

I n t e r i o r s

Thirty pages of photographs on the Eleventh Triennale of Milan • Interiors Contract Series '57: Showrooms



GRAND RAPIDS CHAIR CO.

DIVISION OF BAKER FURNITURE, INCORPORATED

New York Showroom 305 East 63rd Street
 Atlanta 100 Spring St., S.W.
 Boston 90 Canal Street
 Palo Alto 567 Washington Street
 Chicago 325 N. Wells Street
 Dallas 2653 Fondren Dr.
 Grand Rapids Waters Building
 Houston 1007-09 Waugh Drive
 Los Angeles 120 N. Robertson Blvd.
 Milwaukee 410 N. Milwaukee Ave.
 Minneapolis 208-212 Eleventh Ave., S.
 Philadelphia 1822 Chestnut Street



John Widdicomb
Makers of fine furniture for almost a century
Grand Rapids, Mich. One Park Ave. New York

Grand Rapids • New York • Chicago • Cleveland • Denver • Indianapolis • Los Angeles • Minneapolis • St. Louis • San Francisco

Ave.

220 EAST FIFTY-FIRST STREET, NEW YORK

CHICAGO

SAN FRANCISCO

LOS ANGELES

MIAMI

DALLAS

PHILADELPHIA

BOSTON

fabrics
BORIS KROLL



UPHOLSTERY FABRIC

I n t e r i o r s

60th year of continuous publication Established 1888

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 contract.

Contents for November, 1957
VOLUME CXVII, NUMBER 4

8	Letters to the editors
10	For your information
20	Interiors' bookshelf
85	Interiors' editorial: Improvident thrift
	The Eleventh Triennale of Milan: a report by Jack Lenor Larsen
86	Introduction, The Palazzo, The Plan
90	The Auditorium, Architecture, Museum Design
98	Industrial Design, The Park, Interiors
102	Fabrics
104	The American Dome
106	Switzerland, Japan
108	Belgium, Norway, Spain
110	Finland, Sweden
112	Furniture, Italian and International
116	Isamu Noguchi's prismatic tables for Alcoa
118	Terry & Moore's design for the Northwest: a restaurant, a residence
120	Wendell Lovett's lakeside pavilion under a winged roof
122	Karen Karnes, the potter at home in a sylvan setting
	Interiors' Contract Series '57: Showrooms
124	Introduction: Anglo-American Corporation, London
126	Addo-X in New York, by Hans Lindblom and Oscar Nitzchke
134	United Mills in New York, by Eleanor Pepper
135	Two garment center solutions by Weiss, Barton and Kasindorf
136	An assortment of apparel showrooms in New York and Los Angeles
138	In the showrooms, people, address book
186	America's Great Sources: an index to advertisers in this issue

Cover Jerry Lieberman

Next month Churches and synagogues, among our most powerful expressions in contemporary design, appropriately appear as our contract feature for December. A lavish portfolio in black and white and color displays religious interiors here and abroad. . . . Two houses in Puerto Rico, interiors by José Alegria. . . . An apartment by Edyth McCoon, A.I.D. . . . Plus a new office furniture collection as well as other new offerings . . . and more.

Publisher Charles E. Whitney
Editor Olga Gueft
Managing editor Lois Wagner
Art directors Aldo Giurgola
Jerry Lieberman
Associate editors Betsy Darrach
Madeleine Goodrich
Marian Page
Assistant editor Wendy Buehr
Editorial assistant Rhoda Harris
Staff photographers Alexandre Georges
Louis Reens
Editorial contributor George Nelson
Business manager Alec E. Oakes
Advertising director Paul R. Kane
Eastern advertising manager John V. Byrne
Circulation manager Elizabeth Mello
Assistant to the publisher Sven K. Martinsen
Production manager Walter E. Moore

Publication offices: Whitney Publications, 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. Copyright 1957 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, 416 North Michigan Avenue, Chicago 11.
Boston M. S. Beggs Co., 462 Boylston Street, Boston 16.
Atlanta Blanchard-Nichols-Osborn, 75 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.
Tyler, Texas Weaver, Inc., P. O. Box 3142, Tyler, Texas.



Member of the Audit Bureau of Circulations



Member of the Associated Business Publications

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 for Special Designing with Silks

Trimmings are an integral part of every interior.

Our extensive trimming department for stock and special orders offers trimmings from the simplest to the most complex designs.

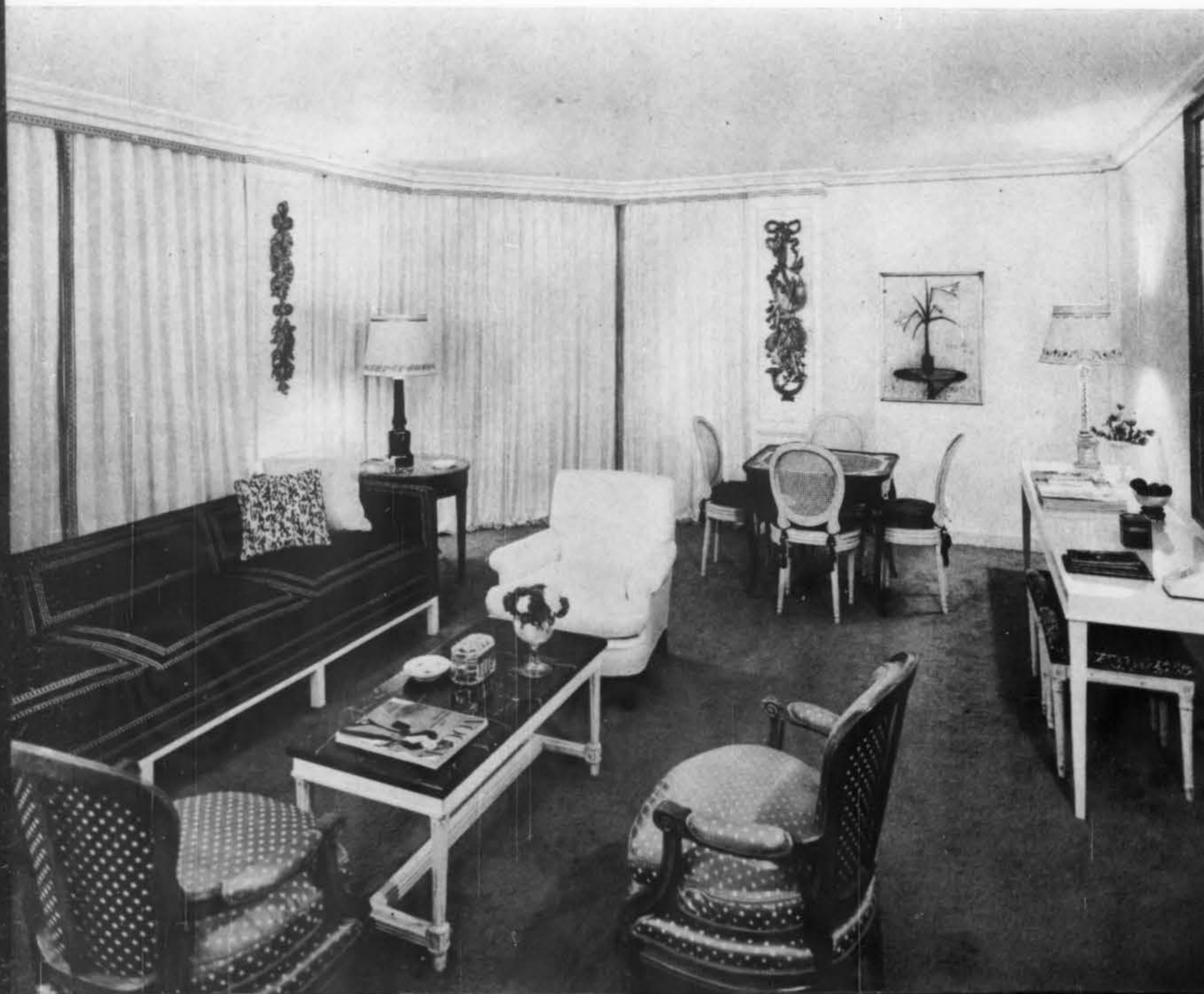
How satisfactory it is to have as dependable a source as Scalamandrè for beautiful fabrics and trimmings which reflect the effort that goes into designing a special scheme of decoration, whether traditional or contemporary in style.

For at Scalamandrè the interior designer-decorator finds silks in endless variety in the most spectacular collection ever offered. Included are colorful damasks, luxurious cut velvets and other rich fabrics in a comprehensive range.

Scalamandrè also offers a new line of highly styled wallpapers specially printed in patterns and colors designed to be coordinated with the firm's fine fabrics.

These great collections of quality fabrics and wallpapers are displayed in the showrooms of **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 showrooms, is conveniently located at **15 East 57th Street, New York. Phone: Plaza 3-6190.**



IMPORTANT NOTICE

Scalamandrè Silks will welcome for publication any photographs of an interior designed by you in which Scalamandrè fabrics or wallpapers appear, either in residential or contract assignments. There is, of course, no charge whatever for this service, and it will be of inestimable value to you both as publicity and as a record of your work. Address all photographs to Scalamandrè Silks, Advertising Dept., 63 East 52nd St., New York. No photographs can be returned unless requested.



For sophisticated décor in an apartment in New York, Interior Designer Michael Greer, member of the American Institute of Decorators and chairman of the board of the National Society of Interior Designers, specifies Scalamandrè silk fabrics in imaginative ways, heightening decorative interest in living room with silk braid trimming for draperies and upholstery (72 yards required for paneled effect on sofa); in bedroom, with specially designed trimmings for yellow silk draperies and bedspread; and in cheerful red and white dining room with white silk taffeta draperies and red and white braid and fringe.

On designing for business

Sirs:

Enclosed is one of the many letters which I have received from all around the country in connection with the article, "Office Design as a Business Proposition," which you published in your January, 1957 issue. Most of them have been from business organizations asking me if I could permit them to have our forms. This one, I think, would be of special interest to you because it is from an educational institution.

Maurice H. Mogulescu,
President
Designs for Business, Inc.
New York, N. Y.

Gentlemen:

Our compliments to you on a very well written article for *Interiors* magazine on "Office Design as a Business Proposition." I have used the text verbatim—reading it to my classes as a lecture and also as a basis for several project assignments.

A business-like attitude is not easy to develop in design students and we were especially grateful that *Interiors* printed in the same issue with your article the picture story on Gerald Luss and the fine work being performed by your office as a result of talent AND efficiency.

Would it be possible to obtain from you copies of each of the 45 separate forms your office uses to control and schedule work? I am sure this collection would greatly impress the students with the necessity for thorough and accurate records and be an important contribution to our design education at Chouinard. Please advise.

Rex R. Goode,
Director of Furniture and Interior Design
Chouinard Art Institute
Los Angeles, California

Apology to a client

Sirs:

Architect-decorator relations on a job are fit subject for many articles and lectures. It seems to be the usual case that the decorator is at fault in most instances. I have found it prudent not to quarrel with the architect, but be quick to recognize our shortcomings, never hesitate to take the full blame in every case when I am guilty. The attached copy of a recent letter from me to a client I am submitting as an example of how to apologize effectively. It may prove helpful to others.

Art Mullen, A.I.D.
Pensacola, Florida

Dear Sir:

The purpose of this letter is to apologize for

my disinterest and negligence in failing to see to it that the attachments for the electro-traverse rods for your bedroom are installed.

My first error was in not bringing the subject up early enough, and then failing to discuss it with the proper persons. I told both the architect and the electrical engineer about these rods last April. I can see now that such a last minute approach, coupled with the fact that these apparently were not the right people to have mentioned them to resulted in an inactivity that is entirely my fault.

I did send off and get information on these rods, and turned this information over to the contractor. I can see now that this was stupid of me. It is more than likely the information was insufficient. It only contained the name and address of the manufacturer, a complete price list, architectural specifications, complete diagrammatic drawings, and a list of the various models available.

Naturally there is very little progress that can be made with such vague information as that. Then too, it was turned over to the contractor in July, which again is proof of my shortsightedness.

I again failed to follow up this matter. I don't recall asking the contractor, on the job, about the traverse rods more than five or six times. It is true that he told me they would take care of it; I did point out on the wall the exact location I thought desirable for the switch; I did point out on the window where I thought the connection should be, at the same time reminding them that I had turned all the information over to them and they could check into that and get the exact information they might need. But, as I pointed out, I only did this five or six times, which, I now see, was scarcely a drop in the bucket to what was really required.

So it was inevitable that last week we were faced with complete lack of information regarding this, and that you should be faced with a last minute scramble. It is this sort of dereliction of duty that makes the job so difficult for the contractor and the architect. Please convey my deepest apologies and regrets to them both.

Very truly yours,
Art Mullen, A.I.D.

Personnel vs. product

Sirs:

I want to tell you how delighted I was—and reassured—by your story on Ford's new office building in the October issue.

Earlier this year you ran a similar story on the awesome, but slightly fantastic appointments for the top brass of General Motors. In some ways that job was an amusing travesty on tooled-up efficiency and machine-turned good looks. But in other ways it was scary. By identifying so closely with the company's products — from push-buttons to contoured paneling—it turned the private offices of executive personnel into a marketing gimmick. On

a much higher level of design, but with far less validity, it compared with the roadside milk bar in the shape of a milk bottle.

And now we have Ford—every bit as big and as influential as General Motors, and with offices every bit as efficient and good looking. But I don't see a single design element that looks like the dashboard of a car or a radiator grille, and the techniques of automotive manufacture have not been incorporated into desks. I hope other industrial and interior designers will take heart, and take note.

Carol Schwalberg
New York, N. Y.

Can you go home again?

Sirs:

What you suggested in the headline and in the conclusion of your October article on the new Janus House collection by Edward Wormley seems to me to be only half the story. Although I wholeheartedly agree that the attempt to recapitulate the recent past, as Edward Wormley admittedly did with Janus House, is a "sentimental journey" and a tour de force, as you say, it is nevertheless portentous in its own right that our modern design movement — which we tend to consider barely out of adolescence—should have developed enough of a tradition to have the leeway for such a recapitulation as Janus House. Handsome as it seems to be, it certainly cannot stand as an isolated phenomenon. Is our modern design movement already so tired, have our designers so exhausted new possibilities that we must soon look backwards?

True, Wormley seems incapable of making a clumsy or unthinking gesture. More than most he knows precisely what he is about, I would hazard, and he has propped Janus House with many saving graces—the use of plastic panels and contemporary paintings and ceramics—that very much concede the present. But "concede" is, I realize, a curious word to apply in this context to a designer considered one of the prime movers in the contemporary design field. And this is the paradox.

But in arriving at such a peg as Janus House, harking back to McKim, Mead and White and the Greene brothers, Wormley has made a refreshingly honest statement about his own preferences and about the current aimlessness of contemporary furniture design. Actually the Janus House furniture is no more reactionary, if you will, than a large percentage of current designs which are introduced with much mumbo jumbo fanfare about "a new elegance," a new heartwarming approach to modern, etc. Whether we view with alarm or not, Wormley at least has come right out and admitted a dissatisfaction with the current state of affairs in contemporary design that may force a significant reappraisal of where we are travelling.

Isabelle Rubin
New York, N. Y.



WALNUT INTERPLAY: A SERIES OF MODULAR FURNITURE DESIGNED BY MARC BERGE. INFINITELY VARIABLE, FOR HOME AND OFFICE, HOTEL AND INSTITUTION.



BERGE
NORMAN

NEW YORK • ONE PARK AVENUE
PHILADELPHIA • 2323 CHESTNUT STREET
CHICAGO • 325 NORTH WELLS STREET
LOS ANGELES • 533 SOUTH LOS ANGELES ST.
SAN FRANCISCO • WESTERN MERCHANDISE MART

A LIMITED NUMBER OF FRANCHISES ARE AVAILABLE TO SHOWROOM OPERATORS IN CITIES NOT HEREIN LISTED. FOR FURTHER INFORMATION WRITE ONE PARK AVENUE, WRITE ON PROFESSIONAL LETTERHEAD FOR DESCRIPTIVE LITERATURE • NATIONAL SALES OFFICE & CONTRACT DIVISION • ONE PARK AVENUE, NEW YORK

For your information

Homefurnishings Shows—New York and Los Angeles . . . A.I.D. and N.S.I.D. News . . .

Awards and Competitions . . . Exhibitions . . . Americans Abroad

Two Homefurnishings Shows

In the East

By the time you read this, two of the country's most ambitious consumer homefurnishings events—the National Homefurnishings Show in New York and the Decorators' and Antique Show in Los Angeles—will have had their decorative say, both for the eighth consecutive year. Judging by the record-breaking attendance of New York's Eighth annual Show—some 65,000 more than last year—the consumer is apparently getting the gist of these events by realizing that last year's living room can seem quite as antediluvian as last year's kitchen.

A "return to elegance" is the somewhat ambiguous phrase being used to characterize the current decorative era as set forth by the New

York displays. Certainly the cool, uncluttered air of yesterday's interior was little in evidence, but one might well ask a return to what elegance? For surely this elegance is from no one period but a conglomerate mixture of times present and times past. Gothic grandeur, French rococo, lion-skin virility, Italian fantasy, Renaissance splendor—these and many more think nothing of consorting freely with such modernisms as vinyl floors and nylon fabrics, contemporary furniture and abstract paintings.

We have no quarrel with combining modern and traditional. Many individual settings (see cuts) show how effective such combinations can be. Nevertheless if the New York Homefurnishings Show as a whole reflects the current trend, then combining would seem less a means to an end than an end in itself—the proverbial tail wagging the dog.



1



2



3



4



5



6



7



8



9

1. Du Pont living room with Heritage-Henredon furniture, nylon and Dacron fabrics.
2. Lee L. Woodard Sons' modern wrought iron furniture from Minuet group with antique pieces.
3. "Plantation Living Room with Loggia" by Anne Winkler, A.I.D., of William Pahlmann Associates combines 18th century antiques and modern pieces.

4. Jens Risom Design, Inc.'s furniture and paneling against white walls, white Vinyl floor with upholstery in five brilliant reds.
5. Weekend guest house by Altman-Dwork, A.I.D., with 18th century chateau pieces, blond lion skin rug on dark teak floor.
6. Ellen McCluskey, A.I.D., borrowed muted colors from 15th century Bicci Di Lorenzo painting on wall for contemporary drawing room.

7. Grosfeld House setting by Yale Burge, A.I.D. and president of N.S.I.D., introduces firm's new furniture line in design room setting.
8. M. Singer & Sons' living room by Bertha Schaefer, A.I.D., in shades of orange and melon with art work from Bertha Schaefer Gallery.
9. Employee lounge designed by Augusta Gassner, A.I.D., for Rosenthal & Rosenthal puts modern "coffee break" in Paris Cafe setting.

hallmark of enduring beauty



Smart interiors take on a dramatic new elegance when enriched with the timeless beauty of Grosfeld House furniture. Here are fresh, exciting originals in traditional or modern — handcrafted to perfection by Grosfeld's own skilled artisans. Designed for today — their inbred quality will endure through the years. Plan your next interior around the superb new Grosfeld collections of precious furniture. Visit our showrooms — or write for catalog.

Furniture shown designed by Vladimir Kagan, A.I.D. No. K-5055D,
Sofa — No. K-5064D, Coffee Table — No. K-5085D, Low Cabinet —
No. K-5086D, High Back Easy Chair — No. K-5056D, Swivel Easy
Chair — No. K-5061D, End Table.

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

Grosfeld House
FURNITURE

Manufacturers of Fine Furniture, Importers of Superb Broadlooms and Producers of 100% Viscose Carpeting.

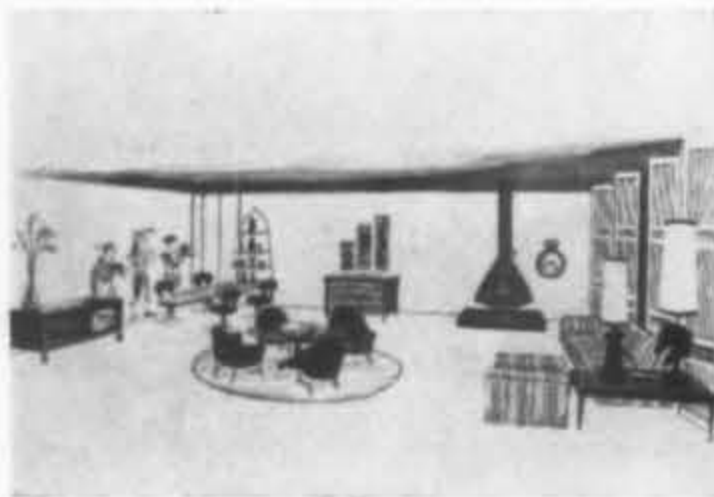
NEW YORK: 215 EAST 58TH STREET • LOS ANGELES: 145 NORTH ROBERTSON BLVD. • CLEVELAND: JOHN POLATSEK, INC., 2810 SUPERIOR AVE.
DALLAS: J. TALLAL ASSOCIATES, 1544 SLOCUM ST. • CHICAGO: L. E. STOLAR & CO., 660 NO. WABASH AVE.

For your information

Adele Faulkner, A.I.D., did living room setting (right) for Decorators and Antique Show in Los Angeles. Designed specifically for entertaining, the room includes kitchen facilities for the gourmet. Background is in rich earth tones, muted golds, paprika reds. Amtico vinyl flooring is in tones of charcoal, terra cotta, taupe, and bamboo. Pre-Columbian and African sculpture, and primitive surface carving on stereophonic music cabinet offer interesting contrast to severity of structural background. Upholstery fabrics by Jack Lenor Larsen.



Three renderings of settings for Los Angeles' show (below) include bath-dressing room by Marcus Sazer of Harry Gladstone, Inc. (top) featuring Albert Van Luit's silver on charcoal "Thai Yen" wallpaper, Jane Ellis accessories, Gladding McBean tile. Quaintly modern living room (center) is by Dorothy Paul, A.I.D., and Elsie Smith, of Richards Furniture and Showrooms, Inc. Setting (bottom cut) is by Marbry Edwards, A.I.D., with Robbins' new vinyl Pompeian flooring and silk wallpaper designed by Albert Van Luit.



In the West

By cooperating extensively in the planning of the Eighth Annual Decorators' and Antique Show at Los Angeles' Pan-Pacific Auditorium, the Southern California Chapter of the American Institute of Decorators is obviously doing its part toward disseminating homefurnishings news among West Coast consumers. Since *Interiors* goes to press while this show is still in progress, we have no attendance results but early reports indicate that it, too, is likely to break previous records.

To be counted among the most popular exhibits at the Los Angeles show were some twenty room settings presented by members of the Southern California A.I.D. chapter. Keyed to the theme "Avenues to American Living" with the emphasis on our American heritage, culture, and way of life, these settings would seem to put a slightly different slant on interior trends east and west.

Perhaps one of the most lasting contributions to American living will be made by an A.I.D.-A.I.A. photographic exhibition which was introduced in the California Show and is now being augmented for a forthcoming tour of U.S. cities. Since A.I.D. members constantly work with architects, the purpose of the exhibition is to illustrate that it takes a team to make a house a home or to make an office functional. This is in line with A.I.D. president Harold Grieve's efforts to effect a better relationship between the A.I.A.-architect and the A.I.D.-decorator. The exhibition is comprised of enlarged photographs showing both the exterior and interior of commercial and residential structures done jointly by members of the American Institute of Architects and members

of the American Institute of Decorators. The booth in which the exhibition was presented in Los Angeles was designed by Howard Van Heuklyn, A.I.A., and Robert T. Bertholf, A.I.D.

The Direct Approach

From the National Housing Center in Washington comes news of a series of one-night *Schools of Interior Design and Furnishings* to be conducted throughout the nation for the benefit of America's homemakers. Developed by the National Housing Center and the National Association of Home Builders in cooperation with the American Institute of Decorators, the first "School" was recently held in Washington with a faculty consisting of the following A.I.D. members: Gladys Miller, A.I.D.'s national public relations director; Lee Childress, color consultant; Emily Malino, New York interior designer; Eve Freyer, home lighting consultant, Westinghouse Lamp Division; and several interior design specialists in Washington. Complete "Instruction Kits" on operating such "Schools" has been sent to 290 affiliated associations of N.A.H.B., inviting them to conduct similar courses in their localities.

The curriculum of the School consists of four parts: *Lighting for Living*; *Creative Color Planning*; *Common Sense Arrangements of Furniture and Window Treatments*; and *Accents on Accessories*. Winding up with a 30-minute question-and-answer period, the whole School can be completed in a three-hour period. In areas where there are chapters of the American Institute of Decorators, its members are ready to cooperate with affiliated associations of N.A.H.B. in setting up Schools.



THE SLIM SHAPES of Seating by Herman Miller sometimes belie their enormous comfort, visual importance and practical ruggedness. Like this sofa-compact, which looks so graceful, yet could lull a lobby sitter to sleep. Or the intriguing marshmallow sofa whose piquant elegance sets off a beauty salon or small reception room to new advantage. Designs: marshmallow sofa (upside down), George Nelson; sofa-compact, Charles Eames; fabrics, Alexander Girard. For more about seating, write Dept. I-107, Herman Miller Furniture Company, Zeeland, Michigan. Showrooms: New York, Boston, Chicago, Dallas, Grand Rapids, Kansas City, Los Angeles, and Hende-Jon, Pittsburgh; Robert LeFort & Co., Inc., Philadelphia; also Toronto, Canada; Hille of London; and Contura S. A., Zurich.

For your information



A.I.D. Committee on Trades Relations who presented program for Resources Council: William Pahlmann, Chairman; Melanie Kahane; H. Clifford Burroughes; and J. H. Leroy Chambers.

A.I.D.

... Expands Its Influence

One of the objectives of the American Institute of Decorators as stated in its Constitution and By-Laws is "To maintain high standards of design and material in home furnishing products. . . ." While lofty aims are an understandable hallmark of Constitutions, it is the wise organization that gives its members practical means for implementing them. Such is the wisdom behind the American Institute of Decorators' newly founded Resources Council. Described as "a truly industry-wide group founded to develop and further the profession of interior design and the homefurnishings industry," the Resources Council is to be an active part of the A.I.D. and incorporated in its by-laws. It is to be composed of four membership categories: Manufacturers, Jobbers, Distributors, and Associations in the homefurnishings industry. The manufacturing category is to cover basic materials such as glass, steel, synthetic fibers, plastics, as well as furniture, fabrics, wall coverings, hard and soft floor coverings, appliances, et al.

The five main objectives of the Resources Council as outlined by William Pahlmann, Chairman of the A.I.D. Committee on Trades Relations are 1) To develop and further a two-way exchange of information between the manufacturing and distributing groups and the American Institute of Decorators; 2) To inform the public of the vast contribution the industry and the interior design profession

makes to the economy and standard of living in America; 3) To engage in joint research to determine the nature and scope of the market, product development, public preferences and new products and uses; 4) To sponsor traveling exhibitions and conduct education forums on a national scale; 5) To broaden A.I.D.'s existing design competitions.

Perhaps the greatest significance of the proposed program is in its wide implications. Not only is it designed to benefit the interior design profession and all segments of the homefurnishings industry, it also take the all-important consumer into consideration. It calls for committees representing the various products in the industry to work with appropriate A.I.D. committees to develop, coordinate, and improve the quality of product and service rendered by both industry and profession. An extensive public relations program includes plans aimed at educating the public as to good design, materials, manufacture, and integration of these elements into a finished interior. Membership in the Council will include firms, corporations, or division of a corporation, engaged in the manufacture and distribution of products related to the homefurnishings industry. Only those firms of good standing who have given evidence of recognizing their responsibility to the public and the interior design profession will be invited to membership. Some 40 representatives of the homefurnishings industry have already expressed a vote of confidence in the program presented by the A.I.D.'s Committee on Trades Relations which, besides Mr. Pahlmann, includes H. Clifford

Burroughes, Melanie Kahane, and J. H. Leroy Chambers.

A New A.I.D. Chapter

Rochester, New York, is the home of the newest chapter of the American Institute of Decorators to be granted a charter. Rochester officially became the twenty-fourth A.I.D. chapter on September 28th when C. Eugene Stephenson, presented the charter.

N.S.I.D.

A Portentous Beginning

In this age of automation and specialization with modules often taking precedence over people, it is good to report a panel discussion on Contract and Non-Residential Interiors in which human nature came off very well. The occasion was the opening meeting of the National Society of Interior Designers at New York's School of Interior Design during which a well-chosen panel illuminated many phases of the contract field. *Interiors'* publisher Charles Whitney opened the panel session by citing some preliminary findings in an *Interiors'* sponsored survey indicating the tremendous growth of the contract market within the past five years. Final results of the survey will be reported in a forthcoming issue. Kenneth H. Rippen, A.I.A., who heads his own firm of Office Layout and Office Building Architects, followed Mr. Whitney with a discussion of *Interior Design in the Office Building*. Interior Designer and Space Planner Maria Bergson spoke on *The Interior Designer's Point of View in Coordinating and Executing Contract Interiors*, while Jess Summers Haigler, Interior Designer and Space Planner for Raymond Loewy Associates, brought the suburban department store into focus in his talk on *Design for Merchandising*. The product end of contract interiors was covered by noted furniture designers Jens Risom and Paul McCobb. *Furniture for Contract Interiors, and Cooperation between Designer-Manufacturer and the Interior Designer* was Mr. Risom's topic, while Mr. McCobb looked at the *Consumer Concept and Product Design for Application to Contract Installations*. Harry Siegel, Certified Public Accountant, wound up the evening with a consideration of *Planning for Profitable Contract Jobs*.

To sum up such an information-packed session in a few words is clearly impossible but it is worth noting two significant points repeatedly stressed by the panelists: the necessity of teamwork on a contract job between architect, engineers, designers, and builders, and the danger of paying too much attention to formula at the expense of human nature.



Left to right: NSID Board Chairman Michael Greer, and president Yale R. Burge, with contract panelists Kenneth Rippen, AIA; Harry Siegel, CPA; Maria Bergson, interior designer; Jens Risom, industrial designer; Jess Summers Haigler, NSID; Paul McCobb, industrial designer.



When you choose Bodart reproductions,
 you are assured of *true* French designs,
 skillfully recreated in accordance with
 a "habit of quality" that has flourished for
 more than thirty years. They will provide
 for you a lifetime of deep satisfaction
 and dependable service . . . as time
 enhances their beauty and value.

THE HABIT OF QUALITY



Bodart
 FURNITURE of FRANCE



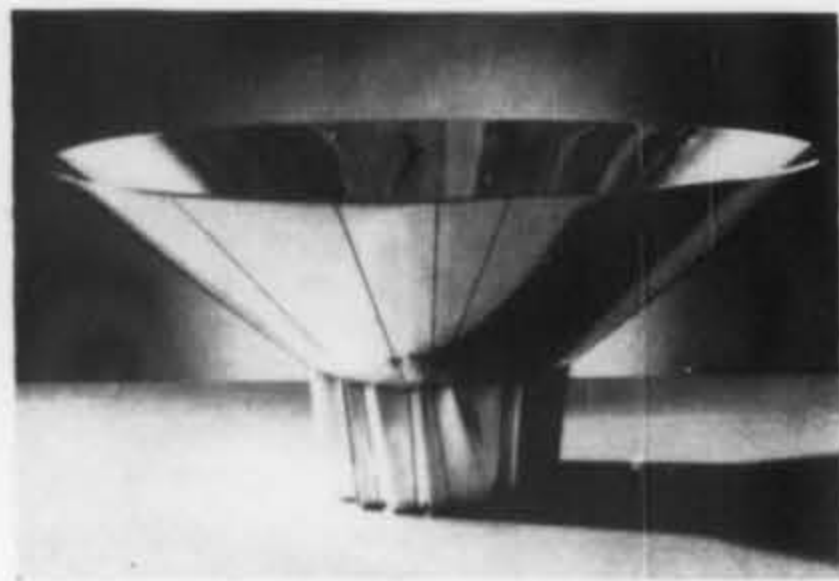
DISPLAYS:

NEW YORK 49 EAST 53RD STREET	DETROIT 1025 BRUSH STREET	CHICAGO 325 NORTH WELLS STREET	BOSTON 90 CANAL STREET	PHILADELPHIA 2305 CHESTNUT STREET	ST. LOUIS 1209 WASHINGTON AVENUE
LOS ANGELES 120 NORTH ROBERTSON BLVD.	SAN FRANCISCO 755 SANSOME STREET	DALLAS 150 DECORATIVE CENTER	ATLANTA 100 SPRING STREET	MINNEAPOLIS 212 11TH AVENUE, SOUTH	GRAND RAPIDS EXHIBITORS BUILDING

BODART FURNITURE, INC. 49 EAST 53RD STREET • NEW YORK, N. Y.



Award winning designs in Sterling Silversmiths Guild of America's design competition: Four-piece coffee and tea service (left) by Erwin Kalla of Pittsburgh was awarded \$500 First Prize. Three-piece coffee set and tray (below left) by Richard Hora of Stony Point, New York, received \$250 Second Prize. Centerpiece bowl (below) by Robert J. King of Newburyport, Massachusetts, won \$150 Third Prize. Two \$50 Honorable Mention awards were presented to Edward S. Buchko of Meriden, Connecticut, for his water pitcher, and to Burr Sebring of Rochester, New York, for his candelabra, (both shown at right).



An Ambitious Program

This was but the beginning of an ambitious schedule planned by the N.S.I.D. for the 1957-58 season. On October 30th, for example, the Society's second meeting was given over to a panel discussion sponsored by the Decorative Furniture Manufacturers' Association with Harvey Propper of Harvey Propper, Inc., and Mark Apfel of Directional Showrooms, Inc., leading the discussion. Other events scheduled for the remainder of 1957 include a quarterly business meeting on November 12th at N.S.I.D. headquarters; and on November 21st the Floorcovering Association is to sponsor a meeting at which A. L. Lilienfeld of Gotham Carpet Associates, Inc., will speak on *Aims and Purposes of the Floorcovering Association*, and George Y. Baird of Baird Brothers, Inc., will discuss *Trends and Technical Aspects of the Carpet Industry*. The subject of a December 10th meeting sponsored by National Artists Equity Association is to be *Points of View on Fine Art in Interiors*.

Awards and Competitions

Sterling Finals

Final award winners in the Sterling Silversmiths Guild of America's first Sterling Today

Holloware Design Competition have just been made known. The five designs chosen in the preliminary phase of the judging (see *Interiors'* August issue) were subsequently made up in silver. From these pieces the judges have now named the designs to receive first, second, and third prize awards, as well as two honorable mention awards (see cuts). The winning pieces are to be sent on a nationwide exhibition tour of U. S. silverware dealers after which the designers will be given the sample pieces.

Modern Home Furnishings

The Brooklyn Museum is currently soliciting entries for what promises to be one of the most exciting home furnishings exhibitions of the season. Some 8,000 manufacturers and 5,600 retailers on *Home Furnishings Daily's* mailing list are being asked to submit modern home furnishings and accessories for consideration by a Selection Committee composed of Jens Risom, designer; Tom O'Hare, Abraham & Straus merchandiser; and Robert Riley, Brooklyn Museum's Curator of Industrial Design. Photographs and drawings are to be submitted by December 15th to Design Laboratory, Brooklyn Museum, Eastern Parkway, Brooklyn 38. From these the Selection Committee will request submission of actual items by

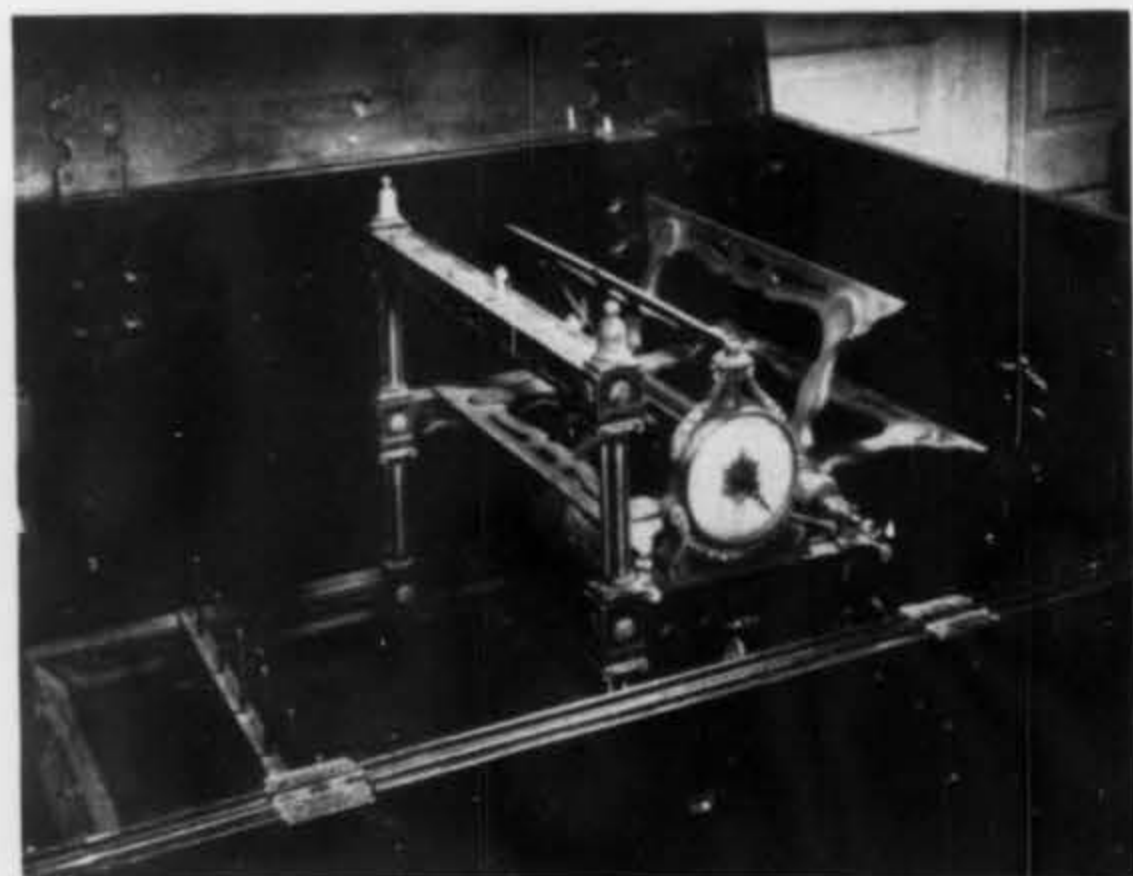
January 20th for a final selection. Items to be considered for inclusion must be available on the U. S. market, either in retail stores or through decorators and architects. Custom made items of which only one or two examples exist are not eligible. Anything of modern design for the home will be considered including accessories and home appliances. A check-list stating source, designer, retail outlet and price of each item will accompany the exhibition which opens on March 5th.

Exhibitions

Marie Antoinette and La Fayette

We are not, as gossip mongers might infer from the above, about to disclose a secret scandal during Marie Antoinette's tempestuous reign. What we have in mind is the Scalamandrè Museum of Textiles' current exhibition, *The Silks and Toiles of the Neo-Classic Louis XVI Period* to commemorate the 200th anniversary of the Marquis de La Fayette's birth. Nevertheless, in its own way this fabric display reveals many idiosyncrasies and preoccupations of that historic era. Symbolic dolphins remind us of France's delight in their Dauphin and his Viennese bride, classic motives point to the excavations of Pompeii, farmyard scenes tell us of the simple pastoral

In the Scalamandrè Museum of Textiles exhibition: Lampas of Neo-Classic Louis XVI Period woven and designed by Jean Baptiste Huet, great 18th century painter and designer of toiles. At far right is hand loom used by Marie Antoinette at Versailles.





48" Irish Shield Linen Series #4980

JOFA INC.

Established 1823

Importers and wholesalers of drapery and upholstery fabrics
 45 EAST 53rd STREET, NEW YORK 22



BOSTON
 420 Boylston St.

CHICAGO
 Merchandise Mart

LOS ANGELES
 100 N. Robertson Blvd.

MIAMI
 160 N. E. 40th St.

SAN FRANCISCO
 442 Post Street

PARIS
 8 Rue Ambroise Thomas





Above: Dinolevi tour members with Italian decorators and architects in Florence.

Below: John and Earline Brice embarking on Celanese South American tour.



life popularized by Rousseau, and everywhere Marie Antoinette's charming and frivolous tastes are reflected in tiny floral sprays, airy bow-knots, feathers, stripes, cherubs, trellised arches, flutes and lyres. Marie Antoinette's own loom from Versailles adds a fascinating fillip to this informative display of old fabrics and Scalmandrè reproductions.

Interpreting U. S. Design Education

The purpose of an exhibition on view at the Institute of Design of Illinois Institute of Technology last month is to show people in Europe and Asia what can be done through group participation by visually explaining the aims, procedures, and accomplishments of American design education. Destined for a year's tour abroad, the exhibition is comprised of outstanding work from the nation's leading design institutions selected to demonstrate how U. S. design schools educate industrial designers. Under the supervision of Warren W. Fitzgerald, head of product design at Illinois Tech, students from eight leading design institutions spent the summer in Chicago to edit, design, and construct the exhibition for the United States Information Service.

Americans Abroad

Dinolevi Italian Tour

Enthusiasm for all things Italian ran high among the 12 Americans who returned last month from the Dinolevi sponsored tour of Italy (see cut). After visiting hundreds of important Italian buildings, museums, workshops, and the fabulous Triennale in Milan, not to mention being roundly entertained by leading architects and decorators in Rome, Capri, Naples, Florence, Venice, and Milan, it would indeed be surprising if some fresh Italian decorative influences didn't make an appearance in various sections of the U. S. Members of this modern-day Grand Tour included Curtis Harrison, Lexington, Kentucky; George Bailles, Jr., Anderson, N.C.; Marion Florsheim, Selma Weiss, Lillian Weiss, Jane Ashley, Paul Kane, of New York; Margaret Leonard, Grand Rapids; Helen Steiner, Chicago; Okla Brooks, Worthington, Ohio; Mary Carden, Munfordville, Kentucky; Jeanne Franklin, Los Angeles. They are shown outside the Palazzo Vecchio with architects and decorators of Florence.

(Continued on Page 182)

For Your Calendar

Through November 3, *Design Derby* sponsored by the Designers and Decorators Guild of South Florida. The Clubhouse of Gulfstream Park Race Course, Florida.

Through November 4, *Eleventh Triennale*. Milan, Italy.
Through November 9, *Early American Sculpture* from Stony Point Folk Art Gallery. Willard Gallery, 23 W. 56 Street, New York.

Through November 17, *Twelve Scandinavian Designers*, Smithsonian Institution Traveling Exhibition. Busch-Reisinger Museum, Cambridge, Mass.

Through November 17, *U. S. debut of 40 modern masters* from the collection of France's *Musée National D'Art Moderne*. Institute of Contemporary Art, Boston, Mass.

Through November 20, *A Century of New England Architecture*, Smithsonian Institution Traveling Exhibition. Portland Museum of Fine Arts, Portland, Maine.

Through November, *Carpenter and Blacksmith in Early America*. Newark Museum, Newark, N. J.

Through December 8, *German Art of the 20th Century*. Museum of Modern Art, New York.

Through December 23, *Extended closing date 60th Anniversary Exhibition, Ends and Beginnings*. Cooper Union Museum for the Decorative Arts, Cooper Square, New York.

Through December, *The Silks and Toiles of the Neo-Classical Louis XVI Period*. The Scalmandrè Museum of Textiles, 57 East 57th Street, New York.

Through December, *Sao Paulo Museum of Modern Art IV Biennial*. Sao Paulo, Brazil.

Through January 5, *The Patron Church*. Museum of Contemporary Crafts, 29 W. 53 Street, N. Y.

November 3-24, *One Hundred Years of American Architecture*, Smithsonian Institution Traveling Exhibition. J. B. Speed Art Museum, Louisville, Kentucky.

November 4-10, *Tour de Decors*—exhibition of rooms and fashions to demonstrate relationship between decor and dress—sponsored by Women's Board of San Francisco Museum of Art. San Francisco Museum of Art.

November 4-25, *Recent Work by Harry Bertoina*, Smithsonian Institution Traveling Exhibition. Lowe Art Center, Syracuse University, N. Y.

November 5-26, *Good Design in Switzerland*, Smithsonian Institution Traveling Exhibition. Rensselaer Polytechnic Institute, Troy, N. Y.

November 5-26, *Midwest Designer-Craftsmen*, Smithsonian Institution Traveling Exhibition. Iowa State Teachers College, Cedar Falls, Iowa.

November 8, *Masque Bal International of Illinois Chapter, American Institute of Decorators*. Merchants and Manufacturers Club, Chicago.

November 10-December 4, *Contemporary American Glass*, Smithsonian Institution Traveling Exhibition. Akron Art Institute, Ohio.

November 11-15, *1957 National Hotel Exposition*. New York Coliseum.

November 19, 2 p.m. "Life with Rayon"—a spectacular of American Rayon Institute, Inc. Grand Ballroom, Sheraton-Astor Hotel, New York.

November 27-February 2, *Photographs of New York City* selected by Edward Steichen and the Museum of the City of New York. Museum of Modern Art, New York.

December 3, 4-8 p.m. *National Home Fashions League Christmas Bazaar*. Barbizon Plaza, 106 Central Park West, New York.

December 3-23, *Christmas Sale of Ceramics* by members of Greenwich House Pottery. 16 Jones Street, N. Y.

December 4-5, *Building and Research Institute Adhesives and Sealants Conference*. Shoreham Hotel, Washington, D. C.

December 6-February 2, *L. C. Tiffany Retrospective*. Museum of Contemporary Crafts, 29 W. 53 Street, New York.

December 8-12, *National Association of Display Industries Market Week*. New York Trade Show Building.

December 10-11, *Conference on Quality Vinyl Products in the Consumer Field*, by Plastics Film, Sheeting and Coated Fabrics Division of Society of the Plastics Industry. Hotel Commodore, N. Y.

December 18-February 23, *Architecture of Antonio Gaudi*. Museum of Modern Art, New York.

January 6-17, *International Home Furnishings Market*. Merchandise Mart and American Furniture Mart, Chicago.

January 19-23, *1958 Convention and Exposition of National Association of Home Builders*. Chicago.

January 19-24, *New York Home Furnishing Accessories Show*. New York Trade Show Building.

January 27-29, *Home Improvement Products Show*. Hotel Sherman, Chicago.

January 20-24, *Southwest Homefurnishings Market*. Dallas Homefurnishings Mart, Texas.

January 27-31, *Los Angeles Winter Furniture Market*. Los Angeles Furniture Mart.

February 3-7, *Western Winter Market*. Western Merchandise Mart, San Francisco.

March 5-April 27, *National Modern Home Furnishings Exhibition*. Brooklyn Museum, New York.

March 28-31, *12th Annual Convention-Exhibition of the National Office Furniture Association*. Convention Hall, Philadelphia.

April 17-October 19, *1958 Brussels World's Fair*.

May 18-21, *American Institute of Decorators' 27th Annual Conference*. Sheraton-Plaza Hotel, Boston, Massachusetts.

AIRFOAM INSPIRES

New Freedom
of Design



Here, **BROWN-SALTMAN**
makes it the constant factor in

advanced modular design


This is from the VARIATIONS group—designed by Martin Borenstein, A.I.A., I.D.I., for Brown-Saltman of South Gate, California.

Note how the fully interchangeable components achieve versatility seldom approached with such distinction.

Basic frame is 24" deep, widths are multiples of 24"—arms, legs and back-frames are detachable and interchangeable. All are available on open stock basis.

And the *constant factor* in chair, sofa, bench or other combination is AIRFOAM—full-depth reversible cushions—the focal point in every arrangement!

This is another example of what can be achieved where AIRFOAM has "graduated" from cushioning alternate to *standard basic component*. Goodyear, Foam Products Division, Akron 16, Ohio.

Airfoam 

MADE ONLY BY **GOODYEAR**
THE WORLD'S FINEST, MOST MODERN CUSHIONING

Airfoam—T.M. The Goodyear Tire & Rubber Company, Akron, Ohio

The human element

FABRICATED HOUSES FROM COMPONENT PARTS. By Norman Cherner. 208 pages, 8 $\frac{1}{4}$ " by 10 $\frac{1}{2}$ ". About 600 line drawings and halftone illustrations. Reinhold Publishing Corporation, New York, 1957. \$7.95.

For all concerned with the builder-made blights on our suburbs as well as the resourceful individual home seeker, dissatisfied with standard issue housing—for whom this book is primarily directed—Norman Cherner has provided an invaluable tool. What he has done is to demonstrate—with plans, sections, and elevations of 15 model houses—that low-cost small houses are obtainable without resort to either mass produced builder's housing or standardized prefabricated structures. And what's more, with individual distinction to boot.

Architect, interior designer, industrial designer Cherner has exhaustingly surveyed available means and materials to prove in his prototype designs that by using standard, mass produced elements "a good home craftsman" can build his own home with minimal professional help for under \$6,000 exclusive of land. Cherner's clean, catholic assortment includes panel, bent, girder, foundation and masonry, and quonset construction methods. His houses average about 700 square feet, which is about 200 feet larger than a comparable builder's house, according to the author, and each of his plans can be expanded to over 1,000 feet. All are designed to qualify for Title I F.H.A. financing. The book opens with a section reviewing construction costs, efficient use of space and materials, check lists for deciding on where to build and how to finance, and pointers on how to select plans according to region, site, and needs. Each of the six construction methods which Cherner employs in these 15 dwellings, several of which were previously constructed as builder's houses or privately commissioned model houses, is explained in photographs, text, and detailed drawings. The book concludes with a thorough cataloging of materials and methods for house building from concrete to structural framing, wall sheathing and roof decking, to heating systems and appliances, and on to storage walls and prefabricated fireplaces.

To the general concern with the esthetic and practical problems of low-cost dwellings Cherner has introduced a fresh approach that takes advantages from both mass produced builders' houses and factory-prefabricated houses—the human element willing.—L.W.

Mosaics—A Modern Folk Art

COURSE IN MAKING MOSAICS an introduction to the art and craft, by Joseph L. Young. 60 pages, 8 $\frac{1}{4}$ " by 7 $\frac{3}{4}$ ", more than 200 black and white photographs. Reinhold Publishing Corporation, New York, 1957. \$3.50.

A proposed plan for beautifying Hollywood with mosaic portraits of film stars embedded in the sidewalks leads Joseph L. Young to

ask "if the robed citizen of ancient Antioch could stroll upon mosaic representations of their gods, why should contemporary man be bashful?" With this pertinent question Mr. Young introduces the reader to a timely and informative *Course in Making Mosaics*.

Clearly this "fair daughter of European culture" is enjoying the kind of boom that only extravagant American enthusiasms know how to foster and clearly such booms have a way of getting out of hand. Since a do-it-yourself book on mosaics was inevitable, we should be especially grateful to have one of our first by a man who not only understands the value of encouraging people to become involved in the creative experiences of art but also realizes the dangers of encouraging people to believe they can create art by following a few simple diagrams and directions. As a European-trained mosaic muralist who has studied and worked extensively in the U. S., Mr. Young is peculiarly equipped to engender a creative interest in this centuries-old art among American do-it-yourselfers. He has studied under Karl Zerbe at the Boston Museum of Fine Arts, under Gyorgy Kepes at Massachusetts Institute of Technology, and has worked with various U.S. architectural firms executing mosaic murals throughout the country. Neither is this contemporary practitioner of an ancient art intimidated by the fantastic array of things that are being called mosaic in America today from shoe horns and shower stalls to cuff links and coffee tables. While others might balk at associating the splendors of Byzantine mosaics with mass-produced shower stalls, Mr. Young merely recognizes such an anomaly as an American oddity. Perhaps some day, he says, the sociologists will explain "why any art only begins to have value for Americans if it reaches the sublime by first progressing through the ridiculous."

Specifically, this little book is actually what its subheading implies—an introduction to the art and craft of making mosaics. It not only introduces the beginner to materials and techniques and offers him practical methods for designing and executing his own mosaics, but it places his efforts in their proper historic context by briefly reviewing the background of this fascinating art. There is also a section devoted to mosaic techniques used by professionals and the course concludes with a consideration of the work of two outstanding contemporary mosaicists—the Italian Gino Severini, and the Mexican Juan O'Gorman—M. P.

Decorative Perennial

DECORATIVE ART 1957-58. *The Studio Year Book of Furnishing and Decoration, Volume 47*, edited by Rathbone Holme and Kathleen M. Frost with a special feature by Jaap Penraat. 160 pages 11 $\frac{1}{2}$ " by 8 $\frac{3}{4}$ ", 520 illustrations, 18 in color. The Studio Publications, London and New York, 1957. \$8.95.

Anyone who has tried to reconstruct the home furnishing and decorative styles of a particular historic era can hardly fail to appreciate what an easy time of it future historians will have

with such ready-made 20th-century sources as *Decorative Art, the Studio Year Book of Furnishing and Decoration* of which the 47th volume has just appeared.

Like its predecessors, *Decorative Art, 1957-58* represents a masterful job of editing and crystallizing the year's outstanding accomplishments in home furnishings and accessories on an international scale. Twenty countries are represented in some 520 illustrations of house and apartment interiors, furniture, glass, ceramics, rugs, fabrics, wallpapers, lighting, tableware and silver.

A featured dividend of this 1957-58 volume is a discussion of "The Progressive Trend" by the noted Dutch architect and industrial designer Jaap Penraat, who places the responsibility for the contemporary design of any period squarely on the shoulders of its rebels. If it were not for this rebellious minority "who feel compelled to oppose not only the accepted conventions of the old, but also the inertia and superficialities which are anathema to the expression of an individuality of its own age," Mr. Penraat contends, there would be no reason for any style of furnishing ever to become outmoded. The majority, however, are made up of those who like to be considered currently smart. It is the members of this group, says Mr. Penraat, who are responsible for the "half-baked imitations" that generally become more acceptable to the masses than their prototypes. When this happens, the crusading minority are driven to search for new fields of expression.

With Mr. Penraat's thesis in mind, the year's work as it appears in this lavish annual would seem to be lacking in rebellious spirit. There is, nevertheless, enough evidence of it to be certain that progressive tendencies have not been driven completely underground. Clearly the year's greatest amount of innovation and originality is to be found in such decorative accessories as ceramics, textiles, and glass. Oddly enough the design of hard floor coverings is given almost no attention in this international review of decorative art and yet that would seem to be one of the fields especially inhabited by crusading rebels today.—M.P.

Dialectic for decorators

A PHILOSOPHICAL APPROACH TO COLLECTING AND DECORATING. By Bruce Wear. 85 pages, 7 $\frac{1}{4}$ " by 9 $\frac{1}{2}$ ". Three full color photographs of rare art objects. Commercial Publishers, Tulsa, Oklahoma. 1956. \$7.50.

According to the author, three of the issues of modern concern are "architecture, decorative tableware, and religion." With this rather peculiar approach to the 20th Century, Mr. Wear serves up a pot pourri of philosophical speculation, platitudes, and sketchy history, tenuously related to the sport of collecting fine art.

Wise words on the proper mental climate for gathering *objects d'art* and the cosmic role of the decorator as an accomplice in creating a place for mankind in the universe, provide creditable if unoriginal advice.—W.B.

Kirsch BRINGS QUALITY

TO *Café* CURTAINS

1" Diameter solid brass. Seamless tubing, .015" thick, beautifully finished. Finials have inner and outer retaining rings for straight positioning. Brackets adjust for 2½" to 3½" projection.



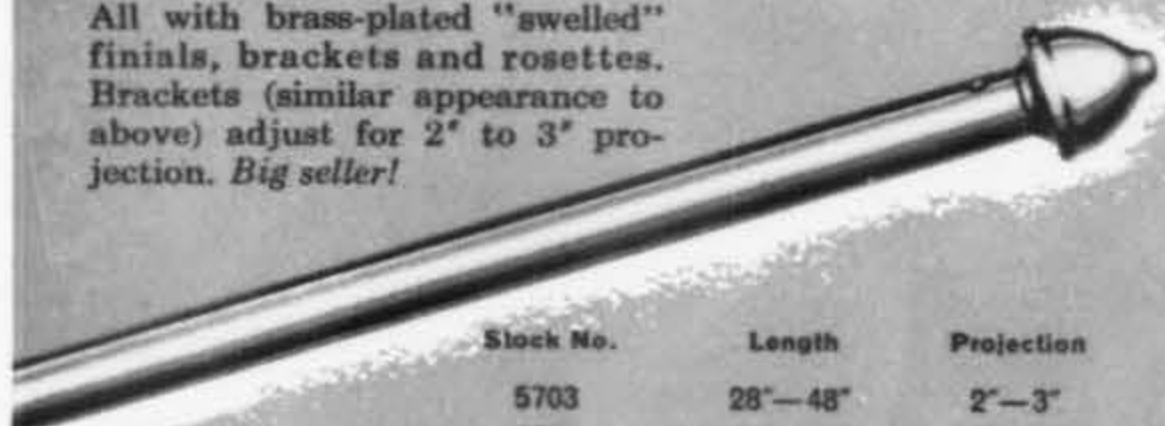
Stock No.	Length	Projection
5743	30"-52"	2½"-3½"
5745	52"-90"	2½"-3½"
5746	66"-120"	2½"-3½"

¾" Diameter solid brass. Seamless tubing similar to the above, and in even greater demand. Brackets, similar style to above, adjust for 2" to 3" projection.



Stock No.	Length	Projection
5713	30"-52"	2"-3"
5715	52"-90"	2"-3"
5716	66"-120"	2"-3"

½" Diameter brass-plated steel, in three beautiful finishes of rod. All with brass-plated "swelled" finials, brackets and rosettes. Brackets (similar appearance to above) adjust for 2" to 3" projection. *Big seller!*

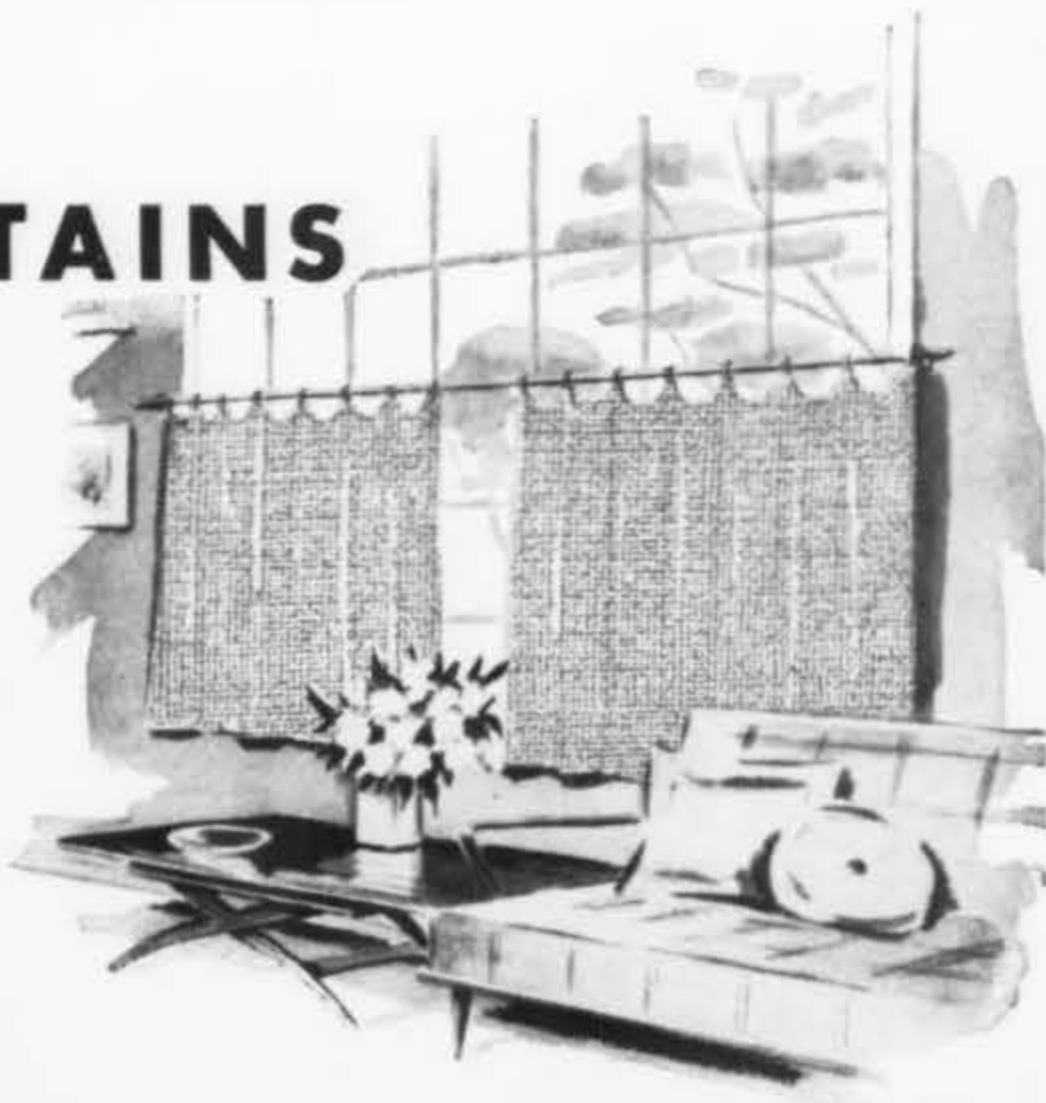


Stock No.	Length	Projection
5703	28"-48"	2"-3"
5704	48"-86"	2"-3"
5705	66"-120"	2"-3"

With Rods Brass Plated (63) Ivory (251) Black (591)

Kirsch

DRAPERY HARDWARE



ADJUSTABLE ROUND ROD SETS

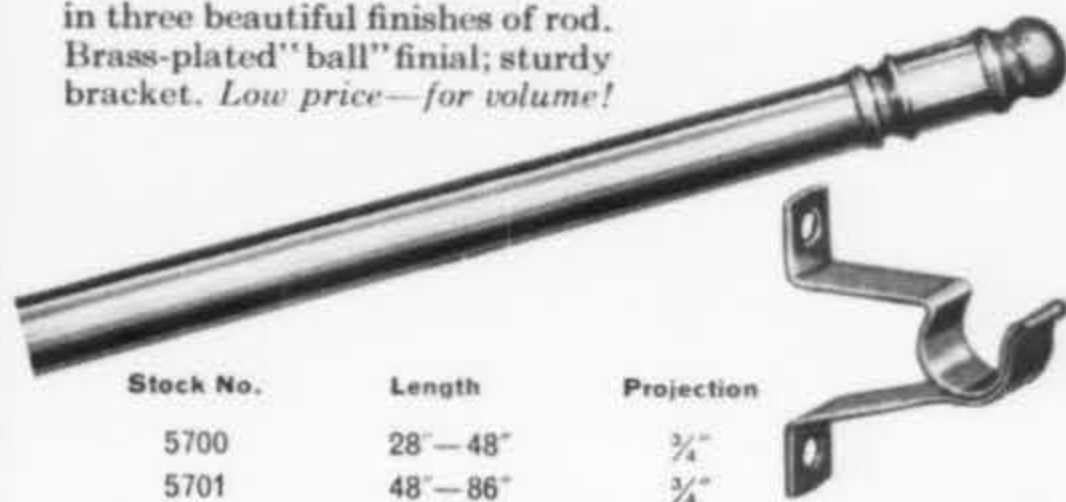
IN 1", ¾", ½" AND ⅜" DIAMETERS

Any cafe curtain or tier-on-tier is only as good as the rod that supports it. Now you can offer your customers beautiful, strong, durable round rod sets from Kirsch—*"The name you know and trust"*.

Here's a *complete set-up*... the two smaller sizes are available in **THREE** finish-color combinations; the two larger sizes in seamless *solid brass* tubing, precision-sized for *almost imperceptible* overlap. All packaged with mounting screws... priced to offer superb value—**AT FULL MARK-UP** for dealer profit. Definitely the **FINEST** cafe rod purchase!

COMPLETE LINE OF CAFE ROD RINGS AVAILABLE

⅜" Diameter brass-plated steel, in three beautiful finishes of rod. Brass-plated "ball" finial; sturdy bracket. *Low price—for volume!*

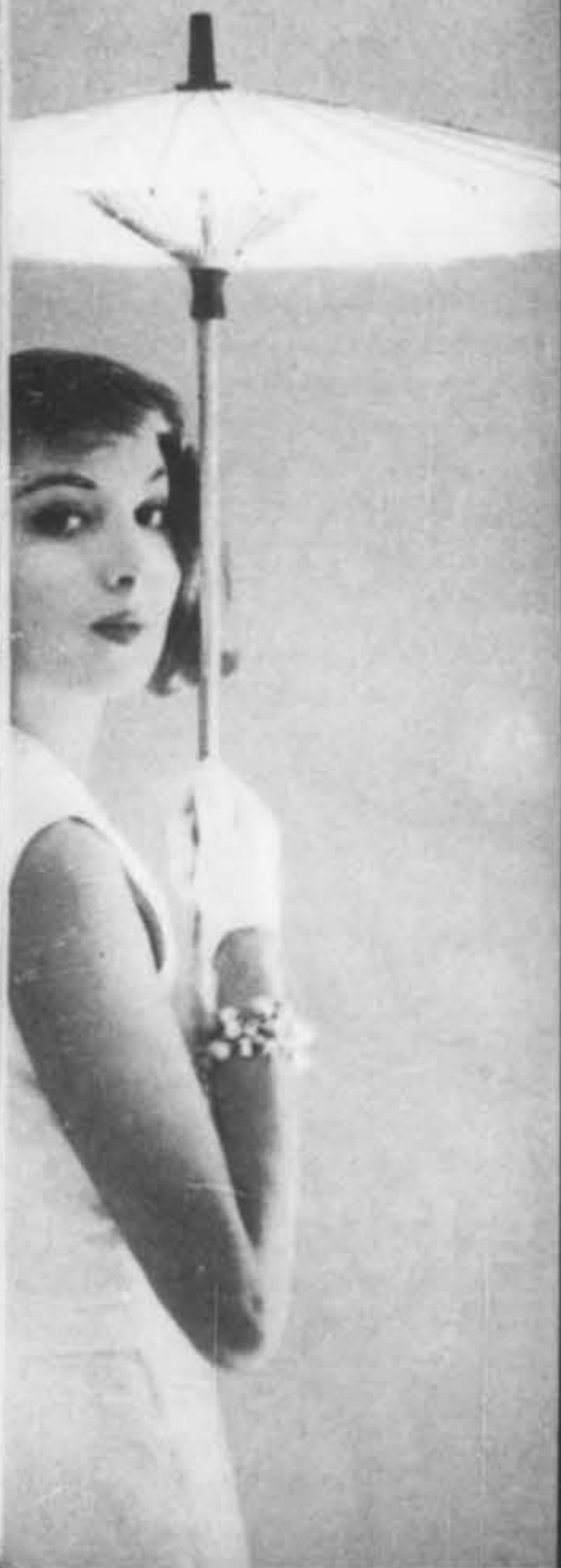


Stock No.	Length	Projection
5700	28"-48"	¾"
5701	48"-86"	¾"

With Rods Brass Plated (63) Ivory (251) Black (591)

ORDER FROM KIRSCH CO., STURGIS, MICHIGAN, OR BRANCHES

for you
who would
live in a
very
special
world

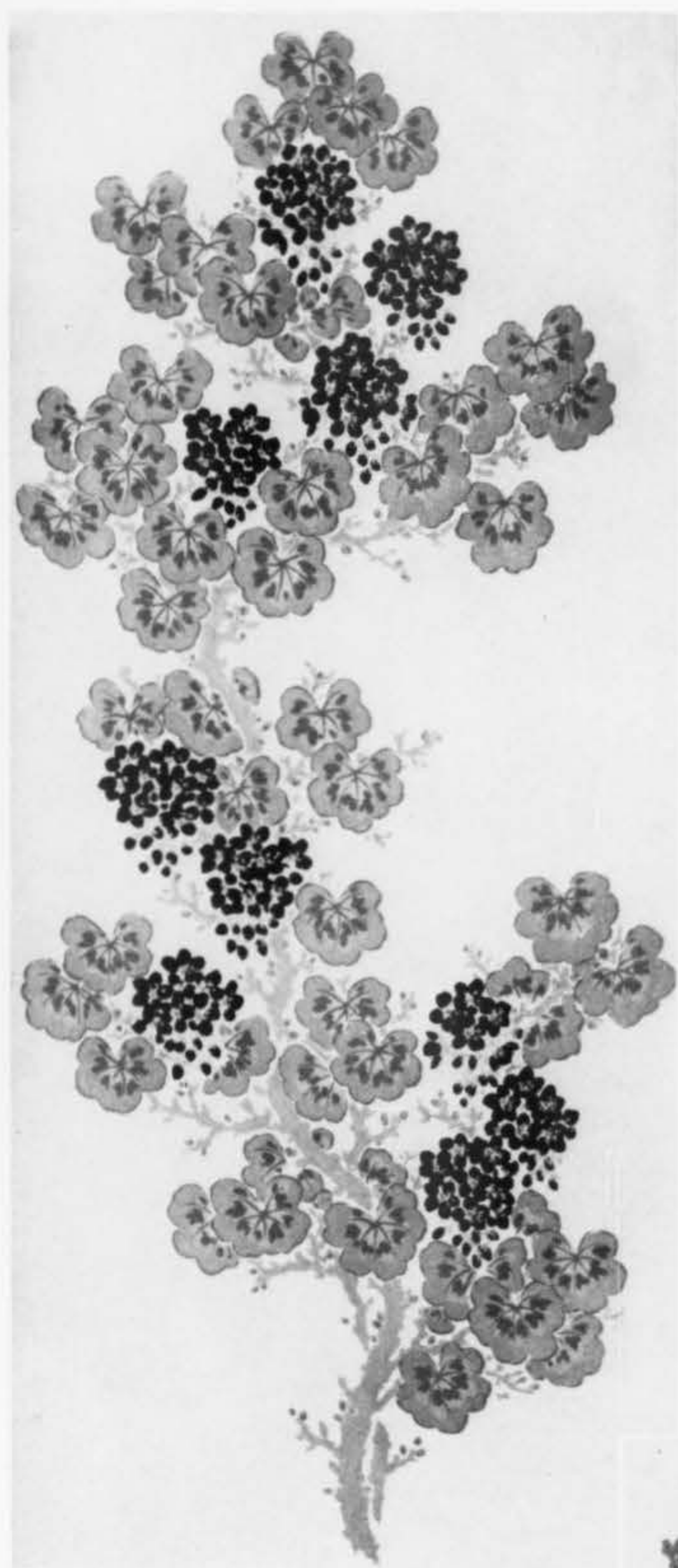


Through decorators, dealers, architects

Designed by Bertha Schaefer

M
SINGER
& SONS

36 EAST 19TH STREET • 41 EAST 57TH STREET, NEW YORK
CHICAGO • BOSTON • LOS ANGELES • DALLAS • SAN FRANCISCO



panel 5

"California Geranium"

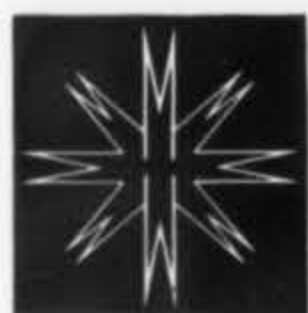
... a fresh, new design
with that hand-painted look.

by *Robert Crowder*

Usable in separate groups
or in sequence.



*Miniatures, in four completely different colorings, available
for immediate mailing.*



MUSEUM WALLPAPERS INC.

RENVERNE CORP.
515 Madison Avenue
New York City 22

BASSET & VOLLUM, INC.
Merchandise Mart
Chicago 54

PHELAN'S of DALLAS
6031 Luther Lane
Dallas, Texas

JOHN ROLLER, INC.
108 N. Robertson Blvd.
Los Angeles 48, Calif.

CERTIFICATE

July 24, 1957

- * Article: Bronze incense burner
- * Design: A buddha riding on a temple dog
- * Size: 10 2/1" X 16"
- * Age: 1750-1800
- * Owner: Kinsaburo Ueda

Certified by The Tokyo Art Club as being an old valuable work of art, and as the above description.

Signed by;

記載の事項適正なる事を證明す



Bronze incense burner, depicting Buddha riding on a temple dog. One of the many authenticated pieces of antique oriental art from the extensive Gene Thall collection of Far Eastern decorative accessories.

gene thall / 210 fifth avenue, new york



Represented by Marie S. O'Donnell, Jackson Square, San Francisco • George Steinfeld, Decorative Center, Dallas
Hargri, Inc., 212 W. Kinzie Street, Chicago • Hargri of Florida, Inc., 3811 North Miami Avenue, Miami

Largest tufted carpet ever known to be manufactured

Custom Floor Covering Mills, manufacturers of floor coverings of *seamless* perfection for commercial as well as residential interiors, proudly announce another outstanding custom installation. Believed to be the largest tufted carpet ever manufactured, this contract installation of Custom Ballet in a Special Blue color, was tufted 25'7" in width and 85'6" in length — *without a Single Seam!* Although completely custom made in size, texture, and color, this nylon and viscose floor covering was shipped in only two weeks, and is now installed in the impressive Jonathan Logan Showrooms in New York City.

another outstanding **CUSTOM** floor covering installation

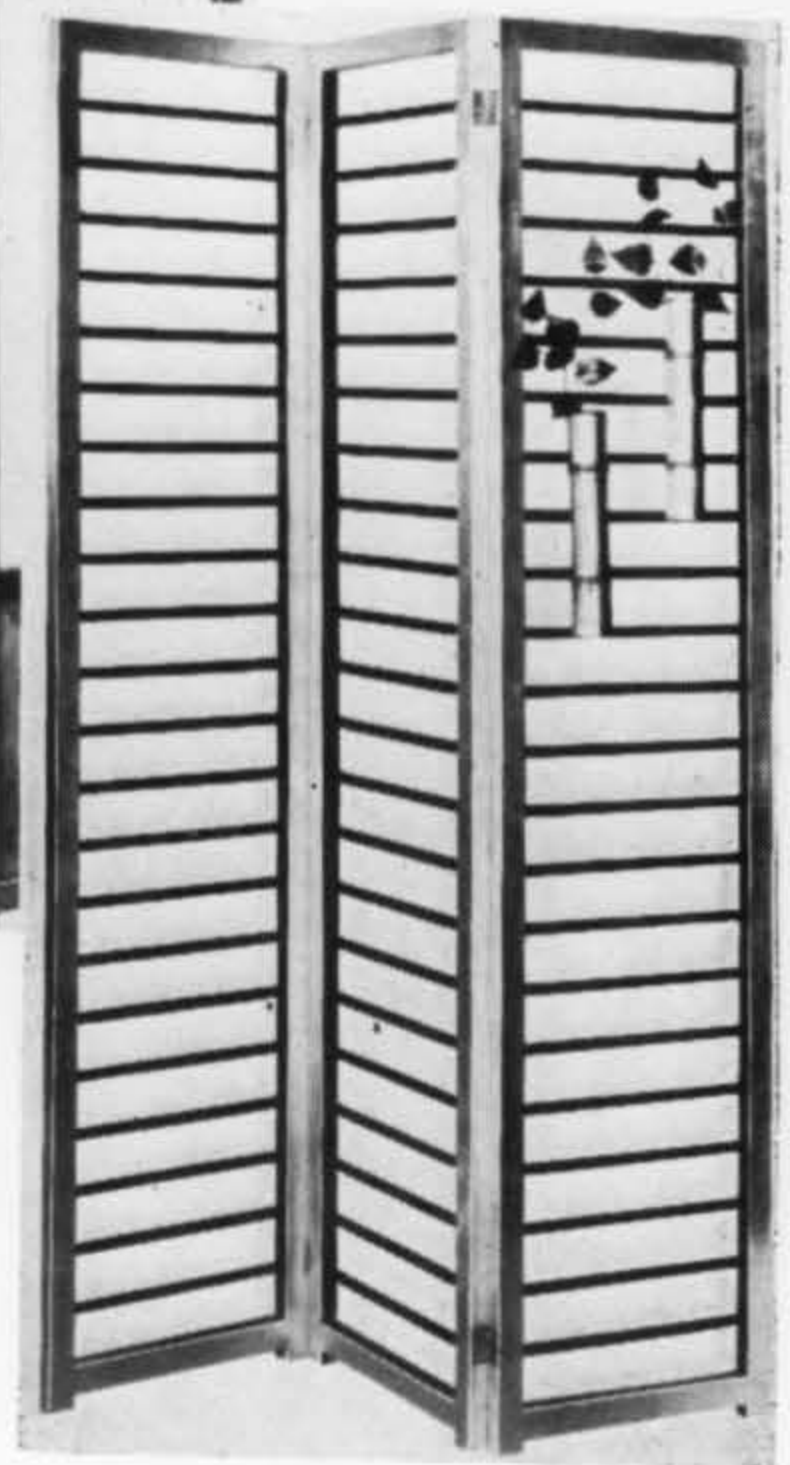
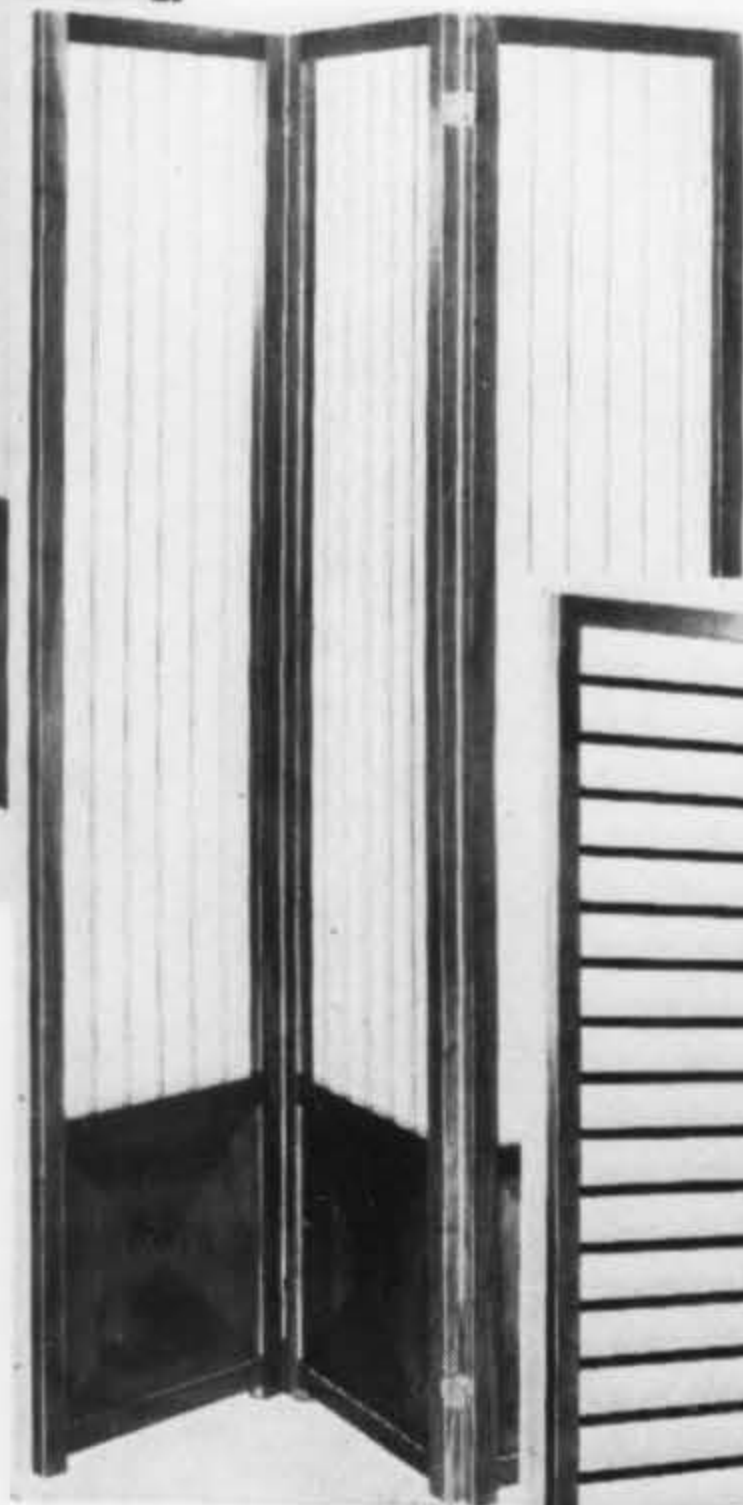
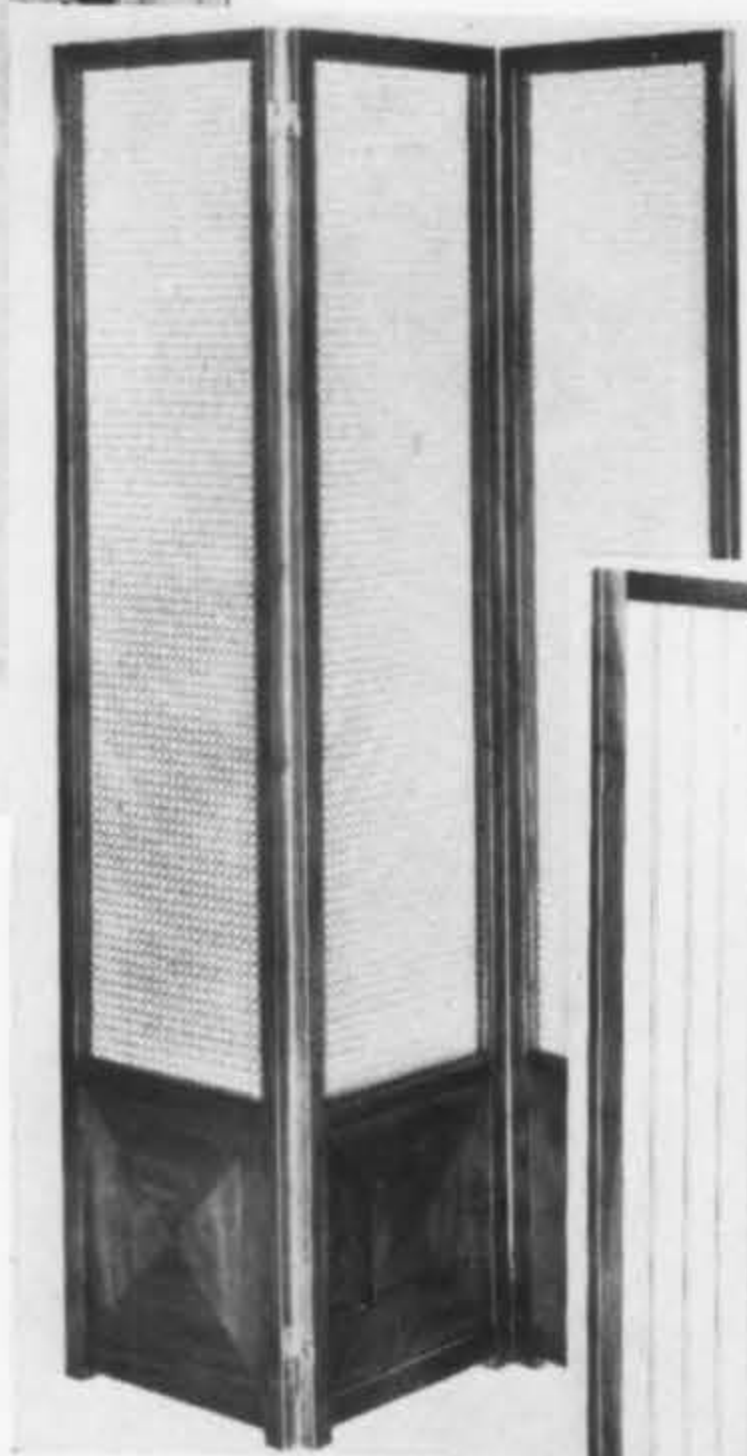
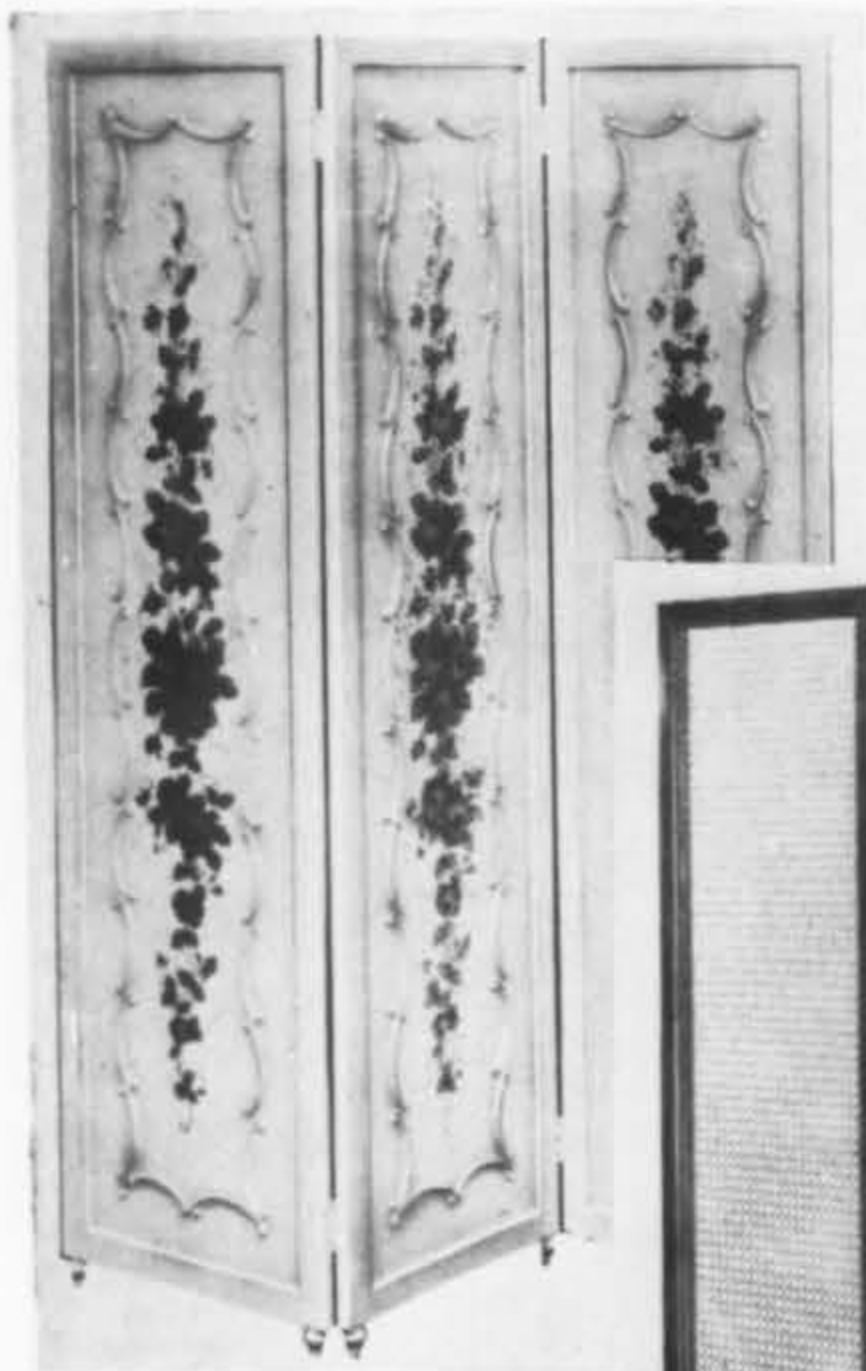


JONATHAN LOGAN SHOWROOMS, NEW YORK CITY • Distributed by: GOTHAM CARPET ASSOCIATES, INC., NEW YORK CITY

Decorators and dealers address inquiries to the Mill regarding our complete line of custom wool, nylon viscose, and viscose floor coverings available in any width, seamless, up to 30'; also L-T-U-shaped, at no extra charge. About \$11.50 to \$27.00 a square yard, Retail.

CUSTOM Floor Covering Mills
413 W. HAWTHORNE — DALTON, GEORGIA

DISTRIBUTORS: THEODORE JOHNSON CARPET COMPANY, St. Paul, Chicago, Detroit, St. Louis, Cleveland, Oklahoma City, Dallas, Sioux Falls, Milwaukee
VOL T. BLACKNALL COMPANY, Atlanta, Birmingham • WILLIAM GOLD, INC.; KENMORE CARPET COMPANY; P.R.M.; GOTHAM CARPET ASSOCIATES, INC.;
DUNCAN OTHEN CARPET COMPANY; ERNEST TREGANOWAN; VOGUE CARPET CORP., New York and eastern states • CUSTOM CARPET COMPANY, Rochester,
New York • MOORE'S WHOLESALE FURNITURE, Miami.



"Charleton"®
creates a
distinguished group
of hand made and
hand decorated
**ROOM
DIVIDERS**

*Illustrated
Booklet on
Request*

Abels, Wassoberg & Co., Inc.
21 EAST 26th STREET, NEW YORK 10, N. Y.

Chicago: Space 1575, Merchandise Mart
Los Angeles: Marsh-Fairchild, 527 W. 7th St.
Grand Rapids: Grand Rapids Exhibition Bldg.



"Nile Festival"... an unusual
and decorative background for
the smart interior... inspired
by the fascinating wall paintings
of the ancient Egyptians.

4000 CHEVY CHASE DR., LOS ANGELES 39
2908 EUCLID AVE., CLEVELAND 15
DECORATOR SHOWROOMS

515 Madison Ave., New York 22
104 S. Robertson Blvd., Los Angeles 48
2908 Euclid Ave., Cleveland 15

Furniture by
MONTEVERDE-YOUNG



CHICAGO / The Warner Co.
ATLANTA / Dwasikin, Inc.
TEXAS / Roy Jacobs Co.
SAN FRANCISCO / Wallpapers, Inc.

SCENIC

WALLPAPER

DECEMBER
is the month for
Interiors
semi-annual
DIRECTORY
issue

of

**AMERICA'S
GREAT
SOURCES**

... listing main addresses and telephone numbers of manufacturers and distributors of quality interior furnishings, equipment, and services ... a truly comprehensive buyer's guide to America's Great Sources.

Everyone of the over 600 names listed in the directory are INTERIORS advertisers all of whom have advertised their products in INTERIORS during 1957.

Be on the lookout for this permanent reference volume ... you'll use it many times.

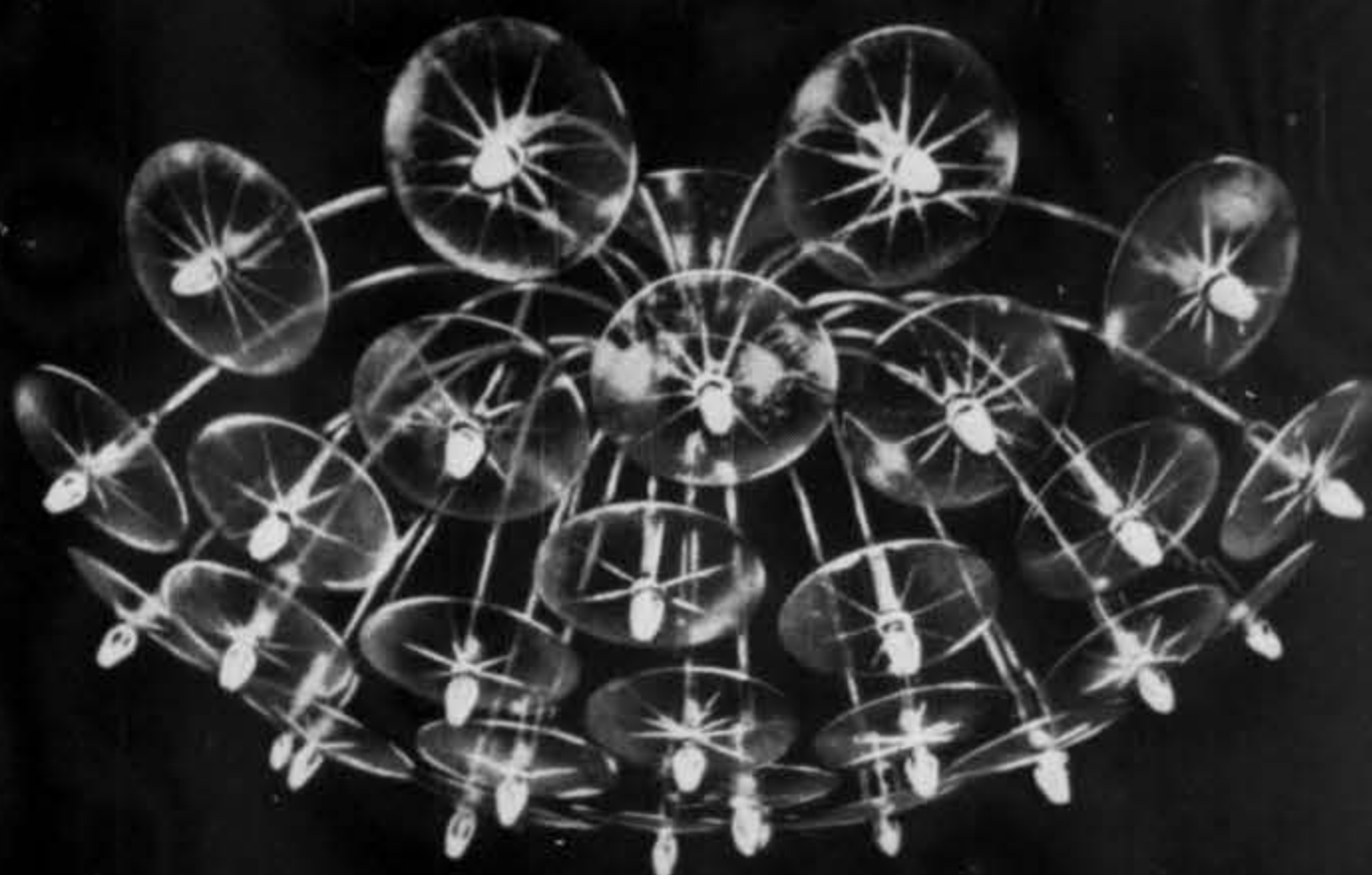
Also watch for INTERIORS contract series '58.

Next month:
RELIGIOUS INTERIORS
... #12 in series '57.

