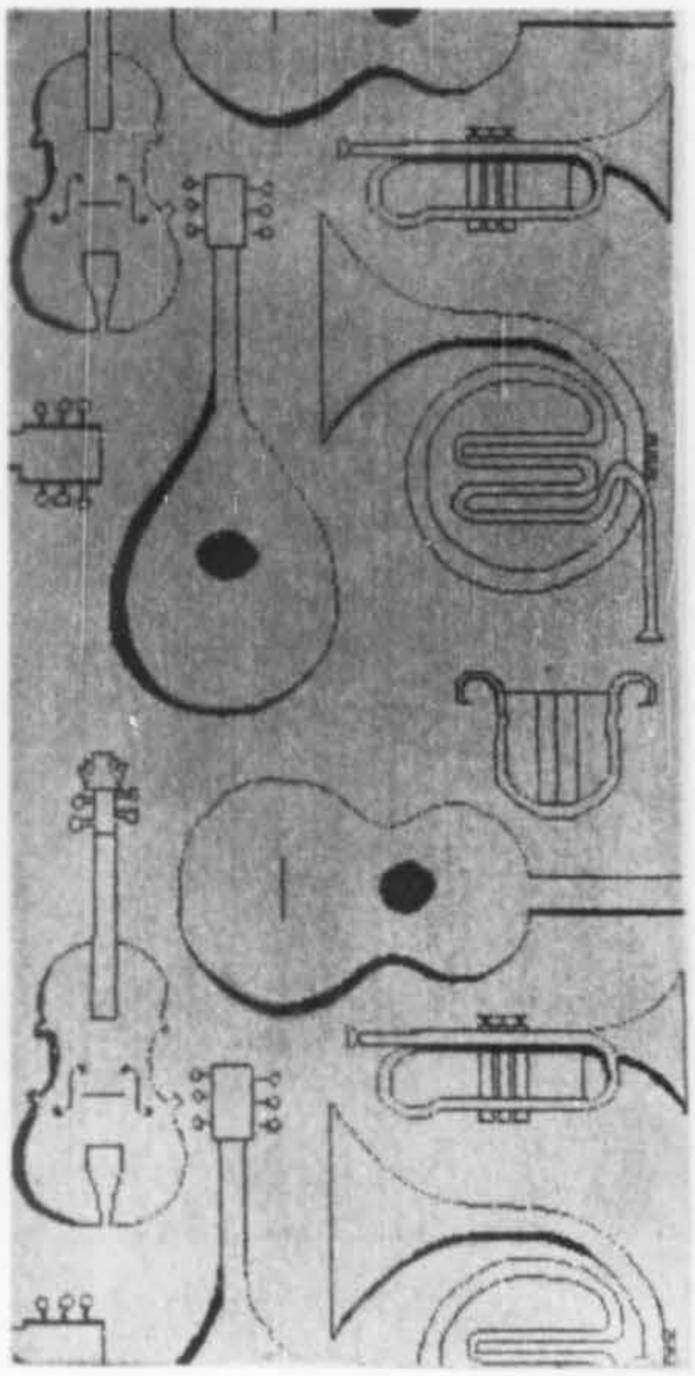
4 MAGEE CARPET COMPANY, Bloomsburg, Pennsylvania, includes this angular pattern of overlapping rectangles in its expanded collection of contract designs in wilton, axminster, velvet, and tufted carpets. It is one of the thirty six wilton patterns in the group, all of which can be ordered from a palette of thirty two stock-dyed yarn colors.



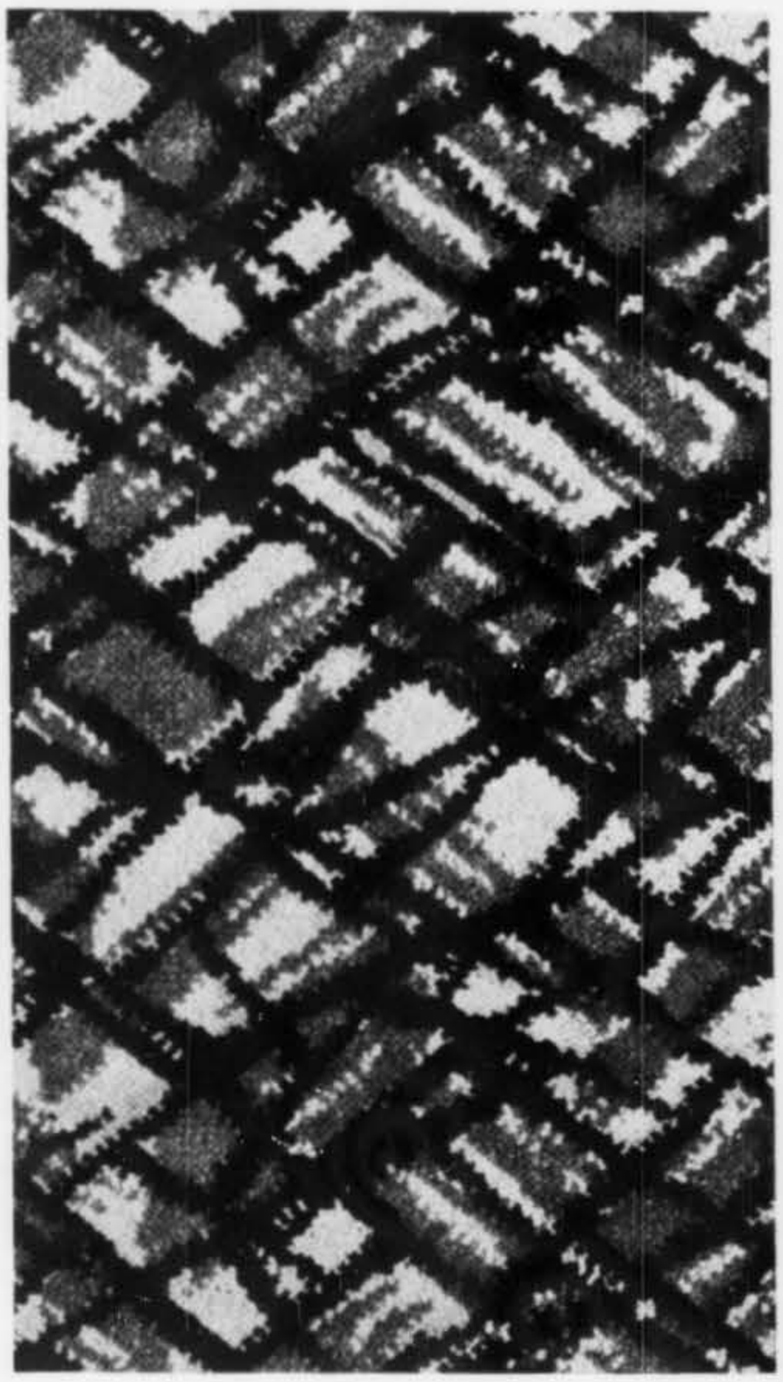
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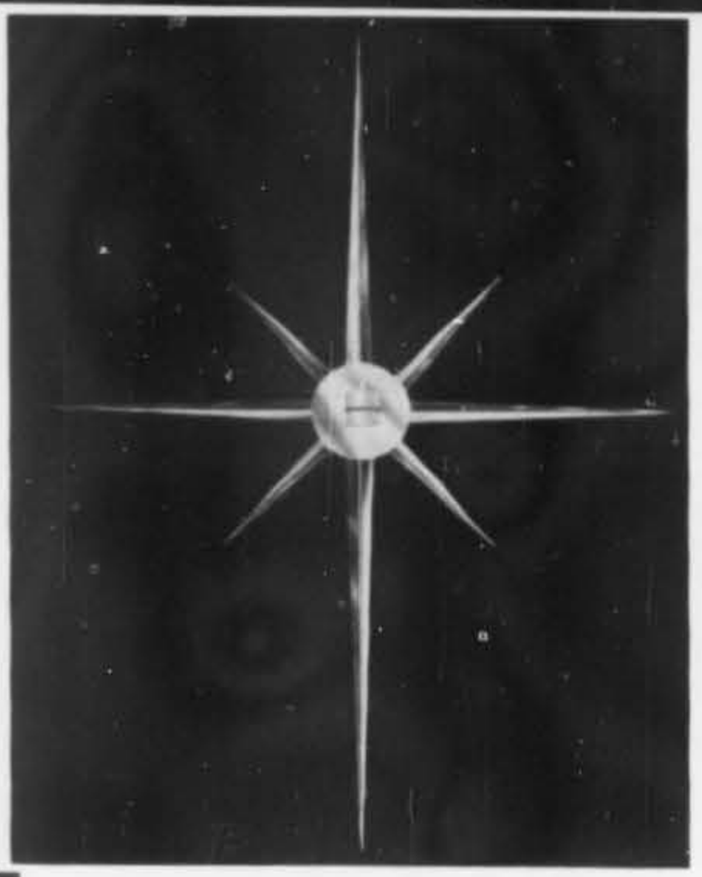
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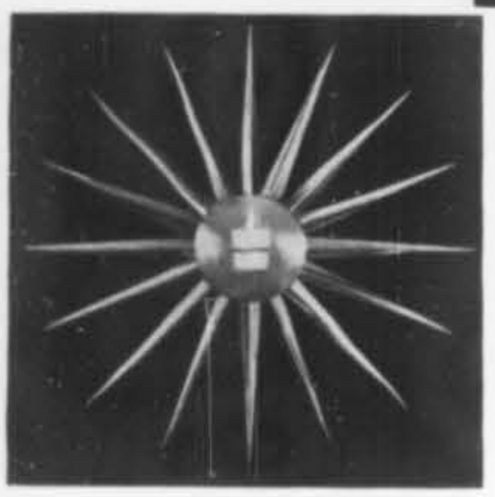
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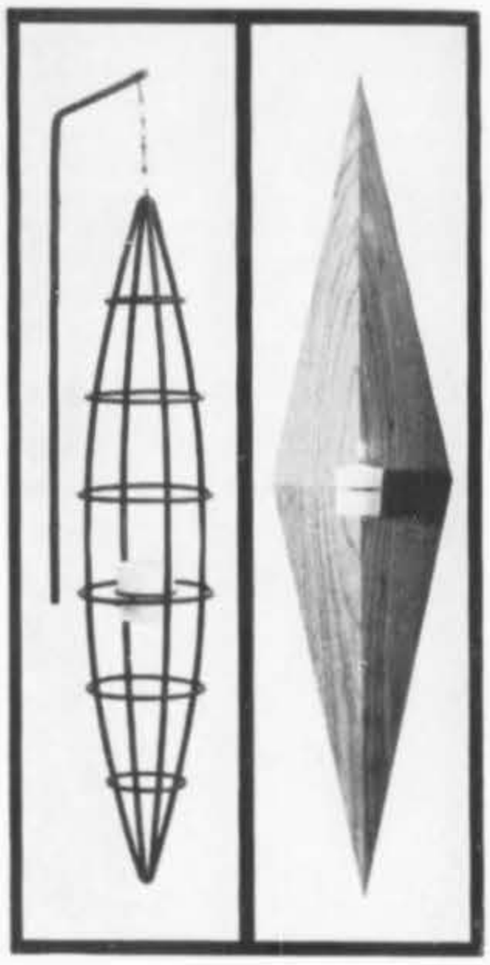
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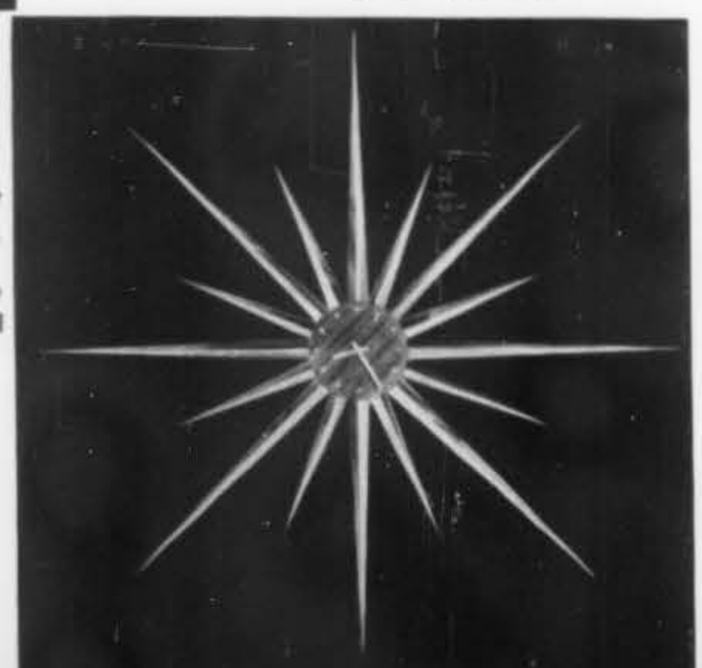
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BOTTOM: 121-40, 40"x40"
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Bruce Hil



Expansion for Cassard & Walker

The entire second floor of the Decorative Arts Center, 305 East 63rd Street, New York, has been designed by John B. Wisner, A.I.D., for a new and expanded showroom for Cassard & Walker, Inc. Mr. Wisner is being retained by Cassard & Walker as permanent designer for all furniture manufactured by Cassard Romano and the firm's custom order department.

Cassard & Walker is now the sole national and international distributor for the Cassard Romano traditional French collection. It is now also Eastern distributor for the Grand Rapids Upholstery Company's line styled by Cassard & Walker for both stores and decorators, and is Eastern distributor for the Arch Gordon line of contemporary upholstered and case goods.

In addition, the firm will maintain its collection of antiques and accessories, and will offer fabrics. The efficient repair and refinishing department, located in the basement of the building, will also continue as a featured service of this versatile organization.

A new series by John Wisner will shortly be added to the Cassard Romano line here.

Morris Cassard, Jr. is Chairman of the Board and Hugh F. Walker is president of Cassard & Walker, Inc.

Harvin's Williamsburg Restoration license

The Harvin Company, 625 Portland Street, Baltimore, Maryland, has been licensed by Williamsburg Restoration, Inc., as exclusive manufacturers of Williamsburg Restoration fireplace accessories. Supervised by the Restoration, Harvin will reproduce andirons, firestools, fireplace fenders and firebacks now in the restored buildings at Williamsburg, Virginia. All reproductions will bear the Williamsburg Restoration Hallmark seal of approval. The Williamsburg Restoration fireplace accessories, along with many authentic Harvin designs, including bath accessories, table accessories, and wrought iron occasional furniture, will be illustrated in the new Harvin catalog, soon to be available from the manufacturer.

Glass Fabrics, Inc., at 406 North Robertson

INTERIORS' April (page 142) tour of the decorative showrooms on North Robertson Boulevard, Los Angeles, stopped short of an important establishment. We inadvertently directed our readers to retrace their steps on the west side of Robertson, forgetting that on the east side, at 406 North Robertson, is the showroom of Glass Fabrics, Inc. This firm, as the source for Eric handprints, offers a wide variety of designs printed on four fabrics and in an extensive range of colors to the decorator's specifications. Here's hoping that any informal tour of Los Angeles our readers plan for the future will include a stopover at Glass Fabrics.

Panelyte's new colors

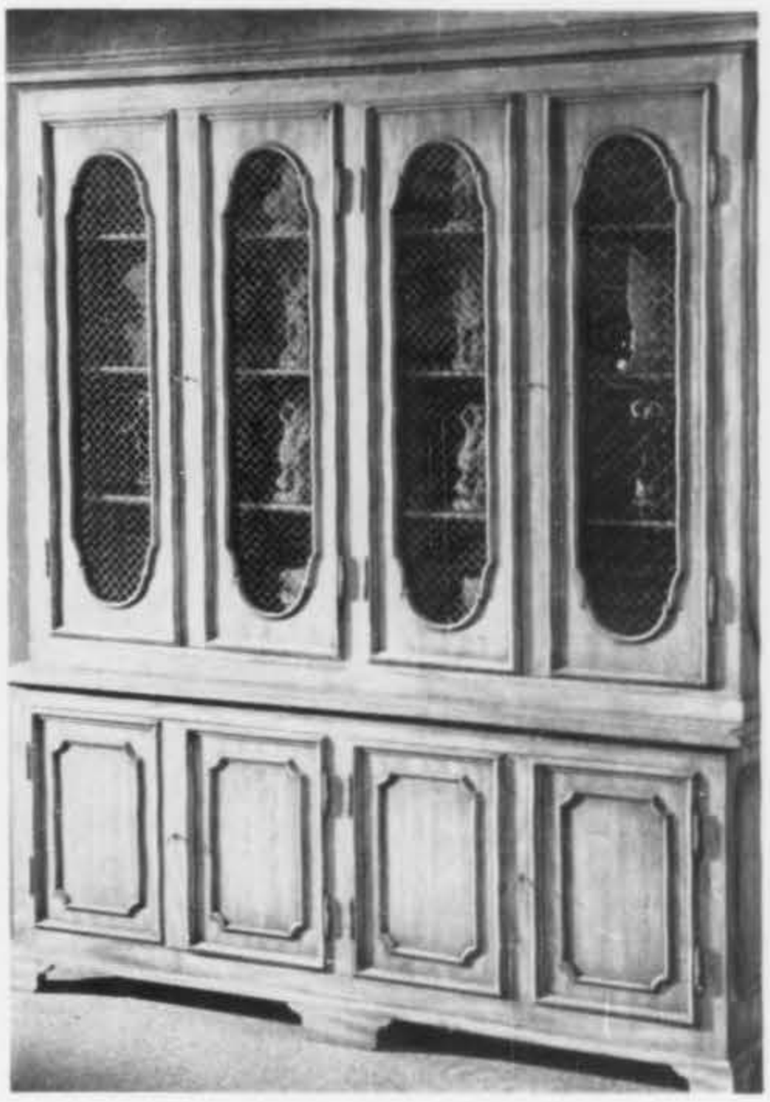
Color consultant Elisabeth Burris-Meyer has styled eight colorful additions to the Panelyte line of high-pressure laminates manufactured by the St. Regis Paper Company, 230 Park Avenue, New York. The new offerings include citron yellow, flame, carnation pink and cantaloupe. These solid colors supplement the Panelyte laminates in wood grain patterns, and the Stippletone, Linen and Myth patterns.

Casa Azul source

In the April issue of Interiors, page 196, Paul Rich Associates were inadvertently described as carrying the Italian line of Casa Azul. Kneedler-Fauchere is the exclusive source for Casa Azul.

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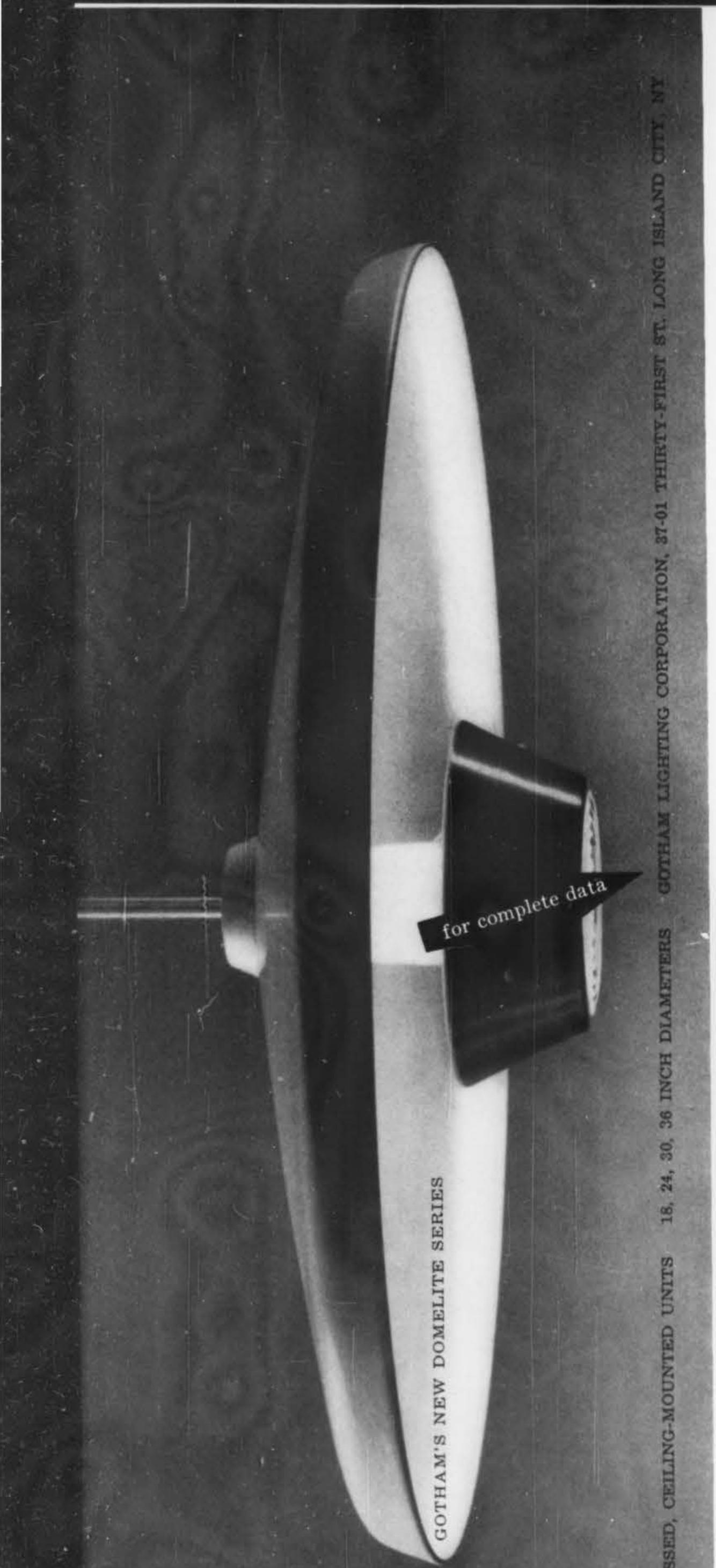
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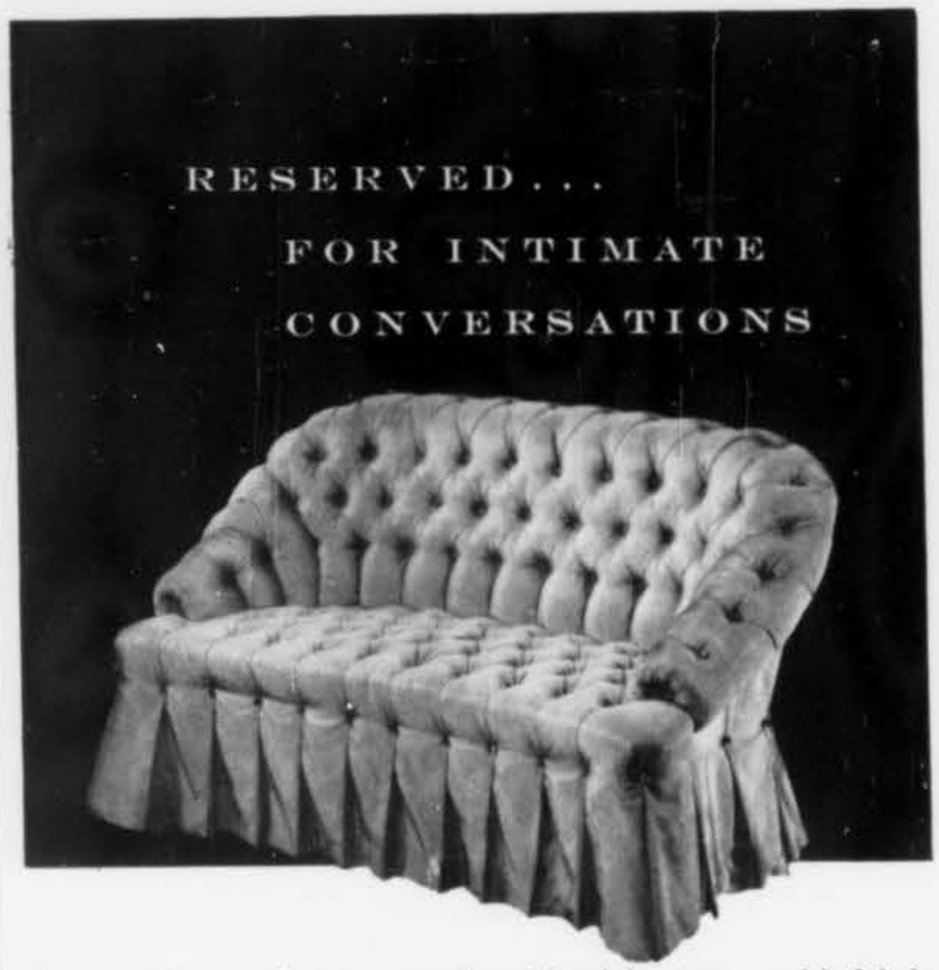




Lightolier's new outdoor lights

Lightolier, Inc., 11 East 36th Street, New York, has added designs by Maurizio Tempestini and Gerald Thurston to its Lytescape line of outdoor lights. Tempestini contributed a colorful parasol type lamp, available in 28-inch and 76-inch heights. Illustrated above is the low-mounted lamp,

(*Continued on Page* 154)



Deep tufting produces an opulent island-for-two . . . with fabric given new importance by the flow of light and shadow. Love-seat, from the Imperial collection of custom upholstery.

