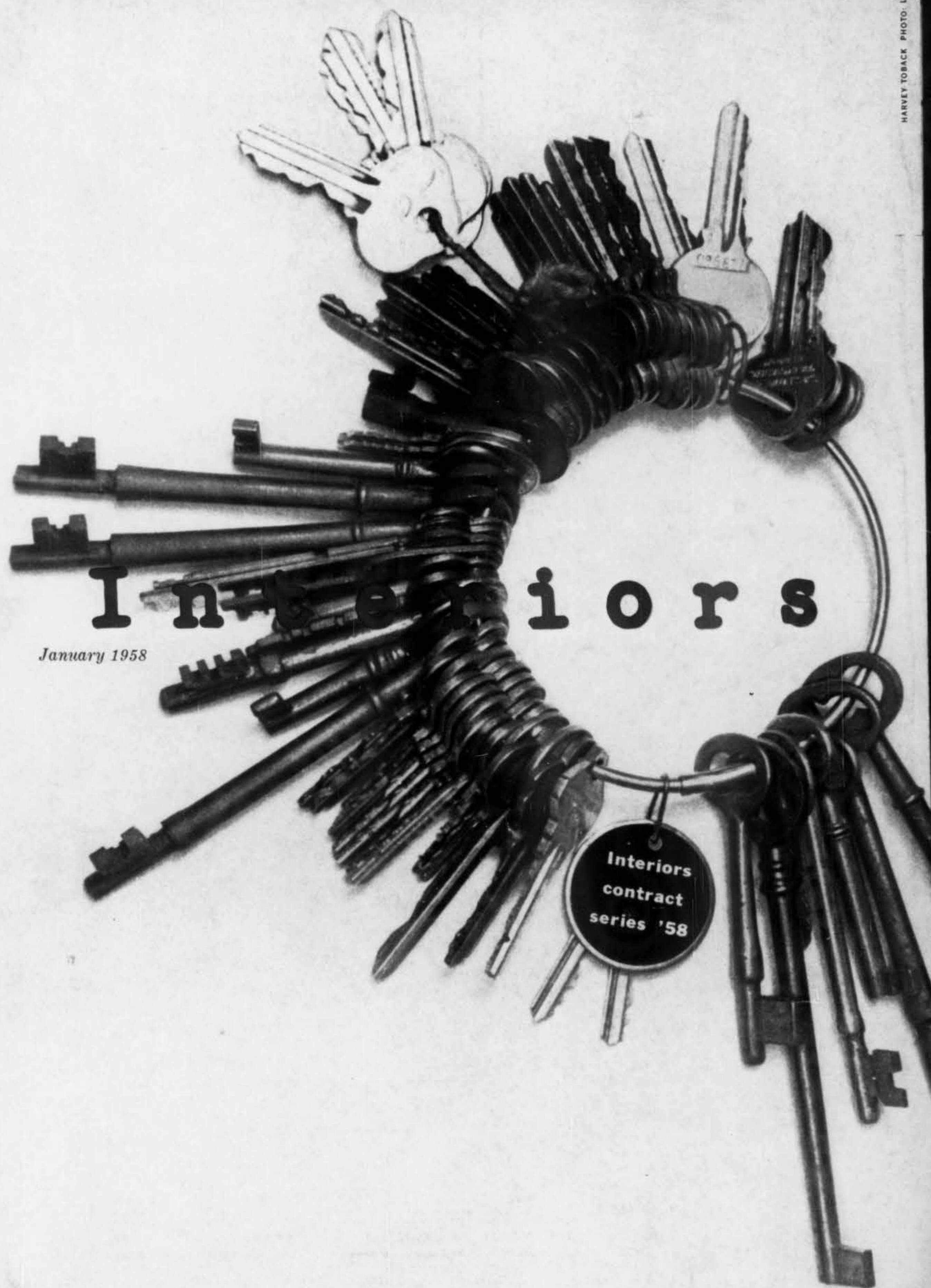




Interiors

January 1958

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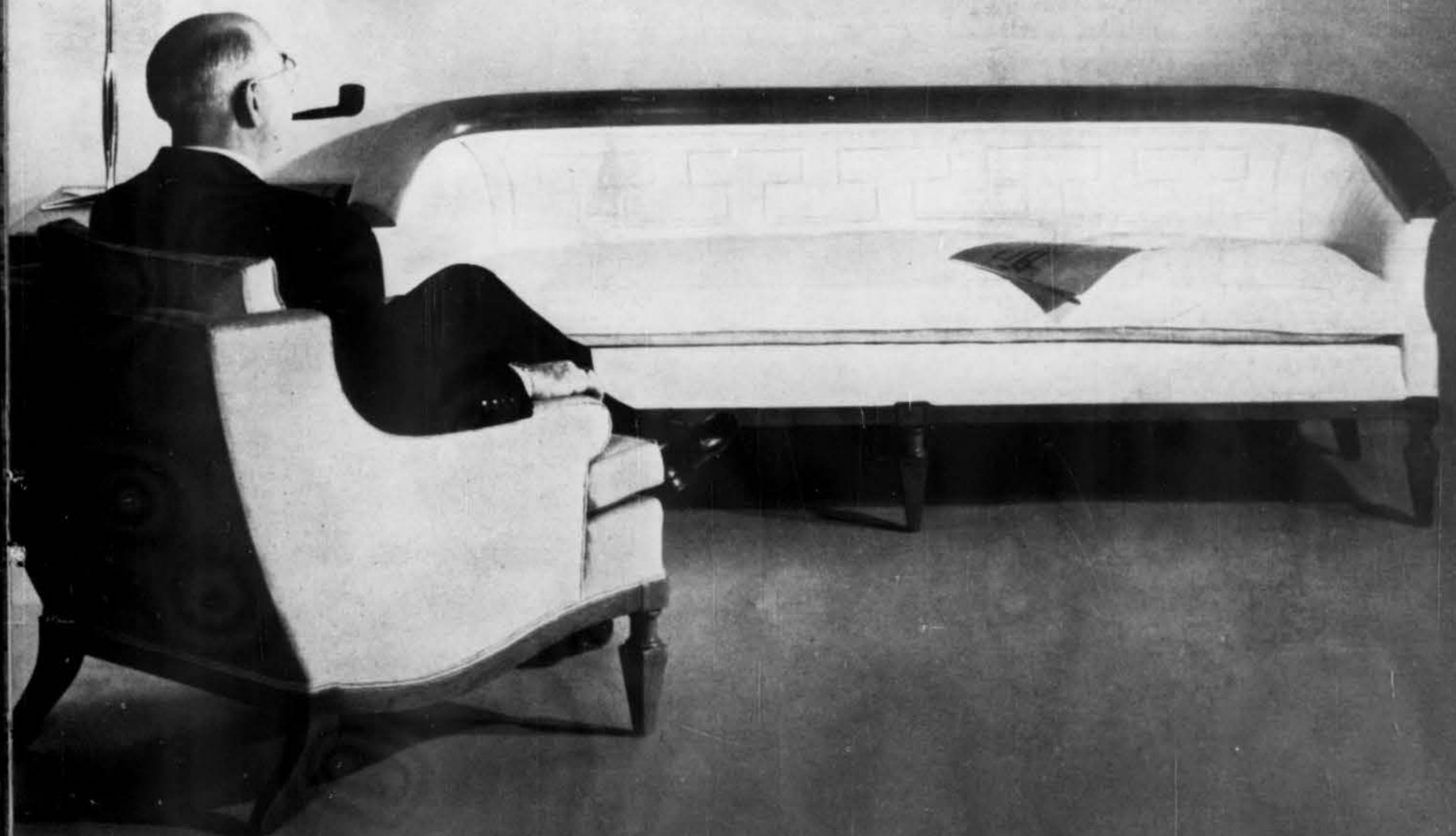
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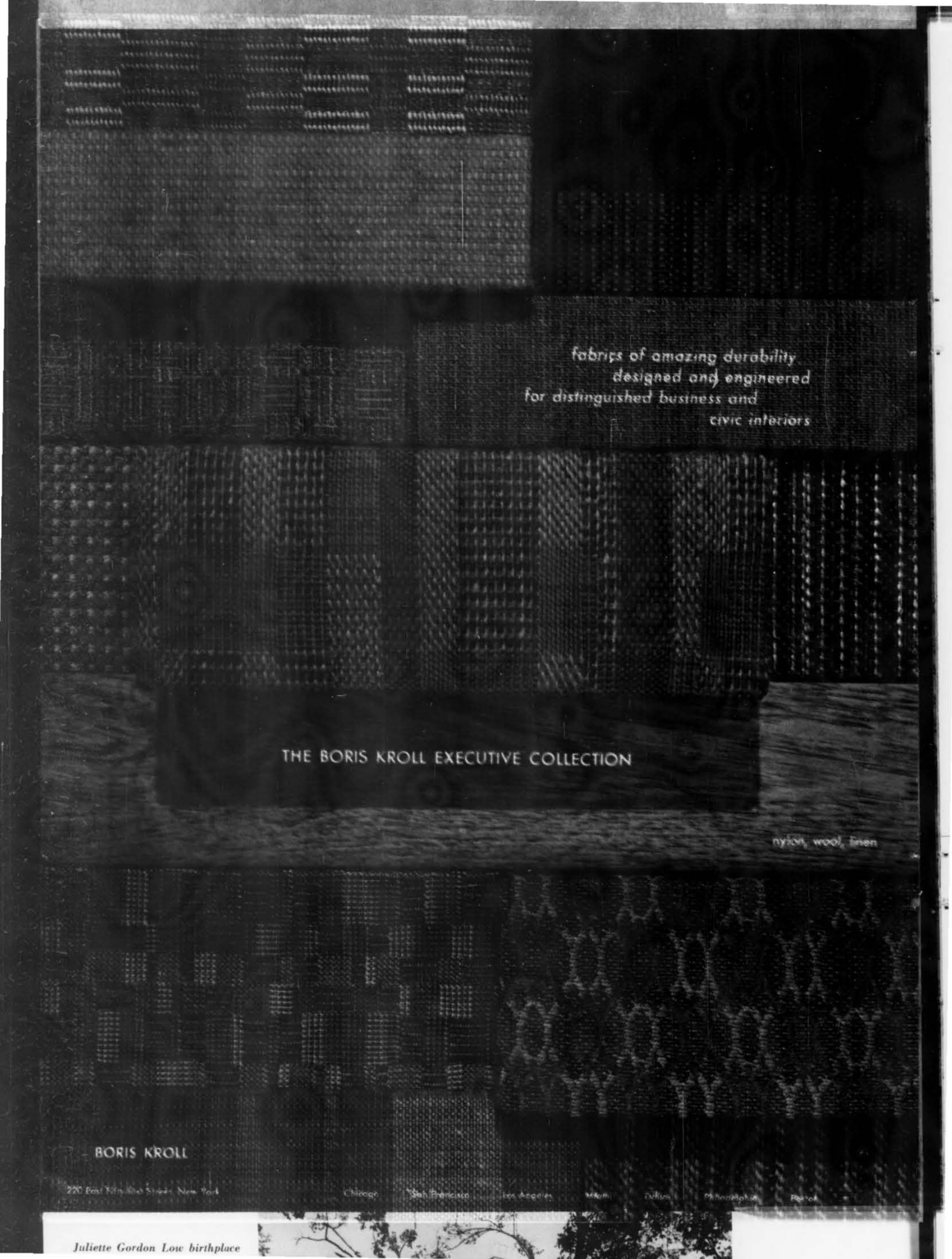
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architects who do interior work,
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the interior decorating departments of retail stores,
and for all concerned with the creation and production of interiors—
both residential and contract.

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Cover Harvey Toback

Next month The urgent concern with facilities for education is sharply reflected in our contract feature for February in which *Schools* is the subject, including recreational areas and dormitories as well as classrooms. . . Significant developments in lighting, its increasingly architectural applications and new products that are the means to integrated lighting, are brought up to date from our lighting series of late 1952 . . . In color and black and white we spotlight points west: the fabulous Hawaiian Village by Welton Becket Associates, a California house by Paul Hoag with interiors by Adele Faulkner, A.I.D., and the new California home of Greta Magnusson Grossman. . . Part II of our new furniture report

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Juliette Gordon Low birthplace is fine example of Regency architecture by William Jay, English architect. (Circa 1820)



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Entrance hall is notable for its Regency architectural detailing and colorful scenic wallpaper; furnishings include original lighting fixtures, Oriental rug, mahogany consoles and chairs.

Recently in Savannah, Ga., when restoration of the birthplace of Juliette Gordon Low, founder of the Girl Scouts of the U.S.A., was begun, many of the original furnishings and accessories that had belonged to her were installed. Marguerite Sinkler Vaik, AID was the Interior Designer-Decorator. Important in re-creating so much of the beauty of the handsome rooms in the Regency house was the use of Scalamandrè silks for upholstery and hangings, complementing the formal decorative treatments of painted and papered walls.

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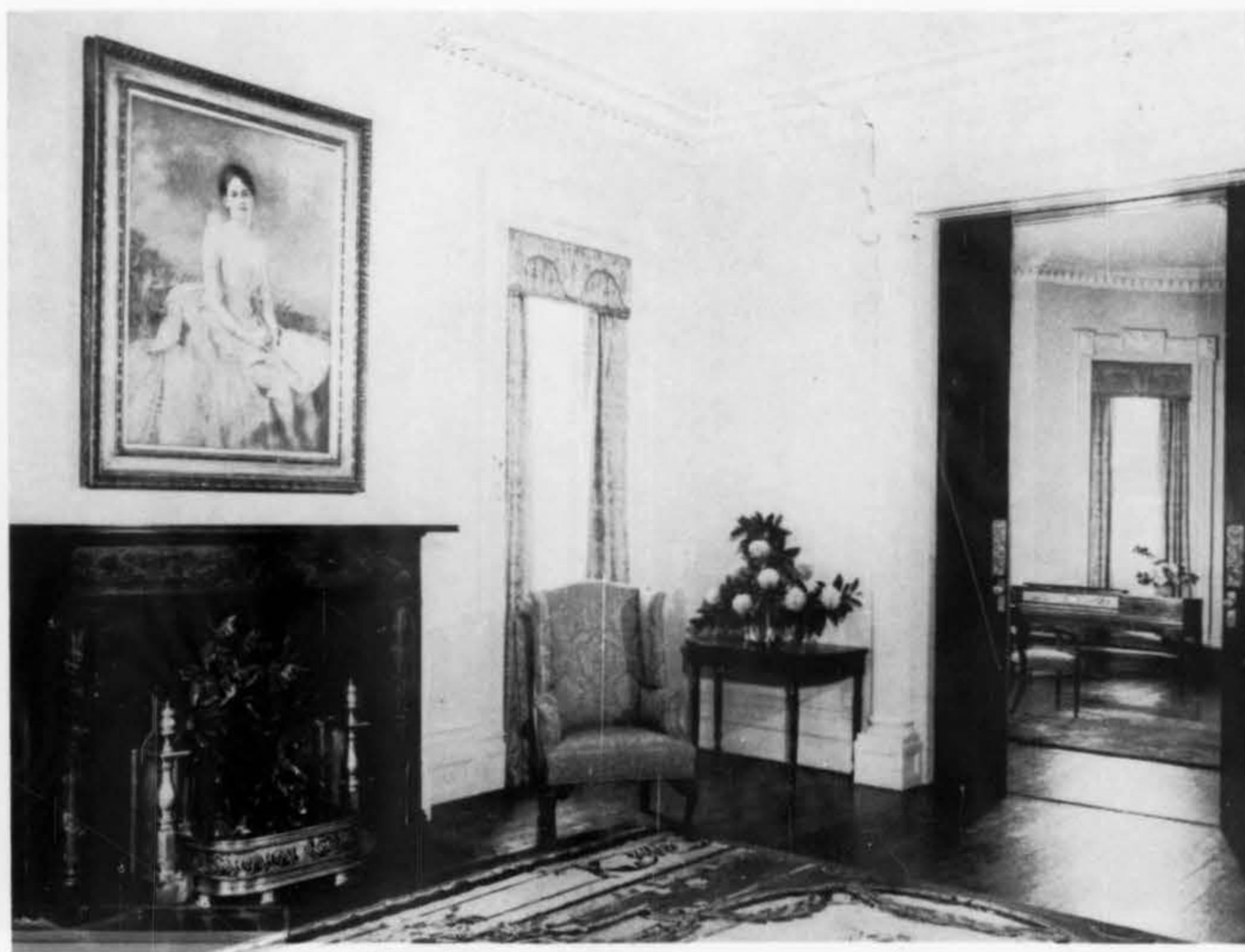
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Dining room contrasts wallpaper in charcoal and green on beige with curtains of Scalamandré green taffeta, colorful setting for antique Chippendale furniture, baroque gilt mirror over black marble mantel, Oriental rug and Waterford crystal chandelier.



Double parlors have fine Regency woodwork, painted white, contrasted with portrait of Juliette Gordon Low and Aubusson rug in soft green, ivory and rose hues; Scalamandré gold damask for draperies and upholstery supplements gleaming gilt of portrait frame and fireplace andirons.

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Letters to the editors

Triennale potshot

Sirs:

May I discuss with you something which has disturbed me for some time and ask that you consider the following, not just some critical remarks, but as a plea to professional reporters to find ways of making your reports even more meaningful.

I greatly admire the work of Finnish artists and designers, and having had the rich experience of meeting some of them in their own country, was disturbed with the report of their exhibit at the Triennale covered in the November issue of *Interiors*. The photograph at the top of page 110, according to the copy, shows a rug and wood panel by Tapio Wirkkala but the picture contributes nothing about these works. But what disturbed me most was that the best photographic reporting of the spread (the one of ceramics at the bottom left of page 111) was neither described nor identified, unless one assumed it was part of the Swedish exhibit. However I feel sure I recognized the majority of the pots in it as Finland's Kyllikki Salmenhaara and feel her name and country should have been mentioned. These are not any old pots; they represent the work of a winner of the Triennale Gold Medal.

If we are really going to better understand the work of potters and artists in other fields in Finland, or for that matter, Europe or the U.S.A., we are going to need better reporting. One suggestion is to have fewer photographs, also more appropriate ones that report on someone else's work, not his own as a photographer.

But I wonder if this is the only or even the right direction to enable the reader to receive a deeper understanding. Perhaps what I want but hesitate to say is that looking at photographic reports of current design has become more of an enjoyable experience rather than an intellectual exercise. I know what I see but I don't see what I want to know. Should not more emphasis be given the written word, not just as a description of the object but rather an interview with artists by one of your staff to learn more about them—their other interest, views, environment, personality and character. By these means we might better understand their work.

Walter C. Granville
Walter C. Granville Color Service
Chicago, Illinois

Dear Mr. Granville:

Your criticism is well founded in the particular case, but not, I believe, in general. Omission of Kyllikki Salmenhaara's name from the text accompanying the photograph of her ceramics was regrettable. This is the particular case in which your comment was deserved: "I know what I see, but I don't see what I want to know."

When thus tagged with a genuine editorial lapse, it is our policy simply to apologize, bowing low. But in this instance we shall offer an excuse, because the article was not written by a member of our staff but by a correspondent on assignment, Jack Lenor Larsen.

His failure to find out who did those ceramics was the result not of a lack of perseverance, but of the total absence of labels and catalogs at the Triennale. Information was available only from staff members of each individual exhibition when and if they were on duty. Considering that supervising photographs of the gargantuan Triennale was a formidable task (Louis Goodenough, editor of Home Furnishings Daily, devoted one of his Triennale columns to the obstacle-course techniques necessary to photograph the Triennale in the face of the determined opposition of the ubiquitous uniformed guards), Larsen did better than most of the professionals.

Just how well he did can be deduced from the fact that he had the Salmenhaara ceramics photographed before he or anybody else knew that they would win the gold medal in their category. The Triennale awards were not bestowed until after our November issue went to press.

*Concerning the absence of exhaustive data about the Wirkkala panel and the rya rug, it should be pointed out that in a report devoting thirty pages to the entire Triennale, with emphasis necessarily placed on the main spaces of the Palazzo, and with some 18 foreign countries included in the International Section alone, Mr. Larsen could not reasonably have attempted more than general comments on the Finnish exhibition. As Mr. Larsen pointed out in his introduction, the significance of the Triennale lies not in crafts or in product design but in the design of the interiors of the Palazzo. On this subject Mr. Larsen gave "more emphasis to the written word" than the critics for any American periodical which covered the Triennale, possibly more than any periodical anywhere in the world. In a magazine entitled not "Crafts" but *Interiors* this would appear to be relatively logical. None of this is meant to imply that the detailed and personal study of artists and craftsmen which you suggest is not one of the most vital forms of reportage our magazine can present to its readers. Your very request proves the opposite. Our point is simply that this could not be the aim of our Triennale report.*

—Ed.

Triennale addendum

Sirs:

Jack Lenor Larsen's coverage of the Triennale is excellent. However, I have one comment Mr. Larsen's article questions whether it makes sense, economically, to use steel in a country so rich in wood.

Denmark, however, is not rich in wood. On the contrary, it has a very limited supply. For example, teak wood, which is used quite often in Danish furniture design, and which might constitute in part what Mr. Larsen calls the "Danish Look," is imported. The steel used is also imported.

Kjeld Juul-Hansen
New York, New York

Viewers with alarm

Sirs:

I full realize that the contemporary trend, in

both architecture and interior decorating, has taken over!

Naturally the manufacturers cater to the public demand; you must follow suit. But, do you not feel that you have gone overboard on the subject? I believe that you are forgetting that a great many people still decorate in traditional period styles using fine reproductions (when possible) or antiques.

You devote only about one-tenth of one percent of your material to this field.

Your influence on decorators, as you know, is an important one. If all of your emphasis is on modern you are responsible, in a large measure, for influencing the trend. Furniture and fabric houses are discontinuing their good traditional designs. Why? Because the demand does not warrant their production.

You could be a great influence for the traditional school if you would do some feature article on it, like you used to do. It might inspire manufacturers to advertise what few good things there still are, or even to add some to their lines, if you inspired decorators to work in this field. I realize that this is only a "still, small voice" that won't be heard—but think it over!

Doris W. Donahey,
Consultant Decorator
Shaker Heights, Ohio

P.S.—It is possible that there are many who feel as I do about this present trend. In twenty years I predict today's interiors will be as dated as a Maxfield Parrish print!

Sirs:

If you will excuse the academic question, how much longer do you intend to go on blandly mirroring the confusion, ineptness, and bad taste of current interior design? Surely your position is not as delicate as that of the radio and television networks which must be prepared to give equal time to opposing political parties?

Isn't it time you stopped keeping your opinions to yourself and started to help maintain a level of competency and creativity in this field, if only on the basis of what you do not show in the magazine.

That the level of professional acceptability in this field is lowering at an alarming rate you are, of course, aware. You can put your editorial pressure on the plug by refusing to publish those products and those interiors which reflect a mindless aping of a world their "designers" never knew, or a complete lack of grasp of modern design principles. Let's face it. The space you are currently devoting to traditional reproductions is far out of proportion to professional interest. It seems to me that any decorator who is intent on reviving the past would do better to consult the ample historical documentation available for her inspiration, and leave the pages of *Interiors* free for coverage of thought-provoking new concepts for those of us who are concerned about design for today.

Ida Anderson
San Francisco



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For your information

Florida's First Design Derby . . . Current and Coming Exhibitions . . . Art for Interiors and Exteriors . . . Awards and Competitions . . . Campus Construction Notes



Award-winning designs (left) in 1957 Design Derby include: walnut and aluminum sling chair by Frank Kaehn, I.D.I., for Sharmal of Miami took WIN award. Tangerine glass bottle by Wayne Husted, Milton, W. Virginia, for Blenko Glass, also took WIN award. Ceramic bird won SHOW award for Juanita May, Miami. Handwoven textile by Ellen Siegel, New York; and hand-print wallpaper by Merlin Dow, Los Angeles, won PLACE awards. Above, l. and r., Smith and Wills of Exhibition committee.

Exhibitions

Design Derby—A Blue-Ribbon Event

A pooling of Southern Florida's best decorating and designing talents has resulted in a blue-ribbon event that bears watching: the first annual Design Derby sponsored by the Designers and Decorators Guild of South Florida.

Contributing sponsors of the project were the Florida Chapters of the American Institute of Decorators, the National Home Fashions League, the Industrial Designers Institute; and the Miami Region of the Fashion Group. The Design Derby, true to its name, was staged at Florida's Gulfstream Park Race Course and consisted of a large exhibition by manufacturers in the field of home furnishings as well as a juried exhibition of U.S. home furnishing designs. Perhaps the best indication of the Derby's success is to be found in the enthusiasm expressed by the competition judges — Raymond Loewy, industrial designer; William Pahlmann, A.I.D.; George Beck, national president of I.D.I.; and Billy Pearson, jockey and art authority of \$64,000 Question fame. For example Mr. Loewy told a Florida audience he felt that if the Derby were continued under the standards established in the first show, it might conceivably become a clearing house for home furnishing design for the entire Western Hemisphere; while Mr. Pahlmann expressed the wish that such ventures could be undertaken throughout the country to stimulate knowledge of the finer points in design, manufacturing, and merchandising.

From some 400 design entries submitted by qualified designers and craftsmen in 20 states and Puerto Rico, the judges selected only 24 to receive cash awards totaling \$1,424, although 36 awards amounting to \$2,100 were offered. Three awards were made—Win (\$100), Place (\$50), Show (\$25)—for designs in each of the following classifications: Furniture, Wall Coverings, Floor Coverings, Lighting, Textiles, Decorative Accessories. A few of the award-winning designs are shown above, and a sam-

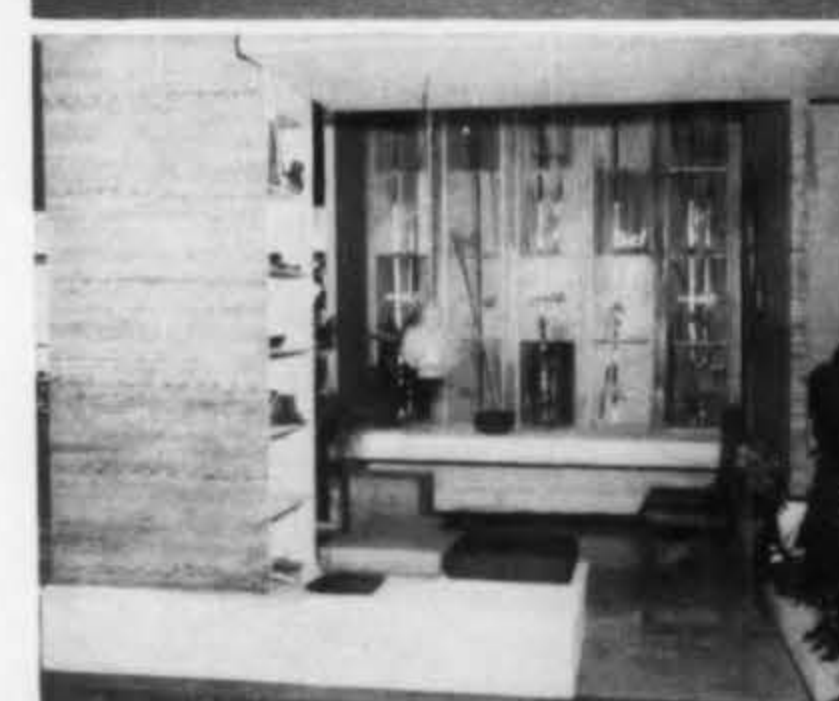
pling of the room settings, right. Exhibition committee for the Design Derby included: Miss Lee Rice, Chairman; Herbert C. Saiger, A.I.D., I.D.I., President, Designers and Decorators Guild of South Florida; James Merrick Smith, A.I.D., and James Mortimer Wills, A.I.D., Invitations and Promotion; Dale Weidman, William Rettig, J. Robert Justus, A.I.D., Staging; Frank L. Garrett, A.I.D., Housing.

Artifacts of American Life

An exhibition at Boston's Institute of Contemporary Art through January 5th called *American Design Preview: Brussels World's Fair* focuses attention on a different kind of U.S. design—in fact such commonplace artifacts of everyday American life as ironing boards, swimming pools, and shopping carts. This is but one of many exhibitions the U.S. will present at next year's Brussels Fair devoted to illustrating the complex matter of how America lives. Some 150 objects in the Boston preview (about a quarter of the total to be shown in Brussels) were selected by a committee of industrial designers and decorators to express characteristics of American living. These artistic knick-knacks of U.S. life (and many of them *are* artistic) are grouped into categories further typifying their land of origin. Thus such items as a car-hop tray, and a plug-in coffee maker are classified under *Mobility*. Other displays include *Portability* (a sun-powered radio, dictaphone); *Flexibility* (folding high-chair, shopping cart); *Outdoor Living* (plastic rowboat, portable barbecue); *Disposability* (plastic containers, disposable diapers); and *Decentralized Kitchen* (roaster oven, plugmold baseboard). Later this month, the contents of the exhibition will be shipped to Brussels to be edited and installed in the American Pavilion.

Esthetic Aspects of American Life

An important spring exhibition at Washington's Corcoran Gallery of Art (April 19-June 2,) will feature examples (Continued overleaf)



"Work and Play" exhibits in Design Derby by A.I.D. Florida Chapter (top to bottom): Office consultation room with Kittinger cabinet, Imperial table desk, Dux swivel chair, Lightolier fixture, Louis W. Bowen grasscloth, Haygood Lasseter accessories. Office for fishing editor by Vern Currie, A.I.D. of Richard Plumer, Miami, with Risom furniture, Robbins flooring, ceramic lamps by Bill Straight. Reception area with Timbertone wall covering, Robbins flooring, Spanish chairs from James Merrick Smith Associates. Weekend pavilion by Committee.



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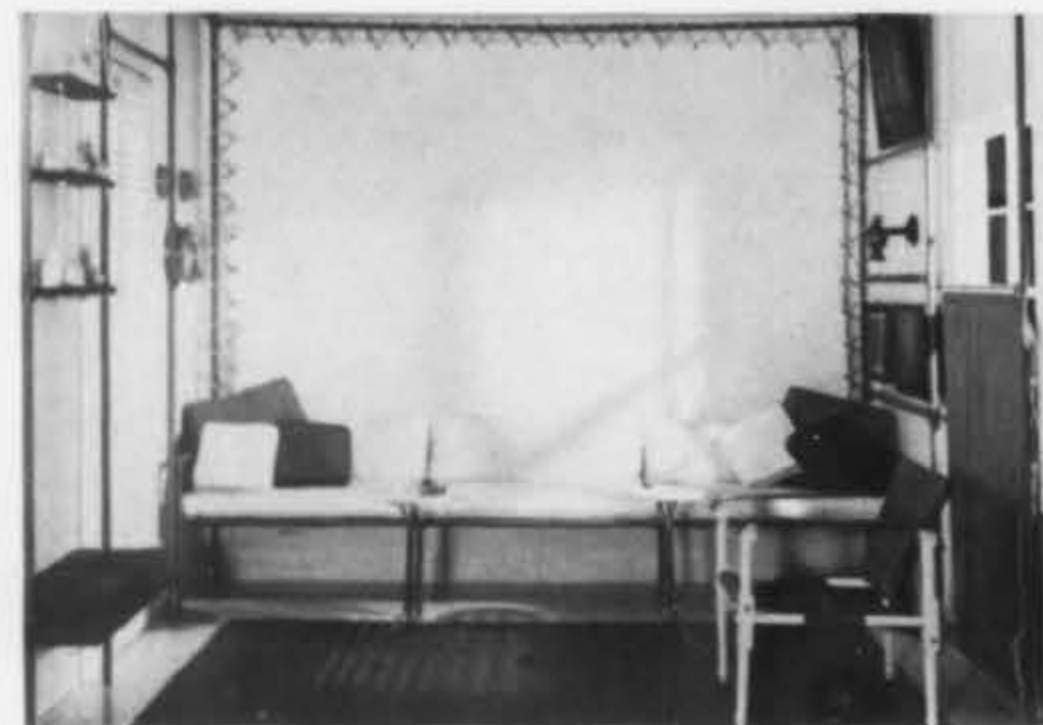
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Four room settings designed by Walter Hazeltine for American Rayon Institute's "Life With Rayon" spectacular held in Sheraton-Astor Ballroom. Top row, left to right: Town-House Living Room, and Garden Room. Bottom row: Town-Country Living Room, and Guest-Playroom. All rooms feature rayon fabric-covered walls, rayon upholstery, carpets, and draperies.

of contemporary architecture, interior decoration, and furniture, selected primarily for their esthetic merit. The exhibits which are being selected by the Gallery's staff will include an architectural section featuring photomurals of noteworthy buildings erected by American architects during the past 10 years interspersed with examples of modern architectural sculpture; a section devoted to furniture, textiles, rugs, et al, displayed against partitions suggesting home interiors; as well as a historical prologue showing photographic comparisons of well-designed objects of earlier times with their counterparts of today.

Life With Rayon

Rayon—grandfather of the man-made fiber family—has by no means been overshadowed by the many more youthful members of their ever-expanding group. A striking illustration of rayon's perennial youth was the lavish production staged in New York recently by the American Rayon Institute to demonstrate the versatility of rayon in all its facets from ready-to-wear fashions and home furnishings to the automotive industry.

To dramatize new trends in the use of rayon in the home, designer and consultant Walter Hazeltine created four room settings which were constructed in the form of a two-story house to serve as the stage setting for the fashion show. The four settings (see cuts) included: A "Town-House Living Room" in which red cut rayon on silk chiffon from Wimpheimer & Sons is used as a wall covering. An orange Kravet rayon and cotton upholstery the couch with its two bolsters covered in a vivid pink rayon and cotton fabric by J. H. Thorp. Crompton-Richmond's red rayon velvet covers chairs. Walls of the "Garden Room" are covered with a striking lattice pattern on sky-blue rayon and cotton fabric printed by Quaintance. Bamboo chairs are up-

holstered in Scalamandre's purple rayon and cotton chenille as are the pillows on the white wrought iron stools. The green rayon carpet is from Roxbury. The "Town-Country Living Room," aptly described as "Early American in a modern mood," features a *trompe l'oeil* wall covering designed by Walter Hazeltine. Its plank-board pattern, printed on Boris Kroll's silk and rayon fabric, makes an effective background for early American paintings and accessories decorating the wall. Plank-board theme is repeated in the rayon carpet. Curtain behind room divider is of Riverdale's rayon and acetate sheer. Greeff's saffron rayon and cotton covers couch pad and rayon fabrics from Jofa and Boris Kroll cover pillows. To show how rayon, ordinary plumber's pipes, and rich primary colors can convert a cellar area into a gay "Guest Playroom," Mr. Hazeltine stretched Schumacher's white textured rayon across one unsightly wall and secured it to the painted pipes with white rope. This also doubles as an effective home movie screen. Same fabric covers the bench-bed and pillows. Additional pillows are covered with rayon and cotton fabrics in rich primary colors from Rowen, Inc. Window shade is of Schumacher's Kelly green rayon, and the chair is covered in an all-rayon Cohama fabric. Carpet is Gold & Company's royal blue rayon, wool, and nylon.

Crayon Art

While the free expressions of children often outshine the art of their more knowing elders, one might suppose that the stricter demands of craft mediums would be a different matter. This, however, is not the case. The American Crayon Company's annual Holiday Exhibition in New York (through January 3) abounded in fresh and original work to disprove it. Many of the colorful displays were composed of work done by children with the various craft processes devised for the use of the Company's products—silk screen prints made with Crayonex and Prang Aqua Textile Colors (see cut), *Papier Maché* objects decorated with Tempora Color, stencil designs, decorative cut-outs and gay Christmas tree ornaments. These wholly delightful exhibitions are the result of the American Crayon Company's laudable educational program. Weekly evening and daytime craft classes, conducted by Mary Frances Burns in the company's Rockefeller Plaza offices, are attended by groups of teachers, occupational therapists, Girl Scout leaders, and others interested in using the processes in their work. Similar classes are held in the Company's Los Angeles offices located in the Neutra-designed Northwest Mutual Insurance building. Here, however, classes are also held for school children in the area.

School Child working with American Crayon's Duplicate Aqua process and, right textiles printed with Duplicate Aqua process.



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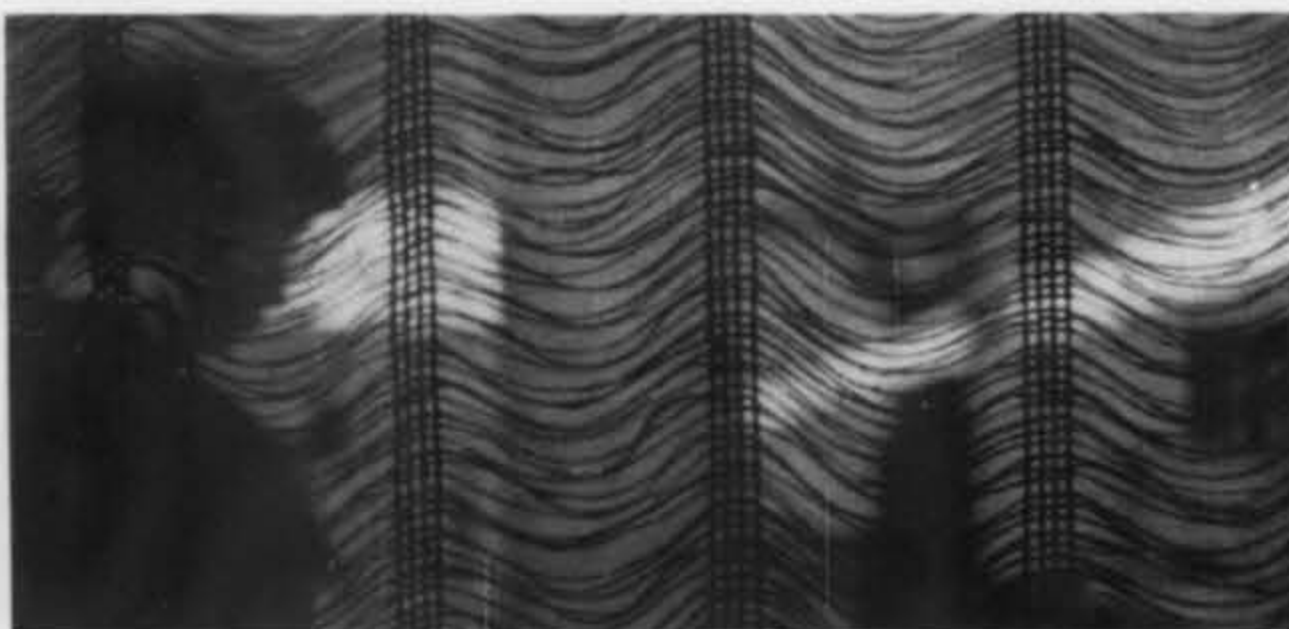
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1) Picture rug by Danish artist Franka Rasmussen; 2) Handmade linen drapery in spiderweb design by Lise Plum; 3) Danish artist Tusta Wehring with one of her picture rugs; 4) Jorgan and Nanna Ditzel, Danish architect-designer team; 5) Lounge chair in teak, woven cane back by Danish designer Torben Strandgaard.



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NOFA's Boulevard of Style

Less than a decade ago, no one would have supposed that a "Boulevard of Style" might refer to office furniture. Yet today no one is likely to think such a title at all inappropriate for the National Office Furniture Association's exhibition at the 12th Annual Convention to be held in Philadelphia Convention Hall (March 28-31). The degree of artful luxury and electronic ease to be found in a man's working environment has become as important a criterion of his social status as the degree of luxury and the number of appliances to be found in his home.

Early requests for space in this year's NOFA exhibition clearly denote a growing recognition of this among U.S. office furniture makers. By the first of December, some 160-odd firms had already contracted for more than 240 display areas in the spring show while the final count of exhibitors last year was only 147. The "Boulevard of Style" is to consist of three lamp-post lighted aisles and cross "streets" on which exhibitors will display their "Newest Office Furniture Advances," which can also be abbreviated as NOFA. This central theme idea is a new concept for industry exhibitions, says John R. Gray, NOFA's Executive Director, and exhibitors are being offered the opportunity to acquire low-cost, specially-built, portable displays integrated with the over-all "present-day style" theme of the convention.

Danish Design in California

An important exhibition of *Contemporary*

Danish Design in Textiles and Furniture at San Francisco's M. H. de Young Museum through January 6th, reveals many of the reasons why Danish arts and crafts have exerted so wide an influence on the design of contemporary interiors. The show consists of 100 textiles selected by a Danish jury of designers and artists from samples submitted by nine artist workshops and 17 textile manufacturers. There are handprinted and handblocked decorating materials, machine- and hand-woven draperies, upholstery fabrics, manufactured and handmade rugs—and their effectiveness largely depends on the use of natural colors, textural effects, and the clean simplicity of design that characterizes the arts and crafts of Denmark. It is, in fact, this artistic restraint that makes these Danish textiles so perfectly compliment rather than contradict the natural wood and clean lines of contemporary Danish furniture. The unbleached color of linen, for instance, is often exploited with such unassuming effectiveness as it is in the airy handmade linen drapery by Lise Plum shown above.

The exhibition installation, which was planned and designed by the Danish architect Torben Strandgaard, also includes a section devoted to natural oak and teak furniture by ten well-known Danish designers. This is displayed in settings simulating dining room, bachelor's quarters, and executive offices, thus illustrating the harmonious overall effect of Danish fabrics and furniture. Another exhibit includes examples of the early peasant art from which the contemporary furnishing fabrics of Denmark are descended.

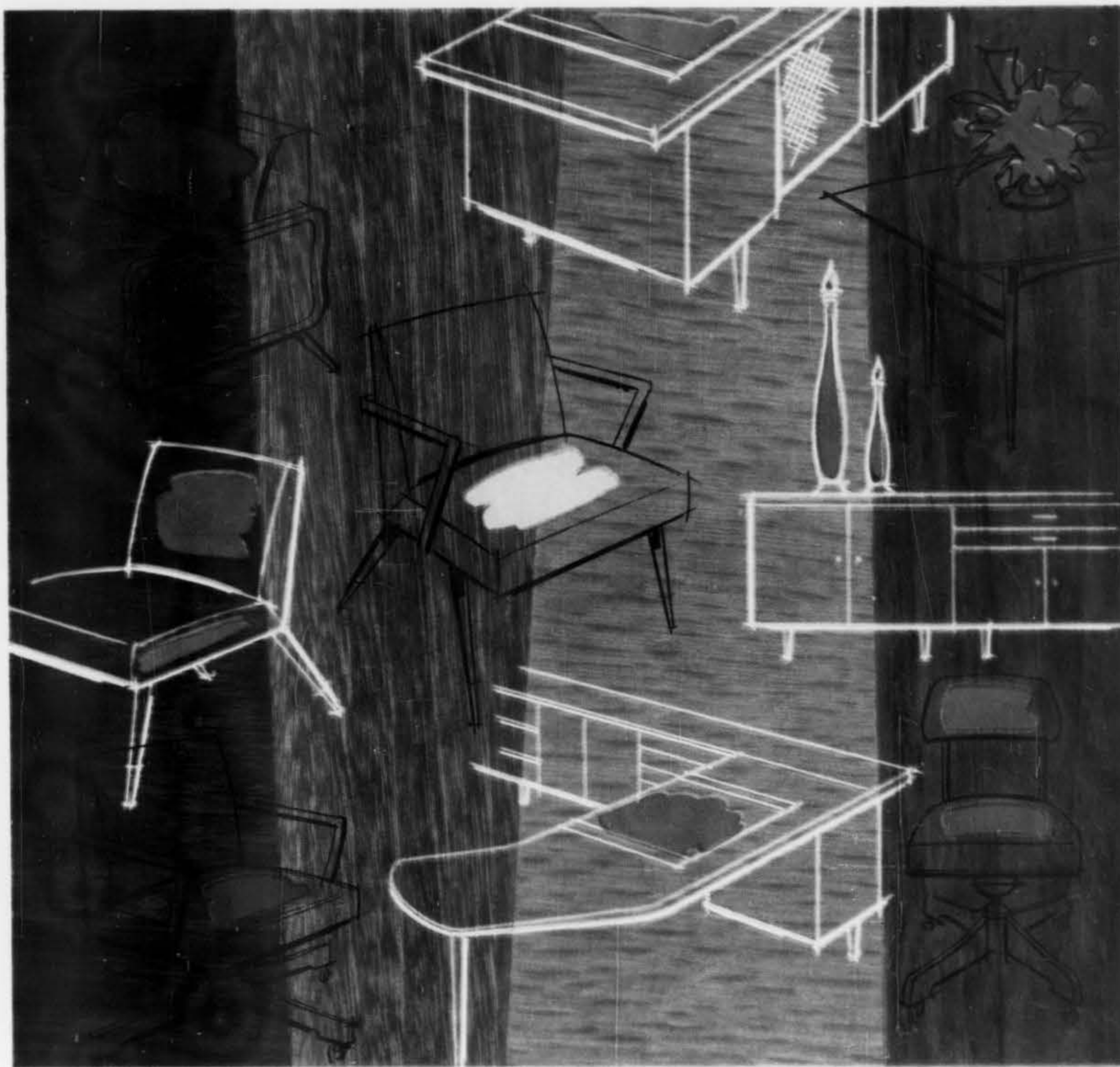
Scandinavian Design in New York

Contemporary Danish designing talents in the furniture field will receive further emphasis in an exhibition of *New Scandinavian Designs* opening at Georg Jensen's in New York on January 15th. The showing will feature a new series of modular furniture by the well-known Danish designed Erik Herlow (see *Interiors' Furniture Report*, page 119), as well as a series of chairs and settees utilizing chrome steel in combination with such materials as leather, cane, and canvas, by Danish designer Poul Kjaerholm. While Mr. Kjaerholm's designs are new to this country, they have been shown in various European exhibitions including the 1957 Triennale in Milan (see *Interiors' November* issue).

Fortunately the fine talents of the young Swedish weaver Bittan Valberg—the third Scandinavian designer whose new rugs and wall coverings will be featured in the Jensen exhibition—can be counted on to show that all good Scandinavian design is not necessarily Danish.

Scandinavian Design To Come

Next spring (May 5-11) Helsingborg, Sweden, is to be the site of the first annual Scandinavian Furniture Fair ever arranged jointly by the Furniture Manufacturers' Association of Sweden and Norway for the purpose of broadening the world market for Scandinavian interior design. During the same week (May 8-11), the annual Furniture Fair in Fredericia, Denmark, will present (*Continued overleaf*)



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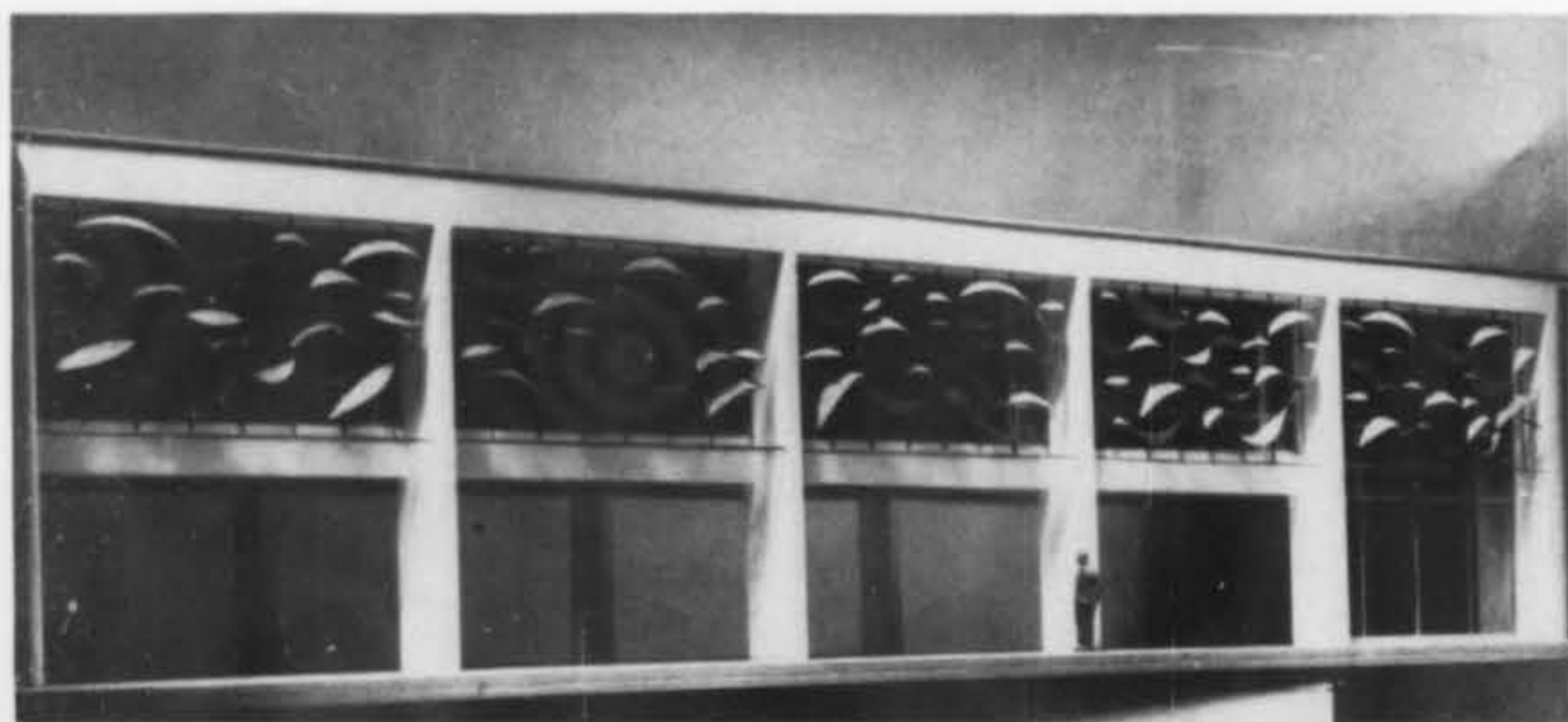
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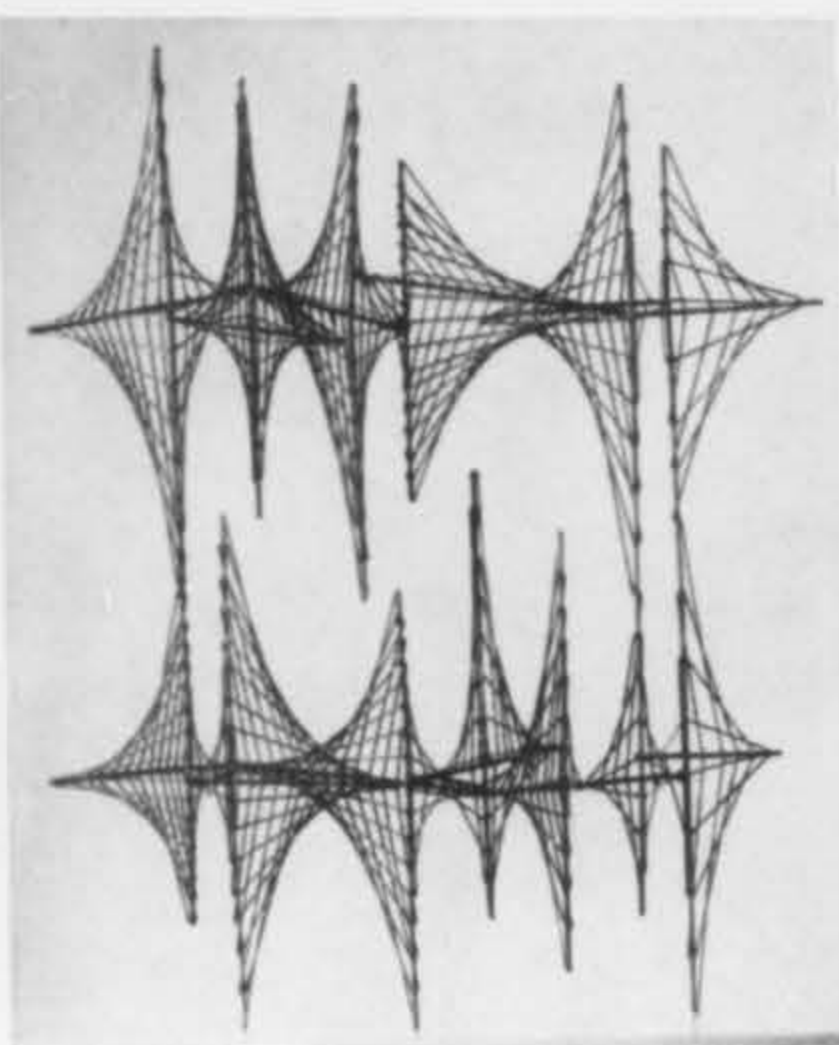
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Scale model of bronze grille in five sections (left) done by Robert Cronbach on sculpture commission for engineering building being constructed in Stamford, Connecticut, by architects Sherwood, Mills and Smith. Ceramic plaque and triptych, below it, are by Frans Wildenhain. Painted steel sculpture is by Roy Gussow who, in 1956, was commissioned to execute a 10-foot spherical form for the Geodesic Dome of the U.S. Pavillion at the International Trade Fair in the Far East. Terra-cotta bas-relief panel (directly below) is by Dutch-born artist Dirk Hubers, and cut below that shows new shopping center in Richmond, Virginia, with polyester plastic sculpture done by Wolfgang Behl.



Danish furniture news of the year. The newest and best in Swedish and Norwegian furniture and textiles as well as a special selection of modern lamps are to be included in the Helsingborg Furniture Fair.

Contemporary Art for Contemporary Walls

The traditional aim of art is to enrich life, but for a long time art seems to have had little other purpose than to enrich the walls of museums. There are, however, some encouraging reasons to believe that the artist is once again becoming a recognized member of today's architect-designer teams which gives a timely validity to an exhibition called "The Wall" opening at New York's Bertha Schaefer Gallery on January 20th. This important exhibition will feature "treatments for the contemporary wall in various materials" by ten contemporary artists who are by no means lacking in exciting ideas for enriching the walls of today's exteriors or interiors. Displays will range from such outdoor sculptural abstractions as Wolfgang Behl's asymmetric plastic forms for the plaza of a new shopping center and Robert Cronbach's airy bronze-petal grille for the facade of a Connecticut building (see cuts) to a large sand sculpture mural by Costantino Nivola and a glass "window" panel by William Jannerjahn with an unusual abstract design that depends on light for its effect. There will also be brilliant mosaic wall panels by Hugh Wiley, enamel panels by Peter Ostuni, a sgraffito mural by Zvi Gali; as well as Roy Gussow's painted wire sculpture,

Dirk Hubers' terracotta bas-relief, and Frans Wildenhain's panel and triptych, all shown above.

This is a show that one might wish all architects, planners, and interior designers of contemporary buildings could see, for clearly the contemporary artist and sculptor is willing and able to cooperate.

N.S.I.D.

Art for Interior Walls

The revival of interest in art for contemporary walls was given sound professional backing at a panel discussion on "Art in Today's Interior Design" sponsored by the National Society of Interior Designers in cooperation with Artists Equity Association.

N.S.I.D. Program Chairman Michael Greer lead the discussion which was especially significant for its realistic approach to the problem of finding ways to achieve a greater use of American art and sculpture in American interiors. How designers should budget art for a job? . . . How the interior designer could be compensated for selling art to a client. . . . How, in fact, to effect a closer working relationship between the interior designer, architect, and artists? These were some of the actual problems considered by a panel consisting of Dorothy Adlow, *Christian Science Monitor* Art Critic; Emlen Etting, Honorary President of Artists Equity Association; Milton Lowenthal, Art Collector; Eleanor Pepper, NSID, Chairman of Pratt Institute's Interior

Design Department; and Michael Radoslovich, Director of Architecture for New York City's Board of Education. Miss Adlow spoke of the symbolic meaning art has for individuals; Mr. Lowenthal stressed the advisability of considering the quality and beauty of art ahead of its cost; Mr. Etting emphasized the desire of artists to cooperate with interior designers; Miss Pepper pointed out that the use of the art should be considered in the initial planning stages of a job and sufficient money should be budgeted for it in advance. "The consideration of a work of art for an interior," she said, "affects the entire design and is therefore very important for us as designers." These are but a few illustrations of the various viewpoints expressed by the panelists who, nevertheless, were unanimous in their desire to find effective means for bringing more art into more interiors.

This meeting, in fact, resulted in two very concrete recommendations: 1) It was decided to set up a joint council of N.S.I.D. members and Artists Equity Association members to explore the problem and set up recommendations to art dealers which would provide for compensation for interior designers for selling art to clients for use in decorative plans devised by the interior designer, thus creating a demand for the art of artists and increasing their income; and 2) To plan a joint exhibition in the near future of N.S.I.D. and Artists Equity Association which would show the many approaches to the problem integrating art in today's interior design and architecture.



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Awards and Competitions

House & Garden Architectural Awards

If anyone might be called an architects' architect, the honor would seem to belong to Paul Hayden Kirk of Seattle who was chosen by a jury of five architects to receive four of the five cash prizes in *House & Garden's* 1957 competition for the best architect-designed houses built in the U.S. since 1954. From entries submitted by architects in every section of the country, Mr. Kirk won both first and second prizes in the class for houses over 1,800 square feet; and two of three cash prizes

awarded for houses under 1,800 square feet. Judges, see cut, were left to right: Pietro Beluschi, Massachusetts Institute of Technology; Carl Koch, Cambridge, Massachusetts; William Wilson Wurster, University of California; Minoru Yamasaki, Detroit; Arthur H. Keyes, Jr., Washington, D. C.

Complete list of award winners is as follows: For houses over 1,800 square feet—first and second prizes (\$1,000 and \$500), Paul Hayden Kirk. Special Mentions, Preston Bolton and Howard Barnstone, Houston, Texas; Robert Billsbrough Price, Tacoma. For houses under 1,800 square feet: two \$500 prizes, Paul Hayden Kirk; one \$500 prize, Whitney Smith and Wayne Williams, Los Angeles; Special Mentions, Robert Billsbrough Price; and Paul Thiry.

Bank Mural

The Continental National Bank in Lincoln, Nebraska, has announced a \$25,000 mural competition open to any qualified artist submitting an application before March 1, 1958. From these applicants up to six finalists will be

chosen by a committee consisting of Norman Geske, Director of University of Nebraska Art Galleries; Fred N. Wells, Treasurer, Nebraska Art Association; James Stuart, Continental National Bank Director; and Ellery Davis, architect of the new building. The mural is to cover one wall of the main banking room (96 feet by 12½ feet) and is to portray "The Riches of Nebraska." During the summer the public will be asked to vote on sketches of the finalists and their preference will be taken into consideration in the final balloting. For competition details: Fred N. Wells, 1134 O St., Lincoln, Nebraska.

1958 Arnold W. Brunner Award

February 15, 1958, is the deadline for applications in the 1958 Arnold W. Brunner Scholarship offered by the Architectural League of New York for the general purpose of "promoting and encouraging accomplishment in the arts and professions represented in the Architectural League and rendering them of greater use to the Community."

An applicant must (Continued on Page 163)

For Your Calendar

Through January 5. *American Design Preview: Brussels World's Fair*. The Institute of Contemporary Art, Boston, Massachusetts.

Through January 5. *The Patron Church*. Museum of Contemporary Crafts, 29 W. 53 St., New York.

Through January 6. *Contemporary Danish Design in Textiles and Furniture*. M. H. de Young Memorial Museum, San Francisco.

Through January 7. *Landscape Architecture Today*. Smithsonian Institution Traveling Exhibition. Kalamazoo Institute of Arts, Kalamazoo, Mich.

Through January 15. *American Craftsmen—1957*. Smithsonian Institution Traveling Exhibition. Birmingham Museum of Arts and Crafts, Columbus, Georgia.

Through January 19. *Good Design in Switzerland*. Smithsonian Institution Traveling Exhibition. Alabama Polytechnic Institute, Auburn, Alabama.

Through January. *Golden Age of English 18th Century Textiles*. Scalamandre Museum Traveling Exhibition. Florida Gulf Coast Art Center, Clearwater, Florida.

Through January. *Directoire-Empire Textiles*. Scalamandre Museum Traveling Exhibition. Rensselaer County Historical Society, Troy, N. Y.

Through January. *Chinese Textiles of the Manchu Dynasty*. Scalamandre Museum Traveling Exhibition. Corning Museum of Glass, Corning, N. Y.

Through 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.

Through February 9. *Color in Primitive Art*. The Museum of Primitive Art, 15 W. 54 Street, New York.

Through February 23. *Architecture of Antoni Gaudi*. The Museum of Modern Art, New York.

January 2-11. *Grand Rapids Winter Furniture Market*. Grand Rapids, Michigan.

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

January 6-17. *Second Decorative Home Accessories Show coinciding with International Home Furnishings Market*. Merchandise Mart, Chicago.

January 8. *Market luncheon of the Home Fashions League of Illinois with Spectacular staged by Alcoa Aluminum Company based on the "Forecast Program"*. Grand Ballroom, Hotel Sherman, Chicago.

January 8-13. *4th Annual Winter Antiques Show for benefit of East Side Settlement House*. 69th Regiment Armory, 26th Street and Lexington Avenue, New York.

January 13. *American Institute of Decorators' Central States Meeting with National Board*. Racquet Club, Chicago.

January 15-16. *The University of Illinois Small Homes Council's 13th Annual Short Course in Residential Construction*. U. of Illinois, Urbana.

January 15-24. *Exhibition of New Scandinavian Designers*. Georg Jensen, 667 5th Ave., N. Y.

January 16-17. *Dry Wall Industry Convention sponsored by the International Drywall Contractors Association*. Hotel Sherman, Chicago.

January 18-April 6. *Louise Comfort Tiffany—a comprehensive exhibition of his work*. Museum of Contemporary Crafts, 29 W. 53 Street, N. Y.

January 19-23. *1958 Convention and Exposition of National Association of Home Builders*. Conrad Hilton and Sherman Hotels, and Chicago Coliseum, Chicago.

January 19-24. *New York Lamp and Home Furnishing Accessories Show*. Hotel New Yorker and Trade Show Building.

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

January 20-February 8. *The Wall—an exhibition of contemporary wall treatments in various materials*. Bertha Schaefer Gallery, 32 East 57 Street, New York.

January 21. *New York Chapter of American Institute of Decorators and National Home Fashions League Benefit Theater Party and Supper Dance*. Music Box Theater and Hotel Ambassador, New York.

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

January 27-31. *First Session, Tenth Anniversary Williamsburg Antiques Forum*. Colonial Williamsburg, Virginia.

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

January 30. *1958 Showcase, Fine Furniture Design—National Society of Interior Designers' exhibition of furniture and room settings by members*. To be announced.

February 2-5. *San Francisco Gift Show*. Civic Auditorium; Sheraton-Palace, St. Francis, and Sir Francis Drake Hotels; Western Merchandise Mart.

February 2-13. *Chicago Gift Show*. La Salle Hotel and Palmer House.

February 2-23. *Good Design in Switzerland*. Smithsonian Institution Traveling Exhibition. J. B. Speed Art Museum, Louisville, Kentucky.

February 3-7. *Second Session, Tenth Anniversary Williamsburg Antiques Forum*. Colonial Williamsburg, Virginia.

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

February 3-28. *Baroque Textiles of the Louis XIV Period*. Scalamandre Museum Traveling Exhibition. Rochester Memorial Museum, Rochester, N. Y.

February 4-6. *13th Reinforced Plastics Division Conference of the Society of the Plastics Industry*. Edgewater Beach Hotel, Chicago.

February 9-12. *Portland Gift Show*. Public Auditorium, Benson and Plaza Hotels, Portland, Oregon.

February 11. *American Institute of Decorators, Illinois Chapter meeting with speaker from Owens-Corning Fiberglas in New York*. Arts Center, 1020 Lake Shore Drive, Chicago.

February 12. 5 p.m. *Quarterly Business Meeting of National Society of Interior Designers*. NSID Headquarters, 50 E. 57 St., New York.

February 13-19. *1958 New England Home Show sponsored by Home Builders Association and Boston Real Estate Board*. Mechanics Building, Boston.

February 16-19. *Seattle Gift Show*. Civic Auditorium, Olympic and New Washington Hotels, and Terminal Sales Building.

February 23-28. *New York Gift Show*. Hotel New Yorker and Trade Show Building.

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

March 20-April 20. *Sixth Annual Miami National Ceramic Exhibition sponsored by Ceramic League of Miami*. Joe and Emily Lowe Art Gallery, U. of Miami, Coral Gables, Fla.

March 27-May 4. *Sixth Biennial For Your Home exhibition presented by College of Fine and Applied Arts, University of Illinois*. Fine Arts Gallery, Urbana.

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

April 12-May 19. *13th National Decorative Arts-Ceramic Exhibition*. Wichita Art Association, Wichita, Kansas.

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

April 19-26. *Silver Anniversary Tour of Historic Garden Week in Virginia sponsored by Garden Club of Virginia*. Richmond.

April 19-June 22. *Living Today—exhibition of good design in contemporary architecture, interior decoration, and furniture in the U. S. Corcoran Gallery of Art*. Washington, D. C.

May 5-11. *Scandinavian Furniture 1958—New Export Fair to display Swedish and Norwegian furniture, textiles, and lamps*. H55 Exposition Halls of Industrial Art, Helsingborg, Sweden.

May 7-17. *1958 U. S. World Trade Fair*. New York Coliseum.

May 8-11. *Annual Furniture Fair*. Fredericia, Denmark.

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



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Interiors' bookshelf

Lively Arts in a lively age

FRENCH ART OF THE 18th CENTURY. First volume in the collection *Connaissance Des Arts* under the editorial supervision of Stephane Faniel in collaboration with a distinguished panel of experts. 231 pages, 9½" by 12¼", with 650 illustrations, more than 60 of them in full color. Simon and Schuster, New York, 1957. \$17.50.

"Love conquers all—*omnia vincit amor*, said the gold scroll in a curve beneath the dial of the old French gilt clock." Millions of contemporary Americans will instantly recognize this as the opening line of James Gould Cozzens' best-selling novel, *By Love Possessed*. But they may well wonder what it is doing here until they realize that the symbolic clock of Mr. Cozzens' novel with its gilded youth, naked nymph, lambs, and smiling cupid romantically entwined about the dial, also has a peculiar relevancy to the very different book considered here, *French Art of the Eighteenth Century*. Could there in fact be a more appropriate decorative symbol of that incomparable era when a cult of lighthearted love did indeed conquer all than Mr. Cozzens' clock with its "golden figures—on feeling's forever winning side?"

As it is stated in the foreword of *French Art of the Eighteenth Century*—the first volume in a series of pictorial encyclopedias of the plastics arts planned by the editors of France's *Connaissance des Arts*—these books are "intended to define the style and essential characteristics of the age they treat . . . setting forth the different types of forms and their modification under changing social conditions." In the first volume, at least, this aim is admirably achieved.

Through hundreds of full-color and black and white illustrations, this handsome volume offers the reader an easy familiarity with the ornaments and decorative motifs that are so clearly the unselfconscious expressions of an era that was marked by charm, wit, and fantasy. Here are the rich tapestries of Beauvais and Gobelin, the delicate Sèvres porcelains, the marvelous lacquerwork of the Vernis Martin family, the famous furniture of Cressent, Dubois, and Riesener, the charming paintings of Watteau, Fragonard, and Boucher, the handsome woodwork wall paneling, and interior decoration that were so uniquely the creations of France's Eighteenth Century artists and craftsmen. Here, too, is the reason why French art reached a perfection during the Eighteenth Century that was the admiration and inspiration of an entire world. For with all their love of extravagant forms, ornate finishes, and exotic *objets d'art*, the artists and craftsmen of this lusty era were not without a certain intuitive restraint that invariably kept their exuberant creations within the bounds of artistic harmony and good taste.

Anyone interested in the decorative arts of today will find this an invaluable guide to an age and an art that was quite openly possessed by love.—M.P.

Behind American chair design

THE AMERICAN CHAIR, 1630-1890. By Marion Day Iverson with 175 line drawings by Ernest Donnelly. 241 pages including appendix, bibliography, and index. Library of Congress Catalog Card Number 57-11664. 7½" by 10¼". Hasting House Publishers, New York, 1957. \$10.

Antiques are history, as Alice Winchester, editor of *Antiques Magazine*, reminds us in her introduction to this curious, albeit estimable, book, but who would think that it would go this far? The author in her zealously does the George Washington-slept-here recorders one better by telling us on which chairs he was wont to sit.

To wit: "When the senate chamber was made ready for the momentous occasion (the Continental Congress), Governor Paca had additional chairs brought from his Annapolis town house. Whether his armchair, now exhibited at the Maryland Historical Society, was among them is not recorded."

Such non sequiturs, however, reflect the ardent scholar that the author evidently is, and indicate the thoroughness of her valuable documentation of American chair design from the early Colonies through the Victorian era.

But it is an unfortunate flaw that Mrs. Iverson's immersion in detail often does not permit her to distinguish between the seat and the sitter, although it must at least be said that she does not sit on her subject. Before we learn that "Sir William Johnson seems to have had a singular fondness for the curved Queen Anne seat" we must read of his early days as an Indian trader. Before we can get on with Victoriana we are treated to a capsule history of Theodore Roosevelt.

As the stylistic symbol of the furnishings of any particular era Mrs. Iverson wisely chose the chair as the protagonist of this folksy study of American furniture design. She has unearthed little known chairs and their designers as well as giving us off-beat but hardly racey details in the history of Chippendale, Phyfe, Belter and other land-mark designers. And the author simultaneously reports on the colors, weaves, and patterns of upholstery fabrics significant for each style she covers. The accompanying black and white illustrations by Ernest Donnelly sharply verify and amplify the author's descriptions.