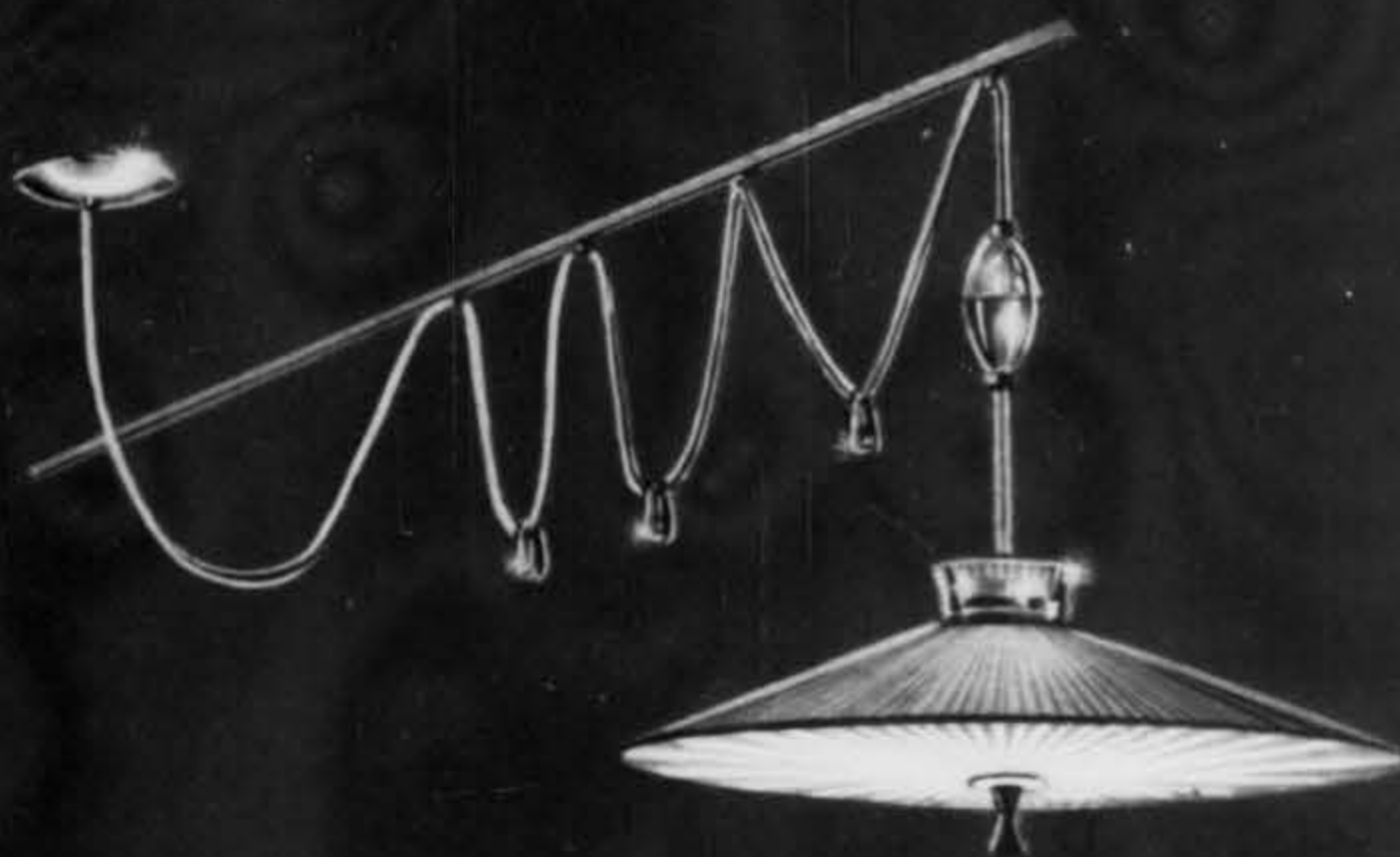
THESE AUTHORIZED DISTRIBUTORS CAN HELP YOU SOLVE YOUR LIGHTING PROBLEMS

- ALABAMA**
Birmingham: Mayer Elec. Sup. Co. Wells Elec. Sup. Co., Inc.
Mobile: F. E. Smith Elec. Co.
ARIZONA
Phoenix: New State Elec. Co.
Tucson: Beacon Ltg. Fix. Co.
ARKANSAS
Little Rock: Adcock Lighting & Sup.
CALIFORNIA
Bakersfield: San Joaquin El. Whlsc. Co.
Costa Mesa: Harry M. Whetsel Ltg.
Los Angeles: The Lightrend Co.
Sacramento: Hobrecht Ltg. Fix. Co.
San Diego: Coast Elec. Co. Ratner Elec. Co.
San Francisco: California Elec. Sup. Co.
COLORADO
Denver: The Central Elec. Sup. Co.
CONNECTICUT
Bridgeport: B. M. Tower Co. Inc.
Hartford: Beacon Ltg. Sup. Company
New Haven: Grand Light & Supply Co.
Stamford: Marle Co.
Waterbury: Starbuck Sprague Co. Suburban Supply Co.
DISTRICT OF COLUMBIA
Washington, D. C.: Maurice Elec. Sup. Co. National Elec. Wholesalers
FLORIDA
Daytona Beach: Hughes Supply, Inc.
Ft. Lauderdale: Edison Elec. Sup. Co.
Gainesville: Hughes Supply, Inc.
Miami: Edison Elec. Sup. Co. Farrey's Wholesale Hdwe. Seymour Ltg.
Orlando: Hughes Supply, Inc.
Pompano Beach: Southland Ltg. Fix. Co.
St. Petersburg: D. C. Damm Ltg.
W. Palm Beach: Edison Elec. Sup. Co.
GEORGIA
Atlanta: Atlanta Ltg. Fix. Co. Noland Co.
ILLINOIS
Chicago: American Elec. Sup. Co. Englewood Elec. Sup. Co. Harlo Electrical Sup. Steiner Elec. Co. Wholesale Elec. Sup. Co.
Elgin: Fox Elec. Sup. Co.
Rockford: Englewood Elec. Sup. Co.
Springfield: United States Elec. Co.
INDIANA
Gary: Englewood Elec. Sup. Co.
Ft. Wayne: Schlatter Hdwe. Co.
Indianapolis: Farrell Argast Elec. Co.
South Bend: Englewood Elec. Sup. Co.
IOWA
Des Moines: Weston Lighting, Inc.
KANSAS
Kansas City: W. T. Foley Elec. Co.
KENTUCKY
Louisville: Henry J. Rueff Co.
LOUISIANA
Baton Rouge: Electrical Whlsc., Inc.
New Orleans: Electrical Supply Co. Interstate Elec. Co.
Shreveport: Interstate Elec. Co.
MAINE
Bangor: Standard Elec.
MARYLAND
Baltimore: Atlantic Illum. Co. Hoffman Elec. Sup. Co.
Hagerstown: Noland Co.
MASSACHUSETTS
Boston: Boston Lamp Co. Henry L. Wolfers Co. Mass. Gas & El. Light Co.
Fitchburg: Service Elec. Sup. Co.
Lawrence: Finberg Supply
Lowell: Middlesex Hdw. & Sup. Co.
Pittsfield: Carr Supply Co.
Springfield: Eastern Elec. Sup. Co.
Waltham: Service Elec. Mfg. Co.
Worcester: Benjamin Elec. Sup.
MICHIGAN
Benton Harbor: West Mich. Elec. Sup. Co.
Detroit: Madison Elec. Co. Michigan Chandelier Co.
Kalamazoo: L. R. Klose Elec. Co.
Muskegon: Fitzpatrick Elec. Sup. Co.
MINNESOTA
Minneapolis: Northland Elec. Sup. Co.
St. Paul: Lax Elec. Co.
MISSISSIPPI
Jackson: Stuart C. Irby Co.
MISSOURI
St. Louis: M. K. Clark Co.
MONTANA
Billings: Glacier State Elec. Sup.
Great Falls: Glacier State Elec. Co.
Kalispell: Glacier State El. Sup. Co.
NEBRASKA
Omaha: Electric Fix. & Sup. Co.
NEW JERSEY
Camden: Flynn's Camden Elec. Co.
Phillipsburg: Leidy Elec. Co.
Wildwood: Franklin Elec. Sup.
NEW MEXICO
Albuquerque: State Elec. Sup. Co.
NEW YORK
Albany: Meginnis Electrical Corp.
Buffalo: Buffalo Incandes. Lt. Co.
Elmira: Brady Supply Corp.
Liberty: Liberty Elec. Sup. Co.
Monticello: Monticello Supply Co.
Nanuet: Rockland Elec. & Sup. Corp.
Poughkeepsie: Electra Supply Co., Inc.
Rochester: Rowe Elec. Sup. Co. Royalite Co.
Schenectady: M. Gold & Son
Syracuse: Superior Elec. Corp.
NORTH CAROLINA
Charlotte: Independent Elec. Sup.
Durham: Noland Co.
Kinston: Kinston Elec. Co.
Raleigh: Bernhard Supply Co.
Winston-Salem: Noland Co.
OHIO
Akron: The Sacks Elec. Sup. Co.
Canton: Electric Sales Co.
Cincinnati: B. & B. Elec. Co.
Cleveland: The H. Leff Elec. Co.
Columbus: Elgee Electric
Dayton: Martin Elec.
Toledo: Gross Elec. Fixture Co.
Youngstown: Mart Industries, Inc.
OKLAHOMA
Oklahoma City: Hunzicker Bros.
OREGON
Eugene: Lighting by Jerry
Portland: Malloy Robinson Co.
PENNSYLVANIA
Allentown: Coleman Elec. Company
Erie: Kraus Elec. Co.
Harrisburg: Fluorescent Supply Co.
Johnstown: Reese Elec. Sup. Co.
Lancaster: Jno. E. Graybill & Co.
New Castle: Midwest Elec. Sup.
Norristown: Norristown Elec. Sup. Co.
Philadelphia: Ace Ltg. Fix. Co. Albert Acker Co. Gold Seal Elec. Sup. Co. Sylvan Elec. Fix. Co. W. Phila. Elec. Sup. Co.
Pittsburgh: Allied Elec. Sup. Co. Argo-Life Studios
Reading: Coleman Elec. Co.
Scranton: Lewis & Reif, Inc.
Uniontown: Pioneer Electrical Dist.
Wilkes-Barre: Anthracite Elec. Sup.
York: Jno. E. Graybill
RHODE ISLAND
Pawtucket: Major Elec. Sup. Co.
Providence: City Hall Hdwe. Co.
SOUTH CAROLINA
Columbia: Capitol Elec. Sup. Co. Noland Co.
Greenville: Sullivan Hdwe. Co.
TENNESSEE
Knoxville: Roden Elec. Sup. Co.
Memphis: Belvedere Lighting Co.
Nashville: Nashville Elec. Co.
TEXAS
Amarillo: Nunn Elec. Sup. Corp.
Austin: Flynn's Camden Elec. Co.
Dallas: Cockrell-Winniford Co. Rogers Elec. Sup. Co.
El Paso: Lighting Unlimited
Ft. Worth: Anderson Fixture Co.
Houston: Ideal Ltg. Fix. Co. Marlin Associates
Worth: Worth Elec. Sup. Co.
Lubbock: Homer G. Maxey
Nunn: Nunn Elec. Sup. Corp.
San Antonio: Straus-Frank Co.
UTAH
Salt Lake City: Sharp Elec. Co.
VIRGINIA
Newport News: Centralite Sup. Co.
Richmond: Atlantic Elec. Sup. Co. A. E. Allen Inc.
Roanoke: Noland Co.
WEST VIRGINIA
Charleston: Virginian Elec., Inc.
WASHINGTON
Seattle: Seattle Lighting Fix. Co.
Spokane: Columbia Elec. & Mfg. Co.
WISCONSIN
Appleton: Moe Bros. Northern Co.
Milwaukee: Lappin Elec. Co. Standard Elec. Sup., Inc.
ALASKA
Anchorage: Northern Supply
CANADA
Calgary, Alberta: Electrical Wholesalers Ltd.
Edmonton, Alberta: Alberta Electrical Supplies
Montreal: Ideal Elec. Co. The Gray Elec. Co.
Toronto: Revere Electrical Dist. Toronto Elec. Sup. Co.
Vancouver: McLaren Elec. Ltd.
Winnipeg: Dominion Elec. Ltd.
CUBA
Havana: The Independent Elec.
HAWAII
Honolulu: Hawaiian Ltg. & Sup.
PUERTO RICO
San Juan: Albert E. Lee

**WHETHER
YOU
WANT
elegant
decorative
lighting**



**... or
functional
modern
with a
fashionable
flair**



**you'll find the
answers ... for public or
residential interiors ... at**

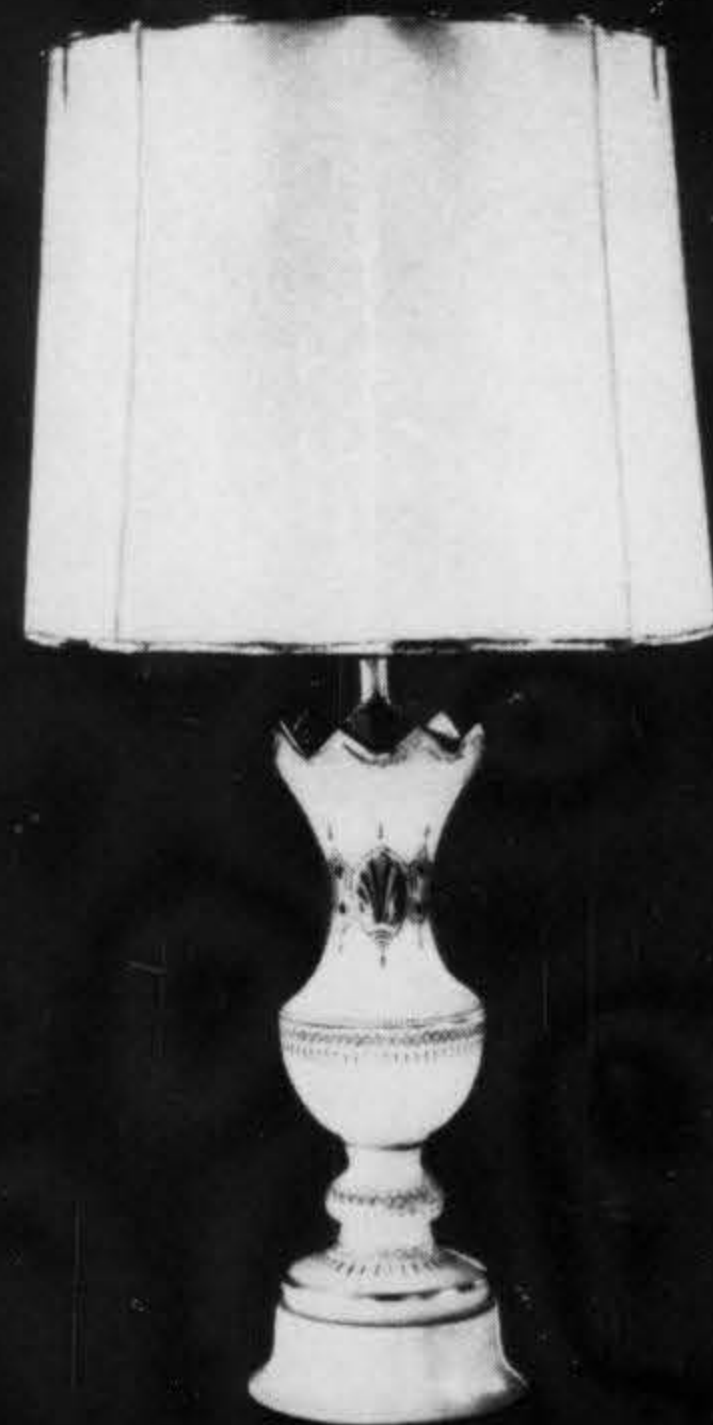
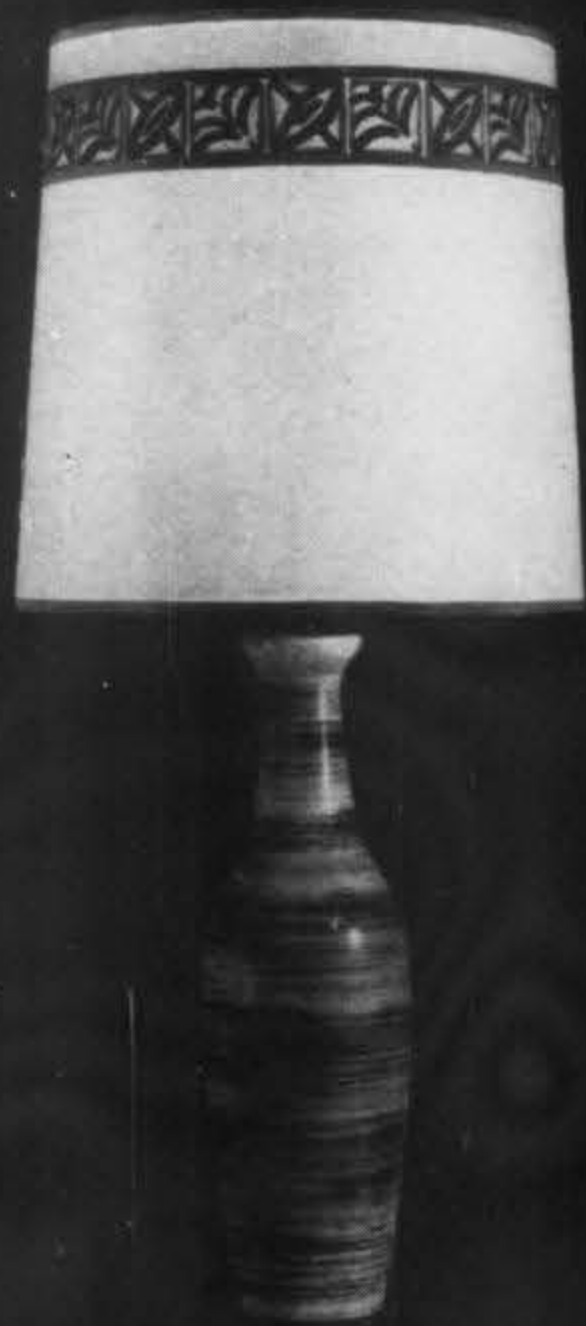
LIGHTOLIER 

11 E. 36 ST., NEW YORK • 1267 MERCHANDISE MART, CHICAGO AND AT THE AUTHORIZED DISTRIBUTORS LISTED LEFT.

WRITE TODAY TO DEPT. ID117 FOR A FREE FULL COLOR, 16-PAGE PORTFOLIO OF DECORATIVE LIGHTING BY LIGHTOLIER

OUR *Decorator
Galleries*

PRESENT EXCLUSIVE
COLLECTIONS FOR
MODERN



...OR
Traditional

INTERIORS

YOU'LL FIND THE PERFECT
ANSWER TO EVERY LIGHTING
NEED...FOR PUBLIC OR
RESIDENTIAL AREAS...AT

LIGHTOLIER 

11 E. 36 ST., NEW YORK • 1267 MERCHANDISE MART, CHICAGO

DESIGNER: BØRGE MOGENSEN M.A.A.



τ

WICKBERG IMPORTERS OUR NEW SHOWROOM... **HOTALING PLACE AT JACKSON SQUARE**
SAN FRANCISCO 11, CALIFORNIA. ALSO: **NEW YORK** LUTEN CLAREY STERN 50 EAST 64TH STREET.
CHICAGO DENST AND SODERLUND 148 EAST ONTARIO. **HAVANA** DECOR INTERNATIONAL
A AVE NO 8401 ESQUINA CALLE 84 MIRAMAR MARIANAO CUBA. CATALOGUE AVAILABLE, ONE DOLLAR

B.F. Goodrich

Versatile Texfoam puts stylish comfort in hotels



Parker Brothers Furniture Mfg. Daytona Beach, Florida

B.F. Goodrich

Texfoam cushioning

This gracefully simple **PARKER BROTHERS** chair was designed expressly for Florida's fabulous new Diplomat Hotel and Country Club. It features the softest Texfoam comfort. Designer Harold Parker uses 100% B. F. Goodrich Texfoam because Texfoam has so many shapes and sizes from which to choose, and because Texfoam offers three *reliable* compressions — Standard, Soft and Super-Soft. Of course, there

is always neat comfort that never needs fluffing or plumping and soft, rugged durability that withstands a hotel's heavy traffic without sagging, lumping or losing its shape.

But find out for yourself about the cushioning that's so versatile and comfortable. Write B. F. Goodrich Sponge Products, a division of The B. F. Goodrich Company, 361 Derby Place, Shelton, Connecticut.



DINOLEVI

AMERICA'S LEADING IMPORTER OF VENETIAN FURNITURE

NEW YORK: 1246 SECOND AVENUE AT 65TH STREET, LEHIGH 5-8333

FLORENCE: VIA DE FOSSI 33, ROSSO VENICE: SAN MARCO 3490

OFFICES & WAREHOUSE: 521 EAST 72ND STREET, NEW YORK 21



18TH CENTURY VENETIAN SETTING BY JOHN EARLEY RIECK OF VALERIAN S. RYBAR INC.

BESSARABIAN RUG FROM COUREY



White & Hermann, Architects

Photo: Phil Fein

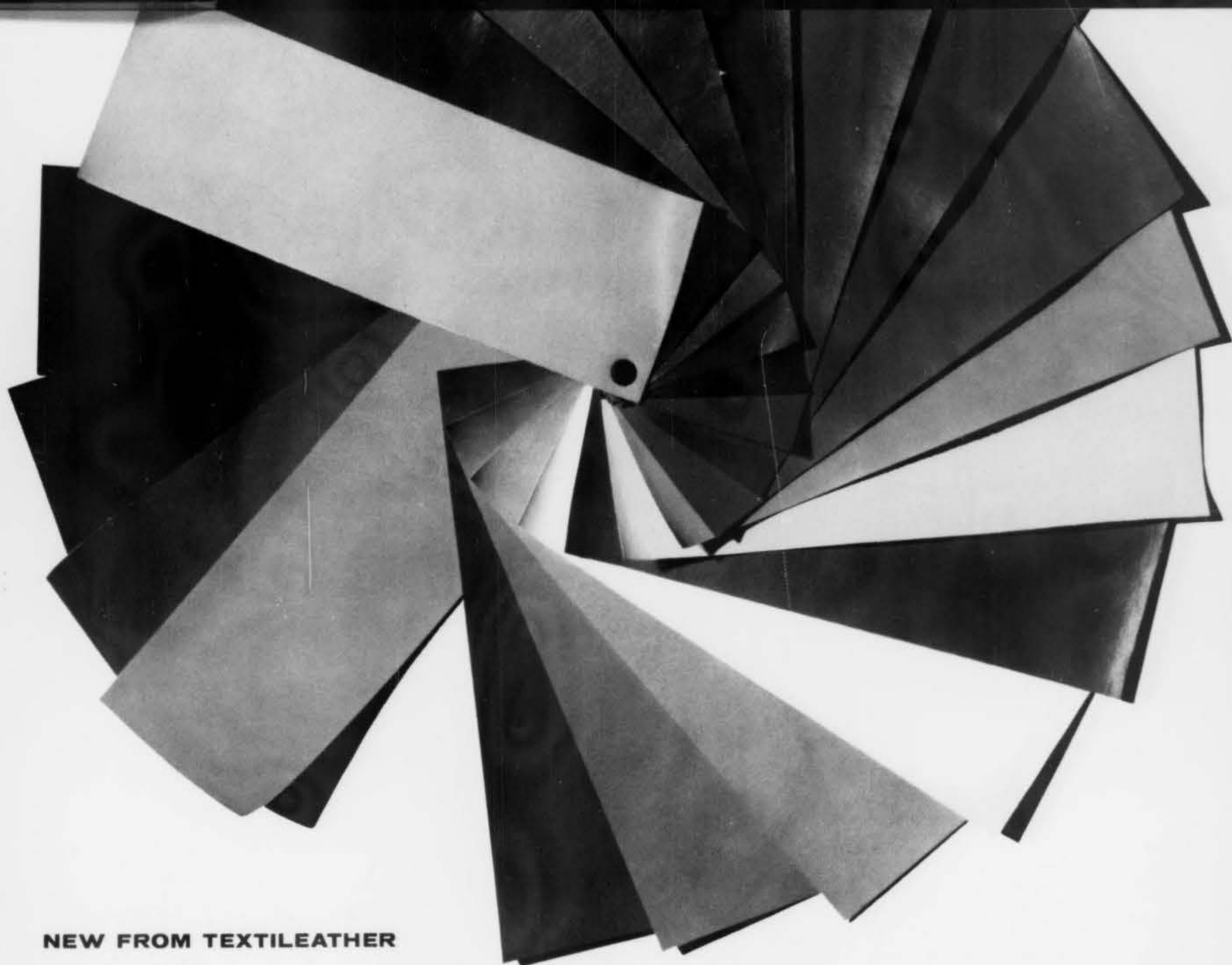
**CALIFORNIA
REDWOOD**



Freedom of design is assured with versatile, easy-to-work

California redwood. Interior designer and architect alike find an endless variety of patterns and textures in redwood architectural woodwork. And they specify "CRA-Certified Dry" grades for dependable quality.

CALIFORNIA REDWOOD ASSOCIATION • 576 SACRAMENTO STREET • SAN FRANCISCO 11



NEW FROM TEXTILEATHER

1958 HOLIDAY COLOR LINE

in these 6 popular patterns



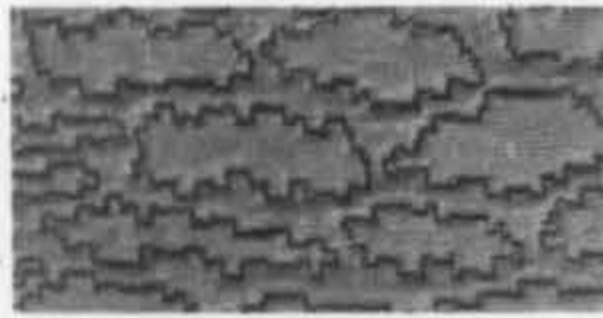
Holiday — a rich, subtly grained leather effect.



Straw — a fine woven grass pattern, excellent detail.



Louvaine (1/2 size) — tapestry effect inlaid with a harmonizing thread.



cirrus (1/2 size) — 3 dimensional matelasse in a cloud-like pattern.



Springtime (1/4 size) — most authentic floral brocade ever produced.



Londonderry — fresh, clean and crisp linen effect, smart yet ageless.

Now, after 6 months of comprehensive research with the country's leading interior decorators and color stylists, Textileather is first to bring you pace-setting colors for next year's furniture.

To be sure your furniture is color-perfect, choose from Textileather's new HOLIDAY color line. Make it quality-perfect too, with one of Textileather's famous supported vinyl fabrics—Nygen Tolex, Elastolex or Tolex. Write today for samples.

THE GENERAL TIRE & RUBBER COMPANY
Textileather Division • Toledo 3, Ohio



the exciting design in office furniture is being done with wood

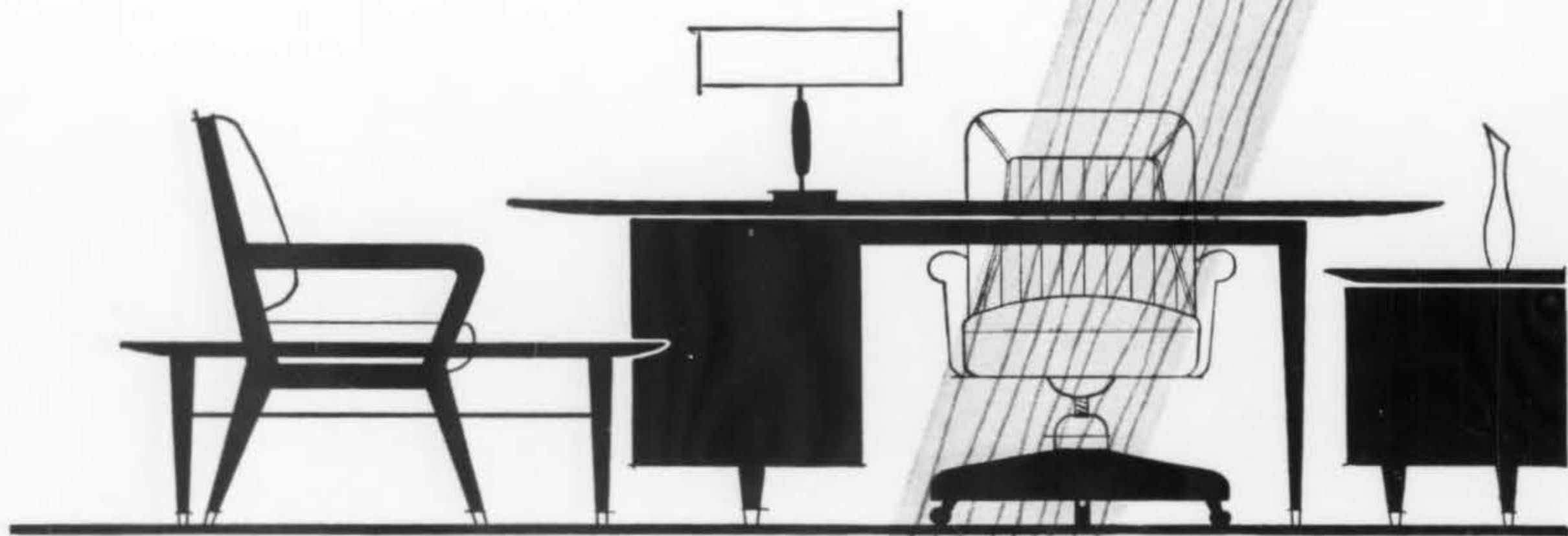
Your colleagues have always leaned toward wood—for its warmth, naturalness, ingrained individuality. Design may once have given cause for raised eyebrows, but not any more. Today's wood office furniture is exciting—in appearance, in function, in adaptability. Whatever furniture your plan calls for, you can find it—in stock at stock prices. Whether planning private or general offices . . . whether replacing old desks and chairs or equipping new space . . . it's better business to do it with wood.

FREE: Helpful new 36-page booklet, "Office Planning and Layout," yours for the asking.

BETTER OFFICES FOR BETTER BUSINESS

BOW

WITH FRIENDLY WOOD



WOOD OFFICE FURNITURE INSTITUTE

730 11th STREET N.W., WASHINGTON 5, D.C.

In the interest of better use of wood office furniture the following companies have contributed to the preparation of this message: Alma Desk Co., High Point, N. C. - Boling Chair Co., Siler City, N. C. - Gregson Mfg. Co., Liberty, N. C. - Hoosier Desk Company, Jasper, Ind. - Imperial Desk Company, Evansville, Ind. - Indiana Chair Company, Jasper, Ind. - Indiana Desk Company, Jasper, Ind. - Jasper Chair Company, Jasper, Ind. - Jasper Desk Company, Jasper, Ind. - Jasper Office Furniture Company, Jasper, Ind. - Jasper Seating Company, Jasper, Ind. - The Leopold Company, Burlington, Iowa - The B. L. Marble Chair Company, Bedford, Ohio - Myrtle Desk Company, High Point, N. C. - Nucraft Furniture Company, Grand Rapids, Mich. - The Taylor Chair Company, Bedford, Ohio - Thomas Furniture Company, High Point, N. C. - Associate Members: Art Woodwork, Ltd., Montreal, Quebec - Bilrite Furniture Mfg. Inc., Terrebonne, Quebec - Canadian Office Furn. & School Furn., Ltd. (Preston Furn. Co., Ltd.) Preston, Ontario - Henderson Furniture, Ltd., St. Lambert, Quebec - Standard Desk Mfgs., Ltd., Montreal, Quebec

"BASS" RELIEF *by Saul Bass*

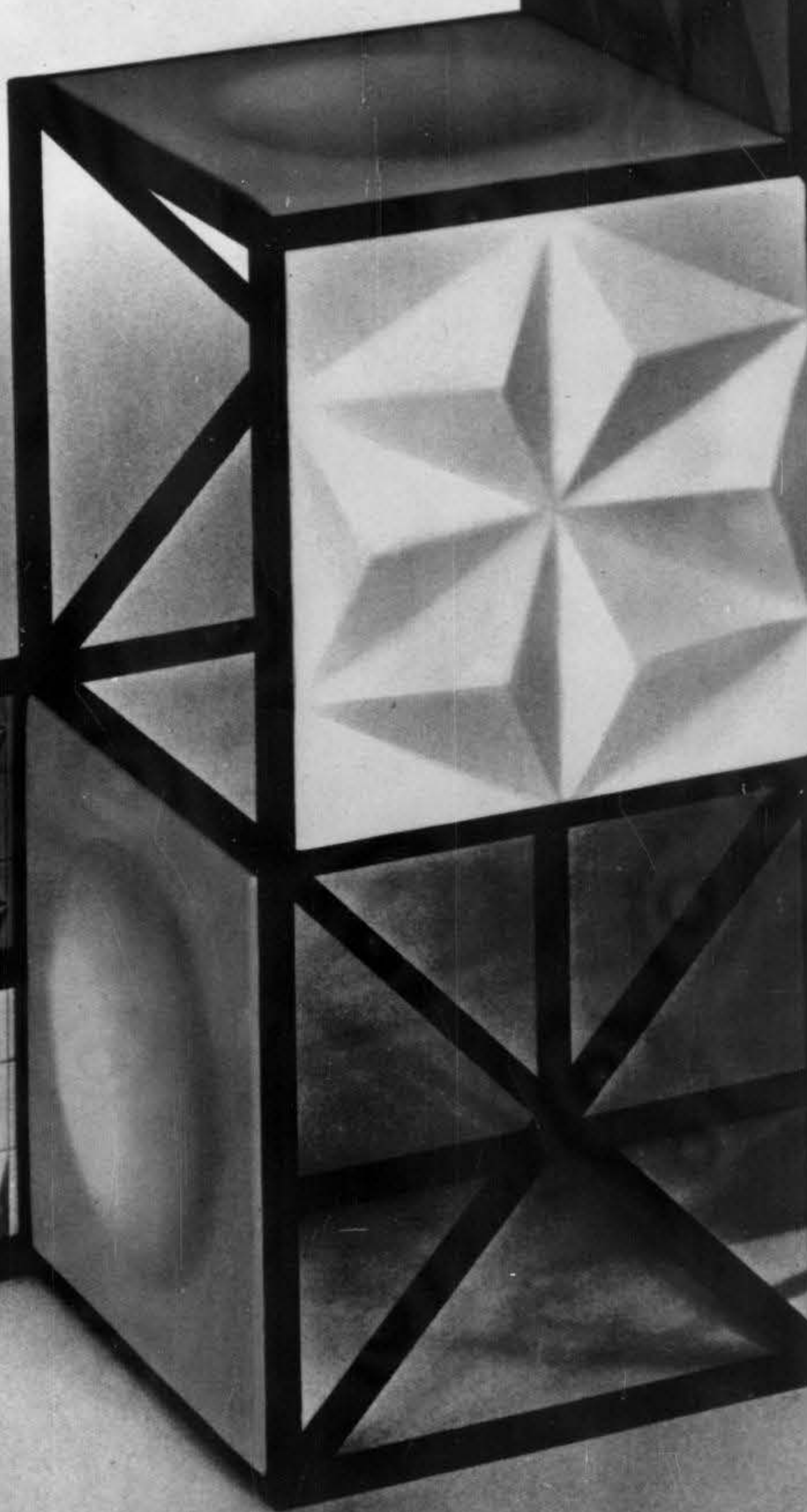
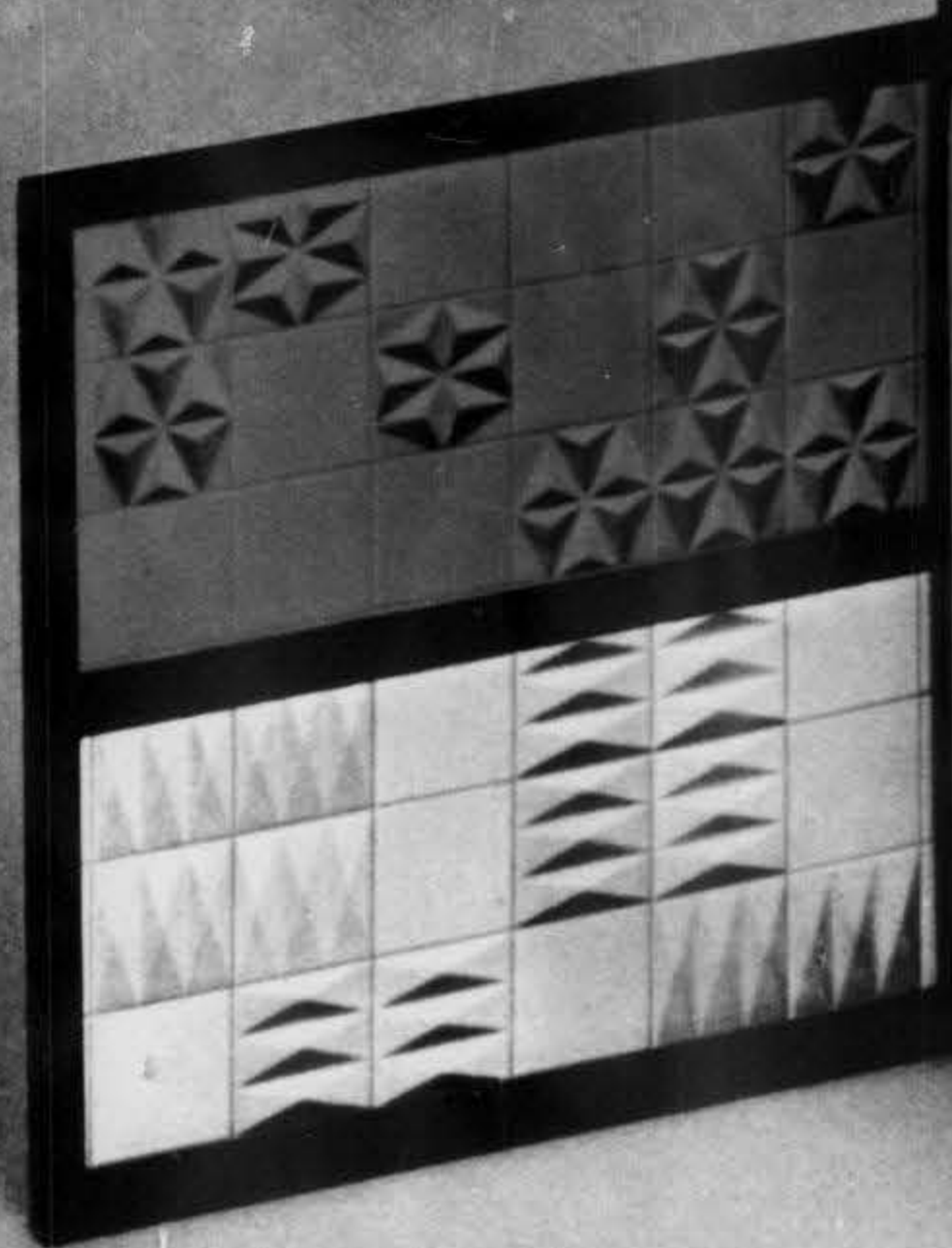
Pomona Tile announces
the most brilliant
achievement in ceramic
tile in decades!

Created by Saul Bass,
these exciting new
three-dimensionals,
Diamond, Star, and Sphere,
with their interplay
of light and shadow,
open the door for
unlimited new applications.
Available in all Pomona
colors. At your nearest tile
contractor's or convenient
Pomona showroom.

Executive Offices:

*629 N. La Brea Ave.,
Los Angeles 36*

*Sacramento • San Francisco
Pomona • Salt Lake City
Long Beach • North Hollywood
Phoenix • Denver • Dallas
Fort Worth • Kansas City
St. Louis • Arkansas City
Chicago • Memphis • Seattle
Nashville • Wichita*



POMONA TILE

distinguished designer series: Bass • László • Liebes • McCobb • Sheets



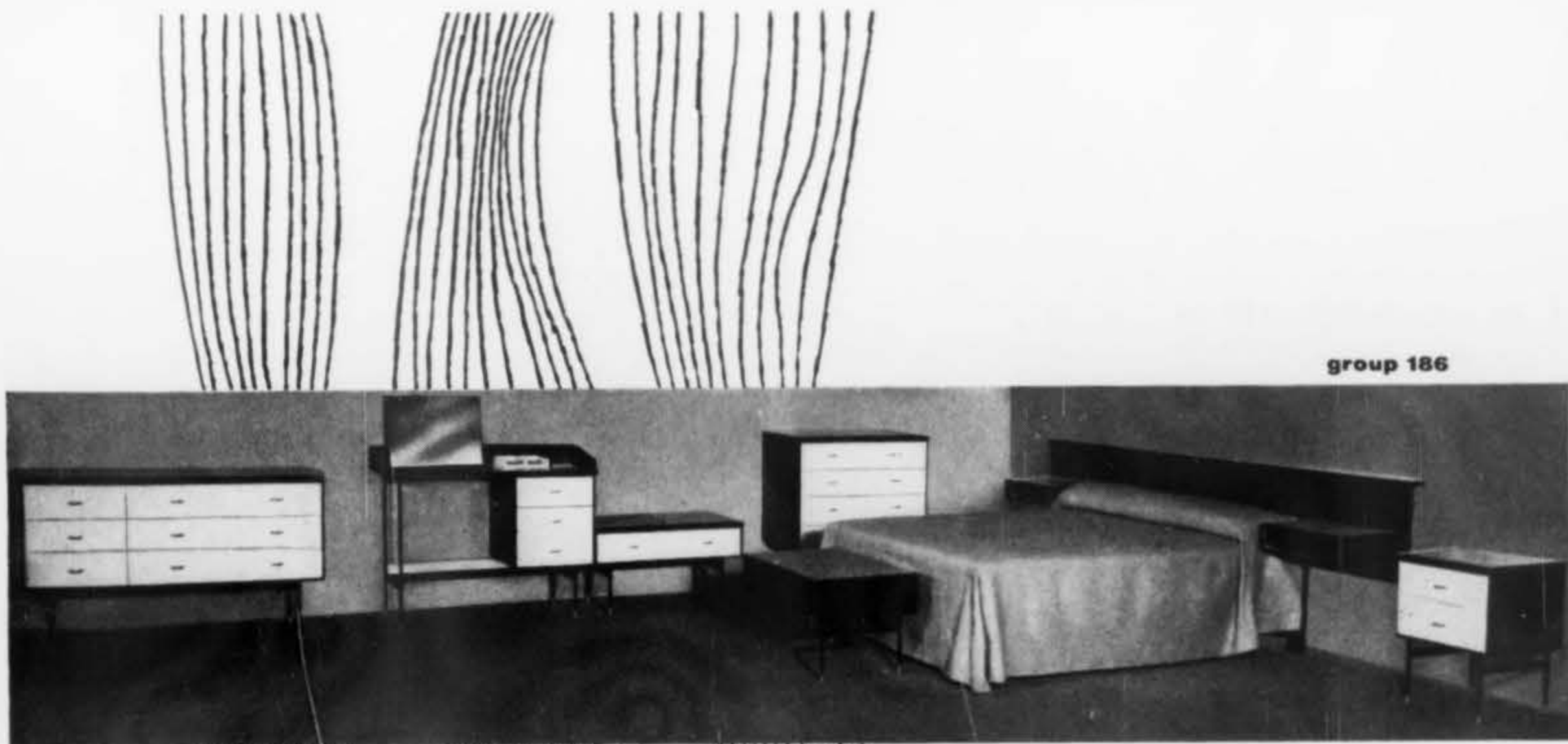
Upholstery Weaves 

Three representative patterns from our extensive line of handsome upholstery textures. Distinctive for their sturdy construction, long wearing qualities and adaptability.

Our newest TIME AND SPACE SAVER... the "Casement Texture" volume... Book 377... \$5.00. Contains 34 patterns... 107 swatches 5"x10", arranged in color families. Price of book will be refunded upon receipt of orders for these fabrics totaling 100 yards.

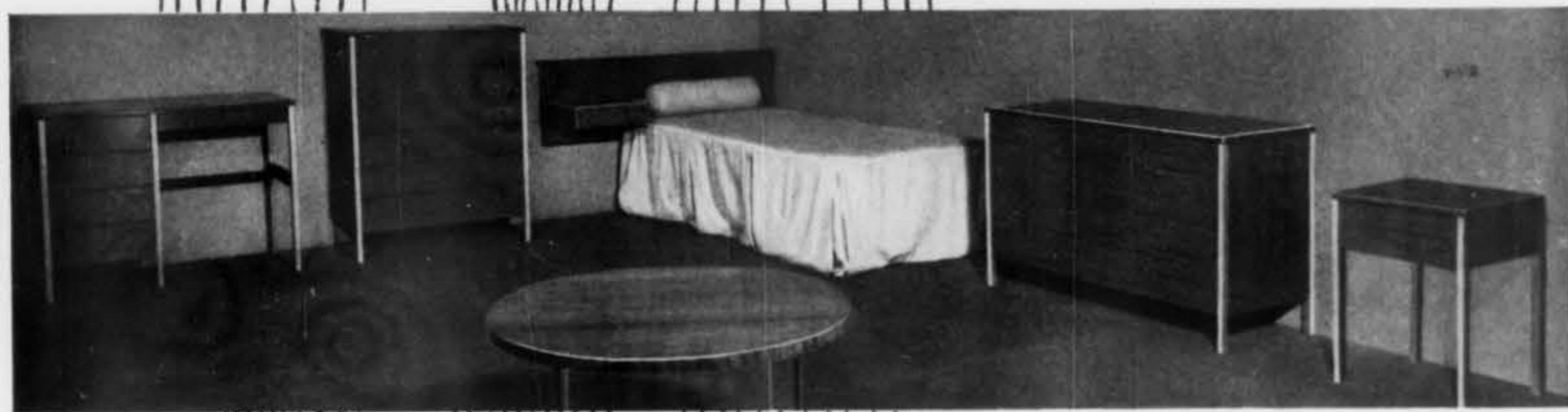
DECORATIVE FABRICS, Inc.

Showrooms: 13 East 53rd Street, New York 22, N. Y. Also Miami
Offices: 380 Second Avenue, New York 10, N. Y.



group 186

since 1830 makers of furniture for institutional use



group 180

Write us your needs.
We will send appropriate illustrated material.

THONET INDUSTRIES, INC., Dept. M
ONE PARK AVENUE, NEW YORK 16, N. Y.



SHOWROOMS:
NEW YORK, CHICAGO, DALLAS, LOS ANGELES,
SAN FRANCISCO, MIAMI, STATESVILLE, N. C., PARIS, FRANCE

The Ultimate in Distinctive Floor Coverings

by

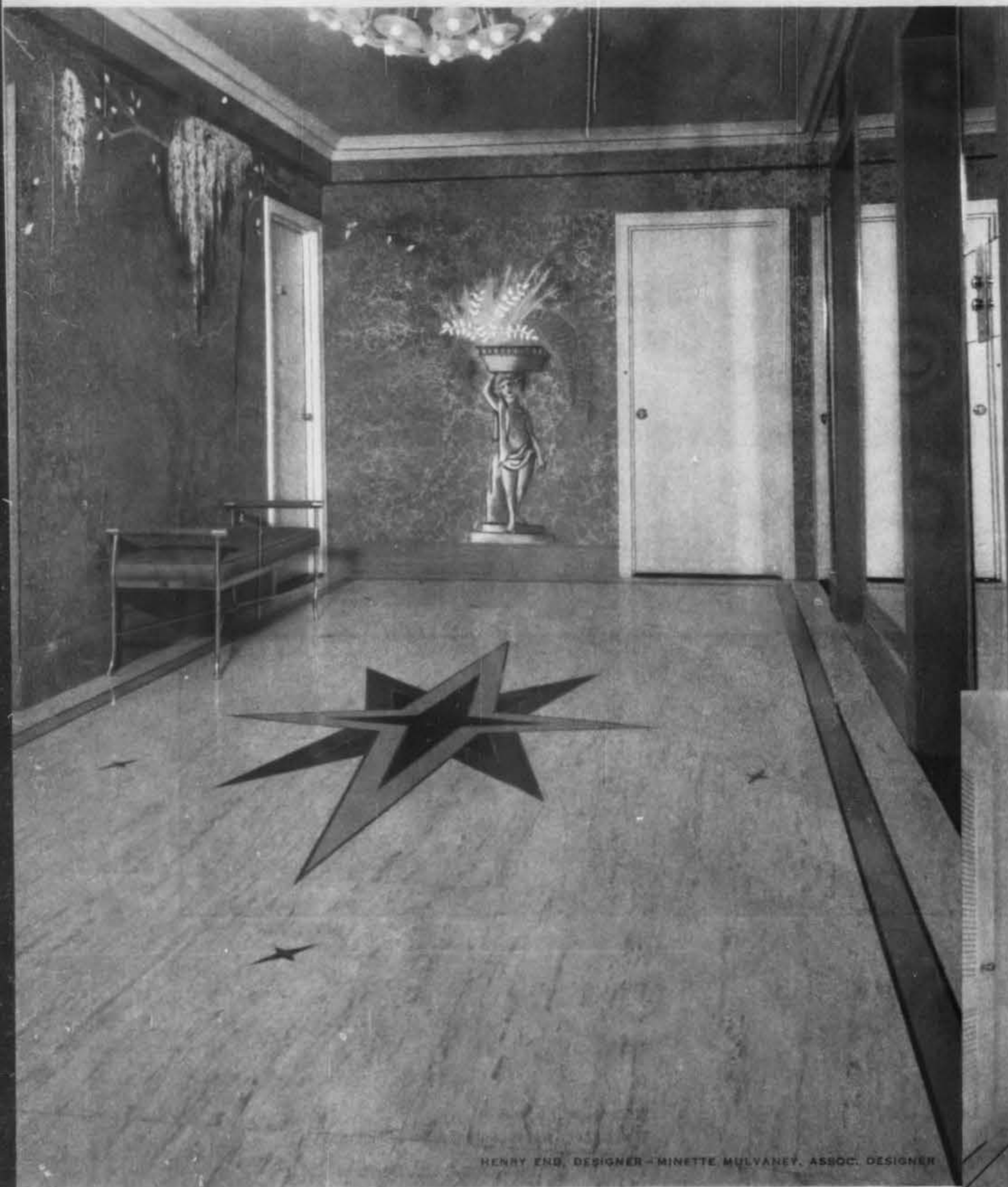
WILLIAM GOLD

This distinguished lobby in the newly redecorated Hotel Navarro, 112 Central Park South, New York, N. Y. . . . achieves true elegance with its handsome floor of vinyl in the Pompeian Marble pattern combined with gleaming brass inlays.

A striking effect is pictured in this typical Hotel Navarro foyer through the subtle use of black vinyl strips highlighting a floor of gleaming pink Teravynyl.

TYPICAL INSTALLATIONS

Mt. Sinai Hospital
U. N. Secretariat Bldg.
Motel on the Mountain
International General Electric Co.
Sulka's
Commercial Investment Trust Company
Radio City Music Hall
Standard Vacuum Company
Mutual Benefit Life Ins. Co.



HENRY ENO, DESIGNER - MINETTE MULVANEY, ASSOC. DESIGNER



The Symbol of Quality Floors

Here is a completely new concept in smooth floor coverings . . . brilliantly engineered in versatile vinyl and highlighted by strategic use of handsome brass and ceramic inlays. A pace-setting departure that encourages the look of opulence . . . expresses the originality of the owners, floors by William Gold answer the long felt need for custom-designed individual creations. Available in a wide and comprehensive variety of modern or traditional designs . . . plus special effects and patterns, of course. William Gold, creator of Vinceramic floors, has long been a famous name in fine carpet installations as well as smooth floors.

CARPETS BY

William Gold, INC.

Architects & Decorators Showroom: Nineteen East Fifty-Third Street, New York 22
After November 1st . . . see us at our new offices . . . Decorators Mart, 425 E. 53rd St., N. Y. C.
Contract Division: William Gold, Inc. 1270 Avenue of the Americas, Rockefeller Center, N. Y.



When the management of the fabulous Coconut Grove in Los Angeles' Ambassador Hotel decided to redecorate, it called on distinguished designers Henry End and Tom Lee. They in turn called on colorful Koroseal vinyl fabric!

Now Coconut Grove sparkles with Koroseal color!

Messrs. End and Lee covered the chairs of this exciting Moorish style room with Koroseal—a stunning crimson red for an air of regal elegance! And of course, Koroseal was chosen not just for its good looks, but because it's so wonderfully washable, so remarkably durable.

To bring brilliant new beauty to furniture and walls, follow the lead of America's foremost designers. Specify Koroseal. Send for free swatches of the entire line.

Write Department IN-11, *B.F. Goodrich Industrial Products Company, Marietta, Ohio.*



Co-designers Henry End, A.I.D., I.D.I., right, and Tom Lee, A.I.D., I.D.I., specified and supervised the installation of beautiful, long-lasting Koroseal in Los Angeles' famous night spot, the Coconut Grove.



Koroseal[®]

WALL COVERING
AND UPHOLSTERY
BY B.F. GOODRICH

America's foremost interior designers specify Koroseal



Barbara Dorn
Barbara Dorn Associates
Miami—San Francisco

"One of the fascinating aspects of interior design in its application to mass feeding projects is the opportunity to prepare a facade of luxurious style and modern sophistication which shields the sleek operational functionalism of the modern restaurant."



Arthur Horowitz, owner
Junior's Restaurant
Miami Beach, Florida

"In the restaurant field, we are extremely aware of the importance of serving our clientele in a pleasant and relaxing atmosphere. We feel that the award winning decor of Junior's is instrumental in building customer goodwill, increasing business and maintaining our very high standard of operation."



INSTITUTIONS

The Growing, Challenging Field for Professional Decorating Services

More and more professional designers and decorators are finding responsive clients for their talents among institutions serving America-Away-From-Home. Through its broad editorial programs, INSTITUTIONS Magazine has been encouraging institutional executives, owners, and managers to use professional services when decorating, remodeling, or rehabilitating their properties. This editorial policy has been given added emphasis through the sponsorship by INSTITUTIONS Magazine of a program of Annual Interior Awards for outstanding work in mass feeding establishments. Typical of the winning entries is Junior's Restaurant, Miami Beach, Florida, designed by Barbara Dorn.

If you would like further details on INSTITUTIONS Magazine, the 5 million room market it serves, or its editorial services for you, a note on your letterhead will bring you complete information.



Institutions® MAGAZINE
OF MASS FEEDING—MASS HOUSING

1801 PRAIRIE AVENUE • CHICAGO 16, ILLINOIS

- Hotels •
- Restaurants •
- Motels •
- Hospitals •
- Schools •
- Colleges •
- Clubs •
- Resorts •
- and other similar establishments

stripes...
damasks...
brocades...

*transcribed from
Florida's Gold Coast
into the*

Continental

LOOK

DAVID + DASH

2445 NORTH MIAMI AVE. • MIAMI 37, FLORIDA

stock-on-hand

DECORATOR FABRICS

serving the nation and the caribbean



the cartier collection

Fabrics as shown:
Damask—"Cherbourg"
Striped Damask—"Maison"

Write Dept. B for Catalog No. 5727

ROOMS • MIAMI, FLORIDA • ATLANTA, GEORGIA • HOUSTON, TEXAS • CLEVELAND, OHIO • WASHINGTON, D.C. • HAVANA, CUBA • PUERTO RICO • CARACAS, VENEZUELA

... to the trade only



Room Setting by Virginia Conner Dick, A. I. D.

Gown by Samuel Winston

Open your door to unlimited design with "Berylstone"—elegant new vinyl floor

Here's adaptable beauty in six contemporary, easy-to-live-with color combinations. It's Gold Seal® Berylstone*. With this new Nairon® Standard Plastic, decorating possibilities are as unlimited as your imagination. "Berylstone" lasts for years. Its sleek sparkling vinyl locks out grease, acids, alkalis and grime. And the whisk of a damp mop cleans it. See your Gold Seal dealer for "Berylstone"—and the complete line of Nairon Plastics, Gold Seal Inlaid Linoleum and tile materials. He's listed in your "Yellow Pages" under "Floors" or "Linoleum."

SPECIFICATIONS:

May be installed directly on above-grade floors of wood, concrete or ceramic tile—including those with radiant heating. Available in 6 ft. wide yard goods and 9" x 9" tile. Tile may also be installed on-grade.



*Trademark

FOR THE LOOK THAT'S YEARS AHEAD

Gold Seal
FLOORS AND WALLS

©1957 Congo'eum-Nairn Inc., Kosny, N. J.



FOR HOME, BUSINESS, INSTITUTIONS: BY THE YARD AND TILES—INLAID LINOLEUM • NAIRON® PLASTICS • VINYLBEST® TILE • CORK TILE • RUBBER TILE • ASPHALT TILE
PRINTED FLOOR AND WALL COVERINGS—CONGOLEUM® AND CONGOWALL® • RUGS AND BROADLOOM—LOOMWEVE® • SATISFACTION GUARANTEED OR YOUR MONEY BACK



this is Rowena

the Sundour-guaranteed*

chenille . . . the *all-cotton* chenille that's ideal for upholstery and draperies. The pile, extraordinarily deep with a beautiful bloom, is velvety but resilient, and . . . Sundour Rowena is reversible! Colors include Emerald, Bronze Olive, Cocoa, Chinese Red, Burnt Orange, Charcoal, and other shades on the warmer side of the palette. Sundour Rowena chenille has been the decorator's favorite chenille — consistently — for 25 years.

*SUNDOUR GUARANTEE...Should a Sundour fabric fade by exposure to sunlight or in washing, we will replace it free of charge, and refund all reasonable making-up costs involved in the replacement. This guarantee applies to goods marked with the registered trade name "Sundour."



HOUSE OF SUNDOUR

Morton Sundour Co., Inc., 40 East 53rd Street, New York 22, N. Y.

DYNASTY FURNITURE BY TRANSORIENT, INC.

Samples also on display at branch offices in Chicago, Boston and Los Angeles, and at Morton Sundour Canada, Ltd., 79 Wellington St. West, Toronto

TRILOK[®]

THE MID-CENTURY TRIUMPH IN WOVEN FURNITURE FABRICS



The Vander Kolks Interiors select Trilok upholstery fabrics for their

LUXURIOUS TEXTURES • DRAMATIC COLORS • UNIQUE COMFORT • MODERN PRACTICALITY

Here's another fine example of the enthusiastic acceptance of Trilok woven upholstery for important installations all over the country. Trilok, with its rich, deep-dimensional textures, its unusual and beautiful color combinations, gives the designer new inspiration for the interiors of offices, reception rooms, lounges, schools, hospitals, hotels and other commercial installations. This great new material, with its exclusive woven-in cushiony comfort, is as practical as it is beautiful, meeting every requirement for maximum durability, smooth installation and easy maintenance. For complete information and samples, contact your jobber now.



Lounge Area, new building of Avon Products, Inc., Atlanta, Georgia

"Trilok" is one of the great family of textiles made exclusively by the Textile Division, United States Rubber, Rockefeller Center, New York 20, N. Y.



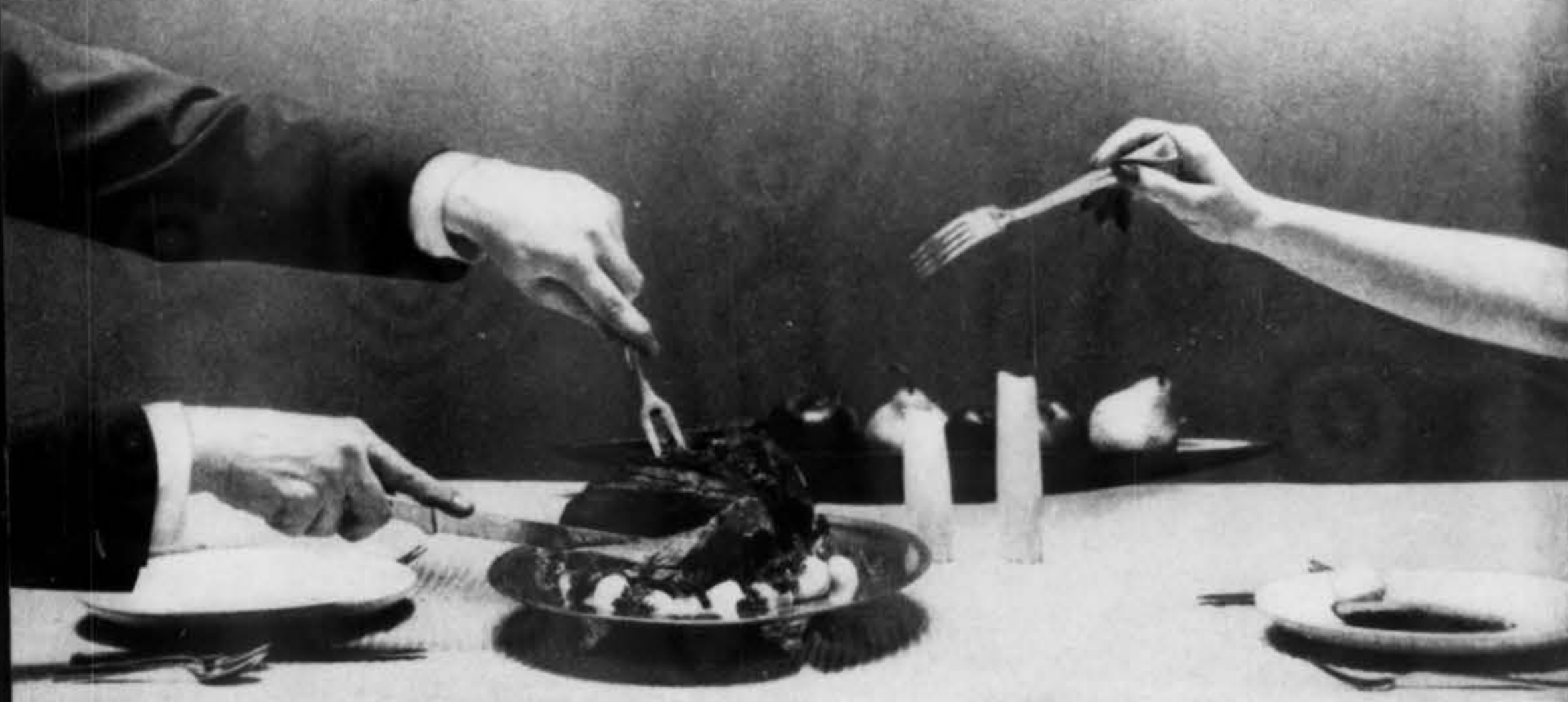
United States Rubber



food for thought...

you can create a modern charm and quiet elegance for home dining rooms and restaurants with the subtle lighting flavor of *Continental*. Gleaming brass cups atop hand-mitered, polished cut-glass saucers give soft upward illumination that gracefully blends with myriads of twinkling pinpoints of light. Ceiling centerpieces group champagne-toned glass and brass in a tasteful main course . . . with piquant side dishes for sprightly wall accents . . . G6031 is but one of the lighting inspirations you'll find in the new

Continental collection by **GLOBE**



G6011



G6026



G6014

Visit our new showrooms . . . the talk of the industry . . . designed by Morris Lapidus & Leo Kornblath, architects and interior designers of the Americana Hotel. Over 500 fixtures on display.

GLOBE LIGHTING PRODUCTS, INC.
16 East Fortieth Street off Fifth Avenue, N. Y.

"Leaders in lighting
for a third of a century"

GLOBE CONTINENTAL DISTRIBUTORS

ARLINGTON, VA.: Dominion Elec.
ATLANTA, GA.: Central Elec.
BIRMINGHAM, ALA.:
Lighting and Lamps Wholesalers
BOSTON, MASS.: American Elec. Supply
BRIDGEPORT, CONN.: Olschan Electric
Supply Co.
BROOKLYN, N. Y.: L. B. Elec. Supply
Louis Shiffman
BURLINGTON, VT.: Vermont Hardware Co.
CHARLOTTE, PA.: Charleroi Elec. Supply
CHATTANOOGA, TENN.:
Southeastern Elec. Supply
CHELSEA, MASS.: Bernstein Elec. Sup. Co.
CHICAGO, ILL.: American Elec. Supply
Englewood Elec. Supply
Harlo Elec. Supply
New Metal Craft
Steiner Elec.
DALLAS, TEXAS: Hersman & Co.
DETROIT, MICH.: Progress Elec. Supply
FT. LAUDERDALE, FLA.: Edison Elec. Sup.
FORT WAYNE, IND.: The Electric Shop
GREENFIELD, MASS.: American Electric
Supply Co.
HARTFORD, CONN.: Hartford Elec. Sup. Co.
HOLYOKE, MASS.: Oakes Electric Supply
HOUSTON, TEXAS: Ideal Lighting Fixture
Southern Elec. Supply
INDIANAPOLIS, IND.: Emco Lighting
LAFAYETTE, LA.: Evans Elec. Supply
LITTLE ROCK, ARK.: Adcock Lighting
LODI, N. J.: Frank Dini
LOS ANGELES, CALIF.:
Vogue Lighting, Inc.
LUBBOCK, TEXAS: Nunn Electric Co.
MAMARONECK, N. Y.:
Northeastern Wholesalers
MEMPHIS, TENN.: Dawkins Elec.
MERIDIAN, MISS.: Southern Electric
Supply Co., Inc.
MIAMI, FLA.: Edison Elec. Fixture
Spolter Elec. Sup. & Equip.
MIDLAND, TEXAS: Thompson Electric
MILWAUKEE, WIS.: Park Elec.
MINNEAPOLIS, MINN.: Philip Little Studio,
Southdale Shopping Center
MONROE, LA.: Sun Lighting Fixture
NASHVILLE, TENN.: Hermitage Elec. Sup.
NEW HAVEN, CONN.: Schemitz Elec. Sup.
NEW ORLEANS, LA.: Interstate Elec. Sup.
NEW YORK, N. Y.: Hobb Elec. Supply Co.
Kupferberg Lighting Fixture Co.
Metropolitan Lighting Fixture Co.
Nulite Standard Lighting Co.
N. LITTLE ROCK, ARK.:
Arkansas Lighting & Supply
OMAHA, NEB.: George E. Tobias Elec.
PENNSAUKEN, N. J.: Uhr Elec. Supply
PHILADELPHIA, PA.: Logan Elec. Supply
Magen Builders Supply
United Light
PITTSBURGH, PENN.: Lighting Unlimited
PORTLAND, OREGON: Baker-Barkon
PROVIDENCE, R. I.: Leavitt-Colson Co.
RED BANK, N. J.: Feldman Elec. Supply
RICHMOND, VA.: Atlantic Elec. Supply
SALEM, MASS.: Delande's Elec. Sup. Co.
SALT LAKE CITY, UTAH:
Artistic Ltg. Studios
SAN FRANCISCO, CALIF.:
San Francisco Lighting & Supply Co.
SCHENECTADY, N. Y.:
General Electrical Service, Inc.
SCRANTON, PA.: Lewis and Reif
SEATTLE, WASH.: Seattle Lighting Fixture
SHREVEPORT, LA.:
Interstate Electric of Shreveport
SPRINGFIELD, MASS.: Electric and Hard-
ware Center
ST. LOUIS, MO.: Jaffe Lighting & Supply
Vogue Lighting
ST. PAUL, MINN.: Blaine Electric
SYRACUSE, N. Y.:
Fluorescent Lite & Fixture
TUSCALOOSA, ALA.: Cole Supply Co.
UTICA, N. Y.: M & L Electric
WACO, TEXAS: Wm. Cameron & Co.
WASHINGTON, PA.: Ward Electric Supply
WEYMOUTH, MASS.: South Shore Electric
Supply Co.
WHITE RIVER JUNCTION, VT.: Vermont
Hardware Co.

IN CANADA

MONTREAL: Ideal Electric
L.D.G. Products
Union Elec. Sup. Co., Ltd.
QUEBEC: Turgeon & Jobin Ltd.
TORONTO: Ideal Elec. (Ontario)
Zenith Elec. Supply
VANCOUVER: Van Horne Elec. Sup.



SUIT BY LARRY ALDRICH

Nothing "begins" a beautiful room like a Bigelow

She's remodeling her home with comfort in mind as well as beauty. This time, carpet is her choice. And she's buying her lovely, practical Bigelow broadloom first, so it can help her plan her rooms.

Bigelow's handsome patterns, textures, and soft-focus colors are an inspiration when you're redecorating.

And Bigelow's comfort's such a lasting joy. The deep, dense pile cushions footfalls, softens voices. Children run, romp and play more safely on Bigelow broadloom.

Begin *your* redecorating with a luxurious Bigelow. There's a wealth of new designs and colors now—at your Bigelow retailer's showroom.

Bigelow

fine rugs and carpets since 1825



IMPORTANT

Your customers are aware of Bigelow leadership in carpet styling and quality. For they see Bigelow advertisements, like the one above, regularly in *House Beautiful*, *The New Yorker* and *House & Garden*. Surely, you will delight your most discerning clients (residential or commercial) by suggesting carpeting from Bigelow's fabulous variety of textures, patterns and colors. For information, write Bigelow, Dept. A, 140 Madison Ave., New York City.



Arthur and Kathryn Murray in their New York headquarters. Weldwood paneled walls are oak (left) and Brazilian rosewood (right). Architect: Morris Lapidus, N. Y.

How busy places keep their dressed-up look with beautiful Weldwood real wood Paneling

In offices, stores, or institutions—wherever practical considerations such as durability and easy maintenance are as important as handsome appearance—Weldwood Paneling is often the most effective solution.

Whether the desired effect is simple or splendid, Weldwood offers you three ways to provide the low-maintenance beauty of natural wood interiors:

- *Weldwood Paneling* in easy-to-install panels.
- *Weldwood Flexwood* for real wood paneling even on curved walls.
- *Weldwood Movable Partitions* that let you change office layouts overnight.

Weldwood Paneling makes a pleasant background for eating, is easy to keep clean even near cooking areas. Shown: antiqued Weldwood walnut Paneling, B/G Restaurant, 10 E. 44th St., New York. Architect: Herbert B. Beidler, Chicago. Cabinet Contractor: Equipment Manufacturing Company of Chicago.



Whichever you select, for business or home installations, Weldwood Paneling is guaranteed for the life of the building.



FREE WELDWOOD BOOKLET. "Functional Beauty for Business and Institutional Interiors." Write for your copy and a list of Weldwood lumber dealers in your area. Or, we shall be glad to have a Weldwood Architects' Service Representative consult with you—no obligation. United States Plywood Corporation, Dept. 111-57, 55 W. 44th St., New York 36, N. Y.

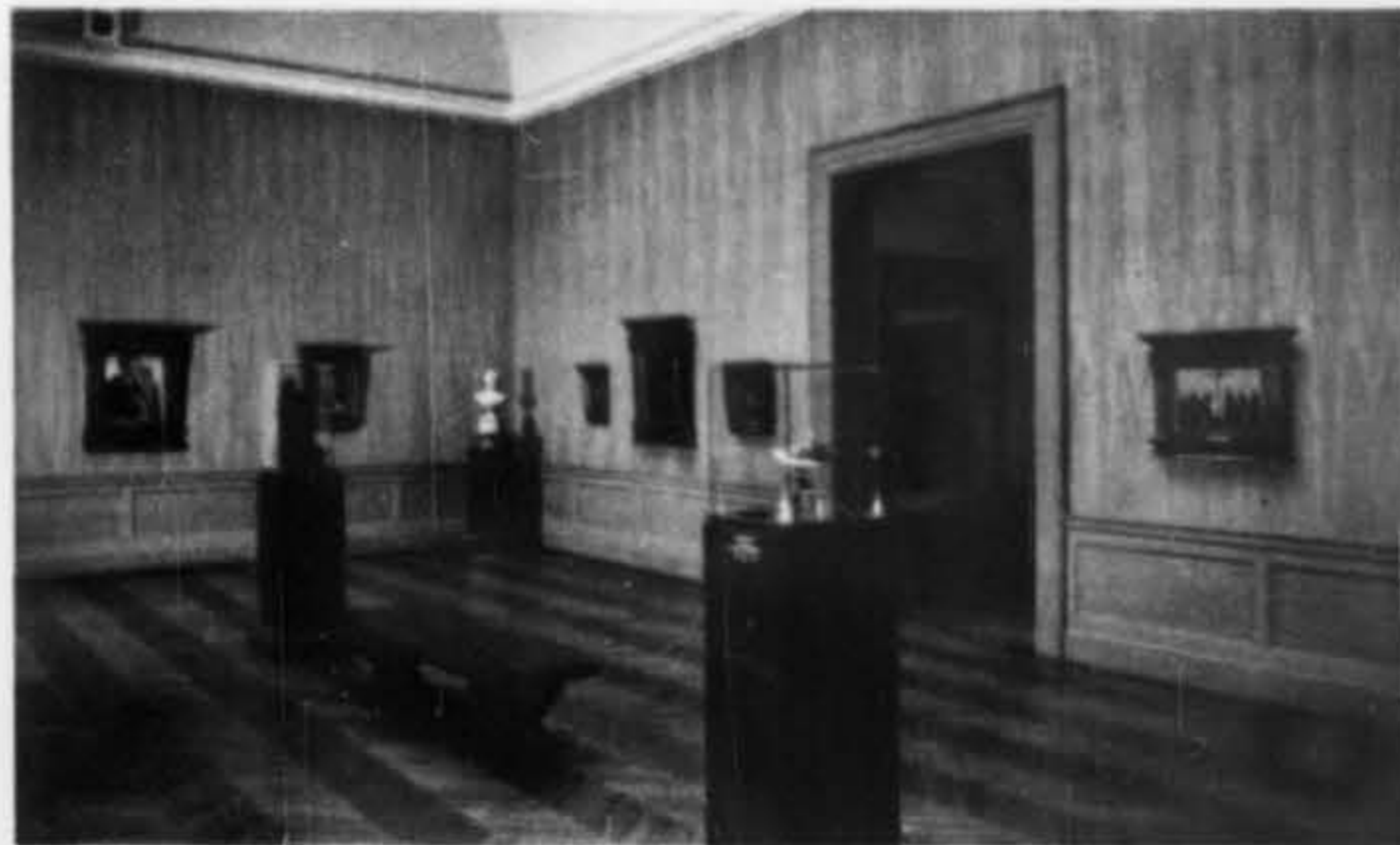


Weldwood®

Paneling • Flexwood • Partitions

Offices in 106 principal cities in the United States and Canada

Weldwood Flexwood®—selected wood veneer backed with cloth—comes in more than 40 woods, can be hung quickly on curved or flat walls for low maintenance, real wood luxury. Shown: Korina® Flexwood, Altman Galleries, Metropolitan Museum of Art, N. Y. Installed by Kalflex, Inc.





HARVEY PROBBER INC.

NEW YORK 41 E. 57th Street
CHICAGO 638 Merchandise Mart
DALLAS 230 Decorative Center
ST. LOUIS 10 South Hanley Road
DENVER 1615 East Colfax Ave.

CLEVELAND 1240 Huron Road
BOSTON 661 Beacon Street
NASHVILLE 168 Third Avenue N.
KANSAS CITY 3939 Broadway
TAMPA 1011 Twiggs Street

MILWAUKEE 410 N. Milwaukee St.
CHARLESTON, W. VA. 1352 Hansford Street
WASH., D. C. 1331 Conn. Ave. N. W.
PHILADELPHIA 2305 Chestnut Street



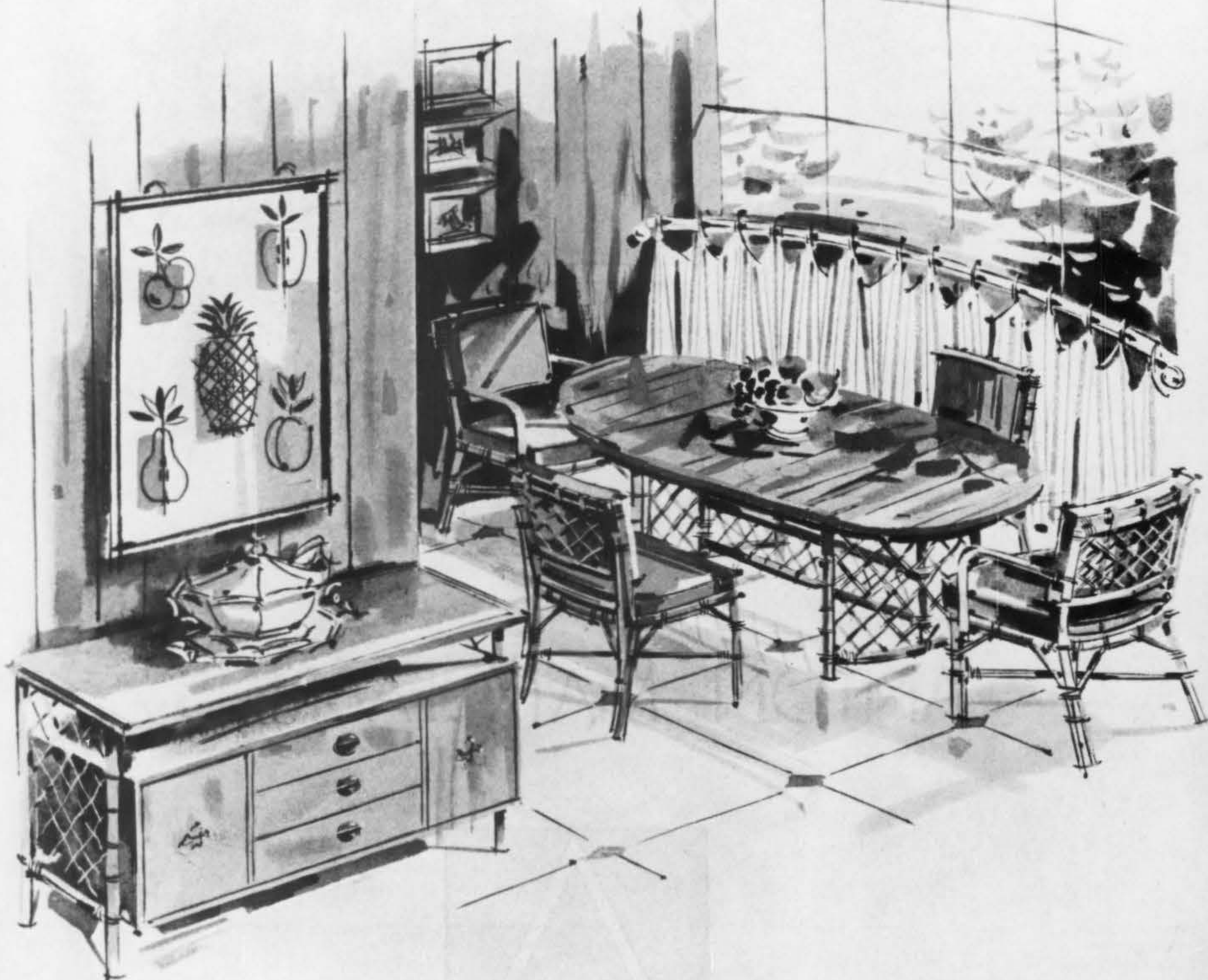
ANTON MAIX FABRICS

This trademark is the signature of many hands, entrusted with the design and manufacture of fine fabrics for your use in today's home and business interiors.

ANTON MAIX FABRICS NATIONAL SALES, 162 E. 59TH ST., N.Y. 22, N.Y. • SHOWROOMS: 48 E. 53RD ST., N.Y. • 444 JACKSON ST., JACKSON SQUARE, SAN FRANCISCO • 144 N. ROBERTSON BLVD., LOS ANGELES • S. J. CAMPBELL, SPACE 6-171, MERCHANDISE MART, CHICAGO

Country Casual

A NEW
CONTEMPORARY COLLECTION
FRANKLY REMINISCENT
OF COURTLY DAYS
GONE BY



NEW YORK • 305 E. 63rd St. CHICAGO • 631 Merchandise Mart INDIANAPOLIS • 31 West 13th Street MIAMI • 151 N.E. 40th St.
DENVER • 1615 E. Colfax at Park CLEVELAND • 1240 Huron Road BUFFALO • 567 Washington St. DALLAS • 150 Decorative Center
MINNEAPOLIS • Midwest Furniture Showrooms SAN FRANCISCO • 431 Jackson Square GRAND RAPIDS • Exhibitor's Building

FICKS REED CO.
CHARLEMAR DRIVE • CINCINNATI, OHIO

COPPERTONE

PRINCESS

There's no limit when you design with Panelyte

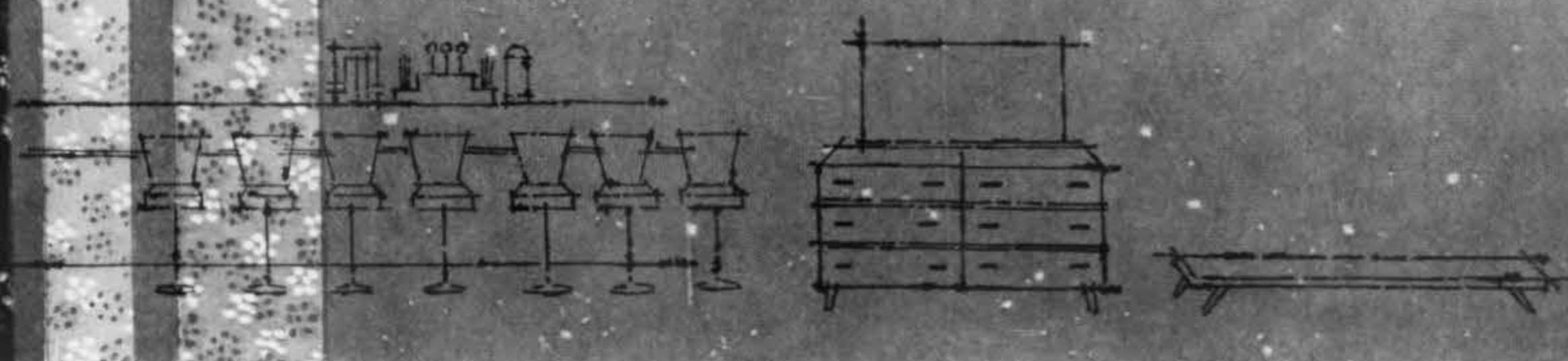
NO LIMIT TO CONCEPT—Versatile Panelyte is the decorative laminated plastic that enhances the beauty of *all* installation and furniture surfaces.

NO LIMIT TO COLOR—Available in 66 different, authentic woodgrain finishes, marble effects, patterns and decorator solids, Panelyte will blend with any design for any décor.

NO LIMIT TO WEAR—Practically indestructible, Panelyte resists heat, stains, scuffs and impact—provides a lifetime of dependable service.

See for yourself how Panelyte adapts itself to your most creative design concepts. For free color samples and illustrated material, write: Panelyte Division, Dept. IN-1057, St. Regis Paper Company, 150 East 42nd St., New York 17, N. Y.

GALAXY



Illustrated here are 3 new patterns developed exclusively for Panelyte...pre-tested *Princess*, true metallic-lustre *Coppertone*, gold and silver-sprinkled *Galaxy*.



you
need
vision
for
that
contract
assignment!

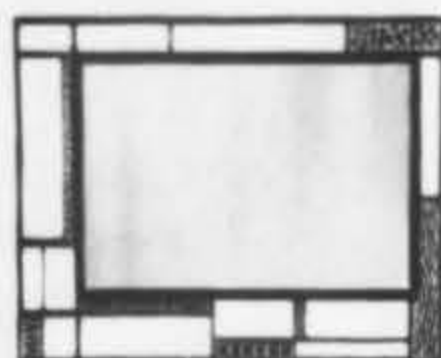
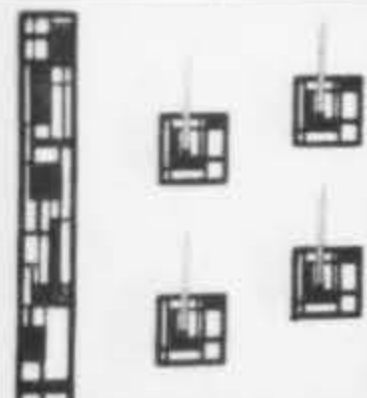


At last, a series of moderately-priced wall accessories to complement contemporary interiors: Mondrian-inspired clocks, mirrors, planters, sconces and plaques of deep-carved SyrocoWood, in Black-with-House & Garden Colors, precious Metalgold or Antique Black, designed by Harry Layton. WRITE FOR NEW CATALOG SUPPLEMENT.

SYRACUSE ORNAMENTAL CO., INC. • DEPT. ID107 • SYRACUSE 2, N. Y.
leading manufacturer of decorative accessories since 1890



DECORATOR SHOWROOM: VANLEIGH, 323 EAST 44TH STREET, NEW YORK



For Fast Service Contact the **FABRILITE®** Distributor Nearest You Listed Below:

ALABAMA

Montgomery.....Fabrics, Inc., 515 Bell Street
Birmingham 3.....Spradling Supply Company, 2125 Second Avenue, S.

ARIZONA

Phoenix.....S & S Supply Co., 3635 South 16th Street

CALIFORNIA

Los Angeles 15.....Fabric Leather Corporation, 1139 Santee Street
Lindsey & Hall, 1038 South Hope Street
San Francisco 9.....Scovel & Sons Company, 1133 Post Street

COLORADO

Arvada.....A. G. Seaver, 5850 Wadsworth Boulevard

CONNECTICUT

Hartford 5.....New England Upholstery Supply, 38-40 Albany Avenue

DISTRICT OF COLUMBIA

Washington, D. C.....C. E. Briddell Co., Inc., 3746 Tenth Street, N.W.

FLORIDA

Jacksonville..Wright's Supply Company, 816 Ocean Street, P. O. Box 2296
Miami 36.....W. Valentine Company, 618-622 S. W. Eighth Street
Tampa.....Gulf Fabrics, Inc., 107 E. Fortune Street

GEORGIA

Atlanta 2.....Erikson Company, 228 Mitchell Street, S. W.
Augusta.....H. Masur & Son, 1132 Broad Street

ILLINOIS

Chicago 6.....A. Hoenigsberger, 123 North Wacker Drive
Scot Fabrics Company, 546 S. Plymouth Street

INDIANA

Indianapolis.....Lichter Rubber Products Co., 1200 W. 28th Street

KENTUCKY

Louisville 2.....Herman A. Schildt Company, 323 E. Market Street

LOUISIANA

Baton Rouge 9.....Tupper Supply Inc., 2117 North Street

MASSACHUSETTS

Boston 14.....American Textile Company of N. E., Inc., 32-34 Canal Street

MICHIGAN

Detroit 8.....Foam Rubber Products Co., 5301 Grand River
Grand Rapids 3 Upholstery Supply Co. of Grand Rapids, 325 Fuller Ave., N.E.

MISSISSIPPI

Jackson.....Woolley Brothers, 411 South State Street

NEW YORK

Kingston.....Vinyl Leather Co., 34 Ferry Street
New York City 1.....Fabric Leather Corporation, 16 West 32nd Street
Rochester.....H. R. Howard & Sons, Inc., 121 Mill Street

NORTH CAROLINA

High Point.....American Supply Co. of N. C., Inc., 308 W. Broad Street

OHIO

Cincinnati 2.....Harry F. Niehaus & Company, 125 W. Central Parkway
Cleveland 15.....The Ingraham Supply Company, 575 Broadway Avenue

OKLAHOMA

Tulsa 8.....Oklahoma Upholstery Supply, Whittier Station, P. O. Box 3185

OREGON

Portland 14.....McDonald & Company, Inc., 935 S. E. Hawthorne Boulevard

PENNSYLVANIA

Philadelphia 6.....Maen Line Majestic Fabrics, 217 Chestnut Street
Pittsburgh 22.....Peiger & McCaw Company, 101-103 Market Street
Wilkes-Barre.....M. H. Smith Company, Inc., 260 S. Main Street

TENNESSEE

Memphis 2.....Southern Textile & Supply Co., 287 S. Bellevue Boulevard
Nashville 6.....Wynn & Graff Company, 402 Woodland Street

TEXAS

Dallas 1.....A. F. Schmalzried & Company, 2650 Main Street
Fort Worth.....Reese B. Davis & Company, 316-320 S. Lake Street
Houston 1.....Higbee & Mitchell, 1415 Dallas Avenue, P. O. Box 1726

UTAH

Salt Lake City.....Van Waters & Rogers, Inc., 650 West Eighth St., S.

VIRGINIA

Richmond.....Charles Zoppa Co., Inc., 1426 East Main St.

WASHINGTON

Seattle 22.....McDonald & Company, Inc., 1424 Tenth Avenue
Spokane.....B. W. Griswold & Company, 319 S. Cedar Street

WISCONSIN

Milwaukee 2.....Gebhardt, Inc., 213 North Broadway



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

Exclusive new

JEWELTONE* finish in
breathable Du Pont Fabrilite®
vinyl upholstery



For soft, yielding comfort on furnishings
that get heaviest use

Imagine . . . lustrous iridescence and the texture of raw pongee silk now available in breathable, durable Du Pont "Fabrilite" vinyl upholstery. It's the new "Siam" pattern with exclusive "Jewel-tone" colors—ten harmonizing, lustrous tints including non-tarnish gold to brighten furnishings that get heaviest use.

Exclusive Du Pont formulation resists soil and wear, is elastic-backed for easy tailoring. Thousands of invisible pores breathe for soft, yielding comfort.

*PATENT APPLIED FOR

◀ For further information see distributor nearest you shown on opposite page

Other breathable patterns in the "Fabrilite" line . . .

CASTLETON

DORCHESTER

CAMBODIA



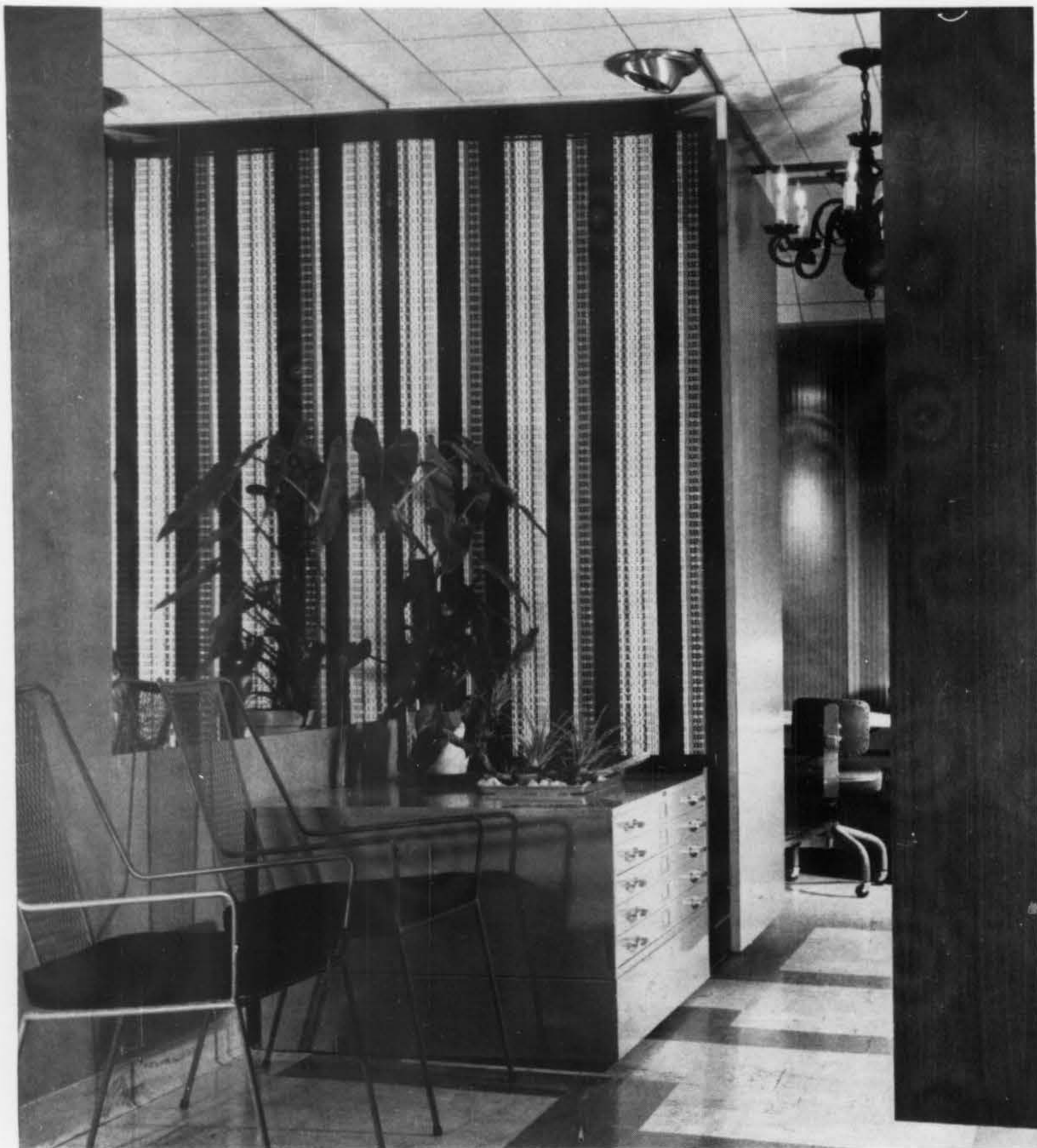
There's no vinyl upholstery
like Du Pont *Breathable*

Fabrilite®

DU PONT

REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY



Kim Hoffman—Stephen Heidrich, Designers A. I. D., New York

Unusual mirror idea...but where's the mirror?

It's at the left of the philodendron! But the *mirror* made of *Parallel-O-Plate*® Glass is so perfect you can hardly find it. There's no tell-tale trace of distortion even at this critical angle.

Parallel-O-Plate "doubles" the impact of any eye-catching design! It's twin-ground and highly polished to assure the truest reflection—of your creativeness.

Insist on L·O·F *Parallel-O-Plate* Glass in all the mirrors you use!

PARALLEL-O-PLATE GLASS

Twin-Ground for the Truest Reflection

LIBBEY · OWENS · FORD GLASS CO. · TOLEDO 3, OHIO



Corner mirrors add length to broken wall lines, add *life* to dull areas.



