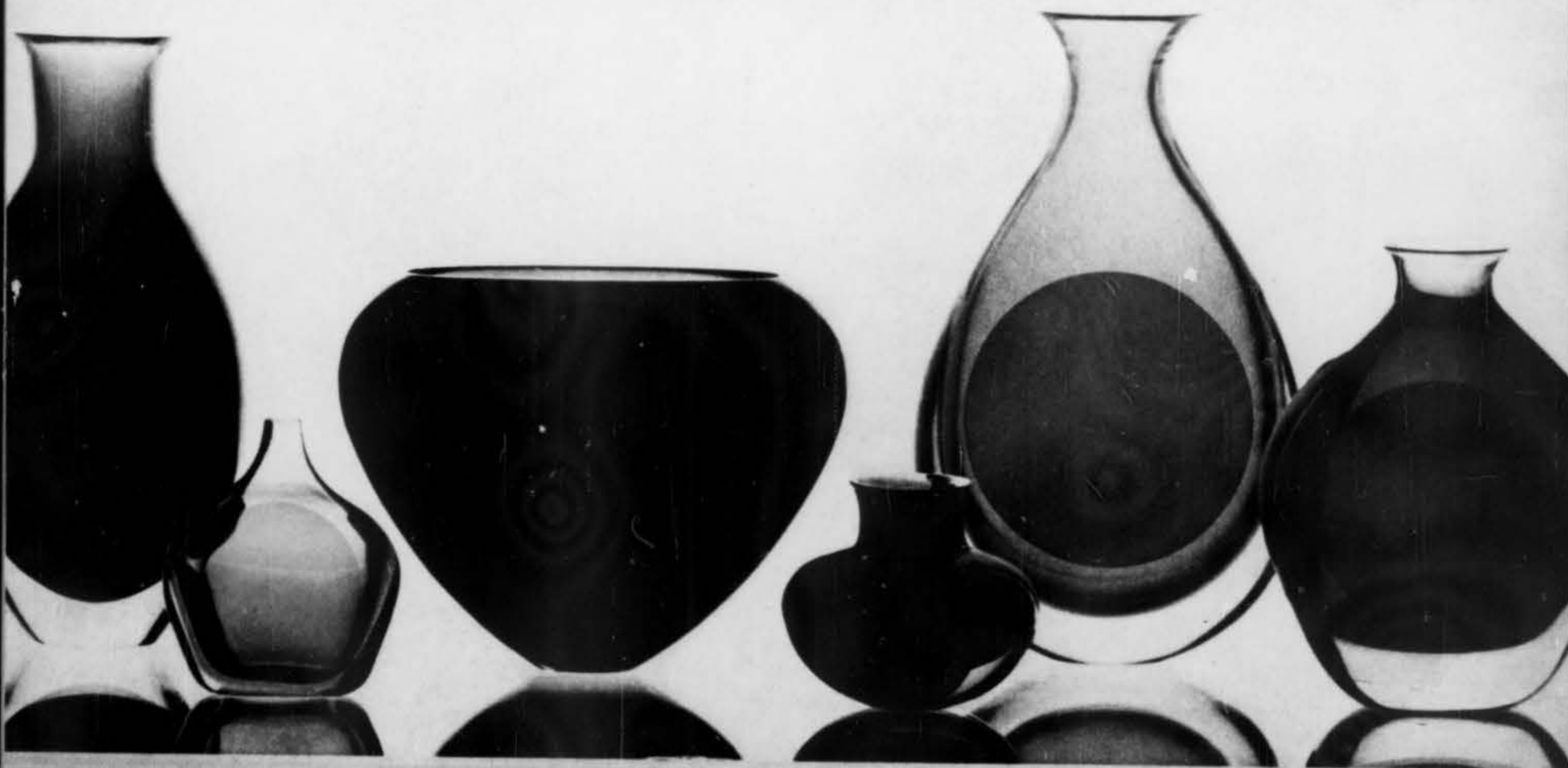
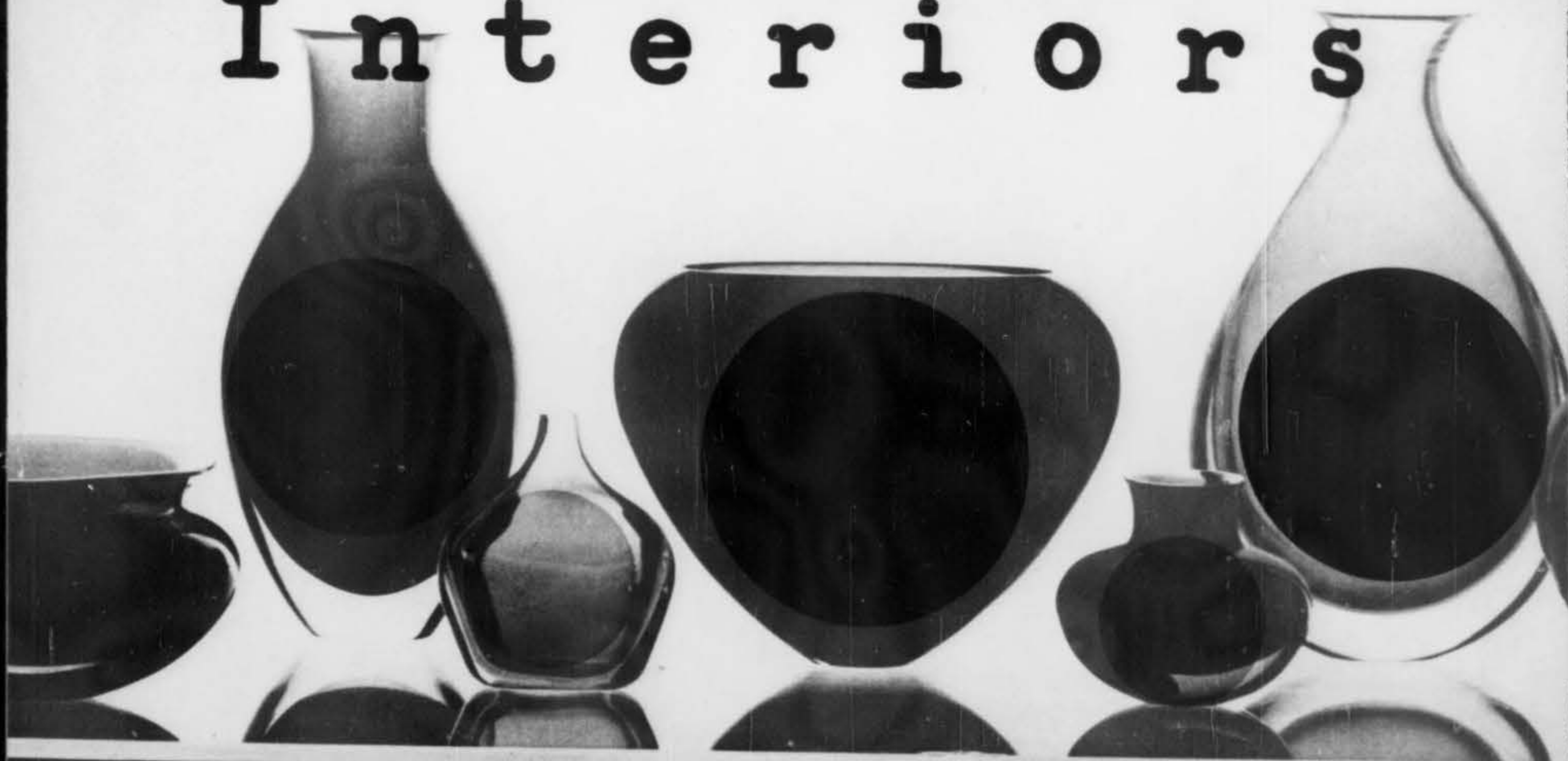


I n t e r i o r s



September - 1960

Triennale

National Interior Design Month

Transportation

Marco Polo Club



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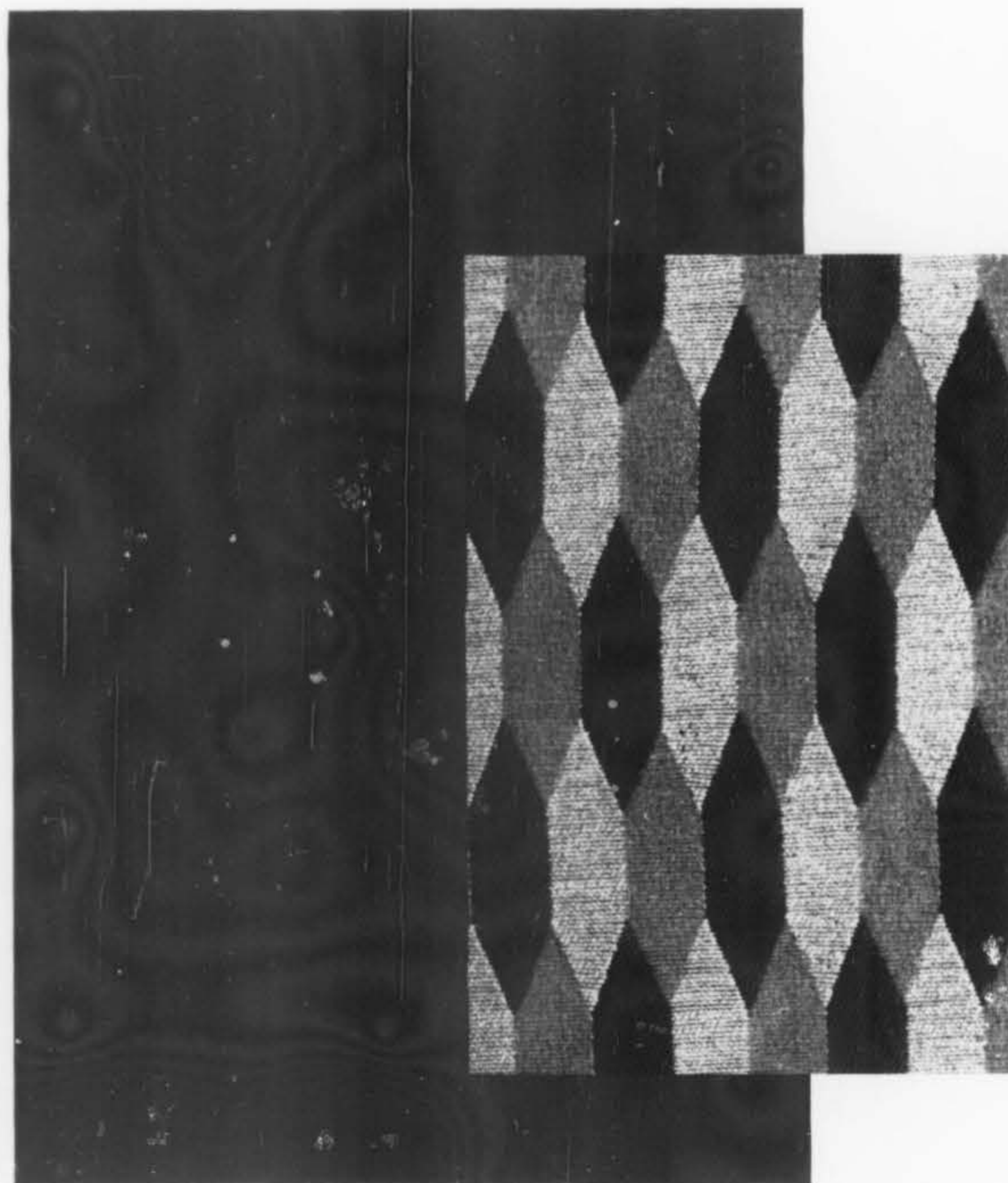
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WHAT IS A BORIS KROLL FABRIC?



FOR BORIS KROLL'S ANSWER TURN TO



PAGES 8 and 9

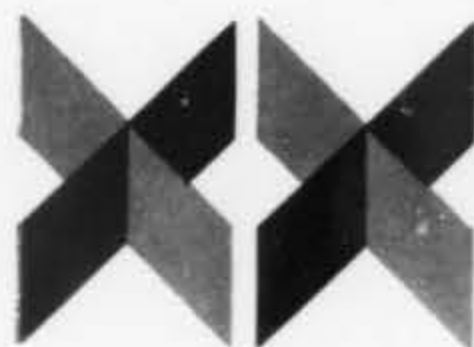
Interiors

72nd year of continuous publication.....Established 1888

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

Contents for September, 1960
VOLUME CXX, NUMBER 2

- 10 Letters to the editors
- 12 For your information
- 28 A sampling of magazines from abroad
- 36 Interiors' bookshelf
- 111 Interiors' editorial: Stop thief!
- 112 Report from the 12th Triennale, by Inger Tanier
- 130 Marco Polo Club by Donald Deskey Associates
- 136 National Interior Design Month
- Interiors' Contract Series '60: Transportation
- 140 American Airlines Terminal by Kahn & Jacobs
- 148 The Leonardo da Vinci, Italy's newest luxury liner
- 152 Japan Airlines office, Seattle, by Terry & Moore
- 153 Air India office, New York, by George Bielich
- 154 Furniture Report, Part III
- 158 Katzenbach-Schumacher Williamsburg collection
- 160 Habitat's new lighting showroom by Paul Mayen
- 162 Ottavia's new sheers
- 166 Merchandise cues
- 218 America's Great Sources: an index to advertisers in this issue



Two Decades of Interiors 1940-1960

Cover Arnold Saks; photograph by Ferruzzi Venezia

Next month A Design Firm Case Study on Cannell & Chaffin, the Los Angeles-based firm whose staff of thirty interior designers—each of whom works individually on a job—has been turning out some of the handsomest residential and contract interiors on the West Coast for four decades . . . A lavish presentation of the Denver Hilton, a superb hotel by I. M. Pei . . . In color: the ingenious Hotel Room of Tomorrow by Marion Heuer, A.I.D., for the National Hotel Exposition at New York's Coliseum; and another Exposition project, Designs for Dining, by William Pahlmann, A.I.D. . . . Offices—Interiors Contract Series collection for October—will concentrate on small office suites by Peter Fraser, Jr., Sydney G. Rodgers Associates, Inc., Carreiro Design Associates, S. J. Miller Associates, and others . . . The Technocraftsmanship of fabric maker Boris Kroll . . .

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SCALAMANDRÈ Silks

in Oklahoma

Important in the décor by interior designer Bonnie Iskian for her client, Mrs. Steve F. Veazey, Oklahoma City, Oklahoma, are the beautiful fabrics by Scalamandrè Silks used throughout the house. In the Victorian living room, Scalamandrè pale green cut-velvet appears on the large sofa, complementing the sofa, opposite, in Scalamandrè off-white, pale yellow and palmetto lampas, the colors found in the specially woven rug; draperies are of lilac pink taffeta. In the club room, tufted cornice and curtains of Scalamandrè hand-blocked linen in green, red, blue and beige floral pattern establishes the decorative motif, the effect heightened by blue and white Chinese rugs and sofa in Scalamandrè slate blue textured cotton, contrasted with lobster pink leather on the wing chairs.

Scalamandrè fabrics are available in an endless variety of colors, textures and patterns that are available nowhere else, all in colors that have been specially yarn-dyed for exclusive use.

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Main contribution to liling color schemes of house in Oklahoma City, by interior designer Bonnie Iskian, are Scalamandrè fabrics used throughout, in the flower-petal scheme featuring, in living room, pale yellow, off-white, palmetto and lilac-pink; in sturdy club room scheme, shown on opposite page and at right, Scalamandrè fabrics are used for upholstery on sofa and for curtain treatment, the colors including green, red, beige and slate blue.

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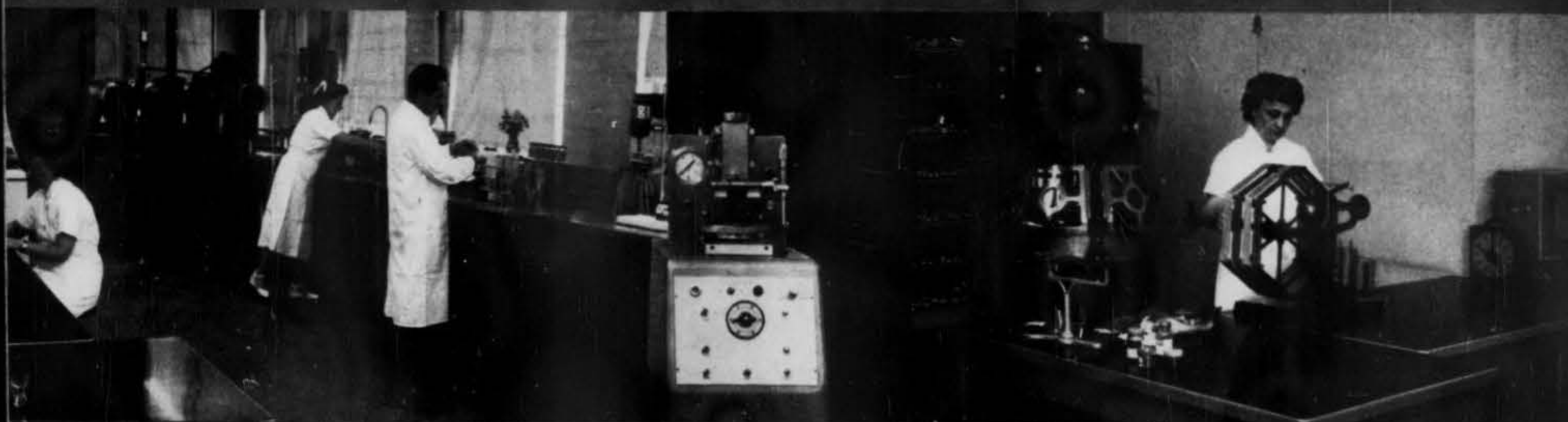
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Letters to the editors

No "dead set avant-gardist" he

Sirs:

Referring to your fine Editorial in the July issue covering our Chicago market press conference, I must presume that you too, like so many others, took your material from an official press release which quoted me out of context and grossly misrepresented my thoughts on the subject. The sole purpose of this letter is to avoid your thinking of me as a turn-coat when and if you see any of my work in the future (or even from the past), which might be in conflict with what I said—or better, with what you thought I said.

I fully agree with you that designers should create and recreate but not exhume. And I refuse to be labelled an "uncompromising avant-gardist dead set against even a backward glance at tradition."

To set the record straight, I enclose a copy of my complete address.

Henry P. Glass, F.I.D.I.
Henry P. Glass Associates
Chicago, Illinois

Following is the major portion of Glass' remarks at the American Furniture Mart Press Conference last June 20.—Ed.

"I dispute the fact that salability of a design is the only criterion for its excellence and deplore the abominable excesses of bad taste used to create sales.

"I would like to raise what is probably a futile cry in the wilderness against the current stampede of graveyard plundering of what is long since dead. I would like to protest the stealing and counterfeiting from the past, all of which is being sanctioned by that sure-fire sanctifier, sales—the universal excuse for every cheat and the commercially accepted alibi for every fraud.

"By this unquestioned and unopposed national doctrine of sales above all, we are not only frustrating and discouraging our inherent young talent and ingenuity, but we are knowingly corrupting our culture.

"I am no purist, or ascetic. God knows, I'm not trying to preach austerity. I certainly don't practice it, but I think I'm honest. I know full well there can't be any business without sales, but I can't go along with an attitude by which sales have to be produced at the expense of honesty and integrity.

"There is a current series of articles in *Life* magazine on our national purpose, in which Billy Graham, among others, has written a wonderfully realistic and timely essay in which he blames much of the dangerous weakening of the national moral fiber on the fact that cheating is an accepted practice in our society. I agree—and that's what I'm attacking. We cheat when we copy period styles and sell them to unsuspecting housewives just because they buy them. Adolescent kids, after all, buy dope from peddlers. This maniacal

race for sales has made us the ugly American in the eyes of many other countries. . . .

"I once lost a good account because I refused to put router lines and a bunch of pulls on a large drawer front to make it look like six little drawers. I believe that if we brazenly usurp styles of furniture developed by our, and other people's ancestors, and even fake the wormholes in the finish of these resurrected cadavers, we are not only distressing wood, but honesty as well! This is cheating and as such is inexcusable—even if it produces sales."

"Influence" is no bugaboo

Sirs:

I would like to postscript a point or two to your July Editorial discussing the furniture designers' current work and future direction.

For a designer to deny influence and/or inspiration from past design achievements seems to me to be completely unrealistic. Any person trained and practicing in this field has, willy-nilly, a working knowledge of historical periods of design activity through school, library, and museum exposure. He also has a natural awareness and appreciation of his surroundings that eventually would acquaint him with reflections, at least, of every known style.

The crux of the matter, as I see it, is the manner and extent of his use of the available material. Mr. Kofod-Larsen, for example, is certainly influenced to some extent by his Danish predecessors and by an awareness of American taste in regard to this type of furniture. That Danish furniture is relatively "pure" can be partially explained by the singleness and unity of its immediate market—a far cry from the polyglot society with which we have to deal in this country.

Basically, I believe that the questions of "thievery" and "influence" resolve quickly into that endless conflict of good vs. bad design (to oversimplify terms). The truly capable designer can be "sparked" by any period or by any challenging material to create an individual design that is his personal statement. The weak designer, on the other hand, relies on his source for specific detail, and indeed often for an entire concept of function and proportion. His lack of penetration into the "whys" of the first solution make it impossible for him to contribute any fresh meaningful element that would make an original product.

Confident designers do not fear influence or apologize for the nearness or remoteness of their source of inspiration. They are concerned with producing furniture that meets esthetic standards beyond those of comfort, durability, and proportion (difficult as those qualities can be!). They should attempt to convey a genuine expression of our way of living here and now.

Ruth Clark, N.S.I.D.
New York, New York



Industrial designer Henry Glass (right) is the latest to produce a design-of-the-future for Aluminum Company of America's "Forecast" program. Glass' invention, called the "Forecast Accordion," is a compact (under 200 cubic feet) mobile shelter ensemble that fans open accordion-style to provide six pie-wedge sleeping areas in a 700-cubic-foot volume. Two swing-around panels which form the front of the Accordion when in use are profuse with conveniences. Their front surface is a fold-up roof for sun and rain protection. Center portions of the panels make a door to the sleeping "rooms." The balance of one panel is a compartmented storage area for utensils, food staples, camping materials; the other panel contains fold-down table and benches for six. Skeleton of the Accordion consists of seven aluminum ribs, 6½ feet high and 7½ feet across, fabricated from 6-inch-wide extruded aluminum structural channels; its skin is laminated vinyl and nylon mesh.





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Left to right: McCluskey, Pierce, Dana, Carrillo hold poster for "Decoration and Design — 1961" show opening October 8.

American Institute of Decorators

Plan Gala Benefit for Sold Out Show

With October just around the corner, the New York Chapter of the American Institute of Decorators, its Resources Council, and the *New York Herald Tribune* are completing plans for their mammoth "Decoration and Design—1961" show which is scheduled to run at the Seventh Regiment Armory, Park Avenue at 66th Street, New York City, from October 8-16. Pictured above are (left to right) Ellen Lehman McCluskey, A.I.D.; Daren Pierce, President of A.I.D.'s New York Chapter; Mrs. Charles A. Dana, Jr., Chairman of the Preview Party Committee; and Rene Carrillo of Schumacher, Board Chairman of the Resources Council, who met at "21" Club to formulate plans for the gala Benefit Preview Party of the show to be held on October 7 at 5:30 P.M., for the *Herald Tribune* Fresh Air Fund. Mrs. Dwight D. Eisenhower will be among the Honorary Chairmen of the event. Tickets at \$20 apiece are on sale at the "Preview Party" Office at 624 Madison Avenue (telephone—PLaza 2-4760-61-62).

Henry L. Rose, coordinator of the project, has announced that 116 home furnishings manufacturers and members of A.I.D.'s New York Chapter have signed for the 126 spaces available, making the show a complete sell-out. Thirty-one Chapter members will present their own room settings, depicting the latest decorating trends for home and office. Eighty-five manufacturers of furniture, fabrics, floor coverings, wall coverings, lighting and decorative accessories will introduce their newest lines, forecasting the trends of the future in room settings, vignettes, and product displays, many designed by A.I.D.-ers. Leading New York department stores will also be represented in the show.

Further Changes in A.I.D. Design Awards

Since the announcement of the procedure for entering A.I.D.'s 16th Annual Design

The N.S.I.D.

Exhibitions

Awards Competition (July *Interiors*, page 19), several changes of note have been made. The closing date for entries has been changed from September 15 to October 14. A seventh category has been added: Research and Development. James Amster, A.I.D., will serve on the Jury of Awards. Also, the jury may consider designs and products not formally entered by viewing them in showrooms, factories, etc., across the country. Awards (formerly presented during A.I.D. Conferences) will be conferred at newly established annual A.I.D. Awards Dinners during the January Chicago Home Furnishings Market—the first one at the Guildhall, Ambassador West Hotel, on January 9, 1961.

Illinois Chapter Awards Scholarships

A.I.D.'s Illinois Chapter has announced the winners of its third annual Scholarship Competition in Interior Design and Decoration. The competition was open to any Illinois resident (or enrollee in an Illinois school) who completed one academic year of interior design study beyond high school.

Top winner in the Class "C" division for students in their third year of professional training was Thomas B. Leatherwood of Devine, Texas, a student at the Art Institute of Chicago. He was awarded a year's scholarship to a school of his choice. His entry was an interior plan for a two-room modern apartment built around the tastes of an art dealer and his wife. The judges felt that his plan indicated the most professional graphic expression.

Using the same basic problem of designing a two-room apartment, Byron Johnstad of Libertyville, Illinois, a student at the Academy of Fine Arts, Chicago, was awarded a \$200 prize for his entry in Class B division. This category was for students completing their second year of training. Mr. Johnstad's plan was designed for a mythical client in an advertising agency whose wife is an illustrator of children's books. His selection of colors and materials was especially praised.

John Manns of Toledo, Ohio, a student at the Art Institute of Chicago, was awarded \$100 for his entry in the Class "A" division, representing students completing their first year of training.

Honorable mentions were awarded to:



Left to right: Shirmeyer, Goldman, Johnstad, Manns, Stirbys, Leatherwood, all prize winners in A.I.D. Illinois Chapter competition.

National Home Fashions League

Competitions

Vida Stirbys, a student at the Art Institute of Chicago; Charles Jay Goldman and David L. Shirmeyer, both of the Chicago Academy of Fine Arts. All winners are pictured below.

The jury was composed of: Mrs. Clay Judson, Chicago sculptor; Robert Johnson, director of the State Street Council; Walter Frazier, a Fellow of the American Institute of Architects; and Elizabeth Stedman Harris and Andrew Roy Addikson, both A.I.D. Illinois Chapter members.



Above (left to right): Glenn S. Lull, A.I.D., of Iowa with A. L. Cowtan, a technical director of London's Trollope. Below (left to right): Henry Dowling, A.I.D., with William D. Hamilton, A.I.D.'s Executive Director.



A.I.D.-ers Visit Trollope in London

An interesting feature of the recent A.I.D. World Tour which was omitted from the log of the journey (*Interiors*, August, page 10) was the special reception for 15 of the touring A.I.D.-ers arranged by Trollope & Sons, the building, decorating and furnishing firm in London. Charles F. Scrutton, of the firm, an English member of the A.I.D., escorted the visitors through the famed Goldsmith Hall and the Antiques Dealers Fair, then returned to Trollope with them for the reception. Among the guests were William D. Hamilton, II, A.I.D.'s National Executive Director; Henry Dowling, past president of the Incorporated Institute of British Decorators and Interior Designers, and one of the first honorary members of the A.I.D.; and the principal executives of the firm, A. L. Cowtan, H. V. Clifford-Wing, and G. Owen. Trollope & Sons was established in 1778 and is still located on its original site.

LEADING DESIGNERS AND DECORATORS ... LIKE DOROTHY PAUL, A. I. D. INSIST ON ROBBINS VINYL TILE

"I ENJOY WORKING WITH ROBBINS VINYL TILE BECAUSE IT MANAGES TO COMBINE VERSATILITY, PERFECT COLOR COORDINATION AND GOOD FUNCTIONAL PURPOSE IN EVERY INDIVIDUAL DESIGN . . ."

. . . says Dorothy Paul, one of the country's most versatile and functional-minded interior designers. The beauty of color interest and great practicality of many of her interiors . . . especially in churches and business offices . . . have caused wide comment. Her residential interiors have an individual touch, as well, which typify her talent in achieving balance and harmony. Miss Paul has been a Robbins enthusiast for many years . . . and, Robbins has figured prominently in many of her most successful interiors.

Miss Paul, of Los Angeles, has headed her own organization on the West Coast for the past ten years. As president of the Los Angeles Chapter, she was official hostess of the recent A.I.D. Conference at Los Angeles, and is also a newly elected member of the National Board of Governors of A.I.D. Miss Paul is photographed here in the Robbins Los Angeles Showroom. The flooring is Custom Cloud and Roman Travertine.

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Nat'l Society of Interior Designers

Splendor in the Kitchen

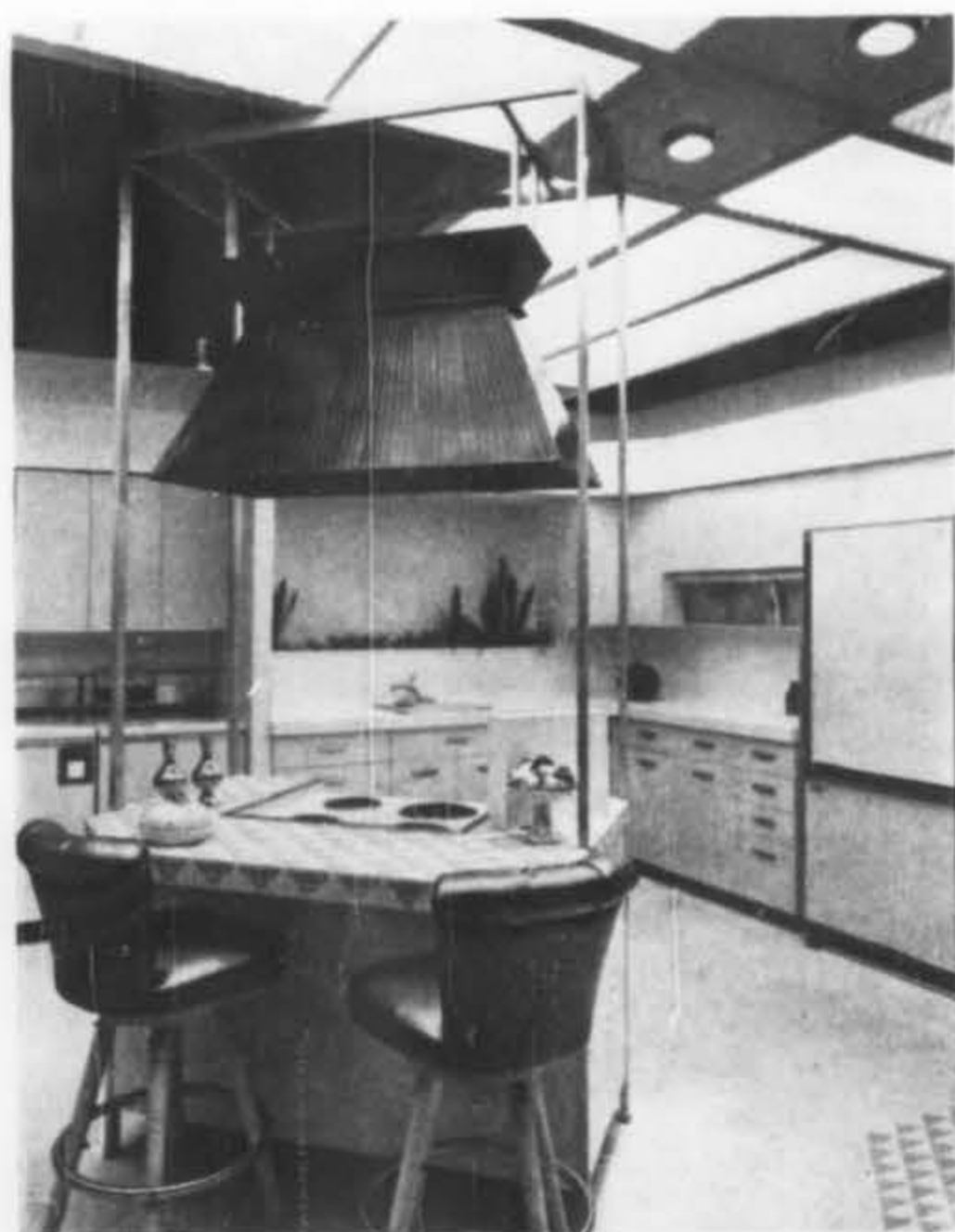
"Cookery is become an art, a noble science," proclaimed Robert Burton in the 17th Century, and it may be safely said that the 20th Century interior designer is doing everything possible to make the American kitchen worthy of its high calling. While the manufacturer is constantly producing new appliances to speed the preparation of meals and shorten the housewife's stay in the kitchen, the designer is surrounding the gilt-edged, time-saving inventions with original works of art, television, and hi-fi, aimed to keep Mom and the entire family in the kitchen as long as possible.

Latest evidence of the trend toward beautifying the kitchen and reviving its role as one of the social foci of a house, were four luxury kitchens designed by the N.S.I.D.'s California Chapter for the Los Angeles Home Show in the Sports Arena (August 4-14). N.S.I.D.-ers Jeannette Coppes, Herbert Cordier, and Robert Norstrand coordinated the kitchen design project for a display sponsored by the Los Angeles Department of Water and Power. The four kitchens illustrated at left are the dazzling results.

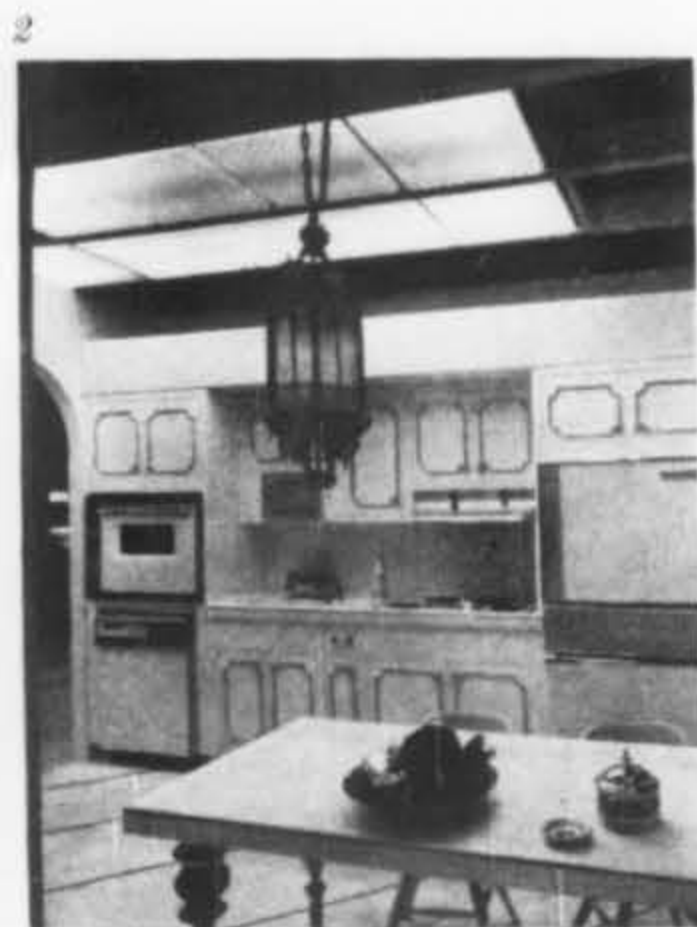
The severe lines of the General Electric kitchen (1) are softened by carefully selected art objects and by the spectacular use of custom mosaics on the off-white walls, on the floor (in white with tangerine scattered mosaics), on the cooking island, and on counters and splashes of the General Electric cabinets (all tile from the Mosaic Tile Company, installed by the Ceramic Tile Institute). The handsome brushed copper and pewter colored hood, from Scandinavian Art Metal, is suspended over a decorative island which may be used for both cooking and dining.

Few housewives ever dreamed of cooking in as stunning a setting as the Westinghouse "classical" kitchen (2). The colors are white and gold throughout. The large white "Swirl" Amtico floor is banded with gold "Stardust" feature strips. Tile is again used effectively on counter tops and table (white Gladding McBean tile with decorative diamond shaped Sunburst white and gold inserts on splash). Gold tile feature strips brighten the counters, tables and the floor). The white cabinets have gold mouldings and the matching white walls are embellished with original oil paintings. Special features include: a gold-plated pop-up grill and toaster for quick meals, an Italian lantern, and gold plastic

Four kitchens by N.S.I.D. designers which aim to make cooking a pleasure instead of a chore. (1) General Electric kitchen with mosaics; (2) classic gold and white Westinghouse kitchen; (3) Travertine kitchen mainly in beige; (4) exotic fountain as part of patio kitchen; (5) patio kitchen with handsome knotty cedar cabinets.



1



2



3



4



5



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counter stools (Hollywood Furniture Manufacturing Company).

The Travertine kitchen (photo 3, page 14) themes its colors to the Palazzo pattern of the Amtico vinyl on the floor, installed with charcoal feature strips to give the effect of Travertine sheets. Tambour cabinet doors and plastic (Laminart) counter tops are in basic beige to match the lightest tones of the floor vinyl. Pink stoves and a brushed copper and pewter hood bring color relief.

A patio kitchen with a fountain (4 and 5) represents the last word in luxury for a second kitchen in the home. It is only partly enclosed, for indoor and outdoor use. Attractive highlights include: a free-form snack counter covered with a special blue, green and white Mosaic type Amtico vinyl (Textura), which also appears on portions of the free-form floor; off-white walls of "Edge Stone" moulded on the job by Perma Stone of Los Angeles; and a highly decorative fountain (Dellard) with elaborate planting areas. The fountain's circulating basin and pump system is made of Pomona Tile. Appliances are by Thermador, Stanthony, Waste King, Dishmaster, and Nutone, Inc.; accessories by Dupont-Lohman.

New England Chapter Elects

Newly elected officers of N.S.I.D.'s New England Chapter include: Anna Port, president; Helene Gaines, vice president; Rosemary Kennett, secretary; Dwight A. Carter, treasurer; Gilbert M. Garte, chairman of the board of directors; Charles D. Flayhan, representative to the national board. The new members of the New England Chapter board of directors are Ernest E. Kirwan, Irving Young, Paul H. Vincent, Lester J. Millman, Florence Silverman, Laura Appleton, James A. Howell, and Rodney D. Larsson.

N.S.I.D.-ers Participate in New Films

Two officers of the National Society of Interior Designers have succumbed to the lure of the movies. Dora Brahms, East Coast vice president, and David Barrett, a regional director, will participate, in different capacities, in films produced by two fabrics associations which will be made available nationally to television, exhibitions, and organizations.

Brahms



Barrett



Although Miss Brahms will not appear in the International Silk Association film tentatively titled "Naturally Silk," she will be represented by the interiors she created for Mrs. Henry Leon at 880 Fifth Avenue in New York City, which emphasize the luxury, beauty, and durability of silk as a decorative element. Filmed in color by the Gagen Associates, the feature will focus on a living room of golden yellow, white, persimmon, and turquoise accents, with Dupioni silk used as upholstery on a sofa, and silk velvet on a bergere. The bedroom will feature a white silk cover threaded with gold and a Persian silk prayer rug.

Hollywood producers constantly in search of new faces are hereby notified that Mr. Barrett will essay the leading role in a new National Cotton Council film depicting how an interior designer approaches the problem of creating an interior for a new apartment. The movie will chronicle the complete project from the initial consultation with the client to final installations. Filmed in color, it will demonstrate the extensive use of cottons in interiors. Dow Chemical Corporation is also participating in the project with the newest trend in latex paints for interior walls.

National Home Fashions League

Mrs. Frank Lloyd Wright Speaks

At the Market Week luncheon sponsored by the National Home Fashions League and the Western Merchandise Mart in San Francisco, Mrs. Frank Lloyd Wright spoke of the principles which guided her late husband in architecture, interior design, design of fabrics, rugs, furniture, china-ware, glassware, silverware, mechanical equipment and landscaping.

"The beauty of forms which Mr. Wright brought into existence," she stated, "were drawn from nature's principle: the continuity of change. Having understood this principle, Mr. Wright never repeated himself in his designs—they are forever new." Mrs. Wright explained that what her husband learned from nature was an interior law which characterized each manifest form. He extracted and abstracted the essence of everything he saw that gave him inspiration. A form which left an imprint upon him he abstracted perhaps ten, twenty, or thirty years later. He missed and wasted nothing of what he saw. His power of observation together with simultaneous absorption was phenomenal.

It is this power which Mrs. Wright felt all designers should seek to develop; but what the designer sees and absorbs must undergo a change by the time he puts it down on paper. The form he admires must grow in him by way of his individual organism in order that he may not copy the form itself, but that it may serve him only as nourishment for his creative acts. The de-

signer can create his own forms based on nature's laws, once he has learned to utilize them as nature does, according to their own circumstances.

"For instance," Mrs. Wright cited, "a tree has cantilevered branches; a creative artist can build a building on the cantilever principle but can extend it way beyond the tree's own possibilities, sublimating the beauty of the tree as well—as Mr. Wright did in the Johnson Wax Tower in Racine, Wisconsin."

A further example was cited: "Observing and admiring the play of light and shade as the sun strikes foliage, flowers and rocks, an artist can abstract from it the principle of color and pattern harmonies and use them in his own way as they are reflected within him. He, as a creator, can play with colors and patterns, excelling in interpreting them in entirely his own individual way, opening a tremendous variety of textures, colors, modulations, free patterns, geometric patterns—on a scale without end."

When a designer detaches himself from nature, Mrs. Wright warned, his source dries up; and when he completely abnegates the existence of nature's inner principle, he has only one recourse: copying. "And that is the death warrant for the creative imagination," she averred.

Mrs. Wright called for more creative designing, or "integral design," as her husband termed it. "I am certain that both the producer and the consumer will profit by integral, intrinsic design," she stated.

At the same luncheon, Henry A. Adams, general manager of the Western Merchandise Mart received the Home Fashions "Oscar" in recognition of his outstanding service to the home fashions industry. The award was presented by Grace Campen, national director of the N.H.F.L. (see cut). Adams, youngest Mart manager in the nation, was cited "in recognition of his distinguished contribution to the National Home Fashions League, his dedication to the purposes of this organization, his generous aid, personal effort and unceasing efforts on our behalf which have in large part made possible the rapid growth and importance of the League to the home furnishings industry."

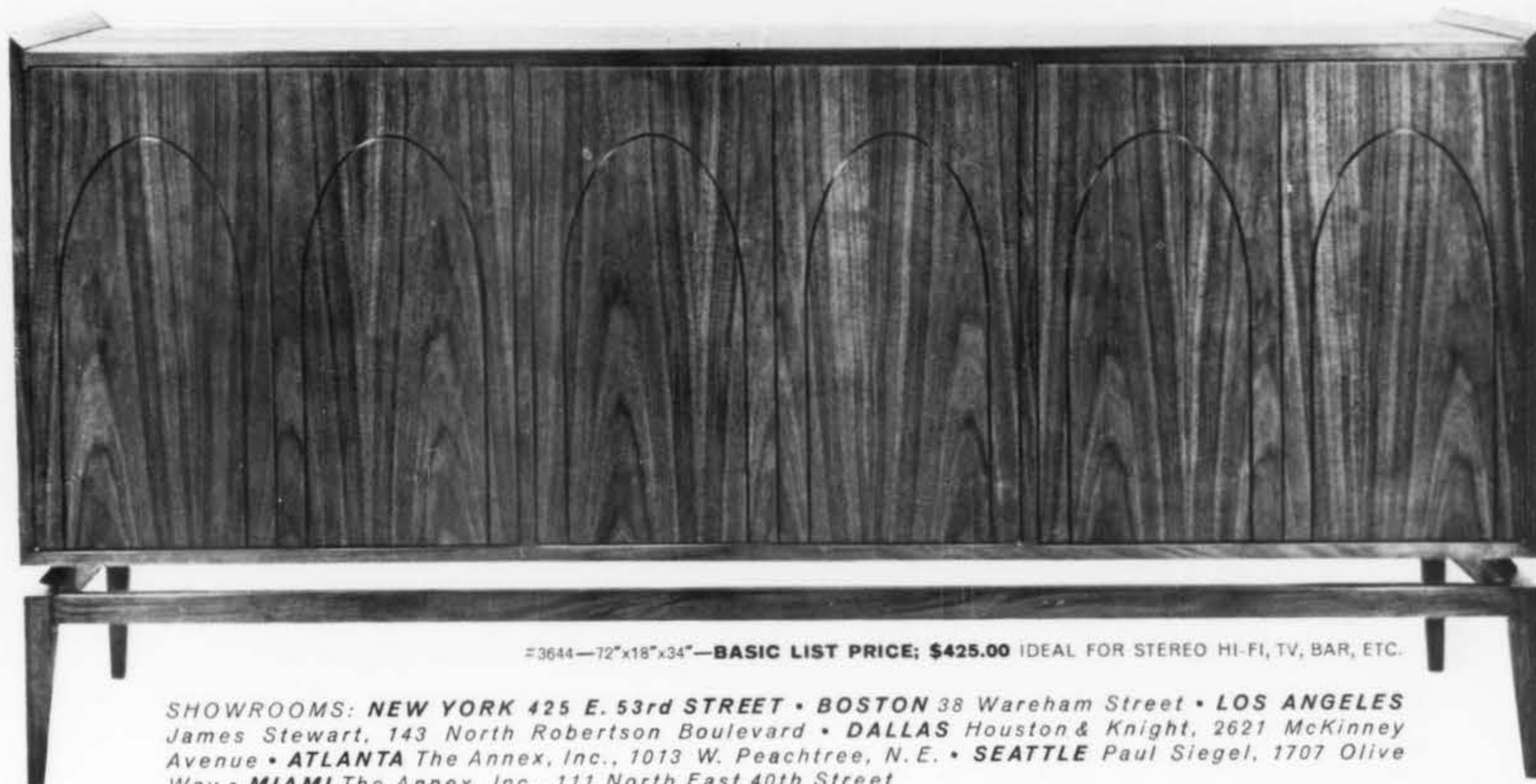
Below: (left to right) Mrs. Frank Lloyd Wright looks on as Adams receives N.H.F.L. award from Campen at Western Merchandise Mart.



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Exhibitions

Art in Interiors in Gala Return

Come autumn and one thing in Manhattan is certain: the opening of another eagerly awaited *Art in Interiors* exhibition at the Midtown Galleries (September 27 through October 19). This year's show—the ninth in the series—once again illustrates how good contemporary American art can enhance the decorative scheme as well as the element of livability of an interior. We show below all six settings.

Perfectly suited to the theme of *Art in Interiors* is a near-replica of an "art selection room" at the industrial design office of Raymond Loewy Associates (1) by the firm's interior design coordinator, William Raiser, N.S.I.D. William Palmer's painting "Venetian Festival" (on cabinet) awaits a client's approval for possible use in an apartment lobby (in rendering by Raiser on chair). Walls covered with vinyl which simulates suede ("Swade" by Federal Industries); vinyl flooring (Amtico Travertine) to reflect down lighting emanating from below a wall hung cabinet; and screened window ceiling spots are copies of devices used in one of Loewy's conference rooms. Upholstery by Boris Kroll; window screen designed by Dorothy Liebes

and manufactured by Edward Fields; and "Voyager Lites" designed by Loewy for Swivelier Company, Inc. Mobile disk is an Ektalite Field Lens, a development of Eastman Kodak of a plastic material.

The masculine study by Michael Greer, N.S.I.D. (2) contrasts the white of Emlen Etting's "White Mask" and "Leaves with White Flowers" with a black carpet (Vogue Carpet Company); black lacquered walls on which are pinned leather panels (Leather Upholstery Group); antique black cabinet (Phillips Galleries); black lacquer frame of settee; and black leather upholstery of Directoire antique *priedieux*. Pillows are in a lively tangerine Scala-mandrè silk.

A private conference room (3) by Robert I. McNaughton of Desks, Inc., utilizes paintings by William Thon, Edward Betts, Siegfried Reinhardt, Zoltan Sepeshy, and sculpture by Raimondo Puccinelli (from the executive's private collection) to personalize the room. The art reflects the warmth of home, yet retains the quiet distinction and efficiency of a private conference area. Fruitwood furniture from Desks, Inc., featuring Stow & Davis units, and a grasscloth side wall from F. Schumacher & Company, Inc., are added masculine touches. The illusion of depth is

tastefully created by a mirrored wall.

Off-beat is the word for the collector's corner (4) by Braswell-Cook Associates, designed for an art lover who spent all his money on paintings by Palmer, Isabel Bishop, Robert Vickrey, and Jason Schoener and has to content himself with a day-bed mattress, pillows, draperies, zebra carpet, and flowers—all fashioned (by George Tregard, Inc.) of brown wrapping paper.

"Kohinoor" (a famous Indian diamond) is what Geraldine Nicosia, N.S.I.D., aptly calls her resplendent mirrored wall setting for paintings and sculptures (6). Focal point is Palmer's "End of the Journey" in blues and greens, colors repeated in the crystal and brass chandelier (William Lyons) and the pebble grouted floor (William Gold). Other paintings are by Bishop. Novelty of the show is Kawecki-Dodd & Hall's picturesque bridge of redwood (California Redwood Association) and precast mosaic concrete floor (Earley Studio) spanning a planted area with a shallow, reflecting pool (5). The view from the bridge includes paintings by Betts, Thon, Palmer. An entrance area (7) features a decorative redwood door (Borough Woodcraft, Inc.) with built-in sculptures. Lighting fixtures are by Lightolier.



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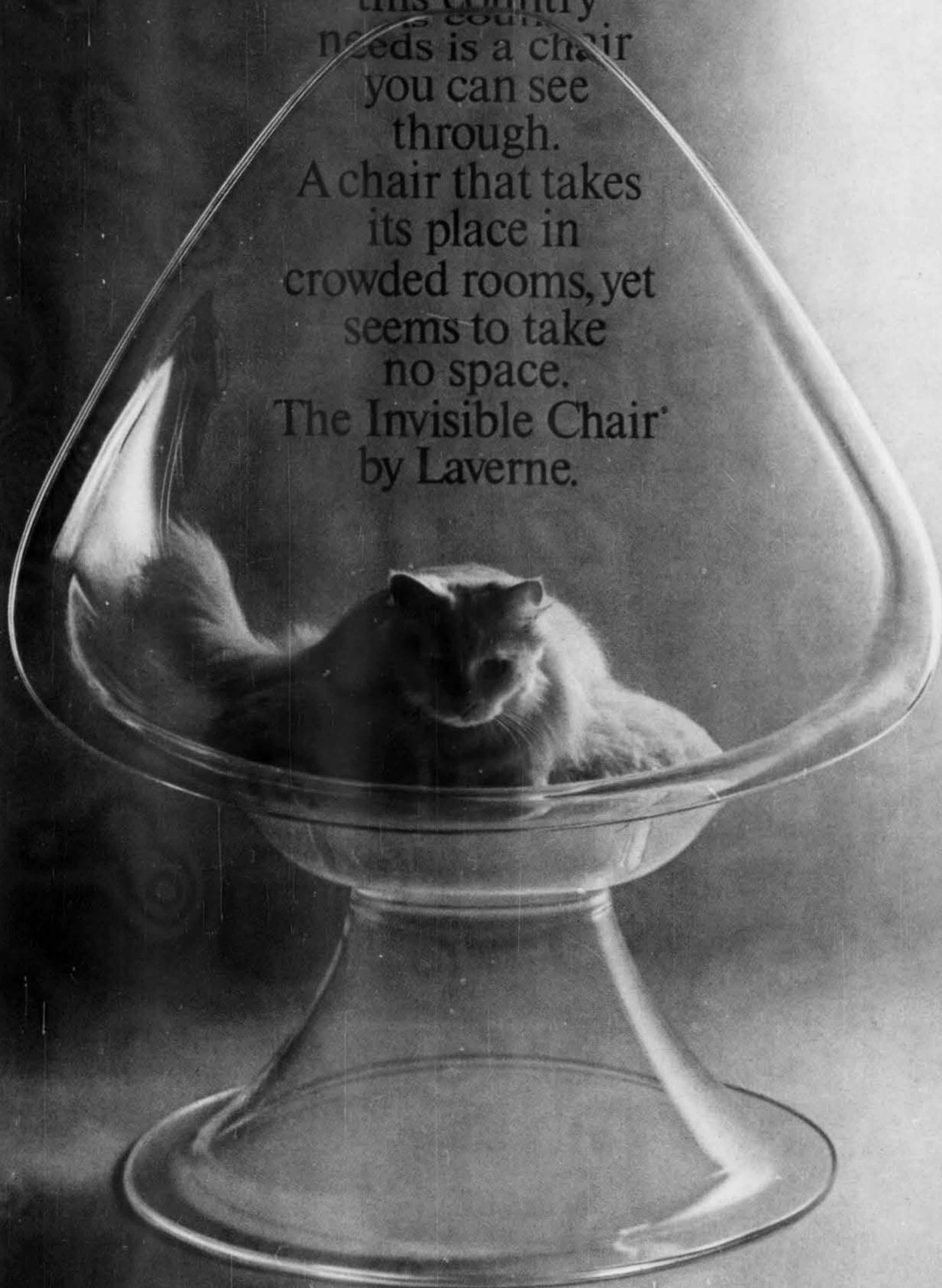
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1) Raiser's office corner for 1960 *Art in Interiors* Exhibition; 2) Greer's study; 3) McNaughton's conference room; 4) Braswell-Cook Associates' collectors corner; 5) Kawecki-Dodd & Hall's bridge and 7) entrance area; 6) Nicosia's mirrored wall setting for paintings.

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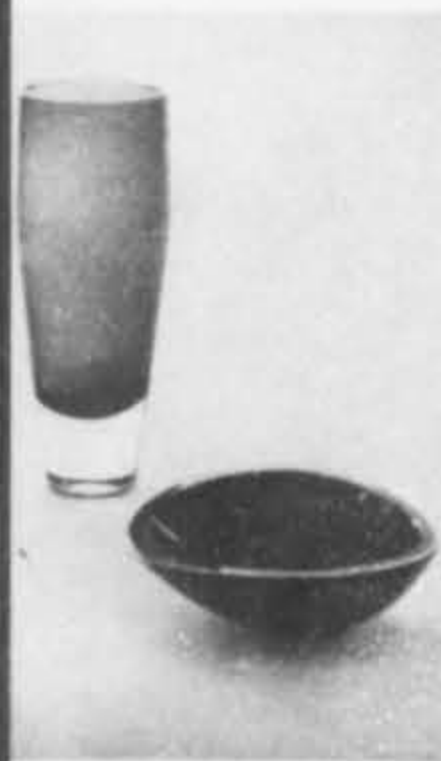
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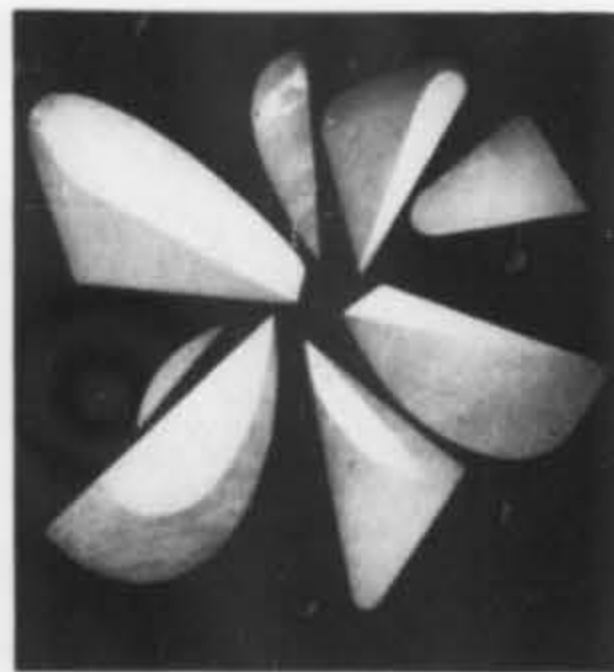


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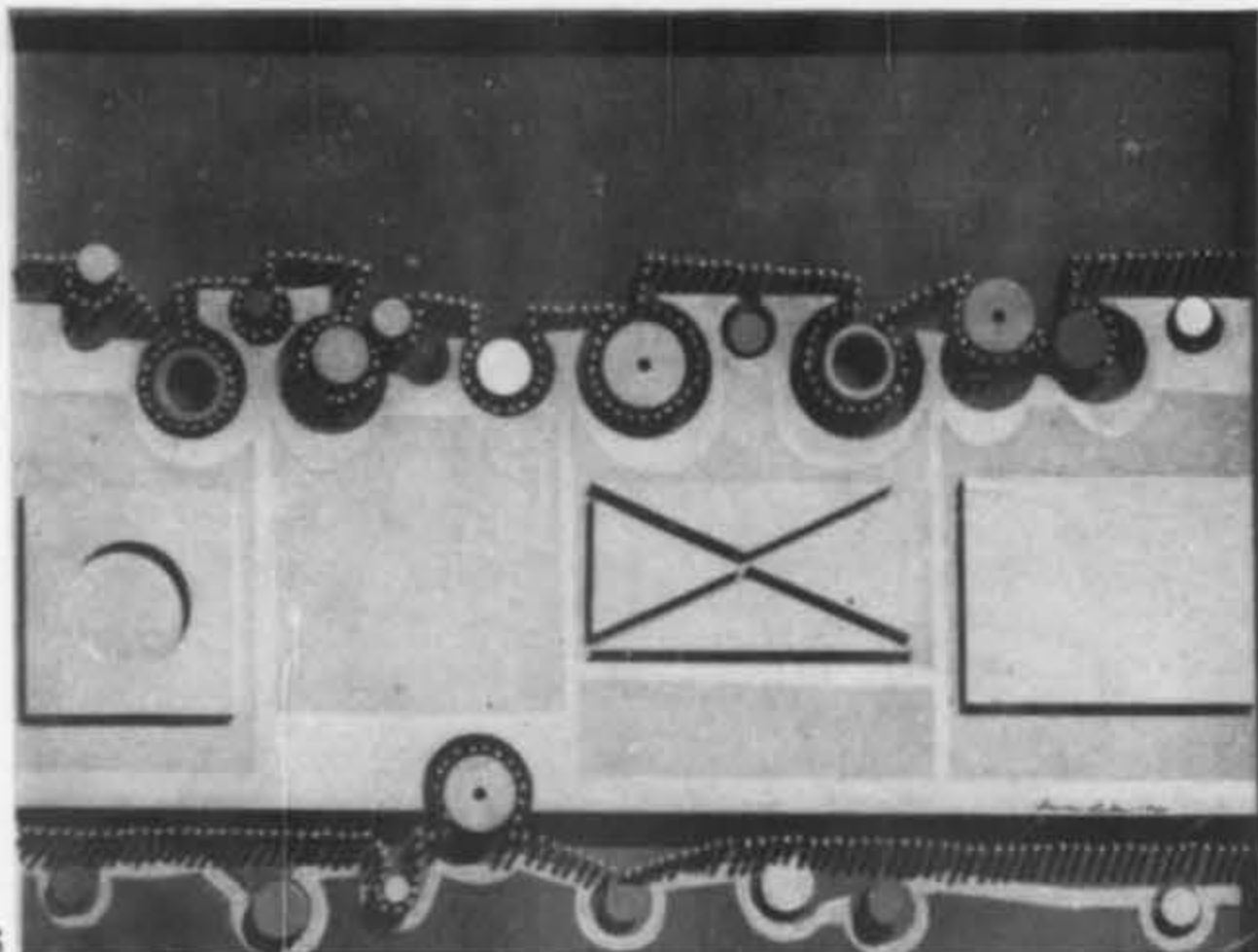
(1) New American display area designed by Peter Schladermundt Assoc. for the 29th International Trade Fair in Poznan, Poland. (2) Lago di Como, wallpaper panel printed by a silk-screen process displayed with white silk, gold-bordered curtains at Scalamandrè Museum of Textiles. (3) Baumann's glass bowl and vase in Cooper Union's Design in Germany Today show, a current Smithsonian Institution traveling exhibitions. (4) Two ceramic vases by Ingeborg and Bruno Asshoff in same show. (5) Relieve Luminoso Movil, Semprum luminous relief in plastic at Bertha Schaefer Gallery. (6) Construction #4 of carved and painted wood in same show.



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6

Art and Trade Shows Worthy of Note

Space limitation permits only a glance at the abundance of art and trade exhibitions of the recent past, present and future. June 12 through June 26, the 29th International Trade Fair held sway in Poznan, Poland. The United States, which has been participating in the event since 1957, was represented by 80 firms. All 80 displays were designed by Peter Schladermundt Associates, who also designed the American exhibition area illustrated at left (1). Included were an ultra-modern kitchen with electrically operated equipment, the latest in building materials, a paint blending machine, wallpaper techniques, and heavy equipment for industrial purposes. Some of the displays were housed in the American Pavilion designed in 1958 by the firm of Aarnio, Berger, Hennessy. . . .

At the Scalamandrè Museum of Textiles in New York City, from mid-July through mid-October, director John Kent Tilton has arranged an entrancing display of wallpapers combined with textiles entitled *Correlation of Wallpapers and Textiles*. Printed cotton, linen, and silk fabrics are hung in juxtaposition with wallpapers of the same patterns. Lustrous silk textiles consisting of woven designs, taffetas, satins, stripes and plaids in contrasting harmonious colors that blend with and enhance the wallpapers, are also on display. Decorative arts of the Italian Renaissance, various French periods of the Bourbon kings, Directoire and Napoleonic periods are represented. A lovely wall panel (2) is one of a series of five called *Lago di Como*, available in green, blue, sepia on plain paper, shiki silk, simulated silk or vinyl. White silk curtains with a gold border complement the panel. . . .

From September 12 through October 1, the Bertha Schaefer Gallery in Manhattan is presenting *Six Techniques—Six Nationalities*, an exhibition of constructions, paintings, and sculpture by contemporary European and American artists, new to New York. Eusebio Sempere of Spain creates fascinating, luminous reliefs formed with the interplay of electric lights on plastic forms arranged in varying shapes and depths, such as the starfish-like form at left (5). Irwin Rubin of New York displays a wit often missing in contemporary art in his riotously colored constructions of carved and painted wood (6) resembling the wheels of industry that once bemused Chaplin in *Modern Times*. Mat black canvas and varied materials stretched within and beyond black rods, as frames, with high-keyed accents of color, are the strong compositions of Eric Beynon, born in Geneva, now living in Paris. Manuel Felguerez of Mexico City is represented by stark black and white oil paintings with sections of highly raised

(Exhibitions continued on Page 200)



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Two for the See-Saw: Americana East (top) and Americana West (right) new Manhattan hotels designed by Morris Lapidus (above).



Lapidus to Design Two N. Y. Hotels

Famed architect Morris Lapidus (see cut), senior member of the architectural firm of Morris Lapidus, Kornblath, Harle and Liebman, has been appointed by Loew's Theatres, Inc., to design the first new hotels built in Manhattan since the Waldorf-Astoria in 1931: the Americana of New York, a \$50,000,000, 50-story convention hotel on Seventh Avenue, between West 52nd and 53rd Streets, which will be the world's tallest hotel and will contain 2,000 rooms and suites; and the Americana East, a \$25,000,000, half-as-tall, luxury hotel with 800 rooms and penthouse suites (see cuts). Lapidus will also design all interiors for both hotels.

A graduate of Columbia University's School of Architecture in 1927, Lapidus achieved renown for his bold, artistic designs of shops, offices, showrooms, and hotels (many featured in *Interiors*) and particularly for three Florida hotels: the Americana, Eden Roc, Fontainebleau. The Americana West ("Americana of New York" is what the developers prefer to call it) will be geared to accommodate the great number of convention visitors to the city, with a large number of meet-

ing rooms, caucus rooms, an exhibit area of over 30,000 square feet, a ballroom with a 2,500 capacity for dinner, and 4,000 for meetings, and the largest banquet capacity of any hotel in the world—6,800.

Architect Lapidus describes the shape of the hotel, with its strong sweeping horizontal treatment, as that of a machete. The facade will be courses of glazed honey-colored brick; blank walls of white Vermont marble; window framings of stainless steel. There will be a moderate split-level of ground floor area and a semi-circular vehicular driveway into a plaza. In contrast, the Americana East will compete with fashionable East side hotels for the luxury trade. Of reinforced concrete structure, its undulating form, something of an "S," will be encased in rich, three-dimensional Italian tile and mosaics set into white marble. There will be hanging gardens atop the first floor, and terrace balconies connecting with the 51st Street penthouse suites. The lobby will be of contemporary design: marble, mosaic, and fine woods, and will contain the Gaucho Room, a duplicate of the popular Argentinian restaurant in the Bal Harbour Americana. (Continued on Page 39)

FOR YOUR CALENDAR

Through September 15. *Religious Subjects in Modern Graphic Arts*. Smithsonian Institution traveling exhibition. State University Teacher's College, Plattsburgh, New York.

Through September 18. *Lute, Flute and Drum — more than 200 instruments of Africa, Asia, the Americas and Oceania*. American Museum of Natural History, New York City.

Through September 18. *Objects of Near Eastern Art*. Recent Accessions Room, Metropolitan Museum of Art, New York City.

Through September 18. *The Engravings of Peter Brueghel, the Elder*. Smithsonian Institution traveling exhibition. Pensacola Art Center, Pensacola, Florida.

Through September 30. *Chinese Silks of the Manchu Dynasty*. Scalomandre Museum of Textiles traveling exhibition. Suffolk Museum, Stony Brook, New York.

Through September 30. *Baroque Textiles of the Louis XIV Period*. Scalomandre Museum of Textiles, traveling exhibition. Haverhill Public Library, Haverhill, Massachusetts.

Through September 30. *Rococo Textiles of the Louis XV Period*. Scalomandre Museum of Textiles, traveling exhibition. Farnsworth Museum, Rockland, Maine.

Through September 30. *Old Views of American Cities*. Old Print Center of Phyllis Lucas, 161 East 52nd Street, New York City.

Through October 13. *Correlation of Wallpaper and Textiles*. Scalomandre Museum of Textiles, New York City.

Through October 16. *International Biennial Art Exhibition*. Venice, Italy.

Through November 4. *1960 Triennale*. Milan, Italy.

September 7-18. *National Home Furnishings Show*. New York Coliseum, New York City.

September 10-18. *Electra City, U.S.A. First in a series of Electric Living Shows*. N. Y. Coliseum.

September 11-15. *Boston Gift Show*. Hotel Statler and First Corps Cadet Armory.

September 16-October 2. *Finnish Industries Fair*. Messuhallit Exhibition Halls, Helsinki, Finland.

September 18-October 18. *National Interior Design Month*.

September 23-October 23. *Exhibition of International Contemporary Glass*, organized by the Corning Museum of Glass. Virginia Museum of Fine Arts, Richmond.

September 25-28. *Philadelphia Gift Show*. Hotel Benjamin Franklin, Philadelphia.

September 26-28. *Atlanta Merchandise Mart's Fall Show*.

September 27-October 19. *Art in Interiors: Midtown Galleries*, New York City. (See Page 18)

September 28-October 4. *Home Furnishings Exposition*. Sponsored by the Houston Retail Furniture Association and the Houston Chronicle. Sam Houston Coliseum, Houston, Texas.

September 28-November 27. *Visionary Architecture*. Museum of Modern Art, New York City. (See Page 204)

September 30-October 23. *Design in Germany Today: The Cooper Union*, New York City. (See Page 200)

October 6-16. *Avenues to the Decorative Arts: 11th Annual Decorators Show*. Sponsored by N.S.I.D.'s Southern California Chapter. Los Angeles Pan Pacific Auditorium.

October 8-30. *Bernard Ralph Maybeck*. Smithsonian Institution traveling exhibition. Fine Arts Gallery, University of British Columbia, Vancouver, Canada.

October 8-16. *Decoration and Design—1960: an interiors show sponsored by the New York Chapter of the American Institute of Decorators, its Resources Council, and the Herald Tribune*. Seventh Regiment Armory, New York City.

October 11-14. *Architectural Woodwork Institute Convention*. Sheraton Park Hotel, Washington, D.C.

October 13-14. *Market Days*. Dallas Trade Mart and Home-furnishings Mart.

October 15-November 20. *Japanese Design Today*. Smithsonian Institution traveling exhibition. Walker Art Center, Minneapolis, Minnesota.

October 15-January 8. *The Arts of Denmark: prehistory to the present*. Metropolitan Museum of Art, New York City.

October 17-21. *Fall Market of Summer and Casual Furniture*. America Furniture Mart, Chicago.

October 17-22. *36th Annual New York Antiques Fair*. 71st Armory, New York City.

October 20-December 11. *Art Nouveau*. Carnegie Institute, Pittsburgh.

October 27-28. *16th Annual Conference of the American Society of Industrial Designers*. Edgewater Beach Hotel, Chicago.

October 31-November 2. *Fall Show*. Atlanta Merchandise Mart, Georgia.

November 10-11. *Market Days*. Dallas Trade Mart and Homefurnishings Mart.

November 12-January 8, 1961. *21st Ceramic National*. Everson Museum of Art, Syracuse, New York.

November 14-17. *National Hotel Exposition*. New York Coliseum.

November 14-19. *Collectors Antiques: sale of furniture, silver, porcelain, etc.* Atlanta Art Association, 1280 Peachtree Street, N.E., Atlanta.

November 18-December 4. *Modern Living Home and Flower Show*. McCormick Place, Chicago.

December 1-January 29, 1961. *Exhibition of International Contemporary Glass*, organized by the Corning Glass Museum. Carnegie Institute of Technology, Pittsburgh, Pennsylvania.

December 12-15. *Industrial Building Exposition and Congress*. New York Coliseum.

January 3-January 14. *Grand Rapids Winter Furniture Market*. Grand Rapids, Michigan.

January 6-January 15. *International Home Furnishings Market and Decorative Accessories Show*. Merchandise Mart and American Furniture Mart, Chicago.

January 8-13. *National Retail Merchants Association Annual Convention*. Statler-Hilton, N. Y. C.

January 16-20. *Winter Homefurnishings Market*. Dallas Homefurnishings Mart, Dallas Trade Mart and Market Hall.

January 15-20. *Winter Market*. Los Angeles Home Furnishings Mart.

January 22-27. *Winter Market*. Western Merchandise Mart, San Francisco.

February 22-26, 1961. *15th Annual Convention Exhibit of National Office Furniture Association*. New York Coliseum.

April 15-21, 1961. *American Institute of Decorators 30th Annual Conference*. Hotel Roosevelt, New Orleans.