Chronologically the survey covers the wainscot, turned, Cromwellian, and cane styles of the 17th Century; the various types of turned chairs of the 18th Century; separately the various 18th Century styles from William and Mary through Chippendale to Hepplewhite and Sheraton; the 19th Century influences; and finally, a separate chapter on the furniture owned by George Washington.

Despite the exuberance of the embroidery, by singling out typical and unique chairs Mrs. Iverson has pared to the hard core of American furniture design, and provided us with a useful reference. Like many of the designs illustrated, this book is a one-of-a-kind.—L.W.

Books received

ANTIQUES YEAR BOOK 1957-8. Edited by Donald Cowie. 630 pages, plus index, 4⅞" by 7½". About 100 halftone and line drawing illustrations. The Tantivy Press, London, 1958. Available in this country through Associated Booksellers, Westport, Connecticut. \$3.50.

Now particularly a *propos* for the many in this field who plan to travel to the Brussels Fair in the spring, the new addition of the Antiques Yearbook offers enlarged and new tours of Britain, Holland, and Ireland, as well as Belgium.

As usual, this efficient directory deals in useful facts for the antiques seeker—on where to go for what, on the status of prices, how to export and import, china and silver marks, and a refresher list on the dates of English furniture periods and designers.

ASILOMAR: First annual conference of American craftsmen sponsored by the American Craftsmen's Council, June, 1957. 169 pages, 8⅝" by 11", with photographs of the participants. Available through the American Craftsmen's Council, New York. \$2.75 for Council members; \$3.50 for others.

This report on the first conference of the American Craftsmen's Council which took place last June at Asilomar, California is a useful documentation of the current status of craftsmen in social as well as esthetic and professional terms—as seen through their own symposia. The symposia discussions on the craftsman's relationship to his society in social, economic and esthetic terms; the importance and relations of design to techniques; and professional practices are all included from tape recordings. Mrs. Vanderbilt Webb, chairlady of the Council, has contributed a foreword to the report. A handsome selection of photographs of the coastal site of the conference is also included.

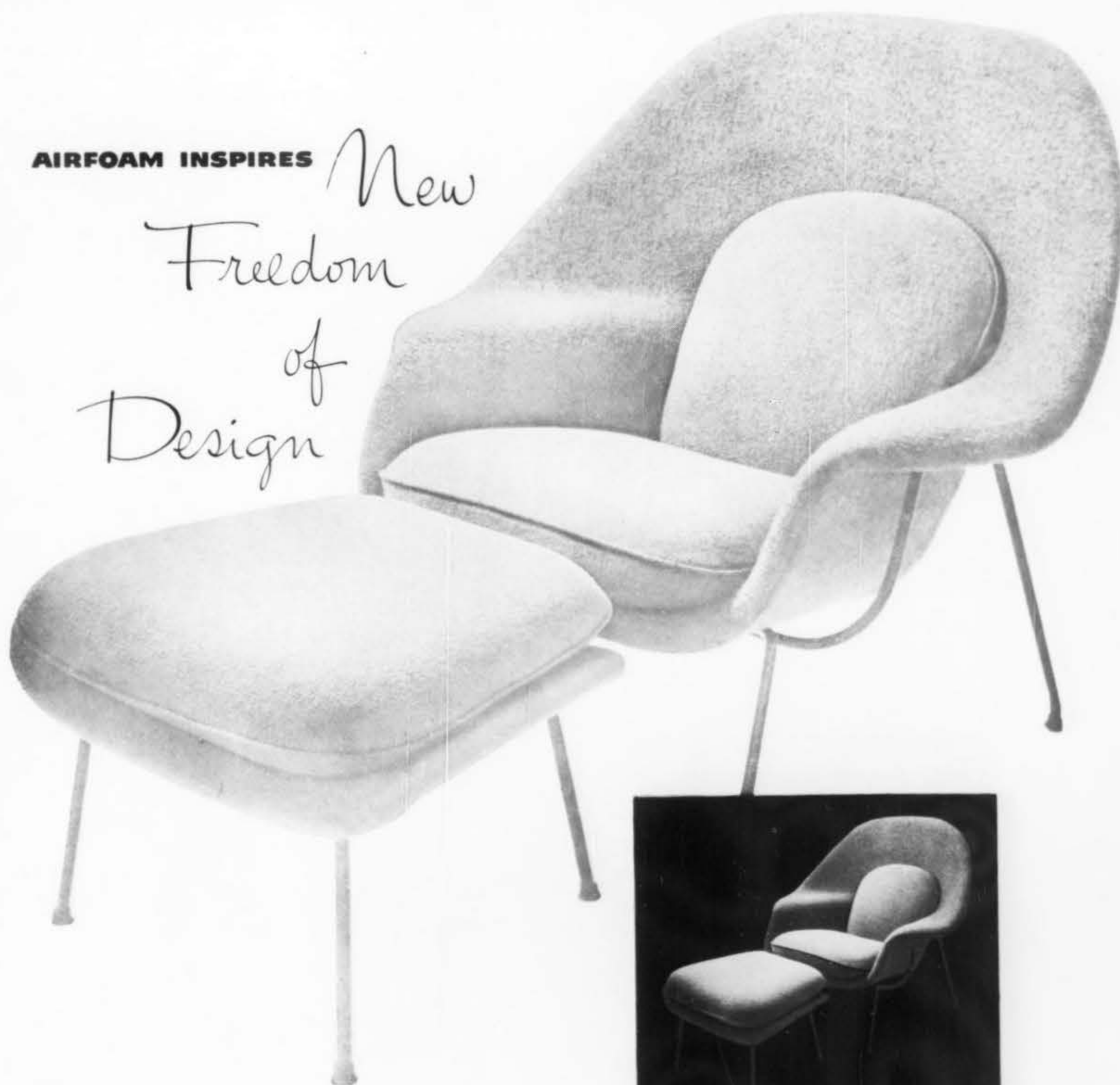
SHOPS & STORES. By Morris Ketchum, Jr. Revised edition. 263 pages, 11" by 8½". Illustrated with halftone engravings and line drawings. Reinhold Publishing Corporation, New York, 1957. \$15.

Brought up-to-date almost ten years after the original volume, this revised edition of Morris Ketchum's *Shops & Stores* reflects the enormously changed condition of the great American pastime. In completely re-written chapters on Central Shopping Districts, Drive-in shopping, and Shopping Centers, and a new section on the Shopping Environment, these changes are analyzed.

GOOD HOUSEKEEPING BOOK OF HOME DECORATION. By Mary L. Brandt, with a forward by Mary Kraft. 312 pages, 11" by 8½". Illustrated with color and black and white halftone engravings. McGraw-Hill Book Company, Inc., New York, 1957. \$7.50.

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5 to 11, the ultra-modern Industrial Art Halls, built for the famed "H 55" exposition, will once again serve as the focus of progressive Scandinavian design.

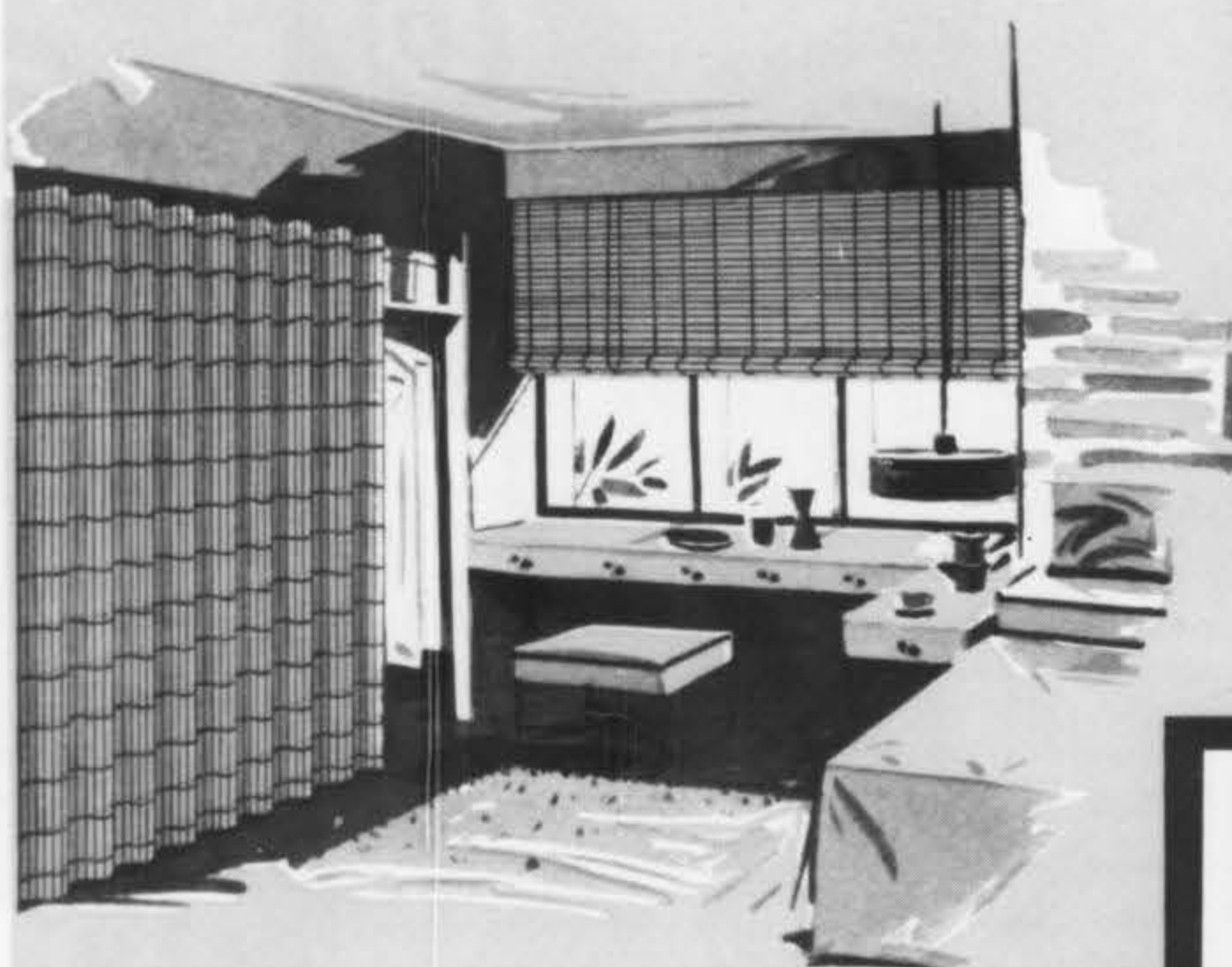
Between May 8 and 11, the big annual Furniture Fair at nearby Fredricia, Denmark, will present the newest in Danish design. Thanks to this unique, joint international effort, you will be able to see all the latest furniture and textile designs of Norway, Sweden and Denmark at the same time—for the very first time. An exposition of famous Swedish glass will also be held in Helsingborg from May 4 to 10.

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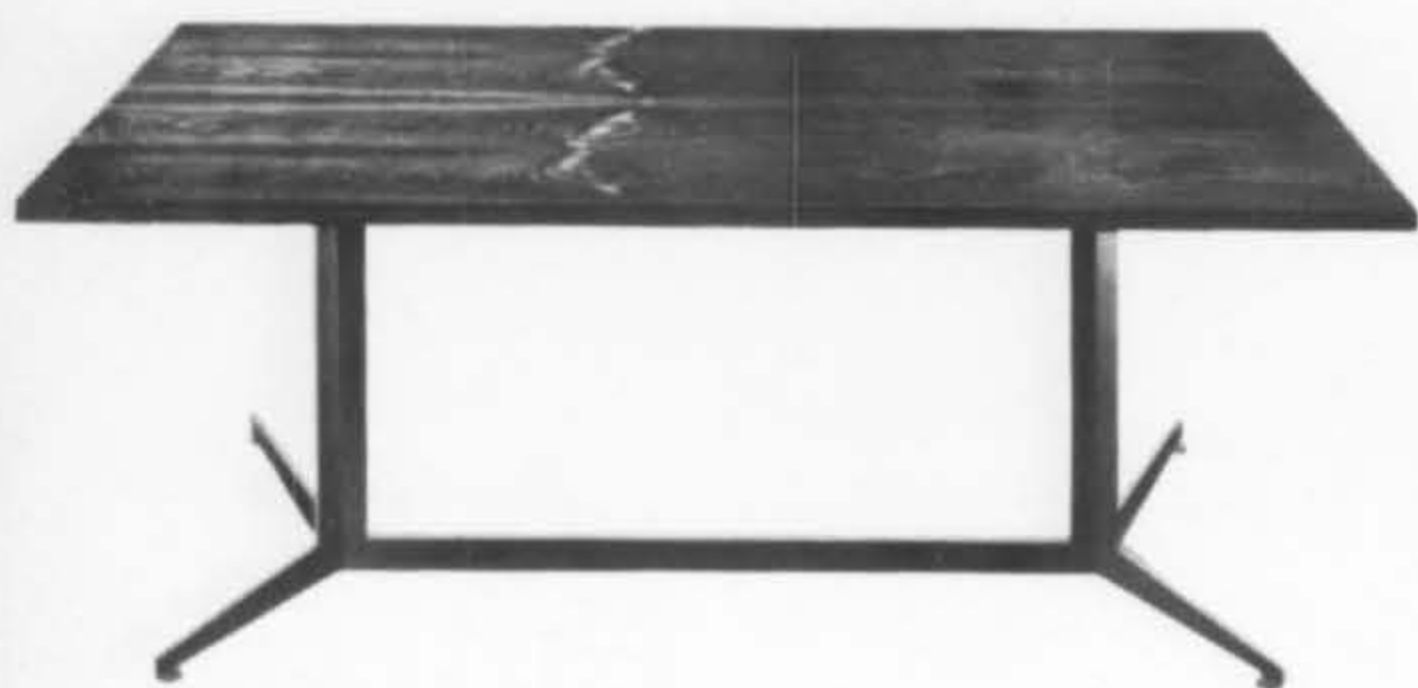
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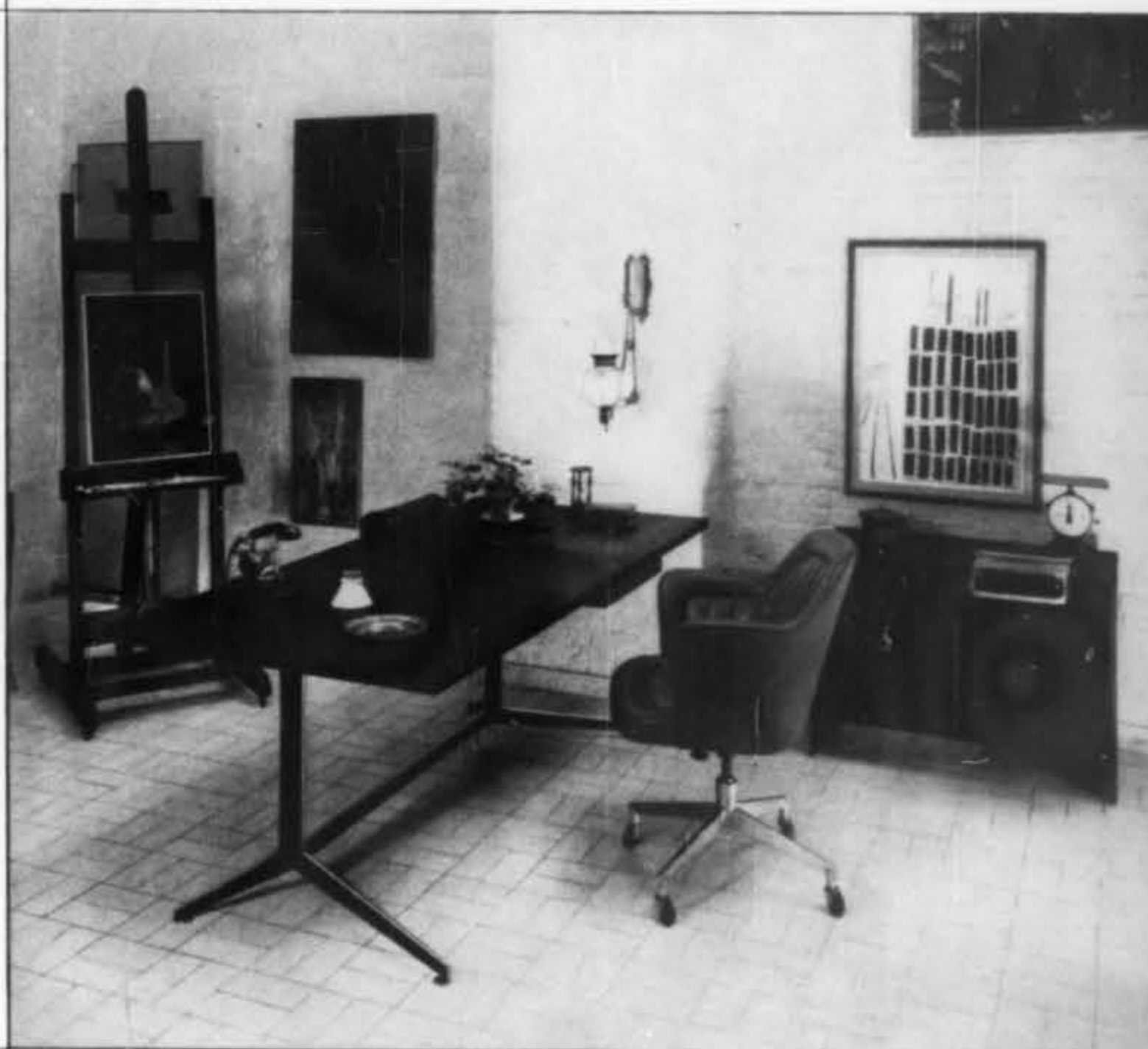
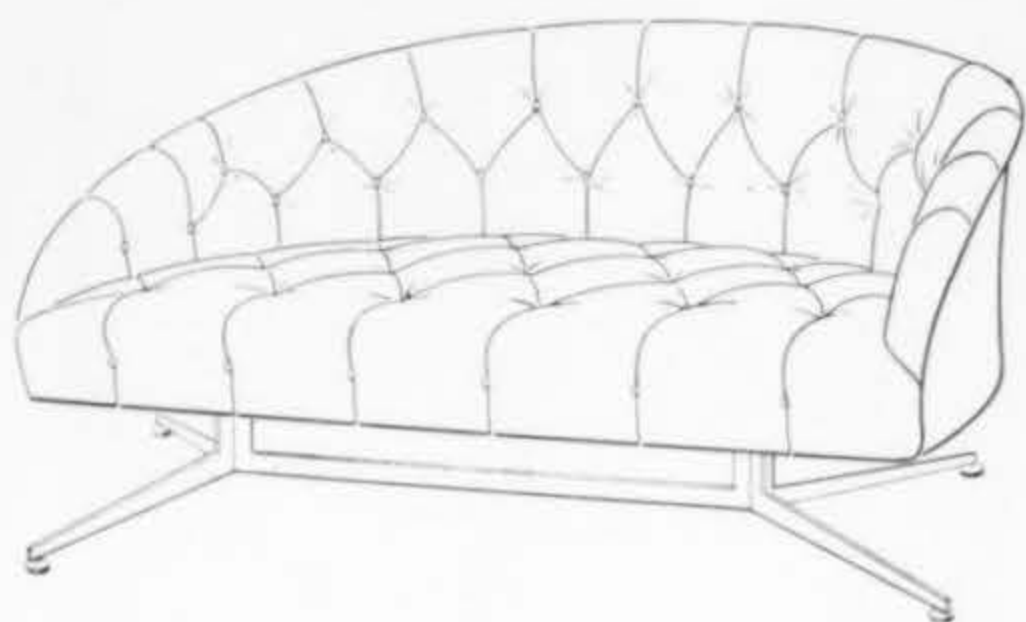
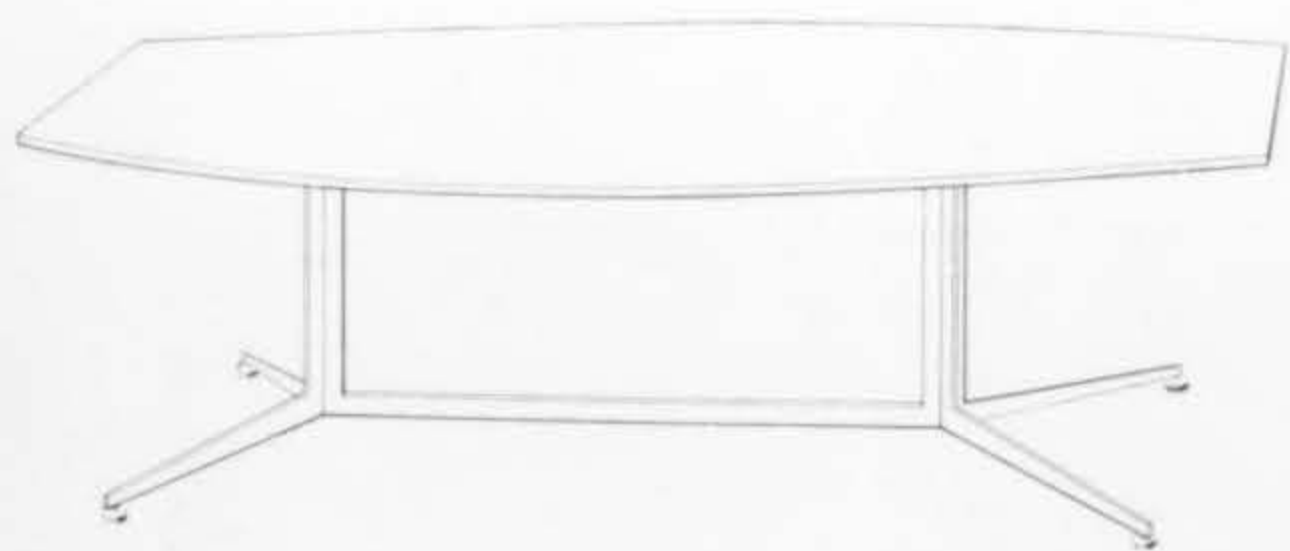
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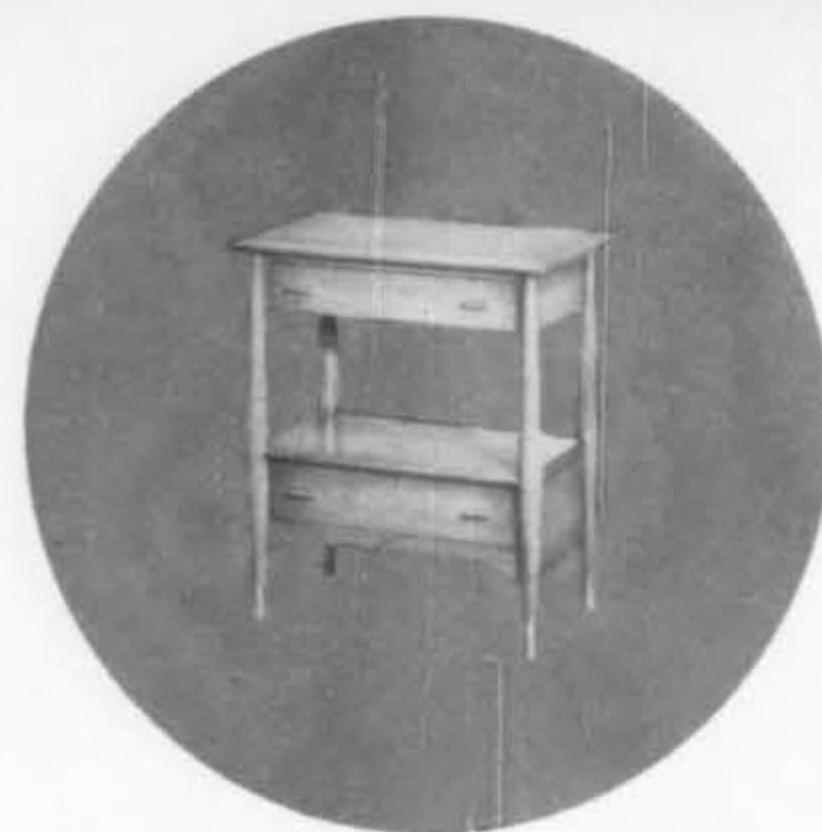




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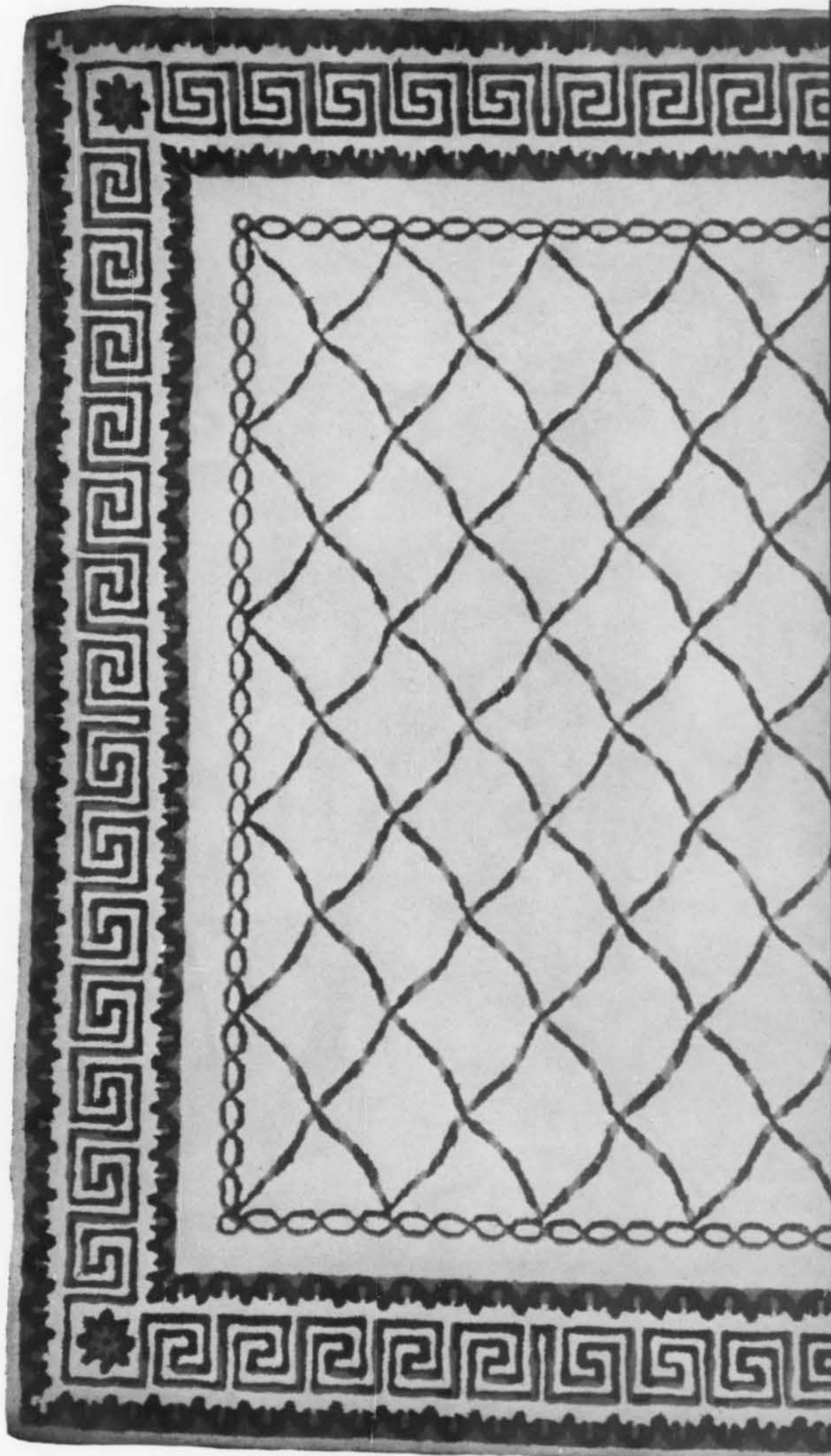
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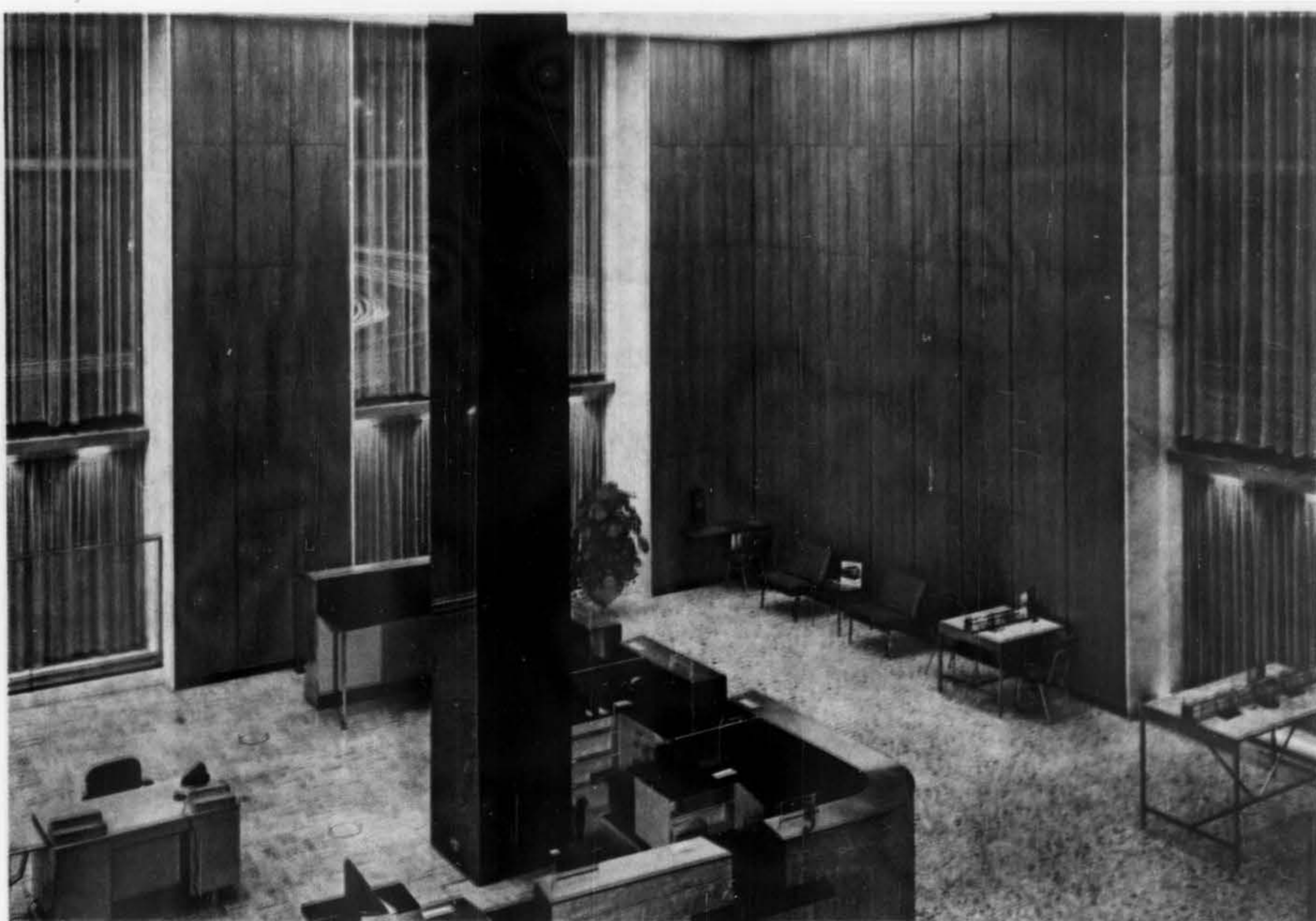


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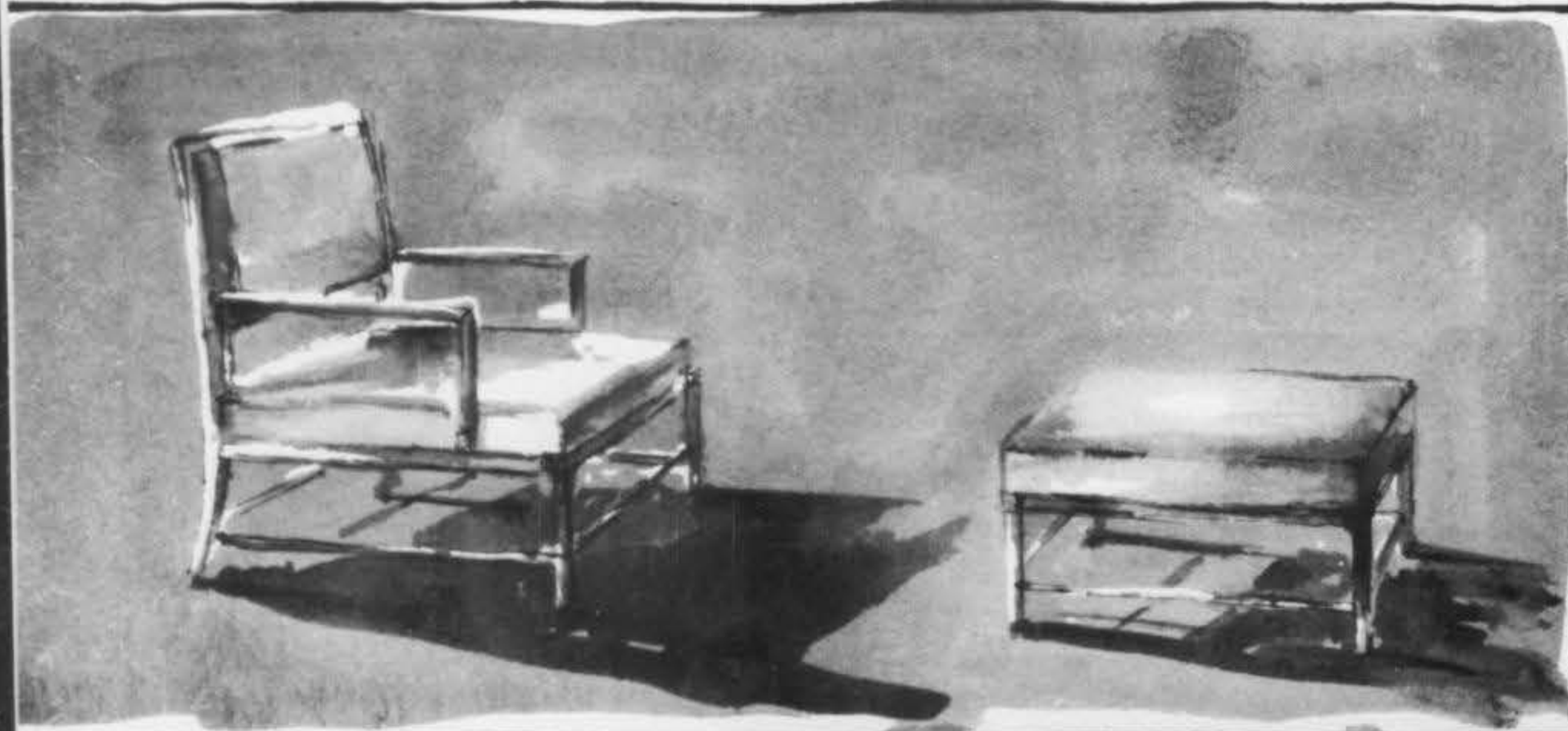
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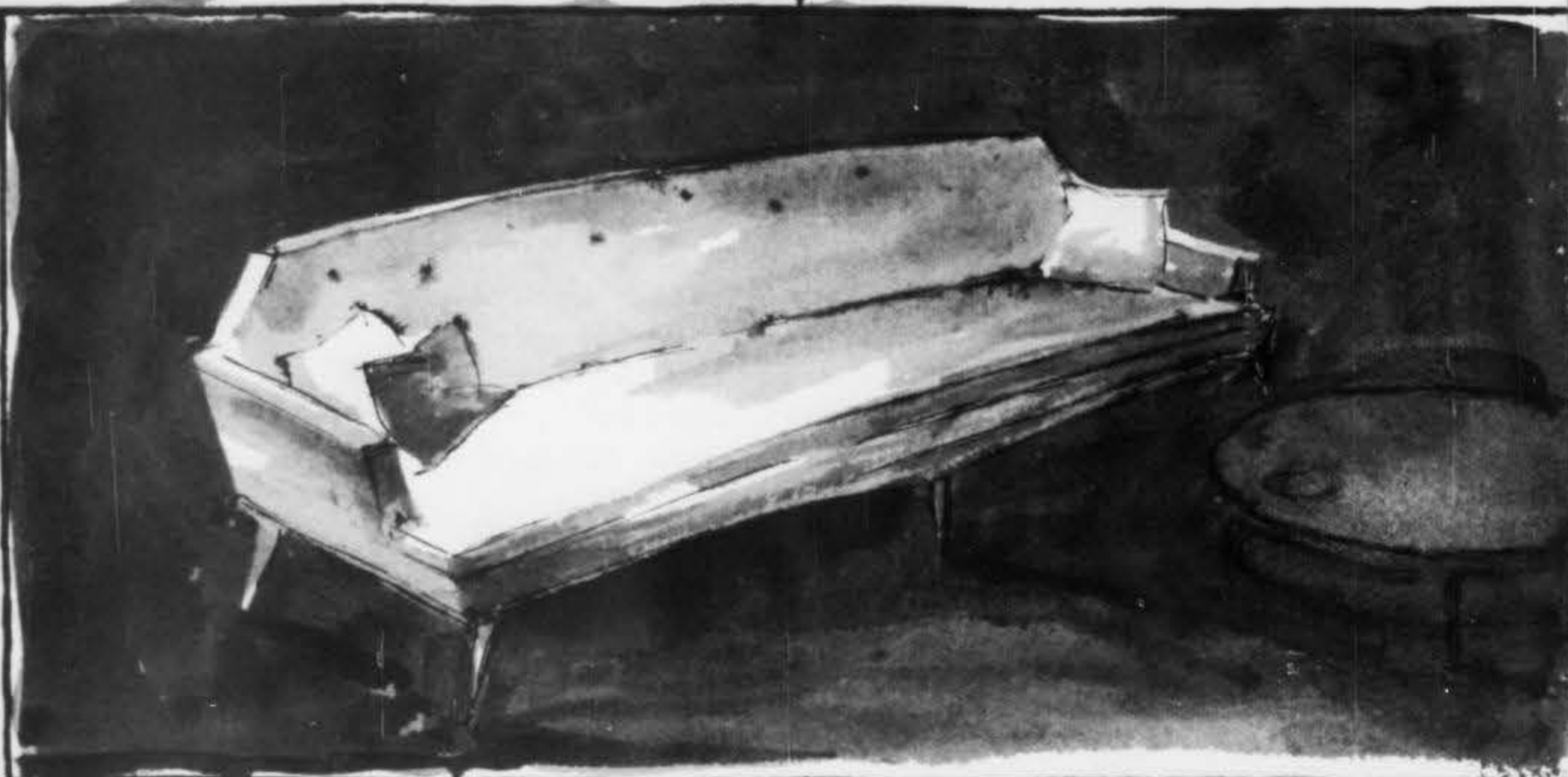
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1900-G • Trend Executive

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1925-G • Trend Executive Guest

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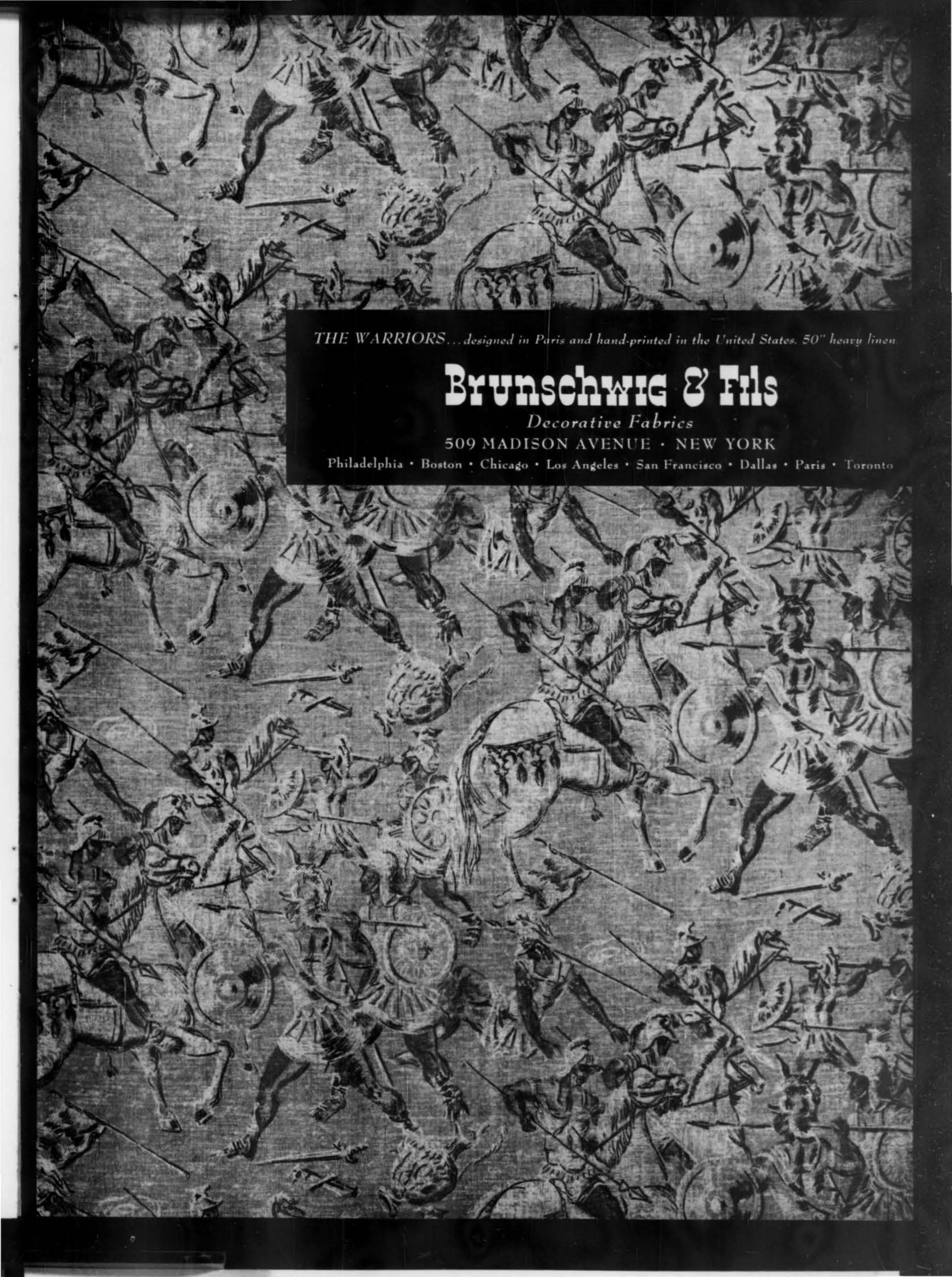
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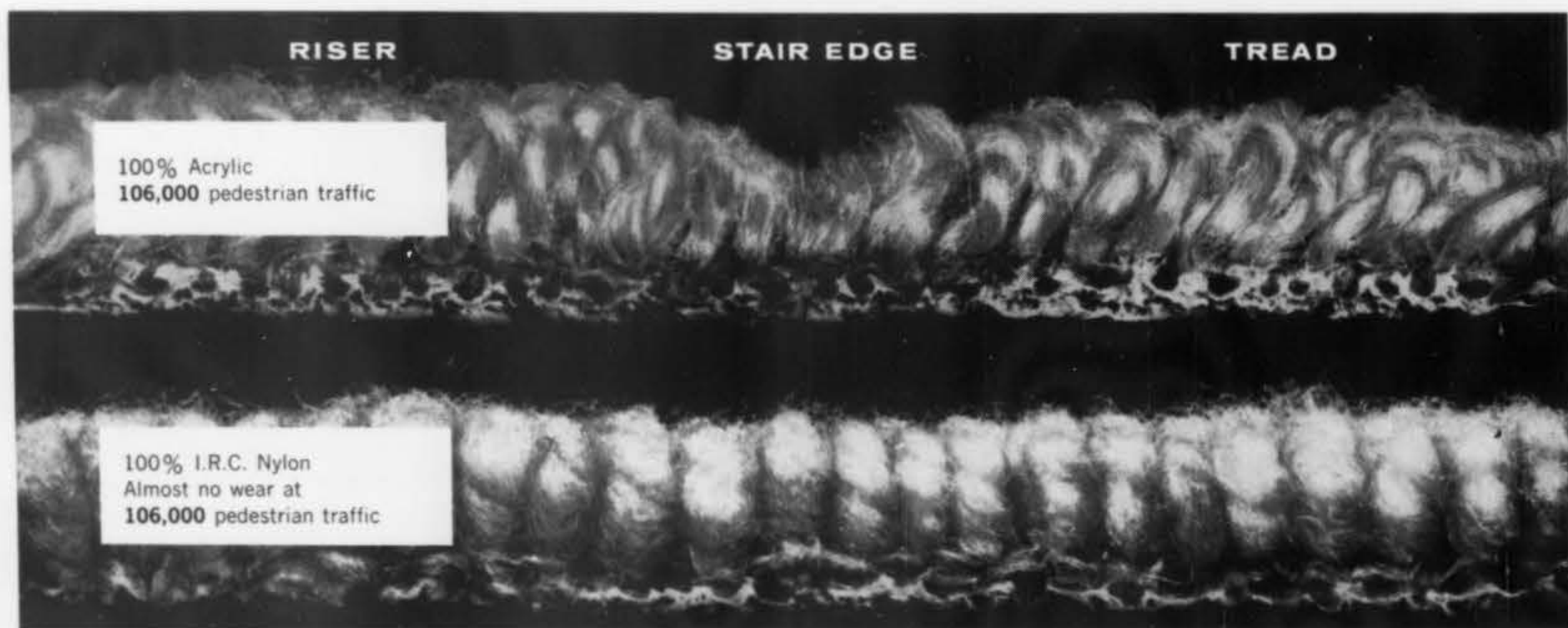
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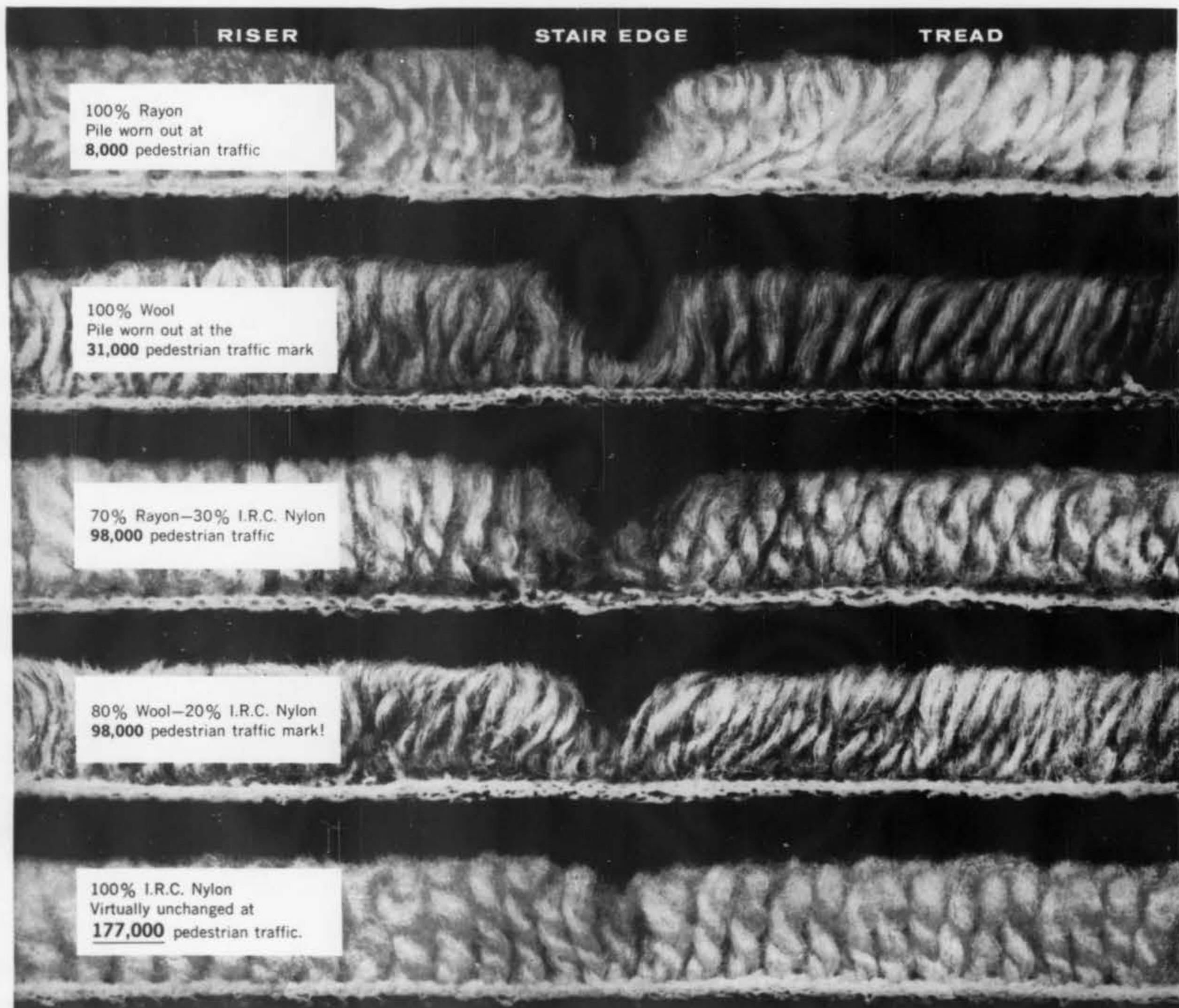
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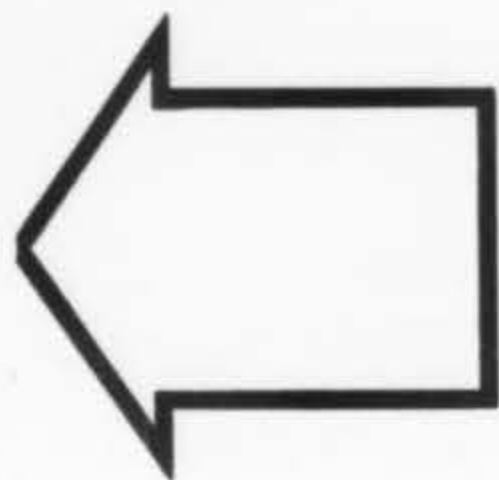
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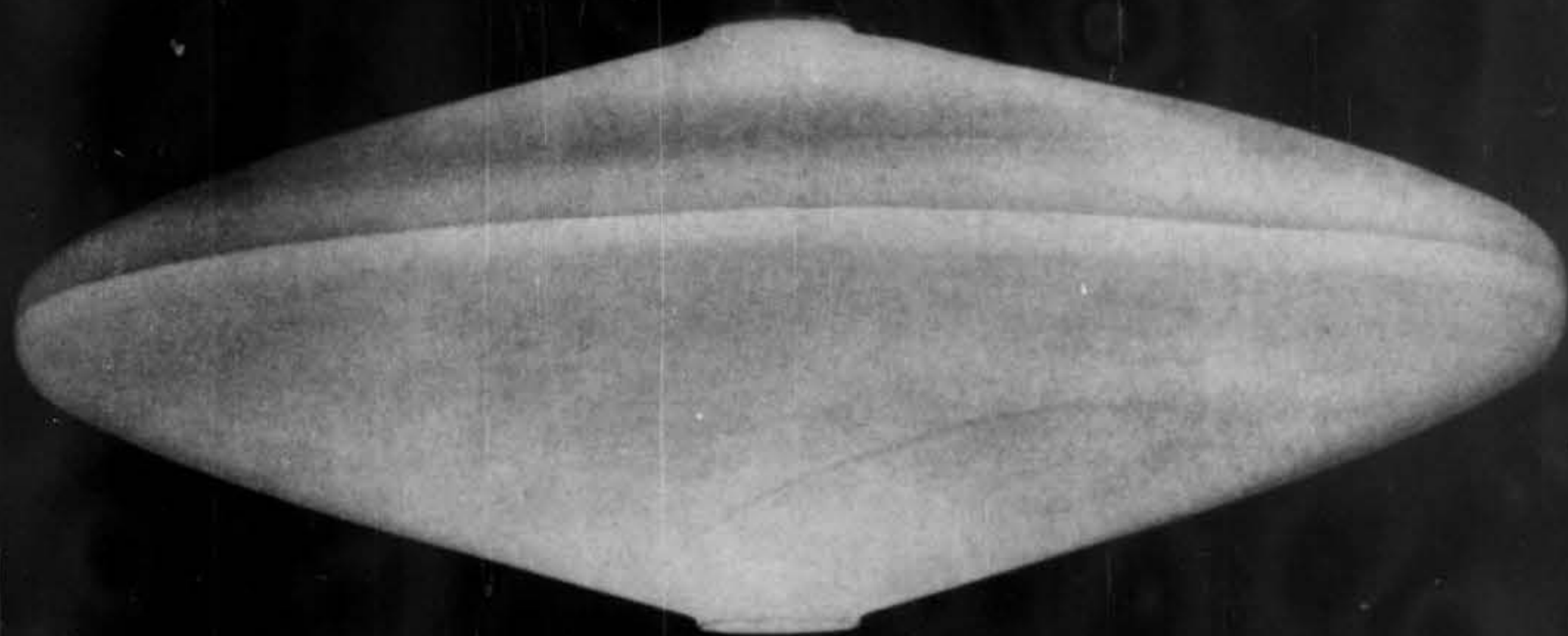
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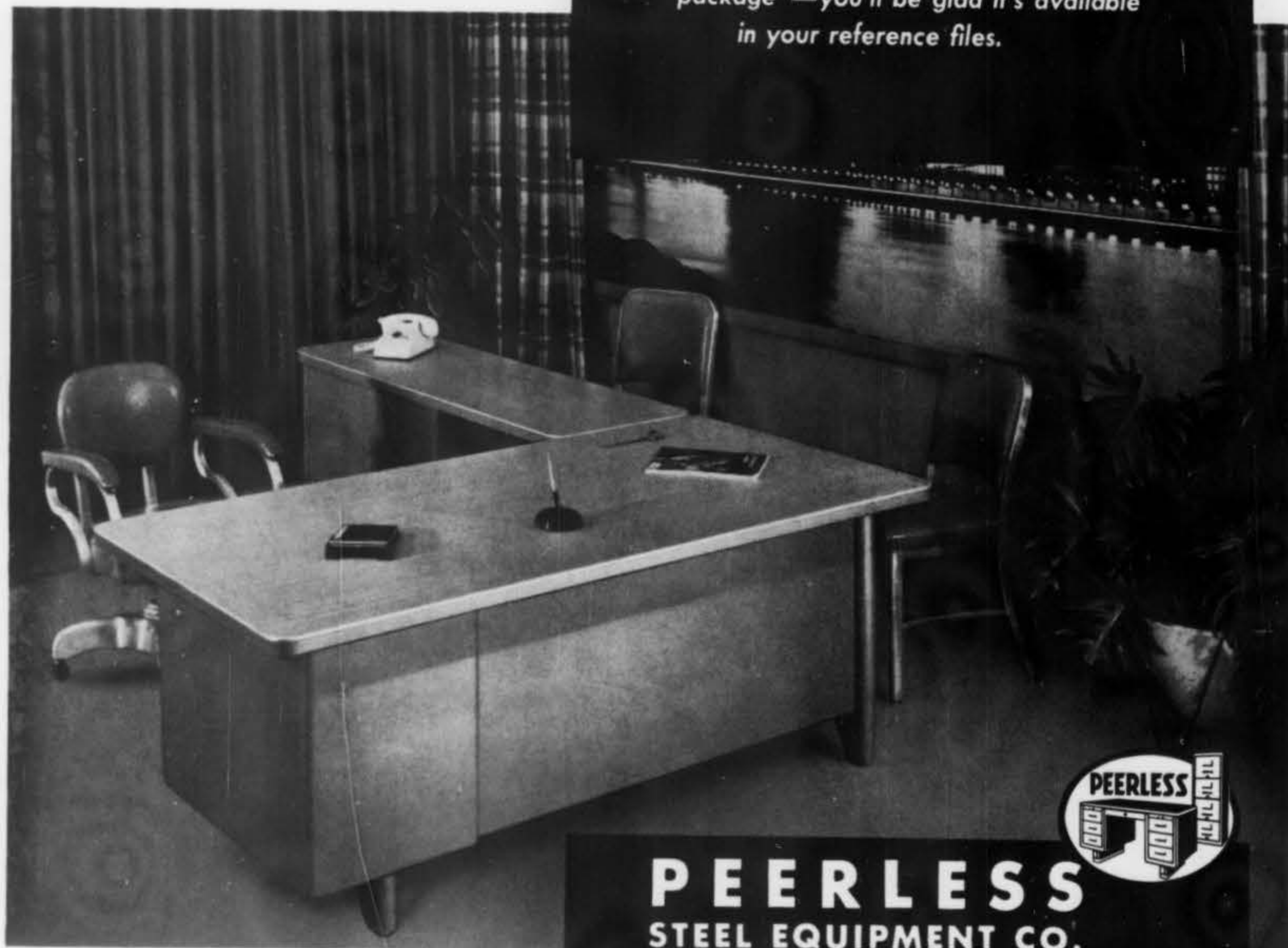
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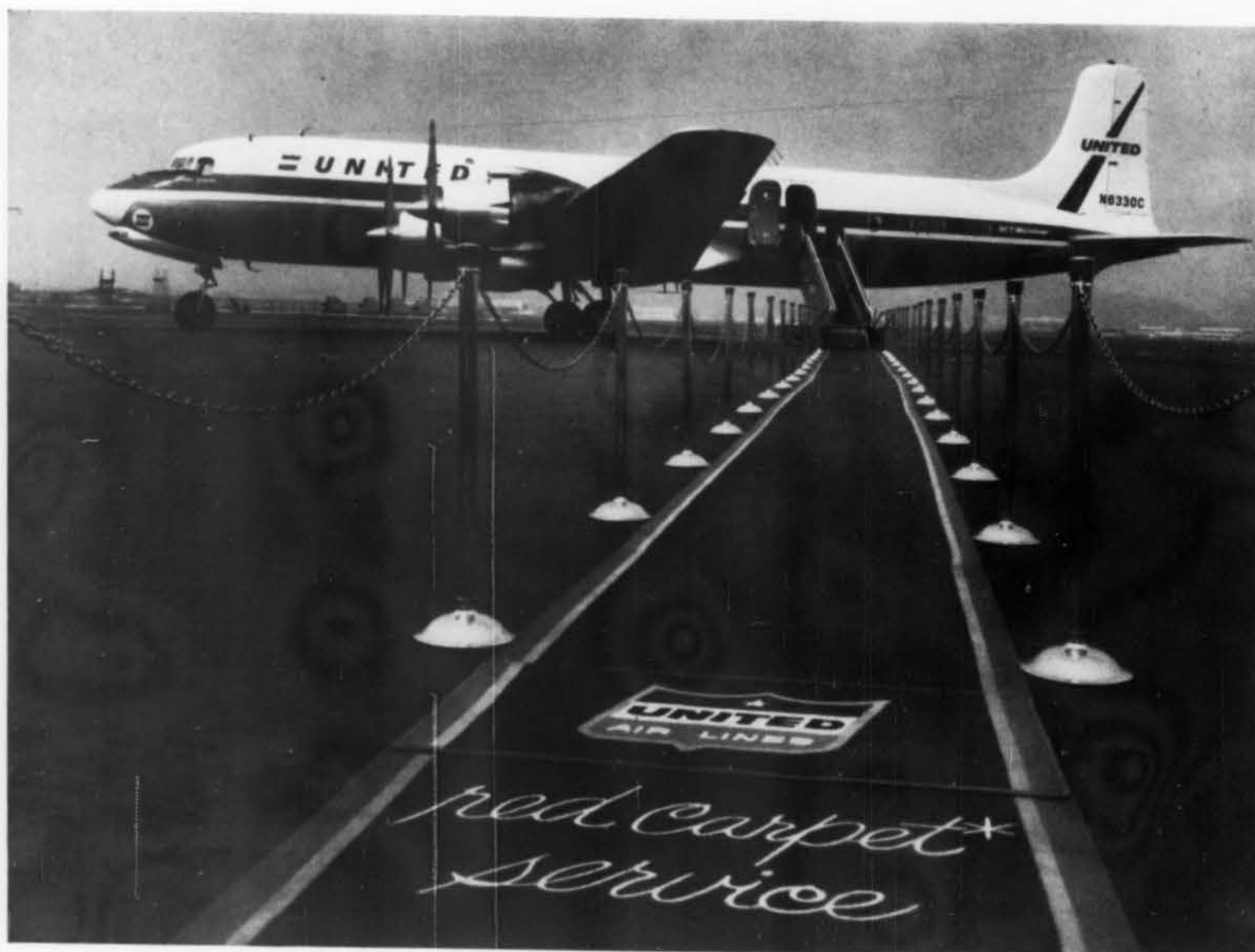
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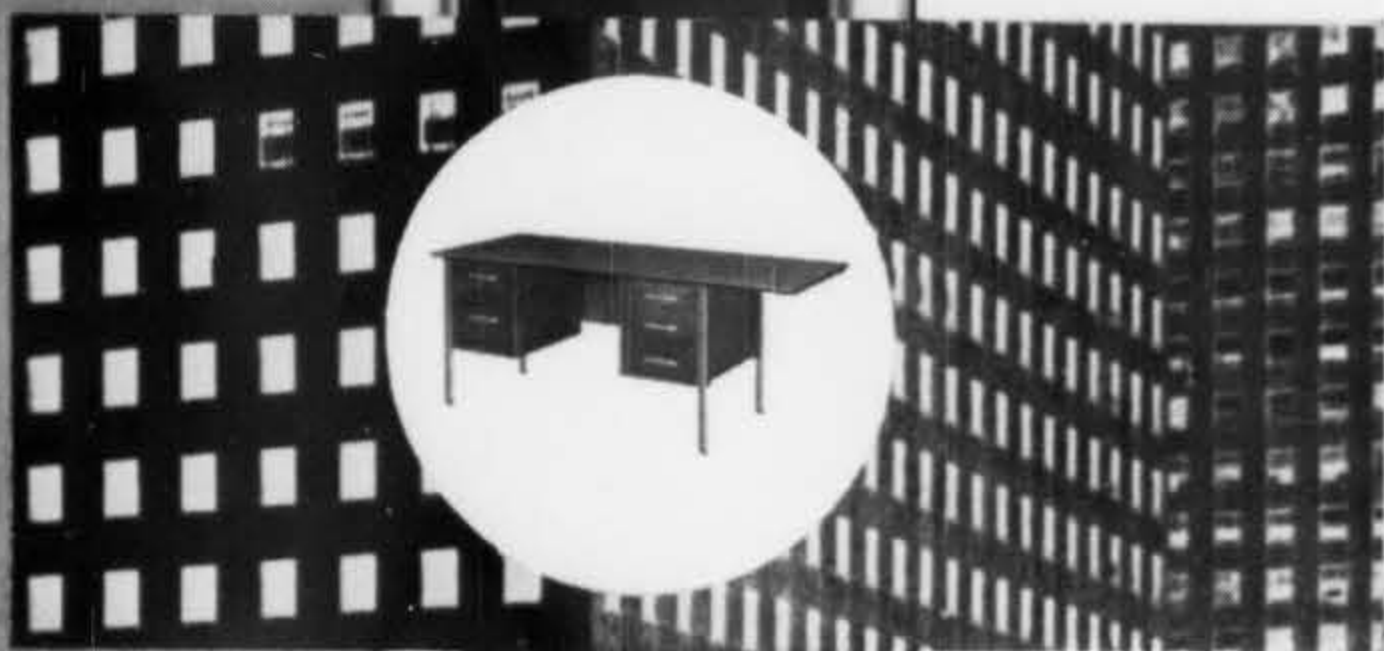


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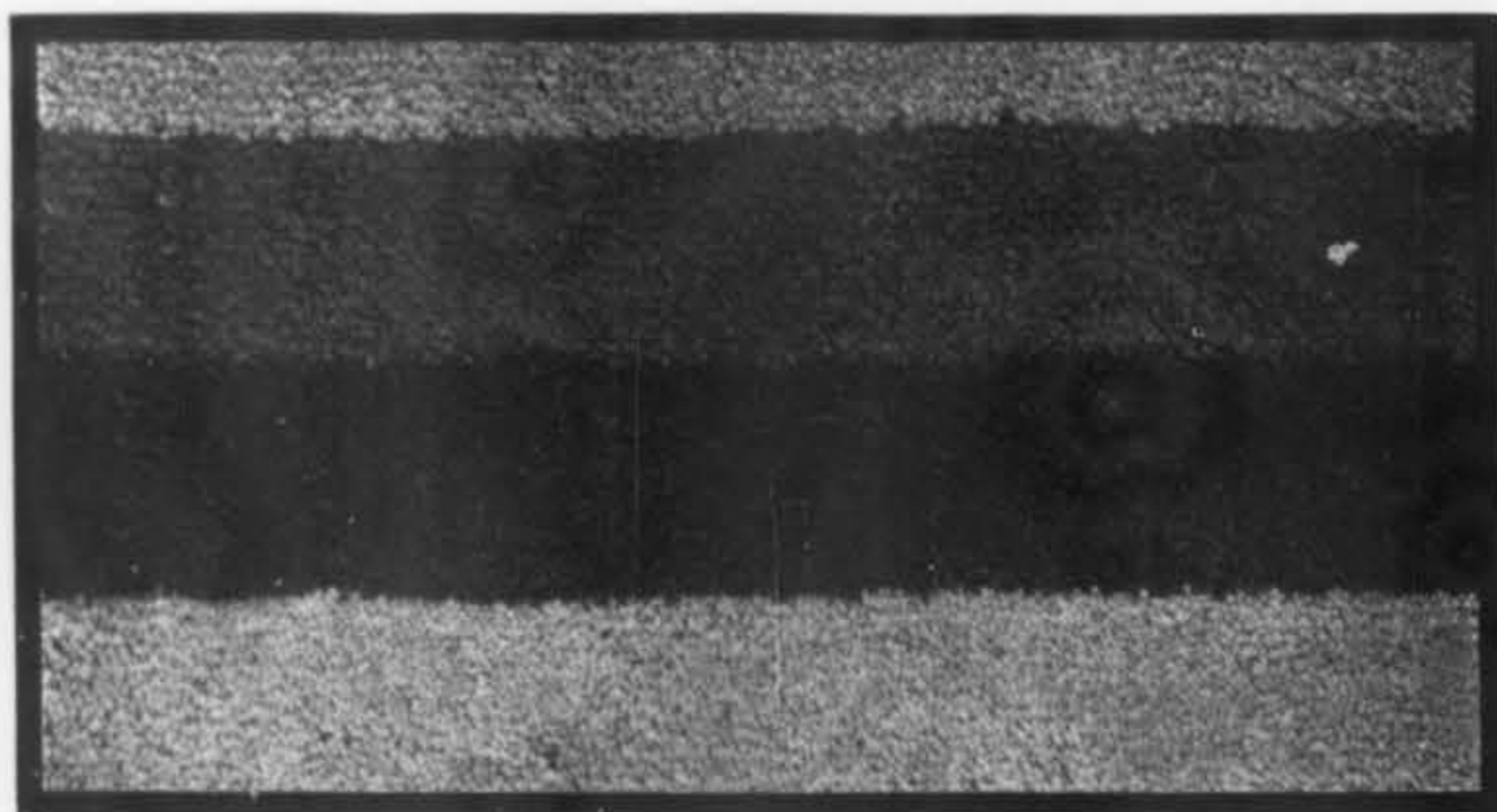


