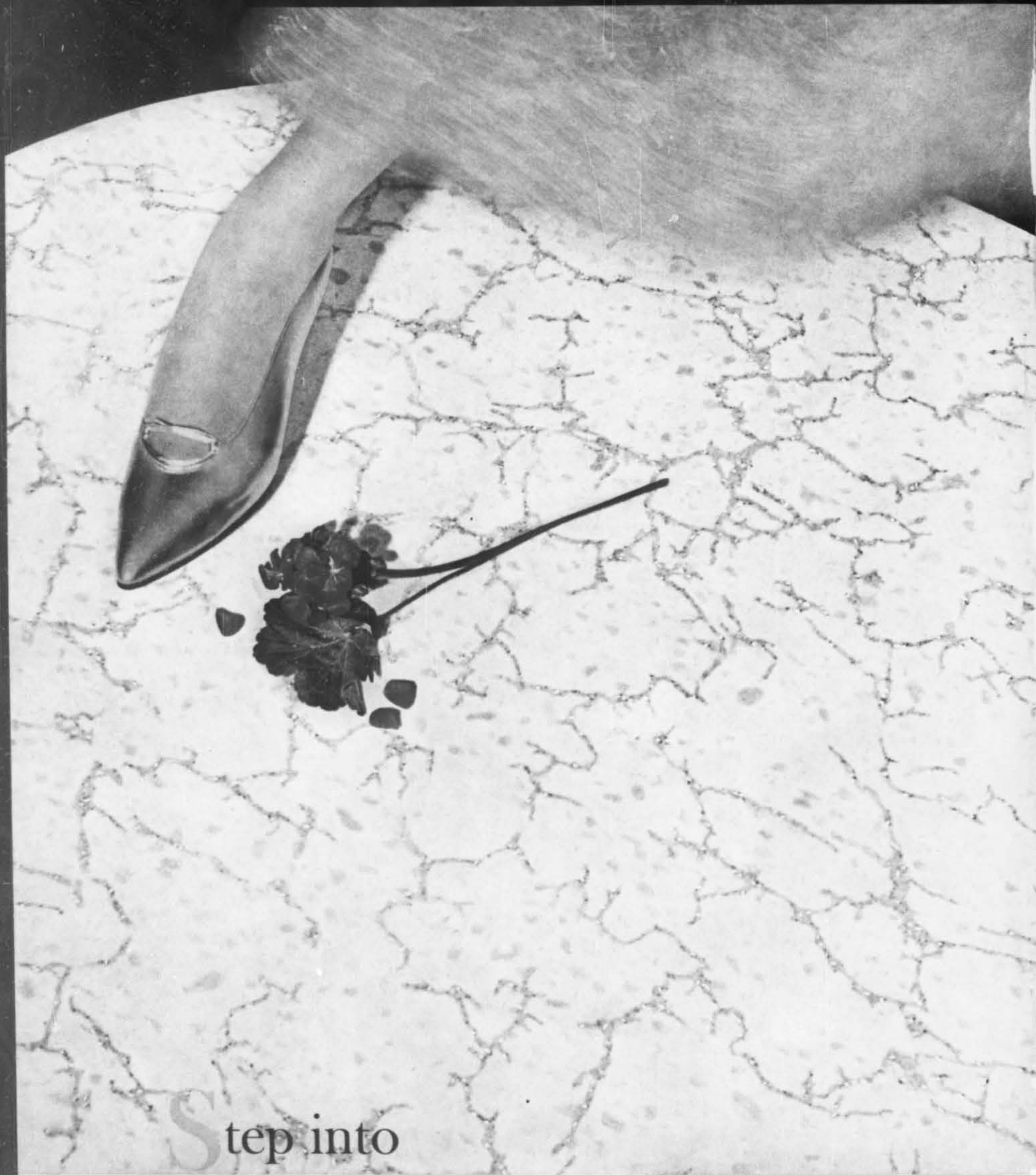


Interiors



October 1960

design firm case study 5: Cannell & Chaffin; Offices



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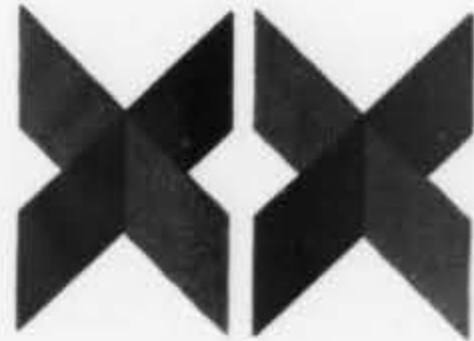
Interiors

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interior designers
architects and
industrial designers, who offer interior decorating services,
and the interior decorating departments of retail stores.

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Two Decades of Interiors 1940-1960

Cover Arnold Saks

Next month *The most important and interesting issue we have ever published!* Seizing the occasion of *Interiors'* 20th anniversary, our November "Two Decades of Interiors" number holds the mirror to the amazing triumphs and the amusing foibles, the historic innovations and the passing fashions—but withal, the momentous growth—of the interior design profession—a forward march which *Interiors* is proud to have paralleled.

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For the historic Wye House in Talbot County, on the Eastern Shore of Maryland, interior designer Ray Holderman, A.I.D., used Scalamandrè turquoise silk damask in a Chinoiserie pattern

for curtains and upholstery, complementing the antique furniture, agate gray walls and rug specially woven for the room.

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Walls of living room designed by interior designer Miriam Edwards are papered in Scalamandrè white silk damask wallpaper matching Scalamandrè silk damask on pair Louis XV fauteuils at fireplace; view of master bedroom, lower right, shows wallpaper and matching fabric used for curtains.

← *The Wye House, in Talbot County on the Eastern Shore of Maryland, was built during the period of the Revolution on land granted originally by Charles II in the 17th century and has remained with descendants of the original owners ever since. Living room of house, left, by interior designer Ray Holderman, gains decorative interest with Scalamandrè turquoise silk damask, in documentary French Chinoiserie pattern, for curtains and upholstery contrasted with walls painted agate gray.*

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Letters to the editors

Eloquent plea for licensing

Sirs:

A recent telephone call from a prospective "client" forcibly brought to my attention an ever-worsening situation that portends to discredit every serious, professional interior designer in this city.

My caller informed me that she was in the market for "some furniture," and promptly struck the note that comprised a *leit-motif* for the remainder of our conversation: "What commission do you get?" My repeated protestations that I sold services, not discounts, made little impression on my caller. Neither, presumably, did the fact that I finally abruptly terminated our conversation by the expedient of slamming down the phone. For she will find, all too easily, one of the new professional carpet-baggers that have sprung up in our midst, descriptively known as "ten- no, even five-percenters."

Professional good taste, long experience with fabrics and materials, years of study, more than a passing acquaintance with the technicalities of architecture, of building codes, electrical wiring, and plumbing, to say nothing of a careful consideration of the demands of the client, in terms of function, personal preference and psychological need, no longer seem sufficient to arm the professional designer against the unscrupulous competition of card-carrying "decorators" whose ever more brazen battle cry, "I can get it for you wholesale," confuses the public into accepting a mark-down in preference to professional services.

The resulting excrescences are, for obvious reasons, generally as disastrous as buying a quick—and inexpensive—appendectomy at the corner drug store. In terms of good business, patronizing the so-called "percenter" is no more absurd. The public, and the profession, must be protected from the fly-by-night, bargaining-basement "decorator," who sells selling itself in preference to trained, experienced, professional good taste.

Organized pressure must be brought against manufacturers who supply the "percenter" with his cut-rate merchandise, however ready his money or established his credit. But more important, we designers ourselves must band together to effect a system of licensing, through the City Commission. Mr. Arthur A. Hirsch, Commissioner of Licenses, has offered to address any group of decorators prepared to dedicate themselves to this purpose. He points out that in the line of organized action, a firm of attorneys must be hired to introduce the subject to the City Council, and to lobby for its legislation. The same procedure in Albany might effect statewide legislation along the same line. It will not be an easy job. The entire project is scarcely a public issue. As a result,

legislation on both city and statewide levels will be slow. Our efforts will be met with apathy. But it can come about. I will dedicate myself to working for such a system of licensing until, with just pride we can consider ourselves artists, craftsmen—even business people engaged in a necessary and legitimate profession.

Daisy Rieger, N.S.I.D.
Daisy Rieger Associates
New York, New York

A residential veto

Sirs:

It seems to this reader that the commercial interiors published on your pages improve most of the time and I find it difficult to see how their excellence can continue. However, I congratulate you on this continuing high quality.

On the other hand, I cannot but feel that the domestic interiors you parade before us are of an increasingly deplorable quality and taste. Perhaps it is a lack of material . . . and unfortunately it seems that the closer one comes to this field the greater this lack becomes . . . which is a round-about way of saying that really high quality in interiors of homes is scarce . . . but I feel that perhaps it is a viewpoint of the magazine we are being shown.

In the June issue two of the three main house interiors shown are either mundane or contrived, and within usually good new architecture this seems a wasted opportunity. The third domestic interior is a rather obvious example of what your editorial calls a "desperate effort to be different," but perhaps it succeeds the best of the three.

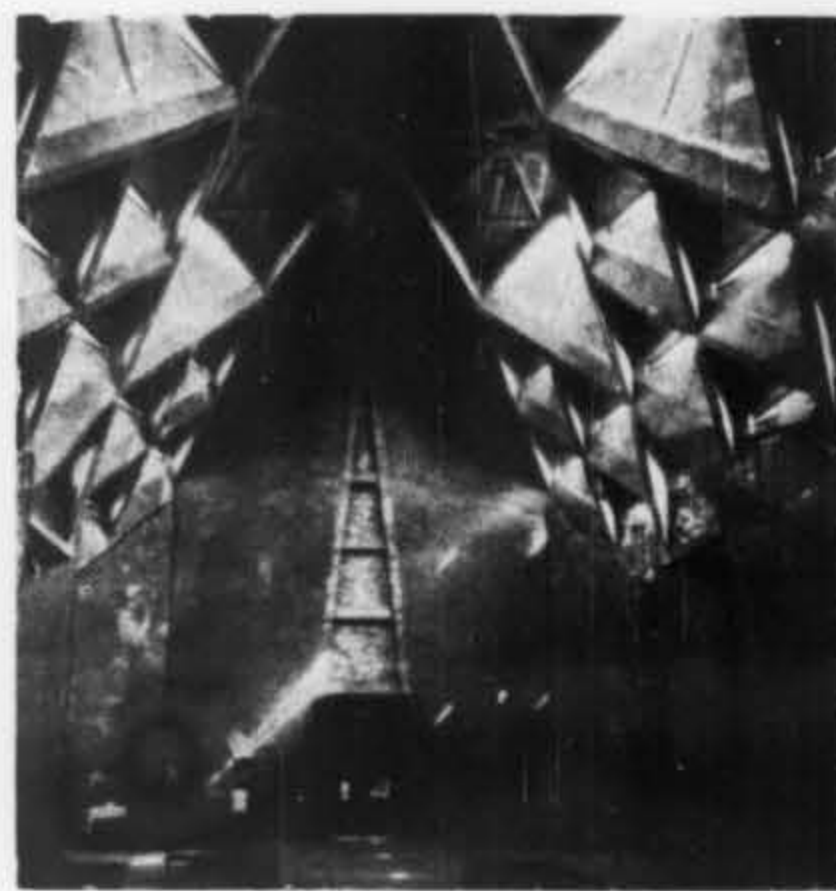
My point would be that there is little to inspire in any of these and when your issues are looked forward to for a source of inspiration and the broadening of one's horizon, this comes as a disappointment to say the least. I can only hope with the issues to come a higher taste level than has been recently shown in homes and apartments chosen for publication will prevail.

James W. Weir
Carmel, Indiana

Upside-down dynamics

Sirs:

You wasted a good half hour of my time and I feel moved to tell you about it. In glancing through your September issue I had not gotten very far (only page 28 as a matter of fact) when one of the pictures in your *Sampling of Magazines from Abroad* stopped me. Thinking the caption would explain what had confounded my eyes, I read: "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.' . . ."