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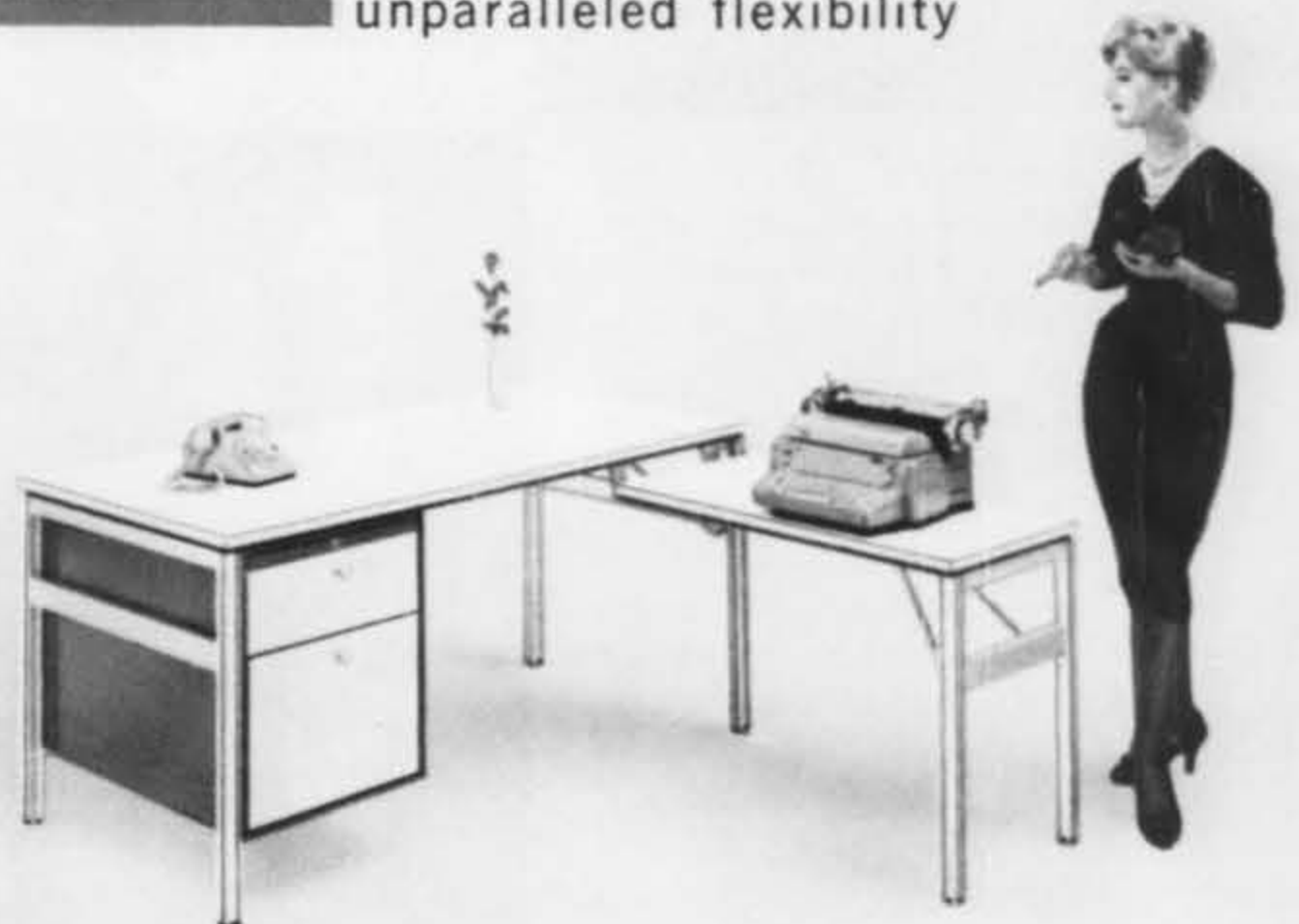


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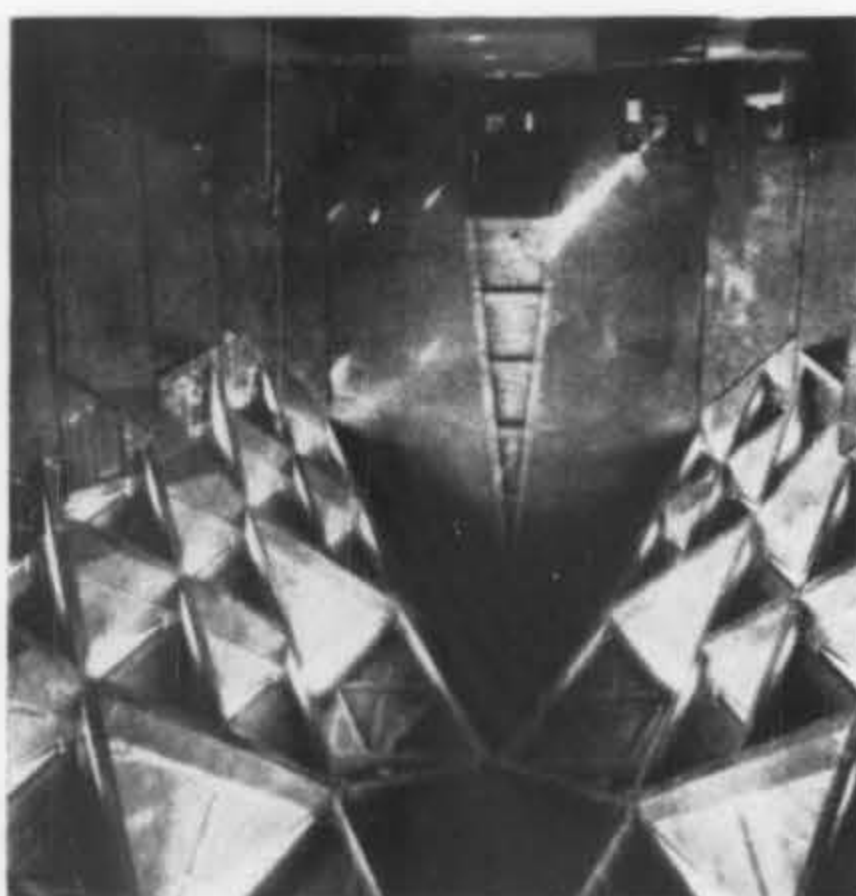
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A sampling of magazines

Below: BAUKUNST UND WERKFORM, vol. 12, no. 12: New apartment houses in the Paris suburb of Bobigny by architect Emile Aillaud, part of the large, controversial, and by no means wholly successful attempt at town-planning and re-development in Paris to which this issue of the magazine is devoted.

BAUKUNST UND WERKFORM, 9½" by 13", averaging 60 pages printed on glossy and mat paper, is published monthly by Verlag Nürnberger Presse Druckhaus Nürnberg GmbH & Co., Marienplatz 5, Nürnberg, Germany. A serious didactic visual and textual presentation of trends in modern architecture all over the world. Sections of the text in English.



Above: BAUKUNST UND WERKFORM, vol. 13, no. 1: The many-faceted interior of a church in Turin, Italy, by architects Nicola and Leonardo Mosso, an example of the so-called "dynamic architecture" which rebels against the "cubus." This entire issue covers ten examples of buildings in the "dynamic" method, among them the Guggenheim Museum, Saarinen's hockey stadium at Yale, Candela's Mexican restaurant.

See paragraph above for publication data. Brief English digest is inserted. \$11 annually; subscriptions and single copies available at Wittenborn & Company, 1018 Madison Avenue, New York.



Below: ART & DECORATION, no. 77: Entrance hall in the large Paris town house of famed hairdresser Antoine; stair case of white marble bricks lightened by rectangular panes of glass.

ART & DECORATION, 9½" by 12½", averaging 50 pages printed on glossy and mat paper, is published 7 times a year by Albert Levy, c/o Librairie Central des Beaux-Arts, 2 rue de L'Échelle, Paris. An engagingly superficial potpourri of French interiors. Minimal text (no translations), large black-and-white and color plates. \$15 annually, single issues and subscriptions c/o Librairie de France, 610 Fifth Avenue, New York.



Above: L'ARCHITECTURE D'AUJOURD'HUI, No. 86: exterior staircase of a model experimental house at Cap d'Antibes, by architects André Bloc and Claude Parent. L'ARCHITECTURE D'AUJOURD'HUI, 9½" by 12", averaging 110 pages, printed on glossy in black-and-white, is published bi-monthly under the direction of architect André Bloc at 5 rue Bartholdi, Boulogne, France. Rich, professional coverage of modern architecture and developments all over the world; this one issue includes 25 residences from Sert's own house in Cambridge to a Swiss village house by Breuer, and 20 hotels. \$16 annually; subscriptions and single copies c/o Wittenborn.



Below: FORM, No. 8/9: Cherry cabinet with copper-pulled drawers by Danish designer A. J. Iversen (from Ole Wanscher) at the 33rd exhibition of furniture by Danish cabinetmakers in Copenhagen. FORM, 8" by 11", averaging 50 pages printed on glossy paper, is published 10 times a year by Svenska Slöjdföreningen (Swedish Society of Industrial Design), Stockholm, presents an unpretentious series of photographic essays on new furniture, arts and crafts, interiors, and some industrial design and architecture, in all countries. Good-humored conversational text with English summaries. \$5 annually, c/o Wittenborn.



Below: BONYTT, No. 11/12: The session hall of the Norwegian Parliament, modernized by architect Nils Holter who retained such festive elements as the enormous old gilt chandelier.

BONYTT, 9" by 11½", averaging 48 pages printed on glossy paper in black-and-white, the Journal of the National Society of Norwegian Arts and Crafts and Industrial Design, is published 10 issues a year (two of them double issues). All aspects of design (particularly Scandinavian) are covered, from table settings to coin design and furniture. English translations. \$5.50 annually; subscriptions (no single copies available) at Wittenborn.



from abroad

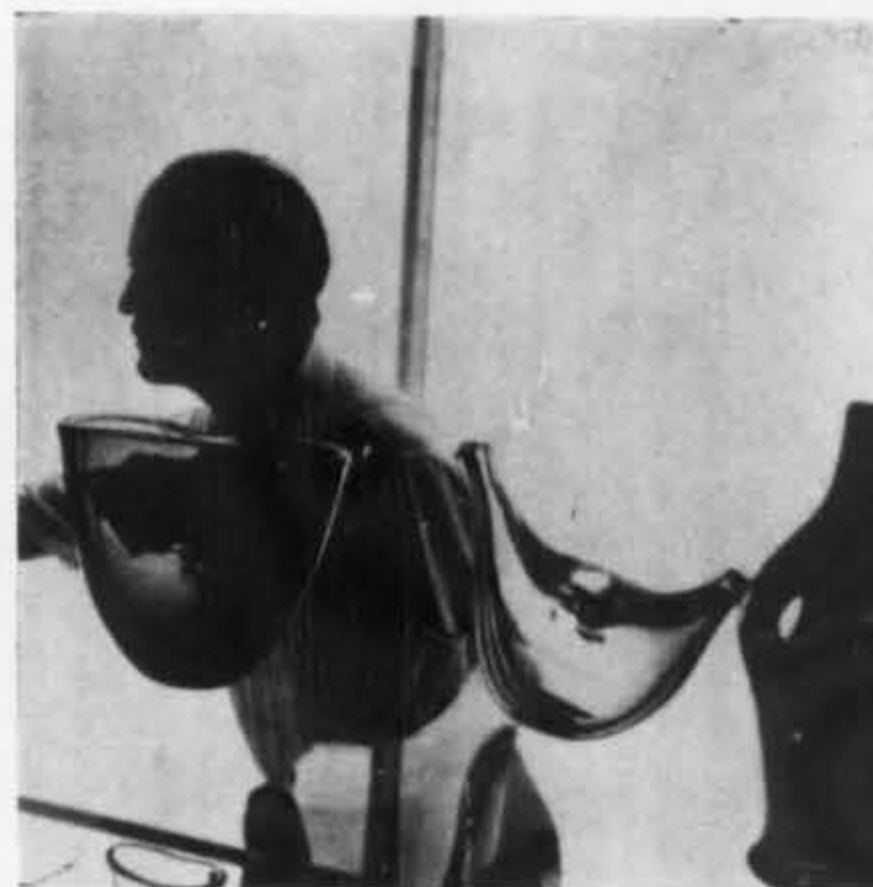


Above: THE JAPAN ARCHITECT, vol. 34, no. 12: The Mt. Hiei Hotel for tourists at Mt. Hiei, Kyoto, by architects Endo and Tomioka; reinforced concrete structure with tiled roof.

THE JAPAN ARCHITECT, the international edition of the Japanese monthly Shinkenchiku, 8½" by 11½", averaging 92 pages printed on glossy and mat paper, is published by Shinkenchiku-Sha Company, 6, 1-chome, Takara-cho, Chuoku, Tokyo. Thorough and absorbing sampling of new Japanese architecture and interiors; detailed black-and-white and color illustrations with plans, brief but concise English text. \$10 annually; single copies and subscriptions c/o Wittenborn.

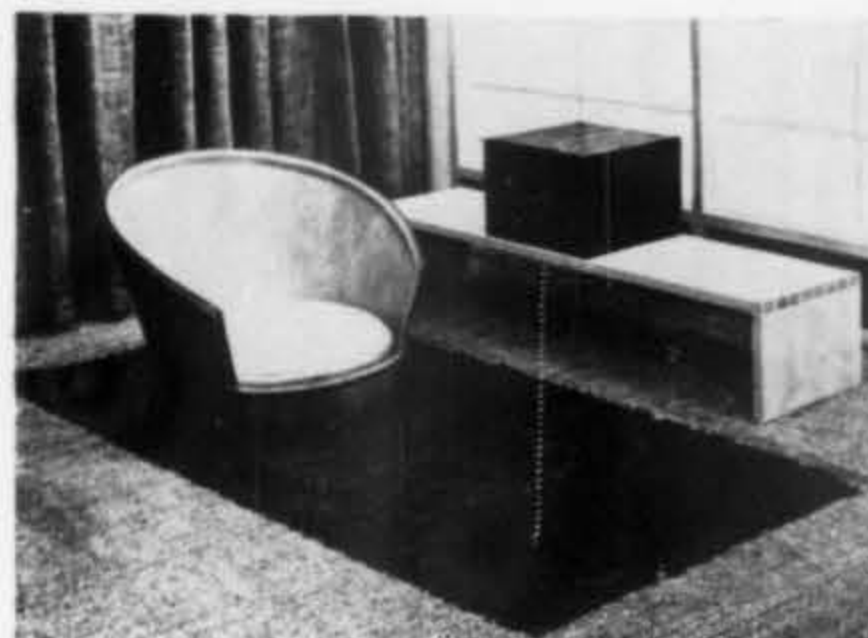
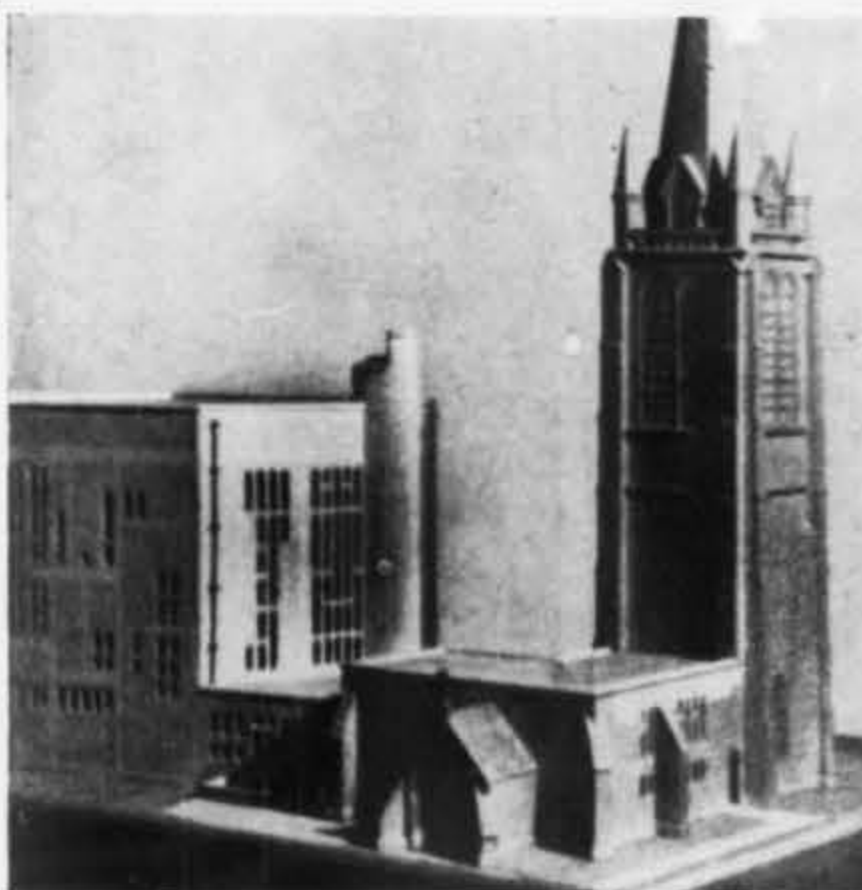
Below: THE ARCHITECTURAL REVIEW, No. 755: Model of the proposed reconstruction of St. Mark's Church in Sheffield, which was largely destroyed by bombs. Architect George G. Pace incorporated the surviving tower, spire, and porches into the new building.

THE ARCHITECTURAL REVIEW, London, 9½" by 12", averaging 134 pages printed on glossy and mat paper, is regarded as one of the best architectural magazines published. Discusses in detail numerous important architectural projects (primarily English) each month; editorial viewpoint is conscientiously searching and informative. \$10.50 annually, c/o Wittenborn.



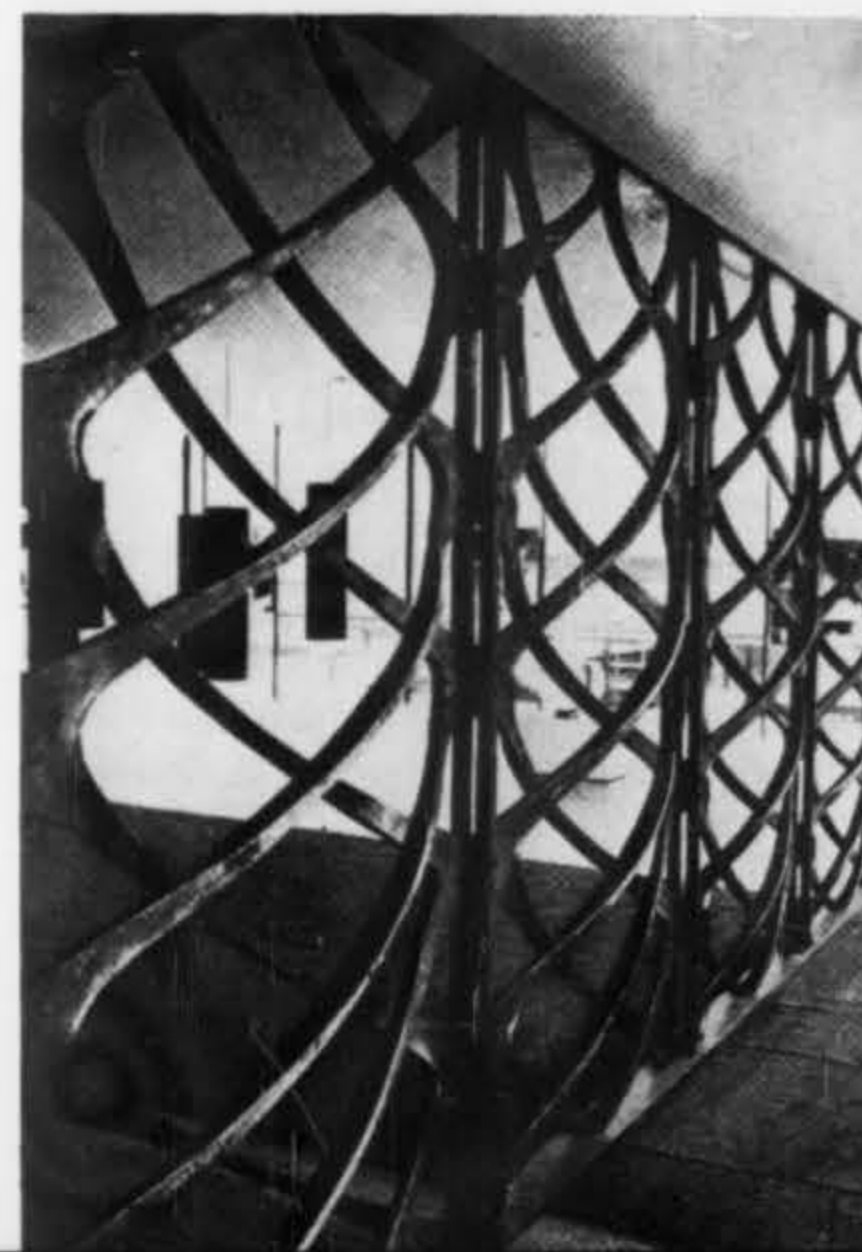
Above: DOMUS, No. 361: Paolo Venini and his vases a buchi (with holes) in 1954, from a 22-page posthumous survey of Venini's achievements in glass.

DOMUS, 9½" by 12½", averaging 74 pages, printed on glossy and mat paper, is the internationally famous Italian design review published monthly by Gianni Mazzocchi, Editoriale Domus S.A., via Monte di Pietà 15, Milano. Architect Gio Ponti is editor. An altogether delightful presentation of work (primarily Italian) in architecture, interiors, art, crafts, magnificently illustrated. Summaries in English, French, German. \$20 annually, c/o Italian Publishers Representatives, Inc., 1475 Broadway, New York.



Above: MOBILIA, No. 51-52: upholstered barrel chair by Ole Gjerlov-Knudsen for C. B. Hansen, displayed at the 33rd exhibition of master cabinet makers in the Museum of Industrial Art in Copenhagen. MOBILIA, 10" by 10", averaging 70 pages printed on glossy and mat paper, published monthly in Snekersten, Denmark, presents an arresting photographic and editorial review of Danish applied art, particularly modern furniture, of wide international interest. Production, as well as subject matter, is consistently excellent. The Danish text is entirely translated into English, French, and German. U. S. subscription is \$15 c/o Wittenborn.

Below: BOUWEN EN WONEN, No. 11: Forged iron grille by Professor Fritz Kuhn at the German Pavilion at the 1958 Brussels Fair, from a survey of metal sculpture represented at the Exhibition. BOUWEN EN WONEN, 9" by 12", averaging 70 pages printed on glossy paper, published at Jan Van Rijswijklaan 191, Antwerpen, Belgium, edited by architect R. Braem, is concerned with all aspects of international design: art, architecture, interiors, graphics, and industrial design. Photographic presentation is good, but does not compensate for the lack of any translation of the copious Flemish text.



Above: CASABELLA, no. 234: Roof garden and exterior staircase of a house in Arenzano by Vico Magistretti, considered a characteristic manifestation of the "nouvelle vague" in Italian architecture. CASABELLA, 11" by 12", averaging 58 pages, printed on glossy and mat paper in color and black-and-white, is an architectural monthly published by Gianni Mazzocchi, Editoriale Domus, via Monte di Pietà, 15, Milano, Italy. Ernesto N. Rogers is the editor. An extremely serious, conscientiously polemic presentation of new architecture that meets the controversial standards of its architect-editors. \$20 annually, c/o Italian Publishers Representatives, (address above).



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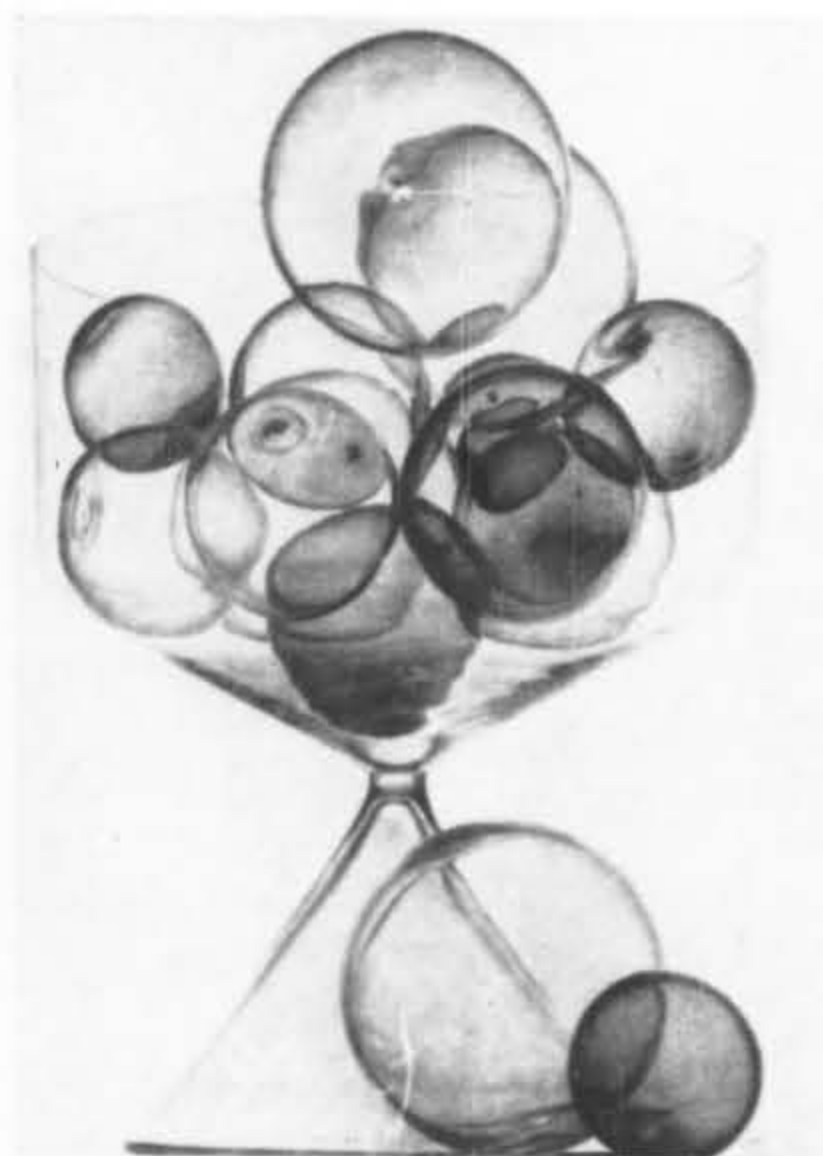


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Elevation of Shelburne House in Berkeley Square (in *The Works in Architecture of Robert and James Adam*).



Above: Vase in thin-walled blown crystal with coloured air-filled glass spheres, designed by Mona Schildt for AB Kosta Glasbruk, Sweden. Below: The attic apartment of Italian architect Mario Tedeschi, under an oak-beamed roof above an old palace. Chairs are prototypes of pieces designed by the owner. (Both photographs in *Decorative Art, 1960-1961*.)



Adam's useful and elegant art

THE WORKS IN ARCHITECTURE OF ROBERT AND JAMES ADAM with a biographical tribute by John Swarbrick. 9" by 11¼", 106 pages, numerous black and white plates and photographs. Quadrangle Books, Chicago, Illinois. \$12.50.

"The novelty and variety of the following designs will, we flatter ourselves, not only excuse, but justify our conduct, in communicating them to the world," Adam remarked in the preface to *The Works of Robert and James Adam*, published in 1778. The rarity of that famous "Works," however, has kept it pretty much away from the world of late. Now, happily, all the plates from the original book have been reprinted in this new edition which also includes photographs of Adam's work and a biographical note by the eminent English Adam authority John Swarbrick.

"... we have not only met with approbation of our employers," continues Adam, "but even with the imitation by other artists, to such a degree, as in some measure to have brought about, in this country, a kind of revolution in the whole system of this useful and elegant art." No matter how boastful this may have sounded to Adam's 18th-century contemporaries we can appreciate its truth today. Not only did the brothers Adam—although Robert was the real originator—break with the outworn style of the Palladians, but they were the main exponent of the neo-classical movement in England. Although Robert Adam was primarily an architect his desire for complete harmony inside and out led him to design all parts of a building and its fittings from fanlights to firegrates. An interior, he felt, could not be pleasing if the furniture and fittings bore no relation to the architectural treatment. "No details were too insignificant to interest him," Mr. Swarbrick says of Robert Adam in his biographical note. "He designed furniture of all descriptions, harpsichord cases, sedan chairs, carpets, embroidery, gold and silver plate. He knew how to design stately interiors *en suite* and how to provide large groups of windows and ceilings with graceful light bas-reliefs and festoons enriched with the delightful panels that Angelica Kaufmann and Antonio Zucchi loved to paint." Adam's original plates reprinted here not only reveal the extent of his designing activities but the enormous care he exercised over every detail of interior and exterior decoration to achieve the harmonious results that have made Adam's work among the most prized examples of those stately homes erected in the great age of English country houses.—M.P.

Fifty years since the London Ritz

DECORATIVE ART, 1960-1961, edited by Terence Davies. Golden Jubilee Issue. 8½" by 11½", 172 pages, 500 illustrations, 30 in full color. A Studio Book, The Viking Press, New York. \$9.50.

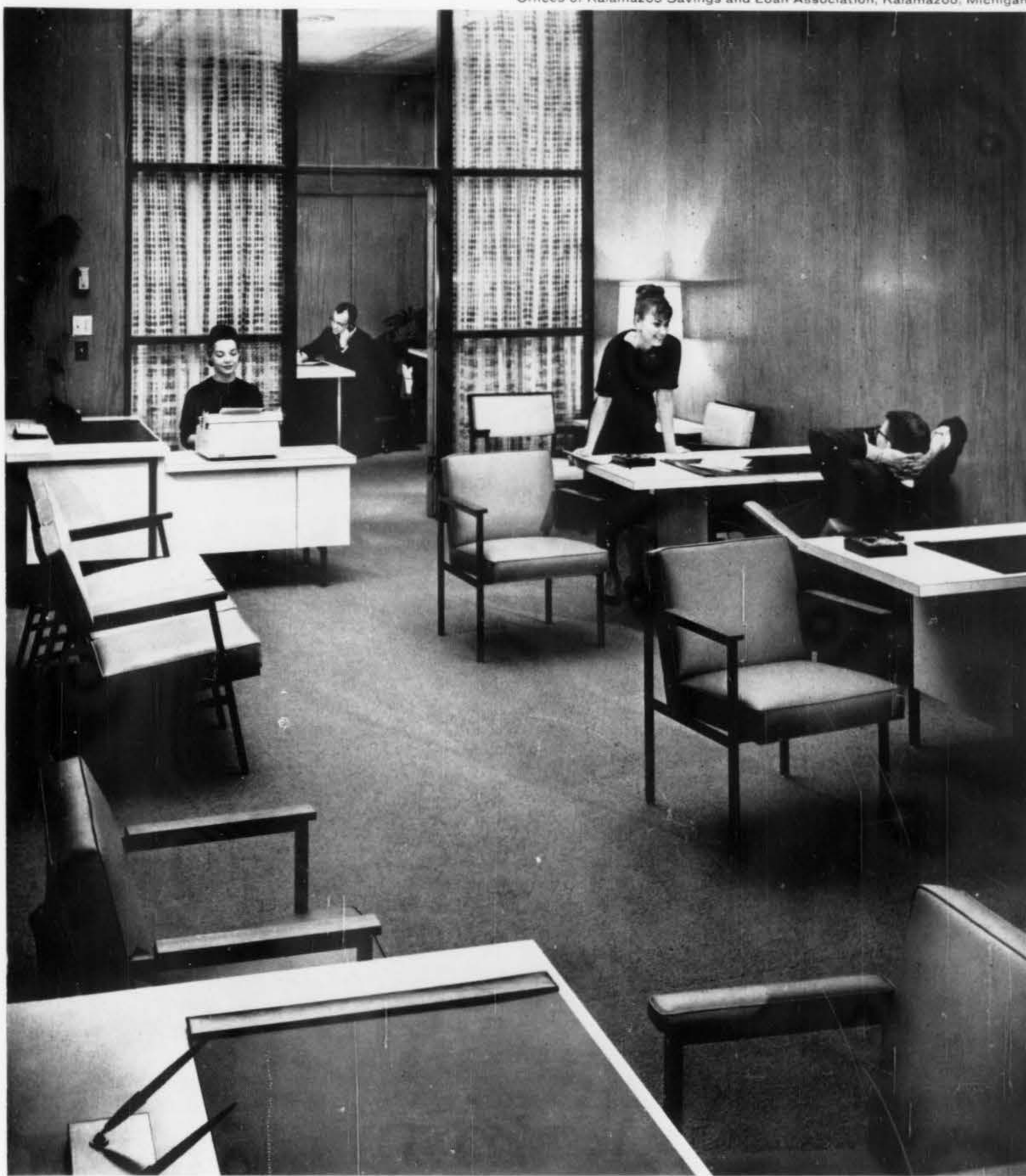
The publication of *Decorative Art* is an annual affair, and a highly commendable one. This year's issue is of particular interest since it marks a half-century of yearly publication, *ergo* a half-century of recording what's new and good in international interior furnishings. In a notably brief introduction, the editor resists the temptation to make sententious summary of the fifty years, instead makes note that the first issue of *Decorative Art* marked the building of the Ritz Hotel, "the last great monument to Edwardian pomp and the first steel-framed building to rise in London." Up till then, Britain had been undisputed leader in architectural innovation; since then, the United States, Italy, and Scandinavia have taken over in all fields of design. This change is markedly evident in the design selections of the 1960-1961 issue.

The book is divided into five different categories: houses, apartments, and furniture; textiles; tableware; light fittings; ceramics and metals; and glass. Terse but enlightening comments at the beginning of each chapter outline a few notable changes in each category over the years; otherwise, *Decorative Art* is a picture book. The copious, well-presented photographic illustrations of everything from coffee tables to soup ladles are of excellent quality. The editor's choice of representative new designs in each group seems judicious and as comprehensive as space allows, with fine global coverage.

We have only one small, disappointed question about *Decorative Art 1960-1961*: why didn't they capitalize on the "golden jubilee" to publish a photographic recapitulation of the past half-century, pointing up the design evolution between "then and now" graphically rather than simply commenting on changes? It seems as good an opportunity as any for comparative illustrations from every decade of *Decorative Art*, showing what "new" designs became "period pieces," and which became "classics." What designs thirty years ago, for instance, had the equivalent novelty of Vladimir Kagan's free-form settee, Laverne's tulip chair, or Stig Lindberg's witty tapestries?

This is only a small complaint, however, and the editor's discretion might very well be better than the reader's memory. *Decorative Art 1960-1961* is a handsome addition to the bookshelf, and the publishers deserve heartiest congratulations on the big gold "50" on the cover.—B. W. N.

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For your information

(Continued from Page 22)

Competition

Rules for Entering Second Mahogany Competition

Announcement of the Second Annual Mahogany Awards Competition (winners of the First were published in *Interiors*, February 1960, page 16) has been made by Teel Williams, executive director of the Mahogany Association in Chicago. The industry-wide competition is for "high achievement in design and craftsmanship of genuine mahogany furniture." Manufacturers of case goods, tables or occasional furniture who exhibit their entries at the High Point, Chicago, or Grand Rapids October mid-season markets are eligible to enter the competition. Manufacturers who do not show at either of these markets may ship their entries to their New York or Chicago showrooms for viewing by the judges. Manufacturers of cabinets or cases for musical instruments, for whom special display space is to be provided in the Red Lacquer Room of Chicago's Palmer House, may also enter.

Awards will be presented in seven classes: (1) Correlated group (bedroom, dining room, living room); (2) bedroom suite or group; (3) dining room suite or group; (4) table or group of tables; (5) occasional piece or group (chests, desks, room dividers, book-cases); (6) radio, hi-fi, stereo and television cabinets; (7) pianos, organs or other musical cases. The entries in classes 6 and 7 will be judged as furniture, not as instruments.

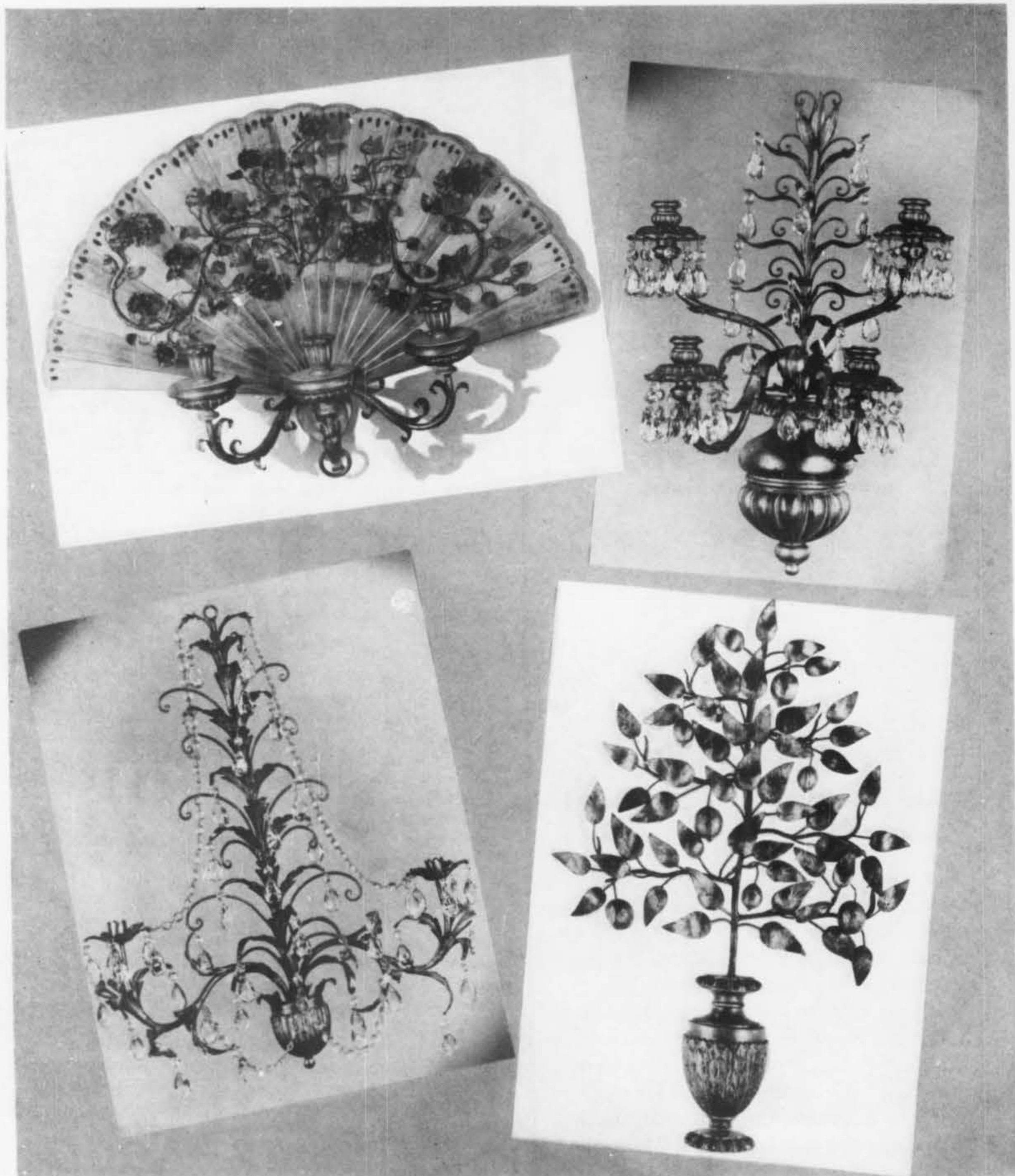
Entries must be any "Genuine Mahogany" or "Genuine Solid Mahogany" group which conforms to the following definitions as certified on the Mahogany Association tags and labels: *Genuine Mahogany*—the article has Genuine Mahogany lumber in all exposed solid parts, and Mahogany on the plywood surfaces; *Solid Mahogany*—the article has Genuine Mahogany lumber in all exposed parts. (Genuine Mahogany is native only to the West Indies, Tropical America and the West Coast of Africa.)

The Committee of Awards will consist of prominent retail furniture dealers who will have independent and sole selection of the winning entries. Top prize for the "Best of Show" is a perpetual award, the "Obelisk of Achievement," a solid mahogany abstract sculpture by Egon Weiner, professor of design and sculpture at the Chicago Art Museum. Winners in each of the seven categories will receive a smaller replica of the "Obelisk." Second in each class will be presented a plaque of "Exceptional Merit" and a limited number will be given "Certificates of Merit."

Winners will be announced and trophies presented at the Evening of Awards Banquet in the Grand Ballroom of the Palmer House on Monday evening, January 9, 1961. Of importance to the various winners will be the privilege of affixing the insignia "Mahogany Award of 1961" to models of the winning entry.

The winning furniture pieces will be displayed in the Ballroom in specially created vignettes by a committee of the Illinois Chapter of the American Institute of Decorators, under the chairmanship of John M. Quinn, vice president of John A. Colby & Sons of Chicago. The displays will be catalogued so that any dealer can reproduce the settings.

For entry forms, write to: The Mahogany Awards Committee, c/o Mahogany Association, Inc., 666 Lake Shore Drive, Chicago 11, Illinois. Entry forms must be accompanied by a check for \$25 for each class entry in the seven classes (manufacturers may enter one or more of the seven classes). All entrants will receive a Certificate of Participation and a complimentary ticket to the Awards Banquet. (For Your Information Continued on Page 64)



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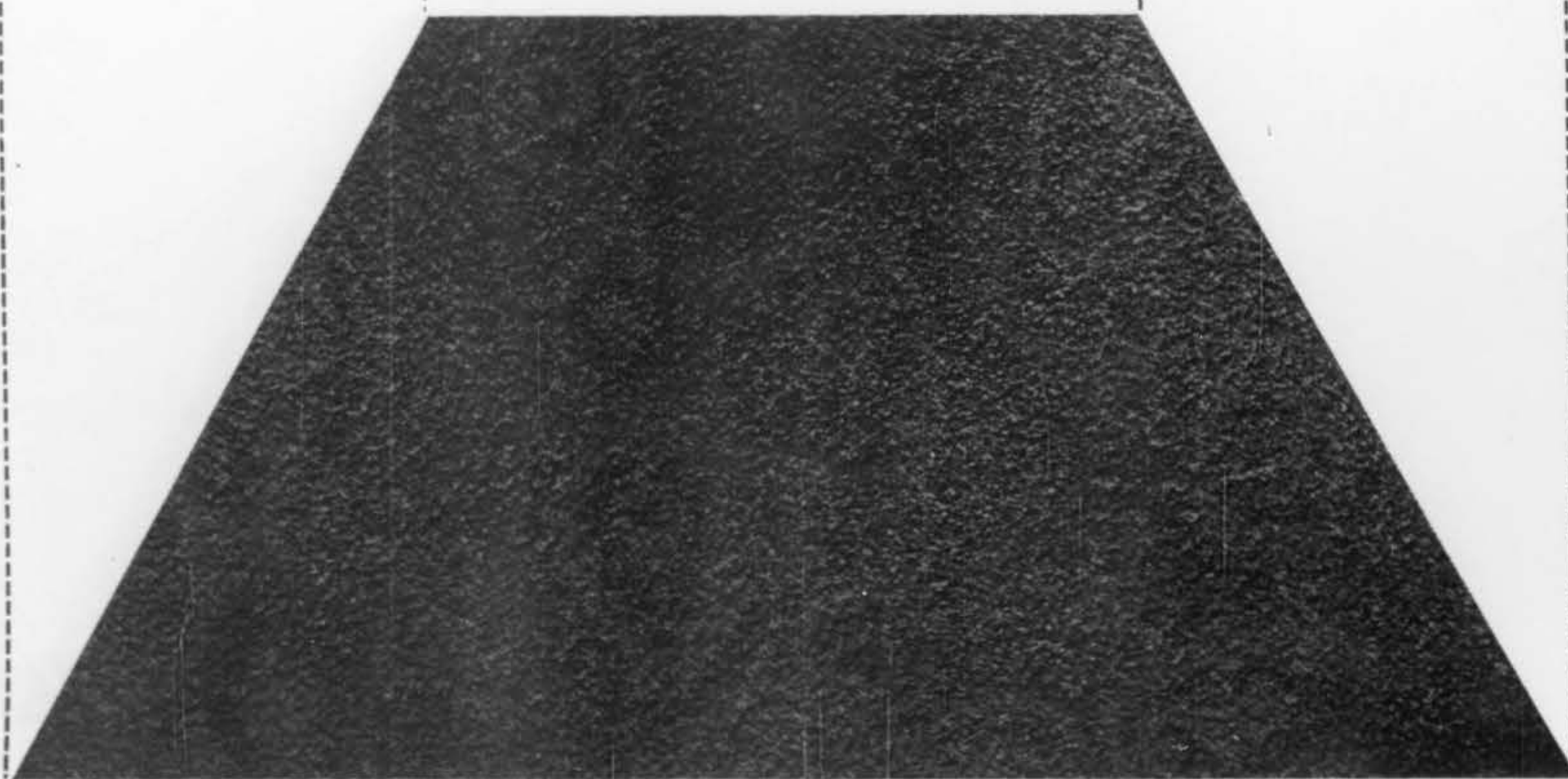
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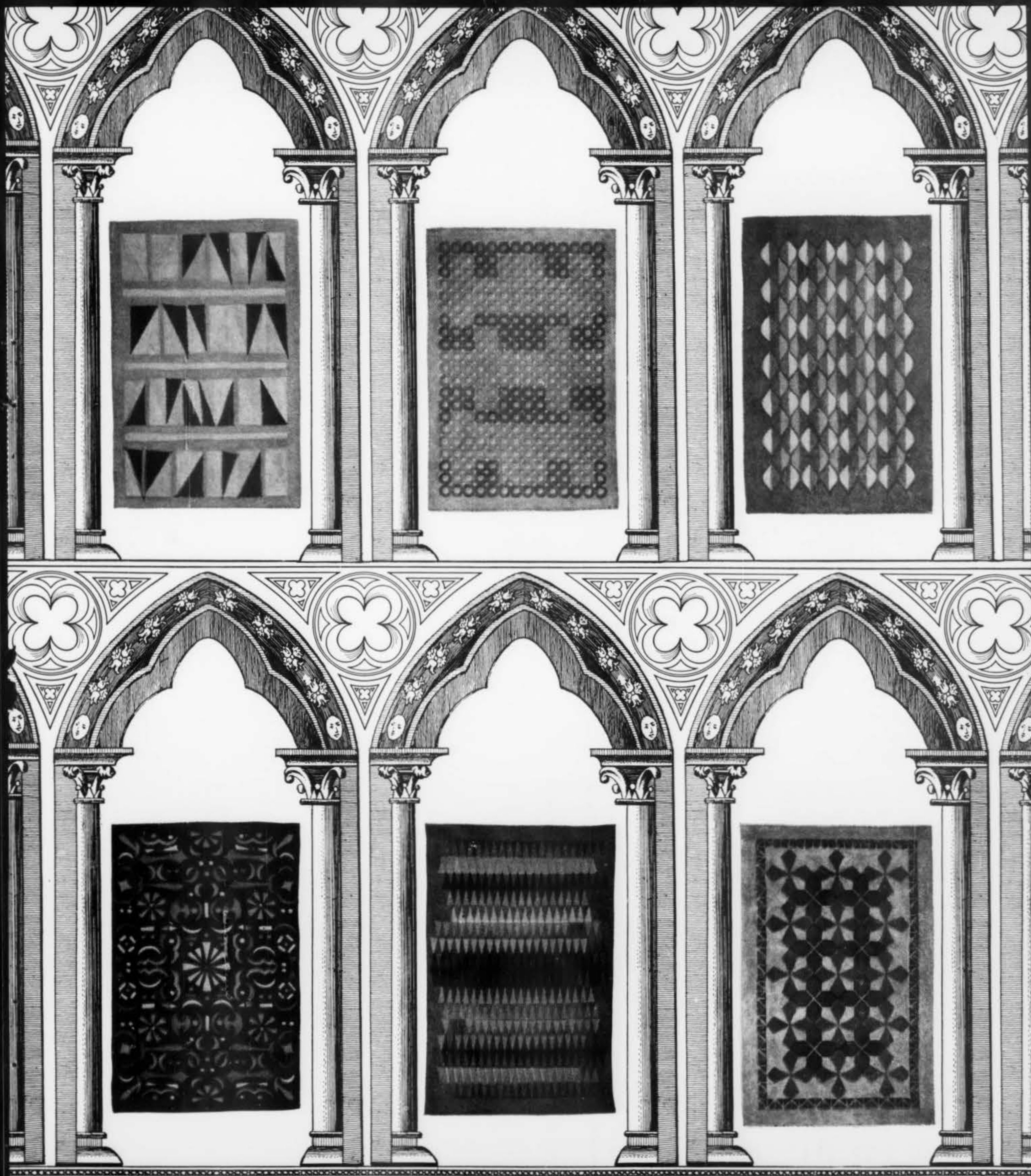
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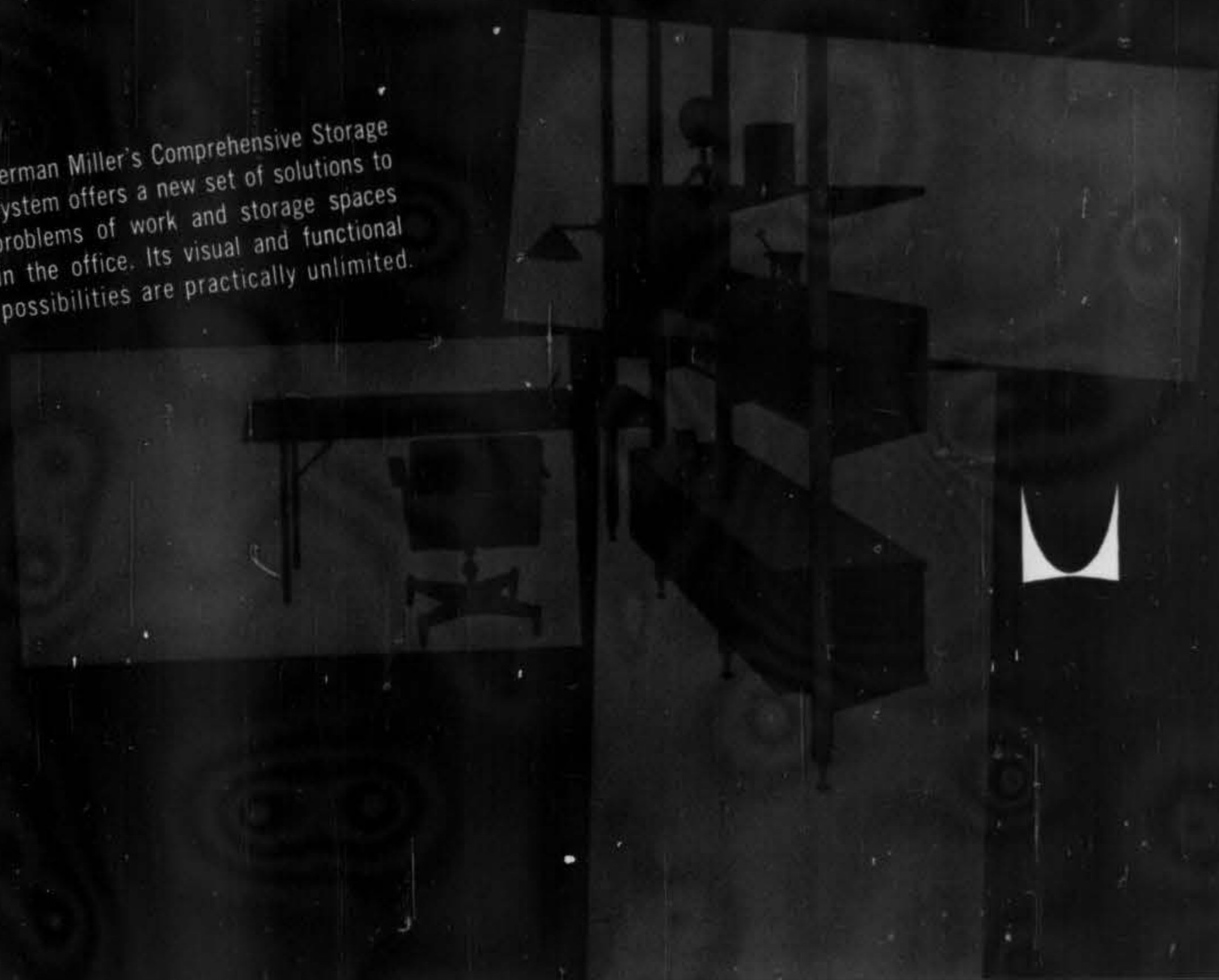
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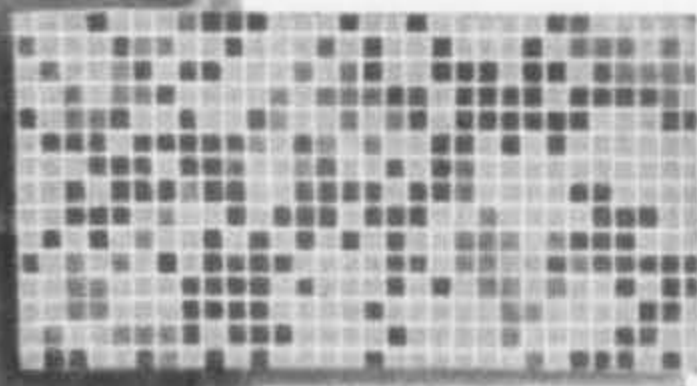


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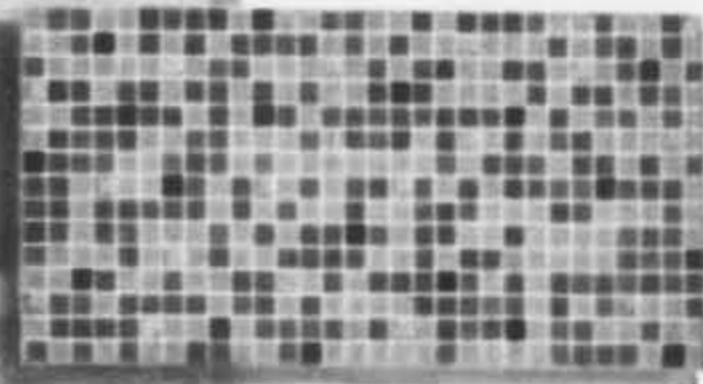
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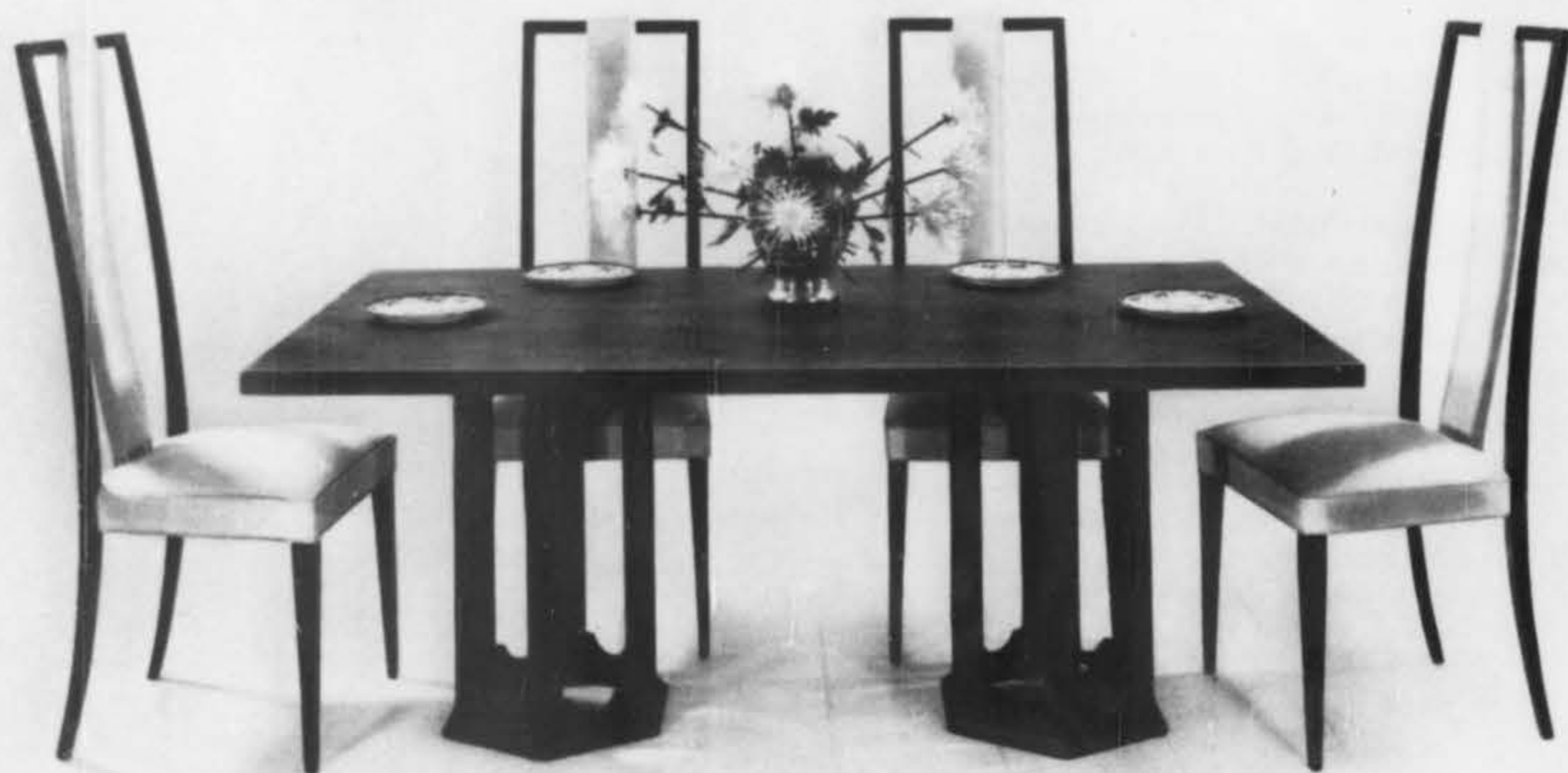


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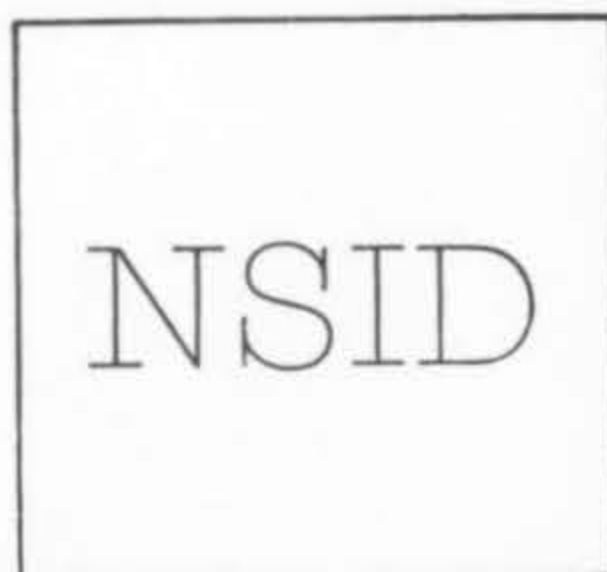


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PROFESSIONAL MEMBERSHIP: Professional Membership in NSID is accorded those professionals who have met the rigid performance standards required by NSID, whose work is of the highest taste level, and who have mature and successful experience behind them. They must have demonstrated mastery of execution and information in designing interiors, selecting and coordinating furnishings, and supervising the various arts and crafts essential to good design and achieving beautiful interiors and effects which serve the needs, desires, and utility of clients. They must serve the public as responsible professionals whose obligation is to contribute to its well-being, culture, and satisfaction. Dues \$50.00 per year. Initiation fee \$50.00.

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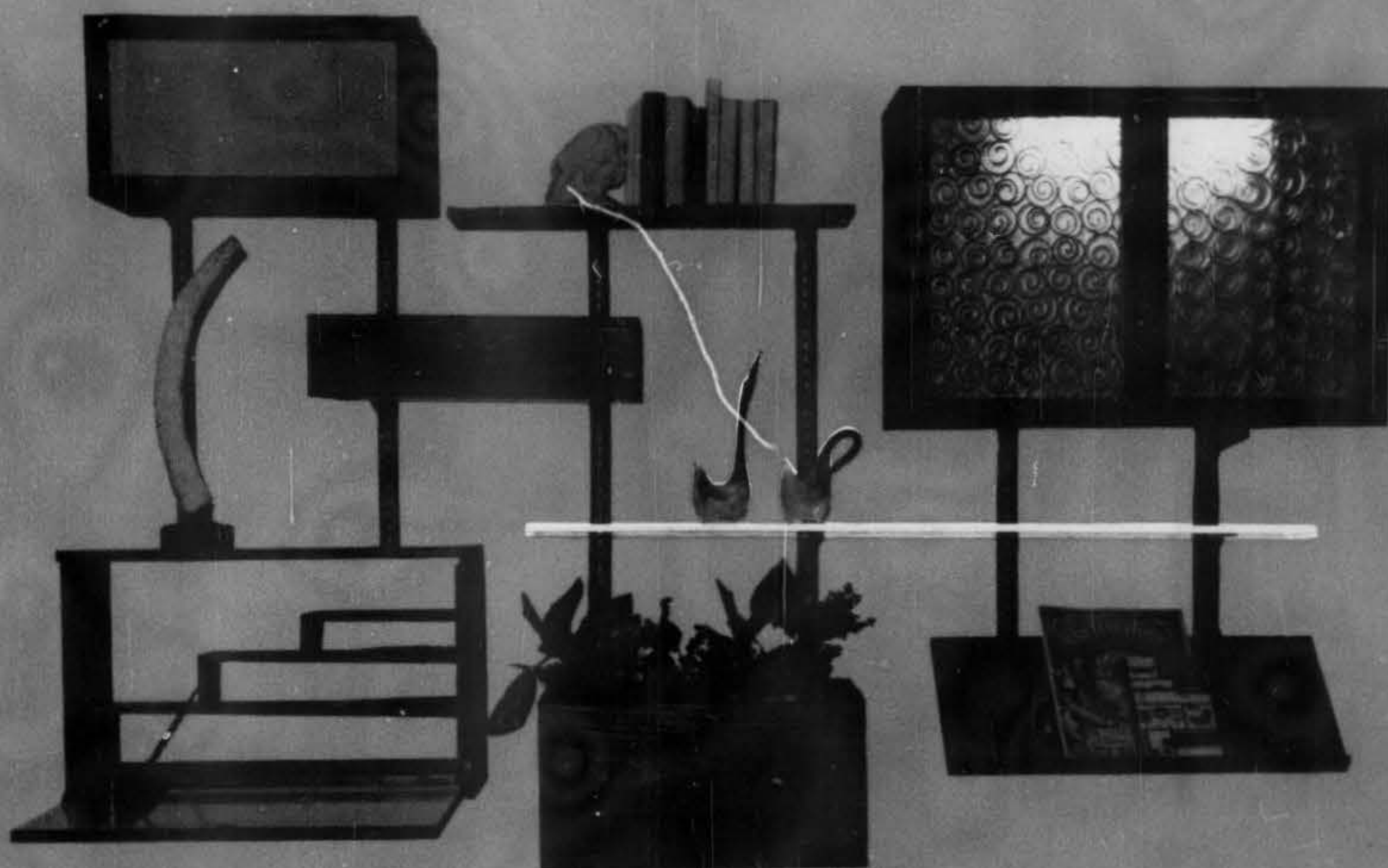


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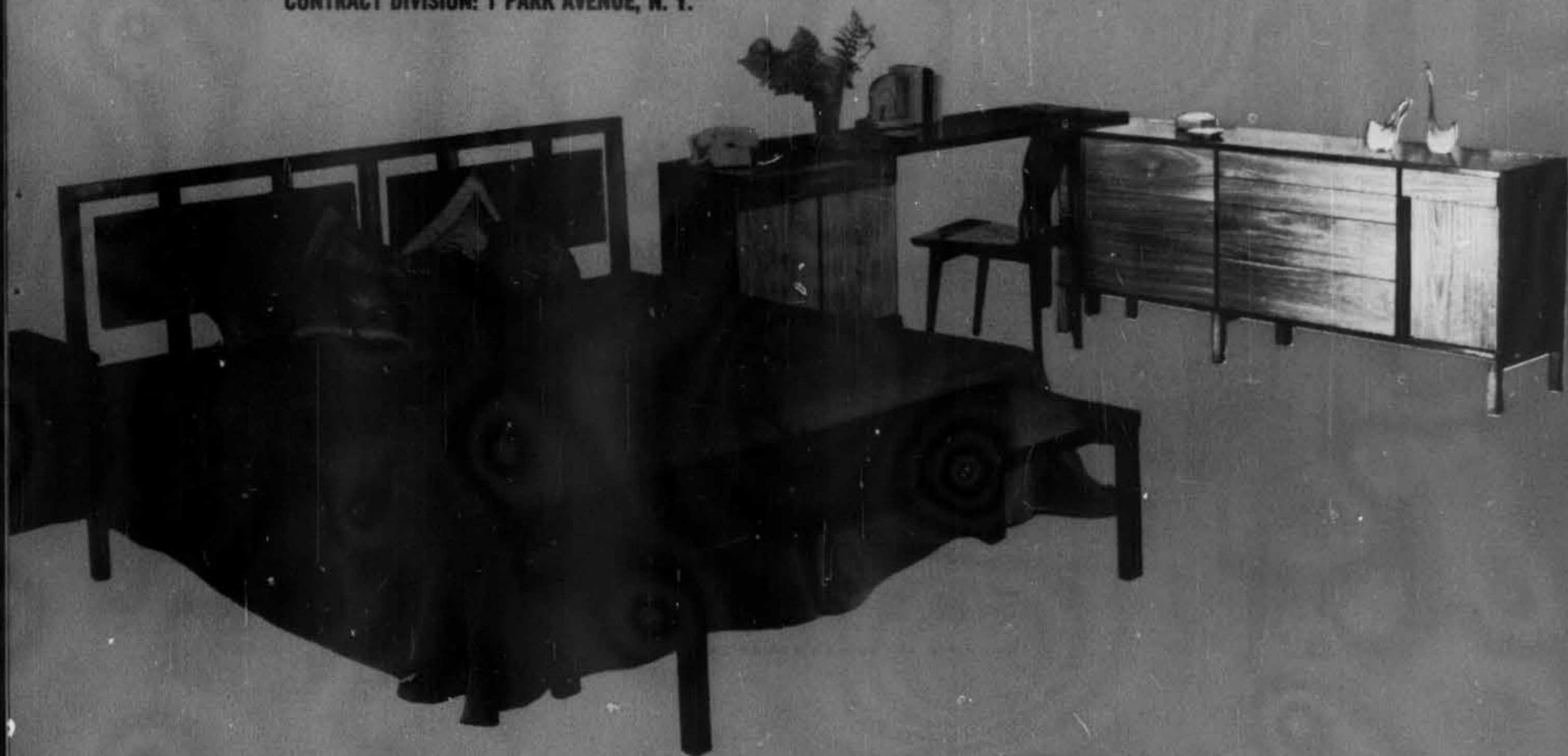


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For your Information
(Continued from Page 22)

People

Michael Greer, Chairman of the Board of the National Society of Interior Designers, has been engaged as design consultant to Johns-Manville Corporation . . .

Eero Saarinen & Associates has been chosen to design a new headquarters building in New York for the Columbia Broadcasting System. This will be the first skyscraper designed by the famed architect, and he has been quoted as saying: "I am excited. The challenge here is a form that expresses the creative, dynamic spirit of electronic communications." The new building will be located on the east side block front of the Avenue of the Americas, between 52nd and 53rd Streets, and will be ready for occupancy by the spring of 1964 . . .

Evelyn Jablow, A.I.D., has been appointed Chairman of the Public Relations Committee for A.I.D.'s New York Chapter . . .

From Detroit comes news of the election of Felix V. Waser as an associate of W. B. Ford Design Associates. Waser is chief designer of the graphic-package design department, which has been specializing in new corporate identity programs . . .

Anthony Van Wye, vice president of Vanleigh Furniture Company, Inc., New York, and an officer of Vanleigh, Ltd., of Montreal, has been installed as a director of the National Wholesale Furniture Association . . .

Thomas J. Lyman, former public relations director of the Southern Furniture Exposition Building in High Point, North Carolina, has been appointed a leasing executive and assistant to Frank S. Whiting, president of the American Furniture Mart in Chicago . . .

Ellen Siegel of Ellen Siegel Designs, whose woven fabrics won her two 1960 Design Derby awards in Miami, has been retained by Wendell Fabrics Corporation to head their design department. The firm manufactures decorative fabrics, primarily servicing the electronics industry for television and hi-fi-grille cloths . . .

The University of Michigan in Ann Arbor announces the following faculty appointments to its College of Architecture and Design: Joseph F. Savin, Assistant Professor of Architecture; Bruce E. Erickson, Instructor in Architecture; Martin D. Gehner, Instructor in Architecture . . .

The Interior Planning Unit of Schnur-Appel Design Consultants, Short Hills, New Jersey, under the direction of Stuart Roberts, has been retained by Good Deal Supermarkets, Inc., for the design of two new supermarkets in Newark and Passaic, New Jersey. The firm will be responsible for interior design, graphic treatment, and overall supervision of the project . . .

On August 7, J. Edward Bungay, former head of two interior design departments at Rich's in Atlanta, Ga. was ordained in the Old Catholic Church in America. Father Edward will continue to work in the trade, but will maintain religious status . . .

John Haro, A.I.A., an Associate of Albert Kahn Associated Architects and Engineers, Inc., Detroit, has been appointed Chief Architectural Designer of the firm, it was announced by Sol King, president. Mr. Haro's appointment follows his recent return from nine month's travel and study abroad as the 1959-60 recipient of Harvard University's Arthur W. Wheelwright Fellowship, awarded annually to a graduate of Harvard's School of Architecture and Design . . .