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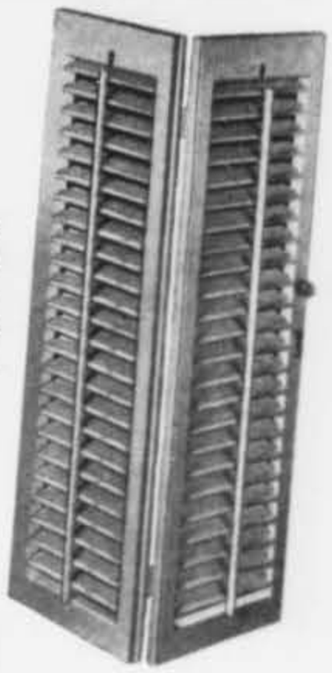
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Satin finished in natural wood tones. No further finishing required. Made exclusively by Southland.



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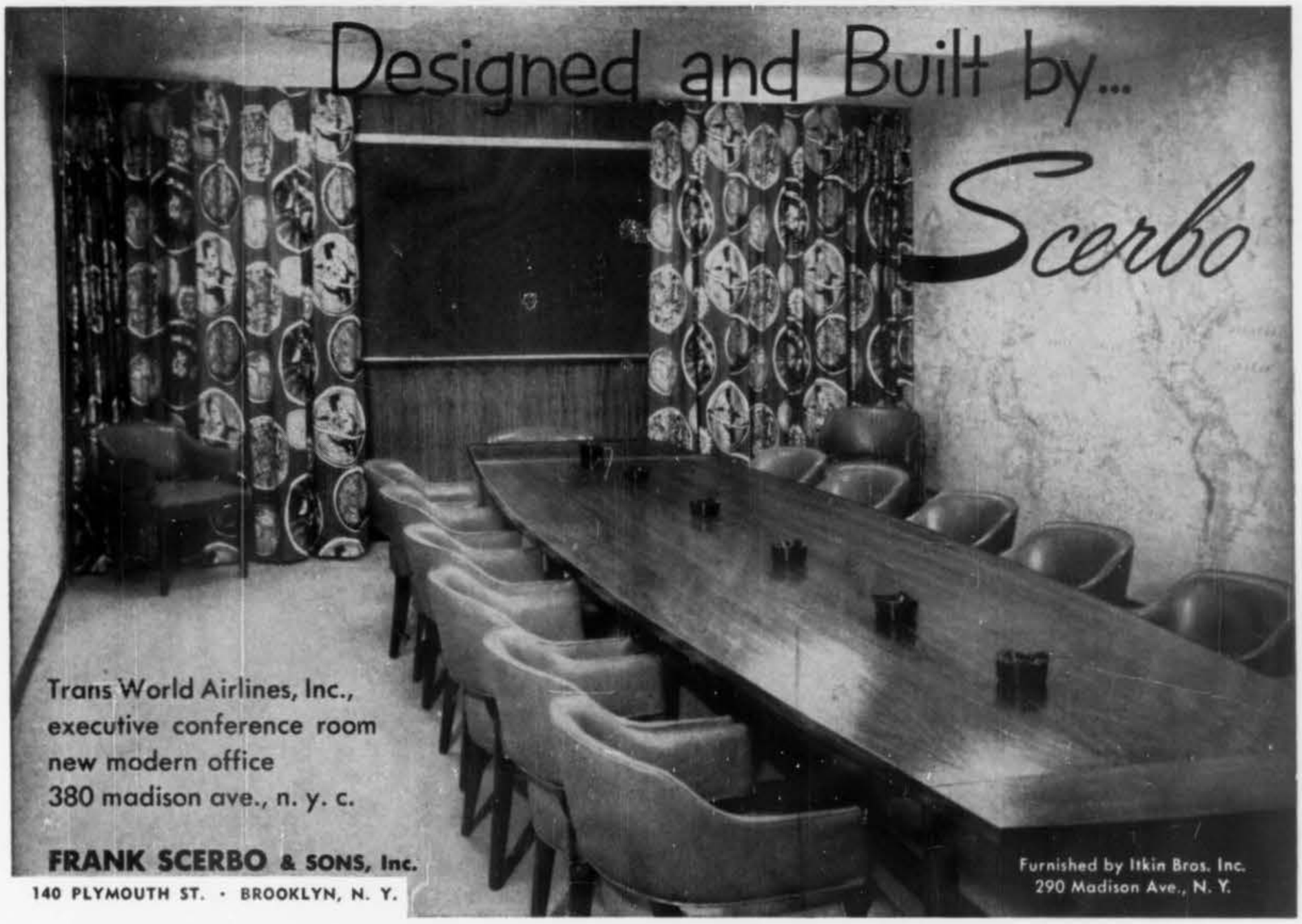
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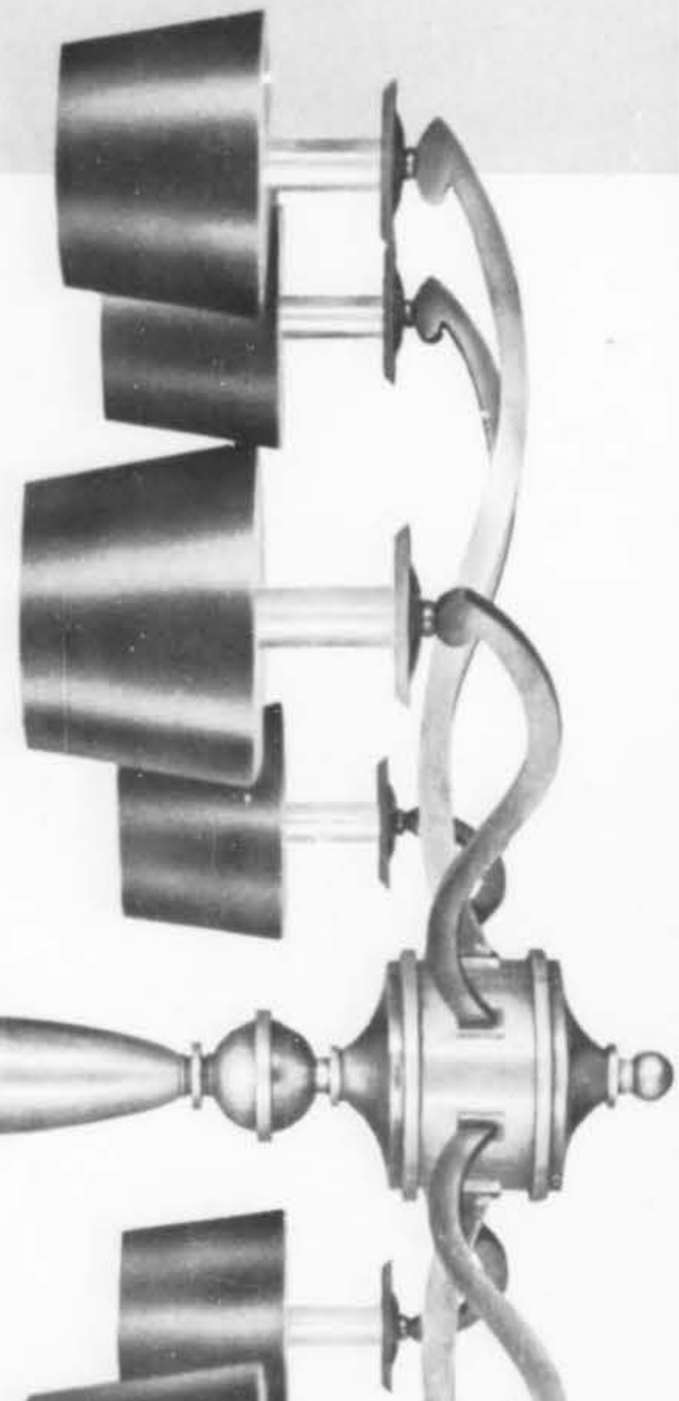


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which retails at about $15, and is equipped, like the taller model which retails at about $24, with a red cap and a black and white hood, and a one piece black stake and stem to facilitate planting. The Tempestini lamps are of all-aluminum construction. Gerald Thurston designed a Chinese-like portable white lantern trimmed with black aluminum, which features two clips so that it may be hung from a tree, trellis or porch ceiling. Both the Thurston and Tempestini lamps are equipped with molded rubber cord which can be plugged into any waterproof receptacle, and with 100-watt standard or insect repellant bulbs.

Sylvania fluorescent starter

A new type of fluorescent lamp starter, employing a ceramic condenser in place of the customary paper one, has been developed by Sylvania Electric Products, Inc., 1740 Broadway, New York 19. The new condenser is said to withstand extreme conditions of heat, cold and humidity, and to be self-healing on breakdown by high voltage surges. Sylvania will use the ceramic condenser initially in FS-4 and FS-12 fluorescent lamp starters and in all 100-watt starters.

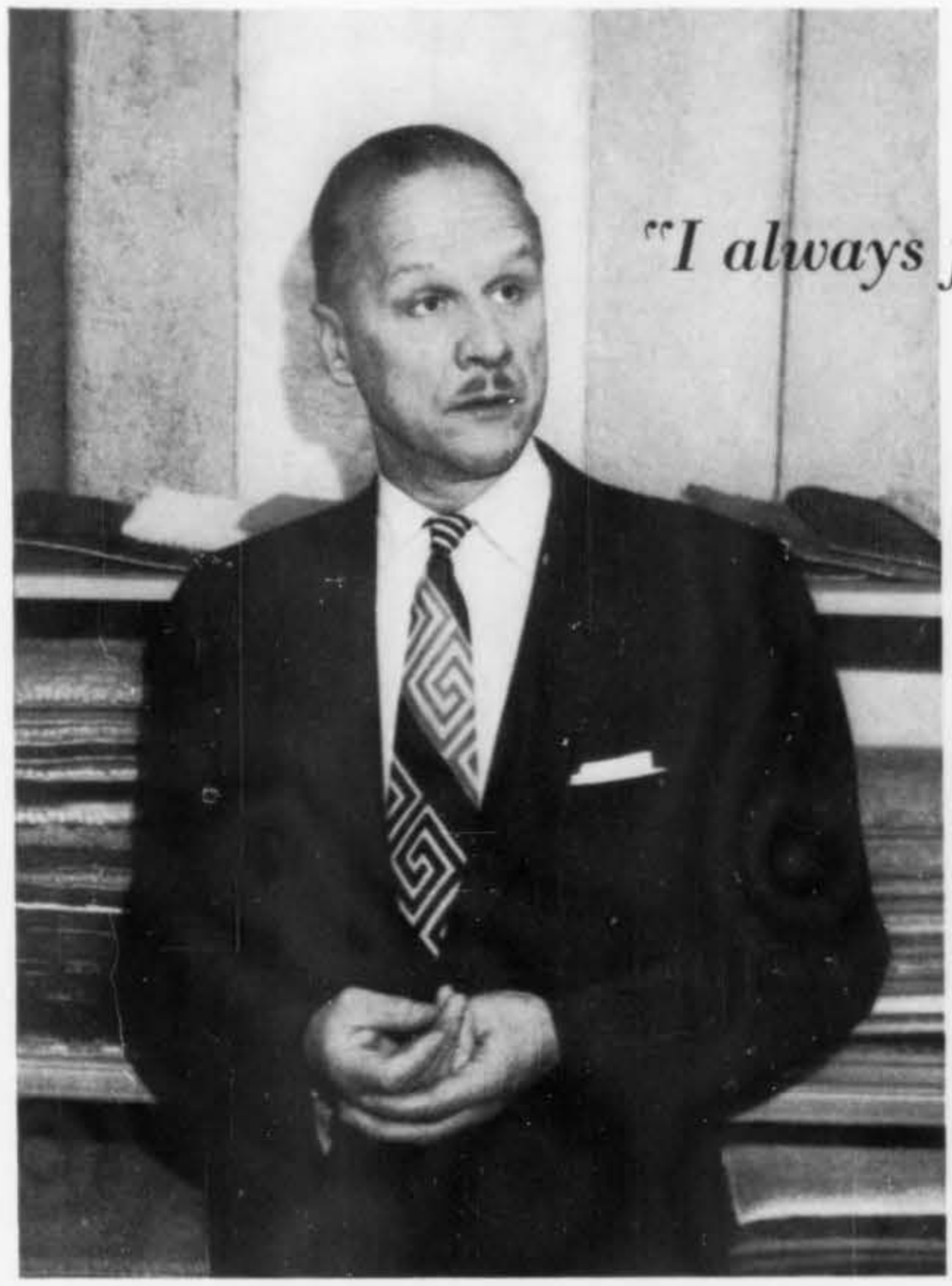
Packaged luminous ceilings

Luminous Ceilings, Inc., 2500 West North Avenue, Chicago 11, has a packaged luminous ceiling combining a pre-wired and pre-assembled aluminum support frame with corrugated Bakelite rigid vinyl sheeting. Channels in the horizontal members of the track-like frame contain wires, with flanged edges supporting the vinyl sheets; vertical members house sockets, wiring and ballast for lamps. The units are said to cut labor costs in half and to eliminate the possibility of jurisdictional problems.



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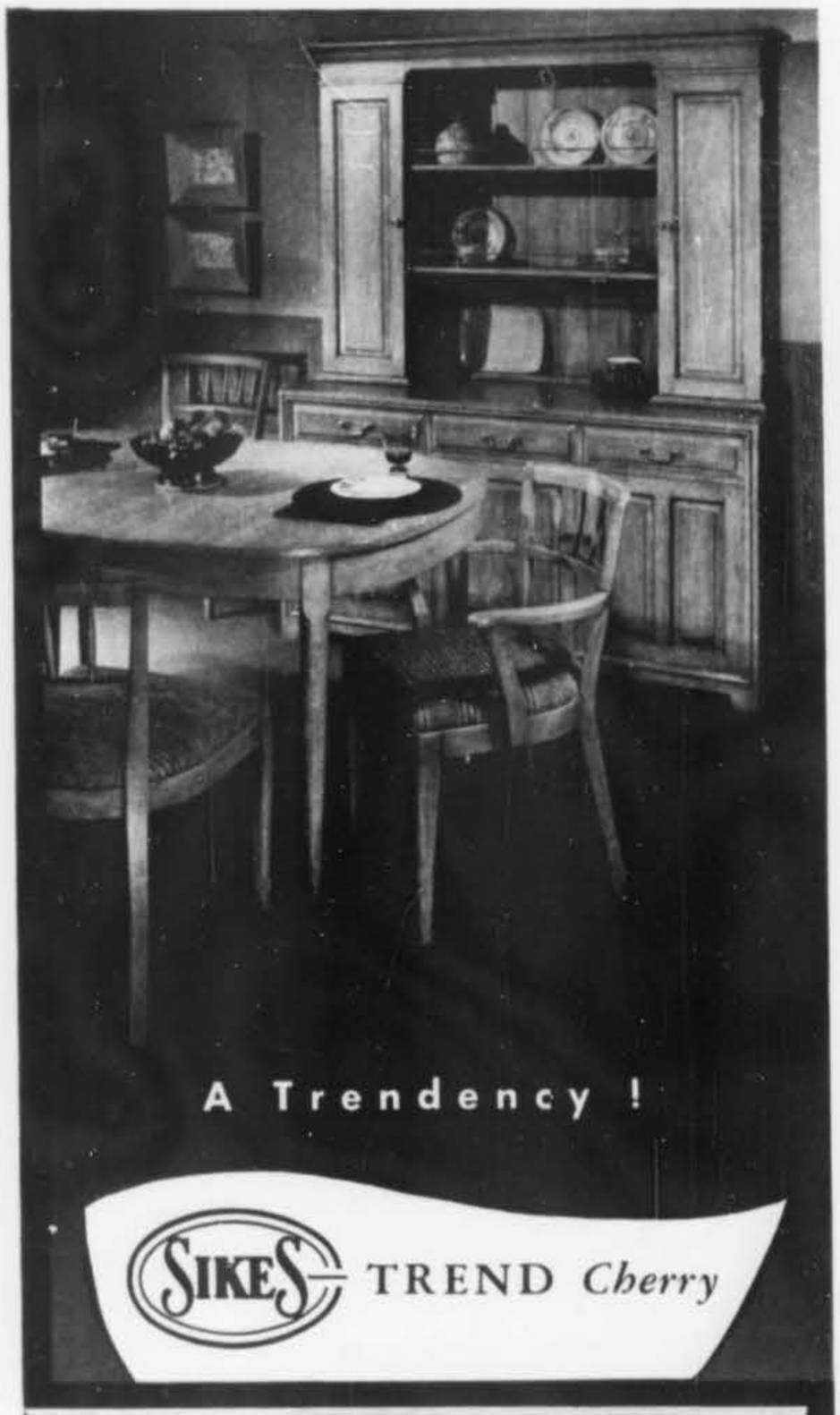
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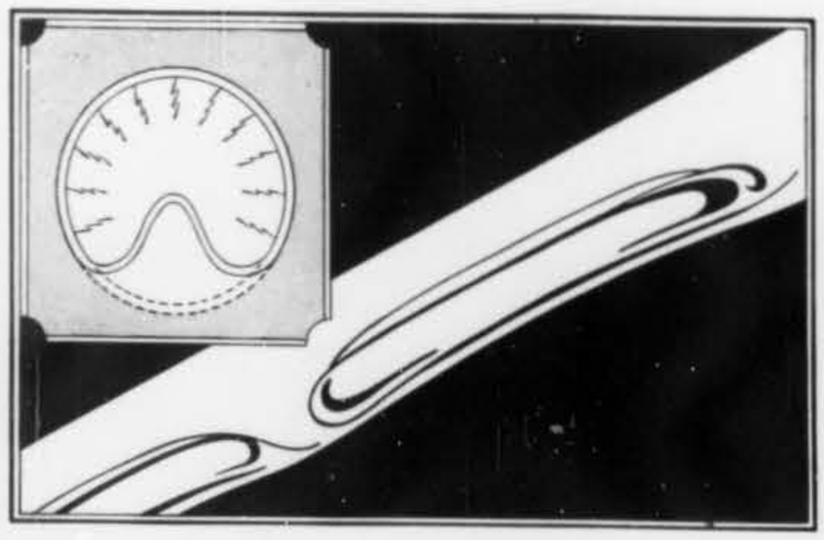
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GE's new fluorescent lamp

New design features in a fluorescent lamp from General Electric, Nela Park, Cleveland 12, Ohio, are said to double the light output of present tubes of equal length. The new lamp, illustrated above, features a series of lengthwise grooves along one side of the tube which, according to the manufacturer, permits increased wattage and light output. The new lamp, dubbed the Power-Groove, will be available in four-foot and eight-foot lengths. Sample quantities of the lamp will be available in June to manufacturers of fixtures and auxiliary equipment. A supply of the lamps is expected late this year.

Sky-liter lighting units

Benjamin Electric Manufacturing Company, Des Plaines, Illinois, has a new Sky-Liter fluorescent lighting unit for commercial interiors. It is available in three different translucent panel designs, and may be surface mounted or recessed as an individual unit, or in tandem, parallel or right angle groupings.



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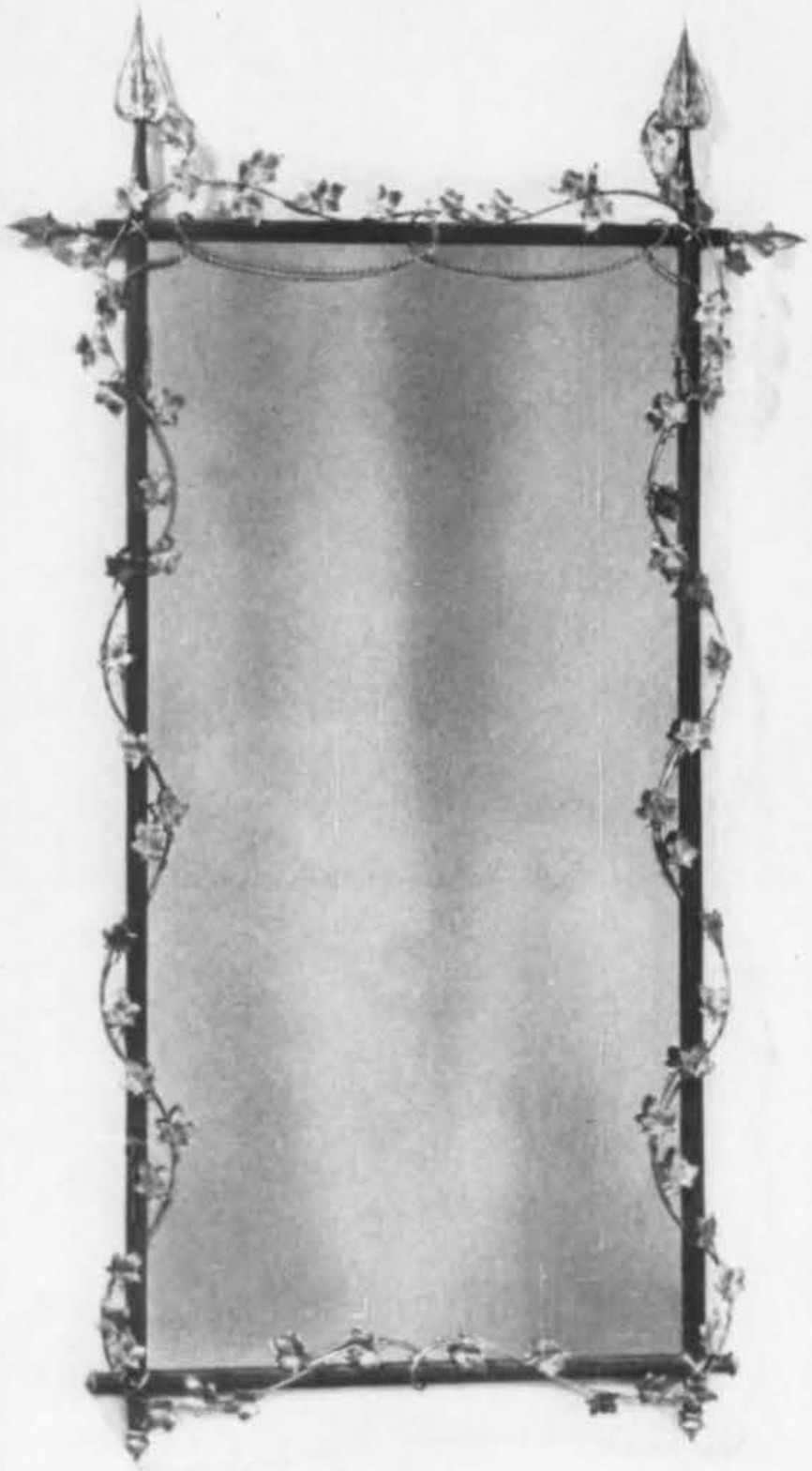
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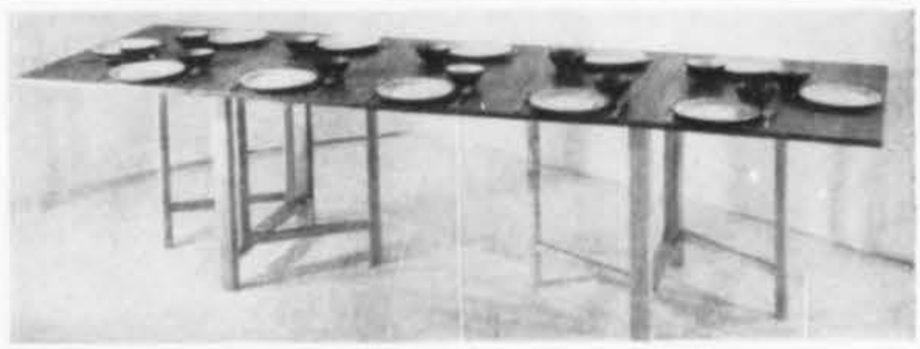


Air condition shutter panels

Paul Heinley has designed indoor movable shutters, illustrated above, to conceal air conditioners. The shutters can be folded back when the machine is operating, or can remain closed with the louvers open, which is said to allow for full circulation of air. The shutter panels are available through Heinley, 1620 Euclid Street, Santa Monica, California.