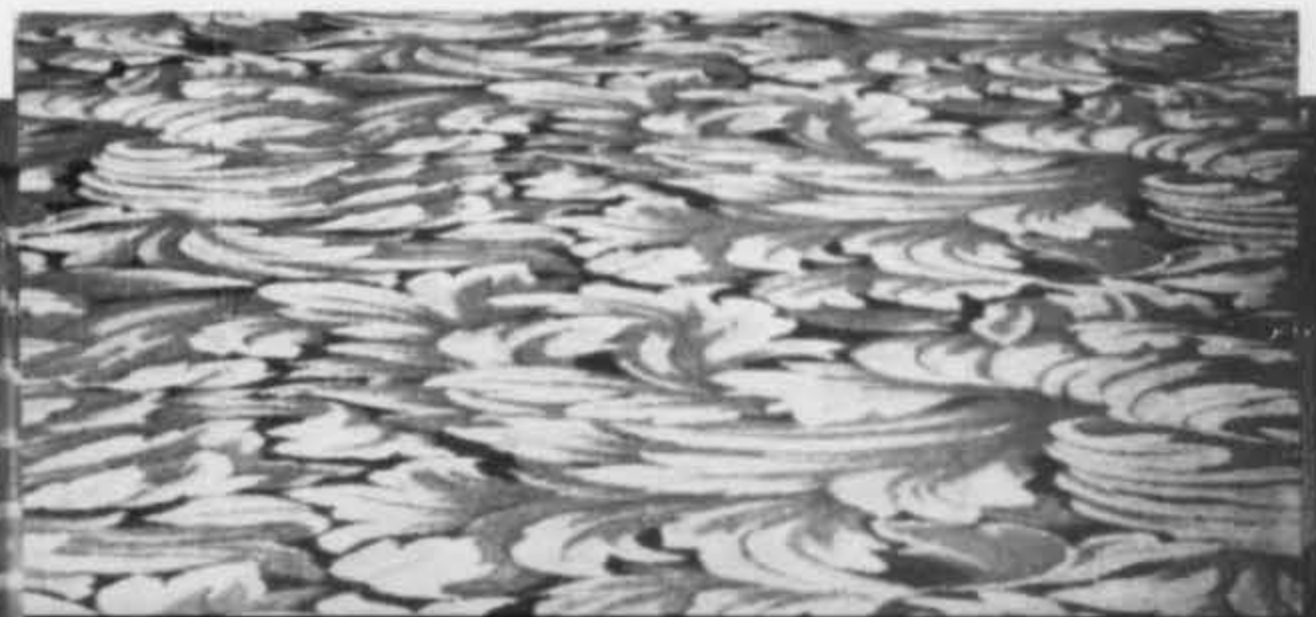
your identity in carpet...

A floor is a floor...is a floor...is a floor...but a carpet is definitely "something else again!" Make your next installation a Beautiful Holmes, woven to reflect your originality, your taste, your judgment, *you*. Our Contract Staff is skilled at interpreting your ideas accurately, speedily and at prices that are competitive without sacrifice of quality. For your nearest Beautiful Holmes contractor, write or call Archibald Holmes & Son, Erie Avenue and K Street, Philadelphia 24, Pennsylvania. *Now in our second century of fine carpet weaving.*

Archibald Holmes & Son



Malvern 5063 is a standard Beautiful Holmes quality and pattern, selected by Ralph Noble, Color and Interior Designer of Denver, for this private banquet room which he created at Denver Athletic Club. Mr. Noble had the carpet woven in his own colors, four shades of gold on a rich, dark-green background, to tie in with the murals and draperies on the surrounding walls. Installation by Denver Dry Goods Company, Denver.



Beautiful Holmes

CONTRACT CARPETS



WHAT A DIFFERENCE

caprolan^{®†}

MAKES IN UPHOLSTERY FABRICS!



New concepts of beauty with durability are pioneered in the new fabrics woven of Caprolan. All the benefits of nylon plus these important extra advantages! Uninhibited adventure in textures and color ranges . . . the utmost in practical service virtues for longer wear . . . fabrics of Caprolan complement the skillful flair of the decorator. For sources, write:

Fiber Sales and Service



National Aniline Division

261 Madison Avenue, New York City 16, N. Y.

[†]Allied Chemical's polyamide fiber.

ust
and
HIC
ues 8
5 N
LEV
nter
how
19 P



the very, very

KIZMET

Sofalounge

and coordinated table group



luscious foam rubber on ours-only Trampolink spring construction / exclusive rubee-rubbed walnut removable bolster for sleep / superb decorator fabrics / free standing or attached corner and end tables / arms, if you wish.

\$250.00

Customers of Dealers and Decorators May be Served from These Showrooms
Standard trade discounts

CHICAGO
Orr & Orr, Inc.
15 North Wells

DALLAS
Southwestern Furniture
Showrooms
2633 Fondren Drive

MILWAUKEE
Edward S. Frisch, Inc.
410 North Milwaukee St.

NEW YORK
Big Rapids Furniture
Company, Inc.
33 East 33rd Street

CLEVELAND
Contemporary Furniture
Showrooms, Inc.
19 Prospect Avenue

MIAMI
Rusnak-Shimm, Inc.
95 Northeast 40th Street

NASHVILLE
Percy Cohen Furniture
Showrooms, Inc.
168 Third Avenue, North

ST. LOUIS
Century Furniture
Showrooms
1209 Washington

RUBEE FURNITURE MFG. CORP.

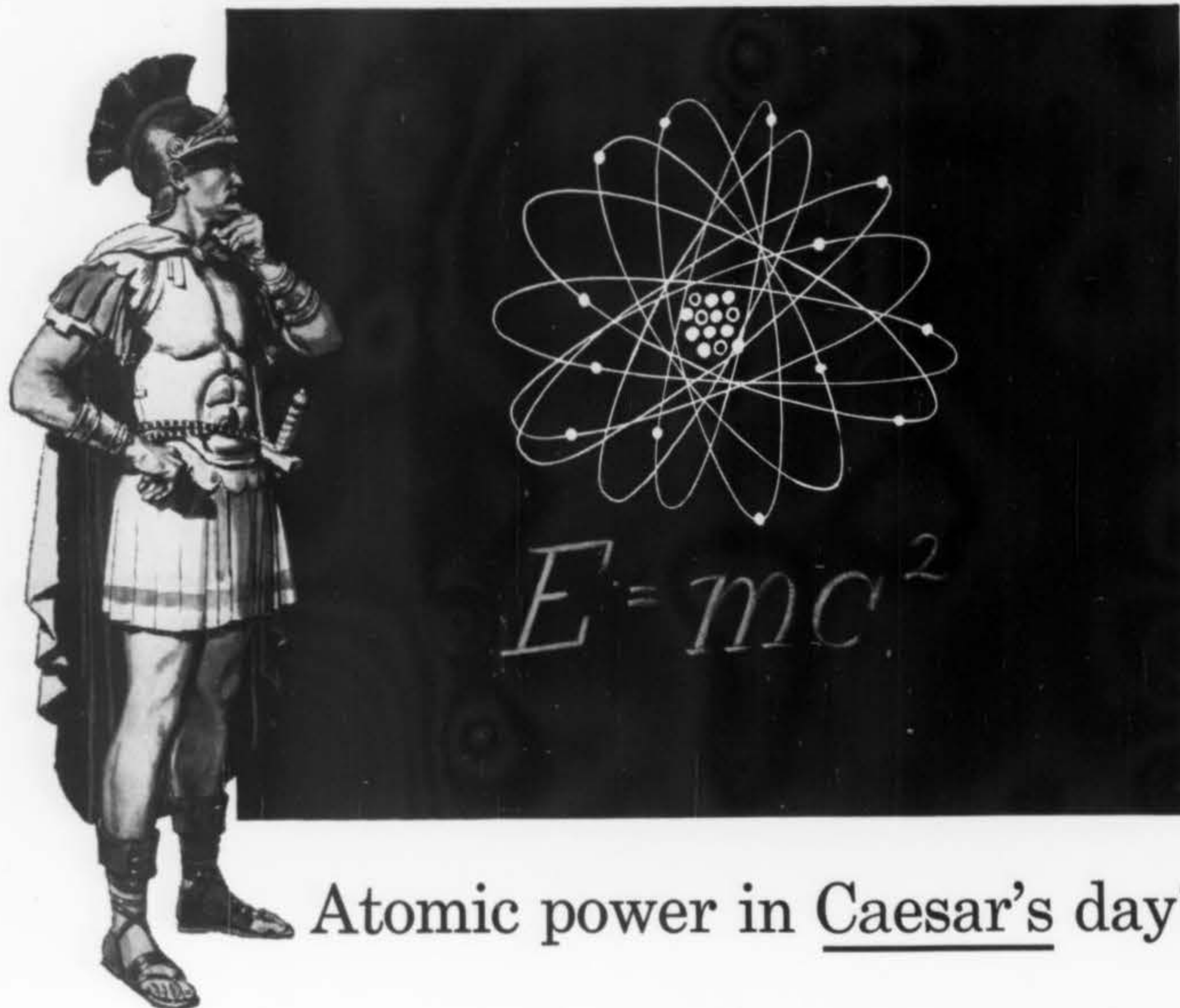
919 W. Van Buren Street • Chicago 7
RUSH me catalog prices on complete line of Rubee Sofalounges.

NAME

FIRM

ADDRESS

CITYZONESTATE



Atomic power in Caesar's day?

Certainly!

It was there, in the ground, in the air and water. It always had been. There are no more "raw materials" today than there were when Rome ruled the world.

The only thing new is knowledge . . . knowledge of how to get at and rearrange raw materials. Every invention of modern times was "available" to Rameses, Caesar, Charlemagne.

In this sense, then, we have available *today* in existing raw materials the inventions that can make our lives longer, happier, and inconceivably easier. We need only *knowledge* to bring them into reality.

Could there possibly be a better argument for the strengthening of our *sources* of knowledge—our colleges and universities? Can we possibly deny that the welfare, progress—indeed the very *fate*—of our nation depends on the quality of knowledge generated and transmitted by these institutions of higher learning?

It is almost unbelievable that a society such as ours, which has profited so vastly from an accelerated accumulation of knowledge, should allow anything to threaten the wellsprings of our learning.

Yet this is the case

The crisis that confronts our colleges today threatens to weaken seriously their ability to produce the kind of graduates who can assimilate and carry forward our rich heritage of learning.

The crisis is composed of several elements: a salary scale that is driving away from teaching the kind of mind *most qualified* to teach; overcrowded classrooms; and a mounting pressure for enrollment that will *double* by 1967.

In a very real sense our personal and national progress depends on our colleges. They *must* have our aid.

Help the colleges or universities of your choice. Help them plan for stronger faculties and expansion. The returns will be greater than you think.

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.



Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

*John Scalia, Schmieg & Kotzian.
There's nothing more to say.*

THE CONTRACT DEPT. 521 EAST 72ND STREET, NEW YORK 21
SHOWROOM: 305 EAST 63RD STREET, NEW YORK 21. BU 8-8165
CHICAGO DALLAS HOUSTON KANSAS CITY MIAMI BEACH



MAIN FLOOR PLATFORM OF THE NEW IRVING TRUST COMPANY BRANCH OFFICE AT 400 PARK AVENUE IN NEW YORK CITY. ARCHITECTS: EGGERS AND HIGGINS. EGGERS AND HIGGINS' STAFF DECORATOR: MRS. HELEN O'CONNELL. WOOD AND UPHOLSTERED FURNITURE THROUGHOUT THE BANK: THE CONTRACT DEPARTMENT, SCHMIEG & KOTZIAN INC.

coming in INDUSTRIAL DESIGN in December **4th**
ANNUAL
DESIGN
REVIEW

*a portfolio of the important INNOVATIONS of 1957
in design, in engineering, in materials, in fabrication*

WHAT'S NEW in '57 will influence

what's planned in '58

what's designed in '59

what's manufactured in '60 and the years beyond. And everyone who plans, designs, or manufactures for the American marketplace *must* know about the developments—and the meaning behind the developments—that have taken place in American industry over the past twelve months.

In December **INDUSTRIAL DESIGN** will again present the **ANNUAL DESIGN REVIEW**—a complete round-up of 1957 design news.

ADR is a handsome *pictorial portfolio* of the most important products of the year—and more—

ADR is a well-researched *summary of technical developments* from laboratories, from industry, from government—and more—

ADR is a clear and careful *interpretation* of the innovations of '57, an analysis of their influence on products in many fields—and appliances, housewares, furnishings, transportation, business equipment, building products, packaging—

And still more: **ADR** is a complete-in-one-issue *fact book* that is invaluable for permanent reference.

ANNUAL DESIGN REVIEW is the only published survey of design that builds a bridge between technology and finished products.

INDUSTRIAL DESIGN is the only publication that interprets today's innovations for the men who plan and make tomorrow's products.

Watch for the December issue

INDUSTRIAL DESIGN

Whitney Publications, Inc., 18 East 50th Street, N.Y. 22, N.Y.

JOHN STUART INC.



John Stuart Inc. Fourth Ave. at 32nd St. New York • Grand Rapids, Mich. • Hastings, Mich. • Hillerød, Denmark • London, England

DURABLE MICARTA PANELS

ADD DRAMA TO SMART BUILDING LOBBY

BY INTRAMURAL

MICARTA® panels—alternating bright blue, black and grey—provide novel and dramatic wall treatment for this smart New York East Side residential building lobby, designed by Intramural, Inc.

The stripes of the panels are further emphasized by the hand-woven rug which reflects their colors.

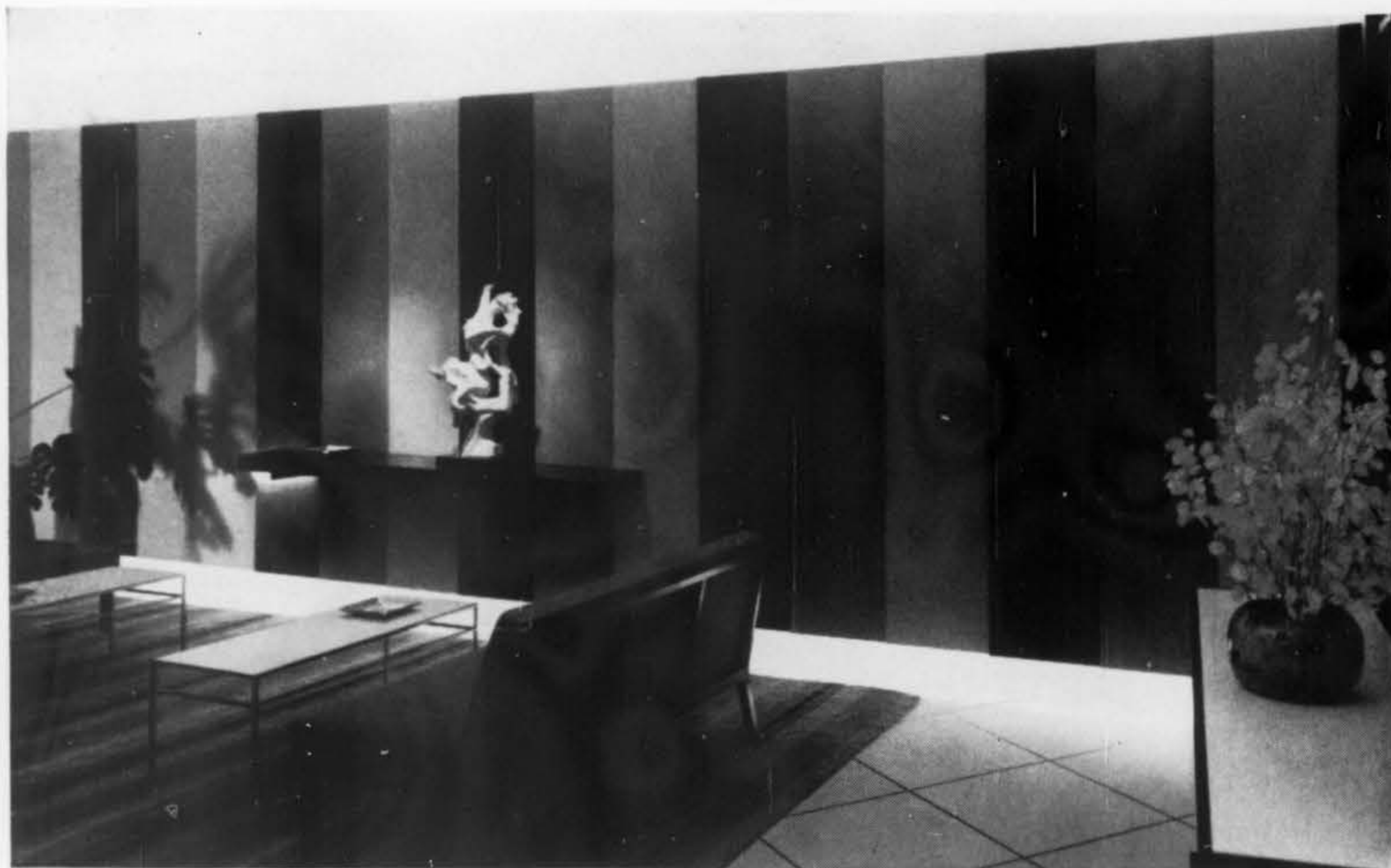
This application is typical of the imaginative uses of versatile, durably beautiful MICARTA. This super-tough plastic surfacing never needs refinishing . . . wipes to a gleam with a damp cloth.

Maintenance costs are cut to a minimum. And the wide range of colors and patterns offers true planning freedom.

Many architectural and decorative applications are described in the new *Architect's Reference Manual* for MICARTA. Write for your free copy today.

J-06634

Residential lobby installation by Intramural, Inc.,
56 East 58th Street, New York, N. Y.



Westinghouse 
micarta®
A high pressure laminated plastic

distributed by UNITED STATES PLYWOOD CORPORATION

UNITED STATES PLYWOOD CORPORATION
55 West 44th St., New York 36, N. Y.

Please send me full information on MICARTA, including a copy
of the new *Architect's Reference Manual*.

Name _____

Company _____

Street _____

City _____ State _____



Florence Knoll's significant designs based on parallel beam rivet construction system. Durable "Sarano" upholstery.

KNOLL ASSOCIATES, INC. FURNITURE AND TEXTILES, 575 MADISON AVENUE, NEW YORK 22

May we send you an illustrated brochure?


Herbert Matter





PRELUDE: COUNTRY MODERN BY



Browse through an R-WAY showroom and see 50 individually decorated rooms featuring fine modern, period and provincial furniture for the bedroom, dining room and living room. • COMPANY OWNED SHOWFLOORS: NEW YORK, 4th Ave. at 30th St. Baltimore, Boston, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Kansas City, Los Angeles, Milwaukee, Minneapolis, New York, Philadelphia, Pittsburgh, St. Louis, Sheboygan. Sold through dealers, decorators and architects. 

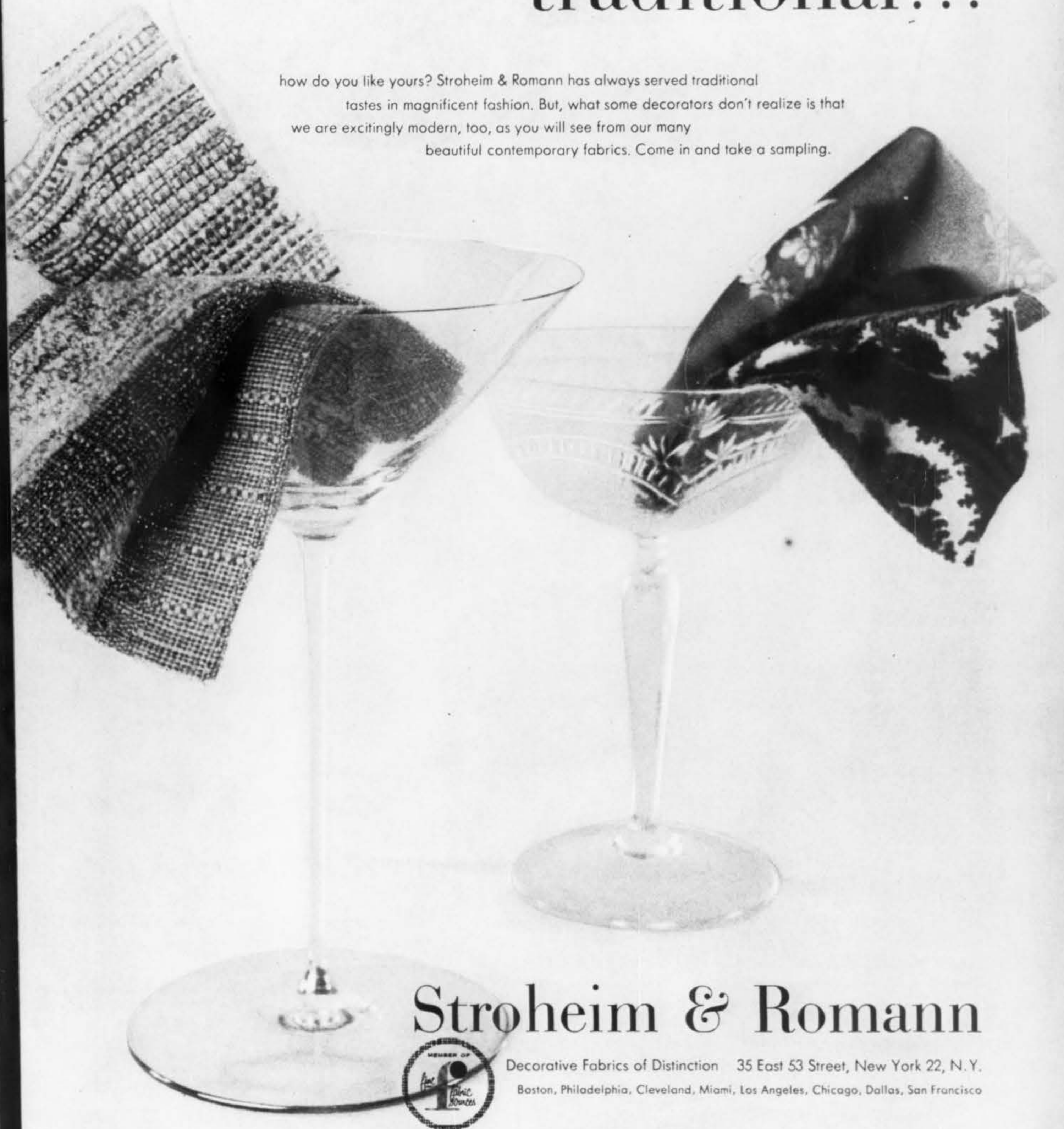


EQUALLY HANDSOME MATCHING DINING ROOM SUITE AVAILABLE

For further information write: John Barrett, Rway Furniture Co. • Sheboygan, Wisconsin

Contemporary or traditional...

how do you like yours? Stroheim & Romann has always served traditional tastes in magnificent fashion. But, what some decorators don't realize is that we are excitingly modern, too, as you will see from our many beautiful contemporary fabrics. Come in and take a sampling.

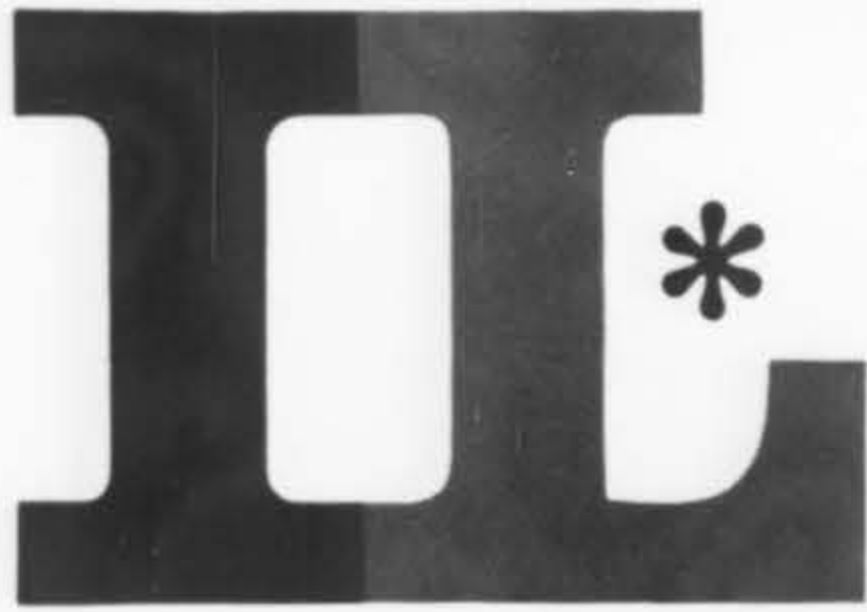


Stroheim & Romann



Decorative Fabrics of Distinction 35 East 53 Street, New York 22, N. Y.
Boston, Philadelphia, Cleveland, Miami, Los Angeles, Chicago, Dallas, San Francisco

TEAR THIS PAGE OUT—Clip it to Your Letterhead for New IL* Catalog



BY MOE LIGHT

* Inspiration-Lighting
for Commercial Applications



adds incomparable distinction to any commercial interior

The imaginative use of the superb IL* fixtures shown in Moe Light's new Commercial Lighting catalog can impart singular beauty of detailing, and dramatic subtlety of light that keynote today's most widely acclaimed hotels, motels, stores, offices and institutions. By selecting and specifying your commercial fixtures from this outstanding line, you can combine functional lighting with a dramatic individuality that comes from the creative use of well-designed decorative appointments.

FREE! A manual of creative lighting for the discriminating professional

**MOE LIGHT'S NEW
IL* COMMERCIAL CATALOG**

dramatic lighting helps set your "theme"

Famous Cordette Casuals by Moe Light can create many moods—in this interior, they add a gracious look to the dining area, while lending an air of informality to the bar.

(Fixtures shown: M-1427 3-Lite cluster in main dining area; M-1437 "3-in-line" accents the wall; M-1421 cones over bar.)

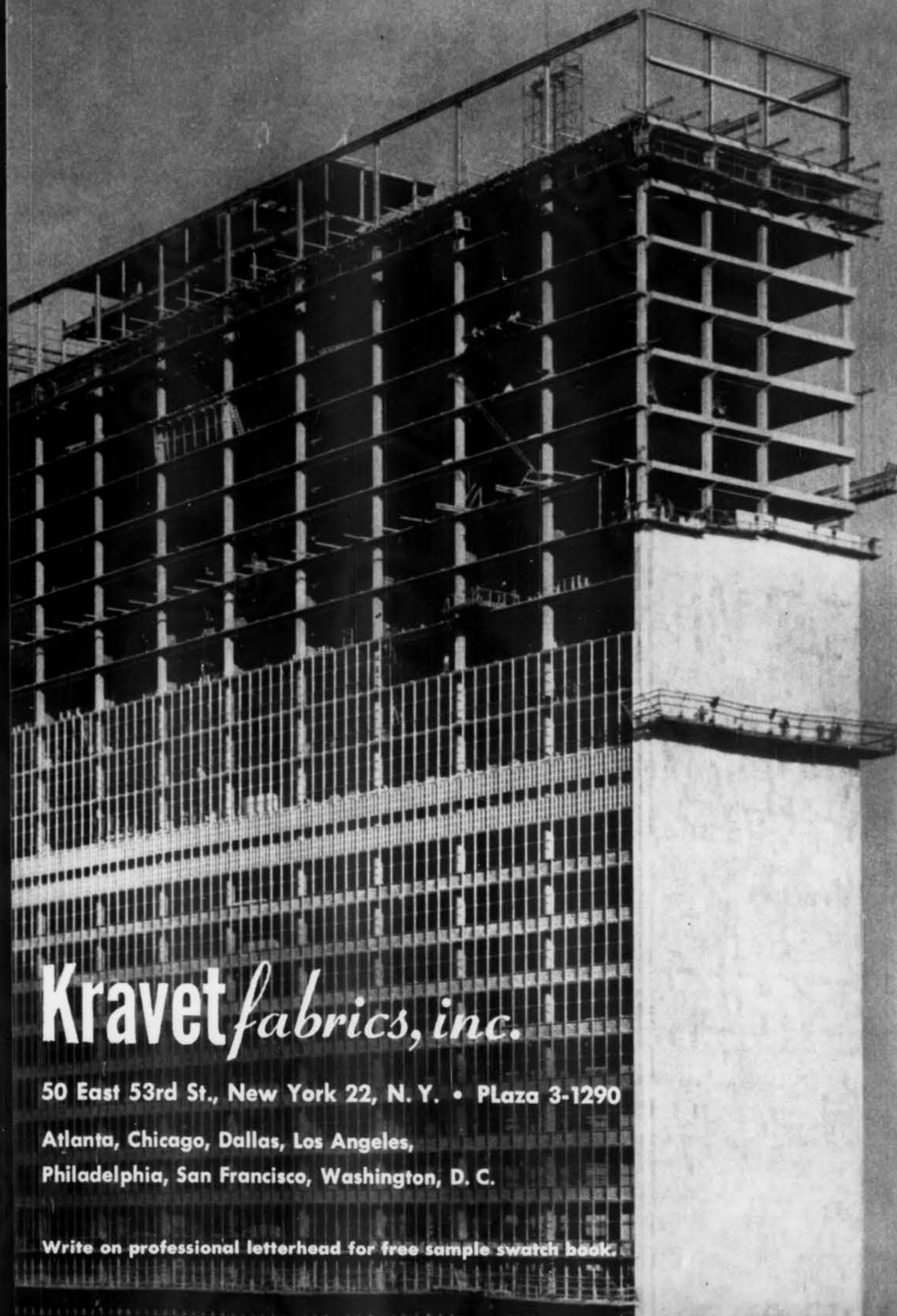


Dozens of interior sketches; plus Moe Light's commercial IL* fixtures. Free to members of the profession ONLY. Write to:

THOMAS INDUSTRIES INC.
MOE LIGHT DIVISION, Dept. 1-11
410 So. Third St., Louisville 2, Ky.
Leaders in Creative Lighting

NEW CONTRACT DEPT.

fabrics for interior decorators, designers, and architects



Kravet *fabrics, inc.*

50 East 53rd St., New York 22, N. Y. • PLaza 3-1290

Atlanta, Chicago, Dallas, Los Angeles,
Philadelphia, San Francisco, Washington, D. C.

Write on professional letterhead for free sample swatch book.



The Sweetheart of Sigma Phi

Sigma for Style and Phi for Function. (For brevity's sake, we left off the last letter—Delta for Durability.) Fraternities are Greek to us, but we know our furniture. New Contract-Americana, for instance, is head of its class. The case pieces (6027 Desk and 6024 Chest) have drawer fronts, sides and tops of fabulous *Fiberesin*, the mar-resistant panelling that won't burn, can't stain.

Being solid plastic, beautifully wood-grained, there are no laminations to separate or become unsightly. Black tubular steel frames, smartly contemporary, are *Bonderized* for protection against rusting, chipping, cracking and peeling. Required Reading: Troy's special *Contract-Americana folder and price list*. Write for your copy today, or visit our contract showrooms.

THE TROY SUNSHADE COMPANY

makers of fine outdoor furniture and umbrellas

TROY, OHIO

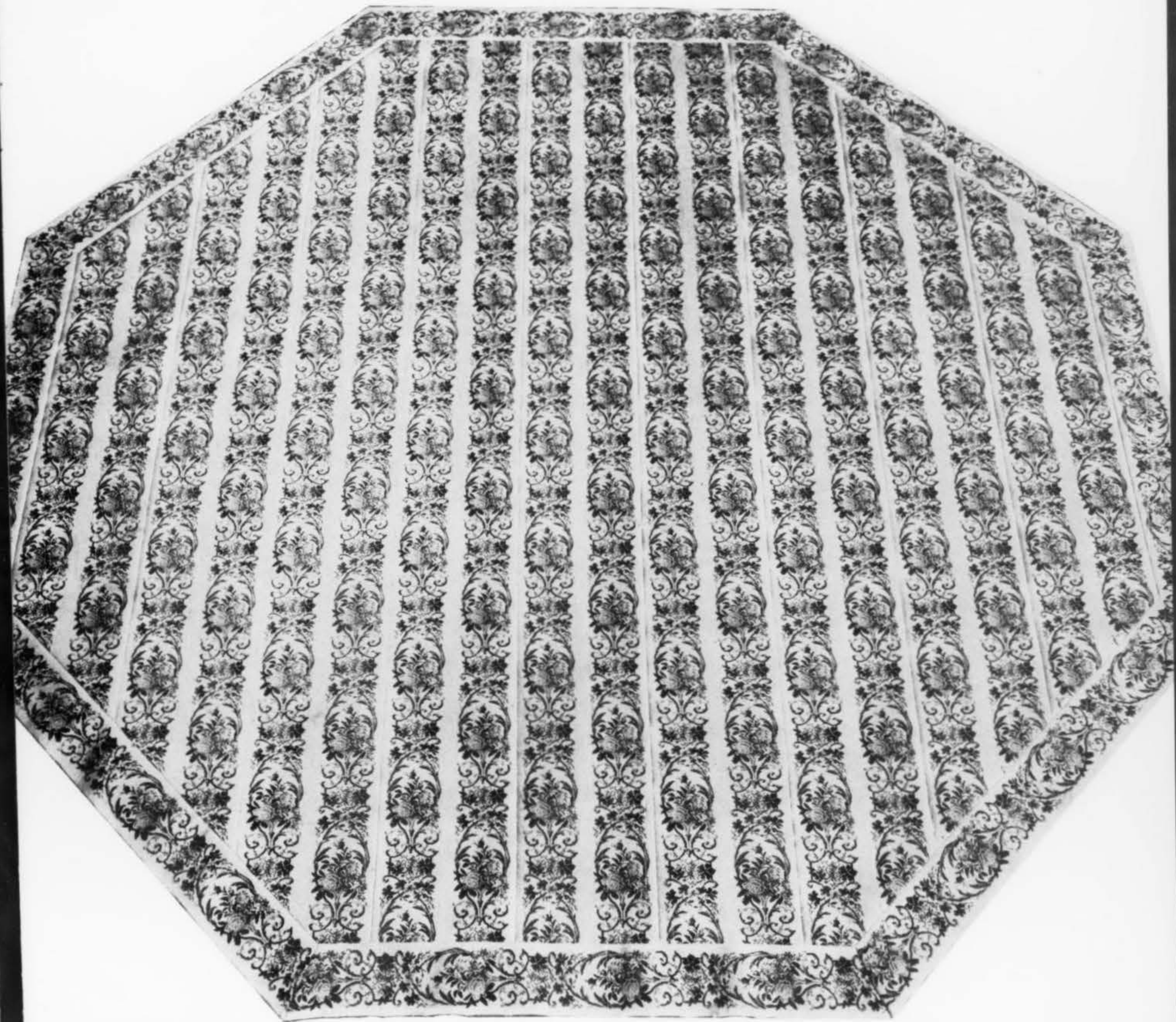
showrooms: ONE PARK AVENUE, NEW YORK • STUART-TROY, 31 FRONT ST., SAN FRANCISCO • 666 LAKE SHORE DRIVE, CHICAGO • FACTORY, TROY, OHIO

From our

"Petit Point Group" *

These carpets are faithful reproductions, by known French designers, of period pieces belonging to well known collections, mechanically woven, exclusively for us, in duplication of petit point. These rugs are in a most desirable price range. They can be hand sewn upon request to any size, using separate widths of body and border material, or can be assembled to room size, with or without border.

*The "Petit Point Group" consists of 22 antique reproductions.



Pattern shown—"PALAIS ROYALE", copy of Antique Petit Point.

These rugs are an example of the spirit which emanates from our organization, for the practical and unusual needs of the interior designer.

We also produce, to your order, rugs and carpets of any weave or style, from the 16th century to the latest contemporary designs.

Visit with us at your earliest convenience and see in addition our diversified selection of quality carpets and exclusive broadlooms, available for immediate delivery.

Sold exclusively through interior designers.

• STARK CARPET CORP.

509 MADISON AVE., NEW YORK 22, N.Y. • PLaza 4-1070

Sole distributor in the
United States of the
"Petit Point Group."

Edited in Europe by —
La Place Clichy
93 rue d'Amsterdam
Paris, France



Our function is to make it possible for you to meet the challenge of sophisticated clients who are color and style conscious. We put at your disposal facilities, experience and techniques that make the most of your talents, and in so doing satisfy the needs of a quality seeking clientele who expect the unusual services which we alone are able to provide.

(Carpets of any size, shape, color or design and always 100% virgin wool)

Circular carpet designed by Edith Gecker, A.I.D. Colors, blue and white, with two-color fringe.

IT HAS THE LOOK OF

Rugcrafters Inc.

Carpet Fashions, Inc. (A Division of Rugcrafters)

295 FIFTH AVE., N. Y. C.

Wire collect to the nearest showroom for the name of distributor in your area.

NEW YORK
295 Fifth Avenue
CHICAGO
13-114 Merchandise Mart

SHOWROOMS
LOS ANGELES
105 So. Robertson Blvd.

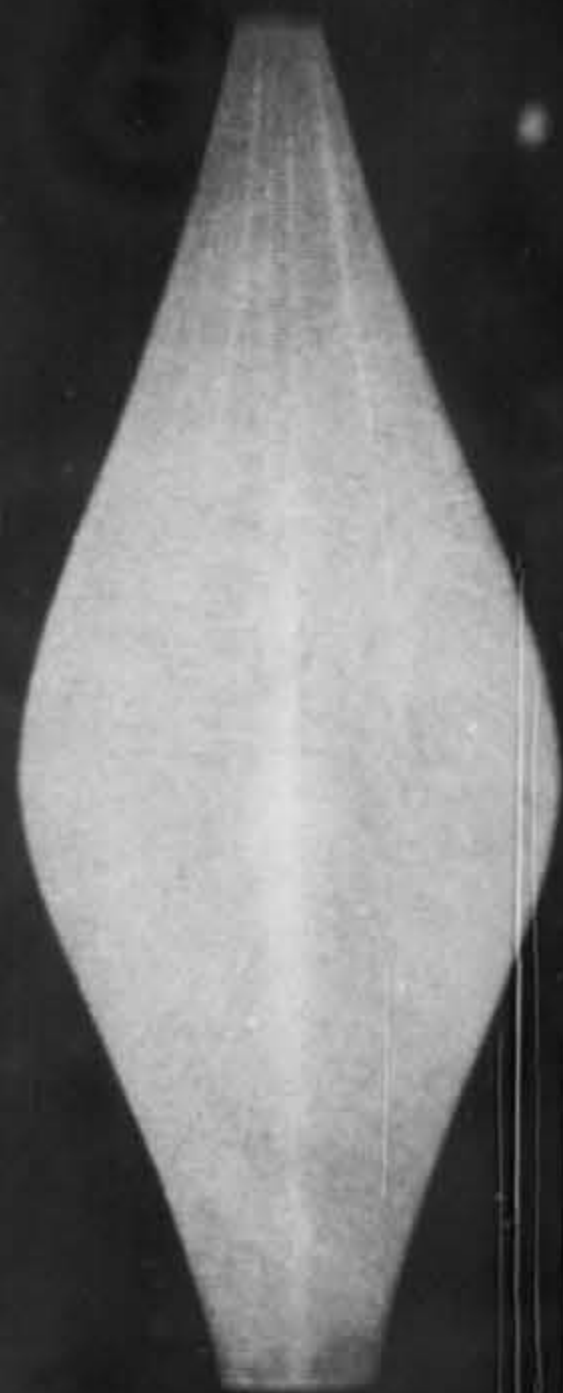
SAN FRANCISCO
880 Sutter Street
MIAMI
4100 N. Miami Avenue



PRESIDENTIAL TIMBER—as the desk leaves the custom design division of Dunbar's finishing department in Berne, Indiana, the marker tickets the name of a new chief of a major U. S. Corporation. Since this photograph above and the now famous "office in the sky" girder advertisements appeared, Dunbar has completed eleven hundred and ten executive installations in the cream of America's industrial and institutional offices. With Dunbar, business is a pleasure.

DUNBAR

Write Dunbar, Berne, Indiana for Book of Contemporary Furniture, \$12.50. Showrooms: New York, Chicago, Boston, Kansas City, Denver, Los Angeles, Seattle.

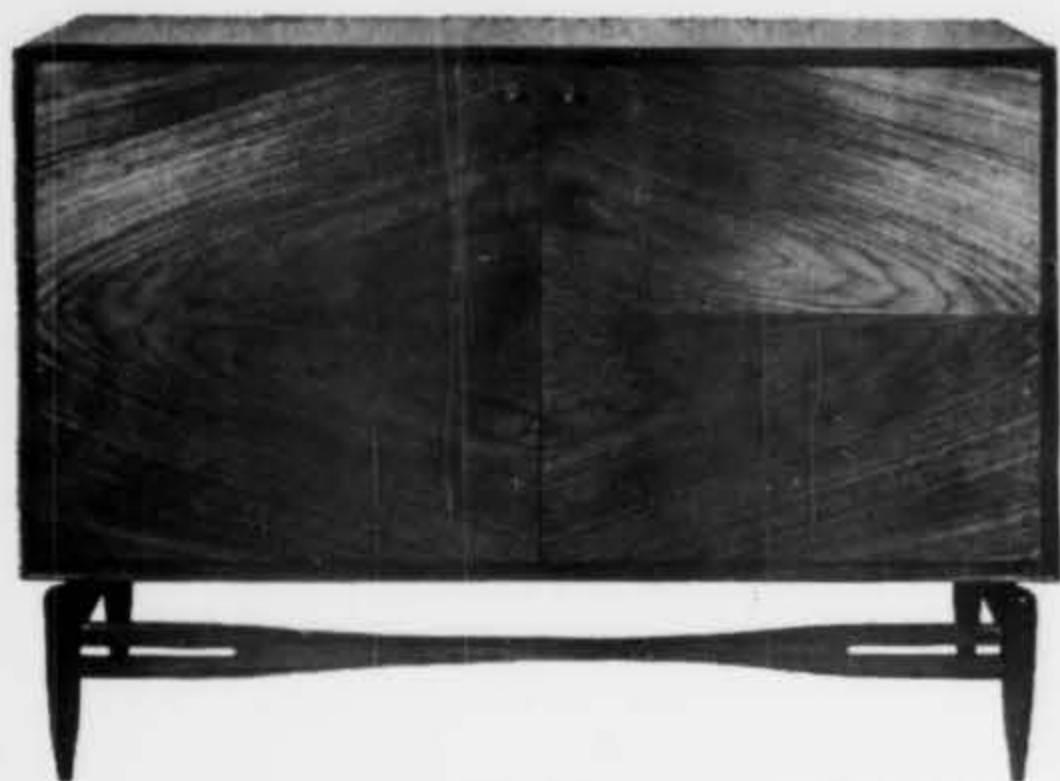


FOR
LIGHT
FORM
COLOR...
ROTAFLEX
by
HEIFETZ

heifetz design gallery

THE HEIFETZ COMPANY, Clinton, Connecticut • Showroom: 16 East 53rd Street, New York 22, N. Y.

new
ch
b



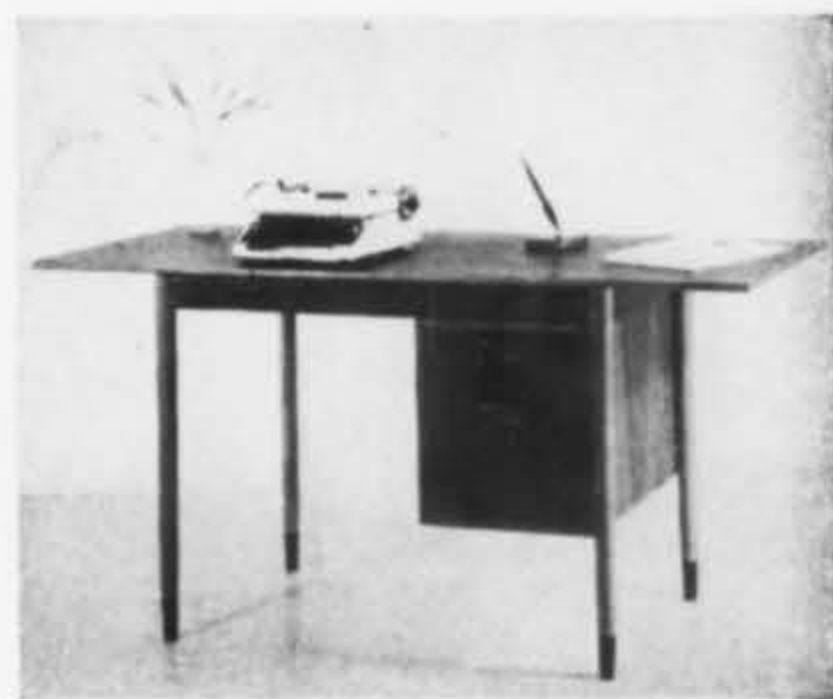
(various matching pieces available)



FABRY
Associates, Inc.

from
the
fabulous
Fabry
collection:
#165

new york: 6 east 53rd street plaza 3-8931
chicago: 325 n. wells whitehall 3-1450
boston: 661 beacon street commonwealth 6-0626



desk FF-6328

teak
39" x 24"
(opens to 59")

scandinavian imports

design international

new york: 17 east 53rd street plaza 3-8931
chicago: 325 n. wells whitehall 3-1450



extension table FF-6100

teak
walnut
birch
closed: 9" x 35"
opens to 112" x 35"



Introducing the new G-E LUMEN COUNT METHOD

—a significant guide to assist in the
design of residential interior lighting

Part 4 of a 4-part series

Here is the first really practical and flexible way to offer any desired lighting level or effect—as an adjunct to your interior design skills—without the uncertainty that's often associated with lighting. It's the G-E *Lumen Count Method*, practiced by one of the country's most esteemed residential lighting authorities, E. W. Commery, who says: "With qualifications, a light conditioned home should range between 70 and 140 lumens per square foot. How the lumens are distributed is left to the designer's individuality and the personal desires of each customer." The *Lumen Count Method* works with incandescent or fluorescent systems, or combinations of both. *It doesn't restrict . . . it only suggests.*



Based on the G-E *Lumen Count Method*, this area requires 14,000 lumens—200 sq. ft. x 70 lumens per sq. ft.—to reach a comfortable yet practical level of light. (See below for subsequent lighting systems.)

CLIP THESE FOUR ADS FOR YOUR LIGHTING FILE



August "Interiors":
Lighting with portable lamps.



September "Interiors":
Lighting with suspended fixtures.



October "Interiors":
Lighting with swivel spotlights.



This Issue:
Lighting with a luminous ceiling.

No. 4—Luminous Ceilings. The fourth of four different ways to light the same room using the *Lumen Count Method*. The luminous ceiling in this room provides a roomful of diffused light, controlled by a dimmer, and offers a variety of sensation levels. Dial a convenient dimmer switch for finger-tip control of over fifty levels of light. Recessed spots accent the fireplace wall. The lumen distribution is as follows:

Sockets	Type	Watts	Approx. Lumens
12	T-12	40-watt Home-line fluorescent	22,080
3	R-20	30-watt reflector bulbs	600
TOTAL LUMENS			22,680
LUMENS PER SQ. Ft.			113.4



Free G-E Lumen Counter. Plan any type of lighting system—without guesswork. This folder explains the *Lumen Count Method*, gives the output of G-E Lamps and guides your choice of bulb types and sizes. Write: General Electric Co., Large Lamp Dept. II-117, Nela Park, Cleveland 12, Ohio.

Progress Is Our Most Important Product

GENERAL  ELECTRIC

astral

new star in
lattiswood
shades and
draperies

ROLL-UP OR
PULL-UP SHADES
IN WIDTHS TO 12'

DRAPERIES WITH SELF-
PLEATING TAPES UP TO
12' IN LENGTH.

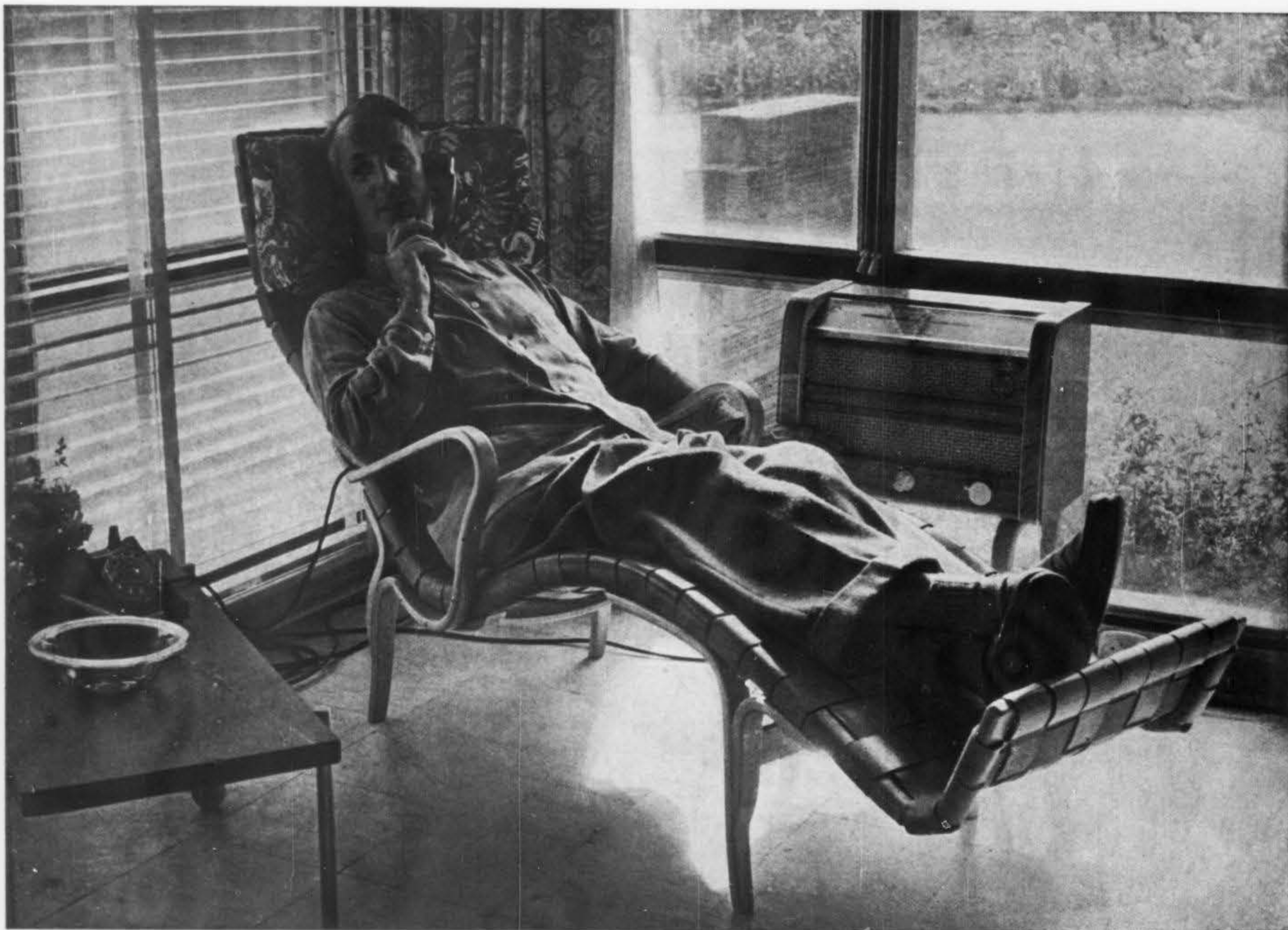
Gold weaves a tenuous vein of highlights thru a richly varied warp in a subtle plaid effect, and slender basswood strips and translucent plastic rods to create Astral, the new star in Lattiswood. Designed by Dorothy Liebes, Astral brings the luxurious field of woven-wood fabrics to the decorator at an 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.

Send for Color Booklet

Write The *Columbia* Mills, Inc.

DEPT. 104, SYRACUSE 1, N. Y. FOR BOOKLET AND NEAREST DEALER.



Bruno Mathsson in his lounge chair model PERNILLA with leatherstraps.

CHAIRS
TABLES
FOLDING-TABLES

BRUNO MATHSSON

DESIGN
MADE IN SWEDEN

Retail shops in USA:

California: Armin Richter Interiors, 7661 Girard Avenue, LA JOLLA. S. Christian of Copenhagen, Inc., 225 Post Street, SAN FRANCISCO. Design Center, 3603 Fifth Avenue, SAN DIEGO. Frank Brothers Inc., 2400 American Avenue, LONG BEACH. Fraser's, 2403 Telegraph Avenue, BERKELEY. Robert M. Kasper, 533 Sutter Street, SAN FRANCISCO. — **Florida:** Horst Gunther Interiors, 4100 North Miami Avenue, MIAMI. — **Georgia:** Overseas, 15 Peachtree Place, N. W., ATLANTA. — **Illinois:** Baldwin Kingrey, Inc., 105 East Ohio Street, CHICAGO. Alex Topp, 4836 Hull Str., SKOKIE. — **Massachusetts:** Design Research Inc., 57 Brattle Street, CAMBRIDGE. — **Michigan:** Contemporary Backgrounds, Inc., 148 Bagley Str., DETROIT. — **Minnesota:** Modern Center, Inc., 11th and Marquette, MINNEAPOLIS. **New York:** Bonniers, Inc., 605 Madison Avenue, NEW YORK. Scandinavian Design, 20 East 58th Street, NEW YORK. — **Oklahoma:** New Interiors, 325 Madison, OKLAHOMA CITY. — **Texas:** The Show Room of Finer Furniture, 533 North Broadway, CORPUS CHRISTI. — **Washington:** B. K. Alsin Inc., Sixth & Union Street, SEATTLE.

Retail shops in Canada:

Calgary, Alta: Lyntoque Ltd., 234-7th Avenue S.W. — **Edmonton, Alta:** Hugh Imports Co. Ltd, 124 Westmount Shoppers Park. — **Montreal P Q:** Pego's, 1638 Sherbrooke Street West. — **Montreal, P Q:** N. G. Valiquette Ltd., 915 St. Catherine St. East. — **Peterboro, Ont.:** Cherney Bros. Ltd, George at King Street. — **Toronto, Ont.:** Shelagh's Ltd., 116 Bloor Street West. — **West Vancouver, B. C.:** Charlotte Kennedy Interiors, 1745 Marine Drive. — **Fort Erie, Ont.:** The Trillium Shop, R. R. 2. **Manufacture and wholesale: FIRMA KARL MATHSSON, VARNAMO . SWEDEN**



ARTHUR · H · LEE *fabrics*

selected

by

SABENA BELGIAN *World* AIRLINES



ARTHUR · H · LEE & SONS *Inc*

501 MADISON AVENUE · NEW YORK 22

BOSTON · PHILADELPHIA · CHICAGO · LOS ANGELES · SAN FRANCISCO · TORONTO



HOTEL MANHATTAN (formerly Lincoln Hotel)

New York's
newest,
most modern
hotel
THE
MANHATTAN
rolls out
the

FIRTH
carpet

This October, when the new Hotel Manhattan opens its five-million-dollar doors, guests and visitors will see a modern marvel of comfort and efficiency — with every detail of layout, design, furnishings and equipment smoothly combined to create the ultimate in relaxed, luxurious hotel living.

Spacious public rooms will provide every conceivable accommodation to business affairs and conventions . . . 1400 air-conditioned guest rooms will offer an oasis of cool, quiet comfort in the midst of the city's busiest section. And, muffling all the bustle, cushioning every footstep, literally the very basis of the Hotel Manhattan's silent streamlined service, will be its almost eight acres of special contract carpet.

And *special* carpet it had to be . . . carpet to withstand the constant traffic, the practical demands, the decorative requirements of one of the world's busiest hotels. Firth's design specialists and Bob Jackson, working with hotel designer-decorator Jack Lessman, found the answer in four long-wearing, soil-hiding Firth Tuftwoven® tweed effects. The result is the largest (and quite likely the handsomest) hotel carpet installation in New York City in 26 years — 35,000 square yards!

In your business, too, the specific carpet for the specific need is an important part of the picture. And whether you are carpeting a single room or 1400 — for service, for quality, for economy . . .

Why settle for less than Firth
for economy, quality, dependability in commercial carpeting.

No. 4 of a series of comments on contract carpeting

for information on
Firth's contract program write:

FIRTH
295 Fifth Ave., New York

Woodard

style authority in wrought iron

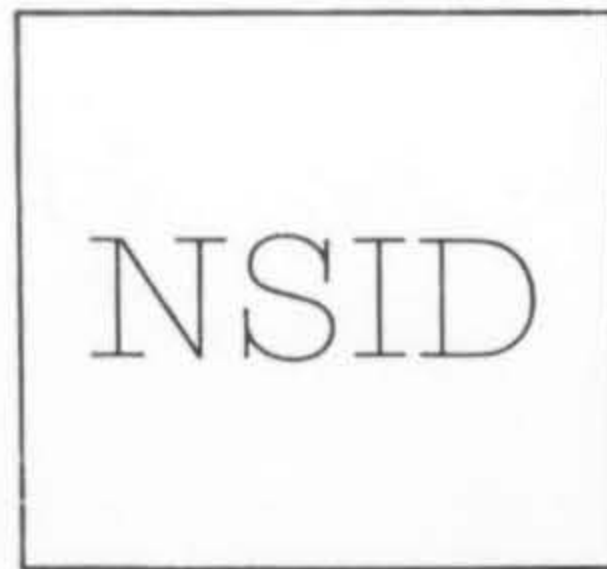


Chantilly Rose... all the loveliness of an Old World garden...
in a design that is as much at home indoors as it would be outdoors
on your terrace. Chantilly Rose has become a Woodard classic
(we would not dare discontinue it). Add to your pieces with the years...
the way you would with your cherished silver or crystal.
Parkerized, as is all Woodard furniture, for rust-protection.

LEE L. WOODARD SONS OWOSSO, MICHIGAN

305 EAST 63 STREET, NEW YORK 628 MERCHANDISE MART, CHICAGO
92 NEWBURY STREET, BOSTON 312 SUTTER STREET, SAN FRANCISCO
151 NORTH ROBERTSON BOULEVARD, LOS ANGELES

Aims and Purposes



National Society of Interior Designers

The National Society of Interior Designers is a coordinated, coherent, professional organization whose aims and purposes are to:

Represent the interior design profession to the public and the trades.

Establish and administer the highest standards of admission for professional membership.

Successfully accomplish the licensing of qualified interior designers as a protection to the public.

Implement and promote through education the professional, personal, and business welfare of its members.

Serve the public as responsible professionals whose obligation is to contribute to its well-being, culture, and satisfaction.

Recognize the indivisible community of interests of all segments comprising the interior design field.

Encompass through the establishment of participating memberships those appropriate segments of the interior furnishing field whose contributions of product and service to interior design create and advance the highest taste level for the American Home, American Business, and a better way of life for Americans.

Professional Interior Designers, Industrial Designers, Architects, Scenic Designers, Educators in accredited schools of Architecture and Interior Design wishing to apply for NSID Professional Membership may request applications from:

NATIONAL SOCIETY of INTERIOR DESIGNERS, Inc.

50 EAST 57th STREET

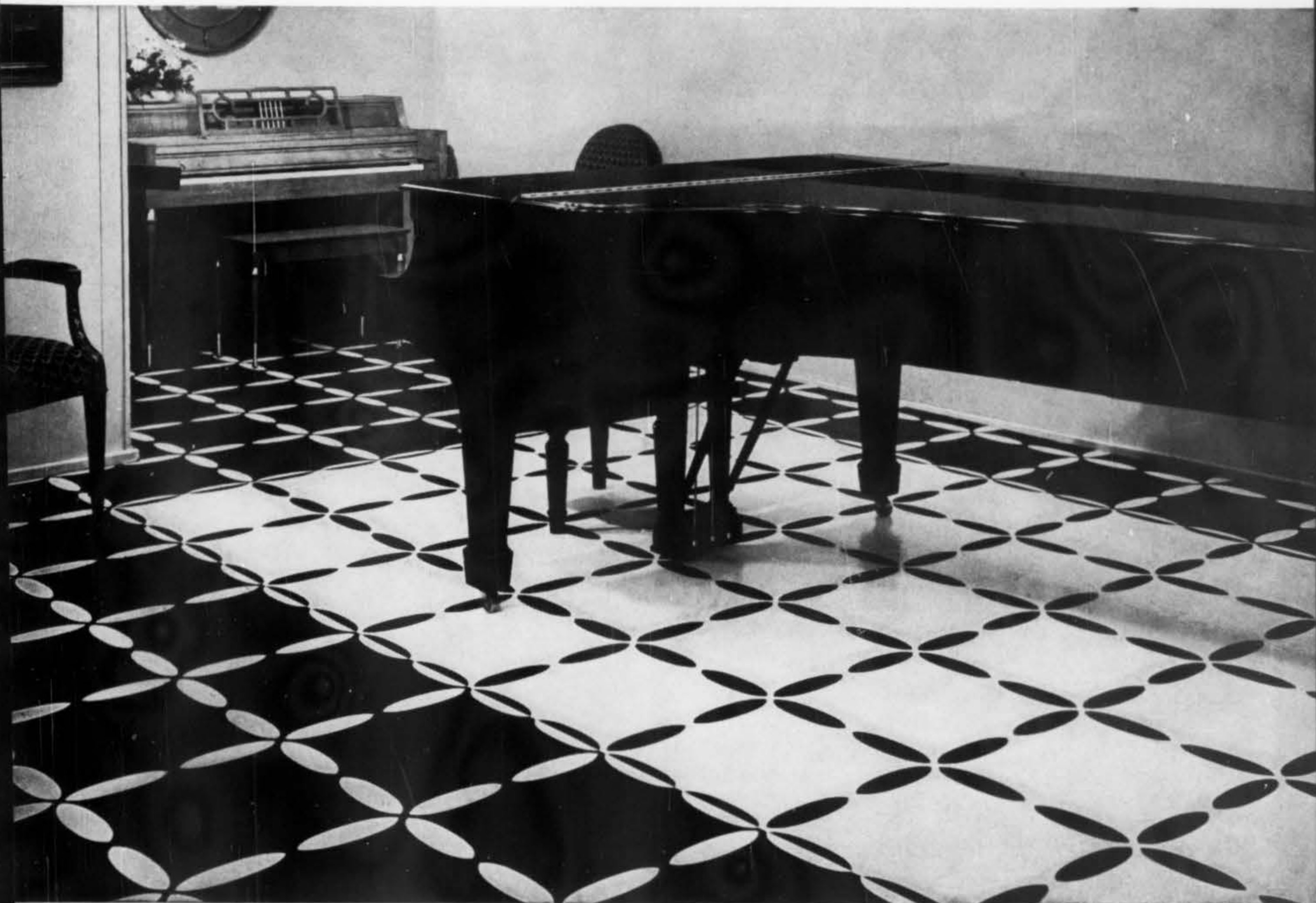


N. Y. 22, N. Y.



PLAZA 5-2126

Exclusive new **note** in custom-designed floors



Customotifs by Amtico

Here's "music for the eyes" . . . simply and effectively created with the use of Amtico CUSTOMOTIFS Vinyl Tile. Unusual effects are virtually unlimited with this unique, new decorator help. With Amtico CUSTOMOTIFS Vinyl Tile, you can create a multitude of interesting and distinctive designs. Best of all, it's "in-stock," pre-cut, ready for installation . . . and reasonably priced.

To carry out *your* finest design ideas, insist on the finest vinyl flooring of all . . . Amtico. Mail the coupon below for illustrated brochure describing both Amtico CUSTOMOTIFS and exciting Amtico DECORSTRIPS (the ultimate in feature strips and borders). Check coupon also if you'd like a free complete set of Amtico Vinyl Flooring and Amtico Rubber Flooring samples.

None but the finest from Amtico!



Also makers of:

AMTICO RUBBER FLOORING

The luxury leader among rubber floorings.

AMTICO PLASTEX RUBBER FLOORING

Amazing low-cost blend of rubber and plastic.

AMTICO, Dept. 1-5, Trenton 2, N.J.

Please send me:

— Illustrated brochure on Amtico CUSTOMOTIFS and DECORSTRIPS
— Free, complete set of samples of Amtico Vinyl and Rubber Floorings

Name _____

Firm _____

Address _____

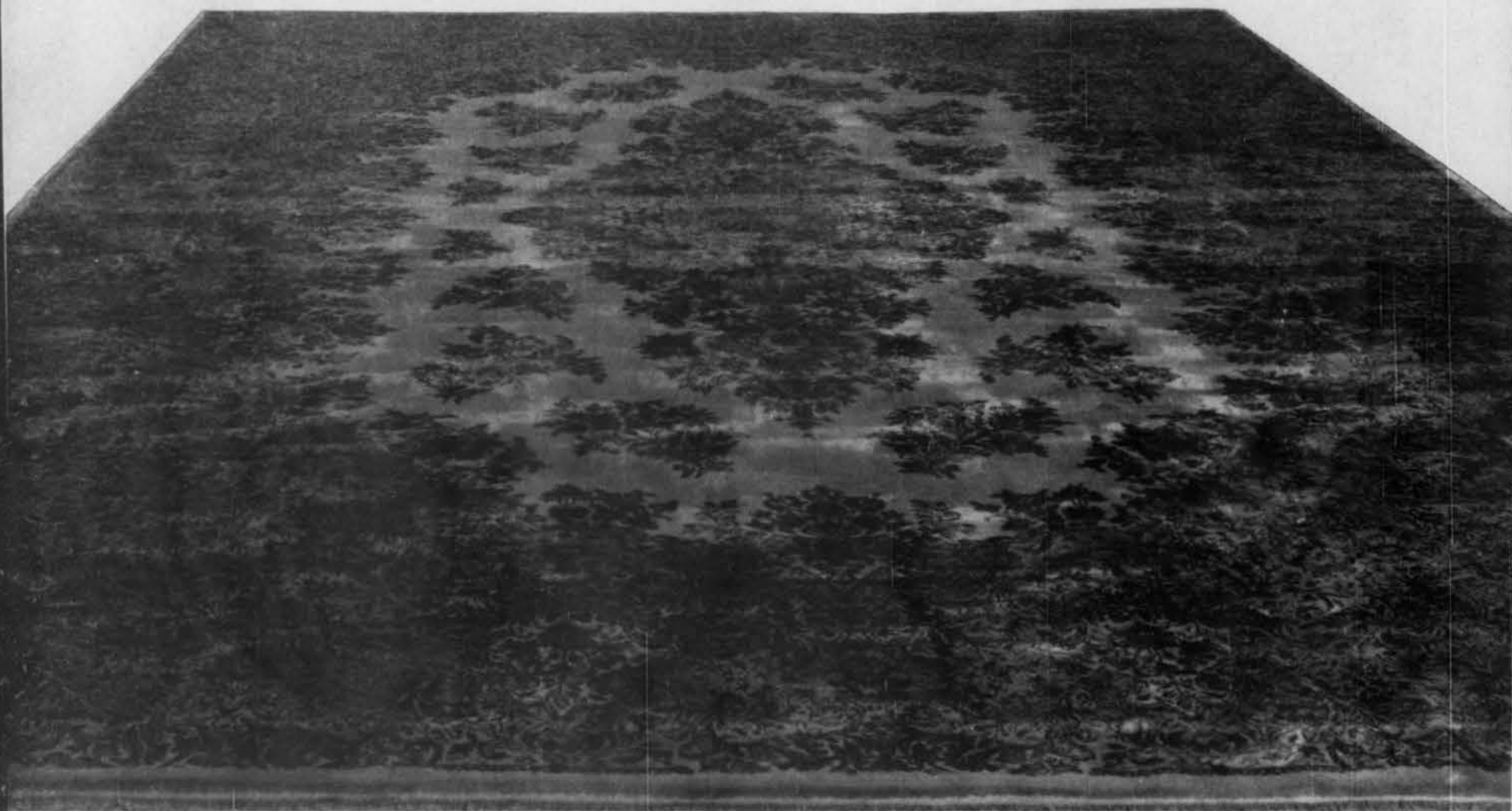
City _____ Zone _____ State _____

(Please attach coupon to your business card or letterhead)



Now *Karastan* AMERICA'S FINEST POWER-LOOMED RUG rugs are available to decorators

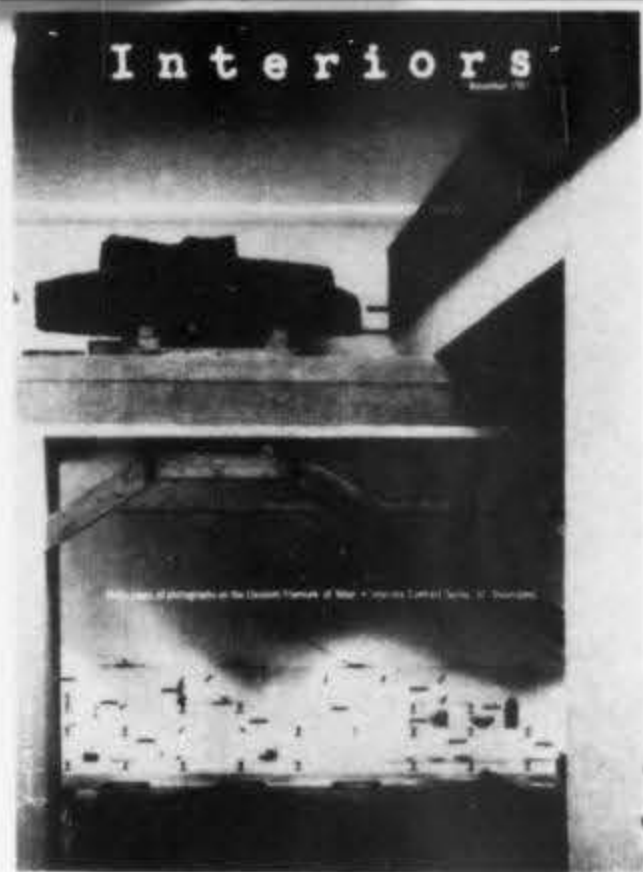
... exclusively through *Schumacher's*



For the first time, the luxurious line of Karastan rugs is available to interior decorators. Schumacher's is proud to have been selected to represent the Karastan line and cordially invites the trade to view and make selections from this outstanding collection of magnificent floor coverings.



F. SCHUMACHER & CO., 60 W. 40th ST., N.Y. 18 Uptown Showroom: 535 Madison Avenue Fabrics • Carpets • Wallpapers • Waverly Fabrics



our cover

Art Director Jerry Lieberman wraps our triennial issue on the Triennale of Milan in a photograph by Ancillotti of the Palazzo dell'Arte's grand stairway as remodeled by Achille and Pier Giacomo Castiglioni, with massive sculpture by Lorenzo Guerrini and a mosaic "rug" by Roberto Crippa.

Improvident thrift

Since October 4th the citizens and leaders of this nation have heard the sound of reality as a beep—Sputnik's, of course, tearing his way six times over the United States each 24 hours, tiny, imperturbable, on schedule. Sputnik is smaller than the smallest ball you could roll a weekday New York Times black with headlines reporting Congress's clamor for a bigger defense budget, the Stock Market's sudden drop in blood pressure, industry's call for more basic scientific research, announcements of big but vague doings in the Air Force's missile program, the President's press conference protestations that puny Sputnik doesn't prove a thing, a barrage of I told you so's from the Army's "Jupiter" missile team which includes the Germans, Dr. Ernest Stuhlinger and Dr. Wernher von Braun and once included the courtmartialed Colonel John C. Nickerson, Jr. The press of the great uncommitted mass of countries who do not fear the Colossus of the East more than they resent the Colossus of the West remain embarrassingly-silent, merely cocking ears and radio receivers to the beeps, and for politeness' sake trying to keep those Cheshire grins from becoming too broad. The onlookers are not rushing into print, just holding their sides.

In one short month, the administration's preoccupation with the budget has changed status from source of pride and proof of self-righteous realism to what it more probably is—the blindly repeated habits of a nineteenth century grocer surviving in an age when production and finance are planned more dynamically, to put it mildly.

To those brought up in a world where thrift, unqualified, was invariably counted a virtue, the idea of giving *needs* precedence before *means* in preliminary planning sometimes requires a complete shake-up and realignment of a life-long credo. Health, education, art, sports, building, city planning, publishing, international diplomacy, agricultural, industrial, or scientific development—you name it—are deeply affected by an adaptation of this approach. Nevertheless it has been taking over.

In certain areas—city planning and speculative building are among them—the change-over has not yet taken place, as Christopher Tunnard and other opponents of Moses-type opportunism in building often point out, but chaos will probably bring about its own warning and reaction—a kind of built-in Sputnik that will put an end to policies of improvident thrift.

As far as the buying habits of the nation are concerned, the changeover is more advanced in *Interiors'* particular area. In this connection, one notes results of a survey of buying habits among young housewives in four Chicago communities ranked by the surveyor, the Chicago Tribune, as being definitely avant-garde. To quote: "Habits and attitudes . . . were in sharp contrast to a majority of the population. . . . Instead of upholding the traditional ideals of thrift and security, this 'new consumer' group gives moral sanction to the immediate satisfaction of wants. 'I feel that I may not live till the rainy day,' the typical young housewife says, 'so I am going to live for each day now.'" These characteristics don't necessarily mean the young housewife is a spend-thrift, continues the survey. The study shows she is very discriminating in her purchasing behavior. She is willing to spend time and effort looking for a successful purchase; and less likely to sacrifice reliability for the sake of economy.

Each field has its own standards of what is good, standards that change. To build well no longer means to build for eternity. Therefore economy may validly outrank durability in building. But it does not outrank comfort, light and air, or the time it takes to travel to and from work. Thus today good planning may dictate economies in building but not in room or window sizes. It is a matter of discriminating among more and less valid needs, between fads and sincere cultural values. The trend of our times is neither towards nor away from economy, but towards discrimination, which is sometimes essential, as the current administration is perhaps beginning to realize, and desirable in all serious decisions about the setting we create for our daily lives.—O.G.

UNDICESIMA

TRIENNALE

a report on

THE ELEVENTH TRIENNALE OF MILAN

by Jack Lenor Larsen



Jack Lenor Larsen, who not only wrote this report but supervised the photography, is best known as a weaver and textile designer and manufacturer. He is a graduate of the University of Washington in his native Seattle, continued his study of architecture and interior design at the University of Southern California and Cranbrook, opened his first New York studio in 1951.

The Triennale of Milan has been a major subject to report in our field from the time when it first became possible to report it—that is, after the war. Obviously the fact that a foreign enterprise exerts such universal attraction requires explanation. The Triennale of Milan is a unique enterprise. To begin with, it is an international exhibition organized by Italians and sponsored by the Italian government. It is a cultural—not a commercial—exhibition; and specifically dedicated to architecture and the related arts.

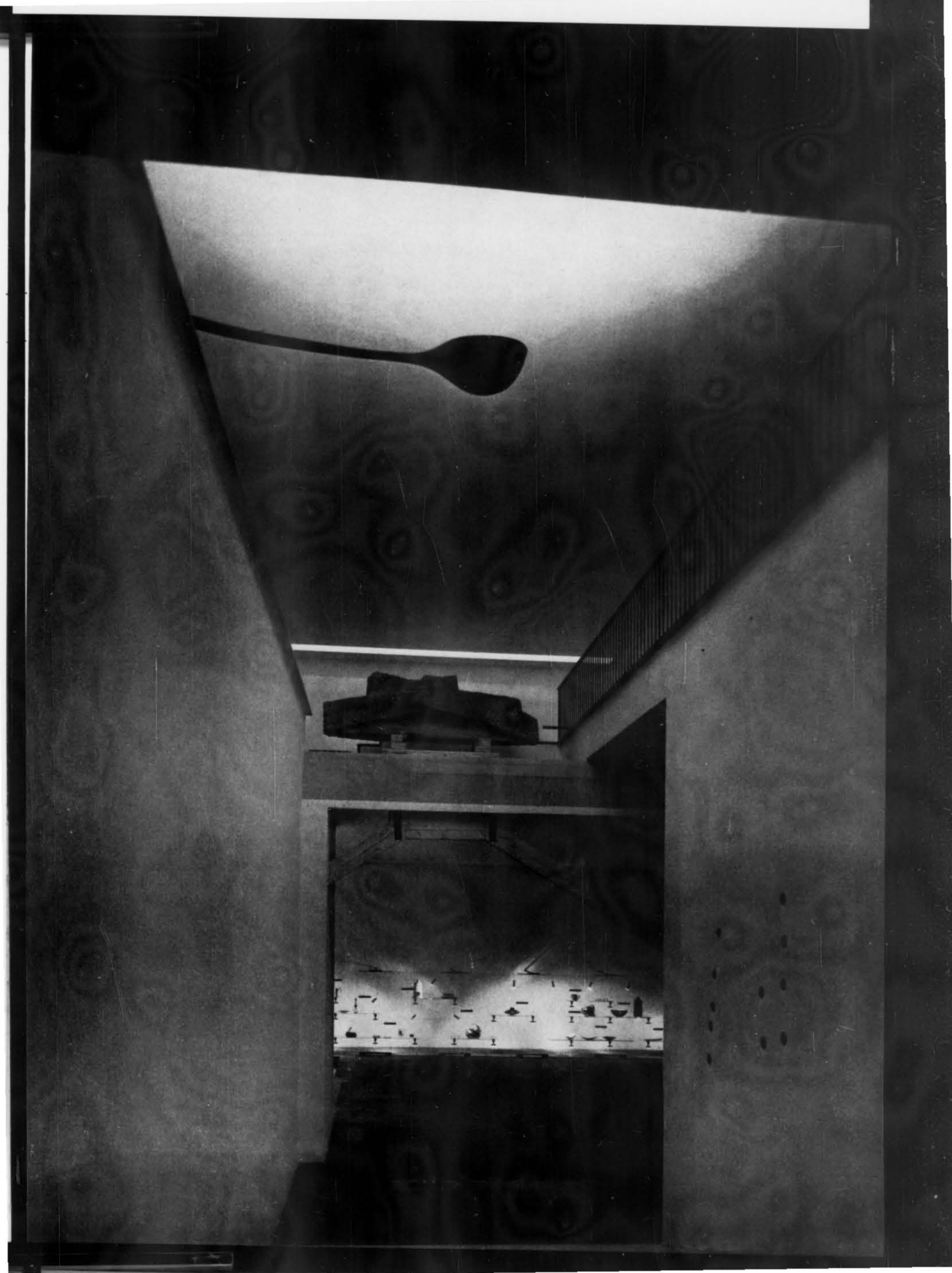
Its non-commercial nature has no significance either way from a sales point of view. There is, for example, no regulation forbidding the sale of any item. The practical effect of the distinction lies in the matter of who makes the decisions about how the Triennale will be designed and of what it will consist. The Triennale's organization differentiates clearly between the permanent administrative staff headed by the Honorable, able, peripatetic, American-speaking Triennale President Ivan Matteo Lombardo, and the Technical Executive Committee, appointed for each Triennale by its predecessor. This is the group which makes the artistic decisions about each Triennale. It consists usually of a sculptor, a painter, and two leading figures in Italy's scintillating architectural world. Members of the current Technical Executive Committee are architects Carlo De Carli and Carlo Mollino, painter Giuseppe Ajmone, and sculptor Luigi Brogini.

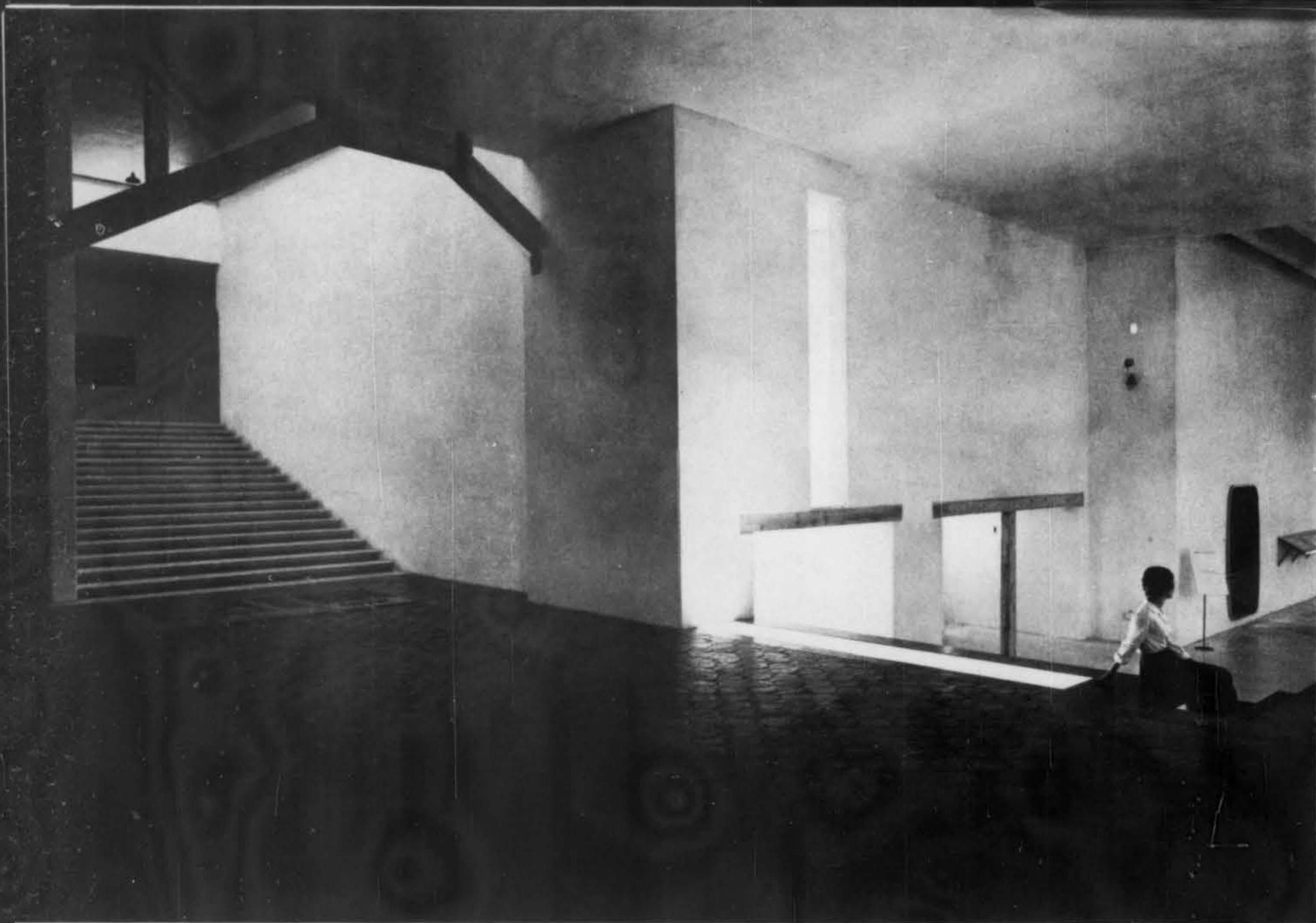
What they have to work with is the pleasant Parco Sempione in the heart of Milan. A huge two-story, red brick building in the park shelters most of the Triennale. This building, called the Palazzo dell'Arte, was erected in 1933 as the gift of the industrialist Antonio Bernocchi, and it is used only for the Triennale. Its great virtue is vast cubic footage of unspecialized display space, thirty-foot ceilings, ample daylight from the stairwell and many skylights. Disguising and reapportioning these generous but awkward spaces is one of the Technical Executive Committee's major decisions. It is done differently each time, and there is a spirit of competition in the performance, an effort to surprise the spectator.

Works of art are incorporated within the framework of the Committee's basic architectural conception. Again, violent contrast from Triennale to Triennale is a great part of the fun.

This extraordinarily controlled effort to achieve the most brilliant possible solution for the Palazzo's interiors—this exercise in the redesign of large, complex interiors—is one reason why the Triennale exerts such fascination for interior designers the world over. Here is a major exhibition that is not, like most, a composite for furnished cubicles; it is conceived as a whole.

all triennale photographs by studio ancillotti, milan, except where otherwise noted





Above and preceding page: entrance and stairway are natural white plaster, untreated wood, unglazed terra cotta tile. White panel in floor glass-topped, lighted through for sculpture. Another view appears on the preceding page. The sunken sculpture is shown on the next page.

entrance and stair hall

architects: ACHILLE and PIER GIACOMO CASTIGLIONI
 stair mosaic by painter ROBERTO CRIPPA
 sculpture by LORENZO GUERRINI

To be sure there are individually designed spaces for specific exhibitions. Each Italian section is turned over to a different committee, and the spaces leased by individual countries are of course also autonomous. But the large and important general areas of the Palazzo, and the over-all style of specific Italian-controlled areas must meet the Executive Committee's approval. Any foreign country that prefers to present its case in a separate pavilion in the Park is encouraged to do so. The United States exercised the prerogative this time. On the main floor a long wing extends from each side of the entrance and stair hall. On entering one finds the Architecture and Museum Design exhibitions to the left, crafts and industrial design exhibitions to the right. Each exhibit follows the next in a circuit several blocks long. On the right center of the ground floor, vast stairs lead to the second (or Italian first) floor. Here is the central hall reserved for conferences. Around it are the national exhibitions occupied by 19 countries, approached one through another in a continuous circling walk. All these spaces have extremely high skylighted ceilings in most cases lowered by translucent drops. The natural light is satisfying. Tone and pace of the Eleventh Triennale

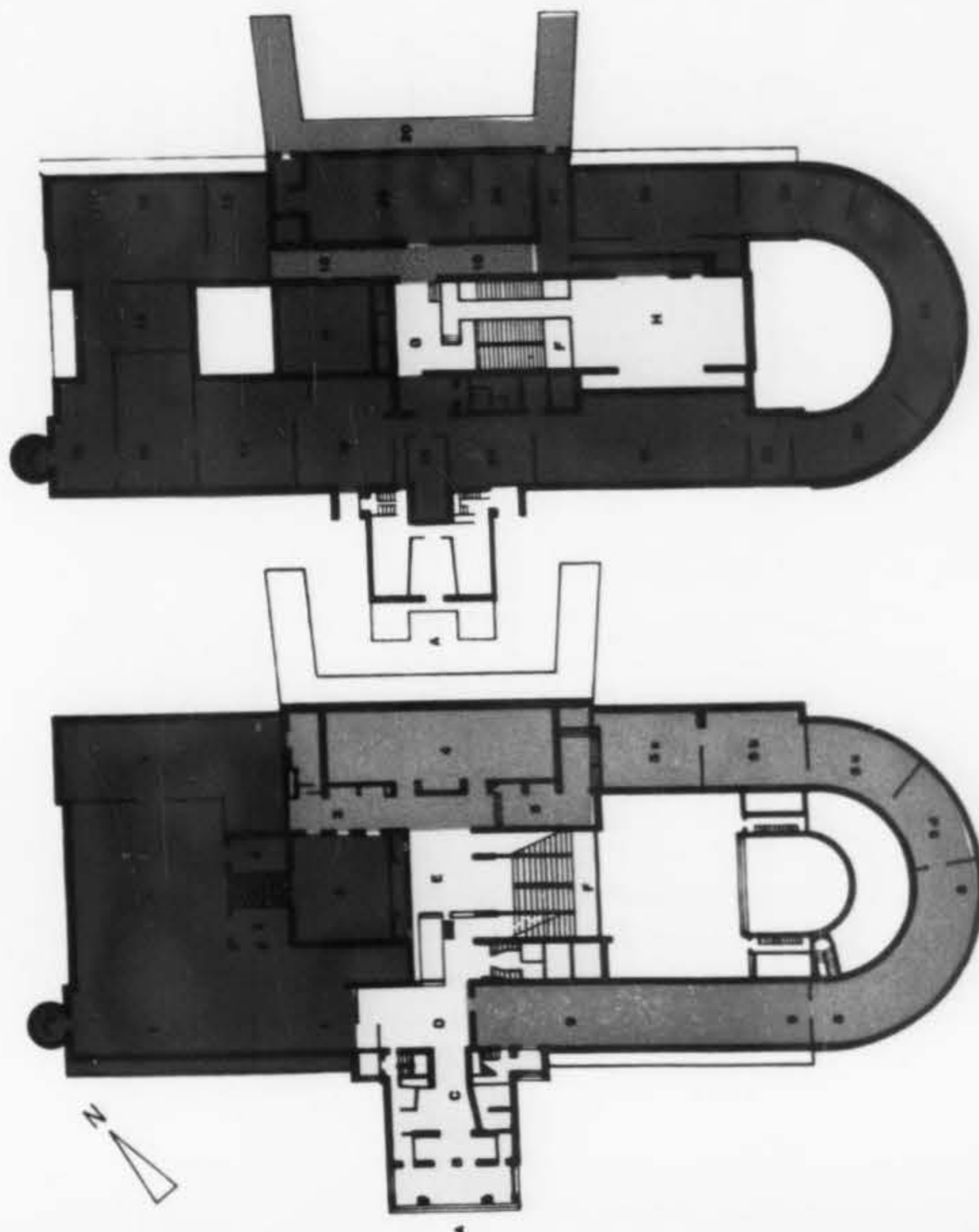
are set in the great hall, staircase, and conference room by architects Achille and Pier Giacomo Castiglioni. Their method was simple: to reduce scale, using the most basic of building materials—wood, white plaster, terra cotta. Most of the floor of the entrance, and almost all of that in the upstairs hall has been raised four feet to create a more intimate, more human proportion. Both in mood and scale this offers a striking contrast to the Triennales of 1951 and 1954, when the overwhelming effect of the monumental rooms was exaggerated by the decorative treatment. In 1951 (September 1951 *Interiors*) an enormous calligraphic swirl of slender, luminescent fluorescent tubing by sculptor Lucio Fontana floated above the grand staircase. In 1954 the eye was drawn to the very top of the lofty stairwell (November 1954 *Interiors*) by light streaming through a brilliant suspended ceiling of Venini glass discs. This time, in addition to raising the floor, the architects have divided the great staircase with a new wall. The feature of the design is not surface enrichment with murals, reliefs, etc., as in the past, but a manipulation of space, light and shadow, and lighted planes (often natural light). It is a profoundly sculptural solution.

Solidified sand sculpture measuring 8 by 20 feet is laid horizontal, 3 feet below floor level. Its freedom, simplicity, and restraint typify the Undicesima Triennale. By Umberto Milani. Visitors walk over it. (preceding page)



Plan of the Palazzo dell'Arte

- outdoor exhibition **A**
- ground floor**
- entrance **B**
- promenade **C**
- approach to international exhibition of modern architecture **D**
- main lobby **E**
- stairway **F**
- international exhibition of modern architecture **1**
- museology **2**
- Art Industries, part 1: jewelry **3**
- native Italian crafts **4**
- Art Industries, part 2: metal work **5**
- glass **5a**
- ceramics **5b**
- straw **5c**
- fabrics **5d**
- graphic art **8**
- industrial design **9**
- upper floor**
- stairway **F**
- upper vestibule **G**
- congress auditorium **H**
- temporary exhibitions **10**
- Spain **11**
- Switzerland **12**
- Czechoslovakia **13**
- Poland **14**
- Holland **15**
- Finland **16**
- Denmark **17**
- Sweden **18**
- Canada **19**
- Romania **20**
- Germany **21**
- Jugoslavia **22**
- Japan **23**
- Belgium **24**
- Austria **25**
- France **26**
- Industrial Research Institute of Oslo **27**
- Norwegian Industrial Design Institute **28**
- Mexico **29**
- Art Industries, part 3: lace, alabaster **30**



The drama of the main spaces is a quiet one. Visitors familiar with the profuse color and decoration used previously may find the monastic simplicity which now prevails a trifle bewildering. Incidentally, the fact that members which appear to perform a structural function are often only applied ornamentation must be forgiven in light of the existing building. To the Italians on the scene, this interior represents a recognizable trend already apparent in, for example, industrial villages by studio BBPR and other recent

designed—and the works of art so placed—as to isolate the work of art. Each sculptural or graphic object is built into the hall (into its wall, its floor, its ceiling, even its floor or above its ceiling) in such a way that none can be seen until the spectator comes upon it. This is true of the mosaic “carpet” at the foot of the stairs, of the lighted sculpture set into the floor, of the horizontal reliefs set below floor level (see preceding page). The only monumental and apparent sculpture—of primitive chiseled stone, at the top of the stair hall

ence area. It is composed of simple wooden benches of three heights, a table for panelists, and comfortable chairs in red velvet at the front. Additional seating may be drawn from two neat stacks of primitive church chairs. This part of a dark room is well lighted by a dead-end light shaft behind the speaker's table. At evening meetings suspended industrial fixtures define the area with warm incandescent light. An otherwise bare corner contains a sculpture of suspended clear glass light bulbs in an arrangement which



work. It is an introspective recollection of Italy's own medieval past, but it echoes this past not in the repetition of symbolic forms or decorative motifs lifted out of context, but rather in the way in which spatial elements are used.

The handling of works of art is an extraordinary innovation. As in past Triennale, it was conceived and coordinated into the total architectural conception, *but to a purpose exactly opposite to the usual one.* Usually when such works are placed in accordance with a basic architectural scheme, the idea is to exploit the architectural vistas, the approaches, passageways, rising and falling stairwells, and graduated light or shadow areas in such a way as to make the work of art the visual focus, to enhance its psychological impact as the climax of the spatial effect. In the Eleventh Triennale, on the contrary, the space was

(Lorenzo Guerrini)—is in effect a repetition of the diagonal timbers below it. The rich bloody reds in Bruno Cassinari's oil painting—the only color note in the hall—is recessed into the stucco of the upper stair wall. The only strong pattern, that of the products display (facing page) on glass shelves to the left of the hall, is unified into the wall by the way it has been supported on the transparent plane of glass.

The effectiveness of the next space one approaches is a *tour de force* of designing with light, shadow, and the placement of objects in space. It is dependent on the consistency with which the Castiglioni's unorthodox approach was carried through. Coming up the stairs, one faces a plain wall punctuated by Italian oils and a large, handsome clock. Turning back and crossing a bridge, one enters the confer-

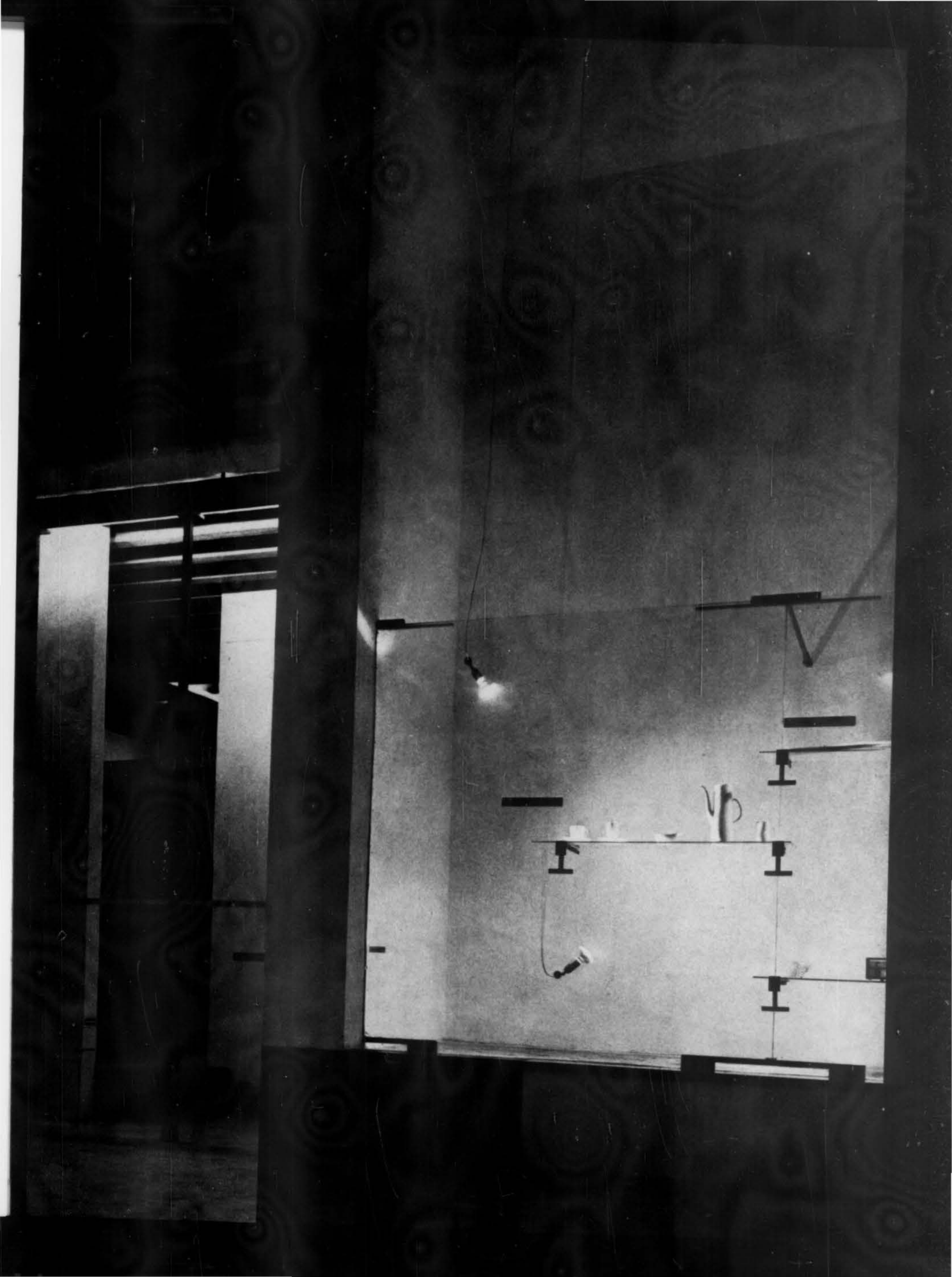
the spectator may change by manipulating steel weights on nylon cords.