(For Your Information continued on Page 206)

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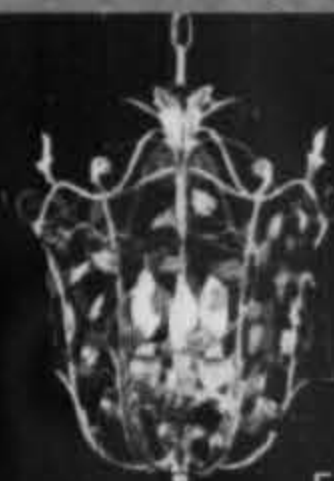
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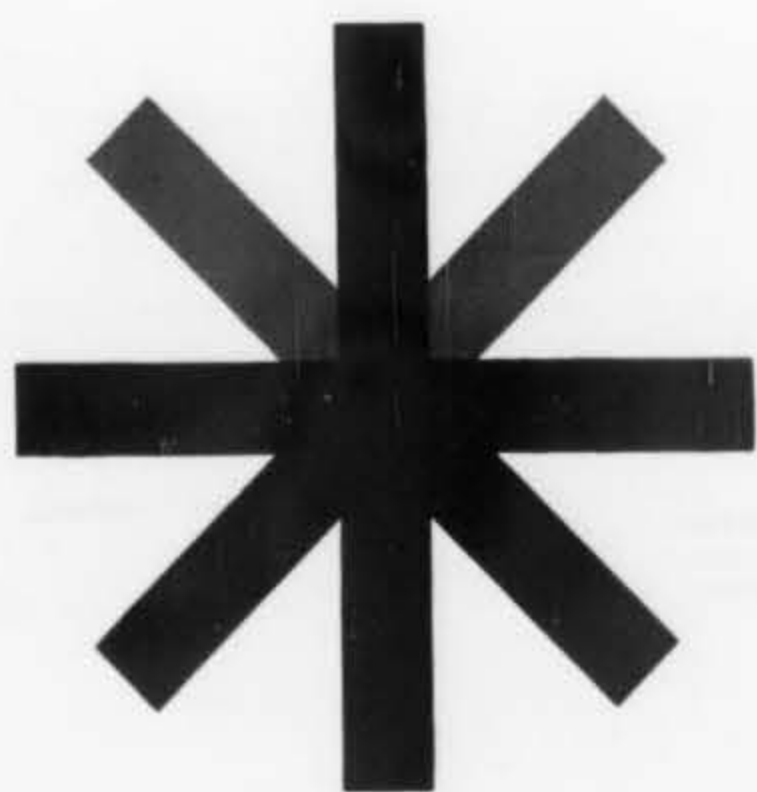
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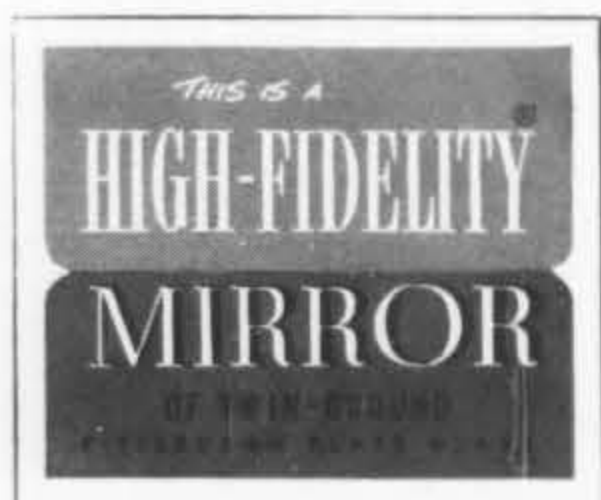
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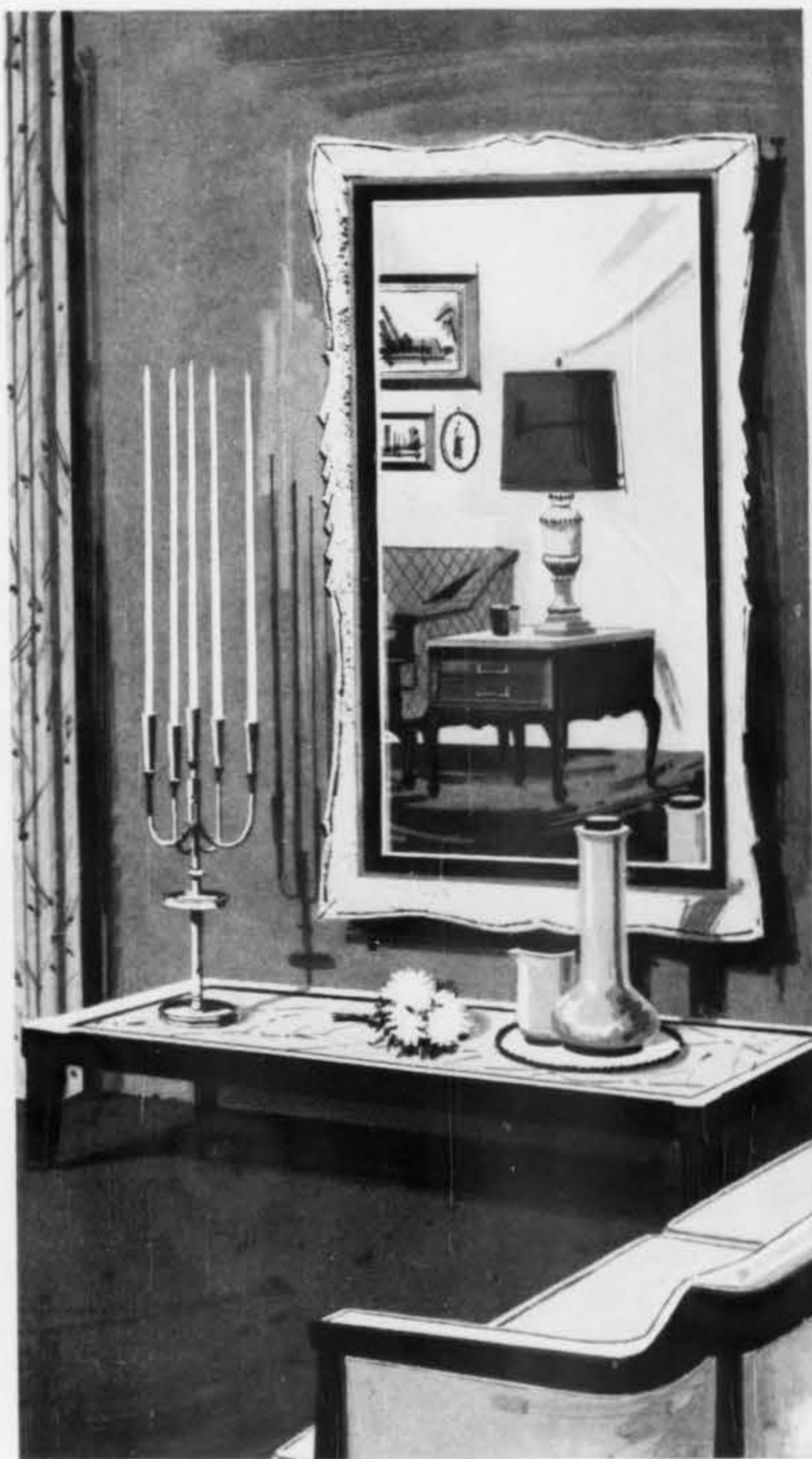


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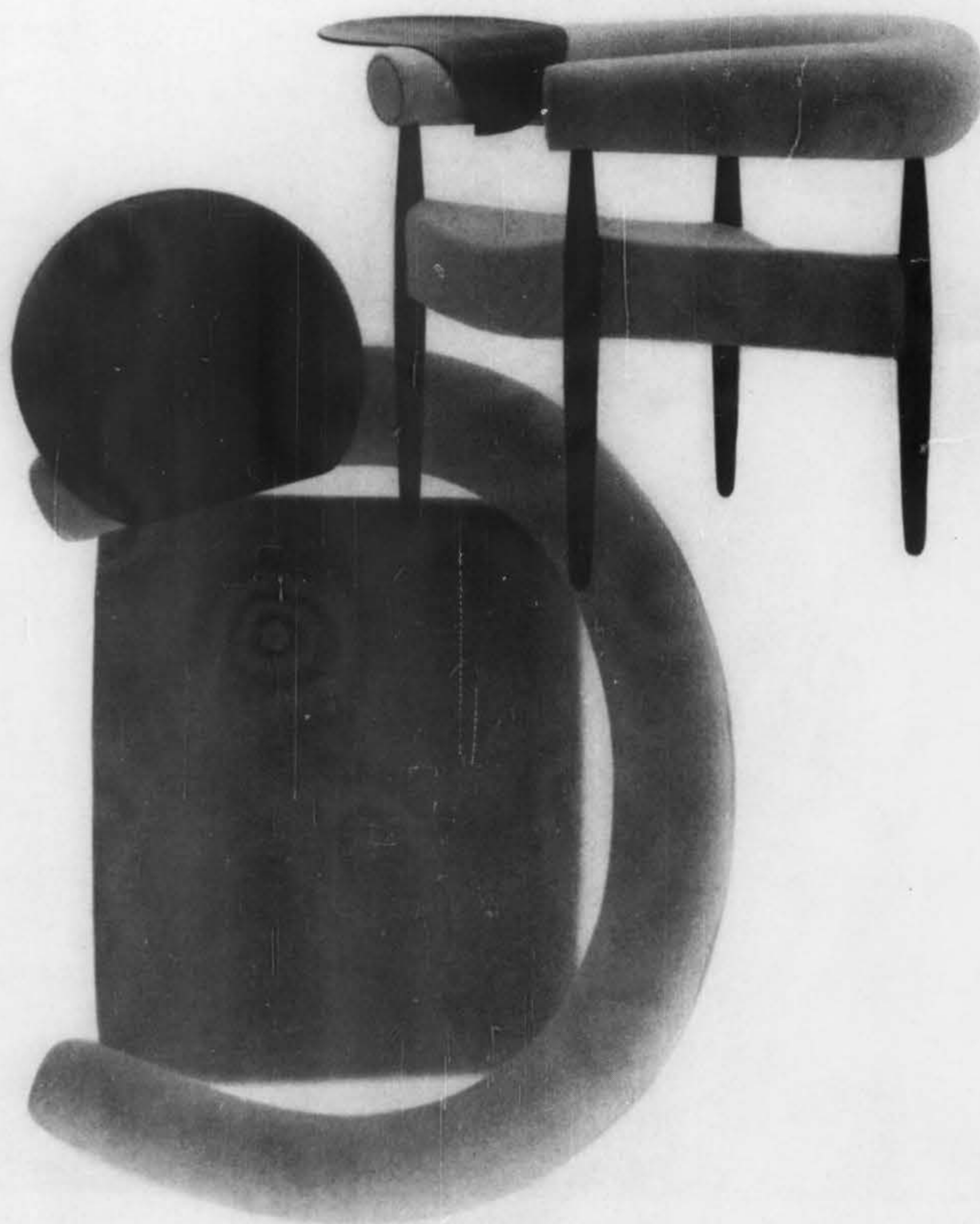


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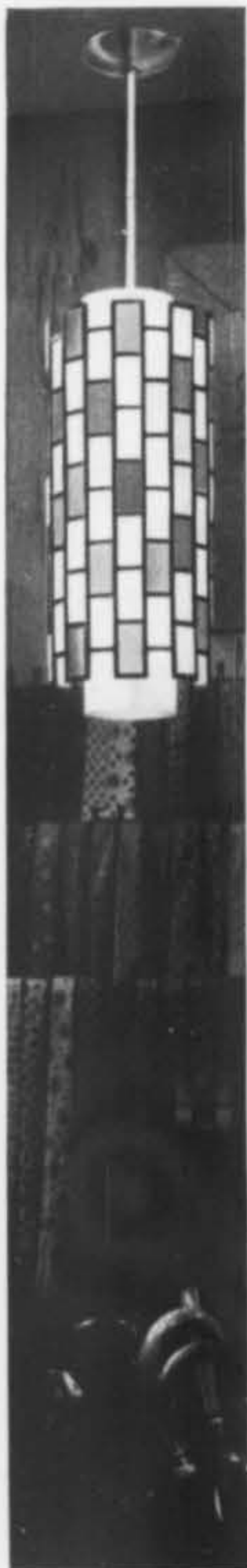
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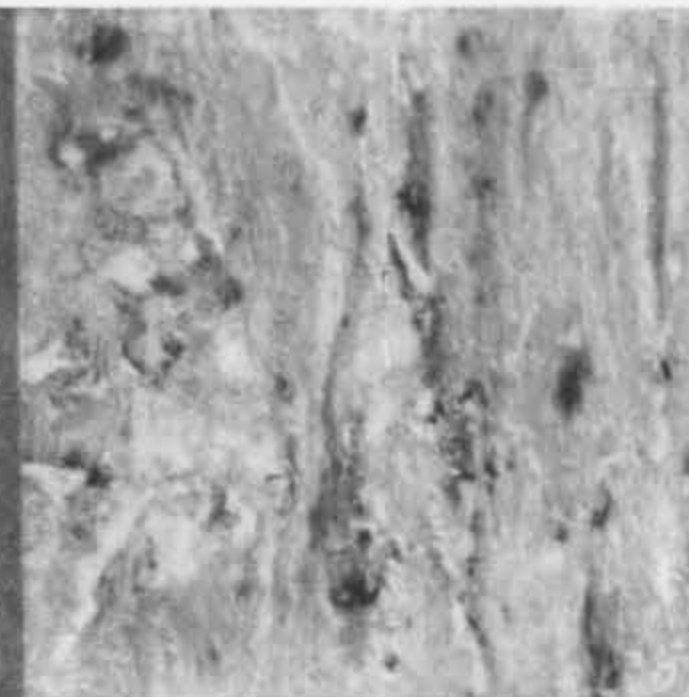
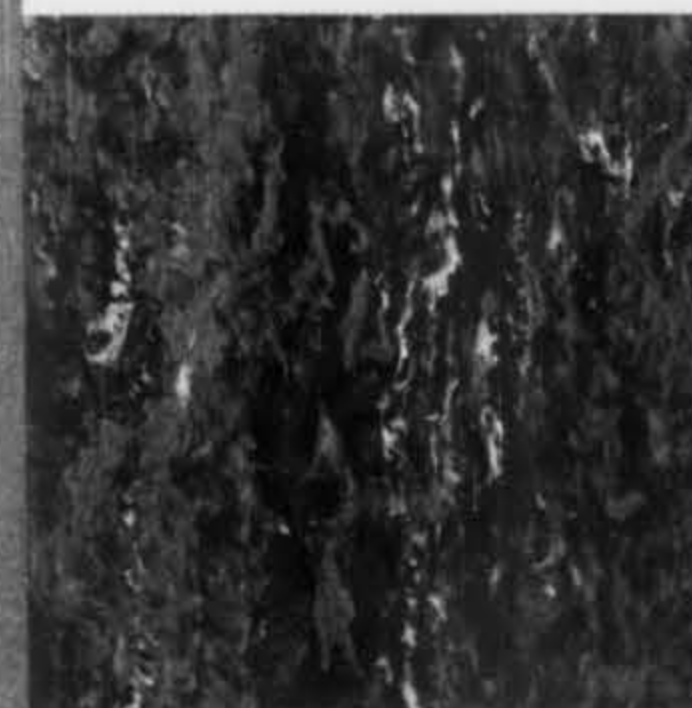


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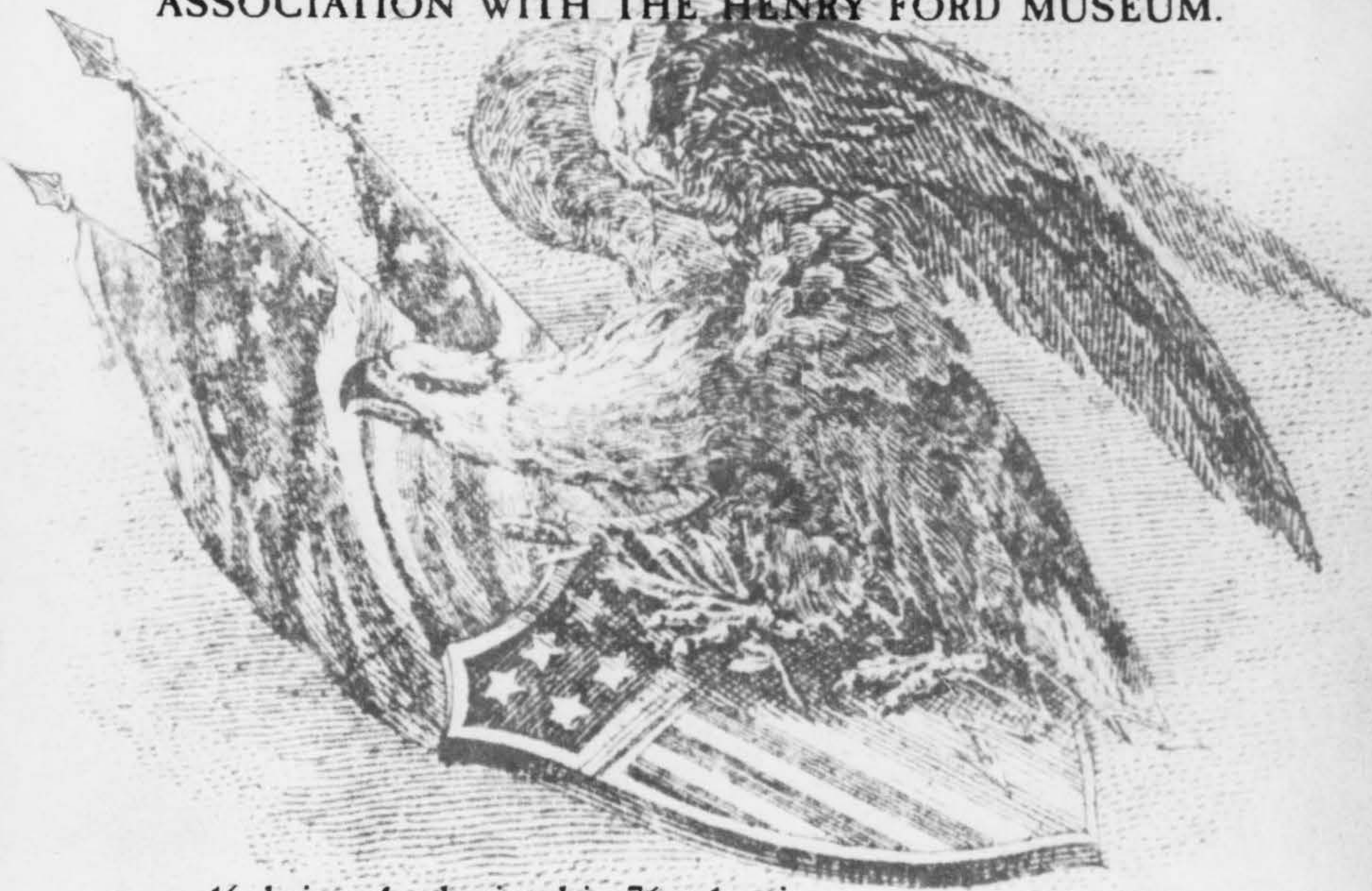
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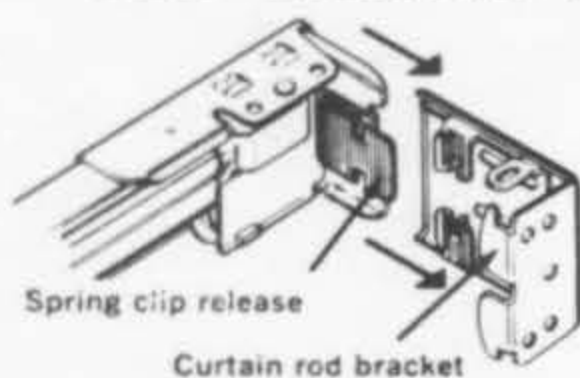
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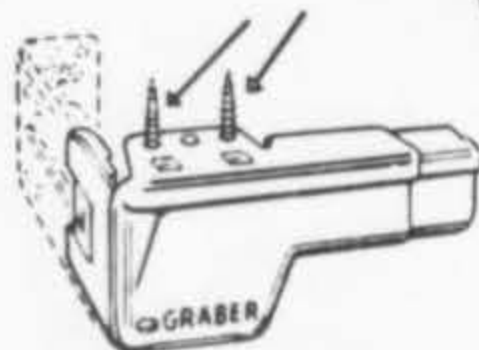
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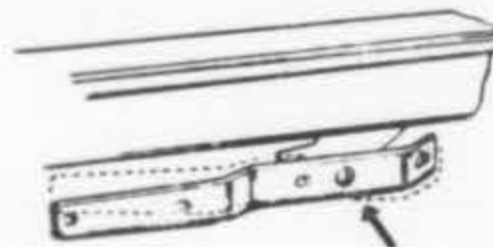
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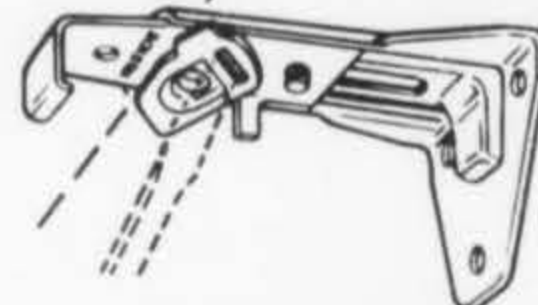
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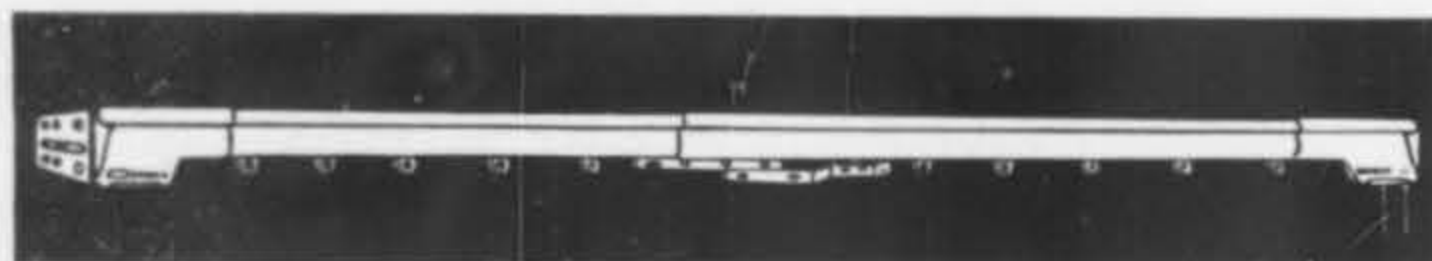
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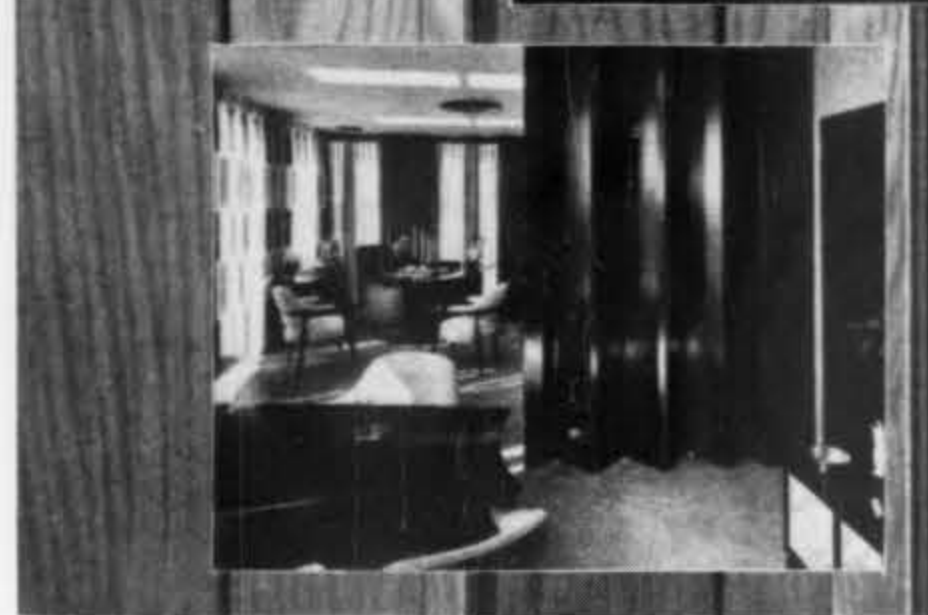
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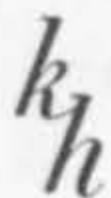
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shrill

922

terized by a strong notched bill hooked at the tip. They feed chiefly on insects, and often impale their prey on thorns. The *loggerhead shrike* (*L. ludovicianus*) occurs in the southeastern United States.

shrill (shrĭl), *adj.* [ME. *shrille*.]

1. Having or emitting a sharp, high-pitched tone or sound. 2. Accompanied by such sounds; as, *shrill* gaiety. *b* Sharp; keen; bright; clear. — *adv.* Shrilly. — *v. t. & i.* To utter or emit an acute, piercing sound; also, to sound with a sharp, shrill tone. — *n.* A shrill sound. — **shrillness**, *n.* — **shrilly** (shrĭl'li), *adv.*



Loggerhead Shrike. (15)

shrimp (shĭmp), *n.*; see PLURAL, Note, 3.

1. Any of numerous small, mostly marine, macruran crustaceans (*Crago* and allied genera) having a slender body, long legs, and a depressed abdomen. Many are used as food. 2. A little contemptible person or thing.

shrine (shrĭn), *n.* [AS. *scrin*, fr. L. *scrinium* a case, box.] 1. A case, box, or receptacle, esp. for sacred relics. 2. The tomb of a saint or other sacred person. 3. A place or object hallowed from its associations. — *v. t.* To enshrine.

shrink (shrĭnk), *v. t.*; SHRANK or SHRUNK; SHRUNK or (chiefly as *part. adj.*) SHRUNKEN; SHRINK'ING. [AS. *scrincan*.] 1. To huddle; cower, as with horror or pain. 2. To contract to a less compass; to become compacted, as from heat or wetting; hence, to lessen in value. 3. To withdraw; to decline action, as from fear or distaste. — *v. i.* To cause to contract or shrink; specif., *Textiles*, to prepare (cloth) by shrinkage to prevent subsequent shrinking. — *n.* Shrinkage; contraction; also, recoil. — **shrinkable**, *adj.* — **shrinker**, *n.* — **shrinkingly**, *adv.*

Shrink, *flinch*, *wince*, *blench*, *quail*. — *Shrink* implies an instinctive recoil, as from something painful, to *flinch* is to swerve or draw back, esp. from lack of firmness, as from pain; to *wince* is to wince slightly. *Blench* is often equivalent to *flinch*; it is sometimes used of the glance. To *quail* is to shrink cowering.



Shrimp (*C. vulgaris*). (25)

shrink'age (shrĭnk'ij), *n.*

1. Act of shrinking. 2. A decrease in value; depreciation. 3. Specif., the loss in weight of livestock during shipment and in the process of preparing the meat for consumption. 4. The amount of such contraction, depreciation, etc.

shroff (shrŏf), *n.* [Ar. *ḡarrāf*.] *East Indies, China, etc.* A banker, or changer of money; also, a bank expert who tests silver coins. — **shroff**, *v. t. & i.*

Shropshire (shrŏp'shĭr; -shĕr), *n.* [From *Shropshire*, county of England.] One of an English breed of black-faced hornless sheep, larger than a Southdown.

shroud (shrŏud), *n.* [AS. *scrūd* a garment, clothing.] 1. That which covers or shelters like a garment. 2. The dress for the dead; a winding sheet. 3. *Naut.* One of the ropes leading, usually in pairs, from a vessel's mastheads to give lateral support to the masts. — *v. t.* 1. *a* *Archaeic*. To protect; shelter. *b* *Obs.* To conceal; to veil. 2. To veil by concealment, obscurity, or disguise; as, *shrouded* in mystery. 3. To cover with a shroud, or winding sheet; to dress for the grave. — *v. i.* *Archaeic*. To take or seek shelter. — **shroudless**, *adj.*

shroud-laid, *adj.* Composed of four strands, and laid right-handed with a core; — of rope. See CORDAGE, *Illustr.*

shrove (shrŏv), *part* of SHRIVE.

Shrove'tide (shrŏv'tīd'), *n.* [See SHRIVE; TIDE.] The days, usually three, immediately before Ash Wednesday; — so called as being the time for confession preparatory to Lent. Hence, **Shrove Sunday, Monday, Tuesday**.

shrub (shrŭb), *n.* [Ar. *sharb* drink, colloq. *sharāb*.] A liquor composed of fruit acid, esp. lemon juice and sugar, usually with spirit to preserve it.

shrub, *n.* [AS. *scrybb* shrubbery.] A low, usually several-stemmed, woody plant; a bush.

shrubbery (shrŭb'ĕr-ĭ), *n.*; *pl.* -BERIES (-ĭz). A growth of shrubs; shrubs collectively.

shrubby (shrŭb'ĭ), *adj.* 1. Covered with shrubs. 2. Shrublike in size, habit, or growth. — **shrubbyness**, *n.*

āle, *chāotic*, *cāre*, *ādd*, *āccount*, *ārm*, *āsk*, *sofā*; *ēv* *charity*; *ōld*, *ōbey*, *ōrb*, *ōdd*, *sōft*, *cōnnect*; *fōd*, *fōd*

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of the
minds*

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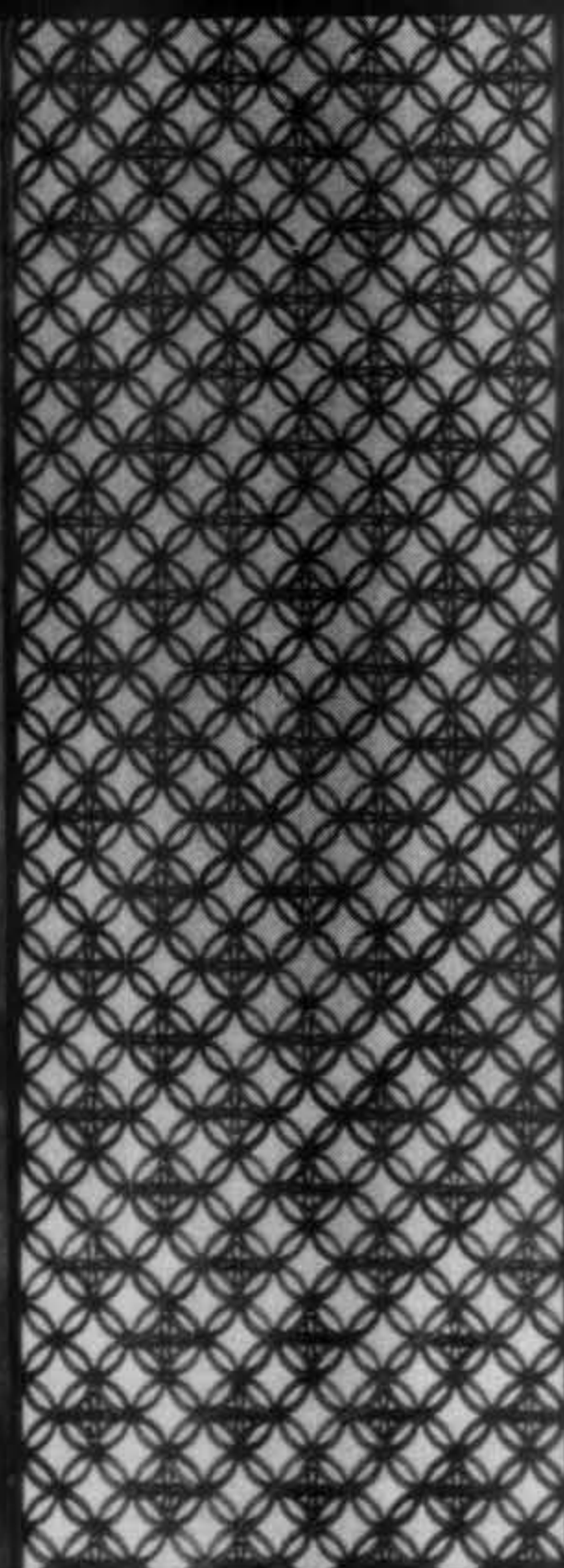
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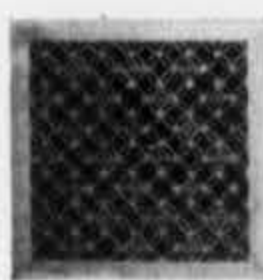
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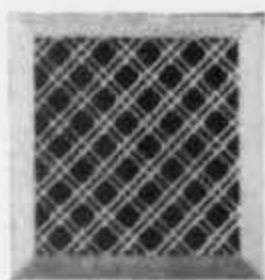
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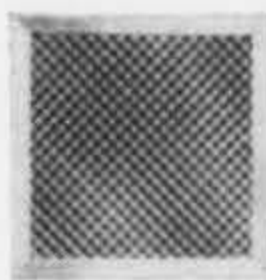
WOOD FRETWORK PANELS



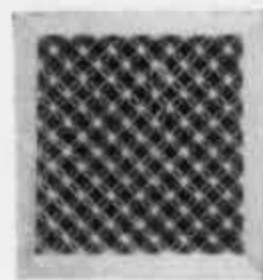
R1



R2



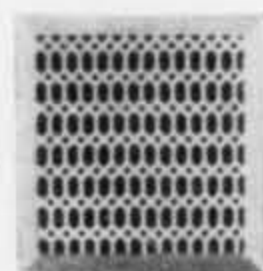
R3



R4

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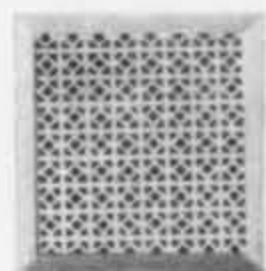
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M1



M2



M3



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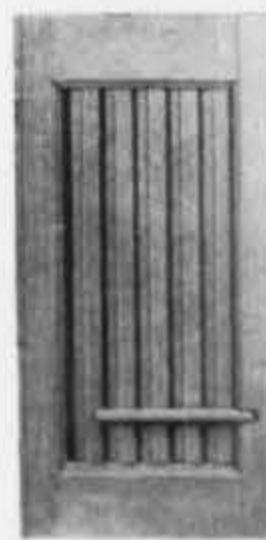
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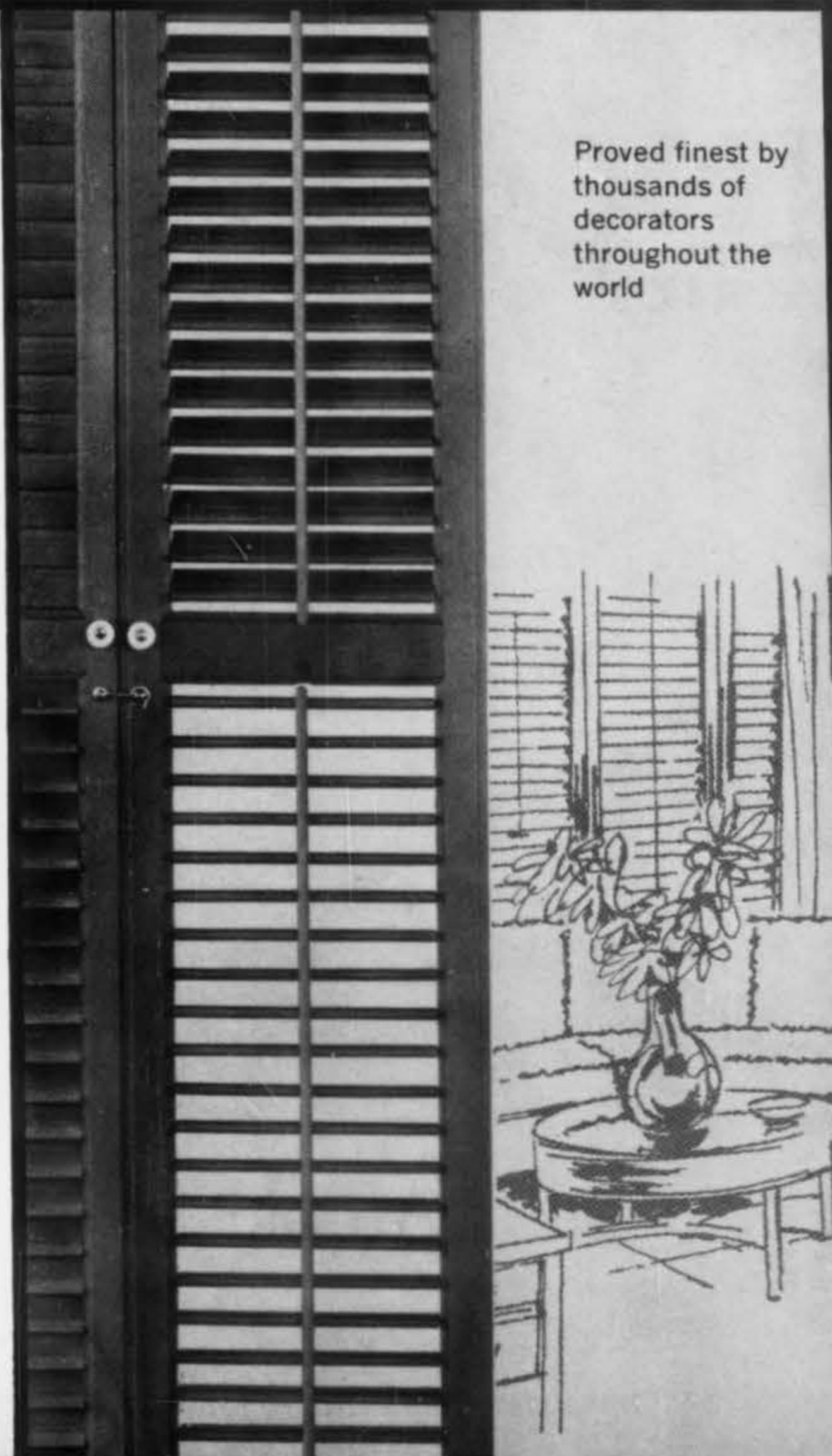


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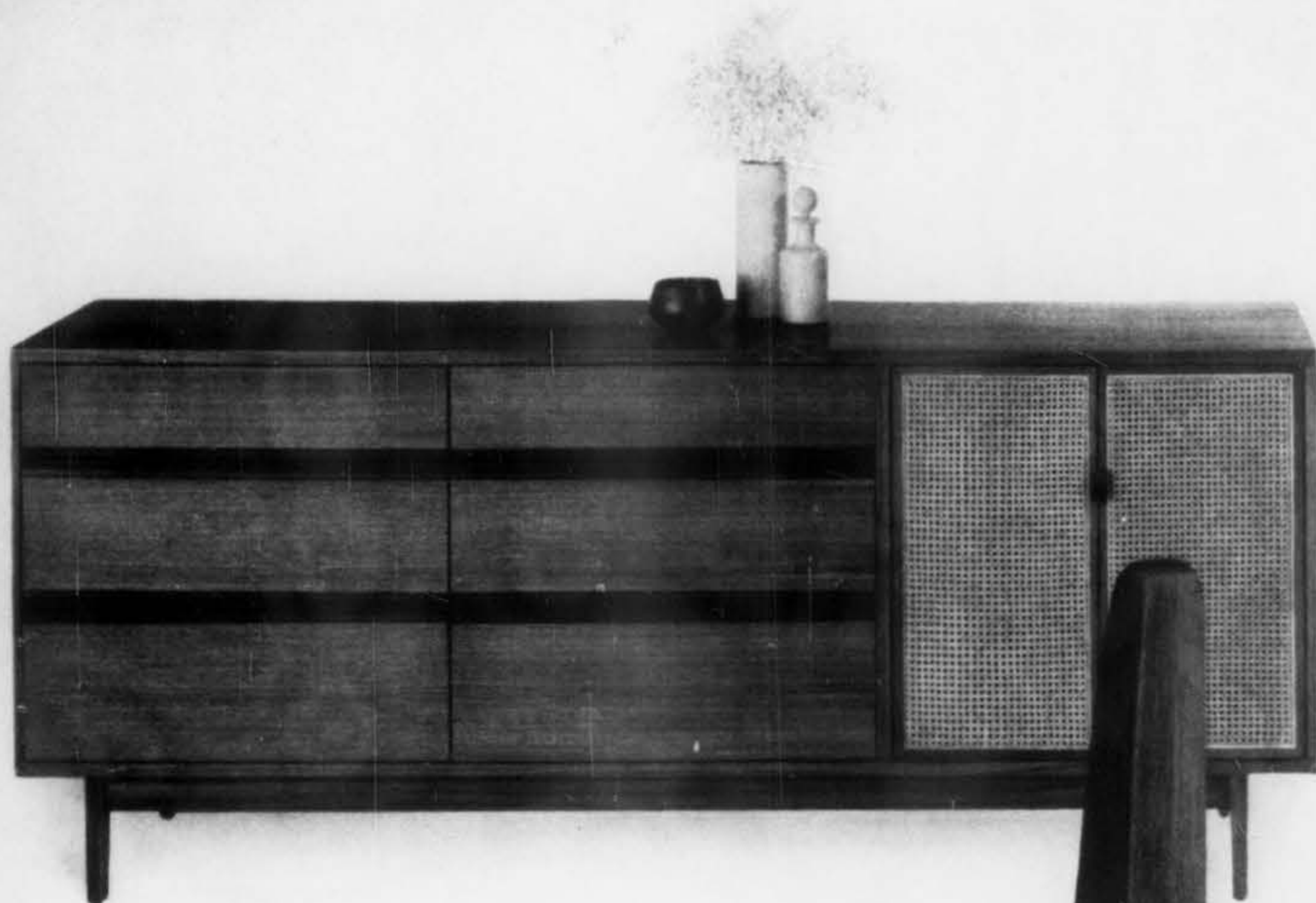
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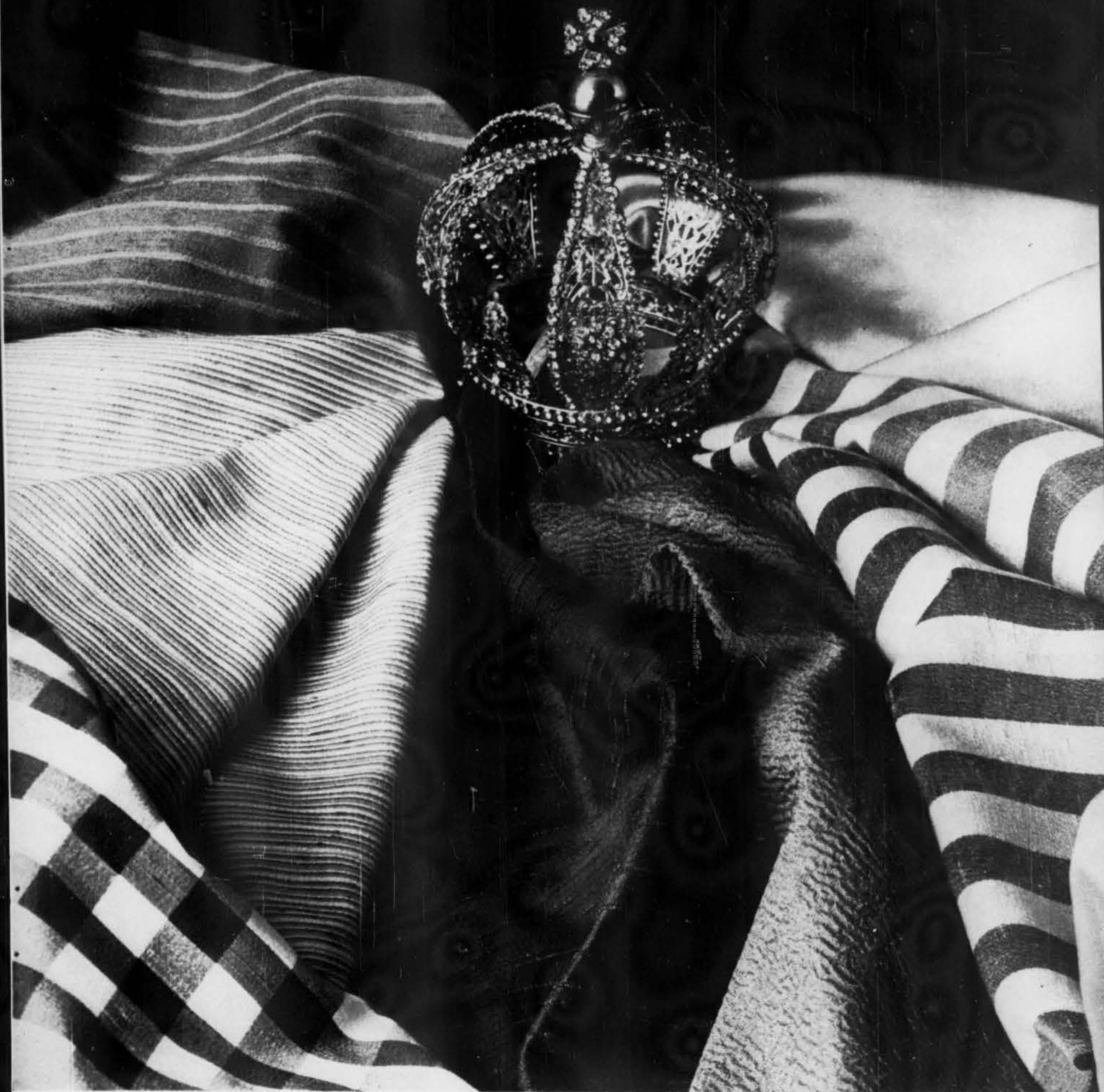


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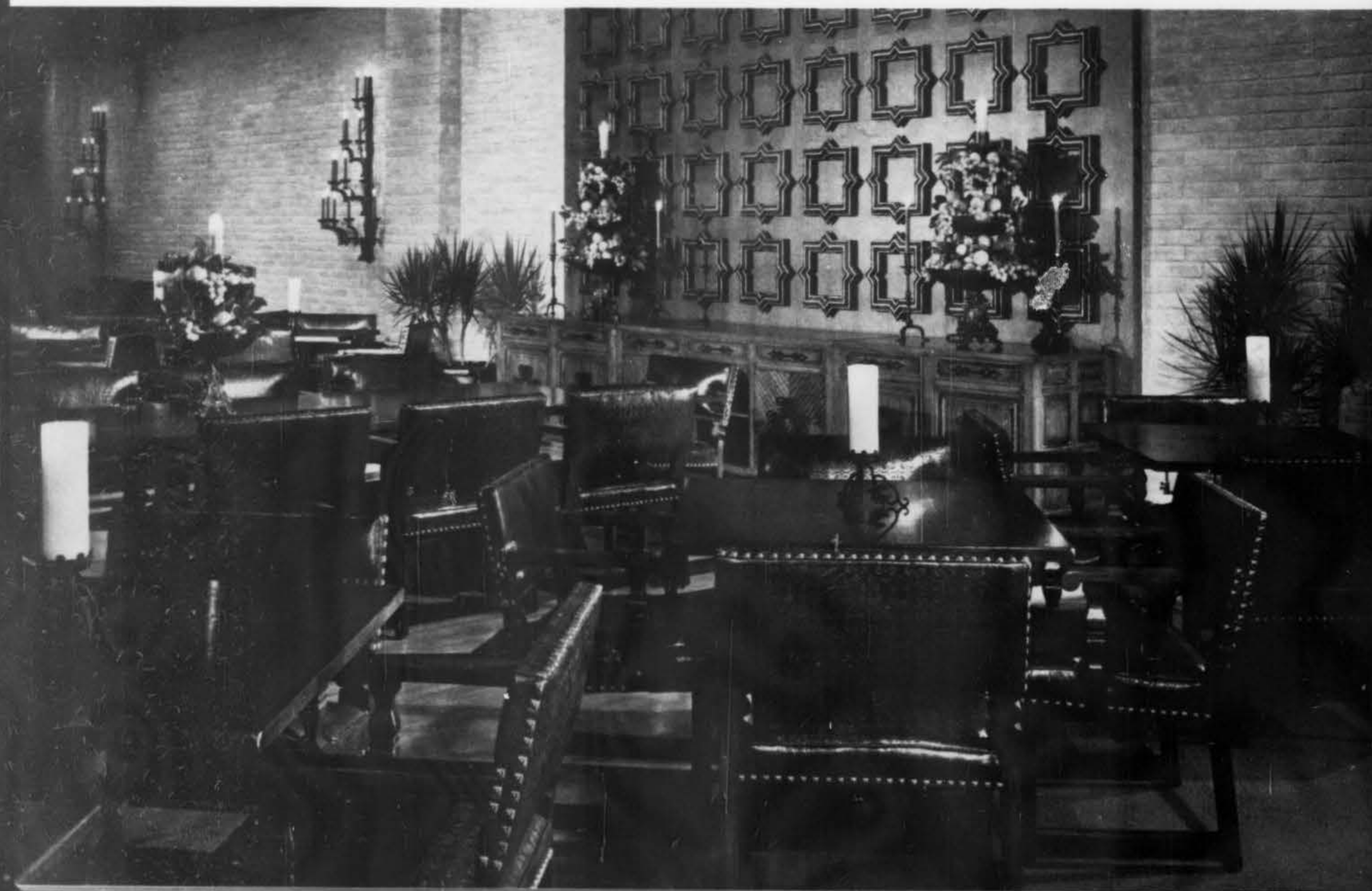
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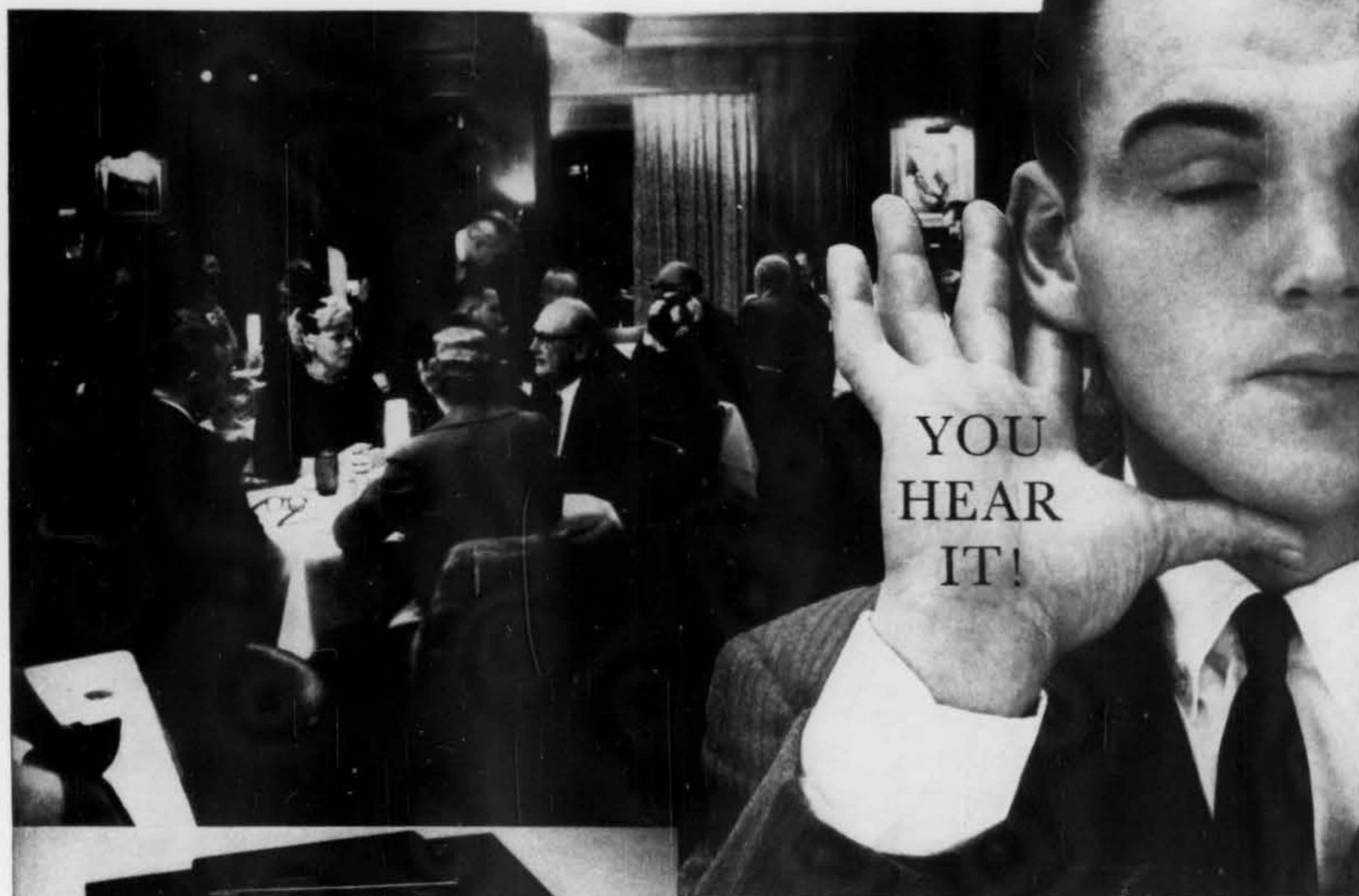
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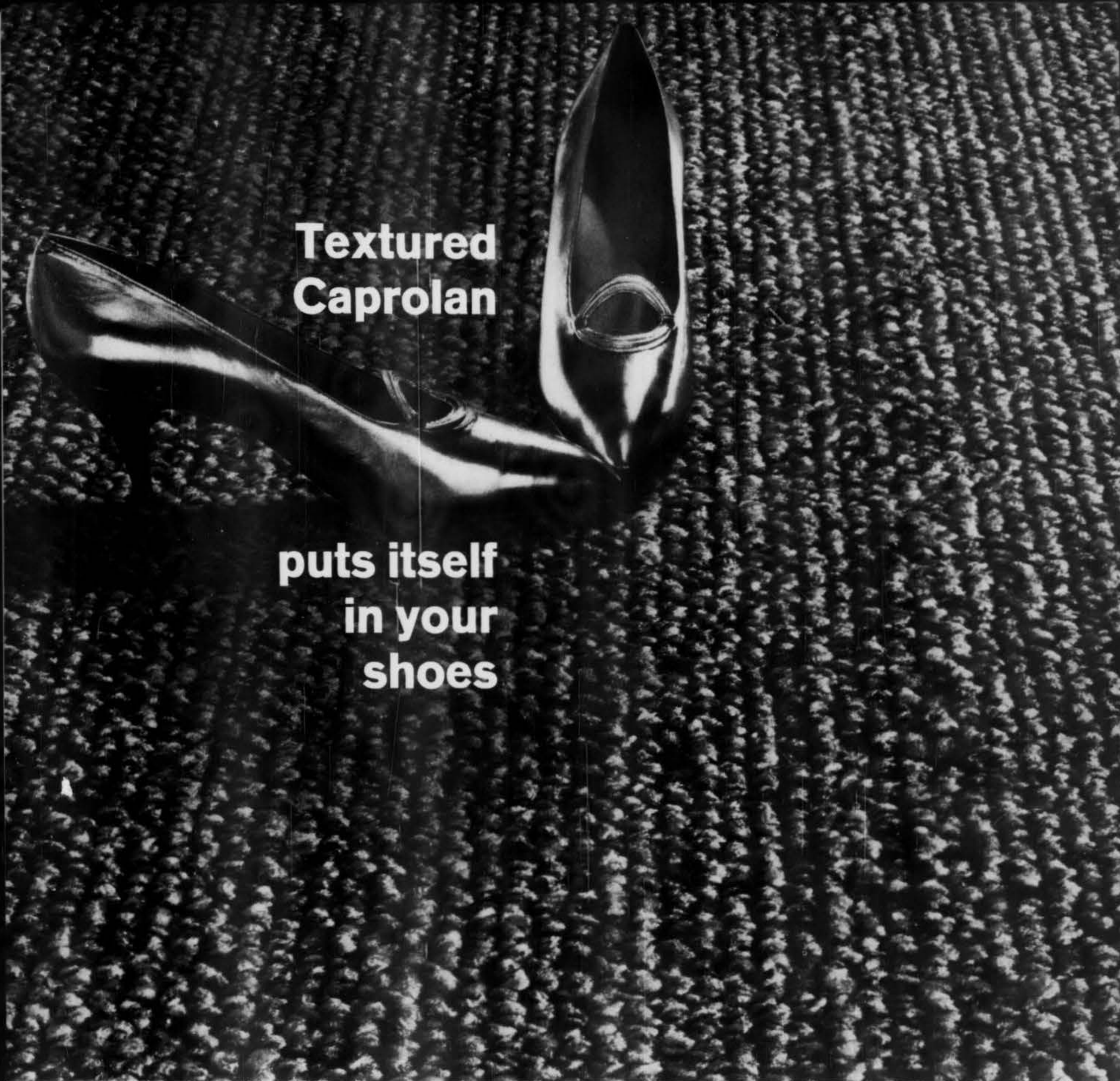
of research the November

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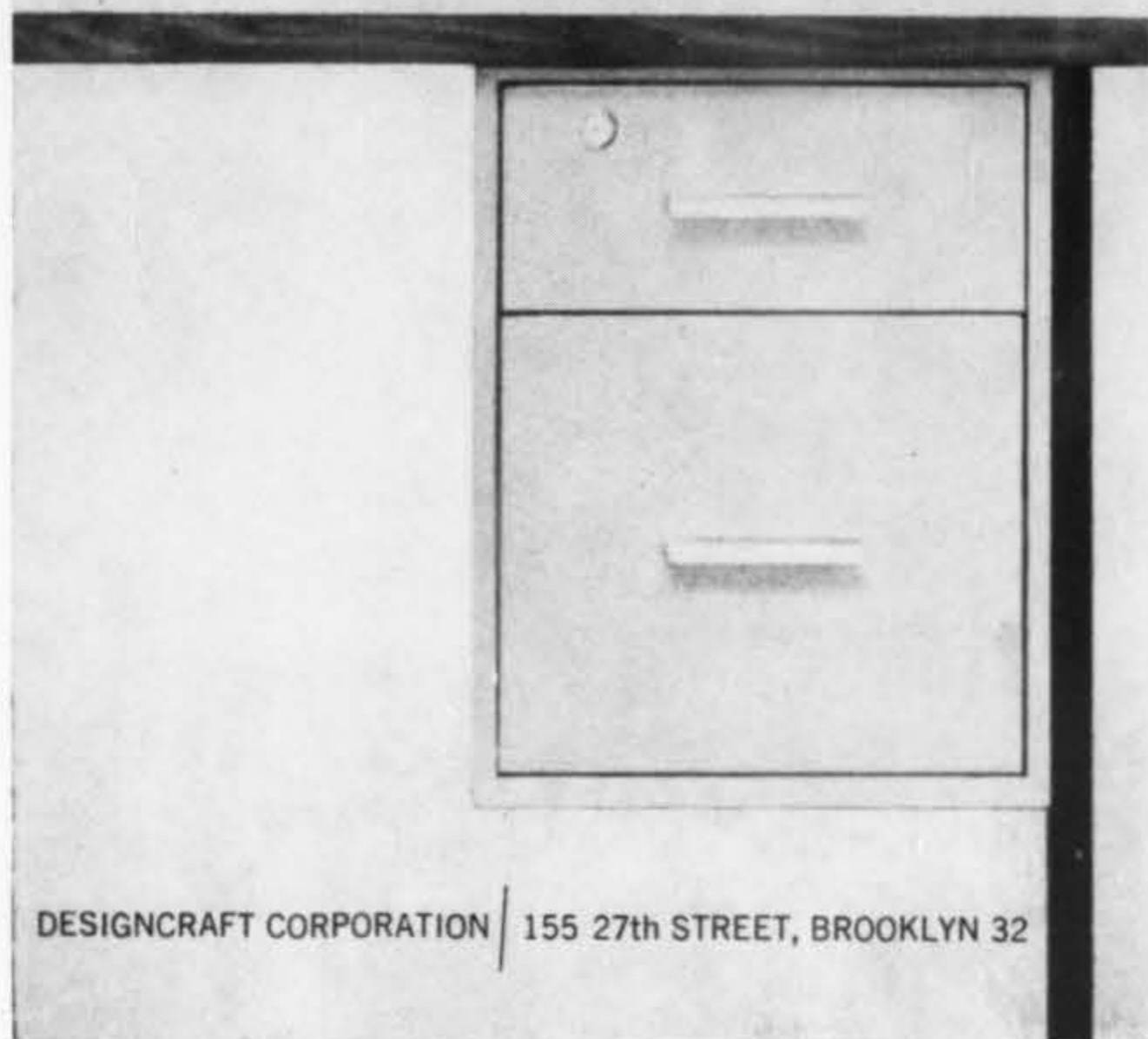
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Design piracy is one of the most damaging and persistent evils bedeviling this field. It robs the designer, the manufacturer, and last but far from least, the whole industry. Until recently, its victims have seemed virtually defenseless: *The designer*—whose real stock-in-trade is not tangible goods but ideas and forms created with his knowledge and talent—has no way of locking up such weightless merchandise. *The manufacturer* can insure his warehouse against fire and theft, but cannot prevent a knock-off from bleeding away his investment in design fees, in manufacturing development, and in the risks of market testing. *The entire profession and industry* lose public confidence by demonstrating that integrity does not prevail here, and our field lies under the double shadow of two paradoxically conflicting caricatures: the first paints figures in the design world as “operators” plucking each other as well as the public; the second depicts them as dreamers unable to cope with the wolves of the business world.

Will moral suasion deter the thieves? Can you fend off a wolf with a sermon?

If you are not a latter-day St. Francis, let us suggest that new weapons are available. Effective relief is possible if we act on two fronts, 1) *legislative*, in other words to get a law passed, and 2) *vigilant*, to help victims obtain redress. *Legislative* action requires the cooperation of all interested parties—individuals, professional organizations, or industrial organizations—with a legal organization to spearhead united action, The National Committee for Effective Design Legislation. *Vigilant* action is appropriate to our professional organizations.

Background of the legislative campaign was outlined in our editorials of April and August 1959. Designers have had only three legal safeguards for their creations: *design patents*, *mechanical patents*, and *copyrights*. *Design patents* are ineffectual because they are difficult to obtain and because they do not apply if the imitation deviates from the original in the slightest. *Mechanical patents* have stronger teeth, but few designs in our field have mechanical features qualifying them for such a patent. The ease of obtaining *copyrights* has made them more effective, and another copyright advantage flowering in the courts has been the courts' recognition that fraud exists if the *substance*, not necessarily every detail, of the original is appropriated.

Unfortunately the present copyright law does not apply beyond designs rendered in drawings or other media so as to be registered as “works of art.” It was for the purpose of correcting this shortcoming that the aforementioned NCEDL, cutting across lines between industries and professions, was formed. It is well along in the task of working with the Subcommittee on Patents, Trademarks and Copyrights of the Senate Judiciary Committee to frame a bill granting copyright protection *for useful articles*.

Alan Latman, Executive Secretary of the NCEDL and member of the bar in New York and the District of Columbia, has seen the resulting bill through two revisions and an amendment, and testified June 29th on its behalf before the Senate Subcommittee, headed by Senator Philip Hart of Michigan. Now known as the *O'Mahoney-Wiley-Hart Design Protection Bill* it stands an excellent chance of passage after January.

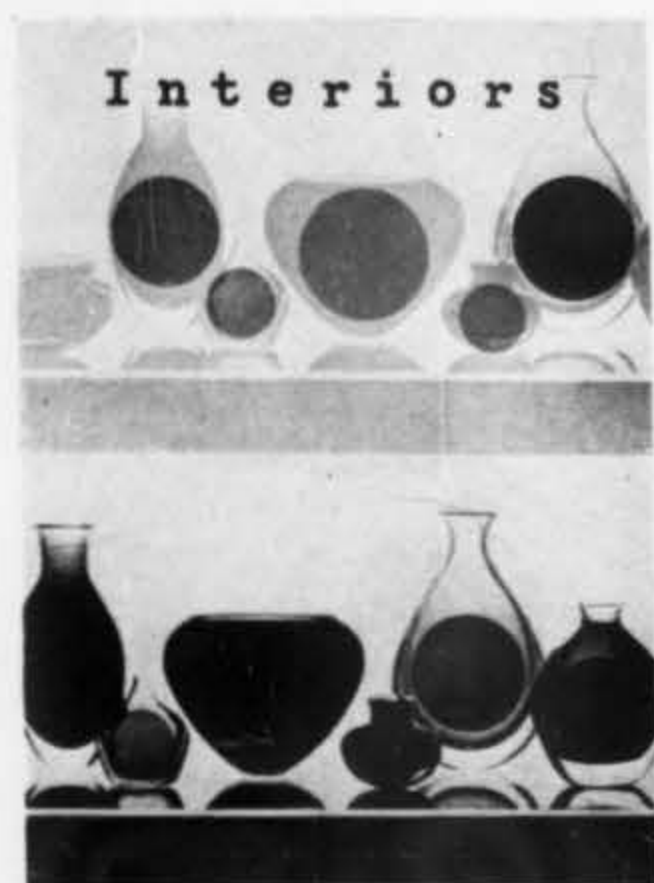
Prominent figures in our industry are among the NCEDL's officers, but the NCEDL represents *every* industry with a stake in design protection. Moreover it has the experience and know-how, is deeply engaged in the campaign. But it needs the support of all concerned. *Addresses to write for information on page 212.*

Vigilant action for professional and industrial organizations to take separately stem from the basic disadvantage of all laws existing or proposed, on which design protection depends: that the injured party must bring suit and prove his case. The time, energy and money required add up to such a distasteful hurdle that would-be design thieves assume they can “get away with it” simply because the prospective victim flinches at a legal battle.

Therefore: Let each organization stand ready to help its members with a legal loan fund and possibly experienced legal counsel on retainer. Further, let the society organize a committee to decide whether the prospective plaintiff really has a grievance—and if he has, to testify as experts to that effect.

This last is a crucial service, for it would weed out the crackpot whose alleged “original” is actually in the public domain or simply a development of current trends. *In theory* it is difficult to draw a line between *accidental parallels* in two designs, and *deliberate copying*. But *in practice* informed people in our field *almost invariably agree* as to whether design theft has been committed. A panel of experts willing to stand up in court on behalf of a victimized colleague would not only redress many wrongs, but act as an effective deterrent against many more.

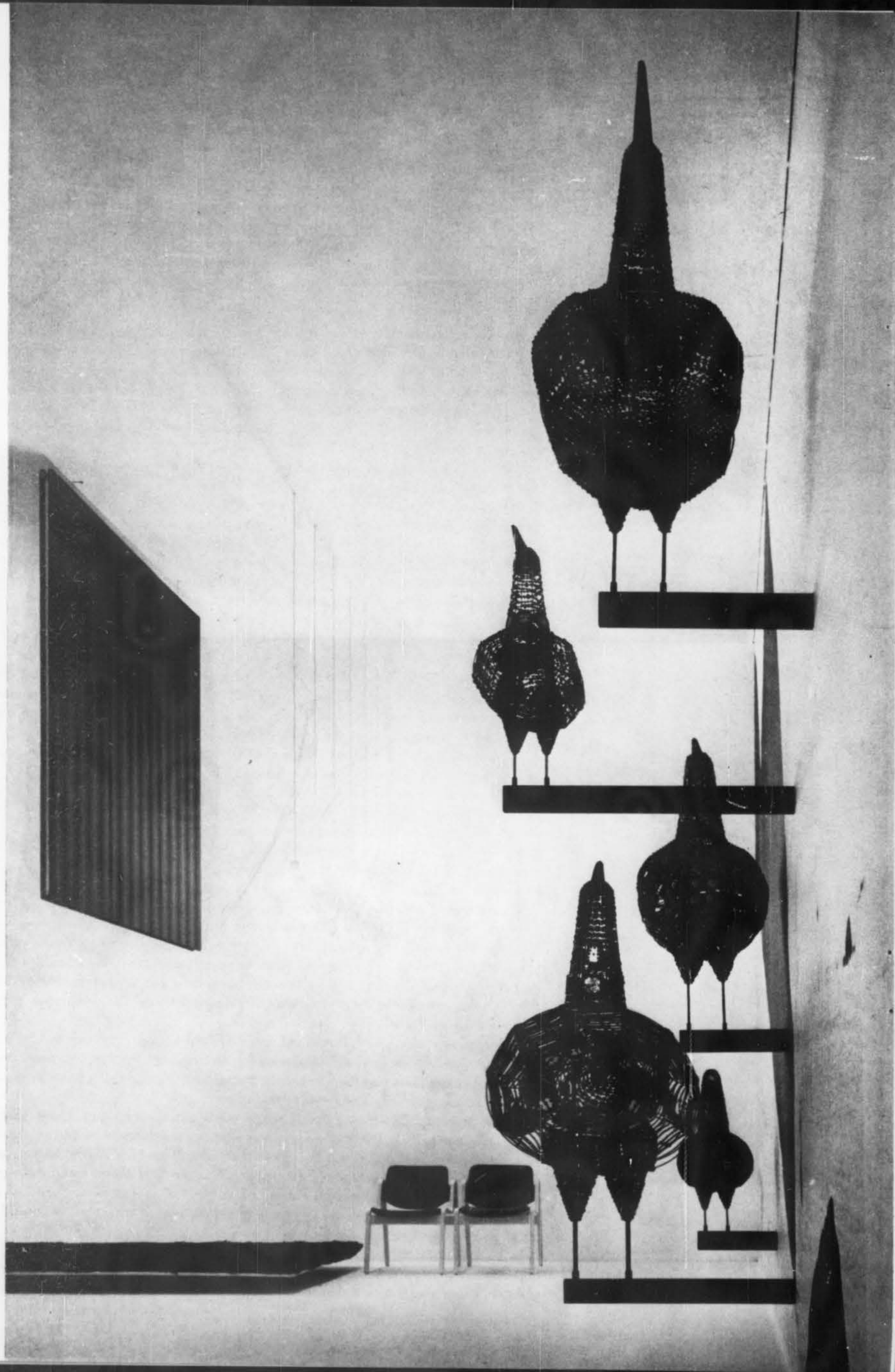
It is because individuals cannot always protect themselves that society has had to organize for that purpose. In any case most groups—political or professional—can maintain order and justice if they really want to.—O.G.



our cover

Art Director Saks added tints to Flavio Poli's Seguso glassware from Murano, displayed at the Triennale. Inger Tanier's article on the Triennale starts overleaf. Photograph by Ferruzzi (Venice).

In Finland's section, best at the Triennale, Birger Kaipiainen's wire birds perch beside a mural.





THE TWELFTH TRIENNALE OF MILAN: Reporting on the current exhibition of Italian and International Design and Architecture (July 16th-November 4th), Inger Tanier finds the exuberant Italians attempting but not quite achieving a purposeful study of "The Home and School", while Finland wins an accolade for the breathtaking imagination of her artists and the lyricism, control, and harmony of the presentation as a whole.

Authro Inger-Marie Tanier (snapped at the Triennale by her husband) studied and later taught interior design at Copenhagen's Skolem for Baligindreting, also studied at the University of Perugia. In charge of Denmark's pavilion at the Hälsingborg exhibition of 1955, Mrs. Tanier is now on the staff of The Brooklyn Museum's Design Research Laboratory.



The Triennale of Milan—short for The Triennial International Exposition of Modern Decorative and Industrial Art and Modern Architecture—has exerted magnetic attraction on a world-wide audience ever since the Ninth Triennale of 1951. This first full-scale Triennale after World War II, paraded the brilliant and original achievements produced by Italy's architects and designers during the quarter-century when politics and war cut them off from our view. Launched in 1921 as an Italian event, the Triennale grew in importance some years later when private money was donated for the erection of an exhibition building, the massive and architecturally-non-committal Palazzo dell'Arte in Milan's Parco Sempione. In 1932 the Triennale was officially promoted into an international exhibition. Supported by the Italian government and by its admission and entry fees, the Triennale is not a trade fair.

The Triennale's permanent administration is headed by its dynamic long-time president, Ivan Matteo Lombardo, also President of the Compagnia Nazionale Artigiana which merchandises the work of Italy's craftsmen. The theme of each Triennale, and its artistic organization and control are in the hands of a Technical Executive Committee which appoints its own successors.

Technical Executive Committee of the 12th Triennale consists of Agenore Fabbri (sculptor), Tommaso Ferraris (permanent secretary of the Triennale), Ignazio Gardella (architect), Lodovico Magistretti (architect), Enzo Morelli (painter), Roberto Sambonet (painter).

Two publications accompany each Triennale: an informative, illustrated guide sold to visitors, and a huge detailed catalog. For information and prices on both, write to 12 Triennale, Palazzo dell'Arte, Parco Sempione, Milano, Italy.

12th Triennale – exhibition with a purpose

The Twelfth Triennale opened in Milan on July 16th with sixteen countries participating. Having seen the two previous Triennales of 1954 and 1957, I found the 1960 show a better performance on the average, but the shock and excitement of, for example, the Spanish exhibition of 1954 were badly missed.

"The Home and The School" was chosen as the main theme of this Triennale, and "The School" was limited to the first five elementary grades. The choice of subject was in itself enough to raise one's hope for an exhibition different from the earlier Triennales. Here was an opportunity to work with a fascinating idea uniting the two themes: *What molds the mind and influences the imagination of the young child in the home as well as in the school?* But alas, though the Palazzo dell'Arte echoed of children singing, shouting, playing, and banging away at their percussion instruments—as

sound effects for the Swiss, British, and Belgian exhibitions—efforts to cope with the idea were much too scattered and disorganized. Only a few of the participating countries were sincerely interested in anything except the presentation of their arts, crafts, and industries ("export figures should preferably be doubled by next year"). Most of them were content to acknowledge "The Home and The School" theme by the inclusion of a toy or two, classroom furniture, or photographs of their new schools.

For their own part the Italians were deeply concerned about "The Home and The School" and organized their approach to both according to three population density classifications: urban, suburban, and rural. But aside from this stab at orderly method, the exhibition was so loosely planned that with few exceptions no coherent problem with its solution was clearly discernible. Adding to the confusion was the predominant recourse to quantities of printed explanatory text unaccompanied by translations; the amount of reading required to understand many of the exhibitions was a weary enough load for conscientious spectators with a good command of Italian, and made the exhibitions almost unintelligible to the many visitors without it. Furthermore the visitor had to concentrate not to get lost in the labyrinthic setting of the Italian section—the largest single Triennale exhibition ever seen—occupying all of the Palazzo dell'Arte's second floor, aside from the 360 square meters used for the official United States exhibition.

The United States (official exhibition): Frank Lloyd Wright

This extremely impressive exhibition (illustrated on page 118) devoted to Frank Lloyd Wright was designed by Paul Grotz and Walter McQuade (of *The Architectural Forum*) in collaboration with the Italian architect Carlo Scarpa. Sponsored by The United States Information Agency, the exhibition is not a complete retrospective but stresses the last 10 years of Wright's work: it includes a comprehensive presentation of the Guggenheim Museum, the Price office tower in Bartlesville, Oklahoma, the Humphreys Theater in Dallas, Beth Sholem Synagogue in Philadelphia, the Greek Orthodox church in Milwaukee, the Marin County Government buildings, and eight new residences built during the fifties. Separate presentations of Taliesin West and Taliesin East begin and end the exhibition. Included are photographs assembled over the past thirty years of the everyday life of Wright and the students of the Taliesin Fellowship: building, picnicking, designing, dancing, and making music. In this way the United States incidentally contributed to the school theme with one of the most original and fascinating "schools" ever created. Predominantly photographic (a number of models to be included had not yet been installed when the writer saw the exhibition), the simple installation was distinguished by a steep tent-like canopy of closely gathered sheer fabric.

It is an exhibition worthy of Wright, and it was rightfully received in Europe with unbounded enthusiasm and excitement.

Another U.S. Exhibition—an all-aluminum American home generously contributed by Alcoa, designed by John Matthias, and sent to the Triennale at the urging of Walter Dorwin Teague—was erected later (after the writer's departure—a report will appear in the October *Interiors*).

English and Mexican schools

England and Mexico were the only two countries dedicating their exhibitions entirely to the school problem.

England built a full-scale standard elementary school in the part (page 125) next to the exhibition building. Consisting of a central hall with one infant classroom and two junior classrooms having a pleasant, informal, and homey atmosphere, it is nevertheless the culmination of rational thinking and advanced building methods.

Mexico showed a rural school unit striking in its extreme simplicity. It contains a classroom plus living quarters for the teacher, and is meant for areas where no school buildings are as yet available. The construction takes into consideration that the members of the community will supply local materials for flooring, walls, etc. Plastic panels were used instead of heavier, more expensive, and more difficult to maintain glass windows. On the plastic panels were printed educational graphic materials—maps, biological charts, botanical and zoological specimens, national heroes.

Switzerland, Belgium, Japan, Czechoslovakia

Switzerland (page 125) presented a school movie which had much of the grace and spontaneity of its basic subject, children. Children's drawings and strong primary colors formed a gay introduction to the Belgian exhibition (page 124), mainly on school furniture. Its slogan: *Vivre à l'école comme à la maison*—living at school as we do at home.

The rather crowded Japanese exhibition designed by Junzo Sakakura displayed a profusion of cameras, microscopes, tape recorders, and transistor radios on heavy walnut furniture, Scandinavian-inspired. A stool in polyester plastic (page 129) designed by Sori Yanagi for Kotobuki Seating Company of Tokyo deserves special notice.

Czechoslovakia mainly showed glass and ceramics without information of any kind, as of course it would not be proper to credit individual efforts in a communist country. Poland, on the other hand, had an active section distributing a tremendous quantity of literature on art and architecture in Poland. They still have a long way to go (page 123).

Germany, Austria, Holland, France

Germany was as usual represented by the Darmstadt design institute, *Rat für Formgebung*. Its exhibition (page 122) treated the subjects of Living, Playing, and Learning. Under Living were displayed well designed china from Lorenz Hutschenreuther, Arzberg, and Schönwald; glass from Süßmuth, Theresienthaler and Ichendorfer Glasshütten. Under Playing were excellent children's books and a gay, simplified plastic rocking horse; also films and music.

Austria displayed simple, good designs in glass, steel, leather, and ceramics. Besides the exhibition of arts, crafts, and merchandise, Austria also contributed an architectural school exhibition, *Die Hallenschule*—The Hall-school—with the same planning concept used in the British school of a central hall with classrooms on its periphery.

The Dutch exhibition left one with a real desire to go to Holland, not so much for its achievements in design but because of the very beautiful color slides showing the life, landscape, and atmosphere of Holland which occupied two walls of the pitch-black exhibition space.

France made the same mistake as many other countries in cramming in too many unrelated objects. Nevertheless it was possible to spot good furniture and lighting (page 123).

Sweden, Norway, Denmark, Finland

Sweden concentrated on ceramics and textiles this time, in a very unfortunate setting: all the textiles were used to make a tent over the entire display area (page 123). Not one of the fabrics gained by being next to another; it was impossible to have a good look at any one of them; and the general effect was so aggressive that one could not get any impression of the rest of the exhibits either.

The Norwegian section suffered as a result of an overly generous and uncritical selection. Many good things that are created in Norway—for example Grete Korsmo's enameled steel and silver—were at a great disadvantage in the display. Denmark had a very clear, cool exhibition (pages 120-121) a little like Finland's. What a relief to walk into a room where a single individual's concept of design ruled, where there was space to breathe and rest the eyes. Denmark's section was designed by the young architect and furniture designer Poul Kjaerholm, and it presented objects produced within the last three years—industrial design as well as crafts. Photographs of two Danish schools were also shown.

But the real oasis of the whole Triennale was as usual Finland, the display this year (pages 126-128) designed by Antti Nurmesniemi. Never can one tire of marveling at the strength and complete superiority of Finnish creation, of admiring the courage, humor, generosity, warmth, the creative joy that is expressed everywhere.

Other Exhibitions

There are commemorative exhibitions dedicated to two great Italian personalities, both recently deceased, industrialist Adriano Olivetti and Paolo Venini (page 116).

Along the staircase leading to the second floor Franco Albini also designed ramps for a display of an international selection of steel and glass (page 117).

A retrospective exhibition of the history of dishes and flatware is arranged in the amphitheatrical Salone d'Honore (page 119). Still another school exhibition was arranged on the first floor by two internationally famous design schools, Ulm's Hochschule für Gestaltung and London's School of Industrial Design (of the Royal College of Art).