Right-side-up view of interior of church in Turin, Italy, as originally shown in *Baukunst Und Werkform*, volume 13, number 1.

That it was both many-faceted and dynamic was certainly apparent but, I could not help wondering, was not the human more rebelled against than the cubus? Only then did I realize that the picture was printed upside down.

Joseph Boyd
Philadelphia, Pennsylvania
A right-side-up version of the picture Mr. Boyd refers to is shown above.—Ed.

September—yes

Sirs:

Congratulations on your September issue which I received this morning and have been reading for the past two hours.

It is, I think, a beautiful example of magazine production; in terms of layout I can't remember anything you have done previously to equal it. The editorial treatment throughout surpasses your usual high level; the photographs are excellent. Keep up the good work!

Richard Draper
Richard Draper & Company, Inc.
New York, New York

Ask the man who owns one

Dear Sir:

Congratulations on your outstanding August article on the Schaimen-Stern studio. As an owner of several of their sculptures I have always been impressed with the extraordinary variety and creativity of their work. It is, therefore, particularly pleasing to find such well deserved recognition so nicely presented in your magazine.

Harvey R. Honig
New York, New York

The studio-gallery-residence of sculptors-designers Jack Schaimen and Alfred Stern which Mr. Honig refers to was included in Interiors' 20th annual collection of The Year's Work (August, page 88)—Ed.

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People

American Institute of Decorators

A Glimpse at Decoration and Design—1961

That *Decoration and Design—1961*, sponsored by the American Institute of Decorators' New York Chapter, the A.I.D.'s Resources Council, and *The New York Herald Tribune*, is to be one of the most ambitious and comprehensive interiors shows ever presented in the nation is evident from advance reports emanating from the 7th Regiment Armory in New York City where it is to hold sway October 8-16.

Space does not permit us to detail the 126 room settings, vignettes, and product displays designed by 31 New York Chapter members and involving 116 home furnishings manufacturers. Illustrated below are a rendering and four photographs of settings to be featured in the show.

The rendering (1) is of a charming early 19th Century bedroom designed by Ellen Lehman McCluskey which focuses around an enormous canopied daybed of her own design. Nineteenth Century furniture (De Gaal & Walker, Inc.), a colorful floral stripe on walls, canopy, bedspread, upholstery (Updecor), and a claret rug from William Gold complete the scheme.

One of the five vignettes designed by Paul Krauss for the American Viscose Corporation featuring Avisco rayon illustrates a clever use of fabrics to simulate costly shoji screens (2). Stretching a precisely defined floral print ("Yukon") by Schu-

macher over three wood frames running on double tracks, the designer separates the kitchen from the dining area in novel style. Shades of the floral print are royal blue, sharp green and pale blue against white, complemented by a bright blue-green "Windswept" carpet of thickly threaded Avisco rayon from the Boss Company. The chair upholstery picks up the key colors used in the room. Table, chairs and server are by Salterini.

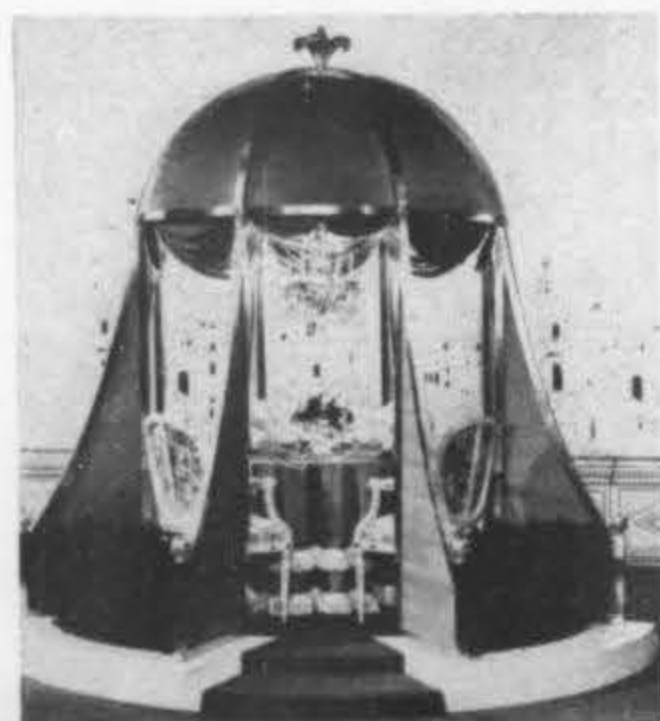
"Eating should be fun" says Dorothy Draper, and to prove her point she has designed an extravagantly amusing pavilion utilizing Schumacher fabrics, wallpaper and carpeting, which brings the outdoors in for dining (4). A gay island of brilliant reds and blues contrasted with sparkling white chair frames, the dining platform is surrounded by a sea of flaming red carpet and scenic wallpaper ("Gran Via").

A durable, yet elegant, all-purpose living room (3) is Fred B. Shrallow's contribution. Utilizing furniture from P. Nathan, Inc., he happily blends antique pieces with contemporary ones. The tailored love seat is upholstered with shaded blue sateen, all-over vermicelli quilting; and the signed Louis XVI open arm chairs are upholstered with yellow strié silk. All fabrics are by Howard and Schaffer. Unusual features include an antique regency commode (at right) which houses hi-fi, TV and bar supplies; and a hanging walnut framed yellow Formica shelf (at left) which conceals a Salton Hotray for warming food

and beverages. A sheared yellow area rug with a medium blue outline border (Harmony Carpet) is placed over Amtico Over-tone Renaissance vinyl of a custom yellow with the same medium blue outline border as the rug. The "Mobile" wallpaper features a soft yellow stripe printed on deeper background (Howard & Schaffer).

The small guest room area of a larger living room is the work of Joseph Freitag for Chesapeake-Siegel-Land, Inc., and J. H. Thorp Company (5). The setting revives the old-fashioned sunroom with a convertible sleep-sofa facing a slanting greenhouse wall filled with live plants in handmade ceramic planters from Virginia Frankel. (In the living area, the same greenhouse feeling is conveyed with floral fabrics and oil paintings of flowers.) The color scheme of brilliant reds and greens simulates garden hues in fabrics from J. H. Thorp. The tables are Wycombe-Meyer; the lamp, Donald Hansen.

A highlight of the show (not illustrated) will be Allied Chemical's two-story-high display of Biedermeier furniture designed by Henry Sheehan. Two settings will be presented back-to-back on a circular 12 foot platform, soaring 40 feet above the floor, topped with a lavishly planted terrace under a loftly conical canopy. One of the settings will be a drawing room at tea time; the other, a unique "room-in-a-piece-of-furniture" (a room housed in a large Biedermeier armoire from which the doors have been removed).



1) Ellen Lehman McCluskey's 19th Century bedroom for "Decoration and Design—1961" show at 7th Regiment Armory.

2) Paul Krauss' vignette illustrating varied uses of Avisco Rayon.

3) All-purpose living room by Fred B. Shrallow, with furniture from P. Nathan, Inc.

4) Dorothy Draper's dining pavilion for Schumacher.

5) Guest room area by Joseph Freitag for Chesapeake-Siegel-Land, Inc., and J. H. Thorp.

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The Lehmans



Reitz



Gassner



Bell



Fritz

Five Model Apartments by A.I.D.-ers

Five unique model apartments embracing the theme of "a suburb in the city" have been created by top A.I.D. designers for Webb and Knapp's mammoth residential community, Park West Village, on Central Park West from 87th to 100th Street in Manhattan. The designers, pictured above, comprise: The Lehmans (Camille and Charles); Beverly Reitz; Augusta K. Gassner; David Bell of Macy's; and Beatrice Fritz of Ethel Alper Associates.



1



2



3

For a theatre and television writing team, David Eugene Bell has designed a 3 room apartment which reflects the occupants' creativeness and love of travel. The furnishings (from Macy's Corner Shop) are of Spanish, Mexican, and American Provincial origin. A highlight of the living room (1), which has walls of putty green and an area rug of olive green, is a delightfully carved Spanish cupboard. Floor coverings are from V'Soske and the Stark Carpet Company; fabrics from Schumacher, Everfast, Erbus, and Brunschwig & Fils.

The Lehmans have devised a way to have two bedroom comfort in a 3 1/2 room apartment, designed for a couple with a teenage boy. The boy's bedroom doubles as a library and can be used for family entertaining. The living room (2) serves as the parents' sleeping area. Through the clever use of ceiling beams and mullions at the window end of the apartment, a wider, deeper appearance is given to the living and dining areas. There are four ample closets, with a foyer closet providing a ladies' dressing room. Wall coverings are by Laverne Originals, Woodson Wallpaper Company, Piazza Papers and Louis Bowen. Furniture is by The Lehmans, Vakassian Company, Fine Arts Furniture, Doris Desauer, and Harold Friedman.

A 2 1/2 room apartment for a young business couple (3) designed by Beverly Reitz gives a typical "L" shaped plan the illusion of much larger dimensions by splitting the space into two separate yet related areas. This is accomplished by using an unusual new RCA "room divider" unit, designed in walnut with gold-anodized aluminum accents, with a swivel TV that can be viewed from both sides. The designer treats the two sections of the room as individual areas for living and sleeping, but unifies the scheme by using a tone-on-tone Bisque carpet by Roxbury of 100% Eastman Verel modacrylic fiber from wall to wall and in the closets. Most of the furniture and accessories are from Gene Thall Inc.

Not shown are a two room apartment for a professional woman designed by Beatrice C. Fritz which creates separate areas of living—sleeping, dining, and entertaining—by a well-planned division of space; and a 4 1/2 room apartment for a family with two children designed by Augusta K. Gassner, which combines some period furniture with new contemporary pieces. The luxurious apartment has fabrics by Brunschwig & Fils, Boris Kroll, Jack Lenor Larsen, Parzinger Originals, and Isabel Scott. All apartments feature Amtico Vinyl, and floors designed by Herbert Bright. They are open to the public daily, including Sunday, from 10:00 A.M. to 6:00 P.M.

Left: 1) Living room of David Bell's 3 room apartment designed for Park West Village. 2) Living room of 3 1/2 room apartment by the Lehmans with an abundance of large closets. 3) A 2 1/2 room apartment by Beverly Reitz with an attractive new RCA room divider.

Fiberglas Spotlights Student Displays

The festive group pictured below was snapped at the Owens-Corning Showroom on 5th Avenue in New York City at the conferring of awards to the student winners of the A.I.D.'s New York Chapter and O-C.F. Design Competition (announced in *Interiors*, May, page 10). Left to right: winner Abby Noyes, Parsons School of Design; winner Sandra Reubens, New York School of Design; Daren Pierce, president of A.I.D.'s New York Chapter; winner Charles Agnew, Parsons; S. J. Weinberg, Jr., vice-president of Owens-Corning Fiberglas; and winner Amelia Garcia, Parsons. Illustrated below are the four winning designs, constructed as vignettes at the Fiberglas Showroom. Sandra Rubens, supervised by Mary E. Dunn, A.I.D., has created an elegant garden room in the Spanish Renaissance mood, utilizing J. H. Thorp's "Estoril" fabric (5). Abby Noyes, supervised by Frederick Davis, A.I.D., worked a delicate gossamer ("Mid-summer") in deep pink on white from the spire of a wrought iron "gazebo" (4). Amelia Garcia, supervised by James Amster, A.I.D., created a breakfast room theme, using J. H. Thorp's Vignette in blues and greens on a heavy Fiberglas (7); and Charles Agnew, with Ruth L. Strauss, A.I.D., fashioned a whimsical tree for the display of a sheer gossamer called "Money Tree" (6).