This room, by its cohesion as an unbroken volume, defies the current trend of interior designers in which interior elements are manipulated so as to express the separate



parts and separate functions, a manipulation that dramatizes floor, ceiling, conversation area, etc., to the subjugation of the

Detail of glass display wall in the great hall at the entrance to the architectural exhibition. →







←
On the two pages preceding: Entrance ramp to the International Exhibition of Modern Architecture.

conscious unity of the whole. The functions of the parts of this tranquill hall are both served and expressed, but the unity of the volume remains the key to the satisfaction one feels here.

modern architecture

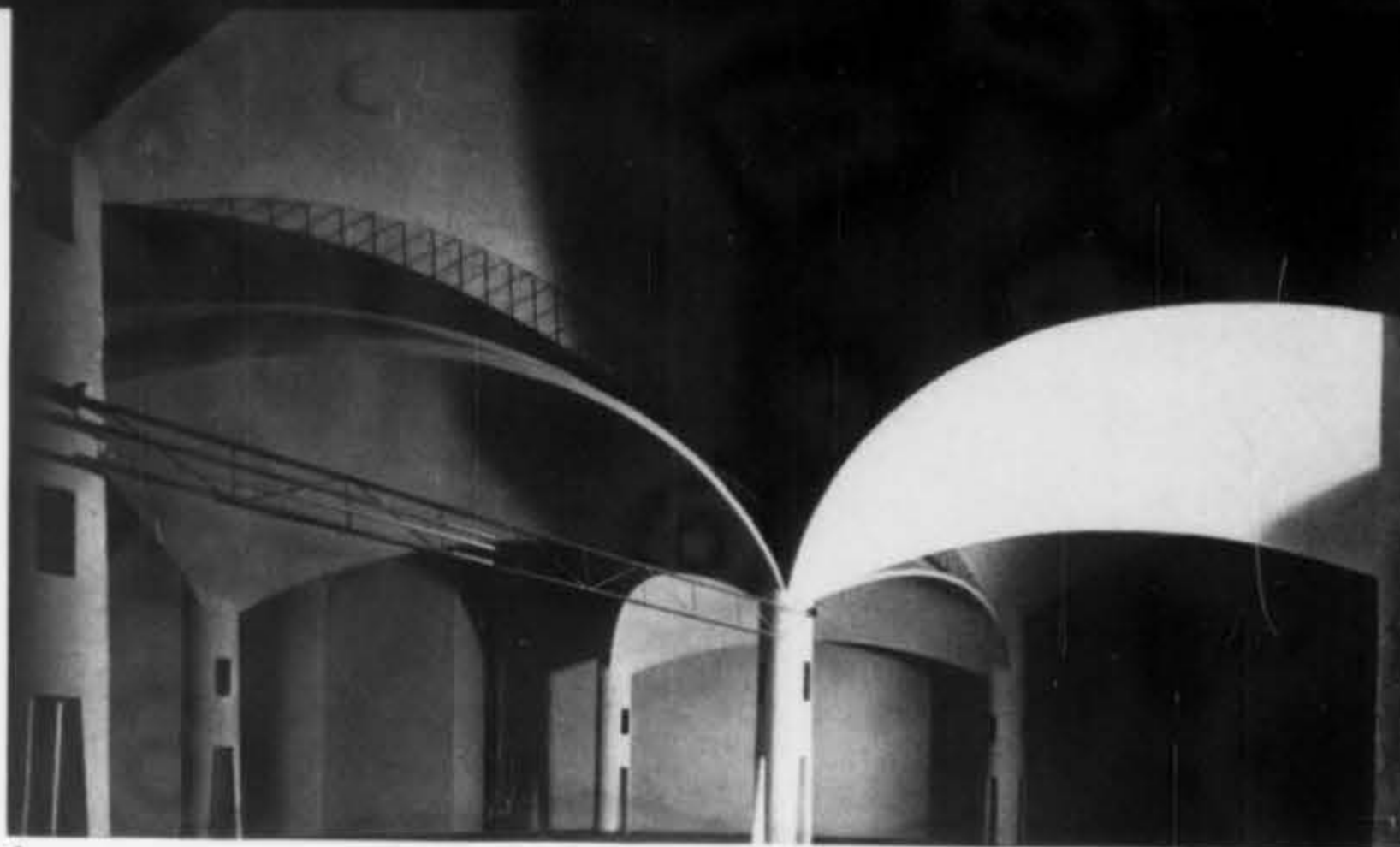
The large architectural exhibition is devoted to two subjects: 1. a historical survey of structure in architecture and 2. a historical survey of community planning.

In order to accommodate what is in effect a double exhibition, the designers sliced their 25-foot high space into two levels. It is not a simple slice, however. The ambulatory circuit follows an involved three-dimensional course penetrating from one level to another on very gradual enclosed ramps. Wood gives the exhibition its dominant flavor; it is used structurally for floors, ramps, and trussed ceilings.

The Historical Survey of Structure covers the period from the fall of Rome to the present day. The value of this retrospective view lies in the revelation of the validity of an old form—the great arch of the Romanesque vault. It appears in the earliest models, then straightens during the Gothic age, becomes increasingly rectangular in the Neo-Classic, industrial, and modern periods, only to reappear in recent works: the cupolas of Saarinen and Fuller, the complex vaulting of the Olivetti building in São Paulo (photo 1).

The message of the Community Planning section was the re-appraisal of the Italian village, which both the authorities and Italy's architects are giving importance to once more as desirable places for the population to live in—and therefore as significant design objectives. Italy's architects are assuming a national responsibility to give the village not merely esthetic appeal but intimate, human scale.

The architectural models were impressive in size and quality, as may be deduced from illustrations on this page. The pedestals for the architectural models are in themselves noteworthy, both dramatizing and separating the items. They are related and unified in form but varied, each one, in particular details, a fact which can be observed in the large photograph on the two preceding pages. Most of the shapes have been worked out so that the converging lines where the light gray wood overpedestals meet the black bases draw the eye sharply to the position of each model on the wood floor. More than conventional and unimaginative block pedestals, these



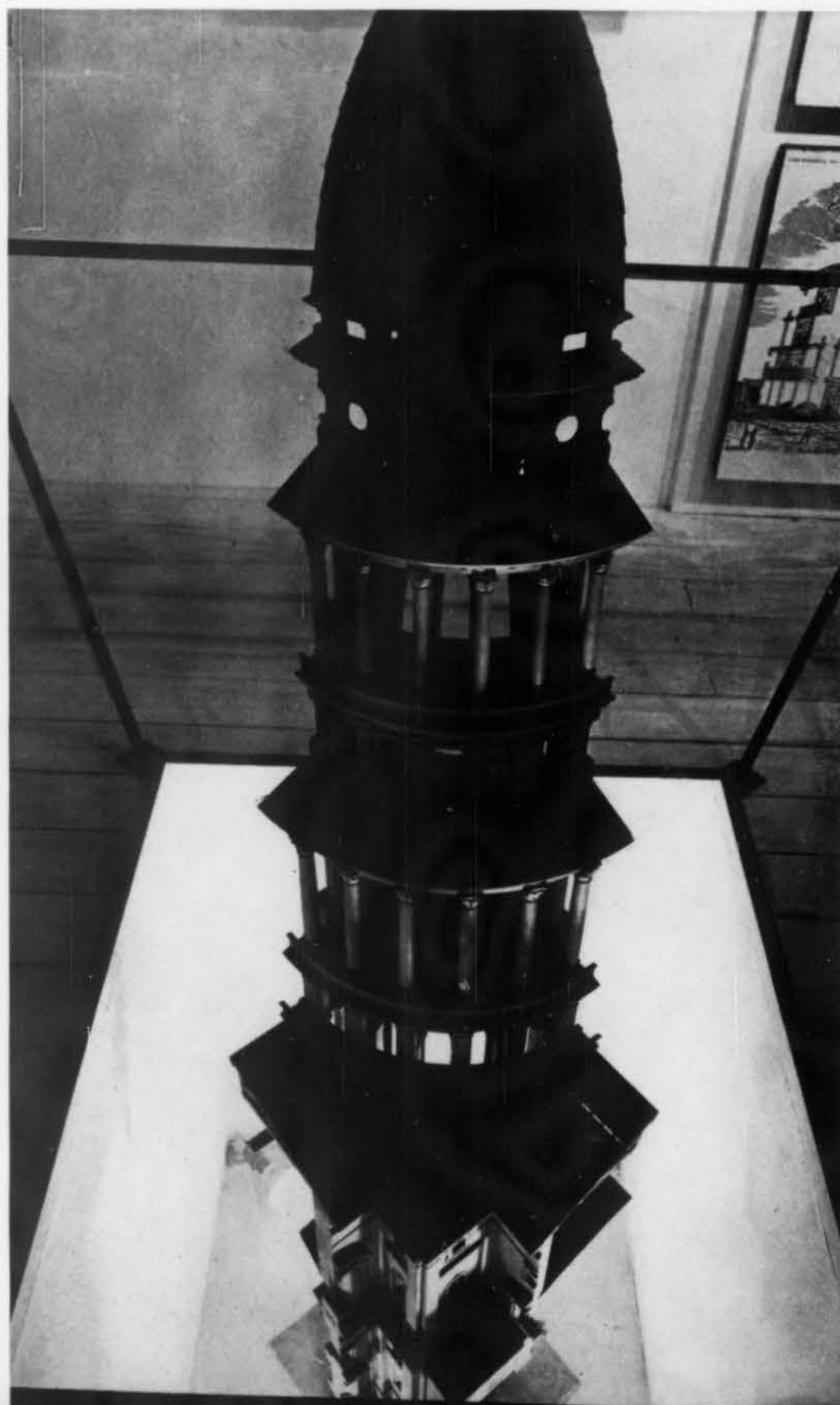
1

international exhibition of modern architecture

Organization by architect ALVAR AALTO, professor GIULIO CARLO ARGAN, architect MARCELLO GRISOTTI, architect PIETRO LINGERI, architect GIOVANNI MICHELUCCI, architect LUIGI MORETTI, engineer PIER LUIGI NERVI, professor NIKOLAUS PEVSNER, architect AGNOLDOMENICO PICA, architect JEAN TSCHUMI, architect GIUSEPPE VACCARO.

Exhibition design by architect ERBERTO CARBONI, architect MARCELLO GRISOTTI, architect AGNOLDOMENICO PICA.

2



bold geometric forms have the strength to carry their powerful exhibits.

Photograph 2 shows another excellent device, a sunken well used to place the cupola scale model below eye level, allowing a rare close up of detail and elongation.

Among other resourceful display devices in the architectural section was one used to give relief to the relatively large portion of the total that consisted of photographs—potentially among the duller of display subjects. It consisted simply of a series of brackets of various depths that brought the photographs forward from the wall. The projection separated the photographs from each other, gave emphasis to the part and rhythm, punctuation, and relief to the whole.

museology

Organization by
 painter FELICE CASORATI, DR. FRANCO RUSSOLI,
 architect PIETRO SANPAOLESI,
 professor VITTORIO VIALE.

*Exhibition design by architect GIULIO CESARI,
 architect PIERO DE AMICIS,
 architect PIER ANGELO PALAVICINI,
 architect FULVIO RABONI,
 architect FERRUCCIO REZZONICO.*

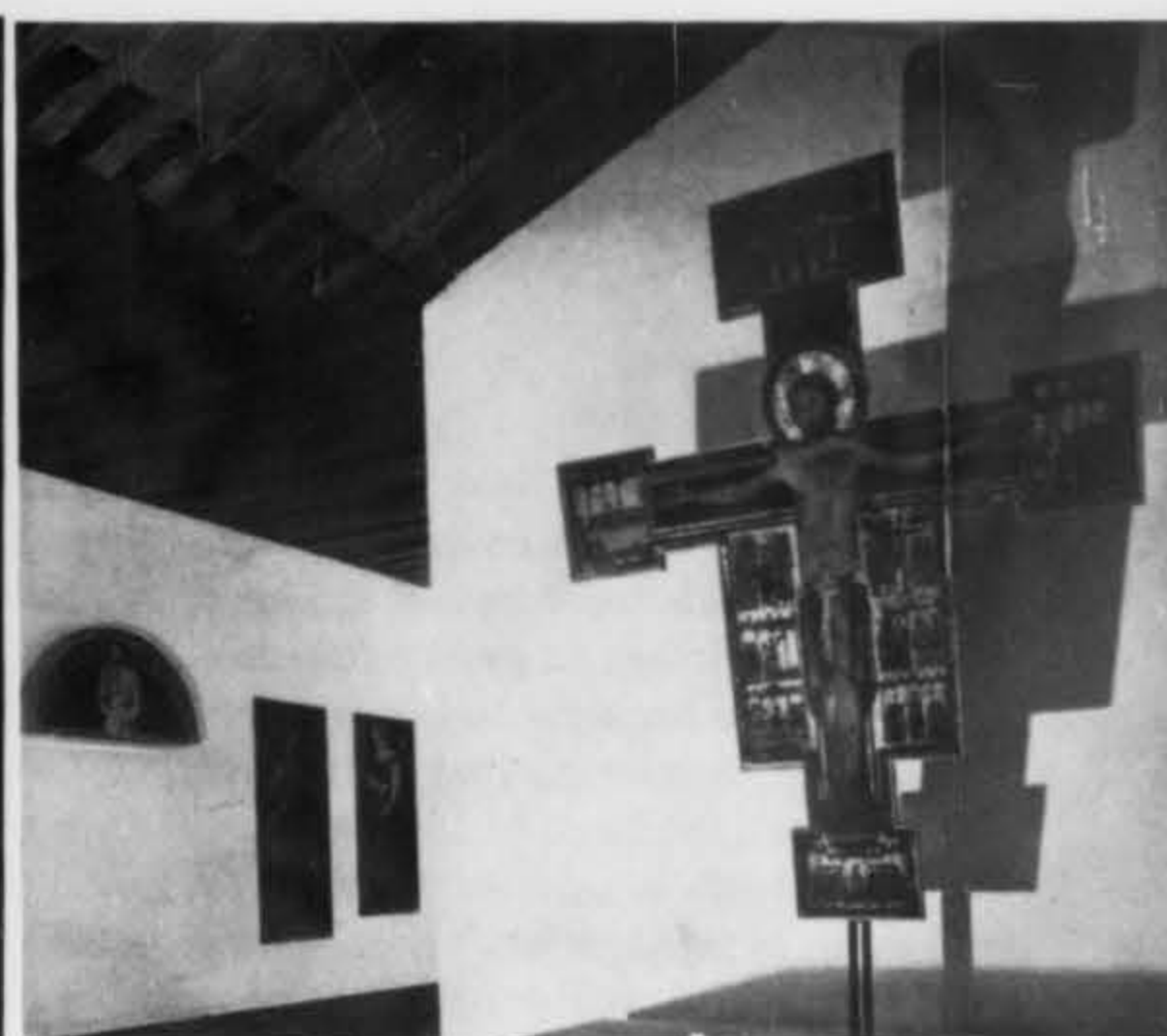
Next to the fact that the inclusion of a section on Museum Design indicates that the Italians rate museum design to be an important facet of interior design, the significant idea expressed here is the validity of theater techniques in museum display. In other words, mood and atmosphere are regarded as goals as basic as visibility and organization.

The architects brought it off without props—with hardly more than space, light, and color. Planes of color were put to use for two ends: to bring out the exhibits, forcing the delicately tinted and ancient arte-

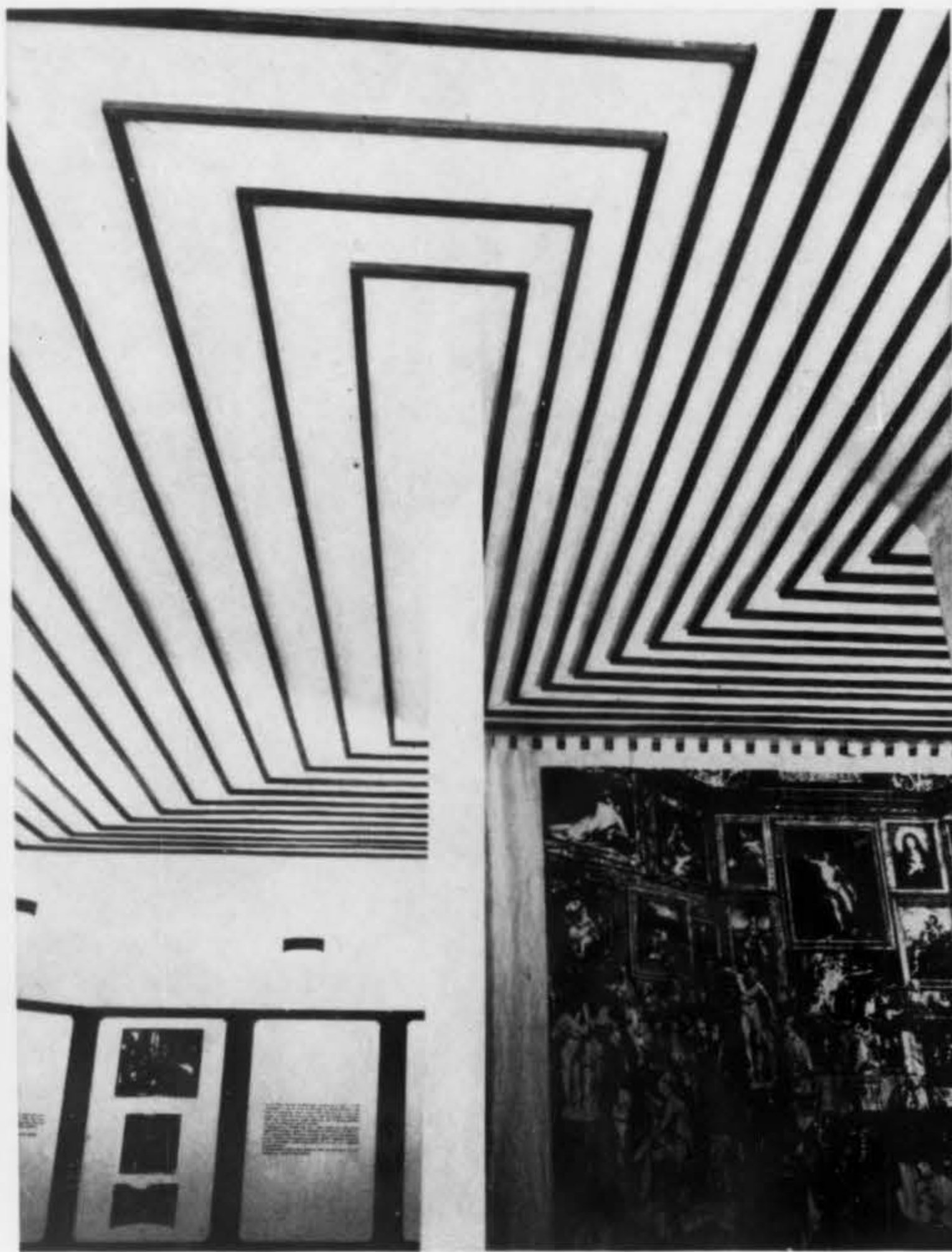
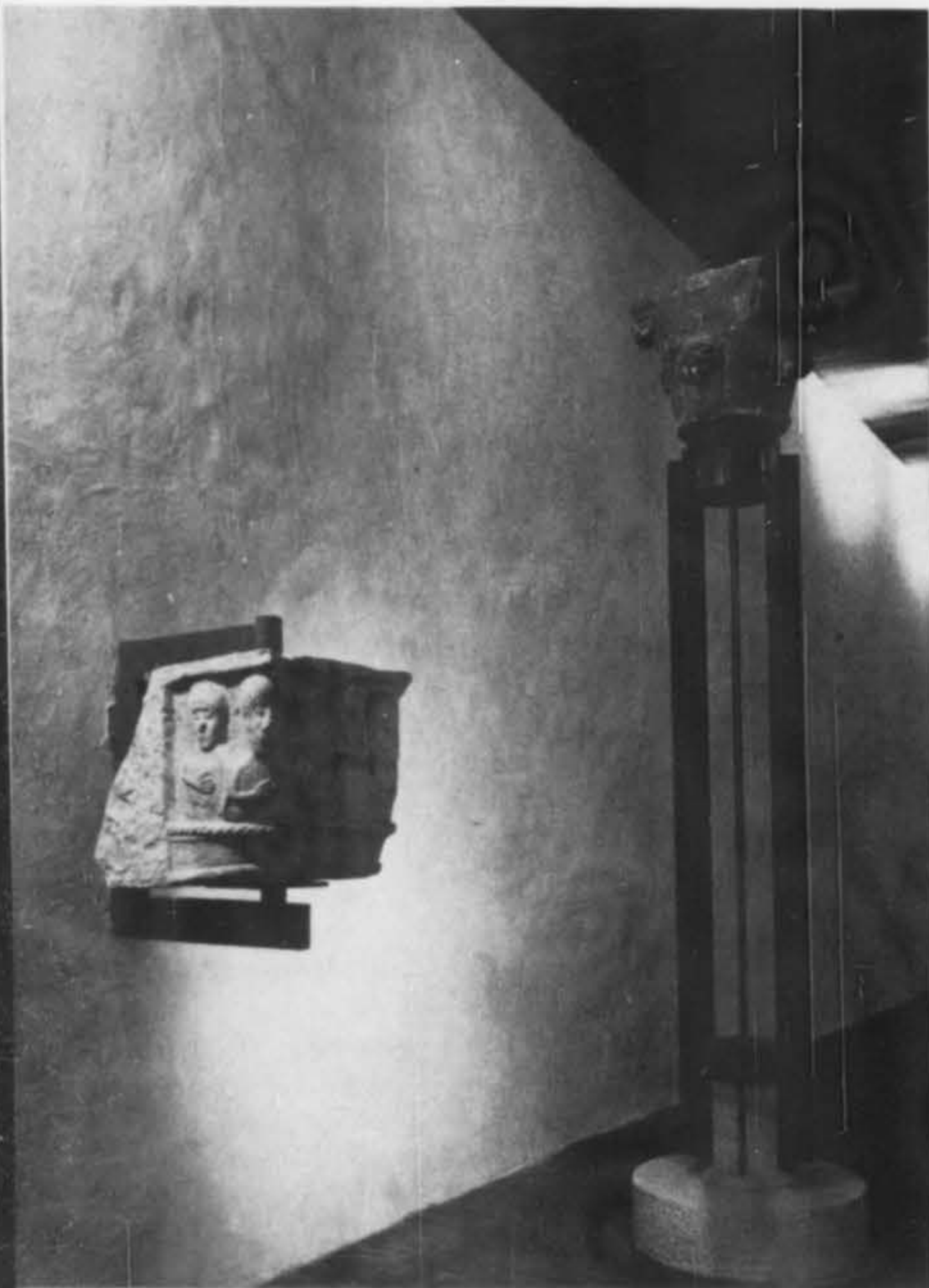
3



4



5



giornalfoto

museology *continued*

facts into bold prominence; and also to establish mood. As an aside it is interesting that no contemporary objects were included here—any more than in most Italian museums, since the Italians do not share our view of the museum as an exhibition hall but consider it primarily an archive. Notwithstanding, the Museum section's design has the most to offer to the interior designer visiting the Triennale in search of ideas.

Like space and color, light is made to serve for both mood and visual purpose. A sharp variation in the amount and kind of light from gallery to gallery refreshes one's sensory perceptions and counteracts fatigue. Inventive innovations worth noting include: 1. A bank of high-powered arclights placed outside the building to reproduce daylight effects after dark; they were angled so as to duplicate the

angles of rays and shadows prevailing during the day; 2. In place of the conventional good general lighting achieved by the skylighted gallery, reflecting light scoops are employed to direct light on exhibition material. Its value is two-fold. First, it directs attention, and second, it prevents glare on oil paintings.

The blank marble slabs inserted on either side of entrance ways to protect the plaster walls against soil and nicking (also seen in BBPR's Castello Sforzesco museum, December 1956 *Interiors*) are a practical and handsome architectural detail. This solution of a functional problem through basic design rather than through a protective device applied later, as for example a kickplate or special wall covering, is typical of the omniscient awareness with which these architects approach their tasks. In this kind of design there is no need to resort to protective or corrective measures after the basic design has been completed.

Photograph 5 on the preceding page illustrates several effective ideas. The Gothic cross is tilted forward as in the original placement, and the ceiling of cherry wood recalls the forms and materials of the period. Like many other ideas in the section, it reminds the observer of BBPR's many innovations in the Castello Sforzesco, which, with the Etruscan Villa Giulia and Franco Albini's Golden Treasury installation, places Italy in the forefront of creative museum technique. Also in the same photograph, at its left, are two satisfactory installations of fresco: the vertical pieces plastered in flush with the wall, the half circle freely projected.

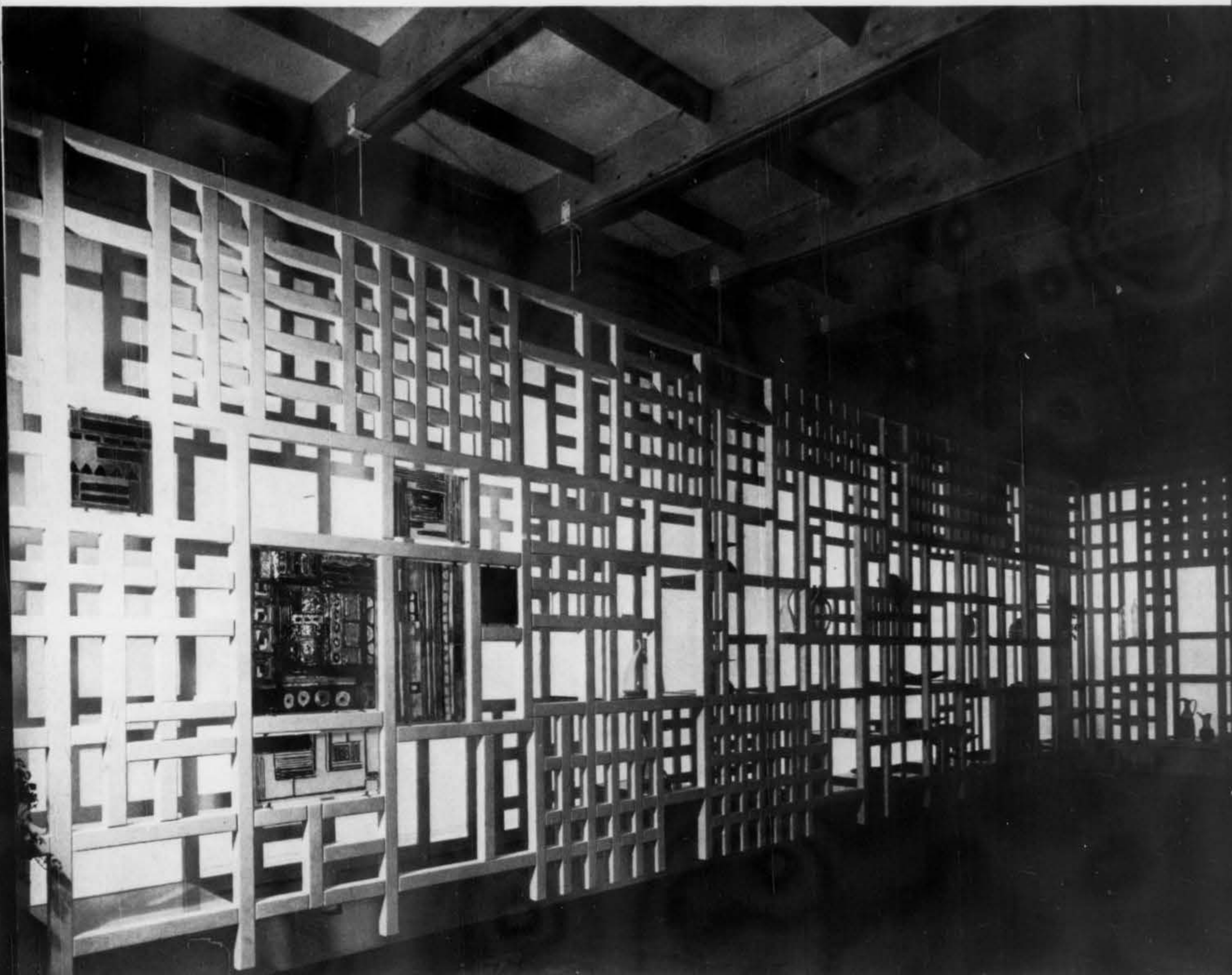
Of the photographs on this page, the one at left shows an iron swivel bracket developed by BBPR for the Castello, and which is used here to isolate a Romanesque capital. Because of the fine detail, placement is at eye level. In the labyrinth (photograph above right) leading from the exhibition of architecture to the mu-

seum exhibition halls, one sees a panorama of the birth and development of museums. The ceiling pattern serves to control and direct traffic.

right on the opposite page shows another of many imaginative uses of wood in the Eleventh Triennale. Another occurs below, and there are two more on the next two pages. The esthetic mood is explicit and original though not easy to define. There is a certain exquisiteness of the Finns, and yet it is not Finnish, or Danish, or Japanese. There is something of a feeling of Shaker here, some of the feeling

of the most primitive churches of earlier monastery design, and yet it is not going back to anything but is seemingly a search or a solution to basic elements. Wooden beams with white plaster, unfinished terra cotta and other interesting floors, pine floors along with finished, lodge-like wood construction, the machine-like disciplines in construction, are used without any compensation or disguise.

Photograph of the Museum exhibition at



Italian art production, part 2, glass section

*organization by professor ENRICO BETTARINI
exhibition design by architect ETTORE SOTTASS, jr. and engineer GUIDO STRAZZA*

A wooden structure in the glass section combines the services of a space divider and intrinsically decorative architectural element while facilitating the display both of flat stained glass panels and of hollow glassware. As a display device this interesting construction presents the rare advantage of isolating each object for individual attention.



Plan of the park . . .

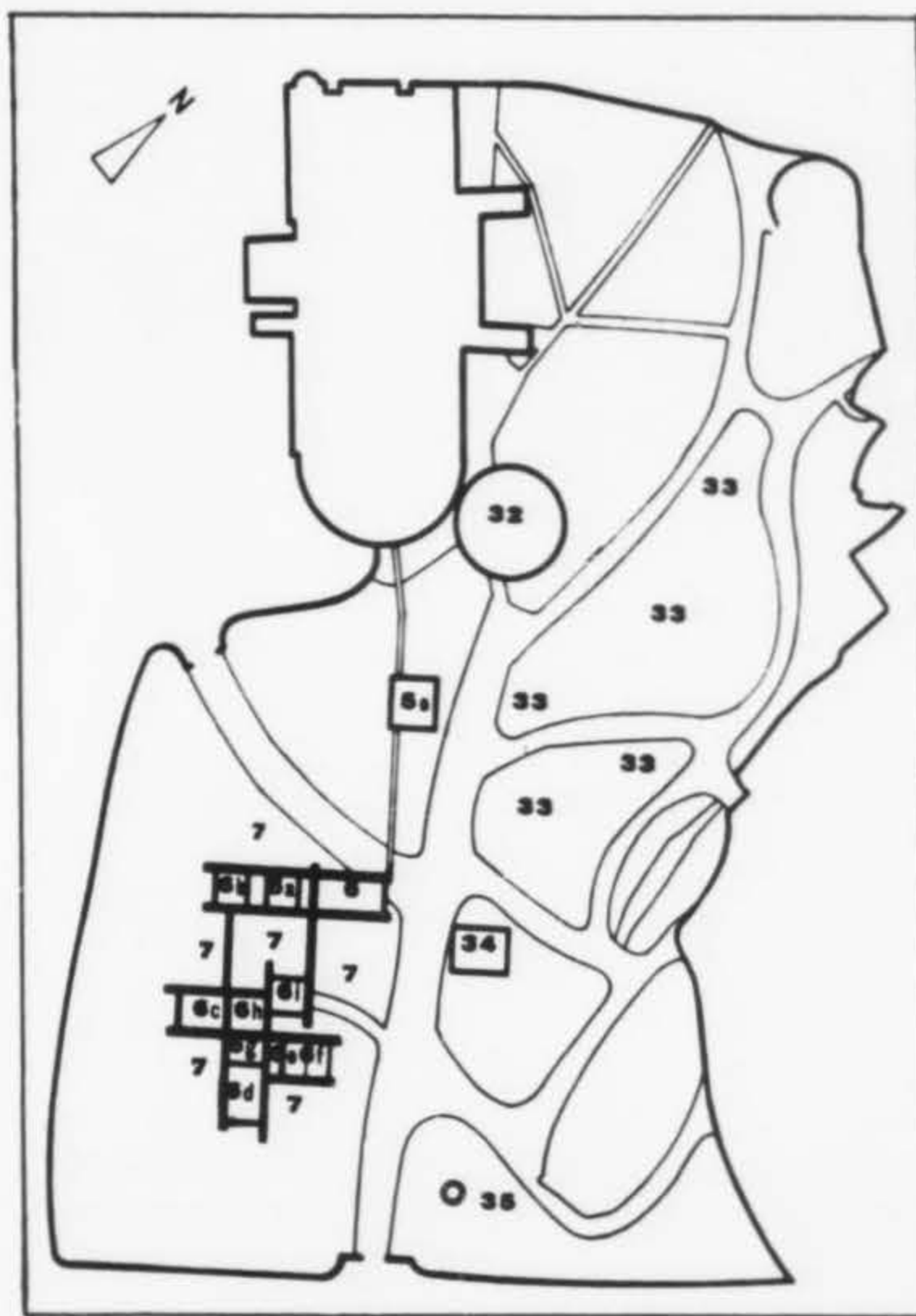
International sections in the park

other ceilings . . . industrial design

Upper photograph on the opposite page shows a ceiling detail in the graphic arts exhibition, which was designed by two painters, Egidio Bonfante and Franco Grignani. These folded wooden baffles follow the curve of the room, dramatizing that curve. Acoustically they create a static soundlessness which is especially appropriate to the examination of graphic art.

The small photograph at the bottom of this page is a ceiling detail in the lower part of the International Exhibition of Modern Architecture (shown on pages 90-93)—the part devoted to Community Planning. These soft wood trusses are what support the new pine ramp that divides the space into two uneven levels.

The photograph at the bottom of the facing page gives a ceiling view—from the tops of the partitions between the individual cubicles to the area under the ceiling occupied by the forest of hanging lamps—taken from the entrance of the immense industrial design exhibition. An enormous number of cell-like exhibition spaces are laid out beneath celestial lighting occasionally interrupted by translucent planes of suspended rope. The maze-like nature of this exhibition caused it to fail. There is no directional indication in the labyrinth, with the result that the spectator spends all his energy trying to find his way, with none left over to observe the exhibits. The design forces the spectator to preoccupy himself with a trick. It is not alleviated, either, by the fact that all the display cubicles are similar in size, in colorlessness, in lighting, and in content. There is no relief, no surprise, no excitement, no emphasis, no variety of pace.



- | | |
|---|---|
| 5e Exhibition of art industries: fabrics | 6g-h Italy |
| International exhibition of the dwelling: | 6i International dwelling |
| 6 catalog | 7 Flowers and gardens |
| 7 France | 32 The United States |
| 6b Yugoslavia | 33 International exhibition of outdoor sculpture |
| 6c Germany | 34 A method of building |
| 6d Denmark | 35 Presentation of the design for the forthcoming turbine engine, liner the Leonardo da Vinci |
| 6e Sweden | |
| 6f Finland | |





International exhibition of homes

Organization, planning, and design of individual buildings and interiors: Yugoslavia: architect IVO PENIC; Finland: TIMO SARPANEVA; Denmark: architect FINN JUHL; International bungalow: a commission under the direction of architect MARCO COMOLLI

This exhibition consists of a group of low-pitched wood and glass bungalows sprawling under great trees, forming courts between. They are interconnected by boardwalks. Here was housed an Italian furniture pavilion and interiors—houses or rooms—from nine countries. They are all very nice. Yet all suffer from a similarity to each other. All suffer from an amazing similarity in kind, amount, style, and informality of furniture. They have neither the accent of color, nor that of individual accessory, nor that of time—that is, all of them are brand new and all are modern. The dimension of age—which might have been supplied by old accessories and old furniture—would have helped if only to differentiate one from the other. Also absent is the dimension of art, the character that might have been supplied by a great painting. As it is, the whole section might have been done by the same designer. All have the impersonal vagueness of space one finds in a showroom. Since America's interiors could stand up very well beside these, it is too bad we didn't take a crack at this one.

The Yugoslav living space (photograph 1) is unspecialized, the equivalent of three or four rooms. It has an open studio character. Especially notable are the new bentwood chairs and basketry techniques used in terrace furniture, lampshades, and planters. The space is well handled.



1

2





3

4



The illustrated corner of the Finnish bungalow (photograph 2) illustrates the finely drawn and stylized space break-up which, with muted coloring, gives new Finnish design a Japanese aspect within the basic Scandinavian idiom.

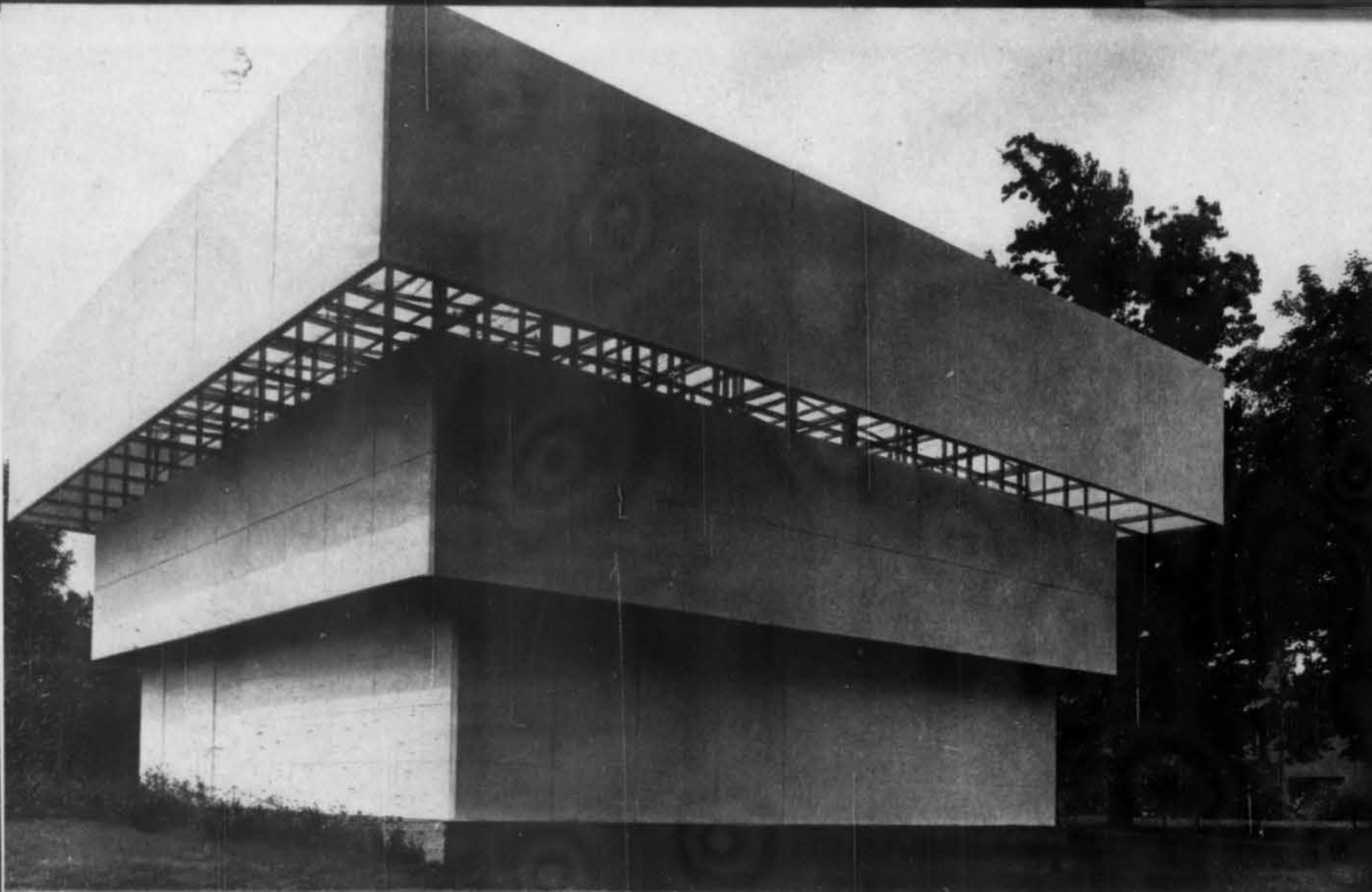
Concerning the Danish bungalow (photograph 3, it is pertinent to note a trend general for all the Scandinavian countries towards greater elegance and finesse. It is simultaneous with a similar trend in the United States, but with this difference: it is not being accompanied by the nostalgic memorabilia and bric-a-brac we are using towards that effect. In the Danish space Finn Juhl has achieved it with severe straight lines softened by the elaborate parquet, walnut panels, and planting. The strong diagonal truss in the table enabled the designer to reduce the number of legs, resulted in an effect both uncluttered and powerful.



5

Outdoor photograph (4) is characteristic of the general style of the small pavilions. In Italy the low pitched roof and wide eave come as a shock.

Largest and most elegant pavilion is International House (5), rather formal and luxurious in character. It is amazing that the country of origin of individual objects cannot be discerned. Illustrated dining room group combines Swedish crystal, a Japanese paper lamp, Swiss chairs, and an American table.



The fabric pavilion

organization by painter HIERO PRAMPOLINI

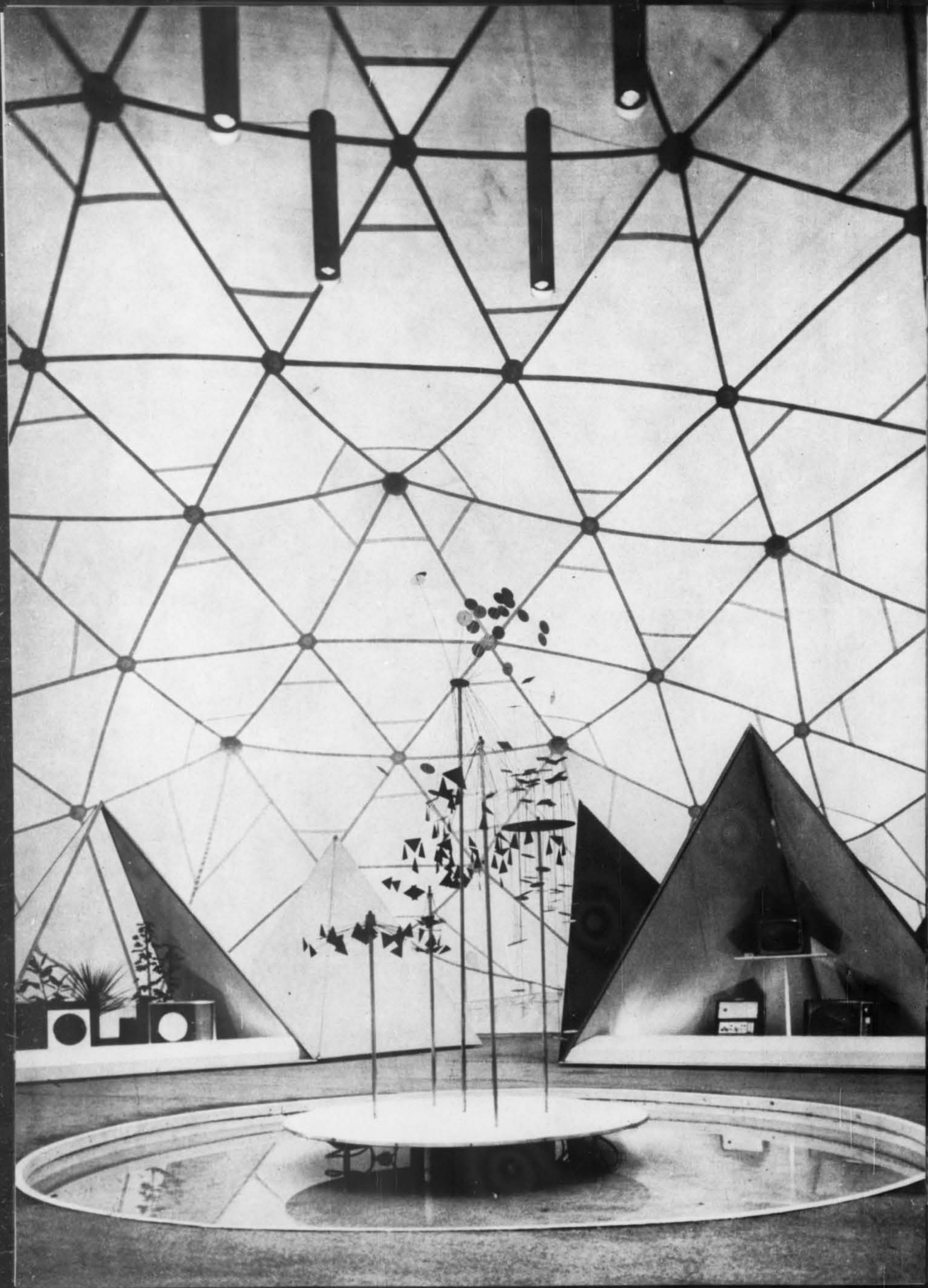
exhibition design and pavilion by architect EDOARDO SIANESI



From the solidity of a tapestry gallery in the Palazzo one emerges into the full light of the textile pavilion promenade. The bridge-like structure has an airborne scale. The frail metal struts of which it is built have a lacelike lightness but also a structural effect of power. Rhythm of the repetition of the lights and members in the promenade prepare one for the textile pavilion itself, where concentric curtain walls supported on a pierced metal skeleton form a dynamic light trap. Open eaves add to the luminosity and allow circulation of air keeping the pavilion cool. This was important in the August heat (the American pavilion, for example, was frightfully hot).

In the interior (opposite page) a simple fabric cube bathed in light, isolated from all other fabrics, was made by directly wrapping the structural framework. The whole pavilion was to be a mass of these cubes of tremendously long gauzes coming from the top of the structure. Unfortunately this one alone was the only example of acquiescence by the exhibitors to the architect's display system.







Paul McCobb, A.S.I.D., best known for his elegant but economically manufactured furniture, took over the Triennale assignment at the last minute, came up with display frames echoing the geodesic dome's triangular structural module.

The United States pavilion

Geodesic dome designed
by R. BUCKMINSTER FULLER
Organization of exhibition
by WALTER DORWIN TEAGUE
Design of exhibition
by PAUL MCCOBB

As in 1954 the American pavilion was a dome designed by R. Buckminster Fuller, the difference being that in 1954 there were two domes, of cardboard, each 50 feet in diameter, while in 1957 the dome measured 125 feet — relatively huge — was alone, of coated nylon suspended as a round tent from a triangulated magnesium frame, and was available for use on last minute appeal because the government was willing to lend it after its service as a shelter for the U. S. exhibition in the fair at Bagdad.

The value of the geodesic dome lies 1. in the fact that it is the U. S.'s most original architectural shape and 2. that it formed a completely satisfactory in-

terior hemisphere. It is at once expansive, free, and buoyant. The light inside this shape was perfectly glorious. The skin turned it into a golden chablis glow. Another sensation one felt was that its horizonless, rather infinite space recalled how one feels in the Midwest of our country.

The display itself is very typically Paul McCobb in its crispness and definition. The repetition of one geometric form — the triangle — is very effective. It occurs both in the structural module of the tent skeleton and again as the enclosure for the displays. Because of this repetition there is a general vigor. Housed in the pyramidal tents is an enormous and comprehensive display of A.S.I.D. products having to do with a field in which America leads: communications. The display is exhaustive. It goes from ball-point pens to magazines, all kinds of sound equipment, office machines, etc. The fault is that although the exhibition was complete in the field of communications, it included much that was not first rate — poor as well as good phonographs, for example, went into the overwhelming phonograph census on exhibition. This is an especially serious criticism in light of there not having been space to show anything else.

Though the American exhibition was popular with visitors, many Italians felt slighted not to see the crafts, colors, and soft goods of America. America has better, richer colors than any it showed at the Triennale. Rich Eastern analogous color was absent there, as was planned color scheming in inter-related, repeated, modulated color.





SVIZZERA

Switzerland (in the Palazzo)

Commissioner in charge: architect ALFRED ROTH

Design of exhibition by architect ALFRED ROTH in collaboration with Painter RICHARD P. LOHSE

Japan (in the Palazzo)

Commissioner in charge: professor-architect JUNZO SAKAKURA

Design of exhibition by professor-architect JUNZO SAKAKURA in collaboration with professor KIYOSHI SEIKE

The gay mural above, neatly spotlighted over a gray linoleum floor, stands guard and host at the entrance of the small Swiss pavilion. The primaries—red, blue, and yellow—are relieved by half tones of avocado and amber. The Swiss products shown—surgical instruments, fine jewelry, fabrics, fashion accessories—are held together partly by the color, but primarily by the exquisiteness they have in common. This was rather amazing to see—that all these things went together and that they were the best you'd ever seen.

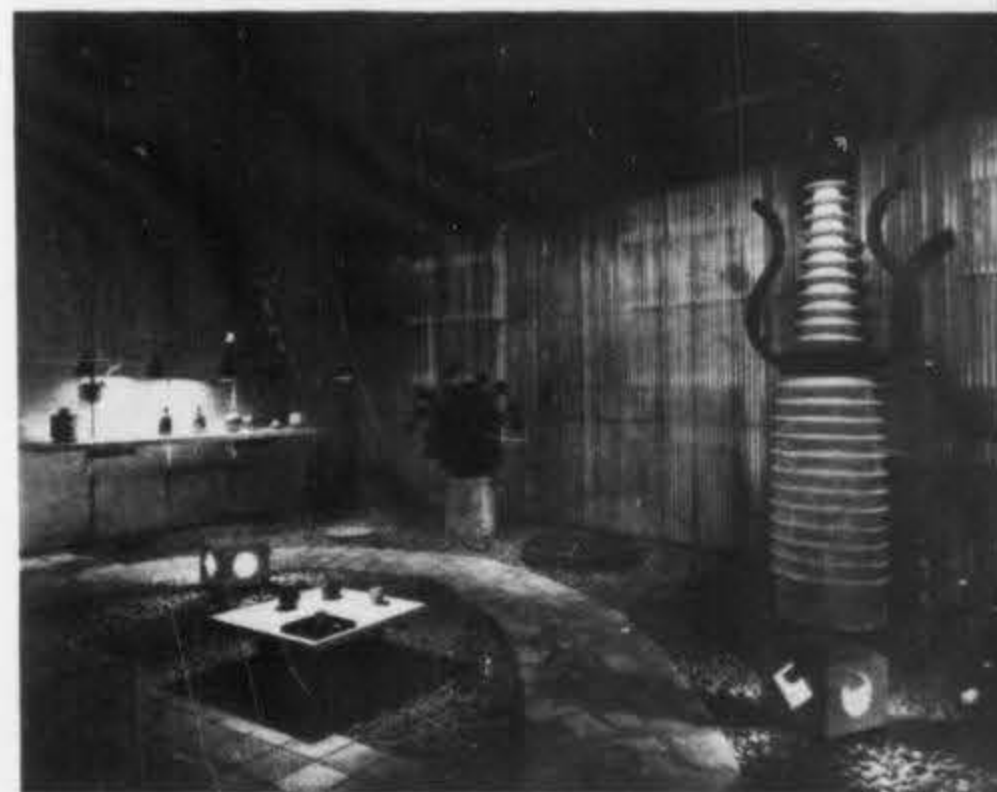


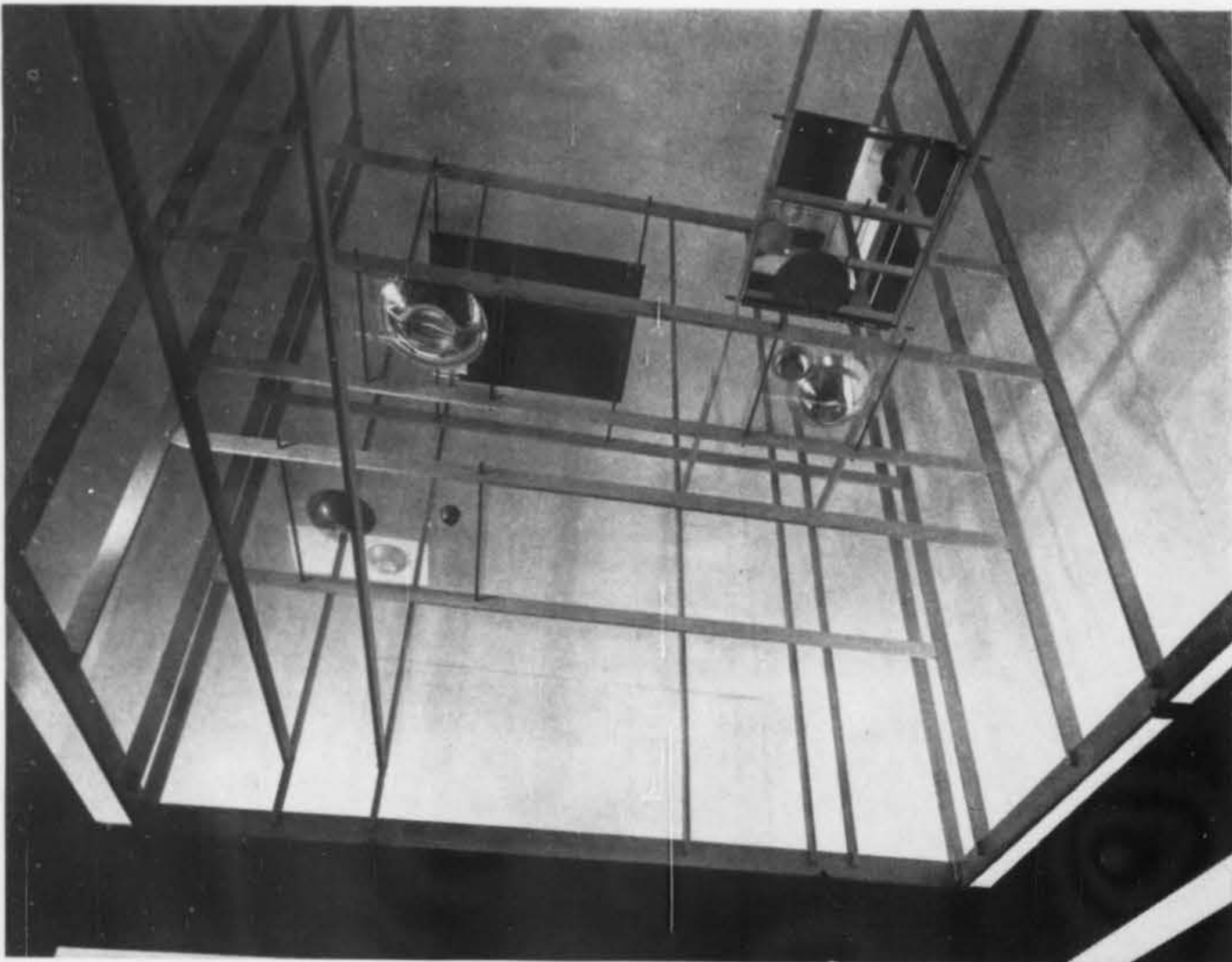
Japan, as may be expected, presented the most exotic—perhaps even the most bizarre forms to be seen among the national exhibitions. The essential atmosphere was quite different from the thin-scaled, light geometry of the typical Japanese interior, and yet it was very unmistakably Japanese. Instead of the slim straw and wood planes of Japanese rooms, this exhibition had a cave-like look in its darkness, was rural in its heavy textures of black beach stones, rough vine staking, and unglazed charcoal floor tiles. The casual walks and

repetition of circular forms enhanced the general feeling of low-key exoticism.

The exhibition consisted entirely of ceramics — from contemporary porcelain through primitive water jars, through pierced light-boxes—climaxed in fantastic sculptures made up of porcelain high-voltage insulators. Undoubtedly visitors liked this exhibition the best.

Incidentally, the view of the Japanese space above was taken through a door piercing an enormous photo mural in the Belgium exhibition.





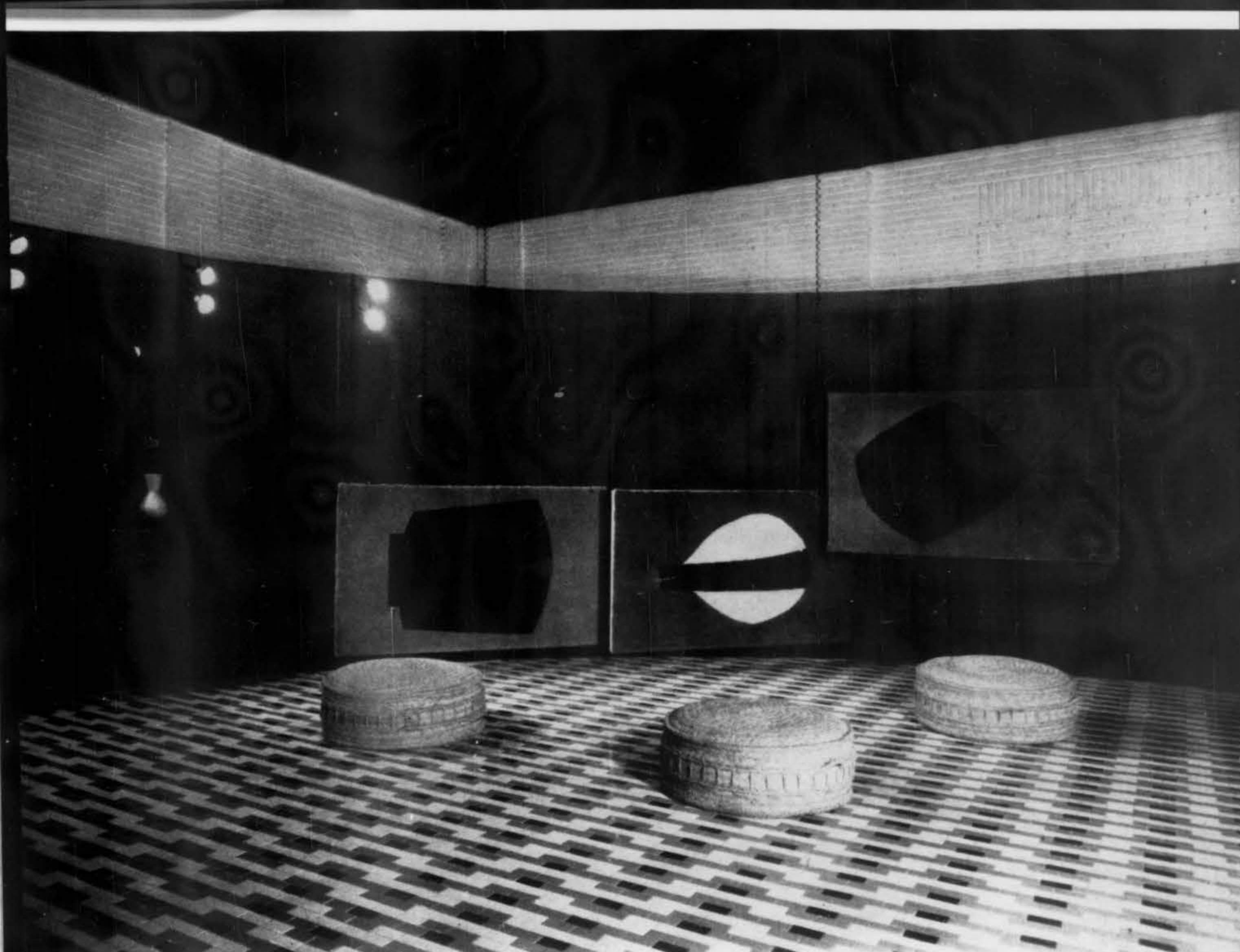
**Norway
(in the Palazzo)**

*Organized by the
Institute of Industrial
Research of Oslo.
Design of illustrated
portion of Exhibition by
architect ARNE KORSMO*



**Belgium
(in the Palazzo)**

*Commissioner general:
Dr. JOSEPH HAMELS
Organization and design
of exhibition by
architects LUCIEN KROLL
and CHARLES VANDENHOVE*



Spain (in the Palazzo)

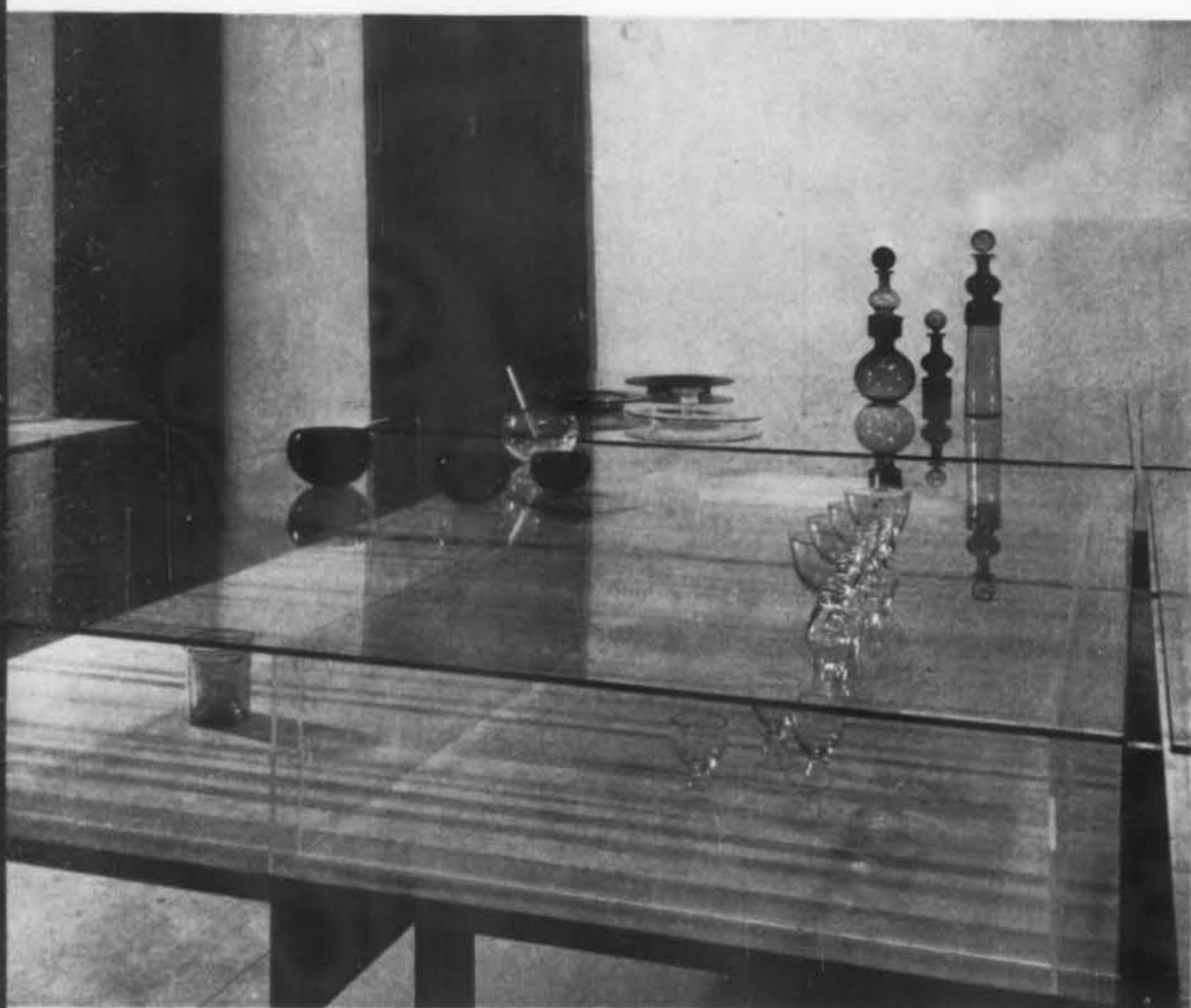
Commissioner general: DON ANTONIO VALLACIEROS Y BENITO, *Minisier Plenipotential*,
 Director General of Cultural Publications
 Design of the exhibition by architects FRANCISCO JAVIER CARAVAJAL FERRER
 and JOSE MARIA GARCIA DE PAREDES

Norway, with a very small space, was the only country to utilize the extremely high ceiling space. In the photograph we are looking up into an overhead structure which displays enameled silver bowls on glass shelves. Above these are mirrors which show off the colorful interiors of the bowls. This part of the space was used by the Institute of Industrial Research of Oslo—one of the two private Norwegian institutes which took on the responsibility for a Norwegian exhibition, since the government did not. The lower part of the space was used for a model apartment consisting of living-bedroom with adjacent terrace and kitchen and was assembled and sponsored by another Norwegian Institute, the Norwegian Group for Industrial Formgiving (or Industrial Design). It has 19 members presided over by Thorbjörn Rygh, who was also one of the

four designers of the space. The others were Björn Engö, Birger Dahl, and Tore Hjertholm.

Among the dressy, monumental national exhibitions, the most impressive were Czechoslovakia (which was fantastic—a tremendous royal-blue velvet room with perhaps 5,000 yards of the material and terribly expensive crystal of the heavy sculptural kind—all of which sold); those of France and Germany, and finally Belgium. The best of these, Belgium, featured enormous photo murals. The massive and opulent but elegant furniture was generally good. There was also a very fine, light organ. However, as in the last Triennale, the emphasis was on industrial products—industrial glass and ceramics and the like. The box-like structure in the photograph is a sculpture.

Spain wasn't going to let an industrial revolution destroy human values or its traditional artistic style. Even with the change to an industrial world, Spain's flavors, hues, and spaces would remain dominant. It is this that the artists and artisans participating in the Spanish exhibition have succeeded in making clear in tangible terms with devices like tiles, Majorcan glass, the iron mesh grille wall, and the great circle symbolic of the bull ring and of the great central plain of Spain. The fish are hooked rugs. The effect, as in the 1954 Triennale, comes off dramatically, tersely, angrily, like a Spanish dance more spirited than sweet, and immensely moving.



The Finnish exhibition, again considered the finest of the national showings, is pristine in its lightness and simplicity. Yet it is rich in the quantity and the variety of work in all craft media. Fabrics are flat off the wall. Glass, ceramics, and metal-work are shown on an ingenious spruce and glass table system. Finland's best designers are all here. It was impossible to think of a Finn you'd ever heard of who wasn't.

Most important are fixtures of inter-leaved plastic light shades (upper photo). On the wall at right is Tapio Wirkkala's extremely impressive panel made up of hundreds of wood laminations. Wirkkala here has combined modern painting with magnificent craftsmanship. The thick riya rug below it, in superb bronzed colors, was one of the best rugs in the Triennale. Featured in the smaller photo are Kaj Frank's decanters, superb industrial designs, which have the richness of art glass but are actually made of production elements that fit into each other. Note that the second decanter at the rear can fit into either shape beside it—a very production-minded trick.

Finland (in the Palazzo)

Commissioner general: H. O. GUMMERUS
Design of exhibition by TIMO SARPANEVA

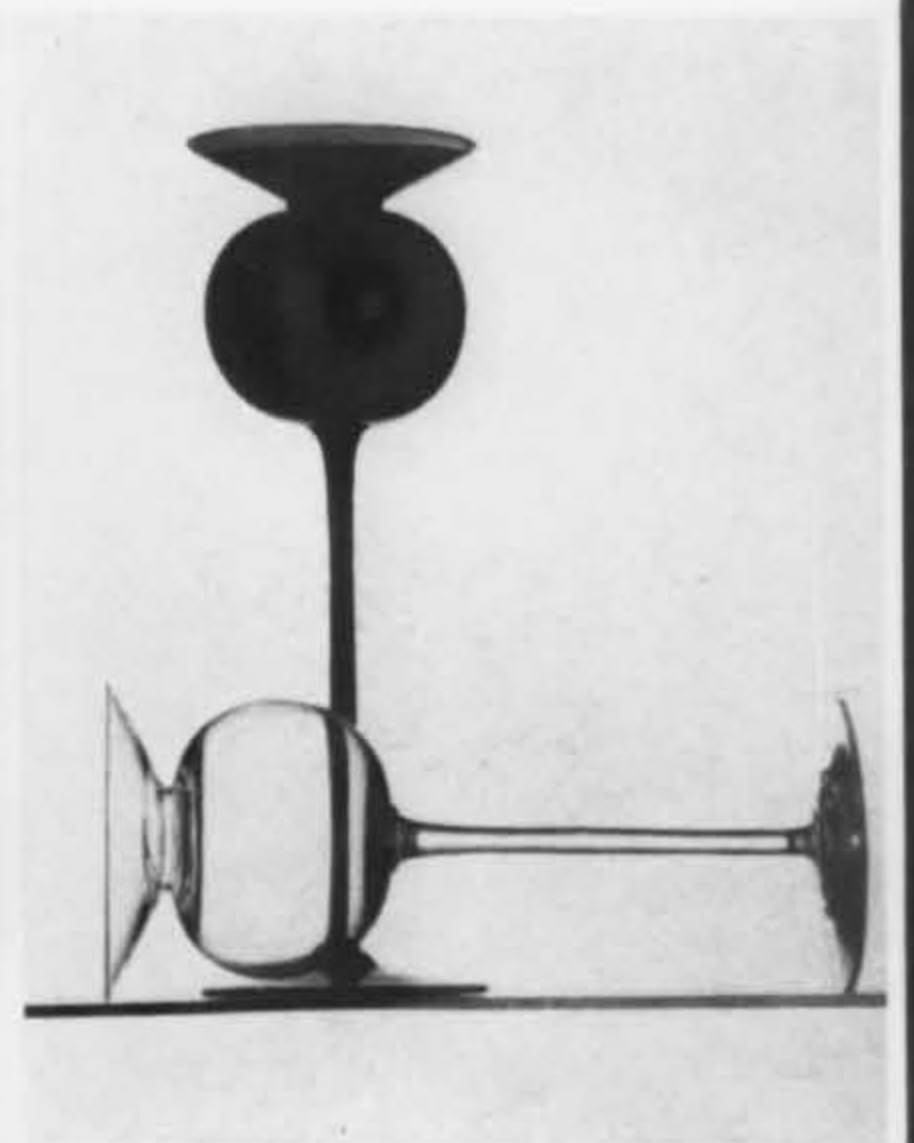
Sweden (in the Palazzo)

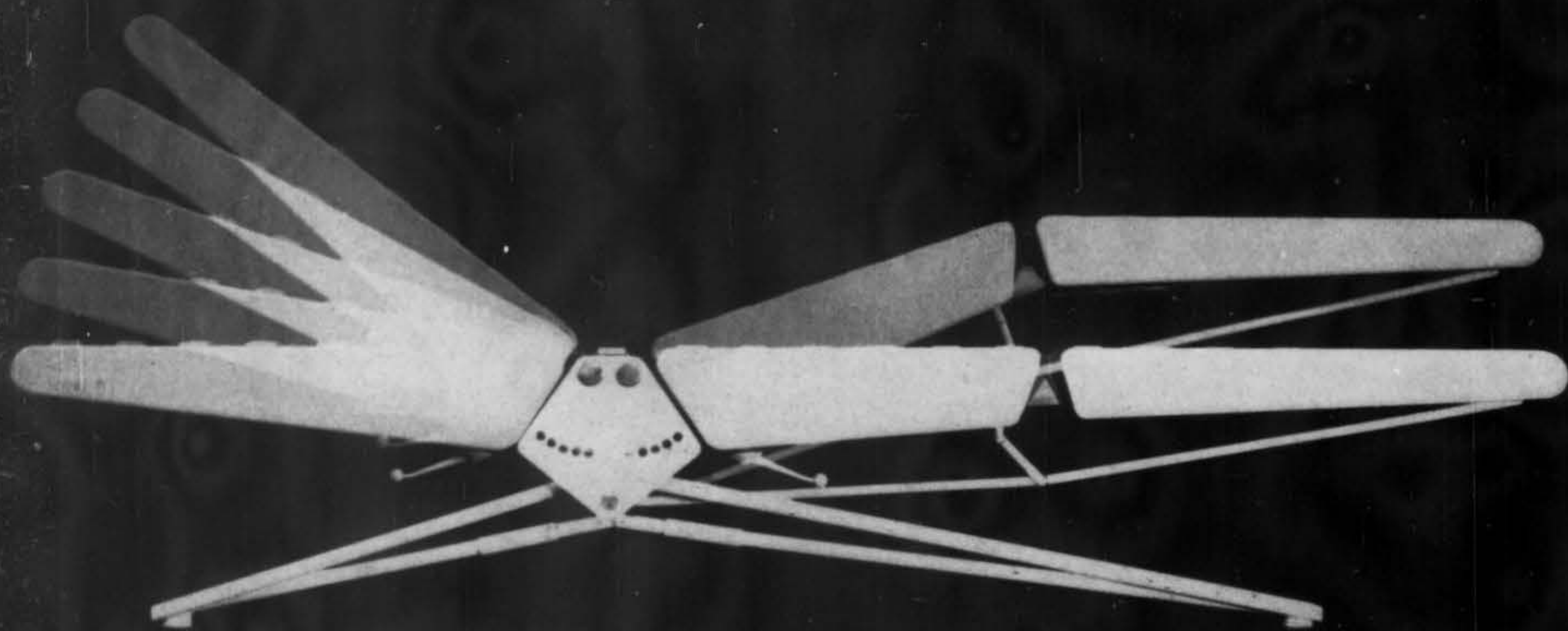
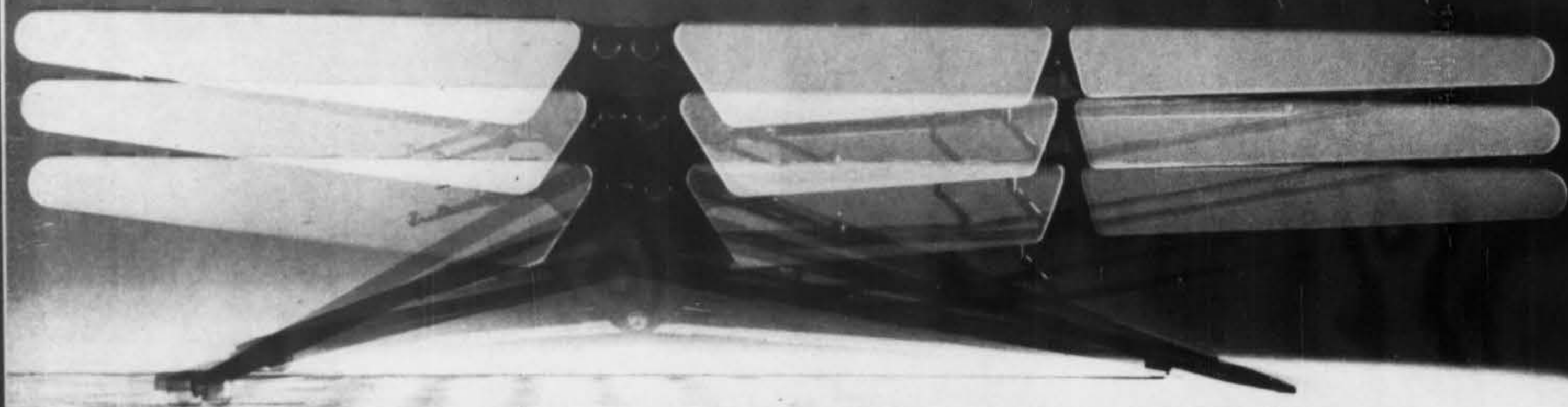
Commissioner general: EVA BENEDICKS
Organization and design of exhibition:
Architect AKE H. HULDT with the collaboration of
architects GUSTAF ROSENBERG and SUZANNE WASSON-TUCKER

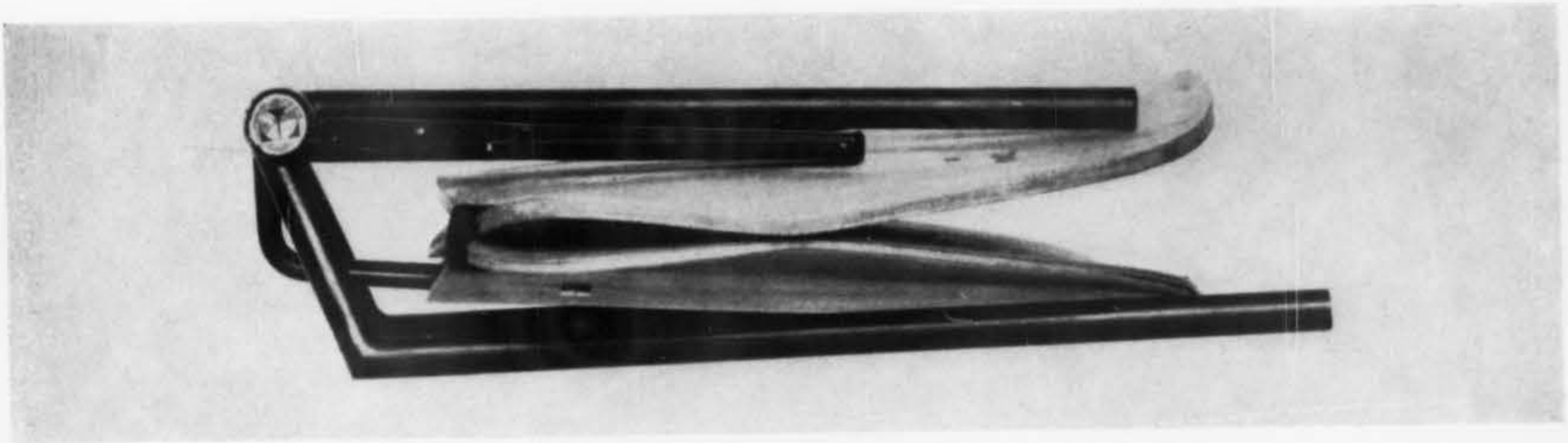


Sweden's exhibition of precision steel and crystal demonstrates further refinement and lightness in scale. Noteworthy is the plate glass room divider, the simple, suspended lighting of the impeccable glass display cases of white enameled steel. These are standard production items designed by the architect Eric Herlow, who designed the knock-down, transportable display elements for the huge "Design in Scandinavia" exhibition which toured the United States a few years ago, and were originally developed for displays in Stockholm's department store, Nordiska Kompaniet. In their perfection they represent something for our store designers to work for. Unlike most of the beautiful display cases at the Triennale, these were not sealed up (e.g., The Austrians, who also had beautiful display cases, spent almost a whole day getting at a trivet we wanted to photograph.)

The two enormous functionless goblets shown below, irresistible expressions of robust joyousness, are twelve inches high, clear and burgundy, by Arthur Percy.







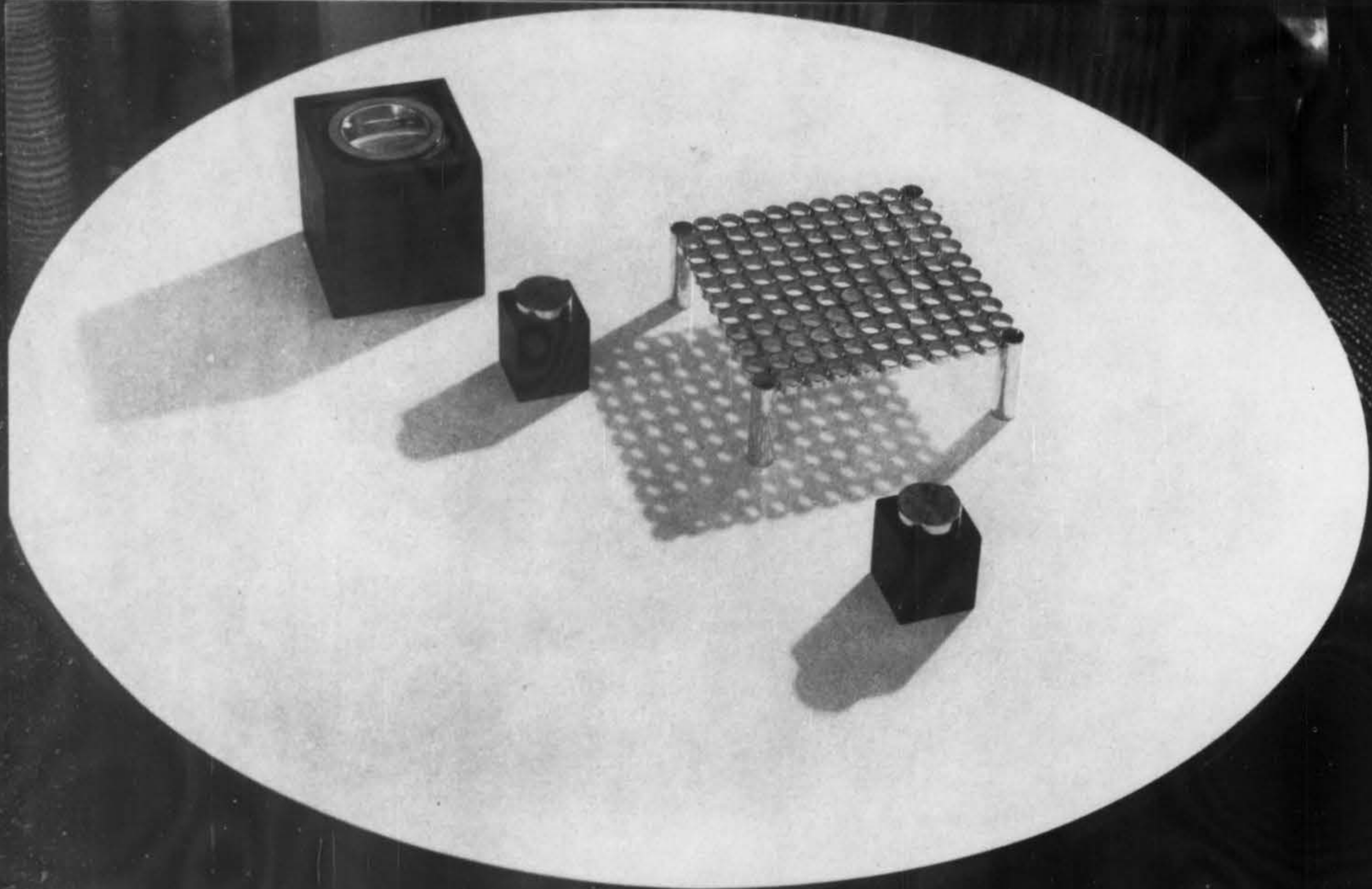
Ever since the war the Italians have been designing furniture with an overwhelming fecundity of ideas. Now they are very much obsessed with the problems of designing for mass production and selling to a larger market. They are also concerned with converting their traditional furniture factories — which are actually villages of craftsmen—to contemporary design. Evidently the market for traditional forms has broken even in Italy. Almost everyone you meet brings this into the conversation somewhere, and it has of course already led to an organized effort by the furniture industries of Cantù in the form of an annual design competition. Cantù held its own exhibition this year, at the same time as the Triennale.

The adjustable bed on the opposite page typifies Italy's interest in mechanized furniture. It is manufactured by Tecno of Milan, an originally small but now rapidly growing firm which has a virtual monopoly on the foreign market for mechanized Italian furniture. It recalls the famous fold-flat Tecno sofa-bed of the 1954 Triennale, and like it, was designed by the scion of the firm, Osvaldo Borsani, who is an architect. Tecno, by virtue of this practical success, was with Arteluce, the lamp manufacturer, one of the dominant firms at the Triennale—with a pavilion of its own. The bed's rising motion is supposedly for ease of bedmaking. It is also very flexible for a variety of reclining positions.

The folding chair on this page (also by Tecno-Borsani) really goes small. Light weight metal would make it portable.

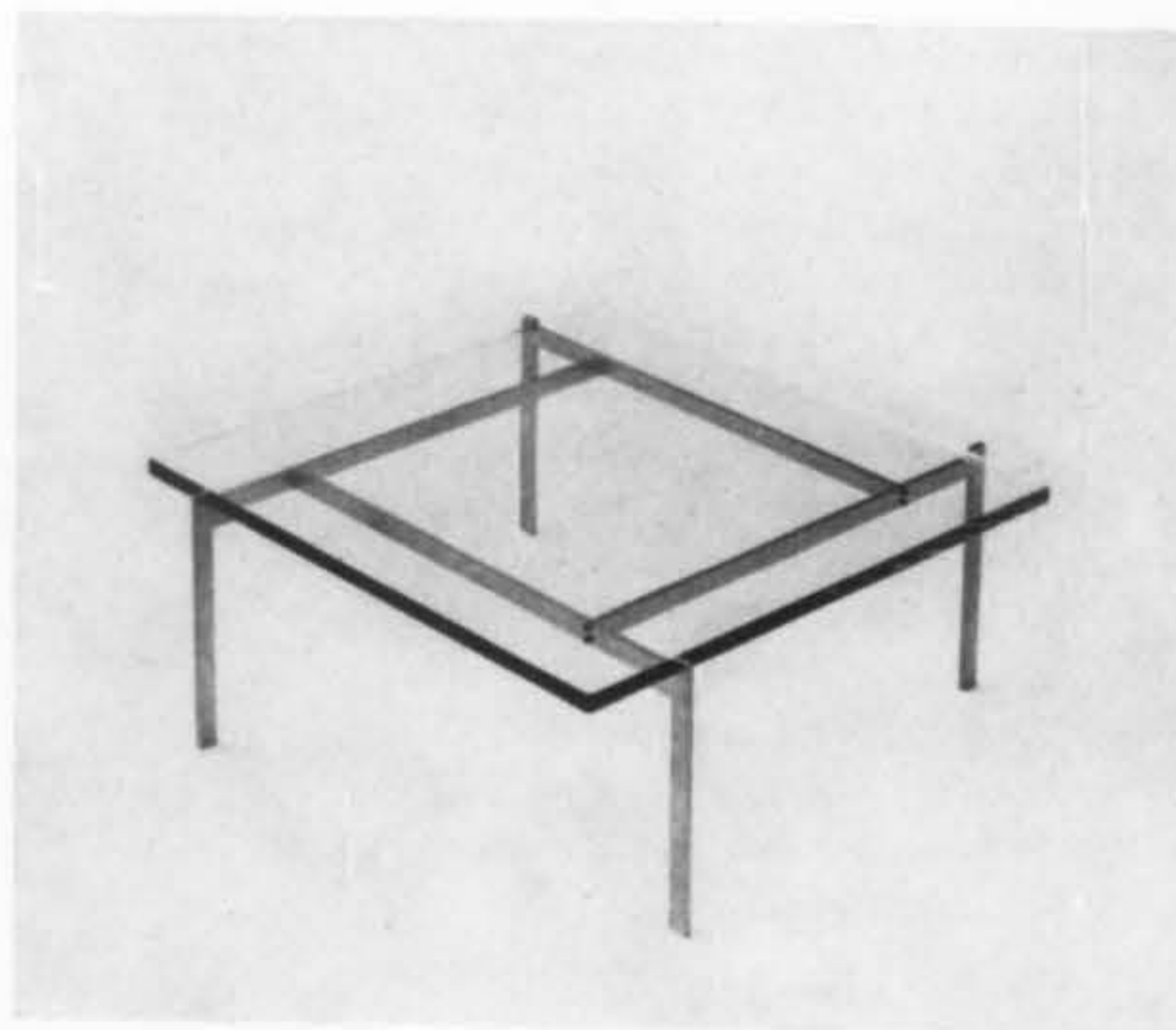
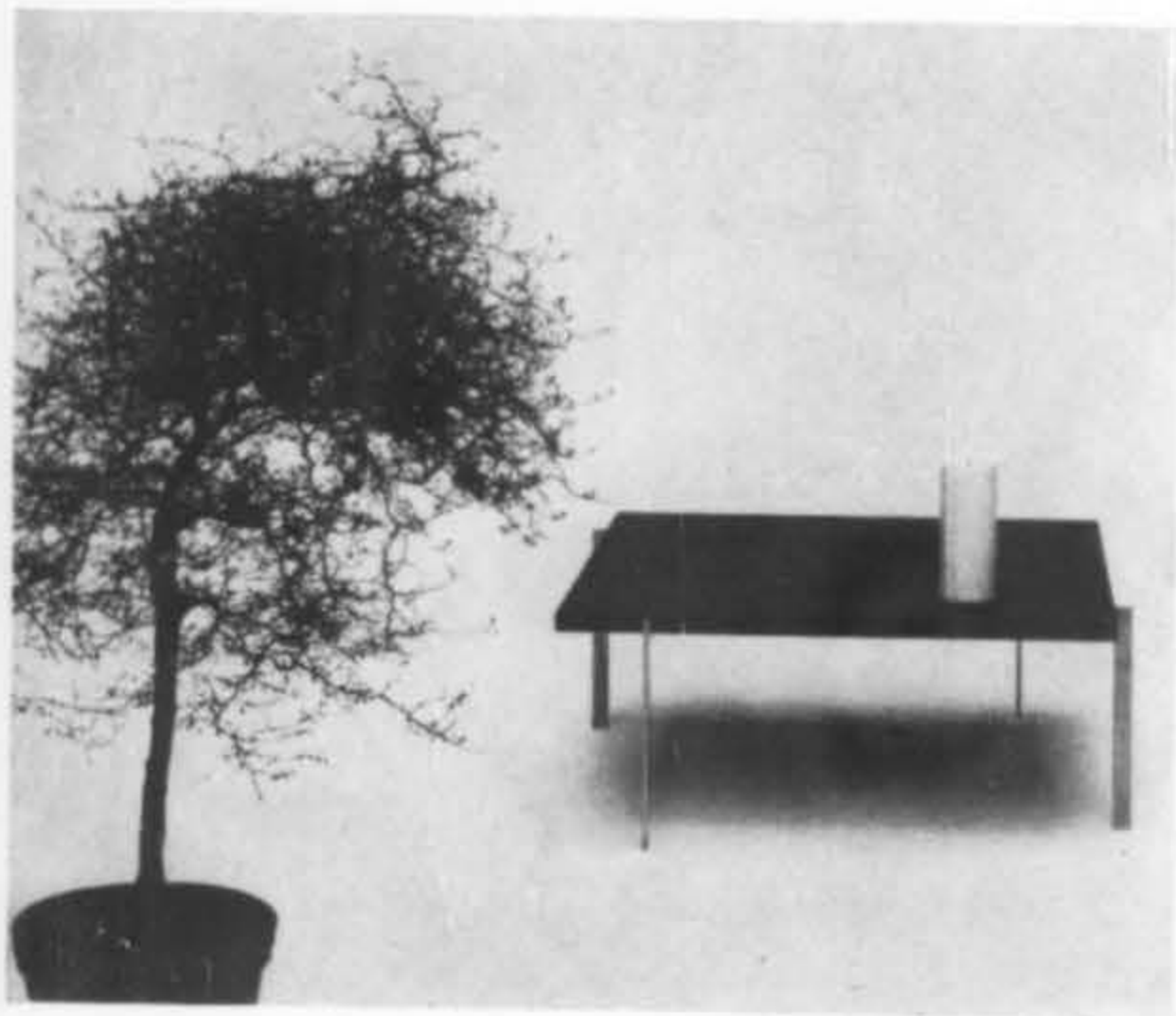
**The change in Italian furniture production:
mechanization and quantity sales**





Dominant ideas at the Triennale:

the international mood in crafts and furniture





Some of the finest design at the Triennale is to be found in small objects, in the crafts. Those in the upper photographs on page 114 are typical. All are Finnish except the trivet, which is Austrian. The humidior is teak and silver, the salt shakers rosewood and silver, the trivet sterling. The sterling trivet demonstrates a classic intergration of fine craftsmanship with straightforward design growing out of construction. It is made of a single element—sliced tubing—with longer sections of tubing form the legs.

The two stainless steel tables at the bottom of page 114, and the chair at the top of this page, demonstrate a Danish trend exactly in reverse to the Danish look we have grown accustomed to. Instead of the Scandinavian warmth and informality, we have dressiness, elegance, impersonality. Instead of wood, there is metal—steel construction. Instead of the reliance on the sensitive hand of the craftsman, we see an international look. The question is whether this overwhelming success of the international style in Denmark makes sense economically in a country rich in wood and in wood craftsmanship. These pieces are designed by Poul Kjaerholm and produced by Kold Christensen, Copenhagen. The French chair at the bottom of this page has a very simple, ingenious, interlocked frame of stainless steel rod. The cradle is suede—a handsome material evident in the furniture of several different countries at the Triennale, including Denmark. Whether it has been treated to insure the practical qualities needed in a chair cover is a question that must be checked in each instance. Whatever the answer, it certainly looks very appetizing. Despite the emphasis on mechanization (illustrated on the two preceding pages) Italy's best furniture efforts were in wood and rattan. Chairs were fresh in conception, also lighthearted, gay, and whimsical, exploiting the material playfully but in a practical way. These are more accurately the economic solution to Italy's desire for mass-market design.