Summing Up

It is to the credit of the governing committee that they have tried to make the current Triennale more than a review of good taste—but they definitely have not succeeded. A much stronger organization and more thorough planning are needed if the Triennale is to remain the most important international design exhibition. Also, if anything positive is to be derived from the Triennale, international collaboration is of the utmost importance. For in the future it will not be enough that the participating nations present their local efforts in the allotted subjects, since as time goes on design can less and less have a distinct national stamp.

May the 13th Triennale borrow courage and imagination from the Finns, simplicity from the Mexicans, thoroughness from the British, and humanity from the children that after all were present at the 12th Triennale.—I. M. Tanier.





photographs by publifoto

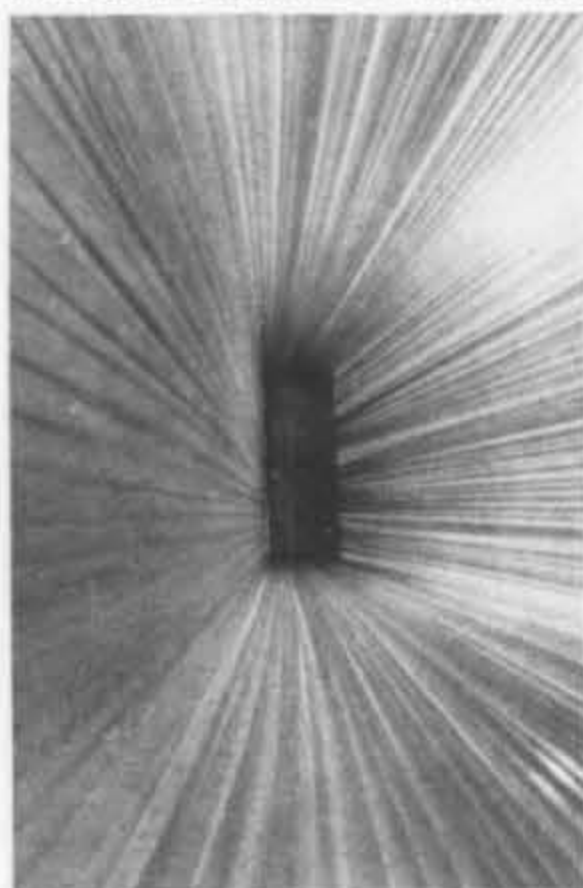
Left: Commemorative exhibition for the late Paolo Venini, revitalizer of Venice's glass arts, was designed by architect Roberto Menghi, who divided the display into three circular stepped down levels curtained by suspended glass rods.

Above: "The House and The School," exhibition started with a three-quarter circle room (designed by architects Anna Castelli and Achille and Pier Giacomo Castiglioni) where visitors sat (in rather remarkable foam-upholstered chairs by the Castiglioni's) to read an illustrated introduction.

Below: International show of glass and steel ware chosen by architect Franco Albini and U. S. industrial designer Jay Doblin lines grand stairway under Gianni Dova's stupendous painted ceiling. Exhibition design by Albini. Printed red fiber glass fabric covers the walls.

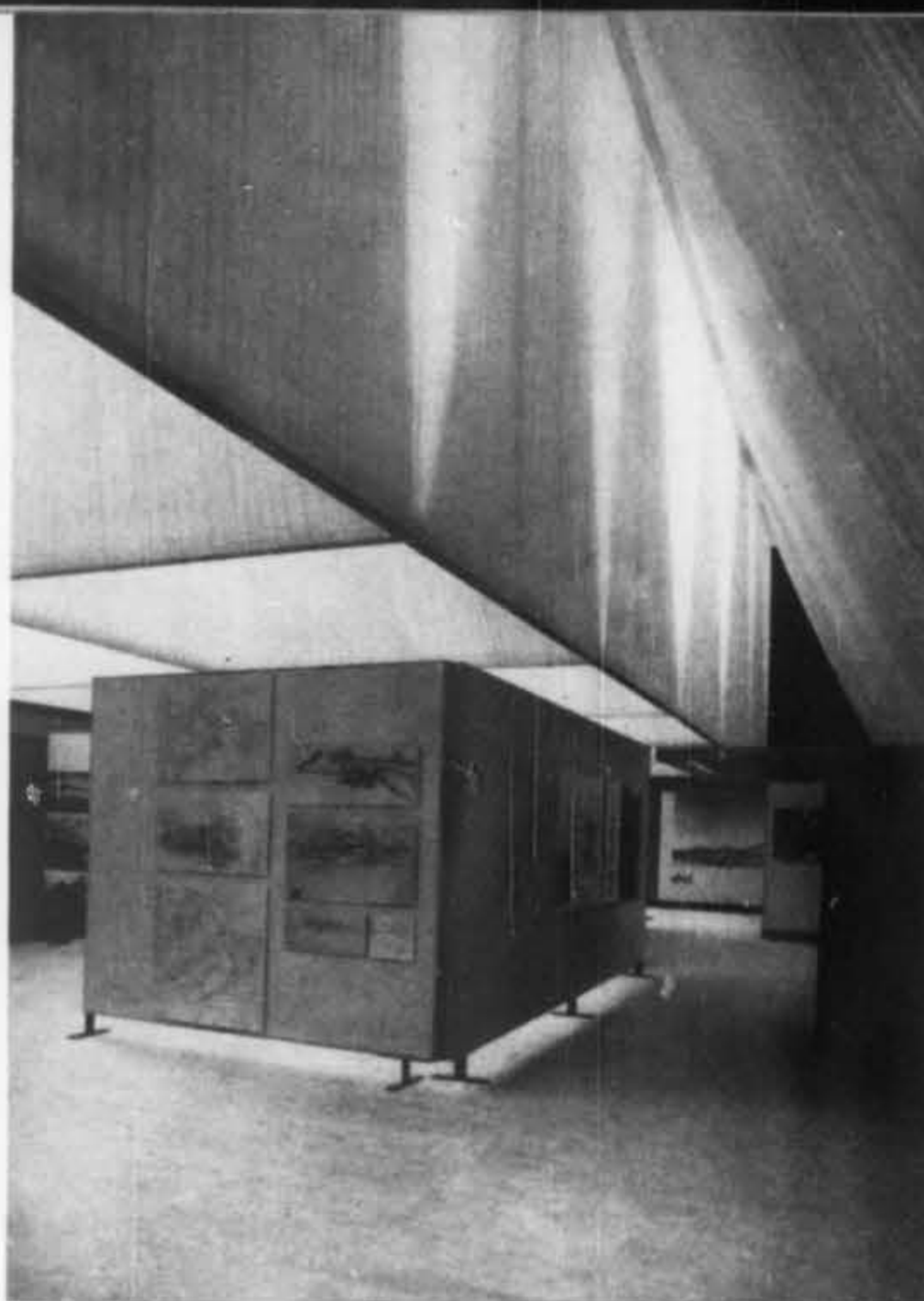


photographs by publifoto and george tanier



U.S.A. (Frank Lloyd Wright)

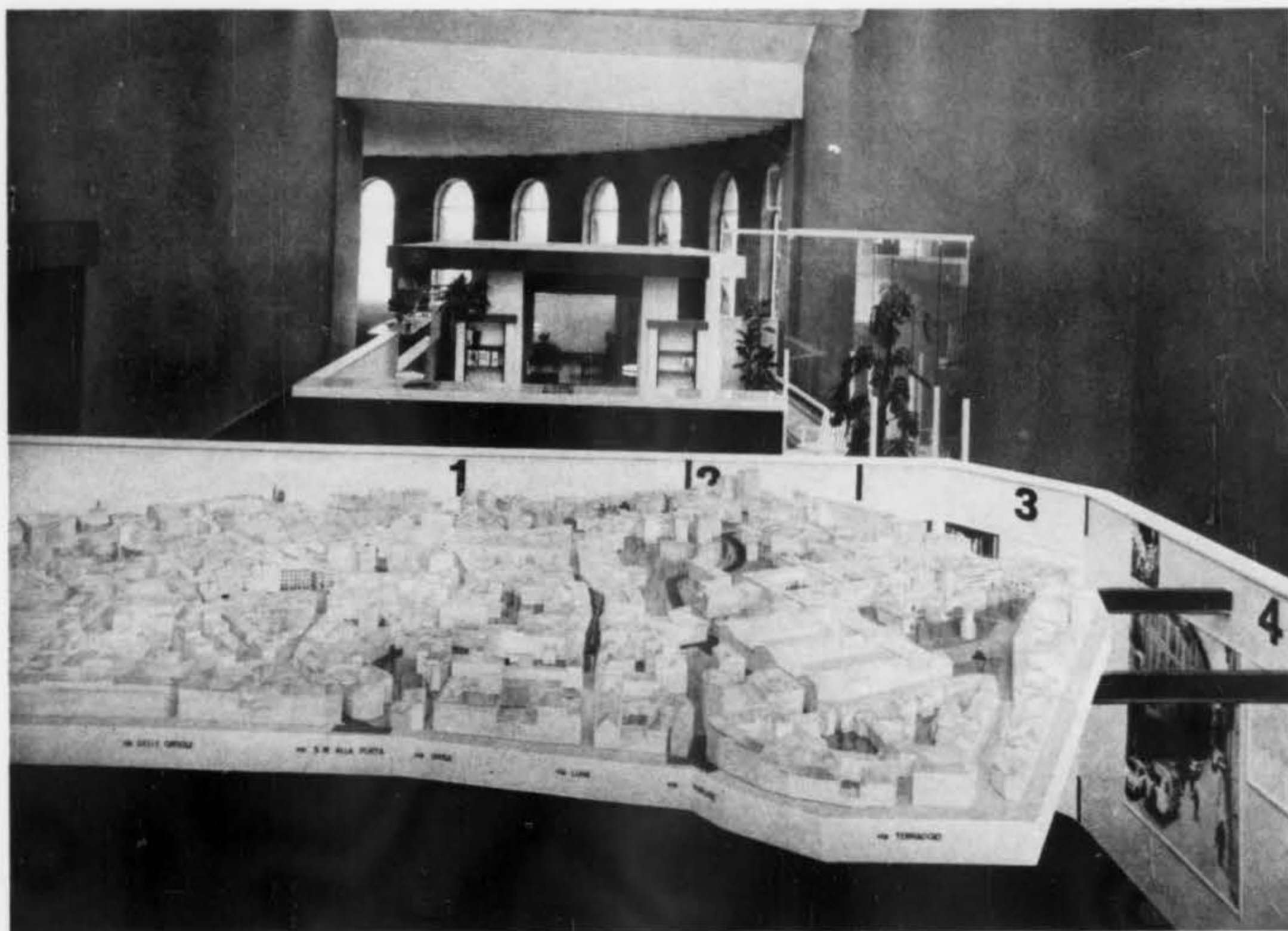
Before Walter Dorwin Teague prevailed on Alcoa to send an all-aluminum American home to the Triennale's park (erected too late for this report) a commemorative Frank Lloyd Wright exhibition (right) under a deep gathered fabric ceiling (detail above) was the only American manifestation at the Triennale. It was assembled by architects Walter McQuade and Paul Grotz; installation design by architect Carlo Scarpa.



Temporary exhibition: art for architecture

Hall design and exhibition system by architect Vittoriano Viganò. Sculpture and panels in various techniques in forest of square black columns incorporating lighting and printed information.





Urban Replanning of Milan

Planning commission: architects
Francesco Gnechi-Ruscone, Piero Monti,
Carlo Santi, Silvano Tintori.
*Placed so as to be examined from two levels,
this wooden model of the
Cinque Vie district of Milan shows
intended improvements.
Visitors standing below the model
(photograph at far right)
looked through periscopes for
convincingly realistic view
of streetscapes.*



*Visitors recuperate in air-conditioned lounge
near Frank Lloyd Wright exhibition.*

Hall of Honor

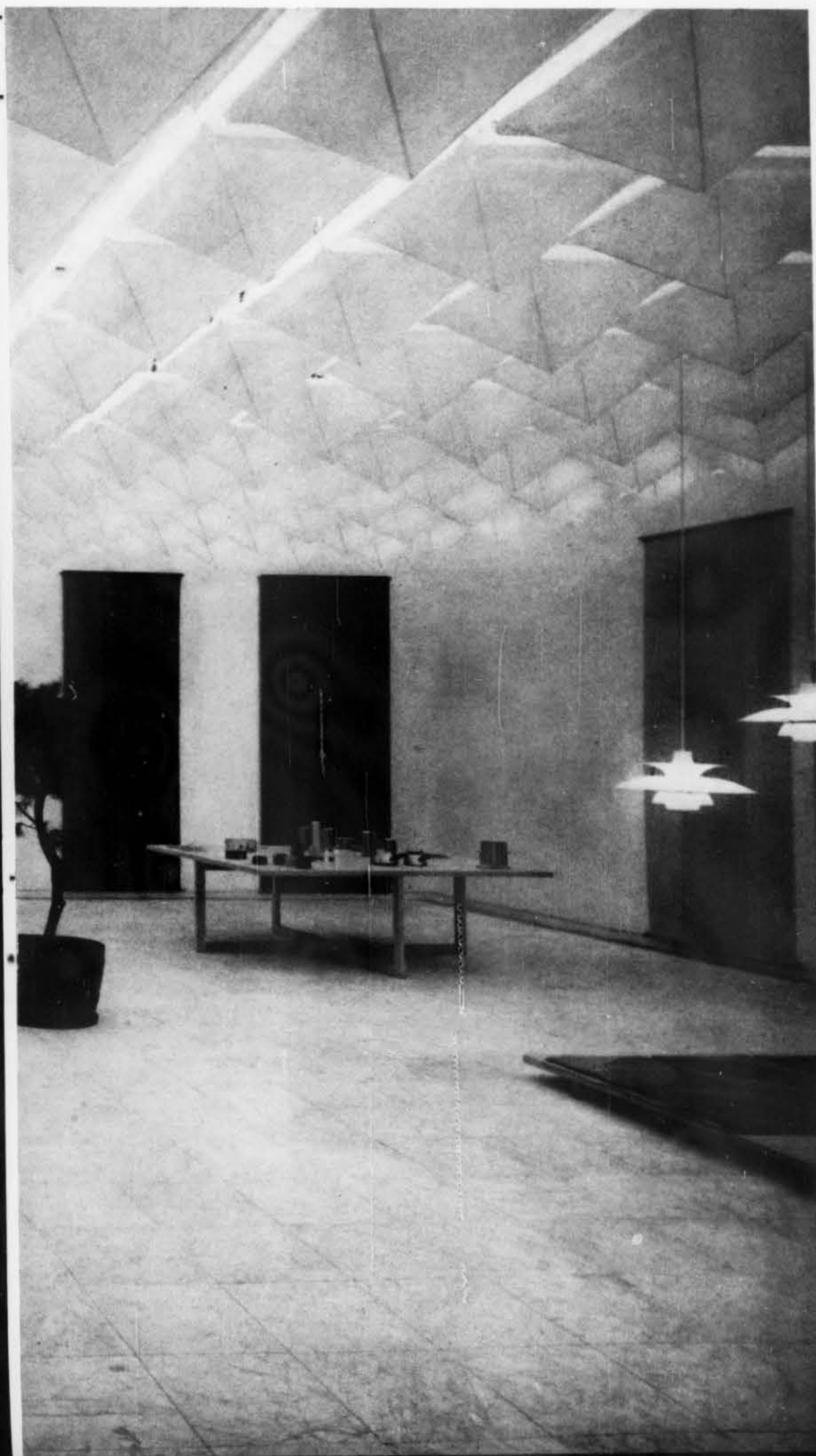
Designed by architects
Enrico Peressutti and Ernesto N. Rogers,
the Salone d'Onore consists
of two intimate connecting auditoriums,
one round (illustrated) and the other
oval. Walls of both present
an illuminated exhibition of
glass, silver, and ceramic dinnerware,
modern and antique. In both rooms,
theater-like facilities are
achieved via rising concentric carpeted levels
on which chair bodies are
directly mounted over stubs of legs.
Sculpture in photograph foreground
is part of abstract "Eagles"
by Luciano Minguzzi in
passageway between two halls.





publifoto

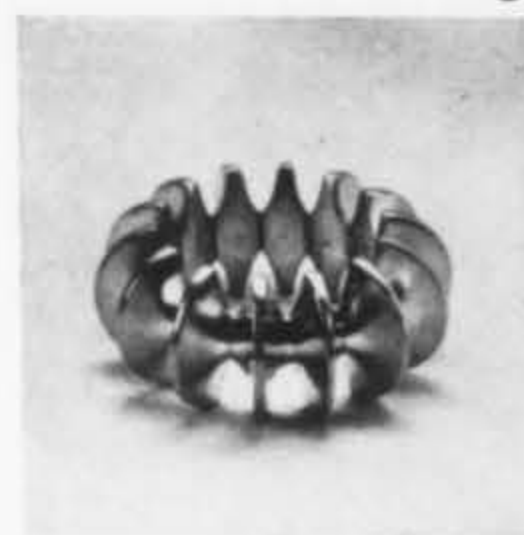




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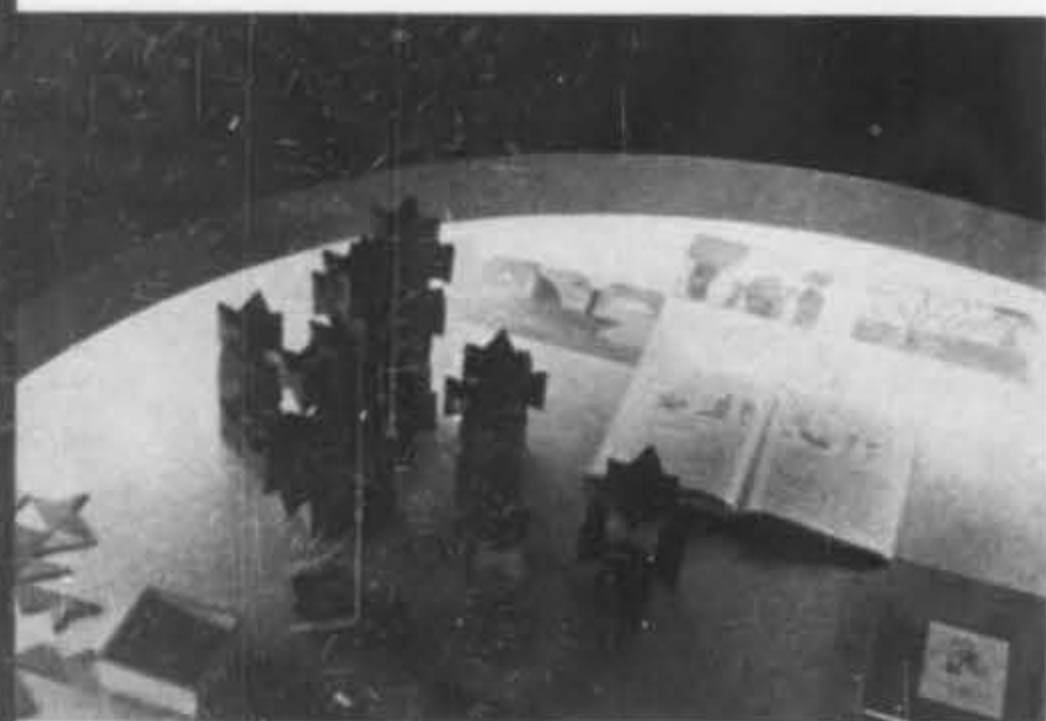
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Denmark

Exhibition designed by architect Poul Kjaerholm on floor of gray-white marble squares under luminous ceiling of white folded paper. Items include steel-legged Kjaerholm furniture, lamp of copper leaves by Poul Henningsen (to right of sofa in large photograph), Magnus Stephensen's stainless steel ice bucket (1) silver flatware by Henning Koppel (2) silver bracelet by Nanna and Jorgen Ditzel (3); (1), (2), and (3) all from Georg Jensen. Chair (4) in chrome-steel, foam rubber, and brown oxbide, also Kjaerholm's.

Mexico

Exhibition designed by architect J. Salazar Portillo, for the Administrative Committee of the Federal School Construction Program. Not only simple furniture and educational materials (illustrated) but a standardized model school for remote districts which as yet have no schools was the subject. The adaptable design for a unit with facilities for about forty pupils as well as living quarters for the teacher is meant to be built partly with materials and labor contributed by each community.



photographs by publifoto and george tanier

Germany

Exhibition designed by professor Karl Otto and Claus-Peter Gross. The Germans systematically covered "The School, The Home, and The Life of the Child" with models and plans of schools, furniture and equipment, and works of art for schools (including musical compositions). On shelves in photograph below are the work of students and teachers. In the background is Hans Trier's mosaic for a Hamburg school. In separate photograph is red plastic stylized rocking horse designed by Walter Pabst for Wilkahn.





Exhibition designed by architect René Herbst. France's large exhibition gave lip service to the Triennale's official home and school theme in only one-third of the area. The other two presented a crowded, uncoordinated but impressive array of decorative and industrial merchandise, including some first-rate furniture and lighting. In the middle of the photograph above are an interesting chair and stool designed by Pierre Paulin for Artifort, and in the background, lamps from the Atelier Disderot.

France



Exhibition designed by Professor Oskar Hansen. Top: Oskar Hansen, of the Academy of Fine Arts in Warsaw, showed his "model" for a house—demonstrating its space, rhythm, and traffic flow. The chair in cane and metal was designed by Wladyslaw Wolkowski. The Poles showed photographs of rural, suburban, and urban schools, distributed much literature, and were obviously on the lookout for customers.

Poland



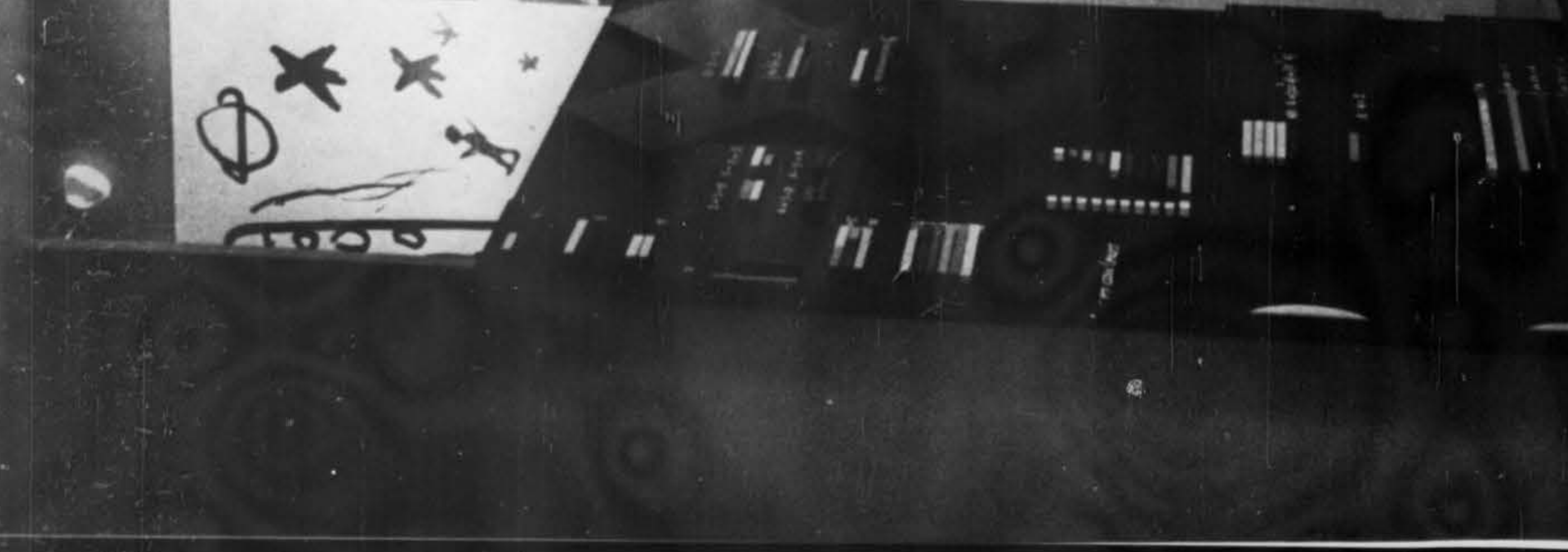
Exhibition designed by architect Hans Asplund. The Swedes made an overwhelming tent of their fabrics, many of them eloquent testimony to the energy and taste of Astrid Sampe, director of textile operations for the store-manufacturing enterprise, Nordiska Kompaniet—but the aggressive installation did not flatter individual items. Ceramics and glass of excellent quality were of course notable, as well as a new chair by Carl Axel Acking for N.K.

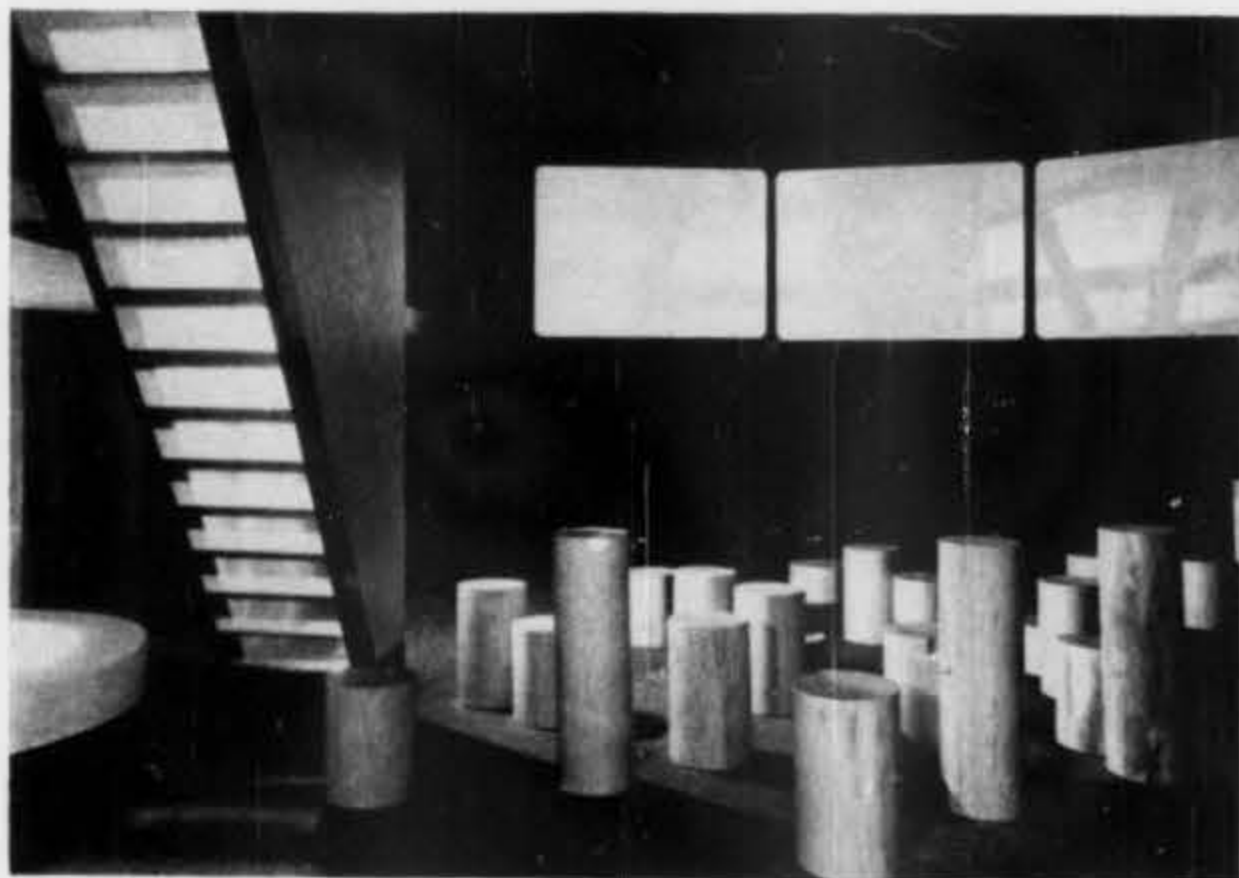
Sweden

The 1960s in Belgium were a time of great change and innovation. The country was known for its rich cultural heritage, but it was also a land of progress and modernity. The 1960s saw the rise of the Flemish Movement, which sought to promote the Dutch language and culture in the northern part of the country. This movement was a response to the long-standing dominance of French in the southern regions. The 1960s also saw the emergence of the Walloon Movement, which sought to promote the French language and culture in the southern part of the country. This movement was a response to the long-standing dominance of Dutch in the northern regions. The 1960s were a time of great change and innovation in Belgium. The country was known for its rich cultural heritage, but it was also a land of progress and modernity. The 1960s saw the rise of the Flemish Movement, which sought to promote the Dutch language and culture in the northern part of the country. This movement was a response to the long-standing dominance of French in the southern regions. The 1960s also saw the emergence of the Walloon Movement, which sought to promote the French language and culture in the southern part of the country. This movement was a response to the long-standing dominance of Dutch in the northern regions.



Belgio





Switzerland

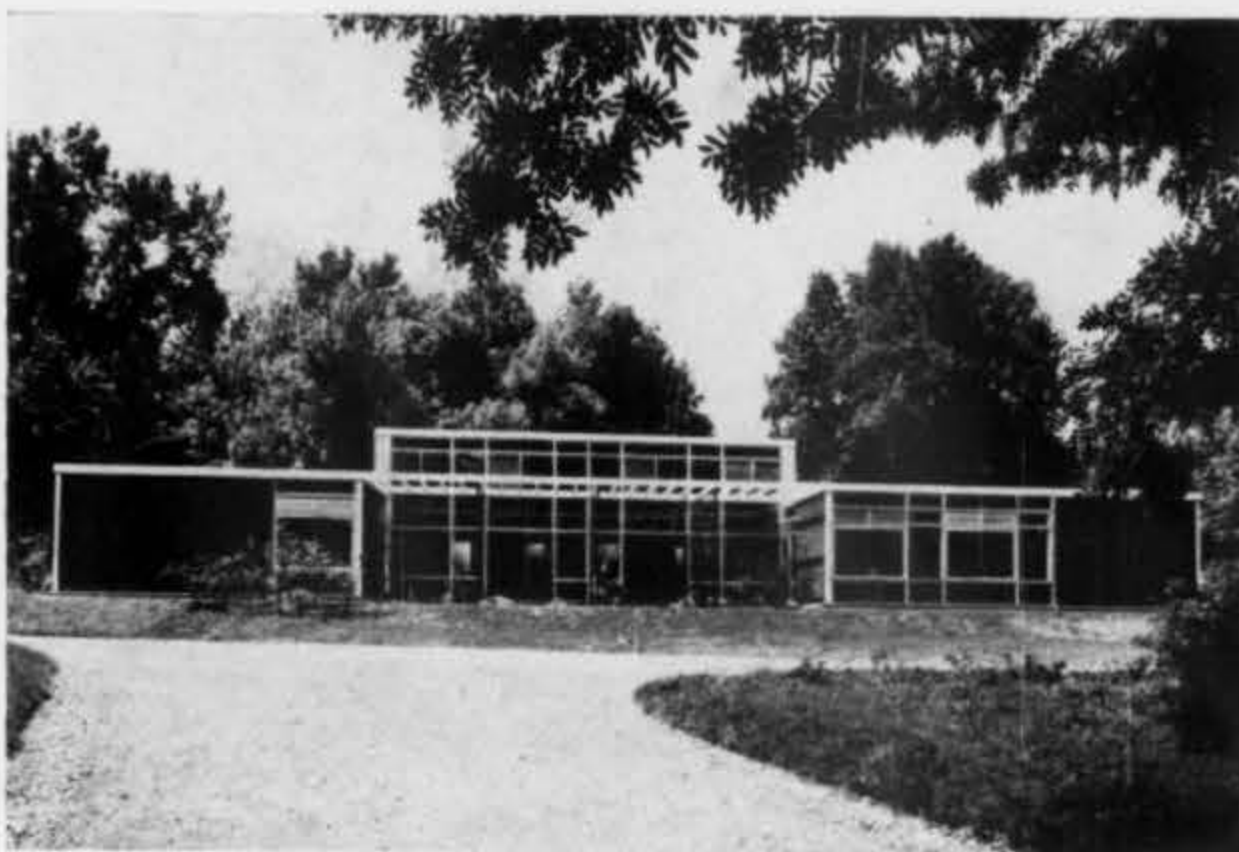
Exhibition design by architects Georges Brera and Paul Waltenspühl.

Switzerland's main contribution was a charming film on schools shown on three screens—sometimes though not always simultaneously—showing schools and classrooms in French, German, and Italian cantons—and in rural, suburban and urban centers. The wooden cylinders serve as seats for spectators.

England

Exhibition design by architect W. D. Lacey.

In addition to a small photographic exhibition in the Palazzo, England built a full-scale small but standard elementary school in the park. It consists of a central hall with one infant classroom and two junior classrooms with a pleasant homey atmosphere.



Norway

Exhibition designed by architect Odd Brockmann.

Boundaries of the Norwegian section were walled by panels covered with photographic blow-ups of the countryside. The display platforms unfortunately gave the impression of an overcrowded store. Grete Korsmos' enameled silver and steel were as always a delight to see.



Belgium

Exhibition (illustrated at left and on opposite page) designed by architect M. A. Constant. *Children's drawings and the sound effects of a first grade percussion orchestra (giggles and all) gave a festive effect to the Belgian exhibition. A great deal of ingenious school equipment, toys, and furniture was on view, as for example the separable desk-seat units illustrated.*









Finland

Exhibition design (also illustrated on preceding page) by Antti Nurmesniemi.

1 *Marble and glass display shelves rest on pine boxes. Fabrics on flat panels hang like banners from ceiling.*

Lamps by Riihela-Kivinen, Erre-Tuote, manufacturer.

Ceramics by Kyllikki Salmenhaara, Liisa Hallamaa, Richard Lindh, all from Wartsila-Arabia.

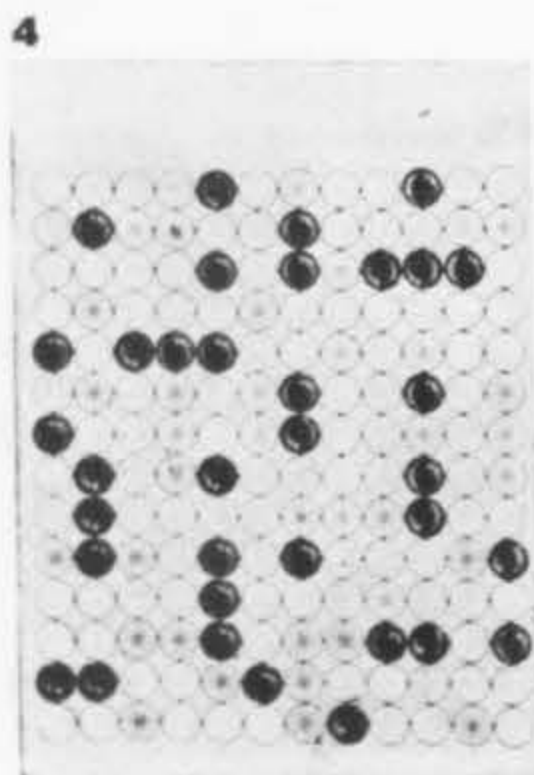
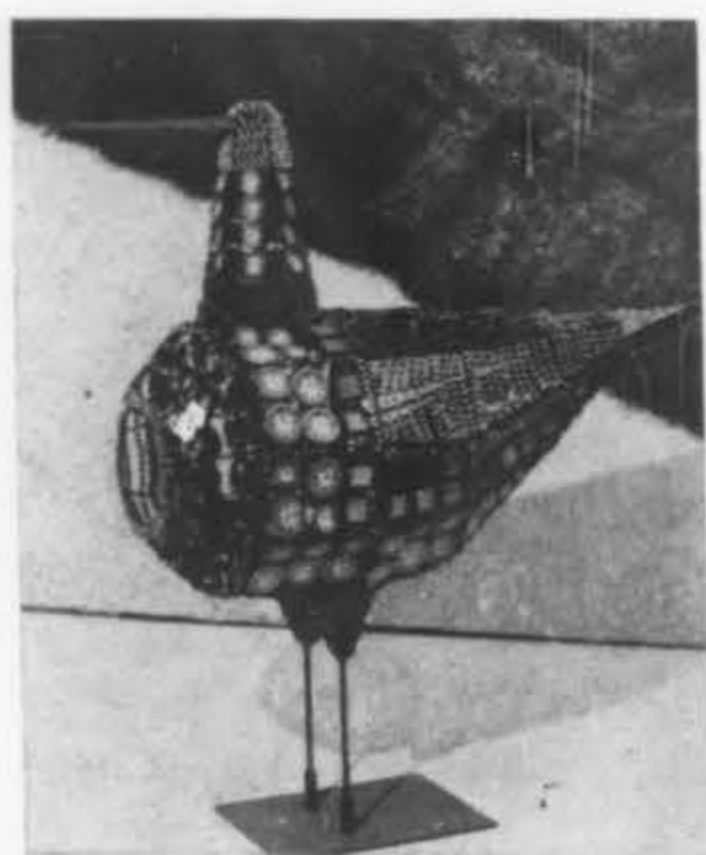
2 *Birger Kaipiainen bird made of wire, beads, clock faces.*

3 *"Wilhelmina" plywood chair by Ilmari Tapiovaara;*

manufacturer: Oy. Wilh. Schauman.

4 *Hanging decorative screen of silver and gold designed by Borje Rajalin;*

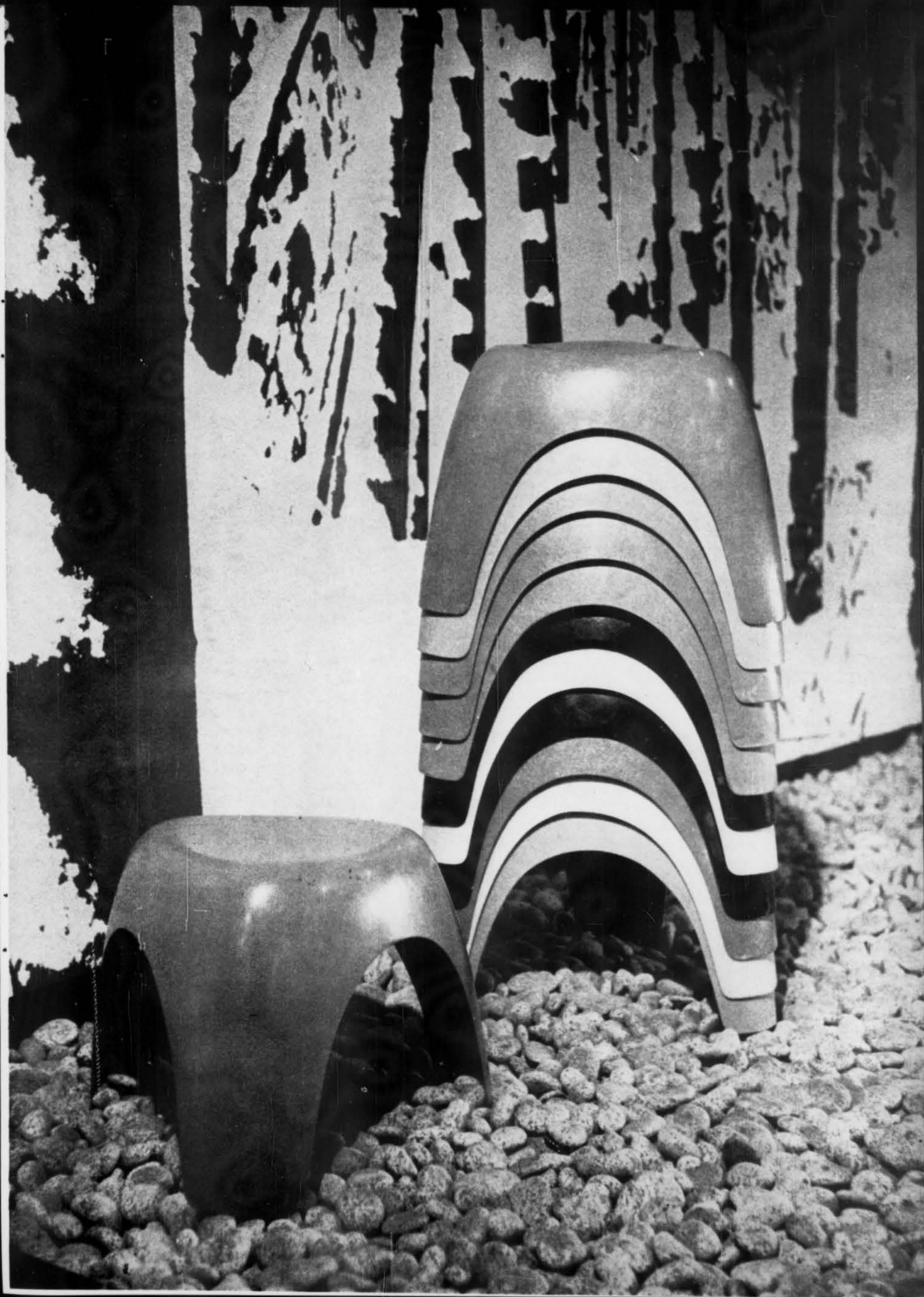
manufacturer: Kalevala Koru Oy.



Japan

Exhibition design by architect Junzo Sakakura, with architects D. Choh, N. Kitamura, N. Kurokawa, and designer S. Yanagi.

Though crammed with cameras, and other proof of industrial prowess, the display had attractive lacunae, such as these polyester plastic stools in many colors (by Sori Yanagi for Kotobuki Seating Company) near a charcoal and white mural.





Samarkand at the Waldorf

Donald Deskey Associates
rebuild medieval Venice and the
Eastern trade routes for the
Marco Polo Club, caravanserai for
corporate Kublai Khans

The trade wind of prosperity that whistles down Park Avenue now blows a select group of global executives to the bronze winged lion of San Marco (above), guarding the medieval walnut door of New York's new Marco Polo Club. For these "gentlemen who have discovered the culture and pleasure of world travel," the club offers a *maitre de* who speaks seven languages, Lowell Thomas as president, and for each member a private illusion of supremacy in a jewelled Aladdin's realm of seven centuries ago.

Credit for this illusion goes to Donald Deskey Associates, who have toyed expertly with scale, geography and time to evoke the grandeur of Marco Polo's Venice and exotic ports of call. The impression upon entering is that a band of Turkish wazirs has just departed, the glint of their scimitars reflected in the cold brilliance of glass, accentuated by colors as warm as the Persian Gulf. The atmosphere is sustained in a long crescendo throughout the three areas of the Club — lounge, bar, and dining room — separated by different levels and monumental dividers that permit shadowed passage of light.

From the entrance, a floor of marble tile leads to the lounge (above) on the highest level.

Focal point here is a shimmering fountain, dominated by a six-feet high sculpture by Edward Chavez welded of bronze, copper, and colored glass. Wall lighting brackets by Chavez match the sculpture and cue lobby color scheme: V'Soske carpet in blues and purples, Cumberland sofa in blue Larsen texture, Baker chairs in white Mauretania texture, Dunbar chairs in purple-striped Thaibok silk, red and gold Dorothy Liebes draperies.

Two steps lead from the lounge to the bar area. To the right, a walnut baffle conceals the men's bar. A high diagonal wall of rough plaster, which displays tropical plants in staggered apertures, separates the bar from the bar-cafe seating area. Two steps lead down from cafe to the main dining room. At the entrance of the dining room, screening the bar, stands the *pièce de résistance* of the club — a cathedral wall of Gothic arches ten feet high and twenty-seven feet long, inspired by the Venetian Palace of Doges but more redolent of the bastions of a lost Byzantium. Six enormous Venini glass chandeliers — the "jewels" of the dining room — climax Deskey's *tour de force*: safe delivery of hundreds of modern Marco Polos to their rightful kingdom.—B.W.N.

DESIGNED BY: *Donald Deskey Associates*

ARCHITECT: *Stanley C. Reese, R.A.*

DESIGNER: *Russell Heston*

DECORATOR: *Marion E. Landberg*

LIGHTING CONSULTANT: *Leslie Wheel*

GENERAL CONTRACTOR: *Charles Herman Contracting Co.*

Below: Long view of the Marco Polo Club displays the dazzling counterpoint of hot and cold surfaces. Entrance floor is white and beige pre-cast marble tile (Casavan and Carrara); fountain pool is faced in Geneva Travertine against a back wall of white and beige Italian Marble chips set in grouting (installed by V. Foscatto). Bottom of the pool is turquoise Venini ripple glass (Altamira, through Lillian Ross) illuminated from underneath to dramatize the reflection of the Chavez sculpture. Marble installations by Miller-Druck.



all photographs by louis reens

Marco Polo Club

Below: Amber and blue Kliegl downlights illumine the sharp contrast between the antique hues of the cathedral wall and the jewel tones of the dining room. V'Soske rug throughout is sapphire blue; Anton Maix draperies are Renaissance tones of garnet and amethyst. Maix upholstery on side chairs; Dorothy Liebes upholstery on armchairs at central tables. All chairs by Cumberland.

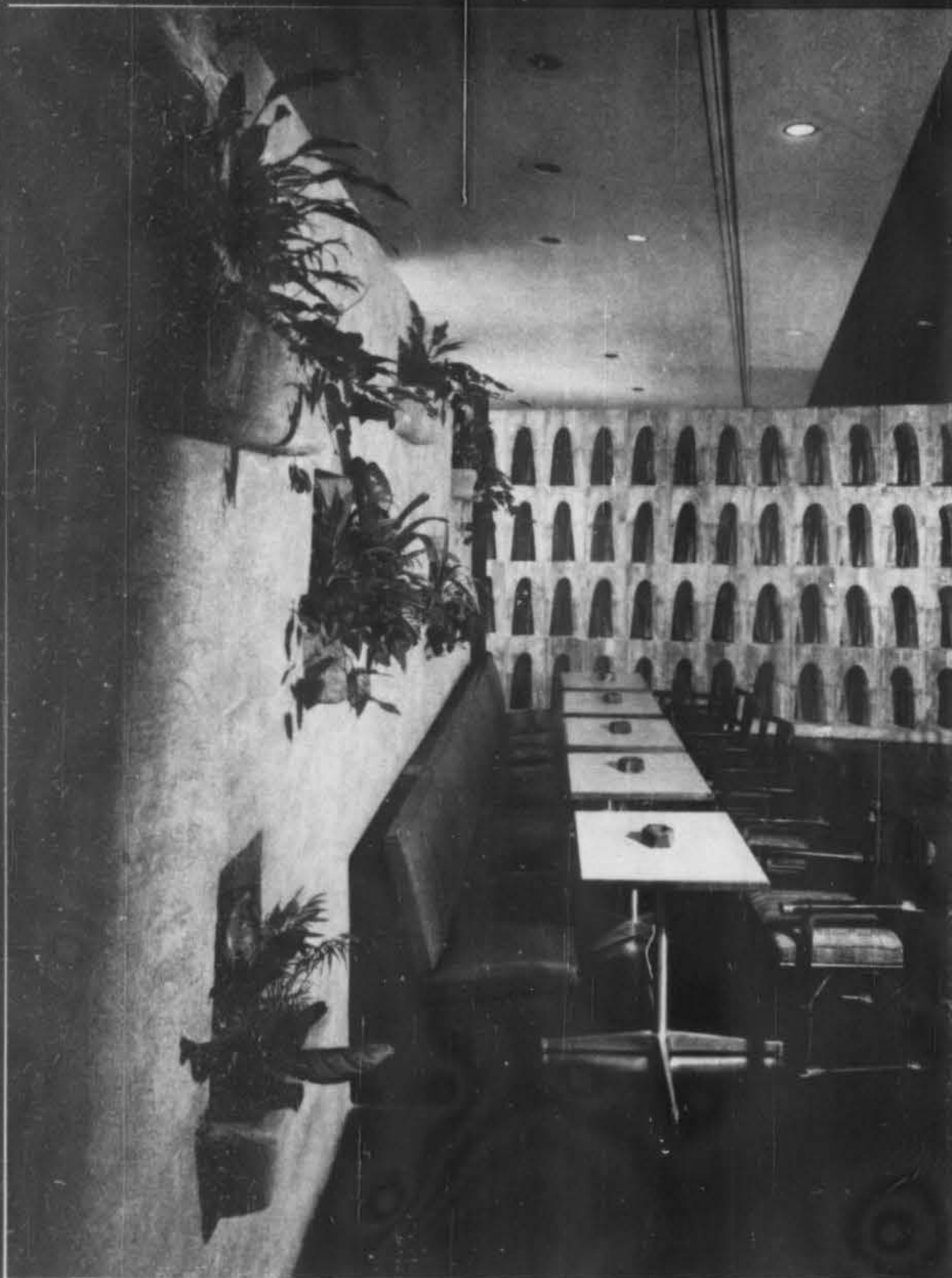


Right: Four views of the cathedral wall, designed by Russell Heston, which separates the bar and dining room. The wall consists of two courses of arches set in staggered fashion and canted at a thirty degree angle, creating a shadowed transfusion of light. The arches are made of a special formula red-burning Maryland clay developed and made by Harris G. Strong. Each arch, roughly two feet high, is composed of four separate blocks held together by epoxy resin and joined by cement grout. The effect of antique stonework was achieved by bone ash foaming glaze in shades of terra cotta and white.



Above: Six Venini chandeliers (Altamira, through Lillian Ross) on Luxtrol dimmers dominate the dining room, three at the far end (above), three on one side. Each chandelier consists of about 250 polyhedrons of clear, mauve, and topaz glass, completely concealing the armatures. Deskey glazed existing oak paneled walls to a smoky finish and covered structural columns with rough brown plaster. A special suspended ceiling conceals light and air-conditioning ducts.





Marco Polo Club

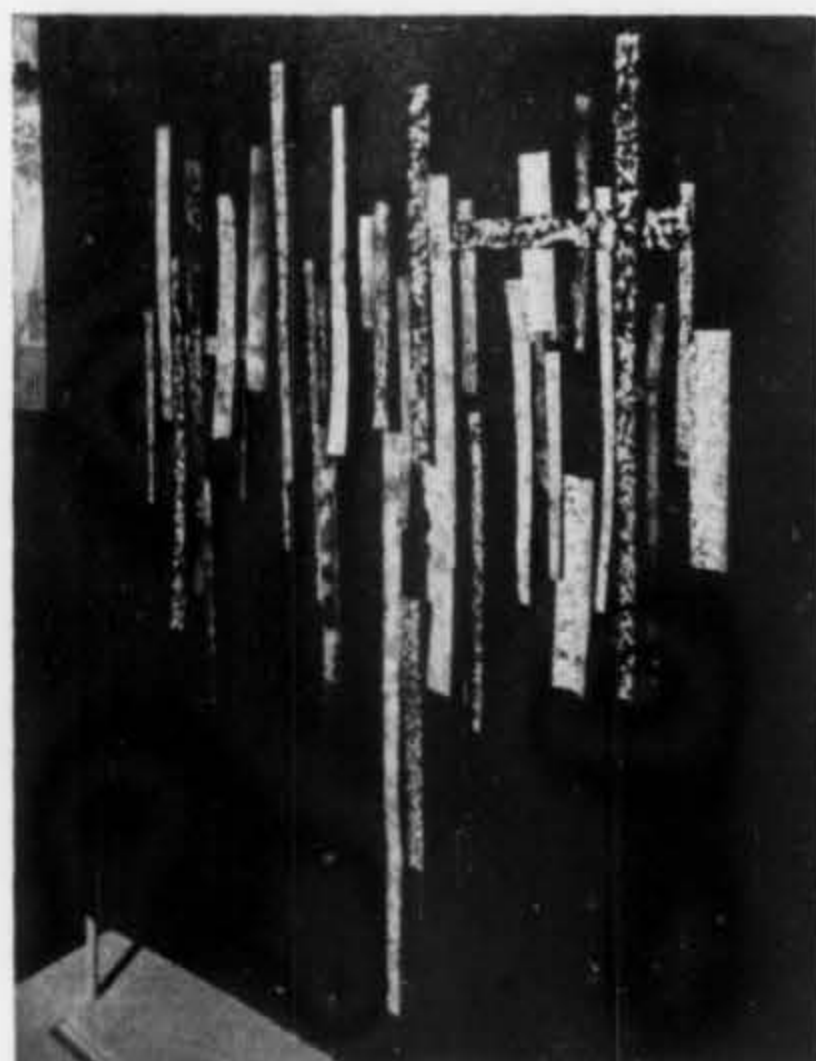
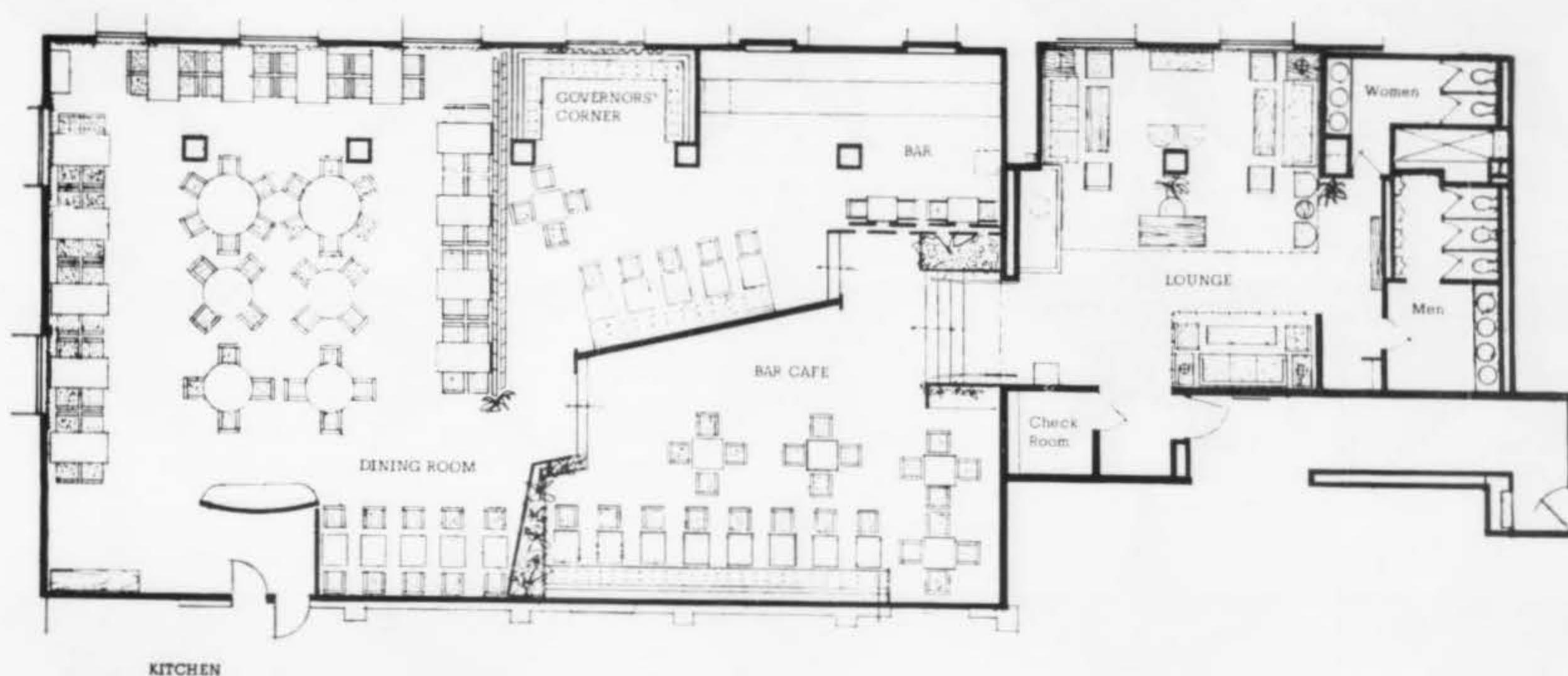
Donald Deskey, F.A.S.I.D.



Above: In the bar area a row of cocktail tables flank the diagonal planter wall. Cumberland banquettes are covered in natural leather (American Leather Company); Ficks-Reed armchairs are upholstered in bright Jack Lenor Larsen textures. Tables (Mosaic Table Corporation) on metal pedestals (Crucible Products) are Italian white glass tile set in walnut frames. All plants from Wittbold Florists.

Right: Specially designed table effects make important contributions to the interior. Serving plates (Syracuse) are decorated with the gold lion of San Marco; handblown Mexican glassware (Lillian Ross) and Venini table lamps complement overhead chandeliers.





Above: Abstract metal sculpture decorates a nine-foot-long curved wall of refrigerator cork concealing the kitchen entrance (see plan above). The sculpture, designed by Russell Heston to symbolize old Oriental armor and calligraphy, is strips of copper, steel, and aluminum stippled with color and bronze drippings to shimmer in the light.

Right: Walls of charcoal gray Bois Jourdan marble, the bronze winged lion of San Marco (sculpted by Sally Swan Carr), and the massive entrance door offer an impressive welcome to Marco Polo Club members. The door, paneled with dark, rough-hewn squares of hand-rived walnut, opens to a direct view of lobby fountain. All woodworking by Midhattan Woodworking Company.



Above: Floor plan of the Marco Polo Club indicates the three different levels: lounge and entrance to the right on the highest level; bar cafe (center) on the next highest level; dining room (left) and bar on the lowest level. Entrance is marked directly right of check room.



NATIONAL INTERIOR DESIGN MONTH

National Society of Interior Designers gains industry backing for second annual promotion



National Interior Design Month will reign in the land from September 18 to October 18. With its slogan, "Why Wait—Let's Decorate . . . Enjoy Your Home, Enjoy Your Office, Now," this second annual National Interior Design Month is an industry-wide promotion dedicated to focusing national attention on the work of the professional interior designer and the decorative furnishings market. While the National Society of Interior Designers originated the idea and has been the organizing and driving power behind it, the Society does not conceive of National Interior Design Month as a strictly N.S.I.D. promotion, emphasizes that there is no necessity for N.S.I.D.'s name to be used in any promotion of the month, and has been assiduous (and marvelously successful) in gaining sponsorship for the month from many other organizations, market centers and individual manufacturers. Among the 51 U. S. cities (plus Montreal) whose mayors have officially proclaimed September 18-October 18 as National Interior Design Month are all of the nation's most important furnishings market cities: New York, Chicago, Grand Rapids, San Francisco, Los Angeles, High Point, Dallas, Jamestown.

How you can participate

The N.S.I.D. has drawn up an impressive list of ways in which National Interior Design Month can be exploited by retailers and design firms, by manufacturers and trade groups, and by individuals, to promote their own interests—their own businesses, services or merchandise. Some suggested approaches:

- Plan special exhibitions for September 18-October 18. Stores and showrooms should contact interior designers to arrange window displays and room settings.
- Use the slogans "National Interior Design Month" and "Why Wait—Let's Decorate." (Display cards such as appear in many photos overleaf, insert cards for mailings, and gummed labels are available at nominal cost from Designers and Decorators Service Company, 151 West 46th Street, New York 36.)
- Build newspaper and magazine advertising around National Interior Design Month.
- Issue special publicity releases and arrange advertising tie-ins based on your activities during National Interior Design Month. Seek the cooperation of the press

by giving them worthwhile *idea* stories and picture material. Contact TV and radio stations regarding program tie-ins.

- Organize design and decorator clinics for the public.
- Tie in home fashions with women's fashions in displays, thus promoting good design as a background for good living.
- Arrange cooperative efforts with cultural and art organizations.
- Work with professional, trade and civic groups.

Some special events

Overleaf are snapshots and sketches of a number of National Interior Design Month events and displays planned in several cities. Highlights in New York will be a "Rooms at the Top" exhibition of settings by N.S.I.D. members at the Fiberglass Fabric Center (see overleaf) and a series of seven windows, also designed by N.S.I.D. members, at the National Design Center.

Window displays of room settings, many designed by N.S.I.D. members and all including National Interior Design Month placards, will appear in numerous New York locations, sometimes combining fashions with furnishings. Among participating stores are Bergdorf-Goodman, Tailored Woman, Saks Fifth Avenue, Macy's, Stern's, Best & Company, Henri Bendel, Bonwit Teller, De Pinna, Tunisian Trade Center, RCA Victor Exhibition Hall.

Union Dime Savings Bank of New York plans both a window display and an exhibition of vignettes by N.S.I.D. members. (The bank's interest in National Interior Design Month is in promoting redecorating as a sound reason for borrowing money.) Several women's clubs are scheduling lectures by N.S.I.D. members.

Neiman-Marcus in Dallas will have a National Interior Design Month display created by Ceil Williams, N.S.I.D.'s Southern vice president. In Houston, a giant home furnishings extravaganza will be held in Sam Houston Coliseum September 28-October 4. In Chicago, N.S.I.D.'s Midwest chapter is sponsoring a dinner for the industry, several exhibitions and an Interior Design Clinic on September 19 at the Art Institute of Chicago. In Los Angeles, the 11th annual Decorators' Show, sponsored this year by N.S.I.D.'s Southern California chapter, will be held at the Pan-Pacific Auditorium, October 6-16.

Chairman of the 1960 National Interior

Design Month Committee is William Raiser, N.S.I.D., of Raymond Loewy Corporation, who is also Chairman of N.S.I.D.'s Executive Committee. Other Committee members—all of them N.S.I.D. professional or trade members—are André Fiber, Janet Reisner, David Barrett, Poppy Wolff, Dora Brahms, Jay Dorf, Marian Florsheim, Dede Draper, Edward Fields, and Herbert and Rhoda Bright.

Among the participating organizations are: National Design Center; Decorative Furniture Manufacturers Association; Executive Furniture Guild of America; Upholstery and Decorative Fabrics Association; Floor Covering Association; National Cotton Council; National Home Fashions League; The Wool Bureau; Belgian Linen Association; Robertson Center Association, Los Angeles; Jackson Square Association, San Francisco; Dallas Decorative Arts Center Association; Hardwood Plywood Institute; New York Chapter, American Institute of Architects; Ohio Home Builders Association.

Just a few of the manufacturing firms backing National Interior Design Month are: J. H. Thorp & Company (the "Why Wait—Let's Decorate" slogan was, in fact, originated two years ago by Charles P. Davies, a Thorp vice president in San Francisco, in planning a Los Angeles promotion with Edward F. White, who is now national president of N.S.I.D.); Stroheim & Romann (Stroheim's Frank Judson Jr. has been working especially closely with N.S.I.D. on the project); Greeff Fabrics; Arthur H. Lee; S. M. Hexter; Directional Furniture; Harvey Propper; Vanleigh; M. Singer & Sons; Simon Manges; Magee Carpet; Herbert Bright; A. & M. Karagheusian.

Prospects for the future

The originators of National Interior Design Month have every hope that through the years the event will become an increasingly powerful force. John W. Taliaferro, Executive Director of N.S.I.D., cites the January White Sale, Valentine's Day and Mother's Day as promotions that grew from nothing to tremendously profitable promotions for their industries. Why, he asks, cannot National Interior Design Month achieve similar stature?

The dates September 18-October 18 have already been reserved for National Interior Design Month in 1961.



N.S.I.D.'s Executive Director John W. Taliaferro cites a recent Winnie Winkle comic strip, in which the heroine (a person easy for the average American to identify with) consults a decorator, as only one evidence of the public's growing familiarity with the role of professional interior designers. Winnie's behavior would have been amazing in the not-so-distant days when the strip was called "Winnie Winkle, the Breadwinner."



Some members of Second Annual Interior Design Month Committee: John W. Taliaferro; André Fiber, N.S.I.D.; David Barrett, N.S.I.D.; William Gulden, President Emeritus, N.S.I.D.; Geraldine Nicosia, N.S.I.D.; William Raiser, N.S.I.D., Committee Chairman; Janet Reisner, N.S.I.D.; Dede Draper, N.S.I.D., Committee Co-Chairman; and Frank Judson, Jr., N.S.I.D. trade member from Stroheim & Romann.

NATIONAL INTERIOR DESIGN MONTH



Mayor Robert F. Wagner presents "Proclamation" of National Interior Design Month in New York City to William Raiser, N.S.I.D., Committee Chairman; André Fiber, N.S.I.D.; and Norman Ginsberg, president of National Design Center, where National Interior Design Month windows will be designed by N.S.I.D. members.



Nancy Pope and Ken Hull of N.S.I.D. Florida chapter apply National Interior Design Month bumper sticker.

Left: Participants in N.S.I.D. Midwest Chapter's "Interior Design Clinic" gather at Art Institute of Chicago where Clinic will be held September 19: J. Neil Stevens, Ausby Lee, Constance Bruckner, Nettie Hart, James Simmons.



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Retail potpourri

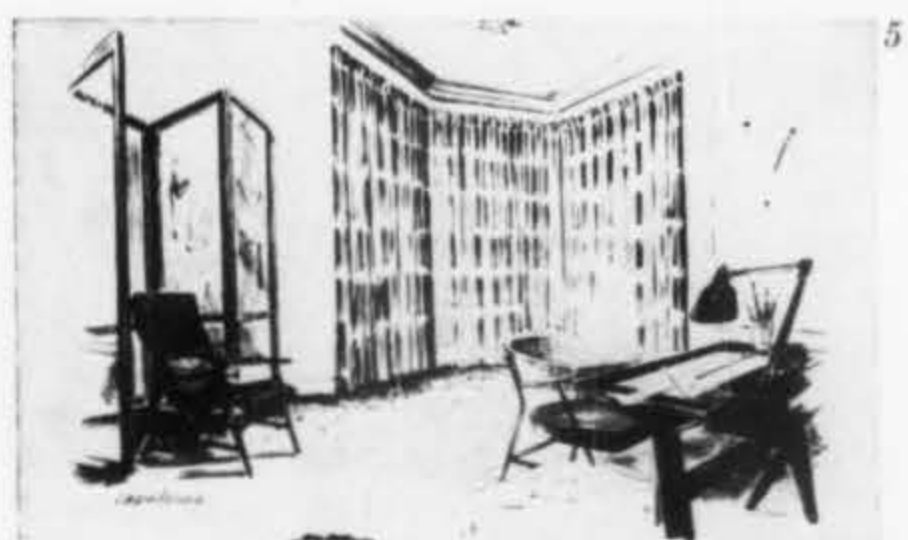
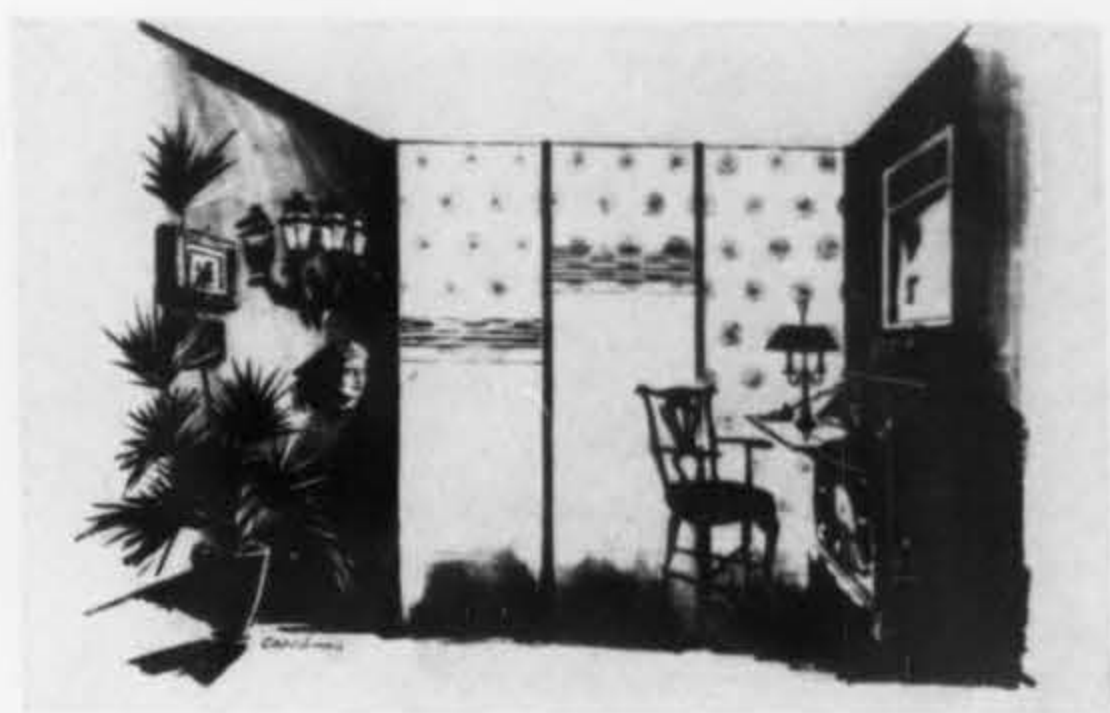
Crucial to the success of National Interior Design Month as an annual promotion is the extent of participation that can be gained from department and furniture stores. The N.S.I.D. has enlisted the support of hundreds of retailers from coast to coast who plan advertising, direct mail, and special displays—often designed by N.S.I.D. members. At left—snapshots of some early tantalizers.

1. Setting at Stowers, San Antonio, designed by Evelyn Thompson Shields, N.S.I.D.
2. Window for Bath and Closet Shop, Inc., Chicago, by Robert Lindenthal, N.S.I.D.
3. Stern's, New York, will place "Why Wait—Let's Decorate" posters throughout its furniture and window displays designed by Stern's decorating department.
4. Window designed by James Child Morse, N.S.I.D., for Greeff Fabrics showroom in New York.
5. Gerald V. Ward, president of N.S.I.D.'s Florida Chapter, produced this "teaser" window for National Interior Design Month at Jordan Marsh, Miami.
6. Macy's, New York, will make lavish use of National Interior Design Month posters throughout its vast furniture display areas and in windows.
7. Display by Margaret Millar, N.S.I.D. for her own Charlottesville, Virginia, shop.

N.S.I.D. Settings at Fiberglas Fabric Center



renderings by robert martin and alex capodonna



"Rooms at the Top" exhibition September 19-December 31 at New York's Fiberglas Fabric Center will feature twelve room settings by National Society of Interior Designers members stressing the boundless decorative possibilities of new fabrics of Owens-Corning Fiberglas. Nine displays were designed cooperatively by two N.S.I.D.-ers, usually of widely separated cities.

Town Apartment (1) by Geraldine Nicosia, New York, and Gerald V. Ward, Miami, introduces Scalamanre's first venture into Fiberglas: Roman shades in leaf pattern which forms a stripe, and "Marie Antoinette" draperies and flocked wallcovering taken from a French lampas.

Bachelor's Beat (2) by Roger Hargreaves and Matthew Sergio, New York, is a casual country or city dwelling with interesting objets and Fiberglas Roman shades (Dan Cooper) that adjust to control light and view.

Southwest Ranch Room (3) by Dede Draper and Otho Shaw, New York, creates a Spanish adobe with cactus-pattern Ben Rose Fiberglas fabric, Doris Dessauer furniture and accessories, and a tile floor by Herbert Bright.

Bath-Solarium (4) by T. Miles Gray and Agnes Gray, New York, employs Schumacher's Fiberglas "Vendura" as shower enclosure and at classic-columned doorway.

Student's Studio (5) by William Gulden, New York, and Robert Lindenthal, Chicago, bedecks bay windows with Contract Fabrics' "Diamond Stripe" bouclé.

California Coast House (6) by Edward F. White, Los Angeles, and Melvin Dwork, New York, stretches Elenhank's "Sunset" Fiberglas pattern in vertical panels in front of a glass wall, drapes it in folds across walls. Spanish colonial table is a Yale Burge copy.

Other settings: Gourmet's Corner by William Raiser, New York; Suburban Den by Edith Gecker, New York, and Herbert Cordier, Los Angeles; Executive Flair by Norman Shepherd, New York, and George Abbott, Vancouver; Country Library by David Barrett, New York; French Country Card Room by David Hare, New York; Nursery by Irene Zane, New York, and Gilmore D'Onofrio, Berkeley.

transportation

Four salient solutions for a booming industry

"The grass is always greener," is one of those adages that has been around for a long time. Until recent years, however, only a few could actually investigate the greenness of distant grasses. That they are doing so now in unprecedented numbers attests to the fact that the adage is based on an urge as deeply rooted in men's hearts as it is in their language. That urge is keeping the transportation industry busy chasing a larger share of these ever-multiplying searchers after greener grasses and it is finding designers of invaluable assistance, by making all of their facilities—mobile and stationary—irresistibly glamorous. From the booming crop of interiors produced for the transportation industry, Interiors has selected four for the current report: Kahn and Jacobs' terminal for American Airlines, a recent addition to Idlewild's contemporary architectural spectacles; the Italian Line's artful and luxurious Leonardo da Vinci; an air line ticket office in Seattle by Terry and Moore, and one in New York by George Bielich.

American Airlines Terminal

What, but a few short years ago, was a flat desolate spit of land jutting into Jamaica Bay has burgeoned into a dramatic illustration of 20th-century life. If the archaeologists of future centuries are lucky enough to uncover New York's International Airport at Idlewild, they should be able to piece together a very adequate idea of life in 20th-century America, for airports may well be the monuments of our century just as the Gothic cathedral was the monument of an earlier age. In any case, no matter what individual faults may exist in the Idlewild complex, the sheer modernness of the whole has the impact of living poetry. But tomorrow's archaeologists, alas, will miss the continual roar of jets, the vivid plane-flecked skies, the speeded-up tempo, the night-time carnival glow—in short the sights and sounds which are the warp in the dynamic web of Idlewild.

Both esthetically and functionally Kahn and Jacobs' colorful new terminal for American Airlines is one of the more successful terminals so far completed. From the (Continued overleaf)



1



2

1. View of American Airlines building designed by Kahn and Jacobs in association with Roy S. Bent, A.I.A., its aviation specialist, shows Robert Sowers' huge abstract stained glass mural (fabricated by Rambusch Decorating Company) which creates an esthetic Idlewild beacon for approaching planes as well as for grounded visitors all over the airport. The three-story main building acts as a link between the two-level driveway and two-story concourses on either end.