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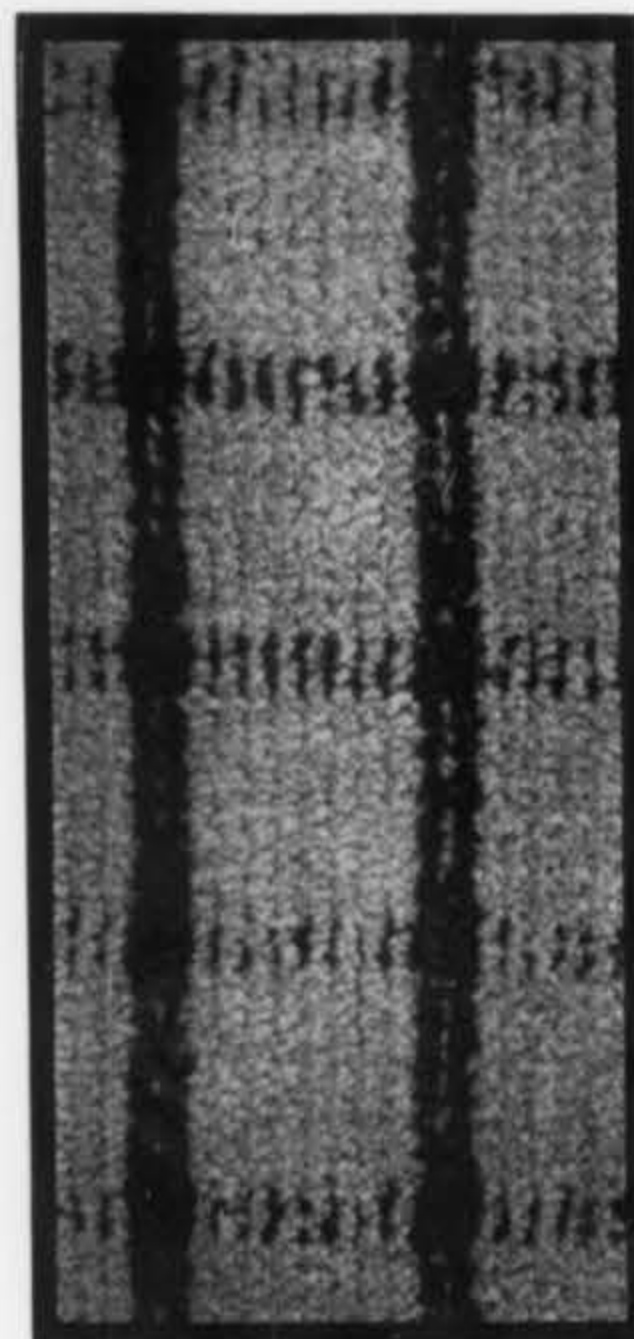
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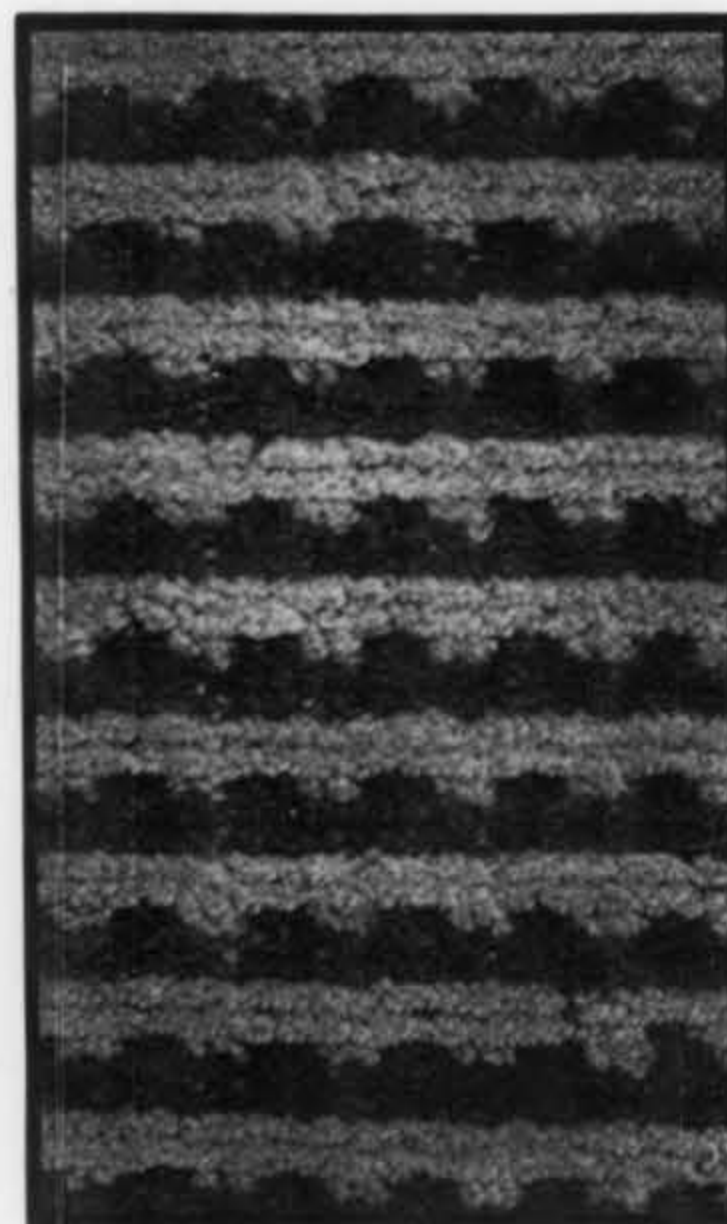
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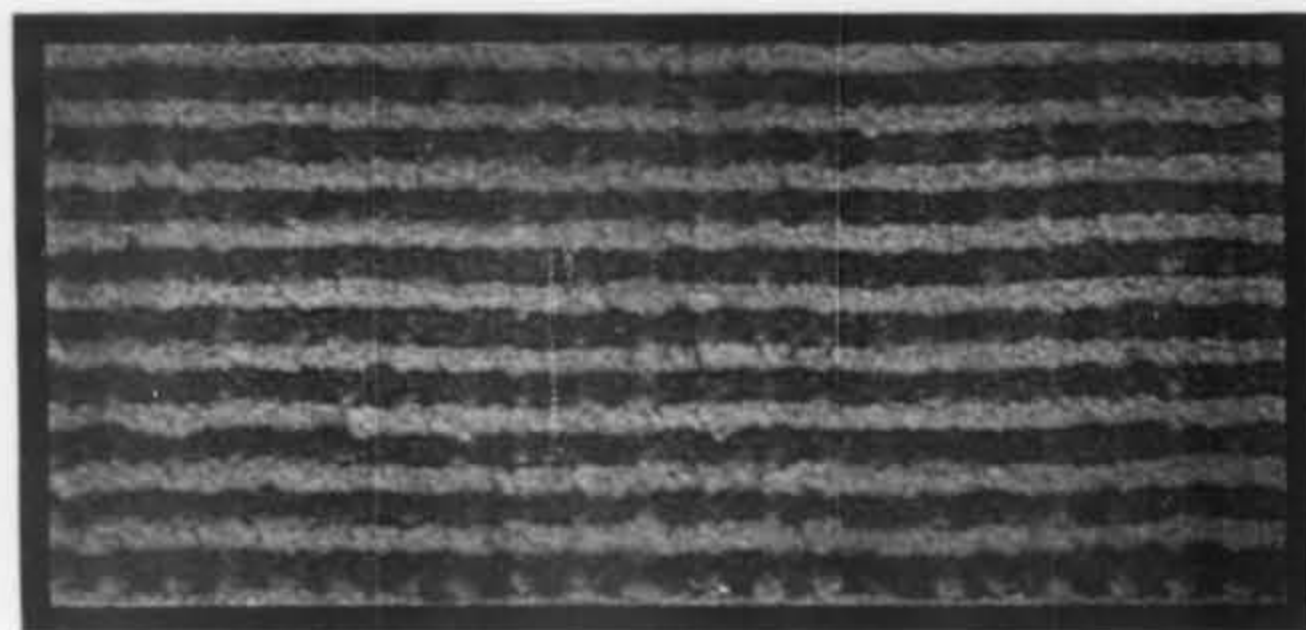
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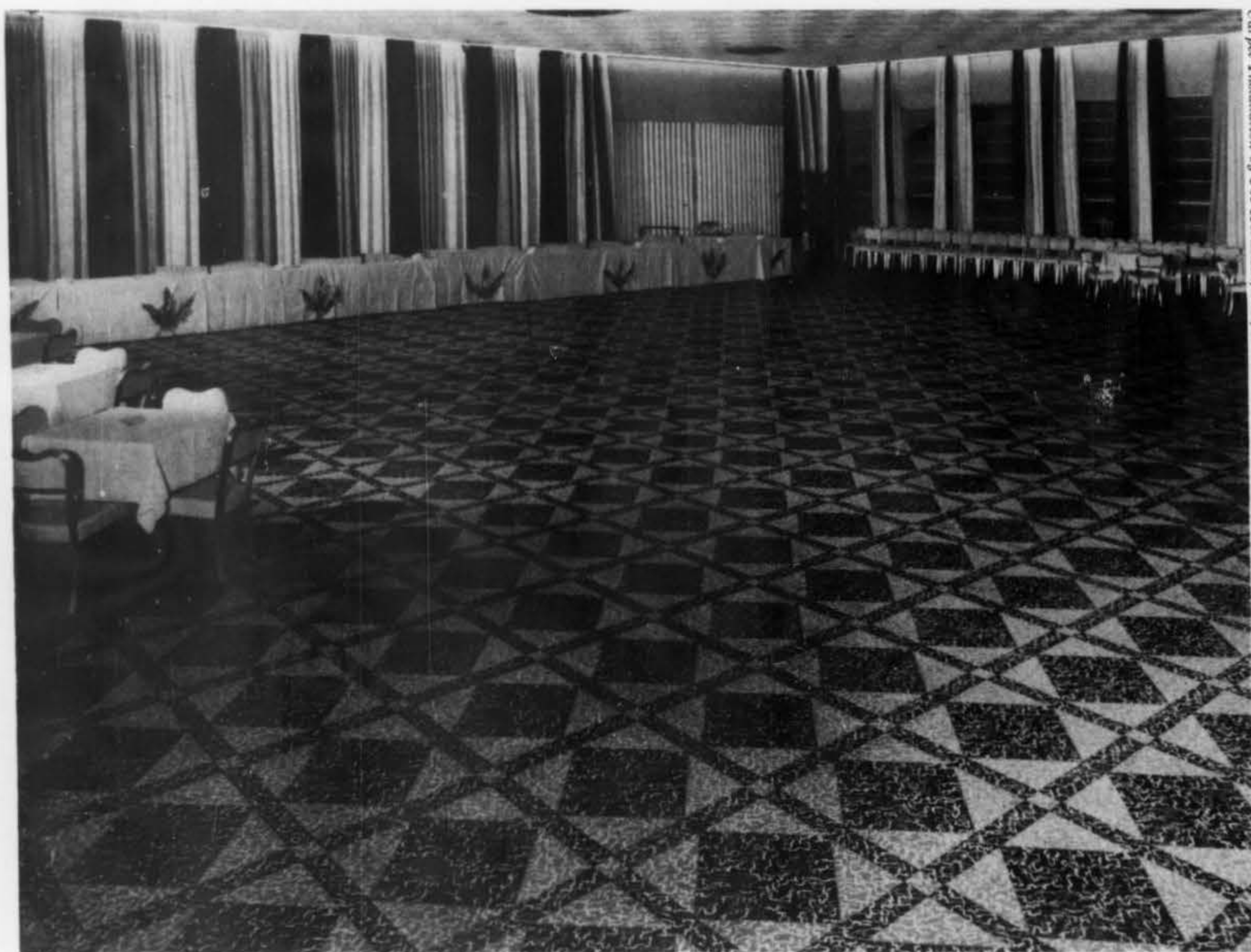
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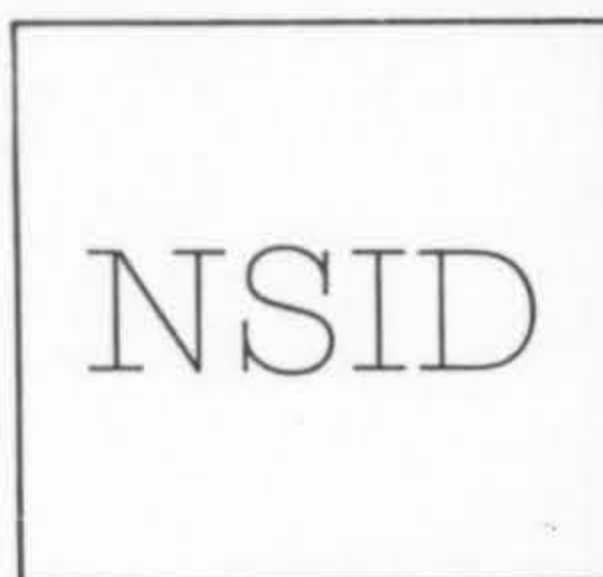
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Professional Membership: Professional membership in NSID is accorded those professionals who have met the rigid performance standards required by NSID, whose work is of the highest taste level, and who have mature and successful experience behind them. They must have demonstrated mastery of execution and information in designing interiors, selecting and coordinating furnishings, and supervising the various arts and crafts essential to good design and achieving beautiful interiors and effects which serve the needs, desires, and utility of clients. They must serve the public as responsible professionals whose obligation is to contribute to its well-being, culture, and satisfaction.

Provisional Membership: Membership as a provisional professional will be extended to those practicing designers whose qualifications are based entirely or largely upon practical experience who are not graduates of accredited professional schools of interior design and/or architecture, but whose quality of performance and level of taste are compatible with NSID standards, and lack only the full number of qualifying years of experience for full professional membership.

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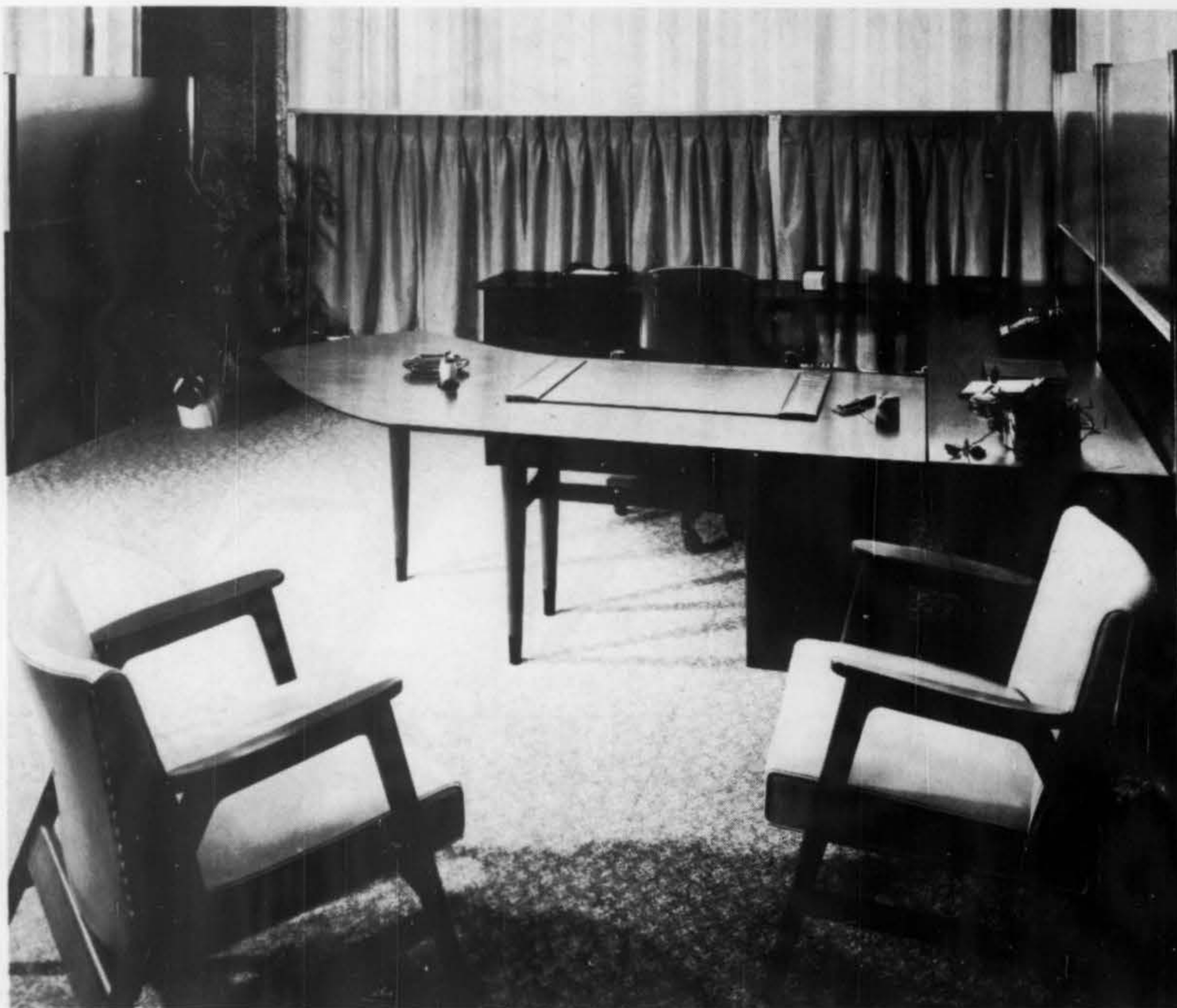
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*Silk Damask after
Philippe de Lasalle*

The 16th century brocade silk from which the pattern for this damask was taken was designed by Philippe de Lasalle, often called "the Raphael of silk design." It is now preserved in the Musée des Tissus de Lyon, together with other rare fabrics by the same artist.

This golden pheasant pattern is remarkable in that it does not repeat itself across the entire width of 50 inches—a technical achievement possible on few looms in existence. There are nearly twenty thousand threads in the warp alone—each one made of three strands of organine, the highest grade of silk.

Special looms in the Schumacher mills were used in weaving this beautiful damask. Great care was taken in working out the single pattern in such an unusual width

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PROGRESS REPORT
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from 1889 to 1958...and onward!

Reprinted from
THE ARCHITECTURAL FORUM
December, 1922

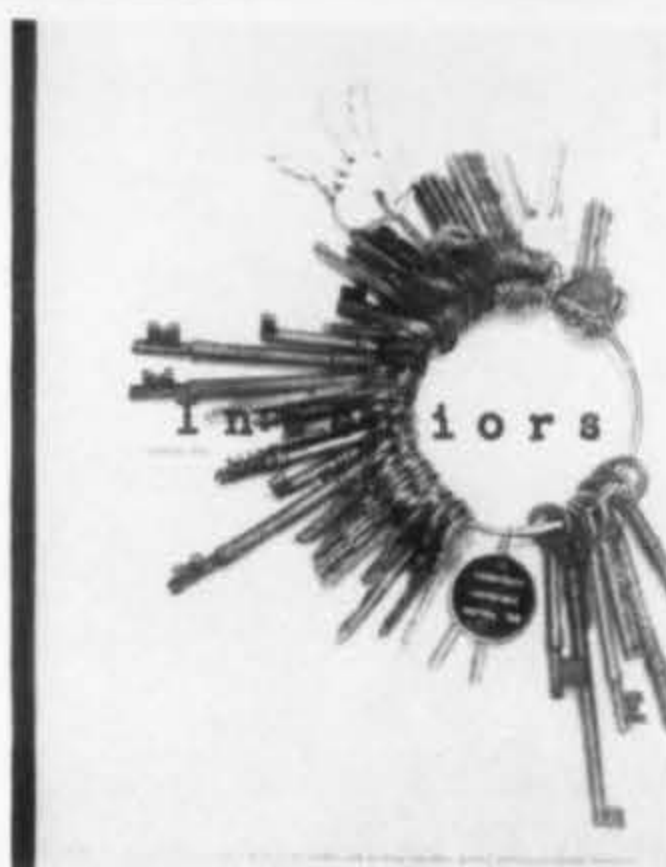
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Schumacher's tradition of leadership and quality is exemplified in the Silk Damask illustrated in the 1922 Schumacher's advertisement reproduced above. For those discerning decorators who desire

an especial design...whether it be a hand-blocked linen copy of this Damask or designs no longer in stock...a design from our museum of documents...or your original design, Schumacher will be happy to creatively custom-design your desire into a magnificent reality.

In the exciting field of quality fabrics, Schumacher's has no peer. We have been at your service since 1889...and we will continue to be...in the years ahead.



our cover

*The keys of 1958 are not all alike,
nor are the interiors
they open on.*

*On the whole we can safely predict
there will be more contract
interiors (here begins the fourth
consecutive year of Interiors
Contract Series).*

*This doesn't mean we shall see
fewer residential interiors. Activity
in our field will climb regardless
of the general business picture.*

*In the contract field the big news
will center around devices to facilitate
flexibility of interiors.*

*In the residential field the big
trend is the new grandiloquence.*

Metamorphosis

Hardly a day passes without some reference to the extreme youth of the field served by this magazine. The fact that designing interiors is young as a recognized profession is taken for granted by all of us, even when we don't talk about it. And this belief has an important effect on our attitudes, and on the way in which all of us—profession, trades, and press—feel about our lives, and go about our work. The electric charge of optimism sparks the air we breathe; we look upon the future as an adventurous enterprise bound by no chartered roads. If anything, our horizons are expanding with too bewildering a speed, but they are always rosy. Our ranks multiply, but there is room for all and more.

Even our troubles are affected by the fact that they are obviously growing pains. Their bite is tempered by the certainty that they are mere accompaniments to green immaturity. Our upheavals come not from destruction but from torrential growth.

So deeply are we imbued with this belief in our youth—ours as a magazine, together with ours as a field—that it was quite a shock, the other day, to be reminded that this magazine can hardly call itself young by any definition of the word. It happened when our printer called about a routine correction to be made in a fine line of type that flies inconspicuously on our Contents page. He wanted to call attention to the fact that the time had come to change “69th year of continuous publication . . . established 1888” to “70th year of continuous publication . . . established 1888.” Let's face it. We've been out of rompers quite a while.

It's taken a few days for us to get over the shock, but now that our pulse is back to normal, and we can walk a few steps without tottering, it is possible to make out the significance of this situation—this fact that at seventy we're acting and feeling seventeen. We haven't taken cortisone, or had our face lifted, or trussed ourselves up in corsets. We haven't been trying to fool anyone, just attended to our job from day to day. We didn't chase youth. It was always there, as it is now—unbidden.

Why? How? Why should we be immune to the universal pattern of beginning, middle, and end, of infancy, maturity, and senescence? There must be a reason.

There is, and it is simple. The secret lies in one word: change. It can be demonstrated in this magazine, though it applies perfectly well to everything else. In 1888 this magazine was *The Upholsterer*. When the field it served shriveled up, *The Upholsterer* might have grown old and died with it, but *The Upholsterer* didn't grow old, it re-incarnated itself into *The Interior Decorator*. And when the time came for *The Interior Decorator* to complain of aches in its joints and put on bifocals, it didn't do anything of the kind. It became *Interiors*. The secret of putting out eight hundred and twenty-eight (828) issues, one per month, for seventy years without missing a one, is to change with the times.

In 1888 we served a handful of upholstery and drapery workrooms, and some furniture makers who catered to a limited clientele. By 1930 a few great personalities such as Tiffany, de Wolfe, and Maugham had created a consciousness of decor as an art to be sought, as a profession to be practiced, as an industry to serve a great market growing in proportion to the population and wealth of this country. Today, although the residential field is skyrocketing, Big Business has become the dominant client, so that the Contract Field has virtually created a new method of professional practice, not to speak of a new *scale* of practice. Also significant is that we serve a society infinitely more knowledgeable and concerned with all the arts as intrinsic components of our daily lives—at work as well as at home. Our field rests on a much broader cultural base. So must our magazine.

As journalists we have made it our business not merely to keep up with these changes, but to foretell them when we can. Change is the secret both of our youth and of our service. We are the servants of you, the reader, and we are your mirror also—so that we change with you. If some of you occasionally think we are changing too fast, it's not because we have a crystal ball, really, but because you are legion, and sometimes some of you change faster than others. We throw the spotlight not on those things which are old and complete but on those which are young and growing. In them lie the realities as well as the fun of the future. In a field whose only excuse for existing is to make life more enjoying, the elixir of youth is not a bitter pill. The magic formula is exciting. Abracadabra!—O.G.

OFFICES



Silhouetted at night, the precise pattern created by the six-foot module of the Connecticut General Life Insurance building belies the complete flexibility of its elements.

ezra stoller

The module and mock-up are keys to flexible design from the inside out

The efficient planning and astute exploitation of space are at last broadly recognized as the pivotal elements in office design.

And this awareness is being increasingly demonstrated by the design of office buildings from the inside out.

Business management, faced by the spiraling rate of increase in office workers versus production workers, the need for more office specialists and business machines in proportion to traditional clerical workers, and the necessity to plan ahead for change and growth, has discovered that office design today is actually a crucial element in profitable operation.

So important has it become that the planning of office space for here and now and to encompass future requirements is a function that is being assumed not only simultaneous with the architectural planning, but, increasingly, prior to it.

For the new Gulf Oil building in Philadelphia, for example, Michael Saphier Associates were called in to study office work flow and to plot potential rate of growth and direction of expansion even before the architects were selected. The resultant new horizontal office plant, designed with plenty of room for growth, actually embraces less floor space than Gulf Oil's former vertical structure.

In this issue we show two prime examples of office buildings that are designed from the inside out, both based on the module deemed most effective for flexible interior office space — the suburban Connecticut General Life Insurance Company, and the

Sports Illustrated offices that determined the module for the Time-Life building now in construction.

In both of these buildings the module deemed to be most efficient for basic offices and the elements of walls, furniture, filing cabinets, lighting, and floor and ceiling electrical and air conditioning ducts dictated the module for the architectural form.

These two buildings happen to be designed for individual firms. But the necessity for similar flexibility is also affecting the design of office rental buildings. The new Manhattan rental building by Carson and Lundin at 666 Fifth Avenue boasts not only movable partitions (June, 1957 *Interiors*), but movable ceiling lighting fixtures planned on the same module as the acoustical ceiling tiles with which they are interchangeable.

Modular elements that can be added to, subtracted from, and multiplied are the logical means to essential flexibility in office planning, and management, convinced of their value, is now willing to invest thousands for full-scale mock-ups that can be tried, tested, and adapted to find the most efficient office sizes, partitioning systems and materials, lighting systems, furniture, window treatments, floor coverings, and all other office elements.

For the Ford Central Office building (October, 1957 *Interiors*) full-scale mock-ups of executive offices were constructed on the site for study by the interior designers and architects as well as for

trial and criticism by the client.

It was full-scale mock-ups designed by Florence Knoll that convinced executives of the Connecticut General Life Insurance Company that her proposal of the radically small size of 12 by 12 feet for standard executive offices would provide ample, efficient space. This successful slicing of executive space without damage to status may have far reaching import as the trend in business grows increasingly pronounced for more and more private offices in relation to open office areas.

For the Time-Life building a specific, sizeable sum was earmarked in the overall design budget for the construction and furnishing of full-scale mock-ups, and endless combinations of office elements and sizes were tried before the precise module for the building was determined.

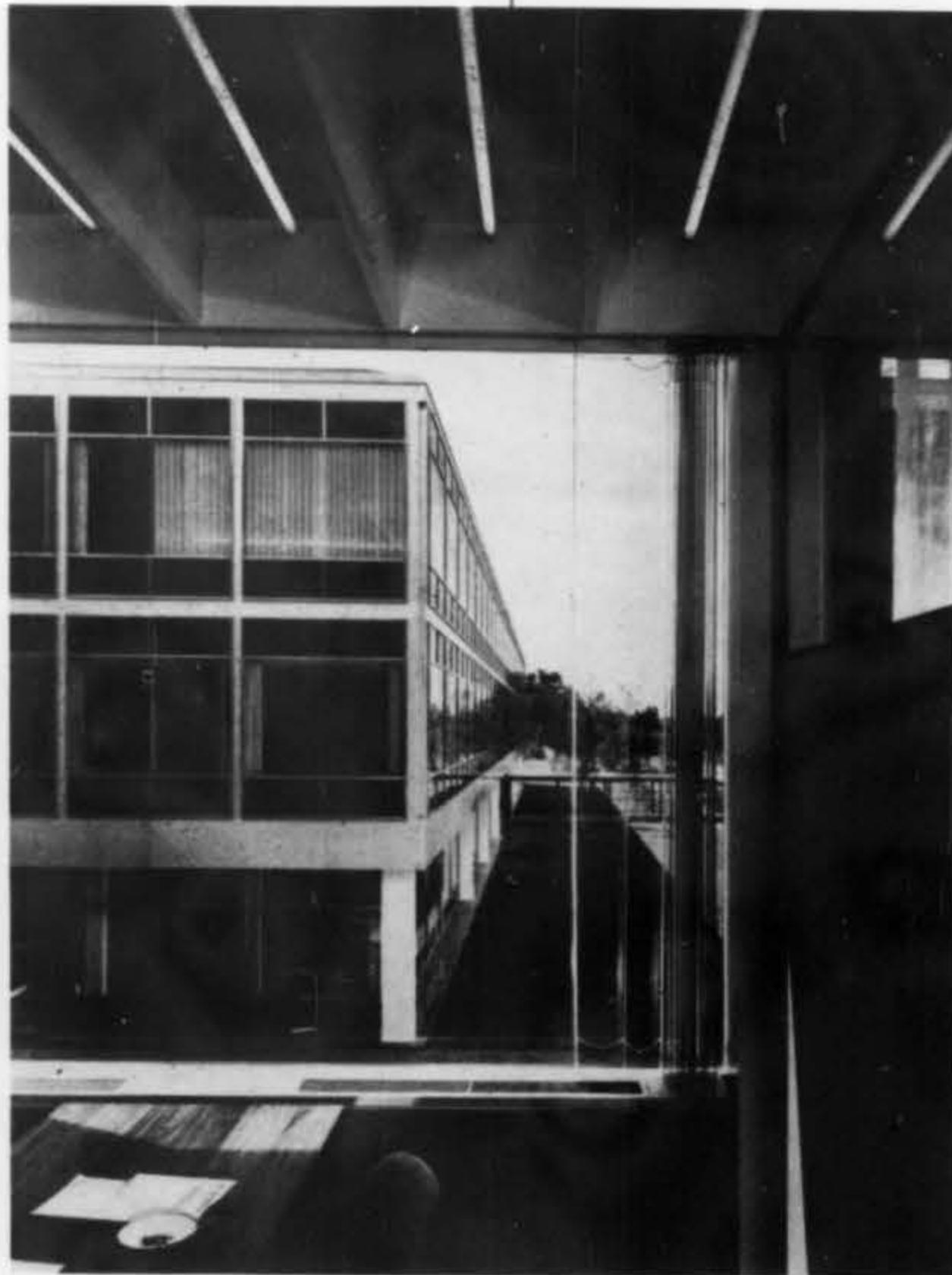
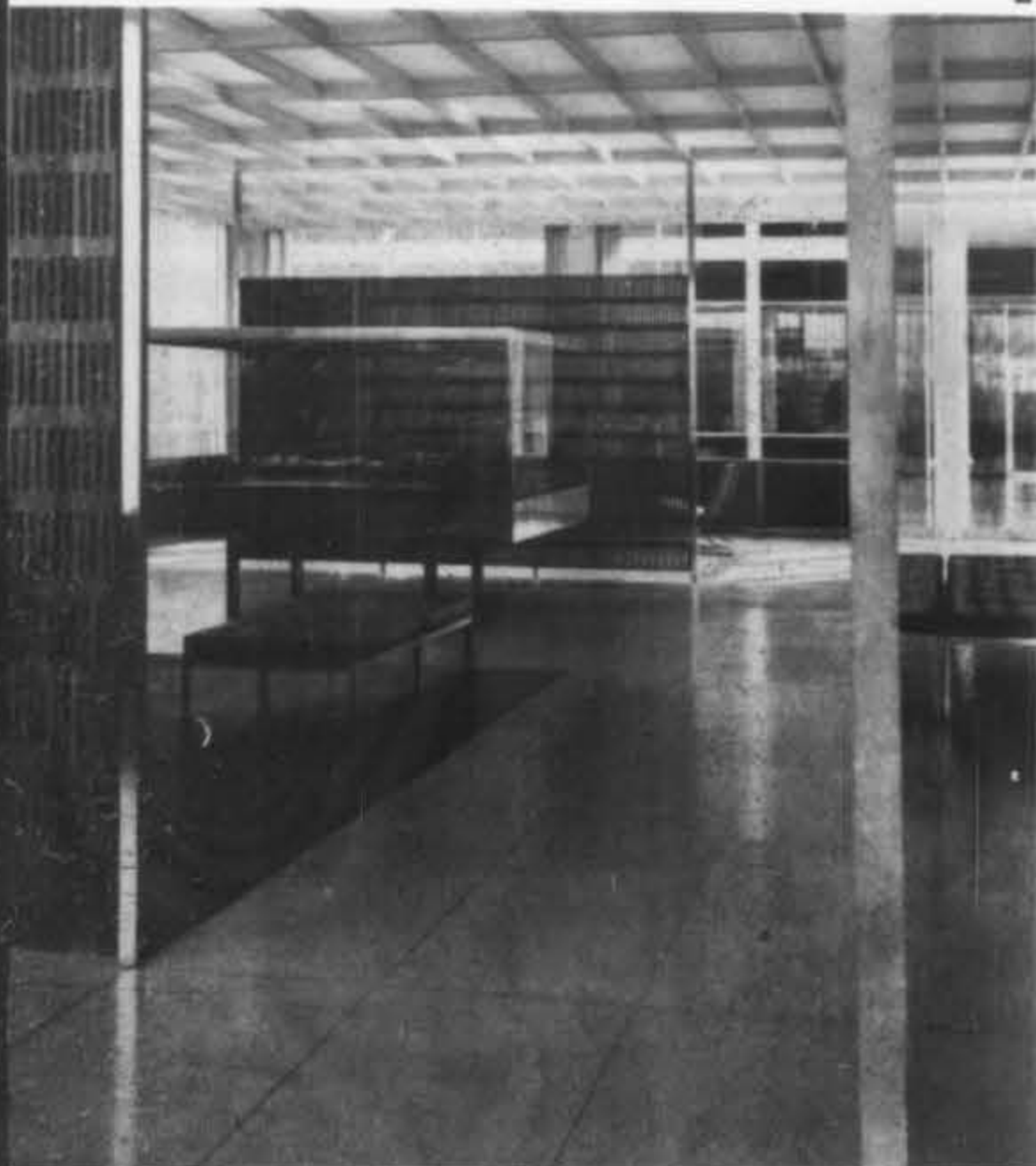
In this issue are also surveyed a cross-section of other recent projects that reflect solutions to prevalent office design problems.

Providing requisite efficiency and flexibility in an existing space—in this case the Empire State Building—is handsomely resolved for the Chemstrand Corporation. The comparatively free-style opportunities for the design of executive floors is illustrated diversely in a new building for the Mutual Benefit Life Insurance Company and in the Rheem Manufacturing Corporation offices in a new Manhattan office building. Our contract feature on office design concludes with a jewel of a small Florida building.—L.W.

scott hyde

1

2



The complete corporation on a 6' module, proven by mock-ups

3



Isamu Noguchi



S.O.M.'s Mathews, Brown, Bunshaft



Florence Knoll

Connecticut General Life Insurance Company
 Architecture: Skidmore, Owings & Merrill,
 Gordon Bunshaft, partner in charge of design
 Interior design: Knoll Planning Unit,
 Florence Knoll, director of design
 Gardens and landscaping: Isamu Noguchi

Interiors
 contract
 series '58

The Connecticut General Life Insurance building on a 300-acre site five miles out of Hartford is a \$19 million office plant with a built-in assurance of workability for year to come. The guarantee lies in the \$100,000 that was invested in a pilot building for full-size mock-ups.

Experimentation with methods and materials and the determined six-foot module for all interior elements began in this pilot building in 1954. Here the architects, Skidmore, Owings & Merrill, and interior design consultants, Knoll Planning Unit, developed, tried, and studied the applicability and efficiency of every interior element from the lighting system to the disposition of general office areas, the sizes of executive offices and conference rooms, and down to the smooth surface flooring. Here Connecticut General's building committee met weekly with the architects and interior consultants (see January, 1956 *Interiors*, pages 78-79) to evaluate the trials. And to boot, the Knoll Planning Unit worked with three-dimensional scale models of such areas as the game room, club store, employee's lounge, cafeteria, auditorium, general office floors, typical offices, Directors' conference rooms and lounge, and the president's office to make complete studies of the wall colors, floor coverings, and furniture.

On a rolling, wooded site, the complex of Connecticut General is sheathed in green, sun-absorbing glass curtainwalls with gray-backed glass spandrels. A span of 60-feet between columns provides unobstructed space in the 325 by 475-foot main building. It is pierced by four 72-foot square courtyards which, with the glass exterior walls, ensure that almost every desk worker is within 35 feet of an exterior view. These courtyard gardens as well as the landscaped surrounds were designed by Isamu Noguchi. The complex also contains an 800-seat cafeteria that makes a separate first-level wing, and a

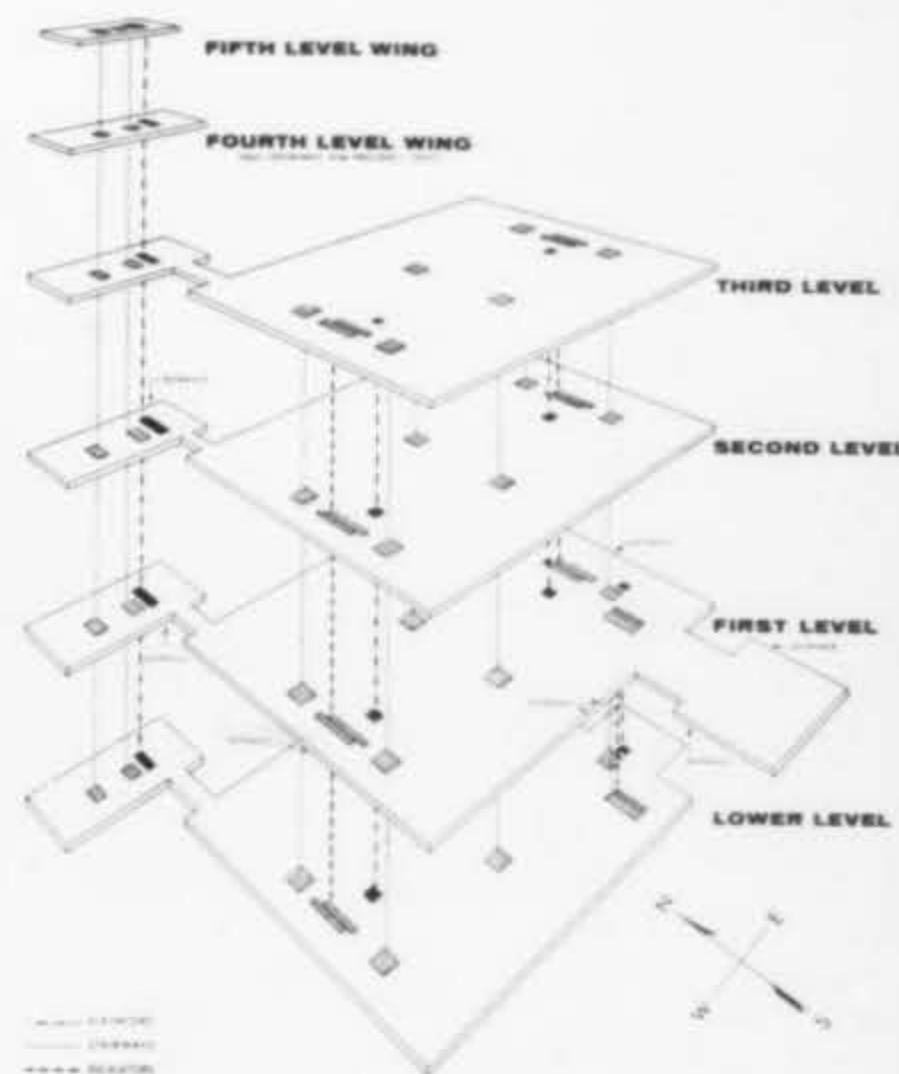
five-level north wing housing the main lobby, offices, and executive quarters.

The six-foot module that prevails is assiduously followed for every interior element from private offices and conference rooms to the movable partitions, storage walls and ceiling elements, and the employment of a six-foot square black grid in the linoleum — an innovation which Noguchi carried outdoors for a terrace area. Even the scale of Florence Knoll's special adaptation of her parallel bar system for tables and seating is followed scrupulously to the extent that the furniture in the employee's lounge is the same as in the president's office.

Some 25 ceiling lighting systems were tested before the architects resolved the problem with a clean and relatively simple combination of fluorescent tubes alternated with white metal baffles in a 24-inch repeat. Similarly, the architects experimented endlessly with the development and refinement of the movable partitions used throughout, and the vertical blinds of seven-inch deep white-finished aluminum fins—which are the standard window shields in all office areas.

There is also more to the colors of the interiors than the simple primaries and neutrals that meet the eye. The interior consultants found many experiments necessary to compensate for the solar glass of the building's skin as well as the blue-whiteness of the fluorescent lights. Color studies and models were made of every room, and special colors were evolved for curtains, upholstery, walls, and floors. Designed to provide happy as well as efficient working and free-time facilities for 1,000 more than the 2,000 now employed, everything appears to have been thought of.

Connecticut General, one of the biggest jobs to date for S.O.M. and the biggest for the Knoll Planning Unit, is also one of the best by both.—L.W.



The six-foot module determined for all components of Connecticut General is graphically illustrated (photograph 1) with a view from a standard 12 by 12-foot office in the North Wing to the main building. The open ceiling with 24-inch repeat of fluorescent tubes alternated with white metal baffles has the virtue of easy accessibility for maintenance, plus the sound control of the baffles. The pipe-rack effect in the photograph, however, is one that rarely meets the eye. Only by peering directly upward does one see what the camera saw. The natural tendency to look upward at an angle, however slight, automatically precludes a direct view of the heart of the tubing. In only a few areas, such as the main lobby, are the baffles filled in with corrugated plastic pans.

The main lobby in the North Wing (photographs 2 and 3) contains reception area and adjoining waiting room, its 36 by 72-foot size modulated by two open screens of grille work in teak. This area is also screened from the main lobby by a free-standing travertine wall spanning 60-feet. Behind the reception desk is a teak paneled wall with stainless steel joints. Floors are neutral gray terrazzo.

Below, aspects of the courts and landscaped surrounds by Isamu Noguchi. Far left is one of four different interior courts, this one with tempting stepping stones over a pool. Center and right, the esplanade outside the main building, showing harlequin-patterned roof of cafeteria wing cantilevered over a pool.

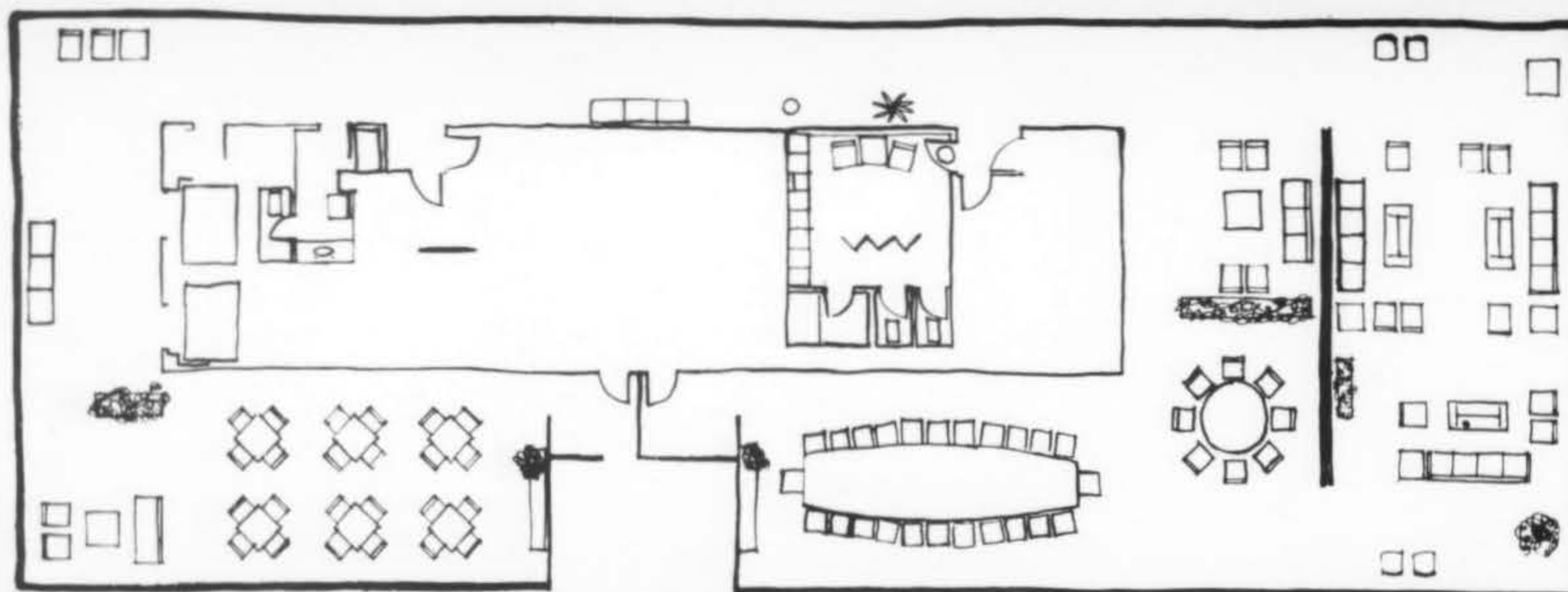


photographs by ezra stoller unless otherwise indicated

Top executive areas make their splash with space and expensive simplicity



ezra stoller



Despite his predilection for traditional styling Connecticut General's president Frazar B. Wilde agreed to modern for its maintenance assets, even in his own domain, the fourth level and the penthouse of the North Wing sampled in photographs on this spread, with the penthouse plan directly above. Flashed with brilliant color, these areas are executed mainly in neutral tones and in natural materials—handwoven silks, linens, wools; wax-finished teak and walnut; travertine and carrara marbles. The Penthouse, devoted to the Board of Directors' activities, spaces conference, lounge, and dining facilities around the central utility core, which contains dressing rooms. The floor is carpeted in camel color wool; the window walls are draped in an off-white wool casement cloth with natural handwoven silk over it. The steel-framed Knoll furniture (used exclusively with the exception of teak Wegner chairs for dining) is in beige, gray, and brown tones with a brilliant red handweave for accent. Top of page, travertine wall creates the informal Penthouse conference lounge; left, lounge grouping adjacent to dining.

photographs by idaka unless otherwise indicated



scott hyde



Fourth floor executive level here is similarly a study in expensive simplicity. Reception area (1) with handwoven silk wall panels is separated from the executive secretary center by white-lacquer finished divider, which is actually an executive coat storage cabinet (2) of teak with cane doors. Executive secretary area (3) is demarcated by the standard movable partitions, and boasts a window wall of built-in file cabinets. The president's office (4) has a natural color Moroccan wool rug on its travertine floor. The special desk is a simple rectangular teak table on steel legs, matching the teak wall panelling. Lounge chairs are covered in deep blue and rich red silk. The adjoining conference room (5) has an oval teak table; two walls are white lacquer edged with teak; the other is panelled in bristol blue silk. Chairs are in red silk. Standard ceiling is filled with plastic pans in contrast to special spots which are used for the penthouse.



A precise partitioning system, and standard sizes for executives

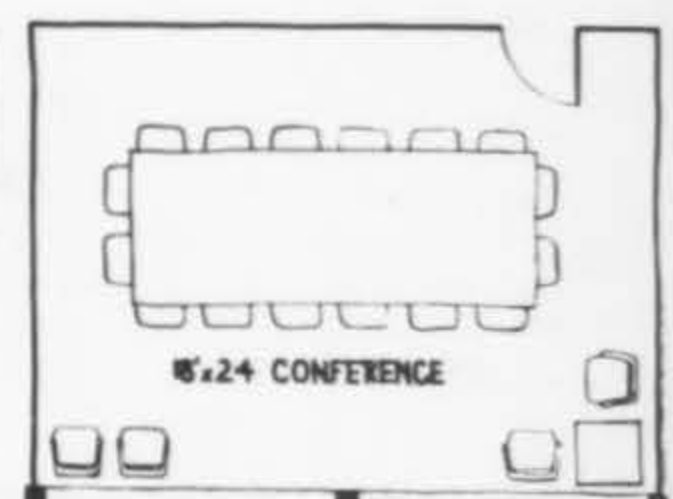
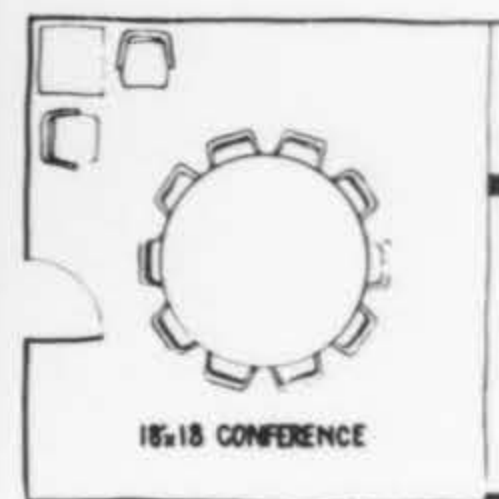
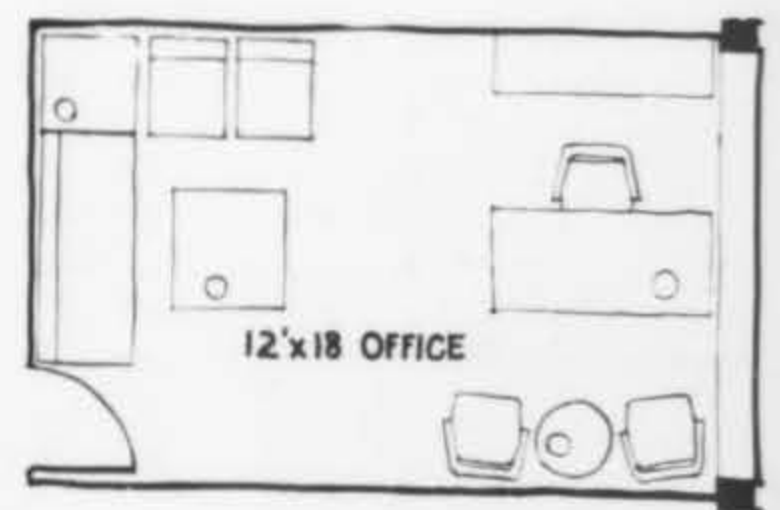
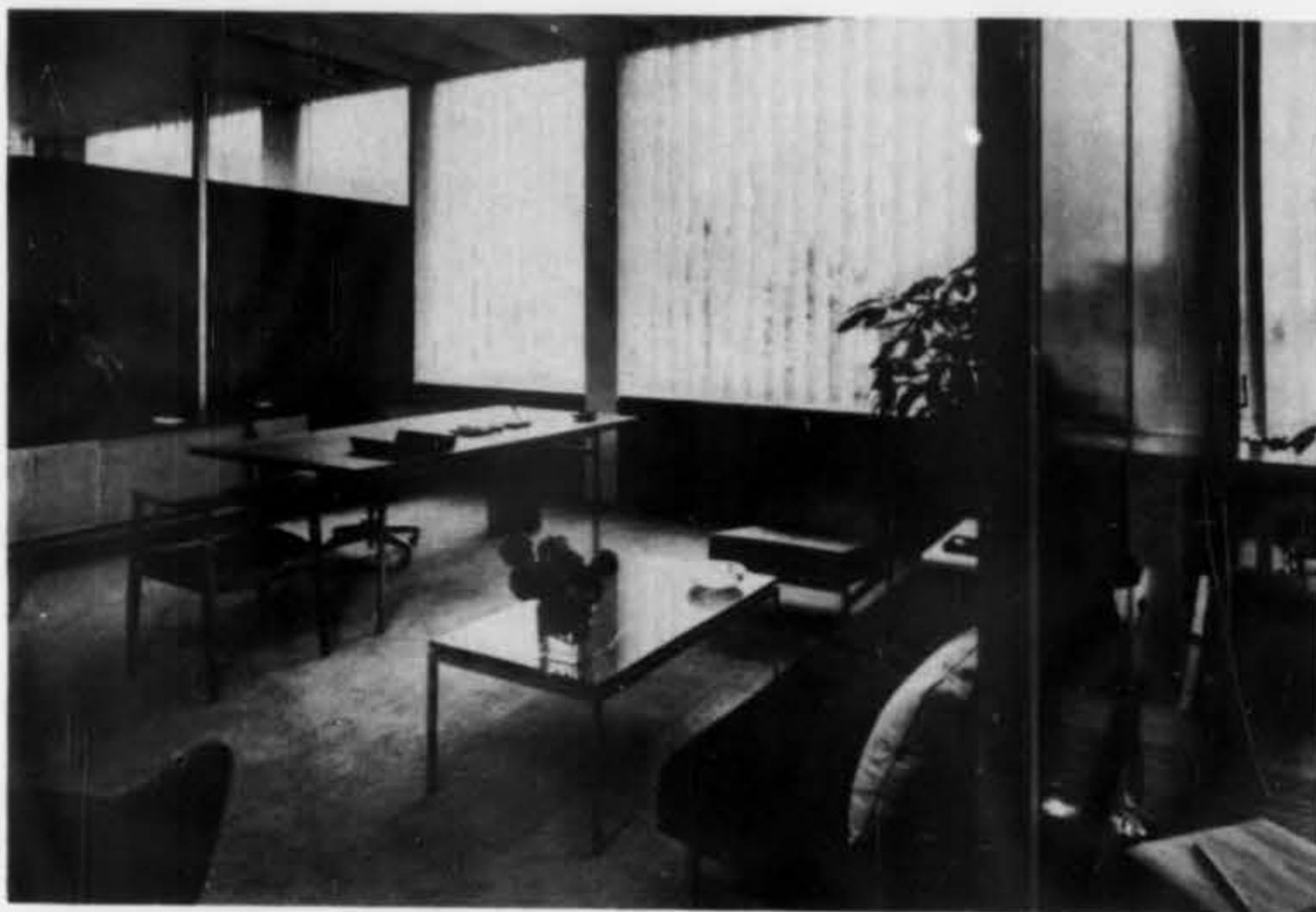
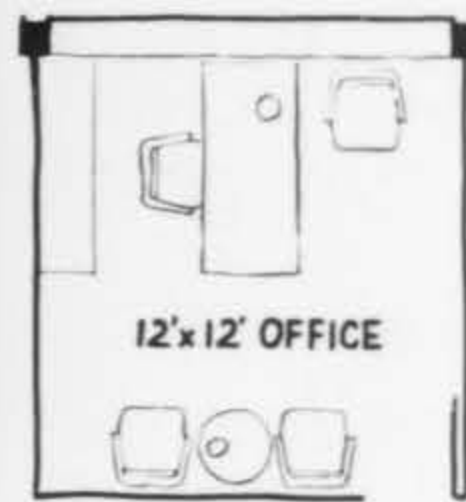


Based on the six-foot module established for the complex, all executive offices and conference rooms on the second and third levels of the main building and third level of the North Wing are precisely delineated in size. The plan starts with an efficient, demountable partitioning system of pale gray finished two-inch square aluminum posts containing 24-inch panels—of sand-blasted glass to separate secretaries from the executive offices, rigid, smooth plastic over plywood to serve as dividers along the secretarial corridor and between the offices; walnut panels are also used between offices. Efficient as well as handsome, the executive offices are surprisingly—and significantly—small in size. Despite the radically small size of the basic standard—which is 12 by 12-feet—client was convinced by the full-size, furnished mock-ups. As indicated on the facing page, the standard executive offices are: 12 by 12, 12 by 18, and—rarely—18 by 18-feet. The photographs show the 12 by 12 and 18 by 18-foot sizes. Similarly, two sizes were determined for the conference rooms shared by associated executives by department and area. These, shown facing page, are 18 by 18-feet and 18 by 24-feet.

In all of these areas furniture is scaled to the module, and is standard except for variations provided by texture as well as hues of the four basic color schemes available: gray and persimmon, beige and persimmon, persimmon and black, azure with black and gray.

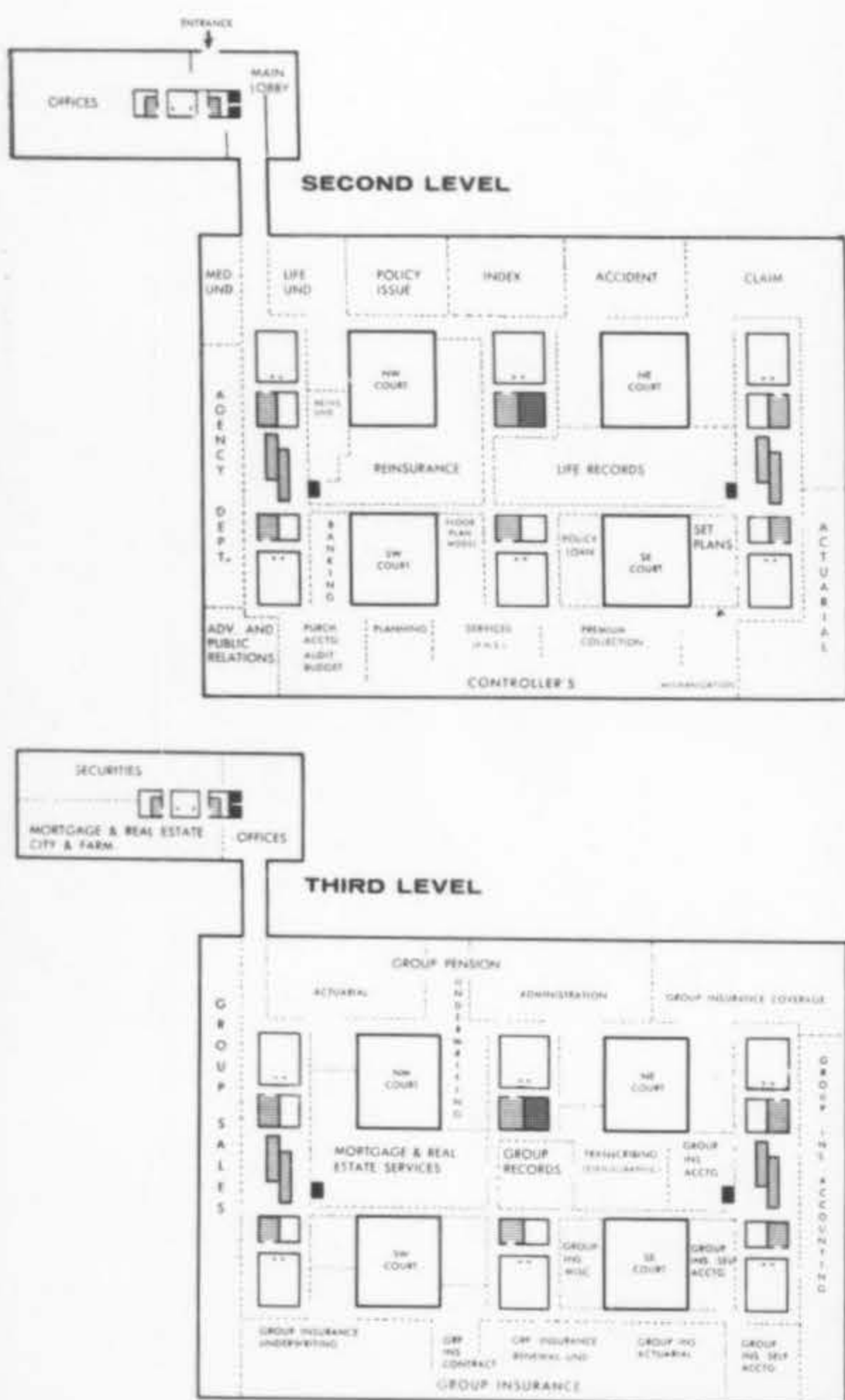
Furnishings for the 12 by 12-foot standard office include desk with solid walnut top, single ebonized pedestal, chrome base; black storage cabinet with cane sliding doors with space for files, tray drawers, and personal storage; cast aluminum base Saarinen swivel chair, plus two arm chairs, one side chair, and a round walnut coffee table. A similar desk, swivel chair, and six-foot storage cabinet is provided for the 12 by 18-foot office, with an informal seating-conference area with a settee, two lounge chairs, and square marble-topped coffee table, all on brushed chrome bases.

The conference rooms are designed in nine variable color schemes in relation to the associated offices. Round or square walnut conference tables on square tubular steel bases are used for the 18-foot square conference rooms, with a boat-shaped, ten-foot table of similar design for the 18 by 24-foot room.



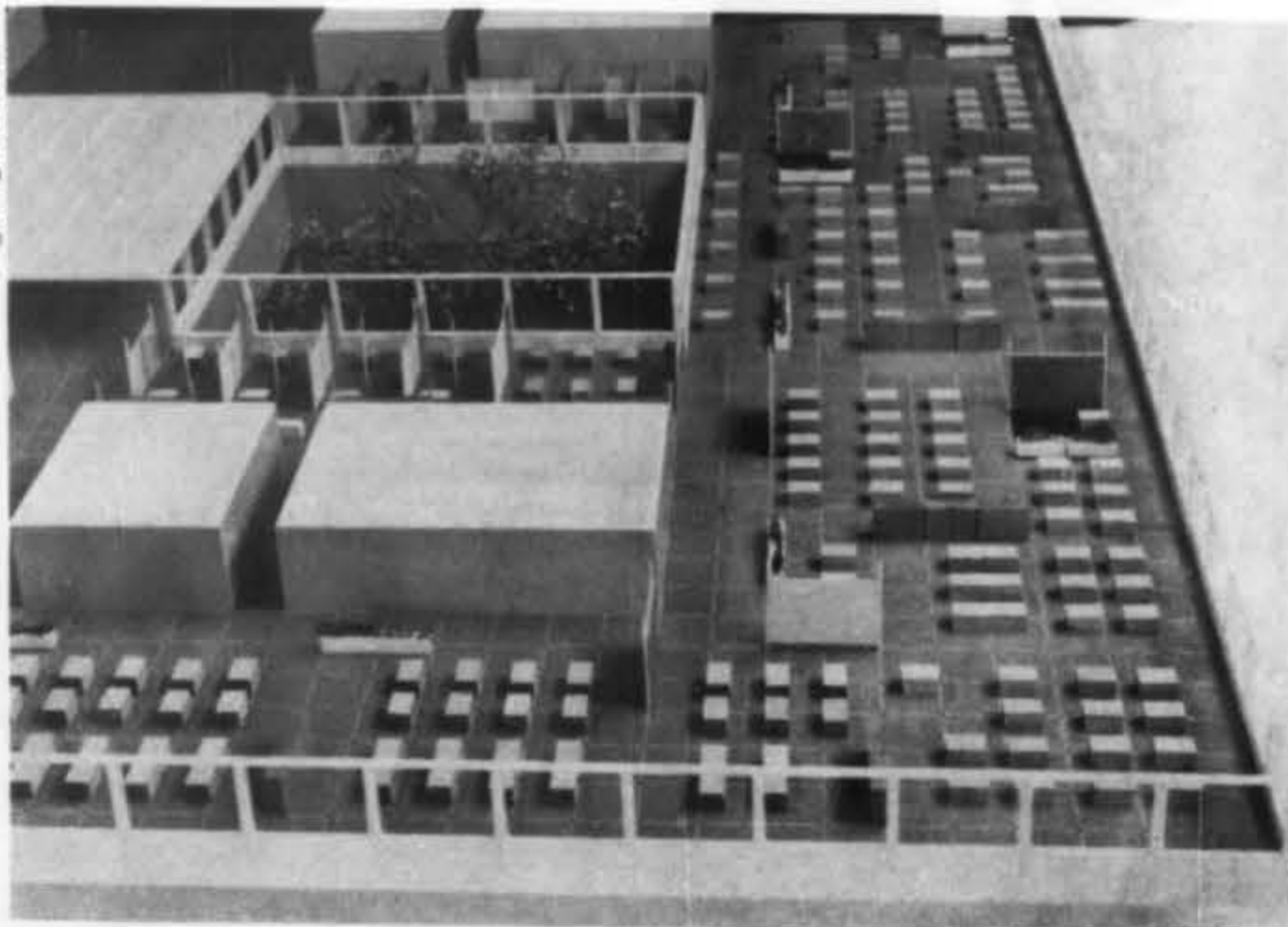
photographs by ezra stoller

Change is anticipated in general office floors



The entire second and third levels of the Connecticut General complex are paper work assembly lines where changes—in size of departments, additional departments and juxtapositions—are definite prospects that must be allowed for. As such these looming 475 by 325-foot floors emphasize the general office area problem of modulating what must be virtually unbroken space, and make this solution all the more triumphant. The six-foot module is again the crucial element in the space planning. A $\frac{3}{4}$ -inch black stripe in the gray linoleum every six feet marks the module and repeats the ceiling pattern. Every 12 feet, where the vertical and horizontal floor stripes meet, there is directly above in the ceiling a 2 by 2-inch square post where movable walls may be secured. Free standing and flexible, these are covered in red, blue, and yellow plastic to flash the neutral gray areas, organizing them functionally and visually. Space is also divided by banks of files to eye level, set back to back to separate departments while retaining the openness established by the partitions. Supervisors' 12 by 12-foot areas are separated from the open work areas by low planting boxes and are defined by gray carpeting and a single panel partition. All desks are modifications of standard steel models and are in the prevailing pale gray tone. Walls facing the utility core are personal storage lockers in 24-inch flush panels covered in light gray plastic.

george cserna



photographs by ezra stoller unless otherwise indicated





connecticut general

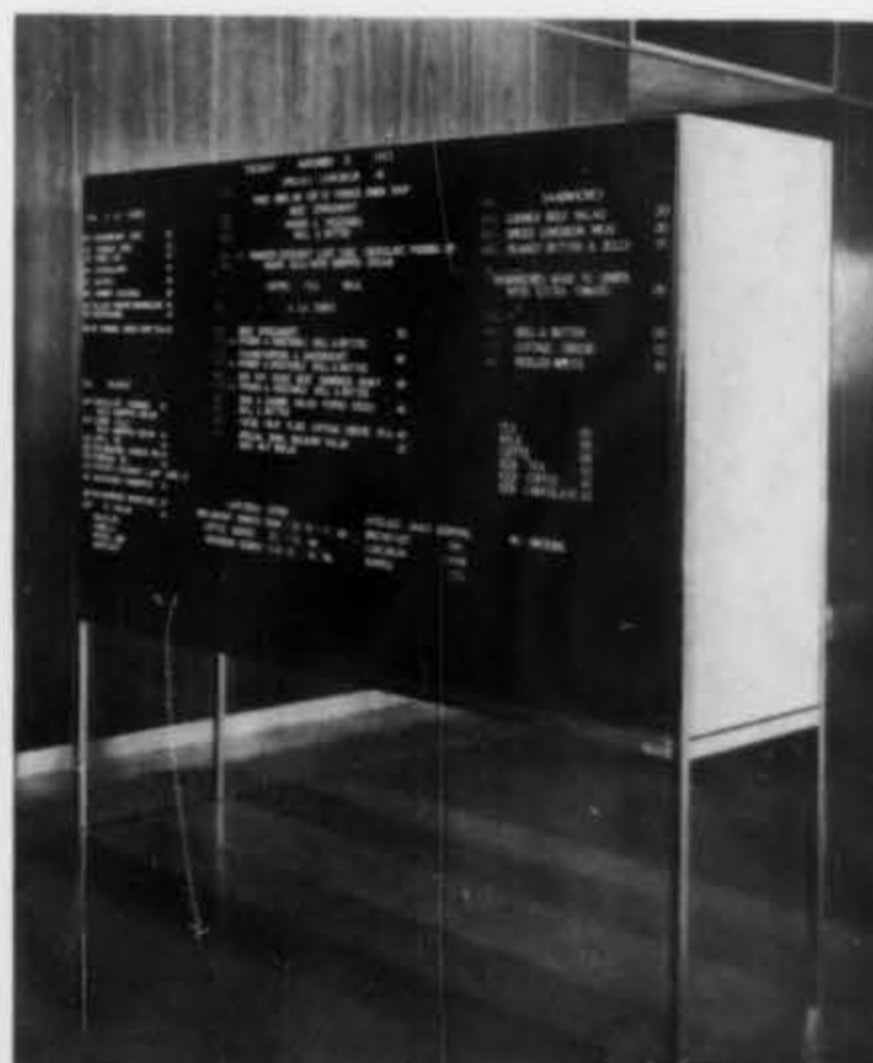
Interiors
contract
series '58

Welfare is on a large, purposeful scale



Scores of insurance companies happen to be located in the Hartford area, creating a crucial competition for the young woman high school graduates who are depended on for clerical personnel. This situation, coupled with the fact that Connecticut General as a suburban plant must provide for employee freetime, has been resolved with an extraordinary array of special employee facilities. These facilities, in fact, embrace almost half of the lower and first levels of the complex, and include an auditorium, beauty and barber shops, dry cleaning shop, a bowling alley, game room, lounge, card room, snack bar, library, and club store (the profits revert back to the employees), as well as cafeteria. Most of these areas are defined with natural-finish cherrywood panelling. Both the lounge (top photograph) and adjoining card room (center photograph) are also defined by dropped ceilings of plastic eggcrate louvers set in wood and steel frames. The areas are further modulated with dark and light gray carpeting, alternated to follow the module. The lounge is divided into conversational groupings of seating upholstered in red and blue linen, the colors repeated in special enamelled ash trays. The card room has special gray plastic-topped square tables for four and cherrywood-topped tables for six. The cafeteria, bottom of page, placed in a separate wing to meet the requirements of seating 800 at one time and up to 3,000 in an hour and a half, is cantilevered over a reflecting pool. Just four columns support the cantilevered roof; the ceiling, following the structure, consists of four inverted concrete pyramids from which the glass walls are hung. An inner rectangular court is created by low planting boxes. Color within is sparing—clear blue plastic laminate table tops, special black and white Naugahyde upholstery texture for the plastic-back Saarinen chairs, and a yellow and white Belgian linen case-cloth. The day's menu serves as a shield to the entrance in a specially designed structure, photograph directly below.

idoka



scott hyde

Also considered: Mental stimulation and the body beautiful



The 400-seat auditorium on the lower level, available to employe dramatic and choral groups, is an organic, sculptural sweep unified by its dropped ceiling panelled in cherrywood. Cherry is also used for the boldly defined side rails and the sound-deadening ribbing on the rear projection booth and front areas. The standard auditorium seating has been modified; it is natural birch with red upholstery and cane ends. The room is carpeted in a charcoal and light gray wool texture, and the stage curtains are bold black and white panels of 12-inch vertical stripes that work to heighten the proscenium.

ezra stoller



photographs by scott hyde



connecticut general

Interiors
contract
series '58



The employe library which is on the first level (see plan preceding spread) offers lounge-like reading area, shown in the photograph top of this page, as well as a music library to one side and a study area in the rear. Far left, specially designed walnut cabinets encompass record storage, record playing equipment, and ear phones for the requisite private listening. Directly left, the specially designed card files of walnut with ebonized facade is contained in a square steel frame with brushed chrome finish.

