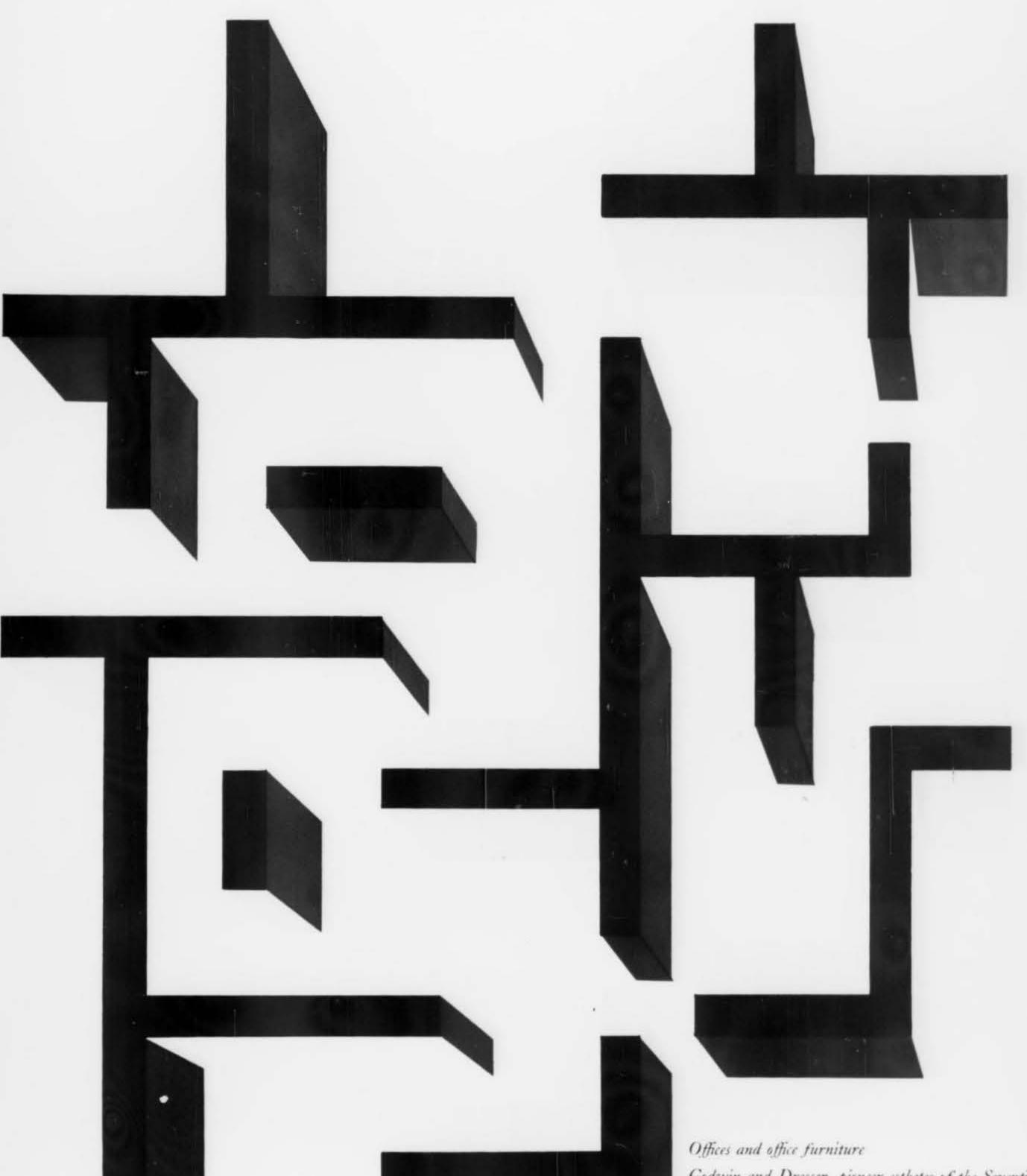
Interiors

October 1958



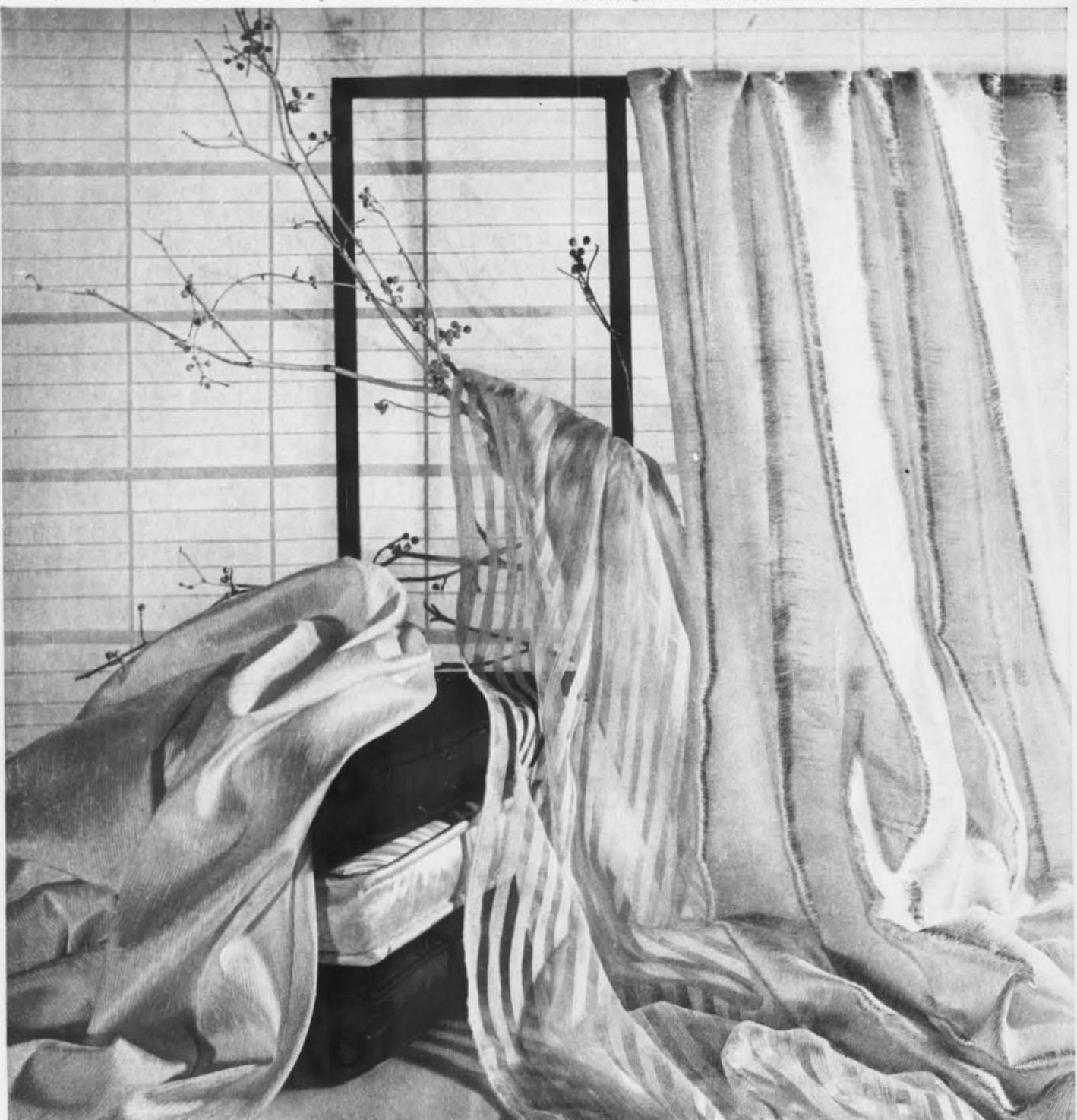
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Interiors

Published for The Interior Designers Group which includes: interior designers architects and industrial designers, who offer interior designing services, and the interior decorating departments of retail stores.

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Cover Arnold Saks

Next month

Hotels and Motels, November subject of Interiors Contract Series '58, is represented by 1) a new hotel tailored for air travelers, 2) a group of new resort hotels, 3) a group of new motels, 4) a report on the recurrent remodeling of our glamorous and historic downtown hotels, and 4) the idea-packed "Hotel Room of Tomorrow" which is to be the central display of the 43rd National Hotel Exposition to be held at the New York Coliseum from November 3rd through 7th. . . . A photographic report on the newly opened Design Center for Interiors which we previewed last March, . . . A collection of residential interiors. . . . An important opening at Charak's, and other major showroom events . . . and more . . .

701

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—established 1888

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SCALAMANDRE Silks for the Commercial Investment Trust Building

Black granite and stainless steel-solid, enduring, functional-were used in the construction of the handsome new building by architects Harrison & Abramovitz for the Commercial Investment Trust Financial Corporation, at 650 Madison Avenue, in New York. The entrance, dominated by a huge carved slab of white Arabescoto marble and a large C.I.T. sign in stainless steel and granite, welcomes the visitor. Inside, the employees work at ease in the most modern of office settings, and visitors are "at home" in the most contemporary of office décor. In the offices with interior planning and design by Eleanor LeMaire, silks by Scalamandre are an important part of the decorative scheme, for Scalamandre means dependability in fabrics, backed by durability as well as high style in modern design and color.

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In executive offices on eighth floor of C.I.T. building, interior designer Eleanor LeMaire, uses Scalamandrè silk for draperies which supply the dominant color motif, terra cotta in office above, and gold in office at right.



Exra Stoller, photographer

Letters to the editors

Correction from a commuter

Sirs:

Undersigned, designer of sorts, was pleased to read about his promotion to "Princeton Prof" (if only by your magazine) as this would simplify life very much.

The truth of the matter is that I only "live" in Princeton, as it is conveniently located halfway between Philadelphia and New York, in which two cities I at present teach (School of Fine Arts, University of Pennsylvania; Art Education, New York University) in the capacity of assistant professor of design.

Pierre Kleykamp Southport, Maine

Our apologies to Pierre Kleykamp for confusing town and gown in our coverage of one of his interiors in the August Year's Work issue.—Ed.

Clarification from Copenhagen

Sirs:

Hello from here. Beautiful weather, exciting place to be. So was Finland, where Gumerus* reminds us that it is time to consider the next Triennale.

I do think our designers and craftsmen should have a chance to compete for the Grand Prix and for medals. And this not only for that distinction, but for an outside stimulus other than the market.

Scandinavia is wanting exhibitions of our American design. I wonder how that can be arranged. Mr. Gumerus, again, suggests international exchange through UNESCO, and this could be good.

And now you must come to our rescue; it seems that most Interiors readers have construed the Larsen Design Corporation announcement, "special commissions for major buildings" and "work in color consultation" to mean interior design. This is far from the truth. We are pleased and stimulated to work with an architect or interior designer on special fabrics, but that is all, and all we meant to imply. Frankly, we have long been grateful that we do work with interior designers and not for their clients! Could you please put a small announcement in the magazine? Incidentally, all the commotion about this is a credit to Interiors power of communication.

Jack Lenor Larsen Copenhagen, Denmark**

The name's the thing

Sirs:

I fully agree with the stand *Interiors* is taking on the subject of architects participating in the profession of Interior Design. I feel that the word "Architect" (chief worker) explains much better the wide

scope of duties and responsibilities a decorator/designer assumes while creating the interior of a given space.

Shouldn't we "Interior Designers," who not so very long ago switched from "Interior Decorators," make a new switch to calling ourselves "Interior Architects"? I would like to hear opinions.

M. Madeleine Mark New York, New York

Inverted symbol

Sirs:

Although I first noticed this several weeks ago, I have been too busy to jot down these few lines.

I have thought *Interiors* a most beautiful magazine. And it was not until the issue with the diamond-shaped design on the cover in blue, white, and black (August), that I became aware of something.

This diamond-shaped design was repeated as page decorations for continuity, no doubt, throughout the editorial pages. However, on two of these pages—page 81 and page 91—this design was printed upside down.

Donald Weeks Detroit, Michigan

Observer Weeks has seen better than Interiors compositors, but not better than art director Arnold Saks whose repeated corrections could not convince the compositor that The Year's Work symbol had a top and bottom.—Ed.

Model rooms for whom

Sirs:

The decorated and completely furnished model apartment (down to brimming bowls of cashew nuts) now seems to be as natural to the merchandising of new apartment rental buildings and cooperatives as it is to the builder's house, as your two September articles on Washington Square Village and on Cumberland House amply underscored,

This is all very fine for the interior designers who are winning these fine plums of commissions, but one does wonder how many prospective tenants visiting such decorative wonderlands are as dismayed as others may be enchanted to the point of signing a lease.

Let me hasten to add that I have no professional quarrel with the calibre of such model apartments. What I question is what is not done. In such a development as Washington Square Village, for example, which is touted for middle income New Yorkers, one can validly question whether all or even most of the tenants would be in a position to afford—or even to aspire to—the lavishly intensive decorative treatments that are the common denominator of the five model apartments on view.

Surely it is conceivable that a good num-

ber of these middle income tenants look upon their apartments with something less than the permanence that is suggested by so many of the elaborate treatments shown —the exquisite vinyl floors, the built-in cabinetry and architectural elements, the wall coverings.

Such treatments, it seems to me, would have a more valid place in a cooperative building, such as Cumberland House, where the occupant conceivably takes the same long range view of his interior design is he would in his own house.

Surely it would be possible in such model room promotions as that of Washington Square Village to also include apartments that demonstrate a variety of low budget solutions, including those that do not involve costly architectural elements.

The designer's own furnished scale models of the various Washington Square Village apartments provide the cue to this direction. It seems a curious oversight that not one of these was realized along with the A.I.D. model rooms in Washington Square Village.

Mary Simons New York, New York

Transported by transportation

Sirs:

It does indeed seem true that to the joys of travel there can now also be added the pleasures of transportation.

Your coverage of this subject in your September issue with ships, planes, plus ticket offices is enough to make one want to get his passport in order.

Ships have always seemed exciting to me, but the collection you show of Scandinavian, Italian, and Israeli ships seems to put the excitement of being shipboard on a different basis. I was struck by the absence of conspicuous consumption that is immediately brought to mind by the old style luxury liners. These new ships appear to have more solid design values, values that acknowledge the fact that we are all not just the dress-for-dinner-set-travelling today. And while serving us well they demonstrate awareness of the fact that few of us travellers are hurrying straight to the Ritz or the Excelsior upon disembarking.

On the other hand the ticket offices, by their very design, seem to be extending their functions. Not just efficient dispensers of timetables and tickets, their strong design seems to embody the lure of travel, and lorelei-like bring in the passerby to at least collect brochures. I have wondered about such a process affecting New Yorkers who travel daily up and down Fifth Avenue with its tempting, beckoning ticket offices. The cumulative subliminal effect on ticket sales ought to be tremendous.

Rollene Waterman New York, New York



PHOTO. ERNEST M. SILVA

A Draper installation—created for the Metlon Corp. by Edward Dick and David Wessinger—typifies correlated flair from major pieces to smallest accessories.

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Cotton and Spring Furniture Design Awards

Leather Design Competition Winners

Current and Coming Events

Building News

People and Commissions

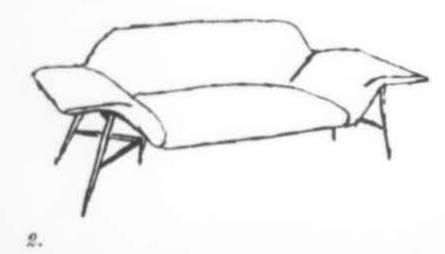
Awards and Competitions

Verdict of a Jury on Trial

We show here sketches of the six designs for cotton and spring furniture selected, after some ten hours of deliberation, as equal winners in the National Cotton Batting Institute's first Furniture Design Awards competition by a "Jury on Trial" (see Interiors' September editorial). The three competition jurors (Pratt Institute Professor Rowena Kostellow, Dunbar Furniture designer Edward Wormley and Interiors' editor Olga Gueft) agreed that while all six designs were remarkably interesting none were without certain faults and thus could not honestly be awarded the graded cash prizes originally announced but should be given equal awards of \$1,100 each. The N.C.B.I. and National Cotton Council of America, competition co-sponsor, added \$100 to the original prize money to make this possible. It was in their incomplete presentations that the designers most often failed. In some cases proportions did not jibe and, in general, construction methods were vague or not clearly indicated although the stated purpose of the competition was "to make new and original designs available to manufacturers."



1) This prize-winning light-weight, thinly upholstered chair with tapered legs of steel and chromium was submitted by Alex Cranston, Bartholomew Russo, and Mario Dal Fabbro, all of Paul McCobb Design Associates. Plastic molded plywood arms are optional. While the judges considered the design good and feasible for upholstery construction, they did not think it especially original.



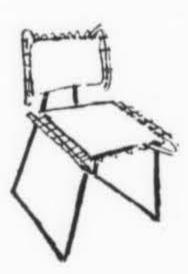
2) Robert S. Alexander, independent industrial and furniture design consultant and instructor of industrial and interior design at Michigan State University, incorporated end-table surfaces into his winning design for this three-seater sofa. The judges commended it as a good design for cotton batting upholstery which can be thinned. The designer, however, failed to indicate how the stand was to be joined to the sofa.



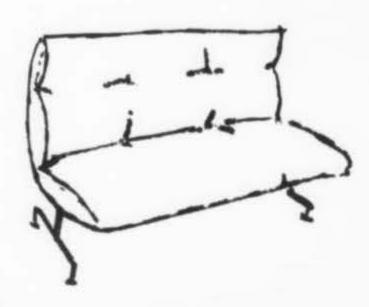
3) Burton Tysinger and John Stork of Burton Tysinger Associates, New York, won an award for their pre-upholstered modular units in two basic shapes, triangular and square, designed to be assembled by the manufacturer in a variety of seating pieces. The concept was considered good by the judges but, again, the designer failed to follow through on methods of assembling and construction.



4) Otto Kolb, Swiss-born free-lance architect-designer now living in Westport, Connecticut, was awarded one of the six prizes for this leather-upholstered chair with its wide stationary flat arms, in which the occupant can either sit upright or turn sideways and recline. Both an interesting and feasible upholstered design, in the judges' opinion, but the presentation was incomplete.



5) David Lincoln Rowland, New York free-lance designer specializing in chairs and seating, submitted this prize-winning chair of cantilever construction in which seat and back move independently. Springs that snap over the frame members are given a heavy vinyl coating to make them squeak-proof, resilient, weatherproof. Judges considered this a good idea and one of the newest designs submitted but took exception to the chair's proportions.



.5

6) This sofa constructed on a curving aluminum base to which the upholstery is attached at isolated points was the prizewinning design submitted by William P. Katavolos, New York free-lance designer. Judges considered the form perfectly acceptable if not greatly original but took exception to the aluminum stretcher base which would be fantastically expensive to cast.

The recent display of outstanding competition entries held at the National Association of Furniture Manufacturers' Chicago trade show provided an interesting postscript to the N.C.B.I. competition when NAFM delegates and their guests were invited to guess which six designs had been selected by the judges. As a result some 20 prizes were presented to the industry leaders, designers, et al, whose opinions were similar to that of the judges, thus emphasizing the "surprising near-unanimity of reasonably informed taste" which this magazine commented on in the September editorial, Jury on Trial.

(Continued Overleaf)



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New Ways with Leather

In the case of the Fourth Annual Leather Design Competition sponsored by the Upholstery Leather Group, we again have a jury refusing to comply with award specifications. In this instance the judges (Edward Wormley, A.I.D.; John Gerald, A.I.D.; Interior Design publisher Harry Anderson; Jeannette B. Kapstein, A.I.D.; architect-designer Eleanor Le Maire; Margaret Sedwick, A.I.D.; H. Clifford Burroughes, A.I.D.) did not award prizes in three of the seven categories because of "lack of freshness of design ideas." Actually the Milwaukee designer team of Jack Waldheim and Earl Koepke ran away with \$3,000 in prizes for their winning designs in three categories of the competition. The only other designer to be awarded a prize was Bernard Manett of Bakersfield, California. The three winning designs by Waldheim-Koepke were: 1) a new architectural treatment of leather called "dimpled" leather for use on walls, doors, cabinet fronts, or tables. (This is currently being featured at New York's newly opened Design Center, 415 East 53 Street, in a room setting designed by Edward Wormley for Dunbar Furniture Company -the first of 12 monthly room settings which comprise this year's Leather in Decoration Show. Other winning designs will be presented subsequently by other manufacturers.) 2) Leather with accordion-type surface that can be laminated on plywood and is applicable for tables, screens, or cabinet fronts; and 3) a whimsical but not altogether impractical leather leaning strap that can be attached to the ceilings of homes, offices, institutions, or wherever safety or plain leaning comfort is a factor. Mr. Manett won the Contemporary Upholstered Furniture award for a handsome leather and aluminum chair. We will show pictures of the prize-winning leather designs in next month's *Interiors*.

Backyard Space Divider

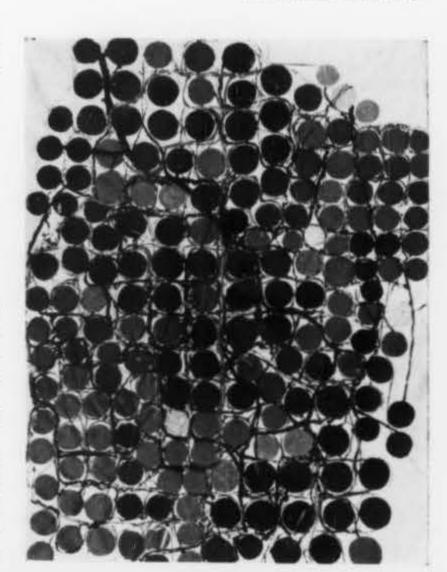
Extending the realm of tomorrow's "interior" designing into the backyard is one of the possibilities suggested by the Kaleidoscreen (see cut) designed by Herbert Bayer for the Aluminum Company of America's Forecast Collection, This new creation in Alcoa's program to commission outstanding designs for the future in aluminum is primarily a colorful outdoor space divider which acts as a sun and wind control device. Composed of aluminumfaced structural panels - natural patterned aluminum on one side, brilliantly colored on the other—the screen's vertical leaves may be rotated by operating a crank mechanism in its base making it possible to guide, block, or reflect either sun or wind. A new aluminum-plastic structural panel developed by Alcoa was used for the screen's vertical leaves.

Current and Coming Events

Oriental Avant-Garde

While the influence of traditional Oriental art and design grows stronger in the West it may be losing some of its ancient prestige in the land of its origin. Such is the thought inspired by an exciting exhibition, Recent Paintings by the Gutai Group of Osaka, Japan, at New York's Martha Jackson Gallery through October 25th. The now famous Gutai Group is made up of young experimental Japanese artists who have turned the inspirational tables upside

down by borrowing theirs from such American painters as Jackson Pollock. But if these huge Japanese abstractions (see cuts) seem to be in a familiar idiom, they are still essentially Oriental in spirit. In fact abstract art seems more natural to them than to many Western artists. In Gutai, which means embodiment, the desire is to create something new through novel means and these artists, the first to break with the traditional discipline and stylization of centuries of Oriental art, are innovators in the theater as well as in painting. At a recent Gutai exhibition in a pine grove near Kobe, Akira Kanayama stamped his black footprints on a long white vinyl strip which wound through the exhibition site and up a pine tree. In another exhibition, Sadamasa Motonaga filled plastic bags with colored liquid, hung (Continued Overleaf)



The original of Herbert Bayer's Kaleidoscreen permanently adjacent to pool of the resort in Aspen Meadows, Colorado.





Two abstractions by Gutai Group in New York Show: Untitled oil painting $(71\frac{1}{2}" \times 107")$ on vinyl sheet, top, by Atsuko Tanaka; and, directly above, untitled oil $(72" \times 102")$ on canvas by Saburo Murakami.



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PARIS 8 Rue Ambroise Thomas them from the ceiling and let the sun and air do the rest. The New York exhibition is an exchange with the Gutai Group under whose auspices internationally-known art critic Michel Tapie, selected 25 American artists to show works in The International Art of a New Era exhibition now touring Japan. Juro Yoshihara, leader of the Gutai Group, selected the works being shown in New York. Gutai may not be for the general public, as Ray Falk said in the New York Times last December, "but it certainly is a stimulus to any active mind's eye."

Home Fashions League's 6-Act Forum

This fall the National Home Fashions League is presenting The Way of the Home Furnishings World—a Forum in 6 Acts in which the consumer, the retailer, the manufacturer, the designer, and the builder, air their problems. Act I of the Forum series (held in September) gave Mrs. Consumer the chance to speak up to the home furnishings industry. In Act II (October 1) she met 'the Promoters who Motivate her 'Consumer' drives." In Act III (October 15) she will meet "the Marketers who Supply the Products she Wants"; in Act IV (October 29) she "Meets the Developers who Offer her New -and Less Expensive-Products;" Act V (November 12) features the designer, architect, builder, and consumer; and for

the Finale (November 19), James M. Fitch, Associate Professor of Architecture, Columbia University, will summarize the Forum. For further information: National Home Fashions League, Inc., 767 Lexington Avenue, New York 21.

Celanese' American Idea

John and Earline Brice are currently exploring the U. S. (including Alaska) in quest of inspiration indigenous to the American scene for Celanese Corporation of America's new home fabrics campaign for Fall, 1959. This is to be Celanese's third "World of Ideas" promotion. The first was based on the Brice's inspiration gathering tour of Europe and Asia (Interiors July 1957), and the second on their Central and South American tour (Interiors August 1958). Purpose of these worldwide junkets is to collect inspiration for original fabric designs to be executed by U. S. manufacturers in Celanese fibers. The Brices, appropriately enough, have started their American tour in the newest state, Alaska, and will then proceed through the original 48 collecting color samples, swatches, handicrafts, and art objects, for the eventual showing to fabric converters whose designers will be invited to create their interpretations of the aperm, Fortisan, and Arnel.

Hotel Exposition

The 43rd National Hotel Exposition which is being billed as "The Greatest Mass Housing and Feeding Show in the World" will be at New York's Coliseum November 3-7. Among many scheduled features of this year's Exposition that should be of particular interest to Interiors' readers are the cooperative hotel Room of Tomorrow designed and decorated by Henry End, A.I.D., I.D.I., and a forum sponsored by Institutions Magazine on November 5th which will take up various aspects of Interior Decorations, Furnishings, and Structural Design. For a partial list of exhibitors in our field see page 212.

Building

Honeycomb for U. S. Mission to U. N.

U. S. manufacturers in Celanese fibers. The Brices, appropriately enough, have started their American tour in the newest state, Alaska, and will then proceed through the original 48 collecting color samples, swatches, handicrafts, and art objects, for the eventual showing to fabric converters whose designers will be invited to create their interpretations of the American scene in Celanese's acetate, Celaperm, Fortisan, and Arnel.

A U. S. Embassy, the only one within the continental U. S., is scheduled to rise on the southwest corner of East 45th Street and United Nations Plaza. The projected building designed by architects Kelly & Gruzen—Kahn and Jacobs, is to provide office space for the U. S. Mission to the United Nations and will be composed of a 12-story office wing, and adjoining service core, and a two-story auditorium wing separated from the office wing by an enclosed (Continued Overleaf)

Proposed building for U. S. delegates to U. N.



Architect's rendering of new Southeastern Merchandise Mart. Main building, right, Coliseum,left.



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courtyard (see page 14). The office wing, a tall rectangular glass structure, will feature an open-work cast stone screen facade which has a 14" overhang to provide natural light and sun control. Service core will be enclosed in light brick masonry, and the auditorium with masonry which repeats the screen pattern on office wing. Construction is expected to start in November.

Southeastern Merchandise Mart

Construction has started on a multi-million-dollar Merchandise Mart and Coliseum near Atlanta, according to Robert M. Holder, president of Southeastern Merchandise Mart, Inc., recently formed by Georgia businessmen. Plans for the new facility (see page 14) to be known as the Southeastern Merchandise Mart call for an 11-story main building which will contain approximately one million square feet of office and showroom space, and an adjoining Coliseum for conventions and trade shows which will seat up to 25,000 people. The buildings, designed by Atlanta architects Herry and Heery are being constructed on a 150-acre tract northeast of Atlanta which will include parking facilities for 10,000 automobiles. Completion of the project is expected in about two years.

H.P.I. Office Laboratory

A combination office and laboratory building designed by Allen J. Dickey, A.I.A., for the Hardwood Plywood Institute is under construction in Arlington, Virginia. By consolidating the Chicago National office and the Atlanta laboratory, the Institute expects to economize on office personnel and have complete liaison between laboratory and administration. The 4,000 squarefoot, one-story building will be of concrete blocks with brick veneer. Members of the Institute are furnishing the genuine American-made hardwood plywood paneling, flooring, trim, exterior and interior doors for all offices. For instance, the reception room is to be done in red birch prefinished panels with prefinished oak plywood block flooring, the managing director's office will have walls done in a diamond pattern of prefinished cherry, the general office will be done in panels of walnut with a panel overlay in another diamond pattern, the library is to be paneled in V-grooved white oak. Even the rest rooms will be paneled in maple, poplar, and gum. Construction is scheduled for completion in January.

Museum by Mies

Cullinan Hall, a \$625,000 addition to the Houston Museum of Fine Arts scheduled to open this month comes close to realizing what its architect, Mies van der Rohe, said an ideal museum should be in 1943 when

he described it in Architectural Forum "as one large area, allowing complete flexibility . . . The type of structure which permits this is steel frame. This construction permits the erection of a building with only three basic elements—a floor slab, columns and a roof plate. The floor and paved terraces would be of stone." Houston's Cullinan Hall—the first Miesdesigned museum to be built-has basement and main floor construction of flat slab reinforced concrete, with a welded structural steel frame for its superstructure. The roof is supported by four 82foot-long plate girders above the roof plate. A column-free, flexible exhibition hall about 10,000 square feet in area, is the result. The building is enclosed with natural gray tinted plate glass in steel bar frames supported by steel wide-flange mullions on the north, east and west. Outer bays on the north are of brick. Roman travertine is used for entrance stairs and terrace. Floors are green Venetian terrazzo. General lighting for the main exhibition hall is from the ceiling perimeter with outlets for supplementary lighting in floor and ceiling. Future plans call for an enclosed sculpture garden with a raised terrace forming the connection between the building and garden as well as the eventual construction of a two-story building with four glass sides which would connect with Cullinan Hall. The Houston Museum opens on October 11th with an exhibition, The Human Image, a collection of about 80 paintings and sculpture "to illustrate man's major formal expressions of himself in various cultures-past and present." Installation of The Human Image was planned by Mies.

Remodelled Museum Reopens

The long awaited reopening of the newly renovated Museum of Modern Art which was damaged by fire last April is scheduled for October 8th. The extensive summer-long modernization program included replacing the glass brick in the garden facade with clear glass, constructing a circulation stairway on the west end of the building projecting onto the garden terrace, installing new movable gallery walls on three gallery floors, as well as other renovations. Although the museum, designed by Edward Stone, F.A.I.A., is less than 20 years old, the public as well as the art had clearly outgrown the facili-



Harriet Burket



Mary Roche



John D. Gerald



Charles Haight

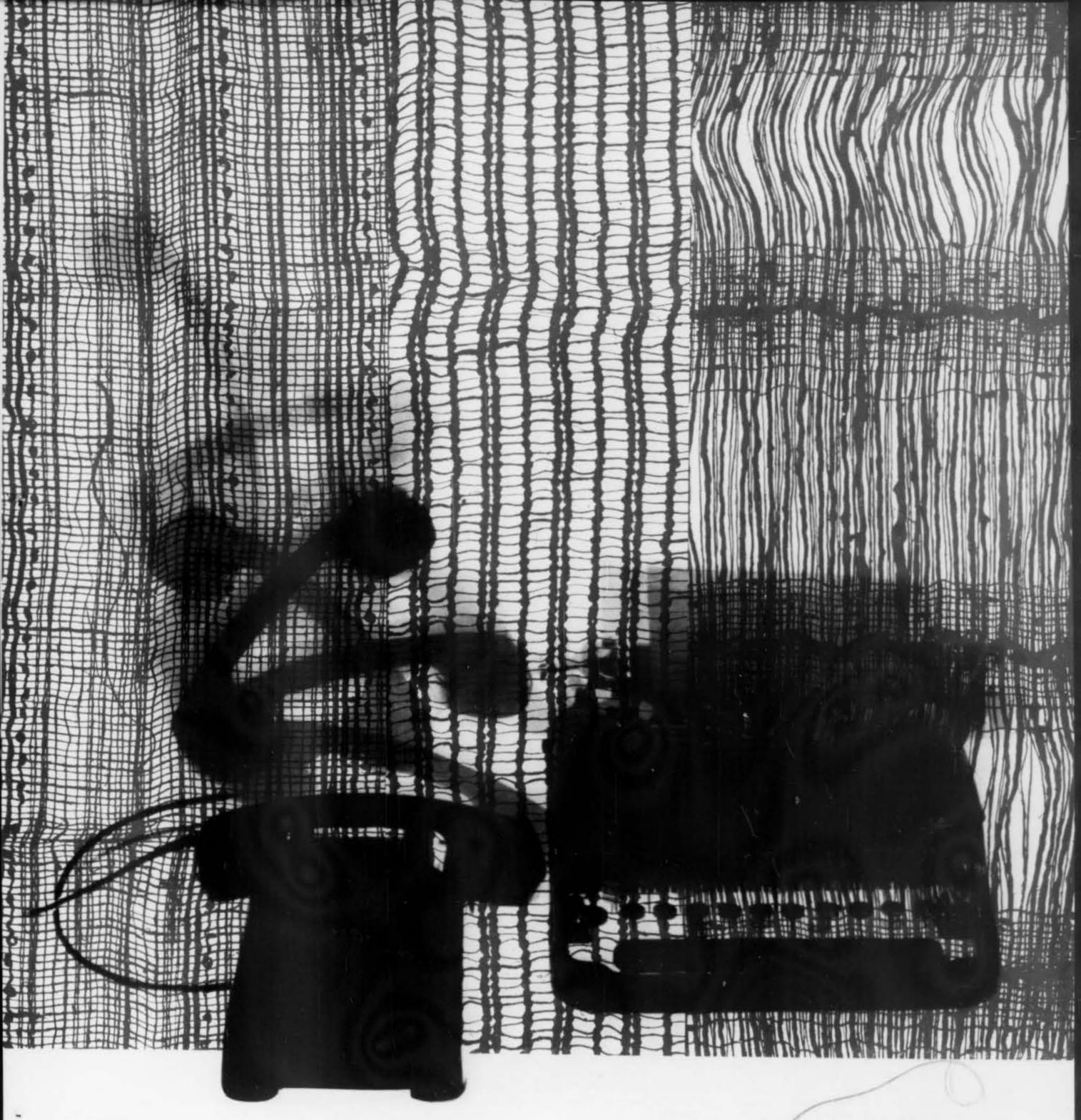
ties. Museum attendance has more than doubled, reaching some 600,000 in 1956-57, and the number of paintings and sculptures has doubled since 1942.

People

HARRIET BURKET (see cut) has been named Editor-in-Chief of House & Garden by Condé Nast president Iva S. V. Patcevitch. Miss Burket first joined the magazine in 1936 where she has held the position of Executive Editor for the past three years. Before that she was the magazine's Merchandise Editor. Considered an authority on home furnishings and decoration, Miss Burket has lectured at Vassar College, New York University, and Columbia, on home furnishings and the magazine field. She is Vice President of the International Fashion Group, a charter member of the National Home Fashions League, and an associate member of the American Institute of Decorators. . . . Following her own appointment as Editor-in-Chief, Miss Burket announced two other additions to House & Garden's staff: MARY ROCHE (see cut) is the new Managing Editor. Mrs. Roche was formerly Managing Editor of Charm, news editor of House Beautiful, and home editor of The New York Times where she was the first recipient of the American Furniture Mart's annual Dorothy Dawe award for distinguished original reporting of home furnishings. Her articles on home furnishings and other subjects have appeared in various publications. . . . MARILYN M. SCHAEFFER, the second appointment announced by Miss Burket, is House & Garden's Associate Decorating Editor covering the furniture market. Mrs. Schaefer has been with Mc-Call's for the past eight years.

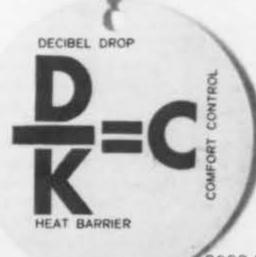
JOHN D. GERALD (see cut), former president of the American Institute of Decorators, has been appointed vice president in charge of interior design and merchandise promotion of W. & J. Sloane in whose decorating department he started his retailing career 30 years ago. Since then Mr. Gerald has been head of B. Altman's decorating department and, from 1955 until his resignation earlier this year, he was president of Hammacher Schlemmer.

CHARLES HAIGHT, A.I.D., (see cut) has announced the formation of his own design consulting service which he will conduct (Continued Overleaf)



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307 Hathaway St., Houston
420 Boylston St., Boston
711 N. LaCienega Blvd., Los Angeles
1616 Walnut St., Philadelphia
2822 Pennsylvania Ave., N. W., Washington, D. C.

from his studio in Riverside, Connecticut. Mr. Haight will work with manufacturers in all areas of product design and will also function as merchandising consultant to retailers. In his new capacity he has been retained as designer for Heritage Furniture, Inc., of High Point, and as special consultant to the merchandising head and buyers of B. Altman's Home Furnishings Division in New York where he has been for many years Director of Interior Design Studios and Home Fashion Consultant, Among Mr. Haight's outstanding achievements in the interior design field was the planning and executing of the interiors of The White House when it was reconstructed during the Truman administration (see Interiors July 1952). Eventually Mr. Haight plans to expand his design associations to include floor coverings,

linens and domestics, china and giftwares, and other home furnishings items.

PETER SELZ is to be the Museum of Modern Art's new Curator of the Department of Painting and Sculpture Exhibitions. Mr. Selz who will join the staff on November 1, has been Chairman of the Art Department of Pomona College since 1955. He received his M.A. and Ph.D. degrees from the University of Chicago and was a Fulbright scholar in 1949-50 studying at the University of Paris and the École de Louvre. Mr. Selz is the author of German Expressionist Painting, recently published by the University of California Press, and has contributed numerous articles to leading art journals. In addition to the Fulbright grant Mr. Selz has been the recipient of a Pomona College Trustee Research Grant, ACRB Fellowship of the Belgian-American Educational Foundation and a University Fellowship at the University of Chicago. He succeeds Andrew Carduff Ritchie who resigned from the Museum of Modern Art last year.

MARTHA SCHAEFFER has been named vice president of The Upholstery Leather Group according to announcement made by Joseph F. Grubstein, president. In her new position Miss Schaeffer will continue to direct the public relations activities of the Upholstery Leather Group as she has done so effectively for the past six years, including the new Leather in Decoration Show which opened to the public on September 22 at New York's Design Center. Miss Schaeffer has been (Continued on Page 210)

FOR YOUR CALENDAR

- Through October 14. The Brussels World's Fair at the Commercial Museum—a small replica of the actual Fair. Commercial Museum, 34th Street and Convention Avenue, Philadelphia, Pa.
- Through October 15, 1958 Art In Interiors exhibition. Midtown Galleries, 17 East 57 St., New York.
- Through October 15. Seventeen Contemporary American Painters organized by the American Federation of Arts. U. S. Pavilion, Brussels Fair.
- Through October 18. African Art from New York Private Collections. The Museum of Primitive Art, 15 W. 54 Street, New York.
- Through October 19. 3rd Annual Exhibition of Silvermine Interior Designers Associates—room settings incorporating paintings and sculpture by artist members. Silvermine Guild of Artists, New Canaan, Connecticut.
- Through October 19, Brussels World's Fair.
- Through October 25. Recent Paintings by the Gutai Group of Osaka, Japan. Martha Jackson Gallery, 32 E. 69 Street, New York.
- Through November 30. Exhibition of Andean Indian Textiles from Ecuador. Secretariat Building (South) of the United Nations, New York.
- Through November 30. Four Craft Exhibitions: 1)
 Craft Objects lent by various art museums; 2)
 Finnish Rug Designs; 3) Tiles by David Weinrib;
 4) Wall hangings by Jettie Penraat. Museum of
 Contemporary Crafts, 29 W. 53 Street, N. Y.
- October 1-22. German Architecture Today, Smithsonian Institution Traveling Exhibition. Rhode Island School of Design, Providence, R. I.
- October 1-22. Good Design in Switzerland, Smithsonian Institution Traveling Exhibition. Department of Architecture, Yale University, New Haven, Connecticut.
- October 1-22. Swedish Textiles Today, Smithsonian Institution Traveling Exhibition. William Rockhill Nelson Gallery of Art, Kansas City, Kansas.
- October 1-31. Textiles of the Italian Renaissance, Scalamandre Museum of Textiles Traveling Exhibition. University of Arizona Museum, Tucson.
- October 4-12. First Annual Home Furnishings Exposition of Philadelphia. The Commercial Museum, Philadelphia.
- October 5-7. San Francisco Gift Show. Western Merchandise Mart.
- October 5-23. Style and Security 4,000 years of keys, locks, and door ornamentation. Walker Art Center, Minneapolis.
- October 5-26. Fulbright Designers, Smithsonian Institution Traveling Exhibition. University of Delaware, Newark, Delaware.
- October 5-26. One Hundred Years of American Architecture, Smithsonian Institution Traveling Exhibition. Dallas Museum of Fine Arts, Texas.
- October 5-November 14. The American City in the 19th Century, Smithsonian Institution Traveling Exhibition. Corning Class Center, Corning, N. Y.

- October 6-24. Exhibition of "Dance" Paintings by Xanti Schawinsky. Herman Miller Furniture Company's New York showroom, 305 E. 63 St.
- October 7, 3-7 p.m. Floor Decor '59, sponsored by the Floor Covering Association with cooperation of manufacturers and 16 members of the Association. Essex House Colonnades, New York.
- October 7-9. 3rd Annual Western Furniture and Bedding Supply Show. Ambassador Hotel, Los Angeles.
- October 8-10. Industrial Designers Institute National Conference and Design Materials Show. Sheraton East Hotel, Park Ave. at 50 St., New York.
- October 8-December 15. Architecture Worth Saving, organized by the Museum of Modern Art in collaboration with the National Trust for Historic Preservation and "Architectural Forum." Museum of Modern Art, New York.
- October 9, 4:30 p.m. N.S.I.D. Student Member Forum. N.S.I.D. Headquarters, 50 E. 57 St., New York.
- October 9. Evening talk on the Photography of Architecture by E. E. Kidder Smith, A.I.A. Architectural League of New York, 115 E. 40 Street.
- October 10-January 10. Early New Jersey Furniture.

 Newark Museum, 43-49 Washington St., Newark,
 N. J.
- October 11. 5th Annual Symposium, Southern New England Chapter, Industrial Designers Institute. Silvermine Guild of Artists, Silvermine, Conn.
- October 13-19. The New York Antiques Fair. 71st Infantry Armory, Park Ave. at 34th St.
- October 15, 6:30 p.m. Act III of The National Home Fashions League's Home Furnishings Forum. General Electric Auditorium, 205 E. 42 St., N. Y.
- October 15-December 31. Textiles of the Directoire-Empire Period. Scalamandre Museum of Textiles, 57 E. 57 Street, New York.
- October 16-January 4. The American Scene—Colonial Times to Yesterday. Metropolitan Museum of Art, New York.
- October 18. National Home Fashions League Trip to Old Sturbridge Village, Mass. with side trip to Jens Rissom Factory, North Grosvenordale, Conn.
- October 18-21, 14th Annual Design Conference and Meeting of the American Society of Industrial Designers, Bedford Springs, Pa.
- October 20-25. Annual Fall Market of the National Association of Summer Furniture Manufacturers. American Furniture Mart, Chicago.
- October 22, 5:30 p.m. N.S.I.D. tour of Seagram Building. Seagram Building, 375 Park Ave., N. Y.
- October 23, 7:30 pm. The Lambs Club Buffet and Variety Show to benefit N.S.I.D. The Lambs Club, 128 West 44 St., New York.
- October 23. Evening discussion on Murals in New York's Public Schools. Architectural League of New York, 115 E. 40 Street.
- October 26-December 7. International Ceramic Exhi-

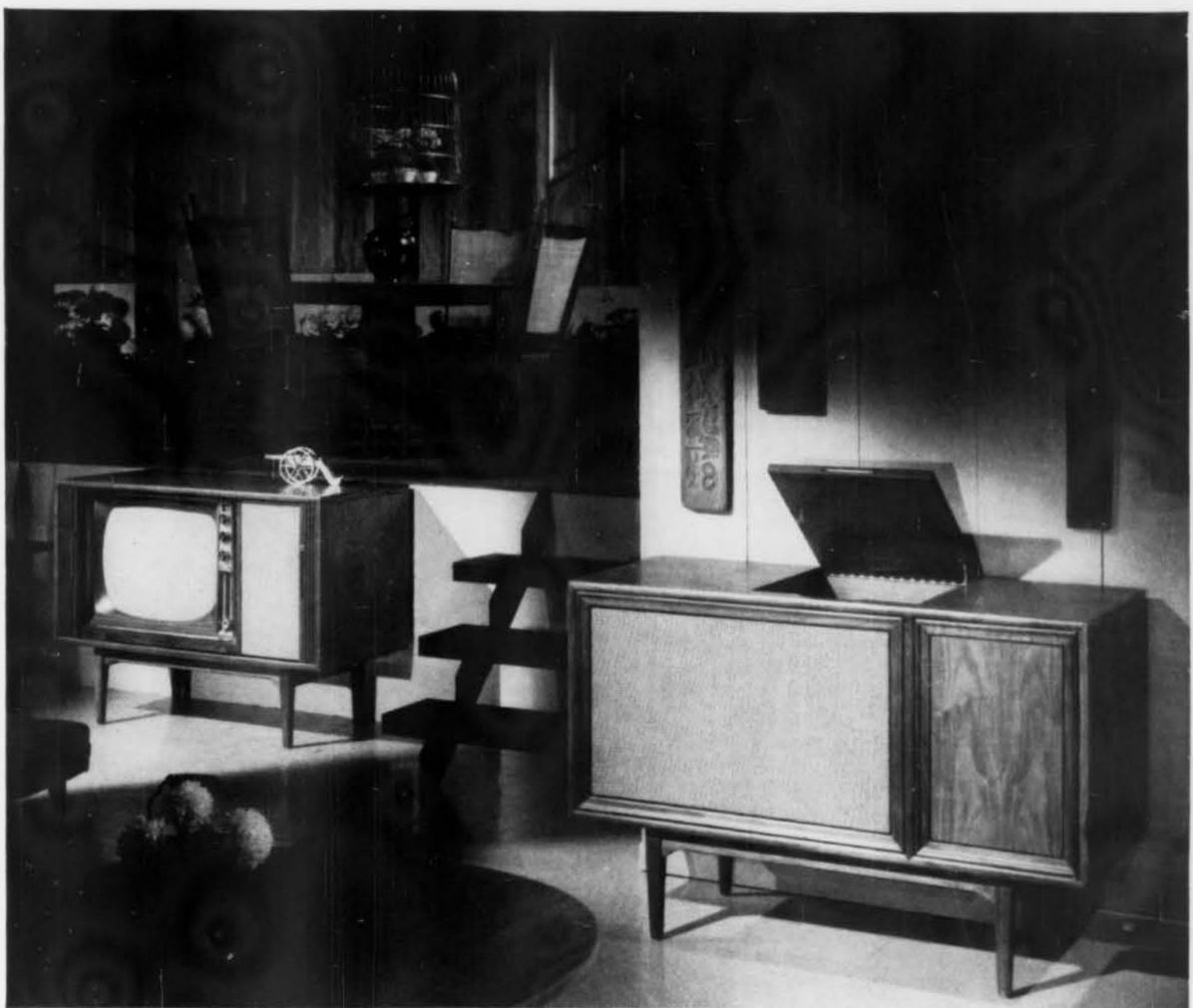
- bition presented by Syracuse Museum of Fine Arts to celebrate 20th Anniversary of the Ceramic National, Syracuse Museum of Fine Arts, Syracuse, New York.
- October 27-31. National Furniture Design Show.

 American Furniture Mart and Merchandise Mart.

 Chicago.
- October 28-31. Annual Meeting of the Mirror Manufacturers Association and Mirror Design Exhibition. Hotel Commodore Perry, Toledo, Ohio.
- October 29, 6:30 p.m. Act IV in The National Home Fashions League's Home Furnishings Forum, General Electric Auditorium, 205 E. 42 St., N. Y.
- November 1-16, 1958 Design Derby, Architects International Bureau, Dupont Plaza Center, Miami.
- November 2-30. The Architecture of Louis Sullivan. University of Illinois, Urbana-Champaign.
- November 3-7. 1958 National Hotel Exposition. New York's Coliseum.
- November 5. National Home Fashions League Luncheon. Terrace Suite, Hotel Roosevelt, N. Y.
- November 9-11. National Office Furniture Association Retailing Conference sponsored by NOFA's Metropolitan New York and New England Area Groups. Grossinger's, Grossinger, New York.
- November 12, 6:30 p.m. Act V in National Home Fashions League's Home Furnishings Forum. General Electric Auditorium, 205 E. 42 St., N. Y.
- November 13. Evening talk on the Origins of Abstract
 Architecture by Mrs. Sibyl Moholy-Nagy. Architectural League of New York, 115 E. 40 St.
- November 17-21. 8th National Plastics Exposition. International Amphitheatre, Chicago.
- November 19, 6:30 p.m. Finale of National Home Fashions League's Home Furnishings Forum. Cooper Union Museum, 4th Ave. and 7th St., New York.
- November 20, 5 p.m. N.S.I.D. Custom Rag Design Exhibition and tour of Edward Fields Plant. Edward Fields, Inc., 134-02 32nd Ave., Flushing, New York.
- November 21, 4-8 p.m. 6th Annual Christmas Bazaar of the National Home Fashions League. Hotel Roosevelt, New York.
- November 24-28. Public Showing of N.S.I.D. Custom Rug Design Exhibition. Architectural League, 115 E. 40 St., New York.
- January 2-10. 1959 Winter Furniture Market in Grand Rapids. Waters and Exhibitors Buildings.
- January 5-16. 1959 International Home Furnishings Market and Decorative Accessories Show. American Furniture Mart and Merchandise Mart, Chicago.
- January 19-23. New York Winter Furniture Show. New York Furniture Exchange.
- January 25-30, Los Angeles' Winter Home Furnishings Market. Los Angeles Furniture Mart.
- April 26-30, American Institute of Decorators' 28th Annual Conference, Hotel Plaza, New York,

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NEW FURNITURE, VOLUME 4 (NEUE MOBEL—MEUBLES NOUVEAUX). Edited by Gerd Hatje, with a text by Wolfgang Clasen in English, German, and French. 162 pages, 347 illustrations, 9" x 12". Fourth of a series of annuals on new furniture published by George Wittenborn, Inc., New York, \$9.00.

The latest of Wittenborn's four annual picture books reviewing the world's outstanding modern furniture is the best of the series-and probably the best international furniture review between two covers available anywhere. It is thorough and broad in its coverage, selected with great taste and a sharp sense of what constitutes interesting design news. It is a superb job of layout, printing, and book production. And it is very clearly presented, with large, sharp photographs, details, and drawings. Captions are brief but quite adequate, and there are two handy appendices-one of designers' names and addresses, the other of manufacturers' names and addresses.

Although the review is an annual, and a great percentage of the furniture it shows was designed in 1957 and 1958, there are items dating back to 1952, still current and new-looking now.

The text takes care to explain that the choice of items does not imply a judgment as to what is best. The topical nature of the review favors daring and experimental designs over classical or standard ones. In spite of this modest and perfectly plausible disclaimer, almost every item included is both good and original. There is nothing that reproduces or even reminisces about traditional forms. The book is not a report on the market as such, but of the avant-garde scene.

114 different manufacturers and 119 designers are represented. The countries represented are Denmark, Italy, Germany, Switzerland, the U.S.A., Canada, Great Britain, The Netherlands, Yugoslavia, Sweden, Brazil, Finland, Japan, and Austria. The mass of material is organized not according to country but more logically into five function categories: chairs; sofas, couches and beds; tables; bureaus, chests and shelves; nursery furniture.

On the whole the collection re-inforces an opinion which reporters in the field have expressed with increasing frequency since the 11th Triennale of Milan and during the current Brussels Fair: that the modern designers of the world have cross-fertilized each other's ideas to a point where national differences no longer exist. Danes and Swedes, the traditional specialists in finely crafted wood, are often as not succeeding in the traditional American and German precincts of metal-framed furniture, and the light, squared cabinet frame in wood or metal also appears everywhere. The current collection includes relatively little of interest in upholstered furniture, although some technically familiar examples of the

masterly work of the Scandinavians and Italians in this field are represented.

If one could find anything wrong with the collection, it might be a fault that is extremely difficult to avoid in the normal publishing situation. Everything included looks marvelous in its photograph—but in some cases the photograph not only flatters the design, but also hides a real functional or structural imperfection—an imperfection which would have eliminated the item, if the editor had examined the actual piece. But these photographic deceptions are negligible among good designs from many places that New Furniture presents so well.—O.G.

The rooms outside

CREATIVE GARDENS, by James C. Rose. 208 pages, including 241 black and white illustrations and 24 color photographs, 10" by 13". Reinhold Publishing Corporation, New York, 1958, \$10.

James Rose, eminent landscapist, botanist, and lecturer on these subjects, takes to the auxiliary craft of book writing with the same exuberance that made him so successful in his other fields. The results should prove equally satisfying to both professionals and amateur readers whose interest in their surroundings goes beyond crab grass and Queen Anne's lace.

Multi-purposed Mr. Rose is waging a personal battle against architects and clients who depend upon outdoor planning as a camouflage to cover mistakes in hasty or ill-considered housing. This book is dedicated to getting the horse before the cart and stimulating people to consider the garden site as an integral part of architectural design or, better yet, a prerequisite to selecting a piece of land.

Proper beginning for such a book is some careful speculation on the philosophical bases of the garden. He defines this area as sculpture. "Not sculpture in the ordinary sense of an object to be viewed, but sculpture that is large enough and perforated enough to walk through. And open enough to present no barrier to movement, and broken enough to guide the experience which is essentially a communion with the sky. This is a garden."

Solutions which incorporate these ideals—in city, suburban, and country fashion—are described with plans, drawings, lush photographs, and witty text. Particularly engaging are his examples of verdant oases in such confined areas as Manhattan airshafts, where undesirable alley-ways are miraculously transformed into pleasant although petite apartment annexes. In every case extensive photographs and drawings indicate not only the garden but its interrelationship with the interior and exterior of the adjacent structure and even such details as furnishings and color.

A second portion of the book illustrates variations on ceilings and trellises, structural and sculptural supports, steps, surfaces, plant forms and shapes, spacing of

plants, and charts of suitable vegetation for each situation to obtain controlled and predictable results—W.B.

Economy package on Danish design

DANSK FORM—DANISH DESIGN, edited by architect M. A. A. Poul Erik Skriver from material published in the Danish architectural monthly, Arkitektur. 76 pages, 143 illustrations, 7 of which are in color. 81/4" x 12". 1958. Arkitektens Forlag, Copenhagen. In the United States from Wittenborn & Company, New York, and other booksellers. \$5.50.