2. View of main lobby from mezzanine showing window wall which affords passengers a wide view of incoming and outgoing planes. Ticket counters are in front of window which is sound-proofed with six-inch air space.



photographs by bill maris of ezra stoller

Multiple seating on mezzanine has special cantilevered bases developed by Kahn and Jacobs and the Herman Miller Technical Center. Upholstery is Naugahyde.



vivid abstract stained glass mural by Robert Sowers reaching almost entirely across its facade to the colorful and well-considered details of its interior, the terminal is eminently suited to its contemporary purpose. It does what it is meant to do—makes the beginning and end of a trip a comfortable and pleasurable experience. Inspiration for the stained glass mural, says Kahn and Jacobs' partner Robert Allan Jacobs, F.A.I.A., came from his visit to the University of Mexico. "The color and interest, the excitement and sense of warmth which I experienced helped to provide what has been created here."

The passenger enters the main lobby on the upper level of the two-level structure and is immediately faced with a panoramic view of the airfield through a sound-proofed glass wall 350 feet wide

(page 140). In order to provide the customer with this sure-fire air-age attraction, all offices were located on the front of the building where two graceful flights of stairs rise up from both ends of the lobby to a mezzanine with public seating designed to face the view of the airfield (page 141). Above the entrances of two finger-like concourses at either end of main building, two huge murals executed by the Brazilian artist Carybe (Hector Bernabo) add further color and excitement to the area. Walking down the concourses which lead to the various loading gates, each with its own departure lounge (above), the passenger is again treated to a kaleidoscope of brilliant colors created by the mosaic tile walls of the departure lounges. Eames plastic chairs in these lounges are in subtle colors to contrast with the

vivid walls, and have special aluminum bases designed by Kahn and Jacobs in cooperation with Herman Miller.

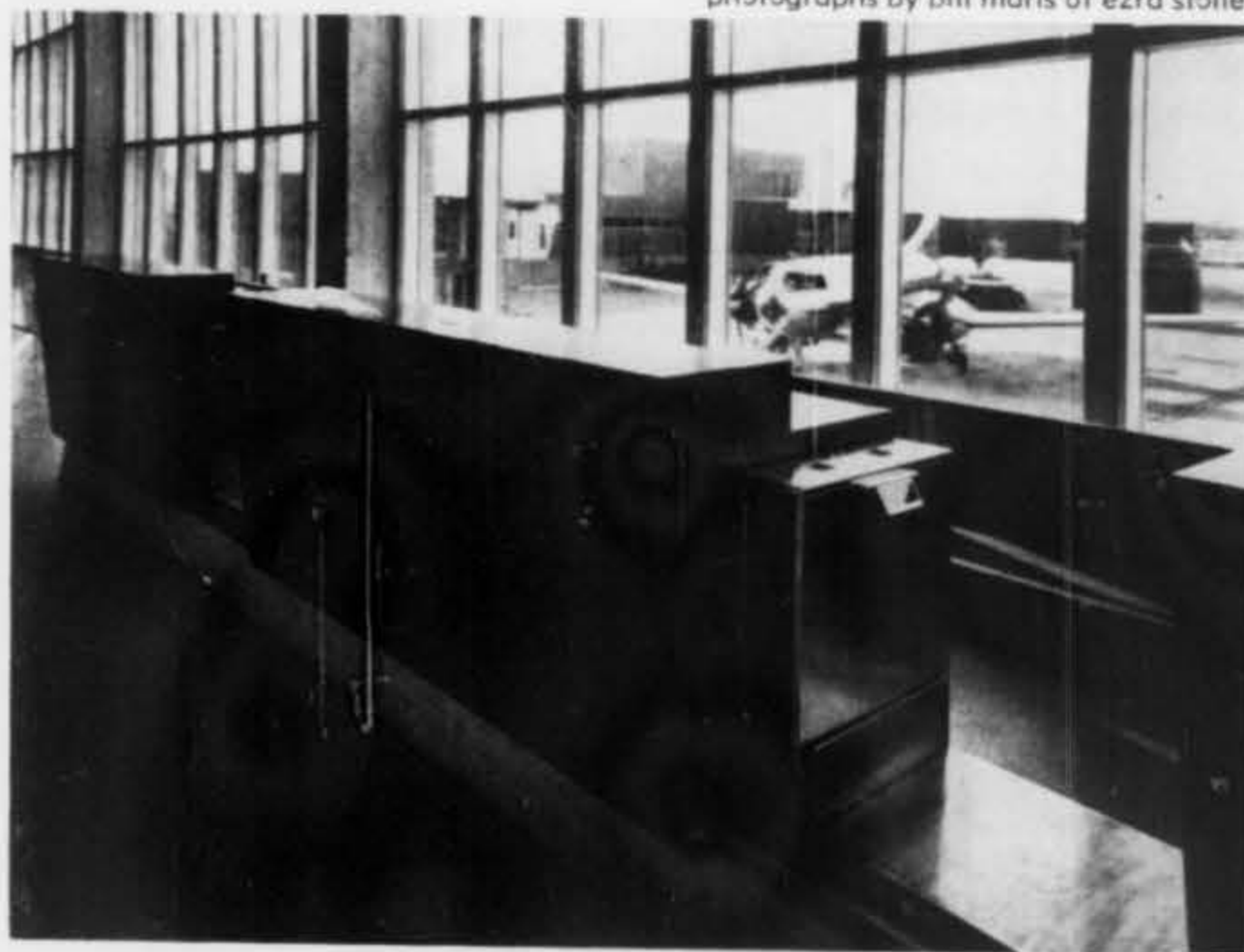
On the lower level is the baggage claim counter and exit to the lower driveway thus entirely separating incoming and outgoing passengers.

With less skillful planning, the tremendous expanse necessary for such a terminal might easily have resulted in a bleak, monotonous area. By making obvious use of the natural jet-age panorama, by considering art as an integral part of the architecture, and by an artistic concern for architectural details, the architects have created an esthetically pleasing terminal while in no way counteracting its technical efficiency. The Admirals' Club, located behind the stained glass, is discussed on the following pages.



On these pages we show some of the building's well-designed details. Left: Over basins in each public washroom is a decorative panel in brilliant-colored mosaic tile. Below: Simply designed ticket counters extending across main floor in front of glass wall are plastic laminate over plywood. Designed by Kahn and Jacobs, counters were manufactured by Jacob Froehlich.

photographs by bill maris of ezra stoller



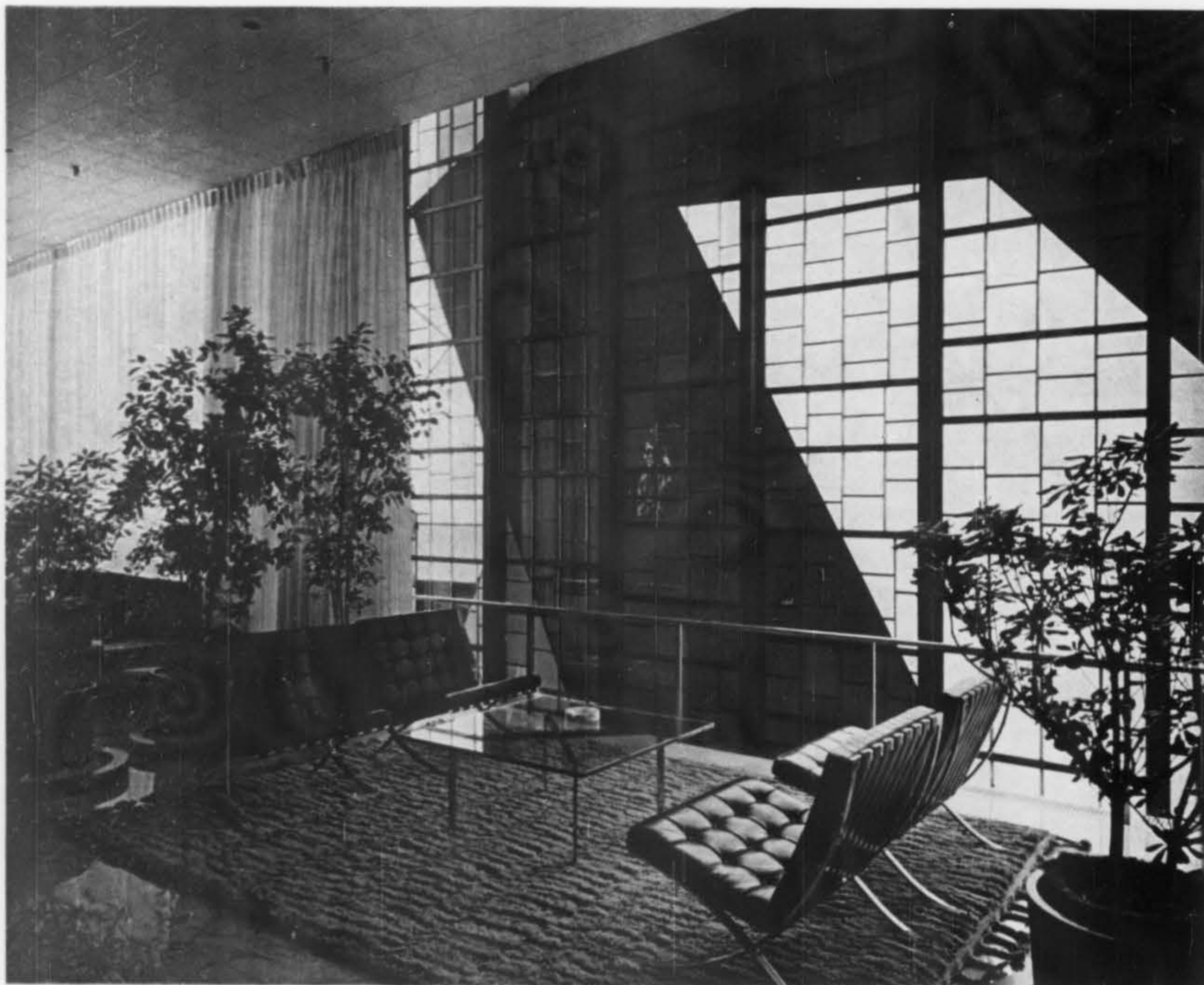
Facing page: Individual departure lounges located at each gate enable passengers to relax while waiting to board. Far wall in each lounge is in a vivid-colored mosaic tile—turquoise, Chinese red, et al—and plastic seating is in colors to blend with walls. Seating consists of Eames shells with special bases in various modular lengths developed by Kahn and Jacobs and Herman Miller. Units can be combined or separated to make different arrangements. Below: One of two stairways in main lobby which rise from planted area to mezzanine. Railings are sculptured teak.



Robert Jacobs,
F.A.I.A.



Roy S. Bent,
A.I.A.



"Though stained glass was a Gothic invention, its color and light are peculiarly timeless—and thus timely—qualities. Architecture is as ready for them now as it was a thousand years ago; it needs them and therefore can have them without affectation on purely contemporary terms," says Robert Sowers who has proven the validity of his statement with his strikingly contemporary stained glass design for the American Airlines Terminal.

The Admirals' Club—for the use of special American Airlines passenger members—located behind the stained glass facade is no less striking in the artistry of its design. A long rectangular area with the brilliant expanse of stained glass as its outside wall, posed a formidable decorative problem which Ernest Bonnamy, head of Kahn and Jacobs' interior design



Left: Specially designed bar is of Brazilian rosewood as are the cabinets behind bar. Television and hi-fi area is on other side of Brazilian rosewood paneling seen in the distance. All rosewood for the Admirals' Club was supplied by William N. Marshall Ltd. and the woodwork was done by Jacob Froehlich Cabinet Works.

Below: Game area at the opposite end of the space groups Knoll and Risom chairs upholstered in bright colored fabrics around tables. Admirals' Club interiors were done by Ernest Bonnamy and George Baio of Kahn and Jacobs.

photographs by bill maris of ezra stoller

staff, solved with consummate skill. Members enter the center section (color picture) where they are met by an overall gem-like richness compounded of the vivid glass colors, Italian cremo marble floor (Marble International), lush Moroccan rug, black leather upholstered Barcelona chairs, and exotic foliage. When drawn across the glass during the daytime, sheer curtains (Contour Draperies) subtly diffuse the intensity of the glass colors. After dark heavy opaque draperies cover the window and the stained glass is lit from a trough behind the curtains for the benefit of outsiders. Brilliant upholstery colors throughout the area, the use of such rich materials as Brazilian rosewood and fused glass (overleaf) are among a few details that contribute to the prismatic effect of the space.



Glass screen divider between card area and lounge area shown here is of a decorative fused glass by Leonard Rodier. Carpeting throughout the Admirals' Club, except in the center reception area (page 144), is beige stria which acts as a neutral foil for the vivid window and upholstery colors. Sheer drapery fabric is from Renee Steiner, and opaque fabric which is drawn across window after dark is from Ben Rose. All draperies were made by Contour Draperies. Furniture throughout the club was supplied by Knoll and Jens Risom. Upholstery fabrics are Knoll and Lieb-Meyer. Lamps and fixtures are from Hansen Lamps; planting is by Pat Campbell.





bill maris of ezra stoller

The Leonardo da Vinci:

a sea-borne masterpiece

of contemporary Italian artistry

It may be an air-minded, time-conscious age but the everlasting glamor of the sea and the timeless quality of an ocean voyage have lost none of their allure. Whether it is a carefree, caviar crossing on such a ship as Italy's spanking new ocean queen, the Leonardo da Vinci, or what Kenneth Grahame's Water Rat meant when he told Mole that "there is nothing — absolutely nothing — half so much worth doing as simply messing about in boats," the sea holds a fascination for people that even rocketing to the moon is unlikely to dim.

The realistic and romantic Italians, plainly aware of both the universal lure of the sea and the universal love of luxury, have come up with a lavishly appointed, air-conditioned 20th century ocean liner that, while certainly not what Water Rat had in mind, gives every impression of combining the best of all possible worlds.

The great Leonardo himself once said that "Every part is disposed to unite

with the whole that it may thereby escape its own incompleteness," and these words seem oddly appropriate for the Italian Line's sleek new flagship which is indebted to a talented roster of 20th-century Italian artists and artisans for its handsome contemporary decor. Not only did more than a score of Italian architects, artists, designers, and craftsmen work on various parts of the Leonardo's interiors but the harmonious effect of the whole is a fitting tribute to the progressive ideas of the Old Master.

By commissioning some of Italy's top artists to create paintings, sculpture, and tapestries for specific areas of the ship, contemporary art has become an integral and exciting part of the overall design. But it is by no means the art alone which gives this patrician ship its winning air of sea-borne elegance. Each room has an architectural and functional fitness imaginatively compounded of a subtle blending of colors and mate-

rials, an appropriate choice of furniture, and an unusual attention to the design of the ceilings. The first class ballroom (facing page) is a dramatic example of this. One is immediately struck by the esthetic impression of the whole before becoming aware of the richly tapestried walls, the ceiling with its intricate criss-cross pattern of slender mahogany strips through which light is warmly filtered, the geometric pattern of the unusual chairs which are entirely upholstered with foam rubber and wool fabric in muted colors.

Abstract art which is used extensively aboard the Leonardo has caused some controversy. Nevertheless it is certainly an expression of our time and its decorative effectiveness can hardly be equalled by the art of any other century. Altogether this 35 million dollar ocean liner with its many esthetic, luxurious, and safety features, lives up to what its designers intended it to be: "a glittering envoy of Italian civilization."



Tourist class foyer has walls of plywood covered with wood the color of African walnut. Lighting is fluorescent.

photographs by foto cresta unless otherwise specified

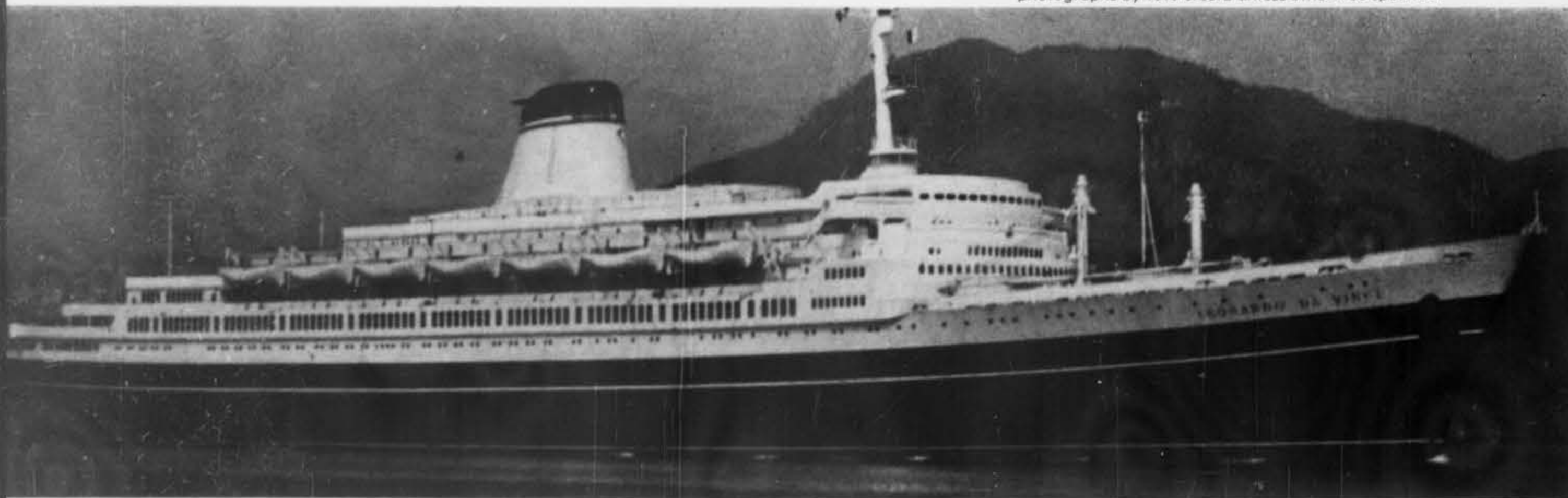




foto e. binelli

First class ballroom (above) designed by architects Amedeo Luccichenti and Vincenzo Monaco features a rich collection of some 15 modern wall tapestries by Italian painters Cagli, Corpora, Capogrossi, Turcato, Santomaso, and Bernini, along with its mahogany-stripped ceiling and box-like seating pieces consisting of separate upholstered slabs of foam rubber fitted on steel frames. The construction and placement of the chairs create an overall pattern enhancing the geometric character of the area while dark upholstery colors—blues, blacks, browns, grays—add to the overall effect of luxurious warmth. The geometric ceiling of the first class card room (right) is constructed of white Melamine bowls and Murano crystal lamps designed by the sculptor Vianello to focus light directly over the tables. The walls are covered in hand-stitched Russian leather.





1

foto cresta

The Leonardo da Vinci

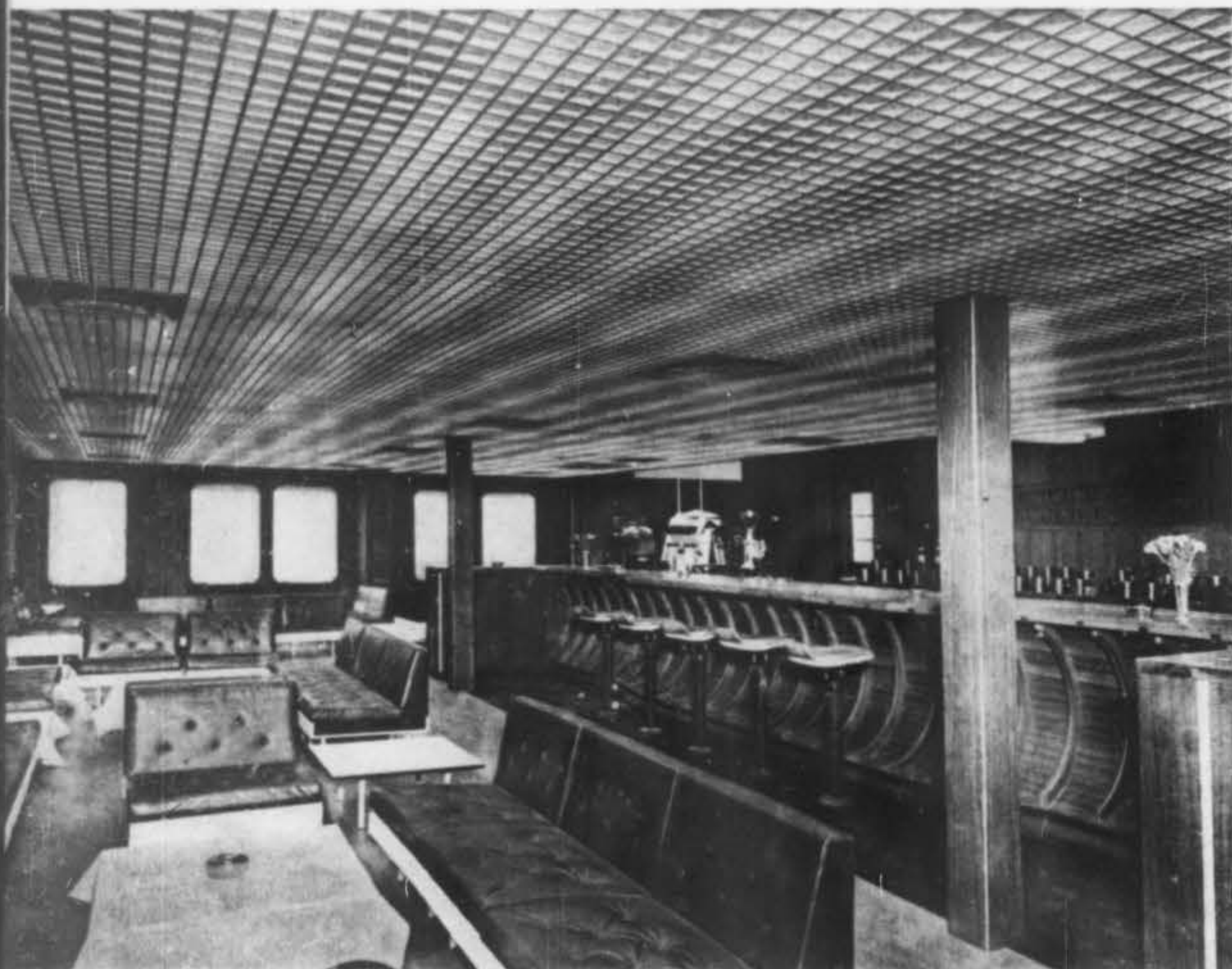
1. First class bar designed by architects Luccichenti and Monaco is consciously nautical in theme. Ceiling is of ash with Murano glass lenses level with the wood. Screen separating lounge from bar is used for the display of abstract art. Chairs are from Herman Miller. 2. Cabin class dining room by architect Nino Zoncada features a large central panel, "Mirrored City," by painter Luigi Spacal. Silver ceiling is of metal shields encasing lights. Upholstery is yellow, olive, or aqua. 3. Eggcrate ceiling in cabin class cocktail lounge is of ash. The bar is constructed of ribbed horizontal staves like a typical ship's hull. Furniture is covered with blue leather and walls with red Padauk staves.



2

foto e. binelli

3



mario agosto

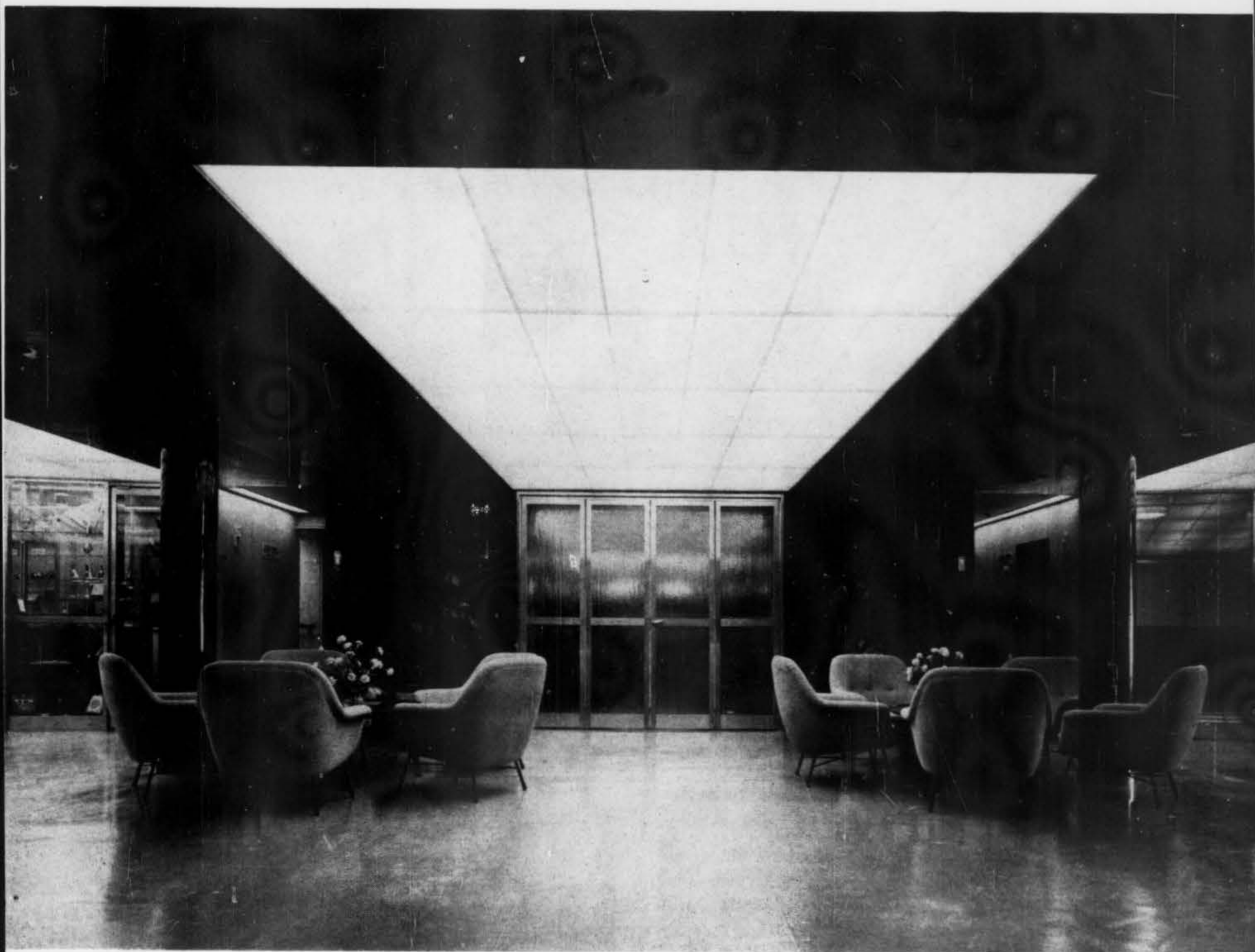


foto e. binelli

The main first class foyer designed by Nino Zoncada is panelled in rosewood. Three large recessed illuminated skylights in this area serve to offset the rich wood tones of the walls and the mustard colored rubber floor. This foyer leads to the "Golden Staircase" at the foot of which is displayed a casting in silver executed by Marino Renato Mazzacurati from the famous self-portrait of Leonardo da Vinci now in the Turin National Library. The offices of the Purser's department and the ship's shop are located in this foyer.



photographs by dearborn-massar

Japan Air Lines: Oriental serenity in Seattle

It is both feasible and appropriate for the ticket offices of foreign air lines to take their decorative inspiration from the country they represent thereby accenting our city streets with exotic touches. Two such offices—one for Japan Air Lines in Seattle (this page), and one for Air India in New York (facing page)—are particularly successful in this respect. For Japan Air Lines, Seattle architects Roland Terry and Philip A. Moore made skillful use of Japanese scale, motifs, and materials to create the serene ticket office (above). In order to shorten the original long, narrow space, the manager's office was placed in the rear with a secondary wall-screening to the right. Dark Japanese foil paper covers both walls. Typical Japanese sliding panels enclose storage units along both sides of the space. Panels were carried to the ceiling for design effect and all are covered with Japanese grass cloth outlined in dark wood. Decorative silk obi panels are used to screen some of the busier desks. Amtico's light vinyl flooring accented with legendary Japanese symbols follows the scaled Japanese simplicity of the area as does the Honeylight ceiling grid.



Roland Terry



Philip A. Moore

1. Raised window display area was done with white Japanese rocks in grout. Wood panel hung on Japanese temple cords provides effective space for posters. 2. One of two recesses designed to break long wall on right. 3. Manager's office at rear of space. (For complete list of source, page 215)



1.

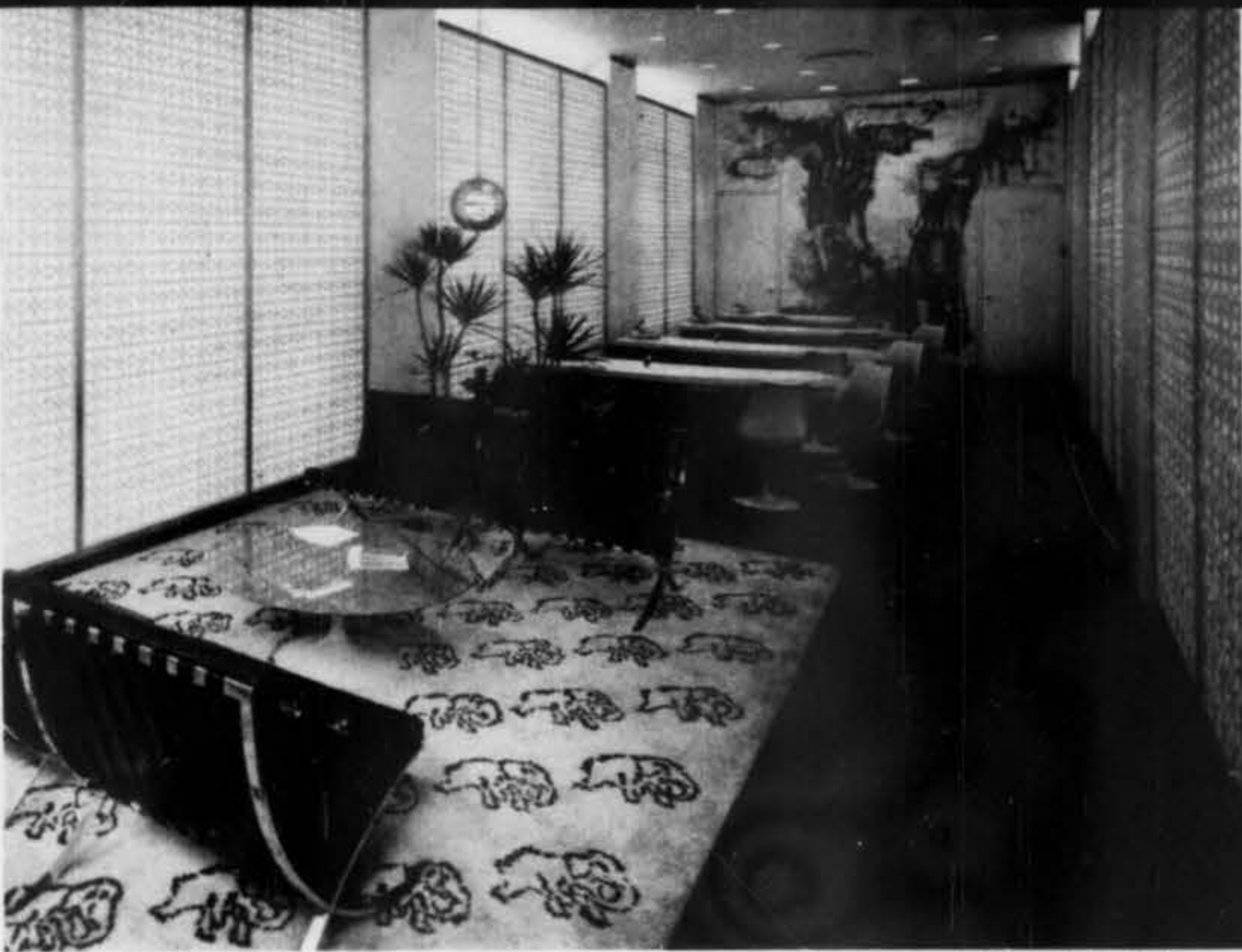


2.



3.

To compress a feeling of India into a Fifth Avenue space measuring a mere 14 by 56 feet was the formidable problem skillfully solved for Air-India's New York ticket office by George Bielich, A.I.A., N.S.I.D. Back-lit white Sculpta-Grille panels with a Plexiglas interlayer on side walls convey a needed sense of openness. Colorful mural on back wall depicting a playful Indian maiden was painted by promising young Indian artist Shanti Dave. For pattern of the topaz and black rug, Bielich borrowed the elephant symbol from the Ajanta Caves. Black grained leather covers Barcelona chairs. Open black ebony desks with off-white Formica tops designed by Bielich, and Saarinen's single pedestal shell chairs with red upholstery add to illusion of space. Hanging brass globe is from India. (For complete list of sources, page 215.)



photographs by Louis Reens

Air-India: A soupcon of India in New York



George Bielich,
A.I.A., N.S.I.D.



furniture report 3

Last of three
furniture reports
incorporates new imports and
designs in the grand tradition
of craftsmanship



1



2



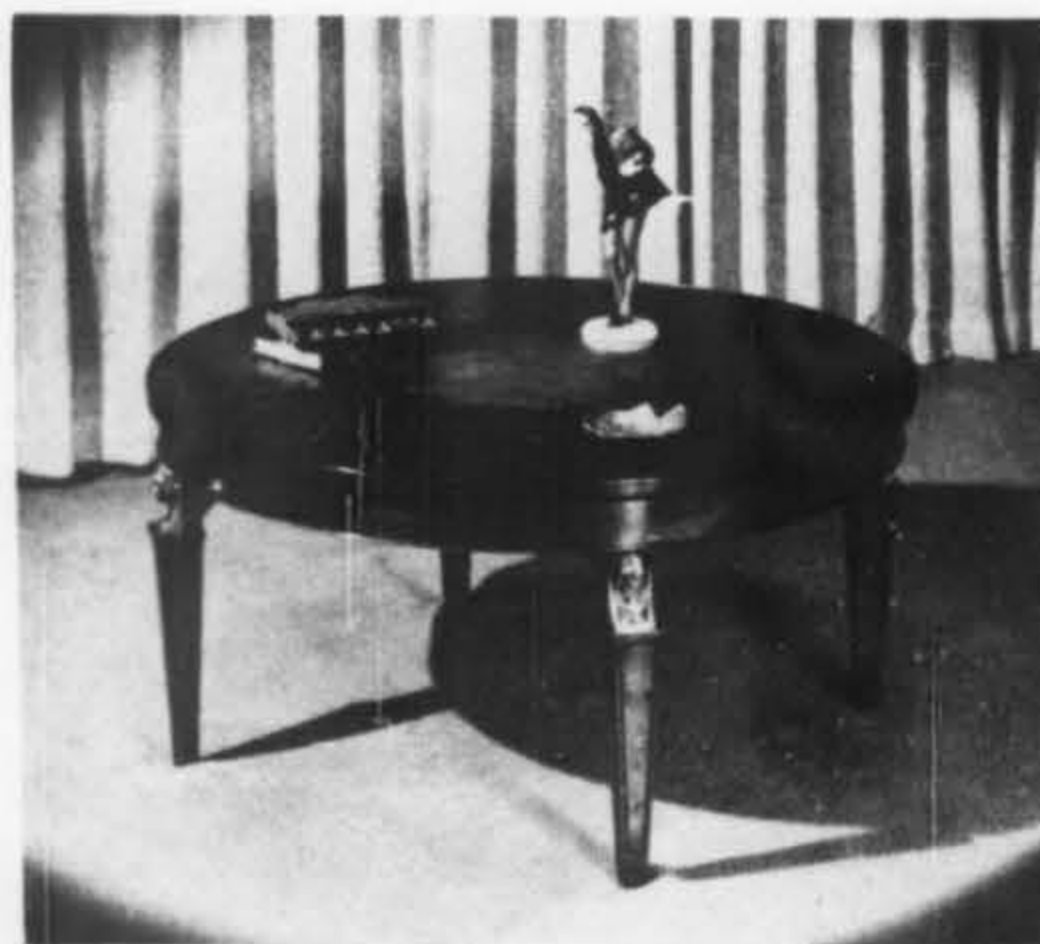
3

1, 2, 3 Kittinger



4 Chequer

5, 6 Old Colony



5

6





7 Fancher



8 John Widdicomb

9 Ruder



10 Spanish Trading Center

11 Bodart



Kittinger, Company Inc.,
1893 Elmwood Avenue, Buffalo,
has set a new milestone in the field of
traditional designs of refined craftsmanship
under the strict supervision of
Williamsburg Restoration Incorporated.
This new group of 24 upholstered, case, and
occasional pieces are known as "Williamsburg
Adaptations" and will be sold only to
decorators working in the stores selected
and franchised by Kittinger and the
Williamsburg authorities. Each piece in
careful scale and detailing has been designed
to fit gracefully into contemporary living.
Case pieces such as the chest (1) are
finished in a soft warm mahogany and
have authentic brass fittings. The drop
leaf table (2) of Queen Anne design and the
bamboo-like wood framed table (3) are two
of the selections of light scale
and nostalgic charm.

Chequer,
816 Third Avenue, New York,
in June opened a new department in its small
shop to house an attractive collection
of Mexican accessories as well as cabinets
of the Spanish-Colonial style. One of
these is the cherub chest (4) in an antique
white with ornate carving highlighted by
gold leaf and sides panelled with mirrors.

Old Colony Furniture Company,
29 Crown Street, Nashua, New Hampshire,
offer reproductions from many classic periods
all done with taste. Our samplings:
a 36-inch coffee table (5) whose revolving
top of mahogany with burl center
stands on legs adorned with classic brass ormolu;
and an American Sheraton tambour secretary (6)
of mahogany, 74 inches high.

Fancher Furniture Company,
Salamanca, New York,
added to its LeNormand group of French
traditional pieces the curio cabinet (7)
in cherry. Base has sufficient space
for record storage.

John Widdicomb Company,
601 Fifth Street, Grand Rapids,
presented a large group of furniture with
a cohesive spirit but with design derivations
from England, France and America. Hutch
(8) on base has a delightful country feeling.

Ruder,
160 East 56th Street, New York,
added the 80-inch fruitwood headboard (9)
with fanciful cut-outs chisel-carved by hand.
Also available in twin and 60-inch widths.

Spanish Trading Center,
225 Fifth Avenue, New York,
imported from Spain a number of wooden pieces.
Shown in a Du Pont setting at Chicago's Merchandise
Mart (10): chest with incised carving, ladder-back
chair and small glass-topped stretcher table.

Bodart Furniture Inc.,
964 Monroe Avenue, Grand Rapids,
have created the secretaire (11) in keeping
with their design purpose of fine
craftsmanship. Shaped doors and bonnet
top of fruitwood present a sensuous profile.

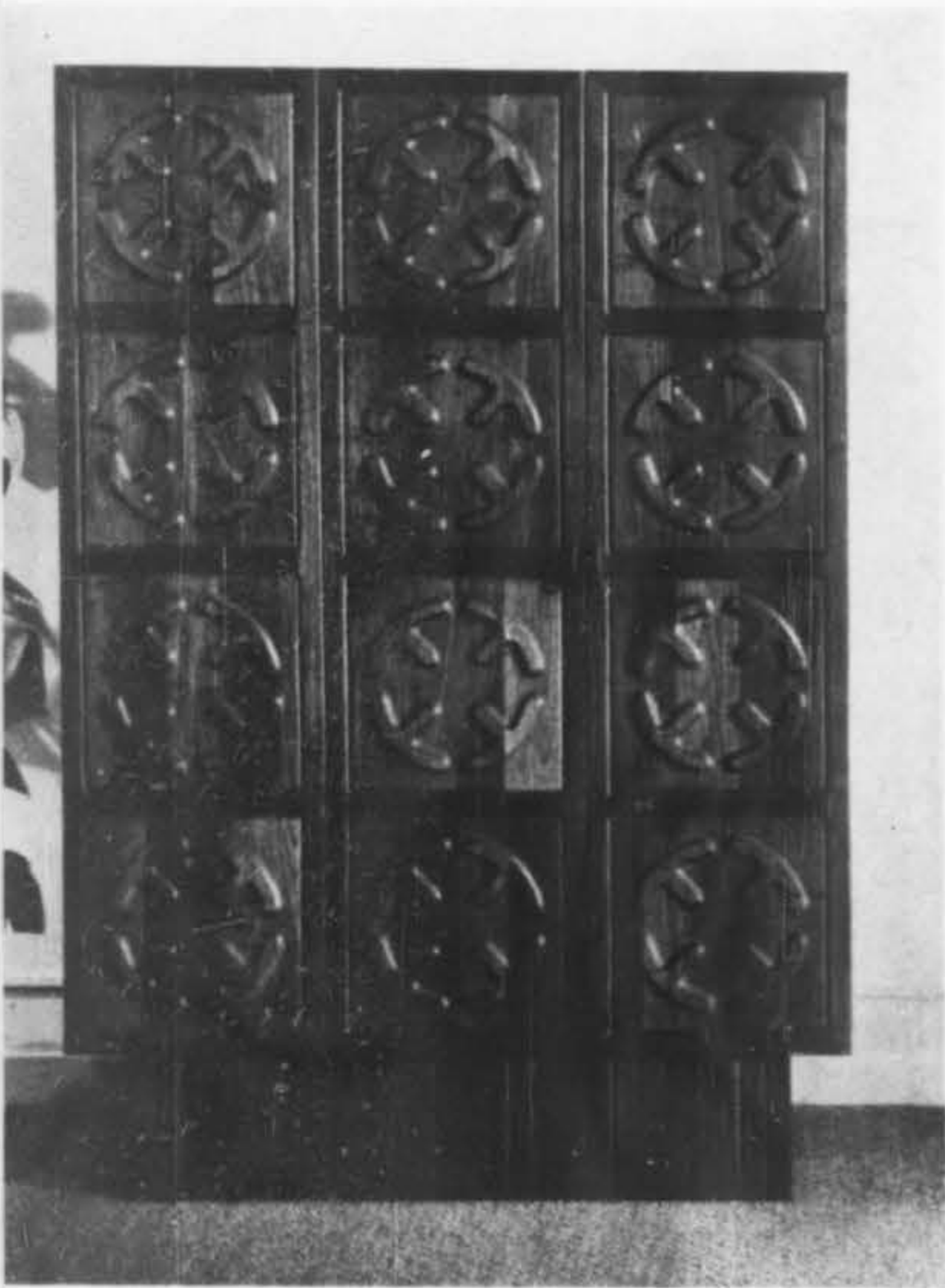


1

1, 2 Johnson



2



5 Romweber



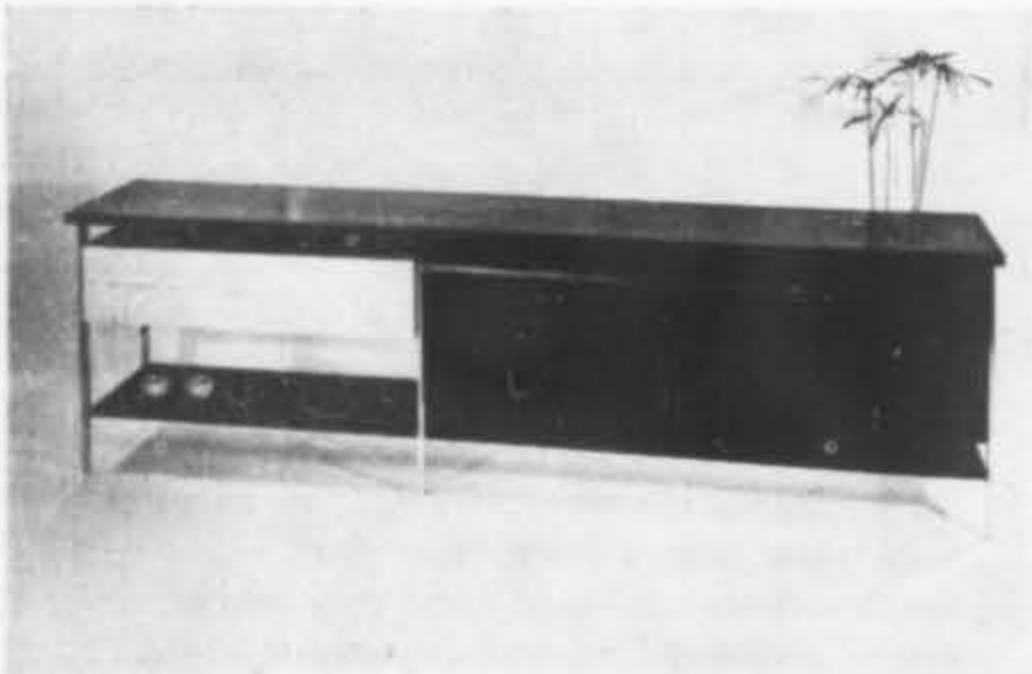
3

3, 4 Widdicomb

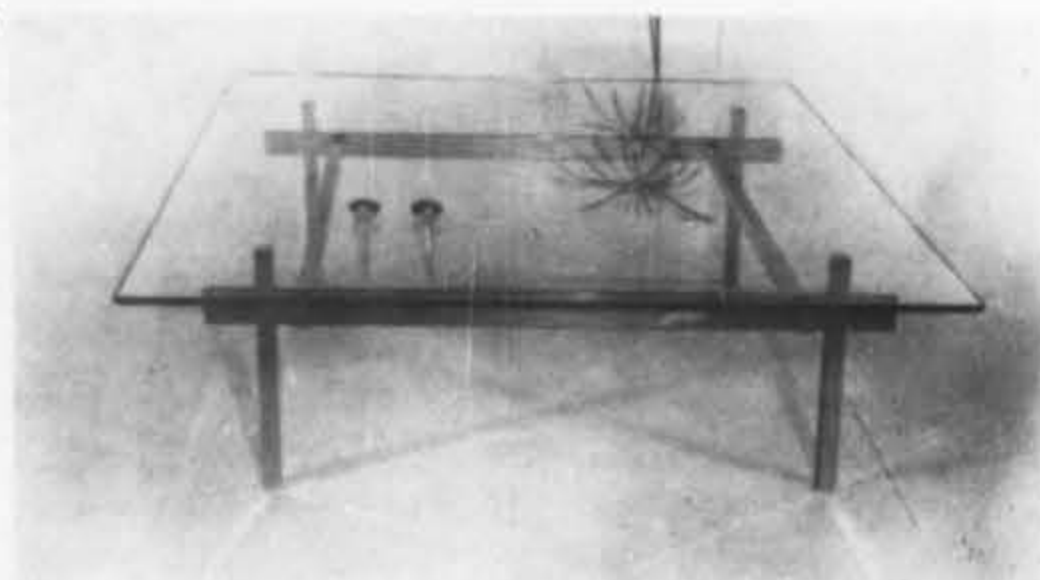


4

6, 7 Dillhoff-Tecta



6



7



8



9

8, 9, 10 Harvey Probber



10

Furniture Report 3

Johnson Furniture Company,
1101 Godfrey Avenue, Grand Rapids,
proffered a variety of case pieces in a broad
scope of design interest designed by Bert
England, Renzo Rutili, and Pipsan Swanson,
A.I.D. The double dresser of walnut (1),
designed by Bert England,
has two pairs of doors fancifully
patterned with varying mosaics of teakwood.
The related series of chests (2) are of
walnut. Over-scaled metal handles add
authority. Overall width is 120 inches.

Widdicomb-Mueller Corporation,
514 Fifth Street North West, Grand Rapids,
rounded out its George Nakashima group with
the roomy chair (3) with upholstered
frame and seat, carefully detailed
with turned spindles across the
back. The large sofa (4)—one of a group—
has the unique upholstered detailing of
trapunto worked over an off-set print of a
contrasting or blended color.

Romweber,
Batesville, Indiana,
added one more substantial unit to their
Hansen and Theusen designed "Futura"
group. This chest (5) with a bold carved
circular motif set in panelled frames rests
on a ridged but solid base and reflects the
straightforward design impulse of the
earlier pieces (Interiors August 1959).

Dillhoff-Tecta International Inc.,
26 East 55th Street, New York,
opened its showroom doors last month to
present a complete collection of imported
contemporary furniture and fabrics
for the home and office. All of the
furniture is of a clean-lined simplicity
such as the sleek sideboard (6) in
cherry wood and white plastic laminate on chrome
legs. Lower shelf separated from the cabinets
gives the piece an air of suspension.
The 43½-inch square glass top of the
coffee table (7) rests inside the chrome
frame of the base. (Fabrics on page 168).

Harvey Probber Inc.,
1082 Davol Street, Fall River, Massachusetts,
presented a large variety of precision-built
upholstered pieces and a provocative group
of tables and chairs—all Probber designs.
Entirely new is the cantilevered sofa (8)
securely set on a recessed mahogany base.
A separate filler cabinet of mahogany
achieves the single-unit look. The medium-
sized supper-card table (9) on an octagonal
horn shape base is of mahogany laminates.
Lightly scaled, sculpted chairs also mahogany.
An interrelated five-unit group (10)
of seating, tables, and case pieces has bases of
polished solid stainless steel.
Focal point is the large armless sofa with
self welting and buttoned cushions.
Available in custom sizes. Matching is an
ottoman, a handsome teak topped table,
and cabinet with touch latch string
doors. Standing freely behind the sofa is
a low bookcase-table in solid teak with
a 14-inch overhang. Amusing little table
has planes of matched rosewood.—J.W.

SCHUMACHER and KATZENBACH & WARREN

*coordinate fabrics and wall coverings
for a Williamsburg reproductions pas de deux*



1 *Ludwell Damask*

2 *Bombay*



3 *Star and Leaf*



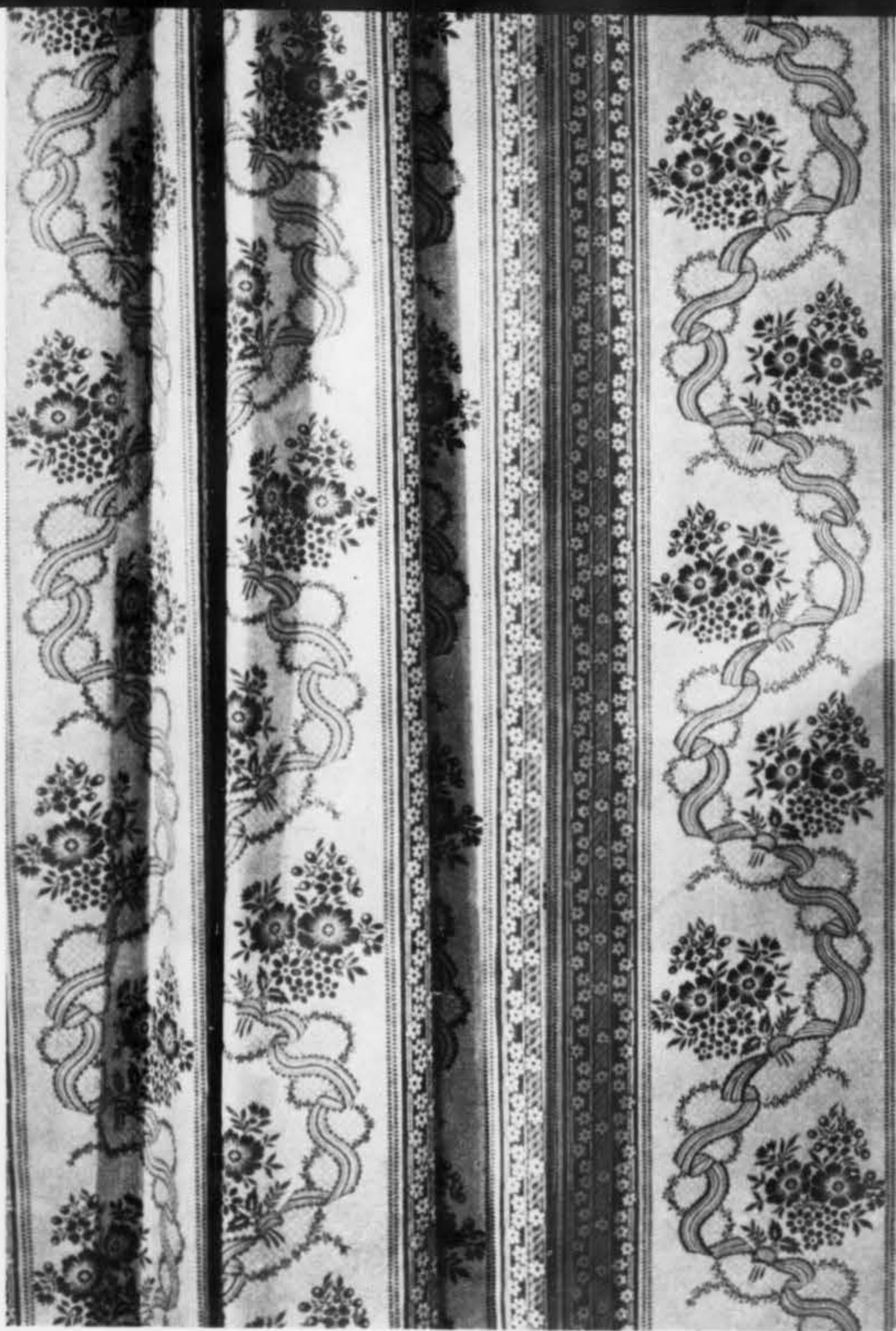
KATZENBACH AND WARREN INC., 575 Madison Avenue, New York, and F. SCHUMACHER AND COMPANY, 60 West 40th Street, New York, in happy combination have created an edition of graceful and charming documented fabrics and wall coverings taken from the wealth of annotated designs found in the archives at Colonial Williamsburg. All reflect that 18th Century period in Virginia noted for its Southern graciousness and romantic decorative tastes.

For Katzenbach this is the eighth edition of Williamsburg papers. Their reproduction history reaches back to 1938 when they were first granted the exclusive right by the Williamsburg authorities to present to the public three patterns. All of the Katzenbach papers in the new collection have been printed on 24-inch rolls in keeping with the earlier scale and are vinyl finished for durability. Though slightly briefer, the Schumacher-Williamsburg history, which began in 1940, has been equally fertile in presenting for public use beautiful and authentic fabric designs from this Colonial period. Their present collection embraces hand screened designs on cotton or on combined cotton and linen, and woven silk damasks.

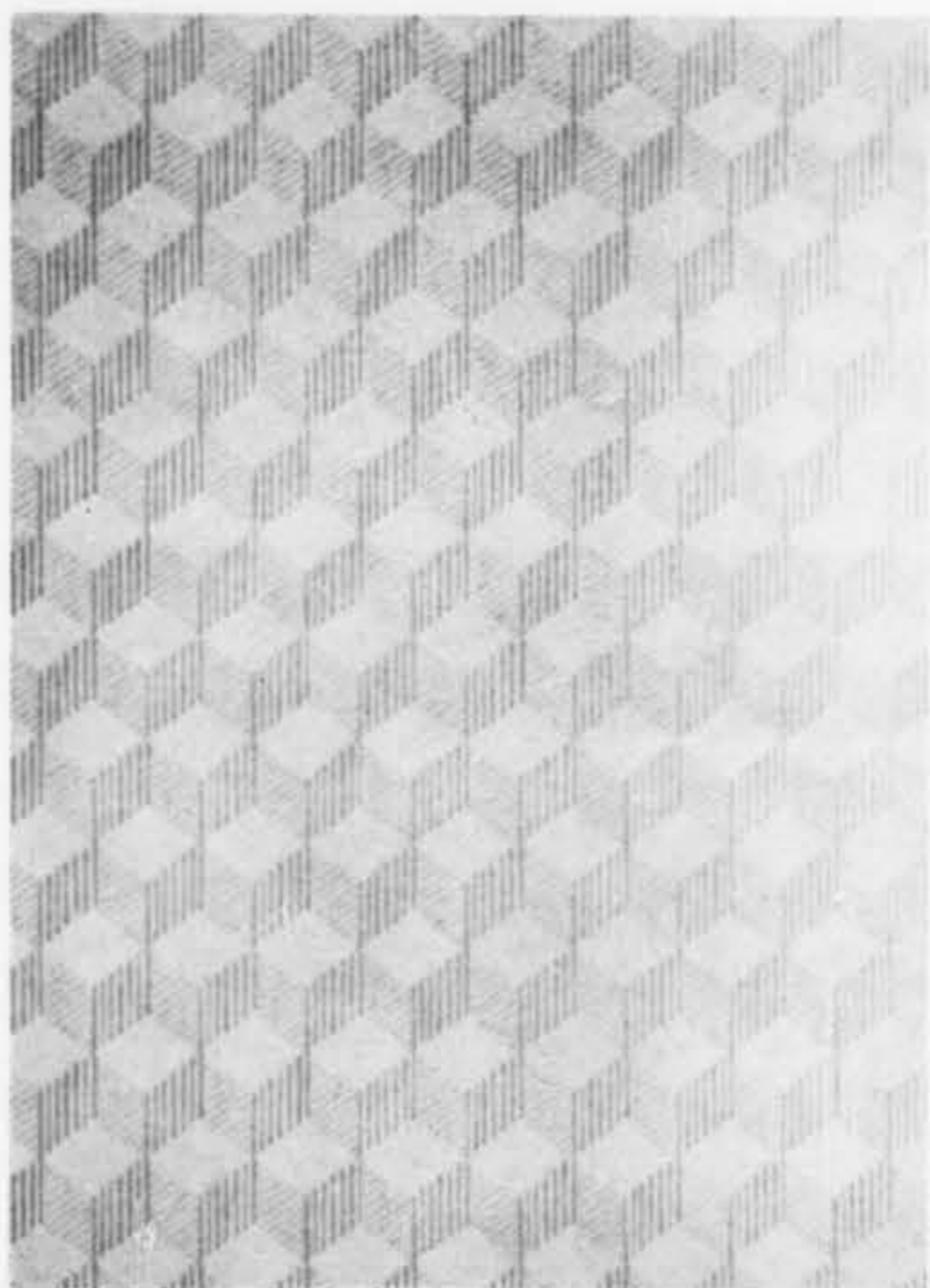
The design sources of this interesting 1960 Williamsburg reproduction collection of wall-coverings and coordinated fabrics were found both in fabric documents and in a group of "Dominotier" papers. The word "Dominotier," from the Italian "domino," means a checked little cloak or hood which was part of the costume worn by early 16th century marbling specialists. At a later date these craftsmen formed a guild under the benediction of Henry III of France (1574-89) and branched out to create small block print designs not only for the adornment of walls and cupboards but for book-end papers, linings for boxes, tops of chess boards, etc. Through the years small florals, stripes of every description, wide bands of color interspersed with floral stripes, horizontal lines broken with sprays of flowers tied with knots of ribbon, and bold patterns with conventional carnations, grapes, or roses have fallen into the "Dominotier" reference. They were particularly popular in Colonial days.

Of the newly introduced paper-inspired designs, the most rare and colorful is "Bombay" (2), a book-end paper of East Indian influence. The large gregarious flowers are brilliant in their colorways of mustards; lavender, pink, and blue; yellow, green, and several oranges; yellow, green beige, and blue; all with

(Continued on Page 191)



4 *Floral Stripe*



7 *Magic Pavement*



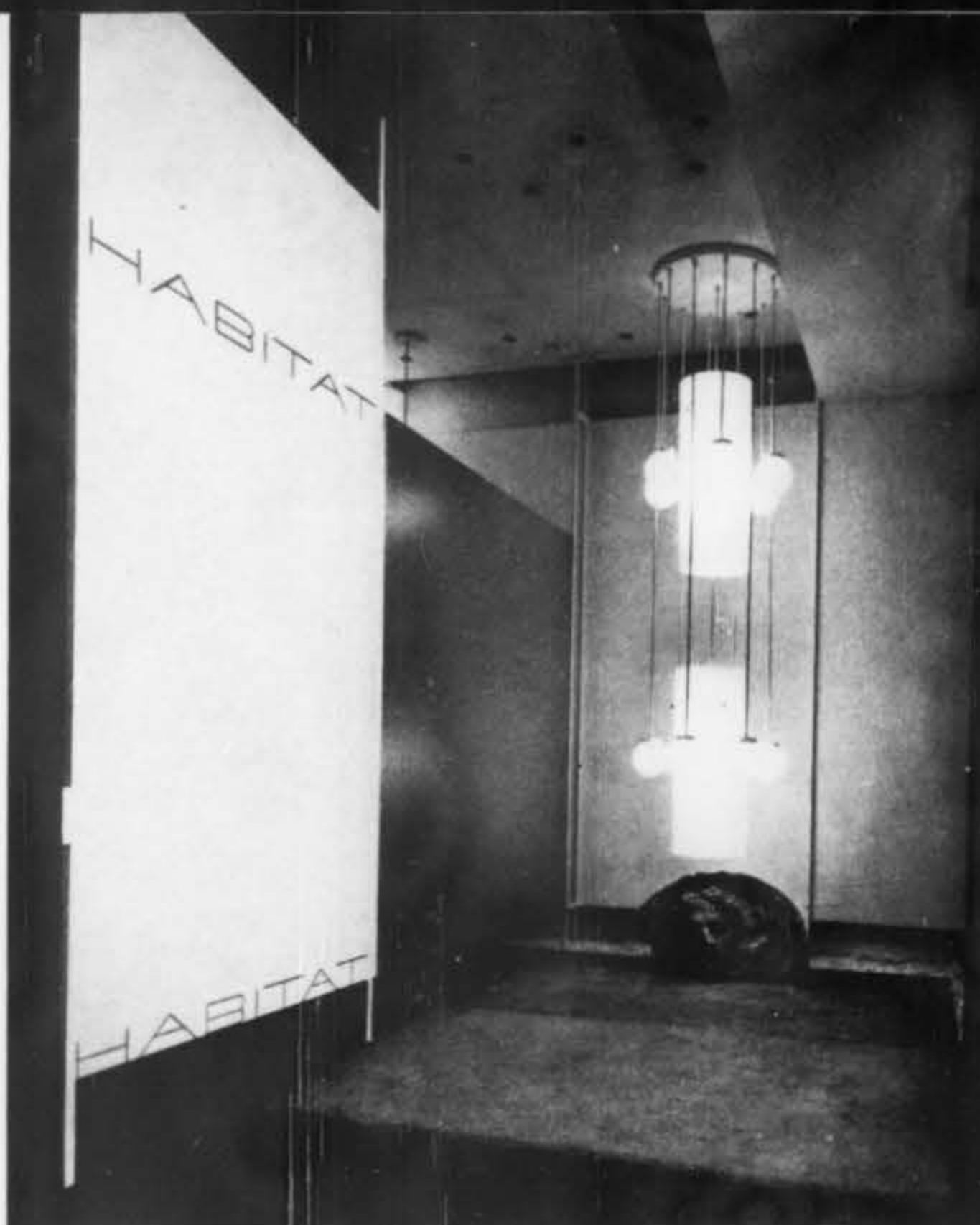
5 *Williamsburg Marble*



6 *Raleigh Tavern*

HABITAT

Where lighting fixtures
disperse in family groups
or splendid isolation
in an art-enriched milieu.

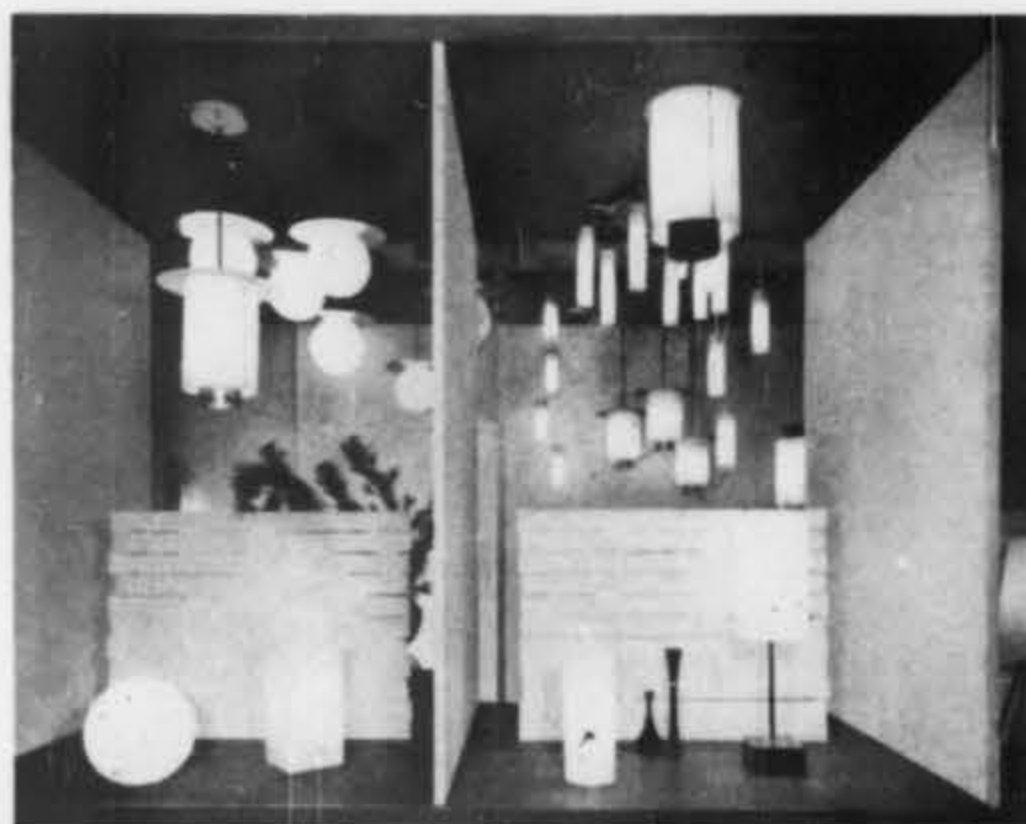


Dramatic entry area (above) is precis of Habitat showroom. Colors carried throughout—putty and white—are introduced with impact in wooden panels and Paul Mayen-designed logo. Flamboyant terra cotta Victorian head of Mercury softens severity of gigantic unadorned fixtures and walls.



Right: Long, rectangular island in middle of showroom to set off table lamps and ceiling fixtures in small, individualized settings. Cubicles divided in half by rice paper woven through vertical nylon threads permit a one-side-only view of table lamps but total vistas of ceiling fixtures, which are grouped in clusters. Near Eastern bronze vases are 17th century.

Left: New Habitat "Quadrus" line (white glass and natural walnut) mingles with three choice works of art: Afro-Sudanese wooden sculpture, painting by Philip Pearlstein, and drawings of heads by Albert Radoczy. Sensuously curved arms on Arne Hiorth chairs are echoed by sweep of aluminum brackets supporting wooden shelf. Masked by floor-to-ceiling sliding panels are batteries of storage shelves.



Recognizing that lighting showrooms too often give the undistinguished impression of blurred clumps of manifold fixtures crowded together without rhyme or reason, Paul Mayen has concentrated in his Habitat showroom, 336 Third Avenue, New York, on designing self-contained, art-inhabited areas that not only accent the individuality of his fixtures but that also work together to create a unified and handsome overall space. The entry, a studied interplay between a single dramatic Habitat fixture, a curvaceous terra cotta head, subdued white and putty colored step-down divider panels, white walls and ceiling, immediately sets the tone—dignified, serene, elegant—for the entire showroom. Bisecting the room is a rectangular island, constructed of white wood panels and white steel uprights, which is divided into cubicles with wooden counters where table lamps are displayed and with a putty-colored drop ceiling, framed in 15" wide strips of Primavera wood, where pendant and flush fixtures are hung. Density of the fixtures nowhere overpowers the other elements in the showroom as can be seen in the designers' work area (below), limited, like the entry, to one large spectacular hanging fixture, and in the corridor leading to that area which is assiduously devoted to fine art, fine furniture, and a broad but spare sampling of Habitat's new "Quadrus" line of white glass and oiled walnut.—B.B.P.

This work area is a pleasant space set off from the showroom proper by a dropped luminous ceiling striated with 10" wide wooden beams. Horizontal ceiling span is restated in oak and aluminum drawing table. Large glass globes resting on white cullet floor border are individually wired for different wattages, ranging from 25 to 100 watts, to permit designers to see and compare light intensities needed for a particular location. Square slatted ivy planters, suspended from ceiling on thin wires, conceal storage wall. Dramatic abstract painting is by Easton Pribble.



Exquisite but carefree and often even seam-free, Ottavia's "Mystique" imports are a triumph of French technology

Sheers without inhibitions

The classic casement sheer, though adaptable to an enormous range of moods and design situations, has lost ground under the pressure of current maintenance demands—and the fact that the huge unbroken window expanses of some of our modern buildings reveal unconcealable seams when their dimensions exceed the fabric width. Many alternatives—printed sheers, coarser casement fabrics, fishnet, swagged chains, even bead cascades—are superb.

But it is a pleasure to report that a recent feat of the French textile industry makes it practical again to enjoy the sensuous charms of fine-textured casements: the freshness, softness, the crystalline and almost transparent translucency, the fluid revelation of moving air, the diffusion of light without its exclusion, the privacy relieved by sunlit and shadow-silhouetted hints of the universe outside. Embodied in a collection imported

by Ottavia, Inc.—available to interior designers through S. M. Hexter Company—the vaporous sheers are woven of *Tergal*—France's tough thin version of Dacron.

In addition to the plain, "Marianne," 140 inches wide, there are 17 designs—

11 all-overs and 6 borders—executed with an extremely fine overweave of *coton*—the French word for cotton used in honor of the Egyptian yarn's silky caliber. Now only in white, *Mystique* is drip-dry, dimensionally stable. In addition there are no right or wrong sides in any pattern, and every all-over is non-directional and in widths ranging to 140 inches, making possible the seam-less coverage of the highest, broadest glass spans modern architecture has yet confronted us with.

Designs, some illustrated overleaf, vary in mood and scale from architecturally bold to pretty and dainty.





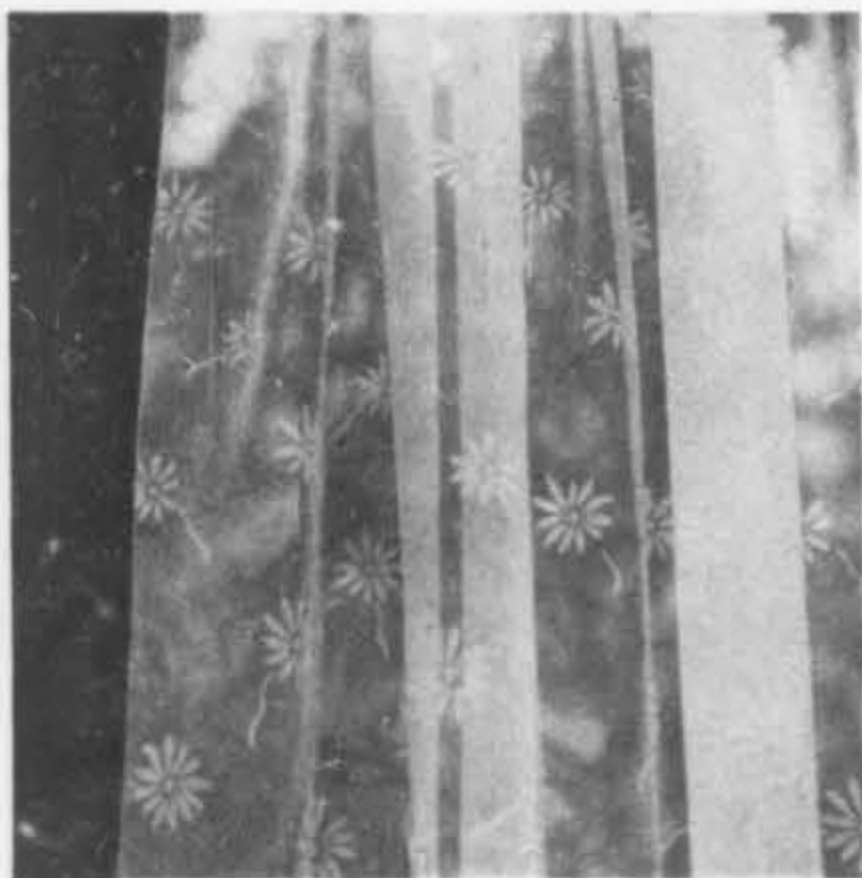
Sheers without inhibitions

← Preceding page: "Domino" comes in 2 scales, with 7" repeat (illustrated) or 3½"; and 3 versions—as an all-over, a border, a divided border that can be split into cafe curtains. 94" wide. \$19.00.

→ "Maroc," non-directional grille with 4" repeat, is 94" wide, \$19.95.