The new fluorescent fixture on the wall in the same photograph is from Arteluce.

UNDICESIMA

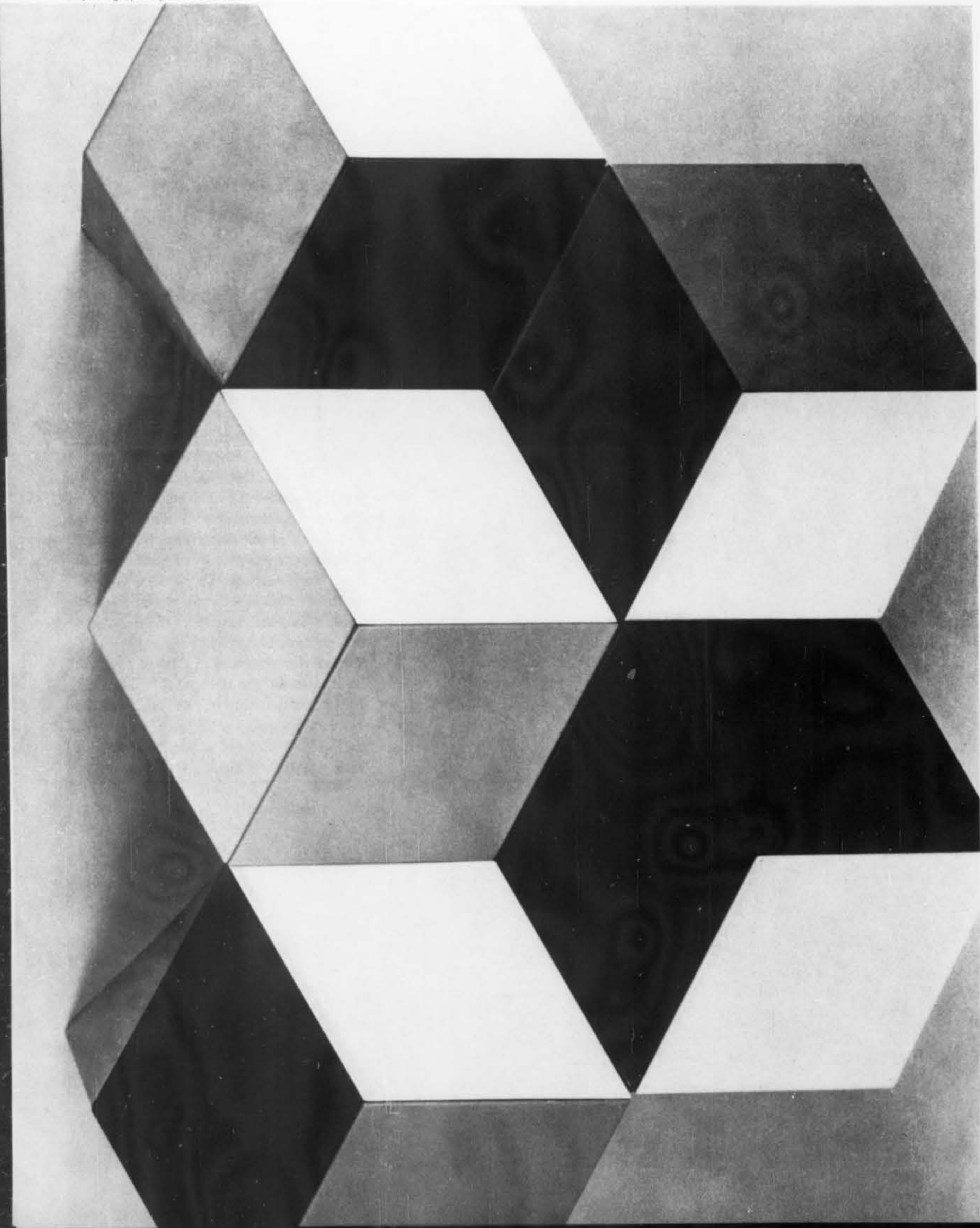
 TRIENNALE

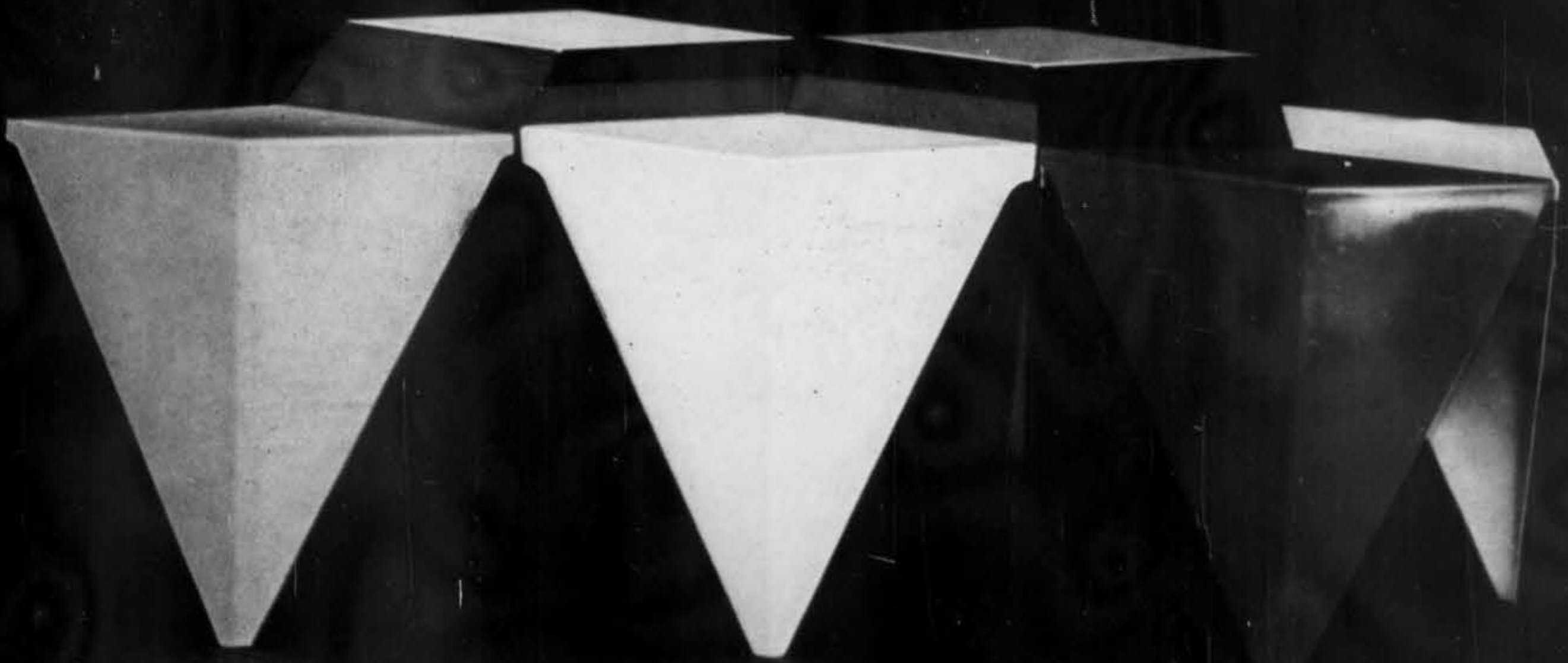
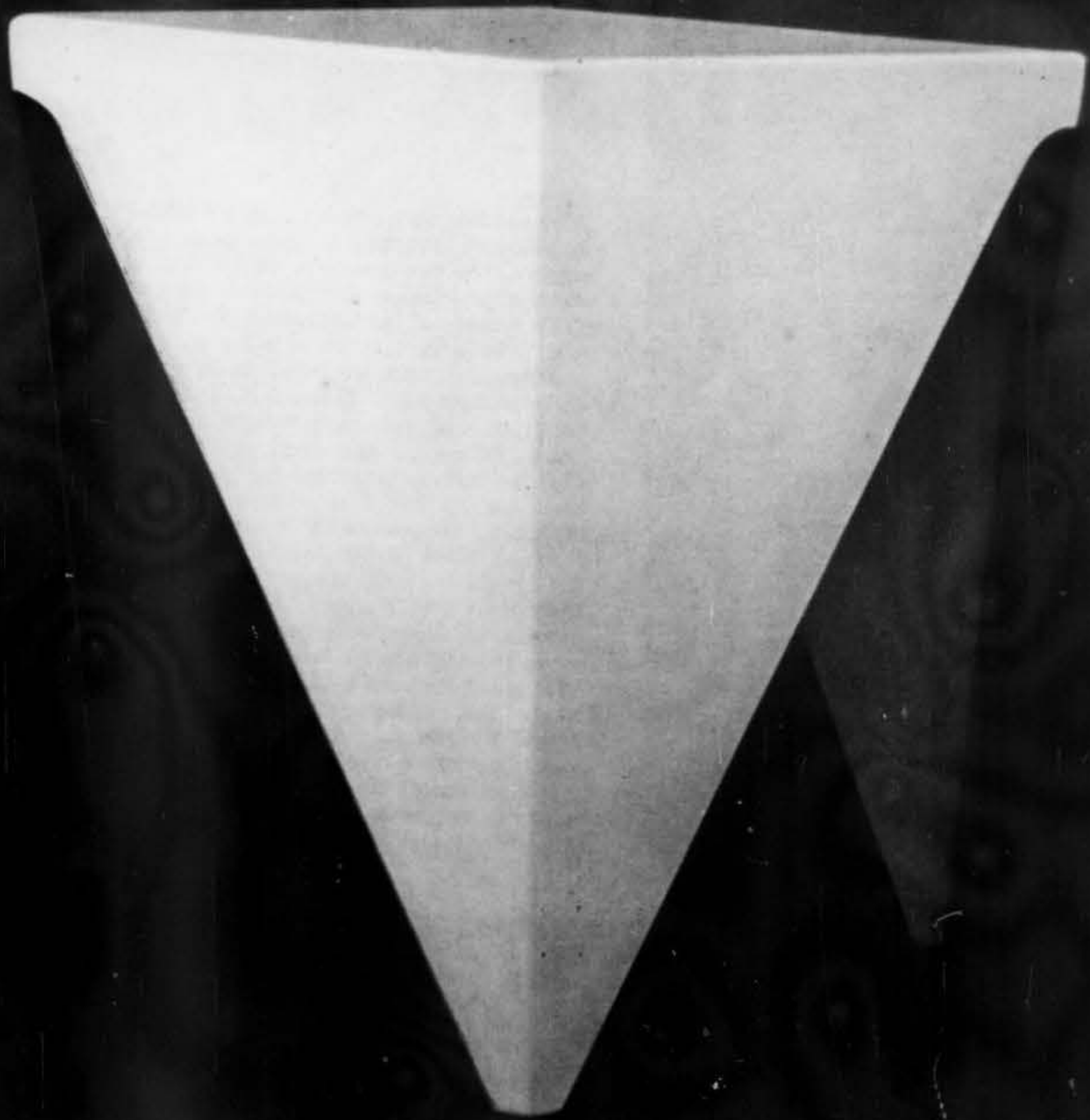
LITTLE GEM FOR A GIANT: NOGUCHI'S PRISMATIC TABLE FOR ALCOA

Simple as child's play, equally profound, these little tables are Isamu Noguchi's contribution to Alcoa's collection of art-in-aluminum, the Forecast program foretasted in our July issue. From above, three diamonds form a hexagonal pinwheel, each diamond folding down into a triangular leg. Butted together they make a brilliant mosaic; stacked, an organic, polychrome stem.

all photographs by harold corsini

Designer - sculptor Isamu Noguchi scarcely needs exposition. Ethically both Japanese and American, Noguchi bridges both worlds with the pure poetry of his forms which give insight and meaning to utilitarian objects.





Designed with conviction for the Northwest

A maritime, agricultural, and industrial (aircraft) center, the Puget Sound area abounds in opportunities for architects and interior designers. The two members of the firm of Terry & Moore are qualified in both professions, and versatile into the bargain.

They remodeled and enlarged the Red Carpet Restaurant, shown below, from a unit in an existing chain. It is in the heart of Seattle's downtown district, crowded with casual eating places of a belligerently modern cast. Hence T & R's decision to bid for the elegant dinner trade with formal, nostalgic richness. They set the stage with oak beams, table-tops, and wood paneling stained dark brown, with acoustical tile painted charcoal brown, with a copper hood, a natural used brick wall, a bar wall in Japanese linen paper. Cardinal red renders the scene incandescent; it occurs in the Mohawk frisé carpet, the red and black plaid Saran (Cohn-Hall-Marx) and elastic Boltaflex on banquettes and chairs. All standard furniture from or through Dohrmann Hotel Supply Company. Chandeliers and other special fixtures by Irene Magowan and T & M. Antique fixtures and accessories from Frederick & Nelson, and Allen Vance Salisbury.

The cedar house on Lake Washington (next page) is for a 4-child family that enthusiastically sails, skis, does ceramics, and plays the piano. It rests in two levels above a stone dock that juts into the lake. The lower level devoted to the terrace and to facilities for hobbies and casual living, is floored in common brick; the rest of the house is carpeted. Illustrated open-island kitchen keys the mood of the entire interior with its natural materials and strong, solid members.

color photographs by dearborri-massar



by Terry & Moore



color photographs this page courtesy sunset magazine



LAKESIDE PAVILION UNDER A WINGED ROOF

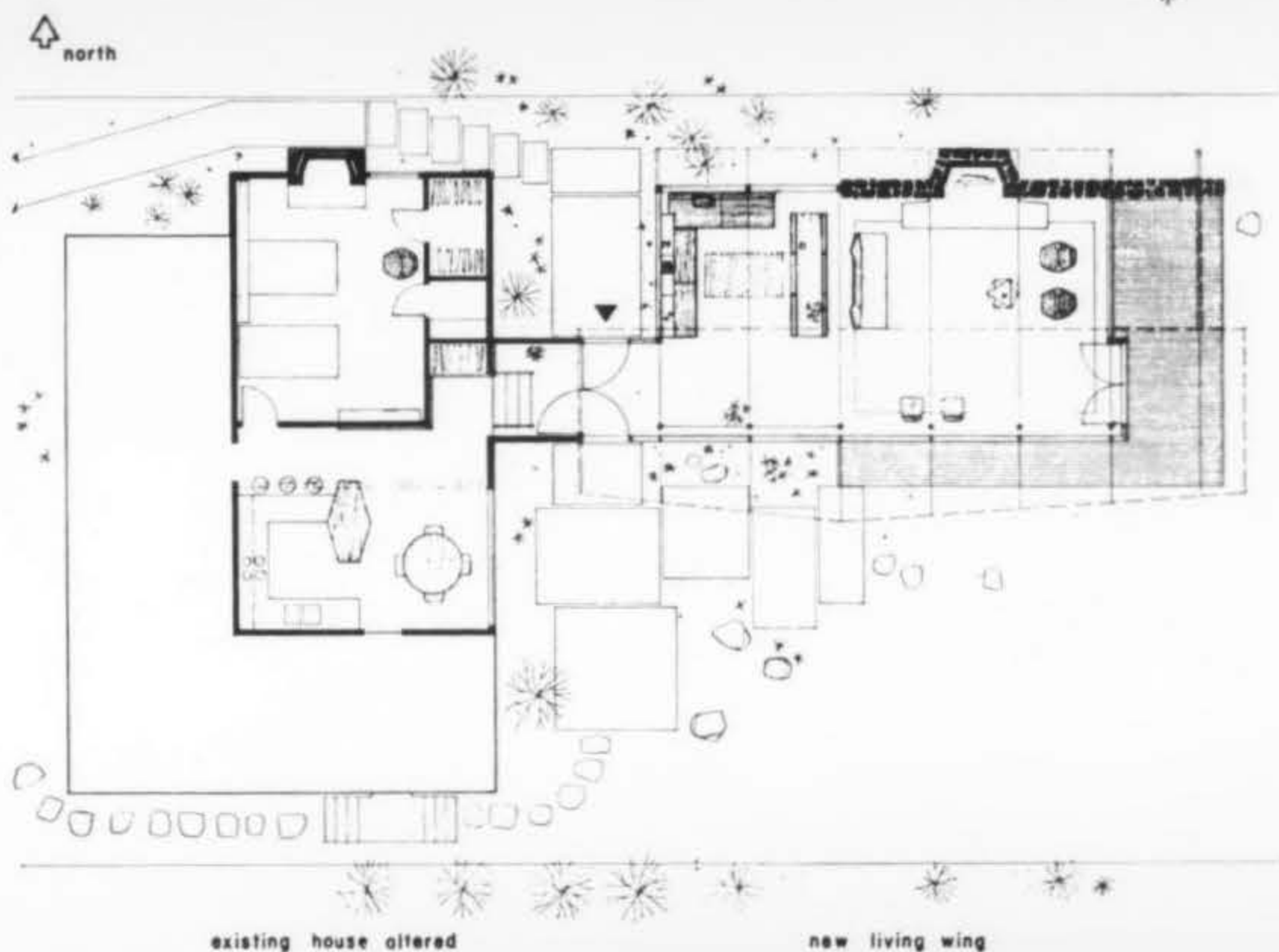
The formal living area is defined by a great granite fireplace wall with a broad slate ledge one step above a carpeted floor. Beyond the divider—a cabinet housing music equipment, bar, TV, etc.—a casual reading area is framed in warm fir paneling and lined with attached upholstered benches. All furniture except Eames plywood chairs designed by the architect. Sturdy yet open sofa plays a variation on the theme of the roof's winglike thrust. The two canvas lounge chairs and triangular table exploit wire bracing and hammock elements to a playful extreme in keeping with the total effect of earth structure contrasted with floated structure.

dearborn-massar





Architect Wendell Lovett of Seattle, Washington, is no stranger to interior design components, being the author of the Flexi-Fibre chair, the Firehood hearth, and an aluminum wall system.



photographs by dearborn-massar

If one is to believe the men's magazines the Pacific Northwest is still untracked wilderness full of fancy fish and noble beasts. But the magazines of art and architecture (of which we are one) would have it otherwise. Actually both are right. For proof we offer Wendell Lovett's living wing for the lakefront home of the Gordon Giovanelli's, Mercer Island, Washington, which mixes the primeval with the highly polished without awkwardness or—more astonishing—degradation to either. In simple fact this elegant shelter had its antecedents in a lean-to. Any woodsman would recognize the refuge of rugged granite wall, the welcoming flare of roof, the unobstructed vista of lake and lawn. But the rough-hewn wall tapers with conscious refinement of form from base to roof line. The roof itself is as intricate as an aileron and rests, at its outer edge, on finely turned maple posts. Within the space thus confined there is the same blend of simplicity and sophistication. In the reading-TV area, a Navaho rug contrasts with sleek Naugahyde on built-in seating. Damron-Kaufmann light puff. Formal living area has a tweed Wunda-Weve rug, Knoll upholstery, a Toulson cone light. Paired lamps by Alvar Aalto.





Karen Karnes: a potter plying her trade in a sylvan setting

A bird privileged to live atop a tree in the woods at Stony Point, New York, counts the above sight among his blessings: a brood of Karen Karnes stoneware planters basking on a bed of pebbles, just outside the door of the Pottery. The Pottery is the joint endeavor of Karen Karnes (shown on opposite page), her husband David Weinrib, and M. C. Richards, and is one of several workshops-in-the-woods which make up Stony Point's Gate Hill Cooperative, a three-year old venture which brings craftsmen together to live and work in a pastoral setting within commuting distance of Manhattan. The Weinribs came to Stony Point via Design-Technics in New York, a year of work and study in Italy, a graduate fellowship for both at Alfred University, and two years as potters-in-residence at Black Mountain. Their present idyll includes a babbling brook, shady trees, several kittens, and a six-months old son. On the opposite page Karen Karnes is shown working the potter's wheel on which she throws richly varied pottery and tableware, displayed in the Pottery's pocket-handkerchief showroom (3). Miss Karnes claims pots with close-fitting lids her specialty, relishing the completeness of their silhouettes. She starts with a basic shape, "sketches" in clay on the wheel until she has developed a dozen-odd variations. The stoneware planters are a new departure for her. She started working on them last winter when the imminent arrival of her son made working the wheel a chore, and working with molds a happy solution. To date she has evolved about a dozen shapes, including three-legged planters (1 and 2), planters which squat on the ground, and hanging planters. Executed in ripe-hued unglazed stoneware, they provide a handsome foil for greenery. The Karnes planters are available in New York to the trade through Karl Mann Associates, 16 East 55th Street. —M. G.



1

photographs by lawrence lustig



2



3



SHOWROOMS

The problem is to smartly package a multitude of special requirements

Interiors contract series 57

Showrooms, one of the most diffuse of planning problems in commercial interior design, are sales rooms—for an idea, a cause, a product, an investment. As such they must provide an atmosphere to inspire confidence in the firm or organization as well as what it is promoting. At the same time they must provide the proper facilities for convincing or for clinching the sale. The means to this end vary with the product being sold—and the conditions of competition. On this spread, for example, the expensive, quiet dignity of the showroom for a diamond mining investment house in London is calculated to reassure prospective investors in this glamorous field. The new Manhattan showroom of the Swedish business machine firm, Addo-X, beginning overleaf, was spectacularly designed with a sure awareness of the dramatic showroom of its New York neighbor and competitor, Olivetti. In contrast to Addo-X, where product and setting are a completely integrated whole, we show further on in this report a half dozen showrooms in the New York and Los Angeles garment centers where the problem is to provide workable sales rooms for merchandise that changes each season and is shown to buyers in comparative privacy. Here the problem is compounded by the need for easy access to hidden products.



Luxurious soft sell in London for a mining finance house



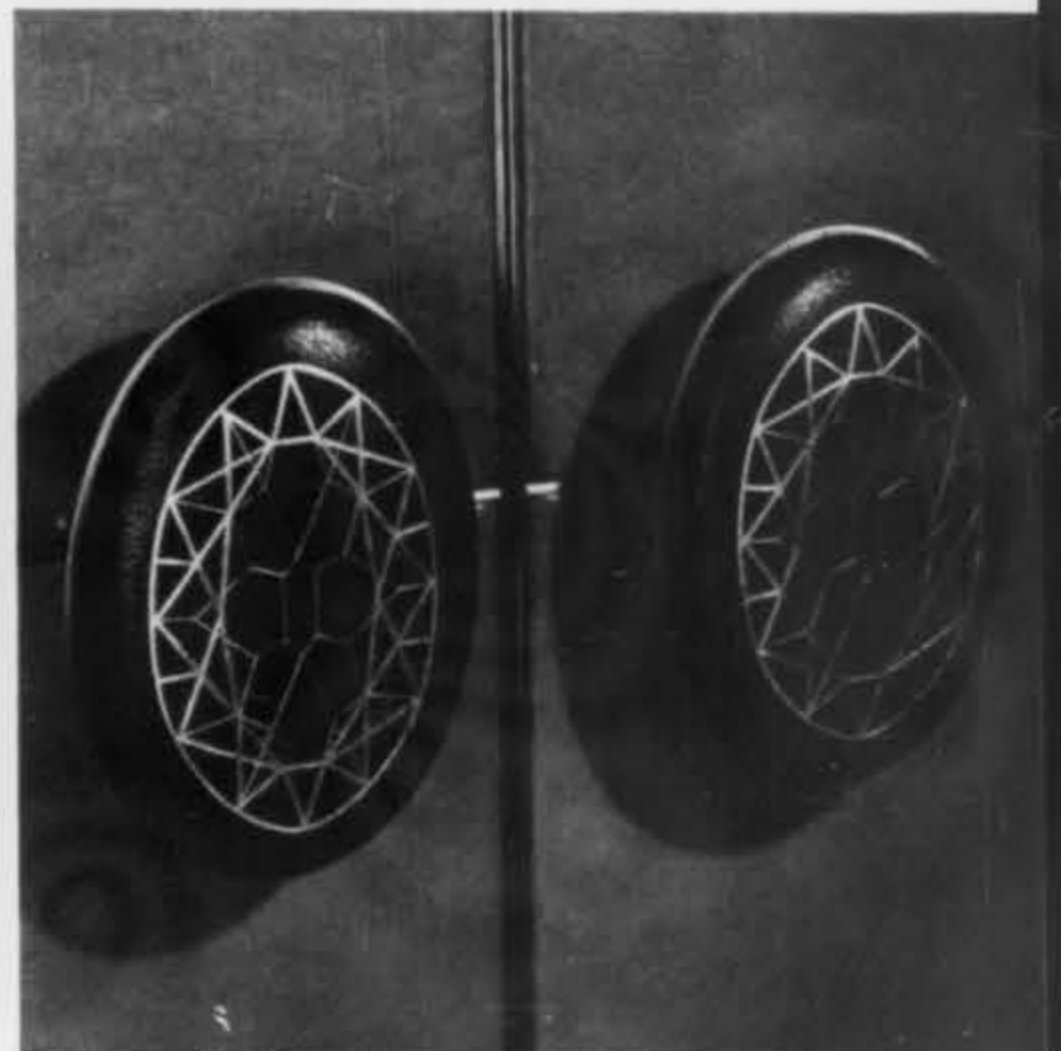
Beautiful craftsmanship and meticulous planning by Clifford Hatts & Ronald Sandiford, ARCA, M/MSIA, with associated architect John Bruckland, ARIBA, provided this handsomely integrated information room in London for the Anglo American Corporation of South Africa, Ltd. and the Diamond Trading Company.

The Center was designed to provide information on the Corporation's interests, to show the effects of mining on the African territories, and to display finished products. It also is planned to show technical films.

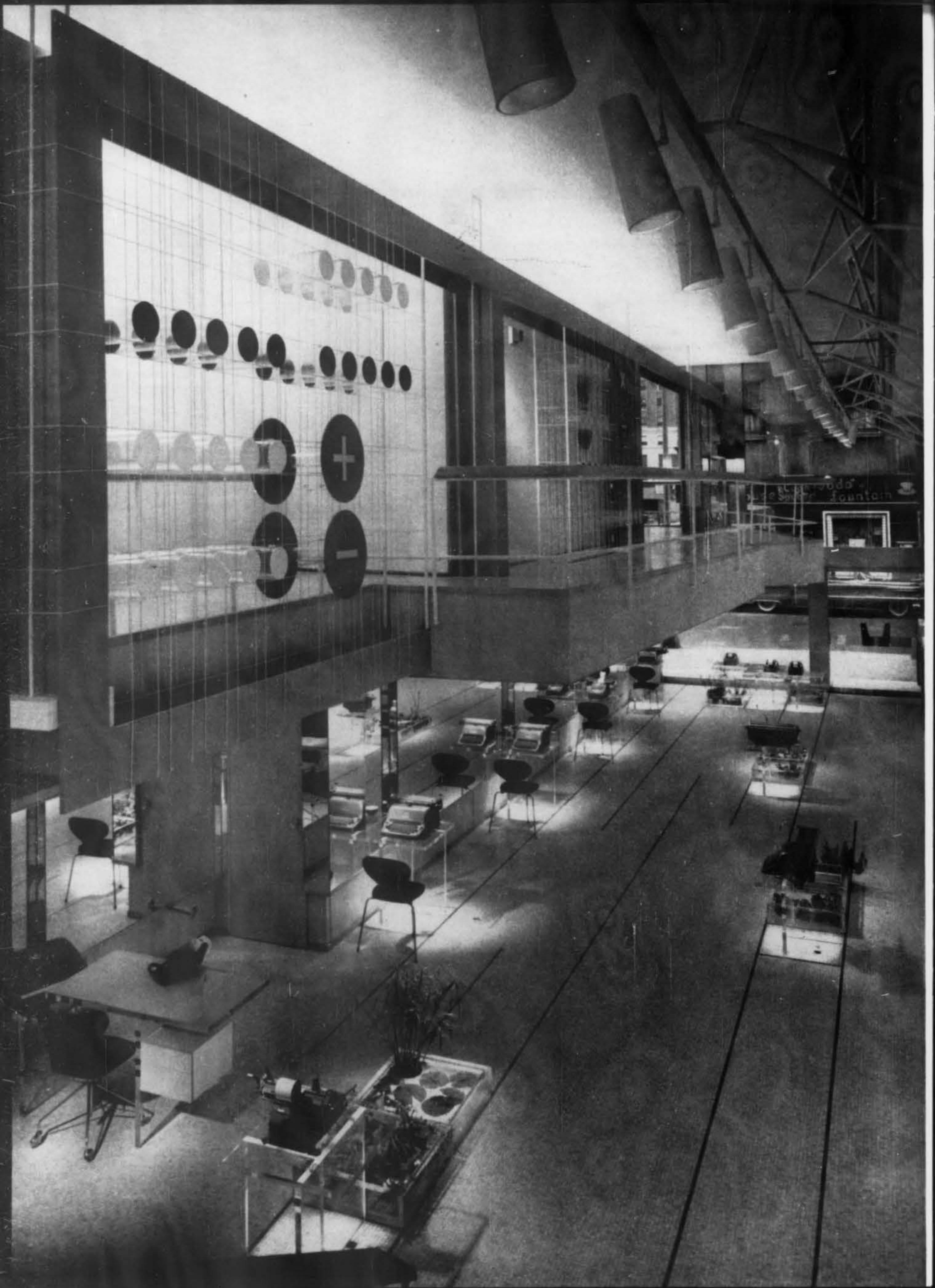
Main display area on these pages is panelled in pearwood, floored in grayish marble with darker inserts, and has an acoustical ceiling with special silver bronze spots. All lighting is subject to individual or dimmer control. Large illustrations, left and far left, demonstrate how the dark blue leather map of South Africa pivots on its silver bronze frame to reveal the movie screen.

Four identical display cases, facing page below, have ebony sides, are backed by interchangeable panels in bronze green leather. Specially designed shelf brackets permit display flexibility.

Luxurious map, below left, is handtooled, gilded and colored. Glass panels shielding entrance, below center, feature cut diamond motifs. Doors beyond, detail directly below, are faced in bright red leather and edged with silver bronze. Handles are in black goatskin with gilded motif.



photographs by alfred cracknell





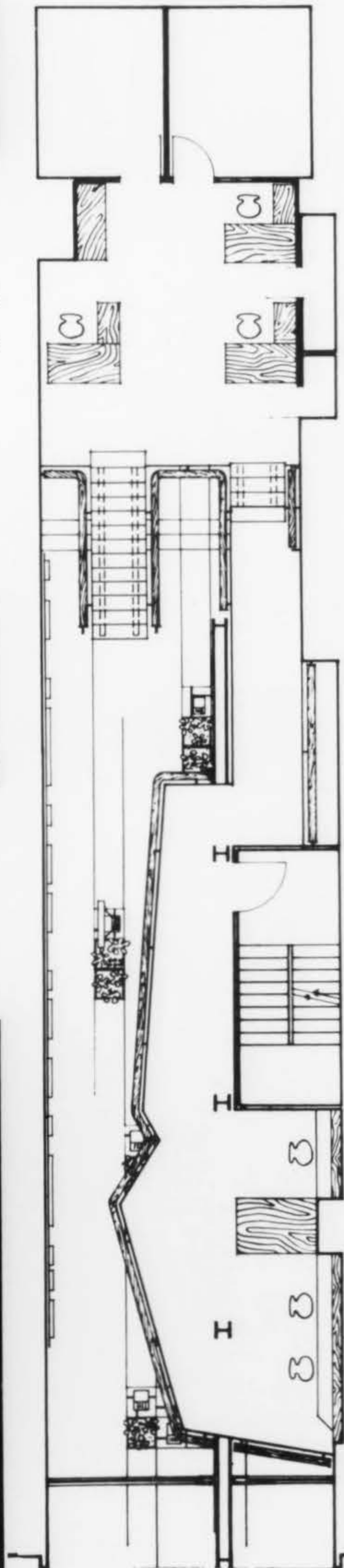
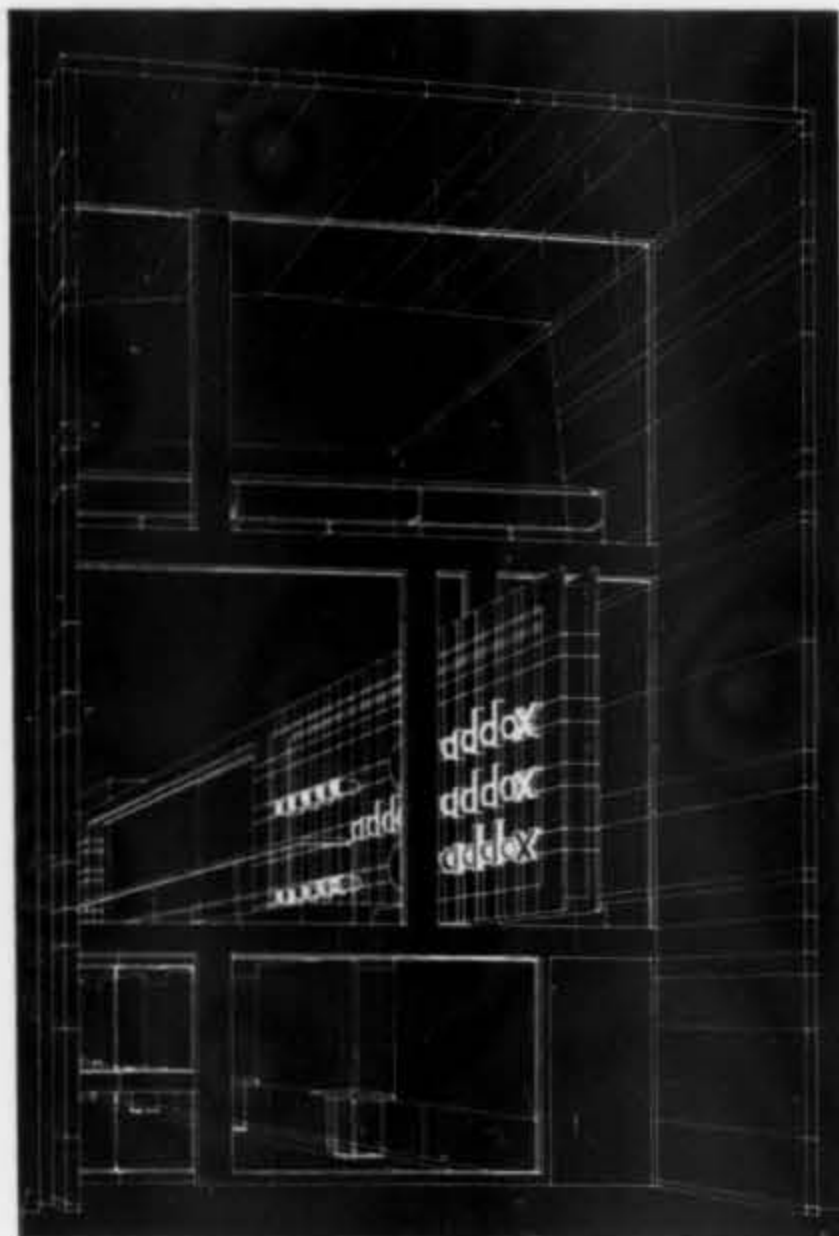
HANS LINDBLOM and OSCAR NITZCHKE of Batir Design Associates: showroom and typographic symbol

LADISLAV SUTNAR: graphic material developed from basic symbol, and display of graphics

POUL KRARUP, landscape architect: aquatic plants



Architects Oscar Nitzchke and Hans Lindblom of Batir Design Associates collaborated on Addo-X's showroom, and also its graphic symbol—later extensively utilized by Ladislav Sutnar. Nitzchke founded the Institut Auguste Perret at the Ecole des Beaux Arts in Paris, has been a professor at Yale and Columbia. Lindblom moved here in 1949 after several years' practice in Sweden, has had his own office, and worked for S.O.M.



Swedish computers' brilliant debut

Addo-X Corporation, selling a Swedish computer, a West German typewriter, and an English duplicator, is making a bid for the American market that inevitably recalls the challenge made by the Italian Olivetti corporation three years ago. In one sense Olivetti's success in blazing the trail for European-engineered office machines on U.S. home grounds eases Addo-X's task. But in another, the fact that Addo-X is second added to the problems confronting architects Hans Lindblom and Oscar Nitzchke of Batir Design Associates, who designed the new Addo-X showroom. The enormous impact of Olivetti's spectacular design (November 1954 *Interiors*) enhanced the temptation to imitate it. Fortunately Lindblom and Nitzchke realized that it was imperative to be as *different* as possible from their predecessor.

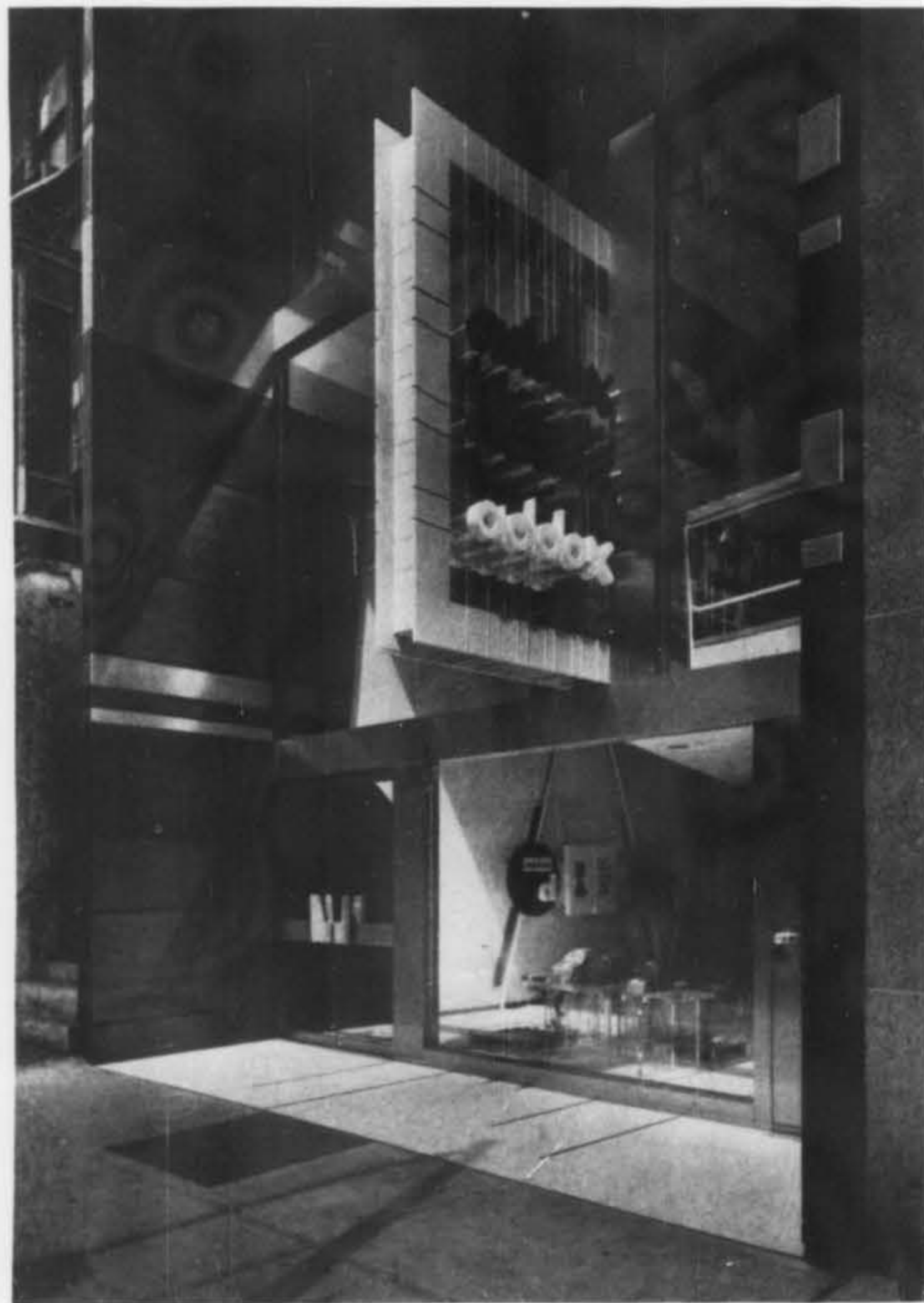
Other problems made the assignment more difficult than the Olivetti. For one, Addo-X's location on 49th Street between Park and Madison Avenues is excellent, but still not comparable to Olivetti's lordly domain on Fifth Avenue, whose breadth allows a vista of facade and interior that is both deeper and more distant than on Addo-X's narrow side street. For another, Addo-X's three-story interior, occupying the whole of a small new building erected by and leased from Uris Brothers as a "light protector" for the Colgate Building at 300 Park Avenue, is far narrower and longer than the Olivetti space; Addo-X is 20 by 100 feet. Again, the budget was far more modest, prohibiting a major work of art such as the sand mural which is the most important single element in the Olivetti design, and also ruling out exceptionally luxurious materials such as the two precious marbles which are the Olivetti's pride. Last but by no means least, while Olivetti's distinguished design staff had decades under an art-conscious management in which to give the company its identity through the superb design of products, graphic material, factories, and shops, Addo-X has had no such tradition; on the contrary, the varied origin of its products exaggerated the relatively mediocre design of each. At present the computer, recently redesigned, is excellent, while the typewriter is in process of being re-designed.

The assignment, therefore, was not merely to do a showroom but in it to outline a design program for the firm. Architects Lindblom and Nitzchke turned to a specialist, none less than Ladislav Sutnar, for the development of graphic material ranging from letterheads to advertisements. However, they did this only after they themselves had completed the basic typographic task—a dramatic stylization of the client's name. The rounds, up-rights, and multiplication x (Continued overleaf)



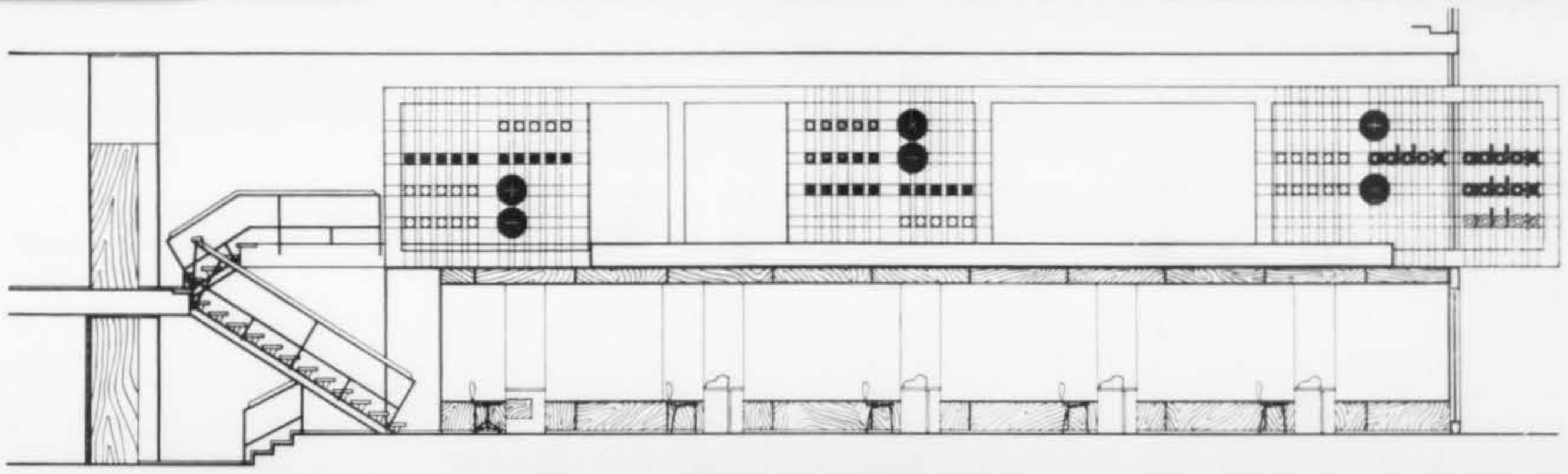
View to front. Rail parallels balcony, pipework unites lights and display wall.

Plastic-framed sign is 3-dimensional. Letters poise on clear plastic cylinders.



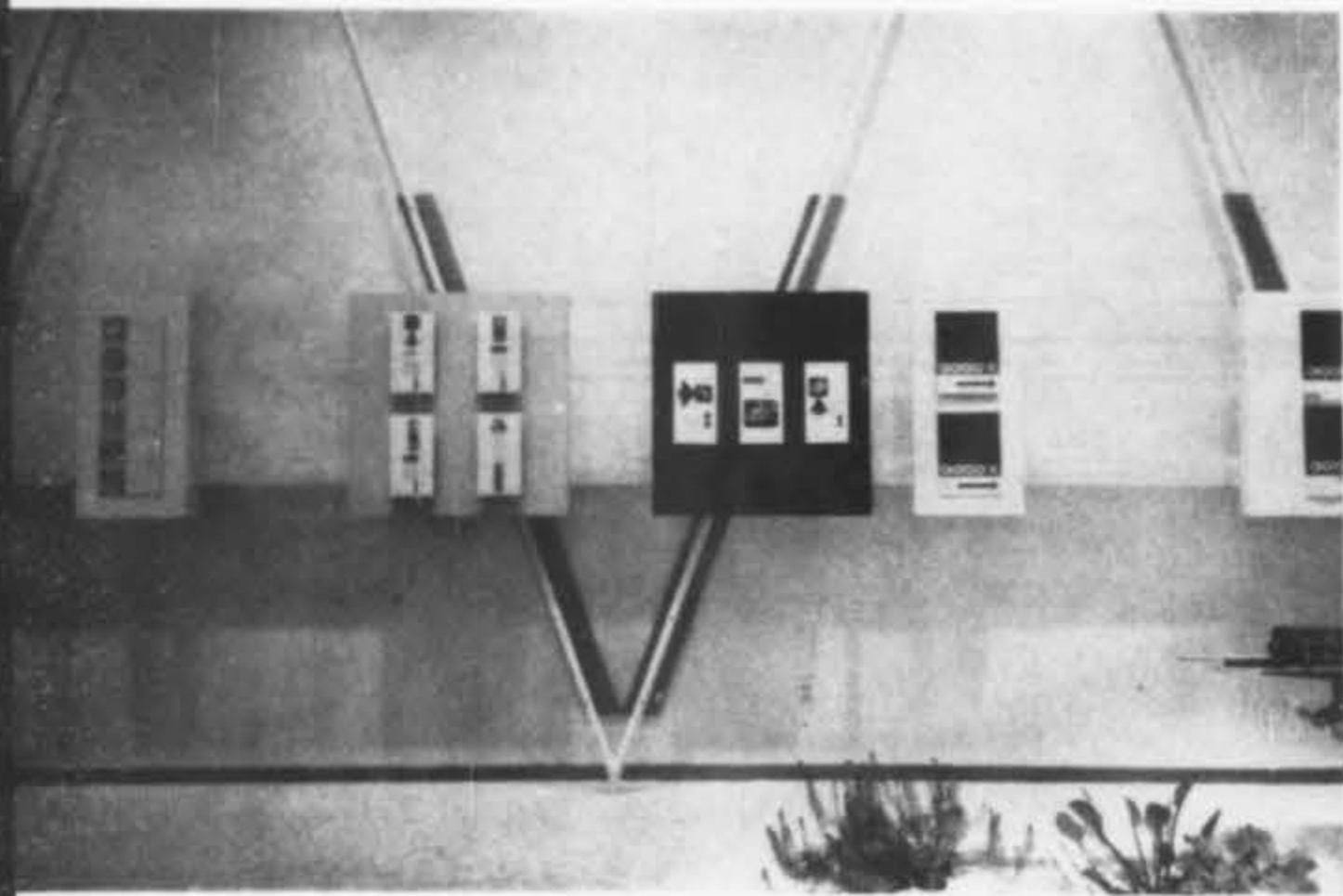
the addo-x showroom *continued*

transform a computer keyboard into the firm name and constitute one of two basic themes of the new visuality personality of the company. Because Olivetti ignored these symbols, they offered a foolproof way of being different. The second theme was the national one—to be as Swedish as Olivetti is Italian, in other words to be crisp, clean light; to suggest Sweden's famous white-painted ships, her spic-and-span interiors, seascapes, green parks, and summertime preoccupation with the sun; her forest products and famed glass industry. From this theme comes the showroom's color scheme—white with blue, also the accents of natural birch. Sweden's art glass provides the most luxurious element of the interior, the Kosta glass mosaic flooring in a shimmering mother-of-pearl mosaic that reflects iridescent light throughout the interior. It continues several feet beyond the showroom's glass street wall onto the sidewalk. Its luminescence helps to overcome the interior's tunnel proportions, transforming it into a well of light seen through a transparent wall powerfully framed on three sides by projecting side walls and soffit banded in bronze and stainless steel. The set-back position of the glass of course prevents reflections. The light well is not one of uninterrupted placidity. A balcony with a jagged outline runs its entire length to meet a mezzanine in the rear. The balcony's edge is screened by a powerful three-dimensional screen bearing plastic disks, in black, white and yellow, also arithmetic symbols $+$, $-$, \times , \div on larger red plastic disks—all adhering to the new Addo-X typographic style—made thickly three-dimensional by being placed to face in two directions at opposite ends of clear plastic cylinders—and held in position within a blue plastic frame by white wires wrapped around the frame. The screen does not stop at the glass facade but continues beyond the glass facade to protrude—a powerful counterthrust to the steel framework around the glass—a huge sign over the street. The right wall has been mirrored, but not all the way to the floor, and it is not flat but varied with panels set forward and back (near the front it projects to accommodate a fire stair) so that the achievement of the visual expansiveness (Continued on Page 130)

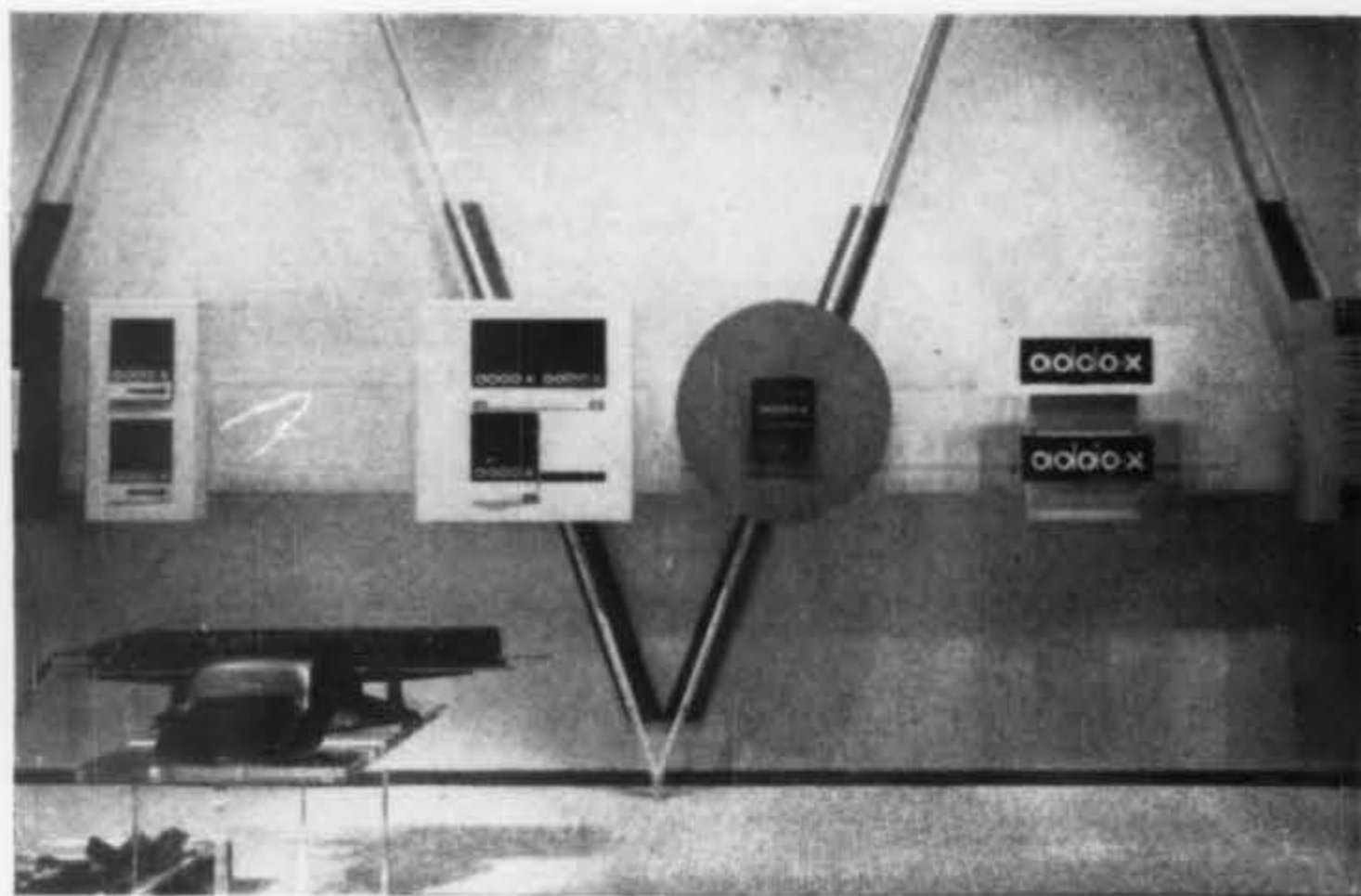


A well of light, steel-banded, a blue sign thrust through above; displays apparently floating on lines of light—glow-edged Plexiglas tables.



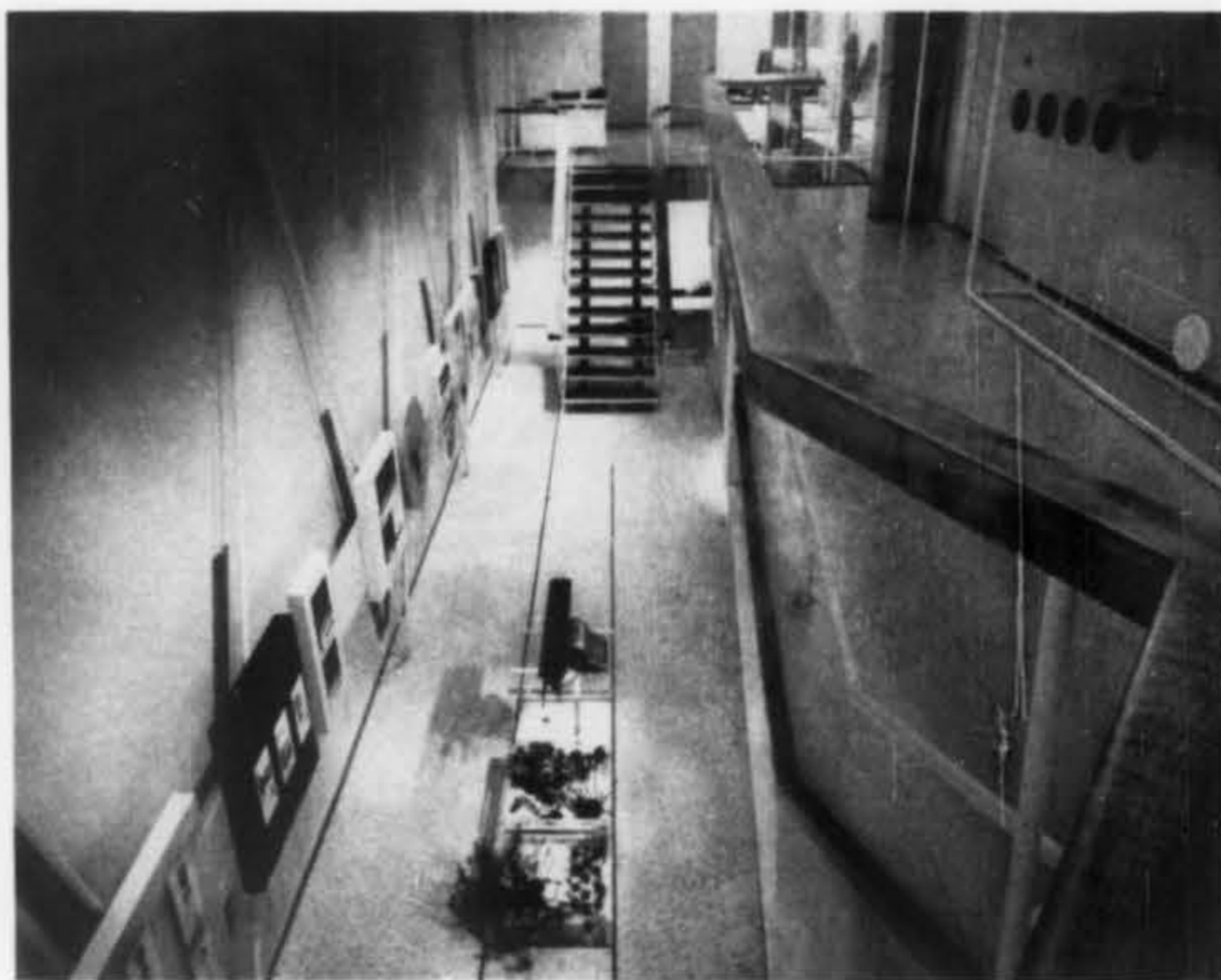


Length of West wall is occupied by pipework held clear of the wall.



White perforated metal on birch-flanked V's makes an adjustable display support.

Interiors contract series 57

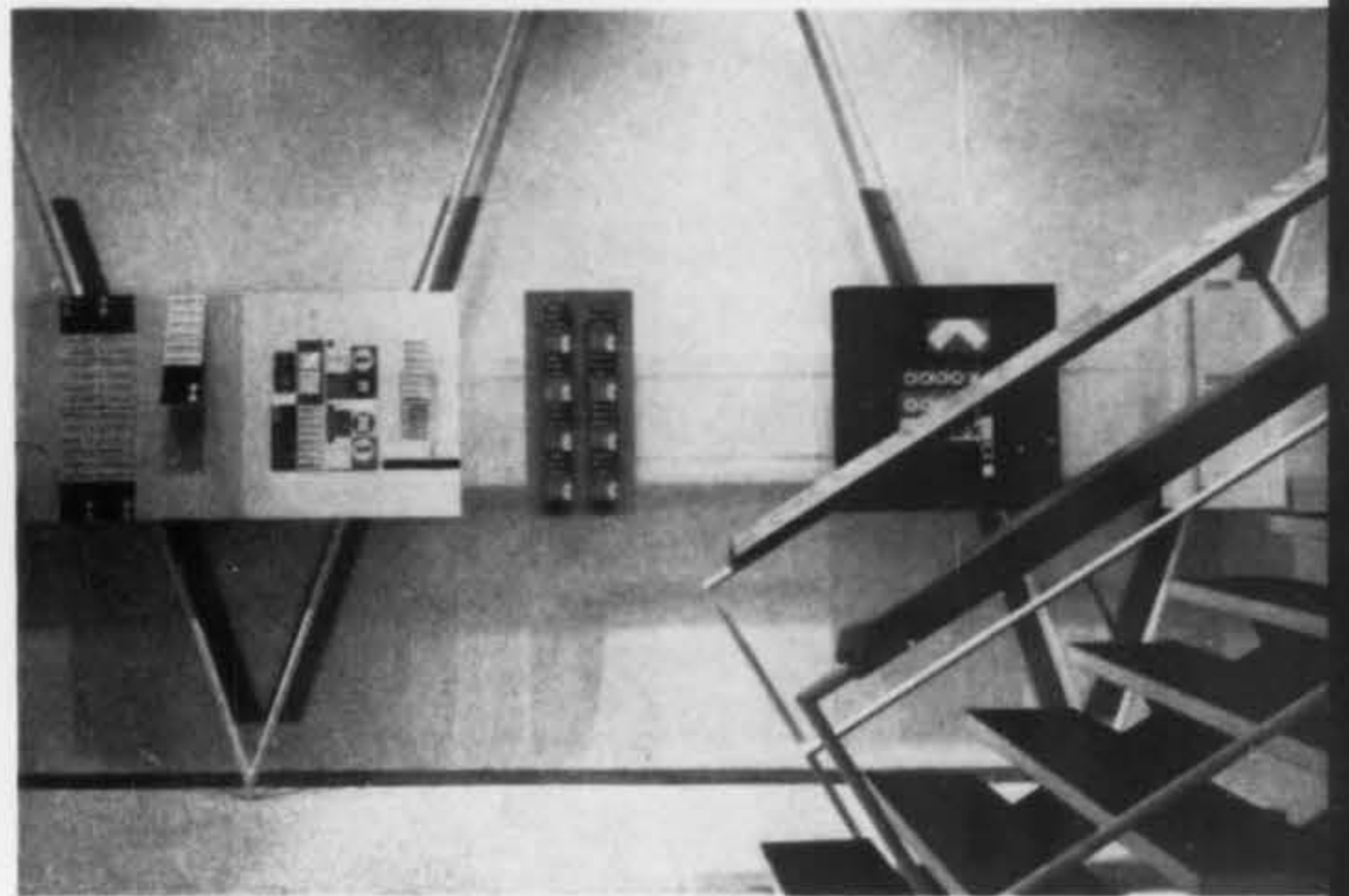
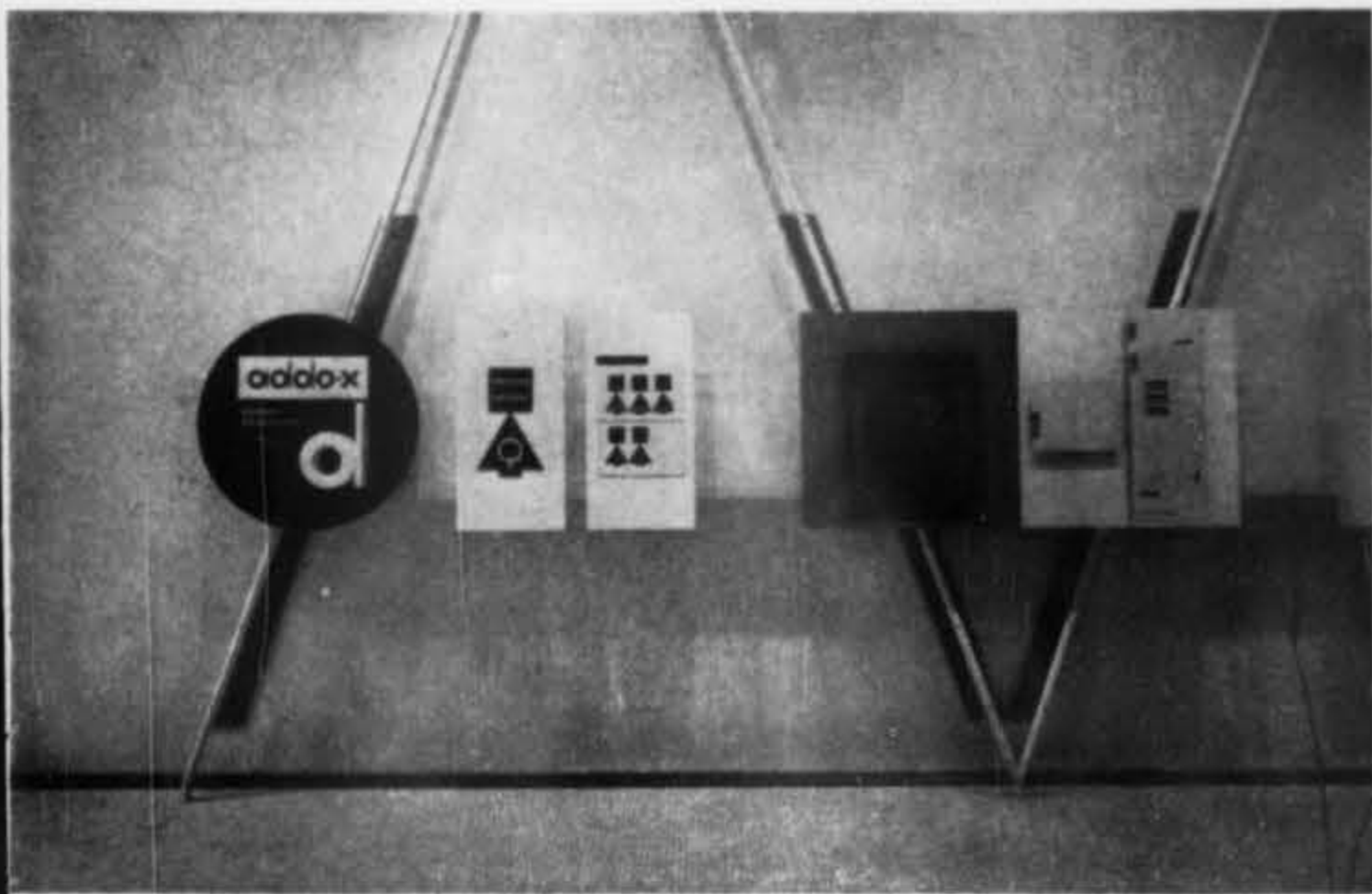


(Continued from Page 128) and lightness facilitated by the mirror are not accompanied by false double-space illusions.

The West wall was marred by an air conditioning duct running the length of the shop. Rather than enclose it within a dropped ceiling, the architects preferred to leave the space open, using instead an interesting sculptural structure as a distraction. It is a space truss of pipework which rests on the floor and connects with the ceiling to double both as a support for displays and for a row of large cone spotlights pointing at the displays. The only other camouflage is a coat of blue paint on the duct's lateral surface.

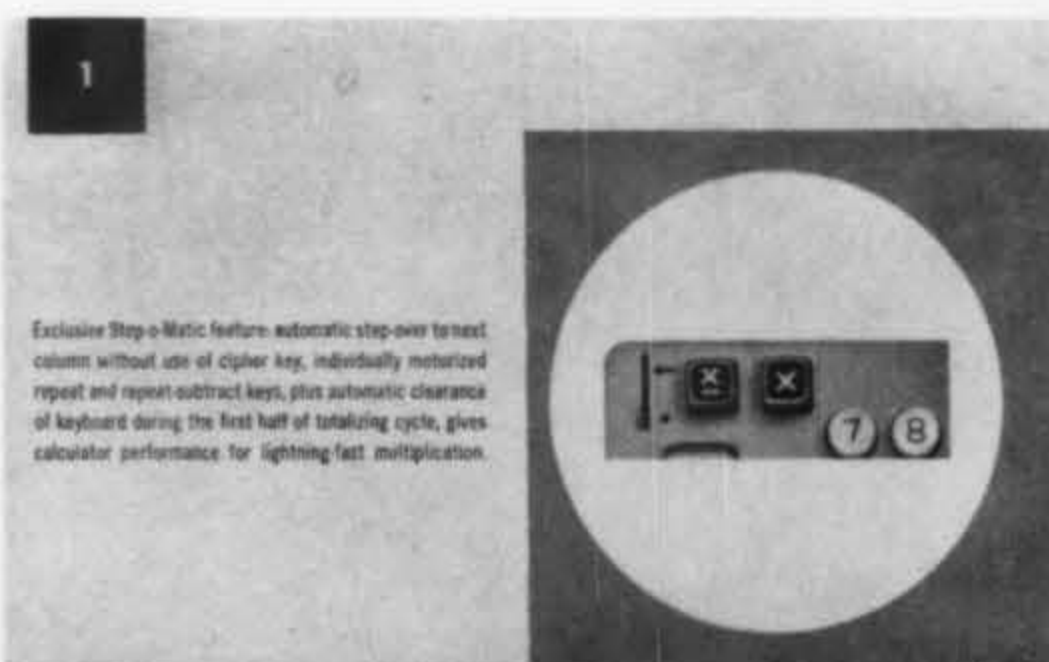
(Continued on page 132)





Current exhibition is Addo-X graphics designed by Ladislav Sutnar.

Stairway at rear is white metal on black truss, the handles birch.



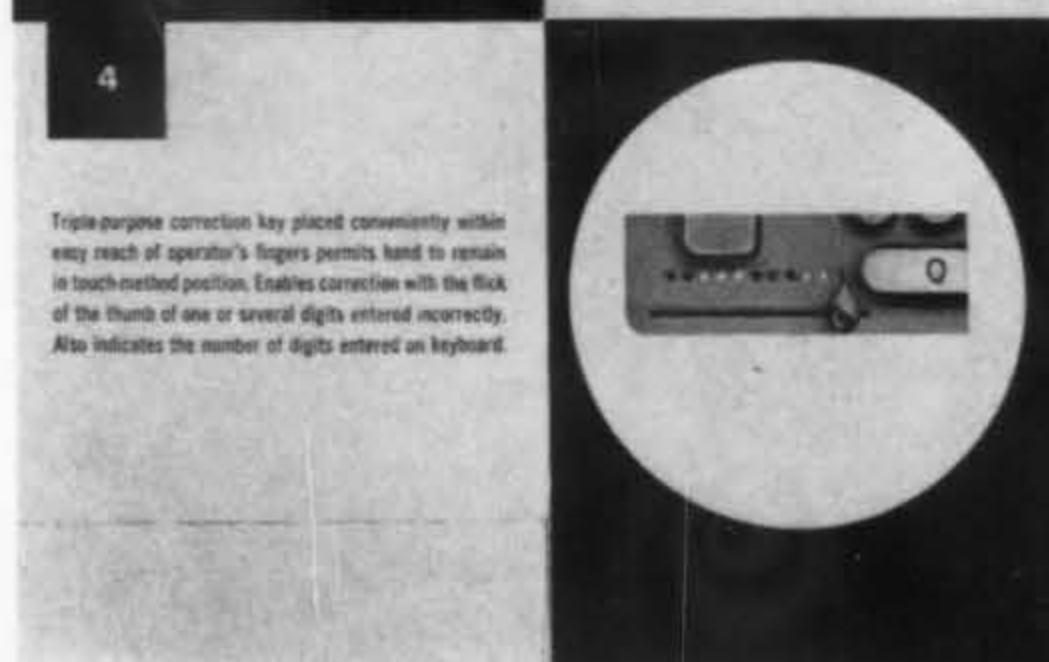
1
Exclusive Step-a-Matic feature automatic step-over to next column without use of digit key, individually motorized repeat and repeat-subtract keys, plus automatic clearance of keyboard during the first half of totalizing cycle, gives calculator performance for lightning-fast multiplication.



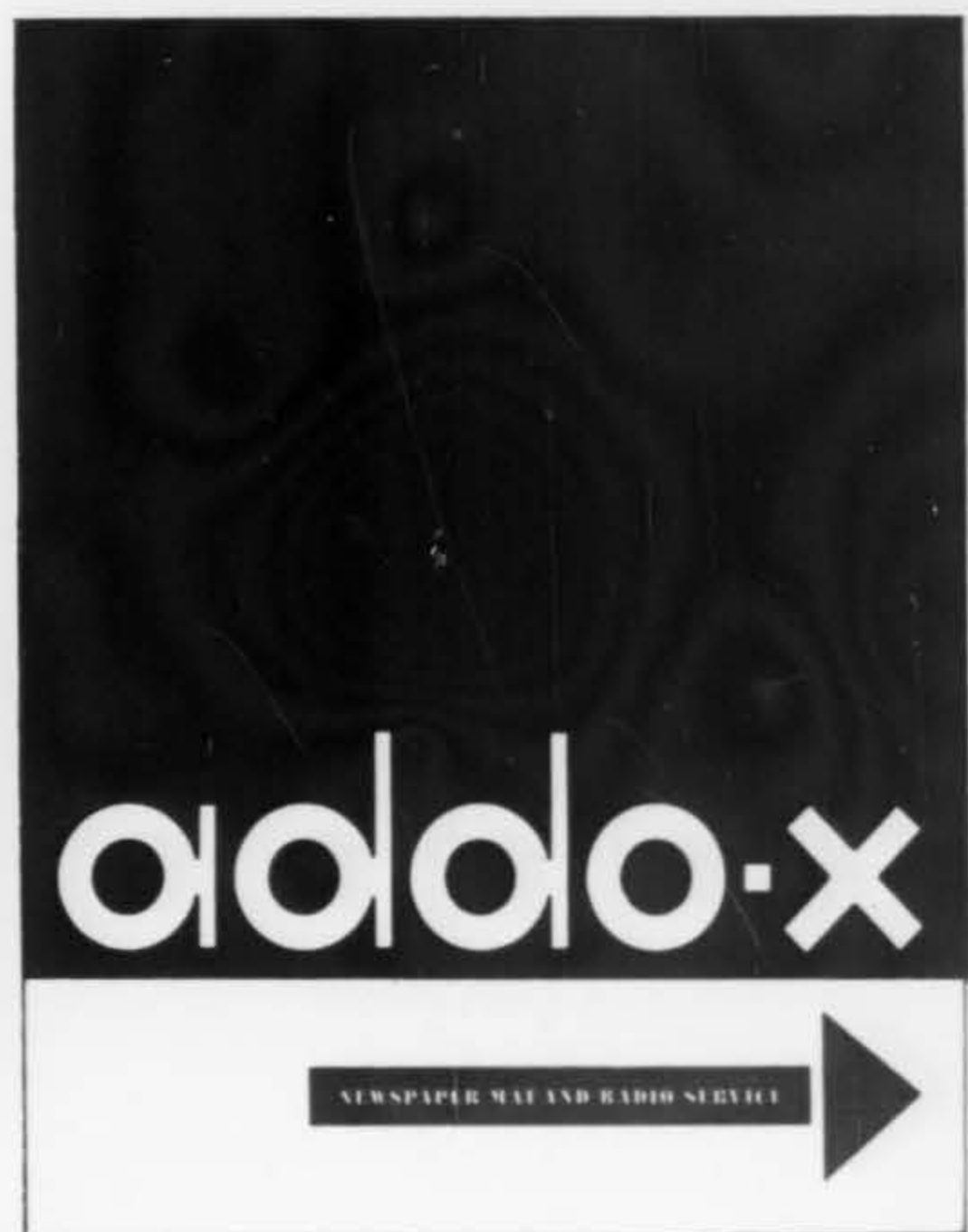
2
Functionally balanced, the "addo-x" electronic keyboard makes thumb to become proficient in use of the touch system, with very little practice. Interlocking keys, preventing simultaneous pushdown of two keys, act as a safeguard against combinations. The trigger action of the bar and substrate keys permits very high speed operation.



3
Clear identification systems show totals and subtotals in red. Credit balance indicated by symbol. Depression of this key automatically deactivates other such total effectively separating each individual group of calculation. Plastic paper tape roll provides full visibility for the easily recorded comparisons for easy checking of figures.

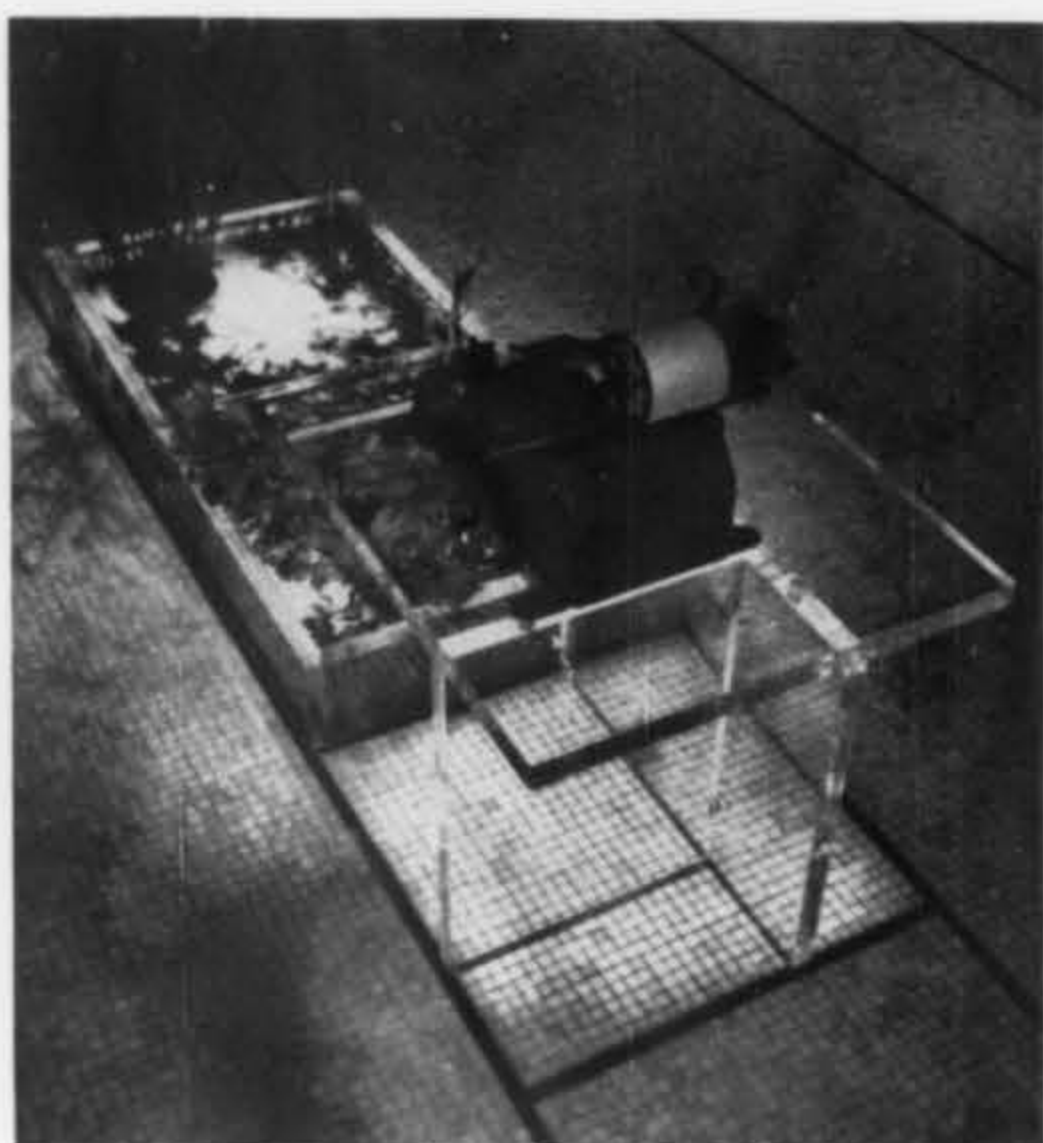


4
Triple-purpose correction key placed conveniently within easy reach of operator's fingers permits hand to remain in touch-method position. Enables correction with the flick of the thumb of one or several digits entered incorrectly. Also indicates the number of digits entered on keyboard.



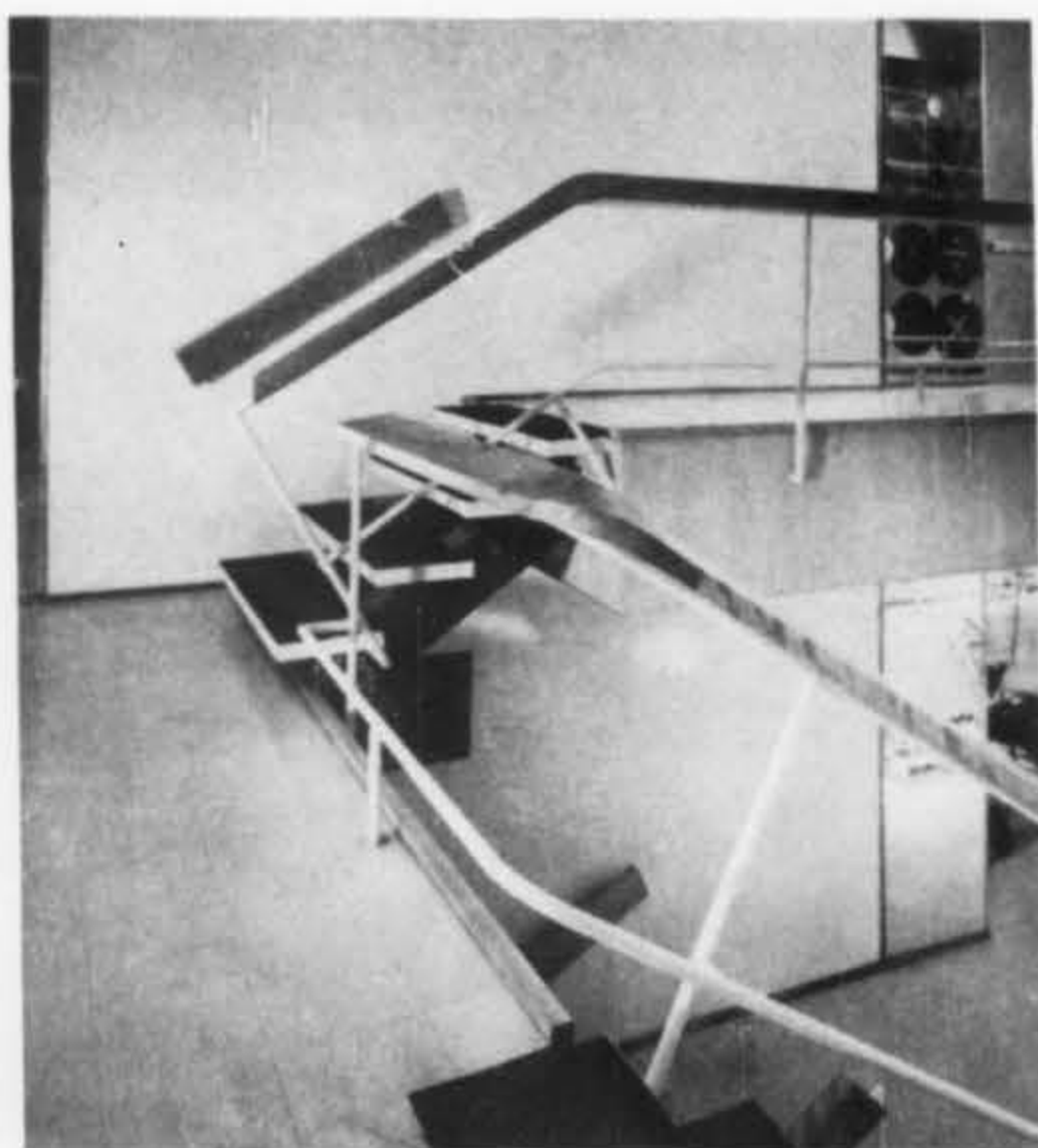
Two center photographs on opposite page show rear wall, the first from the street level, the second from the balcony. Rails of both the stairway and the balcony are oil-finished natural birch in a sturdy, flaring shape sensitively sculpted. Though the handles themselves are broad and reassuringly solid, an effect of weight was avoided by resting the wood lightly on a single line of white pipe which it conceals, and there are only three uprights for each stair rail. Lightness is abetted by the absence of risers. Threads are white metal, the covering black industrial rubber matting, the supporting trusses black metal.

Five bottom photographs on both pages are examples of Addo-X graphic material, including stationery and brochures, designed by Ladislav Sutnar. These are the subject of the current exhibition—to be periodically replaced—on the West wall gallery.



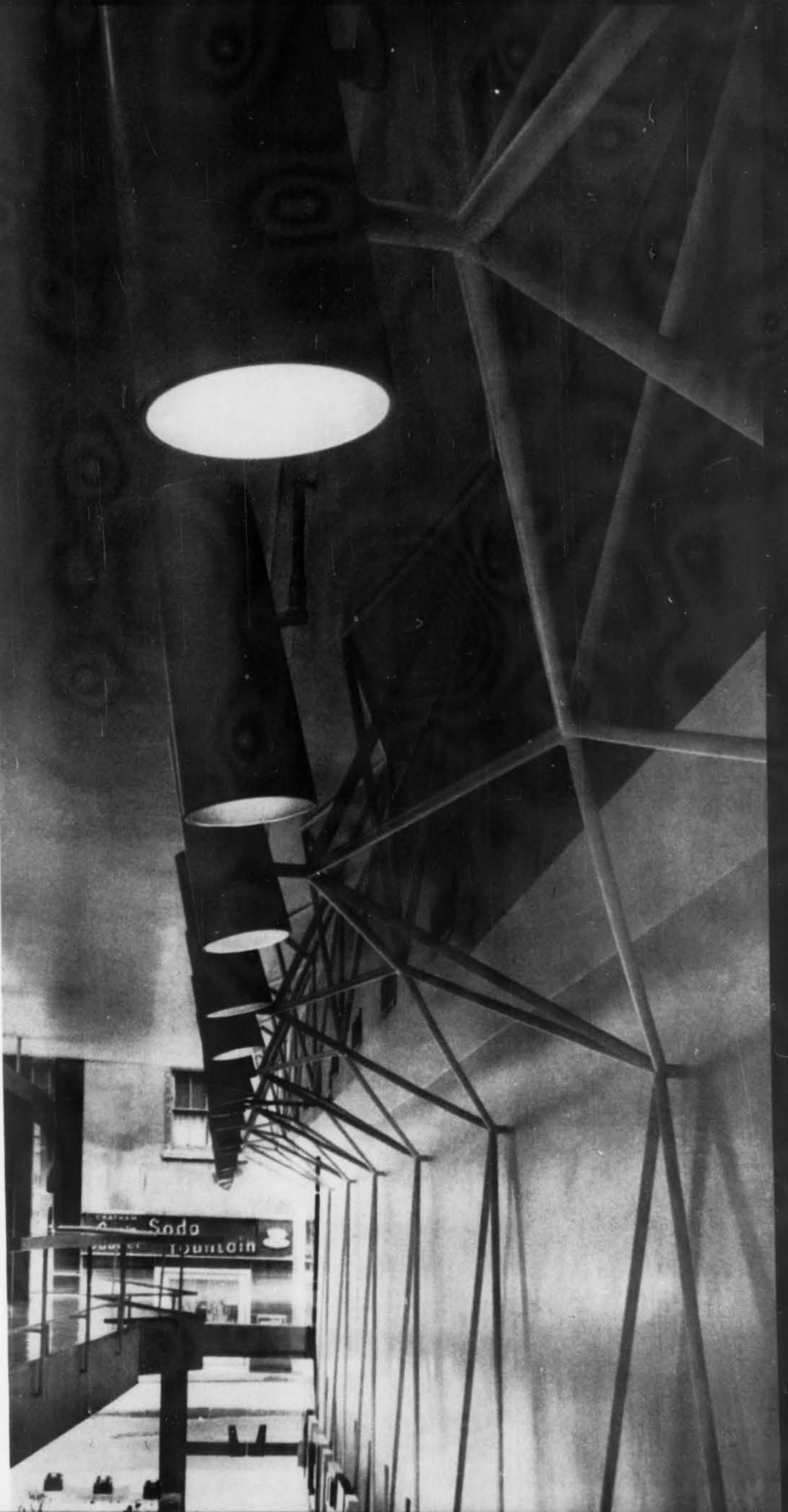
the addo-x showroom *concluded*

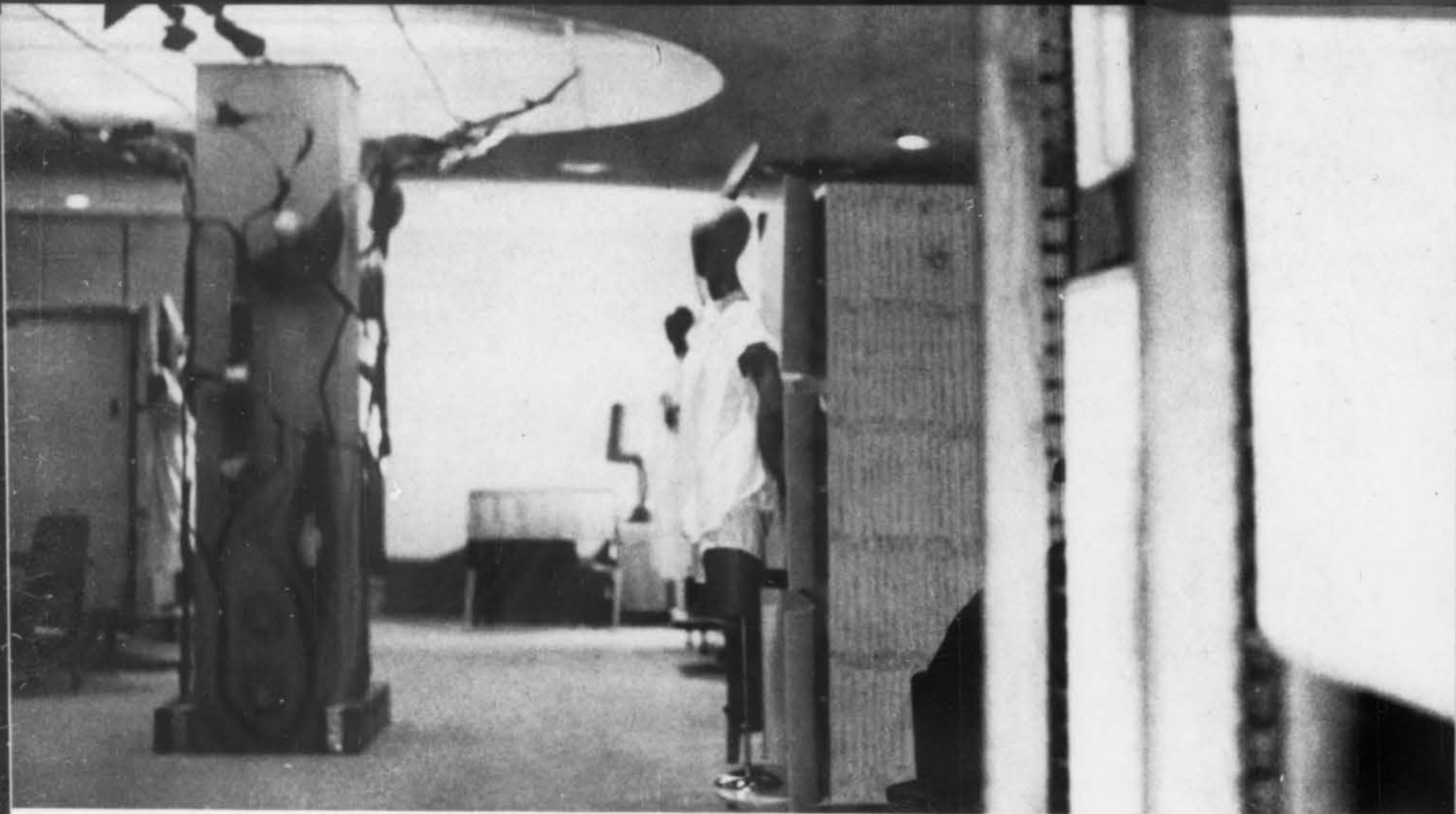
Transparency, light, and weightlessness give the displays the exhilarating glow which is the special charm of this showroom. The shimmering floor of Kosta glass mosaic is organized by lines of bronze, some of which cross into the street with the rest of the paving. Fitted within their module are Plexiglas display tables and pools, the latter containing beautifully arranged tropical water plants. Spotlights from the ceiling and other lights shining upwards through the glass mosaic floor outline both pools and display tables exactly, making the edges glow (as Plexiglas edges will) and revealing sparks of color or shadow from small disks embedded in the edges—yellow disks showing yellow, black showing black, and white showing silver. The light also makes the plants translucent. Chairs are Arne Jacobson's, with neat, pretty black plywood outlines as smartly punched as the Addo-X typography. The interior plays nature—light, color, water, and growing green—against precision-made machinery.—O.G.



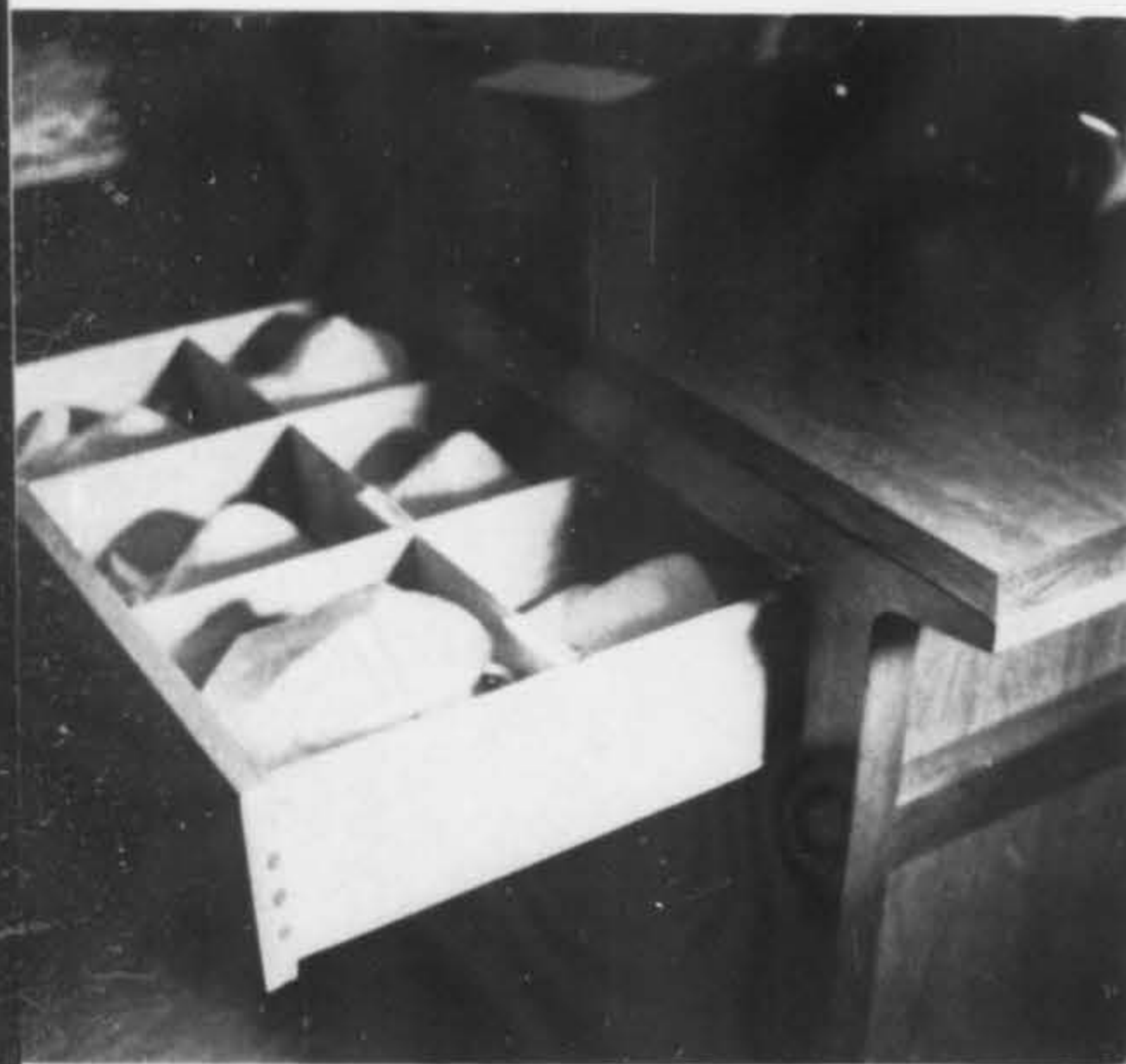


Bronze and stainless steel front of Addo-X were made by Superb Bronze and Iron Co. of Brooklyn; the handles at entrance door and railings by the cabinet maker Jean Balbous of L.I.C.; plastic sign fabricated by Just Plastics, Inc.; mirror work by Haber & Henry, Inc.; Plexiglas from Rohm & Haas; ironwork for struts by Model Iron & Aluminum Co., Inc.; lighting by Gotham; the display on the display wall fabricated by Horbatuck Displays, Inc., from Sutnar design; Kosta glass mosaic from Sweden available in New York at Balik's Son, Inc.; special cabinetry by Carmine Cellucci.