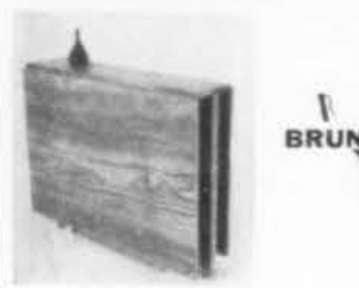
Avisco Colorspun carpet yarn

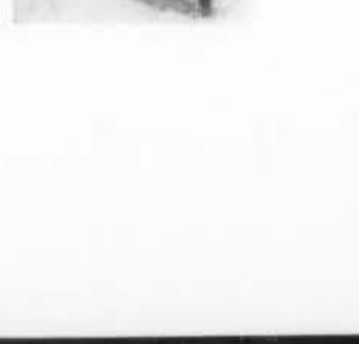
American Viscose Corporation, 1617 Pennsylvania Boulevard, Philadelphia 3, will soon produce solution-dyed rayon staple yarn for carpets. Avisco Colorspun carpet yarn will be available in a limited number of basic shades.











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Available in:
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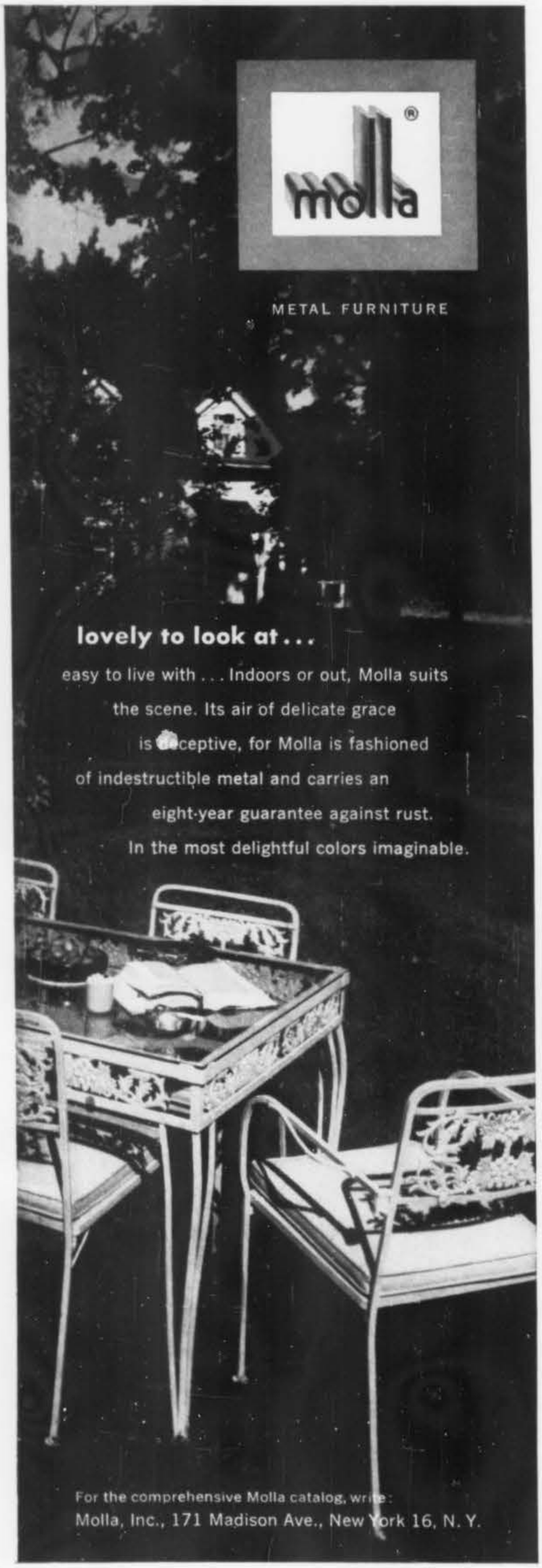
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E. Virginia Kemper & Associates, Inc.
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Boston, Massachusetts



Decor's display unit

Decor of Grand Rapids, Inc., 1555 Eastern Avenue, S. E., Grand Rapids 7, Michigan, is offering a compact display unit for their louver shutters. The display consists of a double-paneled shutter, with each single louver on one panel painted in a different color to illustrate Decor's range of color possibilities, and each louver of the other panel finished in one of Decor's standard wood stains. The display unit will retail at $3 postpaid.

New offerings from Ruder

Ruder Brothers, Inc., 160 East 56th Street, New York, have added several new pieces to their extensive line of period furniture for living room, dining room and bedroom. Noteworthy is the Bourdon reading chair, with a unique back shaping inspired by an antique French piece. The frame is available in a wide variety of wood and painted finishes. Another addition to the Ruder collection is the Nairn Commode, a 28½-inch three drawer unit suitable for use in a living room, or as a night table commode, available in many wood and painted finishes.

Custom-designed hanging cabinets

Roger McGunnigle, of Interior Elements, 1788 First Avenue, New York, is custom designing hanging cabinet walls, which combine the functions of acoustical equipment cabinets with shelves, a bar unit and a light trough. One design possibility, by way of illustration, is a 6-foot high panel on which are suspended an 8-foot long high-fidelity unit, a bar unit, a corner speaker, bookshelves and light trough, of walnut construction with walnut effect Formica surfaces. The hanging cabinet walls may include such elements as a television set, and will be constructed in a variety of woods, with matching Formica.



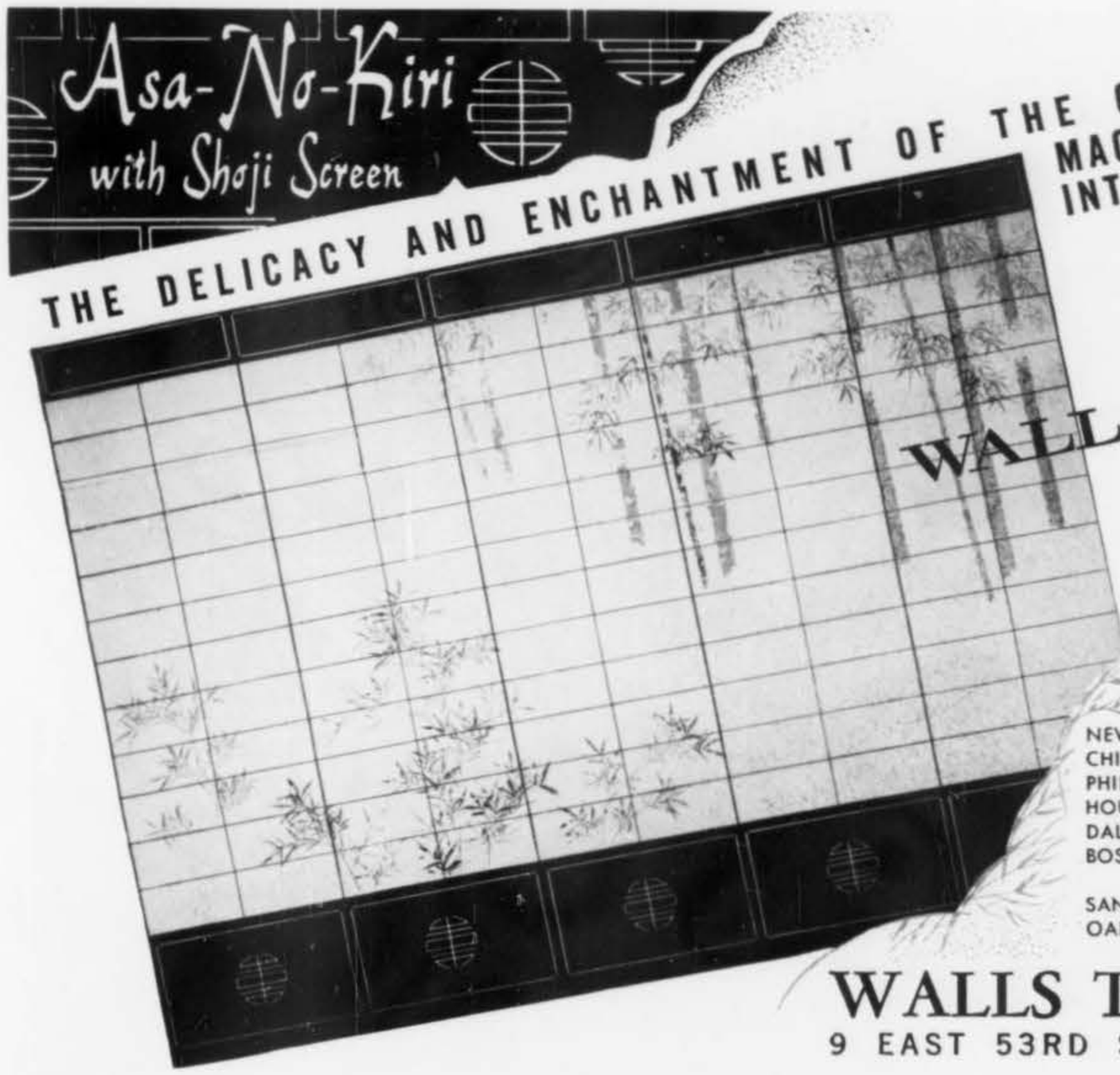
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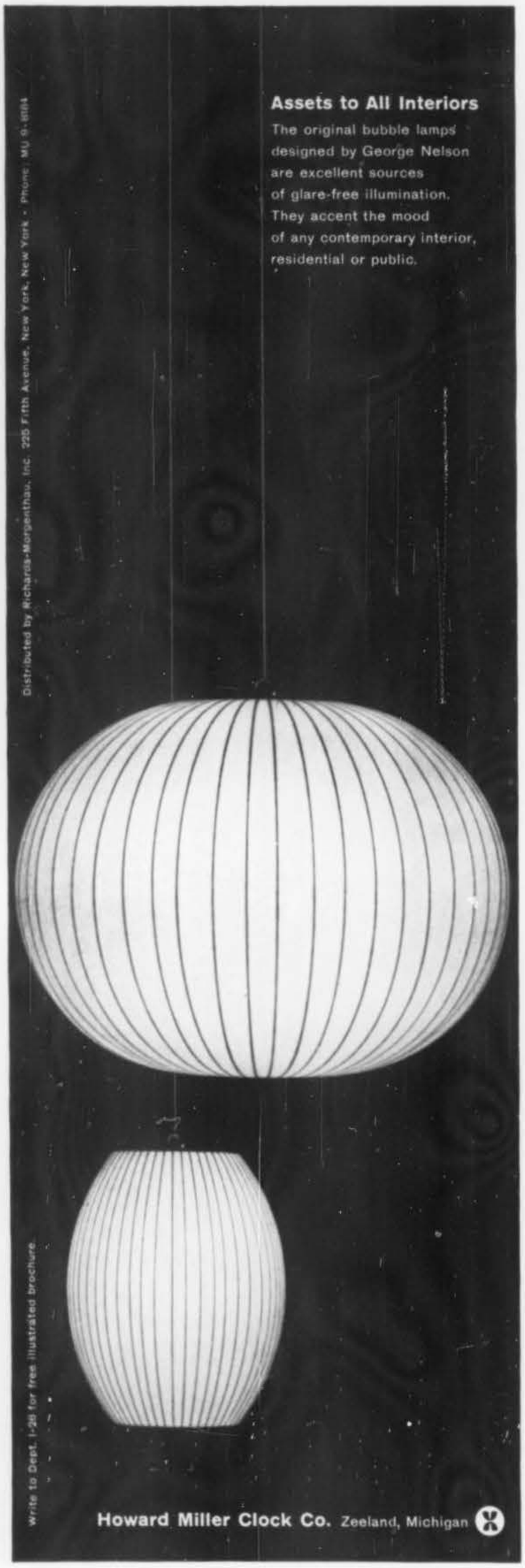


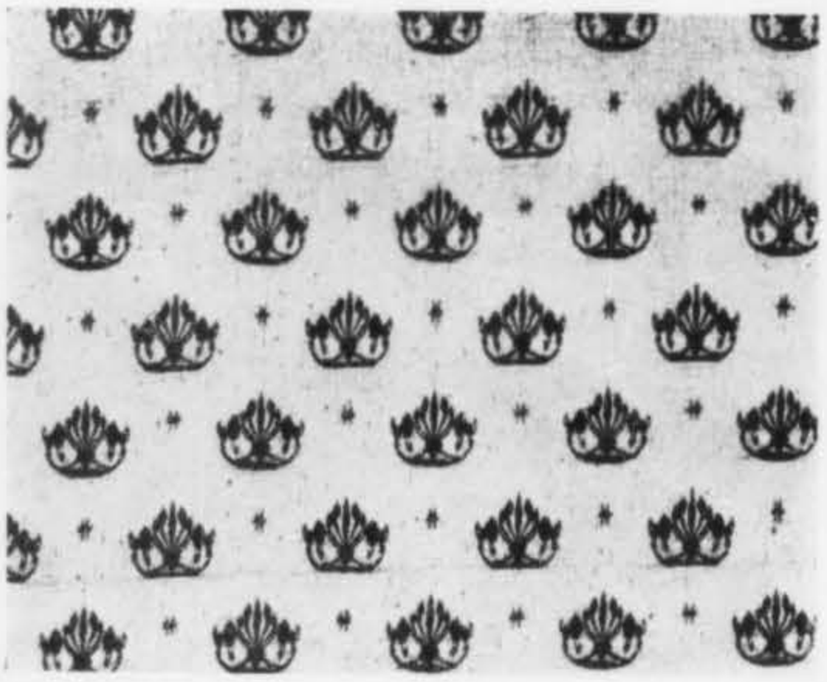
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New Berghem fabrics

Berghem Fabrics, Inc., 26 East 56th Street, has several new additions to its line. The Empire pattern, illustrated above, features a design of crowns on lustrous raw silk, available in seven colorations, including orange, pink, beige and silver. In 50-inch widths, it retails at $16.50 a yard. A striated effect is achieved on another heavy silk fabric by twisting yarns of different colors.

MiraFelt from Felters

The Felters Company, 210 South Street, Boston 11, is coating felt with DuPont Mylar polyester film for a pliable fabric which is said by the manufacturer to be stainproof, abrasion-resistant, and easy to clean. Dubbed MiraFelt, it is available in a variety of colors and designs.



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Thorp's new imports

J. H. Thorp and Company, 250 Park Avenue, New York, is importing seven new fabrics. Via Milano, a finely woven glazed chintz, is the only print in the group; available in a variety of soft colors, street scenes are hand printed on 50-inch wide cotton, to retail at about $8.25. Ankara Stripe, woven in thirteen color combinations on 50-inch wide cotton, will retail at $8.65, while a 50-inch wide cotton damask in a Persian pattern to retail at $14.25 a yard comes in a single dark red and gold color scheme. An all-cotton 50-inch wide lampas, dubbed Boutonde Rose, will retail in four pastel shades at about $14.25, and a traditional cotton and silk Adam pattern on pale grounds with a small diamond pattern woven in will retail, 50-inches wide, at about $15.75. Rounding out their new offerings are two synthetic fabrics, a floral print casement on Fortisan, called Rose and Petal, 49-inches wide to retail at $6.75, and a Shag Weave all-Dynel in natural color only, 50-inches wide to retail at about $4.90.

Cheney's piece goods line

Cheney Brothers, 350 Fifth Avenue, New York, presents an extensive piece goods line of lightweight cotton and rayon fabrics for furniture manufacturers. The low priced collection includes overall patterns, stripes and tweed effects. A correlated group of designs in complementary colorations includes a two-toned tweed, a broken check, an Eastern-style plain cloth, and a raised stripe effect with chenille looping. In addition to this group, Cheney offers a Frosty Yarn Group, and a 100% cotton group with patterns ranging from a traditional flower treatment to a contemporary design of small circles and blocks. These fabrics come in a wide color range.



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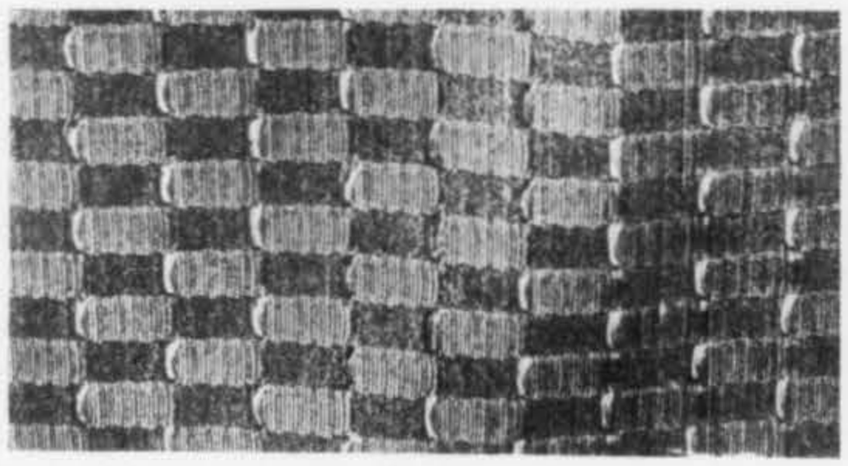
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New Viertex offerings

Three new patterns have been added to the Viertex line of vinyl fabrics, manufactured by L. E. Carpenter & Company, 49 East 53rd Street, New York 1. Pictured above is Lustra-weve, a pattern of rectangles defined with a satin-thread effect. The other additions are Grasscloth, which simulates the rough texture of natural grasscloth, and Mira-disc, an embossed dot pattern.

Restyled Kalistron colors

United States Plywood Corporation has shifted color emphasis in its Kalistron vinyl wall covering from subdued antique shades to warmer, more striking colors. Twenty of the thirty-five colors in the line are entirely new. These include flame, pastel green, tile, white grape, black, charcoal, olive, brick, maize, cocoa, blue spruce, citron, sunset orange, Riviera blue, chocolate and ivory. All Kalistron is available in two embossed textures, a weave and a leather grain. The material is made by fusing colored lacquer to the underside of a clear vinyl sheet which protects it from stains, scratches and other abrasive wear.

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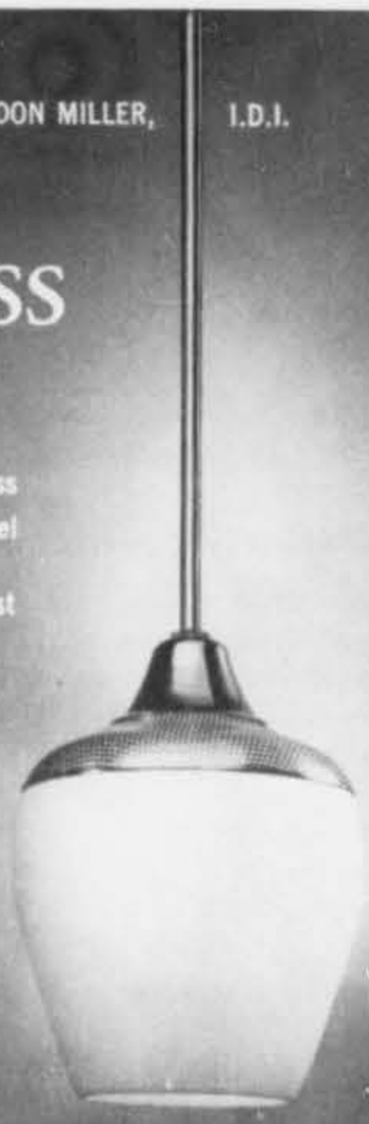
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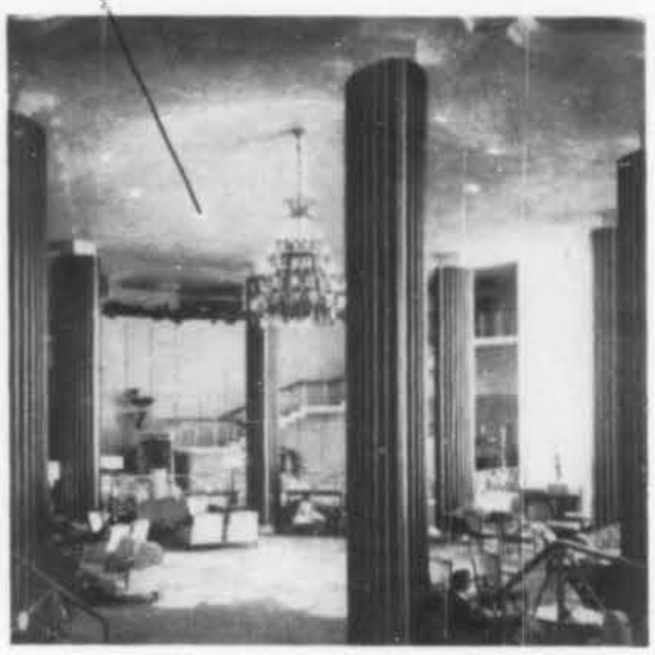
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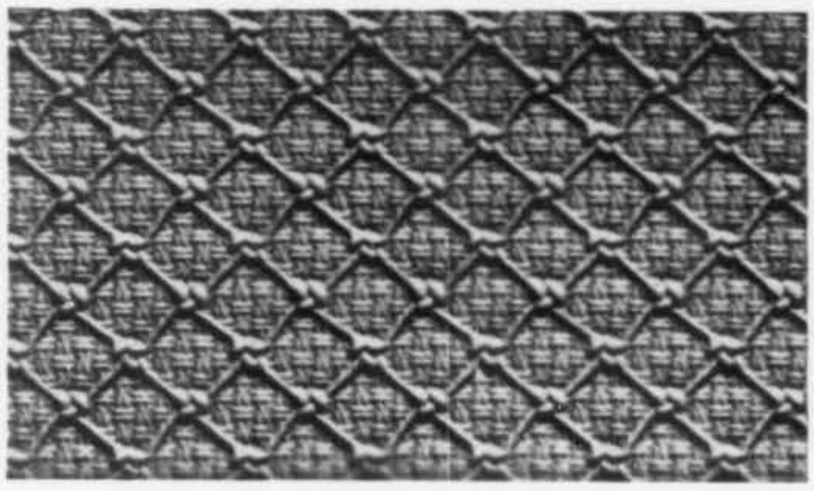
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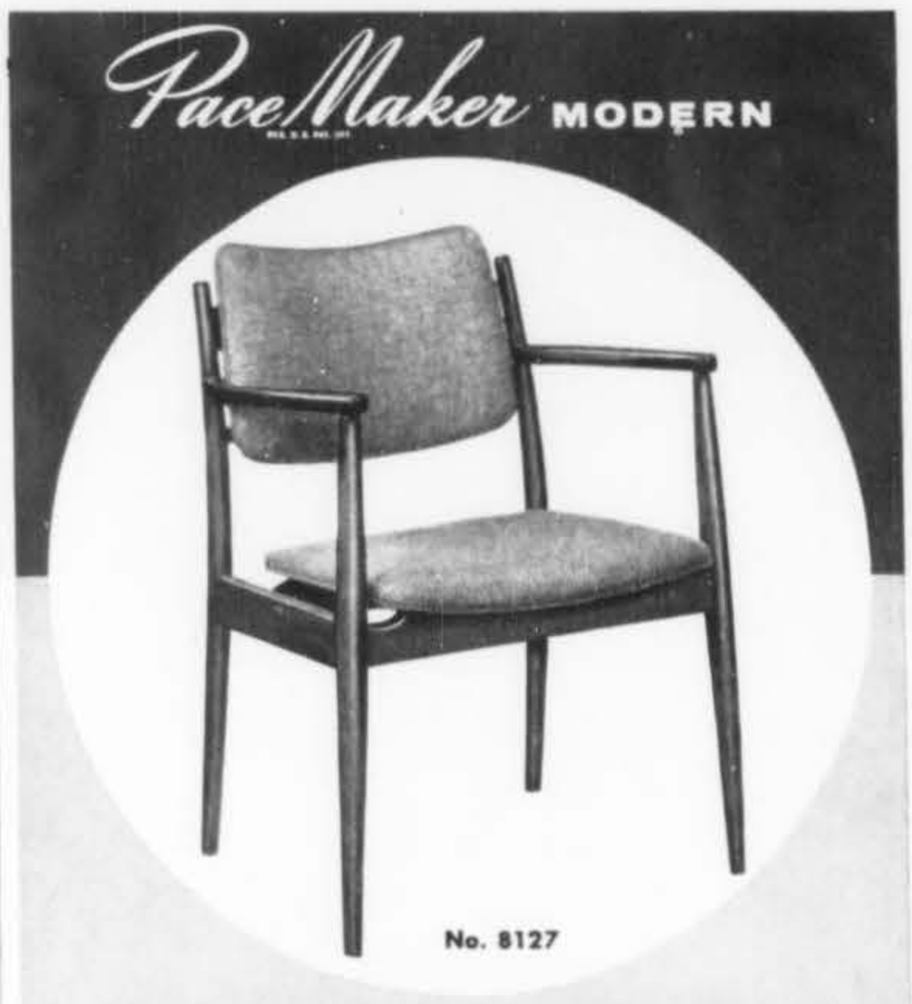


New Boltaflex patterns

The Jeannette division of the General Tire Company, 1708 Englewood Avenue, Akron 9, has expanded its unsupported Boltaflex plastic upholstery line with the addition of four new patterns. Illustrated above is Haiti; the other newcomers are Killarney, Meadowbrook, and Colonial. Haiti comes in .013 gauge while the latter three are made in .012 gauge. Boltaflex, an unsupported vinyl covering, is recommended by the manufacturer for dinettes, hassocks and card-table sets. All patterns are in 54-inch rolls.

