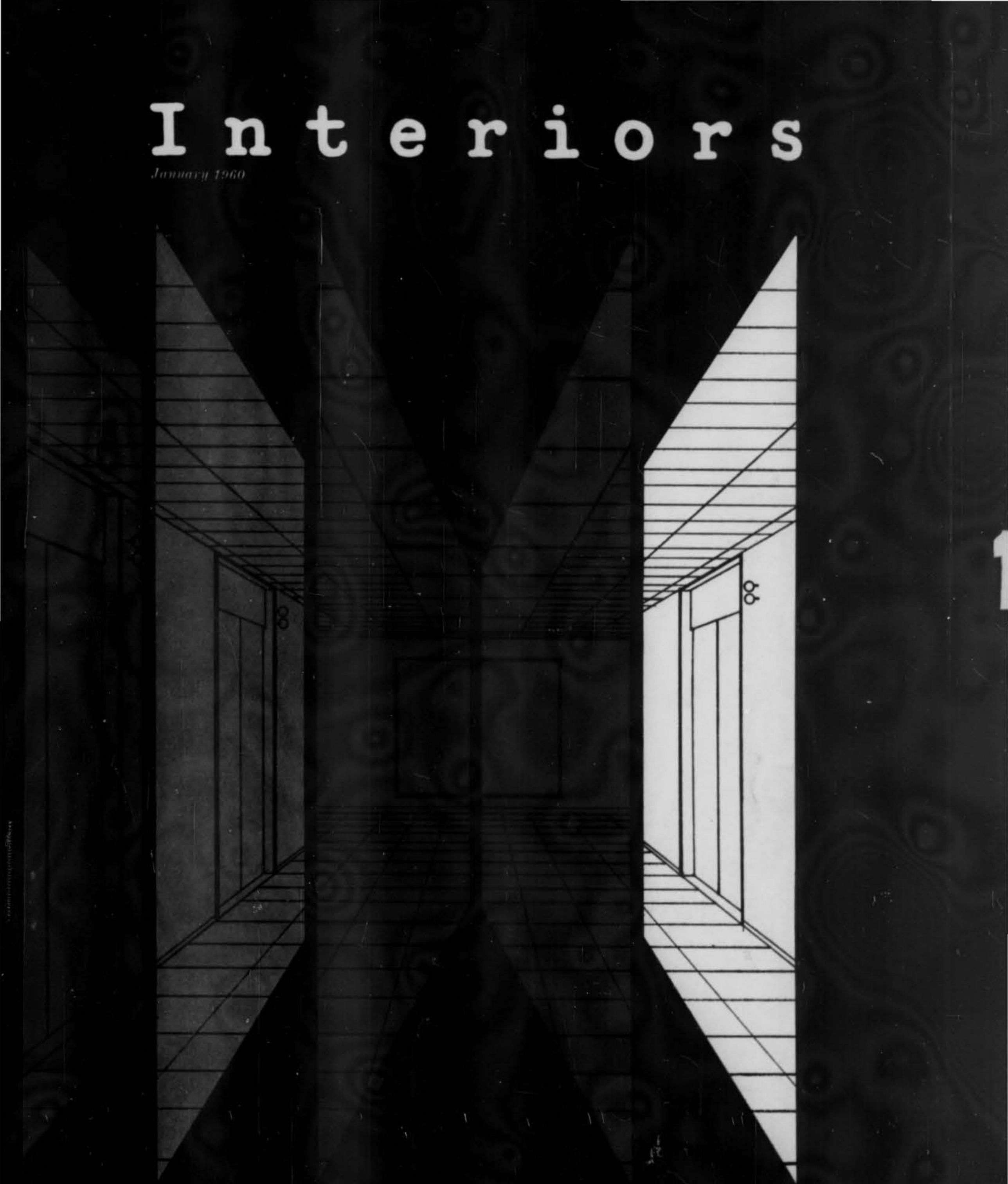
Interiors

January 1960



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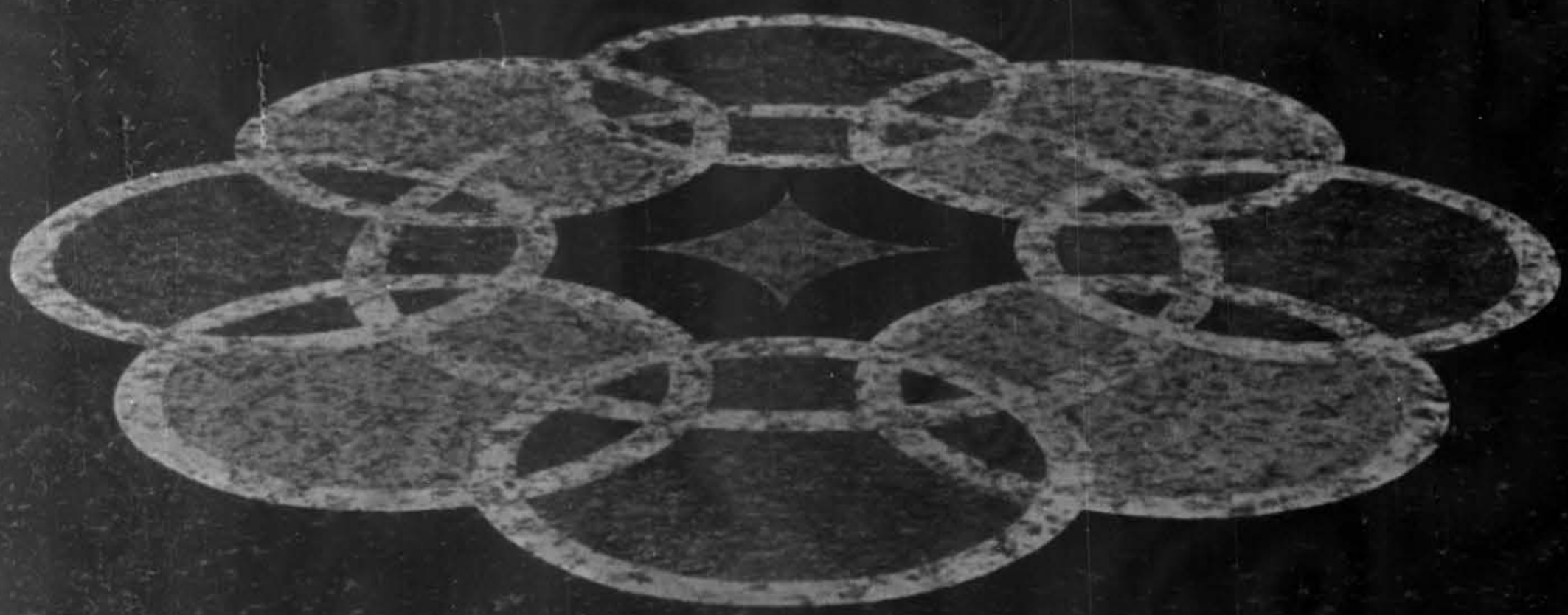

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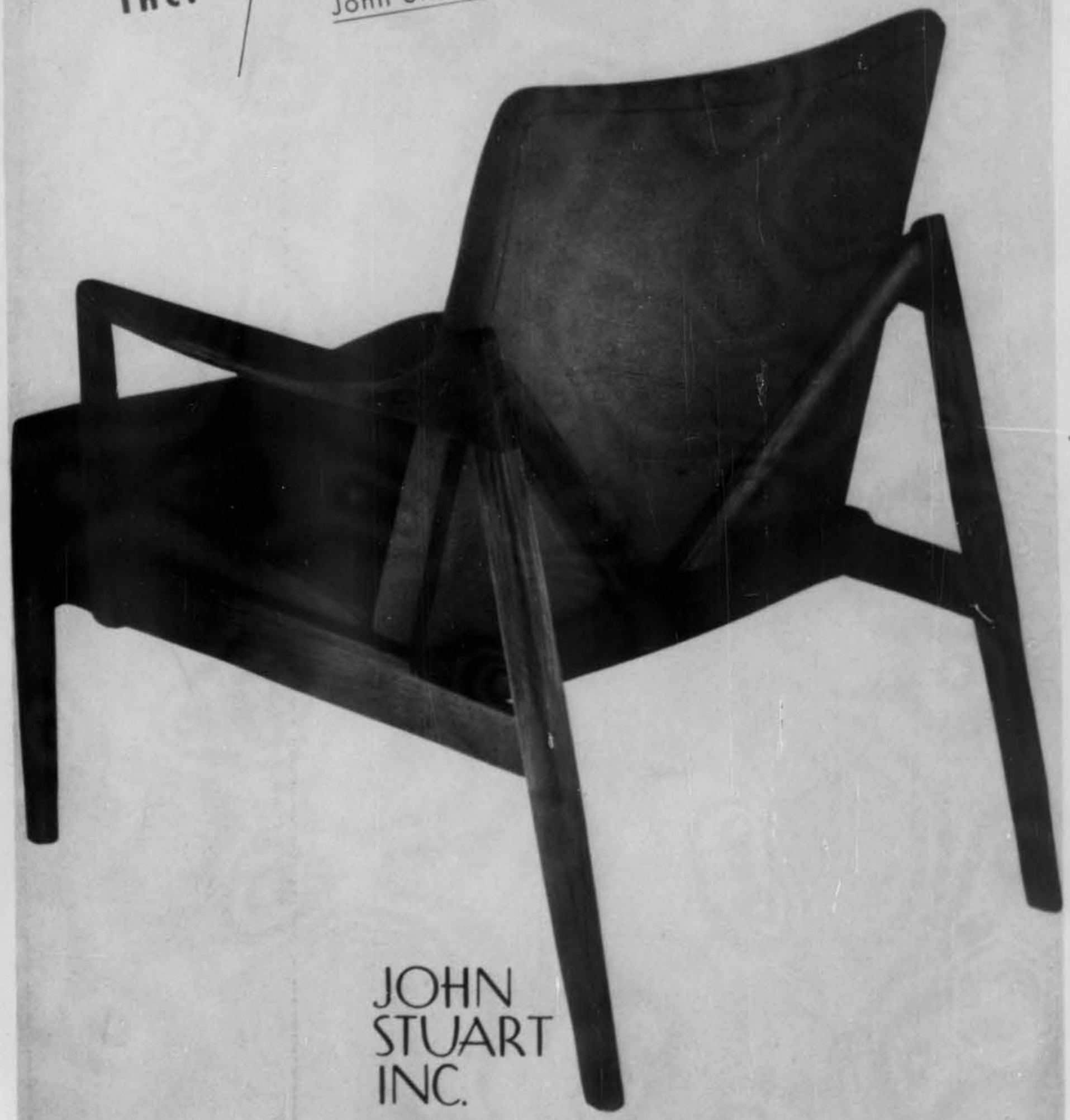

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Cover — Lou Klein

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Two Decades of Interiors 1940-1960

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SCALAMANDRÈ Silks in New York

in United States Trust Company

The United States Trust Company, after three years in temporary headquarters, has returned to its old location at 45 Wall Street in a new 27-story building, where it has been located for nearly a century. The interiors, designed by Theo. Hofstatter & Co., under the direction of Sumner D. Kilmarx, A.I.D., and Julian B. Abbott, represent a blending of traditional and contemporary styles in interior design, with an overall quality of unity throughout, one of the principal integrating factors being the Scalamandrè decorative fabrics keyed to the main color theme in wall and floor coverings.

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Above, entrance to lobby; left, reception room showing Scalamandrè strié satin beige upholstery fabric. Opposite page, at top, main banking room, showing Scalamandrè drapery fabric; at bottom, paneled office of Chairman of the Board with Scalamandrè strié satin custom upholstery fabric in tones of brown and beige.

Letters to the editors

December "a gem"

Sirs:

The December *Interiors* is truly a gem, and your editorial on Frank Lloyd Wright and Philip Johnson made a third "masterpiece," in addition to The Four Seasons and The Guggenheim. It is so rare to read beautiful writing, with such delightful choice of language. Needless to say, The Guggenheim and The Four Seasons are also beautiful, a real challenge to all of us in the design field. The interesting hi-fi and television article was also inspiring and I do want to tell you how much I enjoyed the entire issue.

Isabel Barringer, A.I.D.
Isabel Barringer Associates, Inc.
New York, New York

"Especially fine"

Sirs:

Just finished the December issue of *Interiors* and it is an especially fine one; perhaps because I like The Four Seasons restaurant so much, and am looking forward one of these days to seeing The Guggenheim Museum.

Jessie M. Weaver
Window Shade Manufacturers Association
New York; New York

Not enough Four Seasons

Sirs:

Your article covering The Four Seasons (December, pages 80-87) includes the best photographs that I have seen of this interior. I was extremely surprised, however, to note that you failed to include one of the handsomest and most brilliant design features: the Men's Room—unadorned design made exciting by artistic selection of materials.

Alfred John Haddad
Brooklyn, New York

(Not only the Men's Room, but the equally beautiful, marble-walled Ladies' Room and a private dining room with a starlit ceiling had to be omitted from our coverage of The Four Seasons restaurant, simply because of lack of space. The omissions were much to our regret; we would even have liked to publish the kitchen with its broad aisles and gleaming formations of pots and pans.—Ed.)

Psychologist observes Denver bank

Sirs:

I thought you might be interested to see the enclosed "Observations" made by Dr. Bernard Spilka, a psychologist at Denver University who was asked by the management of Denver's Central Bank and Trust Company to record his impressions of the design.

Charles Deaton
Denver, Colorado

(Following is a condensed version of Dr. Spilka's "Observations." The bank, designed by self-proclaimed bank-hater Deaton, appeared on pages 106-109 *of our December issue.—Ed.)*

"What is a bank? This question has been raised from a new direction in recent years, namely that of the motivational analyst. According to Vance Packard, author of 'The Hidden Persuaders,' the bank is seen as an impersonal, paternalistic institution in which resides personification of an uncompromising virtue. It is cold, distant, and ever correct. We picture marble pillars on an old, immense stone structure. Inside is that ever-present barricade of steel bars between the bank teller and the customer. Bank tellers appear as frightened middle-aged men, and the bank official is truly an "elder," being either bald or with thinning hair which should be white. Conservative business suits blend with subdued light and dark wood of desks and check tables. Uniformed guards stand at their well-defined duty stations. With such a mental image, one can understand the average person's anxieties in approaching a bank.

"How does one break with such a tradition in a manner which will still maintain the elements of security and stability? Is it possible to say that a bank is first for people, and second for money?

"One answer to this question has been provided by Mr. Charles Deaton, designer of Denver's remodeled Central Bank and Trust Company. 'The friendly bank' is a phrase often employed in banking advertisements. Mr. Deaton has constructed a genuinely friendly atmosphere which he states 'is designed to make the institution a living one, one in which people will look good to each other.' Nowhere in evidence are the stone columns, the marble floors, the heavy steel structure, the Puritan air. The main interior is a rotunda which literally tells the entrant that he is warmly welcomed and has nothing to fear. Severe lines are further broken by angled green columns reaching to a ceiling that conveys a fresh, out-of-doors effect. You have an immediate desire to breathe deeply as if out in a forest or park. This feeling is supported by many and varied plants which pattern the business area. The term 'cages' couldn't be more inappropriate to describe the tellers' stations. Both teller and client seem to be enclosed in a warm personal relationship. No window exists between the two, but rather a curved counter; one engages less in a banking act than in a personal exchange. The entire banking area speaks to the customer in a human, relaxing manner —a far cry from those institutions which engender hesitation and distrust by emphasizing their own self-importance and primacy to that of the client."

A plea for impersonal banking

Sirs:

First let me say that your December issue was marvelous, not only in subject matter but in presentation. To undertake any amplification or description of two masterpieces such as The Guggenheim and The Four Seasons is, under any circumstances, courageous; to do it well, and increase the reader's admiration of these works, would be remarkable.

The contract feature on banks was also excellent—thorough, lucid, and well photographed. The Central Bank and Trust Company in Denver, shown on pages 106-109, did however provoke me to some disproportionate anger at the thought that "humanization" is going to be a new trend in bank interiors. Big corporations, once our only "people be damned" aristocracy, have all gone coy. Pink children, "regular guy" corporate images, seduce us from magazine ads and subway posters. And now the banks, who resisted sublimely till now, have succumbed with every form of friendly persuasion. A noxious three-year-old on a pogo stick lisps away in behalf of the venerable FDIC. Baloney.

And baloney to the "light-hearted" atmosphere for bank interiors that Deaton introduces. Most of us, ninety-nine percent I'm sure, are in a bank once or twice a month at best, check-cashing, borrowing, or depositing with five-minute efficiency. We are not there for lunch. The interior, if noticed, reassures us, with the magnificent anonymity of cold marble, faceless tellers, and dimensions unaware of the paltry human scale, that all is well on Wall Street, Fort Knox is intact, that Santa Claus is not in the inner office.

Bertoia sculpture, Calder mobiles, all right—I am not a fogey—they awe rather than comfort. If we want comfort, the neoned hucksters will provide—we can buy shoes, or sammiches from the delicatessen. But leave us our banks, please. If bank decor goes the way of new bank slogans, where will it end? In twenty years, Huxley forbid, banking hours will be from five to seven; banks will be outfitted like cocktail lounges, a "friendly neighborhood money man" beaming over each candlelit table. In twenty years we'll say "yes, Virginia, there was a J. P. Morgan," and she won't believe it.

Don Canard
Watertown, New York

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The A.I.D. Saarinen Designs for Yale | **Fallout Shelter by the A.I.D. New Astor Theatre** | **Robertson Center Elects Exhibitions** | **The N.S.I.D. People**

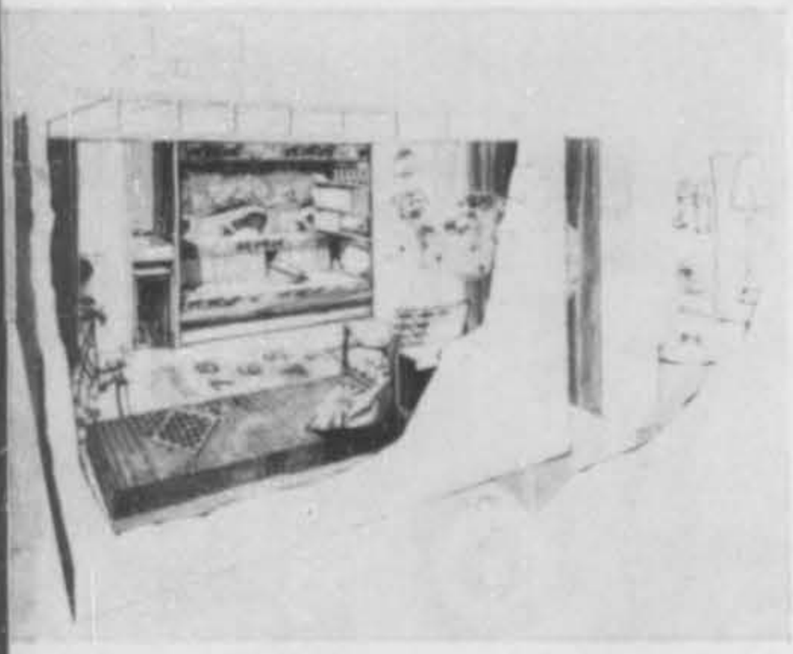
American Institute of Decorators

Family Fallout Shelter

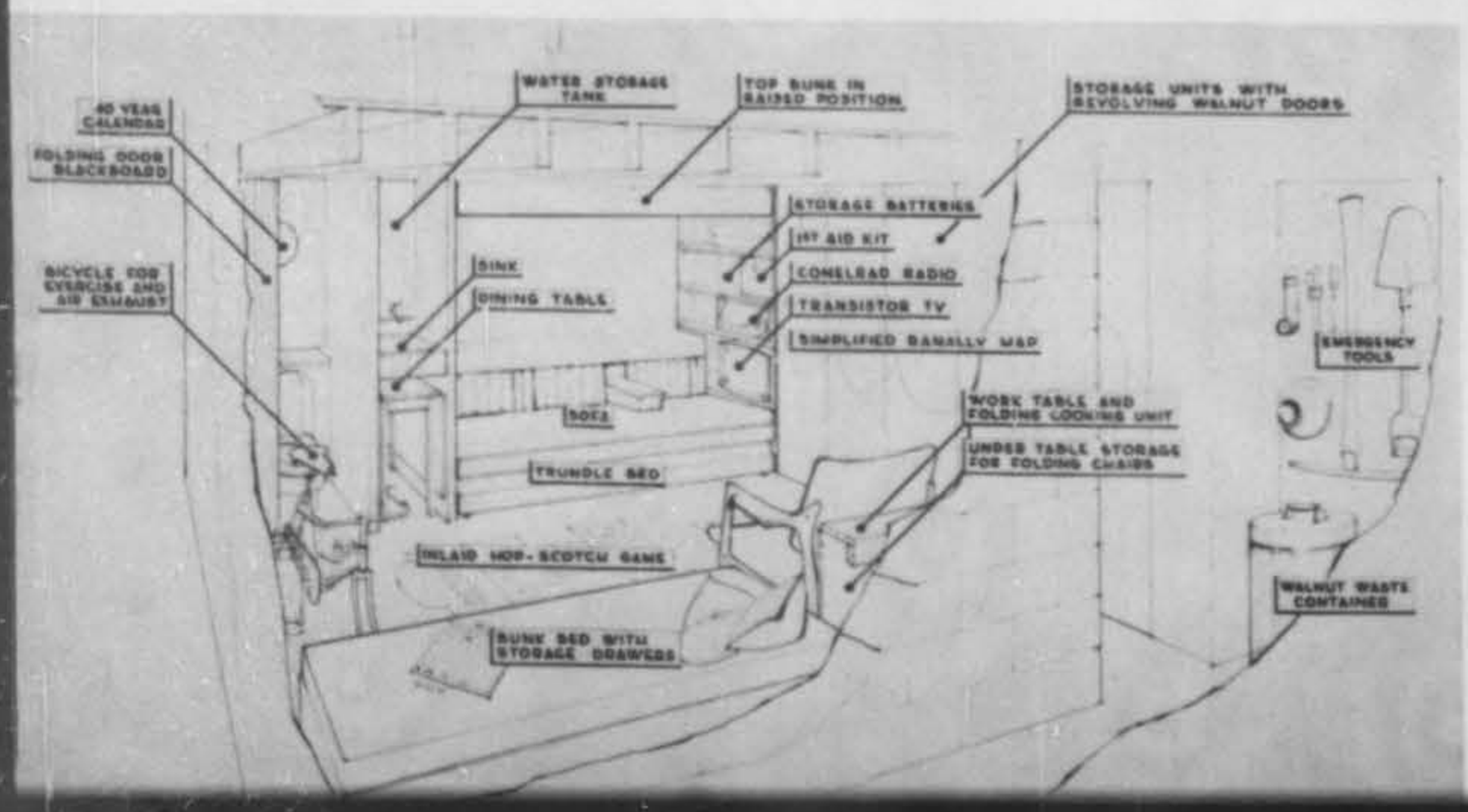
Representing what is probably the most significant public service that our field has offered to date, the American Institute of Decorators has sponsored the design and construction of a fallout (or hurricane or tornado) shelter, and has named it the "Family Room of Tomorrow." Designed by Marc T. Nielsen, past national president and Fellow of the American Institute of Decorators, the 8'6" x 12' room is on display in the lobby of Chicago's Merchandise Mart from January 2-22, and then goes on tour. At first glance, the handsome game room appears to have been designed for a family of determined *bon vivants* and, in fact, it would suit such a family very well. As it happens, however, it also complies on all counts to the far more rigid requirements of a serious organization: The Office of Civil and Defense Mobilization of the United States Government. At the press briefing that national president J. H. Leroy Chambers called for December 16 at A.I.D. National Headquarters, Mr. Nielsen explained the sky blue and walnut walled room's salient points (sketch and schematic below), and the Honorable Leo J. Hoegh, Director of the O.C.D.M. (and a former governor of Iowa), was on hand to underscore the importance of public preparedness ("Think of it as an investment, like fire or automobile insurance"). He also commended the A.I.D. for its "contribution to the total defense of the nation" and for enhancing President Eisenhower's National Policy on Shelter.

Also on view were the color renderings (they progress down the right-hand column of this page) of five variations of the same specifications designed (under Tom Lee's coordination) by: Mr. Lee, representing the Northeast region; Roy Beal, South Central; Dorothy Paul, West Coast; Jack Rees, Midwest, and Haygood Lasseter, Southeast.

As Mr. Nielsen pointed out, "shelter" is a word with pleasant connotations and, since dig we apparently must, his room incorporates several ingenious devices in decorative camouflage for as pleasant an enforced hibernation as possible. The need for exercise, for example, has been anticipated, and to this end the beige Armstrong vinyl floor has been inlaid in a hopscotch pattern; a stationary bicycle keeps inmates in shape while pumping fresh air into the room. Even the effort involved in hoisting and lowering the bunk bed that spends its days raised to the rafters was calculated. The children's schooling has not been overlooked, either, for the black Pella doors that enclose the lavatory can serve as a blackboard. For a change of scene, the walnut storage wall doors, with their Rand McNally map murals, are reversible. Clutter prevention measures include a specially designed unit that incorporates a two-bed (*Continued on Page* 44)



Left: Marc T. Nielsen, F.A.I.D., designer of "The Family Room of Tomorrow" fallout shelter. Far left: Artist's rendering of the room now under construction for a three week's display in Chicago's Merchandise Mart. Below: Schematic diagram showing Nielsen's solutions for incorporating O.C.D.M. equipment suggestions. Room includes: a two week's supply of food and water for a family of four; rescue and fire-fighting tools; a lavatory unit that converts to a chemical toilet during emergency; first aid kit; Conelrad radio and transistor T.V.; dry cell batteries for power; 20 gallon garbage pail. Storage areas contain warm bedding and clothing, books and games, eating utensils, sanitary equipment, flashlights. Eight-inch-thick concrete walls comply with O.C.D.M. construction specifications.



Tom Lee, New York, planned a green, mauve, and turquoise "Sewing Room" that sleeps six in wall-hung, folding bunks. "Porcelain" stove unit holds sewing machine, grill, water, storage.

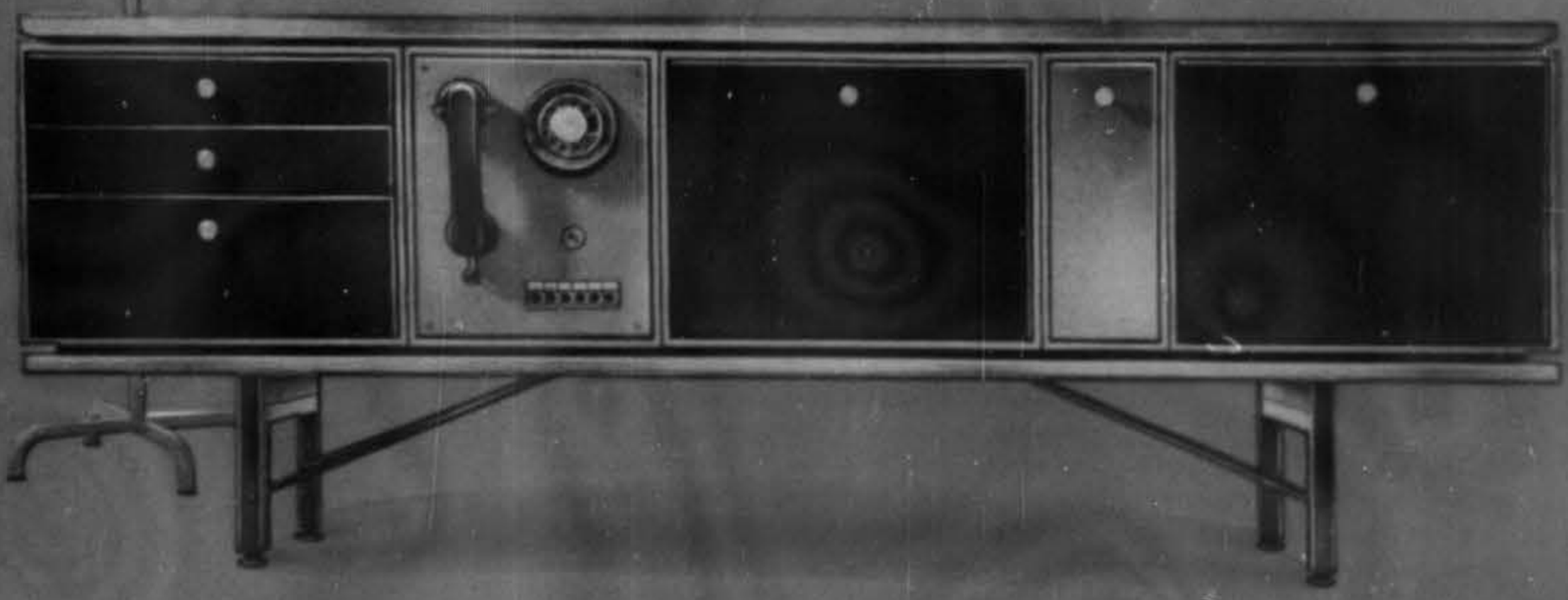
Jack Rees, Kansas City, paneled his early American room in pine, built storage wall for bottled water and food. Two of four beds fold away.

Dorothy Paul, Los Angeles, adhered to a strict budget, used gay colors in her "Hobby Room." Movie screen, maps, astronomy charts pull down from ceiling; 2 trundle beds sleep 4, chairs fold.

Roy Beal, Texas, used walnut and gold tones for a library that conceals beds, storage, lavatory, behind false bookcases, folding walls. Drop-front desk-dining table shields electrical works.

Haygood Lasseter, Florida, extends space of vivid "Music Room" with mirrored walls, pierced screen. Inflatable mattresses are extra beds, lighting runs on batteries in emergency.

GERALD LUSS *has designed a new office furniture collection for* GLOBE WERNICKE. *A basic breakthrough in the solution of office design problems, it offers the warmth of wood, the economy of steel, actually changes face from steel to wood at your behest. It is as much at ease in the chairman's office as at a file clerk's work station. You can at last achieve complete unity of design, yet differentiate sharply from level to level. It is called* **ECHELON**



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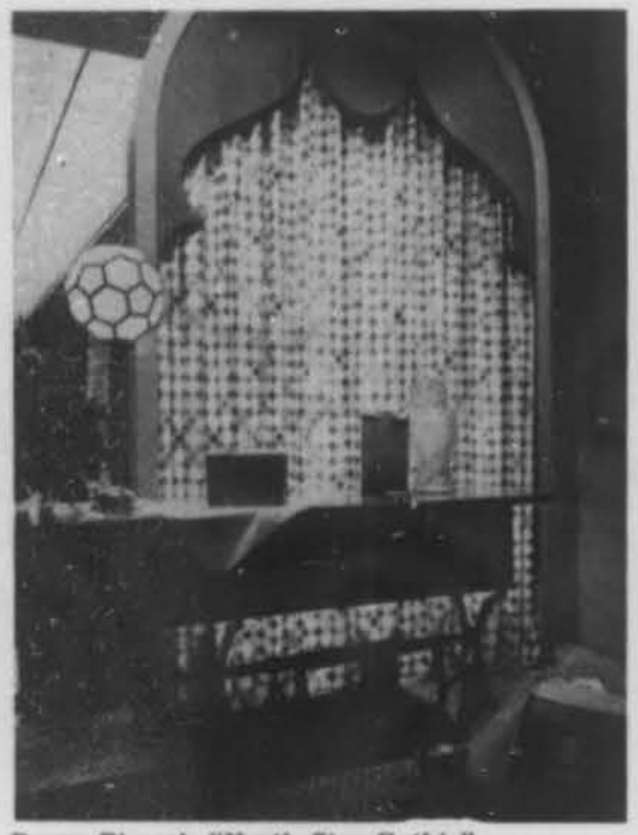

Daren Pierce's "North Star Gothic"

"Gazebo" by Manashaw and Daggett

Vignettes at Fiberglas Fabric Center

A sextet of New York A.I.D. members is responsible for the five cameo-like settings that, through February, will enliven the 56th Street windows of the Owens-Corning Fiberglas Fabric Center. All are keyed to a "Winter Green" color theme that derives from the new Schumacher Fiberglas fabric collection (*Interiors* plans full coverage of this collection in February). Ethyl Alper, Stephen Gasperecz, Daren Pierce, Fred Shrallow, and the team of Jerome Manashaw and James Daggett each selected one design from the Schumacher collection as springboards to such flights of fantasy as Manashaw and Daggett's golden "Gazebo" above right, and, to its left, Mr. Pierce's scalloped bower.

Education Committee Report

The newly inaugurated A.I.D. student chapter program (*Interiors*, December 1959, page 12) is well under way, according to National Committee on Education chairman Mary Jean Alexander, with five chapters already formed, and two more about to be. The round-up: Illinois, approximately 60 student affiliates; Michigan, 20; New York, 60; Ohio South-Kentucky, 40, and Rocky Mountain, 20. The two that are currently organizing are District of Columbia and Florida.

The A.I.D. Chapter Dockets

Northern California plans a January 13 program on landscaping, and a March 2 discussion on relationships with architect and client . . . *Ohio South-Kentucky* worked with its student affiliates in designing vignettes and posters for visiting dignitary William Pahlmann's recent "Fashions in Decorating" program in Cincinnati . . . the *Rocky Mountain* chapter has added the state of New Mexico to its sphere of influence, and also plans a study tour of France, England, and Italy for June . . . *Michigan* plans a series of symposiums and field trips with its brand new student affiliate chapter, will award a three-day New York trip to the most outstanding senior student.

Nat'l Society of Interior Designers

In New York

Some 700 noses were counted at the N.S.I.D.'s third annual Christmas party benefit, held on December 17 at the Lesini Wallpaper Company showroom. The party benefit committee was composed of Dora Brahms, Geraldine Nicosia, Marian Florsheim, and Janet Reisner, the latter two of whom designed gala vignettes as backdrops. The photo above shows national president Michael Greer relinquishing the proceeds to Edward Obey, program director of the C.A.S. Miss Florsheim at left, Miss Reisner, right, and Mrs. Leonard Klein, Lesini partner, center . . . The "Interior Design Problem Clinic," held free of charge for the public on December 2, met with such success that repeat performances have been scheduled for February, March, April, and May. The place, Parsons School of Design's auditorium; speakers to be announced . . . Twelve interior design students at New York's Hunter College have organized an N.S.I.D. student chapter, elected Ellen Wolfe, president; Joan Bauman, chairman of the board; Celeste Pavone, secretary; Mary Vogel, treasurer, and Judith Berges, program director.

N.S.I.D. Christmas Party transaction

In Chicago

The ten room renderings that the Midwest N.S.I.D. chapter contributed to the Chicago Historical Society's recent "Antiques in Modern Living" show were themed to actual rooms and furnishings in the C. H. S. Participants were: vice president Ausby Lee, Harry Linsky, Albert O. Higgins, Helen Masoner, M. John Manos, Betty Siegel, Melvin Wolf, Evalin Schrift-Gros, Shirley Sheinen, and Peter Johnsen . . . The Midwest chapter will also sponsor the second annual N.S.I.D. Trade Fair (and cocktail party) for members, scheduled, in conjunction with the International Home Furnishings Market, for January 7 at the Merchants and Manufacturers Club in the Chicago Merchandise Mart . . . Earlier on the same day, in the same place, the N.S.I.D. will hold a breakfast-panel discussion. Exploring the problem, "Does the Consumer Know What He Wants?" will be: Charles E. Whitney, publisher of *Interiors, Industrial Design*, and the Whitney Library of Design; Michael Greer, national president, N.S.I.D.; Herbert Fox, president, National Wholesale Furniture Association, and Wallace Ollman, general manager, the Merchandise Mart.

Robertson Center Elects

Pages Thibodeaux was installed as 1960 president of the Robertson Center Association at a December 3 dinner in Los Angeles. Other officers: Verne Kastning, first vice president; Margaret Ballough, second vice president; El Merriam, secretary, and John Sprunger, treasurer. Board members are Marushka Darnell, S. J. Sugarman, Morris Burchfield, J. Hugh McKay, Douglas V'Soske, Lou Sugarman, and Robert D'Amico. Guest speaker was Maynard Lynden, president, Southern California chapter, A.I.A., shown below left with Mr. Thibodeaux.

Robertson Center's Thibodeaux, right

You'll find Pavane at Vanleigh, America's and Canada's largest, most exciting decorator showrooms. 323 East 44th Street, New York, at the gateway to the United Nations. In Montreal, 5330 Royalmount Avenue.

Above: The new Astor Theatre's interior, showing "New York Summer Night" mural by artist Buffie Johnson, cantilevered mezzanine designed by architect John J. McNamara, A.I.A.

Facelifting for the Astor

December 17 marked two important premieres for New York's 53-year-old Astor Theatre: the first, the local debut of the adaptation of Nevil Shute's fictional forecast of radiation disasters, "On the Beach," we leave to the cinema critics with the note that its release coincides with the A.I.D.'s announcement of its fallout shelter project (page 10); the other, the unveiling of the Astor's new decor, costing $1,000,000, billed as a "complete composition in abstract art," falls within our reportorial beat. The result of collaboration between artist Buffie Johnson and architect John J. McNamara, A.I.A., the Astor, inside and out, furnishes further glitter for the Great White Way. Its marquee of tiny, twinkling white lights above a sidewalk of Venetian glass terrazzo squares acts as the interior's vanguard. The same flooring (Foscato) enters the glass-doored lobby, which contains a 25' x 10' continuation of Miss Johnson's "New York Summer Night" mural that covers both side walls of the auditorium and that is the "composition" to which all else is keyed (see cut, above). This huge (some 9,500 square feet) abstract oil painting is executed in a rich range of blues—from aquamarine through violet—intersected by a meandering network of black lines and red, white, and yellow splotches. The auditorium's dark blue theater curtain (Dazian), Stark's deep royal and black "Cracked Harlequin" carpeting, and the blue ceiling studded with recessed lights (Century) are Miss Johnson's appropriately nocturnal selections for complementing her mural. The same Stark carpet reappears as a sound muffler on the floors and three walls of the upstairs lounge, while the remaining wall, intended as a gallery for contemporary art, has been carpeted in white (Greater New York Carpet House). John Vesey's Maximilian furnishings are elegant punctuation marks.

In sculpting the interior, Mr. McNamara substituted a single, cantilevered mezzanine for the old boxes and balconies, curved the ceiling for high fidelity's sake. The 1,076 seats (some 50 fewer than previously) are wide, adjustable "Loungers" (American Seating Company), upholstered in white Naugahyde and occuring in widely spaced, staggered rows. A completely new proscenium has been installed to accommodate the 50' x 25' wall to wall screen, whose surface can be variously flat or curved.

Below: Saarinen's pre-weathered colleges

Saarinen Designs for Yale Quads

Architect Eero Saarinen faced two major obstacles when designing the two new residential colleges at Yale University for which he was recently commissioned: an odd, irregular site, and the resolutely Gothic facades of the neighboring Yale Graduate School and Payne Whitney Gymnasium, between which the new buildings are to be wedged and with which they must coexist compatibly. His solutions: crescents of court-dotted polygonal units that snuggle into and around the existing space; and a sort of built-in mellowness for the masonry exteriors intended to give the look of "old Pennsylvania houses where worn plaster reveals the stone work, or the stone walls of the Cotswald in England." The Saarinen recipe for this instant aging involves pouring variously sized stones into wall molds and pumping in grout cement mortar through hoses for strengthening. After the wall has set and the outer forms removed, the walls will be hosed under pressure to expose some of the stones. Both buildings' units are either two or four stories tall, save for the tower that each boasts at its far end (shown in the sketch at lower left, a view toward one of the rear courtyards).

Within the stone, oak, and plaster "citadels of earthy, monolithic masonry," emphasis is to be on the individual, some 250 of which will be housed in each. After interviewing students and aided by the University's decision that 70% of the rooms should be single (the remainder will be double), Saarinen has designed rooms that, although variations on a basic polygonal theme, are "as random as those in an old inn, rather than as standardized as those in a modern motel." Both colleges (already named "Morse," after Samuel F. B., Yale, 1810, and "Ezra Stiles," after Yale's seventh president) will also have large libraries, dining rooms with raised stages for dramatic productions, rooms for seminars, student activities, music, et al, but the greatest point of pride is the buttery ("in some English colleges, a room where ale, bread, etc., are kept for sale to students," according to Webster) that each will have in its basement. These will be fitted out with round, oak tables about which Saarinen hopes "conversation, argument, and debate will go on until the long hours of the night." Saarinen has also expressed the hope that television will be banned from these rooms.

At their completion in 1962-63, the two structures will swell the number of Yale's colleges (modeled after the system used at Oxford and Cambridge—Harvard has a similar residential arrangement) to twelve. The price of progress, in this instance, has been set at $7,500,000.

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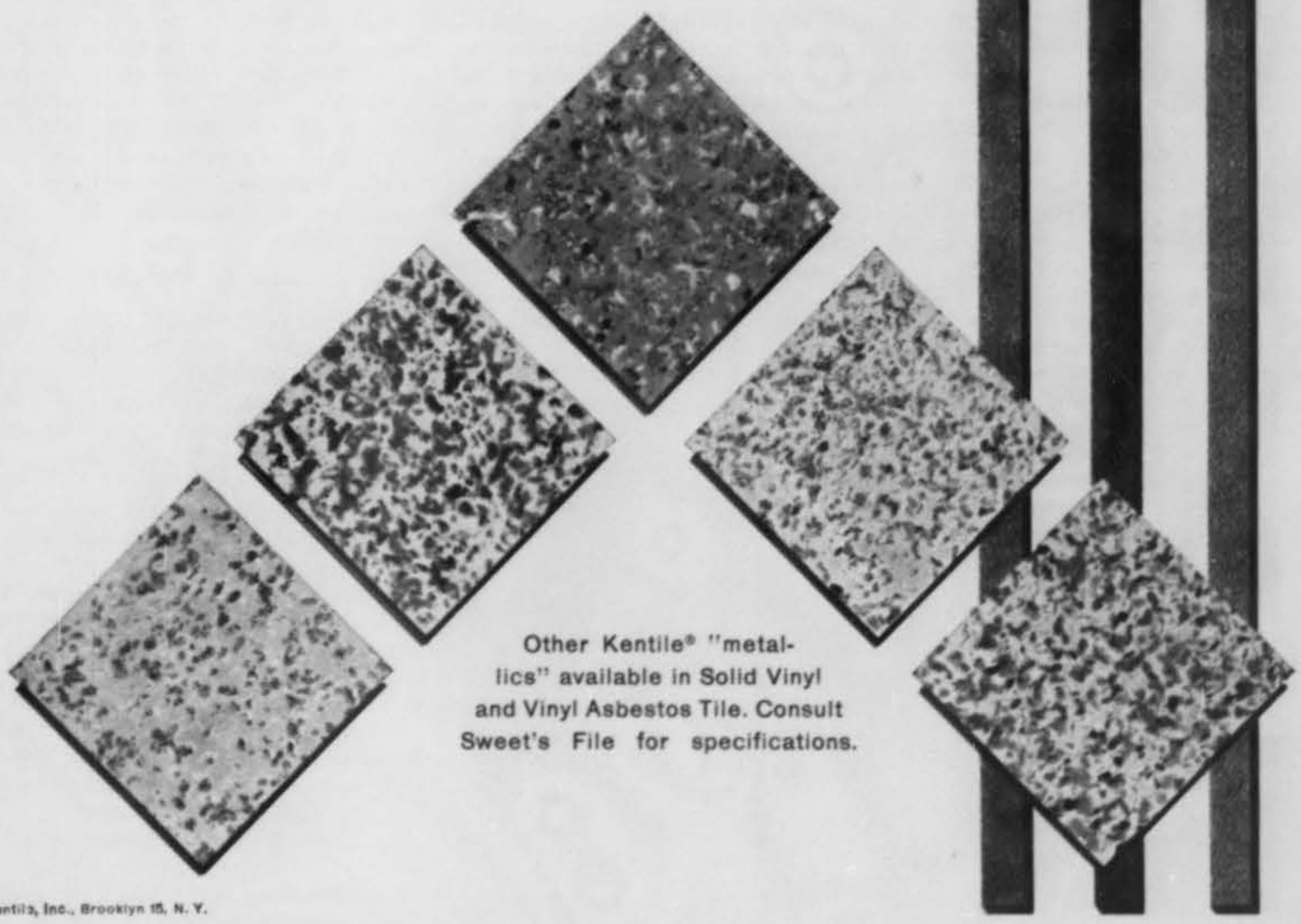

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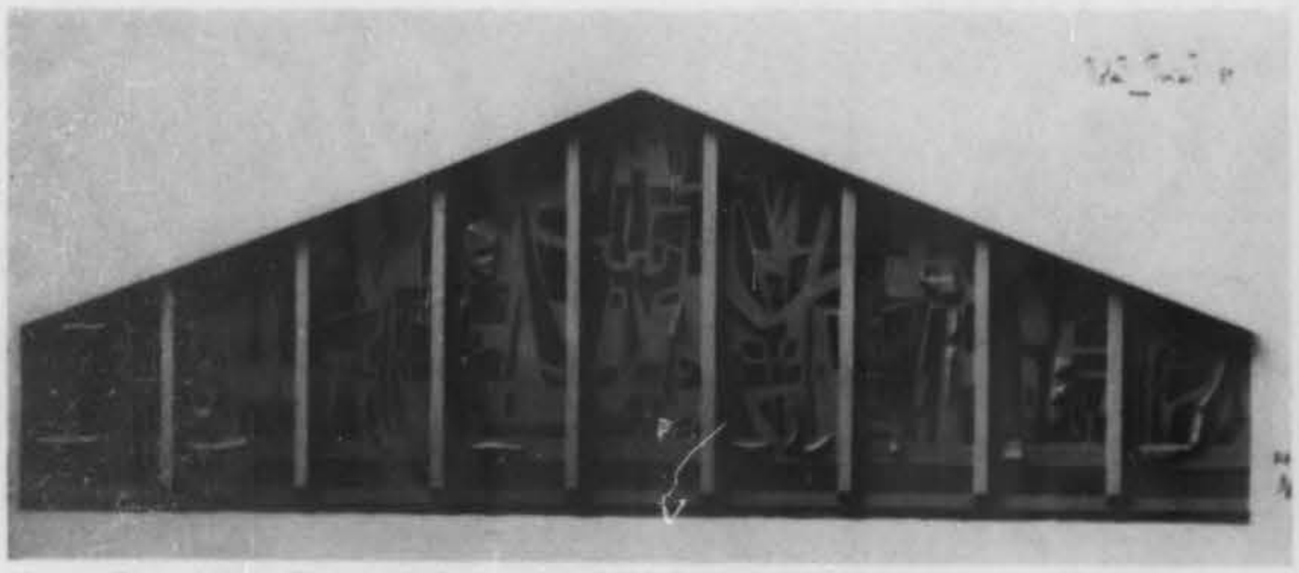


Above: One of four Pinart windows using 1,000 feet of stained glass and sculptured concrete.

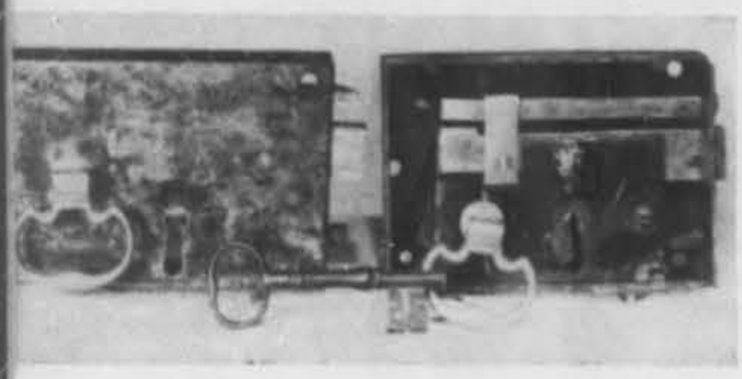
Above: Christmas exhibition at Pratt

Exhibitions

Stained Glass by Pinart

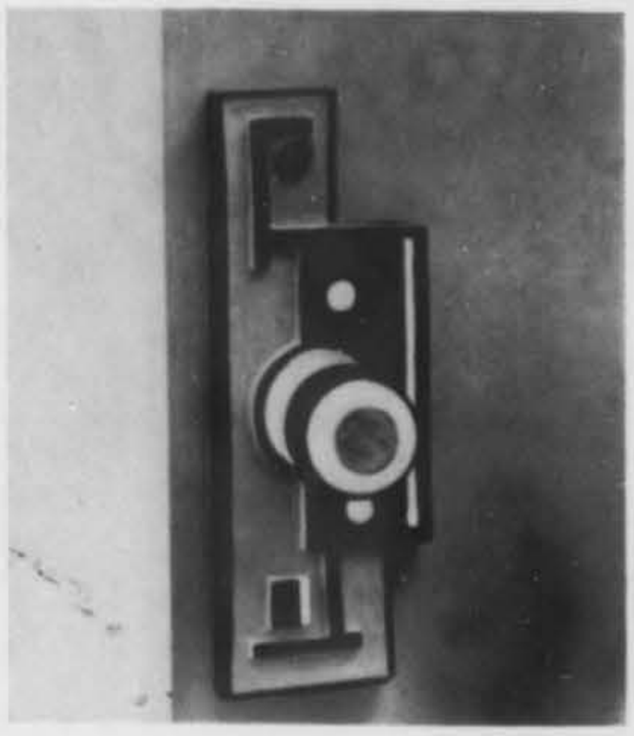
Robert Pinart's exhibition of stained glass, held for a fortnight at New York's Architectural League, closed on December 26 but rates posthumous mention. Versatility, both of design and technique, earmarked the showing, in which ten examples of work that either has been completed or is currently being executed, were represented by full color cartoons, renderings, scale models, and actual panels of glass. The photograph above, for example, is a model of one of four windows in a Percival Goodman-designed synagogue that uses desert colored stained glasses and grainy, sculptured concrete in combination with Colorado sunshine. At the opposite end of the bill of fare is a playful window of a bloated Prince of Hell meting out punishment for gluttony. Pinart, who does everything from the design to the installation, works most frequently with European slab glasses, incorporating their accidents—bubbles and streaks—into his designs, but other media are opal and fused glasses. Other interesting effects are produced by chipping the glass to catch light, etching with acids for varying tones, and staining with oxides for pattern and shadow. New Yorkers who missed the exhibition can still see a first hand, first rate example of Pinart's art in the windows and mural of the new Fifth Avenue Synagogue.

Below: Two Colonial rim locks that Yale and Towne obtained from a descendent of Paul Revere. Right: Leger's ceramic escutcheon and knob. Both from the "Style and Security" show.



Style and Security

A traveling exhibition of locks, keys, and door ornamentation, assembled by the Yale and Towne Manufacturing Company and circulated by the American Federation of Arts, will settle in for a month's stay at Ohio's Akron Art Institute on February 8 before proceeding to the Baltimore Museum of Art for a similar stint in March. The showing, through which 4,000 years of history can be traced, is divided into an historical section and a contemporary design section, the latter containing two examples of earliest known mechanical locking devices—the Egyptian's crossed bars of wood. The pageant of locks in this division (including ancient Egyptian, Greek, and Roman, European from the 13th century on, and American) attest to man's ingenuity and need for ornament. An Egyptian lock from 300 B.C., for example, is inlaid with ivory, ebony, and mother of pearl. The Romans, whose locks were often of elaborately worked metal, lacked pockets in their togas and so wore their keys as rings. During the Middle Ages, all manner of "trick" locks with keyholes hidden behind decorations, emerged all over Europe, and early American settlers can claim the credit for the first burglar alarm—a lock that fired a percussion cap heard 'round the town. Also contained in the historical section are prison, bank, and portable locks, locksmith tools, and a whole section on the evolution of keys.



For the contemporary design section, Yale and Towne commissioned several artists and designers to create door ornamentation for this exhibition, a sampling of whom includes Jacques Lipchitz, Fernand Leger (whose ceramic knob and escutcheon we show below), Isamu Noguchi, Paolo Venini, Philip Johnson, and, from Yale and Towne's hardware styling department, Van Day Truex and Glen Holland. It is in this section that the door knob gets its due as an art form, and marble, glass, wood, ceramics, and precious metals take forms as elaborate as Lipchitz' bronze shield that incorporates clasped hands, embracing doves, and the word "welcome" in flowering script, and as simple as Y. & T.'s gold-plated nugget.

Dollar Limit for Pratt Students

"Good Design—Penny to a Dollar" was the challenge presented to the 24 second year students at Brooklyn's Pratt Institute for its annual Christmas exhibition, December 9-18. The resulting 350 items, culled over a five week period on the students' own time, presented a heartening array of inexpensive good taste: table and housewares were in the majority, but hardware, smoking accessories, toys, fabrics, decorative accessories, all were represented. The beats that the students covered included Village and East Side specialty shops, discount houses, large department stores, the five-and-ten, museum shops, even a chemical supply house (which yielded some elegant glassware), and all sources, with the price of each item, were listed in the accompanying, free catalogue. Another phase of the project, which was supervised by faculty members Jeanette Osborn and Arnold Friedmann and department chairman Harold Leeds, involved the design and construction of the display units for the show,

One name stands apart from all the others in the field, Sherle Wagner, the originator of luxury bathroom fixtures...unrivaled in quality, concept and craftsmanship. Illustrated: Crystal & Gold, a Sherle Wagner Original in 24 kt. gold plate, available with correlated accessories.

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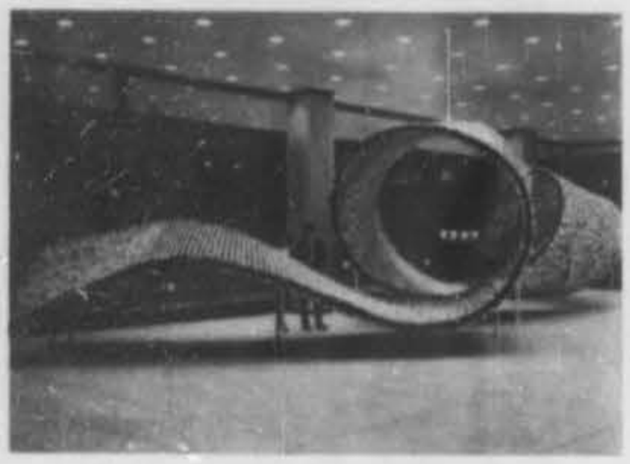
and one with its wares, appears at top right of page 16.

Christmas in the Modern Manner

Perhaps the most startling—and the most simple—of this year's rich crop of Christmas windows was the enormous (55 feet long, nine feet wide) "ribbon" in the photograph below that swirled and wove about the lobby of the new Pepsi Cola Building in New York. Designed by the young trio of Robert Brownjohn, Ivan Chermayeff, and Thomas Geismar, it was constructed of some 25,000 red, green, and silver Christmas tree balls affixed to a wire screen. Park Avenue passers-by were moved to compare it variously to old fashioned ribbon candy and the Loch Ness monster (we hold with the former school) but it was, at any rate, good fun for nose-pressers.

Christmas "ribbon" along Park Avenue



People

Lauck

Kinley

Bers

Zelman

Peter Lauck has been named a vice-president of the New York decorative fabric firm, H. B. Lehman-Connor, where he will direct design and merchandising. His previous associations have been with Stroheim and Romann, Cohn-Hall-Marx, and the Morton Sundour Company. An associate member of the A.I.D. and a trade member of the N.S.I.D., Lauck has also taught at the Philadelphia Museum of Art and has had his paintings exhibited at Pittsburgh's Carnegie Institute . . . The new president of the Mahogany Association, elected during the group's recent annual meeting in Greensboro, North Carolina, is **George T. Kinley**, also president and general manager of William L. Marshall, Ltd., New York. In his new post, Kinley succeeds **John Miner** of the Mengel Company. Other new officers are vice-president **Charles W. Robinson** and treasurer **James K. Henderson. Teel Williams**, executive director, and **George Lamb**, secretary, were reelected . . . **Julian Bers** has been appointed home furnishings and appliance merchandising manager at *Good Housekeeping* magazine. Bers was most recently promotion and merchandising supervisor for *McCall's* magazine, before which he was with Lever Brothers as assistant general merchandising manager . . . **Boris B. Zelman** has joined the Walter M. Ballard Corporation, New York contract planners of commercial and industrial institutions, as director of the facilities planning division. Prior to his appointment, he served in a similar capacity at Ebasco Services, Inc. . . . **William** Pahlmann, A.I.D., who, as everyone knows, heads a New York interior design firm, William Pahlmann Associates, has drawn the plans for the 1960 National Hotel Exposition's "Designs for Dining" display. His designs for the show, which has been booked into New York's Coliseum from November 14-18, include a formal dining room, a coffee shop, an outdoor terrace, and an executive dining room . . . Detroit architect Minoru Yamasaki will begin work on his latest commission, a religious school addition and sanctuary for the North Shore Congregation Israel, Glencoe, Illinois, as soon as he returns from New Delhi, India, where (*People continued on page 44*)

FOR YOUR CALENDAR

Through January 10. *Designer Craftsmen of California.* San Francisco Museum of Art, Calif.

Through January 15. *Contemporary French Tapestries.* Smithsonian Institution traveling exhibition. *Santa Barbara Museum of Art, California.*

Through January 17. *Norwegian Tapestries.* National Collection of Fine Arts, Smithsonian Institution, Washington 25, D.C.

Through January. *Neoclassic Louis XVI Textiles. Scalamandré Museum of textiles traveling exhibition.* Reading Public Museum, Penna.

Through January. *Symbol of the Rose in Textile Design. Scalamandré Museum of Textiles traveling exhibition.* Mint Museum, Charlotte, N.C.

Through March. *Hand and Machine Printed Textiles, 13th Century to the present.* Newark Museum, Newark, New Jersey.

January 1-24. *Bernard Ralph Maybeck. Smithsonian Institution traveling exhibition.* University of Pennsylvania, Philadelphia.

January 2-22. *"Family Room of Tomorrow" fallout shelter, sponsored by the A.I.D.* Merchandise Mart, Chicago.