Even for the relative frivolity of the beauty shop, shown left, the module is maintained in the division of hair-drying booths. This wall is covered in light blue plastic; other walls are panelled in gray plastic laminate. The Albini chairs are covered in yellow plastic; the floor is tiled in black.

The Knoll designers stripped the bulky hair dryers of all but the essential elements and incorporated them in a neat modular system.

CONTRACTORS AND SUPPLIERS FOR CONNECTICUT GENERAL

FABRICS: DRAPERY, UPHOLSTERY, WALLCOVERING

L. E. Carpenter & Company, Inc.
Continental Felt Company
Knoll Textiles, Inc.
Thaibok Fabrics, Ltd.
United States Rubber Company

FLOOR COVERINGS

Armstrong Cork Company
Bigelow-Sanford Carpet Company
V'Soske

FURNITURE

American Seating Company
General Fireproofing Company
Georg Jensen, Inc.
Knoll Associates, Inc.

LIGHTING

Century Lighting Company—dimmer board
Holophane Company, Inc.—misc. fixtures
Miller Fixtures—first level fixtures
Smithcraft Lighting Div., A. L. Smith Iron Co.—fixtures, open baffle ceiling
Sylvania Electric Products, Inc.—misc. fixtures

METALS

Aluminum Corporation of America
J. G. Braun Company
The Flour City Ornamental Iron Company
Precision Extrusions Company
Joseph T. Ryerson & Sons
Trussbilt Div., Stems Bros., Inc.

PARTITIONS

The E. F. Hauserman Company
Consoweld—plastic laminate surfacing
Reynolds Metals Co.—aluminum posts
U. S. Plywood Corporation—panels

OTHER

Otto Berk & Sons, Inc.—wood flooring
Bernard Hotel Supplies—cafeteria equipment
Brunswick-Balke-Collendar—bowling alleys
DePaoli Mosaic Company—terrazzo
International Silver Company—tableware
Mississippi Glass Company—wire glass
Mosaic Tile Company—ceramic, quarry tile
Novelty Scenic Studios—stage equipment
Pittsburgh Plate Glass Co.—glass, glazing
Sanitary Tile Co.—ceramic, quarry tile, marble
Seaporcel Metals, Inc.—decorative screen
Simon Ventilighter Company—vertical blinds
The Schorer Company—cafeteria equipment

Sports Illustrated offices in Time-Life Building
Interiors by Designs for Business, Inc.
(Gerald Luss in charge of design, Lou Beal assistant in charge of decorating)
Architects of existing Time-Life bldg.: Wallace K. Harrison & Associates
Architects of new Time-Life building: Harrison & Abramovitz & Harris

TIME-LIFE into

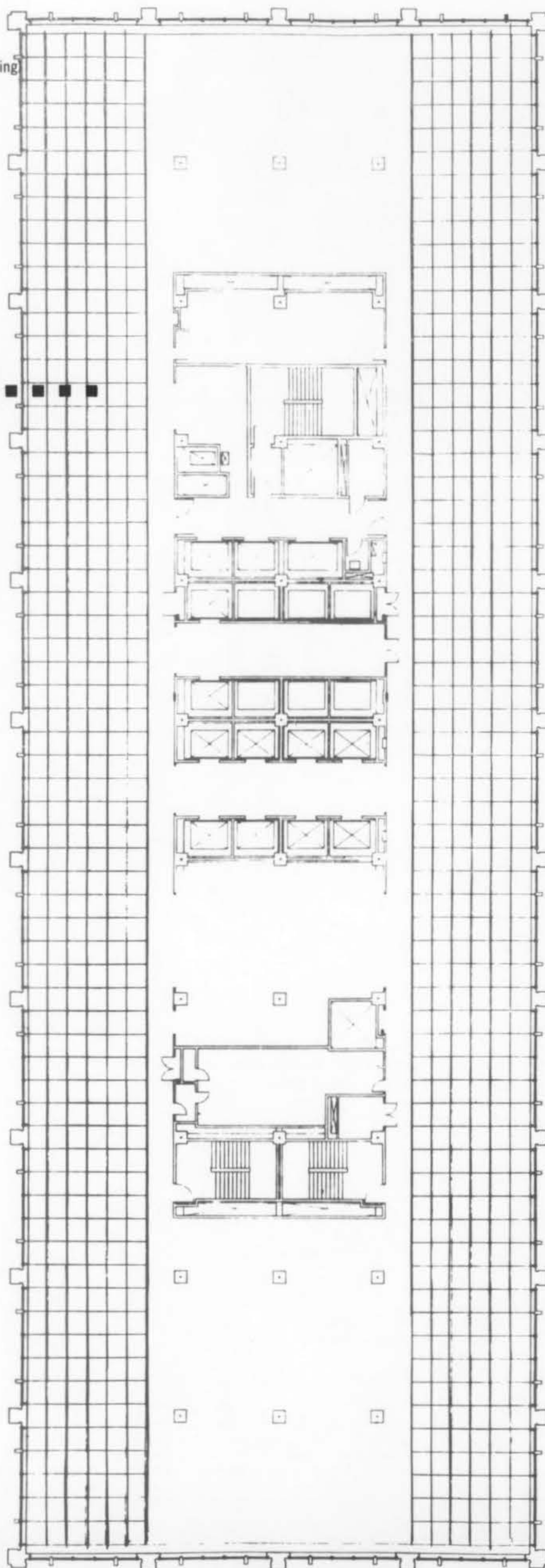
Offices for the Time-Life building of 1959 . . .

Few news items told the story of our economy's fantastic growth more tangibly than Time, Inc.'s announcement that its 33-story Time-Life building, one of the most important members of New York's Rockefeller Center, was too small for its chief occupant. A new Time-Life building is therefore going up a few blocks away, from 50th to 51st Streets on Sixth Avenue. Its 47 stories will consist of a tower and a self-contained, 7-story base structure.

Visually there will be nothing startling about the architecture, for in the two decades since the first Time-Life building went up, the change-over from masonry monoliths to glass monoliths has been very thorough. Structurally, however, the new Time-Life building is more revolutionary, and this has a remarkable effect on its *interiors*: Because the tower's supporting steel columns and air risers will both be kept outside the window line, the interior perimeter wall will be a flush, unbroken surface, and interior piers taking up valuable space will be concentrated in the interior areas.

Between the structural columns will be a continuous glass span reinforced by vertical mullions which will permit partitioning of the interior space on a modular basis. Air conditioning and heating systems will be set beneath the windows, where space for book shelving or cabinets to sill heights will be provided. Each tower floor will measure 32,610 square feet gross; each 28-foot bay will contain five windows.

The investment has dictated a study before the final design, under Gerald Luss of Designs for Business, Inc. We will report each step in the study program as it takes place. Some will relate to the total space plan for the tower, including traffic, vertical organization of banks of floors, and methods of securing maximum use of daylighted areas, with minimum loss of space for corridors. On these pages, however, we record another kind of experiment—specifically relating to *the size, layout, furnishings, and equipment of editorial offices*. These are real offices, not models, and are being used by the staff of *Sports Illustrated*. They conform to the module of the *new* Time-Life building, but they are located in the *old* Time-Life building. This was done simply by building a false shell inside the window piers. The offices Luss will eventually design for the Time-Life building will be based on what he, and the *Sports Illustrated* staff, and the Time, Inc. executives learn from these.—O.G.

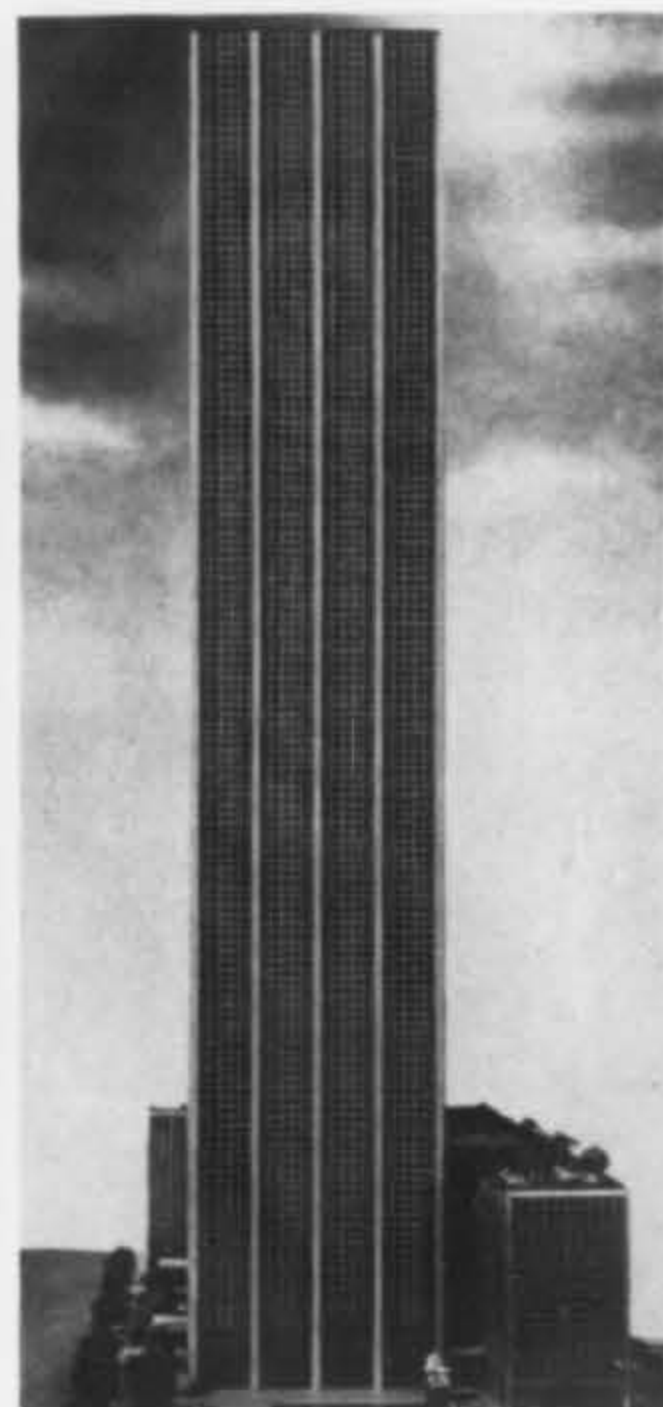
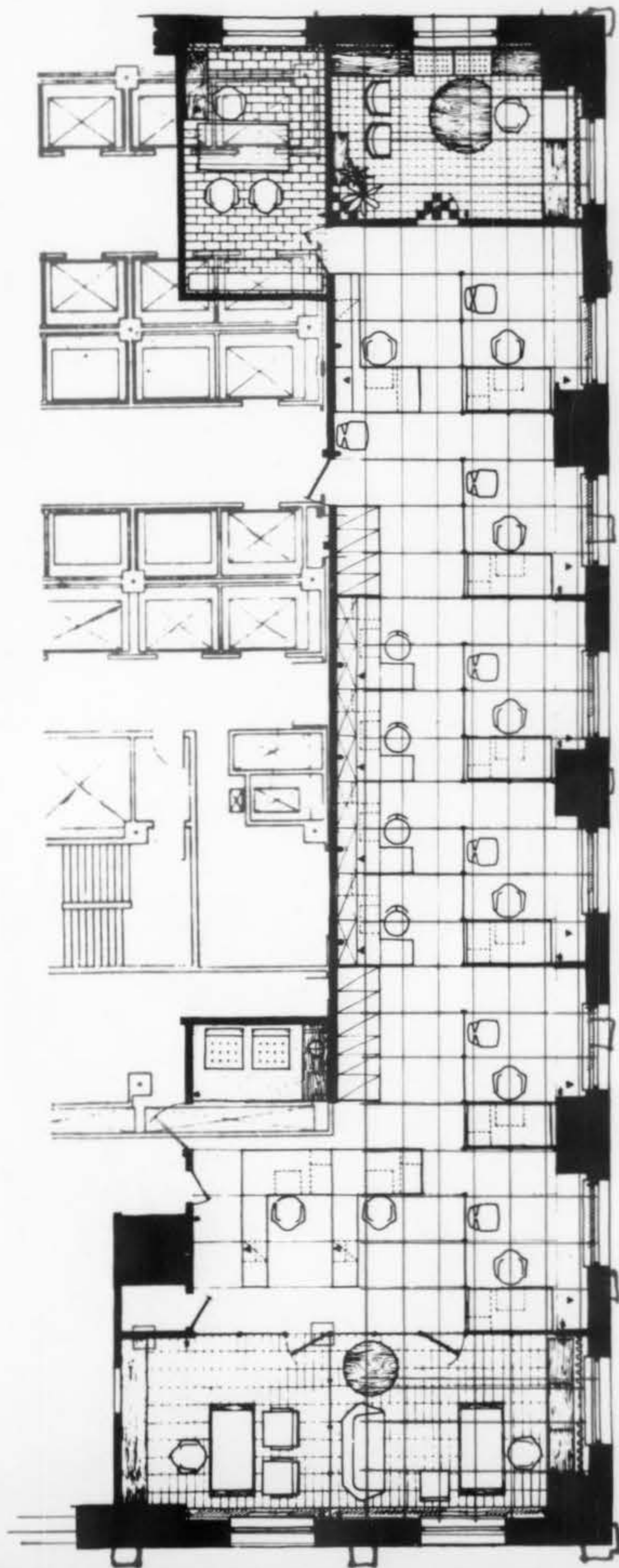




thomas airviews

SPORTS ILLUSTRATED into TIME-LIFE

... are tested in real-life Sports Illustrated offices in the Time-Life building of 1938



Top of page: Rockefeller Center; Above: 1938 Time-Life building; Above right: 1953 Time-Life building

On opposite page is a plan of a typical floor in the tower bank of the new Time-Life building being constructed on 51st Street, with its 28-foot bay and 32-inch module. On this page a section of the new Time-Life building plan has been laid over a plan of the Sports Illustrated offices in the old Time-Life building, where an identical module has been constructed within the building shell.

At 30, Gerald Luss, Vice President in charge of design at Designs for Business, Inc., has chalked up a formidable record as a pioneer space-planner, inventor of modular systems, while establishing a simultaneous reputation for esthetically sensitive design.



Sports Illustrated: spaciousness in minimum space, daylight effects in corridors, luxury with stock components



**SUPPLIERS FOR
"SPORTS ILLUSTRATED"**

STOCK DESKS AND COMPONENTS

Steel Case
Globe Wernicke
Shaw Walker
Peerless
All-Steel
Columbia

CUSTOM CABINETS AND DESKS

Luss designs, Ezra Blank manufacture

POSTURE SWIVEL CHAIRS

Cramer

PRIVATE OFFICE SWIVEL CHAIRS

Herman Miller
Lehigh
George Tanier
Design Previews

HANGING WALL UNITS, CORK BOARDS,

OVERFILE STORAGE

Luss designs, Ezra Blank manufacture

FLOORING

Armstrong Cork "Corlon"
Kennedy Cork tile
Goodyear rubber tile

WALL COVERINGS

U.S. Plywood's Kalistron
U.S. Felt Company's felt

CEILINGS

Kilnoyse Acoustical Plaster
Owens-Corning Fiberglas "Stria"
U.S. Gypsum Acoustone
Lightolier luminous ceilings

PARTITIONS

E. J. Boyle

PARTITION INSERTS AND BONDINGS

U.S. Felt Company's felt
U.S. Plywood's Kalistron
Homasote Corporation's Homasote

PARTITION FABRICATION

Ezra Blank Associates

CUSTOM DOORS

Ezra Blank Associates

STOCK DOORS

E. J. Boyle

STOCK HARDWARE

Schlage

CUSTOM HARDWARE

Ezra Blank Associates

VERTICAL BLINDS

Cumberland Upholsterers

SWITCHES

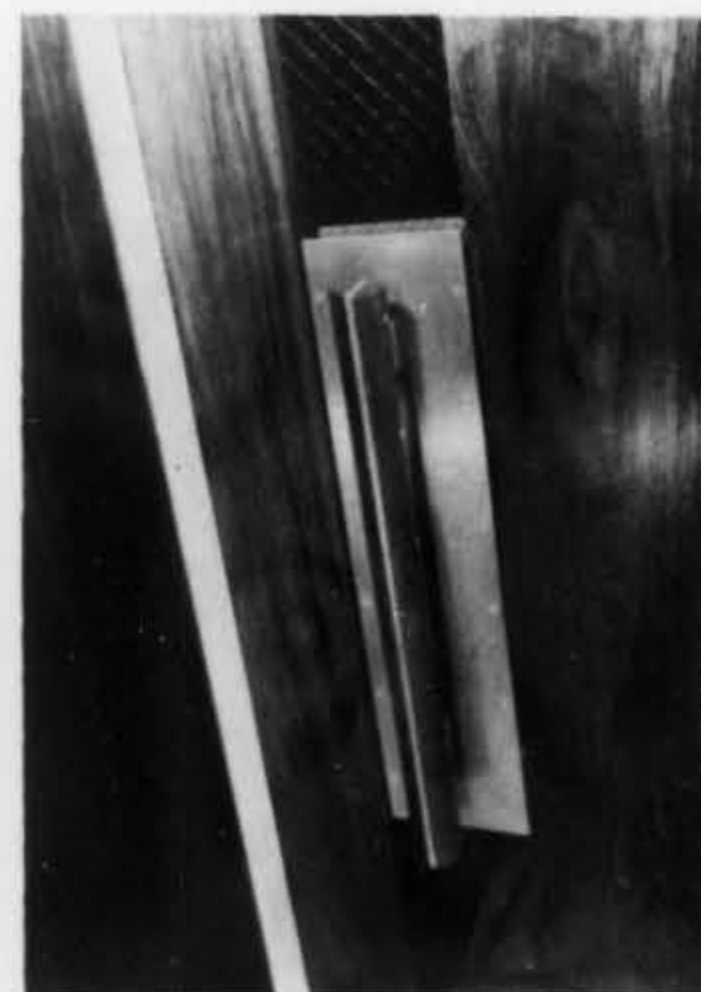
General Electric (silent)

HANGING LAMP

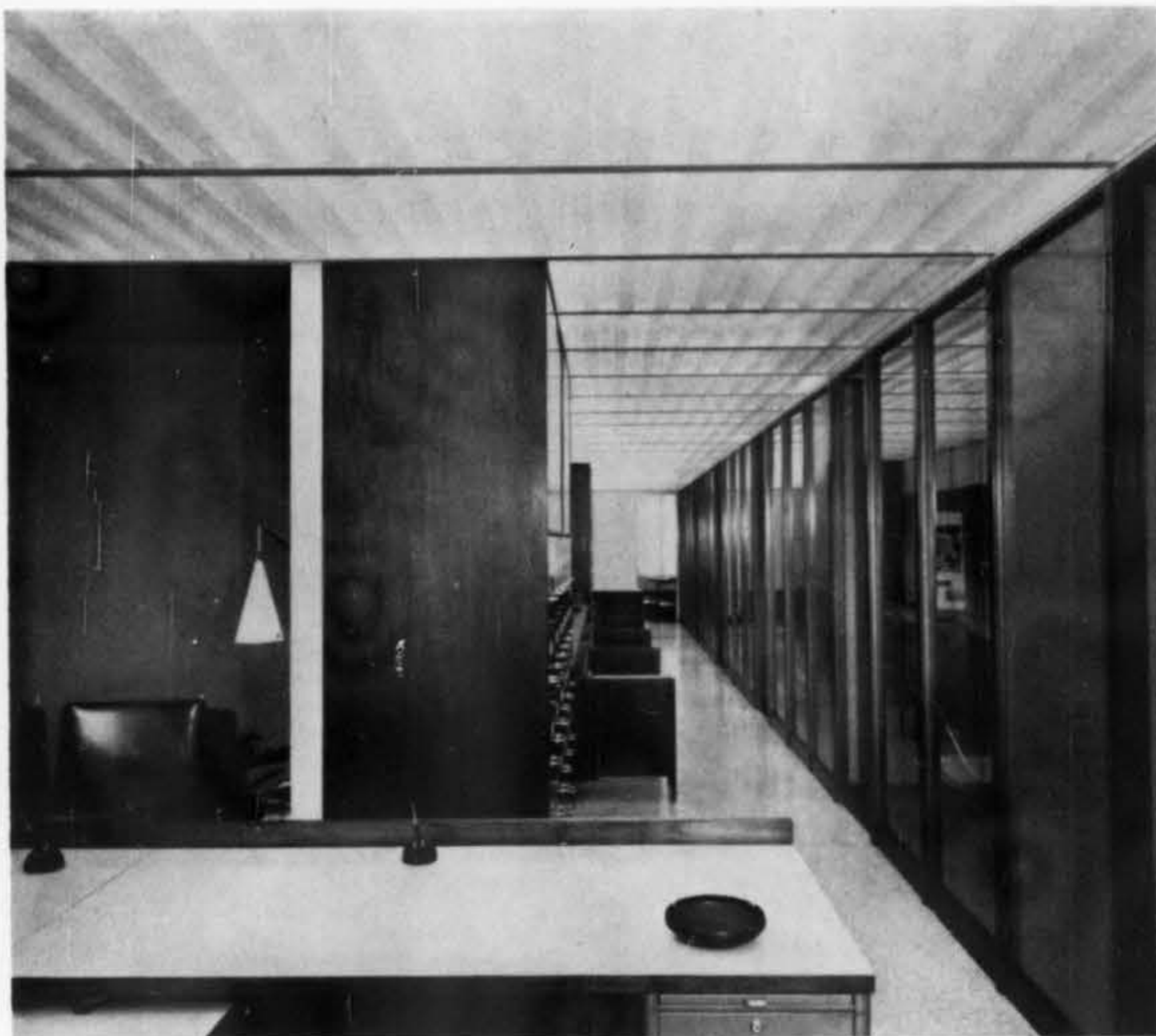
George Tanier

FABRICS

U.S. Rubber's Naugahyde
Isabel Scott
Boris Kroll
Jack Lenor Larsen



The handsome walnut door with its wire glass insert and aluminum handle exemplifies Luss's ability to use minimum spatial elements to imposing effect. It is of standard width, gains impressiveness through height, psychologically explodes the vista as spaces slide into each other.



Two corridor views at the top of this page show how the module for the luminous ceiling exactly coincides with the module for the partitioning system. The files, storage cabinets, desks, shelves, and pin-up boards also conform exactly to it. Not only will identical dimensioning enable the office to switch work counters, files, cabinets, and shelves as needed, but attachments are easily removable for quick assembly and reassembly.

There is much light in these offices, handsome walnut panels and partition frames, bright color in upholstery and on lacquered panels, much white on floors and counters. Also important in their ingratiating effect is the fact that though the clerical staff is inside, in the corridor, it can look at daylight and windows through the transparent inner wall of the executive offices, which are peripheral (plan page 87).

Two views below are of executive offices. Unrestrained-looking furniture and draperies suggest luxury, but these offices, too, conform exactly to the over-all module, even to drawer units. Also, they are really very small, a fact disguised by colorful focal points, low, orderly counter-lines, and lack of clutter.

In the intermediate executive offices illustrated on the following four pages, several different makes of stock office furniture are fitted into the module, for purposes of experimentation. Eventually Luss will design a line to be made for the Time, Inc. job by one of the manufacturers—a procedure quite reasonable in terms of the size of the order. In the meantime, however, the module maintains visual unity.



The most expensive ingredient of the modern office is space. The besetting problem of modern office design is that in most businesses, space requirements change frequently from month to month, together with specific storage and equipment requirements. The aims of the Sports Illustrated offices are: 1. to use space as economically as possible, and 2. to achieve maximum flexibility—both with the pleasantest possible working conditions.

The second problem, that of flexibility, is solved in the Sports Illustrated offices, as it will be at Time, Inc., by the use of interchangeable modular components for every item of the interior—ceilings, walls, floors, doors, furniture, lighting.

The first problem, that of the most efficient use of space, was worked out, as it invariably must be, after the module of the components had been fixed. How this component was arrived at is illustrated on pages 92-93. There is nothing startling about it; on the contrary, it is so logical that it seems inevitable. What was far from inevitable was keeping the number of modules per worker—executive to file clerk—to a minimum. The average executive office at Sports Illustrated is four modules long, or 10' 8", the average clerk work station on the corridor two modules long.





Deftly placed color and texture lend cheer to a strictly functional system, demarcate territories without opaque walls.



Common dimensions of elements in secretarial corridor is shown here. Note that the bank of files is blocked together between plywood panels that reach to the hung ceiling, integrating over-file cabinet space into the same unit.

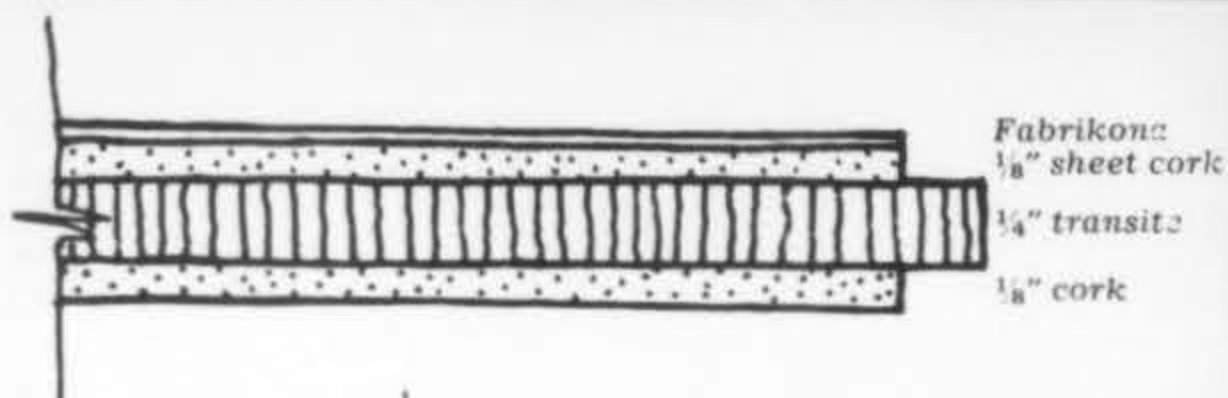


Inner side of the corridor, work stations set off from each other by shields. Suspended cabinets may be added, removed, or replaced by cork boards as required. Walnut plywood, white Formica, persimmon upholstery fabric.



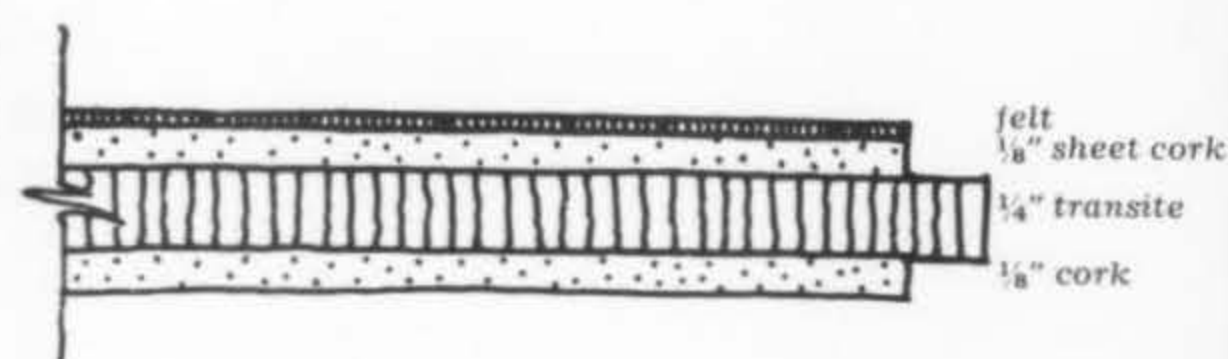
This is typical of the kind of private office to be found across the corridor from work stations shown at left. Daylight from its Vertical blinds cheer inside corridor workers via curtainless glass inner wall. Doorway has no door.

At top of this page, and on opposite page are two views of the reception area. A receptionist and extra stenographer, accommodated here, align neatly along a single counter that also exactly aligns with lighting strip in ceiling. Wall behind leather chair is persimmon, solid panel on far wall (opposite page) blue. Treatment of flooring and ceiling demarcates waiting area from traffic area without help of partitions. Because glass wall of peripheral executive office on far end of corridor is uncurtained (opposite page photo) employees stationed inside are never cut off from daylight.

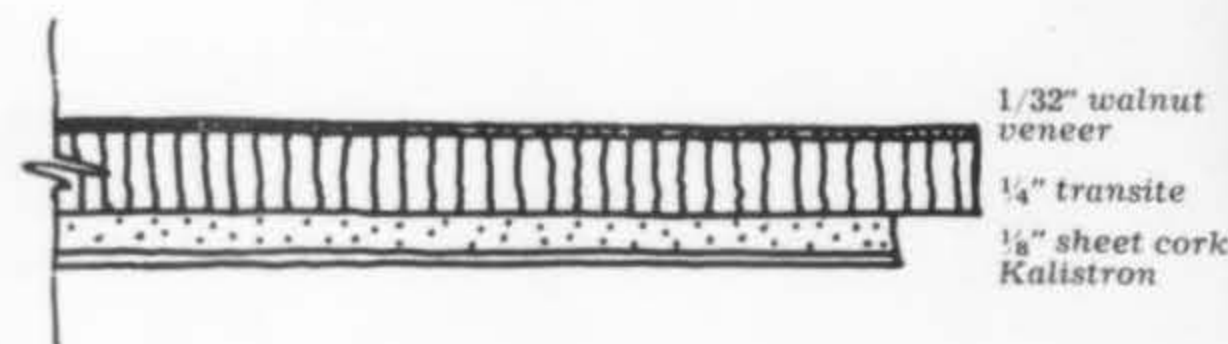


In developing a modular system for interiors, the factors which must be considered are the architectural exigencies if an architectural dimension is imposed, the standard sizes of equipment which must be used, the psychological demand for spatial effects, space required by the human occupant at work and in traffic. In the Time-Life assignment the architectural module was the corollary, not the limitation, of the interior module. The 16" standard file and desk drawer became the dominant equipment factor. How this 16" unit is doubled to produce the 32" panel width which is the basis of the module is illustrated at the top of the opposite page. The point where visual ingenuity is needed to reinforce mathematical calculations occurs in the design of spaces. It was not enough to arrange counters, drawers, cabinets, wall panels, and

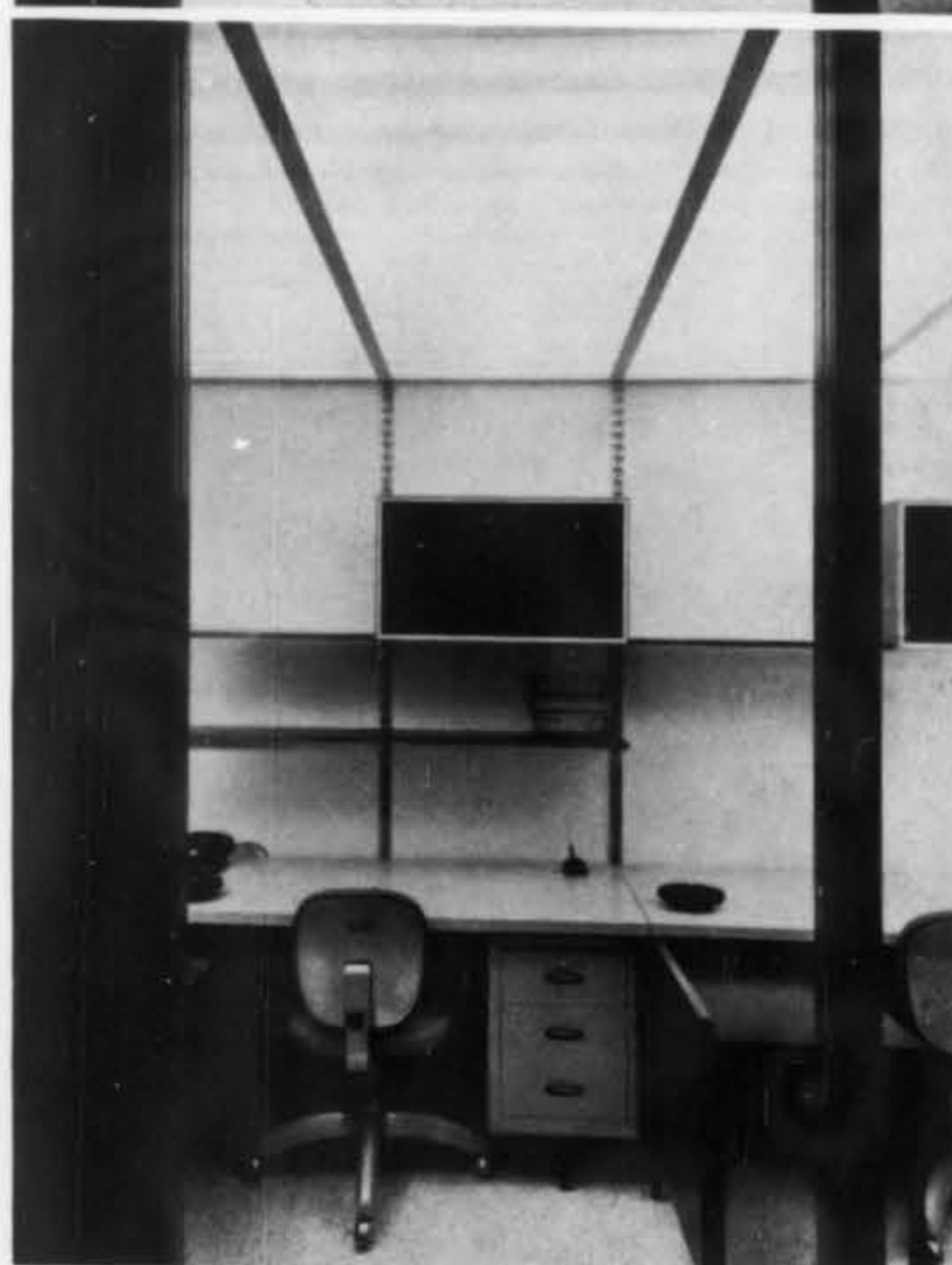
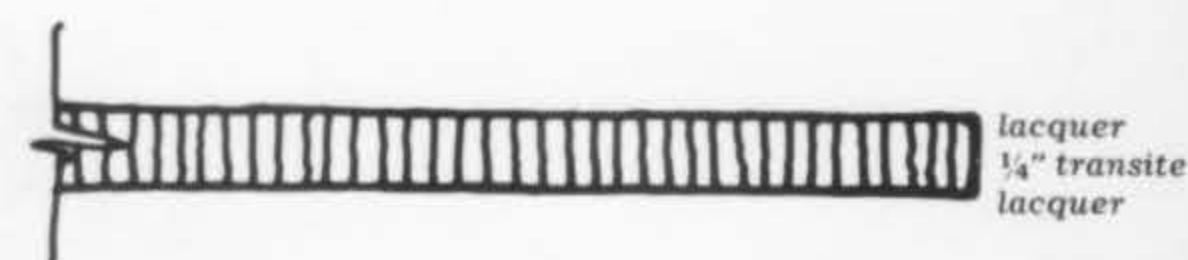
Detail drawings on this page are cross sections of metal partition insert panels



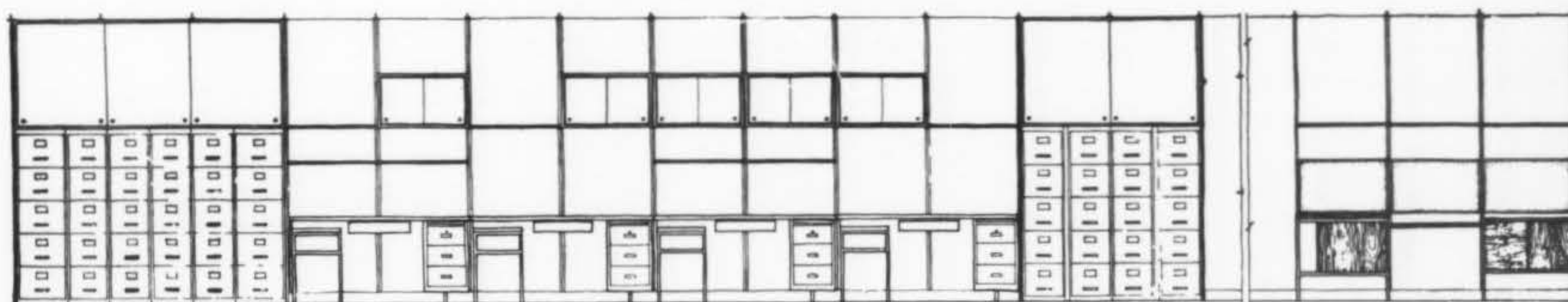
drawers into work stations two panels (or 64") long, or into offices 4 panels (or 10' 8") long by two panels deep. It was also necessary to arrange colors and textures, opacities and transparencies, in such a way as to make these spaces psychologically acceptable. Luss achieved this by endless care. Uncurtained or lightly curtained glass panels on the corridor side of private offices not only expands them visually into the corridor but lends their space to the clerks in the work stations on the opposite walls of the corridors. It also lends their bonafide window daylight to these inner work stations. However, the differentiation between spaces does not dissolve; it remains clear, the effect orderly, because of sharp contrasts in floorings and ceilings. A door equals a wall panel in height and framing, but contrasts markedly in texture, color,



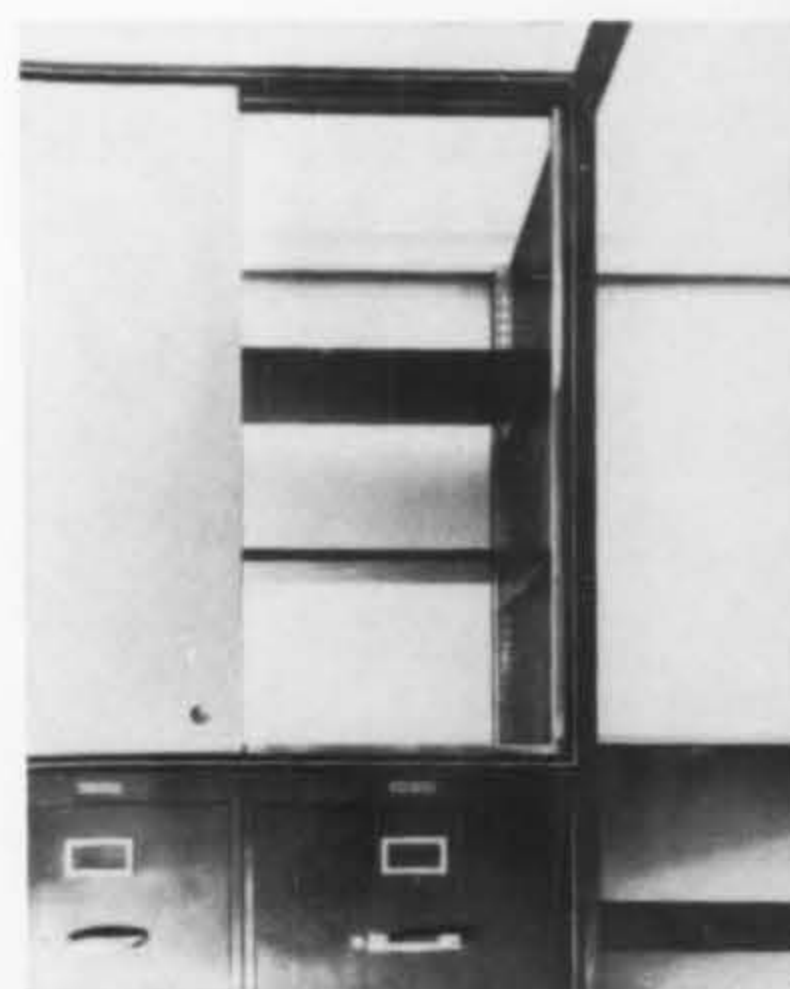
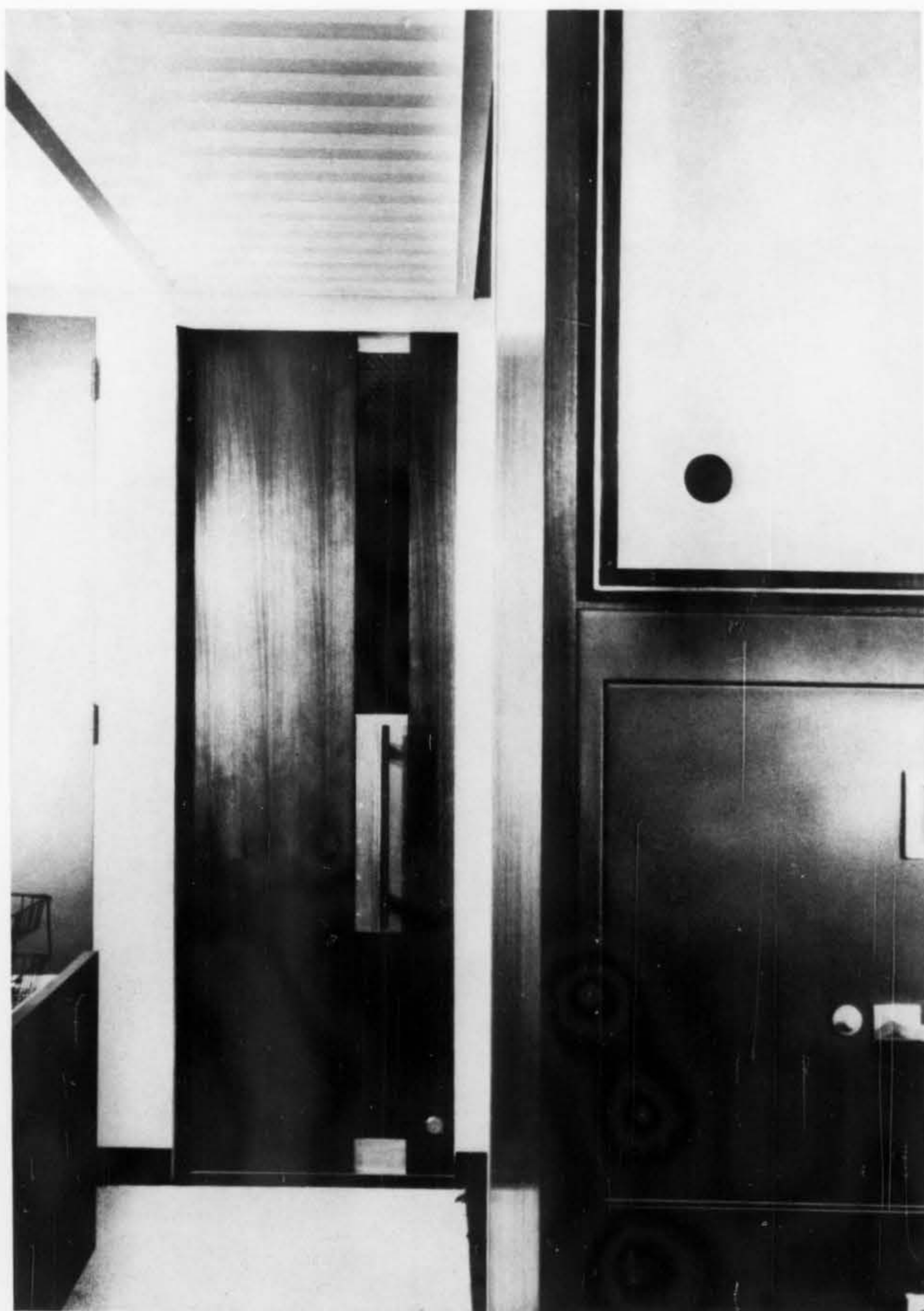
opacity or transparency. The design problem, visually speaking, is to make interesting accents and give directional and identifying cues to interchangeable elements, to balance orderliness against variety. Detailing of connections between modular components is supremely important partly because despite differences in the widths of various materials the on-center dimensions of the module must invariably remain exact, partly because the flexibility which is among the chief reasons for a modular system demands easy, fool-proof assembly, disassembly, and re-assembly with a minimum labor force, and partly because sloppy detailing can completely destroy the orderliness which makes such a system acceptable. On this page are shown typical panel-insert cross-sections for Fabrikona, felt, walnut, and lacquer-faced panels.



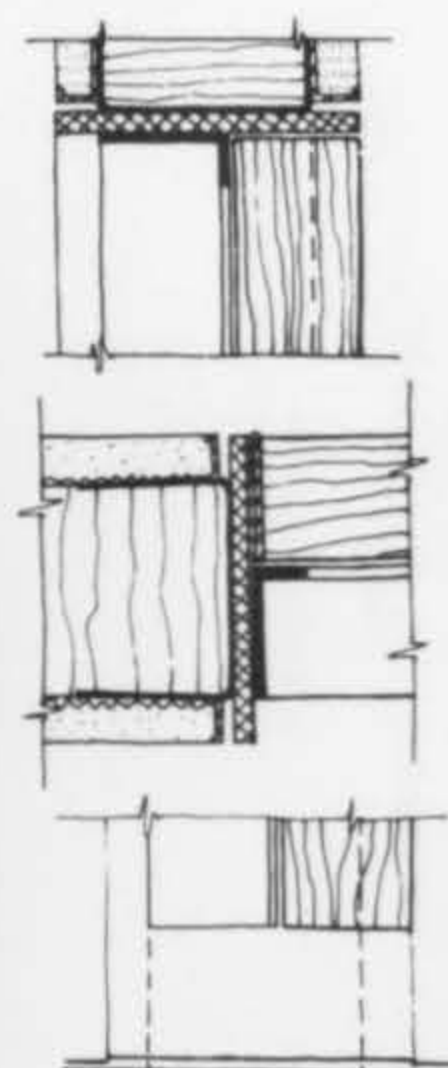
What counts in a modular system: the dimensions, the detailing of connections, the visual juggling of components

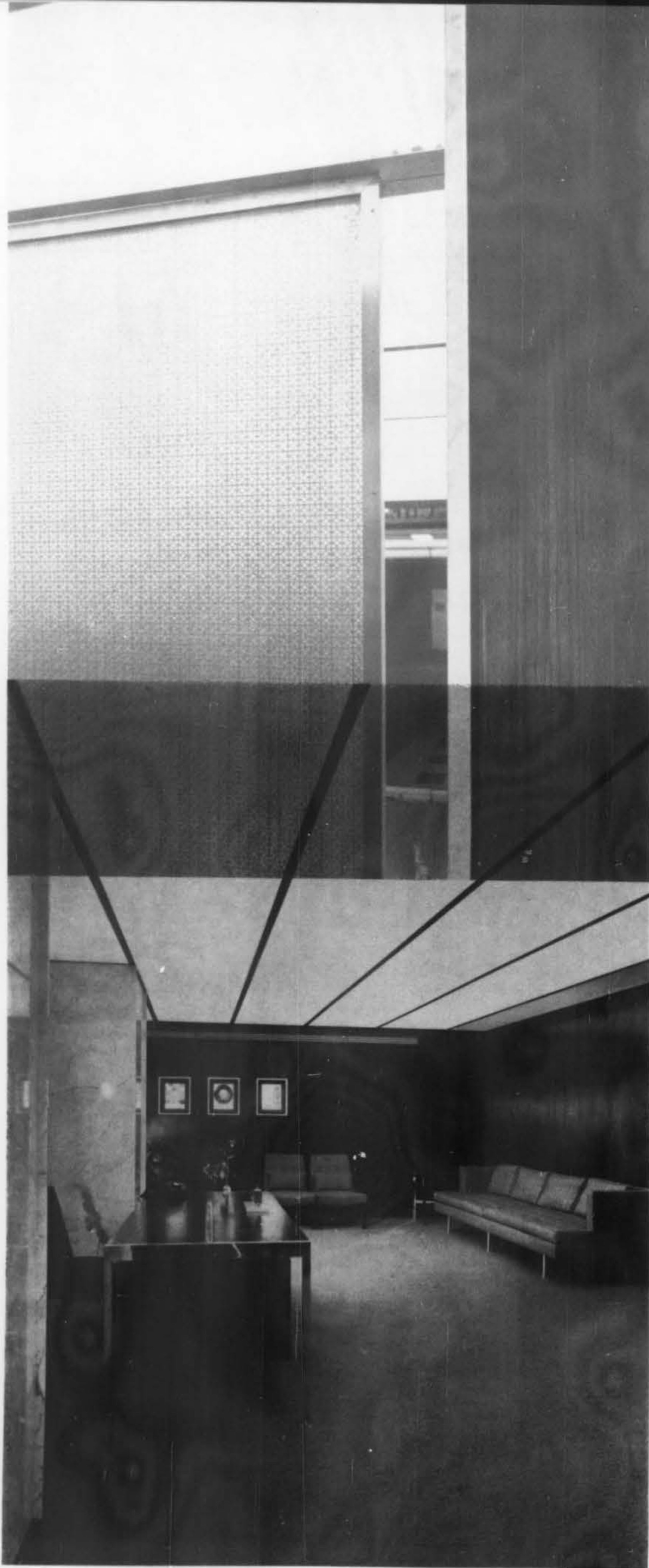


A file 16" wide. Two files equal a sliding door cabinet. A file equals a drawer unit. Some cabinets are half cabinet width, or 16". A ceiling strip — either acoustical tile or translucent plastic shield for a luminous ceiling—is 32". A door is also 32". A wall panel is 32". A clerk's work station equals two wall panels in width, or 64", which may be divided into drawer units, small cabinets, or large cabinets. Three file drawers are as deep as a cabinet. Two small cabinets are half as deep as a large cabinet. A private office is as long as four wall panels or four ceiling panels, therefore 10' 8", and half as wide. The poshest of the executive offices have an extra panel width added from the corridors, the ends of which they appropriate.



Photographs at left and above show neat connections between files and sliding-door cabinets above them, which are hung, together with shelves, from gable brackets on walls. Details below show room doors, with aluminum saddle, piano hinges.





Floor for Chemstrand:



Despite the distinct limitations to interior design in an older, existing office building, there were also compensating factors that permitted Itkin - Affrime - Becker Design Associates to exercise the thoroughness of total design in the 34,000 square foot floor they designed for the Chemstrand Corporation in the Empire State Building.

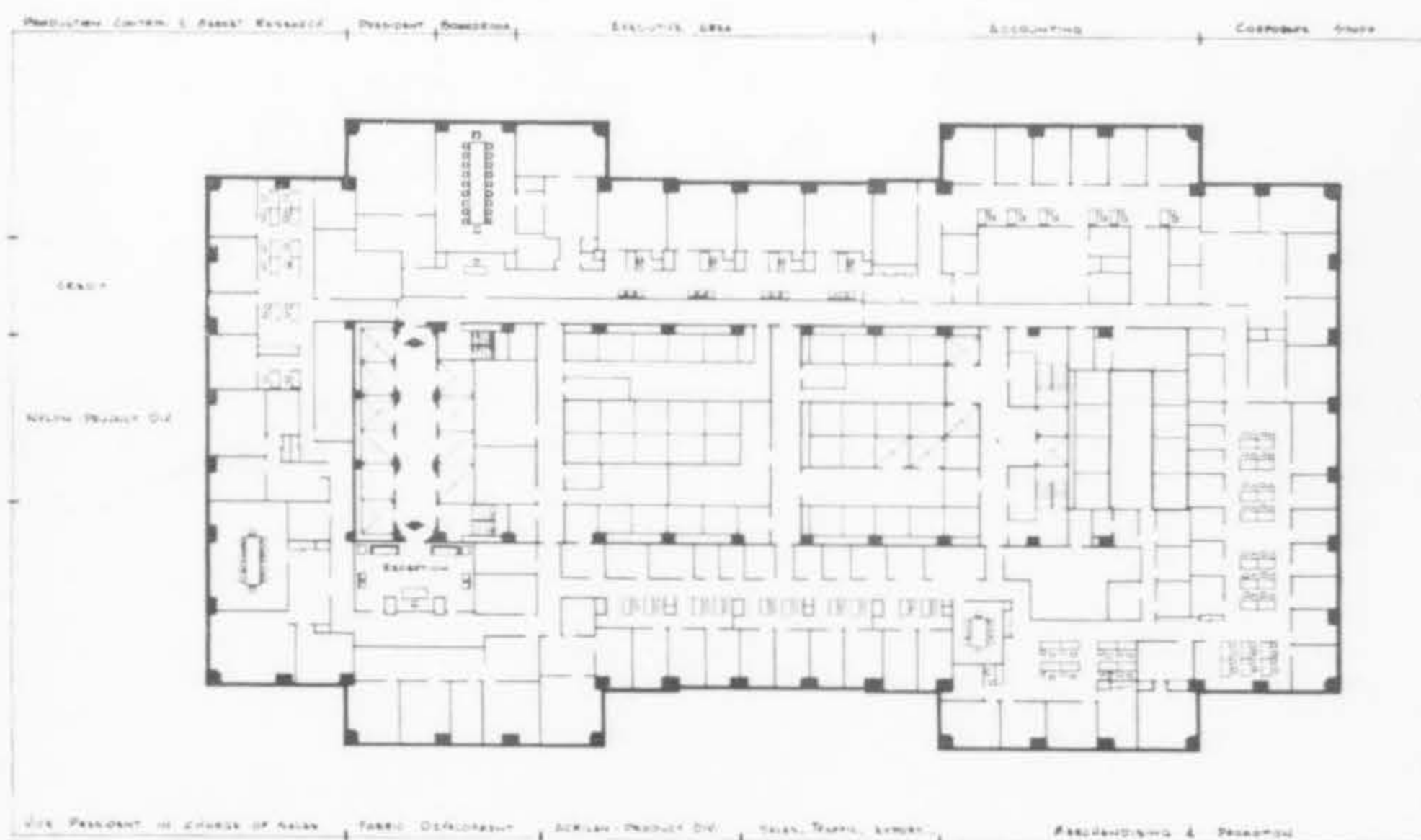
The 30-year-old skyscraper has none of the building standards for interiors, such as fixture, wall, or door specifications, that hamstring interior designers in newer buildings. Also, the ceiling heights are about 9½ feet, which permitted I-A-B to completely air condition the space without using a square inch of floor. Not only the ducts, but all handling equipment and machinery are installed in the ceiling, still leaving a height of eight feet, which is more than par in comparison to ceiling heights in most new office buildings.

The orderly organization of this executive and general office floor suggests a prevailing modular plan, but actually there is none. While flexibility is provided by movable partitions in the general office areas and ceiling lighting fixtures that can be re-arranged, the client had no expectation for its office force to remain intact in this space, thus eliminating the problem for all but the immediate future.—L.W.

All is wall-to-wall in the Chemstrand reception room on this spread—the Acrilan carpeting (a Chemstrand fiber), the lighting, and the walnut panelling. Behind special bronze and walnut reception desk is a screen, top of page, made of pierced bronze panels between two sandblasted glass panels and mounted floor-to-ceiling in a bronze frame.

Total design achieved in an existing building

Chemstrand Corporation,
350 Fifth Avenue, New York
Interior designer:
Itkin-Affrime-Becker
Design Associates, Inc.
Marvin B. Affrime
partner in charge



Marvin B. Affrime, a graduate of the School of Architecture of the University of Illinois, taught and worked in Philadelphia architectural offices and practiced there as an industrial designer before joining with Robert B. Becker in 1955 to open their New York firm.

photographs by bernard liebman



Aspects of the sandblasted, striped glass walls and doors (photographs 1, 2, 3, 4)

Walls apparently airy, translucent and striped

One of the major innovations by I-A-B for the Chemstrand project is the use of specially designed sandblasted glass partitions for private offices, conference rooms, and some general office walls. As the illustration below indicates, the walls are sandblasted in a vertical stripe that provides a measure of privacy, eliminates the necessity for draperies, and greatly simplifies the maintenance problem. The glass is also invisibly coated to cut down on the finger-marking problem. Framed in metal or wood, the panels follow no module in width; in all cases the largest possible size for the individual area was chosen. In other areas plain, sandblasted glass panels to match Securit doors were selected, framed in broad walnut up-rights or bronze for different areas. Filtering natural light further into the core of the floor than would otherwise be possible, the sandblasted glass walls partitioning the peripheral offices and conference rooms also serve to break the air pressure created in this high floor when windows are inevitably opened.

photographs by bernard liebman



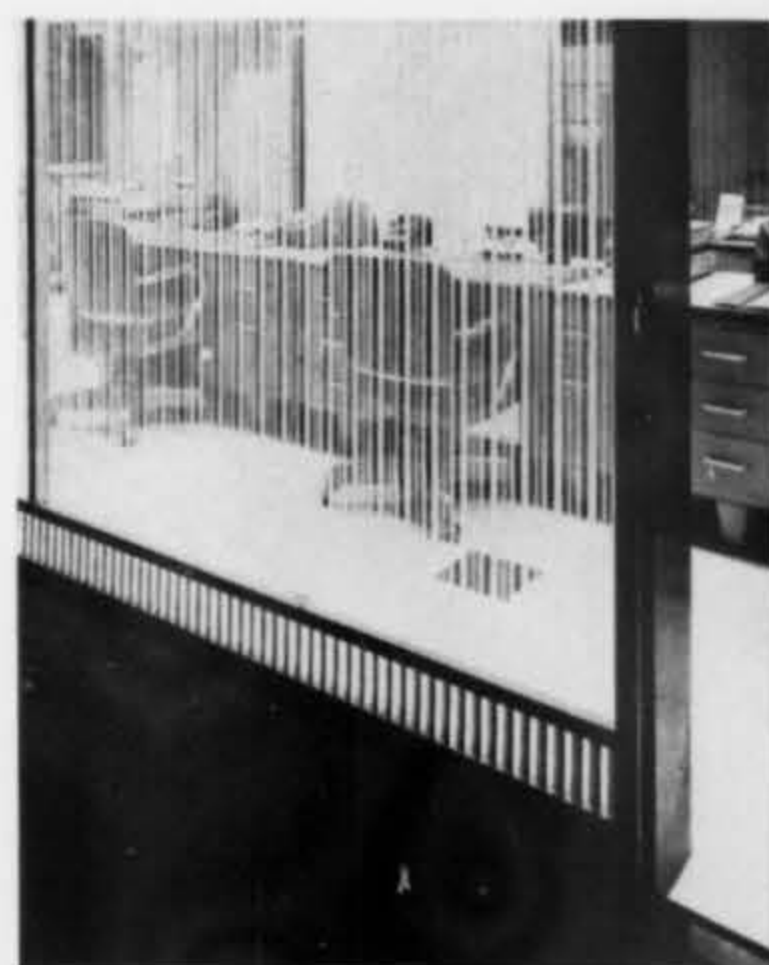
Aspects of the sandblasted, striped glass walls and doors (photographs 1, 2, 3, 4) show respectively the mahogany and stainless steel handles panelled to match the striping; typical visibility from the corridor; and detail of the continuous louver at the base of the partitions that provides recirculation of air and eliminates the need for return grilles in the walnut doors. Photograph 5 shows a detail of the standardized set-in door entrance to executive offices. Beaded molding is used to provide a pocket for draperies. Drapery tracks are set in the ceiling. Separate entrances to the firm's Nylon and Acrilan divisions are marked by specially woven screens (photograph 6) with adjacent end wall in walnut Flexwood to match the frame. In other areas translucent glass panels (photograph 7) are outlined in thin aluminum bands and set in floor-to-ceiling broad walnut posts. Where glass partitions could not be used (photograph 8) Securit glass doors in same walnut are used. 9, Sales Manager's bronze-framed entry.

chemstrand

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4/5/6



7/8/9

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chemstrand

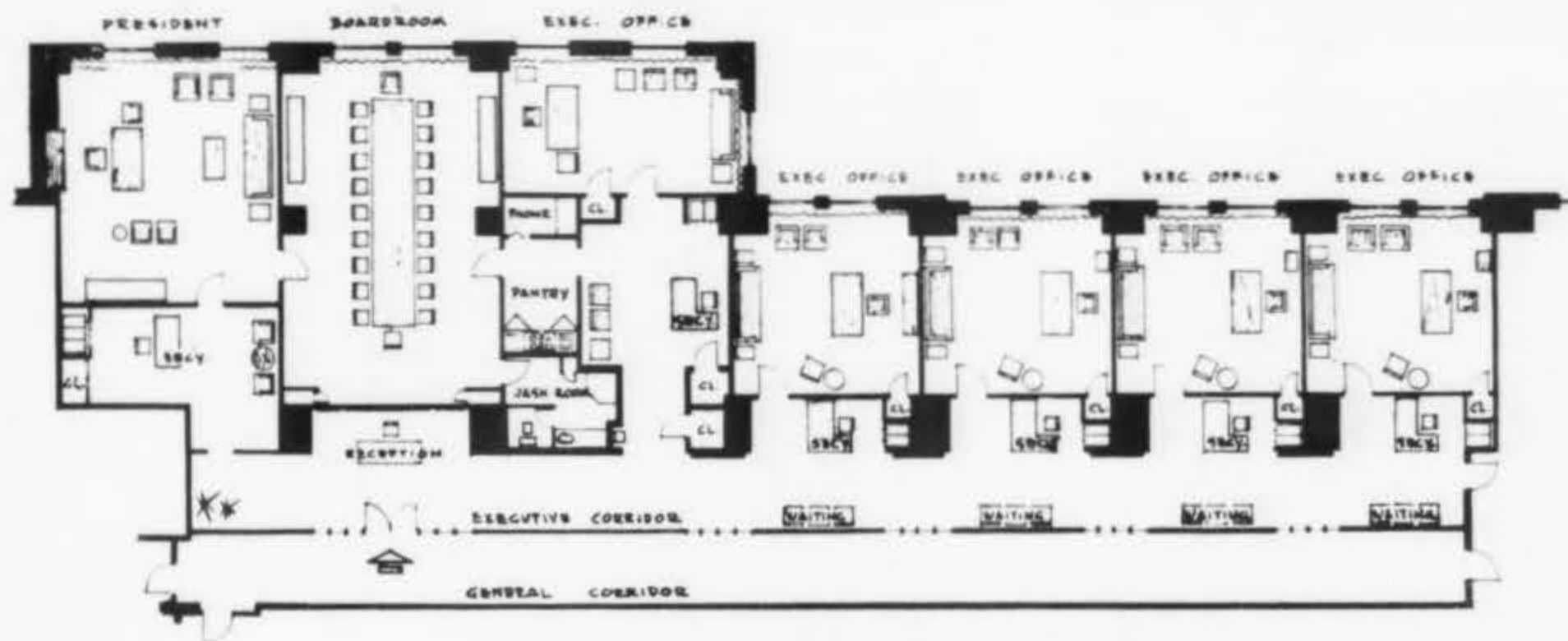
Special space for the top brass,
beautifully, efficiently planned

Top executives are placed in splendid isolation (see plan on the facing page) in their own designer-made wing that boasts several logical features. Paralleling the general corridor is the separate corridor with its own reception area for the top executives and their visitors, shown on this page. Entered from double glass doors with the big mahogany handles shown on the preceding spread, the corridor provides separate waiting space for the visitors to the individual executives. Consisting of two leather love-seats between a white marble table, each of these four identical waiting areas is opposite the individual secretarial spaces. Carpeted in dark blue and black tweed texture with the ceiling banded by a horizontal pattern of acoustical tiles, each of the individual waiting areas is alternated by a different ceramic tile mural. The mural is the front facing for the flush, built-in secretarial storage cabinets that work back-to-back for secretaries in the adjoining recesses. The storage cabinets are veneered in mahogany Flexwood and finely framed in aluminum around drawer fronts and door openings. The specially designed secretarial desks are aluminum, walnut, and cane. The walls opposite the secretarial desks are each painted a graduated intensity of blue, forming a rich pattern of planes when viewed from the end of the corridor. The individual executive offices are entered past the immaculate secretarial areas, and through ceiling-high doors of macassar ebony set off by stainless steel door jambs.

Bottom and far right on this page is one of the top executive offices. Like the others along top brass row it has a custom designed desk and storage unit of walnut, macassar ebony, and chrome-finished steel. The wall behind the storage unit is covered in walnut Flexwood with chromed channels holding ebony bands.



photographs by bernard liebman



In striking contrast to the design of the top brass corridor area and the other executive offices along this corridor, the office of the president and the board of directors' room are just as firmly designed in a traditional manner. All of the furniture pieces are scrupulous reproductions, although the same cannot be said for the private bath nor the serving pantry. Below, the president's office is panelled in light, warm butternut, and the English reproduction furniture is mahogany. Right, the equally English board of directors' room is papered in a grasscloth with an oriental print. At the far end of the room is a flush, papered concealed break in the wall which encloses complete facilities for the storage and display of business charts. Panelled butternut door at the right leads to the pantry and back to the corridor.



chemstrand



photographs by bernard liebman

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Outside of the top executive area, other executive offices are as thoroughly detailed, and boast many specially designed elements. Above left, a special boat-shaped conference table is designed in beech and walnut with brass stretchers on the shaped legs, for the cork-panelled sales manager's conference area. Above right, typical of the built-in storage units throughout is this walnut cabinet wall in the sales manager's office. Lighted recess contains a display board behind sliding doors. The lower locked cabinets have adjustable storage shelves. The air diffuser unified with the wall is a typical detail.

CONTRACTORS AND SUPPLIERS FOR THE CHEMSTRAND CORPORATION OFFICES

ACCESSORIES

Cathay Crafts
Charles Antiques
Design-Technics
The Fan Company
Froelich Leather Company
The Guardier Company
House of Heydenryk, Jr.
Itkin Brothers, Inc.
Georg Jensen, Inc.
Lantin & Farhadi
Loumac Supply Corporation
Luten-Clarey-Stern
Mottahedeh & Sons
Pagoda Company
Alfred Rich & Sons
Ignatz Strauss & Company
To the Decorator, Ltd.
Arthur S. Vernay

FABRICS

Arundell Clarke
Creative Looms
Far Eastern Fabrics
Greeff Fabrics, Inc.
Henrose, Inc.
S. M. Hexter & Company
Elbert Jackson, Inc.
Jofa, Inc.
Boris Kroll Fabrics, Inc.
Lackawanna Leather
Arthur H. Lee & Sons, Inc.
L. Anton Mair Fabrics
Herman Miller Furniture Company
Bernard Montant
Rancocas Fabrics
Rowen, Inc.

Sealamandré Silks, Inc.
F. Schumacher & Company
Isabel Scott Fabrics Corporation
Seymour Fabrics
Stroheim & Romann
Thaibok Fabrics, Ltd.
J. H. Thorp & Company, Inc.
Hofstatter's Sons, Inc.—workroom
Edward A. Roffman Associates—workroom

FLOOR COVERINGS

Firth Carpet Company
Kentile, Inc.
Mastic Tile Company
Carpet Salesmen, Inc.—installation
Circle Floor Company, Inc.—installation

FURNITURE

Cassard & Walker, Inc.
Cumberland Furniture Company
Directional Showrooms, Inc.
Dunbar Furniture Corporation
Edgewood Furniture
Charles Hamilton
Itkin Brothers, Inc.
J. G. Furniture Company, Inc.
Kittinger Company, Inc.
Knoll Associates, Inc.
Laverne, Inc.
Lehigh Furniture Corporation
Harvey Probbler, Inc.
Jens Risom Design, Inc.
Edward A. Roffman Associates, Inc.
John Scalia, Inc.
Schmieg & Kotzian, Inc.
Frank A. Scerbo & Sons

LIGHTING

Cold Cathode Lighting Corporation
Finland House
General Lighting Company, Inc.
Gotham Lighting Corporation
Kliegl Brothers Lighting
Lighting Associates
Litecraft Manufacturing Corporation

OTHER

Beacon Artisans—custom metal work
E. J. Boyle Div., Aetna Steel—partitions
Abbie J. Blum—special screens
L. K. Comstock, Inc.—electrical contractor
Joseph Corcoran Marble Works—marble
Design-Technics—ceramic tile wall panels
Friedman Marble & Slate Works—marble
Goldfarb, Inc.—planting
Haber & Henry, Inc.—metal and glass work
Hinzmann & Waldmann—cabinet contractor
H. Bornstein Kalamein Door Company—doors
Kalflex, Inc.—installation of Flexwood
Charles Kurzon, Inc.—hardware
Laverne, Inc.—special wallpaper
Lincoln Sign Company—identification signs
McCarthy hardware—hardware
MidManhattan Woodworking—cabinet contractor
Murphy Bed & Kitchen Company—executive kitchen
Perma Dry Company, Inc.—fabric finishing
Stromberg Time Corporation—clocks
U. S. Plywood Corporation—Flexwood
Wadley & Smythe—planting
Walls Today—special wallpaper
Westinghouse Electric—water coolers

Rheem Manufacturing Corporation, New York
Supervising architect: Wallace W. Heath
Interior designer: Catherine C. Treat

Antiques in a space-planned setting create a grand tour de force



Wallace Walton Heath, A.I.A., studied architecture at the University of Texas, Fountainebleau, and Columbia, has practiced in Brazil as well as here.



Catherine C. Treat, A.I.D. has worked out of the office of Ellen Lehman McCluskey for 8 years, specializing exclusively in traditional design.

Only the standard issue ceiling remains to indicate that this stately lobby and the offices shown overleaf—the first non-residential project of the interior designer, Mrs. Catherine C. Treat—happen to be situated in a spanking new Park Avenue office building. Furnished virtually exclusively with English antiques—some already in the possession of the client, some painstakingly tracked down by Mrs. Treat—and authenticated with a wealth of architectural detail, it remains difficult to hold onto the fact that this is an executive office floor, circa 1958. In the lobby, shown below, the central court from which the private offices emanate—shown overleaf and glimpsed top of this page—and in the conference and board rooms, walls are exquisitely lacquered and often panelled as well. Most of the private offices also boast panelled storage walls, all individual in character. Henry R. C. Fairbanks, A.I.D., an Ellen Lehman McCluskey associate, worked with Mrs. Treat on the design of these elements. Setting the pace for the areas within, the lobby, below, is floored with inlaid marble, cleanly panelled, finished in cream-colored lacquer, and treated to fruitwood pilasters with ebony inlays, echoed by the black leather of the antique chairs and benches. The gilded eagle is a proud acquisition of the client.