Conferring of A.I.D. Student Awards



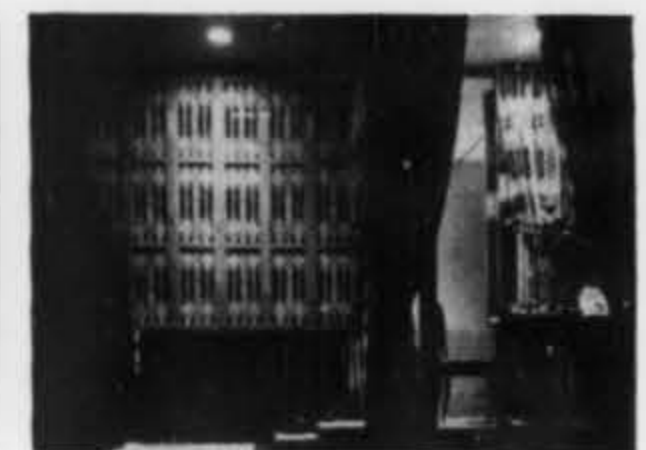
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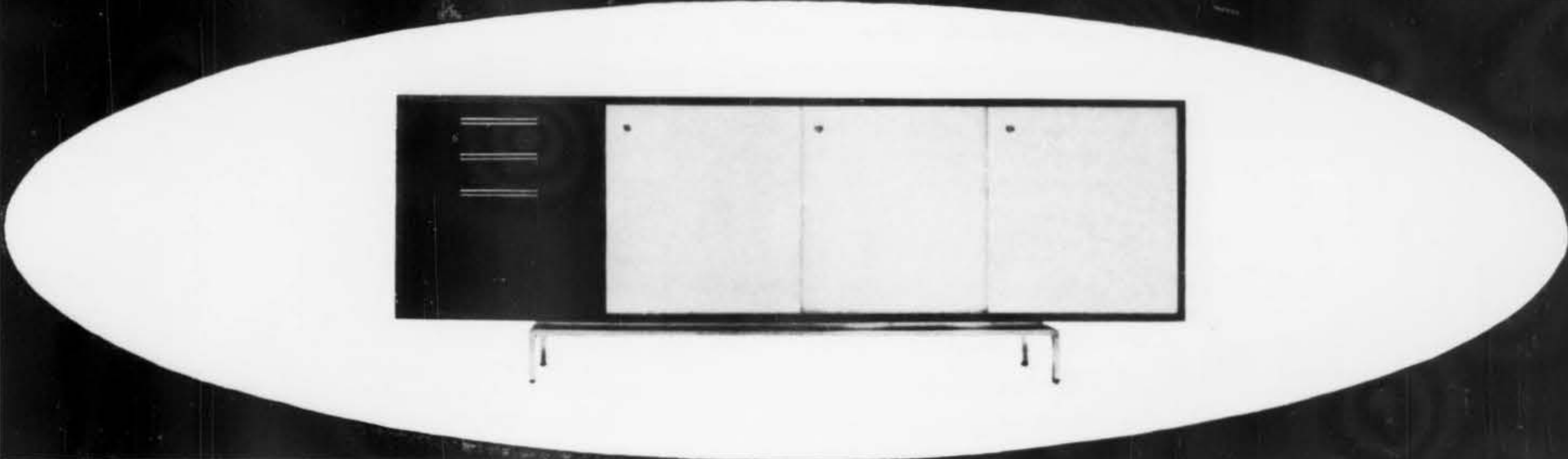
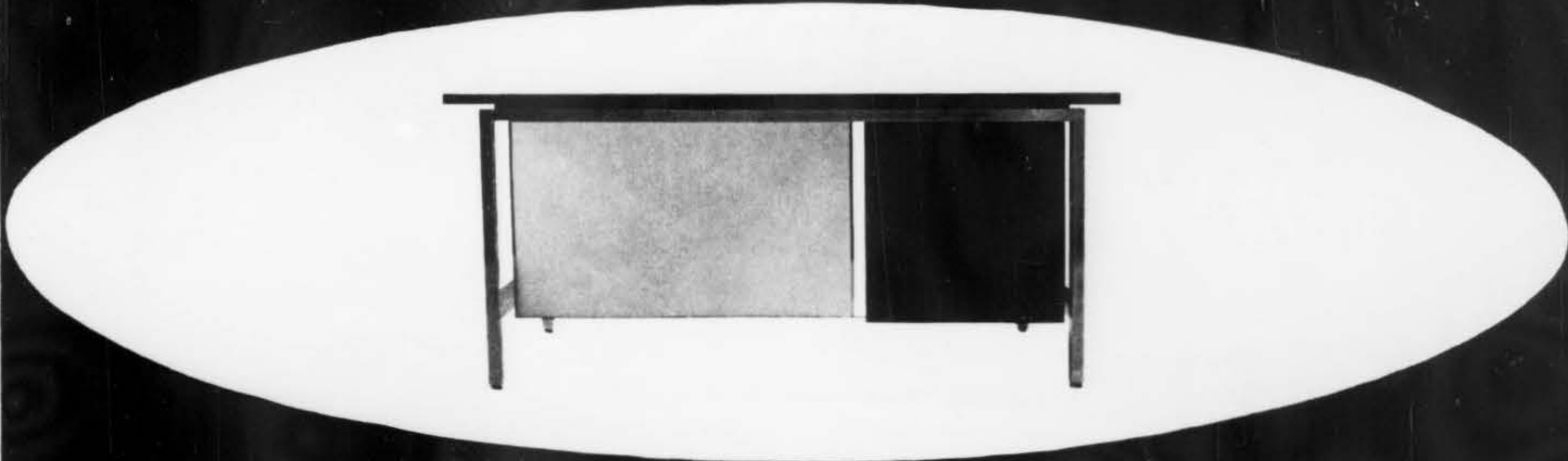


6



7

Above: Four award winning student displays at Fiberglas Center. 4) Gazebo by Noyes; 5) Garden Room by Rubens; 6) Money Tree by Agnew; 7) Breakfast Room by Garcia.



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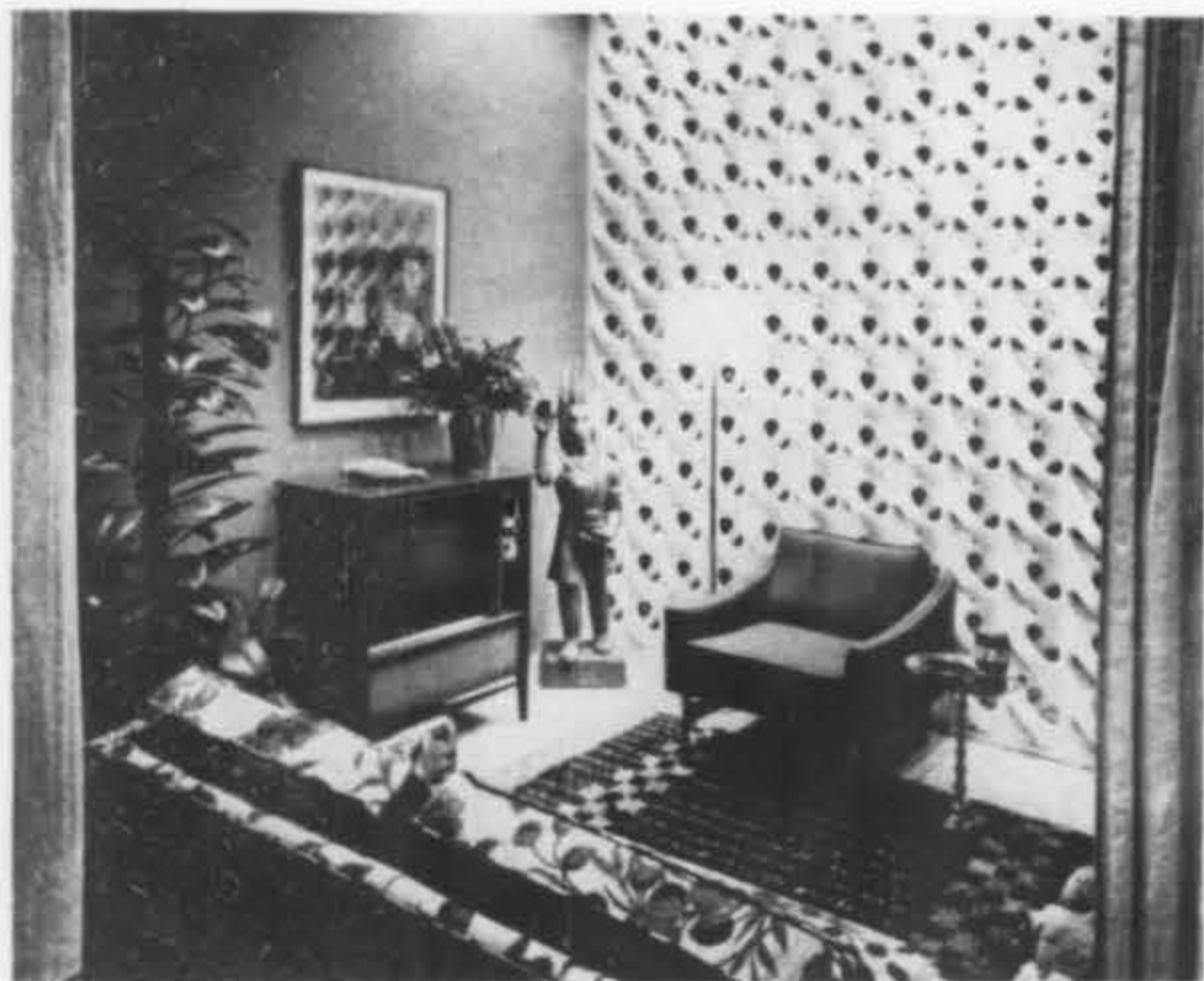




Left: Mahogany stereo console is blended with apricot furnishings in Ausby Lee's living room for Westinghouse exhibition at National Design Center.



Right: Armoire conceals 19-inch Trendsetter table model TV in Ceil Williams' French Provincial dining room.



Left: Orange, white and brown color scheme is accented with walnut veneer of 23-inch TV console in Jay Dorf's living room.

Below: Audré Fiber's early American one room apartment focuses on a period-matched TV console.



N.S.I.D. and Westinghouse Show

For those who cast a jaundiced eye on the sight of a television or hi-fi set in the home, seven leading N.S.I.D. designers, Westinghouse, and 30 homefurnishings firms recently offered an amicable treaty. On display at the National Design Center in New York (August 23 through September 24) in an exhibition called "Newly Designed World of Home Entertainment" were twenty room settings built around Westinghouse radio, television, stereo, and portable phonograph products which were blended into the motif of their surroundings.

The seven designers who contributed to the style revolution of the once "boxy" appliances included: Jay Dorf, Audré Fiber, Michael Greer, Roger Hargreaves, Ausby E. Lee, Joseph P. Maggio, and Ceil Williams. Four of their settings are illustrated above.

For those with an appreciation of traditional formality, Ausby E. Lee, Chicago, president of N.S.I.D. Midwest chapter, de-

signed a formal living room (top left) in which the mahogany finish of a Westinghouse stereo console blended with the soft antique apricot tones dominant in the furnishings. A collection of antique musical instruments and old musical prints added an unusual wall treatment over the stereo cabinet. The rug is from Bigelow-Sanford, the Belgian linen drapery fabric from Howard & Schaffer, and the chair fabric from J. H. Thorp.

In the charming dining room for a Southwest home (top right) designed by Ceil Williams, Dallas, a 19-inch Trendsetter table TV was housed in a miniature armoire which matched the French Provincial furniture (Fancher) used throughout. Specially selected "host" chairs with seats upholstered in avocado and lipstick red striped fabric (Greeff) made for comfortable viewing. The vinyl floor (Amtico) resembled old Spanish tile.

A Murals, Inc. sculptured plaster room divider by Erwin Hauer, was the architectural feature of the living room designed by Jay Dorf, New York (lower left). The

furniture (Selig), walnut Westinghouse television console, and vinyl floor (Amtico) were contemporary, while all accessories (Karl Mann) were American Indian, except for the 19th Century cigar store Indian. Belgian linen curtain was from Herman Miller and the lamp from Nessen Studio, Inc.

Audré Fiber's Early American one-room apartment (lower right) afforded open viewing of Westinghouse's remote control TV styled in the same period as the furniture from Statton. The setting, which showed only one end of the dining-sleeping room, had walls covered in Greeff fabric in a design typical of the period.