January 3-8. *Atlantic City China and Glass Show.* Convention Hall, Atlantic City, N.J.

January 3-24. *Architecture of Puerto Rico: Old and New. American Federation of Arts circulating exhibition.* Art Museum, Jacksonville, Florida.

January 4-13. *Grand Rapids Winter Furniture Market.* Grand Rapids, Michigan.

January 4-15. *International Home Furnishings Market and Decorative Accessories Show.* Merchandise Mart and American Furniture Mart, Chicago.

January 5, 6. *A.I.D.'s National Board Meeting and January Market meeting of Central States.* Chicago.

January 8-February 15. *Visual Communication in the Crafts.* Museum of Contemporary Crafts, 29 West 53rd Street, New York.

January 10-14. *49th Annual Convention, the National Retail Merchants Association.* Hotel Statler Hilton, N.Y.

January 10-15. *4th Annual Western Home Furnishings Supply Show.* Los Angeles Home Furnishings Mart, California.

January 11-15. *Winter Market.* Atlanta Merchandise Mart, Georgia.

January 15-February 5. *Contemporary Danish Design in Textiles and Furniture. American Federation of Arts circulating exhibition.* Flint Institute of Arts, Flint, Michigan.

January 15-March 11. *Baroque Textiles of the Louis XIV Period and Rococco Textiles of the Louis XV Period. Scalamandre Museum of Textiles traveling exhibitions.* Philadelphia Trade and Commercial Center, Penna.

January 15-March 11. *Festival of France.* Commercial Museum, Philadelphia, Pennsylvania.

January 16. *Decorators Club Symposium and Scholarship Luncheon.* Roof Garden, Hotel Pierre, N. Y.

January 17-21. *National Association of Home Builders' Annual Convention-Exposition.* Chicago Coliseum, Hilton and Sherman hotels, Illinois.

January 17-22. *New York Lamp and Home Furnishings Accessories Show.* Hotel New Yorker and Trade Show Building.

January 17-24. *Winter Market.* Los Angeles Home Furnishings Mart, California.

January 18-22. *Southern Furniture and Rug Market.* Southern Furniture Exposition Building, High Point, North Carolina.

January 18-22. *Winter Homefurnishings Market.* Dallas Trade Mart and Dallas Homefurnishings Mart, Texas.

January 20-February 18. *Schlage Antique Lock Collection.* M. H. DeYoung Memorial Museum, San Francisco, California.

January 22-27. *East Side House Settlement Winter Antiques Show, co-sponsored by the New York chapter, A.I.D. and the Antique and Art Dealers Association.* 7th Regiment Armory, N. Y.

January 24-27. *Washington Gift Show.* Hotel Willard, Washington, D. C.

January 24-29. *1960 San Francisco Winter Market.* Western Merchandise Mart, California.

January 25-29, February 1-5. *Williamsburg Antiques Forum.* Williamsburg, Va.

January 25-February 6. *Britain's 1960 Furniture Exhibition.* Earls Court, London.

January 29-February 19. *Annual Juried Show of the Artist-Craftsmen of New York.* Cooper Union Museum, New York.

January 29-February 28. *Design Derby Exhibition.* Buildorama, Dupont Plaza Center, Miami, Fla.

February 2-4. *15th Annual Reinforced Plastics Division Conference of the Society of the Plastics Industry.* Edgewater Beach Hotel, Chicago, Ill.

February 5-7. *Fourth Annual Home Improvement Products Show.* Navy Pier, Chicago.

February 7-14. *Chicago Gift Show.* Palmer House and LaSalle hotels, Illinois.

February 7-19. *Merchandise Mart China, Glass, and Gift Market.* Merchandise Mart, Chicago.

February 12-22. *1960 Long Island Home Exposition.* Roosevelt Raceway, Westbury, L. I.

February 18-21. *Swedish Furniture Fair, sponsored by the Swedish Furniture Manufacturers Association.* Svenska Massan, Gothenburg, Sweden.

March 11, 12, 13. *14th Annual Convention and Exhibition of the National Office Furniture Association,* Atlantic City Convention Hall.

May 9-12. *41st Annual National Restaurant Show and Convention of the National Restaurant Association.* Navy Pier, Chicago.

May 15-21. *American Institute of Decorators' 29th Annual Conference.* Beverly Hilton Hotel, Los Angeles, California.

July 18-November 4. *1960 Triennale.* Triennale Building, Milan, Italy.

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Interiors Book of Offices

Reviewed by ALFRED AUERBACH*

INTERIORS BOOK OF OFFICES. *edited and with an introduction by Lois Wagner Green,* 9" *by* 12", 163 *pages,* 15 *color plates, over* 300 *black and white illustrations. Whitney Library of Design,* 18 *East* 50*th Street, New York,* 1959, $12.50.

If the office is a machine to work in, its planning becomes increasingly important. There are 10 million more office workers today than there were 20 years ago. Their skills have become more and more diversified and specialized. Their salaries have risen out of proportion to industry as a whole, because of the greatly concentrated demand for their services. Rentals, too, have risen sharply. If office efficiency has a powerful voice in shaping profits, then management had better turn its full scrutiny on this phase of its responsibilities.

More and more firms have become aware of the importance of well planned office interiors whose articulation reflects in some respects the time-motion studies and space engineering that have long characterized our factory layouts. *Interiors'* new Book of Offices provides eloquent testimony to this effect. As a matter of fact, the range and scope of our designers' work in this area will come as a sharp surprise to many; it did to this reviewer, at least.

Whitney Library's handsome overscaled volume is neatly subdivided into chapters that carry such headings as reception area, executive floor, general offices, dining and free-time facilities, and so on. Each has a pithy introductory comment by Lois Wagner Green, who also provides a general foreword. Apart from this the book is essentially a picture book, excepting an essay by Gerald Luss, Vice President and Director of Design of Designs for Business, Inc., which crops up midway along the contents to proffer back-stage insight into the viewpoints and considerations which prompted him in planning 15 floors of offices in the new building of Time, Inc. Because the installations will not be completed until the spring of 1960, his comments are accompanied by renderings rather than photographs. The captions beneath each illustration reflect Luss' keen sensitivity to the individual "corporate image" which each subdivision of the Time, Inc. complex manifests. As a point of information, there are more photographs of Luss' work in the book than of any other designer; runner-up is Skidmore, Owings & Merrill.

The underlying principle of most of the office planning in this book appears to be flexibility. Again and again this theme is stressed . . . and it certainly is throughout the chapter devoted to partitions, as well as in the closing chapter which addresses itself in complete detail to two outstanding installations, namely that of Olin Mathieson in New York by Designs for Business,

Comfort for the rank-and-file: *Transparent walls, luminous ceiling, touches of brilliant color, and gay plants over files lend cheer to what is actually a compact and windowless stenographic pool at Simmons offices by DfB.*

Inc., and that of the Connecticut General Life Insurance Company in Hartford, Connecticut by Skidmore, Owings & Merrill.

Following closely on the heels of flexibility as a keynote concept appears to be devotion to the human element. Here one wonders if our designers have been as successful as they might be. Space has been cleverly allocated, lighting provided, good equipment and facilities made available . . . but nevertheless so many of the interiors seem to possess a rather anonymous character. This may be due in part to the fact that most of the photographs are in black and white and that the color schemes may provide the warmth and the personality that appears to be lacking. It is an established fact that residential interiors have been veering more and more towards elements and "a mood" that were frowned upon when the Bauhaus ideology first hit these shores. This is but the natural course of evolution and the creative restlessness of our designing fraternity. Yet little of this spirit penetrated our office interiors. I hold no brief here for the office with the large Oriental rug, the fireplace with a seascape above it, the huge mahogany desk and the London club chair in dark russet leather. Yet pendant lighting fixtures instead of ceiling built-ins . . . more plants . . . warm, cheerful colors . . . more paintings and sculpture . . . all of these could do so much to individualize and "warm up" interiors which are otherwise the epitomy of efficiency. You can spot inclinations in this direction in some of the work for corporation presidents but it seems almost universally lacking in offices for junior executives or "the bull pen" . . . and this is where heightened efficiency is sought and where the so-called "human element" or what is sometimes called "psychofunctionalism" demands our keenest attention.

Be that as it may, this new book incorporates impressive achievements by architects and interior designers, working independently or in collaboration, as the case may be. It is to be hoped that it will be read not only by the professional, but perhaps even more important, by business management, especially smaller organizations who have as yet remained rather untouched by much of this progress. And in Europe, this book should create a sensation . . . the scope and diversity of the work will astonish those who keep in touch with design developments in this country.

A textile reference book

FAIRCHILD'S DICTIONARY OF TEXTILES. *edited by Stephen S. Marks,* 6¼" *x* 9¼", 627 *pages. Fairchild Publications, Inc.,* 7 *East* 12*th Street, New York,* 1959, $25.

For anyone interested, immediately or remotely, in fibers, fabrics, finishes, rugs, blankets, clothing, or decorative materials, *Fairchild's Dictionary of Textiles* is a basic necessity. This up-to-date reference book contains 12,000 definitions, representing more than ten years of research. The definitions are lucid and highly informative, to be referred to again and again.

**Alfred Auerbach, one of the most knowledgeable journalists in our field, was founder-editor of Fairchild Publications'* Home Furnishings Daily *(formerly* Retailing Daily*), is head of the well-known advertising agency that bears his name and specializes in interiors accounts. Lectures at Pratt Institute.*

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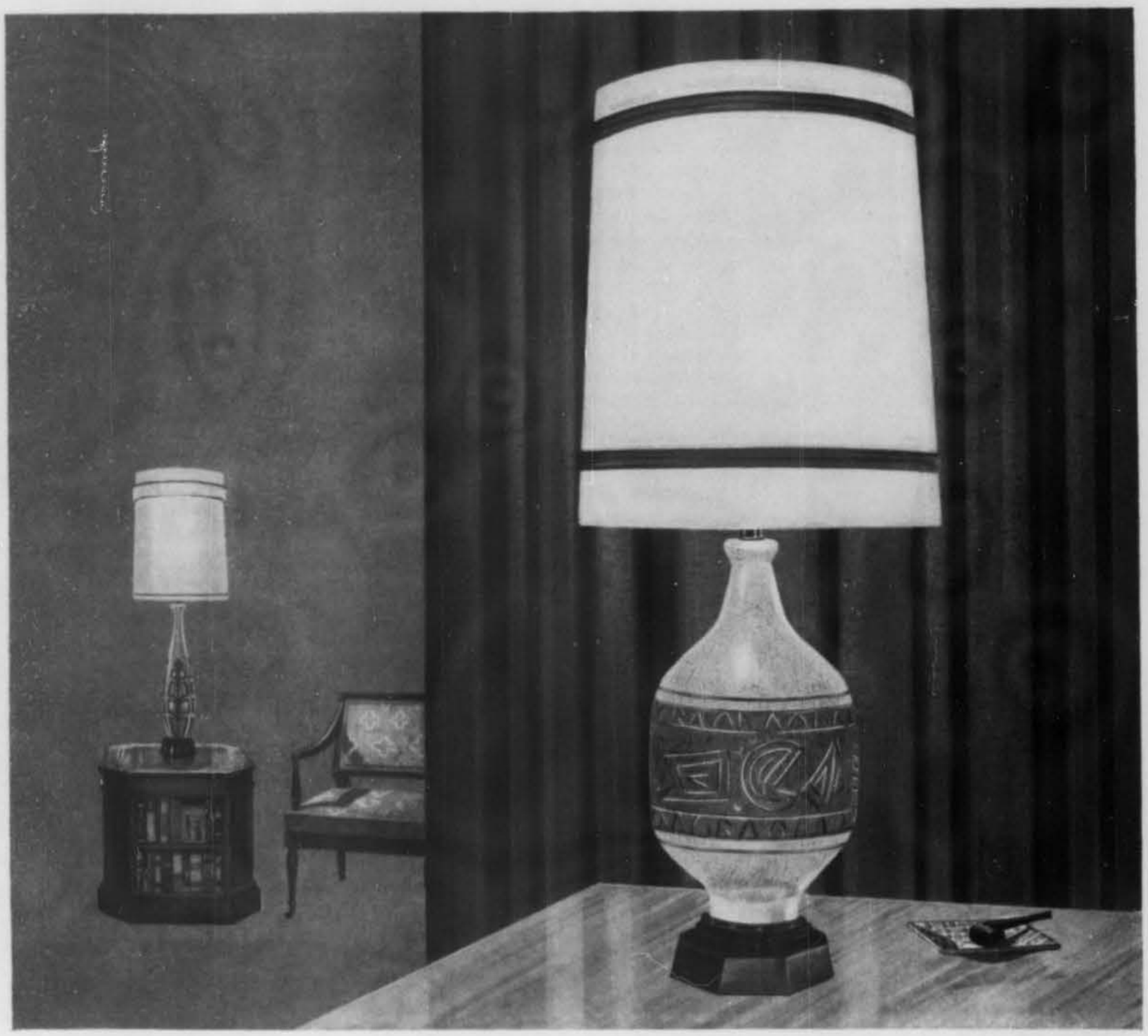

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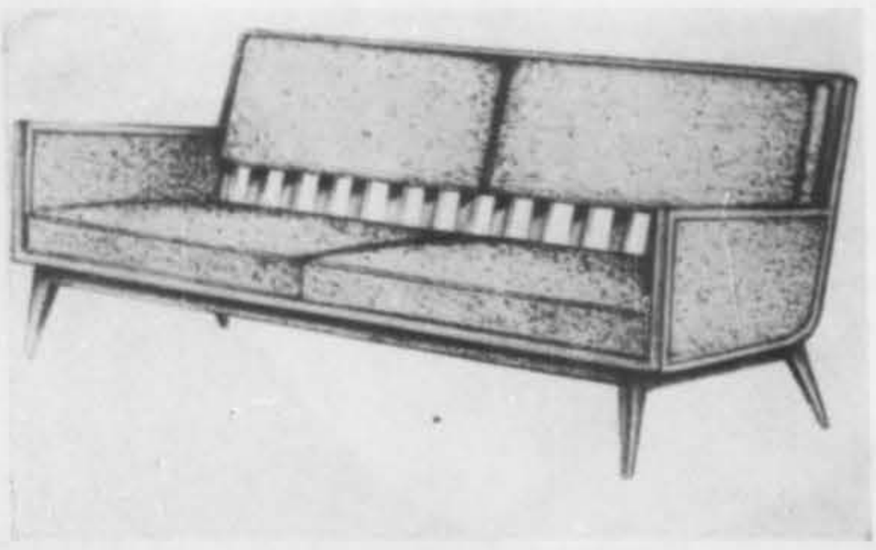

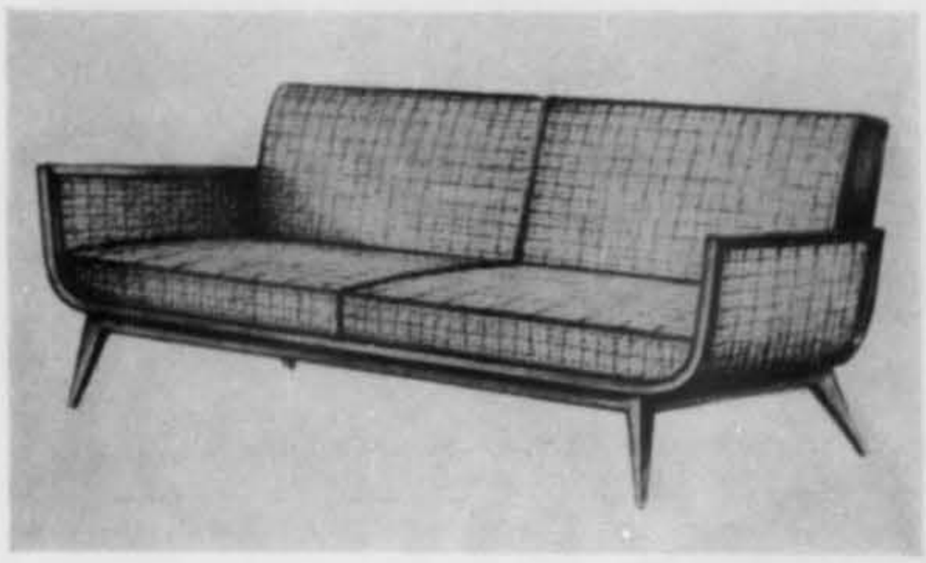

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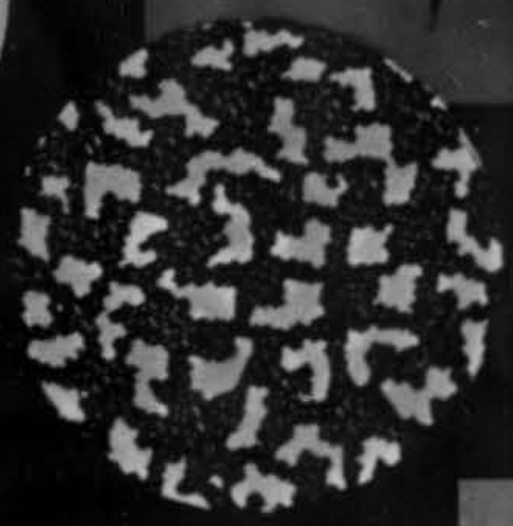

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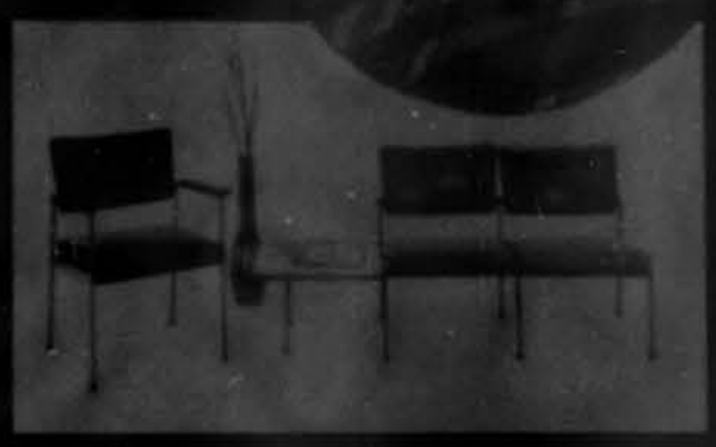

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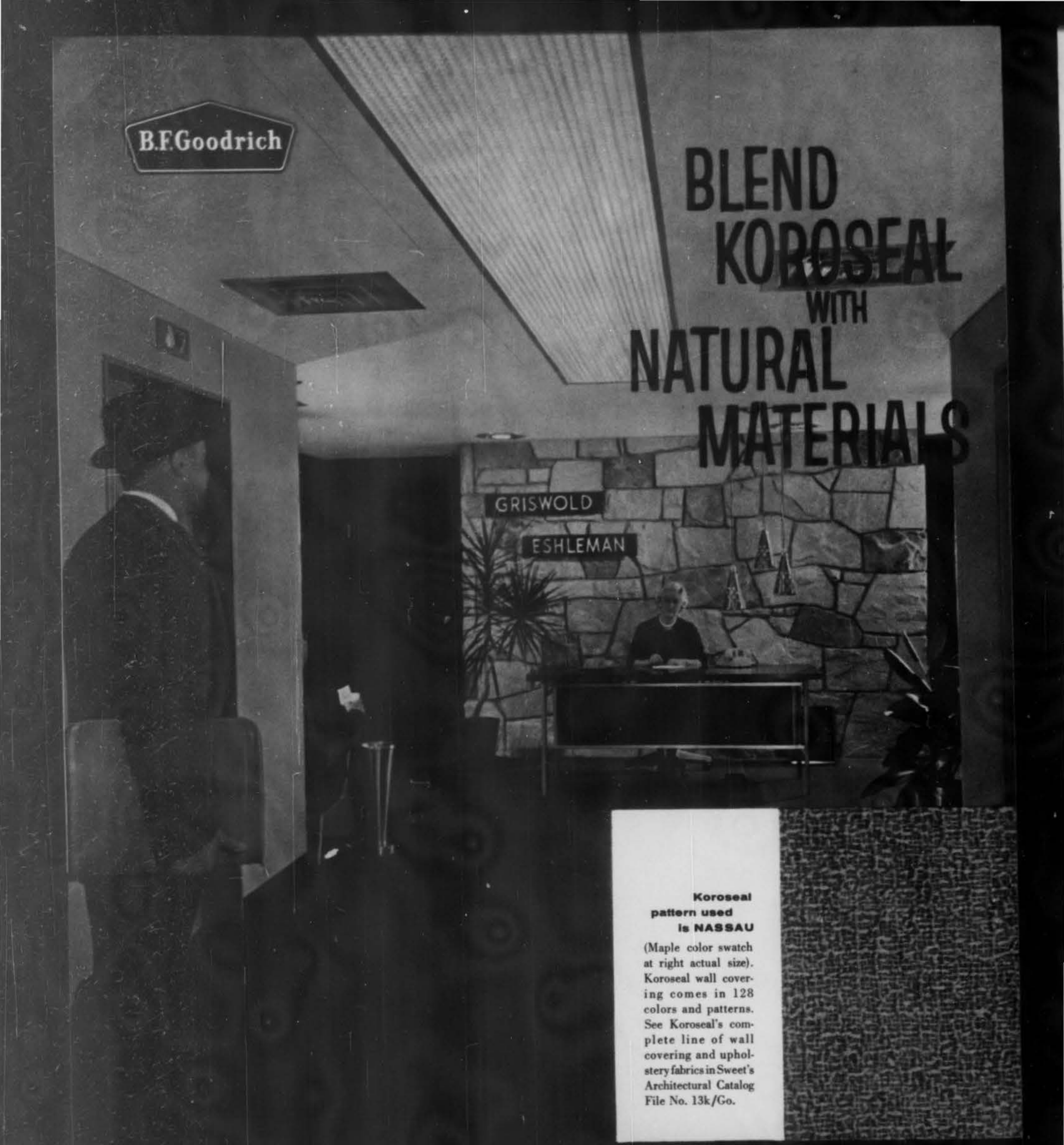

Koroseal pattern used is NASSAU

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both withstand rough wear and keep their beauty with a minimum of maintenance.

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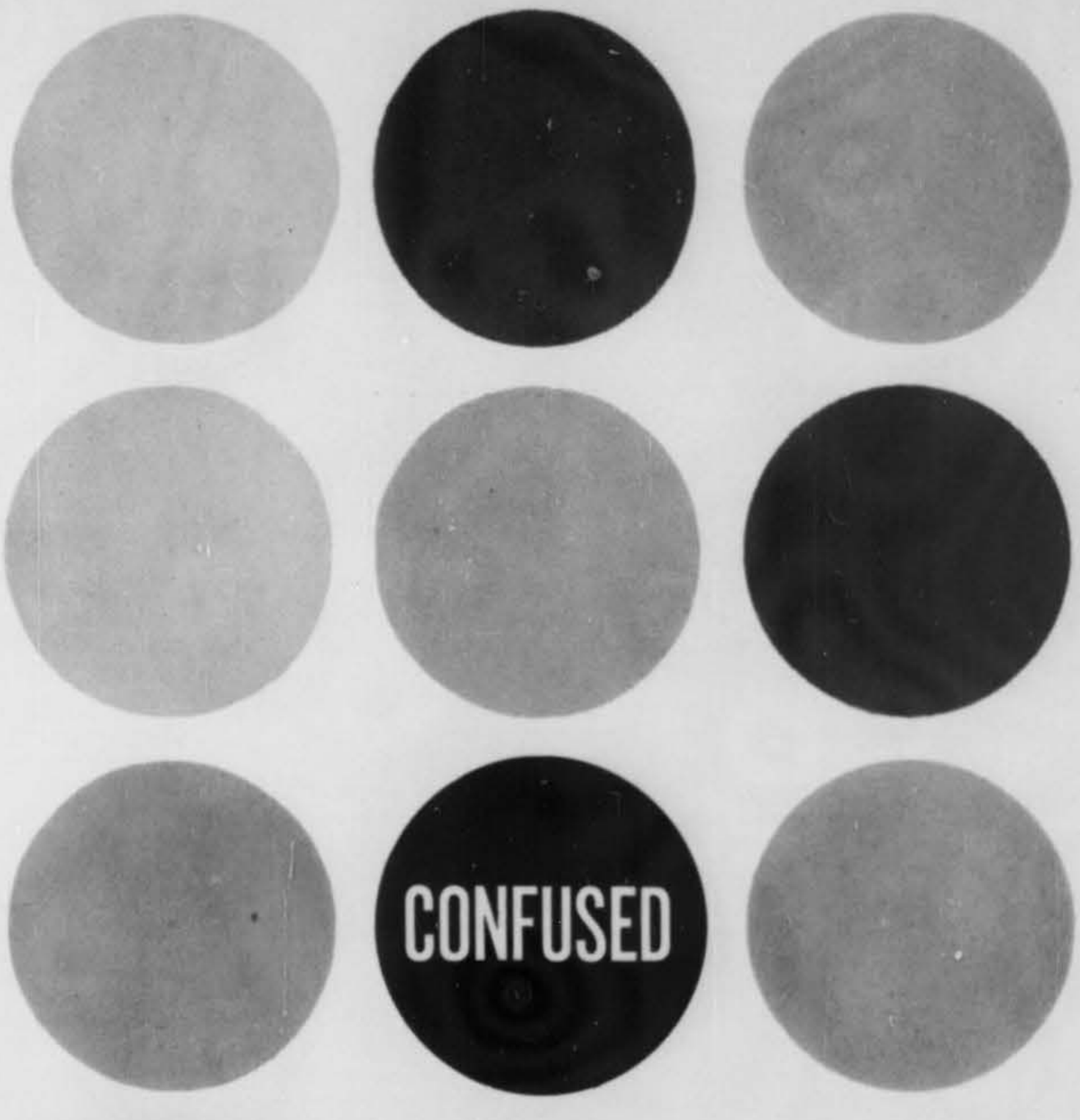

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Family Fallout Shelter

(Continued from page 10)

trundle arrangement that doubles as a sofa, the single raised bunk, and shelves for the Conelrad radio, transistor television, books and bedding. It is also fitted with a gray tufted leather (Upholstery Leather Group) sofa back with droppable arm rests, and the rest of the unit is upholstered in Schumacher's "Cave-Painting" print in shades of red, brown, and gray. Another sofa-bed in a black textured fabric contains two storage drawers as reinforcements for the entire wall of storage space. Even so prosaic a necessity as the garbage can has been treated to a walnut sheath. The folding dining table slides beneath the sink, and the work table with its Sterno cooking units folds for storage behind an armchair unholstered in an orange and white Danish rug. All of the upholstery fabrics are Schumacher's, all furnishings and paneling by Dunbar. Mr. Nielsen, in fact, appears to have thought of everything—a 40-year-calendar, a polished chrome water storage tank to serve as a mirror—plus one thing that has yet to be invented: edible food packaging (on the order of ice cream cones) or, possibly, plastic packaging that dissolves in hot water for cutting down clutter.

That fallout radiation danger is no figment of science fiction has been voiced by widely divergent persons in a variety of ways: public appeals from President Eisenhower, Governor Rockefeller, and others to be prepared; the success of a Colorado builder whose particular selling point for his development was, in effect, "a shelter in every basement" (an idea that many builders all over the country are reportedly adopting); at least one book (Nevil Shute's "On the Beach") and two plays (Pearl Buck's "A Desert Incident" and Dore Schary's "The Highest Tree") that tackle the moral aspects of the H-bomb age; in the same vein, *The New Yorker* magazine's recently inaugurated column, "These Precious Days," subtitled "a fever chart of the planet Earth showing man's ups and downs in contaminating the air, the sea, and the soil"; an O.C.D.M. booklet (free) of plans and pointers, *Family Fallout Shelter*, which local and state Civil Defense offices are continually re-ordering; and, that telling barometer of timeliness, a *New Yorker* cartoon: an Otto Soglow family scene dominated by a neatly embroidered sampler—"God Bless Our Home and Survival Shelter." The A.I.D. has made a particularly pungent statement of the problem. It is important that such a statement has been made in the idiom of our profession.

People

(Continued from page 18)

he designed the American Exposition building of the Indian International Agricultural Fair . . . The jury for the Artist-Craftsmen of New York exhibition, to be held from January 29-February 19 at the Cooper Union Museum, will be composed of: **David Campbell**, president, the American Craftsmen's Council; **Calvin Hathaway**, director, the Cooper Union Museum, and **Just Lunning**, president, Frederick Lunning, Inc., and general manager of Georg Jensen, Inc. . . . **James May** will serve as design consultant for the recently expanded home furnishings division of Bates Fabrics, Inc., while continuing to head his own firm, the James May Organization, designers of wall and floor coverings, fabrics, tiles, and dinnerware . . . **Henry A. Foscue**, president of Globe Furniture Company, was re-elected president of the Southern Furniture Exposition Building, Inc. at the Building's recent *(Continued on page 156)*

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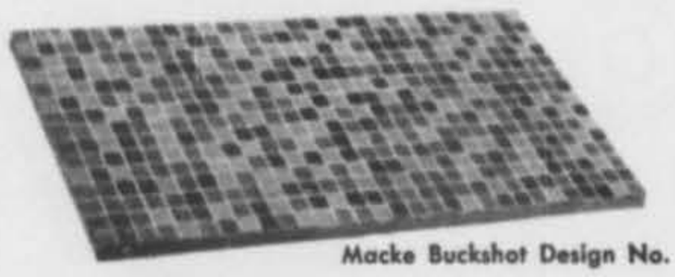

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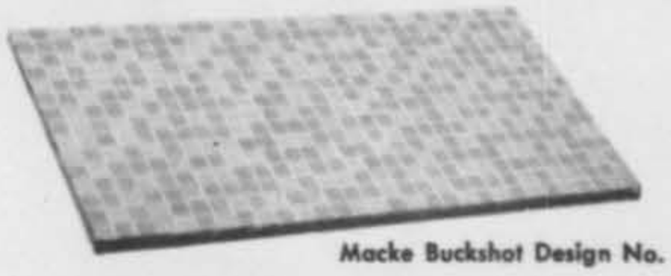

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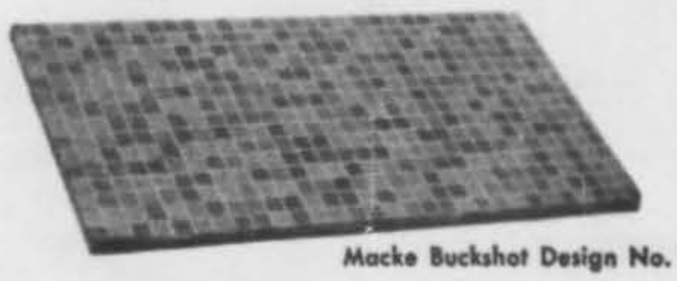

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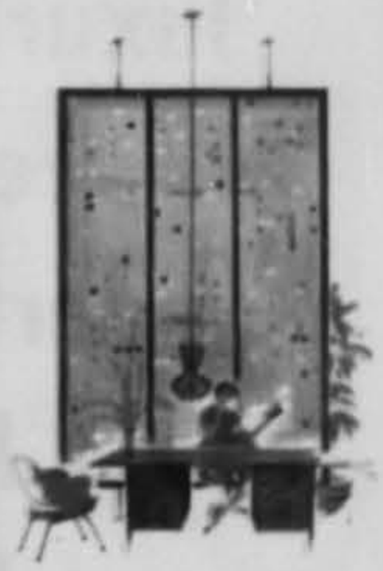

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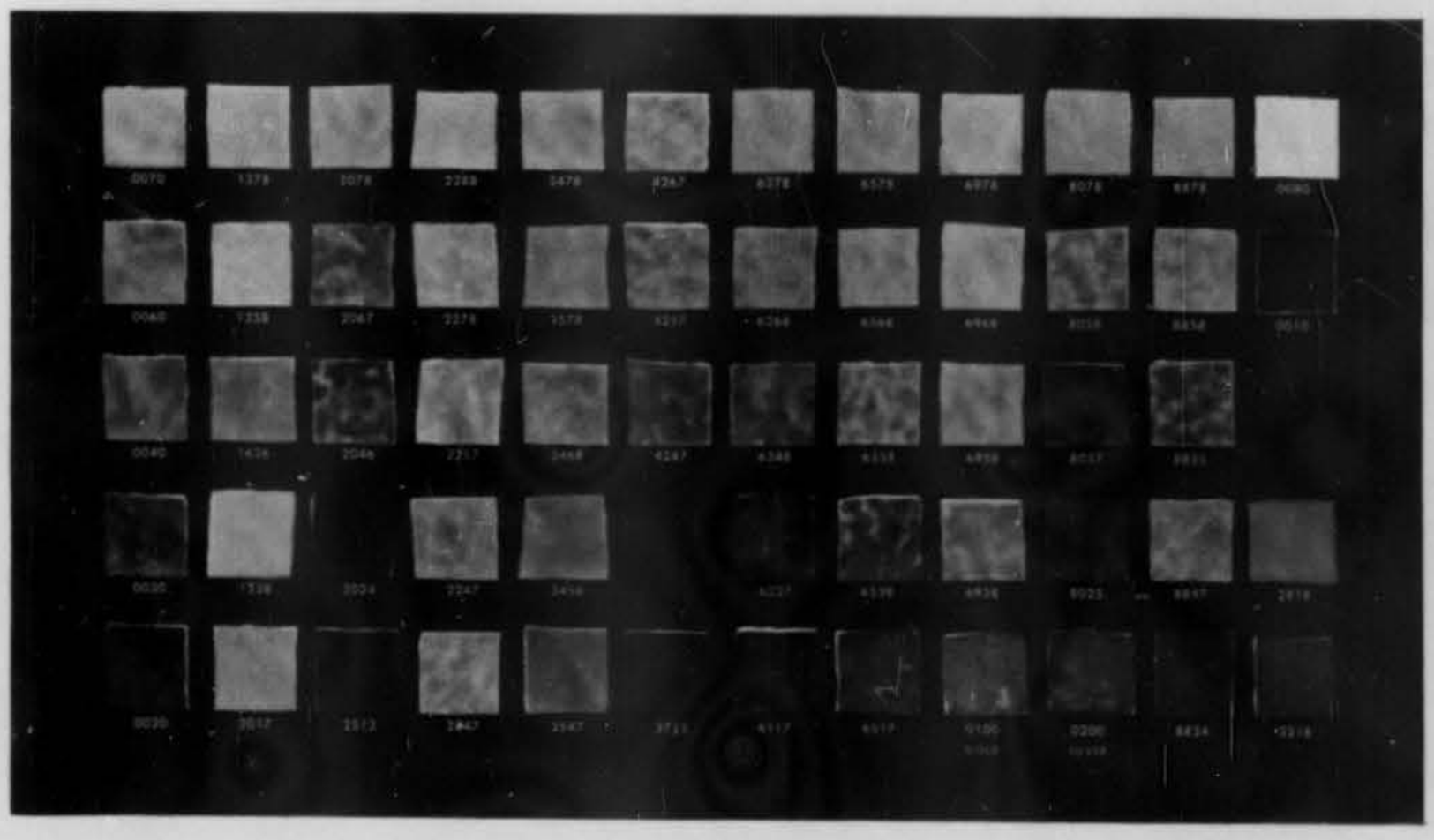

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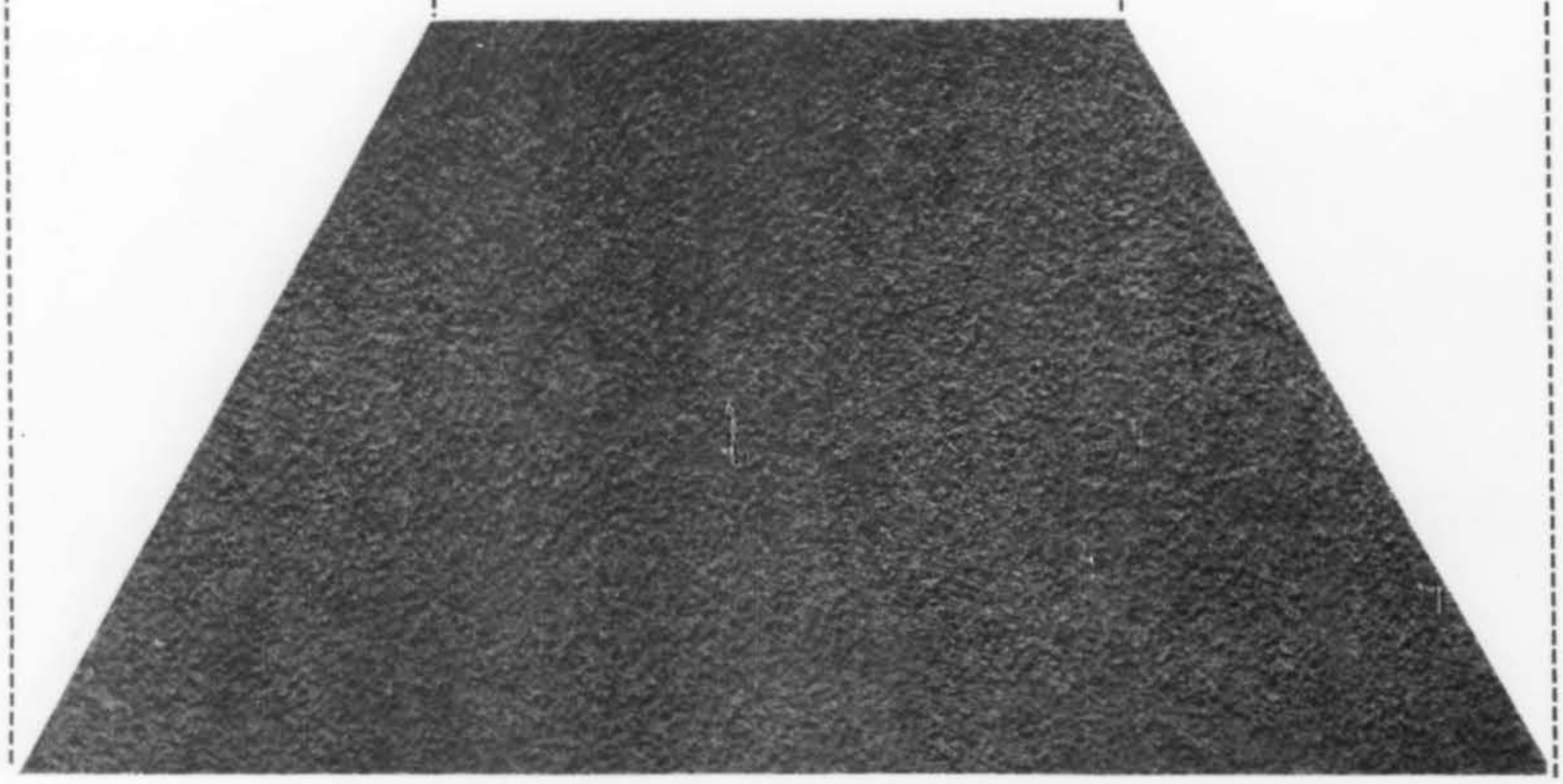

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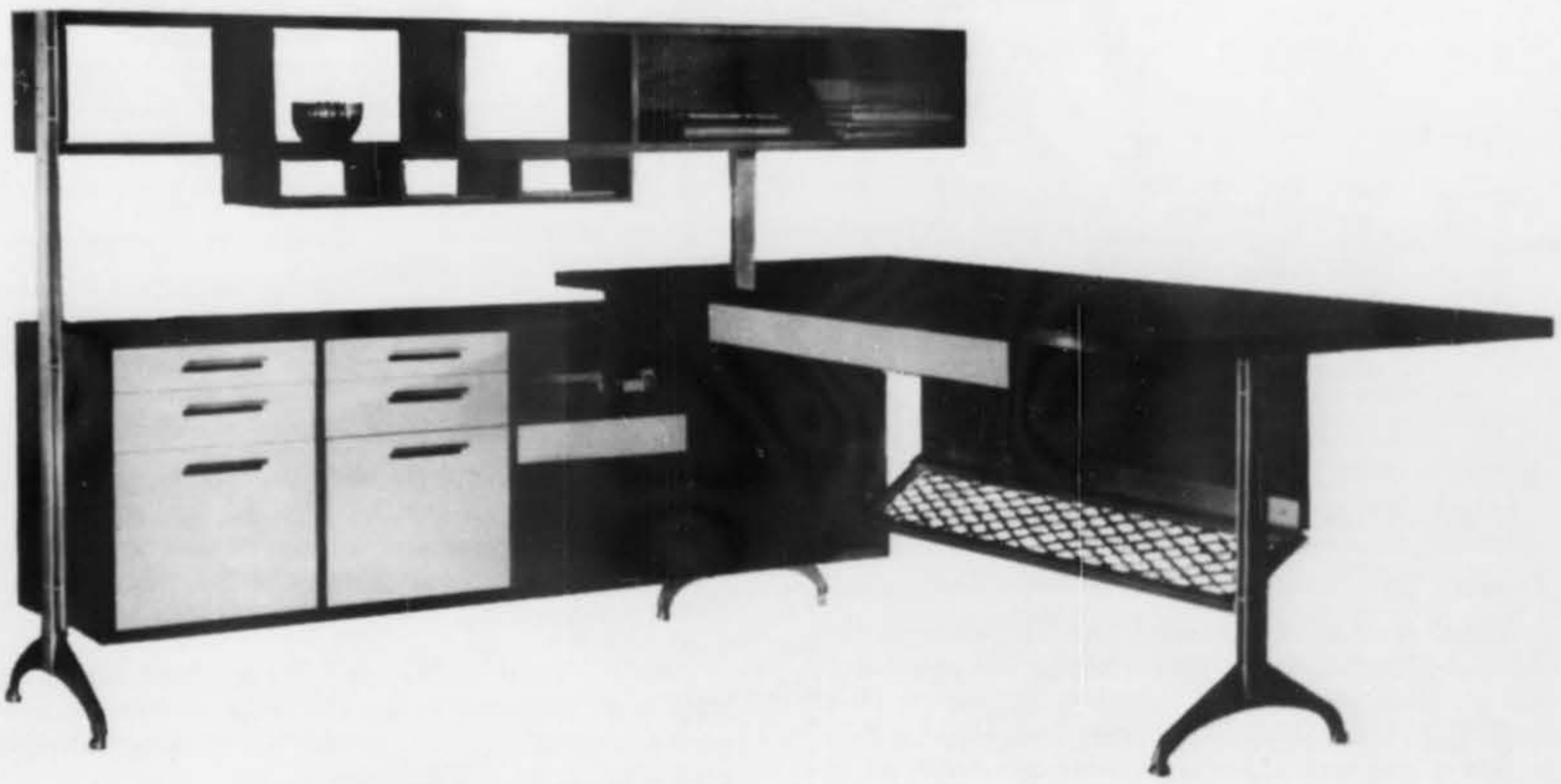

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THE MASLAND DURALEATHER CO.
Dept. 48, Philadelphia 34, Pa.

ELASTIC FABRIC BACK
***Masland Duran*®**
vinyl upholstery

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to residential and contract features
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January-December 1959

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4. April	10. October
5. May	11. November
6. June	12. December

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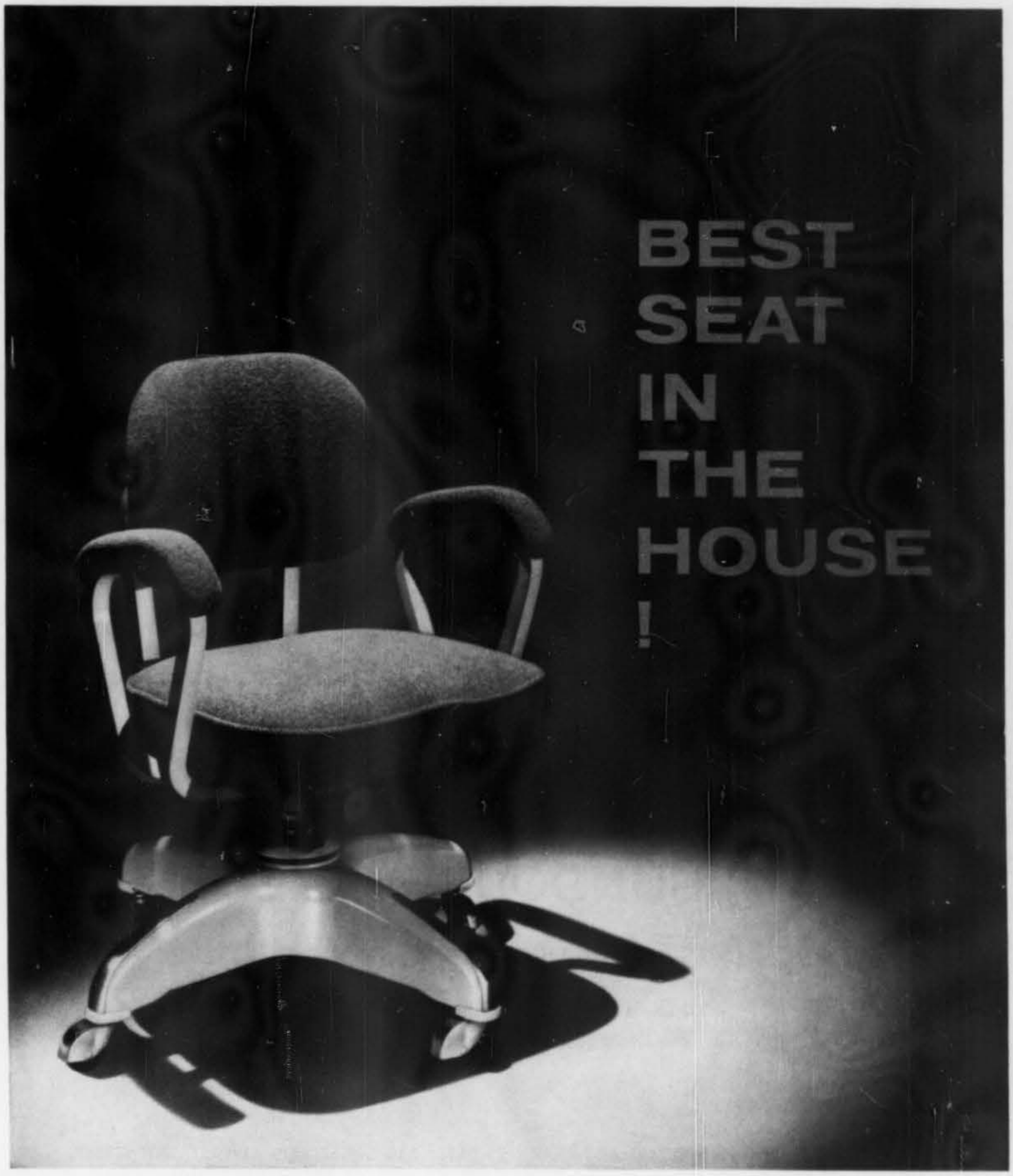

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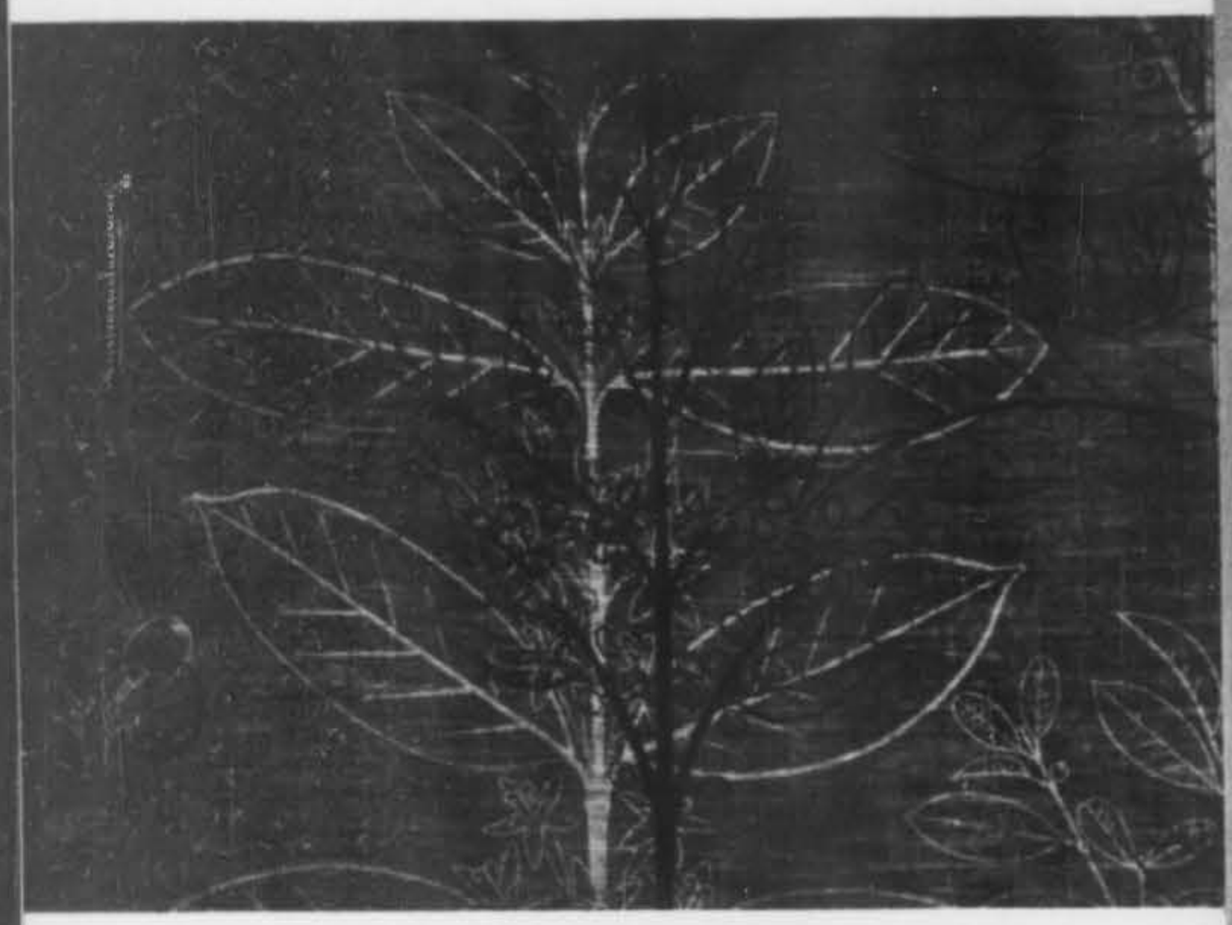

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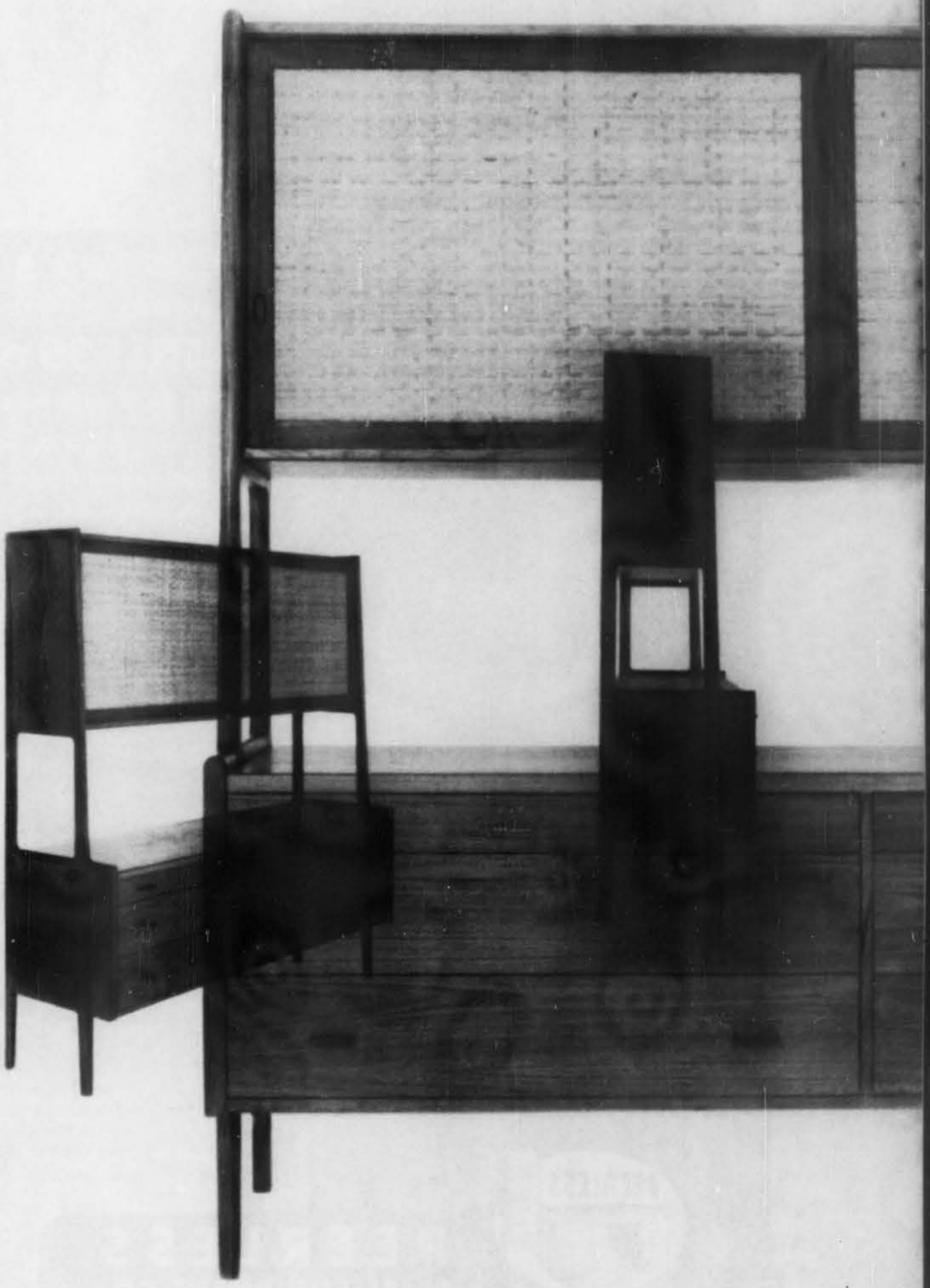

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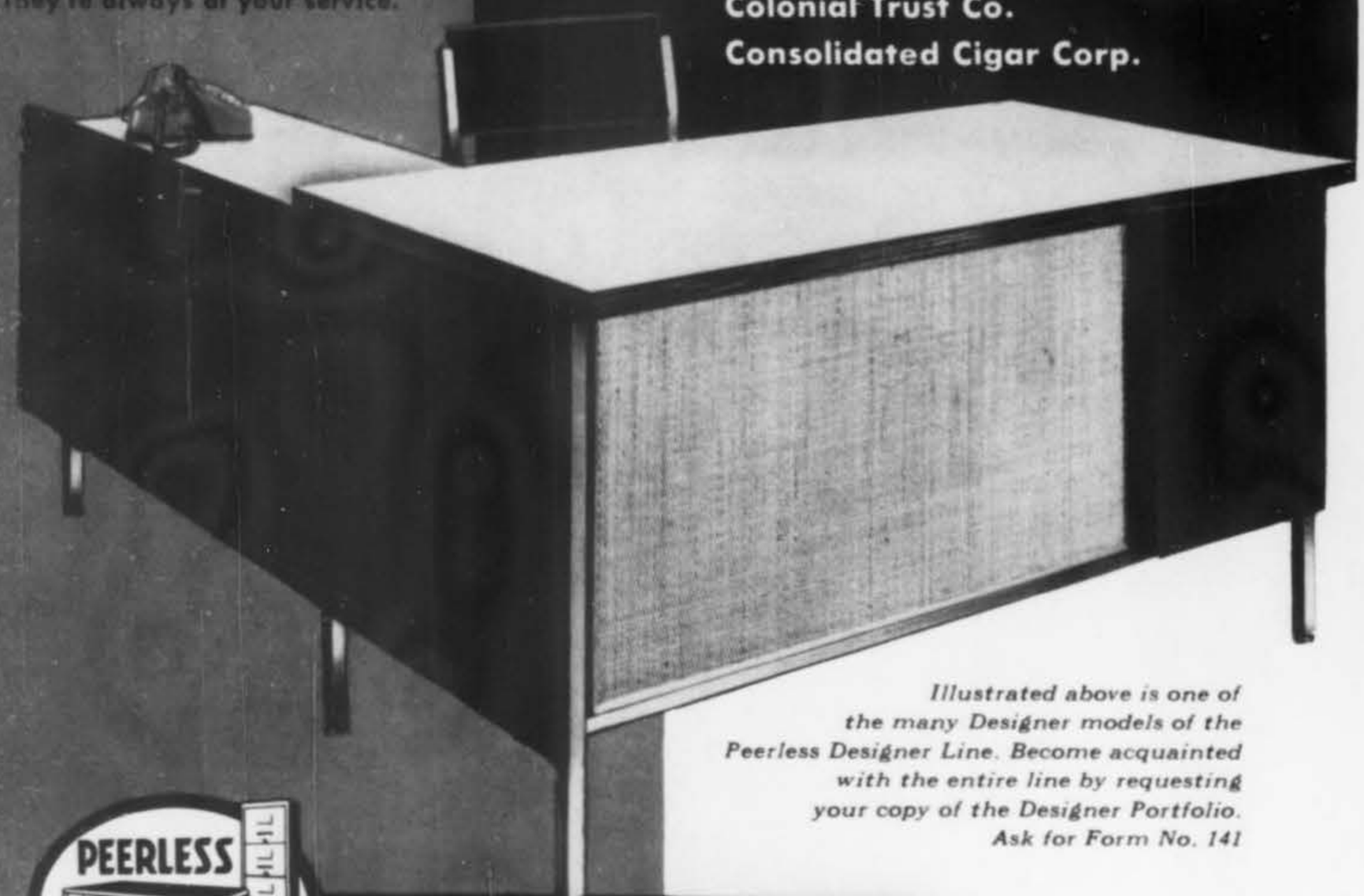