1



2



3



4

Top executive offices as well as board room and conference room all have access from the central court, shown left, which serves as passage for the occupants and their secretaries as well as reception hall for visitors. It is carpeted in a beige, white, and black texture, indicative of the way modern textile weaves are frequently foiled with the antique furniture and accessories in these offices. Walls are lacquered and pilastered to match the reception lobby on the preceding page. Glass-fronted offices glimpsed at the far end of the room, and matched at the opposite end, are for the executive secretaries.

Typical top executive offices (photographs 1 and 2) are decoratively panelled in individual styles for each occupant, employ contemporary wall-to-wall carpeting and fabrics.

Panelled wall in office 1 boasts built-in gun cases for the hobby of the executive, lined in red velvet. Bookshelves are also built in behind the antique English desk. Coffee colored carpeting harmonizes with the woodwork and sets off the upholstery of red and green checked linen and a contemporary persimmon texture. Draperies, not shown, are coffee colored linen banded in red velvet, over heavy linen casement cloth. The wall opposite the desk is covered in dark beige grasscloth.

Office 2, with natural pine built-in bookshelves and coat storage behind the desk, has a brilliant gold carpeting that sets off blue and green upholstery against the white walls. The desk has a green leather top.

Conference room, 3, indicates the worldwide interests of this appliance manufacturing firm with antique maps of the world papered flat on the wall and treated to red lacquered trompe l'oeil "frames." Woodwork and molding in the room is also lacquered red against the parchment colored lacquered walls. The antique cherry table and chairs, upholstered in black leather, sit on a beige carpet. Draperies are a red and white print over beige casement cloth.

Board of directors' room, 4, features antique chairs upholstered in stone blue and black leather and a dignified conference table that is one of the very few reproductions in these offices. Walls are panelled and lacquered off-white to set off an antique French hand-painted paper. At the far end of the room, under a gilded mirror, is an ebony Empire sofa covered in a beige silk damask stripe. Carpeting is also beige. Off this room is a compact built-in kitchen behind panelled folding walls.

The president's office, above right, is given panelling to coordinate with an antique mantel. Wide board planking has been installed in this room, and borders an antique needlepoint rug. Upholstery includes antique needlepoint on benches and chairs, red velvet for a wing chair. Over white silk casement cloths are beige damask draperies.



SUPPLIERS AND CONTRACTORS FOR RHEEM MANUFACTURING CORPORATION OFFICES

William T. Erbe—special hardwood floor
Erbun Fabrics Corporation—upholstery fabric
Fortuny, Inc.—drapery fabric
Charles R. Gracie & Sons, Inc.—all wallcoverings
Jofa, Inc.—upholstery fabric
Needham's Antiques, Inc.—antique furniture
Nesle—lamps
Nitzl Brothers—all cabinetry
K. N. Paster—all floor coverings
Patterson Fabrics, Inc.—upholstery fabrics
Scalamandré Silks, Inc.—fringes and tassels
Stroheim & Romann—all casement cloths
David Weiss—all accessories

Interiors
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The whole of Mutual Benefit is the sum of detailed parts



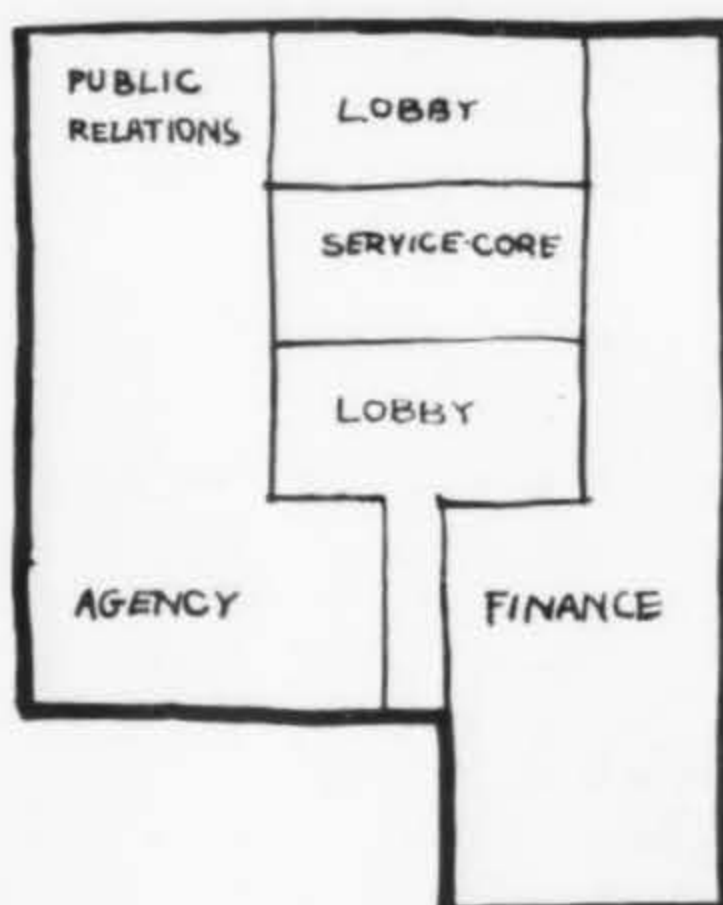
don morgan



Mutual Benefit Life Insurance Company,
Newark, New Jersey
Architecture and interiors: Eggers and Higgins
Theodore J. Young, partner in charge
Helen O'Connell, interior design



Five circular dome lights bring the effect of daylight to the lobby, left, faced with Pyrenees black and Vermont white marble. Main floor Agency department on this page is carpeted in special beige and terra cotta texture, furnished with walnut desks, persimmon leather-covered chairs which are a modification of stock design. Main floor executive office, facing page, is panelled in English sycamore, carpeted in special gray and gold weave, draped in red linen plaid over Fiberglas.



In a field that puts everything in and on paper, the new home office of the Mutual Benefit Life Insurance Company offers a coherent solution to the increasingly complicated problems in paper work functions. The 20-story air conditioned structure has an exterior of Alabama limestone and blue-green, glare-reducing glass framed in aluminum and stainless steel, with utility cores all at the back, accounting for the building's blank side and rear walls. Actually, the glass front facade exists primarily for its psychological value.

On the large open general office floors, required to facilitate the flow of paper work, flexibility is provided by placing all electrical connections in the floor on a 3' 8" module. Similarly, the flush ceiling plastic pans that filter fluorescent light can be alternated at will with acoustical tiles on the same module. Private offices and conference rooms on these floors employ movable steel and glass partitions.

Electronic business machines, an increasingly important factor in office planning, are housed on the second floor where their special requirements are provided by an elevated floor construction that permits free movement of the machines within the department. All power cables for these machines are strung in space between the basic floor structure and the walking surface. Removable floor panels provide access to wires at any location.

The similarity of function which dictates a similarity of design for each of these floors is relieved and humanized by varying the color scheme for each level in the wall and resilient floor tile colors. All windows with the exception of those in the executive offices and dining room are shielded with traverse draperies of Owens Corning Fiberglas — beige or gray for office floors, a print for the cafeteria.—L.W.



Rich craftsmanship for top brass

The beautifully detailed executive areas on the fifth floor of the Mutual Benefit building maintain a fluid theme from the reception area through the individual offices. The theme is deftly inlaid and panelled woods. For the reception area, photograph left, limed oak striped with ebony panels the walls, and is matched by the specially made reception desk. The broad corridor (photograph directly below) that leads to the executive office area follows the same wood theme, even to the dropped ceiling. Its length is broken by portraits of past presidents' hung on the oak walls, and by turquoise-covered special ebony benches. At the end of the corridor is the executive secretarial pool, where oak and ebony desks and built-in storage again reiterate the oak and ebony theme. Bottom of this page is a detail of the efficient organized storage wall with oak sliding doors concealing files and reference books and ebony door units for personal storage. Carpeting throughout this area is a black, white, and beige tweed.



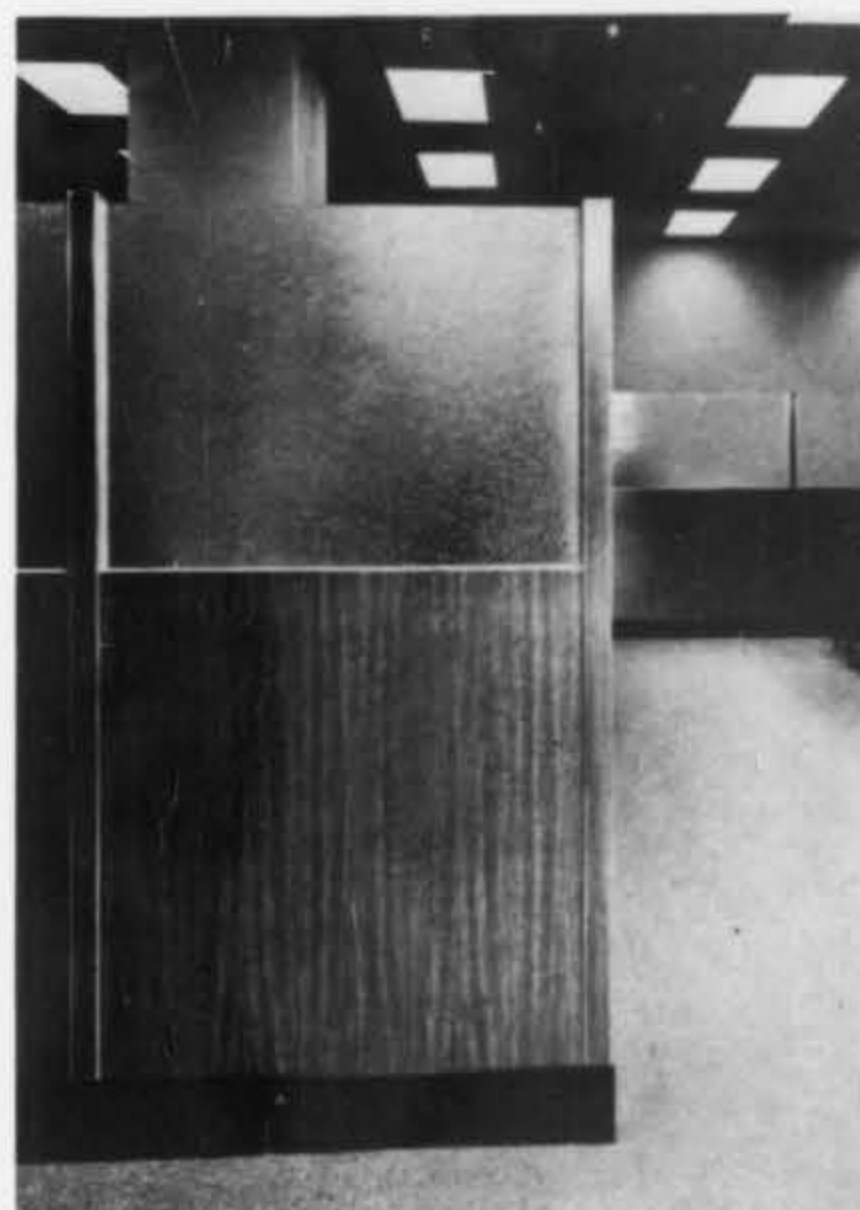
photographs by don morgan



Specially designed mahogany partitions with posts set in brass distinguish the fifth floor Legal Department (photographs 1 and 2). These photographs also show the flexible ceiling system where plastic light pans and acoustical tiles can be alternated. The board room (3) is an inside room which is cheered by the use of natural plants in front of frosted Plexiglass panels which are lit from behind to simulate daylight. Another wall is draped in a turquoise and gold print, and the remaining walls are panelled in butternut and Rhodesian walnut. All top executive offices, such as those in photographs 4 and 5, and the main floor executive office shown on the preceding spread, boast special lighting. This consists of a central dome for general illumination, plus three small, flush spots placed directly over the desk. These spots were not installed until desk sizes, shapes, and position in the offices were determined. All of these executive offices also feature wood panelling—butter-nut with ebonized vertical strips for the president's office (4). Each has different furniture and color scheme as well.

mutual benefit

Interiors
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1



2



3

CONTRACTORS AND SUPPLIERS FOR THE MUTUAL BENEFIT LIFE INSURANCE OFFICES

ACCESSORIES

Mark Cross
Design-Technics
Plummer, Ltd.
Sainberg & Company, Inc.

DRAPERY FABRICS

Dan Cooper
Dazian's, Inc.
Fortuny, Inc.
Jofa, Inc.
Stroheim & Romann
J. H. Thorp & Company, Inc.
Thortel Fireproof Fabrics, Inc.—
(Owens Corning Fiberglas)
Art Upholstery Company—workroom

UPHOLSTERY FABRICS

Blanchard Bros. & Lane
Kagan-Dreyfuss, Inc.
Jack Lenor Larsen, Inc.
Rowen, Inc.
Stroheim & Romann
U.S. Rubber Company

RESILIENT FLOOR COVERINGS

Armstrong Cork Company
Congoleum-Nairn, Inc.
Kentile, Inc.
Robbins Floor Products
William Gold—installation

WOVEN FLOOR COVERINGS

Firth Carpet Company
A. & M. Karagheusian, Inc.
James Templeton & Company, Ltd.

FURNITURE

The Albano Company, Inc.
Art Upholstery Company
De Lynn Associates, Inc.
Desks, Inc.—suppliers of:
W. H. Gunlocke Chair Company chairs
Standard Furniture Company desks
Steelcase, Inc. files
Straus Duparquet, Inc.
Macey-Fowler, Inc.
Mueller Metals, Inc.
Schmiege & Kotzian
Stow & Davis Furniture Company

LAMPS

Paul Hanson Company, Inc.
Warren Kessler, Inc.
Mario Manufacturing Company
The Stiffel Company

LIGHTING FIXTURES

Gotham Lighting Corporation
Gruber Electric Company
Hendrikson-Heffernan

WALL COVERINGS

Frederick Blank & Company, Inc.
L. E. Carpenter & Company, Inc.
Gilford Leather Company, Inc.
Murals, Inc.
Salubra Sales Corporation
The Wall-Tex Company

OTHER

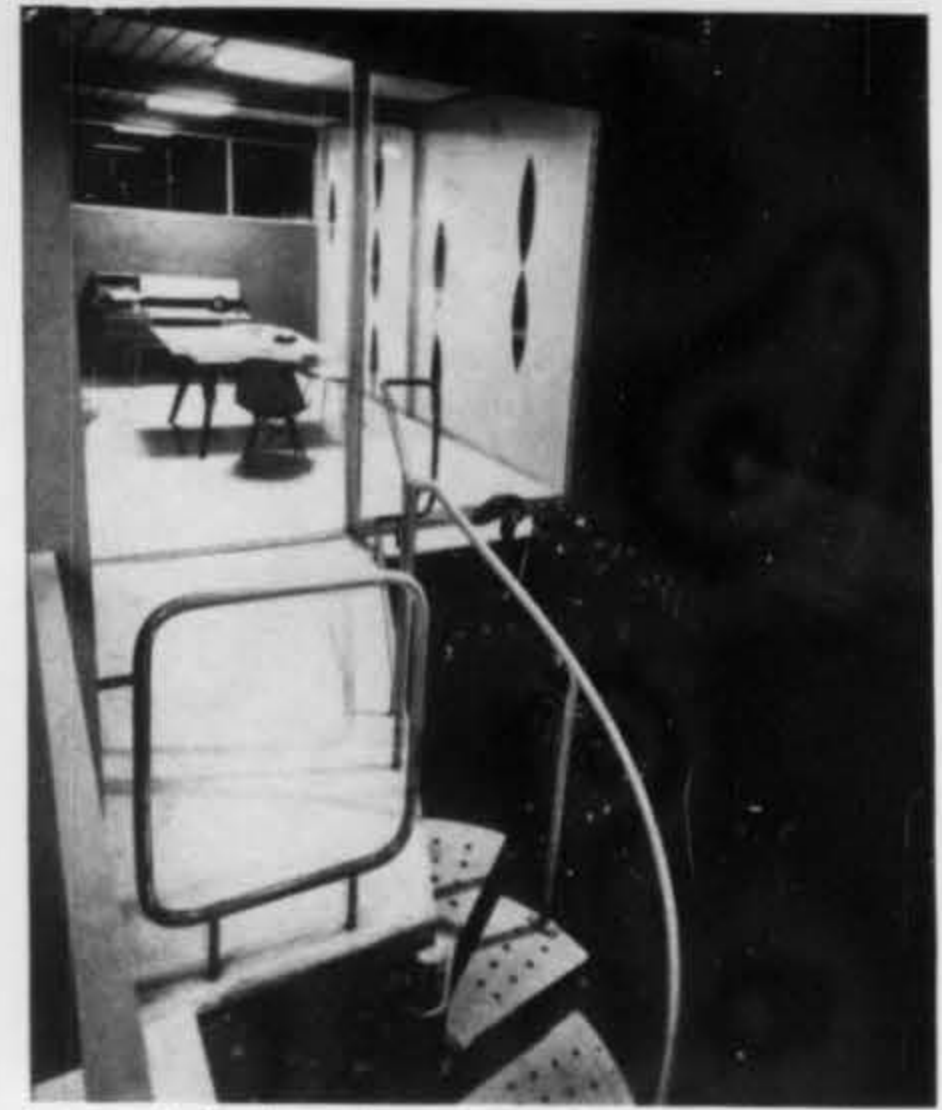
Fulton Sales Company—suppliers of
Curtis Office Partition Co. partitions
Harrington Carved Glass—etched glass
E. F. Hauserman Company—partitions
John Langenbacher Co., Inc.—all cabinetry

4

5



An architect designs a beautiful setting for his own practice



photographs by alexandre georges unless otherwise indicated

Bolender Building,
Fort Lauderdale, Florida
Architect: Charles F. McKirahan

Interiors
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SUPPLIERS AND CONTRACTORS FOR BOLENDER

Bigelow-Sanford Carpet Company
Dandy Furniture Company
Fulget Corporation (Italian Marble Mart)
Lightolier, Inc.
Herman Miller Furniture Company
Murals, Inc.
Panaview Doors
Roddie Plywood Corporation
Scholmacker
Wasco Products, Inc.

Architects are infamous for their shoemakers'-children attitude toward their own working quarters, and famous for their *en charrette* overtime work. In designing this two-story building for his own practice Charles F. McKirahan has not only shod himself and his staff, but also made the inevitable overtime an almost pleasant prospect. Financed by designing the building to encompass rental space for the first few years, the clear glass facade section is now being changed to stained glass as the building becomes entirely owner-occupied.



sante, schwarm, sheldon, inc.



Efficient as it is handsome, the Bolender Building encompasses a two-story screened patio at the rear (directly above) with a stairway (photographs center and directly left facing page) permitting draftsmen direct and separate access to their offices on both floors. The north section of the facade provides for light as well as privacy with sandblasted glass — the lozenge pattern left clear — fronting both stories. The building as well as patio are framed with eight-inch flange steel beams and columns painted bright red. Ceiling are steel decking painted turquoise. The drafting rooms have sliding plate glass doors on the north, the other three walls in exposed cinder block painted turquoise. The manager's office (far left facing page) shows the patio flooring of wood telephone pole sections. Reception room, above right, has two walls panelled in wood tiles, a third wall in exposed concrete block painted turquoise, and the fourth wall in a plastic laminate panel set in a wood frame. McKirahan's office, directly right, features an Italian terrazzo marble floor into which a beige rug is set. The north wall is sandblasted glass, and the east wall is full height and width sliding plate glass doors opening onto the patio.



Charles F. McKirahan, A.I.A., received his architectural degree from the University of Illinois, practiced in Tennessee prior to 1949 when he opened practice in Fort Lauderdale. He has designed schools, shopping centers, apartment buildings, country clubs, motels, and restaurants.



sante, schwarm, sheldon, inc.



THE EIGHTH IN ALCOA'S ALUMINUM FORECAST COLLECTION



Compass curves plus angular folds obtainable with aluminum are exploited by Paul McCobb in these pieces designed for the Aluminum Company of America's continuing Forecast program to show the enormously varied potential of aluminum. Perforated aluminum is used for the back of the lounge chair, while the dining chair has a solid aluminum back. Sheet aluminum folds that make the sofa arms are continuations of the back. The coffee table has a glass top extending only over two-thirds of the anodized aluminum saucer. These pieces, along with previously introduced Forecast designs, will be shown in Alcoa's Forecast Beach House.



THE FIRST OF ALCOA'S MAINTENANCE-FREE RAINBOW HOUSES

The house designed by Charles M. Goodman, A.I.A. for Aluminum Company of America's overwhelming demonstration of aluminum in shelter sparkles with textured panels and grilles of blue, purple, turquoise, and other Arabian Nights colors, but warm, rich woods share a surprising part of the decorative honors with a cypress ceiling and plywood panels of walnut, korina, American elm, beach, and birch. The open, family-living plan of this house appeared in our fuller July 1957 article. View above shows Juhl chairs and Dux sofa from Georg Jensen, Nessen Lamp. This is the first of 50 Alcoa houses being erected around the country by local builders. Local Alcoa offices will tell where.



color photographs by john w. swezey



color photographs by Henry Fullerton

Ante-Bellum Taste in Modern Manhattan

A serene and spacious air about these Manhattan apartment interiors by Mary E. Dunn of Nancy McClelland, Inc., reflects the patrician tastes of Virginia's wealthy eighteenth-century plantation owners with their love of fine English furniture, rich damasks, and chinoiserie. In the drawing room of an apartment overlooking the East River, above, American and English antique furniture is given a felicitous setting against pale bois-de-rose walls, antique Aubusson rugs, accents of olive-green and pale orange. A man's bedroom in the same apartment, right, is colorfully Oriental with its bamboo architectural borders, its rattan and iron Salterini bed, and the old quilt depicting Chinese junks used as a wall hanging. Drapery and upholstery fabrics in both rooms are from Scalamandré. The dining room, facing page, in a Park Avenue apartment clearly revives the leisurely elegancies of dining in an ante-bellum manor house.



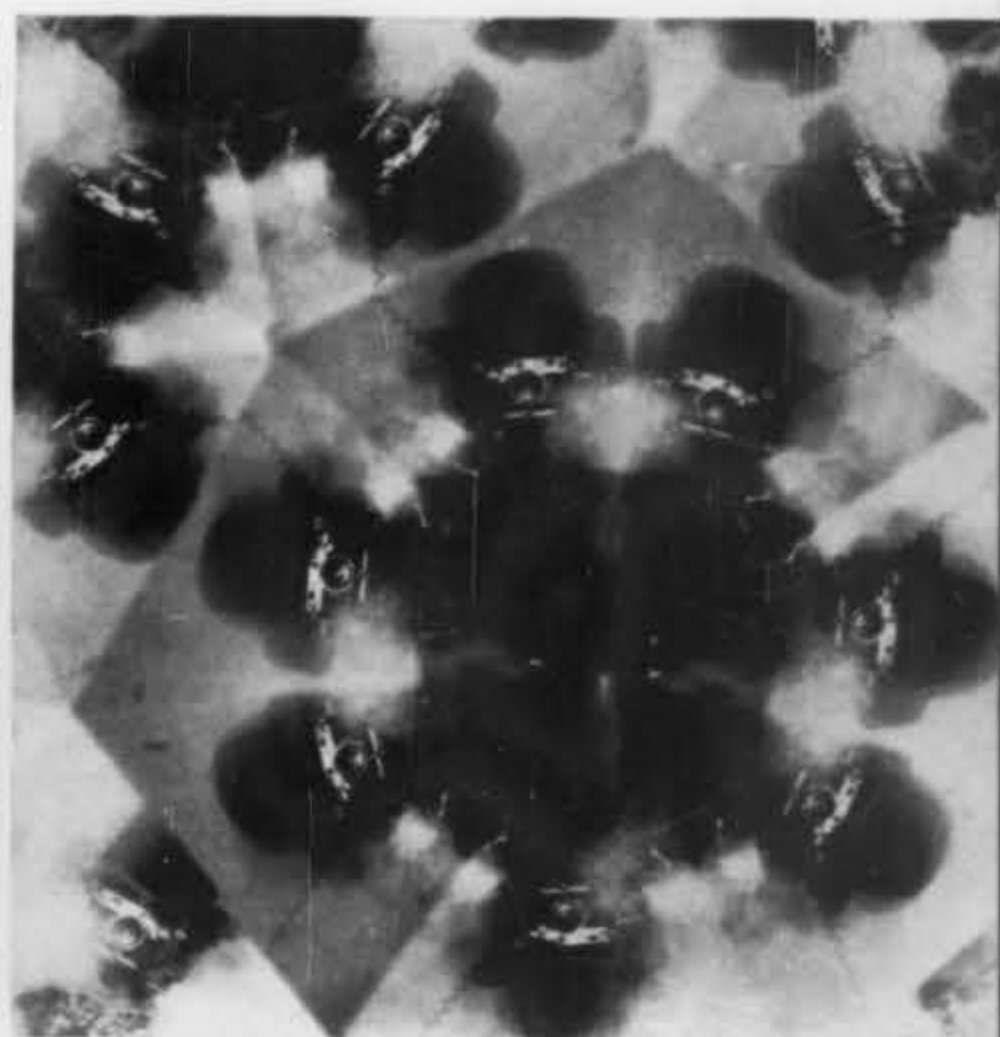


henry fullerton

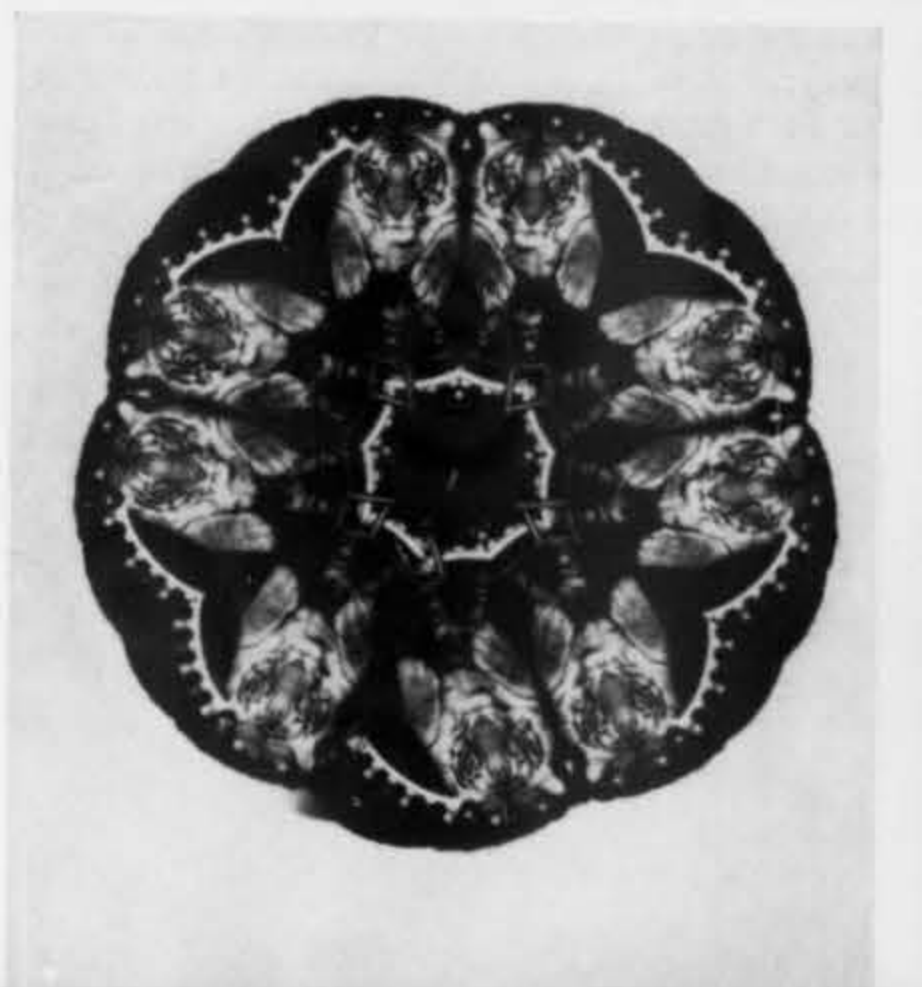
Real antique blue and green chinoiserie wallpaper and fine old Hepplewhite furniture make this gracious eighteenth-century setting for dining in a modern apartment house. The curtains are of Schumacher's beige taffeta trimmed with lacquer-red and beige fringe by Scalamandrè. The woodwork is painted and glazed to match the ground of the old wallpaper. Chair seats are upholstered in off-white leather finished with antique nails. A brown chenille rug covers the floor. An antique mahogany planter between the windows, not visible, holds flowers.

weegee





Arthur Fellig alias Weegee, the sinister fellow shown above at work and at ease, arrived at the playful techniques which we sample here after 25 years as a free lance photographer for several New York newspapers. Better known for his uncanny ability to be wherever the news is about to break, Weegee, an Austrian by birth, has made himself the night beat Boswell of his adopted city. His photographic chronicle of the Big Town bespeaks warm humor, curiosity, and compassion for its everyday tragi-comic events. Perhaps this raw experience prompted him to practice the fanciful photography which he has lately chosen; perhaps his child-like delight in the unreal provokes his imagination to riots of color and pattern. Whatever his reasons, his techniques for achieving these unique effects are well-kept secrets. A photographic process using enlargers, changing the focus, adding kaleidoscopic lenses, controlling the exposure, timing, and paper conditions are practical parts of the story—the rest is the imaginative mind of the artist. Weegee's new medium has been adapted for fabric designs and in an experimental wide-screen film, *Cine-miracle Adventure*, produced by de Rochemont to premiere in March.—W.B.



NEW FURNITURE

While there is little of real import to distinguish the pieces shown in this first furniture report of 1958, there are perhaps two characteristics which give to some of them a certain family resemblance. The first of these is *engineering*—engineering for economy of space (as in the new -slim-line cases designed by George Nelson), engineering for comfort (as in the neat foam-upholstered Wegner pieces on the opposite page), and engineering for efficiency (as illustrated by the office furniture on the last page of this report, where the undisguised exigencies of time and money in business have given impetus to the development of workable designs). The separate pieces in a group such as Berge's Inter-play or Eric Herlow's steel frame collection, shown overleaf, are also engineered to function together efficiently.

While engineering seems to keynote some of the new offerings, an apparently contradictory characteristic—*elaboration*—also grows more apparent: the use of decorative hardware, metal inlay, wood parquetry, leather over-layer is tending toward a sort of contemporary Victoriana. Some pieces come through without engineering or elaboration to particularly categorize them; in this class one of the pleasantest is Darrell Landrum's friendly chair, shown directly at right.

Further reports in our February and March issues will cover other introductions from all market areas—M.G.

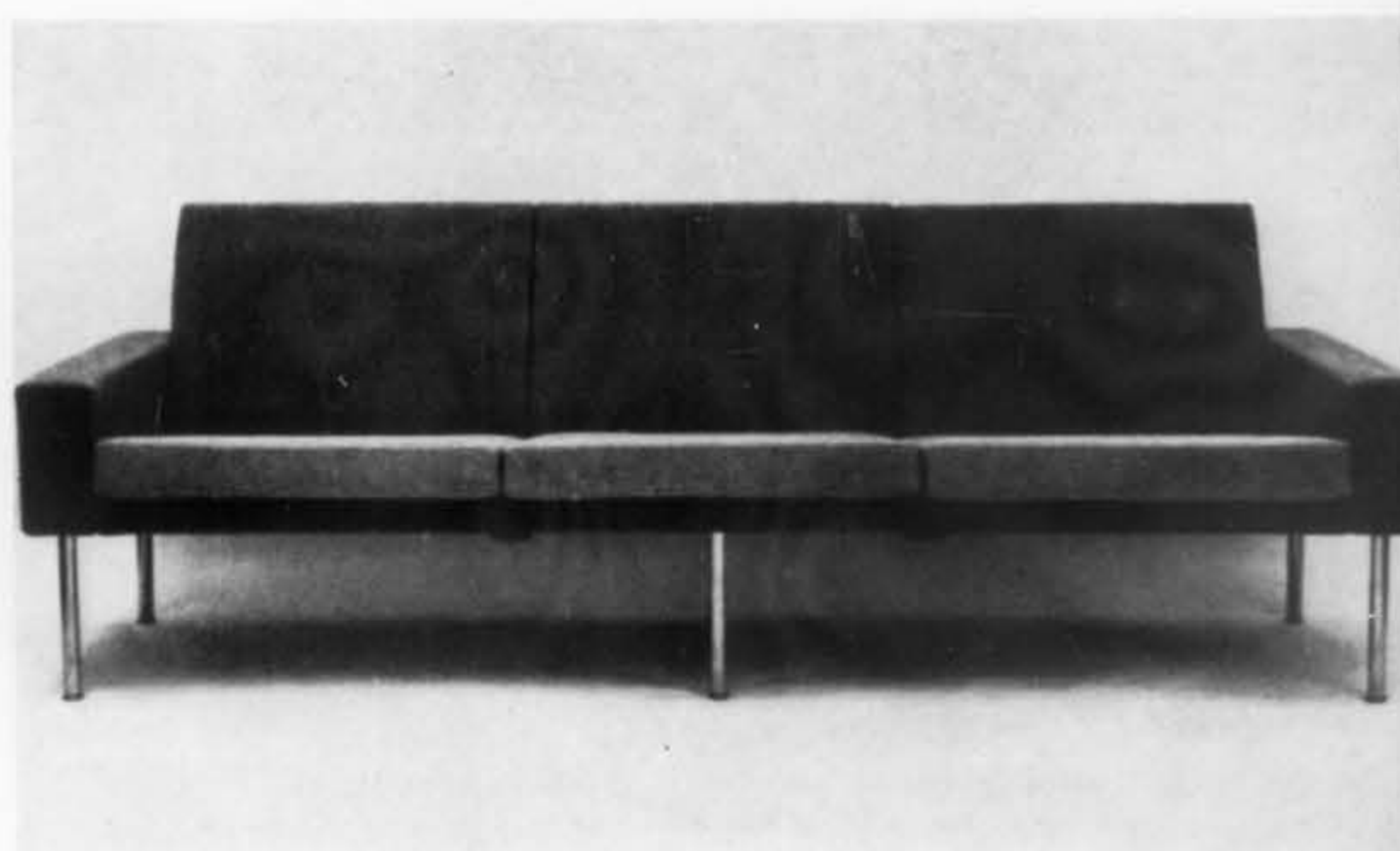


AVARD: Continuous solid round steel and Danish rubber webbing support a loose foam rubber seat cushion and crescent-shaped back cushion, for a new Darrell Landrum chair which is commodiously cozy both visually and actually. Measuring 24 inches from the ground, it is available in any painted finish on steel, and retails at about \$150 in muslin. In contrast to the precision-tailored lines of the pieces on the facing page, it is indicative of a parallel trend toward low and downy upholstery.

Thoughtful engineering and elaboration are its schizophrenic earmarks



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GEORGE TANIER: Tanier's new Scandinavian furniture imports include the work of a cream-of-the-crop selection of designers-Ib Kofod-Larsen, Persson, and Hans Wegner and Arne Vodder, whose offerings are shown here. Vodder contributes a roll-top oil-finished teak cabinet bar (1) with Micarta work surface punctured by ice-bucket well. Cabinet's interior is fitted with two English trays on left side, two adjustable shelves at right. The bar retails at about \$474. It is accompanied by a bar-stool (5)

executed in oil-finished teak with natural or black leather seat, measuring 31 inches high, to retail at about \$108. Hans Wegner exploits the sharp contours of foam rubber upholstery with a sofa (2) and armchair (3 and 4). Sofa has three loose seat cushions, three attached back cushions, and padded frame supported on slim steel legs. Chair's seat cushion is also loose, back cushion attached. Both chair and sofa are offered upholstered in a choice of Danish fabrics, chair to retail about \$279, sofa \$675.

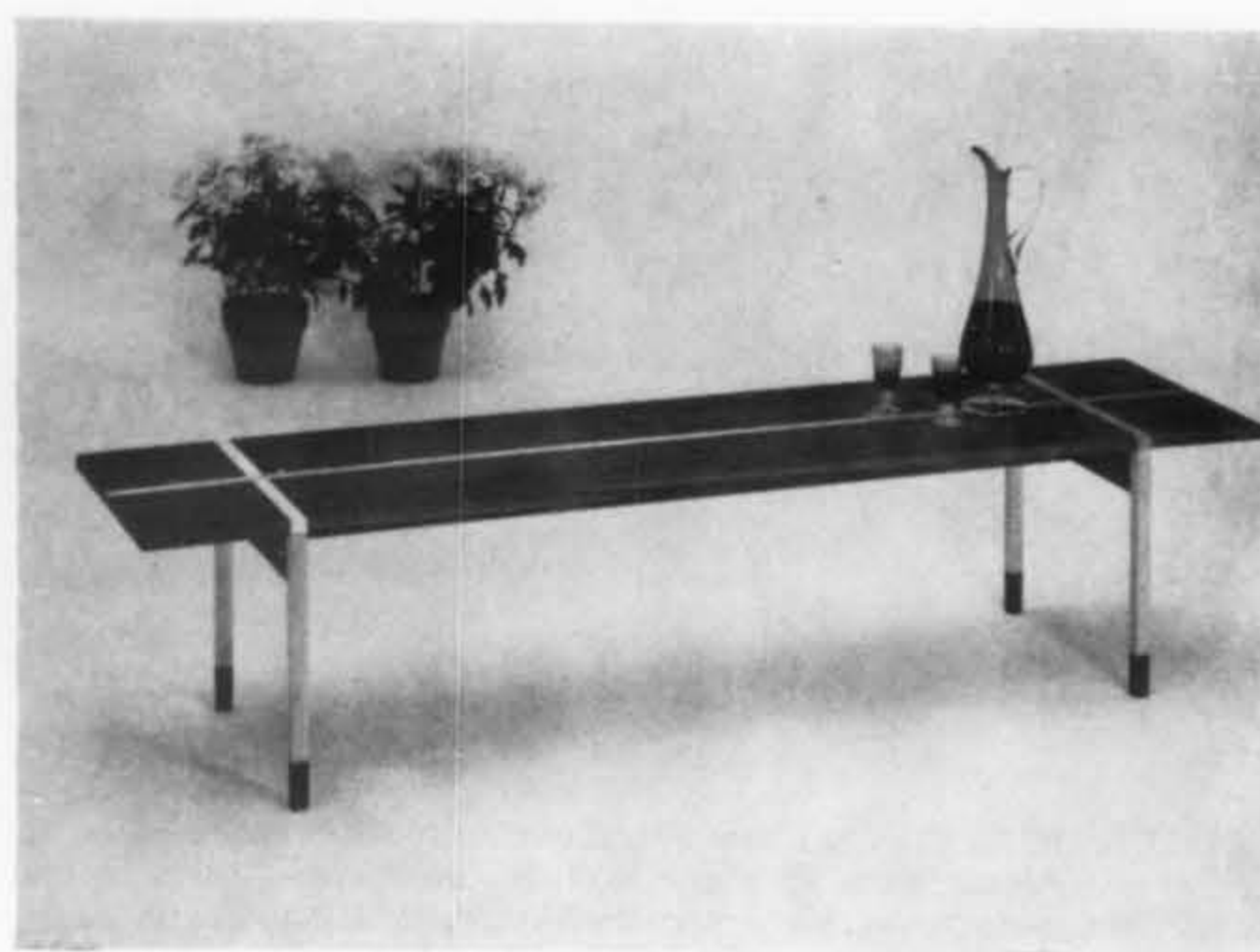


1 CHARLES PECHANEC, JR.: From a new group of Formica-fronted walnut case goods comes this 60-inch high hutch sideboard to retail at about \$395. Also available in all-walnut. Distributed by Scan, Inc., 102 South Robertson Boulevard, Los Angeles.

2 HERMAN MILLER: George Nelson slenderizes a new case goods group which includes this chest, measuring about 18½ inches deep by 47½ inches high on rectangular chrome-finished steel legs. Doors open to show lighted white Formica counter, mirror. In oil or lacquer finished walnut, rosewood, or teak.

3 DESIGN-TECHNICS: A single 18-inch square tile with raised edge is the surface of this walnut-based table by Lee Rosen. Tile has mat brown and beige glaze; said to be stain, burn, and waterproof. Complete table retails about \$110.

4, 5 SELIG: Additions to Selig's Danish import group include a teak-topped desk table on oak frame with suspended teak drawer unit to retail at about \$139; and a 66-inch long teak or walnut-finished cocktail table with anodized aluminum inlay on its surface, square aluminum legs, and wood stretchers.





6, 7 BERGE-NORMAN: Marc Berge adds to his walnut modular Interplay group with a new five-inch single drawer unit shown in vanity at center of our grouping, and a 20-inch high case containing two large drawers and a small drawer, not shown. Both new cases are available in lengths from 15 to 74 inches. Interplay cases now are offered with square as well as tapered walnut legs, and in a new charred walnut finish. Two new chairs by Berge include side chair with black or natural laced leather back, leather seat on walnut frame to retail about \$140, and neat walnut armchair to retail at about \$98 in muslin.

8, 9 GEORG JENSEN: Eric Herlow frames teak with gray-finished steel for a new case goods group sporting disc-backed brass pulls. In photo 8 the display cabinet with six drawers retails about \$450, nine drawer chest measuring 19¼ inches wide by 52½ inches high retails at about \$360. Center vanity top with storage case in photo 9 retails at about \$125.

10, 11 MOLLA: New metal dining group (10) uses steel for backs and for curved back legs of side chairs, to retail about \$35 each, with foam upholstered seat cushions available in a choice of 15 fabrics. Aluminum front legs of chairs match legs of glass-topped table, which retails at about \$120, and is also available with Formica top. From Molla's Care-Free group of indoor-outdoor furniture, this armchair (11) with plastic webbing over steel frame retails at about \$35. Dining group and armchair are offered in a choice of 14 finishes.



new furniture

1 DREXEL: Stewart MacDougall and Kipp Stewart take a backward glance at Shaker furniture for their new walnut Declaration group, sampled here. Crisp, uncluttered contours characterize the collection, from which we show cane-backed chairs to retail at about \$59 each in muslin, table with center rosewood inlay to retail at about \$85, and buffet with open deck measuring 67 inches high overall, to retail at about \$210.

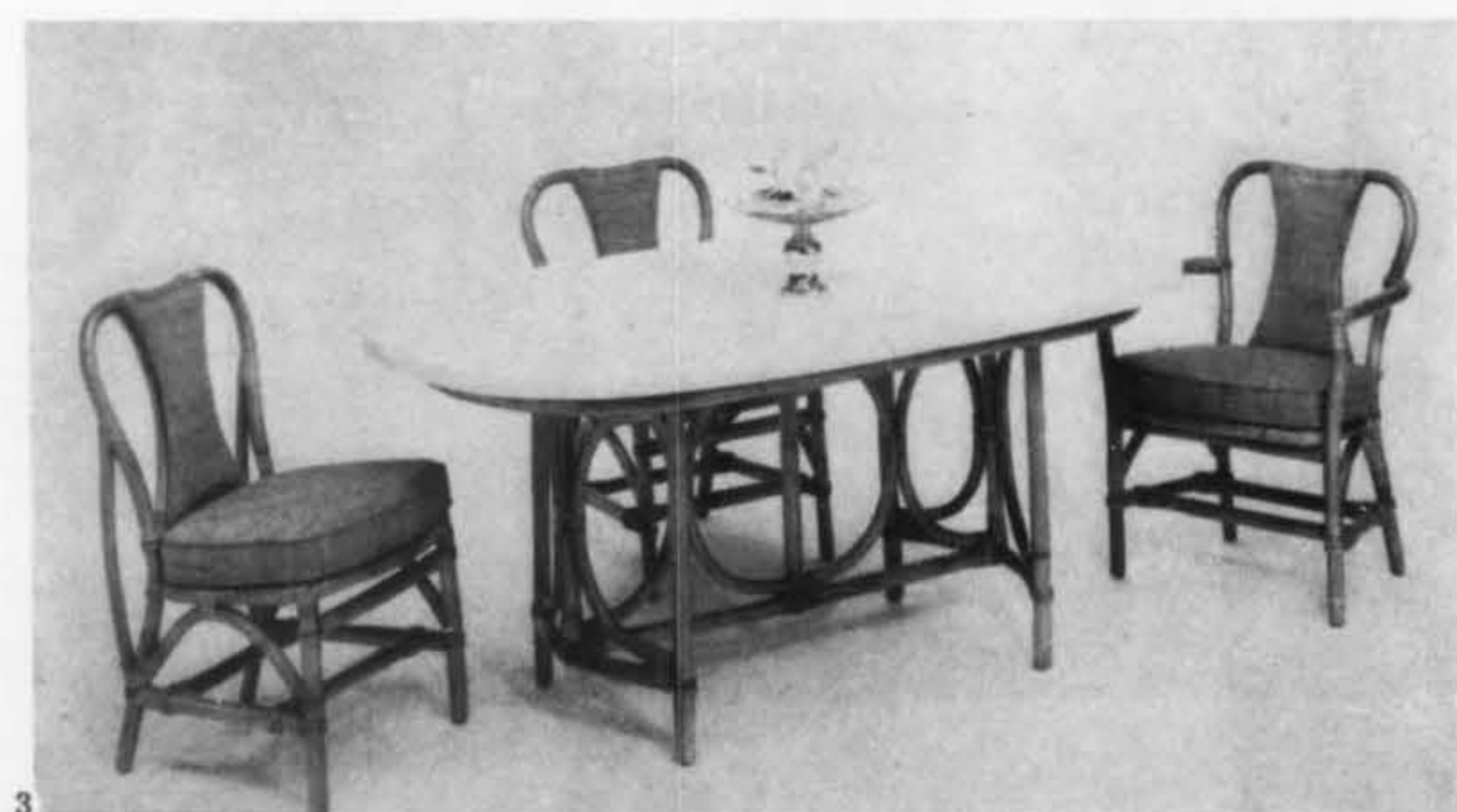
2 FANCHER: Henry Warren exploits walnut graining in his new Parquet collection, sampled here. Round table has square center inlay, which extends, with addition of a leaf, to a 74 inch oval. Table retails at about \$219, captain's chair about \$70 in muslin.

3 FICKS REED: John Wisner caters to the leisure life with his new "Lanai" collection of rattan furniture, sampled here. Chairs have foam upholstered seat cushions and shaped back rests, retail at about \$85 for the armless, \$90 for the armchair in muslin. Parkwood plastic laminate-topped dining table extends with two leaves to 92 inches, retails at about \$255.

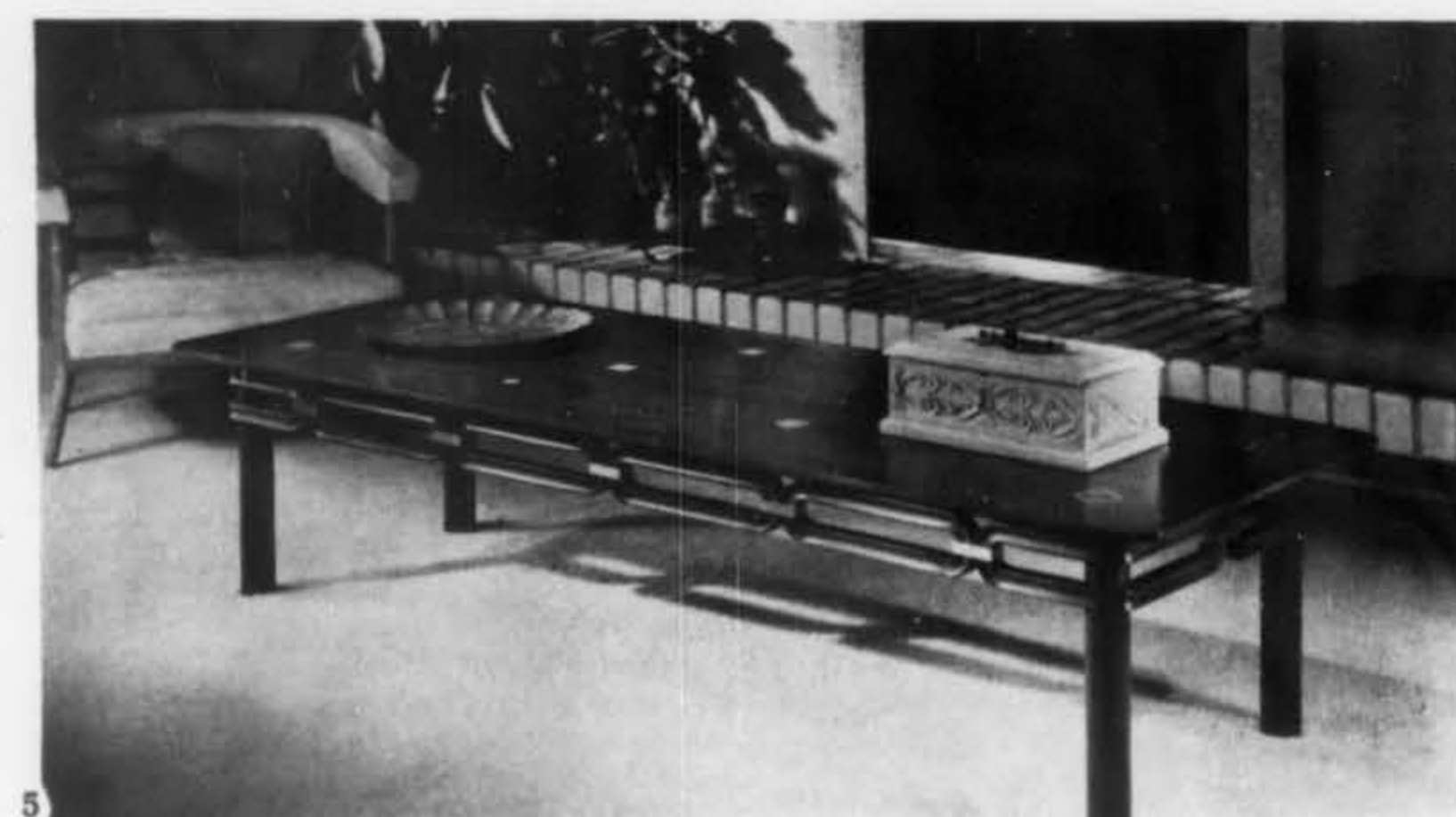
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4, 5, 6 JOHNSON FURNITURE COMPANY: A richness of detail keynotes additions to Bert England's Forward Trend collection of walnut living room and dining room furniture. Console cabinet (4) boasts leather filigree overlay in a choice of colors on its doors, measures 39¼ inches long to retail at about \$270. Cocktail table (5) measuring 72 inches is adorned with brass inlay on its surface, has alternate walnut and brass links as its apron, and retails at about \$370. Console table (6) measures 54 inches long, has as its decorative motif a procession of Gothic posts banded with brass, and a teakwood parquetry top, to retail at about \$295. The Forward Trend collection is offered in a choice of three finishes: light and dark walnut, and a new blue-green lacquer finish.

Office offerings engineered for ease



7

7 ALL-STEEL EQUIPMENT, INC.: This swivel posture chair is from the firm's extensive collection of executive seating pieces. Upholstered seat, adjustable contoured back, and armrests are supported on a steel frame with brass casters. Steel is finished in a choice of colors, including ebony, tan, and three shades of green; upholstery coverings include a choice of leathers, Naugahydes, and tweeds, cords, and plain fabrics. Chair retails in muslin about \$204.

8 ODABASHIAN & SONS: This grouping is assembled from Paul Zell's modular office furniture series, which includes a choice of walnut over mahogany phone cabinets, consoles, file cabinets, and drawer units, as well as eight sizes of tops, which are also available finished with Formica. All pedestals have box bases, and measure 29 inches high. Console at left in our photograph retails at about \$206, drawer pedestal about \$280.



8

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9 IMPERIAL DESK COMPANY: From the Volee group of modular office furniture designed by Don Dailey and Associates we show this grouping which retails, excluding chairs, at about \$590. Volee combines aluminum legs with walnut panels and tops, and includes desks, credenzas, side units, cabinets, and tables.



10

10 DOMORE CHAIR COMPANY: Raymond Loewy Associates frames walnut drawer units with steel, and tops them with walnut or Formica slabs for Domore's 5800 executive and secretarial desk group. Leg heights are adjustable. 84 inch desk with two drawer units as shown retails at about \$600.

11, 12 MOSELLE MEALS, INC., Maria Bergson Associates shapes a new collection of walnut executive furniture, sampled here. Executive swivel chair for ladies has walnut arms without supporting posts, walnut panel separating seat from back, and walnut and brass swivel base. In a choice of finishes, the ladies' executive swivel retails at about \$240 in muslin. Commodious man's executive chair has upholstered back framed in walnut, walnut swivel base, to retail at \$390 in muslin.



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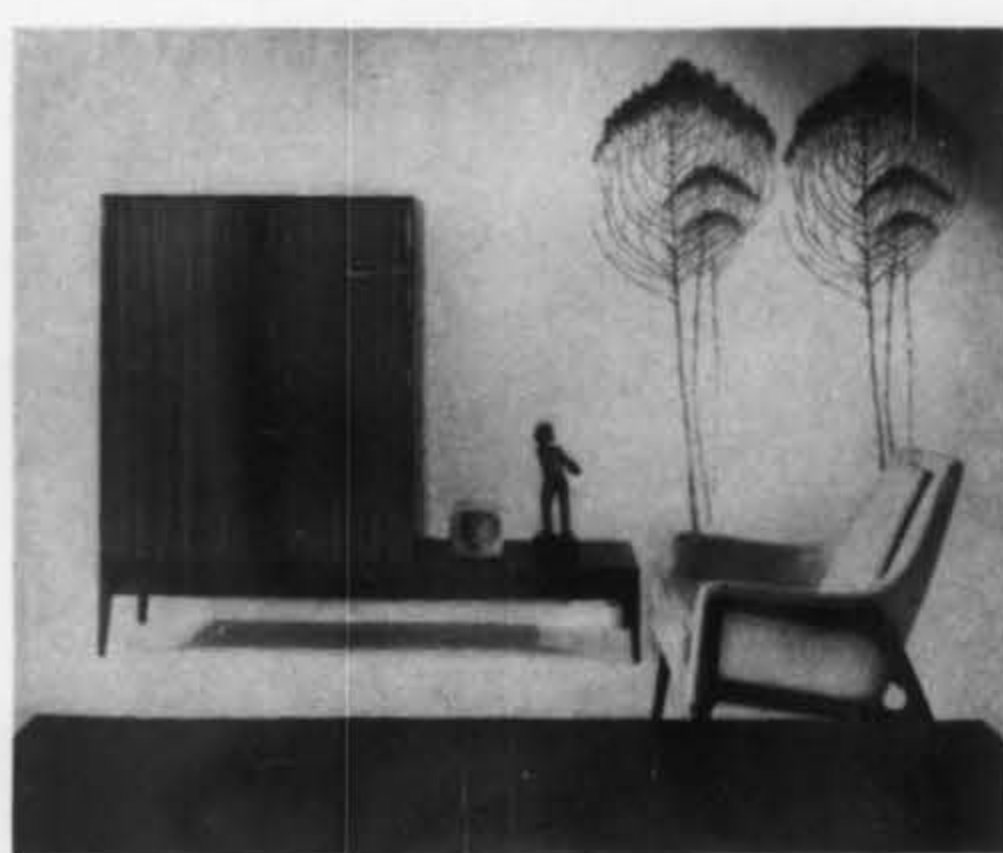
Lawrence Peabody's adaptable "Mayfair" collection for Grosfeld



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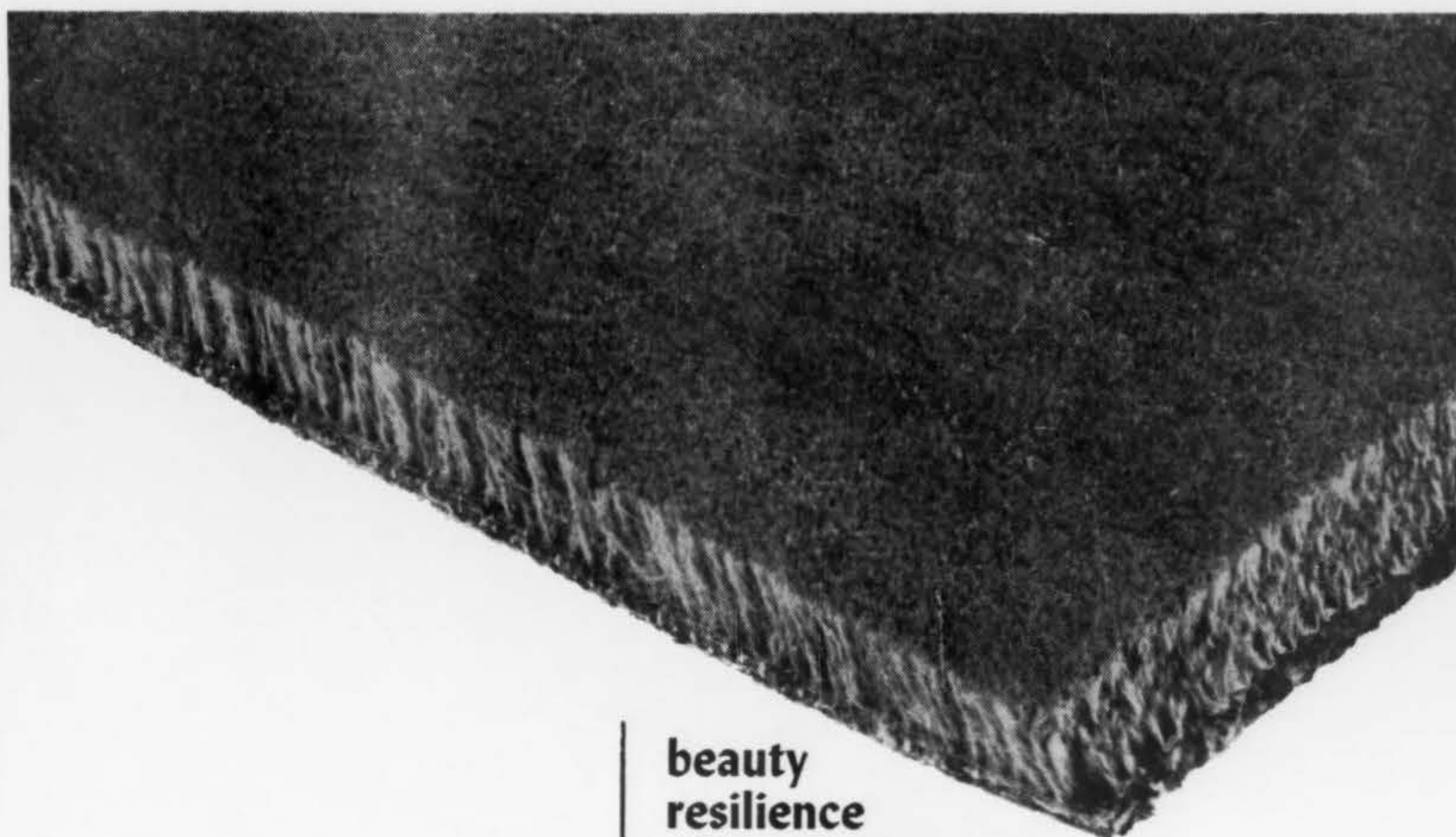
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all photographs by louis reens



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GROSFELD HOUSE, 215 East 58th Street, New York has a find in Lawrence Peabody's first luxury collection for living and dining. New Englander Peabody completed his training in Denmark. All oil-finished teak except for zebrawood fronts on two cabinets, the collection suggests Scandinavian origins, but is vastly more adaptable. Clever details, diversity in upholstery, the range of pieces, and excellent scaling makes this group usable out of all proportion to its relatively small number of items. Easy chair at left of top photo, shown in armless version in photo 1, tapers to very narrow back. Ottoman in checkered cloth glides on handsome brass balls. Bench holding zebrawood cabinet (photo 3) has ebonized drawer. Louver-fronted bar on glides (photo 2) is Formica-lined. Side chairs swivel (photos 2 and 4) and dish-edged dining table, 54" in diameter, is offered in three low heights, 26"-28". There are several end tables, a drop-leaved butler's table, and a slim-scaled squared sofa beside the one illustrated.



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New wide open space on the West Coast for Lunning Collections



FREDERIK LUNNING, INC., 667 Fifth Avenue, New York, has opened a West Coast decorator showroom for the Lunning Collections of furniture and accessories at 315 Pacific Avenue, San Francisco, of which we show aspects here. The new showroom occupies the first floor of an old building, and was remodelled by architect Harold Wagner. A glimpse through eight-foot teak doors (shown in photograph at left) reveals the entire showroom floor as it appears above, with the room's original square wood columns supporting a handsome beamed ceiling. Seventy feet of natural brick wall opposite the entrance provide a foil for the Lunning Scandinavian furniture imports, which include pieces by Finn Juhl, Hans Wegner, Borge Mogensen, and Poul Kjaerholm, as well as the new Erik Herlow group shown in the Furniture Report in this issue. Airily-spaced furniture groupings are illuminated by ceiling spotlights recessed between the beams. In addition to carrying furniture, the new showroom offers faience by Arabia, glass by Notsjoe and Sussmuth, and stainless steel flatware by Georg Jensen, for which Frederik Lunning acts as West Coast distributor.



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1

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New home in Manhattan for Dux furniture imports

DUX, INCORPORATED, 390 Ninth Street, San Francisco, has opened its own New York showroom, pictured here, at 600 Madison Avenue. The Dux collection of furniture upholstered in brilliant Scandinavian weaves is artfully spaced in a serene setting of white and olive walls, white marbled Armstrong floor tiling, and charcoal gray ceilings. A white wood screen on walnut up-rights in photograph 1 makes two display areas of one of the showroom's two rooms: the area shown at left in photograph 1 has a neat desk with chairs foiled against a white Tropicraft blind, while photograph 3 shows area at right of wood screen, with living

room furniture grouped on off-white Gotham carpet, off-white patterned Rowen fabric draped on the wall. Apricot Waite carpet creates an island for an informal living room grouping in photograph 2. Dux pieces available through the new showroom were designed by a lengthy roster of Scandinavian notables, including Folke Ohlsson, Bertil Fridhagen, Arne Jacobsen, and Borge Mogensen. Bucket ceiling light fixture which appears in photograph 2 is by Georg Jensen, and is used in other areas in the showroom. Seed mosaic in photograph 2 is by Karl Mann, while sponge mosaic in photograph 1 was executed by William Bowie.