Other striking settings included: Michael Greer's bathroom, featuring a small TV (Fancher) which doubled as a dressing table; Joseph P. Maggio's informal meeting room (designed in association with U. S. Rubber) focused around a stereo console and a portable TV; and Roger Hargreaves' Early American Family Music Corner with a console and a deluxe AM/FM radio in authentic matching style.

Illustration by
CARMEL &
Lia Anguino



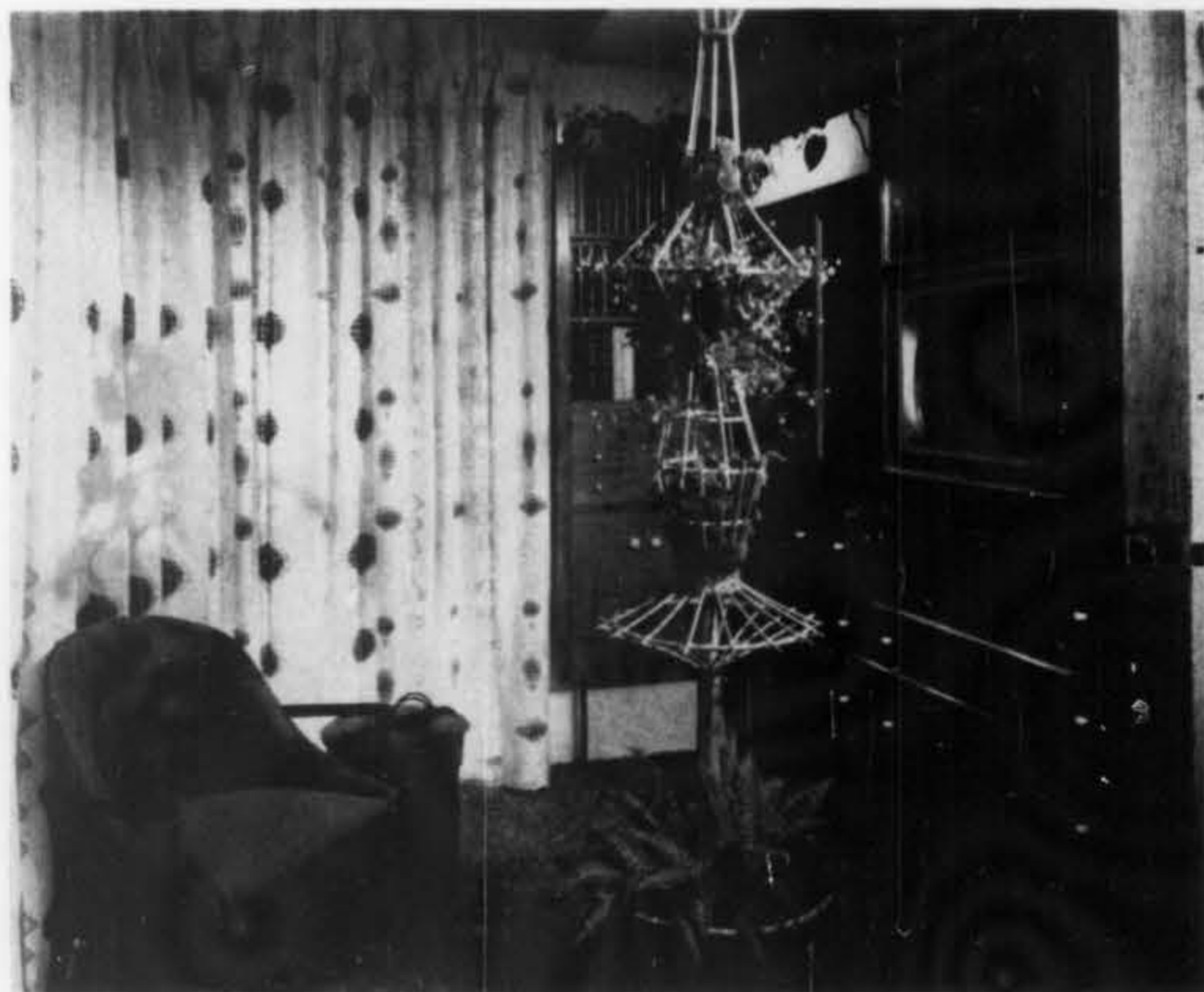
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N.S.I.D. Rooms at the Top at Fibreglas Center. Above left: Dwork and White's California Coast home; above right: suburban den by Gecker and Cordier. Left: Beach house by Raiser; right: student's studio by Gulden and Lindenthal. All feature Fibreglas fabrics.



Rooms at the Top Follow-Up

National Interior Design Month was launched with the proper elan on September 20 when N.S.I.D. members opened their striking "Rooms at the Top" exhibition at the Fibreglas Fabric Center in Manhattan (a preview of the show appeared in September *Interiors*, page 139).

Above, we show four of the twelve magnificent settings created by 21 N.S.I.D.-ers to stress new concepts in decorative Fibreglas fabrics for windows and walls. Designers Melvin Dwork (New York) and Edward F. White (Los Angeles) have combined to create a brilliantly colorful California Coast House (top left) which features Elenhank Designers' new "Sunset" Fibreglas pattern for use in vertical blinds. Olive green, turquoise, purple, and

pink hues in the room are taken from P. Zimmerman's painting, "Winter Garden" on the wall.

In the suburban den by Edith Gecker (New York) and Herbert Cordier (Beverly Hills) at top right, the design of the "Space" fabric from H. B. Lehman-Connor & Company on an opaque Fibreglas ground cloth inspired the totem-pole rattan planter. Wormy chestnut cabinets which hold TV, hi-fi, bar, and books, were designed by Mrs. Gecker.

A relaxing beach house (lower left), sheltered from the sun's rays by textured white Fibreglas draperies—Stroheim and Roman's "Fabulous" fabric—is the work of William Raiser (New York).

A student's studio (lower right) by William Gulden (New York) and Robert Lindenthal (Chicago) uses Contract Fab-

rics' "Diamond Stripe" in Fibreglas for wall to wall treatment of a bay window.

Other settings include: Nursery by Irene Zane (New York) and Gilmore D'Onofrio (Berkeley); Country Library by David Barrett (New York); Town Apartment by Geraldine Nicosia (New York) and Gerald V. Ward (Miami); Southwest Ranch Room by Otho Shaw (New York) and Dede Draper (New York); Executive Lair by Norman Shepherd (New York) and George Abbott (Vancouver); Bachelor's Beat by Roger Hargreaves (New York) and Matthew Sergio (New York); Bath-Solarium by T. Miles Gray and Agnes Gray (New York); and a French Country Card Room by Richard V. Hare (New York). The show, the best yet presented at the Fibreglas Pavilion, will be on through December 31.



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VOGUE's eye view of your best customer, deep in her favorite reading. It's VOGUE and our famous "Fashions in Living" pages, a regular section of each and every issue, devoted to the fine arts of living. This is the woman whose interest in lipstick shades is paralleled by her interest in the shades of paint on her walls . . . who wants to be first with the new; sees fashion extend beyond her clothes closet to things like the chair she sits in, the silver on her table. For the straight-on view of this woman's preferences in home fashions . . . a closer look at her attitudes on the arts of living, see the pages of VOGUE's "Fashions in Living!"





Hughes White Ritts Robertson Harrington Parker Michael Healy King Rowley



Above: Dallas interior designer, Ceil Williams, N.S.I.D., A.I.D., is congratulated by noted fashion creator Howard Greer (right) and home furnishings photographer Max Eckert, on being chosen one of Dallas' 12 Outstanding Women of Achievement in 1960 by the Dallas Women's Press Club. The event was celebrated during National Interior Design Month.

Southern California Chapter's 11th Show

The 11th annual Decorators Show sponsored by N.S.I.D.'s Southern California Chapter at the Los Angeles' Pan Pacific Auditorium (October 6-16) happily coincides with the celebration of National Interior Design Month (September 18-October 18). Over 200 interior designers of national reputation as well as leading manufacturers in the field have participated in presenting some 100,000 square feet of complete room settings for home, office, and garden, centered on the theme, "Avenue to the Decorative Arts." A special section is devoted to old world art and features rare pieces in appropriate settings created by experts in period interiors.

The exuberant group at top comprises the major portion of the planning committee for the event. They are, left to right: Larry Hughes, president of the Southern California Chapter; Edward F. White, chairman of the board; Shirley Ritts, 2nd vice president; James C. Robertson, 1st vice president; Kay Harrington, treasurer; Donald Parker, board member; Tina Michael, board member; Robert Healy, board member; Mary Elizabeth King, secretary; Taddy Rowley, program director. Not pictured are board members, Charles J. Aufferth Jr., and Herbert Cordier.

Displayed for the first time on the West Coast are furniture and home furnishings made in Holland for the American home.

Seven American importers of Dutch furnishings have joined with the Netherlands Trade Commission in sponsoring the display. A three room collection features some of Holland's finest modern designs in living room, dining room and bedroom furniture, and rare occasional pieces. Fine craftsmanship is discernible in the Netherlands giftware products.

The top rendering at right is Taddy Rowley's living-dining room designed to introduce famous reproductions of antiques created by Yale R. Burge. The room is in the popular French country style and the antiques are copies of 18th century masterpieces. Included are handsome iron and leather campaign chairs, a Spanish inspired dining table-desk, a tall French Louis XV cabinet in wormy chestnut, a steel and brass table with slate top, and a Louis XV ladder back sofa. The room's color scheme is red, black, white, and beige, with touches of blue. Walls feature a wormy chestnut plank simulated wallpaper from Louis Bowen.

The center rendering at right is a splendid living room of off-white, blue, green, gold and oyster-white designed by Arthur Colen, N.S.I.D. for jazz composer, arranger, conductor Henry L. Mancini, and reproduced for the show. Wood tones of oiled walnut and teak in the furniture are accented with brass. The carpet is an off-white scintillating filament of rayon in a shag texture (Decorative Carpets); and the wallpaper from Van Luit features a green and blue Persian stripe. The sofa in an off-white textured fabric is by Odenheimer & Baker. The card table, sofa table, and cocktail table were designed by Mr. Colen and made in his own workshop. The attractive grille was also designed and manufactured by him.

The bottom rendering is an elaborate period setting by N.S.I.D.-ers Vi Benter and Robert Healy, with fabrics by Scalaman-dré Silks, Inc., furniture by Baker and John Widdicomb, and a special vinyl tile floor (Robbins Floor Products) designed and executed by Orrin Culross, N.S.I.D. The display, sponsored by the Minnesota Mining and Manufacturing Company, utilizes upholstery fabrics treated with "Scotchgard" brand stain repeller, a product of 3M's Chemical Division that repels both oil-borne and water-borne stains and resists soiling. The area rug is custom-

woven by V'Soske, and the lighting fixtures are by Lightolier, Inc.

The richly mounted show, produced by Robert L. Boyle, held a festive charity premiere on October 6 for the benefit of the Crippled Children's Guild of the Los Angeles Orthopaedic Hospital.

Design Clinic Staged in Hartford

On September 22, members of N.S.I.D.'s New York and Connecticut Chapters participated in a Design Clinic held at G. Fox & Company in Hartford, Connecticut. Held in observance of National Interior Design Month, the panel discussion focussed on the topic "Does Modern Design Have a Future?" Featured speakers were: Franco Scalaman-dré of Scalaman-dré Silks, Inc.; Margaret Flint of Flint & Hoff Interiors of New Haven and New York; Bernard Vinick, chairman of the board of the Connecticut Chapter; John F. Day of G. Fox and Company; William Raiser, Assistant to the president of Raymond Loewy Corporation; William Gulden, N.S.I.D.'s president emeritus; with Dede Draper of Shaw and Draper serving as Moderator.

Three settings from the N.S.I.D.'s Decorators Show in Los Angeles. Top: Taddy Rowley's living-dining room. Center: Arthur Colen's living room. Bottom: Period setting by Vi Benter and Robert Healy featuring Scalaman-dré Silks.