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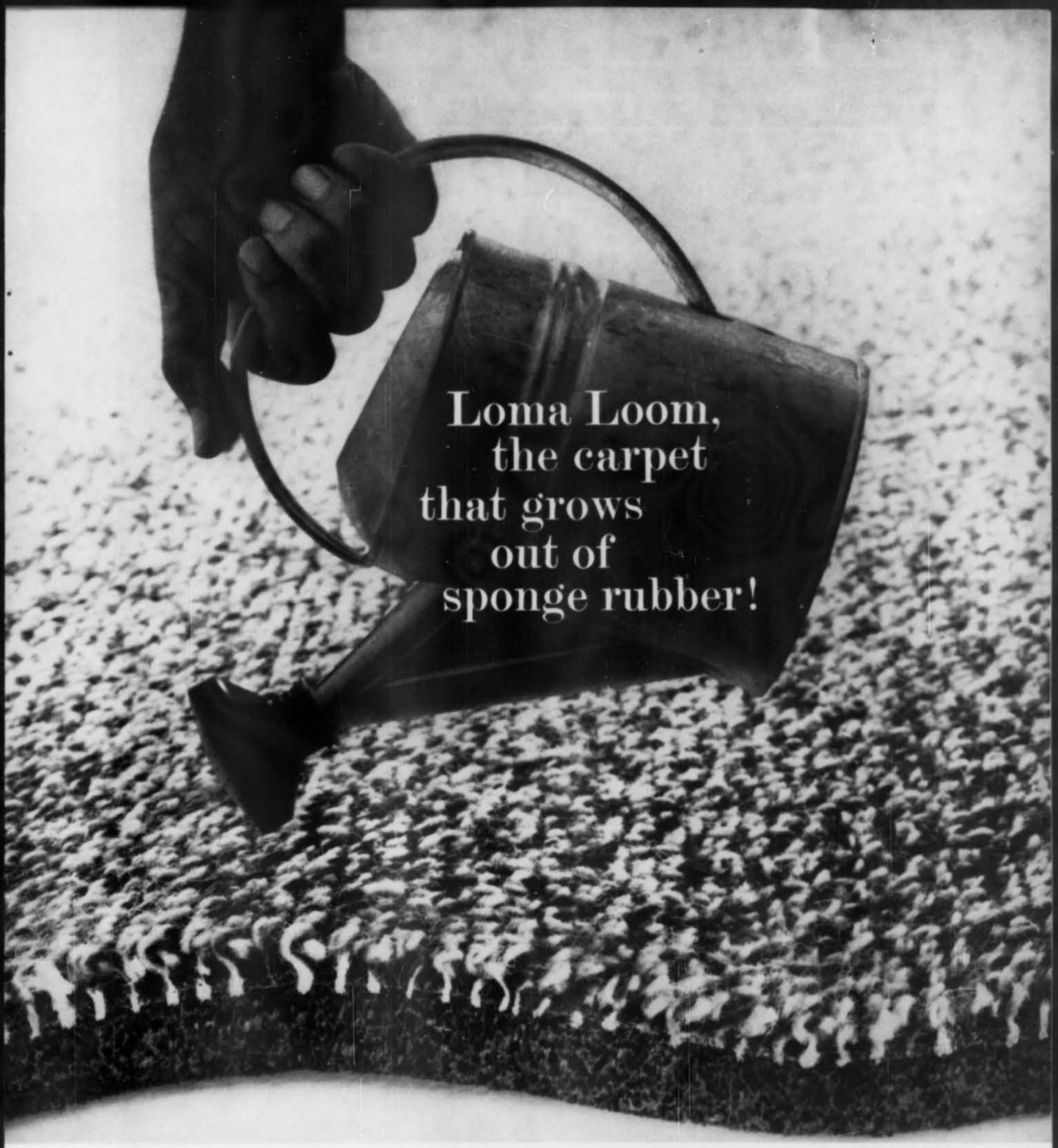

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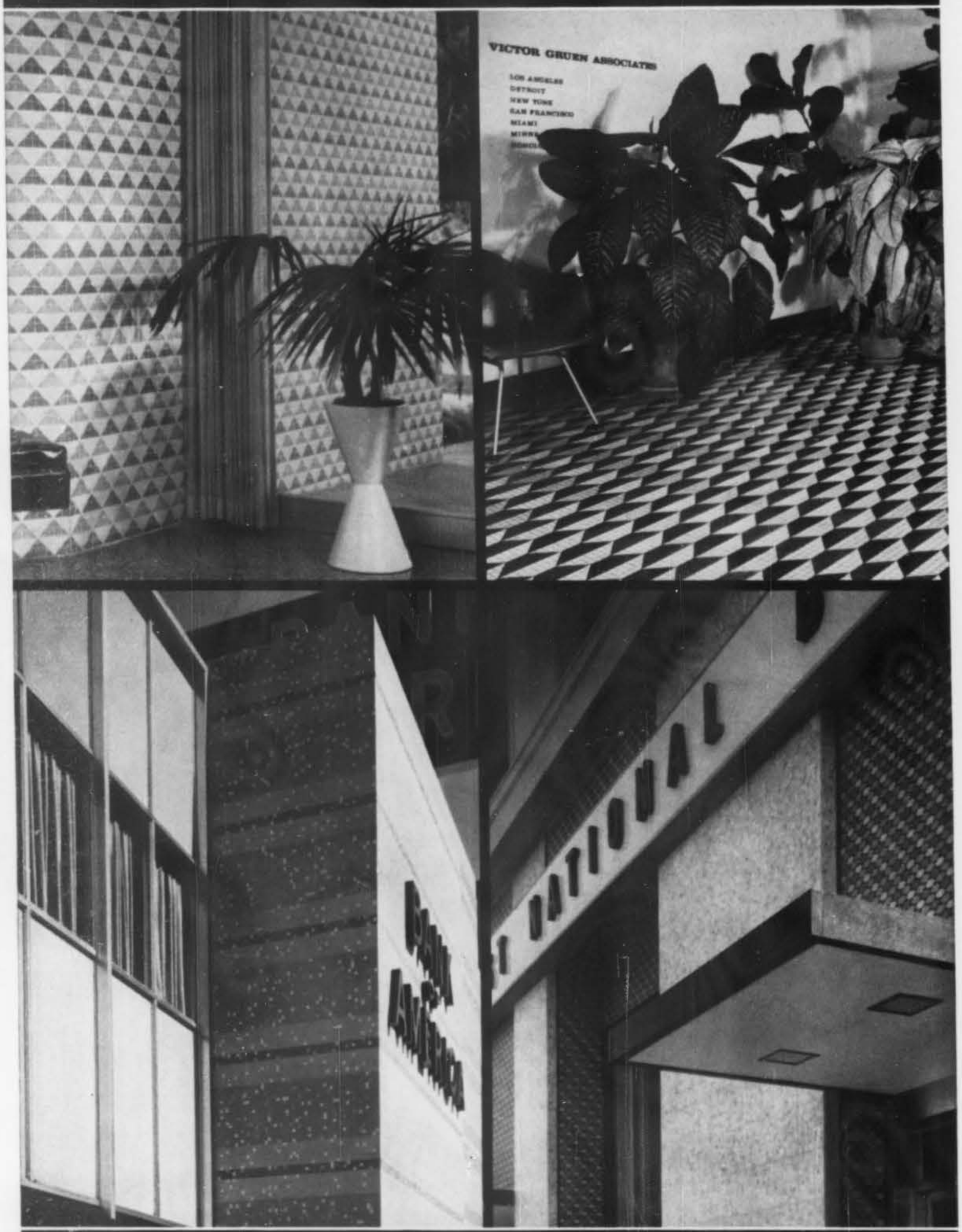

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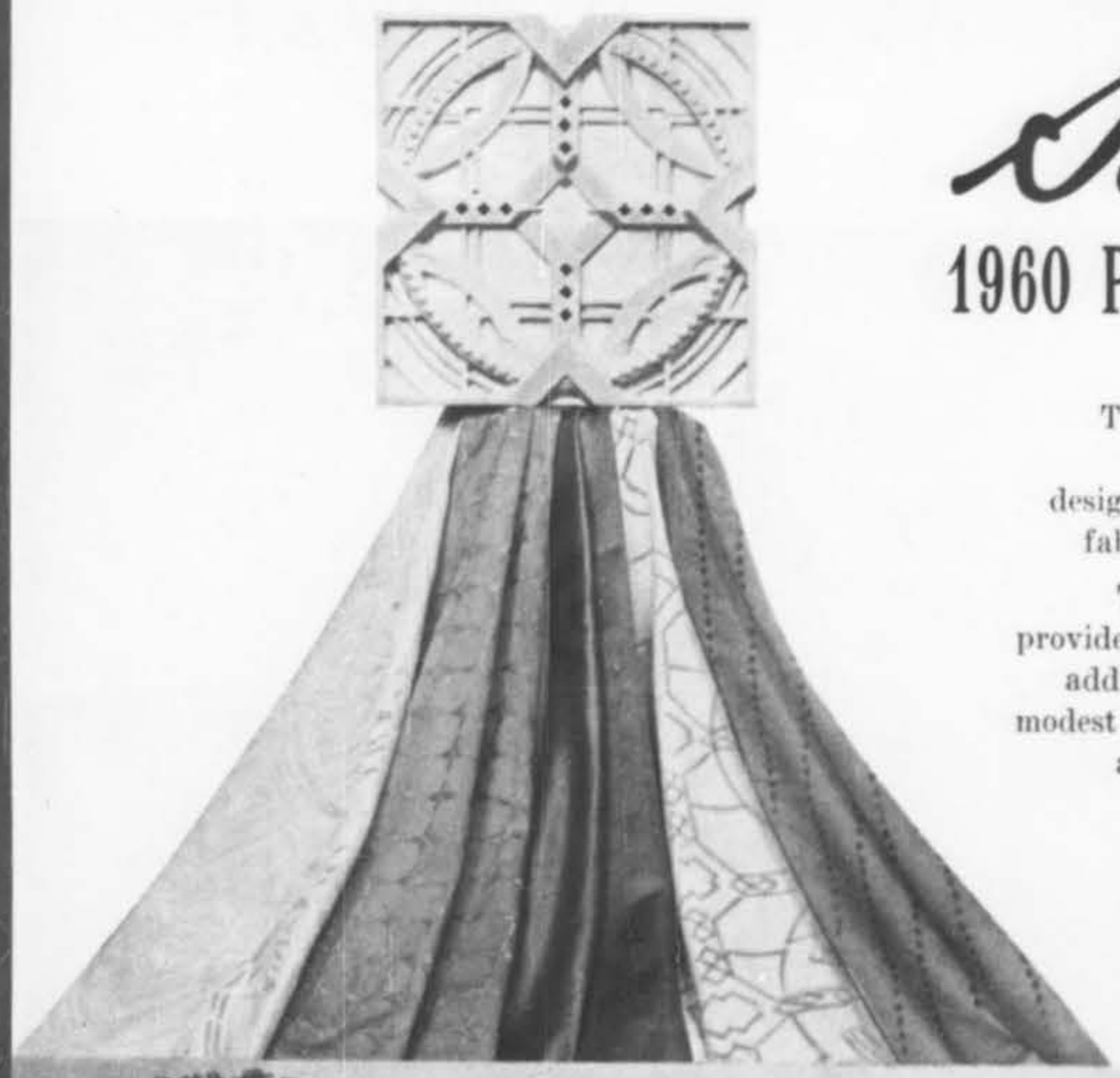

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What makes the boss the boss

Before probing into *that* question, it is only logical to state who the boss is. Actually it isn't necessary to identify him. Our readers already know that when any project is properly handled, the professional in charge of it is not the architect, not the engineer, not the landscape architect, not the color consultant, and not the furniture designer, but the interior designer. This is as true in the big job as in the little one; it applies not only to the private residence but to the theater, the hotel, the office building, the hospital, and the school. It does not imply that the interior designer must also do the architecture, the landscape architecture, the furniture, and so forth; neither does it imply that he may not perform one or another of these tasks himself. What it means is that if the interior designer is not in on the project from the outset, then he will be forced to correct, adjust, or undo some part of what these collaborators have done. The interior is the reason for the building's existence. Therefore, its requirements must come first.

Occasionally the primacy of the interior is obscured by the fact that the person who designs it may not call himself an interior designer but something else. But when Morris Lapidus, *architect*, designs a hotel inside and out, and Raymond Loewy, *industrial designer*, does a complete department store, the problem does not become a problem in architecture or industrial design. The problem of the interior continues to dominate the assignment.

Many of the large buildings that loom over the urban landscape today must of necessity serve *unspecified* interior purposes. In such buildings, designed for rental, the architect solves the problems of exterior form, structure, and materials in accordance with a given budget, bending with the exigencies of zoning laws and building codes to put up an economical skin within which the interior designer—or many interior designers—make what changes he or they can manage in order to fit anonymous spaces to specific purposes and particular individuals.

Buildings designed for *specified* purposes should of course not require alterations or adjustments. The way to forestall them is to give the interior designer an opportunity to develop his solution before the architects have proceeded with theirs. The architects who allow him to do so are not "capitulating" or surrendering their professional prerogatives, but insuring the building's success and, incidentally, saving the client the substantial sums that would otherwise have to be spent to correct maladjustments between the architectural shell and the interior purpose. A beautiful case in point is demonstrated by the new *Time, Inc.* building, by Harrison & Abramovitz & Harris. The interior module, developed by Gerald Luss of Designs for Business, Inc., is identical with the structural module, facilitating the use of the most economical and labor-conserving partitioning system produced to date—an ideal solution to the client's requirement for constantly changing office layouts. The mechanics and economics of the system are described in this issue's Case Study on Designs for Business, Inc. (starting overleaf).

Luss brought many kinds of ability to the *Time, Inc.* assignment. He has some architectural training and designed his own structurally ingenious home (January 1957 *Interiors*). He does quite a bit of product design, both for custom installations and for the market, of items including furniture, lighting fixtures, and several partitioning systems. Nevertheless, it is important to realize that his pivotal role does not accrue from his usurpation of architectural prerogatives, nor from his versatility, nor from the fact that the firm of which he is part owner employs architects, engineers, and members of other professions. It accrues from the pivotal nature of the interior designer's function, which is to make architectural spaces conform in every detail to the purposes and needs of people.—*O. G.*

our cover

Color brings order, identity, and warmth to the multitudinous corridors fanning out from an elevator lobby in the new Time, Inc. building, whose interiors are the latest achievement of Designs for Business, Inc. DfB is the subject of our Third Design Firm Case Study, beginning overleaf. The cover artist is Lou Klein.

DESIGNS for BUSINESS, Inc.

Third article in Interiors' series of Design Firm Case Studies

ike vern

In most highly organized design firms of any size, the creative individuals are subordinate to, sometimes even at cross purposes with the titular executives and "front" men. The firm of Designs for Business, Inc., on the contrary, revolves around its chief designer, Gerald Luss. This is no mere deference to Luss's arresting and individual artistic talent, but an intelligent way of making optimum use of Luss's acumen in solving problems of direct interest to the efficiency experts in DfB's client companies. Luss (at left) is DfB's Director of Design and a Vice President. The firm's other principals (shown with him at right) are Joseph Mogulescu, Vice President and Secretary; Maurice Mogulescu, President; and Irving Mogulescu, Treasurer. Unobtrusively, and without claiming credit for creative ideas, they give Luss the support of an extremely well-run organization with formidable cost-accounting and work-record techniques. Their reward for this unusual self-abnegation and devoted attention to the effective functioning of their own strictly demarcated departments has been to see their firm take the lead in the increasingly important field of office interiors. DfB is finishing 350,000 square feet of the new Time, Inc. building (at left), has signed to do 200,000 square feet of the projected International Telephone and Telegraph building. Such assignments, as well as others presented on the following pages (and in previous issues) could have been won only through a unique combination of assets: demonstrable mastery of the economics and mechanics of space planning, and top-level esthetic performance. The extraordinary thing about Luss is that he is brilliant in both departments. This Case Study, which contains two sections written by Luss himself, examines each as a separate facet of DfB's service.—*O.G.*

ike vern

richard althoff

Designs for Business, Inc. ranks as one of the oldest firms in our field to specialize from the very beginning in non-residential interiors; it is all of fourteen years old. The October 1946 issue of *Interiors* took note of its founding with an item worded as follows:

MAURICE AND JOSEPH MOGULESCU, *designers and decorators, have incorporated under the name of Designs for Business, Inc. They were formerly known as Ad-Pro Displays and Interiors. . . . The firm, which does most of its work in commercial decorating, is located at* 356 *West* 22*nd Street.*

Ad-Pro, DfB's predecessor, had been founded by Maurice, the elder brother, back in 1936 when he was 26 years old. It was not exactly the career he had originally blocked out for himself. Maurice, born in Augusta, Ga., brought up in South Carolina, and educated at the University of North Carolina at Chapel Hill, expected to become a lawyer. Moving to New York to become a customer's man on Wall Street had seemed a likely way to finance the rest of his education. The only trouble was that the year was 1930, and his employer eventually joined the swelling ranks of bankrupts. At this point Mogulescu found that he could support himself by selling office equipment while he continued to study law at night at New York University. But now he found himself interested in office design, began to study it, and took on a few display jobs. Encouraged, he organized Ad-Pro, soon enlisting his brother. By the time contracts were being let for the New York World's Fair of 1939, he was sufficiently well established to land several of them.

Pearl Harbor put an end to most of Ad-Pro's display work. The brothers closed the office, moved the business into Maurice's Greenwich Village apartment, and took on any kind of work they could find — which turned out to be showroom interiors principally. In 1943 Joseph went off to the Army, rejoining the business late in 1945. In the meantime Maurice kept going with part-time help, getting friends to pitch in when a job had to be finished in a hurry. But by the time Joseph was back, the idea, policy, and name of the new Designs for Business, Inc. were clearly in Maurice's mind.

During the next two years the staff grew mightily to a grand total of about ten, though Maurice and Joseph continued to do most of the designing as well as all of the administrative and contact work. A backward glance in *Interiors* at the showrooms of Holeproof-Luxite, Vanleigh Furniture, Botany Mills, Graceline Handbags, and DuPont reveals more than competent, but hardly exceptional design.

Enter inexperienced job applicant

In June 1948 Joseph Mogulescu interviewed a job applicant fresh out of Pratt Institute's interior design department, where he had studied under Konrad Wittman. Gerald Luss, born in Gloversville, N. Y. in 1926, had studied architecture at Rensselaer before deciding he was more interested in interiors. At 22 he was a slender young man wearing a narrow, straight-edged bow tie under a startlingly unlined round face and close-cropped round head. Even today, eleven years later, Luss still looks like a misplaced prep school undergraduate in his own office, so it is to Mogulescu's credit that he appraised not the solemn youngster's facade but his portfolio. On the basis of what he saw in it, he gave Luss a job at sixty dollars per week.

Luss has never worked for any other firm, and if the Mogulescus have their way, he never will. The inducements they have used to hold him include Vice Presidency and one-third ownership in the firm, credit for all design, responsibility not only for design but for the development of design concepts.

Postwar conditions gave DfB a triple boost: First the scarcity of rental space resulting from the wartime building freeze made it imperative for business enterprises to use available space as efficiently as possible. Second, the excess profits tax made them more willing to put available cash into their quarters. Third, the postwar shortage of office workers placed a premium on attractive offices.

By 1954 the firm was doing between 500,000 and 600,000 square feet of interiors annually. In 1959 it completed 1,500,000. A DfB Canadian branch with headquarters in Montreal was opened one year ago. Since then it has completed 500,000 square feet of interiors, and has signed contracts to do 480,000 square feet in the Canadian National Pacific Railway Building.

The total DfB staff now numbers 105 people, including space planners, researchers, engineers, designers, draftsmen, decorators, colorists, and production men. Included are graduates of M.I.T., Harvard, Pratt, Carnegie Tech. Four members of the staff are instructors in one or another of these schools. Archie Kaplan is Coordinating Director.

Blazing trails in the accounting department

Despite the Mogulescu's self-effacement in the design department, their contribution to the progress of DfB is by no means a routine or uncreative accomplishment. Talented designers can and do frequently bog down in a morass of financial worries because they find it impossible to account for the expenditure of their time in designing, supervision, and other professional tasks. In design service situations where the cost-plus method of payment will not do—and in large-scale non-residential work it definitely will not — a design firm must be able to account for every client dollar spent not only on materials but for staff time. In 1950 Maurice and Joseph Mogulescu persuaded still another brother, Irving, to leave his position with Lybrand, Ross Bros., and Montgomery, certified public accountants, to join DfB. Irving, a graduate of the Wharton School of Finance at the University of Pennsylvania, devised unprecedented systems and forms—budget control charts, order specifications and schedules detailing every element that goes into an office planning project.

Two facets of Luss: Analyst; Artist

For the past eleven years, Luss has been at his desk every morning at eight, usually can be found there until midnight. Even in the handsome house he designed for himself in Westchester (January 1957 *Interiors*) his pretty wife and children most often find him in an office he has set up *there.* The result of this application has been a group of the most progressive ideas in space planning to be developed within the last decade.

The vast majority of space planners, however, are rarely allowed to design upper-echelon executive spaces. The door between the general office and the prestige areas is barred to them while another designer is ushered in to give the big boss the hefty desk and luscious carpet which his heart (not head) desires. Luss easily broke through that barrier with a brand of magnificence all his own — completely free of period reminiscence but equally removed from the avant-garde style which has come to look institutional not through any inherent faults of its own but through sheer ubiquity.

In the following presentation, Luss's theories of space planning and the products he has designed and invented in connection with it are discussed quite separately from his artistic characteristics as an interior designer. The theoretical space planning concepts come first, esthetics follow. Both culminate and are merged in the Time, Inc. offices which conclude this Case Study.

DfB SERVICE AND PROCEDURE: TECHNICAL AND PSYCHOLOGICAL DEFINITION OF OFFICE NEEDS; BY-PRODUCTS OF DfB JOBS

In purely artistic terms the job of designing offices does not seem inherently different from designing residential interiors. Similar standards of comfort, beauty, human scale, and durability prevail. In many cases the furnishings and art objects used are quite alike, and the sumptuary range from today's imposing executive sancti and reception areas to the cheery but less pretentious areas where the rank-and-file peck typewriters or calculators is at least as broad as that prevailing in residential work. To be sure, the office designer may need to control his budget more accurately, since obviously any miscalculation can be multiplied many times. And his artistic skill is used to express a corporate image rather than an individual personality. Nevertheless in doing offices he is designing interiors—and dealing with people. The significant professional difference in the two fields lies not in the artistic but in the *planning* function. The efficiency of an office (or of any other interior for commercial or industrial operations) is to some extent dependent on its layout and the arrangement of its equipment and furnishings, lighting, ventilation, and other essential utilities. Whoever plans an office is inevitably a collaborator—good or bad—of the office manager. Ideally he must function like an efficiency expert, making his decisions on the basis of clear understanding of the client's operations—possibly on thorough time-and-motion studies.

Diverse demands vs. the need for unity

This truth is common knowledge, and indeed so completely accepted that frequently space planning is regarded as a professional function distinct from though related to interior design. In having their offices done, some companies hire space planners to make floor plans before calling in interior designers, decorators, or color consultants to choose and distribute colors, materials, and various artistic punctuations such as murals, plants or sculpture. Such procedures are not without logic and sometimes produce satisfactory results. Usually, however, they make for difficult situations. Planner and designer may cross each other up. The interior may fail to hang together. Every interior—residential included—must work in many ways, functionally, psychologically, and so on, and requires many kinds of talent, but it cannot really succeed without expressing a unified concept. Herein lies the advantage of total design control.

Many firms in our field are prepared to perform the total job—to work out a space planning solution within the context of a simultaneously conceived visual solution. Of these firms, however, very few are equally expert and creative in both departments because both are formidable. This is especially true in office interiors, where the client's operational problems may be extremely complex and urgent—requiring unusually expert time and motion studies. It is too much to expect a firm which solves these problems well to be inspired as artists too—but, as we have said earlier, DfB is.

Nevertheless, when DfB makes its sales pitch to win a job, and when it proceeds to work on a job, *the analytical study of its client's operation comes first*. Chronologically at least, *planning precedes design*. DfB obviously works on the assumption that the client's primary motive is not a desire for pretty interiors but for profitable operations. Beauty may indeed be desired, but rather as a means to an end than as an end in itself. That is, handsome premises may help to hold employees in a tight labor market, or may boost the firm's public relations. But the interior must work; it must enable the company to operate efficiently.

Accordingly, DfB sums up its objectives in three basic steps as follows:

"1. To determine the existing nature and equipment of the client's operation.

"2. To determine an ideal operation.

"3. Within the budget allotment, to come as close to the ideal as possible.

"To accomplish these objectives, the work of DfB begins with intensive preliminary studies, continues into the planing, designing, engineering, decorating, furnishing (which takes in also handling competitive bids on behalf of clients) and moves on to supervision of complete execution of the project (which takes in supervising the work of dozens of trades—air conditioning contractor, cabinet maker, etc. —who execute designs or installations from the designers' specifications)."

Tailor-made offices for special situations

Under Director of Design Luss, DfB has rolled up a record of accomplishments which fall neatly into two main categories, plus a body of marketed by-products. One type of achievement—and perhaps the one that was earlier noticed —consisted of a series of offices in which the operational challenge was extremely unusual, and Luss's response extremely inventive. A second body of achievement, less spectacular but perhaps of more permanent and general significance, is Luss's gradual development of a basic theory of what an office should be, what it needs, and how to meet these needs most efficiently and attractively. The by-products of Luss's principal activity—designing offices—are a series of product designs—furniture, lighting, and partitioning systems which he developed wherever the market failed to yield items he wanted for specific jobs. A great number have been turned over to manufacturers franchised to place them on the market.

In solving operational problems, Luss's role has not been limited to creating a setting. Like an efficiency expert or "business doctor" he has often literally reorganized the operation itself; in some cases he has *suggested* the use of automation equipment instead of merely finding space for it. His solution for the offices and showrooms of M. Lowenstein and Sons is an example. The company, one of the largest fabric houses in the country, markets more than thirty lines of inexpensive fabrics. Each is virtually a separate operation with a staff of its own—all working at the main headquarters. Each staff receives customers and displays and stores its own samples, but clears its orders through a central department where orders are credit-checked, recorded by the accounting department, and relayed to the factories.

The sales staff offices were unprepossessing for displaying the merchandise to customers, and poorly equipped for the storage of samples. In addition to these handicaps, sales people were forced to spend much of their time and energy in clearing orders—which they did by running in person from department to department. The most routine procedure was an obstacle course, and time and motion studies revealed that it took two hours to process each order from the time it was written until it was wired to the factory. Din and confusion were the order of the day.

Luss began by spending a month at the offices, observing every detail of the operation. To solve the processing bottleneck, he automated the movement of the orders, with a conveyor belt moving from department to department, making it unnecessary for any salesman to leave his desk or customer.

To afford each department display facilities, he arranged all the sales departments on one floor around a series of curtained circular enclosures equipped with display props. In the architectural context of the building, circles were economical lacunae, and each one, surrounded by several sales departments, was adequate to several, since no department required showroom space continuously. Samples were stored close at hand and each department staff could bring its customers to see them with a minimum of wasted motion.

The showrooms and offices of Coro, a manufacturer of costume jewelry, are another example of an assignment in which the design, though handsome, was actually only a small part of the performance. On a single floor, in 33,000 square feet, Luss accommodated not only the company's executive and office activities, but gave the salesmen showrooms with easy access to a huge assortment of easily found samples, as well as to a sample making department capable of executing suggested designs on the spot. In addition, a great number of stock items kept on the premises can be found, packed, and shipped at a moment's notice. The job, published in the January 1957 *Interiors*, entailed the arrangement of the stock storage bins, a color-keyed filing system, and a conveyor belt to speed packing and shipping.

The financial hurdle; the psychological hurdle

DfB President Maurice Mogulescu has aptly defined his clients, as well as their attitude: ". . . the large blue chip corporations who make up the bulk of tenancy in the 10 million new square feet of space constructed over the last 10 years within 30 or 40 Manhattan blocks . . . The corporate giants taking 20, 50, or 100 thousand square feet of space, paying 5 to 8 dollars per square foot in rent, under leases of 10, 15, and 20 years . . . are not interested in *pretty* offices."

For this reason, DfB has concentrated on finding generally applicable solutions on how to use office space efficiently. This concentration has led Luss, DfB's Vice President and Director of Design, to develop the partitioning and flexibility systems he describes, following, in his own words. He has designed storage furniture, lighting fixtures, and shelving systems to fit modular systems conducive not only to economical changes in office layout, but to comfort and efficiency in minimal spaces. To save space, he has found ways of making doorless editorial offices palatable at Sports Illustrated (January 1957 *Interiors*) and Time, Inc. But Luss has not underestimated the psychological needs of his clients either, and furniture which he has designed for executive offices is notable for its effectiveness in satisfying the subconscious yearning for overwhelming, massive sumptuousness. Many of his best custom designs have wound up as market items manufactured by the Lehigh Furniture Company. For the Olin Mathieson offices (July 1955 *Interiors*) Luss developed a series of desks and tables distinguished by great slab tops and thick legs unexpectedly lightened by disk-and-pin feet. More recently he has done striking designs where horizontal butterfly-wing sweeps are achieved in the massive supports. He uses oil-finished woods, metals, and plastic surfaces with equal originality.

FLEXIBILITY THROUGH INFLEXIBILITY

by Gerald Luss

Perhaps the weariest word in the interior designer's lexicon for the past decade has been "flexibility." Perhaps, also, it has been the most abused.

To briefly recount the reason for the emergence of the word into our vocabulary: it started at the same time as the post-war building boom that came as a response to the need for modern, air-conditioned office space. The same period also heralded a new, if hazy, recognition on the part of both designer and client that the future, which already confronted us with new materials, new manufacturing techniques and methods including automation and electronics, also confronted us with the end of the kind of stability business organizations used to be able to count on. Designer and client had to face the fact that these new materials and techniques would require a more progressive approach to manufacturing, sales, and merchandising, and along with it, more rapid changes in the use of personnel and in the office end of operations. For the designer who understood this and was able to foresee it for his client, flexibility of office layouts was a mandatory objective.

At the beginning the primary objective of designers concerned with flexibility, was with flexibility of partitions. Until the end of the war, the major commodity for partitions in New York City and throughout the country was gypsum block and plaster. Moving such gypsum block and plaster partitions, however, required messy demolition and costly re-erection. Therefore it was logical for the designer to turn to the movable partition industry which, though large in dollar volume, was in its infancy as far as the office field was concerned.

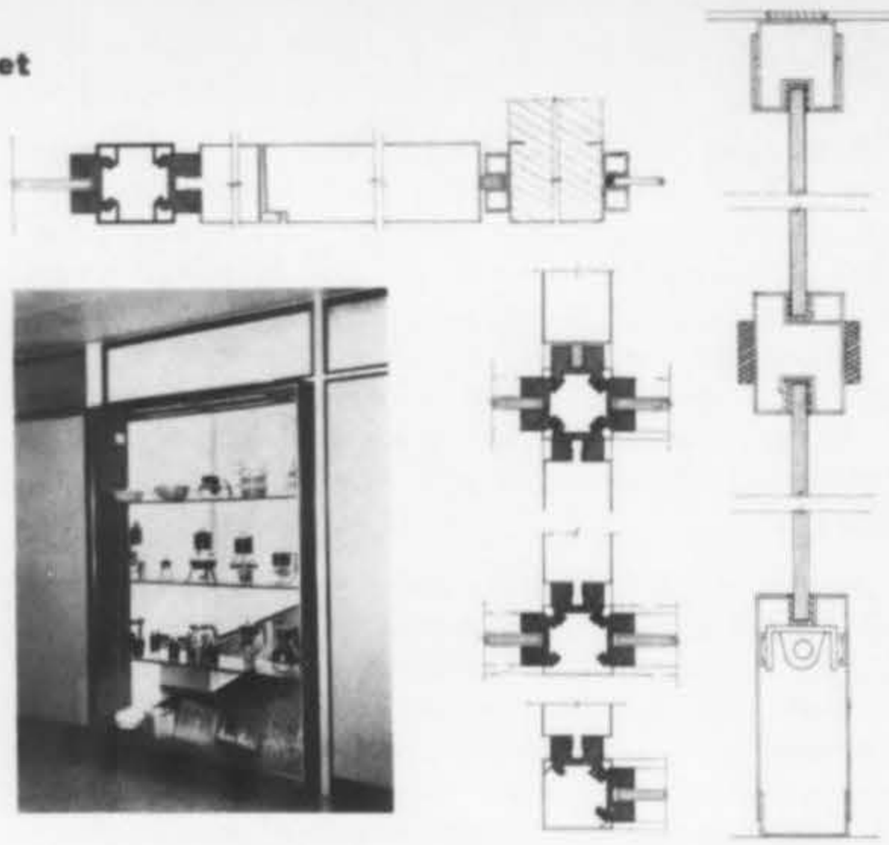
The major market for movable partitions consisted of factories and warehouses which had faced the need for flexibility much earlier. Therefore we used the standard metal partitions of leading manufacturers and little by little influenced these firms to a more contemporary design approach, making them more esthetically acceptable in the contemporary office. We then proceeded to erect offices which the owner could at will dis-assemble and re-erect with greater salvageability and more economy than the conventional plaster partition.

Luss-designed partitioning systems; some are on the market

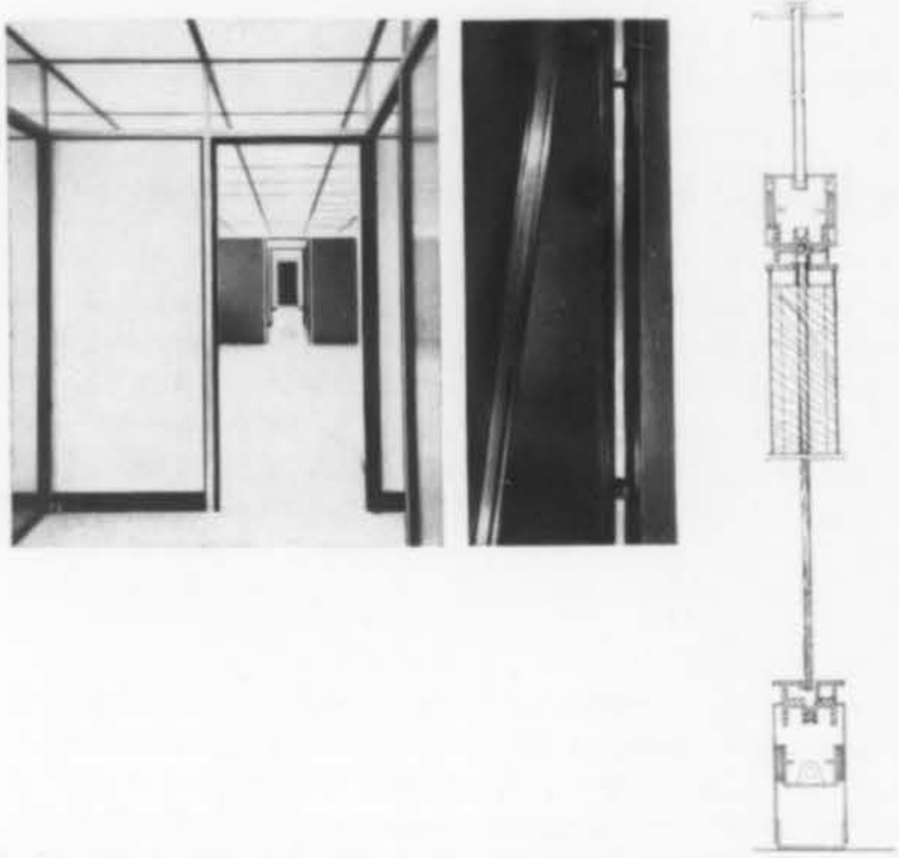
At the same time other aspects of flexibility were being studied as the need arose. For example, as the movable partitions were taken down and re-erected, the hung ceiling contractor had to be called back to open the ceiling and provide for the re-arrangement of lighting dictated by the new layout. So again, to eliminate the costly reconstruction problems involved in plaster ceilings, many types of mechanically suspended and erected acoustical ceilings began to be available on the market. These permitted fixtures to be exchanged with acoustical tiles of like dimensions. As the ceiling was opened up, however, the air conditioning duct mechanic had to be called back to move his air conditioning outlet to accommodate the new layout. So over the years there have emerged various types of flexible ducts. Finally, to alter the partition, we had first to deal with the telephone company and electrician, who had utilized our movable partitions to house an ever-increasing number of high and low tension wires for electronic equipment.

In 1955 we were retained by Olin Mathieson Chemical Corporation which, because of the merger between Olin Industries and Mathieson Chemical Corporation, necessitated the utmost in flexibility to meet the uncertain needs of a newly combined corporation. To provide maximum flexibility I established a 3-foot module, based on its adaptability to the various working spaces and offices Olin needed and anticipated it would need. We proceeded to develop a new partitioning system which has since been marketed throughout the country by Aetna Steel Company and which, perhaps for the first time, took into account materials other than steel or glass, and which would provide a greater flexibility in the use of partitions.

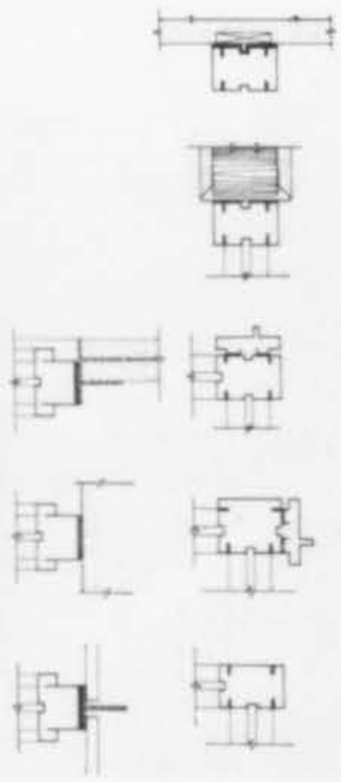
The basic advance centered around the complete interchangeability of all panels with themselves and with doors. At Olin, where all partitions are on a 3-foot module, there was and is 100% salvageability and reusability of partitions, posts, and every other modular component of the system. Panel inserts of cork were introduced in the sales and art departments for pin-ups; wood in executive, conference, and reception areas. Dressed up or dressed down, the same partitioning system could meet every space need at Olin. A second stride was taken in lighting—a system of luminous ceiling solving three other former bugaboos. The luminous ceiling I designed, manufactured then and since by Lightolier, consisted of a molded plastic sheet on aluminum runner which acted as the light diffuser. By introducing perforations into the diffuser and diffusing air into the plenum above it, we utilized plastic as a means of air conditioning distribution on, and through acoustical tile installed above the same perforations served to permit absorption of sound. The ceiling was designed on the same 3-foot module which, in essence, permitted us to move partitions without the help of the air conditioning mechanic, the lighting mechanic, or the acoustical tile mechanic. One problem we had *not* solved was sound isolation between rooms in the luminous area; this required the partitioning man to move a moveable filler above the ceiling along with its partition.



On market: (*Aetna*) *originally designed for Corning Glass offices. Door unit indicates jambs, plaster block. Ceiling extrusion receives transom panel.*

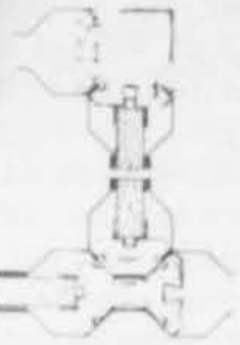


On market: (*Aetna*) *originally designed for Berkshire offices. Baseboard holds panel of glass, transom bar holds glass transom in this vertical section.*



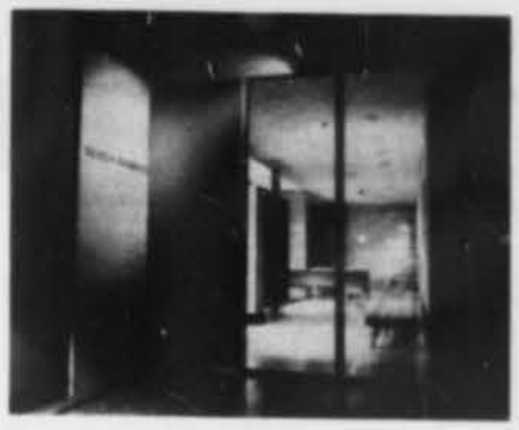
On market: (*Aetna*) *designed for Sports Illustrated. Post and jamb details, luminous and plaster ceiling.*

Plan section below

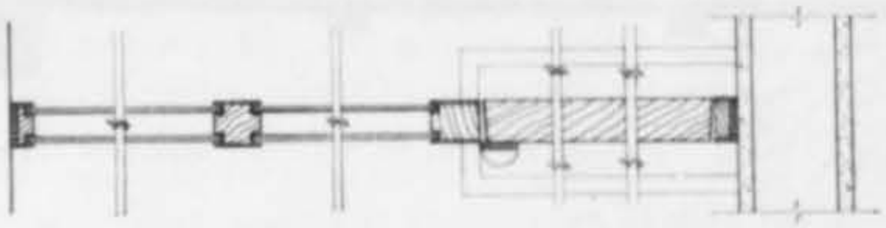


Vertical section at left

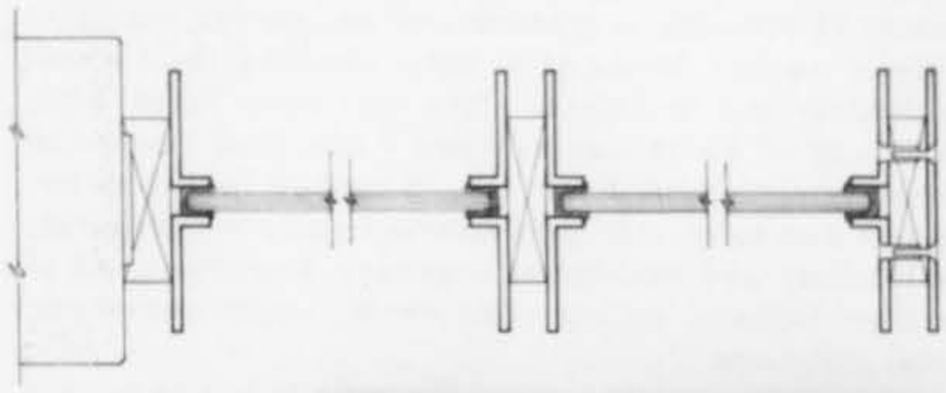
On market: (*Owens-Corning-Fiberglas*) *originally for O-C-F. Raceway thru black baseboard; transom bar holds Fiberglas panel, glass transom; vinyl sound seal.*



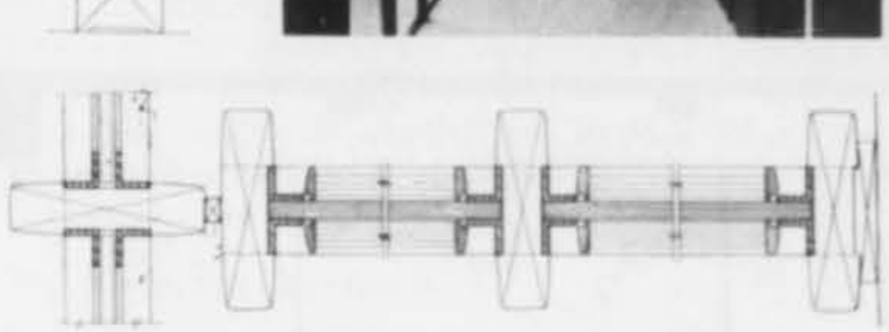
Designs for Business, Inc.



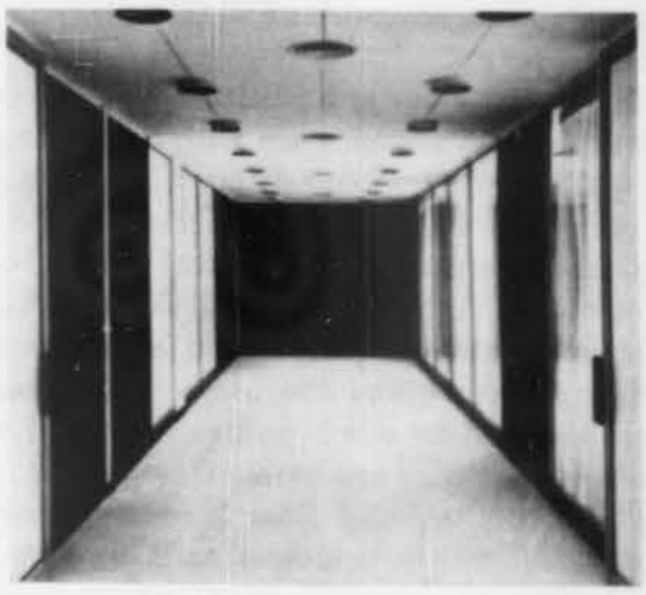
Custom-designed *partition for Tower Fabrics offices: Plan section shows wood blocks with veneered wood panels butted into corners of the blocks.*



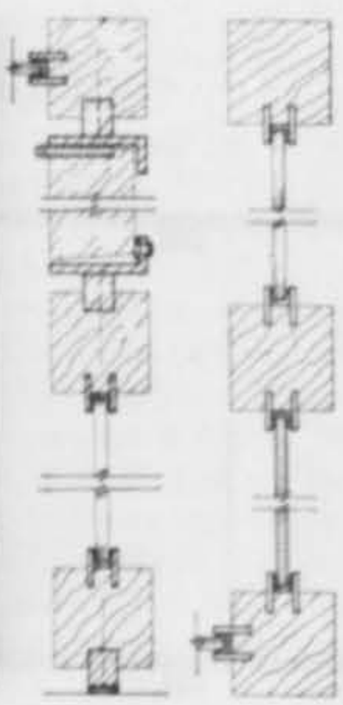
Custom-designed *for Simmons Company, end post, intermediate post, and finished end post have extruded vinyl gaskets receiving glass panels.*



Custom-designed *for Olin Mathieson. Vertical floor-to-ceiling section shows base and cladding. Plan section shows corner and wall cladding, 2-way post.*



Custom-designed *for Owens-Corning-Fiberglas. Wood and glass panels shown in section. Piano-hinged door, fixed glass, fit at aluminum channels with wood inserts.*



Custom-designed *partition for Cluett Peabody offices: 2" x 2" solid walnut posts—door, wall, and intermediate posts—hold doors, walnut or glass panels.*

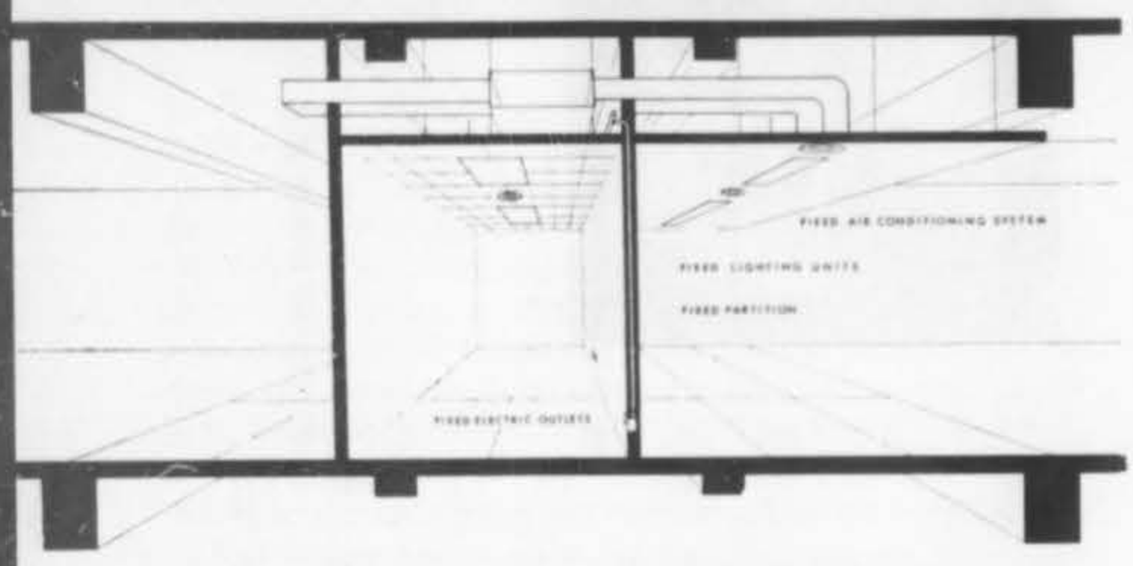


Plate 1: Fixed walls and ceilings built around standard office.

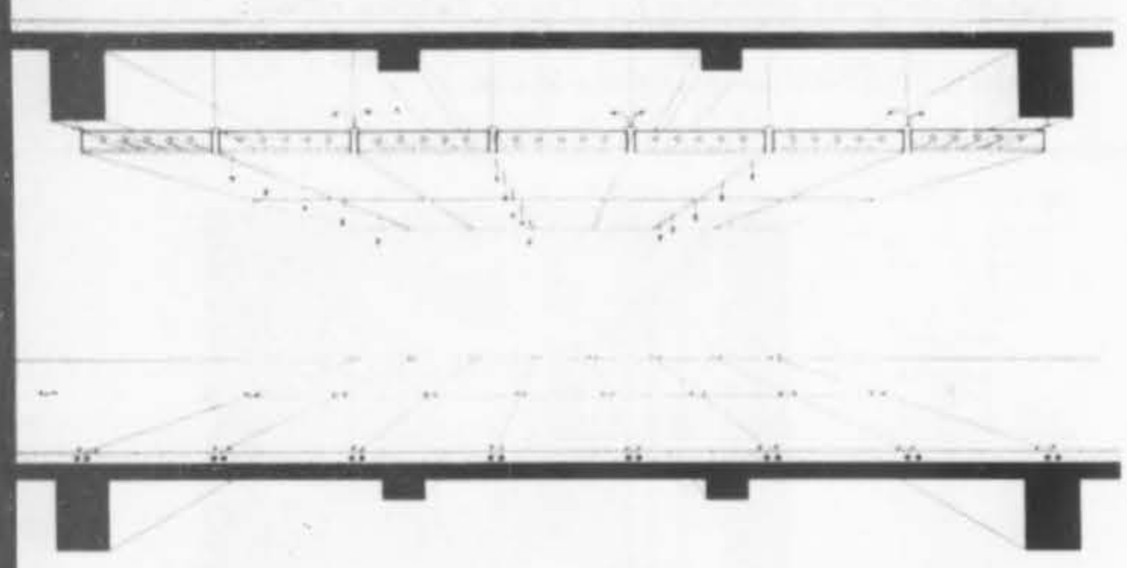


Plate 2: Time, Inc. floor and ceiling plenums contain all utilities.

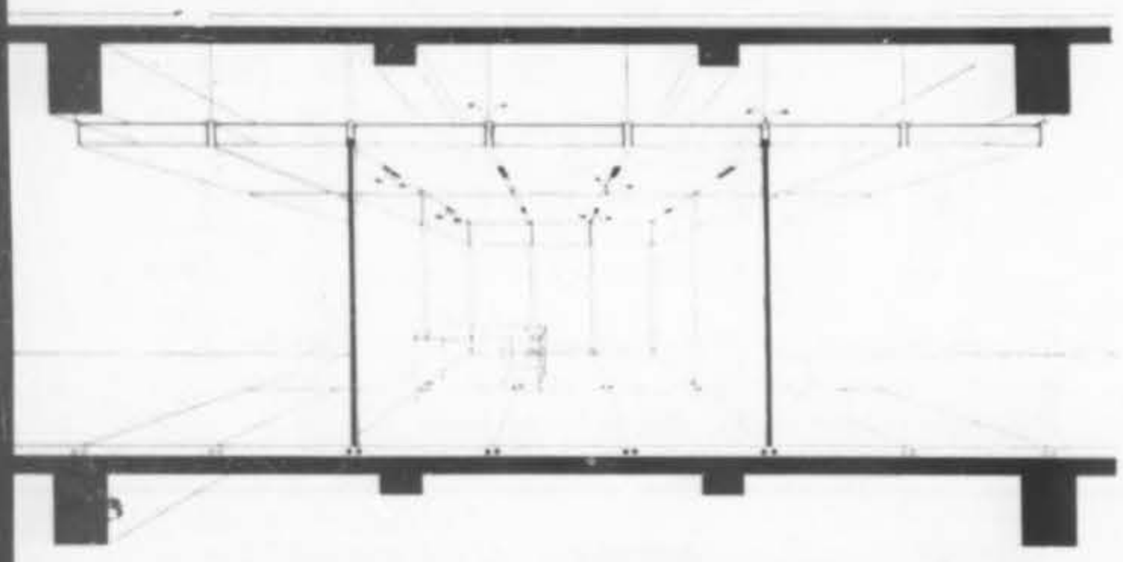


Plate 3: Spaces divided by partitions between plenums.

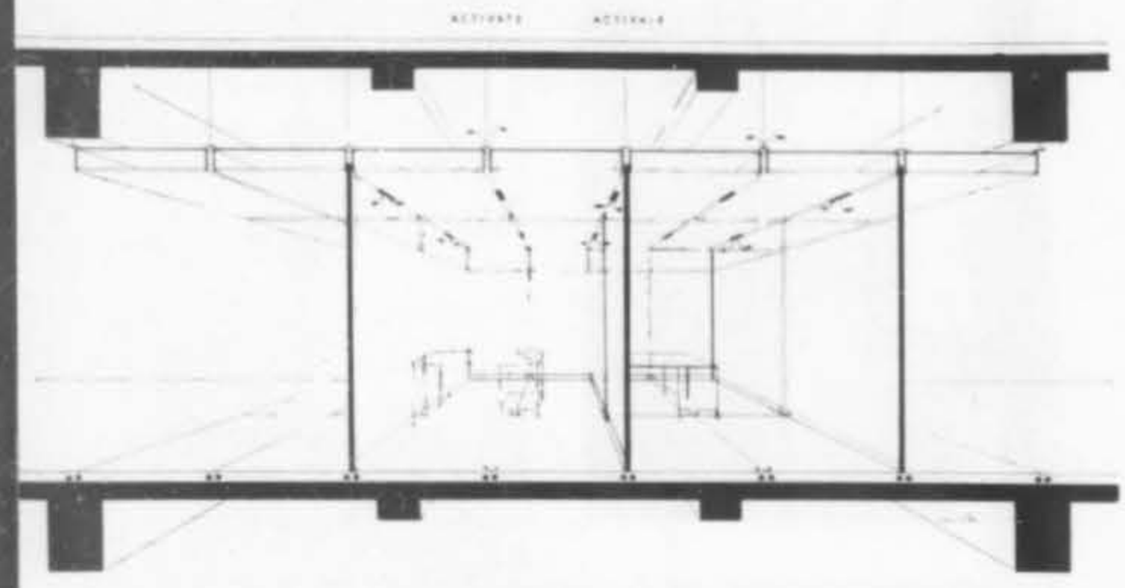


Plate 4: New subdivision creates two offices of four modules each.

The roll-back nature of the plastic ceiling facilitated this change, but the ultimate in flexibility had not yet been attained.

To this point, most of our projects have been in commercial buildings where our flexibility systems were at the mercy of the buildings. In some cases they were built on modules ill adapted to interior systems; in other cases they were irregular, cut up and contorted beyond belief. With the Time, Inc. project (interiors of which are now being installed) we had better luck. Here we were called in when architects Harrison & Abramovitz & Harris, were in early stages of planning the structure. We were consulted on the building module and on the interior layout—both the floor plans and the vertical organization of the space from floor to floor. Last but not least we were given the opportunity to work out floor and ceiling plenums when the floor slabs were being designed. These plenums became essential in the concept of *flexibility through inflexibility* developed to solve an operational problem common to many postwar enterprises but especially dominant at Time-Life: the need for flexibility.

When the commission came through I had completed twelve months of research to evaluate and analyze the flexibility systems we had developed to date, checking their actual workability and usefulness, their first costs, labor costs, and speed of amortization. When I had firm figures on flexibility economics, I felt free to explore flexibility mechanics once more, and spent several months consulting air conditioning and mechanical engineers, manufacturers of lighting fixtures, ceiling components, underfloor ducts, metal partitions.

It was only then that I realized the basic fallacy in our approach. The truth resolved itself in a simple question. We had made every element of the interior mobile—partitions, lighting, electrical ducts, acoustical surfacing, and so forth. *Now that we had gotten everything to move, what would happen if nothing moved, nothing that is, except the partition itself? What would happen if we could leave everything alone* except *the partitions, but have our wiring, lighting, air-conditioning and acoustical control ready and waiting everywhere, no matter* where *we moved the partitions?*

The Time, Inc. plenum system

The *Time* and *Life* staffs, slated to move into 15 floors—some 350,000 square feet—in the new Time, Inc. building at Rockefeller Center, are continuously in a state of re-organization. Personnel and departments must be realigned frequently to meet changing editorial requirements.

The plates accompanying this text reduce the concept to graphic terms.

Plate 1: In standard practice the spaces required for a client's offices are enclosed with inflexible plaster partitions to which an inflexible ceiling is attached. Then the ceiling is punctured for lighting fixtures and air conditioning outlets, and telephone and electrical wires are fed to the hollow core of the fixed wall. The first time this space ceases to meet the firm's requirements, every element—except the lighting fixture and the air conditioning diffuser—is demolished into so much plaster dust and waste metal, new walls and ceilings are built, wires relaid.

Plate 2: Ceiling and floor plenums incorporating all elements required to achieve *flexibility through inflexibility.* The system is independent of any *given* module, but is dependent on the establishment of *some* module. In the floor plenum every module is serviced at its juncture by a high voltage outlet and low tension outlet activated through raceways or ducts in the slab. No electrical and telephone wiring need be installed in any partition. The ceiling plenum in-

Patent pending for Time, Inc. partition system illustrated on this page.

