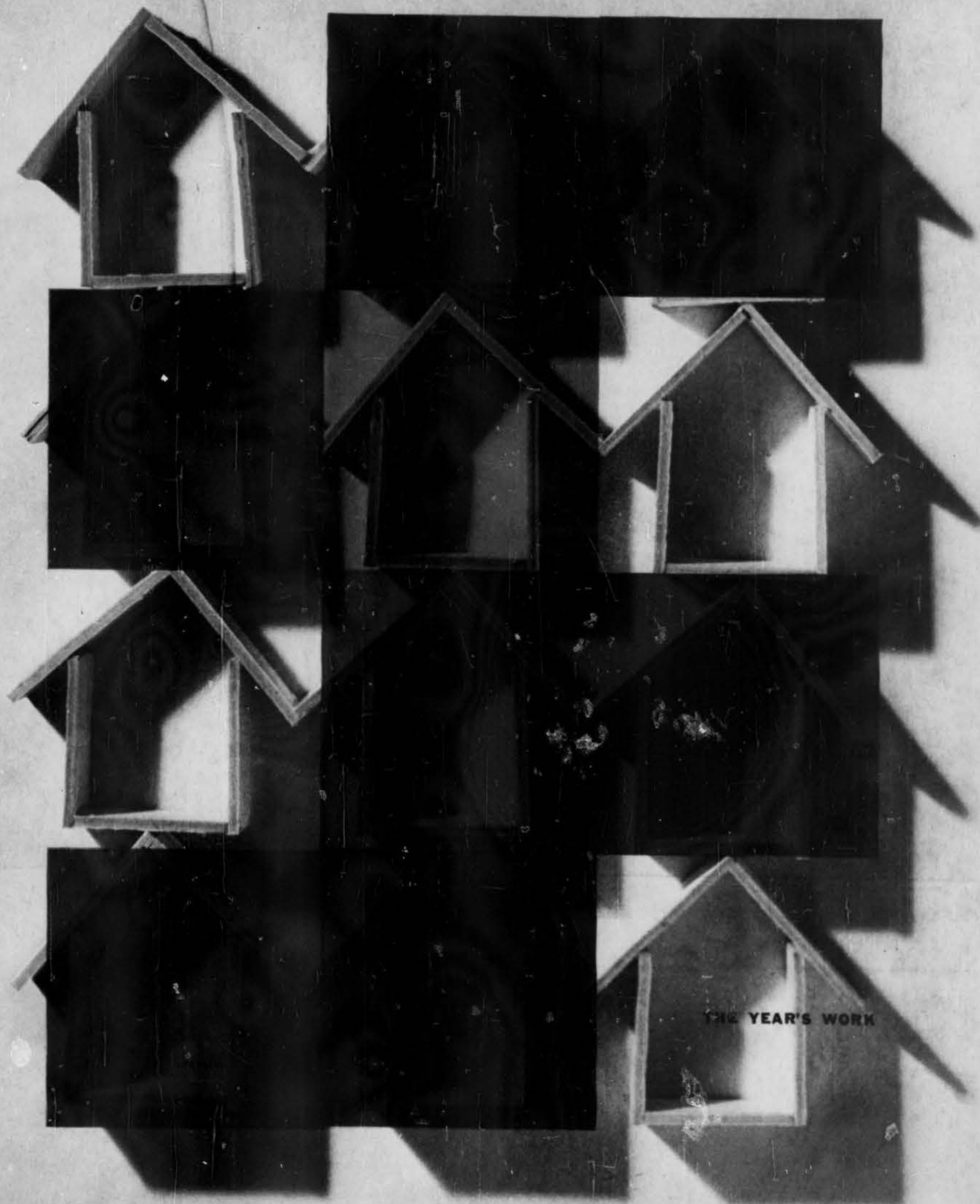


Interiors

AUGUST 1959





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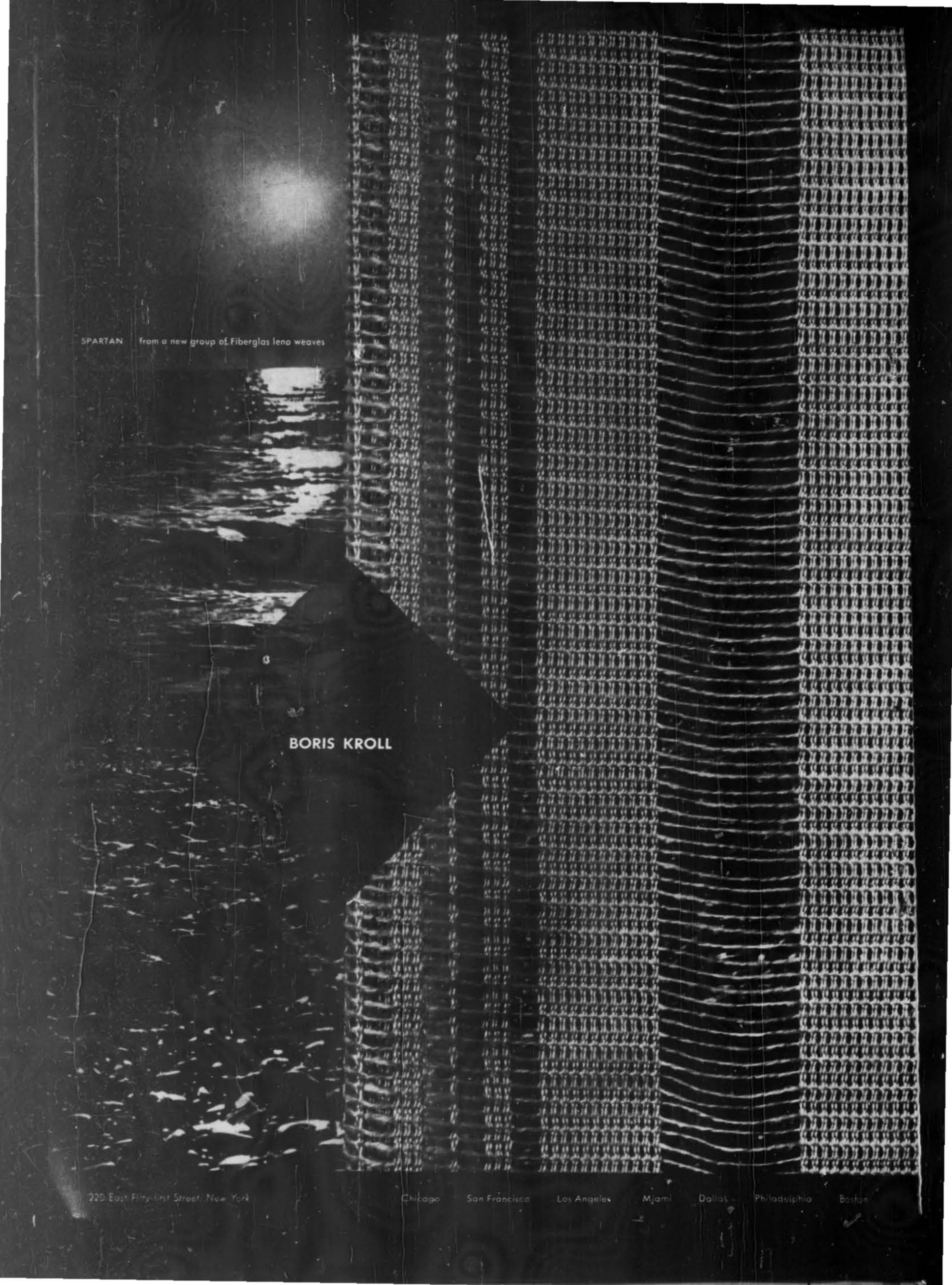
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and the interior decorating departments of retail stores.

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Cover Lou Klein

Next month The second in *Interiors'* series of Design Firm Case Studies will concern *Welton Becket & Associates*, one of the world's largest architectural firms, whose jobs span the globe and the gamut of building types—hotels, office buildings, hospitals, shopping centers, to mention only a few. Welton Becket's deep concern with interiors is revealed in the fact that the firm maintains both interior design and interior decorating departments. The major projects to be fully illustrated and analyzed will include first-time publication of *The Nile Hilton Hotel*, whose imaginative interiors Becket himself considers to be the firm's best. . . . Transportation is the September subject in *Interiors'* Contract Series '59. The collection includes a ticket office by Skidmore, Owings & Merrill; an airlines office by Michael Saphier Associates; a ship refurbished by Eleanor Lemaire; new ideas in train furniture by Jim Nash Associates . . . The Celanese House, Edward D. Stone's romantic design for living with Celanese products; interiors by John and Earline Brice . . . Furniture report, Part II . . .

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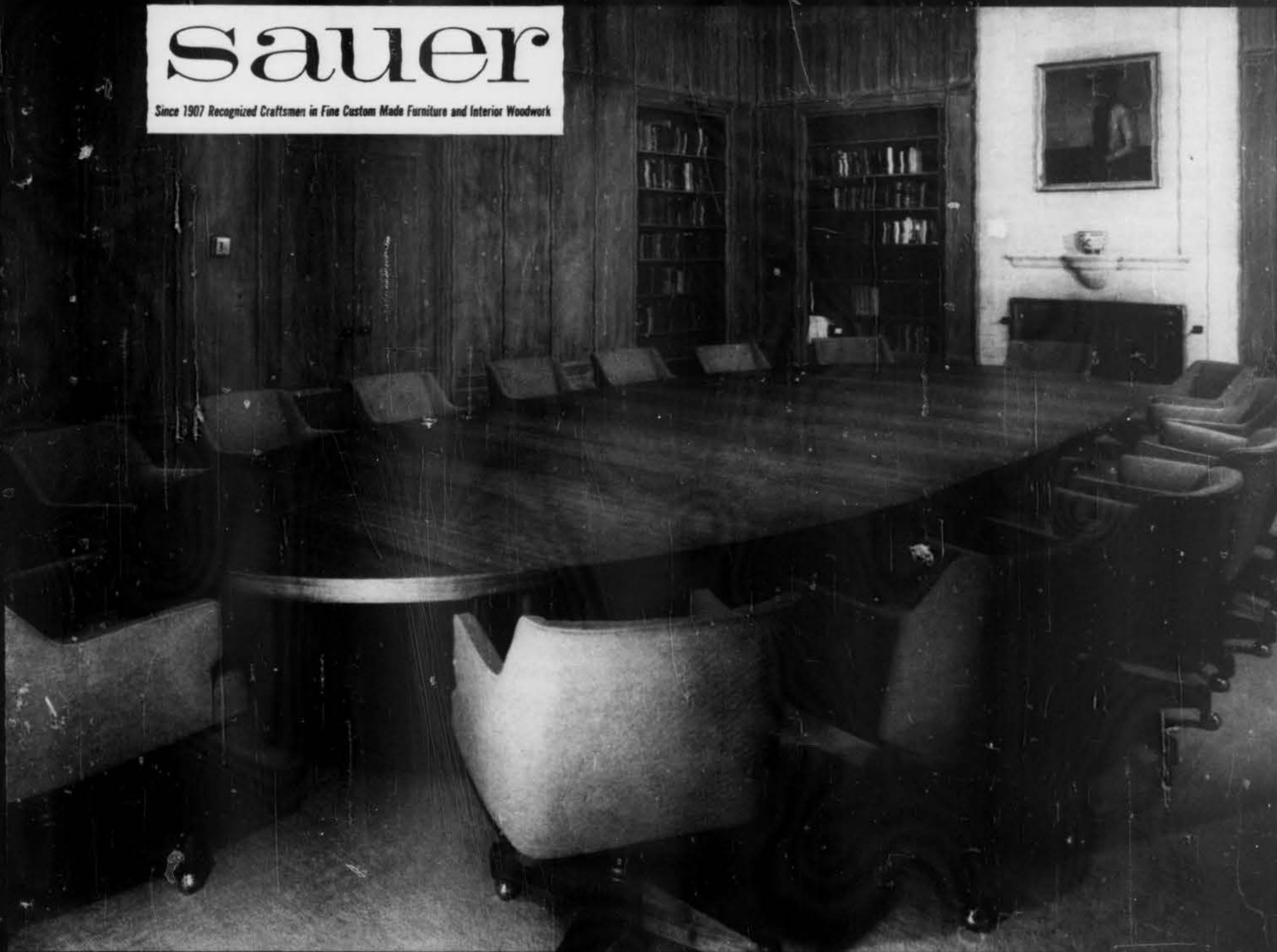
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Letters to the editors

Licensing continued

Sirs:

This is written in reference to Miss Neglia's letter on the licensing of decorators in the May issue of *Interiors* in which she states that licensing should only be applied to those professions where the safety of human beings is concerned, and further on she says that "no one's safety is concerned in interior decorating."

I would like to call Miss Neglia's attention to a case concerning one of those non-professional ladies who play at decorating. She had a large mirror attached to a wall that would not support it and shortly afterward the mirror and part of the wall came down with quite a crash. Certainly this would not be dangerous to a human being — unless one had happened to be standing in front of it at the time.

Licensing? . . . I am all for it! I am trying to make a living in the decorating profession. I am neither playing at it nor using it as a fill-in when there is nothing better to do. The bad results produced by the untrained decorator are a reflection on the profession in general. Let the licensing examiner question the applicant's knowledge of basic architecture as well as of plumbing and electrical codes. Decorating is something more than coming up with a "darling" or a "pretty" room. The handsomely appointed room does not exist in a vacuum. Before it can exist the structure must be there and it must be understood or danger will result.

Henry P. Hughes
Menlo Park, California

Mahogany labeling

Sirs:

Enclosures may interest you because decorators, and in fact, all furniture men, as well as Mr. and Mrs. Consumer, are the victims of widespread and fraudulent deception being practiced under the banner of the good name of Mahogany. Even if FTC should reverse itself tomorrow, and we think they will before current hearings are concluded, we are certain the deception would still continue because of insufficient funds for FTC to properly police the situation.

Our only chance to stop and rectify this flagrant abuse of our good name just at a time when we are beginning to enjoy a strong furniture style resurgence in the use of Mahogany, is through the education of everybody concerned in the truth.

Teel Williams, Executive Director
Mahogany Association, Inc.
Chicago

(The enclosures mentioned by Mr. Williams include a reprint of Raymond S. Reed's column appearing in *Home Fur-*

nishings Daily, June 18, 1959; an advertisement from the *Chicago Daily News*, June 17, 1959; and a *Mahogany Association* release dated June 30, 1959, which we reprint below.—Ed.)

"A matter of vital importance to all furniture men, is pin-pointed . . . in the enclosed reprint of Ray Reed's inimitable column from the *Home Furnishings Daily*. It calls attention to very dangerous absurdities of the FTC; absurdities which may be compounded and magnified for another quarter of a century, if we fail to win fair treatment for genuine Mahogany at current FTC hearings.

"In 1958, the Japanese flooded the United States with 710,000,000 feet of one species alone of Philippine hardwoods. For the most part, it was sold as Mahogany, for wall paneling, trim and flush doors in new homes. None actually, in any sense, botanically or otherwise, was Mahogany. But the Federal Trade Commission gave legality to this fraudulent use of the good name of Mahogany if prefixed with 'Philippine.' As you may suspect, and as lumber retailers frankly admit, billions of feet were sold, and are being sold, simply as Mahogany, with the prefix carelessly, if not deliberately omitted!

"Most furniture men know the difference between genuine and the phony Philippine article and we would not be too concerned if it were not for the fact that millions of new American home-owners, who constitute by far the largest potential market for new furniture, are gaining false impressions of cheapness and inferior quality of 'the world's finest cabinet wood' . . .

"Ray Reed also points out that the FTC now proposes that all genuine Mahogany originating in Africa henceforth be labeled 'African Mahogany,' although it has been known as genuine Mahogany for more than 100 years, and certified as genuine Mahogany in more than 20,000,000 pieces of furniture, over a period of more than 25 years, with the registered tags and labels of the Mahogany Association. The FTC proposes this, although Mahogany from Africa is of the same botanical family as all genuine Mahoganies and often is indistinguishable from Mahogany grown in the Tropical Americas. FTC makes this proposal while admitting that Philippine hardwoods are not Mahogany at all and although by inference the requirement would place genuine Mahogany from Africa in the same fraudulent category as so-called 'Philippine Mahogany.'

"We expect to correct these outrageous deceptions at hearings scheduled by the FTC. To do this, we need proof, in the form of specific incidents. . . .

"We will greatly appreciate your cooperation. Please send us local ads similar to the one . . . appearing in *Chicago* recently, announcing, in full pages, 'MAHOGANY

Room for \$9.14 (per month)' in big headlines, and in small type, 'Philippine Mahogany.' You can help us right a grievous wrong and, in doing so, help yourself and the whole furniture industry."

Uses maintenance article

Sirs:

Again I am sending you on paper my admiration, congratulations, and thanks for your issue on Maintenance.

For two weeks, I have studied this carefully; and we have written and contacted many of the companies whose products are reported on. This issue, like those of July 1957 and July 1958, are being carefully filed for regular reference.

They are a great help to me in the work I am doing on my new house.

Thanks.

Russel Wright, A.S.I.D.
New York, New York

Setbacks and sunglasses

Sirs:

A recent trip to New York gave me a chance to see the city in its later stage of progression toward nothingness. Many of the new buildings have been set back—for example, the Seagram Building (in deference to various interests this should really be called the 375 Park Avenue Building). The Seagram Building is set so far back that if the trend continues a point of infinity will be reached. Buildings will be set further and further back until eventually New York becomes a great plain and all buildings will be in New Jersey. This, of course, could be called a fitting memorial to Frank Lloyd Wright.

Just what are the advantages of the setback? Certainly it is obvious that there is a tremendous amount of loss in rental space and revenue in the building. The idea that the open plaza enhances the building is not true in a city. In a city buildings should be jam-packed and cheek by jowl. There is plenty of open space in the country for people who want plazas.

Another extreme disadvantage of the setback seems to occur when it rains. You can't hop out of the building and into a cab (if you are lucky enough to find a cab). No, you must scurry down a long walk. Watch the next time it rains and see all the people scurrying out of the set back buildings.

Again, the glare in the city due to all the glass must be helping promote the sale of sun-glasses. Stone helps soften the hard light of the sun. A combination of glass and stone such as in the Rockefeller Center development is still the happy medium.

J. Aitchess
Chicago, Illinois



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Coming Events



Emcee Howard Verbeck flanked by new Southern California A.I.D. president Dorothy Paul, left, and Adele Faulkner, retiring president.



Tindall, president, Pennsylvania A.I.D.



Pines and Steuerwald, New Jersey N.S.I.D.



C. Williams and R. Williams, Texas N.S.I.D.



Garte and Port, New England N.S.I.D.



Lindenthal, Midwest N.S.I.D.

A.I.D. Chapter Elections

Southern California

Dorothy Paul has been elected president of A.I.D.'s Southern California chapter. Other new officers honored at the June 11 installation dinner at Imperial Gardens, Los Angeles, were: John Thiele, 1st vice president; Edward Frank, 2nd vice president; Zita Zech, 3rd vice president; William Schneider, 4th vice president; Lulu Ross, secretary; and Harvey Ackerman, treasurer. Dorothy Peterson is chairman of the board of governors, which includes: Joseph Ondre, Robert Bertholf, Mervyn Barnett, Clarence Korkowski, Joseph Cannel, Arthur Elrod, Paul Bennett, Anne Blomquist, and Frances Moore. Finally, Beulah Spiers was named to the advisory council.

Eastern Pennsylvania

From Philadelphia comes news that Morris H. Tindall has been re-elected president of the Eastern Pennsylvania chapter. Vice-presidential posts were filled by Charles W. Letier and Charles V. Swain, while Marjorie Kunzig was re-elected secretary. Lewis F. Gross will serve as treasurer, and will also head the newly formed board of governors to which the officers, as well as Alice M. O'Neill, Calliope Varland, Andrew M. Baird, Lila Lerch, Bernard Jackson, and Ethel Baum, were elected. Lyman Cleveland was named to the advisory council, and Louise C. Cauffman will again head public relations.

N.S.I.D. Chapters Elect

New Jersey

Albert Pines was re-elected president of N.S.I.D.'s New Jersey chapter, and the rest of the 1959-60 roster reads: John P. Steuerwald, chairman of the board; Elizabeth Brown Fisher, vice-president; Blanche Stewart, secretary; David Schwartz, treasurer, and Alyce Jean Rihm, representative to the national board. The chapter's board of directors is composed of: E. William Rosenfeld, Marion E. Klein, Philip Lax, Frances E. Aratow, John Gerald Wieland, and Angelo R. Barone.

Texas

The N.S.I.D.'s Texas chapter has been heard from, and Roger Williams and Ceil Williams are the newly elected president and board chairman, respectively. Floreine Smith is vice-president, Lorene Allison is secretary, and Don Embree, treasurer. The board of directors is comprised of: Bill

Grimes, Rae Jacobs, Will Smith, Leroy Vaughan, Edith Newsome, and Iva S. Lilly.

New England

At the New England chapter's annual meeting, held in Wellfleet (Cape Cod), Massachusetts, the following officers were elected: Gilbert Garte, president; Richard Jones, vice-president; Helene Gaines, secretary; James Howell, New England board member, and Anna Port, chairman of the board.

The Midwest

Happy with its last year's regime, the Midwest chapter re-elected: Robert S. Lindenthal, president; Nettie Hart, chairman of the board; Ausby E. Lee, vice-president, and Louise Dunbar, secretary-treasurer. In addition, Harry Linsky was named director of programs, and Roz Mallin, Joseph Potter, Albert Higgins, and Jackson Seay are new chapter directors. Mr. Lindenthal will serve also as regional director.

National Home Fashions League

The N.H.F.L.'s Southern California chapter installed its new officers at a Los Angeles dinner meeting recently. In attendance: Edna Rymal Cox, president; Polly Perkins, executive vice president; Virginia McIntyre, treasurer, and Marian Minoque, corresponding secretary. Vice presidents are: Sandy Owens, Virginia Woodbridge, Sally McManus, Grace Katz, Dorothy Gearheart, Donna B. Cargen, Marushka Darnell, Florence Thomas, and Anne Matthews.

N.S.I.D. Friends in Need

N.S.I.D. members are carrying out two important public service projects. Beneficiaries of the first are the tenants of the New York Housing Authority's lower Manhattan Baruch Houses development, for whom Mmes. Edith Gecker and Sylvia Pauley have decorated a 4½ room pilot apartment. Intended for families in the \$3,900 income group, the rooms were done on a realistic \$2,500 budget, to be spent over five years. Both English and Spanish source and price lists were provided. The other recipient of N.S.I.D. good will is the Terrell State Mental Hospital in Dallas, which has asked the Texas chapter to develop a decorative improvement program aimed at creating a cheerful environment for its patients. Ceil Williams, Floreine Smith, Roger Williams, and Will Smith lead the long-range project, in which the entire chapter will participate.

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How Koroseal helps sell a smart new line...

Chair from the new Danish contemporary line, "Markland", beautifully finished in solid walnut and covered in Koroseal's gay Fiesta pattern by Indianapolis Chair Company, Aurora, Indiana. More and more furniture manufacturers are using B. F. Goodrich Koroseal supported vinyl fabrics to add that extra touch of quality your customers demand. The buying public knows the name "B. F. Goodrich Koroseal" better than any other in the vinyl field. To them, the Koroseal tag on furniture says "this is the finest".

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In Robert Bertholf and Leonard Colavita's room setting for the "Living With Famous Paintings" show, Marc Chagall's "The Red Horse," lent by the Burt Lancasters, is starred. Dan Johnson chairs from Clark and Burchfield.

Exhibitions

Living With Famous Paintings

The third annual "Living With Famous Paintings" exhibition, co-sponsored by the Southern California A.I.D. chapter and the Los Angeles Section of the National Council of Jewish Women, had a ten-day encampment at the Ambassador Hotel. Twenty-eight room settings, created around a bevy of priceless paintings borrowed from the local citizenry, were executed by: Meryl Gelber, Zita Zech, Dorothy Paul, Kenneth Schwab, Robert Bertholf and Leonard Colavita, Robert Dupree, Mark Nelson, Carl Kent, Marius Perrin, William Norman Davies, Edward Frank, Zandra H. Worthington, Paul Bennett,

Arthur Elrod, Liane Zimbler, Dan Aberle, Mervyn Barnett, Dick Turpin, Charles Lewis, John Nicholson, Howard Verbeck and Dorothy Peterson, Adele Faulkner, Harvey Ackerman, Charles Pollock, Lulu Ross, Harry Gladstone, Delena Constantine, and Roberta Griffin—A.I.D.ers to a man.

Modern Danish Textiles

The Danes, who have achieved international renown for their finesse with architecture and furniture, have provided themselves a natural framework for textiles of equal polish. For reasons of circumstance, however, the industry has been slow, by comparison, in developing. No matter. It has come of age and it more than fulfills the standards of excellence set by its older, compatriot industries, as witnessed by the spectacularly lovely "Contemporary Danish Design in Textiles and Furniture" exhibition, to visit the National Housing Center, Washington, D. C., from September 9-30. The showing first arrived on our shores in 1957 at the invitation of San Francisco's De Young Memorial Museum, and the response that it evoked prompted the American Federation of Arts to take it under its circulating wing. It contains about 90 textiles representing both power looms and workrooms, a few carpets, and a supplementary smattering of now classic furniture pieces. The fabrics were selected by a jury appointed by the Danish Society of Arts and Crafts and Industrial Design and composed of Society president Bent Salicath, architect Erik Herlow, textile printer Ruth Hull, and Poul Sterm of the Federation of Danish Textile Industries. The furniture was chosen by San Francisco architect Torben Strandgaard and Danish Vice-Consul Jorgen Morgensen (the two collaborated also on the original and traveling installations), and include Hans Wegner, Finn Juhl, Mogens Lassen, Borge

Morgensen, and Strandgaard designs.

Conversely, just a handful of the fabric designers' names are familiar—Arne Jacobsen, Jorgen and Nanna Dietzel, the versatile Mogensen—but most are not. Here, then, is a whole world of relatively untapped design talent. The two designs on this page (lower left) — one woven and one printed—are suggestive of the imagination and skill still at large. Others in the exhibition are equally inspired: robust tweedy weaves, rhythmic geometric forms, sharply drawn nature abstractions. All have matchless use of color, all are eminently livable, and most are unlike things we have seen before.

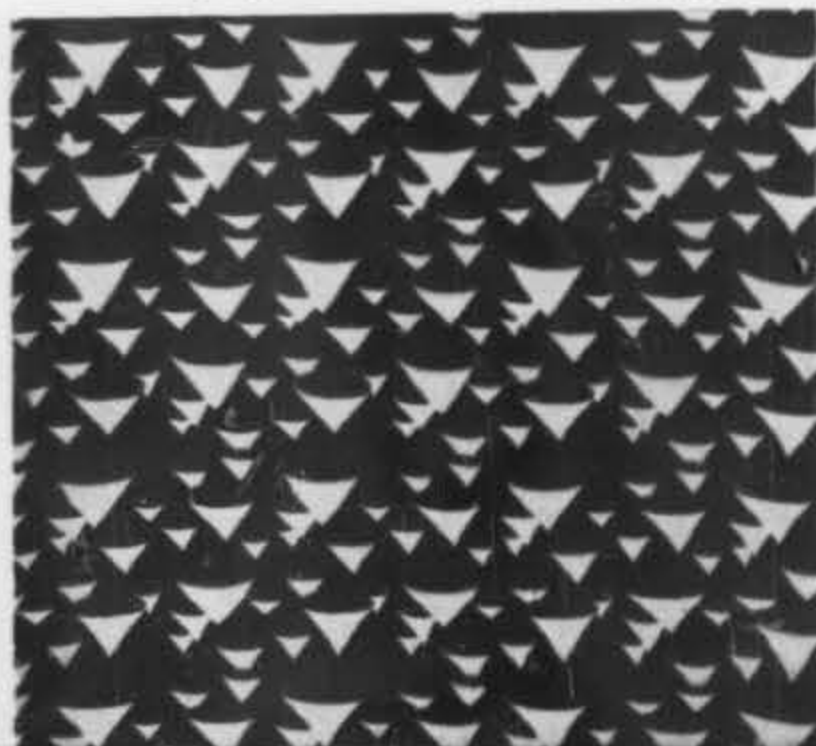
The show's future engagements will be announced in our calendar, but in the meantime, an alternative to seeing it at first hand would be to order the accompanying catalogue. This, too, is done with a fine Danish hand, in this case by Mr. Salicath and artist Arne Karlsen, and can well stand alone as a comprehensive guide to Danish textile design. Besides photographs (several in color) of many of the fabrics in the exhibition, it contains biographical sketches and photographs of the designers. It costs \$1.50, and can be ordered from the Consulate General of Denmark, 17 Battery Place, New York City 4.

Silvermine Guild Show at Risom

The Jens Risom furniture showroom served double duty, until July 2, as a showcase for sixty art objects by members of New Canaan, Connecticut's Silvermine Guild. The famed Guild, a year-round art center and school drawing its membership from among professionals, students, Sunday painters and housewives, was done proud by the quality of the works. Paintings took the numerical lead, but a goodly showing of sculpture and ceramics were in evidence. Set amidst Risom pieces, the general effect was one of mutual flattery.



Modern Danish Textiles: Left: Franka Rasmussen employed linen and wool on fishing yarn warp for her "Birds" tapestry. Below: Dixie cups in rhythmic formation march across Axel Salto's "Flying Summer" printed fabric.



Above: Silvermine Guild exhibition at Jens Risom showroom. Paul Nonay's "Boats" painting and Carlos Dyer's "Field Growth" sculpture amid Risom oiled walnut and leather furniture.

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Interior Design, Soviet Style

The Soviet Exhibition of Science, Technology and Culture, at New York's Coliseum until August 10, has met with a response ranging from praise for scientific accomplishments to doubts about the picture of Russian life it presents. In the huge exhibition class it is all that it should be, with a mammoth assemblage of representative data (more than 10,000 displays) covering three floors. Surely one of the most communicative points of interest is the three-room model apartment, originally created for the Brussels Fair by interior designer Olga Bayar, who accompanied it here. It is a perfectly agreeable, if unsophisticated, suite intended for the bourgeoisie of Russia's rapidly-growing housing developments—although we can take our choice in believing our press or theirs as to whether such furnishings are available to Russia's average man, even if he could afford them. The living room, for example (see cut, upper left), features highly-glossed walnut pieces (costing 5,000 rubles, or about \$500), reversible upholstery fabrics of beige and green cross-stripings. The built-in working wall lets down its table top to become a pass-through to the adjacent kitchen.

Most of Miss Bayar's time in the city has been spent answering questions at the Coliseum, but she has taken time out to "do" the showrooms and museums. Her schedule, in her native country, is no less heavy. Besides heading what can be translated loosely as the Housing Institute of the Moscow Research Bureau of the Academy of Construction and Architecture, she is the author of several books and magazine articles on interior design. She has designed countless interiors of restaurants, theaters, offices, stores, and model apartments. She is also, we might add, an *Interiors* subscriber of 30 years' standing. Neither Miss Bayar nor her colleagues have, as yet, undertaken residential interiors but not, she assures us, because the need does not exist. Too few designers with too little time, plus lack of organization, have been the stumbling blocks. It is anticipated that this situation will resolve itself in three years, at which time the first alumni of undergraduate interior design courses (hitherto, only graduate schools, such as Miss Bayar's, have offered training) will emerge to swell the number of professionals. The five-and-one-half year programs are well under way in five schools, three of applied arts and two of architecture. These are located in the "furniture centers" of Moscow, Leningrad, and Kiev—each with about three factories. In addition, an architectural school in Estonia this year added interior design to its curriculum.

Miss Bayar's favorite project, however, was helping to organize a nation-wide furniture design competition, for which she served as a juror. The winning designs are now in production and, she feels, far surpass the pieces in the exhibition. According to Miss Bayar, the demand for furniture far exceeds the current supply and, as a result, much is imported from Finland, East Germany, Poland, Czechoslovakia, and Hungary. It is hoped that by 1965, factories will be established in all of Russia's 80 economic districts.

Finnish Exhibition in Cambridge

In view of the recognized truth that Scandinavian design has become so much a fact of American life as to be nearly synonymous, it is unfortunate that we do not hear a good deal more from one of the most actively designing nations—Finland. Located just East of Sweden, it has its own living, national tradition of individualistic design—strong enough to weather alien domination and the industrial revolution—on which to build its 20th century expression. Although we well know the work of such leaders as architect Alvar Aalto, and glass designers Tapio Wirkkala and Kaj Franck, the United States' first exclusively Finnish introduction is currently holding forth at Design Research, Inc., 63 Brattle Street, Cambridge. Particularly suited to Down East dicta, the most outstanding characteristics of the arts, crafts, and industrial designs are economy and respect for the dignity of the materials—logical lessons of a country in which life, for many years, was a battle with nature. Some rugs are woven of mill-end scraps of silk screen printed fabrics. When redyed, however, the original colors emerge in electric, irregular tones. One of the ablest designers to exploit this technique is Vuokko Eskolin. Miss Eskolin is represented at the show by many textiles, including the shaggy ryiji rug illustrated (2). The few pieces of furniture that are included (few, because much furniture in Finland is built into the wall), such as a bench-shaped bed with fitted storage chests beneath, are well-scaled, versatile, and sturdy. Ceramics are of rough, bark-like textures, and glassware, too, (3) is bold and strong, needing no embellishment.

Occasionally, besides being comely, the works have a sense of humor. Some of the textile patterns are elaborately frothy others are dizzyingly abandoned. Finnish sculpture, which has a traditional penchant for gloomy subject matter, is also capable of flights of fancy. Birger Kaipiainen's frankly flamboyant glass bead bird (1) is an inspired example. The show will remain in Harvard Yard throughout the summer, and all items are for sale.



Above: Living room of Soviet model apartment, designed by Olga Bayar. Part of the 42-day Soviet Exhibition at New York's Coliseum.



1. Finnish exhibition and sale at Design Research, Cambridge, through summer. Birger Kaipiainen's blithe bead bird sculpture.



2. Ryiji rug designed by Vuokko Eskolin is woven of orange, pink, magenta, black, and white.

3. A potpourri of Finnish glassware by Kaj Franck, Saara Hopea, Timo Sarpaneva, Nanny Still, and Tapio Wirkkala.



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1. Exterior of Frank Lloyd Wright-designed prefab for Marshall Erdman Associates.



2. Matthew Sergio of Macy's New York designed interior, living room of which is shown here.

Builder Story Roundup

Prefab "Prairie" House

When the late architect, Frank Lloyd Wright, turned his lofty hand to designing prefabricated residences, he gave an indisputable stamp of approval to an industry that has been slow in realizing its potential. Better materials mass-produced at lower prices, minus the horrifying monotony of large developments, are advantages that have long been recognized. With some notable exceptions, previous attempts have turned out badly, owing to a misunderstanding of the medium on the part of the architects involved. Frank Lloyd Wright, however, never undertook anything that he did not thoroughly understand.

For Marshall Erdman Associates, a Madison, Wisconsin building firm, Wright has designed the last word in prefabs, and the first to be erected for an Eastern buyer has just been completed atop a well-treed hill in Staten Island. It is a Wright house inside and out—from its rambling, T-shaped exterior of sand-colored Masonite with redwood battens (1), to the cathedral ceilings and walls of glass, exposed brick, and banded mahogany panelling of the interior (2).

Exclusive of land, the complete package

costs between \$55,000 and \$65,000 (cost would be 30% to 40% higher were it not prefabricated), includes in its 3,750 square feet of living space, four bedrooms, a 20' x 20' living-dining area, a kitchen-family room area, three bathrooms, a huge (1,250 square feet) basement, terrace, and carport. Also included are a 40-foot stretch of storage cabinets, folding doors, all kitchen equipment, floor to ceiling window walls.

In designing the interiors of a house whose interest is focused so strongly upon its architectural features, Matthew Sergio of Macy's decorating staff (selected by the owner, the Erdman office, and the Wright Foundation) had to be entirely selfless. He employed the simplest of modern furniture, Schumacher's Wright-designed fabrics, Nessen lamps, a smattering of mostly Oriental accessories throughout. To harmonize with the brick and natural mahogany walls, Sergio adhered to a color scheme of beige, orange, yellow, and green in major areas.

Although the house is adaptable to varying terrains, the Wright Foundation reserves the right to approve or disapprove the site, as well as any architectural changes the owner may wish to make. The Foundation will also, incidentally, design the interiors and landscaping of these houses, at the client's request.

Gay colors, brass, and Kappa Shell were Rhode-Hamel choices in Lake Royal guest room.

Materials and colors for kitchen and breakfast areas were determined by Rhode-Hamel.



Co-op Apartments by Rhode-Hamel

Three quite good model apartments in Oakland, California's first cooperative apartment house are now on view to the public by appointment. All apartments in the 14-level, 56-unit building have a view, from their balconies, of Lake Merritt. Developer Gerson Bakar, responsible for the project, looked to Karl Rhode-Hamel, A.I.D. and partner in Bonyne's furniture store, for the interior designing. For the three units assigned him, Mr. Rhode-Hamel selected, in turn, Oriental, traditional, and contemporary motifs. Even with these varied themes, he took into account that in an assignment of this sort, it would be impossible to please all of the people all of the time. His approach, therefore, was toward subdued, comfortable surroundings, rather than toward stagy, "trick" effects. The success of his venture is illustrated in the two photographs at the lower left, the guest room and kitchen of the "Classical," or traditional, suite.



Above: Elster interior for Wenwood "Pacifica."

Offbeat Long Island Builder House

Architects Stanley J. Shaftel, A.I.A. and Alfred Sawahata have designed a chic and well-planned Oriental sort of house for the Wenwood Organization, Long Island builder. In Brookville, L.I., each house has a two-acre wooded plot and, besides the usual living spaces, offers a lanai, domed dining rotunda, grille-enclosed bedroom balcony, finished basement and laundry, indoor-outdoor patio. Prices start at \$46,000 for the four-bedroom plan.

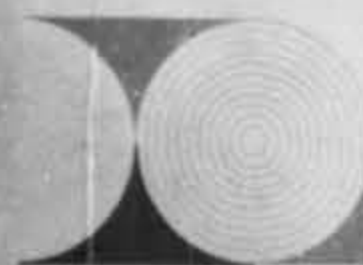
Named "The Pacifica," the model has been made particularly salable by the imaginative interiors created by Daniel Elster of Design Previews, Inc. In the living room above, simple pieces, gathered from Robinson-Johnson, House of Italian Handicrafts, Ficks Reed, and Design Previews, are in breezy combination with accessories from Tropi-Cal, Tropicraft, and Nettle Creek Industries.

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People

Mueller Named Secretary of Commerce

Mamie Eisenhower was the first to congratulate FREDERICK H. ("Fritz") MUELLER on his nomination as Secretary of Commerce of the United States (the telegram from her husband arrived while the two were en route to the *Savannah's* christening), but the good wishes of the entire home furnishings field followed closely on her heels. Senate confirmation is expected shortly.

Mueller, who has been serving as Under Secretary of Commerce since last November, retired from the Grand Rapids furniture firm founded by his father to go to Washington in 1956 as assistant secretary for domestic affairs. In Grand Rapids, however, the Mueller furniture tradition is being carried on by his son, "Fritz, Jr.", a director of the now-merged Widdicomb-Mueller Company, as well as president of his own firm, Mueller Metals, sole manufacturer of magnesium furniture for the home.

Parsons' New President

On July 1, Dr. STERLING CALLISEN assumed his new duties as president of the Parsons School of Design. He was previously Dean of Education at the Metropolitan Museum of Art, and has also been Dean of Wesleyan University.

Pratt Art School's Department Heads

HAROLD LEEDS, interior designer and architect, has been named Chairman of the Interior Design Department at Pratt Institute's Art School. Other new chairmen: WILL BURTIN, Visual Communications; LUCIAN KRUKOWSKI, Foundation Art Department; RALPH WICKISER, Department of Art Teacher Education.

Aulicino, Roop, Join Sloane's

AS a new vice-president of W. & J. Sloane, New York, A. D. AULICINO will direct the store's rapidly expanding contract planning division on a nation-wide basis. He was previously associated with Maria Bergson's office. Another new Sloane staffer is GUY ROOP who, as of August 1, will direct the interior design department. In addition, of course, to serving as a national vice-president of A.I.D. and chairman of the Friends of Palladio.

H. B. Lehman-Connor Names President

E. BARRY LEHMAN's election as president of H. B. Lehman-Connor Co., Inc., was announced following a meeting of the board of directors. He has been with the fabric firm for ten years.

Atkin Heads Whitney Book Division

WILLIAM WILSON ATKIN has been appointed vice-president in charge of the newly expanded Whitney Library of Design Books at Whitney Publications, Inc., (that's us),

and he will serve as Editor-Sales Manager. His most recent position was with the Reinhold Publishing Corporation, where he was Editor of architectural and art books and a Consultant Editor of *Progressive Architecture*. He is co-author of two books on architecture and building.

Design Derby Judges

Peg and Otto Holbein, coordinators of the third annual Design Derby, to be held in Miami's Dupont Plaza Center from January 29 to February 28, have announced the selection of competition judges. For the Juried Item Competition, the distinguished panel is composed of: C. EUGENE STEPHENSON, noted interior designer and a past national A.I.D. president; MARISKA KARASZ, embroidery expert and author; ALFRED AUERBACH, president, Alfred Auerbach Associates, advertising agency. Judging the Student Design Competition will be: EDITH BRAZWELL EVANS, editor, *Living For Young Homemakers* magazine; HOLLIS BAKER, president, the Baker Furniture Company; PAUL RUDOLPH, chairman, department of architecture, Yale University.

Berger Joins Standard Furniture

ROBERT A. BERGER, formerly executive vice-president of Macey-Fowler, Inc., has been appointed vice-president in charge of sales at the Standard Furniture Company, Herkimer, New York. The announcement was issued by Samuel D. Earl, Standard's president. (Continued on Page 132)



Stephenson



Karasz



Auerbach



Berger



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- Through August 10. *Soviet Exhibition of Science, Technology, and Culture.* New York Coliseum.
- Through August 16. *20th Century Design, U.S.A.* Cleveland Art Museum, Ohio.
- Through August 16. *The American Institute of Architects' Sixth Annual Exhibition of Outstanding School Buildings.* Gallery of the Octagon, Washington, D. C.
- Through August 30. *Forms From Israel.* American Federation of Arts traveling exhibition. Museum of Contemporary Crafts, N. Y.
- Through August. *Exhibition of Irish Ecclesiastical Art and Religious Goods.* The Irish Products Center, 33 East 50 St., N. Y.
- Through September 5. *American National Exhibition in Moscow.* Sokolniki Park, U.S.S.R.
- Through September 6. *Many a Pot and Urn.* Exhibition on the techniques of ceramic decoration. The Brooklyn Museum, N. Y.
- Through September 7. *Form-Givers at Mid-Century.* Sponsored by Time Magazine and the American Federation of Arts. Metropolitan Museum of Art, New York City.
- Through September 15. *British Artist-Craftsmen.* Smithsonian Institution traveling exhibition. City Art Museum of St. Louis, Mo.
- Through September 17. *Oregon Centennial and International Trade Fair.* Jackson Tower, Portland, Oregon.
- Through September 20. *Elegance to Scale.* Exhibition of miniature rooms created by New York A.I.D. members. Museum of the City of New York.
- August 15-September 22. *Shaker Craftsmanship.* Smithsonian Institution traveling exhibition. Design Center for Interiors, N. Y.
- August 16-19. *Seattle Gift Show.* Civic Auditorium, Terminal Sales Building, and Olympic and New Washington Hotels.
- August 19-22. *5th Annual Florida Furniture Mart,* sponsored by the Florida Association of Furniture Manufacturers and the Florida Furniture Traveler. Exhibition Hall, Miami Beach.
- August 21-September 20. *Two Buildings.* Exhibition of the Crown Zellerbach and John Hancock buildings, both by Skidmore, Owings & Merrill. San Francisco Museum of Art, California.
- August 23-28. *New York Gift Show.* Hotel New Yorker.
- August 29-September 1. *31st Annual Convention of the National Association of Furniture Manufacturers,* and the Supply, Equipment, and Fabric Fair. Conrad Hilton Hotel, Chicago.
- August 31-September 3. *Western National Restaurant Show.* Sponsored by National Restaurant Association. Civic Auditorium, San Francisco.
- September 1-22. *Contemporary French Tapestries.* Smithsonian Institution traveling exhibition. California Palace of the Legion of Honor, San Francisco.
- September 9-30. *Contemporary Danish Design in Textiles and Furniture.* American Federation of Arts circulating exhibition. National Housing Center, Washington, D. C.
- September 9-30. *International Packaging Exhibition.* Museum of Modern Art, New York City.
- September 11-October 4. *Photographic exhibition of the works of the late Bernard Maybeck.* Smithsonian Institution traveling exhibition. University of Manitoba, Canada.
- September 13-17. *Boston Gift Show.* Hotel Statler, and First Corps Cadet Armory, Boston, Massachusetts.
- September 13-October 4. *Chicagoland Home and Homefurnishings Festival,* sponsored by the Chicago Tribune.
- September 14-October 25. *20th Century Design: U.S.A.* St. Louis Art Museum, Missouri.
- September 16-18. *First General Assembly, the International Societies of Industrial Designers.* Hotel Foresta, Stockholm, Sweden.
- September 21-October 25. *Norwegian Tapestries.* Smithsonian Institution traveling exhibition. Brooklyn Museum, N. Y.
- September 25-27. *A.I.D. National Board Meeting and Regional Conference.* Kansas City, Missouri.
- October 5-10. *1959 New York High Fidelity Music Show.* New York Trade Show Building, 35th Street at 8th Avenue.
- October 14-25. *10th Annual National Home Furnishings Show,* to be sponsored by the A.I.D. New York Coliseum.
- October 14-25. *Exhibition of Room Renderings by A.I.D. members,* held in conjunction with the Home Furnishings Show. Coliseum.
- October 15-25. *10th Annual Decorators Show,* to be sponsored by the N.S.I.D. Pan Pacific Auditorium, Los Angeles.
- October 19-23. *Fall Market for Summer and Casual Furniture.* American Furniture Mart, Chicago.
- October 24-30. *Fall, 1959 Southern Furniture and Rug Market.* Southern Furniture Exposition Building, High Point, N. C.
- November 2-6. *1959 National Hotel Exposition.* Coliseum, N. Y.
- November 2-6. *Fall Market for Summer and Casual Furniture.* New York Furniture Exchange and One Park Avenue buildings, N. Y.
- January 4-13. *1960 Winter Furniture Market in Grand Rapids.* Waters and Exhibitors buildings, and factories, Grand Rapids, Mich.
- January 4-15. *International Home Furnishings Market.* Merchandise Mart and American Furniture Mart, Chicago, Illinois.
- February 27-March 1. *1st National Floor Covering Exposition.* Coliseum, N. Y.
- May 15-21, 1960. *A.I.D.'s 29th Annual Conference and exhibition at the Palladium.* Beverly Hilton Hotel, Los Angeles.

J. H. Leroy Chambers:

**The American Institute of Decorators'
dynamic new president**



J. H. Leroy Chambers, the newly elected national president of the American Institute of Decorators, is a man whose influence will be felt by every member of that association and by many beyond its official boundaries. He is, in fact, an organization man—though not in today's derogatory sense. While Chambers has a healthy respect for organization, his chief concern is for the interior design profession in general and the A.I.D. in particular. In his own words, he is "terrifically enthusiastic" about the A.I.D. and intends to give most of his time to its presidency. "I just told them at H. Chambers Company" (the Baltimore interior design firm of which he is president), "that I will not be available." It goes without saying that only a well organized firm could be tossed off so summarily. Nor is Chambers a newcomer to the corporate problems of a large affiliation. He is a past president of the Rotary Club of Baltimore which, he points out, is probably the most efficiently organized civic group in the world.

Founder member of A.I.D.

Chambers is clearly not the kind of man to be a passive member of any organization. If he is in it, he is of it. A founder member of A.I.D., he joined in 1932 and has been "of it" ever since. He has served the A.I.D. in many capacities: as president of the Maryland Chapter as well as in numerous positions at the national level including secretary, treasurer, and vice president. Thus with Chambers' organizational experience and his long familiarity with A.I.D., he comes to the presidency with a sound knowledge of what the Institute has achieved, and its future responsibilities to the public and profession.

The expansion of A.I.D., Chambers believes, is one of its responsibilities if, as he said in his New York speech accepting the A.I.D. presidency last April, it is to continue to be "the medium through which our profession has accomplished many wondrous things in the past." Significantly, however, the A.I.D. is determined that its members must

have the essential qualifications and proven ability for creating interiors which meet the functional, psychological, and esthetic requirements of clients. "Taste," as Chambers says, "is indefinable." Ability, on the other hand, can be determined. It involves talent, technical skills, professional status and, above all, it is the demonstrated capacity to work effectively with architects and clients.

Pioneer in the profession

Besides having grown up with the A.I.D., Chambers has grown up with the interior design profession as well. Forty years ago, after graduating from the Baltimore City College and the Maryland Institute of Art, he joined the H. Chambers Company of Baltimore which had been founded by his father. At that time there was no interior design profession as we know it today. The country boasted but a handful of self-styled interior decorators including Elsie de Wolfe who, true to the American "self-made" tradition, had no precedent to follow except their own ingenuity. They, in turn, trained others. Such a pioneer was J. H. Leroy Chambers. When he joined his father's firm in 1919 it bore little resemblance to the H. Chambers Company of today. It was a firm specializing in such decorative work as painting, plaster work, murals, et al. After a few years in the office Chambers asked his father if he could sell furniture, fabrics, and other furnishings, and from then on the firm has developed as the work developed.

Today, with Chambers as its president, the H. Chambers Company boasts 11 interior designers on its staff—all members of A.I.D.—as well as its own upholstery, drapery, wallpapering, and painting workrooms. They are, says Chambers, "a very busy bunch," which is borne out by the firm's many and diverse activities throughout the East and Midwest as well as in the air and on the sea. Commissions include residences, commercial and professional offices, country clubs, multiple dwelling units, yachts, railroad cars, airplanes,

banks, and just about anything else that has an interior in which people live, travel, work, or play. Among some of the firm's recent commissions are The First National Bank of Baltimore; The Wesley Theological Seminary in Washington, D.C.; the Baltimore Country Club; the residences and yacht for Mr. and Mrs. Lamont duPont, Jr., Wilmington, Delaware; the private railroad car for the president of the Western Maryland Railroad; an award-winning plane for W. R. Grace, Davison Chemical Division; the president's residence at Johns Hopkins University (now occupied by Dr. Milton S. Eisenhower); and perhaps one of the most unusual but not unreasonable assignments Chambers has been asked to perform was to submit drawings of interiors for a proposed library building on the Johns Hopkins campus, although the architect has yet to be selected.

"The Interior Designer of Today"

Chambers' interiors, moreover, are as varied in style as in type. He has probably executed as many modern as traditional designs, and may well be his own prototype for "the interior designer of today" whom he defined in his New York acceptance speech as one who "makes it possible for clients to have interiors that are distinctive and appropriately styled to their requirements and personality."