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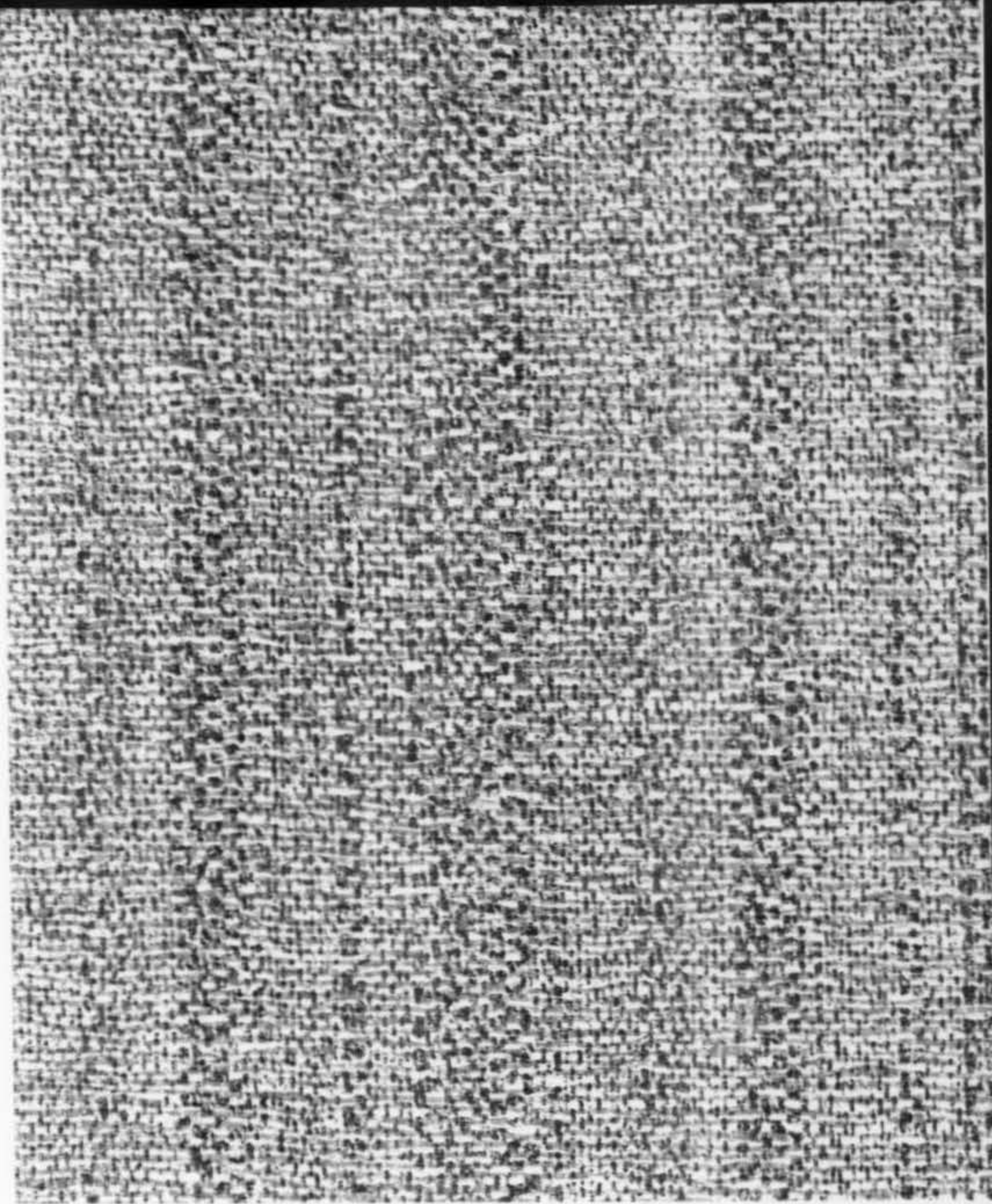
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Three settings by Barbara D'Arcy for Bloomingdale's Casa Bella collection.

1) oriental living room with Circa 70 furniture.

2) & 3) country living room with Florentine wall panels by Karl Mann Associates.

4) 18th century French drawing room.

4



Retail Story

Bloomingdale's Casa Bella Collection

The stunning array of rooms illustrated at left are three of the seven settings designed by Barbara D'Arcy, furniture fashion coordinator at Bloomingdale's in New York City, to display the store's fabulous new Casa Bella collection of furniture and home accessories. Five of the rooms contain copies of French antiques, some exact copies, others adaptations, made by craftsmen in Italy exclusively for the store; the other two rooms feature a modern group in teak (Henredon's Circa "70" collection). The serene living room (photo 1) has an Oriental atmosphere and features Henredon's Circa "70" teakwood furniture. The walls are covered with a green bronze Kroll fabric, the carpet is gold, and the damask for the couch and great pillows on the floor repeat the green-bronze tones. There are no curtains on the windows—just carved openwork wooden screens through which can be seen a mural depicting an Italian country side.

A truly magnificent achievement is the living room in the grand manner country style (2 and 3). The walls are covered with painted wood panels showing Florentine gentry of Renaissance times in various daily pursuits (Karl Mann Associates). The floor is red-brick—a continuation of the "courtyard" in front of the room, which is complete with a working fountain. The furniture is French provincial, scaled to the proportions of the enormous room. A bulky armoire, massive buffet, large desk, and table set with good sturdy pewter, great goblets, and tall antique candlesticks, are all part of the imported Casa Bella collection. A small area rug in shaggy beige wool is the only floor covering used. The small dome-shaped windows placed high in one wall, and a narrow doorway look out on another "courtyard" at the rear of the room.

Reproductions of 18th century French drawing room furniture are presented in a luxurious library (4) that might have been lifted bodily from an ancestral villa in Florence. Walls are papered in a rosy red tone on damask paper, the carpet is red, and a chair and couch are upholstered in velvet in a soft russet tone. Tall windows in the wall fitted with floor-to-ceiling bookshelves are curtained in red taffeta draped back and topped by a canopy.

Not illustrated are a bed-sitting room using Circa "70" pieces and featuring walls covered with blue-green linen; an Italian modern room with a striking cinnamon and black checked fabric on the walls and spicy colors of cinnamon and moss green on the carpet, curtains and couch; an elegant bed-sitting room done in reproductions of Louis XVI furniture; and a massive, dream-type room, done in the French country manner.



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Exhibitions

11th National Homefurnishings Show

"The Wonderful World of Children" was the major theme of the 11th National Homefurnishings Show at the New York Coliseum (September 7-18). A series of eight rooms designed by Emily Malino, of Emily Malino Associates, Inc., demonstrated the flexibility of identical furniture treated in different fashions for various age levels. Highlights included a room for twin girls incorporating a bath; the use of an expansion attic for teen age boys of from 14 to 16; and a setting which offered a solution for housing four children of widely different age levels.

For adults, the room settings included: an elegant dining room designed by Nat and Sophie Chasser, N.S.I.D., for Casaragi Furniture Company, which used art as an integral design element; a restful family leisure center designed by C. Eugene Stephenson, F.A.I.D., for Congoleum-Nairn, Inc., featuring Sungold Showcase vinyl; traditional and transitional settings by Richard Halpern, N.S.I.D. for Furnette, Inc., utilizing new contemporary furniture designed by Robert Fellner and Mark J. Furst; a living room, a dining room and breakfast alcove designed for the Heywood-Wakefield Company by Robert M. Schroyer, A.I.D.; and a family room designed by Karl Steinhauser, A.I.D., utilizing the newest dirt-defying products. One of the most arresting displays was that of George Tanier, Inc., spotlighting

three new chairs designed by Verner Pantton, a young Danish architect. The "Cone" chairs, as they are called, are radical in design, but represent the ultimate in comfort and versatility. They can be used for dining or conversation grouping, and can swivel or remain stationary. The basic version of the chair has an X-shaped stainless steel base from which stems a cone shaped sheet metal frame covered with foam rubber and fully upholstered. The second, slightly larger version is done in metal rods and only the seat is upholstered. The third and even larger variation is a lounge chair which features a butterfly back. (See photo below).

36th New York Antiques Fair Slated

New trends in decorating with old objects, unusual English and French furnishings, Spanish and Jacobean pieces, and Early American furniture and accessories are among the highlights planned for the 36th edition of the New York Antiques Fair at the 71st Infantry Armory, Park Avenue and 34th Street from October 17 through the 22. In the accessories category, large wall clocks, mirrors for wall groupings, and large wooden candlesticks will be featured. There will be a generous display of Art Nouveau, which has attracted interest since its excellent showing at the Museum of Modern Art last summer (*Interiors*, July, page 84). Especially timely will be antiques with political connections—badges, posters, banners, plates, cups, and other mementoes of past campaigns.

Below we show two whimsical items from the show; "The Grand Duke"—a painted tinplate locomotive about 16 inches long, circa 1870 (Carousel Antiques) from a collection of over 100 toys to be displayed; and a Pennsylvania Dutch bridal box to be shown by Grace Dyar of Hartford.

Shelburne Museum Opens New Gallery

On August 2, the Shelburne Museum in Shelburne, Vermont, opened its latest addition, the Webb Gallery of American Art, with what it believes to be one of the most comprehensive and important collections of 18th and 19th Century paintings yet assembled. In keeping with the Museum's singular devotion to Americana, the paintings in the new gallery show the development of American Art through three of its most productive centuries. Sixty-one known artists are represented in the exhibition of 200 paintings, including 17 by famed Grandma Moses.

The architecture of the new gallery is transitional colonial and was designed by Mrs. J. Watson Webb, who founded the Shelburne Museum with her late husband in 1947, and her staff. Vermont brick in a specially ordered diminutive size was used (see cut below). The Central Gallery, shown below, is hung entirely with 19th Century academic paintings by such artists as William Matthew Prior, Albertus D.O. Browere, Fitz Hugh Lane, Martin Johnson Heade, Thomas Cole, John F. Peto. A bronze by William Zorach stands at center.

(Continued on Page 30)



Above: Verner Pantton's chairs designed for George Tanier, Inc. at the National Homefurnishings Show. Chairs in foreground are basic cone shaped version; chair in background is larger variation with an amusing butterfly back.

Below: two picturesque items from the New York Antiques Fair—"The Grand Duke" tinplate locomotive and a charming Pennsylvania Dutch bridal box over 100 years old.



Above (top): interior of the new Webb Gallery of American Art, an addition to the expanding Shelburne Museum. Below it appears the Vermont brick exterior of the new building with nine galleries.