Plate 5: Cross section of Time, Inc. post. Four vinyl extrusions fit into an aluminum extrusion.

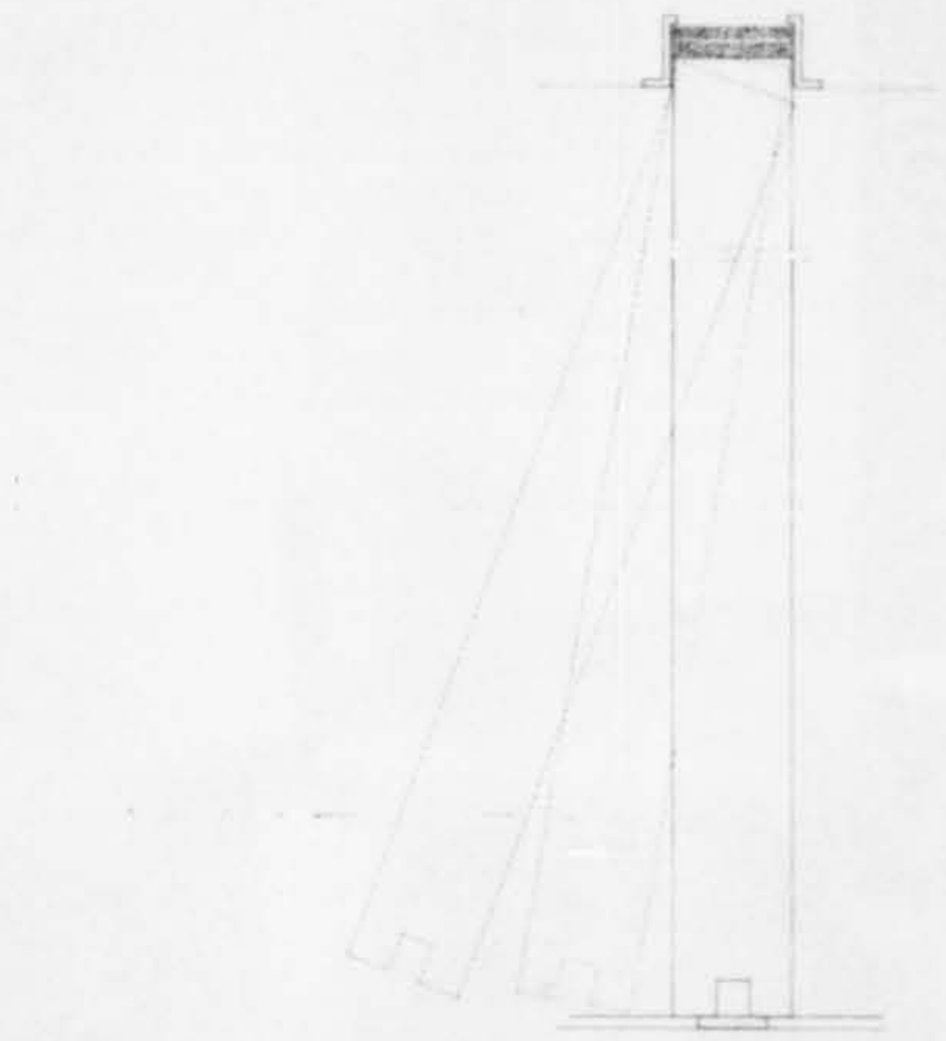


Plate 6: Vertical section showin insertion of Time, Inc. post between ceiling socket (lined with rubber anti-rattle gasket) and removable floor plug.

Plate 7: Inserting solid core panel between posts, showing locking action as gasket is depressed.

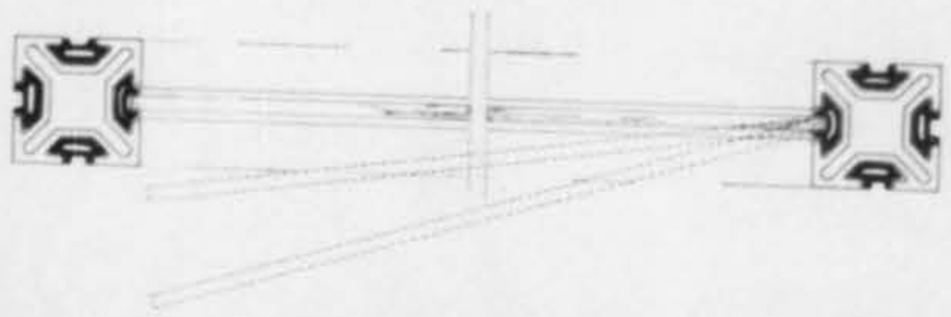


Plate 8: Inserting glass panel between posts. Gasket depresses.

corporates the three remaining mechanical elements needed: lighting, air conditioning, acoustical control.

Both lighting and acoustical control are incorporated within a pan fixture. Its bottom diffuser is perforated or built like an egg crate, permitting sound waves to travel up through, to be absorbed by an acoustically treated upper surface. Spaces separate the modular pans from each other. Every other space between pans is serviced by a central feeder duct perpendicular to the slot which diffuses air, as indicated, down between the modules. The alternating remaining spaces are open to the area above the pans and between the slabs as a return air system. A simple baffling system above these return air slots permits the air to be returned but stops the sound waves. Since sound cannot be transmitted through either the supply or return air conditioning slots or through the lighting and acoustical pan, each module is completely isolated acoustically.

Plate 3: Indicating a theoretical initial subdivision of space created by erecting partitions between the two plenums, we see approximately 8 opportunities to activate telephone and electrical outlets; and further, that the erection of partitions has left a total of 6 active air conditioning supply slots and 6 active air conditioning return slots, so that this office of six modules is completely self contained for its mechanical needs.

Plate 4: The space has been subdivided further, reducing the original six-module office to a four-module office and returning 2 of its original modules to the office at right. Each office automatically has two supply slots for air conditioning and two return slots for air conditioning. The modular underfloor telephone and electrical system allows five possibilities of activation in each room. This subdivision has been accomplished merely by the relocation of the partition. No mechanical worker has had to be called.

Every module provides the complete range of office utilities — air conditioning, lighting, acoustical control, and high and low tension electrical wiring. Therefore any group of any number of modules will be complete and self contained.

The Time, Inc. Partition

Applying the same principle—of flexibility through inflexibility — I realized that the most flexible partition would be the one with the least number of parts. Typical existing partitions are designed on the principle of a panel section surrounded by a half-post, which is then assembled in pairs with a pilaster cap strip at the joint forming what looks like a post but is not (Plate 5, page 76). The Time, Inc. partition uses a true post. Within its cross section (Plate 5) the usual profusion of nuts and bolts has been eliminated and replaced by a continuous nut and bolt in the form of a vinyl extrusion running the full length of all four sides of the post. This again differs from the typical standard partition, which requires a different construction for 1, 2, 3, and 4-way connections (Plate B, page 77). Our post permits 1, 2, 3, and 4-way connections without any modifications of the post itself.

Further, the typical partition requires a clip at the floor and ceiling to attach the panels. Ours utilizes a plate at the juncture of every ceiling module above it, allowing posts to be erected by inserting each into the ceiling socket and then dropping it over a removable floor plug (Plate 6). The only remaining major element of the system is the insert panel, which is limitless as to material. At Time, Inc., for example, we use clear and opaque glass wood veneers (United States Plywood Corporation) self-healing plastics for pin-up surfaces in 20 different colors, and bur-

TIME, INC. PARTITIONS, CHAIRS

Chairs which Luss designed for Time, Inc. have been used in Continental Grain offices. In this conference room they are in oak with black Gilford leather and gray Isabel Scott upholstery. Fuller information on this interior on pages 86-89.

laps in five colors—again for pin-up surfaces. The only requirement of the panel is that it have a tongue on four sides which is received by the vinyl gasket in the post (Plate 5, page 79) and which also occurs in the mullion bar and the base. The erection procedure (Plate 7, page 79) is a mere pressure insertion into the first post, following by a snap-in insertion into the second, as the panel is supported and rolled around on a dolly. Absolutely no tools or screws are required. (Timed photographs on page 99 show the ease and speed of the procedure).

Obviously, if all panels of whatever material, including doors, are designed on the same module, every element of the system is interchangeable. Mock-up experiments and bid and contract negotiations indicate that the elimination of the nuts and bolts and, as importantly, the elimination of wet glazing (since the glass is held by the vinyl extrusion) results in considerable erection cost savings.

Since all materials are of a permanent nature, the structural parts aluminum and the inserts glass, plastics, or wood, the user repeatedly reduces his initial costs; no painting is required over the life of the partition.

In eliminating all return visits of the mechanical trades, the plenum system pays for itself over a short period. The system being used for the first time at *Time, Inc.* will of course have to wait for a bit of history for a definite charting of savings, and the same must be said of the partition. But at least we know that the partition goes up and comes down in at least half the time required by any predecessor.

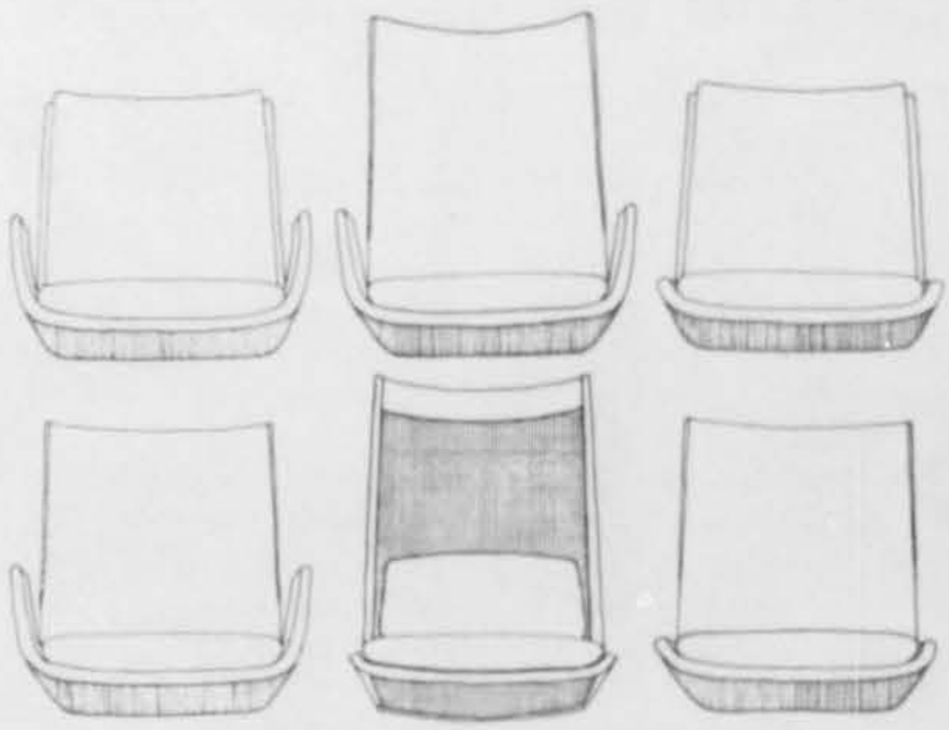
Fixed versus movable walls: a cost analysis

Initial construction costs quoted below cover complete and finished installation, including an equal number of prorated doors estimated at one door per average office. All costs are based on New York City Building Trades Standards. Figures for the fixed wall costs were taken from an itemized remodeling bill received by a New York insurance company. The movable wall costs represent the expenditures of a similar-size company for a comparable remodeling job.

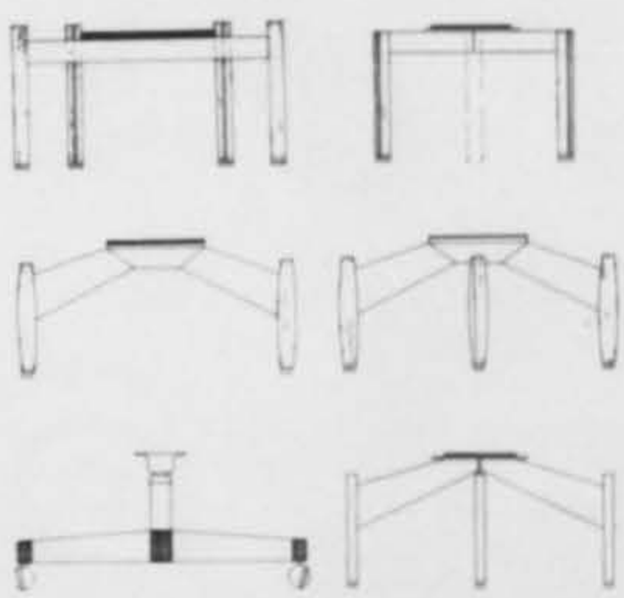
AVERAGE FIXED MASONRY WALL	$ per lineal foot	AVERAGE MOVABLE WALL	$ per lineal foot
initial construction including base, 3 coats paint	20.00	**initial construction**	30.00
first move demolition including rubbish removal	5.00	**first move** removal and relocation of movable partitions	7.00
first move erection of new wall in new location	20.00		
total cost		**total cost**	
after first move	45.00	after first move	37.00
after second move	70.00	after second move	44.00
after third move	95.00	after third move	51.00

Theory of interchangeable parts applied to furniture

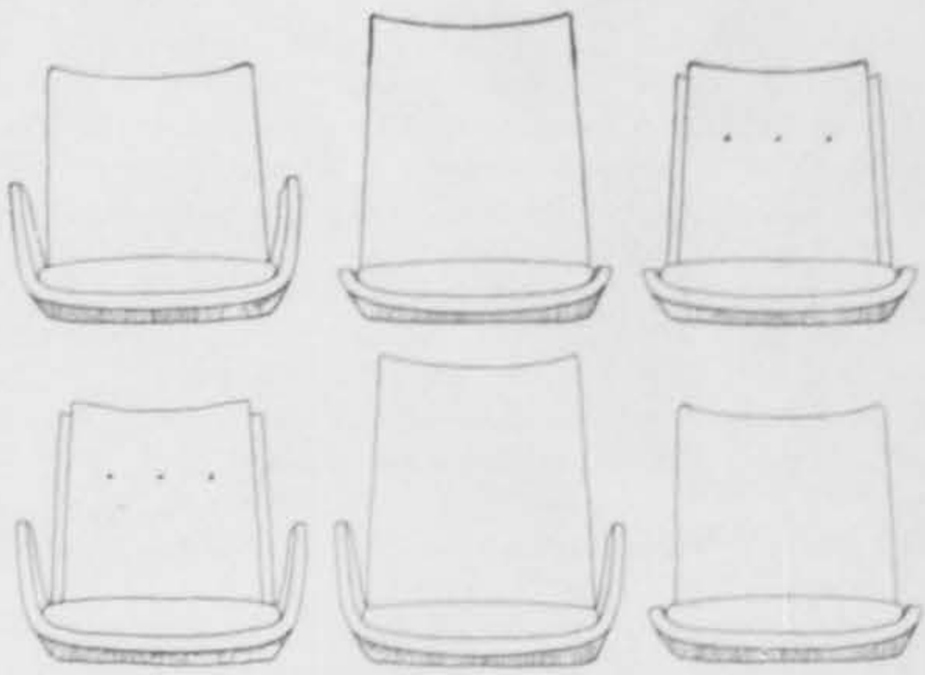
Luss has for many years ably exploited the use of interchangeable parts as a strategem to combine the advantages of mass production economies with custom-production effects. Total salvageability in case of changes is not the only advantage, though in partitioning systems, for example, it is very important. Other advantages are ease in tooling and manufacturing through the use of a few standardized parts, efficiency in storing and filling orders—combined with the



Variety of models in the Time, Inc. chair line is achieved with interchangeable parts. There are two sizes of seat units, with and without arms.



Leg types: Top line (back and front view)—combination of wood and metal; middle line—all wood; bottom line—all metal, plus a swivel. Every variation comes in two heights.
Upholstery is slim. All models have molded seat pads; some have slim back pads but in others the back is contoured forward to support small of the back.



psychological and practical satisfactions of infinite variability that can be achieved. The challenge of the huge *Time, Inc.* installation stimulated him to design desk and chair lines on this principle. Both will be placed on the market. Manufacturer of the desk line, dubbed *Echelon*, will be Globe-Wernicke. At this writing the chair manufacturer has not yet been decided. The chairs, however, have already been tried in use. The first installation was in the offices of the Continental Grain Company. That order, and the enormous Time, Inc. order for the chairs was filled by Edward A. Roffman.

Relative economy in manufacturing variations of the chairs is an interesting feature of the design—but only one of many. Luss has manipulated contours, proportions, angles, tilts, and upholstering to produce some of the most comfortable chairs a body might sink into, with support for the head in the lounge models, support for the shoulders and the small of the back in all models, support for the arms at the right level in all versions that have arms. Tilt angles are sufficiently upright, even in the lounge models, to prevent the occupant from feeling like an overturned turtle.

As indicated by drawings on the preceding page, there are two sizes of container shells—a higher, larger one for the lounge chairs, and a smaller, lower one for the side chairs. In the lounge version there is one of woven reed stretched on a wood frame; all the other shells consist of molded plywood padded with foam rubber. There are armed and armless versions in both lounge and side shells. Another variation occurs in the upholstery. In one version the padding of the back swells out in a bit of graceful sculptural contouring that supports nicely at the small of the back.

Variations in the legs are more striking. *Every* leg variation occurs in a higher side chair version, and a lower lounge chair version. In all wood, there is a bold sculptural pedestal. In all metal there is a pedestal similar in form to the wooden one, but ending in slimmer tube legs. In a combination of metal and wood is a strict design with light bracing instead of the usual pedestal. This model has metal legs which are an H in cross-section, and the elevation of each leg is enriched, unexpectedly, with an inserted strip of wood.

Choice of woods is walnut, oak, rosewood, and butternut. Steel finishes are stainless, satin chrome, or black oxide.

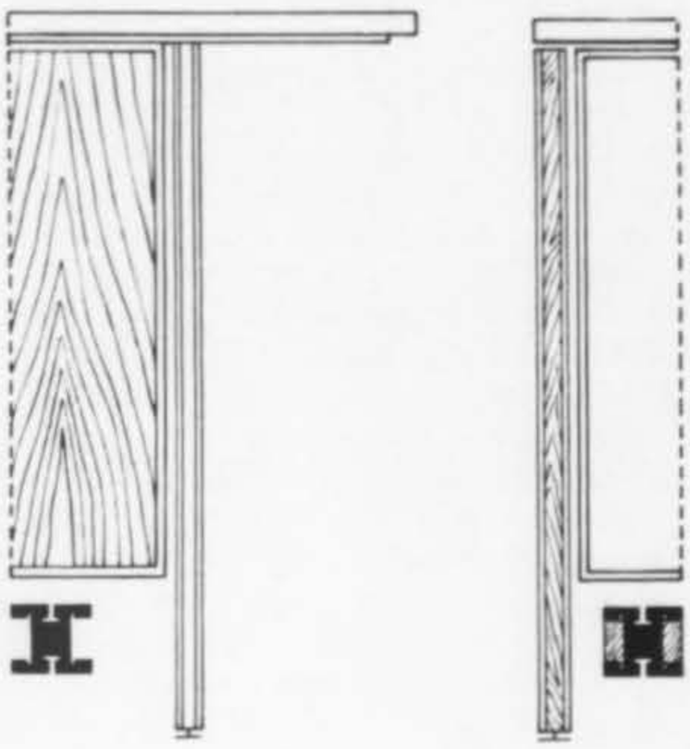
Globe Wernicke case line

Echelon, designed for the Time, Inc. offices and to be marketed by Globe Wernicke, carries the component part concept as far as it can go. A set of steel pedestals and steel structural frames is the basis of the system. All case facades—including the elevations of the legs and *even the hardware* (drawings 1 and 3)—are made with a slightly recessed surface so detailed that an additional surface can be easily clipped on. Proportions and finish are good even in the naked steel versions, but middle echelon employees' desks have brilliant-hued plastic-finished surfaces added. For the senior executives there is a choice of woods. Plastic surfaces come flush (7, 8); wood surfaces project beyond the frame, adding another rich possibility (5, 6).

Drawer fittings, equipment, and hardware are beautiful and varied, and the choice of dimensions for tops, drawers, and cabinets anticipates every conceivable situation. Self-edged tops are available in wood veneers or black, white, or off-white laminated plastic (4, 5, 6, 7, 8, 9, 10).

For still more visual freedom, there is a group of Y-formed metal pedestals in addition to the H-section straight steel legs (2).

ECHELON CASE GROUP



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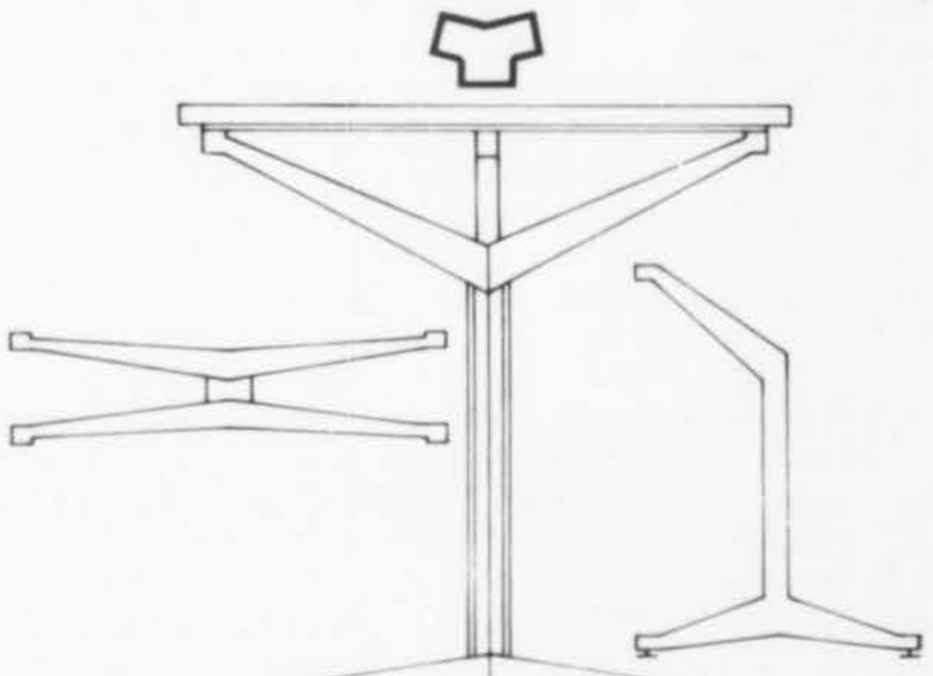

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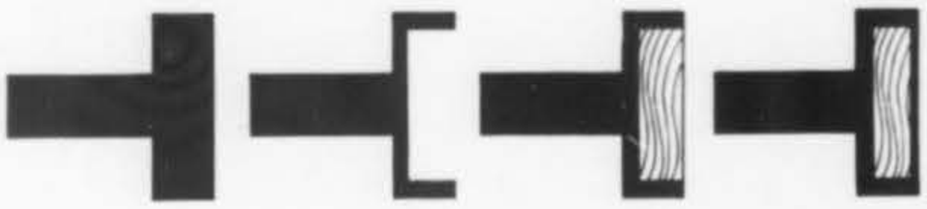

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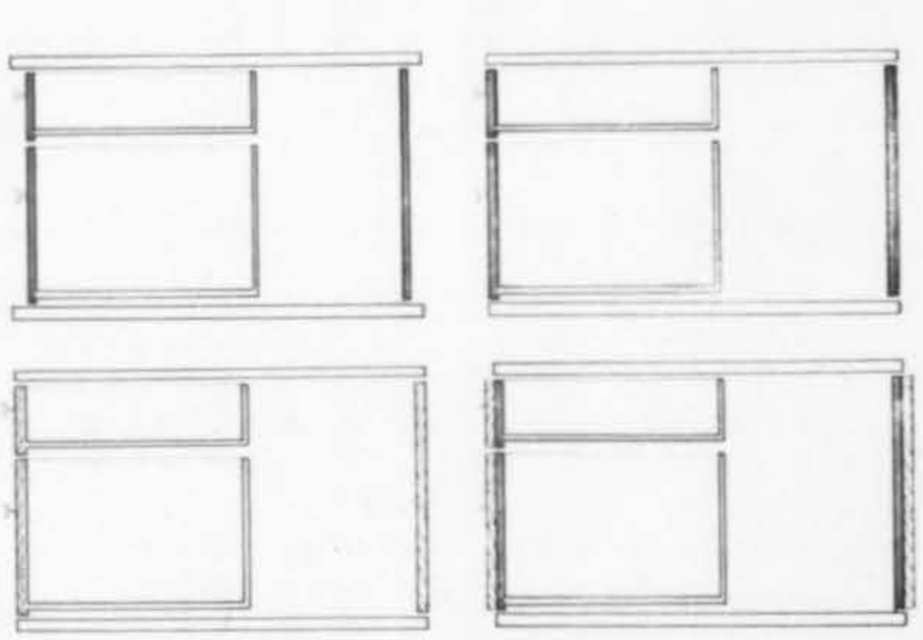

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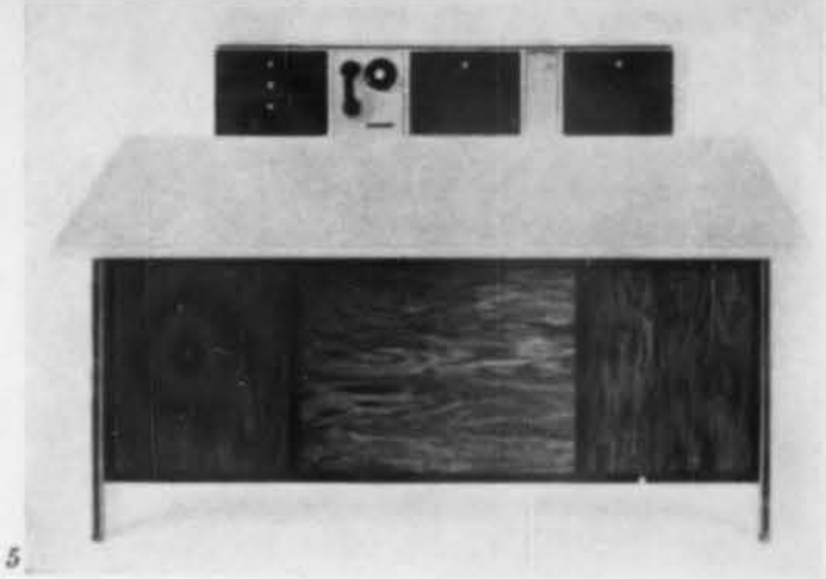

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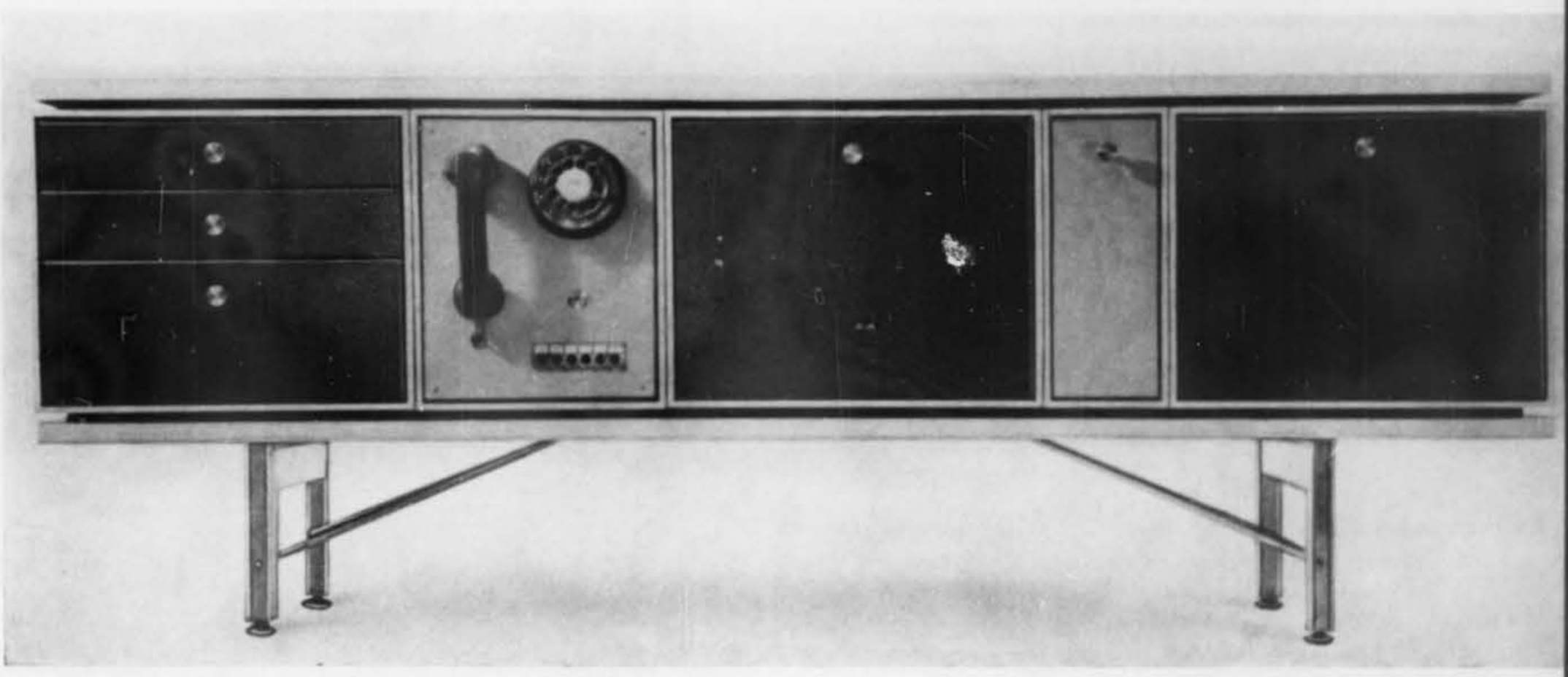

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THE GERALD LUSS STYLE: four recent interiors

Since Luss joined the company eleven years ago, DfB interiors have had an unmistakable identity — though the style is by no means static or unchanging. Nevertheless it is not easy to describe Luss's style, perhaps because he refutes our current classification system. Luss's alphabet is identical with that of what might be called our *avant-garde* designers—Eames, Knoll, Breuer, Johnson, and so on. If anything he should rank as an extremist, for he makes even fewer concessions to the past than they, avoiding antique accents and Victorian bibelots like the plague.

Moreover his practical devices—e.g. the verticals of partitioning systems and the ceiling grids of modular lighting, —impose predictable rectilinear disciplines on his interiors. But the psychological effect is less demanding. Though in true modern style the visual planes are differentiated by color and texture, and emphasized by meticulous, inventively detailed frames, it is not the geometric counterpoint one is aware of, but the sensuous, beautifully balanced pallette, the marvelous woods, the stiff, fuzzy casement fabrics, the sumptuous, unusual carpets.

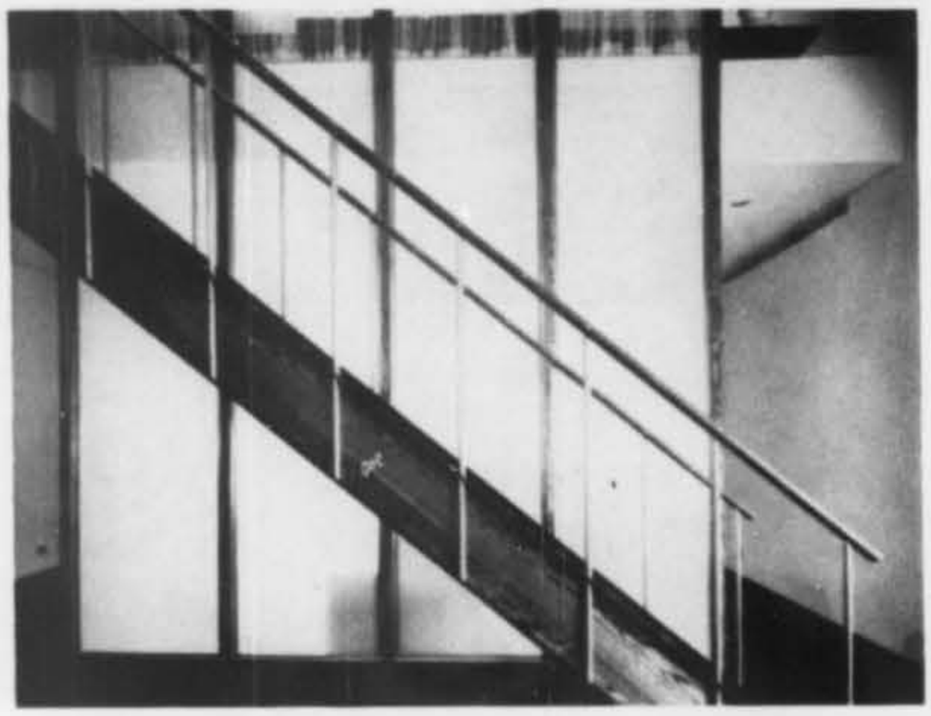
The nub of Luss's triumph is that in his most sumptuous creations the boss can lean back with heels on desk and flick his cigar without looking or feeling out of place. These interiors may be beautiful, but they are also strong, masculine, and businesslike.

The role played by Luss-designed furniture deserves comment. The more important the executive, the more "special" the furniture. In budget areas familiar though excellent Knoll and Herman Miller seating predominates; in junior executive offices, an occasional lovely Danish chair or broad-winged, exquisitely articulated reception desk may radiate lovely sweeping lines through the room; but members of the board confer in high-backed thrones (every member an Emperor) around massive tables that could support an elephant (though their rims and bases are sensitively sculpted). Perhaps this is functional nonsense, but psychologically it answers a subconscious demand.

Renderings of the *Time, Inc.* offices being installed at this time (pages 91-99) suggest a further maturation of Luss's skill and sophistication, especially in the use of light. With it he washes planes, silhouettes forms, and bejewels focal objects so that the specific purpose—utilitarian or dramatic —of each interior is achieved with maximum intensity. Psychologically as well as functionally, DfB delivers.

Cushman & Wakefield, Inc. (3 *lower photographs at right*) *For this large real-estate firm, interiors by DfB serve not only to raise operations to a peak of efficiency, but to demonstrate the possibilities of good space use to the client's own clients. Withal, this is a budget job. Most of the executive offices are separated from the corridor by clear glass only, visually enlarging their dimensions. Fresh colors differentiate the relatively standardized spaces. The conference room can be divided by a folding walnut partition, hides closets, a bar, etc. behind doors covered with pin-up fabric and marked by the neat verticals of walnut handles. The president talks to his secretary through a sliding door in the wall. (bottom photograph at right). A list of suppliers is printed on page* 140.

Dean Witter & Company (*next page, and top, this page*) *As usual in brokerage firms, a main requirement was to achieve visibility of the quotation board from many areas—lower floor as well as upper mezzanine; also to provide convenient seating and desk facilities for investors. Luss put the place in order with a crisp network of posts, perked up the scene with the playful Saarinen chairs. The oak stairway—open and light behind an oak-ribboned opaque glass partition—is extremely beautiful (top photograph, this page).*

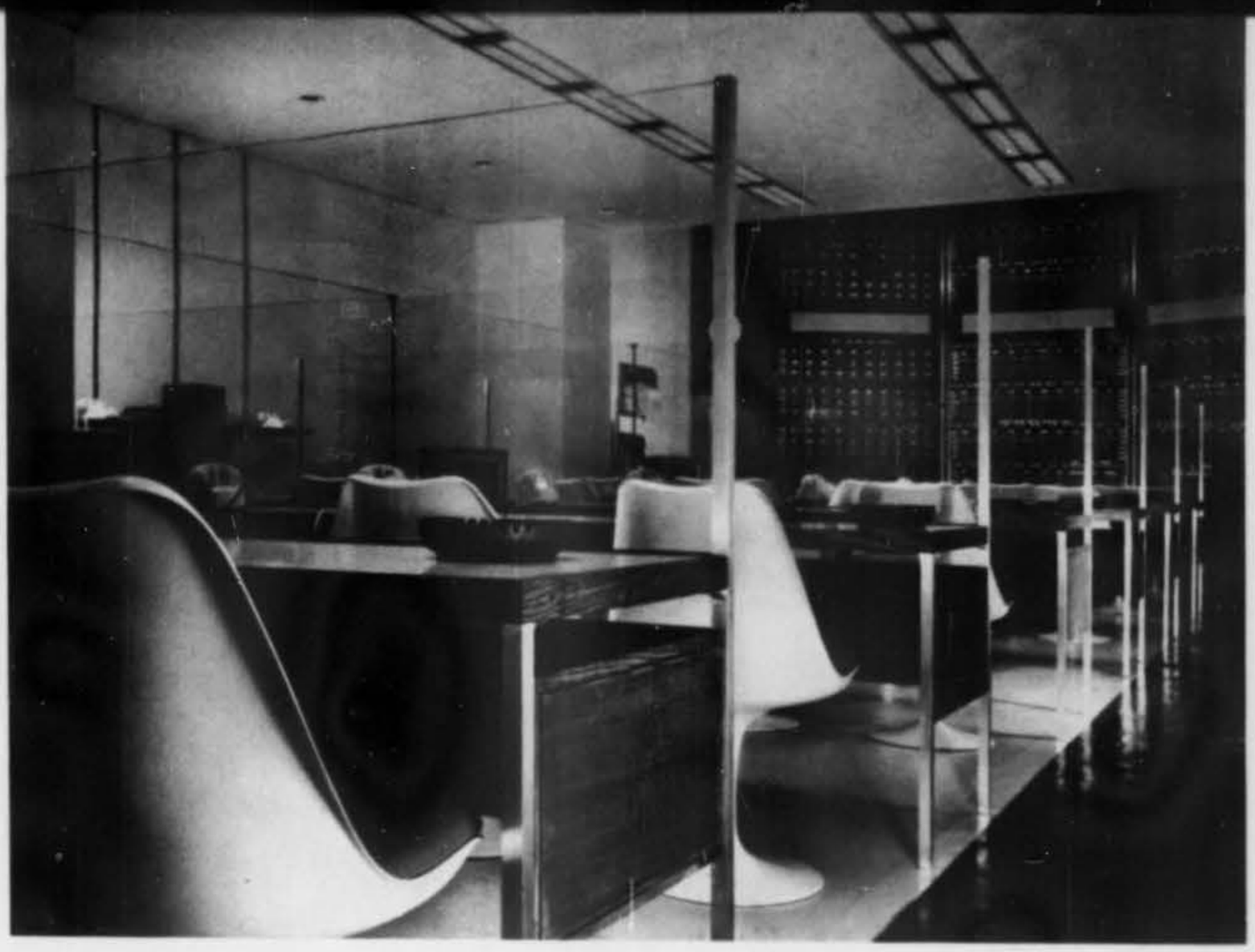


Dean Witter & Company: stairs of oak and white metal.

Cushman & Wakefield, Inc.: typical v.p. office.

Cushman & Wakefield, Inc.: conference room.

Cushman & Wakefield, Inc.: president's office.



Above and below: Views to and from the quotations board at Dean Witter & Company

Upper photograph: Employees' lounge, Berkshire Life Insurance Company.

Lower photograph: Executive dining room, Continental Grain Company.

Berkshire Life Insurance Company offices

The Berkshire offices occupy a specially designed building by architects Hoyle, Doran and Barry; the assignment was DfB's most advanced example of modular design before the Time, Inc. *project (presented overleaf). The 3'6" module partitioning system designed for this installation is being produced for the market by Aetna Steel Products, Inc. It is illustrated on page* 76.

The most notable area is the cafeteria-lounge illustrated on the preceding page. It is expertly planned to perform several complex jobs. During working hours the space is used as a lounge and cafeteria by the entire staff. After hours it accommodates local business and fraternal community groups and/or company dances, movies, etc. Subdivided, it can handle 20 people; opened up, it can accommodate 450. *Its* 31½ *by* 126*-foot area can be divided by a sliding glass wall. Further visual breakdown of the over-all length is accomplished by a staggered treatment of color, ceiling heights, lighting, window treatments — creating* 9 *individual bays of* 14 *by* 31 *feet each. Furniture groups are arranged so that they overlap across two differently colored floor strips — relating them to each other while retaining the color demarcation of the bays. Henry Muhr was project designer and Emil Dovan project decorator under Luss on this assignment.* A source list appears on page 138.

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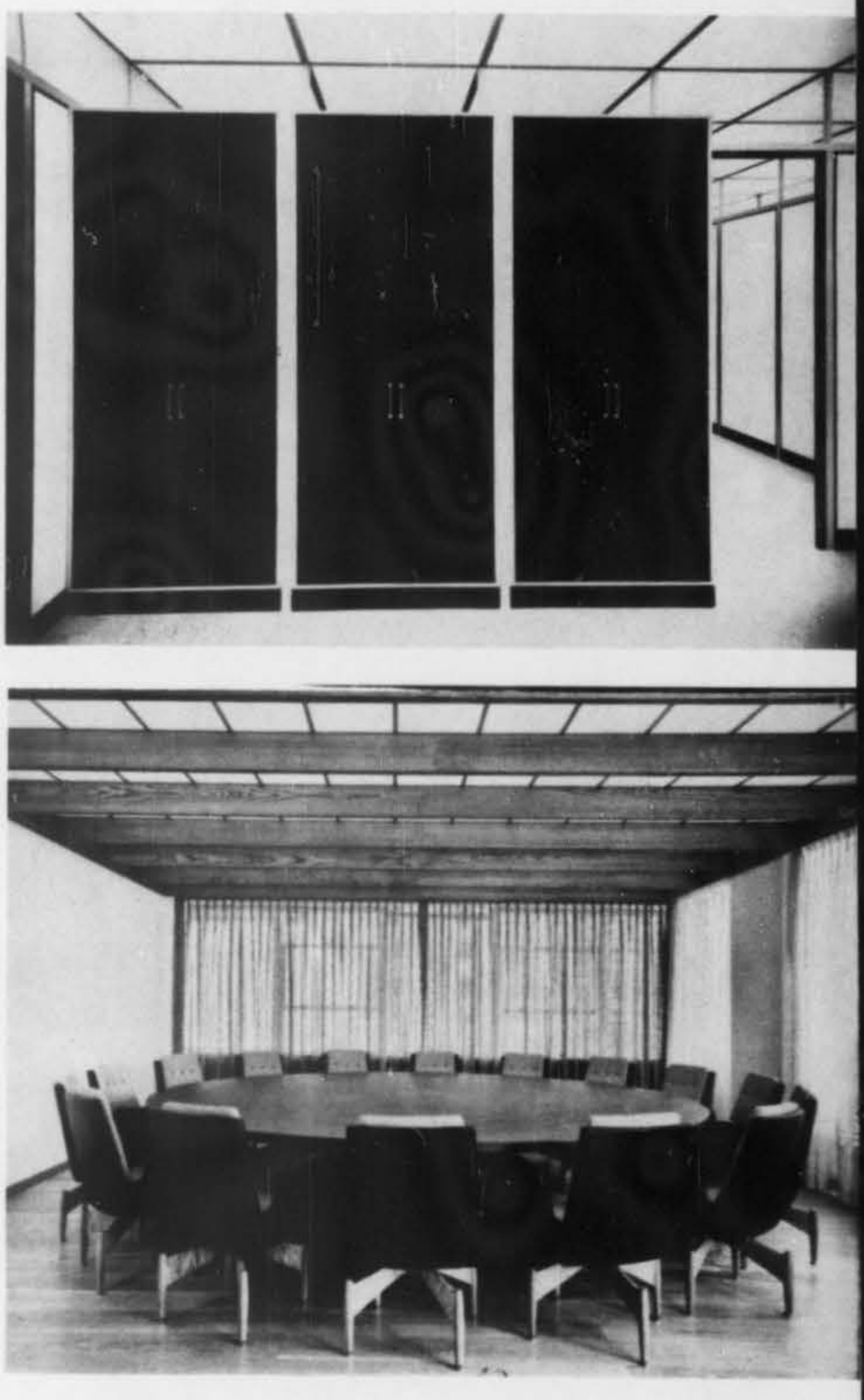
Continental Grain Company offices

The client, one of the largest merchandisers of grain in the world, occupies two floors in the new 32*-story building at Two Broadway designed by Emery Roth and Sons, Architects and Engineers. Its* 50,000 *square feet incorporate a complex system of communications which required two years of concentrated planning and engineering. The communications room, nerve center of the company, presented complex problems of electrical distribution as well as of the placement of the equipment.*

As usual in DfB interiors, the rhythm of modular partitions is noticeable everywhere. The panels that go into these partitions are often clear or milk glass, the posts aluminum. The placement of clear glass panels to invite the spectator, of translucent ones to direct him elsewhere; to permit vision or to maintain privacy, makes directional signs almost unnecessary. The characteristic DfB treatment of planes, which makes spaces beckon or arrest, stimulate or soothe, explode or contain, is carried out in exceptionally rich materials, beautifully detailed. A thick looped carpet in mixed black and brown wool meets a beautifully grained oak floor to proclaim the end of an informal area in a conference room, and the beginning of the formal space where members of the board meet at a table — what a table Fourteen feet in diameter, it is a thick slab of rosewood that seems to float, despite its massiveness, on the solid oak floor — because its base is also oak — and constructed like a truss. Oak beams pace the luminous ceiling above (photograph 3).

Another example of dramatic counterpoint between room surfaces and sculptural focal furniture, is the president's office (photographs 4 *and* 6), *where an oak-striped black acoustic ceiling meets a light plaster ceiling, and the horizontal lines of the Luss-designed furniture play against the verticals of the curtains and wall panels. Others are the executive dining room (page* 86), *with a massive oval butternut table and butternut ceiling, and stairs (photograph* 5) *with handcrafted oak railings, marble steps standing free from the walls, and a* 24*-foot black felt wall.*

Project designer was Alex Illych; project decorator Eugene Torrent. A source list appears on page 139.



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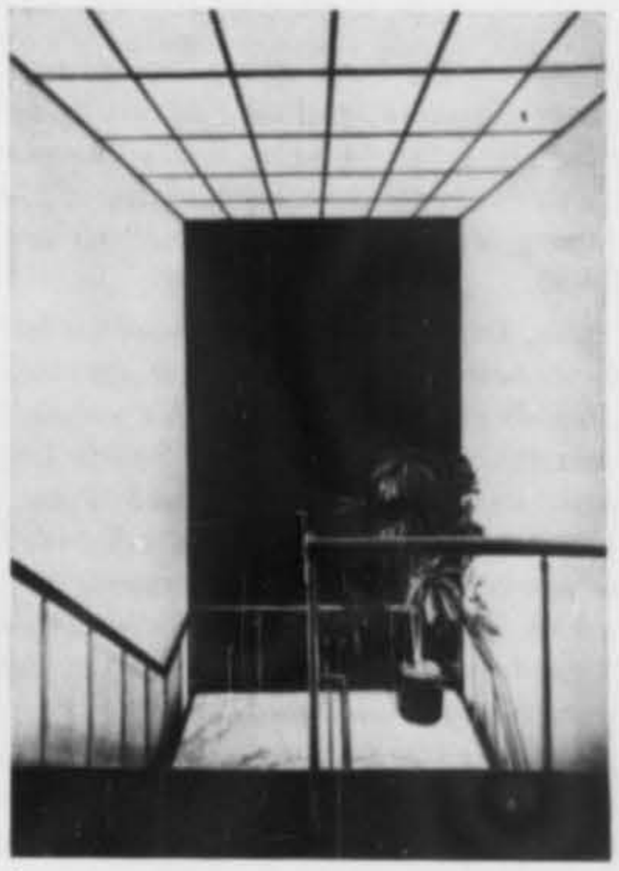

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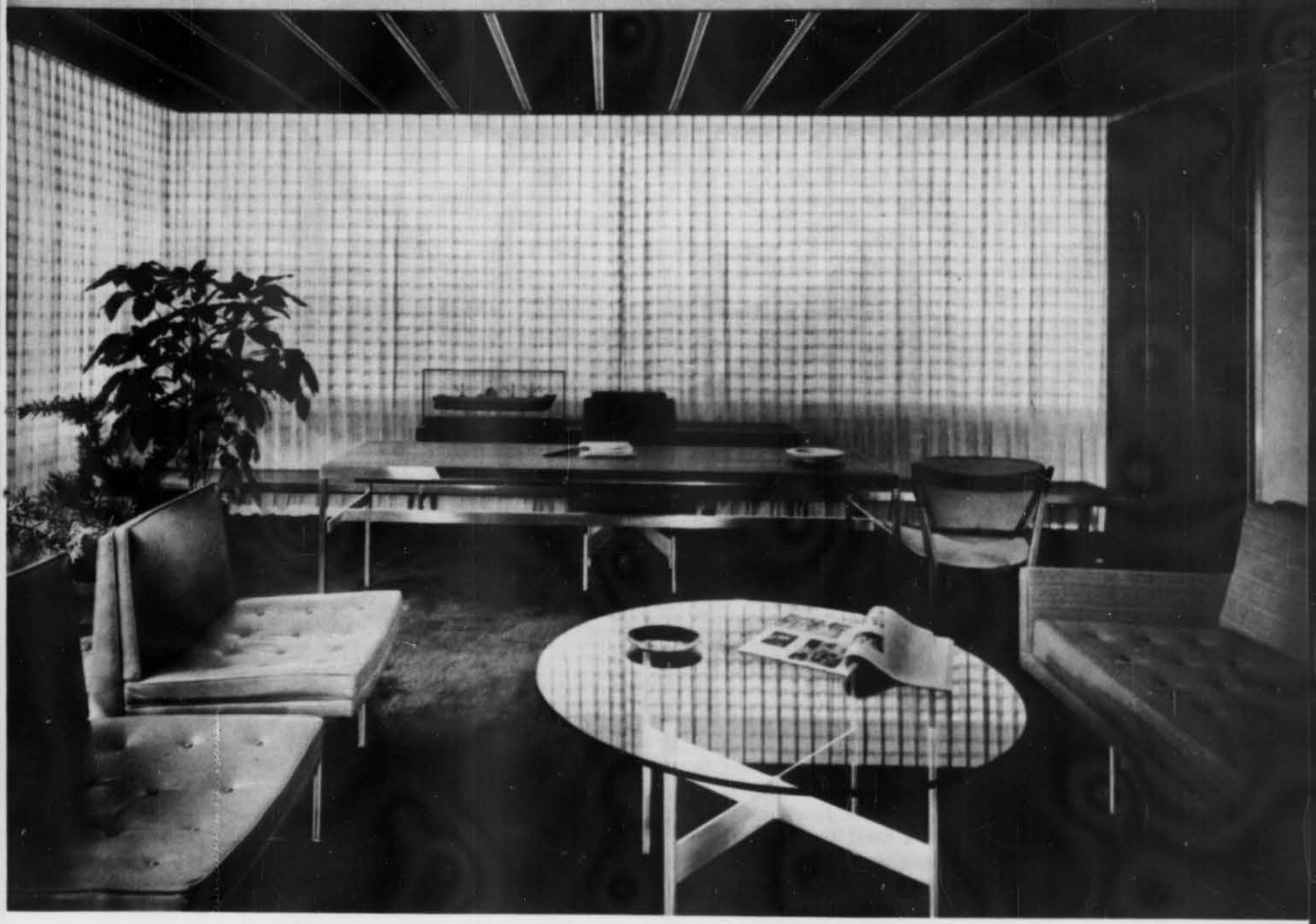


PREVIEW OF THE TIME-LIFE PROJECT, with an analysis by Gerald Luss; color sketches by Allen Tate

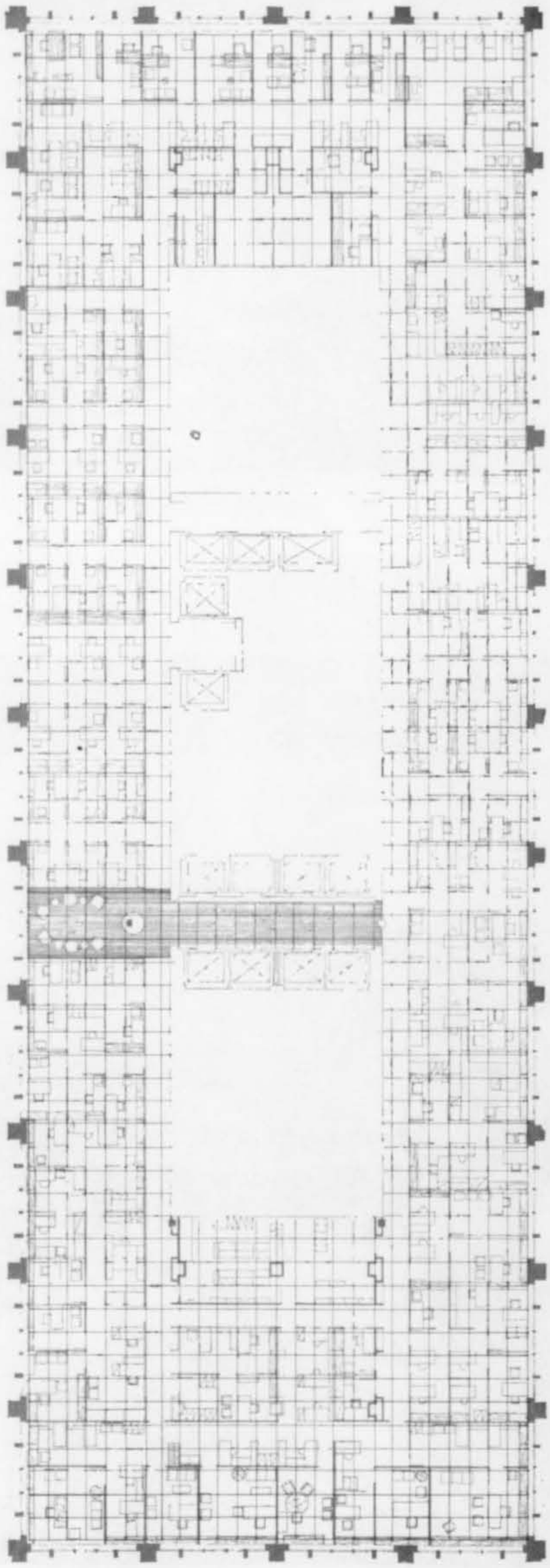
Much of this Case Study has focussed on Luss's work in space planning, and on systems to achieve flexibility. The new Time, Inc. *building now being completed at Rockefeller Center represents a culmination of these systems. Its basic theory, details, and cost analysis are presented on pages* 78-80.

Time, Inc. *is no mere exercise in mathematics and structure, however. The design is spectacular, varied, and predicated on a deep concern for people. This kind of concern was the motive behind the Sports Illustrated offices which Luss designed within the old Time, Inc. building a few years ago (January* 1958 Interiors). *They served as a kind of pre-test for some of the layouts and other characteristics which Luss proposed for the new building, helped prevent* Time-Life *staffers from feeling that new-fangled ideas were being foisted on them.*

Among the ideas that may have seemed strange was the omission of doors from many offices. The reader will notice that the typical tower floor illustrated at right also lacks many doors. This saving of space and material is made possible by the excellent acoustical isolation afforded by the ceiling plenum (described on pages 78 *and* 79). *Another characteristic worth mentioning is that many corridors terminate in a window strategy designed to give inner office personnel the sense of having access to an outdoor view.*

This floor, occupying 32,000 *square feet* (28,000 *square feet net usable space) is laid out for a group of* Time *editors and writers. It could be completely re-converted for a* Life *group, let us say, in one week end. And while nothing so drastic is likely to be called for, smaller changes are the order of the day at this publishing house. This is the reason why the facility of its partitioning system is an important cost factor in company operations. The partitioning system is described in detail on pages* 78 *through* 80. *Some of the furniture to be used is shown on pages* 80 *through* 83. *Other characteristics of the job—Luss's vertical "layer cake" distribution of facilities from floor to floor among them—will be published after the installation is completed.*

In the meantime the text which he wrote for the accompanying color plates, and the plates themselves, will answer many questions concerning the esthetic side of the huge project.—O.G.