Chambers was born in Baltimore and continues to make that city his residence. He is married to the former Edna Mae Ostendorf with whom he is seen, above, in Austria during a European trip last spring. The Chambers have one son who is also a member of H. Chambers Company and A.I.D.

It would be hard to think of a man whose talents and experience seem better suited to heading the American Institute of Decorators. He knows what it takes to be a successful interior designer. He understands the organizational problems of a far-flung association. His enthusiasm for the A.I.D. has been long and active, and he has the courteous, persuasive manner of an effective leader.

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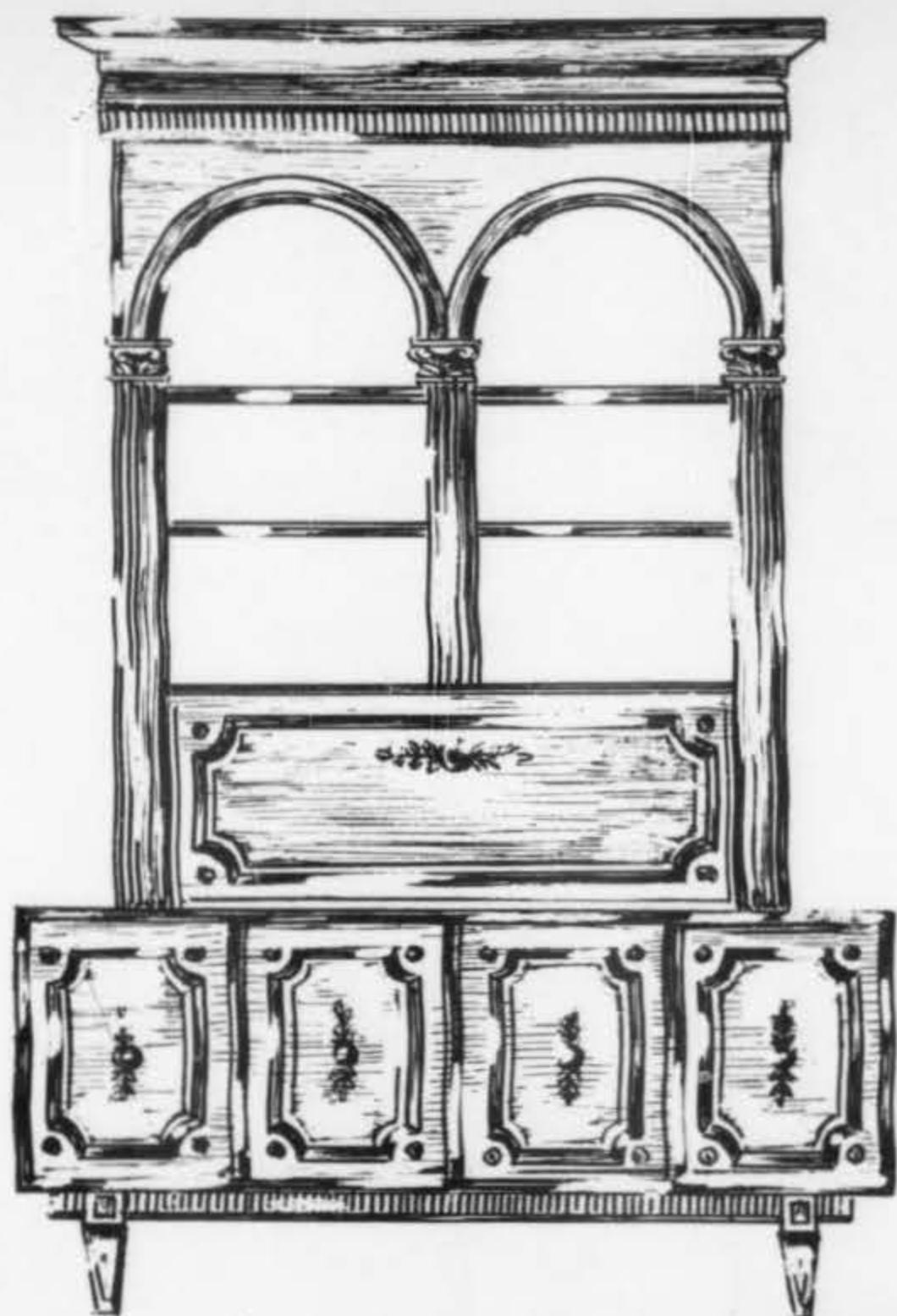
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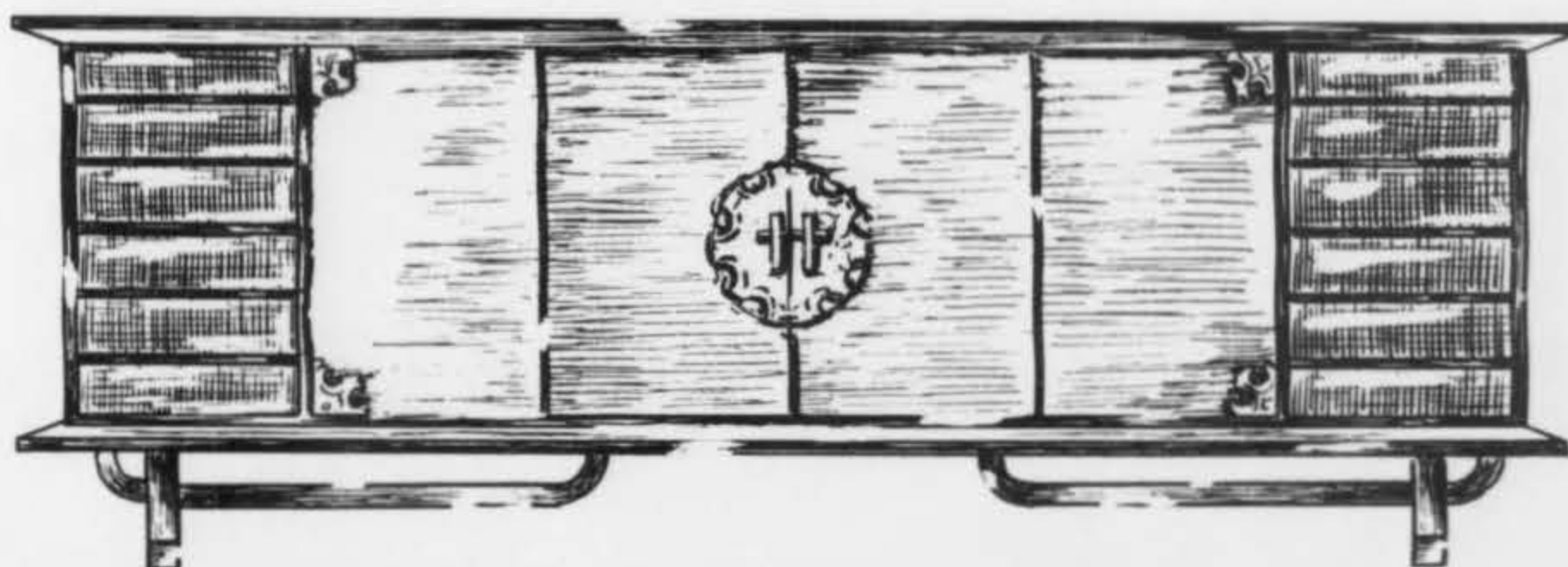




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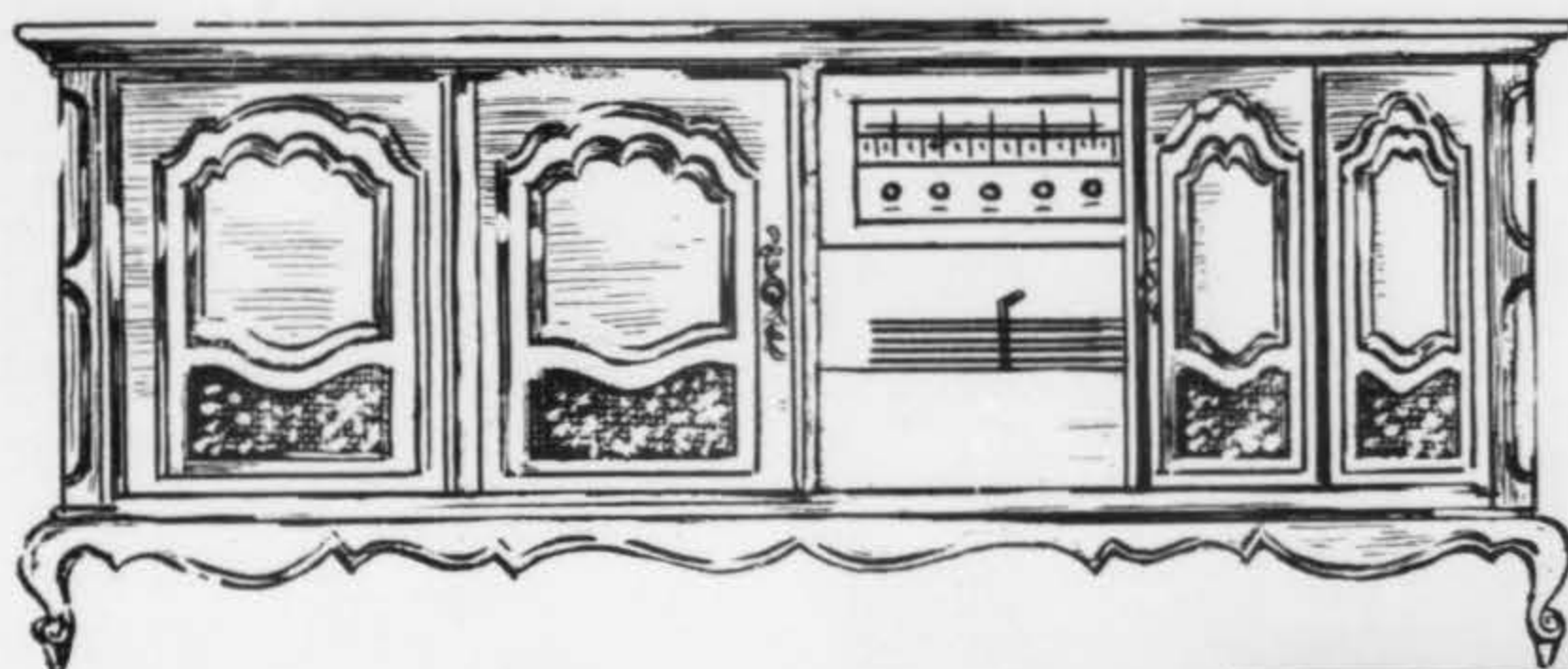
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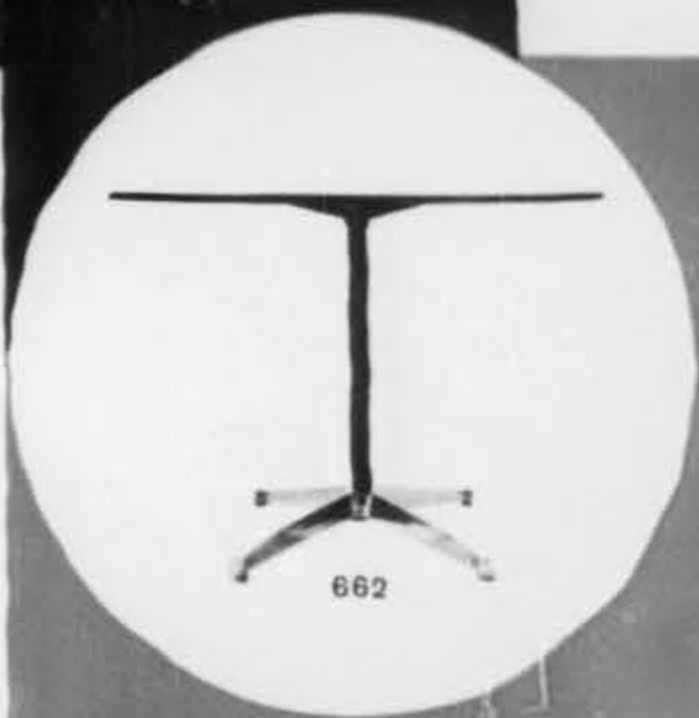
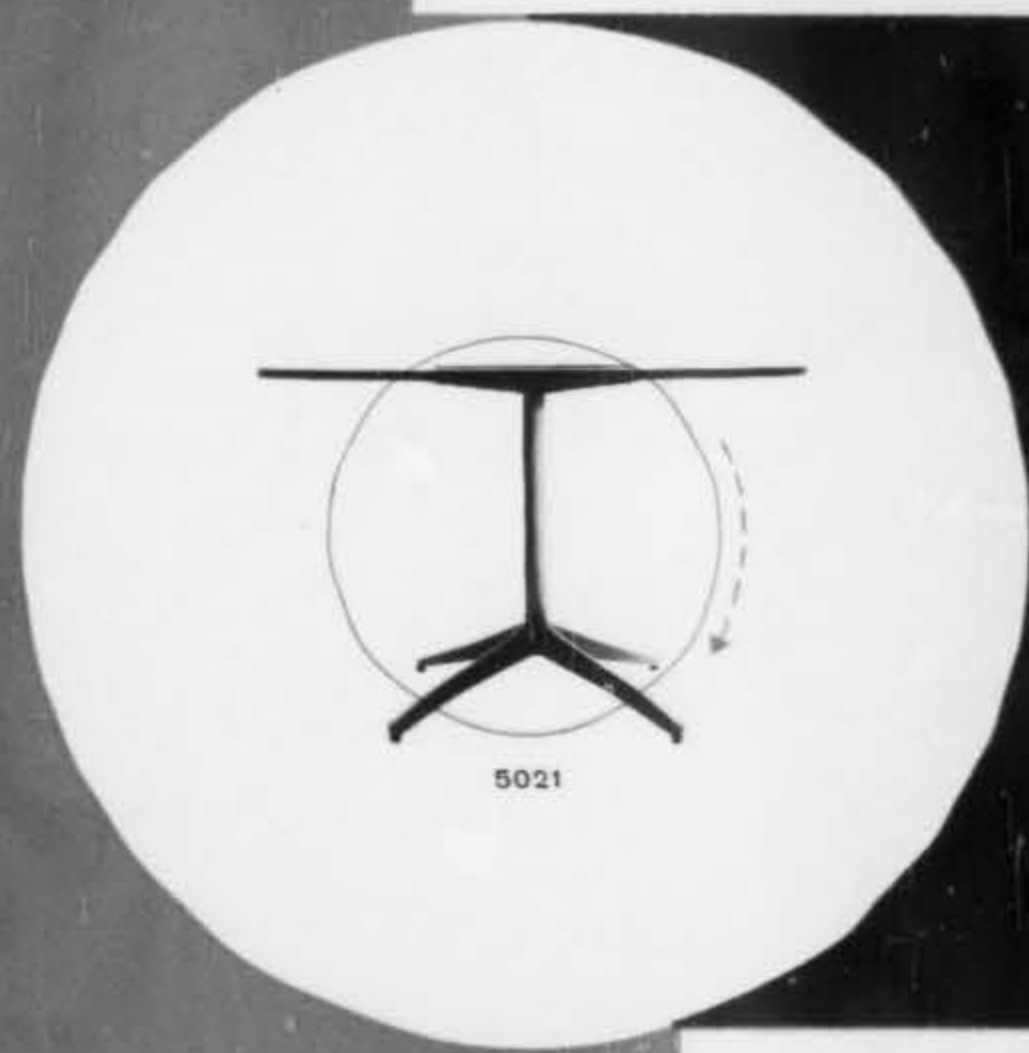
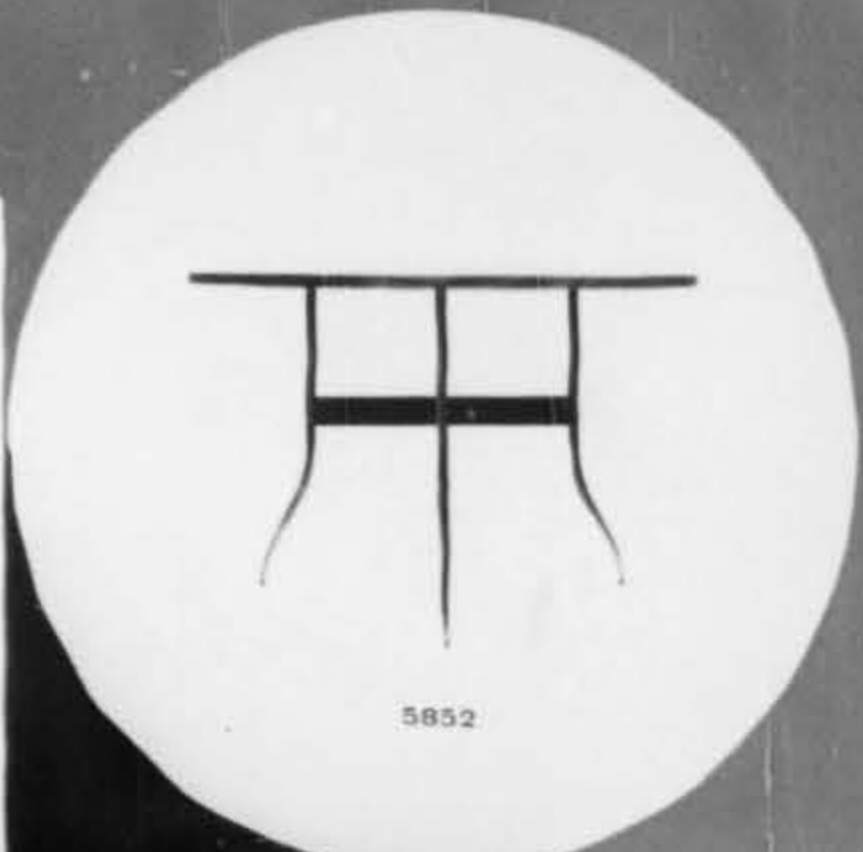
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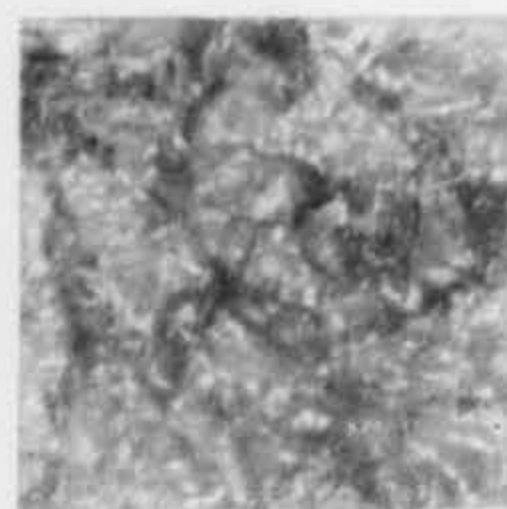
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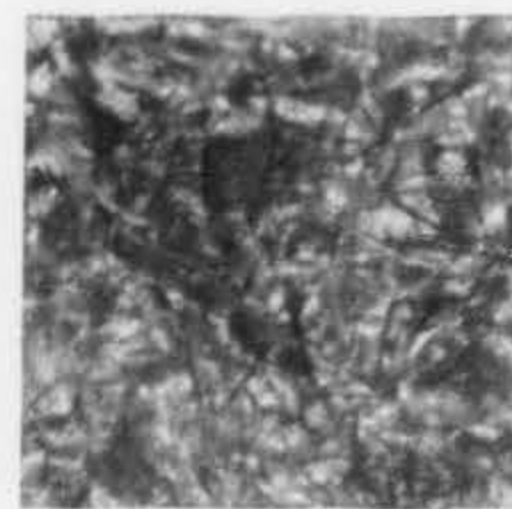
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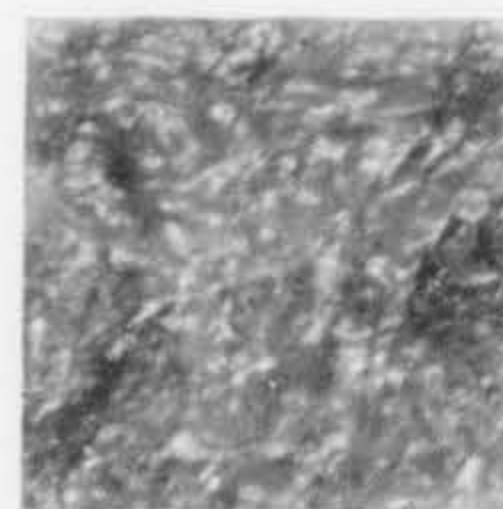
VL-140 GOLDEN FLEECE



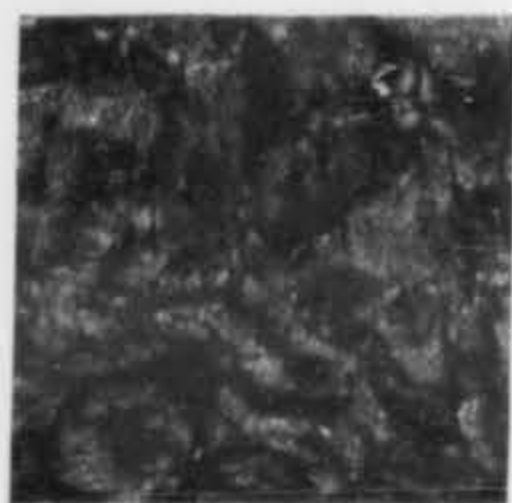
VL-240 GOLDEN NIGHT



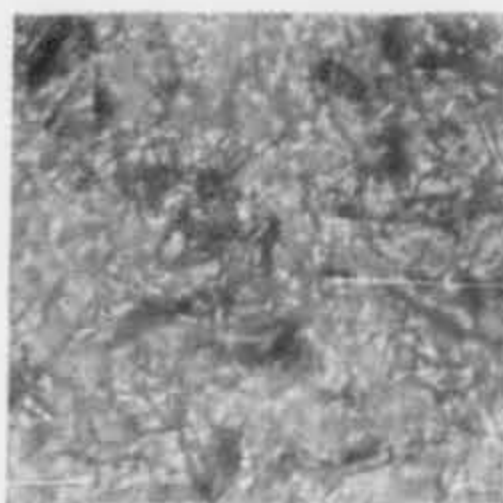
VL-330 SILVER CLOUD



VL-440 CHAMPAGNE MIST



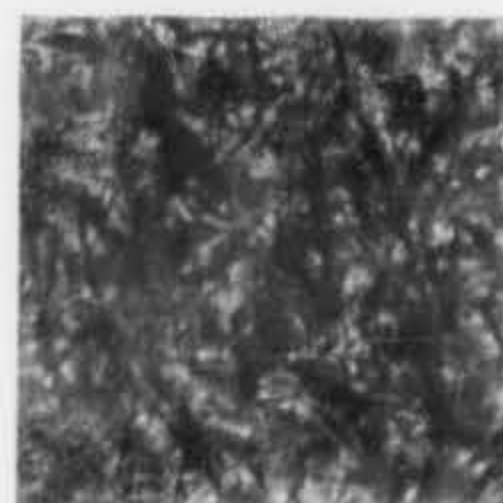
VL-540 SUNSET RED



VL-541 DAWN PINK



VL-840 NEPTUNE GREEN



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SPECIFICATIONS AND DATA

MATERIAL DATA

Amtico Permalife Vinyl $\frac{1}{8}$ "...all-vinyl, color throughout thickness • Standard tile sizes... 9" x 9", 12" x 12", 36" x 36" (untrimmed) • Special sizes... 9" x 18", 18" x 18", 24" x 36", 36" x 36" (trimmed) • "Set-on" cove base... heights 4", 6" (plain vinyl colors only) • Feature strips (Stardust and plain vinyl colors) up to 1" wide, 36" long.

INSTALLATION DATA—FLOORS

For on-grade installations, use Amtico Epoxy Cement (off-white). On suspended concrete, use Amtico Renaissance Adhesive (white). Over plywood, regular masonite and wood floors, install 15 lb. asphalt saturated flooring felt, using Amtico Renaissance Adhesive. Do not paint floor; Amtico Renaissance Adhesive covers black color of felt satisfactorily if spread with standard notched trowel.

Plywood and masonite floors must be solidly nailed, using screw type nails and joints filled with latex underlayment. Tile may be installed directly to floor, using Amtico Renaissance Adhesive. Latex underlayment in joints can be painted to match plywood or can be covered with skim coat of Amtico Renaissance Adhesive applied with flat edge of trowel. Use latex underlayment, not asphaltic compounds, for patching and leveling under Celestial floors, whether on concrete or wood.

Floors should be rolled during application to insure a smooth floor, and re-rolled immediately after completion of installation with a three-section 150 lb. roller. Celestial flooring cuts easily at temperatures of

80-100° F. It should not be heated over 110° F and should not be heated with an open flame. Use thin-bladed knife, such as Stanley #199, for cutting.

INSTALLATION DATA—WALLS

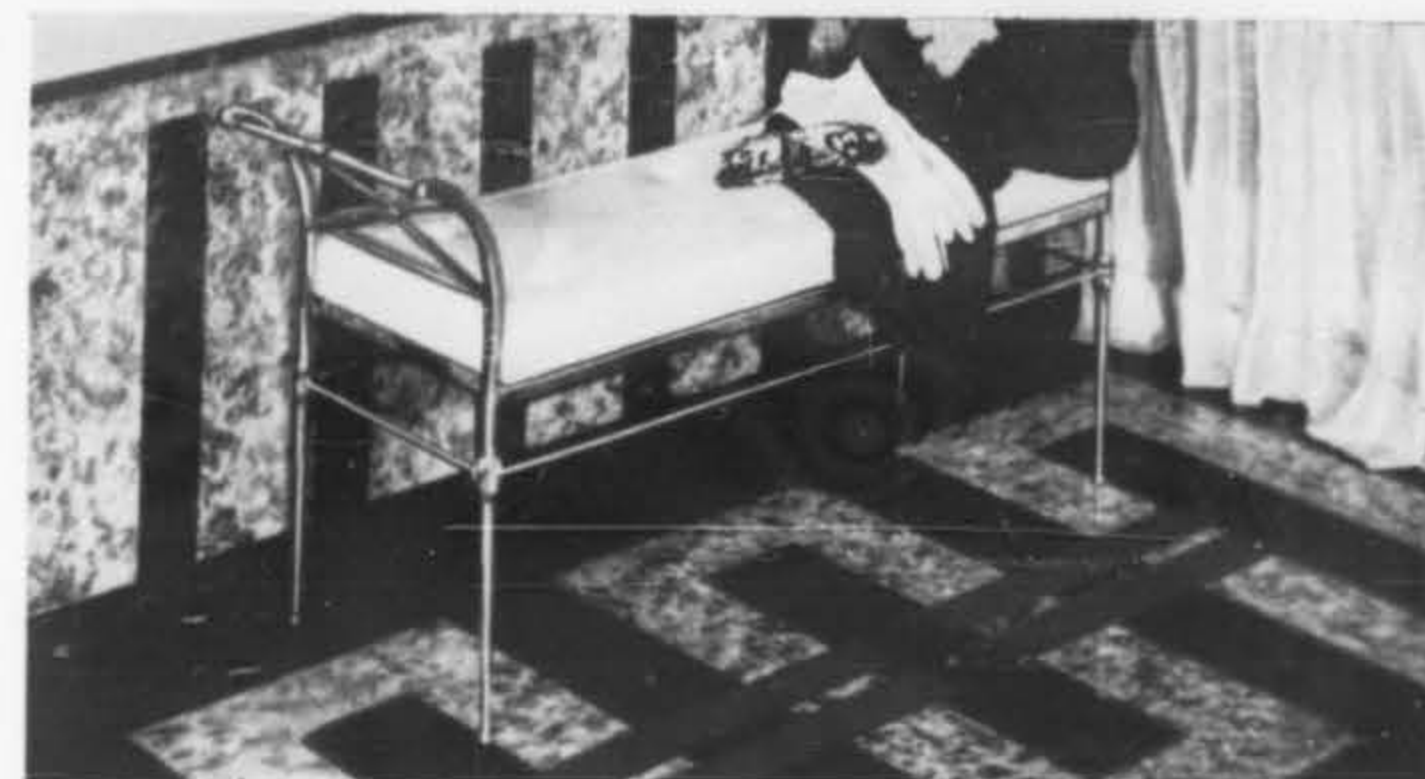
On plywood, standard hardboard, gypsum wall board or asbestos cement board (free from grease and paint), use Amtico Renaissance Adhesive. Apply with notched trowel over a 10-15 square foot wall area and set tile immediately. Bottom row should be blocked with thin strip of wood nailed in place temporarily to prevent slippage.

On unpainted seasoned plaster walls, use Amtico Renaissance Wall Cement and cover within 15 to 20 minutes of spreading. Apply with notched trowel. Check periodically to see that tile is not being applied to adhesive that has skinned over, for adhesive must transfer to back of tile. Roll tile as installation proceeds, using hand roller. Work from center of wall toward corners, rolling each tile thoroughly as installed.

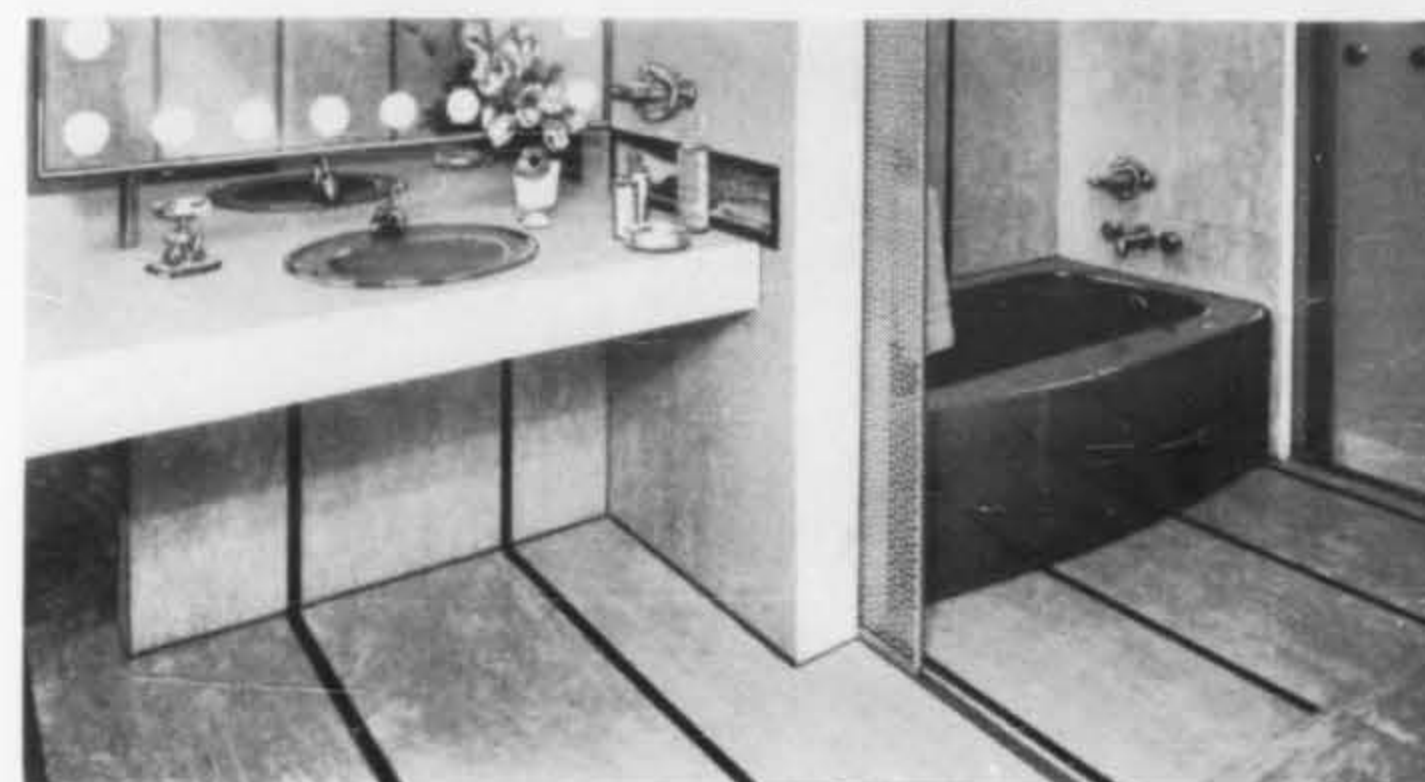
Installation of Celestial is not recommended on interior surface of exterior masonry walls unless moisture vapor barrier is installed or a two-inch or greater air space exists between exterior masonry wall and interior wall.

MAINTENANCE DATA

A new Amtico Celestial installation shall be kept free of traffic until cement is thoroughly dry and hard (approx. 24 hours). Do not wash floor for 48 hours after installation. Damp mop the floor with Amtico Floor Cleaner or mild suds or detergent. Floors subject to heavy, dirty traffic can be cleaned with #00 grade steel wool. Use proper glides and casters on all furniture. Do not use paste wax. A coat of Amtico Floor Dressing adds to the glossy appearance of the floor and minimizes maintenance.



Designed by Paul MacAlister



Designed by Henry End

Other outstanding Amtico Vinyl Flooring installations: Water Authority Bldg., San Diego, Calif.; Mark Twain Hotel, Elmira, N.Y.; State Exchange Bank, Lake City, Fla.; Immaculate Conception School, Waukegan, Ill.; Gilchrist Dept. Store, Waltham, Mass.

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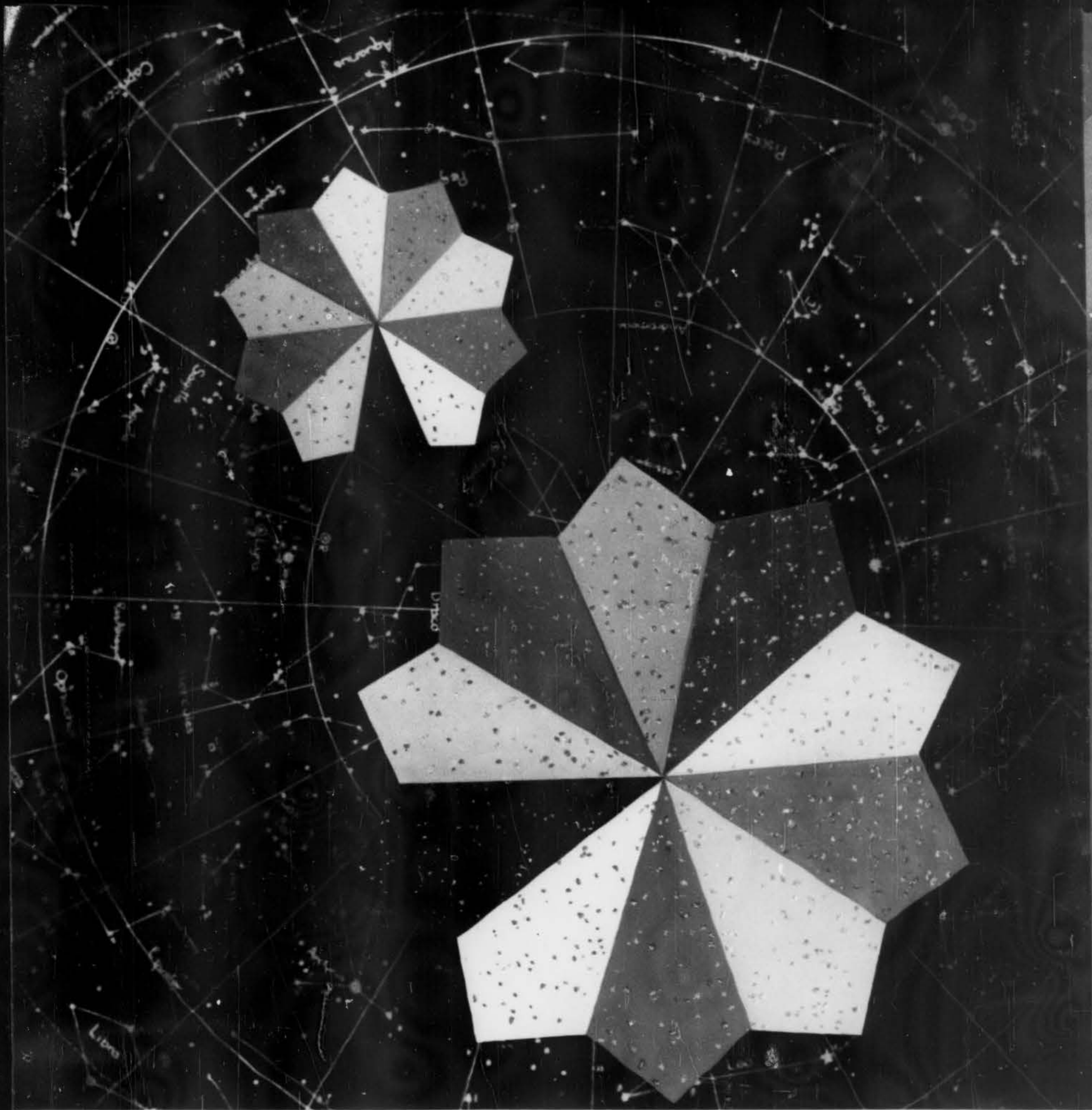


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No. 2 *in a series*

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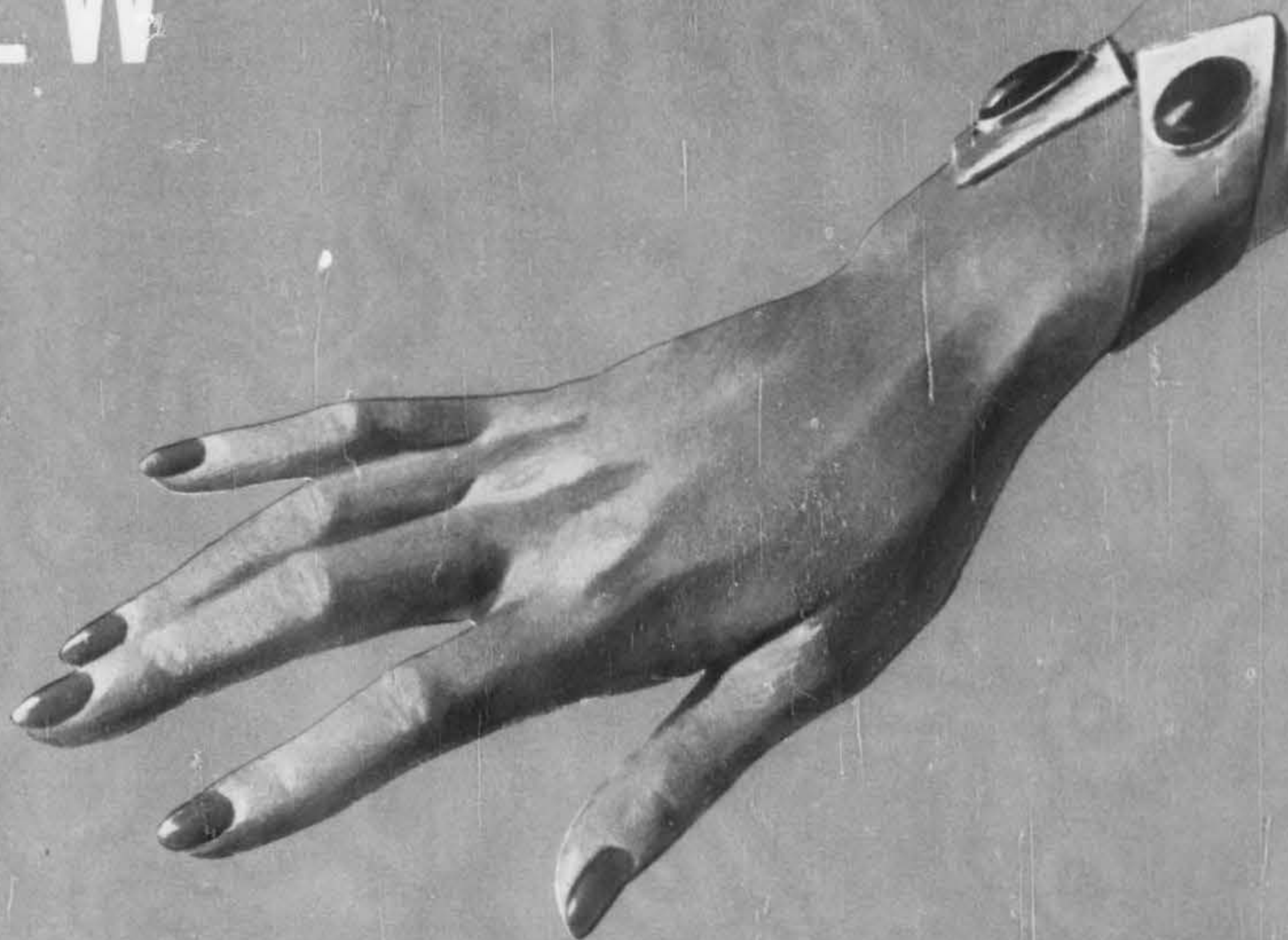
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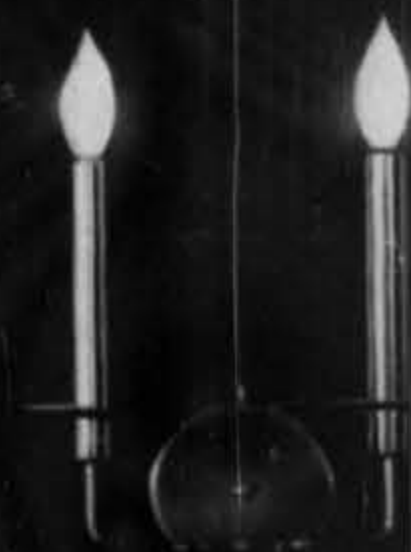
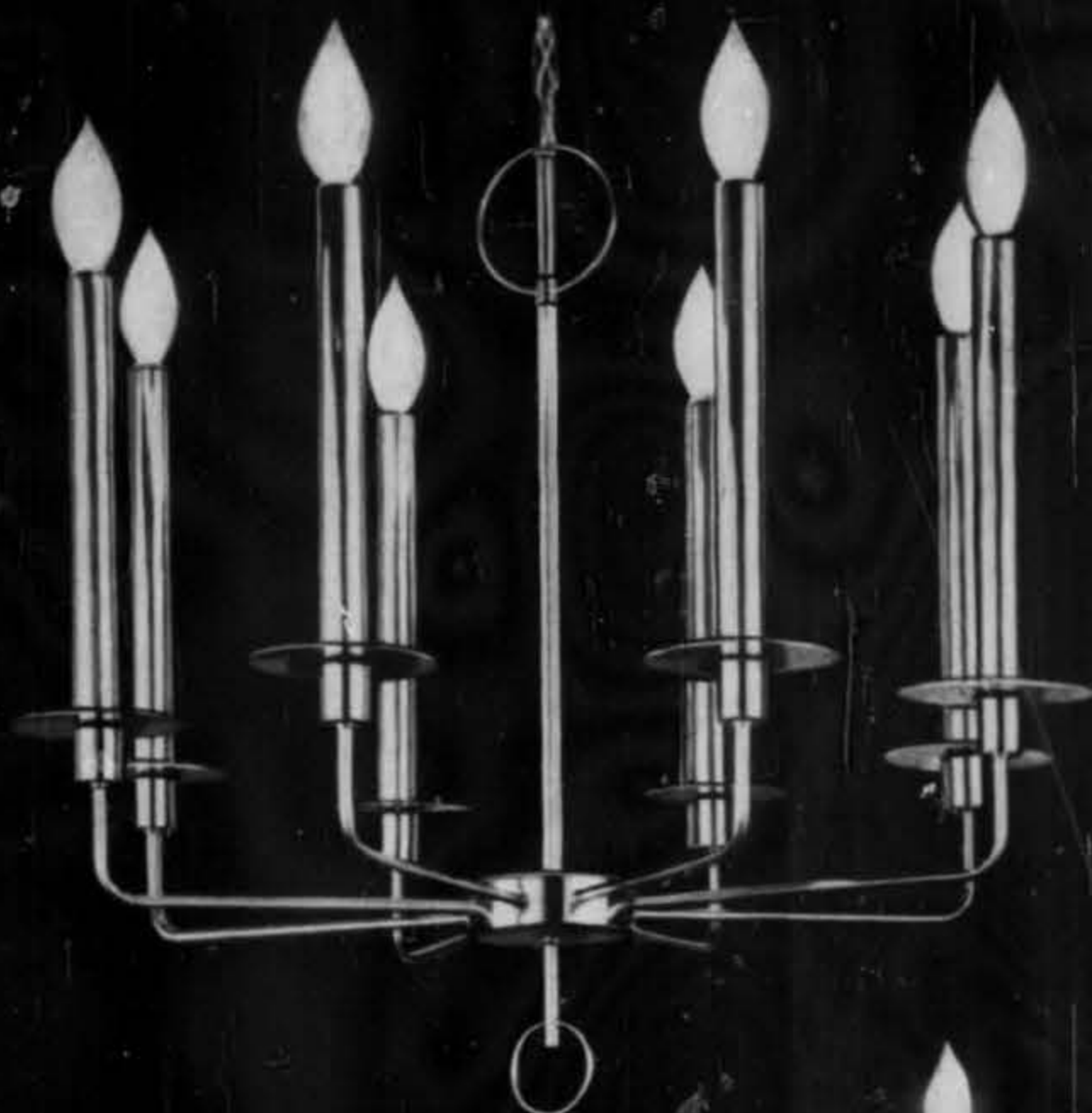
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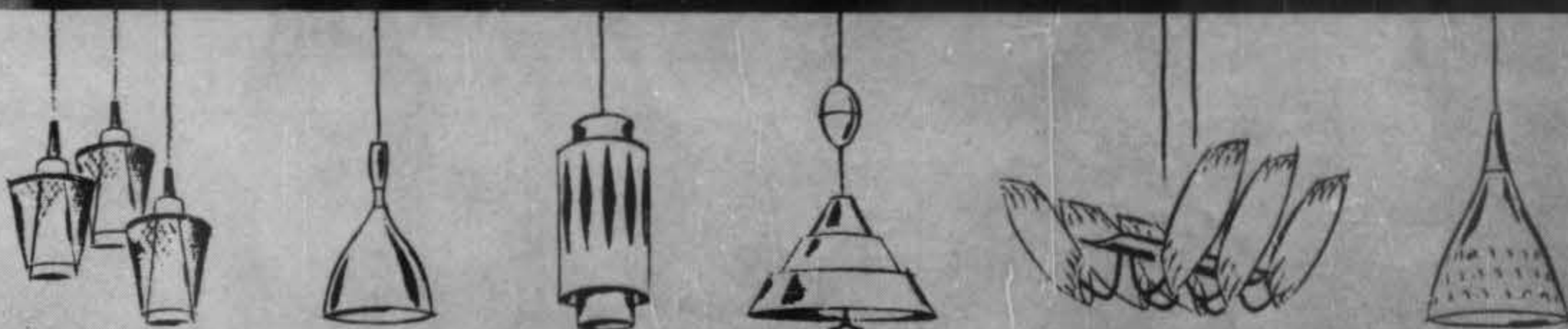
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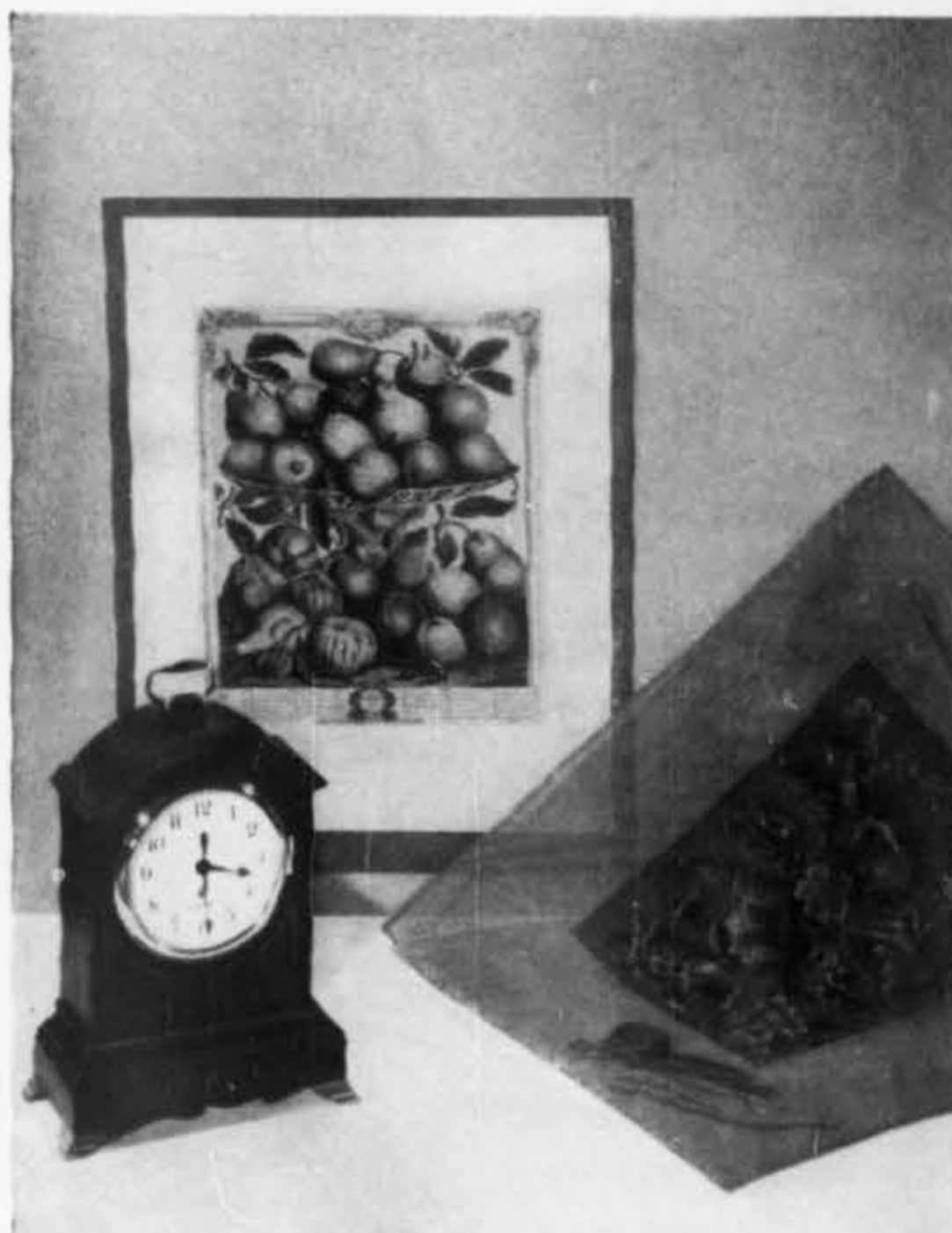
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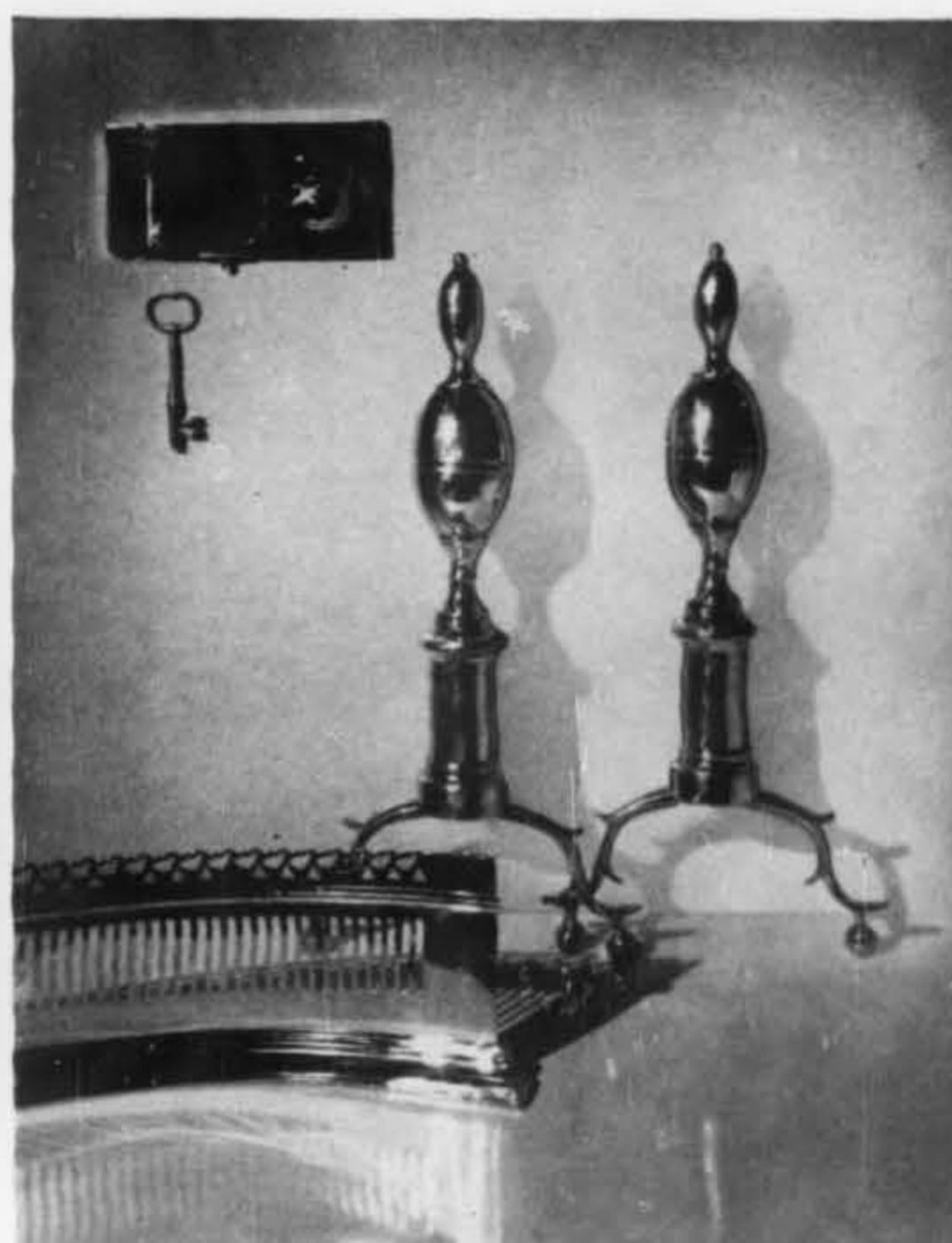
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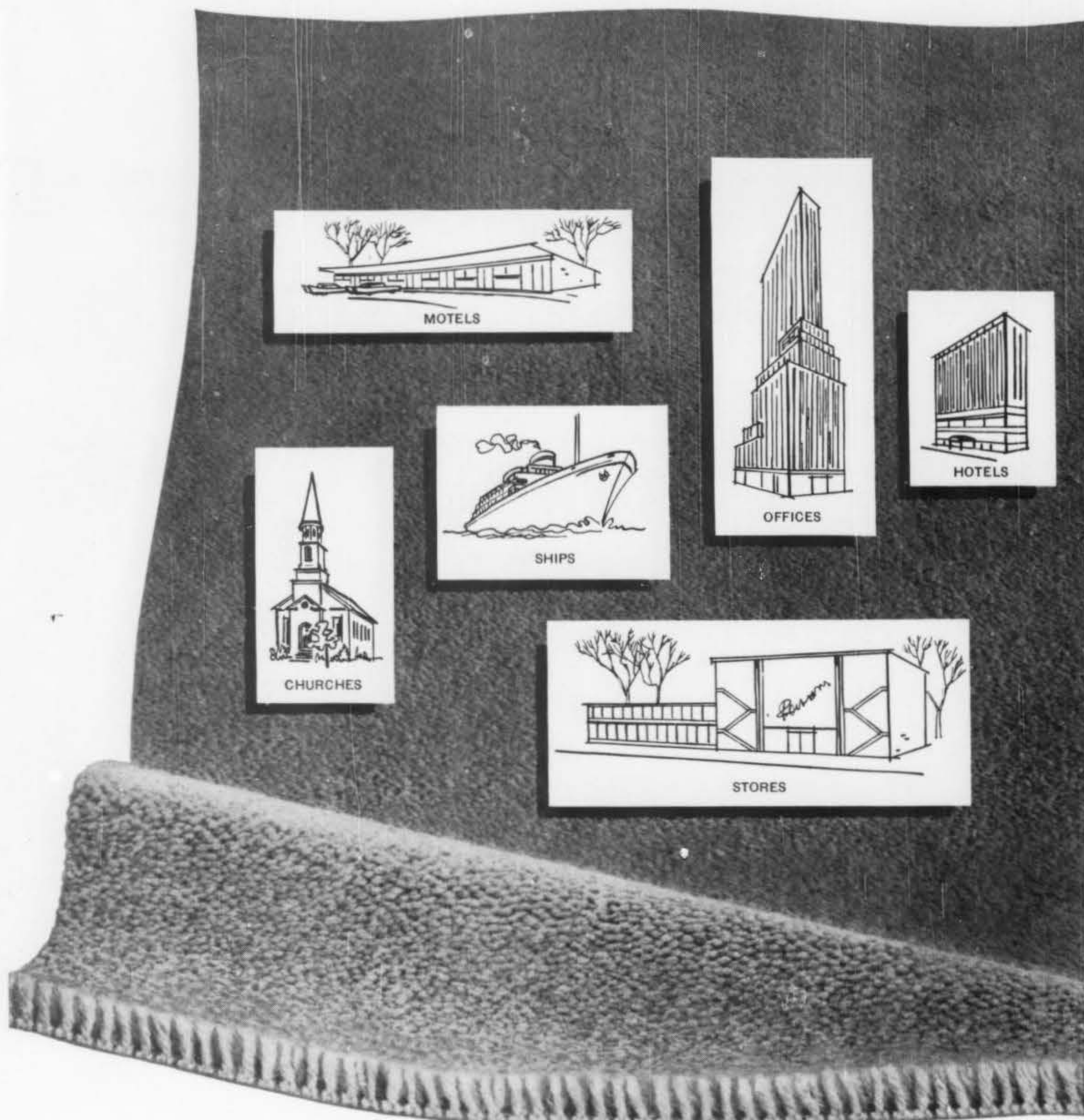
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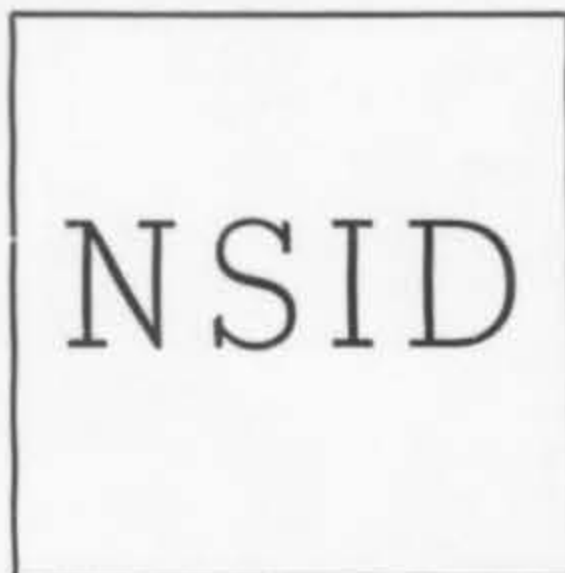
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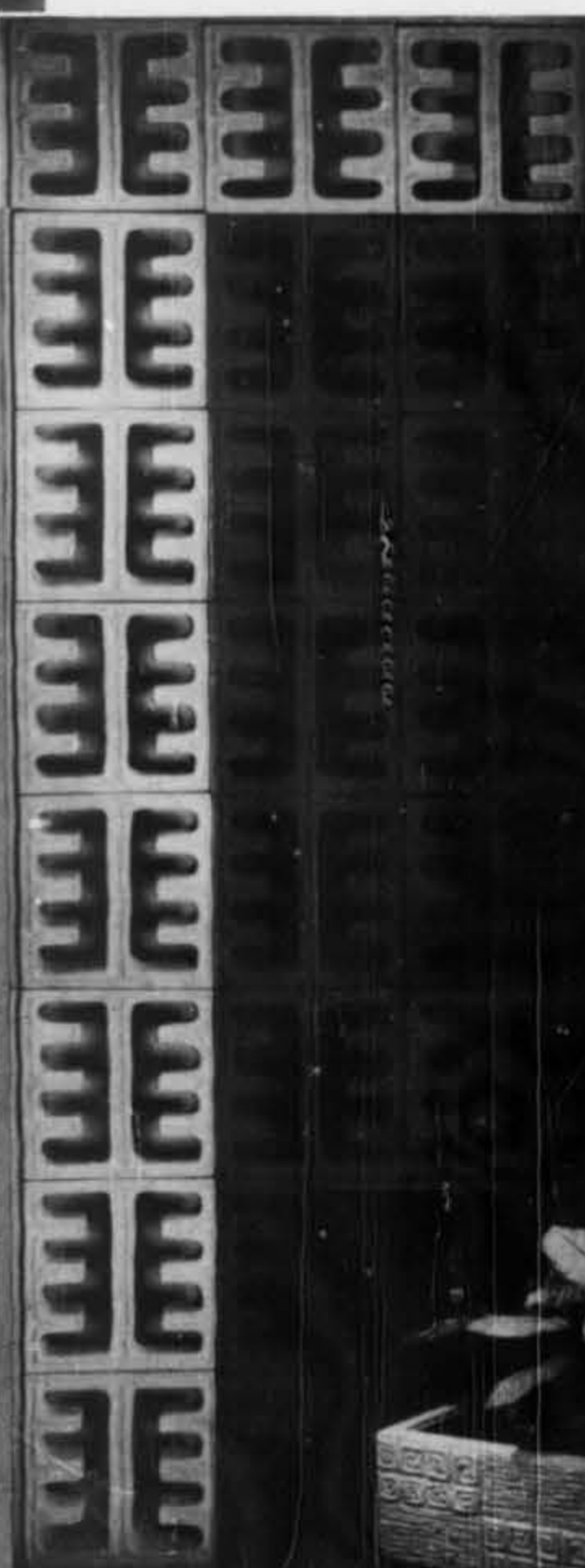