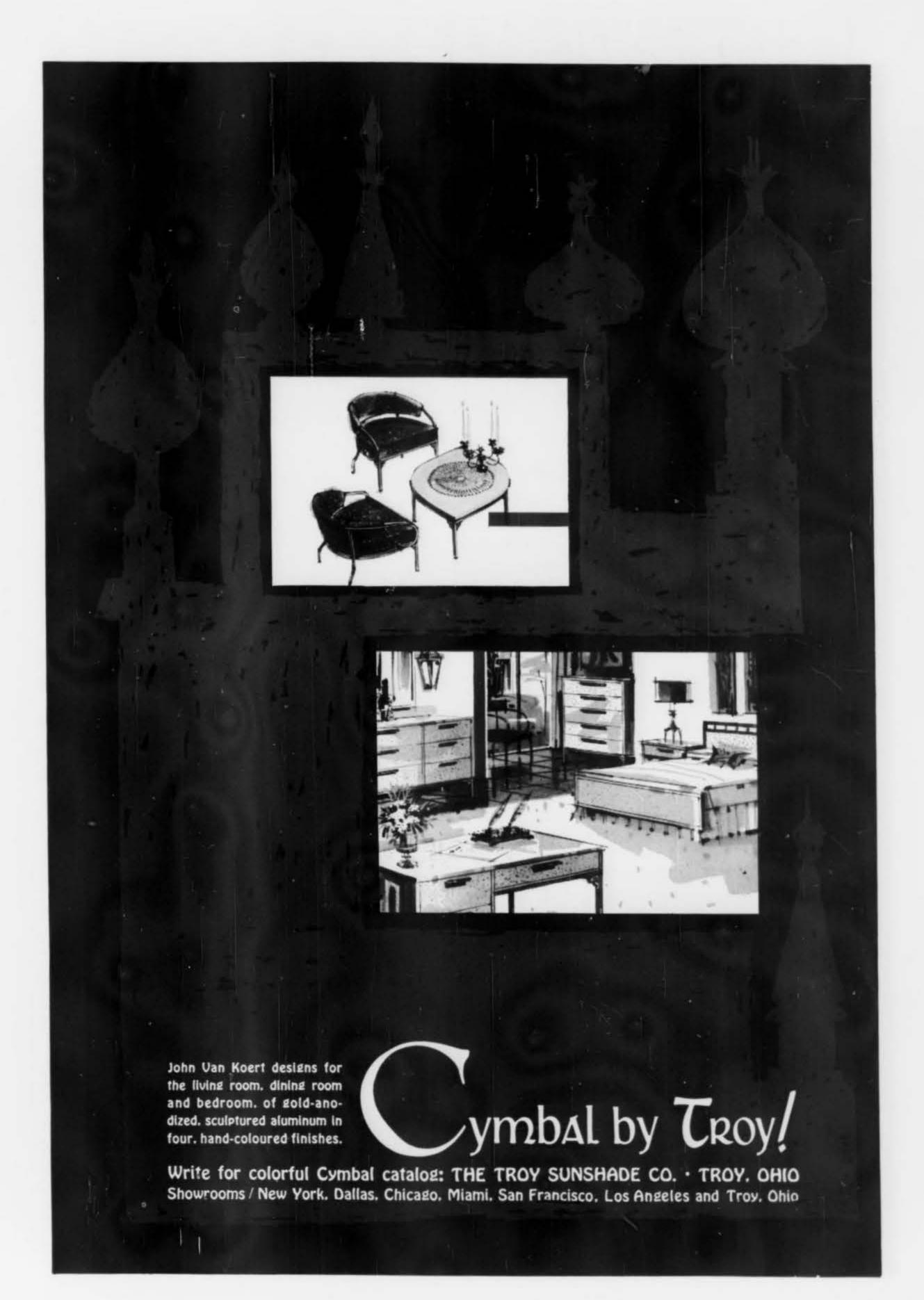
This slim but large-paged volume is culled from a periodical, which explains the basic facts about it: that it offers a lot of picture book for the money, and that the Danish design reviewed in it represents advanced taste in Denmark—and not a cross-section of actual production in architecture and related arts.

Even where topical information is concerned, it is far from all-inclusive. Certainly the review of furniture, ceramic ware, and silverware is fragmentary and haphazard, though no one could quarrel with the particular items representedthin-shell glassware and glass lamps by Bent Severin and Jacob Bang, ceramic cookware by Magnus Stephenson, enameled ware by Erik Herlow and Thormod Olesen, silverware by Arne Jacobsen, and the elegant steel-framed furniture of Poul Kjaerholm. Thirteen single-family houses form the backbone of the content. At least half of them are extremely interesting both as pieces of architecture in a landscape, and as examples of the Danish style in interiors and furniture. Except for one with a pitched roof by architect Palle Jacobsen, and a round house by architect Arne Jacobsen, all are dramatic examples of the strong influence of Marcel Breuer. Allespecially Arne Jacobsen's round houseuse expanses of glass which must surprise people who, not having visited Denmark, consider it a member of the Scandinavian raw-winter region.

Denmark is not, of course, a place of bitter cold nor of snow. Its problem is rain and lack of light in winter, and an almost total absence of true summer heat. Being northerly, it has longer days than the temperate zones of the United States in summer, and shorter ones in winter. Thus the great glass expanse, and the clerestory, make even more sense in Denmark than they do in our own New England. Bright color is a godsend. One factor stimulating efforts to expand interior vistas into courts or gardens seen beyond glass walls is that building is strictly controlled in Denmark, and rooms are small.

For its size, the collection of houses is worthwhile. But it is a pity that most of the text is in Danish, and untranslated—except for captions and the introduction which are accompanied by English versions (none too expert). Nevertheless the photographs and plans will tell 90% of the story to readers in our field.—O.G.

20



A sampling of magazines



Left: Die Künst und Das Schöne Heim, No. 7, Munich. A snap-the-whip staircase provides exterior access to the second story of a family house in Australia by Harry Seidler.



Right: Graphis, No. 71, Zurich. This plaintive physiognomy was incised by Picasso on a plaster mold, from which unglazed white clay plates have been reproduced in quantity.



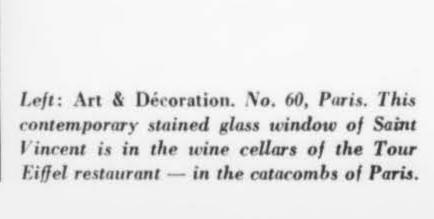
Above: Bonytt, No. 8, Oslo. Designed by architect Jorn Utzon, this house on piles has all living areas elevated for a tree house effect in an aptly pastoral setting.



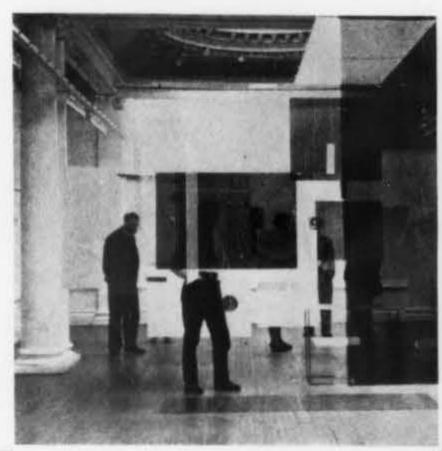
Above: Bonytt, No. 8. Oslo. A massive classical head sets the ordered tone of a paved and planted courtyard at the Munkegaard School, which Arne Jacobsen designed.



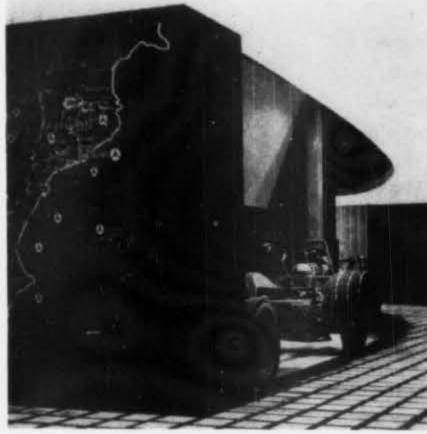
Above: Design, No. 104, London. Seats with flip tray backs are being previewed by the British Transport Commission for first class carriages. Designers were Farmer and Dark.



from abroad



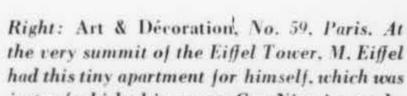
Left: Architectural Design, No. 47, London. A collage in depth was created as an exhibit in Newcastle, where the spectators are seen moving among artfully arranged plastic panels.



Above: Cuadernos de Arquitectura, No. 27, Barcelona. A glimpse of Marcelo Leonori's Mercedes Benz exhibit at the 44th International Fair in Barcelona shows a divider wall ornamented with a map of Spain's Costa Brava.

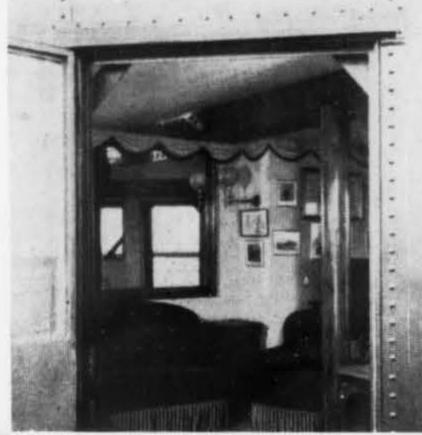


Above: Domus, No. 332, Milan. A rich intarsia in red and white wood makes a bold statement on converging staircases in a house in Milan, which was designed by its non-architect owners.

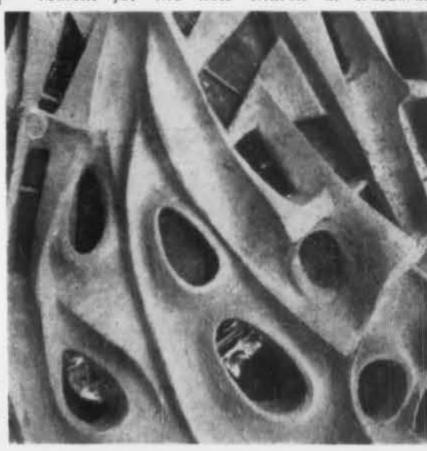




Left: Form, No. 5, Stockholm. The new town hall in Boras designed by Harald Ericson and Roland Gandvik boasts this imposing vista. which focusses on a mural by Lars Wellton.



Below: Graphis, No. 71, Zurich. Detailed is a section of the dramatic relief windows in cast plaster by Francois Stahly and Etienne Martin for the new church at Baccarat.



SARANSPUN fabrics

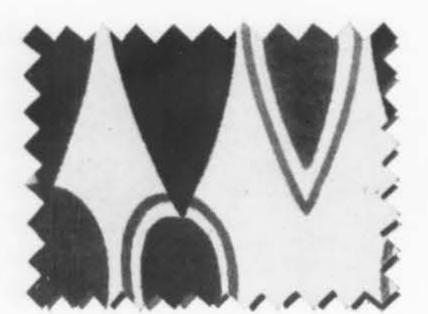
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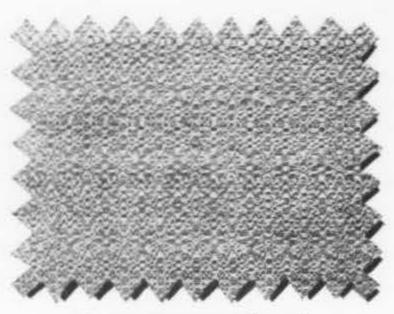
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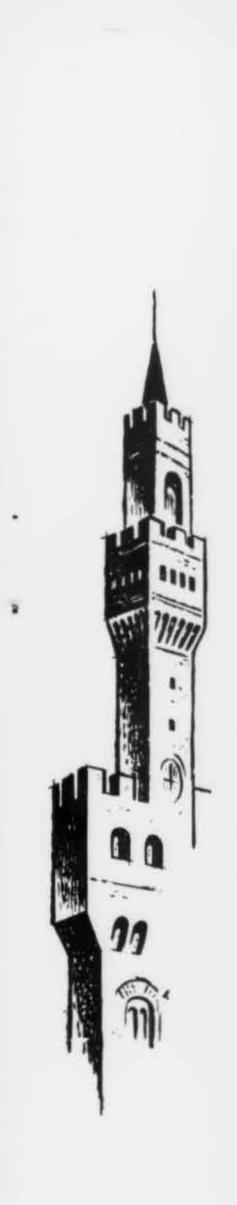
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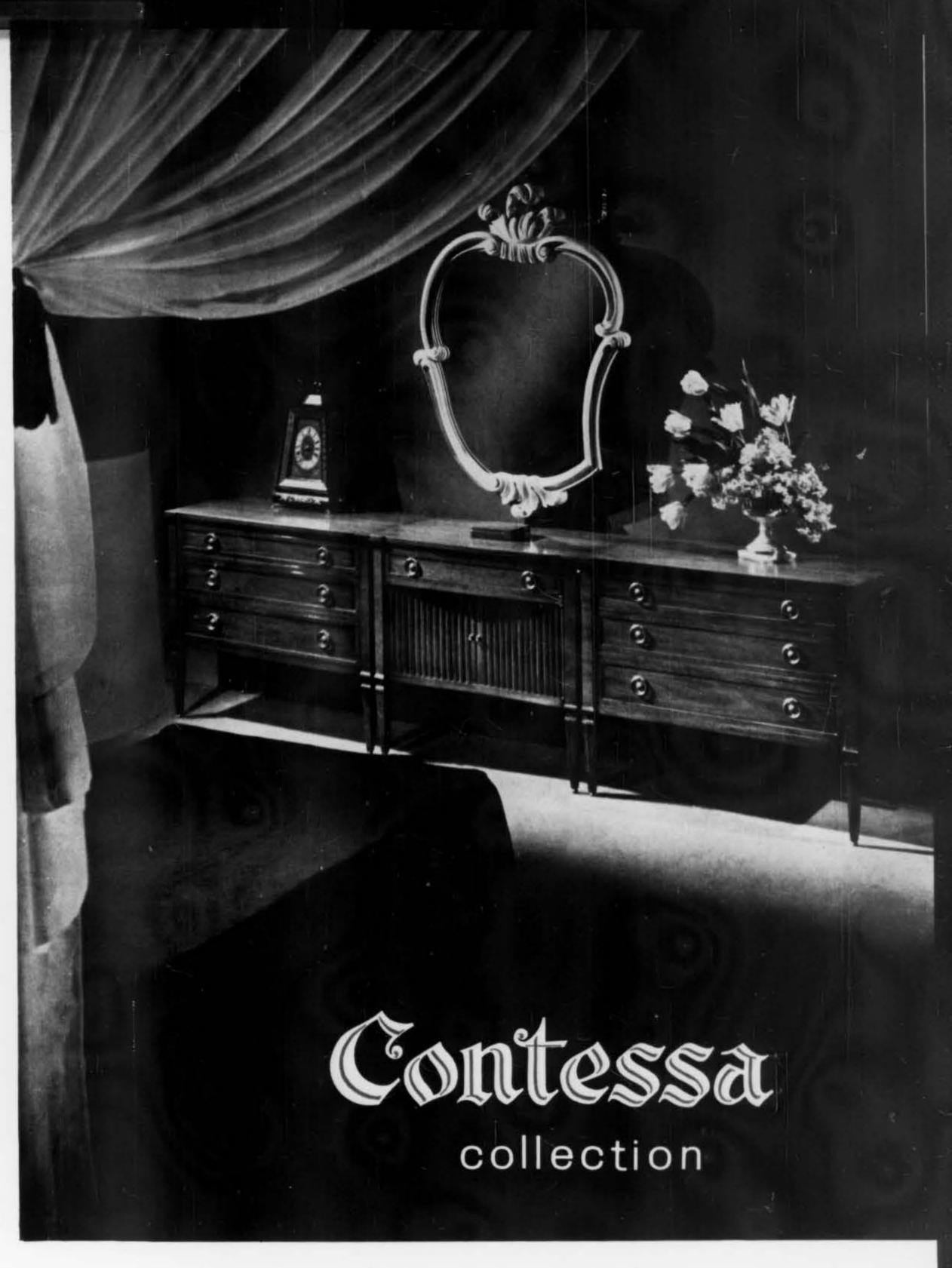
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LOOK AT THE NAMES THAT LOOK TO LEES FOR CONTRACT CARPET: Sherry Netherlands Hotel • The Dinkler Hotels • The Coca-Cola Company • S.S. United States • Lord & Taylor, N.Y.C. • John B. Stetson Company

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recommend velvet for upholstery? YES! This one is SAFER with SYL-MER

Stroheim & Romann gives you a velvet you can use and sell with complete confidence, for upholstery as well as draperies.

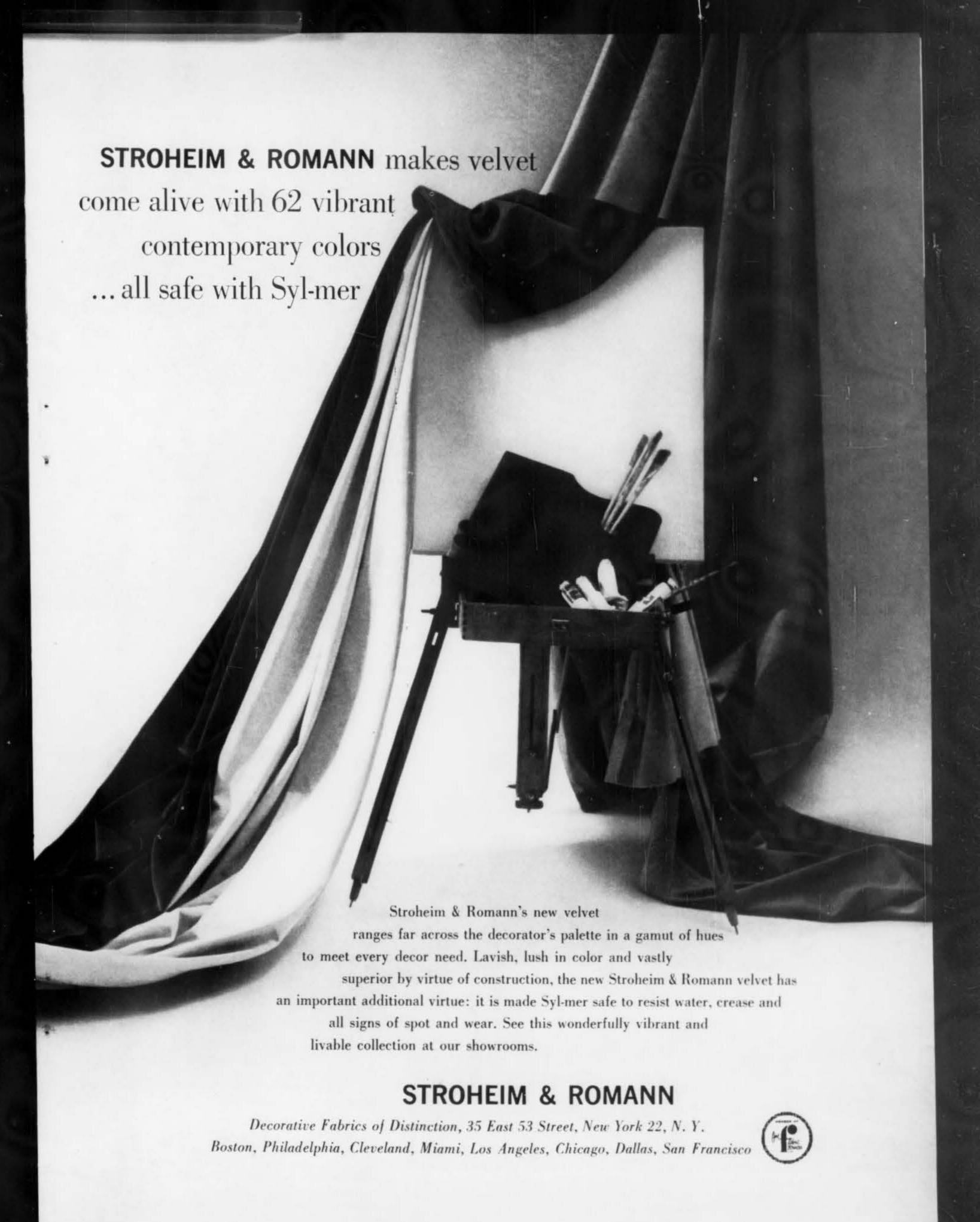
The luxurious nap resists crushing, no matter how often it's sat upon-thanks to the new resilience contributed by Syl-mer*, Dow Corning's luxury silicone finish.

Syl-mer also gives built-in protection from spots, stains and water, adds richness to the soft texture. The lightest colors may be used with safety. See this new line of velvets as soon as possible, identified by the

Syl-mer tag, mark of the finest textile finish obtainable.

*T. M. Dow Corning Corporation, Midland, Michigan







Crisply tailored Simmons sofa beds recess partly into wall for daytime...emerge automatically for comfortable sleep on Beautyrest*.

For fresh ideas from Simmons step inside the Room of Tomorrow

Ideas—fresh, new guest-room furnishing and decorating ideas that build guest patronage and owner profits...you'll find them today in the Room of Tomorrow.

Here, again, is dramatic evidence of Simmons leadership in providing smart furniture design, appealing colors, new comfort, extra convenience—together with sturdiness that outlasts years of use. These, too, are the reasons why better guest rooms from coast to coast are Simmons-equipped. Simmons furniture designed by Raymond Spilman, A.S.I.D.

Room of Tomorrow designed by Henry End, A.I.D., I.D.I. See it at the National Hotel Exposition, New York, November 3-7.



An inspired space-saver—Simmons wall-mounted, charcoal-finished unit which combines desk, counter, storage drawers and TV. The Simmons chairs, shown with the Simmons table, are new in design, new in comfort.



Note the graceful Simmons table with its mar-resistant top. The Simmons advanced-style, comfort-contoured chairs have foam padding and integrated vinyl upholstery—washable, weatherproof.

*Trade-Mark Reg. U.S. Patent Office



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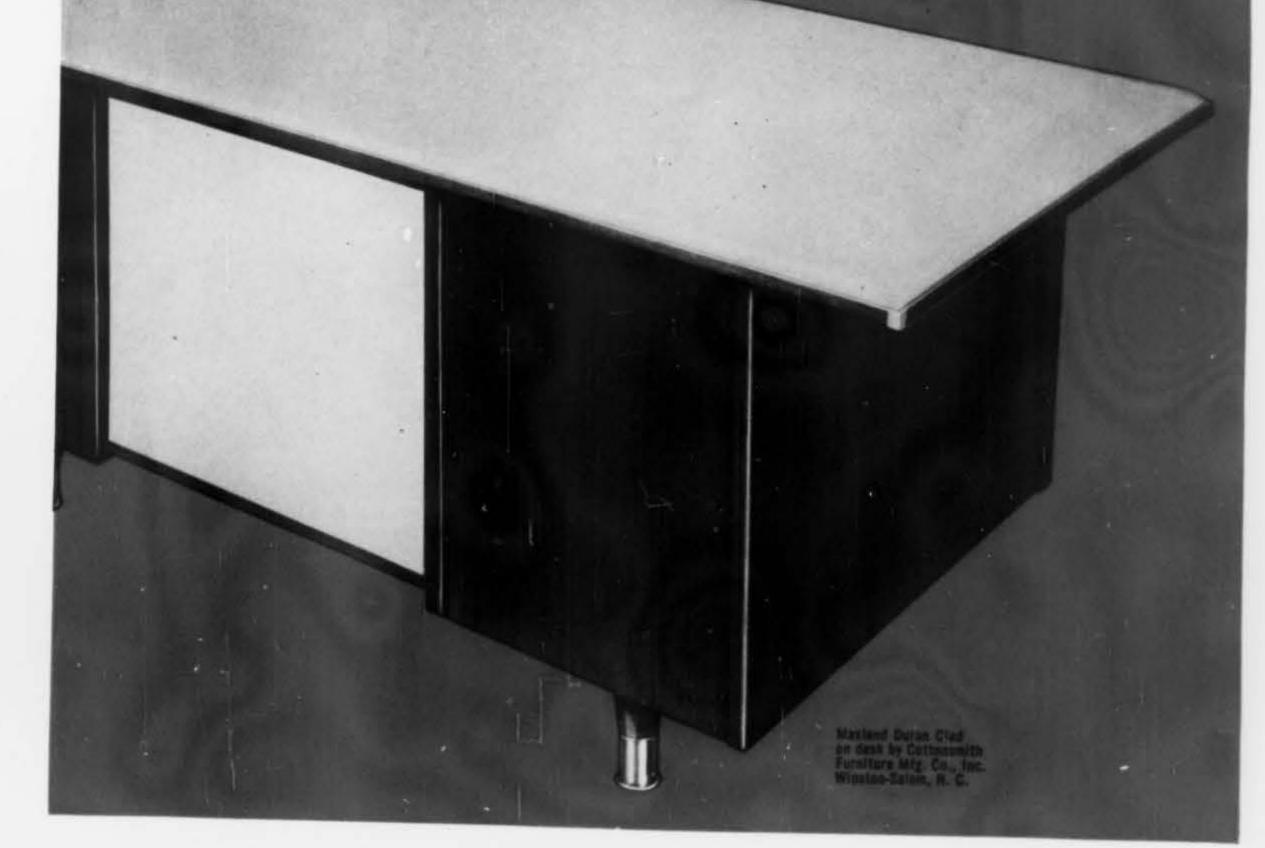
for business-like beauty



For variety of application, distinctive good looks and low upkeep cost, Masland Duran Clad is unexcelled. This semi-rigid vinyl laminated to metal or hardboard provides enduring beauty for furniture, partitions, panelling, wainscotting, etc. Many colors, patterns and textured effects. Cleans easily with soap and water.

Stands up to abrasion and wear. Write for folder with samples. The Masland Duraleather Co., Dept. 48, Industrial Products Division, Philadelphia 34, Pa.

Masland Duran CLAD





AREA PLAN DESKS in a complete range from general office to top executive. Part of a comprehensive new collection of institutional case goods, seating and occasional furniture designed by PAUL McCOBB

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For the first time in wiring device history . . . a product

So Different

So Daring

So Dramatic...

it took a Fashion Show to introduce it!

PLEASE TURN THE PAGE

THEY CAME TO SEE FASHION PLATE INTRODUCED AT NEW YORK'S FASHIONABLE HOTEL PIERRE! AND HERE'S WHAT THEY SAID . . .



Miss Audrey Leeds, Fashion Coordinator—"FASHION PLATE proves that it's the little things that count. Just the idea that FASHION PLATE can be backed up with wallpaper or fabric, or painted to match or contrast with walls is enough to set women's imagination to work. It's about time someone got rid of that little black handle sticking out of a piece of metal. And another thing, it's easy to work without breaking a fingernail."



Mr. Clifton E. Smith of Jaros, Baum and Bolles—"I'm impressed by the fact that FASHION PLATE is not only a device that will blend well with any design, but, in addition, it's a high-quality switch . . . top grade for any job."



Mr. William Leibfried, Electrical Contractor—"Our reaction to FASHION PLATE can be easily expressed: we like it! The fact that we're planning to install it soon in future buildings should tell the story."

Fashion Plate



Mr. Larry Kaye, Shell Electric Supply Corporation—"Here's something that's really new and different. There's no doubt that this will add immeasurably to our sales and profits on wiring devices."



Mr. William E. Katzenbach, President of Katzenbach & Warren, interior designers and stylists—"We strongly recommend the use of FASHION PLATE. Its chameleon character provides a wall source for light that becomes a part of the wall decoration, and which can harmonize with any color or period of decor."

AT LAST! An exciting new wall switch that obsoletes every wall switch in America today!

Bryant's new FASHION PLATE* is being hailed by architects, engineers, builders, electrical contractors and building owners as . . .

"revolutionary" . . . "outstanding" . . . "long needed" . . . "a welcome change from tired old ideas"!

THAT'S IT! FASHION PLATE is a new idea!

It's a bright new idea that means millions of profitable installations for electrical contractors!

It's a bright new idea that lets architects and designers better satisfy their clients!

It's a bright new idea that gives you an exciting new talking point!

FASHION PLATE is destined to sweep across America as no other wiring device ever has! Already (even before mass production), FASHION PLATE has been specified for some of the great new buildings now under construction. FASHION PLATE has even commanded *last-minute* specification changes by people who want the ultimate in wall switch convenience and attractiveness!

That's Bryant's startlingly new FASHION PLATE!

*Trade-Mark



NOW! FOR A FIRST-HAND LOOK AT THE SWITCH
THAT HAS EVERYONE EXCITED . . . TURN THE PAGE!

and here it is ...

a Skion Plate

Bryant's contribution to a bright, new, profitable era in wiring devices!

Features? JUST LOOK AT THEM!

No button! No toggle! Just a smooth surface!

Quickly interchangeable with conventional switches!

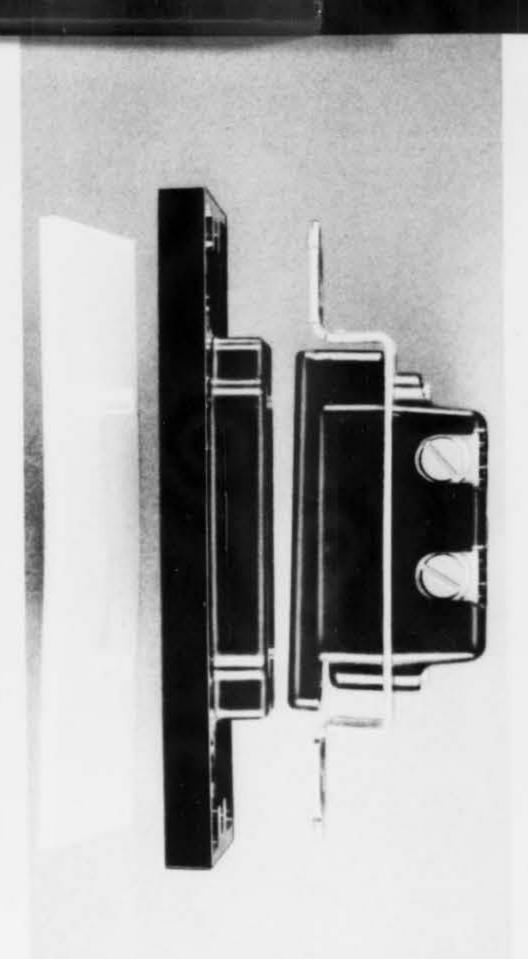
Contrasting combinations of black or white frames with clear or ivory actuator plates.

Optional clear actuator can be backed with paint, fabric or wallpaper. A decorator's dream!

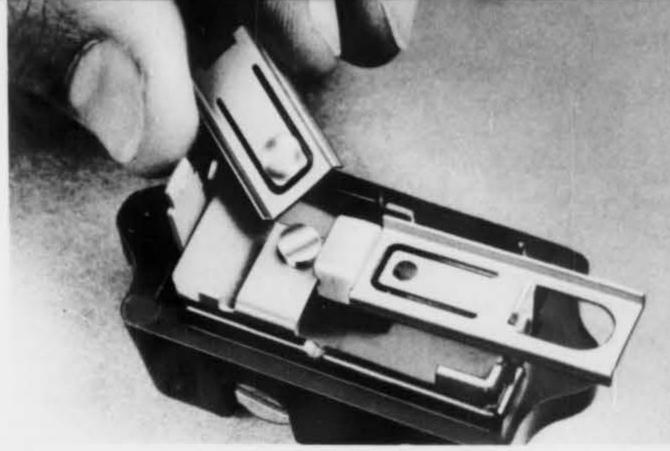
Specification grade — a-c only 15, and 20 amps. 120-277 volts. No derating for fluorescent loads. Available in single-pole, 2-pole, 3- and 4-way.

Motor rated.

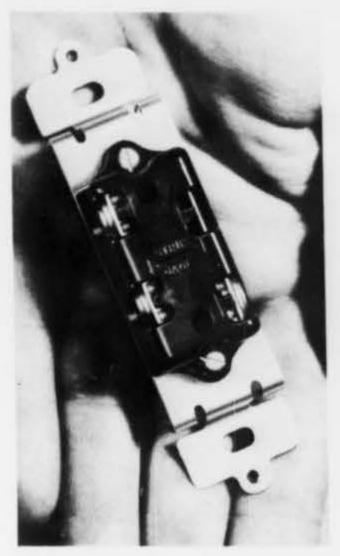
Light operating pressure.



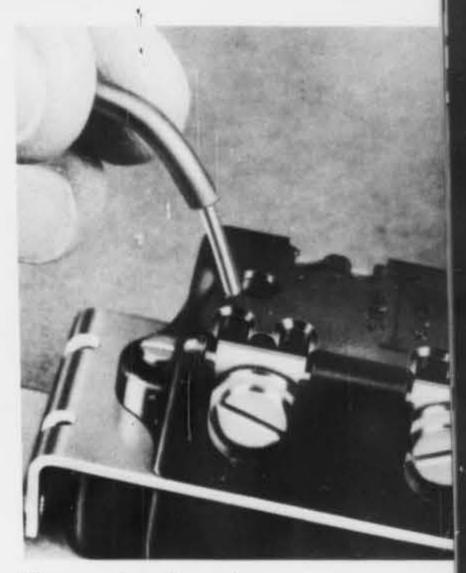
Smooth, quiet action. Low installation cost. No plate screws needed . . . just press on plate.



Silver alloy contacts insure long life. Quick make, slow break contact action. Positive pressure between contacts.



Compact design . . . fits all standard switch boxes.



Time-saving clamp type back wiring terminals. Splice-eliminating feed-thru terminals on single-pole and 3-way switches.

AMAZING NEW FASHION PLATE MAKES ALL OTHER SWITCHES OLD-FASHIONED!

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Bryant salesmen are writing orders all over the country! If you haven't been contacted yet, please be patient; we'll be there just as fast as possible! If you're in a BIG hurry to get FASHION PLATE, wire, write or telephone JOHN MUNSON, Sales Manager, The Bryant Electric Co., Bridgeport 2, Conn. Phone Edison 4-5161. We'll rush your order to you.

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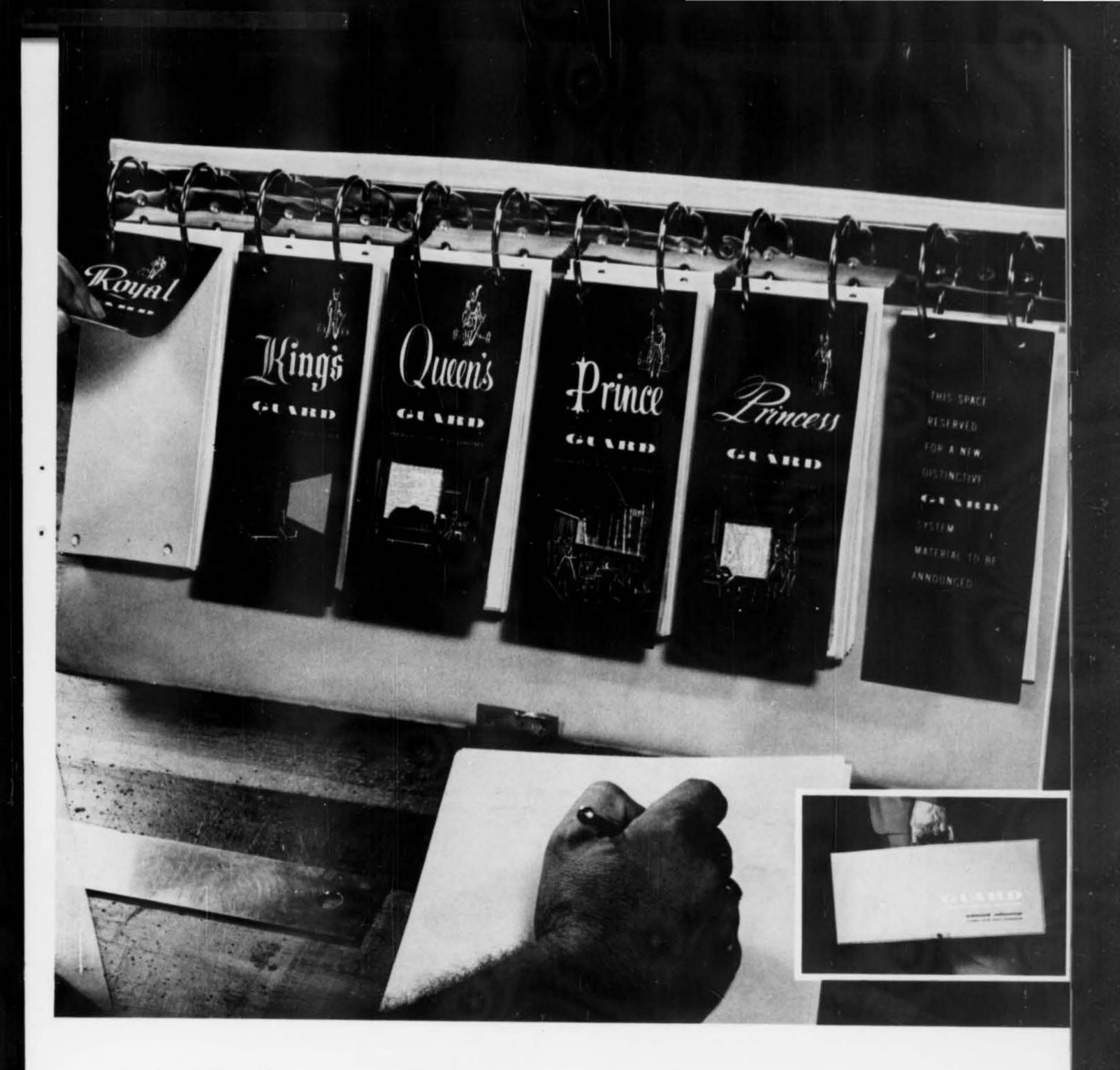
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Architectural Wall Coverings





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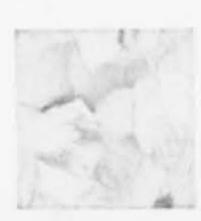
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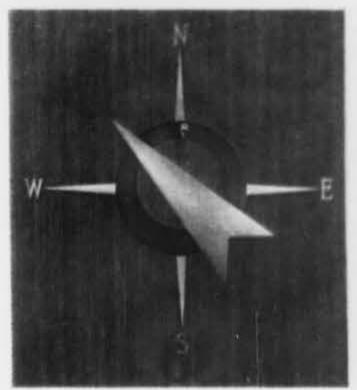
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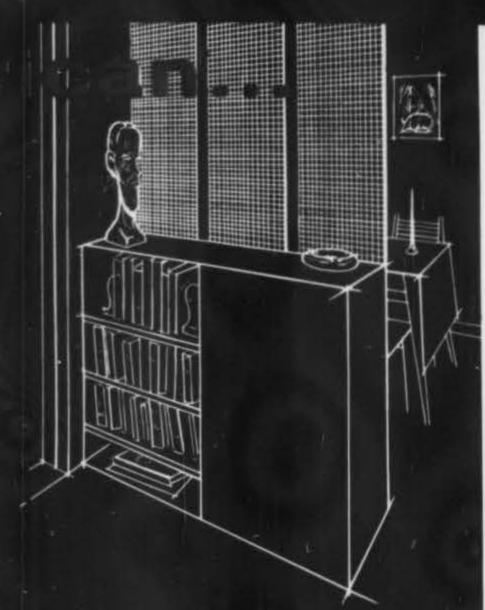
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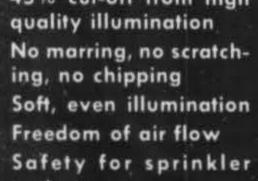
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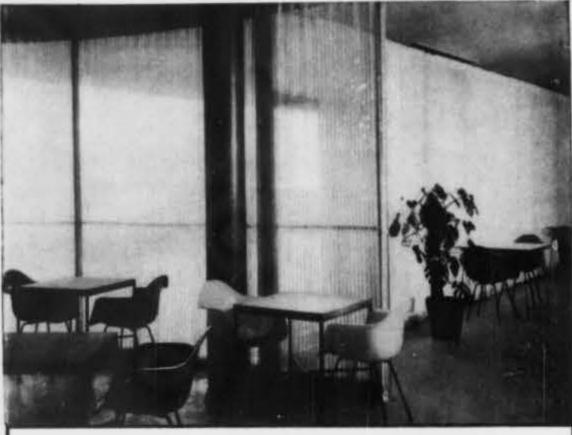
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PHIL BOOS, Allied Studios, 20 West 17th St., New York, says: "We specialize in contract jobs sewn to strict specifications. The Fiberglas casement curtains for the Museum of Modern Art are a case in point. In order to achieve the desired casement effect and meet the sun glare requirements of this job the fabrics were sewn with sixteen seams per width and they handled perfectly. We like to work with Fiberglas because it is dimensionally stable -remains exactly as sewn."



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Isabel Scott casement fabric with Fiberglas* Aerocor* yarns—Glass Harp—blends gracefully with this classic early American setting—on display at the Fiberglas Fabric Center, 16 East 56th Street, New York 22, N. Y.



A superb new show of variety at the Fiberglas Fabric Center

More than 5,000 swatches and display length fabrics from leading decorator resources form a panorama of design and decorating news at the Fiberglas Fabric Center. All Fiberglas fabrics are perfectly washable . . . require not a stroke of ironing and not one trip to the dry cleaner. They're absolutely sun-safe, shrink proof, stretch proof . . . absolutely fire-safe. Ease and economy of maintenance make them your ideal choice for public buildings, as well as for the home. For the story, see left.

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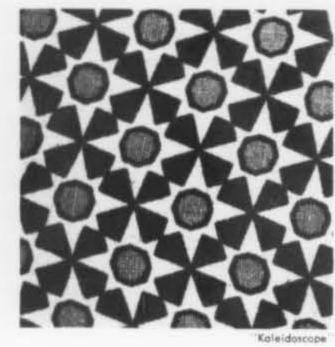
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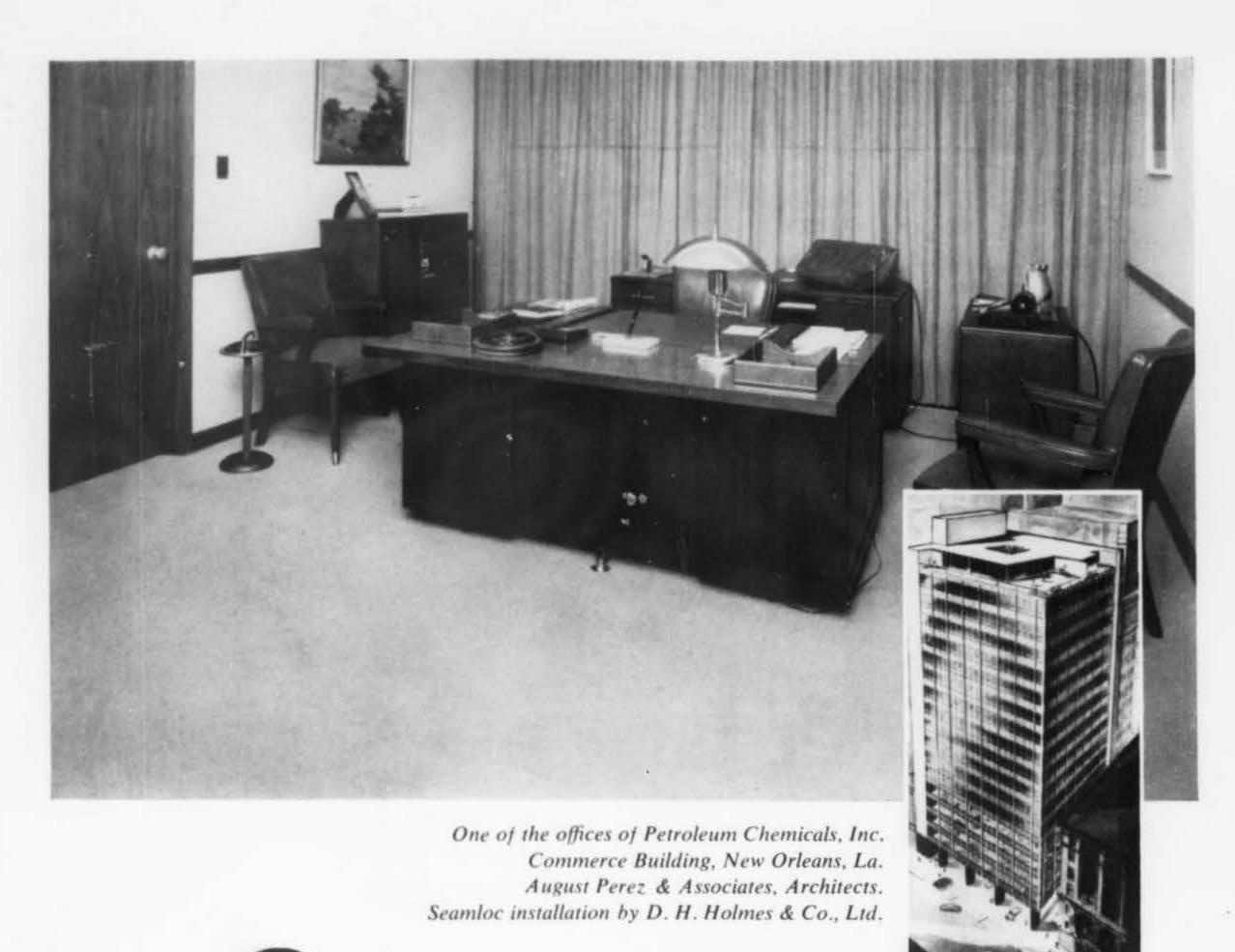
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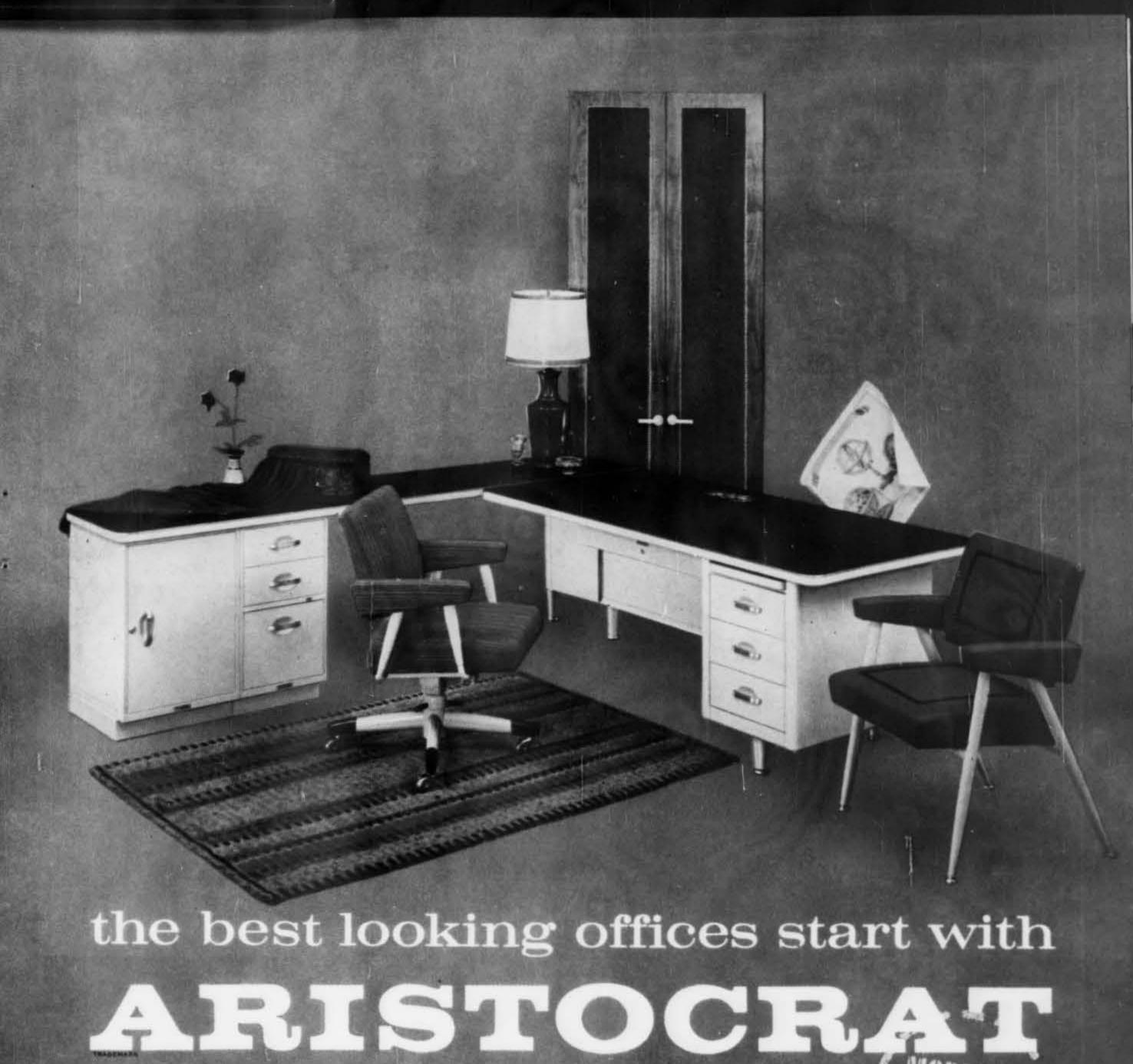
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Seamloc's four-and-one-half foot widths join together to make any size carpet with almost no waste. Seamloc's edges cannot ravel, no binding is necessary.

These qualities, combined with thirty-three decorator colors and eight grades, make Seamloc the first choice of leading architects and decorators for any carpet installation.