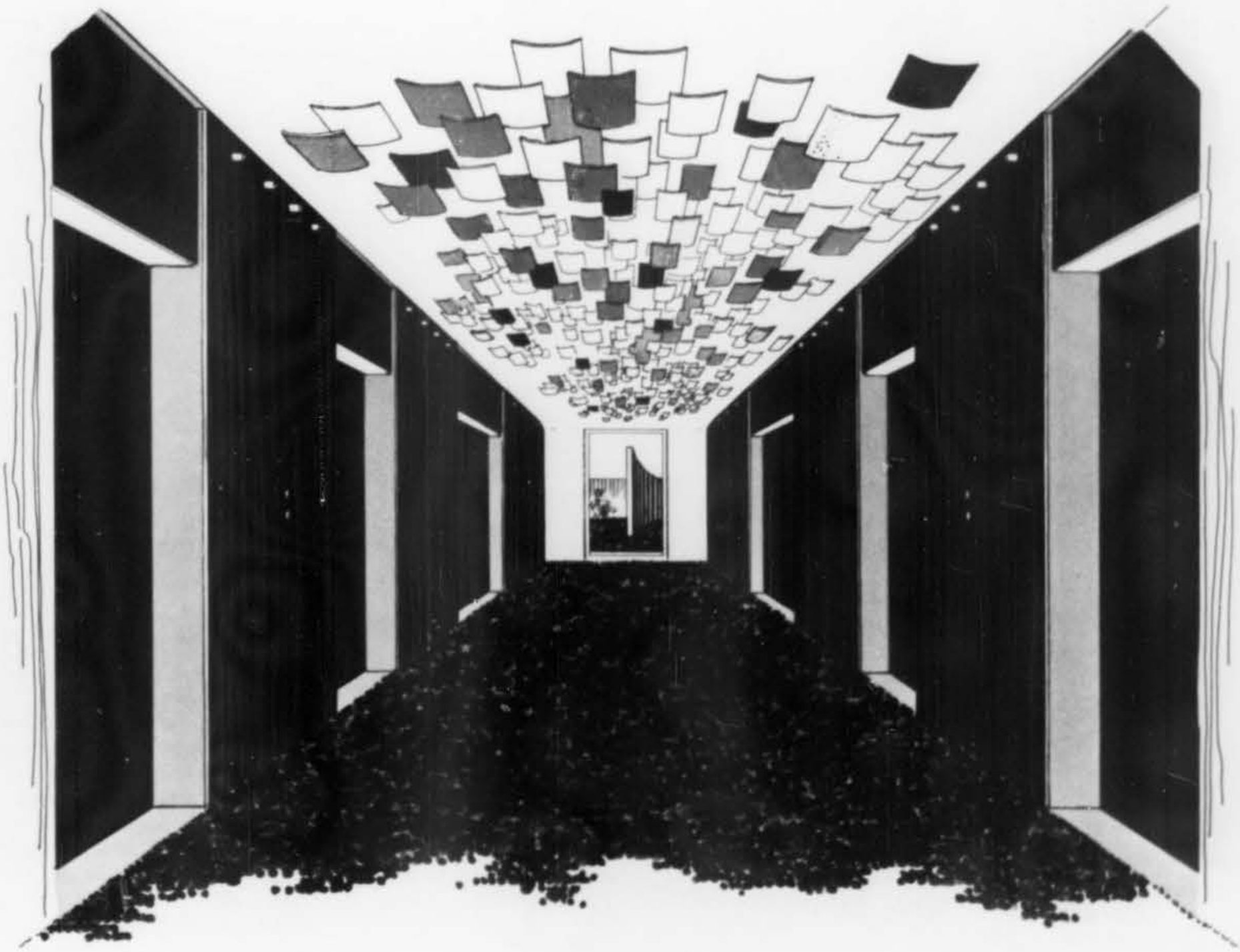


Text by Gerald Luss:

The Time Inc. project consists of approximately 350,000 square feet to be inhabited by 2,500 individuals. From the beginning it was my conception—subscribed to by Time Inc. —that the prerogatives of individuals should be maintained to the highest degree possible. During the development of the project it became evident that there were many facets which, for economic as well as functional purposes, should become standards of all the Time space. Such elements included the new ceiling, partitioning, air conditioning and lighting system—components of what I call my Plenum system. This system was devised to permit the ultimate in flexibility.

At the same time, the integration of materials, colors and woods for the panels in this system permitted a high degree of the desired individuality for the various divisions of Time without sacrificing this economic and functional flexibility. On the following pages is a brief sampling of the many offices, reception rooms, conference rooms, elevator lobbies, etc. which have been utilized to give identity to each division of Time Inc. (*Continued on page* 99)

PLATE I *The 33rd floor of the Time-Life building, which houses the executive offices, is entered through this elegantly simple elevator lobby. Walls are black macassar ebony and carpet is in blacks and browns. The ceiling, though, is really a suspended sculpture made of printing plates used in the various Time, Inc. magazines. Colors and textures of the metals and papers are accentuated by a series of beam lights which also bathe the void above the plates in reflected light. The reception room, just visible here, is shown in Plate IV.*



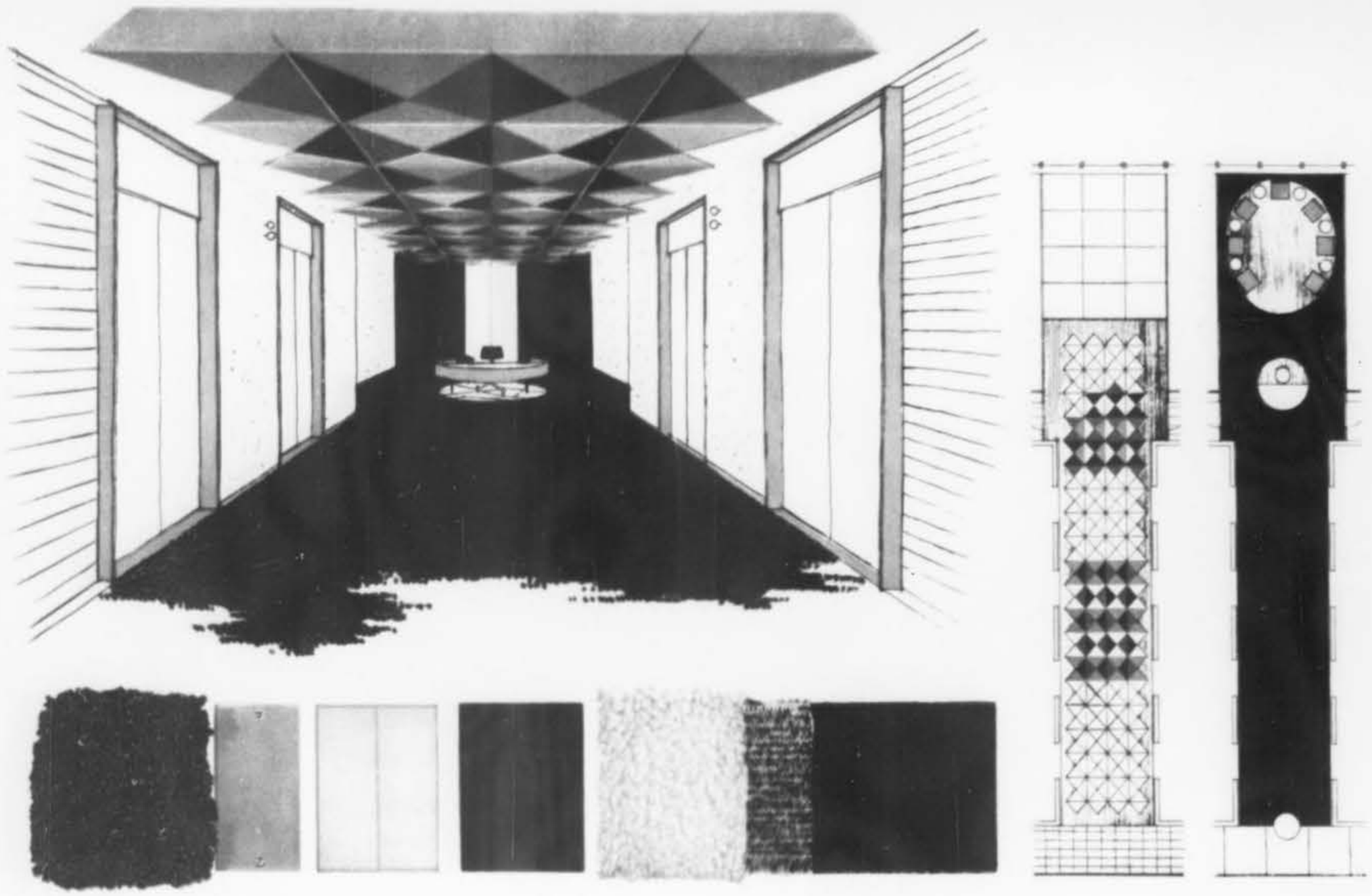


PLATE II *How elevator lobby and reception room are unified is shown with particular clarity in the plans, perspective drawing, and materials samples for the 17th floor Fortune reception area. The ceiling (see plan, left) is of four shades of gray to black stained glass.*

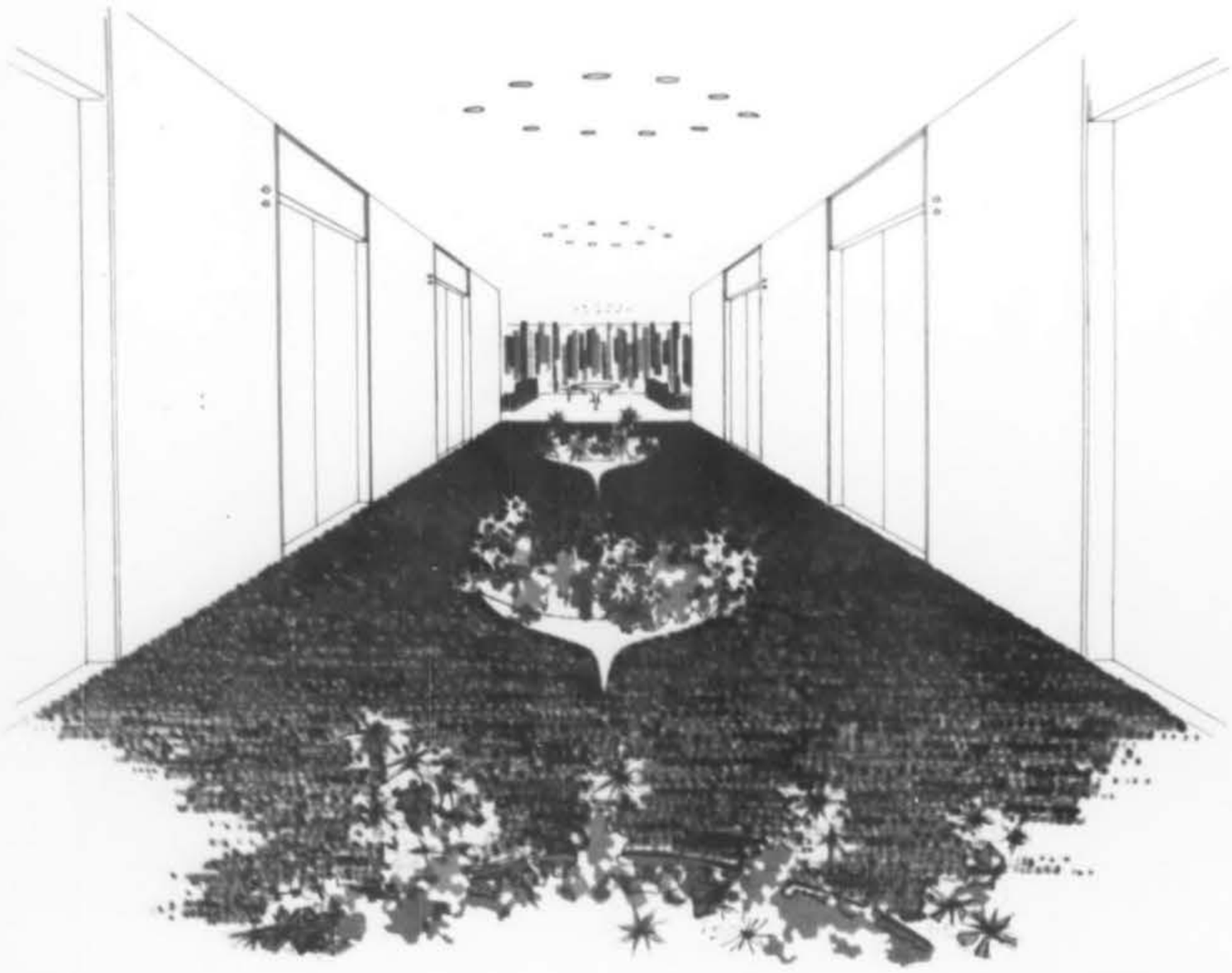


PLATE III

In addition to the aim of making a unified composition of elevator lobbies and reception rooms, throughout, the designers of the Time, Inc. offices wished to establish function and mood for each floor in the elevator lobby. The lobby at left, which is on the floor on which the office of the publisher of Life is located, is one such example. Plate VII is another example of a lobby of an entirely different sort.

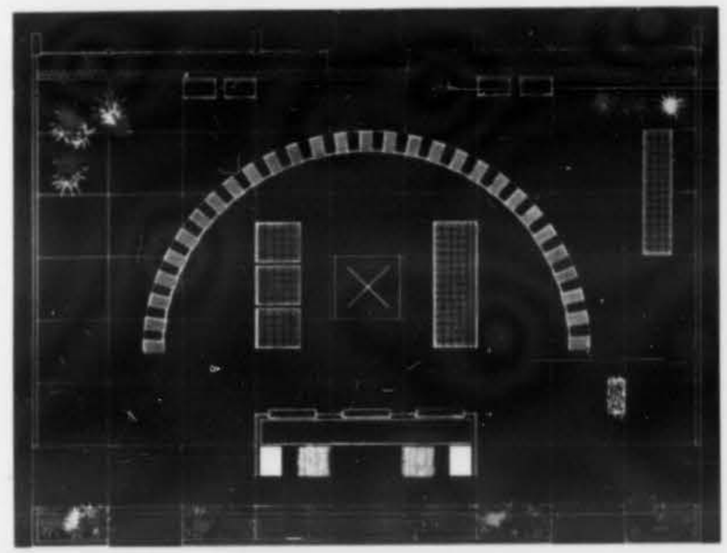


PLATE IV *The outer side of the semi-circular form here houses bound volumes of all Time, Inc. publications from the time of their inception. The inside is a reception area for visitors to the 33rd floor. (See elevator lobby in Plate I.)*

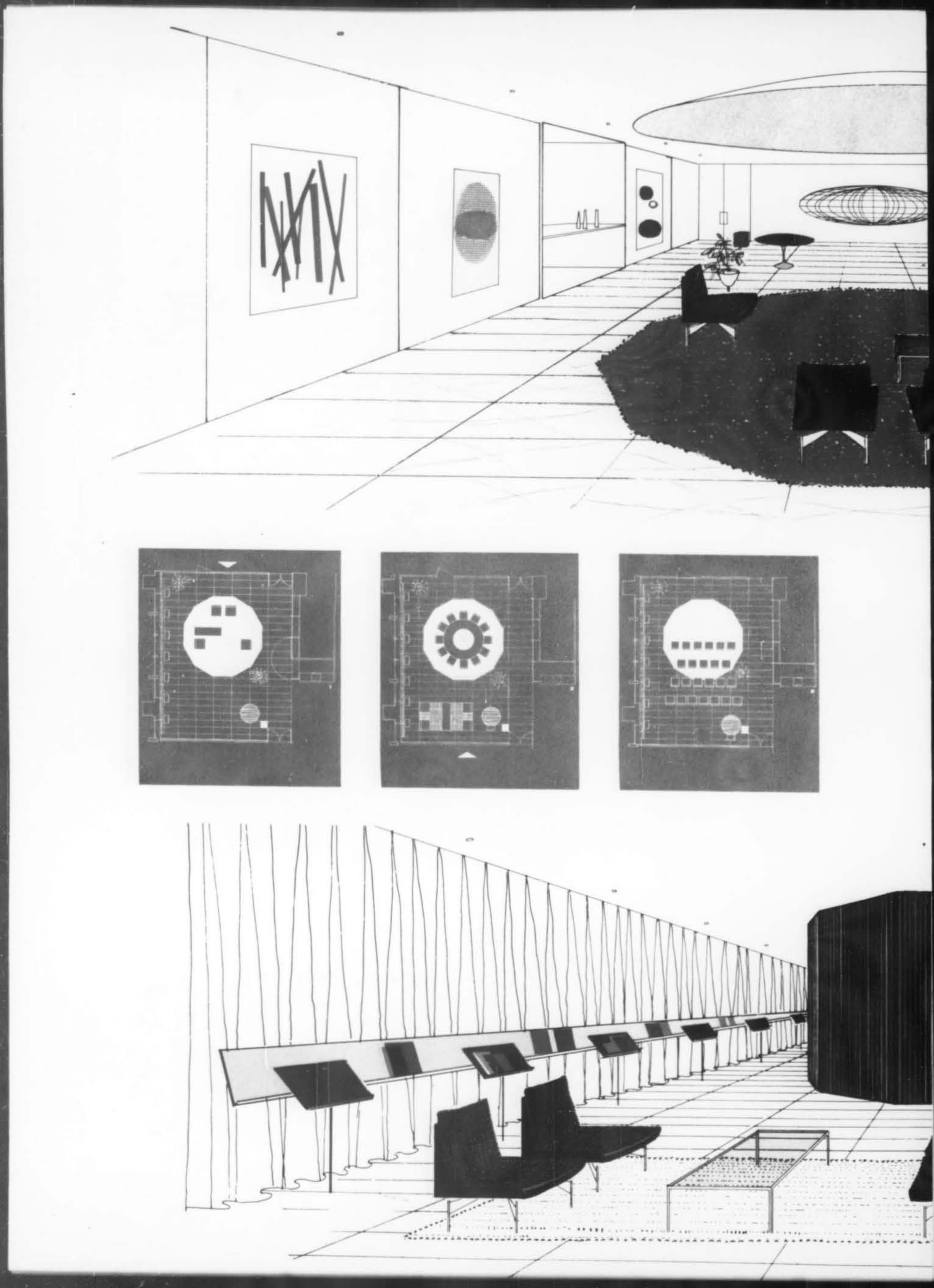


PLATE V

A large hexagonal conference room which dominates this space when it is in use actually disappears when not needed. The flat dome and the deep pile carpet are all that remain when this segmented folding door is moved electrically back into the wall. They not only isolate the room acoustically from the rest of the area but they absorb sound within the room when it is being used for conferences. The plans show how the space can be used as two rooms, a waiting room and a conference room, or as a single room for parties, receptions, and other large-space functions.

PLATE VI

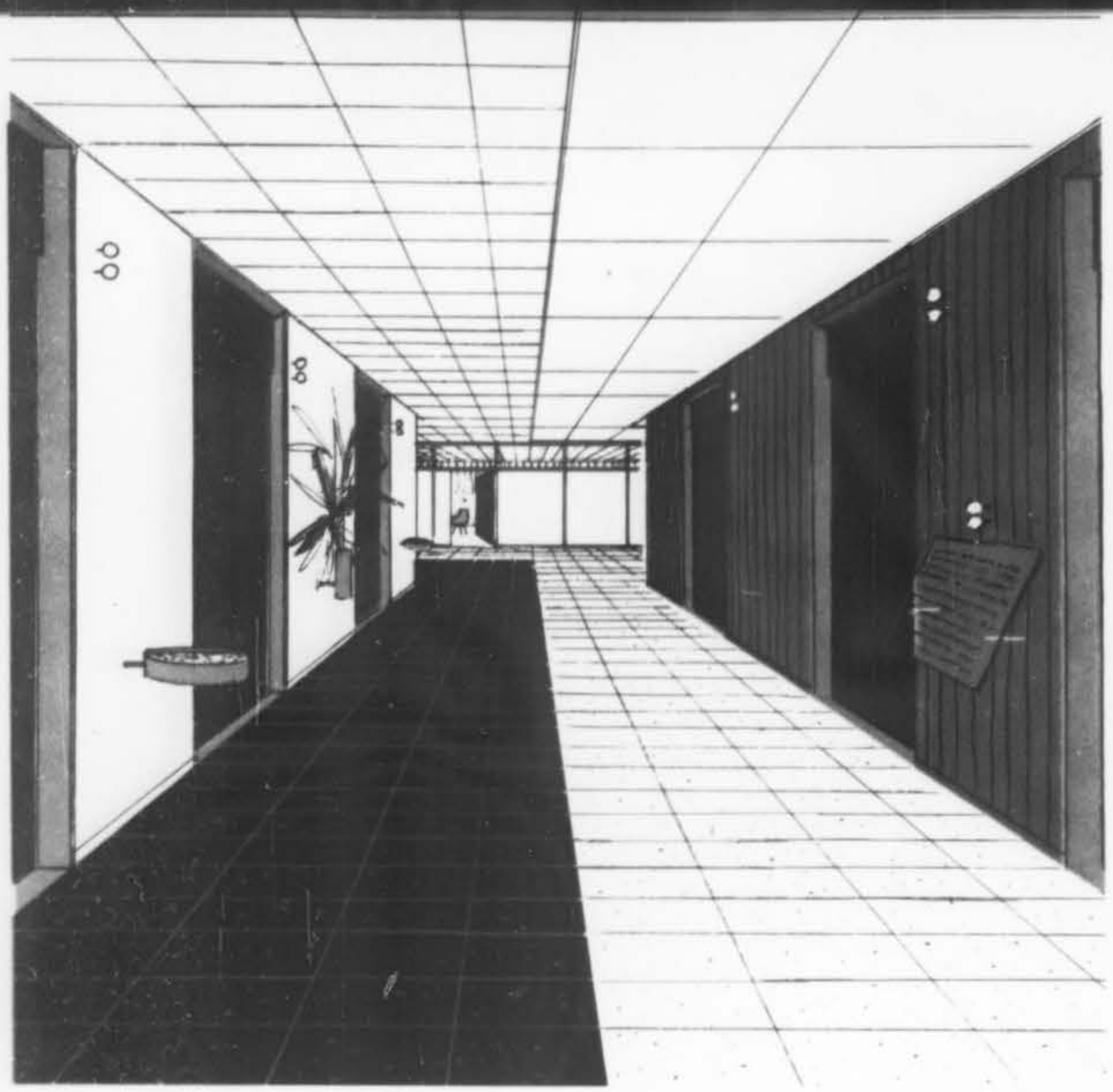


PLATE VII *In these days of automatic elevatoring, people become confused on those floors where they must change from one bank of elevators to another. This differentiation is clearly established here by the floor and by the lighting. The lounge, below, is one of several "closing rooms" for the editorial staffs of Time and Life. The full serving pantry at the rear is open; sliding panels are a series of blow-ups of important Time stories over the years (see right). During the remainder of the week the room is used as lounge and conference area.*

THE NATION

The Danger of Bluffing

PLATE VIII

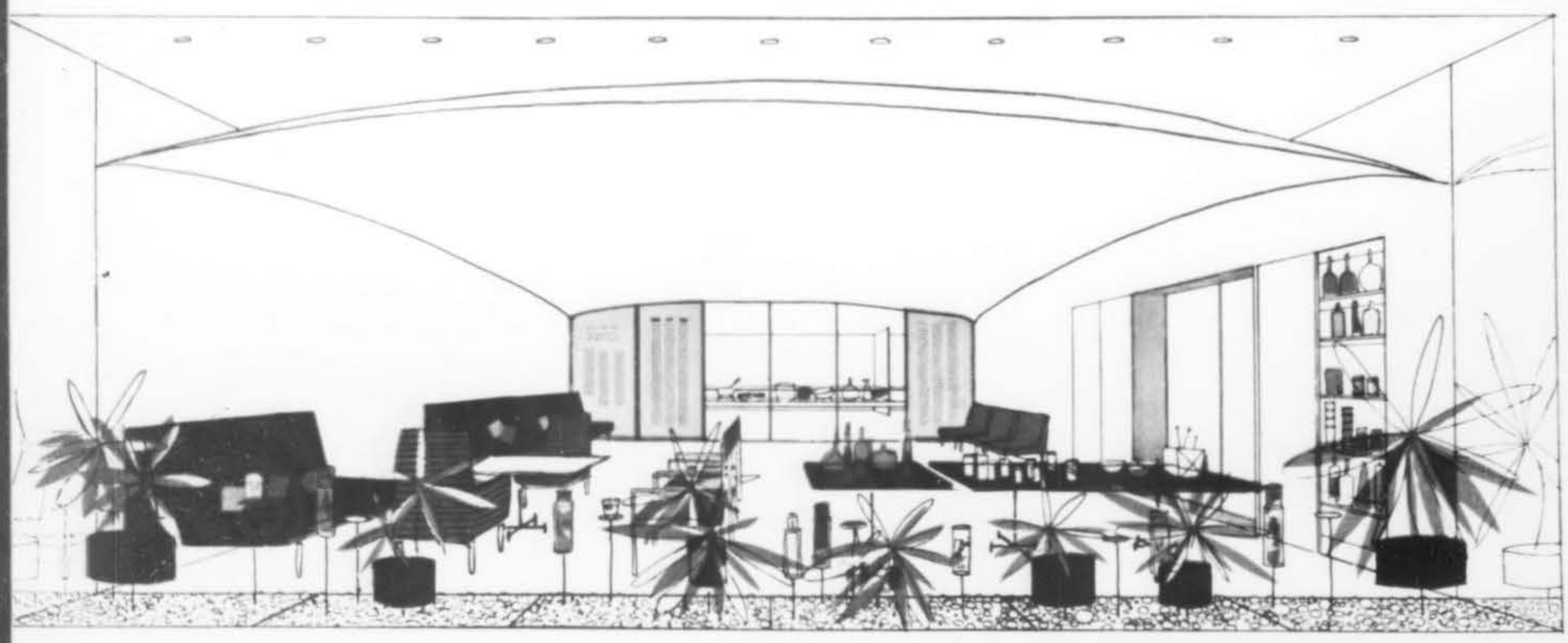


PLATE IX

Offices of the two principal executives of Life are separated by a conference room. The use of sliding doors throughout this suite saves much very valuable space.

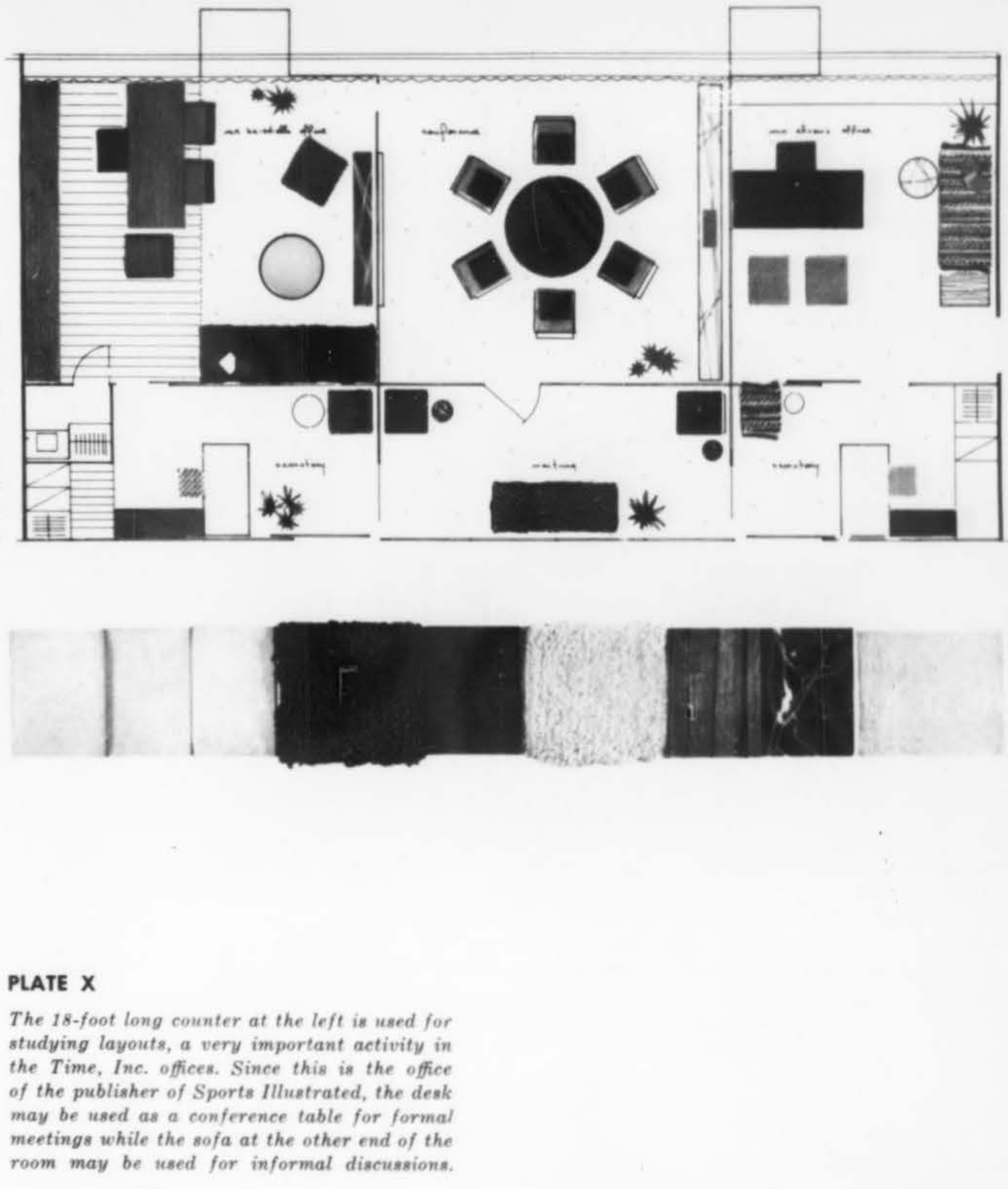
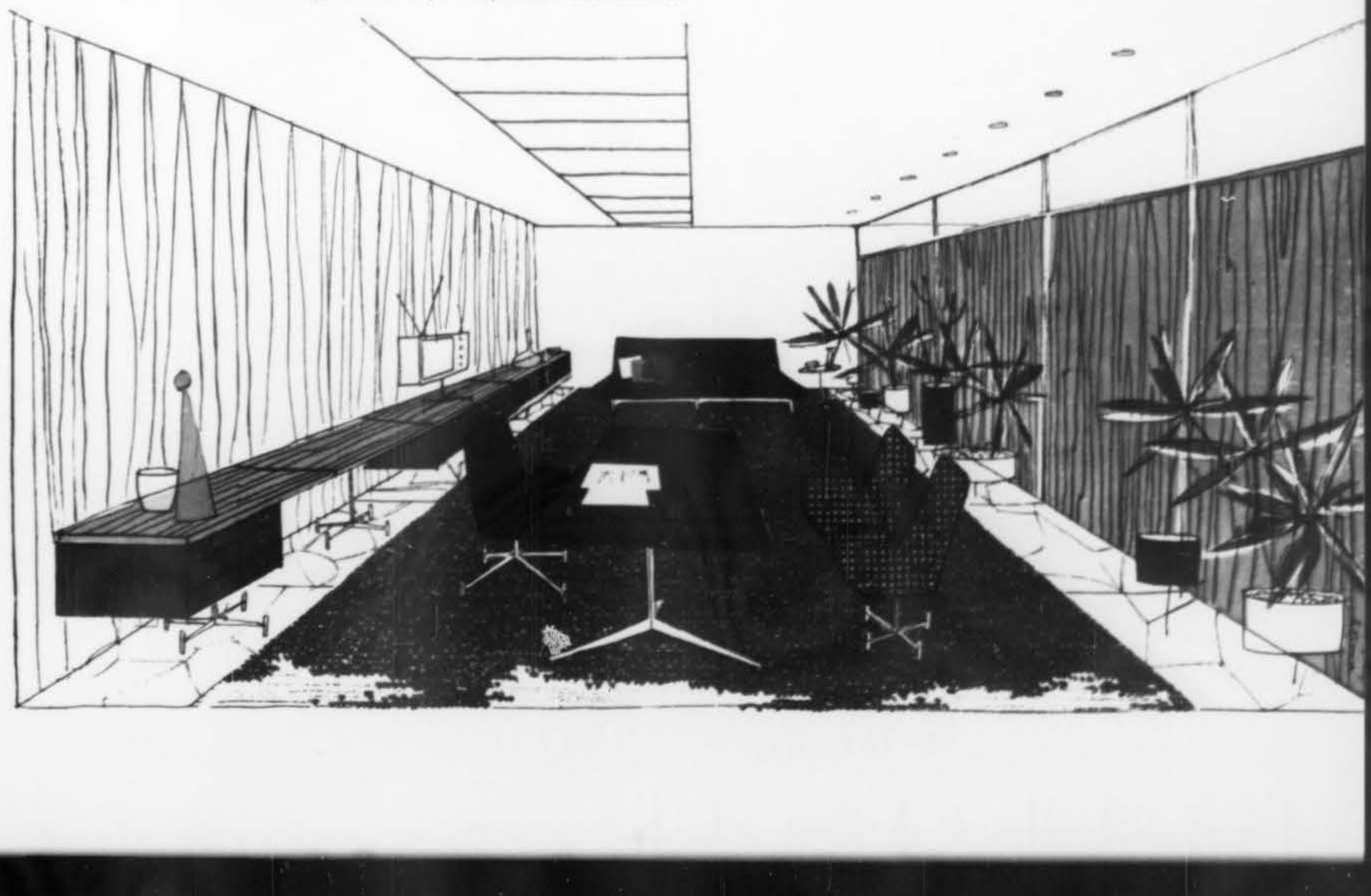


PLATE X

The 18-foot long counter at the left is used for studying layouts, a very important activity in the Time, Inc. offices. Since this is the office of the publisher of Sports Illustrated, the desk may be used as a conference table for formal meetings while the sofa at the other end of the room may be used for informal discussions.



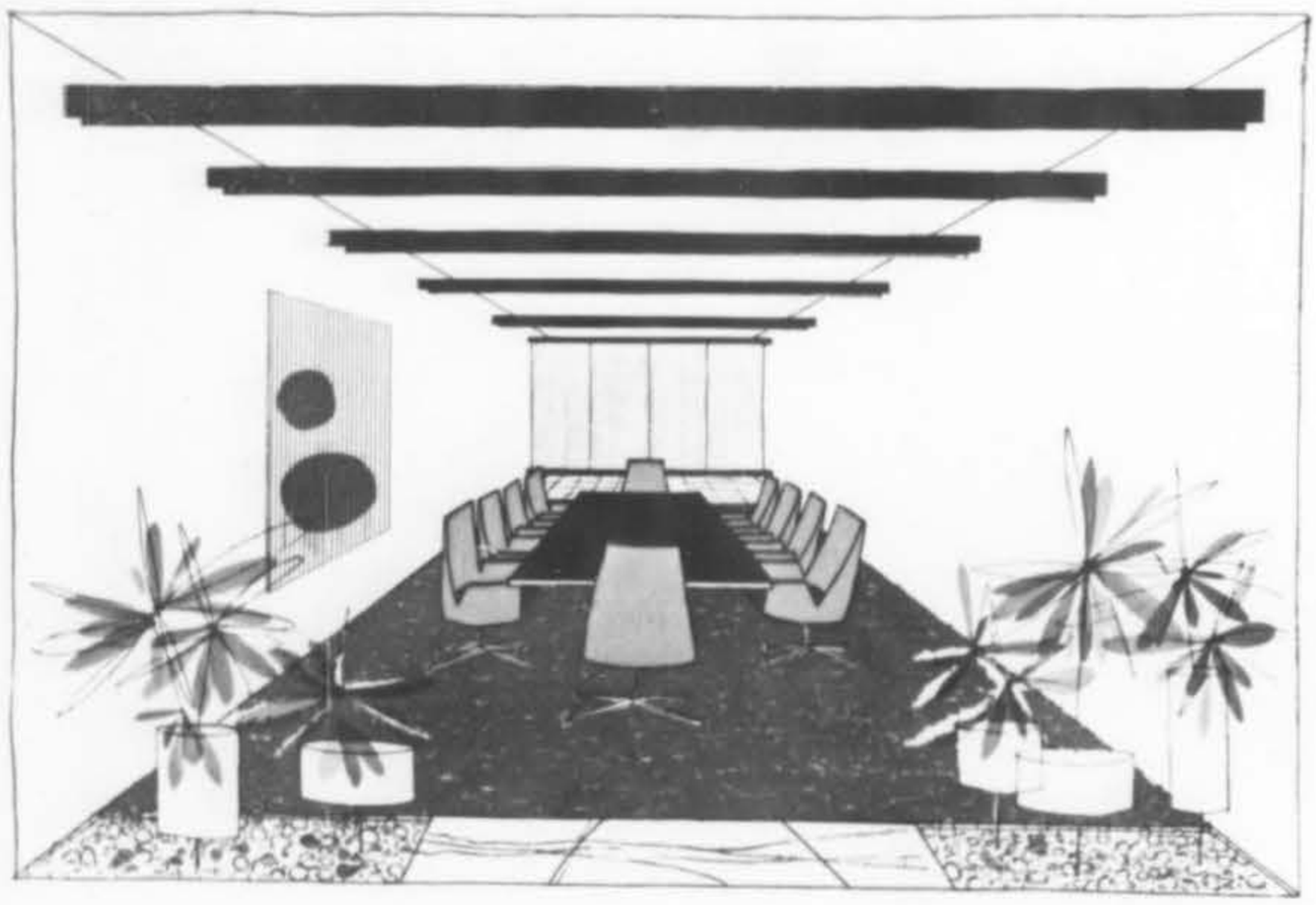
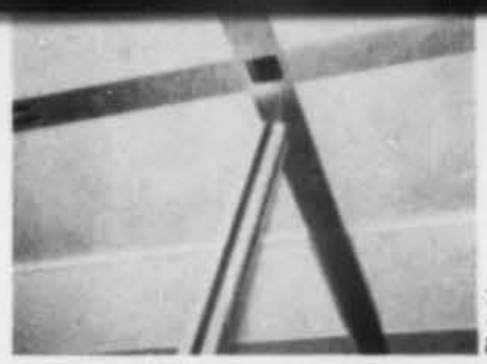


PLATE XI

The white marble floor at the far end of this room is a "stage" for persons making presentations. Pin-up facilities hide a storage area here but side walls, which are panels covered with a self-healing plastic, also are designed to be used for pinning up material.

PLATE XII *Like all conference rooms in the Time, Inc. offices, this one, for top level executives, serves more than one function. The conference table can be enlarged, by the addition of leaves, to accommodate as many as 30 persons. The solid walls, which are sound-absorbing, can be replaced at a moment's notice by a 120-foot expanse of pin-up area — enough to make possible the study of an entire issue of one of the magazines at a time.*

The partitioning system developed by Luss for Time, Inc. is detailed in drawings on pages 78-79. Ease of erection is indicated by these Polaroid photos timed with a stopwatch.



1 10:00 a.m.

2 10:00 a.m.

3 10:00 a.m.

4 10:00⅛ a.m.

5 10:01 a.m.

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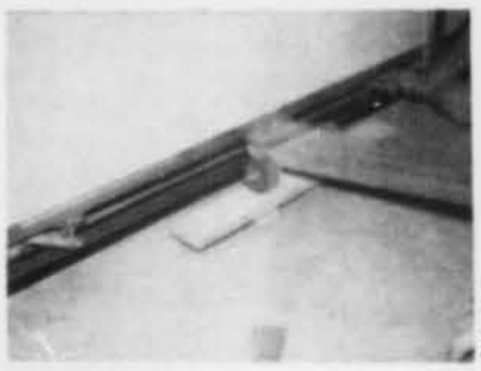
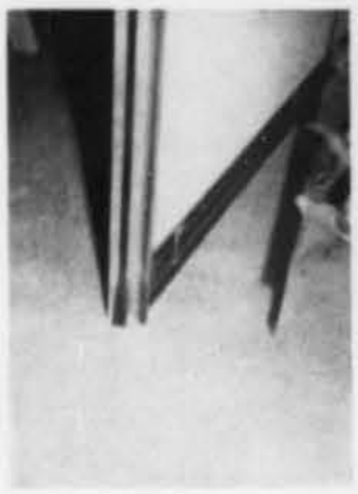


7 10:06 a.m.



8 10:07 a.m.

9 10:07⅛ a.m.

It took 2 workmen with a dolly but no tools 8⅛ seconds to erect 2 posts, a wall panel, a transom panel.

10 10:08 a.m.

11 10:08⅛ a.m.

Method applies to a wide variety of paneling materials including glass.

(*Continued from page* 90) Throughout these presentations recommended to Time Inc. there is a diversification of design establishing the individuality and identity of each division. The various areas represent examples of an architectural approach in the concept of every element of each space.

If it is to have an organic performance the individual office, just like the entire building, must be conceived from its reason for being. The playwright does not conceive a set first and then write a play to fit it. Nor can human beings and their way of life be squeezed and tailored to fit into ready-made space. The question of esthetics is, in essence, a matter of surface decoration. "Beauty" can make an inhabitant of space more comfortable, more productive, more receptive to other people, and pleasanter. But first the space itself—whether an individual office or an entire building—must be able to receive that inhabitant and accommodate all the functions that must be performed in that space.

Plate I: Elevator Lobby

The design concept represented here is actually half of the story inasmuch as the space and reception room beyond are considered as a total space. The impression that I intend to give the entrant to the lobby is the same that I hope the person departing will take with him and that is, of the common denominator of all of the frenetic activity that occurs throughout Time Inc.'s 15 floors.

Hence, the only dynamic element in the design is the airy suspension of the printing plates which are the final result of, or final testament to, the labors within. The natural coppers, zincs, leads and cardboards which make up the intricate system of printing plates for a magazine have their varied textures highlighted by the series of beam lights between each of the elevator doors and are suspended airily within a complete reflected pool of light above. The remaining architectural planes are withdrawn into the texture and color of the black macassar ebony and matching black and brown hues of the custom carpet. The only other element within the area is the wash of warm light at each elevator door which mirrors down the stainless steel elevator buck trims and has the same impact of sudden inner release and flood of light that one would sense on emerging aboveground from a dark cave.

Plate II: Fortune Elevator Lobby

This first face to Fortune's public is intended to leave no doubt in the visitor's mind as to where he has emerged when he leaves the elevator cab. I feel it carries the same quiet authority and dignity with which the magazine is associated in the business and public mind. This sense of quiet authority is most evident in the 70-foot long suspended stained glass ceiling which emits a soft glow of light through its four shades of gray to black glass. The entire glass prismatic structure is suspended within a stainless steel grid. In addition, light diffuses off the periphery of the glass ceiling and is picked up repeatedly in the marble dust plaster walls between each of the elevator doors.

The sparkle of the walls and soft diffusion of light are muted by the black and gray carpeting which covers the entire elevator lobby area with the exception of the receptionist who resides on a 5-foot diameter black marble slab—its polished surface immediately drawing the attention of the visitor. At the other end of the elevator lobby opposite the receptionist a globe of clear plexiglass houses two rare bound volumes of Fortune's collection and is so located as to be visible from the public corridor as well as the elevator lobby. In this way it acts as a (*Continued on page* 141)

ON STATELY BACK BAY: FREEDOM IS KING IN A HOUSE OF CRYSTAL GEOMETRY

William Krokyn

Lawrence Peabody

KROKYN & KROKYN, ARCHITECTS: LAWRENCE PEABODY, INTERIORS

With an eye toward designing a prototype for similar locations in need of rejuvenation, architects Krokyn & Krokyn constructed a four-story, two-family apartment house in the midst of old row houses in Boston's Back Bay—a distinguished old section just beginning to see "an exciting whiff of renaissance mixed with the odor of decay" (to quote William Krokyn's poetic assessment of the situation). The new building needed no new side walls or foundations since 12" brick party walls of a previous house (which burned to the ground 15 years ago) still existed. By merely erecting two 23-foot-long exterior walls, a total new building was created—a building as ingratiating in its pristine geometric way as its bay-windowed brick neighbors.

Hidden from the street by an eight-foot fence, the house and its landscaping (by Hideo Sasaki) afford a delightful spatial adventure which avoids the twin evils of coyness and melodrama by delicacy and good common sense in handling. The scale is excellent—mildly exhilarating, pleasantly human—with a facade emphasis on verticals to gain a sense of expansion, but with telling horizontals to anchor the building. The first floor is dropped to the grade of the old basement, allowing other advantages besides the sheer pleasance of changing levels: a shorter climb to upper apartment, and a minimal height to the four-story building, thus helping attain privacy for the glass-walled upper apartment (sight lines to this apartment from the street were considered in determining the height of the front fence). Stairs to the upper apartment are outside the building, making an interesting giant-size sculpture and also saving on interior space. Interior stairwell within each apartment is a dynamic punctuater of space, dividing living from dining room. The living room itself is two stories high; master bedroom over part of it is hung from the floor above. A strong rhythm is created throughout the house by means of structural steel, carefully detailed and left exposed.

The interiors, by Lawrence Peabody, appreciate without repeating the coolly geometric architecture; they are conceived as a counterpoint, a simultaneous melody constructed of rich, evocative, earthy colors and subtly molded or sharply jagged forms. But what is most striking about the interiors is their utter livability and lack of "pressure." Permissive, accepting, unpretentious, they invite the introduction of something new, the shifting of something old, the deep relaxation that comes with complete freedom of choice—in movement, in activity, in surrounding "things."

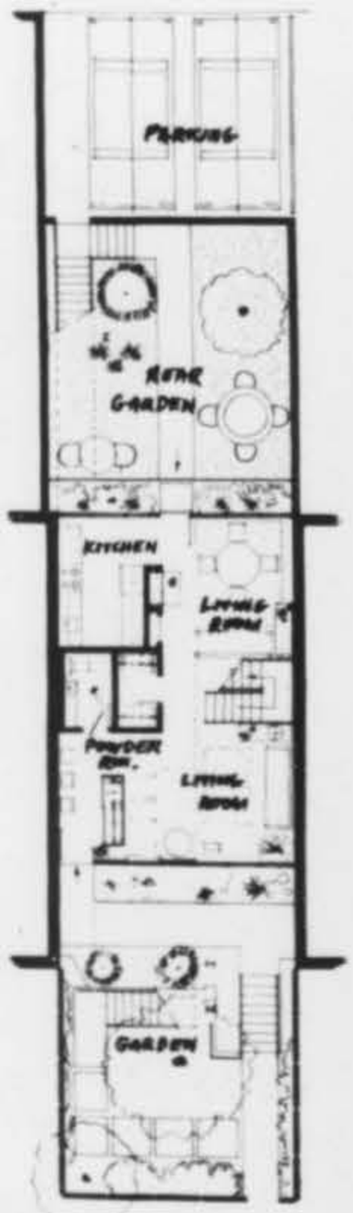
An important fact to note is the economy of the entire project. Building cost was about $15 per square foot. Furniture—all designed by Peabody—is inexpensive. The only extravagances are the Turkish rugs, 18th Century portraits; African sculptures, and other *objets* that cast such a personal glow throughout the house.—*J. A.*

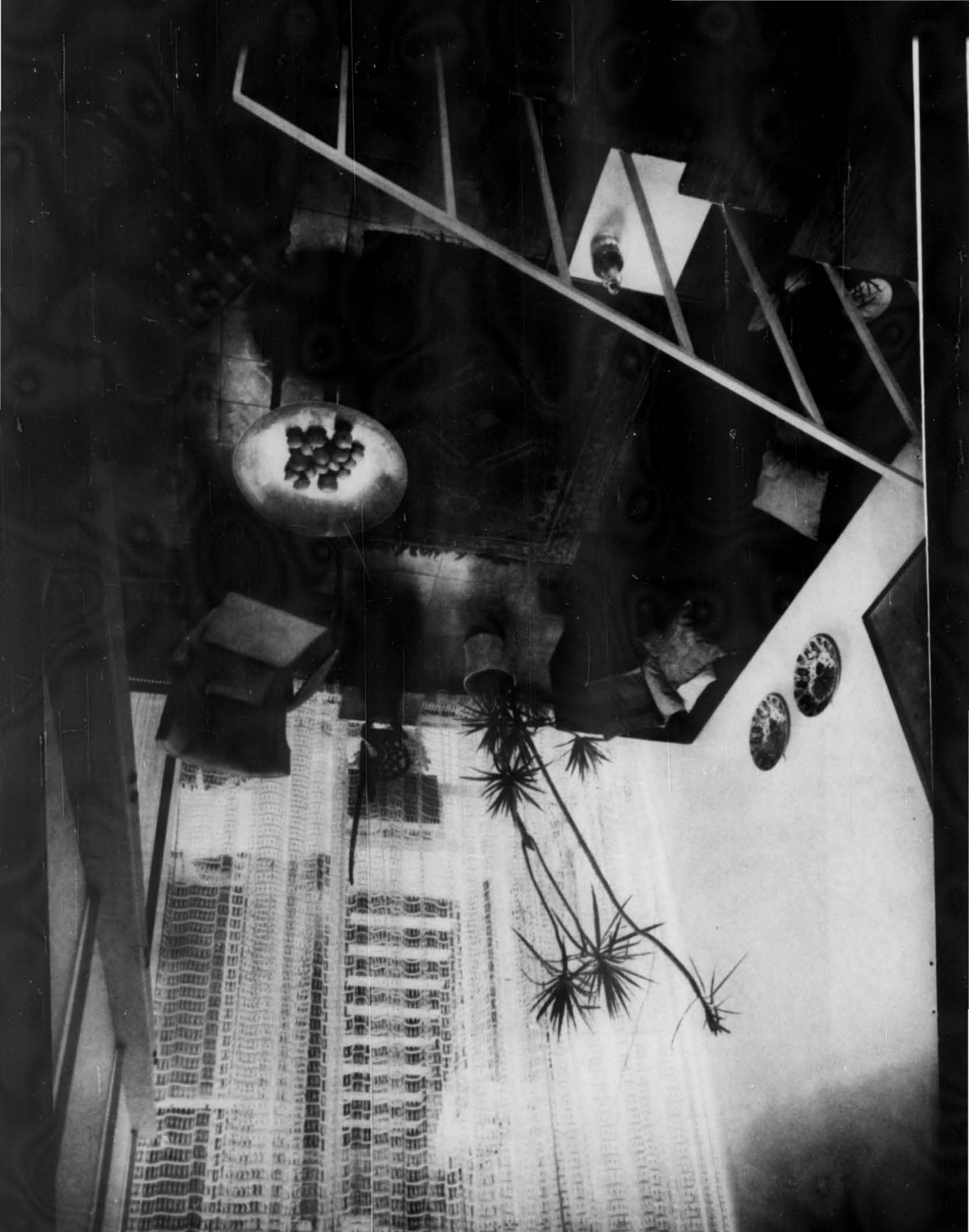
House's front facade (facing page) is a lively composition of glass, sometimes clear, sometimes opaque, sometimes curtained, with smaller panels in color. Rear facade (below left) is a more regular version. Entrance foyer (below right) is formed by means of a storage divider at left. Brick wall on right is part of original party wall, cleaned and left uncovered in a few sections for warmth. Glass in walls from Libby-Owens-Ford.

all photographs by louis reens

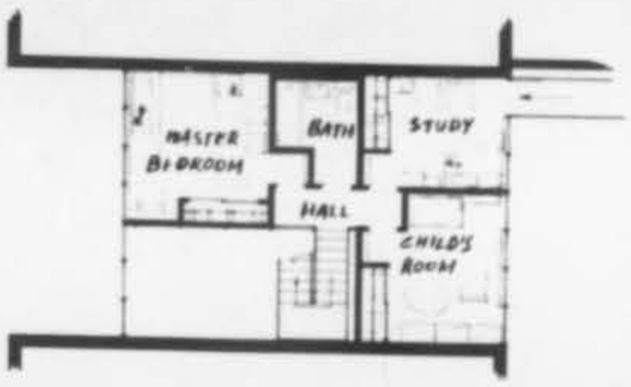
Back Bay house

Main floor of the house (plan at right) is composed of the two rooms pictured here: dining room (above) and living room (below and on opposite page) plus kitchen and foyer. Handsome stairway which divides living from dining room enters into the background rhythm of the house created by open steel beams. Living room is two stories high, its sweep of windows covered in Jack Lenor Larsen white lace. Furniture and objects are a veritable bazaar of all nations: Oriental rug, African sculptures and masks (Mirski Gallery), Delft dishes (Marika's), Japanese lantern (not shown). Opposite: Sofa and wing chairs by Peabody for Nemschoff Chairs; sofa cushions in Louisville Textiles black linen, chairs in Baronio fabrics. Design Research pillows in Thaibok and Larsen silks. Peabody designed base for brass tray. Utility case at window, and table-bench, by Peabody for Richardson Bros. Walnut parquet flooring from Wood Mosaic Corporation. Dining room, above, also functions as a family and game room, with sofa (by Peabody for Nemschoff), round 48" table which extends to 69", and teak-finished elm armchairs (table and chairs by Peabody for Richardson Bros.) Turkish rug from Boston Rug Company.

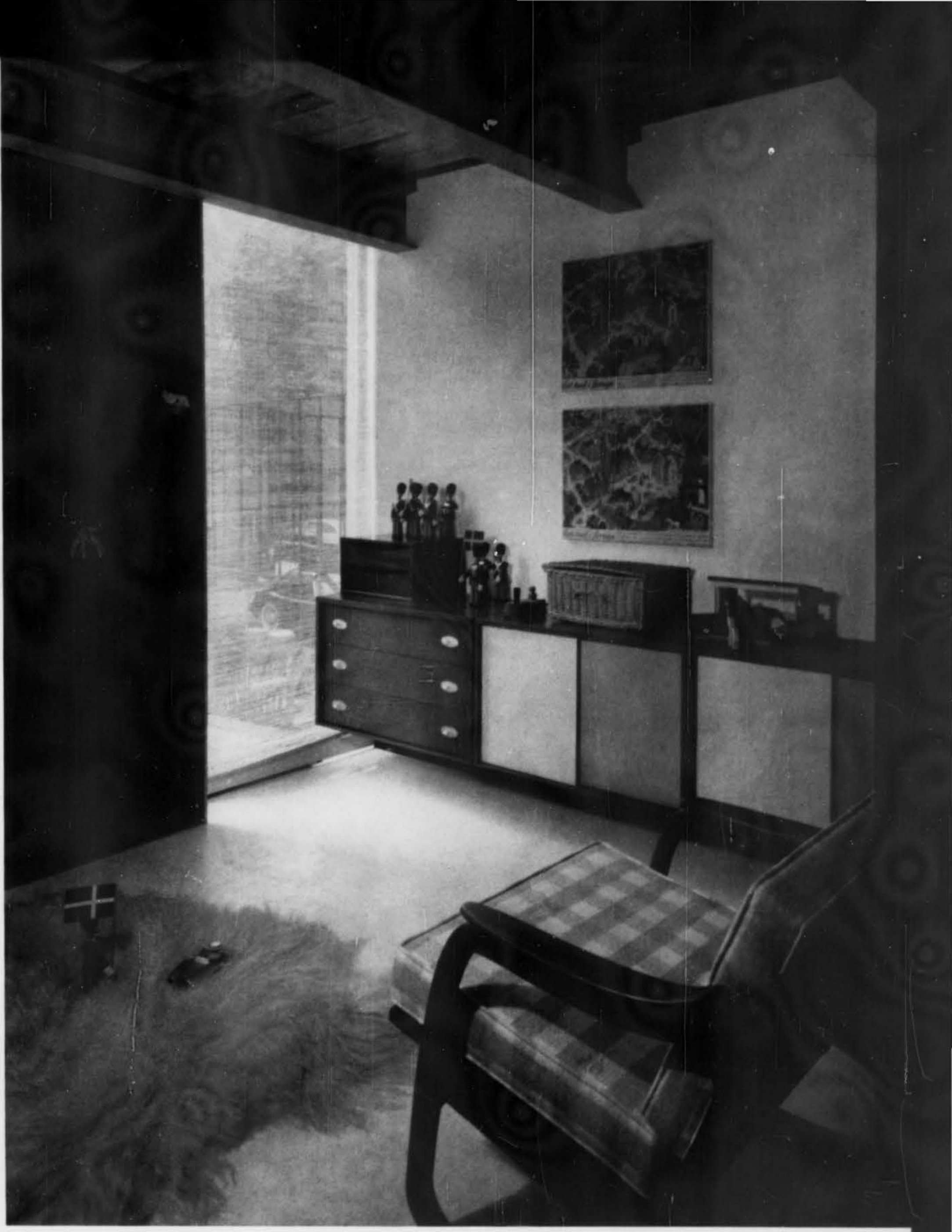




Back Bay house



Second floor (plan at left) holds master bedroom (hung over living room), study, child's room, and bath. Bedroom below is a play of rugged textures: brick wall, Bedouin wool blanket, Austrian fox tail rug (blanket and rug from Design Research, as are pillows and Noguchi table lamp.) Bed, bench table, lamp table are teak-finish elm by Peabody for Richardson Bros. Tanier teardrop lamps; Larsen white curtains.



Child's room is colorful, hard-wearing, toy-laden—many of the toys by Denmark's Kay Bojesen. Rocker and storage chests by Peabody for Nemschoff and Child Craft. Acid green Woolsuede by Felters Company covers screen at windows. Floor, as in master bedroom, is white Vinylast tile by Vinyl Plastics, Inc. Sheepskin rug from Design Research of Boston.

Tradition tempers a modern office by **Harper Richards,** *A.I.A., I.D.I.*

That an executive office can be contemporary in function and traditional in feeling is pointed up by the Blue Shield Medical Care Plans' Chicago office newly remodeled and redecorated by Harper Richards, A.I.A., I.D.I. The use of such tried and true traditional elements as Kittinger's furniture with its clean lines and rich mahogany Williamsburg finish, grospoint upholstery, grasscloth wall coverings, and muted color schemes, lends the entire space a purposeful air of uncommercial dignity. Moreover this effect is not contradicted by the use of modern materials which were plainly selected to blend in with the traditional theme as much as for their practical qualities. The ceilings, for instance, of Lux acoustic plastic squares convey the impression of traditional paneling while providing modern acoustic qualities along with easy access to mechanical work above.

Richards

Remiens mural map sets earth tones of vice president John Castellucci's office (this page). Paneling matches Kittinger's Williamsburg furniture finish. Lussky, White & Coolidge's green grospoint covers Baker chairs.

all photographs by grant-jacoby studios

Two views of assistant executive vice president Ned Parish's office are shown above and top right. Except for the mahogany paneling behind desk, walls are covered with The Warner Company's beige grasscloth. Blue and green tweed upholstery covers Kittinger couch and pull-up chairs. Venetian blinds are in a wood finish to match paneling, draperies are of a heavy beige linen printed in blue-green and brown. The lamps, an adaptation of an Early Provincial self-generating gas lamp by Almco, have champagne silk shades.

Guest waiting area, right below, is separated from receptionist by sliding glass window thus eliminating a commercial feeling in the waiting room. Color scheme here is sky-blue, white, and pewter, accented by dark walnut wood doors and trim. Walls are covered with Denst & Soderlund's heavy textured blue and off-white grasscloth. Kittinger chairs are upholstered in blue grospoint by Lussky, White & Coolidge. Walnut end table is by Davidson, Ltd., pewter lamp is from Paul Hanson Company.

Maybeck

The work of a grass-roots visionary as photographed by Roy Flamm

Future architectural historians may well remember the 1950's as the decade in which two of the last of America's great individualists passed from the scene—Bernard Ralph Maybeck, grandfather of California's Bay Region style, and Frank Lloyd Wright, author of the Prairie style. For Maybeck in his knitted tam o'shanter and Wright in his flowing cape were symbols of a rare spirit of native American originality that flourished brightly during the first years of the century. Although Wright's outspoken praise of his own work brought him international notoriety, Maybeck's fine reticence kept his no less remarkable architecture virtually unknown outside of his native San Francisco—a city that delights in its romantic eccentrics. It is, however, architecture with the power to enthrall the human imagination, rather than the noisiness of the architect, that really endures. The lofty San Francisco Palace of Fine Arts, Maybeck's most extravagantly romantic work, clearly has such power.