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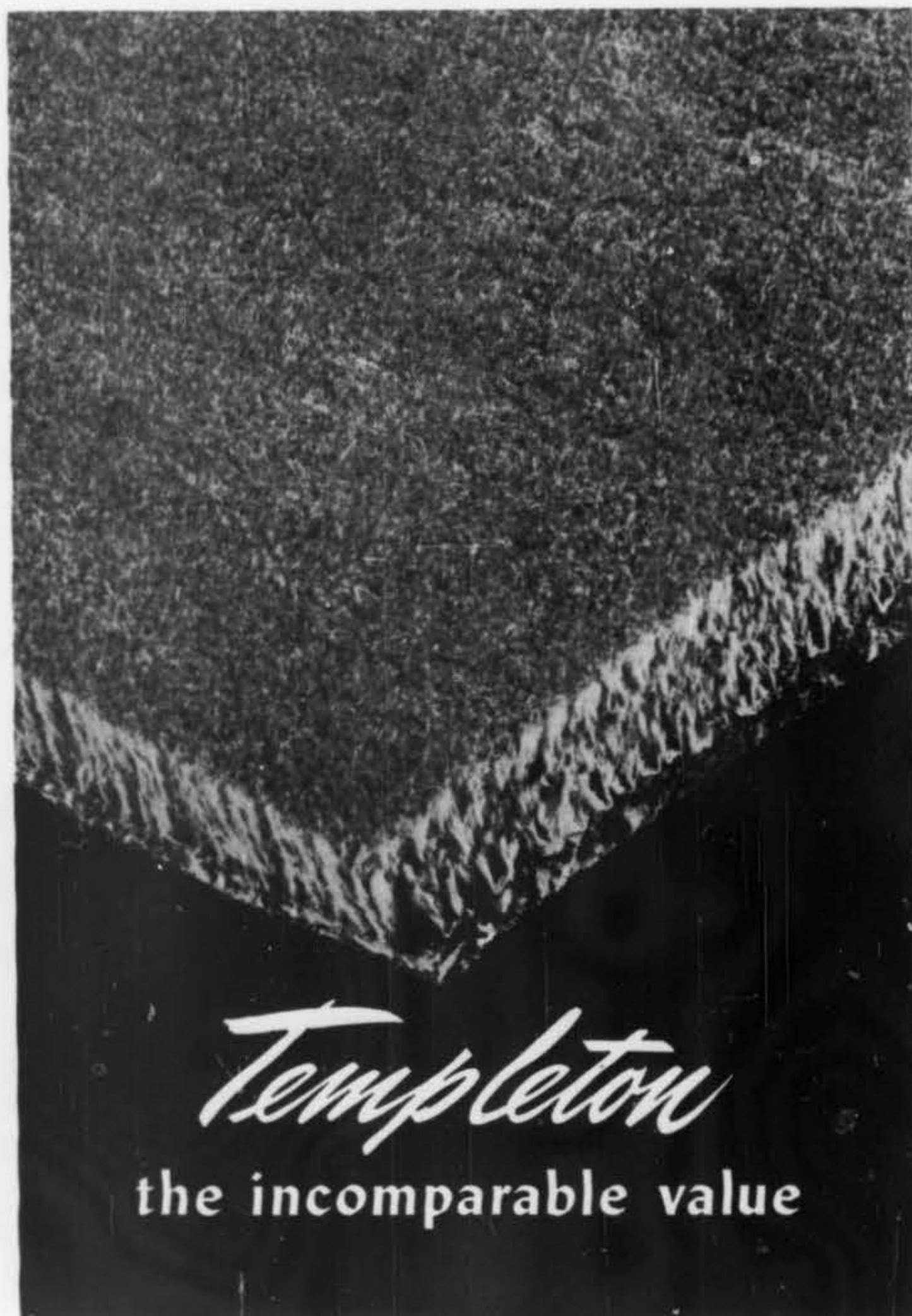
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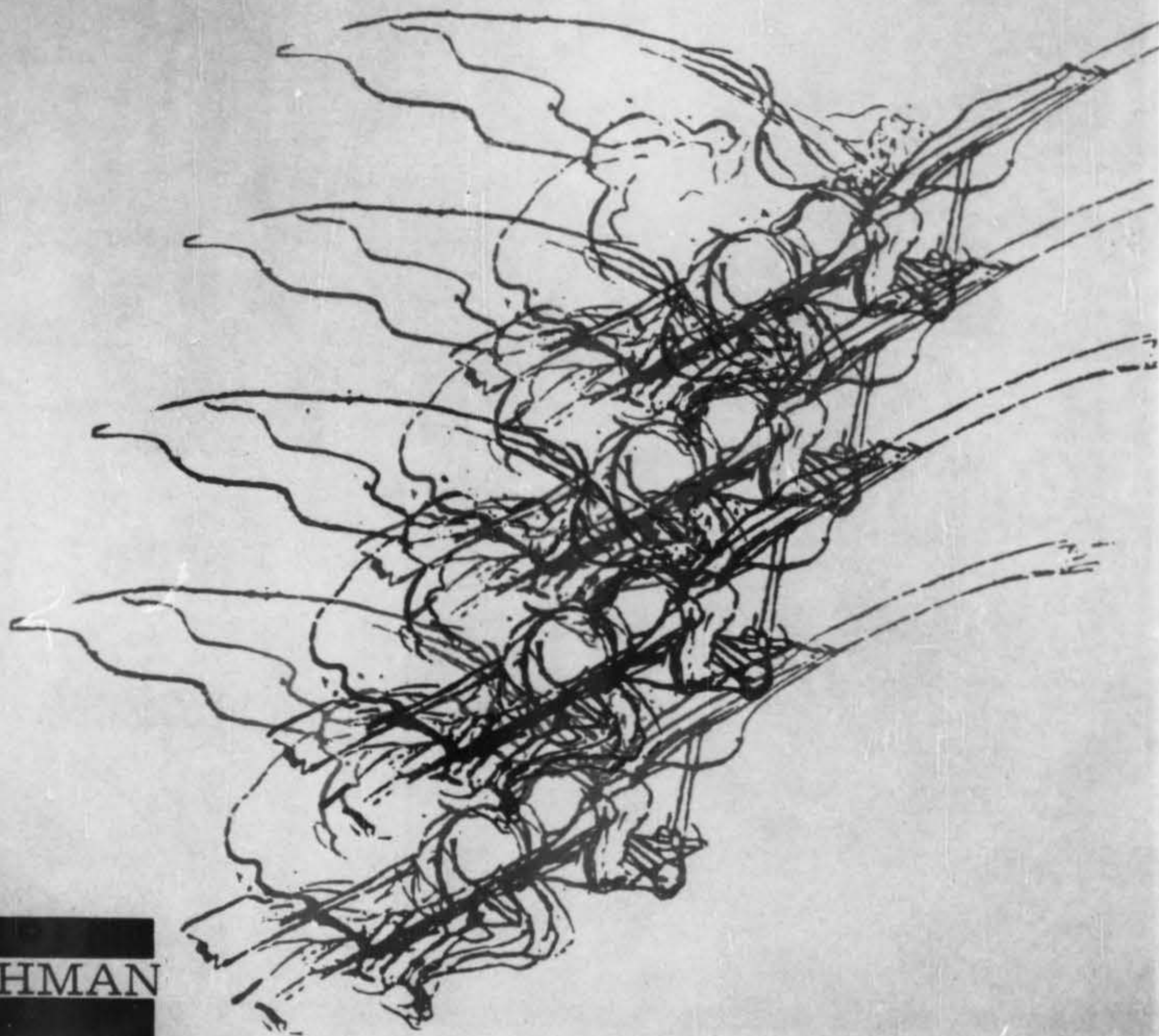


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Welcome Government Interference

The concept that government is a necessary evil is very ancient, and quite well founded. We are well advised to keep alive our primordial distrust of governmental power. But humanity *has* progressed, and in a democracy government *can* be something more than the price which society pays for protection against chaos and depredation. Government is *our* tool, expressing the will of we, the people. It is at *our* behest that government participates in our affairs, honors our heroes—military and otherwise, and seeks solutions for our problems.

Two current cases of government participation specifically concern our field. The first, a municipal proclamation by the Mayor of New York, is an honor, an official recognition of the cultural and economic role our industry has assumed. The second is a Senate Bill introduced at the urging of some of our leading designers and manufacturers. Together they strike a cheerful note, attesting to the viability of democracy in general and of our field in particular.

Item One is a Proclamation by the Mayor of the City of New York as follows:

WHEREAS: the City of New York is fast becoming the design center of the world and thus recognizes the important contributions by the interior design professions to the cultural values of our city, to the beautification of our city, and to the home environment of so many of our citizens; and

WHEREAS: the many persons engaged in the interior design field including industrial and interior designers, architects, decorators, home builders and home furnishings buyers have through their creative efforts substantially contributed to the reputation of our city as the center for interior design products known throughout the world for their high level of design and quality; and

WHEREAS: the National Design Center located in New York City provides a show-place for our citizens to view the very best in quality design products, and acts as a central clearing house of information for professionals within the field; and*

WHEREAS: the entire interior design industry contributes to the prosperity of our city, providing employment for great numbers of our citizens, and attracting tourists and buyers from all parts of the country,

Now, therefore, I, Robert F. Wagner, Mayor of the City of New York, do hereby proclaim the week of September 20th through 26th, 1959, as interior design week in New York City. — Signed and sealed June 15, 1959.

Item Two is the O'Mahoney-Wiley-Hart Bill introduced into the Senate during the end of May. It is a new version of the Willis Bill, described on this page of the April *Interiors*. Its purpose is to protect the designs of useful articles. The three Senators introducing the Bill are members of the Senate Judiciary Committee and its Subcommittee on Patents, Trademarks, and Copyrights.

This Bill, S-2975, is backed by the NCEDL, the National Committee for Effective Design Legislation, an organization consisting of a cross-section of our industry represented by associations, by individual manufacturers, and by designers.

Officers of NCEDL are Chairman George Lucas, Jr., President of L. E. Carpenter & Company; Vice Chairman D. J. DePree, President of the Herman Miller Furniture Company; Vice Chairman Forest Wilson, industrial designer and chairman of the Industrial Designers Institute's Design Protection Committee; and Treasurer O. E. Cumings, Jr., General Counsel of Oneida, Ltd.

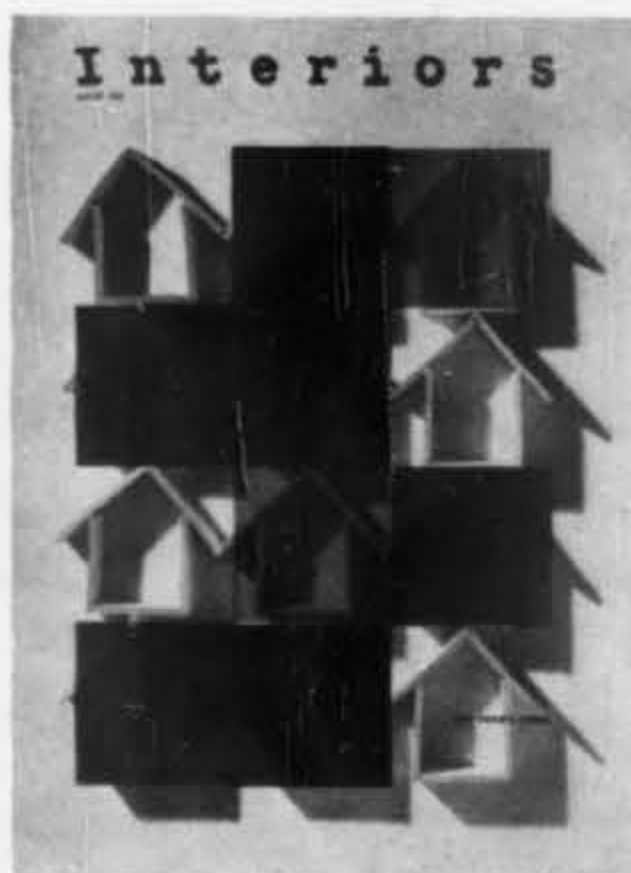
The bill is expected to come up for hearings before the next session of Congress, early next year. Its provisions and significance will be outlined in the next issue of this magazine.

When the time comes, everyone who has a stake in the suppression of design piracy should write to the Senate Committee, to his own Senator, and to the NCEDL not only to support the Bill, but to supply examples of design piracy that have caused financial loss. In the meantime, however, write to the NCEDL's Executive Secretary, Alan Latman, at 200 East 42nd Street, for a copy of the Bill, as well as for a support pledge card. The Committee, though it has achieved miracles with limited financial resources, needs funds to carry on its work. Our government will not take it upon itself to interfere with design piracy unless those concerned make it clear that that is what they want.—O.G.

* As of September 20th, the Design Center for Interiors will be called the National Design Center (see page 136)

our cover

Interiors' Annual Collection of "The Year's Work" is the main theme of our August issue, as usual. What is not usual about it is the fact that this, the 19th Annual Collection, is devoted to residential interiors only, contains not one contract interior. Residential interiors lend themselves to this kind of panoramic review. But experience has taught us that contract interiors need to be studied in depth according to their category. That is why, for each of 10 months of the year, *Interiors* publishes a special feature on a particular category of contract interior (in addition to residential interiors, of course). Art Director Lou Klein has built and photographed toy-sized cardboard houses, symbols of "home sweet home."





Copenhagen's lovely **TIVOLI**

*amusement park perpetuates its century-old enchantment with
a playground of modern sculptured wonders*

In the ancient tower-shadowed seaport of Copenhagen, the Tivoli gardens are a magic oasis of flowers and fountains, cabarets and carousels. Georg Carstensen, master showman, created the gardens in 1843 near the Town Hall, site of the ancient protective bastions. The park's area, which seems enormous due to clever scaling but is only a large city block, has not changed, but exemplary amusement-park edifices have been built and rebuilt in burgeoning raffish splendor. A century's changing concepts of the never-never has left its haphazard signature in every corner. Pierrot and Pierrette perform the old *commedia dell'arte* pantomimes on a Chinese-towered stage; in a brilliantly lit Moorish colonnade (right) musicians play for strolling sybarites and colored fountains. The only credo seems to be that form follows fancy.

In keeping with this atmosphere and dictum, architect Simon Henningsen has fashioned Tivoli's enchanting new children's playground totally in the twentieth-century idiom. The addition is as functional as it is fantastic; Henningsen's drawing (below) only suggests its light-hearted fluidity of space. Tivoli's idyllic lake, once part of the old city moat, sparkles on one side; the tree-lined street of the adult, outside world borders it on the other. Henningsen collaborated with landscape gardener Eywin Langkilde and consultant Pierre Lubecker, who chose six artists to sculpt, carve and concoct the playground's array of delights. Torsten Johansson's free-form switchback (opposite) is predominantly curved over William Fridericia's mosaic toy house; Gunnar Westman's menagerie of carved wooden animals waits patiently to be climbed on. The mysterious East, a pervasive Tivoli theme, recurs in Henrik Starcke's Aladdin fountain. At night, the playground is illuminated by Christensen's birds, to dazzle grown-ups.—B.W.N.

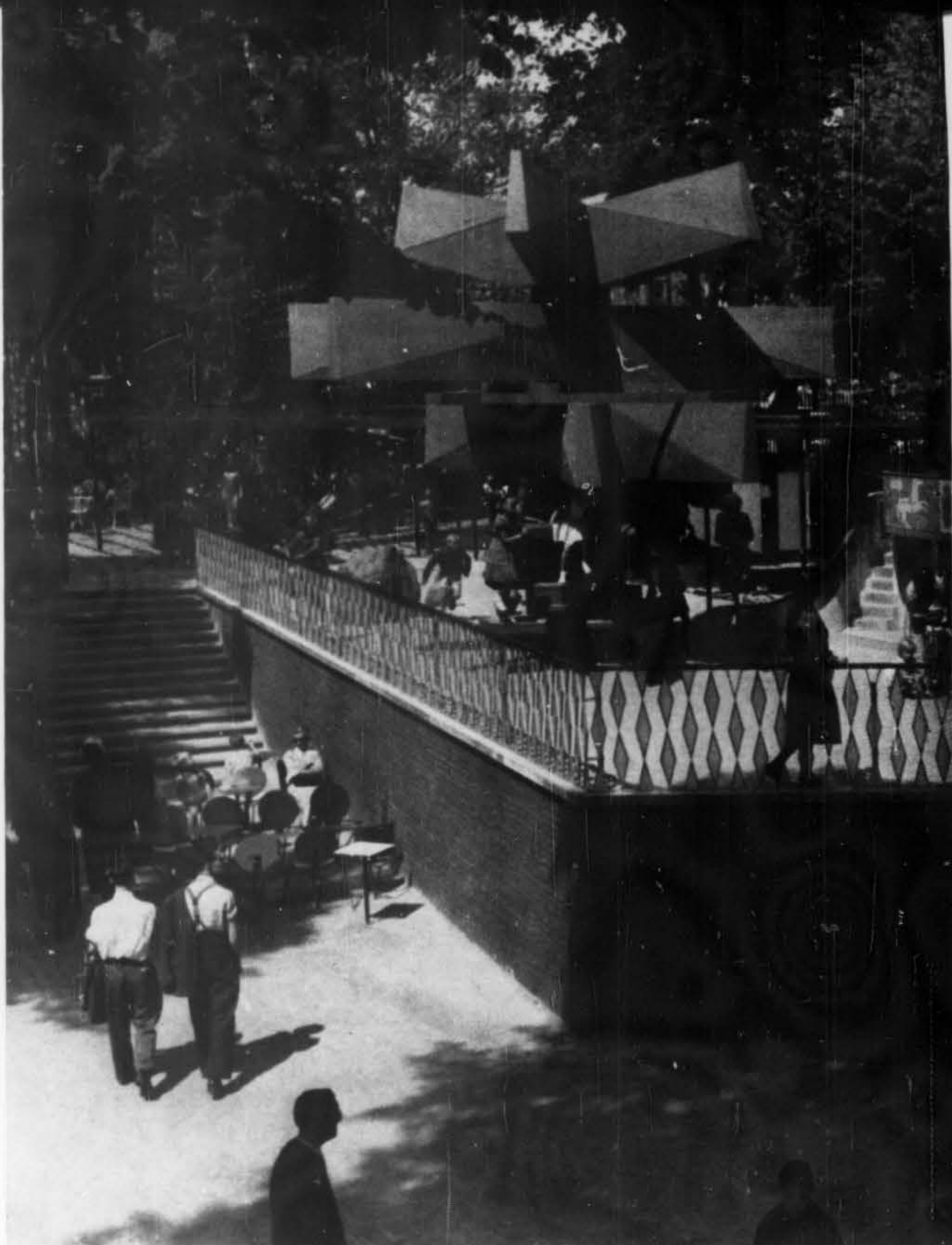


Above: Tivoli's other-worldly atmosphere is reflected in this night view of the main Concert Hall, built in 1956. A changing rainbow of lights plays on the fountains in the foreground. Nearby, curfew is tolled on Saturday nights with fireworks. Below: Architect Henningsen's plan for Tivoli's new children's playground, isolated between pond on one side, street on the other.



TIVOLI

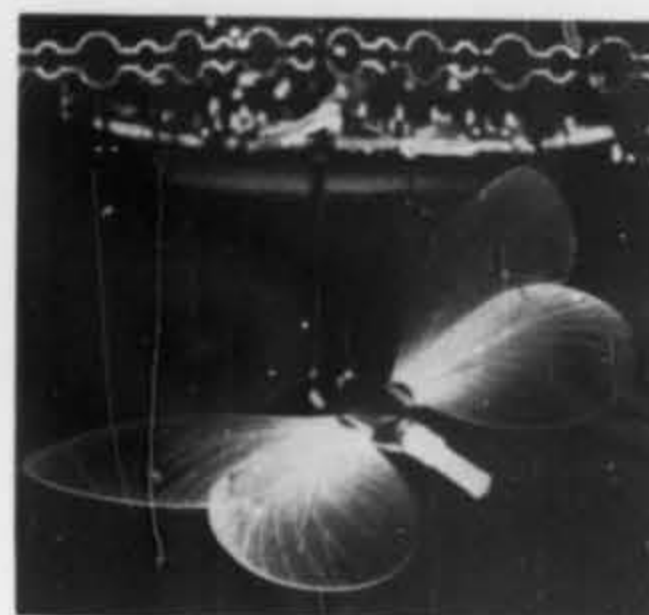
Right: A comprehensive view of the raised pavilion, major part of the children's playground. To the left is the sturdy 20-foot high sculpture by Torsten Johansson for children to climb on. In the center stands artist William Fridericia's "The House of Forbidden Games", where the youngsters can do everything prohibited at home—slide down the bannister, stick their heads through keyholes, turn knobs, wander safely everywhere. Johansson's switchback, the largest piece of abstract art in iron in Denmark, snakes off the pavilion to the right, like a cascade of oversized matchsticks. Staid watchful parents and nursemaids find welcome chairs in the shade, left.



Left: Torsten Johansson working on his "fireworks tree," in which hundreds of small electric lamps flash in and out of the "tree" branches. The tree is dimly visible above, left background, above Henrik Stærcke's bronze "Aladdin" fountain.

Right: Two little girls admire the ingenuity of one of William Friedericia's "jumping jacks", set in an angled cubicle under his Forbidden Games toy house. The gaily painted sundial, wheels, and flowers all turn. House is decorated with mosaics and bits of waste porcelain from Tivoli's electric workshop.



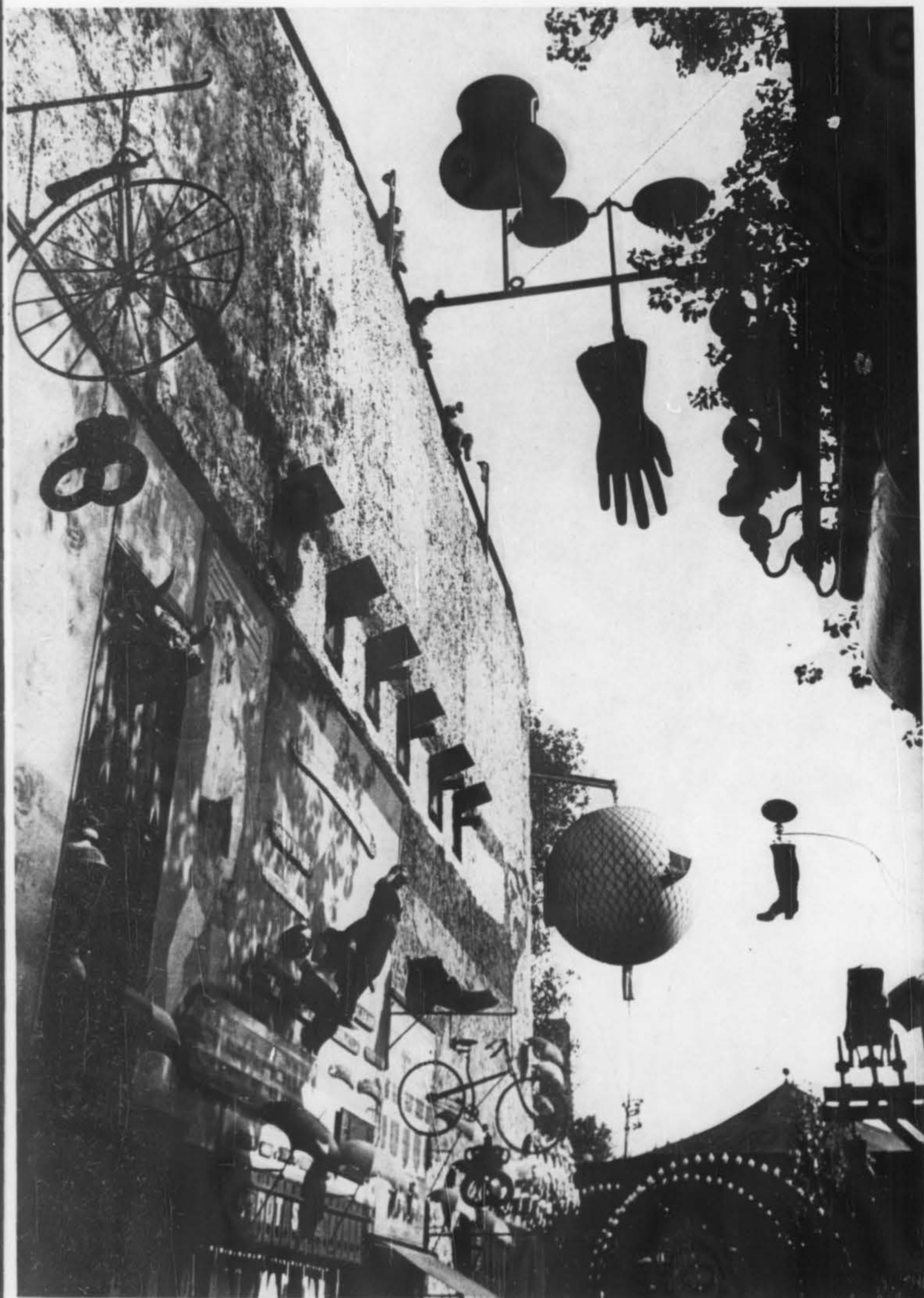


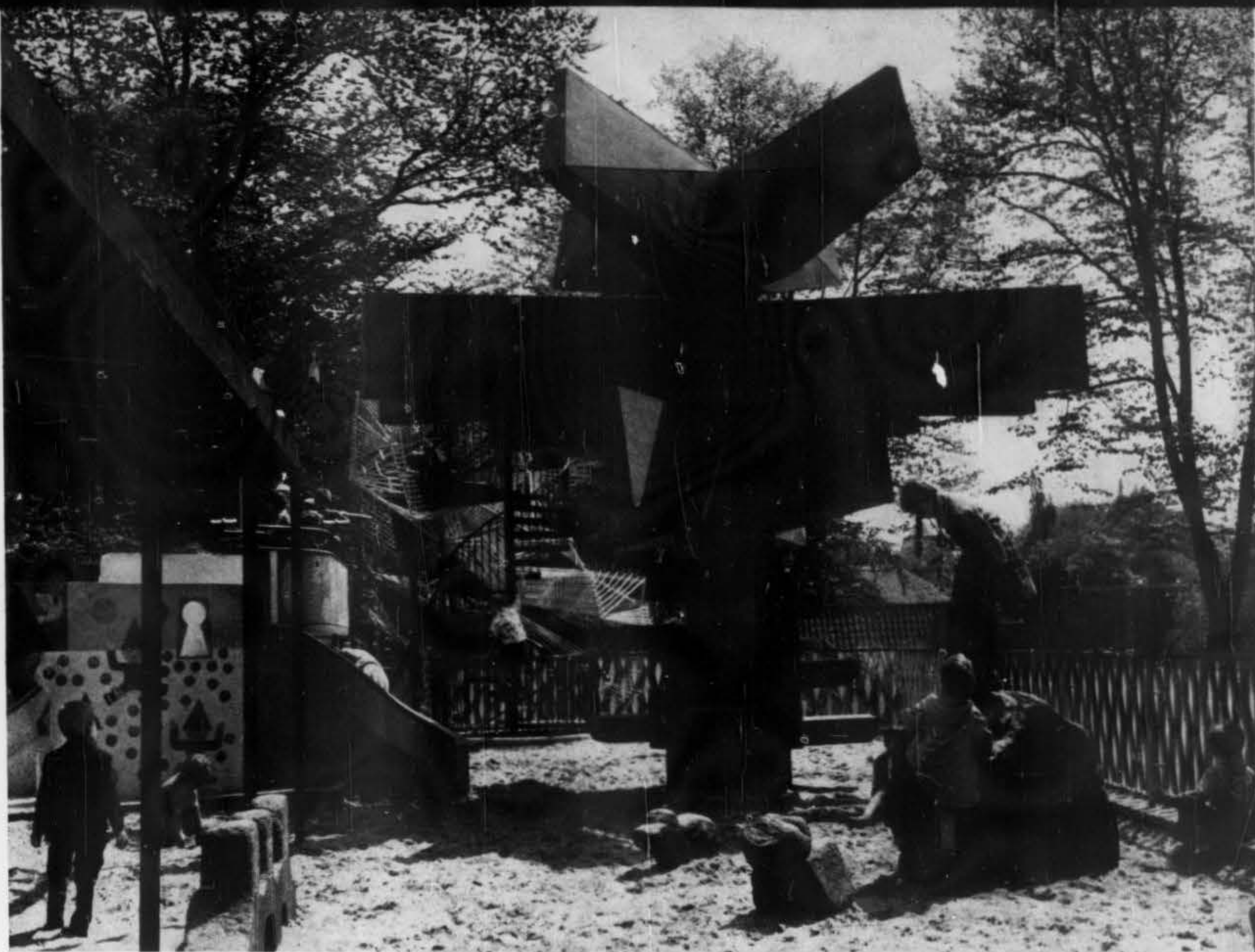
Above: At night the wings of Erik "Spjaet" Christensen's illuminated butterflies seem suspended in space.

Left: Christensen's rooster (also illuminated at night) surveys the scene from a corner of the pergola; fellow fowl of mosaic and porcelain bordering the "toy house;" boys spinning the "jumping jacks" beneath; and William Fridericia's yellow rocking bear cajoling a hesitant playmate.

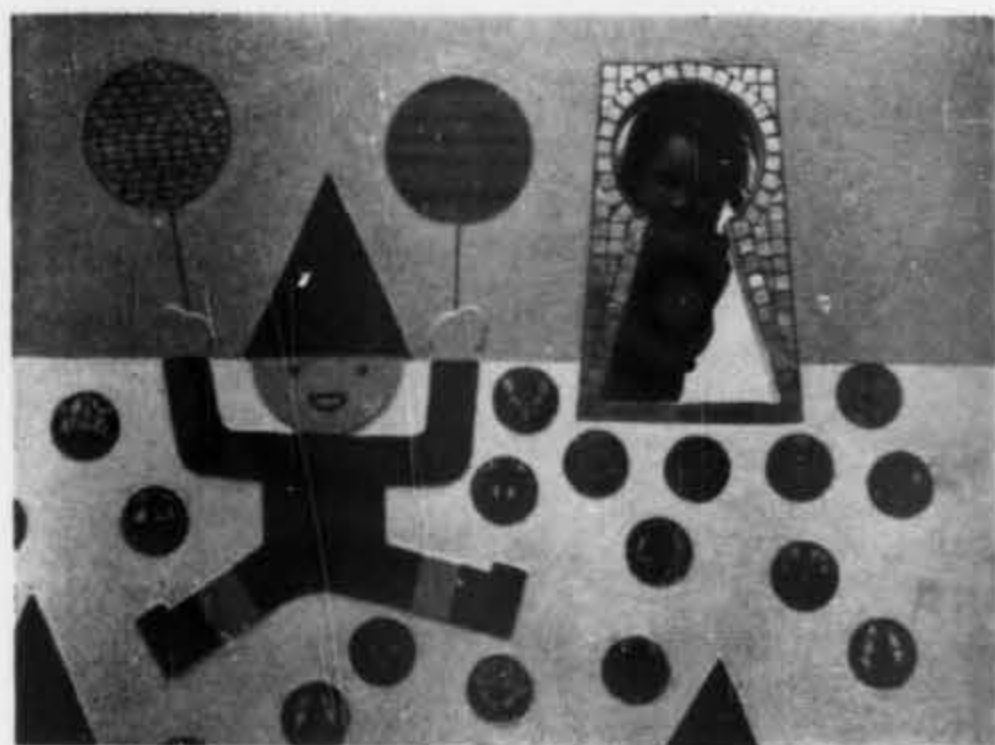
TIVOLI

Tivoli's "Fun Corner" extends into "The Alley" below between the big roller coaster and a gallery of penny arcades and shooting games. The booths house old-fashioned beer parlors, roulette games, and even a flea circus. The quaint decorations are traditional trade street signs, such as the baker's crown-topped pretzel, the butcher's steer head, and the cobbler's boot.





Above: Free-form sculptures by Henry Heerup are set up in the sand pit for children to climb on, around Torsten Johansson's structure. Bulbs in the sheltering pergola at left provide both heat and light.



Above left: Part of the mosaic decorations of William Fridericia's toy house. A girl peeps through the gilt key hole in the upper balcony.

Right: Torsten Johansson's switchback is brilliantly illuminated at night, when the playground is only decorative. Its contemporary forms are perfectly in context with its quainter surroundings: the lake bordered by hanging gardens, cabarets, and a thatched swan-house.

In the background one of Copenhagen's many ancient church towers is visible, stressing the proximity of one of the city's busiest centers, the Town Hall square.



nineteenth annual collection

THE YEAR'S WORK

a residential review shows interiors at their most personal and unique

Trapped in our own traditions—which in August always require for this page a ringing statement on directions in design, a search for common significance among the jobs that follow, and a mild prophesy of things to come—perhaps this year we will be forgiven if we simply invite you to join us in the opinion that this 19th annual collection of The Year's Work is the richest, the most multifarious, the most personal, the most provocative, ever. For one thing, the review dwells exclusively on residential design; and while we wouldn't exactly say that residences invite relaxation from design discipline, from space-planning sense, or from budgetary shrewdness, we might say that a design focus on private personality and on pleasures in living encourages greater freedom of imagination and a greater measure of uniqueness than any other area of interiors. For another thing, a good half-dozen of the following domiciles are the designers' own, interiors for which they may be presumed to have looked within themselves for stars so far undiscovered. The last word that could apply to the resulting collection is conformity, and the first word is variety. Does variety sound trivial, spicy, unprofound? Then may we further invite you to consider that variety is the basic profundity of life? For life is a discontinuous thing, lived not by a mass but by individuals, and uniqueness—in interiors as in any other expression, interpretation, or embellishment of it—is its truest testimony.—J.A.



CONTRIBUTORS

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Fascinating artifacts against luminous planes in an apartment that reiterates the Lustig genius

There was something of the magical about Alvin Lustig's best interiors — an ethereal quality of light, spaces in which gravity simply didn't seem to apply, invented forms which might have seemed discomposingly "strange" except for a certainty in vision which brought them out of top-of-the-head into amazing, exciting, prodigious reality. Since Lustig's death in 1955, his wife and partner-in-design, Elaine, has established a shining career in her own right. Art director for Meridian Books, she was commissioned to design lettering for Mies van der Rohe's Seagram Building and Saarinen's new U. S. Embassy in Oslo, among other important jobs. While her involvement in graphic design does not permit as much time for interiors as she would like, Elaine Lustig's own Manhattan apartment suggests not only that she learned interiors well with Lustig, but also that hers was a crucial catalysis, as critical eye and participating imagination, in the Lustig product.—J.A.



Elaine Lustig

photographs by alexandre georges





Living room (left), a cool, serene arrangement of planes in which sharp, complex forms of African and South Sea sculptures stand out, glows in soft, ambient luminosity. White silk curtains (Far Eastern Fabrics) soften daylight, and the panel behind standing New Guinea sculpture is frosted glass back-lighted to hold an evenness of light along the wall. Wall lamp designed by Alvin Lustig focuses on the ceiling to give a whole surround of light. Elaine Lustig designed all furniture except

Mies chairs, the sofa, coffee table, and bench all on bases of chrome steel in a handsome cross design. Blue Jack Lenor Larsen fabric on sofa; natural wool carpet. Above: Entrance foyer is separated from living room by a standard metal screen (Cross Engineering) painted white and in a white metal frame. Floor is purple, black and white Amtico. Mrs. Lustig's collection of primitive combs graces wall area. Altamira lamp. Shelf is decorated with photostat of a Romanesque fragment.



Elaine Lustig (continued)





Left: Mrs. Lustig removed a wall to allow a flow of luminous space between dining and living rooms. Lighting fixture of white metal with rows of tiny bulbs was designed by Mrs. Lustig on a theme Alvin had employed several times. Marble table top (Friedman Marble Company) is cantilevered out from wall, supported at outer end by single chrome steel leg in same cross design as on living room furniture. Narrow shelf, of teak with nicely spaced lacquered black stripes is also cantilevered from wall. Wegner chairs and Alexander Girard plates from Georg Jensen. A Japanese calligraph and pair of Austrian wood-carved angels are among interesting forms in dining room (right). Teak cabinet in living room is high enough to disguise awkward angle of the wall behind it, again has cross-design steel legs. End panel is gold leaf—a rich, jewel-like touch. Above: Bedroom's star pieces are an armchair Mr. Lustig designed, in an orange fabric, and an Italian floor lamp. Low table by Mrs. Lustig has abstract photographs by Bob Cato under glass. Fieldcrest black and white bedspread; Fortisan draperies. (Beacon Artisans did all metal work; Loosen & Brautigam cabinetwork).



Sophistication, French country style, for his own Manhattan apartment by Yale Burge, N.S.I.D.



Yale R. Burge



photographs by hans van nes

In redoing his own apartment, Yale R. Burge created a sumptuous retreat from Manhattan's bustle, crowded it with French country atmosphere, steeped it with memorabilia, plants and flowers. The result—full-blown, effulgent, fantastic—makes for high, witty sophistication, only because of Mr. Burge's unerring taste. All furniture pieces are antiques he found in France, except a pair of Spanish sofas, from Continental Craftsmen in red, beige and black Thaibok fabric. Two broad Regence chairs in glove leather face a garden, define a sitting area dominated by a 12th century wood figure of Saint Marco. Black glove leather covers Regence bergere in foreground. Triangular Louis XV table opens into a card table. Directoire fauteuil has rush seat, red and black cushion (Far Eastern Fabrics); these chairs are used in dining room espied to the left. Two Moroccan rugs from Stark in reversed colors (beige, eggplant, red) help divide living room. Draperies are natural linen (Brunschwig & Fils) with Scalamandre galloon. Painting by Magada. Foyer walls (left) are upholstered in red, black and beige Thorp fabric. Ornate Regence console, deer carved in wood, Louis XVI barometer make rich complex of sensations.





Bertha Schaefer, A.I.D., respects an assemblage of abstract art in a softly lighted living room

Bertha Schaefer, who heads a 57th Street art gallery besides being an interior and furniture designer, does not blend paintings insignificantly into over-calculated color schemes. In the Park Avenue apartment here, three paintings from Miss Schaefer's stable of artists are the high points in a room essentially white, with touches of peach and coral. The paintings—by Angelo Ippolito (over sofa), Gertrude Green (over piano), and Julio Girona (over fireplace)—are picked out with Edison Price's Parlites. Spill from this lighting, together with a Kliegl lens strip above Larsen draperies, and spots of light tucked into the shelving system, provide soft, dappled light sufficient for most purposes of the room. M. Singer open-arm chairs and love seat by the fireplace are in beige and white Kroll fabric. Avar sofa is in beige and white silk check (Montant), and swivel armchair in coral silk (Schumacher). Coffee table has an enamel top by Peter Ostuni. Bronze sculpture by Raymond Rocklin stands on a Singer table next to the sofa; more sculptures occur in handsome brass and walnut shelving system that neatly incorporates an upright piano. Walls are in shimmering, translucent Kneeder-Fauchere rice paper; off-white carpet from P.R.M. Open-beam ceiling is painted white.