Nu-Brass floor motifs

Metals For Floors Company, 38 East 57th Street, New York 22, offers a line of precision die-cut brass motifs to be used in conjunction with its ¼-inch and ½-inch brass stripping for decorative treatment of vinyl or rubber tile flooring. Designs in the Nu-Brass Emblems include flower clusters, fleur de lis, harlequins, sunbursts, Chinese diamonds, circles, butterflies, shields, pagoda motifs, and stars. Finishes are mirror or brushed antique.



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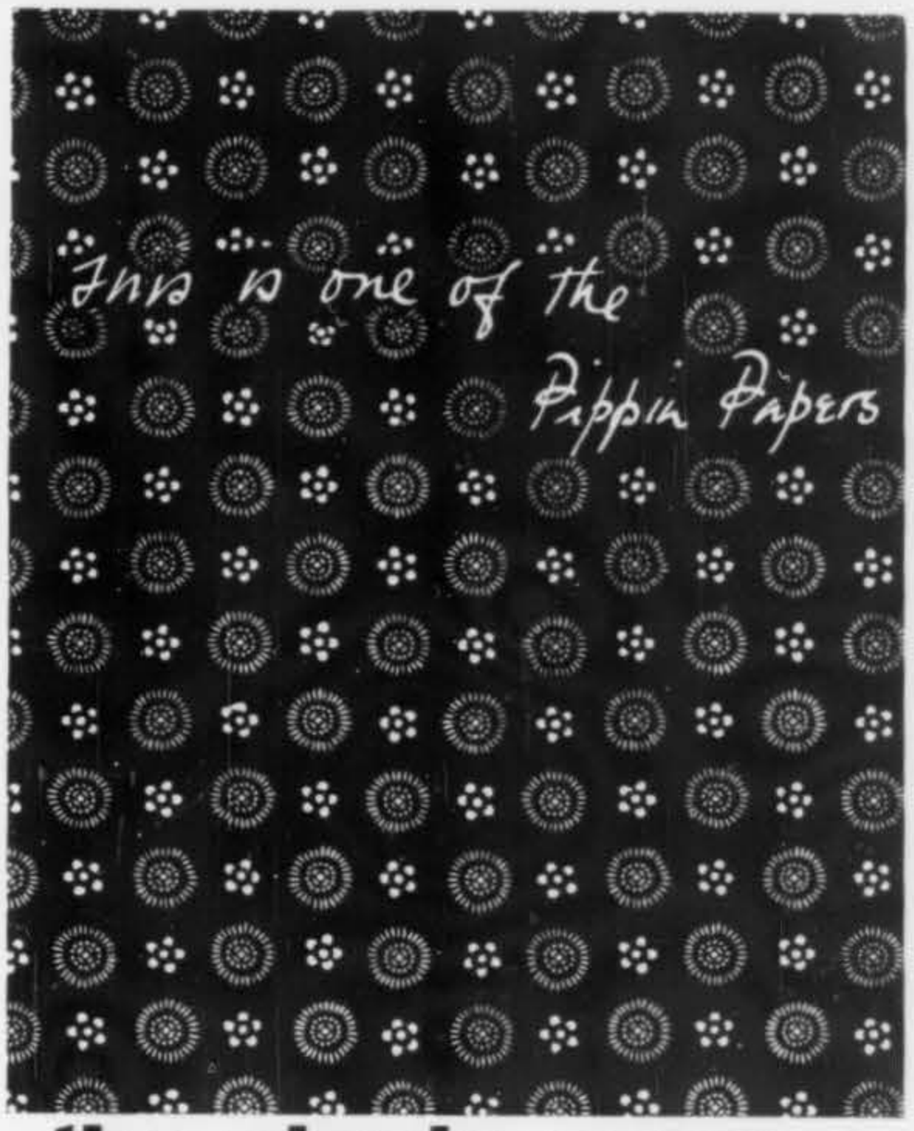
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Porcelain-faced plywood panels

A new porcelain-faced plywood panel for exterior and interior applications is available from the United States Plywood Corporation, 55 West 44th Street, New York, in nine colors, including red, yellow and blue. Called Porc-Lin-Ply, the panels measure 36 by 96-inches, and are 5/16 of an inch thick. With a core of exterior grade plywood, the panels are backed with metal, and faced with steel, treated with two coats of porcelain. Moldings and caulkings may be purchased with the panels. The product is said to be moisture-resistant, and resistant to ordinary acids, oil, grease, smoke and solvents. A brochure is available from the manufacturer.

Perforated Panelboard in colors

Prefinished perforated hardboard in an assortment of bright colors is being produced by Panelboard Manufacturing Company, 111 Cedar Lane, Englewood, New Jersey. Called Panel-Peg, it is available in a variety of sizes, with a glossy baked finish. Colors include copper, blue, red and green, as well as black and white.

New color effects for spray enamel

Two or more colors can be sprayed simultaneously from a single spray gun for a speckled color effect, according to the Glidden Company, Cleveland, Ohio, manufacturers of the new spray enamel Zatex. Zatex is applied with standard spray equipment, and is available in a variety of color combinations which, due to chemical suspension, remain separated during the spray process. One gallon of Zatex, retailing from $3.75 to $4.00, is said to cover 100 to 125 square feet. The enamel is cited by the manufacturer as being fast drying.


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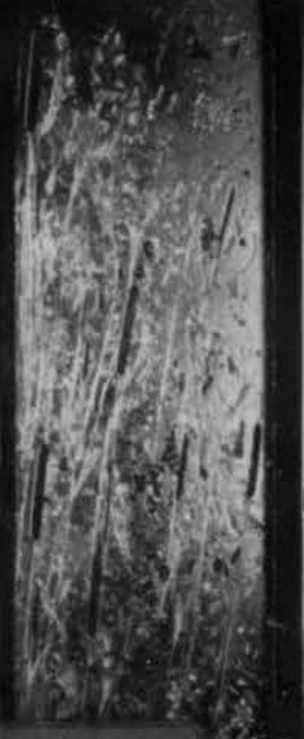
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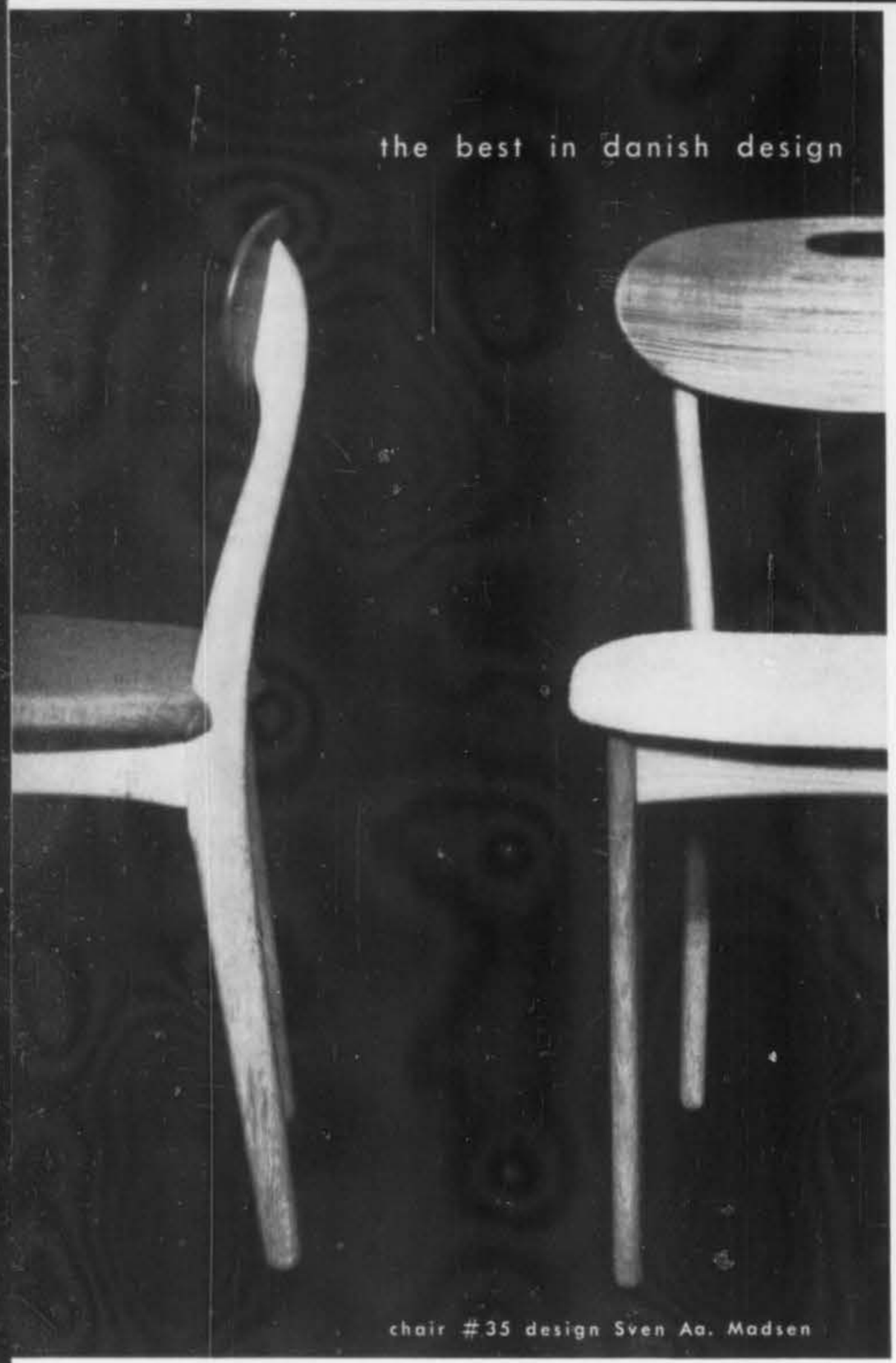
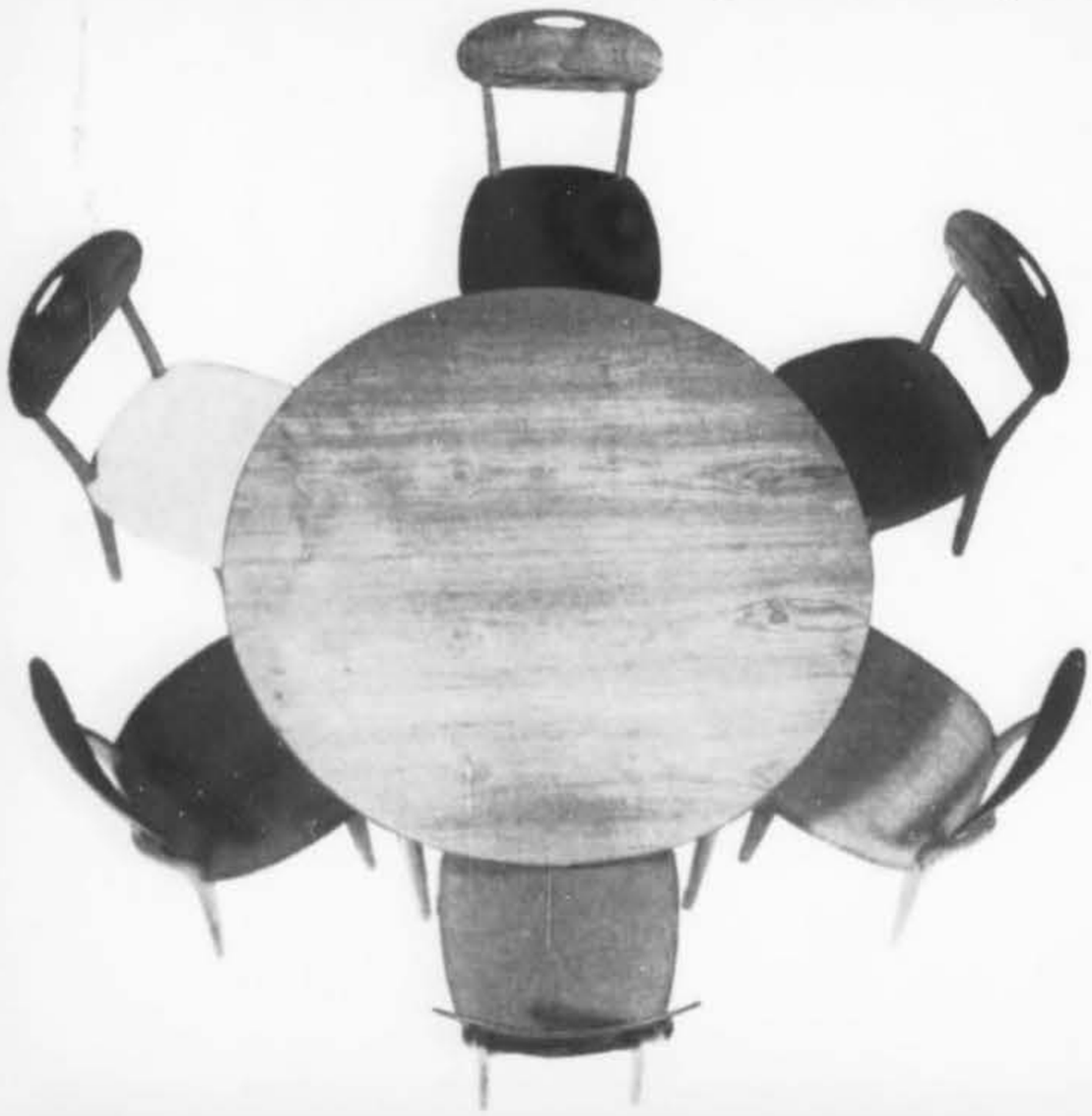


table #52 design Torben Strandgaard



HAGEN & STRANDGAARD INC.

416 JACKSON SQUARE • SAN FRANCISCO 11

H&S

Jiffy Join's Sun Sets

A new look for beach and patio accessories has been introduced by Jiffy Join, Inc., 153 West 23rd Street, New York. Called Sun Sets, the new line includes sun shades in two styles, a sun lounger and a back rest. The Sun Shade, with either a round or square flat canvas shade framed in aluminum, is mounted on an aluminum pole to retail at $16.50, with an automatic lock for adjusting the angle of the shade, and a stabilizer for steadiness. The Sun Shade, which comes in a wide variety of striped and solid colors, retails with a wooden pole at $8.50. The Sun Lounge, serves as a carry-all when folded, and when opened as a lounge with a terry cloth mat. It is available in striped or solid color denim on an aluminum frame, to retail at $27.50. The back rest is also a carry-all when folded, is adjustable to different angles.

Continental Can's structural panels

Continental Can Company, 100 East 42nd Street, New York 17, combines Kraft paper honeycomb with Conolite plastic laminate to produce a lightweight structural panel. Continental's new method of production makes the paneling available in continuous lengths which, according to the manufacturer, suits it for furniture and paneling where seamless application is desired. The paper honeycomb is impregnated with phenolic resin for rigidity, but in instances where greater rigidity is desired the manufacturer recommends a lamination that includes a plastic backing board between the honeycomb and Conolite, which comes in a variety of colors and patterns, including wood grain, marble, dots and scrims. This plastic surfacing is said to be stain, scratch and heat resistant. Continental furnishes custom-order lengths, or the honeycomb and Conolite separately.

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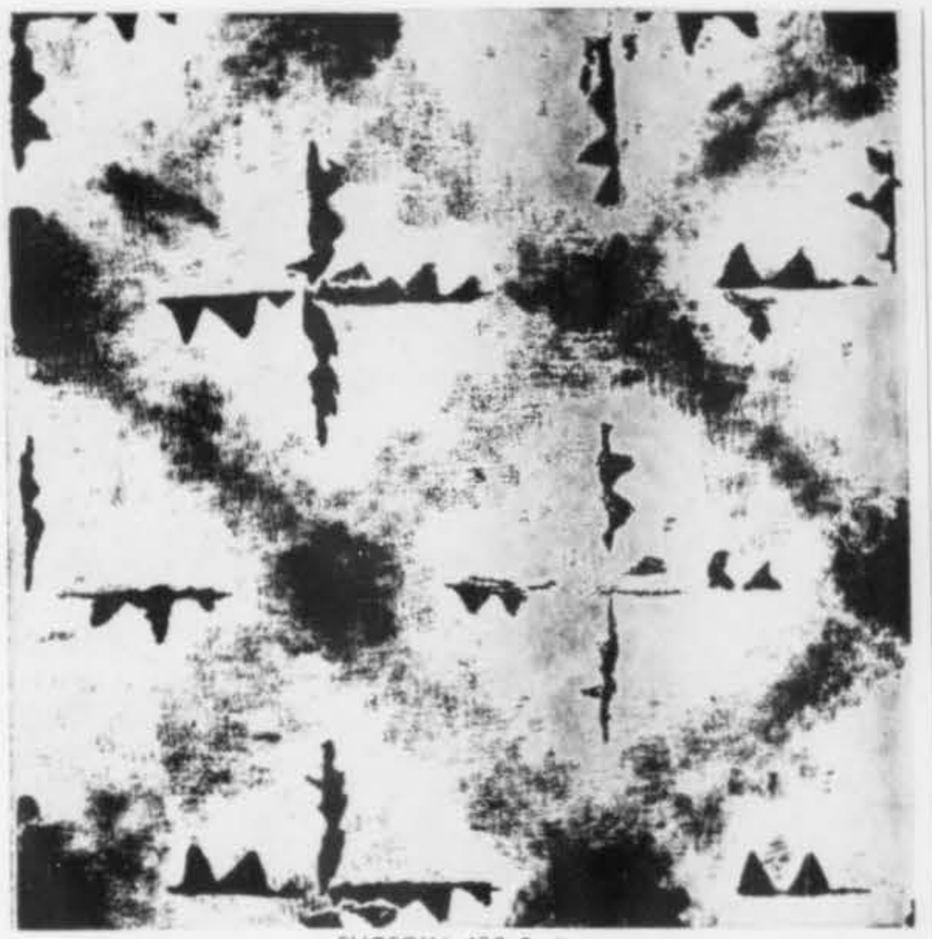
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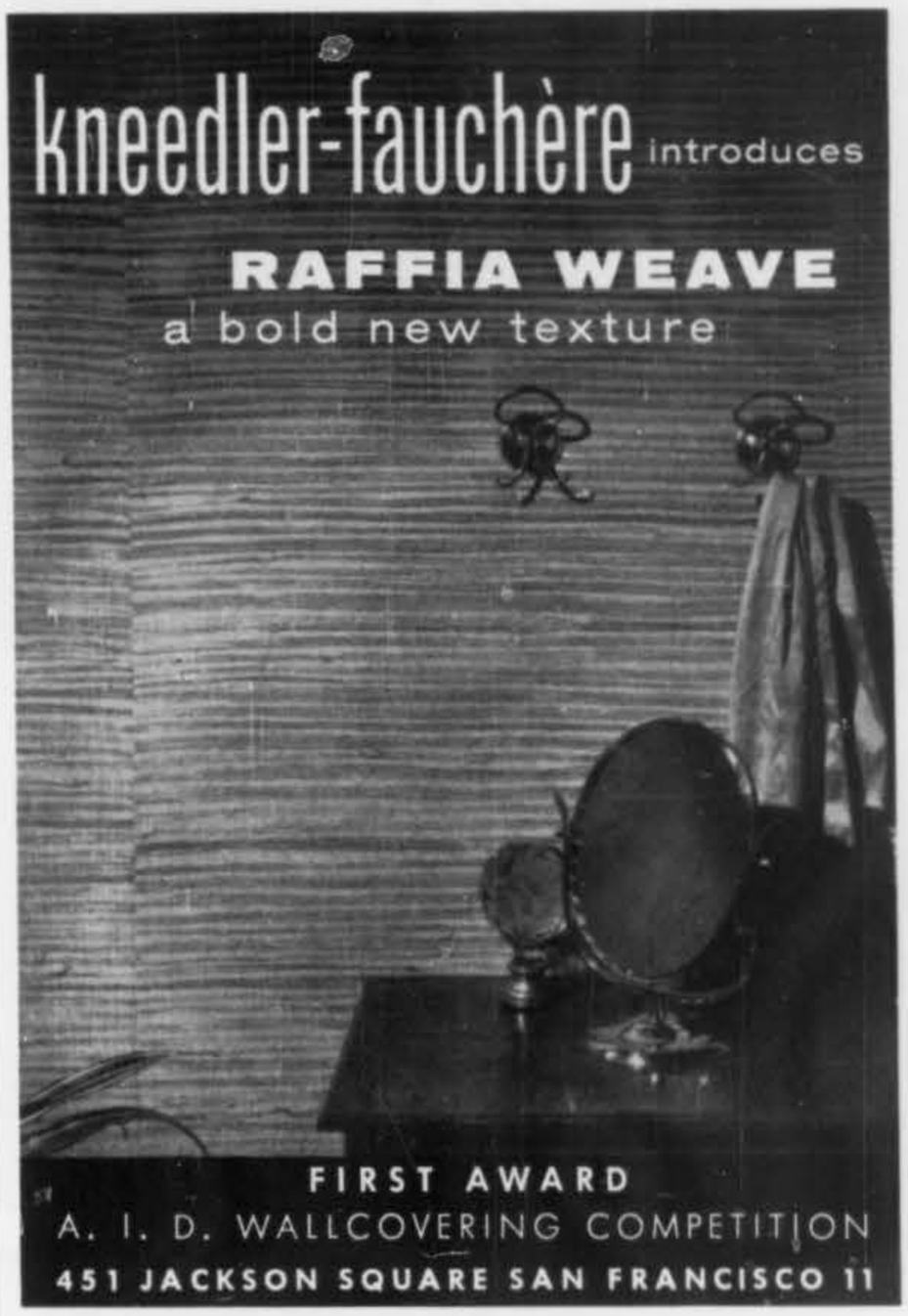
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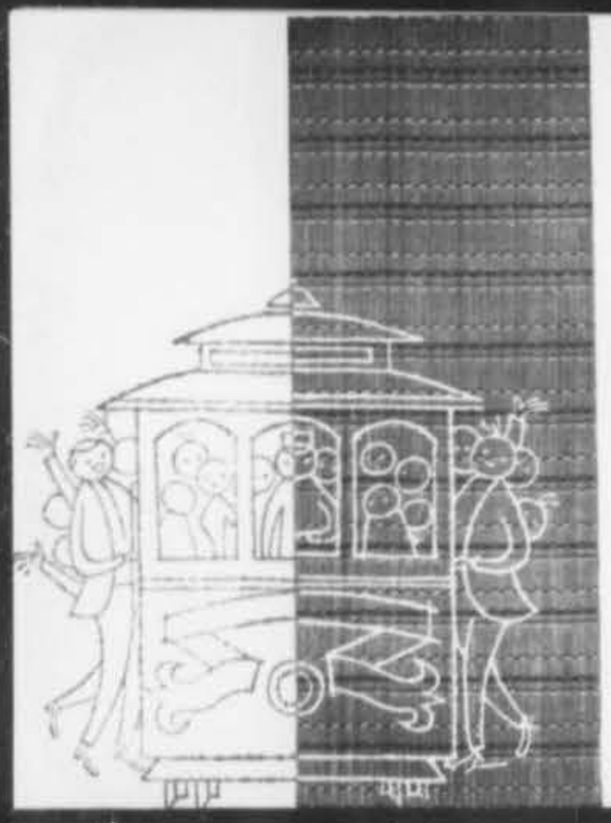
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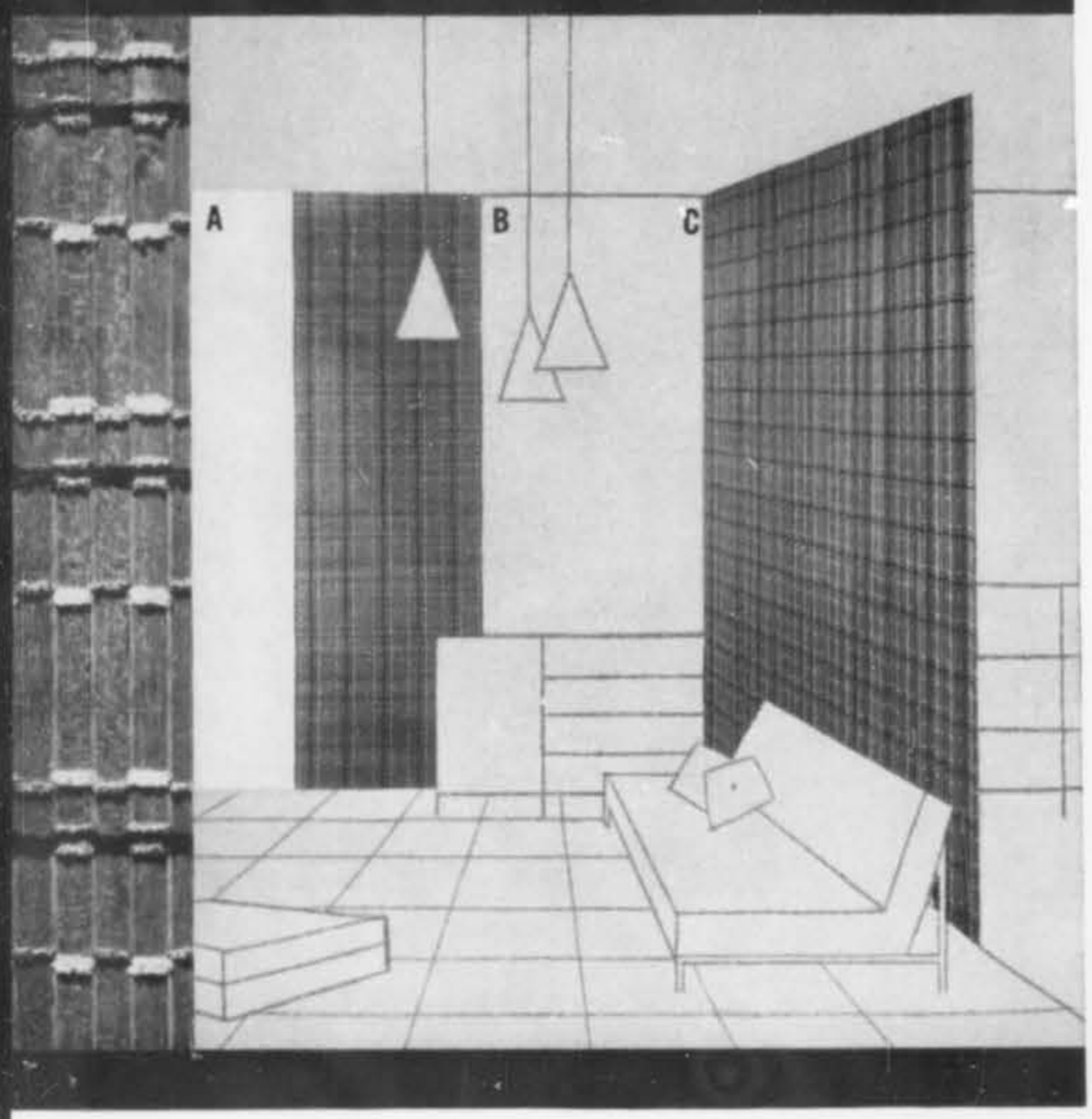
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Amtico's new patterns