Erected as a temporary structure for the 1915 Panama-Pacific Exposition, Maybeck's exuberant palace has been slowly crumbling away in spite of San Franciscans' arguments for its preservation. Their case was given unexpected backing last spring when a memorial photographic exhibition of Maybeck's work opened in San Francisco. It is currently touring the U. S. and Canada under the auspices of the Smithsonian Institution's Traveling Exhibition Service. Now the Palace of Fine Arts is about to undergo restoration at an estimated cost of $4,750,000 to become, perhaps, a kind of San Franciscan Taj Mahal. "It's a building with a soul; it refused to die," said San Francisco industrialist Walter S. Johnson who donated $2 million toward the project. The State Park Commission added another $2 million and a city bond issue supplied the rest.

The exhibition was conceived by California architectural photographer Roy Flamm and designed by architect Jack Hillmer, both of whom are obvious Maybeck admirers. Flamm's sensitive photographs of his work (some of which are reproduced on this and the following pages) should go far toward bringing about a wider appreciation of Maybeck's contribution to architecture. James Ackerman, Professor of Art and Architecture at the University of California, summed it up as follows when Maybeck died in 1957 at the age of 95:

"He was one of that small company of architects in any age endowed with the gift for expressing the ideals of his time and for enriching the environment of his contemporaries. No one has done more to give form to the special culture of central California. His testament is far more than the buildings he has left us; it is a language that has inspired the architectural development of the entire region. . . . Coming to California after schooling at the Beaux Arts in Paris at the end of the last century, Maybeck found a region that was unique in climate and topography, expanding in population and economy at a rate never paralleled in history, and yet without architectural individuality. The problem was not to conceive monuments for the wealthy nor to unravel the confusion of long-established urban (*Continued on page* 113)

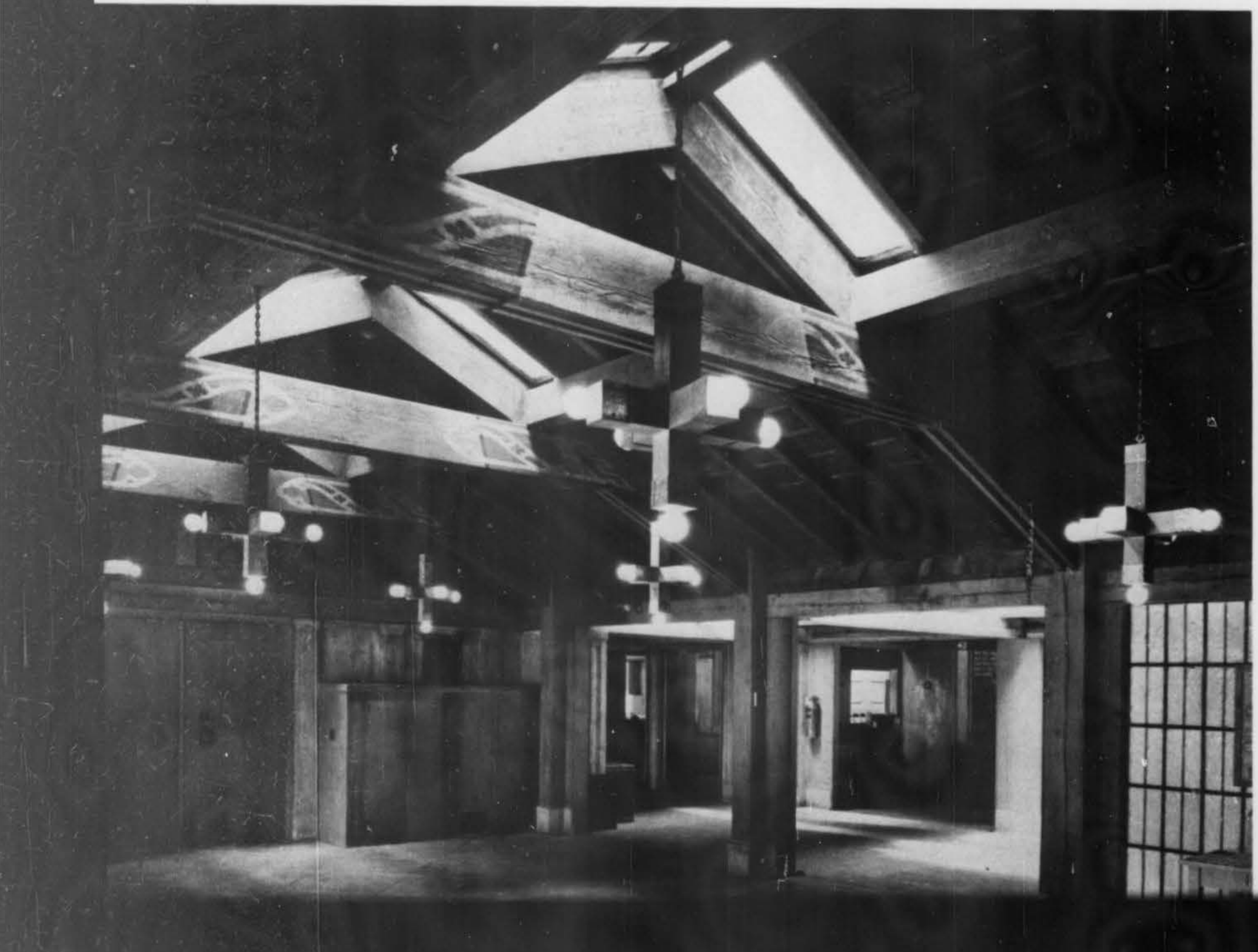
The photograph, above, of Maybeck in his studio and inevitable tam o'shanter was taken by Esther Born shortly before his death. Roy Flamm says of his photographs of Maybeck's fanciful Palace of Fine Arts (below and facing page) that they "convey only a small sense of the immense scale of the rotunda and colonnade which Maybeck described as a 'great roofless outdoor room.'"

South elevation

The First Church of Christ Scientist built in 1910 (these and previous pages) ranks as a historical masterpiece. Photographing it, says Flamm, "was the most challenging architectural assignment I've had. . . . Once inside all of the various styles, all the architectural anachronisms coalesce into an overall design that is vigorously beautiful and produces an emotional impact that is rare in architecture . . ."
See especially the majestic interior on pages 110-111.

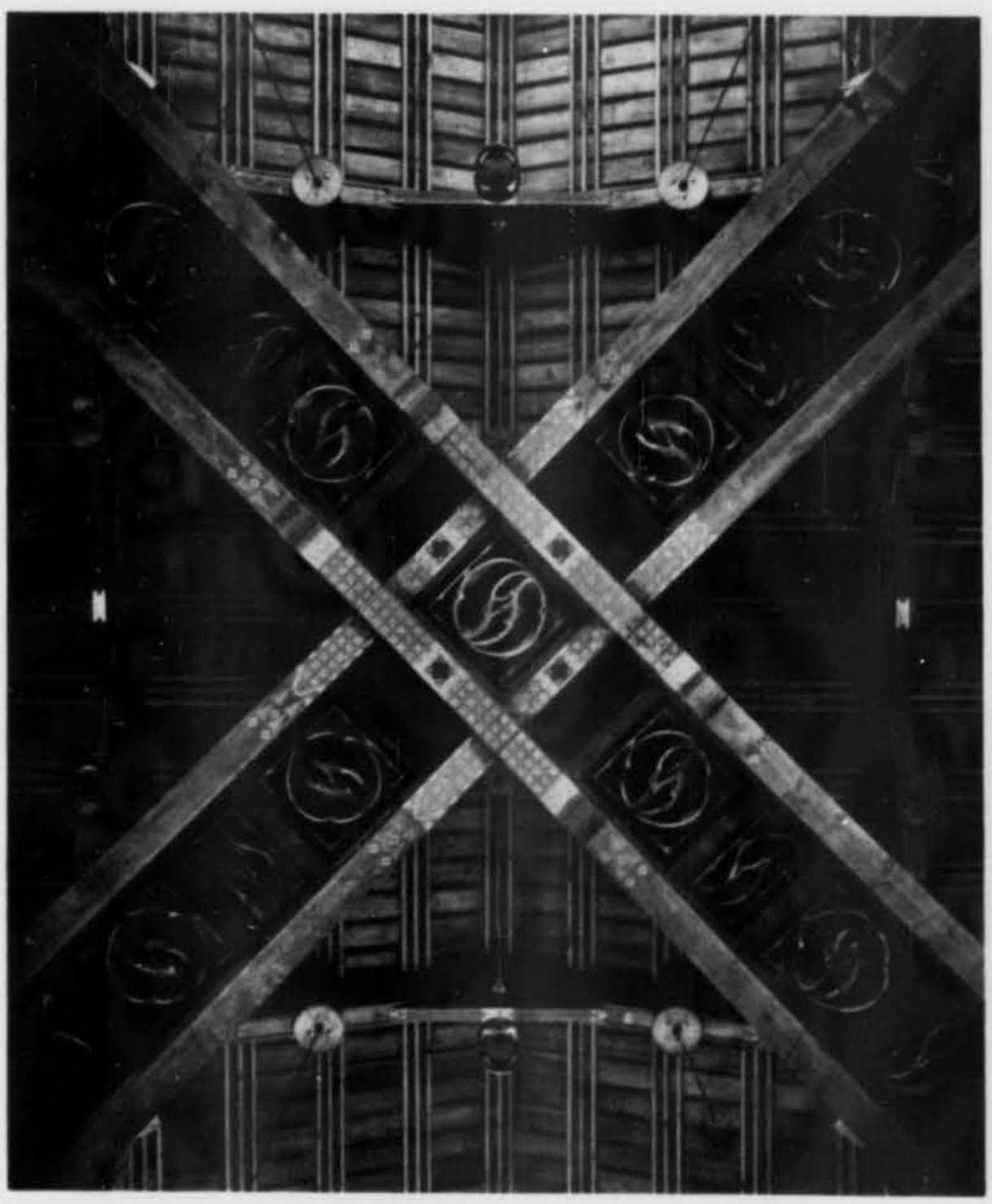
Hanging green, an exterior feature

Sunday School room



Auditorium from Readers Stand

Crossing of two main trusses



Maybeck

complexes; it was to provide the people of a newly-colonized area with an indigenous architecture. So, while the more celebrated figures of 20th century architecture were concentrating on communal questions of international scope —industrialization, housing, and the skyscraper—Maybeck turned to the individual who demanded the preservation of some of the fantasy and poetry that had brought an earlier generation to the West and that could provide a defense against the growing mechanization of 20th century life.

"But Maybeck, unlike his contemporaries . . . was able to respect tradition and individuality without sham. He could successfully turn the pomp of his time to winning fantasy in structures such as the Palace of Fine Arts . . . but more important, he could use the vocabulary of Gothic, Roman, Baroque, or Tudor architecture as inspiration for unique formulations of space, light, and texture in contrasts sensitively suited to modern life. He knew how to combine a traditional respect for individual craftsmanship with an adventurous use of the newest technological developments. In the First Church of Christ Scientist in Berkeley, hand-blocked ornament, carved wood beams, custom forged fixtures, harmonize with industrial sash, transite facing, and reinforced concrete piers. But costly craftsmanship was not essential to his work. His inventiveness in the use of materials made it possible for him to give individuality to the most economic design. He built several low-cost bungalows sheathed in potato sacks dipped in concrete. In fact Maybeck's most modest work has proven to be the most significant for architects of the new generation, because in his simple houses and community projects he demonstrated how the individualism and human scale of the pre-industrial age can be preserved without denying the economic and technical imperative of modern society. . . .

"Maybeck's long life may lead us to forget that the greater part of his work belongs to the era of our grandfathers; to the time before the first World War when a handful of visionaries—Sullivan, Wright, the Greenes—were trying to stem the engulfing tide of architectural superficiality. It was this lonely and unrewarded struggle that kept alive a spirit that could again be kindled in a later and adventuresome generation."

The touring Maybeck exhibition is sponsored by the University of California's College of Architecture and the California Redwood Association.

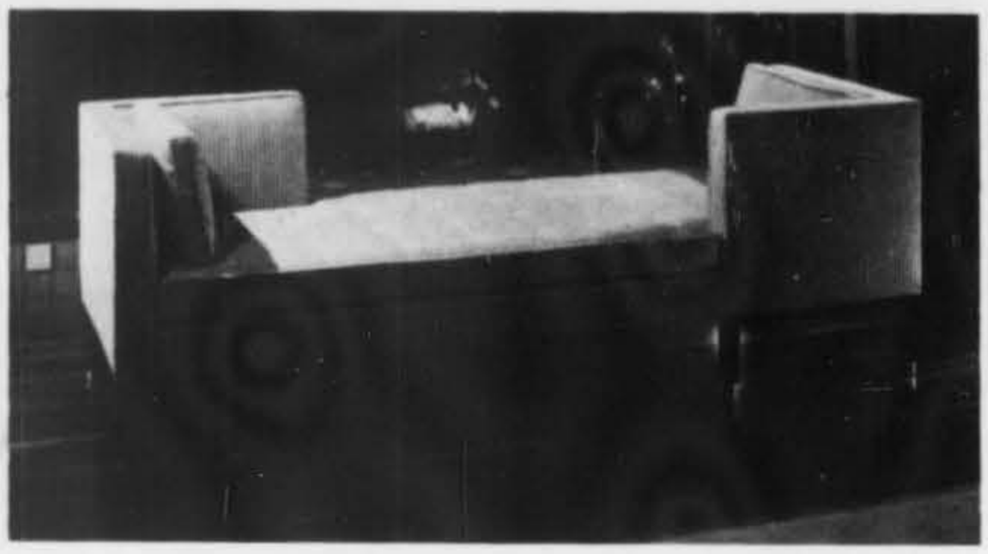
MARKET PREVIEW

First observations of the 1960 *furniture markets indicate no major design trend but profuse variations and enrichments*

1, 2, 3, 4 Dunbar

1 and 2

3 and 4

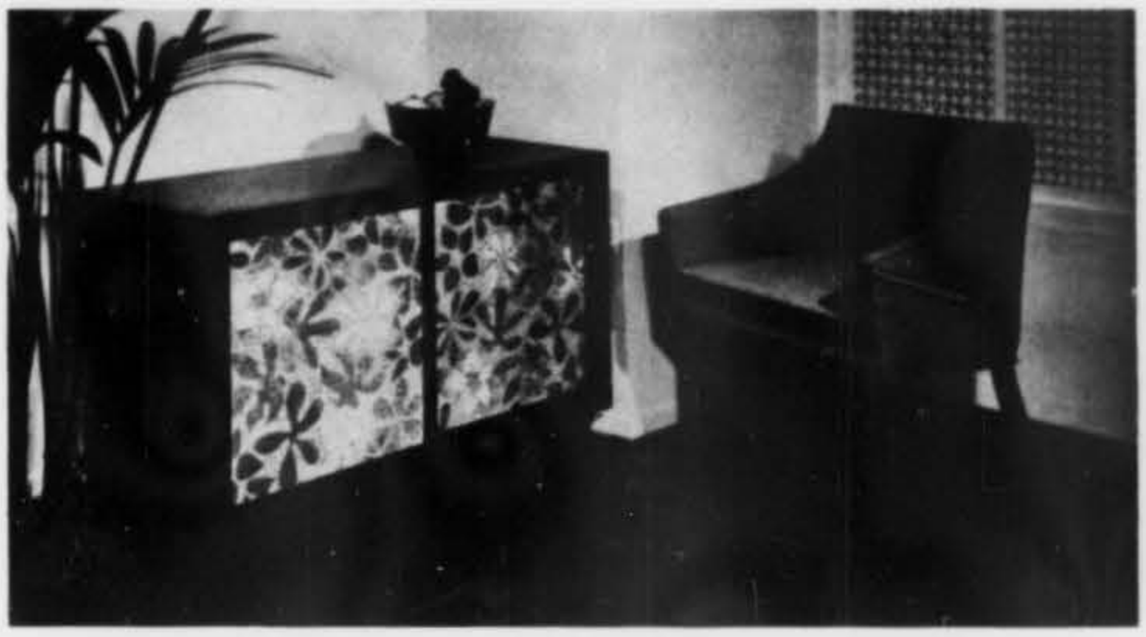


5 and 6 Parzinger

6

5

7 and 8 Probber



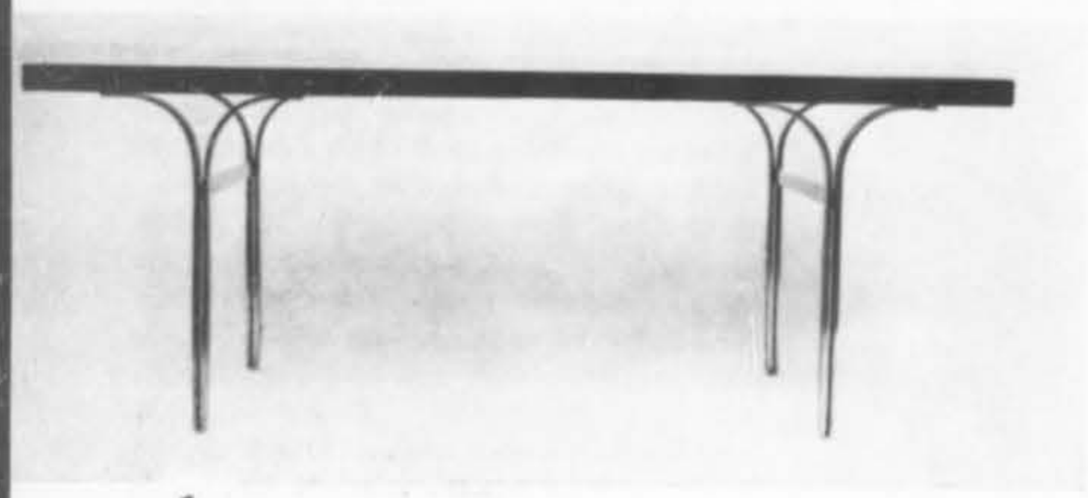
9 and 10 Ed Secon

Dunbar Furniture Corporation, *Berne, Indiana,* follow their "Career" group originally shown in 1952 with the 1960 "New Career Collection" designed by Edward Wormley. A few of the pilot pieces were previewed in The Celanese House (September 1959 *Interiors*), for which Wormley collaborated with John and Earline Brice in designing the interiors. More than fifty designs for the living room, dining room, and bedroom comprise the new Dunbar group. These pieces, directed toward young budget-minded families, show a fresh contemporary spirit. Softer and more fluid lines lend warmth to the sofa (1) and chairs (3) and to the cabinetry with peaked facades. The chest (2) is walnut with a darker shade of walnut outlines but is also available all in one tone. The reversed arm love seat (4) is covered with an exclusive Dunbar fabric.

Parzinger Originals, 32 *East 57th Street, New York,* have completely redone their New York showroom to integrate their collection of original designs in furniture, lighting fixtures, lamps, accessories, and a new collection of fabrics (page 122). Fifteen pieces of furniture have also been added. Each is individual yet together they represent a family of feeling characterized by clean simple lines embellished with richly ornamented details. Below left (5) is a special cabinet with doors made up of two panels of an antique 17th century Oriental black and gold screen. The interior is fitted as a bar. The vertical curio cabinet (6) is white lacquer with custom brass hardware and finials and cut-out panels.

Harvey Probber Inc., 1082 *Davol Street, Fall River, Massachusetts,* have added a number of individual pieces to their collection. Each with a unique use of inlay, material, or shape, these pieces are best suited as accent pieces. The 24-inch high decagon cabinet (7) of rosewood, designed by Probber, is on a recessed mahogany circular base. Storage is provided by two built-in galleried shelves on a door which swings to the left or right. Above is a drawer. The mahogany cabinet (8) with recessed base is finished in a sapphire blue opaque lacquer with panels of hand-fired jewelry enamel on copper. These decorative panels are available in four color combinations.

Ed Secon Design Associates, 600 *Madison Avenue, New York,* has opened a new showroom at this address to display his unusual collection of hand crafted residential furniture. The philosophy of this young designer, who still believes in the art of hand craftsmanship, is almost unique in this day and age of factory produced furniture. For example, the spindle back chair (10) is made to conform to the user; if desired, the height of legs, the sculpted contour of the seat, and the cant of the back and seat will be adjusted with personal comfort in mind. All case pieces may be specified in any wood or burl in any size or modification. As shown in the catalog they are finished in oil finished walnut, oak, or mahogany. The steel chair (9) comes in tucked and stitched felt, leather or fabric.



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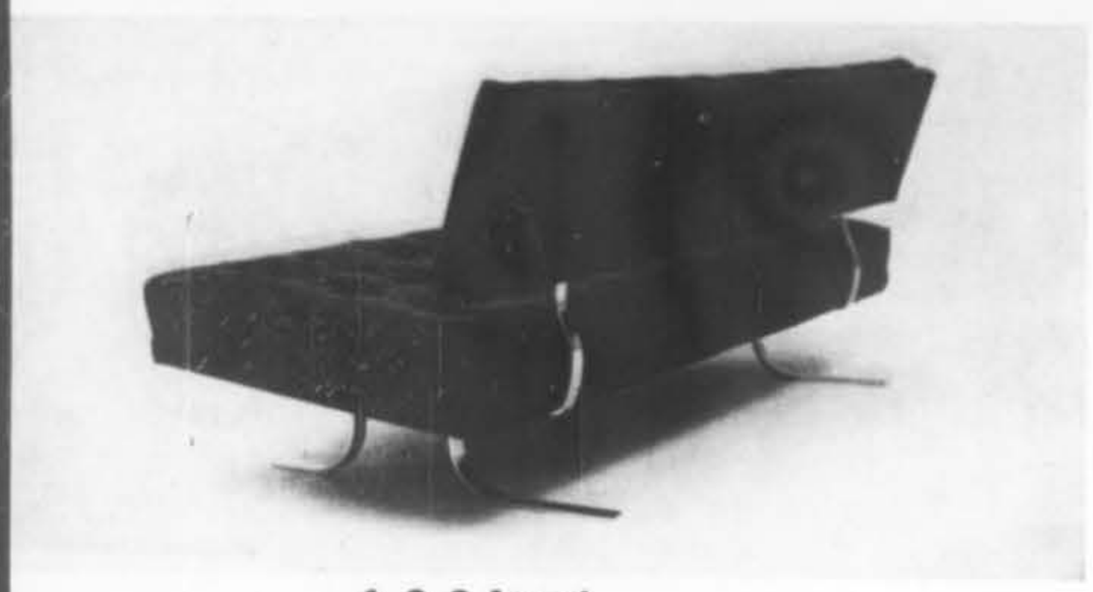
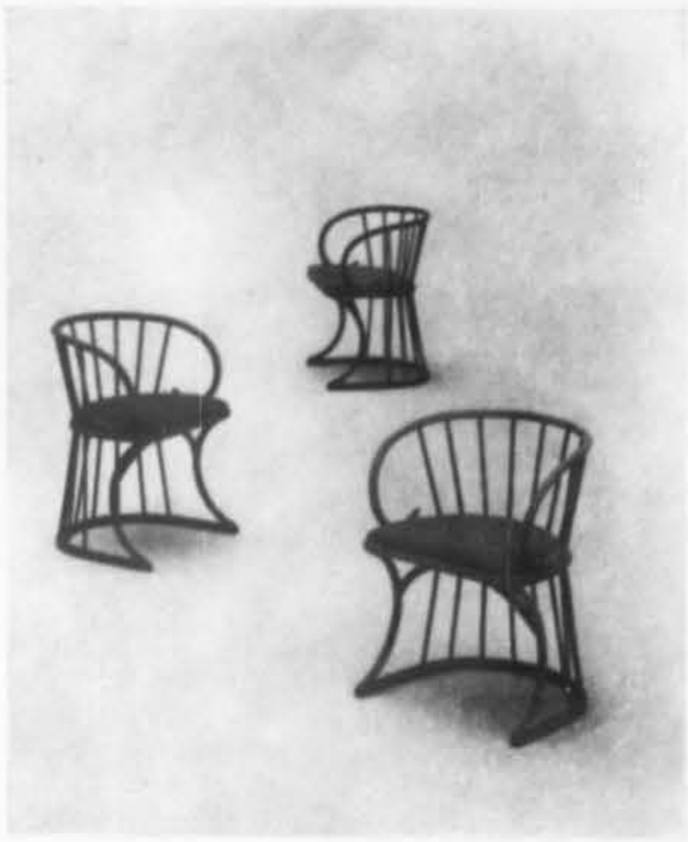


1, 2, 3 Avard

4, 7 Heywood-Wakefield →



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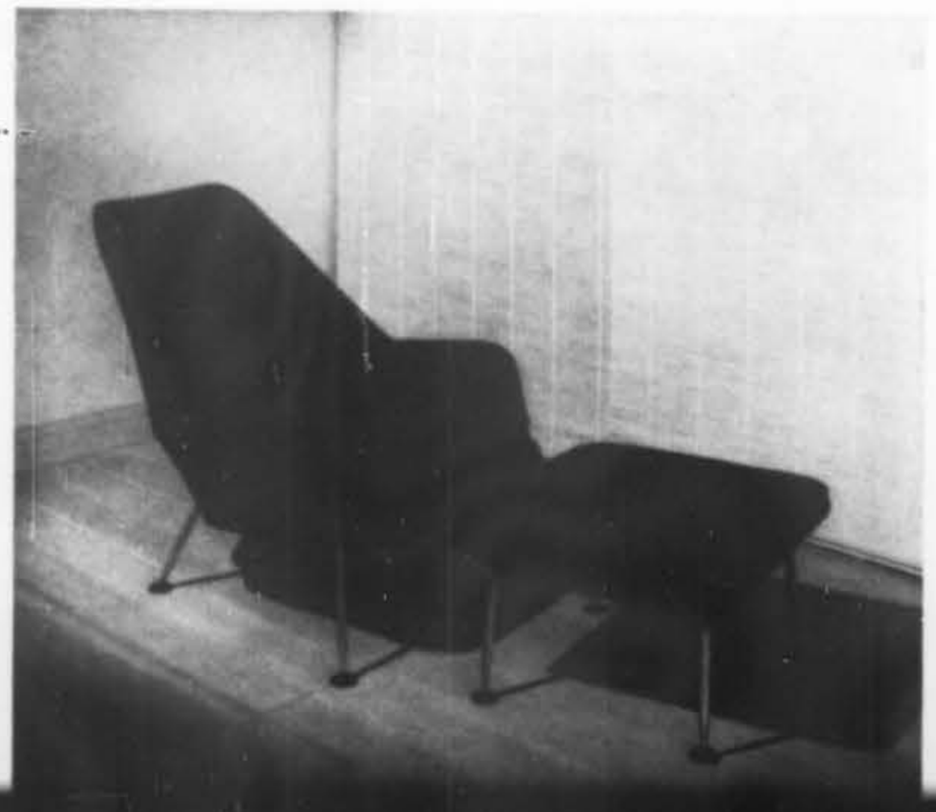
5 Selig

6 Race



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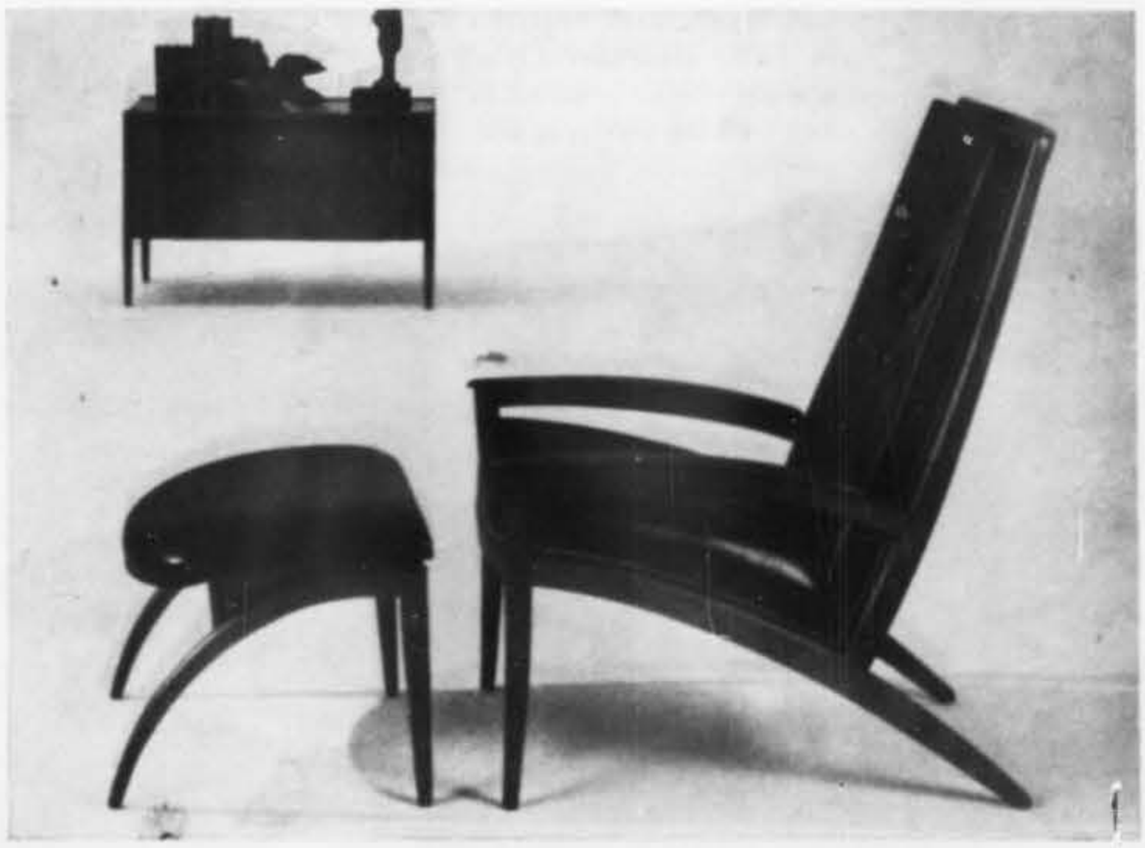
8, 9 Drexel



Avard, 66 *West 55th Street, New York,* restates the modern look with the new Darrell Landrum unadorned designs in wood or stainless steel and leather. The sofa (3) supported on resilient stainless steel bands is richly covered in welted and buttoned glove leather. The desk/dining table (1) has a top wrapped in black leather and is suspended by a delicate but ingeniously constructed base of continuous steel bands. If used as a desk, a three-drawer file cabinet finished on all sides may be provided. The dining table (2) of oil-finish walnut is defined in boxwood and has three-way mitres at the corners. The table as shown measures 40 by 50 by 28 inches and will extend to 120 inches—comfortable for ten.

Heywood-Wakefield Company, *Gardner, Massachusetts,* is introducing delightful new designs by John Van Koert, A.I.D. Full of whimsy, the furniture is gaily lacquered in bright colors with matching separate foam cushions. A few of the pieces are convertible such as the extension leg unit of the chaise (7) which may be used as a separate ottoman with arm rest/shelf. The little cushion on the perky spindle sleigh chair (4) is reversible.

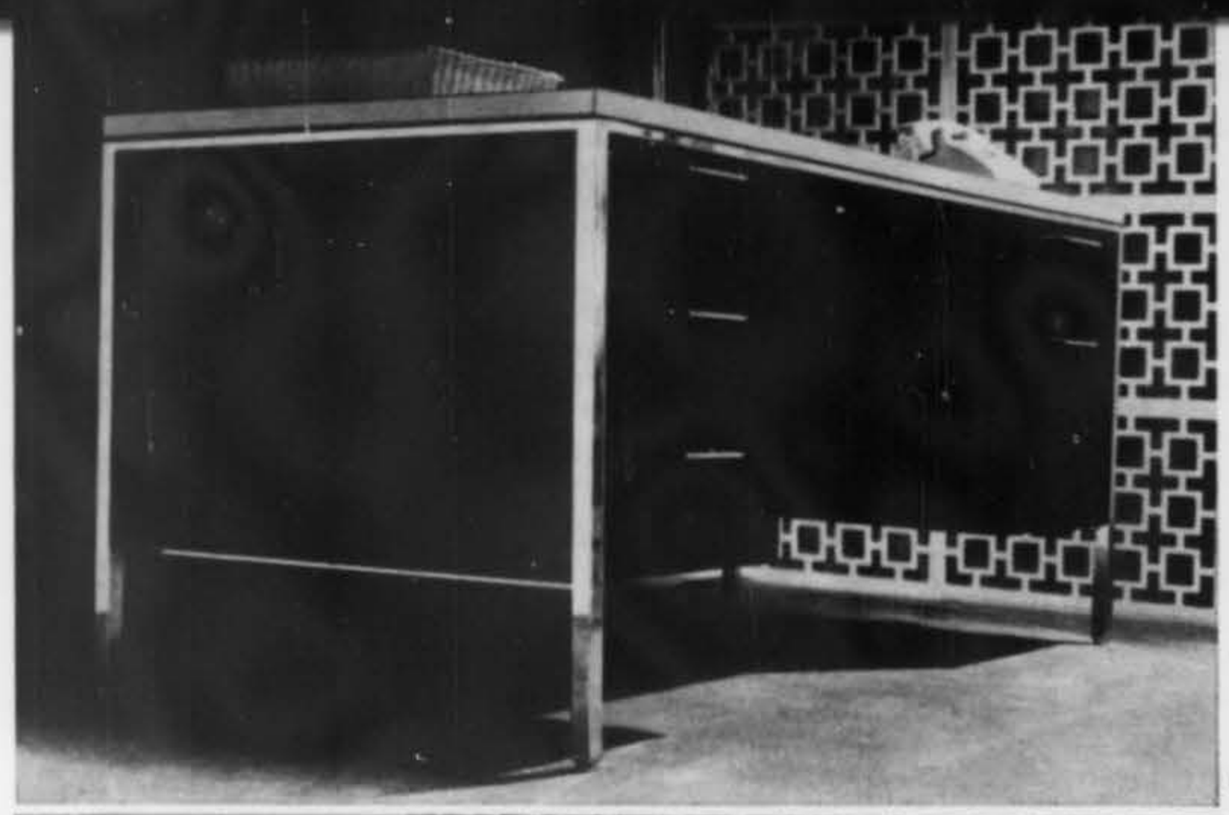
Selig Manufacturing Company, Inc., 54 *Green Street, Leominster, Massachusetts,* is presenting at the market this year a group of related upholstered pieces. In moving away from their earlier sectionals, Selig is showing sofas with matching chairs called the "Masterpiece" group. The peaked-back chairs (5) and matching sofa are molded foam with roll-over arm rests of molded plywood. They are button-tufted and have tapered wooden legs with walnut finish and carved knobs at the foot. Allan Gould has designed another style for the "Masterpiece" group which has a square backed body that tapers at the side. The back and seat are tilted and fit into a wooden cradle. Other collections to be seen are Selig's "Danish Imports" of wooden occasional pieces and the "Jutland Group" of case pieces and small chairs.

Scandinavian Design, 20 *East 54th Street, New York,* is importing two chairs designed by Ernest Race of Race Furniture Limited, England. "The Heron" (6), a molded and foam upholstered chair, is covered in a Race fabric and will retail in this country for $283 and the ottoman $115. A sister chair—not shown—is the 1959 British Council of Industrial Design award-winning chair, similar but with tapered wooden legs set under the seat.

Drexel Furniture Company, *Drexel, North Carolina,* previewed their two vast collections of new designs at an earlier market in High Point. The traditional "Triune" group of upholstered and case pieces will be reviewed at a later date. "Parallel," with chairs, case, and occasional pieces in the contemporary manner, shows a highly diverse personality. The swirled inlay game table (8) and the lightly upholstered cane back curved and sloping chairs are from this latter group as is the sleek and sensuous buttoned black leather and foam lounge chair (9) with matching ottoman.—*J.W.*

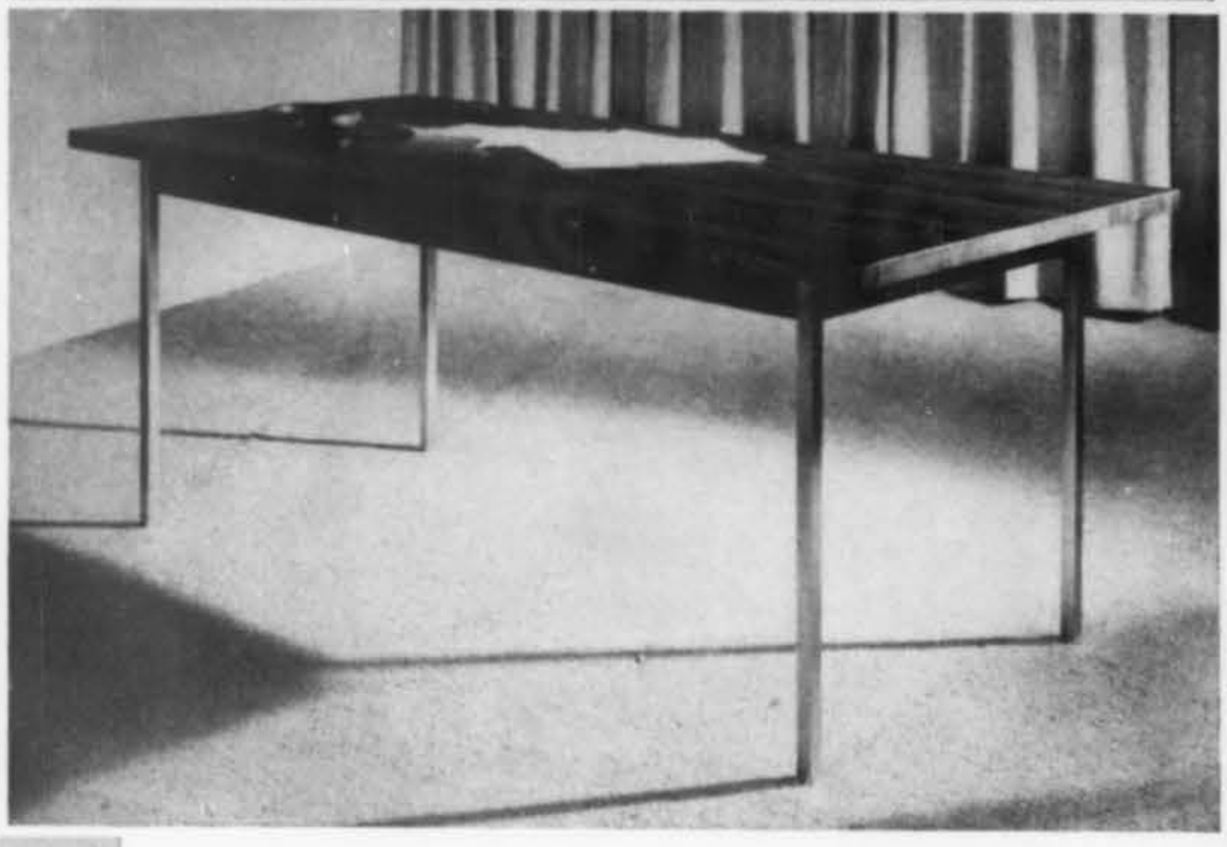
NEW OFFICE FURNITURE

Versatility grows in new lines of steel, wood, and steel-and-wood



Elegant "Doric" by Corry Jamestown

Corry Jamestown Corporation has a new series of desks and tables in the utmost simplicity of line and form but with enormous latitude in color, texture, materials, components, and spatial arrangements. Called "Doric" (after the earliest and simplest form of Greek architecture), the line includes some 40 units (tops, leg bases, pedestal cases). Desks are available with marble, wood, or plastic tops, with steel, brass, and aluminum frames and a limitless range of color panels. Shown at right are a double-pedestal desk with flush top, and a desk table.



Scandix desks and chairs from Denmark

Equipment for Commerce, Inc., New York, imports "Scandix" designs from Denmark—a variety of desks, swivel chairs, pull-up chairs, and storage units. Desks come in two metal leg versions: the graceful three-pronged rods pictured at left, and rectangular. Tops in a variety of sizes, and pedestals—a choice of four—are teak. Swivel chairs in executive, "senior executive" (high-backed), and secretarial versions all have shock absorber in base. Secretarial chair (shown) has a single lever controlling height and angle of back; cup in base controls seat height. In executive swivel chairs, mechanisms are hidden under seat.

Multidesk series from Belgium

Design International, New York, has introduced a versatile desk series from Belgium, called "Multidesk" because a multitude of desk versions can be assembled from stock components. Tops are in oiled walnut or a wide choice of laminates; drawer fronts also in oiled walnut or lacquer colors. Cradle bases with cross stretchers are heavy baked black steel or mat finished stainless steel. L-shaped secretarial desk shown. In Chicago at Hargri, Inc.

Myrtle revives the roll-top

Myrtle Desk Company has come up with a modern rendition of the beloved roll-top desk, designed by Draper-Hutchinson-Meyer, Inc. The tambour lowers to become a modesty panel by a push-button device. Cantilevered top of India teak or walnut offers conference space on three sides. Handcrafted details are found in sculptured stretchers integrated by mortice and exposed tenon into Shaker-inspired posts. There is a companion storage cabinet.

New office seating by Draper

Richard Draper & Company, Inc. offers a large new collection of office chairs, in executive swivel, armchair, and pull-up versions. Designed by William J. Harris, the chairs include the comfortably tilted number at far left, which comes in pull-up or lounge proportions, with walnut or steel frames, with or without arms; and the executive swivel chair at left, with a slender "double-ellipsoid" base—spokes tapering (in cross section) from a vertical ellipse to a circle to a horizontal ellipse.

New in steel by General Fireproofing

General Fireproofing Company has unveiled a new "1000 Series" desk line, of 25 desks and tables including a complete modular series to give unlimited combinations of consoles or L type arrangements. All-steel with satin chrome legs and trim, the group is simple, clean, sharp in line; corners are perfectly square with no rounded edges. A ⅛" reveal gives the top a thin, graceful look. There are seven drawer arrangements to choose from in pedestals. Wiring is easily installed since the end panel is removable.

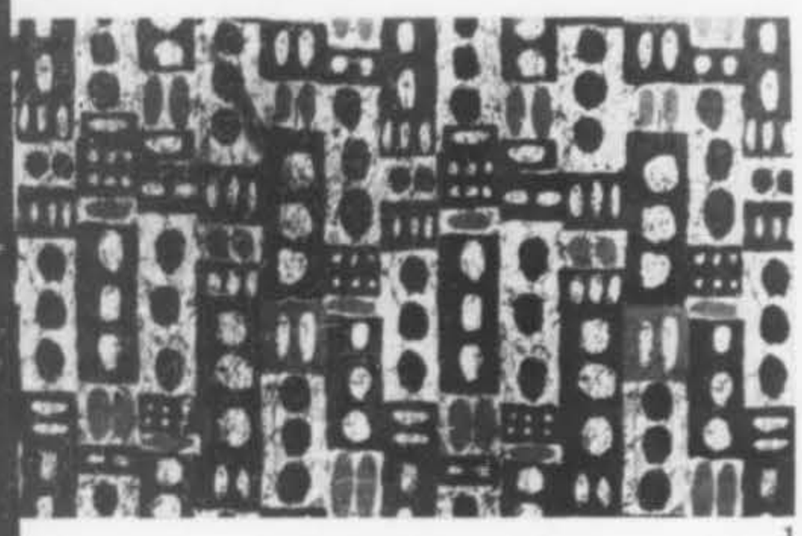
Westin-Nielsen sectional seating

Westin-Nielsen Corporation, St. Paul, offers a correlated sectional seating group for lobbies, terminals, etc. Composed of frame and leg units, tables, cushion or bench units, and lounge units, the line offers countless variations, easily interchangeable. Legs are brushed chrome or brass; cushions are foam rubber, in wide choice of upholstery. (Photographed in Illinois Psychiatric Institute, interiors by Desks, Inc.)

merchandise cues

Fabrics . . . Lighting . . . 1960 *Carpeting*

1, 2, 3 COHAMA



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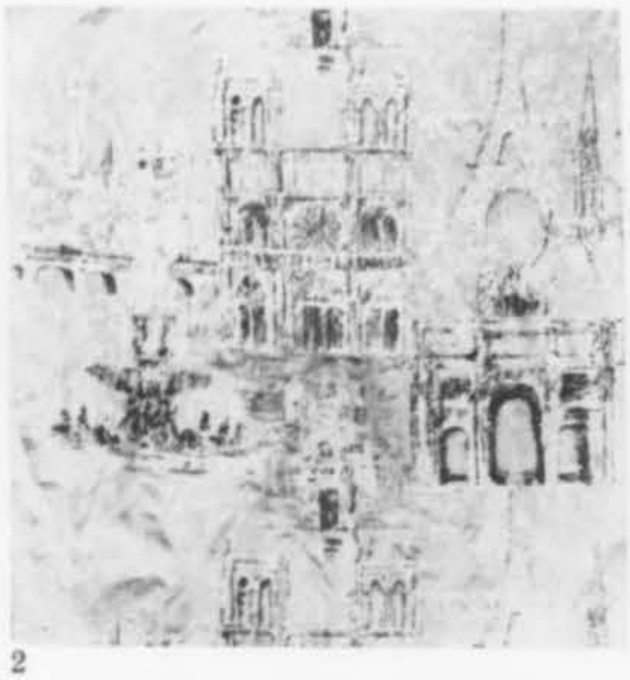

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Cohama: "Silk 'n' Splendor"

COHN-HALL-MARX COMPANY, *214 Madison Avenue, New York*, has introduced its "Silk 'n' Splendor" collection of Cohama fabrics, which includes eight hand-screened prints, stripes and solids galore, all exploiting the crisp iridescence of silk in combination with synthetic fibers. Weights range from sheers and gauzes to upholstery gauge.

The print patterns, traditional and contemporary, are as brisk and cool as the material itself. "Madura" (1) is overlaid with a crackled porcelain effect; the pattern is a primitive free-form of circles, rectangles, and squares in a 21½" repeat. The fabric is silk and dacron, 48" to 50" wide. "City of Light" (2) evokes, in deftly shadowed sketches, a panorama of familiar Paris landmarks, particularly dramatic in gold and white. On rayon, silk, and Fortisan combination; 36" repeat. In a more provincial mood, the finely sketched "Aral" (3) was inspired by an old French toile, links diminutive pastoral scenes with graceful trees in an 18" repeat. Six colorways, silk and dacron. To complement and co-ordinate with the Cohama prints is an iridescent silk stripe in six colors on rayon and silk: turquoise, olive, coffee, brown, gold and red. Sixty-two solid colors, on various combinations of silks and synthetics, complete the "Silk 'n' Splendor" collection. Fabrics are available to decorators through the contract department only.

Documented toiles at Brunschwig

BRUNSCHWIG & FILS, *509 Madison Avenue, New York* have brought from France a group of authentically documented toile reproductions. These are an enchanting collection of prints which tell a story or reflect some period in history. There are also a few botanicals. "La Rosier Toile" (4) an early toile in the traditional colors, depicts the crowning of a village maiden as the "Rose Queen" at the time a dowry is presented to facilitate a wedding. The "Bonaparte Toile" (5) is outlined by a steel engraved roller print with color blocked in later—a technique which allows great subtlety of shadings in the folds of the clothing and in the delicate foliage. Because of the complex color variations, this fabric comes in one color-way only. "Aigan" is a revival of a traditional Persian print of the 19th century paisley period depicting a well defined tree with limbs. "Genevieve," an adaptation of a Louis XVI grisaille design, is delightfully romantic with floating amorini with garlands, urns, and fluttering birds.

Brunschwig & Fils have also introduced a group of 12 new cotton French imported borders ranging from 2½ to 11 inches wide in a variety of floral, Persian, and neoclassic designs which are priced from $1.50 to $5.40 per running yard. Also there is a small group of warp printed taffetas; "Lamoigon" (6) is a delicate and watery warp printed silk taffeta with woven stripe. These are very old designs in antique colorings which retail for approximately $42 a yard, and are 48 inches wide.

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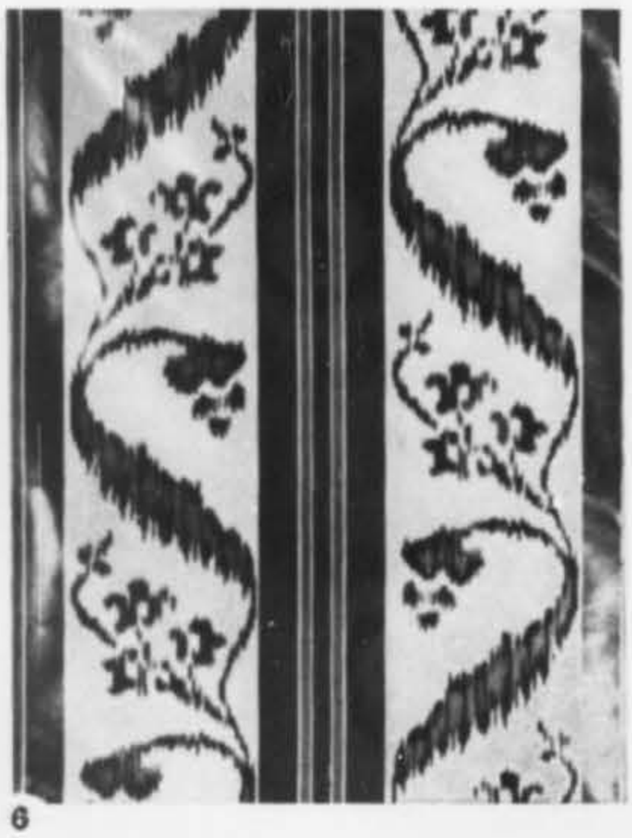


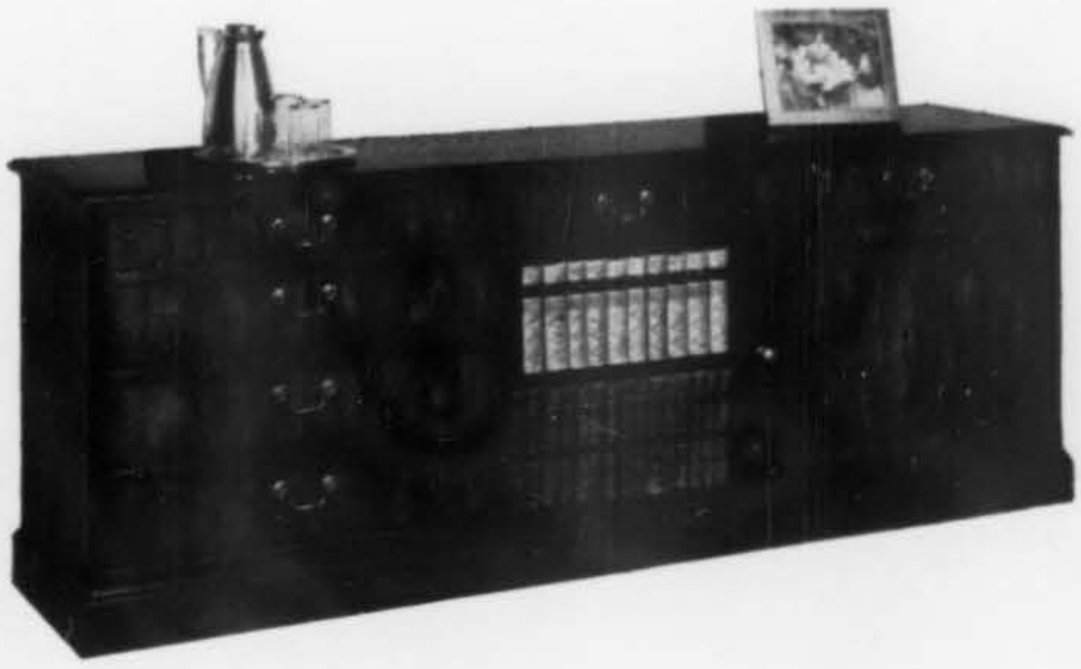
6

4, 5, 6 BRUNSCHWIG & FILS

Office Setting by Harper Richards, Chicago, Ill.

AMERICA'S FINEST OFFICES USE FURNITURE BY KITTINGER

This fine TRADITIONAL office is good business for the executive who thus heightens his firm's prestige . . . . and it is profitable good business for the contract decorator who suggests it and sells it. Send for CONTRACT Furniture Folder.



This wall unit comprises three of a collection of *many* individual sections, providing exceptional versatility with high utility . . . and that important custom-designed look.

KITTINGER company inc

1921 Elmwood Avenue
Buffalo 7, N. Y.

Showrooms: At the factory, BUFFALO • NEW YORK • CHICAGO • BOSTON • DALLAS • LOS ANGELES • SAN FRANCISCO

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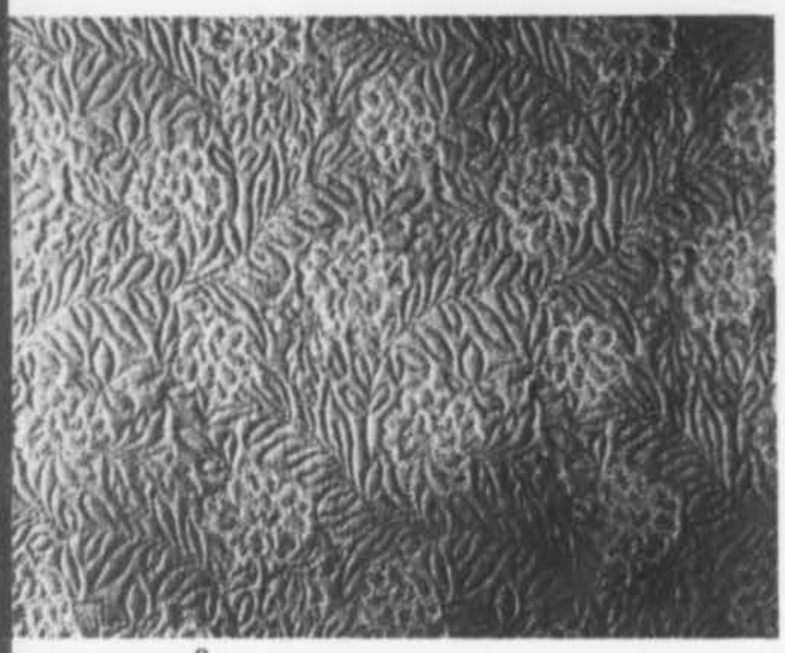
1, 2, 3, GREEFF



3

"American Legacy" by Greeff

GREEFF FABRICS, INC., *150 Midland Avenue, Port Chester, New York* has used the antique textiles of the Henry Ford Museum at Dearborn, Michigan as the major source for its comprehensive new "American Legacy" collection. The 38 excitingly diversified woven and printed fabrics are the result of more than a year's intensive study and research, undertaken to insure their complete authenticity. Thirty-two of the reproductions were produced in association with The Henry Ford Museum. Carefully coordinated colors duplicate the subtle hues of the original fabrics, dyed with indigo, onionskin, roots, berries.

The 18 woven fabrics, ranging from casement cloth to upholstery-weight quilt-weaves, were gathered from antique quilts, coverlets, and dress materials. All were specially woven in Europe to Greeff's specifications. The pineapple, traditional symbol of hospitality, was the inspiration for "Hospitality" (1), an all-cotton upholstery pocketweave, woven in Belgium. The commemorative trapunto weave, "Lowell" (3) was derived from an old French brocade. It was woven in Belgium of 100% cotton especially for the Dearborn Inn, hostelry of the Henry Ford Museum.

The 20 prints, all hand or screen printed on cotton, range in scope from a quaint design of Colonial cookie moulds to a formal fruit and flower design. "Pipe, Book, and Tankard" (2) is a commemorative design which reproduces the "trompe l'oeil" technique used by William C. Harnett, 18th century American painter.

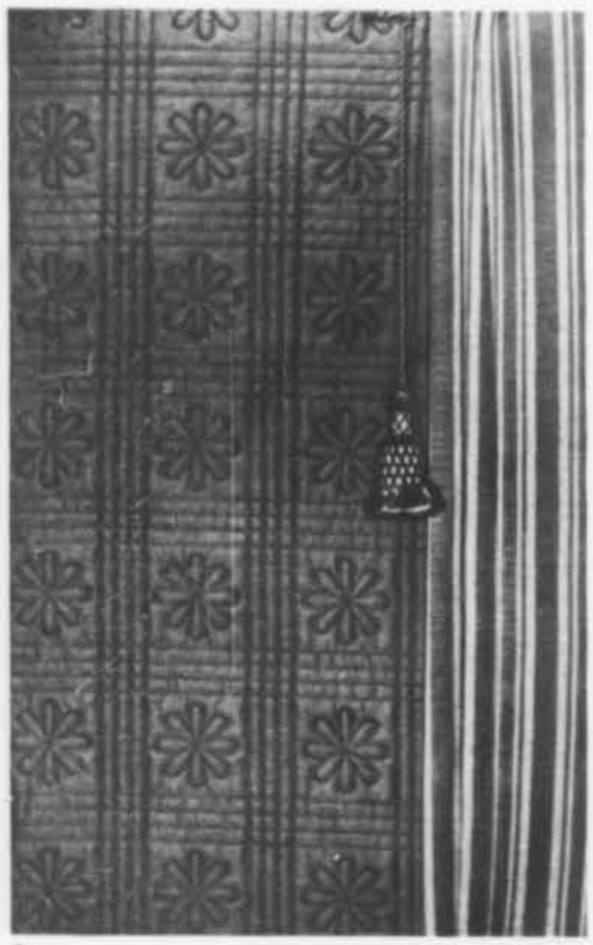
Parzinger: Fabrics a new feature

PARZINGER ORIGINALS, *32 East 57th Street, New York*, is offering to decorators a small and beautiful collection of carefully designed fabrics, sold by the yard. This is a new departure for a house which until now has specialized in furniture and accessories. Three groups of designs predominate: wovens, quilted designs, and prints. All are formal in feeling and of upholstery, drapery, or casement weights.