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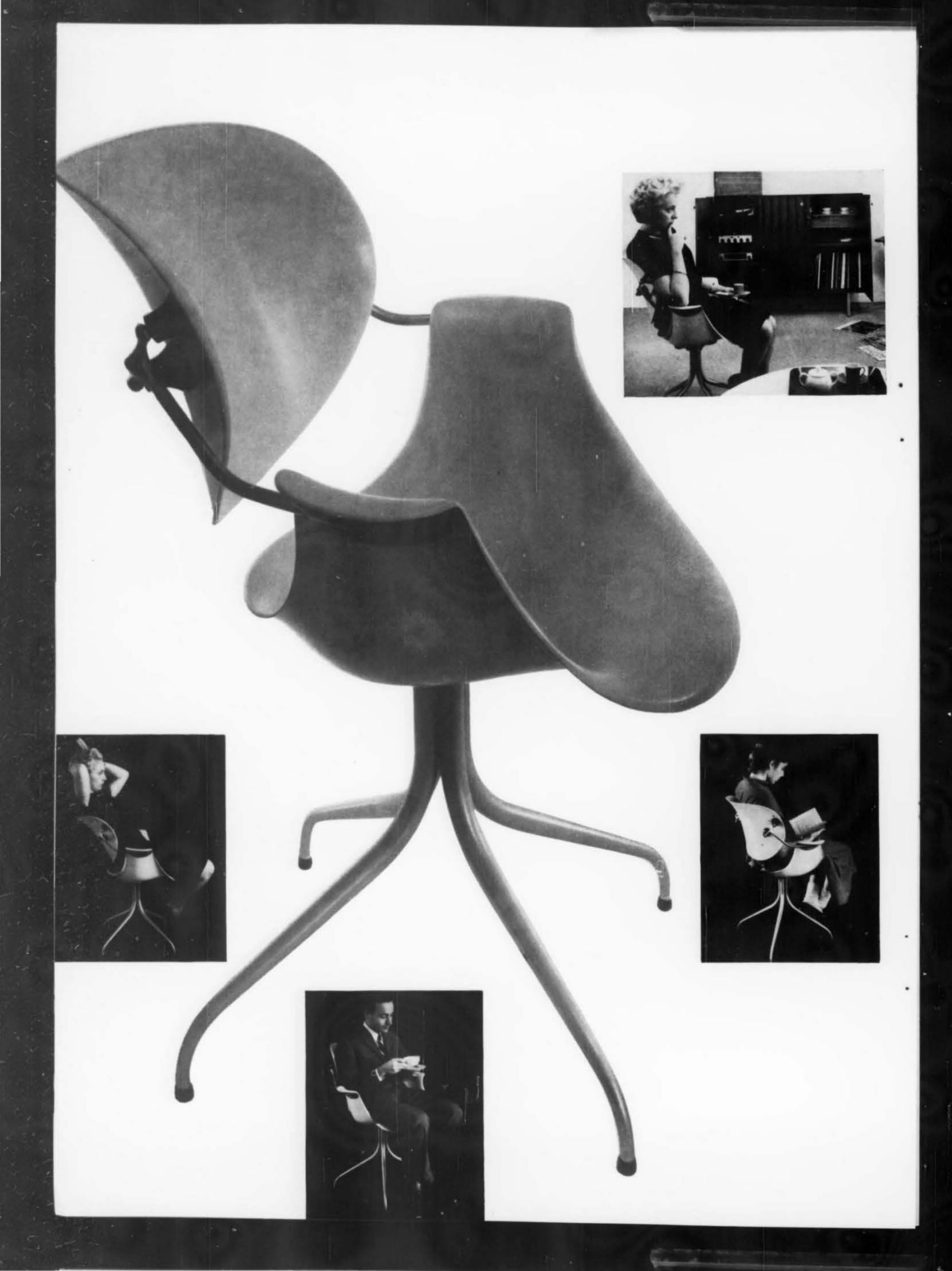
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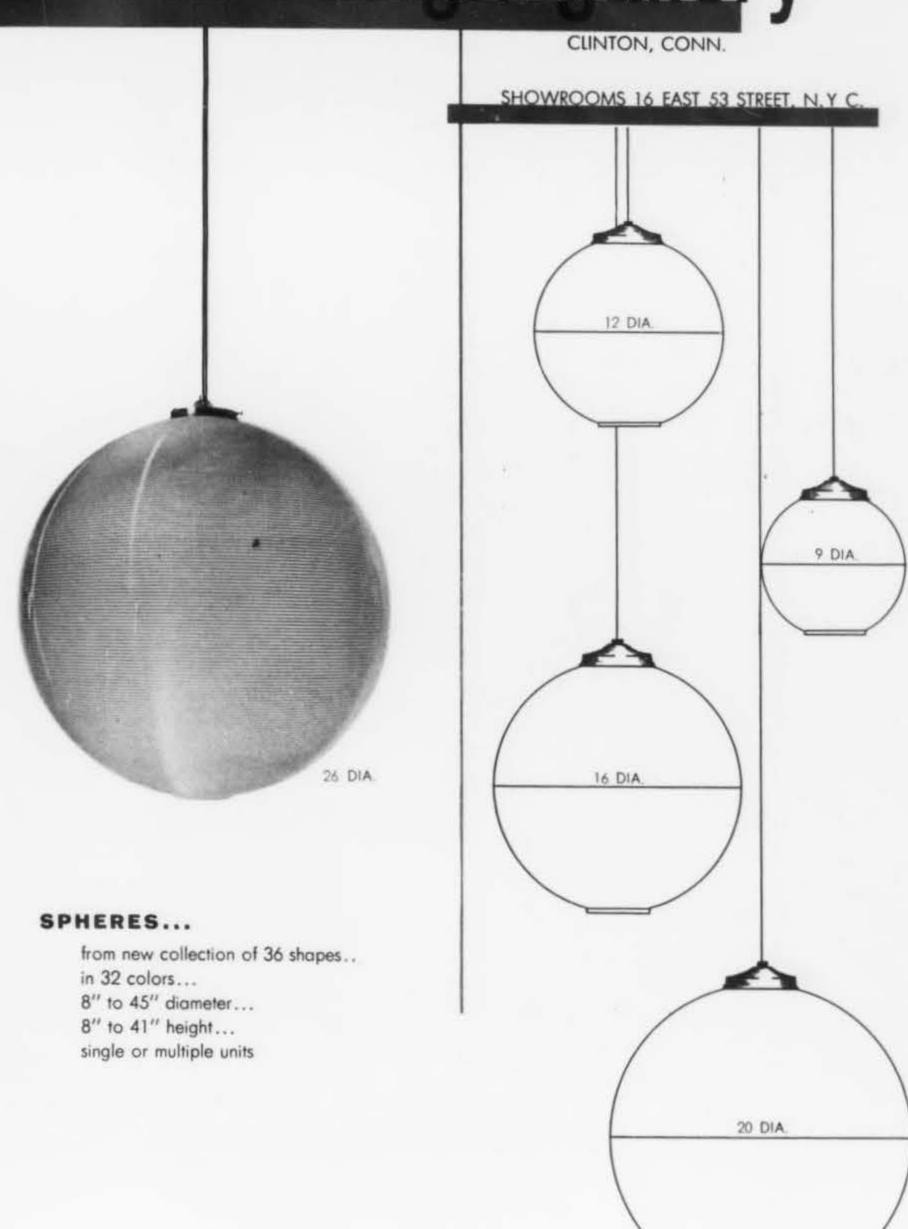
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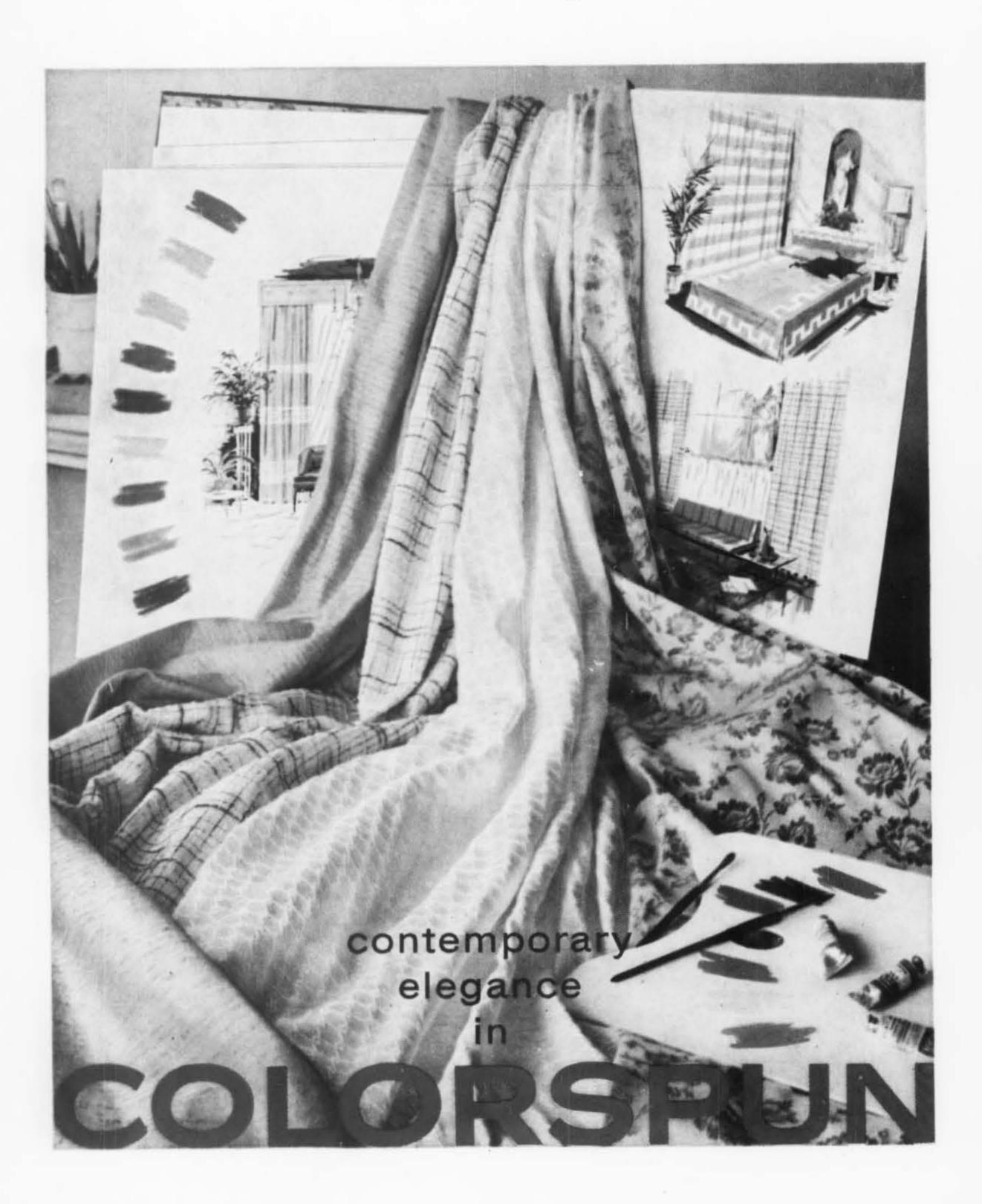
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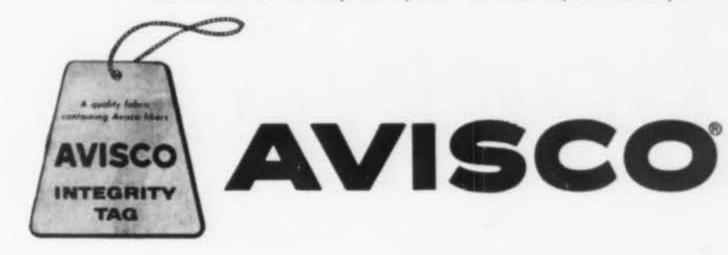
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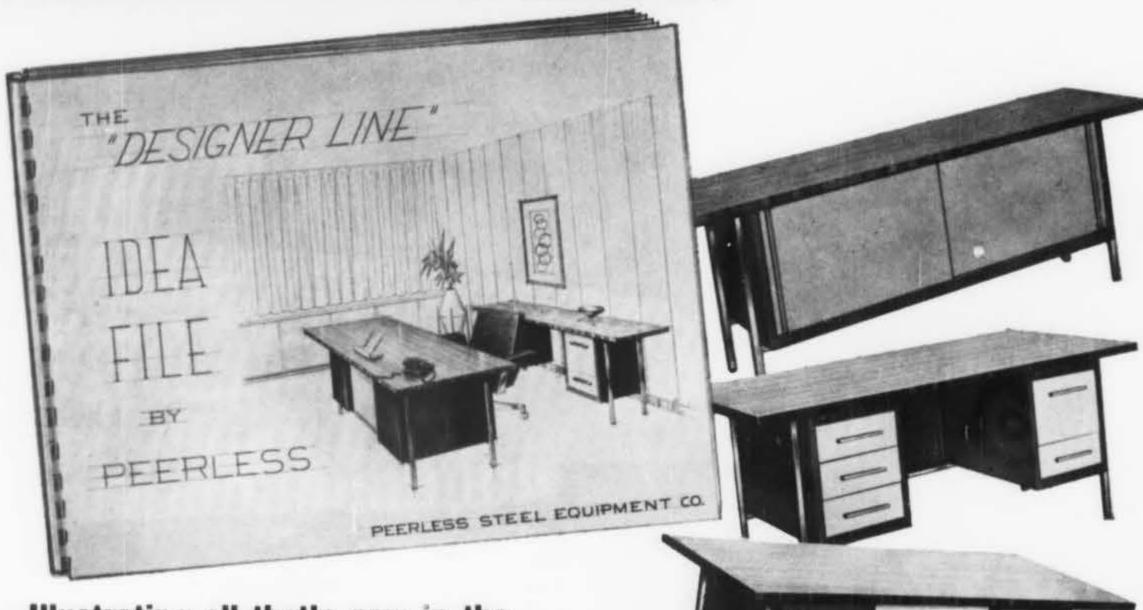
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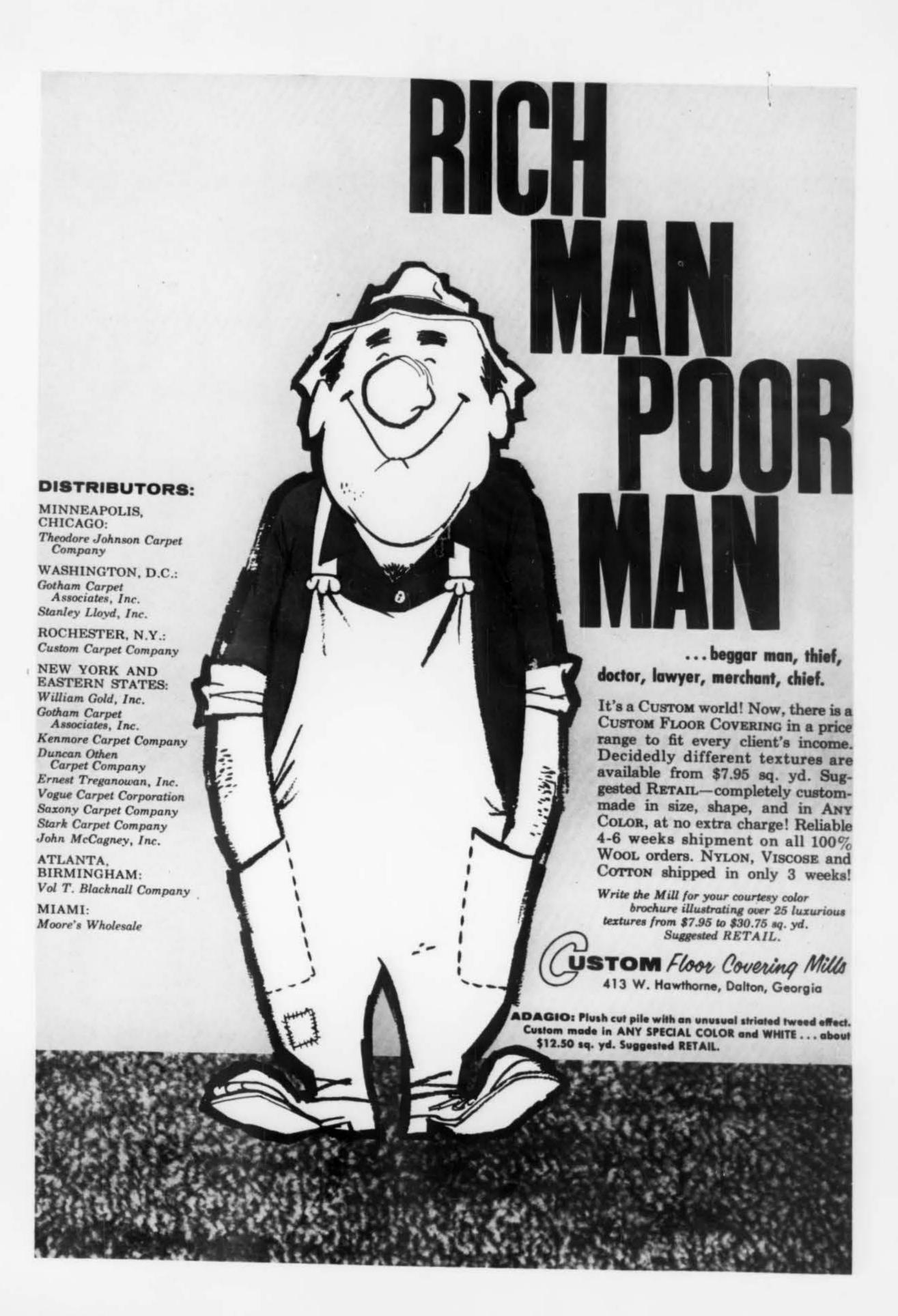
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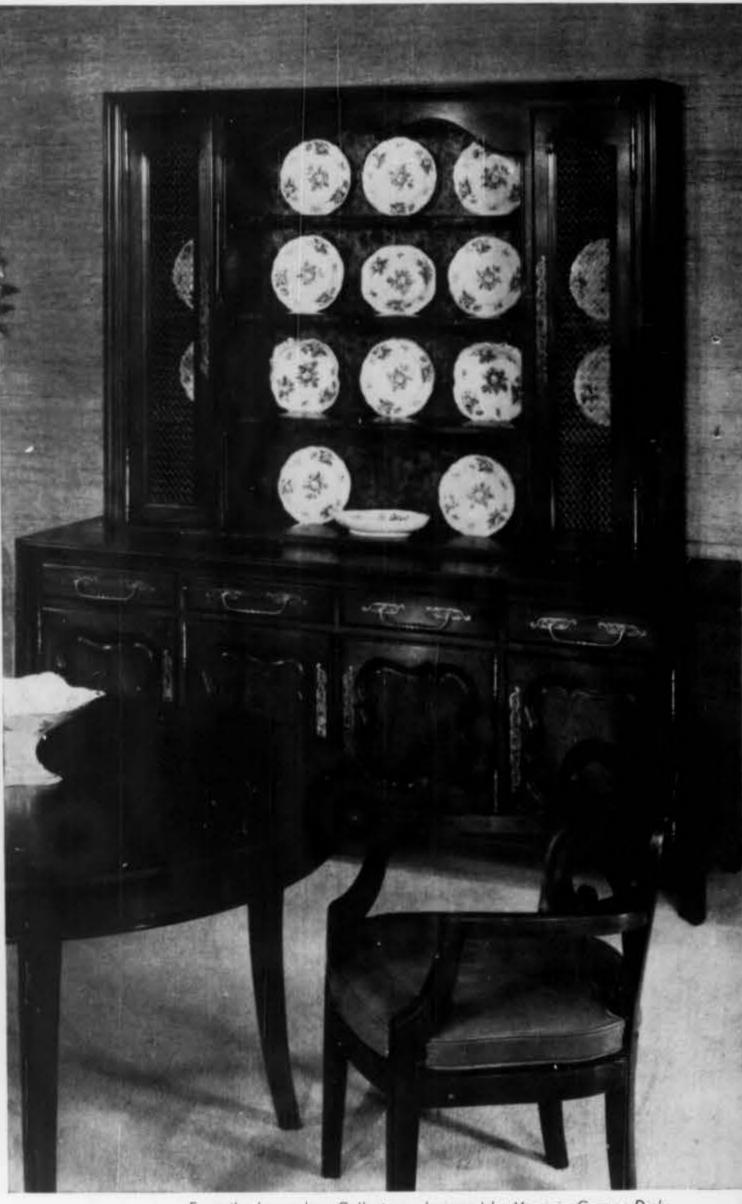
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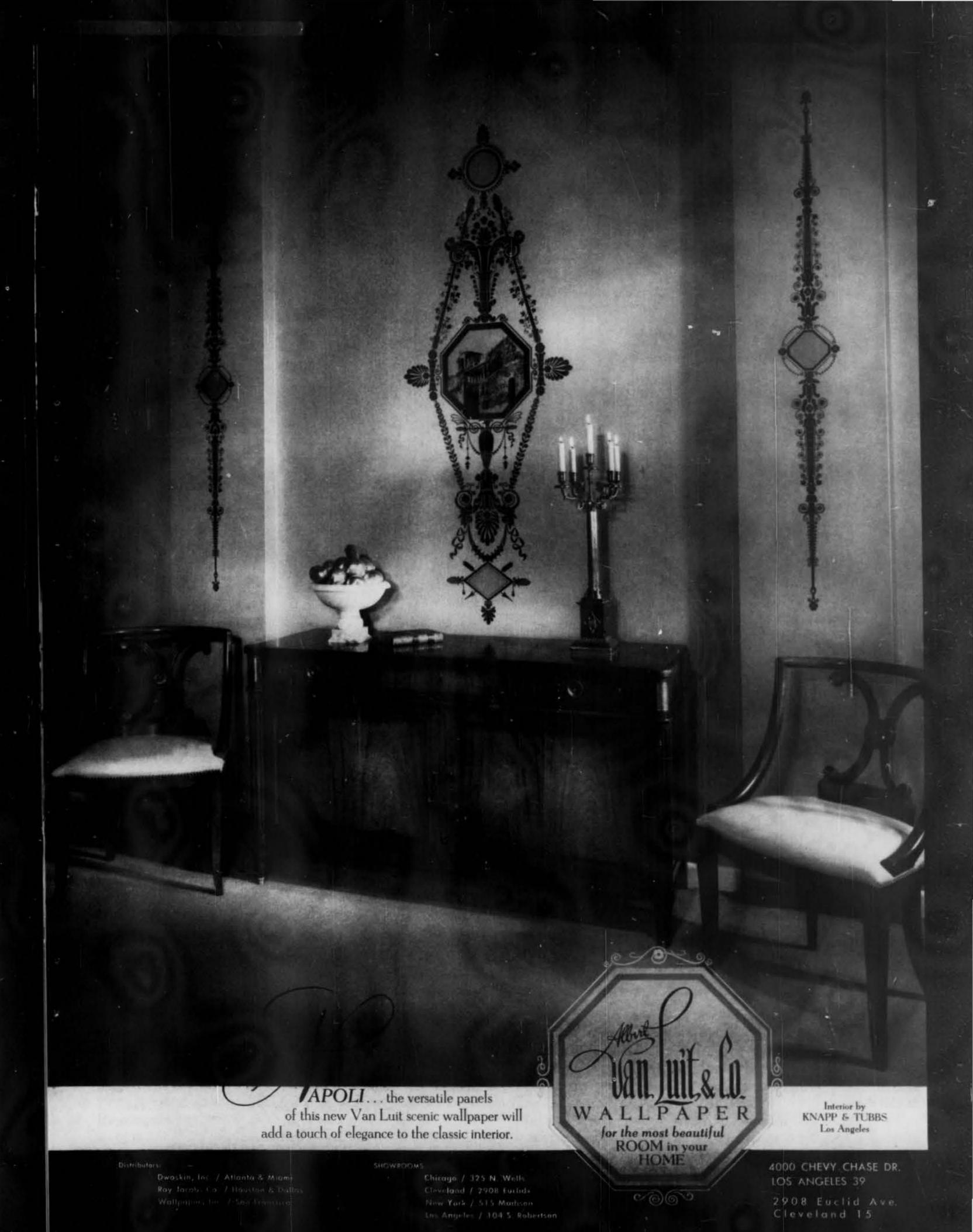
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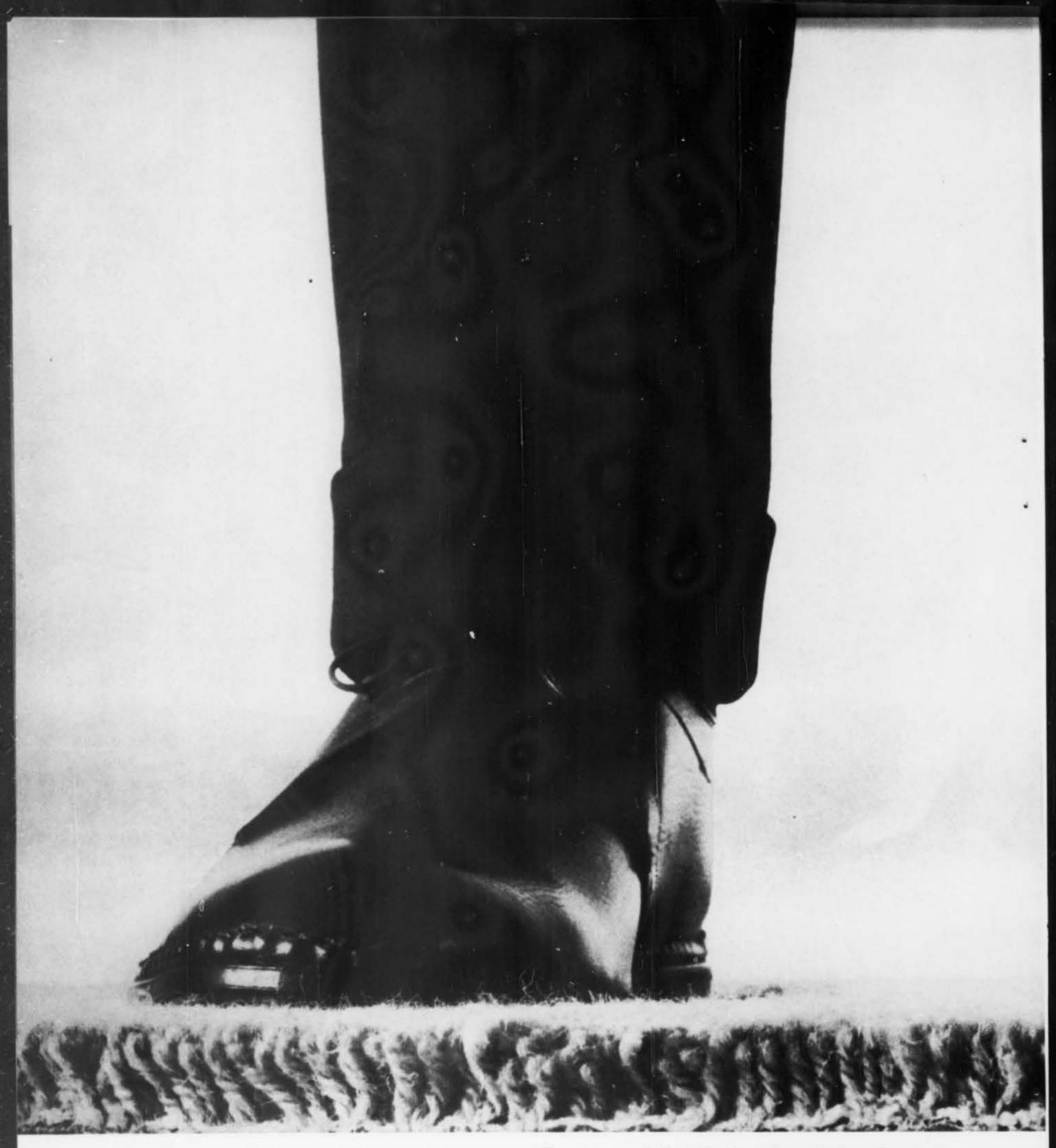
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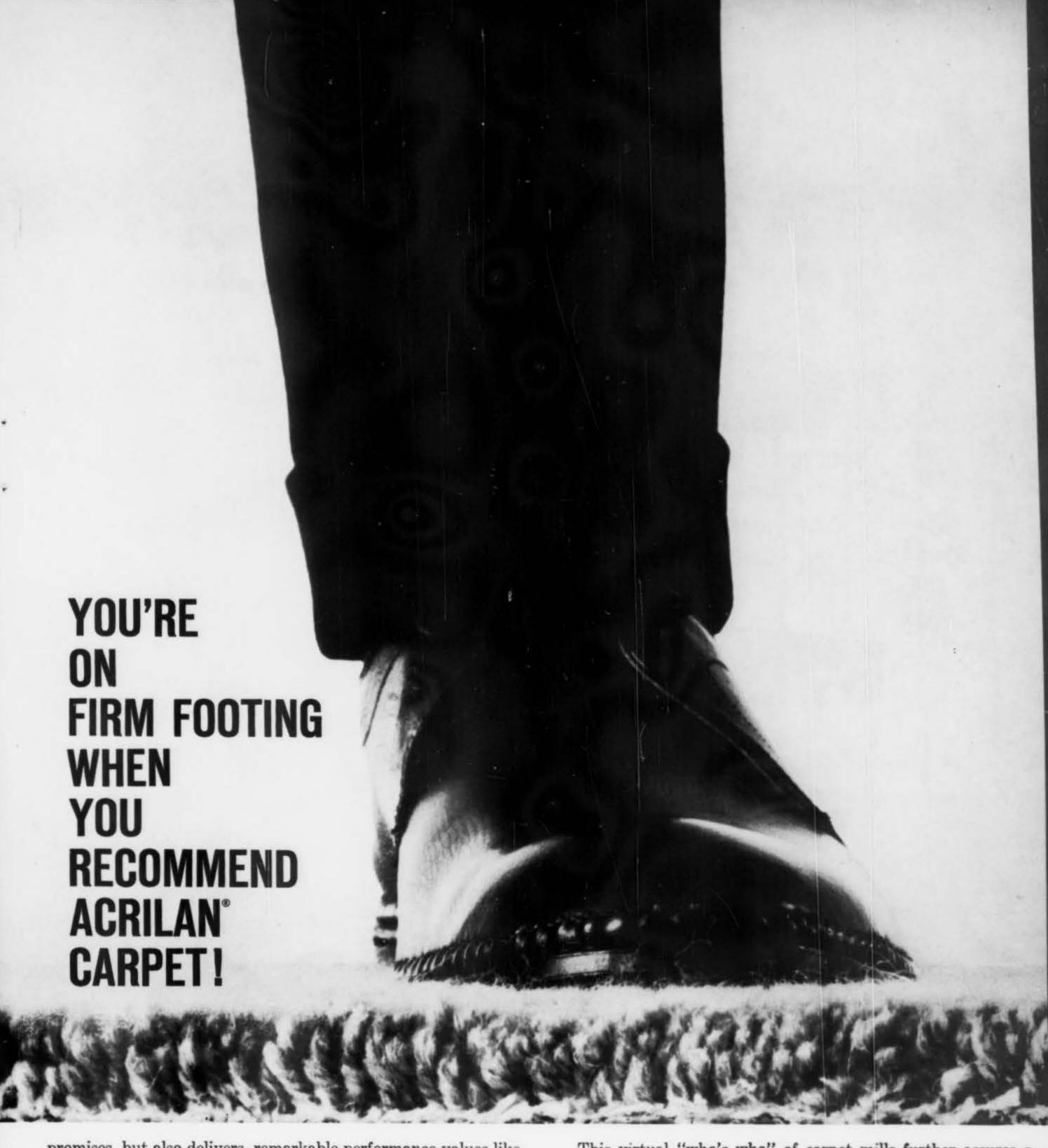
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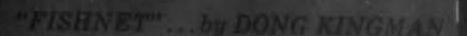
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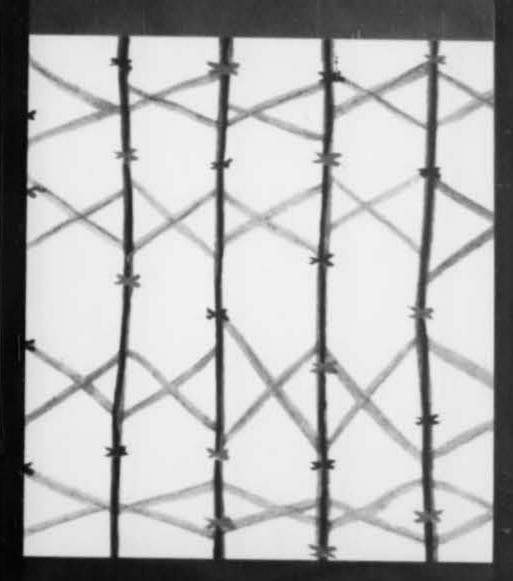
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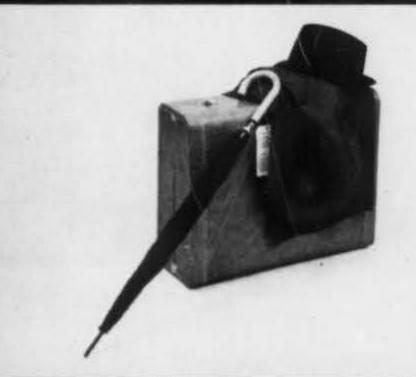




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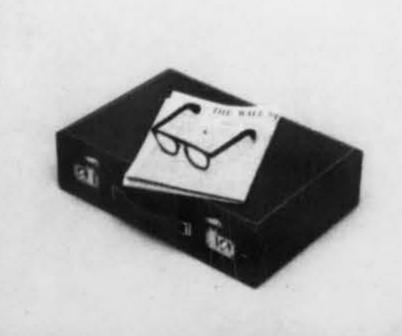
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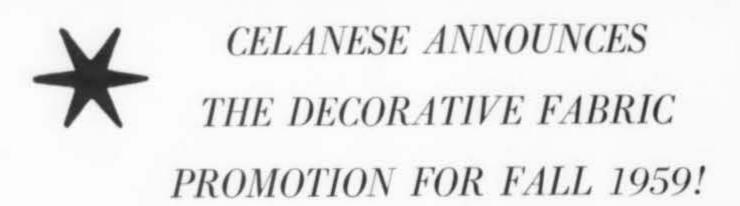
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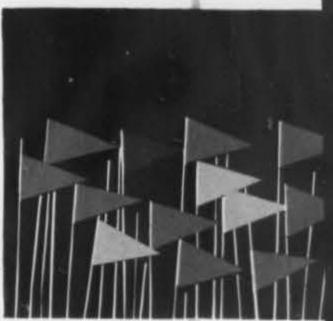
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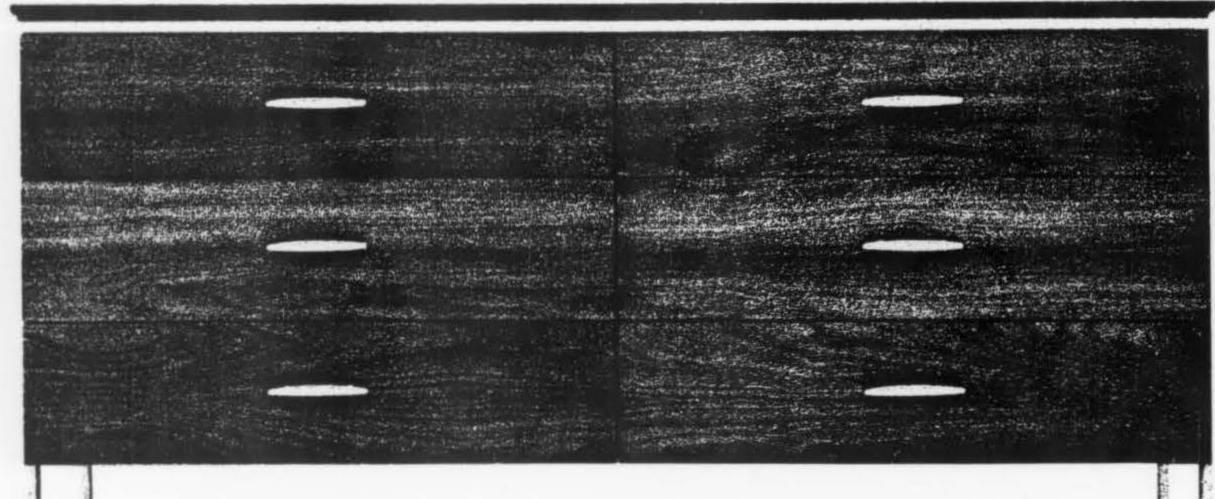
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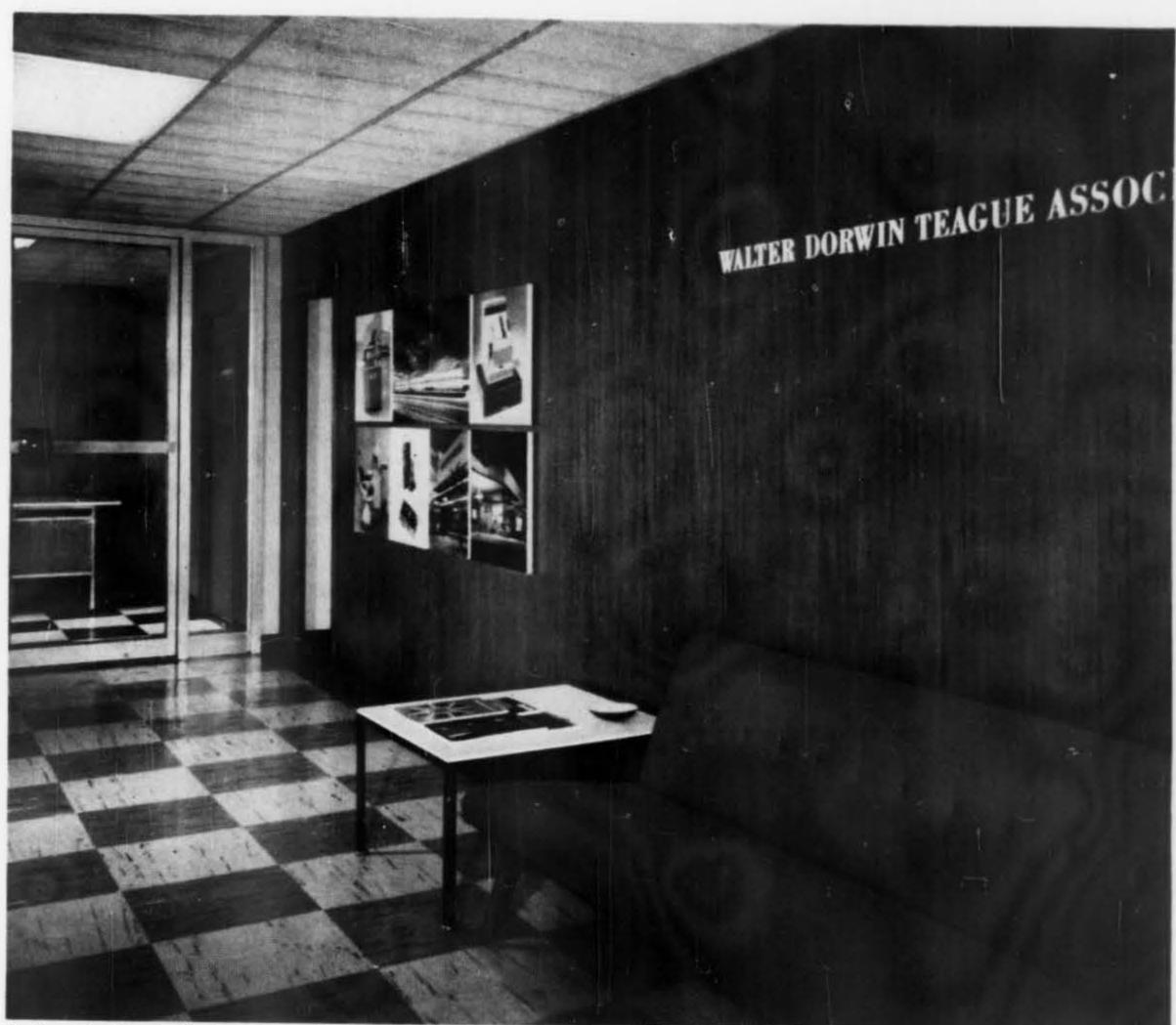
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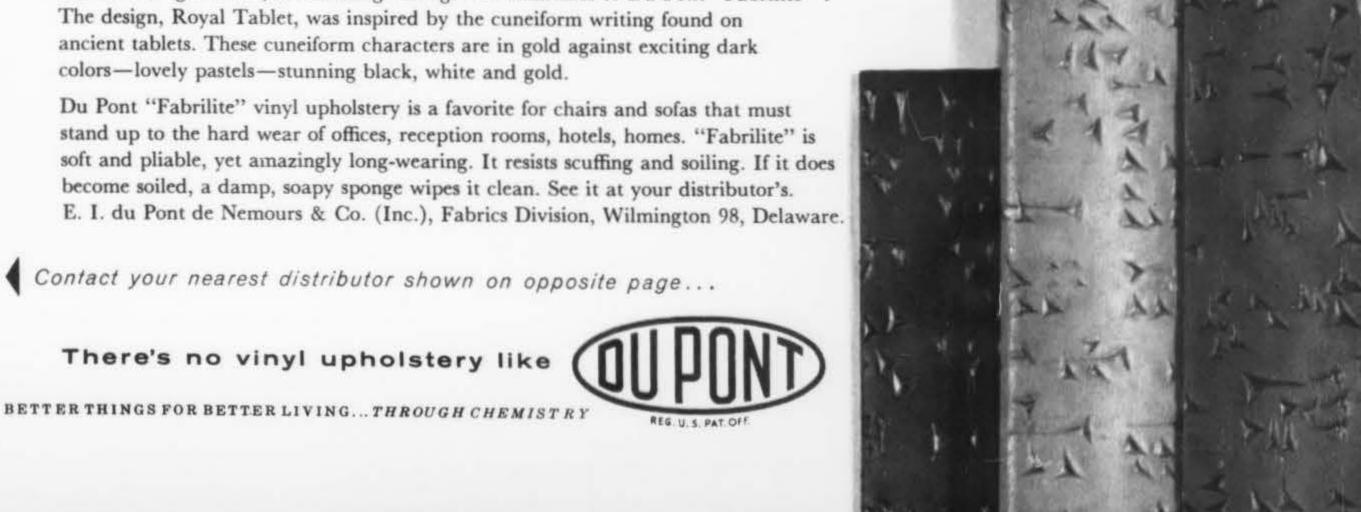
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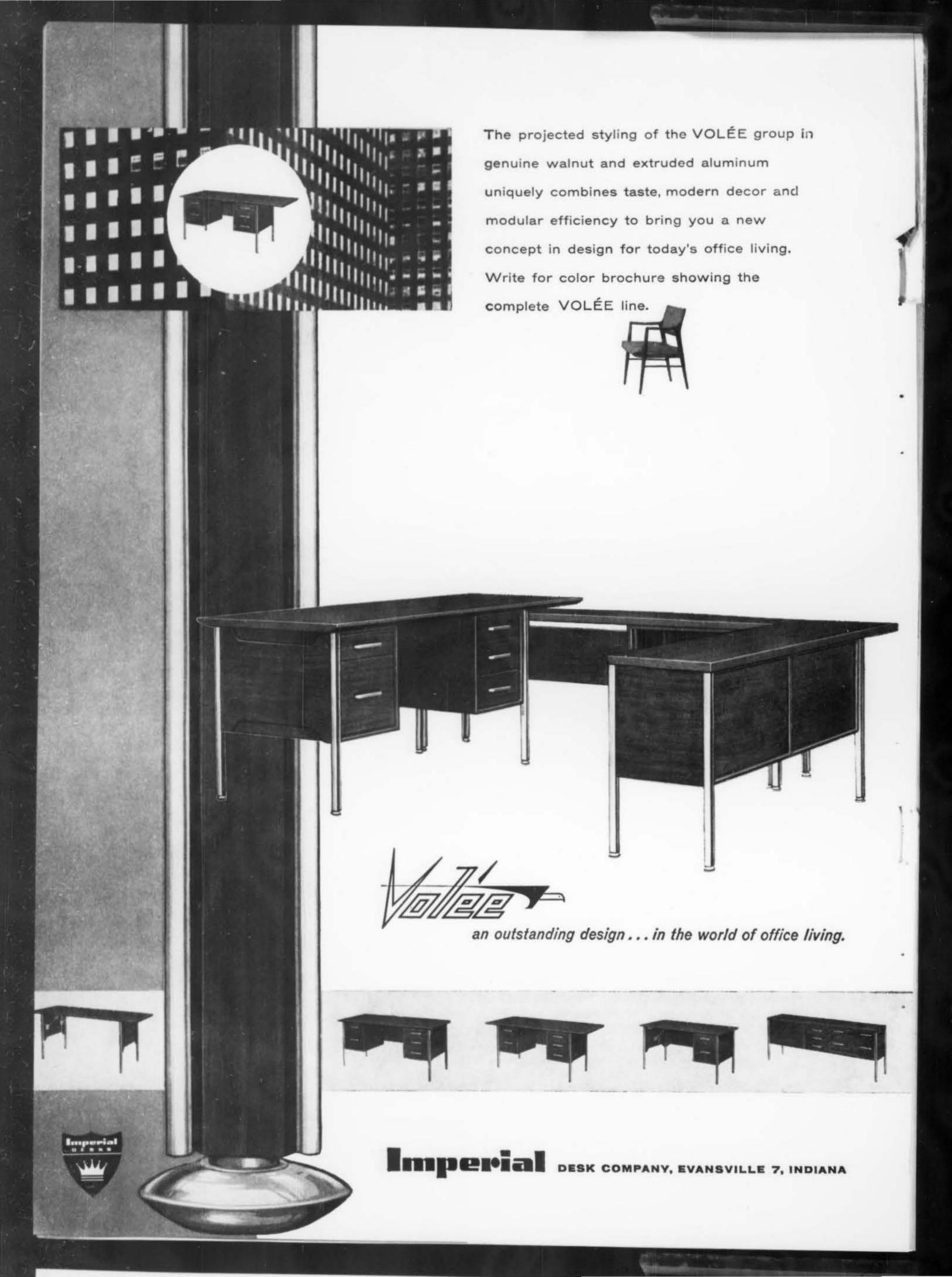
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While the complete Mosaic line of ceramic tile offers wide choice of tile types, sizes and colors, it is frequently helpful to know which tile colors and patterns are most readily available from Mosaic Warehouses. Shown here are 3 of the more than 300 wall and floor tile color combinations you may select from the Mosaic Service Plan.

The Harmonitone Satin Matt and Bright Glaze wall tile colors, Harmonitone, Velvetex and Granitex mosaic patterns, All-Tile Accessories, Decorated Strips and wall tile trim in the Mosaic Service Plan will serve most requirements admirably. Good service on this selection is generally available through your Ceramic Tile Contractors, from Mosaic Warehouses.

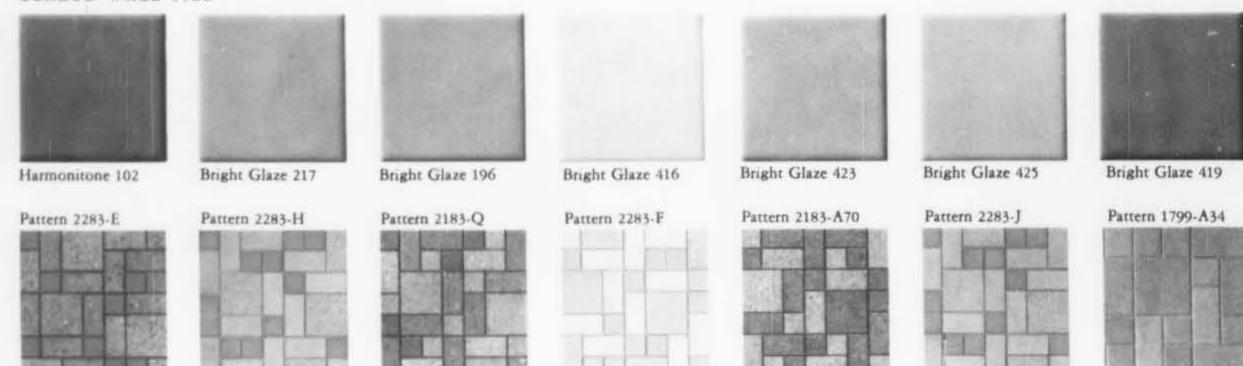
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REPRESENTATIVE COLORS

GLAZED WALL TILE



UNGLAZED CERAMIC MOSAIC PATTERNS

Most popular colors, most readily available from local stock in Mosaic Tile Warehouses served by the Zanesville, Ohio factory. Most colors shown can be approximated in all areas.

303 COMPATIBLE COLOR COMBINATIO

The complete Mosaic ceramic tile line offers: wall tile in Harmonitone, Bright Glaze and Everglaze; ceramic mosaics in Harmonitone, Velvetex, Granitex, Conductive, Undulatile, Everglaze, Faience, Formfree, Medley and Byzantile patterns; Carlyle quarry tile; Decorated glazed tile; Faience; All-Tile Accessories.

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Full color booklet now available shows complete palette of Zanesville Mosaic Service Plan colors, color selection guide, harmonizing All-Tile Accessories and trim shapes. Ask for Form No. 227.

The Mosaic Tile Workbook for Architects, Form No. 226, is in Sweet's. For additional data, write The Mosaic Tile Company, Dept. A, Zanesville, Ohio, or The Mosaic Tile Company, Dept. A, 829 N. Highland Ave., Hollywood 38, California.

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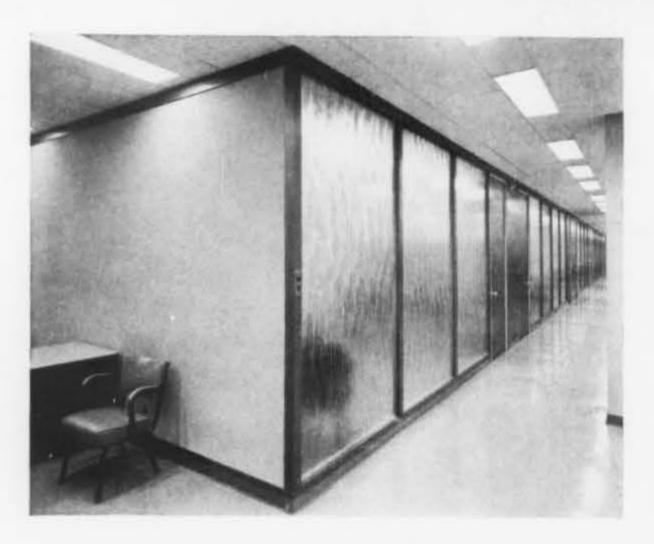
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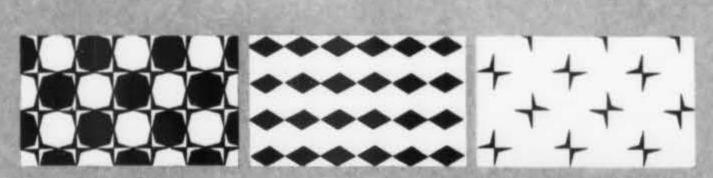
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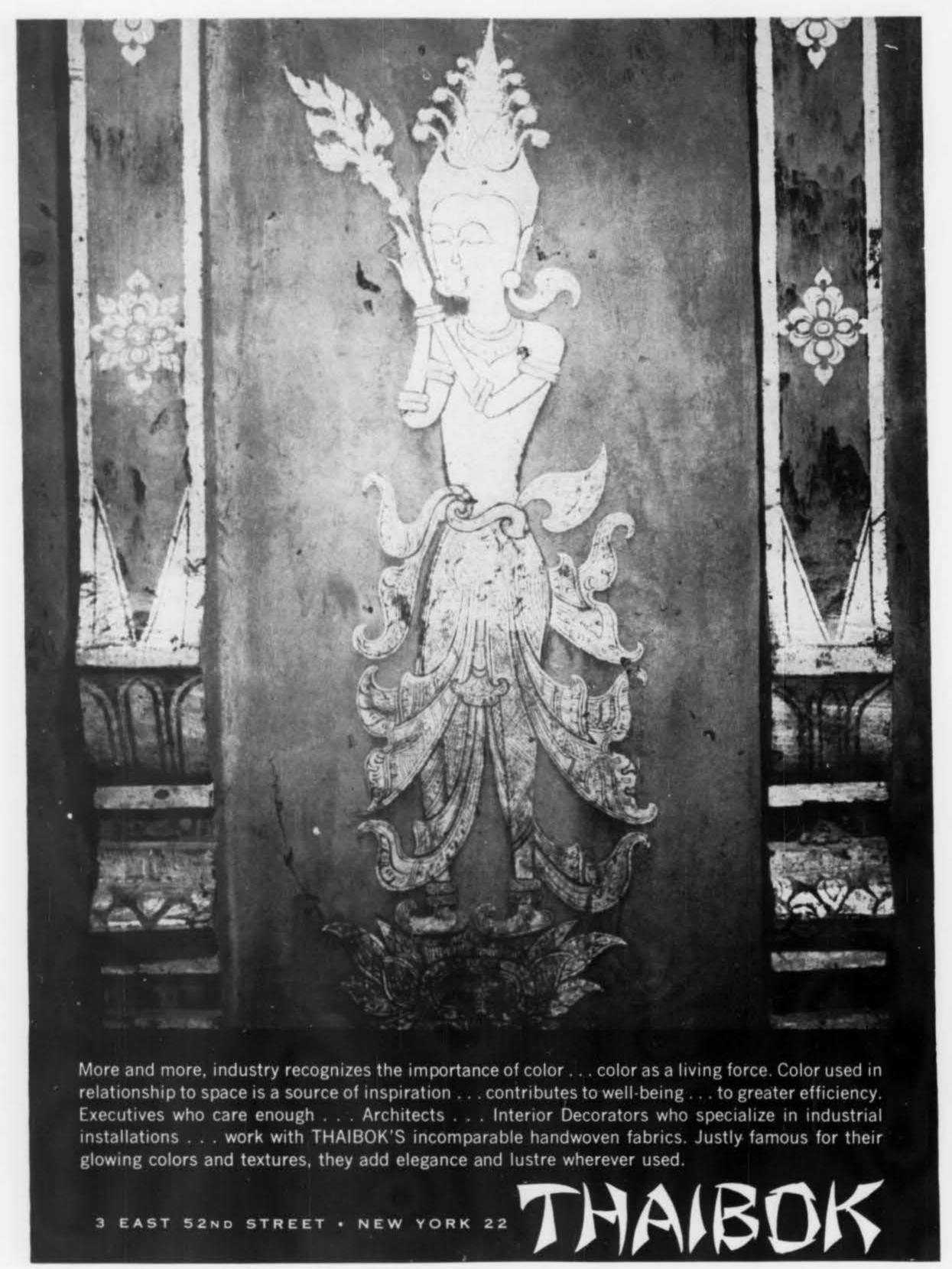
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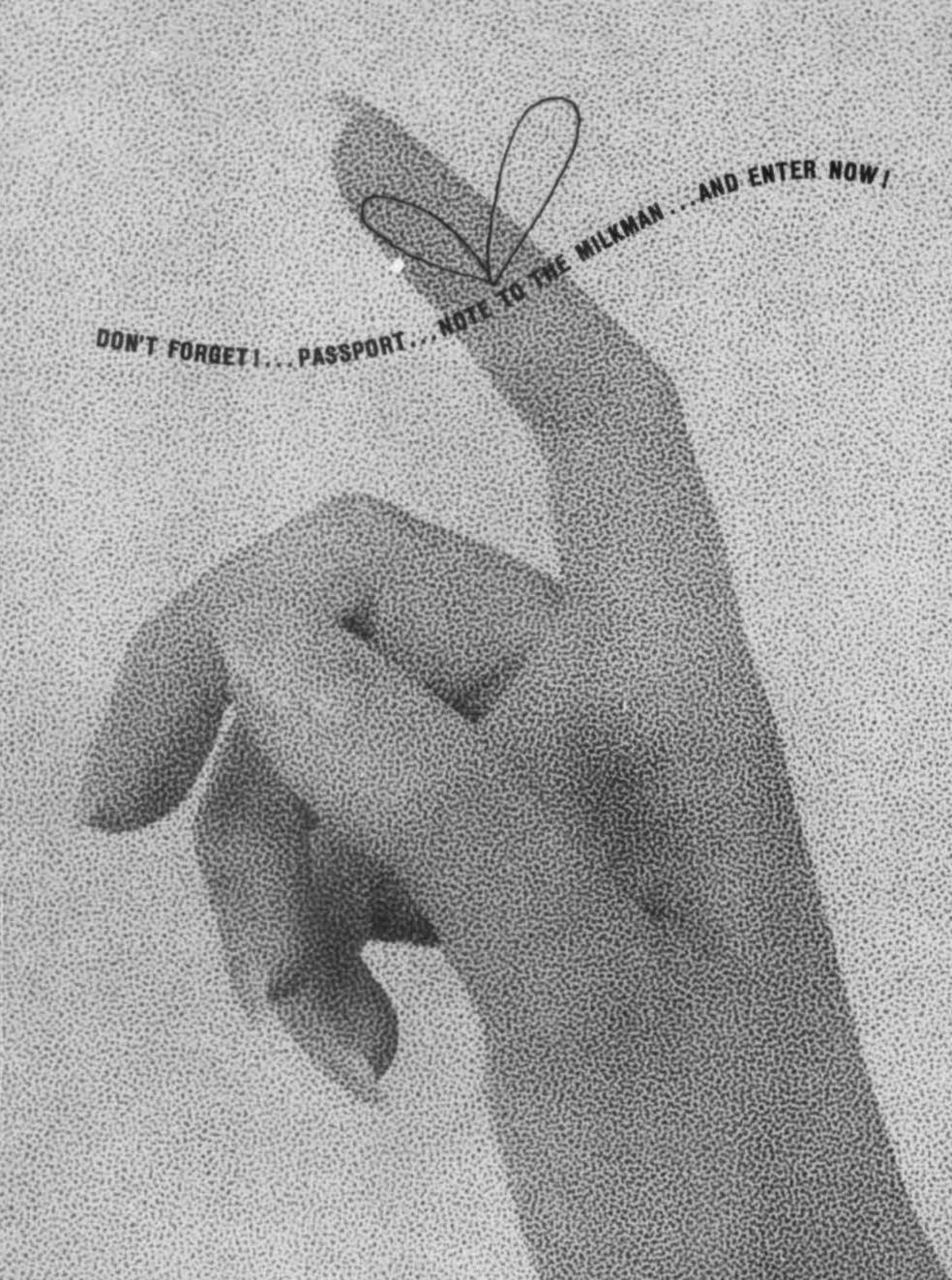
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INTERIORS/October 1958



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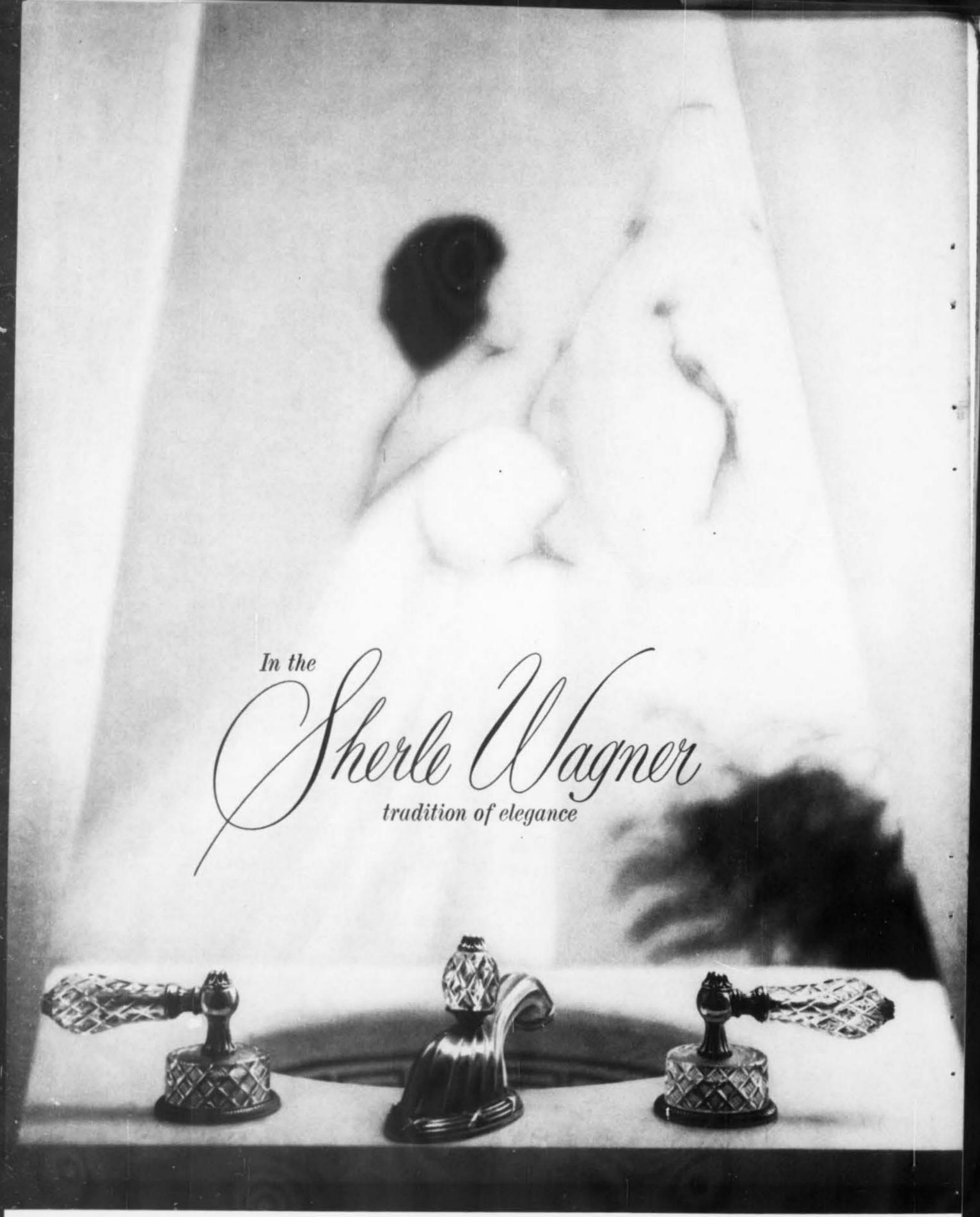
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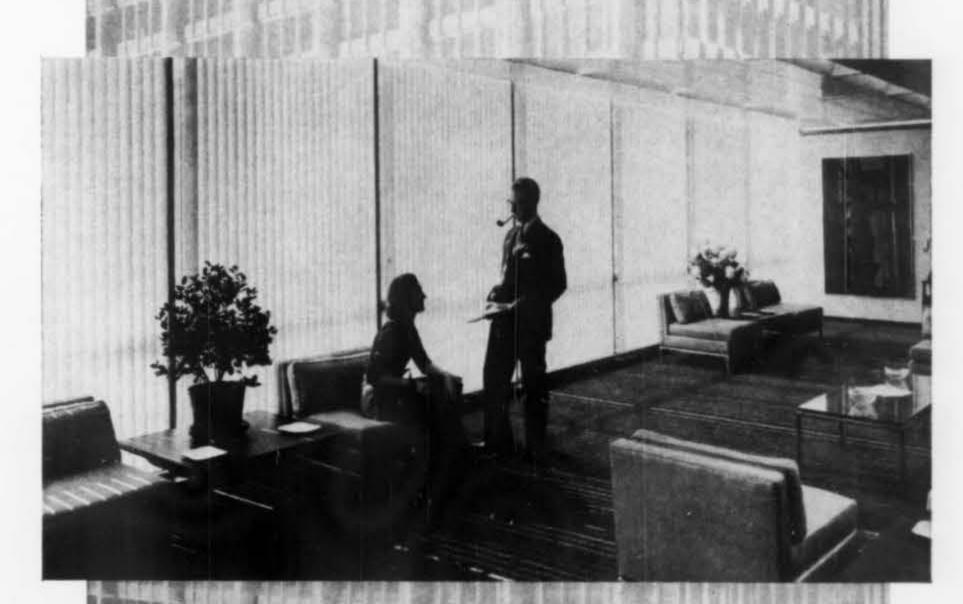
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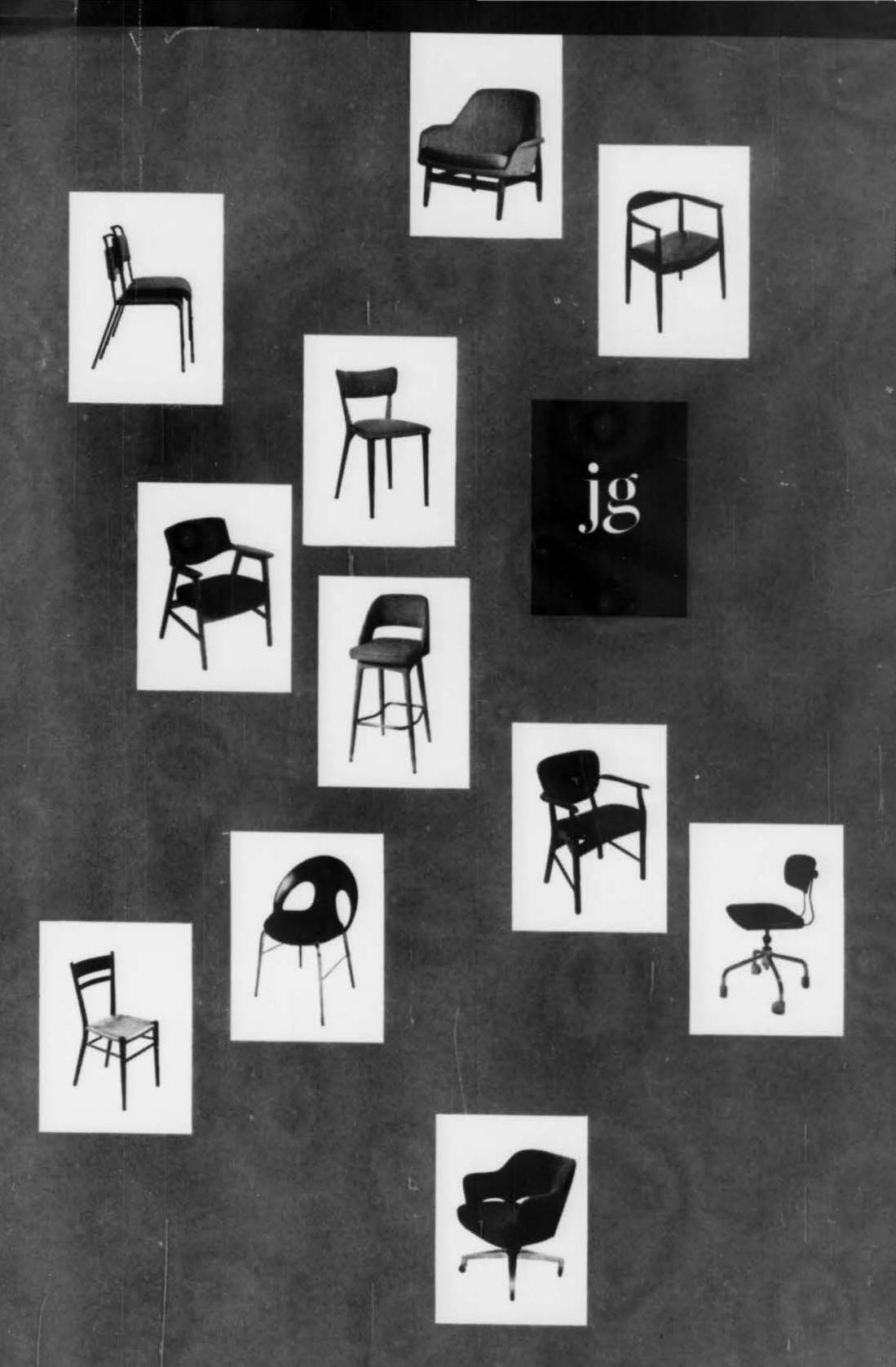
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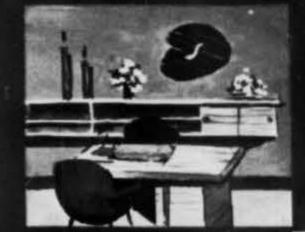
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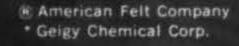
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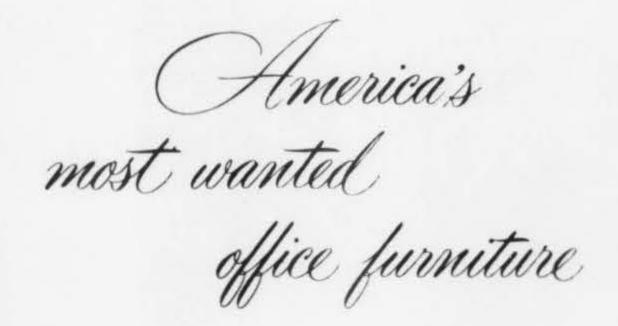