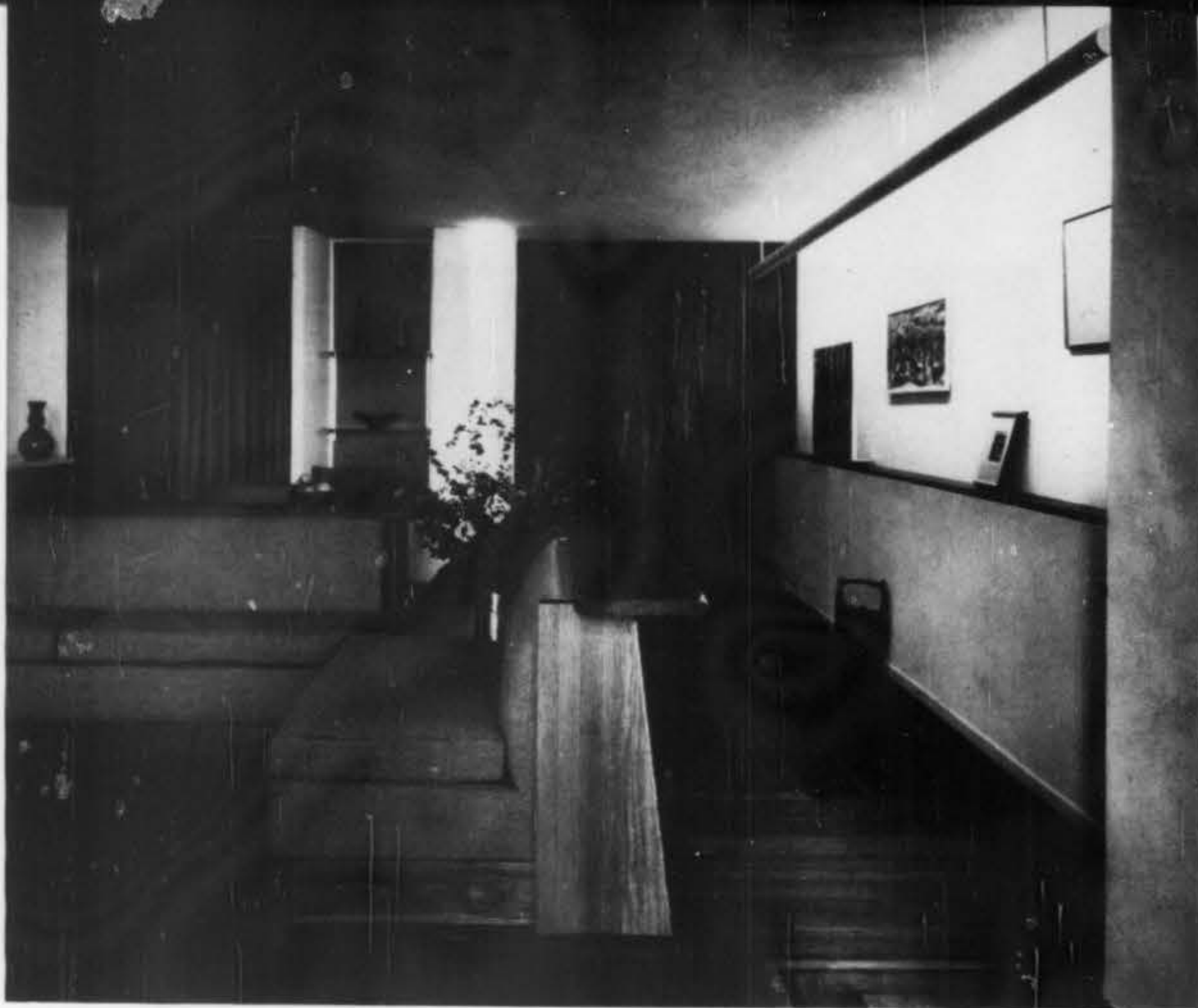


Bertha Schaefer



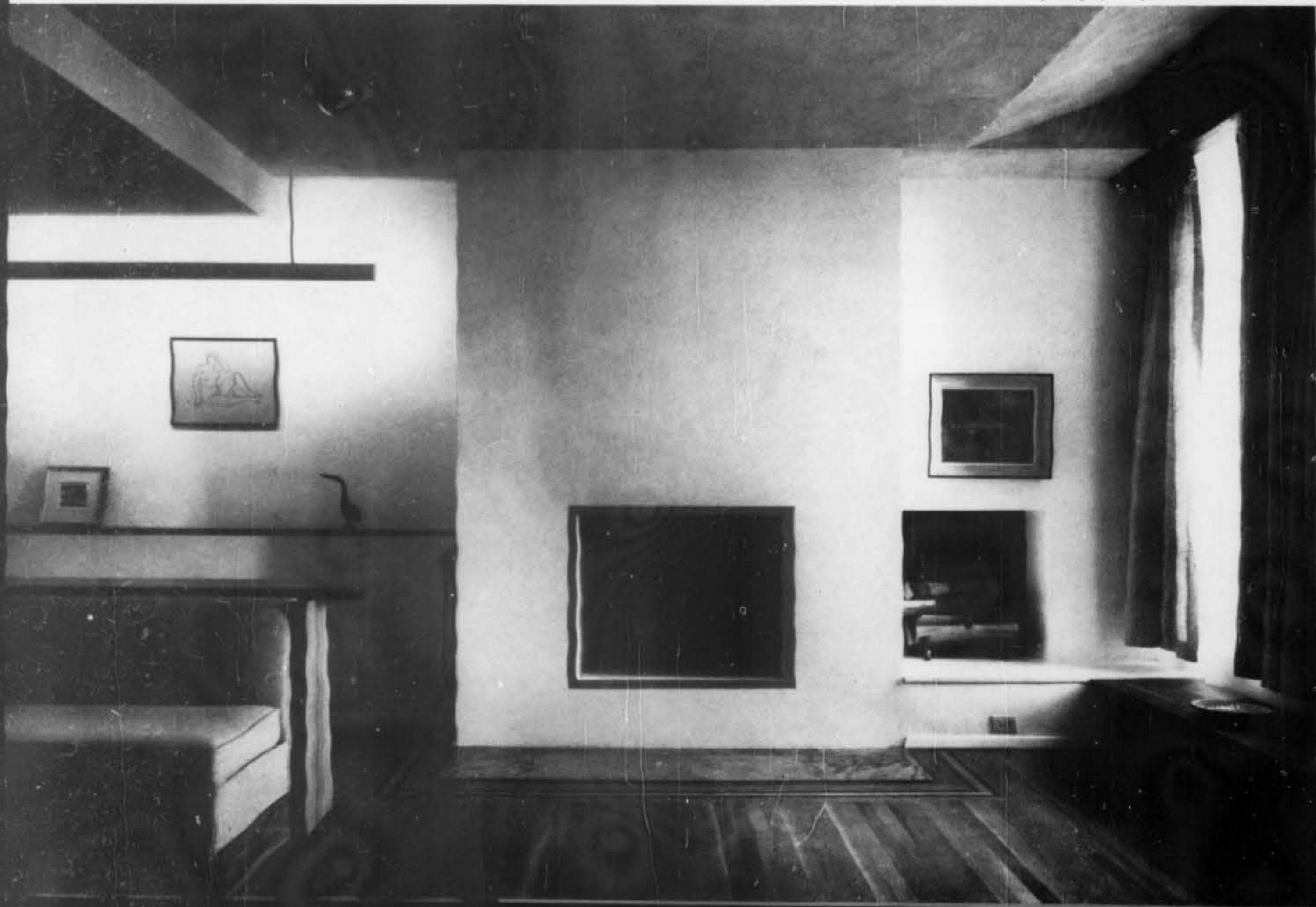
photographs by ernest silva

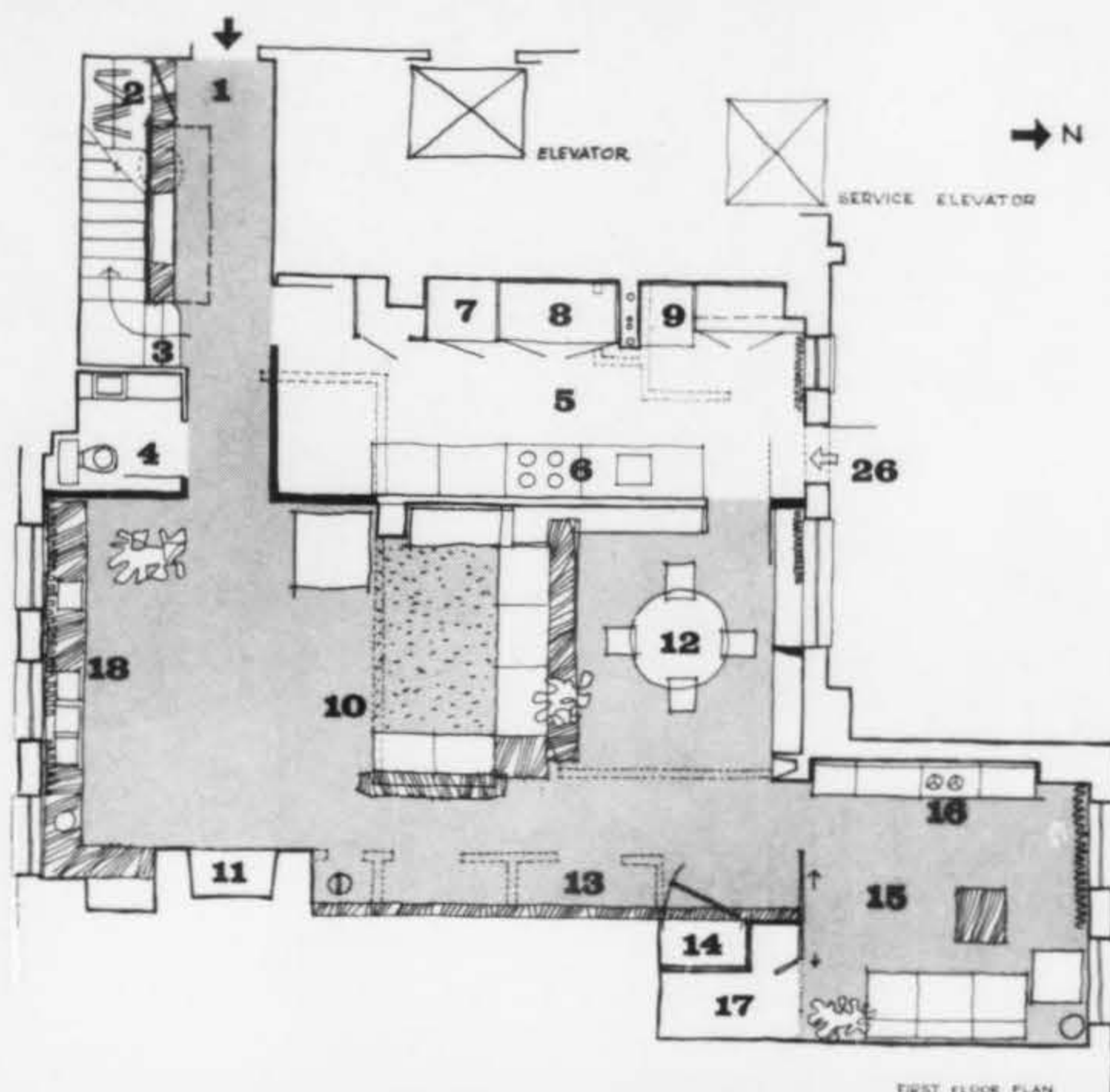
Philadelphia architects Ehrman B. Mitchell Jr., A.I.A., and Romaldo Giurgola composed a most handsome background of simple, interacting planes in natural materials and colors for a family with a good collection of paintings and art objects, a love of music, and a taste for entertaining. On the first floor of the two-story Rittenhouse Square penthouse, walls were removed to create a single large space. An island of seats was placed in the center as a conversation and music-listening area. Speakers are above windows on south wall (below). For parties, standing persons may gather in large open space in front of the seating island, and a long bench along windows may be sat on. Paintings and art objects are arranged informally on the East wall, which is provided with a long shelf and a lighting cove, the lighting on dimmers to create varying moods for the interior. A den (15 in plan) may be a guest room; it gains privacy by a sliding partition which hides a closet when extended in the other direction.



Mitchell & Giurgola replan a Rittenhouse Square penthouse for a family of music and art lovers

photographs by leni iselin

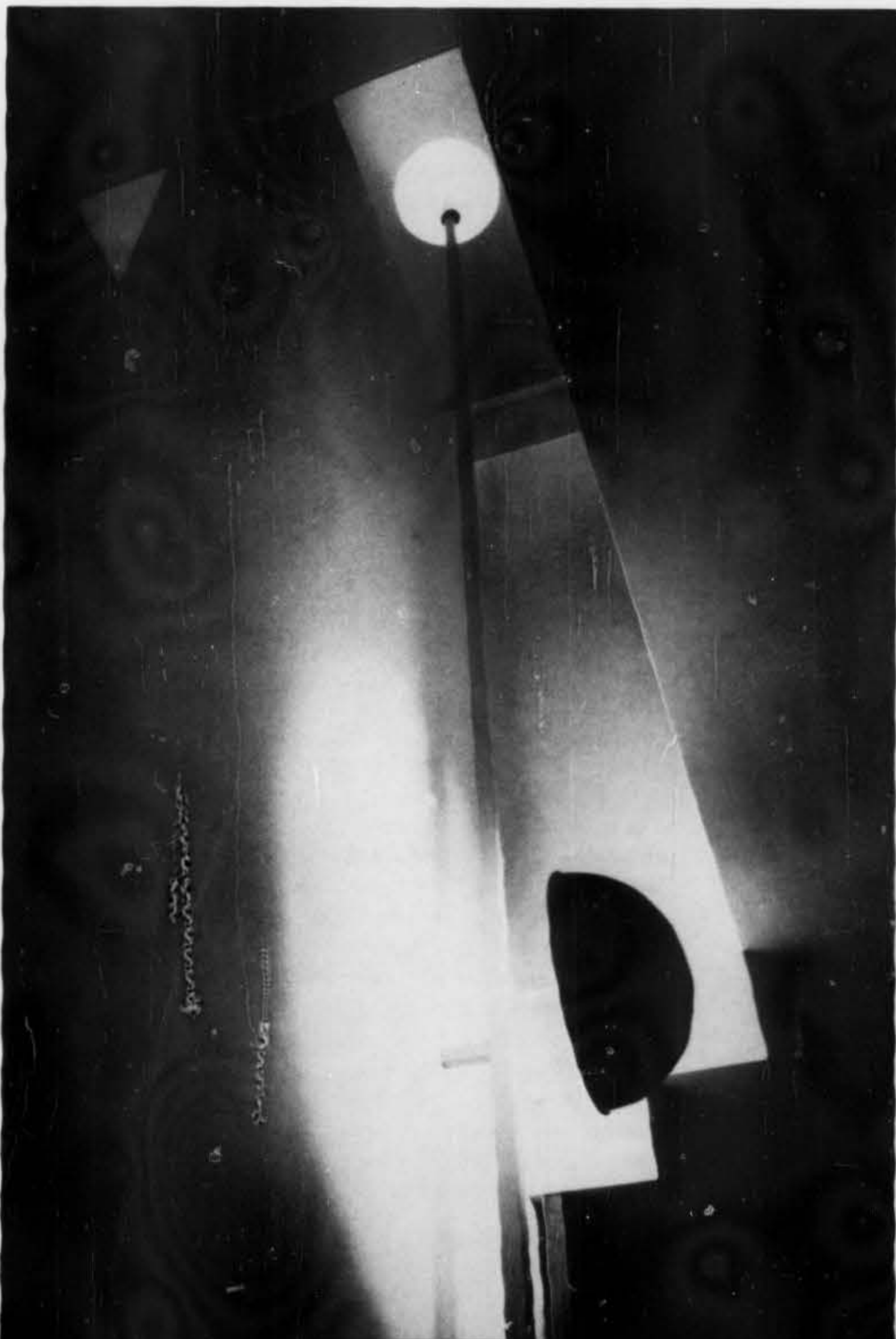




Key to plan:

- 1 Entrance
- 2 Coat closet
- 3 Stair to second floor
- 4 Bathroom
- 5 Kitchen
- 6 General Electric kitchen unit
- 7 Refrigerator
- 8 Food storage
- 9 Oven
- 10 Living room
- 11 Fireplace
- 12 Dining area
- 13 Picture shelf
- 14 Bar
- 15 Studio
- 16 Hi-Fi equipment
- 17 Walk-in closet
- 18 Bench along windows
- 26 Terrace

Broken lines indicate walls which were removed; heavy lines show new walls. Bedrooms on second floor.



Ehrman Mitchell



Romaldo Giurgola

Left: Light pole beside stairs at entrance extends two stories, with a globe at top and a reflector light at first floor level. This is only one of several spatial devices that make an interesting sculptured interior. Others: Dropped ceiling over conversation area; upward slope of ceiling at windows; architectural treatment of seating area, window bench; wall cutouts for fireplace and logs.



George Nelson's apartment for the Moscow exhibition, now on view at the Design Center

photographs by hans van nes



George Nelson

One of the most popular exhibits at the American National Exhibition in Moscow is the model 5½-room apartment designed by George Nelson. As explained to the Russians, the apartment is for an American couple with two children, but is not to be understood as "typically American;" rather, the head of the family "might be a promising young designer in New York's immediate suburbs, a writer or journalist in Chicago, or a university professor in San Francisco." Still, if the design is more sophisticated than typical, the apartment is planned to show some salient American urban living tastes and patterns. Following are excerpts from the descriptive text: "A separate dining room is often omitted in modern planning, in order to create a spacious open feeling and to employ valuable space in more useful ways. Thus the kitchen is next to an open dining space, with a 'pass-through window.' . . . Bathroom is convenient to both parents' and children's rooms. The latter is near enough to the kitchen so that mother

(Continued on Page 146)



photographs by ernest braun



John Carden Campbell and Worley K. Wong, A.I.A.

In remodeling for Mr. Campbell an old shingle house on bayside in Sausalito, California, architects Campbell & Wong tore out walls to create one large space, ripped out a ceiling to allow the steeply pitched roof to rise cathedral-like 18 feet. A dramatic window was raised. For structural and decorative reasons, the vault was lined with diagonal sheathing painted white. Tiny pane windows in dormers along another wall were replaced by large glass-paned French doors. Antiques and modern furniture mix casually, and there are lovely decorative accents: Japanese screen, French Gothic wood angel on mantel, French iron chandelier, stained glass light fixture in a globe of metal strands, East Indian carved figure leaning off a post. Colors: yellow-orange on flat, low ceilings, in seats of Viennese Thonet chairs, and in pull-shades where it combines with reds and pinks; muted reds, blues and greens in Japanese screen; brown-green on sofa. Larsen fabrics; Bertolia chairs (Knoll).

Campbell & Wong sculpt a dramatic studio out of a 60-year-old shingle Sausalito house





Emily Malino, A.I.D., quiets a glassy Scarsdale Xanadu with urbanely understated geometrics



Emily Malino

Architects Edwin and Allen Kramer designed the large house of Mr. and Mrs. Anthony M. Reinach in Scarsdale, New York, with open wood cross-beams and glass walls, greatly prescribing the interior. Avoiding rusticity, Emily Malino has preserved the "outdoor living" effect with immaculately uncluttered ease, creating a needed sense of protective privacy. Rectangles of flagstone and wrought-iron chairs (Van Keppel-Green) in the central lanai (above) balance, rather than compete with, the foliage. Neutral tones in the living room (below) — walnut paneling, leather Knoll chairs, beige draperies (Jack Lenor Larsen), Dunbar sofa in Larsen's charcoal "Granite", and Arch Gordon armchair—are offset by the pink, orange, and red squares of the rug (Edward Fields), which also underscores the discipline of form.





View pervades Long Island model house by the Chassers, winner of "Light for Living" award



richard overill smith



Nat and Sophie Chasser, N.S.I.D.

Appropriate lighting for each room of a Harbor Green, Long Island model home decorated by Nat and Sophie Chasser won them a "Light for Living" award from the Academy of Lighting Arts. Pervasive view of the Sound adds generous sunlight, is framed in the living room (left) by a trellis, green Oberland draperies trimmed with royal blue fringe, and scalloped shade (Acme.) French chairs (Maslow Freen) in gold Scala-mandr  silk grouped around scroll-base table and lamp (Ruth Vitow) add formality; hallway beyond leads to Herbert Bright-floored fountain room.

Beryl Austrian adds warmth to traditional model apartment with soft reds and Oriental accents



Beryl Austrian

Light chromatic unity and relaxed formality keynote a traditional 5-room apartment in New York's new Regency House, one of two decorated by Intramural, Inc., headed by Beryl S. Austrian, A.I.D. Mrs. Austrian has emphasized the generous amount of floor space with wall-to-wall cherry red carpeting (S. M. Hexter) running through four of the rooms. In the living room (right), separated from the foyer by an antique Chinese Coromandel screen (P. Nathan Sons), the cherry red echoes in gayly flowered chintz of upholstery and draperies (Hexter). White-on-white brocade of sofa, clean lines of the lamps (Hansen) and furniture (P. Nathan Sons) quiet the vivid reds, oranges and golds on the black screen; library stand (Ashley-Kent, Ltd.), accessories (Frank Kay), and prints complete the aura of livability.





Beverly Reitz

Beverly Reitz, A.I.D., who usually designs in the French traditions, brought English nostalgia to the fore in a recent residence she decorated in Cannon Point South, a luxury apartment house in Manhattan's East 60's. Queen Anne, Adam, English Regency, and Chippendale pieces participate in a quietly colored and reposeful setting which becomes charged with drama when pongee silk curtains are drawn back. Then a marvelous river view pervades the apartment; less the view itself than the view *mirrored* with satisfying fulness in room-high mirror panels behind the sofa. Another imaginative spatial device is a built-in divider creating a small foyer at the entrance. Mrs. Reitz covered the divider in a beautiful beige and white wallpaper from Brunschwig & Fils (right). The table in front is an old Chippendale piece; stool from French Antiques. Oval-back Adam armchairs (below right) are in Jofa apricot velvet; sofa in a bronze Medici print fabric from Fortuny, with Honan silk apricot pillows (Marie Nichols). Papier-mâché table in Queen Anne style is black with gold leaf; tray lifts off. A small Regency desk is seen in the mirror. V'Soske rug is beige and white. Carcel lamp from Flint & Bradley. In the dining alcove (below), a collection of drawings and prints grace the walls. Chairs are Regency. Natural linen table cover (Arthur H. Lee). Needlepoint bell pull.



photographs by hans van nes

Beverly Reitz combines English periods in an apartment with a dramatic river view, mirrored





Marion Heuer, A.I.D., brings comfort and elegance to the casual realm of a basement family room



Marion Heuer

Marion Heuer, A.I.D., of Hubbard Woods, Illinois, imbued a spacious family room in a Glencoe home with easy-going warmth and an unusual measure of comfort and permanence. Handsome Dux seating pieces, including an oversize sofa, invite relaxation, and an exotic Oriental rug from Louis Laverne softens the Kentile vinyl floor. Tucked beneath the stairs are a game table and four chairs from John R. Willis, a Dux desk and cabinet. Knoll Textiles' vertically-striped draperies hang floor-to-ceiling at opposite ends of the long room. Walls are pecky cypress rubbed with white, and white-painted brick, the fireplace set at an angle to fan its warmth throughout the room. Pictures over the sofa from Jo Mead, other interesting accessories from Marion Heuer Interiors. Cheerful color scheme is orange, yellow, and white.



photographs by kranzten studio, inc.

Spacious, sculptured Beverly Hills living room with a tropical garden view by Paul László, A.S.I.D.



robert c. cleveland



Paul László

A magnificent tropical garden lies immediately outside a large living room of a Beverly Hills house designed by Paul László. The view is kept whole but sliced by concrete posts and a cantilevered Q-deck ceiling that extends into the room and outdoors, tying the interiors to the garden. Mr. László designed all the furniture, of dark teak with light oxidized silver, some with white and red Formica tops. Coffee table has oval Plexiglas top, bridge table a top of claret red leather (Lackawanna) to match upholstery of armchairs and of cushions in windows. Waved carpet (Carpets, Inc.) is "desert dust." Ceiling is Fiberglas "Stria" acoustical tile. Long narrow opening with enamel grillwork over sofa gives view of entrance.

Bel-Air house for casual, indoor-outdoor—but lavish—entertaining by Adele Faulkner, A.I.D.

george r. szanik



Adele Faulkner

Adele Faulkner, A.I.D., gave informal arrangements a luxurious cast in a large Bel-Air, Los Angeles house she designed for a family who enjoy entertaining on a large scale. In the lounge room and bar, pictured here, which adjoin the living room, a large, five-foot square, Hawaiian-inspired punai, sumptuously upholstered, typifies the casual but rich appointments. A display shelf is cut into the wall above the punai. Dunbar swivel chairs in orange fabric surround a massive, round game table with an Oriental scroll motif decorating edge and legs, designed by Adele Faulkner. When the draperies—a large leaf pattern in pale beige, green, and burnt orange—are drawn back, a vast patio is revealed, stylishly furnished with Van Keppel-Green pieces. Deep pile carpet is beige, ceiling natural wood in narrow strips.



Frances Moore, A.I.D., finds and fixes a mellow house sympathetic to her accumulated antiques

When Frances Moore goes house-hunting, it is with an eye for a background to flatter her fine antiques collected over the years. One complication is her star piece—the nine-foot-tall 18th century French cabinet pictured below in its most recent Los Angeles habitat, a house with a sloping, open-beam ceiling. Walls are a mellow clay beige color, against which old walnut, fruitwood, and faded mahogany gleam. Color appears mostly in bouquets of flowers, Chinese wall hanging. Winged Louis XVI chaise longue is in quilted clay beige linen; Regence chair in old brown leather; green Chinese hooked carpet; antique shutters on windows; dark polished floor.



Frances Moore



George F. Szonik



James Lamantia

In arranging a house for a collector of art and *objets*, architect-designer-painter James R. Lamantia let the treasure-trove of "things" create the major sensation. The objects proceed in richly entertaining succession throughout the house, each one set in a consciously "stagey" way which isolates it for a moment's enjoyment: pictures may rest on the floor, chairs stand in patently unusable positions to concentrate on their visual over functional being (light in weight, they can be whisked to more sensible places). Groupings are formed with excruciating care for sympathy in tone, however disparate the styles and periods. At times there are settings in the most obvious, old-fashioned symmetry, creating the effect of a single visual "object" out of a complex of items. Mr. Lamantia has broken all the rules, but with an artist's eye, an epicure's taste, and a showman's imagination. The entertainment takes place in a 1929 colonial-style New Orleans house.

James R. Lamantia turns an old New Orleans house into a stage set for a collector's treasures

frank lotz miller





Constructivist bedrooms for parents and baby in Samson Berman's own Kew Gardens apartment



Samson Berman

Interior and industrial designer Samson Berman, A.I.D.—also a cabinetmaker—designs an interior by implementing its basic functions in terms of “something for sitting” and “surfaces for holding,” rather than in terms of chairs and tables. A recent baby in the Berman family necessitated certain revisions in his own Long Island home. For baby, Mr. Berman suspended a yellow *Formica* crib from a walnut pole and provided a day bed which can be slept on when the child grows older. Colors are white and yellow, materials hard-wearing, easily cleaned: Naugahyde bed, Robbins vinyl floor, Styl-O-Vin plastic walls. Window blinds made by Sun Vertikal. Ceiling is heavy grass cloth, by Bowen. Risom ottoman in Knoll plastic. Master bedroom (above) has a bed that is breakfast table, desk, vanity, shelf for portable TV, as well. The desk top rides on a concealed track beneath shaped rosewood bed frame. Headboard and “canopy” of wood strips set into the ceiling are rosewood. Bedspread is gold antique Scalamandré silk, pillows in Thaibok Siamese silk, headboard wall in gold silk paper from Timber-tone, white Robbins vinyl floor with ceramic inserts.

photographs by ernest silva





Audre Fiber was confronted with a large family of varying tastes in a house she recently decorated in Westchester, New York. English periods were preferred by the parents, whose tastes prevail in the bedroom and living room pictured here. For the girl's room, French Provincial; for son, Swedish modern; for grandfather, Early American. In the large living room, Miss Fiber created two sections by setting a sofa (Fine Arts Furniture) back-to-back with a pair of Regency side chairs. Sofa is in same lush floral print as draperies (Bailey & Griffin). Curving Fine Arts bergere in left foreground in violet Greeff fabric. Mirrors flanking fireplace are Queen Anne, Chinoiserie, from D. Milch. Below these are Regency cabinets, one antique, the other a copy made by Ashley Kent. In bedroom, breakfast-for-two setting rests on English needlepoint rug (Stark) set in rose carpeting. Directoire chairs in rose fabric, table cover in Kent Bragaline cream fabric. Jofa draperies with Henry Cassen curtains.

Audre Fiber



photographs by Louis Reens

Westchester house in many periods for a family of diversified tastes by Audre Fiber, N.S.I.D.



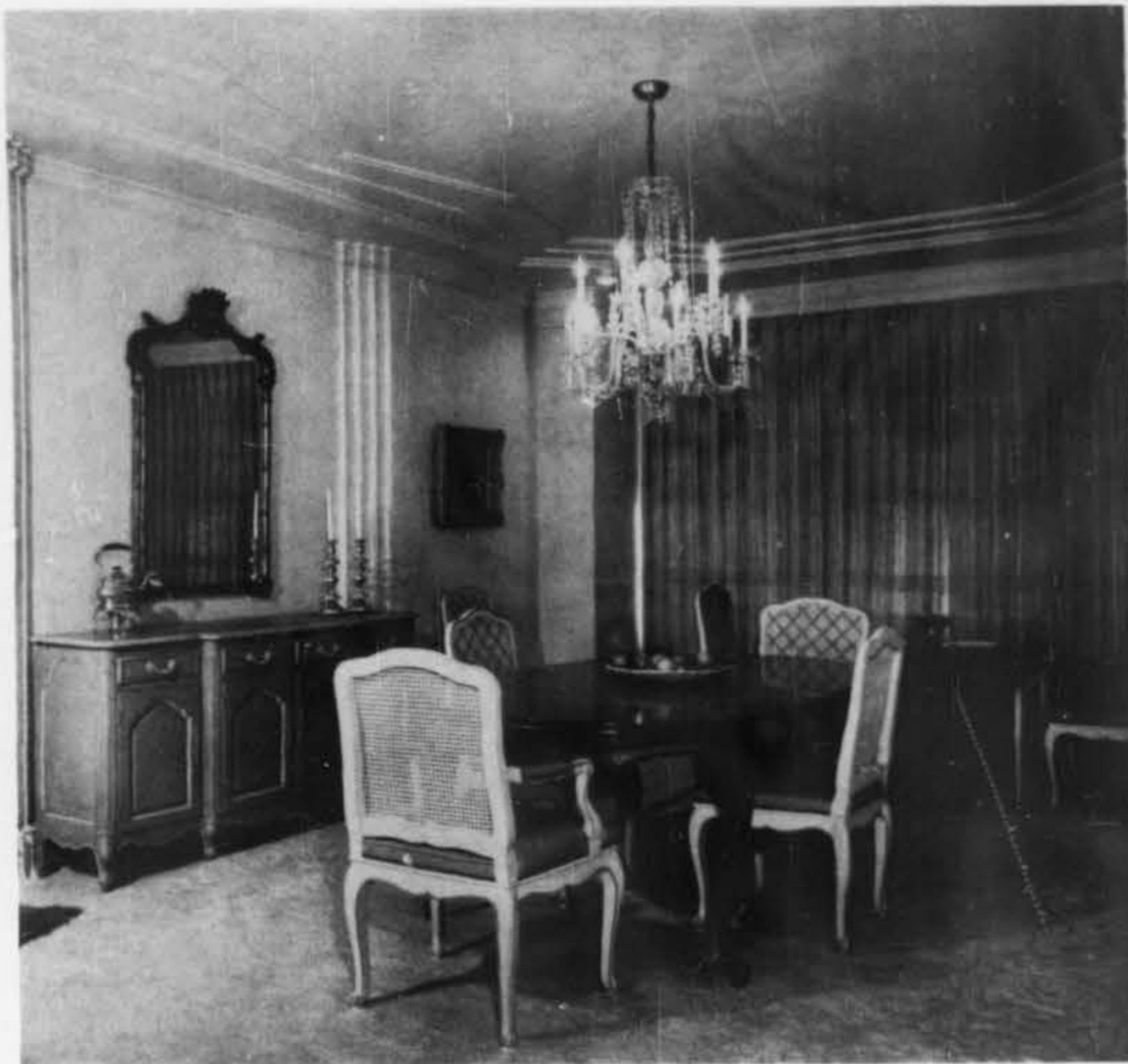
S. R. Schwartz uses elegant period furniture as a foil for modern art in a Chicago apartment

chicago tribune photo

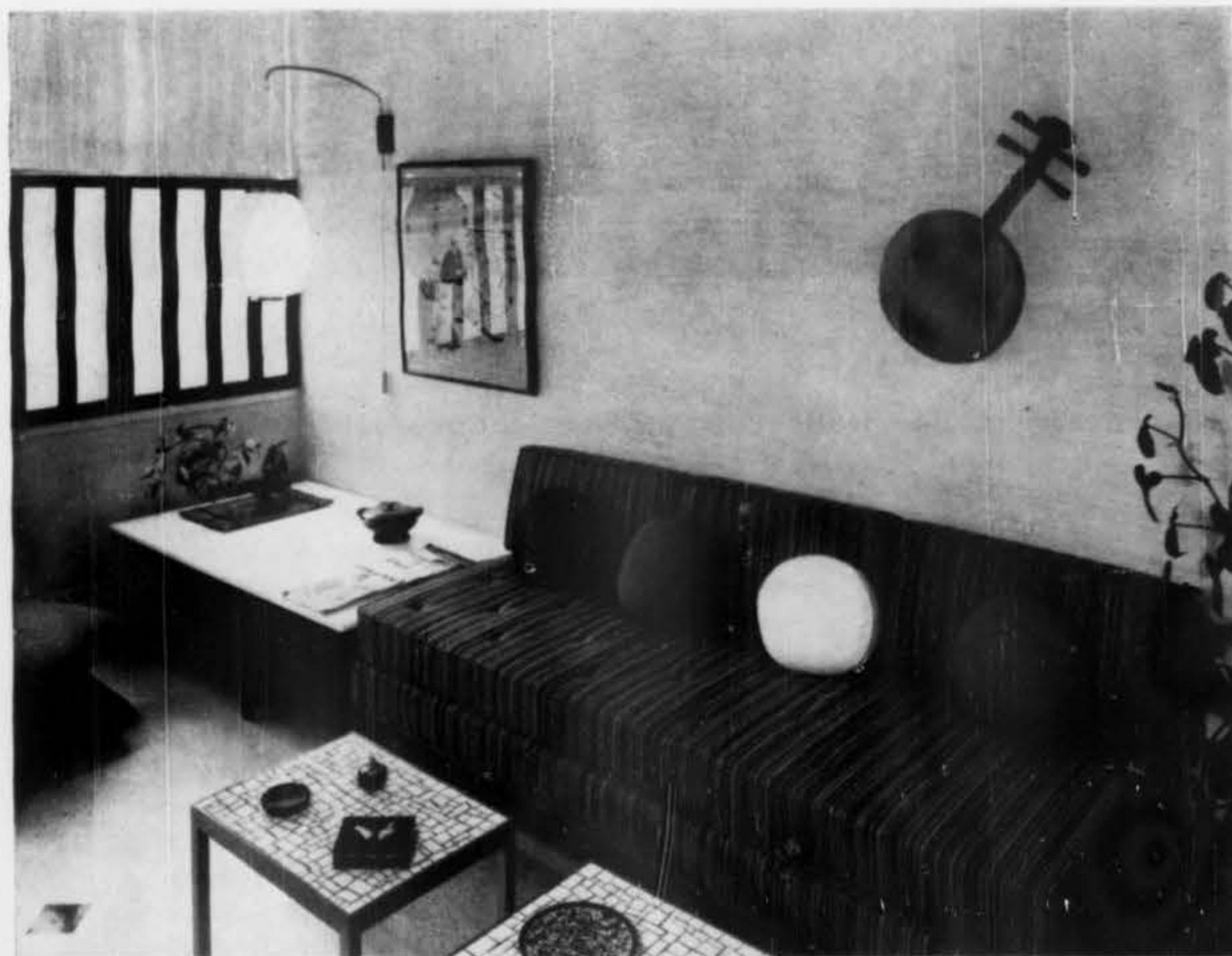


S. R. Schwartz

Chicago interior designer and art collector S. R. Schwartz believes that furniture should be simple, elegant and understated; and that it should provide a harmonious setting for paintings. It was these ideas that inspired the decorative theme of a ten-room apartment recently designed by Mr. Schwartz in Chicago. We show the dining room, right, in which dignified 18th century French pieces from Bodart Furniture, Inc. create an elegantly restrained background for modern masters. The Bodart furniture has been finished in special color tones to harmonize with paintings collected by the owners from Mr. Schwartz' own galleries. The painting seen in the dining room is an original oil by the modern Dutch artist Henk Bos. White Indian carpet on Renaissance tile flooring.



A modern den delicately spiced by the Orient in a Long Island residence by Paul Kaye, A.I.D.



james vincent



Paul Kaye

Paul Kaye, of Hewlett, Long Island, designed a residence predominantly in a Contemporary Empire spirit, went all-out modern with Oriental touches in the den, pictured here. Mittman daybed in gray striped Boris Kroll fabric can sleep guests. Directional's "plateau table" in white carrara. Two-pillow pouffe from Barclay Square, Inc. in orange and black Knoll fabrics; round pillows in black, olive green, white and orange fabrics, also Knoll Textiles. Interesting window treatment features Creative Looms linen curtains above shoji shutters (U.S. Shutters). White grass cloth wall (Jackson Ellis); white Amtico terrazzo floor with black harlequin inserts (installed by Jules Roberts); Lightolier lamp.



Erica Lemle trims an outsize room to intimate proportions with dramatic decorative finesse



Erica Lemle

The extreme dimensions of the living area shown here — 55 feet long, 21 feet wide, with a ceiling that rises to a 25-foot peak—posed the unusual decorative challenge deftly solved by Erica Lemle, A.I.D. To achieve a sense of intimacy in the outsize space Miss Lemle grouped all upholstered pieces (Mason Art) in the center of the living area on top of a colorful 18-foot circular rug (Edward Fields), and dropped a brass Bazaar lantern (Beemak through Luten-Clarey-Stern) over it. Focal drama is given to the area by concentrating the room's only color in the rug: vivid



photographs by dennis purse

reds, pinks, oranges, purples, blues, greens, and beige. The rest of the room—walls, upholstery (Jofa), drapery (Seymour Fabrics), and woven window shades (Lozano-Fisher)—is in monotone shades of beige. Hanging shelf (Dods, Murdick) has parchment finish. Coffee table base is antique Chinese incense burner (Benthan). Dining area under balcony is divided from living area by custom bar-cabinet (Freeman Furniture). Old billiard light (Benthan) is especially appropriate for this low-ceilinged area. Chairs (P. Subacchi) have off-white seats (Kroll).



Gerhard Karplus, A.I.A., handsomely remodels a New York apartment for his own living quarters



ben schnall



Gerhard Karplus

Gerhard Karplus, A.I.A., Vienna-born architect in New York since 1946, made extensive architectural revisions in sculpting out quarters for his family in a Manhattan apartment, one of the most interesting points being the wall here pictured. An unlovely fireplace was covered with a wall of walnut. Into this wall are set a high fidelity system and record storage, and a display case, both in neat, projecting wood frames; and a speaker grill. To the right, books are displayed on adjustable shelves. A low white Formica shelf ties the wall together, and makes a convenient stand for lamps, ash trays, sculpture. Risom chairs in orange Kroll fabric; sofa designed by Mr. Karplus in Dan Cooper black and white fabric. Gray carpet travels throughout L-shaped living-dining room and library.

Fred B. Shrallow, A.I.D., designs both furnishings and interiors around an admirable art collection



Fred Shrallow

An inspiring assignment for Fred B. Shrallow was to design an apartment for a New York couple in possession of sculptures by Matisse and Degas, and paintings by Maurer, Sloane, Marin, Prendergast, and others. Mr. Shrallow found prominent spots for all, focused lighting on them, kept distractions minimal by designing simple seating pieces (upholstered by P. Nathan Sons, in Kroll fabrics, blue on sofa and arm chairs, lacquer red on love seat). Bronze birds sculpture by Thomas Hardy stands out against white shantung (Hexter). Wedgewood blue rug with medallions of deep blue and white from Edward Fields. Harry Gitlin picture spotlights. Pair of lacquer red table lamps from Lange & Williams, white silk shades by Siegman-Ambro. Screen by Shrallow.



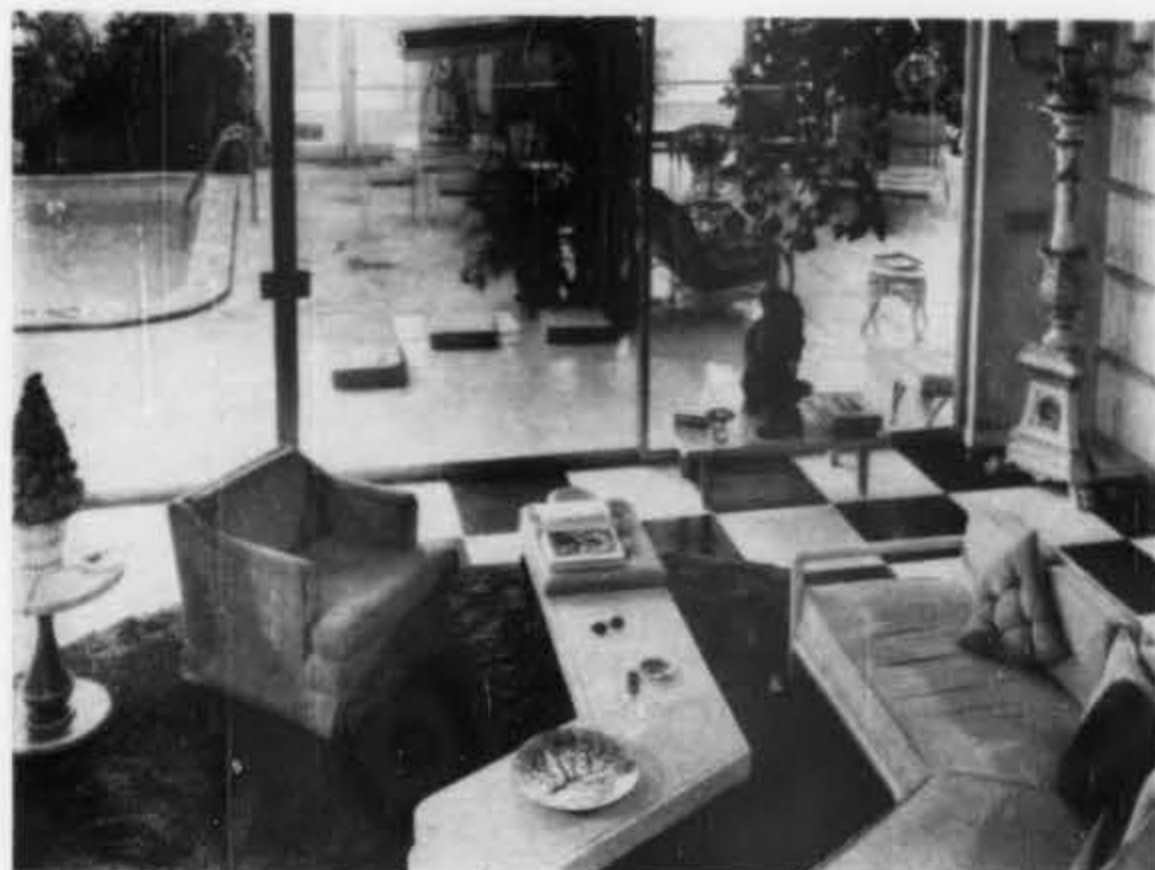
ernest m. silva



Jack Cameron, A.I.D., produces a Florida spectacular to fit the exotic tastes of the owners



Jack Cameron



Jack Cameron, A.I.D., I.D.I., master-minded this lush Florida house for a prominent couple who entertain extensively. We show here two views of the "Florida room" with its glass facade looking onto a screened-in patio. Flooring for the area is of large black and white vinyl squares (Robbins Floor Products), and the contoured cotton carpet (Conway Hamilton) is a smoky-blue charcoal color. The 13-foot angled sofa, left, covered in Aegaen-blue slubbed linen (David & Dash), and a seven-foot coffee table which follows the line of the sofa were especially designed for the area by Cameron. Sofa pillows are in accent colors of cerise, turquoise, and charcoal; and the swivel chair is upholstered in the same soft blue as the sofa. Large candelabrum in the corner of this area is a family heirloom. The exotic pool and fountain shown below is between the entrance foyer and "Florida room." The area is tiled in blue and turquoise. Treads of the cantilevered stairway in blue carpeting.

photographs by liddle & kohn



Mirrored wall, unbroken planes, light colors enlarge a small bedroom by Edith Hernandez & Co.



Edith and William Hernandez

William and Edith Hernandez, A.I.D., expanded the scale of a small bedroom in a suburban New York apartment through a mirrored wall, broad planes of fresh color, and absence of clutter. Lean, curved dressing table utilizes corner to provide generous dressing area. Illuminated frosted glass top avoids need for lamps here, reduces surface clutter, and brightens the room. Triple, hinged mirrors form continuous light reflecting area with mirror above dressing table, swing forward for full-length dressing view. Beams at windows are hidden by translucent curtains (Quaintance). White carpeting (Waite). Brass headboard (Gem Stone Arts); Biedermeier fruitwood chests (Nahon); Kroll blue bed skirt, raspberry stool top; Pittsburgh Plate mirrors.



ben schnoll

Los Angeles living room lavishly furnished to seat a discussion group by A. Allen Dizik, A.I.D.



A. Allen Dizik

Fourteen people had to be comfortably seated in a small living room designed by A. Allen Dizik, the owners often playing host to a discussion group. Six are accommodated on an L-shaped sofa, in a corner to preserve space; the moderator has a lounge chair that swivels so he may turn with ease to all persons; the member who likes to sit with one leg tucked under her gets a three-cushion ottoman (not shown); and six stools with 1-inch foam rubber cushions nest under the commode in background. All furniture designed by Dizik, upholstered pieces made by Longinotti, wood pieces by Master Cabinet. Table and commode are midnight blue—deepest of several blues in blue and white scheme. R. Harris fabrics; Hudson-Rissman lamp bases. Tree painted on wall.

julius shulman



A resplendent touch of Paris in a Great Neck, Long Island house by Melanie Kahane, A.I.D.



Melanie Kahane

French finesse sophisticates in idyllic garden setting in this house designed by Melanie Kahane. In the drawing room (bottom), Miss Kahane dematerialized a wall with a mustard-color filigree screen, installed by Paris Interiors. Antique column pedestals (Charles Winston) flank a French Regence commode (Don Ruseau). Ebonized oak floor by Coughlin Flooring sets off Kahane-designed carpet in off-white with floral pattern in reds, pinks, gold, olive green (made by Stark). Ashton chair (Fine Arts) is in Scalamandr  off-white fabric, Flemalle chair with ottoman (Fine Arts) in Greeff red fine stripe. Draped table is in patterned gray-beige Kent-Bragaline velvet. Guest room (below) plays two lovely patterns together, bedspread and Directoire bergere (Ralph A. Miele) in Brunswick & Fils blue and white floral linen, carpet a French import by Stark with red and green pattern on pale blue and beige stripes. White on white wallpaper by Strahan. Kahane-designed headboards by Mittman; Roundtree pine cabinet; pot tables from French Antiques.



photographs by henry s. fullerton





Eastern and nautical motifs richly dramatize a Bahaman house by William Pahlmann, A.I.D.



photographs by lisanti inc.



William Pahlmann

A house in Coral Harbour, Nassau, has been decorated by William Pahlmann with respect for its palm-surrounded oceanside setting and delight in this island's historical lore. Massive antiques and nautical accent pieces from the East evoke the sinister splendor of an old smugglers' inn, made comfortable by contemporary American furniture. Lanai (left), separated from living room (below) by shoji-like walnut panels, has low round Moorish table decorated with Zodiac signs on hand-woven rug in shades of coral. English Renaissance carved chest stands against low wall of native stone. Living room is dominated by fireplace of pink-beige native stone, and an antique Japanese screen of a French frigate. Walls, carpet, upholstery and curtains are green and coral. Flagstoned entrance hall (right) blends Oriental effects of red-lacquered console and mirror with Chippendale railing, antique pine chest, and period clock. (Suppliers listed on page 144)





sr
1

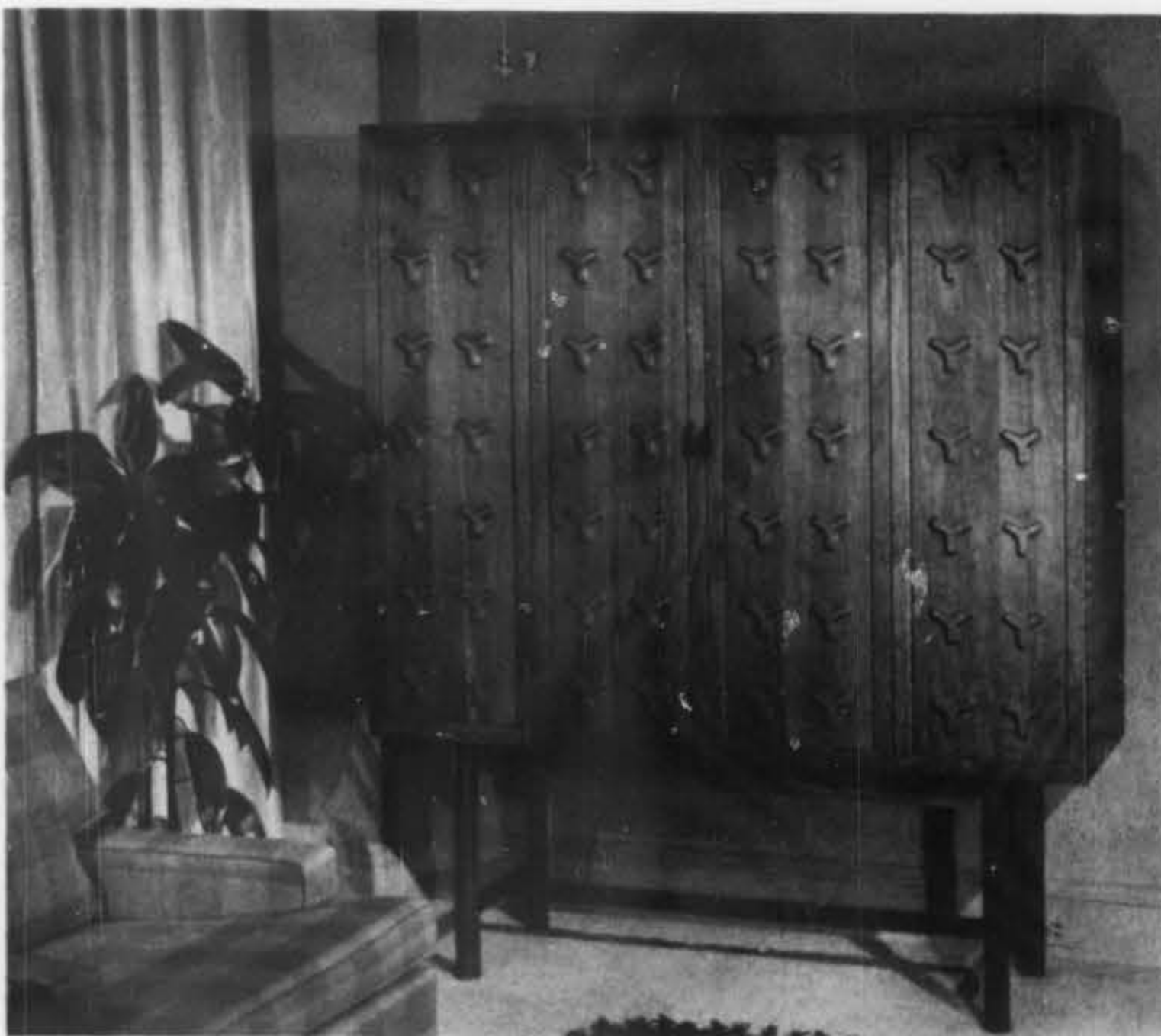
Part I of our mid-year Furniture Report

reflects some of the prominent design directions apparent at the June markets. Storage units are often vertical with an elaboration toward softer lines, inlay details, exotic woods. Traditional wood pieces appear in painted finishes. And upholstered chairs and sofas are in flowing lines with softer multi-foam backs for deep-sinking comfort. — J. W.