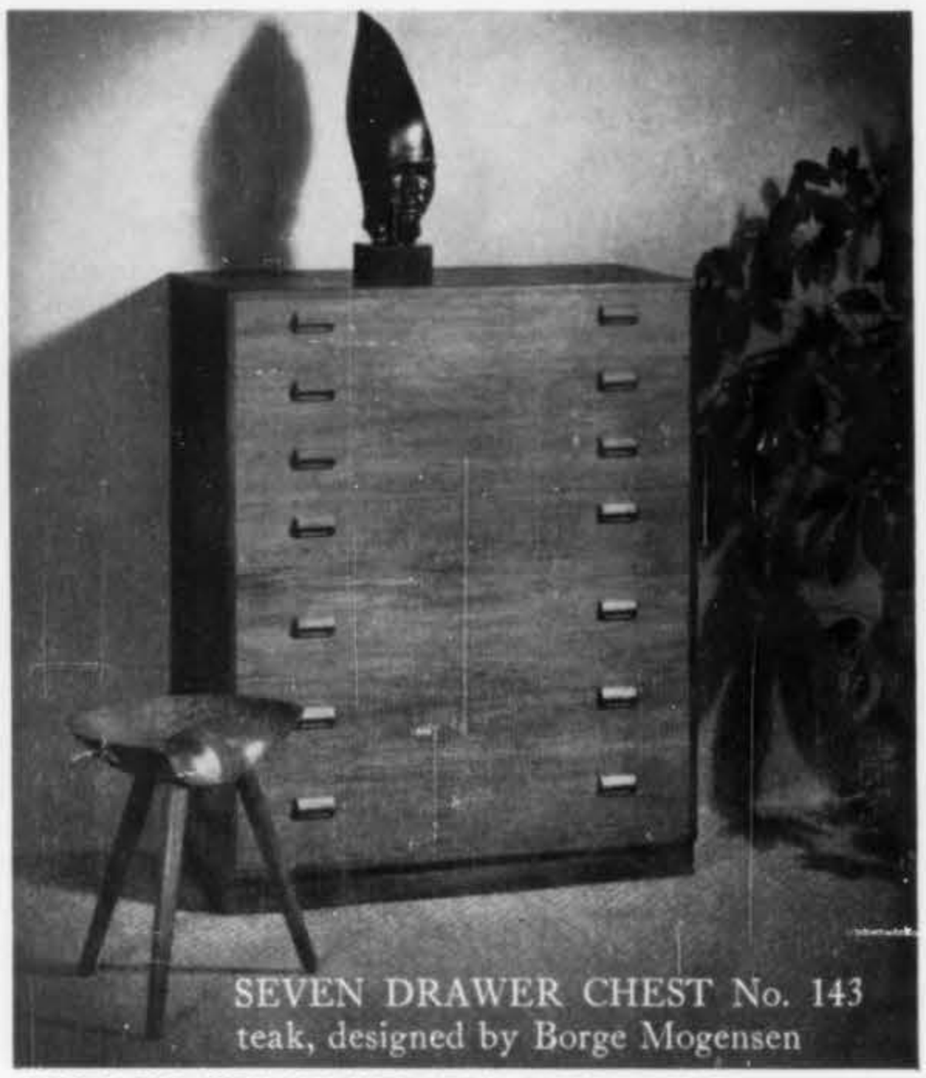
Three new patterns in Amtico vinyl floor tiling have been introduced by American Biltrite Rubber Company, Trenton 2, New Jersey. Eldorado features swirls of silver or gold against a black background, Flair combines several colors for a bright mottled effect, and Cork simulates the warm coloration of natural cork. These new patterns supplement Amtico's already extensive line of rubber and vinyl floor tilings, which retail from 60¢ to $1.65 installed, and are available in .080-inch and ⅛-inch thicknesses. Eldorado, Flair and Cork are manufactured in 9 by 9-inch and 12 by 12-inch tiles.

Robbins' cork and vinyl flooring

Robbins Floor Products, Inc., of Tuscumbia, Alabama, is manufacturing a new flooring material formulated of Cork-Tex Underlay, a sheet of resin-bonded cork, laminated to vinyl tile. The new lamination is called Lifetime Vinyl Supercushion, and is available in several standard gauges. The tile surface of heavy gauge vinyl comes in a variety of colors, in patterns and solids. In addition, the firm is now manufacturing 12-inch and 18-inch diamond, hexagonal and octogonal tiles in its Terra-Tile pattern. This is the latest addition to Robbins' Geometile line, which includes tiles of varying shapes in solid colors and marbleized patterns.

Lam-O-Tile in fifteen patterns

Lam-O-Tile, a laminated vinyl wall covering, has been introduced by the Laminated Plas-Tex Corporation, 1427 West North Street, Springfield, Ohio. The tiles are available in a variety of patterns, which are achieved by laminating actual fabrics, woods, leaves, feathers, butterflies and other flora and fauna in 10x10" tiles. The approximate retail cost per square is 42¢ to 48¢.



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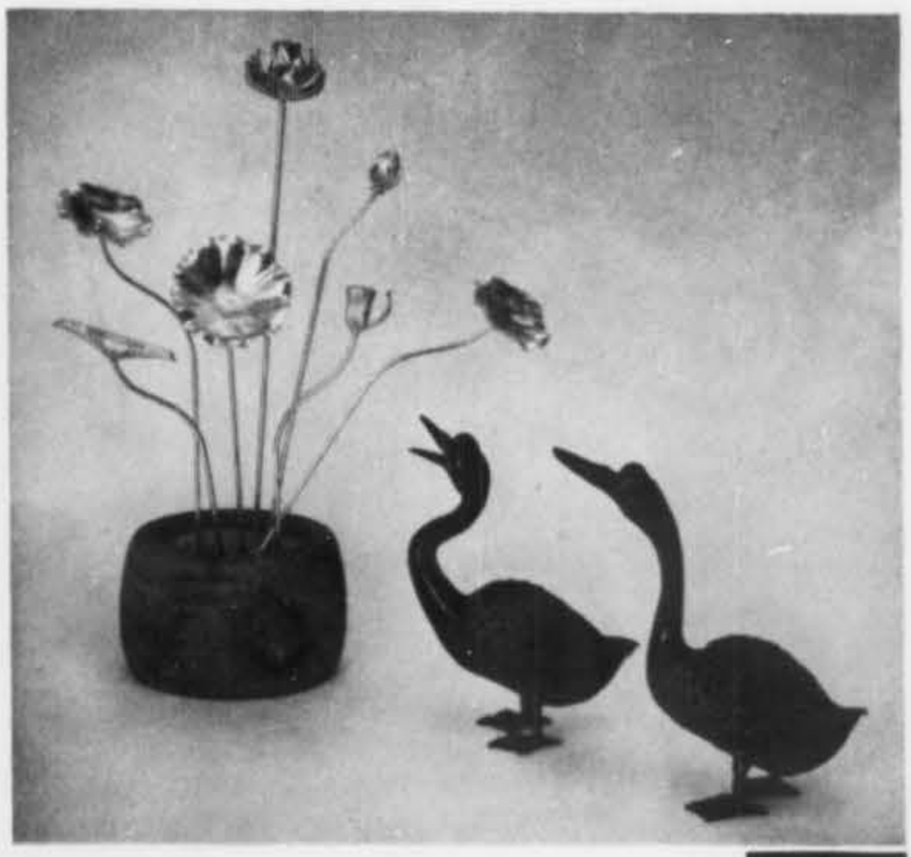
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People

(Commissions, contracts, and academic appointments.)

CHARLES R. COLBERT has been appointed Professor of Architecture and Head of the Division of Architecture at the Texas Agricultural and Mechanical College, College Station, Texas. The appointment will be effective September 1, 1956. Mr. Colbert is a graduate of the Columbia School of Architecture, and was previously associated as an architect with the Shell Oil Company, Percival Goodman, New York, and was supervising architect and director with the Office of Planning and Construction, Orleans Parish School Board. He is currently visiting instructor in City Planning at Tulane University.

ROBERT A. KOLLI has been promoted from associate professor to professor of industrial design of the Art School of Pratt Institute, Brooklyn. Mr. Kolli is head of the industrial design department of the school.

RAYMOND LOEWY has been awarded an Honorary Degree of Doctor of Fine Arts by the University of Cincinnati. Mr. Loewy is head of Raymond Loewy Associates, New York industrial designers.

PEREIRA AND LUCKMAN, planners, architects and engineers of Los Angeles and New York, have been appointed by Occidental College, Los Angeles, as Supervising Architects for the development of a long-range plan to remodel and expand the present campus. Pereira and Luckman retain similar commissions for the Santa Barbara campus of the University of California, for the new campus of the Colorado School of Mines at Golden, Colorado, and the new Life Science Building at the Riverside campus of the University of California.

HAIL AND FAREWELL!

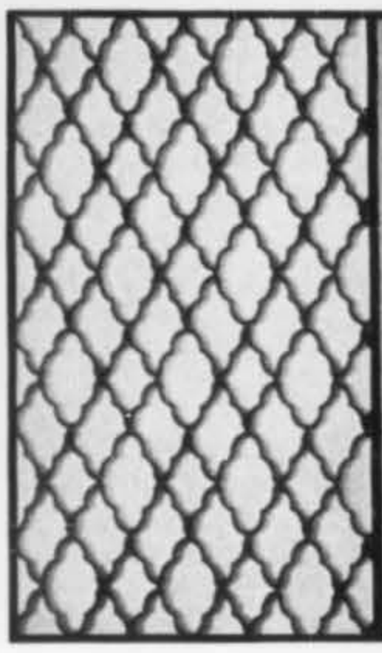
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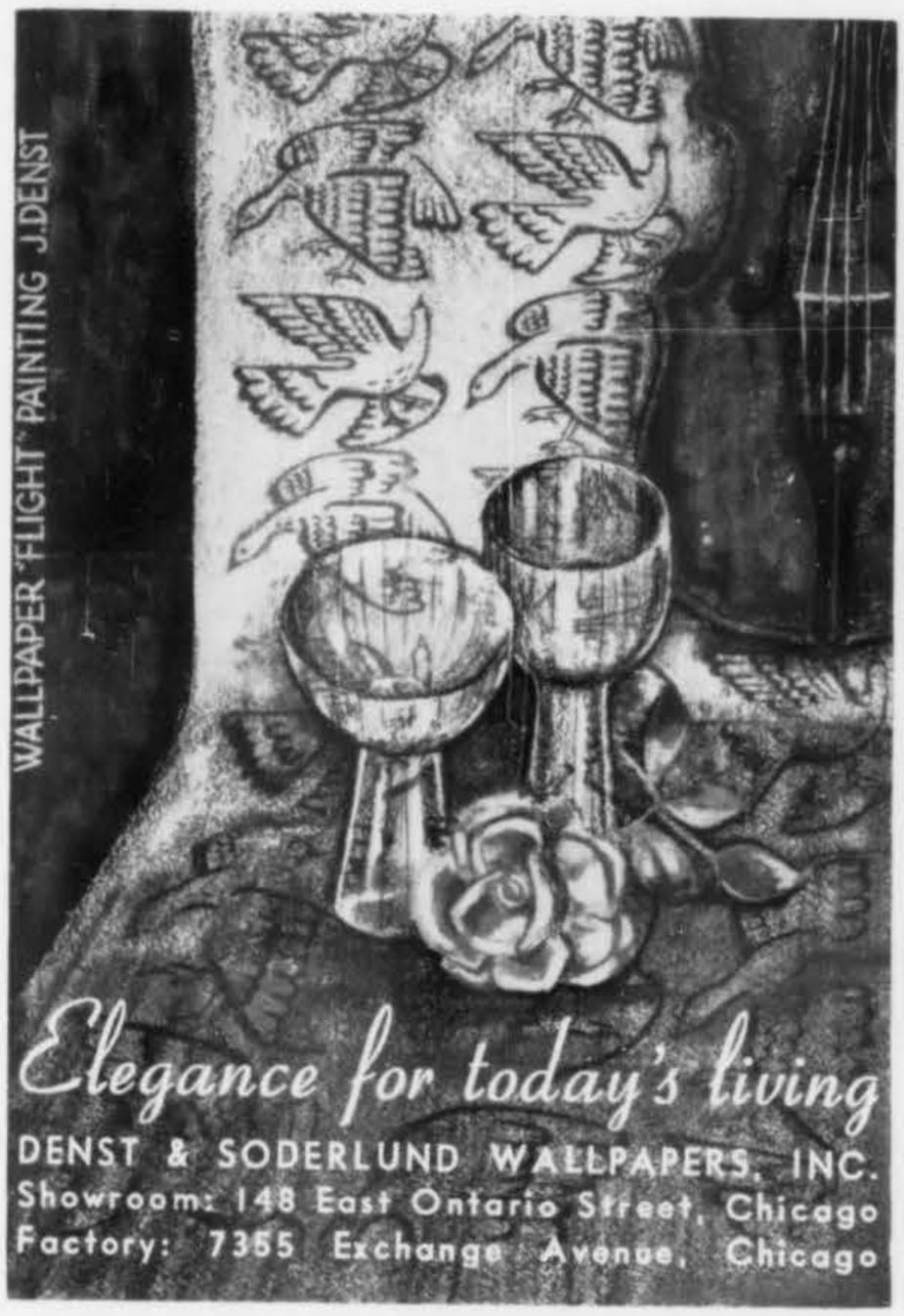
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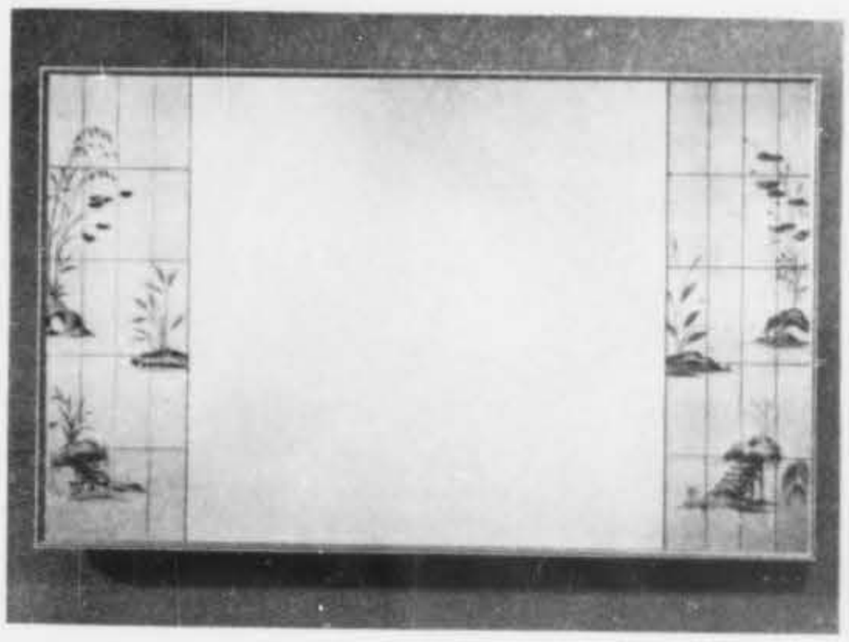


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ALFRED AUERBACH ASSOCIATES, INC. is resigning the account of the Herman Miller Furniture Company, Zeeland, Michigan. The agency's resignation, resulting from a conflict in accounts, was effective June 1, 1956.

LAWRENCE C. BAYER, JR. has been named sales manager of the furniture division of Garden State Tanning Company, a member of The Upholstery Leather Group. Mr. Bayer has been previously associated with Troy Sunshade Company, the John B. Salterini Company, and Bloomingdale's. His offices are at 12 East 33rd Street, New York.

BELGIAN LINEN ASSOCIATION has opened a promotion office at 280 Madison Avenue, New York. Mrs. Frances Mason Hansson will be promotion director and Mrs. Anne Van Wagoner Felske, merchandise coordinator.

KATHERINE CHOY has joined the design staff of Isabel Scott Fabrics Corporation to work with stylist Mary Roberts in creating and developing hand-loomed decorative fabrics for its contract division. Miss Choy, a native of Hong Kong, has studied and taught in a number of American colleges and art schools.



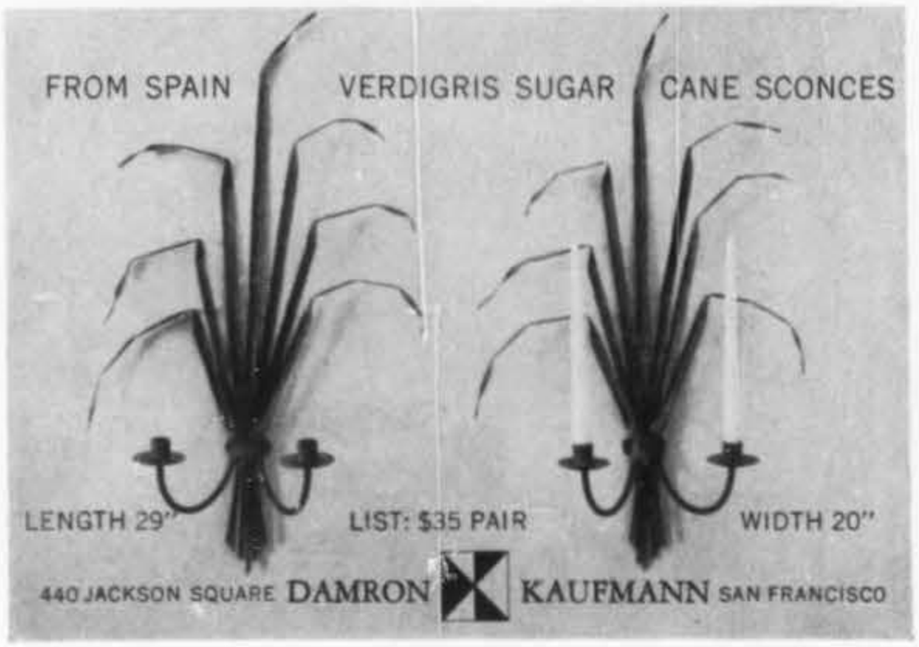
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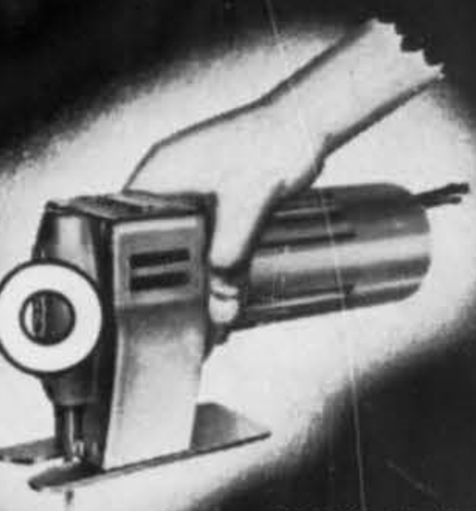
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BENDIX Genuine Carved Mouldings, showing old world craftsmanship, will enhance interiors, furniture, cornices, mantels, flush doors and give them the particular style you have in mind.

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If it is wood — BENDIX can do it.

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THE EARLY BIRD SHOW



July 9-20

The Early Bird Show...with complete Fall lines...is timed to coincide with the New York Home Furnishings Accessories Show...the New York Lamp Show...the National China, Glass and Pottery Show...and the New York Furniture Market. Exhibitors will be ready six weeks before the regular Fall Market, to serve those who have asked for **earlier showing** and **assured deliveries.** Buyers' Information, Room 727, will aid the buyer with comprehensive information.



The regular "225" Fall Market will be held as usual in August

Write for the new edition of the "225" Directory. Cross & Brown Company 225 Fifth Ave., N.Y.C.

AMERICA'S CENTER FOR GIFT AND ART

225 FIFTH AVENUE *New York*

MURRAY S. COHEN, architect, has opened his own offices at 210 East 39th Street, New York, to handle planning, designing and construction problems for commercial, industrial and residential buildings. Mr. Cohen was formerly an associate of Morris Lapidus.

COOMBE PRODUCTS, 25 Eden Road, London E, 17, has taken over full production of the Unit Five plywood lamps designed by Peter Harvey and John Hepburn.

DAN COOPER, INC. has expanded the sales departments and programs of its Textile Division, 15 East 53rd Street, New York; Interior Design Division, 59 East 54th Street, New York; and The Textile House, Effingham Falls, New Hampshire. Richard Van Hoesen has been named general sales manager, Terrence Matern, III, director of the new research and sales analysis department, and William Renner, head of the contract sales division. Other new appointments are Anthony Hail, to director of design and Mary Frances Doyle, to merchandise manager of The Textile House.

DAVIS, BRODY, JUSTER AND WISNIEWSKI, architects, have moved their offices to 220 East 23rd Street, New York.

DESKS, INC. announces the appointment of John C. Moncrief to its sales staff. Mr. Moncrief, formerly with Lee L. Woodward Sons and Altamira, is a graduate of the Parsons School of Design.

DESIGN INTERNATIONAL is now represented in Chicago by S. J. Campbell, in the Exhibitors Building, 325 North Wells Street.