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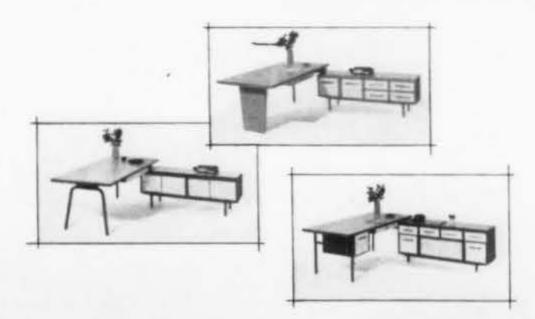
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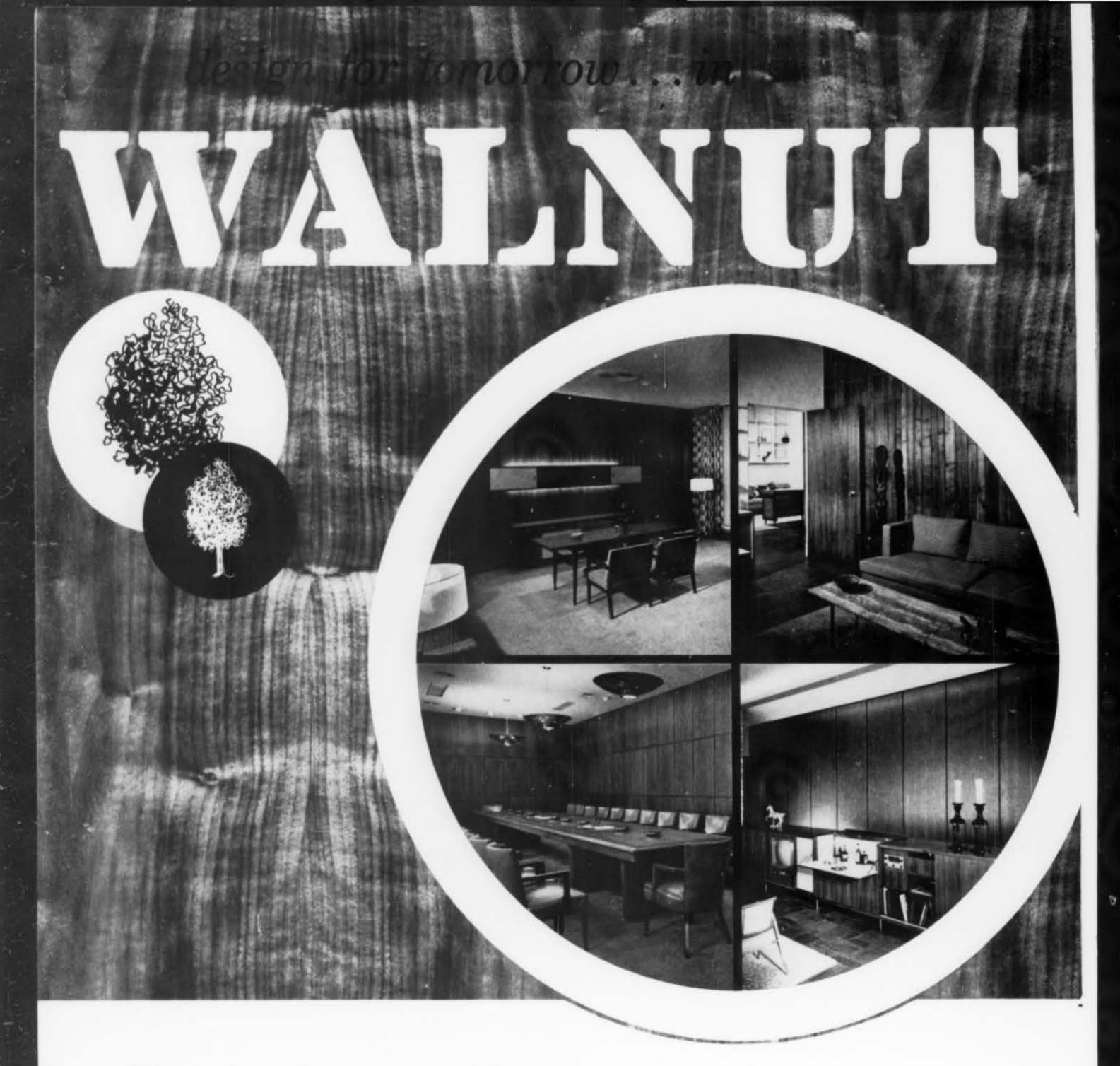
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Design service: built-in or free-standing?

A large portion of this issue is devoted to the burgeoning field of office interiors. The importance of its sheer volume, and of the way in which it trades design influences with the residential field is generally recognized, but it has other implications.

Both the design professions and the furniture industry are rather odd items on the American scene — the design professions because they are in so new and formative a stage, and the furniture industry because of its characteristic pattern of small individual enterprises. Furniture manufacturing, though it ranks among the country's major industries, is strikingly untypical of big U. S. industries in the relatively small, family proportion of its companies. With this small average size goes a low degree of mechanization and a slow rate of change in methods. This may not be quite accurate as far as the budget furniture field is concerned, but it holds for the sector that serves our own readers. It is a natural condition for any industry entailing a high degree of craft skill; per se, it is neither good nor bad, though devotees of handcrafts would be bound to call any change another battle lost for the "good life," and exponents of mechanization would call it progress.

In office as in hospital and school furniture the typical enterprise is more accurately what we call "big industry." Often the furniture plant is a simply a division of a larger industrial organization.

These giant-industry office furniture manufacturers—in both metals and wood—are successfully bidding for contract orders from design-conscious clients. They are doing this in two ways: first, by hiring the best available design talent to upgrade both their executive and general office lines; and secondly, by offering design services at their dealer stations.

It is a significant indication both of the richness of the market and the force of a competitive situation that several manufacturers who made their reputations as upper crust decorative suppliers before carving out big chunks of the office equipment field have paradoxically adopted some features of the distributing system of the office furniture dealers: clients who visit their local showrooms in search of merchandise may be offered design services as part of the package—free or at nominal cost.

The independent interior designer is bound to have the same feelings about this practice as he has about the competition of the department store decorating staff. It is bad for him in two ways, It siphons off some of his potential business. And it gives the public the impression that design service is merely incidental to the task of putting together an interior.

As we see it, the first objection, though it may be aroused by a very real pain in the pocketbook, cannot stand scrutiny at the Court of Ethical Claims. *Pro bono publico*—on behalf of the general welfare—it matters little whether an interior designer pockets the profits of a job, or whether they land in the coffers of a department store or of a manufacturer's local dealer. It may be argued that the interior designer culls the entire market for the client's best interests, while the captive designer uses his employer's stock only. This is a valid objection, but not of decisive importance.

What really counts is the *caliber* of design service offered. If the dealer relegates this service to an ill-paid beginner or incompetent drudge, and dignifies a cut-and-dried performance following a rule-of-thumb formula with the label of professional design service, then he is bound to injure his own reputation in the long run, and to make the contrast between phony and bonafide design all the sharper. But if he employs a design executive, adequately staffed, and charges for design services in accordance with their claimed value, there is no reason why he should not bid for his share of our evergrowing office design market.—O. G.

our cover

Art Director Arnold Saks has taken liberties with an office layout to produce an abstract design for this issue, which contains a 32-page collection of unabstract office interiors.



OFFICES

The flexible formula at work: Inland Steel Co., Chicago

Directly to the right is a pedestrian's eye view to the 19th story of Inland Steel's Chicago office building by Skidmore, Owings & Merrill at the setback between the unobstructed office floors and the 25 story connected tower that houses elevators and utilities. In its implacable precision it represents not only a noble continuation of the Chicago school of steel frame building but also a strong example of where som stands on total design. The Inland building demonstrates just what som can do when it controls interior design as well as architecture. Starting overleaf we show aspects of the eight floors designed for Inland's own offices.

As architects for the building som created for itself a fine situation for interior design—so fine, in fact, that the architects moved its Chicago offices right in. The placement of all utility services and elevators in the windowless steel service shaft permits unencumbered office floor areas of 177 by 58 feet. Further, Inland's steel Milcore Celluflor sub-flooring throughout provides free passage for all telephone and electricity lines as well as supply and return ducts for air conditioning and heat.

Although it is actually 70 percent glass, the structure is a beautiful monument to steel in its sparing rib structure, based on steel piles sunk 85 feet below street level. Seven exterior steel columns on each of the building's broad sides are connected by 60 foot girders at each floor which carry the building and free the interiors of all support. The light, thin curtain walls consist of 16 gauge stainless steel spandrel panels backed by two inches of double paned glass. The 5'2" module established by this construction is the basis for the precise interior planning of Inland's offices.

Together with other recent office projects Inland demonstrates that som has refined its point of view in office design as thoughtfully as its architecture for business. More than a style, som offers a superb formula, planned to meet the complexities of complete office design. And if no formula is imposed without a certain tyranny, it is perhaps this insistence that makes the som formula so often infallible. At least it can be said that the oppressed captains-of-industry clients chose in their architectural tyrant their own design destiny. For Inland a knowledgeable, art collector client helped make the solution, beginning overleaf, particularly stimulating.—L.W.G.





Hartmann



Graham



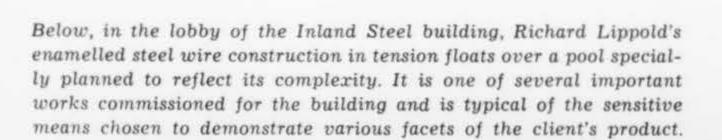
Allen



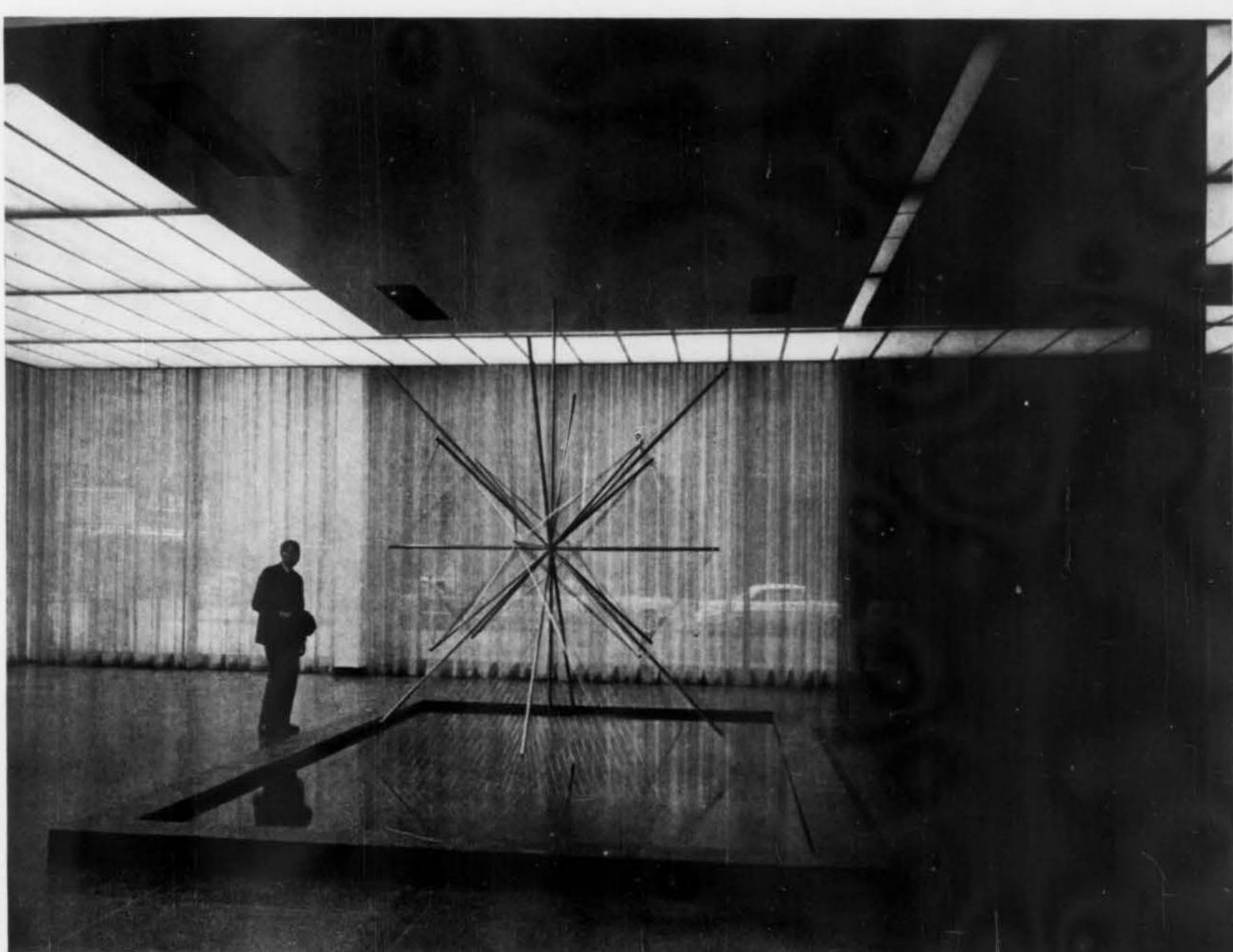
Murphy

SKIDMORE, OWINGS & MERRILL:
WILLIAM E. HARTMANN, partner in charge
BRUCE J. GRAHAM, project designer
DAVIS B. ALLEN, interior designer

JOHN C. MURPHY, Watson & Boaler, furnishings coordinator





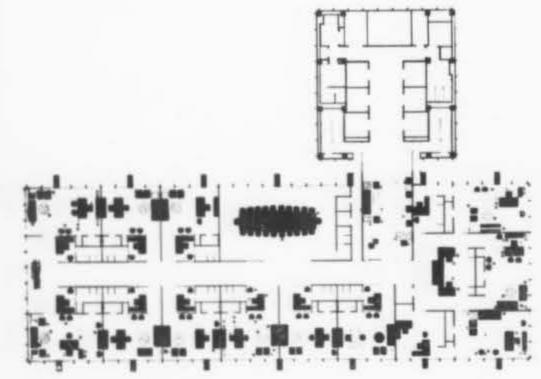


hedrich-blessing

SOM never loses its head in dealing with the freedom of design presented by the typical top executive floor. At Inland the problem was characteristically resolved with quiet colors — basically black, brown, and white - in natural materials, often hand-woven, for carpeting and upholstery fabrics, and in woods similarly thick, solid, and beautifully finished. These form a strong foil for steel which is glorified, as in the base of the board room table, facing page; rarified, as in the specially commissioned sculpture by Seymour Lipton, below, in the north reception hall; and elevated, as in its use for executive desks, shown overleaf. The beauty of this treatment of the client's product is in the dramatic logic of its diverse applications to the executive situation. Never is it used without purpose, never without deliberate contrast to natural materials.

The executive reception room, right, establishes the theme for this entire 19th floor with its charcoal carpeting that runs throughout, teak paneling, and steel frame Mies chairs and specially steel-based Dunbar sofas in contrast with teak and leather Pontoppidan chairs from Denmark. Partitions throughout the floor, as indicated in the photographs on this page, are unpolished rough plate with special stainless steel frames, or teak with steel. Although no attempt was made to adhere to the building's module, rigidly followed in the general office floors, the spatial relations indicated here in the modulation of glass paneling demonstrate a discipline beyond the need of a modular rule.

As is the case throughout, windows are shielded by Vertical Blinds' three-inch wide Louverdrape louvers of opaque white DuPont Triplex fabric that draw as draperies and can be rotated 180 degrees.



Floor plan for Inland's top executive floor indicates access to reception room from elevators, the adjacent board room, and the floor full of private offices.



bill hedrich, hedrich-blessing



ezra stoller

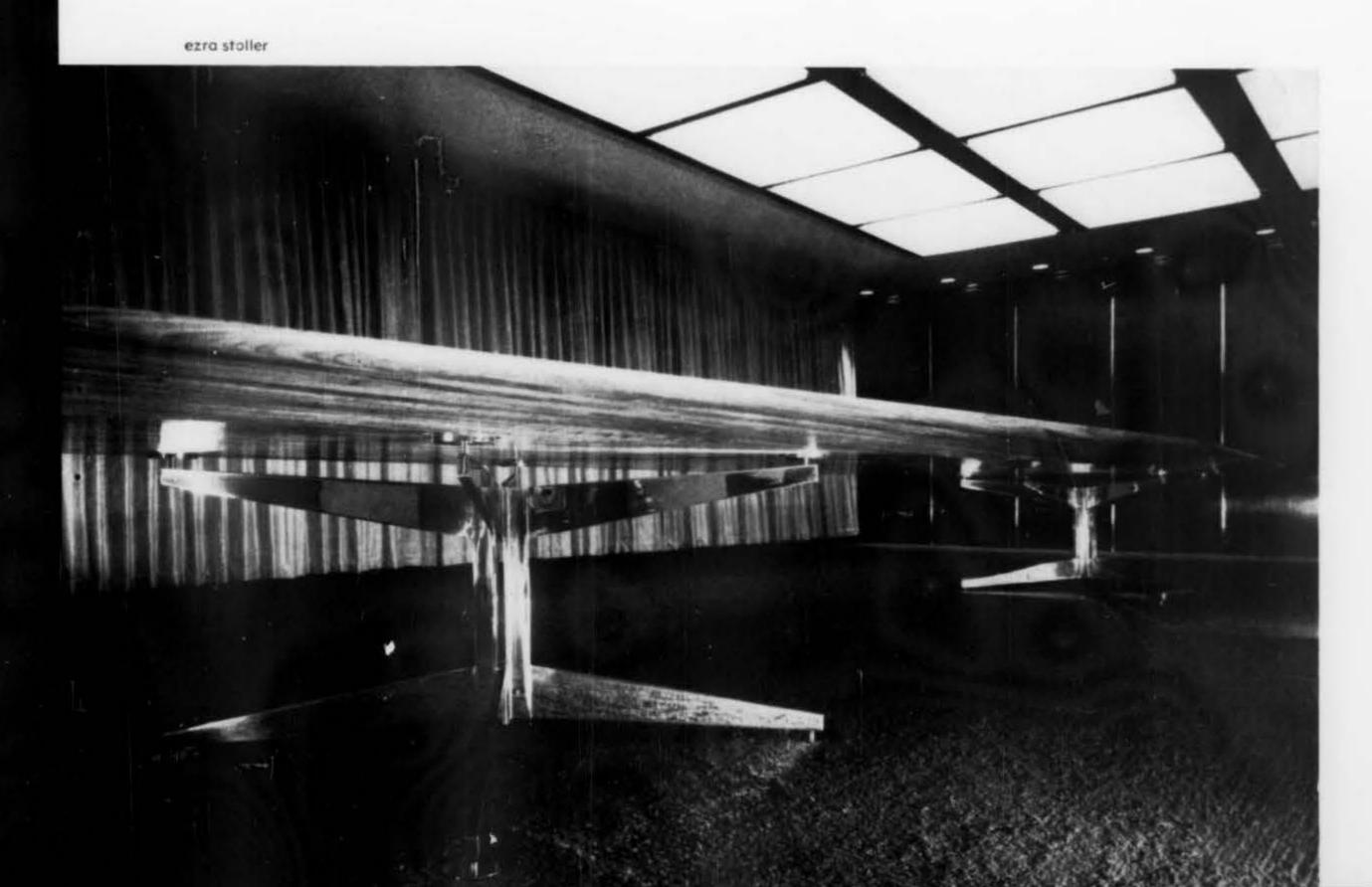


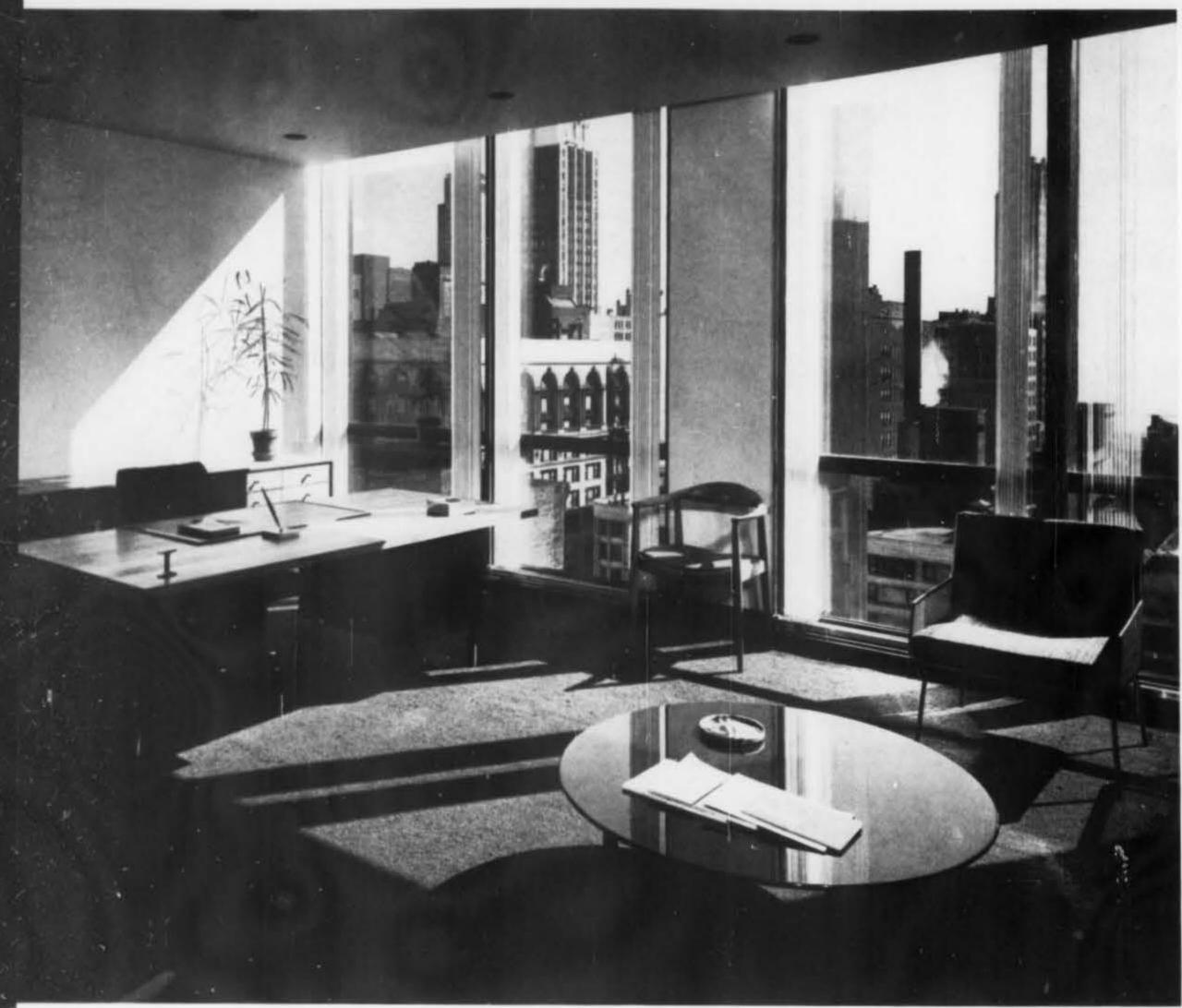
bill hedrich, hedrich-blessing



Board room on this page is dominated by a magnificent table designed by Davis Allen, its solid 27-foot natural finished planked walnut top supported by a pair of reversible pedestal bases in mirror finish steel. The three-ton table actually had to be hoisted up the exterior of the building before completion and suspended outside until the floor was laid in this area.

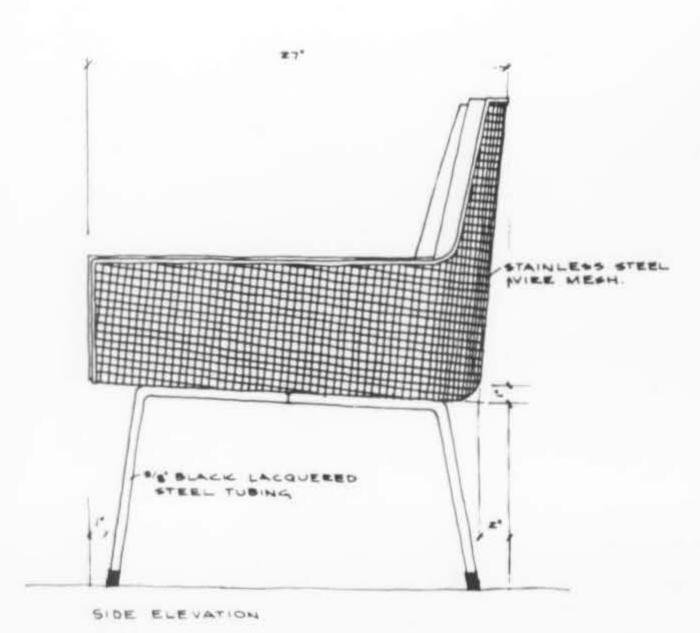
The board room also has the distinction of being the only one throughout Inland with window draperies. Of bright yellow Siamese silk they contrast with the charcoal carpeting and leather upholstery of the specially adapted Edgewood chairs, and the room's ebonized end panels with stainless steel strips.





ezra stoller

Specially designed furniture simplifies Inland's executive situation



bill hedrich, hedrich-blessing



Full size mock-ups, now a de rigeur preliminary for most large scale installations, preceded the typical top executive offices shown on these pages. In the mock-ups the use of vertical blinds was determined, as well as the suitability of the furniture-much of which was specially designed for the project by som-and choice of carpeting and upholstery materials. All top executives were given a choice of either table desk or pedestal desk, both of which are shown in these two offices and in detail photographs, right. Executed by Stow & Davis, these boast square mirror finish steel frames, solid teak tops, and black steel pedestals or pencil drawers. The desks shown in elevation drawings, above right, are variations on the theme for the executive secretaries. In addition, each executive was given a 115-inch teak cabinet, also made by Stow & Davis and shown in elevation below right, for use behind his desk. It houses telephone equipment and drawer and door sections to individual needs. Standard executive sofa is a Dunbar model, also in the reception room, on a special steel base. Interspersed with Danish teak chairs are special steel mesh cradle designs, in elevation below and in both office settings, designed by Davis Allen and executed by Edgewood. The executive swivel chairs are adaptations of standard Edgewood models. Although it is not indicated in these windoworiented photographs, the private collection of notable art buyer, vice president Leigh Block. is liberally tapped for the executive areas. Detail below left indicates precision of built-in storage for executive secretaries, planned for no-muss in their situations outside executive offices.





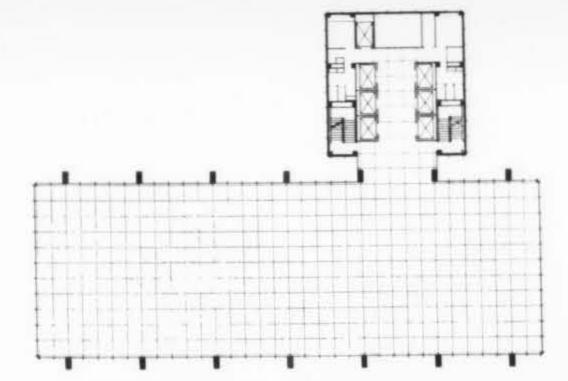
A 62" module is the means to Inland's beautifully organized general office floors



ezra stoller



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The unobstructed 177 by 58 foot floors of the Inland building, as indicated in the plan above, plus subfloor passage for telephone and electricity lines and supply and return ducts for air conditioning and heat, create an ideal situation for the modular system that organizes the six Inland general office floors. Each boasts its own reception area, as the one shown center right, all virtually identical with the exception of changing color schemes.

All general office floors broadly follow the same plan of private offices in relation to secretaries and general office workers. Along each of the building's long sides are ranged the private offices, based on the building's 62" module. All are 15' 6" deep and 10' 4", 15' 6", or 20' 8" long. They are formed by movable partitions based on two-inch square aluminum posts with sand blasted glass panels, 62" on corner. Both the translucency of the panels and the fact that their seven-foot height is two feet short of the ceiling adds the psychological benefits of daylight to the overall artificial light of the general office workers. As the illustration facing page indicates, this open office area is divided down the center by low banks of files for the adjacent workers. The partitions depend on the ceiling construction, specially designed with The Celotex Corporation to permit maximum flexibility within the definitions of the module. Two-inch wide grid panels are spaced 62" on corner in both directions, with two by two inch squares formed at each grid intersection. These openings are filled either with studs to take the partition posts, as in detail top right, or with removable corner blocks. The acoustical ceiling itself is created with 12 by 24" metal pan assemblies, designed so light fixtures and air diffusers snap into the same T-bar grids and are interchangeable.

In typical som contrast to the executive floor, general office materials are slick metal and glass surfaces, and colors are generally strong red, yellow, and blue in pale gray surroundings. One important departure here is the use of carpeting—and carpeting that is a brilliant blue and black Lees tweed where a retiring neutral might be expected. Low files and general office All-Steel desks are a pale gray, flashed by strong red, blue, yellow, and black for the metal private office doors. These private offices (a typical one right) boasts wood top steel desks by Steelcase that are variations on the executive desk designs, backed by ebonized storage cabinets. Seating in these offices is covered in red, yellow, and blue.





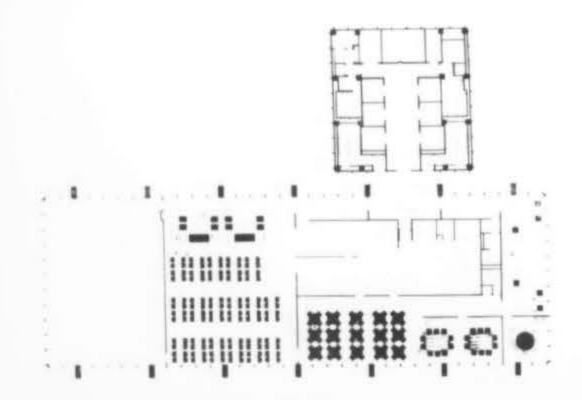


photographs on this page by warren reynalds, infinity, inc.



ezra stoller

Dining facilities for all at Inland offer easeful openness



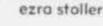
Plan left demonstrates the disposition of the dining floor at Inland working clockwise from elevators to executive lounge, president's dining room, twin private dining rooms, and manager's dining room.

At far end is employe cafeteria and lounge. President's corner dining room, above, is an elegant stripping to essentials involving a six-foot steel-inlaid walnut dining table on a single pedestal version of the board room table base. It is surrounded by Danish teak chairs slicked with black leather.











Inland follows the emerging pattern of many new in-town office buildings in the incorporation of dining facilities for all employes. One entire Inland floor is devoted to these facilities, which also incorporate lounge areas for both general office workers and executives. Directly left is the executive lounge with a strong black and tobacco specially designed carpet by Edward Fields to foil brilliant yellow Thaibok silk upholstery. Walnut paneling is inset with stainless steel. The employe cafeteria, center left, is designed to seat 175 at one time, is easefully black (chairs) and white (floor, tabletops). A bank of greenery separates it from a lounge area in which black and gray striped rug foils red and blue upholstery and white tables. Manager's dining room, bottom of page, is masculine with tan leather chairs and square tables boasting the same pedestal base as is used for the president's dining table.

CONTRACTORS AND SUPPLIERS FOR INLAND STEEL

fabrics

Knoll Textiles, Inc.: general office and cafeteria upholstery Mauretania Fabrics, Inc.: executive office, dining covers Thaibok Fabrics, Ltd.: executive, dining upholstery, draperies U.S. Rubber Company: Naugahyde general office, cafeteria

flocr coverings

American Biltrite Rubber Company: Amtico vinyl tile Armstrong Cork Company: asphalt tile throughout Goodyear Tire & Rubber Company: rubber tile throughout Edward Fields: executive lounge, ladies' lounge carpeting James Lees and Sons: all general office floor carpeting V'Soske: executive floor carpeting throughout

furniture

All-Steel Equipment Company: general office desks

Dunbar Furniture Corp.: executive floor and lounge sofas

Edgewood Furniture Company: special executive floor

chairs, tables

Georg Jensen, Inc.: executive floor side chairs

Knoll Associates, Inc.: executive floor tables, manager-asst.
manager chairs, all dining, cafeteria scating, employe
lounge furniture

Jens Risom Design, Inc.: private dining room tables

Steelcase, Inc.: all managers and assistant managers desks Stow & Davis: all executive office desks and cabinets, board room table top and chairs, managers and assistant manager cabinets, managers dining tables, cafeteria tables

Watson & Boaler, Inc.: executive floor Danish chairs

Jerry Griffith: fabrication of steel table bases

partitions

The E. F. Hauserman Company: special general office partitions

Libby-Owens-Ford Glass Company: unpolished plate partitions

Pittsburgh Plate Glass Company: unpolished plate partitions West Woodworking Corporation: executive floor, dining room paneling

wall coverings

L. E. Carpenter & Company: Vicrtex vinyl for elevator foyers Katzenbach & Warren, Inc.: executive office and managers dining room wallcoverings; cafeteria mural Kneedler-Fauchere: private dining room grass cloth Warner Company: Fabrikona hempeloth

other

The Celotex Corpor: ion: acoustical ceilings throughout
Garcy Lighting: ceiling lighting fixtures
Vertical Blind Corporation: special vertical blinds throughout
Smith Metal Arts: special desk accessories
Armand Lee: framing of board room portraits

C.I.T. Financial Corporation: humanistic solution on a grand scale

Reception area in the right center of the black and white marble and granite lobby, below, is warmly colored, and curved to recall elements of the lobby design in the curved lines of hung ceiling, deep-piled shaped rug, and leather seating integrated in stainless steel framing with marble that curves Ilong the walls.

Reception desk and wall setting off Mirko sculpture are in macassar ebony.







black and white and color photographs by ezra stoller

HARRISON & AMBRAMOVITZ, architects MAX ABRAMOVITZ, partner in charge

ELEANOR LE MAIRE, interior designer PERCY C. IFILL, project co-designer CHARLES W. BALL, project co-designer SANFORD HANAUER, project co-designer

Low maintenance polished black granite—its lavish use permitted by new cutting and polishing methods—is set in a grid of stainless steel for the C.I.T. building, marked by second floor setback. All windows, in stainless steel, are vertically pivoted to permit cleaning from inside.

Abramovitz



Le Maire



The new Commercial Investment Trust Financial Corporation building at 650 Madison Avenue is a rarity in New York on a number of counts. The 8-story structure is one of a very few new Manhattan business buildings entirely devoted to the offices of a single organization. Aside from ground level rentals to such firms as the New York Trust Company, E. F. Hutton & Company, the entire building is occupied by C.I.T., one of the nation's largest financial institutions, and a number of its operating subsidiaries. Its seven upper floors provide work, dining, and recreational facilities for a home staff of 800 persons. All this elbow room is happily enhanced by the provision by the architects of a handsome roof garden with 25 plant groups centered around flowering crabapple treeson view from the windows of the eighth floor executive offices as well as adjacent buildings-and a second floor setback planted on three sides with Japanese holly and ivy-on view from the employe cafeteria as well as executive dining rooms. With this as a positive framework, an expansive management gave its interior planner and designer, Eleanor Le Maire, full rein to exercise her humanistic approach to a grand scale problem.

Her approach is manifested throughout in the psychological as well as esthetic aptness of such broad planning as is exemplified in the entire second floor, given over to dining and recreational facilities. In addition to executive dining facilities a handsome employe cafeteria is complemented by a 2500 square-foot employe lounge, a game room, and a hobby room which provides after hour facilities for painting, sculpture, and crafts. The humanistic approach is also indicated in such relative details as permitting each of the third through seventh

floor executives to make his own choice of color scheme for his office from a choice of six varied schemes—a concession that is remarkable in the light of the dictatorial stance more usual in this sort of matter.

The design of the whole was precisely planned to provide a harmonious effect throughout, not only from room to room but from floor to floor. Characterized throughout by an easy flow of space—an effect that is even miraculously retained within the strict modular pattern of the general office floors—color is used as a decisive architectural element to optically effect the sizes of areas, to create unity, to define areas.

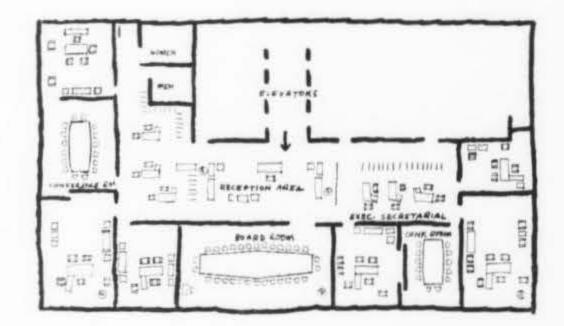
The comprehensive facilities begin in the lobby, shown in color on the facing page, where the calm enclosure of the reception area is located—a nicety permitted by the fact that the entire building is geared to C.I.T.'s needs exclusively. Starting overleaf is a pictorial tour of highlights of the interiors, going from penthouse top executive offices, to aspects of the five floors of general offices, and concluding with the second floor dining and recreational facilities.

The general office floors, presenting a far different spatial problem than the executive eighth floor with its smashing impact of spaciousness, are nevertheless resolved in a style that both suggests and embodies calm order of space. Each of these floors has its own color scheme, which grows less bright and more neutral with each successive floor, allowing for the greater amount of daylight. On all of these floors the building's five foot module becomes the basic measurement for the perimeter offices and conference rooms. The formality of the requisite modular pattern is relieved, however, by the freedom of choice in color.

Throughout, there is happy emphasis on modern art in the form of prints, woodcuts and lithographs (selected by the client from portfolios edited by the designer) generously placed in reception areas of each general office floor. The top executive art collection was carefully assembled by the client for their own eighth floor areas, beginning overleaf.

Luxury equates with spacious calm for C.I.T.'s top executives

Access is provided by express elevator directly from lobby to the 8th floor penthouse domain of C.I.T.'s top executives. Visitors are welcomed in an executive reception area, directly below, that complements the light and dark contrast of the main lobby, but is made more intimate with warm Roncesvalles orange and gunmetal marble. The open reception area is defined by screens of rosewood, as shown below, and Roncesvalles marble on the opposite side. The reception desk is rosewood, and the seating for guests is covered in handwoven fabrics and orange leather, echoing colors of the marble. Neutrally colored seamless chenille carpeting and luminous ceiling create continuity throughout.









Executive secretary area, left, is one of two such areas placed for easy accessibility to the officers served.

The open spaces are defined by supply closets and filing units, both encased in rosewood for unity of design. Desks are specially angled and designed to incorporate electric typewriter.

Large corner office of the Chairman of Executive Committee, right, like the President's office shown overleaf, is easeful in both its spaciousness and golden yellow coloring.

All furniture for both of these offices is specially designed, with specially colored handwoven carpeting.

Each has two floor-to-ceiling window walls with silk draperies over Fiberglas, accenting the planted terrace areas, and two wood-panelled walls, this one in rosewood.

Each boasts a Macassar ebony desk with dark-travertine-topped side work unit.

The high back swivel desk chairs are specially designed, too.
Each of these two offices also boasts a luminous ceiling section over the desk area, with downlights strategically placed for general illumination over the balance of the office.
On the entry side of each of these two offices is a cantilevered cabinet, specially illuminated, for the display of the occupant's paintings and sculpture.



photographs by ezra stoller



Executive floor board room, above, is dominated by a magnificent 34-foot bow-shaped table of Macassar ebony. Seating 30 in specially designed armchairs, table uses a slanting apron for desired thin edge rather than usual bracing rail—a feature more in harmony with the luxurious simplicity of the table. Terrace wall is draped in blue and white handwoven silk; seamless chenille carpeting is warm beige. North wall is rosewood; brilliant blue south wall sets off a strong Leger. Opal glass recessed troffer is on dimmer control.



President's
office, left,
like its counterpart on the
preceding page,
is warmly
spacious in amber
tones. Teak, rather
than rosewood, is
the dominating
wood here.

photographs this page by early stolle

Humanism softens the precise planning of C.I.T.'s general office floors

Each of C.I.T.'s five floors of general offices has its individual color scheme which begins with its elevator doors, is reiterated in each floor's welcoming reception area, bottom of page. Each floor is designed with executive offices and conference rooms placed around the perimeter of general work areas. Planned on a five foot module, these offices are partitioned with Aetna soundproofed metal panels between offices, and rough rolled unpolished translucent glass panels between offices and general work areas. All 15-feet deep, the peripheral offices are 10, 15, and 20 feet long. Drawing at left indicates sample disposition of such offices, and photographs top right and center right are typical 15 and 20-foot corner offices respectively. Warm gray moresque carpet was specially woven 15 feet wide to permit seamless carpeting of these offices. Occupants chose from six different color schemes for furnishings. Special desks in 10 and 15 foot offices have plastic woodgrain tops, bronze finish steel pedestals, aluminum legs. For 20 foot offices with four special color schemes, 84-inch desks have oil-finish walnut tops, polished stainless steel frames. Specially designed Peerless steel desks used for general office areas throughout (statuary bronze finish, beige tops) are in typical arrangement below right.



j. alex langley



ezra stoller





j. alex langley

C.I.T.'s second floor is a happy community center for the organization

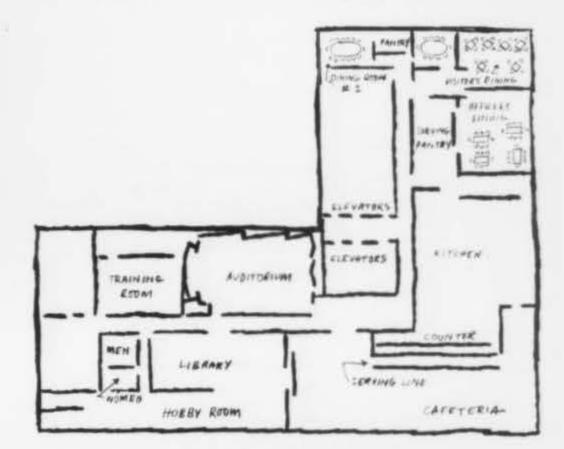


photographs by ezra stoller





Designed for eating, relaxing, meetings, and study, C.I.T.'s second floor provides generous facilities for employes, as in cafeteria, above, and hobby room, below, and for executives, shown overleaf. The glass facade of this floor is setback 81/2 feet for a planted terrace on view for all diners. Second floor east wall elevator lobby, facing page, is composed of vari-colored French briquettes-ranging in tone from dark burnt shade to terra cotta-set vertically with deeply recessed staggered joints. It forms a rich background for travertine-faced planter. Doors at far end of teak and glass lead to executive facilities. Cafeteria, above, seats 242 at one time in colorful surroundings. Colors of curtains in Matisse leaf design are reiterated in red-stained chairs and banquettes and mustard yellow chair seats. Decorative aluminum divider screens serving counter from diners. Folding wall separates this area from 2500 square foot lounge. Simplex special aluminum ceiling has gold anodized panels. Adjacent hobby room (see plan) is shown below.



Second floor executive dining facilities include visitors' dining room, facing page, two conference dining rooms (one shown below), and an officers' dining room.

Conference dining room wall, below, is alternately paneled with zebra wood and bronze lacquer, echoing the color scheme of bronze, green, and yellows established in the custom carpet of Moroccan design.

Panels open to private pantry and storage.

Ten are seated at the specially designed Macassar ebony table.

A special serving pantry serves this and other conference dining room.

Visitor's corner dining room with two glass walls, facing page, seats 32 at tables for four and two. It repeats same gray and white carpet as is used in officers' dining room with an overall swirl pattern for built-in maintenance value. Chairs and tables in both rooms are similar.

Pillar is neatly utilized for central serving unit.





CONTRACTORS AND SUPPLIERS FOR C.I.T.

accessories

Arkayo: 3rd-7th offices

Bonniers: lobby reception; 3rd-7th floor offices, conf. rooms; 8th floor

Helen Cole: 2nd floor Mark Cross: 8th floor Dunhill: 8th floor

Froelich Leather Craft: lobby reception; 3rd-7th floor offices, conf.;

8th fl.

Max Granich: 2nd floor

Livingtston & Von Nessen: 2nd floor; 3rd-7th floors

Loumac Supply Corporation: 1st, 8th floor elevator lobbies

Maxwell-Phillip: 8th floor

McDonald Products: 2nd floor; 3rd-7th floors

Rabun Studios: 8th floor Rena Rosenthal: 8th floor

Smith Metal Arts: lobby reception; 3rd-7th floor offices, conf. rooms

Triad Supply Corporation: 3rd-7th floor general office areas

fabrics — drapery

Arundell Clarke: 2nd floor

Cohn-Hall-Marx: 3rd-7th floors

Jofa, Inc.: 2nd floor

Boris Kroll Fabrics, Inc.: 3rd-7th floors

Jack Lenor Larsen, Inc.: 2nd floor Moss Rose: 3rd-7th floors

Oriental Textiles: 3rd-7th floors

Scalamandre Silks, Inc.: 2nd floor; 8th floor

Thaibok Fabrics, Ltd.: 2nd floor; 8th floor J. H. Thorp & Company, Inc.: 2nd floor

Thortel Fireproofing: 2nd, 8th floor

Updecor: 8th floor

fabrics — upholstery

Bolta Products, Div. General Tire & Rubber Co.: 2nd floor; 3rd-7th floors

Brunschwig & Fils: 2nd floor

DuPont de Nemours (Fabrilite): 2nd floor

Eggers Fabric Co. (Tolex): 3rd-7th floor perimeter offices

Froelich Leather Company: 8th floor

Johnson Leather Company: lobby reception; 2nd floor; 3rd-7th floors Boris Kroll Fabrics, Inc., 3rd-7th floor reception areas

Jack Lenor Larsen, Inc.: 3rd-7th floor offices-conf. rms; 8th floor Arthur H. Lee & Sons, Inc.: 8th floor

Anton Maix: 2nd floor

Moss Rose: 3rd-7th floor perimeter offices

Rabun Studios: 8th floor

Isabel Scott Fabrics Corp.: 3rd-7th floor perimeter offices Stroheim & Romann: 3rd-7th floor perimeter offices U.S. Rubber Company (Naugahyde): 3rd-7th floor

floor coverings -- soft surface

Carpets by William Gold; supplier of:

Mohawk: 3rd-7th floors perimeter offices; 4th-7th reception Templeton: 3rd-7th floor perimeter offices, conference rooms

Templeton: 3rd-7th floor perimete Ernest Treganowan, Inc., supplier of:

Rugerofters, Inc.: 8th floor

Templeton: 8th floor

V'Soske: lobby reception; 2nd floor; 3rd floor reception

floor coverings — smooth surface

American Mosaic & Tile Company: lobby; 2nd floor terrazzo

Armstrong Cork Company: 2nd floor linoleum

Robbins Floor Products: 2nd floor; 3rd-7th floors; 8th floor

furniture

American Chair Company: 2nd floor; 3rd-7th floor, conf. rooms

Directional Furniture: 3rd floor

Do-More Chair Company: lobby reception; 3rd-7th floors; 8th floor

Edgewood Furniture Company: lobby reception; 2nd floor; 3rd-7th; 8th

Howe Folding Furniture, Inc.: 2nd floor
Al Huller Furniture Company: 2nd floor; 3rd-7th floors; 8th floor

Mayfair Industries: 2nd floor

McCloskey-Grand Corporation: 3rd-7th floor offices-conf. rooms

McGuire Company: 2nd floor

Herman Miller Furniture Company: 3rd floor

Peerless Steel Equipment Company: 3rd-7th floor general offices

Schmieg & Kotzian: lobby reception; 2nd floor

lighting

K. Antilla: 2nd floor

Cold Cathode Lighting Corporation: 2nd floor

Eastern Lighting: 3rd-7th floors

Thonet Industries, Inc.: 2nd floor

Finland House: 2nd floor

Gotham Lighting Corporation: 2nd floor; 8th floor

Luminous Ceilings, Inc.: 8th floor

Edison Price, Inc.: lobby reception; 2nd floor; 8th floor Wendell Artistic Lighting Corporation: 2nd floor; 8th floor

(Continued on Page 176)

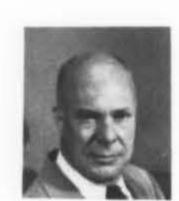
Space planning from scratch for the Avco Manufacturing Corporation

PETER SCHLADERMUNDT ASSOCIATES

ROBERT B. MCCARTHY, associate in charge



Avco's former space



Schladermundt



Schlagermundt suggested revision of space

Now a requisite forerunner to actual office design, the function of space planning—from organizational analysis to rate and areas of potential expansion—is particularly thorny when the problem must be resolved in terms of existing rental space, rather than with the comparatively clean slate situation of a new company-built structure. Such a problem was deftly resolved by Peter Schladermundt Associates in its commission from the Avco Manufacturing Corporation to determine whether or not the company should redesign its present executive offices or relocate in one of two other selected office buildings then under construction in Manhattan.

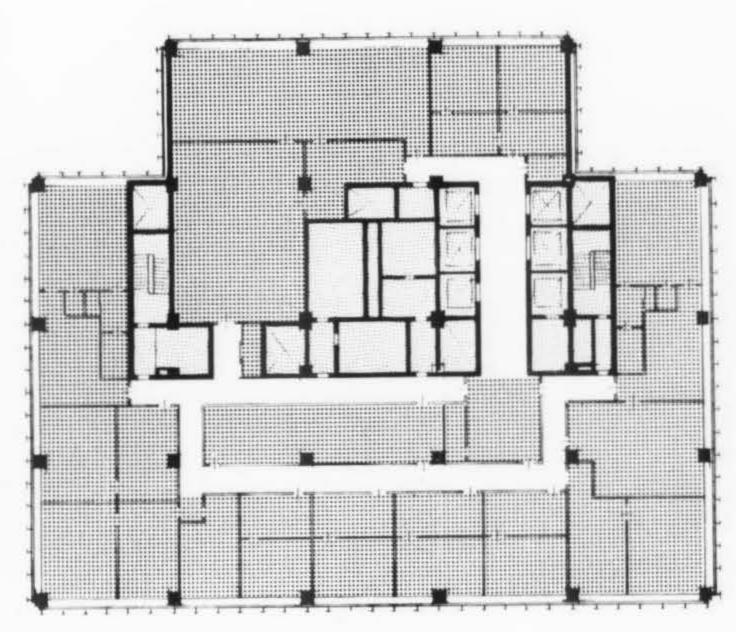
The two plans on this page are black and white translations of Schladermundt Associates' presentation of the client's then-existing quarters and, below it, a potential revision of the same space. On the facing page we show Schladermundt Associates' suggested executive floor plans for the two new rental buildings under consideration. The lower one on the facing page is the space that was actually selected after the studies. Aspects of Schladermundt Associates' interior design of this executive floor is shown on overleaf.

To make the presentation of these graphic analyses involved the study of basic personnel and area requirements, specific group requirements, group organization diagrams, comparative cost analyses, complete cost analysis including sublease liabilities and the cost of man hours lost in moving, and comparative rental costs. The requirements of the top executives of each of the corporation's departments were tabulated to allow for maximum efficiency and projected expansion from one to 20 year periods. Comparative cost analysis involved such items as

Comparative cost analysis involved such items as rental (including sub-lease areas), alteration costs (including new and re-used features), moving charges (including personnel time lost), sub-lease liability, cleaning service, and the design fee.

These comparative studies served to prove conclusively that to try to remodel the existing space would be far more costly than moving, and without allowing for controlled expansion of the client's activities.