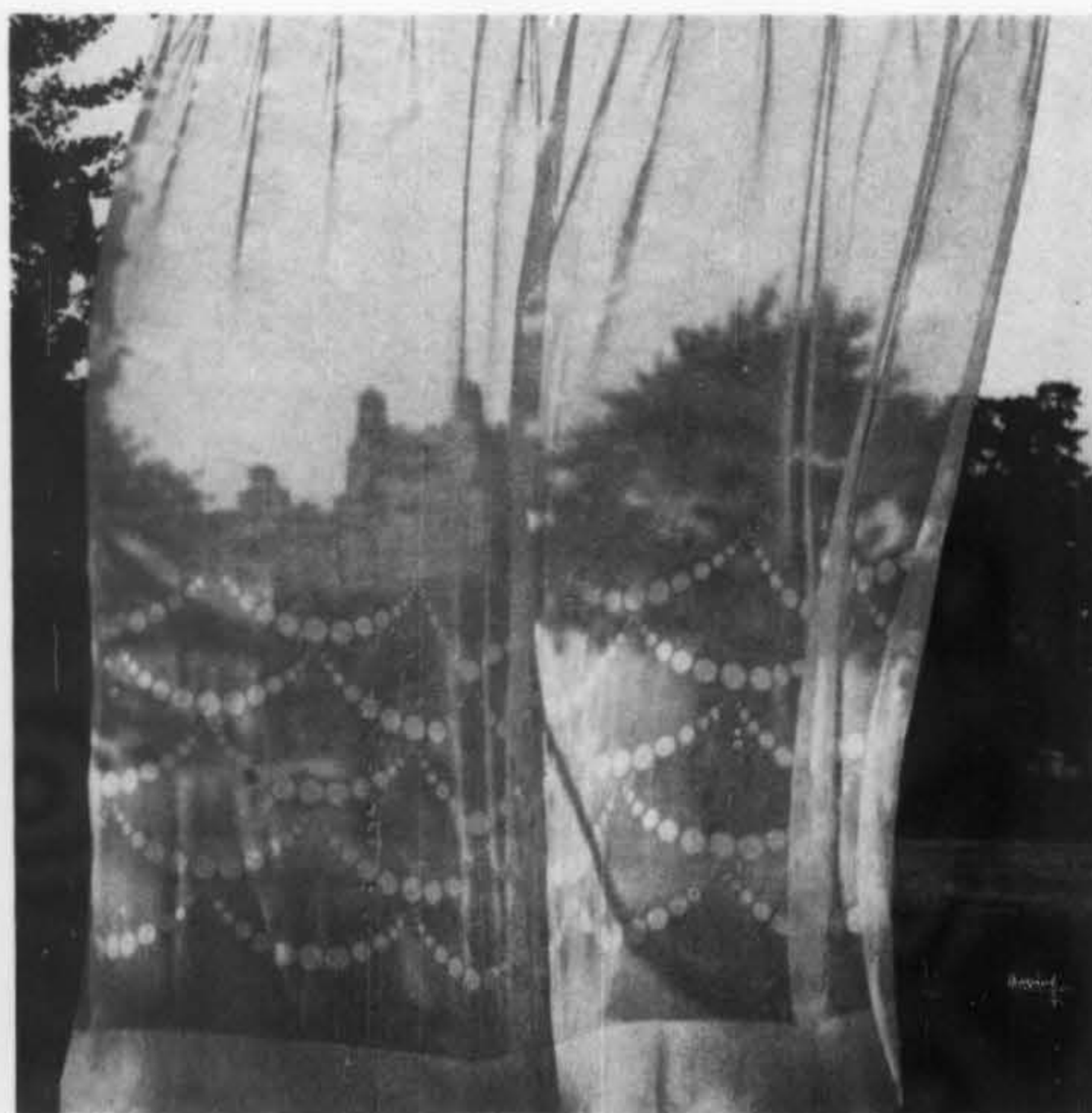
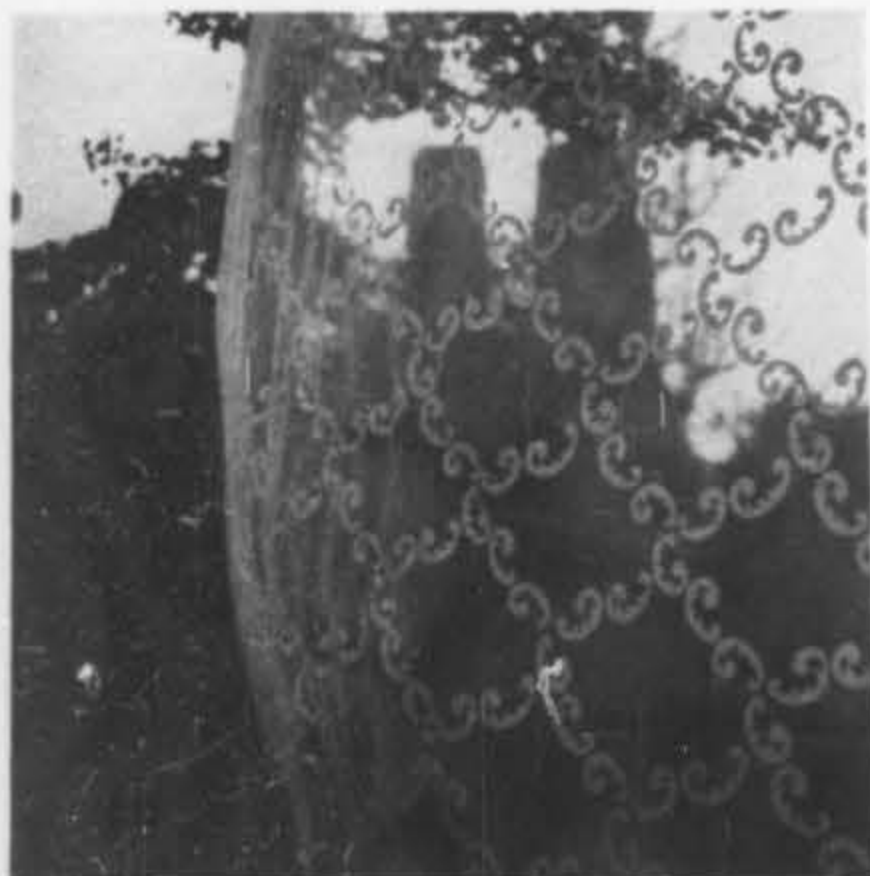
↓ "Marguerites" are small daisies diminishing in size towards top of the curtain, working an illusion of added perspective. 70" wide, \$15. per yard (retail of course).

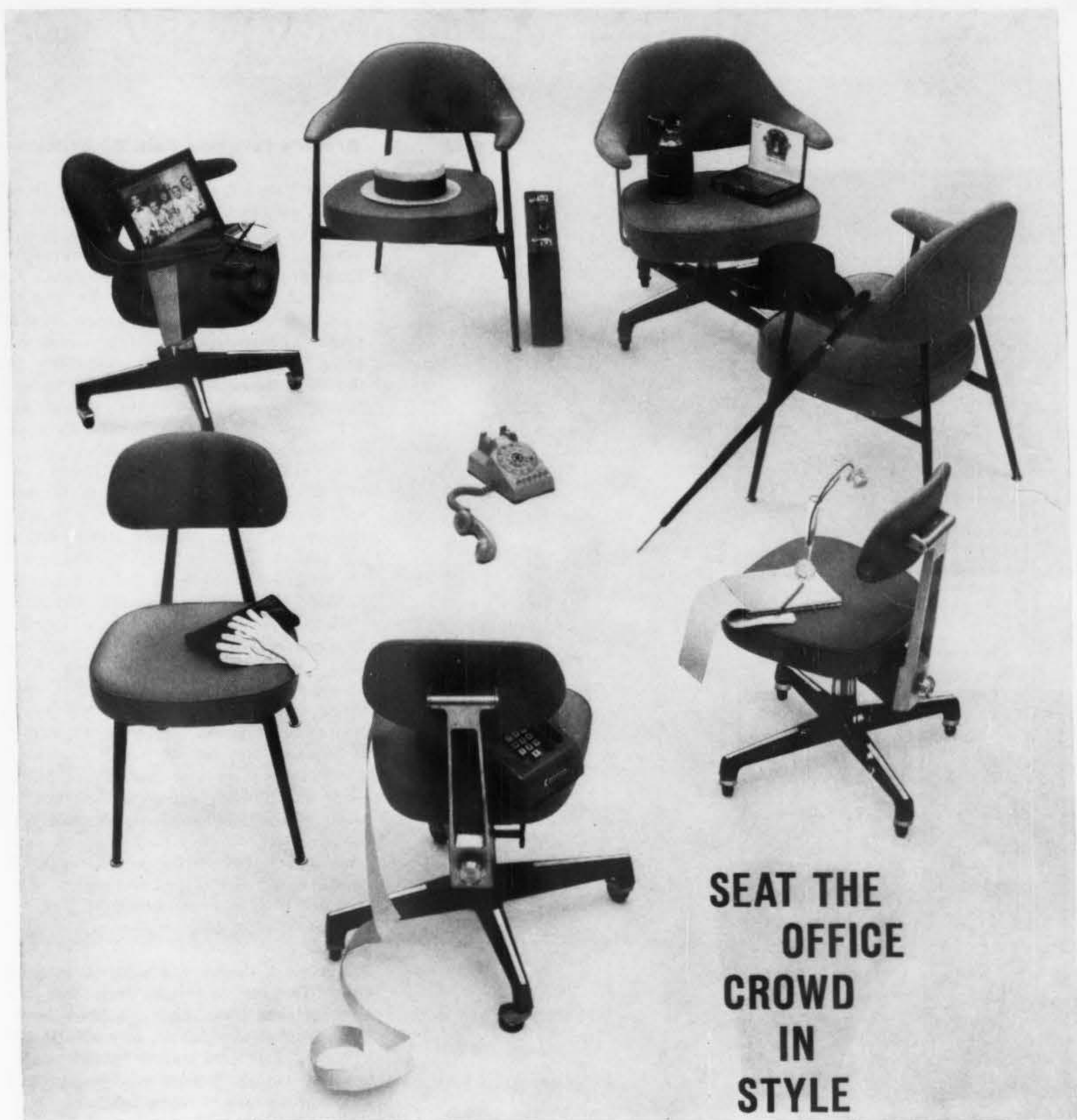
Similar but larger-scaled daisy all-over design, "Berceau de Fleurs" (not shown) is 70" wide, has 16" repeat, \$16.00



"Les Perles" (below), one of the borders, is 94" wide, \$18. Note the woven hem, not sewn at all in the curtain shown here. Selvages are as beautifully finished. Other borders include "Ghirland," "Tulipe," and "Tropical," ranging in width from 60" to 94", with wide variations in the depth of the border. All imported by Ottavia Inc., Available from S. M. Hexter Company.

"Trellis" (below) is an all-over 94" wide with 16" repeat, \$19.95. Other all-overs include "La Rose Blanche", 60" wide; "Fougere" (ferns) with 30" repeat, 94" wide



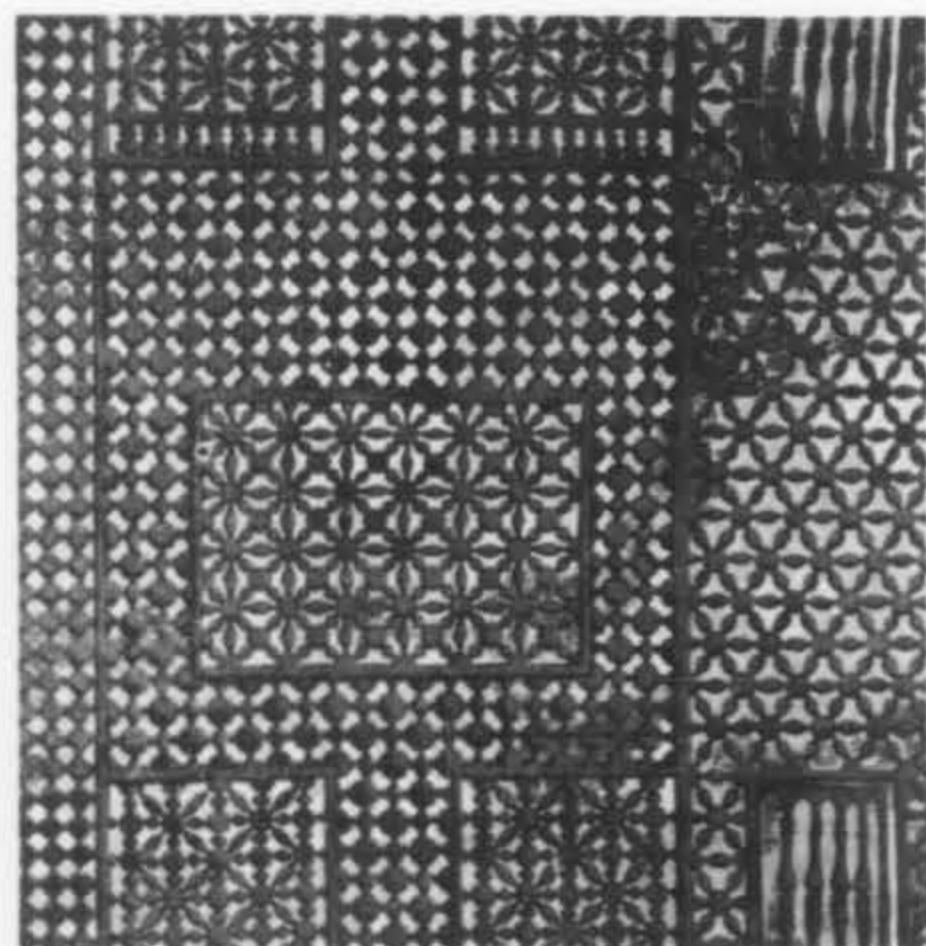


SEAT THE
OFFICE
CROWD
IN
STYLE
WITH

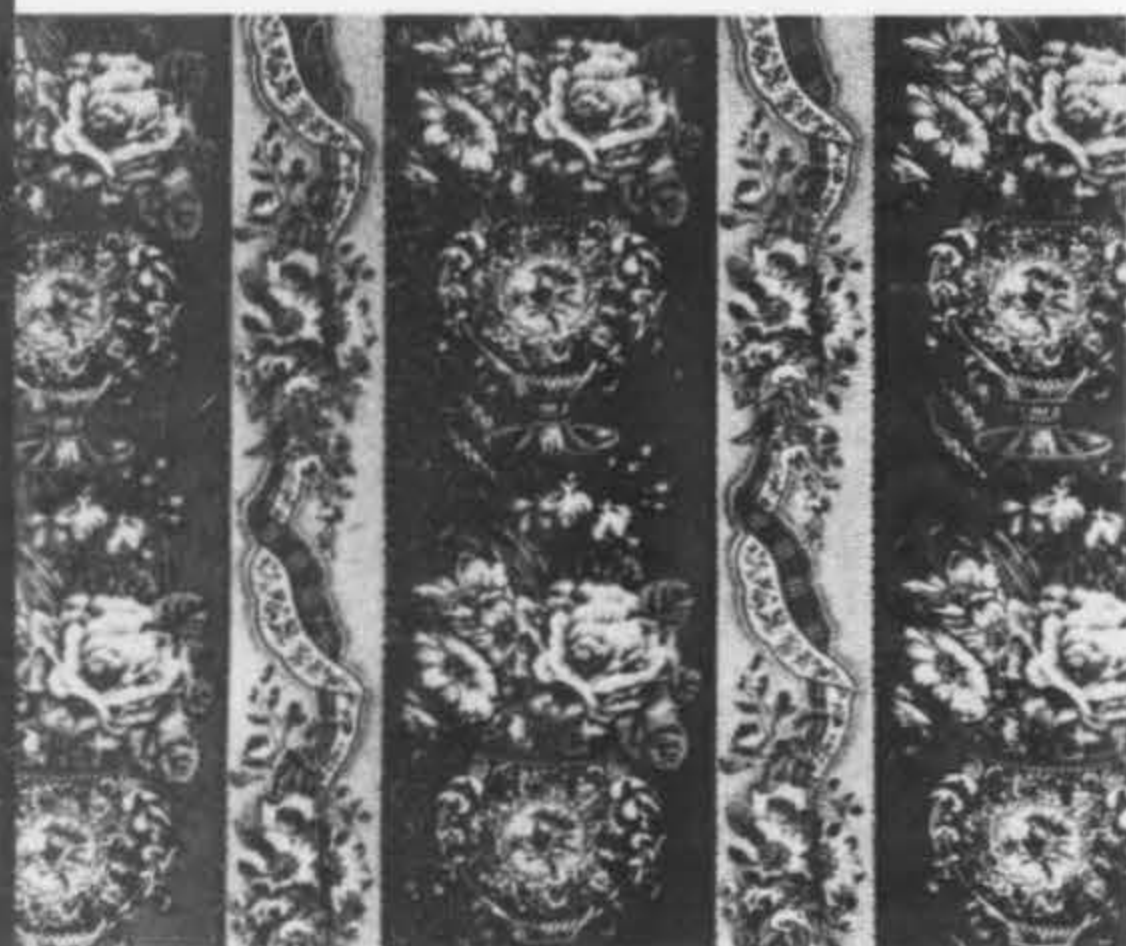
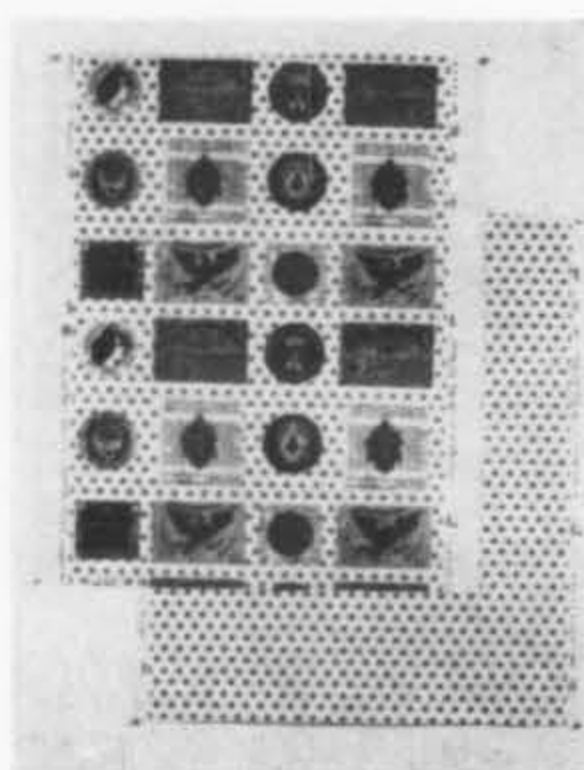
the contoura group

One look reveals the carefully articulated contemporary styling of the new CONTOURA GROUP. Here are business chairs designed by CORRY JAMESTOWN to free the office designer from seating stereotypes which have frustrated his efforts to achieve fully coordinated office designs. A broad range of upholstery fabrics and leathers plus a generous selection of color harmonies insures full decorating latitude. And your clients are rewarded with this bonus: a revolutionary new adjustment mechanism. For the first time, a swivel chair may be adjusted on-the-spot in seconds to conform not just to any build and posture but to any *sitting attitude* as well. Our new CONTOURA GROUP catalog offers complete information. Write Corry Jamestown Corporation, Dept. 1-9, Corry, Pa.

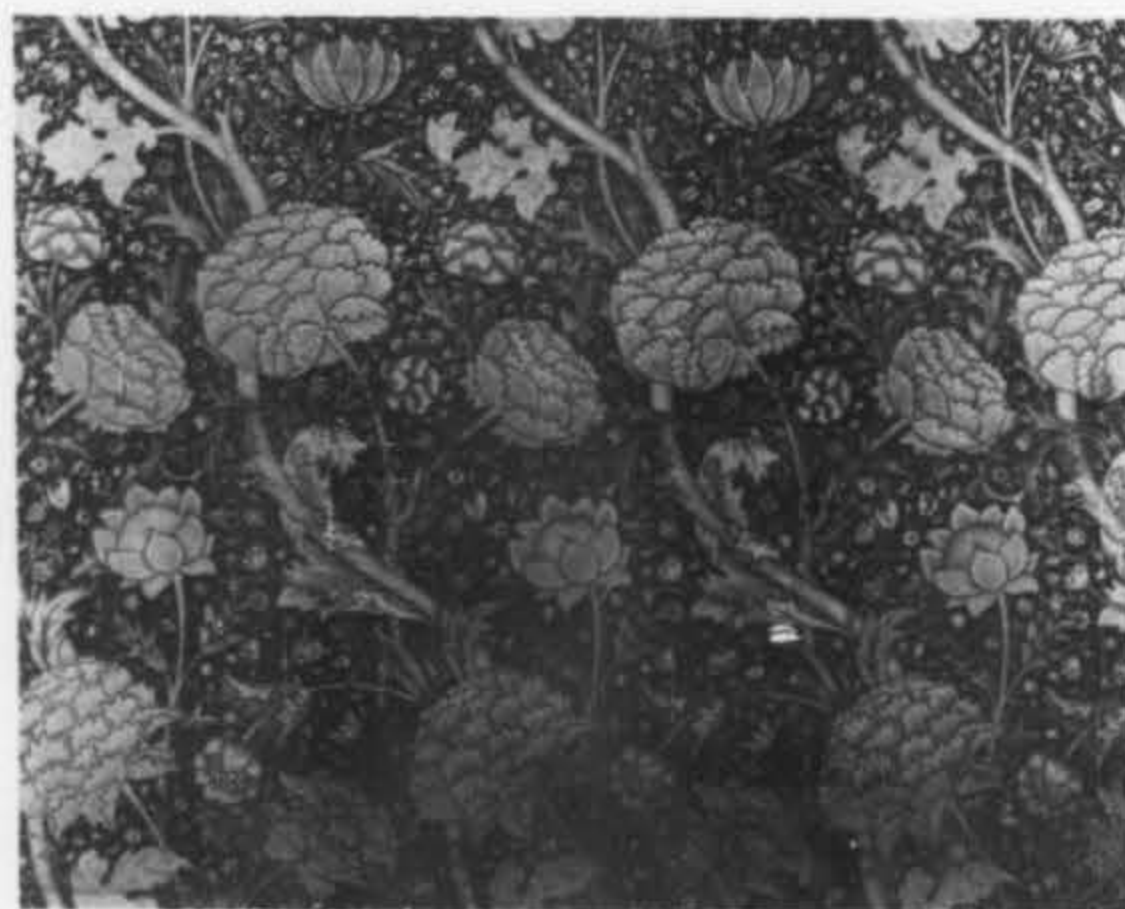
... NEW
FROM
CORY
JAMESTOWN 



2



4



Greeff's fabulous Fall '60 collection

GREEFF FABRICS, INC., 4 East 53rd Street, New York, this fall is offering its clients an opportunity to reap a bountiful and diversified harvest of fabrics and wallpapers from five beautiful new collections. For those who want drama in color and design, there are "Mediterranean World" prints and wovens; for the Americana-ophile, "American Legacy" wallpapers; for the connoisseur of English block prints, "Commonwealth" document prints and William Morris chintzes; for the aficionado of bulkless draperies, "Woodglen" sheers. Inspiration for the "Mediterranean World" collection came from the ancient arts of countries bordering on the Mediterranean sea. Rich, vibrant colors, hot as the sun of Southern Europe, distinguish the seven hand prints on 50" cotton cloth, suitable for upholstery and draperies (\$10.00 a yard, retail) and their four related wovens (\$10.00 to \$16.50 a yard, retail). "Mosque" (1), adapted from an intricate wooden grille found in Cairo's oldest mosque, is printed over a subtle *chiaroscuro* ground. Frescoes unearthed in Pompeii were sources for "Campania," a composite of architectural motifs popular in that village before its Vesuvian demise in 79 A.D. Classical Greek sculptural borders—the acanthus leaf, egg and dart, bead and reel—combine in "Alcaeus," a handsome horizontally striped design. "Damascus" is a free adaptation of a large-scale antique damask pattern on a striated ground.

The scope of the wovens is broad, ranging from "Tangier," a cotton, linen, and jute mixture that looks like a nubbed hand-loomed upholstery fabric, to sophisticated "Trieste," a delicate tracery pattern superimposed on a honeycomb background weave of cotton and rayon jacquard.

Popularity of Greeff's "American Legacy" fabric collection, introduced last January by special arrangement with the Henry Ford Museum (January *Interiors*, page 122), prompted a coordinating hand printed wallpaper group, derived from both the prints and wovens. One of the 16 available designs, "Shillings and Pence" (2), which was adapted from Colonial currency, is available as pictured or with a background (Continued on Page 194)

5



*New Note of Distinction for a Gentleman's Library**



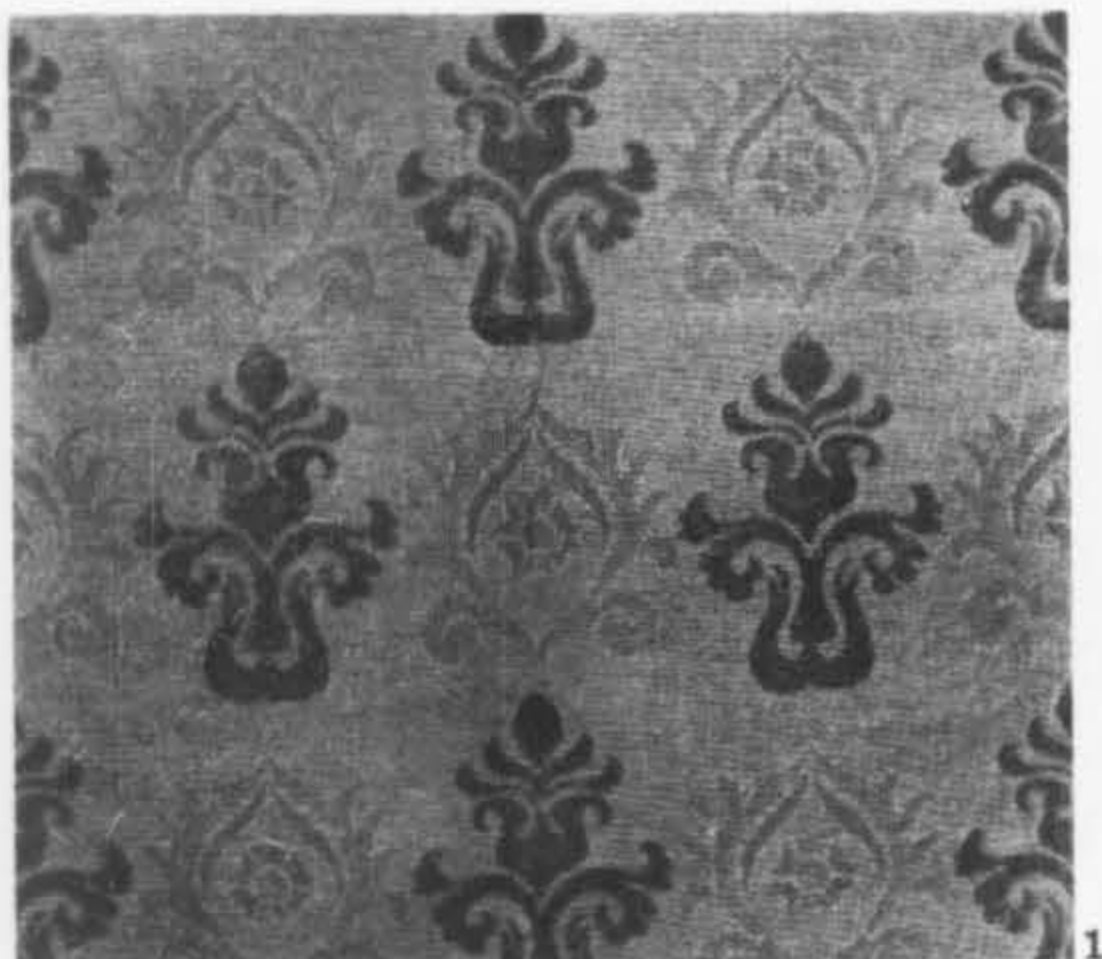
*T*HESE new designs were introduced at the 1960 Chicago Mid-Summer Market . . . available for fall delivery. Supplementary catalog sheets of all of our 1960 mid-summer designs will be sent to all Kittinger Catalog holders. Watch for your copies.

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NEW KITTINGER SHOWROOM will open in ATLANTA in Fall 1960
in association with PAUL RAULET; DECORATIVE ARTS CENTER, 153 Peachtree Hills Ave., N. E.

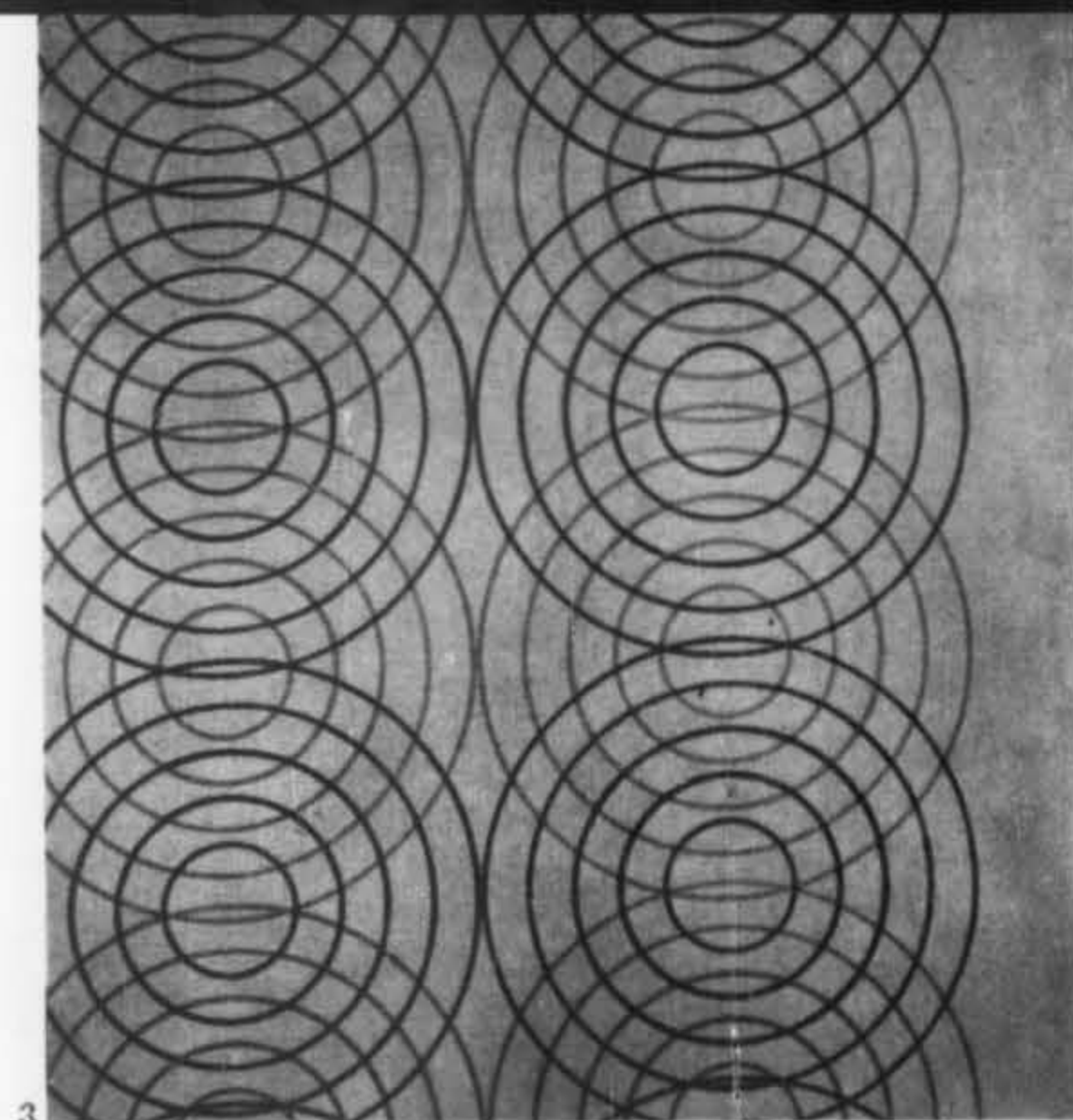


1

KRAVET

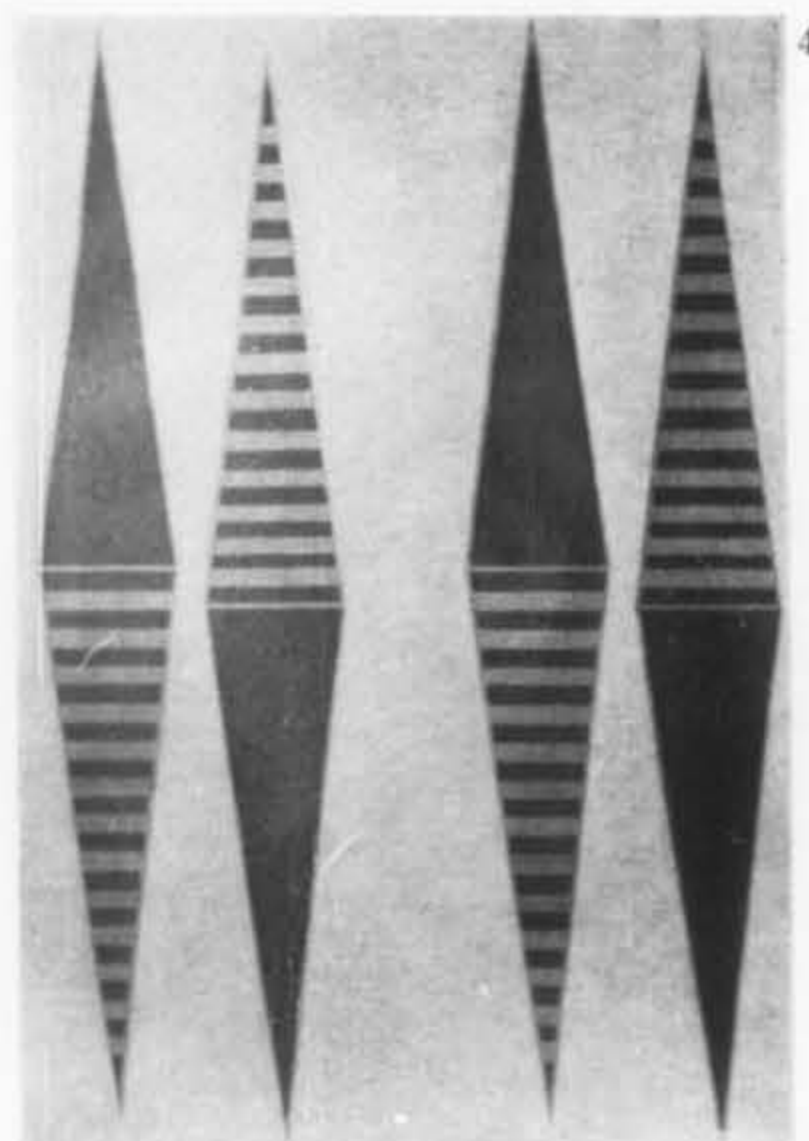


2



3

DILLHOFF-TECTA



4

Kravet's "Murray Hill" fabric group

KRAVET FABRICS, INC., 50 East 53rd Street, New York, serves up a generous portion of traditional fabrics designed by Randolph Jack in its new collection of Nylon Taslan or cotton and spun Rayon prints and plains. Nylon Taslan, a lofted yarn, offers two tremendous advantages in an upholstery fabric when woven into a matelasse construction: it won't mat down with constant sittings and it won't pull out from wear and abrasion. "Barbara" (1), a matelasse weave in eleven rich colorways, is a formal design alternating familiar Renaissance heraldic motifs in Nylon Taslan and spun Rayon and cotton. Freedom and flamboyance characterize "Randolph" (2), a Nylon Taslan, spun Rayon, and cotton matelasse that is a *tour de force* of sinuosity. Twelve solid fabrics match the warm, powerful colors in the matelasse prints.

The spun Rayon and cotton blend has

proved its dependability and flexibility as an upholstery fabric—witness its consistent popularity. Spun Rayon and cotton "Stria" is a strong vertical design that relieves 2" stripes embellished by a stylized pattern of diamonds and swirls with 1" plain stripes of a complementary hue. Interlocking triangles, each of a different color, and rows of squares placed tip on tip combine in "Star," a small-scale geometric of spun Rayon and cotton. Plain fabrics in 13 colorways match the above-mentioned prints.

Dillhoff-Tecta's contemporary fabrics

DILLHOFF-TECTA, INC., 26 East 55th Street, New York, is a new corporation which specializes in bold contemporary prints and stripes (also furniture, see page 157), designed by Nunzio J. Pravata to be as compatible with the capacious proportions of a skyscraper as with the human scale of a residence. Designs may be adapted to a

client's individual wishes by cutting down on the standard number of screens used or by printing in any color. Further, all prints and stripes can be had on any of the following fabrics: six Belgian linens, ranging from close to open weaves in natural and white; Japanese and American silk; Fiberglass; cotton; 26% Fortisan/74% cotton blend; Dacron; and cotton batiste. Or if the client prefers, he may supply his own fabric.

All of the prints in Dillhoff-Tecta's collection are large in scale and dramatic. "Willow" features a 21" repeat of tall, pliant willow branches, overprinted with irregularly shaped daubs of color representing the willow fuzz. Colors on both the branches and buds are not solid, permitting the fabric to show through and give a mottled effect. Solid and outlined sunflowers in neat rows make up "Sunflower," a crisp, gay print that is outstanding on an open weave linen in orange and yellow. "Rhythm" (3) (Continued on Page 192)

*In honor of National Interior Design Month
we proudly present*



Brittany reflects an elegant charm with any decor and may be used as complete groupings or striking accent pieces. Tables may be selected with gold leaf or tortoise shell tops, while hand-rubbed finishes are available in elbow-worn teak, antique pecan or antique blue with pecan finish. Choice of enchanting upholstery fabrics includes jewel-tone velvets, damasks and brocades.



For complete details call at your Ritts showroom in New York, (Lagrosa), 45 W. 57th — Chicago, 44 E. Walton — Los Angeles, 8445 Santa Monica Blvd. — or write the factory.

Ritts co

Factory, Dept. I-90, 2221 S. Sepulveda Boulevard, Los Angeles 64, Calif.



1

FORMICA



2

FAVREX



170

Custom decorative art from Formica

FORMICA CORPORATION, 4614 Spring Grove Avenue, Cincinnati, Ohio, now offers a custom service for murals and designs sealed into Formica laminated plastic. A client may either send his own ideas and sketches to Formica's art department, where a design answering his specifications will be created and submitted for his approval; or he may send his chosen artist's completed design. If he chooses the latter course, Formica specialists will duplicate the artist's original as accurately as possible using special Formica processes and inks. Should the artist want to oversee the work personally, he may go to Cincinnati and work right along with Formica's art staff. Once the finished art is sealed in the Formica laminated plastic sheet, it is safe from abrasion, dirt, fading, and the destructive effect of atmospheric acids.

The three decorative techniques used by Formica Corporation are original paintings, "artlay," and inlay—either separately or in combination with each other. Due to the high labor cost involved in executing an original painting, this medium is limited to one-of-a-kind installations. Both conventional and air brush techniques may be used in original painting murals, often consisting of a series of consecutive panels. The mural in the entrance lobby of Formica's new Research and Development Product Building at Evendale, Ohio (1)—a hand drawn copy of an old etching depicting an alchemist shop by Formica artist Jack Willard—is made up of three Formica panels. The "artlay" process, ideal for over-all repeat patterns, is executed by silk screen printing. In the inlay process, Formica treated paper or anodized aluminum is embedded into Formica laminate resin.

Glacite plastic panels by Favrex

FAVREX DESIGNS, 97 State Street, South Hackensack, New Jersey, has developed three techniques—"natural embedments," textures, color patterns—for transforming Glacite, a translucent Fiberglas-reinforced plastic resistant to breakage and weather, into decorative panels for dividers, ceilings, window coverings, etc. The first technique, "natural embedments," arranges ferns, leaves, butterflies, blossoming branches, flowers, sea shells, and sea horses into lifelike settings or arresting abstract compositions and then embeds them in Glacite. When objects of pronounced thickness are embedded, an intriguing three-dimensional effect is achieved. Textural variation is given to the plastic surface by molding air pockets into definite designs, such as giant starbursts or crystalline formations. In the underwater (Continued on Page 196)

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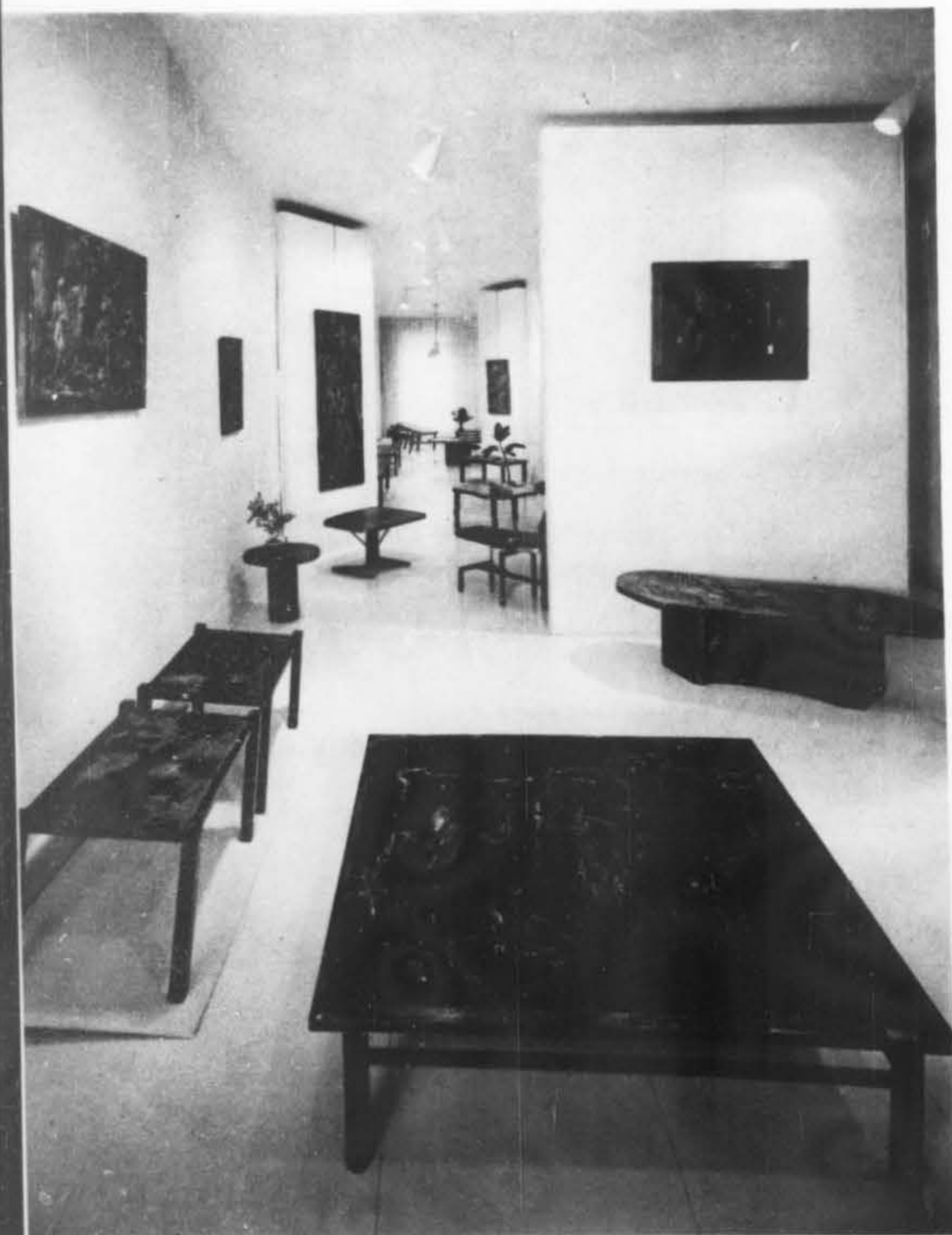
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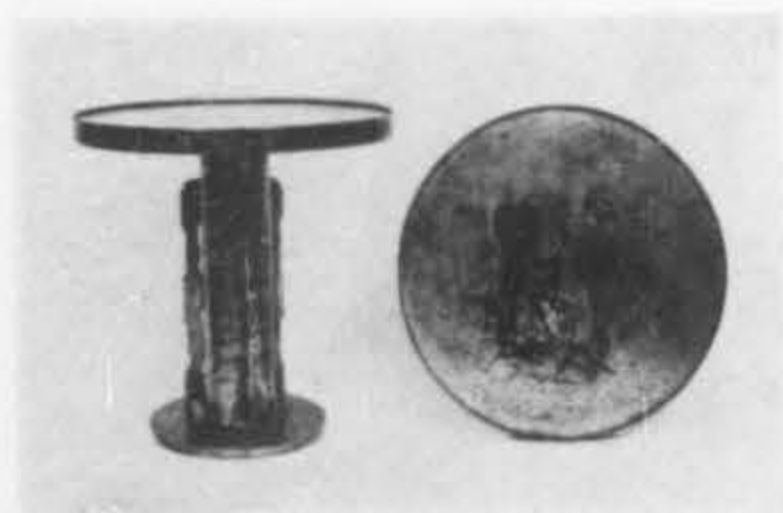


1

Talented Lavernes revive bronze art

PHILIP LAVERNE COLLECTION COMPANY, 46 East 57th Street, New York, has taken an art medium—engraved bronze—popular in the time of Marie Antoinette and has transformed it with imagination and technical ingenuity into handsome tables (of custom height) and plaques within financial reach of countless art-fanciers of our own time. After years of studying priceless antique bronzes and experimenting with their modern-day applications, Philip Laverne and his sons, Kelvin and Seymour, settled on the idea of using engraved bronze in combination with pewter.

The process the Lavernes evolved for producing such art is a complicated one. First the designs, either contemporary or traditional, are conceived and sketched; then they are engraved on bronze and set into or affixed onto $\frac{3}{4}$ " to 1" thick pewter cut in circles, squares, rectangles, or free forms. This composite is buried in the earth and allowed to set there at a well below freezing temperature to simulate the long passage of time required to give bronze its lustrous patina of age. Finally, some of the pieces are finished with a surface application of vari-hued enamels. Each design, signed by Philip and Kelvin Laverne, is limited to a series of four or five pieces, some of which are in New York's Museum of Modern Art and the Dallas Museum of Arts. Prices are in the realm-of-the-possible range, \$100 to \$600. The variety of both plaques and tables is suggested in the photograph of the showroom above. Two Oriental figures under a large parasol are sculpted in bronze (1) and set in a round table with hollow bronze legs carved to look like bamboo. Intriguing Etruscan prayer figures and symbols are carved in an 18" round table (2) atop a free-form bronze base with a wood core. An interesting textural interplay is set up between incised fret work and a smooth fruit bough (3) on an 18" square of pewter framed in bronze and set on hollow 1" square bronze legs. Such tables are tremendously practical in our servantless society as they resist stain and need no care except an occasional waxing.—B.B.P.



2



3

unusual chairs for dining and accent...



from the ARBUCK collection by **Gallo**

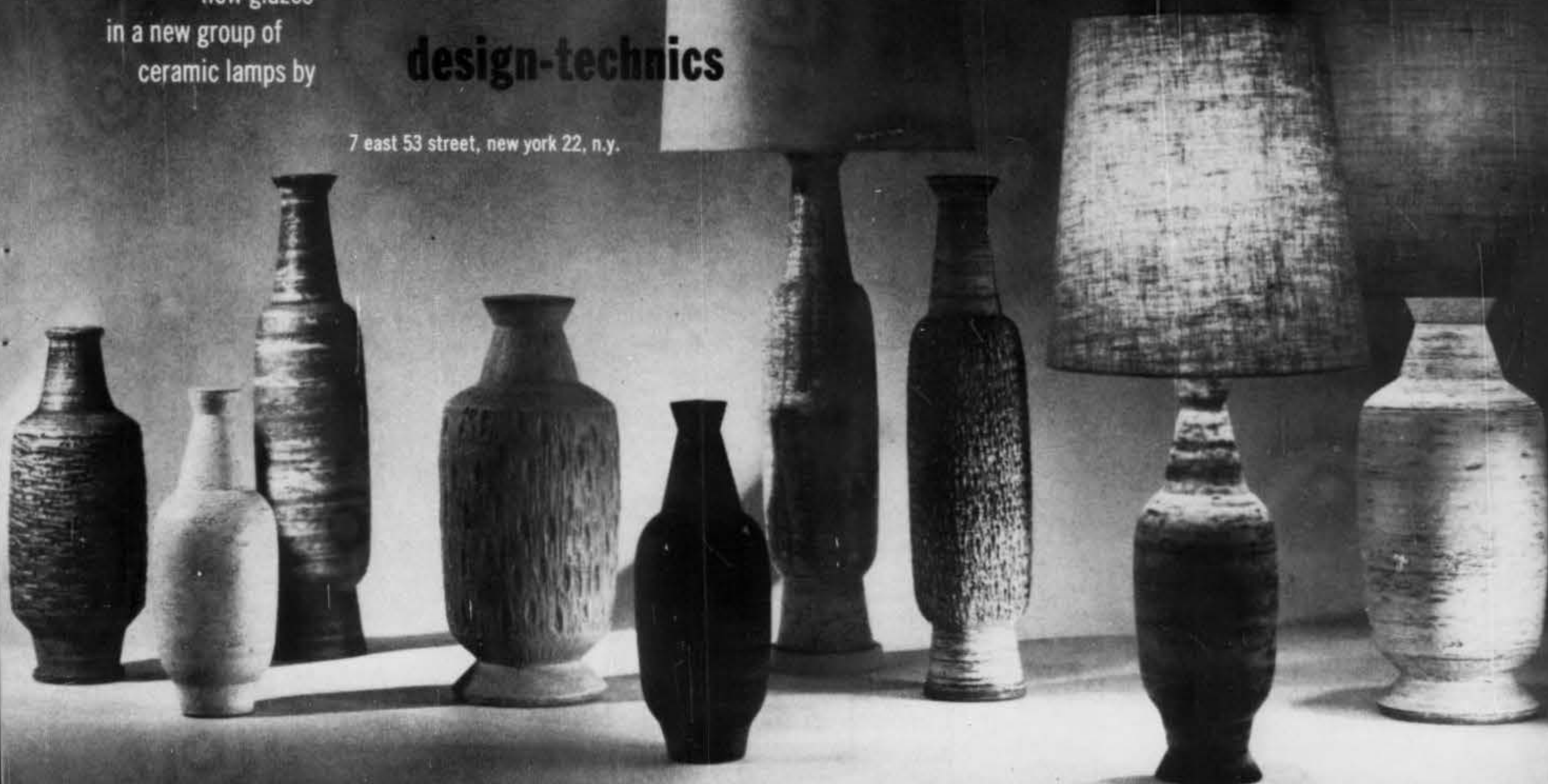
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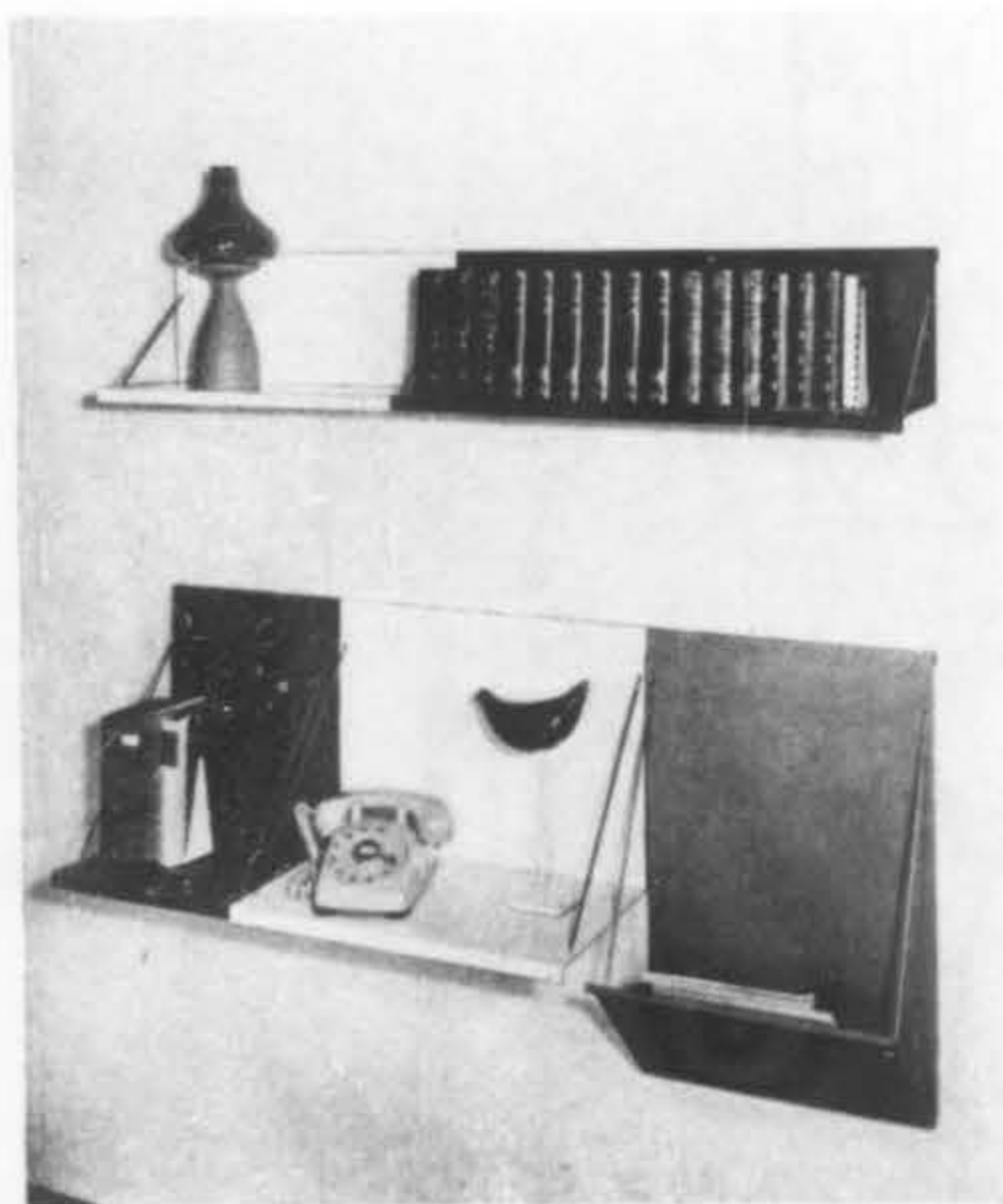
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2



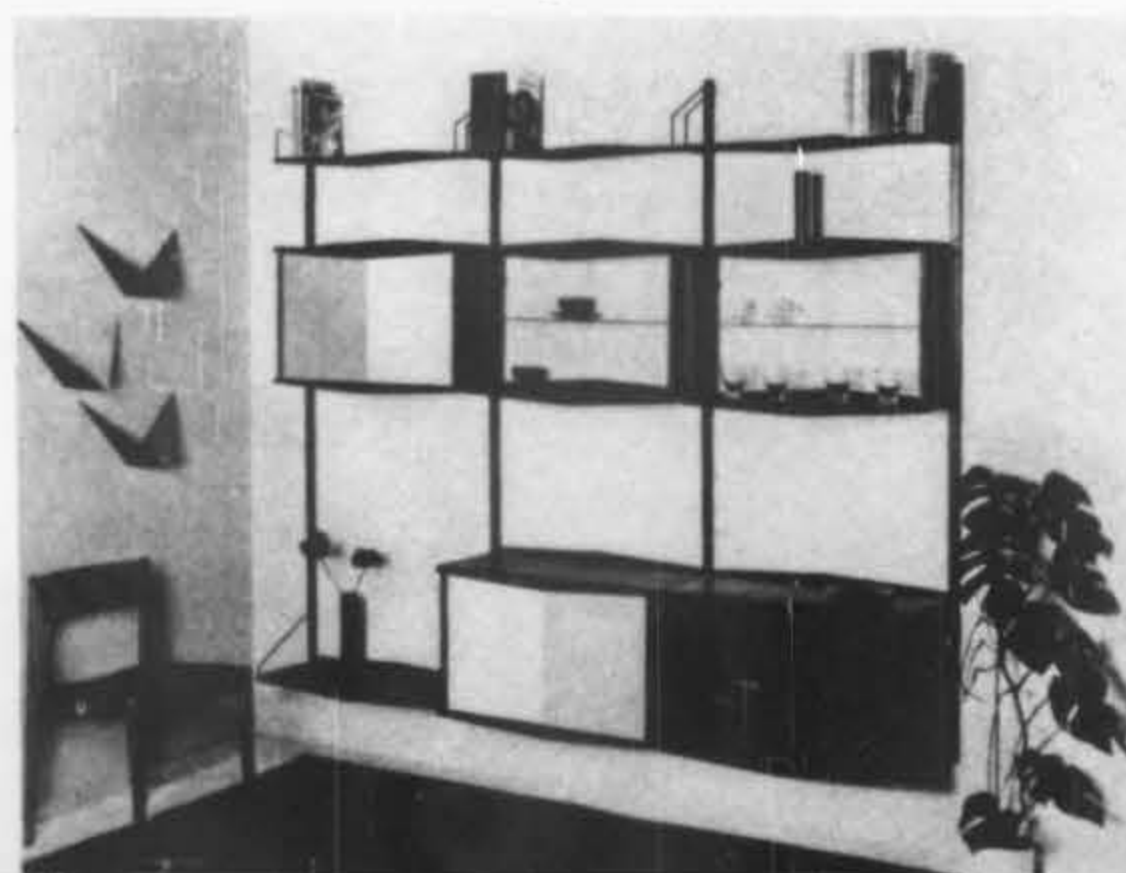
1

Space-saving storage systems by Raymor

RICHARDS MORGENTHAU COMPANY, 225 Fifth Avenue, New York, offers a wide choice of solutions for perplexing storage problems in elaborate wall-mounted and free-standing case and shelf systems crafted in Denmark. "Space" (1) combines teak or walnut with colored metal uprights in free-standing units (32" module, 79" high with wood foot and top) designed by Sven Ellekjaer. Interesting trapezium-like end pieces serve both as bookends and ornamentation. For use as a divider between living and dining areas, "Space" is thoroughly equipped with cabinets for china and serving accessories, and drawers for linens and silver. A plastic shelf serves as a bar or work area. Available in addition to components pictured are magazine racks and wide shelves with two drawers. "Sto-Rail" (2) is an all-metal system with components in six colors; it is suspended from a hidden wood rail. In addition to variously sized shelves, it incorporates a number of specialty pieces such as deep storage bins, magazine racks, mirror-vanity shelves, bulletin boards, and bedside tables. Available colors are orange, beige, brown, blue, yellow, and white. "Copen-Wall" (3) designed by Hovemand-Olsen consists of teak panels 79" high, 30½" module which, attached to the wall by special hardware brackets, stand on their own legs (Continued on Page 198)

3

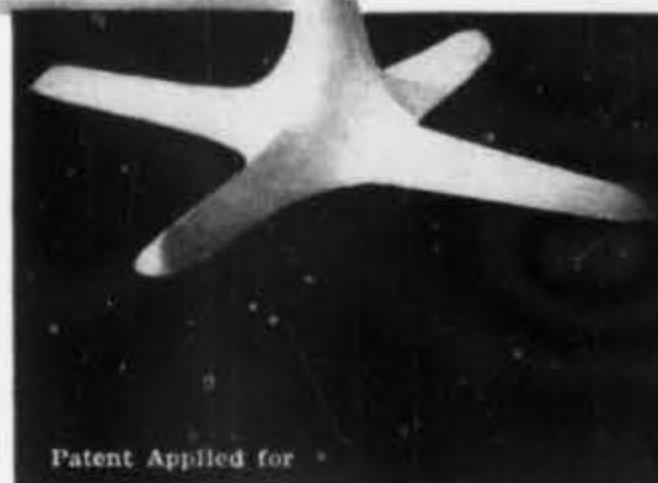
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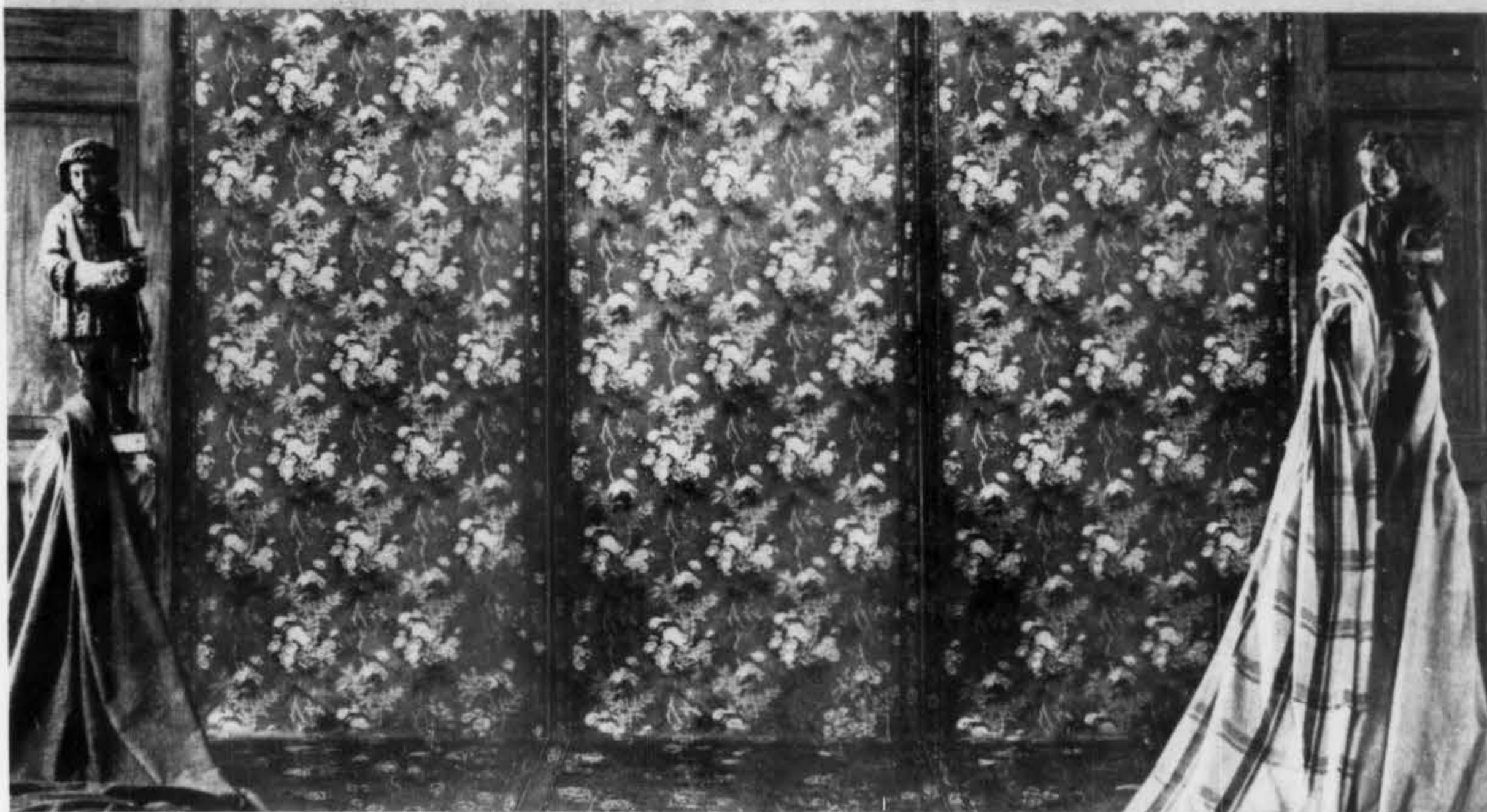
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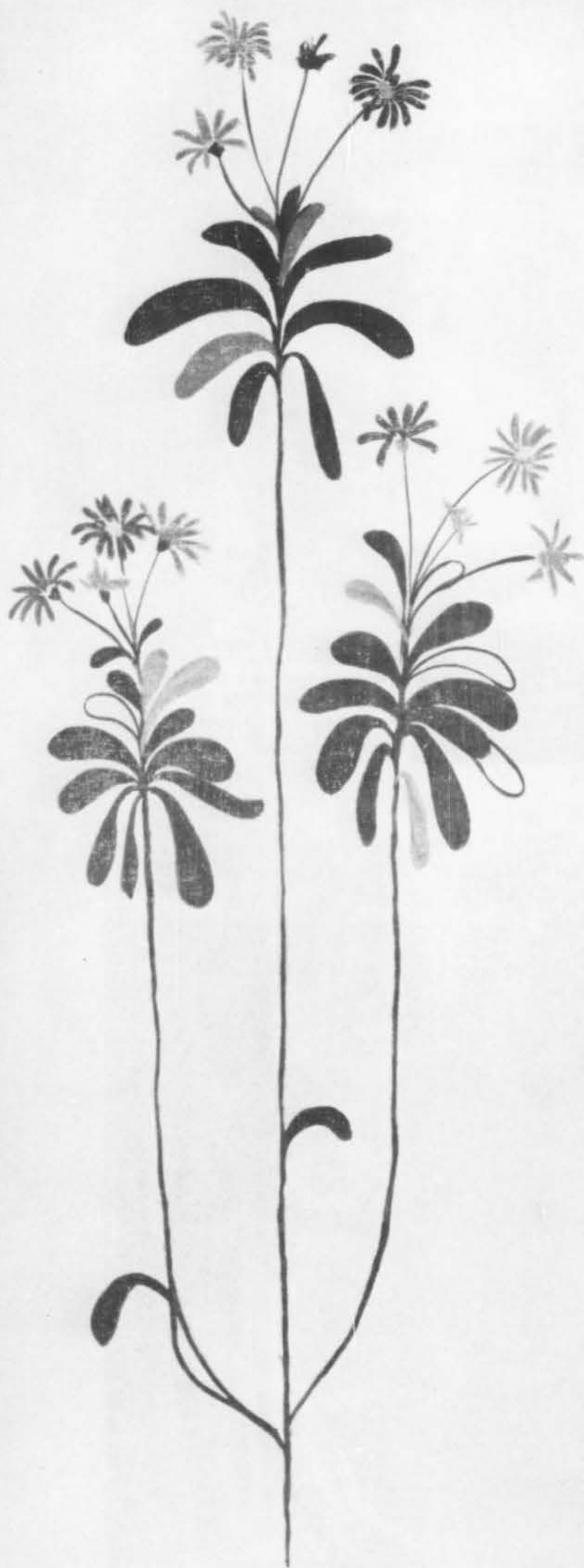
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ELYTÉ... A single decorative wall panel and companion paper "Elyté Daisy" designed by Piero Aversa.



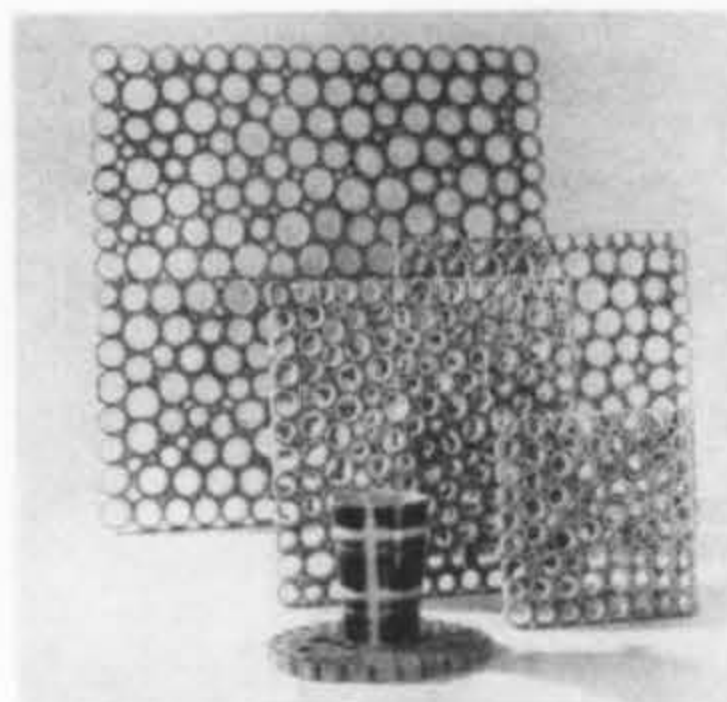
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Bamboo by the slice at Miya

Architectural bamboo, imported by the Miya Company, Inc., 373 Park Avenue, New York, makes unusual screens, partitions, window coverings, and room dividers when set in wooden frames. The sliced sheets without frames can be



used as place mats, coasters, casserole plates, table tops, wall decorations, and shelving. It is available in six different sizes: 18" square, \$9.00; 18" round, \$8.00; 12" square, \$4.50; 10" square, \$4.00; 8" square, \$1.50; 6" square or round, 75c; all prices retail.

Plastic laminated world color map by Reiss

A "Railite" mural map of the world has been introduced by Reiss Associates, Inc., Industrial Park, Lowell, Massachusetts. Since the map will not fade or mark, it may be used on classroom walls, office walls, and even on desks as a writing surface. This plastic laminated map doesn't need polishing or re-surfacing and it resists heat, stains, and scratches. Its size is 20" x 36" x 1/8" thick, retail \$10.00.

Motorola's slim line "Harbinger Series"

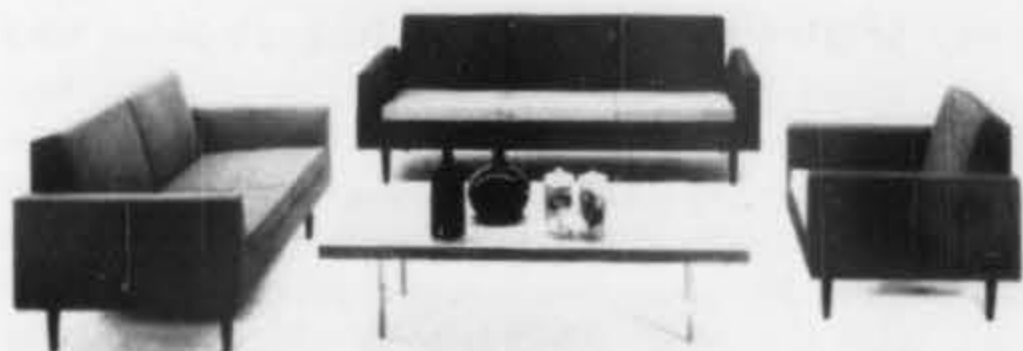
Slim, close-to-the-wall consoles with 19-inch screens make up the "Harbinger Series," introduced by Motorola, Inc., 4545 West Augusta Boulevard, Chicago. This series includes two Early American styles in cherry and three in adaptations of Danish Modern hand-rubbed walnut (pictured). Motorola has also initiated its "Astronaut," a



19-inch screen transistor portable television set. The portable will play at least five hours on an "energy cell" before a new charge is needed, or it will play as a regular TV with 120V AC power. The energy cell can be recharged over 500 times by plugging the set in a normal AC outlet, thus giving the cell a minimum life of 2500 hours.

"Van Gogh" upholstered group at Nethfacts

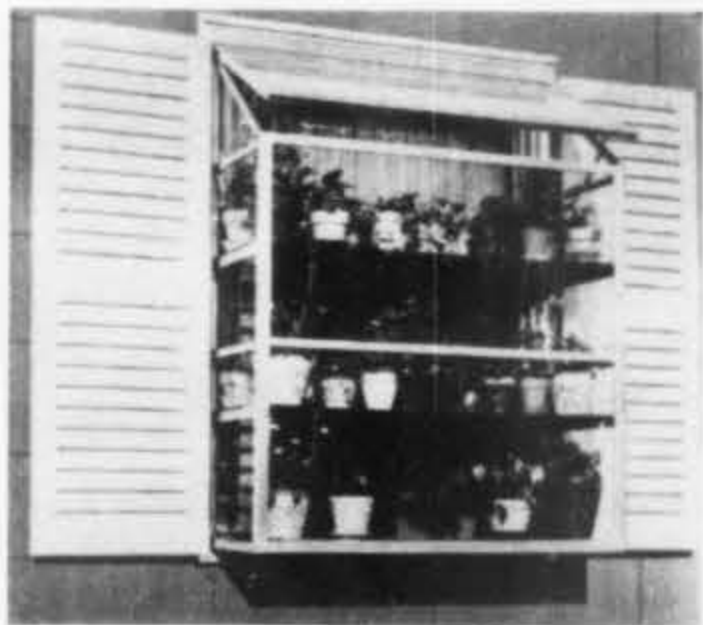
A new group of brilliantly colored upholstered furniture from the Netherlands are being shown at Nethfacts (Netherlands Furniture Factories, Ltd.), 1 Park Avenue, New York. The fabrics for this new collection, which were designed and woven in the Netherlands, feature the vivid yellows, oranges, blues, and greens of the great Dutch impressionist master, Van Gogh. Wagemans & van Tuinen,



makers of the furniture, use such woods as Bangkok teak, Mokonge, French walnut, and rosewood. The new offerings from the Netherlands, designed by a group of young designers, are simple, functional, and attractive. Included in the "Van Gogh" collection are the pieces pictured above. Two-seater is \$249; three-seater couch is \$339; single arm chair is \$149; 36" long teak plank table with satin finish chrome legs is \$89.

Emerson window greenhouse at The Greenhouse

A year-round window greenhouse, manufactured by Emerson Industries, is now being shown at The Greenhouse, 254 East 51st Street, New York. The greenhouse's framing, which is made of extruded aluminum, will not rust, rot, warp, shrink or swell. The top panel is hinged to permit needed ventilation. In most cases, heat from the adjoining room is sufficient for the plants. Humidity may



be controlled by inserting a metal pan on the bottom shelf. Available widths are 33, 38, 43 and 48"; heights are 28, 32, 36, 52, 56, 60, 64, 68 and 72". Greenhouses over 52" have three shelf areas—two glass shelves and one heavy-duty Masonite bottom panel. Each shelf is 14" wide and can hold up to 40 three-inch pots. The greenhouse comes knocked down, but nuts, bolts and instruction sheets are furnished.