DEVEREUX PRODUCTS COMPANY of Santa Monica, California, have appointed Robert E. Sylva, Inc., 472 Jackson Square, as the San Francisco distributor for Plantation Shutters and other Devereux products.

515 MADISON AVENUE, NEW YORK 22, N. Y.

CARTER'S

TRADITIONAL & MODERN

CURTAINS & CURTAIN FABRICS

BOSTON • PHILADELPHIA • LOS ANGELES • CHICAGO • DALLAS





Franklin fireplace

Decorative beauty with an ancestry . . . as quaint as the year 1744, when Benjamin Franklin invented it. A functional stove to serve as a fireplace. Blends beautifully with period or modern decor; in colors for contrast or matching. (Cash Po and Andirons extra) 33¼" high; 26" deep; 35¼" wide. Order No. 21-5. Write for catalog and dealer's price list.

VIRGINIA METALCRAFTERS VCM REG. U.S. PAT. OFF.

Virginia Metalcrafters

COLONIAL REPRODUCTIONS

In Iron, Brass & Silvertone

Waynesboro, Virginia

"sunshadows"

an exciting new dinnerware design
by Lee Rosen . . .
in neutral speckled white and gray
(other colors on special order)
high fired, matte stoneware finish
lightweight, resists chipping,
is impervious to detergents . . .
ovenproof and dishwasher proof.
5 piece place setting, retail: $8.25

DINNERWARE



at our New York showroom

4 East 52 Street, N. Y. 22 **design-technics**

Melolite Corporation

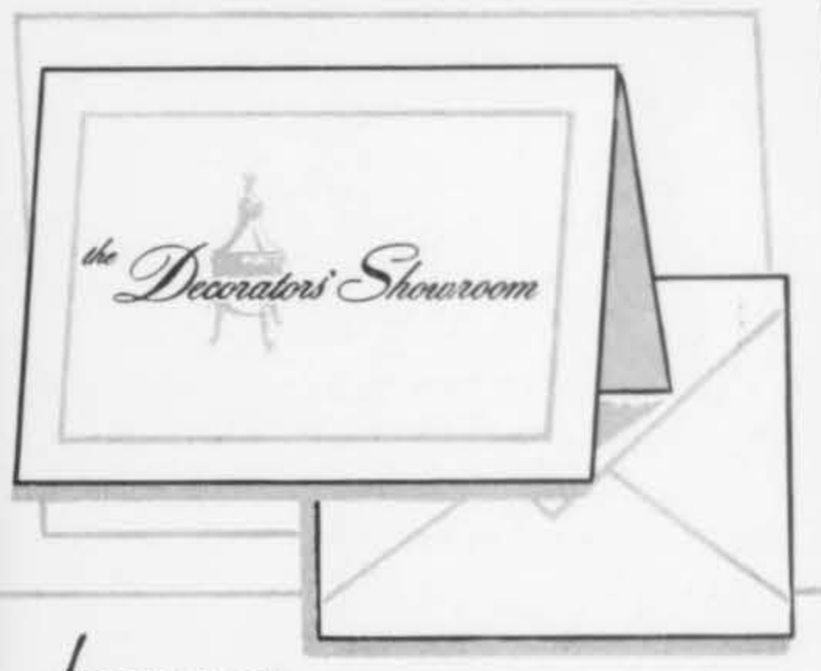
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EXCLUSIVE LIGHTING FIXTURES

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No. 3600 6 Light Chandelier 30" Spread

Finished in white, black, pink or aqua; delicately highlighted in gold. Shades are hand cut-out — lined with fiberglas.



Announces

- the opening of a beautiful, new showroom and enlarged workshop at a more convenient location to better serve Interior Designers.
- We now occupy the entire fourth floor of 440 North Wells Street, one block north of the Merchandise Mart in Chicago.
- Our new telephone number is SUperior 7-4994.
- Our specialized services include unusual wall accessories . . . custom upholstered furniture . . . antiques . . . special and matching finishes . . . furniture styling . . . cabinet making.

You are invited to visit us when in Chicago

DIRECTIONAL SHOWROOMS has purchased Hanley-Howard, Inc., franchised distributor of Paul McCobb designs in Los Angeles. Myles Andrews will continue as manager under the new ownership.

E. I. DU PONT DE NEMOURS AND COMPANY has appointed William J. McGlynn to the post of advertising and promotion manager for the home furnishing industry in the merchandising division of its Textile Fibers Department.

EAGLE OTTAWA LEATHER COMPANY of Grand Haven, Michigan, has appointed John Williams of John Williams Company, 1600 Locust Street, St. Louis, Missouri, as sales agent in that area. Mr. Williams will handle the company's upholstery leather line in the territory of Missouri, Tennessee, Southern Illinois and Kansas.

EDWARD FIELDS, INC., has announced the appointment of three new representatives: W. M. Love, Inc., 3939 Broadway, Kansas City, Missouri; Berthold S. Stern, Inc., 661 Beacon Street, Boston; and Paul Rich, Inc., 120 South Robertson Boulevard, Los Angeles.

FINE ART WALL PAPER COMPANY has appointed the following new distributors in the Southwest and on the West Coast: E. C. Bondy and Company, 8359 Wilshire Boulevard, Beverly Hills: Arnold Panning, 312 North Doheny Drive, Los Angeles; Wallpapers, Inc., 1136 Sutter Street, San Francisco and 312 10th Street, Oakland; Roy Jacobs, 2518 Cedar Springs, Dallas; James Bute, P. O. Box 1779, Houston; and Phelan, 6031 Luther Lane, Dallas.

B. F. GOODRICH CHEMICAL COMPANY has moved its New York sales office to 415 Madison Avenue, New York 17.

Do you have our new catalog?

Tommi Parzinger's brilliant designs highlight this invaluable 32-page catalog of dramatically styled rattan for indoor and outdoor use. Included is a helpful section of fabric swatches and samples of formica and wood finishes. If you've not received your copy, write at once.





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One Park Ave., New York 90 Canal St., Boston
Waters Bldg., Grand Rapids
Address Catalog requests to Factory-Office:
293 Greenpoint Avenue, Brooklyn 22, N. Y.

The Modern Touch For Picture Windows

Want smooth working, automatic convenience for your picture windows? Then here's the perfect pair.

- SPANOTRAC. The dependable drapery track, made of aluminum. For light to medium weight curtains.
- TOM THUMB. A compact, miniature curtain control machine. Just flip a switch. Tom does the rest.

We have curtain tracks and controls for every purpose.

IT-6



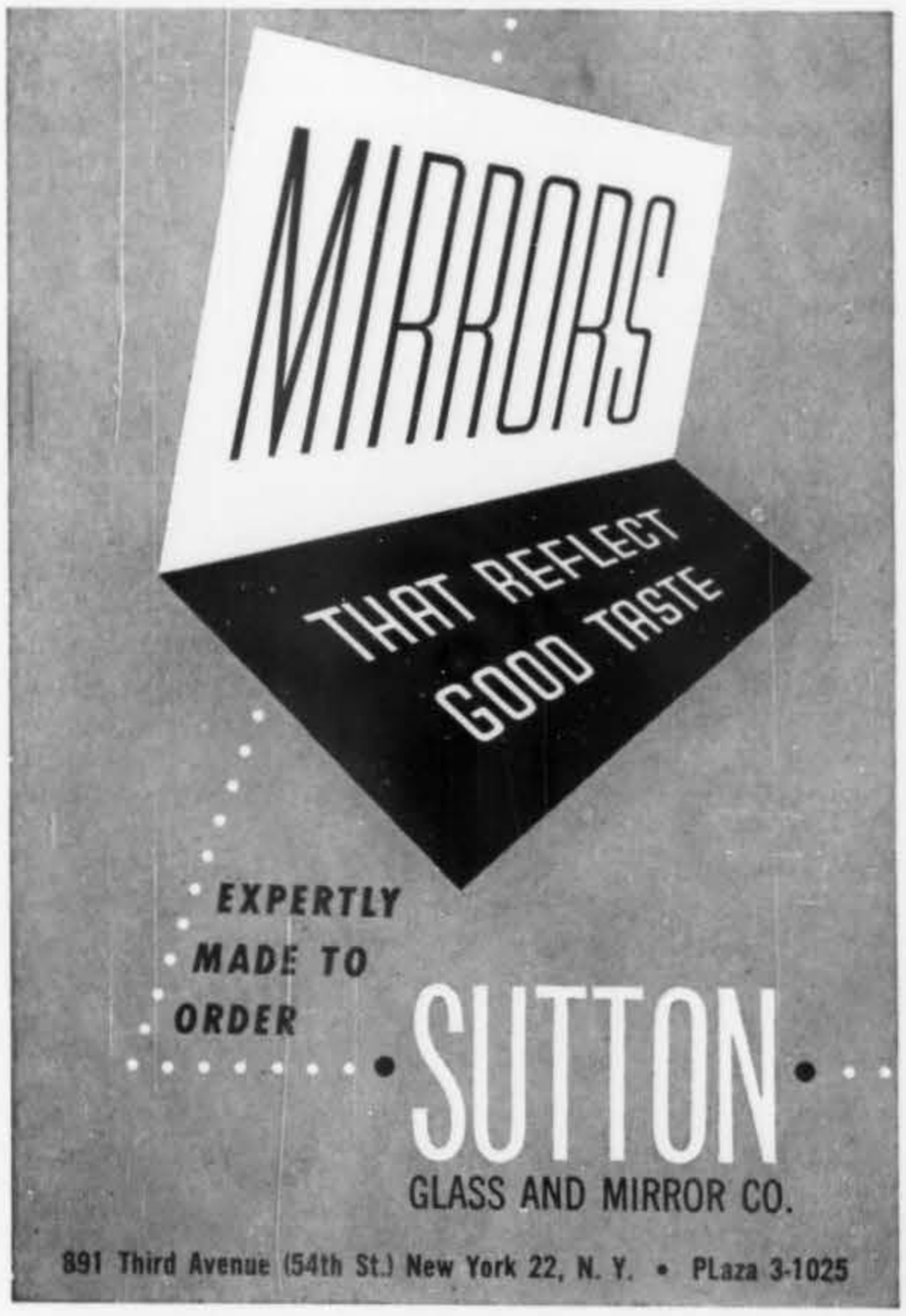
AUTOMATIC DEVICES COMPANY
2121 So. 12th Street Allentown, Pennsylvania



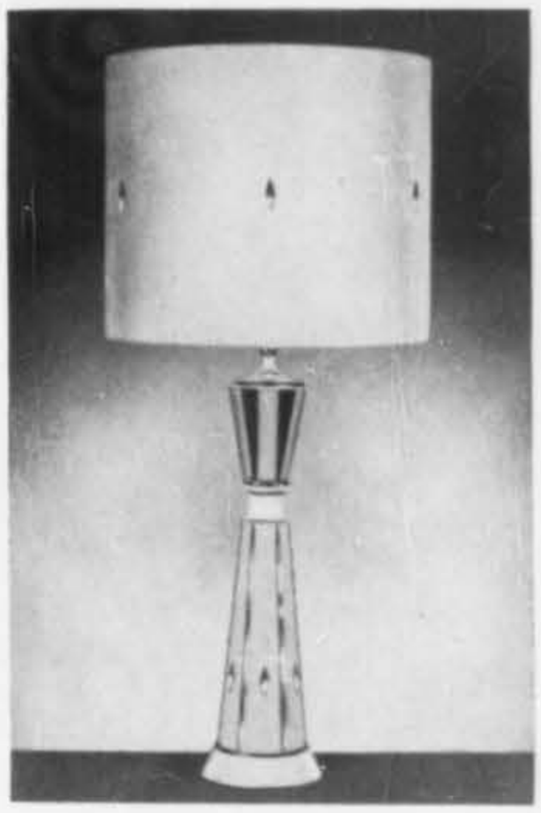
Exquisitely beautiful ORIGINALS From the drulane Collection

Placemats, Trays, Lamps, Hampers, Screens, Scrolls, Bathroom, Boudoir Accessories.

drulane INC.
230 FIFTH AVENUE
NEW YORK 16, N. Y.



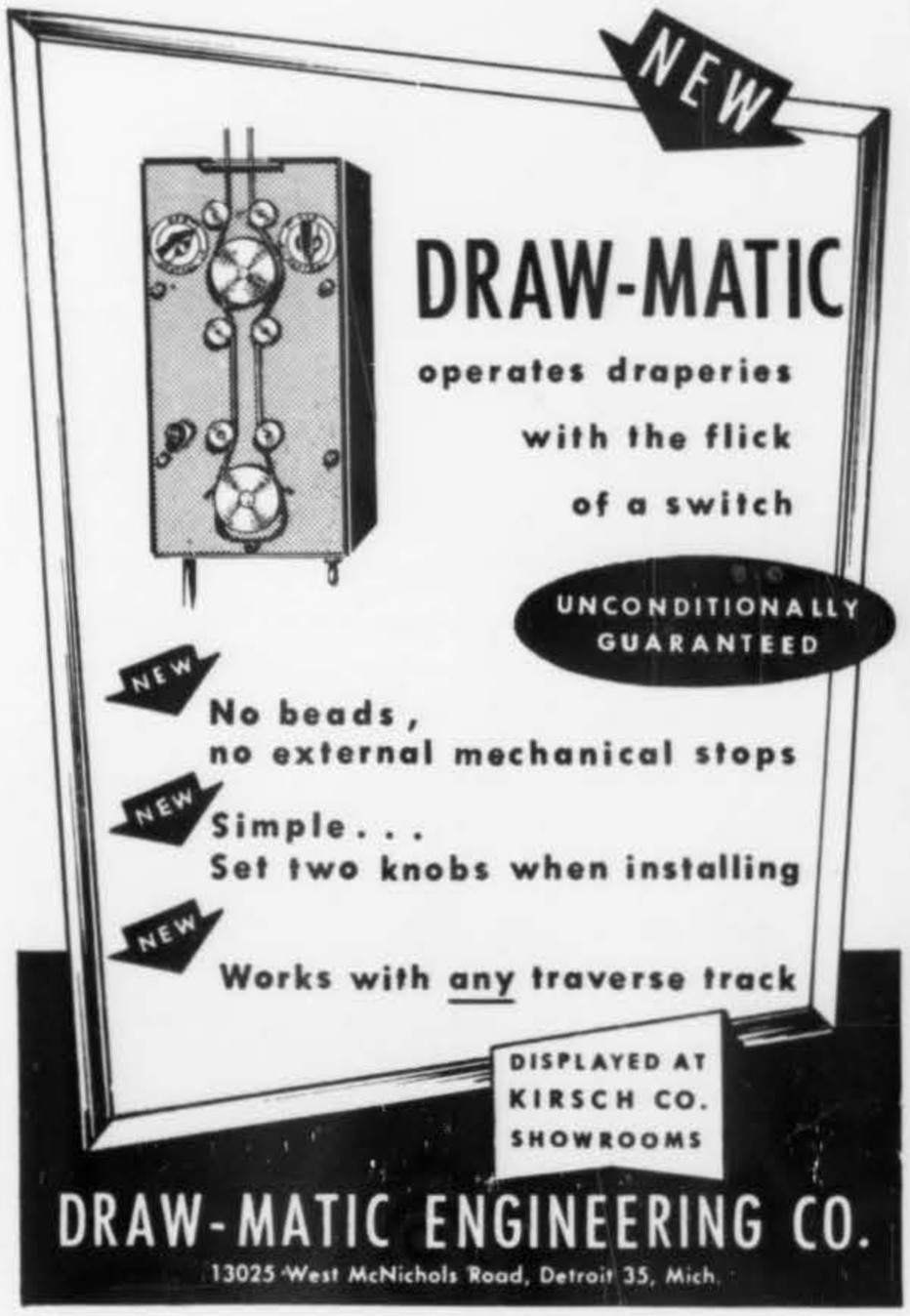
the Bridge

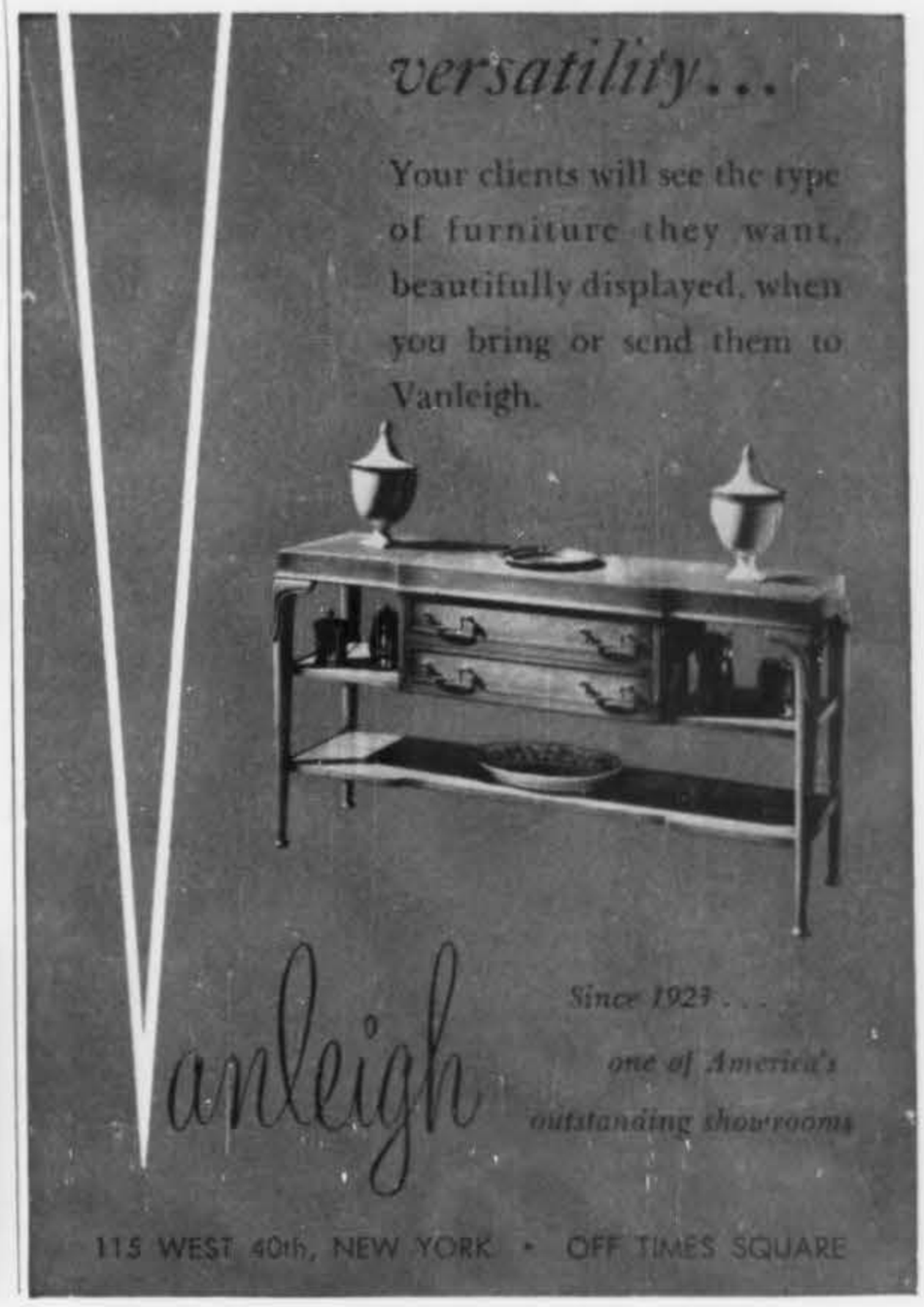


An exciting group of superb designs to bridge the decorative gap between Period and Future; the result of dynamic creativity by P. LoBasso handcraftsmanship since 1920.

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18 West 18th Street
New York, N. Y.

excelsior art studios
Chicago — Horace W. Smith & Son, 1285 Merchandise Mart.
San Francisco — Lloyd Levy Co., Western Mdse. Mart Room 501





"Enchanted Landscape"*

designed by Robert Dozier
for

Louis W. Bowen, Inc.

Fine Wallpapers

509 Madison Avenue New York 22, N. Y.



**Brochure available upon request*

JON W. HAUSER ASSOCIATES, St. Charles, Illinois, industrial designers, have added three people to their firm. Don DeFano has been appointed Director of Design, Eugene Russell senior designer, and Don DeVarco is the third addition.

HEKMAN FURNITURE COMPANY will move into permanent showrooms, Room 1747, in the Merchandise Mart prior to the June market.

HOUSE OF ITALIAN HANDICRAFTS, INC. has appointed Elizabeth Hanna, 801 Haro Street, San Francisco 7, to be distributor for their Italian furniture in eleven western states, with delivery from the San Francisco warehouse.

S. R. HUNGERFORD COMPANY has moved its Chicago showrooms to the Merchandise Mart. The furniture firm will temporarily occupy Space 1218.

INSPIRE' DESIGNS, James J. May and Richard Upton, have moved their studio to 105 East 35th Street, New York.

EARL M. JOHNSON, vice president and general manager of the Johnson Furniture Company, has been elected president of the Furniture Manufacturers Association of Grand Rapids, succeeding John M. Brower, president of the Brower Furniture Company. Charles M. Kindel, vice president of Kindel Furniture Company, was elected secretary-treasurer.

BETTY KENDALL ASSOCIATES, furnishing and color consultants, has transferred its business to the West Coast, with office, studio and showroom in Suites 603-606, 251 Post Road, San Francisco 8.

dan deddo

contemporary
hand screened textiles

National Distributor
CHRISTIAN MUELLER & ASSOC.
1314 Merchandise Mart
Chicago 54, Illinois

Write on your letterhead for
CATALOG AND SALES KIT, $1.00
to be credited on first order
MEMO SAMPLES AVAILABLE

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Canny

craftsmen in Scotland's ship-building ports fashion these in Mahogany, Teak or Oak.

A special, patented construction prevents these from warping or splitting seams.

Brass bound . . . metal lines . . . from small planters to large log holders.

Mottahedeh
225 Fifth Avenue
New York 10, N. Y.



EDWARD KLEIN, formerly chief industrial designer for Motorola, Inc., has opened his own industrial design firm, Edward Klein Industrial Design, at 605 North Michigan Avenue, Chicago.

KONWISER FABRICS has changed its name to ROWEN, INC. in conjunction with the opening of its newly redecorated showroom. The textiles carried by the firm will continue to be known as Konwiser Fabrics.

ALBERT KORNFELD, formerly editor-in-chief of House & Garden, has opened a consultant's office, specializing in sales promotion and publicity at 11 East 68th Street, New York.

LAVERNE, INC. announces the appointment of Carmen Graham, 133 North East 40th Street, Miami, as southern representative for its complete collection of wallpapers, fabrics and furniture in the state of Alabama, Florida, Georgia, North Carolina, South Carolina and Tennessee.

LEEKO MANUFACTURING COMPANY, INC. has moved its executive offices and factory to 389 Howe Avenue, Passaic, New Jersey.

EMIL P. MARTINEZ has been appointed head of the styling department of Toscony Fabrics, Inc. Mr. Martinez formerly operated his own business under his own name.

HERMAN MILLER FURNITURE COMPANY has named William Smull to be director of special planning services, a new division which will provide full interior design service through the company's showroom to architects and designers. Mr. Smull, who formerly headed his own architectural firm in Washington, D. C., will make his headquarters at the New York showroom.

BIEDERMEIER TABLE

made to order only in any fruit wood or painted finish round, oval or rectangle



Seminole
FURNITURE SHOPS, Inc.
Manufacturers and distributors of house and institutional furniture.