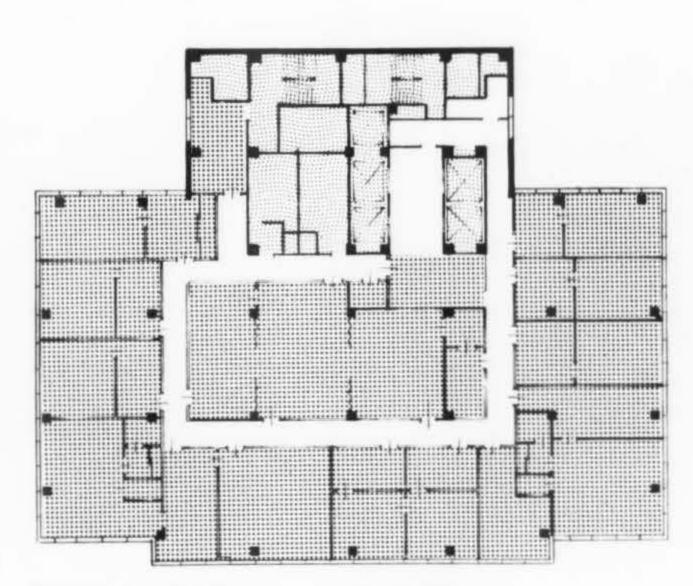
Suggested executive floor in one new building

The three comparative studies involved in Avco's space planning problem — the company's existing quarters and the two new available building spaces —were presented in color coded form for easy visual comprehension.

The final recommendation resulted in an approximate saving of \$1 per square foot over the existing building and \$2.90 per square foot over the space in one of the two new buildings.

The sample executive floor, directly left, is from the study of the new building under consideration that was rejected under the criteria of the study.

Three main organizational groups—executive, general office, and legal—were equally considered in these studies. Our presentation limits the problem to the top executive floor only.



Selected executive floor in new rental building

Avco's selected space, at 750 Third Avenue, New York, is shown directly left with its top executive floor. Offices are ranged along the building's periphery, with the center core devoted to a magnificent multipurpose board-conference-dining area. After completing its space studies Schladermundt Associates was additionally commissioned to design the new rental floors. As part of its commission the industrial design firm also coped with the logistics: the move to the new offices was made over a weekend so that the complete staff was able to operate in the new quarters on the scheduled Monday morning. Even the executive dining facilities were in full operation.

The selected building, in which Avco has leased two other floors in addition to the executive floor, includes an adequate sub-lease area to take care of any future expansion for the client.

Efficient circulation is provided with requisite dignity for Avco



Executive reception, left, is beautifully organized in graduated planes of the special teak desk with brass-framed glass shield at right angles. Avco identification appears in teak on opposite white vinyl-covered wall. Office of chairman of the board, directly below, and president, bottom of page, reflect their individual inclinations. Board chairman's office is sensitively furnished with his own English antiques, and a fine old English fireplace. President's office boasts specially designed teak, cane, and brass desk and matching back cabinet. Note use in both offices of specially placed lighting over the desks.

CONTRACTORS AND SUPPLIERS FOR AVCO

fabrics

Knoll Textiles, Inc.

Boris Kroll Faurics, Inc.

Jack Lenor Larsen, Inc.

Anton Maix

Rowen, Inc.

Stroheim & Romann

U. S. Rubber Company (Naugahyde)

furniture

Peter du Jardin, contractor for: J. G. Furniture Company Knoll Associates, Inc. Tempo

Raymor: accessories

Regan Furniture Corporation: accessories

...

Architectural Pottery: planters

Aetna Steel Products: metal and glass partitions

L. E. Carpenter & Company: vinyl wallcovering

Gilford Leather: vinyl wallcovering

Gotham Lighting Corporation: lighting

Hinzmann & Waldmann: architectural cabinet and kitchen

installation

Peter du Jardin: lamps

Kalflex, Inc.: Flexwood paneling

Lightolier, Inc.: lighting

Libby-Owens-Ford Glass Company: Tuf-Flex glass

Simon Manges: carpeting

Mosaic Tile Company: ceramic tile

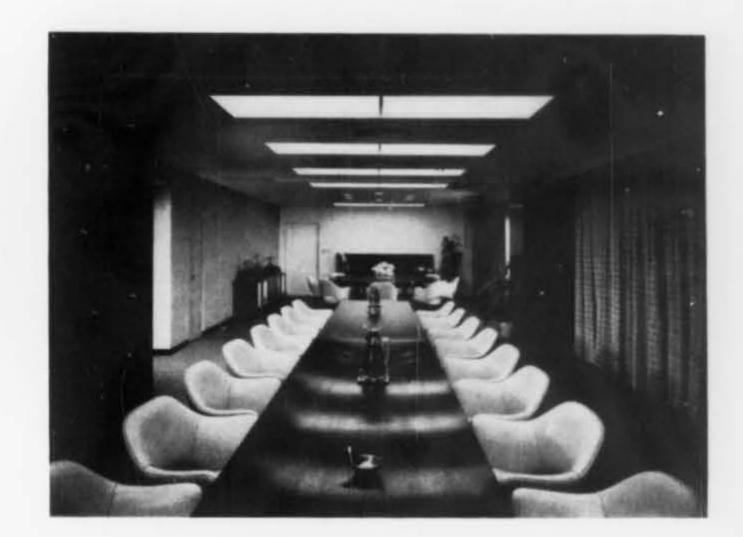
Murals, Inc.: Fulget tile





七

Coherently organized multi-purpose board-conference-dining room is designed to be partitioned into three separate areas when necessary with sliding walls of East Indian rosewood on one side, white on the reverse. The 54-foot center core area is planned so two special rectangular rosewood tables can be partitioned off. Separate round rosewood table, below, from which kitchen can be glimpsed, can also be cut off. Note special cluster of flush round lights centered over this table. Identical Saarinen chairs used throughout are in parchment Naugahyde. Carpeting is intense olive green. Gold draperies shield the translucent unpolished plate corridor wall with East Indian rosewood uprights.





Spare setting makes a fine foil for Napier Jewelry Company wares

VOORHEES, WALKER, SMITH & SMITH

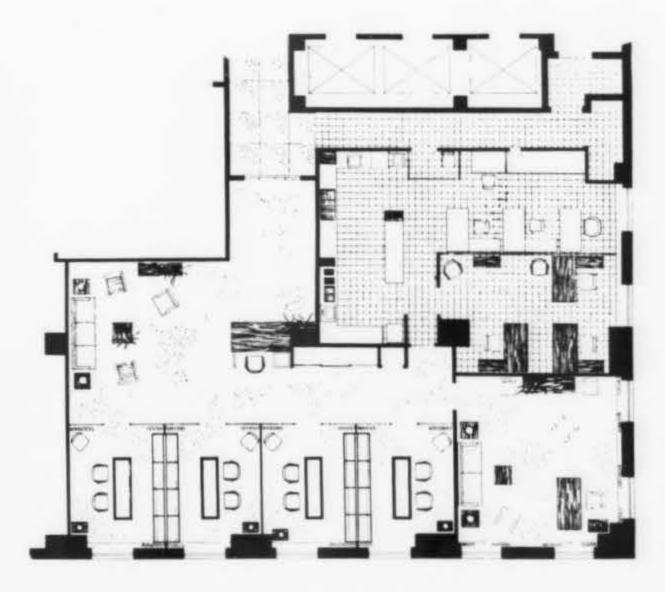


In the Fifth Avenue Bank of New York building which Voorhees, Walker, Smith & Smith designed last year (Interiors July, 1957) the architectural firm has created a handsome suite of offices and sales rooms for The Napier Jewelry Company. Lighter in scale than is typical of Voorhees interior work, the Napier offices are sharply etched in clean planes and rich albeit subtle materials, making an elegant background for the jewelry for sale here. The antique mirror panels in black anodized aluminum frames flanking the reception desk, facing page, introduce the visitor to a theme of strong planes that continues with the sharp clarity of the clear glass panels shielding the individual sales rooms, on view from the reception room illustrations on this page, and shown in detail overleaf. Carpeted in a strong beige Treganowan wool, with two walls covered in a pale beige Charles R. Gracie grasscloth, the reception room shown here is furnished with oil finished walnut specially designed cabinets and walnut framed seating upholstered in gradation of these hues. The cabinets were executed by Walter P. Sauer & Sons, the upholstered chairs are stock designs from Baker and special designs





photographs by ira wright martin



Reception counter, above, is a special design in butternut with walnut top, executed by Walter P. Sauer & Sons. Paneling beside the desk is also butternut. This quiet wood is foiled with rich antique mirror panels framed in black anodized aluminum. Plan, left, demonstrates the L-shaped formation from reception room to the sales offices, to president's office at end of corridor. In the center core of the space are located the administration office, clerical area, mailing and storage, and employe food preparation facilities.



Elegantly framed by black anodized aluminum with clear glass panels, the individual sales offices are designed in quiet neutrals that set off the wares for sale. Butternut veneer is used for the paneled partitions between the individual offices, and also for the display cabinets on the opposite walls, as in detail right. Specially designed teak tables with black Kalistron tops were made by Walter P. Sauer & Sons, Inc. to harmonize with Wegner chairs of teak and black oxhide. Beige carpeting, running through from entrance, is by Ernest Treganowan. A quiet touch of color is provided by the specially designed blue-striped draperies made by Isabel Scott. Lamp in each room is a beige marble by Hansen. At far end of corridor, above, the president's office (shown on facing page) is glimpsed.





fabrics

Greeff Fabrics, Inc.
Jofa, Inc.
Boris Kroll Fabrics, Inc.
W. B. Quaintance & Company
Isabel Scott Fabrics Corporation
Stroheim & Romann
Updecor, Inc.
Scalamandre Silks, Inc.: trimmings

furniture

Baker Furniture, Inc.
Dunbar Furniture Corporation
Furniture Specialties Corporation
Georg Jensen, Inc.
Jens Risom Design, Inc.
Walter P. Sauer & Sons, Inc.
Steelcase, Inc. (through Desks, Inc.)

lamps and accessories

Accessories and Design, Inc.: lamps and accessories America House: accessories Mark Cross Company: accessories Hansen Lamps: lamps Newel Hayes Company: lamps Georg Jensen, Inc.: accessories Tiffany & Company: accessories

other

Aetna Steel Products: partitions John P. Fairhurst Company, Inc.: folding wall J. W. Fiske Architectural Metals, Inc.: partitions Charles R. Gracie & Sons, Inc.: wallcoverings Grand Mirror Manufacturing Company, Inc.: mirrors Haber & Henry, Inc.: antique mirrors and aluminum frames Henrickson Heffernan Company, Inc.: ceiling light fixtures Juno Woodworking Company, Inc.: wood paneling Lackawanna Leather Company: upholstery leather McCarthy Hardware: furniture hardware Mastic Tile Corporation: vinyl tile flooring Mosaic Tile Company: ceramic tile Owens-Corning Fiberglas Corporation: acoustical ceilings William V. Paine: furniture hardware Frank Scolaro Marble Company: marble Ernest Treganowan, Inc.: carpeting Town & Country Kitchens, Inc.: GM and St. Charles

President's spaciously calm office, below, is executed in subtly graduated tones of olive green to gold, from the intense olive of the carpeting by Ernest Treganowan, to the gold silk Scalamandre trim on the olive taffeta Updecor draperies. Blending a variety of beautiful woods, the room is paneled in teak veneer. The specially designed table desk, executed by Walter P. Sauer, has a macassar ebony top in an oil finish walnut frame. Sauer also executed the figured oil finish walnut end tables and coffee table, as well as the sideboard across the room, not shown. Upholstered seating shown is from Baker Furniture and by Sauer to special designs.



photographs by ira wright martin

Specially designed components make a lush setting for McCulloch



PAUL LASZLO, A.S.LD.



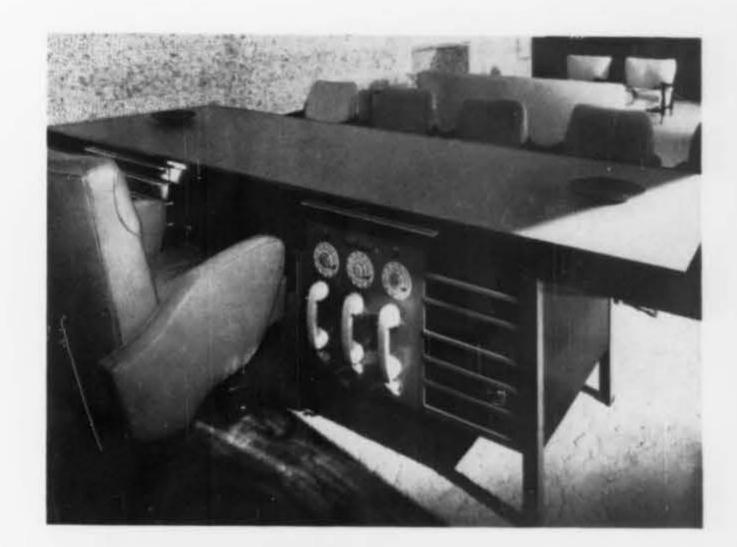


For the two level offices and showrooms of the motor manufacturing McCulloch Corporation in Los Angeles, Paul László, A.S.I.D., designed a number of components — including all furniture with the exception of secretarial posture chairs, and the smooth and soft surface floor treatments. With these plus exuberant use of color he has created a series of elegantly dramatic interiors.

Vivid reception for visitors, facing page, is the first floor showroom area with Robbins vinyl flooring in red, yellow, gray, and white designed with brass divider strips separating its angular elements. László Micarta and stainless steel pale yellow reception desk with white top has recessed telephone section over a pedestal devoted to drawers for individual phone books. Walls are in brilliant tones of enamelled wood, corrugated stainless steel Rigidized Metals panels, and Pressed Prism plate glass panels in subtle hues.

Up an open staircase, carpeted as is the entire executive suite in a specially designed light gray Super Coronia carpeting by Nye-Wait, is Mr. Mc-Culloch's private reception room, bottom of page. The Micarta covered secretary's desk, center right, boasts a flush telephone panel. Her typewriter and adding machine are neatly housed on individual pull-out tablets in the wall to her right.

The president's office, top right, is organized with two islands. One is centered around Mr. McCulloch's special brilliant yellow and ebony desk, with a row of five yellow leather and ebony conference chairs in position before it. In the center, around a fireplace in a wall of marble pebbles, is a conversational grouping. At far end is bar and television.







CONTRACTORS AND SUPPLIERS FOR MCCULLOCH

Cambridge Tile Company: ceramic tile C. W. Cole & Company, Inc.: all built-in lighting Clark & Burchfield, Inc.: upholstery leather Domore Chair Company: secretarial chairs Fulget: Italian marble tile Kliegl Brothers: spot lights Lackawanna Leather Company: upholstery leather Laszlo, Inc.: all custom furniture Nye-Wait Company, Inc.: all carpeting Owens-Corning Fiberglass acoustical ceiling tile Pittsburgh Plate Glass Company: special Triplex glass Martha Pollock: handwoven upholstery fabrics Pressed Prism Plate Glass Company: architectural glass Rigidized Metals Corporation: metal wall paneling Robbins Floor Products: vinyl flooring Rohm and Haas Company: Plexiglas Schlage Lock Company: door locks Soss Manufacturing Company: hinges U. S. Plywood Corporation: Micarta Webb Textiles, Inc.: woven wood draperies

Wasco's Cambridge building is designed in terms of man-made materials

The new Cambridge, Massachusetts building of Wasco Products, Inc. was designed to function as a continual experimental products laboratory. Exterior curtainwall panels, interior wall panels, suspension ceilings, and skylights (providing natural light for daytime) are all composed of stock Wasco acrylic products. The 4' module of the building was planned, in fact, to take changes in materials as new Wasco developments occur. In the interiors staff designer Roland Jutras emphasizes the firm's faith in man-made materials. Carpeting throughout is Cabin Craft's Needletuft nylon, floor tile is Goodrich vinyl, upholstery fabrics in typical office, above right, and conference room, right, are Saran and Avisco. For reception room with Laverne seating, facing page, Roland Jutras designed the walnut cabinet with white Acrylite sliding panels (also in conference room), reception desk, and round steelbased table with Wasco Acrylite top.



THE ARCHITECTS COLLABORATIVE, architecture ROLAND W. JUTRAS, interior design





Steelcase in Grand Rapids practices what it preaches

J. & G. DAVERMAN COMPANY, architects

Shown here are aspects of the administration area of a new quarter-mile long factory and connected administration building for Steelcase, Inc. in Grand Rapids. It is said to be the country's largest plant manufacturing steel office desks exclusively. In its 18,000 square feet of executive and general offices the firm has practiced what it preaches—as manufacturer of steel office equipment—in the way of low maintenance, flexibility of furniture, space utilization, lighting, soundproofing, and color.

Each of the executive offices, which are ranged around the periphery of general office areas, is furnished with a different design in Steelcase furniture. The one, right, is a large scale example. With a walnut framed glass wall looking onto the general offices, as in photograph below right, each executive has a constant view of office operations. Draw draperies permit requisite privacy.

On the facing page is the sweeping entry and reception room, floored in low maintenance terrazzo, with a steel-paneled walnut wall rising to the second floor, setting off the stainless steel cantilevered staircase.









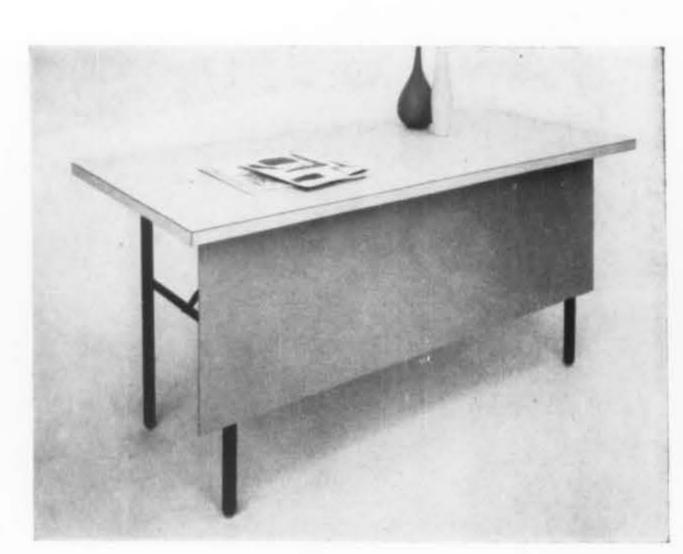
NEW OFFICE FURNITURE

Robert John's "Steelwood" system offers colorful flexibility for general office areas



The Steelwood system of general office and secretarial desks, auxiliary work units, files, and seating by the Robert John Company of Philadelphia is a clean, colorful, and uncomplicated solution. The basis is angle steel frames in black or white baked finish that take side panels and pedestals of natural walnut, 16 lacquer colors, or natural or gold anodized ribbed aluminum. Drawers are wood in steel suspension. Plastic laminate tops can be had in any size. Companion file cabinets, in recessed base housing, precisely match drawer pedestals, can be had in banks of two, four, or six. Coordinated seating, such as shown left and below left, involves insertion of walnut strips between steel angles for open arms and legs. The entire collection is available in New York through Richard Draper & Company, Inc., 16 East 50th Street.

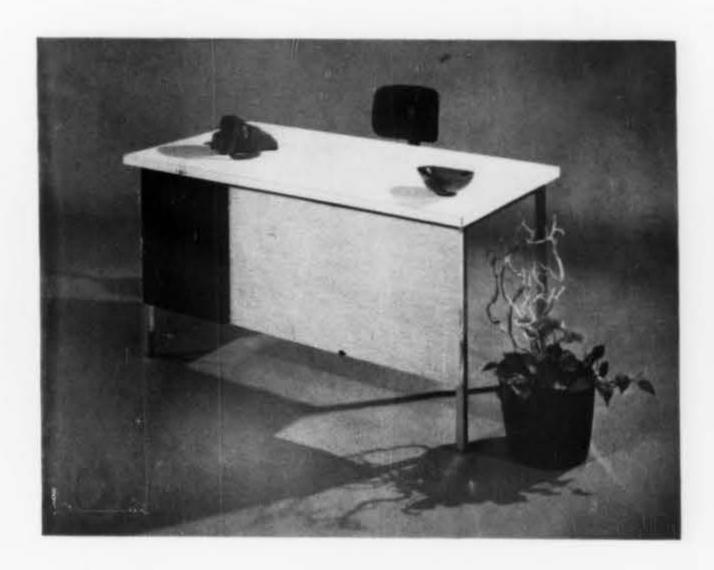






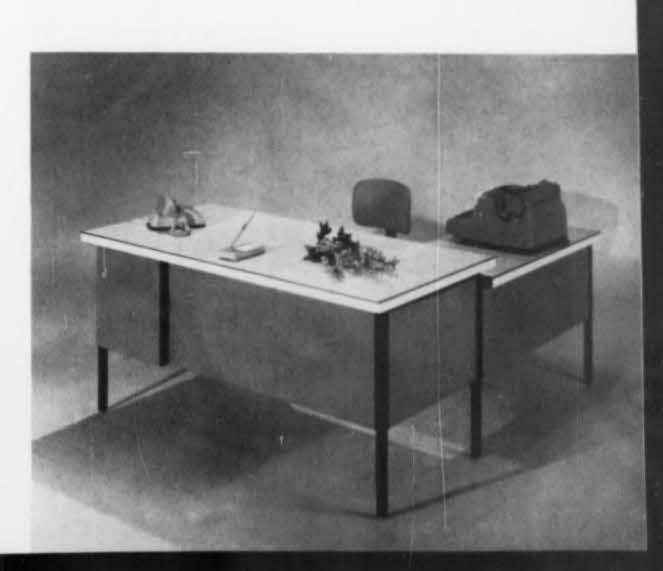


Steelcase squares off the steel desk with variations for all from executive to general office



Steelcase, Inc. of Grand Rapids developed for production the new "1300 Line" shown here out of its work with Skidmore, Owings & Merrill on the Inland Steel special desks. Both lighter in look and more square than has been typical of Steelcase production models, the desks are designed to reduce maintenance through use of end uprights rather than island bases. The uprights, of electrically welded seamless square tubing, can be had in chrome or baked enamel finishes. Sheet steel pedestals come in two top-to-bottom depths with choice of drawer sizes. Desk tops, in nine sizes from 30 by 45 to 38 by 78-inches, can be had in wood, plastic laminate, or linoleum. Complementary Convertible storage units will be available in hanging as well as free-standing versions, in lengths from 31 to 96-inches. Optional back panels can be had in perforated or solid sheeting, or fabric covering. In New York at Desks, Inc.

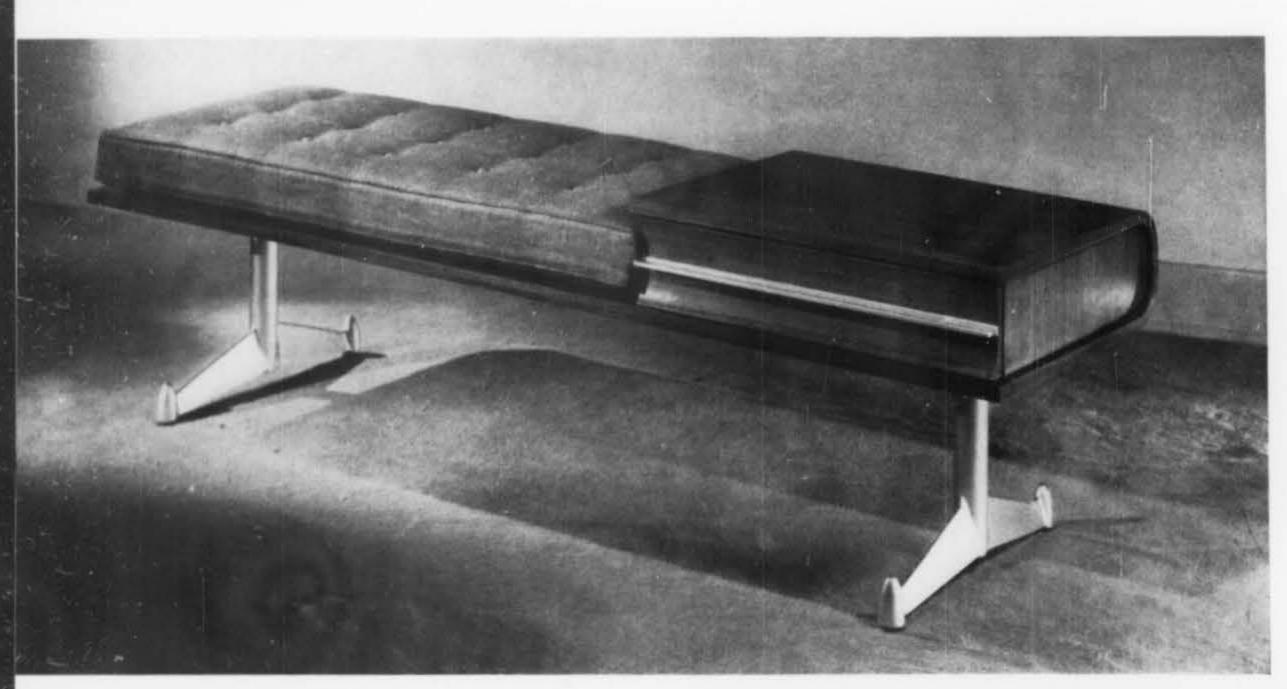




Mueller Metals provides capricious curves in walnut and magnesium for an executive collection



For its executive office and reception furniture of walnut with magnesium, previewed in Interiors, March 1958, designer Ralph Logan combines an ambitious assortment of elements: light weight cast magnesium for pedestal bases, and for full-length drawer pulls, magnesium strip inlays on walnut back panels, optional molded lip wood tops, and molded walnut plywood storage elements. These are shown here in typical pedestal use, left, as shallow drawer on bench base, center, and in two-section cabinet, bottom left of page. All of these elements are interchangeably used for pedestals and freestanding units. Conventionally cornered pedestals are also obtainable. as indicated bottom right. Reception seating is also offered. The collection is available in New York at Widdicomb-Mueller, 305 East 63rd Street.

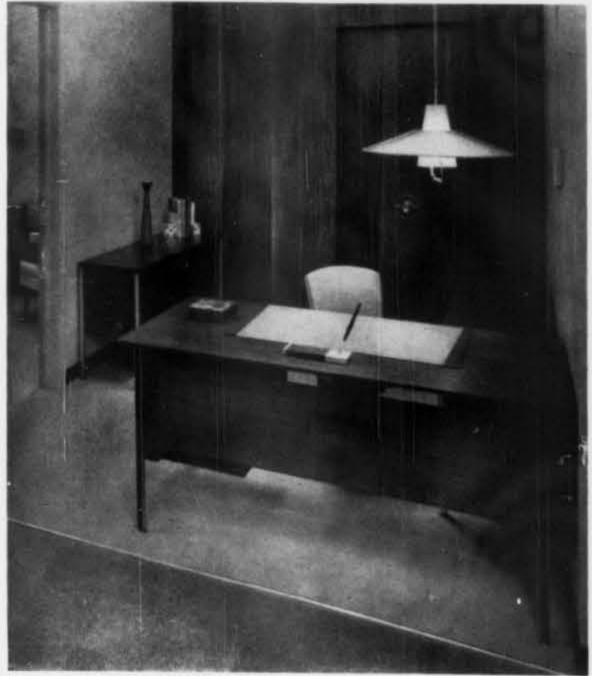






Wood Office Furniture Institute demonstrates its mettle in its own offices





For its new suite of headquarter offices in Washington, D. C. the Wood Office Furniture Institute called upon its 17 American members (there are also five Canadian associates) to contribute recent designs to furnish these headquarters. Most responded handsomely, and the ensuing deliveries were deftly coordinated by Hugh Pettibone of the Marble Design Center, The B. L. Marble Company. The offices provide workspace for seven staff members plus a conference room for the manufacturer members and an extra office for their use when in Washington. Here we show two typical aspects. Above is an executive office for two, its highlight a long bank of files which is made into a telling asset by the use of a different color leather on each drawer front. Below left, small office outside the board room (beyond Roddis walnut wall) shows beginning of champagne color carpeting area. Furniture is Imperial's Volee in walnut, hanging lamp by Lightolier.

The National Homefurnishings Show: a decorator's tour de force

Visitors to the National Homefurnishings Show, which just wound up a ten-day stint at New York's Coliseum, passed under a marquee promising "1001 decorating ideas." They were not disappointed. Indeed this year's show, sponsored by the New York Chapter of A.I.D., created the impression that today's designers are trying to be all things to all people. Model rooms were both plentiful and colorful. Imaginative floor treatments suggested an important trend. But with a few notable exceptions (some of them shown here) there was little to point to in the way of good contemporary interior design. In view of the wide range of furniture styles, furnishing products, and accessories available, restraint is necessary if we are to have pleasing interiors that obey the needs of modern life, whereas the prevalence of stage effects and gimmicks in the New York show suggest that today's designers may be letting the diversity of products and their own dexterity get between them and the facts of today's living.—M. P.



C. Eugene Stephenson, A.I.D.,
achieved a truly livable
simplicity in setting, above,
which features colorful vinyl
floor laid in patchwork quilt
pattern by William Gold, Inc.
Furnishings combine American
antiques with modern. Trilok
upholstery is in white,
gold, olive green.

West Coast Family Room, right, by California A.I.D.-ers Adele Faulkner, Edward Frank, John Nicholson, is a colorful and casual setting featuring Naugahyde upholstery, wall coverings, lamp shades in red, white, blue, with Vista Furniture's metal tables, chests, and elements of U. S. history.





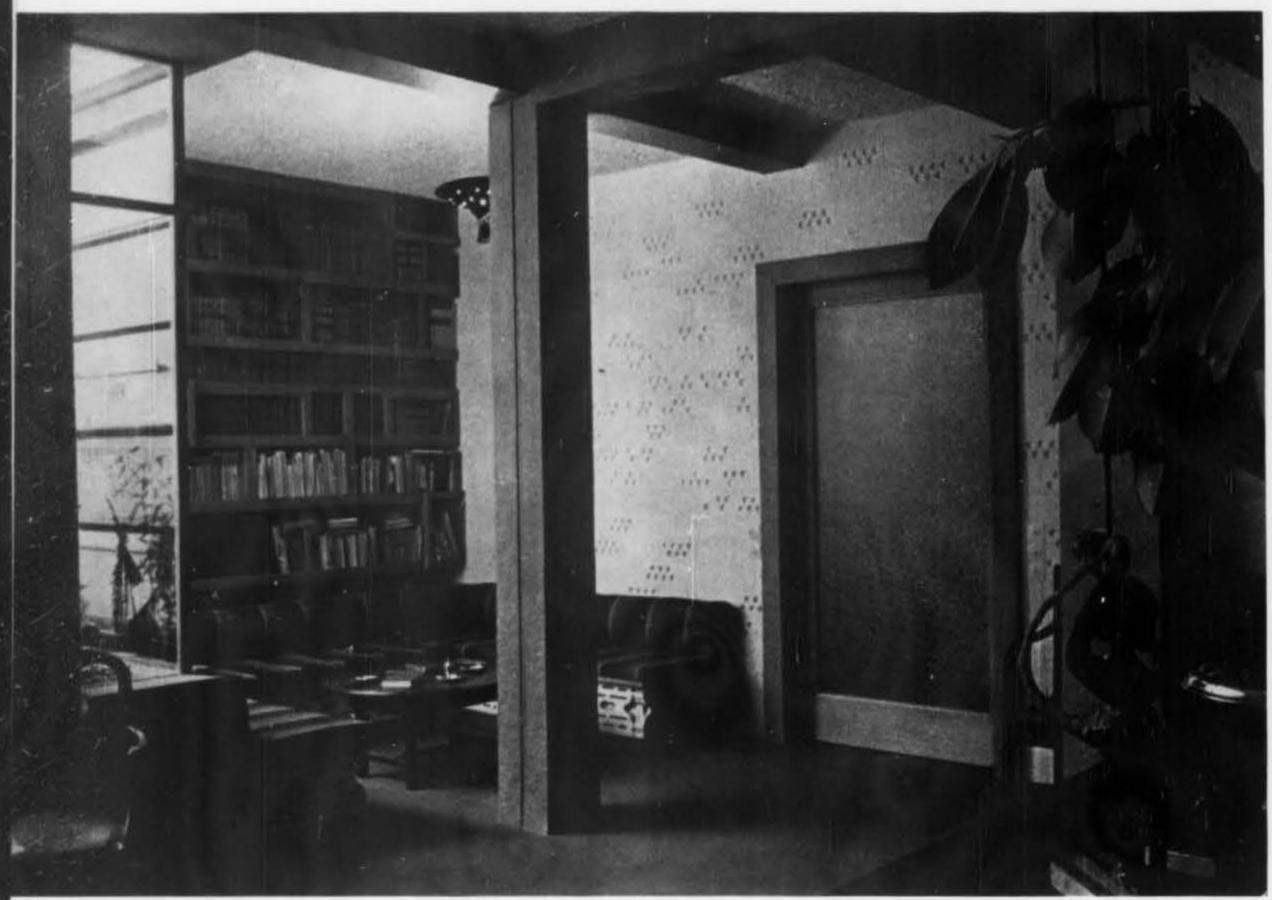
Bertha Schaefer, A.I.D. created this warm contemporary setting, above, around paintings and accessories from her New York Gallery. Walls and floors are Textureflex, ceramic wall is by Design-Technics. Chairs were designed by Miss Schaefer, coffee table and base by Devon Dennett.

Ellen L. McCluskey, A.I.D. did the colorful family room, below, for William Gold, Inc. to show versatility of new wood vinyl. Vinceramic chess board of jade and white ceramic tiles is inlaid in maple and walnut striped vinyl floor. Mural in vinyls and metal covers wall above custom-built wall units.



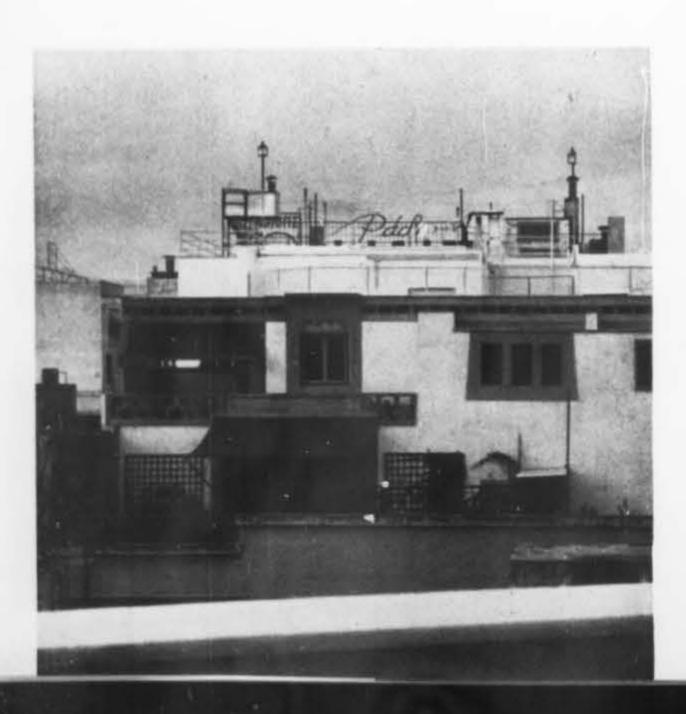
APARTMENT IN ATHENS

Greek painter Ghika's studio-flat is an island in time where past and present are one

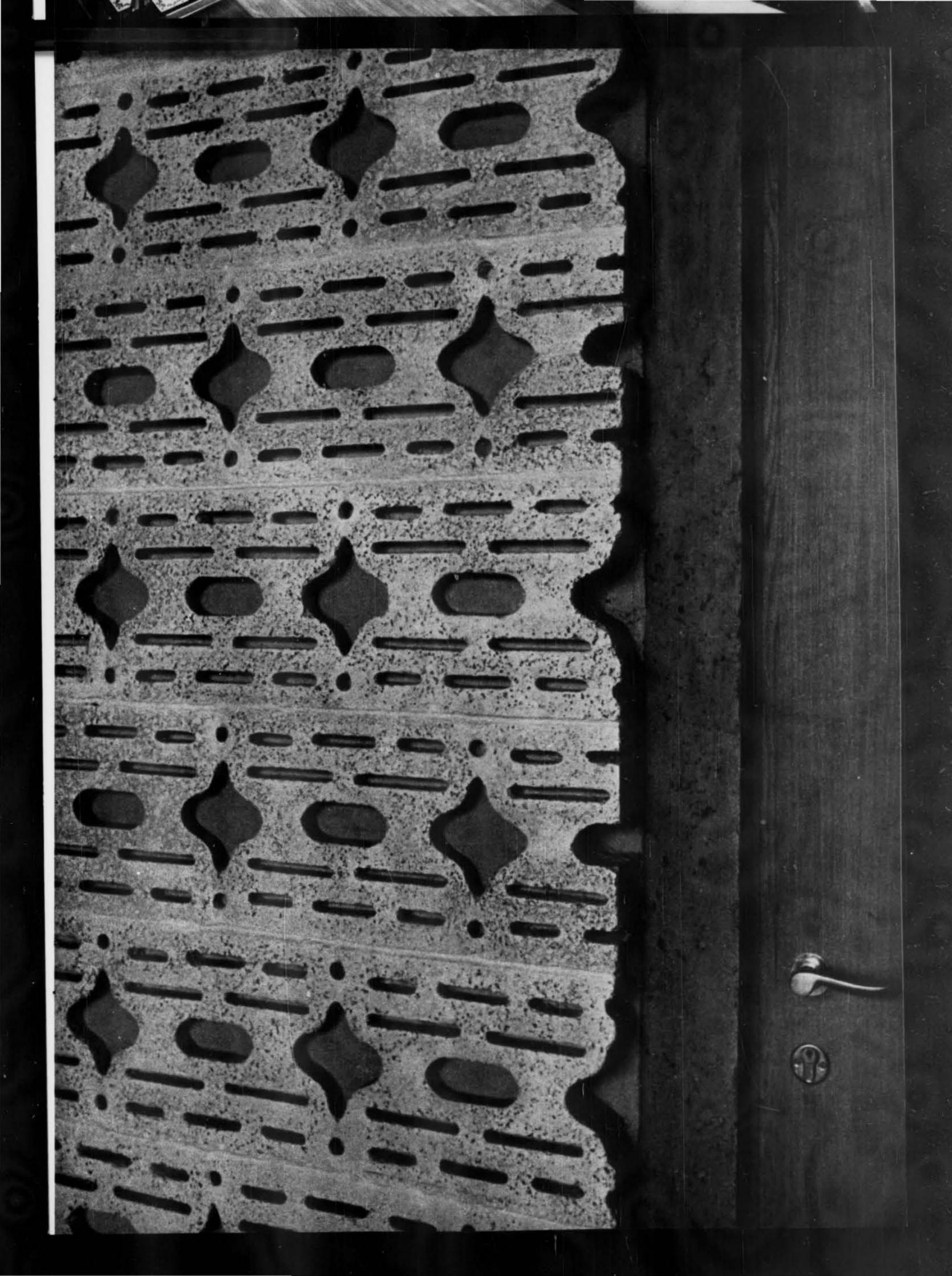


photographs on both pages by philip boucas

Pierced concrete screen which patterns a wall (opposite page) also frames bases of built-in couches in corner of living room (above). Terraces at each end, windows, and cornices are outlined in bold ziggurat shapes (below).



When Manhattan art dealer Alexander Iolas went to Greece to arrange with painter Nicolas Ghika for a one-man show of his work he brought back with him these photographs (here and overleaf) of the artist's extraordinary apartment. Ghika's working and living quarters are the two top floors of a mundane block of flats in the center of Athens. Its near neighbors are a hodgepodge mixture of the commercial and the residential in the proportions usual to the heart of a metropolis. But Ghika's duplex looks east to Mount Hymettus, west to the Acropolis and the blue Saronikos Kolpos, and its special indefinable excitement is somehow related—or so one likes to think-to this perspective upon history. In its massive forms and insistent patterns, chiselled, pierced, and hammered from raw concrete, plaster, and brick, there are echoes of Minoan, Mycenaeah, Assyrian, Babylonian, Egyptian. In unexpectedly effective counterpoint, its furnishings are delicately crafted Empire and Victorian antiques. Ghika says that it all resulted from a decision, shared by his collaborating architects, Antony Kitsikis and Alexis Papageorgiou, to obliterate existing concrete beams and columns by emphasizing them—an explanation which may or may not be in the great tradition of Greek logic, but which is satisfying rationale for a powerful and subtle design.—B. D.



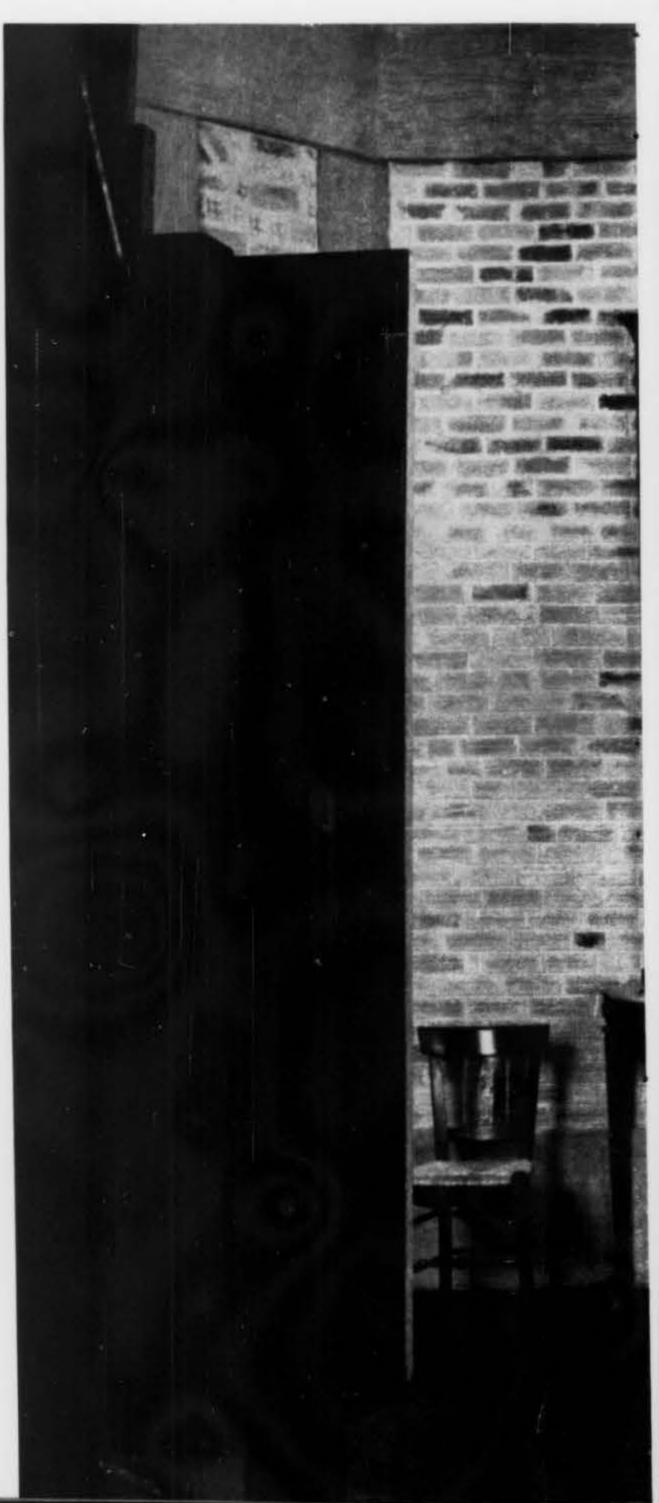


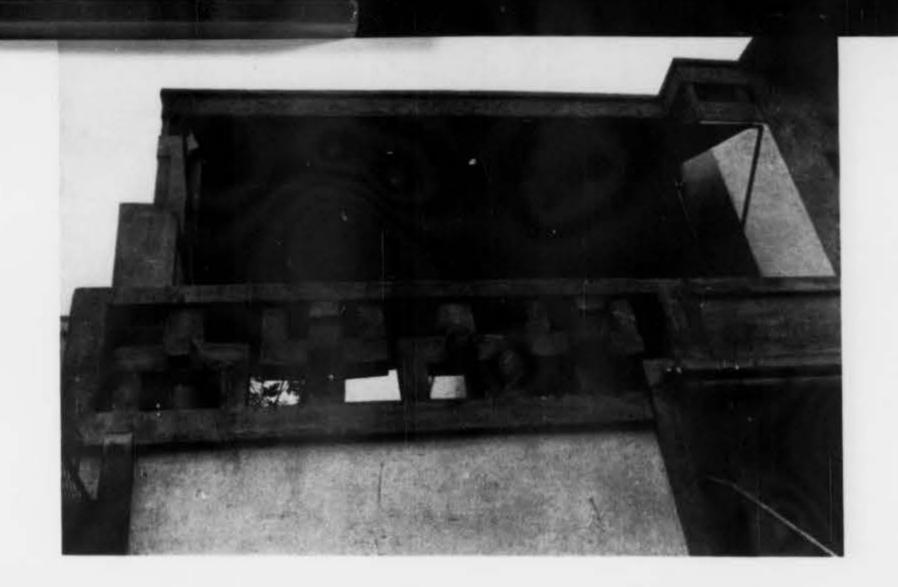
Concrete columns and beams, the existing structural condition which governed Ghika's design, are sometimes chiselled to underscore their massive strength, sometimes furrowed to refine it. Not all the beams are load-bearing—some were added for esthetic discipline.

Rough-hewn ceilings are plaster, hammered to create that effect; door frames are raw concrete with doors of pebbled glass or heavy paneled wood. Ghika's tactile wall surfaces change texture abruptly. At left, a pierced concrete screen meets a masonry wall punctuated in some mysterious esoteric message, like a page from a book in braille.

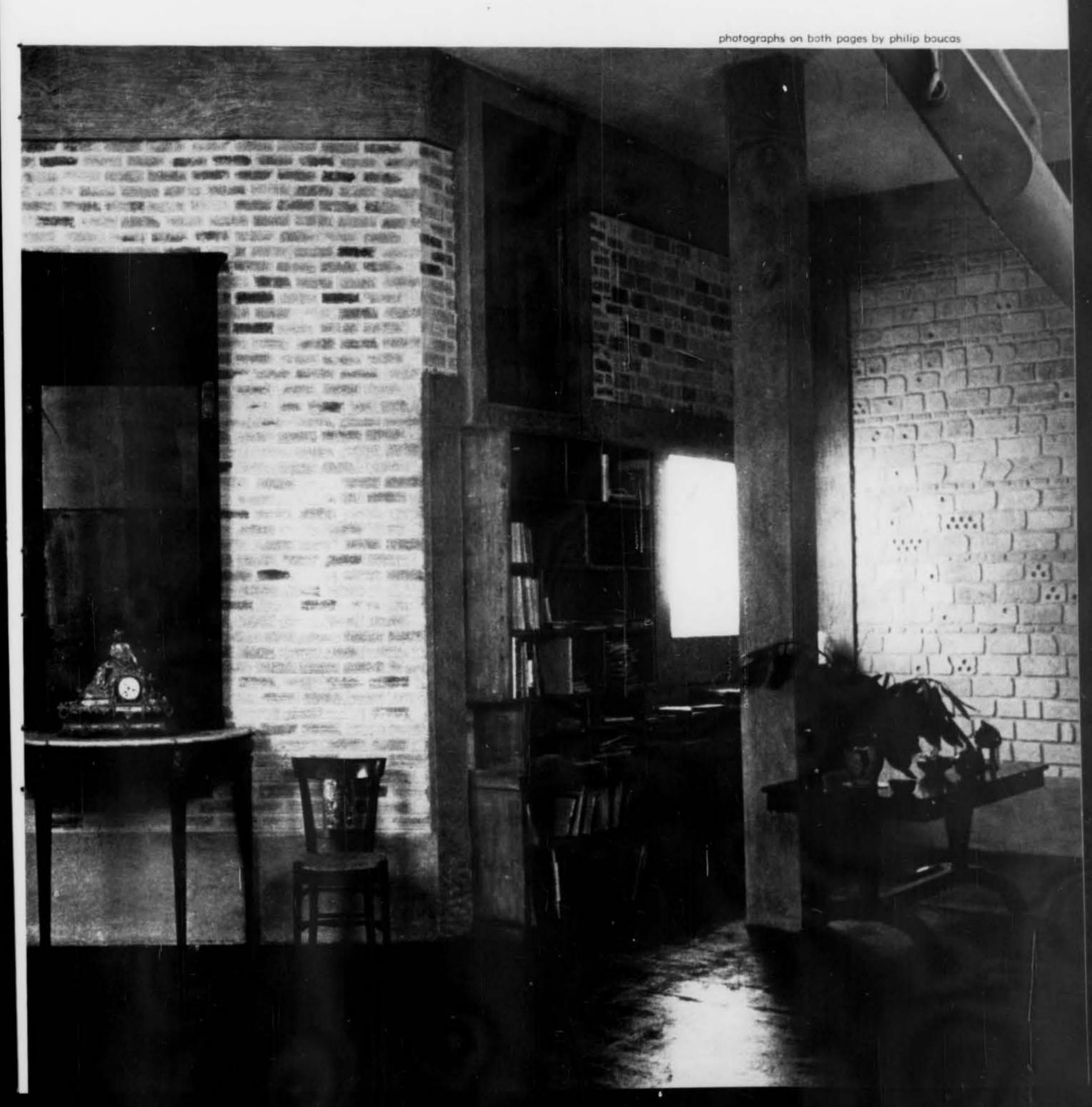








In Ghika's studio (below) the primitive and polished intermingle with unselfconscious ease. Walls here are weathered and broken bricks, some of them marked with staccato dots. Bookshelves' vertical divisions, like those in living room on preceding page, form geometrical abstractions. Ghika's color scheme throughout is carried by the walls—dominant colors are white, gray, and black with some walls in green, purple, yellow, and blue. Studio section is airconditioned. Cuneiform balustrades on terraces (left) are also concrete.



Art in Interiors: Midtown Gallery's Seventh Edition of a Lusty Perennial



all photographs by ernest m. silva

The twentieth century need for promoting the use of art by architects and interior designers would have shocked our ancestors who were not yet victims of the "functional" mentality that has found little room for art outside of museums. Nevertheless the need exists and if art has regained some of its traditional popularity in recent years much of the credit should go to such exhibitions as the Midtown Gallery's annual Art in Interiors show. Since 1952 the New York Gallery has been enlisting some of the finest designing talents available to promote the idea that good contemporary American art can not only enhance the decorative quality of American interiors but enrich their livability as well. Of the six suggestive settings in the current event (through October 15), we show three: a contemporary snack bar by Emily Malino, N.S.I.D., which happily combines Robert Sivard's paintings with the erstwhile charms of an ice cream parlor (left); a collector's study by John Abbate, A.I.D., in which art is effectively displayed against strips of carpet (below); a passageway turned into home gallery by John Fitzgibbons, N.S.I.D., of Yale Burge Interiors (facing page). Also in the show are a kitchen by Ellen L. McCluskey, A.I.D., which proves the harmonious compatibility of esthetic and culinary arts: a gazebo designed for city gardens and sculpture by A.I.A. architects Ballard, Todd, and Snibbe; and an apartment elevator foyer in which William Pahlmann, A.I.D., shows how art might enhance the wait between elevators.—M. P.

The contemporary snack bar, above, by Emily Malino, N.S.I.D., should assuage any lingering nostalgia for the old-fashioned ice cream parlor.

Robert Sivard's paintings play an important part in the decorative scheme which includes tile flooring and wainscoting from Olean Tile Company; chairs from Saratoga Things; Brancusi tables; wallpaper from Pippin Papers; and light fixtures from City Knickerbocker, Inc.

Green carpet strips tacked to the wall of a collector's study, right, by John Abbate, A.I.D., makes an original and effective background for the display of contemporary paintings, drawings, and sculpture by William Thon, William Palmer, Isabel Bishop, Emlen Etting, and Arline Wingate. Antique furniture and accessories are from W. B. Gottlieb, Inc.; carpeting is from Stark Carpet Corporation.





John Fitzgibbons, N.S.I.D. of Yale Burge Interiors, transformed the Gallery's right-angled entrance passage into the seemingly spacious setting shown here. Paintings are by Emlen Etting. Arline Wingate's "Bird" stands at passage-way intersection. Furnishings, including Louis XV daybed, rattan chest, are from Yale R. Burge Interiors.

3 chairs

records of the design process

George Nelson's swaged-leg group

This is the second of three case studies. Each analyzes the process of designing a chair which represents an inventive synthesis of technological and esthetic development. The purpose of the series is to throw some light on how a designer may proceed when his art is to be realized by the machine instead of by the craftsman. It does not imply a greater admiration for the machine-made furniture success than for the hand-made one. Neither is it offered as advance instruction on how to survive in some future period when craft skills shall no longer be available for furniture making. They are now as often required by manufacturers of modern furniture which looks machine made as they are by manufacturers of period reproductions which look hand made.

Actually the important achievements in technologically inventive furniture are not only in a class by themselves but so rare that the recent incidence of the three new ones that have come to hand for this series was quite unexpected. The list of those preceding these three takes little space: the bentwood chairs of Thonet (1847), the cantilevered metal-tubing S of Marcel Breuer (1926), the laminated wood-frame chairs of Alvar Aalto (1934), the molded plywood chair of Charles Eames and Eero Saarinen (1940), the shockmounted molded plywood and steel-tubing chair of Charles Eames (1945), the steel-tubing-framed molded plastic chair of Eero Saarinen (1946), the wire-framed chair of Charles Eames (1951), and the molded plastic chair of Charles Eames (1952). The recent trio was led by Eero Saarinen's pedestal chair. Though this magazine published it promptly on its appearance in July 1957, the data needed for an analysis was not yet available, so that our article about it will be the last of the series, instead of the first—as it ought to have been. We had advance information on the second chair in the series, Charles Eames' stretched-fabric-covered cast aluminum "leisure" group, so that our analytical report appeared simultaneously with its first release last April.

Although the "swaged-leg" group presented here came out of George Nelson's office, it exploits several Eames inventions including his method of making a molded plastic form and his shockmounted connectors. The latter, patented by Eames, was used with permission. The long-standing friendship between Eames and Nelson made it possible to secure Eames' cooperation.

Most of the work on the swaged-leg chair was done by Charles Pollock, a staff designer in the Nelson office. He worked under the direct supervision of Irving Harper, who is in general charge of design, and John Pile, in charge of the Herman Miller Furniture Company's affairs at Nelson's.

The Problem (before the group became "swaged-leg")

The beginnings of the "swaged-leg" group started with this statement of purpose: "Wouldn't it be beautiful to have some kind of a sculptured leg on a piece of furniture?" The first specific requirement appended to this purpose was that the sculptured leg be of metal. The second specific requirement was that the sculptured metal leg be machine-formed. The third specific requirement was that as many as possible of the sculptured, machine-formed metal legs should be identical or nearly so, and adaptable to many situations. And quite naturally there came a fourth requirement, that the furniture be of knock-down construction for economy in shipping.

That is how the Nelson team began its exploration towards what eventually developed into the "swaged-leg group." It is important to understand that to start with there was no idea that the legs should be swaged. Nor was there any idea of how the furniture would look. Nor indeed of what pieces of furniture would comprise the group. Certainly there was no idea that the group would include several variations of a chair, or any chair, for that matter. There was no inkling that the chairs would have two qualities totally unrelated to the original idea of the sculptured leg, inherent resiliency and adjustability.

To start with, the "swaged-leg" group was launched last Spring as a collection of desks and tables. This happened after answers were found to the first series of questions about the beautiful, machine-formed, prefinished metal leg. How these answers were found should be explained.

"Would it be possible to design a sculptured metal leg which could be easily formed by machine and multiples of which could be joined together in many ways, thus enlarging its possible uses?" Having decided upon this modular principle, the next steps were to find out what kinds of legs would do what kinds of things, as well as to determine what machine processes were best adapted to making the desired shape.

The form of the leg was studied mostly by working with small models (illustrated). The machine process found best adapted to the situation was swaging, using pressure to taper down and curve a metal tube. Eventually 16-gauge steel was decided on as the material. It was to be chrome-finished.