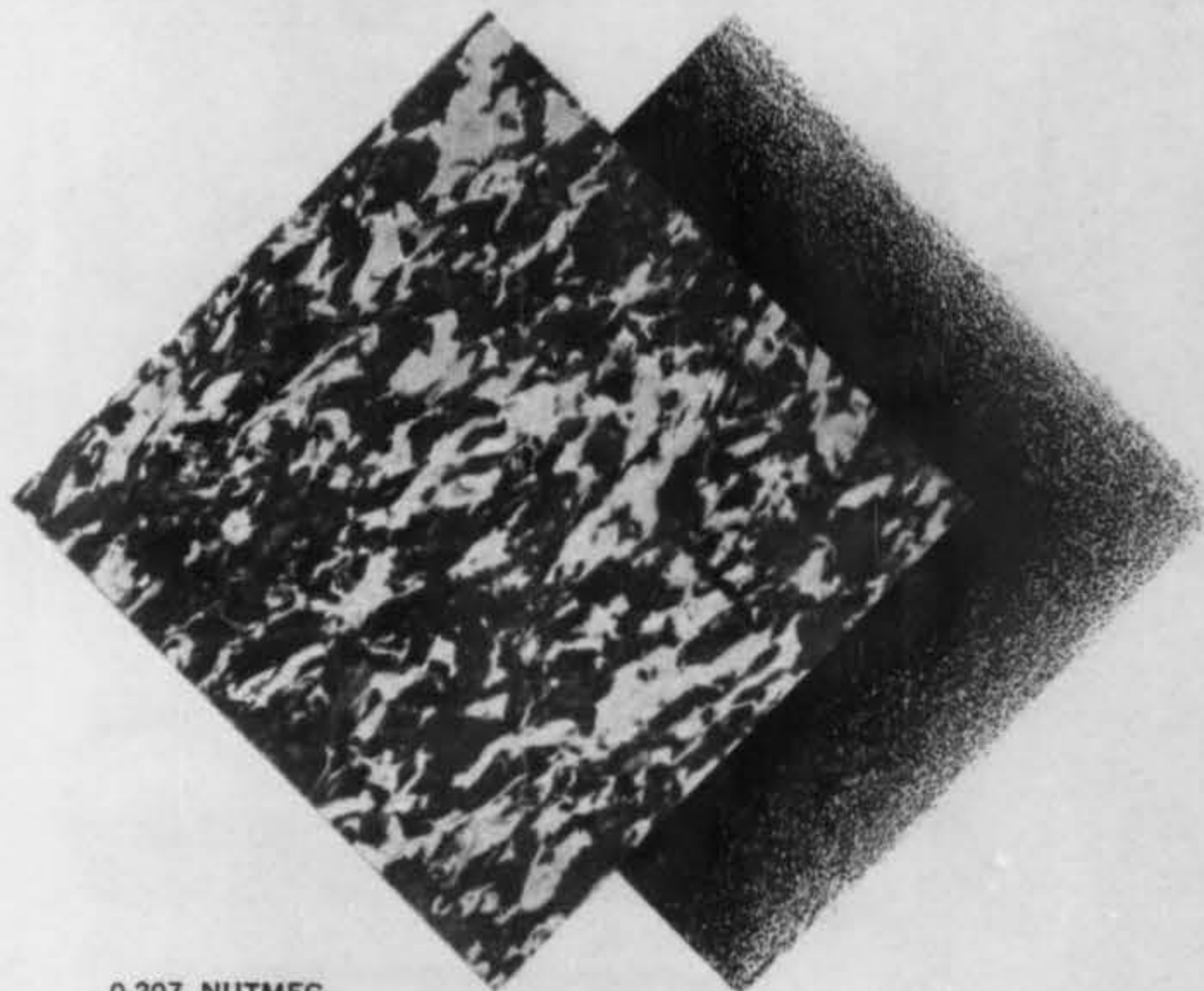
Slater: hi-lo light control dimswitch

A dimmer control using an electronic circuit has been presented by Slater Electronics Corporation, Glen Cove, New York. It has a "Hi-Off-Lo" arrangement which makes it possible to select either "Hi" or "Lo" position, switching directly from "Off" to either "Hi" or "Lo" without

a whisper

underfoot...

with classic beauty



0-207 NUTMEG

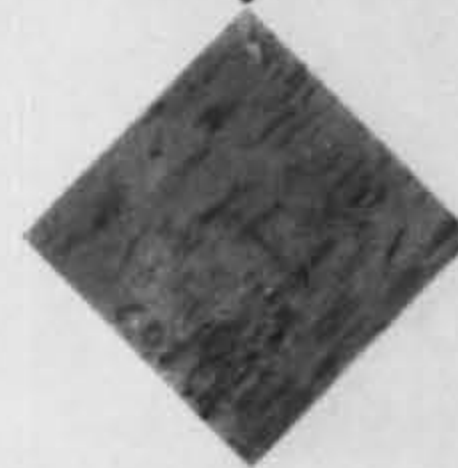
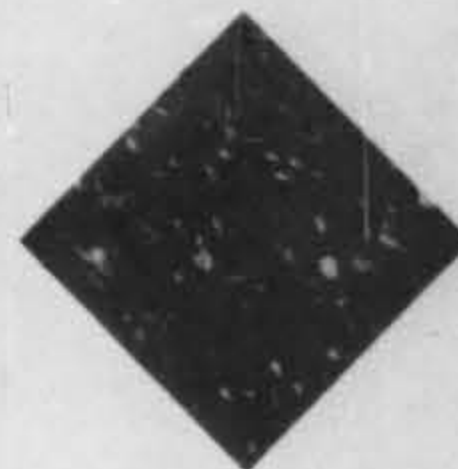
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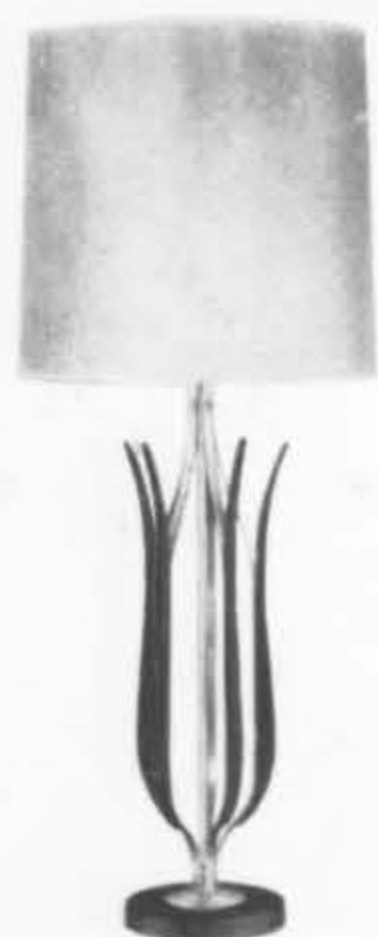
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No. 1729



No. 1104

Designed by Ursula Meyer



NEW YORK CITY: Showrooms • 230 Fifth Avenue
Office and Plant • 780 E. 134th Street, N. Y. 54

CHICAGO: American Furniture Mart • Room 626

LOS ANGELES: Furniture Mart • Room 956

SAN FRANCISCO: Western Furniture Mart • Room 656

DALLAS: Trade Mart • Room 2125

passing through the alternate level. The Slater dimswitch works on the electronic principle of rectifying A.C. current through a semi-conductor diode. The half-wave D.C. current is thus reduced to a level which saves electricity. When used on the dim position, it can give 20 times more life to an ordinary 1,000 hour lightbulb. The smooth plastic covering plate has no dust-catching crevices. Dim-switch wall plate also comes in stainless steel and in multiple switch sizes as well as single. It is possible to install the dimswitch on any regular light switch in any type of wall.

Draper triples space to show Robert John lines

Richard Draper, Inc., 16 East 52nd Street, New York, is tripling its showroom space to encompass an entire floor, in a move which coincides with its appointment as exclusive distributor in the New York metropolitan area for the Robert John Company, Philadelphia. Much of the added display area will be devoted to three Robert John office furniture groups: "Ultra" executive desks and chairs; "Steelwood" desks and chairs for general offices; and two new series of modular lounges, benches, and chairs. Richard Draper states that his firm's addition of the Robert John lines was undertaken in accord with the Draper policy of offering interior designers and architects an ever-widening selection of furniture in a broad price spectrum for business and professional interiors.

New source for office furniture

Office Designs Incorporated, 136 William Street, New York, established less than two years ago by William and Robert Harris, is a spirited young industrial and interior design firm. Currently ODI's Industrial Design Department—a new offshoot—is developing a full line of office furniture and furnishings to be presented to contract architects and interior designers. Taking advantage of a completely equipped shop and craftsmen at their disposal who understand materials use and designer's intentions, they have been designing prototypes of furniture as pilot stock models to be built. These have been viewed, photographed, and taken apart from time to time; studied week after week to guarantee a product designed to fulfill office installation needs for longevity and low maintenance. Now ready to work with clients at the above address are both William and Robert Harris; Robert Gans, head of the Industrial Design Group; and Philip Kaplan, head of the New Products Division.

Simpson: Lifeclad plywood paneling and doors

Lifeclad plywood paneling and matching flush doors have been introduced by Simpson Logging Company, 1032 White Building, Seattle, Washington. Both panels and doors are finished by laminating a grained or clear vinyl plastic film to the plywood, to create a permanent wood grain surface that resists scuffing, fading and staining. Lifeclad finishes, impervious to stains from all ordinary household compounds including crayons, ink and water paints, can be cleaned with any common detergent or soap. Five grained finishes and three natural woods are available: Oriental pecan, Arabian sandalwood, temple and dark walnut, cherry, California redwood, cascade hemlock, and golden larch. Paneling, manufactured in standard 4' x 8' and 4' x 10' x 1/4" panels, can be installed with either glue or nails. Simpson also makes random planking with V-grooves. For cabinet work, 3/4" and other special thicknesses can be produced. Doors are available in Simpson Seven-Eleven ceiling heights, as well as standard sizes.

Manufacturers' Literature

Furniture, Accessories

ALL-STEEL EQUIPMENT, INC., Aurora, Illinois, has published the second issue (Summer 1960) of its quarterly called "Progress," with editorial-type articles detailing the design, engineering, and packaging thinking behind All-Steel's new "4000 Line" of office furniture (July *Interiors*, page 100). The handsome 16-page brochure includes full-color photographs of the furniture.

DUNBAR FURNITURE CORPORATION, Berne, Indiana, has released a 79-page black-white and color catalog on office furniture. Included is a table of contents, list of specifications and an illustrated index. A group of interiors (all in color), desks (with illustrated interior details), cabinets, occasional tables, conference tables, chairs, sofas, benches and accessories are shown. A separate price list accompanies the catalog.

FICKS REED COMPANY, 4900 Charlemar Drive, Cincinnati, Ohio, manufacturers of rattan furniture, has issued three black and white illustrated brochures to supplement its 1959-60 catalog. "Sakura" features a house-through collection, characterized by an oval motif, designed by John Wisner. "Country Casual" shows tables and upholstered chairs and sofas decorated with a lattice design. "Ficks Features" illustrates a budget-priced furniture and accessories line.

FYNCRAFT COMPANY, 15 North Second Street, Paterson, New Jersey, has issued a catalog which pictures its 700 Group of furniture accessories and occasional tables in black and white photos. Dimensions of the pieces are specified.

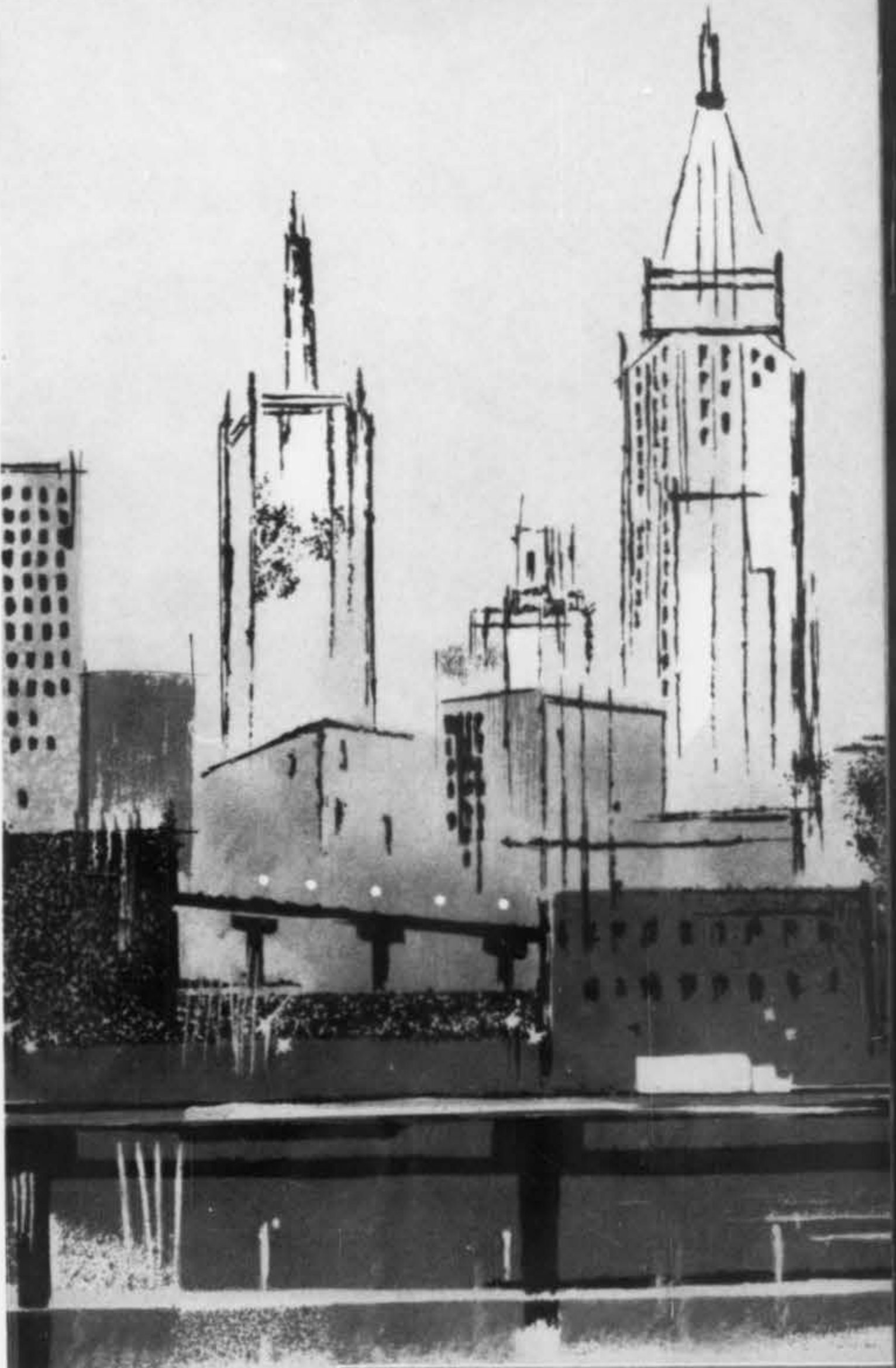
HAGEN INTERNATIONAL, 501 Davis Street, San Francisco, has published a new working catalog of Scandinavian furniture. Presented in loose leaf form, the catalog contains a price list and black-and-white photographs of tables, chairs, seating lounges, cabinets, headboards, desks, and office furniture in teak, oak, or walnut. As a supplement, 24-pages of small photographs are prepared for architects who offer an interior design service. The photographs are the right size for cutting out and pasting directly onto presentations and can be used without destroying the completeness of the catalog. Items chosen for inclusion in the list of cutouts are appropriate for contract use in large buildings.

FREDERIK LUNNING, 677 Fifth Avenue, New York, has announced the publication of its 1960 catalog and illustrated price list, "The Lunning Collection of Scandinavian Design." 72 pages present current Scandinavian furniture, lamps, rugs, and textile design. A dozen or more designers, including Hans Wegner, Finn Juhl, and Poul Kjaerholm, are represented. A price list with line illustrations and detailed specifications accompanies the catalog.

S. S. SARNA, INC., 39 West 19th Street, New York, has issued its 1960 spring supplementary black-and-white illustrated catalog. Included are Sarnabrax lanterns, bath accessories, planters, bowls, trays (some hand engraved), lighters, pitchers and small gift items, Shesham Wood wall plaques, boxes and screens; palm leaf place mats, coasters and beach mats.



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THRUWAY... This GKB Scenic of fascinating attractiveness, particularly adaptable to hotel or motel lobbies, terminals, and other public buildings. The five panels in the complete design, hand printed in 8 colors, cover a space of 11'8", with the highest point of design 53 inches. Colorways include Twilight Blue, Pastel Sandalwood and Dove Gray.

Thruway is only one of 19 breathtakingly beautiful Scenics comprising the New GKB Scenic line. Charm and distinction are not the only pleasing features of these outstanding wall decorations...add the benefits of constant freshness and enduring permanence. GKB's method of POLYMERIZED PROTECTION assures such satisfying results. The special polyvinyl colors are imbedded through and through, giving built-in durability...not merely a coating. Write for illustrated folder.

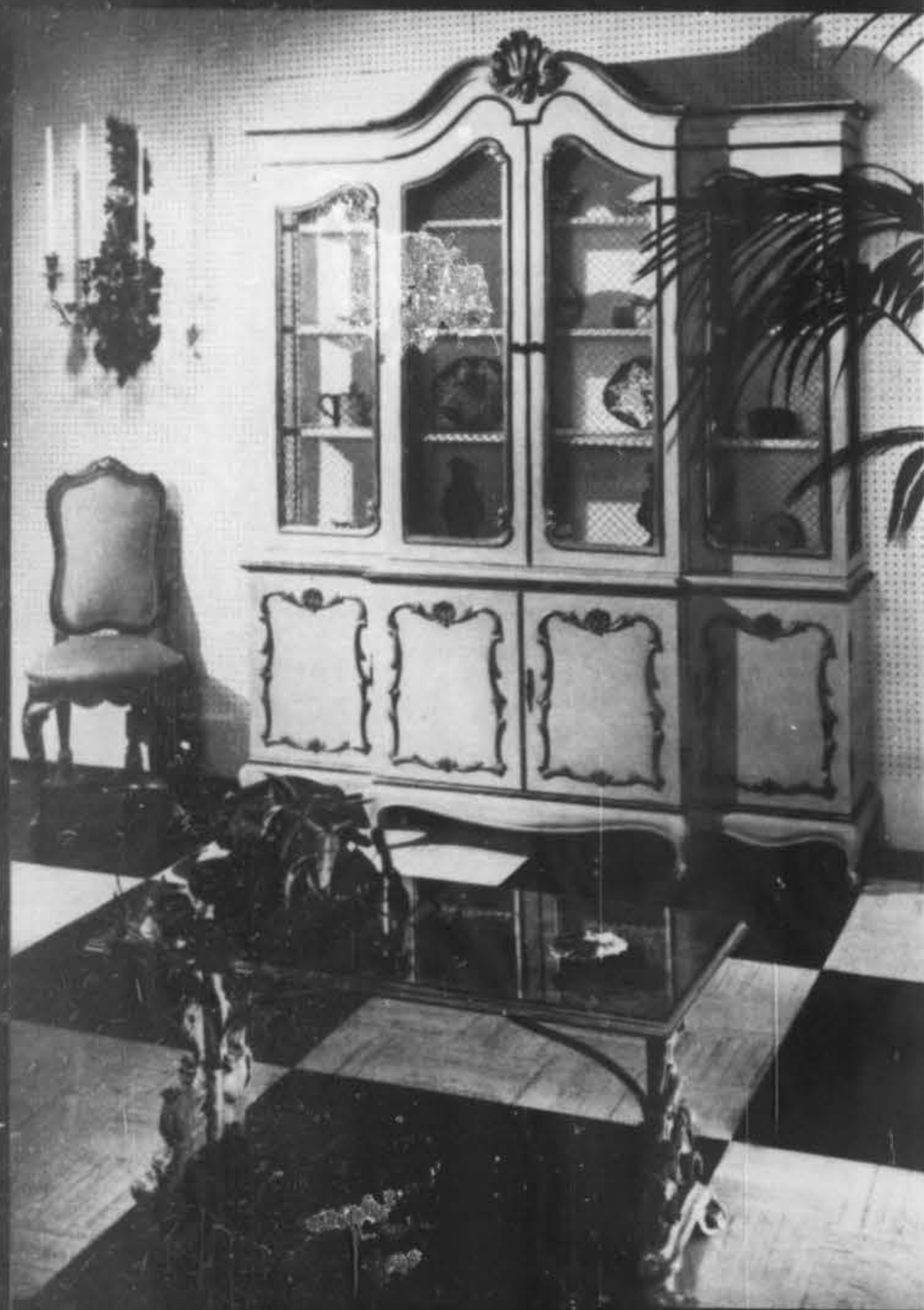
GEORGE K. BIRGE CO., INC., 235 NORTH ST., BUFFALO 1, N. Y.

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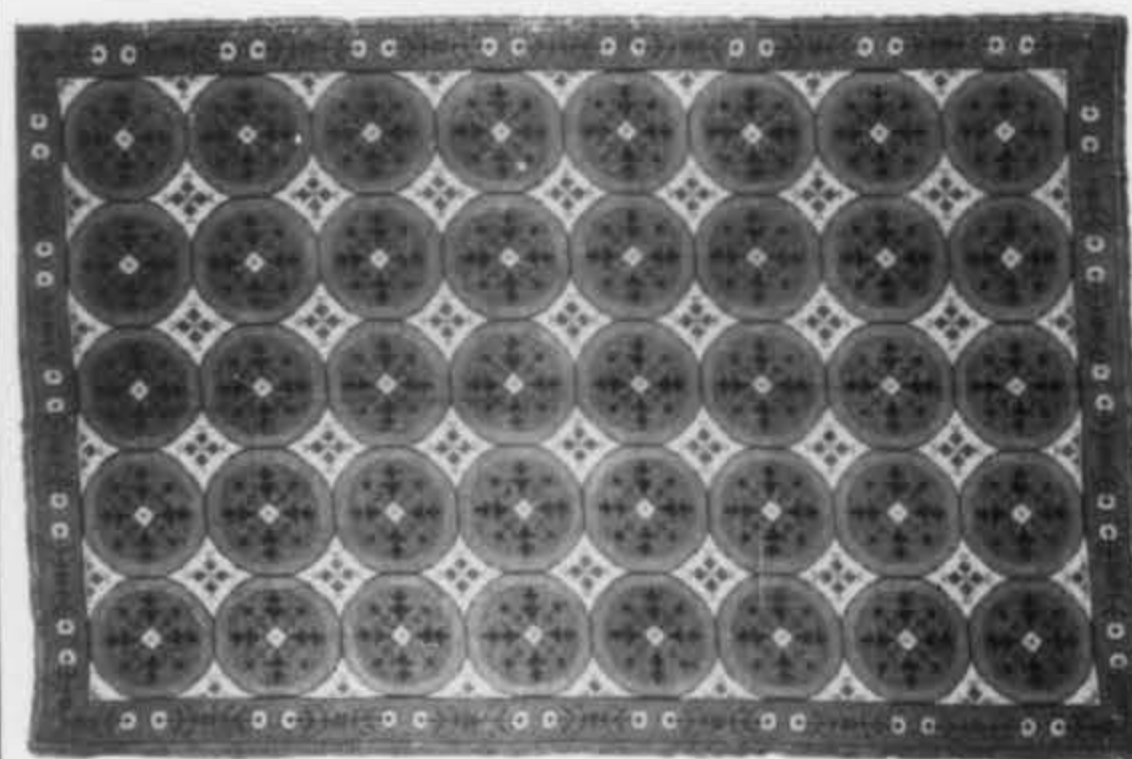
JOHN WIDDICOMB COMPANY, 1 Park Avenue, New York, has published a 64-page booklet (24 pages in color) to illustrate the scope of the 400 models in its collection. The purpose of the booklet is to suggest ways of grouping Widdicomb furniture. Most of the pieces are traditional, but some contemporary models are included.

Fabrics

FELTERS COMPANY, 350 Fifth Avenue, New York, has made available a new swatchbook for "Woolsuede," its all-wool, non-woven, backed fabric with excellent acoustical and insulating properties, to decorators for \$2.00 each. "Woolsuede" wallcovering, drapery, and upholstery fabrics are dyed to match in 35 colors. Four new colors, sandust, waterfall, charcoal, and earth brown, have been chosen for the line by Everett Brown, A.I.D. Books may be purchased at 350 Fifth Avenue; Isabel Scott Fabrics Corporation, 515 Madison Avenue, New York; and Katzenbach and Warren, Inc., 575 Madison Avenue, New York.

GLASS FABRICS, INC., Architectural Division, 620 North Almont Drive, Los Angeles, architectural drapery contractors, has published a fiber glass drapery fabric sample book. Fabrics, 128 in all, are shown in sheer marquises, nubby bouclés, and textures with a complete color range for each weave. Sample specifications, information on weaves, fabrication, and hardware are also included.

KNOLL TEXTILES, INC., 575 Madison Avenue, New York, has issued a new wholesale price list. This new listing incorporates all changes and additions that have been made during the past sixteen months and is an accurate guide to current fabric and color availabilities.



A large variety of quality, hand-woven rugs featuring Grospoint, Oriental, and plush-pile weaves. Our numerous patterns and color combinations are at your disposal, plus the opportunity of having your creations woven to order in any one of our several weaves.

We also match fabrics and wall paper.

A Few Out-of-Town Dealerships Are Available.

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Address Book

AMTICO FLOORING DIVISION, American Biltrite Rubber Company, has moved its Los Angeles showroom to 310 North Robertson Boulevard and its New York showroom to 501 Madison Avenue. In addition, Amtico has opened a new showroom at the Dallas Trade Mart.

BELL MARK SHEFFIELD SILVER CORPORATION, manufacturing silversmiths, has opened a new division at 350 North Foot-hill Road, Beverly Hills, California, which will provide direct factory service to interior decorators.

E. C. BONDY COMPANY, California distributor of such wall-coverings as Schumacher, W. H. S. Lloyd, Katzenbach and Warren, Denst and Soderlund, now occupy display rooms at 21 West Anapamu, Santa Barbara, California.

DECORATIVE FABRICS, INC. has moved its Miami showroom to expanded quarters at 54-56 N.E. 40th Street, Miami.

ELKO TEXTILE COMPANY, INC. has opened a new showroom at 515 Madison Avenue, New York.

GENERAL TIRE & RUBBER COMPANY, Building Materials Division, has appointed Berkheimer's Manufacturing Company, 701 Northlake Avenue, Seattle, Washington, and 204 East Bruneau, Kennewick, Washington, as distributor of its "Bolta" lines of vinyl wall, floor and hard-surface furniture covering materials.

GRANT PULLEY & HARDWARE CORPORATION has expanded its West Nyack (New York) plant by adding a 22,500-square-foot extension to its present 120,000-square-foot two-story office building and factory.



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Send for catalog illustrations, specifications and photos of actual installations—tell us the possible use you have in mind and get specific recommendations. Stacking Chairs—Lounge Furniture—Tables and Chairs—Occasional Tables



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GREEFF FABRICS, INC. 4 East 53rd Street, New York, and STROHEIM & ROMANN, 35 East 53rd Street, will both relocate early next year in a new six-story building at 155 East 56th Street, which is to become a decorative arts center. The two fabrics firms will share the ground floor.

PATRICIA HARVEY INTERIORS has moved to new offices at 113 East 35th Street, New York.

GARY HECHT, INC., 543 Madison Avenue, New York, has been appointed exclusive distributors and sales representatives in the New York area for Morris Kurtzon, Inc., manufacturers of aluminum grilles and screens, 1420 Talman Avenue, Chicago.

HEIFETZ COMPANY, 16 East 53rd Street, New York, has formed a new division, Rodisco, Inc., for manufacture and distribution of a new, moderately priced line of lighting fixtures and lamps.

HELIKON FURNITURE COMPANY, 543 Madison Avenue, New York, has appointed three new agents: DUNCAN & HIGGINS, 2209 L Street, NW, Washington, D. C.; MONTAGE, INC., 118 Newbury Street, Boston; and JOHN CROSSLEY, 220 Decorative Center, Dallas.

KAGAN-DREYFUSS, INC., has moved its showroom to larger quarters at 40 East End Avenue, New York.

KENT-COSTIKYAN, INC., 305 East 63rd Street, New York, oriental rugs, has appointed R. DONALD SKINNER, 719 North La Cienega Boulevard, Los Angeles, as its Western representative.

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Now quantity production makes advance styled furniture affordable and practical for the general office. Interchangeable components allow unlimited combinations.

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THE LEOPOLD COMPANY
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KENTILE, INC., 59 Second Avenue, Brooklyn, has opened a new showroom-exhibition center in room 3114 of the Empire State Building. Kentile's entire line of resilient floor covering is exhibited there.

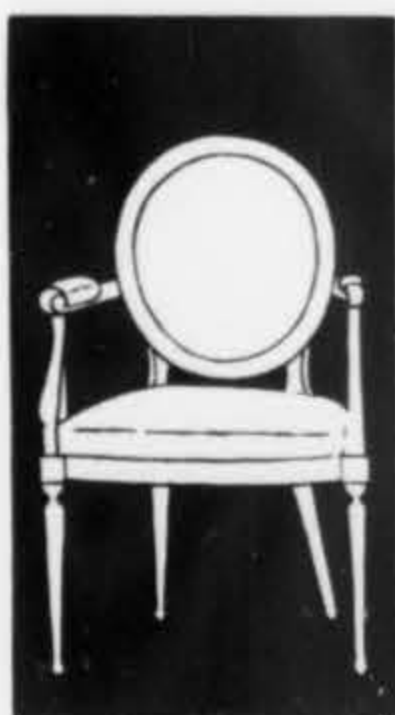
KITTINGER COMPANY, Buffalo, New York, will open on October 20th a 4,500-square-foot showroom, devoted to a comprehensive display of furniture, including exclusive Williamsburg Furniture Reproductions, in the new Atlanta Decorative Arts Center.

LUCAS BROTHERS, INC., has announced the formation of the BUSINESS DESIGN GROUP as a division of the parent company. Business Design Group will be composed of Lucas's staff of office and bank designers, draftsmen and color coordinators.

CHARLES LUCKMAN ASSOCIATES, planning, architecture, and engineering, have moved their New York offices to expanded quarters at Canada House, 680 Fifth Avenue.

MASLAND DURALEASE COMPANY has broken ground for a new plant at Mocksville, North Carolina, which will increase the company's productive capacity and make its vinyl products conveniently available to the Southern market.

HOWARD MILLER CLOCK COMPANY has taken space at the Architects Sample Corporation, 101 Park Avenue, New York, to display bubble lamps, net lights, clocks and a "Ribbon Wall" space divider, all designed by George Nelson and Company, Inc. The exhibit was also designed by Nelson.



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THE STAKMORE CHAIR...
LUXURIOUS,
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Just one of many Stakmore folding chairs — with stationary chairs to match — in fine polished hardwoods, appealing upholstery textures and decorator approved colors. There's a Stakmore chair to suit your every decorating plan, your every color scheme. Write for your free copy of Stakmore's new illustrated brochure.



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MOSAIC TILE COMPANY has moved its main offices to a new address in Zanesville, Ohio: 17 North Fourth Street.

NORMAN ASSOCIATES, design consultants for business and industry, has opened new design offices at 1 Belmont Avenue, Bala-Cynwyd, Pennsylvania.

OVERLAND FABRICS has moved its showroom from 3 East 28th Street, New York, to 71 Fifth Avenue, New York.

OXFORD-KENT, LTD., 425 East 53rd Street, is the new New York headquarters for Jo Mead Designs under the direction of John Cardy.

PALLADIO-INTERIORS' IMPORT COMPANY, INC., 783 Third Avenue, New York, has opened a showroom at the Dallas Trade Mart, Space 4046, Dallas, Texas.

REISS MANUFACTURING CORPORATION, 111 Fourth Avenue, New York, manufacturer of supplies for the furniture and cabinet industry, has changed its name to the Ronthor Reiss Corporation.

LILLIAN ROSS, 305 East 60th Street, New York, has appointed Pamela Jones to head a new Christmas gift service department catering to business executives. A collection of exclusive imported gifts for both men and women, ranging in price from \$2.50 to \$20, have been assembled. Gift wrapping and shipping are included in the service.

SEYMOUR FABRICS, INC., has moved to 300 Park Avenue South, New York.

SHUFF FURNITURE has moved its showroom from 881 Broadway, New York to 317 East 34th Street, New York.

Hobe Erwin Editions In Wallpapers

"Mandarin Garden"



Jones and Erwin, Inc.

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STARK CARPET CORPORATION, 515 Madison Avenue, New York, has announced an expansion program which will result in the doubling of its showroom area. This will permit display of a new line of imported carpets from France, Belgium, and other European countries.

A. H. STIEHL FURNITURE COMPANY, 28 West 20th Street, New York, has added the FRANK S. HARDEN line of McConnellsville, New York, to its Early American Galleries.

SOEP AND BERLINER, architecture, store planning, city planning, space analysis, interior design, industrial design, and display, have moved to enlarged offices at 23 Miner Street, Boston.

STORKLINE FURNITURE CORPORATION, Chicago, and THAYER, INC., Gardner, Massachusetts, manufacturers of juvenile furniture, have leased space in the Atlanta Merchandise Mart building.

STOW & DAVIS FURNITURE COMPANY, 25 Summer Avenue N.W., Grand Rapids, Michigan, has announced that Dudley V. Peck & Associates Pty., Ltd., Melbourne, Australia, and Abbott Brothers, Southhall, Middlesex, England, have signed licensing arrangements for the production of selected Stow & Davis furniture designs for the European and Australian markets.

TARNAWA DESIGN, INC., New York-based interior design firm headed by Eugene Tarnawa, N.S.I.D., has opened a new studio in Haddan, Connecticut, near Hartford. The studio is in a remodeled silo overlooking the Connecticut River.



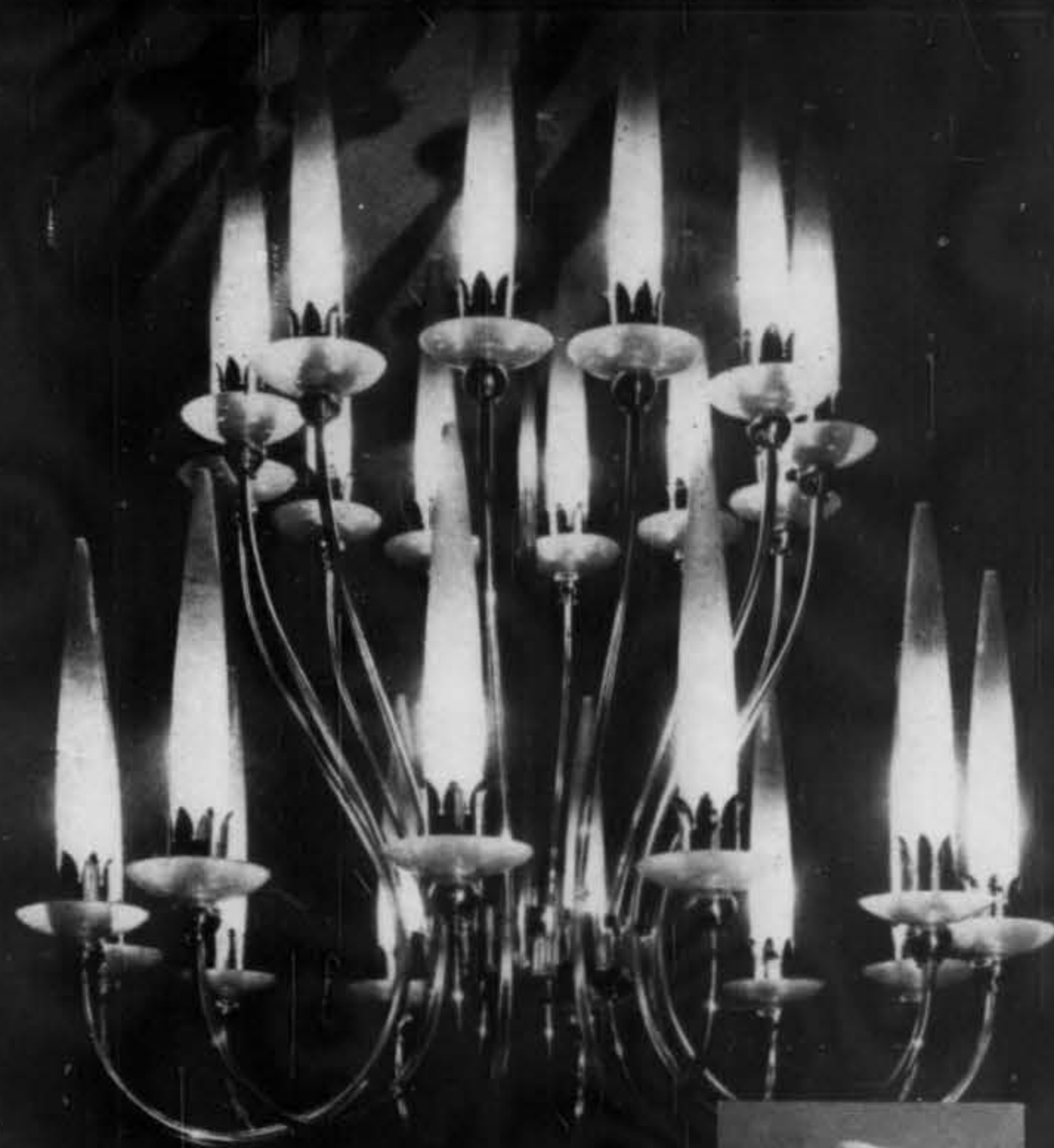
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lighting-traditional
furniture-contemporary
ceramics

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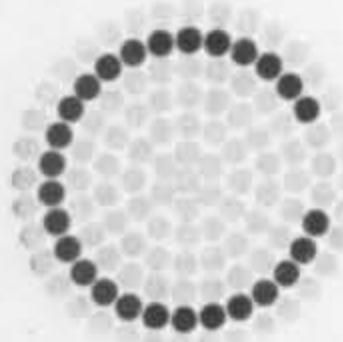
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sofa designed by
JACOB EPSTEIN

tables designed by
ALBERT HERBERT



CUMBERLAND / FURNITURE CORPORATION

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UNITED STATES PLYWOOD CORPORATION has acquired Berkley Plywood Company, Inc., of San Leandro and Los Angeles, California, a West Coast leader in the manufacture and installation of panelized roof systems and other plywood building components.

VINYL PLASTICS, INC., Sheboygan, Wisconsin, has appointed Chartres Company, Inc., 2121 Chartres Street, New Orleans as its New Orleans distributor for vinyl flooring and W. L. Smith Company, 915 Virginia Street, Charleston, West Virginia as its Charleston distributor.

WALLPAPERS, INC., has opened a new showroom, "Studio of Wall Fashions," at 22 North West 23rd Avenue, Portland, Oregon.

WESTERN CONTRACT FURNISHERS, interior design for commercial structures, has expanded its showrooms and offices at 18 Tenth Street, San Francisco. In addition, it has added a new branch at 2060 Clamar Way, San Jose, California.

WUNDA WEVE CARPET COMPANY, Greenville, South Carolina, is currently conducting a \$1,488,000 expansion program which includes construction of three additions to its present plant and production facilities; installation of knitting and tufting equipment; and a substantial increase in research, development, and sales personnel. This expansion will give the company the opportunity to make several types of carpet which have not been available previously.

ROBERT ZEIDMAN ASSOCIATES, INC., industrial design, has moved to larger offices at 250 Park Avenue, New York City.

Manufacturers' and Showroom Personnel

BURLINGTON HOUSE FABRICS COMPANY has named ROBERT M. PERRY president. . . .

COLUMBUS COATED FABRICS CORPORATION has appointed EDWARD L. MAHONEY director of sales, Industrial Division; JAMES E. EVANS director of sales, Upholstery Fabrics Division; WALTER L. BURDORF assistant director of sales, Upholstery Fabrics Division. . . .

CORRY JAMESTOWN CORPORATION has elected D. ARMOUR HILLSTROM president and general manager. Mr. Hillstrom succeeds his father, DAVID A. HILLSTROM, who offered his resignation as president after 40 years of service in that office. . . .

DAVID AND DASH has added JIM MERRITT to its Florida sales staff. . . .

DONNELLY-KELLEY GLASS COMPANY has promoted BERNARD P. DONNELLY to vice president for manufacturing and RICHARD ARTHUR to national sales manager. . . .

ELENHANK DESIGNERS, INC., has added ROBERT D. KUCERA to its staff as business and sales manager. . . .

FEDERAL INDUSTRIES, Subsidiary of Textron, Inc., has named ROBERT VAN HANDEL as head of its newly created internal art and design department. . . .

KNOLL ASSOCIATES, INC., has appointed HELEN OAK to the newly created position of publicity director. . . .

KROEHLER MANUFACTURING COMPANY has appointed ROBERT A. GORMAN sales promotion manager of its Valentine Seaver Division. . . .

LOOMWEVE RUGS & CARPETS, a division of Congoleum-Nairn, Inc., has promoted JOSEPH B. QUIRK from Midwestern regional sales manager to general sales manager. . . .

L. ANTON MAIX, INC., has appointed HAROLD MILNER New York sales manager. . . .

All our BEAUTIFUL LIVING ROOM Sofas
HIDE AN IMPORTANT SECRET...

OUR OPULENT
"AMSTERDAM"
Sleeps 2



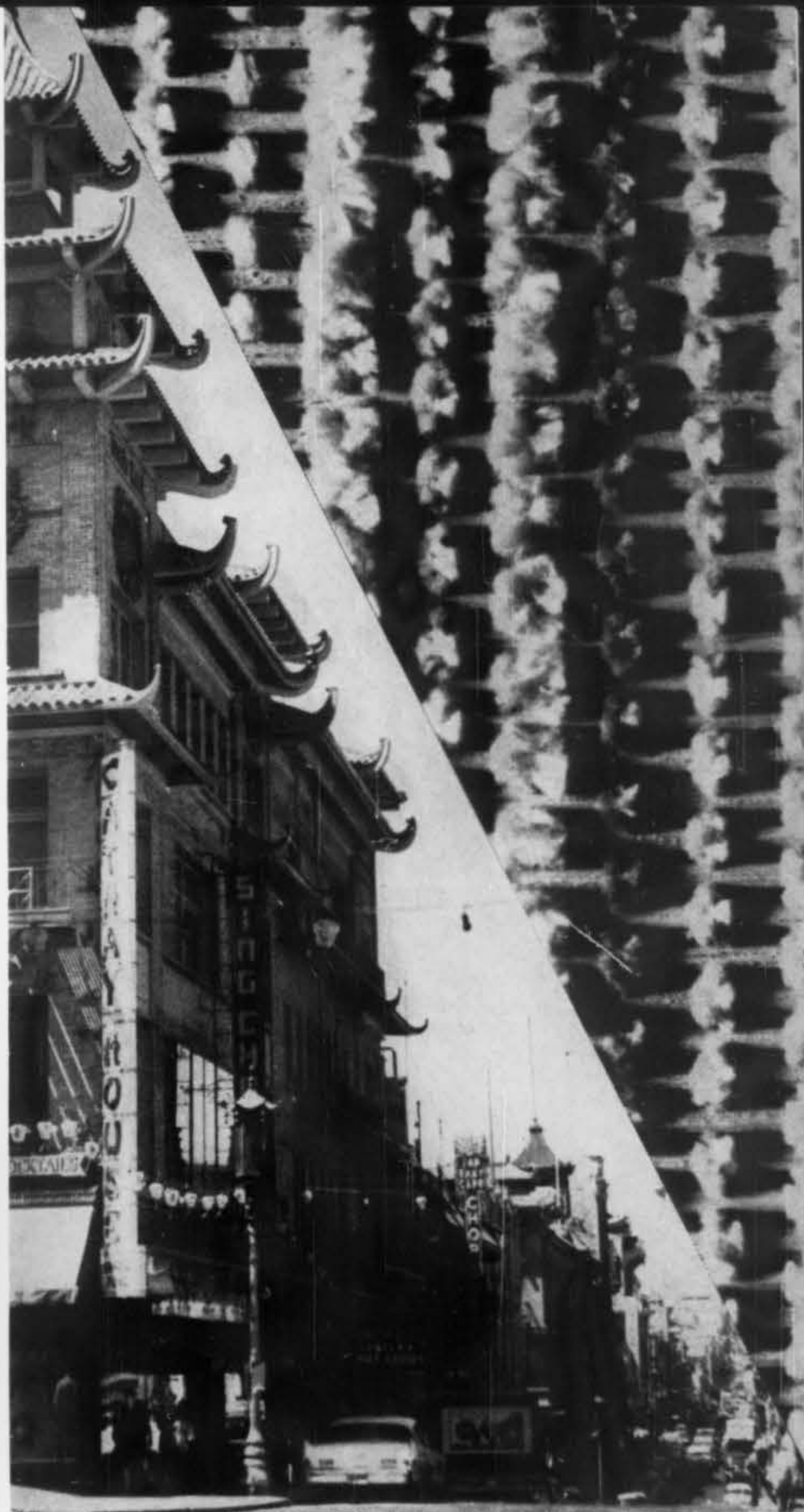
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many exclusive
'designs by Norbert'
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Free Display Pieces available for Model Apartments

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Chicago: E. Virginia Kemper & Assoc., Inc., SU 7-4725

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

New York: Roger Spotts, MU 8-7475

Seattle: Edward Murphy, EA 3-5757

Grand Rapids: Arthur L. Shera, GL 9-7234

Boston: Montage, CO 6-7422

Dallas: Glenn Hennings, RI 7-1105

Philadelphia: Acton-Carberry, LO 3-1693

Fort Lauderdale: Jim Griffith, LO 4-4955

Washington, D. C.: Peggy's Showroom, FE 3-1045

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

Los Angeles: Tropicraft, CR 5-8751

Minneapolis: Frank Leavenworth, 1108 Nicollet

Grosse Pointe: Howard E. Pilbeam, Valley 1-8715

Knoxville: Cecil R. Davis, 1865 Beech

SARANSPUN

Hand Screen Printed
Curtain and
Drapery Fabrics
by

MAHARAM
FABRIC CORPORATION

Here are the newest in original designs created by MAHARAM on Saranspun fabrics—especially designed for public places. Saranspun has the following remarkable qualities: resistance to wear and abrasion—soft to the touch but incredibly durable and rich in appearance. It is inherently and permanently flameproof and is unaffected by temperature and humidity changes... free from "elevator action". Saranspun fabrics may be washed or dry-cleaned according to furnished instructions.

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Century Fabrics
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Chicago, Ill.

Greeff Fabrics
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20% VISCOSE RAYON

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THE NATIONAL PLASTIC PRODUCTS COMPANY

ODENTON, MARYLAND

MANUFACTURERS OF NEVAMAR DECORATIVE LAMINATES

MELDAN FURNITURE COMPANY has appointed ELI EHRLICH national sales manager. . . .

MOLLA, INC., has added JAMES I. MILLER to its staff in the capacity of contract sales manager. . . .

MOSAIC TILE COMPANY has named ARTHUR J. McNEIL vice president in charge of sales. . . .

MURALS, INC., has added NILS ANDERSON to its staff in the capacity of manager of the New York showroom. . . .

OFFICE EQUIPMENT COMPANY has appointed TED J. SLACK director of its new Architectural Contract Sales Division. . . .

OXFORD-KENT has added FRED ZUCKER to its sales staff. . . .

JENS RISOM DESIGN, INC., has appointed HARRY J. MILLER vice president in charge of finance and administration; STEPHEN D. PRYCE vice president of manufacturing, Risom Manufacturing Corporation; JOHN TAPNER vice president in charge of marketing; SHIRLEY CONNER manager of the Chicago showroom and district. . . .

SALTERINI, division of Columbian Bronze Corporation, has appointed OLIVER B. PINKNEY vice president in charge of manufacturing operations. . . .

SCALAMANDRE WALLPAPER, INC., division of Scalamandré Silks, Inc., has appointed WILTON E. OWEN wallpaper stylist and coordinator. . . .

SPANISH TRADING CENTER, INC., has added E. HERBERT BREAKSTONE to its staff in the capacity of general sales manager. . . .

STROHEIM & ROMANN has elected MARVIN R. WALDEN, national sales supervisor, to the office of assistant secretary, and C. BENJAMIN BRUSH JR. to the office of assistant treasurer. . . .

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Famous for fine curtains since 1885

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UNITED STATES PLYWOOD CORPORATION has appointed J. D. KAYNE to the newly created post of director of branch administration; I. E. JATLOW, Northeastern sales division manager; FRED A. HOPFINGER, Rochester branch manager; FRANK J. HASLACH, Toledo branch manager. . . .

UNITED STATES RUBBER COMPANY has appointed CHARLES C. KNUDSON eastern district sales manager of its home furnishings products. . . .

WARREN-LLOYD, INC., has named WARREN L. HOLTZMAN president. . . .

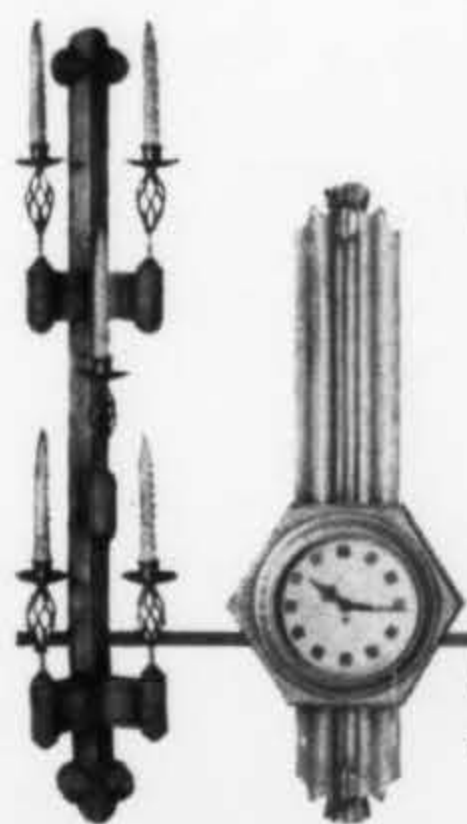
WESTWOOD INDUSTRIES, INC., has appointed HAROLD MEYERS to the newly created post of director of marketing. . . .

YALE & TOWNE MANUFACTURING COMPANY has elected GORDON PATTERSON president, succeeding GILBERT W. CHAPMAN, who retired; and has promoted WILLIAM C. HETTLING from assistant contract hardware sales manager to assistant general sales manager. . . .

Williamsburg Reproductions pas de deux

(Continued from Page 158)

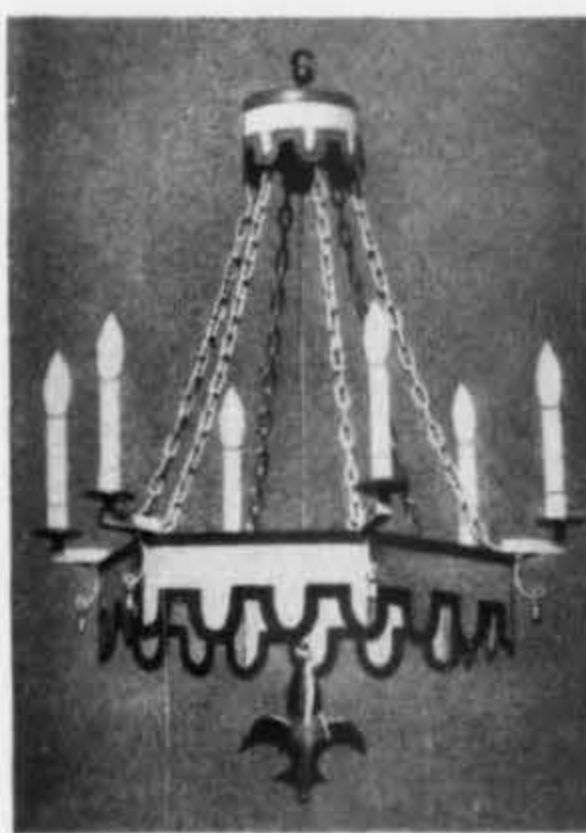
green leaves on a white ground. "Star and Leaf" (3, page 158) is a traditional Colonial pattern with a delightful small star-flower and leaves in orderly procession in colors of rust, green, blue on gray; rust, brown, and white on green. "Floral Stripe" (photo 4, page 159), alternates small three-inch bands of fleurettes with small bouquets of flowers tied with a wandering striped ribbon. This is a two-color print of mustard on white, blue on gray, red on white, or green on white. "Magic Pavement" (7), an optical illusion (are the solid-color areas the top or bottom of a cube?), was probably inspired by the intricate tile patterns on floors popular in 16th century Italy. Colors: beiges blending into brown; green with several blues; and rust, pink, and brown. "Williamsburg Marble" (5), the only paper without a coordinated fabric, is a



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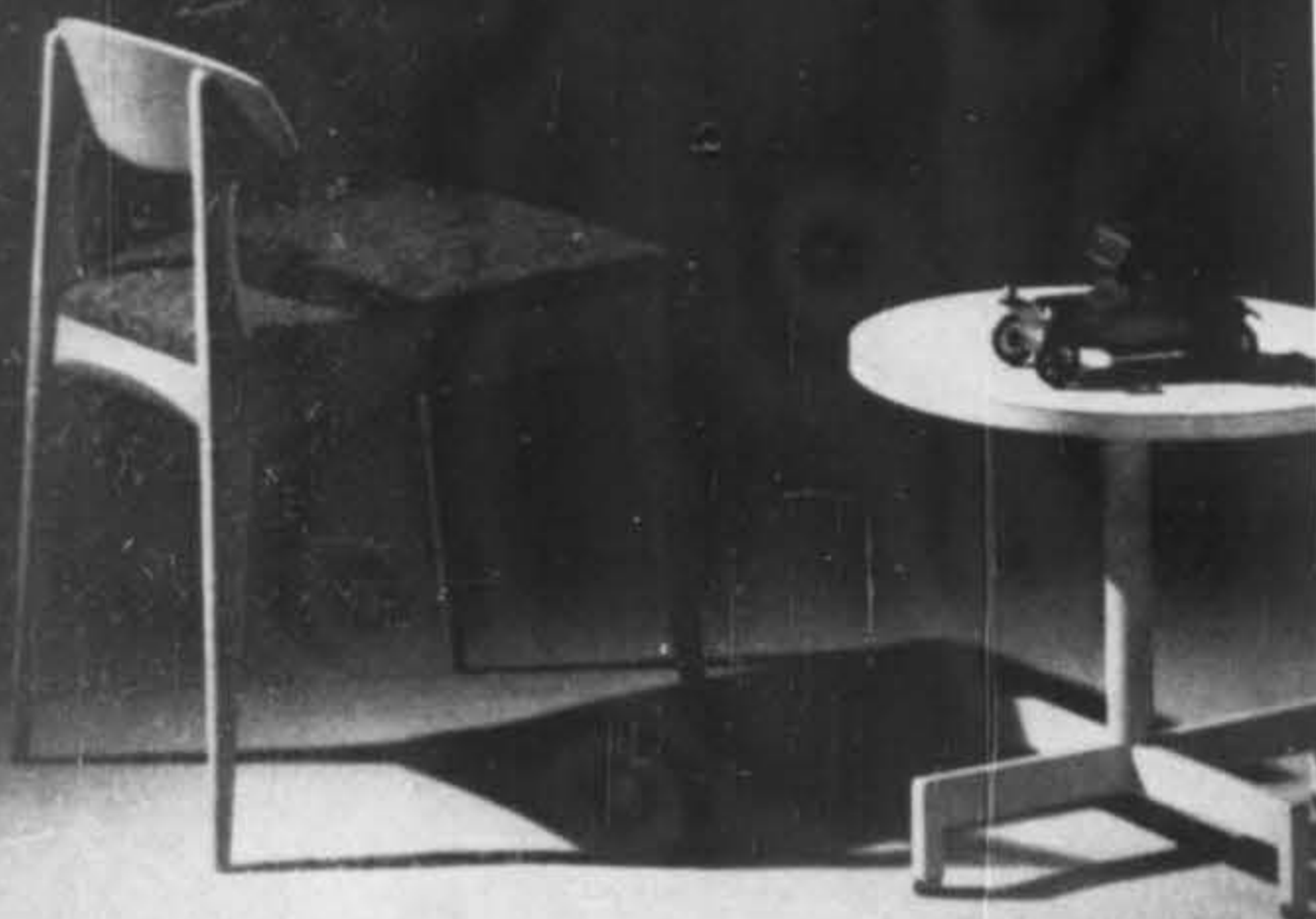
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large swirl marbled pattern coming in reds, greens, grays, beiges.

Samplings from the fund of documented Colonial fabric designs are: "Ludwell Damask" (1), quite typical of the opulent silk damasks used in Williamsburg, in lush colors of light beiges on dark, pale green on gray, moss green on green, and deep blue on gray-blue. For "Raleigh Tavern" (6), an old stencil pattern, fabric is in reverse colors from the wallpaper for a more definitive but still related character. Colors are blue, green, red, or mustard with white.

Interior designers will find samples and color swatches of the complete 1960 Williamsburg collection of both the fabrics and wall-coverings at all of the Katzenbach & Warren and Schumacher showrooms.—J.W.

Dillhoff-Tecta's contemporary fabrics

(Continued from Page 168)

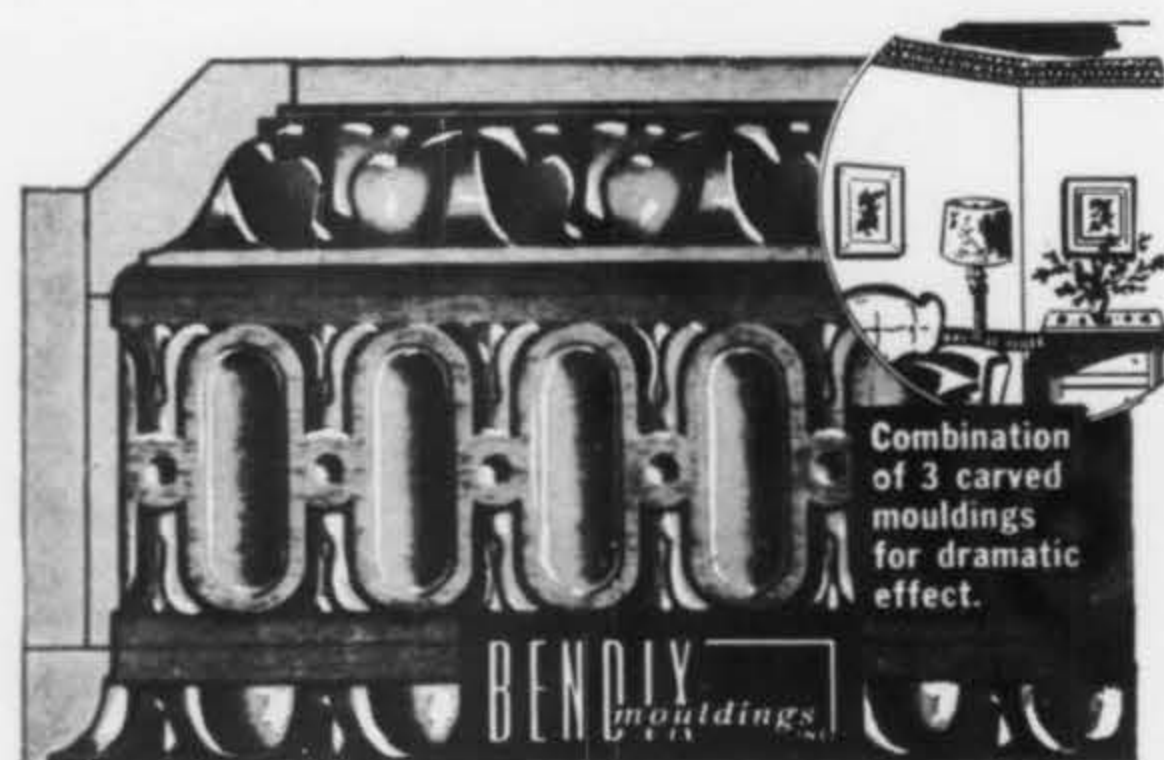
exploits the geometric and aesthetic possibilities of the circle in an 11" repeat. The lustiness and color of the familiar Harlequin pattern is embodied in "La Buffone" (photo 4, page 168) with an enormous 30" repeat that alternates step ladder and solid areas on large kite-like forms. Abstracted leaf motifs are used in both "Fall Leaf" and "Maytime."

Stripes, though frequently associated with institutional use, can perform the often necessary job of giving an illusion of height to a room or breaking a long horizontal plane. "Graduation Stripe" alternates 3" solid vertical stripes with $\frac{3}{4}$ " and $1\frac{1}{2}$ " broken vertical ones. "Manhattan" combines $\frac{1}{2}$ " white vertical stripes with $\frac{1}{2}$ " colored and white horizontal stripes. "Meadow" is an interesting textural arrangement of fine horsehair, which comes in

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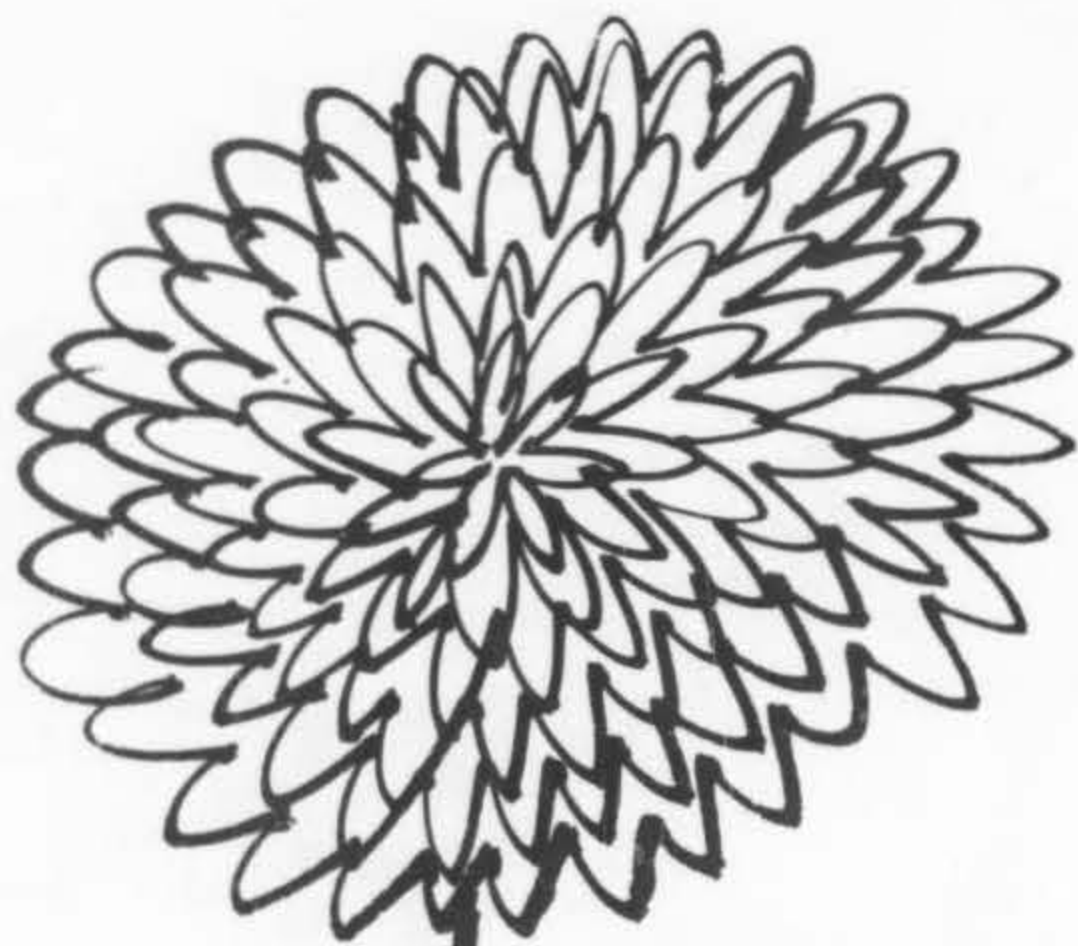
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natural or all-black in 24" strips. "Circus Stripe" alternates vari-colored 2½" stripes with pinked edges. Fabrics are made in Paterson, New Jersey, at F. Russell Anderson Associates, 91 Broadway.—B.B.P.

Greeff's fabulous Fall '60 collection

(Continued from Page 166)

motif alone. Retail prices for the papers range from \$7.00 to \$12.50 a single roll.

English hand-blocked chintzes of the last century are sources for the "Commonwealth" collection of documentaries, hand printed on an unglazed chintz which was developed specifically for this collection. Most of the colorways are brighter and fresher than the originals, adding considerably to their contemporary appeal. Six of the designs, on 50" fabric, retail for \$10 a yard; the other three, 36" wide, retail for \$7 a yard. "Bentham" (photo 3, page 166) 50" wide, alternates wide stripes of ornate vases and flowers with narrow stripes of ribbons and nosegays on a pin-point ground. Favorite English garden flowers, such as bleeding hearts and honeysuckles, are formed into a large-scale vine pattern in 50" wide "Traherne." "Himalaya," 36" wide, is an exotic tree of life, replete with pineapples, tropical birds and strange nuts, printed in England for the East Indies export trade.

Original hand blocks by William Morris, illustrious 19th century champion of hand craftsmanship as a protest against a swelling tide of industrialization and mass-production, were used in printing Greeff's choice group of "William Morris Chintzes" in England. Examples of Mr. Morris's textile printing were assembled with the help of the Victoria and Albert Museum; Stead, McAlpine & Company, Ltd., owners of the blocks; and the printers, Warner

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& Sons, Ltd., all of London. All four prints, which retail for \$19 a yard, are printed on a heavy 54" cotton in the original colors as well as several new ones. "Corncockle," an exuberant floral design registered in February, 1883, is produced in two original Morris colorways, one in brown tones, the other in a blue-pink combination. Original colorings, golden cream and green-gray, are also used in "Cray" (photo 4, page 166), a flamboyant and sinuous floral. "Strawberry Thief," a gay composite of birds, berries and flowers, is probably the best known of all Morris's chintzes.

Contract demand for prints that let in sunlight prompted the "Woodglen Sheers" collection of eight designs, 48" and 50" wide, two each on Arnel, Dacron and Irish linen, and one each on Dacron/rayon/linen and Fiberglas—all retailing for \$7.50 to \$10 a yard. "Sylvan" (photo 5, page 166) is a crisp, refreshing medley of woodland foliage on a linen sheer. A lacy network is constructed from leaves and blossoms from the jacaranda tree in "Jacaranda" on Dacron. "Shadow Play" has the dreamlike quality of a Japanese water-color with its breezily scattered sprays of leaves. "Mignonette," a formal Renaissance design of undulating stripes and medallions, is printed on Arnel fabric.—*B. B. P.*

Glacite plastic panels by Favrex

(Continued from Page 170)

mélange pictured (photo 2, page 170), the embedding of nets, shells, seawood, etc., is combined with textural bubbles to simulate an aquarium teeming with flotsam and underwater life. With a broad spectrum ranging from fragile pastels to the most vibrant primary shades, color patterns in Glacite have a limitless potential for abstract


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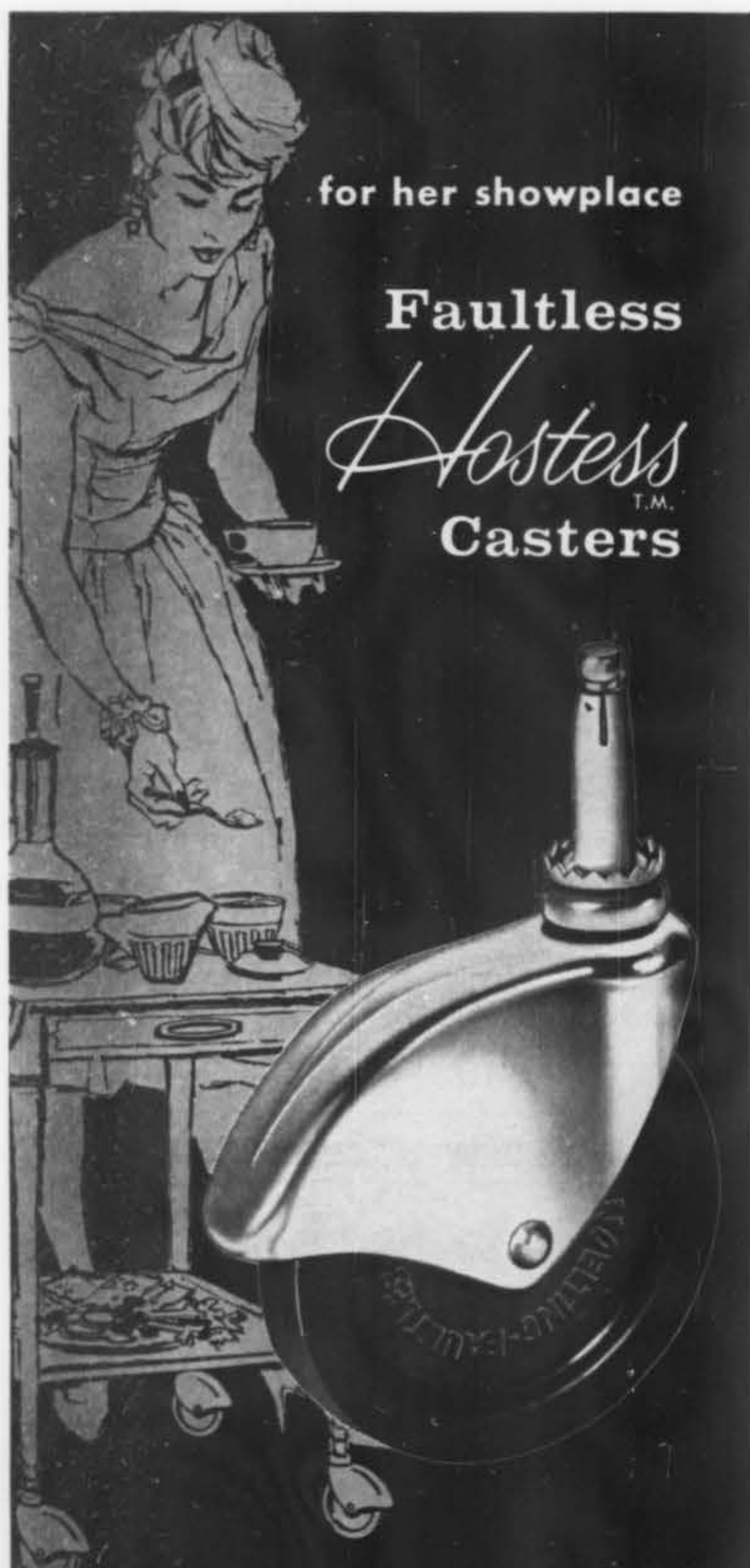
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(photo 3, page 170) or representational designs. If a stained glass effect is desired, colors may be surrounded with black.

Glacite is manufactured in panels of any dimension up to a maximum standard size of 4' x 8', with larger sizes available on special request. Facilities also exist for molding Glacite into three-dimensional shapes, such as urns, bas-relief plaques, columns—all retaining their original translucency. In addition to established patterns, designs will be made up to client's own specifications for materials, composition, techniques and color. When lit from behind, Glacite panels appear at their translucent best. For murals, such lighting may be concealed in a frame; for false ceilings, it may be installed in the original structural ceiling. Favrex panels are distributed through Gery Hecht, Inc., 543 Madison Avenue, New York. — B. B. P.

Space-saving storage systems by Raymor

(Continued from Page 174)

(however, legs may be cut off if circumstances dictate). All components are attached to the frame, which is pre-drilled at 2" intervals, by brass screws. A bar with black plastic shelf, brass hinges, and key lock is available in addition to components pictured. "Ultra" (photo 4, page 174), designed by Poul Cadovius, on a 28 3/4" module, has the convenient option of being installed either on a flush wall by metal wall rails or floor-to-ceiling by long poles with built-in springs. Shelves may be in metal (blue, green, red, yellow, black, or white) teak or walnut. Available in addition to pieces pictured is a dining table with metal legs, a lined planter, and a mirror. Prices for "Ultra" are modest enough to allow its use in rooms where economy is an important consideration.—B.B.P.

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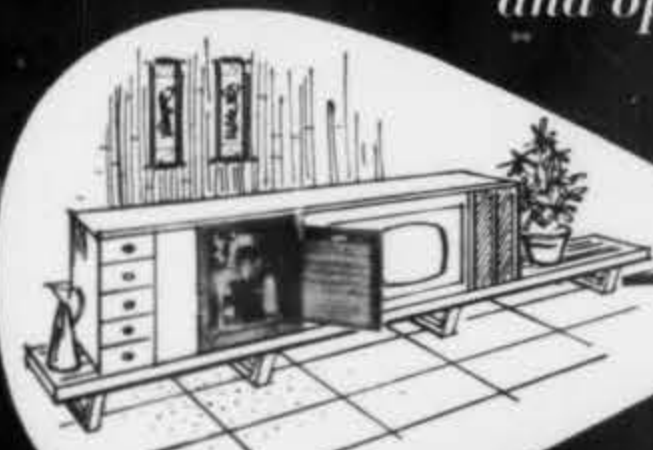
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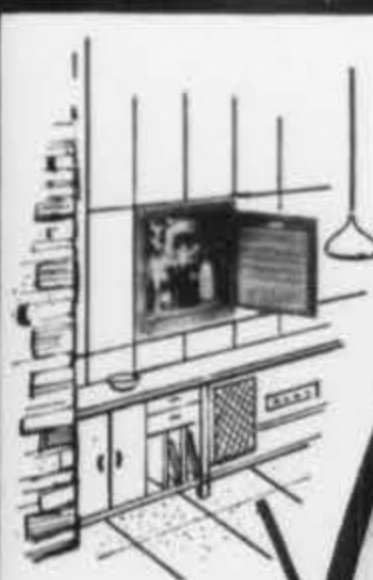
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Exhibitions

(Continued from Page 20)

relief and stitched openings; Ziv Gali of Israel, now dwelling in Italy, by mixed-media hard surface paintings, subtle in values and textural relationships and somber in feeling; and Mimmo Rotello of Italy, by torn paper collages, elegant in color and surface, strong in composition and spatial relationships. . . .