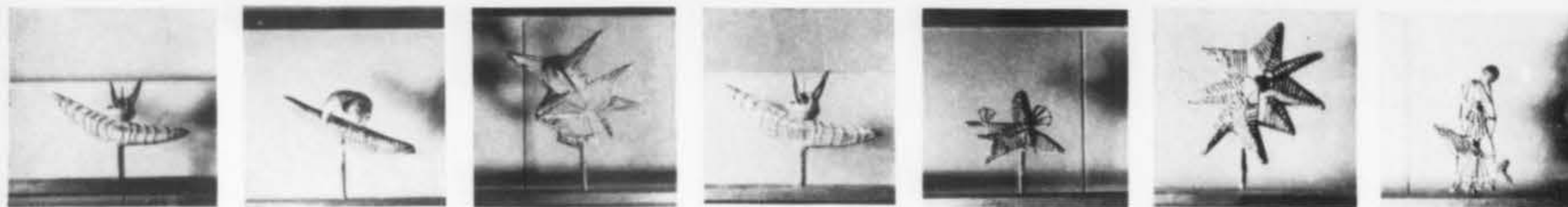




Ladies undies a la art by Eleanor Pepper for United Mills, New York



photographs by jack youngerman



Eleanor Pepper, A.I.D. and an associate of New York chapter, A.I.A., practiced in Paris after receiving degrees from Barnard, M.I.T., Institute of Art, Sorbonne. She heads the Department of Interior Design at Pratt and her design office.

The glamorous aura typically sought for apparel showrooms took an untypically esthetic turn at United Mills. David Hare was commissioned to sculpt not only the sinuous bronze construction that snakes around a central column (photograph top of page) but also the bronze elements (shown individually directly above) that decorate the hanger rack in each of the buyer booths (one shown above right). Hare's sculpture on the central column, emphasized by circular Hexolite luminous lighting, forms the axis for eight individual buyer booths, divided by pale gray wood storage walls back to back, and illuminated by flush Stamford ceiling spots. The booths are furnished with double pedestal oval cherry tables and turquoise-upholstered cherry chairs designed by Miss Pepper, made by Schmiegl & Kotzian. Gold wool carpeting by Edward Fields. Above left, cherry-walnut executive desks contain a house specialty.



Two solutions for small space and budgets by Weiss, Barton & Kasindorf

showrooms

Interiors contract series '57



Out of premium space in New York's garment center the New York design firm of Weiss, Barton & Kasindorf arrived at these festively inventive solutions.

Top of page, from a space without a square corner a showroom was created for Playland Togs by describing a circle of about 15-feet in diameter with Plastics Ceilings installation and white split bamboo blinds. A center construction of curved plywood slats creates three buyer booths, with the slats for each booth painted respectively red, blue, and yellow, and the upholstery on the Bertoa chairs for each booth a contrasting primary color. Offices and storage areas range around the periphery. Black asphalt tile flooring with white flecks is by Kentile; bamboo blinds from Frederick Workman.

Left and below, the Cole of California showroom is neatly organized starting with the entrance corridor guiding visitors with red-painted horizontal strips on white cinderblock wall. Long, narrow showroom proper has specially designed banquettes and walnut tables facing a storage wall which conceals the models' dressing rooms and work room. Brass ceiling channels suspending white glass Raymor lanterns continue down the wall to serve as supports for the banquettes. White metal mesh ceiling channel paralleling the banquettes contains irregular pieces of colored gelatin to cast kaleidoscopic gaiety over the neutrally colored area. Wall behind banquette is in white Japanese wallcovering from Orientex of Chicago. Carpeting is natural linen from National Carpet Mills, window treatments by Frederick Workman.

Throughout both of these installations the flush ceiling spots are by Spear.



photographs by dinin



Flexible means for Judy Bond by Gerhard Karplus

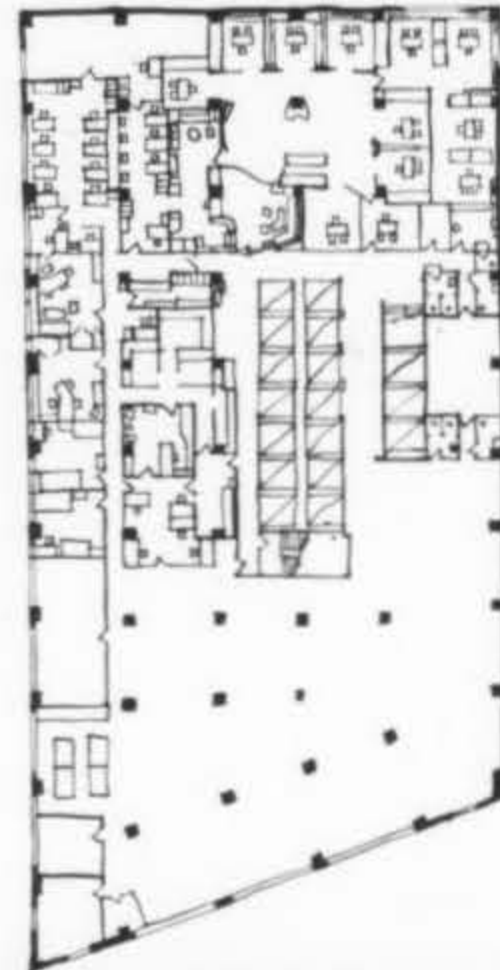
An entire floor of a New York garment center building was designed by Gerhard E. Karplus to contain sample and production departments (open pillar-dotted area on plan far right) and offices (vertical row on left of plan) as well as the showroom (top center on plan). From center display board, directly right, with birch-framed mounting panels of cork and gray-painted U. S. Plywod magnetic board, flashed with yellow and persimmon areas, glass-fronted buyer booths are fanned. The glass is framed in specially designed bleached walnut system. Top of page, auxiliary sales rooms along periphery of floor are separated with Modernfold doors which can be opened to make a large meeting room. Throughout, walls are covered in Gilford's vinyl in white, light gray, beige, and yellow, with light gray Duraloom carpeting in the showrooms, Robbins' vinyl tile in other areas. In buyer booths Knoll chairs are used with custom tables and cabinets.



photographs by ben schnall



Gerhard E. Karplus, A.I.A., received his architectural training in his native Vienna, opened his own office in this country in 1946. He has designed two suburban department stores for Arnold Constable, factories and offices, residential interiors.



Brilliant expanse of carpet gives an even flow to Jonathan Logan

The staff-designed New York showroom of Jonathan Logan, manufacturers of junior-size dresses, is optically unified by the use of vivid royal blue carpeting woven in one enormous piece by Custom Floor Covering Mills, Inc. and installed by Gotham. Within this expanse the window wall is broken with buyer booths separated by walnut slabs in square brass framing. Risom chairs and loveseats are covered in a harmonizing soft turquoise Boris Kroll weave. Walnut uprights against the opposite white wall contain advertising and publicity material.





Light loggia setting in California for Catalina

For the Los Angeles showroom of Catalina, Inc., swim suit manufacturers, C. A. Korkowski, A.I.D., put buyers in the mood by creating an airy loggia setting, top of page. Duplicate Albert Van Luit "Fountains" scenic papers, specially printed in iron browns over the same parchment Fresco background paper in the reception room, frame either side of the models' entrance. The room is furnished with Brown-Jordan beige aluminum furniture with persimmon seat cushions, and carpeted in parchment color Roxbury weave, also used in the reception room. Louvered screens concealing air conditioners are also finished in parchment. In reception room, right, Howard Miller clock is balanced over firm's walnut identification strip on the persimmon door and panel. Twin Debu sofas are in beige Boltaflex; custom walnut desk is by Costa Mesa. Brass lighting fixtures by Feldman; table lamps from Wilshire House; tables from Marble Products.

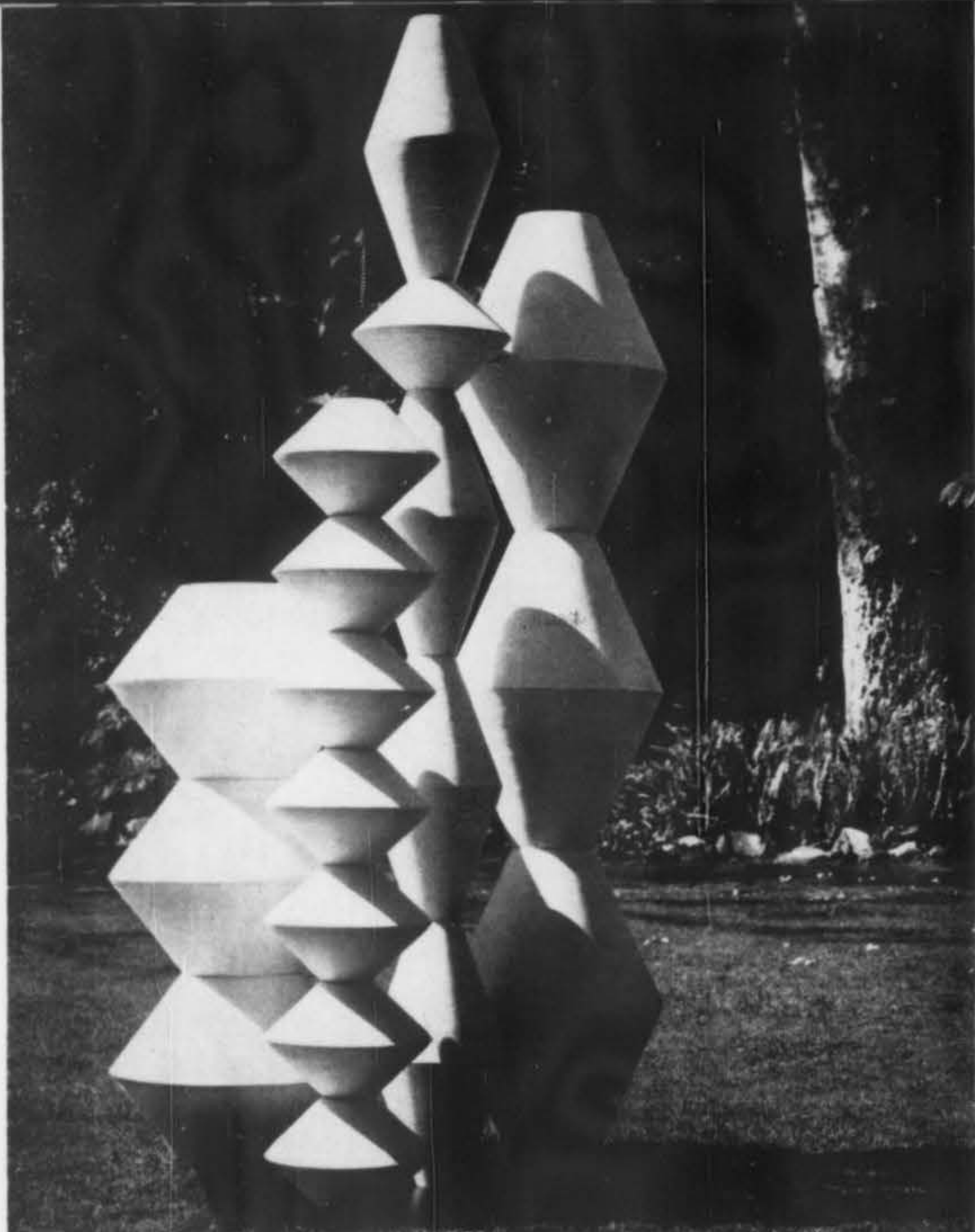


Organized sparkle for a children's wear manufacturer



One well-planned room by Designs for Interiors provides lounge, showing, and conference facilities for the New York showroom of Huntington Mills, children's wear manufacturers. Red corduroy-covered sofas with white marble-topped tables in near corner of room, photograph far left, adjoin suspended walnut storage cabinet (detail directly left). Buyers can perch on bar stools at walnut counter, or confer around a square table with yellow-cushioned black metal chairs of the same design. Black rubber flooring throughout is by Kentile. Reilly-Wolff supplied all furniture, A. Mitchell & Sons executed all cabinet work. Dropped ceiling light is by Litecraft; recessed lighting is by Brilliant.

photographs by paul blacker

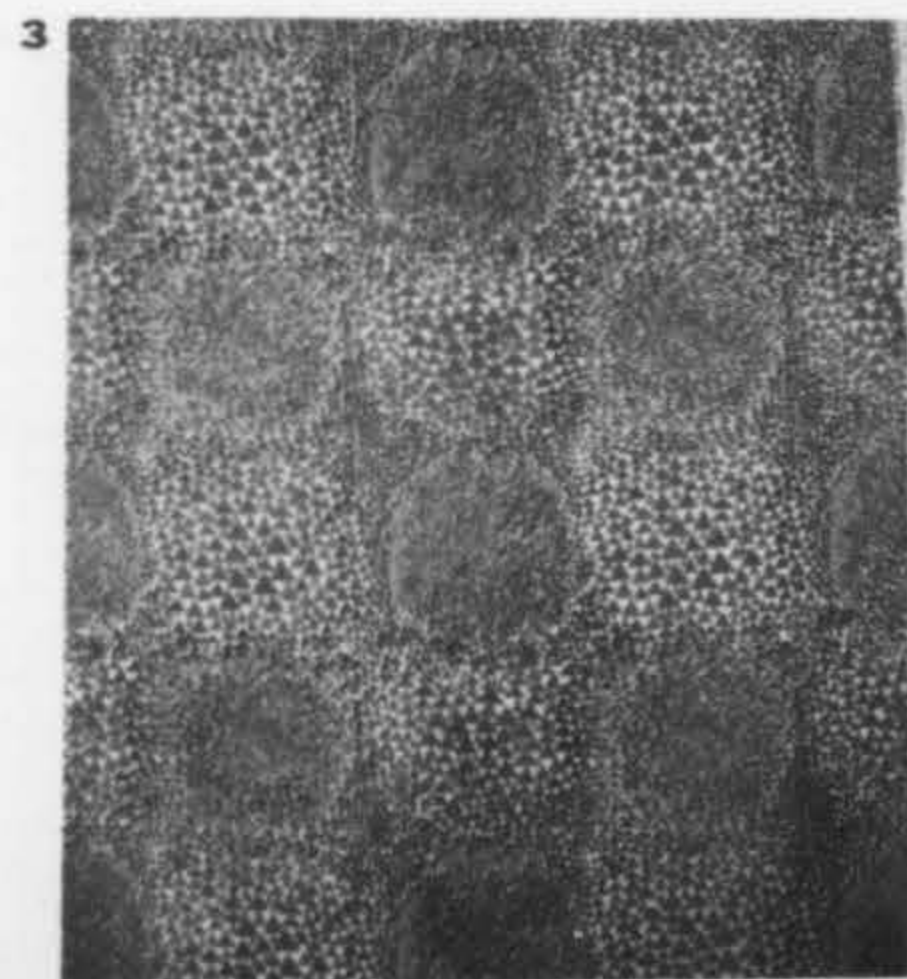
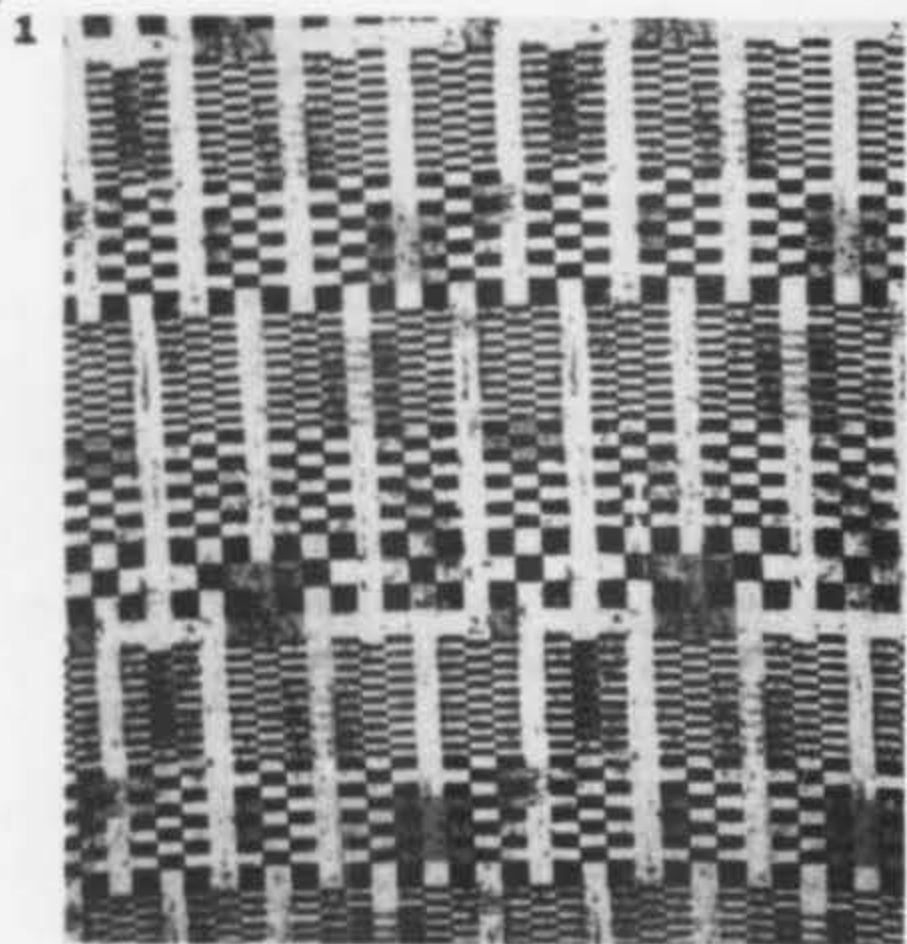


Triennale selections: pot components, prints

National design characteristics, writes Jack Lenor Larsen in this month's report on the Eleventh Triennale, are being erased by the cross currents of influence. Nevertheless the flavor of Italian taste, one of the intrinsic sources of the Triennale's influence and impetus, dominates many of the most effective Triennale items, even some originating in other countries. The reason is probably that several Triennale have communicated Italian verve to designers everywhere, who are responsible for new ideas sent to the Triennale — like the return flow of a tidal wave.

La Gardo Tackett, the gifted potter whose large, sculptural garden earthenware has launched Rita Lawrence's Architectural Pottery into gardens throughout the country and such pretentious institutions as the Museum of Modern Art (in the piazzas) and the interior of the Manufacturers Trust Bank on New York's Fifth Avenue, is a Californian, but his mass produced pots strike a warm cord in Mediterranean hearts. His latest idea — to pile up high sculptural groups assembled with poles, steel bars, or interlocking different-size pots, include the illustrated group which was chosen for the Triennale's International Exhibition of Industrial Design by the Italian Committee of Selection. It was rated an excellent expression of the current Triennale's theme of rapport between art and industry. Alas! Poor packing resulted in breakage and no show, but the selection is official. As illustrated, the component sculptures range from 21" wide by 4' high to 10" wide by 8' high. Endless variations are possible by changing of the combinations. The line consists of 8 basic models usable for composing lamps (wired for electricity if desired), sculpture, hanging gardens, room dividers, pedestals. Individually they are available in unglazed white clay or matt-glazed white or black clay. Special order colors. \$52 to \$90 for those illustrated. Write Rita Lawrence at Architectural Pottery, P.O. Box 4664, Village Station, Los Angeles 24.

F. Schumacher & Company pounced on the Eleventh Triennale's international printed fabric competition the moment the prizes were announced, and from six first prize winners and twenty second prizes culled 3 first prizes, 9 seconds, printing each in 2 combinations, having them in stock within a month of the announcement! Of the twelve we illustrated (1) *Grisons* on cretonne *arc-en-ciel* by Irene Oechslin of Switzerland (second prize) gray or beige; (2) *Air* by Rita Rilander of Sweden, in blue and gray or in tan Flammisa (second prize); (3) *The Pyramids* by Heinz Woest of Germany (second prize), green or multicolored cretonne Flamenco; (4) *Fleecy Clouds* by Gio Pomodoro of Italy (first prize) in beige or turquoise Raso Dubarry. All retail for about \$9.00 per yard.



Bolta

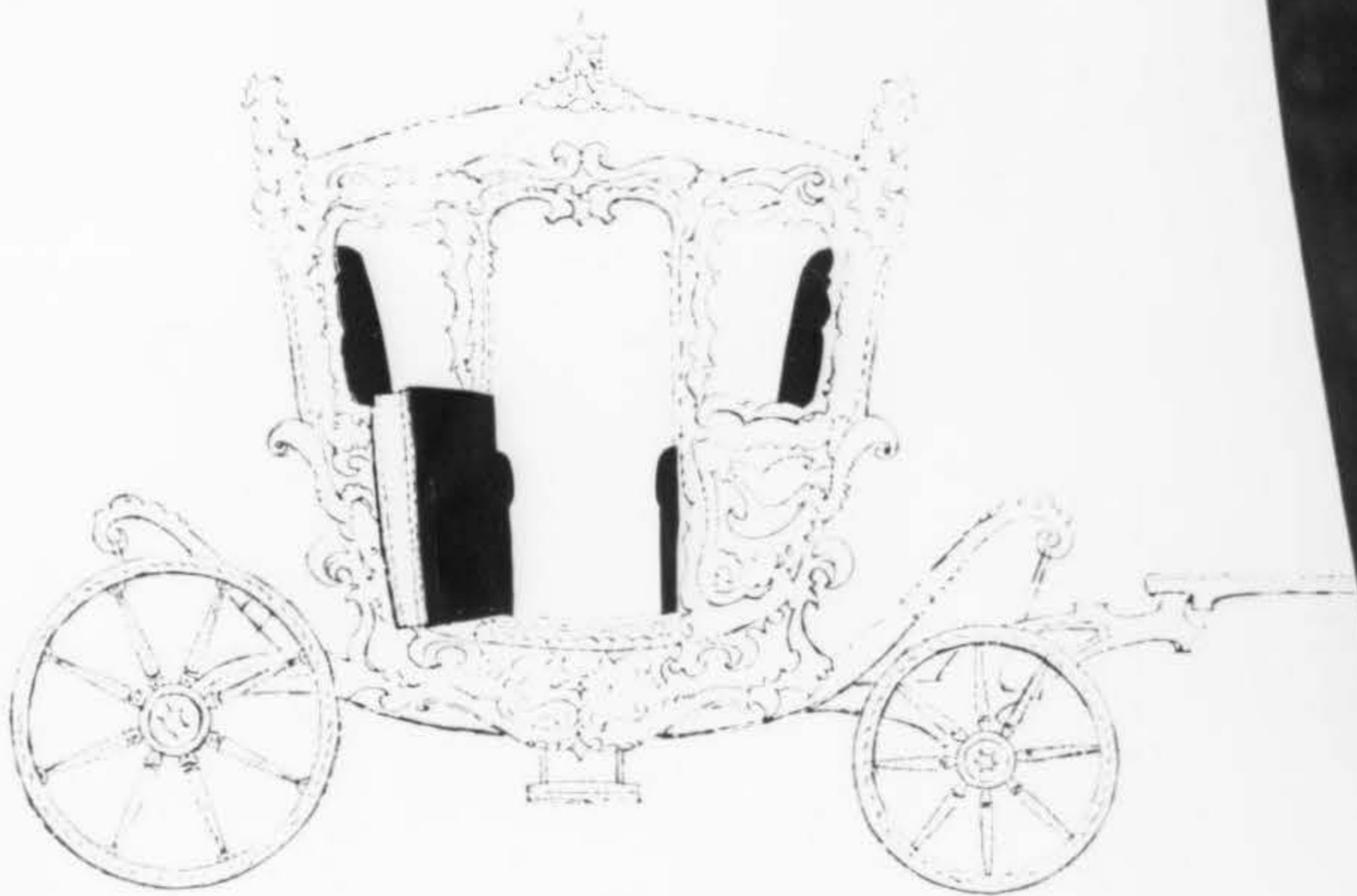
CONTINENTAL

The Ultimate in Vinyl Upholstery

For the carriage trade...

When the time comes to specify the best . . . naturally your choice will be Bolta Continental. 100% pure virgin vinyl fused to a special nylon jersey-knit by Bolta's exclusive "Controlled Lamination" process gives the strongest . . . most luxurious . . . long-wearing material ever produced.

Built especially for the plus jobs . . . Bolta Continental is a natural for institutional and transportation seating. Send for beautiful folder with complete decorator color line.



THIS FURNITURE IS COVERED WITH

Bolta
CONTINENTAL
The Ultimate in Vinyl Upholstery

THE GENERAL TIRE & RUBBER COMPANY
BOLTA PRODUCTS DIVISION • LAWRENCE, MASS.

**GENERAL
PLASTICS**
The General Tire
& Rubber Company

Bolta Continental Guarantee

Bolta Continental as an upholstery material is the result of years of laboratory research for the best possible formulation of vinyl plus a backing of extreme durability. As such, the Bolta Products Division of The General Tire & Rubber Company will guarantee Bolta Continental against tearing and ripping when all approved methods of application have been followed, and where abuse, neglect or malicious damage are not evident. Bolta will replace the covering material and reimburse the furniture manufacturer for reasonable labor in repairing such furniture for the dealer if such tearing or ripping should occur during normal use. Bolta Continental, like any upholstery material, should not be cut or punctured or burned by cigarettes or temperatures higher than 180°. Specific instructions for the care of Bolta Continental are contained on the furniture tag that is available when you purchase furniture covered in Bolta Continental.

Crisp-contoured light

1 THE HEIFETZ COMPANY, 16 East 53rd Street, New York, expands its collection of Rotaflex molded extruded plastic light fixtures, introduced in 1955 (September 1955 *Interiors*). We show from the new group three single drop ceiling lights equipped with walnut receptacles held by brass screws. Available in a choice of seven colors, including aqua, pink, and foam green, the lamps retail, from left to right, at about \$33, \$33.50, and \$39.

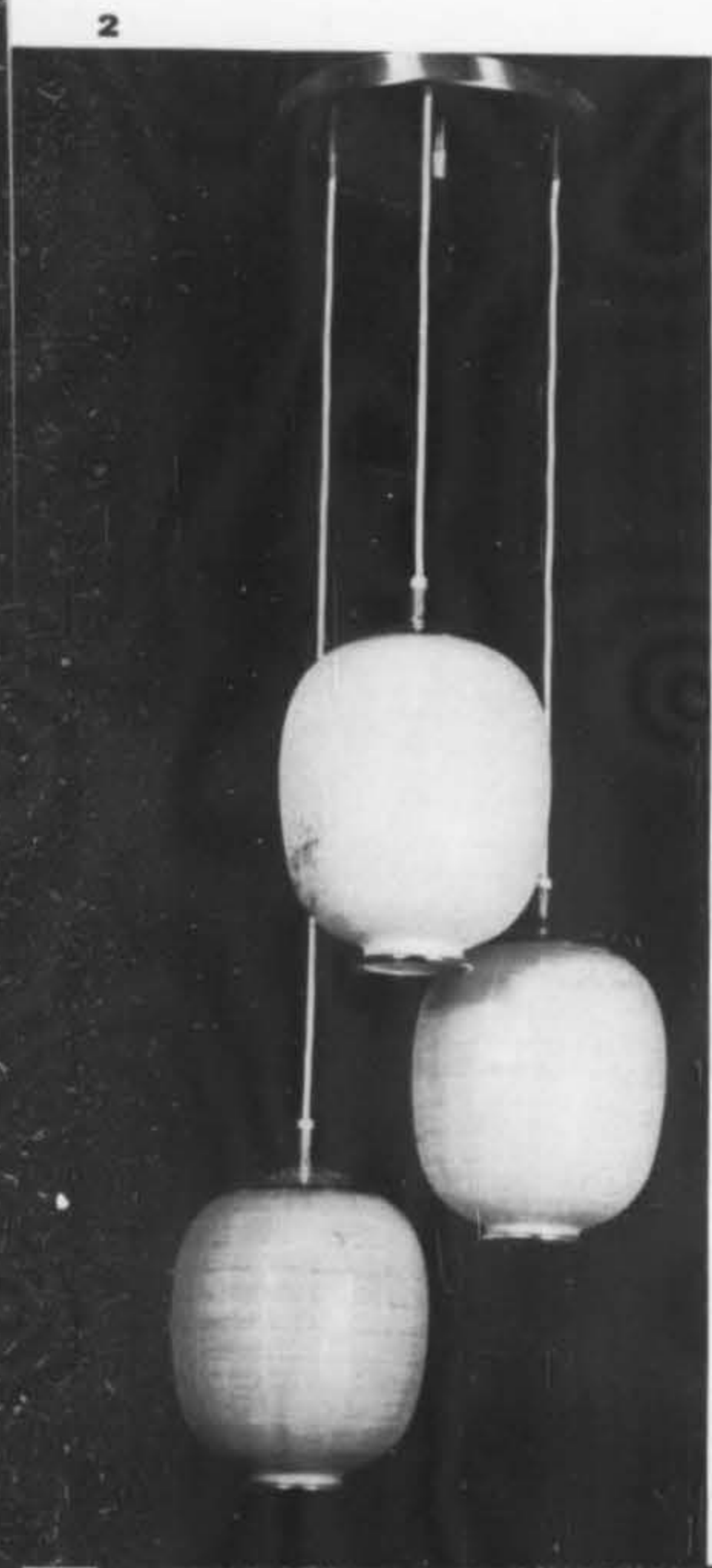
2 A. W. PISTOL, INC., 28-30 Mechanic Street, New Rochelle, New York, suspends three brass-banded etched glass shades from a brass canopy, to retail at about \$62.50.

3, 4 LIGHTOLIER, INC., 11 East 36th Street, New York, provides Gerald Thurston's versatile Lytespan floor-to-ceiling lighting fixture. Plastic bullet lights in a choice of colors, planters, and walnut trays may be fastened (as detailed in photograph 4) at any point on an electrified track concealed in an aluminum shaft. The shaft adjusts on brass extensions to a maximum height of nine-feet, six-inches, and is finished in black, white, or brown enamel, as well as brass. A three-bullet Lytespan retails at about \$50.

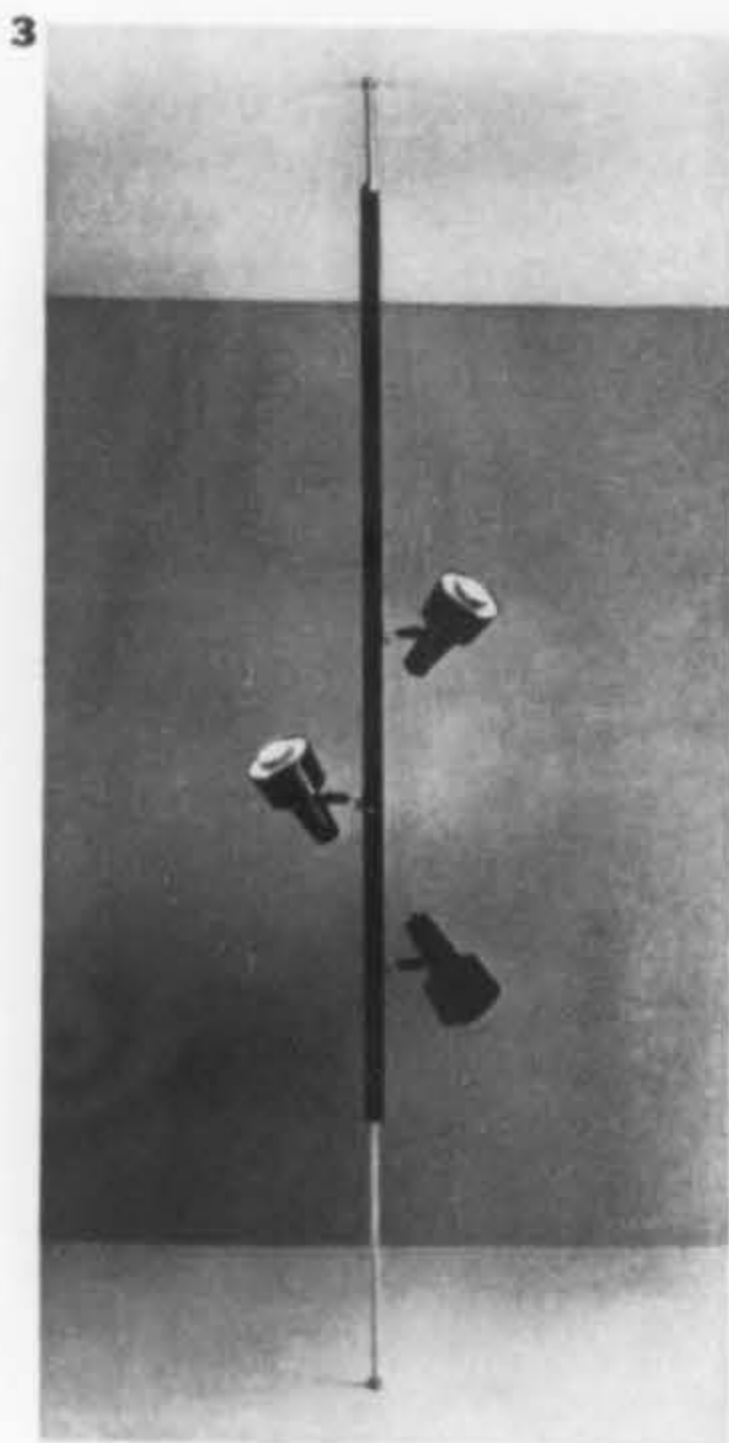
5 HABITAT, 235 East 58th Street, New York, offers Paul Mayen's 10-inch opal glass globe with metal reflector, stem, and canopy, to retail at about \$30.



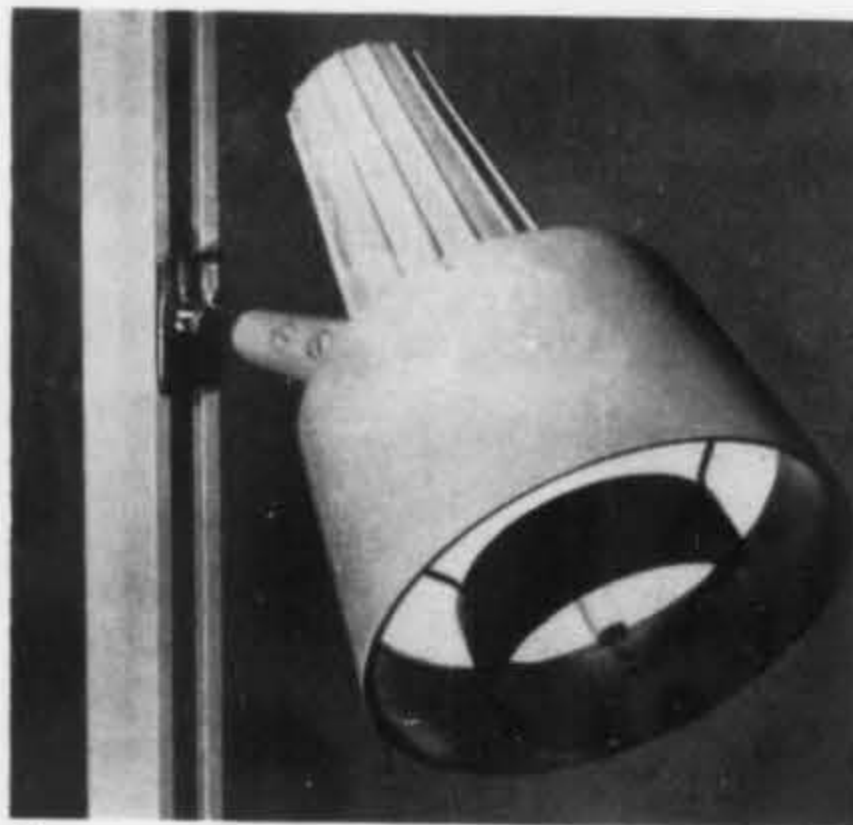
1



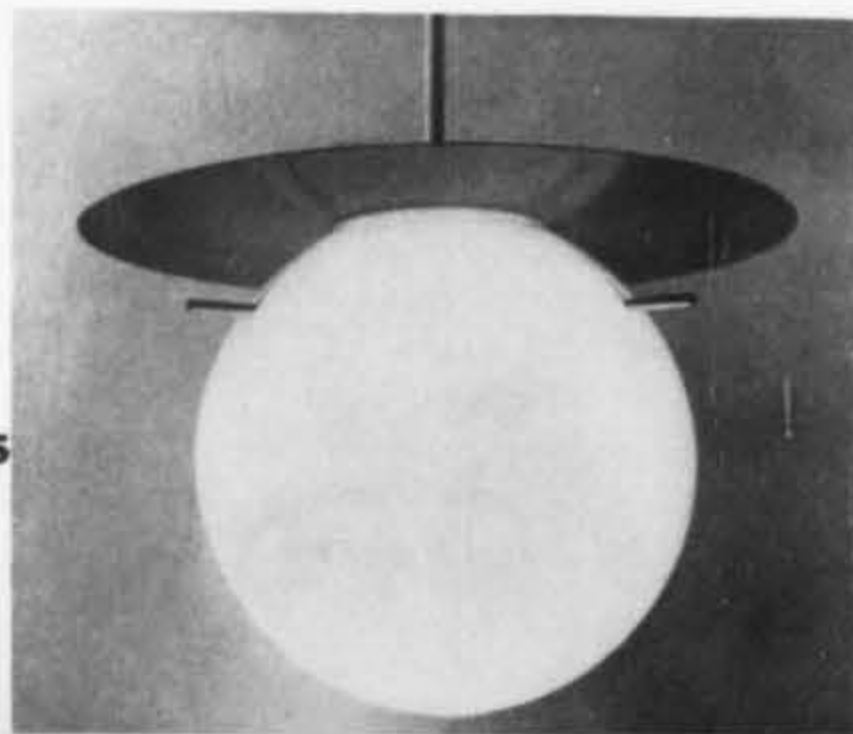
2



3



4



5



In all these ways...

beauty
resilience
close weave
craftsmanship
blend of wools
durability
density

Templeton

is the
true value
in carpeting

Decorators who measure carpeting value in terms of *quality . . . long life . . . lasting satisfaction*—unhesitatingly choose *Templeton*.

All-wool Templeton is the true value in carpeting because it is supreme in beauty and durability—the product of craftsmen who have adhered to the same high standards for generations.

Templeton's Custom Chenilles are made in a large variety of finishes, in solid, two and three-color combinations—and in a wide choice of grades.

Templeton's *all-wool* Plain and Hardtwist broadlooms—the outstanding value in their weaves—are available in new colors, all in 12, 15 and 18-foot widths, and all stocked for immediate shipment from New York.

For every decor, Templeton is the carpeting you can *rely* on for impressive beauty and customer satisfaction. Write for cuttings and full information on sample set-ups.

ROBBINS BROTHERS INC., 281 FIFTH AVENUE, NEW YORK 16, N. Y.

Sole U. S. Agents for

JAMES TEMPLETON & CO. LTD., GLASGOW, SCOTLAND

Metal and mellowed wood make components for easeful offices



1

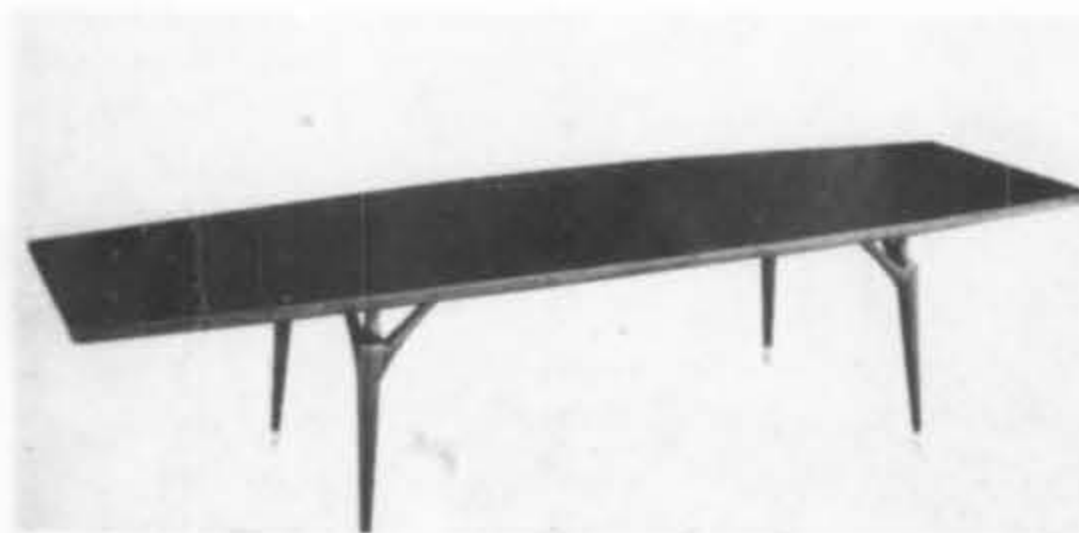


2



3

1, 2, 3 MULTIFLEX CORPORATION, 527 Madison Avenue, New York, offers a new coordinated Executive and Office series of desks, pedestals, and typing extensions designed by Matthew Cooper in collaboration with Curt Swinburne. While the basic desk unit with nine-inch shelf along its entire length is identical in design in both series, the Executive series (2) is distinguished by the addition of pedestals in a choice of drawer combinations, and the Office series (1 and 3) offers suspended filing, stationery and pencil drawers, and a typing extension. Sleek continuous one-inch chrome-brushed steel tubing frames the pedestals and oiled-finished walnut front and side panels of the desks and typing extensions. Colored panels are also offered as a bright alternative to walnut. Secretarial desk with single ebony-finish file drawer on suspension arm and stationery compartment (1) retails at about \$250, with two file drawers and central tray (3) at about \$285. Typing extension in photograph 1 retails at about \$160. Executive desk (2) retails with single three drawer pedestal at about \$335. Executive cabinet shown at right in photograph 2 has four drawers as well as shelves, is 36-inches long to retail at about \$200.



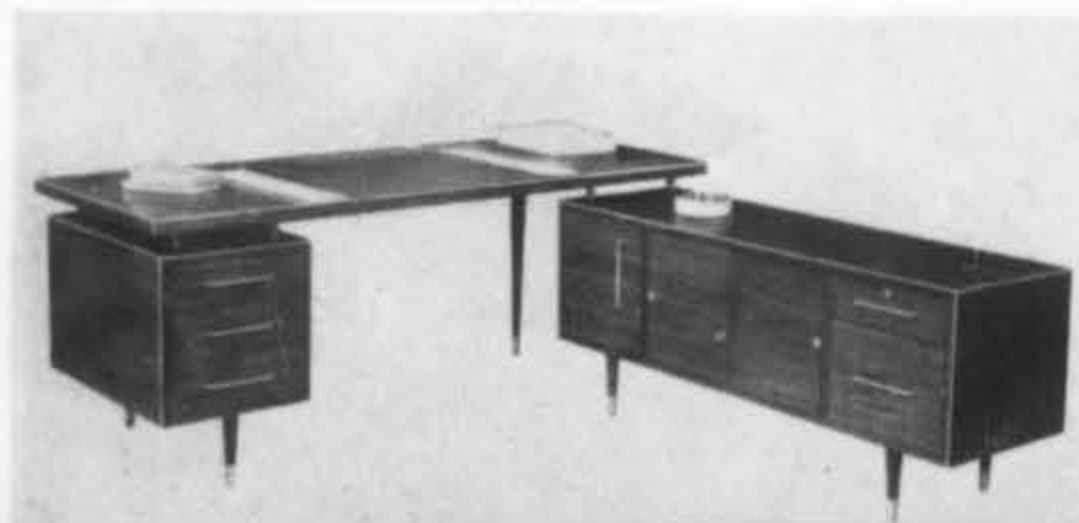
4

4 JAMESTOWN LOUNGE COMPANY, Jamestown, New York, offers an extensive collection of conference and occasional tables with brass-ferruled, tripod-topped legs designed by Jack Van Dermolan, from which we show a typical example. The tables are offered with a choice of top sizes and shapes, including square, rectangular, round, and boat-shaped. Jamestown's tables are available in walnut or oak; three finishes are offered on oak, including nutmeg, santan, and teak. Both walnut and teak finishes can be topped with Fiberesin plastic surfacing. Approximate retail price range on the collection is from \$60 to \$610. Available in New York through NEW YORK FURNITURE EXHIBIT CORPORATION, 453 Fourth Avenue.



5

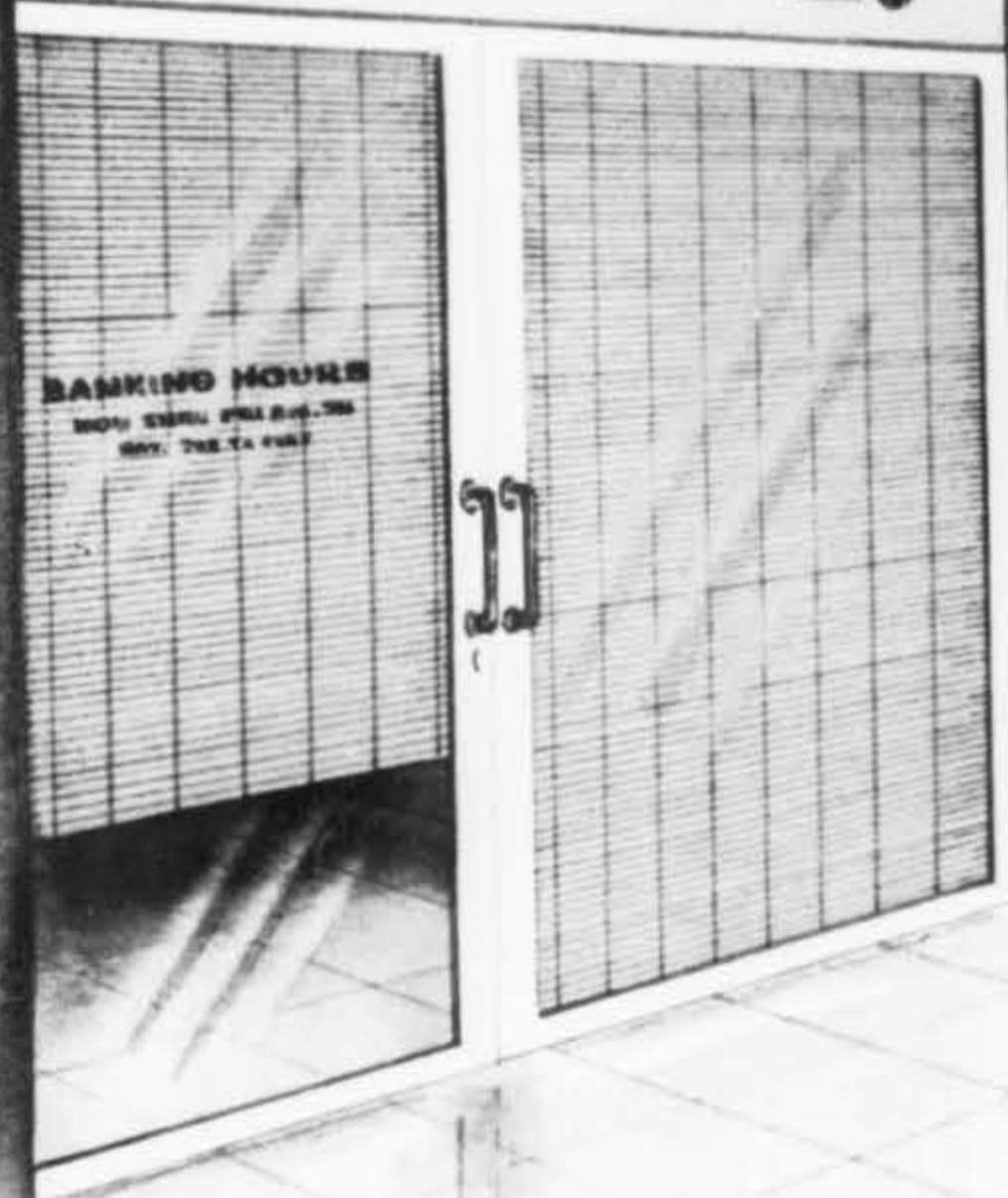
5 GLOBE-WERNICKE COMPANY, Cincinnati 12, Ohio, offers its Executive Techniplan, a collection of versatile office components in square-cornered steel with aluminum hardware. Offered in eight body colors, with six accent colors for the drawer fronts and sliding doors of cabinets, and with Micarta tops for cases and desks in five colors, the Techniplan presents an unlimited variety of color possibilities. Components include a choice of desk and auxiliary tops, pedestals, panels, legs, single drawers and filing cases, and attachable sectional partition panels. Typical retail prices are \$238 for 96-inch desk top, \$35 for H-type leg as shown in our photograph, and \$74 for 27½-inch pedestal with island base, one box drawer at top, and filing drawer below.



6

6 SHELBYVILLE DESK COMPANY, Shelbyville, Indiana, offers its first modular office furniture collection, sampled here. Dubbed the "29 Group," it is constructed of walnut in a choice of finishes, and brightened with brass hardware. A choice of leg treatments is available, and desk tops come either in walnut, or walnut-effect or white Formica. Approximate retail prices of the pieces in our sampling are \$186 for the desk pedestal, \$86 for the walnut veneer top, \$18 for the single leg, and \$300 for credenza. In New York at 351 East 61st Street.

ALL BANK



There's a convenient Temlite Loomwood fabricator near you.
For his name or color swatches and literature, please write us today.

The AEROSHADE COMPANY
P. O. BOX 559 • WAUKESHA, WISCONSIN
A DIVISION OF CONSOLIDATED GENERAL PRODUCTS, INC.

CITRON YELLOW

THE SHADE FOR NOVEMBER

Woven Wood **TEMLITE**
Loomwood

DRAPERIES • ROLL SHADES • ROOM DIVIDERS

Temlite Loomwood Shades and Draperies are custom made to fit any area . . . custom finished in 13 standard colors or our Colorama service will match your color sample perfectly!



Professional designers are giving banks a warm, friendly atmosphere, setting the mood by using Temlite Loomwood woven wood window draperies and roll shades to provide color, beauty and hospitality.

Functional, too! Temlite is custom-woven of uniformly narrow, precision *beveled* basswood splints which tame the sunlight into a shadowless, diffused glow. Soft natural light casts a glare-free aurora which is peaceful to the eyes . . . so extremely important, particularly in book-keeping or accounting departments.

Only Temlite Loomwood woven wood offers undiminished *lasting* beauty and *lasting* satisfaction. The fluid grace of the gently flowing lines of Temlite draperies or roll-ups has special richness and dignity. Temlite could be the answer to your window problems. There's nothing to rip, tear, shrink or need to be dry cleaned . . . and, remember, moths have no appetite for Temlite Loomwood. Maintenance is at a minimum.

For executive offices, traffic or work areas . . . wherever windows demand something elegant yet practical, why not suggest Temlite Loomwood?

CITRON YELLOW—A muted shade of yellow, lovely as a buttercup . . . blends restfully with almost any color scheme.

Westcort
... everything for business interiors

This Philadelphia bank executive's office suggests the range of Westcort's service to architects, decorators and designers. Desk, chairs, drapes, sofa, floor covering plus accessories . . . Westcort offers an extensive selection of unusual as well as traditional pieces and groupings for every office decor.

WESTCORT CO., 4 EAST 52nd ST.
NEW YORK 22, N. Y. PLaza 1-0740

Architects: Savery, Scheetz & Gilmour

Borge Mogensen, M.A.A., studied under Kaare Klint at Danish Royal Academy of Design. A member of the Academic Architects Association, he started his career as a cabinet maker, now designs both furniture and fabrics.



1



3



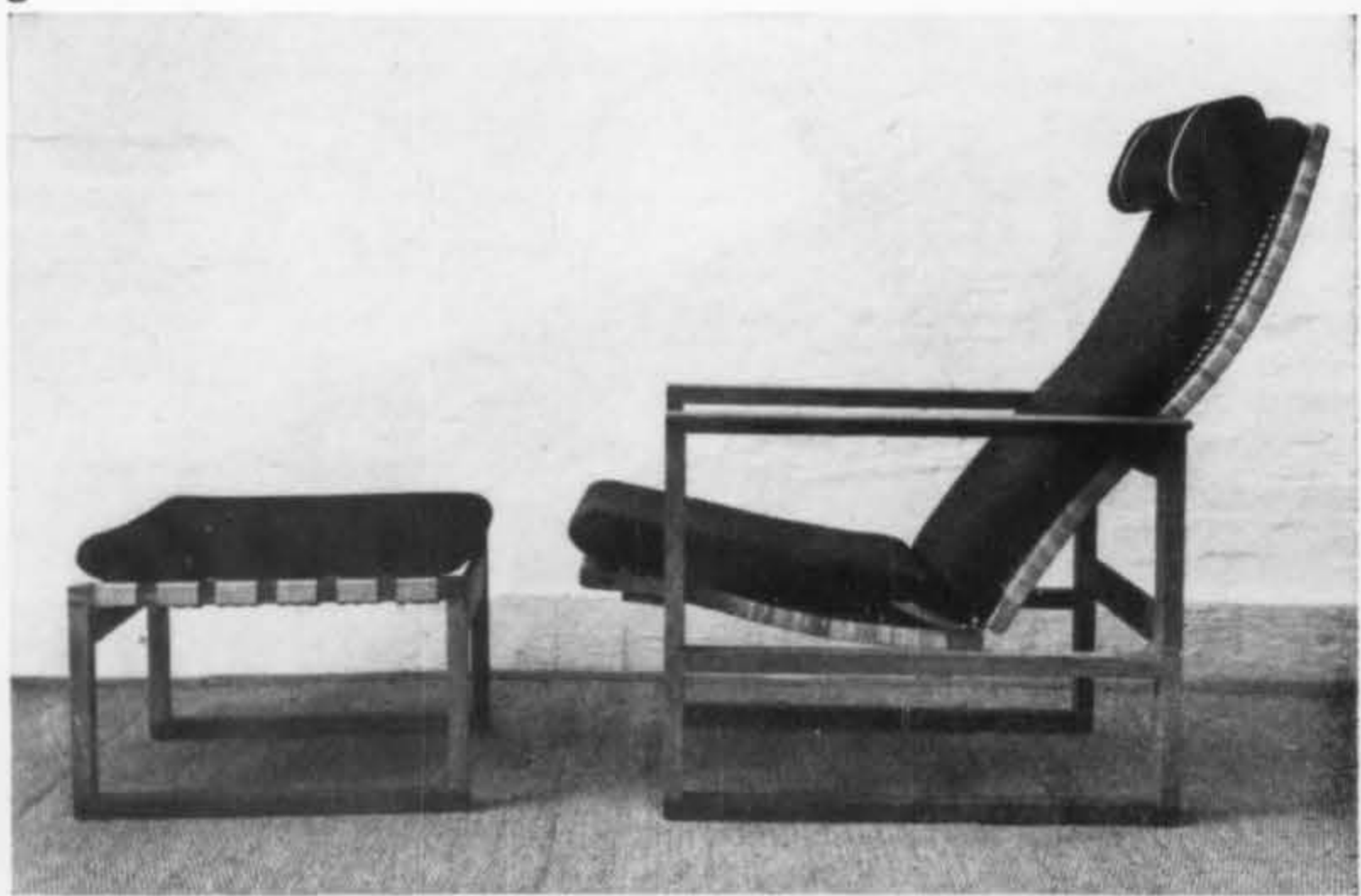
2

A square is the root of new Rickberg imports

BENGT AND ELLEN RICKBERG IMPORTERS, Hotaling Place at Jackson Square, San Francisco, are importing from Denmark a vigorous group of oil-finished teak and oak furniture by Borge Mogensen, sampled here. 84-inch harvest table (1) has teak top, oak base; 52-inches wide with leaf, it retails at about \$269. Conference desk (2) has teak top, oak base and drawers with teak pulls; 84-inches long, it opens to 38-inches wide, retails at about \$320. Five-drawer teak chest (3) sports brass hardware, retails at about \$228. Three-seater sofa (4) has oak frame, teak runners; linen webbing supports foam seat and back cushions, to retail in muslin about \$186. High backed lounge chair (5) has oak frame, teak runners; cane seat and back hold foam cushions, to retail about \$148 in muslin. Fifteen-inch high hassock with linen webbing, foam cushion retails at about \$45. The group is available in New York at LUTEN-CLAREY-STERN, 50 East 64th Street.



4



5

visit New York's **NEW,**
EXCITING
 Showroom...



COMPLETE SELECTION OF
 Bamboo Drapes
 Vertical Blinds
 Shutters
 Shoji Screens
 Venetian Blinds
 Window Shades
 Tension Poles & Accessories

See the Finest
 Selection of
 Window Treatments...
 To Suit Every Taste

CREATE DRAMATIC EFFECTS WITH...

Flat and Shutter type sliding Shoji Panels -
 unusual designs or patterned to your order.

Woven Woods — exclusive, new fabrics for
 Traverse Drapes, Shades, Roll-ups — loomed
 in stock patterns or to your order.

window charm



by

ACME

171-06 Jamaica Ave., Jamaica, L. I., N.Y.
 Olympia 7-2100

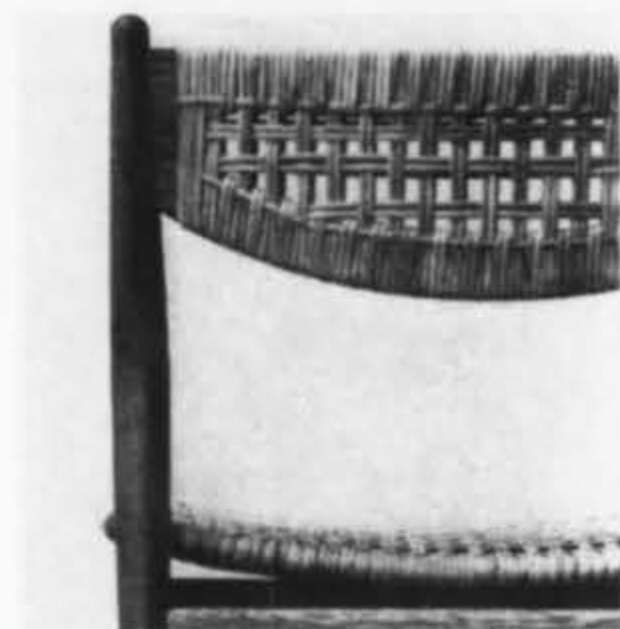


Colville, Ltd.

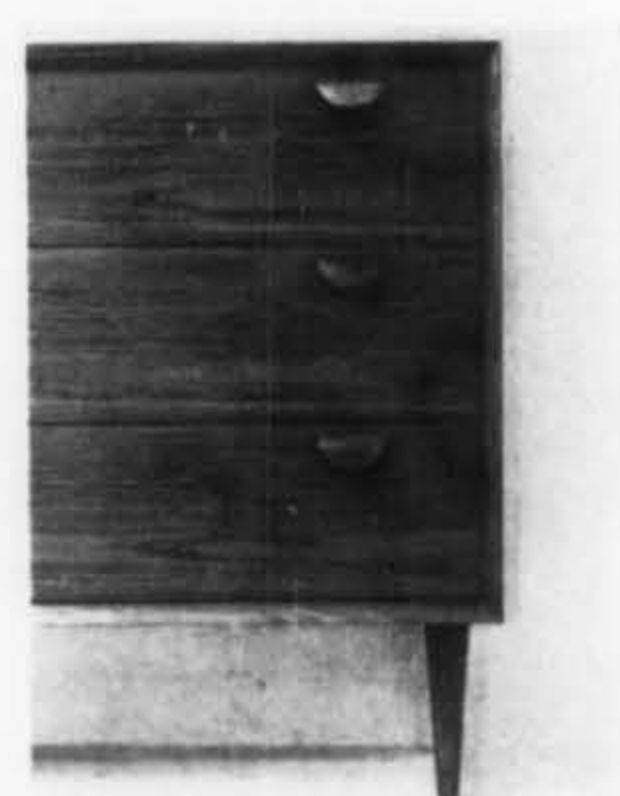
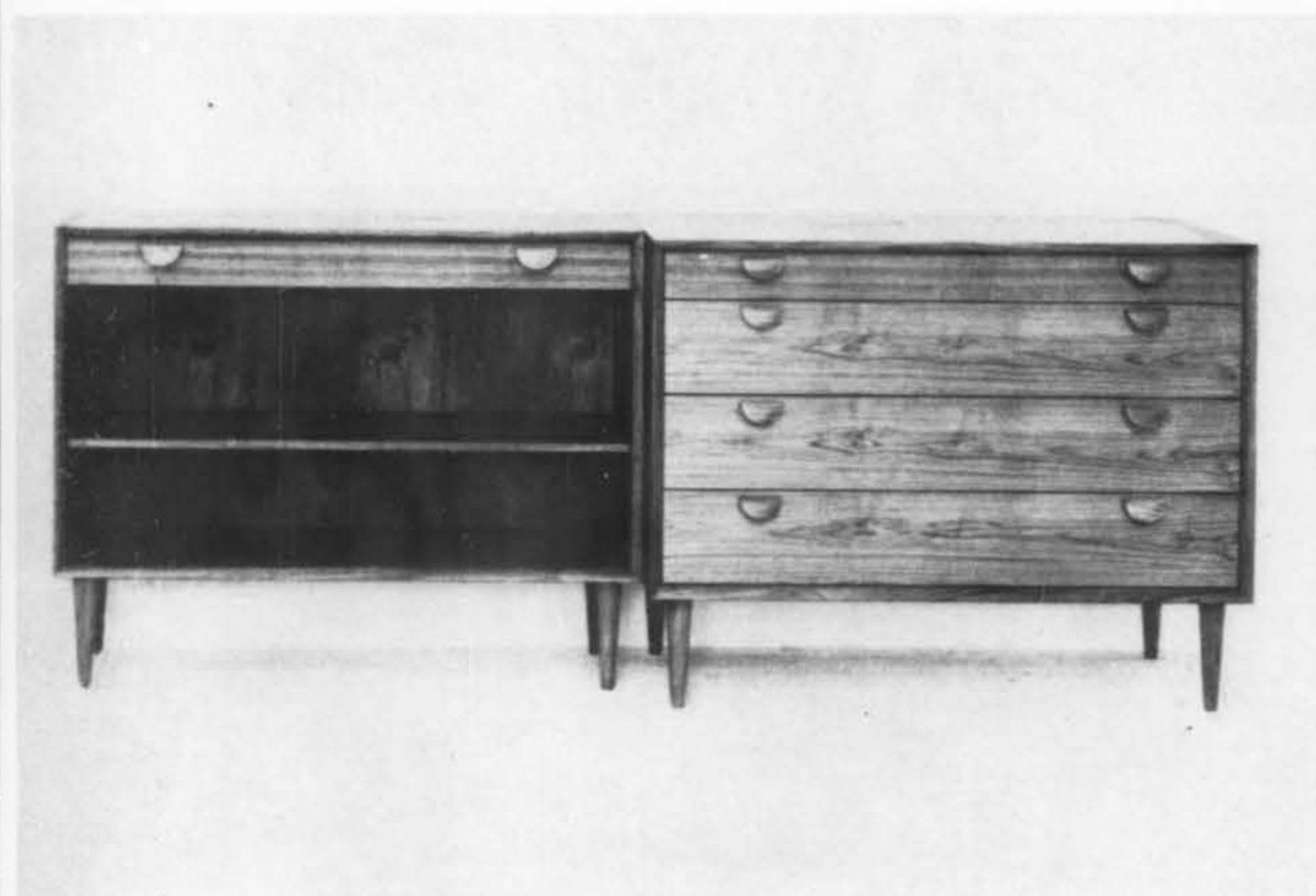
Cabinet Makers

238 EAST 59TH ST., NEW YORK 22'

Precise details for new Tanier Danish imports



Photographs by m. inge sorenson



GEORGE TANIER, INC., 521 Madison Avenue, New York, is importing from Denmark a crisply detailed oil-finished teak and oak furniture collection, sampled here, which is the happy result of a collaboration between designer Grete Jalk, Tanier, and Henriette Granville, Home Furnishings Coordinator of Bloomingdale's, where the group is being carried. The new pieces will be stocked by other selected retailers throughout the country, as well being available for contract orders through the Tanier showroom. Group offers tables, chairs, case goods, a slotted bench, and a headboard. Dining table boasts neat pegging, and opens with extensions to 100-inches, to retail at about \$247. Side chair has wrapped woven cane seat and back on oak frame to retail at about \$63; it comes in an armchair version as well, and is available with solid teak back and upholstered seat in either side or armchair. Case goods with neat molded plywood pulls include a 40-inch long bookcase with single drawer, adjustable shelf, to retail at about \$144, and a 40-inch four drawer chest to retail at about \$198. Other cases include 72-inch tambour buffet; retail about \$387.

Architect Grete Jalk was born in Copenhagen, educated there at the School of Applied Art and at the Royal Academy of Fine Arts. Recently she has been working in Stockholm and Bern. Her furniture has been exhibited at the Triennale in Milan, at the Copenhagen Cabinet Maker's annual exhibitions, and the Spring exhibitions of the Danish Society of Arts and Crafts. In addition to designing furniture, Miss Jalk has created wall papers, fabrics, and silver. She is teaching design at Copenhagen's Kunsthauveark School.

New York Furniture Exhibit Corp. announces the expansion of



AMERICANA CASUAL

in the new brown teak finish



CONVERSATION GROUP—53" Round Table is 26" High, and chairs seats are 16" High. Available in Brown Teak, Suntan or Nutmeg Finishes.

A new lamp table from AMERICANA CASUAL with Travertine marble top, shown with the cane back version of the prize-winning GRAND HAVEN armchair.

ONE OF AMERICA'S OLDEST SHOWROOMS

New York Furniture Exhibit Corp.

451-453 Fourth Ave., New York 16, N. Y. • MU 3-7650

*one of America's most distinguished collections of
fine custom wallcoverings*



WALLS TODAY, INC.

9 EAST 53RD STREET, NEW YORK

SHOWROOMS

Charles B. Geller
6-131 Merchandise Mart
Chicago, Ill.

Paul F. Klinefelter
1717 Sansom St.
Phil. 3, Pa.

Frances & George Davison
420 Boylston St.
Boston, Mass.

Ruth Ellis
432 Jackson Square
San Francisco, Calif.

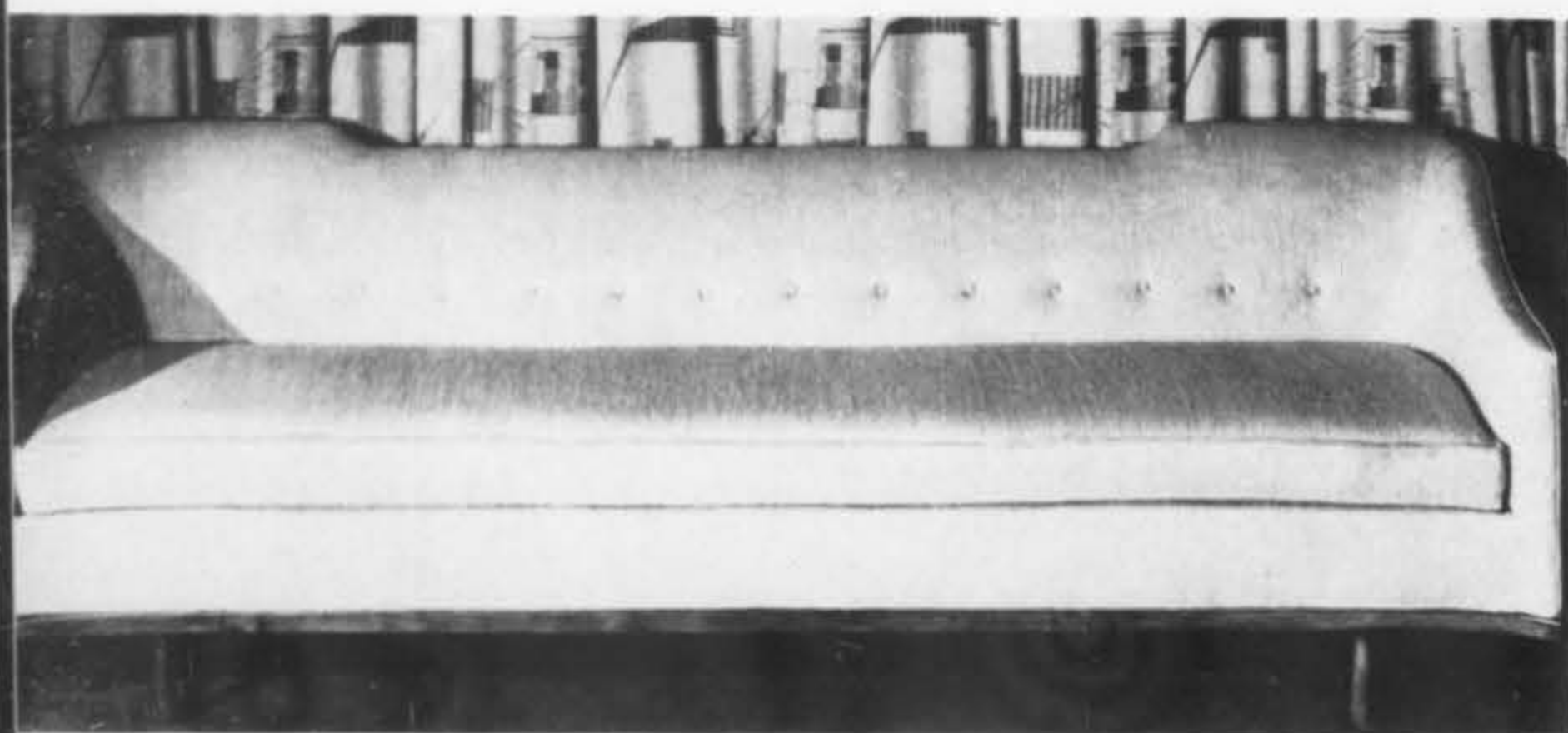
El Merriam
112 South Robertson Blvd.
Los Angeles, Calif.



1

2

Grand gestures in scale, silhouette executed in assorted woods and metals



3



4



5



6

1 PARZINGER ORIGINALS, 32 East 57th Street, New York, presents concurrent with the opening of its new showroom a fresh furniture group designed by Tommi Parzinger, from which we show this monumental demountable breakfront. Constructed of walnut inlaid with walnut, it has brass grille doors and hardware, is 85-inches high overall, to retail at about \$2790.

2 GROSFELD HOUSE, 215 East 58th Street, New York, offers the Luxura group of furniture designed by Bachstein and Freitag, from which we show this sumptuous cabinet. Sides and edging are rosewood, doors mahogany with rosewood inlay. Interior is finished in white Formica, fitted with glass shelves, light troughs. To retail at about \$1550, 84-inches high.

3 NEMIROW COMPANY, INC., 110 East 28th Street, New York, introduces 102-inch walnut-based sofa with shapely back designed by J. R. Strignano, to retail in muslin at about \$380.

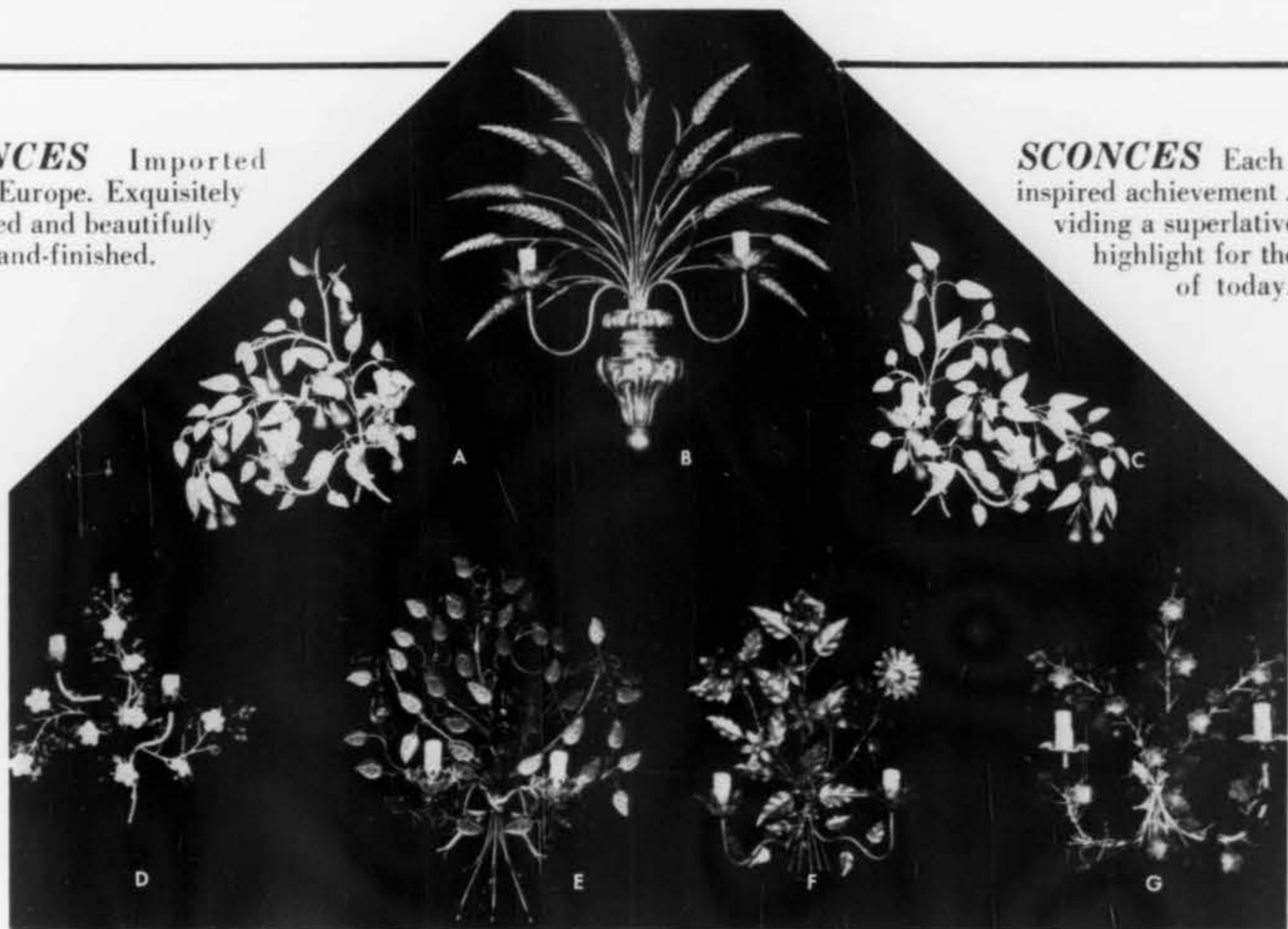
4 JOHN L. MCHUGH, 315 East 50th Street, New York, offers his foam-upholstered settee with bolster in a variety of sizes, from a double settee 36 by 56-inches to retail at about \$1000 in muslin, to a 26 by 26-inch example to retail at about \$750 in muslin. Frame is brass with bronze trim, supported on black-finish birch legs with brass caps and ferrules, bronze ornament, concealed casters.

5 KEEFE ASSOCIATES, 509 Madison Avenue, New York, bases marble or slate 38-inch table top on curvaceous steel base, to retail at about \$240.

6 COLVILLE, LTD., 238 East 59th Street, New York, provides the Wembly mahogany side chair with bronze detailing on back and sabot feet; retail in muslin about \$250.

SCONCES Imported from Europe. Exquisitely executed and beautifully hand-finished.

SCONCES Each one an inspired achievement . . . providing a superlative wall highlight for the decor of today.



Write for details and prices

A. L. Diamant & Co.

ESTABLISHED 1885

NEW YORK: 34 E. 53rd St.

PHILADELPHIA: P.O. Box 7437



GREENE'S

a group of our outstanding collection of antique and reproduction chandeliers

in the heart of the decorator market



GREENE

BROS. INC.

LIGHTING FIXTURES

962 THIRD AVENUE, N. Y.

AT 57th ST.

TELEPHONE PLAZA 3-2507

Interiors' Monthly Guide to Products

Decorative accessories

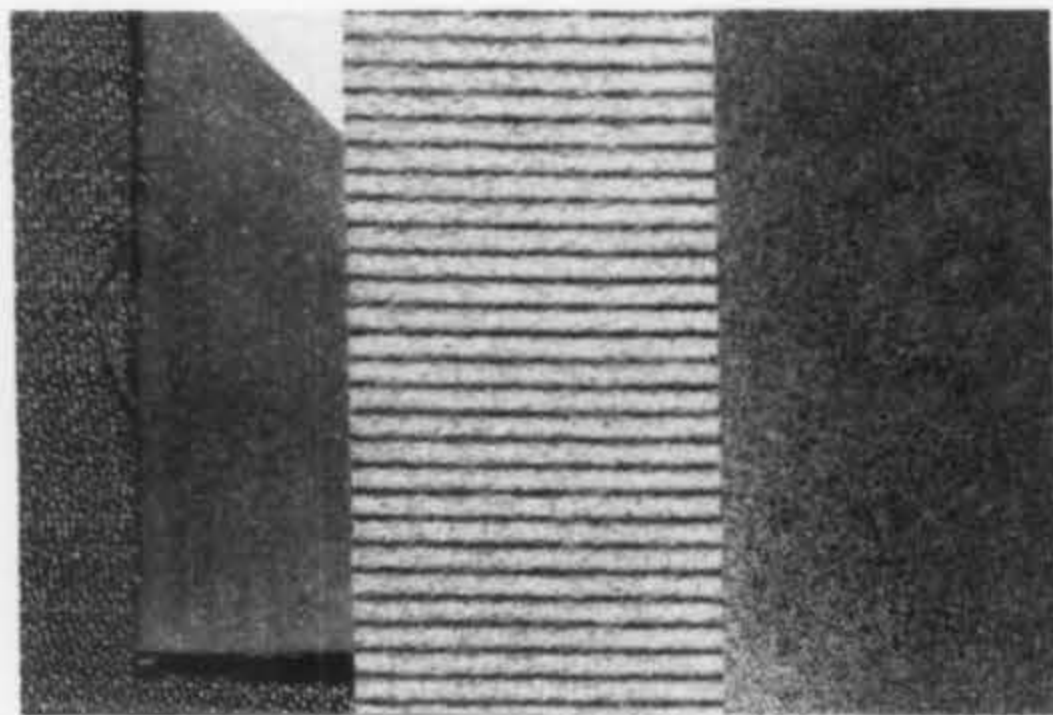
ARTHUR T. DOBBS, who operates a shop called Books & Things at 103 West 12th Street, Wilmington, Delaware, and who is a trained commercial lithographer and gem engraver, has turned his hand to a modern medium. He now engraves murals on clear plastic with a motley of tools—electric files and drills, a wood burning tool, dentist's burrs, chisels and punches. The delicately wrought panels may be edge-lit, giving the effect of shallow bas relief, and have been commissioned, Mr. Dobbs says, for everything from wall decor to illuminated headboards.

GEORG JENSEN, INC., 667 Fifth Avenue, New York, opens the Christmas season with an exhibition of folk art collected from such world wide points as Nigeria, Baffin Islands, Southwestern United States, India, and Portugal. These imports, which include wood carving, embroidery, ceramics, and dolls, range from 50¢ to over \$300 with many under \$5. Also shown at this time are an extensive collection of Christmas cards, among them the 1957 Lunning Contest Prizewinners.

Fabrics, coated fabrics, fibers

CURTISS-WRIGHT CORPORATION. Wood-Ridge, New Jersey, has developed and is offering from its Plastic Division a man-made multicellular material called Curon, said by the firm to possess noteworthy acoustical and thermal properties. Produced in a variety of densities, widths, and gauges, Curon is currently being offered to the home furnishings field as wall tiles, drapery lining, carpet underlay, and upholstery filler.

As a one-quarter-inch thick carpet underlay, the firm recommends Curon for its resiliency, sturdiness, and light weight: a nine by 12-foot carpet cushion, which retails at about \$29.95, weighs less than six and one-half pounds. Curon can also be bonded to carpeting without adhesives.



As a wall tile Curon is available in nine by nine-inch squares in smooth surface and striated designs (shown at center and right of above photograph). The tiles retail from about 18¢ to 26¢ each, and can be spray-painted to custom color specifications. The tiles can be applied to wall surfaces with any standard adhesive, according to the manufacturers.

As a drapery interlining, Curon can be used either loose, or bonded to the fabric as shown in our photograph at left. Curon is available in widths up to six feet. While the average drapery lining is 1/8-inch thick, it can be produced in smaller gauges for backing sheer fabrics, allowing light to penetrate the drapery.

In addition to its sound absorption and thermal control qualities, Curtiss-Wright cites Curon as being non-toxic, odorless, washable, flexible, and flame-resistant.



RELAX IN STYLE

in *King-of-Ease*

the
Completely Automatic
Reclining Chair

•
TAKE IT EASY!
... in any position



See the famous King-of-Ease Reclining Chair—in any of our Exhibits. Send for latest folder showing all styles. Kittinger Company, 1923 Elmwood Ave., Buffalo 7, N. Y.



Sold thru Dealers and Decorators Everywhere

Exhibits: BUFFALO NEW YORK CHICAGO BOSTON
LOS ANGELES SAN FRANCISCO DALLAS



In A Word . . .

V'SOSKE

*For complete satisfaction
in floor covering.*

Stanislav V'Soske's "Pyramid Shadows"

REPRESENTATIVE OFFICES

BOSTON:

George & Frances Davison
420 Boylston Street

CHICAGO:

E. Virginia Kemper & Associates, Inc.
6-127 Merchandise Mart
Minneapolis Showroom:
1108 Nicollet Ave., Mr. Frank Leavenworth

CINCINNATI:

Trelzger's, 3014 Woodburn

DALLAS:

Ben Hannewyk, 2915 Fairmount
Houston Showroom:
503 Hathaway, Miss Ellouise Abbott

GRAND RAPIDS:

Burton C. V'Soske
310 Scribner, N. W.

LOS ANGELES:

James Stewart
143 North Robertson Boulevard

NEW YORK:

Lord & Adams
4 East 53rd Street

SAN FRANCISCO:

Robert E. Robson
442 Post St., Union Square

SEATTLE:

Paul Siegel, 1707 Olive Way



ANNOUNCING

THE OPENING OF OUR NEW SHOWROOM
AT **102 SOUTH ROBERTSON BLVD.**
LOS ANGELES, CALIFORNIA
BRADSHAW 2-3587

*

REPRESENTING

FURNITURE BY CHARLES PECHANEC
THE FIREHOOD BY CONDON-KING
LE KLINT PLEATED SHADES & LANTERNS
KASPARIAN'S UPHOLSTERED FURNITURE
SCAN IMPORTS



102 SOUTH ROBERTSON BLVD., LOS ANGELES



ideas for today ...

from Monsanto's fabulous House of the Future. Here, in Disneyland, California, Pionite lifetime laminates are used throughout to add dramatic interest as well as work-free practicality to tables and cabinet surfaces. From the modern setting pictured above to graceful period reproductions, Pionite creates furniture of compelling beauty and utility.

Write for full information on the most complete range of woodgrains, solid colors, and patterns in melamine high-pressure plastic laminates.

PIONEER PLASTICS CORPORATION

Salem, Mass. Sanford, Maine Los Angeles, Calif.



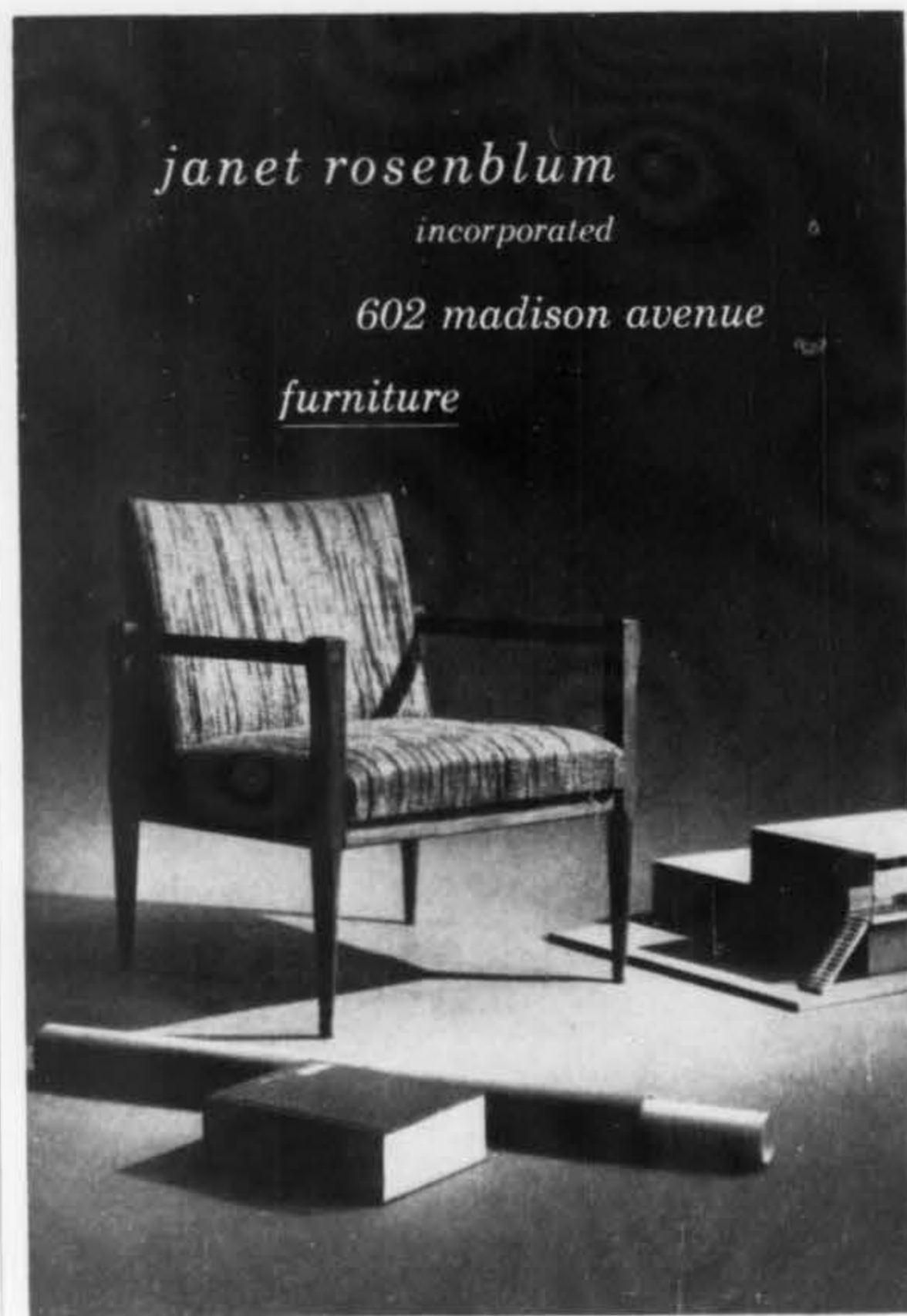
Pionite
LIFETIME LAMINATES

AMERICAN ENKA CORPORATION, 530 Fifth Avenue, New York, has developed Skyloft, a lofted filament rayon yarn for decorative upholstery and drapery fabrics and carpeting. This is said to be the first commercial production of a synthetic fiber using Enka's texturizing process on which the firm holds patents pending. Initial production of Skyloft is in 2,200; 2,700; 4,300; and 5,300 deniers after bulking processes. All sizes are made 15 denier per filament with the exception of 4,300 which is 8 denier per filament. Skyloft is available in both natural and Jetspun solution-dyed colors.

E. I. DU PONT DE NEMOURS & COMPANY, 350 Fifth Avenue, New York, has developed a dull-luster nylon carpet staple which is said to meet all the performance standards of Du Pont's bright nylon staple, surpassing it in soil resistance. The price of the new yarn is approximately \$1.22 per pound for non-heat set and \$1.24 for heat set.

EASTMAN CHEMICAL PRODUCTS, INC., Kingsport, Tennessee, provides Lofted Chromspun, a continuous filament acetate yarn, for a new loop-pile tweed carpet quality by Mohawk Carpet Mills. Called Mesa, the carpeting is said to exhibit characteristics of soil resistance, cleanability, immunity to moths, mildew and is non-shedding and non-allergenic. It is offered in eight tweed colorings including four beiges, turquoise, green, gold, and black, and in widths of 12 and 15 feet. Mesa retails around \$7 per square yard.

B. F. GOODRICH, Akron, Ohio, has marketed a new Koroseal supported vinyl upholstery fabric called Montana. The 32-ounce material, which is embossed with a texture simulating leather, is available in a choice of 11 colors all in mat finish, among them citron, tangerine, dark red, and charcoal gray.



janet rosenblum

incorporated

602 madison avenue

furniture

We are proud to announce our appointment by

**NEW ENGLAND GUILD, INC.,
SOUTH PORTLAND, MAINE**

*as Exclusive Distributor of their
entire line of outstanding Wool
Tufted Rugs and hand-made and
machine-made Wool Braided Rugs.*

samples on request . . . exclusively for the decorative trade

ERNEST TREGANOWAN, INC.

49 East 53rd Street, New York 22, N. Y.

• PLaza 5-0330

Fine Floor Coverings Since 1917

Member of the Floor Covering Association, Inc.



CARNATIONS

• Correlated Fabric and Wallpaper Panels, also available in Repeat Design, Custom Printed.

Represented by:

Jay Clark, 110 S. Robertson Blvd., Los Angeles, Cal.
Doak Stowe, 620 Decorative Center, Dallas, Texas
John Binnie, 6-154 Merchandise Mart, Chicago, Ill.
Regency House, 402 Jackson St., San Francisco, Cal.
Dvoskin Inc., 763 Peachtree St., N.E., Atlanta, Ga.
Dvoskin Inc., 4029 N. Miami Ave., Miami, Florida
Joseph Croce, 1616 Walnut St., Phila., Pa.
Jack Hurwitz Inc., 1359 Connecticut Ave., N.W.,
Washington, D. C.

house of **Verde** inc.

538 Madison Avenue, N.Y. 22, N.Y. • PLaza 3-0740



RESTAURANT

Bubble lamps
by George Nelson...
smart, glare-free lighting
for restaurants
and other
public areas too.

HOWARD MILLER CLOCK COMPANY

ZEELAND,  MICHIGAN

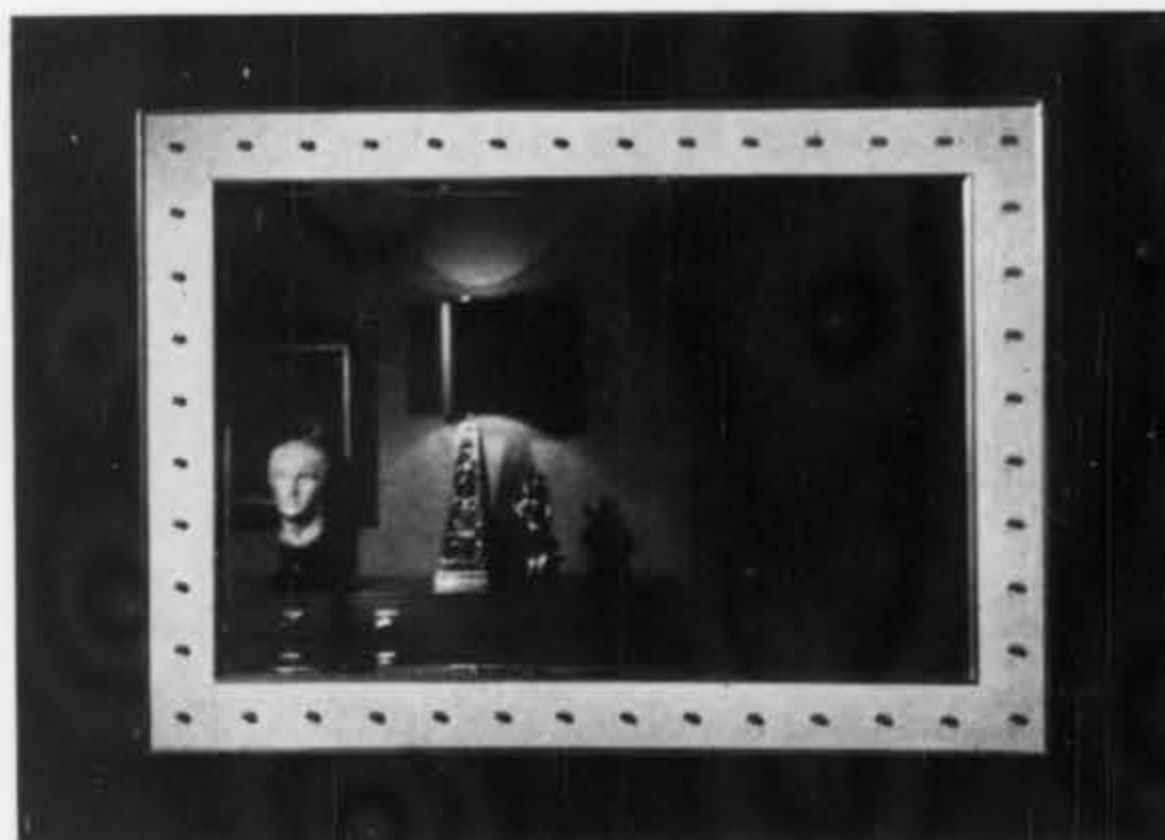
Write Dept. 5 for handsome illustrated brochure.

GREEFF FABRICS, INC., 4 East 53rd Street, New York, and KATZENBACH AND WARREN, 575 Madison Avenue, New York, have issued an eight-page brochure on the Greenbrook III collection of co-ordinated fabrics and wallpapers. A bound book of the wallpapers, each flagged with the related fabric and wallpaper is available for \$12.

HARTFORD RAYON COMPANY, 140 Madison Avenue, New York, is offering its solution-dyed Kolorbon rayon fiber in seven vivid new colors, including tangerine, royal blue, kelly green, and lemon yellow. The new color group, dubbed Forecast for 58, coincides with Hartford's introduction of Kolorbon to drapery and upholstery fabric manufacturers. Kolorbon, previously utilized exclusively by carpet manufacturers, is available in eight and 15 gauge staples. Forecast for 58 makes a total of 22 basic colors on the Kolorbon palette, which can be expanded indefinitely by blending fibers of various basic colors.