Contract dept. available for estimates. 300 E. 54th St. (at 2nd Ave.) N.Y.C. PL 3-651

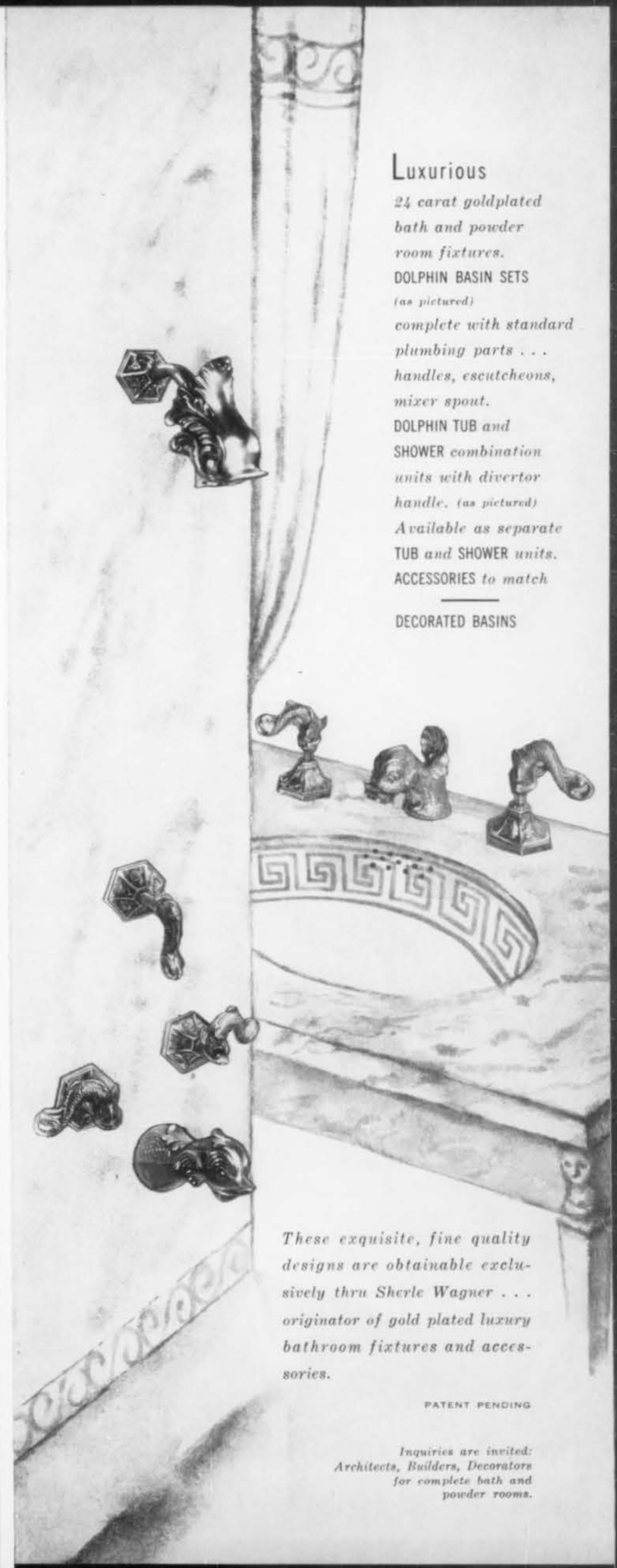


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BOONE-PAUL

MANDARIN MURAL SCROLL

HAND PRINTED ON VINYL COATED FABRIC.
AVAILABLE AS SINGLES OR PAIRS.
$75. LIST PER PANEL 50" W x 36" D.
P. O. BOX 267, SAUSALITO, CALIFORNIA



Luxurious
24 carat goldplated bath and powder room fixtures.
DOLPHIN BASIN SETS
(as pictured)
complete with standard plumbing parts . . . handles, escutcheons, mixer spout.
DOLPHIN TUB *and* SHOWER *combination units with divertor handle. (as pictured)*
Available as separate TUB *and* SHOWER *units.*
ACCESSORIES *to match*

DECORATED BASINS

These exquisite, fine quality designs are obtainable exclusively thru Sherle Wagner . . . originator of gold plated luxury bathroom fixtures and accessories.

PATENT PENDING

Inquiries are invited: Architects, Builders, Decorators for complete bath and powder rooms.

SHERLE • WAGNER
123 East 57th Street, New York 22. Plaza 8-3300



NATIONAL GYPSUM COMPANY, 325 Delaware Avenue, Buffalo, New York, announces the retirement of company president Lewis R. Saunderson. Mr. Saunderson will be succeeded by Fred A. Manske, formerly National Gypsum's Executive Vice President. Operations Vice President Wells F. Anderson has been promoted to the rank of senior vice president, and has been elected a director, filling the vacancy created by Mr. Saunderson's retirement.

PALMA-KNAPP ASSOCIATES, Chicago industrial designers with offices at 600 West Jackson Boulevard, have appointed R. L. Deschamps, C. A. Leubner and D. A. Maust as associates. Mr. Deschamps and Mr. Leubner will become account executives, while Mr. Maust will control and be responsible for the operation of the model shop.

LUCIEN PICARD has been appointed Sales Manager for Design International and Fabry Associates of New York. Mr. Picard has been associated with the affiliated firms since September of 1955.

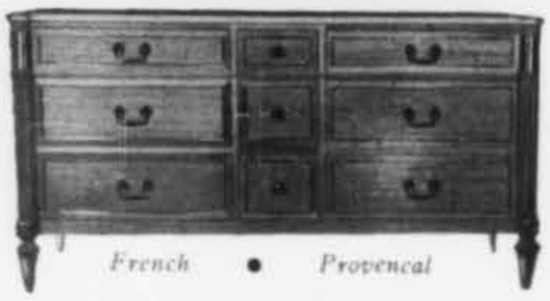
PIPPIN PAPERS, 515 Madison Avenue, New York, has appointed Pritchard and Roberts to handle their line in the Dallas Decorative Center, as well as in Chicago. Pippin Papers are now represented in Washington, D. C. by the House of Duncan and Huggins, 1338 19th Street N. W.

POMONA TILE MANUFACTURING COMPANY has appointed Richard L. Scherbacher as advertising and promotion manager, to succeed Robert Rexroad, who has been promoted to the position of administrative manager. Mr. Scherbacher was formerly general manager of the Los Angeles and Beverly Hills stores of Parmelee Dohrmann.



Shutters Unlimited, *inc.*
INTERIOR MOVABLE LOUVRE SHUTTERS
MANUFACTURED IN NEW YORK CITY
100 WEST END AVE., N. Y., 23 DEPT. I TR 7-6620

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LIVING ROOM • DINING ROOM • BED ROOM FURNITURE
ALFINO-WEILAND, INC.
1059 Third Avenue, N. Y. 21, N. Y. TEmpleton 8-4530
In Chicago: L. S. Walworth Co. 325 North Wells Street

JOHN B. SALTERINI COMPANY, INC., has leased the entire eighth floor in the Fuller Building, 595 Madison Avenue, New York, for its showroom and offices. Salterini will occupy the premises by midsummer. At present Salterini's showroom and offices are located at 1 Park Avenue.

HAROLD M. SCHWARTZ has severed relations with Romweber Company, Batesville, Indiana, and will free-lance in the furniture design field. His address will be 331 East 83rd Street, New York.

ISABEL SCOTT FABRICS CORPORATION has appointed Edward A. Murphy, 761 Bellevue Avenue North, Seattle, as its Northwest representative. The territory includes the states of Oregon, Washington, Idaho, Wyoming, Montana and Utah.

WILFRED A. SENECHAL, former general manager of the screen print division of Goodall Fabrics, Sanford, Maine, has been appointed president of the House of Prints, Inc., with headquarters at 70 East 45th Street, New York.

SHERRILL FURNITURE CORPORATION, 201 East 56th Street, New York, has appointed Arnold R. Schulman National Sales Manager. Previously Mr. Schulman was Sales Director of Maurice Duchin Creations, and was associated with Fedway Stores.

SHULMAN FABRICS, INC., 40 East 34th Street, New York 16, has appointed Werner Hilb to the firm as Sales Manager.

JOHN STERLING CORPORATION is the new name of Sterling Hardware Manufacturing Company, 2345 West Nelson Street, Chicago 18, Illinois. There is no change in ownership or management.

finland house Lighting!

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• AMERICA'S SOURCE FOR DISTINCTIVE ORIGINALS •

smart wallpapers
make smart homes

Exclusive Designs to Meet
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Contemporary • Classic • Traditional

A. H. Jacobs Company
515 Madison Ave., New York 22



UNI-TIER by Maddox
90 different pieces of selected Allegheny Cherry wood or Mahogany. Modular design, perfect for many groupings. Richly styled with brass hardware, molding and grille work.

Three New Groups and the country's finest Upholstered Pieces

available to interior designers and dealers across this nation*

LOVE SEAT by Shearman Bros.

One of many, many gracious upholstered pieces which combine the best in frames and springs, and the finest filling materials, fabrics and finishes.



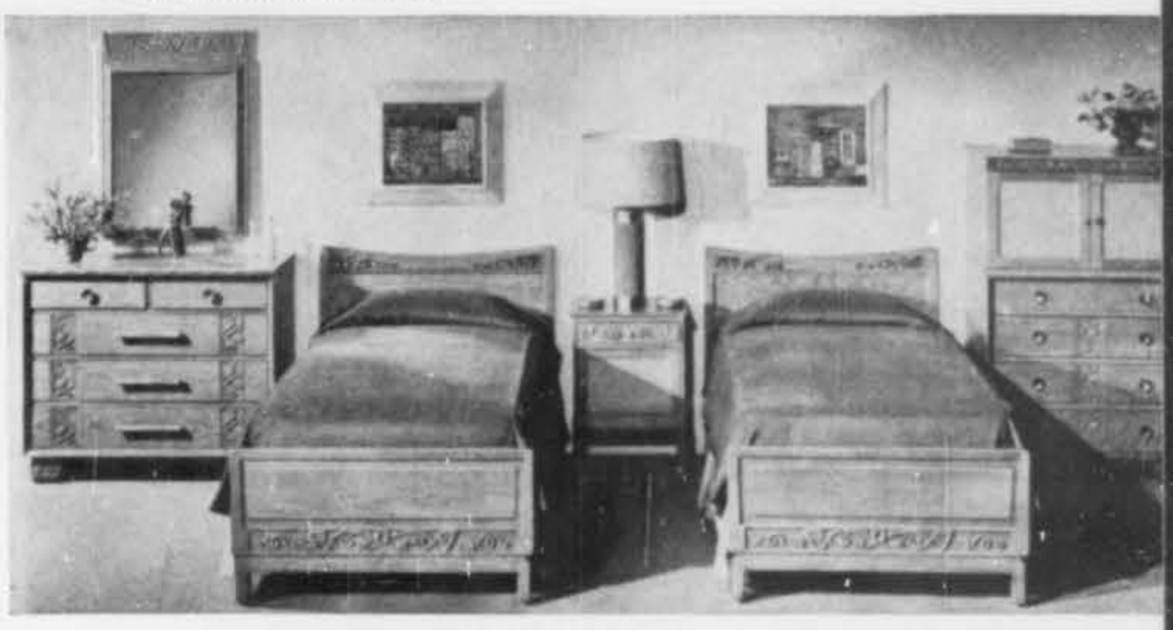
TRANS-EAST by Willett

Solid Cherry perfectly attuned to the increasing Far Eastern trend . . . subtly charming and made very desirable by the Chinese sea shell design of the pewter-finish brass pulls.

In Transitional Cherry or in lacquer finishes of Red, Green, Asian, Turquoise, or Charcoal Black.



CELTIC by Jamestown Lounge — Solid Oak with authentic Celtic carved designs. The "Celtic" finish is a distressed, light nutmeg brown which combines with the cane doors, brass and basically simple design to create a line of unusual interest.



* for those who cannot visit us, our catalog, latest illustrated literature and price lists are available. We distribute Willett, Jamestown Lounge, Shearman Bros., Heywood Wakefield, Maddox, Barcalo, Fine Arts of Grand Rapids, Century, Kittinger and many others.

Our 56 years of reliable service is your guarantee of full satisfaction.

New York Furniture Exhibit Corp.

451 Fourth Avenue, New York 16, N. Y. MU 3-7650

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NEW... Showroom:
Especially created for ease in planning today's interiors.

NEW... Fabrics:
Fiberglas, linen and mohair.

NEW... Wallpapers:
A greatly expanded line.



ben rose

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1129 WEST SHERIDAN ROAD, CHICAGO 40, ILLINOIS

*NEW CHICAGO SHOWROOM
SPACE 6-126 MERCHANDISE MART

NEW YORK 515 MADISON AVENUE

TROPICRAFT OF CALIFORNIA woven wood blinds will be carried in the New York area by Isabel Scott Fabrics Corporation, 515 Madison Avenue.

UNITED STATES RUBBER COMPANY has named R. A. Siegel of Atlanta, Georgia, as southeastern distributor of its line of sponge rubber carpet cushioning. The Siegel Company has branches in Chattanooga, Tennessee, Macon, Georgia and Knoxville, Tennessee.

VICTORIA FAERICS COMPANY, INC., of 381 Fourth Avenue, New York 16, is now displaying its line at Drapery Modes, Inc., on the twelfth floor, 515 Madison Avenue, New York.

WE MODERNS, INC., has opened a contract division under the direction of Julius Glickman. The new division will specialize in Scandinavian furniture and custom cabinet work. Mr. Glickman will have his headquarters at 1272 Broadway, New York.

CYNTHIA MCADOO WHEATLAND has been named Decoration Editor of the Ladies' Home Journal. She replaces Henrietta Murdock, who has held that position since 1937 and is now retiring.

LEE L. WOODWARD SONS, Owosso, Michigan, is moving its Chicago showrooms to Space 628-9 in the Merchandise Mart.

RUSSEL WRIGHT has retained Richard Dillon, Jr. as publicity and public relations representative. Mr. Dillon's address is 440 West 24th Street, New York.

HERBERT J. ZELLER fills the newly-created position of Director of Styling for Motorola, Inc. Mr. Zeller has been associated with Motorola since 1949.

Leopold Colombo & Bro. Inc.
Importers and Makers of Fine Furniture
327-329 East Thirty-Fourth Street
New York 16, N. Y.

Catalog on request



METLON®
METALLIC YARN
subtly dramatizes
decorative fabrics

Available in gold, silver and brilliant metallic and ceramic colors. Ask to see fabulous METLON with MYLAR®, only washable metallic yarn endorsed by American Institute of Laundering.

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432 Fourth Avenue, New York 16, N. Y. Tel. MU 3-5962
A Division of Acme Backing Corporation

®DUPONT'S REG. TRADE MARK

Metlon spins a better yarn!

Information from manufacturers

Fabrics

CHENEY, GREEFF & COMPANY, 150 Midland Avenue, Port Chester, New York, has prepared a consumer brochure on office furnishing in connection with its new group of contemporary Fiberglas handprints and related weaves, For the Executive Suite. "Your Office . . . Asset or Liability?" points out that the appearance of a business office is just as important as that of the home.

HELEN EVANS, 5334 North Avenue, Chicago 40, offers a neat introduction to her custom design fabrics. Five photographs illustrating a group of her fabric designs, a price list with color and yardage information, and a swatch of one of the illustrated fabrics are all provided.

EVERGLAZE DYNASCOPE PRINTS are described in a folder with four sample swatches of the new fabrics. The Dynascope process, which is said to involve many innovations in engraving, printing and dyestuffs, is one of photographic reproduction, done in vat colors on Everglaze cottons, in this case, but said to be applicable to printing on rayons and napped materials. The folder is available from Joseph Bancroft & Sons Company, 1430 Broadway, New York.

Floorcoverings

AMERICAN RAYON INSTITUTE, INC., 350 Fifth Avenue, New York 1, is distributing free, in reasonable quantities, to department, furniture and floor covering stores, a Carpet Information Card answering the questions most often asked about rayon carpeting—its composition, wearing qualities, care and cleaning. The card is intended for salespeople and is approximately the size of a sales book so that it may be kept with it.

Designed for **UNITED NATIONS**
by Abel Sorensen



ASH RECEIVER NO. 22
Height 21"; Diameter 7" (top)

- Sand Urns
- Costumers
- Smoking Stands
- Umbrella Stands
- Waste Receptacles
- Wall ash receivers
- Waste Baskets
- Wardrobe Racks
- Planters
- Ash Trays

Also featuring the pyrex glass sand urn selected for good design by the Museum of Modern Art of New York.

Catalog on Request

LOUMAC SUPPLY CORP.
Manufacturers and Distributors
333 East 103rd St., Dept. I, N. Y. 29, N. Y.
ATwater 9-8604



Exclusive
CHANDELIER DESIGNS

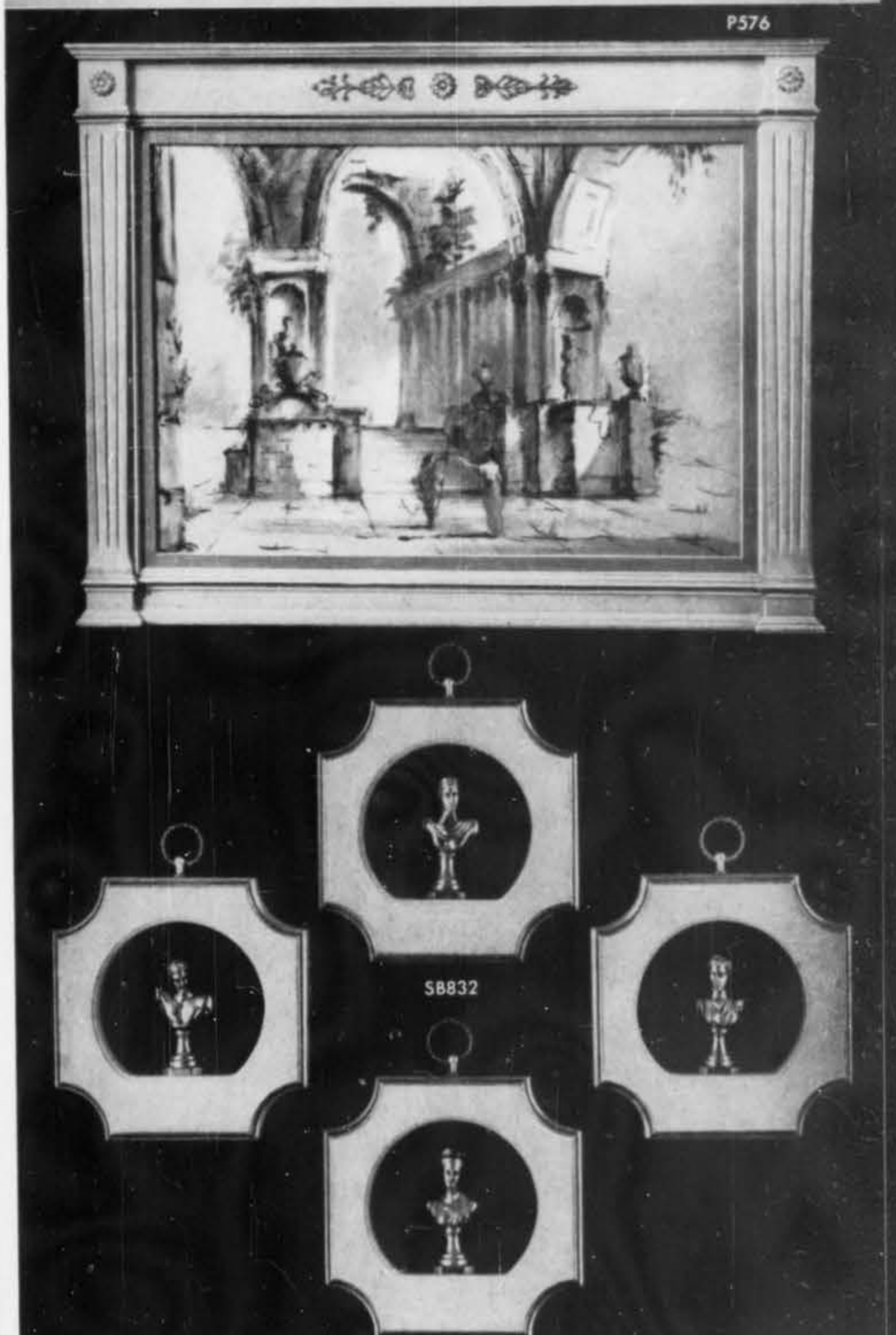
Now on display, a variety of exclusive chandelier designs ranging in feeling from sedate regality to charm and whimsey. Here at Peter de Guard you will receive individual attention to your requirements whether they be budgeted and down-to-earth or fanciful and lavish.

CONSOLES • MIRRORS • SCONCES • CHANDELIERS • LAMPS • DECORATIONS
SCULPTURED DECOR by PETER de GUARD
Showrooms: 207 East 51st St. New York 22, N. Y. Murray Hill 8-0050

a great many thrilling new items
in the lovely 1956 collection of

AMERICA'S MOST ORIGINAL DECORATIVE WALL ACCESSORIES

and our ever-expanding "budget series"



CHICAGO MARKET:
Merchandise Mart, Space 1219A
June 18 to 29, 1956

walldécor

Accessories for Interiors Co.

119 West 23 St., N. Y. 11, N. Y. • CHelsea 2-6444

CHICAGO: 1219A Merchandise Mart
DALLAS: 140 Merchandise Mart
LOS ANGELES: Brack Shops, 527 W. 7 St.

Furniture

DUX INCORPORATED, 390 Ninth Street, San Francisco, illustrates the 1956 additions to its line of Scandinavian furniture imports in ten pages of photographs. Included are pictures of new Dux seating pieces, tables, desks and sideboards as well as a page devoted to Bertil Fridhagen's modular group with cabinet, bookshelf unit, drawers, and writing shelf. A separate price list is available.

DWIGHT MAGNESIUM FURNITURE, designed by William Macowski, is presented in 23-page catalog available from the manufacturer at 1125 Elm Street, Greenville, Michigan. The collection includes bedroom, living room, dining room, and bar pieces. Dimensions and materials are described. A separate price list is included.

EDGEWOOD FURNITURE COMPANY, INC., 334 East 75th Street, New York illustrates their new series of executive furniture designed by William Ambruster in a neat new catalog. Included are typical assemblies of the 38 table and desk components, with coherently detailed specifications. Also shown are Edgewood barrel chairs, which employ a single molded plywood core. Installations of Edgewood furniture at the Chicago National Bank and the Manufacturers Trust Company in New York are pictured. Line drawings of component elements supplement photographs of assemblies.

KITTINGER COMPANY, INC., 1893 Elmwood Avenue, Buffalo 7, New York, offers one dozen revised pages to its loose-leaf catalog of living room, dining room and bedroom pieces. Instructions for insertion are included with the new pages, which feature photographs with verbal descriptions of the pieces illustrated.


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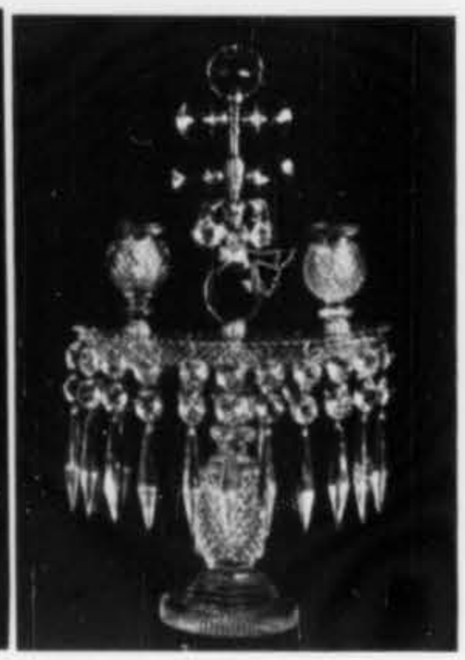
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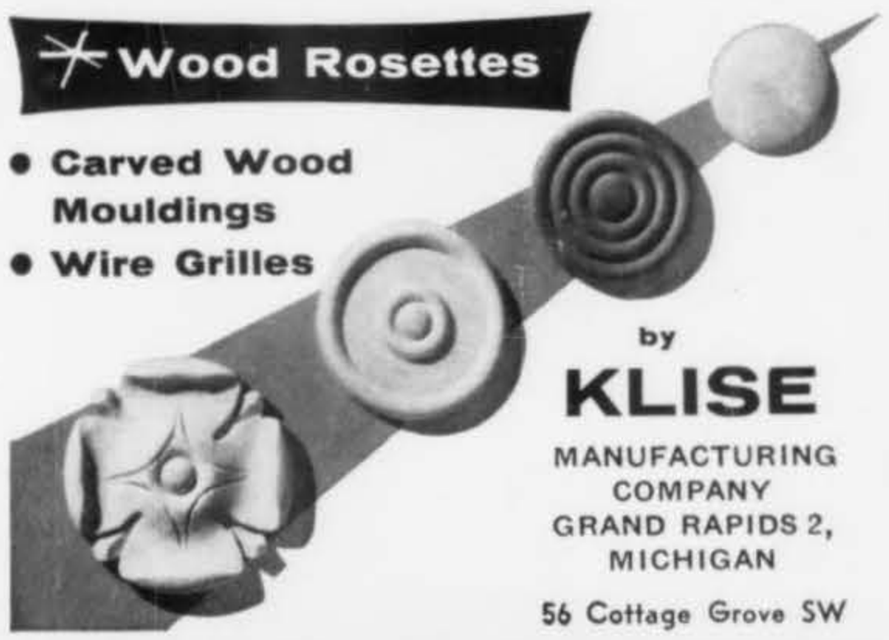


LEOPOLD COMPANY of Burlington, Iowa, handsomely catalogs its collection of office furniture designed by Charles U. Deaton, in eight pages. Dubbed the Document Group, the pieces are illustrated in line drawings on the covers of the brochure, and in photographs, some in full color, and verbally on the inside pages. Wood finish and leather colors are listed on the back cover.