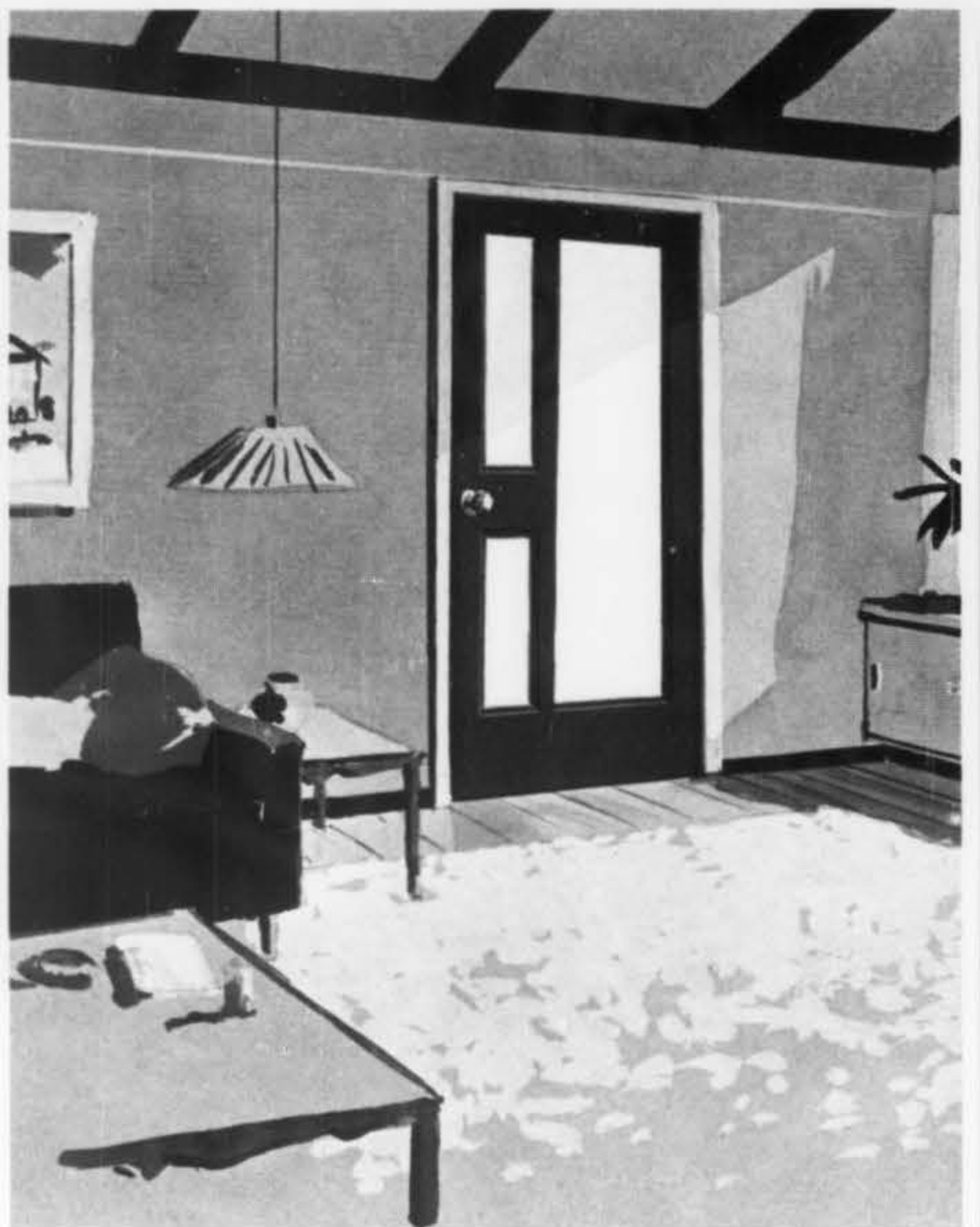
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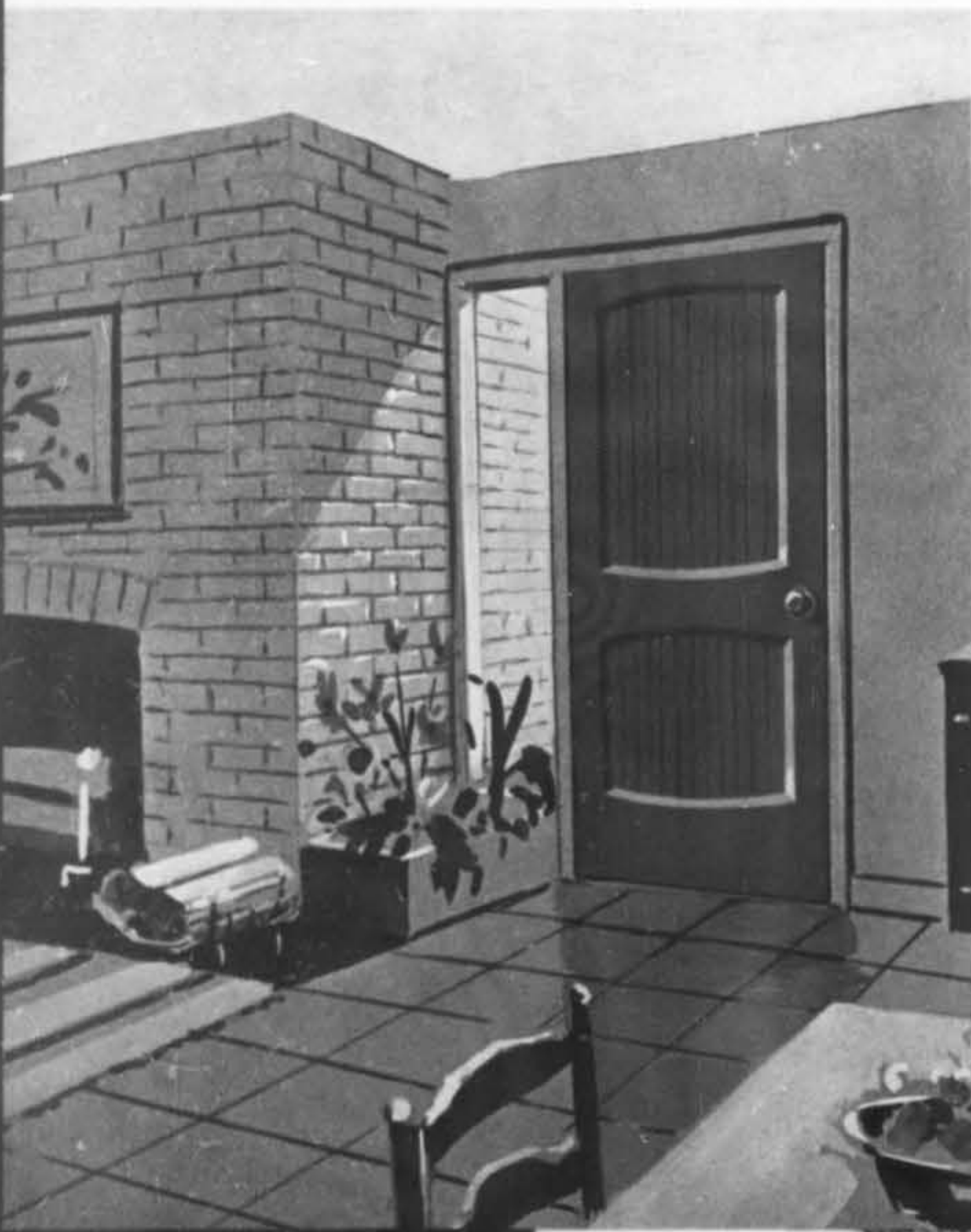
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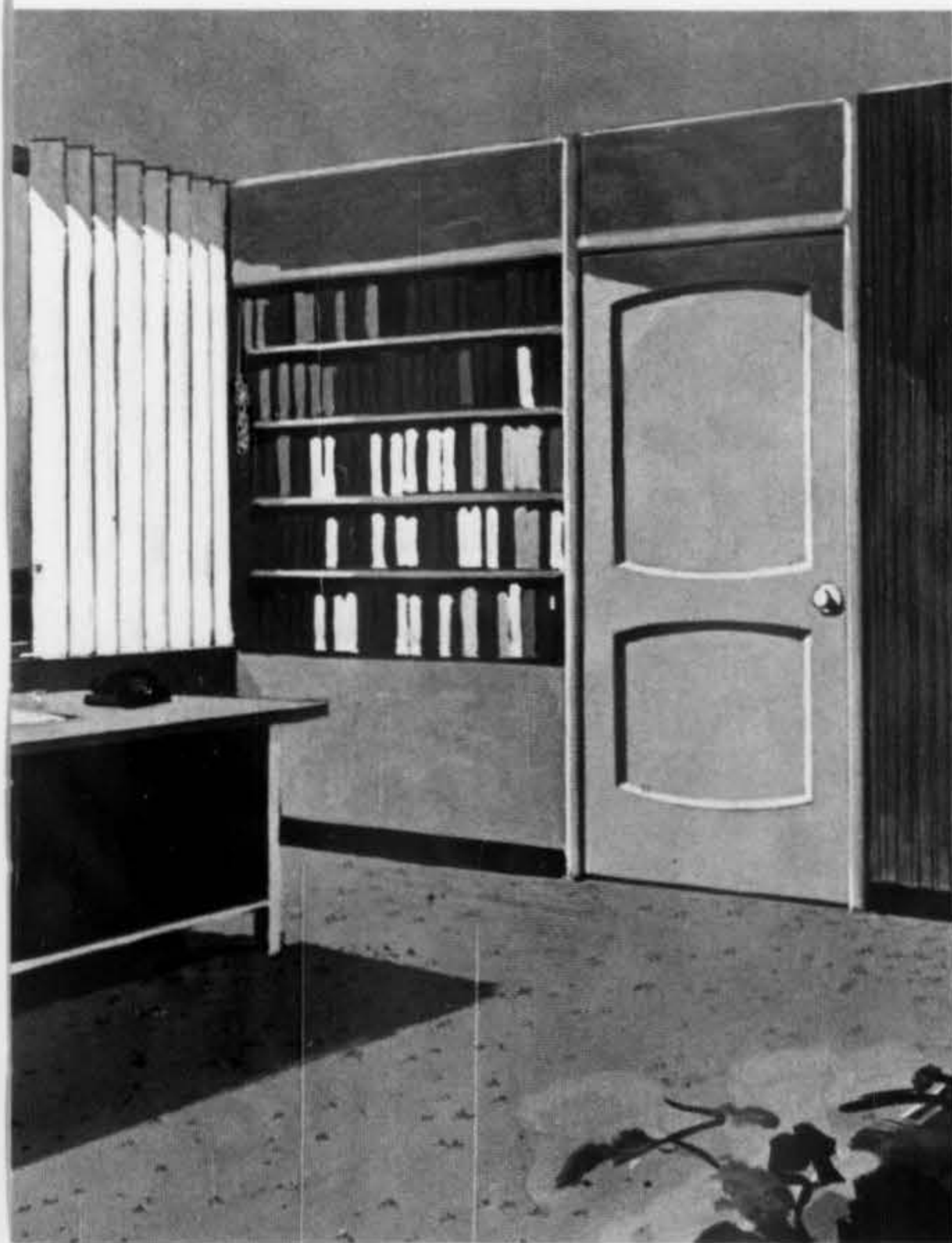