1

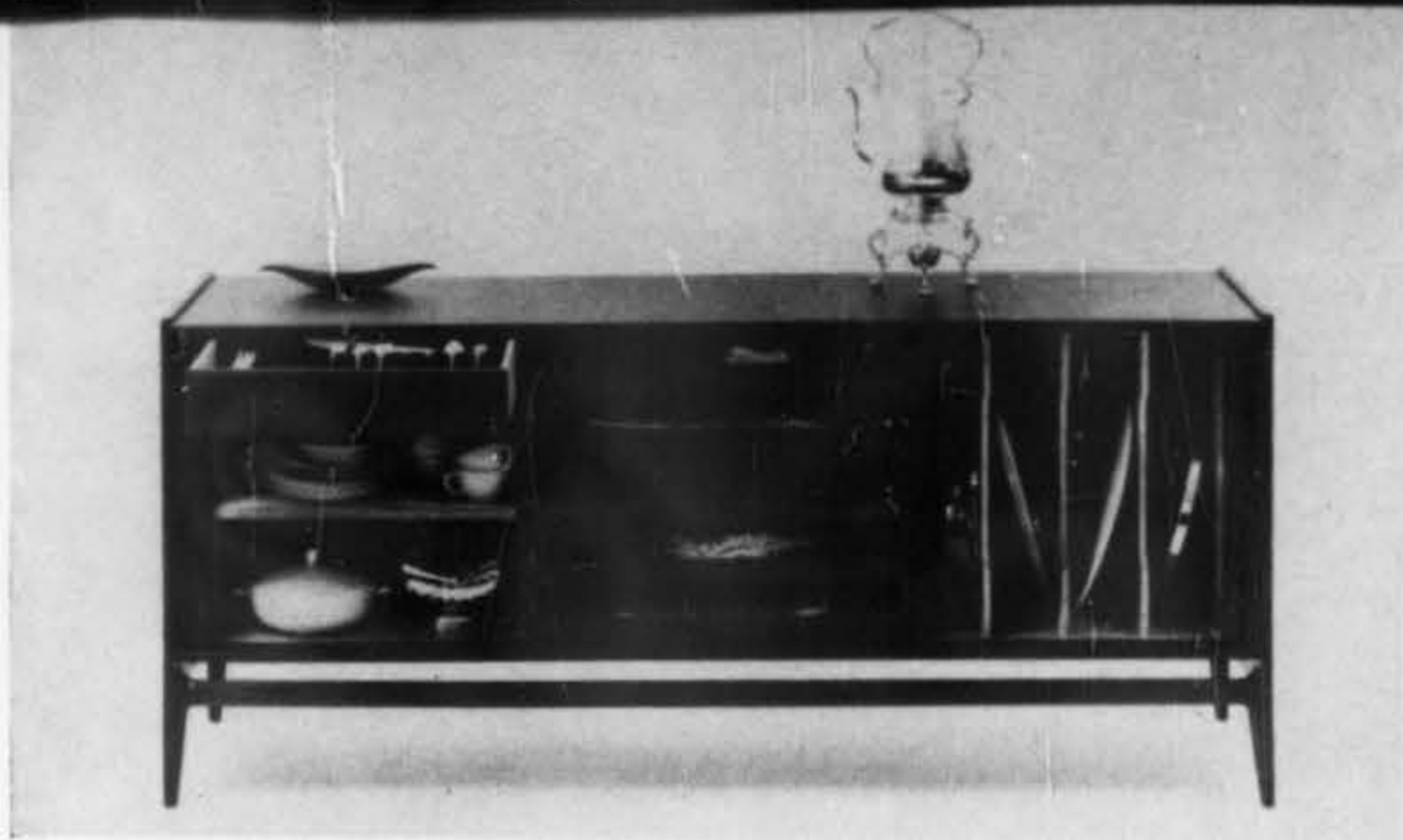
ROMWEBER



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3



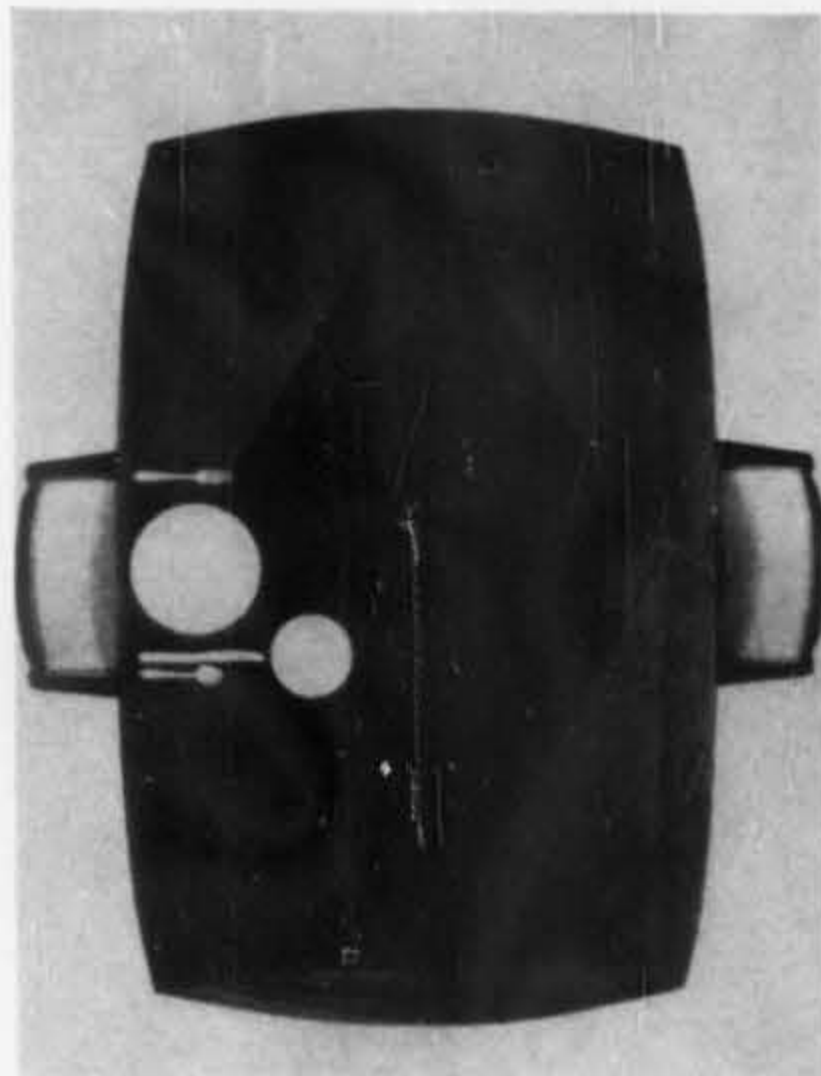


4

5



GLENN OF CALIFORNIA



7 8



B. G. MESBERG

9



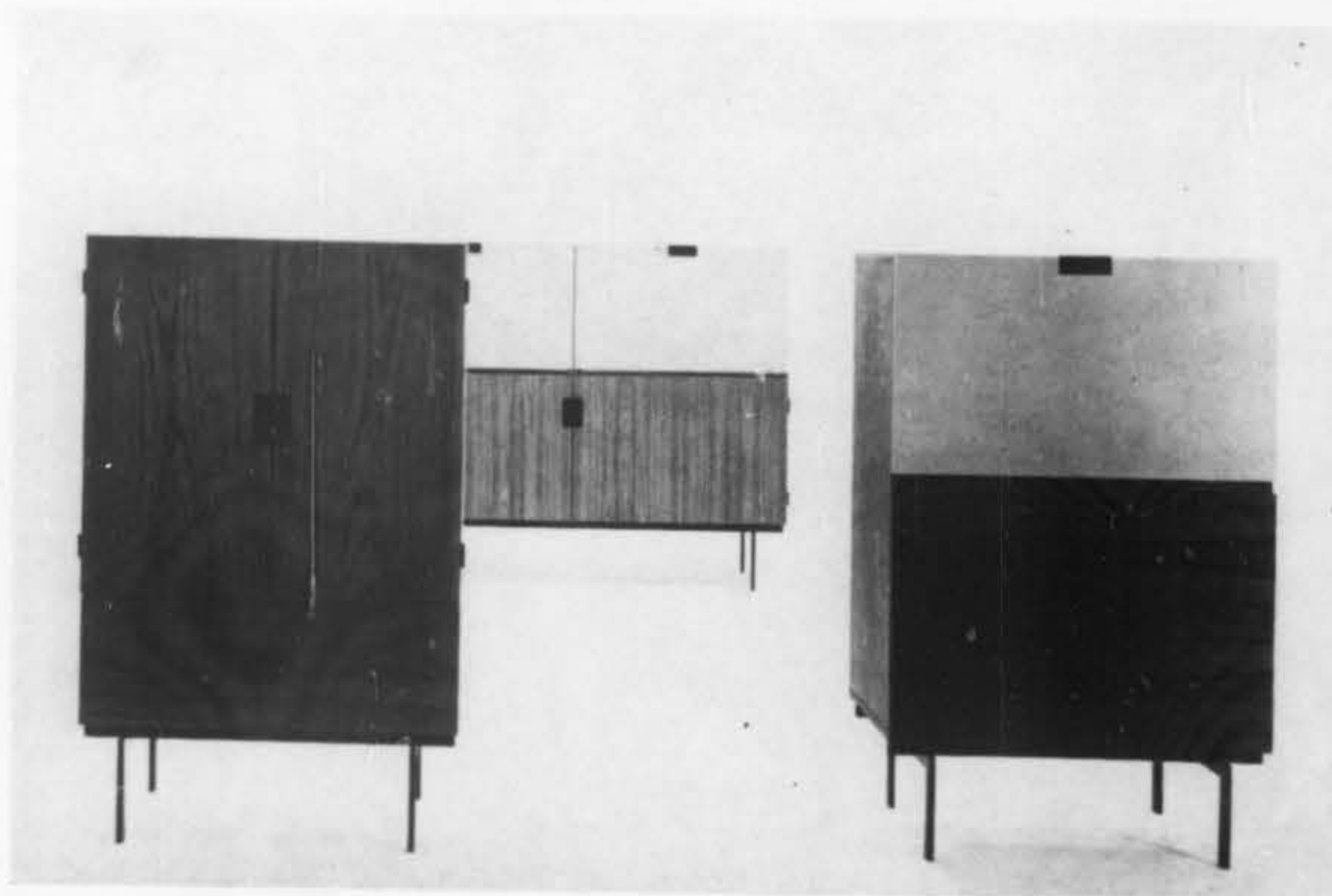
Romweber has enlisted the Danish design talents of Jorgen Hansen and Jens Theussen in launching a new group called "Futura." Furniture for dining, bedroom, and living room is marked by decorative details handled with masterly restraint. Case pieces gain interest from the choice and treatment of wood. This is particularly well demonstrated in the series of cabinets shown (3). The base wood is Minzu, a highly figured wood from the Belgian Congo. The rosewood inlay in strips emphasizes and enriches the detail. Where glass has been used, the old technique of a one-inch bevelling adds interest. These cabinets are flexible in their use with separate base units having either doors or drawers. As shown, the tops are designed to fit a variety of needs. Other chests utilizing the same design motif are walnut with highly figured Carpathian Burl as the inset wood. Carving rather than inlay is the interesting technique used on the folding doors of a most unusual fitted bar (2). Here, three-pronged figures, reminiscent of a Medieval trefoil, are raised in bold relief on each panel. The occasional or dining chairs (1) have rounded sculptured wood frames with open-work backs.

Glenn of California is presenting this season two major groups designed by Richard Thompson: the 1959 A. I. D. Merit Award winning "Modular" collection of hi fi case goods shown on page 114; and a thoughtfully designed group of residential furniture called "Galleria". The 72-inch buffet of walnut has a tambour door, as shown (4). The drawer for silver has a removable silverware rack. Directly below is an adjustable shelf and in the center are five sliding trays for linen. At right are adjustable sections for trays; shelves can be removed to accommodate large pieces. A rather remarkable feature of the chairs (5) is that the entire end member is cut of a solid piece of 19-ply laminate. Arms are pierced with solid rosewood. The seat and back are upholstered over thin plywood and can be removed easily. The 42-by-64-inch table (6) has three additional leaves for extending the top to 10 feet 4 inches or large enough to seat 14 people comfortably. It is built with a heavy steel slide to allow expansion to full length without the need of a center support. The inlay top is diamond-patterned.

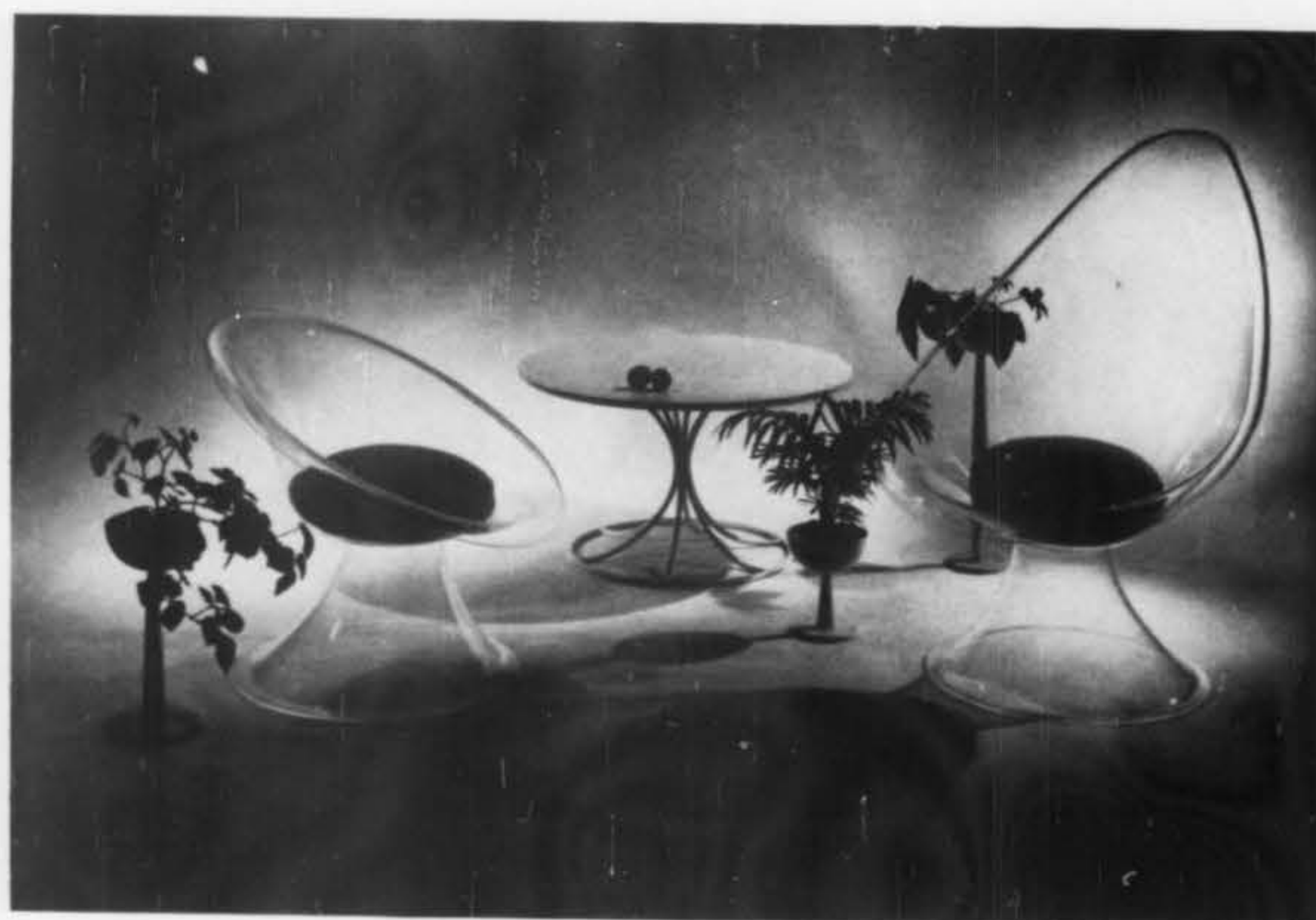
B. G. Mesberg, joining forces with the peripatetic Stewart MacDougall and Kip Stewart, offers a new group called the "American Design Foundation Collection." The simple tub chair (7) with flaring arms and neatly tailored with thin welting, is indicative of the ease of design epitomized by these young men. Of special interest in the case goods is the handling of details such as the simple drawer pulls placed on the inset panel of a man's chest (8) of solid cherry. The top lifts up to reveal a mirror and a series of units for storing a man's normal clutter. The buffet (9) is oiled walnut with oval rosewood inlays. The interior has a felt-lined tray for silverware, and storage compartments for trays and bottles. The boat table is oiled walnut with edgings of rosewood, and the chairs have high curving backs with small oval tops.



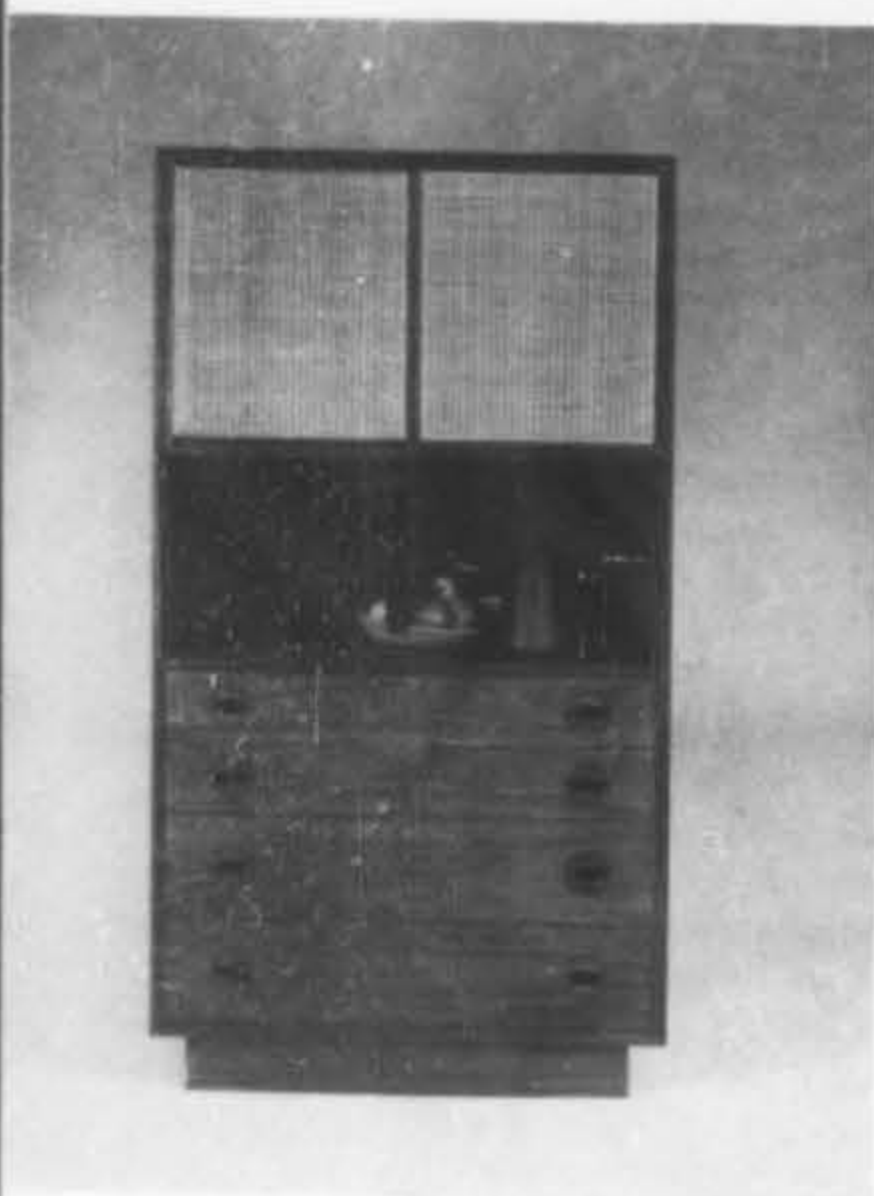
2 THAYER COGGIN



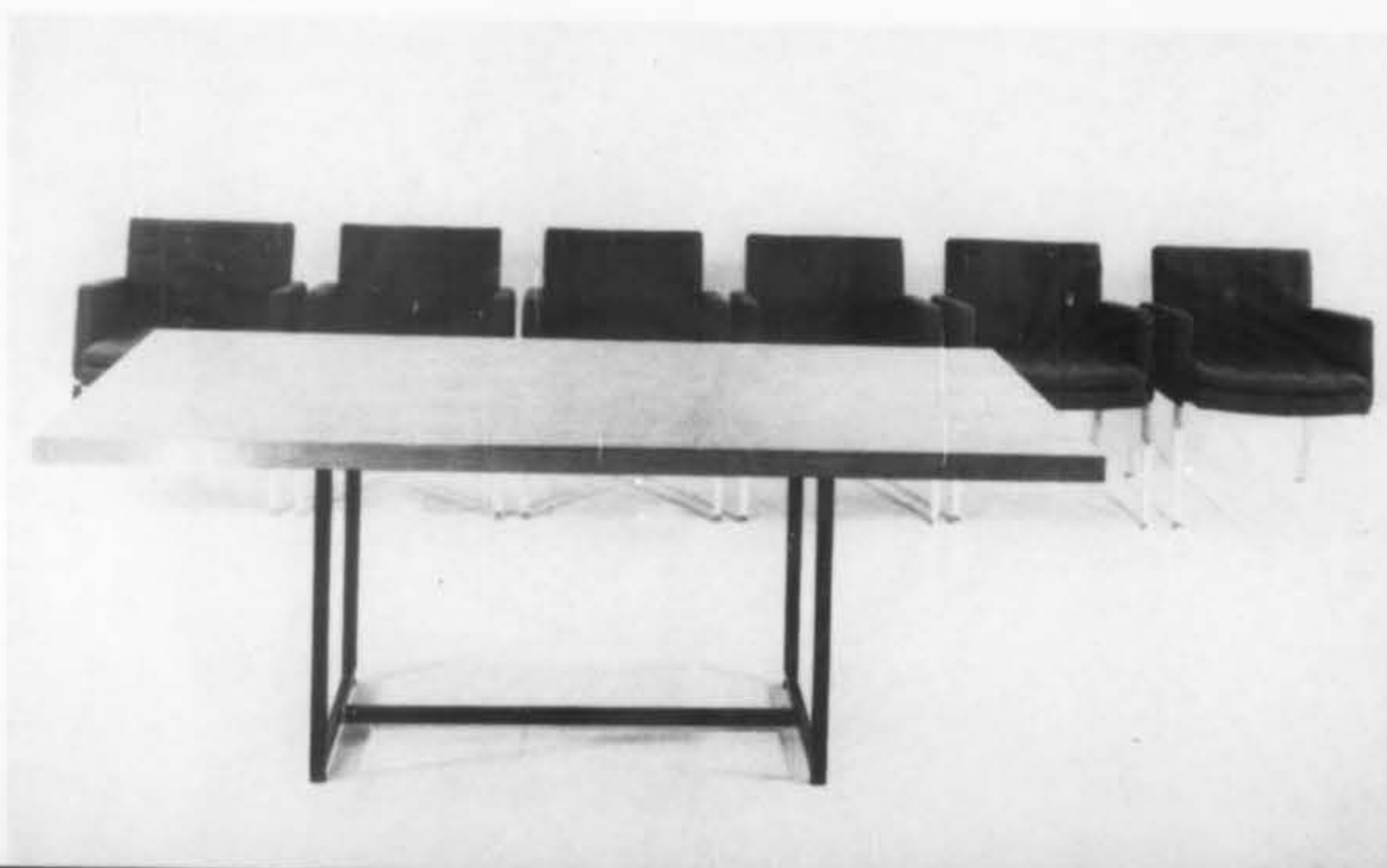
1 DESIGN INTERNATIONAL



3 LAVERNE

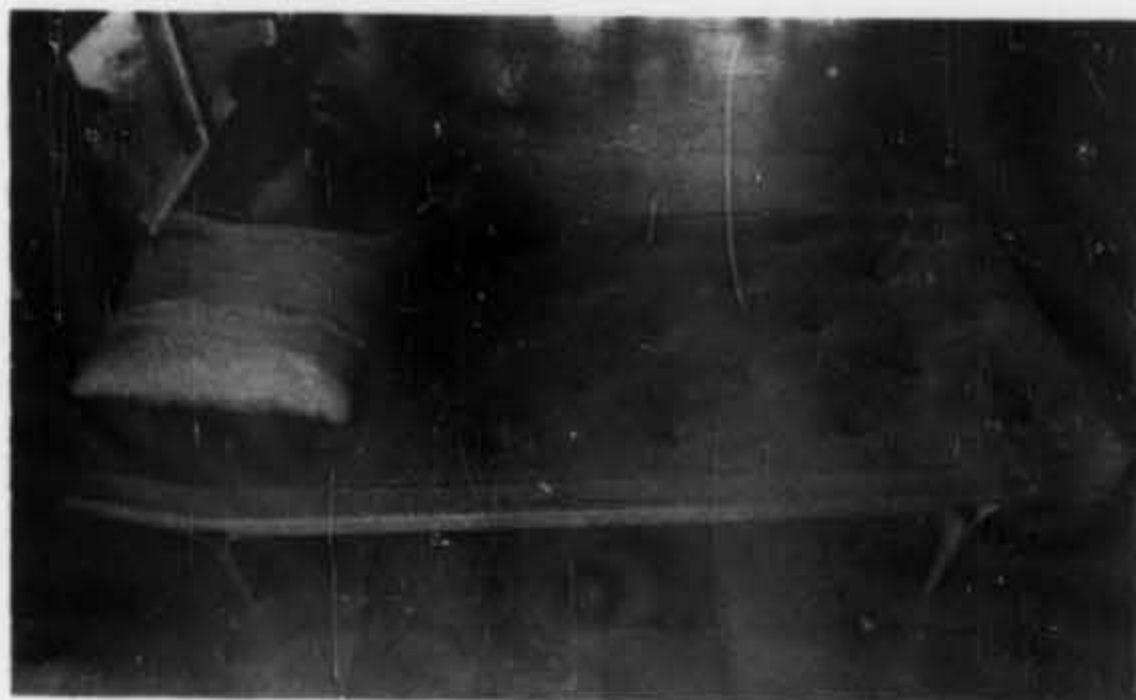


4 FOUNDERS

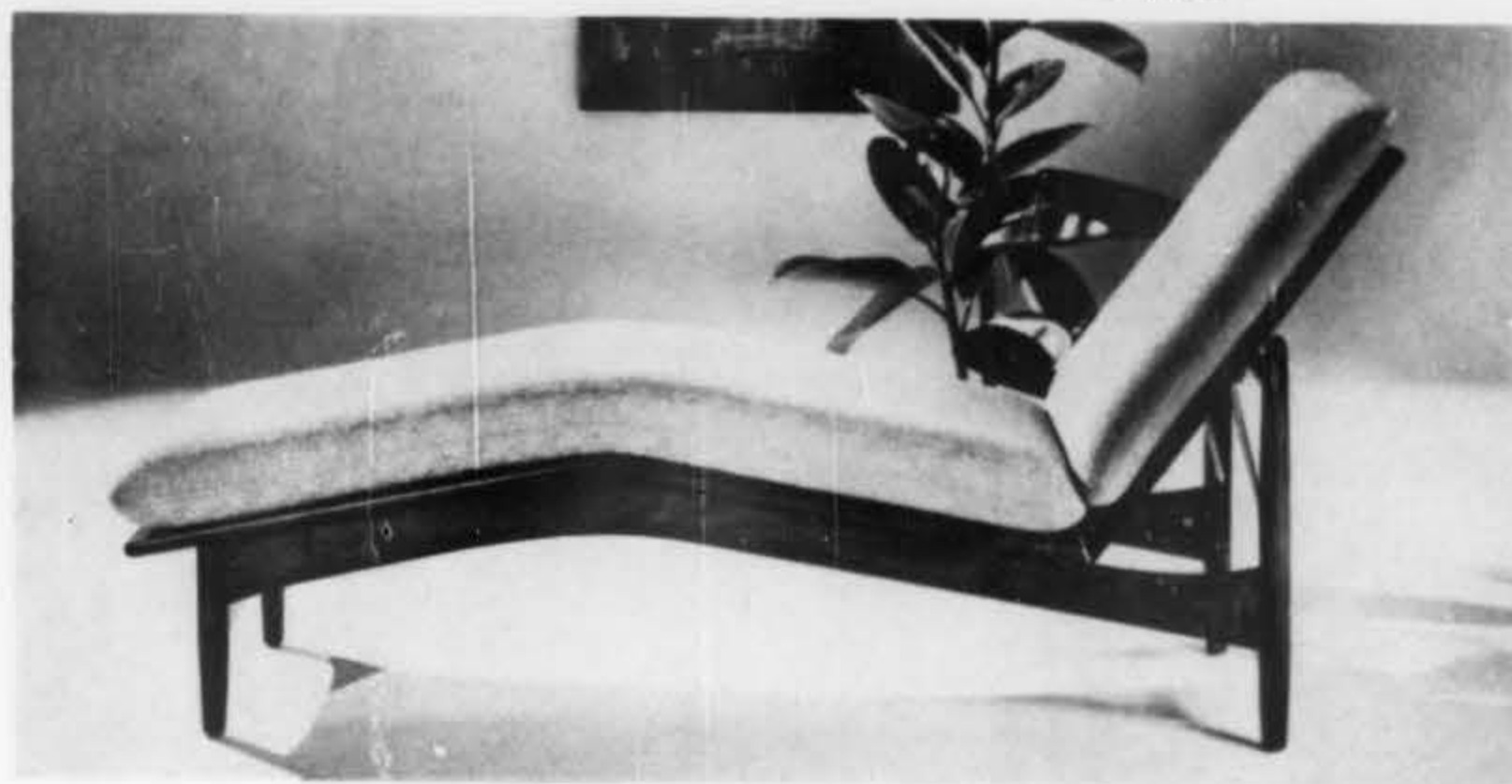


5 HANSEATIC

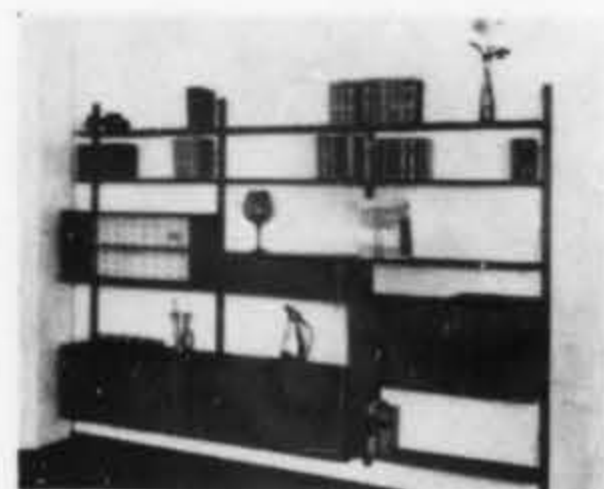
6 DAN JOHNSON



7 SCANDINAVIAN DESIGN

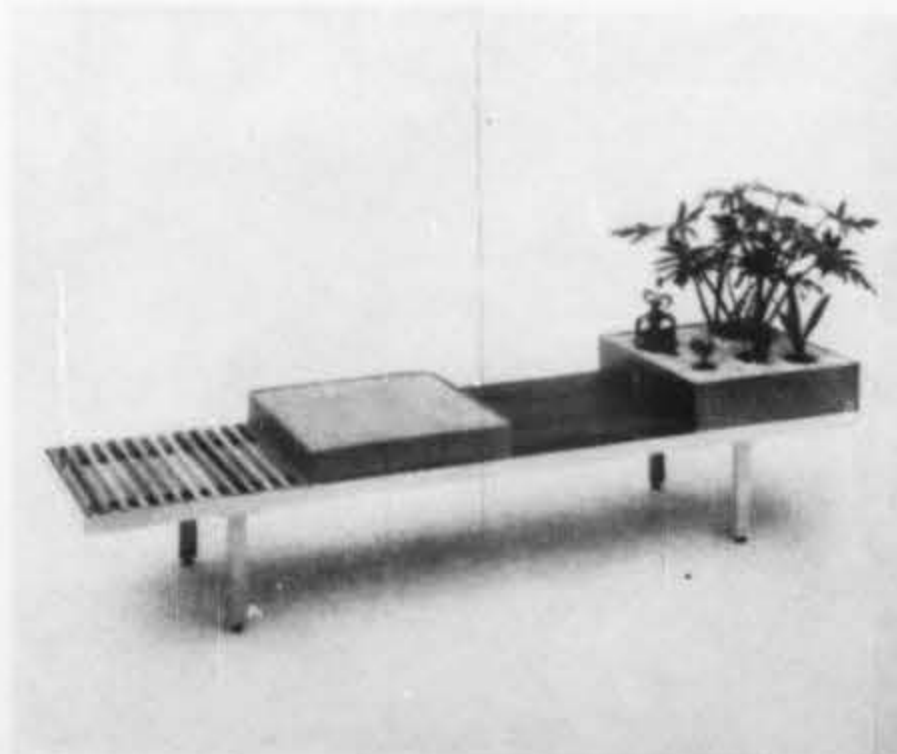


8 SELIG



9 LUNNING

10 HERMAN MILLER



Design International (1) shows vertical cabinets from the new *ums-pastoe* line designed by architect C. Braakman of Holland. The unit at left comes in oiled walnut or teak with two drawers at base and two adjustable shelves. At right is a bar over four drawers. Of white lacquer, the drop when open shows two contoured shelves banded with white. If desired, the top may be a secretary with stationery dividers.

Thayer Coggin (2) has the Milo Baughman designed "Trilounger," so-called for its three seating levels: as a chair, a lounge for reading or watching TV, or a chaise for feet-above-the-head relaxation. The lounges are tailored in wood or vinyl.

Laverne (3) has come up with a rather startling approach toward solving the problem of achieving spaciousness in limited quarters. "The Buttercup" and "The Lily" are molded of a transparent plastic—Enrevalglas.

Founders (4) introduced at this market a large group of walnut case goods and a number of unusual and charmingly shaped tables of cocktail or dining heights by Jack Cartwright. The very trim cabinet at left is walnut with cane panels.

Hanseatic (5) imported to this country from Germany a group of contemporary furniture of the Bauhaus tradition designed by Professor Doktor Rainer of Vienna. The chairs are of foam rubber cushions over springs for extra comfort.

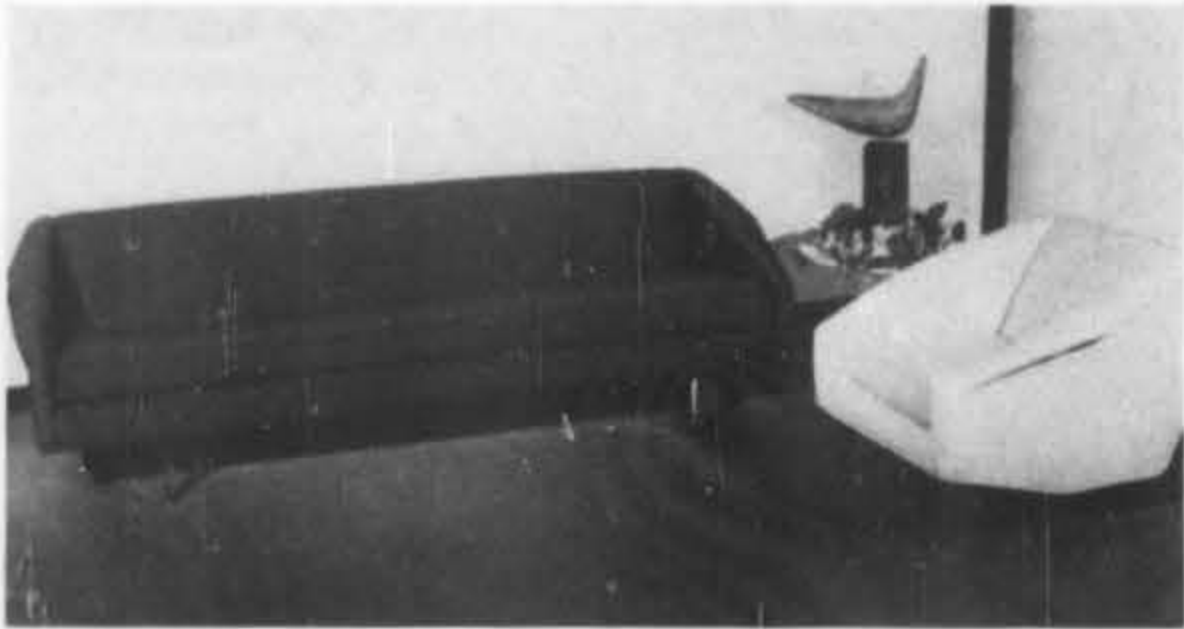
Dan Johnson, designer for *Arch Industries Inc.* (6), has recently expanded his group of graceful, low-slung chairs and tables. The chaise shown is of walnut and cane but may be ordered in aluminum or bronze.

Scandinavian Design (7) shows from the prodigious collection of Bruno Mathsson a bed which reflects his concern with functional simplicity. Shown 37 by 77 inches, the bed may be ordered any size. Special cross laminated birch veneer on split bent legs has a mat plastic finish. Mattress is wool upholstered Dunlopillo foam.

Selig (8) shows this chaise from their Danish Group, pitched to put the anatomy in a completely relaxed position. Designed by Ib Kofod-Larsen, the frame of dark walnut with foam cushions is adjustable from sitting to semi-reclining level.

Lunning (9) has recently imported from Norway the Bruksbro System of modular teak shelves and cases of infinite arrangement and use. Wall-mounted uprights with precut holes for metal brackets spaced at 1¼-inch intervals allow flexibility of size of the units to be hung. Units include open front or closed front cabinets ranging in height from eight to sixteen inches. Cabinets conceal drawers, a bar, hi fi, desks, or shelves. Open shelves are plain or have metal verticals for magazine storage.

Herman Miller (10) shows George Nelson's new versatile bench system for public areas. Units are 20 inches square and attached with screws to the base and leg unit of cellulostic (chip resistant) finish or stainless steel. The units consist of square birch slats; cushions; a slab of oiled teak, rosewood, or white or walnut grained plastic laminate; and a stainless steel planter box.



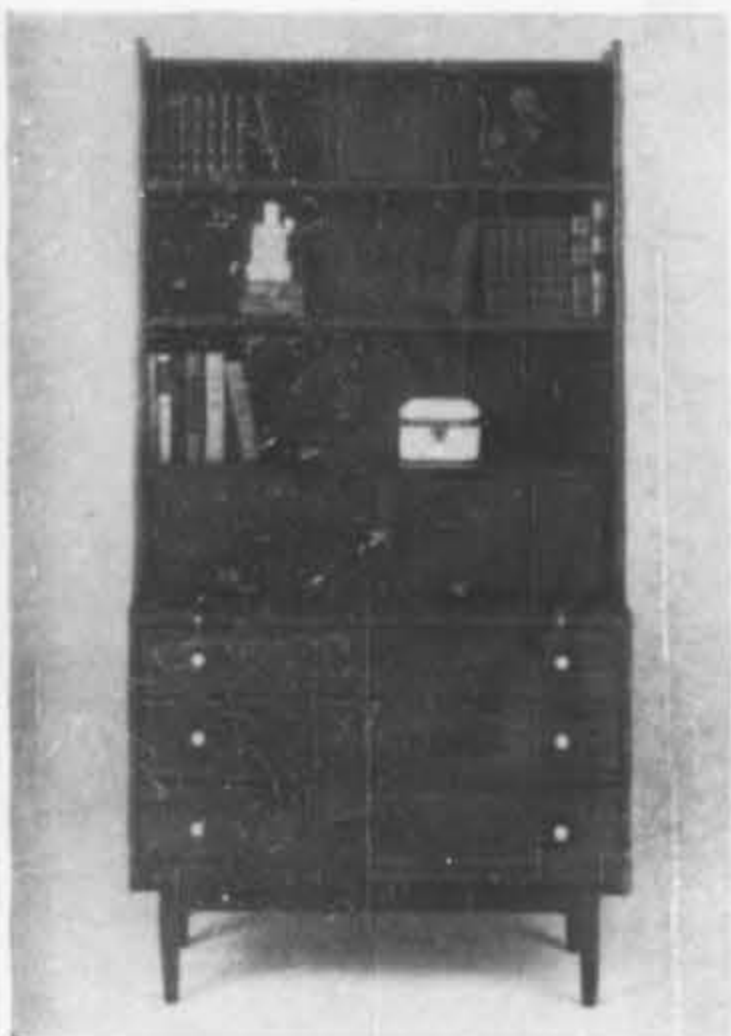
1 M. SINGER AND SONS



2 M. SINGER AND SONS



3 JOHN WIDDICOMB



4 DREXEL



5 THE OTTO GERDAU COMPANY

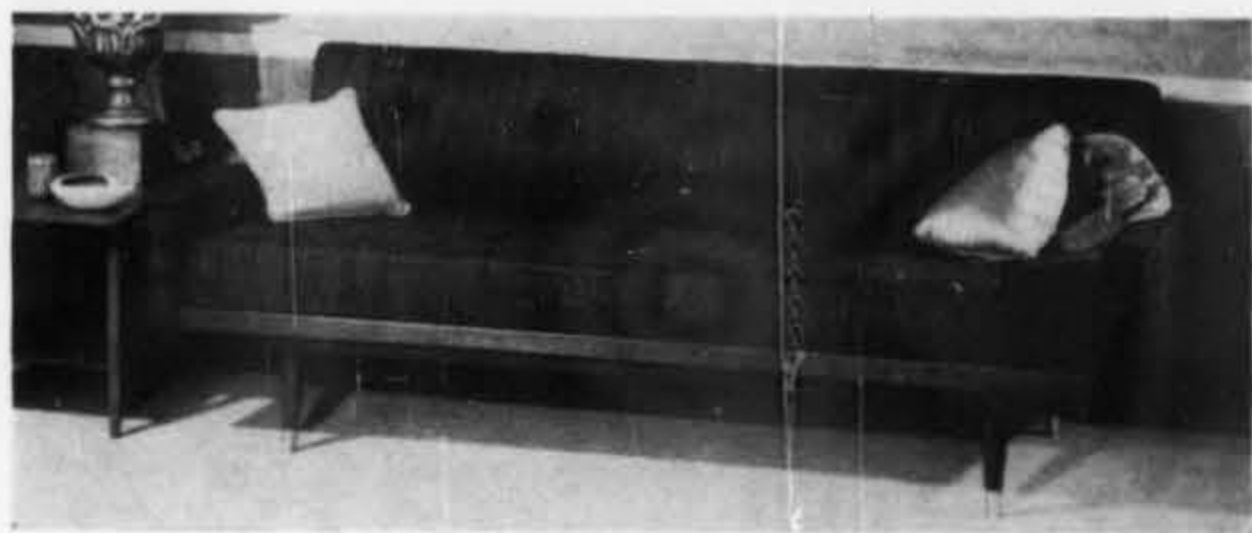


6 JOHN STUART



7 VALLEY UPHOLSTERY

8 WIDDICOMB-MUELLER



9 SIMMONS

10 FICKS REED



M. Singer and Sons again are showing new designs by Italian architect Gio Ponti. The sofa and chair (1) emphasize an uncluttered V theme which the designer carries out with an angled profile of the underside and back, as well as the forward-sloping arms. In the legs, the V is constructed of solid brass. Backs of sofa and chair are only 25 inches high enabling them to be placed in front of a window. The handsome open arm chair (2) designed by Bertha Schaefer has been sculptured of walnut for elegance of line and detail. Cushions are of loose foam.

John Widdicomb (3) is showing a monumental seven-foot "Lord and Lady" bed in cherry with vertical strips and spindles of American walnut, designed by Dale V. Ford. The Mondrian type design of the little night table carries out the vertical slat motif of the bed; the table comes in left and right side versions. All woods for the ten-drawer, 74-inch, frame-within-a-frame, triple bureau have been carefully selected for the grain to create both a matched vertical and horizontal effect.

Drexel (4) calls their collection "Declaration" this year. Inspired by the Shaker tradition, the walnut secretary shown combines a commode and secretary into one unit. As a secretary, the tambour doors hide a storage gallery with letter slots and shelves. The pull-out writing shelf is above three drawers.

The Otto Gerdau Company (5), importers of Danish designed furniture, have a collection of open arm chairs of light scale. Shown at left is a low scaled comfortable chair with a squared frame of oiled teakwood. The contoured seat of upholstered black leather is canted within its frame.

John Stuart (6) has added a new Finn Juhl chair to their Danish craftsmen group. Of oiled solid Oriental teak, the chair has sculptured and upholstered seat with sloping front edge for added comfort. Open frame is light in proportion.

Valley once again shows a large variety of Norman MacGregor's designs. This year's "World of Modern" collection includes an over-size contoured chaise (7). Shown in a textured pale pumpkin upholstered foam, the chaise has a carefully angled walnut base on casters for easy moving.

Widdicomb-Mueller (8) is adding to the George Nakashima designed group of an earlier market. We show here a handsome solid piece to be used either as a dining or living room cabinet. The folding wood gridded doors have recessed panels of matched veneers with upward sweeping grains. The top of solid walnut has a liting overhang. Another detail of design interest is the pierced stretcher legs treatment.

Simmons (9) has added several designs to their combination sofa-bed line. Shown is one of thin lines and tufted seat and back with walnut finished legs and brass ferrules. The seat slides forward from the back making a comfortable single bed.

Ficks Reed (10) has a new version of their perennial rattan collection, "Country Casual '60." A new double strand rattan weaving in an intricate diamond pattern produces a lacy effect. Available in a wide choice of Ficks finishes and fabrics.



2

BODART



3 RALPH A. MIELE



5

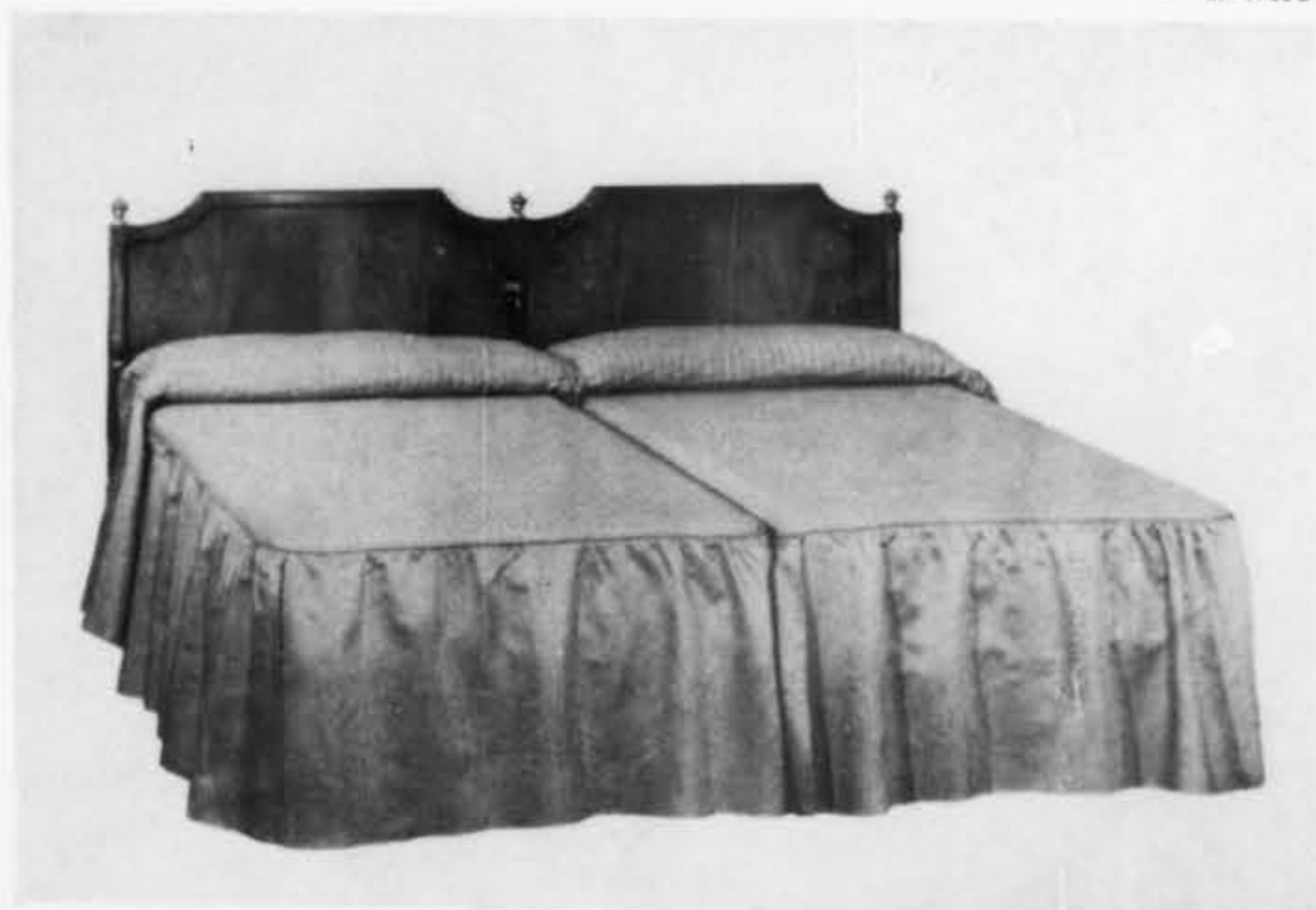


KITTINGER

6



7 R-WAY



Bodart is showing a lovely interpretation of the classic lines of both Louis XVI and Directoire periods in this new bedroom grouping (2). Finished in Loire white, the group features simple lines and delicate carvings accentuated by a contrasting color of Ciel blue. Richness of detail occurs in the headboard with a triangular inset of flutings and a rose medallion which is repeated in smaller form on the posts. As in many originals from the French Empire period, the use of finely figured veneers and restrained chased brass ornamentation give the cabinet (1) a sense of regality. The all gold mirror is imported. *Bodart* has extended its large collection of case pieces and occasional furniture as well. For the bedroom, an eight-drawer commode, a man's high chest with seven drawers, and bedside tables match the group shown. Trim fluted posts with reeded pilasters are topped with a feather motif carving. A smaller commode, for use in any room as an accent piece, is finished in Loire white with Crillon yellow trim, dramatically topped with black marble. New occasional tables include a 60-inch long, narrow French Directoire coffee table, and bunching tables with walnut veneer panels.

Ralph A. Miele (3) shows this beauty among a large collection of chairs. The rather austere line is assuaged by fine ornamentation and the roundness of the posts. Simple yet elegant, this chair is a lovely accent piece for a modern room or one of traditional character.