It would have been impossible to decide on a form for the leg, and a material for it, without simultaneously deciding on some possibilities for the finished furniture. Small models of a desk and two tables illustrated at left are preliminary studies of what might be done with a leg designed to be put together in many ways. Here developed the stylistic nucleus for the entire group. Its first manifestation was in the desk. The general form is that of two parallel straight lines gradually branching out into two neutral curves, that is, a pear shape. This is actually a variation on the joining of two or more metal tube legs (illustrated at the top of the page).

Another characteristic of the group became apparent here, in the proximity of a hard, round, reflective chromium-plated surface to a soft, natural, oiled wood—the two joined at right angles to each other. The desk is made in prefinished piecesin colors, plastics, and wood, and assembled with screws and steel angles. Dry joints were chosen in preference to glue in the case of the desk for economic reasons and also to allow for the joining of different materials to one another.

Pre-finishing needs lead to search for leg-assembly method

One of the hardest problems was that of finishing. The legs could be finished as separate pieces—which would save a great deal of money for shipping-but standard methods of assembly would destroy the finish.

The problem of finishing led to the next problem: How, specifically, could the leg configurations already roughed out in the models of finished desks and tables be joined?

So far it was clear that what was wanted was 1) a method of joining a single tube to a wooden bar, 2) a double tube to itself and also to a wooden bar, and 3) 3 tubes to each other. The question next arose as to whether a 4-tube joint should also be considered. It sounded difficult, but it became clear that if it could be done it would introduce a new possibility: the base for a chair. When this was realized, the problem of the joining system became an obsession.

The requirements of the fastening system were these: 1) all legs had to be close to identical; 2) the fastener itself had to be common to all pieces; 3) it had to be quick to assemble; 4) there

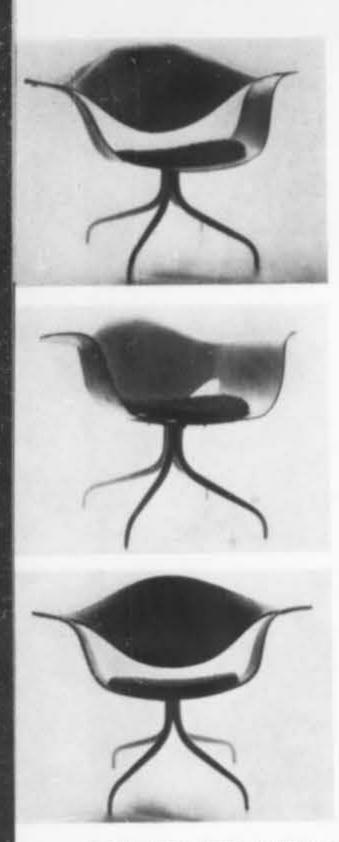












Preliminary study models of the chair at 3" scale. It that point molded plywood seemed the likely body material.

had to be no trimming or finishing; 5) it had to be completely hidden; 6) the cost had to be minimal.

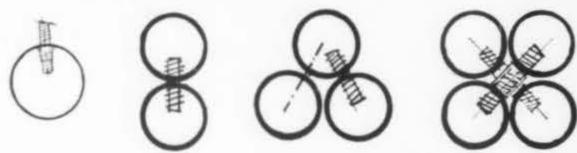
The single and double joint seemed hard to solve but possible. The triple and quadruple seemed impossible because the fastening would be in an inaccessible place, the negative space between the 3 or 4 tubes.

Since the quadruple joint seemed the hardest, this became the focus of the attack. Every possibility seemed complicated, like extrusions forced up between the 4 tubes, or elaborate fasteners operated from the bottom openings with long tubes reaching inside. Even then, ideas that suggested themselves for the 4-tube joining would not work for the 3, so the 3 was abandoned, and the problem was restudied from the beginning. All joints except the 30° angle triple joint were based on a right-angle so the triple joint was dropped.

Temporarily the double joint was solved by screwing in the one-tube wall and key-holing into the other tube wall. The screw and keyhole arrangement did not seem the final answer, but it indicated that the simple screw might be better than the complicated fasteners previously studied. But what made the problem seem insoluble was the turning of the screw. It was at this point that the designers realized that one could forget about turning the screw if one rotated the whole tube. If both tubes were threaded the same way, one could insert the screw in one tube, insert the second tube on the screw, and rotate the tubes until they pulled themselves together. This solved the two-joint-and made the 4-tube joint look totally insoluble because it is impossible to twist more than one tube around another tube. So the 4-tube joint was dropped-until one day it occurred that if each tube had two holes in it one could make two sets of tubes, one having the screws in the upper holes, the other pair in the lower holes. If each pair was tightened separately, one pair could be fitted over the top of the other pair. The two pairs would not be attached to each other, but if both were attached to the chair, the double pair would become completely rigid.

The threading system should be explained. The tube wall was too thin to be threaded and screwed, but it was found that if the hole were punched instead of blanked or drilled, the caved-in wall presented more bulk to thread into, and made it unnecessary to get a fastener inside the tube to screw into.

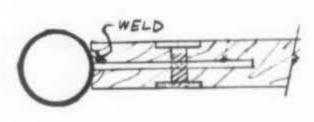
How were the braces joined? In the case of the single tube a 3" square tab was welded to the tube and the wood brace attached by slicing an 1/8" portion from the center of the brace, and

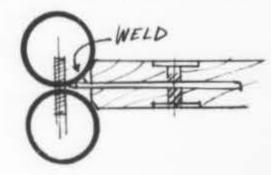


sliding this over the top of the 3" metal tab. The wood and metal sandwich was bolted in position.

In the case of the double tube, the 3" square metal tab was welded to one screw which was in turn screwed to the second tube. The wood brace was cut in a wedge shape to fit between the two tubes.

Once this system was worked out, the tables and desks almost designed themselves. The only problems were to establish the





dimensions of the tops and the amount of cantilever that the tops have over the leg structure.

The Chair

The first three-dimensional sketches for the chair came about in a very natural way. The base, which already exists in the chair system, grows up like four tree roots and unites into one strong upward thrust. It seems natural then that the movement of the seat should be an outward flying or growing movement and that the back should stack itself on top of these two forms

After Fiberglas
was decided on,
full-size trial model was made in
workshop of
the Nelson office.
First mold was of plaster.



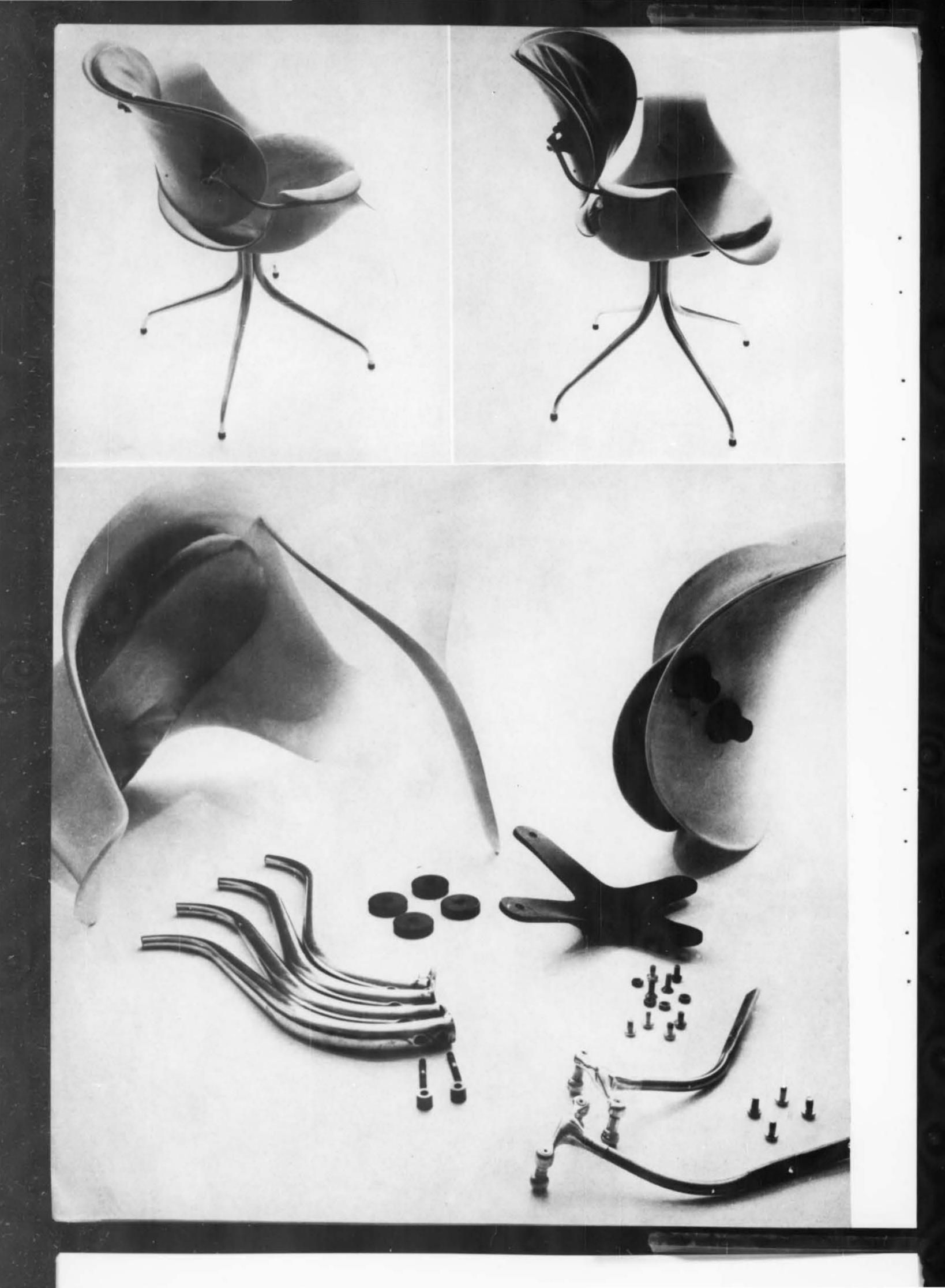












rather than cantilever itself from the base structure. This means that the back will be supported from its extreme ends and attached to extreme ends of the seat structure.

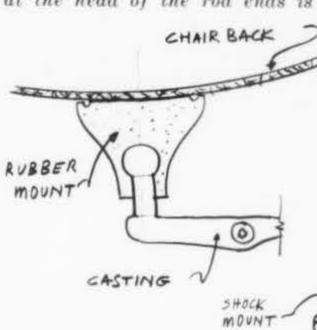
Then how should these two forms join? The location at the ends makes the joining also logically the position of the arm rests.

The general form of the chair was initially studied in miniature models of molded plywood (shown at top of page 158), but the curvilinear nature of the design suggested reinforced Fiberglas. In this material, however, tooling costs are so high that manufacture is not undertaken unless mass sales seem likely. To check the form and dimensions, and above all to more realistically reckon the sales possibilities, the designers made a full-sized Fiberglas chair by hand.

Flexibility

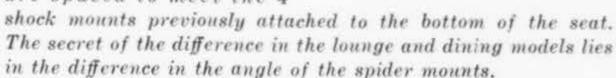
The visual prototype of the Swaged-leg chair is Eames' molded plywood chair. The Eames chair is not totally inflexible; there is some give in the steel tubing, and the rubber shock mounts electronically joining the steel tubing to the plywood seat and back provide a degree of elasticity and compressibility. In general, however, the Eames chair is rigid, its separated seat and back held in a firm, centrally balanced bracework. In the Swaged chair, on the other hand, peripheral location of the connections between seat and back allows greater independent response of these two parts to the sitter's movement. This fact, plus the form-predicated decision to use a flexible material—Fiberglas—encouraged the designers to push the chair's possibilities toward flexibility to the limit.

One problem remained that had not been solved in Eames' original plywood chair. This lies in the fact that the springy shock mounts are a standing temptation to tear the back off the seat—a feat difficult to accomplish, but not difficult enough. The Nelson team realized that the greater flexibility of the swaged-leg group, and the fact that the back can be rotated sideways and pushed back so excessively, would constitute a much greater and constant threat to just this mishap befalling their design. They solved the problem by designing a shock mount that—instead of being permanently attached to the joined parts, would snap apart if subjected to too much stress, and without injury could be sprung together again. The casting at the head of the rod ends is a pair of round balls. These



snap into a cavity in the rubber mount, forming a kind of ball and socket joint. If the back is twisted too far or with too great force, the ball heads jump out of their cavities, releasing the back. It is easy to snap them in again.

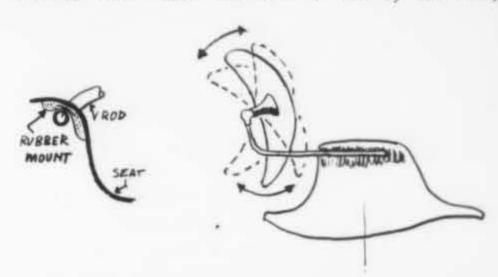
Each of the four legs has on its end a flat metal tab welded ed to the leg. A die-casting in a kind of clover-leaf shape was made to screw these leg tabs into. The casting itself branches out into 4 arms like a 4-legged spider. These arms are spaced to meet the 4



This much flexibility suggested the next step: automatic adjustability to changes in the sitter's posture. This entailed two objectives: 1) adjustability of the angle between seat and back; and 2) adjustability of the frontal distance between them.

The adjustable model

The key to the adjustability of the back angle lay in reducing the size of the back, removing from it the fixed arms that flared out as an integral part of it and secured it to the seat. Instead of these, some kind of joining arm that would rotate had to be substituted. A thin metal rod was used for the purpose. It was headed by a casting which in turn was attached to 2 rubber shock mounts deliberately made of flexible rubber. The casting with shock mounts can rotate around the end of the rod,



changing the curvature of the back (as seen from above). If the observer moves around to look at the chair from the side he will see the back in its normal or unadjusted position. It can be swung to rotate in this dimension also—achieving more than the original (and usual) objective of back-to-seat-angle adjustability. At this point the intention was to take the rod, weld its other end to a plate, and attach the plate to the underside of the arm. In practice it was found impossible to produce a joint strong enough, and the idea was abandoned, and the illustrated shock mount was substituted. This is a large shock mount curved around so that it is attached to the underside of the arm and to the adjacent side of the arm.

The second adjustability objective, towards varying the frontto-back distance between seat and back, was attempted with a mechanism to latch the two parts together at any desired point in response to the sitter's movement. It worked clumsily, clanked and rattled, and most important, made hardly any difference in comfort. It, also, was abandoned.

The adjustable-back model is about 50% more flexible than the fixed-back one. The fixed-back chair will retail at about \$70, the adjustable-backed about \$90. They will come in tortoise black, pearl white, and oyster gray. Components of the black, gray, and white are actually a full spectrum of fibers. A new wet felting operation in making the Fiberglas parts (performed by Cincinnati Milling Machine Corporation), gives the chairs a surface much smoother than Fiberglas molded forms made by the older air felting process.



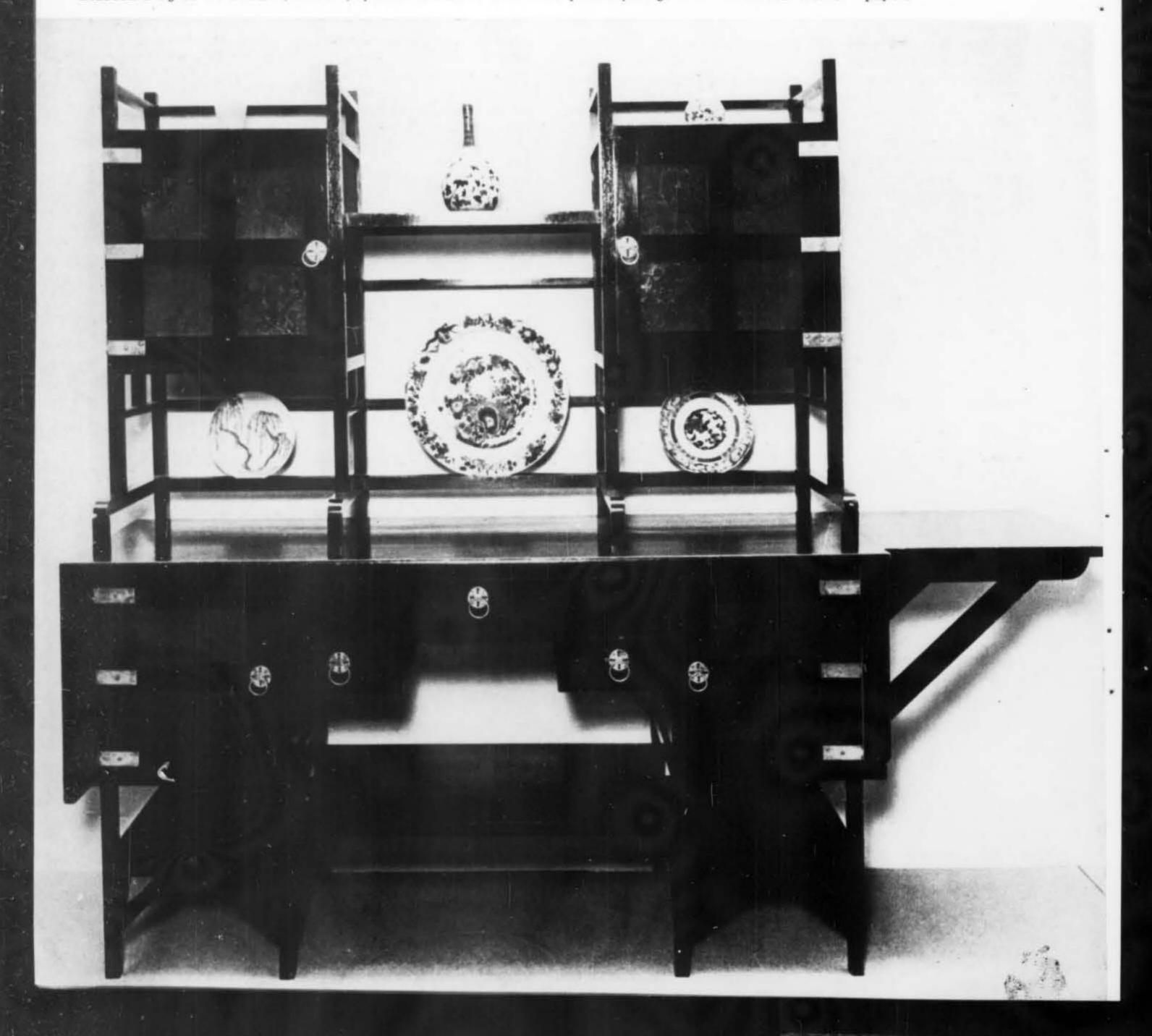
Makers of Tradition: 30

Edward Godwin and Christopher Dresser:

The "Esthetic" Designers, Pioneers of the 1870's

by Edgar Kaufmann

Sideboard by E. W. Godwin, ca 1877, of ebonized wood with silverplated fittings and "embossed leather" paper.



FOR ALL PHOTOGRAPHS OF ACTUAL OBJECTS,
GRATEFUL ACKNOWLEDGMENT IS MADE
TO THE VICTORIA AND ALBERT MUSEUM

"What I recommend is the production of new forms (that) must not imitate in detail the various styles of the past—"
Thus, in 1873, Christopher Dresser, in his own day named by The Studio "perhaps the greatest of commercial designers . . . a household word to people interested in design." (1898)

"The day of . . . revivals may be setting—I for one sincerely hope it is. . . . What then is left? Nothing but the vernacular . . . naked of ornament, void of style, and answering only to one name—UTILITY."

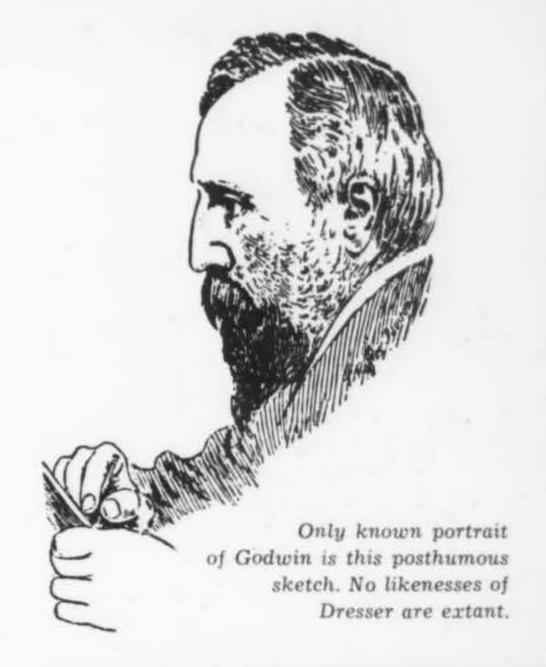
Thus, in 1875, Edward Godwin, whom Max Beerbohm called "the greatest esthete of them all."

The Paradox of William Morris

Both of these men saw the course of modern design clearly; they had confidence in it. Talented, practical, and active beyond measure, Godwin and Dresser were in fact the first to break the ice for modern design in mass markets for furniture, wall papers, textiles, carpets, glass, ceramic and metal ware. The credit for starting the Modern Movement has often been given to William Morris, who had no stomach for the world around him and in fact started the revival of handicrafts with the middle ages as his avowed model. His passionate words and lofty thoughts have appealed to bookish historians while the practising pioneers, who obsoleted the medievalisms of Morris and his populariser Eastlake, remain pretty well forgotten today.

Freelancing in the 60's

By the later 1860's both Dresser and Godwin were busy designing for many manufacturers of home furnishings, creating a way of work and a style that had long been awaited. The way of work was free lancing, with the greatest suitability for mass production and mass marketing constantly in view. The style was the first to break loose from prevailing revivals of the past and literal imitations of the exotic. The breach between art and industry was thus closed, and the Victorian era at last was able to create its own forms. This achievement became known as the Artistic, or Esthetic Style. Scorned by the learned and laughed at by the timid, it proved remarkably successful over more than two decades and some of it looks remarkably good today. Dresser and Godwin, these adventurous men, deserve admiration too long withheld; they opened the door to modern design in interiors and consumer products, and they lived full lives in the doing of it. (Cont'd.)

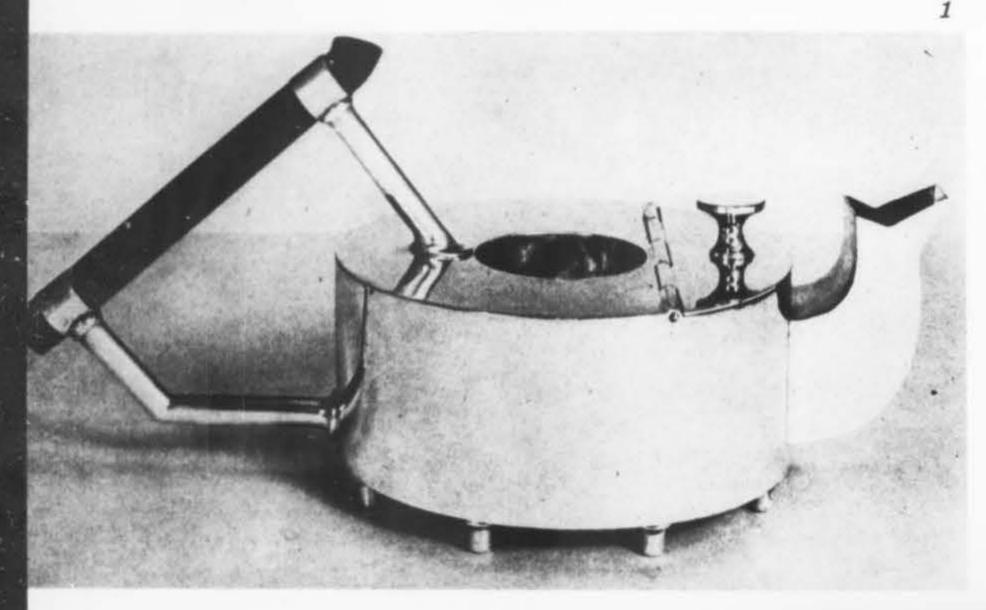




Christopher Dresser anticipated two trends for geometric forms, and for the botanical tendrils of Art Nouveau. The 6½" high earthenware jug was made around 1880.



Makers of Tradition: 30

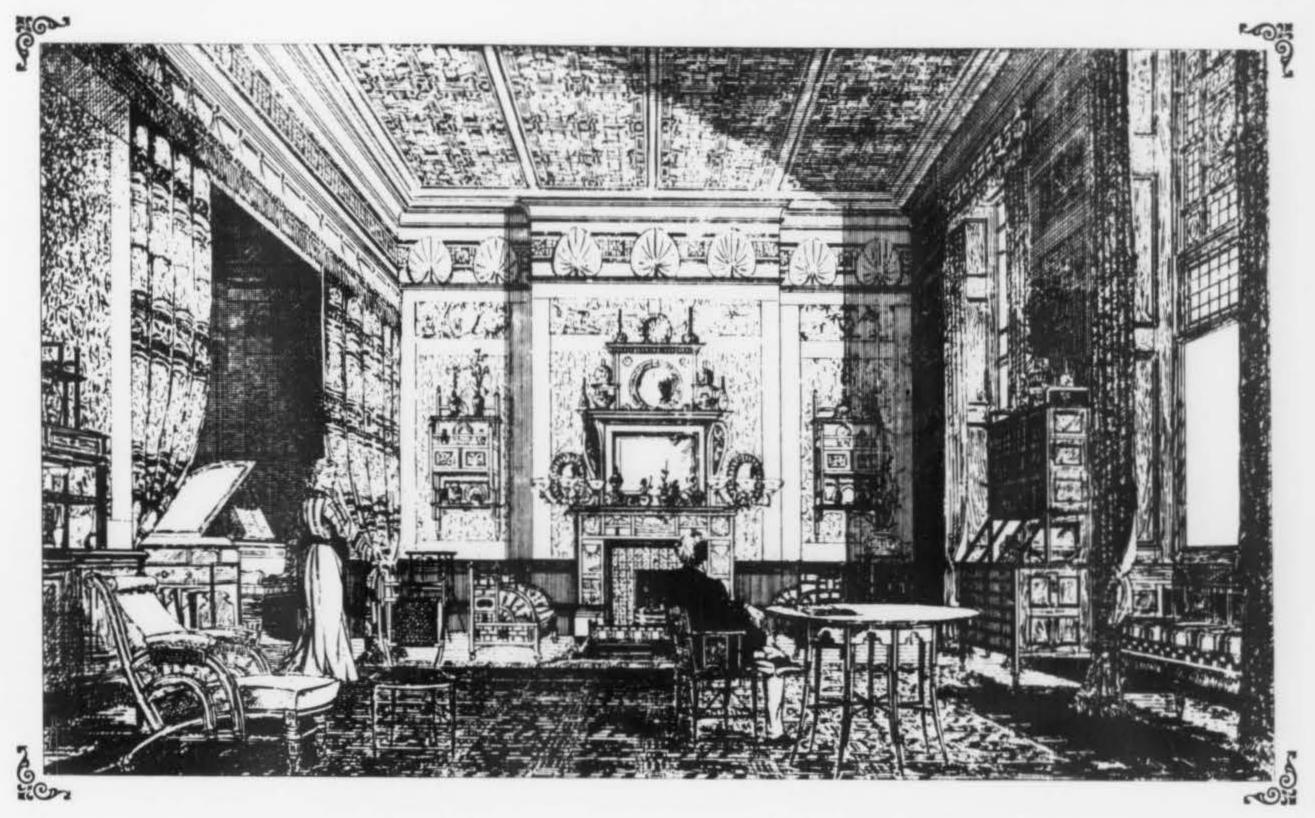


1 It is indistinguishable, in its strict geometry, from "moderne" ware of the twenties, but Christopher Dresser designed this electroplated, ebonyhandled teapot ca. 1900. Collection of James Dixon & Sons, Sheffield. 2 Dresser designed this claret jug, 10" high and of glass and silver, around 1879. Collection of Mrs. D. Mayer. 3 Green glass vases by Dresser. Larger is 5" high, from the Victoria and Albert Museum. Smaller from the collection of Mrs. E. Taylor. 4 Oak furniture by Godwin. The chair ca. 1885, the coffee table ca. 1874.









Typical page from 1877 book of Godwin furniture manufactured by William Watt. Godwin was illustrator and designer.

Godwin-"Brilliant Young Architect" in London

When Godwin moved to London in 1865 he was known as a brilliant young architect from Bristol, sure to win a competition and mad for things Japanese. Only three years before, the artistry of Japan was displayed for the first time abroad after Perry's treaty, in the London International Exhibition. The vogue began—with prints and porcelains, lacquers and bronzes—that still thrives today. A recent widower, Godwin counted on the friendship of Burges, a shy architect who designed cathedrals for Cork, Lille, and in far-away Brisbane, cathedrals that were never built. Like William Butterfield and young Morris, Burges experimented in new forms of furniture for his own use, and his clients'.

Godwin's other London friends were the Terry sisters; little Ellen had just married the painter Watts. And soon Godwin met another early and enthusiastic Japanese fan, James Whistler. When Watts, prudish, testy, and far her senior, repudiated seventeen-year-old Ellen Terry, Godwin befriended and protected her. Later she returned to the stage (her family's profession) and even long after they had gone their separate ways, Godwin designed brilliant, original sets and costumes for her.

Dresser and True Origin of Art Nouveau's Botanical Forms

Before long Dresser too caught the Japanese bug. He was a young botanist, largely self-taught as was Godwin in architecture. After Asa Gray, Darwin's Harvard friend, botany had a new meaning for the Victorians. Sullivan for example was devoted to Gray's *Botany*. Owen Jones, working on his

classic, The Grammar of Ornament, had used Dresser some years earlier to help him project a vision of the future of design, based on the study not of antiquities but of nature itself, analytically understood. Since then Dresser had lectured effectively on this theme, developing it in his own way and published a number of books that were well received.

Vocal and versatile, Dresser got around the world fast-he represented official British art education at Vienna, Tokyo, Philadelphia in the years of the great fairs of the 70's. After attending the Centennial and writing with favor about Philadelphia architecture—then led by Frank Furness, Sullivan's one-time boss-Dresser made his real impression in the States when his Japanese collection went up for sale at Tiffany and Co. in 1877. In 1878 Dresser was a furor at the Paris Universal Exhibition where Tiffany and Co. were highly regarded, and there we find once again Godwin and Whistler jointly showing a sensationally empty, pastel-colored "esthetic" interior. A year earlier Whistler had built the "White House" in Chelsea to Godwin's designs. They were about to be forced by outraged authority to ornament its severely plain facade when the artists' creditors took possession.

By then Godwin had married again, and when he died full of honors in 1886 it was Whistler and another lady who accompanied the widow on a strange funeral ride. The coffin was loaded on a farm cart, the cortege got in with it, and jogged out to a country field. En route the box was spread with a cloth and a good picnic was shared in honor of the deceased. In 1888 Mrs. Godwin became Mrs. Whistler. Christopher Dresser worked on, applauded as *The Studio* said, and died in 1904. Modern design was well on its way by then.

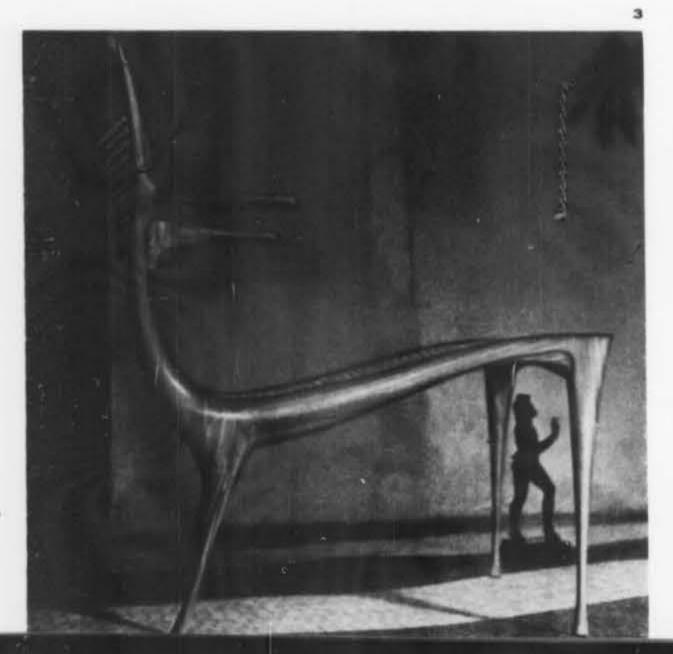
A multiplicity of modes and moods in a furniture sampling











1 ERWIN-LAMBETH. INC., Thomasville, North Carolina, sets a deep-seated spring or foam cushion on a walnut frame in a choice of finishes. This addition to the Contemporary Decor group by Bernard Flagg is available in New York at John Stuart, Inc.

2 SELIG MANUFACTURING COMPANY. Leominster, Massachusetts, cradles an upholstered barrel shell on rubbed walnut or teak supports. Designer Ib Kofod-Larsen varies basic components for a trio of chairs. Shown here is one of two lounge chairs.

3 CLARK & BURCHFIELD, 104 North Robertson Boulevard, Los Angeles, imports from the Dan Johnson Studio in Rome the Gazelle, a hand-turned cane and Italian walnut dining chair, also made in lounge version.

4 JAMESTOWN LOUNGE COMPANY, Jamestown, New York, honors the president of the New York Furniture Exhibit Corporation, its local source, by naming a new piece the Robert Farren chair. Mahogany frame supports seat and back of molded foam construction, covered in button-tufted fabrics.

5 GREGORI FURNITURE CORPORATION. Shelbyville, Indiana, tops off a versatile walnut buffet from its Signature Collection, available in New York at Vanleigh, with a white marble slab. Designer Gerry Zanck adapts decorative brass rods as pulls for its four hinged cane cabinet doors. The commode stands 29½ inches high.



Interior design by Fleanor Le Maire

One of the perimeter executive offices carpeted with Templeton Premier Hardtwist.

And now for the new CIT building ... it's carpeting by Templeton for long-lasting beauty

As in so many noteworthy projects where the choice of beautiful and long-wearing carpeting is essential, carpeting by Templeton was specified for the new CIT building at 650 Madison Avenue, New York.

In the handsome decors designed by Eleanor Le Maire, the elegance of Templeton carpeting is in perfect rapport — and its world-renowned durability vouchsafes years of beautiful and resilient carpeting.

Templeton Super Splendour Chenille — all-wool faced Chenille carpeting — graces the floors of the CIT board room, secretarial and reception areas, and all public areas on the eighth floor. On the 3rd to 7th floors, beautiful and long wearing Templeton Premier Hardtwist — a less expensive carpeting — was used in all the perimeter, and many other, executive offices.

ROBBINS BROTHERS INC., 281 FIFTH AVENUE, NEW YORK 16, N. Y. Sole U. S. Agents for JAMES TEMPLETON & CO. LTD., GLASGOW, SCOTLAND

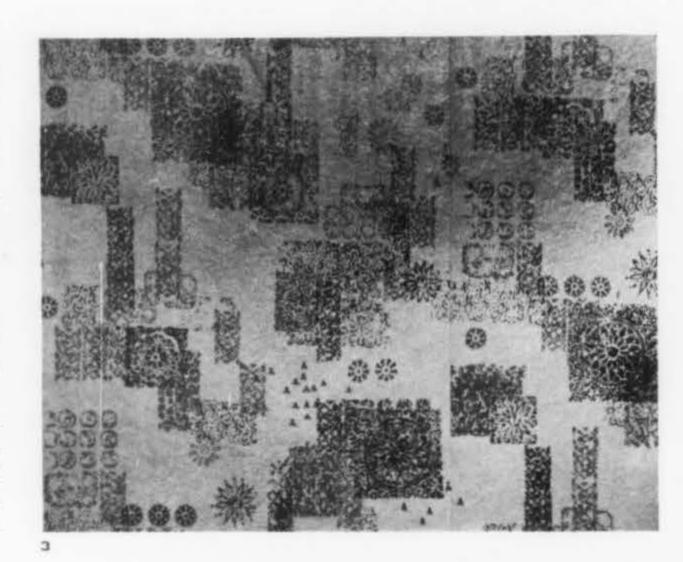
Many-splendoured glass as components for a curtain wall: three new wallcovering patterns

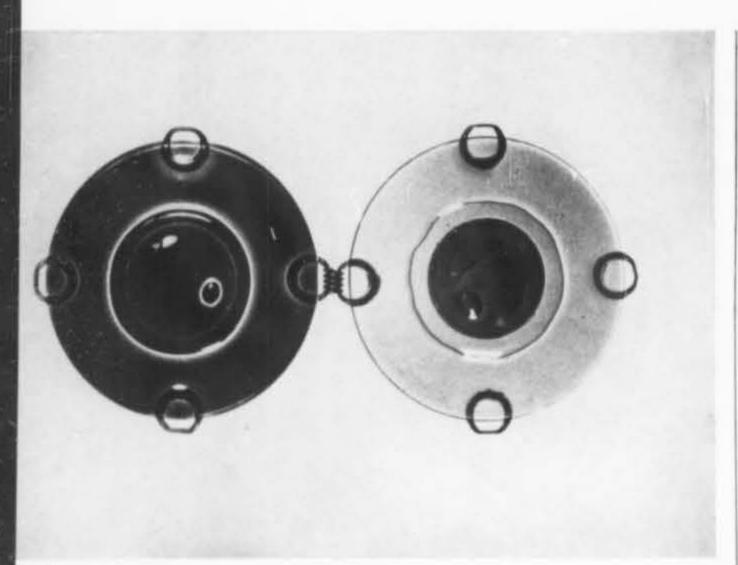
1. 2 DEARBORN GLASS COMPANY. Bedford, Ohio, anneals translucent, multi-colored glass in 5½", 8½", and 11¼" circles and 64 colorways. Units, shown in detail and finished curtain wall, link together with inset brass fastenings, are named Rondelay. Designers were Frances and Michael Higgins; distributors are Denst & Soderlund in Chicago and Karl Mann in New York.

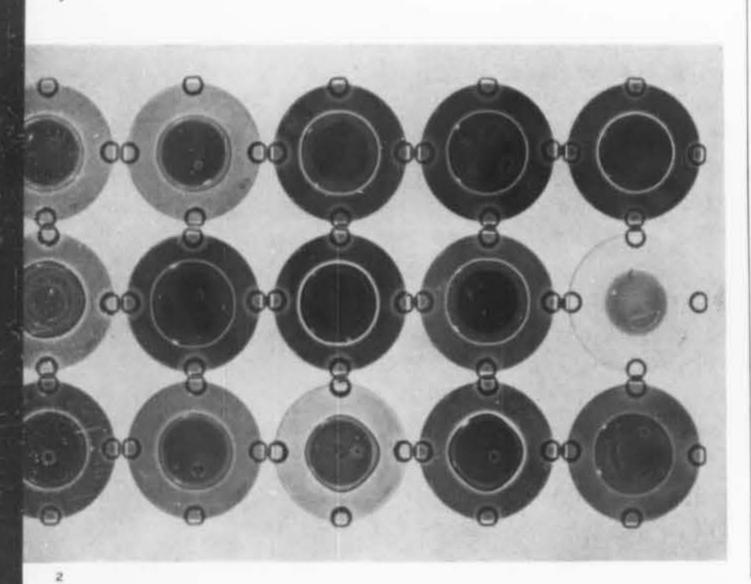
3 THE BIRGE COMPANY, INC., Buffalo, New York, offers "Going to the Sun," one of 31 patterns and 10 solids in its new Fabrique series of non-woven, vinyl-impregnated, fibrous cloth wall-coverings. Rolls are 21' long, 2014" wide, retail from \$3.20-\$3.85.

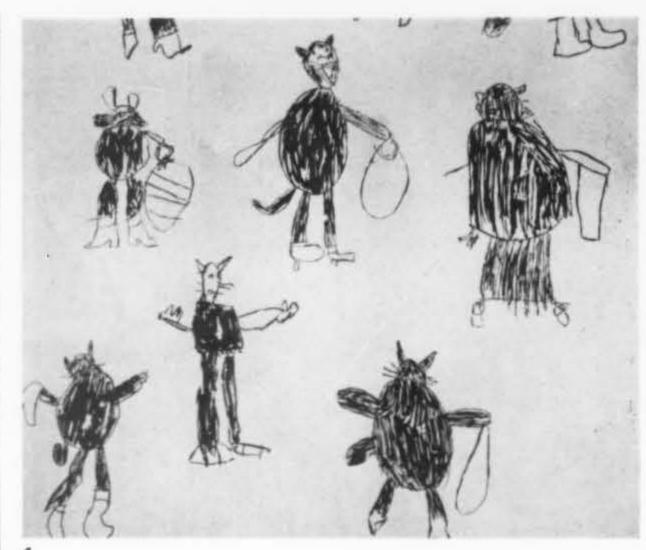
4 GENE MCDONALD. INC., 34 Beekman Street, New York, distributes authentic "Kindergarten Drawings," preserved by James Kemble Mills. Custom colored Puss N' Boots is 30 inches wide, has a 30-inch repeat, and retails around \$6 a roll.

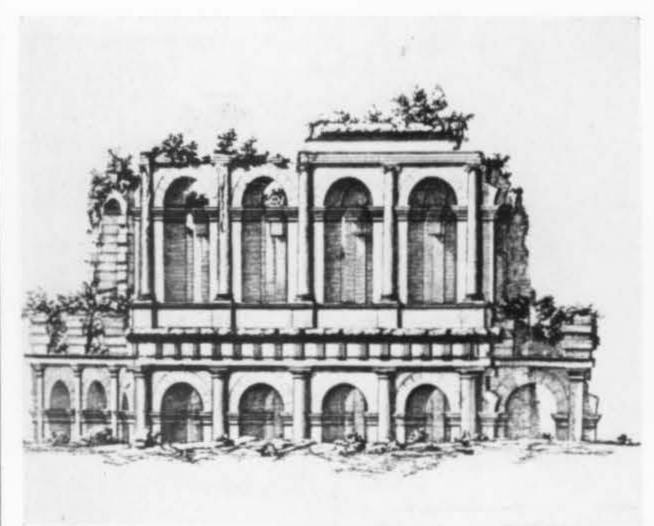
5 ALBERT VAN LUIT & COMPANY. 400 Chevy Chase Drive, Los Angeles, spans four 12' panels with its "Classic Arches," a nine-foot high scenic with three roll bolt of matching background paper. Panels two and three may be repeated to expand design. The set comes in custom colors on white; retails around \$112.













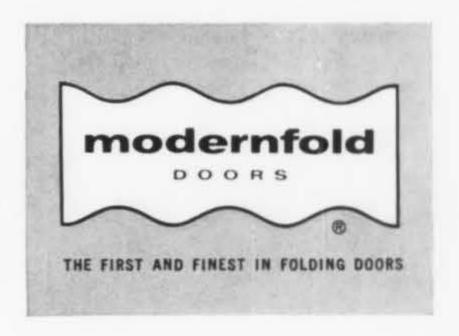
Modernfold gives <u>additional</u> beauty to America's most beautiful homes

Decorators appreciate the exciting versatility of Modernfold doors and room dividers. And today, that versatility is greater than ever...for both modern and traditional rooms.

And now, in addition to fabric doors, Modernfold introduces wood...beautiful folding doors of selected and matched veneers, laminated to a solid core. There's a varied choice of fine grains, and their decorator-possibilities are almost limitless.

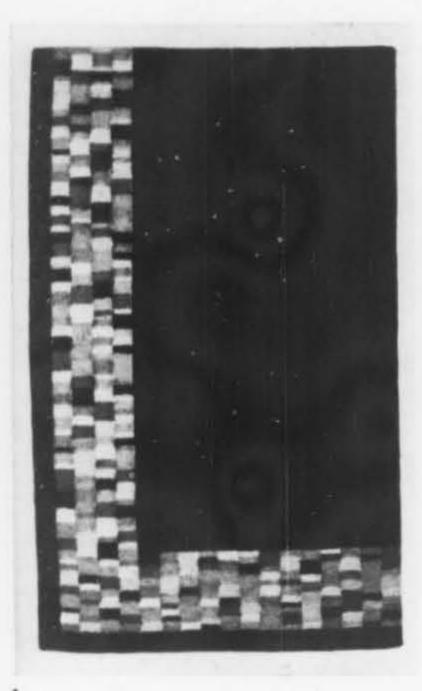
Modernfold's fabric doors are famous for their superb weaves and colors, all washable...and for their inner-frame construction of double-strength steel.

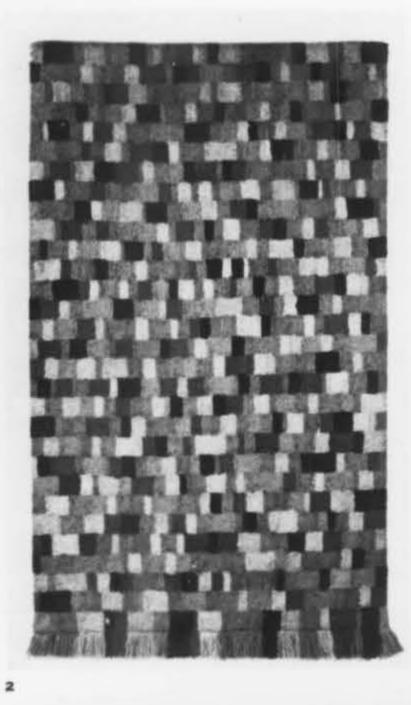
Modernfold doors are, indeed, the perfect "decorator touch." Your local distributor is listed under "Doors" in the yellow pages of the classified directory.

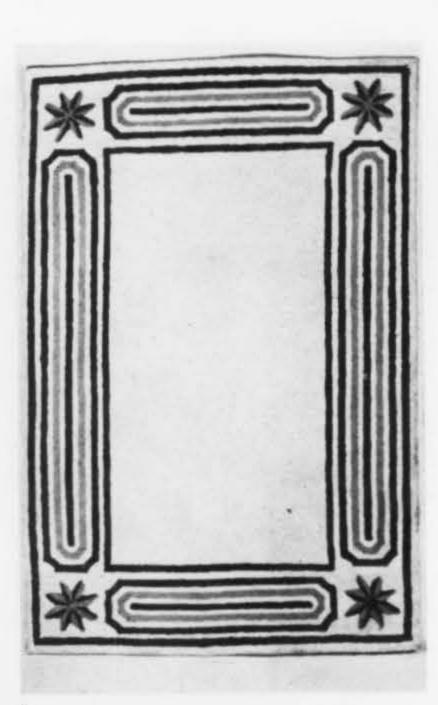


NEW CASTLE PRODUCTS, INC., New Castle, Indiana Manufacturers of Folding Doors, Air Doors, Shower Enclosures, Vinyl-coated Fabrics, and Peabody School Furniture. In Canada: New Castle Products, Ltd., Montreal 23.

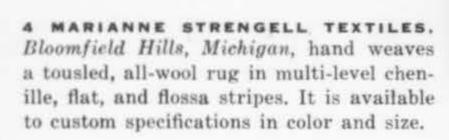
A sampling of rugs, both flat and flossa; firm footing with vinyl parquetry



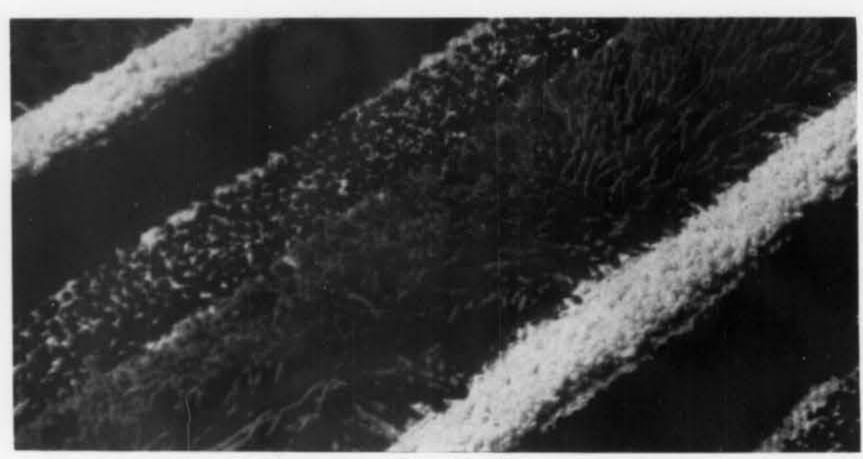


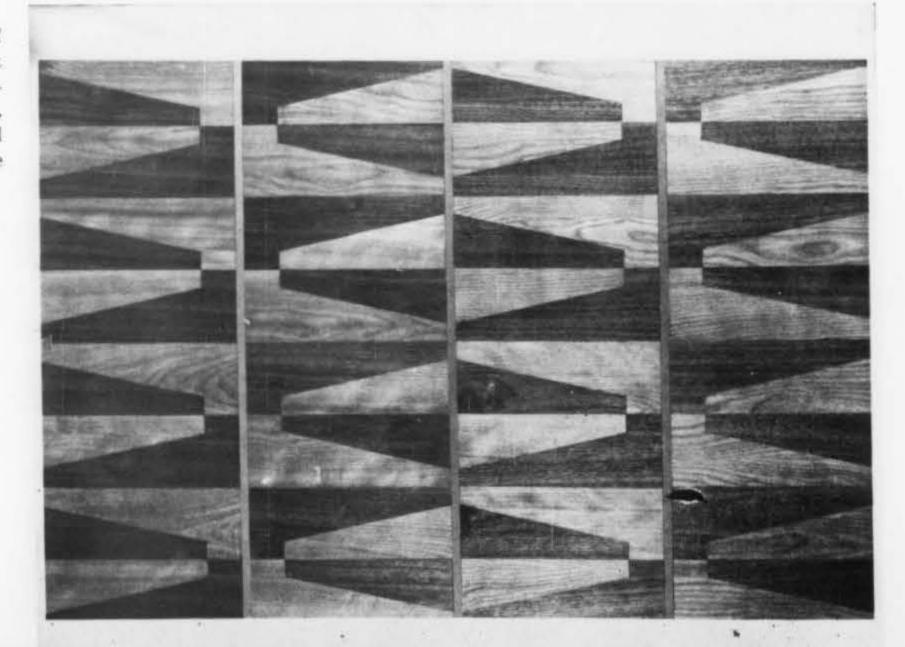


1. 2. 3 EDWARD FIELDS, INC., 509 Madison Avenue, New York, adds 10 new Tapisrugs to a collection of flat-woven, tapestry-like rugs which made its debut earlier this year (Interiors, February, page 120.) Needlepoint techniques produce modern designs such as Miniature Mosaic which combines three to 10 colors in border (1) and allover (2) interpretations. Lifted from traditional France is Directoire (3), framed with border frieze and sunburst symbols in each corner. Custom-colored 100% wool yarns are used here in closely packed textures similar to Aubusson.



5 WILLIAM GOLD, INC., 425 East 53rd Street, New York, inlays blond and walnut tones of wood-grained vinyl tiles in an intricate geometric scheme dubbed Heirloom. Quarter-inch strips of beige or blue vinyl are spaced eight inches apart to separate the rows of woodgrain-effect vinyl.







Barclite is getting the big build-up everywhere! It's the reinforced fiber glass panel of exceptional design versatility. Inside...build dramatic room dividers, movable walls, partitions and dropped ceilings in homes, showrooms, offices, restaurants, hotels, motels, stores and beauty parlors. Outside...use it for roofing, siding, glazing, fences and hundreds of other applications! Specifying Barclite makes sense. Why? **Economical...** lightweight, easier to handle, faster installations, easier to maintain. **Translucent...** diffuses light yet assures desired privacy. **Shatterproof...** 14 colors, new decorative panels, too. Write for free samples and consultation services for your specific needs today.

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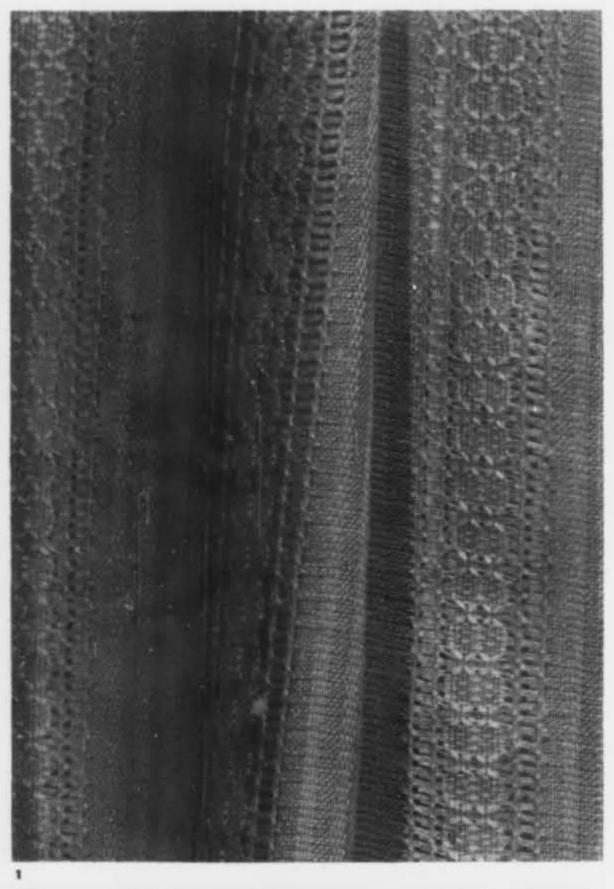


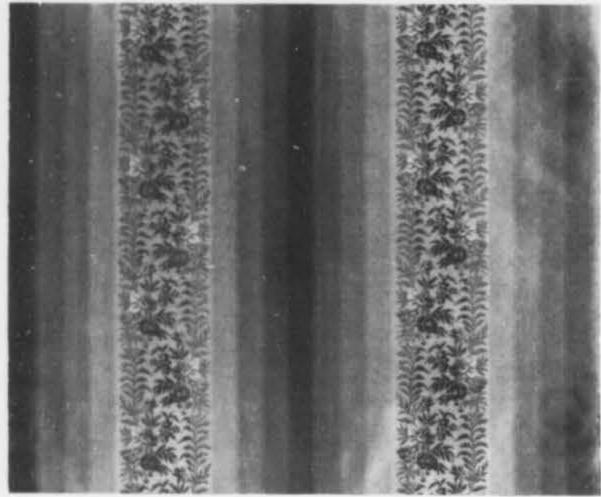




No other standard fiber glass panel has earned all these seals!

The spirit of the Old World in an assortment of wovens and prints











1 JOFA. INC., 45 East 53rd Street, New York, proffers a delicate, open work casement fabric whose fiber content is 95% Roulers linen and 5% rayon. Woven on a 45-inch Dobby loom, the fabric comes in tones of natural linen, cafe, mocha, white, peach, celadon, gray-green, turquoise, and blue.

2. 3. 4. 5 SCALAMANDRE SILKS. INC., 63 East 52nd Street, New York, adapts several foreign motifs to its versatile Fall collection. One of these is Lisere (2), a fragile 51-inch, all-silk import from Italy. Here vertical rose or green taffeta stripes in ombre technique alternate with multicolor floral bands. Mobile (3) is a 51-inch upholstery fabric of mercerized cotton and spun rayon. Its five colorways include yellow warp on white and burnt orange. From the 16th Century is Centaur (4), a 33-inch wide cotton twill print with 76-inch repeat; grounds are beige, rose, gray, or yellow. A 50-inch wide silk and rayon printed damask (5) has a 26-inch repeat and comes in tones of red, yellow, and turquoise on natural with self-toned overprinting for an antiqued effect.