VERSATILE VINYL FABRICS, a pocket-sized booklet from the Vinyl Fabrics Institute, 65 East 55th Street, New York, presents the attributes of vinyl sheeting from its chemical beginnings to its application. Also available as part of the Institute's current public education program are sample offerings and the results of industry surveys.

WUNDA WEAVE CARPET COMPANY, Greenville, South Carolina, has initiated an optional program of leasing rather than selling carpeting to commercial organizations and has created a contract division to handle the new service. Under this system, carpeting is leased on a 3-year basis with terms including 36 equal monthly rental payments; at the end of this period the client holds an option to purchase the carpet at a cost of \$1 or trade-in.



Hart
mirrorama
1957



MIRROR NO. 1042
brass anodized aluminum frame
enhanced by brass hardware set in milk
white glass. Mirror 33x50, overall 43x60.
By Renzo R. Rutili.

SEE HART MIRRORS
IN GRAND RAPIDS
AT EXHIBITORS BLDG.

Mirrorama 1957 — Hart's decorator file will
be sent for \$3.00. Fully credited on first order.

HART MIRROR PLATE COMPANY
103 Front Ave., S. W. Grand Rapids, Michigan

NEW

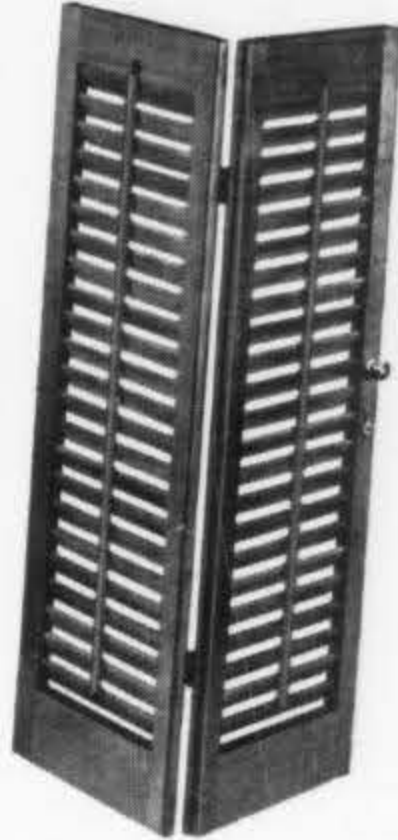
Beautiful Wood Shutters For Interior Decorators

Southland Shutters now made in 3 beautiful woods. Offer exciting, new opportunities for decorators. Create stylish, new decorative effects that will delight your customers. Ideal for windows, doorways, closets, cabinets, screens or room dividers.



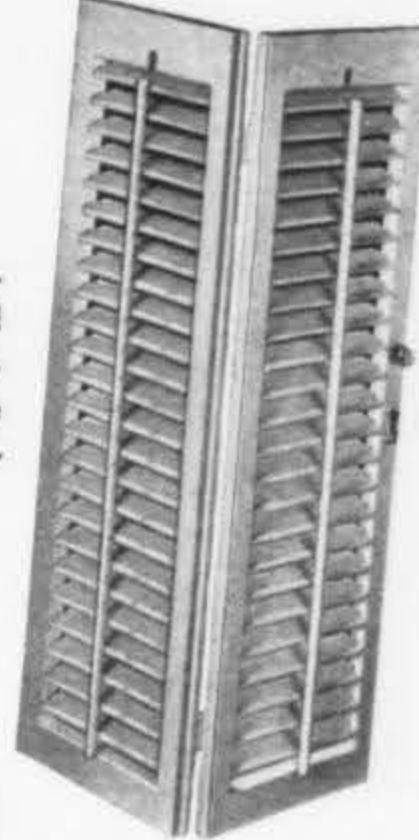
NATURAL FINISHED WALNUT

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



SMART BLOND BIRCH

Solid birch, satin finished in natural wood tones. No further finishing required. Made exclusively by Southland.



UNFINISHED SUGAR PINE

A beautiful reproduction of old shutters sanded smooth, ready for staining or painting at competitive prices. A Southland product high in quality.

Salesmen for Justice Mfg. Company:

Brantley-Odin, Inc.
85 N.E. 40th St.
Miami, Florida

Peggy's Showroom
2822 Pennsylvania Avenue
Washington, D. C.

Chicago Fabric Co.
6120 Merchandise Mart
Chicago, Illinois

Stern Sales Co.
3310 Warrensville Center Road
Cleveland, Ohio

Edward E. Slade, Jr.
1900 No. St - Paul St.
Dallas, Texas

Roger - Kneedler
26 Hotaling Place
San Francisco, California

FREE

Illustrated catalog and price list gives easy instructions on how to measure and how to order. **NEW!**

Write today to -
Dept. 7-1

JUSTICE MANUFACTURING CO., INC.
Office and Plant—Hiawatha, Kansas



The
CAMEO GROUP
designed by
HENRY OLKO

WILLOW & REED

FACTORY & GENERAL OFFICE: 32-24 111TH STREET, EAST ELMHURST, N. Y.
SHOWROOMS: NEW YORK: ONE PARK AVE. • GRAND RAPIDS: WATERS BLDG.
BOSTON: 90 CANAL STREET, NEW ENGLAND CONTRACT FURNISHINGS, INC.
SAN FRANCISCO: 26 HOTALING PL., ROGERS-KNEEDLER, INC.

Catalog on request

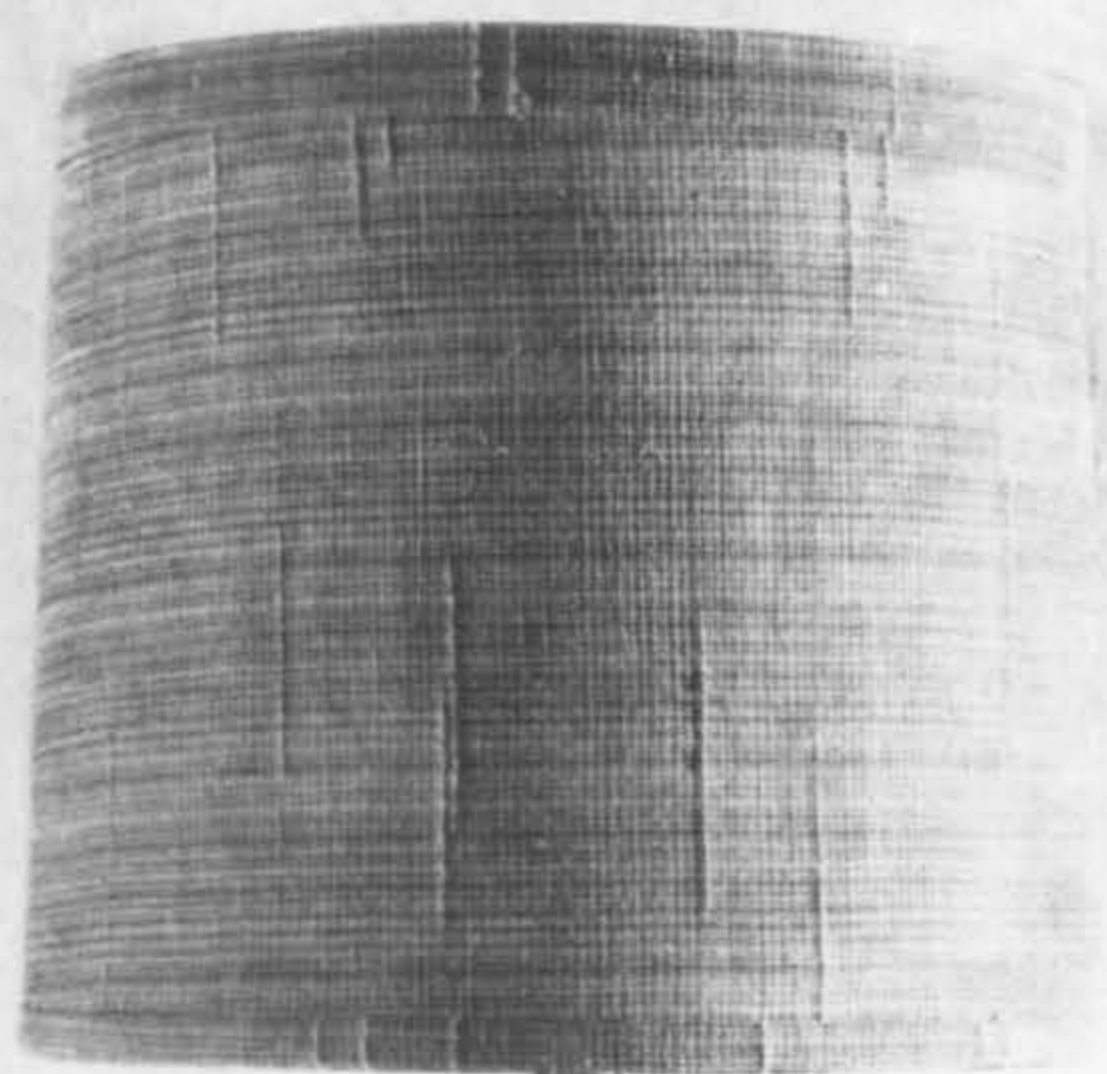
Frederick Cooper STUDIOS

729 MILWAUKEE AVENUE • CHICAGO 22, ILLINOIS



America's
most distinctive
lamp designs . . .
shown here is model 5024

SHOWROOMS:
CHICAGO
1279 Merchandise Mart
NEW YORK
Suite 341, 255 Fifth Ave.
SAN FRANCISCO
501 Western Merchandise Mart
DALLAS
140 Merchandise Mart



Fireplaces and chimneys

CLAY FLUE LINING INSTITUTE, 161 Ash Street, Akron, Ohio, offers a colorful folder of several contemporary and traditional fireplace designs with safety suggestions for the construction of foundation, hearth, damper and chimney.


UNI-BILT DIVISION of Vega Industries, Syracuse 5, New York, colorfully presents its prefabricated fireplace and chimney in a four-page fully illustrated brochure. The fireplace and chimney, which consist of three major parts—the fireplace section, the intermediate chimney section, and the exterior chimney housing, are described verbally, in installation photographs, and in line drawings. Installation information is supplied in the brochure.

VERMONT MARBLE COMPANY, Proctor, Vermont, has compiled over 30 fireplace designs using marble in a fully illustrated pamphlet. Full color renderings indicate a variety of colors and configurations found in marble.

Floor coverings

ACCENT ON FLOORS COMPANY, 6 East 53rd Street, New York, imports Moroccan-type rugs from Puerto Rico, hand-loomed to custom specification. Virgin wool is used for high cut pile rugs which are offered in almost unlimited custom sizes, colors, and designs. Delivery is approximately eight weeks. The firm also offers vinyl or rubber tiles in combination with custom mosaic inserts.

FIRTH INDUSTRIES, INC., 295 Fifth Avenue, New York, has prepared a portfolio presenting the firm's new synthetic carpet fiber, Acrilan. Samplings are given of three new qualities, Ming Crochet, a loop pile; Magnum Frieze, a random length twist; and Knotted Folkweave, a three-dimensional loop weave.



**The
"BASLE"
Chair**

Imported Folding Chair.
Beech in natural, walnut
and ebony finishes.
\$8.10 net,
in contract quantities.
Catalog available.

CHARLES W. STENDIG
600 MADISON AVE. • NEW YORK 22 • EL 5-1460

This is the matrix, the light that sparked the others. Ranked as a first award winner at the IX Triennale it's still the preferred version among discriminating professionals. The 54" stem, adjustable arms and clamps are all brass. The shades and handles come in a choice of red, yellow, white or black. Made in Italy, of course, and imported directly by us. Our catalogue number is AR 12128.

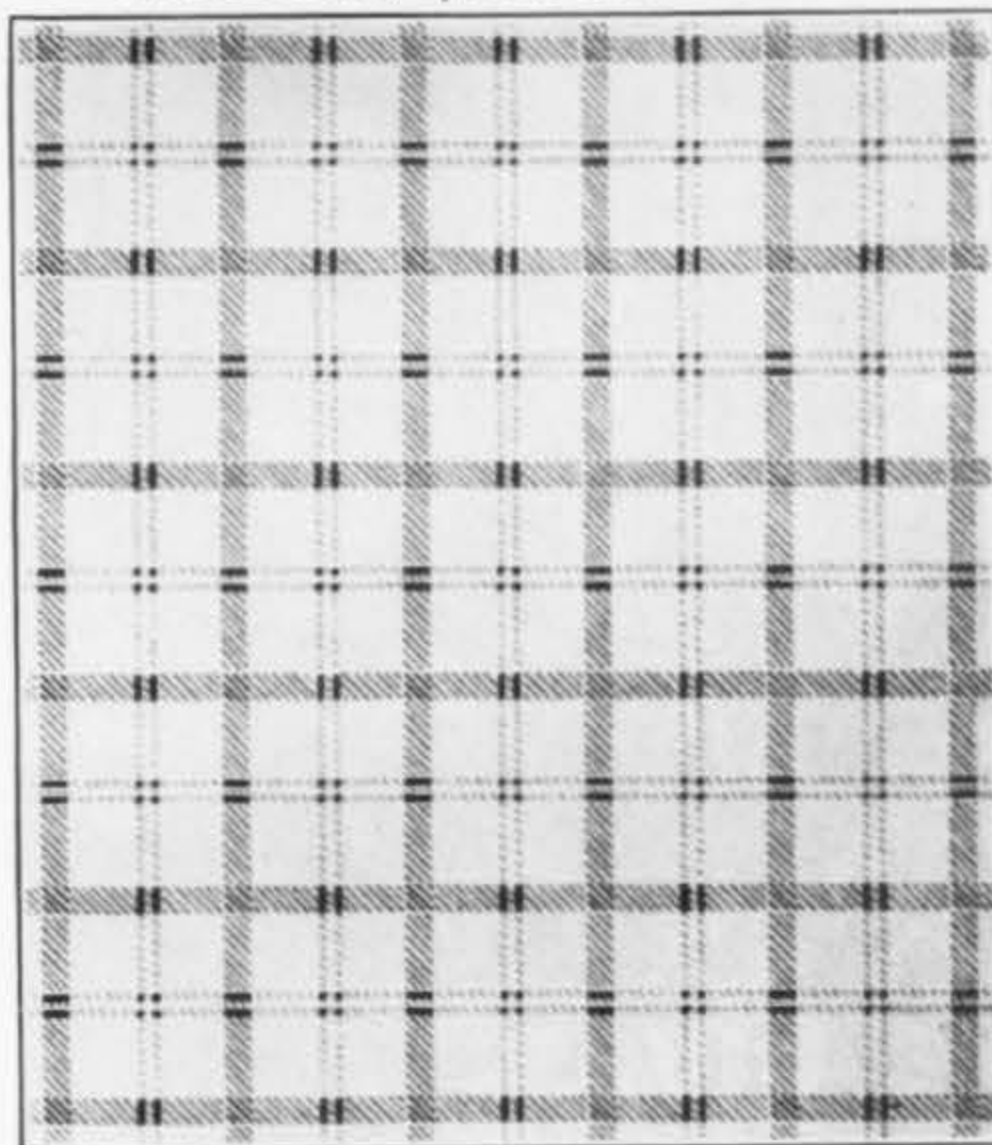


ad altamira

18 East 50th Street, N. Y. C. 22
Telephone: PLaza 3-7644

Hobe Erwin Editions In Wallpapers

"Plaid Print," from Our New Line



Jones & Erwin, Inc.

15 East 57th Street New York, N. Y.



Elegance

in New York's most beautiful collection of Venetian Furniture. Every piece indicative of the true quality and workmanship for which the name "Niccolini" has become synonymous. Custom-design our specialty.

FURNITURE IMPORTS

204 East 51st Street • New York, N. Y.

Niccolini

America's most distinguished name in Marble, presents incomparable beauty and craftsmanship in originally designed Marble, Mosaic, Scagliola and Brass-Inlaid-Marble tables.

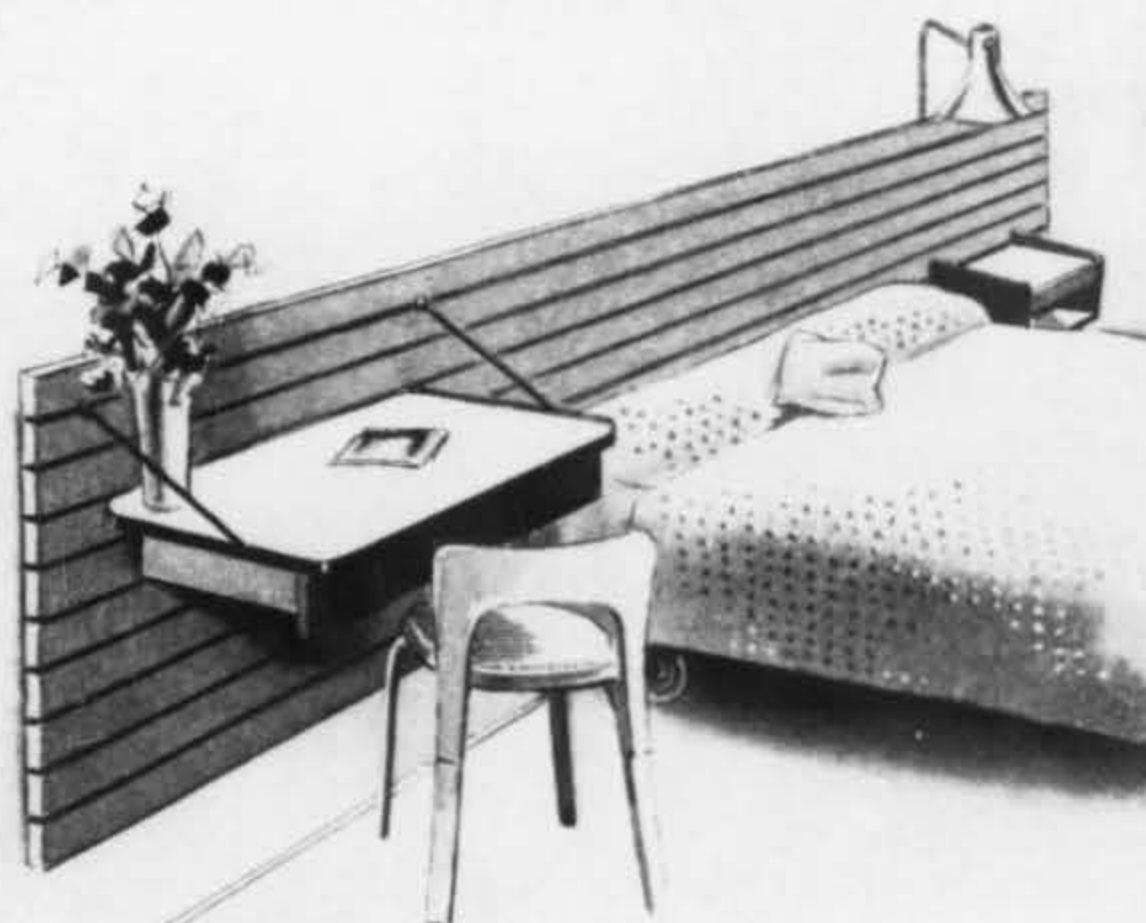


ITALIAN MARBLE MART

802 Third Ave., New York, N. Y. Between 49th and 50th Sts. MUrray Hill 8-3373

bed-bax

ARCHITECTURAL FURNITURE COMPONENTS
341 NASSAU STREET, PRINCETON, N. J.

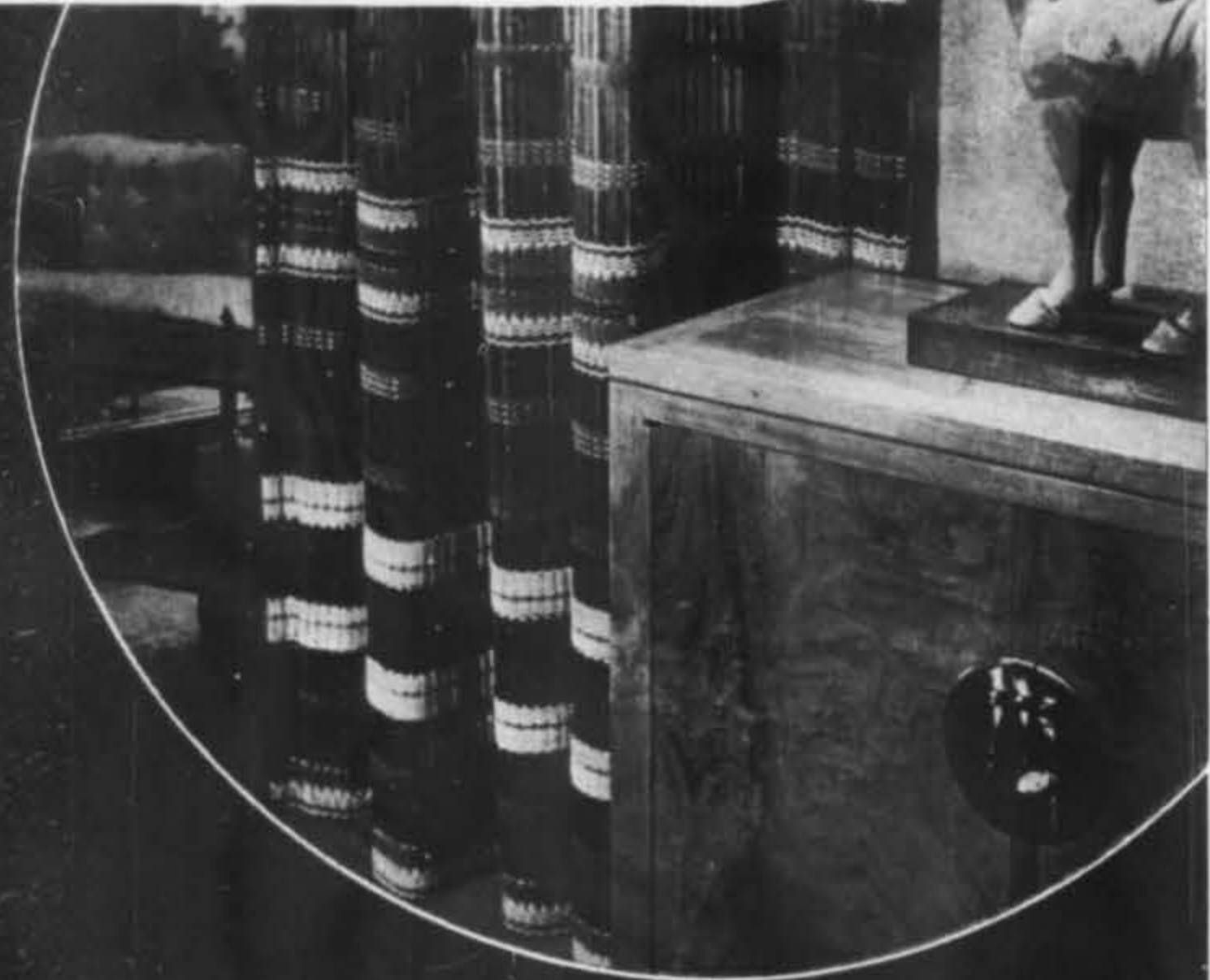


something new . . .

bed-bax, the headboard that goes to any length . . . a good mixer, and very much attached to its companions *bed-rax*, *bed-lux* and other components. Designed for hotels, motels, etc. Illustrated booklet on request.

BED-BAX, BED-RAX & BED-LUX ARE A F C TRADEMARKS

The TROPICRAFT collection, a complete selection of draperies, shades, screens, movable walls and area dividers designed to blend with all types of contemporary and traditional interiors.



Nature Gives... MAN MOLDS

Woven Wood by the originator **TROPICRAFT**

The Storehouse of Nature
yields the raw material...

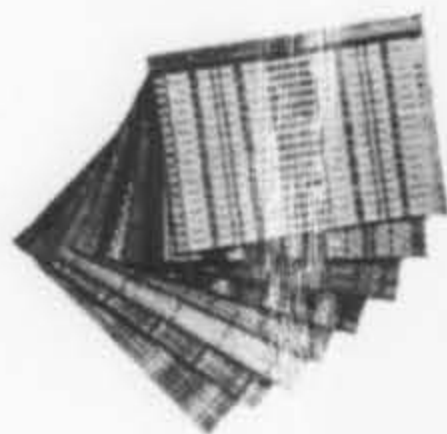
Designed and created
by Tropicraft's own artists...

Manufactured by master craftsmen in the
manufacturing division of Tropicraft...

The natural choice of Architects and Interior Designers
Residential • Commercial • Industrial

Sales Representatives:

New York—Isabel Scott Fabrics
Corporation • PI 3-7418
Washington, D.C.—Jack Hurwitz • Ad 4-5592
Chicago—Dens & Soderlund • De 7-6420
Boston, Mass.—George Ghiloni • Ri 2-1800
Dallas—W. Glenn Hennings
& Associates • Pr 1105
Cincinnati—Dick Penny • Di 1-6562
Grand Rapids—Arthur L. Shera • Gl 4-9707
Los Angeles—James Stewart • Br 2-6804
Phoenix—Robert Crigler • AL 4-7183



Woven Wood Swatch Book, Architect's Kit and Price Catalog are available, write to: Tropicraft, 568 Howard Street, San Francisco 5, California.

The only complete line in the U.S. from the mass loomed budget priced to the custom hand woven.

TROPICRAFT of San Francisco 568 Howard Street

SERVICEMASTER COMPANY, 2117 North Wayne Avenue, Chicago, has developed the Magic Carpet Brush, a long-handled combination sponge, fiber comb, and brush for cleaning carpets. The appliance is equipped with a hollow handle which gives controlled application of cleaning fluids through a valve dubbed Filflomatic which is also said to generate foam as the cleaner is released. The brush retails for approximately \$8. Fiber Fresh, a cleaning solution manufactured by Servicemaster, is said to be non-flammable, safe for use on all fast colors, and does not require rinsing. It retails around \$3 per quart.

SLOANE-DELAWARE FLOOR PRODUCTS, Trenton, New Jersey, has marketed a new Multi-Color series of vinyl tiles. Offered in a nine by nine inch size in .080 gauge, the tile features speckled beige, ivory, white, mocha, and gray.

Furniture

BARRICKS MANUFACTURING COMPANY, Folding Table Division, 134 West 54th Street, Chicago, offers a brochure on its reinforced steel frame folding tables with tops available in a variety of materials. Photographs of various models with information on size, series numbers, etc. are accompanied by material data and construction features for the entire line.

BEAUTY CRAFT FURNITURE MANUFACTURING COMPANY, 5510 N.W. 35th Court, Miami, Florida, illustrates its several collections of modern and period bedroom furniture in a recent brochure. Also shown are individual chairs and tables.

BODART FURNITURE, INC., 49 East 53rd Street, New York, has issued 13 additional looseleaf inserts for the Bodart Catalog. They include photographs of eight designs for bedrooms, four dining room pieces, and an occasional table.

ADJUSTS IN HEIGHT FROM 50" TO 58"

NESSEN

FLOOR LAMP. \$54.
(NEW PRICE). GLASS
REFLECTOR. 3-WAY
SOCKET. CHOICE OF
SHADE MATERIALS
NESSEN STUDIO, INC.
5 UNIVERSITY PLACE
NEW YORK 3, N. Y.

NS 905



OPAQUE

Exciting effects...
with hanging lamps
from Finland...in
dramatic opaque glass.
1. 14" diam....\$45
2. 8" diam....\$24.50
3. 10" diam....\$29.50

Send \$1 for catalog of Lunning Collection of Furniture
FREDERIK LUNNING INC.
667 FIFTH AVENUE • NEW YORK 22, NEW YORK



anystyle toiletchair anyfinish
we fit any toilet dimension
\$170



napoleonic campaign chair
real leather
\$160



italian sidechair cello
phane seat 5 colors
\$10

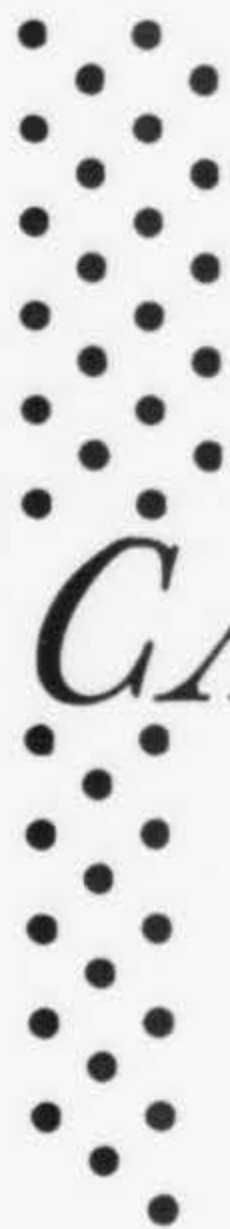


italian collapsible loungechair
cellophane seat 5 colors
\$14

finishes & colors depending availability imptd inventory

american s.e.r.p.e. corporation

749 madison avenue (at 65 street) new york 21 telephone re 7 3000
downtown showroom 225 fifth avenue (gift and art center)
paris office 10 rue royale paris france
also imported:
furniture marble hourglasses handbags toys musical novelties



L. Jones & Co., Inc.

CARPETS

*pecially designed for
America's leading decorators
to meet any requirements,
whether hand woven, chenille,
imported or domestic carpets
from America's foremost mills.*

For home or commercial use.

SAMPLES AND INFORMATION GLADLY SENT ON
REQUEST. SUPERVISED INSTALLATION FACILITIES



L. JONES & COMPANY, INC.
19 EAST 53RD STREET, NEW YORK 22, N. Y.
PHONE: PLAZA 5-4900.

Selected top grain
FURNITURE LEATHERS

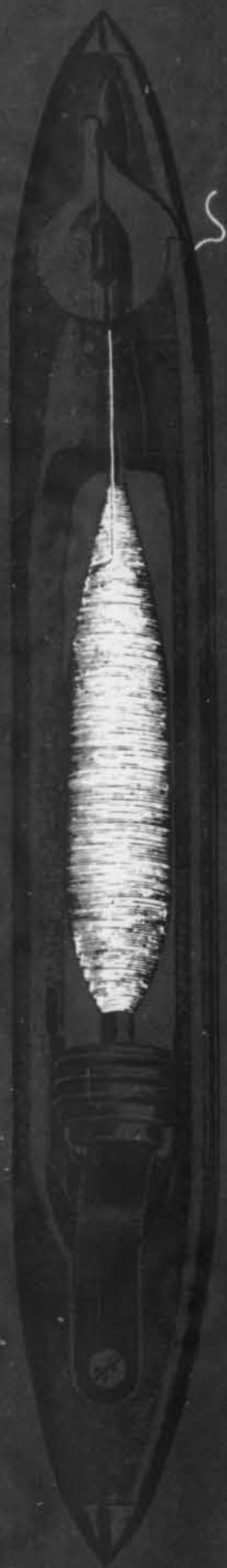
*hand finished
by Johnson*

Over 300 Color Swatches
on Display
Every Decorator Color
Matched at No Extra Cost!

write for sample card #150

Johnson Leather Co., Inc.

showroom & office
95 Madison Ave., N. Y. C. • MU 3-9390



from the raw silk to the finished fabric.

BERGAMO

Draperies and upholstery silks in a wide range of distinctive colors.

Complete book and catalogs on request. Special colors matched.

BERGAMO FABRICS INC., 26 East 60th Street, New York 22

CLARIN MANUFACTURING COMPANY, 4640 West Harrison Street, Chicago, has designed a "Commuter" auxiliary office chair with a patented tablet arm which folds down when not in use. The folding chair, which carries a 10

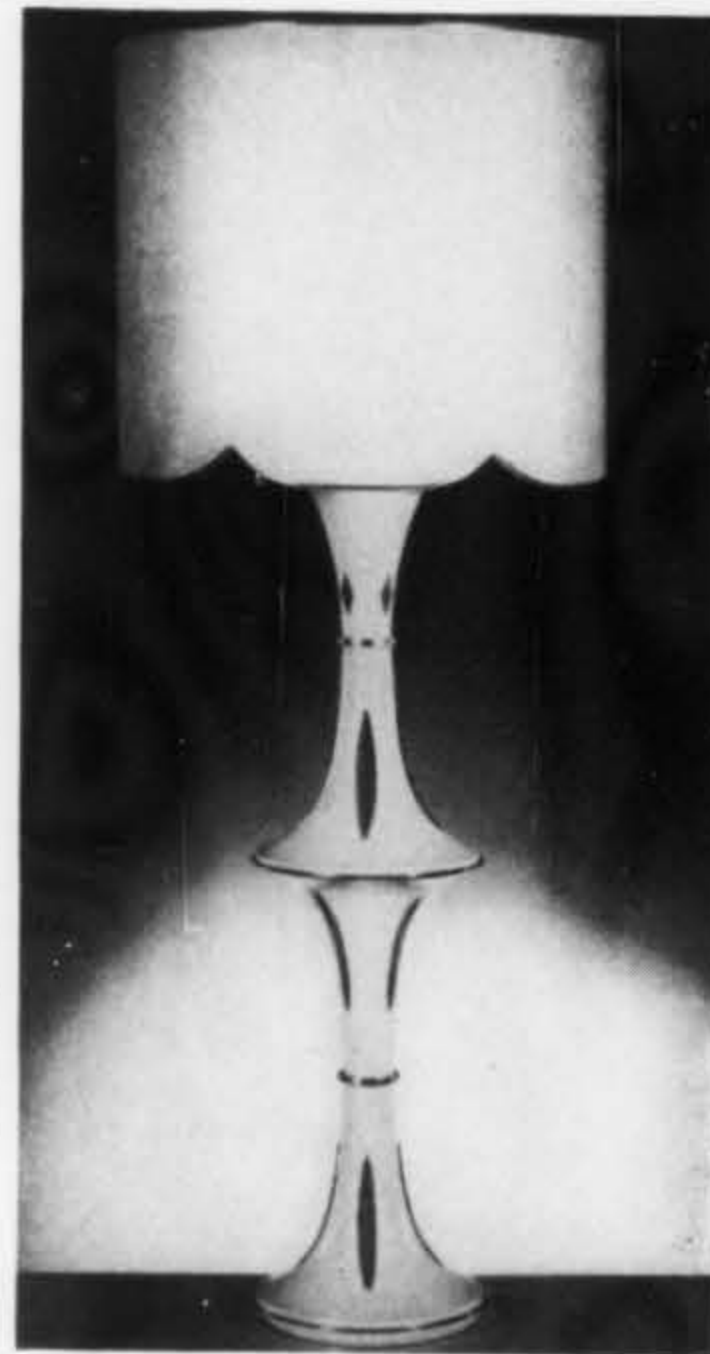


year guarantee against breakage, has a two-inch foam rubber seat covered in a choice of eight nylon fabrics, nine Naugahyde, or four grospoint upholstery coverings; six frame colors are also offered. The chair pictured above retails in small quantities for about \$37.

DUX INCORPORATED, 390 Ninth Street, San Francisco, offers a handsome hard bound, loose-leaf catalog containing full page photographs of its collection of imported Swedish wood and upholstered furniture. Full information on dealers, representatives, and a retail furniture price list is attached.

Classics

Yesterday's exquisite forms . . . today's more functional concepts . . . tomorrow's artistic notions . . . blended into ultimate creations of lamps and tables in brass, marble and wood. Perfection. Classics in lighting by P. LoBasso, handcraftsmanship since 1920.



write for free catalog

excelsior art studios

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

Chicago—Horace W. Smith & Son, 1285 Merchandise Mart

Miami — Rusnak Shimm, Inc., N.E. 40th Street

authentic imports of



**DANISH
Furniture**

Import-Export

Established 1872

THE OTTO GERDAU CO.

82 Wall Street, New York 5, N. Y., Whitehall 3-6200

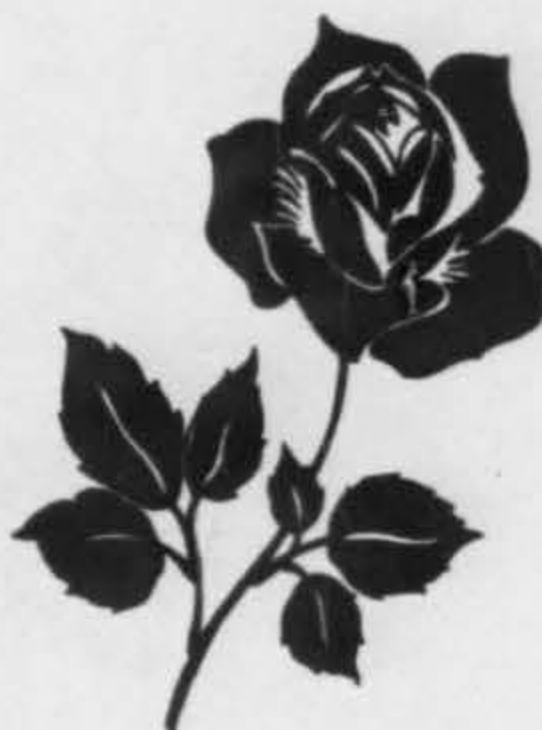
GERDAU OF CANADA LTD.
19 Melinda St. Toronto 1, Canada

MARGARET OWEN

INCORPORATED

515 MADISON AVENUE

NEW YORK 22



Hand printed imported and domestic

Wallpapers, cottons and voiles



THREE OF A NEW GROUP
OF CHAIRS

robert **barber** inc.

6 EAST 53 STREET, N. Y. • ELDORADO 5-0785



**THE MOST BEAUTIFUL CHAIR MAT EVER DESIGNED
LUSTROUS WOOD-GRAIN PLASTIC "EXECUTIVE"**

How often has the problem of carpeting protection been overlooked—simply because no office chair mat existed which did not detract from the overall design. At last, here is a wood grain plastic laminated chair mat in colors to match any decor—Walnut, Driftwood Gray, Mist Green, and Desert Tan. Plastic surface is phenomenally tough, not slippery, impervious to water, cigarettes, ink, etc. Doesn't creep.

FREE CATALOG

Send Coupon Today

Interstate Metal Products Co. Inc. (Office Equip. Div.)
666 Lake Shore Drive, Chicago 11, Ill. Dept. 12

Send more information about the "Executive".

Gentlemen:

NAME

COMPANY

ADDRESS

(city)

(zone)

(state)

INTERSTATE



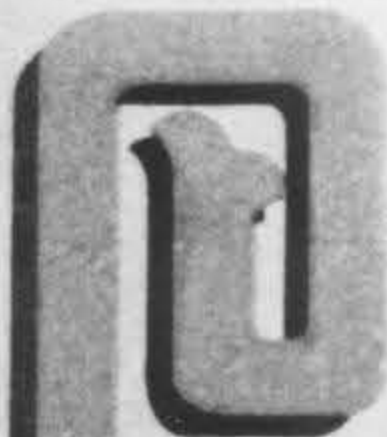
Angkor

and its mysterious ancient temples
inspired this contemporary lamp.

One of many original designs
in the fabulous Marbro
Far East Collection.

Nothing could be finer!

nationally represented



MARBRO
LAMP COMPANY

1625 S. LOS ANGELES ST.
LOS ANGELES 15, CALIF.

HALE INDUSTRIES, INC., division of F. E. Hale Manufacturing Company, Herkimer, New York, introduces its New Concept group of walnut sectional cases by Ken White in a looseleaf insert and a full color brochure.

JG FURNITURE COMPANY, INC., 543 Madison Avenue, New York, has issued a complete price and specification brochure.

ROBERT JOHN COMPANY, 202 South Hutchinson Street, Philadelphia, has published a 24-page brochure illustrating its collection of modular office furniture units. A Formica color card with samples of Formica and lacquer finished wood choices is inserted.

HERMAN MILLER FURNITURE COMPANY, Zeeland, Michigan, newly illustrates in folio the comprehensive Executive Office Group of desks and seating pieces by George Nelson. Also included in these pages is a second group, the Multi-purpose series for lounge, reception, and office use, shown in room setting. The new Modern Management Group of steel office furniture is previewed in another brochure.

RICHARDS MORGENTHAU COMPANY, 225 Fifth Avenue, New York, presents a portfolio of literature on its furniture and decorative accessories collections in conjunction with the expansion and redecoration of the showrooms. Included is a supplement to their lighting fixture catalog, a Glidden stoneware catalog, a brochure on decorative ceramic wall plaques by Ceramic Workshop, Inc., and several fliers on Italian marble and ceramic-topped tables.

JOHN STUART, INC. is the source for the Bernadotte chairs employed in the board room of the Connecticut Mutual Life Insurance Company offices shown on page 141 of our October issue. We regret the omission of proper credit for this installation.



No. 131/131-A Hepplewhite Banquet Table

Finest Reproductions

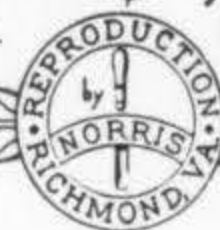
Exquisitely hand-crafted in solid mahogany, walnut, or cherry. Authentic traditional pieces for living — dining — bedrooms. Illustrated catalogue upon request.


Permanent Showrooms: Waters Bldg., Grand Rapids, Mich.

NORRIS
Furniture Corporation

Franklin and 24th Sts.


Richmond 14, Virginia



EVER THE MOST  DISTINGUISHED

De Gaal and Walker, Inc.

405 EAST 62nd STREET
NEW YORK CITY
TEmpleton 8-7575



d f m
member

FRENCH ANTIQUES and REPRODUCTIONS

DEVEREUX
the
FINEST NAME
in
SHUTTERS

Offers
NEW IDEAS
for the
DESIGNER
and
DECORATOR

Always look to Devereux for exciting new styles in both solid and louvered panels. You'll find their design department a great help in creating special designs and finishes for your most particular job.

Write for new brochure.

NEW DECORATOR'S SHOWROOM
107 N. Robertson Blvd.
Los Angeles 48, Calif.

OFFICE and SHOWROOM
1725 Berkeley Street
Santa Monica, Calif.



YOU'VE NEEDED IT—
FOR A LONG TIME!

Almost Invisible Picture Protection
without annoying light reflection

TRU-SITE
Non-Glare Glass

at your
PICTURE FRAMING HOUSE

Also TRU-SITE Desk and Furniture Tops
at your Office Outfitters and Glass Dealers

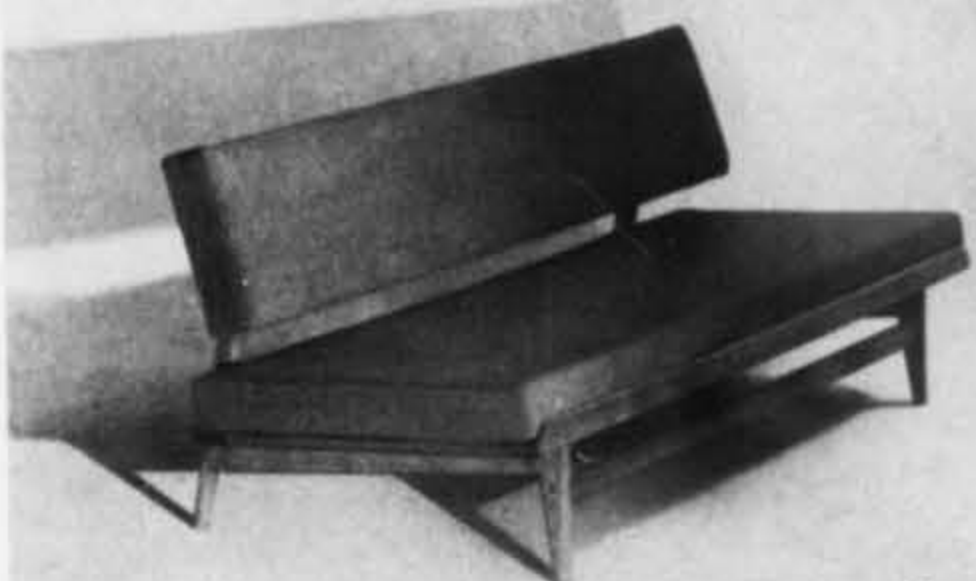
DEARBORN GLASS COMPANY
6600 S. Harlem Avenue, Bedford Park P.O. Argo, Illinois



DAY BED

—A SCANDINAVIAN CLASSIC

A comfortable sofa opens with
the lightest touch to a flat, wide bed.



#45 day bed
designed by Karl Erik-Ekselius

DUX INCORPORATED, 390 NINTH STREET, SAN FRANCISCO 3, CALIFORNIA
NEW YORK • SAN FRANCISCO • MONTREAL • MALMO, SWEDEN

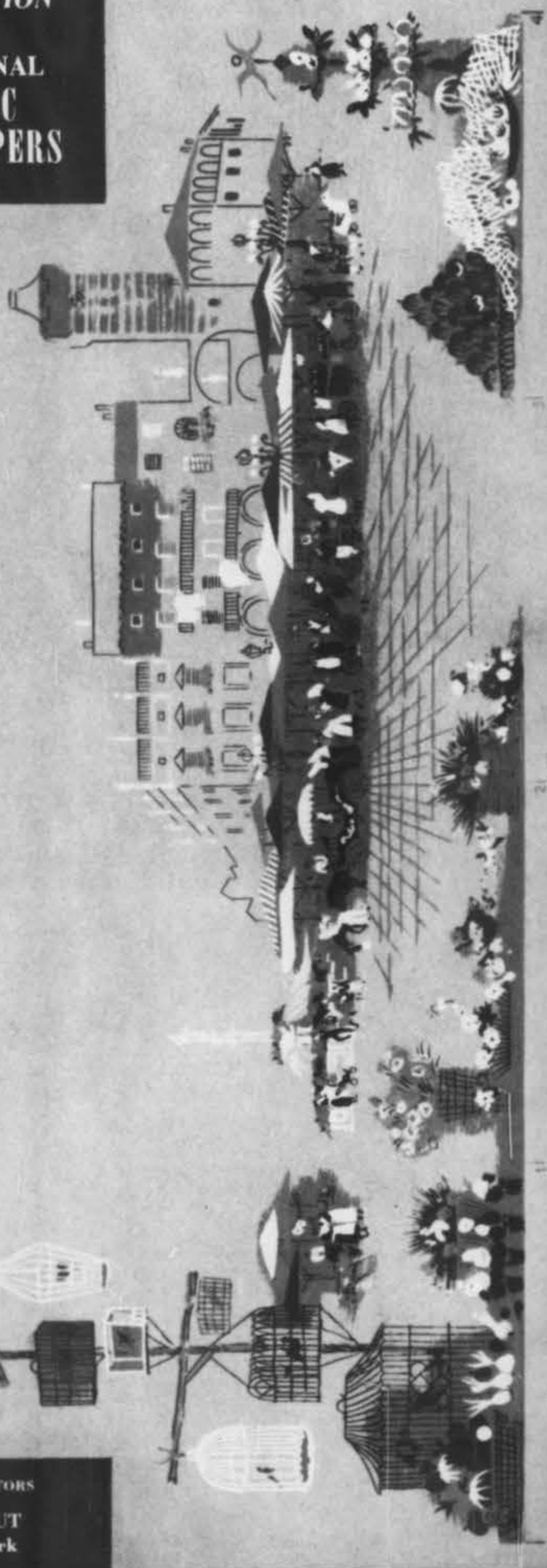


announces an
**IMPORTANT
 NEW
 COLLECTION
 OF
 SECTIONAL
 SCENIC
 WALLPAPERS**

"PIAZZA"

You'll be delighted with the decorative possibilities of this design which is smartly drawn in the contemporary manner and was inspired by the interesting market places on the continent.

Books available JAN. 1



DISTRIBUTORS

THIBAUT
 New York

WARNER
 Chicago

SEABROOK
 Memphis

STOCKWELL
 Los Angeles

**LOS ANGELES / 3262 WILSHIRE BLVD.
 PASADENA / 552 SOUTH LAKE AVE.
 SAN FRANCISCO / 563 SUTTER ST.**

**DECORATOR SHOWROOM
 103 So. Robertson Blvd., Los Angeles**

Lamps and lighting

GENERAL ELECTRIC, Nela Park, Cleveland, Ohio, offers two attractive booklets for lighting showrooms: Merchandising Residential Lighting Fixtures, and How to Display Residential Lighting Fixtures. The first contains tips on lighting needs for various rooms in the home, the second is an idea source of display presentations for showrooms.

KAPPA-LIGHT COMPANY, division of Harry Handler Industries Company, 75 Spring Street, New York, has issued a new list of reduced prices superceding the March 1957 information sheet. It applies to the entire line of Phillipine Kappashell lamp housings.

LIGHTOLIER, INC., Jersey City 5, New Jersey, has issued a dealer display aid book by Eugene Tarnawa Design Associates. The construction of a variety of low cost lamp display units is described in twelve pages, with working drawings, illustrations and verbal explanations. Designed in four-foot wide modules, they are constructed from standard building materials, and building specifications for each display include the sources where the materials may be purchased. The displays are flexible to accommodate changes in store inventories.

LITECRAFT MANUFACTURING CORPORATION, 8 East 36th Street, New York, shows its collection of wall and ceiling lighting fixtures in a handy folder. Both modern and traditional fixtures, for residential or contract installations, are illustrated. Diagrams supply the technical information.

LUMINOUS CEILINGS INC., 2500 West North Avenue, Chicago, has prepared a foldover showing uses of luminous ceilings in residential interiors. Installation and assembly are diagrammed in detail.

New Metal Crafts INC.

SHOWROOM AND FACTORY:
 812 NORTH WELLS STREET • CHICAGO 10, ILL.

... extraordinary
 custom
 or stock designs
 for homes,
 offices
 institutions



50317
 snowflake
 polished brass
 milk white glass



49892
 satin or
 polished brass
 up and down light



50210
 painted shade
 perforated diffuser
 polished brass



PENGUIN custom-built
Refrigerated Furniture



Newest bar sensation in cabinets to fit modern, traditional and contemporary decor. One side contains a specially designed refrigerated unit, the other serves as a liquor and glassware storage compartment.



Illustrated brochure mailed upon request.

Dealer Territories Still Available.

Springer Industries inc.

48-01 28th Ave., L. I. City 3, N. Y.

*Grace
in
Steel*



• **Directoire Lamp**
29" O.H.
Brass Shade
5½" D x 13¼" Dia.

• **French Table**
Choice of Top
28" H. x 22" Dia.

Both highlighted with Brass.

KEEFE ASSOCIATES

509 MADISON AVE. • NEW YORK 22 • PL 5-1668

Brochure on request

Sculptured Beauty By:

HANS WEGNER

**MADE
in
DENMARK**



Oak Side Chair #24 \$54.00

ZACHO SCANDINAVIAN IMPORTS

3157 Wilshire Blvd.

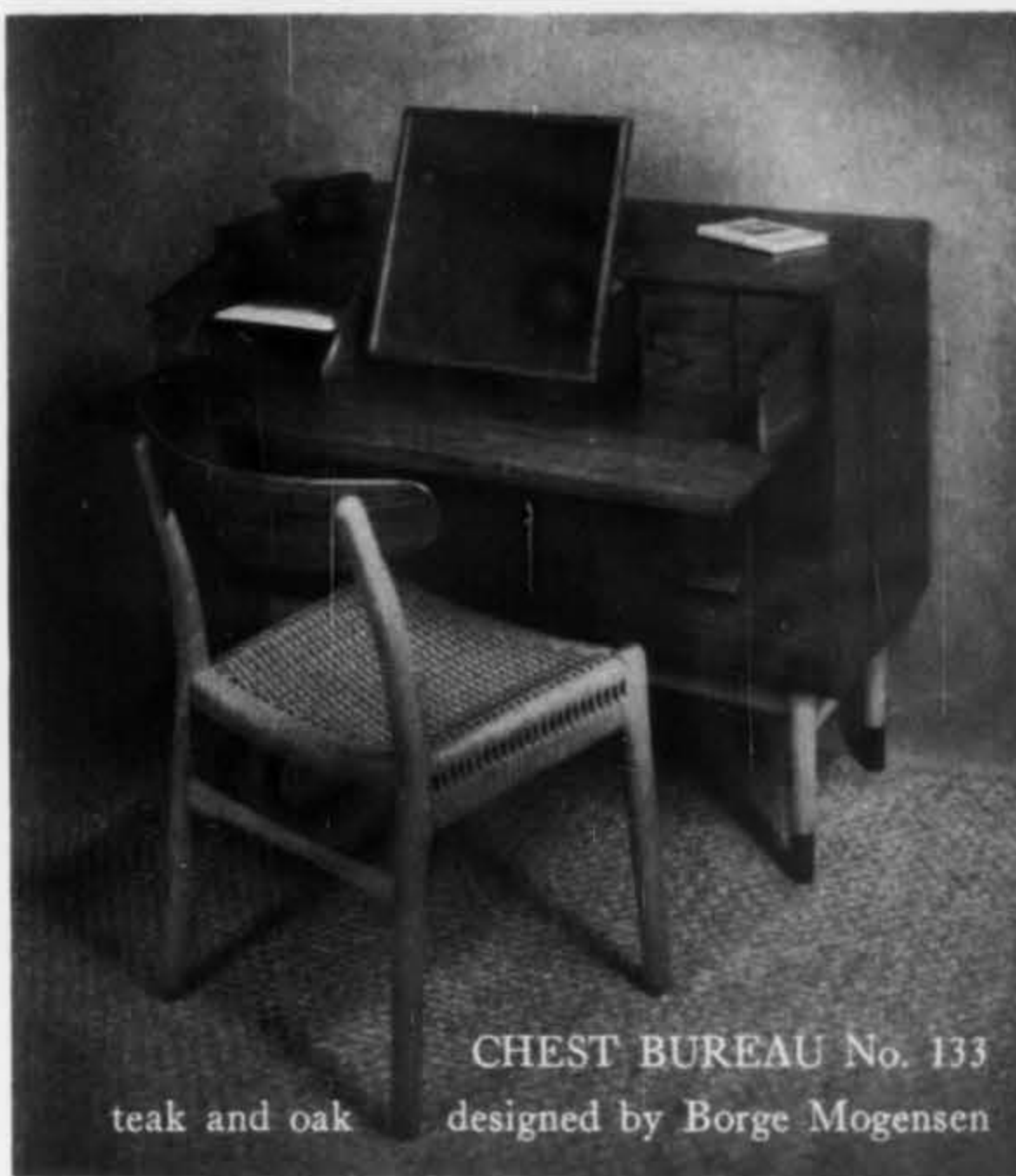
Los Angeles 5, Calif.

Showrooms:

New York: 227 E. 56th St.

Chicago: 105 E. Ohio

Atlanta: 60 Ponce De Leon Ave. N.E. San Francisco: 478 Jackson St.



CHEST BUREAU No. 133

teak and oak designed by Borge Mogensen

478 JACKSON AT JACKSON SQUARE SAN FRANCISCO 11



PACIFIC OVERSEAS INC.

INTERIORS' IMPORT COMPANY, INC.



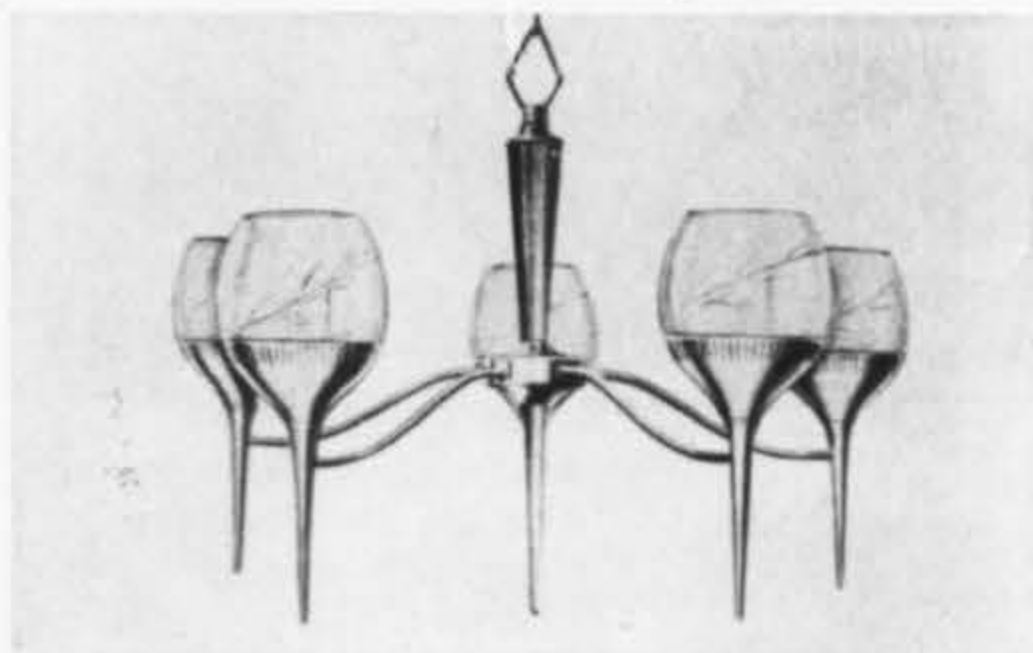
ONE OF A PAIR OF INTAGLIO WALL PLACQUES IN THE ROMANTIC STYLE OF THE EARLY 19TH CENTURY. ORIGINAL SCULPTURE BY JAMES HOGG. COMPOSITION, BLACK AND WHITE. DIMENSIONS 11" X 34 1/2". STYLE NO. L-359



NEW YORK • 783 THIRD AVENUE • A. MARANGONI, PRES.
 CHICAGO • MERCHANDISE MART, SPACE 6-170
 OUTSIDE U.S. INQUIRE:
 PIAZZA GOLDONI NO. 1 FLORENCE, ITALY

MARSHALL STUDIOS, INC., Veedersburg, Indiana, displays its current selection of stoneware lamps and accessories in Catalog No. 8. Information on the manufacture and designing of the ware; a key to the possible combinations of glaze, color, design, and shade; and prices are provided in the indexed brochure.

MOE LIGHT DIVISION, Thomas Industries Inc., 410 South Third Street, Louisville, Kentucky, offers a five-unit chandelier in the traditional design pictured below and appropriately named Brandy Snifter. The fixture, which combines frosted glass chimneys with polished brass arms,



is joined to a linked chain by a natural wood finial. The chandelier has a 24-inch spread and drops 36 inches. It retails for approximately \$50. Co-ordinated one-chimney ceiling and wall lights are also offered.

NESSEN STUDIO, INC., 5 University Place, New York, has issued a mailing piece on its solid brass swing-arm lamp series. Information on choice of shade, socket, and finish are included.

WHAT CLEOPATRA
 DIDN'T HAVE . . .



Floating along the Nile on the royal barge was crude pleasure beside the buoyant comforts of the Imperial chaise. Soothsayers today advise Imperial custom upholstery, pillows plumped to regal heights, for being lapped in absolute luxury.

INTEGRATED WORKROOMS FOR YOUR MAJOR ASSIGNMENTS

IMPERIAL *Craftsmen* INC

319 EAST 53RD STREET • NEW YORK 22 • PLAZA 3-4993



Precise Replica of one of a pair of British Regency patented Oil Lampados in the private collection of Mr. Theophile A. Stiffel. c. 1810. About 85 dollars. The Stiffel Company, Chicago 10.

From the **STIFFEL** Collection

PaceMaker MODERN

Arm Chair No. 590
Side Chair to match No. 591

AMERICAN CHAIR COMPANY
SHEBOYGAN WISCONSIN
FURNITURE FOR CONTRACT OR HOME USE
Write for catalog

permanent displays: CHICAGO—Space 1650, Merchandise Mart
NEW YORK—Decorative Arts Center, 305 East 63rd St. (9th Floor)
MIAMI—3900 Biscayne Boulevard BOSTON—92 Newbury Street
SAN FRANCISCO — #558 Western Mdse. Mart, 1355 Market St.

LAMPS
ACCESSORIES

ceramics

DINNERWARE
SCULPTURE
WALL TILES
TILE TABLES
MURALS

design-technics

CHICAGO: 638 MERCH. MART 4 EAST 52 STREET, NEW YORK

by *CECIL BEATON*

the pippin papers
HANDPRINTED WALLPAPERS
515 madison ave., new york 22
plaza 1-2536

Lamp and Accessories Center of the World



JANUARY 19th to 24th

All that's new and desirable from the four corners of the earth in lamps and shades, pictures, mirrors, wall decors, screens, occasional and folding tables and chairs, magazine racks, waste baskets, clocks, home bars and serving carts. You'll find more complete coverage in these categories than *anywhere* else. 477 exhibits—thousands upon thousands of saleable items which cover the market range.

Be sure to visit the **HI-LITE ROOM** at the New Yorker... where each exhibitor's newest item will be on display.

Directed by
GEORGE F. LITTLE MANAGEMENT
220 FIFTH AVENUE, NEW YORK 1, N. Y.

NEW YORK LAMP & HOME FURNISHING ACCESSORIES SHOWS

Hotel New Yorker and
Trade Show Building

RUBY-PHILITE CORPORATION, 32-02 Queens Boulevard, Long Island City, New York, has released an architect's specification sheet for its line of rapid-start Philite troffers.

SYLVANIA ELECTRIC PRODUCTS INC., 60 Boston Street, Salem, Massachusetts, has a brochure on its directional reflector fluorescent lamps. The mechanics of the self-contained reflector-lamp unit and its usefulness in areas subject to high dust content are explained.

TERRY DESIGNS, 340 East 34th Street, New York, has designed and marketed a group of opaque ceramic hanging lamp shades. Six basic shades and 10 sizes are offered in solids, stripes, and overall patterns, as well as custom designs. Each unit is supplied with six feet of heavy wire and a porcelain socket. Sample retail prices for stock items range from \$10 each for slim 2½-inch cluster lights to \$35 for the 15½-inch shade. The Terry designs are also available through Koch and Lowy Manufacturing Company, 201 East 34th Street, New York.

THOMAS INDUSTRIES, INC., Moe Light Division, 410 South Third Street, Louisville, Kentucky, has published a 55-page catalog with full-color illustrations of room settings and suggested solutions for a variety of residential and contract lighting problems. An illustrated index provides a simplified reference guide. A commercial lighting catalog called "Inspiration Lighting", containing sketches of suggested installations and technical design data, is also offered to the trade.

KURT VERSEN COMPANY, Englewood, New Jersey, offers an illustrated, indexed catalog of the firm's contract lighting fixtures. Data on installation, construction, and lighting factors, as well as a current price list, are also included.

EXACT REPLICAS FROM OUR ANTIQUE COLLECTION IN BEAUTIFUL WOODS

- #365 French Walnut Armchair
- #360 Fluted Fruitwood Column Table, marble or wood top
- #351 Directoire Toile and Brass Lamp... black or colors



appointments by

Doris **D**essauer INC.

228 East 51st Street, New York 22, N. Y. PLaza 5-5861

Lazyback

Pillows are so important!



"Every decor needs accents. Try using superlative Lazyback decorative pillows and floor cushions. The new collection includes brilliant Indian and Siamese silks, new shapes and new sizes . . . all available for immediate delivery from our showrooms. Nettle Creek Industries, Richmond, Indiana. SHOWROOMS: 261 Fifth Ave., New York; 1359 Merchandise Mart, Chicago; 151 N.E. 40th St., Miami; 1240 Huron Rd., Cleveland; 1544 Slocum, Dallas; 109 So. Robertson, Los Angeles; 451 Jackson, San Francisco.

Real Foliage, Butterflies and Sea Fauna preserved in Clear Micora, creating unusual arrangements in three dimensions. (Not a laminate)



- FRAMED PANELS
- LAMPS
- MIRRORS
- ACCESSORIES
- SCREENS

Write for catalogue

Goodman-Dean-Scott / MICORA PRODUCTS
7051 N. Ravenswood Ave., Chicago 26, Ill.

groff
designs & mfg. COMPANY

Fabrics
Furniture
Lamps

819 Flagler ave • • • Jacksonville, Florida

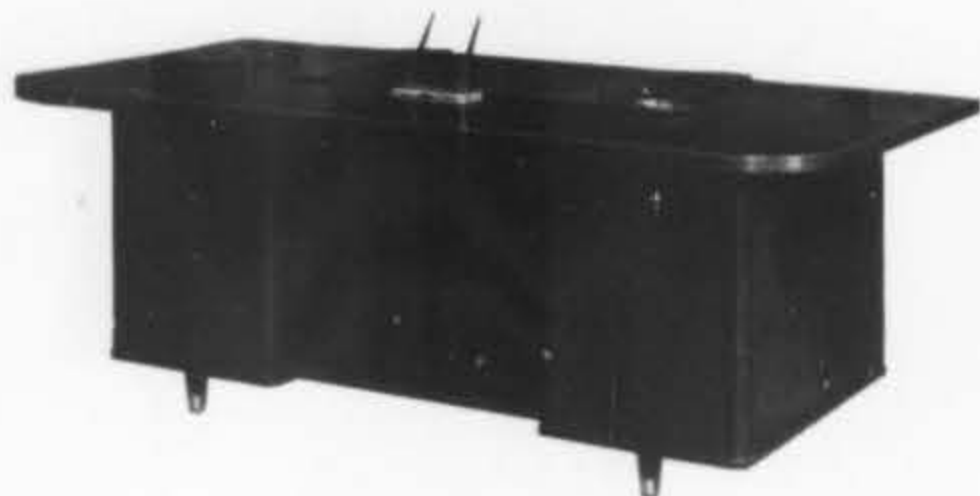
TO FLY TO YOUR OFFICE TO CONSULT WITH YOU ON YOUR FABRIC NEEDS AND PROBLEMS, SHE IS BACKED BY THE SKILL OF LARSEN DESIGN, TECHNIC AND PRODUCTION.

KAY RUSSELL, FABRIC WEAVER, DESIGNER, AND PUBLICIST, IS AVAILABLE

JACK LENOR LARSEN
INCORPORATED
16 E 55 NYC PL 8-2209

NEW YORK NY NOV 1 1957
HAVE NEW TEXTILES WILL FLY.
KAY RUSSELL
ASSISTANT TO JACK LARSEN
CC TO ALL ARCHITECTS
DESIGNERS MANUFACTURERS

Choose JACKSON DESKS



for **extra utility**

A comfortable, easy-to-work-at desk helps to lessen the pressures of daily demands of the modern commercial world. Each Jackson Desk is designed to make daily routine easier, simpler and more efficient. The beauty and styling give a lift to spirits, add a note of cheer to the humdrum working day.

★ 5-PLY ARM SLIDES



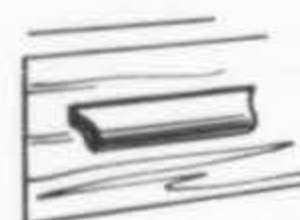
Heavy, 5-ply arm slides furnish extra working area, make for greater convenience and efficiency. The smooth finger-grip offset makes movement of the slide sure and simple.

★ PLENTY OF KNEE SPACE

The design of Jackson Desks affords maximum leg room with no sacrifice in center drawer space . . . assures working comfort for the user. No need to push chair back for access to pen and pencil tray.



★ SPECIALLY DESIGNED DRAWER PULLS



The eye-appealing brushed brass drawer pulls are specially designed for easy gripping . . . no problem for large hands, stubby fingers . . . smooth drawer operation . . . and to harmonize with the sleek graceful beauty of all Jackson Desks.

★ DUSTPROOF UNDERCONSTRUCTION

Heavy panel, dustproof underconstruction affords extra protection for papers and records . . . makes for neat, clean and orderly storage of desk contents.



Write for your Jackson Desk Catalog.

JASPER
OFFICE FURNITURE CO.
Jasper, Indiana

Metals

ALUMINUM COMPANY OF AMERICA, Room 799, 1501 Alcoa Building, Pittsburg, has made available a "Bibliography of Information about Aluminum for the Designer", listing Alcoa literature and motion pictures. The booklet includes forms for ordering any of this material. The Motion Picture Division offers on loan an 18-minute sound motion picture in color, called "Man on a Skyhook." The film portrays present and projected uses of light metals for industry in an imaginative and experimental film.

THE HARRINGTON & KING PERFORATING COMPANY INC., 5665 Fillmore Street, Chicago, has a 6-page brochure on their industrial and decorative perforated metal sheets. All patterns are illustrated in actual size, and information is given on sheet sizes, type and gauge of metal, and percentage of open area. The sheeting is suggested for use in lighting, metal furniture, and room dividers, as well as many other items.

RANDOLPH-PAGE, INC., 175 Fifth Avenue, New York, has marketed Rap's Aluminum Cleaner, a chemical solution containing finely ground aluminum particles. The product, which is said to remove streaks and spots from aluminum and stainless steel while leaving a protective coating, is supplied in pint, quart, and gallon sizes to retail up to approximately \$5 in the largest container.

Pillows and cushions

NETTLE CREEK INDUSTRIES, Richmond, Indiana, has made up a swatch book containing fabric and color samples of eight decorative pillow coverings offered for its Lazy Back collection of sofa and floor cushions. The booklet is offered to the trade for \$2.

Scenic seating . . .



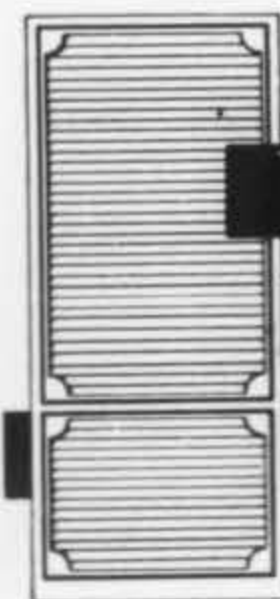
. . . decorative foam rubber
and wood bench
designed by Robert Balonick

MARDEN

MFG., INC., 1015 N. Halsted Street, Chicago-22, Illinois

Showrooms: Chicago, The Exhibitors Building, 325 N. Wells; Houston, Showroom Associates, 218 Hathaway St.; Los Angeles, Leonard Dotson, 114 N. Robertson Blvd.

Write for Catalog



QUALITY

HOUSE

SHUTTERS

MANY DIFFERENT WOODS: pine, birch, mahogany, oak, walnut, etc.

MANY DIFFERENT STYLES, your design or ours.

MOVABLE & STATIONARY LOUVERS. We paint and install, if desired.

SCREENS: Shoji and all other kinds.

Write for brochure and price list.

U. S. SHUTTERS

420 W. 45th St., N. Y. 36
COLUMBUS 5-1865



HI·FI

in high style

Designs by Gordon Obrig, F.I.D.I. and S. Alexander Gelburd

An exclusive selection of traditional and modern furniture, designed and acoustically engineered for high fidelity and television.

These incomparable custom-crafted units are completely equipped with the Hi-Fi components of your choice.

For those special problems or needs, our Custom Department is at your service, always reflecting your good judgment and taste.

the one-stop decorator showroom . . . from electronic components to cabinetry

F

urniture

SCOTT-MARTIN, INC.

designed and engineered for sight and sound

17 East 53rd Street New York 22, N. Y. Plaza 8-1305

accessories for bath and closet

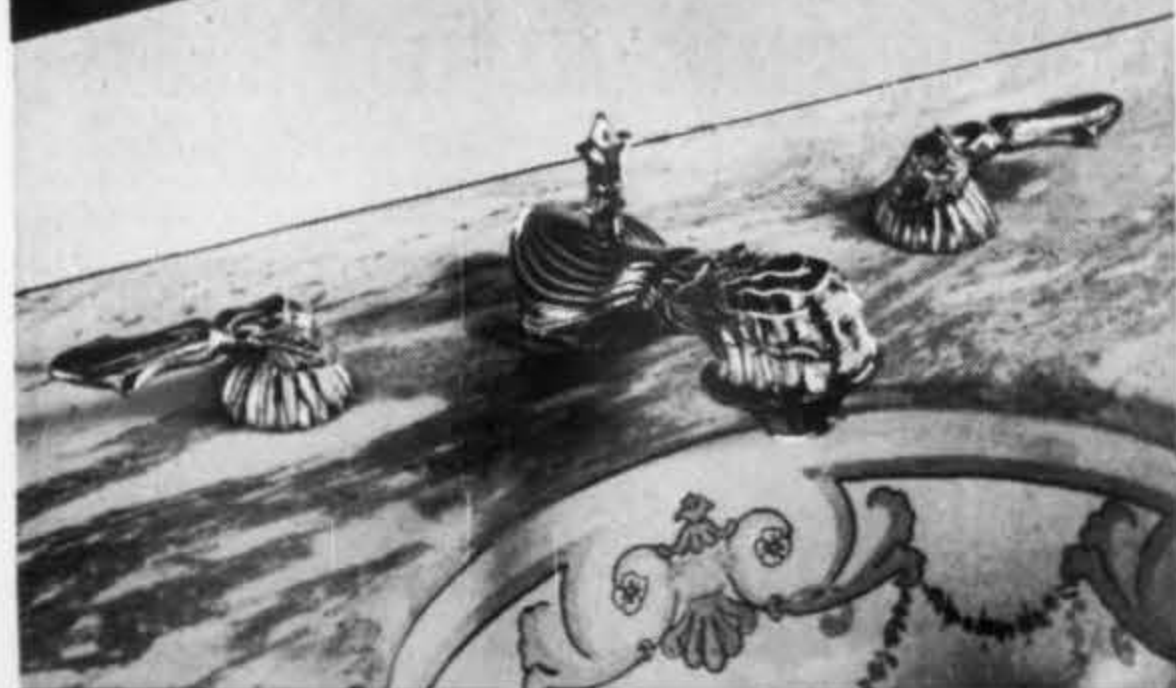
goldplated faucet sets...

hand-decorated basins...

towel bars...

custom appointments

write for brochure



MARION WIEDER

120 E. 57th Street • New York 22 • PL 5-6898

Dallas: Doak Stowe • 620 Decorative Center

Los Angeles: Jane Ellis • 714 N. La Cienega Blvd.

announcing

OUR NEW LINE OF
UPHOLSTERED UNITS
DESIGNED BY ARNE VODDER



GEORGE TANIER INC.

521 MADISON AVE. (BETWEEN 53RD AND 54TH ST.), NEW YORK 32
GEORGE TANIER CO. (CANADA) 1638 SHERBROOKE ST. W., MONTREAL

"GOOSE GIRL"

By C. S. Paolo—42" high—
piped for fountain. You will
have to travel the Globe to
find a better collection of Lead
Statues, Fountains, indoor &
outdoor furniture—now on
display in one of the
country's largest
showrooms.

Ask your dealer,
decorator,
or write direct

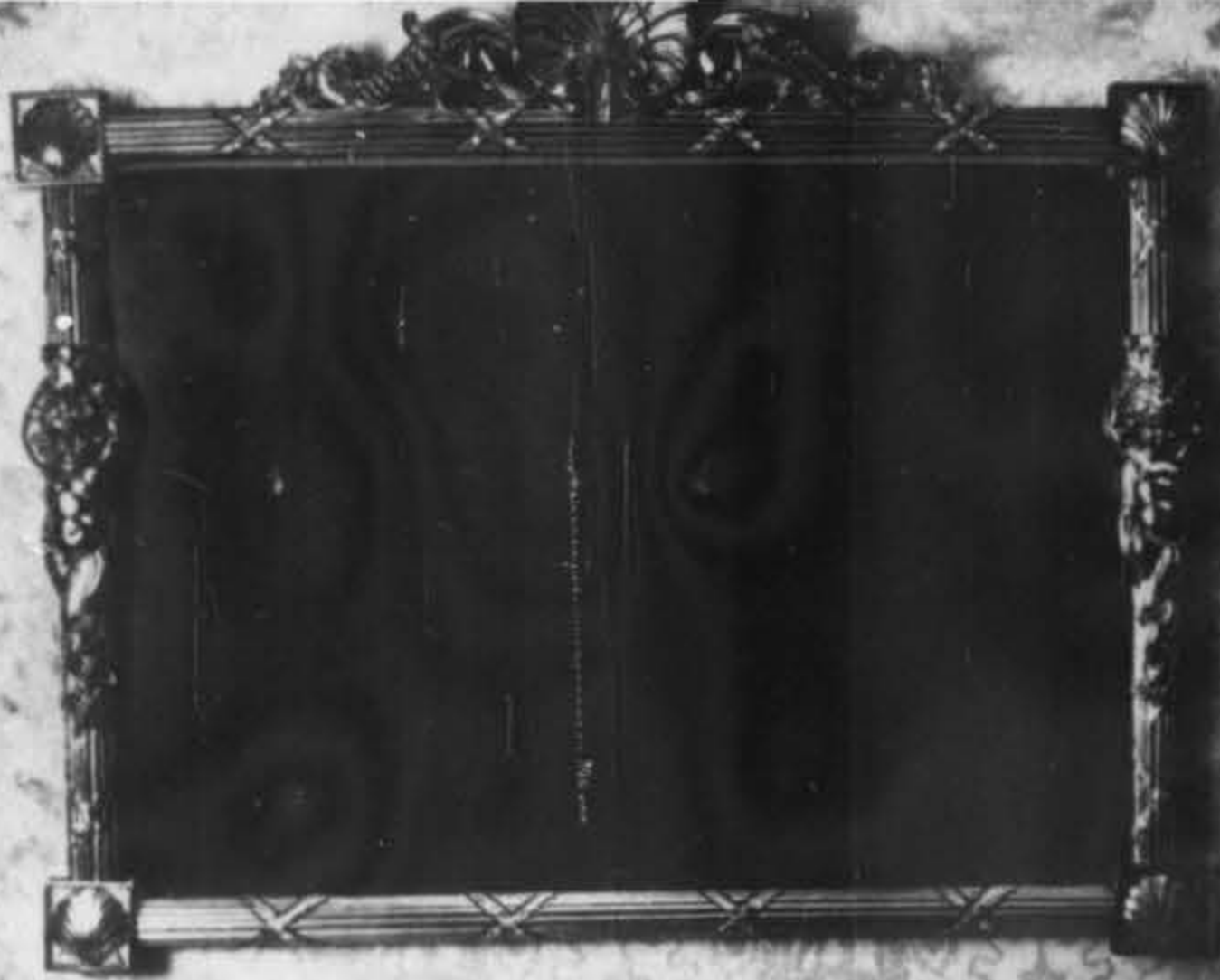
Catalogue X
on request



The Florentine

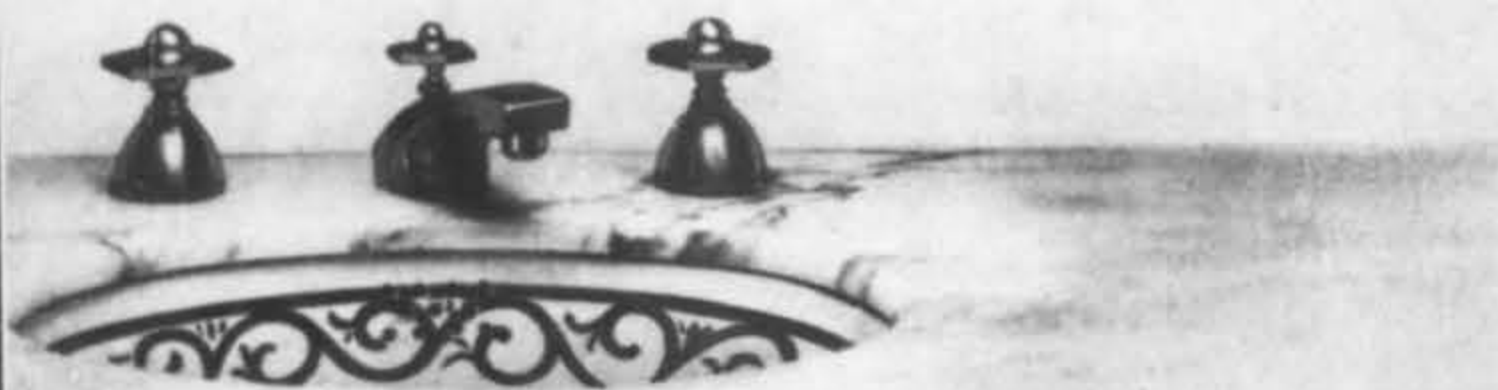
CRAFTSMEN, INC.

479 FIRST AVE. (cor. 28th St.) New York 16
Phone LExington 2-3926



#912 Ribbon and Reed Basin Set.*
Greek Key design basin.
Ribbon and Reed Medicine Cabinet.*

PRESENTING THREE NEW DESIGNS FROM
THE SHERLE • WAGNER COLLECTION
OF ORIGINAL BATHROOM ACCESSORIES



#911 Hexagon Basin Set.
Scroll design basin.



#910 Melon Basin Set.
Fleur de Lis design basin.

All basin sets available in matching tub sets.
*Basin Set and Medicine Cabinet patent pending.

SHERLE • WAGNER

123 East 57th Street, New York 22, Plaza 8-3300

West Coast Representatives: KNEEDLER-FAUCHERE

451 Jackson Sq., San Francisco • 144 Robertson Blvd., Los Angeles

Paints and finishes

BREINIG BROTHERS, INC., 95 Harrison Street, Hoboken, New Jersey, offers two brochures on Décor-X, a paint said to be germ-proof. They include the results of research testing bacterial characteristics and swatches of 15 basic colors.

FINE FINISHES FOR LIVING ROOMS is the third in a series of full-color folders from the Western Pine Association, Yeon Building, Portland, Oregon. Like the pamphlets on family rooms and kitchens, it contains recipes for finishing Western Pine woodwork and panelling in a variety of tones.

GUIDE TO BETTER PAINT SPECIFICATIONS is a contribution from the Martin-Senour Paint Company, 2500 South Senour Avenue, Chicago, Illinois. The booklet includes a specification chart listing types of surface, construction and appropriate finishes for each, and information on surface preparation and paint application. Data is also supplied on painting contracts, insurance, and materials. Fifty-two of Martin-Senour's products are listed, with descriptions of their uses, characteristics, and coverage.

LUMINAL PAINTS DIVISION, National Chemical & Manufacturing Company, 3617 South May Street, Chicago 9, has issued a 4-page specification folder on painting acoustical surfaces, including ceiling tile, acoustical plaster and aggregate block.

THE O'BRIEN CORPORATION, manufacturers of paints and enamels, South Bend 21, Indiana, has published a 50-page booklet entitled "Color Symphony for School Interiors", providing two complete color schemes for each of 25 different areas of a typical school. The booklet, containing paint chips, is offered at a charge of \$1. O'Brien also offers a "Decorators and Architects Color Manual" of 120 colors for \$1.75, a deluxe album of over 400 colors for \$5, and a color swatch book with detachable samples for \$8.

marble mosaics leonetti lorenza...

ageless beauty for residential, commercial,
institutional exteriors and interiors

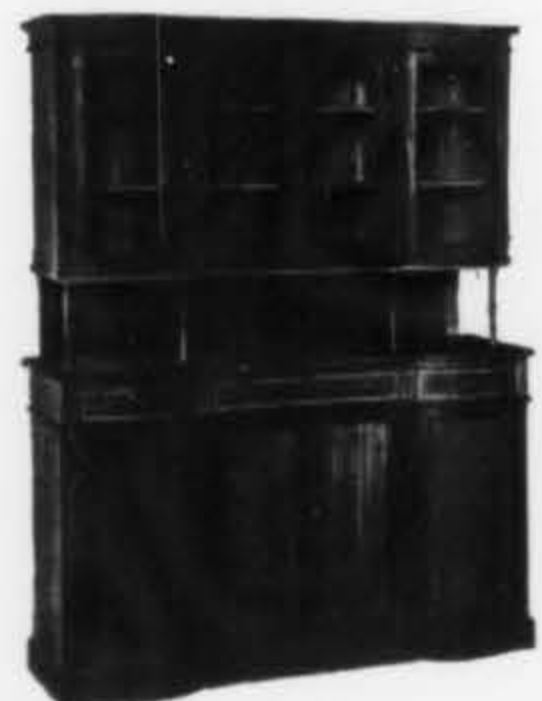
MARBLE INTERNATIONALE, LTD., Importers

Architects Bldg., 101 Park Ave., New York 17, MU 3-6896

BREAKFRONT HUTCH

Elegantly detailed
in choice of wood
or finish

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 3-6513

Prefabricated doors, windows, partitions

ARCADIA METAL PRODUCTS, 801 South Acadia Avenue, Fullerton, California, offers a 16-page architect's catalog detailing its aluminum and steel sliding doors. Close-up details of engineering features, hardware design, and head, sill, and jamb sections are included.

COOKSON COMPANY, 1525 Cortland Avenue, San Francisco, has issued a four-page bulletin concerning Cookson Extruded Aluminum Counter Doors. Sectional drawings, photographs, and text illustrate the workings of the aluminum curtains and the bar locking assembly.

GRANT PULLEY AND HARDWARE CORPORATION, 31-85 White-stone Parkway, Flushing, New York, provides a descriptive pamphlet on the specifications of the Grant Folding Door.

E. F. HAUSERMAN COMPANY, 6800 Grant Avenue, Cleveland 5, Ohio, has a full-color six-fold brochure describing the features of Hauserman Divider Walls. Step-by-step instal-lation photos and specifications are given. Color swatches show a few of the possible 24 gate, panel, and post color combinations to be made from their stock colors, green, grey, tan, and coral.

PORT-A-WALL FOR THE OFFICE OF TOMORROW is a specifica-tions pamphlet cataloging the office partitions manufac-tured by Hemisphere Steel Products Corporation, 263 Kent Avenue, Brooklyn, New York. Five standard stock heights are described.

ROLSCREEN COMPANY, Pella, Iowa, offers a folder showing actual installations of various styles of its wood multi-purpose, factory-assembled windows, with explanatory text on various type units—stationary, ventilating, screen-equipped, and storm-window styles. Durability features are listed and diagrams show sizes.

Renée Steiner
FABRICS

Presents an entirely new, exclusive selection of hand printed fabrics, on fiberglass and linen specially suited for contract work, homes, offices, hotels and institutions.

509 Madison Avenue • New York 22, N. Y.
PL 5-3422

Drama in Lighting

Nalite STANDARD LIGHTING CO.
309 East 47th Street • New York 17 • PLaza 5-2502

No. NS385—White Silverized Venetian Glass with walnut cap, yellow and blue decoration. Glass is 21 inches high.



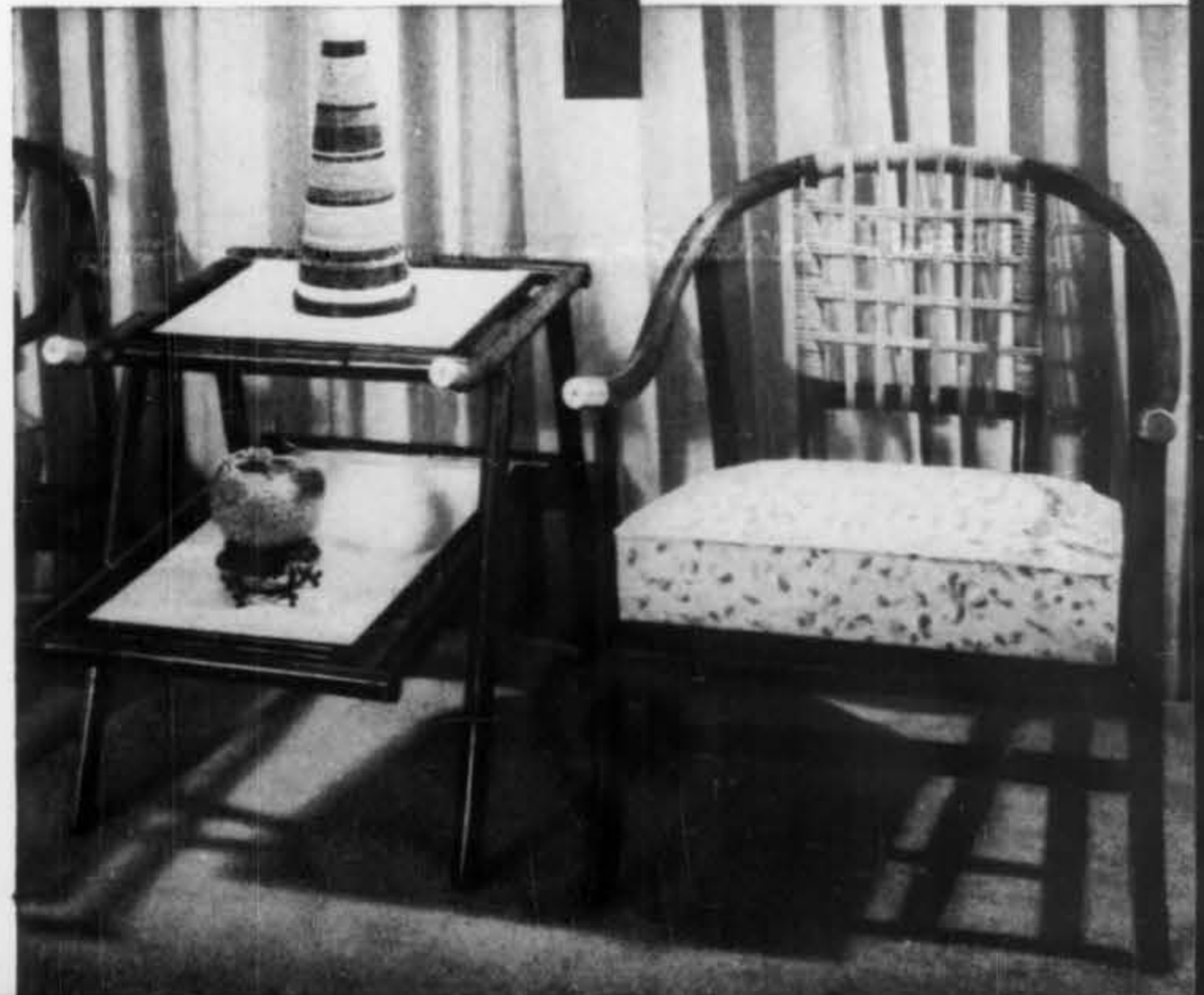
armand m. morell
Decorators Mart
425 EAST 53rd STREET, NEW YORK 22
PLaza 1-4980

Distinguished Furniture and Accessories

... from the
Connoisseur's Collection
of Mastercraft
of Grand Rapids.

Presenting
HAGEN AND STRANDGAARD
•
MASTERCRAFT
OF GRAND RAPIDS
•
MOLLA
•
SEVEN MOON STUDIOS
•
WHITECRAFT RATTAN
OF MIAMI

... from Whitecraft
Rattan of Miami



Comet's TRAC-O-LITE®

SOLVES...Furniture

Arrangement

AND

Lighting

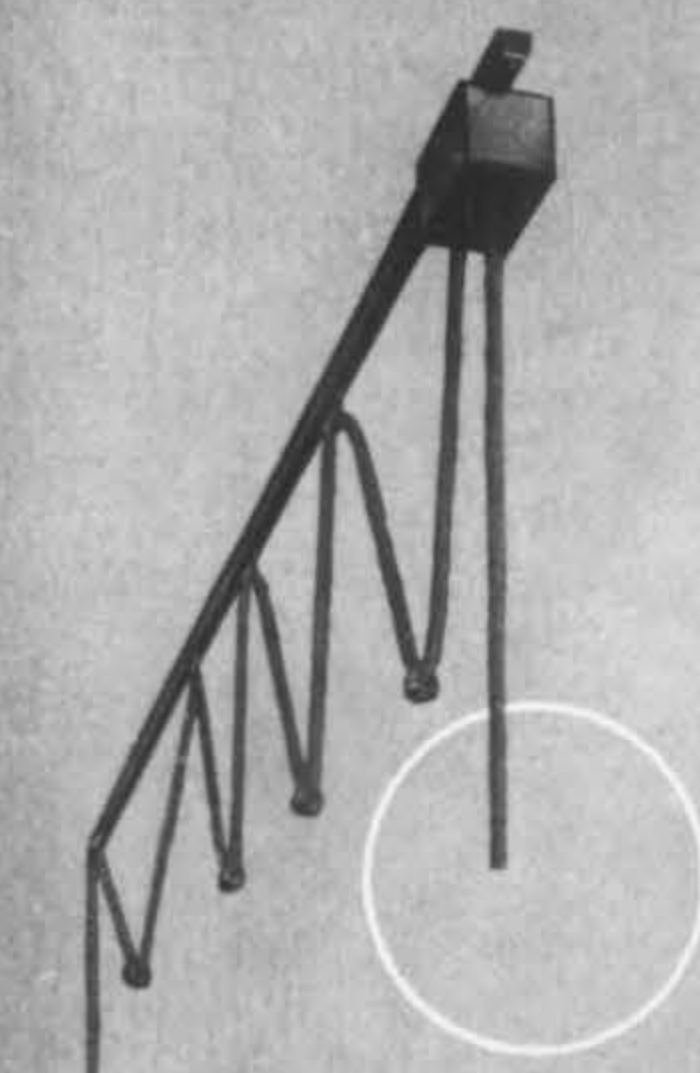
Problems

Use this easy way to provide light when and where it's needed. Now you may use any pull down fixture with TRAC-O-LITE.

You are not restricted in style or size. Select the fixture of your choice and it is simply attached.

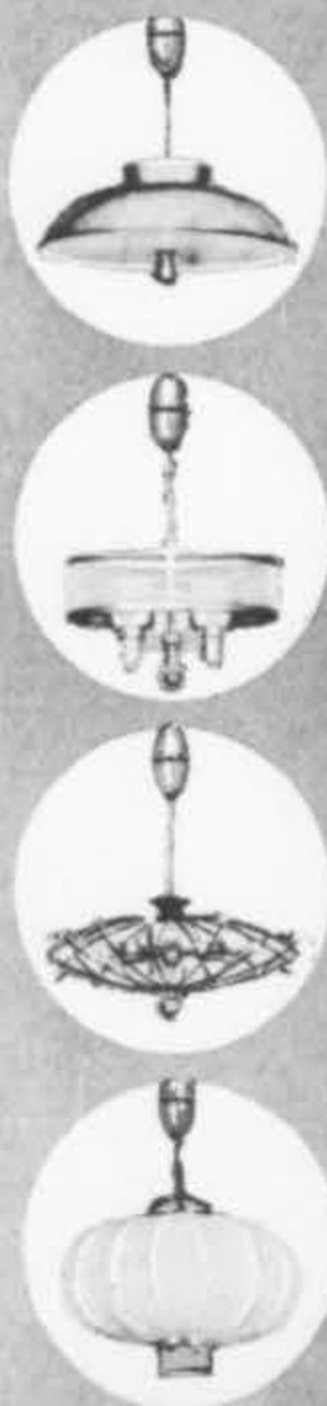


AVAILABLE IN CEILING OR WALL-MOUNTED MODELS



Complete, TRAC-O-LITE is ready for mounting, easily installed. See your lighting distributor today—write for brochure to COMET LAMP COMPANY

7 East 35th Street
New York 16, N. Y.



Stock drawers and other stock storage elements

PANELYTE DIVISION, St. Regis Paper Company, 150 East 42nd Street, New York, has marketed a one-piece seamless molded drawer of styrene, not a melamine laminate as incorrectly reported on page 208 of the October *Interiors*.