Kittinger, with a fine old tradition of craftsmanship, this year is concentrating on a collection of upholstered pieces, with the exception of one addition to the Austrian Baroque group which created such a stir last season. (*Interiors* February 1959). This charming mahogany piece (5) also echoes the vertical storage look. The bonnet is beautifully carved and curved. The small lower section of two drawers may be purchased separately. The sofa shown (6) — one of several — has particular charm which comes from the thinness of arms arching into the curved back. Fine welting adds to its grace, and the tufted back has polyfoam padding giving extra depth and comfort. The little mahogany and leather chair (4) is in the true American tradition of solid dignity. Of careful proportion, it is outlined and accentuated with brass nail heads. The Queen Anne legs have a graceful edging detail at the knee. Not shown is another chair of interest; a small, broad, one-and-one-half-width upholstered wing chair with Queen Anne legs.

R-way (7), who specialize in quantity-contract orders for hotel, motel, and institutional furniture, introduced at this market a large group of bedroom units varying from contemporary through traditional periods. Shown is a double six-foot-six twin Hollywood bed from the "Philip" bedroom grouping. This is a transitional suite modified to today's interpretation of the French Empire style. Of combination mahogany and their "Lorraine" finish, this set has a matching chest of drawers with a false tambour front hiding storage space. Small bed-sized tables with one drawer also have the false tambour front below.

"SERIES 700"

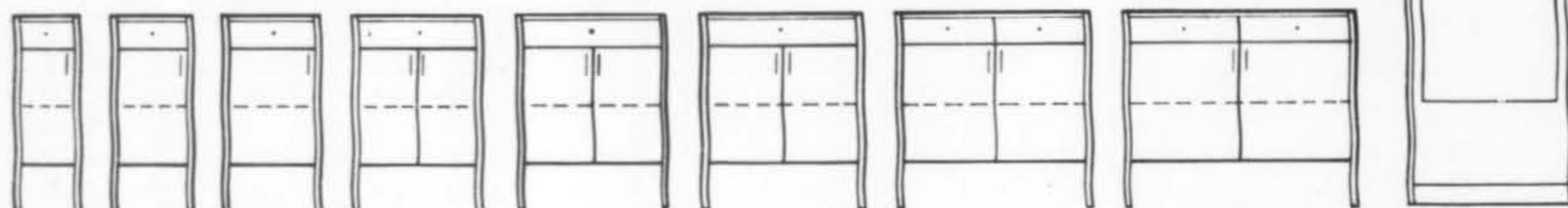
Paul McCobb designs

for Mutschler a mass produced open modular system

with a custom look by creating decorative and

personalized storage units not only

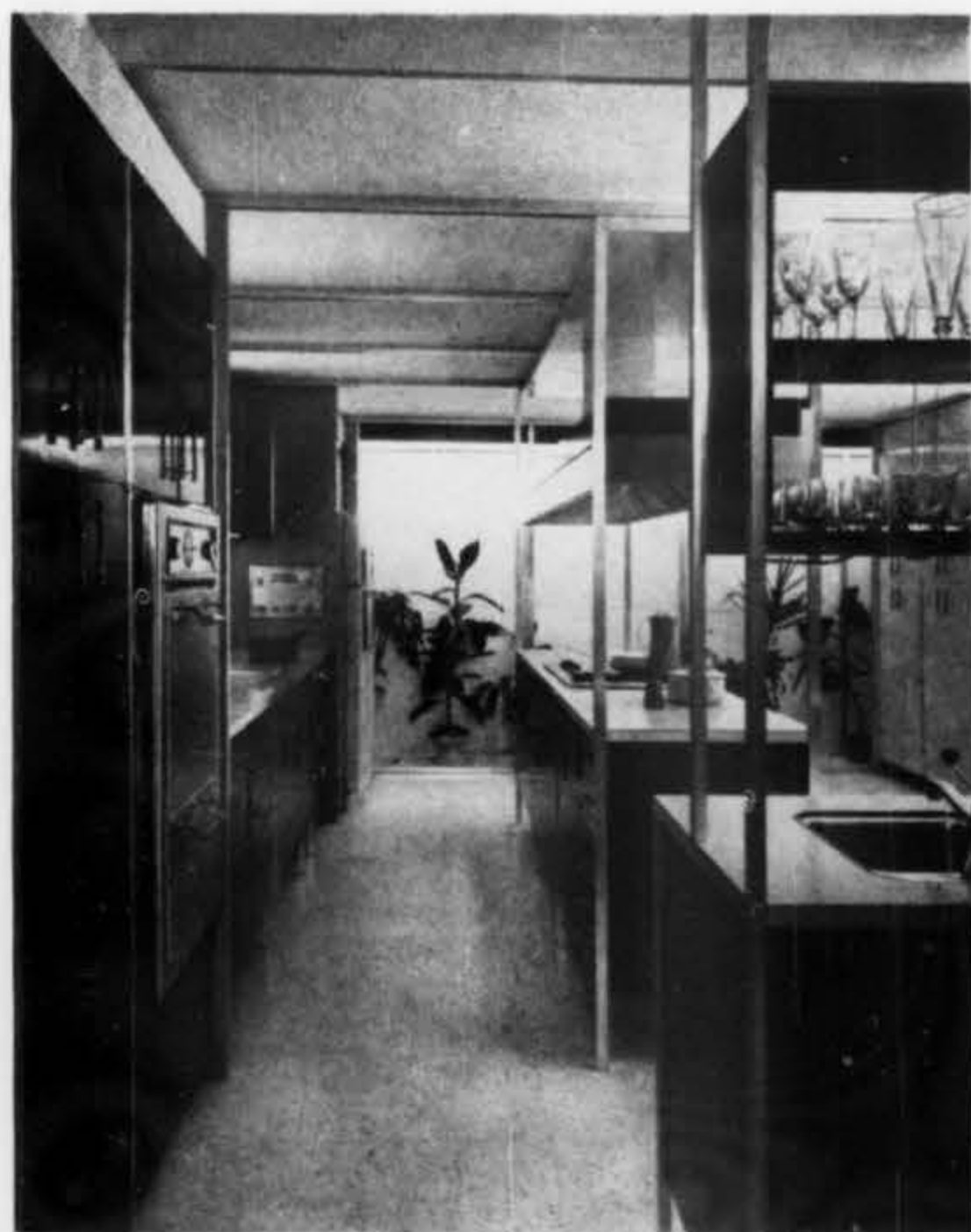
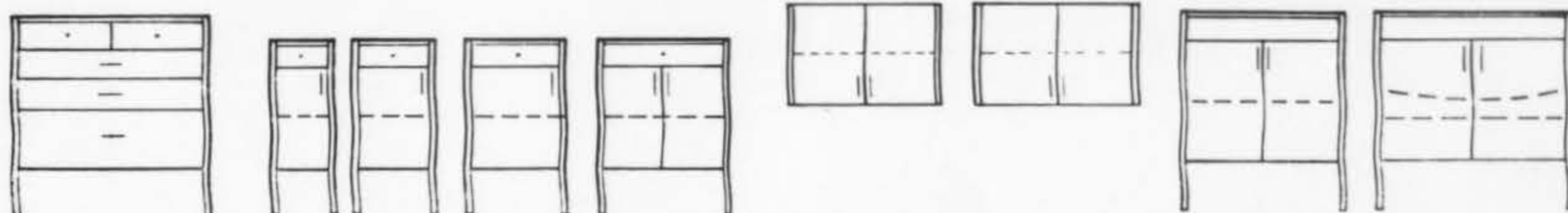
for the kitchen but throughout the house



Mutschler Brothers Company, Nappanee, Indiana, are producing on a mass scale the McCobb-designed "Series 700" modular system of over 50 units. Originally planned to enable the architect and interior designer to develop a custom kitchen at low cost, the designs proved of such quality and beauty created by the satisfying serenity of space and solids—of which McCobb is a master — that units were later designed for use throughout the house.

Suggestions of the light, fluid, open-plan living possible with the wall and divider system are pictured here. Of simple construction, the walnut finished birch panels—or painted wood panels—snap into framing structures of aluminum. Uprights of 21 feet may be cut any size to fit floor to ceiling, or cabinet to ceiling. Base cabinets are eight inches off floor to further promote open look. Mutschler offers a booklet with scaled drawings of components. —J.W.

Component units shown in banner here are but a portion of the large variety. Choice of surfacings: marble, tile, wood, or plastic. Units designed to be wall hung are 13 inches deep with a height of 18 inches for the decorative group, or 24 and 33 inches for kitchen (or work) group. Standing units are 30 $\frac{3}{4}$ inches high for decorative levels and 34 $\frac{3}{4}$ inches high for kitchen levels. Soffits are 83 inches high.



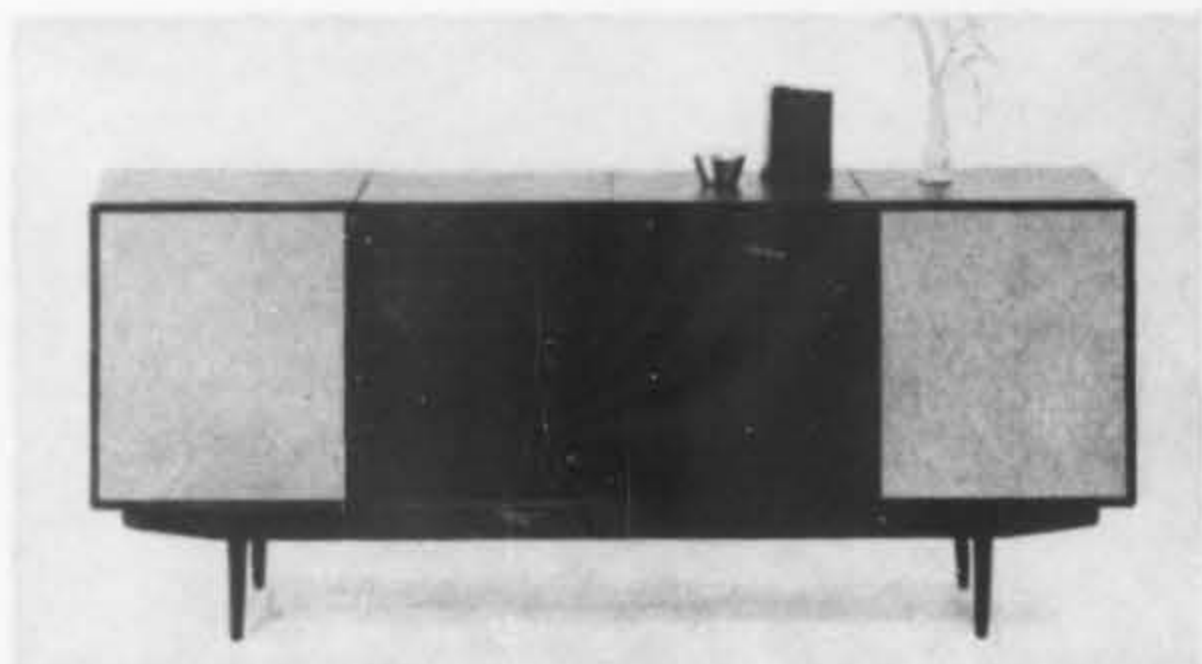
Above: A gamut of eye-level, soffit, and floor cabinets of alternating drawer and door units shown in this inviting kitchen. Elkay sinks and Tappan burners are set into white plastic laminate counter tops. Tappan oven is placed into a soffit "frame."

Left: A look of luxury is created by well placed units in this dressing room. Counter top is marble. Ridged panels of Blue Ridge glass made by American Saint Gobain Corporation.

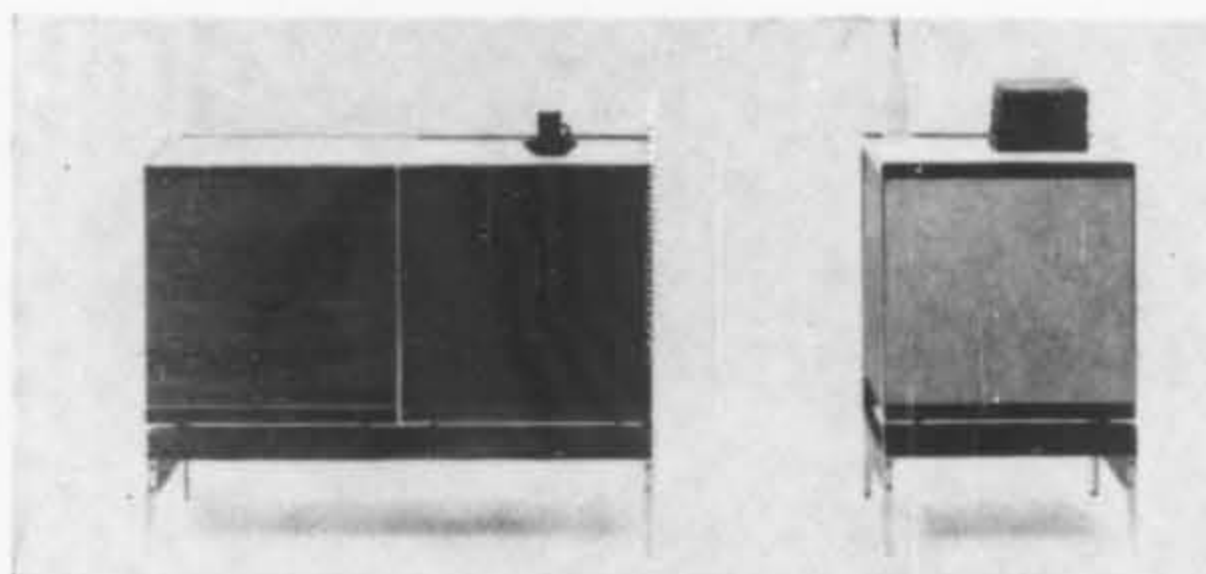
Below: A richness of simplicity is expressed in the living room by the carefully balanced use of decorative level cabinetry. Rug: Luten-Clarey-Stern; Kentile; Robbins Floor Products.



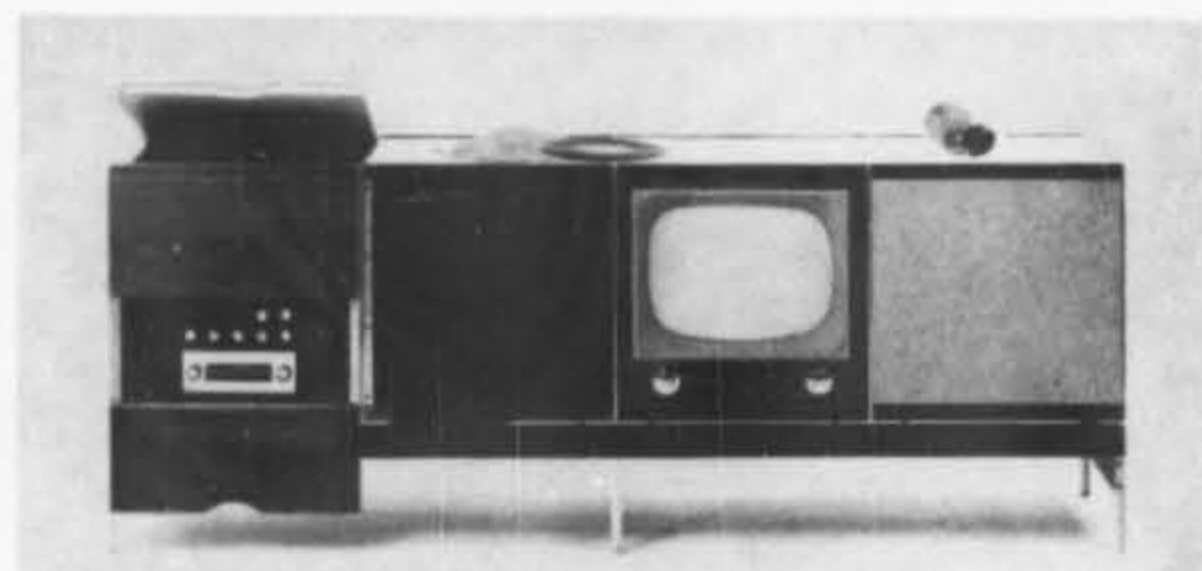
merchandise cues



2



3



4

*Decorator source for Hi Fi... Matched fabrics and wallpapers...
More fabrics... Lamps... Accessories and clocks...*

Arch Industries' Hi Fi network

ARCH INDUSTRIES, INC., 1555 North Bronson Avenue, Los Angeles 28, California, has established franchises with several leading high fidelity equipment manufacturers, and set up a network of decorator showrooms, to make the purchase of high fidelity components both convenient and profitable for interior designers. Trade discounts are less than usual for furnishings—15 per cent for most components, with an additional 10 per cent commission to the showroom—but the arrangement marks the first time that interior designers and architects can buy from their normal source of supply—the furniture showroom. Components manufacturers participating

in the program are: for tuners, amplifiers, and pre-amplifiers—H. H. Scott, Sherwood, Harmon Kardon; for tape recorders—Norelco, Viking, Pentron; for record changers—Garrard, Monarch; for cartridges—Shurr Brothers; for record players—Fairchild; for speakers—Stephens, Klipsch, Norelco, Pioneer.

Arch Industries, a national sales firm, is now supplying each of its showrooms with one complete high fidelity system in a cabinet. Catalog sheets and price lists are also supplied to the showrooms so that orders can be taken for merchandise for shipment from Los Angeles. Showrooms handling the Arch Industries high fidelity program are: Clark & Burchfield, Los Angeles; Cannell & Lincoln, San Francisco; Paul Siegel,



Seattle; Furniture Galleries, Denver; W. M. Love, Kansas City; Ruth Stephenson, Merchandise Mart, Chicago; Contemporary Furniture, Cleveland; and Carmen Graham, Miami. Components may also be purchased through any of Glenn of California's showrooms (see below).

Three cabinet groups by Glenn

GLENN OF CALIFORNIA, 130 North First Avenue, Arcadia, California, collaborating with Arch Industries on the high fidelity program, has introduced three new series of cabinets for high fidelity cabinets. The "Modular" group, designed by Richard W. Thompson, is a flexible system of cabinets and platforms. The platforms, of anodized aluminum legs with walnut cross pieces, are all 18 inches deep, and come in lengths of 22, 44, 66, and 88 inches, to accommodate from one to four of the following cabinets: cabinet for tuner and amplifier plus record player or tape recorder; speaker enclosure; record cabinet; or TV cabinet. Each cabinet is 18" deep, 22" wide, 22" high. Walnut-fronted, they come with walnut or white plastic tops. Two Modular arrangements are shown in photos 3 and 4. The "Baronette" series, of all-wood construction, offers several choices in base designs (square legs, round tapered legs, kick base, or a bench). Photo 2 illustrates a component cabinet with tambour doors for record storage, flanked by two speakers, on the bench, which is 18 inches deep and 81 inches long. Photo 1 shows the component cabinet alone, on a kick base.

Glenn's "Decorator" series is a collection of all-wood cabinets in several versions: corner table, bench, component cabinets in a variety of lengths, proportions and decorative treatments.

Glenn maintains its own showrooms in Chicago's Merchandise Mart, San Francisco's Western Merchandise Mart, and the Los Angeles Furniture Mart. Other decorator sources are: Stratford House, New York; Columbia & Myers, Boston; Contemporary Furniture Showrooms, Cleveland; Design Center, Denver; Fort Pitt Furniture Company, Pittsburgh; Edw. S. Frisch, Milwaukee; Furniture Showrooms, St. Louis; M. L. Gross, Philadelphia; Northgate Furniture, Seattle; Carrol Sagar, Los Angeles; and Furniture Showrooms, Tucson.

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WRITE FOR CATALOGUE INFORMATION, HARVEY PROBBER INC., FALL RIVER, MASSACHUSETTS

merchandise cues



Greeff and Katzenbach and Warren contribute to Americana revival

GREEFF FABRICS, INC., 4 East 53rd Street, New York, and KATZENBACH AND WARREN, INC., 575 Madison Avenue, New York, have co-authored an important new chapter in the rediscovery of historic American design. Their "Greenbrook IV" collection of thirteen related fabrics and wallpapers reproduces documentary eighteenth and nineteenth century wallpapers found in old New England homes, from originals owned by Dorothy Waterhouse of Boston. The tastes of America's formative century, 1750-1850, are comprehensively represented, not only the Puritan simplicity of Colonial culture, but the growing effect of cosmopolitan infiltration. Imported papers bore the tax stamp of King George III of England, or the equally unmistakable stamp of vista-conscious Napoleonic France.

The Greeff fabrics are screen-printed 36" or 50" unglazed cotton with a Sylmer stain-resistant finish (except one, on Everglaze chintz). The Katzenbach and Warren wallpapers have a flat scrubbable plastic coating for easy maintenance. Designs are as conversational as they are practical. The hand-blocked wallpaper which inspired "Interlacing Circles" (1) decorated a mid-eighteenth century fireboard (used to enclose fireplace openings in the summer). This demurely ringed design was



discovered in a small country house in Holderness, New Hampshire; comes in pearl, taffy, sage on wheat, and mint on sky blue. "Governor Badger" (2) papered the front hall of Governor William Badger's mansion built in Belmont, New Hampshire in 1800. Its ornate motifs reflect a tasteful but virtuous concept of elegance; in blue, green, red or old gold on natural grounds.

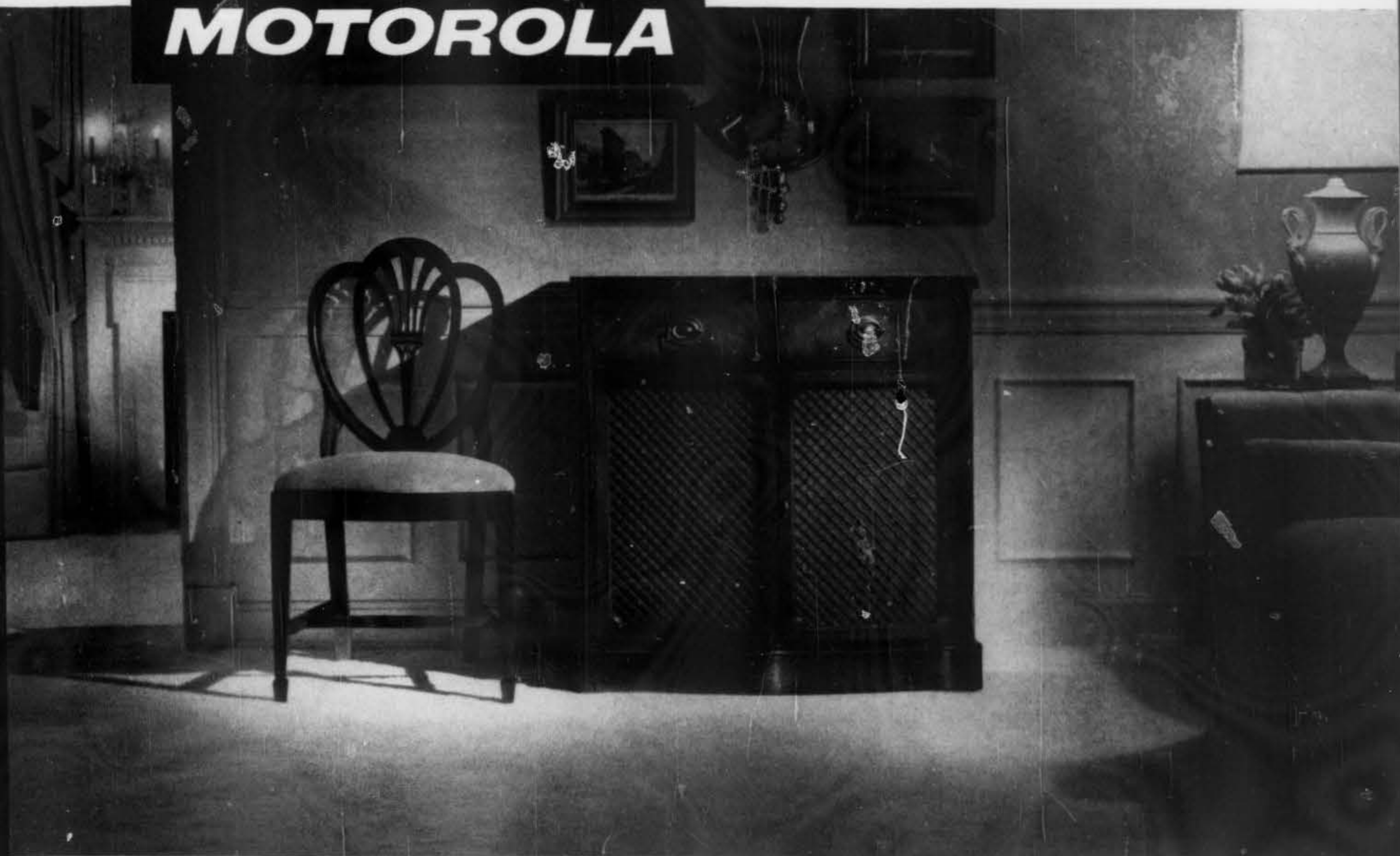
The quaintly organized whimsies of "Strawberry Stripe" (3) originally brightened the inside of a trunk journeying from

England to Bourne, Cape Cod, circa 1765. The trunk lining, which was customary, was backed with newspapers recording the sessions of Parliament, dated 1760. In three colorways: turquoise on sand, terra cotta on yellow, and olive on aqua.

"Parker Hill" (4) reproduces a floral pattern found in James Parker's house in Shirley, Massachusetts, which he built, according to history, to advance the social position of his unmarried daughter. In yellow on beige, periwinkle on aqua, terra cotta on sage, or peach and gold on celadon. Continental design influences are represented in "Concorde" (5), which plays lavishly with scenic views of carriage-trade Paris. This French wallpaper was brought back to the States by a sea-captain in the early nineteenth century, and was found in the stair-hall of a mansion in Salem, Massachusetts. On 36" cotton, in celadon and blue, aqua and brick, or olive and gold.

List prices of the fabrics range from approximately \$5.75 to \$8.50 a yard. The wallpapers will retail for \$4.50 to \$4.95 a roll. (The wallpaper colors are the same as the fabrics, though somewhat lighter shades.) A sample book of wallpapers, with swatches of related fabrics, is available for \$12. A package of fabric samples, with color lines attached to each sample, is available for \$25. Both sample groups are \$30. Greeff and Katzenbach and Warren will both have the "Greenbrook IV" fabrics and the wallpapers.

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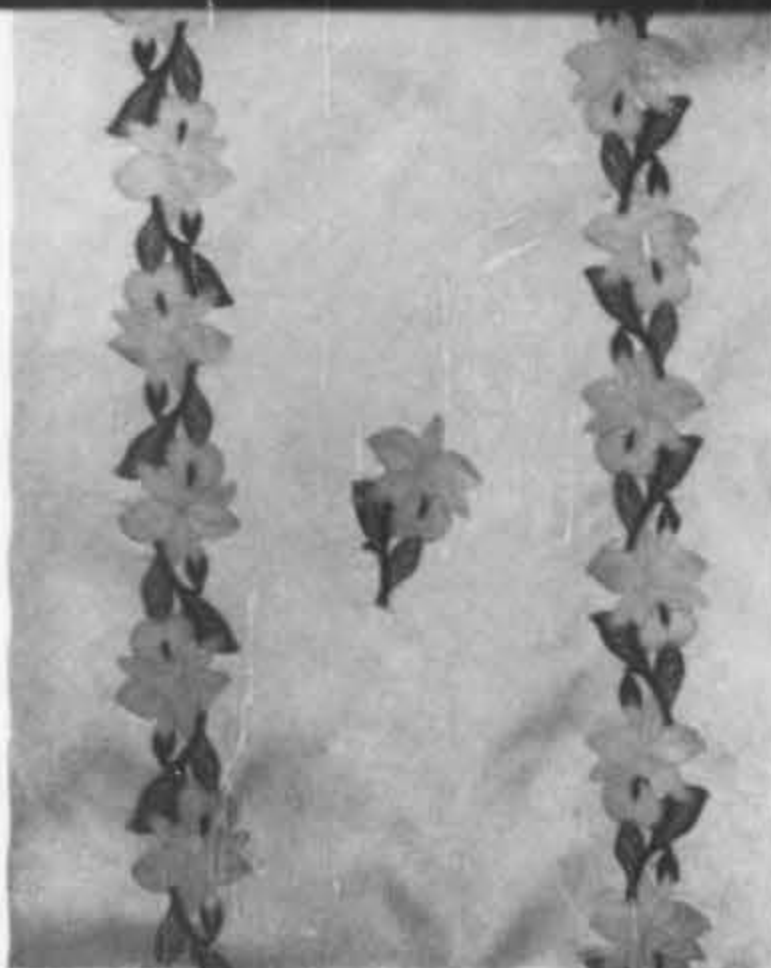
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merchandise cues

HOUSE OF VERDE



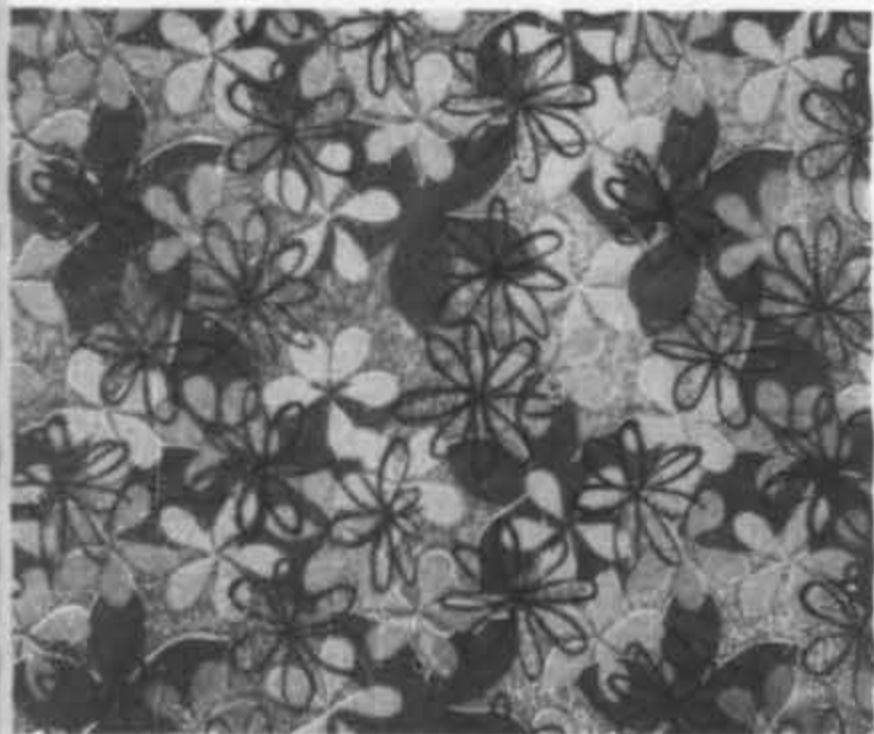
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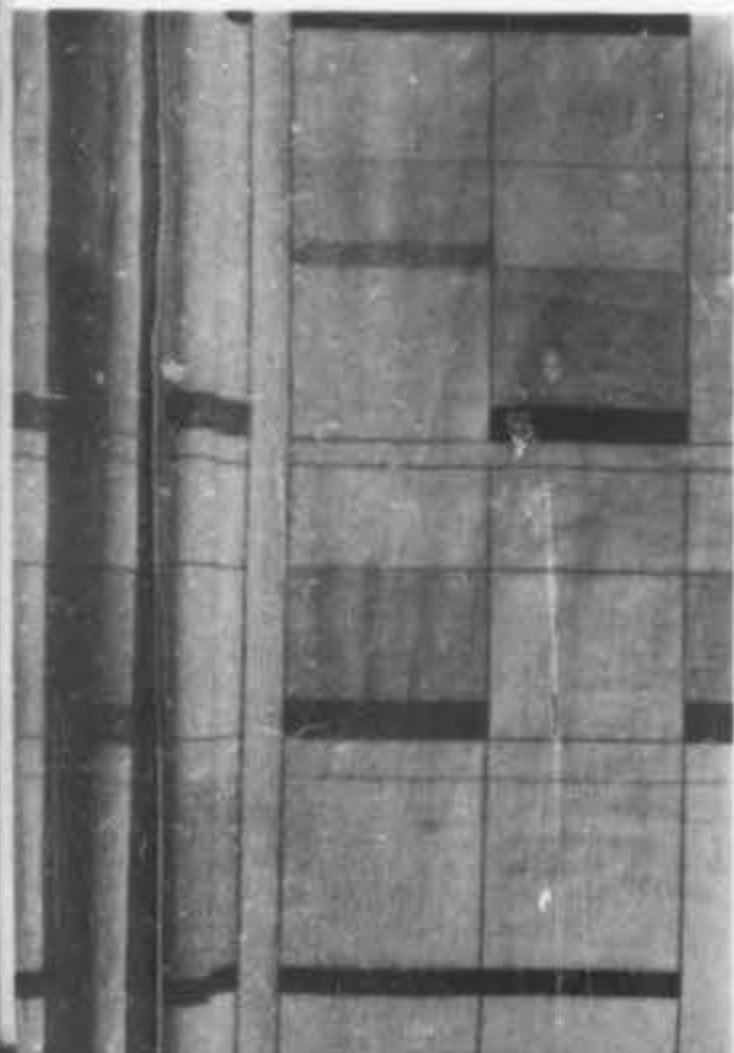
Fabrics filmy and flowered

Verde's delicate airs

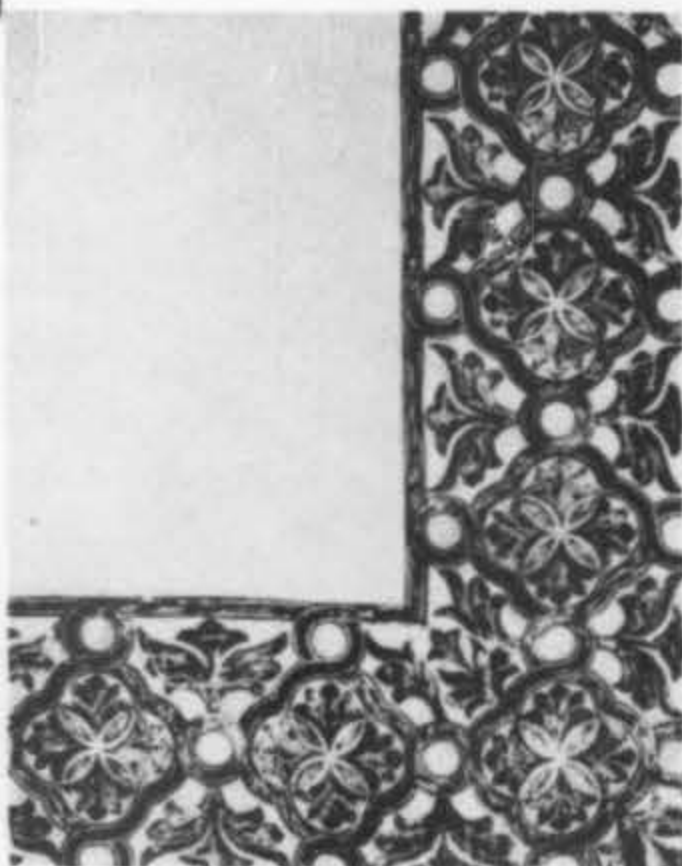
HOUSE OF VERDE, INC., 1 East 54th Street, New York, has imported four gossamer casement draperies from France, hemmed and ready to hang in fragile profusion. The casements are white French voile, suggesting possible linings or valances of solid color silk or taffeta. "Liliom" is boldly patterned with open-work ovals garlanded with large, embroidered flowers; "Clarisse" suggests wisteria vines with close, small embroidery. "Angelique" adds textural contrast with appliqued satin roses. Each drapery is 3½ yards long, 72 inches wide, with 15-inch hem. Matching wallcoverings come in white shiki silk. Verde's exclusive Swiss embroidery collection is as delicately formal. "Les Orchids" (2), and other flowering vines, are only partly stitched, so the flowers bloom three-dimensionally from the fabric (silk and Fortisan.) Others, like the exquisitely shaded "Rose Des Alpes" (1) and small blue and white edelweiss, are embroidered on organdy or lush French satin. Identical wallcoverings are shiki silk.



3



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3, 4, 5, 6 ISABEL SCOTT

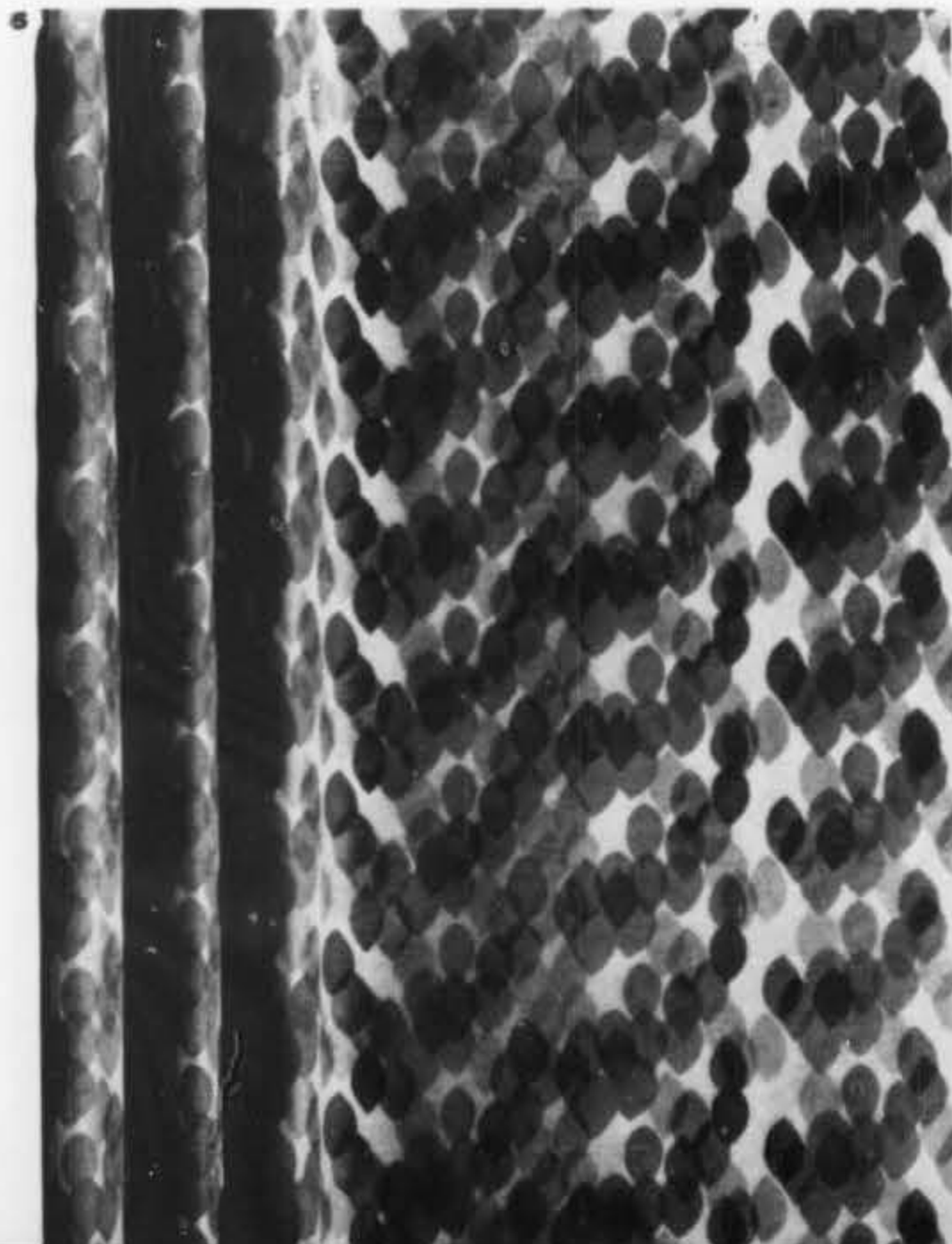
Isabel Scott's notable digression

ISABEL SCOTT FABRICS CORPORATION, 515 Madison Avenue, New York, known for distinctive upholstery weaves, has introduced a line of prints for the first time in over two years. Artists Gere Kavanaugh, Dorothy Allen, and Louise Shiffer provided the designs; brilliant coloring by Mary Roberts and unusual fabric selections are equally important factors in the originality of the collection.

Gere Kavanaugh contributed three of the eight patterns. Her "Field Flowers" (3), a Matisse-like floral abstraction, is sharpened by overcast line drawings, vividly polychromatic on batiste or linen. "Crystals" (6) captures the variegated colors of a prism reflection in orderly leaf-shaped clusters of blues and greens, whites, reds and olives, or purples and pinks, on linen, batiste, or silk and Fortisan gauze. The convoluting intricacies of a unicorn's horn inspired the continuous ringed repeat of "Unicorn," which has much the effect of a beaded curtain. In blues, grays, pink and white, or citron and white.

Louise Shiffer's two designs combine elementary geometric forms with horizontal lines in striking asymmetry. "Theme" resembles a wildly elongated keyboard; her "Legend" (4) is printed in strong primary colors on batiste, linen, and open weave linen.

Dorothy Allen adds a sophisticated Mediterranean accent with three traditional renditions. "Cordova Border" (5) derives from old Spanish iron work, developed into a lavishly curlicued border printed along the sides and bottoms of a curtain; very casual on a wool and linen combination, decidedly formal on silk and Fortisan taffeta, or silk and bemberg antique satin. In metallic gold on eggshell, Wedgewood blue or Spanish moss. "Grille" elaborates a sedate circle and square motif; "Fili-gree" evokes the light-filtered curves of a Moorish screen. List prices for the collection range from \$7.50 to \$15 a yard, depending on fabric.





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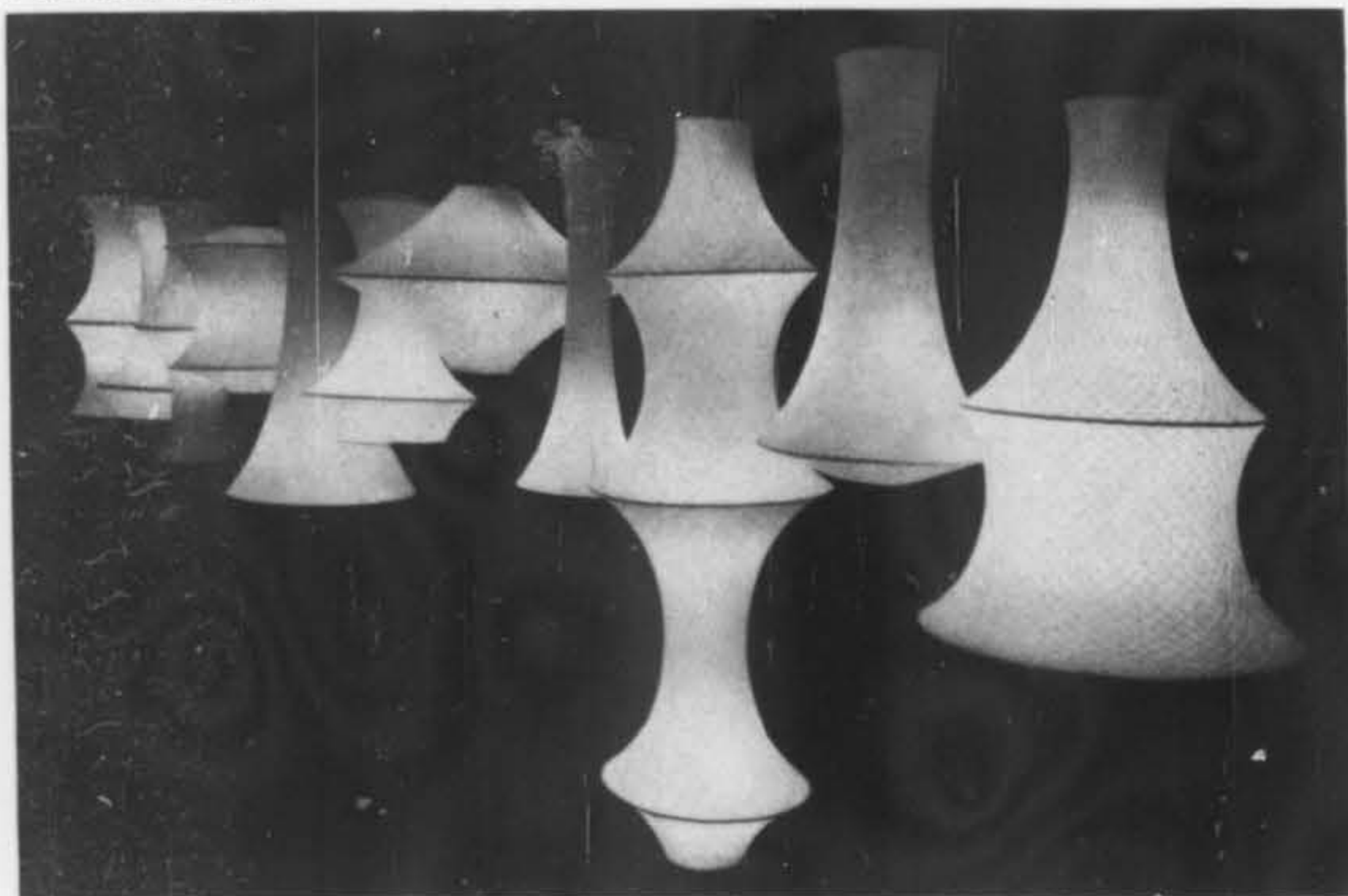
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1 HOWARD MILLER

**George Nelson's "Net Lights"**

HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan, has considerably dramatized the lighting field with its galaxy of "Net Lights" (1) designed by George Nelson. The lamps are made of translucent white vinyl-sprayed fishnet, stretched over metal rings that range in diameter from 10 to 24 inches. The resulting effect of this unusual medium is a series of sculptured curves, textured and dimensionally accented by the shifting squares of net. The luminous lanterns are finished top and bottom by rings of painted white metal or oiled walnut. Cords are attached to the ceiling through white metal canopies. As shown, the lamps come in numerous shapes and sizes, some of them slender, others plump and billowy; lengths range

from 15 to 38 inches. Each lamp carries from one to four light bulbs depending on length, affording an evenly diffused illumination. From \$20 to \$50 list. Available through Richards Morgenthau, at 225 Fifth Avenue in New York; at 1215 Merchandise Mart in Chicago.

Bethwood's international accents

BETH WEISSMAN COMPANY, INC., 6 East 53rd Street, New York, manufacturers and importers of lamps, wall decor, and accessories, has recently added to its Bethwood collection the new "Four Corners" group: lamps from Spain, Italy, India, and Nepal. The "Four Corners" designer is Lee Bernay, who designs on-the-spot on worldwide tours, deriving inspiration from the design characteristics of each country and

using native craftsmen. From Catalan Spain comes an ornately scrolled 48"-high candlestick (2) of Verdi green hand wrought iron. Intricate curves support the candlestick from the base, and rim the larger and smaller encircling tiers. Shade is silk brocade in matching Verdi green with gold scrolled overlay. Spanish scrolls also grace an impressive 47"-high rectangle of open-worked hand-wrought iron (3). The iron rectangle is mounted on a four-sided sloping base. The shade is white silk trimmed with heavy braid at the top.

Hansen's sculptured cynosures

DONALD HANSEN LAMPS, 501 Sixth Avenue, New York, caters to bold tastes with its singular collection of original designs by Donald Hansen. Mr. Hansen sculpts his lamps, which are all impressively scaled, of a gypsum cement composition called Hydrocal. The Hydrocal is finished with many coats of high-toned lacquer, in custom colors, with generous proportions of ornamental gold leaf. Shapes are generally avant-garde and asymmetrical; others, like the "Bombay" (4) are monumentally classic. The "Bombay," 48" high, mounts a multi-colored sectioned sphere on a five-sided support, in turn based on a solid cylinder. Colors are brilliant primaries combined with gold leaf; from \$110 to \$150 list. The 61-inch high "Topiary Rooster" (5) was inspired by Versailles' formally clipped hedges, has a rough finish of brilliant turquoise dry-brushed with gold leaf. \$140. Available in any colors desired, like all the Hansen lamps. Hansen also has a new collection of large wall plaques, made of Hydrocal with antique finishes. The wall plaques are all reproductions of diverse antique figures, such as fiercely animate 13th century Japanese war gods, or 17th century cookie molds. The war gods are mounted on framed squares of grasscloth.



2. 3 BETH WEISSMAN



4. 5 DONALD HANSEN





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Accessories for accent

Jo Mead's conversation pieces

JO MEAD DESIGNS, 944 West North Avenue, Chicago, has a variety of the off-beat in decorative accessories, now handled in the New York area exclusively by VANLEIGH FURNITURE COMPANY, INC., 323 East 44th Street, New York. The sculptural pieces, made of a hydrostone composition with different finishes, are whimsical or serious; many reproduce old artistic or commercial motifs. Much of Jo Mead's statuary has a graceful, Giacometti-like elongation, such as her serenely pious "Saint Francis" (1); 39" high; 11" wide; 7½" deep. In weathered wood or antique gold finish, \$135 list; in marble aggregate for outdoor use, \$200. The intricately detailed, stylized carvings of a French Gothic door panel are reproduced in a wall plaque with mellow wood finish (2); 18" wide; 34" high; 1½" deep. \$85. Another era and mood is recaptured in her quaint "Carousel Pony", (3), animatedly suspended on an eight-foot striped wood pole. Colors are antique weather-worn; eyes are dark glass. 43" wide; 28" high; 10" deep. A group of old-fashioned store symbols includes a humorously awesome cigar store Indian on a square base (4), 39" high, redwood or antique finish.