Among the woven fabrics is "Waffle Weave," a cotton and viscose in bright colors. An awning stripe called "Lines" is also in vivid colors on white. Another stripe (5) alternates wide and narrow verticals.

Quilts are more formal than most because the design is outlined with a contrasting color embroidery. "Medallions" (4) has a leafed medallion of about three inches set into a repeated square. "Grille," an undulating pattern with tiny centered quatrefoil flowers, comes in red or white silk, as well as the standard rayon and cotton combination. "Weave D" (6) has rectangles placed at right angles to each other. The background is solid with brilliant contrasting outlines.

The prints are fresh and colorful, such as "Butterfly B" (7) with various sized graceful butterflies in close over-all formation and "Summer A" with flowers and bees scattered about. "Odalisk A" (8) with a 13½-inch repeat is a multi-petaled medallion. This is particularly handsome in gold on white silk. Custom colors in 30 yard minimums may be ordered.



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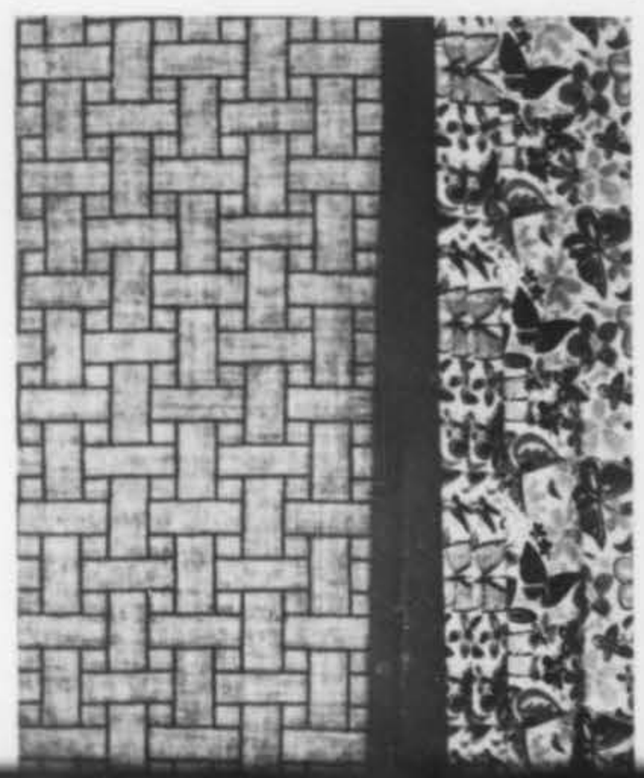

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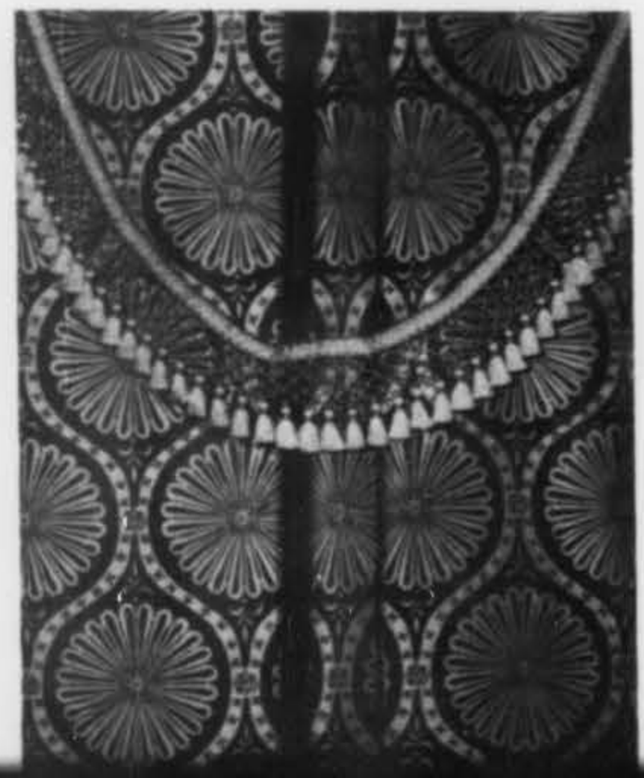

8

4, 5, 6, 7, 8 PARZINGER

DREYFUS FUND INC GETS THE LION'S SHARE OF ATTENTION

MISS MARIA BERGSON ... has distinguished herself in the field of interior planning and design. Specializing in the contract requirements of large corporations, Miss Bergson and her staff have made a notable contribution at the new office installation of the Dreyfus Corporation.

A basic tenet of good business ... applicable to any field of endeavor though fundamental in scope ... it pays to deal with those who can deliver "what you want," "when you want it," at a price that is equitable.

That is why Desks, Inc. is proud to have been selected to supply the greater portion of the general office furniture recently installed to the Dreyfus Corporation.

Maria Bergson Associates joins the ever-growing list of designers and architects who consider Desks, Inc. a helpful source and a "sound investment" for their contract installations.

New Office Area at The Dreyfus Corporation (Managers and Underwriters of the Dreyfus Fund) 2 Broadway, New York, N. Y.

Desks, Inc.

BUSINESS FURNITURE ... FOR OFFICES THAT REFLECT SUCCESS

71 FIFTH AVENUE (at 15th Street) NEW YORK 3, N. Y • AL 5-5454

1, 2, 3 LIEB/MEYER

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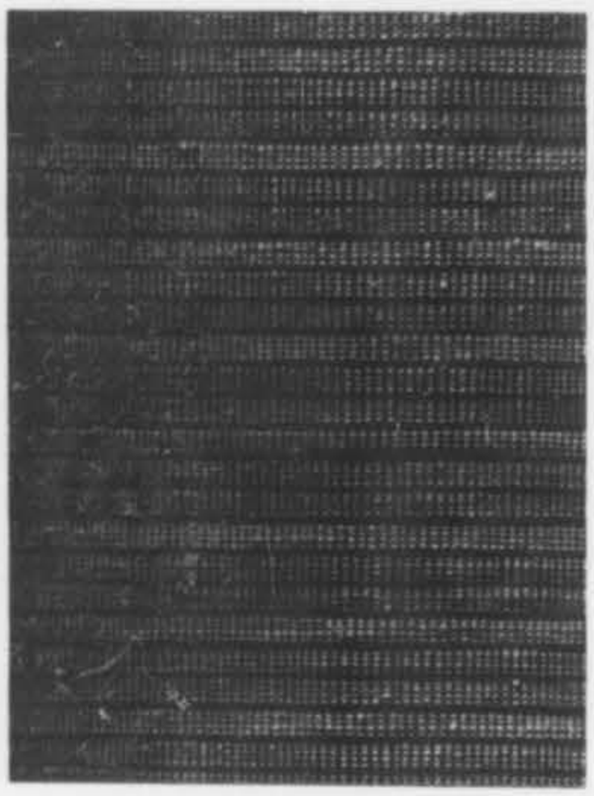

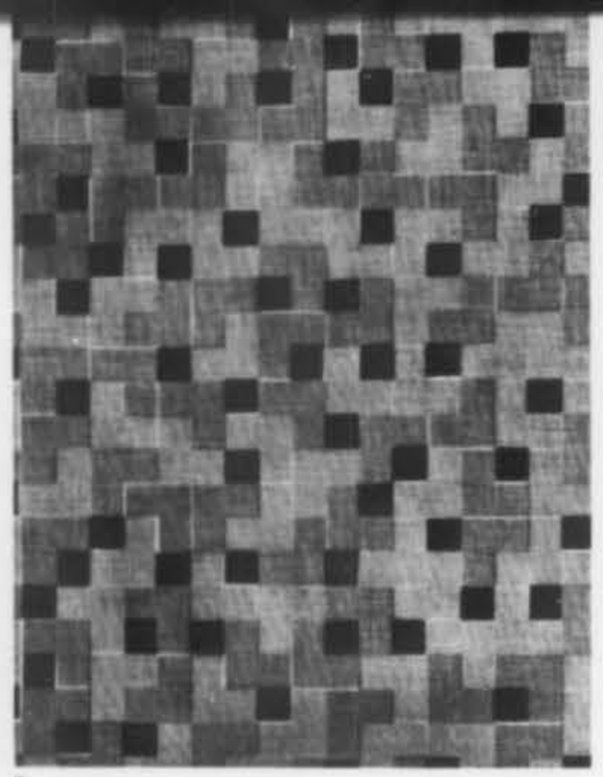

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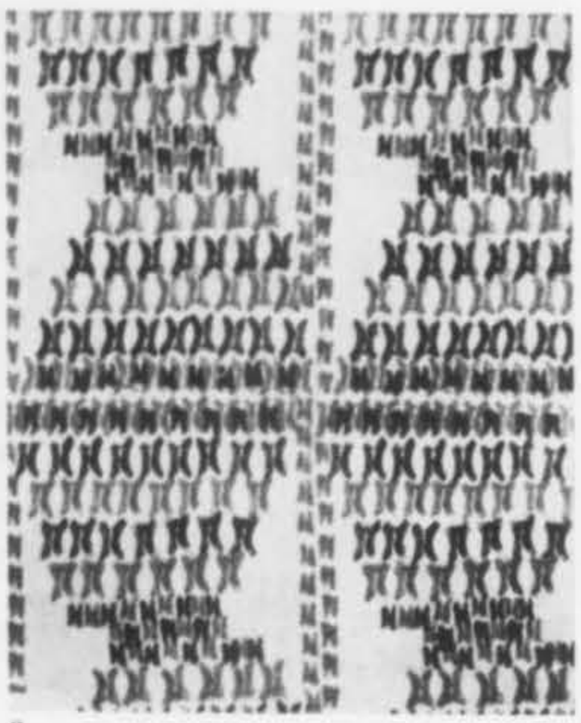

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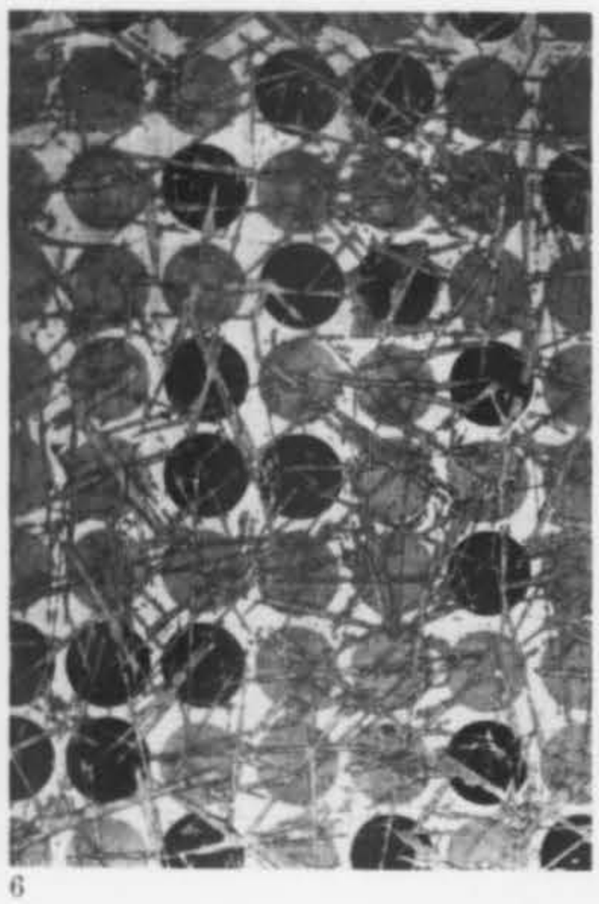

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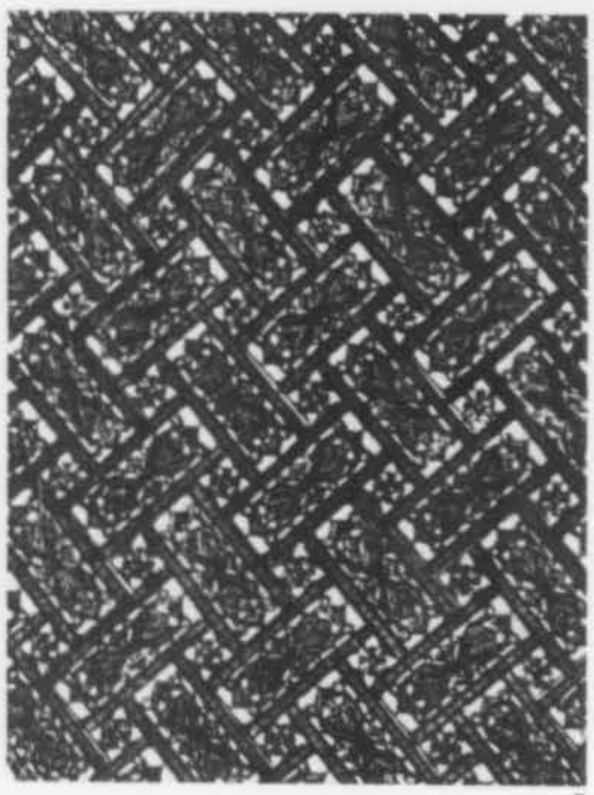

5

4, 5, 6 FAR EASTERN

Designer fabrics at Lieb/Meyer

LIEB/MEYER CORPORATION, *16 East 52nd Street, New York*, a new source for fabrics, features exclusive textures and prints by some of America's best contemporary fabric designers. The handsome showroom designed by Albert Herbert utilizes the "self service" concept and by so doing eliminates the use of awkward, space-consuming leaves. There is ample room for 1800 upholstery fabrics and 1800 drapery fabrics in a very limited space because of the ingenuity of the design. Prompt deliveries are assured.

The off-primary colors of the textures are especially exciting. Many of them are correlated with prints and plains of different weaves. "Triumph" (1), nylon with cotton warp, comes in seven tantalizing color combinations. Nancy Wong's "Ebon," designed to stay clean-looking longer in areas that don't get a lot of maintenance, has a predominantly black ground striped with seven primary colors.

The combinations which can be achieved in the prints seem almost unending. There is a choice of seven fabrics; and for a minimum order of 15 yards, any print can be handscreened on any available fabric in the precise color choice of the decorator.

The designs are as impressive as might be expected from such names as Norman Ruskin, Albert Herbert, and Jason Kirby. "Dominoes" (2) by Mr. Herbert is available in one, two, or three screen variations. Hieroglyphics are striking when juxtaposed in two contrasting colors in "Ceylon" (3) by Mr. Ruskin. Mr. Kirby's "Compass" is a directional print with four inch textured swirling circles. Mr. Ruskin gives a mosaic effect in "Wild Rice" that seems to take on a third dimension when penetrated by light.

Far Eastern: exotic fabric bazaar

FAR EASTERN FABRICS, INC., *171 Madison Avenue, New York*, provides an abundant and fascinating source for a myriad of richly exotic fabrics: Tussah silks and sari cloth from India; Indian madras; Siamese silks; Japanese shantungs, satins, and raw silks; gold metallic brocades, borders and many other treasures.

The wild, raw Tussah silks, hand-woven in India (4), have the primitive textural qualities of fine burlap; random weaving and slub create infinite variations in weight, pattern, and natural color, which ranges from ivory or sandy white to deep chestnut browns. Besides the natural hues, Tussah silks are available in hand-dyed stripes, checks, and solids.

The enormous selection of cottons at Far Eastern includes pit-loom Indian madras in almost unbelievable color ranges, fine gauzes, cotton saris, and Kishi Batik prints. An ancient scroll motif (5) in Batik is printed in soft color ways on very fine cotton; 36" wide, $3 a yard retail. Prints on stiff silk gauze include a delicate circular pattern (6) in pastels criss-crossed with metallic gold slashes; 48" wide.

Borders for draperies, valances and bedspreads come primarily from India; some are woven of pure gold or silver thread.

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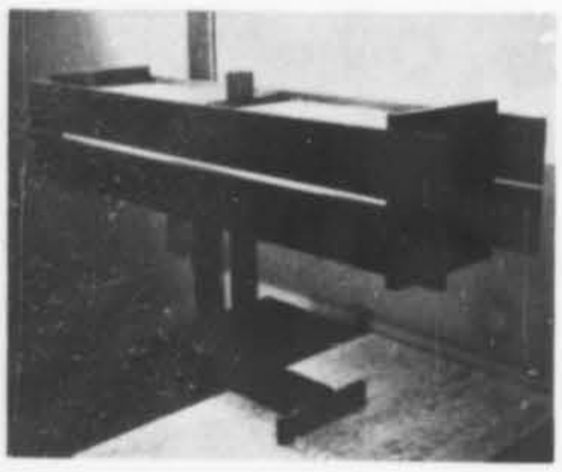
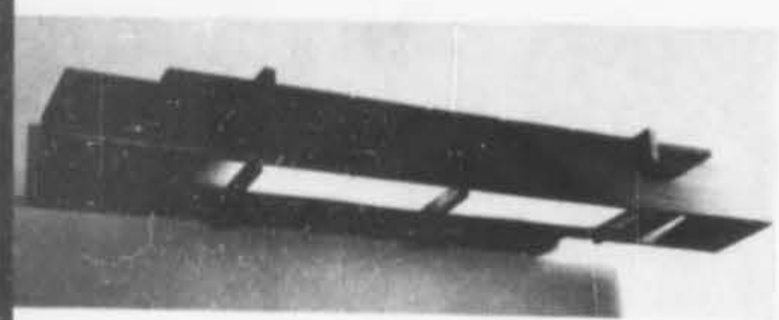
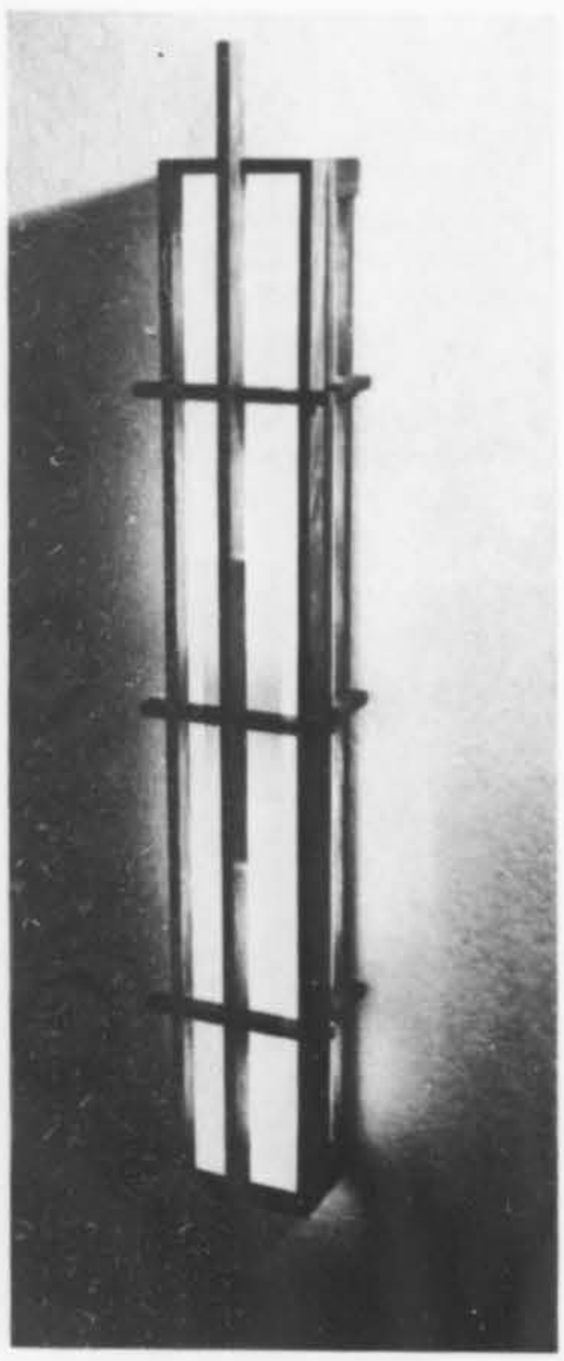
1, 2, 3 LARSON







Larson: an architect in light

LESLIE LARSON, *819 Madison Avenue, New York*, designs and hand-crafts a highly singular group of lighting fixtures, designed in the strong linear idiom of modern architecture and made of architectural materials. The basic elements of all the Larson fixtures are sturdy structures of teak or walnut, supporting, and lightened by, planes of translucent or egg-crate plastic. Sample units are generously scaled, as required by the wood medium; all fixtures are hand-made to order, however, and other sizes, as well as other woods, can be specified.

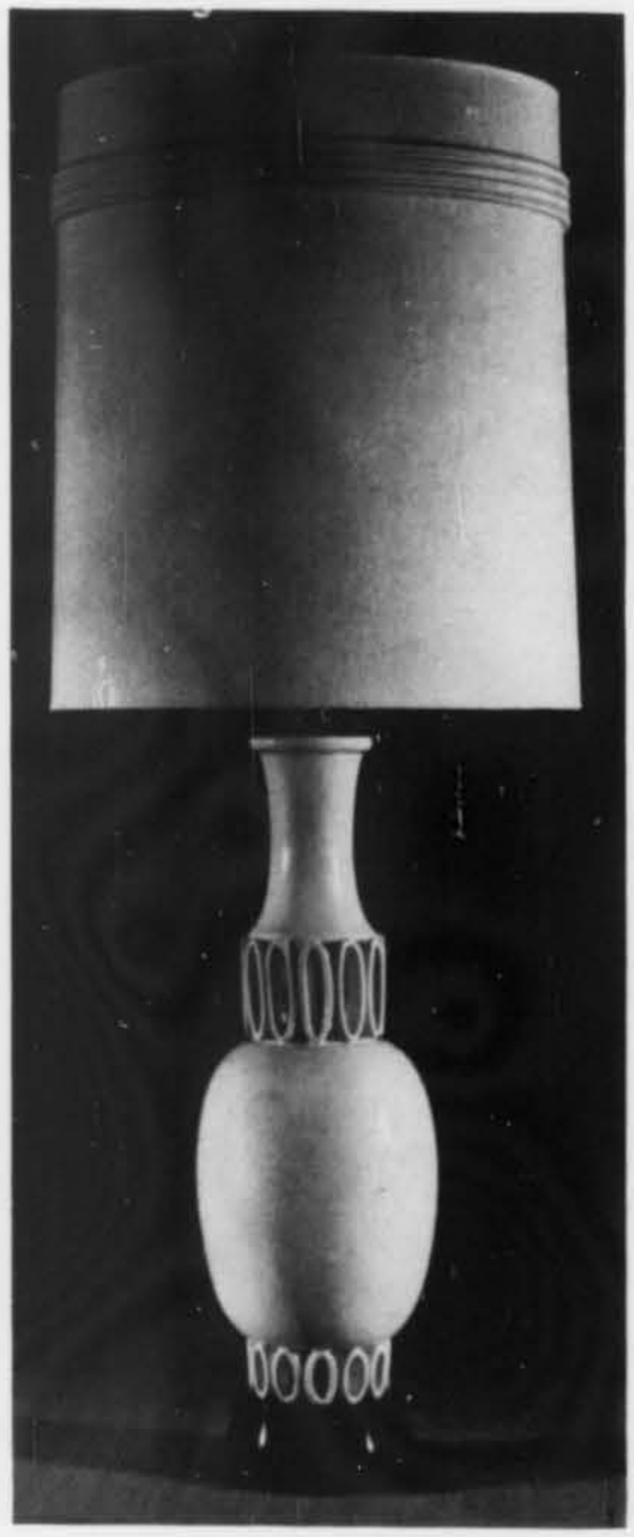
A desk lamp (1) is a slatted horizontal rectangle supported by a wood T-shaped base; 39" long, 9" wide, and 21" high. In teak (as shown) $140; in walnut, $130. Fitted with two bulbs. A horizontal wall fixture (2), which creates in effect a shelf of light, is lightly perforated on the side to relieve the strong plane of wood. Most of the light is reflected downward through a lightly slatted egg crate. The shelf is 54" wide, 5½" high, and projects from the wall 13½". Four bulbs create even light diffusion.

A mounted vertical wall light (3) is accented with color; the delicate wood structure supports three narrow rectangles of olive and yellow plastic in front of the diffusing area of white fiber glass. There is fiber glass on either side as well, so light from six bulbs is spread in three directions. Fixture is 54" long, 6½" wide. Another wall fixture, horizontally mounted, is especially suitable for lighting paintings. Two separate strips of wood form the face; egg crates top and bottom provide upward and downward illumination. Various pendants in the group include vertical columns as well as horizontal canopies.

Wilshire House lamps at Mulliner

LAMAR D. MULLINER, *225 Fifth Avenue, New York*, has recently opened his own showroom and represents, among other lines of gifts, decorative accessories, and wall plaques, the Wilshire House lamps. The Wilshire House line, primarily table lamps, includes numerous Italian imports, modern and traditional lamps in such diverse materials as ceramic, alabaster, porcelain, and wood. The latest imports from Italy are Venetian glass pendants in various colors and shapes, cased in lattice-work brass and hung from brass chains.

The most dramatic of the new table lamps is a 57" tall carved Italian alabaster column, delicately grooved and pilastered and mounted on a plain base of teak. Available in lightly veined gray-white or black alabaster, with fabric shade. $125 complete, list price. Another Italian import (4) reproduces a graceful floral shape in white porcelain, mounted on teak. Overall height 47"; $119 list.



4 MULLINER

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1, 2 MAURETANIA

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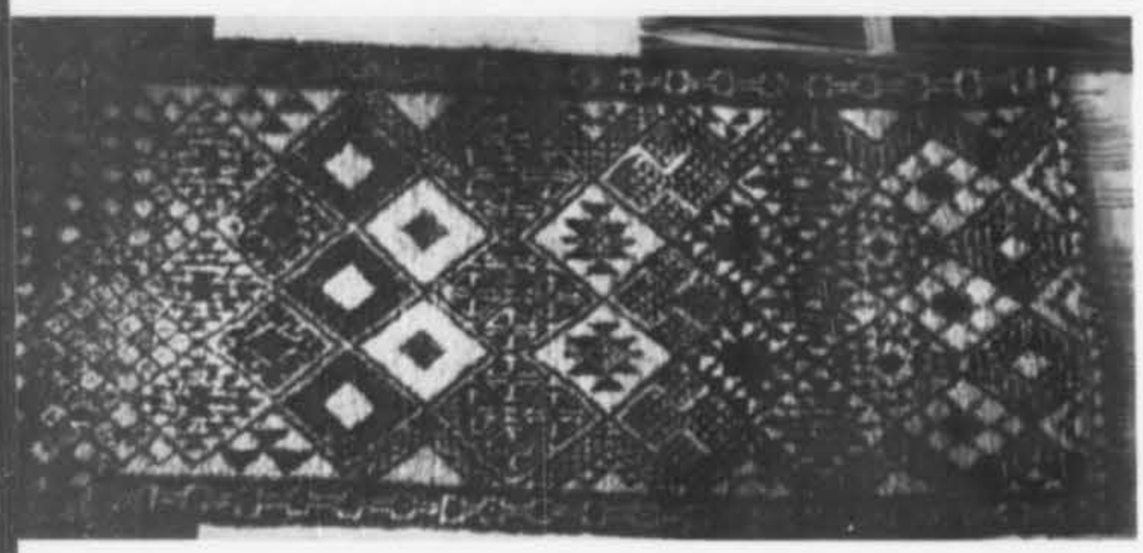

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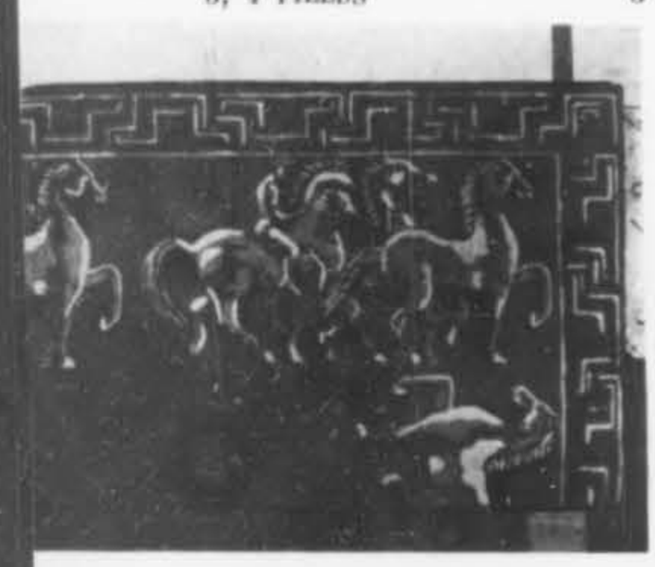
3, 4 FIELDS



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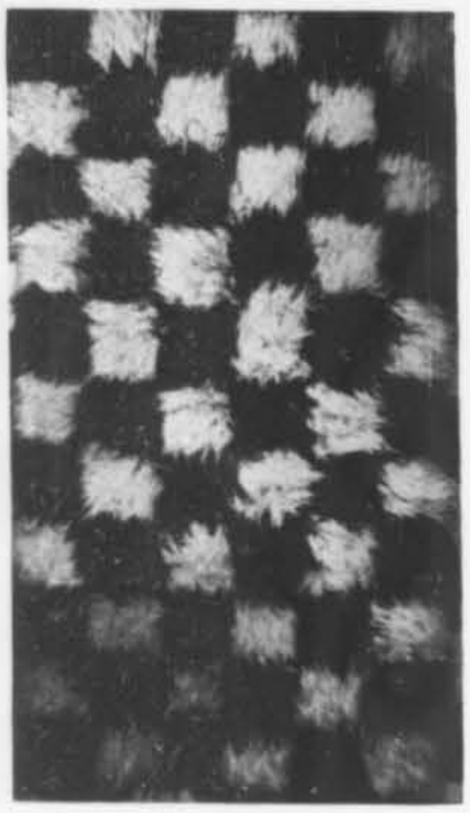
5, 6 TANIER



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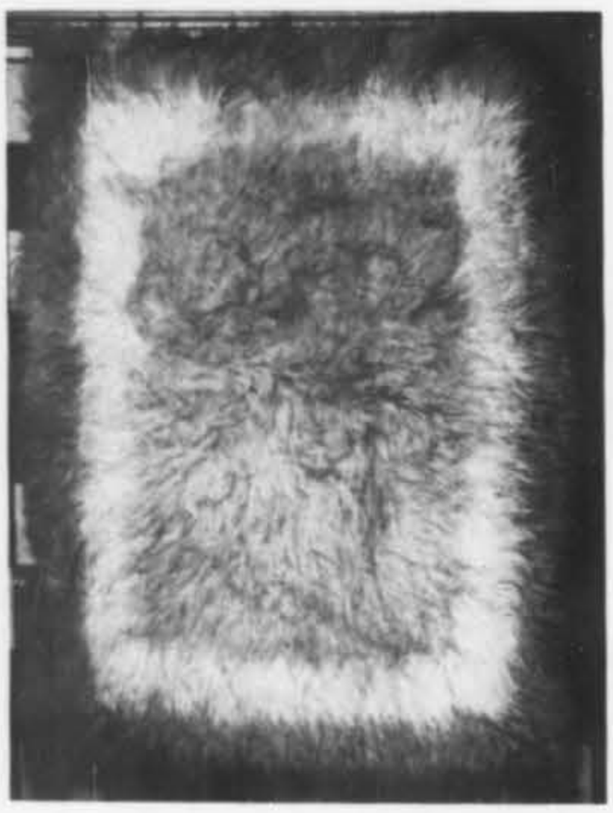

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Moroccan collection at Mauretania

MAURETANIA FABRICS, INC., 20 *East 58th Street, New York*, presents an impressive and unusual collection of rugs, fabrics, and art from Morocco, selected and gathered by Margit Pinter. The highlights of Mrs. Pinter's gleaning are the brilliant tribal rugs. The rugs, always one of a kind, are handwoven by the Moroccan natives; they are used there for wallcoverings to provide warmth as well as decoration; as blankets, and as floorcoverings. The rugs are all wool, some thickly piled, others tightly woven almost like tapestries. Colors, profusely blended, are deep, warm, and vivid. One regional design (1) is a primitive arrangement of bold geometric shapes, crossed and figured with various motifs. Another (2) is dramatized by a striking play of diamond shapes and diagonal lines.

Edward Fields' blue collection

EDWARD FIELDS, INC., 509 *Madison Avenue, New York*, confines his palette to 36 shades of blue in his latest collection of fifteen new carpets, designed by Marion V. Dorn and Louis Fischer. The range in monotone shades varies from light green-blues to deep amethysts; design inspiration includes Greek, East Indian, French, English and American motifs.

The Parthenon's marble equestrian friezes inspired the classic "Parthenon" rug (3); a Greek key motif borders the circular field of galloping horses. "Parthenon" is woven in a thick high pile of very soft blue shades. The square "E Pluribus Unam" rug (4) represents the Great Seal of the United States. The eagle holds olive branch, arrows, shield and motto scroll, surrounded by a border of eight-pointed stars. The rug is Fields' tapis weave, in three shades of blue. Available in all colors, shapes, and sizes.

Other designs in the blue collection are "Night Flight," an abstract impression of a night sky; "Hamamet," a geometric pattern inspired by Moroccan tiles; and "Boudoir," a feminine arrangement of pale blues and white inspired by handweaving.

Greek rugs at George Tanier

GEORGE TANIER, INC., 521 *Madison Avenue, New York*, has imported from Greece a handsome collection of thick, shaggy rugs, hand-woven in the mountainous Epirus region of northeast Greece. The rugs are made of 100 per cent virgin wool with natural back; the deep pile is long staple yarns looped through and knotted closely together to produce a vibrant, long-haired surface. Rugs are washable and dye-fast; colors are strong primaries, white, black, and natural. Three sizes are available: 4' by 6'; 6' by 9'; and 9' by 12'. They are equally effective as wall hangings or as area rugs.

The Greek rugs come in three different patterns. One is a checkerboard (5), available in a selection of color combinations; another (6) has an internal border in a contrasting color. Rugs are also available in solids. The 4' by 6' size retails for $72.

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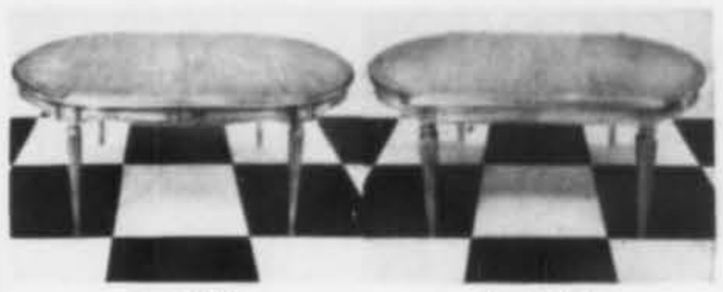

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1, 2 PATTERSON, FLYNN, JOHNSON

1

2

Luxurious carpet types at PFJ

PATTERSON, FLYNN, AND JOHNSON, INC., 55 *East 57th Street, New York,* has presented an exquisite collection of the finest in rugs: Aubussons, Savonneries, and Needlepoints, exactly reproducing antiques in technique and coloring. They can be made in any shape or size; and Patterson, Flynn and Johnson has approximately 2,000 designs and sketches ranging from the Italian Renaissance and Elizabethan to Louis XVI for decorators to choose from or modify as they wish. Oriental designs are also available. The costly hand-made Aubussons are tight tapestry weaves; the technique produces infinitely delicate variations in shading and color. Shown (1) is a Louis XVI floral border woven on a beige ground. The lush hand-knotted Savonneries have a low, thick, cut pile; a Savonnerie Oriental design (2) has a dark golden taupe background with a design in celadon, green, and rust and *tete-de-negre* border.

The needlepoint carpets at Patterson, Flynn, and Johnson resemble fine tapestries; the intricate, hand-knotted needlepoint technique affords an extreme delicacy of detail in the many designs available. Besides its luxury carpets, PFJ also carries standard broadlooms of all sorts.

The old and new at Treganowan

ERNEST TREGANOWAN, INC., 49 *East 53rd Street, New York,* offers a truly versatile selection of luxurious and unusual imported carpetry, varying from imported Aubussons to highly contemporary area rugs from Scandinavia. Some of the most important additions are a collection of Moroccan type *Hispano-Moresque* rugs. These are hand-woven in the Oriental knot method, of fine wool; the patterns reproduce antique Agra rugs, in very soft colorings of gold, black, beiges and white intricately and delicately scrolled (3). *Hispano-Moresque* rugs can be custom-designed and scaled, in addition to the large stock available.

Other delightful imports are a new group of "Rya" and "Flossa" rugs from Sweden, designed by Al Bergstrom. The "Rya" rugs (4) have a very high, shaggy knotted pile; the "Flossa" rugs have a lower, tighter smoother pile and more refined surface. Almost 100 designs are in stock; individual designs can be created to order for three- to four month delivery.

Algerian *Berber* rugs are also news at Treganowan; these are woven of scoured, undyed natural wool with random strié colorations in shades of brown.

Fine custom carpets at Leonard

LEONARD CARPET MANUFACTURING COMPANY, 15 *East 53rd Street, New York,* has opened a new showroom at that address, where prodigious examples of the Leonard versatility in custom carpeting are displayed. The showroom introduces a new concept in presentation: the front of the area, towards the street, is an Exhibition Gallery of carpet arts open to the public; the area in the back is the showroom proper, open to the trade only. In the exhibition gallery the public can see various examples of Leonard carpetry, hung like paintings around the walls. All Leonard carpets and area rugs are hand-made of 100 percent virgin wool, executed only on custom order to the client's color and design specifications. Leonard has, however, a selection of designs available and a virtually limitless palette.

The two examples shown here demonstrate Leonard's versatility in technique as well as in design. A 3' by 6' area rug (5) has irregular rectangles of orange and black on a beige ground—possible in two or three different pile heights of cut or looped pile. A 3' by 5' area rug (6) has a contemporary pattern of geometric shapes in beige, white and orange, punctuated with small circles.

3, 4 TREGANOWAN

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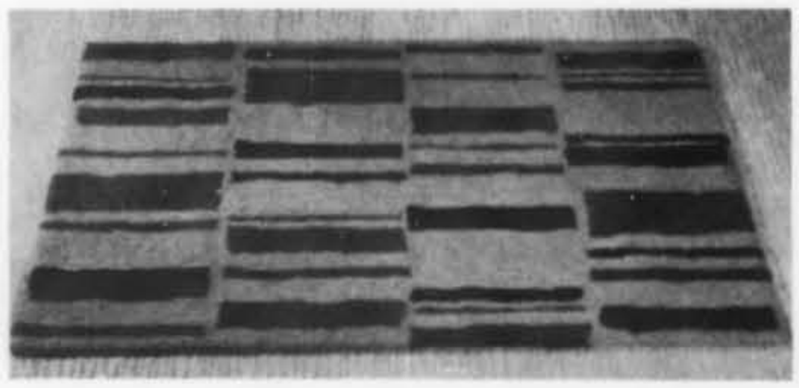
4

5, 6 LEONARD



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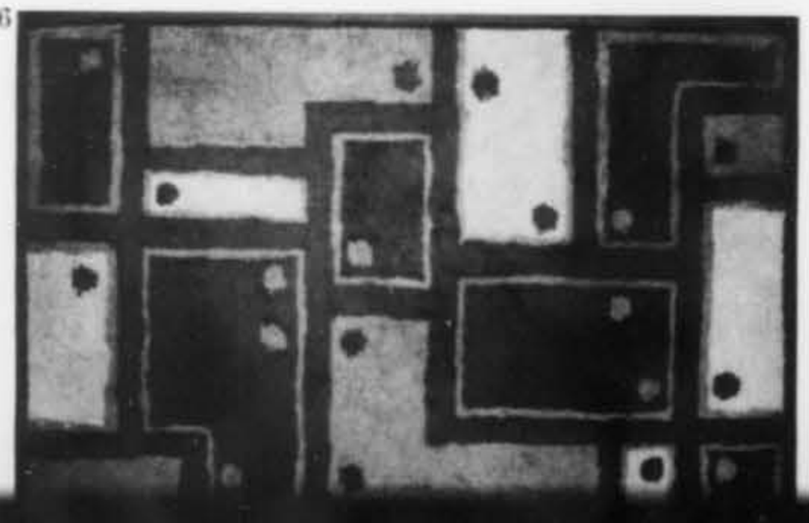

6

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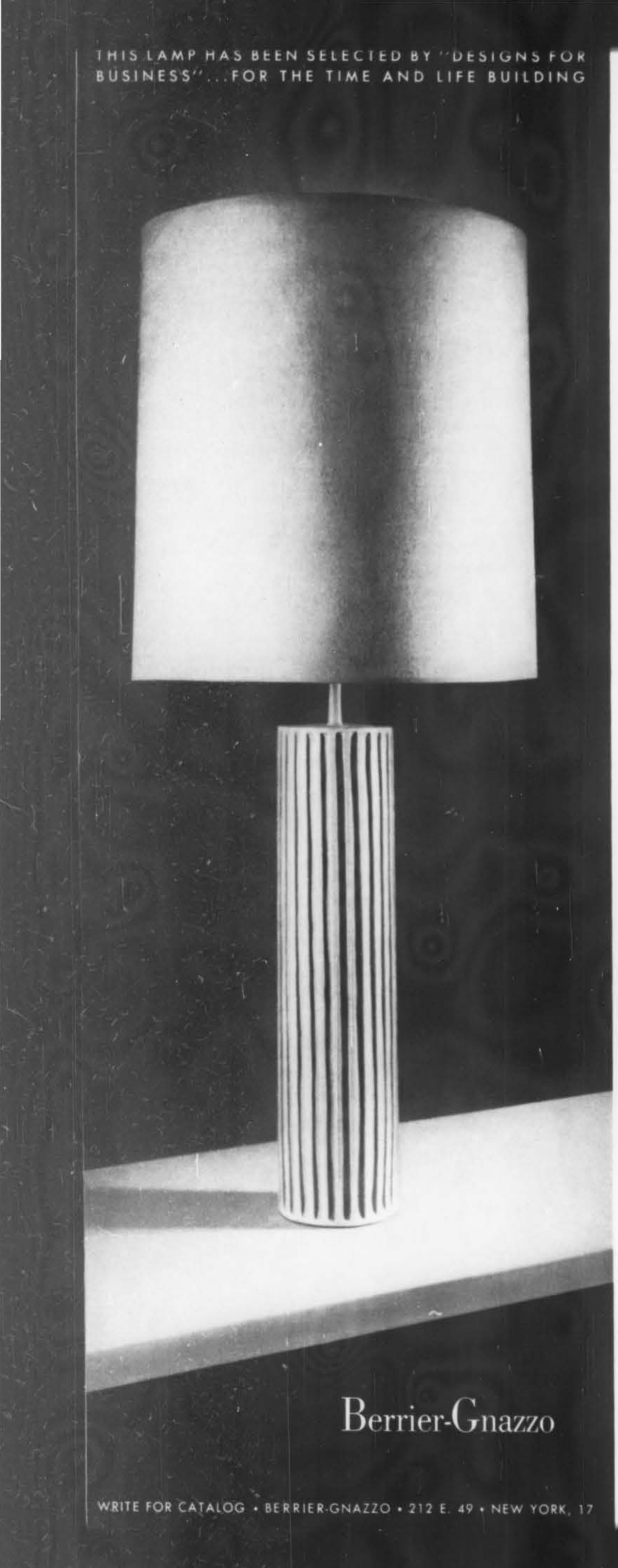

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New Chicago showroom: Guildhall Galleries

Guildhall Galleries, Ltd., 679 North Wells Street, Chicago, is a new decorative arts exhibition building for wholesale decorators, art and furniture dealers. As a successor to the earlier S. R. Schwartz showroom, this new center is in keeping with the fond interest of Mr. Schwartz who believes that "fine furnishings should be understated and should be important only as a background for fine paint-

ings." Therefore, in this display room building each setting is designed so that the decorator and his client may visualize both the paintings and the furnishings in home-like arrangements.

Guildhall features original paintings and sculpture of numerous European and American artists, one-of-a-kind decorative accessories, custom lamps, period furniture from Bodart, Inc. of Grand Rapids, imports of Jacques Bodart, modern case goods from Gregori Furniture Corporation,

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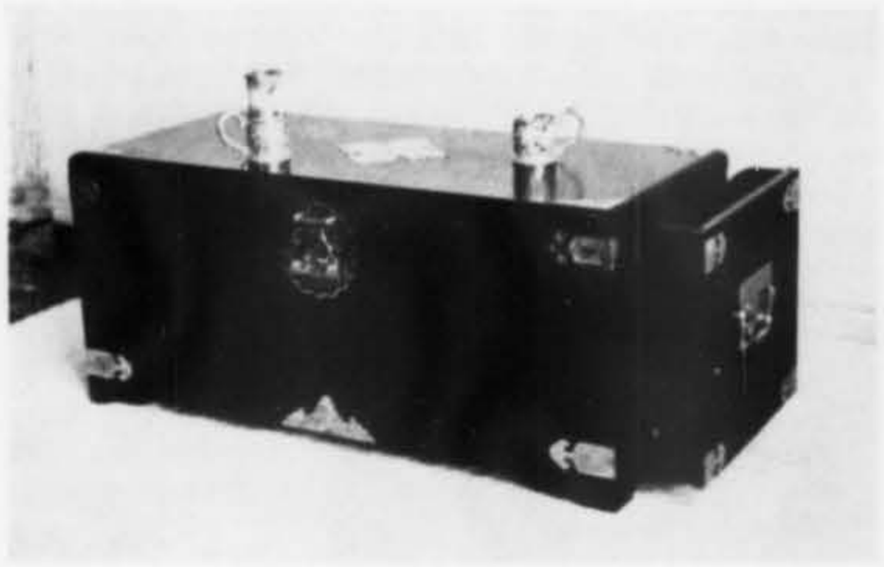
and an exclusive line of the Galleries' own custom upholstered Guildhall furniture in custom fabrics. Picture frames are by Heydenryk Frame Company.

Hand rubbed black teak chest bar from Ritts

A cocktail table with pull-out bar and a record player or magazine niche has been brought out by the Ritts Company, 2221 South Sepulveda Boulevard, Los Angeles. The



finish is hand-rubbed black teak and the heavy brass hardware, imported from the Orient, is all hand engraved. Dimensions are 40"x18"x18", closed. It retails for $250.

Barclay's veneers for furniture manufacturers

A simulated wood-grain hardboard is the first of a new series of products to be introduced for furniture manufacturers by the Barclay Manufacturing Company, 385 Gerard Avenue, New York. It will have a high-lustre finish with the durability and protection formerly found only in expensive high pressure laminates. The "plastic" look has

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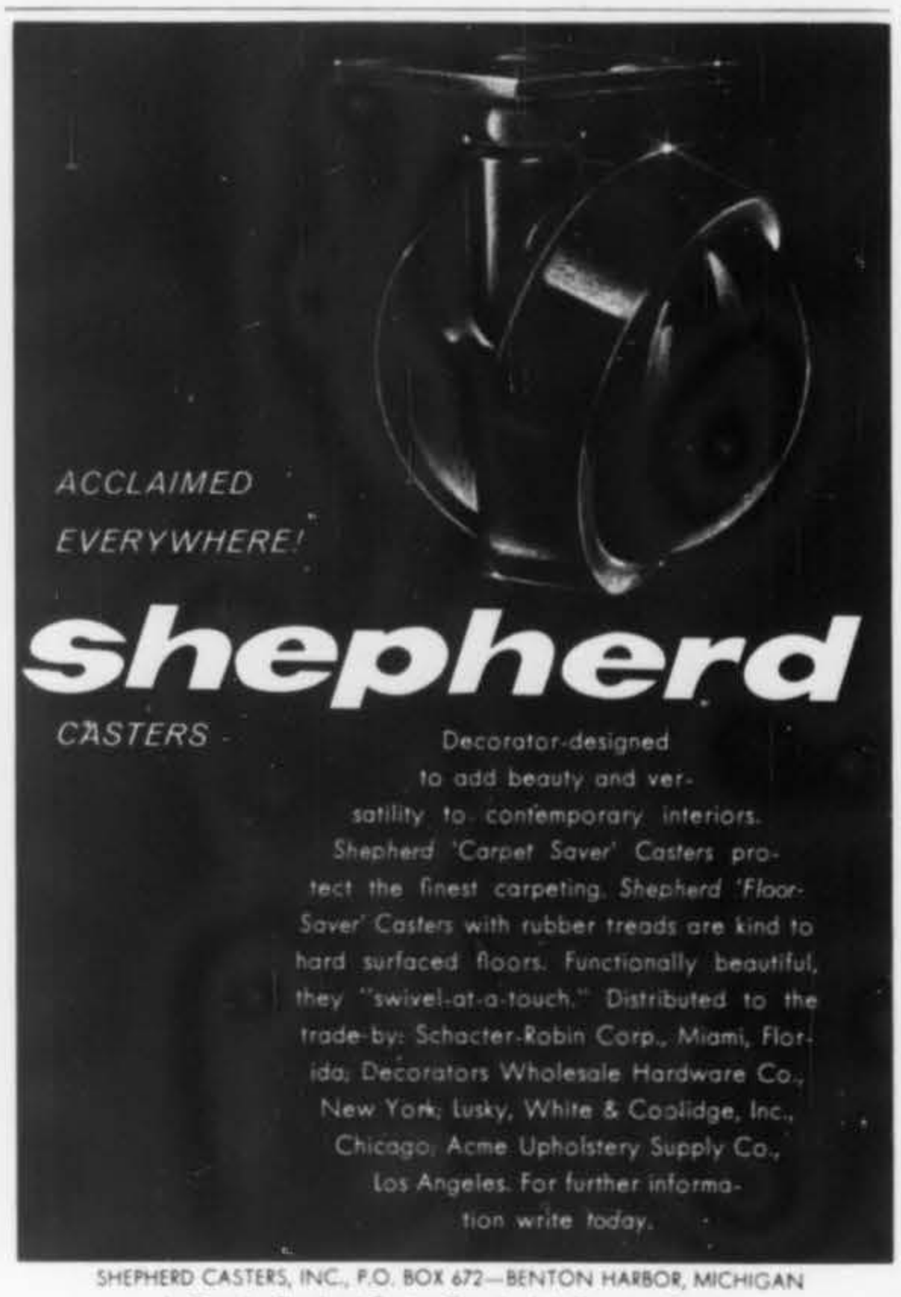
Also new from Barclite is a leaded panel, of translucent reinforced Owens-Corning Fiberglas, that resembles stained or leaded glass. It is break and chip proof, stain, heat, and moisture resistant.

Recirculating fountains at Fountain Mart

A unique collection of one-of-a-kind recirculating fountains is housed at The Fountain Mart, 145 East 53rd Street, New York. Among them are large and small wall-mounted types, some in traditional motifs, others starkly modern. One, adorned with dolphins, sprays water into a fluted sea shell. A floor fountain, designed by Schainen Stern Design Associates, flows water down an intricate fantasy of metal

sculpture. Another floor model (see cut), designed by Bruce Cushman, stands 53" high, is covered with a sand composition; the water runs down the sides and through an intricate series of small open channels. The fountains are also at The Greenhouse, 254 East 51st Street, N. Y.



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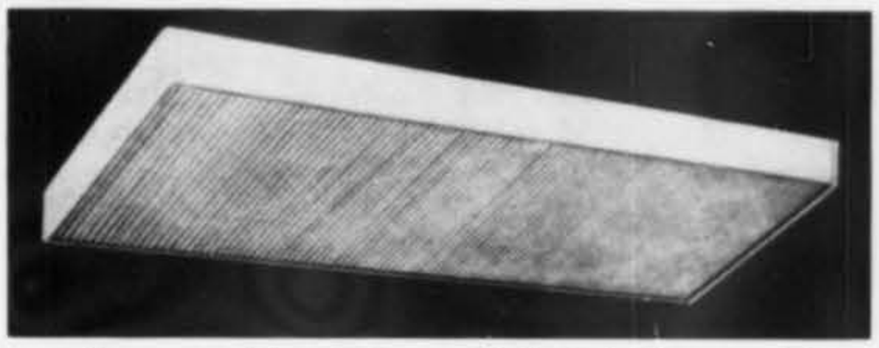
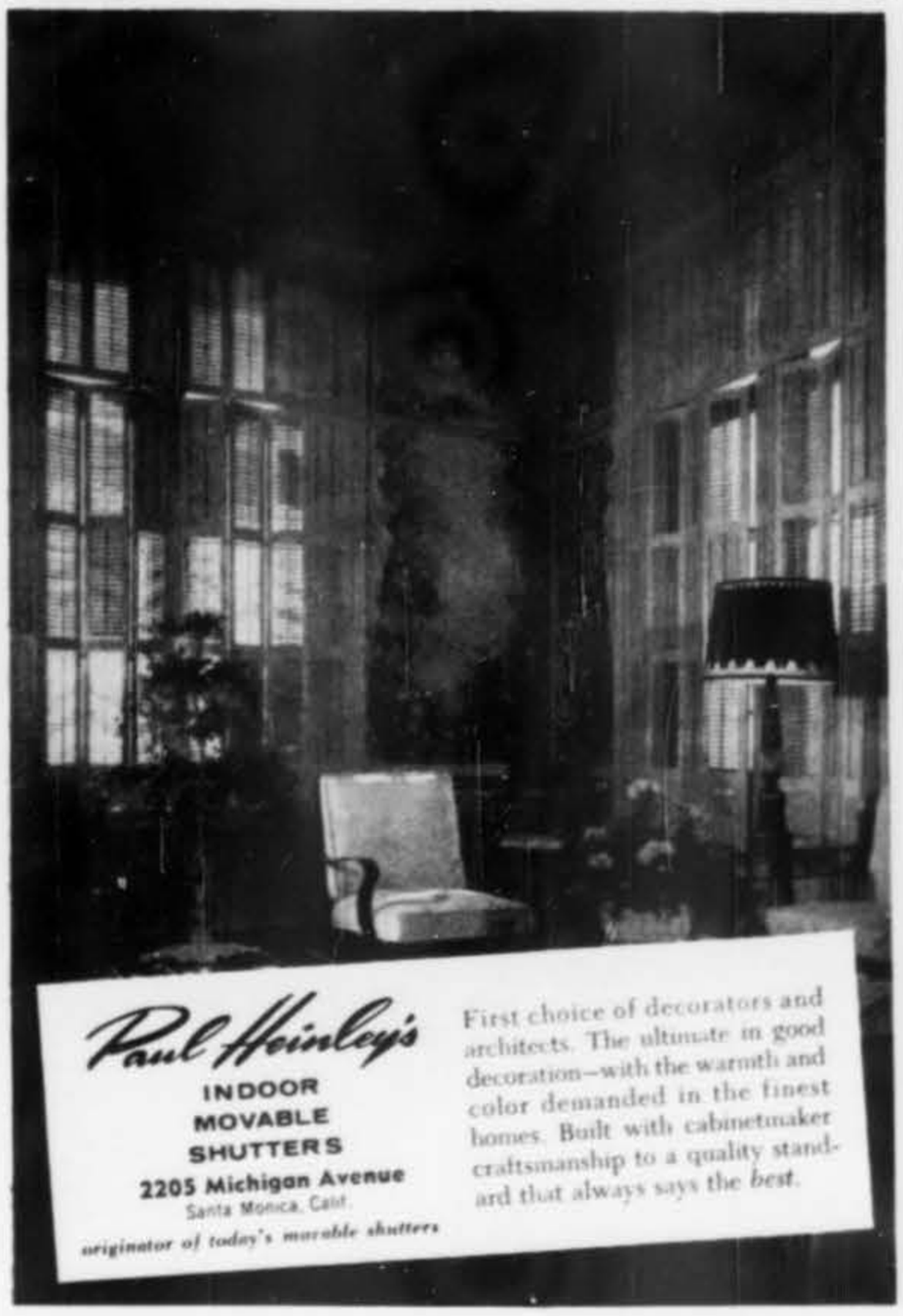
New architectural fixtures from Lightolier

Lightolier, Inc. has expanded its already vast architectural and commercial lighting fixture selection to include five new groups. *Calculite* recessed incandescent downlights are now available in 96 basic housings and interchangeable diffuser-flanges which combine to make 202 versions of recessed downlights. A few innovations in Calculite: a Duo-Style Trim Flange that permits absolutely flush mounting in plaster for a "hole-in-a-plane" effect, or, by reversing the flange, permits a neat overlap in a dry ceiling; a compression-molded Bakelite baffle called Multi-Groove which allows a smaller, cleaner housing and achieves low brightness inside the fixture; an ellipsoidal reflector with a mirror-like finish for maximum efficiency in producing a medium-spread beam. Calculites are available round or square, with lens or diffuser flush, regressed, or extending below the ceiling plane.

New fluorescent fixtures from Lightolier are: *Prismalux*, a shallow, fully luminous but low-brightness, one-piece lens diffuser (pictured)which can be used as a wall bracket



as well as a ceiling fixture; *Reflect-A-Line*, a shallow, extra-compact line of fluorescent light; *Circulite*, round or rounded square fixtures offering a shallow luminous shape unbroken by bottom knobs, exposed screws or latches; and *Optiplex* and *Strialux* modular surface units for installations where recessing is impossible.