RED TIGER PRODUCTS, which include a wide variety of equipment for the maintenance, storage, and handling of materials in shops, offices, warehouses, institutions, and garages, are shown in their catalog, 1200-R, which is available free of charge from Red Tiger Products, Inc., 20 North Wacker Drive, Chicago 6. Items shown include steel shelving and bins, lockers and many types and sizes of steel cabinets, small parts drawers, boxes, work benches, steel desks, aluminum ladders, chairs, electric ovens, and spotwelders.

Window furnishings

EXCITING IDEAS FOR WINDOW DECORATION, released by H. L. Judd Division, The Stanley Works, Wallingford, Connecticut, is a 33-page booklet describing, through text and color illustrations, a variety of possibilities in window treatments. The booklet serves also to catalog Judd's line of drapery hardware.

PAUL HEINLEY MOVABLE SHUTTERS, 2211 Michigan Avenue, Santa Monica, California, has manufactured a low price indoor movable shutter panel constructed of California woods. The Malibu shutter is produced in 12 standard sizes made oversized one inch in width and three inches in height to allow trimming for exact fit. The panels are priced, including prepaid shipping charges, from approximately \$1.39 for the smallest size, 7 by 20 inches, to \$2.79 for the maximum size, 9 by 32 inches.

COLOR RICHES

top colorfastness...color beauty...
color uniformity...color versatility

UNLIMITED for fabric, apparel,
home furnishings, everything

COURTAULDS'

COLORAY®



solution-dyed rayon fiber CAPTIVE COLOR
... "CAN'T ESCAPE!"

COURTAULDS (Alabama) Inc., 600 Fifth Ave., N. Y. 20



SAN FRANCISCO
463 Jackson Square

OAKLAND
584 Grand Avenue

SEATTLE
1705 Olive Way

Featuring a complete
selection of imaginative
wallpapers and specialty
wallcoverings.

wallpapers inc.
THE STUDIO OF WALL FASHIONS

MEMO

DESIGNERS

JOANNA WESTERN MILLS COMPANY, 22nd and Jefferson Streets, Chicago, has introduced Strathmore, a tone-on-tone striped window shade of vinyl-coated cotton, said to be flame-proof. Offered in white or ivory and in widths up to 54 inches, a shade mounted on a roller six feet long and three feet wide retails around \$2.60. In New York Strathmore is represented by Window Modes Inc., 196 East 75th Street, New York.

U. S. SHUTTERS, INC., 420 West 45th Street, New York, offers a screen rental service to the trade. Louvered, shoji, fretwork, and panel screens are offered in a variety of heights and widths; special orders are also handled on a rental basis. The charge is approximately 10 per cent of the retail sale price of the screen for a 48-hour period. Higher percentages are charged for longer periods.

Wood and plywood

CALIFORNIA REDWOOD ASSOCIATION, 576 Sacramento Street, San Francisco, has issued three revised information bulletins for the Data Book. They include "Garden Redwood," illustrating a variety of patios; "Redwood Goes to School," an architectural year book of school designs using redwood; and two looseleaf inserts, "Redwood Fences" and "Redwood Cooling Tower Maintenance."

DOUGLAS FIR PLYWOOD ASSOCIATION, Tacoma, Washington, has issued a 34-page construction guide, containing basic information on types, grades, and applications of fir plywood. Recommendations and excerpts on the "minimum property requirements" of the F.H.A. are included.

FINE HARDWOODS ASSOCIATION, 666 North Lake Shore Drive, Chicago, brings together modern and traditional, commercial and residential interiors in a folder illustrating the many applications of hardwood for wall paneling and furniture.

Elegant Italian Serving Cart

Use it two ways — for serving or open as a table for informal dining. In mahogany with glass or in walnut. \$200.00.

Montici Marble
Decorative Accessories
Occasional Furniture

DINSMORE
ASSOCIATES, INC.

40 EAST 51st STREET, NEW YORK, N.Y. • Plaza 5-8826





HANDMADE
SHUTTERS AT LOW,
PRODUCTION COST

WRITE FOR CATALOG AND COSTS

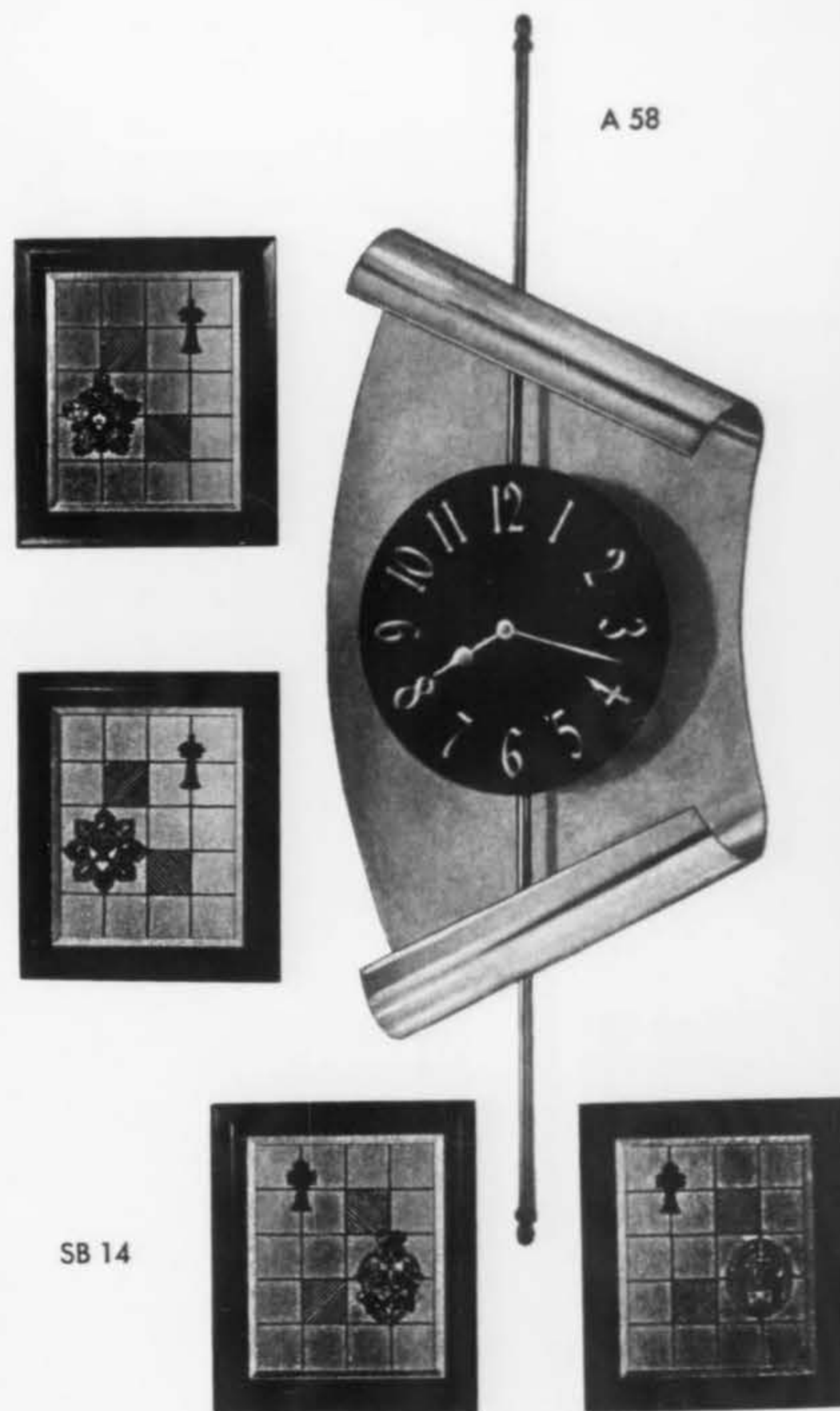
Pinecrest INC. | 400 FIRST AVE. NO.
MINNEAPOLIS, MINN.

TRADITIONAL AND
VERTICAL SHUTTERS

NOVEMBER 1957

175

America's most original decorative wall accessories



Two interesting items from the wide selection of custom-made TRADITIONAL, CONTEMPORARY and CLASSIC wall accessories in our fascinating new line. See for yourself at our showrooms, soon . . . or write for catalogue D.



walldécor

Accessories for Interiors Co.

110 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.

MEMO

To: INTERIOR DESIGNERS

Re: A House by
A LAKE

Specification:

WALLCOVERINGS by
Louis W. Bowen

- Burlaps
- Grass Cloths
- Laminated Silks
- Laminated Cork
- Wood Veneers
- Bamboo
- Tweed Textures
- Vinyls
- Scenics
- Hand Painted Murals
- Soil Resistant
- Hand Screened Designs

All in stock for immediate shipment

Louis W. Bowen, Inc.

Fine Wallcoverings

509 Madison Ave., New York 22, N.Y.

Chicago • Boston • San Francisco • Los Angeles • Philadelphia

Miami • Dallas

FOREST FIBER PRODUCTS, Forest Grove, Oregon, has announced the fabrication of Sandalwood, a neutral-colored hardboard suitable for furniture, wall and ceiling application. Reportedly weather and abrasive resistant, a temper-treating process bakes in the color and pre-finishes the surface; Sandalwood can also be painted. Solid panels of this long fiber Douglas fir hardboard are available in three thicknesses up to ¼ inch, and six sizes ranging from 4-by-4 feet to 4-by-16 feet; punched hardboard with standard-sized holes is also offered.

MAHOGANY ASSOCIATION, INC., 666 Lake Shore Drive, Chicago, has a small but informative 31-page booklet, Figure Types in Mahogany, which shows how figured mahogany veneers are made, and illustrates with 40 plates the various veneer patterns available. Veneer matching for design effect is explained in brief, as are the new abuse-resistant mahogany finishes. The booklet is available from the Association for \$1.

PLYCRAFT, INC., Lawrence, Massachusetts, has developed a new type of plywood which can be molded in non-uniform tapered sections of all types of wood. The molding method used is said to provide maximum strength, sandwiching thicker wood plies only at points of stress while conserving materials where the strain is reduced.

PLYWALL PRODUCTS COMPANY, INC., P.O. Box 625, Fort Wayne, Indiana, offers prefinished plywood panelling with natural wood grain effects transferred to the surface photographically. The product, dubbed Plywall, is produced in eight finishes in either grooved, random plank, or plain version. Made in about 10 wood finishes, the panels are offered in ¼-inch gauge, four by seven, four by eight, and four by 10 feet in size.

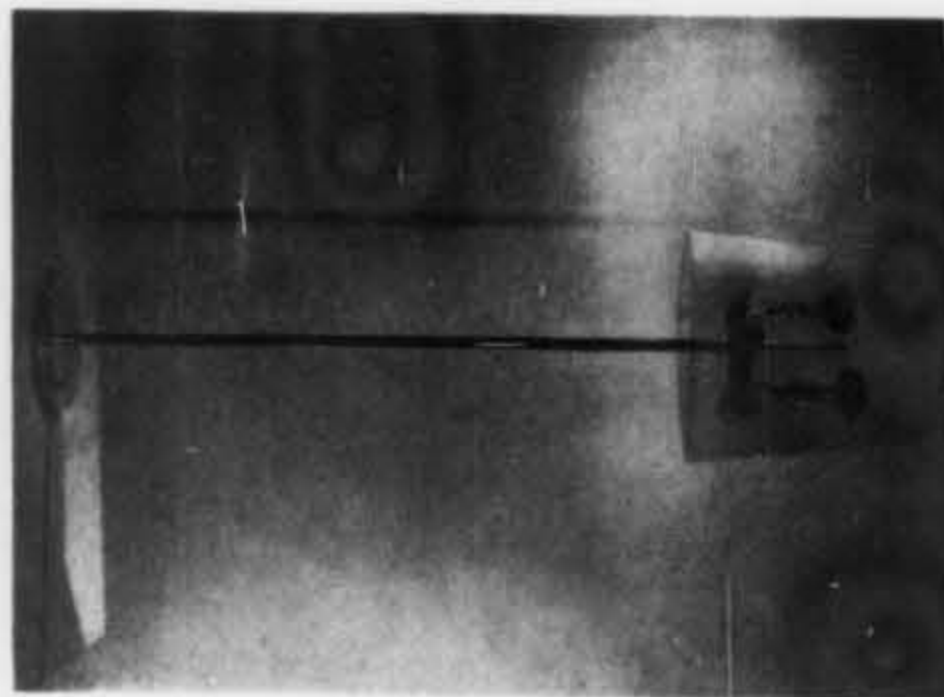
Living Orange

Lamp Base in soft glowing orange over opaline from Italy. One of our many answers to the search for accessories with meaning. 18½" high.

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



MIDDLETOWN MFG. CO., MIDDLETOWN, N. Y.



#722

Catalog On Request

People

(Commissions, contracts, and academic appointments)

ARTHUR N. BECVAR, manager of industrial design for the General Electric Company plant at Appliance Park, Louisville, Kentucky, has been appointed to a three year term as member of the board of governors of the Building Research Institute.

GEORGE EDSON DANFORTH, A.I.A., chairman of the department of architecture at Western Reserve University, has been named architectural advisor to Chicago Dynamic, a group currently publicizing Chicago's building renaissance.

LEON GORDON MILLER, I.D.I., has been retained by the Taylor Chair Company, Bedford, Ohio, to design a line of contemporary wood and upholstered office furniture for presentation in 1958.

PETER MULLER-MUNK, head of Peter Muller-Munk Associates, has been named first vice president of the International Council of Industrial Designers with headquarters in London.

DR. ROBERT F. OXNAM has been named president of Pratt Institute, Brooklyn, New York, succeeding Dr. Francis H. Horn who resigned recently. Dr. Oxnam was formerly vice president of administrative affairs and associate professor of government at Boston University.

JAMES THRALL SOBY has been named chairman of the Department of Painting and Sculpture of the Museum of Modern Art pending the appointment of a department director to succeed Andrew Carnduff Ritchie, who has resigned. Mr. Soby has been a trustee of the Museum since 1942.

PYREX GLASS UMBRELLA STAND

No. 1050-U 7 openings for umbrellas
12" Dia., 18" High.

No. 850-U 4 openings for umbrellas
8 3/4" Dia., 18" High.

NOTE: This umbrella stand can easily be converted into good design sand urn by removing component parts and replacing with aluminum sand tray and sand strainer. Available in satin aluminum or anodized brass finish.

- sand urns
- wall ash receivers
- smoking stands
- waste baskets
- waste receptacles
- umbrella stands
- wardrobe racks
- costumers
- planters
- ash trays

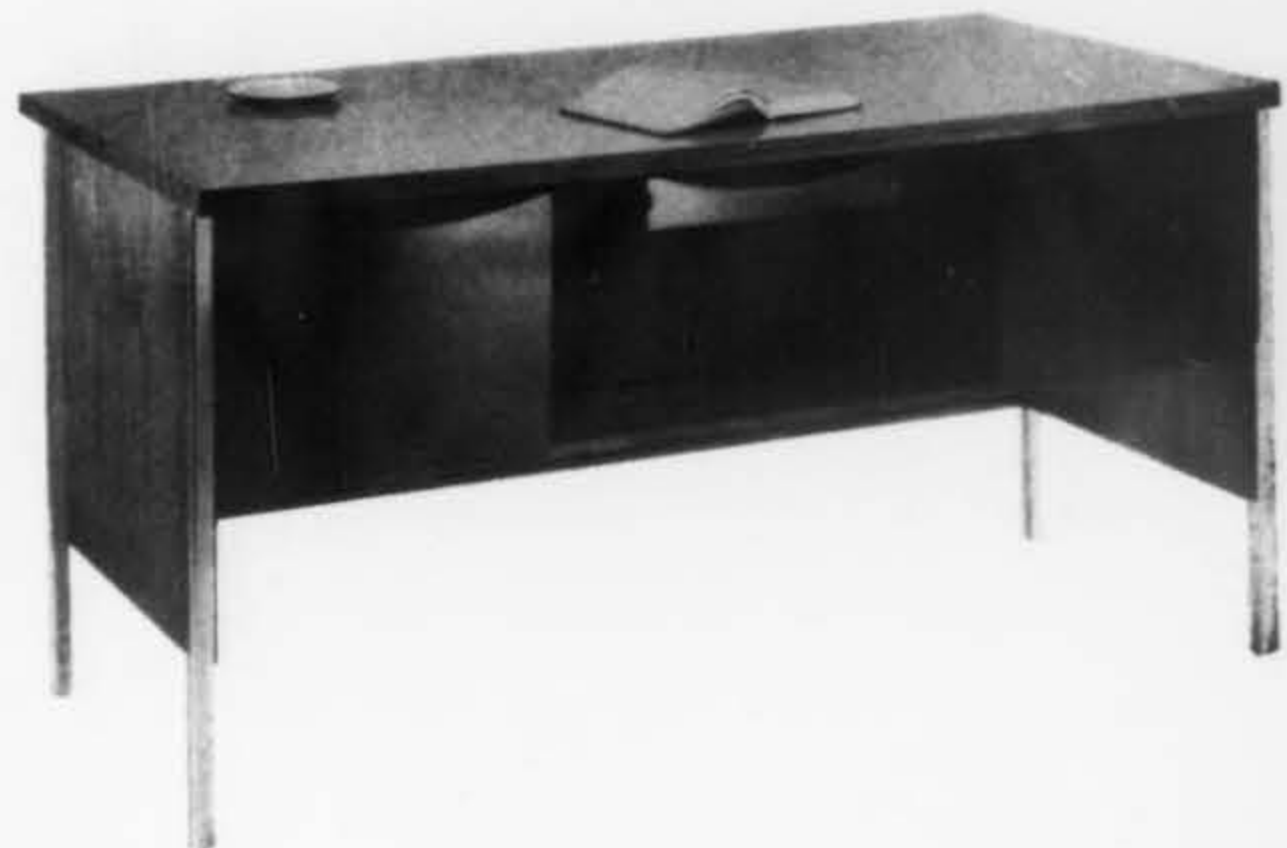
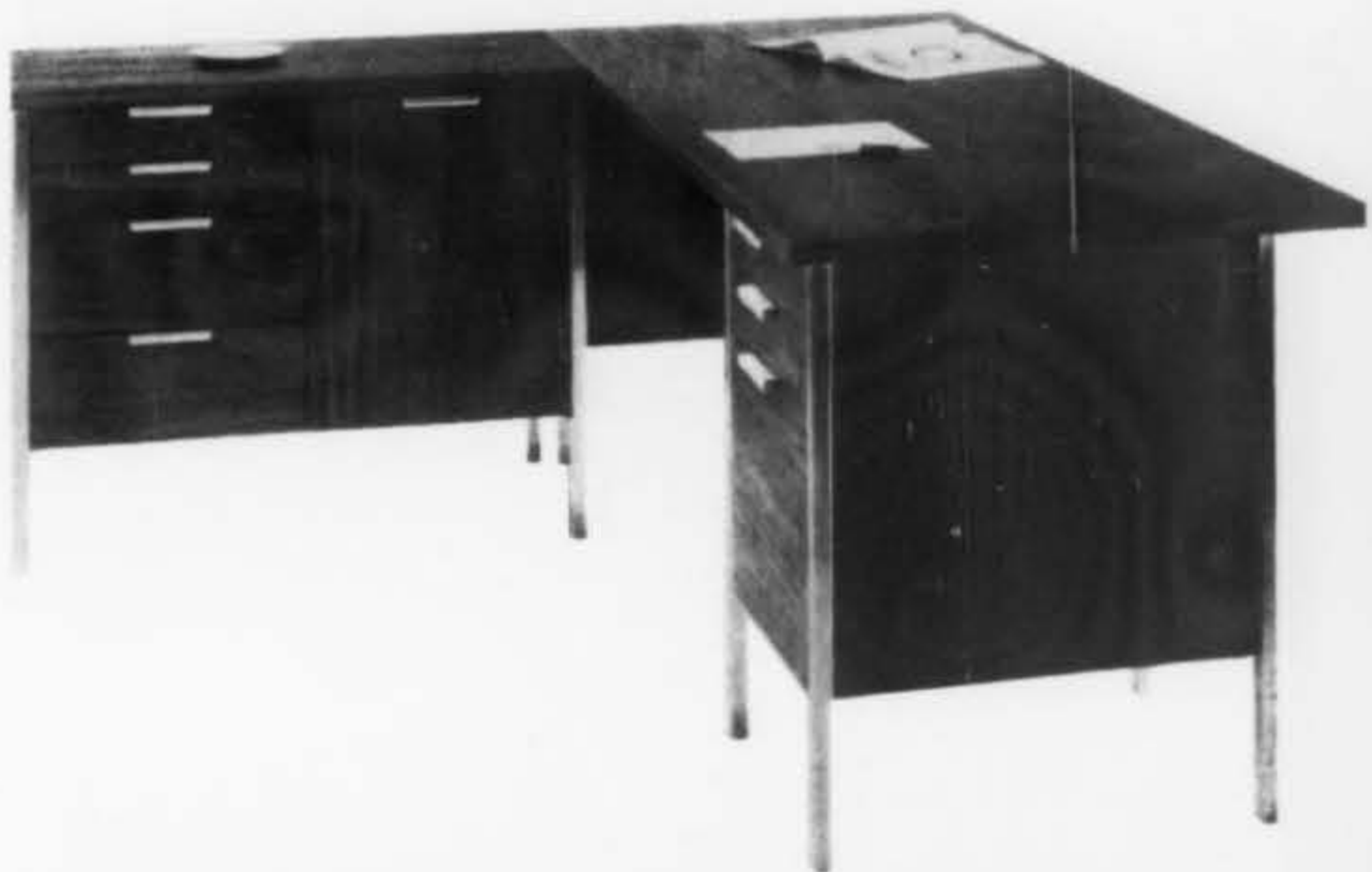
Catalog on Request

LOUMAC SUPPLY CORP.

MANUFACTURERS AND DISTRIBUTORS
333 E. 103rd St., Dept. 1, N. Y. 29, N. Y.
ATwater 9-5374



DESKS, CABINETS DESIGNED BY MATTHEW COOPER



multiflex

527 MADISON AVENUE NEW YORK 22 PL 5-1394

UPHOLSTERED SEATING DESIGNED BY GERHARD BERG



JUDSON 2-8125

Breidner & Company, Ltd.

MANUFACTURERS OF
FINE CUSTOM FURNITURE, REPRODUCTIONS AND PANELING
TO THE TRADE ONLY

16 WEST 55TH STREET
NEW YORK CITY

A "Must" For Every
**INTERIOR
DESIGNER**



SCERBO'S new
comprehensive catalog
featuring an exclusive line
of modern and traditional
office furniture

Scerbo offers this catalog as a practical working guide to help you plan more impressive office layouts through better furniture selection. Complete with photographs, illustrations and suggestions for the practical application of groupings and installations... this 64 page catalog is truly a source of inspiration and new ideas. No Interior Designer should be without it!

*Requests for Catalog No. 15
must be on firm letterhead.
Price \$1.50 a copy*

FRANK *Scerbo* **& SONS**
INCORPORATED
Dept. C1 140 PLYMOUTH STREET, BROOKLYN, N. Y.

Address Book

(New addresses and personnel appointments for your shopping excursions)

ACCENT ON ACCESSORIES, INC. AND LEE BERNAY ASSOCIATES, INC., 6 East 53rd Street, New York, have opened a new showroom for decorative accessories, lamps, and occasional furniture. Warren Doering who designed the showroom is manager. The telephone there is PLaza 5-1936.

ADELPHI PAINT & COLOR WORKS, INC., 86-00 Dumont Avenue, Ozone Park, New York, is completing a plant and warehouse addition which will add approximately 100,000 square feet to the operating facilities.

AMERICAN CRAFTSMEN'S COUNCIL, 29 West 53rd Street, New York, has named Paul John Smith an assistant to David R. Campbell, executive vice president of the Council. Mr. Smith is in charge of the visual aid program.

AMERICAN INSTITUTE OF DECORATORS, 673 Fifth Avenue, New York, has appointed as public relations and publicity counsel Communications Counselors, Inc., 535 Fifth Avenue, New York. Paul Menneg supervises the account in New York; Margaret Ettinger with Jacque Mapes handles the program at CCI's Hollywood office, 8720 Sunset Boulevard.

ANDERSON & CAIRNS, INC., advertising agency, has transferred its public relations, publicity, and billing departments to the 10th floor of the Hammacher Schlemmer Building at 145 East 57th Street, New York. Ashley W. Burner, public relations director, and T. Hart Anderson, Jr., chairman of the board, will maintain offices in the new quarters.



**individual
frames**

created
to harmonize with
your interiors

the house of

heydenryk

141 west 54 st., n. y. 19

CO 5-5094



Shutters Unlimited, Inc.

INTERIOR MOVABLE LOUVRE SHUTTERS
MANUFACTURED IN NEW YORK CITY

100 WEST END AVE., N. Y., 23

TR 7-6620

BLOCKSOM & COMPANY, Michigan City, Indiana, has appointed Colonial Latex Cushion, Inc., Buffalo, New York, as distributor for Paratex rubberized curled hair in north-eastern New York State. Fred Warner is the Blocksom representative at Colonial.

THE CHICAGO LIGHTING INSTITUTE has opened new quarters at 140 South Dearborn Street, Chicago, where facilities include a lecture hall, a reference library, a conference room, and display areas testing new merchandise in mock industrial, office, school room, corridor, and general lighting situations.

COLUMBUS COATED FABRICS CORPORATION, Seventh & Grant Avenues, Columbus, Ohio, has opened a redecorated showroom and offices at Room 1486 Merchandise Mart, Chicago. The firm also announces the appointment of Illinois Fibre Specialty Company, Inc., Chicago, as distributor for Col-O-Vin vinyl sheeting in seven midwestern states. Illinois Fibre Specialty Company maintains plants in Chicago, Grand Rapids, and Evansville, Indiana.

DESIGN DYNAMICS, INC., a new industrial design firm offering services in package design, graphics, and merchandising, has opened offices in the LaSalle-Wacker Building, 221 North LaSalle Street, Chicago. Key personnel are John L. Cox, president and most recently general manager of Raymond Loewy Associates; vice presidents, Wayne Williams, Bruce Beck, and Joseph Thursh; and manager, Robert W. Schier.

HARLEY EARL, INC., industrial design and product development firm, Center Line, Michigan, has advanced Paul Petlewski to the post of assistant director of design. Previously Mr. Petlewski was an executive designer and manager of the Harley Earl West Coast office serving the Convair account.

MANUFACTURERS OF
**VENETIAN MIRRORS
MIRRORED FURNITURE**
Creative Designers of Complete Mirror Installations

I. Schwartz
GLASS & MIRROR CO.
412-418 E. 59th St., New York 22
Telephone: PLaza 9-7866-7-8-9

Originators of the beautiful Seacrest and Mother of Pearl antique mirrors.

Catalog upon request

Boyer-Brown, Inc., 151 N. Robertson Blvd., Los Angeles
Boyer-Brown, Inc., 312 Sutter Street, San Francisco

Textile Colors
YOU CAN COUNT ON

ACCO-FAB®
SCREEN PRINT COLORS

Your creative ideas take on new life and meaning with these versatile colors. Easily applied for decorative application on all fabrics. Will not stiffen fabric. Fast to washing and dry cleaning. UNLIMITED MIXING AND MATCHING QUALITIES.



Write for Acco-Fab technical data sheets on your business letterhead. Dept. R-57.

a THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK

NYE-WAIT
CUSTOM NYLON CARPETS
FOR COMMERCIAL USE



**GUARANTEED
FIVE YEARS***

NYE-WAIT NYLON CARPET -
FRED WARING'S - SHAWNEE INN

*Now, for the first time . . . a carpet so well woven it can be guaranteed to last at least 5 years. Nye-Wait custom carpet weavers, pioneers in the use of DuPont Nylon for carpets, now offer 100% Nylon Wilton carpets which are especially attractive and durable for restaurants, hotels, offices, banks and country clubs. Even the hardest wear of spiked shoes does not affect this magnificent carpet.

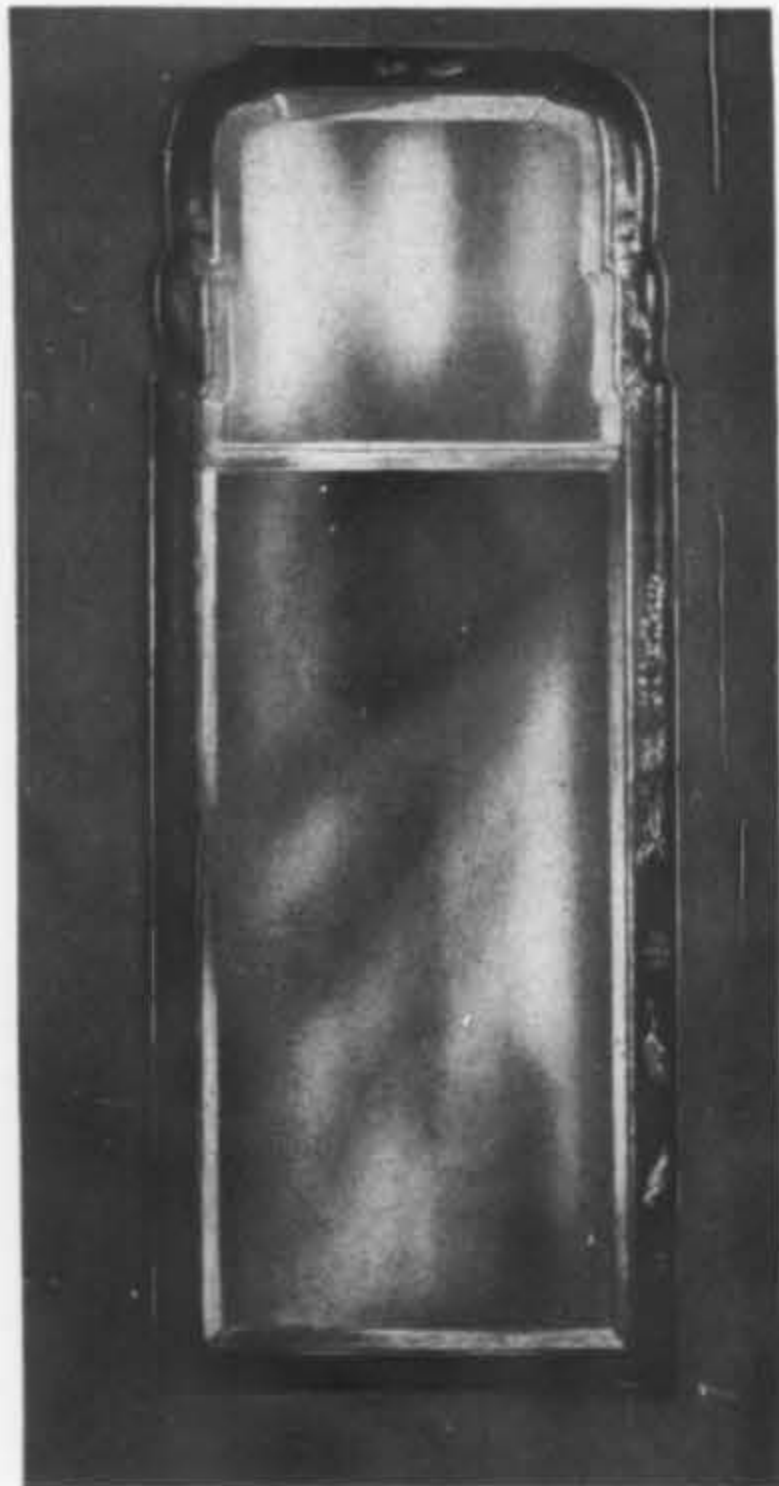
Interior Designers can be assured of completely satisfied clients by specifying Nye-Wait—the recognized highest quality contract carpet.

NYE-WAIT Company, Inc.,
295 Fifth Avenue New York 16, N. Y.
Chicago Boston Dallas Los Angeles

Friedman

BROTHERS • DECORATIVE ARTS, INC.

Mirrors



By Special Appointment of
WILLIAMSBURG RESTORATION, INC.

Williamsburg
RESTORATION
MIRROR REPRODUCTIONS

used in the RESTORED BUILDINGS OF COLONIAL
WILLIAMSBURG, INC.

The largest selection in the United States of fine decorative mirrors, window cornices, wall brackets, sconces, consoles, and decorative accessories embracing every period in current use.

Friedman

BROTHERS • DECORATIVE ARTS, Inc.

305 E. 47th St. • Plaza 5-2737 • New York

EASTERN VENETIAN BLIND COMPANY, 1601 Wicomico Street, Baltimore, Maryland, has changed its name to EASTERN PRODUCTS CORPORATION in order to include its complete line of curtain and drapery hardware.

FINE HARDWOODS ASSOCIATION, 666 Lake Shore Drive, Chicago, has appointed E. Howard Gatewood to succeed Burdett Green as executive vice president of the group. Mr. Gatewood is vice president and sales manager of the Taylor Chair Company, Bedford, Ohio, and a former member of the Wood Office Furniture Institute.

HANSEN LAMPS opens new showrooms this month at 260 East 53rd Street, New York. The telephone number remains the same, PLaza 9-4932.

INDUSTRIAL DESIGNERS' INSTITUTE has moved to new quarters at 441 Madison Avenue, New York. The telephone number is PLaza 3-8412.

JACK LENOR LARSEN, INC., 16 East 55th Street, New York, has appointed Kay Russell assistant to the president, Jack Larsen. Miss Russell was formerly assistant home furnishings editor on *Better Homes and Gardens Magazine*.

C. H. MASLAND & SONS, 295 Fifth Avenue, New York, has retained Clare Potter as special color consultant for the firm's 1958 collection of rugs and carpets.

MORRISON IMPORTS, importers of the Japanese cabinet hardware pictured on page 176 of the September *Interiors*, are located at Tradeways, Los Altos, California, not in Los Angeles as we incorrectly stated. Lutten-Clarey-Stern, 50 East 64th Street, has recently been named New York representative for the collection.

**ANNOUNCING NEW HOME STUDY COURSE IN
INTERIOR DESIGN AND DECORATION**

A school of high ideals and established responsibility announces a new home study course, prepared by leading interior decorators and teachers. This well-planned training program has been especially designed for Decorator's Assistants, Junior Decorators and others in the decorator trades.

This unusually comprehensive training includes: furniture arrangement, furnishings, period styles, wallpapers, color schemes, textiles, lighting and many other subjects. No classes. No wasted time. Diploma awarded. Low tuition. Send for free booklet.

CHICAGO SCHOOL OF INTERIOR DECORATION
Dept. 4158, 835 Diversey Parkway, Chicago 14, Ill.

camer glass



148 EAST 54TH STREET, NEW YORK • PLAZA 3-7540

THE DECORATOR'S
MOST COMPLETE
SOURCE OF

Venetian Glass...

-LAMPS
-DECORATIVE ACCESSORIES



B. G. MESBERG NATIONAL SALES, 160 East 56th Street, New York, has opened its own promotion department, directed by Mark Apfel, executive vice president. Sandra L. Sherwood, formerly with Sloane-Delaware Floor Products, now heads the publicity staff. Graphic designing is co-ordinated by Paul McCobb Design Associates.

HUGH AND KATHRYN SMALLEN have opened their own interior design firm, SMALLEN DESIGN ASSOCIATES, at Valley Road, New Canaan, Conn. (Telephone Woodward 6-1805). Mr. and Mrs. Smallen, who have been working around New Canaan for some time, had an interior design firm and retail shop in Fort Lauderdale, Florida, which our readers may recall from an illustrated article in the August 1952 *Interiors*.

CHARLES W. STENDIG, INC., furniture importer, has moved its showrooms to 600 Madison Avenue, New York. The new telephone number is ELdorado 5-1460.

URBAN FURNITURE COMPANY, 323 East 44th Street, New York, is now represented in Canada by Cortina Furniture Manufacturing, Ltd., 1950 Des Erables Street, Montreal.

IRENA B. URDANG has opened a small gallery for old prints, paintings, enamels, silverware, ornaments, and antique furniture at 344 West 72nd Street. It is open to the trade by appointment; the telephone number is SUSquehanna 7-0873.

WIDDICOMB FURNITURE COMPANY, Grand Rapids, Michigan, has named Albert C. Hagmayer to the design staff. Mr. Hagmayer, who has maintained his own consulting firm for the past four years, was formerly associated with Watson & Boaler.

Interior Designers—Architects—Industrial Designers

Beekman Hill Lampcrafters

Invites Your Inquiry
For

Chandeliers—Wall Sconces—Lamps

Of your own design—in a wide variety of materials and finishes. All work from blueprint to finished product done in our fully equipped factory.

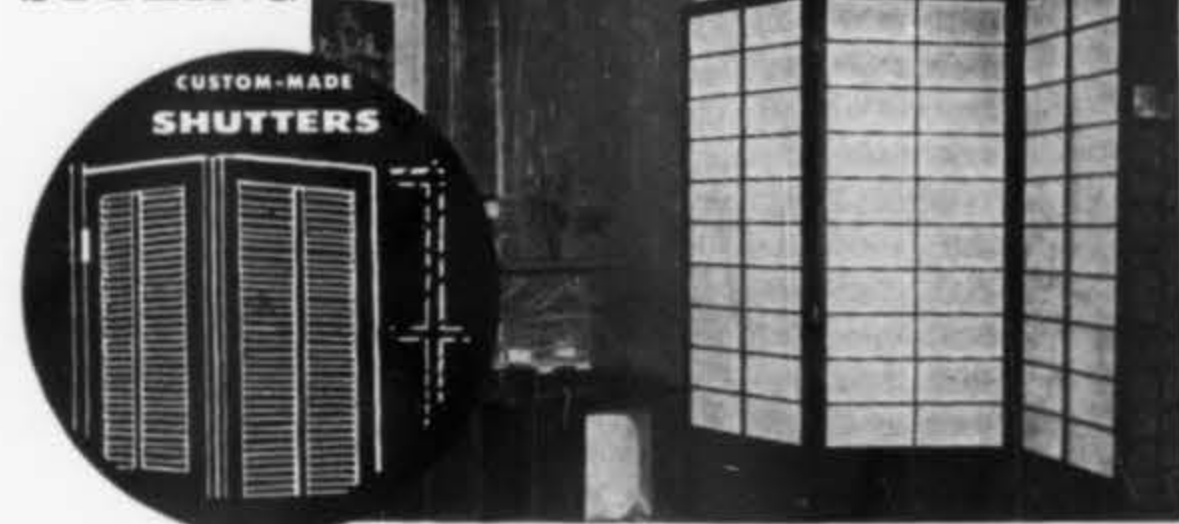
Specialists In

Custom Mounting
Remodeling
Rewiring

Custom Lighting for:
Homes—Institutions—Hotels
Offices—Ship Interiors

523 East 73rd Street New York 21, N. Y. RE 7-1867

STYLING



that lasts a life time. . . by

• Shoji Screens •

1034 THIRD AVE. NEW YORK 21
(at 61st)

SHUTTER MODES

MANUFACTURED IN NEW YORK CITY, N. Y. TEmpleton 8-4990



Moselle Taylor Meals
announces the

aladdin*

Group

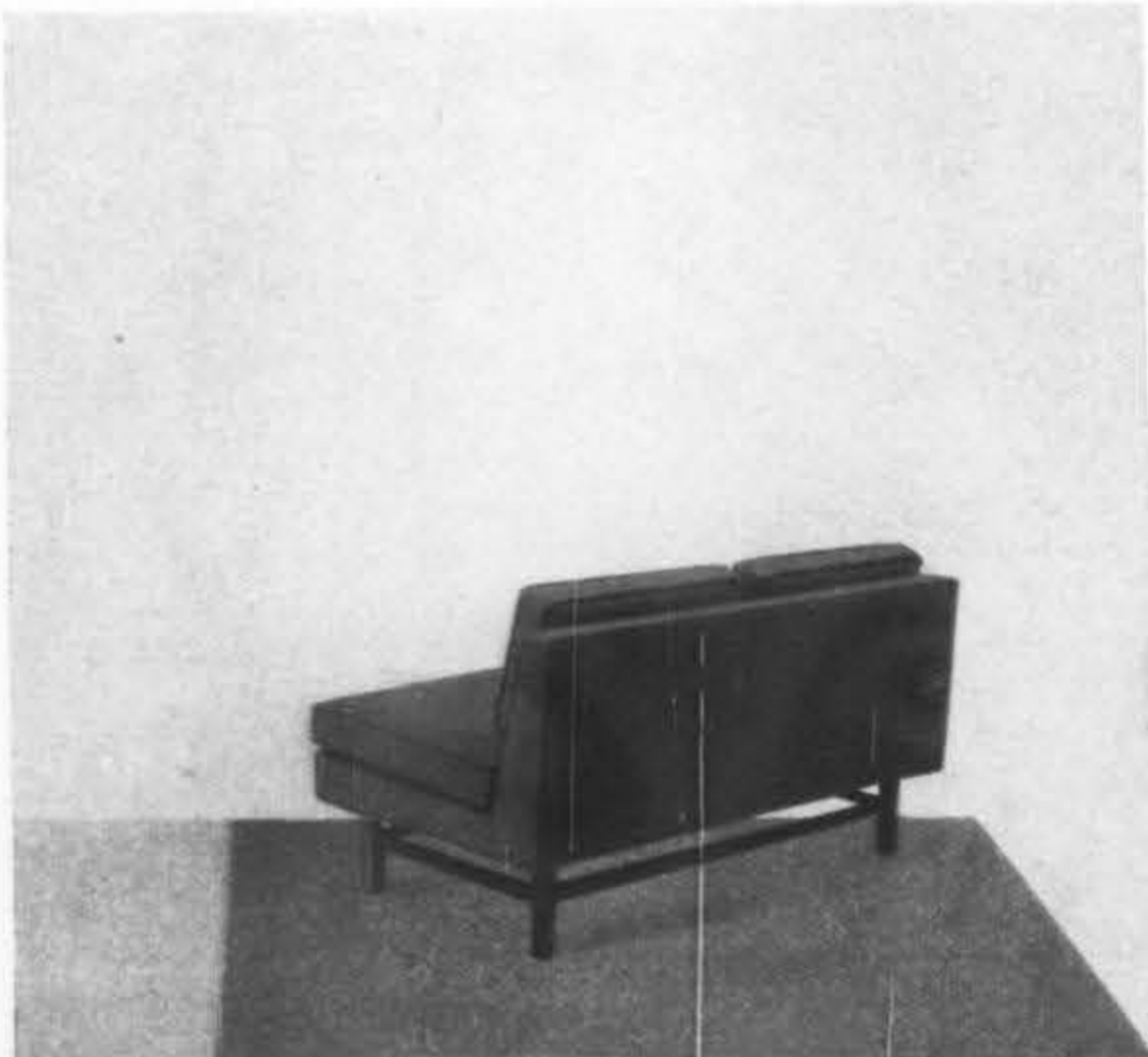


A Robin Robinson Design

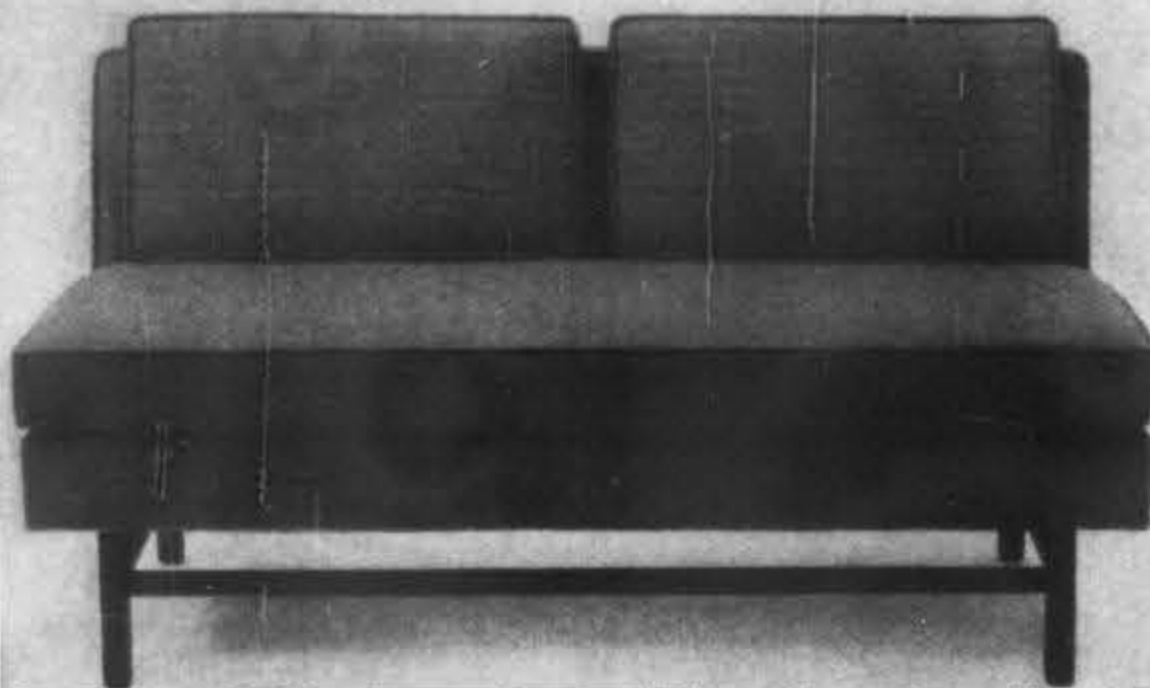


Another achievement of Taylor inspiration and freedom in creative design. Impelling features: back hand-caned by Society for the Blind . . . ingenious back hinges with cushioned action . . . sculptured arm rests . . . air-borne lightness and ease of movement . . . snap-on, foam rubber back pad optional. Scaled to modern office requirements.

THE Taylor CHAIR COMPANY
Bedford, Ohio



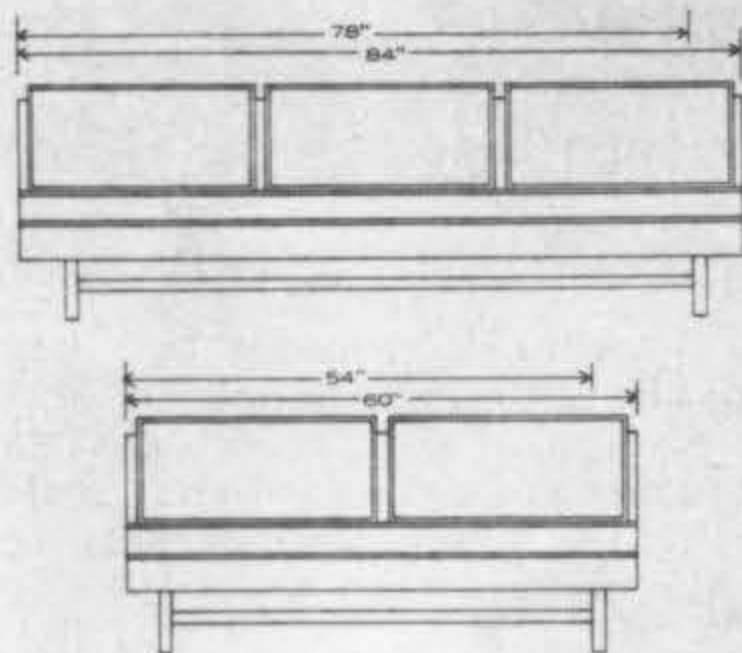
DESIGNED BY WILLIAM C. RAISER R-29 SETTEE R-29 SOFA (3 cushion back)



ROFFMAN

EDWARD AXEL ROFFMAN ASSOCIATES, INC.

NEW YORK: 17 East 48th Street • PLaza 3-7648
 PHILADELPHIA: 2031 Chestnut Street • Rittenhouse 6-5510



catalogue available on request

For Your Information

(Continued from Page 18)

Celanese South American Tour

John and Earline Brice, definitely to be counted among America's "best-travelled," recently returned from a five-week tour of South America on an inspiration gathering junket for the Celanese Corporation of America's second "World of Ideas" fabric promotion to be launched in September, 1958.

The Brices discovered their main sources of design inspiration for the Celanese fabrics from the Maya Culture of Yucatan and Guatemala; Inca Culture of Ecuador and Peru; Spanish Colonial influences on both west and east coasts; as well as from contemporary sources in Buenos Aires, Rio de Janeiro, and Caracas.

Russel Wright Team to Vietnam

Lending a hand to native handicrafters through the U. S. Foreign Aid Program is fast becoming a habit with American designers (see September *Interiors*, page 16) that certainly deserves to reap results. Most recent news of America's bazaar-storming designers is a result of Russel Wright's survey trip to the Far East last year and his subsequent recommendation of technical assistance to Vietnam. Vietnamese products, Mr. Wright felt, were the most ready in design and craftsmanship for American markets. Thus, under a renewed contract with the International Cooperation Administration, Russel Wright Associates is sending a team of experts to Vietnam to help the natives ready certain handicraft products for immediate export to the

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF

INTERIORS, published monthly at New York, N. Y., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:
 Publisher, Charles E. Whitney, 18 East 50th Street, New York 22, N. Y.; Editor, Olga Gueft, 18 East 50th Street, New York 22, N. Y.; Managing Editor, Lois Wagner, 18 East 50th Street, New York 22, N. Y.; Business Manager, Alec E. Oakes, 18 East 50th Street, New York 22, N. Y.

2. The owner is: Whitney Publications, Inc., 18 East 50th St., New York 22, N. Y. Following is a list of stockholders owning one per cent or more of the total amount of stock:
 Charles E. Whitney, 18 East 50th Street, New York 22, N. Y.
 George Mc C. Whitney, Sneden's Landing, Palisades, New York.
 Mrs. Evelyn Thomson, 177 Light Street, Woodstock, Ontario, Can.
 Mrs. Margaret De Brule, 18 East 50th Street, New York 22, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

CHARLES E. WHITNEY,
 Publisher.

Sworn to and subscribed before me this 23rd day of September, 1957.

ANNE HARMSE

(My commission expires March 30, 1959.)

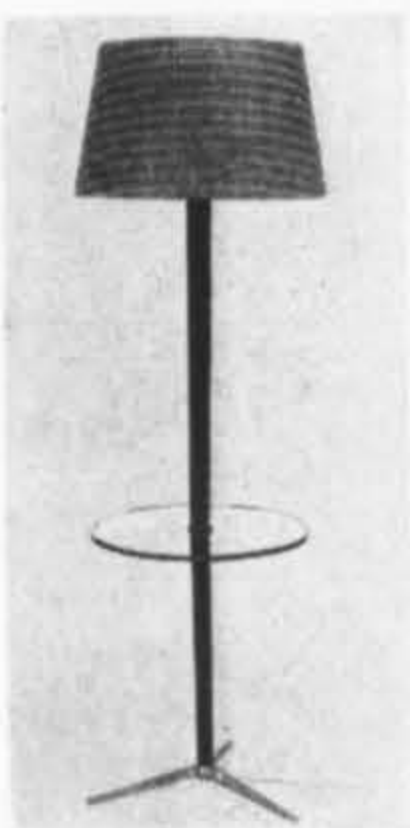
U. S. Ken J. Uyemura, stylist-designer of Russel Wright Associates, will direct the team accompanied by his wife, Michiko, who attended the Florida Gulf Coast Art Center on a scholarship she won in Japan. Jack Lenor Larsen will offer short-term assistance as Design Consultant of the team assisted by Ruban Eshkanian. Kenneth Beattie, owner-operator of West Indian Textiles in San Juan, Puerto Rico, will also assist as consultant on grass-weaving techniques, machinery and equipment.

Correction: Home Lighting Competition

The Philadelphia Museum School of Art has notified us that *Interiors'* announcement (in the October issue) of the forthcoming "Lighting for the Home" competition was somewhat premature. Because of it the School has received many requests for entry forms which will not be available until plans for the competition are complete. A statement from the competition planning committee reads as follows: "We are delighted that the response to this tentative outline indicates a great deal of interest on the part of designers, and we are reassured in our feeling that there is a need for lighting solutions which are fresh and imaginative. Designers are invited to continue to indicate their interest by requesting entry forms, with the understanding that their names will be placed on a mailing list and that specific information will be sent as soon as available." We deeply regret any inconvenience *Interiors'* premature announcement may have caused the Philadelphia Museum School of Art. Final competition plans and exhibition details will be announced in forthcoming issues of *Interiors*.



Leopold Colombo & Bro.
Importers and Makers of Fine Furniture
 227-229 EAST THIRTY-FOURTH STREET
 NEW YORK 16, N. Y.
 Catalog on request



One of many lamps and fixtures keyed to transitional settings—part of a comprehensive collection of the best in modern lighting.

unusual designs to your own specifications
 Write for catalogue

KOCH & LOWY MFG. CO.
 201 E. 34th St. (at 3rd Ave.) N.Y. 16, N.Y. LE 2-2871

CHICAGO
 Creative Lighting—1322 S. Wabash

SAN FRANCISCO
 Lloyd Levy Co.—Western Merch Mart

DETROIT
 R. Young Assoc.—3026 E. Grand Blvd.

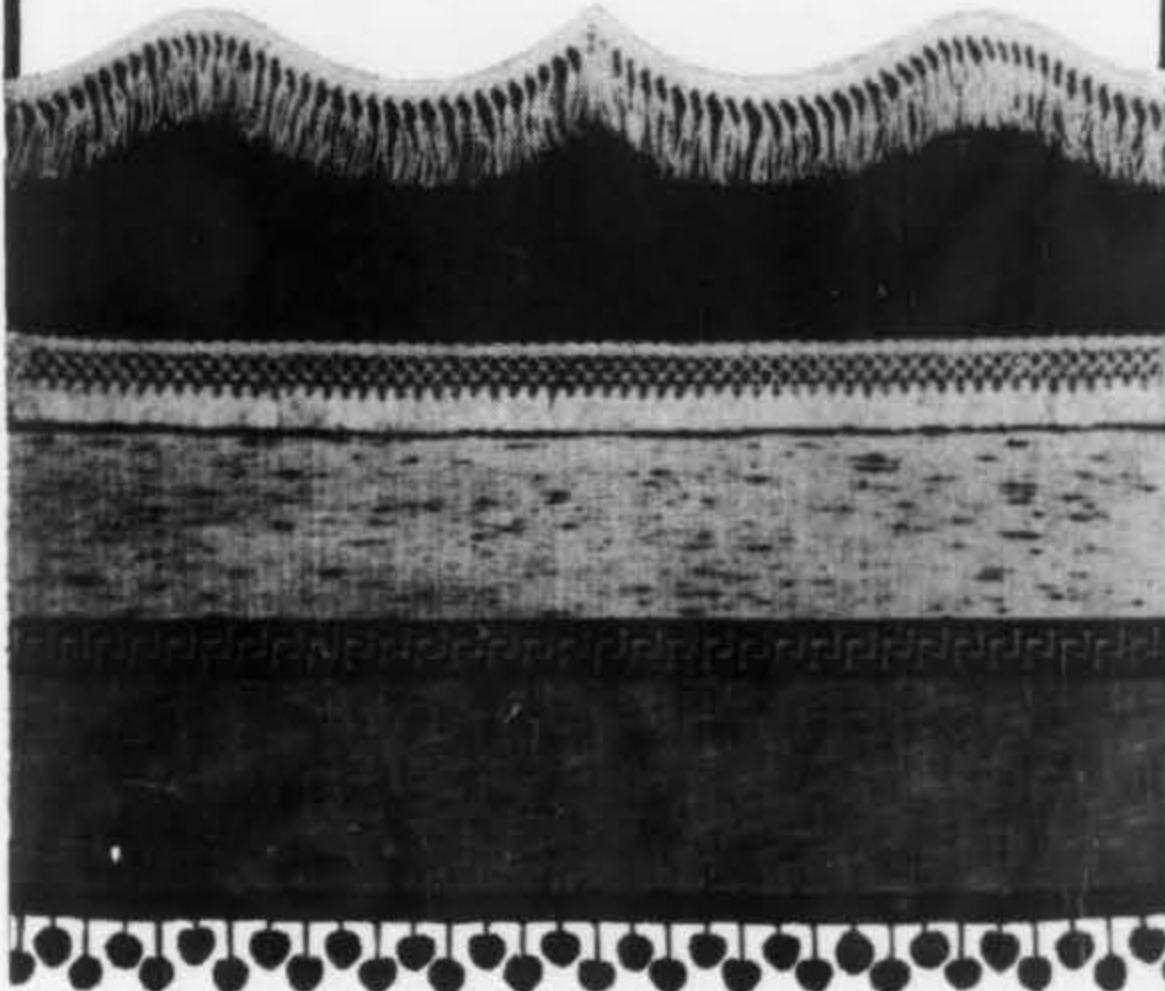


**AT HOLLAND YOU COULD DESIGN
 A DIFFERENT SHADE FOR EVERY ONE
 OF THESE WINDOWS!**

Holland Shades are what you make them. Whether you choose a cloth or woven wood texture from our exhaustive stock, or specify COM—you detail it as you see fit, with trimmings, edgings and pull cords of your own selection. Stamp your own imprint on every assignment by custom-designing the window shades. Visit the idea-filled Holland showroom, or write for your copy of "Inspirations for Interior Designers".

HOLLAND[®]
Shade Company
 SINCE 1900 THE BEST LASTS LONGER

999 THIRD AVENUE (NEAR 59TH ST.)
 NEW YORK PLAZA 1-1420





...and lights better too! Scientifically designed for glare-free illumination and manufactured to institutional specifications for heavy use. Winners of numerous international awards for good design and known to enhance any decor. Solve your next lighting problem with a Kurt Versen lamp. They're reasonably priced. Write for catalog.

kurt Versen COMPANY

 contemporary lighting
 Englewood 26, New Jersey

Classified

15c A WORD PER INSERTION, \$5.00 MINIMUM, PAYABLE

Positions Wanted

DECORATIVE ARTS PERSONNEL AGENCY—MERCHANDISE MART—CHICAGO
 Specializing in employment for architects, designers, interior decorators, office and sales personnel in Decorative Arts, Home Furnishings, Trades. Our fine quality of applicants and careful screening saves the busy executive time and money. 629A Merchandise Mart, Chicago, MI 2-9449.

CAPABLE YOUNG WOMAN would like full or part time experience job with decorator of fabric designer in New York area. Have some experience, typing, European background, good appearance. Drive my own car. WA 9-1796.

FURNITURE DESIGNER—Highly experienced in case and upholstered goods. Presently with high-grade manufacturer. Desires permanent position with contemporary firm looking for quality-conscious man with advanced ideas. Box 2020-U, INTERIORS, 18 East 50th Street, New York 22.

CREATIVE POSITION desired with established firm. Experienced: styling, color coordinating, design, sketching, typing, light steno. Capable, attractive young lady. Box 2022-W, INTERIORS, 18 East 50th Street, New York 22.

FORMER EXECUTIVE SECRETARY with twelve years diversified office experience, presently studying interior decoration evenings, desires daytime position with interior designer or allied field with "on the job training" in mind to serve as background for permanent interior designing position after graduation. Box 2028-C, INTERIORS, 18 East 50th Street, New York 22.

MATURE, EXPERIENCED, SALESWOMAN-DECORATOR (former member AID) seeking selling, buying, merchandising position. Has own shop open summer only, Nantucket. Thoroughly familiar antiques, gifts, allied home furnishings. Willing relocate South in Winter, if desired. Box 2029-D, INTERIORS, 18 East 50th Street, New York 22.

Help Wanted

CONTACT PERSONNEL AGENCY—A placement service devoted to: Architects, Draftsmen, Interior Decorators, Industrial-Furniture-Textile Designers, Homefurnishings, sales and office personnel. Call Mrs. L. G. Fox for appointments. 18 East 41st Street, New York. MU 5-1674.

ARCHITECTURAL AND DESIGN PERSONNEL AGENCY—Muriel Feder—A personalized placement service for top level architects, Designers, engineers, draftsmen, interior decorators and home furnishing personnel. Selective contacts arranged in a confidential and professional manner. Interviews by appointment. 58 Park Ave., New York. MU 3-2523.

HELEN HUTCHINS PERSONNEL AGENCY—Specialist Professional, Sales, Administrative Personnel for Interior, Architectural, Industrial Designers; Home Furnishings Manufacturers, Distributors, Stores, Publications, etc. By appointment. 767 Lexington Avenue, New York. TE 8-3070.

CAREER BUILDERS—PLACEMENT SERVICE—For Architects, Architectural designers, interior decorators, industrial designers, draftsmen, sales personnel and office personnel. Interviews by appointment. Plaza 7-6385, 35 West 53rd Street, New York.

MONARCH PERSONNEL—Where more home furnishings executives are placed than anywhere else in the world. Serving leading department and furniture stores in 48 states since 1945. Our need is most urgent for qualified interior decorators, buyers in all home furnishings categories and advertising and display executives. Our reference—any well established store. Present position fully protected. ALL FEES PAID BY MANAGEMENT. Come in any time, without appointment, or mail resume to Robert L. Moore, Vice President, 28 East Jackson Boulevard, Chicago 4, Illinois.

FURNITURE DESIGNER—Truly unusual opportunity for designer seeking greatest outlet for his ideas. Must be good pencil sketcher. Salary open. Give full particulars. Box 2026-A, INTERIORS, 18 East 50th Street, New York 22.

WANTED: Established contract distribution in New York City and Los Angeles areas. Nationally known contemporary fabrics, hardware and workroom services. Full planning, estimating and installation service nation-wide. Our line non-competitive. Showroom only is not sufficient. Box 2018-S, INTERIORS, 18 East 50th Street, New York 22.

SHOWROOM REPRESENTATION wanted New York, Boston, Miami, Dallas, Los Angeles, Atlanta—catering to decorative trade by old and established distributor of exclusive handprints, plains, and upholstery fabrics. State qualifications and lines presently carried. All replies confidential. Write Box 2019-T, INTERIORS, 18 East 50th Street, New York 22.

Advertisements

IN ADVANCE. BOX ADDRESS COUNTS FIVE WORDS.

ARTIST-ASSISTANT DESIGNER. Full knowledge requirements upholstery fabric fields, printing techniques. Supervisory ability. Minimum experience 5 years. Opportunity—expanding department. Resume, salary desired. Locate Philadelphia. Box 2023-X, INTERIORS, 18 East 50th Street, New York 22.

INTERIOR DESIGNER FOR ARCHITECT'S OFFICE—Progressive architectural firm in Louisiana desires to employ young interior designer on permanent basis. Male or female. Excellent working conditions, good salary, and challenging opportunity. Please send full information with reply. Bodman & Muriel & Smith, Architects, P. O. Box 2267, Baton Rouge 1, Louisiana.

MANUFACTURERS REPRESENTATIVE Calling on office furniture and better home furnishings dealers with a line of functional lighting in the states of Indiana, Michigan, Ohio, West Virginia and Kentucky, can handle one additional line. Address Box 55107, Indianapolis 5, Indiana.

Miscellaneous

FREE Mailing list of INTERIOR DECORATORS. Also over 350 other lists of Retailers, Wholesalers, Manufacturers, Hotels, Motels, Institutions, etc. Over 2 million names on Addressograph plates. We charge only for addressing. Write for FREE catalogue. Speed-Address Kraus Company, 48-01 42nd Street, Long Island City 4, New York. ST 4-5922.

MELTZER GALLERY, 38 West 57th Street—In the New Print Room in spacious surroundings a large and varied collection of special interest to architects and interiors designers. American & European serigraphs, Scandinavian graphics—all media, American & European watercolors, drawings & prints, Japanese woodblock prints 17th to 20th centuries, Chinese scroll paintings, etc.

FOR SALE—Interior Decorating Business Established 30 Years in large Eastern Pennsylvania City. Fully equipped and well stocked Studio, Sample Room, Sewing Room, Hardware Work Shop & Paint Store, also including fine Center City Business Property—large display windows and two completely furnished apartments. Owner retiring. Apply Box 2021-V, INTERIORS, 18 East 50th Street, New York 22.

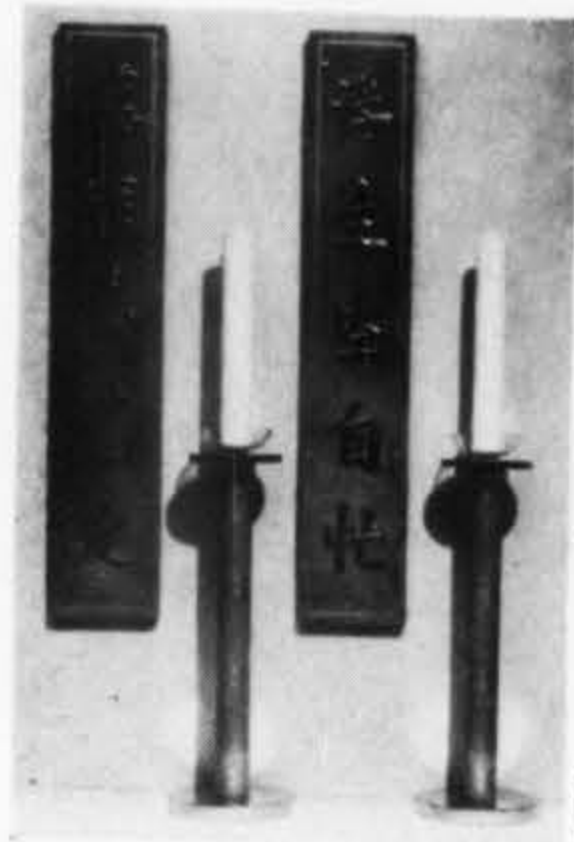
WANTED—Small "going places" organization, challenging design program and advancement. For Industrial Designer, age 21, Pratt graduate, practical and diversified experience in product and interior design. Box 2024-Y, INTERIORS, 18 East 50th Street, New York 22.

FURNITURE AND INDUSTRIAL DESIGN—Available to Manufacturers by competent New York designer, well-grounded in product development and production; prepared to give a complete creative service in the range of your requirements from design sketches to blueprints. Box 2025-Z, INTERIORS, 18 East 50th Street, New York 22.

DECORATIVE LINES WANTED by Southwestern sales representative organization covering eight states calling on top decorators, designers, and architects. Dallas showroom will be established. P. O. Box 2055, Tulsa, Oklahoma.

SPACE AVAILABLE: Decorator, superbly located in choice Madison Avenue building at 53rd Street, has space to share. Nominal rental. Wonderful opportunity for right party. Phone PL 1-2417 or write: Box 2027-B, INTERIORS, 18 East 50th Street, New York 22.

FOR RENT—Private office in decorator's space, with privileges of reception room. Excellent location. Phone between 5 and 6. ELdorado 5-0736.



another
ADAMS EXCLUSIVE

*Chinese Calligraphy
and Candlesticks
in Leather*

ADAMS LEATHERS INC.

530 Madison Ave.,
New York 22
PL 9-7303

San Francisco
Boston
Cincinnati

Dallas
Los Angeles
Hawaii

ANTIQUES & REPRODUCTIONS



*Typical pieces
from the outstanding
di Lucca collection
of fine antiques.*

di Lucca, inc.

1226 Second Ave., New York 21, New York

LEhigh 5-0005

AMERICA'S GREAT SOURCES



an index to

Abels, Wasserberg & Co., Inc., 23 East 26th St., N. Y.	MU 6-0445	26	House of Heydenryk, Jr., The, 141 W. 54th St., N. Y.	CO 5-5094	178
Accessories for Interiors Co., 119 W. 23rd St., N. Y.	OH 2-6444	175	House of Verde, Inc., 538 Madison Ave., N. Y.	PL 3-0740	153
Adams Leathers, Inc., 530 Madison Ave., N. Y.	PL 9-7303	185	Imperial Craftsmen, Inc., 319 E. 53rd St., N. Y.	PL 3-4993	166
Allied Chemical & Dye Corp., National Aniline Div., 261 Madison Avenue, N. Y.	HA 2-7300	58	Institutions Magazine, 1801 Prairie Ave., Chicago, Ill.	CA 5-4680	42
Altamira, 125 E. 55th St., N. Y.	PL 3-7644	157	Interiors' Import Co., The, 783 Third Ave., N. Y.	PL 5-5565	166
American Biltrite Rubber Co., nc., Foot of Perrine Ave., Trenton, N. J.	EX 6-4533	83	Interstate Metal Prods. Co., Inc. (Office Equip. Div.), 866 Lake Shore Dr., Chicago, Ill.	SU 7-9060	161
American Chair Co., 911 North 11th St., Sheboygan, Wis.	GL 7-5027	167	Italian Marble Mart, 802 Third Ave., N. Y.	MU 8-3373	157
American Crayon Co., The, 1706 Hayes Ave., Sandusky, Ohio		500	Jasper Office Furniture Co., 13th & Vine, Jasper, Ind.		154
American S.E.R.P.E. Corp., 749 Madison Ave., N. Y.	RE 7-3000	159	Jensen, Georg, Inc., 667 Fifth Ave., N. Y.	PL 1-2400	159
Architectural Furniture Components, 341 Nassau St., Princeton, N. J.	PR 1-6710	157	Jofa, Inc., 45 E. 53rd St., N. Y.	PL 5-0500	17
Baker Furniture, Inc., Exhibitors Building, Grand Rapids, Mich.	GL 6-9666	188	Johnson Leather Co., Inc., The, 95 Madison Ave., N. Y.	MU 3-9390	159
Barber, Robert, Inc., 6 E. 53rd St., N. Y.	EL 5-0785	181	Jones & Erwin, Inc., 15 E. 57th St., N. Y.	PL 9-3706	157
Beekman Hill Lampcrafters, 523 E. 73rd St., N. Y.	RE 7-1847	181	Jones, L., & Co., Inc., 19 E. 53rd St., N. Y.	PL 5-4900	159
Bergamo Fabrics, Inc., 29 E. 56th St., N. Y.	PL 1-0370	160	Justice Mfg. Co., Inc., Hiawatha, Kansas		395
Berge-Norman, Inc., One Park Ave., N. Y.	MU 3-3840	9	Keefe Associates, 509 Madison Ave., N. Y.	PL 5-1668	165
Bigelow Rugs & Carpets, 140 Madison Ave., N. Y.	OR 9-3000	48	Kirsch Co., 309 Prospect St., Sturgis, Mich.		965
Bodart Furniture, Inc., 49 E. 53rd St., N. Y.	EL 5-6171	15	Kittinger Co., Inc., 1893 Elmwood Ave., Buffalo, N. Y.	BE 3010	150
Bodart, Jacques, Inc., 49 E. 53rd St., N. Y.	EL 5-6171	15	Knoll Associates, Inc., 575 Madison Ave., N. Y.	MU 8-7900	65
Bolta Products, Div. of the General Tire & Rubber Co., 70 Garden St., Lawrence, Mass.	MU 3-7121	139	Koch & Lowy Mfg. Co., 201 E. 34th St., N. Y.	LE 2-2871	183
Bowen, Louis W., Inc., 37-06 36th St., Long Island City, N. Y.	EX 2-5810	176	Kravet Fabrics, Inc., 104 E. 25th St., N. Y.	GR 5-0657	69
Breidner & Co., Ltd., 16 W. 55th St., N. Y.	JU 2-8125	177	Kroll, Boris, Fabrics, Inc., 220 E. 51st St., N. Y.	PL 5-6200	4
California Redwood Assoc., 576 Sacramento St., San Francisco, Cal.	EX 2-7880	34	Larsen, Jack Lenor, Inc., 16 E. 55th St., N. Y.	PL 8-2209	169
Camer Glass, Inc., 148 E. 54th St., N. Y.	PL 3-7540	180	Lee, Arthur H., & Sons, Inc., 501 Madison Ave., N. Y.	EL 5-1711	79
Carpet Fashions, Inc. (Rugcrafters, Inc.), 295 Fifth Ave., N. Y.	MU 4-6961	72	Libbey-Owens-Ford Glass Co., 608 Madison Ave., Toledo, Ohio	CH 2-5781	56
Charak Furniture Co., 444 Madison Ave., N. Y.	EL 5-5045		Lightoller, Inc., 346 Claremont Ave., Jersey City, N. J.	DE 3-5120	
Chicago School of Interior Decoration, 835 Diversey Pkwy., Chicago, Ill.	EA 7-9120	180	Little, George F., Management, 220 Fifth Ave., N. Y.	MU 9-7147	168
Colombo, Leopold, & Bro., Inc., 327-329 E. 34th St., N. Y.	MU 5-3975	183	Loumae Supply Corp., 333 E. 103rd St., N. Y.	AT 9-5374	177
Columbia Mills, Inc., The, 120 W. Onondaga St., Syracuse, N. Y.	HA 2-0111	77	Macey-Fowler, Inc., 305 E. 63rd St., N. Y.	TE 8-5900	
Colville, Ltd., 238 E. 59th St., N. Y.	FI 8-3003	145	Maix, Anton, Fabrics, 162 E. 59th St., N. Y.	PL 3-1981	51
Comet Lamp Co., 509 Fifth Ave., N. Y.	VA 6-0890	174	Manor House, The, 305 E. 63rd St., N. Y.	TE 2-8640	188
Consolidated General Prods., Inc., 2401 Nicholson St., Houston, Texas	UN 2-6671	143	Marble Internationale, Ltd., Architects Bldg., 101 Park Ave., N. Y.	MU 3-6896	172
Cooper, Frederick Studios, Inc., 729 N. Milwaukee Ave., Chicago, Ill.	MO 6-4567	156	Marbro Lamp Co., 1625 S. Los Angeles St., Los Angeles, Cal.	RI 9-2116	162
Courtaulds (Alabama), Inc., 600 Fifth Ave., N. Y.	JU 6-2626	174	Marden Mfg., Inc., 1015 N. Halsted St., Chicago, Ill.	WH 4-4707	170
Custom Floor Covering Mills, Inc., 413 W. Hawthorne, Dulton, Ga.		2133	Mathsson, Firma Karl, Varnamo, Sweden		10095
David & Dash, Inc., 2145 N. Miami Ave., Miami, Fla.	FR 1-6554	43	Middletown Mfr. Co., 200 Monhagen Ave., Middletown, N. Y.		4237
Dearborn Glass Co., 6600 S. Harlem Ave., Bedford Park, P. O. Argo, Ill.	LU 5-0900	163	Miller, Herman, Furniture Co., Zeeland, Mich.	PR 2-2161	13
Decorative Fabrics, Inc., 13 E. 53rd St., N. Y.	MU 8-3572	38	Miller, Howard, Clock Co., Zeeland, Mich.	PR 2-2187	154
DeGaal & Walker, Inc., 405 E. 62nd St., N. Y.	TE 8-7575	163	Morel, Armand M., 425 E. 53rd St., N. Y.	PL 1-4980	173
Design-Technics, 4 E. 52nd St., N. Y.	EL 5-3183	167	Morton Soundour Co., Inc., 40 E. 53rd St., N. Y.	PL 5-9171	45
Dessauer, Doris, 228 E. 51st St., N. Y.	PL 5-5861	168	Mottahedeh & Sons, 225 Fifth Ave., N. Y.	MU 5-3050	176
Devereux Prods. Co., 1725 Berkeley St., Santa Monica, Cal.	VE 9-4862	163	Multiflex Corp., 527 Madison Ave., N. Y.	PL 5-1394	177
Diamant, A. L. & Co., 34 E. 53rd St., N. Y.	PL 3-5455	149	Museum Wallpapers, Inc., 9401 S. Broadway, Los Angeles, Cal.		23
DiLuca, Inc., 1226 Second Ave., N. Y.	LE 5-0005	185	National Society of Interior Designers, 50 E. 57th St., N. Y.	PL 5-2126	82
Dinolevi, 521 E. 72nd St., N. Y.	LE 5-8698	33	Nessen Studio, Inc., 5 University Pl., N. Y.	AL 4-3442	158
Dinsmore Assoc., Inc., 40 E. 51st St., N. Y.	PL 5-8826	175	Nettle Creek Industries, Box 202, Richmond, Ind.		3-1195
Dunbar Furniture Corp. of Indiana, Berne, Ind.		2-2111	New Metal Crafts, Inc., 812 N. Wells St., Chicago, Ill.	SU 7-6991	164
DuPont de Nemours, E. I. & Co., Inc., Fabrics Div., Wilmington, Del.	OL 4-5121	54, 55	New York Furniture Exhibit Corp., 451-453 Fourth Ave., N. Y.	MU 3-7650	147
Dux, Inc., 390 Ninth St., of Indiana, Berne, Ind.		2-2111	Norris Furniture Corp., 2401 E. Franklin St., P. O. Box 1812, Richmond, Va.		2-3516
Excelsior Art Studios, 18 W. 18th St., N. Y.	CH 3-8049	160	North American Electric Lamp Co., 1520 N. 13th St., St. Louis, Mo.	CE 1-2585	187
Fabry Associates, Inc., 6 E. 53rd St., N. Y.	PL 3-8931	75	Nulite Standard Lighting Co., 309 E. 47th St., N. Y.	PL 5-2502	173
Ficks Reed Co., 4900 Charlemar Dr., Cincinnati, Ohio	BR 1-9011	52	Nye-Wait Co., The, 295 Fifth Ave., N. Y.	MU 4-6970	179
Fine Art Wallpaper Co., Inc., 575 Madison Ave., N. Y.	PL 3-7513	187	Old Print House, The, 139 E. 53rd St., N. Y.	PL 1-4672	187
Firth Carpet Co., 295 Fifth Ave., N. Y.	MU 9-8224	80	Owen, Margaret, Inc., 515 Madison Ave., N. Y.	EL 5-1672	161
Florentine Craftsmen, Inc., The, 479 First Ave., N. Y.	LE 2-3926	171	Pacific Overseas, Inc., 478 Jackson St., San Francisco, Cal.	YU 2-0722	165
Friedman Bros. Decorative Arts Inc., 305 E. 47th St., N. Y.	PL 5-2737	180	Pinecrest, Inc., 400 First Ave., N. Minneapolis, Minn.	PE 2-4506	175
General Electric Co., Large Lamp Dept., Nela Park, Cleveland, Ohio	GL 1-6600	76	Pioneer Plastics Corp., Salem, Mass.	PI 4-7600	152
Gerdau, Otto, Co., The, 82 Wall St., N. Y.	WH 3-6200	161	Pippin Papers, 515 Madison Ave., N. Y.	PL 1-2536	167
Globe Lighting Products, 1710 Flushing Ave., N. Y.	HY 7-7000	47	Pomona Tile Mfg. Co., 629 N. La Brea Ave., Los Angeles, Cal.	WE 8-3861	37
Gold Seal Div., Congoleum-Nairn, Inc., 195 Belgrave Dr., Kearny, N. J.	KE 2-1000	44	Prober, Harvey, Inc., 1082 Davol St., Fall River, Mass.	OS 4-3591	50
Gold, William, Inc.; Carpets by, 19 E. 53rd St., N. Y.	EL 5-7104	40	Quality House Shutters, (U. S. Shutters, Inc.), 420 W. 45th St., N. Y.	CO 5-1865	170
Goodman-Dean-Scott, 7051 N. Ravenswood Ave., Chicago, Ill.	HO 5-7060	169	Rickberg, Bengt & Ellen, Importers, 38 Hoteling Place, San Francisco, Cal.	SU 1-5011	31
Goodrich, B. F., Industrial Prods. Co., Plastic Prods., Marietta, Ohio	FR 3-6811	41	Robbins Brothers, Inc., (James Templeton & Co., Ltd.), 281 Fifth Ave., N. Y.	MU 9-3612	141
Goodrich, B. F., Sponge Prods., Shelton, Conn.	RE 5-4661	32	Roffman, Edward Axel, Assoc., Inc., 17 E. 48th St., N. Y.	PL 3-7648	182
Goodyear Tire & Rubber Co., Akron 16, Ohio	FR 6-1411	19	Rosenblum, Janet, Inc., 602 Madison Ave., N. Y.	PL 3-0259	152
Grand Rapids Chair Co., Waters Bldg., Grand Rapids, Mich.	GR 8-6722		Rubee Furniture Mfg. Corp., 919 Van Buren St., Chicago, Ill.	SE 3-3221	59
Greene Brothers, Inc., 982 Third Ave., N. Y.	PL 3-2507	149	Rugcrafters, Inc., (Carpet Fashions Inc.), 295 Fifth Ave., N. Y.	MU 4-6961	72
Groff Designs & Mfg. Co., 819 Flagler Ave., Jacksonville, Fla.	EX 8-9362	169	Rway Furniture Co., Shebogan, Wisc.	GL 7-4833	66
Grosfeld House, Inc., 215 E. 58th St., N. Y.	EL 5-3227	11	St. Regis Paper Co., 150 E. 42nd St., N. Y.	OX 7-4400	53
Hart Mirror Plate Co., 101 Front St., Grand Rapids, Mich.	GL 9-6277	154	Scalamandre Silks, Inc., 63 E. 52nd St., N. Y.	PL 9-2070	6, 7
Heifetz Co., The, 16 E. 53rd St., N. Y.	PL 5-6330	74	Scalia, John, Inc., (Schmieg & Kotzian Inc.), 521 E. 72nd St., N. Y.	BU 8-8165	61
Holland Shade Co., 999 Third Ave., N. Y.	PL 1-1420	183	Scan, Inc., 102 S. Robertson Blvd., Los Angeles, Cal.	BR 2-3587	151
Holmes, Archibald, & Son, Erie Ave. & K St., Philadelphia, Pa.	PI 3-6000	57	Scerbo, Frank, & Sons, Inc., 140 Plymouth St., Brooklyn, N. Y.	UL 2-5959	178
			Scott-Martin, Inc., 17 E. 53rd St., N. Y.	PL 8-1305	171
			Schumacher, F., & Co., 60 W. 40th St., N. Y.	LO 5-5700	84
			Schwartz, L. Glass & Mirror Co., 412-418 E. 59th St., N. Y.	PL 9-7866	179
			Seminole Furniture Shops, Inc., 300 E. 54th St., N. Y.	PL 3-6513	172
			Shutter Modes, 1034 Third Ave., N. Y.	TE 8-4990	181
			Shutters Unlimited Inc., 100 West End Ave., N. Y.	TR 7-6620	178
			Singer, M., & Sons, 41 E. 57th St., N. Y.	AL 4-4612	22
			Singer, M., & Sons, 36 E. 19th St., N. Y.	AL 4-4612	22
			Springer Industries, Inc., 48-01 28th Ave., Long Island City, N. Y.	AS 8-7700	165

November advertisers

Stark Carpet Corp., 509 Madison Ave., N. Y.	PL 4-1070	71
Steiner, Renee, 509 Madison Ave., N. Y.	PL 5-3422	173
Stendig, Charles W., Inc., 600 Madison Ave., N. Y.	EL 5-1460	156
Stiffel Co., The, 525 W. Superior St., Chicago, Ill.	DE 7-1221	167
Stockwell, C. W., Co., 3262 Wilshire Blvd., Los Angeles, Cal.	DU 7-3231	164
Stroheim & Romann, 35 E. 53rd St., N. Y.	PL 5-9500	67
Stuart, John, Inc., 4th Ave. & 32nd St., N. Y.	OR 9-1200	63
Syracuse Ornamental Co., Inc., 581 S. Clinton St., Syracuse, N. Y.	GR 1-6191	54
Tanier, George, Inc., 521 Madison Ave., N. Y.	EL 5-6461	171
Taylor Chair Co., Bedford, Ohio	BE 2-0700	181
Templeton, James, & Co., Ltd., (Robbins Bros., Inc.), 281 Fifth Ave., N. Y.	MU 9-3612	141
Textileather Division, The General Tire & Rubber Co., 607 Madison Ave., Toledo, Ohio	CH 4-8612	35
Thall, Gene, 210 Fifth Ave., N. Y.	MU 9-5559	24
Thomas Industries, Inc., Moe Light Div., 410 S. Third St., Louisville, Ky.		68
Thonet Industries, Inc., One Park Ave., N. Y.	MU 3-1230	39
Treganowan, Ernest, Inc., 49 E. 53rd St., N. Y.	PL 5-0330	153
Tropicraft of San Francisco, 568 Howard St., San Francisco, Cal.	YU 2-4157	158
Troy Sunshade Co., The, Troy, Ohio	FE 2-1281	70
U. S. Plywood Corp., (Wildwood Div.), 55 W. 44th St., N. Y.	MU 2-1900	49
U. S. Rubber Co. (Trilok), 1230 Ave. of the Americas, N. Y.	CI 7-5000	46
U. S. Shutters, Inc. (Quality House Shutters), 420 W. 45th St., N. Y.	CO 5-1865	170
Van Luit, Albert, & Co., 4000 Chevy Chase Drive, Los Angeles, Cal.	CH 5-5106	27
Versen, Kurt, Co., 4 Slocum Ave., Englewood, N. J.	LO 8-6600	184
V'Soske, 301 Scribner N. W., Grand Rapids, Mich.	GR 8-5492	151
Wagner, Sherle, 123 E. 57th St., N. Y.	PL 8-3300	172
Wallpapers, Inc., 276-11th St., Oakland, Cal.	TE 6-2985	174
Walls Today, Inc., 9 E. 53rd St., N. Y.	PL 9-3165	147
Westcott Co., 4 E. 52nd St., N. Y.	PL 1-0740	143
Westinghouse Electric Corp., Micarta Div., Hampton, S. C.	HA 2311	64
Widdicomb, John, Co., One Park Ave., N. Y.	OR 9-1200	3
Wieder, Marion, 120 E. 57th St., N. Y.	PL 5-6898	171
Willow & Reed, Inc., 32-24 111th St., E. Elmhurst, L. I., N. Y.	DE 5-0807	155
Window Charm by Acme, 171-06 Jamaica Ave., Jamaica, L. I., N. Y.	OL 7-2100	145
Woodard, Lee, L., Sons, Owosso, Mich.	2460	81
Wood Office Furniture Institute, 730 11th St. N.W., Washington, D. C.	ST 3-2211	36
Zacho, 3157 Wilshire Blvd., Los Angeles, Cal.	DU 7-2436	165

Decorative Prints

FOR FINE INTERIORS

framed and unframed

Currently exhibiting:

WATERCOLORS AND PRINTS OF NATURAL HISTORY FROM THE 17th CENTURY ON

Visit our showrooms or send us your inquiries

THE OLD PRINT HOUSE

139 East 53rd Street, New York City 22, PLaza 1-4672



New Beauty and Charm for Your Fixtures

Now you can enjoy all the realism and decorative warmth of a flickering candle . . . with none of the danger of an open flame. Nalco Candlebume Lamps offer soft, clear illumination . . . add new distinction to all your fixtures.

They are available in candelabra or standard bases for all sockets. Special carbon filaments are designed for long life. Designed to blend well with modern or period settings.

WRITE for literature and prices.

NALCO
Candlebume
LAMPS

NORTH AMERICAN
Electric Lamp Co.

1532 North 13th Street
St. Louis 6, Mo.

up
here
the
scenic

is

beautiful



Although you will probably be viewing the new Fine Art Murals a little closer to eye-level than our man on the chandelier . . . we think you will be as pleased as he is when you see them.

Our new collection ranges from traditional to modern, and the designs are so flexible that they may be arranged in narrower or wider sequences to meet the requirements of almost any wall dimensions. There are 13 new murals hand-screened on 28" panels of tapis cloth, grass cloth, silk and regulation grounds . . . available in an endless variety of colorways.

*F*ine art wall paper co. 575 Madison Avenue, New York 22, N. Y.
PL 3-7513 Your most complete manufacturing source for wall papers.

BAKER

*Skilled Hands
make the Difference*



NEW YORK

305 EAST 63RD STREET

CHICAGO

MERCHANDISE MART

GRAND RAPIDS

EXHIBITORS BUILDING

LOS ANGELES

8778 BEVERLY BOULEVARD

SAN FRANCISCO

737 SANSOME STREET

DALLAS

110 DECORATIVE CENTER

ST. LOUIS

912 LUCAS AVENUE

ATLANTA

100 SPRING STREET, S. W.

CLEVELAND

1240 HURON ROAD

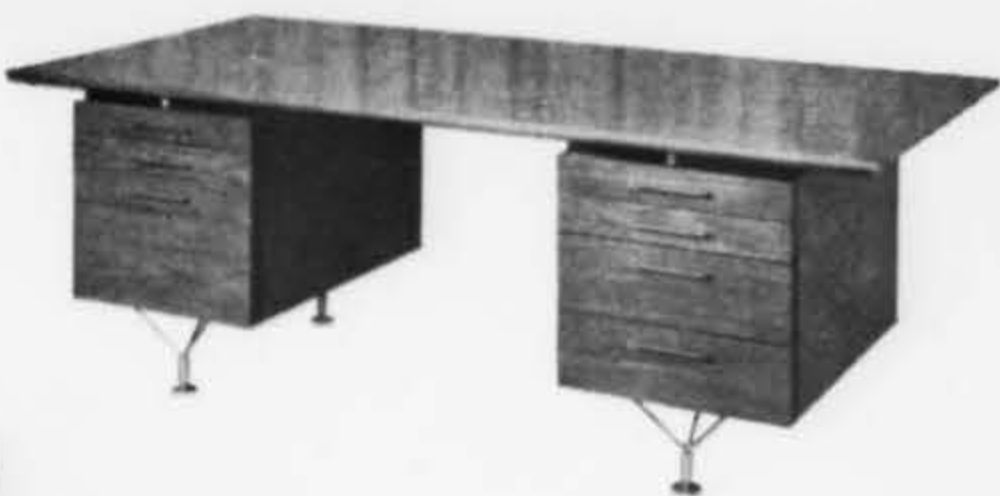
INDIANAPOLIS

31 WEST 13TH STREET

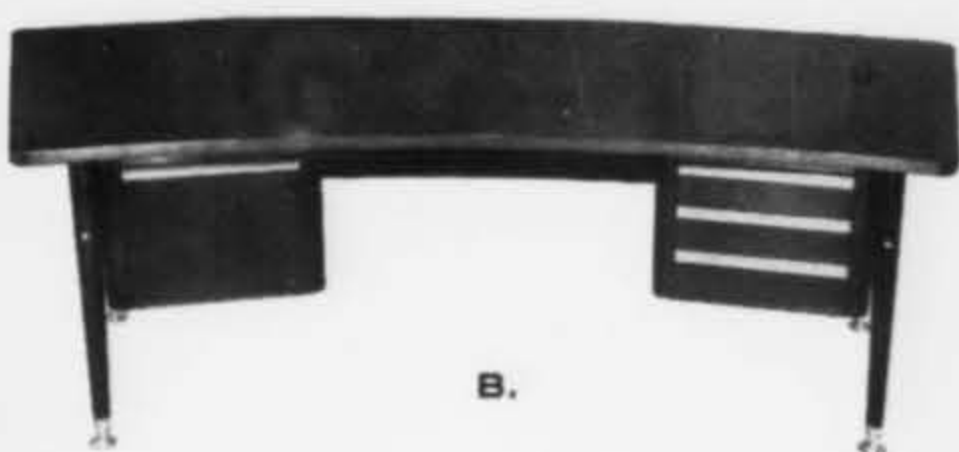
For those who appreciate the Finest

BAKER FURNITURE, INC., 25 MILLING ROAD, HOLLAND, MICHIGAN

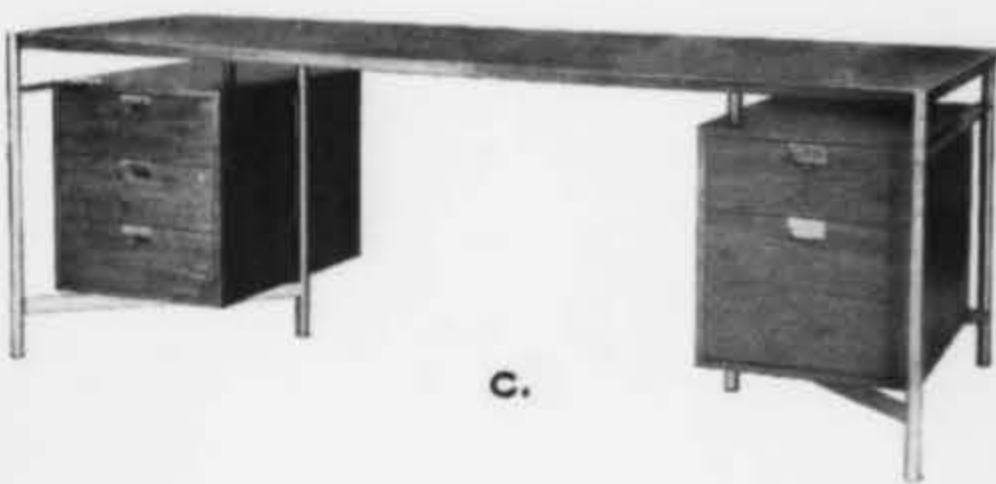
**Your
Number One
Source
for
Executive
Desks ...**



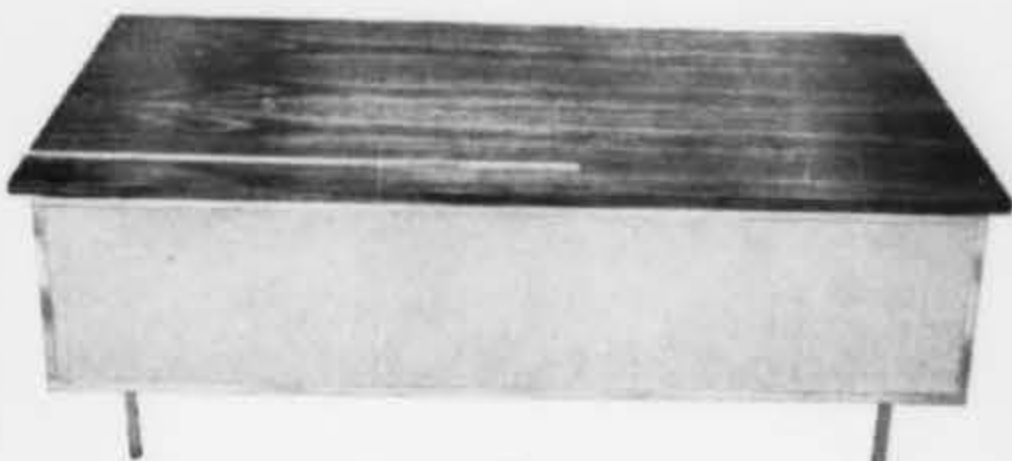
A.



B.



C.



D.

See these and many other desks
in our extensive showrooms... where
executive and general office groupings
are arranged in attractive gallery
settings to facilitate selections.

Macey Fowler

NEW YORK: 305 EAST 63rd STREET • TEmpleton 8-5900



CHARAK

good taste knows no period

SHOWROOMS:

New York, 444 Madison Ave.

Boston, 38 Wareham St. (Factory)

Chicago, L. E. Stolar & Co., 660 Wabash Ave., N.

Los Angeles, Herman Schlorman, 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.

Seattle, Paul Siegel, 1658 Olive Way

Houston, Ellouise Abbott, 503 Hathaway St.