2



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5. 6 HOWARD MILLER



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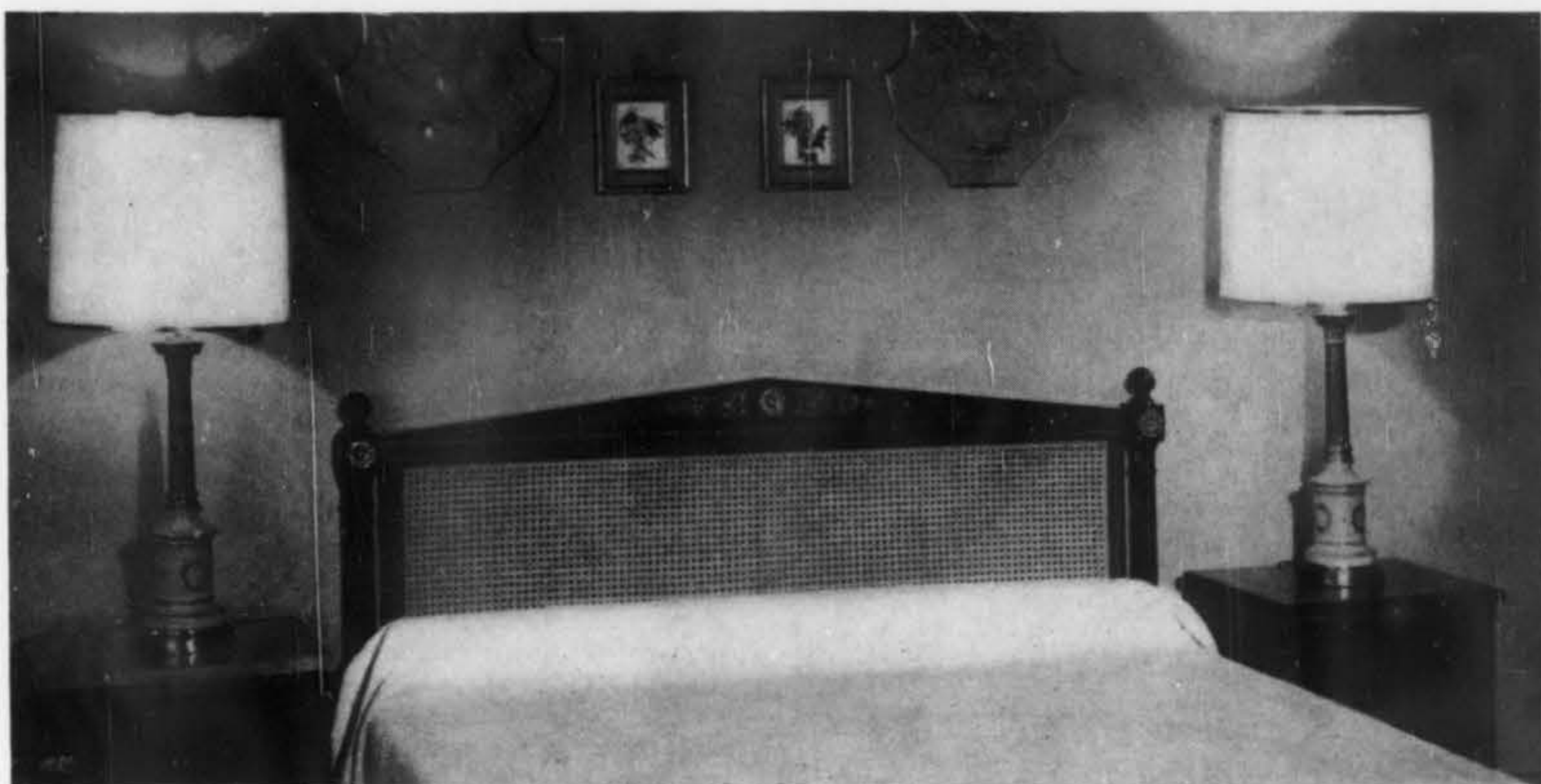
Miller's traditional timepieces

HOWARD MILLER CLOCK COMPANY, Zeeland, Michigan, has added five new clocks to its Lifetime Collection of traditional clocks. The new group, which features bold shapes and unusual materials and finishes, includes four wall-hung styles. No. 4608 (5), also available as a barometer, has a built-in planter with removable liner curving outward on top of the case. Case is wormy chestnut with Gloucester finish; bezel and ornamental stationary pendulum are polished brass. Silver dial is five inches in diameter, with black numerals and hands. 27" high, 13" wide, 5" deep; \$79.50 list. No. 4606 (6), a slender diamond shape, has tortoise shell case, brown dial, and polished brass hands, hour indicators, and inlaid trim. 30" high, 8" wide, 2½" deep, 5" dial diameter; \$59.50 list. Another wall clock, No. 4607, has a square case of black or bittersweet leather, with brass trim and stationary pendulum. No. 2525 is a simple 13½" square of walnut framed in anodized brass with slimly pointed hour indicators. A sturdy portable model, No. 2538, is a tri-corner of oil-finished walnut with brass base and bezel. White dial has striking black numerals. 12" high; 6½" wide.



4

1. 2. 3. 4 JO MEAD



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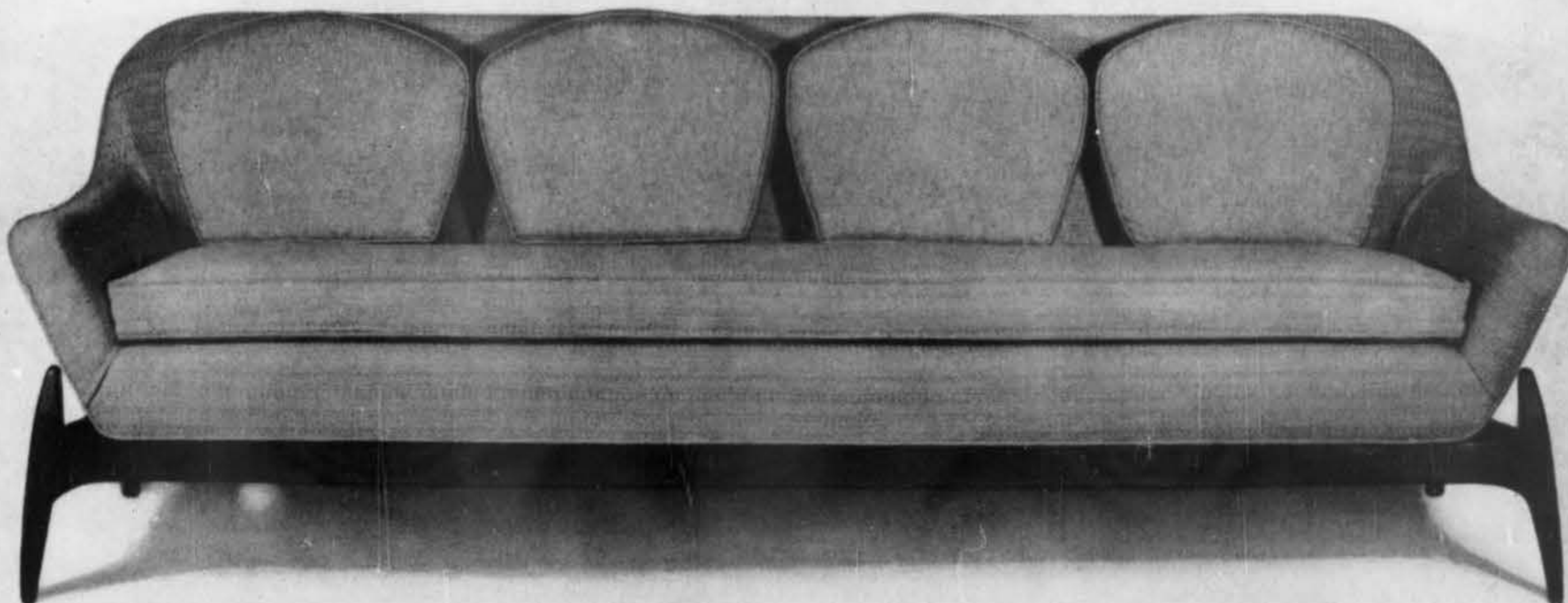
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New Dunbar office furniture catalog

The Dunbar Furniture Corporation of Indiana, Berne, Indiana, has issued its latest 80-page catalog of important office furniture designed by Edward Wormley. The catalog contains excellent colored photographs of actual installations, as well as pictures and detailed specifications of Dunbar's complete line of desks, desk chairs, occasional tables and chairs, and sofas. The desks are extremely versatile in size and design; many feature cane kneehole panels. The collection of case goods includes wall-hung cabinets, utility cabinets for bars or storage, and cabinets to contain refrigerators or safes. In addition to Edward Wormley's office furniture, the catalog shows marble lamps designed by T. H. Robsjohn-Gibbings, metal base lamps designed by Stewart Ross James, and accessories such as waste baskets, letter trays, and ash trays.

Chadwick: new source for Italian imports

Chadwick Imports, Inc., 883 First Avenue, New York, offers a fascinating new source for all things Italian, specializing in occasional furniture, decorative accessories, and ceramics. The furniture is traditional Florentine, both reproductions and antiques, usually finished in off-white with delicate gilt detail. Cabinets, coffee and cocktail tables, hutch trays, and commodes are included in the collection. In addition, Chadwick exclusively handles the colorful Venetian ceramics by Carrado Malavolti.

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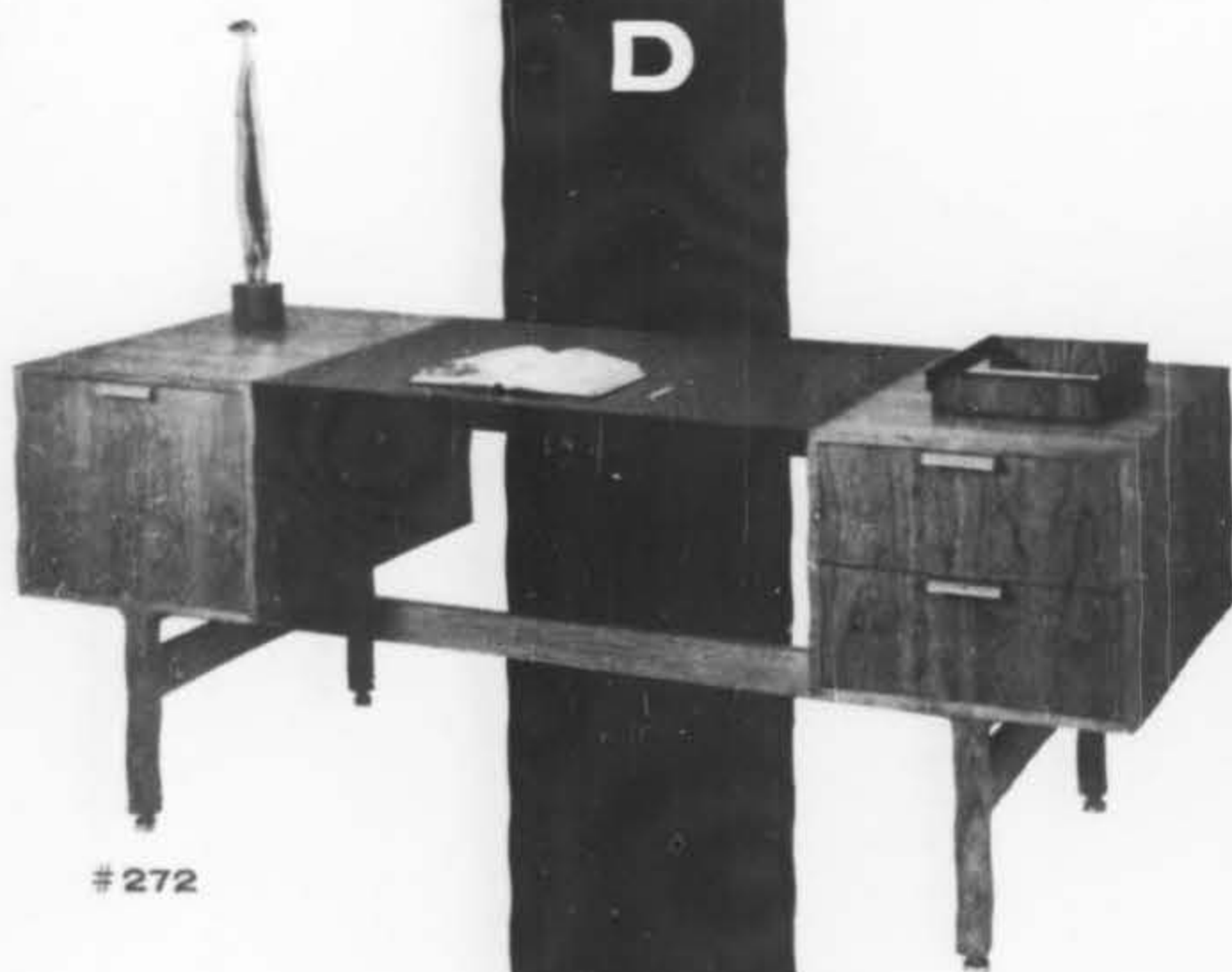
Unmistakably

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271

Desks
designed by
William Harris &
Nicos Zographos



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CUMBERLAND
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PLAZA 9-8443

Company, 22 West 15th Street, New York, is now protected against moths. Mitin Durable Mothproofing, a permanent treatment, has been introduced in the dyeing process, giving "Hushalon" full protection against wool-eating moths and beetle larvae. The anti-moth compound is odorless and non-toxic and does not affect the feel of the fabric.

Yale and Towne exit device to lessen panic

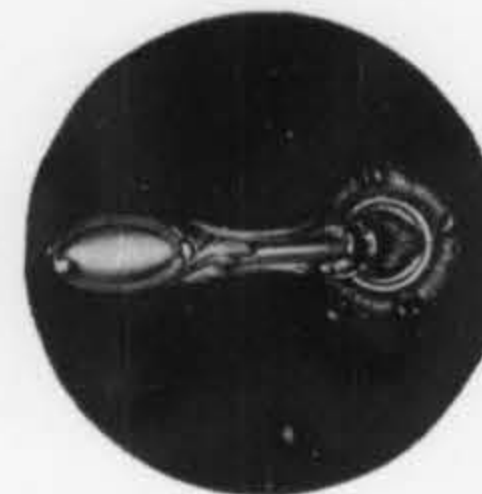
A new panic exit device has been designed by Yale and Towne, Chrysler Building, New York. It is intended for public buildings where people congregate in large numbers and where there is a need during a moment of panic for a locking device which will open with a push instead of requiring the turning of a knob in order to speed up the emptying of a room. Large solid vertical brass escutcheons on either side of the door are connected by a round horizontal bar in the new device; they cover the holes and marks of the old mortise locks, facilitating installation and bypassing the need of refurbishing the old door.

Kappa-Shell now in color

Kappa-Shell, the well-known decorative material that has highlighted countless installations, is now available in five lovely pastel shades: pink, light blue, green, yellow, and smoke. Made by Kappa-Shell Products, Inc., 121 West 17th Street, New York, Kappa-Shell is made of genuine ocean pearl shells, flattened and overlapped to approximately $\frac{1}{8}$ " thickness and bonded by a special glue. The finish retains the pearly iridescence of the shells, resists acids, moisture, alcohol, and heat. Kappa-Shell can be used for wallcovering, room dividers, table tops, lamps, and what have you.



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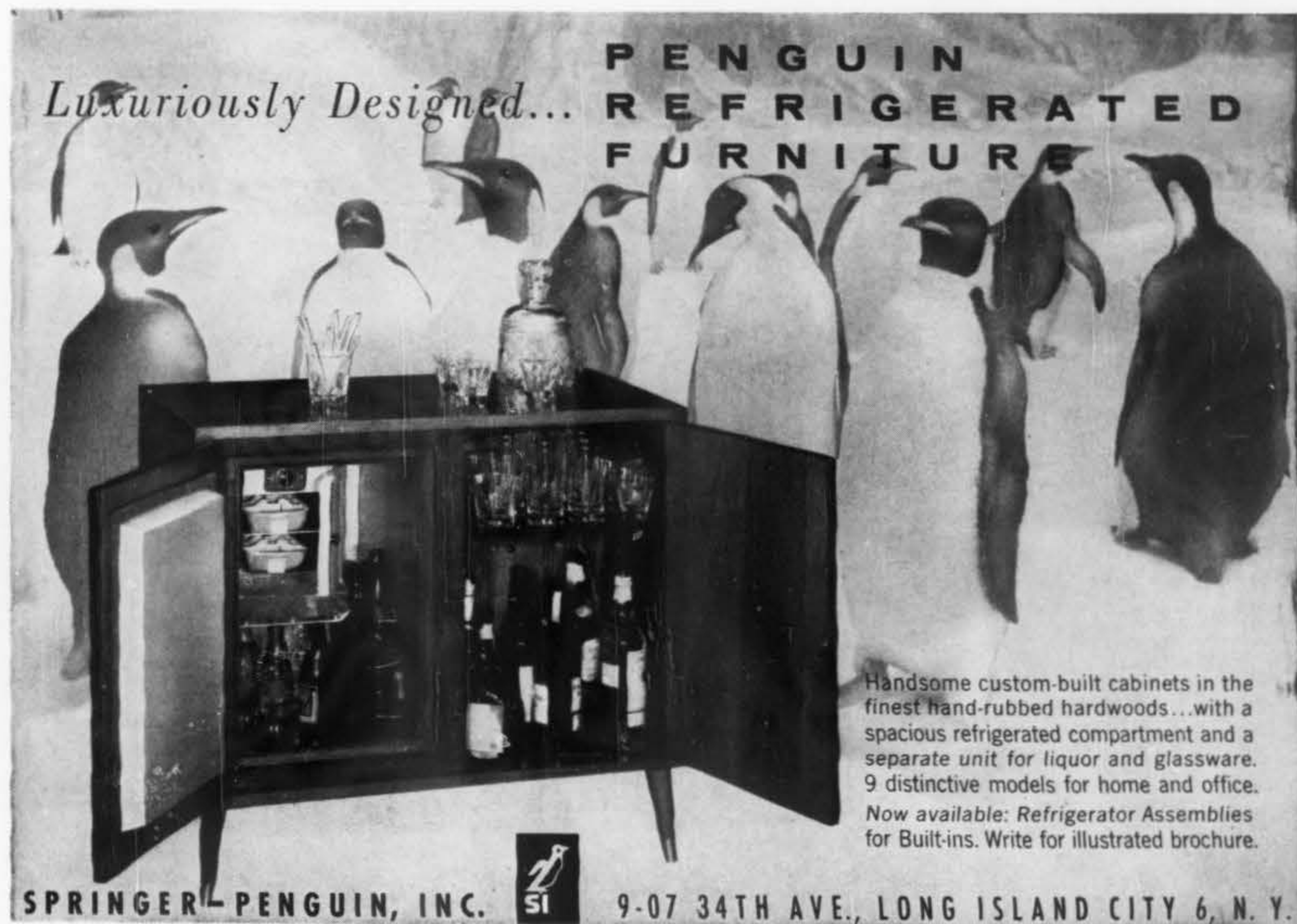


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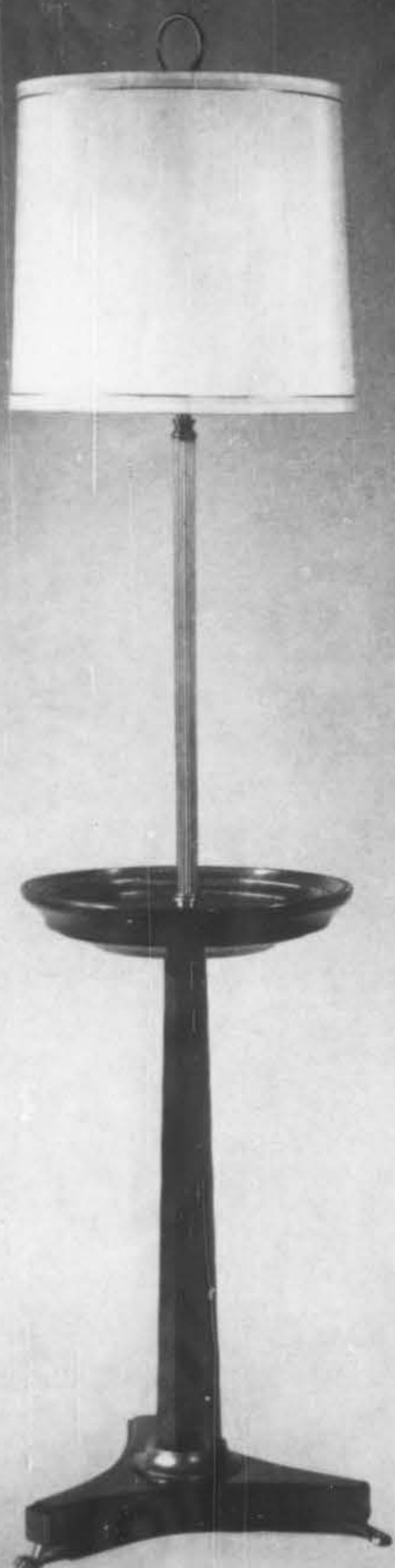
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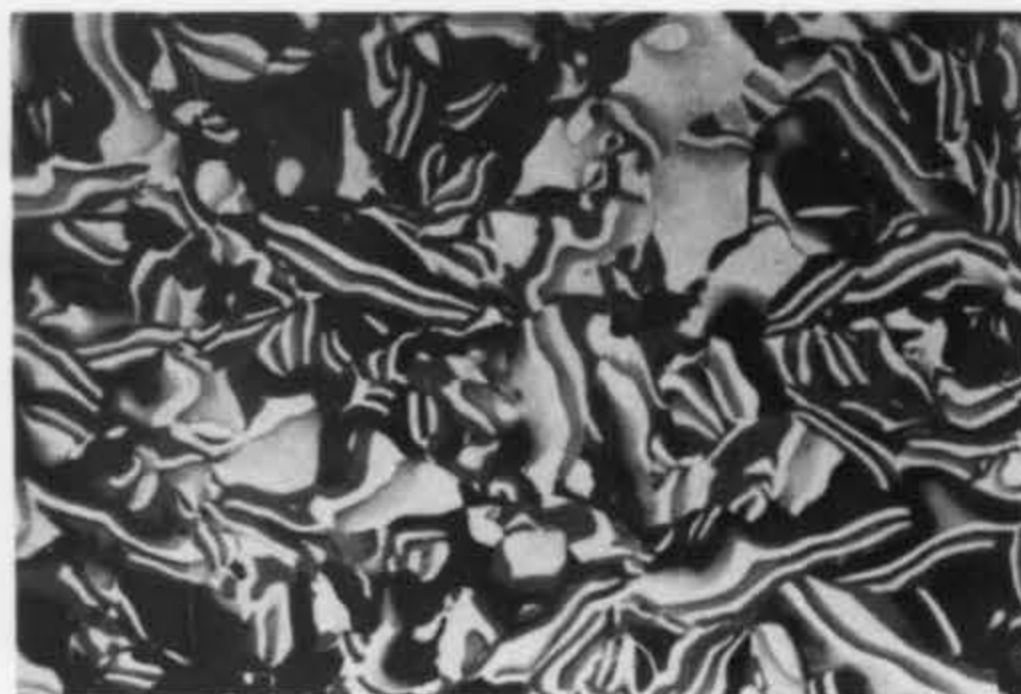


Fulton has bleached goods for screen printing

A new custom screen print goods department has been established by the Fulton Cotton Mills, P.O. Box 1726, Atlanta, Georgia. Fulton's stock of bleached goods are in the customary put-up of 80 yards, rolled on a 1½" diameter tube, ready for the screen printer's table. Goods ordered are shipped immediately.

New Bolta-Floor patterns

Two very unusual new patterns in Bolta-Floor vinyl floor-coverings have been introduced by the General Tire and Rubber Company's Building Materials Division, Akron, Ohio. "Granada" (shown) creates an Oriental impression



with swirls of soft pastel shades — gray, beige, blue, tan, green, or pink — against a white ground. Available in ⅛-inch gauge in standard tile sizes. "Colorado" re-creates the restless, three-dimensional patterns of a river bed, highlighted by metallic overtones.



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Greek Key motif in Kentile vinyl

Classic Greek Key motif inserts in solid vinyl and Crystalite tiles have been introduced by Kentile, Inc., 58 Second Avenue, Brooklyn, New York. Tiles with the continuous key motif are manufactured in strips 12" long and 4½" wide, to be used for borders, frames, or decorative accents. The strips come in six colorways.

George Nelson designs Audax speakers

George Nelson, architect and furniture and industrial designer, was recently commissioned to design a new line of high fidelity loudspeaker systems for the Audax Division of the Rek-O-Kut Company. In an effort to make the new speaker cabinets "interesting, exciting furniture pieces," Mr. Nelson discarded the usual square, boxy speaker cabinet in favor of a well-proportioned rectangle whose size was determined not only by design consider-



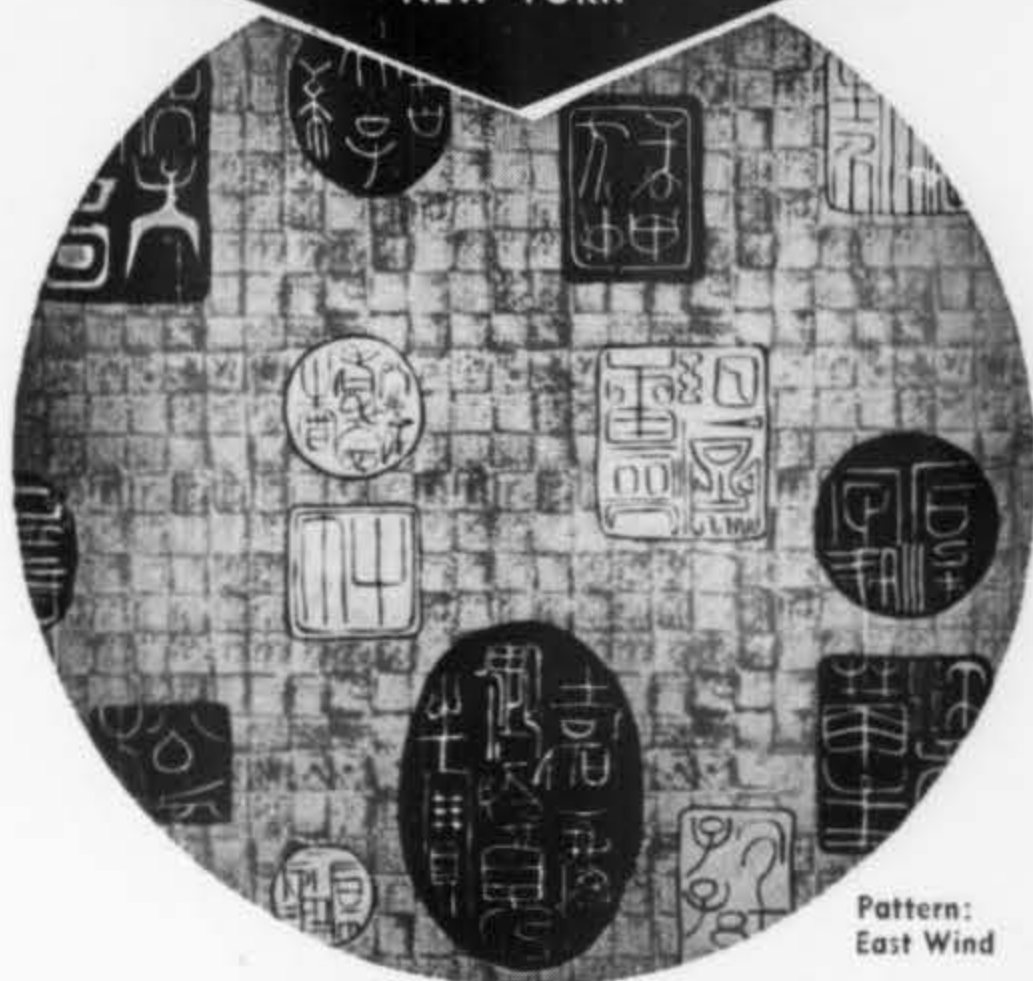
ations but also by requirements of sound reproduction. The cabinets are in oiled walnut, finished on all four sides, and can be used as wall units, on tables, or free-standing (each model has detachable legs). The speaker grill is turned to decorative advantage, a vertically ridged, three-dimensional, all-over diamond design woven by F. Schumacher & Company of Union Carbide's Dynel fabric.

from the new

Renverne

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PORTFOLIO
Vol. 5

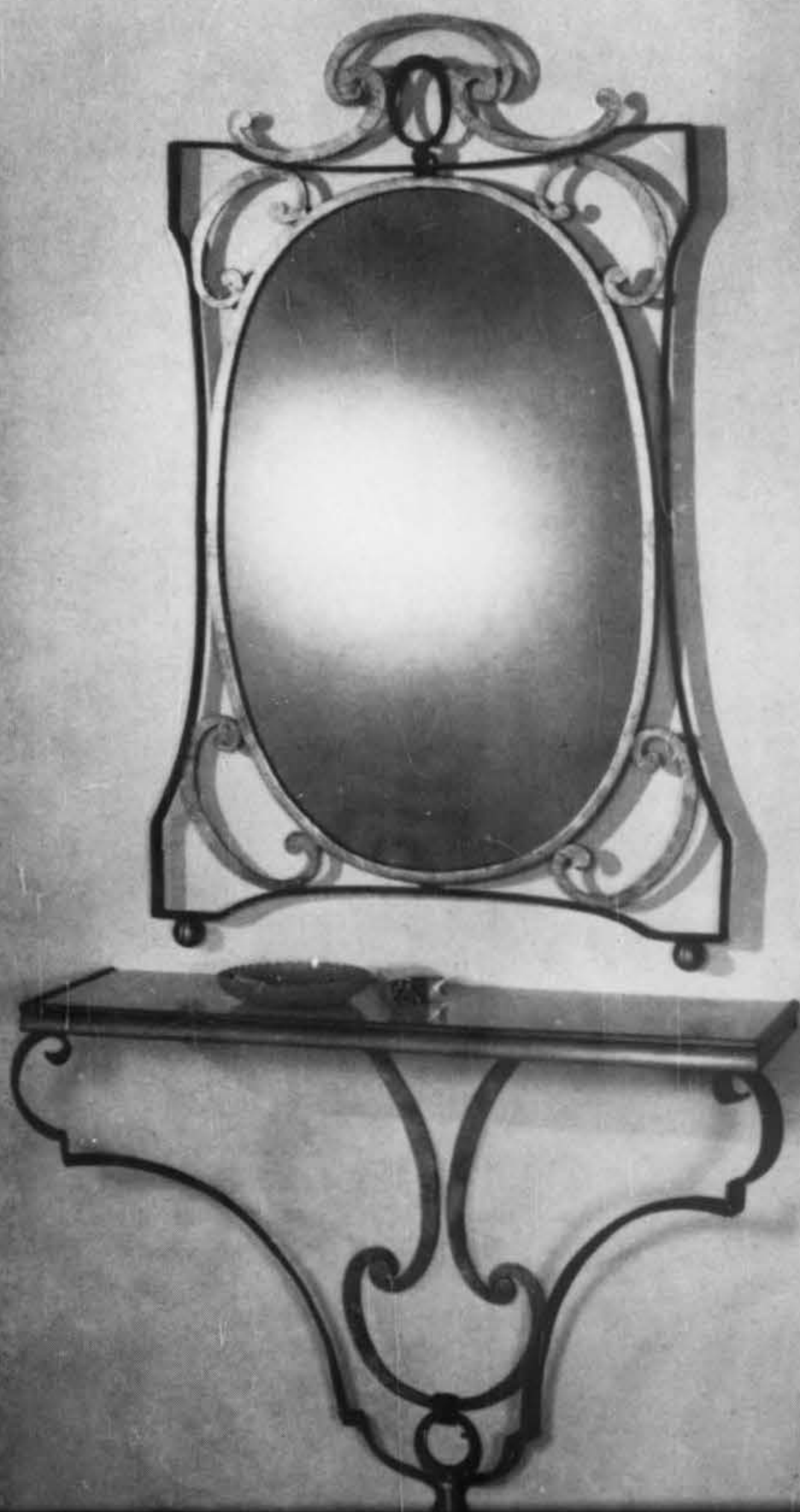
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East Wind

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Manufacturer's Literature

AMERICAN HOME LIGHTING INSTITUTE, 360 North Michigan Avenue, Chicago 1, Illinois, announces a new Guide to Advanced Light for Living, stating lighting recommendations for top-bracket residences, room by room. A new revised guide to Minimum Light for Living Standards is also available. Both four-page guides are free.

DENST & SODERLUND, INC., 7355 South Exchange Avenue, Chicago, has published a photographic review of its Volume 9 Mural Collection, which shows twelve new murals in full-page room settings. Selections vary, from "Gala Gondola," an ornate 17th century Venetian gondola, \$125 per set on wallpaper, to provincial "New England," a steeped scenic, \$80 per set.

HERMAN MILLER FURNITURE COMPANY, Zeeland, Michigan, has available four new folders, all designed by Will Burtin: WB 659, Chairs; WB 759, Comprehensive Storage System; WB 859, Lounge Chairs; and WB 959, Modular Seating. The chair booklet illustrates a cross-section of many well-known designs by Charles Eames and George Nelson.

PAYSON-HARRIS AND REED, INC., 2916 West Jackson Street, Chicago, Illinois, caster manufacturers, has published its Catalog Number 60, which shows 60 pages of all types of furniture casters for every purpose. Light and heavy duty, institutional, luxury, and industrial quality models are shown, with details on size, capacity, and swivel radius included.

THE SUPERIOR ELECTRIC COMPANY, Bristol, Connecticut, has issued its Bulletin L758W (A.I.A. File #31-F-25) containing application, installation, and price data on its three new Luxtrol light controls. The new dimmers come in 450, 800, and 1,800-watt capacities.



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ROBERT Lefort and Company, Inc., has opened a new three-floor showroom at 1733 Chestnut Street, Philadelphia. Twenty-two "decorator" rooms feature the Herman Miller and Paul McCobb Directional collections, as well as other contract and residential furniture by George Nelson, Paul McCobb, and Charles Eames.

HERMAN MILLER FURNITURE COMPANY, Zeeland, Michigan, has promoted Eugene Eppinger to field sales manager, to direct and supervise sales for the United States and Cuba.

PAGEANT WALLPAPER CORPORATION, 515 Madison Avenue, New York, has named William J. Stephens as sales manager. Mr. Stephens was formerly associated with the Van Luit Wallpaper Company in New York.

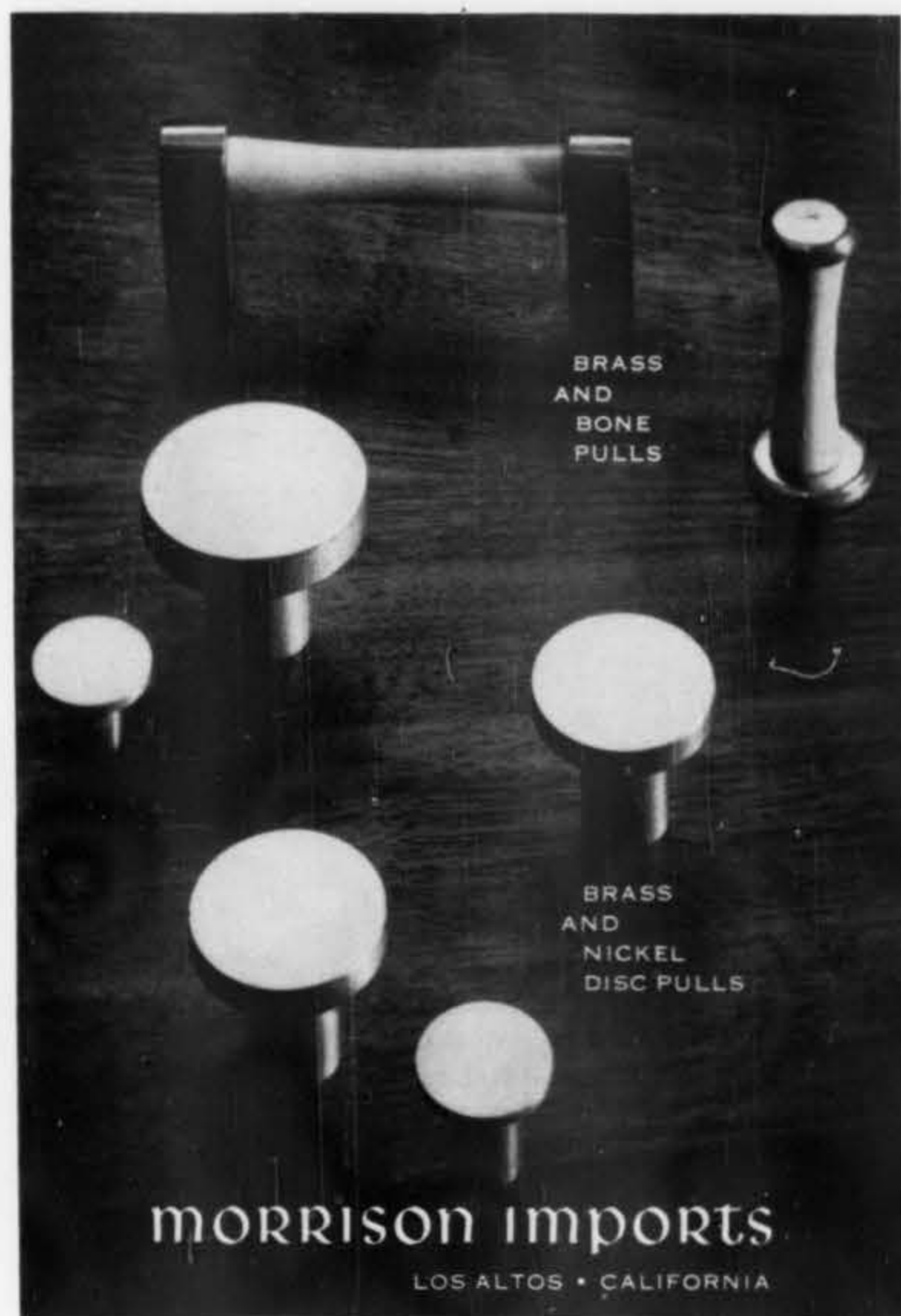
ROYAL METAL MANUFACTURING COMPANY, One Park Avenue, New York, has purchased the Arnot Furniture Division of Aetna Steel Products Corporation. The Arnot Furniture Division manufactures a line of modular office furniture and office partitions.

STROHEIM AND ROMANN, 35 East 53rd Street, New York, has added Karl B. Gasiger to its sales staff.

UNITED STATES PLYWOOD CORPORATION, 55 West 44th Street, New York, has elected Marshall R. Leeper vice president. Mr. Leeper is general manager of the Oregon division.

Addendum: Wood suppliers for 717 Fifth Avenue

Penrod, Jurden & Clark Company supplied the woods for walls, and some furniture to match the walls, in the 15th and 25th floor executive offices in the 717 Fifth Avenue Building, published in our July issue.



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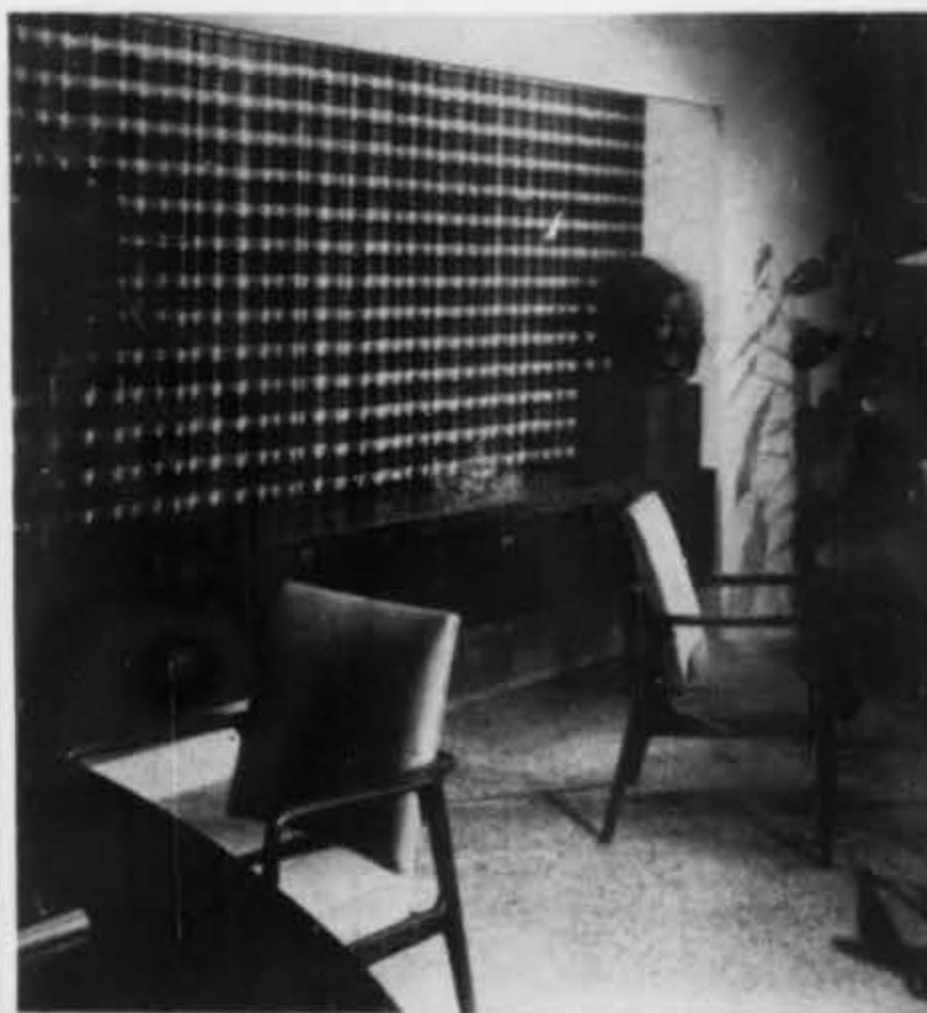
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Mass., Everett: George Ghiloni, DU 7-1333
Washington, D. C.: Peggy's Showroom, FE 3-1045

Grand Rapids: Arthur L. Shera, GL 9-7234
Houston: Et Cetera, JA 3-6202

Colorado, Evergreen: Robert F. Lehr, Evergreen 084-R3

Los Angeles: Ed Brewster, CR 5-8751
New York: Isabel Scott Fabrics Corp., PL 3-7418

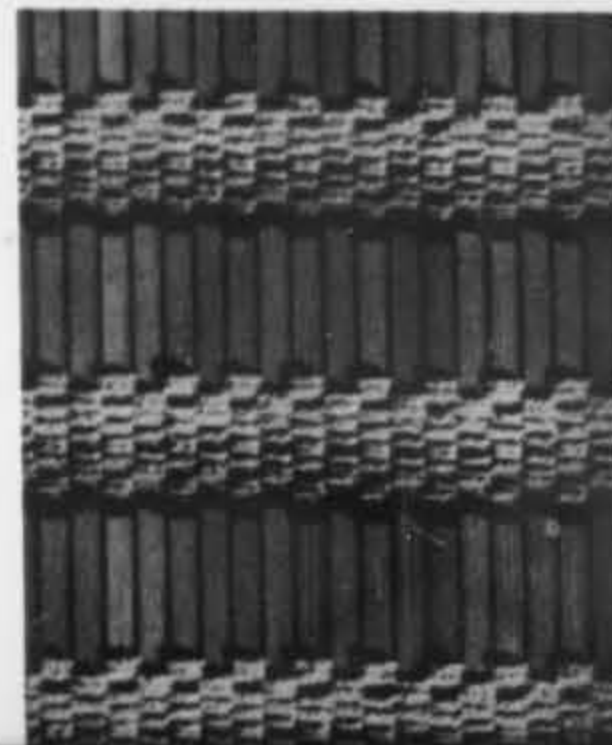
Fort Lauderdale: Jim Griffith, LO 3-1693

Chicago: Denst-Soderlund, DE 7-6420

Dallas: W. Glenn Hennings, RI 7-1105

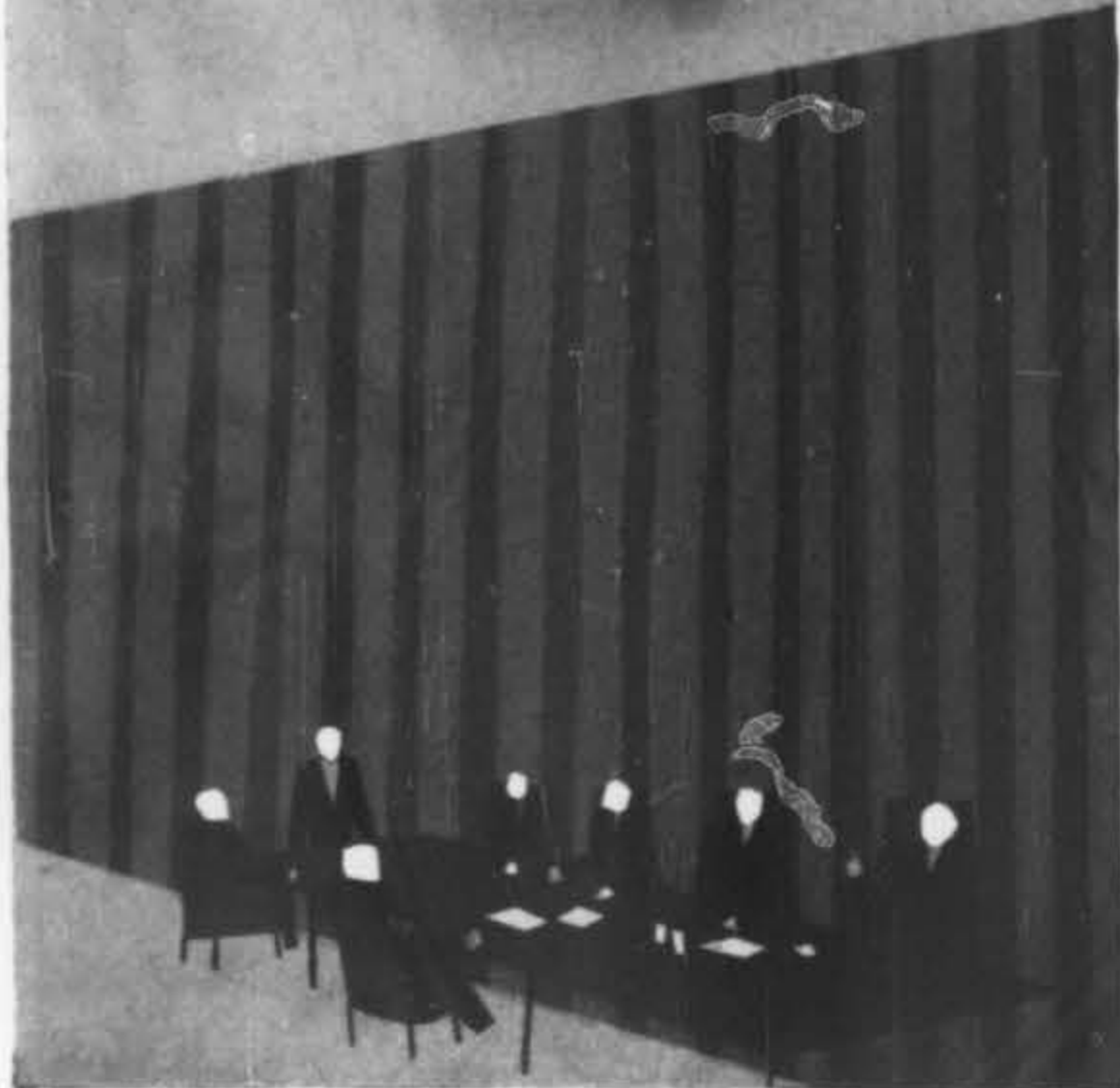
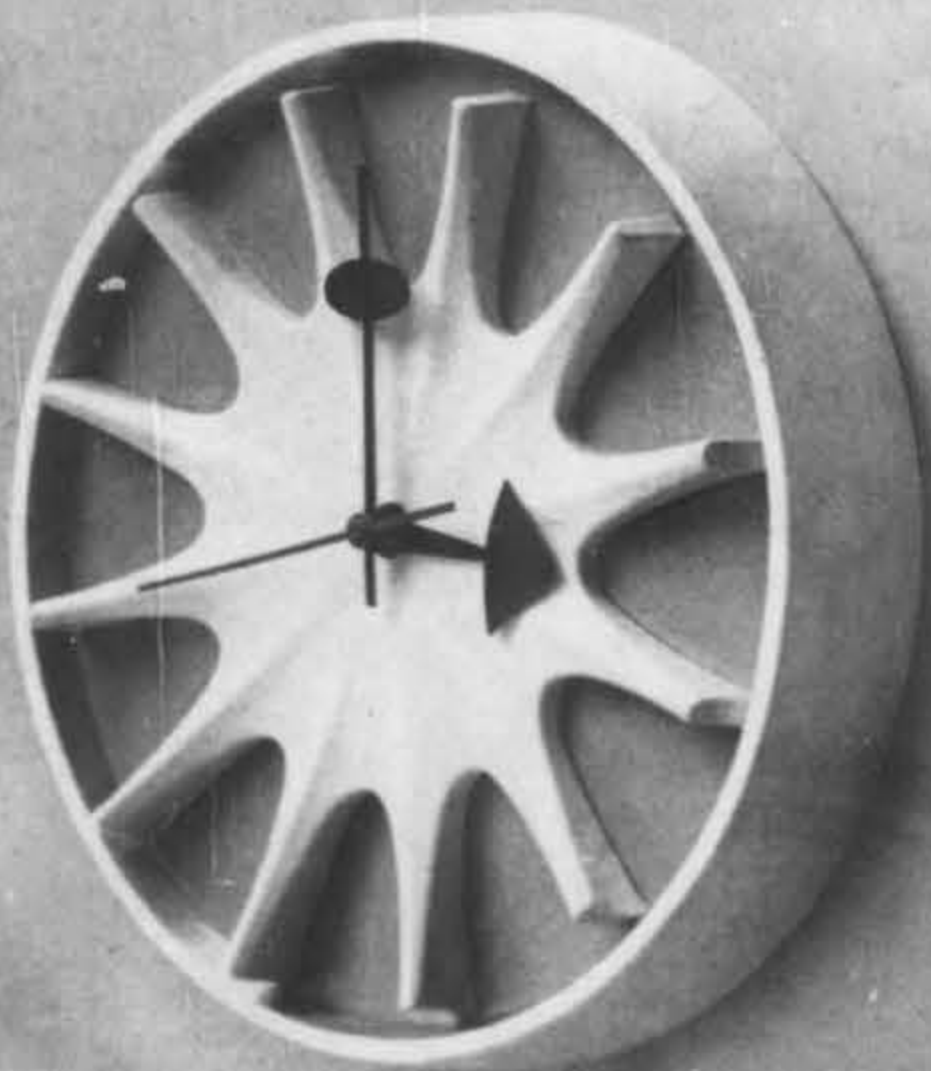
Honolulu: Pacific Home Furnishings, Ltd., Honolulu 50-1845

Seattle: George Davis, MA 2-8122



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For Your Information

(Continued from Page 18)



Webb



Berge



Lefcourte

Mrs. Webb Honored by N.S.I.D.

AILEEN O. WEBB, chairman of the board of directors of the American Craftsmen's Council, was accorded honorary membership in the National Society of Interior Designers. The presentation was made by William Gulden, president emeritus of the N.S.I.D., at a meeting held at the Museum of Contemporary Crafts.

Berge Joins Grosfeld House as Designer

Furniture designer MARC BERGE, who until recently headed his own firm of Berge-Norman, has signed on with Grosfeld House to develop a coordinated line of modular furniture. The new group will make its formal debut early in the fall.

Lefcourte Retained by Tishman

The Tishman Realty and Construction Company, Inc. has retained ALBERT LEFCOURTE & ASSOCIATES to coordinate all interior design for Tishman projects, as well as all display and special assignments. Mr. Lefcourte, a former art editor with the Crowell-Collier Publishing Company, has worked with product packaging and trademark development, as well as interior design.

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Grace Mayer at Modern Museum

William Burden, president of the Museum of Modern Art, New York, has announced the appointment of GRACE MAYER as special assistant to the director of photography, Edward Steichen. Miss Mayer, who was formerly curator of prints at the Museum of the City of New York, is the author of *Once Upon a City*, a book of collected Byron photographs of New York, published last year.