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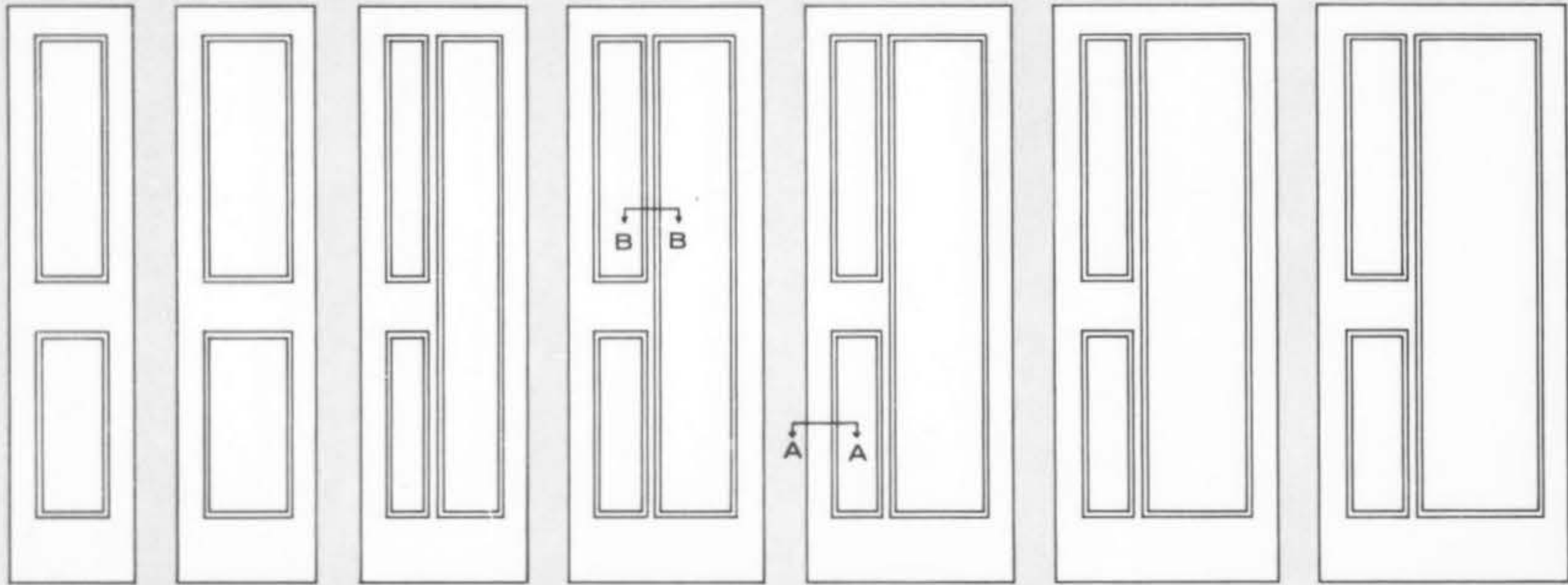
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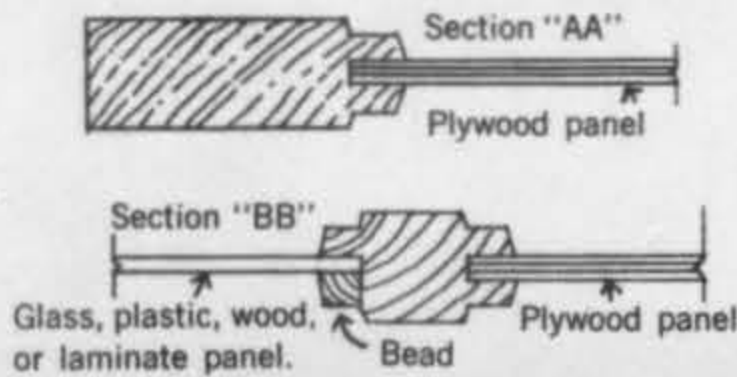
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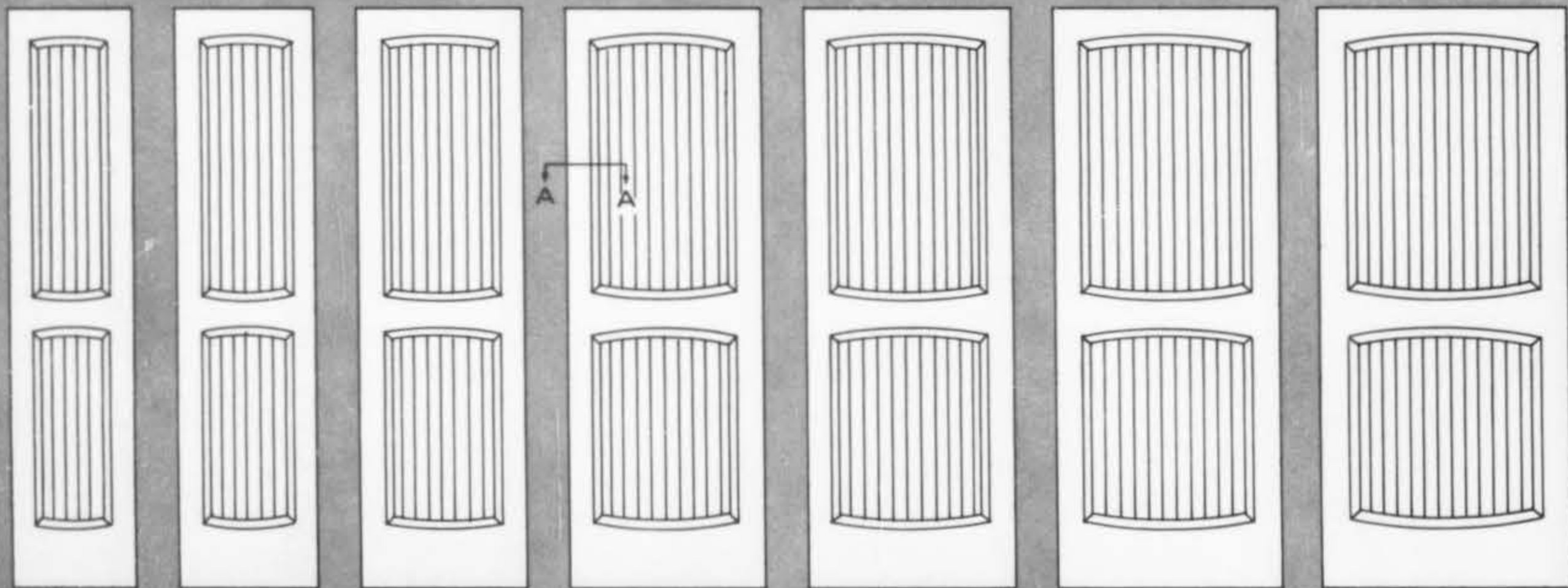
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2'8"		
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3'0"		
2'6"		
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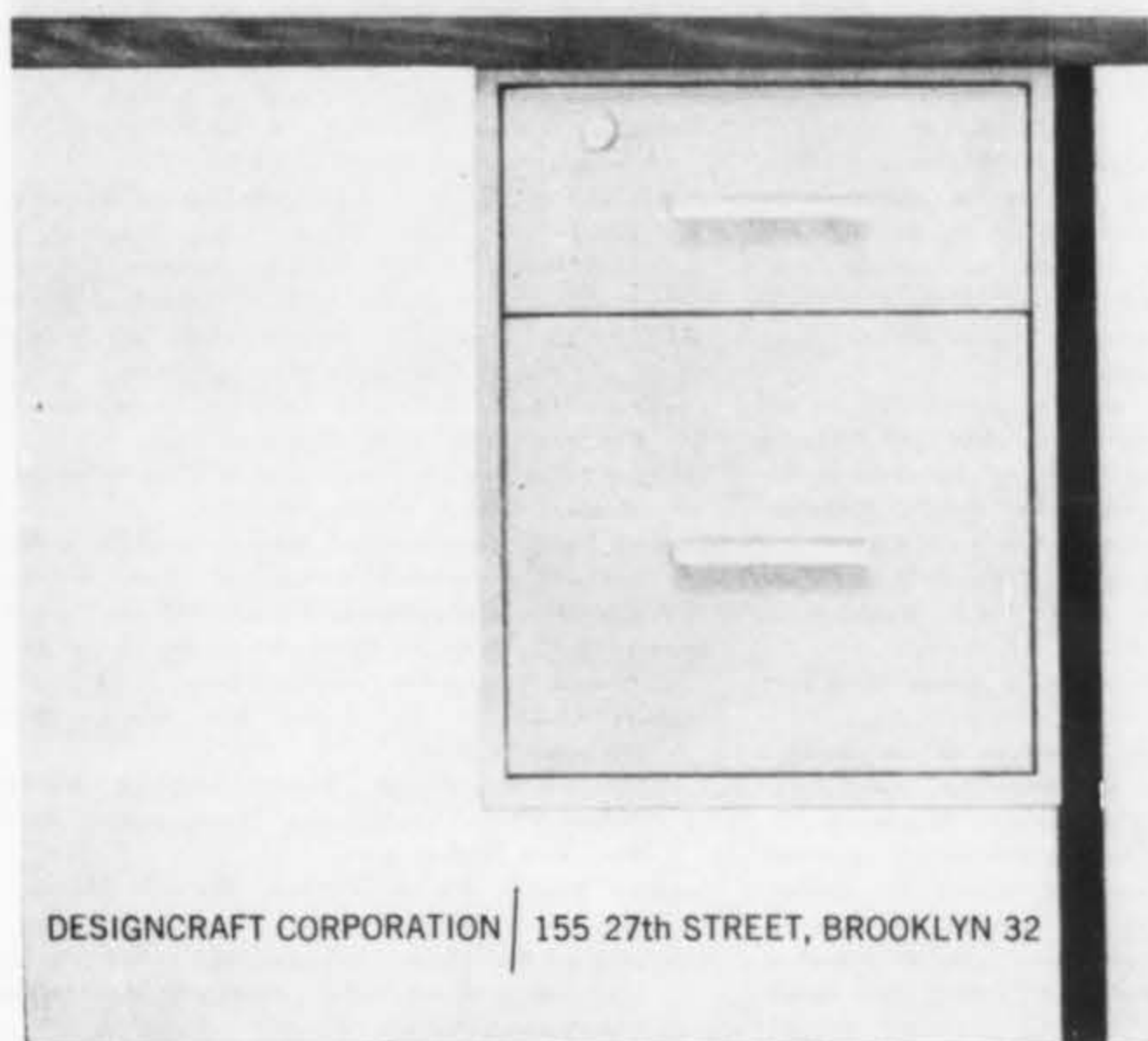
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Polish arts and crafts at Cepelia Galleries

Two Firsts for Cepelia Galleries

At the Cepelia Galleries (Polish Folk Art and Craft Center, 5 East 57th Street) through September, two Polish artists, famed craftsman, Stanislaw Skura, whose medium is the ancient one of wrought-iron, and the late Andrew Milwicz, creator of painted and hand-blocked wall hangings, had their first American showing. A corner of the exhibition is illustrated above, showing the severe and pure design of the Skura metal work, which is both func-

tional and decorative, contrasted with a richly embellished modern wall hanging by Milwicz and a remarkable copy of a sumptuous 18th Century carpet of royal manufacture (an authorized replica of the original at Wavel Castle, seat of the kings of Poland). Additional painted and hand-blocked wall hangings in the show were the work of Polish artist, Stefania.

In the past months, the Cepelia Galleries has sponsored an exhibition of Polish kilims, gobelins and other textiles; unusual monochrome pictures by Warsaw artists, Musialowicz; and an important collection of Polish primitive folk art, since acquired by the Museum of Primitive Art in Santa Fe, New Mexico, for its permanent collection. The next exhibition will be a showing of Wooden Carvings from the Kenar School of Fine Art in Zakopane, the Polish mountain region. (Dates will be announced in our Calendar, as soon as they are available).

California Handweavers To Present Show

The Contemporary Handweavers of California, an organization founded in 1947 in the Bay Area for the purpose of promoting

contemporary handweaving and of aiding professional weavers in commercial activities, will be represented in a juried exhibition on October 25 at the M.H. De Young Memorial Museum, Golden Gate Park, San Francisco. At present the group consists of approximately 75 professional weavers who are required to exhibit in a juried show two years out of three. This year's jury is composed of tapestry designer, Mark Adams; dress designer Frances Leslie; and Harry Lawenda of the decorators supply firm of Kneeder Fauchere.

Interior designer F. Eldon Baldauf is general designer and coordinator of the show, with Ernest Wertheim as landscape architect, and Mrs. Charles Van Evera as exhibition chairman. Included in the installation will be 13 interiors by leading California designers highlighting "Design in the 60's" and featuring studios, living, dining and bedrooms, and even a ski cabin. A special display will coordinate hand-printed and handwoven fabrics in interior planning. A cash prize of \$100 will be awarded for the "Best in Show" in memory of Elizabeth Moses, former curator of decorative arts at the Museum. (For Your Information (Continued on Page 56)

FOR YOUR CALENDAR

Through October 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.

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

Through October 16. *Let's Decorate!*: six window settings honoring National Interior Design Month. National Design Center, New York City.

Through October 18. *Rooms At The Top: room settings by 21 N.S.I.D. members, stressing new concepts in decorative Fiberglas fabrics for windows and walls*. Fiberglas Fabrics Center, New York City.

Through October 18. *National Interior Design Month*. Through October 19. *Art in Interiors*. Midtown Galleries, 17 E. 57th Street, New York City.

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

Through October 23. *Design in Germany Today*. The Cooper Union, New York City.

Through October. *National Religious Art Exhibition: contemporary religious art of more than 100 artists*. Birmingham, Michigan.

Through October. *Views of Cities in Latin-American Countries*. The Old Print Center of Phyllis Lucas, 161 East 52nd Street, New York City.

Through October. *Neo-Classic Textiles of the Louis XVI Period*. Scalmandré Museum of textiles traveling exhibitions. Kansas City Home Furnishings Exhibition, Missouri.

Through October. *Textiles Used in Refurbishing the Colonial Shrines*. Scalmandré Museum of textiles traveling exhibitions. Mary Baldwin College Art Gallery, Staunton, Virginia.

Through October. *Symbol of the Rose in Textile Design*. Scalmandré Museum of textiles traveling exhibitions. Drexel Institute of Technology, Philadelphia, Pennsylvania.