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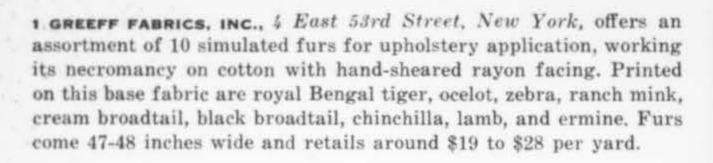
Design Center — Booth 121C 415 East 53rd St. New York City

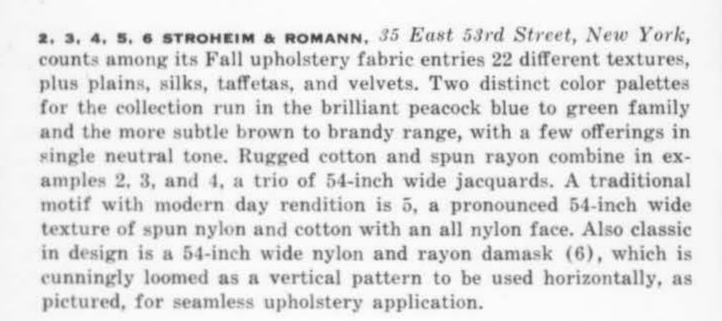


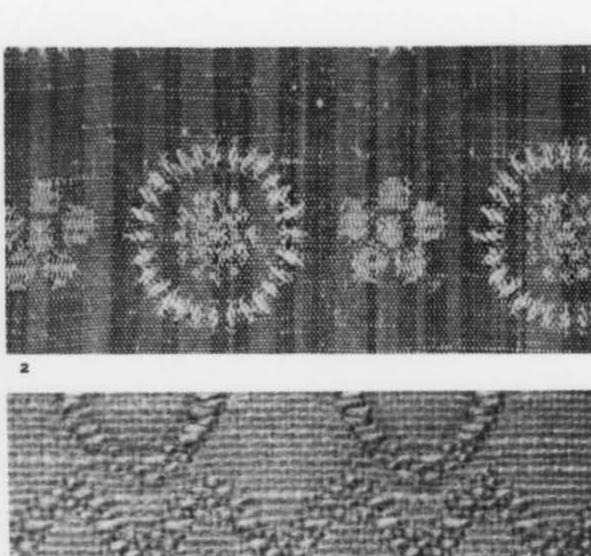
THROUGH INTERIOR DESIGNERS ONLY 9 EAST 53RD STREET, NEW YORK

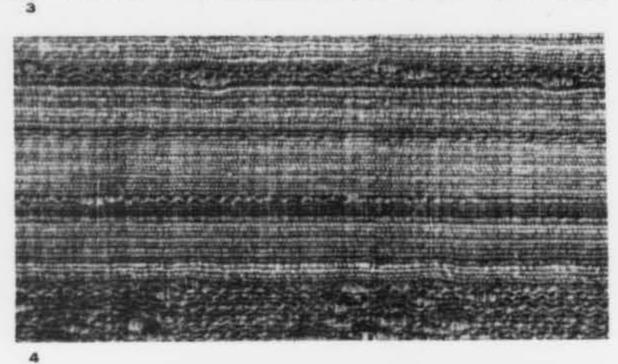
A menagerie of fake furs and five elegant wovens from two fabric houses

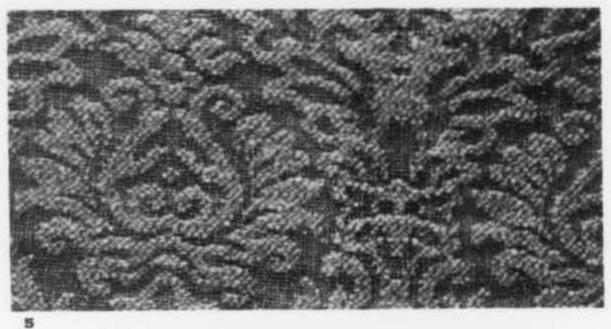


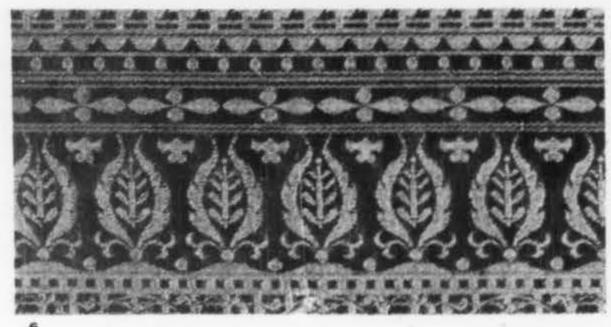














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Contractors and suppliers for C.I.T.

(Continued from Page 131)

wall coverings

Louis Bowen, Inc.: 2nd floor L. E. Carpenter & Co.: 2nd floor; 3rd-7th floors; 8th floor

Fabrikona: 3rd-7th floor offices

Gilford Leather: 2nd floor; 3rd-7th floors

S. M. Hexter Company: 8th floor A. H. Jacobs Company: 8th floor

Katzenbach & Warren: 2nd floor, 8th floor

Knoll Textiles, Inc.: 2nd floor; 8th floor

Karl Mann: 8th floor

Tapestron Products, Inc.: 2nd floor

Timbertone Decorative Company: 2nd floor

Vin-L-Fab: 2nd floor

other

American Olean Tile Company: 8th floor ceramic wall and floor

Architectural Pottery: 8th floor planters Aetna Steel Products: 3rd-7th floor partitions

Columbia Mills: 2nd floor blinds Congoleum-Nairn: 2nd floor cork board James Cullo & Sons: marble throughout

John T. Fairhurst: 2nd floor folding doors Flexalum: 3rd-7th floor blinds

Formica Corporation: 2nd floor; 8th floor plastic laminates

General Bronze: lobby reception, 2nd floor, 8th floor steel and

bronze

Garry & Cie.: 2nd floor Carre briquettes

Max Granick: framing

Hanley Brick Company: 2nd floor glazed brick

I. B. M.: lobby reception, 2nd floor, 8th floor clocks

Russell Irwin: special hardware

David Kramer Woodworking Company: lobby reception, 2nd floor

cabinetry

Landi Marble Company: 8th floor marble

John Langenbacher Woodworking Company: 8th floor cabinetry

Jack Lenor Larsen: 2nd floor, 8th floor blinds

Karl Mann: 8th floor planters Marble House: 8th floor marble

Murals, Inc.: 2nd floor Ceramica Venezia; 8th floor Fulget tile

Owens Corning Fiberglas: 2nd floor ceiling

McGowan: 8th floor marble

Parkwood Laminates: 2nd floor plastic laminates

Pittsburgh Plate Glass Company: Herculite doors, 8th floor glass

J. Pocker: framing

John Ratekin: 2nd, 8th floor planting Julius Roehrs, Inc.: lobby reception plants

Simplex Ceiling Corporation: 2nd floor ceiling

Correction: Elastolex from Textileather

The editors regret that considerable inconvenience has followed the publication of the following error in the "Maintenance Materials and Data" section of the July issue: under the heading, Fabrics of Supported or Unsupported Composition Sheeting, we stated that new catalog inserts for business furniture upholstery made of Textileather, describing Elastolex Rainbow and Elastolex Cirrus, both medium weight Elastolex constructions, were available from the Bolta Division of The General Tire & Rubber Company in Lawrence, Massachusetts. However, the Cirrus and Rainbow lines and any and all Elastolex samples and products are available only from the Textileather Division of The General Tire & Rubber Company in Toledo, Ohio.

Corrected data on Douglas DC-8 jet

In our story on the new Douglas DC-8 jet which appeared in the September feature on transportation design, portions of text were incomplete or inaccurate. We should have stated that back panels of seats contain table lights as well as cold air outlets and stewardess call buttons, and that reading lights are at left or right of headrest, not at right only. Textiles for planes, woven to Douglas specifications, will not necessarily be of Tycora since these elements will vary according to individual airlines' preferences. Our design credits were also in error; Mr. J. A. Graves is Chief Interior and Industrial Design Engineer at the Douglas Santa Monica plant; Mr. E. F. Klarquist works for him in his capacity as industrial design group head.

Corrected Credits on Felt in Washington Square Village

Now that felt has been improved to meet the exacting standards required to make it practical for real-life interiors, interior designers have lost no time in using it. Until recently the material, though much admired for its unparalleled depth of color, its warm, soft texture, and its acoustical advantages, could not be used except for short-term display installations because of several faults, including fading and shrinking.

Not merely one, but at least two producers have recently come up with felts completely free of these faults. And both of these producers are offering their new fadeproof, dimensionally stable felts to the interiors market. That is the reason why we must apologize for an error in *Interiors*' September article on the model apartments designed for Washington Square Village by five members of the American Institute of Decorators. Felt wall coverings were used in three of the apartments, but not all of the felt came from the same producer, as we incorrectly stated.

Here is how the credits should have read: The Felters Company supplied adhesive-backed "Woolsuede" felt wall covering for the bedroom of "The Mews" apartment designed by Melanie Kahane (and shown on page 111). The same material without adhesive backing was used for matching draperies in the same room. The Felters Company's "Woolsuede" is color-styled by Everett Brown, A.I.D., and offered both with and without a special adhesive backing which allows easy application to walls of any material. The Felters Company's adhesive-backed "Woolsuede" was also used on the walls of the "Pied-a-Terre" apartment designed by Edward Wormley (page 108).

Central Felt & Fabrics' acoustic "Hushalon" flameresistant, mothproof felt wall covering, which has a leatherlike, plastic vapor-barrier backing, was not used in the Kahane and Wormley apartments, as we incorrectly stated. However, "Hushalon" was used by Ellen Lehman McCluskey in the "City-Suburban" model apartment (page 110).

American Chair in Curtain & Drapery Club

Interiors regrets a mis-crediting in the August issue of chairs produced by the American Chair Company of Sheboygan, Wisconsin. The chairs were employed by Dorothy Liebes in the Curtain & Drapery Club of Chicago's Merchandise Mart. It was illustrated on page 100 of that issue.

Correction: Martha Crawford and the A.I.A.

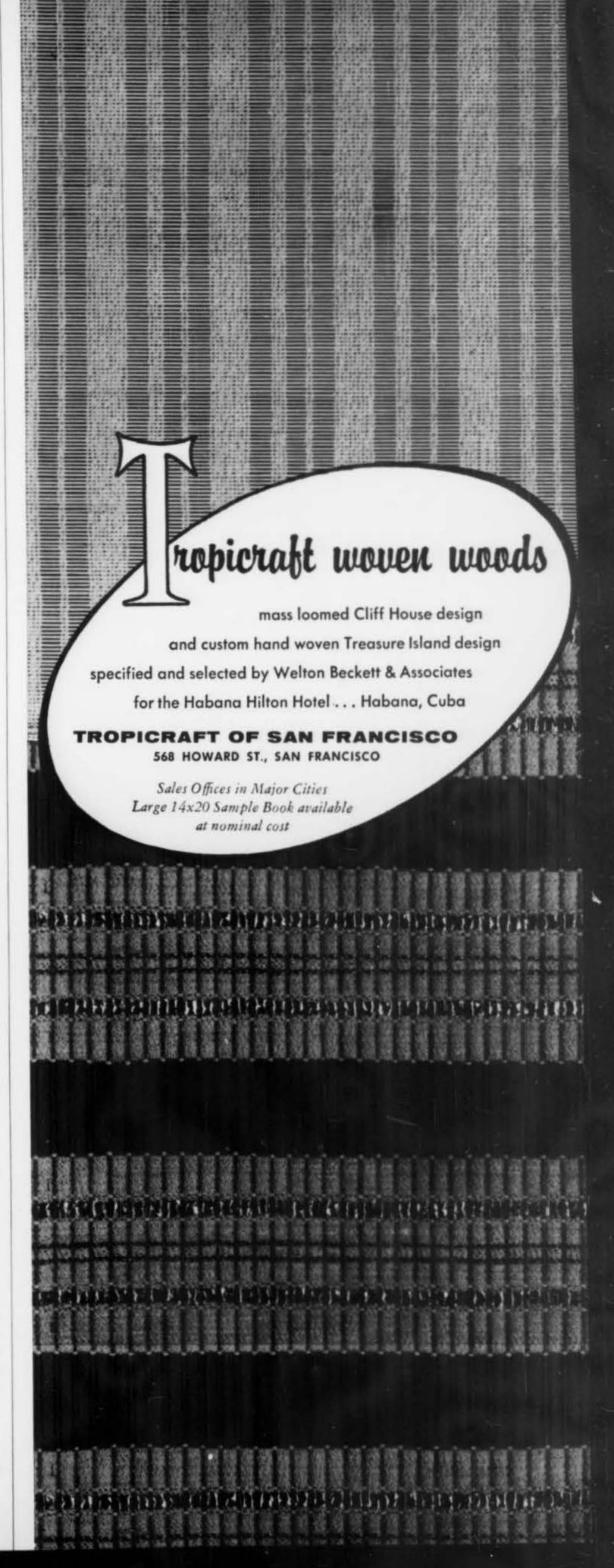
Martha Crawford was incorrectly identified as a full member of the American Institute of Architects in the September issue of *Interiors*, page 156. She is actually an associate member of the New York Chapter of the A.I.A.

Interiors Monthly Guide to Products

Accessories

ASIAN ARTS, 223 East 58th Street, New York, provides two new folders on its Far Eastern imports, one on its cedar and cypress shojis, the other on its granite lanterns. Detailed price lists accompany each brochure.

THE HARVIN COMPANY, 1010 East Main Street, Waynesboro, Virginia, provides a new price list for its selections of Williamsburg and Harvin fireplace accessories, table accessories, lamps, bathroom hardware, and occasional furniture. Data on dimensions and finishes is incorporated.





PETER PEPPER PRODUCTS, 26357 South Western Avenue, Lomita, California, has completed a pocket-sized merchandising aid for dealer distribution. It illustrates a dozen of the firm's decorative accessories.

VIRGINIA METALCRAFTERS, INC., Waynesboro, Virginia, has prepared a revised price list for its entire collection of Heirloom decorative accessories, fireplace accessories, hardware, and Williamsburg Brass and Iron reproductions. A dozen new items, including three brass eagles and a quintet of wall plaques, are also previewed on concluding pages.

China-tableware

SYRACUSE CHINA CORPORATION, 1 School Street, Syracuse, New York, has introduced a new china pattern in its dinnerware series. Called Candlelight, the china has a wide border of pale green decorated with delicate white floral sprays; a narrow line of gold separates this border from a white center. Said to have a glaze harder than cutlery, it retails at approximately \$19 for a five piece place setting.

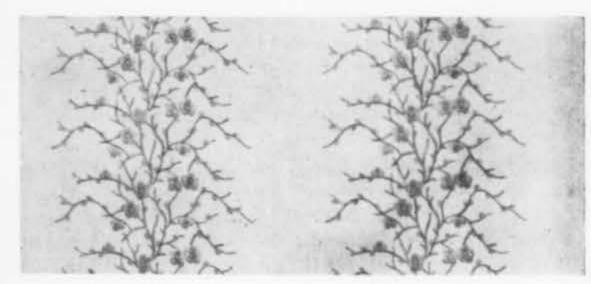
Fabrics and fibers

THE GEORGIA COMPANY, INC., 276 Fifth Avenue, New York, has issued a folding swatch card, sampling four qualities of its solution-dyed Saraspun fabrics. The card, which is punched for looseleaf insertion, also describes the fabric's durability, fire resistance, and flexibility.

GREEFF FABRICS, INC., 150 Midland Avenue, Port Chester, New York, and KATZENBACH AND WARREN, INC., Pine Street, New Canaan, Connecticut, have published jointly a brochure on their first collection of designs for the National Trust for Historic Preservation Reproduction. The initial series consists of five hand printed fabric and wallpaper designs originating in the Wayside Inn, Sudbury, Massachusetts, and the Bush-Holly House, Greenwich, Connecticut. Also shown is a damask by Greeff with a design reproducing the National Trust emblem—an eagle with spread wings perched on a classic column, and swatches of paint in documentary colors as provided by Katzenbach and Warren. In addition, a wallpaper book and fabric sample package are available.

overland fabrics, Ltd., 3 East 28th Street, New York, provides pre-cut 3½ yard panels of antique satin, bordered at top and bottom with a generous band of embroidery in a choice of three designs. One of these is Birchwood, below, a 26-inch deep design patterned after the delicate birch branch. It comes in 10 colorways including turquoise, wedgewood blue, and lilac on white and white on black or buff. Also available is Bordeaux, a bold 26-inch deep floral, and Stratford, a 15-inch deep design. Panels are 50-inches wide.

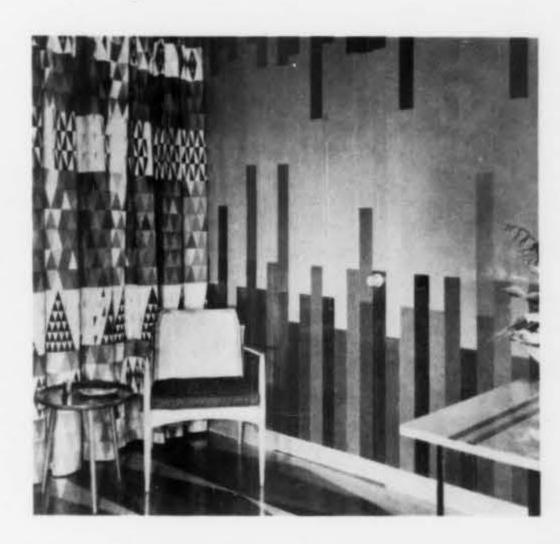
Overland also provides a sample book in a vinyl-covered binder containing 40 looseleaf folders and 75 different fabrics.



owens-corning fiberglas corporation, 16 East 56th Street, New York, has launched a quarterly newsletter reporting on new developments in Fiberglas decorative fabrics and discussing home furnishings problems. The publication is concerned with both contract and residential applications of Fiberglas fabrics and also covers such related subjects as sound conditioning, heating, and ventilating. Free copies may be obtained by writing to Miss Susan Jonas, Fiberglas Fabric Shop, 16 East 56th Street, New York.

F. SCHUMACHER & COMPANY, 60 West 40th Street, New York, has prepared a set of six books in a series entitled "Chromascope". The books cover six well-defined color series — reds, blues, yellows, greens, beiges, and blacks and whites — and each book shows 30 to 40 samples in various weaves and textures. Price for the set is \$25.

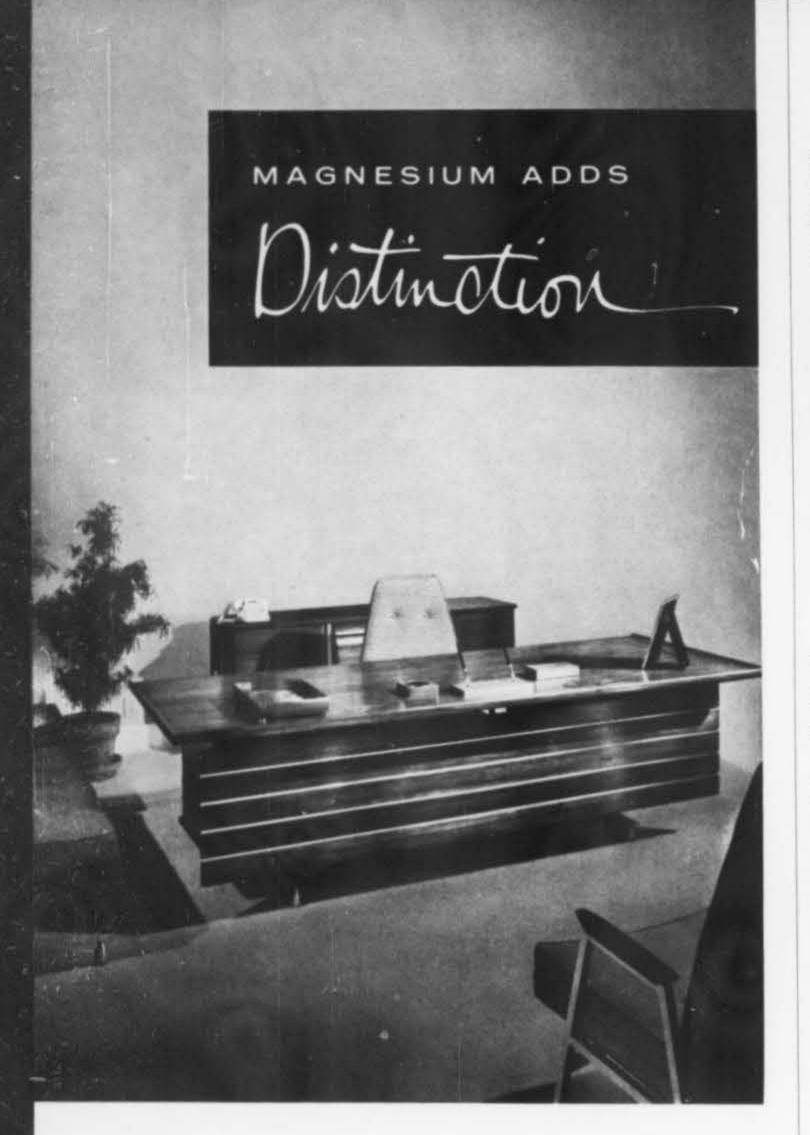
Floor coverings-hard and resilient



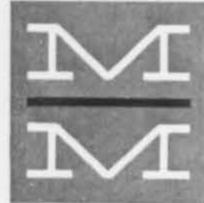
AMERICAN BILTRITE RUBBER COMPANY has recently completed a new showroom installation at 295 Fifth Avenue, New York, where it displays the entire Amtico line in both sample form and practical applications. Paul MacAlister & Associates, who designed Stardust, Amtico's award winning entry in the 1958 A.I.D. design competition, (Interiors, May, p. 117) planned the showroom. The area features a pietre intarsiate wall scenic mural, worked in Amtico's Renaissance vinyl tiles. In another section of the showroom, pictured above, Stardust tiles are applied to walls in three-inch strips with heavier colors commencing at floor and ceiling, separated by an expanse of aqua tiles at center. Floor and desk top are also covered, repeating the color scheme of gold, emerald, olive, turquoise, and aqua. A canopy of light over the general display areas is provided by a luminous ceiling.

Contingent with the opening, Amtico has introduced a new low-priced Care-Free all vinyl tile group which is impregnated with a germ-proofing agent, Permachem. A trio of patterns are Carousel, a confetti-like design in 11 colors, light and medium-toned Cork, and Wood Grain blond oak, teak, or walnut tiles. The process is also incorporated into two other Amtico floor coverings, Amtico Care-Free Vinyl and Amtico Conductive Vinyl for hospitals. The germ-protection ingredient is said to kill or inhibit germs and fungi and to be odorless, colorless, durable, and non-toxic. It is further stated that repeated washings of tiles do not bring a decrease in its protective efficiency.

combi · lights 4 shapes designed by Per Iversen and made in Denmark 5 colors white acrylic plastic and black, sand, mustard or coral in lacquered aluminum 28 combinations to arrange with coordinated ceiling fixtures, wall brackets and table, desk and floor bases - each wired and assembled in the United States For a catalog illustrating combi-lights and other Danish fixtures for residential and commercial lighting, you are invited. to write the importer, SVEND WOHLERT INC. of the Edition distributor LIGHTING ASSOCIATES, INC.



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PITTEBURGH . CLEVELAND . INDIANAPOLIS . MIAMI . LOS ANGELES . GRAND RAPIDS

THE GENERAL TIRE & RUBBER COMPANY, Building Materials Division, Akron, Ohio, has augmented its Vogue line of residential gauge vinyl floor tiles with the addition of light and dark cork tones. The two new tiles are available in nine-inch squares.



GOODYEAR TIRE & RUBBER COMPANY, Flooring Division, 400 Park Avenue, New York, has augmented its floor tile selections with the introduction of Cloisonne, an all-vinyl homogeneous tile. This new pattern, illustrated above, achieves a three-dimensional effect said to be similar to cloisonne enamels through the laying on of vinyl color chips beneath a smooth, clear vinyl surface. Tiles come in eleven multicolor combinations, among them grey with black, pink with red and white, white with pink, green, or black, and yellow with white, in nine-inch .080 gauge. Approximate retail price per square foot is just under \$1.

KIEFER INTERNATIONAL PRODUCTS, Division of Edgar S. Kiefer Tanning Company, 240 Front Avenue, Grand Rapids, is importing Belgian wood parquet tile in teak, mahogany, and oak. Tiles are made up in 18-inch squares in three designs and are set into adhesive and then rolled for a permanent bond. Retail price for this type of floor is said to approximate carpeting the same area.

ROBBINS FLOOR PRODUCTS, INC., Tuscumbia, Alabama, has introduced its Robinette line, an .080 gauge plastic reinforced tile of composition rubber, with plastic added to bring added color depth and intensity. Nine marbleized colors are antique white, brown, gray, turquoise, green, red, coral, tan, and black. According to Robbins, the line is priced to compete with vinyl asbestos floor tiles.

Floor coverings-rugs and carpets

CARPET MASTERPIECES, INC., 295 Fifth Avenue, New York, provides an assortment of handcrafted rugs and carpets woven at its plant in Vega Baja, Puerto Rico. The firm uses 100% carbonized virgin wool to loom all its carpeting, which is available in custom seamless sizes, colors, and designs, including sculptured effects. One of its newest offerings is Apollo, a formal pattern which features an embossed square-scalloped design of cut pile on a low hard loop background. Carpet Masterpieces prices begin at \$30 retail. Delivery time is approximately six to eight weeks after color approval.

FIRTH CARPET COMPANY, 295 Fifth Avenue, New York, previews in a new brochure its Mediterranean Carvé, a series of hand-carved border effects and medallions which are available with Firth's Tuftwoven 100% Acrilan broadloom carpeting. Ten motifs are illustrated and additional information on securing special order trade marks, seals, and symbols is also provided.

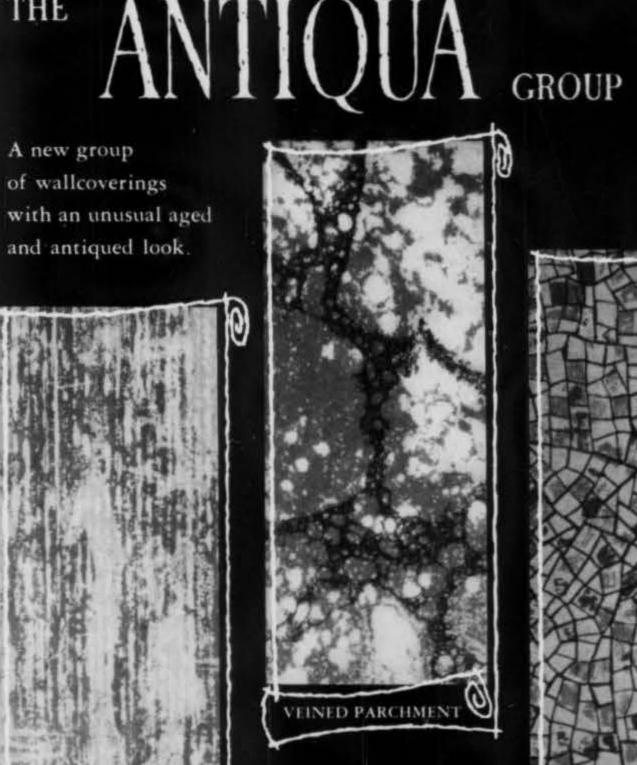


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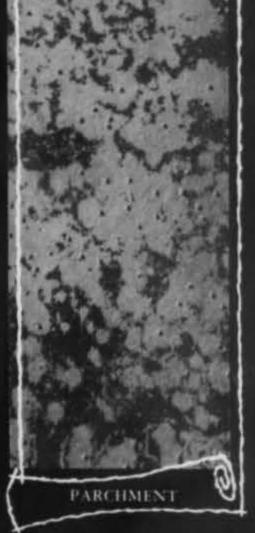
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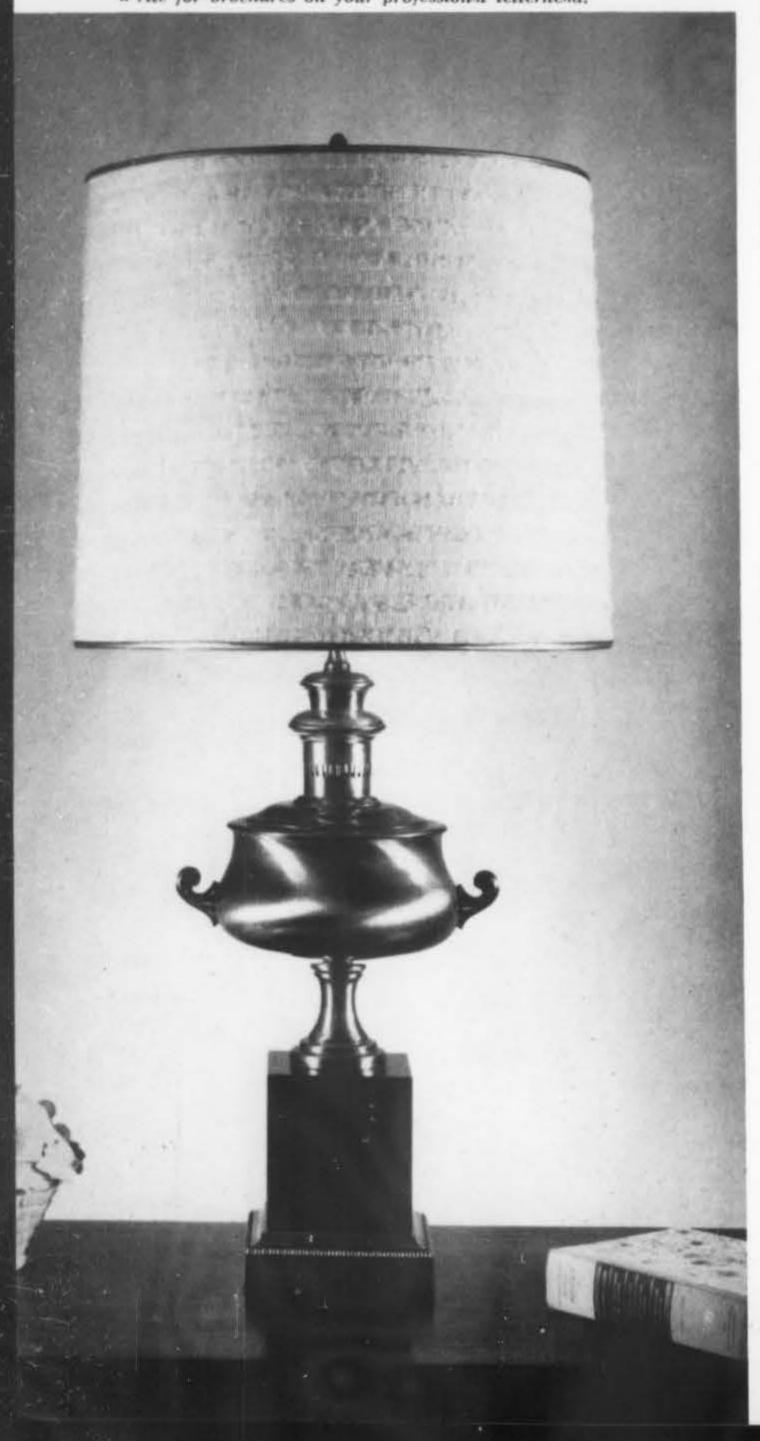
Los Angeles: 107 South Robertson Blvd.

Dallas: J. W. Crossley. 220 Decorative Center Cleveland:

Michael Konnor, Hanna Bldg. Minneapolism Gene Smiley, 1108 Nicollet St.



write for brochures on your professional letterhead.



Furniture

ROBERT BARBER, INC., 6 East 53rd Street, New York, has compiled a 34-page retail-priced catalog of photographs and specifications on its contemporary case goods, upholstered seating pieces, and tables. Firms represented are Paul Buehler Associates, Inc., King Sleep Products, and Pine and Baker. Also illustrated are La Gardo Tackett's Architectural Pottery, a line which Robert Barber handles in the East.

Rapids, has introduced a new dining furniture grouping entitled Directoire. Expressed in hand-rubbed walnut or painted finishes, the collection is characterized by delicate moldings and flutings, caning on some chairs, brass pulls, and panelled treatments on doors, drawers, and table groups. Pieces in the collection include six side and arm chairs, five tables, two buffets, two cabinets, and two console servers. A mailing piece on the new collection is currently available, along with an updated price list and a summary of discontinued numbers, new paint colors, and the new Bodart lacquer.

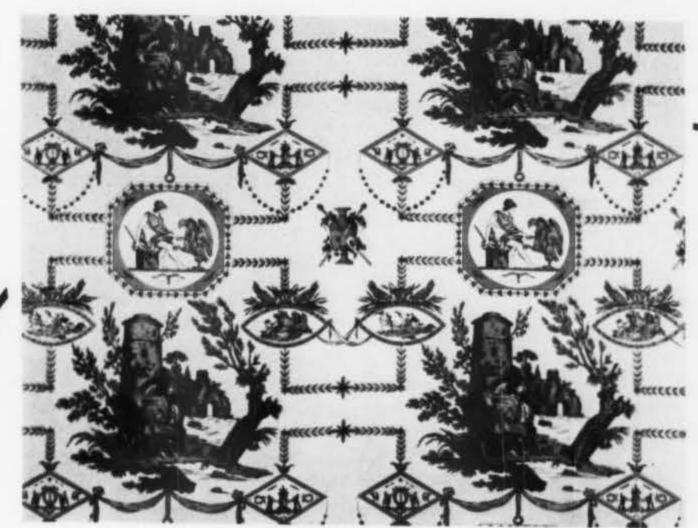
YALE R. BURGE ANTIQUE REPRODUCTIONS, 42 East 57th Street, New York, has published a catalog which presents over 50 traditional furniture pieces, reproduced from antiques collected by Mr. Burge, N.S.I.D. during his trips abroad. The book has a handsome café noir fabric binding.

FREDERIK LUNNING, INC., 667 Fifth Avenue, New York, has issued Supplement #2, to be appended to the basic catalog for the Lunning Collection. Featured are teak cabinets by Ib Kofod-Larsen and a number of lamps. Along with this is an up-dated retail price list.

Furniture—office



a new line of office chairs, including the Posture Chair with Syncro-Tilt and swivel, above, a more simplified swivel chair, and two side chairs, one with arms, the other without. In the chair shown here, a dye cast aluminum base supports a steel-framed chair which is padded with Latex foam rubber. Side chairs have back legs which are angled to hold chairs away from the walls and to prevent tipping. Twelve finishes are stocked.



Illustrated: Chaminade, a colorful, happy glazed chintz,

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THE GLOBE-WERNICKE COMPANY, Norwood, Cincinnati, Ohio, has marketed a new aluminum executive swivel arm chair, trade-named the Fine-Rest. Cushioning of foam rubber over No-Sag springs is covered in a choice of 11 upholstery materials and 44 colors. Mechanical features of the chair, pictured above, include height and tension adjustment, balanced swivel, and one-piece noiseless cast aluminum base with ball bearing casters.

ROBERT JOHN COMPANY, 202 South Hutchinson Street, Philadelphia, has prepared a brochure on its "Ultra" line of modular and secretarial office seating.

ROYAL METAL MANUFACTURING COMPANY, 1 Park Avenue, New York, has put into production an upholstered folding chair with chrome-plated frame, catalogued as the Royal 400. Covered with a rugged fabric blend of mohair, wool, and viscose pile by Collins and Aikman, the folding chair comes in a choice of nine cover colors. The seat has springs; the back has padding. The 400 folds to a three-inch thickness for compact storage.

York, has prepared a definitive catalog covering its Architective Furniture group, designed by Von Der Lancken and Lundquist. The booklet contains a portfolio of photographs of office desks, cabinets, and seating pieces. A second section contains supplementary data on these and auxiliary pieces with dimensional diagrams, elevation drawings, and descriptive text.

Kitchen equipment and furniture

GLISSADE, INC., 1437 Bushwick Avenue, Brooklyn, New York, offers an 8½ by 11-inch catalog, containing photographs, sketches, and dimensions of utility cabinets and vanities for bathroom and kitchen. Many incorporate lavatories in the counter design.

SALTON MANUFACTURING COMPANY, 312 East 95th Street, New York, has marketed a series of automatic food warmers in a variety of tray and cart styles. The Hotray, basic heating component, consists of a shatter-proof, radiant glass panel set in an aluminum frame, and controlled by a thermostatic unit which holds heat levels to a uniform temperature. Among the collection are four Hotables—folding two-tiered wagons on rollers—designed by Peter Quay Yang. Typical of this group is the Master, a table with chrome-plated tubular steel legs, a 28 by 16-inch heating surface, and a walnut melamine lower shelf. Approximate retail price for this model is \$80, although prices range from \$57.50 to \$200.

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Showrooms

Los Angeles Furn. Mart Space 473
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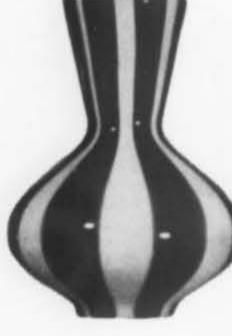
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all at once! glass, color and design!

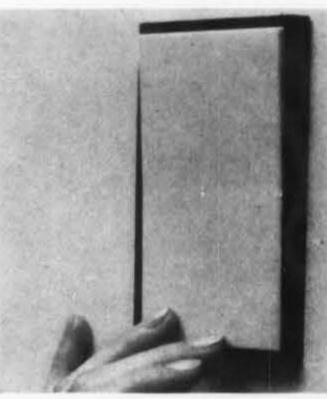


Venini Glass is a simultaneous fusion of glass, color and design, each piece hand-rolled by master Venetian craftsmen under the direct supervision of Paolo Venini. Venini light globes, in more than 600 combinations of color and shape, are imported exclusively by Altamira. Confined to the trade, they are available for immediate delivery through the following showrooms with the advantage of assembly to your specification.

New York: Altamira 125 E. 55th St. PL 3-7644 Atlanta: The Pacer 62 Ponce de Leon Ave. San Francisco: Damron-Kaufmann Inc. 440 Jackson Square Boston: Arthur Dennis Ltd. 116 Newbury St. Chicago: New Metal Crafts 812 No. Wells St. Los Angeles: Clark & Burchfield Inc. 120 So. Robertson Blvd.



Lamps and lighting



BRYANT ELECTRIC COMPANY, 1421 State Street, Bridgeport, Connecticut, has engineered a new wall electrical switch, dubbed Fashion Plate, which does away with protruding switch levers. Instead, a rectangular wall plate, pivoting across a horizontal axis at its center, operates an enlarged actuator concealed at back. Pressure at the top turns on the electrical current, a touch at bottom turns it off. Lever action rather than coil spring operates a toggle arm which articulates with a moving contact. The face plate's trim profile is pictured below. The Fashion Plate switch is made to mount in standard wall boxes; it is suitable as a switch for incandescent and fluorescent lamps, resistance heaters, and at 80 per cent of its rated capacity for motors. Frame for the wall plate is black or white and the actuator of opaque ivory or clear plastic, the latter to be painted underside or backed up with wallpaper.

Traditionally the Finest!

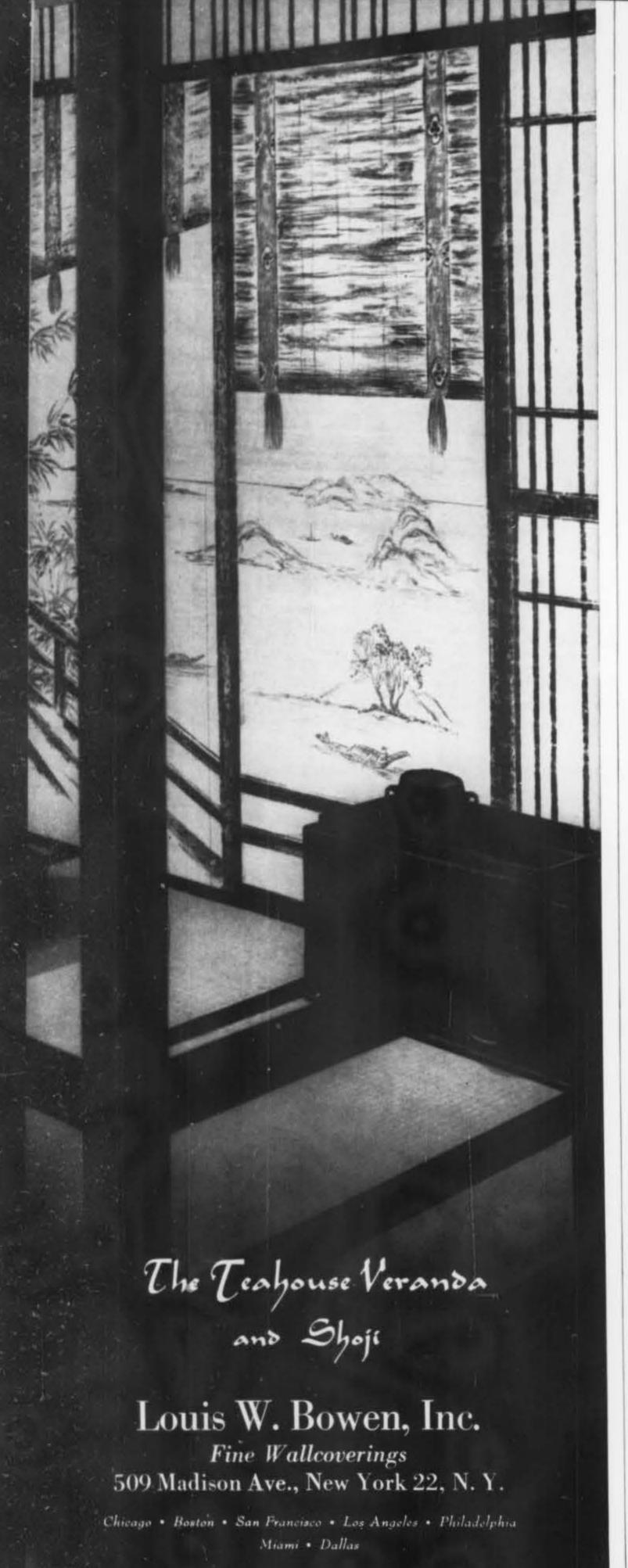


Showrooms

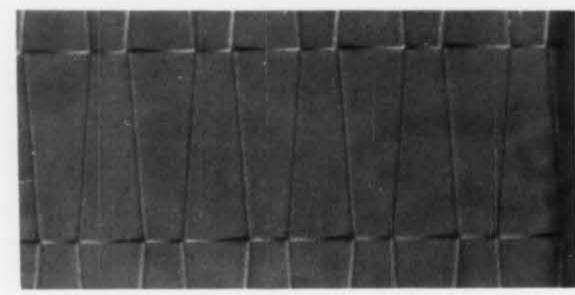
BUFFALO . NEW YORK . CHICAGO . BOSTON . LOS ANGELES SAN FRANCISCO • DALLAS







Plastics-upholstery, wallcoverings, surfacing



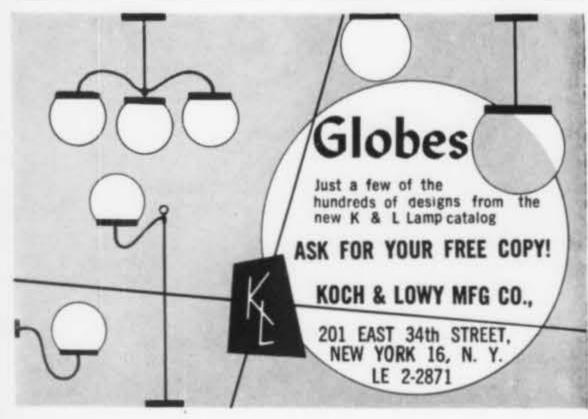
COLUMBUS COATED FABRICS CORPORATION, 7th at Grant Avenues, Columbus, Ohio, has initiated an exclusive collection of contract wall coverings, entitled the Guard Coordinated System of Architectural Wall Coverings. The group consists of five basic qualities, ranging from Royal Guard, a heavy duty vinyl for maximum protection areas, to Princess Guard, a light weight quality. The quintet is entirely color coordinated to permit their interchangeable use in various areas without sacrificing a color scheme. With over 50 base colors, a total of twenty patterns and 205 styles are available. Pictured here is Modena, an embossed geometric pattern. It is available in King Guard weight, a 36 ounce Osnaburg, in eight earthy tones. Said to be the largest and most complete line of wall coverings ever offered for use in non-residential buildings, the Guard System will be marketed by the Commercial Building Division of Columbus Coated Fabrics through authorized distributors.

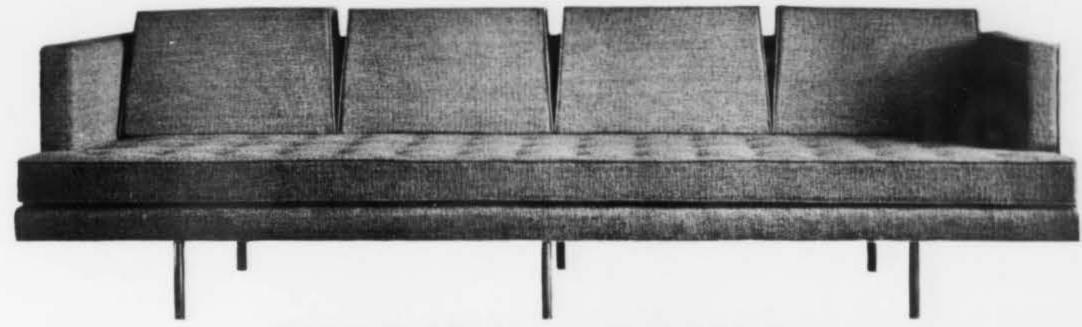
The entire collection of five qualities, covering all typical as well as extraordinary situations, includes, Royal Guard, a heavy duty utility weight; King's Guard, a heavy duty vinyl; Queen's Guard, a heavy duty economy vinyl; Prince Guard, a high style scrubbable vinyl; and Princess Guard, a high style economy washable wall covering.

A handsome portfolio of these qualities and patterns is available in carrying case.

GENERAL TIRE & RUBBER COMPANY, Textileather Division, Akron, Ohio, has augmented its vinyl upholstery fabric offerings with the introduction of the Rainbow line, a box calf grain with Elastolex backing. The Rainbow color line includes antique white, three yellows, four variations on red, and three in the tan to brown range.

B. F. GOODRICH INDUSTRIAL PRODUCTS COMPANY, Plastic Products, Marietta, Ohio, has prepared a list of sales outlets for its Koroseal vinyl upholstery and wall covering fabrics, listed according to state.





K6/108 sofa with brass legs/9' in length/designed by George Kasparian

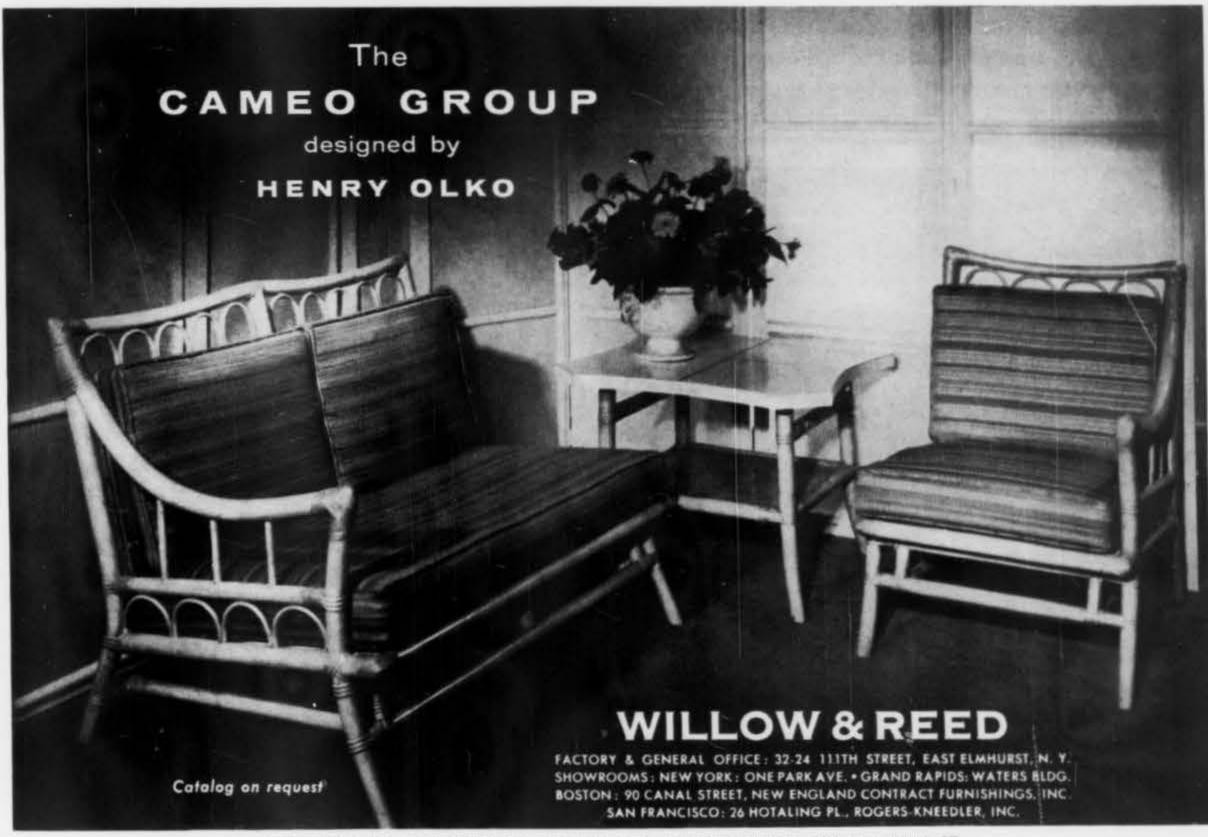


LONG AND VARIED EXPERIENCE WITH LEADING ARCHITECTS, DESIGNERS AND DECORATORS ASSURES YOU THE UTMOST OF CARE AND CRAFTSMANSHIP IN THE EXECUTION OF YOUR DESIGNS BY OUR SKILLED CONTRACT DEPARTMENT. PLEASE WRITE ON YOUR LETTERHEAD FOR INFORMATION ON THE COMPLETE KASPARIANS LINE OF FINE FURNITURE.

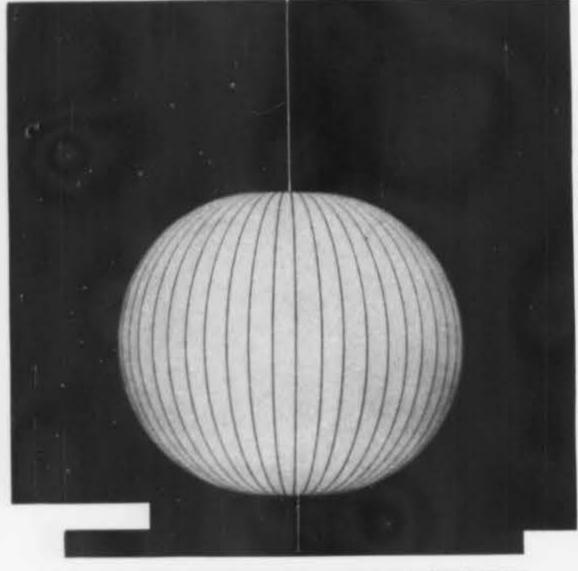
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SALES REPRESENTATIVES: Scan, Inc., 102 S. Robertson Blvd., Los Angeles 48; Casa Goldtree, Liebes & Cia., San Salvador, El Salvador, C. A. WHOLESALE SHOWBOOMS: Contract Interiors, 402 PBMI Building, 333 W. Colfax, Denver, Colo.; Kenneth Donathin, 4020 N. 34th St., Phoenix, Ariz., Bacon & Perry, 170 Decorative Center, Dallas, Texas, Carroll Sagar & Assoc., 8833 Beverly Blvd., Los Angeles 48



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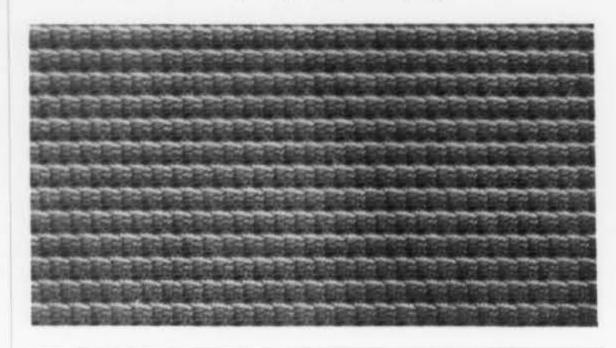




FIBERESIN PLASTICS COMPANY, Oconomowoc, Wisconsin, supplements its "Presidential Walnut" series of melamine plastic laminates with five new walnut flat-cut patterns made on a multi-color roll.

FORMICA CORPORATION, a subsidiary of American Cyanamid Corporation, Cincinnati, Ohio, has developed a new water-base contact adhesive called Formica Safe-Bond. According to the manufacturer, Safe-Bond is non-flammable, and has an almost odorless nature. It has a spread rate of 300-320 square feet per gallon, which is said to be twice that of conventional contact cements. Application is made easy by a change in color of the milky white substance as it dries to indicate when the adhesive is ready for bonding.

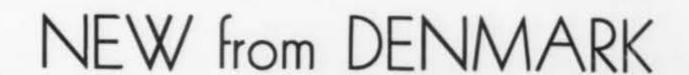
INTERCHEMICAL CORPORATION, Cotan Division, 341 Oliver Street, Newark, New Jersey, has marketed a new heavy-weight, supported vinyl fabric, dubbed Mall. Its vertical stria design, pictured below, is available in 13 self-toned colors, among them two yellows, gold, three pink to red tones, and medium green, blue, and gray.

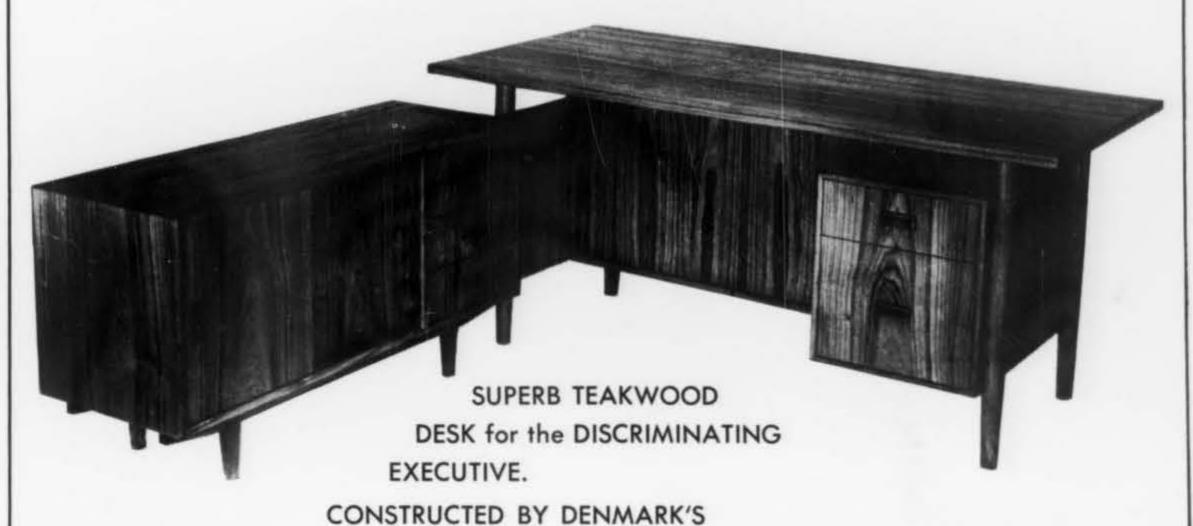


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JANUS
STORY

a 27 minute color film full of music, dancing and Dunbar furniture designed by Edward Wormley. There is no charge, except for return mailing. Write: Dunbar Furniture Corporation Dept. 86, Berne, Indiana.





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makes fabrics dimensionally stable,

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DuPont fire retardant Texpruf **Pyroset**

SYLMER

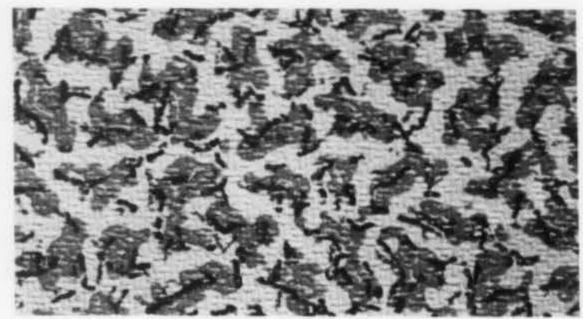
Spot/stain resistant finish for draperies and upholstery AND NOW ...

Sets fabric dimensions; controls shrinkage, crease resistance and dimensional stability to atmospheric changes and washing.



KELLER PRODUCTS, INC., 41 Union Street, Manchester, New Hampshire, has devised a matching molding system for its own Kalwood decorative laminates or the products of Formica, Textolite, Parkwood, Micarta, and others. Construction of the molding consists of a thin ply of matching plastic facing over a notched metal fitting into which the panel is inserted. This floating feature is said to prevent panel buckling, edge curling, and joint separation. Moldings come in a number of shapes.