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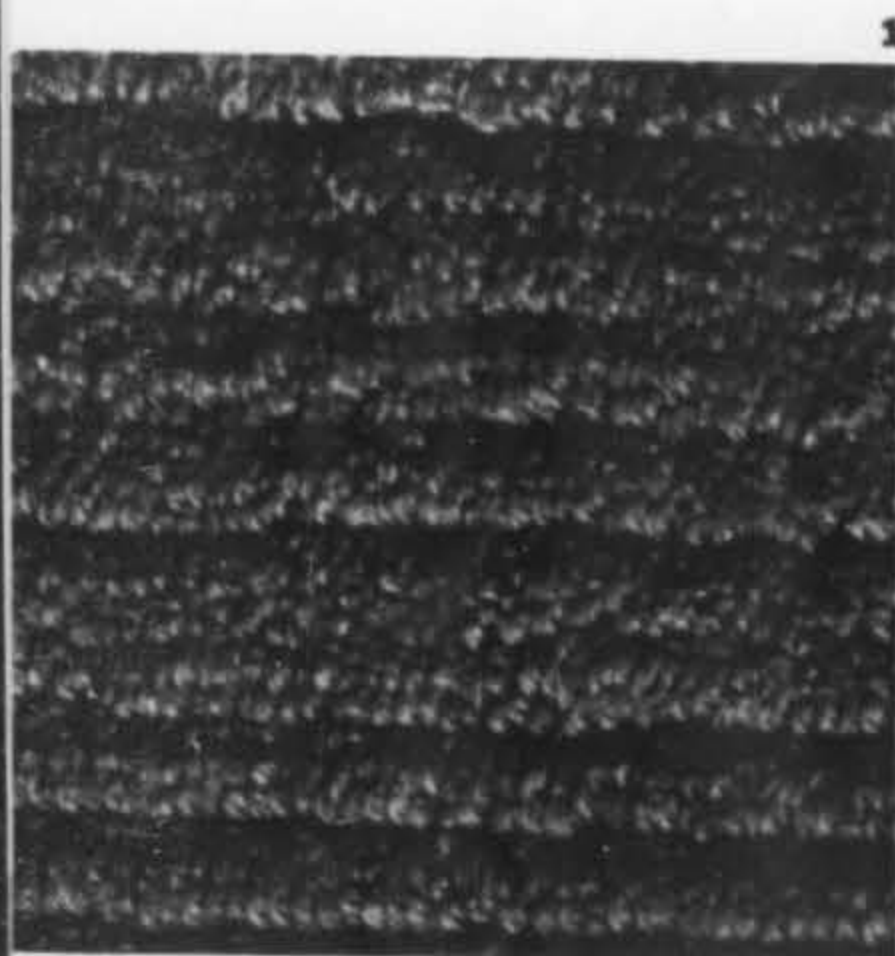
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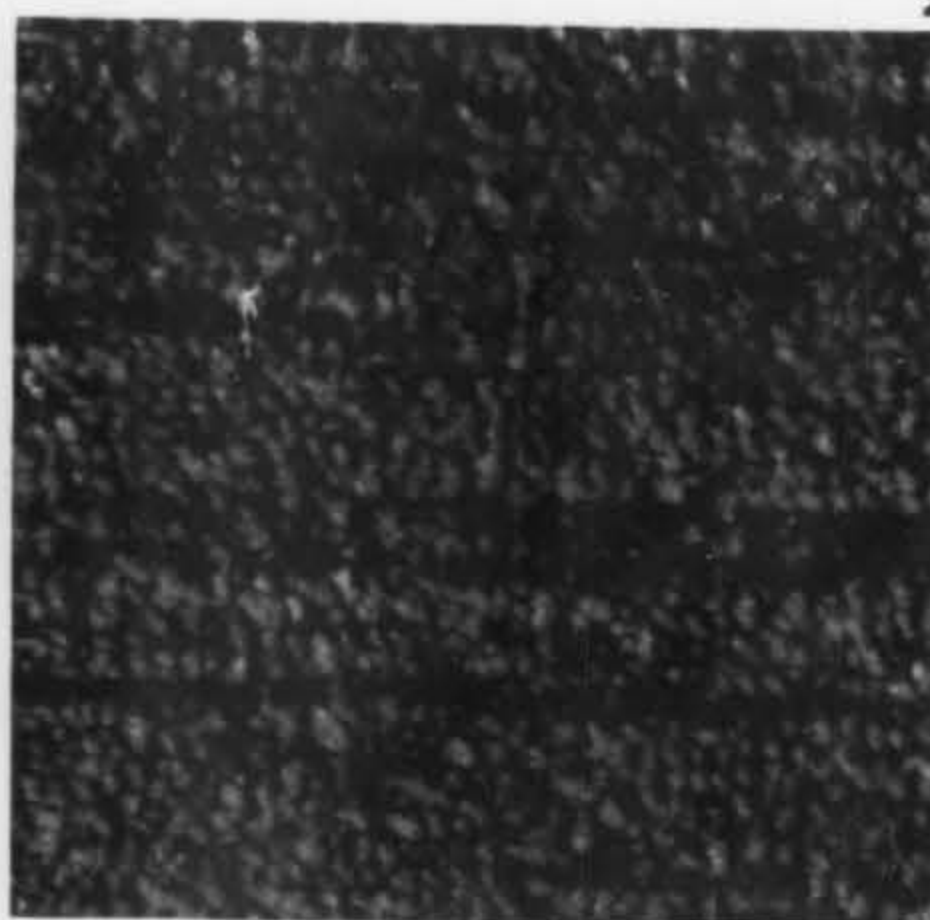
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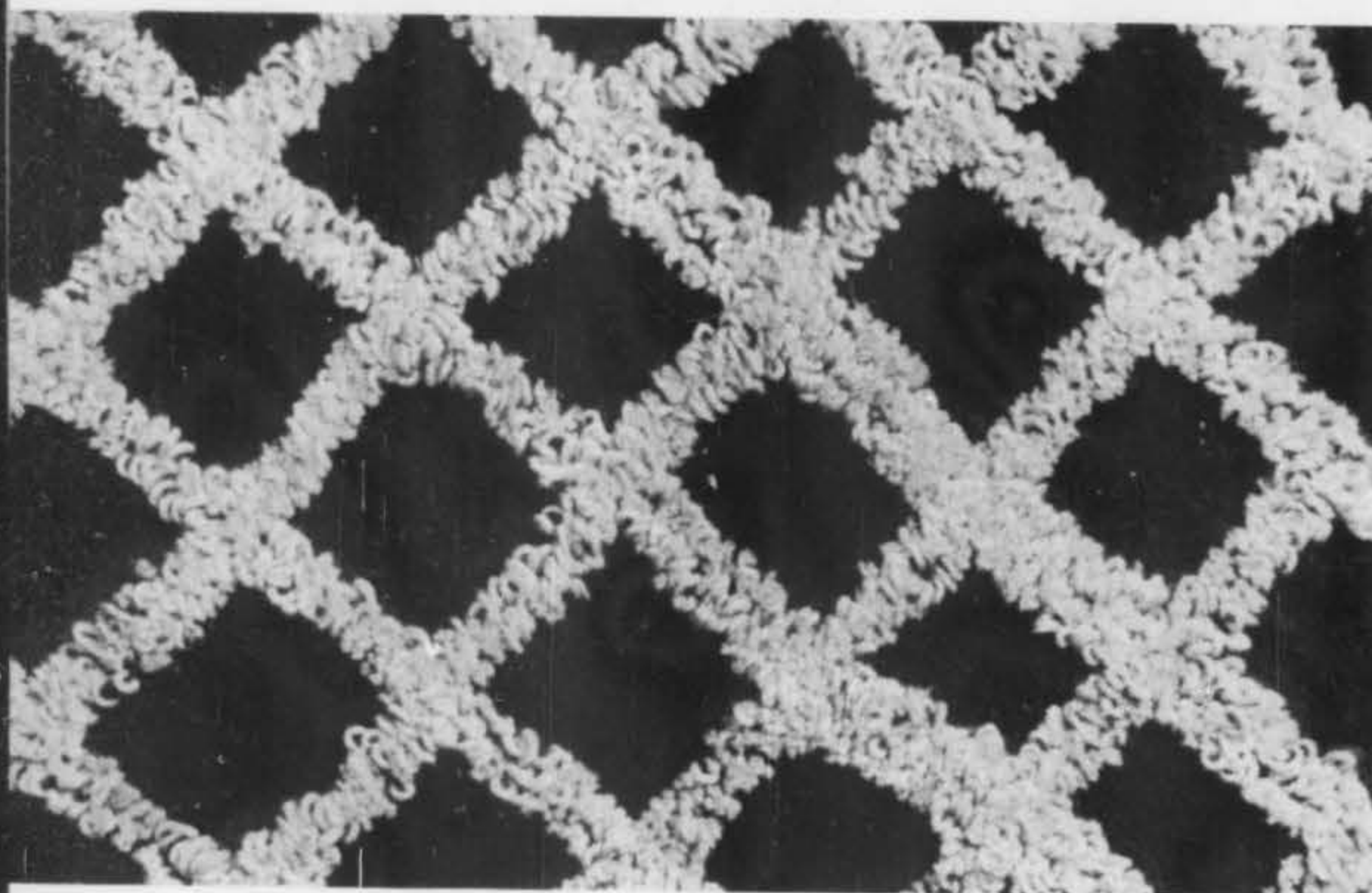
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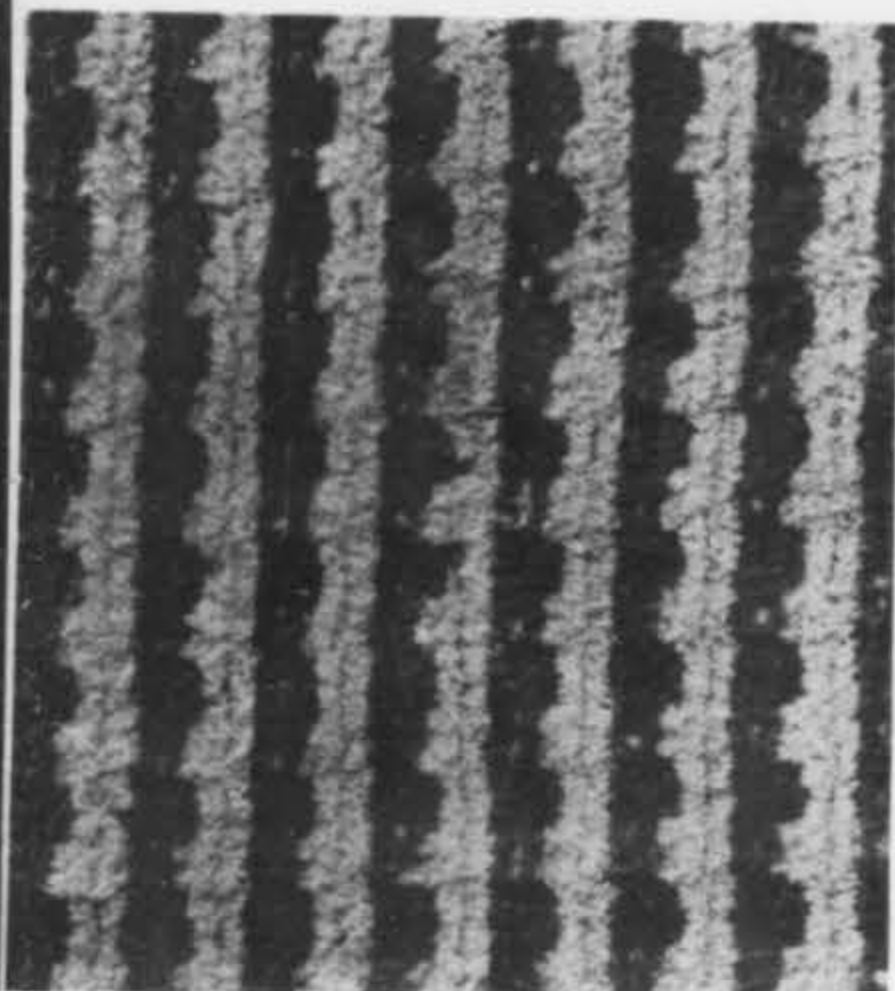
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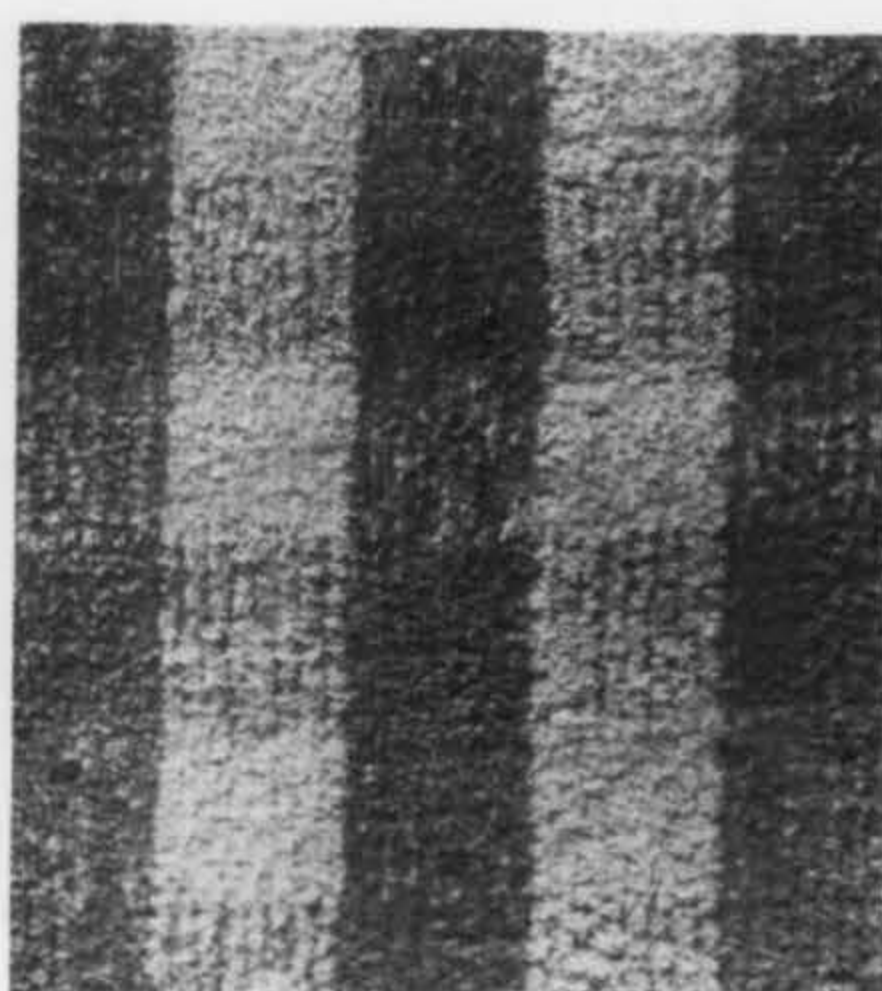
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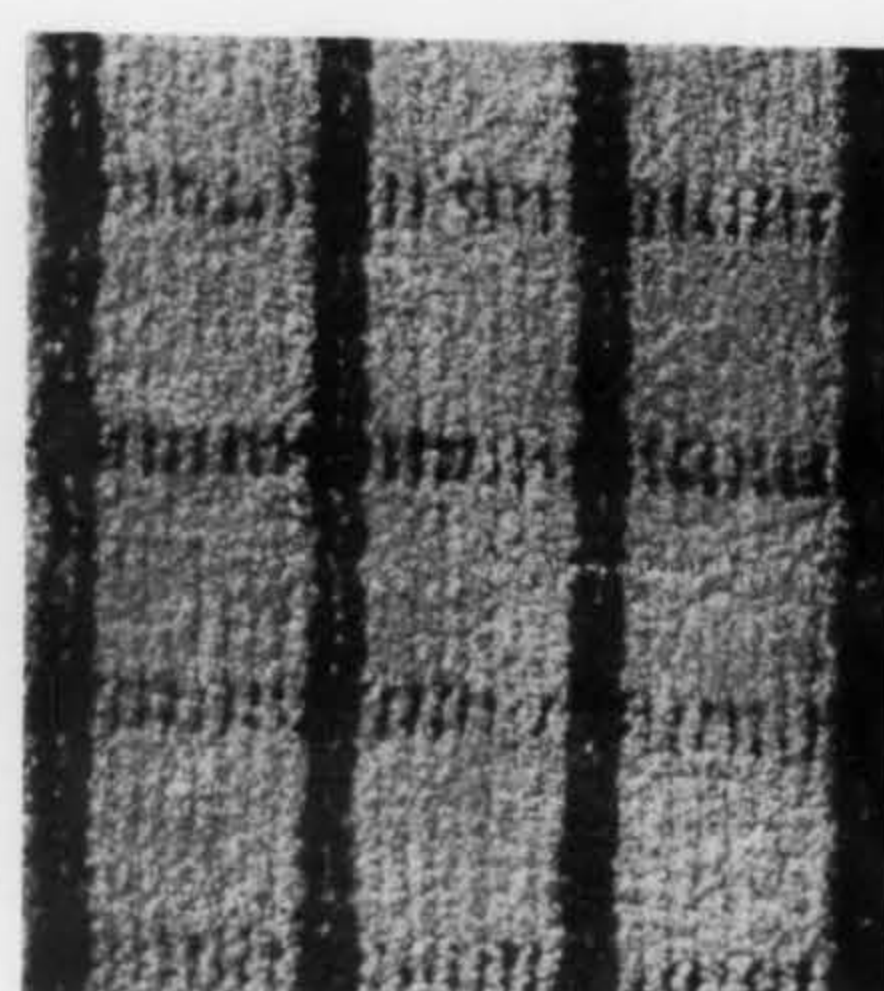
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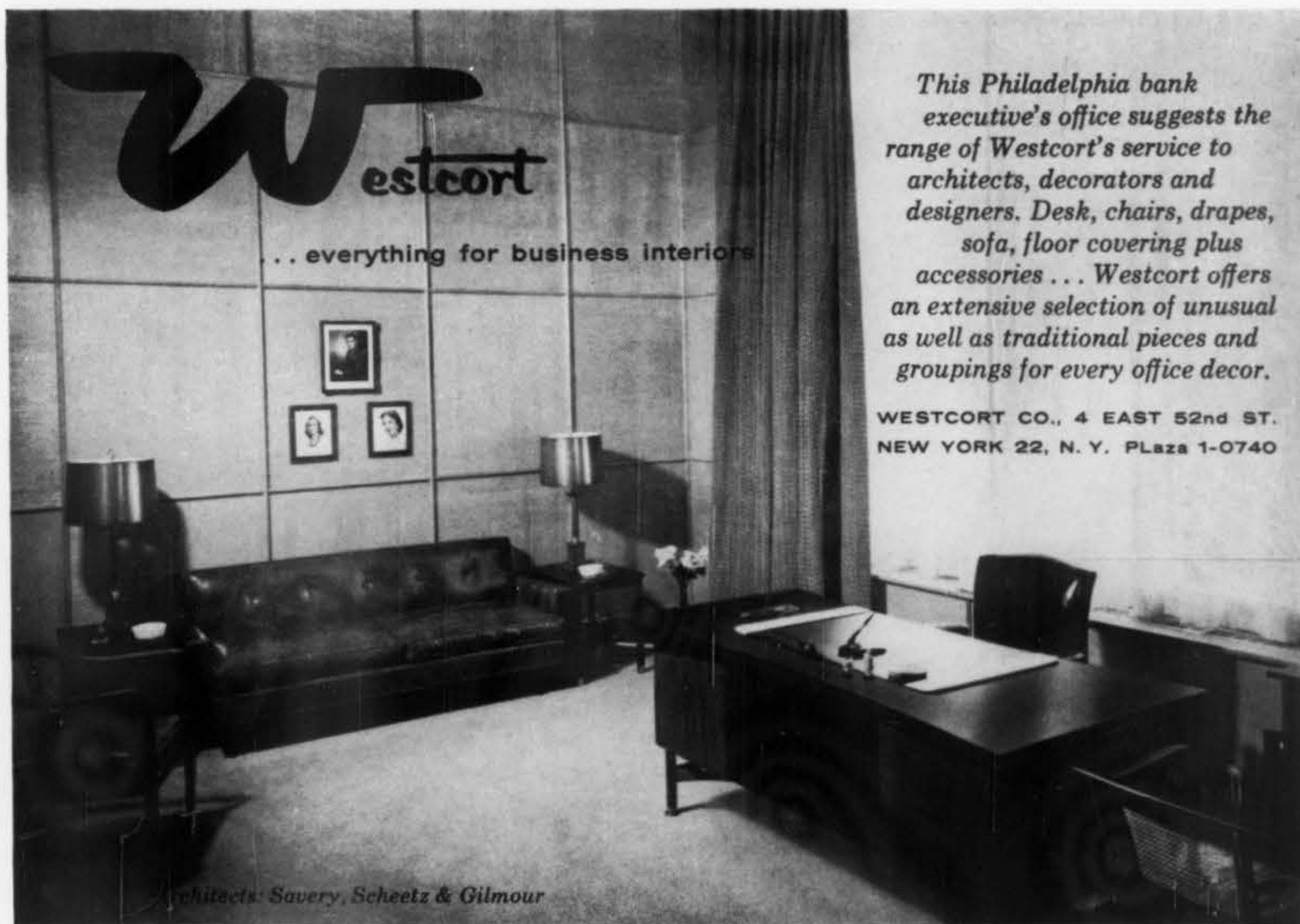


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CUSTOM FLOOR COVERING MILLS, INC., 413 West Hawthorne, Dalton, Georgia, is now providing to custom color and size specifications a unique collection of textured and patterned machine-tufted carpets, as indicated by the array of possibilities displayed on this page. In any width up to 30 feet, in any length, and in "L," "T," and "U" shapes, the new offerings include ribbed effects, strias, overtufted carpeting, and plaids, all produced on a tufting machine without pattern attachments. Deeply-ribbed all-wool carpeting (1) retails at about \$25.95 a square yard, while a news-worthy viscose and acetate stria (2) retails at about \$12.95 a square yard. From the firm's new all-wool Continental Collection of patterned rugs we show four: a grid design (3) achieved by overtufting on a plain carpet in a contrasting color; a stripe (4), and two plaids (5 and 6), available in a choice of any two colors. Carpeting in the Continental Collection retails at about \$29 a square yard. Other new qualities offered by Custom Floor Covering Mills not illustrated on this page include a new latex-backed cotton carpeting available to complete custom specifications to retail at about \$7.95 a square yard, with shipment promised from the mill within two weeks of receiving the order. The mill promises shipment of wool carpeting within six weeks, and of the viscose within two weeks. Inquiries from readers as to the location of franchised Custom Floor Covering Mills dealers should be addressed direct to the mill.



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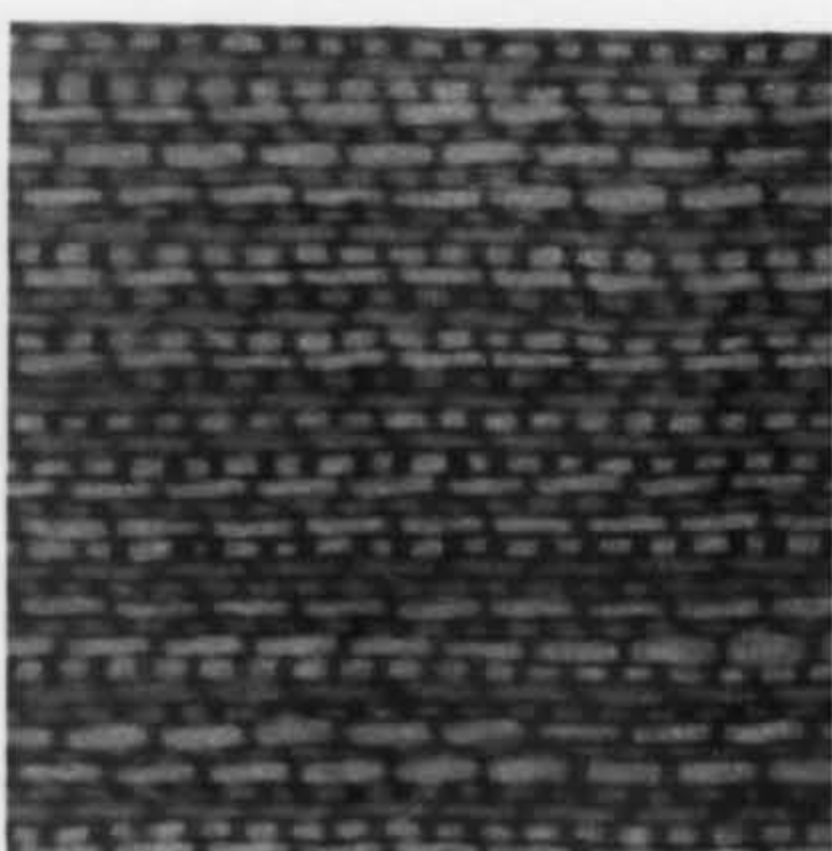
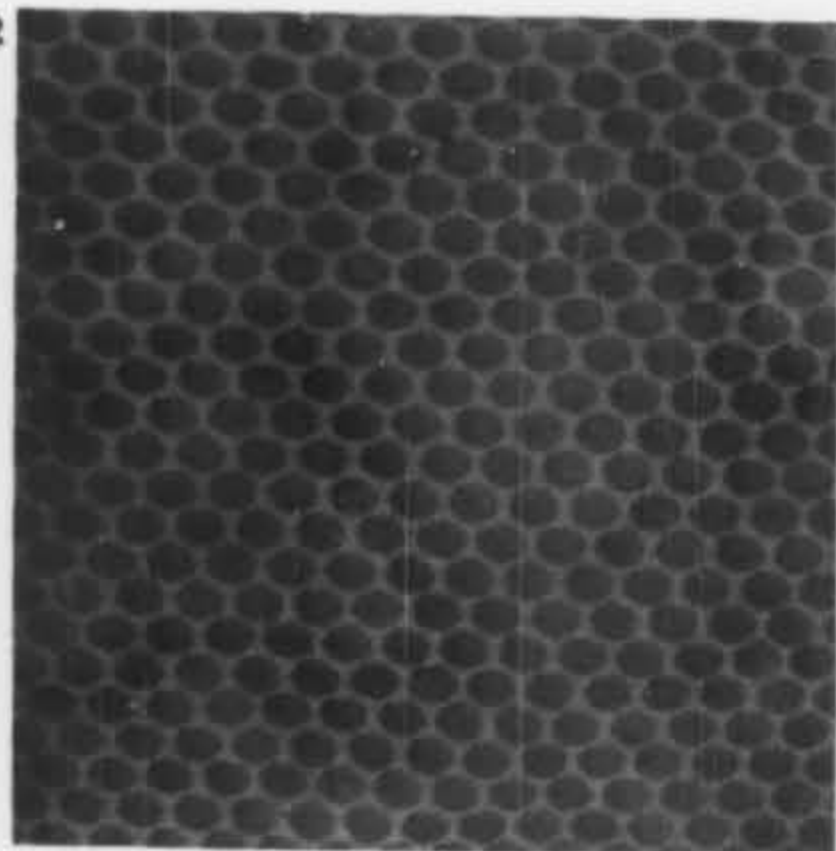
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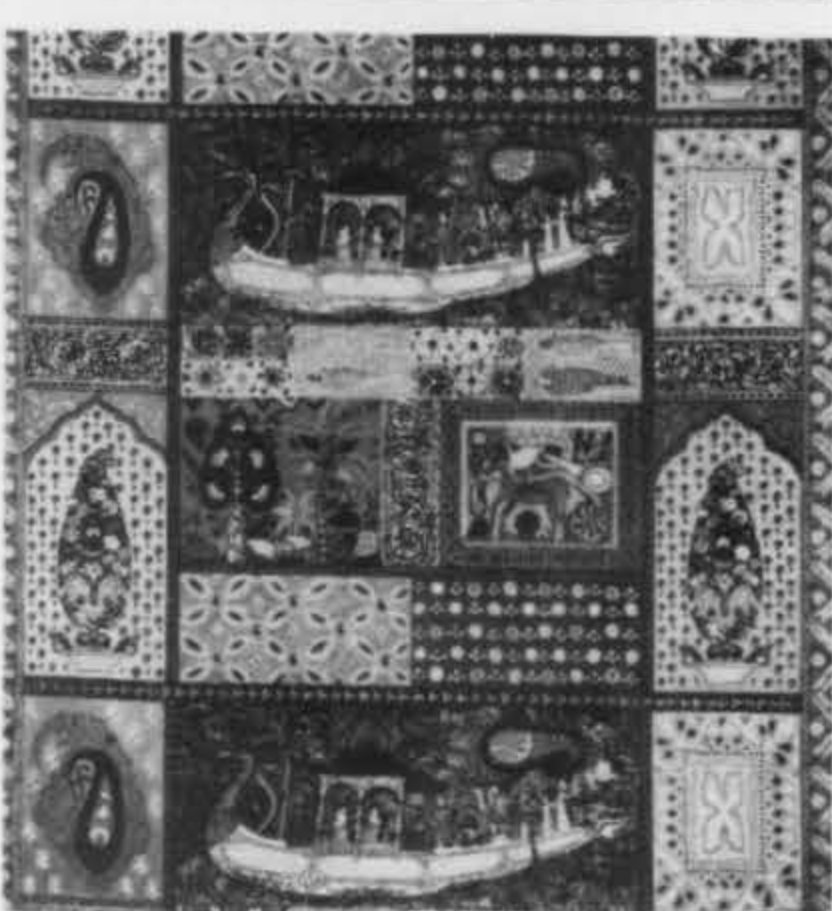
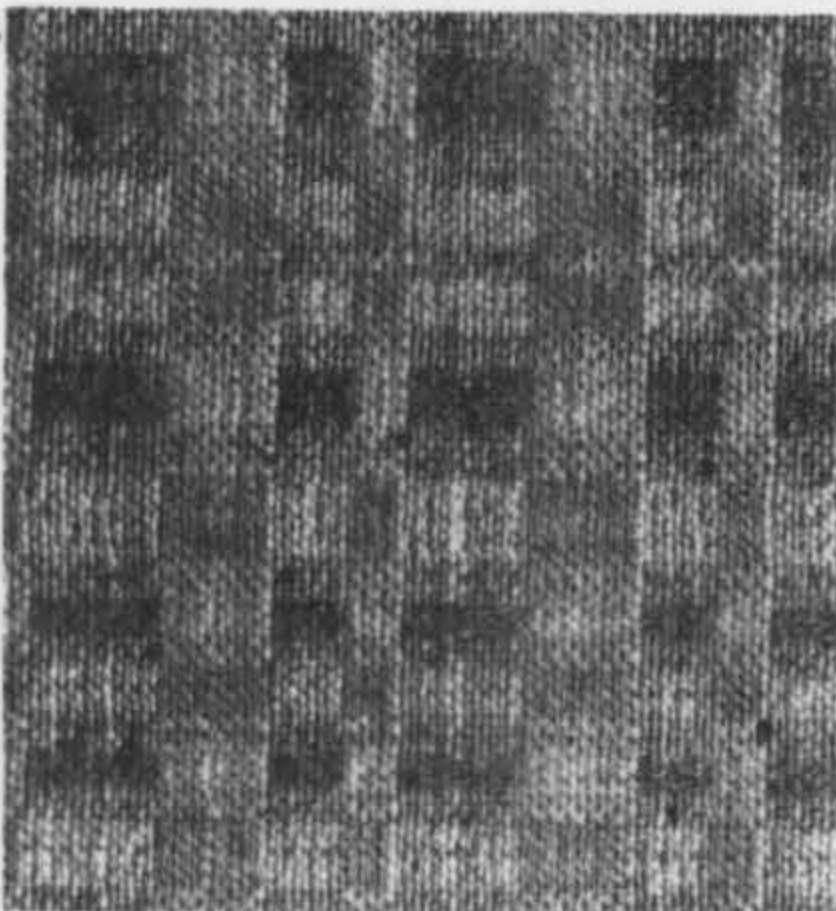
News from five fabric sources: a potpourri of prints, wovens, a Naugahyde

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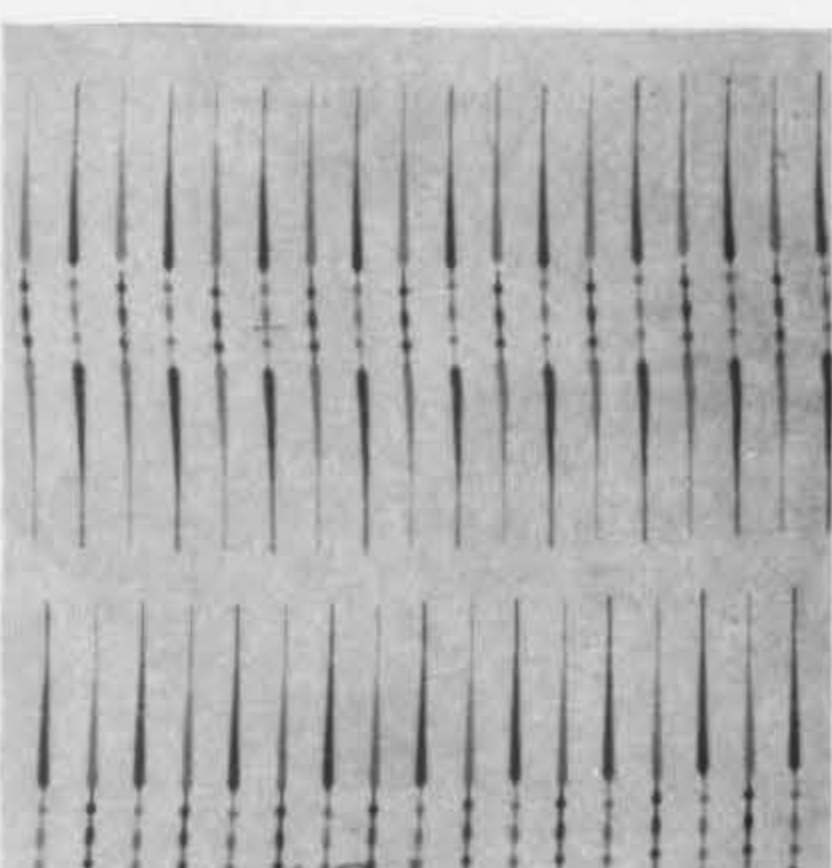
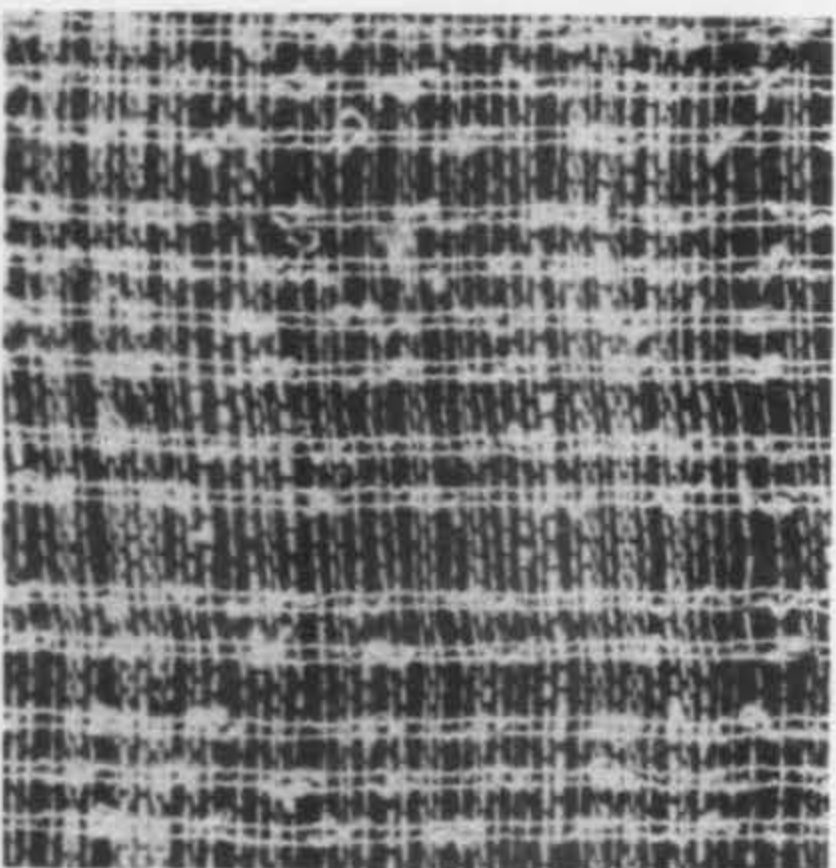
1, 2 JACK LENOR LARSEN, INC., 16 East 55th Street, New York, provides a new assortment of fabrics, sampled here. Supported vinyl Naugahyde designed by Larsen (1) is offered in five colors, including red, putty, and blue, to retail 53-inches wide at about \$7.65 a yard. Stoneweave (2) is a tight weave of wool, linen, nylon, and viscose; offered in 10 colorations, including orange, green, and natural, it retails 52-inches wide at about \$14.25 a yard.

3/4



3, 4 J. H. THORP, INC., 425 East 53rd Street, New York, proffers a varied assortment of prints and weaves for drapery and upholstery use. Block Texture Homespun (3) is a 54-inch woven of rayon, jute, and cotton, available in a choice of six colorations to retail at about \$12 a yard. Kermanshah (4) is John Jacoby's adaptation of a Persian prayer rug offered in three subdued colorations as well as a flamboyant pink, orange, and lavender combination on 50-inch cotton, to retail at about \$6.75 a yard.

5/6

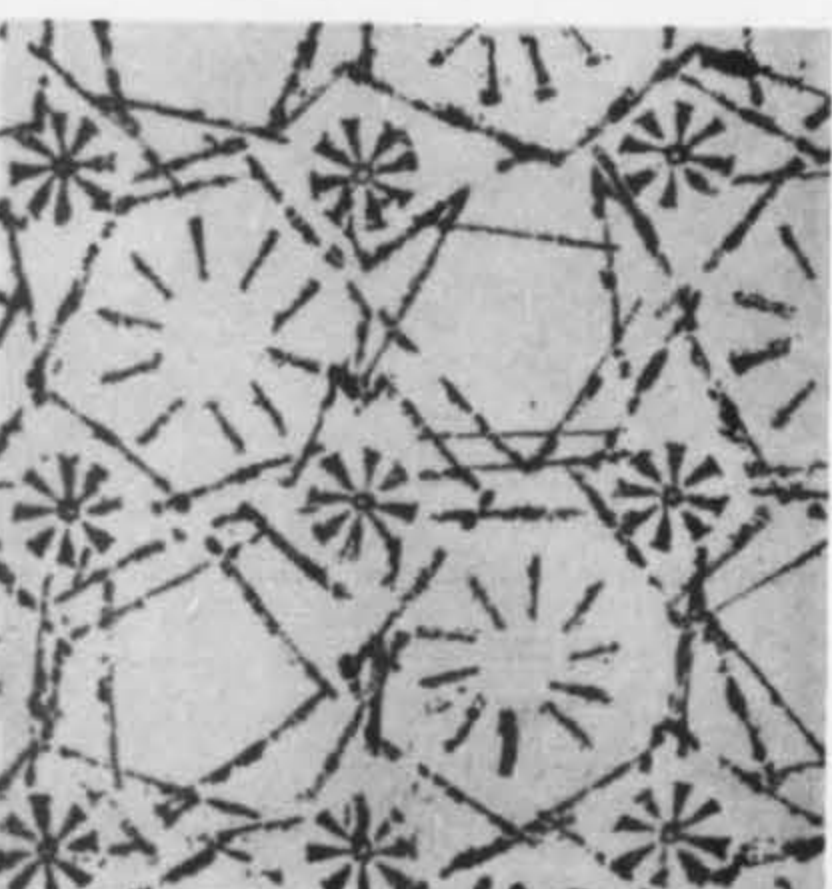
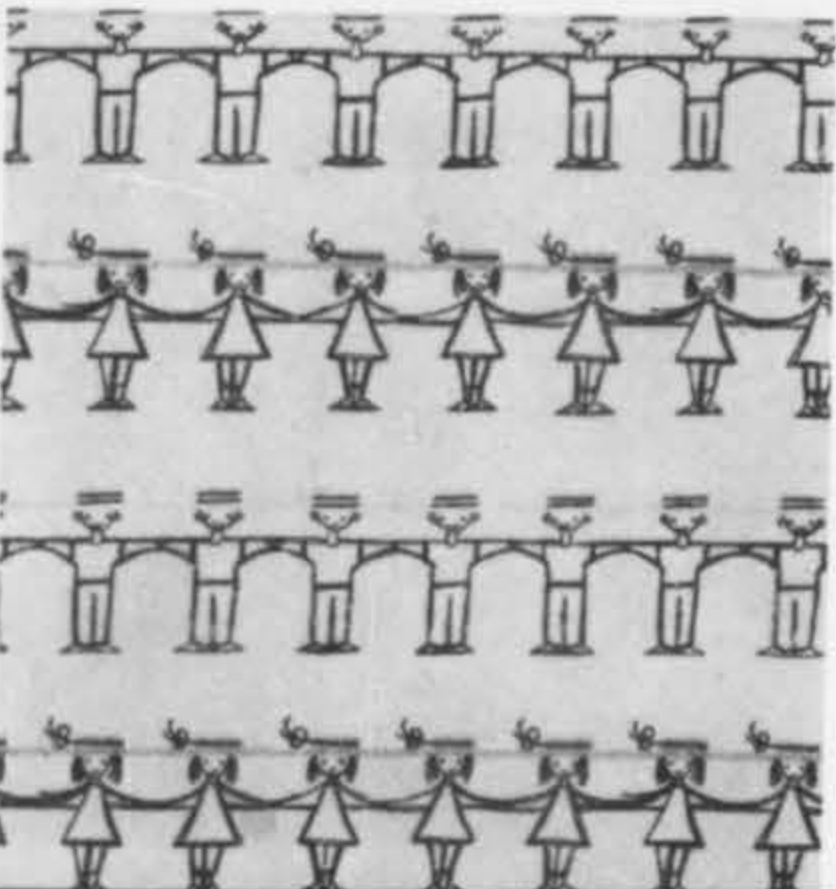


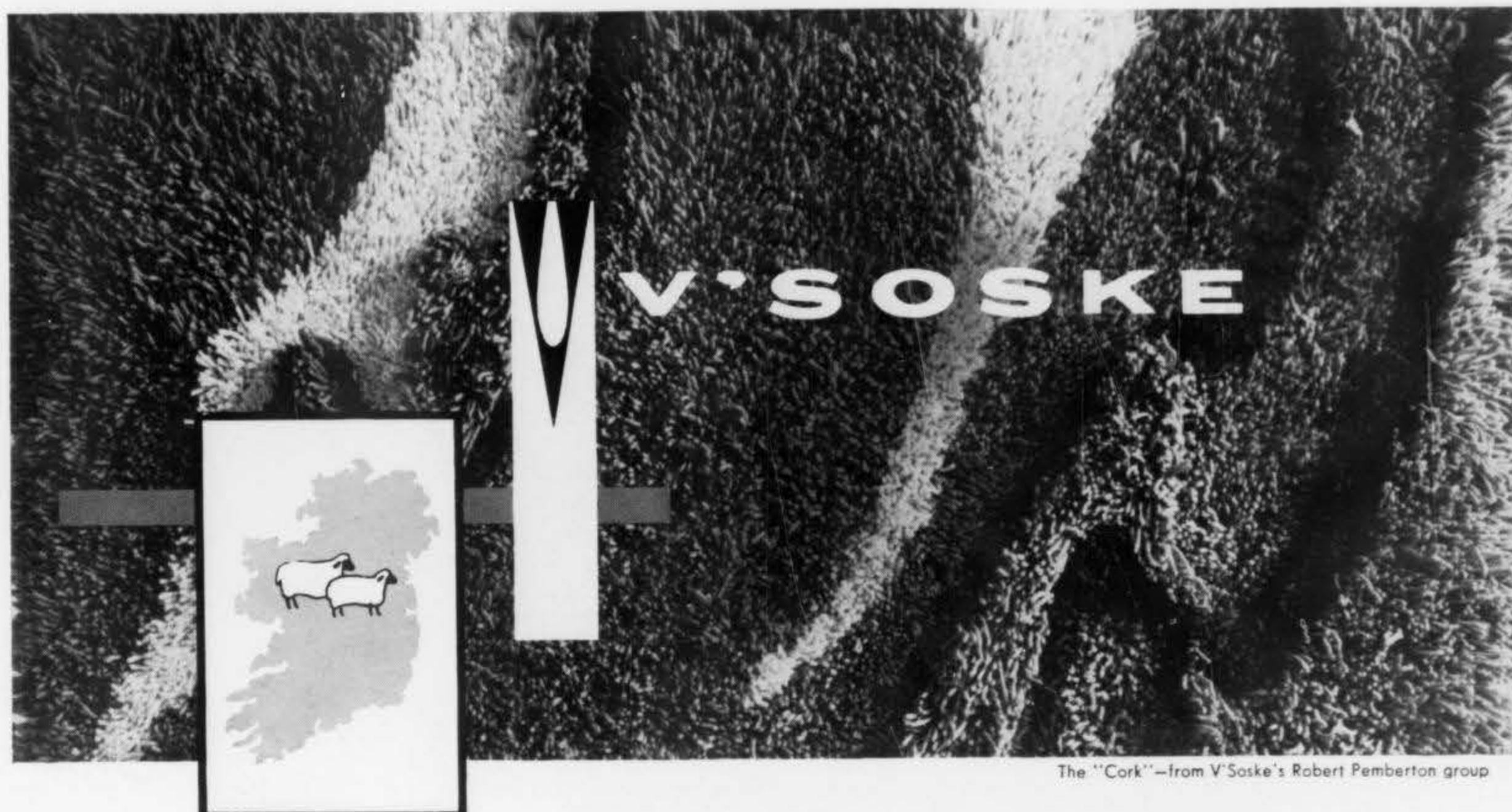
5, 6 DAVID AND DASH, INC., 2445 North Miami Avenue, Miami, presents a new collection of drapery prints and wovens, sampled here. Mariano (5) is a 50-inch natural-colored linen and rayon open-weave casement cloth, to retail at about \$6 a yard. Triumph (6) is a Sarah Lavern Kaiserman handprint on 50-inch wide Peruvian linen, available in ten colorways to retail at about \$7 a yard.

7 ROWEN, INC., 1 East 53rd Street, New York, prints Trudy Feiss' Brats with Hats to custom color specifications on 48-inch Fiberglas boucle, to retail at about \$7.50 a yard.

8 DECORATIVE FABRICS, INC., 13 East 53rd Street, New York, handprints a starry design on airy 48-inch eggshell linen sheer in a choice of five colors, including turquoise, charcoal, and white, to retail for approximately \$4.30 a yard.

7/8





REPRESENTATIVE OFFICES

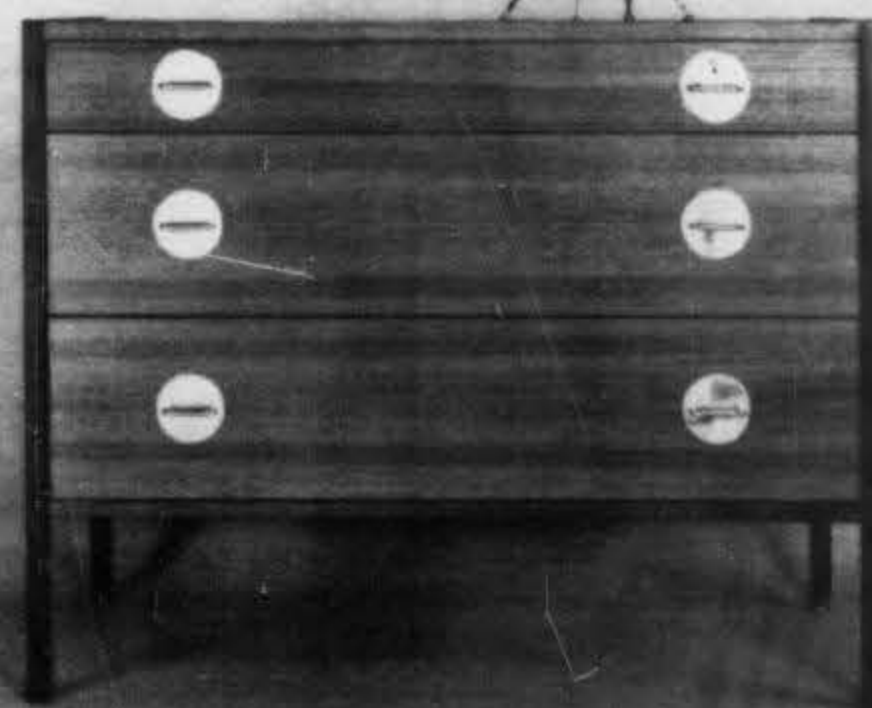
BOSTON: George & Frances Davison
420 Boylston Street
CHICAGO: E. Virginia Kemper & Associates, Inc.
6-127 Merchandise Mart
Minneapolis Showroom:
1108 Nicollet Ave., Mr. Frank Leavenworth
CINCINNATI: Trefzger's, 3014 Woodburn

*V'Soske presents the new Irish Collection of hand-knotted textures
Designed by V'Soske • Made in Ireland by V'Soske*

DALLAS: Ben Hannewyk, 2915 Fairmount
Houston Showroom:
503 Hathaway, Miss Ellouise Abbott
GRAND RAPIDS: Burton C. V'Soske
301 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
LONDON: Ian Henderson, Ltd.
184 Sloane St., S.W.1.

Frederik Lunning Inc. presents two new collections of Scandinavian
furniture . . . tables and seating units by Poul Kjaerholm, case pieces
by Erik Herlow. . . . Write for illustrated brochure and price list.



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1

2

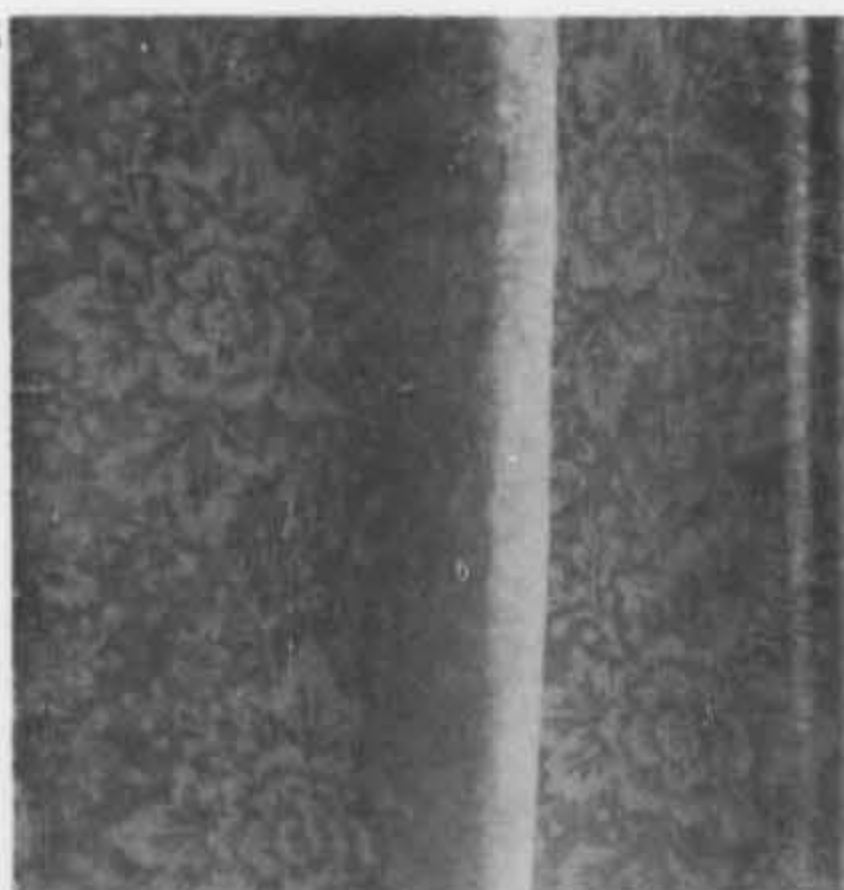


More Americana from Greeff, and a Schumacher sampling

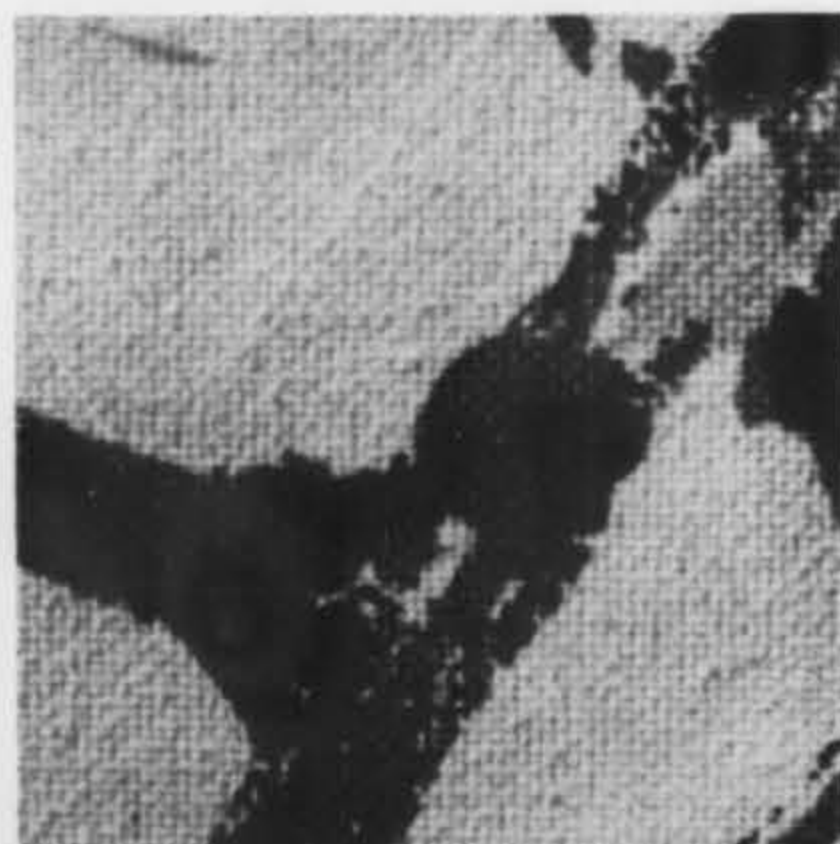


3

4/5



6

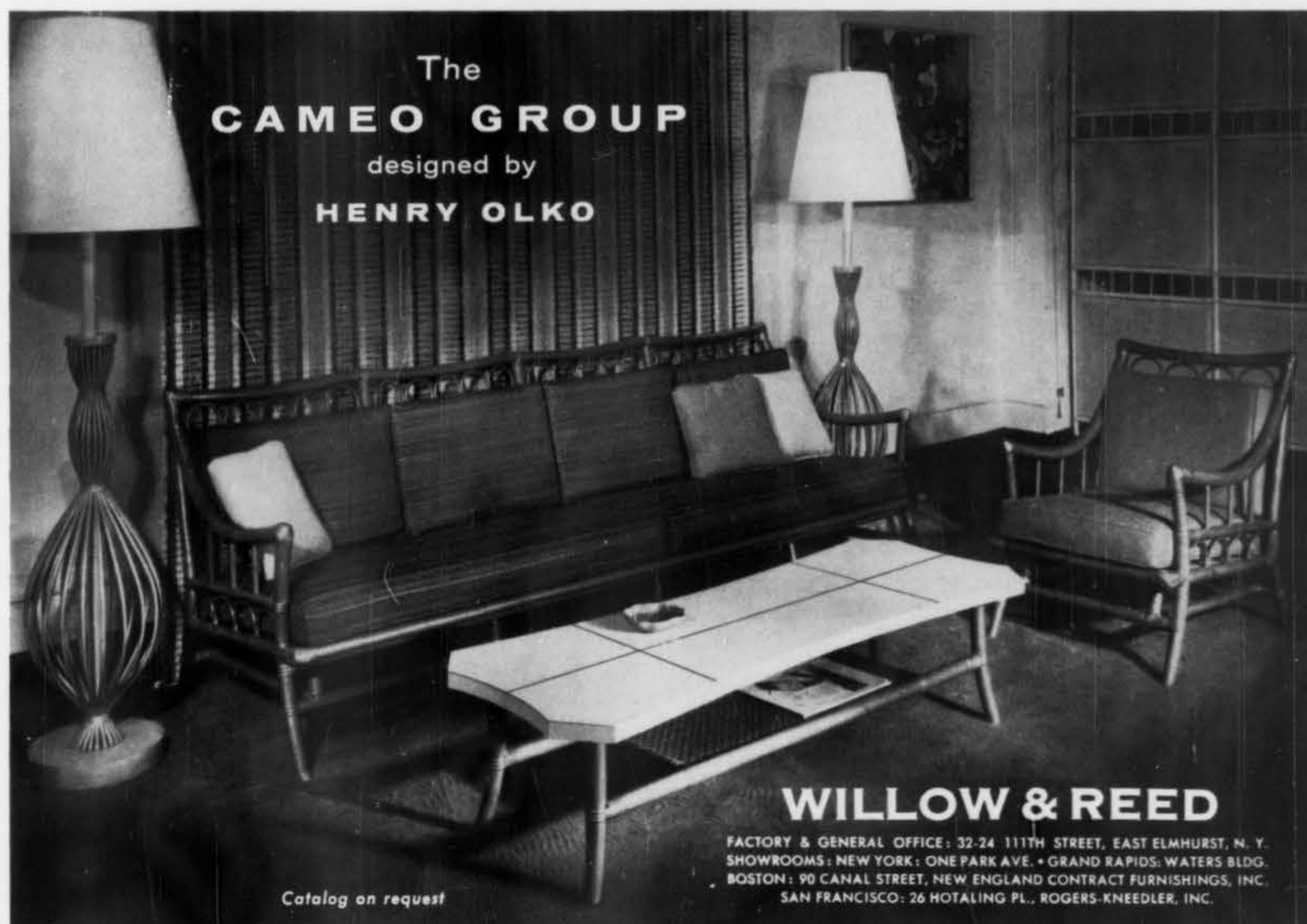


7

1, 2 GREEFF FABRICS, INC., 4 East 53rd Street, New York, offers "Our Young Republic", sampled here, the second installment of its fabric series based on American history (see January 1957 *Interiors*). Parlor Piece (1) is derived from a mid-Nineteenth Century wool rug, and is available in a choice of four colorations, including blue, cinnamon, and pale green. Greene Street (2) depicts New York in the 1850's when Greeff first set up shop (see building at far right in photo), and is available in six colorations, including blue, red, and butternut. Parlor Piece and Greene Street are both printed on 36-inch cotton, to retail at about \$6.25 a yard. "Our Young Republic" includes 13 prints and four wovens, all color-related.

3, 4, 5, 6, 7 F. SCHUMACHER & COMPANY, 60 West 40th Street, New York, proffers an assortment of new fabrics, sampled here. Diamond Square (3) is a 54-inch rayon and cotton woven damask available in a choice of eight colorations, including olive and turquoise, and slate and brown, to retail at about \$13 a yard. Floral print (4) is executed in white on a spectacular beige or white 100-inch Belgian linen sheer, to retail at about \$12 a yard. Poppies (5) is from a new series based on Impressionist paintings; from a painting by Monet, it is available on 50-inch glazed chintz in sand and turquoise, to retail at about \$10.50 a yard. Caliph (6) is an elegant paisley print on 37-inch wide velvet in a choice of six lush colorations, including bronze, red, and blue, to retail at about \$10.50 a yard. Oriental-inspired Fujiyama (shown at close range in photograph 7) is available on a 50-inch wide Fiberglas woven of Fiberglas' new Aerocor yarn, produced by a process which enables glass fibers to be "bulked up" to give the hand and appearance of natural fibers. Available on white in a choice of four colorations, including red, green, charcoal gray, and blue, Fujiyama retails for about \$8.50 a yard.

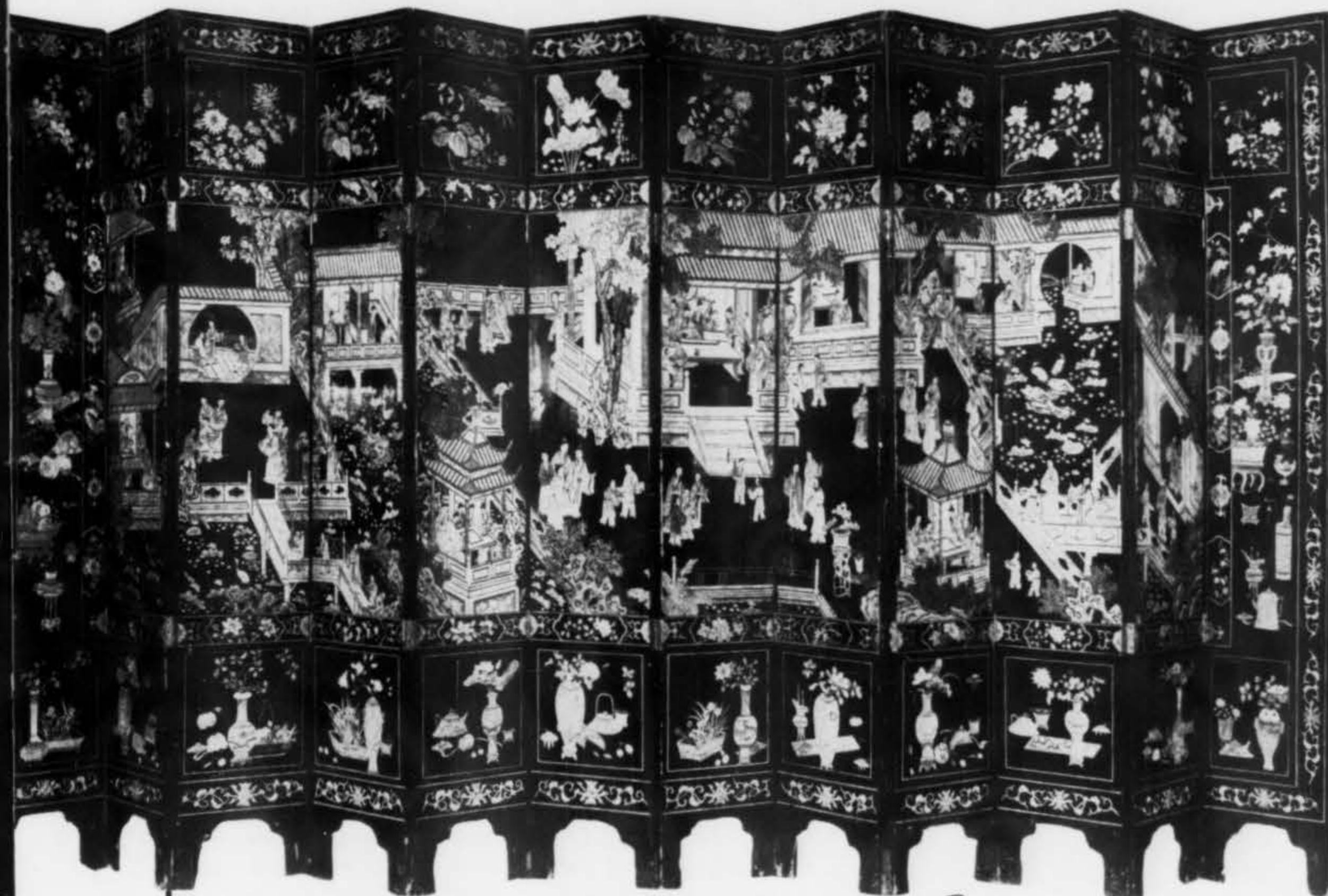
The
CAMEO GROUP
 designed by
HENRY OLKO



WILLOW & REED

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 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



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 Chinese lacquer
 screen
 of twelve
 panels*

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dimension in
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Pioneer Walnut



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Where surfaces must appeal to fastidious tastes, yet stand the test of time, Pionite is the woodgrain for the job. Whether it's an executive's office, a restaurant counter, a hotel lobby, or a kitchen installation, Pionite offers the finest selection of true-to-life woodgrains, as well as a distinctive group of decorative patterns and solid colors. Pionite's melamine-armed, heat-and-cigarette defying surface will never be marred by scuffs, dents, scratches, chipping, cracking and breaking. You'll find Pionite economical, too. Send for new brochure today.

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TV Mahogany



PIONEER PLASTICS CORP.
Salem, Mass., Sanford, Me., Los Angeles, Calif.

Interiors' Monthly Guide to Products

Acoustical materials

BALDWIN-HILL COMPANY, 500 Breunig Avenue, Trenton, New Jersey, offers a random-fissured mineral acoustical tile for flush or mechanically suspended ceilings. Dubbed Styltone, the tile is said to have a noise reduction coefficient of .65 to .75 and .75 to .85, depending upon the mounting. It is offered in 3/4-inch thickness in 12 by 12-inch and 12 by 24-inch sizes with either bevelled or square edges, kerfed and or rabbeted where necessary for mechanical suspension. Styltone, which is painted with flat white finish, has been assigned a Class A, non-combustible flame resistance rating, according to its manufacturers.

Decorative accessories

BENNETT-IRELAND, INC., Norwich, New York, provides a hanging fireset bracket, notched to suspend firetools above the hearth. Three screws anchor the bracket to a stone or brick wall.

THE HOUSE OF HEYDENRYK, 141 West 54th Street, New York, presents an alternative to the standard plain wood picture frame with a collection of carved frames designed specifically to enhance abstract paintings. Handcarved patterns in wormey chestnut are derived from a number of sources, including ancient Tapa cloth, Indian wood and stone carvings, and African sculpture. The frames, offered in a choice of about six motifs, are finished to blend with the paintings they frame.

INTERNATIONAL DESIGNERS GROUP, INC., Madison Avenue at 83rd Street, New York, offers a twelve-page accessories catalog sampling its woodenware, glassware, Zaalberg stoneware, china, lighting fixtures, and a few nesting tables and cases. A resume discussing the design and manufacture of each group and a retail price list are packaged with the catalog.

HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan, presents a portfolio of wall and table clocks designed by George Nelson. Dimensions, colors, and retail prices are included.

MINI ART CREATIONS, P.O. Box 101, New Hartford, New York, provides a number of vinyl philodendron plants, potted in redwood jardiniere, stone reproduction planters, and boxes in a range of sizes, some of them large enough for room dividers. Both split leaf and full round cordatum philodendron species are offered, grouped with evergreens. Plants may be had in both upright and vine varieties. A featured plant creation by Mini Art is a plant lamp which stands 56 inches high overall. Philodendron vines climb up a cedar post, concealing an aluminum bullet lamp which is placed in a choice of locations for direct, semi-direct, and indirect lighting. All plants are said to be weatherproof.

PUGET SOUND DESIGNS, 4711 Ballard Avenue, Seattle, Washington, has an informative booklet on its custom line of decorative plastic panels. Suggestions on selecting the correct type of panel according to embedded materials and its decorative function are included.

SESSIONS CLOCK DIVISION, Alliance Manufacturing Company, Alliance, Ohio, powers a new group of cordless electric wall clocks by mercury cells, built-in power sources which are said to have a lifetime of approximately one year. Two models are currently available: Geometry, with a sunburst motif, and Signature, a 12-inch diameter reproduction of an old-fashioned pocket watch. Retail prices on these models are about \$55 and \$44 respectively.

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.



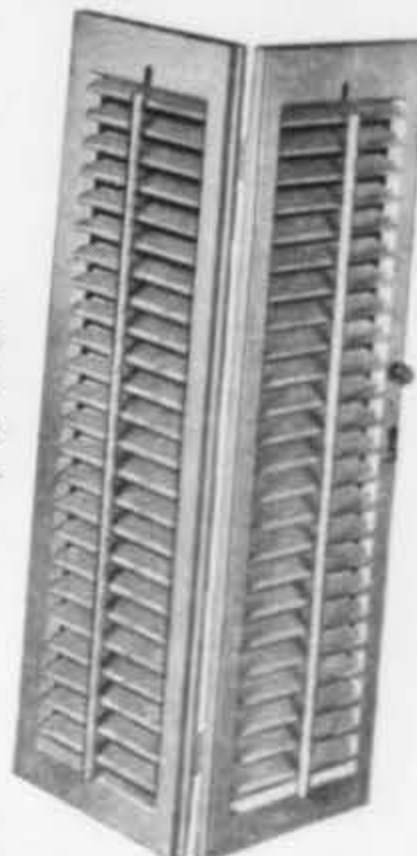
NATURAL FINISHED WALNUT

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.



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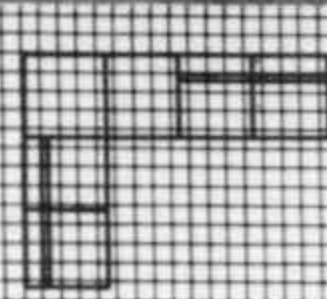


flexibles

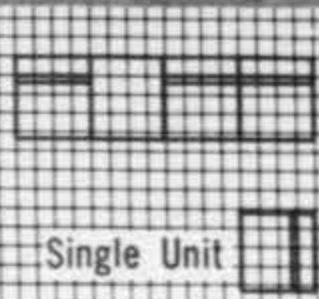
... by *Scerbo*



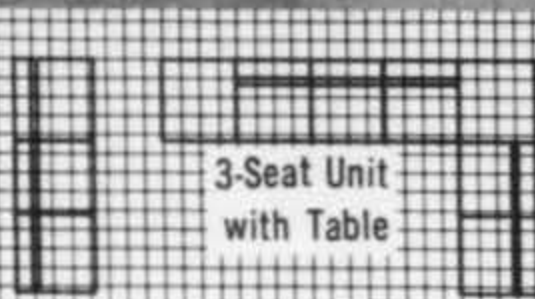
2-Seat Unit
with
Corner Table



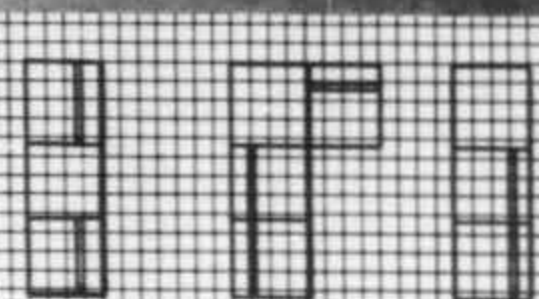
Single Unit



3-Seat Unit
with Table



2-Seat Unit
with Table



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Superior units: recessed, wall, pendant and portable

Only one source for your contract interiors

 kurt Versen company

write for catalog Englewood 30, New Jersey

Directories

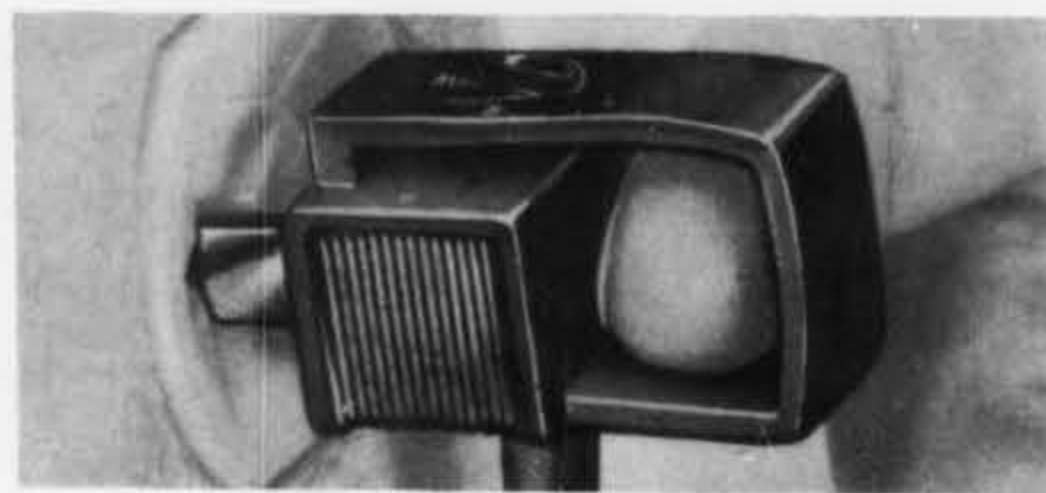
AMERICAN INSTITUTE OF DECORATORS, 673 Fifth Avenue, New York, has published the 1957-1958 edition of its *Membership Directory*, containing the names and addresses of all members. It is available at a charge of \$10.

ASSOCIATION OF WOMEN IN ARCHITECTURE, Alpha Alpha Gamma, Post Office Box 1, Clayton, Missouri, has issued a 56-page membership directory, containing names and addresses of its 750 members. It also provides brief descriptions of the organization and some of its activities and is offered at a charge of \$1 to non-members.

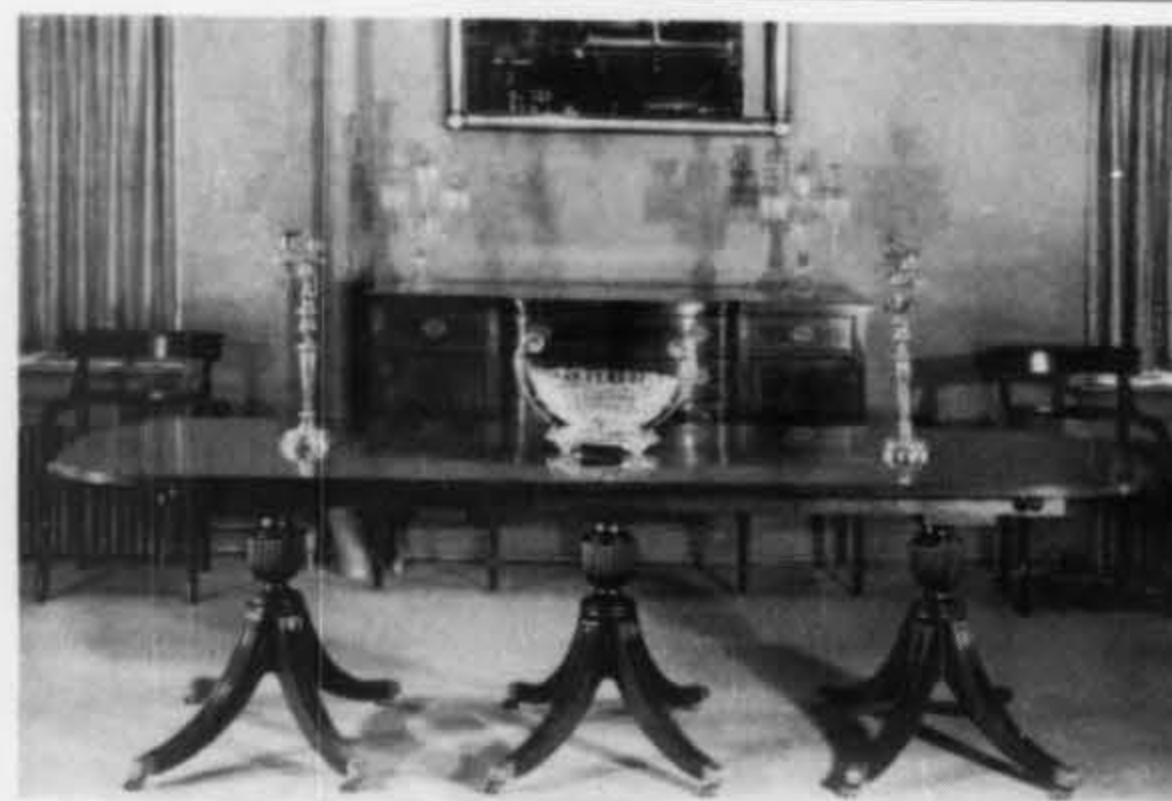
THE DECORATIVE TRADES IN DALLAS, 926 National Bankers Life Building, Dallas, Texas, provides a pocket-sized directory of the national furnishings manufacturers which are represented in Dallas. A Dallas street plan further orients the shopper, pinpointing the location of each showroom.

Electrical equipment

MILLER ELECTRIC COMPANY, 120 Main Street, Pawtucket, Rhode Island, has devised an electrical plug with a flexible finger pull and a side-attached electrical cord, pictured



above. According to Miller, the finger loop also provides a convenient place to insert excess wire, thus keeping it off the floor.