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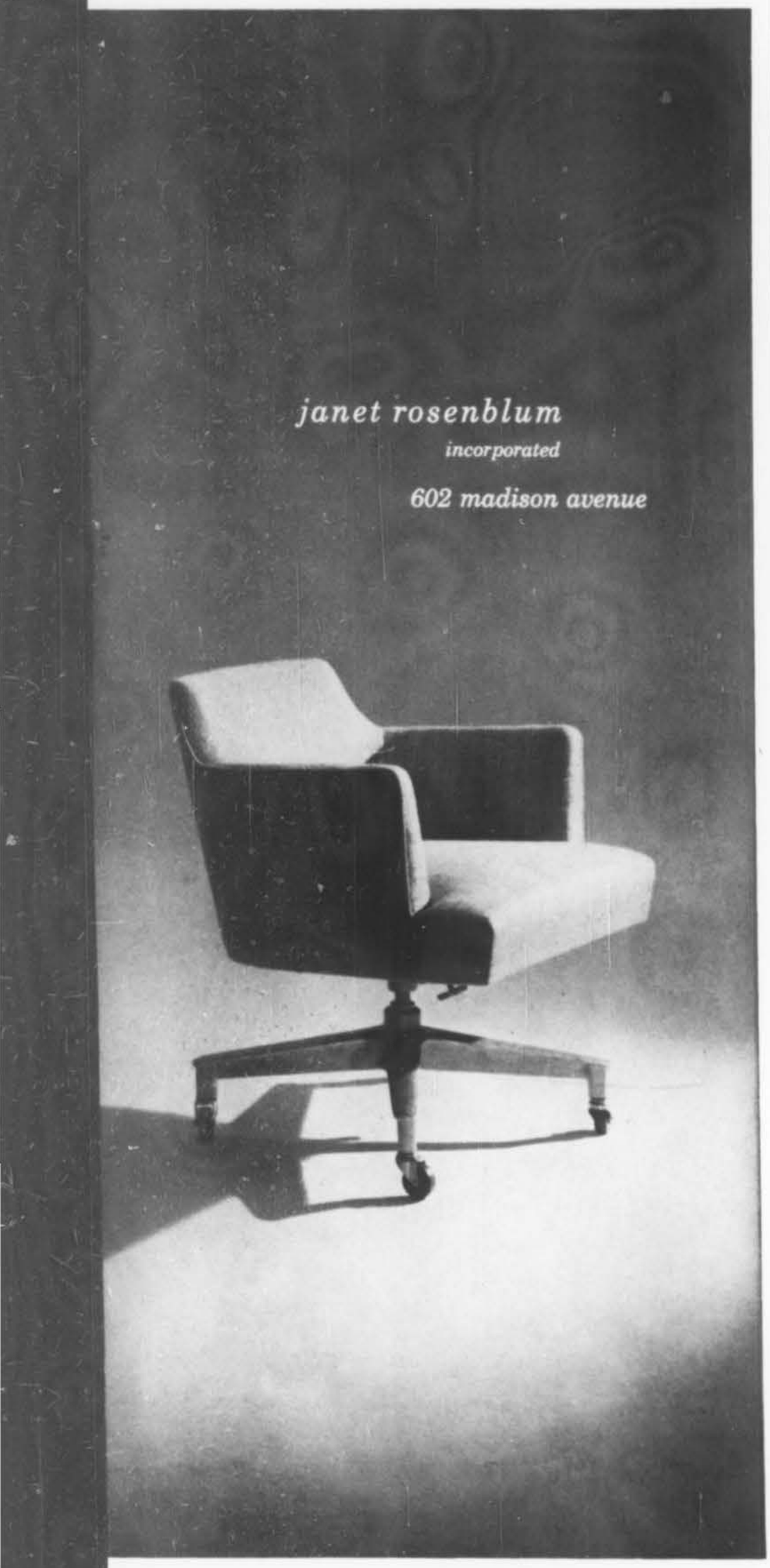
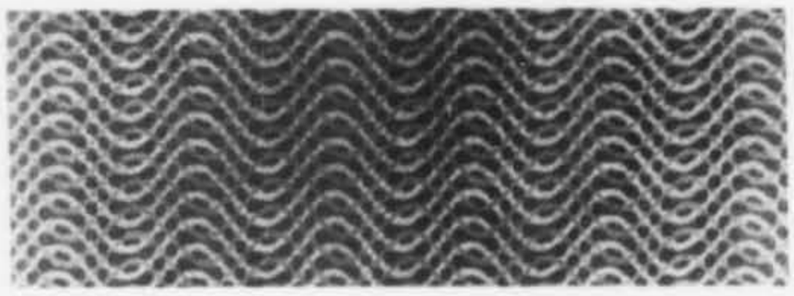


"Breathing" vinyl upholstery fabric by Landers

Ventilan, a new vinyl upholstery fabric that "breathes," has been introduced by the Landers Corporation, Toledo, Ohio. It combines the practical advantages of vinyl with the textures and comfort of a ventilated upholstery fabric.



Vinyl is applied by a continuous method with the result that rough vinyl edges and unsightly corners are eliminated. Ventilan allows air to pass equally over the entire surface and heat to dissipate through it. Cool, cleanable, and comfortable, it is available in three patterns ("Artloom" pictured above) in a wide spectrum of colors.

Seth Thomas clocks for decorators

Good design combines with the famed clockwork of the Seth Thomas Division of the General Time Corporation, Thomaston, Connecticut, in two new decorator clocks. The clocks, developed together with Lawrence H. Wilson Associates, consultant designers, are available through Hettich and Hettich, 206 Lexington Avenue, New York. One of them is the "Darien" striking clock in a contemporary case of mahogany and gold-plated die cast brass; 9¾" high by 7½" wide; spring-wound movement. $55. The traditional "Accent" wall clock, 18" square with scalloped corners, is framed in black and gold satin finish with a perforated metal insert and round dial case. About $40.

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GEORGE K. BIRGE COMPANY, INC., formerly The Birge Company, Inc., will produce quality hand print wall decorations exclusively. Mr. Birge has acquired all inventories, designs, screens, etc. of the Birge Mural and Scenic collections, sold through The Birge Company, Inc. until June 30, 1960. George K. Birge Company, Inc., located permanently at 235 North Street, Buffalo, will introduce a scenic line and a line of hand printed repeat wall decorations for the 1960 Spring season.

FREDERICK COOPER STUDIOS, "lamps of elegance," has moved to new quarters at 466 West Superior Street, Chicago.

JACK LENOR LARSEN, INC. has moved its showroom and offices to 677 Fifth Avenue, New York. Edward Barnes designed the space.

LIGHTOLIER, INC. has constructed a one-story building at 2515 South Broadway, Los Angeles for a new Western headquarters, showroom, warehouse, and custom factory.

PALETTE SAMPLE CARD COMPANY, specialists in drapery and upholstery fabric sample books, has moved to new and larger quarters at 3901 Queens Boulevard, New York.

Wrong name for N.S.I.D. officer

In the photograph caption of the new officers of the N.S.I.D. New England chapter (October 1959 *Interiors*, page 131), the name of the treasurer is Laura Appleton, not Laura Stapleton as incorrectly stated.

Correction: Hi Fi in Jason apartment

The high fidelity installation in the Jason apartment by Ward Bennett (December *Interiors*, page 118) was done by Gray Sound Corporation, New York, and not by Lyric Hi-Fi, as we mistakenly said.

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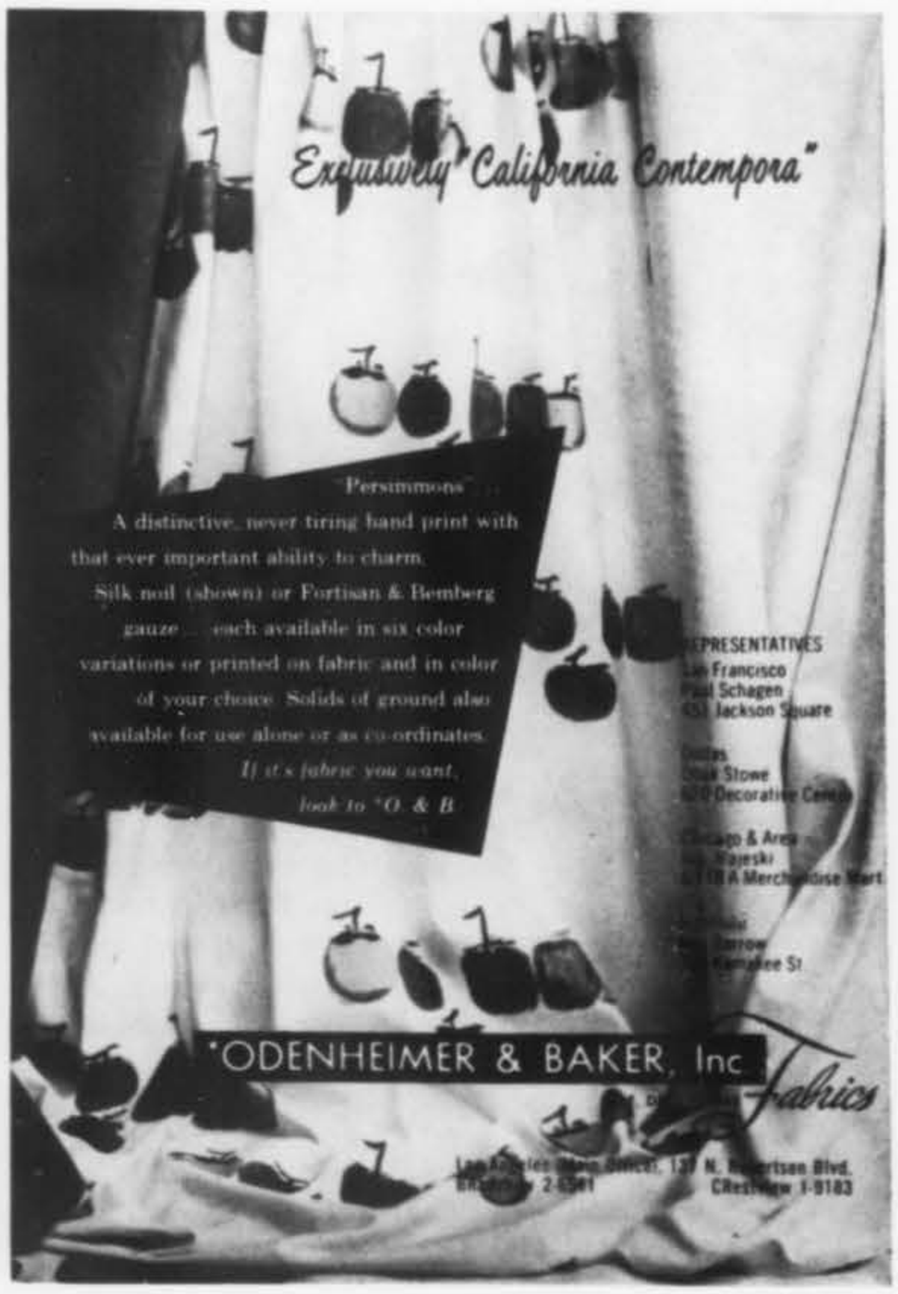
Sources for Berkshire Life Insurance

(*Pages* 86, 88)

Furniture: executive office and reception room furniture by Roffman Associates, Herman Miller, George Tanier, Knoll Associates, Dux, Inc., Jens Risom (end tables), Hilda Lipkin (pedestal tables), Foam Rubber Center (sofa beds); steel desks, chairs, work tables by Globe-Wernicke (through Allwin Office Furniture); files and desks by Art Metal (through E. P. Gowdy), The Wright Line, and General Fireproofing (through Shandoff); custom steel cabinets and shelving by Arc-Apex Steel; posture chairs by Domore; custom furniture and cabinetwork by Ezra Blank Associates and Midhattan Woodworking; folding tables by Howe; steel chairs by Crucible Steel; folding table and armchairs by Adirondack Chair. **Fabrics:** Drapery fabrics by Isabel Scott, installed by Stevens, Inc.; blinds by Tropicraft, through Isabel Scott; building standard draperies by L. Anton Maix, Judd Williams; upholstery fabrics by Mauretania, Kravet, Isabel Scott, Arthur H. Lee, Herman Miller, L. Anton Maix, Jack Lenor Larsen, Gilford Leather, Thaibok, Far Eastern, Jofa, Lehman-Connor, J. H. Thorp, Judd Williams, Knoll Textiles, Leib-Meyer, John Barfoot, Rancocas, and Rowen. All fabrics have Scotchgard treatment (Minnesota Mining) by Perma Dry. **Lighting:** Smithcraft, Century; lamps by Berrier-Gnazzo. **Floor coverings:** U. S. Rubber, El Dorado, cork by David W. McKee, vinyl by Robbins, ceramic tile by Cambridge Tile; carpets by Mohawk, V'Soske, Mullin, Loma Loom, Carter Brothers, through McHale Carpet Company. **Wall coverings:** Vicrtex, Fine Arts Wallpaper, Fab-Ri-Ko-Na, Laue Brothers, Indo Weave Burlap, Lenox, Lamidol. **Partitions:** Steel partitions by Aetna Steel Products; wood panel inserts by Penrod, Jurden, Clark, Vicrtex panel inserts by L. E. Carpenter. **Coat and storage cabinets:** J. H. Kimball, with Formica (Formica Corporation) and Micarta (U. S.



Plywood) door fronts. **Hung ceilings:** Accesso Systems, Inc. **Pads and pillows:** Fashion Decorators, in fabrics by Kravet, Knoll, Isabel Scott, Far Eastern, Thaibok, Thorp, Jofa. **Accessories:** Sand urns by Loumac Supply and McDonald Products; wastebaskets and letter trays by International Designers Group and Froelich Leathercraft; ashtrays by Design Technics, McDonald Products, Weg Pottery, M. H. Lamston; Architectural Pottery through Robert Barber.

Sources for Continental Grain Company

(*Pages* 87, 88, 89)

Furniture: Desks and files by Globe-Wernicke and Peerless through Allwin Office Furniture; Micarta tops by U. S. Plywood; custom adjustable shelves by Durabuild; custom furniture and cabinetwork by Ezra Blank Associates; custom furniture, cabinetwork, and panel walls by Midhattan Woodworking; chairs and sofas by Roffman Associates; chairs and tables by Herman Miller through Business Equipment Company; posture chairs, lounge chairs, table by Knoll Associates; side tables, chairs by George Tanier; chairs by Baker Furniture Company; lounge chair by Lehigh; day bed by Hilda Lipkin; side table by Design Previews; cigarette tables by Directional; table and mirror by Richard L. Sandfort; dining chairs by M. Singer & Sons; dining table by Avard; custom furniture and cabinetwork by Korngold. **Fabrics:** Drapery fabrics by Isabel Scott and J. H. Thorp, installed by Fashion Decorators; chair and sofa fabrics by Isabel Scott, Gilford Leather, Rancocas, Arundel Clarke, Rowen, Jack Lenor Larsen, U. S. Rubber (Naugahyde). **Floor Coverings:** Ceramic tile by Suntile; marblework by Friedman Marble Works; carpeting by V'Soske, Firth, Mohawk, Fritz and Larue, through Padawer; carpet by Bigelow, through McHale Carpet Company; hard floor-

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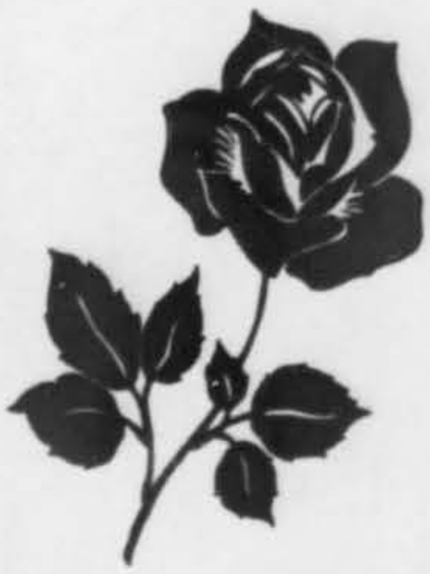

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ing by Eldorado Cork, Matico, Armstrong, Robbins through McHale Carpet; wood floors by Coughlin Flooring. **Partitions**: Steel and aluminum partition by Aetna Steel Products Corporation; Fairhurst doors by John T. Fairhurst Company; acoustically treated walls and special sliding closets by Jacob Kotler Company; wood veneers in partition by U. S. Plywood. **Wall Coverings**: Felters Company, Gilford, Indo Weave, Lenox Lamidal, Fine Arts, Art Brite, Kneedler-Fauchere, Karl Mann Associates, through Ideal Painting Company. **Lighting**: Lightolier, Century, Garcy, through Uris Brothers; George Tanier; Lamps by Nessen Studio, Altamira, Georg Jensen. **Plants and Plant Maintenance**: Greenhouse. **Accessories**: Ashtrays by George Tanier, Georg Jensen, Design Technics, Bonniers, Berrier and Gnazzo; wastebaskets by International Design Group; cork bulletin board by New York Silicate Products; accessories by Loumac Supply Corporation.

Sources for Cushman & Wakefield

(*Page* 84)

Furniture: Chairs by Herman Miller through Business Equipment Sales; desks and files by Globe-Wernicke and Cramer through Allwin; chairs by Barcalounger; chairs and sofas by Roffman Associates; custom furniture and cabinetwork by Ezra Blank Associates; custom steel shelving units by Arc-Apex; tables and chair in reception room by Knoll Associates; chairs, folding chairs, table by George Tanier; table, chair by Jens Risom; sofa by Dux, Inc.; chairs by Design Previews; swivel chair by Cumberland. **Fabrics**: Tropicraft blinds through Abbott Miller; upholstery and drapery fabrics by Scott, Mauretania, Rancocas, Jack Lenor Larsen, George Tanier, Rowen, Brunschwig and Fils, Boris Kroll, A. H. Lee, Lozano-Fisher. **Leathers**: American Leather Company, Gilford Leather Company.

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Floor coverings: Hard flooring by Armstrong, Expanko Cork, and David W. McKee; carpeting by V'Soske, Katherine Mills, Kent, R. H. Mullen, Gullistan, through McHale Carpet Company. **Wall coverings:** Gilford, Lenox through J. I. Hass Company; photo mural work by Compo Photo Service; mirrors by Haber and Henry. **Lighting:** Lightolier; ceiling lighting fixture by Georg Jensen. **Accessories:** Wastebaskets by Globe-Wernicke and Cramer through Allwin Office Furniture.

The Time-Life project

(Continued from Page 99)

landmark for the elevator lobby without the use of "commercial" reception room signs.

Plate III: Life Elevator Lobby & Reception Room

This elevator lobby and reception room is one of four entirely different elevator lobbies and reception rooms for the complement of floors occupied by Life. This particular one is the publisher's floor and, in that sense, the more important of the four from a public relations point of view. On emerging from the elevator cabs you will step out into a charcoal-colored carpeted area which contains three custom designed stainless steel plant receivers. The plant holders themselves act as reflectors for the pools of light set immediately above them, the only other visible light here being the fine texture of reflections that wi'l occur in the sand finished white plastered walls of this elevator lobby. Further north, looking up the line of planters, attention is brought to the larger rosewood-topped stainless steel spinning which is the reception desk for the floor. In reaching the receptionist you cross from the carpeted area into a

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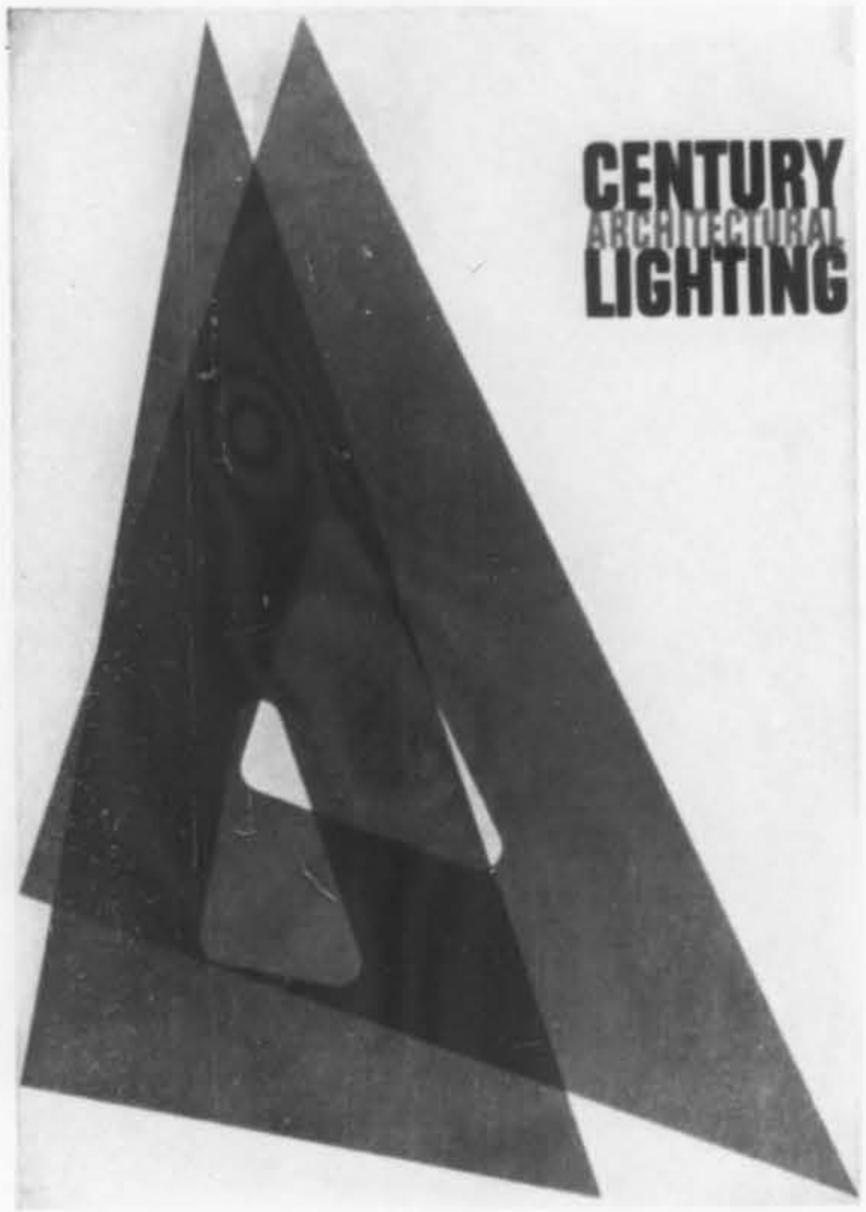

white precast terrazzo floored gallery. The back wall of the gallery which is visible from the elevator lobby provides the source of illumination for this area through a 30-foot long ceiling-high metal mural which acts as a diffuser for the back lighting. The texture of the metal surfaces of the sculpture is highlighted through the rear half of the circle of pin spots above the reception desk; the front half illuminates the reception desk itself.

The seating in this area consists of two islands of black and white handwoven carpet set within a pattern of precast terrazzo floor.

Plate IV: Reception Room

When you enter the 30 x 42 foot reception room from either of the matched pair of elevator lobbies which you've just seen, the integration of the three areas is immediately obvious despite the change of pace. Two problems were presented in this room: (1) it was necessary to provide a reception and waiting area for visitors to this top level floor with the space saying, as quietly and simply as possible, that this is the top level floor and the headquarters of this corporate giant; (2) we felt it desirable to eliminate the duplication of bound reference volumes of all Time Inc. publications from its inception which occurred repeatedly throughout the present Time Inc. offices.

Therefore the semi-circular expanse of stainless steel and ebony columns creating a quiet waiting area on the inverted side and, on the overt side, a 50-foot library of all Time Inc. publications. The open stainless steel columns afford the visitor in the waiting area a view of the window wall and Central Park beyond, while the visitor who is perusing the library may select a bound volume and take it to any of the four reading stands which again capitalize on the view of New York. The lighting in this area has

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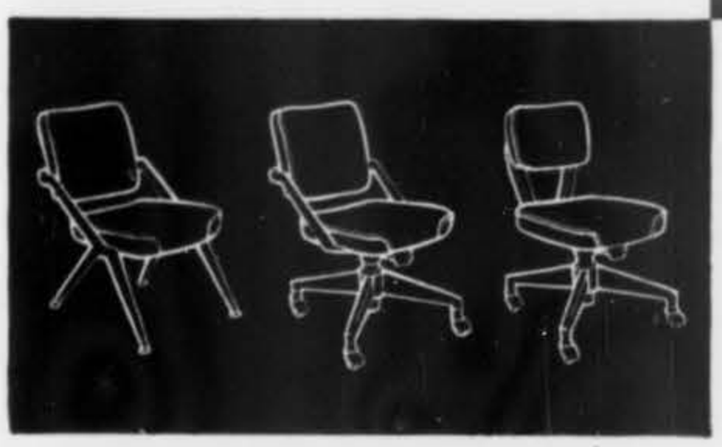

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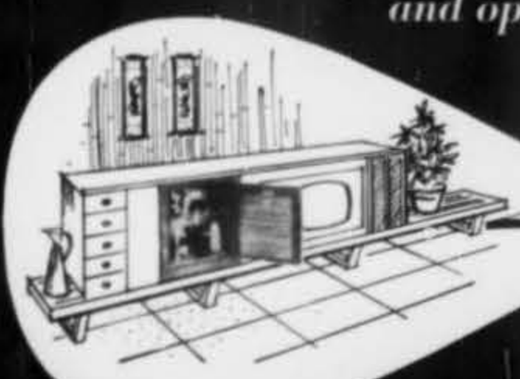

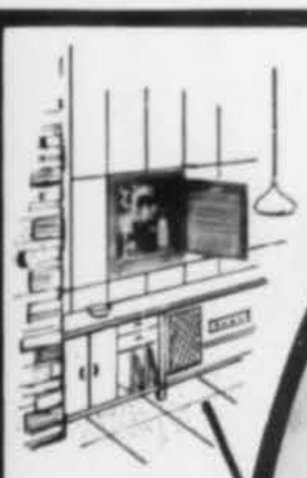

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been designed to augment the 42-foot stretch of daylight rather than replace it and consists of a pinhole aperture at the top of each stainless steel column which sends a shimmer of light down the interior of each stainless steel shaft and an outer ring of pinhole spots which have controlled apertures to restrict the illumination to the books. The colors and materials are a continuation of the blacks and browns of the elevator lobbies which introduce the visitor to this area, the only additional element being natural waxed leathers in the upholstered furniture.

Plates V & VI: Time-Life International Reception Room

The space set aside for this part of TLI's operation had three requirements: (1) reception and waiting area for visitors who come from all over the world; (2) a conference room for use of the entire division; (3) the combination of reception space and conference space into one large room to be used for receptions for important foreign visitors and for other functions requiring a large space.
With large unbroken space at a great premium throughout the Time Inc. floors, I felt that a solution as indicated in these presentations could provide an even greater contribution than just fulfilling the requirements. By creating the conference space as a self-contained 14-sided room within the total space in which I was working, the visitor occupying the waiting area is exposed to an illusion of space on a grander scale than actually exists. While he can't see through the cylinder-like conference room, the movable walls, composed of alternate strips of rosewood and translucent plexiglass, gives the impression of space existing beyond this rather substantial partition. Likewise, the conference room when in use, while an inside space, also benefits by the admission of natural light to the space through the plexiglass bands. For reception purposes the

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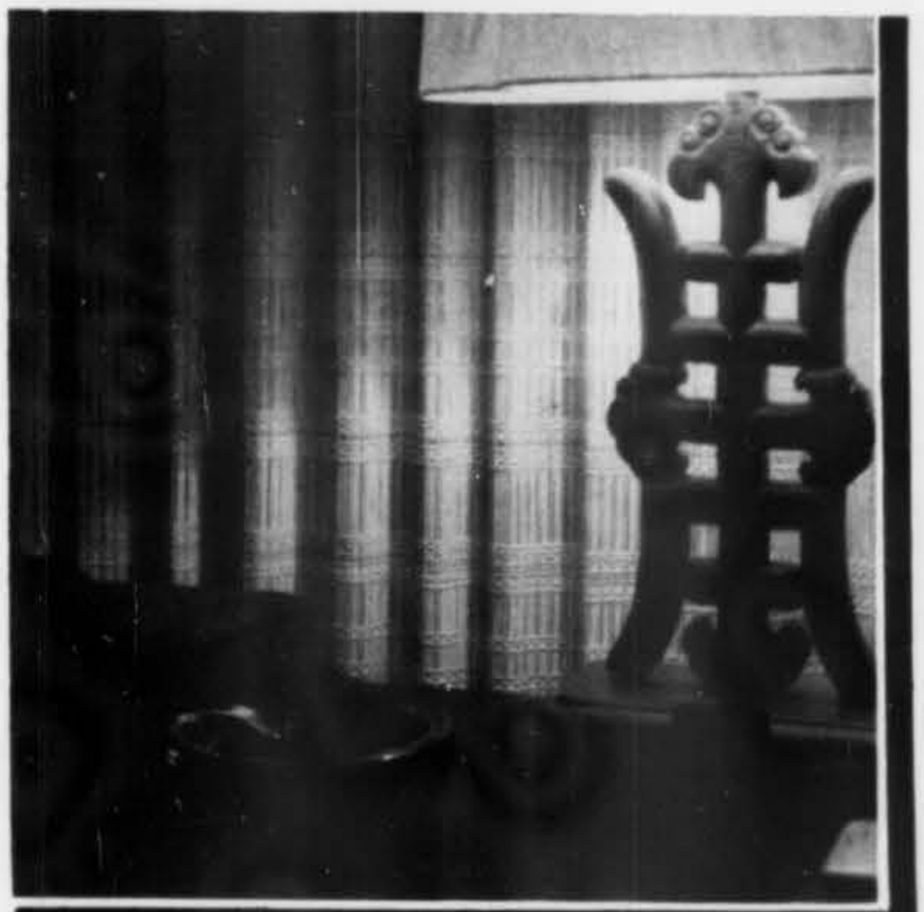

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Floor coverings for the Time-Life Building, offices of Cushman & Wakefield, Continental Grain and many others.

entire wall moves electrically into a recessed pocket in the west wall and exposes the full space for desired use.
The south wall which overlooks the spectacular New York skyline contains a gray glass reading ledge which runs the full length and houses copies of Time & Life's foreign editions as well as samplings of the competition The floor is entirely of white onyx marble with the exception of the red-orange custom carpet in conference area. The north wall is conceived as a changing gallery of representative art work of TLI countries.

Plate VII: Cross-Over Elevator Lobby

This is one of three cross-over floors which Time Inc. occupies and which I resolved to make easy for the person crossing over from one elevator bank to another. Invariably in the average building, a person shunted out of an elevator on a cross-over floor is confused about the direction in which to head to pick up his next elevator. I attempted to make this automatic by creating a visible flow line for traffic from one bank to the other. This is physically accomplished by the wrap-around of lighting around the cross-over core and a duplication of wrap-around occurring in the rubber floor. A further element is the wood paneling which wraps around this cross-over floor and in addition, imparts a warmth to an otherwise austere and machine-like operation of delivering and picking up people.

Plate VII: Time-Life Closing Room

This room is one of several throughout Time Inc. designed to meet the needs of the staff on editorial closing nights as well as provide lounge facilities or informal conference facilities during the remainder of the week. The room can house as few as one or two people or as many as 40 or 50

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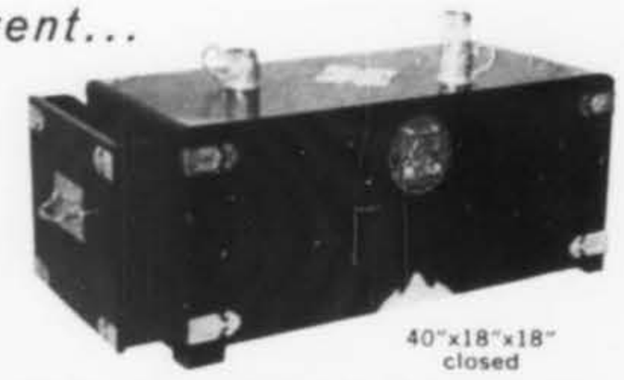

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at the same time. As such, a particular acoustical problem was presented which was solved through a blanket-like acoustical dome which covers the area. From all four sides of the dome a soft variable intensity of light is splayed down the walls. The sketches show the room in use as a lounge facility and the sliding partitions which open to reveal a full serving pantry for the function of closing night feeding. The sliding partition itself is made of photo-sensitive milk glass panels which have received enlarged reproductions of famous Time magazine columns — the enlarged characters forming a rough, fuzzy texture and pattern of the typographer's art.

Plate IX: Life Publisher's Office

The private suite shown from this plan houses the publisher, his assistants, their respective secretaries, joint waiting room and conference room. Through a complex of sliding doors and folding partitions, the reception room can become a part of the conference room providing a space of 18'8" x 24'. The private office itself is overt in its declaration of two concepts of working conditions: (1) the conference type desk and back ledge which is isolated on the wood plank floor and (2) the informal meeting area isolated on the carpeted section.
The lighting repeats this segregation of working environments as do the color and materials employed in this space. The conference room uses walls of white felt with acoustical backing which is used for sound control and also pin-ups. The chairs in natural buckskin and black fabric provide the only color accents in a room intended to focus the attention of the inhabitants to the work at hand around the table. Lighting is keyed to this centralization of attention in the form of the circular recessed dome above the circular conference table. *(Continued on Next Page)*

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Plate X: Sports Illustrated Publisher's Office

I think this sketch just about tells its own story of who lives there and what magazine he represents. In fact this concept of identity with function as well as with individual identity of the occupant is one to which I've closely adhered throughout the design of this project. The office permits meetings of a more formal nature at the conference type table or of an informal nature in the sofa end of the room. All the necessary storage facilities are incorporated into an 18-foot long unit which, in addition, provides the long layout surfaces which are almost universally needed throughout the Time Inc. offices.

Plate XI: Time Conference Room

This space, because of its location within the floor, required a very separate solution from other conference rooms in the building. The space which was utilized is 10'4" x 20' long and is snugly nestled between two elevator banks. Therefore even this approach to the room from the corridor outside sets up at once a psychologically claustrophobic feeling in the entrant which, however, we feel we have successfully dispelled.

The basic decision I made was not to fight the rather ugly proportions but rather to join it, so to speak, and, contrary to the visual widening that a lower ceiling gives to any space, I decided to obtain as high a ceiling as possible and succeeded in obtaining a 10-foot height by various machinations of duct work, plumbing pipes, pneumatic tubes and other services being diverted around this space. The introduction of stainless steel and rosewood "I"-shaped lighting troughs with all lights reflected upwards further creates the sense of gallery-like proportions and, in my opinion, imparts a certain authority to the space which its 10'4" width actually doesn't deserve.

The room is used a great deal for presentation and there-

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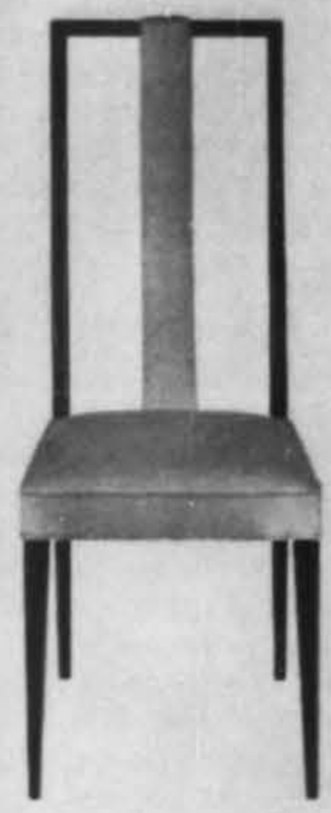

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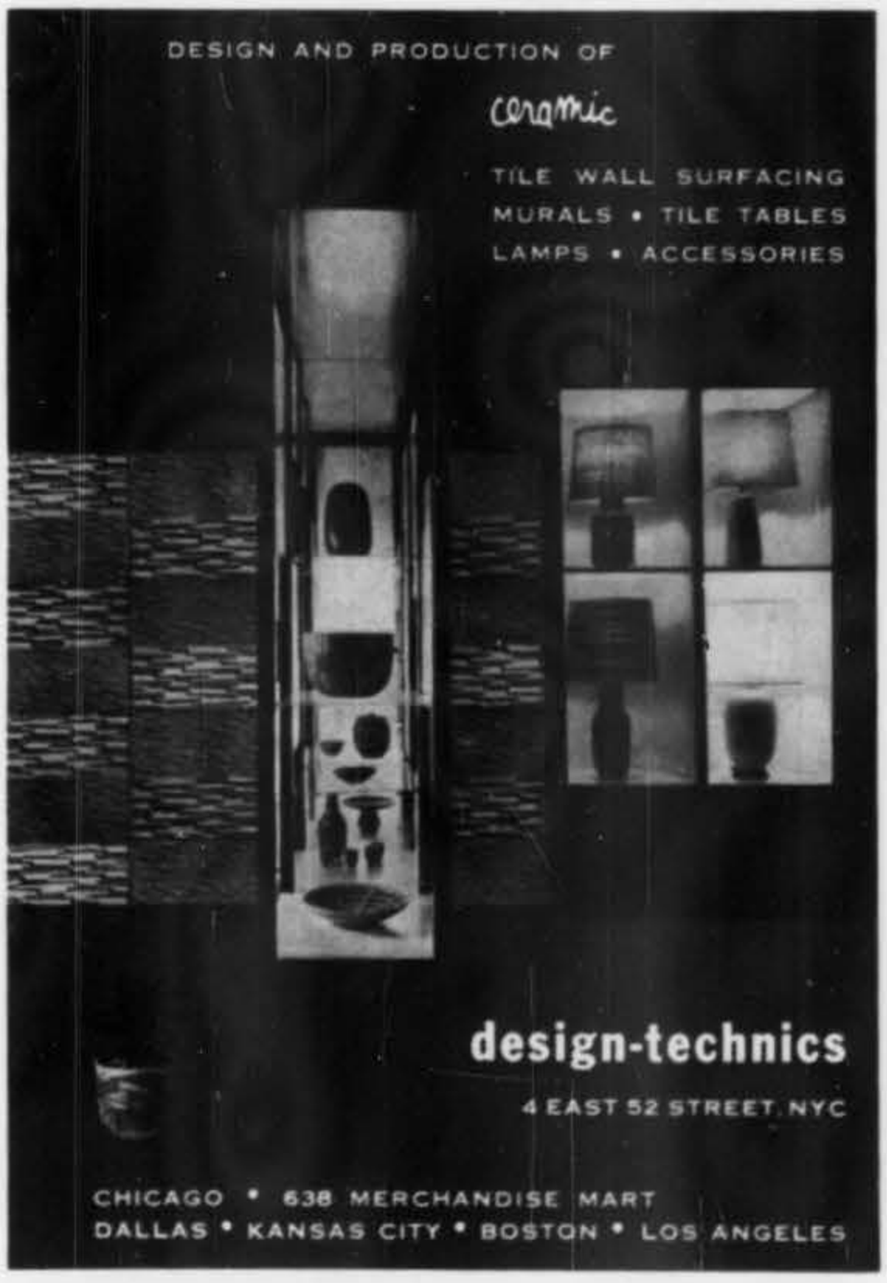

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fore the far end of the space is separated from the carpeted conference area by a white marble floor from which the "presenter" officiates. The storage and pin-up facilities required here are absorbed into one multi-purpose unit which suspends between two I-shaped beams in the marble floor presentation area. Further facilities for presentation include the two side walls which are designed with self-healing plastics over a tack-absorbing material.

Plate XII: Chart Room

This room is used by the top level executives of Time Inc. as a general purpose meeting room, augmenting their individual offices when meetings of 10 people and more are being held. In addition, we are so involved in a day to day battle against waste space in any project, that it's only natural that we look to and develop dual and even multi-usage for any room or area which does not have an 8-hour per day single purpose occupancy. Therefore, in furnishing this room we created designs to provide conference space for 10 to 30 people through multiplying leaves of the conference table or to accommodate as small a gathering as 2, 3 or 4 people at the other end of the room—such meetings being held on a much more informal basis through use of sofa and lounge chair arrangement. Even the larger meetings are automatically restricted to a more informal or democratic type through the introduction of the round conference table which, in effect, has no predominant head or end. The space itself allotted for these various functions is entirely interior space and we have successfully destroyed this condition by creating an illusion of space which extends beyond the four enclosing walls. This was accomplished by restricting all solid partitions to an 8-foot height and carrying the remainder of

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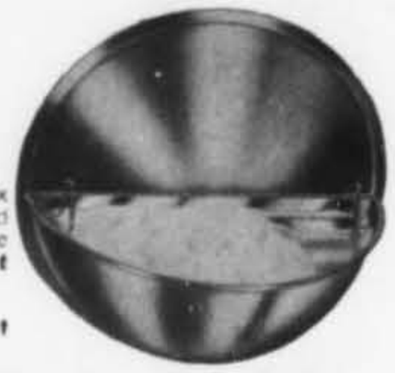

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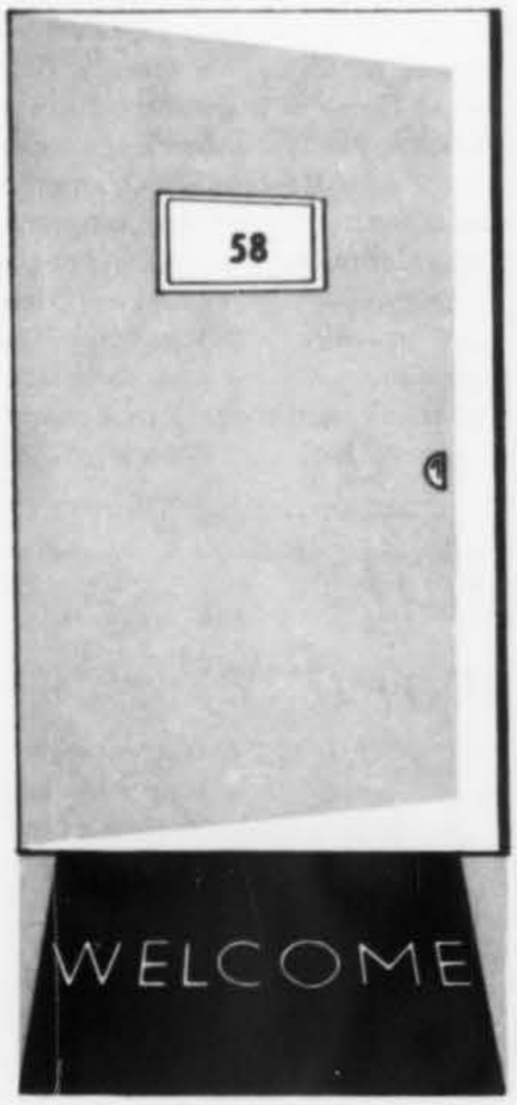

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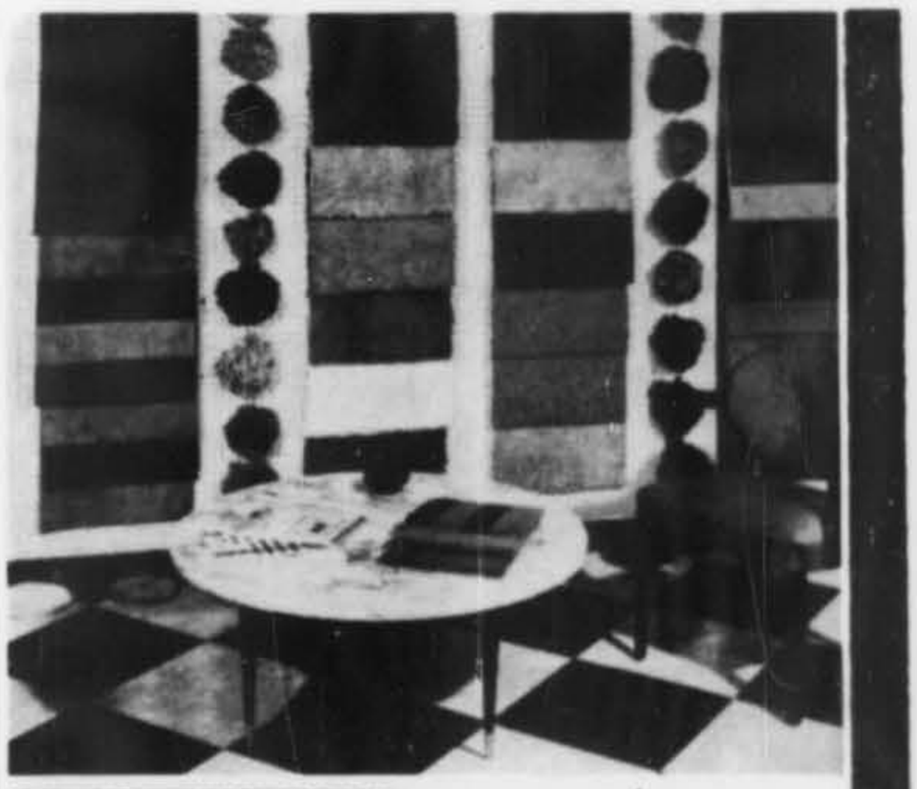

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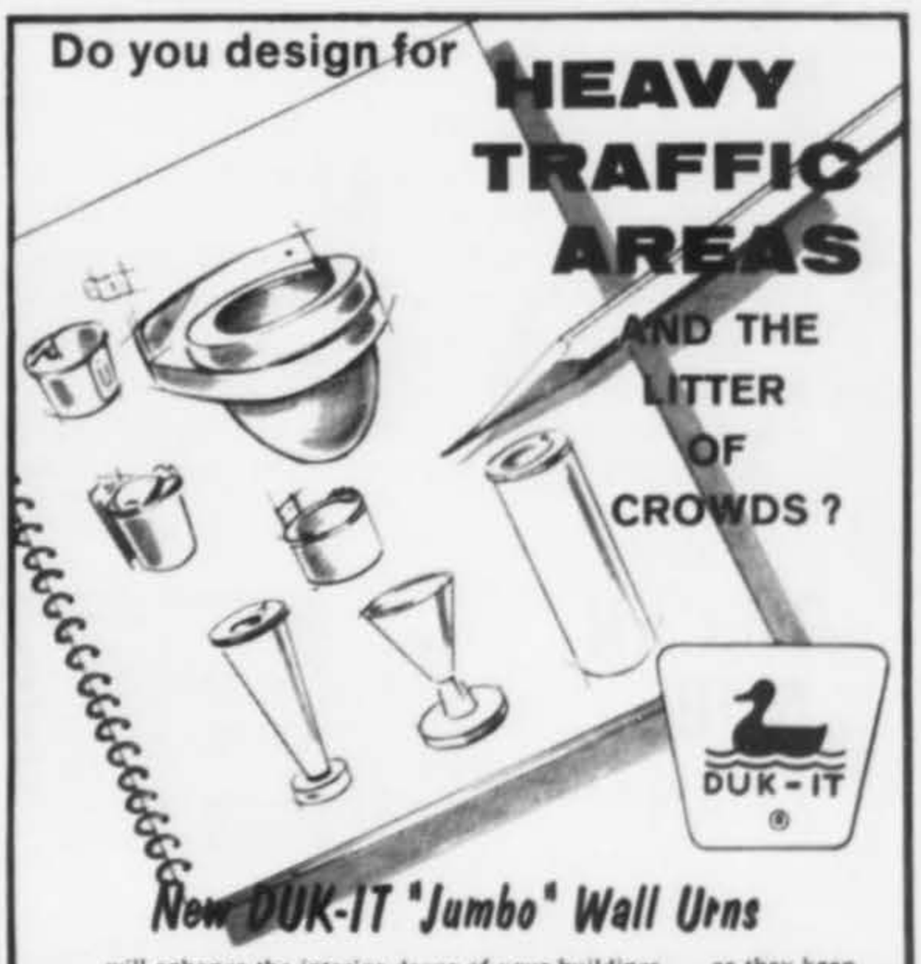

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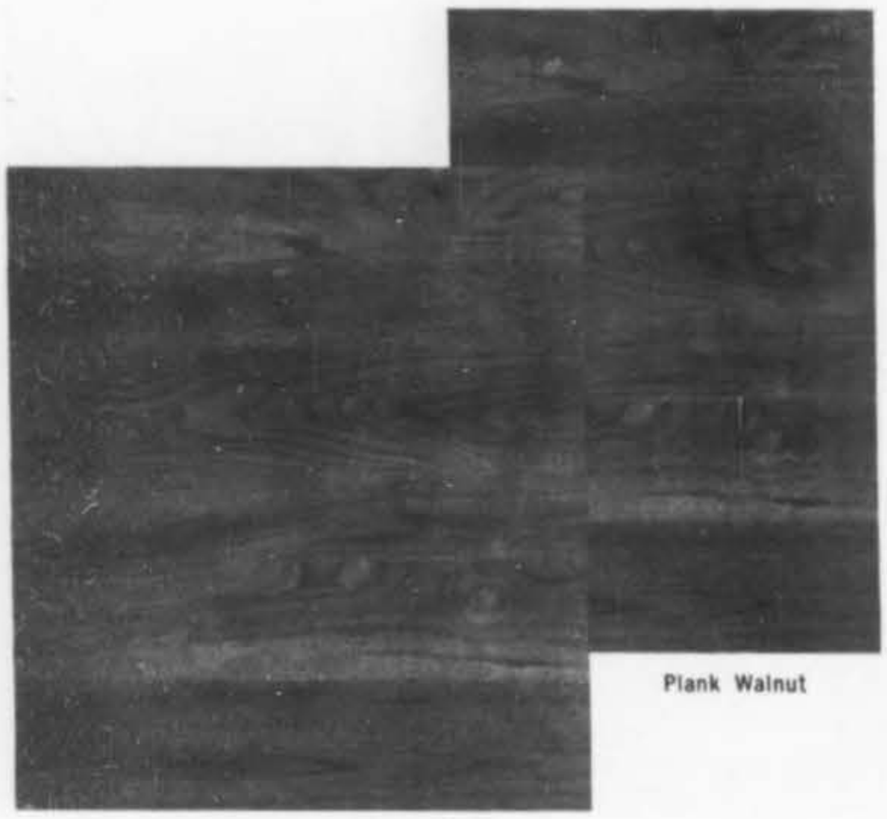

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People *(Continued from Page 44)*

meeting of the board of directors, held December 9 in High Point, North Carolina, and **Leo J. Heer** was re-elected secretary-treasurer . . . Among the speakers to be featured at a series of press conferences at Chicago's Merchandise Mart during the International Home Furnishings Market are, in order of their appearance; **Betty Schoenberg**, home furnishings color coordinator, Sears Roebuck & Company; **David J. Brunn**, vice president, Drexel Furniture Company; **T. Henry Wilson**, president, Henredon Furniture Industries; **Grant Simmons, Jr.**, president, the Simmons Company; **Patrick DeBiase**, vice president, Bigelow-Sanford Carpet Company; **George Nelson**, architect and industrial designer; **Kipp Stewart**, furniture designer; and **Edward Fields**, president, Edward Fields, Inc. . . . **Morris Welch**

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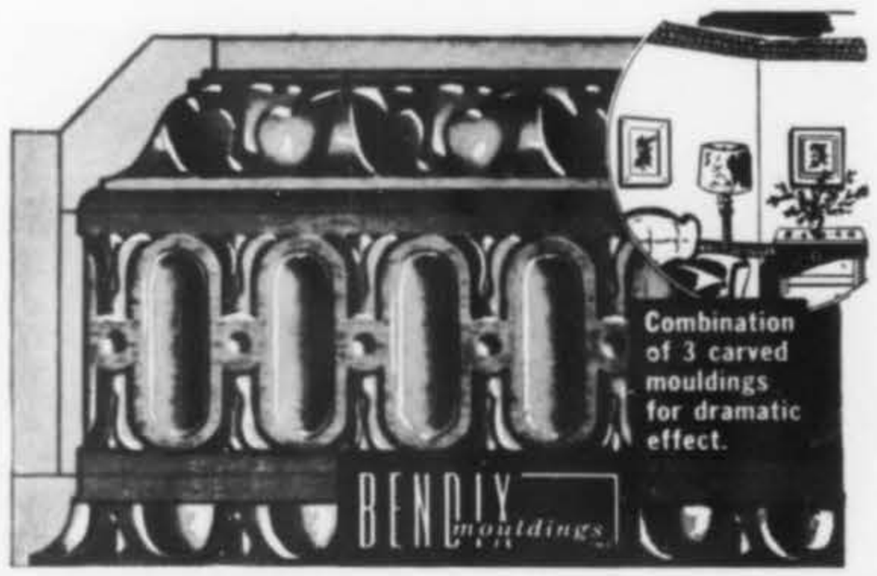

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Laughton Mather, 1885-1959

Laughton Mather, until his retirement six years ago the Southern sales representative for Riverdale Drapery Fabrics, died on December 2 at his home in St. Petersburg Beach, Florida. He had also served Stroheim and Romann, New York fabric firm, in the same capacity for some 25 years. His survivors include his widow, Gertrude Remsen Mather, and three sons.

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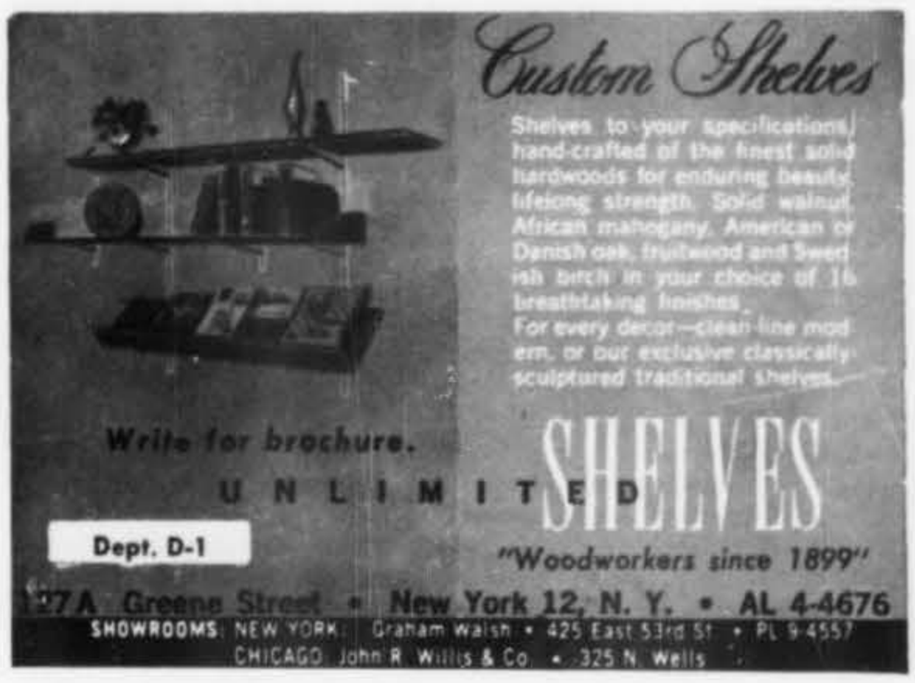

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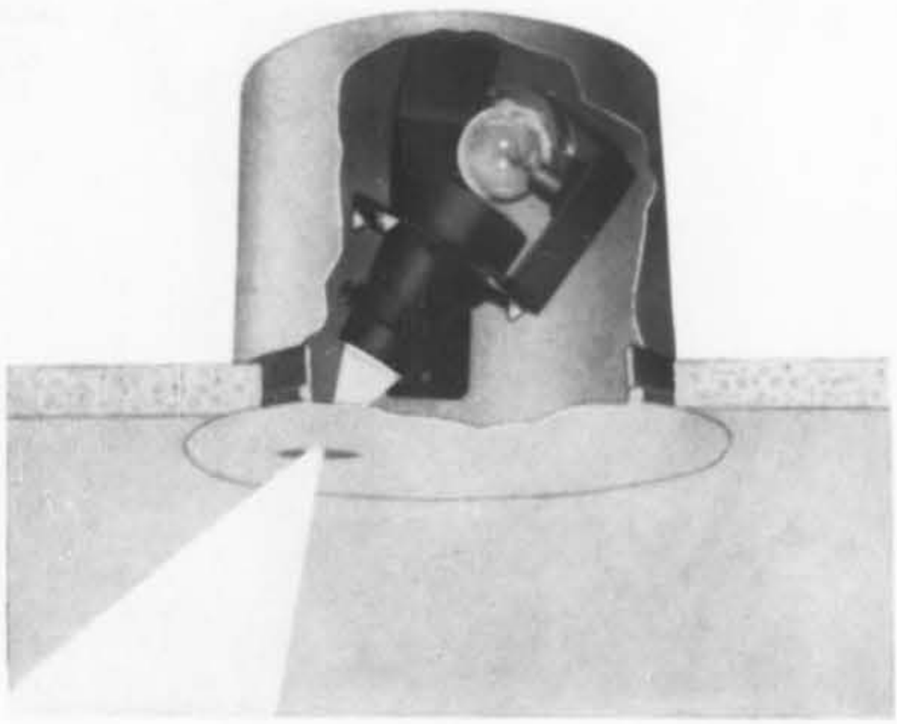

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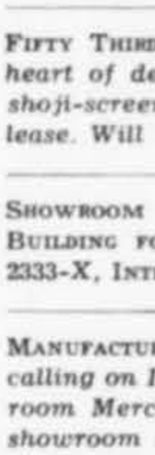

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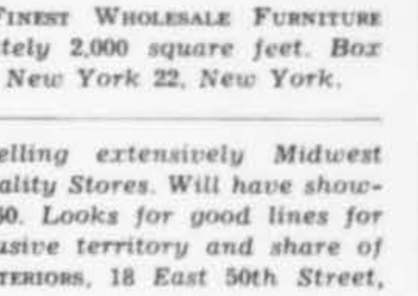

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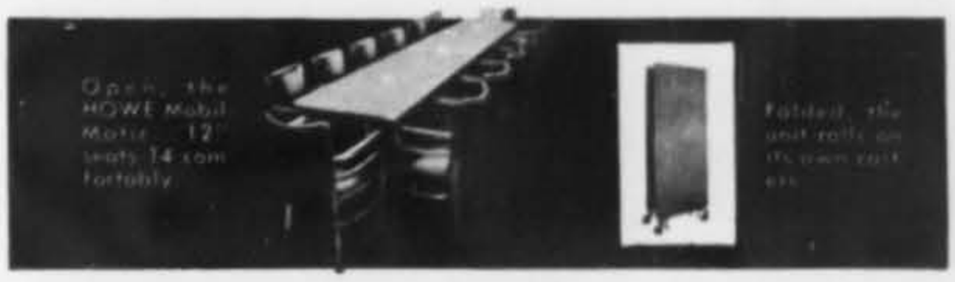

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