MASLAND DURALEATHER COMPANY, Amber & Willard Streets, Philadelphia, has introduced a pair of patterns in upholstery weight Masland Duran vinyl fabrics. Pictured here is Elite, a twig overprint on a pebble background in charcoal, yellow, red, turquoise, medium green, and mocha. Its mate features an abstract overprint of broken blocks and lines on self-toned brown, charcoal, red, medium green, yellow, blue, and persimmon grounds. The firm samples its Clad-On self-adhering vinyl wallcovering series in a four-page descriptive brochure and swatch book.



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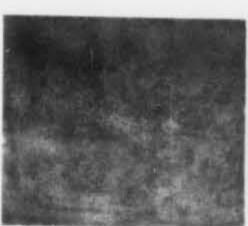
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Architects and interior designers will find the ideal solution to the carpet problem in the three superb qualities shown below.

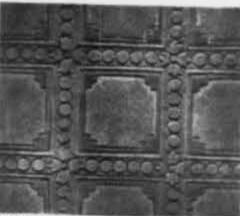
KENT-COSTIKYAN, INC., 305 East 63rd Street, New York 21. TEmpleton 8-3120



KENTSHAH, Hand woren oriental carpet avail able in your own design and your own color

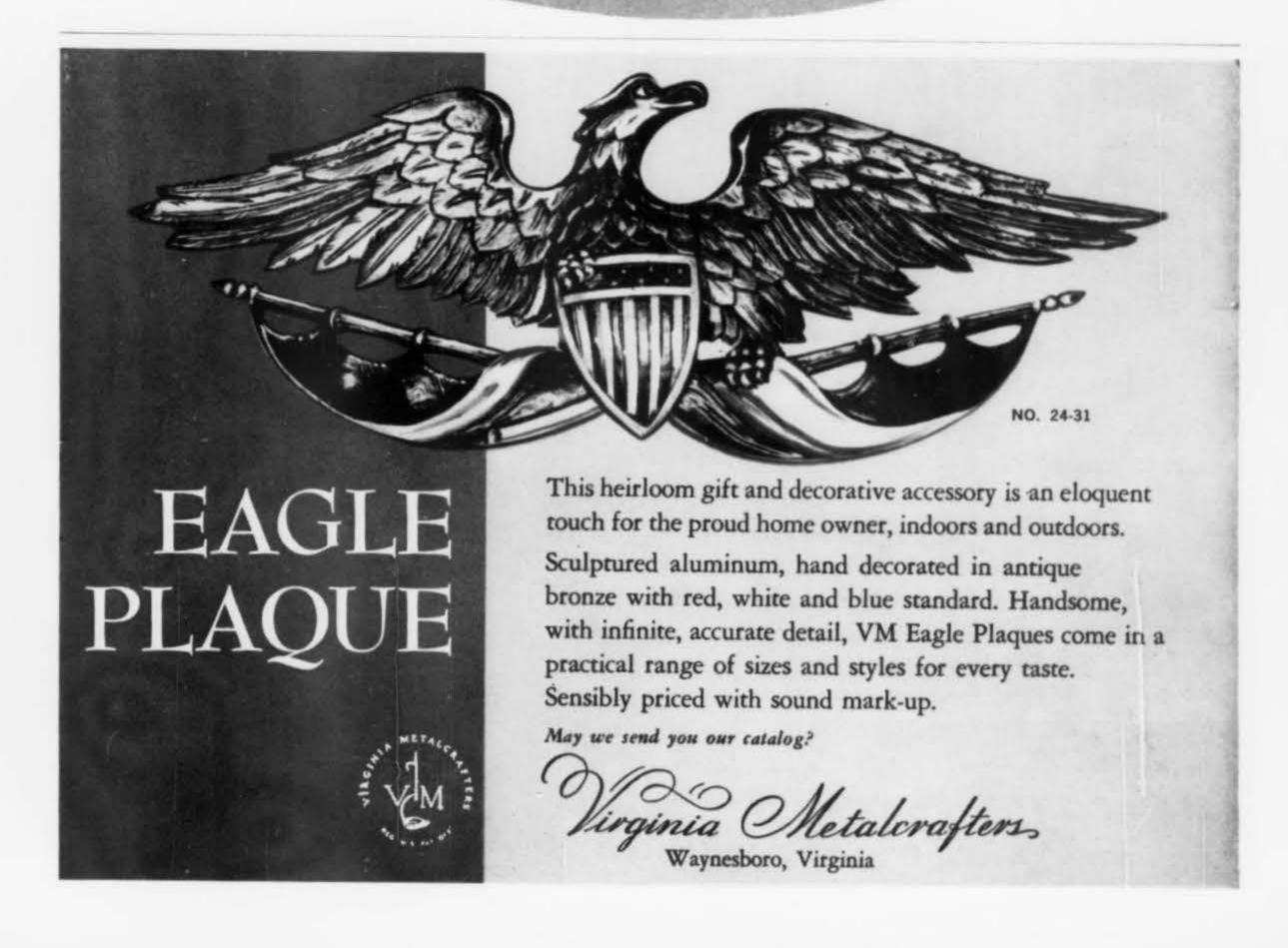


KENTWIST, a modestly priced plain frieze carpet available in a broad color range



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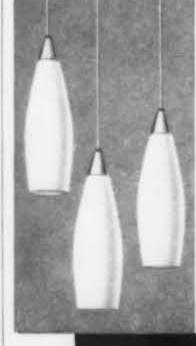




NUMA PLASTICS CORPORATION, 20 East 53rd Street, New York, has concluded negotiations with WESTCORT, INC., 4 East 52nd Street, New York, to serve as sole agents for Numa's decorative plastic laminates. Ian Nemlich of Westcort and N. Resnick, president of Numa, are working together to develop "Numaplast", "Tonewood", and other laminates to service the specific needs of furniture manufacturers, designers, and builders. This includes custom designs and colors as well as stock designs.



PARKWOOD LAMINATES, INC., 24 Water Street, Wakefield, Massachusetts, has augmented its Superwood high pressure laminate collection with the addition of two teak wood grain reproductions. Pictured above is India Teak, the lightest toned teak in the series. Also new is deep toned Burma teak. These two patterns and first born oiled teak, which has been available for several months, are produced in 44-inch repeat from Parkwood's multicolored plates and are permanently protected by lamination with a clear surfacing of Melamine. They are available in panels 48 by 96 inches and 48 by 120 inches as well as all Parkwood standard sizes.



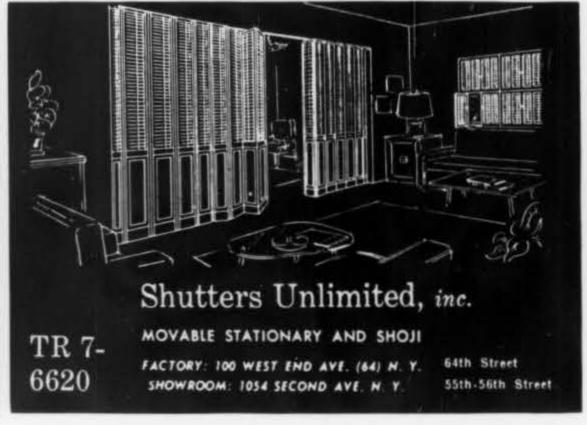
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CINCINNATI: Trefzger's, 3014 Woodburn

GRAND RAPIDS:

503 Hathaway, Miss Ellouise Abbott

DALLAS: Ben Hannewyk, 2915 Fairmount Houston Showroom:

Burton C. V'Soske 301 Scribner, N. W.

LOS ANGELES: James Stewart 143 North Robertson Boulevard

NEW YORK: Lord & Adams 4 East 53rd Street

Robert E. Robson SAN FRANCISCO: 714 Sansome Street

> SEATTLE: Paul Siegel, 1707 Olive Way LONDON: Ian Henderson, Ltd.

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Antiques and Reproductions

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PIONEER PLASTICS CORPORATION, Sanford, Maine, has marketed a new Pionite Lifetime Laminate pattern, dubbed Antiqua, which is intended for dinette table tops. The new pattern features a random cross-hatched motif in six tone-on-tone colorations.



UNITED STATES PLYWOOD CORPORATION, Barash Division, 55 West 44th Street, New York, has marketed a new Weldron vinyl upholstery fabric, trade-named Goatskin. Like other patterns of Weldron, Goatskin, pictured above, is manufactured by laminating color to the underside of a tough vinyl sheet and bonding it to an elastic fabric back. It comes in gold, copper, and silver, as well as in black and white and a choice of 15 colors.

VINYL PLASTICS, INC., 1825 Erie Avenue, Sheyboygan, Wisconsin, has assembled two sample kits, each with 20 tile squares and three full-color folders containing information on installation and maintenance of vinyl tile floors. One kit contains the full range of 18 colors in the Terralast terrazzo pattern and solid black and white. The other presents Econolast in both marbleized and terrazzo styles.



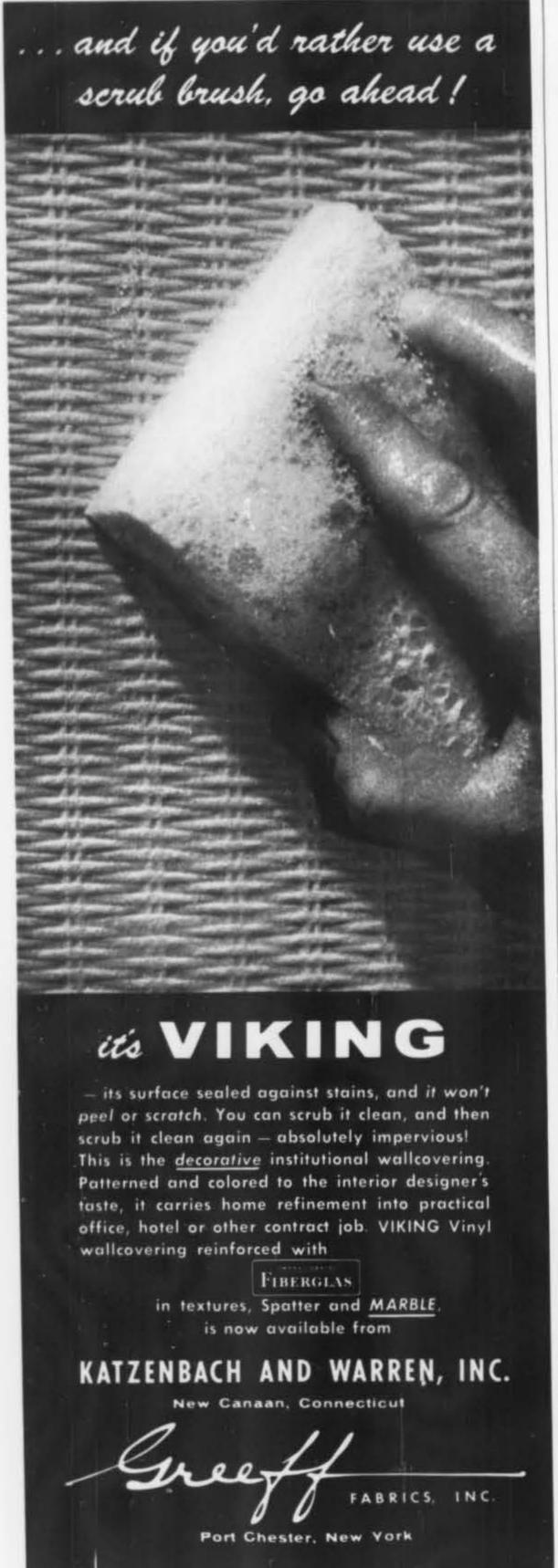






Showroom: 944 Third Ave., New York 22, N. Y. • PLaza 9-8450 Office and Factory: 749 E. 137th St., Bronx 54, N. Y. • MEIrose 5-2321





Woods and plywood

CALIFORNIA REDWOOD ASSOCIATION, 576 Sacramento Street, San Francisco, has issued Pattern Book #5, the latest edition of Standard Patterns of Worked Redwood Lumber, which is to supersede all previous pattern books. Changes in the new edition deal with recommended wood thicknesses for V-rustic tongue-and-groove siding and an increase in thickness of ¼-inch for paneling patterns. The firm illustrates in color and black and white an assortment of garden uses for redwood in a 16-page survey of California landscape architecture. Also available are two data-sheet supplements, one concerned with the Association's new 16-mm sound and color film.

THE MAHOGANY ASSOCIATION, INC., 66 Lake Shore Drive, Chicago, has issued furniture tags which identify genuine mahogany furniture finished in any of the 44 wood tones developed under the sponsorship of the group. The new tags are 3½-inch squares printed in green, white, and black, with the silhouette of a bough from the mahogany tree the dominant motif. These tags are part of a program to promote "Contemporary Mahogany with the New Look."

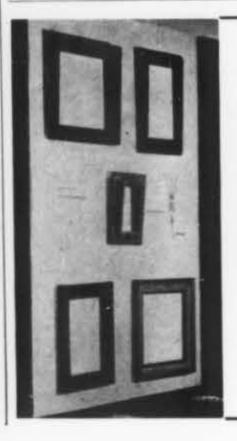
UNITED STATES GYPSUM COMPANY, 300 West Adams Street, Chicago, has introduced a ¼-inch heavy duty perforated hardboard. It is fabricated from a special mat which is said to provide extra strength and toughness for hanging heavy objects. It is smooth on both sides and takes both paint and enamel. Perforations are 9/32-inch, spaced one inch on center. The panels, which come in five sizes from four by eight feet to two by four feet, are said to be priced approximately 13 per cent lower than standard ¼-inch hardboard.

FLOOR COVERING HAND CRAFTED IN FINE WOOL



EASTERN CARPET COMPANY

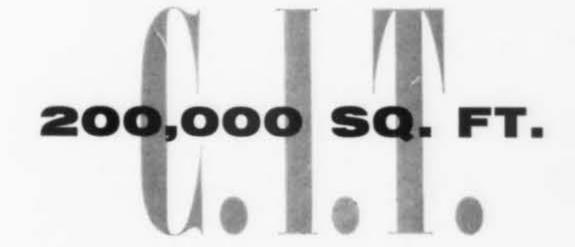
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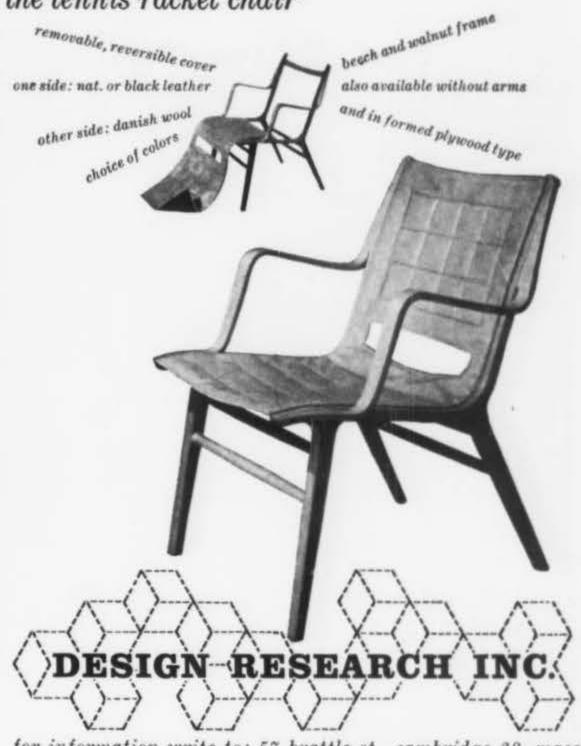
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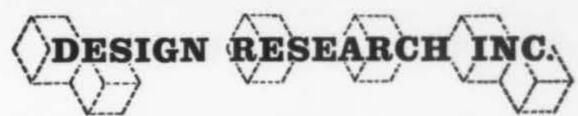


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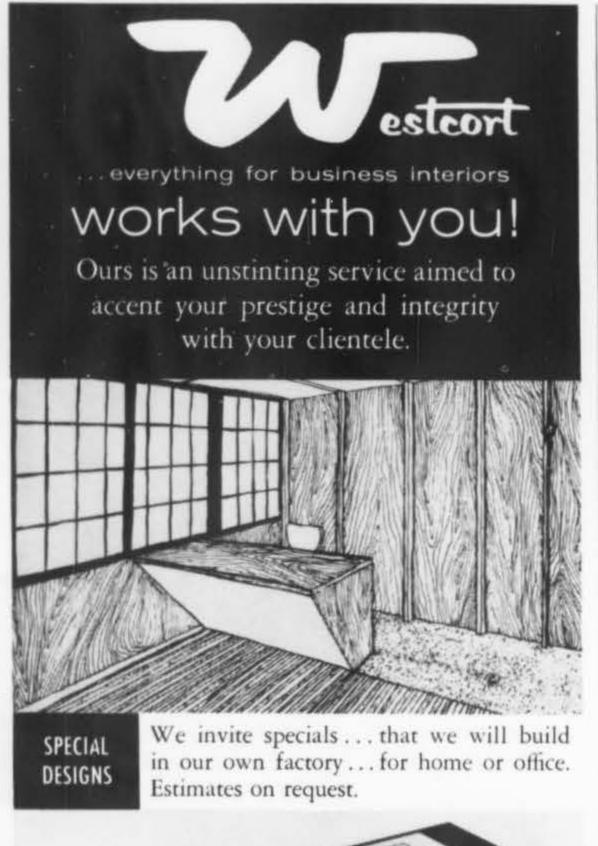
MALTESE HANDWOVEN WOOL

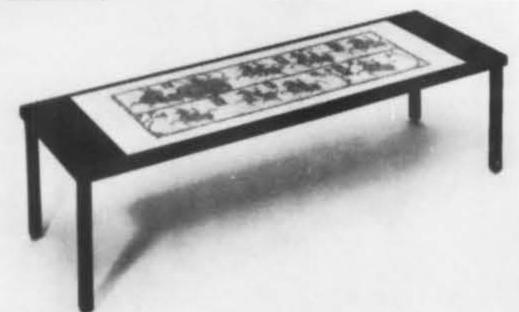


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Address Book

AMERICAN BILTRITE RUBBER COMPANY, INC., Foot of Perrine Avenue, Trenton, New Jersey, has established a permanent exhibit on the main floor of the National Housing Center in Washington, D. C., operated by the National Association of Home Builders. The display incorporates the entire line of Amtico vinyl and rubber floorings.

AMERICAN VISCOSE CORPORATION, 1617 Pennsylvania Boulevard, Philadelphia, has transferred Malcolm V. Macfarlan from sales manager of the rayon division to a similar post in the fibers division. John C. Wilmerding, formerly manager of rayon staple sales, is his assistant. Norman A. Cocke, Jr., formerly manager of rayon textile filament yarn sales, has been named sales manager for all rayon fibers except tire yarn.

BERGAMO FABRICS, INC., 26 East 56th Street, New York, has named Marvin Pouris as sales representative for this silk fabric source in the New York area.

EVERETT BROWN ASSOCIATES, color and design consultants, have two new addresses. In San Francisco, the office is located at 1736 Stockton Street and the telephone number is SUtter 1-0524. In New York, the new location is at 321 East 69th Street and the telephone number is YUkon 8-4080.

BURLINGTON GREIGE SALES COMPANY, 1430 Broadway, New York, has advanced Marvin Robinson from sales representative to stylist for the company. This is a newly created position.



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#212 Chairs Foam Rubber Naughahyde Covered Seats

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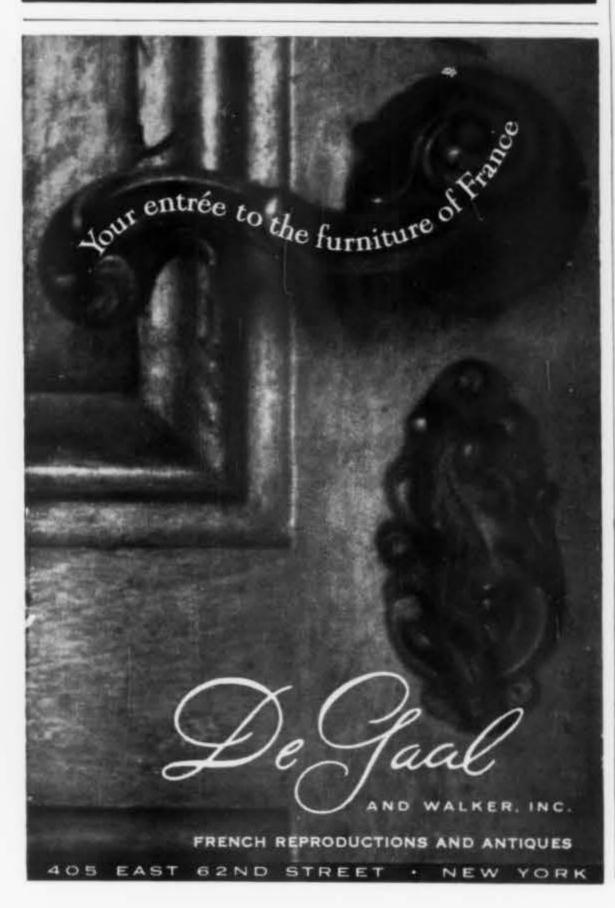
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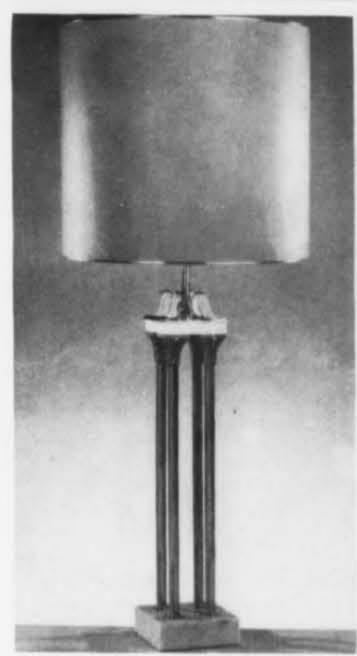
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R-30 Armchair ROFFMAN EDWARD AXEL ROFFMAN ASSOCIATES INC.

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catalog available on request

CHARAK FURNITURE COMPANY, 425 East 53rd Street, New York, has opened a Chicago showroom in Space #1033 of the Merchandise Mart. Larry Scully is in charge.

CATHERINE CHURCHILL, formerly with Ellen Lehman Mc-Cluskey, Interiors, has opened independent offices at 927 Fifth Avenue, New York. The telephone number there is REgent 7-4084.

COLLINS & AIKMAN CORPORATION, 210 Madison Avenue, New York, has named John K. Odin as manager for the contract department of this upholstery fabrics firm. He has held posts as contract manager, sales manager, and merchandise manager with Goodall-Sanford over a period of 34 years and more recently as sales manager at House of Prints.

COLUMBUS COATED FABRICS CORPORATION, 7th at Grant Avenues, Columbus, Ohio, has advanced James E. Evans to the post of assistant director of sales in the furniture division, succeeding Richard T. Paul, new director of sales in the commercial building division. Walter L. Burdorf has been transferred from the Richmond, Virginia territory to replace Mr. Evans as Industrial sales representative in Chicago.

CARUTHERS CONWAY, 1 Balance Street, Jackson Square, San Francisco, has opened a new showroom for the sale of European antiques and accessories, imported Chinese teak furniture, imported French iron furniture, bed sofas for custom covering, and lamps. The telephone number there is EXbrook 7-2779.





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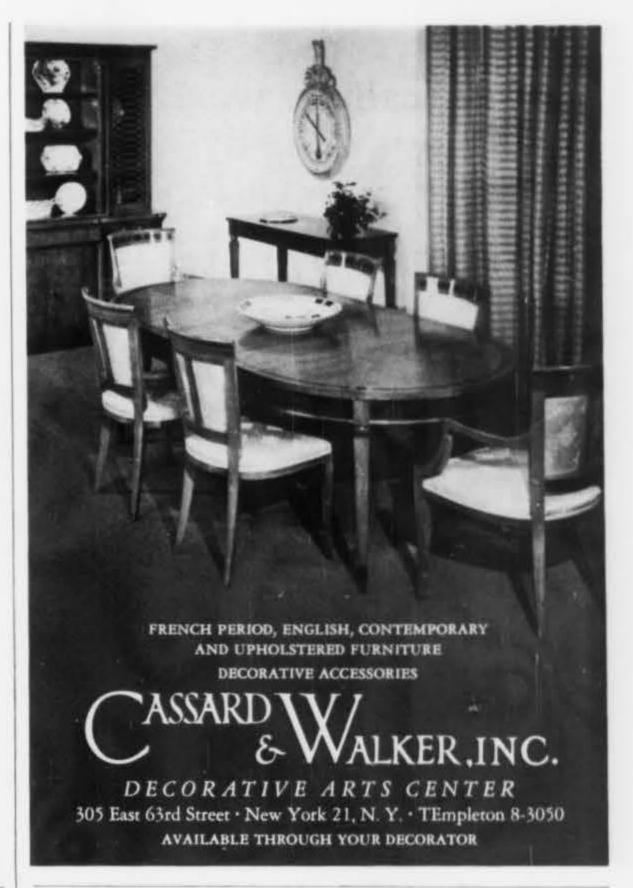
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CRAMER POSTURE CHAIR COMPANY, 625 Adams Street, Kansas City, Kansas, has elected Roy Cramer, Jr. as president of the firm, succeeding Roy Cramer, Sr., who died earlier this year. Harold W. Cramer becomes executive vice-president and Anna B. Cramer is chairman of the board and treasurer. Other appointments are Walter T. Keller, vice president and secretary; John J. Murphy, assistant treasurer; and John A. Morrison, assistant secretary.

CUMBERLAND FURNITURE CORPORATION, contemporary furniture manufacturer and New York representative for Thru-Vu Vertical Blind Corporation has taken new space on the second floor of the Greeff Building at 4 East 53rd Street, New York.

DAVID AND DASH, 2445 North Miami Avenue, Miami, has appointed Bernard Bernstein, Decorator Showroom, 1331 Connecticut Avenue, N.W., Washington, D.C., as sales representative for the fabric firm. He covers Washington, Virginia, Maryland, and Delaware.

DESIGN-TECHNICS, 4 East 52nd Street, New York, has taken on Fred Siesel as an architectural representative for the firm which designs and produces custom ceramic wall surfacings, accessories, and lamps.

GARFIELD-LINN AND COMPANY, 333 North Michigan Avenue, Chicago, has named Robert J. Runge as vice president in charge of marketing for the advertising agency. He has formerly held key positions with Futorian-Stratford Furniture Company, Norge Sales Corporation, Thor Corporation, and the Crane Company.

New York Furniture Exhibit Corp.



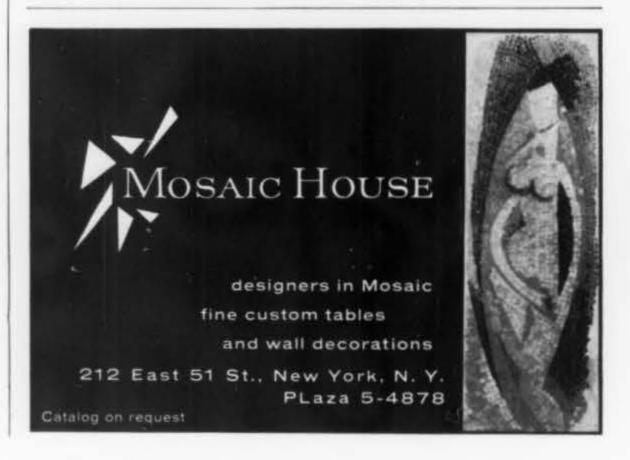
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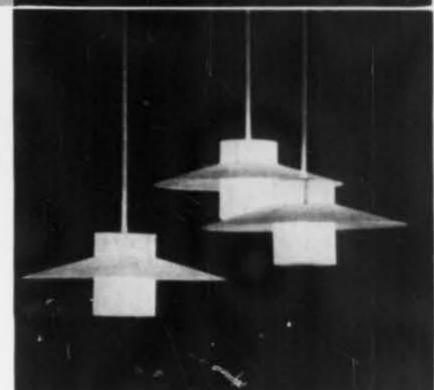
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800 West 11th St., Los Angeles 15, Calif.

S BY HARRY GITLIN

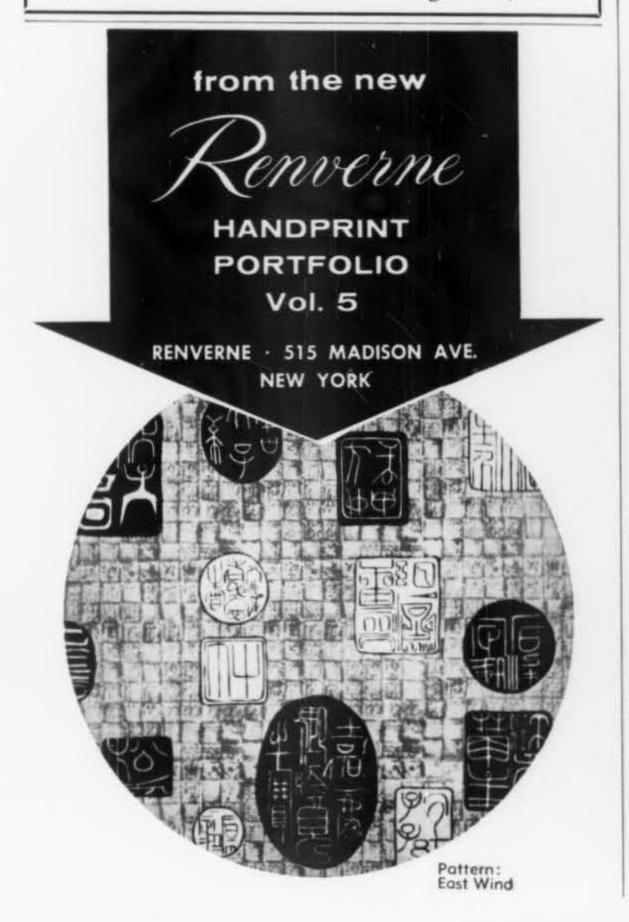
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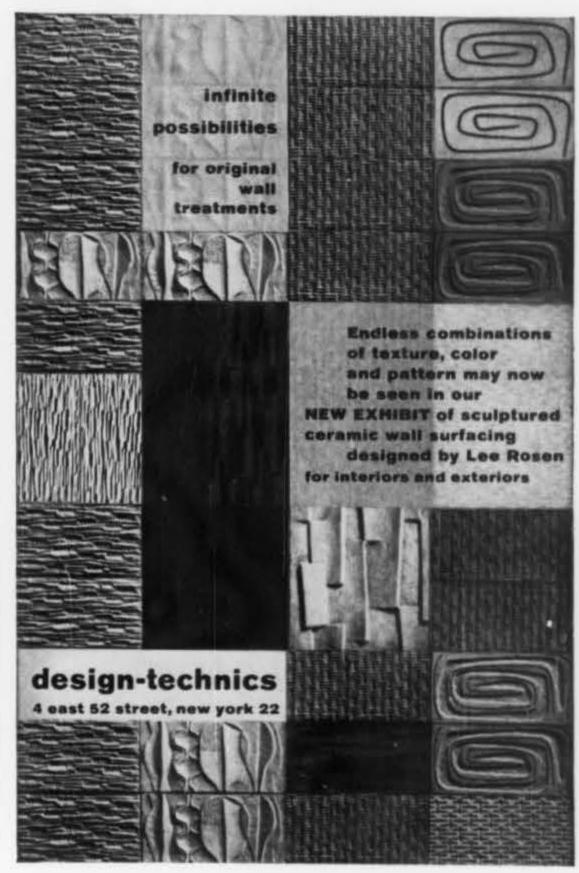
DESIGNS BY

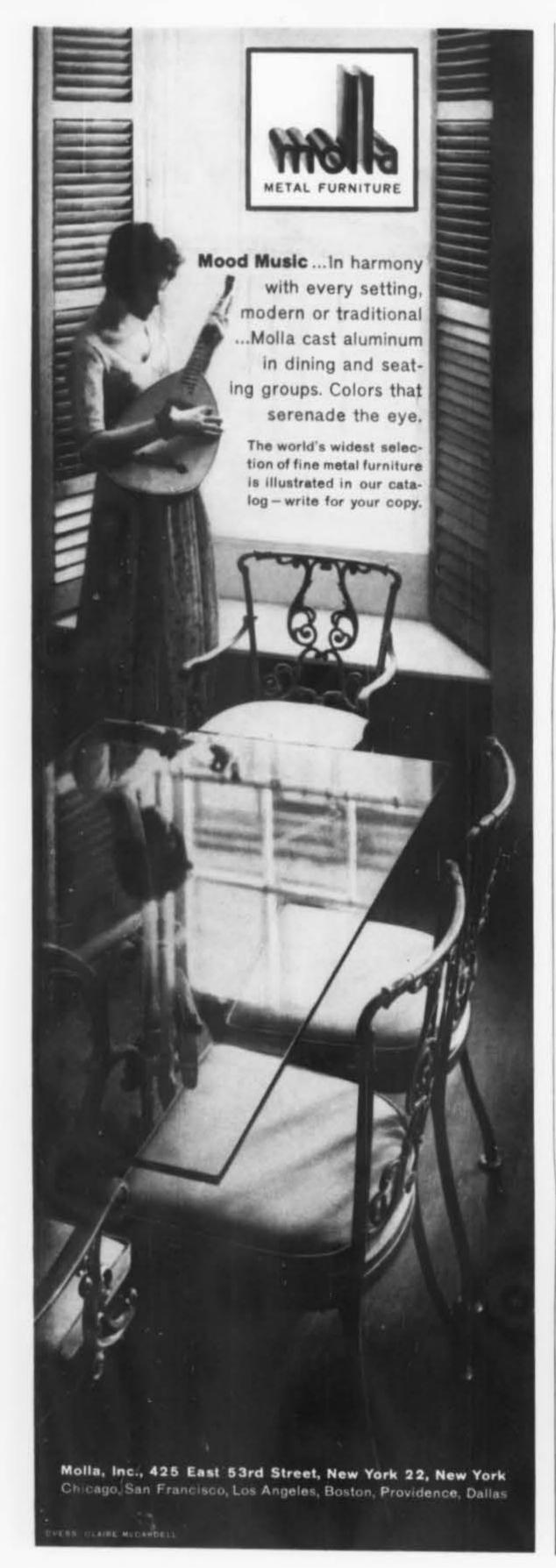


HARRY GITLIN

917 THIRD AVENUE - NEW YORK 22, N.Y. - PLAZA 1-7130







GENERAL FIREPROOFING COMPANY, Youngstown, Ohio, has advanced John M. Boehne, former manager of shelving sales, to the position of manager of national account sales. Moving up the line are James F. Klepper, former manager of parts and service and Draft-a-Matic sales, who fills Mr. Boehne's former post; and Lewis W. Shirey, who takes Mr. Klepper's vacated assignment.

THE GENERAL TIRE & RUBBER COMPANY, Akron, Ohio, has named Richard H. Ness as southeastern sales representative for the company's building materials division. He directs sales of Bolta-Floor, Bolta-Wall, and Bolta-Top from his headquarters in Atlanta, Georgia.

INDUSTRIAL RAYON CORPORATION, Union Commerce Building, Cleveland, Ohio, has advanced George I. Rounds to vice-president in charge of marketing, succeeding M. P. Epstein who will retire at the end of this year. Mr. Rounds has been the company's tire cord sales manager since 1948, and has ben associated with the firm since 1923. Mr. Epstein, who joined Industrial Rayon as merchandising manager in 1937, will serve in an advisory capacity.

York, has opened its fourth complete decorator showroom on Pine Street, New Canaan, Connecticut, in the same building which houses its general offices and warehouse.

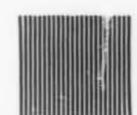
KEAN ASSOCIATES, INC., 140 East 55th Street, New York, has opened a showroom of antiques, furniture reproductions, and decorative accessories from world wide sources. Stella Conklin manages the firm, whose telephone number is PLaza 3-8381.

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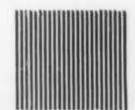
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PLAZA 3-0572

UNDER THE PERSONAL SUPERVISION OF MRS. STANLEY SOLON

JAMES LEES AND SONS COMPANY, Bridgeport, Pennsylvania, has named William A. Drisler, Jr., as a vice president and assistant to the president. He makes his office at the carpet manufacturer's general office in Bridgeport.

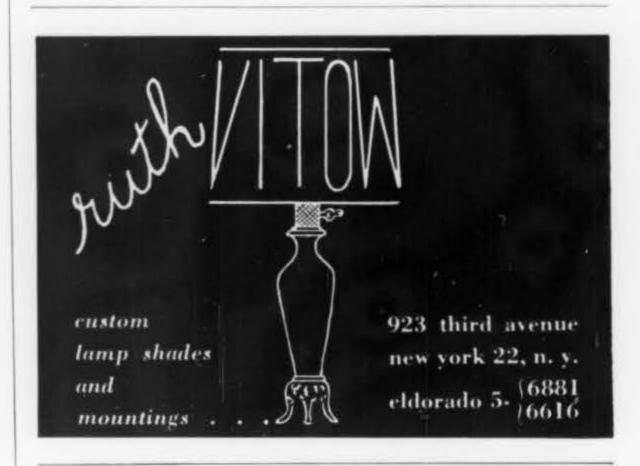
MASLAND DURALEATHER COMPANY, Amber & Willard Streets, Philadelphia, has promoted William R. Moore, Jr. to the post of sales representative in six New England states and eastern New York. He makes his head-quarters at 3 Brooks Lane, Southboro, Massachusetts.

MASON ART SHOWROOM, 350 East 64th Street, New York, has appointed Decorators Showroom, Inc., 1331 Connecticut Avenue, N.W., Washington, D. C., as sales agent for the upholstered furniture manufacturing firm in the District of Columbia, Maryland, and Virginia.

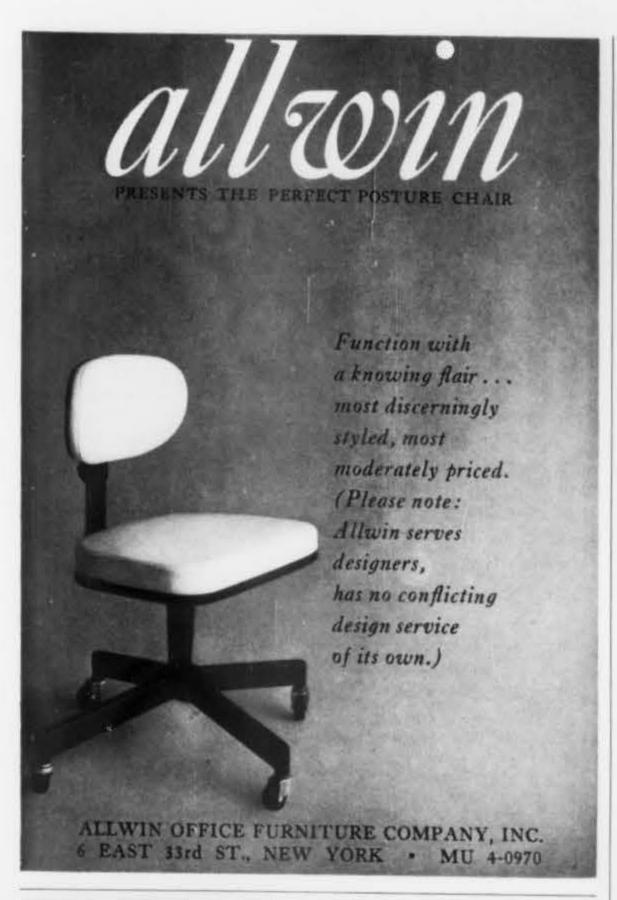
MELDAN COMPANY, INC., 1220 Second Avenue, New York, has opened its new factory showroom at Meldan House, 351 East 61st Street, New York under the management of Lois Bergida. The telephone number there is TEmpleton 8-3221.

NESSEN STUDIO, INC., 5 University Place, New York, has appointed Howard Chadwick as regional salesman for the lamp manufacturing company in New York and New Jersey. He was formerly on the staff of Jens Risom Design, Inc.

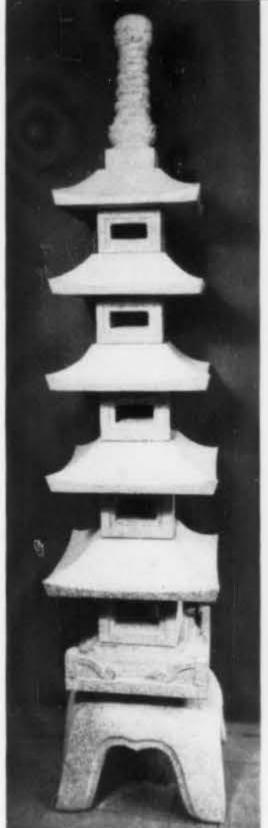
PETER PEPPER PRODUCTS, P.O. Box 1003, Palos Verdes Estates, California, has named Allison Furniture Company, Inc., Space 709, 1 Park Avenue, as showroom representative in the New York metropolitan area for its collection of contemporary decorative accessories.











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QUAINTANCE FABRICS, 227 East 56th Street, New York, has named John Jacoby, fabric and wallpaper designer, as head stylist for its fabrics collections.

ROBBINS FLOOR PRODUCTS, INC., Tuscumbia, Alabama, has announced a number of appointments to its sales staff. These include Fred W. Beattie who has been advanced to the newly created position of contract sales manager and Robert C. Howard, who assumes the post of distributor sales manager. J. R. Dick has been promoted to regional sales manager of the southeastern territory. Orrin L. Culross has been named Robbins factory representative in the Los Angeles area and Leonard V. Rich assumes similar duties in the Chicago area.

ROYAL METAL MANUFACTURING COMPANY, One Park Avenue, has named Walter J. Daily as national sales manager of this industrial and institutional furniture manufacturing firm. He has previously held executive posts with F. C. Russell Company, Lewyt Corporation, General Electric, and Bendix Home Appliances.

FOR YOUR INFORMATION

(Continued from Page 18)

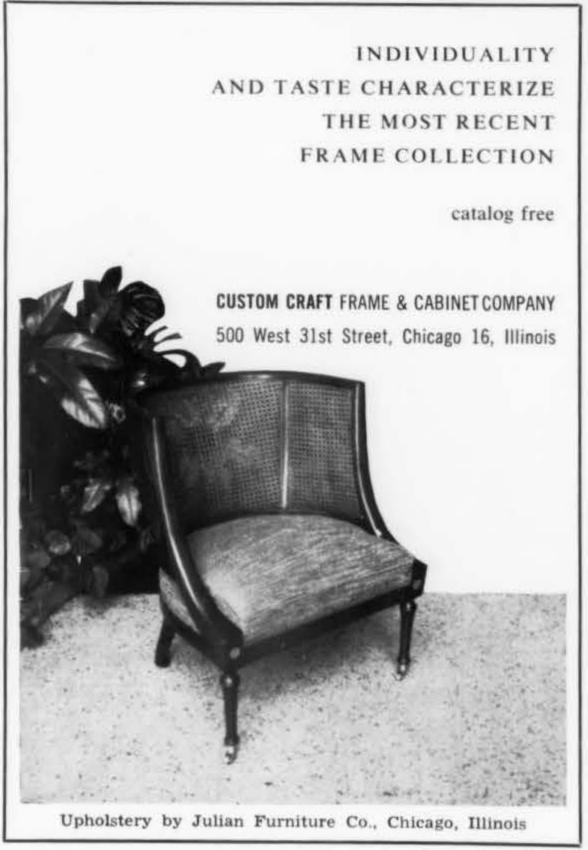
on the editorial staffs of several newspapers, a correspondent in Paris for four years, and director of the News Bureau of The National Safety Council in Chicago.

DORIS ROBINSON and PAUL PALMER have been appointed to the sales staff and planning department of the Contract Division of Directional Showrooms, Inc. Both of them will be connected with Directional's New York Showroom









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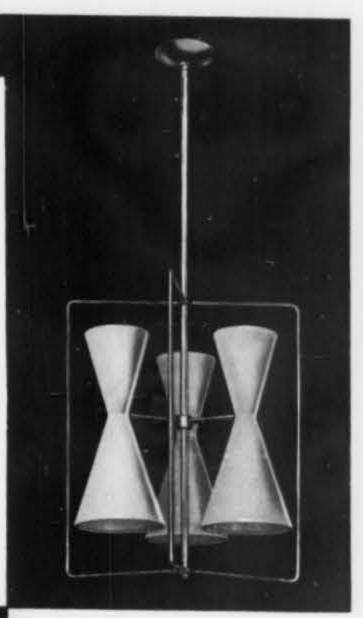


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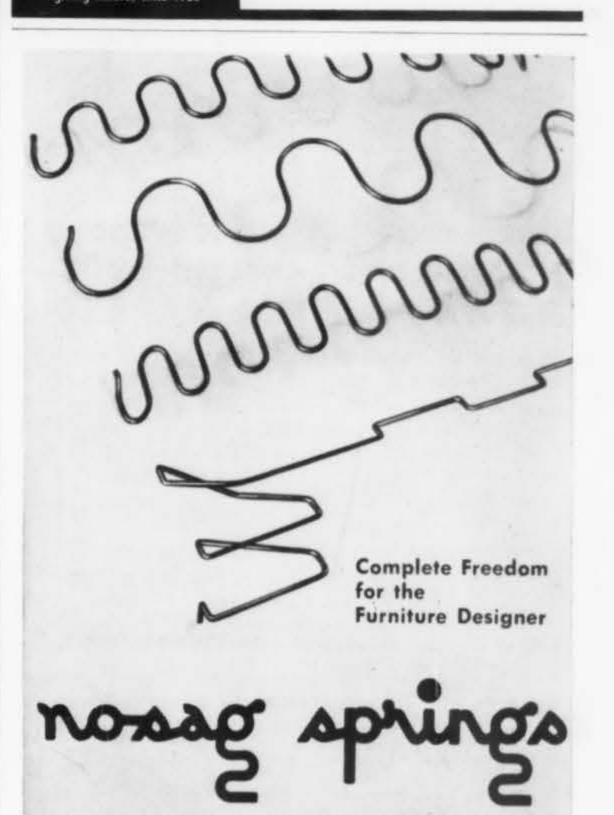
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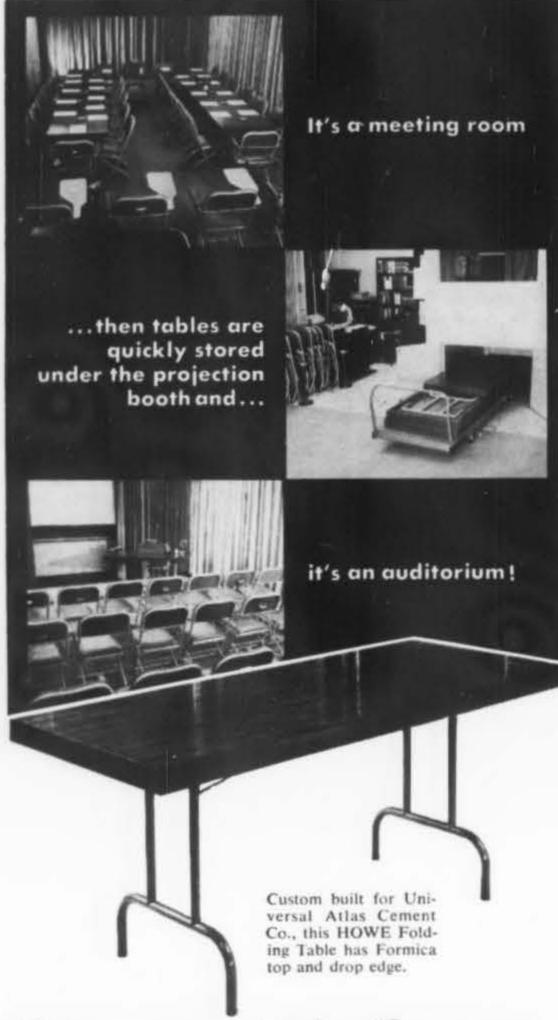
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Partial List of Exhibitors at National Hotel Exposition (see page 14)

Furniture

Baumritter Corporation
Castro Convertibles
Chairmasters, Inc.
Empire State Chair Company, Inc.
The Englander Company, Inc.
Gravely Furniture Company
Howe Folding Furniture, Inc.
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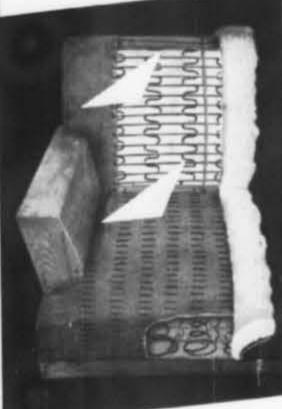


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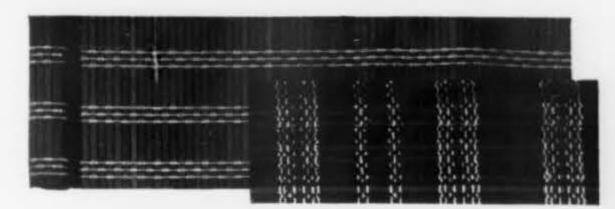
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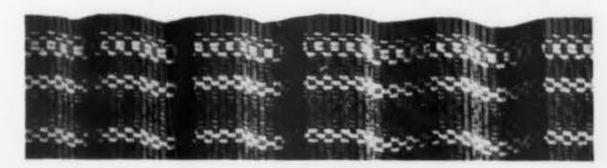
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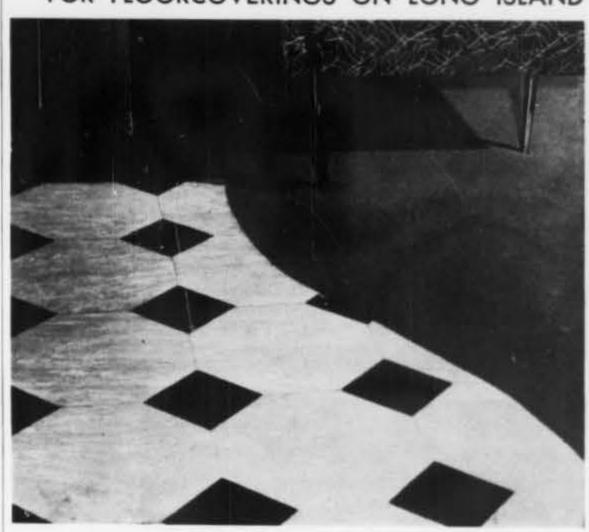
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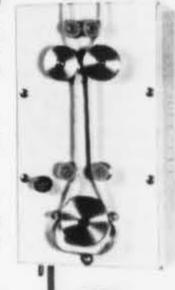
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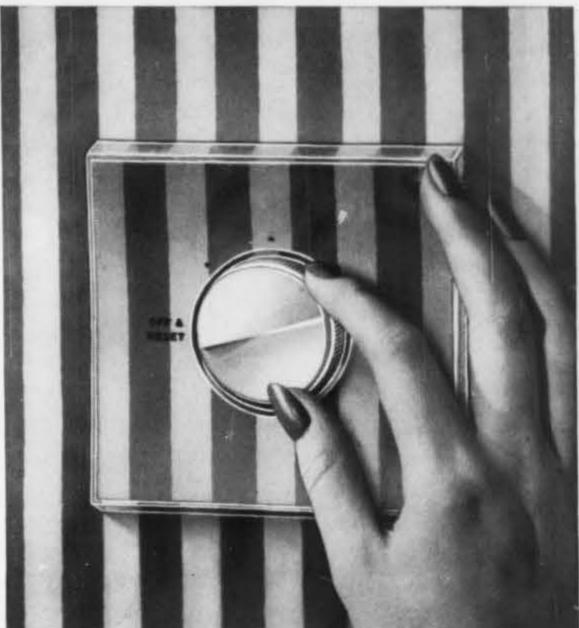
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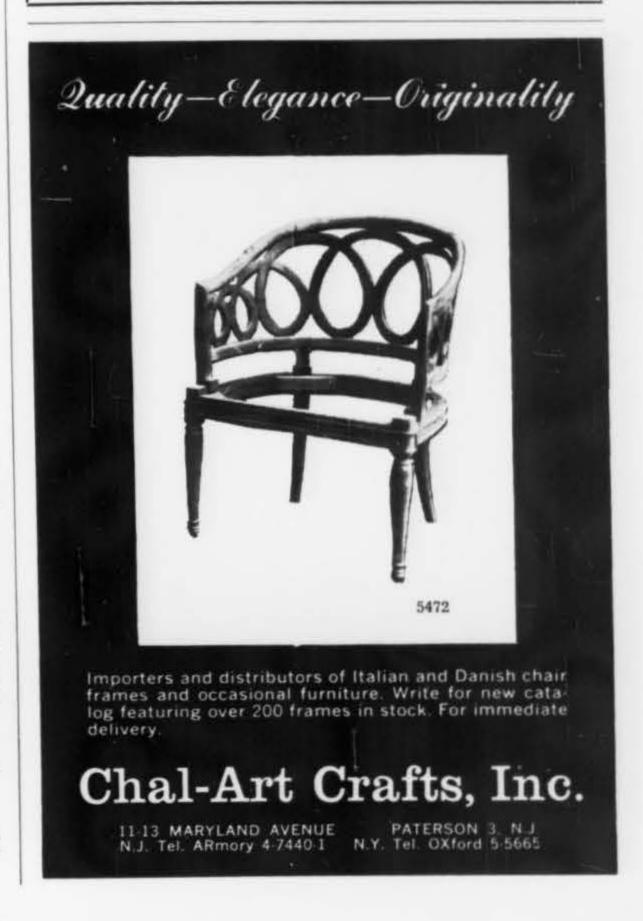
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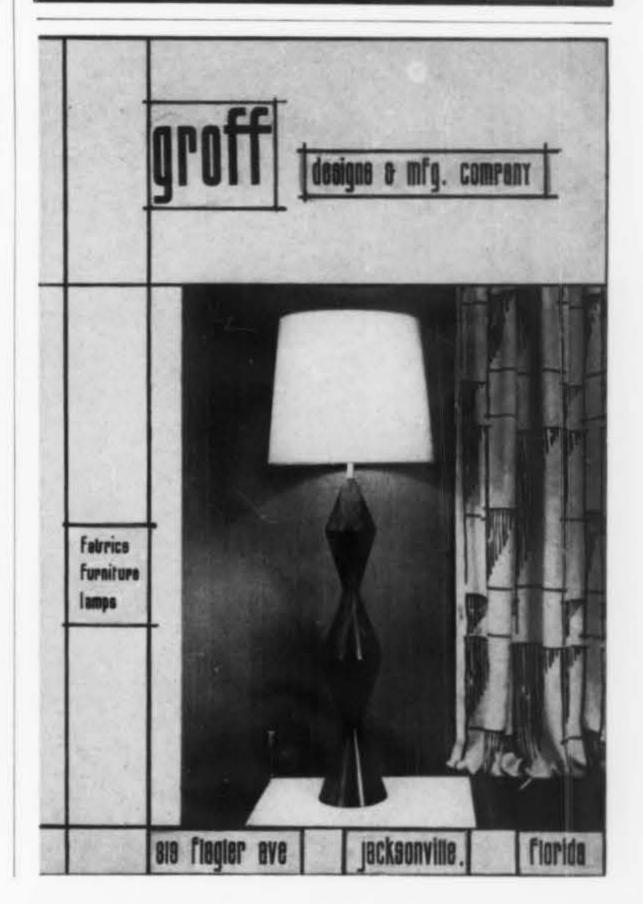
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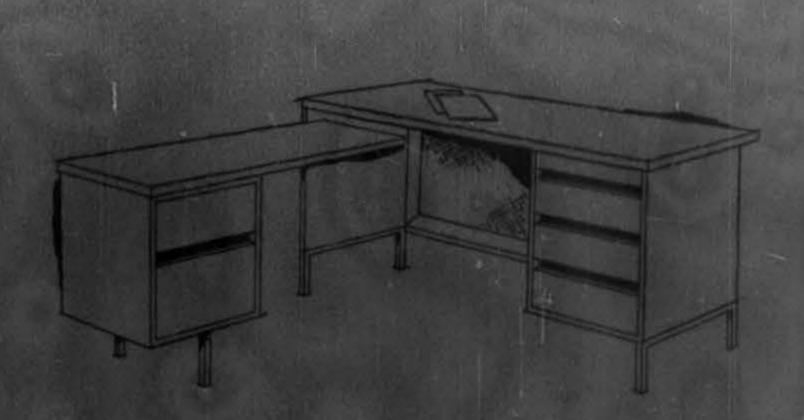
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