Murals, Inc., Names New Sales Manager

JOHN W. CROSSLEY has journeyed to New York to assume duties as New York sales manager of Murals, Inc. His Dallas Decorative Center showroom, John W. Crossley Associates, will continue to represent Murals, Inc., its Art for Architecture and James Seeman Studios divisions, as well as Chicago's Warner Company.

A.I.D. Members to Design Musical Rooms

Five stereo-oriented room settings will be created for the 1959 New York High Fidelity Music Show by A.I.D. members. To wit: DAVID EUGENE BELL of Macy's, New York; HECTOR GRANT; PHYLLIS HORTON of Grace Richards, Inc.; DAREN PIERCE of William Pahlmann Associates, and GUY ROOP. The showing will be held in the New York Trade Show Building, from October 5 through 10.

Pompeii in New Jersey

FRED GERSTEL, A.I.D., and THOMAS NOCK, of Gerstel Associates, Inc., New York, have designed a \$2 million motor hotel-restaurant under the auspices of Garden State Enterprises. To be completed by December, 1959 in Mahwah, New Jersey, 15 buildings plus a column-lined swimming pool are planned for the project, which has been named "The Pompeii."



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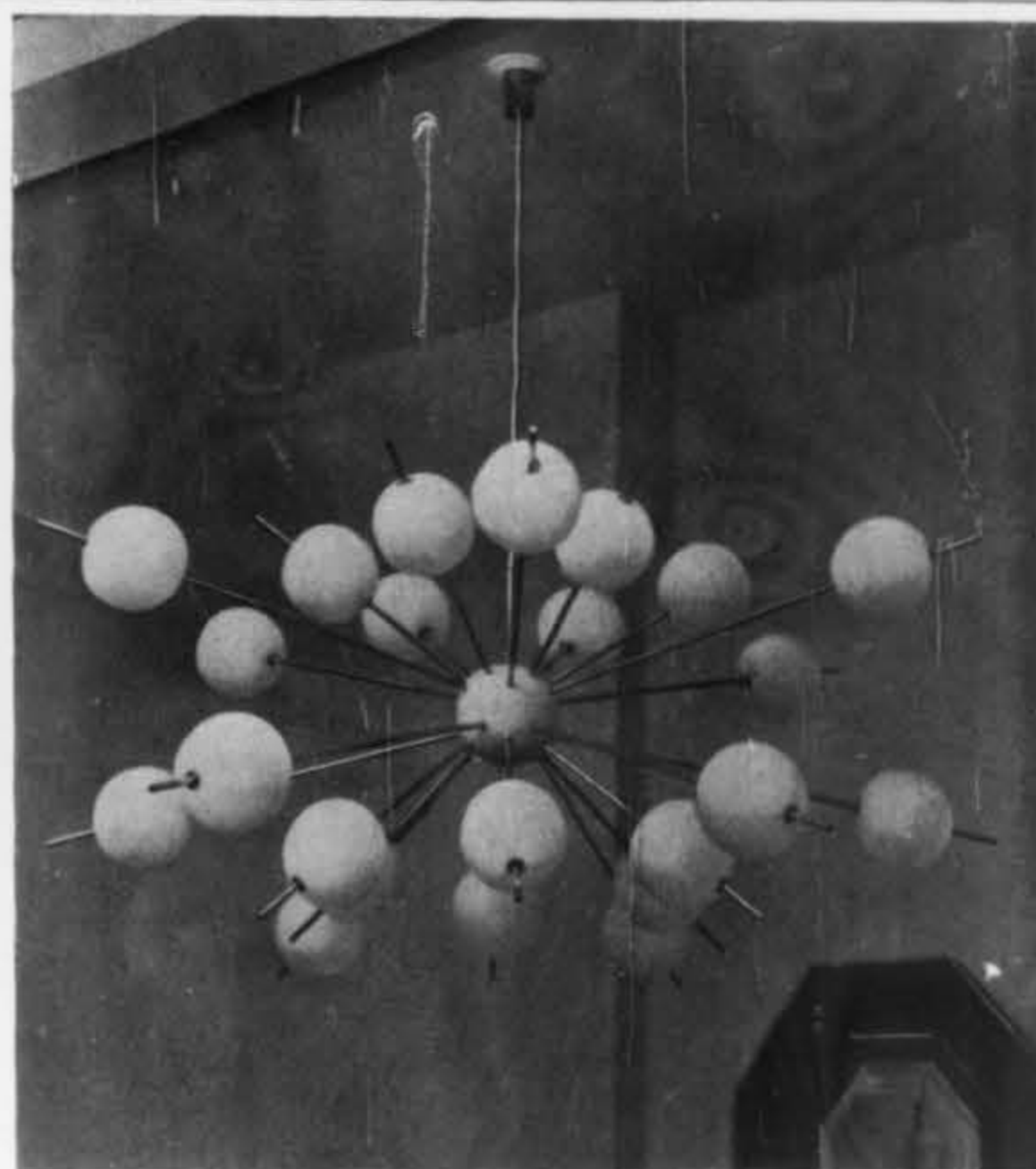
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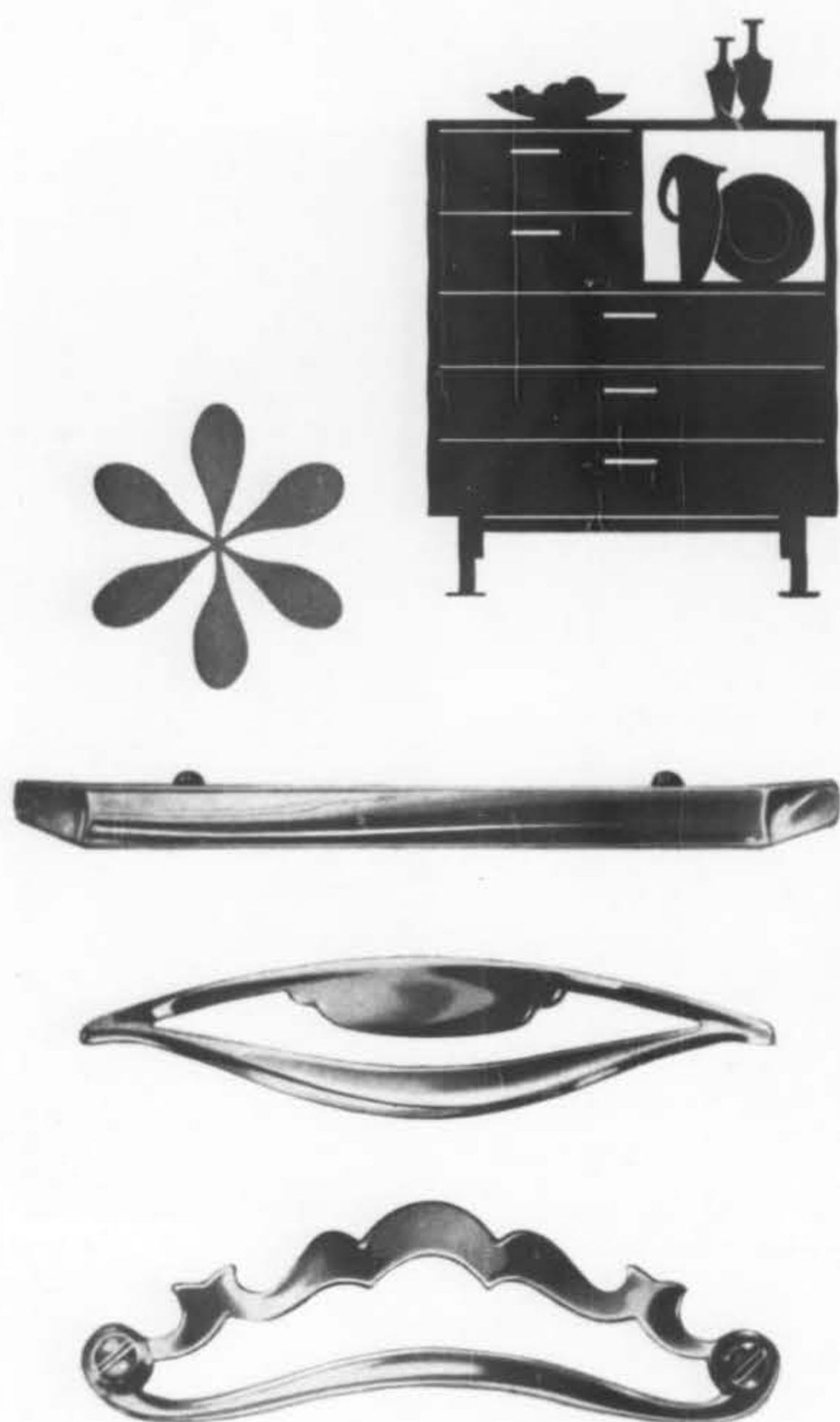
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Mayor Proclaims Interior Design Week

Signed, sealed, and delivered to New York's Design Center for Interiors is Mayor Wagner's proclamation designating September 20-26 as Interior Design Week in New York City (see Editorial, page 67). At that time, the Center will announce formally its name change to The National Design Center, and will host the day and evening activities that have been scheduled tentatively for every day of that week.

Coming Events

Homefurnishings Show Plans

"The Spirited Sixties—a Decorating Forecast" is the theme that has been selected for the 10th Annual Homefurnishings Show, to be held at New York's Coliseum from October 14-25. The New York chapter of the A.I.D. is again acting as sponsor, and its special presentations include: a series of ten "decorator rooms"; 19 miniature model rooms from the "Elegance to Scale" exhibition; an exhibition of room renderings by A.I.D. members; a decorator-consultant service booth. The pièce de résistance will be a complete six room-house, designed by John Vassos with T. H. Yardley as architect.

Midtown's Eighth "Art in Interiors" Show in Offing

The Midtown Galleries, 17 East 57th Street, New York, will hold its eighth annual "Art in Interiors" show from September 28 through October 21, according to A.D. Gruskin, director of the gallery. Creating this year's rooms will be: Michael Greer, N.S.I.D.; Roger B. Hargreaves, N.S.I.D.; Virginia Whitmore Kelly, A.I.D.; David G. Whitmore, A.I.D.; Steinhardt and Thompson, A.I.A., and David Barrett, N.S.I.D.

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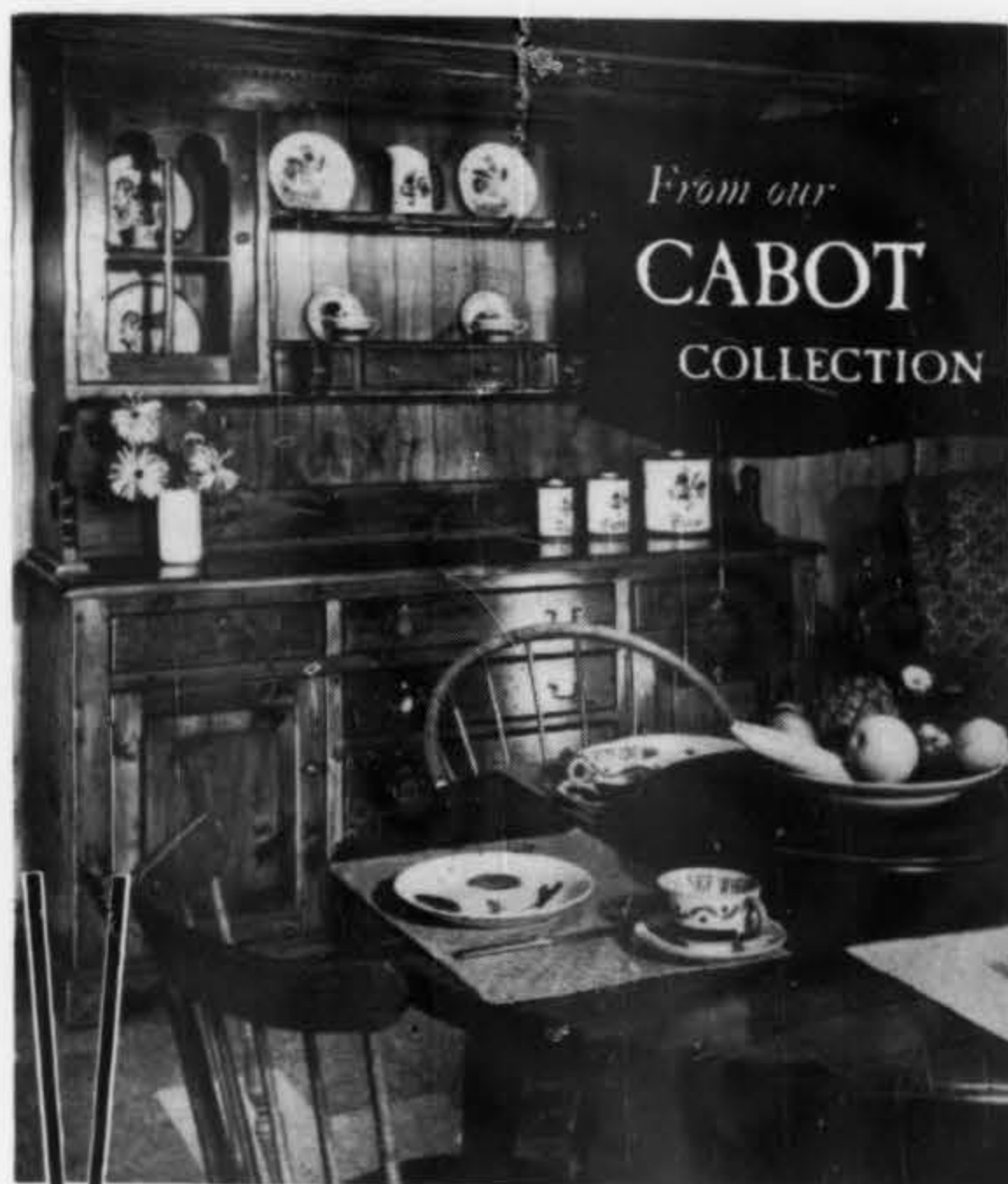
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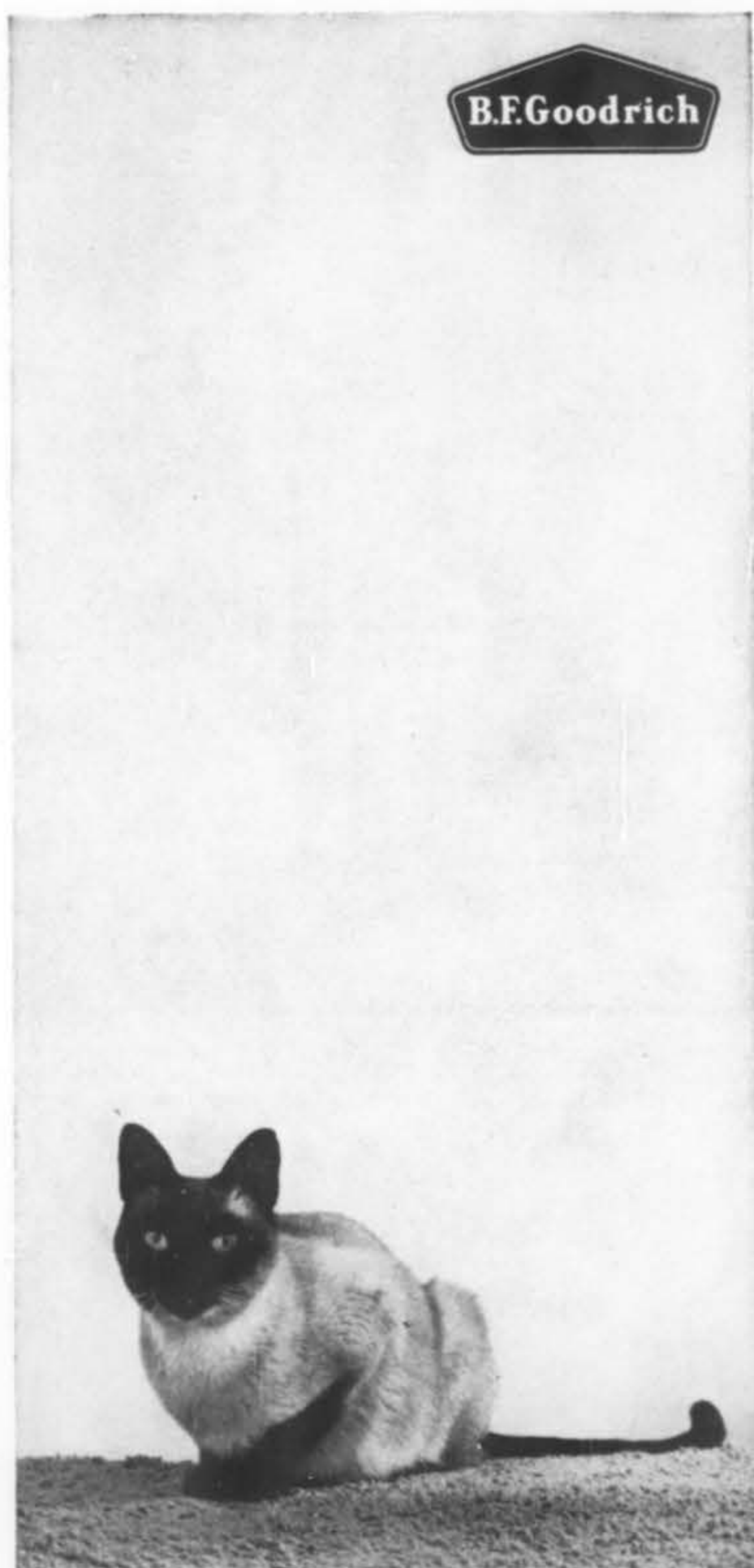
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Product Designers' Displaycase

The nation's first permanent exhibition center solely for component parts and supplies used in the furniture and allied manufacturing industries opened last month at One Park Avenue, New York. Called "Designer Displaycase," the center will have a total capacity of 300 exhibits when second and third sections will open late this year; the first section, now open, holds 100 exhibits. The design of the center (see cut) and most of the individual exhibits are under the direction of Arthur Umanoff Associates.

Among the initial exhibitors are Faultless Caster Corporation and Faultless Furniture Hardware; Plymouth Rubber (Plyhide vinyl); Iona Associates (furniture parts); Davis Plywood; Grant Plywood; European Plywood and Veneer Corporation; Arrowhead Associates (ferrules); Dieco Casting; United Carr Fastener; The Bassick Company (casters); Fitzall Screw Company; Dimension Lumber, and other suppliers of hardware, furniture parts and trim, marble, plywood, glass and plastic products, etc.

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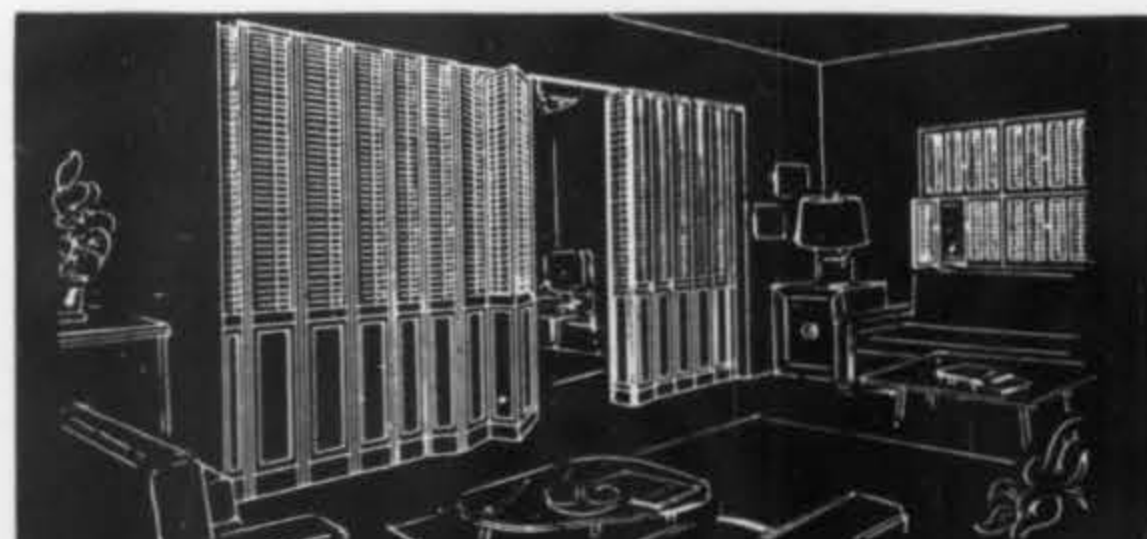
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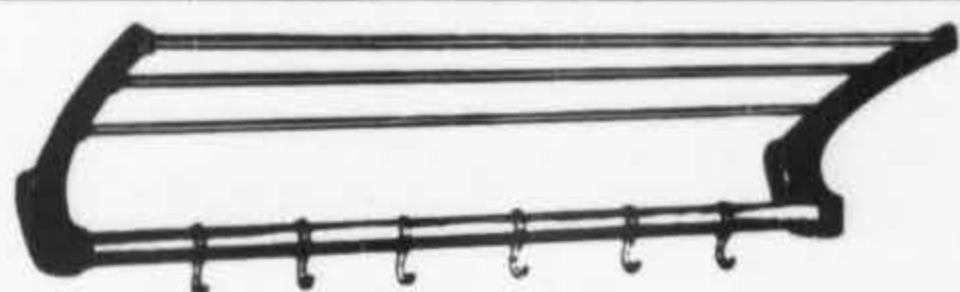
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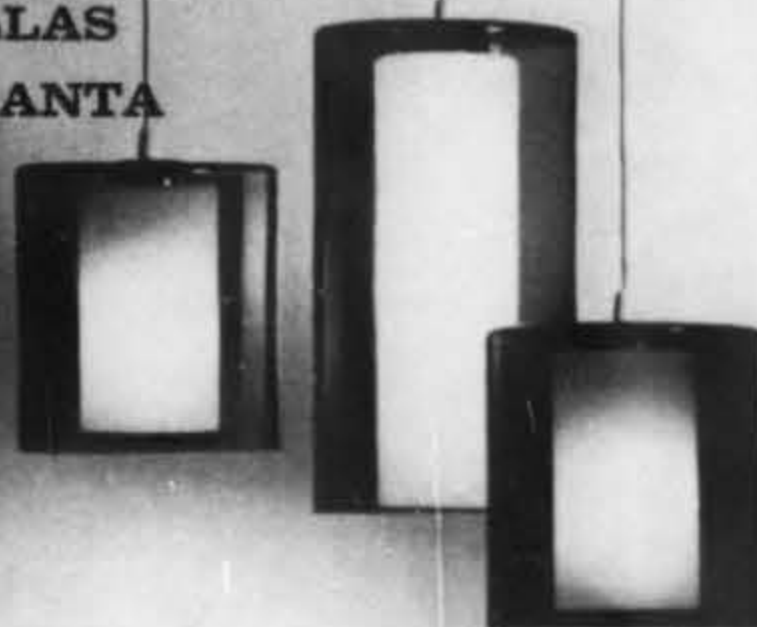
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2 For the A.I.D.

The first of two upcoming A.I.D. tours—this sponsored by the New York chapter—leaves on September 1 for a 26-day "Italian Holiday." Milan, Venice, Florence, Rome, Naples, Capri, and Paris are major stops on the itinerary. Special events include the regatta in Venice, the First International Antiques Show at the Palazzo Strozzi in Florence, and receptions, one by Rome's Mayor, in all ports of call. Further information from Daren Pierce of William Pahlmann Associates, or from the New York chapter office, 231 East 51 Street.

The other, sponsored by the national organization, will leave for the mysterious East following the A.I.D.'s 29th Annual Conference (May 15-20, Beverly Hills, California). A.I.D. members, as well as families and associates, are welcome to join the 23-day peregrination, the first stop of which will be in Hawaii. Nine cities in Japan, plus a visit to Hong Kong round out the agenda. An additional two weeks of globe-circling is optional. The all-inclusive price for the first leg is \$1,667, and the cost of the additional jaunt is \$775.23. Should a sufficient number enroll, however, prices may be lowered. Information available from W. D. Hamilton, Executive Director, A.I.D. National Headquarters, 673 Fifth Avenue, New York.

N.S.I.D. Tour of Japan

N.S.I.D. world travelers will have the opportunity to visit Japan as part of an N.S.I.D.-sponsored junket that is still in the planning stage. The tour will take place in the spring of 1960, and is open to professional, trade, press, junior professional, and student members.

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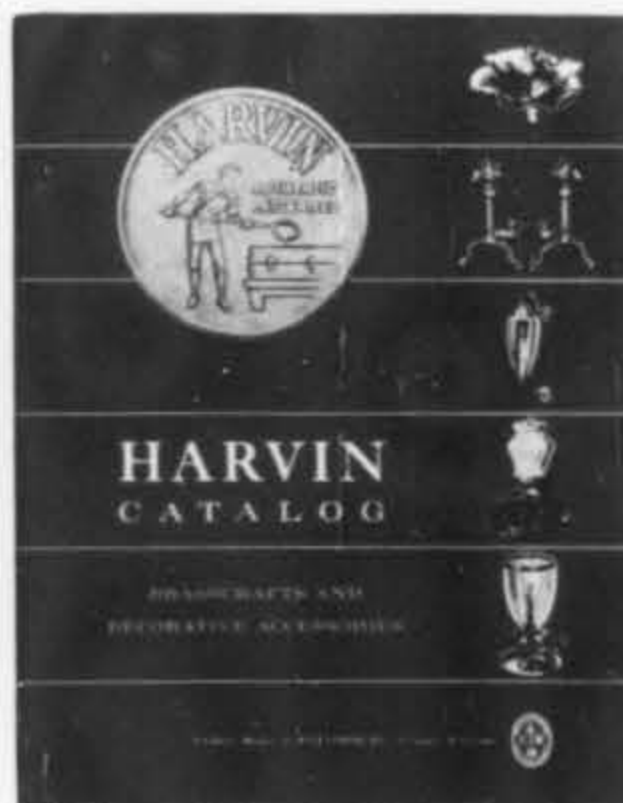
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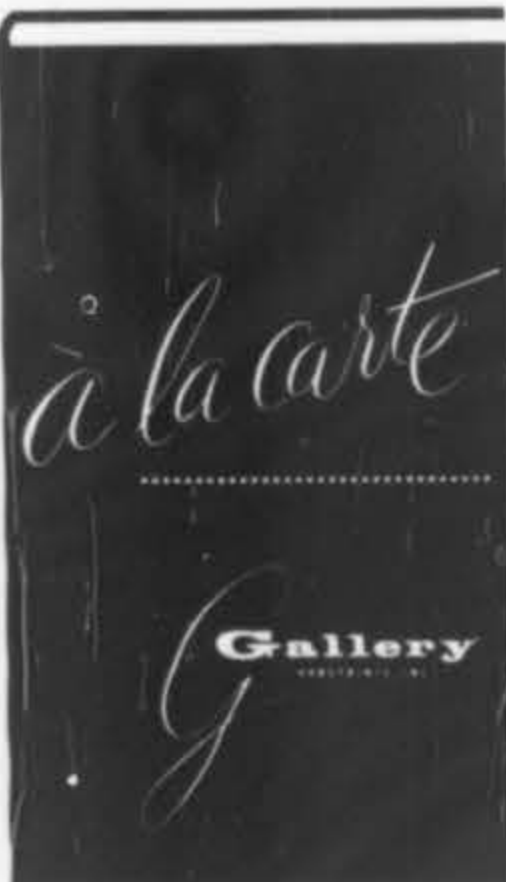
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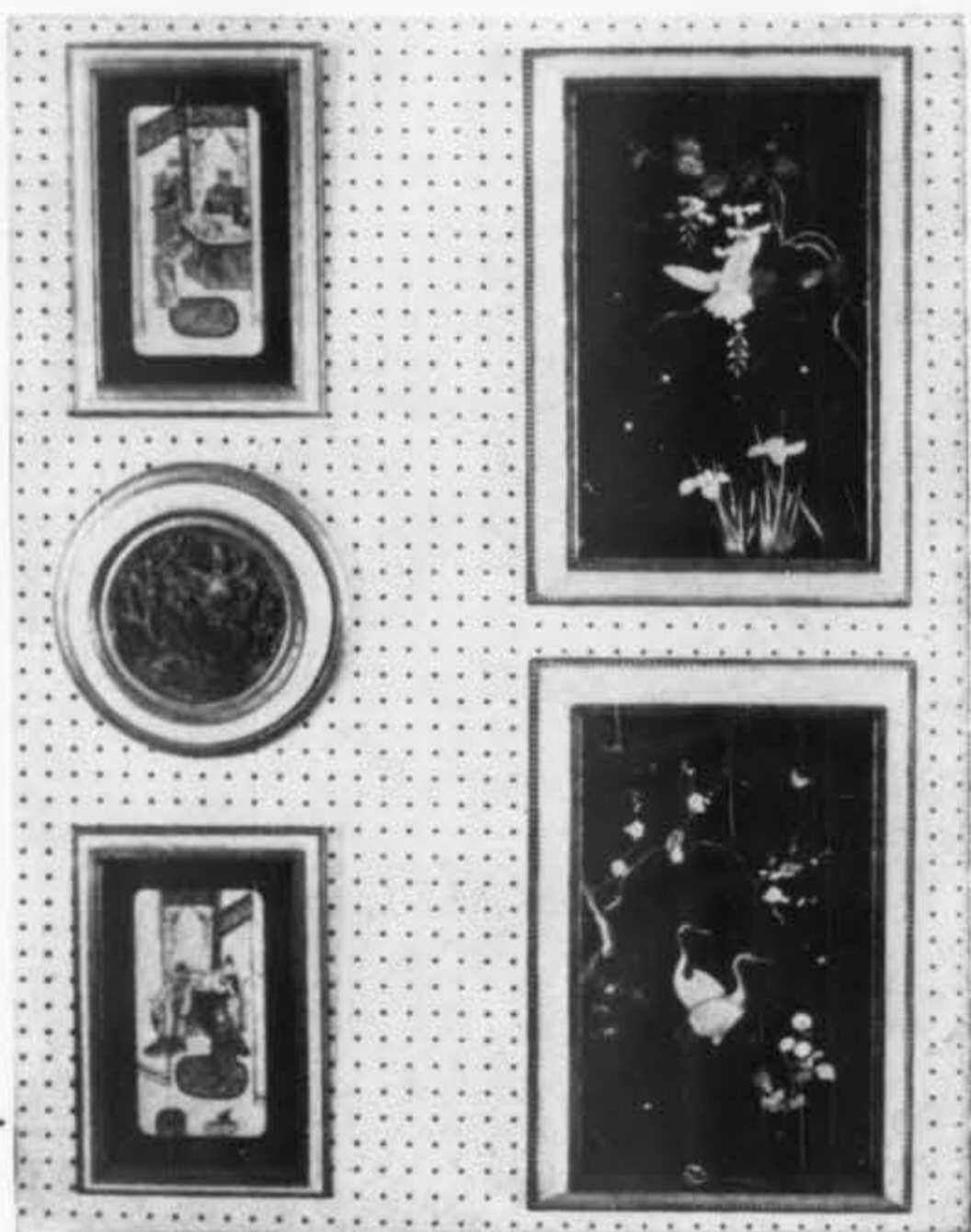
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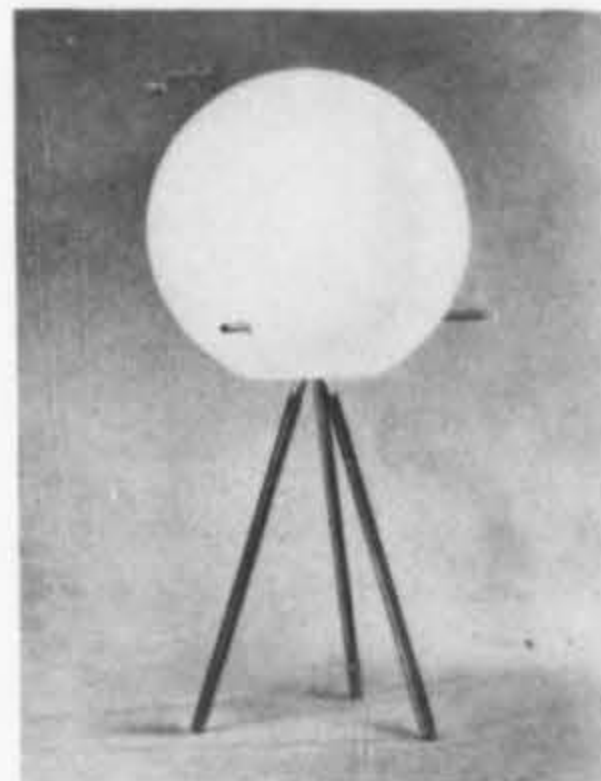
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Sources for Nassau house by Pahlmann

(pages 102-103)

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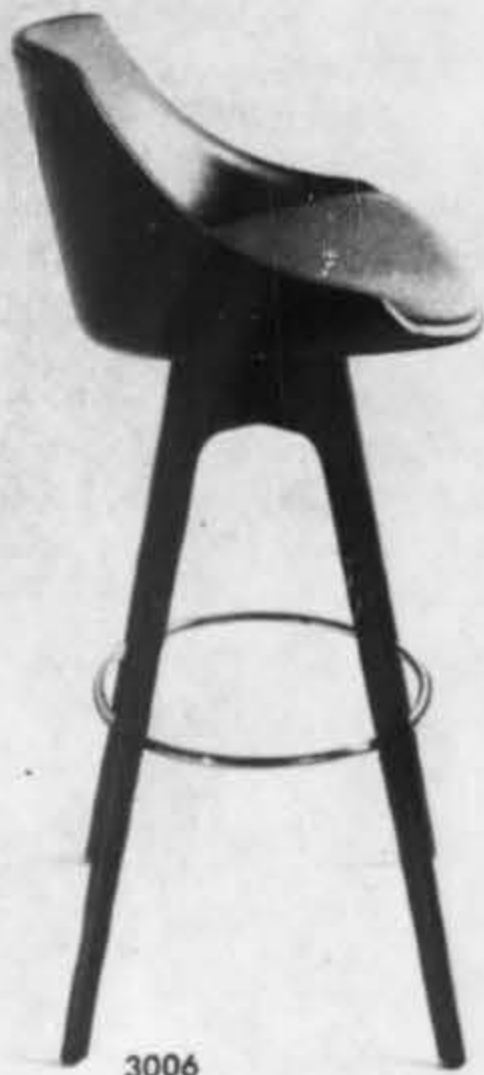
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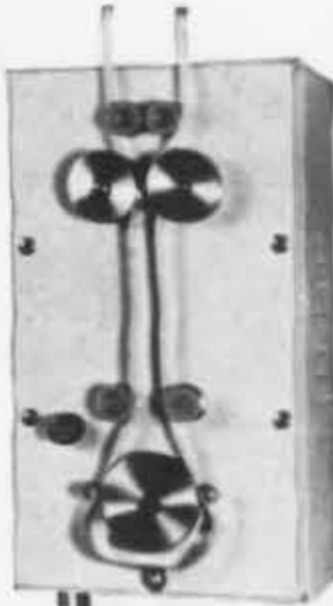
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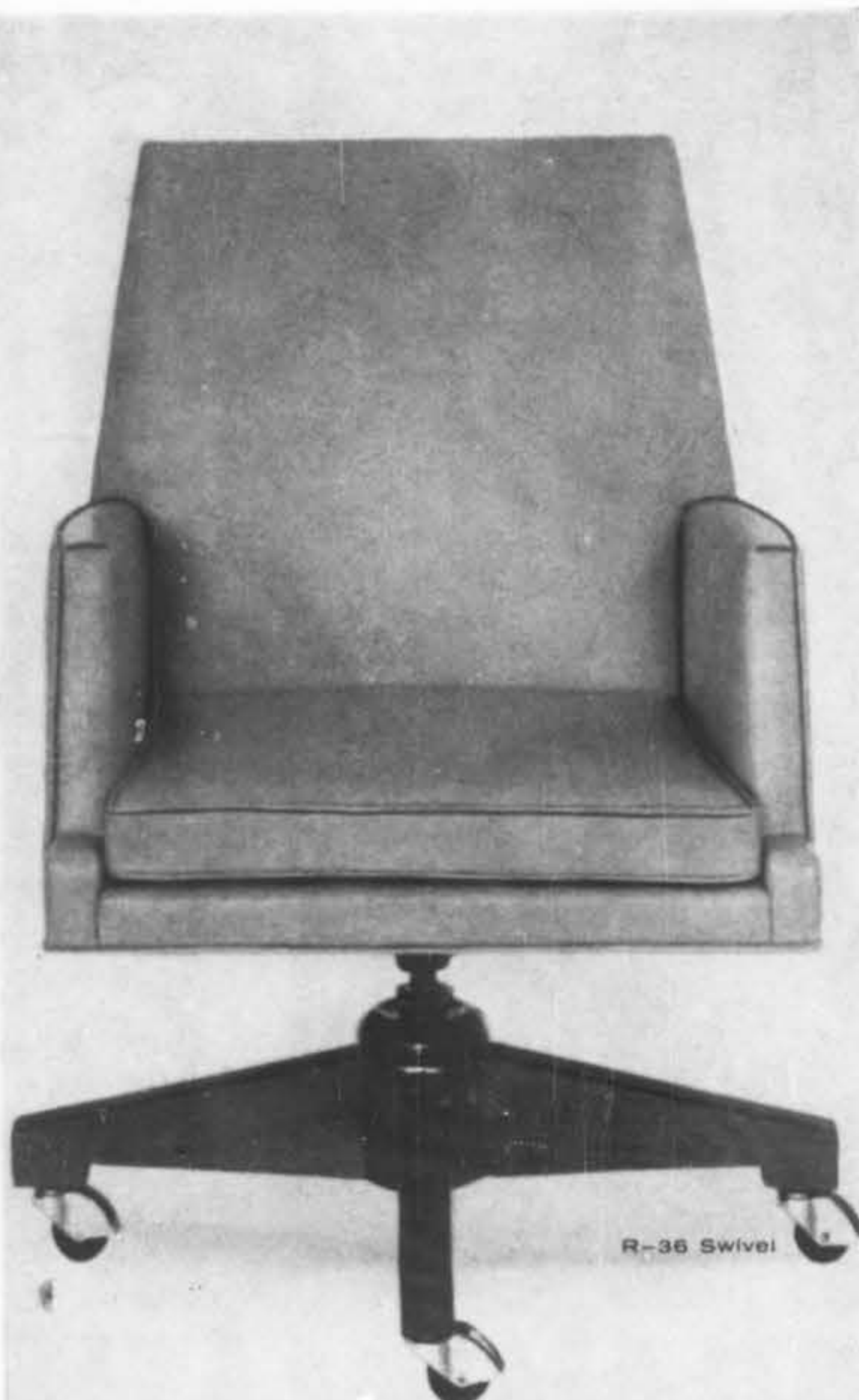
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Nelson apartment in Moscow

(Continued from Page 84)

can keep an eye on the youngsters as she goes about her work. Architects . . . keep in mind the family's desire to be together and entertain guests, but they also try to give each family member some place to be alone. . . . Children during the day have a large room for play and study, and at night an accordion partition pulls out of the wall, dividing it into two private sleeping rooms. (In furnishings), the family is interested in practicality but does not wish to sacrifice pleasing decor: . . . fabrics that wash well, colors that do not soil easily, table and counter tops that wipe clean, and a flooring material that resists stains and can be washed. This ensemble represents this family's taste for modern functional furniture."

A section of the apartment is on view at the Design Center for Interiors in New York until September 1. Contributors: *Dunbar* (sofa, armless chairs, hinged cushions on

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floor, tea cart, nesting tables); *Herman Miller* (dining table and chairs, coffee table, drapery fabrics in living room; lounge chair and ottoman, pedestal table, and desk chair in reading area, not shown); *Howard Miller Clock Company* (fireplace accessories; bubble lamp in dining area); *Robbins Floor Products* (vinyl tile flooring); *U.S. Plywood* (walnut paneling); *V'Soske* (rugs); *Nettle Creek Industries* (Lazy Back pillows); *Hansen Lamps* (floor lamp); *Shelves Unlimited* (book shelves); *Structural Products, Inc.* ("Omni" storage wall in reading area, not shown); *Fostoria Glass* (Melamine dinnerware); *Castleton* (china); *Wallace Silversmiths* (sterling flatware); *America House, Ltd.* (accessories); *Harold R. Dyson* (plants); *Bertha Schaefer Gallery* (painting by Balcomb Greene, not shown); *Columbia Records* (Masterworks Hi-Fidelity Series, not shown); *Phoenix-Pan American Imports* (Mexican dolls); *G. Schirmer* (guitar, records).



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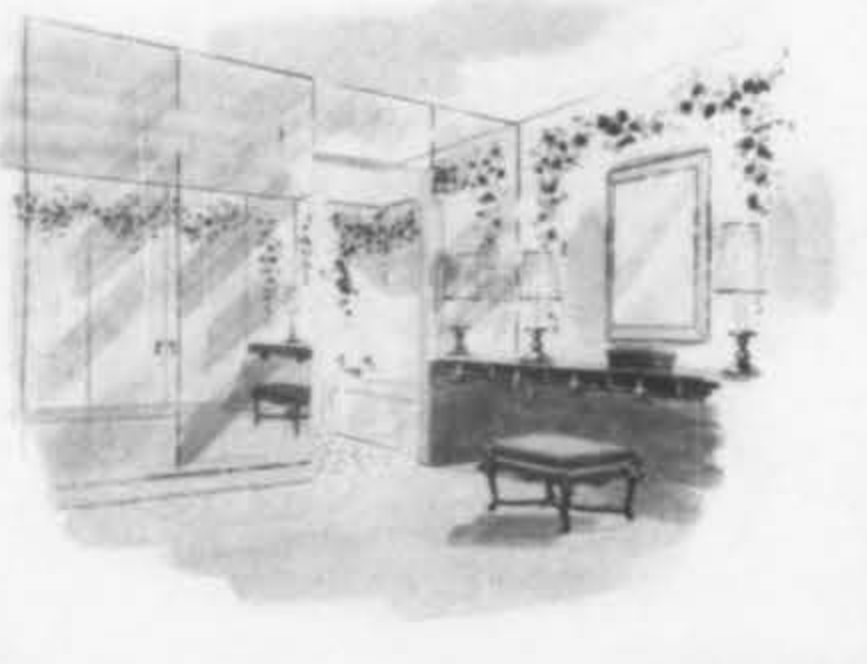
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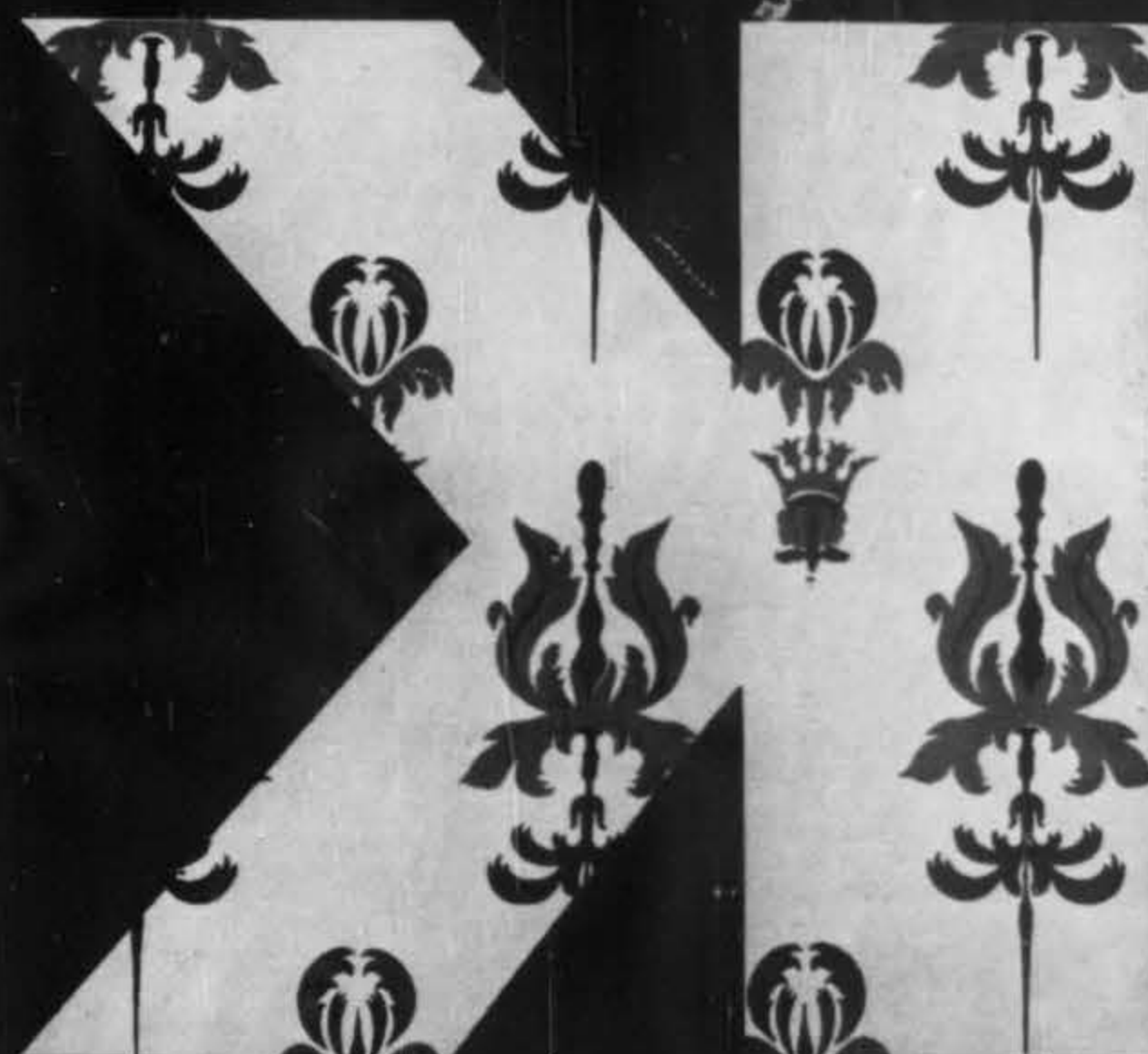
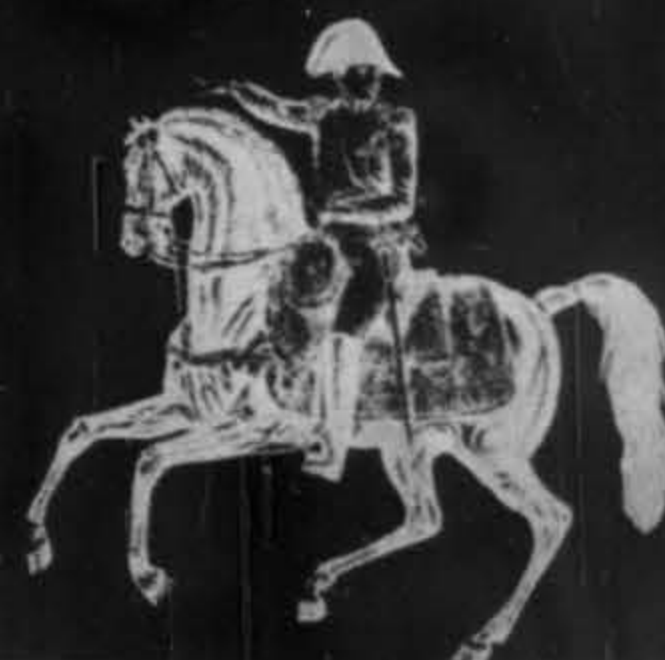
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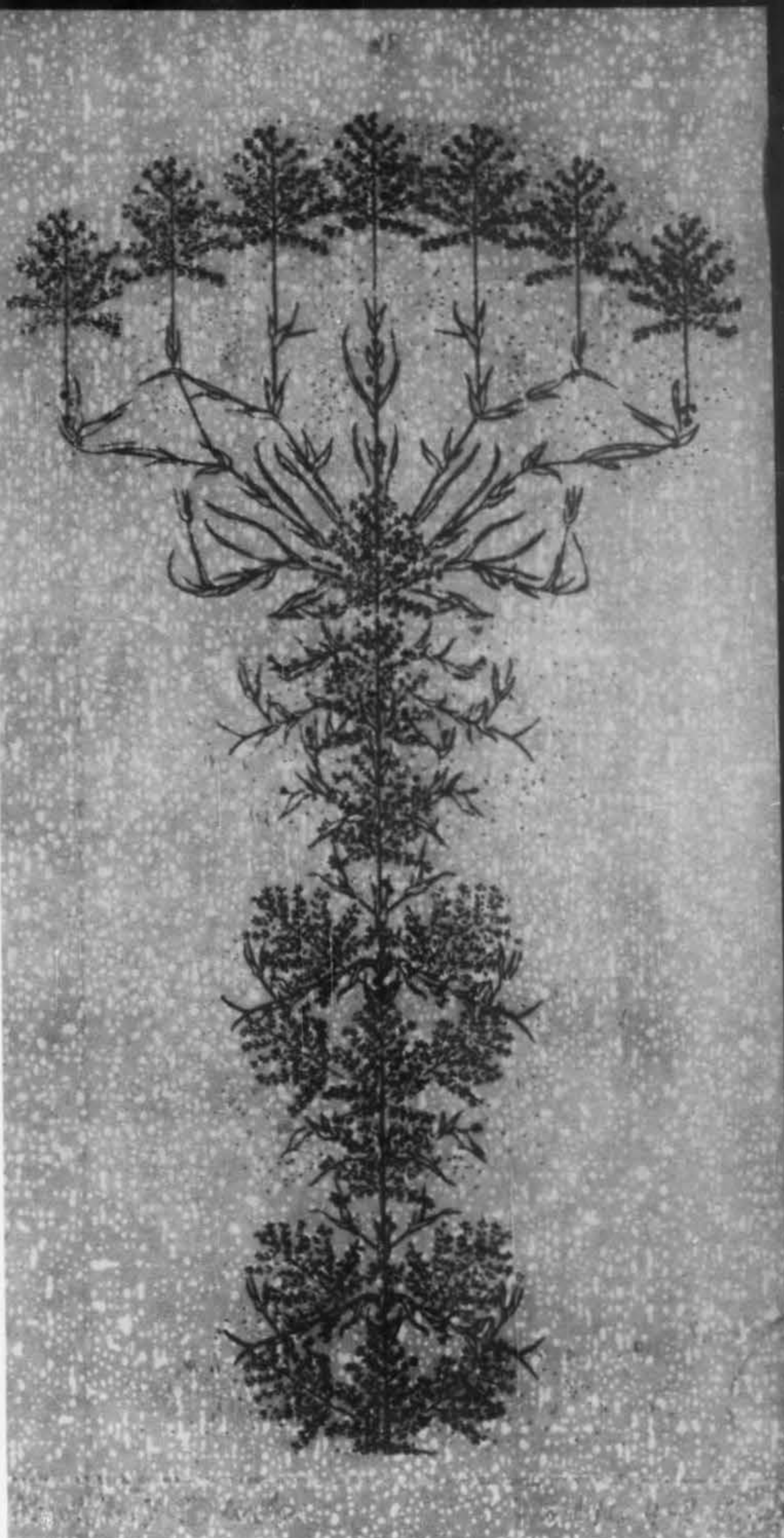
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