No. 123 Duncan Phyfe Extension Table

Finest Reproductions

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

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Fine arts

HOWARD WISE GALLERY OF PRESENT DAY PAINTING, 1322 Euclid Avenue, Cleveland, Ohio, is a new-born gallery of paintings, sculpture, and original prints, offering special discounts to designers and architects. The current showing is titled "Six Young Painters of the New School of Paris". A group of wood engravings by Clare Leighton and graphics by Marc Chagall are also hung. On January 19, "Light, Space, and Color" will show paintings by Istrati, Fred Mitchell, and Piero Dorazio.

Fabrics, coated fabrics, fibers

STEAD & MILLER, division of Collins & Aikman, 200 Madison Avenue, New York, provides a new collection of medium-priced yarn-dyed nylon matelasses, designed by Arthur Brill. We show 54-inch Cathay, an Oriental-inspired geometric using four motifs framed in hexagonal



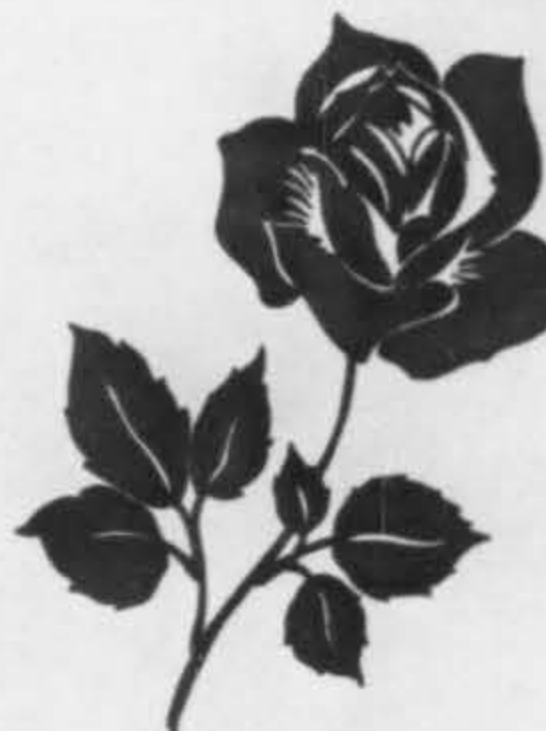
borders. The color selection includes, gold, bronze, tangerine, grey, and aqua. Also new is Wales, a traditional weave using stylized groups of plumes; and Terrain, a non-directional design achieved by the contrast of puffed and stitched fabric.

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SHOWROOMS:	New York	NCI 261 Fifth Ave.
	Chicago	NCI 1359 Merchandise Mart
	Los Angeles	Brentwood Originals, 109 S. Robertson
	Miami	151 Bldg., 151 N. East 40th St.
	Cleveland	Tom Sinks Co., 1240 Huron Rd.
	Dallas	Grossfield House, 1544 Slocum
	San Francisco	Kneidler & Fauchere, 451 Jackson

COLUMBUS COATED FABRICS CORPORATION, Seventh & Grant Avenues, Columbus, Ohio, has introduced two new patterns in its Col-O-Vin 54-inch unsupported vinyl fabric line. Viking borrows a Harlequin motif, printing a delicate linear design upon a small-scale, star-embossed fabric. It comes in seven background colors—white, black, beige, brown, yellow, aqua, and red—to coordinate with Wall-Tex wall canvas colors. A second fabric is Barko a self-toned, cross-hatched effect in yellow, light grey, tan, aqua, pink, and red. Viking, Barko, and Scandia, illustrated on page 134 of the August *Interiors*, are sampled in separate swatch books offered by Columbus.

Floor coverings—hard and resilient surface

DODGE CORK COMPANY, INC., Lancaster, Pennsylvania, offers a new catalog relating to vinyl-cork, S.G. cork, and standard cork tiles. It contains data on design, color, specifications, installation procedure, and maintenance. A separate sheet has been prepared on the new Vinylwood vinyl-surfaced cork floor tiles. An eight-page consumer folder designed for distribution by dealers and designers has also been produced and is available in quantity.

FLOORING MATERIALS entitles an eight-page circular prepared by the University of Illinois Small Homes Council, Urbana, Illinois. This brochure, which costs 10 cents, lists specifications on each hard surface flooring and includes information on installation, lining felt, adhesives, underflooring and maintenance.

MOULTILE INCORPORATED, Vail's Gate, New York, has marketed a group of mottled tiles in both asphalt and vinyl asbestos. Called the Texture series because it is said to simulate woven carpeting, the tiles are available in 9-inch squares, 1/8-inch thick; the vinyl asbestos is also available in standard gauge. The six background colors in the group are yellow, brown, turquoise, gray, blue and pink.



Hart
mirrorama
1957

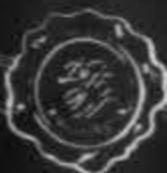


MIRROR NO. 1042
brass anodized aluminum frame
enhanced by brass hardware set in milk
white glass. Mirror 33x50, overall 43x60.
By Renzo R. Rutili.

**SEE HART MIRRORS
IN GRAND RAPIDS
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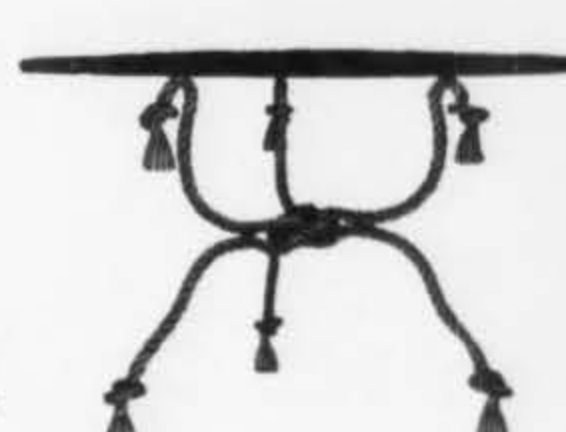
Elegance



in New York's most beautiful
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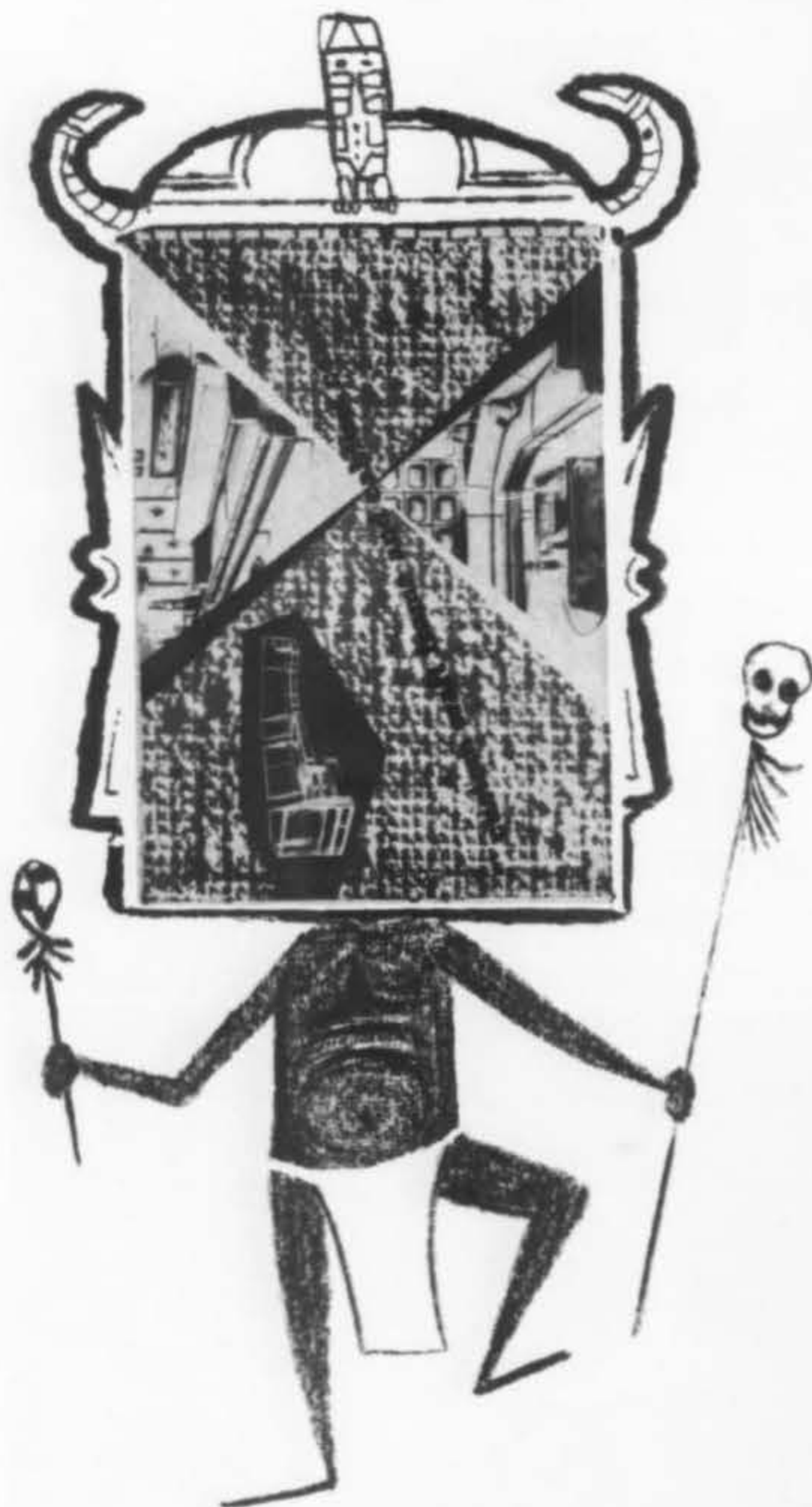
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COLLECTION



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Powerful Medicine!



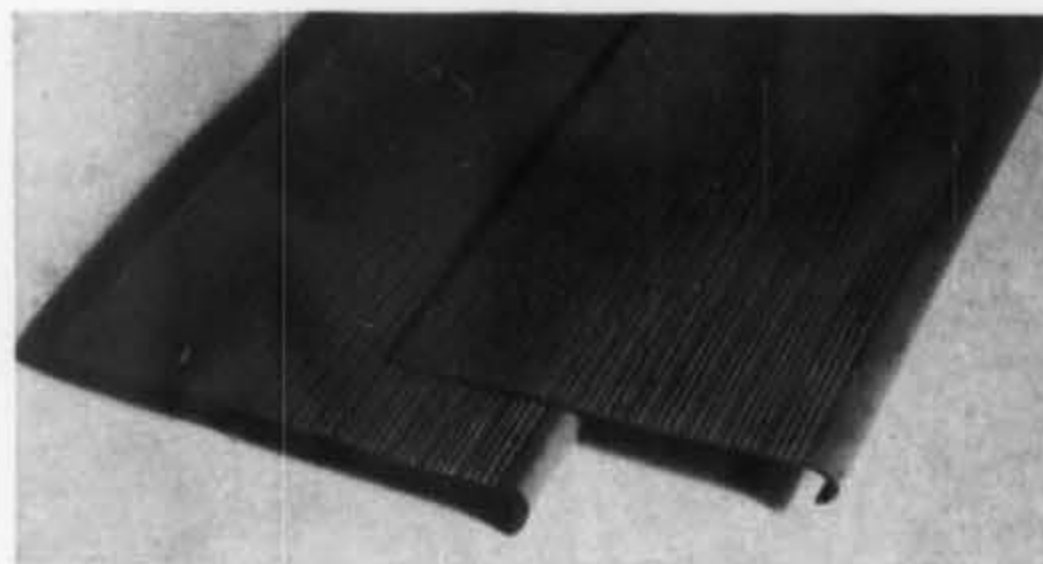
LATEST CUSTOM CRAFT FRAME CATALOG. ONLY FRAME LINE SO VERSATILE... PLANNED TO CURE CUSTOM FURNITURE ILLS. HUGE SELECTION OF ORIGINAL DESIGN FRAMES MADE IN PRACTICALLY EVERY SIZE YOU COULD NEED. ILLUSTRATED IN IDEA PROVOKING ROOM SETTINGS. WRITE FOR YOUR FREE COPY.

Custom Craft

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Member of the Hardwood Association.

ROBBINS FLOOR PRODUCTS, INC., Tuscumbia, Alabama, has inaugurated a variety of new products for vinyl and rubber flooring. Illustrated below is a new molded vinyl stair tread with lengthwise ridges, increasing in thickness towards the lip of the stair where strain is greatest. The stair tread comes in round and square nosed varieties in green, gray, brown, and black. Other new products include



the addition of eight colors to the rubber cove base series in line with the recently restyled Robbins floor tiles. Added to standard black and brown are gray, red, green, blue, tan, and wine. Seventeen new colors replace the previous selections in .080 gauge rubber terrazzo floor tile. Pompeian vinyl floor tiles in marbelized design are augmented by the addition of pink, turquoise, and milk white colorways. A new floor cleaner and dressing, especially formulated for vinyl surfaces, has also been marketed. According to Robbins, the application of the cleaner followed by a plastic resin coating provides high gloss.

Floor coverings—rugs and carpets

CARPET FASHIONS INC., 295 Fifth Avenue, New York, has prepared a brochure illustrating surface and side elevation views of eight sample textures.

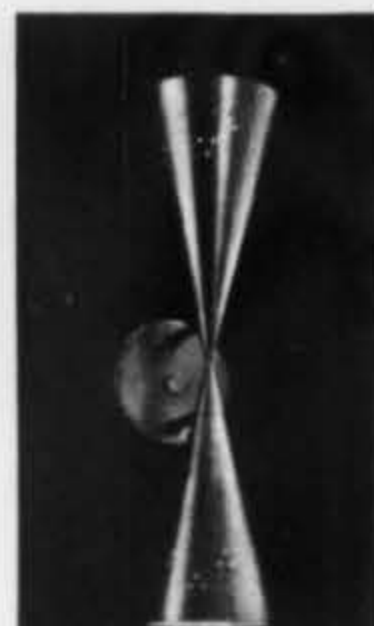
New Metal Crafts INC.

SHOWROOM AND FACTORY:
812 NORTH WELLS STREET • CHICAGO 10, ILL.

... extraordinary
custom
or stock designs
for homes,
offices
institutions



50317
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polished brass
milk white glass



49892
satin or
polished brass
up and down light



50210
painted shade
perforated diffuser
polished brass

Donnelly's Moved!
To

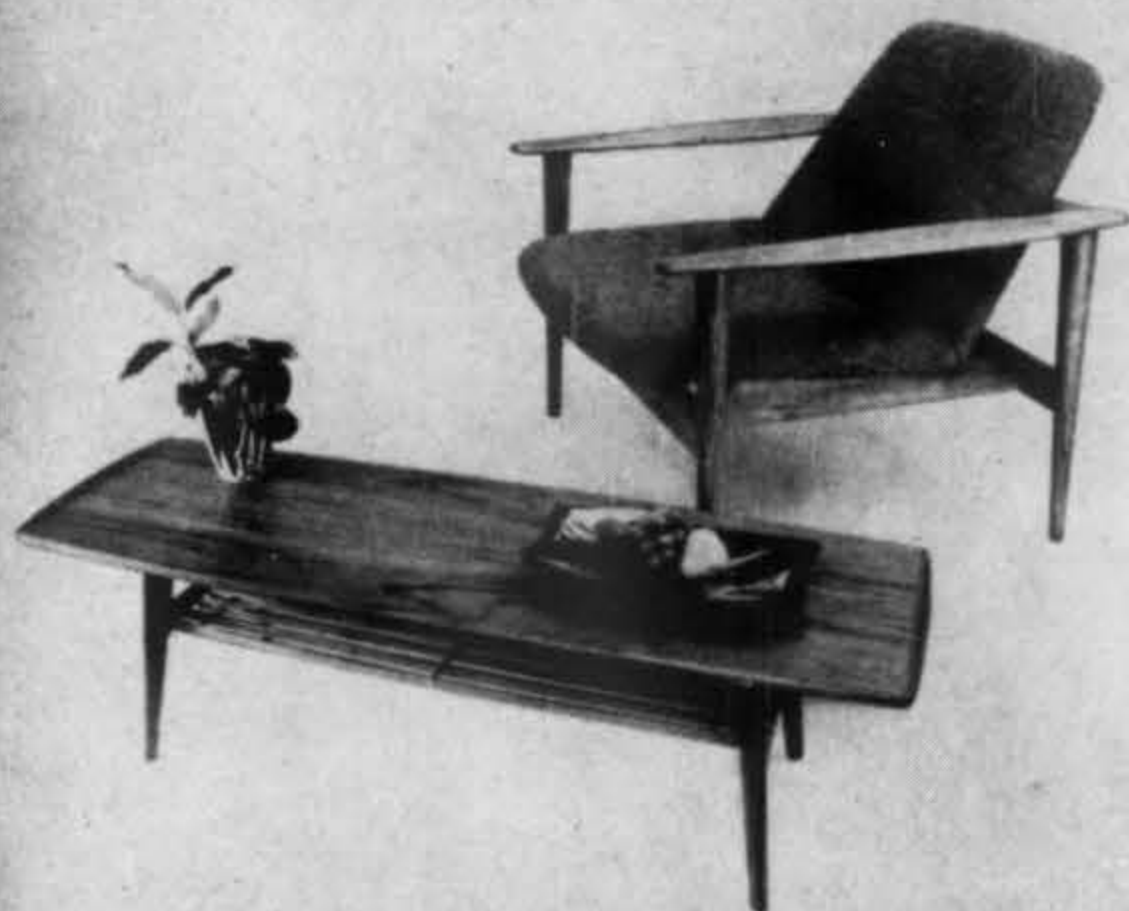
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MERCHANDISE MART

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Mirrors Ever Made, in New
Showrooms Designed by
Paul MacAlister & Associates



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Side Chair to match No. 591

AMERICAN CHAIR COMPANY
SHEBOYGAN WISCONSIN

FURNITURE FOR CONTRACT OR HOME USE
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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.



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.

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Furniture

BIRMINGHAM ORNAMENTAL IRON COMPANY, INC., 4363 First Avenue, North, Birmingham, Alabama, provides a colorful survey of its several Meadowcraft wrought iron furniture groups. A folder of recent additions to the series and a complete price retail list are enclosed.

GREGORI FURNITURE CORPORATION, Shelbyville, Indiana, has published a booklet of sketches illustrating a collection of case goods, occasional tables and seating pieces of inlaid walnut, all designed by Gerry Zank.

LAVERNE IMPORTS, 160 East 57th Street, New York, previews an imported plastic beaded curtain and a cane-seated ladder back chair from Italy called "The Piranesi Chair C 8" in a fold-out.

FREDERIK LUNNING, INC., 667 Fifth Avenue, New York, has published its first complete catalog of furniture. In its 48 pages of photographs and text are presented many classic designs by Finn Juhl, Hans Wegner, Jacob Kjaer, Borge Mogenson and other stellar Scandinavians. Several Dutch rattan seating pieces and a number of pendant lighting fixtures are included. A full retail price schedule completes the booklet which is offered to the trade at \$1.

JENS RISOM DESIGN, INC., 49 East 53rd Street, New York, has brought up to date its 1955 catalog with a handsome 1957 supplement, featuring Group 8 office desks and case goods. Also shown are a number of residential tables and chairs. A retail price and specification sheet is inserted.

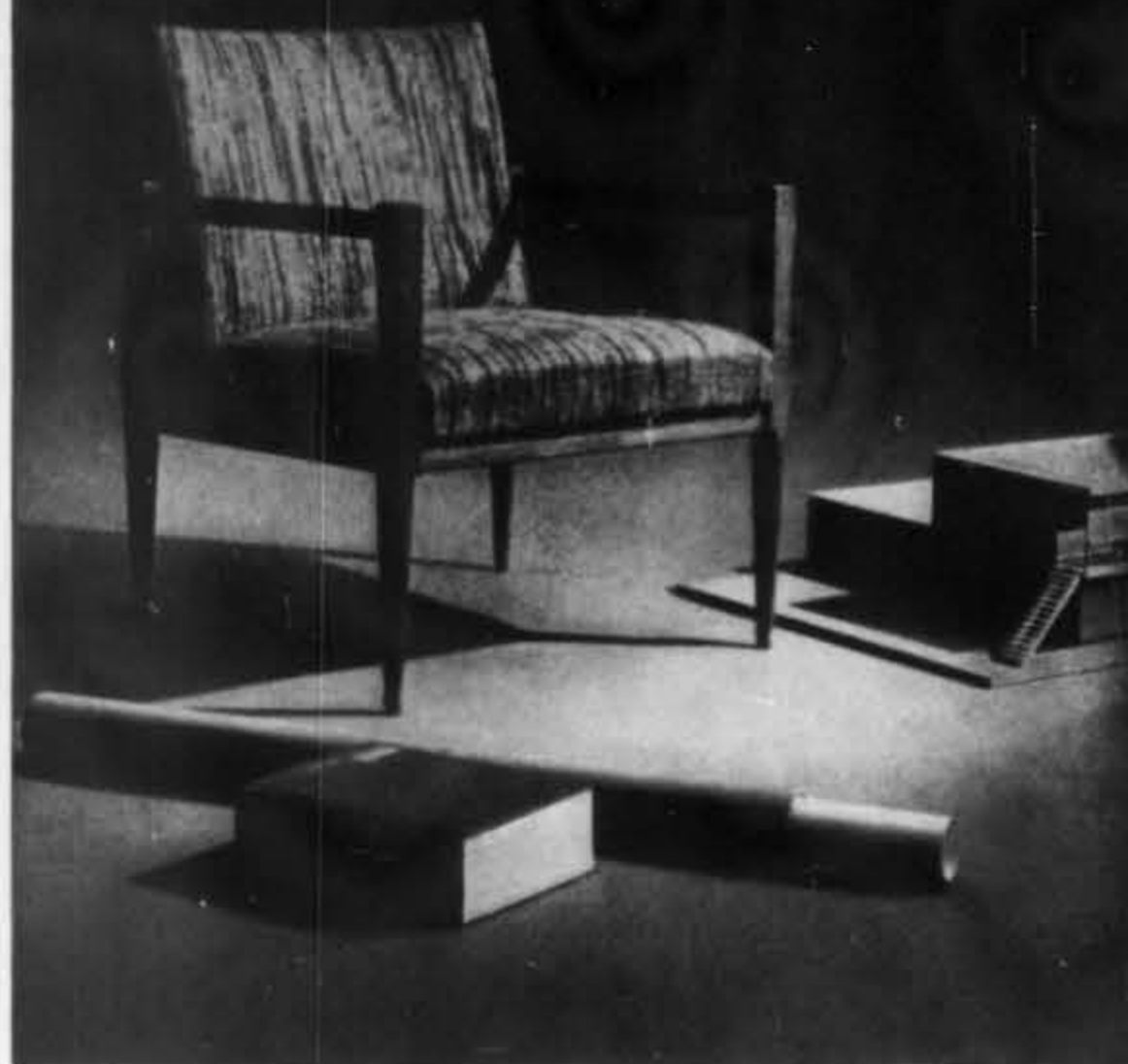
RITTS COMPANY, whose Tibet rattan desk was illustrated on page 136 of the December *Interiors*, was incorrectly addressed in our text. The proper location is 2221 South Sepulveda Boulevard, Los Angeles.

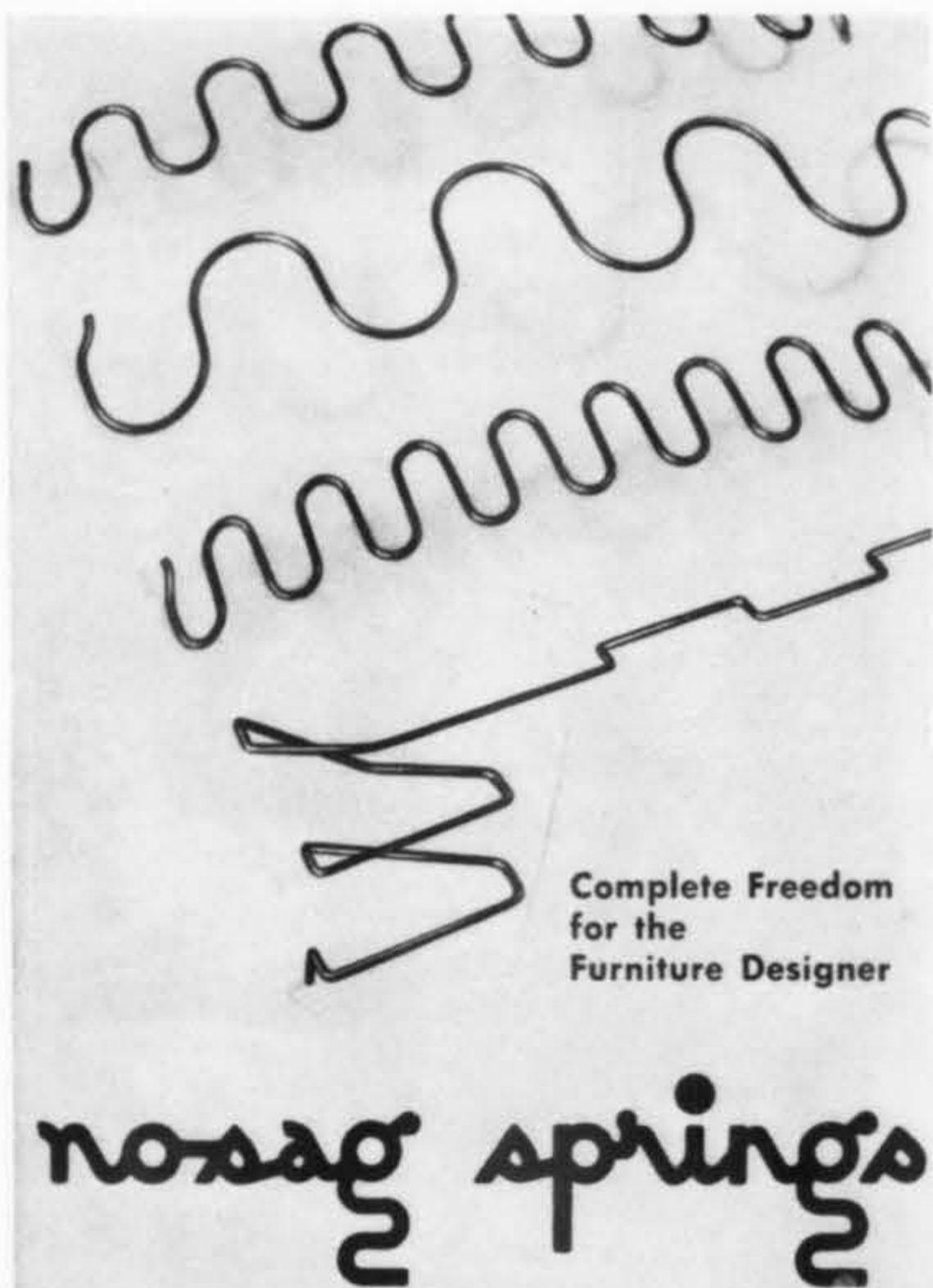
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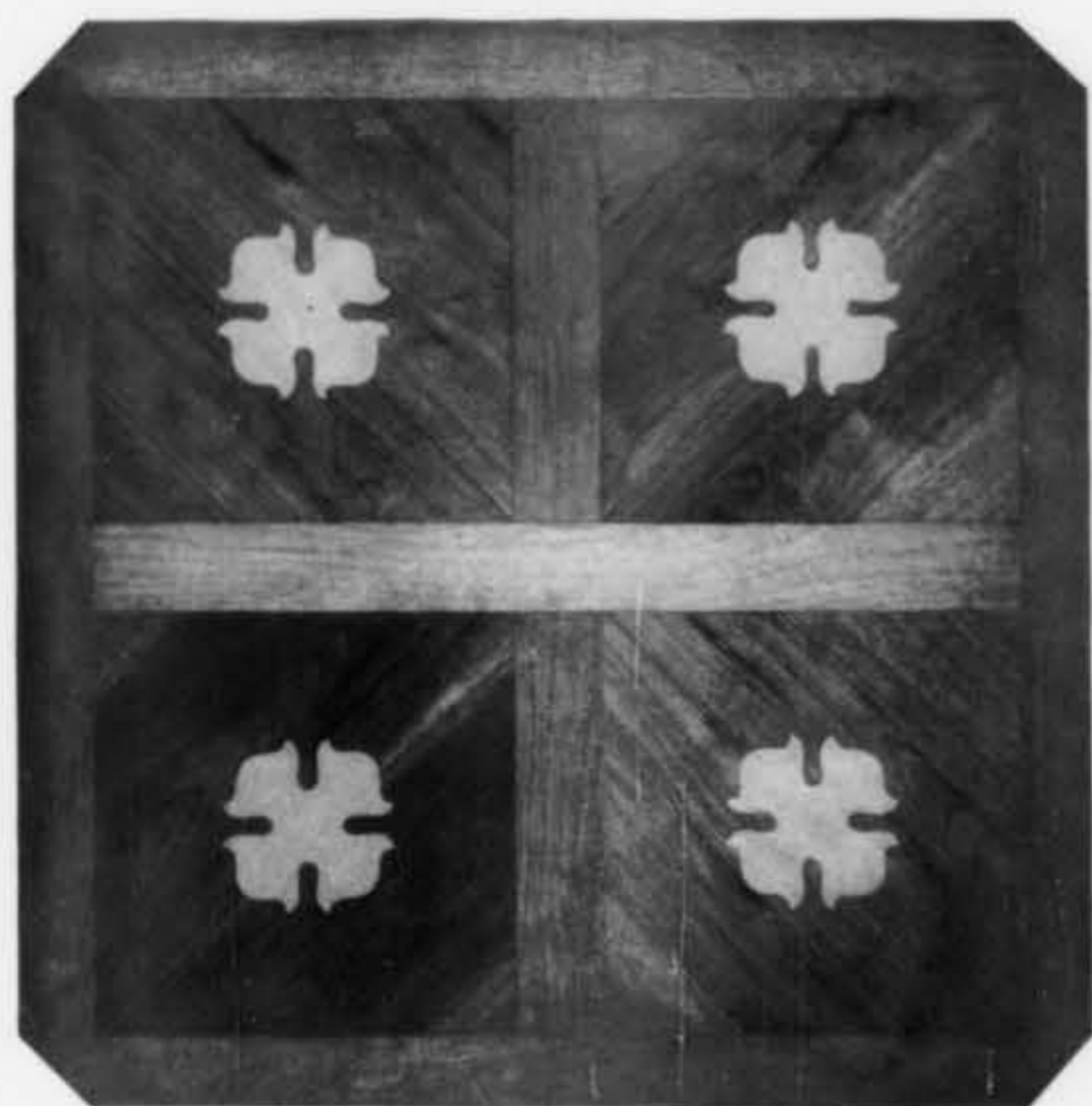
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furniture





NO-SAG SPRING CO., DETROIT 13, MICH.



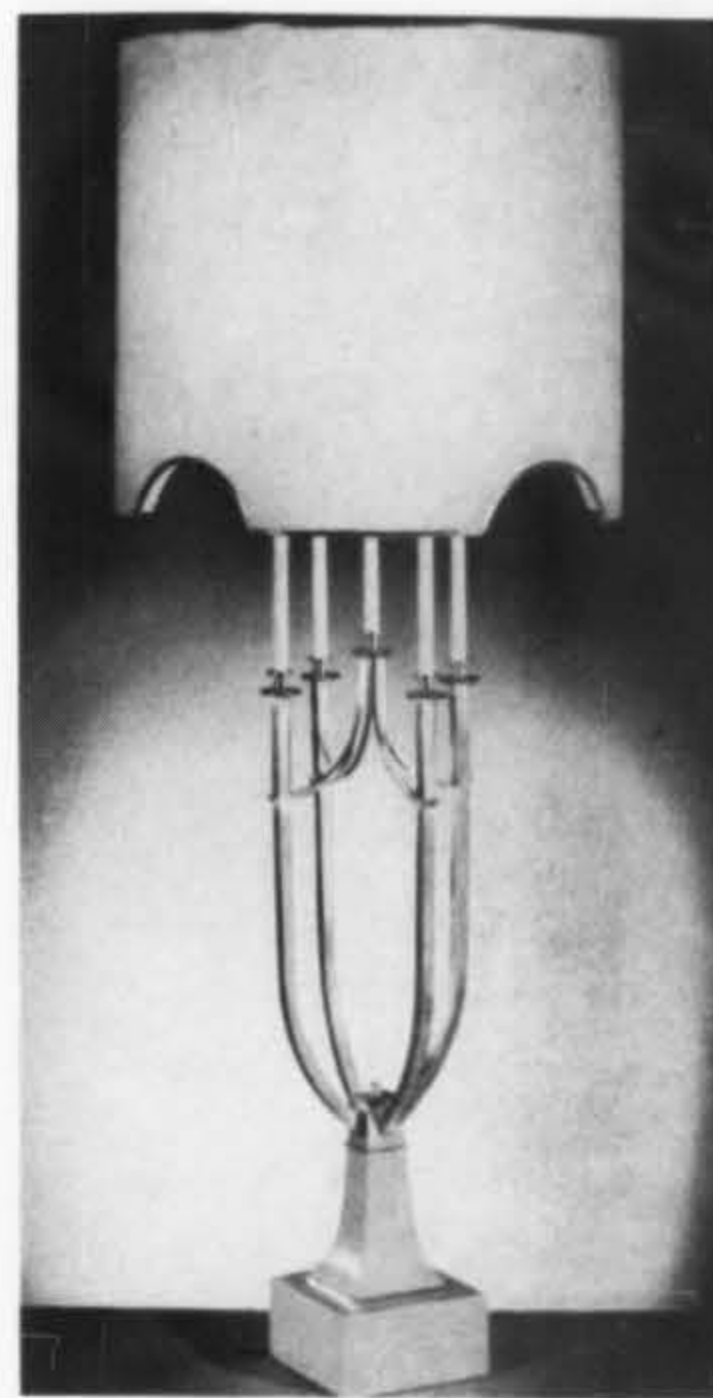
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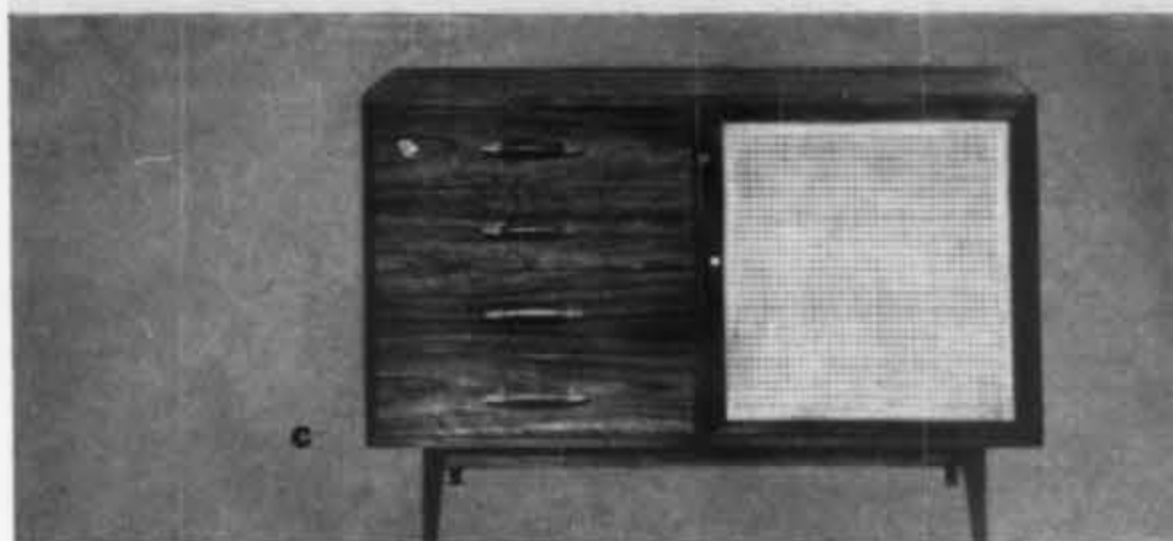
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b 21 lounge chair
c B 48C combination cabinet



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SCROLL, INC., 800 N.W. 166th Street, Miami, Florida, provides an album of photographs to present its new solid wrought aluminum furniture collection by Herbert Saiger, A.I.D. Featured are the Prestige and Deauville collections for indoor application and the patio and pool group for informal use. The booklet includes a back page of upholstery fabric and finish colors with information on yardage requirements. The booklet is also available through Scroll's New York showrooms at the Rand Sales Company, 295 Fifth Avenue.

SELIG MANUFACTURING COMPANY, INC., Leominster, Massachusetts, presents its Celebrity, Luxury, and Danish groups of seating pieces in three separate fold-outs.

SHELBY WILLIAMS MANUFACTURING, INC., 2500 West Ogden Avenue, Chicago, samples its selection of chairs in a folder entitled "Your Institutional Seating Guide". Suggested uses of each design and the name of an outstanding installation accompany photographs and drawings.

Furniture moving service

NORTH AMERICAN VAN LINES, INC., Lincoln Highway East, Fort Wayne, Indiana, is a world-wide furniture moving service with 1500 agents around the globe. Furniture is wrapped in quilted pads and burlaps rather than crated, and is carried in low slung trailer trucks which are supported with unusually supple springs, according to North American. Overseas transport is handled in huge lift vans, which are boxes containing a client's entire shipment and handled as a single unit from loading aboard the ship or plane to the time the furniture reaches its destination.

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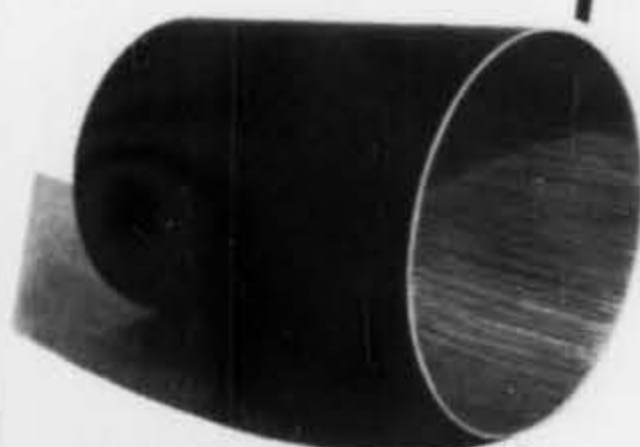
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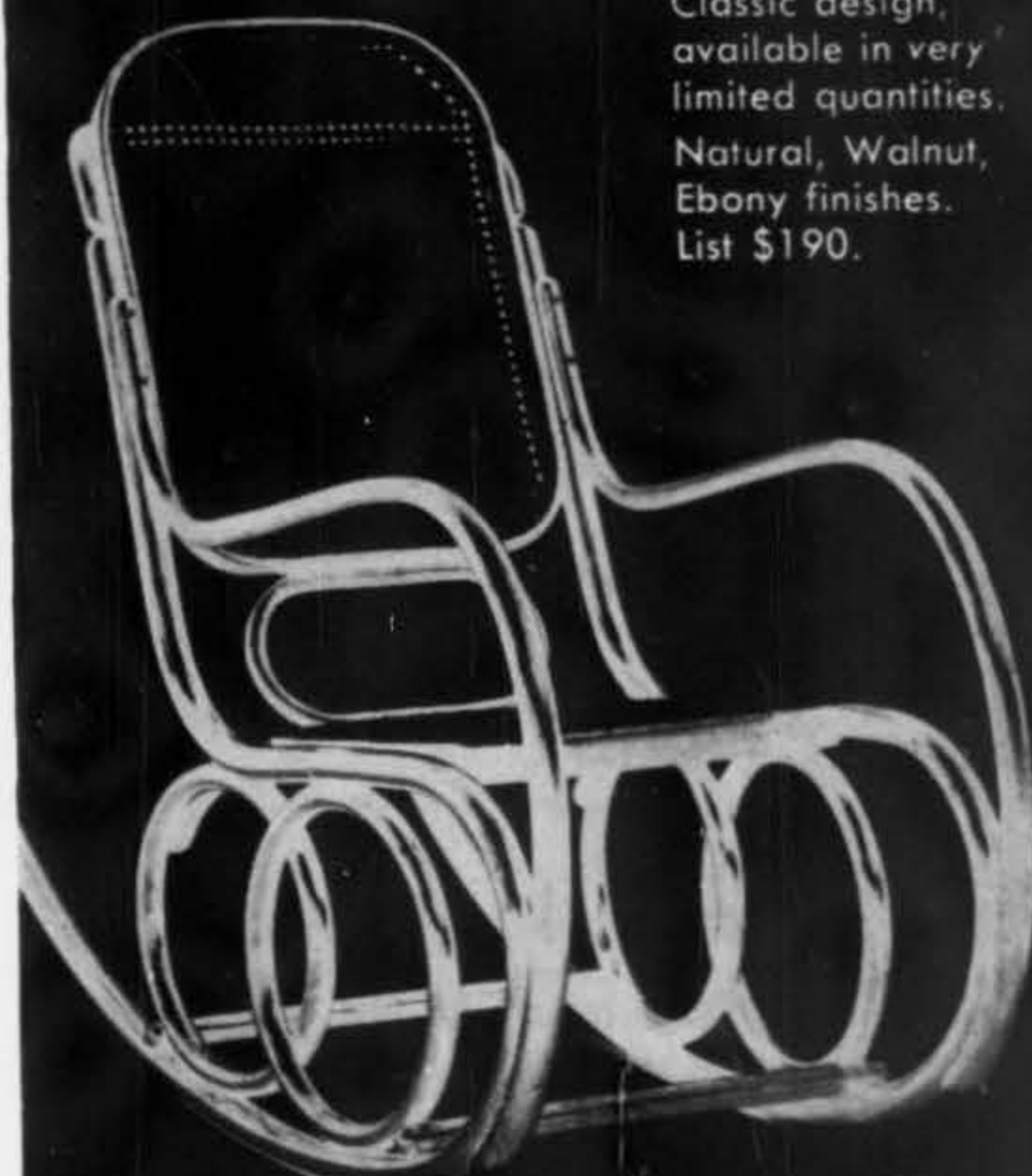
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Furniture hardware

NATURAL RUBBER BUREAU, 1631 K Street N.W., Washington, D. C., discusses new uses of foam and dimensional seating forms in the current issue of "Rubber Developments", a quarterly publication from the Bureau. Examples are taken from Italian seating designs exhibited at the Eleventh Triennale Exhibition of Milan.

NO-SAG SPRING COMPANY, Detroit, has engineered a 1/2-inch helical spring encased in vinyl plastic tubing trade-named "Vinyline". Designed for seating pieces which need a shallow flexible platform, the springs have end hooks which may be attached to pierced holes in metal frames or inserted into routed slots in wood frames and secured with pin or nail. No-Sag recommends that they be set two inches apart. The firm also states that Vinyline springs prevent pinching or snagging of the cushion fabric, while muffling spring noise and protecting the metal from exposure to moisture.

Hardware

GRANT PULLEY & HARDWARE CORPORATION, 31-85 Whitestone Parkway, Flushing, New York, offers free to hardware dealers a display rack containing working models of single, double, and four wheel overhead sliding door mechanisms. The painted wooden rack, accompanied by informational brochures, is available in table model or easel type models upon order of 24 sets each of single and double wheel hardware, and 12 sets of four-wheel hardware.

ILLINOIS FIBRE SPECIALTY COMPANY, INC., 4800 South Hoyne Avenue, Chicago, offers a brochure illustrating 28 variations on swivel glides and ferrules for wood and metal furniture. Information of finishes, sizes, and custom services is also included.

The Euphoria of Taglietti's Dimension.

Enrico Taglietti's low-scaled, molded-foam, metal-frame chairs on brass legs, designed with a rare, rare feeling for the pleasure of sitting as though cupped in space, yet master of it all. Made in Italy of course and imported directly by us in a choice of unusually interesting fabrics. Chair shown: AM 3038.



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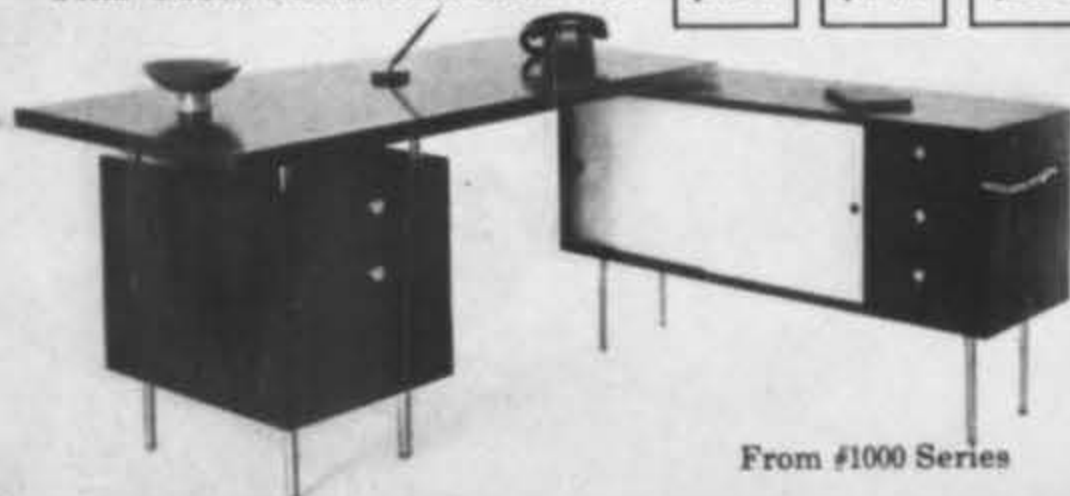
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New York Showroom: Contemporary California, 351 E. 61st Street

MCKINNEY MANUFACTURING COMPANY, 1715 Liverpool Street, Pittsburgh, provides a 12-page booklet concerned with hinge installation, finishes, door frequency, and various types of hinges and their uses. Information on U.S. Government specifications is included.

MOLLY CORPORATION, Reading, Pennsylvania, has developed a blind fastener for hollow wall construction where anterior expansion areas are as small as $\frac{3}{8}$ inches. The product, called Jack Nut, is a threaded shaft which is notched to expand with tension when inserted in the hollow wall; it is anchored on the outside by a small collar. Jack Nut is available in two lengths for wall thicknesses up to $\frac{3}{16}$ inches and $\frac{3}{8}$ inches.

Kitchen cabinets and equipment

QUALITY KITCHENS BY DWYER is an informative brochure on compact kitchen storage & appliance units, published by Dwyer Products Corporation, Michigan City, Indiana. Diagrams and illustrations provide several solutions for equipping offices, small apartments and hotels with discreet kitchen utilities.

Lamps and lighting

LIGHTOLIER, INC., 346 Clermont Avenue, Jersey City, New Jersey, offers a handsome 32-page catalog of its decorative lamps for residential application. Among the selections are a variety of "Tree Lamps", a pantographic lamp series by Tempestini, and Lytespan, a newly introduced pole with interchangeable fixtures, trays, and planter.

A. W. PISTOL, INC., 28-30 Mechanic Street, New Rochelle, New York, offers a folder of illustrations sampling a number of its imported wall and ceiling lighting fixtures.



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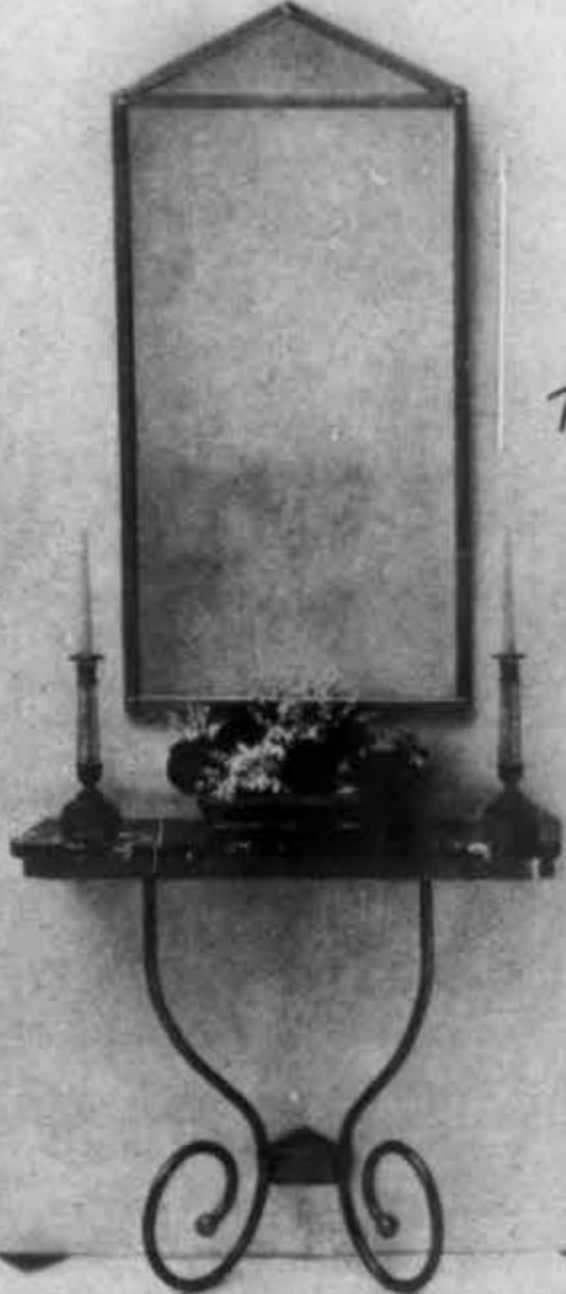
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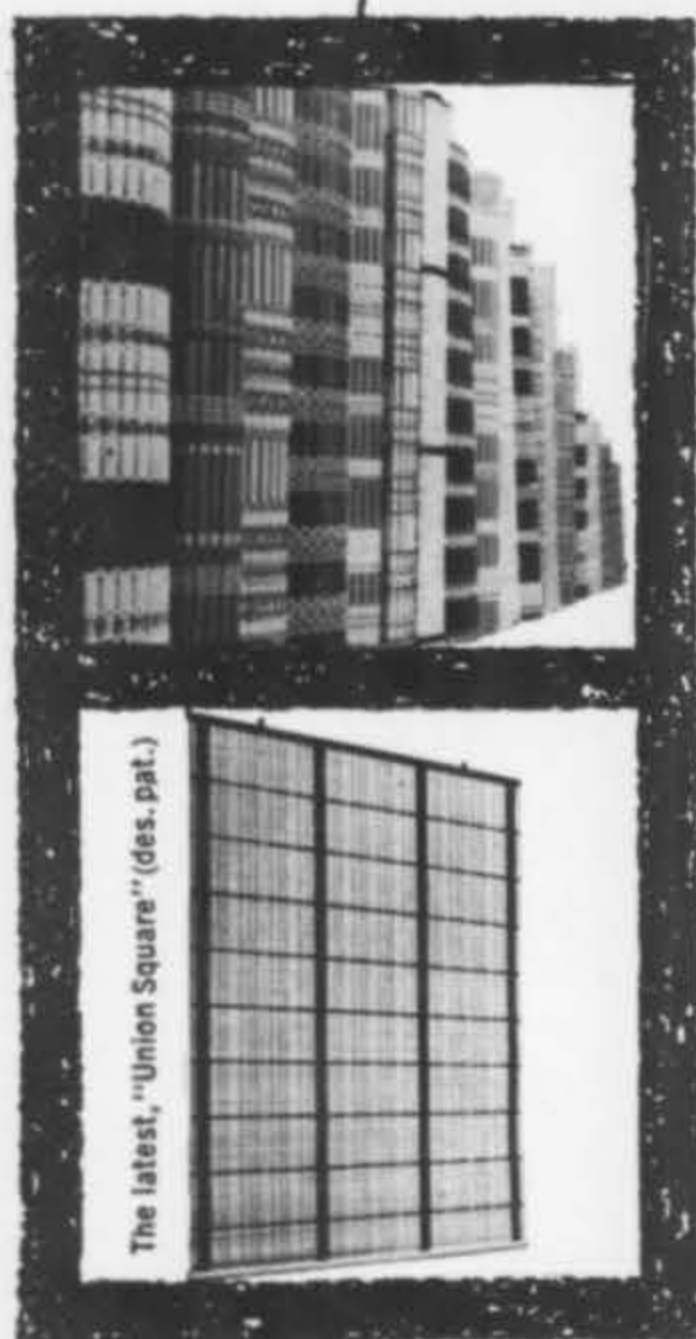
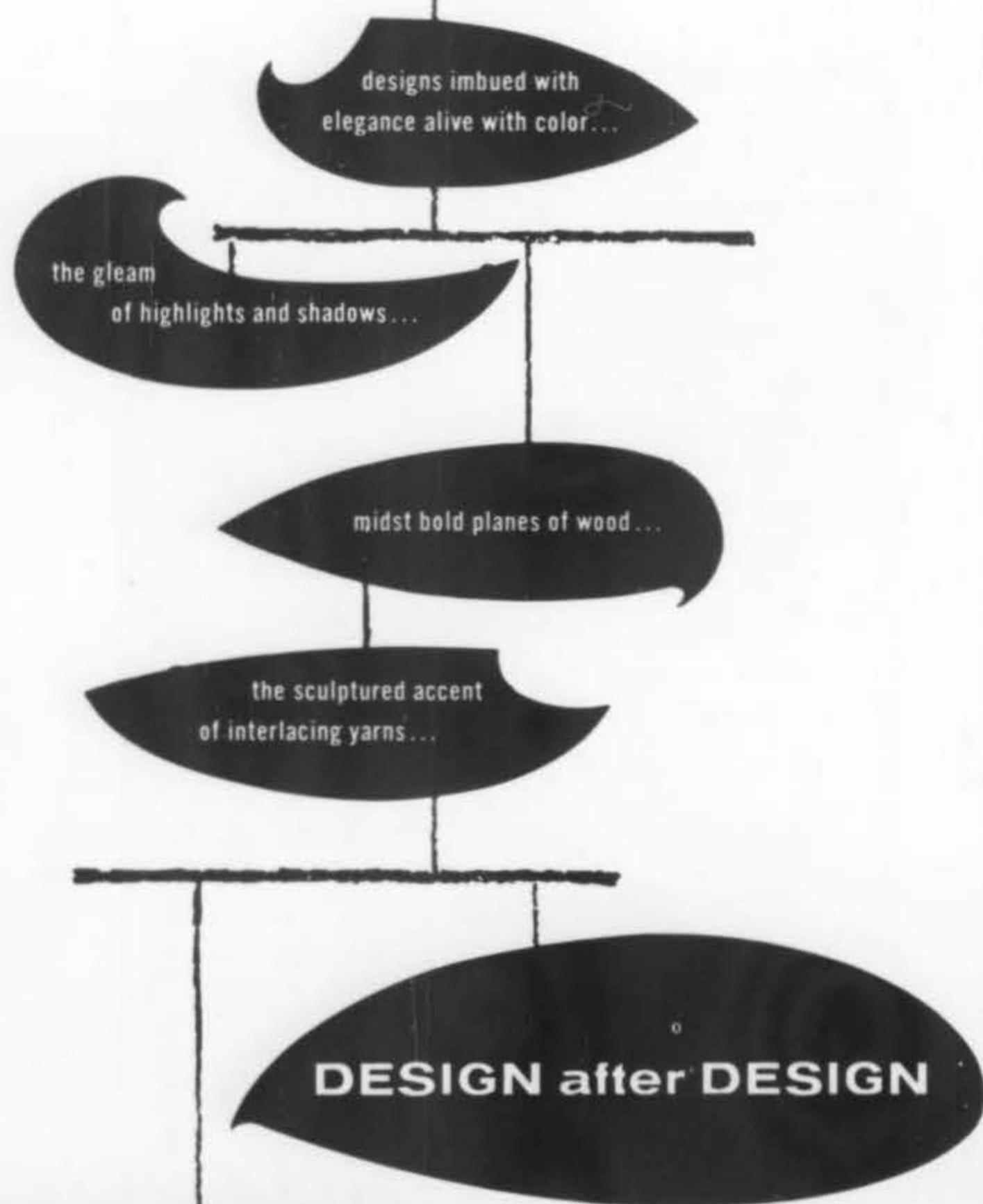
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568 Howard Street • San Francisco 5

Marble, sandstone, brick

BRIAR HILL STONE COMPANY, Glenmont, Ohio, has prepared a file folder on its Golden Tone Sandstone. Individual sheets include data on the preparation and setting of stone, suggested wall patterns, and full color reproductions of wall sections showing the various tones of stone available. A helpful chart indicates the square foot coverage per ton of selected patterns.

MARBLE INSTITUTE OF AMERICA, 32 South Fifth Avenue, Mount Vernon, New York, offers a handsome 28-page booklet reporting unusual uses of marble slabs and veneers in commercial and residential jobs. A brief discussion relates the permanence, versatility, and relative cost of marble. A list of the Institute members, organized geographically, completes the text.

VERMICULITE MANUFACTURING COMPANY, 4618 14th Avenue, Seattle, provides a full-color brochure on Z-Brick, their non-ceramic interior brick. The 4-page folder includes before-and after photographs of Z-Brick installations, as well as color illustrations of the brick itself, which is offered in red, green, and gold.

Paints and finishes

ARVIN INDUSTRIES, Columbus, Indiana, has prepared a synthetic resin plastic, called Arvinyl, for finishing decorative metal surfaces. Initial use of this finish has been for aluminum casual furniture; trade name for this pigmented plastic spray is Lustracolor. According to Arvin, high heat drying promotes a chemical conversion in the finish and gives it a strong bond to the aluminum.

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PLEXTONE CORPORATION OF AMERICA, Newark, New Jersey, manufacturers of multi-colored paints, has supplemented its regular line with 11 solid colors: orange, yellow, pink, tan, sandalwood, peach, medium blue and green, gray, and white and black. These paints are said to spray on surfaces in a textured effect which is produced by the combination of many sized paint globules. Plectone also states that its paints are odorless, fast-drying, almost chip-proof, and alkali-resistant, covering surfaces with one coat.

GILBERT SPRUANCE COMPANY, Tioga & Richmond, Philadelphia, producer of "Wood Finish Originals", has formulated an all-white wood finish using EASTMAN CHEMICAL PRODUCTS' Half-Second Butyrate film as base. The new finish is said to resist yellowing, fading, or discoloration. It makes its first appearance in the Majesty group of bedroom furniture by the United Furniture Corporation, Lexington, North Carolina.

UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York, has issued a guide to plywood finishing with Firzite, a resin sealer and undercoater, and Satinlac, a clear varnish. Suggestions on preparing and waxing wood, and color charts are included. An informative manual on the characteristics and application of Micarta is also offered.

Plastics

BAKELITE COMPANY, 30 East 42nd Street, New York, is offering a lucid exposition of six major types of plastics: polyethylenes, vinyls, phenolics, styrenes, epoxies, and polyesters. The booklet, entitled *Condensed Reference File of Bakelite Plastics*, provides a double page spread for each variety with an illustrated discussion of its characteristics, fabricating technique, and major fields of application.

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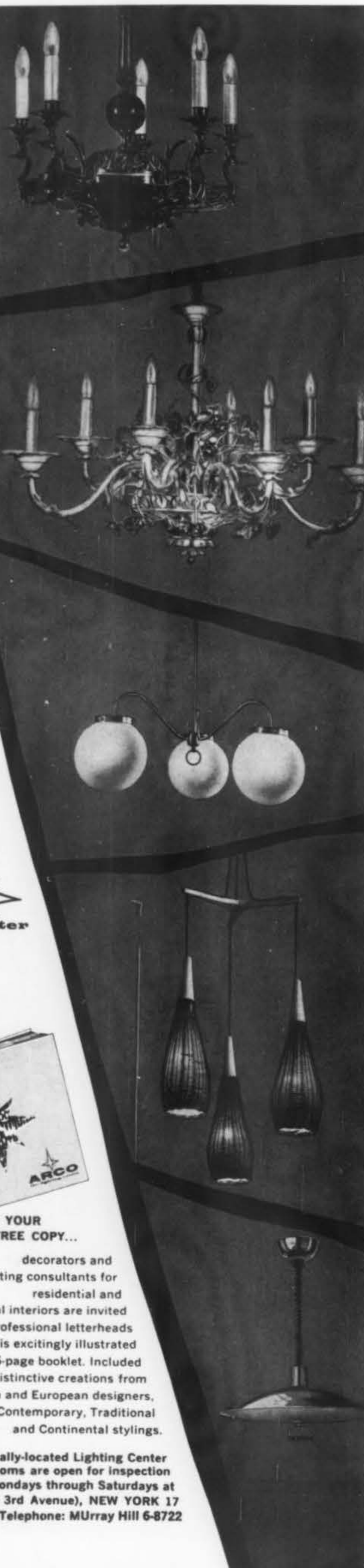
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LAMART CORPORATION, 2 Waldo Street, Clifton, New Jersey, surveys advances in its production of laminates and discusses the possible application of these laminates to a variety of fabrication problems in a four-page folder. Lamart custom services are also outlined.

THE SOCIETY OF THE PLASTICS INDUSTRY, INC. is presently launching an educational and promotional program with the release of a new color slide film. Installation, maintenance, colors, patterns, and durability are illustrated.

UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York, has published an architect's manual discussing the manufacture, characteristics, styling, and application of Micarta plastic sheeting. Also available is a color selection folder for its Quality Grade Kalistron vinyl wall covering. Seven colors are shown in 14 generous swatches of the solid and gray mottled effect.

Plumbing fixtures

UNIVERSAL-RUNDLE CORPORATION, New Castle, Pennsylvania, has released a four-page folder on the firm's commercial plumbing fixture line. Included are lavatories, toilets, and drinking fountains.

Prefabricated elements

BLUMCRAFT OF PITTSBURGH has catalogued its line of aluminum railings in a 44-page booklet. Thoroughly illustrated, it includes drawings of the components, with step-by-step pictorial explanations of fabrication and assembly. There are also drawings which suggest possibilities in balustration for the various types of railing. The booklet can be obtained by writing for catalog M-56 to Blumcraft of Pittsburgh, 460 Melwood Street, Pittsburgh 13, Pennsylvania.

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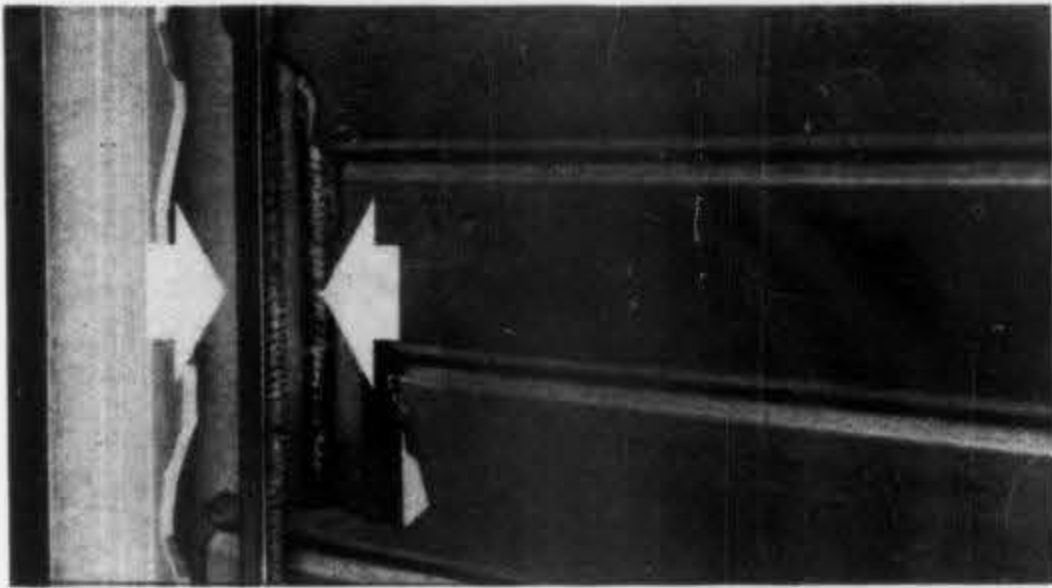
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COOKSON COMPANY, 1524 Cotland Avenue, San Francisco, has engineered a guide with locked-in wool pile stripping for its extruded aluminum counter doors. The feature, illustrated in the cutaway drawing below, is said to seal



doors against dust, drafts, and weather, while holding metal members apart for smooth operation. Wool strips, which are anchored to metal, slide into place under machined grooves for easy renewal.

L. A. DARLING COMPANY, Bronson, Michigan, has published a new catalog illustrating Workwall movable partitions and paneling, which were discussed in the June *Interiors* article on flexible wall systems, page 129. Featured are detailed drawings of component parts and installation procedures. Architects elevation drawings of the partitions specify construction details. The brochure is also available through Darling's New York area representative, Macey-Fowler, Inc., 305 East 63rd Street.

ROCKAWAY METAL PRODUCTS CORPORATION, Marnay Sales Division, 1270 Broadway, New York, has prepared a catalog of its "Partitioners", free standing steel wall dividers. Full construction features and size specifications are included.

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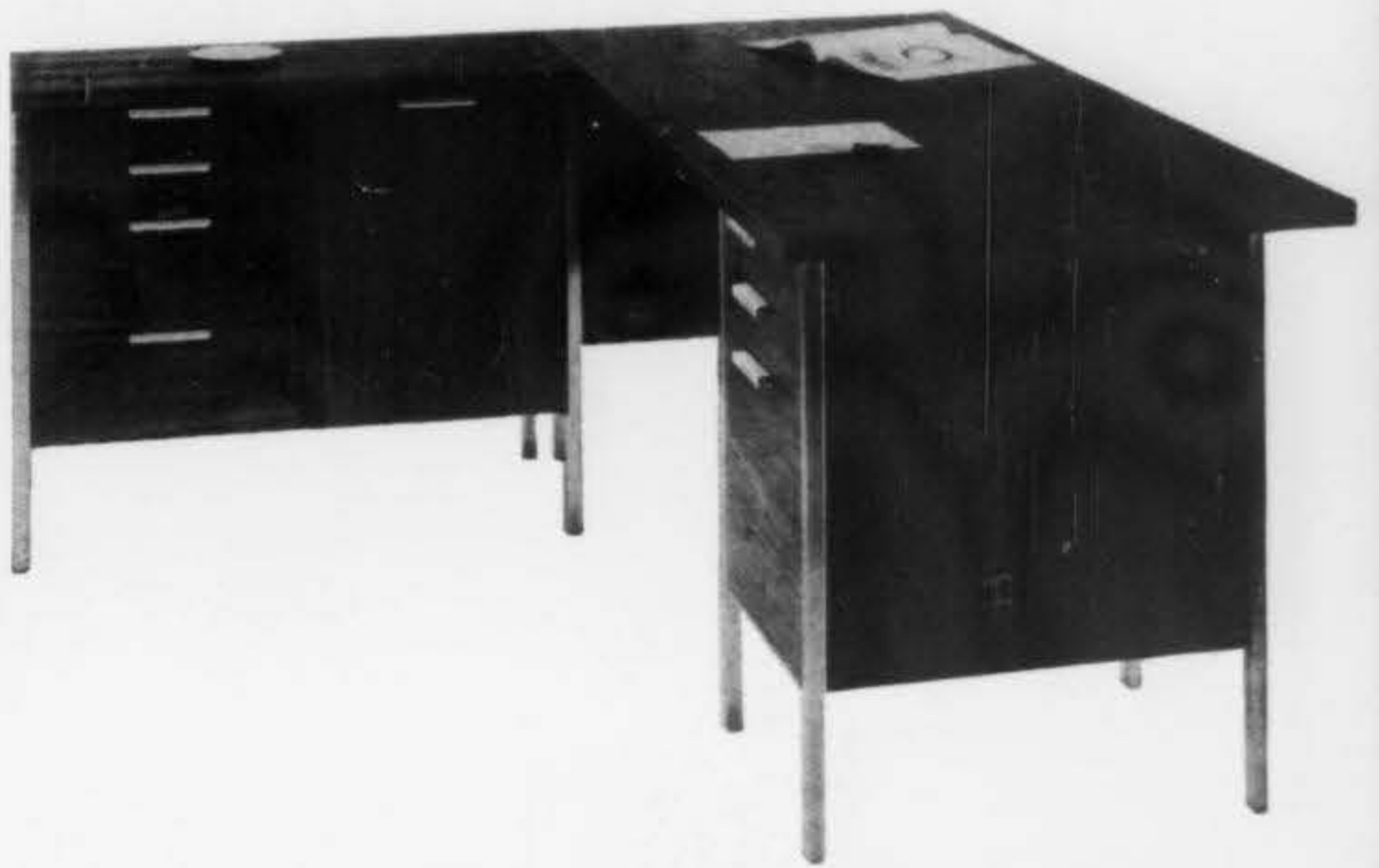


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new york showroom, 227 east 56th street, new york 22—plaza 3-3275

chicago showroom, 325 north wells street, chicago

latin american representative:

walter g. dilhoff, 834 barth drive, baldwin, long island, n y

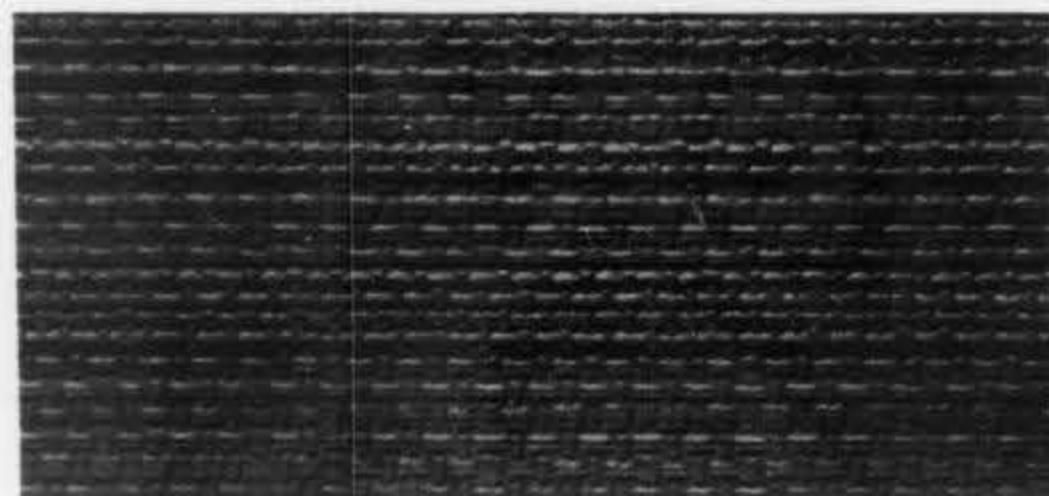
east coast representatives for ZACHO LINE of HANS WEGNER designs

catalogue on request 1.00

Surfacing materials

GENERAL ELECTRIC COMPANY, Textolite Division, Coshocton, Ohio, has introduced Travera, a new marble pattern in a decorative laminate line for wall and surface application. Patterned after Italian travertine marble, it is offered in beige veined with aqua, pink marked with bronze, and gray streaked with aqua, colors which are matched with General Electric appliance colors.