MOSELLE DESKS, a division of the Taylor Chair Company, Bedford, Ohio, offers a brochure of its Transformation group of executive and secretarial components, including conference tables, pedestal cabinets, and seating pieces.

ORIGINALITY IN RATTAN is the title of a new catalog issued by Willow & Reed Art Work Manufacturing Company, 293 Greenpoint Avenue, Brooklyn, New York. The manufacturer's new Candlelight and Pavilion furniture collections are illustrated in the 32-page catalog. An "Aid to Selling" section in the back of the book contains upholstery material swatches in three different grades, as well as eight sample chips of finishes in their actual colors, and three samples of Formica.

SALTERINI has issued a supplement to Catalog Number 39. The supplement includes eight pages of photographs of the most recent additions to Salterini's line of "Neva-Rust" wrought iron furniture, with illustrations of the new chair and table collections of designer Maurizio Tempestini, as well as the "Venetian" and "Sorrento" dining groups introduced in January. The supplement also contains samples of Salterini's expanded fabric line, a chart of standard finishes with seven new colors included, and photographs of the most recent installations of Salterini furniture. The supplement may be obtained from John B. Salterini Co., Inc., 1 Park Avenue, New York, New York.







photos by frank baxter

two new chairs
designed by hansen and thuesen

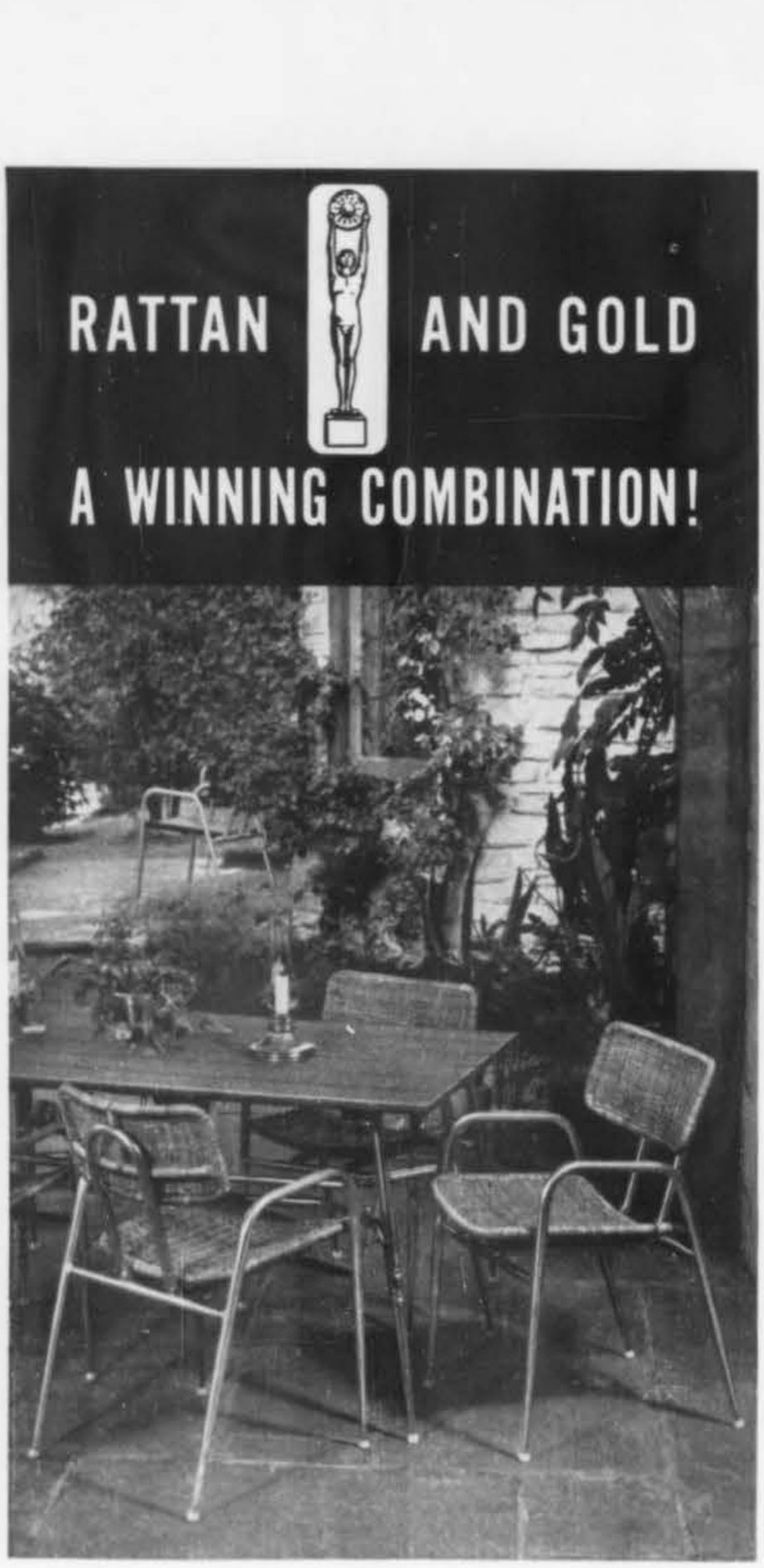
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DICK STAMBAUGH, INC., 709 South Gilbert Street, Ada, Ohio, has assembled a loose-leaf catalog of its laminated top table group, which employs Frank Lloyd Wright's "Taliesin" prints, as well as Philippine grasscloth and white raffia. Sample cuttings of plastic surfaces, in addition to the brochure, are available without charge from the manufacturer.

STOW AND DAVIS, Grand Rapids, Michigan, have brought out a folder illustrating a group of their executive seating pieces. Included with photographs of their upholstered sofas and chairs are listings of the dimensions. Prices are not quoted. The folder may be obtained through the company's New York source at 305 East 63rd Street.

TROY FURNITURE 1956 catalogs the Troy Sunshade Company's line of metal, wood and rattan furniture and accessories. Groups included are Troy-Americana, a collection of living room furniture with gold anodized aluminum ferrules; Deauville Casual Americana, and Troy beach and garden umbrellas, as well as their line of rattan furniture with gold-colored or black steel frames. New additions to Troy's Red and Gold line of redwood and gold anodized aluminum pieces are illustrated and Troyloafers, a Troy original contour chair, is shown in several models. Requests for the catalog should be addressed to the company in Troy, New York.

JOHN WIDDICOMB COMPANY, 1 Park Avenue, New York 16, presents 103 living room, dining room and bedroom pieces in a new 64-page booklet. Many items are illustrated in full-color installation photographs. Selection of furniture shown includes both contemporary and traditional models. Verbal descriptions accompany the illustrations.

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LEE L. WOODWARD SONS, Owosso, Michigan, has issued a handsome presentation catalog for the current patterns in its line of hand-forged wrought iron furniture. Each pattern is given a four to eight page picture spread, with individual black and white photographs of all the pieces, and lavish use of full color, high style photographs of room and patio settings. Accompanying copy gives dimensions and finishes, and a section at the end contains swatches of upholstery fabrics, information on cushions, general information on construction and care, and photographs of actual installations. A separate price list accompanies the catalog. Small reprints of the Chantilly pattern presentation are also available, as is a booklet of sales tips for salesmen.

WOOD AND HOGAN of 425 East 53rd Street, New York, presents in a fully illustrated twenty-page book, Seats of Honor, a selection from their line of upholstered sofas and chairs. A short verbal description accompanies each illustration, while a separate sheet included with the folder lists prices, sizes and yardage requirements for covering each item.

Lighting

1956 RLM SPECIFICATION FOR INDUSTRIAL LIGHTING UNITS is now available through the RLM Standards Institute, 326 West Madison Street, Chicago 6. It contains revisions in specifications on both incandescent and fluorescent industrial lighting units. The new coefficients of utilization tables are based on the latest Zonal Method of computing coefficients of utilization and illumination on room surfaces. Also included are newly revised light distribution curves on RLM Direct and Semi-Direct Fluorescent Lighting Units. The Specification Book is free.



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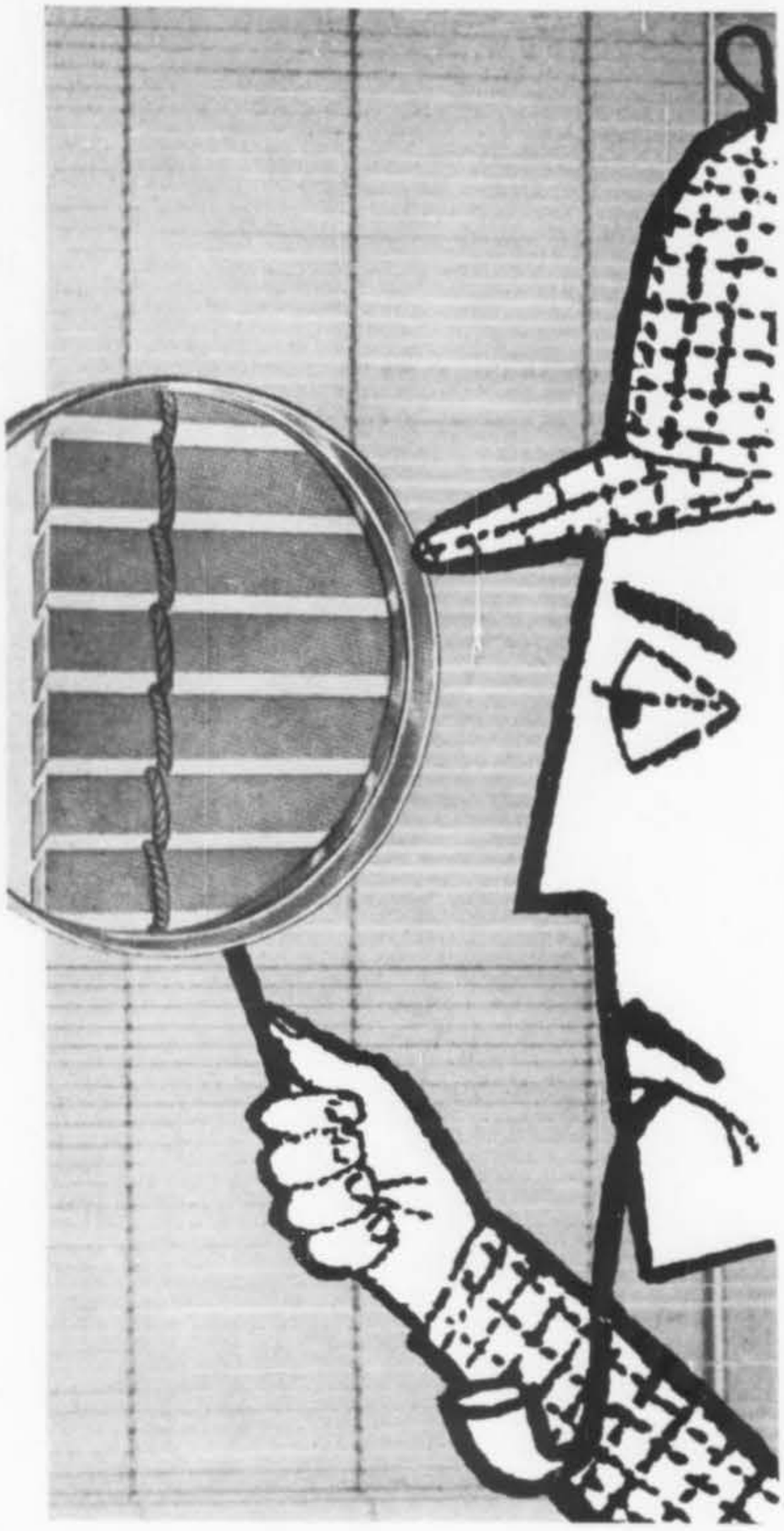
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The A.I.D.'s Silver Anniversary

(*Continued from Page* 119)

Planning Committee headed by Chairman Virginia Taylor. Only the Wednesday afternoon sessions devoted to reports of the District Chapter presidents dragged, wearing the patience of members eager to hear the subsequent announcement of Chairman of the Board Clifford Burroughes on the crucially important subject of the Institute's membership program. Let us take this opportunity to suggest that in future these reports be written and mimeographed in advance, to be distributed to members of the A.I.D. before the National Conference.

Monday morning sessions started in a mood of euphoria induced by the flattering welcome accorded the Conference by San Francisco Mayor The Honorable George Christopher. Mary Hamman, Modern Living Editor of *Life* also began her speech, on "Public Relations and the A.I.D.", with extremely flattering remarks. Her subsequent suggestions, however, were flavored not only with a salty wit but with a sprinkling of sharp vinegar. Some suggestions were basically routine, such as those concerning dress, adherence to budget, and taking of publicity or record photographs of one's work. When Miss Hamman moved on to the subject of the relatively (in comparison to the professional organizations of physicians, lawyers, dentists), slow membership growth of the A.I.D., one felt, however, that her criticism was not entirely for a laugh.

The Monday afternoon sessions, devoted to the impact of interior design on industry, emphasized the fact that this impact was indeed very great, and gathering force with every passing month. Eugene F. Hoffman, of American President Lines, emphasized that the interior designer was looming as an indispensable factor in the production of travel facilities. Mr. Hoffman, of course, spoke from experience. Eleanor LeMaire and Michael Taylor are among the A.I.D. members who have worked for American

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President Lines in recent years. Tuesday sessions on education were presided over by Mrs. Francis H. Lenygon, Chairman of the National Committee on Education. It was at the end of this session that Inez Croom, Chairman of the Sub-Committee on Student Design Competitions, announced the results of the A.I.D.'s annual student competition reported in the *For Your Information* section of this issue.

On Wednesday morning John B. Wisner, Edward Wormley, and Gladys Miller reported on the A.I.D.'s first quarter-century of progress in positive terms, Wisner stressing the slow struggle in obtaining recognition, Wormley with a historic retrospect of the panorama of changing styles in interior design, and Miss Miller in terms of public taste —which today reflects the growing interest in the home. Clifford Burroughes, in the afternoon session on a new program for membership, gave an energetic answer to criticisms of the A.I.D.'s slow membership growth which have been voiced in this magazine. The A.I.D., Chairman of the Board Burroughes stated, now has a membership of 1500 members, which represents an average growth of 56 a year. He admitted this was too small a membership, too slow a growth, and that at that rate the A.I.D. was in danger of becoming an exclusive club.

Burroughes stated that the following program was being studied to remedy the situation 1. A systematic effort to remove the "individual blackball," which has made personalities an issue in District Chapter membership. 2. A re-consideration of the requirement of 10 years' experience in the case of people of exceptional talent and achievement. 3. A similar re-consideration of the educational requirement in the case of people whose experience and achievement made waiving of the formal prerequisite logical. 4. Ultimately a written examination for membership, to make the professional qualifications of members beyond question to the schools, the public, and the trades.

These are sound suggestions, and proof that the A.I.D., at 25, has come of age.

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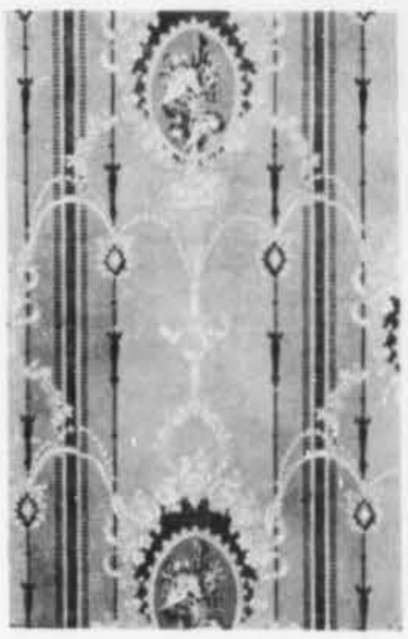
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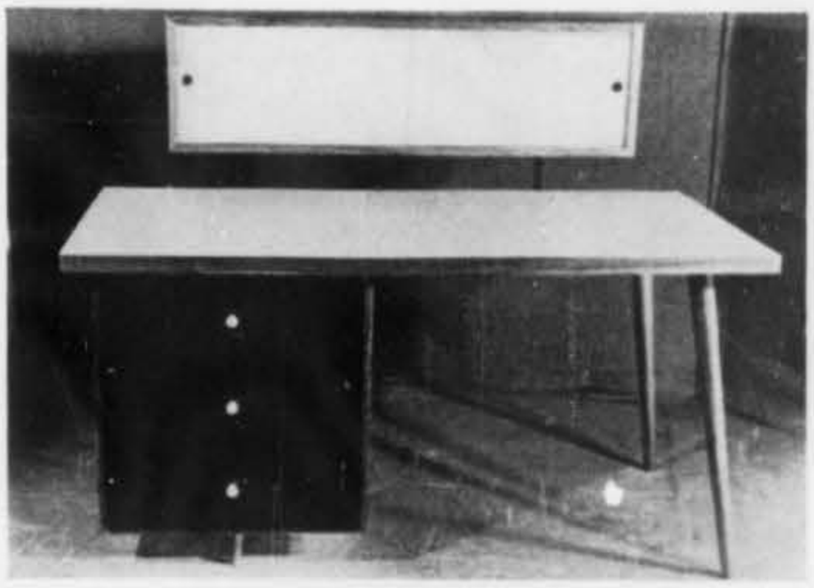
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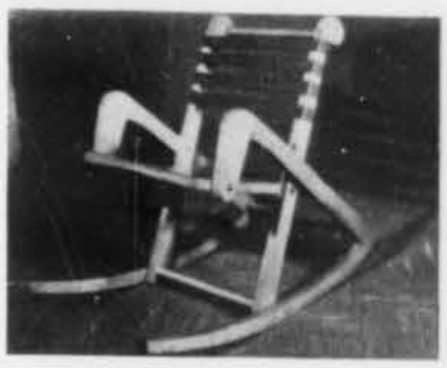
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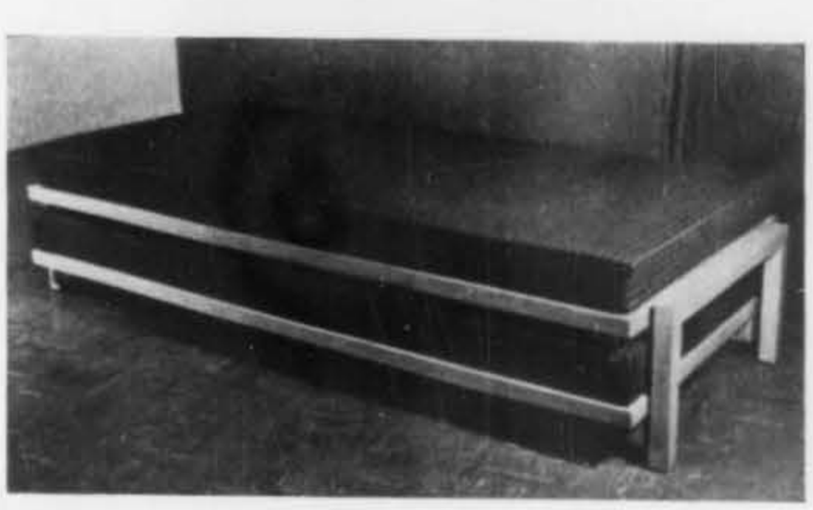


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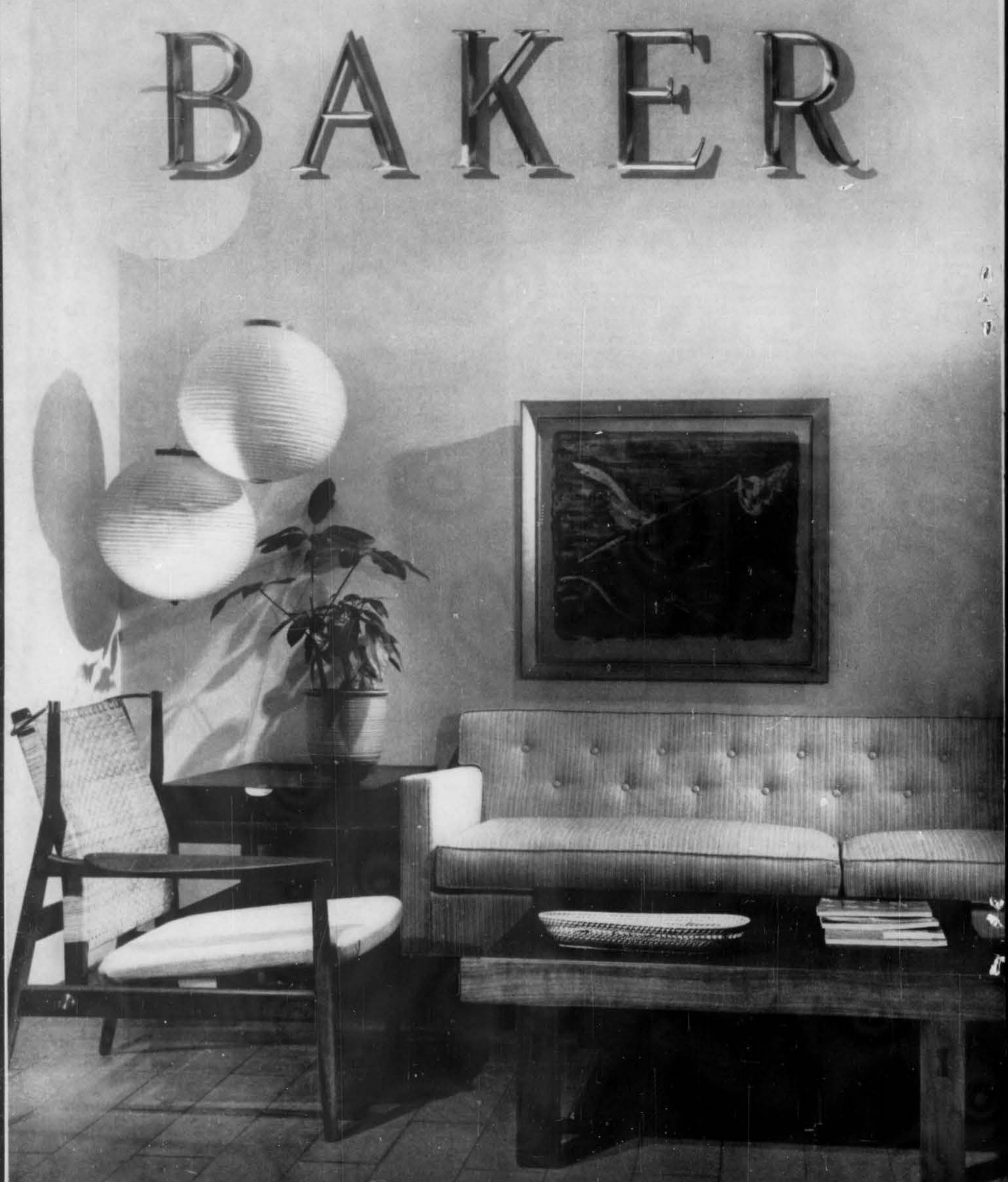
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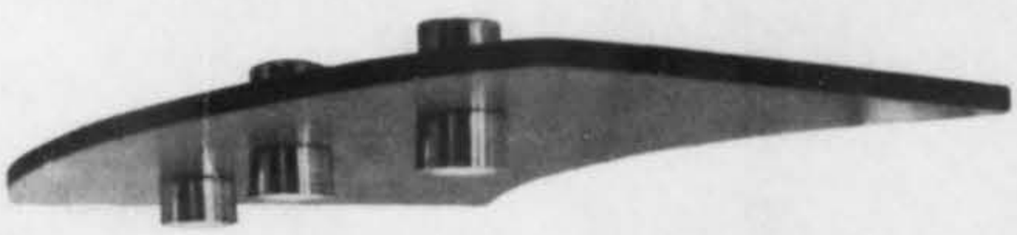
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660 Wabash Ave., N.
Los Angeles: Herman Sklorman,
8820 Beverly Blvd.
Dallas: Houston & Knight,
2722½ Fairmount St.
Atlanta: The Annex, Inc.,
1013 W. Peachtree, N. E.
San Francisco: Robert E. Sylva, Inc.,
472 Jackson St.
Toronto: Albon Reproductions,
50 York St.

In mahogany or fruitwood, ebony legs
No. 7096 Danbury Table

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