A major exhibition, *Design in Germany Today*, sponsored by His Excellency the German Ambassador, Wilhelm G. Grewe, and circulated by the Smithsonian Institution Traveling Exhibition Service will be on view at the Cooper Union Museum in New York City from September 30 through October 22. More than 500 pieces, including examples of glass, porcelain, ceramics, silver, metal-work textiles, woodwork, furniture, basketwork, and enamel, have been assembled by the West German Government in the first design survey presented outside Germany since World War II.

In the handsome illustrated catalog which serves as a handbook for the show, Doctor Hans Eckstein, Director of Die Neue Sammlung, the Museum of Applied Arts in Munich, states that the exhibition "is intended to show Germany's contribution to good design of functional objects, including individual pieces and sets created by craftsmen, and mass industrial products alike. . . . The German contribution to good design of functional objects lies not so much in the imaginative and unusual, but rather in the solid, practical design."

Photographs of a glass bowl and vase designed by Hans Theo Baumann, and two ceramic vases by Ingeborg and Bruno Asshoff (page 20) reveal the simple lines and

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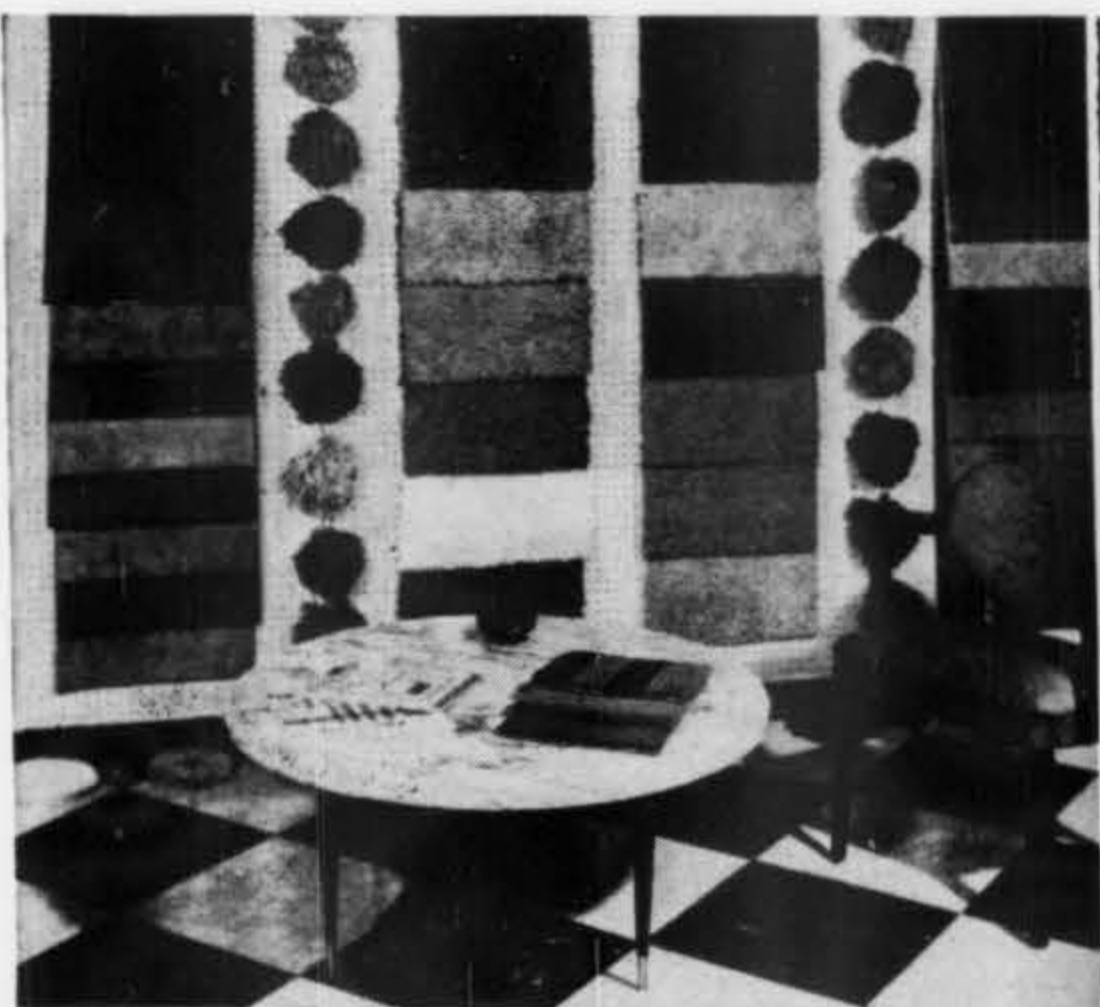
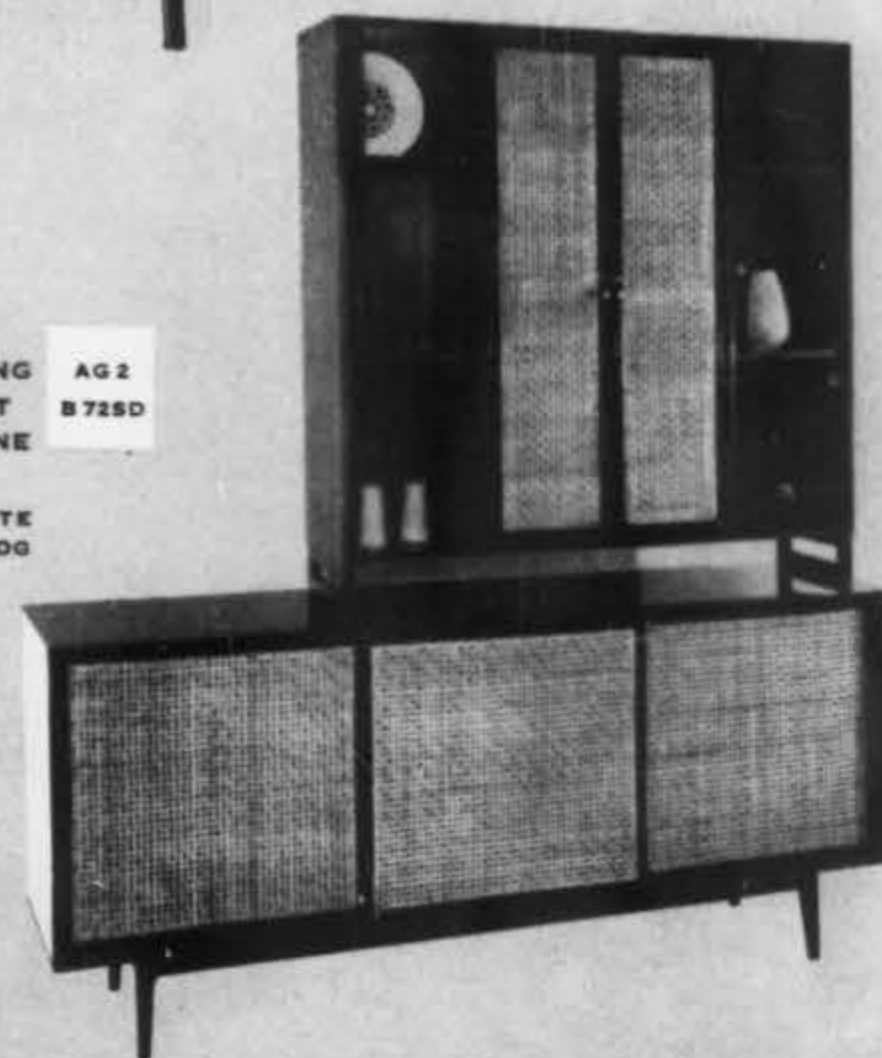
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practical forms of typical entries in the show, described by Eckstein as functional objects which avoid ornament and seek strength of expression in the pure, original form. The exhibition had its world premiere at the National Housing Center in Washington, D. C. and will be shown at the following museums and galleries after its Cooper Union engagement: Institute of Contemporary Art in Boston, Currier Gallery of Art in Manchester, New Hampshire, the George Thomas Hunter Gallery of Art in Chattanooga, and the Toledo Museum of Art. . . .



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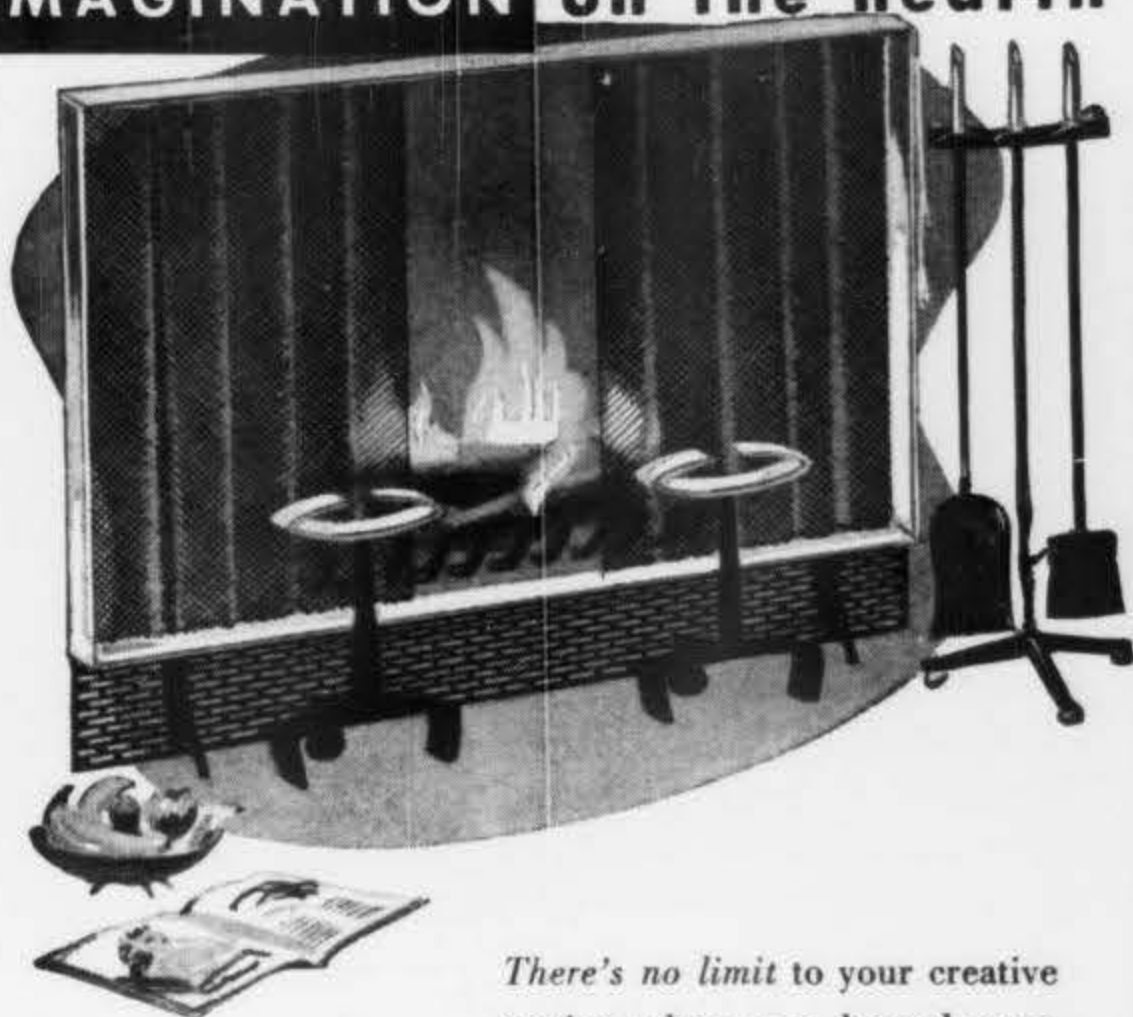
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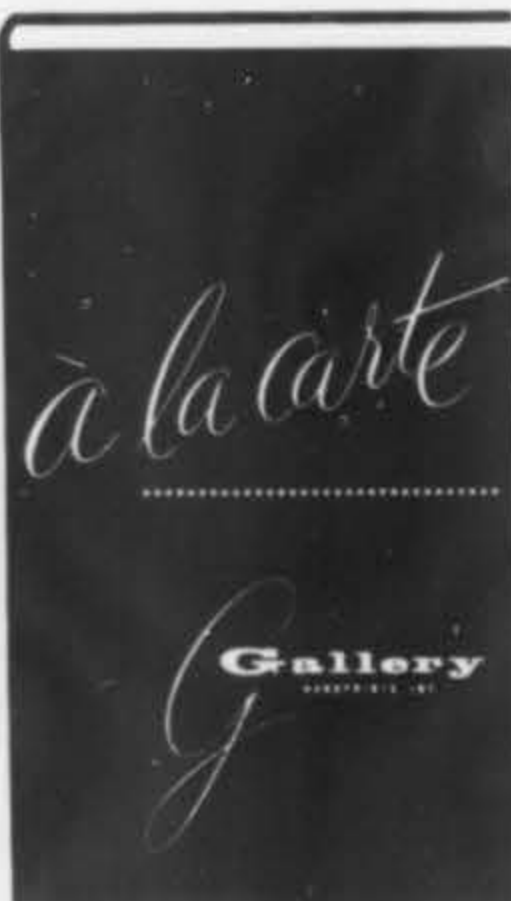
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table (Rek-O-Kut) and receiver (Fisher) are concealed in the end table under the lamp at right, and the two Audax loudspeakers systems are placed on the bookshelves at opposite ends of one wall, so that the main seating area receives the full added dimension which stereo affords. Among the many U.S. Rubber products utilized by the designers are a ceiling unit of "Honeycomb" Tropiceal in blue, white and green; walls (over fireplace) of "Opal White" Elastic U.S. Naugahyde; a "Victoria" off-white carpet by Mand Carpet Mills of California, made of Uspun 100% cotton, spun by U.S. Rubber; and built-in cabinets topped with Mannington Mills, Inc., "Vinyl-tex" made of U.S. Rubber's "Marvinol" vinyl. . . .

Visionary Architecture, an unusual exhibition which promises to cause comment, will be on view at the Museum of Modern Art from September 28 through November 27. The show will be dedicated to architecture considered unbuildable for either of the following reasons: (1) it may have been technologically impossible to realize at the time it was designed; (2) society lacked a program and a purpose to support the architect's convictions. The exhibition intends to show what architects themselves would have preferred to build, had they been able to persuade society of the soundness of their vision. More than twenty projects, including work by Hans Poelzig, Bruno Taut, Frederick Kiesler, Le Corbusier, and Frank Lloyd Wright, will illustrate concepts of continuing significance in the development of modern architecture. The show will be directed by Arthur Drexler, Director of the Department of Architecture and Design. . . .

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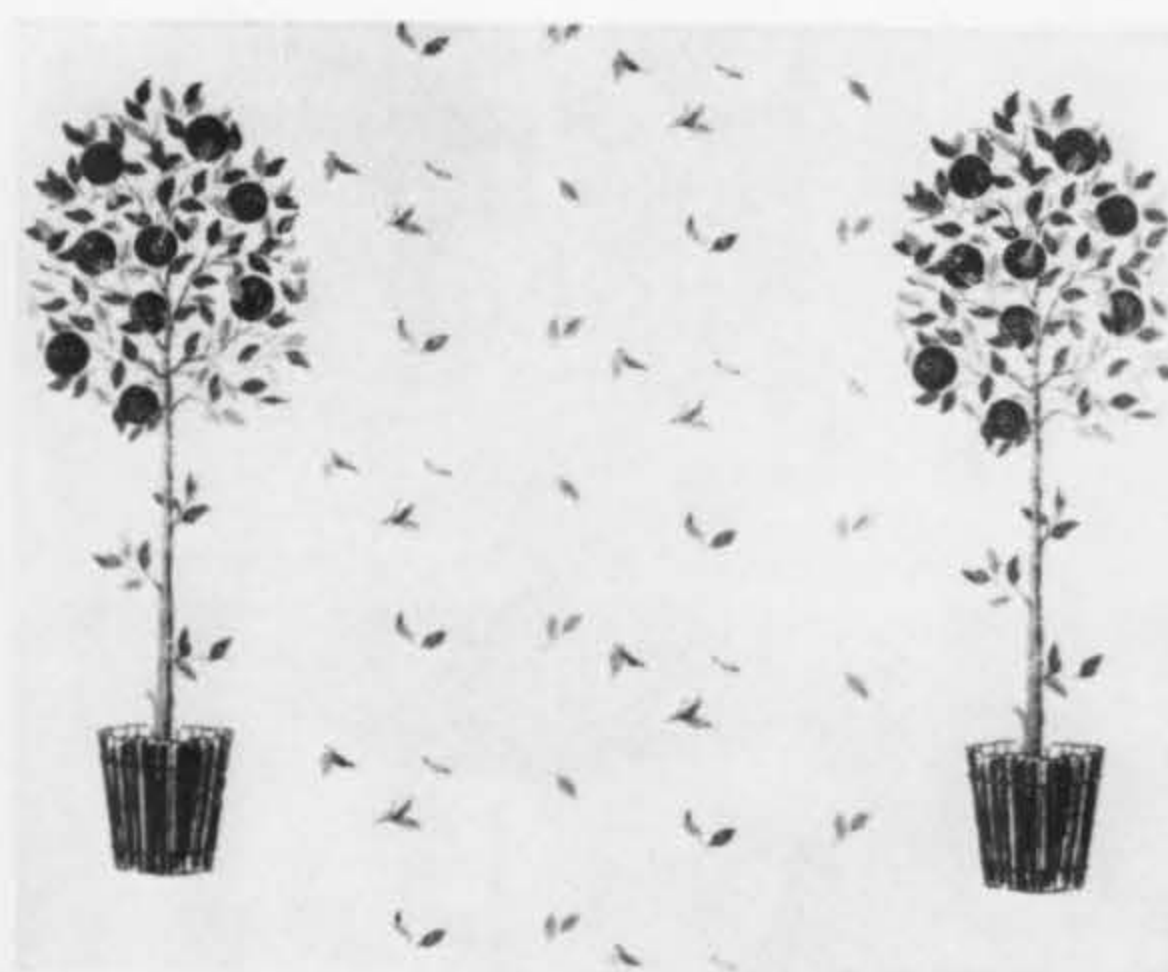
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and directed by Harold R. Meyer, President of Electrical Living Shows, Inc., the show will allow the public to test every known major and portable electrical appliance on the market, with the exception of pop-corn poppers. On a specially constructed stage, Con Edison's kitchen planners, using live models and life-size replicas of electrical appliances, will demonstrate how best to plan the most effective electric kitchen. An electrical workshop for Do-It-Yourself enthusiasts will also be available. One of the highlights of the show promises to be a specially constructed 500-seat theatre for the daily presentation of movies, organ recitals, choral concerts, and a power tool workshop.

For Your Information

(Continued from Page 64)

Art Information Center to Open

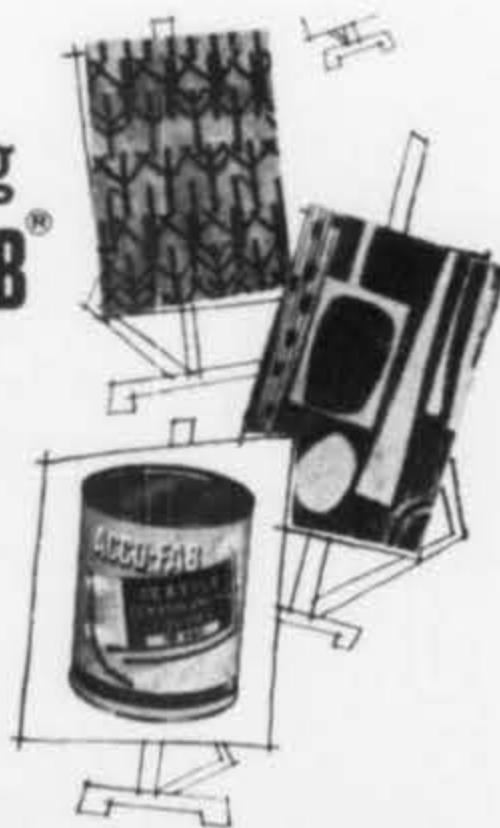
In celebration of the 25th anniversary of the Artists' Gallery, 853 Lexington Avenue, New York City, president Hugh Stix announces the establishment of a unique and needed service: the Art Information Service. To be directed by Betty Chamberlain, who has headed publicity departments at the Museum of Modern Art and the Brooklyn Museum, the Center will supply artists, collectors, art dealers, and museums with the following information: files of contemporary artists and the names of their art dealers; files of all art dealers handling contemporary work, with as many reproductions as possible of their clients' works; names and addresses of artists who are without dealer affiliation, with reproductions of their works; open exhibitions and other exhibition possibilities for artists. The Center will open in September.

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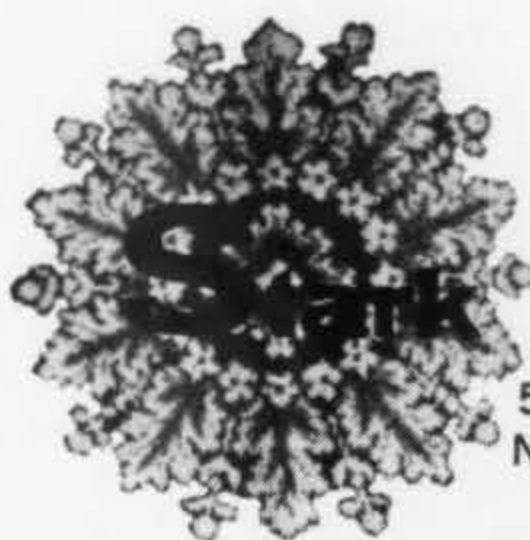
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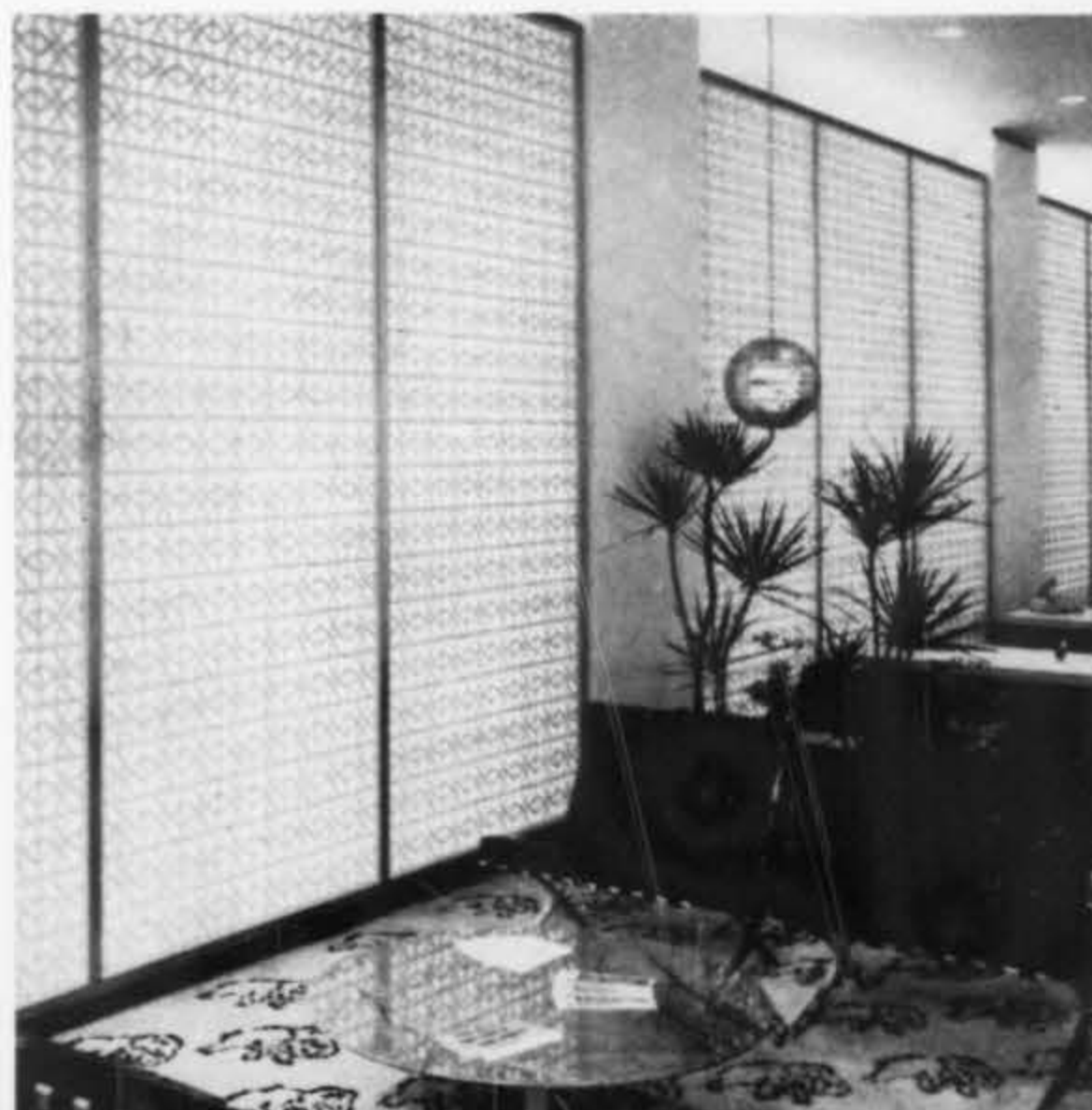


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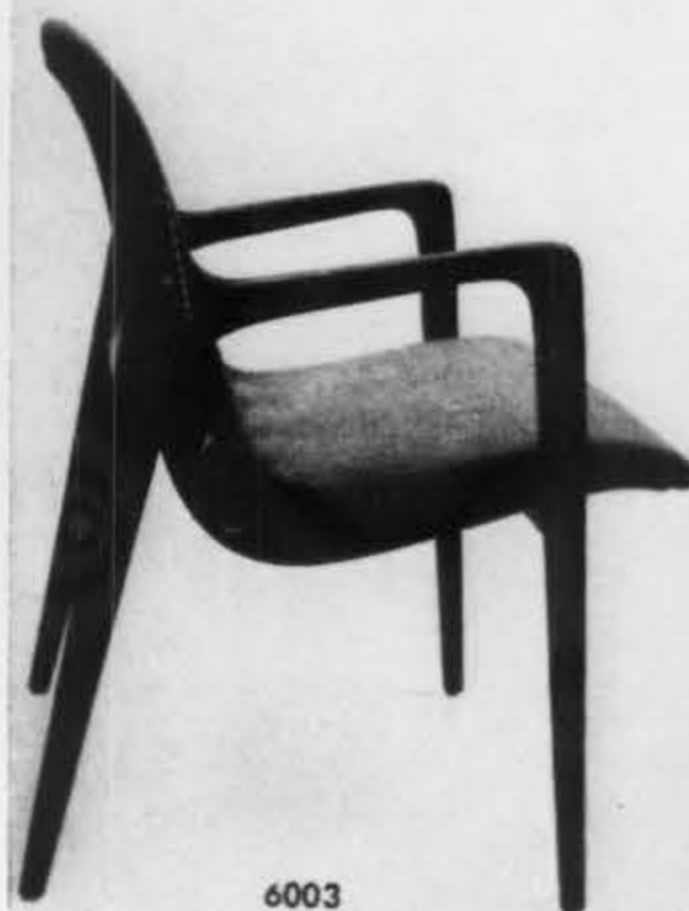
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New Building for American Federation of Arts

The American Federation of Arts has purchased the building at 41 East 65th Street for use as permanent national headquarters. Formerly the home of Benson B. Sloan, the building was purchased through the generosity of Mr. and Mrs. Jacob M. Kaplan, Mr. and Mrs. Albert D. List, and Mr. and Mrs. Roy R. Neuberger. Architects Casale and Nowell are remodelling the building which will include gallery space for exhibitions, executive offices, members' lounge, and library. It will provide working offices for museum directors visiting New York and will also serve as national headquarters for professional and lay members of the Federation. Expanded facilities will provide for an information center on art resources and activities.

Modern Day Guild Formed for Mural Artists

A new source for the architect, interior designer and display designer called the National Guild of Mural Artists, 43 East 22nd Street, New York 10, New York, has been formed to supply the trade with one central source for murals in all media. Patterned after the guilds of medieval times, the new group will act as a clearing house for mural artists, and will regularly hold showings of members' work, so that the trade may see the latest being done in the field. The scope of the work will include bas relief murals, hand painted murals, painted screens, panels, *trompe l'oeil*, perspective scenics, ceramic tile, fused glass, tapestries, hand decorated furniture, display exhibits and backgrounds, paintings, woodcuts, sculpture, prints and wire sculpture. The Guild will also give referrals or estimates on all types of mural work needed, at no charge or obligation.

Artist membership in the Guild is open to professional artists whose work is of the highest caliber and who have a

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minimum of four years training in a recognized school or college of art, plus four years of mature and successful experience. (Dues: \$50 initiation fee; \$50 per year.) *Professional membership* is accorded to persons connected with the art fields, whose activity requires their utilizing and employing professional artists. (Dues: no initiation fee; \$25 a year.) *Associate membership* is accorded to those persons whose qualifications for full artist membership lacks the minimum of practical experience. (Dues: \$25 initiation fee; \$40 a year.) *Press membership*: specialists in public information in Arts. (Dues: no initiation fee; \$10 a year.) *Educator membership*: lecturers and instructors of accredited schools and colleges of art and design. (Dues: no initiation fee; \$25 a year.) *Student membership*: students attending an accredited school or college of Fine and Applied art, whose ability and performance shows promise. (Dues: no initiation fee; \$5 a year.)

Newly elected officers of the Guild are: painter and muralist John Murray Barton, National President; muralist Louise St. August, national vice president; Renee Charles, executive secretary; Morton L. Portnoy, counsel; art lecturer Elliot Tiber, executive director; Bea Miller, treasurer. Other distinguished members include: industrial designer Paul McCobb; Florence Knoll, president of Knoll Associates; tapestry weaver Jan Yoors; artist Norman Rockwell.

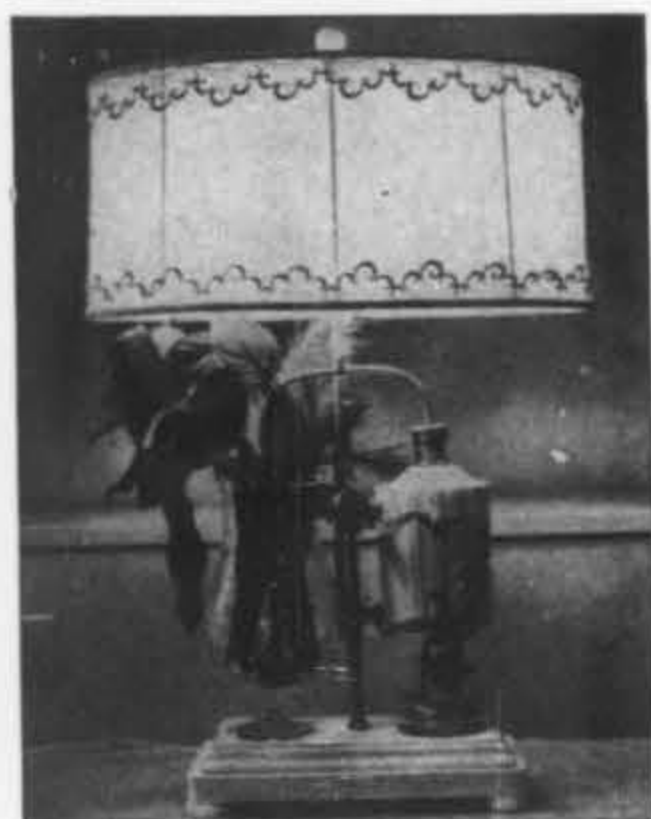
Addendum: Election of Lee L. Kottmann

"New Officers for N.S.I.D." on page 12 of the July issue of *Interiors*, unintentionally omitted the election of Lee L. Kottmann to the National Board of Directors of the National Society of Interior Designers. Mr. Kottmann is a member of the design department of the Robert Simpson Company in Toronto, Canada.

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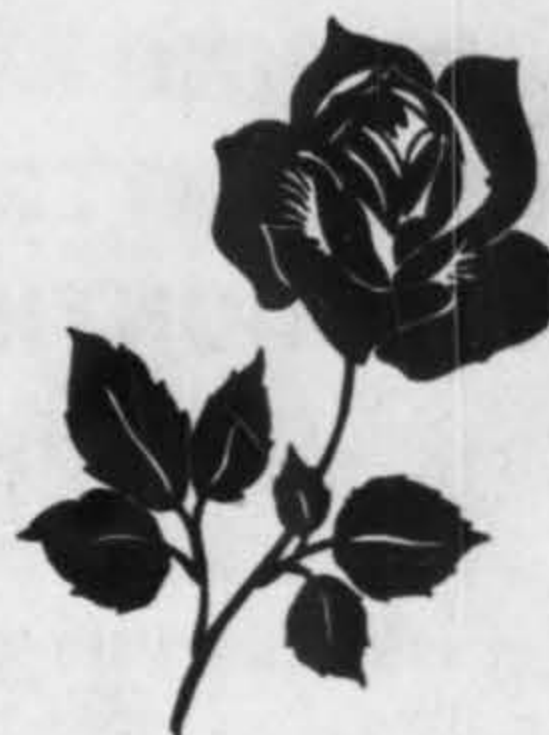
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NCEDL information for design protection

The National Committee for Effective Design Legislation mentioned in this month's Editorial is a non-profit organization founded in 1958 and supported by the contributions of individuals and professional and trade associations for the purpose of fostering a design protection bill extending beyond works of art, now protected by national legislation, to useful articles. Its officers are: Chairman, George Lucas, Jr., President of L. E. Carpenter & Company; Vice Chairman, D. J. DePree, President of Herman Miller Furniture Company; Vice Chairman, Forest Wilson, industrial designer; Treasurer, O. E. Cumings, Jr., General Counsel of Oneida Ltd.; Advisory members are Professor Walter Derenberg of the New York Bar; George Frost of the Illinois Bar; Cedric Porter of the Massachusetts Bar; and the New Jersey Patent Law Association. Executive Secretary is Alan Latman, member of the New York and District of Columbia Bars.

The NCEDL has an excellent brochure outlining its aims, and issues bulletins on hearings for the Design Protection Bill before the Senate Committee for Patents and Copyrights. For copies write to the NCEDL at 200 East 42nd Street, New York 17, N. Y.; or 1735 New York Avenue, N.W., Washington 6, D. C.; or 6547 West North Avenue, Oak Park, Ill.; or 75 West Green Street, Pasadena, Cal.

Maurizio Tempestini 1910-1960

Maurizio Tempestini, internationally famous architect and industrial designer, died on July 28 at the age of 50 of a heart attack at his villa in Ronchi, Italy. (A summary of his career up to 1950 appeared in *Interiors*, October 1950, pages 77-83, and many of his later designs have appeared in our pages since then.) Tempestini's wide range of experience and knowledge were translated into many areas. His first job, thirty-one years ago, was as a design con-

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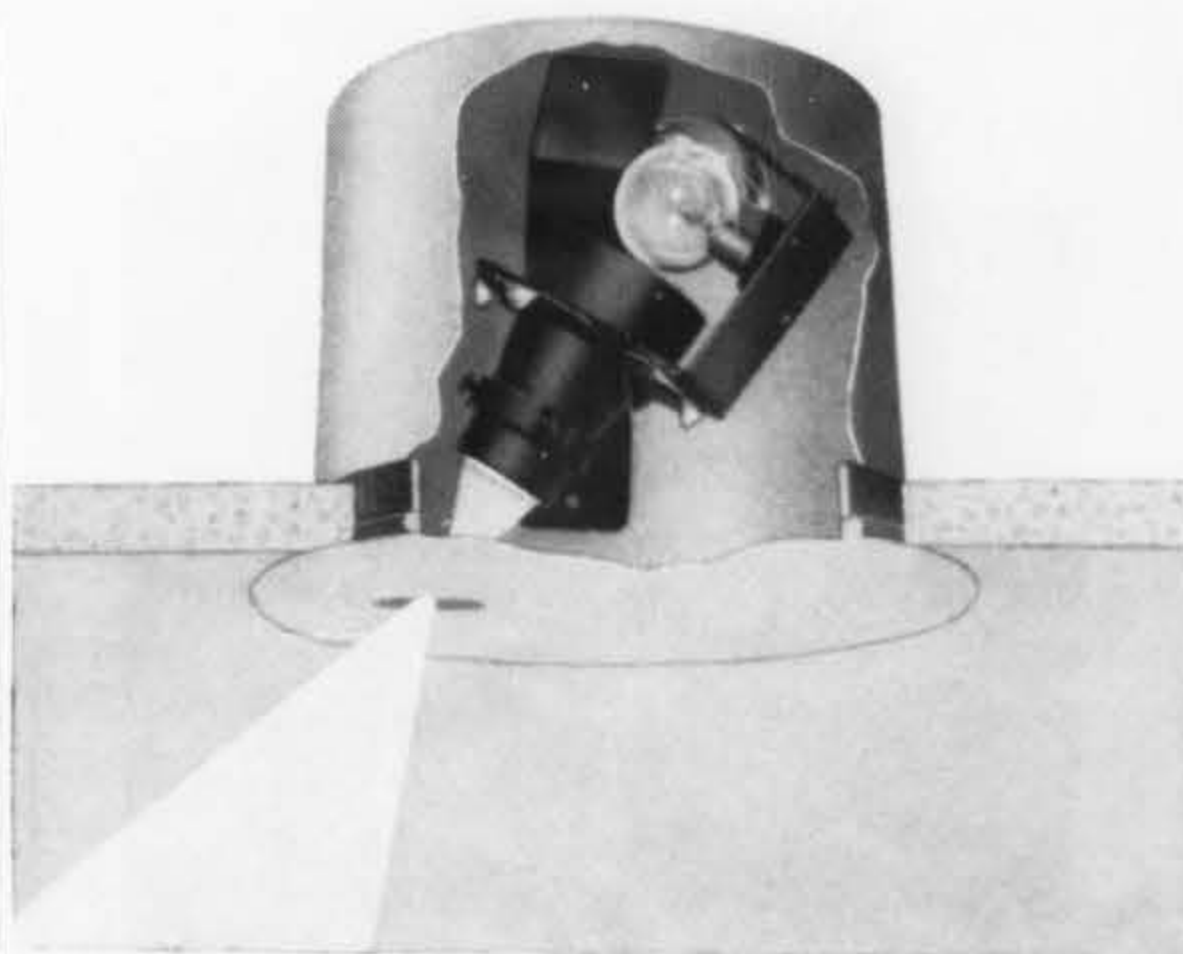
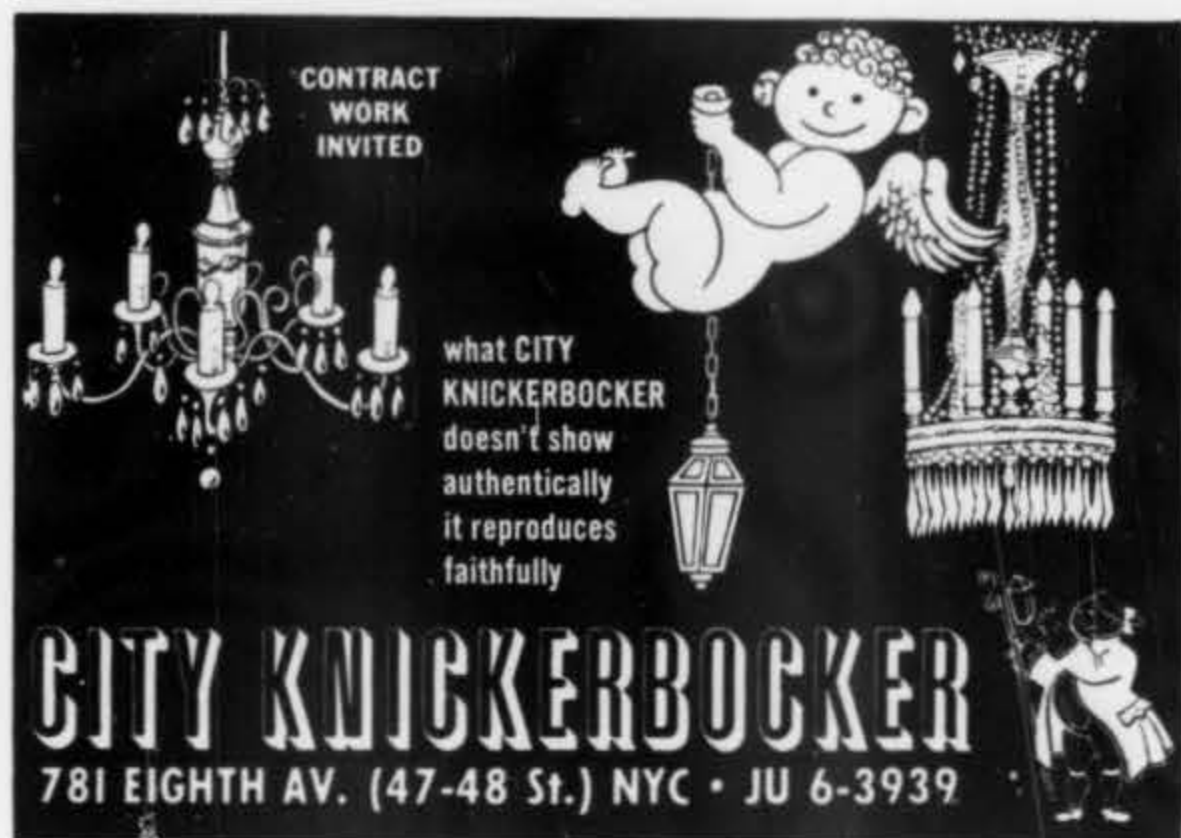
sultant to a Murano glassware factory, Cappellin and Company. Next phase was designing settings and costumes for theaters and ballet productions. In 1932 he began designing interiors and furniture while occupied in the immense production of ceramics, dinnerware, embroidery, and lamps. In 1948 he designed the interiors of a resplendent railway car for Egypt's luxury-loving King Farouk, built by Italy's Fiat Company, which appointed him railroad design consultant.

In 1950, Tempestini was invited by American furniture manufacturer John B. Salterini to visit the United States. The result was the designing of an annual line of graceful wrought iron furniture, wicker and rattan pieces for Salterini, furniture noted for its use of new as well as old materials (woven cord, male oak, rough rope).

In 1951 he was engaged by Lightolier, Inc., as design consultant. According to William Blitzler, vice president of the company, Tempestini was responsible for several new lighting concepts "which enriched America not only because his designs were widely sold, but because they also served as inspiration for other adaptations." Some of the outstanding concepts with which he was identified included garden lighting, fluorescent wall lights, various types of flexible, adjustable lighting, pendant decorative fixtures. Mr. Tempestini leaves a wife, Goghi, and a 17-year-old son, Marco.



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Mariska Karasz 1898-1960

Mariska Karasz, needlework artist, designer and writer, died August 27 at the Danbury Hospital, Connecticut at the age of 62. Widely known for her non-objective needlework and embroidery, she was a member of the Bertha Schaefer Gallery in New York. Her work can be found in the Museum of Contemporary Art, the State Department Building in Washington, the Museum of Art in Cleveland, and the University of Delaware. She was guest needlework editor of *House Beautiful* magazine from 1952 to 1953, and also contributed articles to *Interiors*, *School Arts*, *Esquire*, and *Holiday*. She also taught at summer workshops in Haystack, Maine, and the Miami University of Ohio.

Miss Karasz came to the United States from Budapest in her youth. She later studied at Cooper Union Art School and with Ethel Traphagen. From plain sewing she went to embroidered scenes, then to embroidered portraits of her daughters. Then she turned to abstractions. She wrote of her techniques in such books as *See and Sew* and *Adventures in Stitches*.

Miss Karasz was the wife of Donald Peterson, who died in 1957. Surviving are her two daughters, Mrs. Wendell Cox and Mrs. Jon Berg.

Tom O'Hare 1901-1960

Tom O'Hare, A.I.D., manager of the decorating department of Abraham & Straus department store in Brooklyn since 1946, died on September 1 at Doctors Hospital at the age of 59. Mr. O'Hare was associated with the store for twenty-five years. A strong exponent of modern furniture, he also contributed many unusual window displays during this time, utilizing such novel materials as bead curtains, translucent bamboo, and vinyl tile panels. He was a graduate of Boston University and Pratt Institute, and is survived by his widow, the former Wilhelmina Allen.

Sources for Japan Air Lines office (page 152)

Furniture: Steelcase, Inc. *Flooring:* American Biltrite Rubber Company. *Wall covering:* Grasscloth and foil paper supplied by the Japanese Government. *Honeylight ceiling grid:* Fiber Glass Engineering, Seattle. *Lighting fixtures:* Irene McGowan, Seattle. *Hardware and temple cords:* Haru's Far East Contemporary. *Decorative silk cushions:* Paul Siegel Decorative Showroom.

Sources for Air-India ticket office (page 153)

Furniture: Knoll Associates, Inc. *Sculpta-Grille panels:* Harvey Design Workshop, Inc. *Tenite plastic used in grill-work:* Eastman Chemical Products, Inc.; and *Plexiglas interlayer:* Rohn & Haas. *Wallcovering:* Viortex Sales Corporation. *Rug:* V'Soske. *Drapery fabric:* Dan Cooper Design Corporation.

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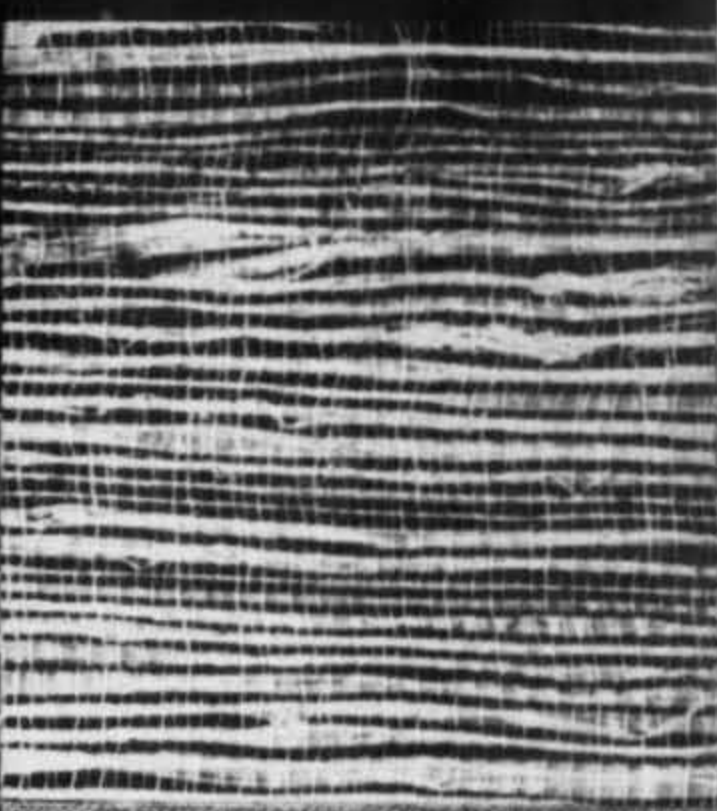
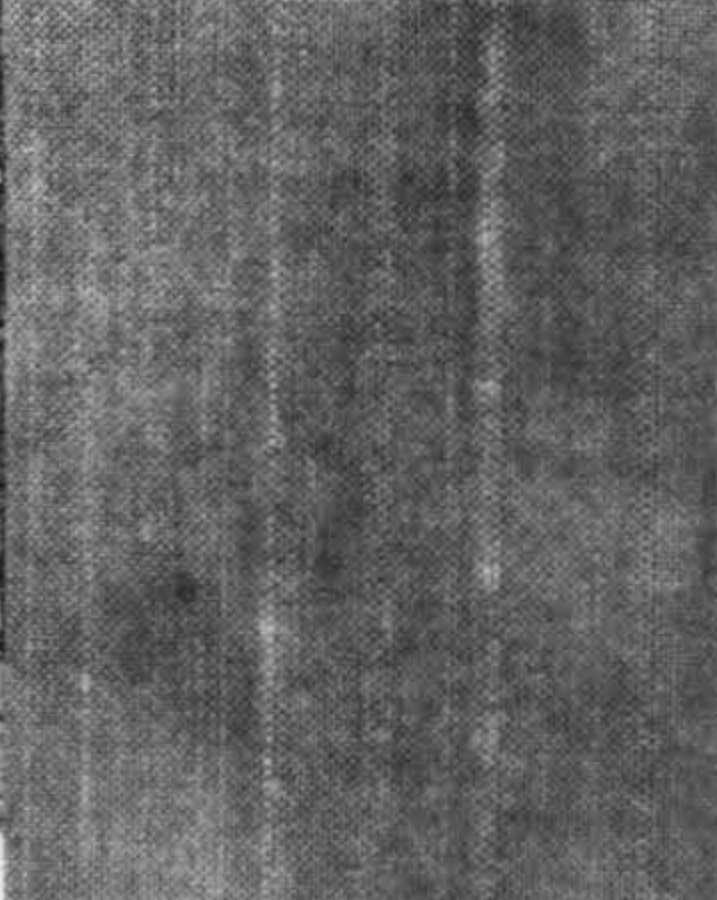
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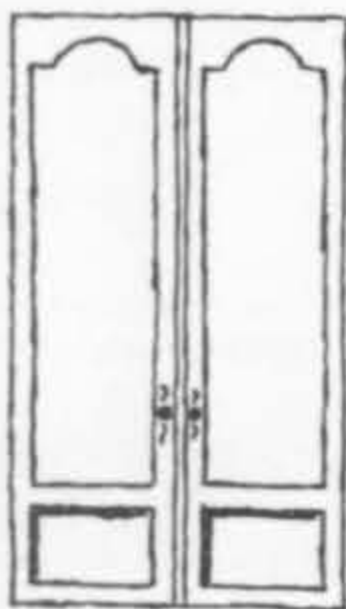
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Albano Co., Inc., The, 309 E. 46th St., N. Y.	PL 1-5980	96
Allied Chemical Corp., 261 Madison Ave., N. Y.	HA 2-7300	107
Allison Furn. Co., Inc., One Park Ave., N. Y.	MU 3-6143	57
All-Steel Equipment, Inc., 4 Kensington Ave., Aurora, Ill.	TW 7-8475	67
American Bemberg, 261 Fifth Ave., N. Y.	LE 2-3520	26
American Crayon Co., The (Div. of The Joseph Dixon Crucible Co.), 1706 Hayes Ave., Sandusky, O.	MA 5-9121	206
American Hair & Felt Co., 322 Merchandise Mart, Chicago, Ill.	SU 7-7252	76
American Saint Gobain Corp., 625 Madison Ave., N. Y.	MU 8-8850	108
Arco Lighting, 201 E. 42nd St., N. Y.	MU 6-8722	191
Arden Lamps & Shades, Inc., 16 E. 53rd St., N. Y.	PL 3-5633	210
Art Beam Lite (Morda Distributing Co.), P. O. Box 24036, Los Angeles, Calif.	GR 9-3662	211
Baker Furniture, Inc., Exhibitors Bldg., Grand Rapids, Mich.	GL 6-9666	220
Barber, Robert, Inc., 6 E. 53rd St., N. Y.	EL 5-0785	201
Bendix Mouldings, Inc., 192 Lexington Ave., N. Y.	MU 6-3395	192
Bennett-Ireland, Inc., 23 State St., Norwich, N. Y.	4-3216	203
Bergamo Fabrics, Inc., 16 E. 52nd St., N. Y.	PL 1-0470	200
Bigelow-Sanford Carpet Co., 140 Madison Ave., N. Y.	OR 9-3000	66
Birge Co., Inc., 390 Niagara St., Buffalo, N. Y.	CL 4-130	171
Birge, George, Co., 120 Delaware Ave., Buffalo, N. Y.	MA 8-524	179
Bowen, Louis W., Inc., 509 Madison Ave., N. Y.	EX 2-5810	190, 219
Bridgeport Brass Co. (Hunter Douglas Div.), 405 Lexington Ave., N. Y.	OX 7-9720	30
Brunschwig & Fils, 509 Madison Ave., N. Y.	TE 8-7878	100
Burke, Maurice, & Associates, 4056 Dallas Trade Mart, Dallas, Texas	RI 8-0025	175
Cabin Crafts, Inc., Dalton, Ga.	BR 8-1100	63
Cambridge Tile Mfg. Co., P. O. Box 71, Cincinnati, O.	VA 1-4180	50, 51
Carpets by William Gold, Inc., 425 E. 53rd St., N. Y.	EL 5-7103	199
Carter, E. C., & Son, Inc., 515 Madison Ave., N. Y.	PL 5-3888	190
Chairmasters, Inc., 200 E. 146th St., N. Y.	CY 2-0600	84
Chal-Art Crafts, Inc. (Invincible Parlor Frame Co., Inc.), 11-13 Maryland Ave., Paterson, N. J.	AR 4-7440	203
Charak Furn. Co., 425 E. 53rd St., N. Y.	EL 5-5045	17
Chelsea Clock Co., 284 Everett Ave., Chelsea, Mass.	CH 3-0250	211
Chemstrand Corp., The, 350 Fifth Ave., N. Y.	OX 5-5100	56
Chicago School of Interior Decoration, 835 Diversey Parkway, Chicago, Ill.	EA 7-9120	198
City Knickerbocker, Inc., 781 Eighth Ave., N. Y.	JU 6-3939	213
Colombo, Leopold, & Bro., Inc., 327 E. 34th St., N. Y.	MU 5-3975	183
Columbia Mills, Inc., 120 W. Onondago St., Syracuse, N. Y.	HA 2-0111	198
Conley Electronics Corp., 8225 N. Christiana Ave., Skokie, Ill.	OR 6-9060	105
Consolidated General Products, Inc., 2401 Nicholson St., Houston, Texas	UN 2-6671	212
Continental Felt Co., 22 W. 15th St., N. Y.	WA 9-5262	211
Convertible Mfg. Center, Inc., 19 W. 45th St., N. Y.	JU 2-8991	189
Corry-Jamestown Mfg. Corp., N. Center St., Corry, Pa.	2-8221	167
Craftique, Inc., Mebane, N. C.		207
Cramer Posture Chair Co., Inc., 625 Adams St., Kansas City, Kans.	MA 1-6700	195
Croon, Inez, Inc., 56 E. 55th St., N. Y.	PL 8-1232	203
Croydon Furn., Inc., 41 E. 31st St., N. Y.	OR 9-8866	216
Cumberland Furn. Corp., 4 E. 53rd St., N. Y.	PL 9-8443	186
Danbury Rubber Co., Inc., The, Danbury, Conn.	PI 3-3831	177
Decorative Fabrics, Inc., 380 Second Ave., N. Y.	SP 7-3622	103
Designcraft Metal Mfg. Corp., 155 27th St., Brooklyn, N. Y.	SO 8-3303	109
Design-Technics, 7 E. 53rd St., N. Y.	EL 5-3183	173
Desks, Inc., 71 Fifth Ave., N. Y.	AL 5-5454	91
Dildarian, J. H., Inc., 947 Madison Ave., N. Y.	BU 8-4948	204
Dillhoff-Tecta International, Inc., 26 E. 55th St., N. Y.	PL 2-4770	209
DiLuca, Inc., 1226 Second Ave., N. Y.	LE 5-0005	180
Directional Furn. Showrooms, Inc., 41 E. 57th St., N. Y.	PL 9-5330	101
Dixie Mercerizing Co., 350 Fifth Ave., N. Y.	LA 4-2472	59
Draper, Richard, & Co., Inc., 16 E. 52nd St., N. Y.	PL 1-4870	33
Draw-matic Engineering Co., 13025 W. McNichols Rd., Detroit, Mich.	UN 4-1330	205
Dunbar Furn. Corp. of Indiana, Berne, Ind.	2-2111	
DuPont de Nemours, E. I., & Co., Inc., (Nylon Div.), 350 Fifth Ave., N. Y.	LO 3-6400	88
DuPont de Nemours, E. I., & Co., Inc. (Home Furnishings—Casements & Draperies, Wilmington, Del.	PR 4-1000	71
Dux, Inc., 1633 Adrian Rd., Burlingame, Cal.	OX 7-3800	46

an index to

Electro Traverse Corp., 1011 S. Western Ave., Los Angeles, Cal.	RE 1-2268	208
Elko Textile Co., Inc., 38 East 30th St., N. Y.	MU 3-6451	98
Erwin-Lambeth, Inc., P.O. Box 671, Thomasville, N.C.	2751	83
Fabritate, Inc., 515 Madison Ave., N. Y.	PL 2-0480	213
Faultless Caster Corp., 1421 N. Garvin, Evansville, Ind.	HA 5-9041	198
Federal Industries, 681 Main St., Belleville, N. J.	PL 9-3800	31
Fields, Edward, Inc., 509 Madison Ave., N. Y.	PL 9-2200	23
Fine Arts Furniture, Inc., 318-320 E. 65th St., N. Y.	RE 7-4482	193
Florentine Craftsmen, Inc., 479-485 First Ave., N. Y.	LE 2-3926	201
Formica Corp., (Subsidiary of American Cyanamid), 4607 Spring Grove Ave., Cincinnati, Ohio	KI 1-3670	35
Gallery Handprints, Inc., 2700 Grand Ave., North Bergen, N. J.	UN 4-5120	204
Gallo Original Iron Works, Inc., 401 Park Ave., Brooklyn, N. Y.	UL 5-3700	173
Gem Stone Art Co., (Philip La Verne Collection), 46 E. 57th St., N. Y.	MU 8-5773	80
General Fireproofing Co., 405 E. Dennick Ave., Youngstown, Ohio	RI 6-7271	61
General Tire & Rubber Co., The, (Building Materials Div.) 1708 Englewood Ave., Akron, Ohio	RE 3-6311	75
Globe-Wernicke Co., The, 5025 Carthage Ave., Cincinnati, Ohio	ME 1-2600	27
Goodrich, B. F. Co., The, (Sponge Products), Shelton, Conn.	RE 5-4661	210
Goodrich, B. F. Co., The, (Koroseal Div.), Marietta, Ohio	FR 3-6611	
Gotham Carpet Assoc., Inc., 515 Madison Ave., N. Y.	PL 9-3388	193
Grabber Co., The, 2651 University Ave., Middleton, Wis.	TE 6-1011	82
Greeff Fabrics, Inc., 150 Midland Ave., Port Chester, N. Y.	WE 9-6200	81
Greene Bros. Inc., 962 Third Ave., N. Y.	PL 3-2507	181
Grosfeld House, Inc., 215 E. 58th St., N. Y.	EL 5-3227	70
Harvey Design Workshop, Inc., 612 Merrick Road, Lynbrook, N. Y.	PL 1-2257	207
Heifetz Co., The, 16 E. 53rd St., N. Y.	PL 5-6330	203
Hein & Kopins, Inc., 332 E. 75th St., N. Y.	TR 9-4454	215
House of Flowers, 1180 Coney Island Ave., Brooklyn, N. Y.	GE 4-9508	202
Howell Co., The (Div. of Acme Steel Co.), 425 S. First St., St. Charles, Ill.	JU 4-0094	181
I. V. Chair Co., Inc., 100 Jewel St., Brooklyn, N. Y.	EV 3-4860	207
Interiors' Import Co., Inc., 783 Third Ave., N. Y.	PL 1-4740	171
Jacobs, A. H. Co., 515 Madison Ave., N. Y.	PL 5-6585	186
Jamestown Lounge Co., 40 Winsor St., Jamestown, N. Y.	41-154	104, 191
Jay Lighting, 5 E. 35th St., N. Y.	MU 6-7979	196
Jofa, Inc., 45 E. 53rd St., N. Y.	PL 5-0500	73
Johnson Furn. Co., 1101 Godfrey Ave., Grand Rapids, Mich.	CH 5-1161	102
Jones & Erwin, Inc., 15 E. 57th St., N. Y.	PL 9-3706	184
Jones, L., & Co., Inc., 19 E. 53rd St., N. Y.	PL 5-4900	201
Keliehor, Bill, Designs, Inc., 400 E. Pine St., Seattle, Wash.	EA 5-3600	182
Kent-Costikyan, Inc., 305 E. 63rd St., N. Y.	TE 8-3120	185
Kentile, Inc., 58 Second Ave., Brooklyn, N. Y.	SO 8-9500	79
Kiesling-Hess Finishing Co., 1011 Wood St., Philadelphia, Pa.	WA 2-5686	90
Kittinger Co., Inc., 1893 Elmwood Ave., Buffalo, N. Y.	BE 3010	165
Kliegl Brothers Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y.	CO 5-0130	213
Knapp and Tubbs, Inc., 6-187 Merchandise Mart, Chicago, Ill.	DE 7-7144	86
Knoll Assoc., Inc., 575 Madison Ave., N. Y.	MU 8-7900	55
Krex, Ira, 895 Third Ave., N. Y.	EL 5-7360	206
Kroll, Boris, Fabrics, Inc., 220 E. 51st St., N. Y.	PL 5-6200	4, 8, 9
La Verne Philip Collection (Subsidiary of Gem Stone Arts Co.), 46 E. 57th St., N. Y.	MU 8-5773	80
Lackawanna Leather Co., The, Hackettstown, N. J.	GA 5-3983	45
Laverne Originals, Inc., 160 E. 57th St., N. Y.	PL 9-5455	19
Lee, Arthur H., & Sons, Inc., 501 Madison Ave., N. Y.	EL 5-1711	175
Leopold Co., The, 914 Osborn St., Burlington, Ia.	PL 2-4553	182
Lieb-Meyer Corp., 16 E. 52nd St., N. Y.	PL 1-0575	201
Lighting Associates, Inc., 351 E. 61st St., N. Y.	PL 1-0575	185
Lightoller, Inc., 11 E. 36th St., N. Y.	LE 2-2900	74
Lloyd, W. H. S., Co., Inc., 46-09 11th St., Long Island City, N. Y.	ST 6-8495	191
Los Angeles Home Furnishings Mart, 1933 S. Broadway, Los Angeles, Cal.	RI 9-7911	48
Luberto Design, Inc., 114 E. 57th St., N. Y.	MU 8-4084	52
Lucas, Phyllis Old Print Center, 161 E. 52nd St., N. Y.	PL 5-1516	204
Lunning, Frederik, 667 Fifth Ave., N. Y.	PL 1-2400	58
Macey-Fowler, Inc., 305 E. 63rd St., N. Y.	TE 8-5900	
Magee Carpet Co., The, 295 Fifth Ave., N. Y.	MU 6-3150	217
Maix, L. Anton, Inc., 182 E. 59th St., N. Y.	PL 3-1981	202
Majestic Lamp Corp., 780 E. 134th St., N. Y.	MO 5-7900	178
Manges, Simon & Son, Inc., 575 Madison Ave., N. Y.	MU 8-7700	85
Manor House, The, 305 E. 63rd St., N. Y.	TE 2-8640	200
Masland Durable Leather Co., The, Amber & Willard Sts., Philadelphia, Pa.	GA 5-3050	25

September advertisers

Meredith Galleries, Inc., 212-216 E. 57th St., N. Y.	PL 3-0572	209
Miller, Herman, Furn. Co., McKinley St., Zeeland, Mich.	PR 2-2161	49
Mills-Denmark, 227 E. 56th St., N. Y.	PL 3-3275	78
Mississippi Glass Co., 88 Angelica St., St. Louis, Mo.	CE 1-1790	44
Miya Co., Inc., 373 Park Ave., South, N. Y.	LE 2-4866	205
Molla, Inc., 110 State St., Westbury, L.I., N. Y.	ED 4-2885	206
Morjikian, A., Co., 108 E. 48th St., N. Y.	PL 3-8695	180
Mosaic House, 212 E. 51st St., N. Y.	PL 5-4878	196
Mount Airy Chair Co., Mount Airy, N. C.	ST 6-5000	200
Mount Airy Furn. Co., Mount Airy, N. C.	ST 6-5000	200
Multiplex Display, 935 N. 10th St., St. Louis, Mo.		209
National Plastic Products Co., The, Odenton, Md.	WO 9-9000	190
National Society of Interior Designers, Inc., 157 W. 57th St., N. Y.	JU 2-1421	54
Nessen Studio, Inc., 317 E. 34th St., N. Y.	OR 9-6760	205
Nettle Creek Industries, Inc., P.O. Box 202, Richmond, Ind.	31195	199
New York Furn. Exhibit Corp., 451 Park Avenue South, N. Y.	MU 3-7650	208
North American Electric Lamp Co., 1520 N. 13th St., St. Louis, Mo.	CE 1-2585	208
Office Furn. Ltd., 351 E. 61st St., N. Y.	TE 8-2816	212
Owen, Margaret, Inc., 515 Madison Ave., N. Y.	EL 5-1672	211
Pageant Wallpaper Corp., 515 Madison Ave., N. Y.	MU 8-5029	194
Perma Dry Co., Inc., 3 W. 17th St., N. Y.	WA 4-0877	34
Pinecrest, 4001 First Ave., Minneapolis, Minn.	FE 2-4506	97
Pittsburgh Plate Glass Co., One Gateway Center, Pittsburgh, Pa.	AT 1-5100	43, 68, 69
Polyplastex United, Inc., 870 Springfield Rd., Union, N. J.	MU 8-2500	92
Rainbow Wood Products, Inc., 12 E. 22nd St., N. Y.	AL 4-2113	195
Resistane Coating Corp., 966 Nepperham Ave., Yonkers, N. Y.	YO 9-3271	197
Ritts, Herbert, Inc., 2221 S. Sepulveda, Los Angeles, Cal.	BR 2-3226	169
Robbins Brothers, Inc., (James Templeton & Co., Ltd.) 281 Fifth Ave., N. Y.	MU 9-3612	42
Robbins Floor Products, Inc., Tuscumbia, Ala.	EV 3-3321	13
Robert, John, Co., 821 N. 2nd St., Philadelphia, Pa.	WA 3-2330	32
Roffman, Edward Axel, Assoc., Inc., 17 E. 48th St., N. Y.	PL 3-7648	202
Rolscreen Co., The, Pella, Iowa		87
Rosenblum, Janet, Inc., 602 Madison Ave., N. Y.	PL 3-0259	192
Sauer, Walter P. & Sons, Inc., 30-28 Starr Ave., Long Island City, N. Y.	ST 4-5400	94
Scalamandre Silks, Inc., 63 E. 52nd St., N. Y.	PL 9-2070	6, 7
Schumacher, F. & Co., 60 W. 40th St., N. Y.	LO 5-5700	110
Seminole Furn. Shops, Inc., 300 E. 54th St., N. Y.	PL 3-6513	200
Shelby Williams Mfg. Co., 2500 W. Ogden Ave., Chicago, Ill.	SE 8-4055	62
Shelves Unlimited, 127 Greene St., N. Y.	AL 4-4676	210
Sinko Mfg. & Tool Co., 7310 W. Wilson Ave., Chicago, Ill.	UN 7-9400	99
Springer Penguin, Inc., 9-07 34th Ave., Long Island City, N. Y.	AS 8-7700	199
Stakmore Co., Inc., 200 Madison Ave., N. Y.	MU 2-7545	183
Stark Carpet Corp., 509 Madison Ave., N. Y.	PL 4-1070	207
Statton Furn. Mfg. Co., Hagerstown, Md.	RE 9-0360	89
Steelcase, Inc., 1491 Division Ave., So., Grand Rapids, Mich.	CH 1-2681	37
Stow & Davis Furn. Co., 25 Summer Ave., N.W., Grand Rapids, Mich.	GL 6-9681	93
Strahan, Thomas Co., Chelsea, Mass.		196
Stroheim & Romann, 35 E. 53rd St., N. Y.	PL 5-9500	60
Strong, Harris, G., 465 E. 147th St., N. Y.	WI 3-9595	184
Stuart, John, Inc., Park Avenue at 32nd St., N. Y.	OR 9-1200	3
Sutton Park Furn., 1134-First Ave., N. Y.	TE 8-0330	194
Synthetic Finishing Corp., 462-70 N. Eight St., Philadelphia, Pa.	MA 7-4855	15
Tanier, George, Inc., 521 Madison Ave., N. Y.	EL 5-6461	72
Templeton, James & Co., Ltd., (Robbins Brothers, Inc.), 281 Fifth Ave., N.Y.	MU 9-3612	42
Thomas Industries, Inc., (Lighting Div.), 410 S. Third St., Louisville, Ky.	JU 5-5866	64, 65
Thonet Industries, Inc., One Park Ave., N. Y.	MU 3-1230	21
Thorp, J. H. & Co., Inc., 425 E. 53rd St., N. Y.	EL 5-5300	95
Timbertone Wallcoverings, Inc., 50 E. 53rd St., N. Y.	PL 8-1160	209
Treganowan, Ernest, Inc., 49 E. 53rd St., N. Y.	PL 5-0330	212
Tropcraft of San Francisco, 568 Howard St., San Francisco, Cal.	YU 2-4157	189
Turner, Priscilla, Rug Guild, 295 Fifth Ave., N. Y.	MU 5-0064	192
U. S. Rubber Co., 1230 Sixth Ave., N. Y.	CI 7-5000	38, 39
Van Keppel-Green, 116 S. Laskey Dr., Beverly Hills, Cal.	CR 4-6149	24
Vanleigh Furn. Co., Inc., 323 E. 44th St., N. Y.	MU 4-6700	77
Van Luit, Albert & Co., 4000 Chevy Chase Dr., Los Angeles, Cal.	CH 5-5106	41
Vista, 1040 N. Olive St., Anaheim, Cal.	KE 5-2231	197
Vitow, Ruth, 921 Third Ave., N. Y.	EL 5-6881	194
V'Soske, 301 Scribner N. W., Grand Rapids, Mich.	GL 8-5492	47
Wagner, Sherie, 123 E. 57th St., N. Y.	PL 8-3300	53
Walls Today, Inc., 9 E. 53rd St., N. Y.	PL 9-3165	176
Wall Trends, Inc., 390 Rockaway Ave., Brooklyn, N. Y.	HY 8-7000	205
Warner Co., The, 108 South Desplaines St., Chicago, Ill.	FR 2-3540	215
Woodard, Lee L., Sons, 317 Elm St., Owosso, Mich.	SA 5-7117	11

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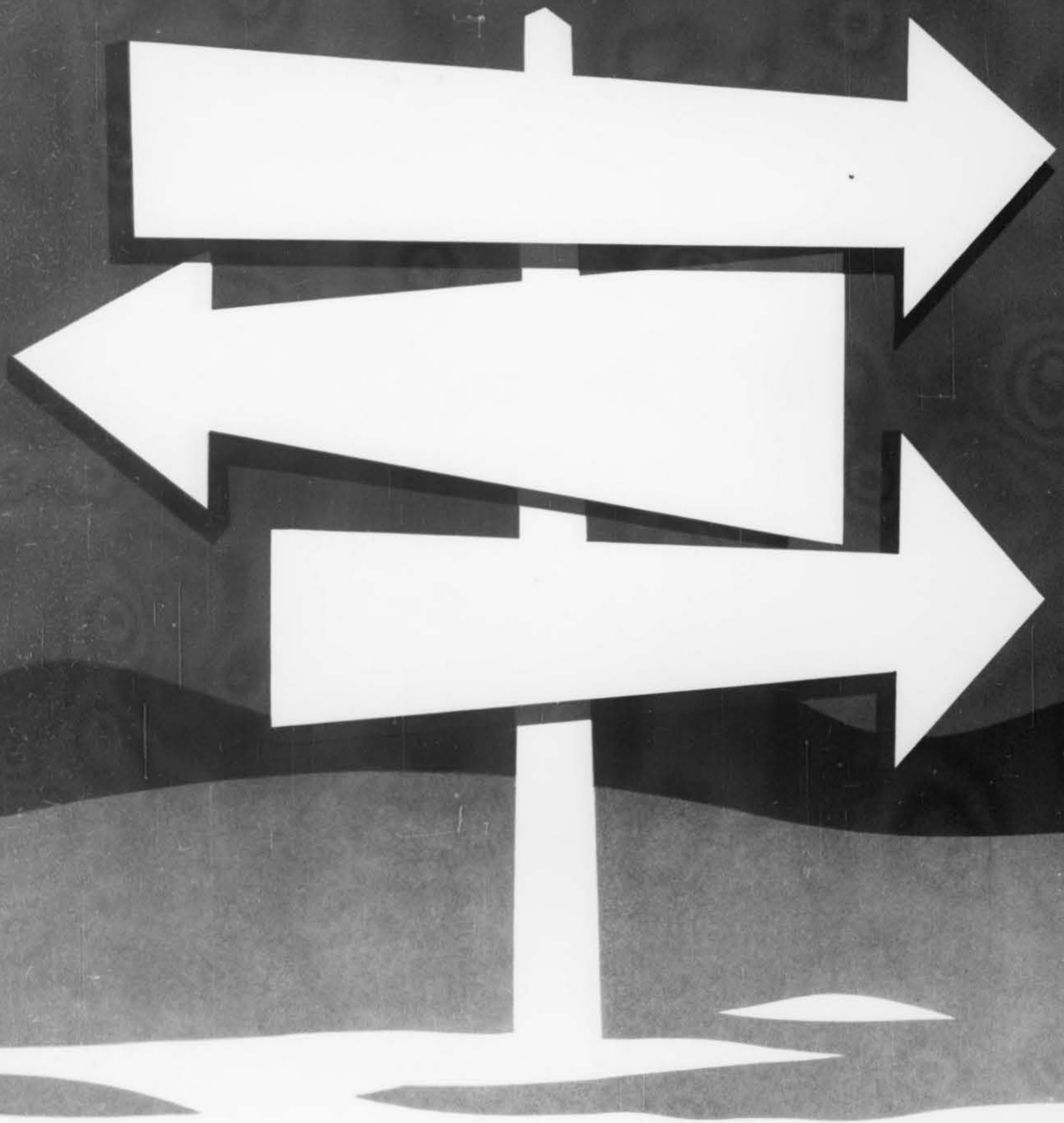
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