GENERAL TIRE & RUBBER COMPANY, Lawrence, Massachusetts, has introduced additions in three of its Bolta lines, among them the new Bolta-wall pattern pictured below, designated Striped Linen. This subtle stripe on a linen-effect embossed background is marketed in roll goods in mint, pale blue, yellow, beige, red, coffee, and white. A new



Boltaflex supported upholstery pattern called Flamenco has simulated leather finish; it comes in medium weight said to be suitable for office and institutional application. A color range of eighteen includes vivid blue, orange, persimmon, lemon, gold, bronze, silver, and copper. New with Bolta-Top flexible plastic laminates are two patterns, Script, a linear design in predominantly pastel green, blue, pink, beige, and off-white; and Marble in five tones.

KIMBERLY-CLARK CORPORATION, Neenah, Wisconsin, has marketed two flexible, plastic-coated veneers, inlaid with gold and silver. Called Stardust and Galaxy, the new patterns join together random arrangements of metallic threads and chips of gold and silver foil, laminated on fiber latex material and coated with protective transparent plastic. The decorative coverings are available in rolls 13 1/2-inches by 12-feet suitable for drawer lining, 20-inches by nine-feet for shelving, and a wider dimension, 40-inches by 12-yards, for covering hampers, tables, and other large surfaces. Both Stardust, an all-over speckled pattern, and Galaxy, a bolder design worked with thread and confetti, are provided in an adhesive-backed variation in a 18-inch by five-foot roll. Approximate prices for the series are \$1.89 per roll for all but the widest sheet which retails around \$1.20 per yard. James May designed the new line which is available in five background colors—black, white, turquoise, pink, and yellow.

HOW MUCH DID YOU SAVE?



see quiz on page 148

You're a hero if you guessed the prices could possibly be this low:

Costa Mesa #1200 Series desk sells for	\$650	\$421
	in walnut	in lacquer
Costa Mesa #1000 Series desk sells for	\$340	\$233

For all the answers, write on your letterhead to

Costa Mesa Furniture Co., 1040 N. Olive St., Anaheim 1, Calif.

Paul H. Gadebusch, 1895-1957

Paul H. Gadebusch, president of F. Schumacher & Company since 1951, died on December fourth. He had been associated with the firm since 1916, when he joined as a trainee. Shortly after, he was given a leave of absence to serve in World War I, during which he was awarded the Silver Star and two clusters, and the Purple Heart. Returning to Schumacher, Mr. Gadebusch held posts as secretary, treasurer, and after the death of his father in 1943, executive vice president under Pierre Pozier.



Mr. Gadebusch was a member of the board of trustees of Overlook Hospital; a member and trustee of the Seventh Regiment Veterans Association; and a member of the Princeton Club of New York.

People

(Commissions, contracts, and academic appointments)

ALFRED AUERBACH, head of the Alfred Auerbach Associates advertising agency, has been named to the National Selection Committee for Fulbright Scholarship Awards on Industrial Design and Handicrafts. Mr. Auerbach also serves on the jury selecting designs and handicrafts for the U.S. Pavilion at the Brussels World Fair, and is an honorary member of the I.D.I., a member of the faculty of Pratt Institute, and a member of the board of trustees of the Museum of Contemporary Crafts.

WILLIAM A. DOEBELE, JR., Philadelphia zoning analyst and lecturer at the University of Pennsylvania Law School, joins the Harvard University faculty as assistant research professor of urban studies.

Address Book

(New addresses and personnel appointments for your shopping excursions)

ACCENT ON FLOORS COMPANY, 6 East 53rd Street, New York, announces that William Antonette, formerly of William Gold, Inc., has joined the firm as an associate.

PETER ADELBERG has moved his photographic studios to 120 West 70th Street, New York. The phone number is TRaf-algar 7-9654.



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



A fabric group
of hand prints and plains
for the professional
decorator

*
walter's
400

CATALOG ON REQUEST:
WALTER'S 400
562 MISSION STREET
SAN FRANCISCO



A DIVISION OF D. N. & E. WALTER & CO.

To: *Interior Decorators*

Re: *Plans for a house
built around a garden*

Specifications:

*Wallcoverings by
Louis W. Bowen, Inc.*

- Hand-screened Designs
- Murals
- Hand Painted Panels
- Interesting Textures
- Winfield Foils
- Grass Cloths
- Shiki Silks
- Wood Veneers
- Burlaps

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

AKRON ART INSTITUTE, 69 East Market Street, Akron, Ohio, has appointed George Bayliss an instructor in the School of Design. Ceramacist and painter Bayliss also teaches adult classes at the Institute.

AMERICAN BILTRITE RUBBER COMPANY, Trenton, New Jersey, has named Thomas E. Bannon as Amtico sales representative and installation specialist in the northern New Jersey area.

AMERICAN WALNUT ASSOCIATION, 666 North Lake Shore Drive, Chicago, has retained the newly formed R. D. Behm Company to carry on a marketing and promotional program for the industry.

AMERICAN VISCOSE CORPORATION, 1617 Pennsylvania Boulevard, Philadelphia, has advanced Caroline Boyer to the newly created position of head of product information in the public relations department. Miss Boyer has been associated with the corporation since 1945.

ASSOCIATE DESIGNERS, a design firm specializing in contract interiors, has been formed by Herbert A. Silberman and Norman L. Kennedy, formerly with Lippincott and Margulies. Offices are located at 85 Park Place, Passaic, New Jersey and the telephone number is PRescott 9-8907.

ALFRED AUERBACH ASSOCIATES, 4 East 53rd Street, New York, has announced the appointment of Helen Oak to the press department staff. Miss Oak was formerly manager of the Finland House showrooms in New York.

JOHN C. BACHSTEIN, JR. and JOSEPH V. FREITAG, JR., have been elected to active membership in The American Institute of Decorators. They are associates in the firm of Bachstein and Freitag, interior and industrial design firm, 207 East 52nd Street, New York.

HUTCH CABINET

made to order with
choice of wood
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

PIAZZA *Originals*

FINE
OCCASIONAL
FURNITURE
FROM ITALY



House of Italian Handicrafts Inc.
225 FIFTH AVENUE • NEW YORK 10, N.Y.

Atlanta — Chicago — Dallas — New York — San Francisco

WRITE FOR COMPLETE CATALOG NO. 23

RAY BARGER STUDIO, Long Ridge Road, Stamford, Connecticut, will construct scale models of interiors, as well as exhibitions and travelling shows.

BASIC REFACTORIES, INC., Cleveland, Ohio, has announced that it has changed its name to BASIC, INCORPORATED.

BIRMINGHAM ORNAMENTAL IRON COMPANY, INC., 4363 First Avenue, North Birmingham, Alabama, has opened two new permanent showrooms for its Meadowcraft wrought iron furniture. In Chicago, new space is taken at 17105-6 Merchandise Mart; Stanley Meyer and Larry Scully are in charge. Late in January, Birmingham will open at Space 299 of the Dallas Mart, the first showroom for the firm in the Southwest. Jack and Elmer Reid are representatives there.

BUILT-IN AGE, an architect's display building open to the public, has recently been established at Route 22, Mountainside, New Jersey. Charles S. Cohan is president of the firm, Built-In-Age, Inc., 744 Broad Street, Newark, New Jersey, which sponsors the new building. Herman C. Litwack, A.I.A., and Jacob Shteir, A.I.A., were the architects on the job.

J & J BROOK LTD., interior design firm with showrooms and offices in Toronto and Montreal, has opened a new branch at 1155 West Pender Street, Vancouver. Miss Aldy Van Nostrand and Mrs. Shirley Duke, formerly with the Toronto office, head the new showroom which represents a number of American and Canadian lines including Paul McCobb and Herman Miller, and fabrics by Angela Testa and J & J Brook.

BUILDING RESEARCH INSTITUTE, 2101 Constitution Avenue, Washington, technical society for the building industry, has chosen as president, Charles H. Topping, senior architectural and civil consultant for E.I. du Pont de Nemours and Company.

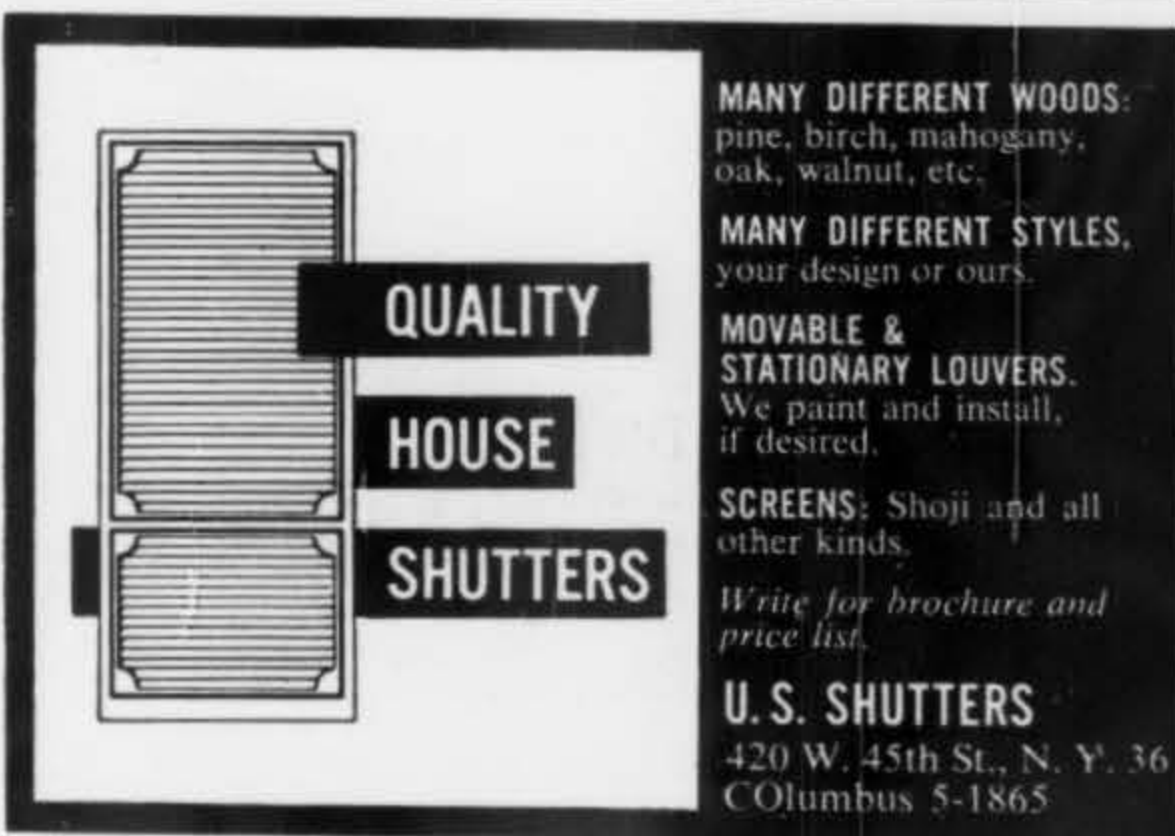
you'll work wonders with light



...when you work with

LIGHTOLIER

Example, our Pantograph wall lamp. It saves space beautifully. Write for free color portfolio to: 11 E. 36 St., New York, N. Y.; 1267 Merchandise Mart, Chicago, Ill.



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



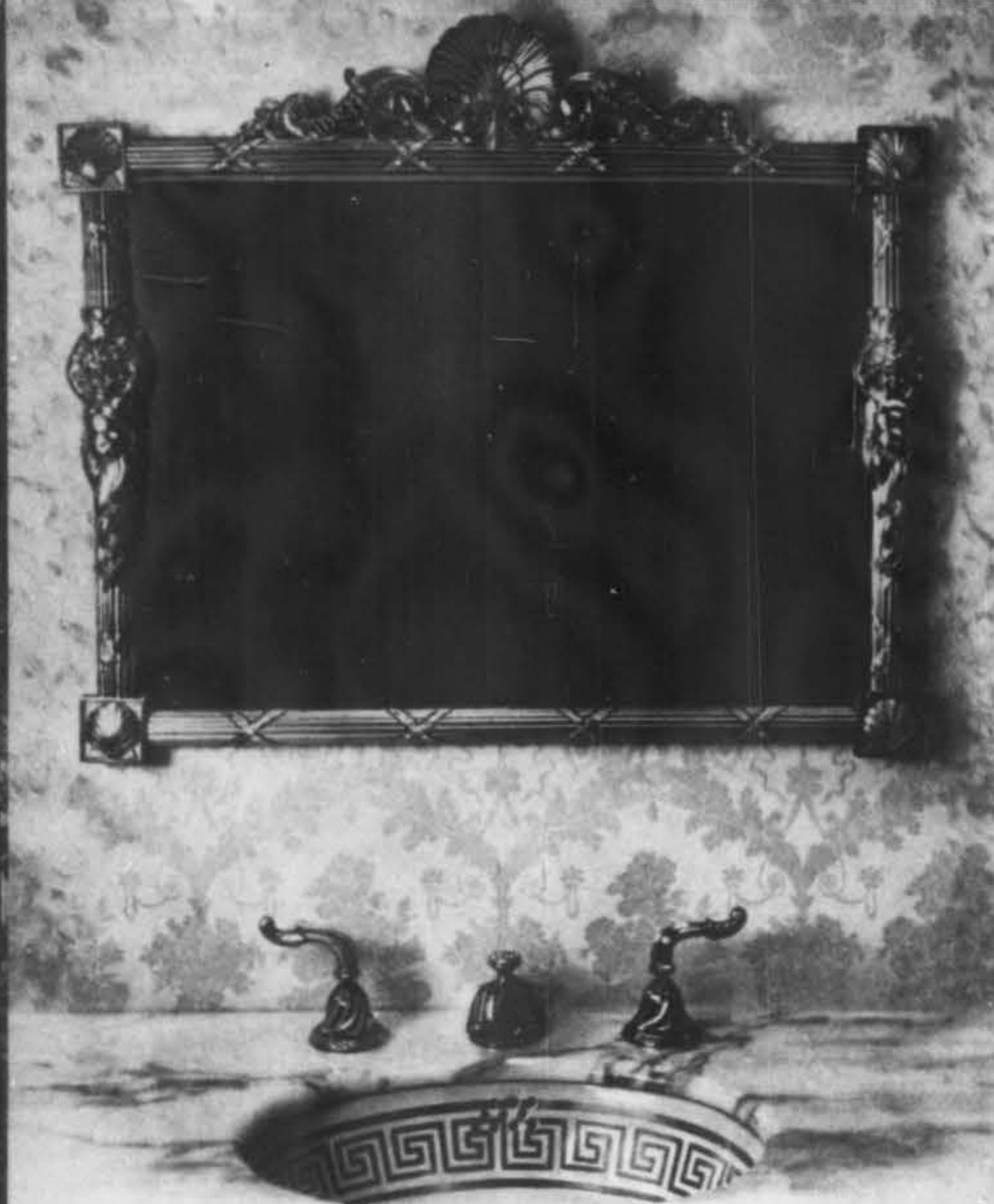
The average doll (customer, to you) as well as the living doll (customer with taste) finds elegance, beauty, and original answers to the needs of modern living in Marden's expanded collection of chairs, sofas, sectionals, and tables. Bring your dolls to a Marden showroom soon, and let them see how the good design, heirloom quality, and scope of the Marden collection can enhance modern, traditional, or transitional interiors.

MARDEN MFG., INC., 1015 N. Halsted Street, Chicago 22, Illinois • Write for catalog

SHOWROOMS CHICAGO: The Exhibitors Building, 325 North Wells
NEW YORK: Lewis Mittman, Inc., 304 East 54th Street
HOUSTON: Showroom Associates, 218 Hathaway Street
LOS ANGELES: Dotson & Lambert, 114 N. Robertson Boulevard
No. 372 Chair • No. 67 T table • No. 714 Sofa • No. 715 Chair

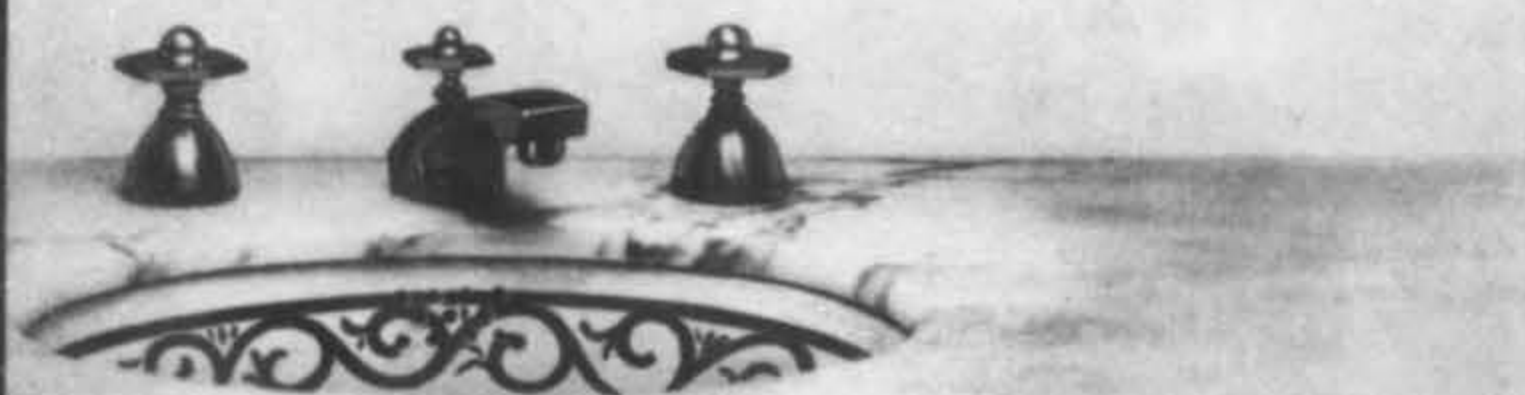
MARDEN



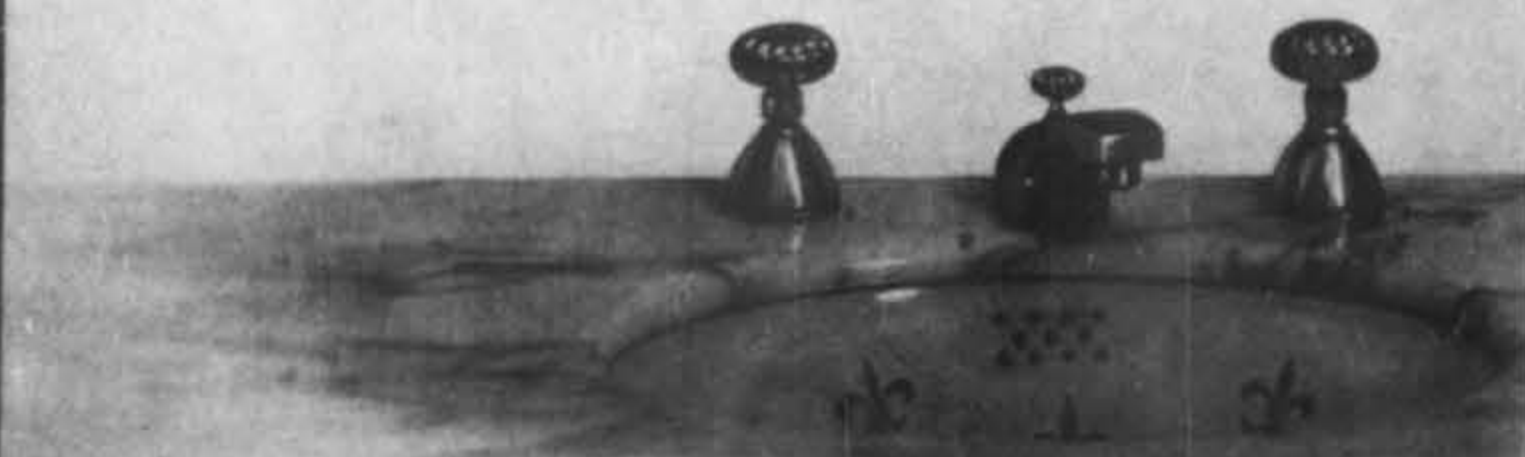


#912 Ribbon and Reed Basin Set.*
Greek Key design basin.
Ribbon and Reed Medicine Cabinet.*

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

128 East 57th Street, New York 22, N.Y. 8-3300

West Coast Representatives: KNEEDLER-FAUCHERE

451 Jackson Sq., San Francisco • 144 Robertson Blvd., Los Angeles

CALIFORNIA CARPET MANUFACTURERS ASSOCIATION, 6905 Melrose Avenue, Los Angeles, has elected Ben Paulsen as managing Director of the newly-formed trade organization. CARLHIAN OF PARIS, 73 Quai D'Orsay, Paris, has selected as New York representative the firm of Knoedler & Company, Inc., 14 East 57th Street.

CARPET INSTITUTE, 350 Fifth Avenue, New York, has elected Herbert L. Shuttleworth, 2nd, chairman of the board of trustees for 1958. Mr. Shuttleworth, who is president of Mohasco Industries, Inc., succeeds Alfred J. de Gozzaldi.

CASSARD & WALKER, INC., 305 East 63rd Street, New York, has named Paul R. Copeland, Jr., vice president and general manager of the furniture and accessory firm. Mr. Copeland was previously executive vice president of the Upholstery Leather Group.

CELOTEX CORPORATION, 120 South LaSalle Street, Chicago, has appointed James R. Roberts as research manager for the acoustical and insulating fiberboard producing firm. Mr. Roberts, who makes his headquarters at the Des Plaines, Illinois plant, was formerly with Weyerhaeuser Timber Company.

CLARK & GIBBY, INC., 8 West 40th Street, New York, has removed its office furnishings showrooms to 8 West 40th Street. The telephone number there is LACKAWANNA 4-2700.

COLUMBUS COATED FABRICS CORPORATION, Seventh and Grant Avenues, New York, has named Charles M. LaRue, Jr., formerly with Joanna Western Mills, as director of advertising and sales promotion.

CONGOLEUM-NAIRN INC., 195 Belgrove Drive, Kearny, New Jersey, has advanced Joseph J. Weigand to the post of assistant Chicago district sales manager of the Gold Seal Division.

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. 4151, 835 Diversey Parkway, Chicago 14, Ill.



Leopold Colombo & Bros.

Importers and Makers of Fine Furniture

527-529 EAST THIRTY-FOURTH STREET
NEW YORK 16, N. Y.

Catalog on request



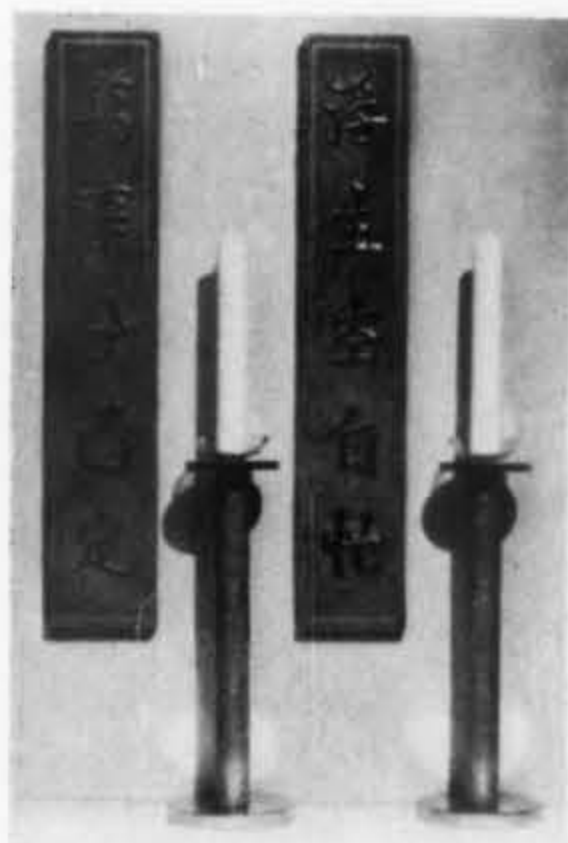
DAVID AND DASH, INC., 2445 North Miami Avenue, Miami, has appointed Bert Kaiserman as general manager of wholesale fabric source. Mr. Kaiserman's former associations include Kaiser-Purnel Fabrics, Laverne Originals, and most recently Seneca Textiles. David and Dash has also opened a new showroom in Santurce, Puerto Rico. Carlos M. Polo will represent the fabric collection, maintaining complete memorandum sample service.

FANCHER FURNITURE COMPANY, Salamanca, New York, has inaugurated a new Marketing Department with Keith Wallace as manager of the operation. His past experience in the field includes posts with Pullman Couch Company and the Burton-Dixie Corporation. J. H. Johnson, director of merchandise and co-operate director and secretary of Fancher, has resigned to join Sandhill Furniture Company.

FIRTH CARPET COMPANY, 295 Fifth Avenue, New York, has named John A. Churchill as general sales manager of the company. He was formerly associated with Mohawk Carpet Mills. J. Floyd Smith has been advanced to the post of vice president for marketing. Robert Scott is the new sales manager of Firth Industries, Inc., a division of Firth Carpet Company.

RAY GOODWIN DESIGN ASSOCIATES, 1721 North East Miami Court, Miami, Florida, is a new firm specializing in contract interior design.

ARCH GORDON COMPANY, INC., has removed its contemporary furniture manufacturing plant to new quarters at 2500 North Bosworth Avenue, Chicago. The telephone number is Wellington 5-6300.



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

*Drama in
Lighting*

No. NS1320 - Detailed cast
bronze parts, antique gold
finish. 12 lights, 19" high,
23" spread. Imported.



Nulite

STANDARD LIGHTING CO.

309 East 47th Street • New York 17 • PLaza 5-2502

long table

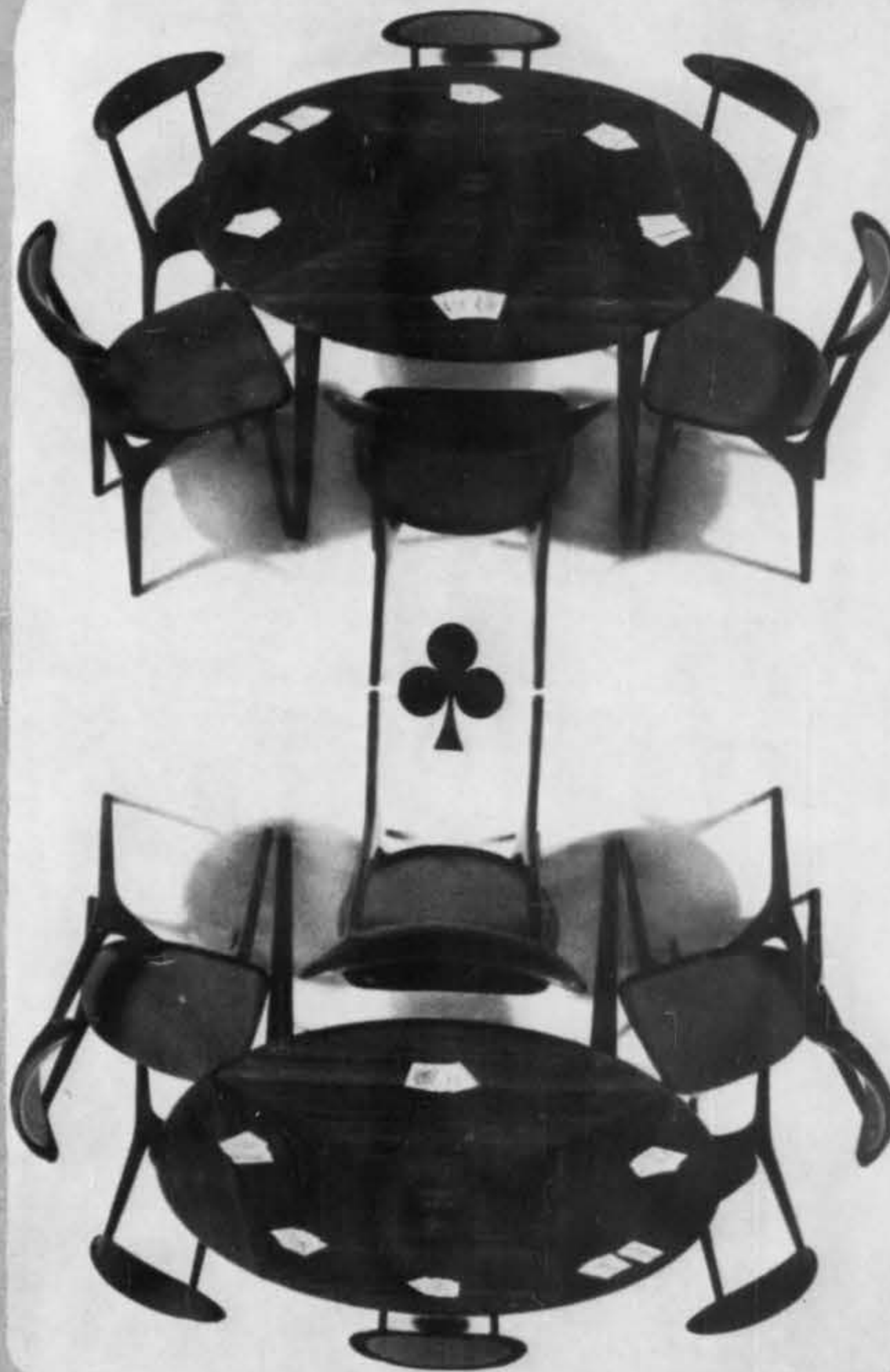


table #531 36"x36" closed



2 CARD TABLES
IN
ONE

52"φ open



FOR
IMPORTANT
ROOMS

n.y.: 6 east 53 st.
chicago: 325 n. wells

FABRY



springtime in your office

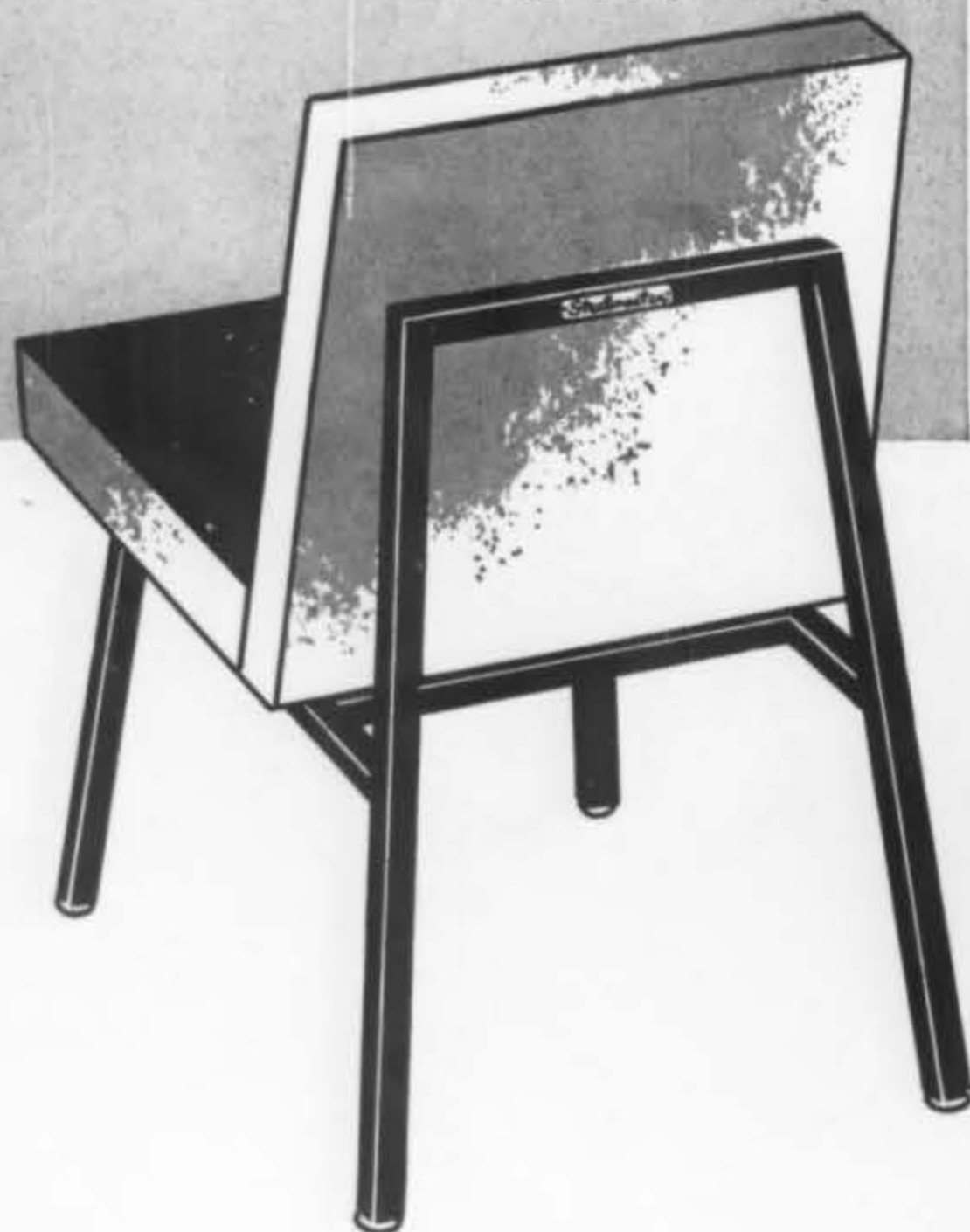
the luxurious
Luxura
ensembles

An outstanding series of seating sectionals
and seat-side accessories. Wide range of
colors and upholstery fabrics to
meet the most exacting decor and taste.

Literature available.

Consult your favorite dealer.

Steelmaster seating corp.
(Division of Art Steel Co., Inc.)
170 west 233rd street, dept. 1, n. y. 63, n. y.



GRAND RAPIDS FURNITURE MAKERS GUILD, Exhibitors Building, Grand Rapids, has appointed Wesley Aves & Associates, Inc., as its advertising agency. Wesley Aves is personally in charge of the account.

GRANT PULLEY & HARDWARE CORPORATION, has removed its offices and factory to a new plant in West Nyack, New York. The telephone number there is NYack 7-4400.

HARVIN COMPANY has moved to new consolidated manufacturing facilities with its affiliate, VIRGINIA METALCRAFTERS, at 1010 East Main Street, Waynesboro, Virginia. The telephone number is WHitehall 2-8205.

INTERIORS IMPORT COMPANY, INC., 783 Third Avenue, New York, has named as sales manager, Richard P. Oswald, formerly associated with Katzenbach & Warren.

EDWARD KLEIN, A.S.I.D., director of a firm specializing in industrial design and product development, has moved to new quarters at 307 North Michigan Avenue, Chicago.

LEE LTD., manufacturer of custom upholstered lounge furniture, has taken permanent showrooms at Suite 320, 400 North Wells Street, Chicago. Lee maintains its factory at 3255 North Halstead Street, Chicago.

MARBLE INSTITUTE OF AMERICA, 32 South Fifth Avenue, Mount Vernon, New York, has elected Frederick J. Plimpton of the Vermont Marble Company as president of the group. J. W. Dent is vice president; J. H. McGowan, secretary; and T. R. Hidding, treasurer.

MAYSTEEL PRODUCTS, INC., Milwaukee, Wisconsin, manufacturers of office furniture and hospital case goods, has purchased as a subsidiary Magnesium Products of Milwaukee, manufacturer of lightweight metals. Both firms will continue to operate at their present locations with no change in personnel.

Interior Designers—Architects—Industrial Designers

Beekman Hill Lampcrafters

Invites Your Inquiry
For

Chandeliers—Wall Sconces—Lamps

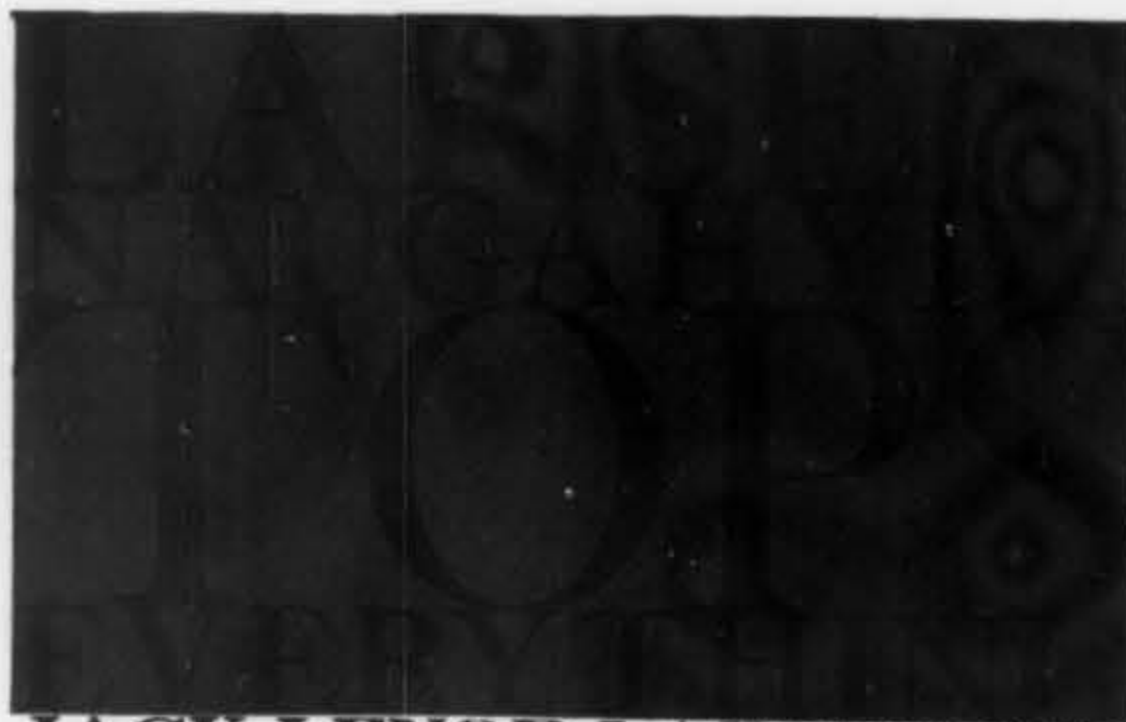
Of your own design—in a wide variety of materials and finishes.
All work from blueprint to finished product done in our fully
equipped factory.

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



JACK LENOR LARSEN INC
16 E 55TH STREET NEW YORK 22 PLAZA 8-2209

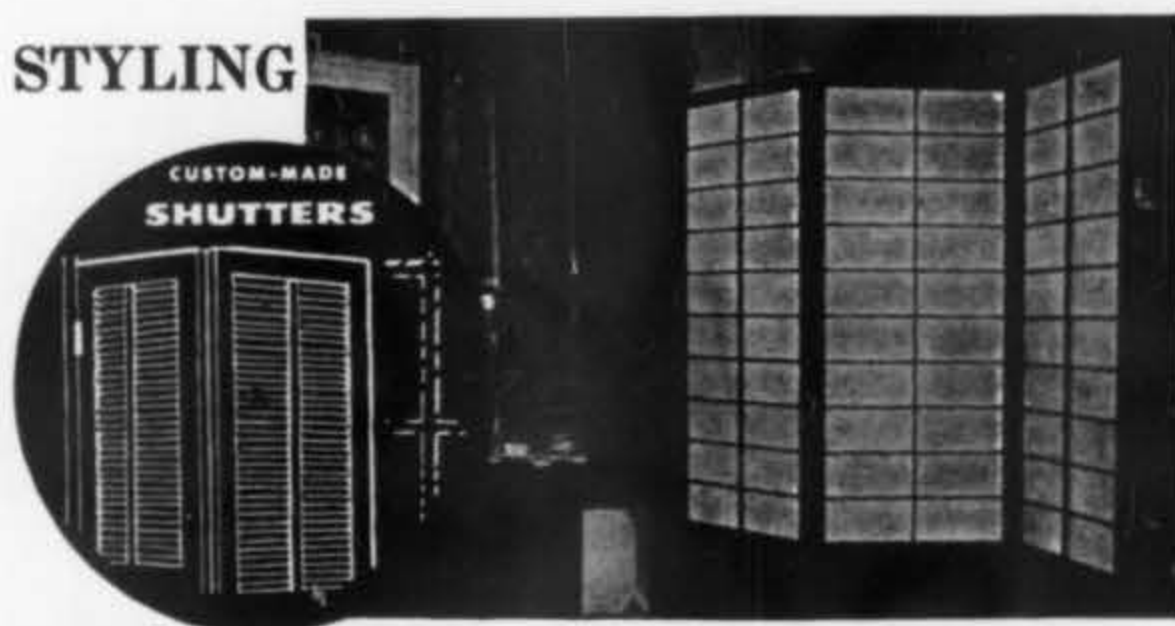
NETTLE CREEK INDUSTRIES, Richmond, Indiana, has opened a combination stock warehouse and assembly line operation at 8216 Lankershim Boulevard, North Hollywood, California. It does not affect the present Seattle warehouse but makes possible complete West Coast coverage. Prices are quoted F.O.B. Los Angeles or Seattle rather than Richmond.

PLAN INTERNATIONAL LTD., industrial design and interior planning service, was misaddressed on page 215 of the October *Interiors*. The firm is located at 3200 Ponce De Leon Boulevard, Coral Gables, Florida. There is a new telephone number also—Highland 4-0817.

POMONA TILE MANUFACTURING COMPANY, 629 North La Brea Avenue, Los Angeles, has appointed William T. Pier-sante, former president of the Tile Contractors' Association of America, as head of the company's Chicago branch. Pomona also announces a realignment of the sales department, adding Chester A. Barklow to cover an area from Pomona to San Bernardino and Riverside, California; and Byron R. Smith, in the Long Beach, California area, replacing Larry Michals who has been transferred to Los Angeles. Dale Ranney was transferred to the territory between Pomona and Los Angeles.

ROBERTSON CENTER, 122 South Robertson Boulevard, Los Angeles, has elected new officers for 1958. Lou Sugarman, Decorative Carpets, is president succeeding Fern Tardif of Dunbar. Other officers are Myles Andrews, first vice president; Robert D'Amico, second vice president, Pages Thibodeaux, treasurer, and Hubert Mertes, secretary. Serving on the board of directors are Fern Tardif, John Roller, Alexander Lathan, Carl Pindler, Clinton F. Peets, and Barry Labow. Marushka Darnell is executive secretary of the group.

STYLING



that lasts a life time . . . by

1034 THIRD AVE. NEW YORK 21
(at 61st)

• Shoji Screens

SHUTTER MODES

MANUFACTURED IN NEW YORK CITY, N.Y. TEmpleton 8-4990

lamps
accessories
tables
wall surfacing
murals

COASTAL

design-technics

4 east 52 street, new york 22, n.y.

Demonstrate
the Quality
of **MATTRESSES**
and **FURNITURE**

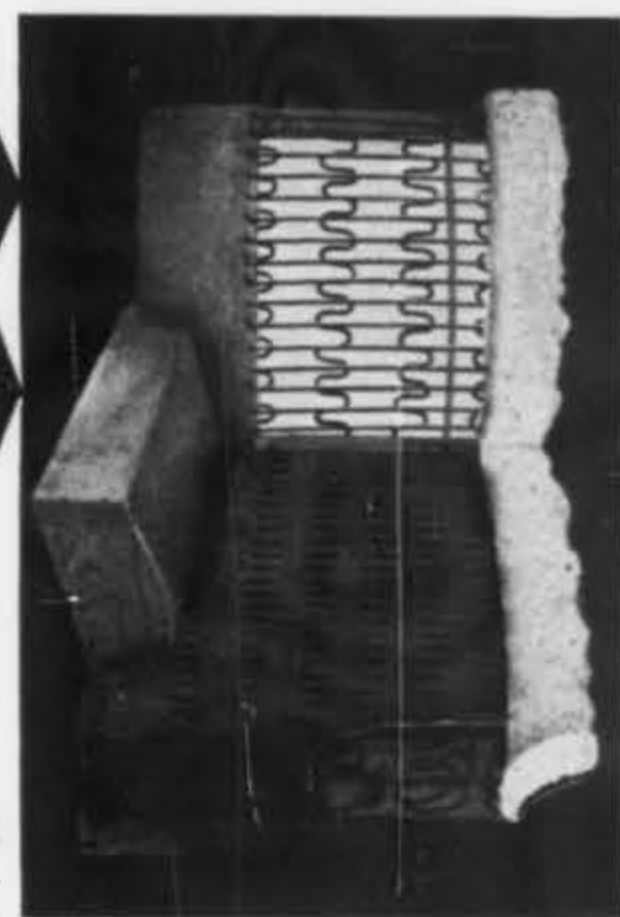


you specify!



through **PERM-A-LATOR**
STRENGTH of STEEL

Wire
INSULATORS
Supporting
the
padding



Extra strength of wire insulators keeps padding out of springs—prevents "coil-feel"—assures longer lasting comfort.

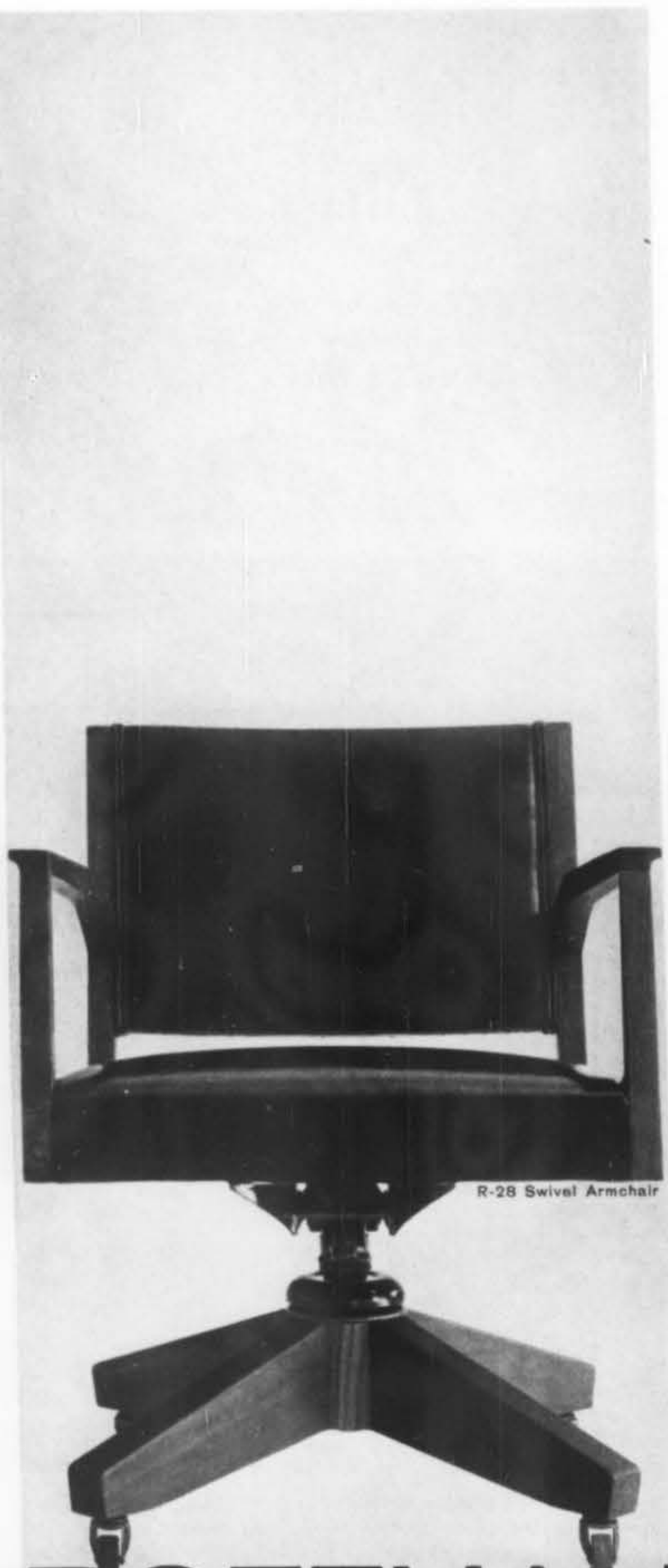
Demonstrate the quality of mattresses and furniture you buy. Show how extra strength of wire insulators means extra service . . . less replacement expense. Perm-A-Lator wire pads outlast ordinary insulators 2½ to 1. Extra support eliminates unsightly crowning . . . gives the modern thin line tailoring for today's furnishings. Customers appreciate this EXTRA QUALITY—EXTRA VALUE. Ask for stronger wire insulators when you specify.

Write TODAY
FOR BEDDING AND
FURNITURE MANUAL

Informative Perm-A-Lator bedding and furniture book shows 28 methods for improved furniture construction . . . improved design. Write today.



Perm-A-Lator Wire Insulators Made by
FLEX-O-LATORS, INC., Carthage, Mo.
Plants in CARTHAGE, MO.; HIGH POINT, N.C.; and NEW CASTLE, PA.



R-28 Swivel Armchair

ROFFMAN

EDWARD AXEL ROFFMAN ASSOCIATES INC.

NEW YORK: 17 East 48th Street • PLaza 3-7648
 PHILADELPHIA: 2031 Chestnut Street • Rittenhouse 6-5510
 BOSTON: Arthur Dennis Ltd. 116 Newbury Street • COpley 7-9340

request catalog on your letterhead

ISABEL SCOTT FABRICS CORPORATION, 515 Madison Avenue, New York, has established additional showroom facilities at 714 West McNichols Road, Detroit. Richard Joh is in charge of the operation.

ROBBINS FLOOR PRODUCTS, INC., Tuscumbia, Alabama, has appointed Joan Keene manager of public relations. Miss Keene, formerly an account executive at G. M. Basford, makes her offices at Robbins' New York headquarters, 535 Fifth Avenue.

SIOUX CITY ART CENTER, Sioux City, Iowa, has announced the designation of its director, David P. Skeggs, who has joined an interior design firm, the Garth Andrew Company, Akron, Ohio.

HARRY F. SLATER, INC., 503 North La Cienega, Los Angeles, has purchased the name and stock of McKay-Davis & McLane, Los Angeles wholesale decorative fabrics source at 157 North Robertson Boulevard. Both branches will continue to operate with no changes in personnel.

TROY SUNSHADE COMPANY, Troy, New York, has reappointed Walter Wise to the sales staff. Mr. Wise, who was formerly associated with Troy for 20 years, joins the Dallas showroom.

THE UPHOLSTERY LEATHER GROUP, 141 East 44th Street, New York, has named Joseph F. Grubstein president of the organization to succeed E. S. Fitzgibbons. Mr. Grubstein is also vice president and sales manager of The American Leather Manufacturing Company. Robert C. Meyers is executive vice president and secretary of the Group. Leif C. Kronen remains treasurer. Members of the advisory committee are E. S. Fitzgibbons, Joseph Grubstein, Robert Weldon, and Irving Glass. Hockaday Associates, Inc., 201 East 57th Street, New York, was recently named to handle its advertising.

No. 22 — SMOKE STAND Height 21"; Diameter 7" (top)

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

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

Catalog on Request

LOUMAC SUPPLY CORP.

Manufacturers and Distributors

333 East 103rd St., Dept. 1, N.Y. 29, N.Y.
 ATwater 9-5374-5



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-58.

a THE AMERICAN CRAYON COMPANY SANDUSKY, OHIO NEW YORK

WESTERN MERCHANDISE MART, 1355 Market Street, San Francisco, announces additional tenants: Klopstock and Samson Furniture Manufacturing Company, San Carlos, California has taken space in showroom 687; Shaun Furniture Company, Compton, California, has moved into Space 867-A.

Roy D. Oplinger & Associates has relocated in enlarged showrooms in Space 506, representing California Furniture Manufacturing Company, The Sikes Company, Inc., China-Mode Lamps, Louvre Lite, and John H. Van Patten Company.

WESTERN PINE ASSOCIATION, Yeon Building, Portland, Oregon, has published a full color folder entitled "Minding Your Moulding Manners". Suggested uses for mouldings and carpentry methods are illustrated.

For Your Information

(Continued from Page 20)

submit a clear outline of some project, study, or other undertaking which he is well qualified to carry out and which bears on the field of Architecture or (in their aspects related to Architecture) the fields of City Planning, Crafts, Decoration, Design, Education, Engineering, Landscape and Site Planning, Painting, Photography, Sculpture, or other design fields represented in the membership of the League. The cash award (a maximum of \$2,500) will be paid during 1958 to the applicant or applicants making the winning submission. For further information and application blanks: The Committee on Scholarships and Special Awards, The Architectural League, 115 East 40 Street, New York 16. Winning Applicant, if any, will be announced about March 15, 1958. (Continued Overleaf)



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an original
framing
concept
for abstract paintings

frames copyrighted

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heydenryk

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CO 5-5094

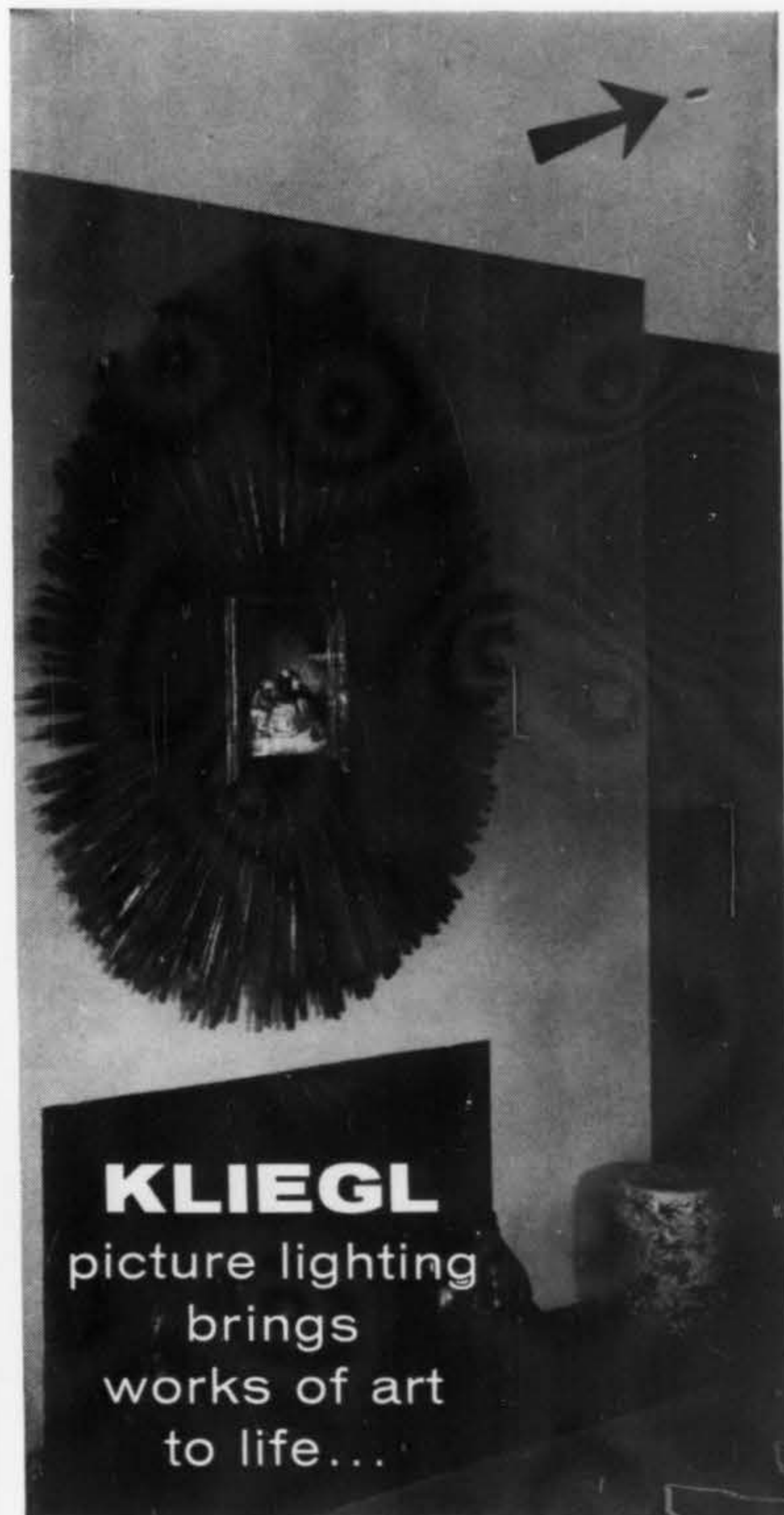


Shutters Unlimited, Inc.

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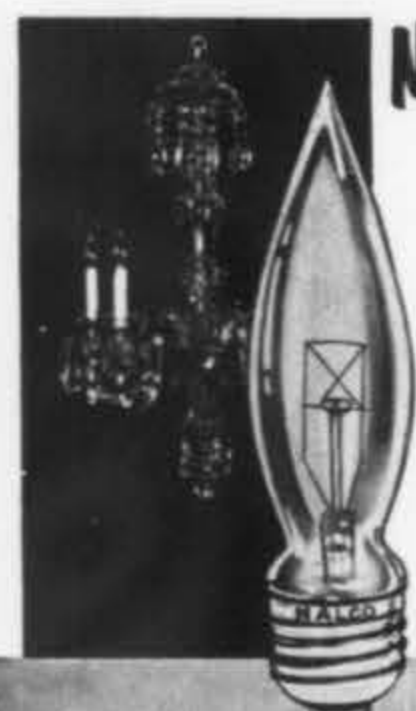
See it at The Mart, Buy it at Your Retailer

The above slogan is to be the theme of the 1958 Home Furnishings Show at Chicago's Merchandise Mart (January 17-26) which will be open to the consumer public for the first time in the Mart's history. The object, of course, is to increase retail sales by exposing the public to new developments in the home furnishing industry through what W. O. Ollman, general manager of The Mart, calls the greatest merchandising program ever attempted in Chicago. Four complete floors of home furnishing merchandise will be open to the public along with an additional 14,000 square feet devoted to special displays. Among the many features which have been devised to entertain and enlighten the consumer will be special films and features on the application of home furnishings to modern living and, topping a long list of prizes to be awarded, will be a 6-room Tri-level Gold Medallion House complete with lot in suburban Meadowdale. Manufactured by Plymouth Homes and built right on the Merchandise Mart Plaza, it will be completely furnished as an "Idea House" by the Illinois Chapter of the American Institute of Decorators.

Campus Construction Notes

Columbia University

Work has started on a Columbia College citizenship center and adjacent undergraduate residence hall representing one of the largest building projects ever undertaken by Columbia University. The citizenship center—a four-story structure of simple modern design in brick and limestone to conform with adjacent University buildings—is to serve



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as the center of a new Citizenship Program of Columbia College. The residence hall, adjoining the citizenship center, will be divided into two-room suites, each with separate baths and each for the use of four students. Shreve, Lamb and Harmon Associates, are architects for both buildings.

Munson-Williams-Proctor Institute

The Munson-Williams-Proctor Institute in Utica, New York, has selected architect Philip Johnson to design a new museum and administration building for the Institute. It is to serve the purposes now covered by the Art Gallery and Music Building including an auditorium for 300 people, meeting rooms, off-street parking facilities, sculpture court and landscaped grounds. The Institute's present Art Gallery will be used as a museum of decorative arts and will house the Oneida Historical Society.

U. of Illinois Art Museum

A gift of \$300,000 by Indianapolis business executive Herman C. Krannert to the University of Illinois Foundation for the construction of an Art Museum on the Urbana-Champaign campus has been announced by President David D. Henry. Financing of the Krannert Art Museum (estimated at \$500,000) is expected to be completed with smaller gifts by alumni and friends. The building is to be an independent structure related to the total state building plans for the College of Fine and Applied Arts and will serve to house the University's imposing art collection which includes the Ewing Collection of Balinese and East Asiatic Art, the Lorado Taft sculptures, and the Collection of Contemporary Painting and Sculpture.



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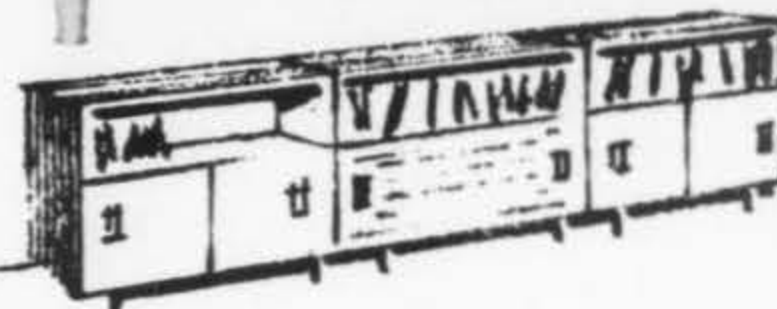
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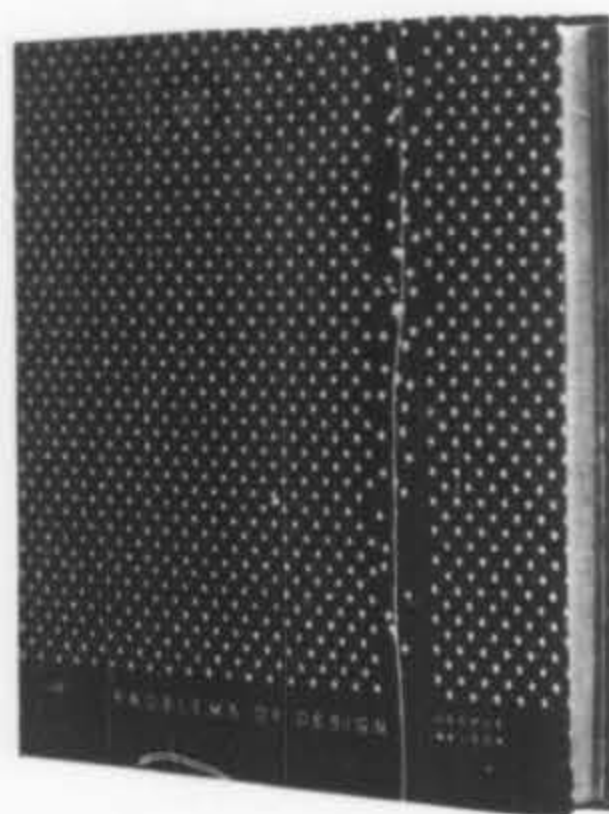
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Zacho, 3157 Wilshire Blvd., Los Angeles, Cal.	DU 7-2436	151



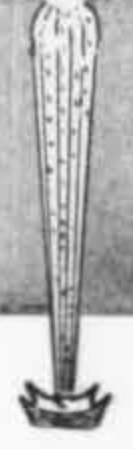
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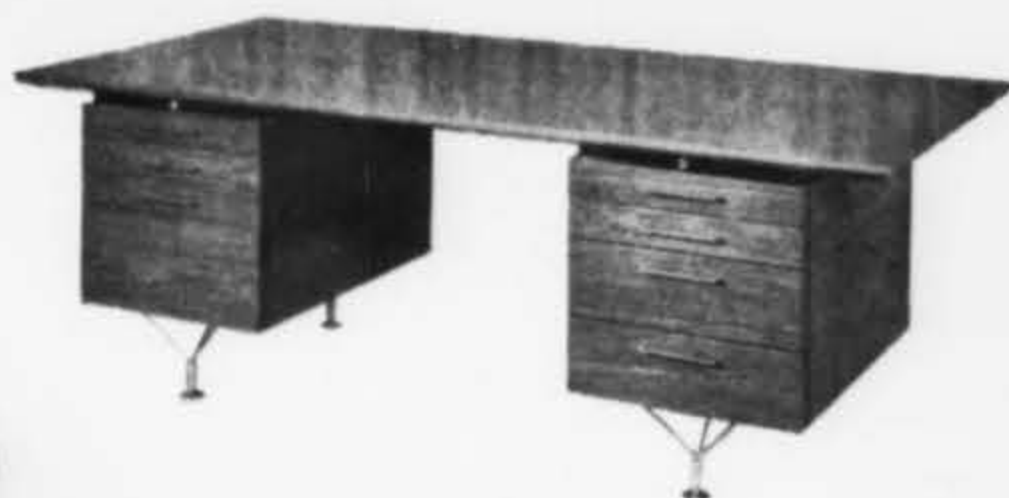
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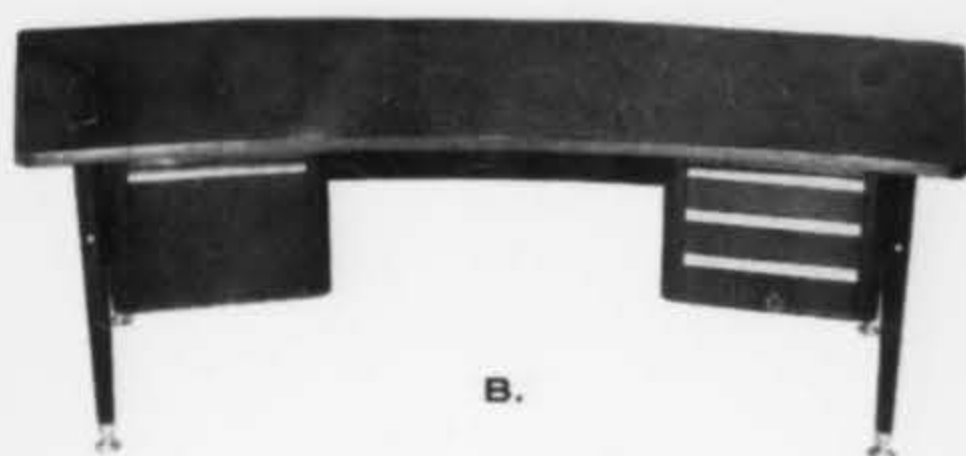
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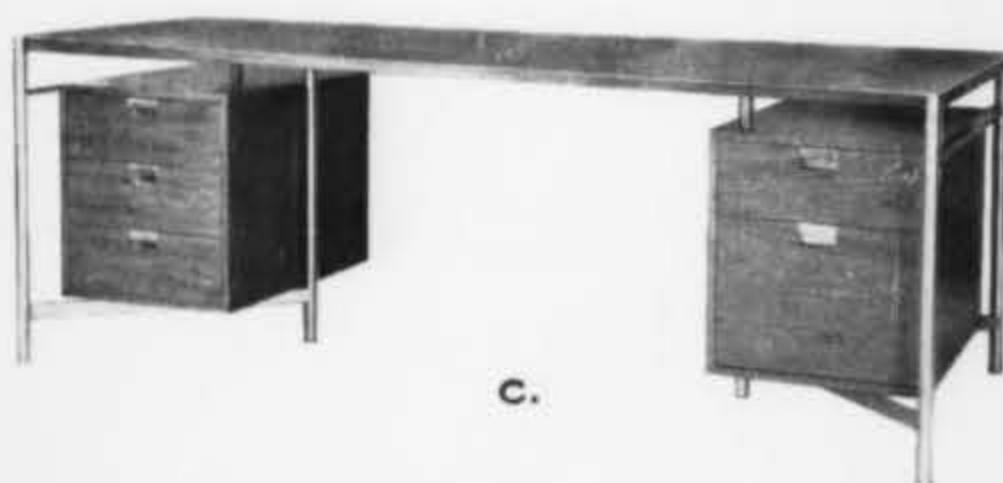
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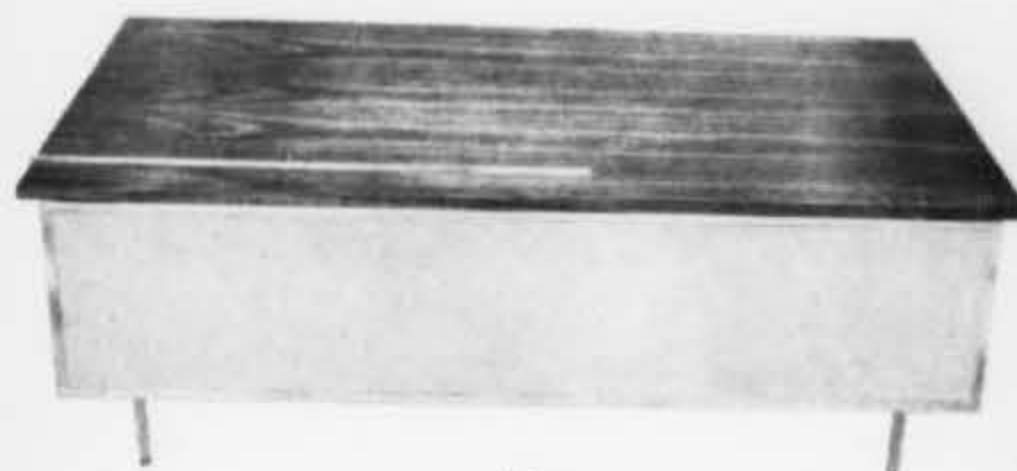
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