Through October. *Rococo Textiles of the Louis XV Period*. Scalmandré Museum of textiles traveling exhibitions. Farnsworth Museum, Rockland, Maine.

Through October. *Textiles Used in Refurbishing the Post-Revolutionary Shrines*. Scalmandré Museum of textiles traveling exhibitions. "Farmington", Louisville, Kentucky.

Through October. *Textiles of the Directoire-Empire Period*. Scalmandré Museum of textiles traveling exhibitions. Norse Gallery, Winter Park, Florida.

Through October. *The Golden Age of English 18th Century Textiles*. Scalmandré Museum of textiles traveling exhibitions. Pilgrimage Club, Natchez, Mississippi.

Through October. *Bernard Ralph Maybeck*. Smithsonian Institution traveling exhibitions. Fine Arts Gallery. University of British Columbia, Vancouver, Canada.

Through November 27. *Visionary Architecture*. Museum of Modern Art, New York City.

Through December 4. *Designed for Silver: exhibition of 22 award-winning designs in International Design Competition for Sterling Silver Flatware*, co-sponsored by the Museum of Contemporary Crafts and the International Silver Company. Museum of Contemporary Crafts, 29 W. 53rd Street, New York City.

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-November 12. *Italian Fartnights: a series of exhibitions, shows and events in Dallas, Texas, representing many aspects of modern Italian life*. At Nieman-Marcus, Dallas Museum of Fine Arts, Dallas Public Library, and other Dallas locales.

October 15-January 8. *The Arts of Denmark: pre-history to the present*. Metropolitan Museum of Art.

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

October 17-21. *36th Annual New York Antiques Fair*. 71st Armory, New York City.

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

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 Market.

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*. Atlanta Art Association, Atlanta, Georgia.

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 6-14. *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 15-20. *Winter Market*. Los Angeles Home Furnishings Mart.

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

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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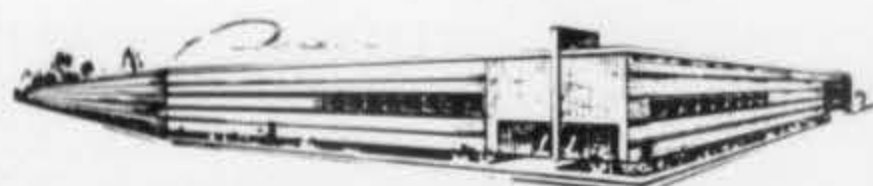
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California eclectic 1902: *Maybeck at his most Gothic: living room with freestanding fireplace silhouetted against a stained glass window in Mrs. Hearst's castle, Wynton.*

American originals

FIVE CALIFORNIA ARCHITECTS: Bernard Maybeck, Irving Gill, Charles and Henry Greene, R. M. Schindler. *By Esther McCoy. With a Foreword by John Entenza. 200 pages 8 1/4" x 10 1/2", lavishly illustrated with photographs and drawings (in offset). Index. Library of Congress catalog card No. 60-10551. Reinhold Publishing Corporation, New York. \$10.00.*

Interiors heavily outnumber exteriors among the rich store of photographs in Mrs. McCoy's book on five significant architects, and this is no paradox. For these great five, who were largely responsible for that unique contribution to modern living—the California house—had a profound influence on the development of the interior of today. Aside from the inevitable fact that a new architecture creates new kinds of spaces and new moods for living, Bernard Maybeck, Irving Gill, Charles and Henry Greene, and R. M. Schindler were consciously concerned with every detail of the paneling, lighting, and furniture plan in the buildings they designed, and each in his way was strikingly original and prolific in ideas.

It is therefore quite possible that interior

California modern 1948: *Living room in a Hollywood house by Schindler faces a canyon, is furnished with plywood dining chairs designed by the architect.*



designers will be even more fascinated than architects by this scholarly but thoroughly enjoyable study, which reveals each man as well as each architect. Mrs. McCoy, who knows architecture not merely as a commentator but as an experienced practitioner, worked for one of the five (Schindler), personally interviewed another (Maybeck) and invested years of conscientious research on them all. She is also an accomplished writer, contributing to *The New Yorker* and *Harper's Bazaar*. Her skill makes "Five California Architects" a livelier, more sympathetic experience than most architectural books you are likely to run across for quite a while. Without going into unnecessary detail she traces the personal life, professional progress, and financial ups-and-downs that were inseparable from the creative advances of each of her subjects. Unlike them, Mrs. McCoy is a native Californian; they all migrated to the State.

Because both eclecticism and ornament have been under a critical cloud for the last few decades, *Bernard Maybeck* (1862-1957), a Beaux Arts product, has until recently been considered the most outdated of the group. Maybeck deliberately and openly borrowed from the Hellenic, the Romanesque, the Gothic, the Alpine, the Norman, the Japanese—with no concern for authenticity—and mixed them at will. The results: some of the best architecture America has yet produced, including the Christian Science Church of Berkeley (1910), the Palace of Fine Arts for the Panama Pacific International Exposition (1915), the Packard Agency building (1922), and a host of other exceptionally beautiful institutional and residential buildings immensely evocative of the purpose and atmosphere desired, efficient and economical in their use of materials, structurally inventive — even daring, carefully related to the site (Maybeck designed water-side buildings with forethought to their reflections as well as their sky-lines), and as comfortable and interesting inside as out. Among his details, our readers will particularly appreciate his prophetic use of cove lighting in a residence, light wells with shoji-like screens, grille-screened, wood-encased built-in light fixtures. His thousand-and-one ways of detailing and finishing wood are still worth study.

Some of Maybeck's most famous works appeared in *Interiors'* January 1960 article covering a San Francisco photographic exhibition in his honor. Obviously it is not eclecticism which is out of date, but the notion that there is any significance or merit in isms of whatever prefix—eclectic, traditional, modern, or functional.

Bernard Gill, who died twenty years before Maybeck, left a heritage which we take too much for granted because for three decades it remained the prototype for the contemporary California house: a simplified monolithic concrete or stucco structure with orderly, unified glass areas and roomy, often arched windows. Gill's rooms had the sweeping vertical sight-lines that predominate to this day, and he

was one of the first to make interior surfaces flush — eliminating moldings and paneling—and to use built-in drawers.

The chapter on *Charles Sumner Greene* and *Henry Mather Greene* was contributed by Randell L. Makinson, a designer and instructor at the University of Southern California. Mr. Makinson has followed the pace established by Mrs. McCoy, and if the Greene brothers' section is the longest and most fascinating in the book, that is due simply to the nobility of their works and the fertility of their production, not to mention the unusual circumstance of their fraternal collaboration. The brothers, fifteen months apart in age, were by no means completely alike either physically or in talent, but their teamwork was a marvel.

In the burgeoning town of Pasadena, where they settled after completing their education, the Greene brothers evolved that most characteristic American manifestation, the California Bungalow Style, very early in their careers. Perhaps the nature of their training had something to do with the directness with which they responded to the Pasadena landscape and the vigor with which they handled wood. Be that as it may, the thorough classical architectural grounding they received at the Architectural School of Massachusetts Institute of Technology was preceded by direct contact with tools, carpentry, and metal work at a Manual Training High School operated by Washington University. The combination of sensitivity and power of their wood structures became as much a hallmark of their work as the specifically Californian concept of informal family living which they pioneered, and the broad, protected porches and patios in which they provided for outdoor living. Charles, the elder, whose concern was with the refinements of design, spent one or two hours every morning working with craftsmen on furniture, carved paneling, or lighting fixtures, and few "total designers" of today could compete with either his intimate knowledge of materials and crafts nor his inventiveness with every detail of structure or furnishing. Makinson's description of the Gamble residence, best preserved of all the Greene houses, is eloquent:

"... Very little has been changed since the original construction. Furniture, carpets, lighting fixtures, silverware, picture frames, linen, etc., all designed for the house by the brothers, remain in excellent condition. Here was the refined application of the sleeping porch, which became the most dramatic element of the house. No detail was left to the discretion of the carpenter; every peg, oak wedge, downspout air vent, opening and fixture was designed into the whole. The interiors were paneled throughout in mahogany. The elaborate stained glass detail in the lighting fixtures were designed by Charles Greene and executed by Judson Studios. Instead of the usual leaded joint, the brothers developed their own method of putting the pieces of glass together. Tiffany glass, imported stained (Continued on page 202)

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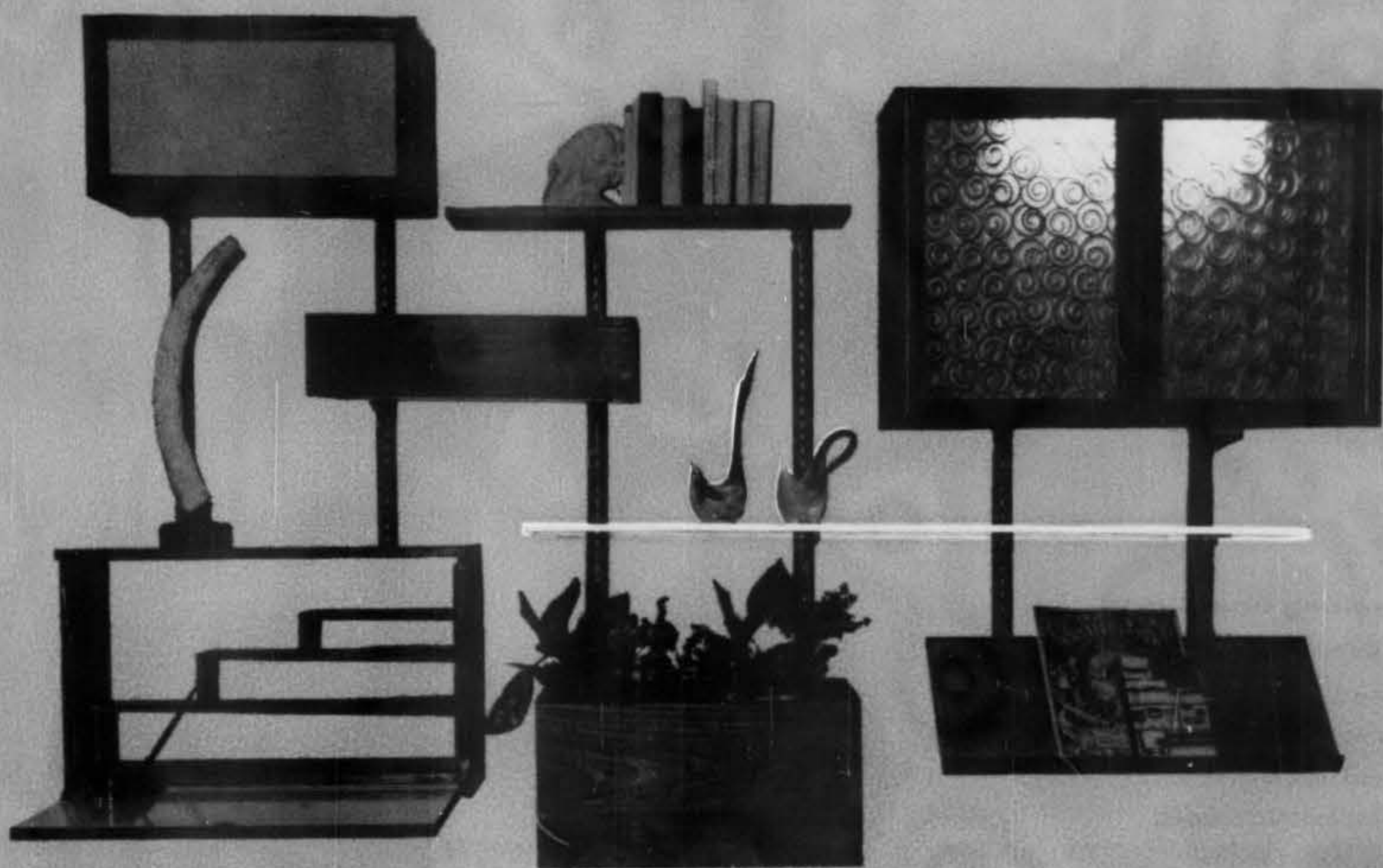
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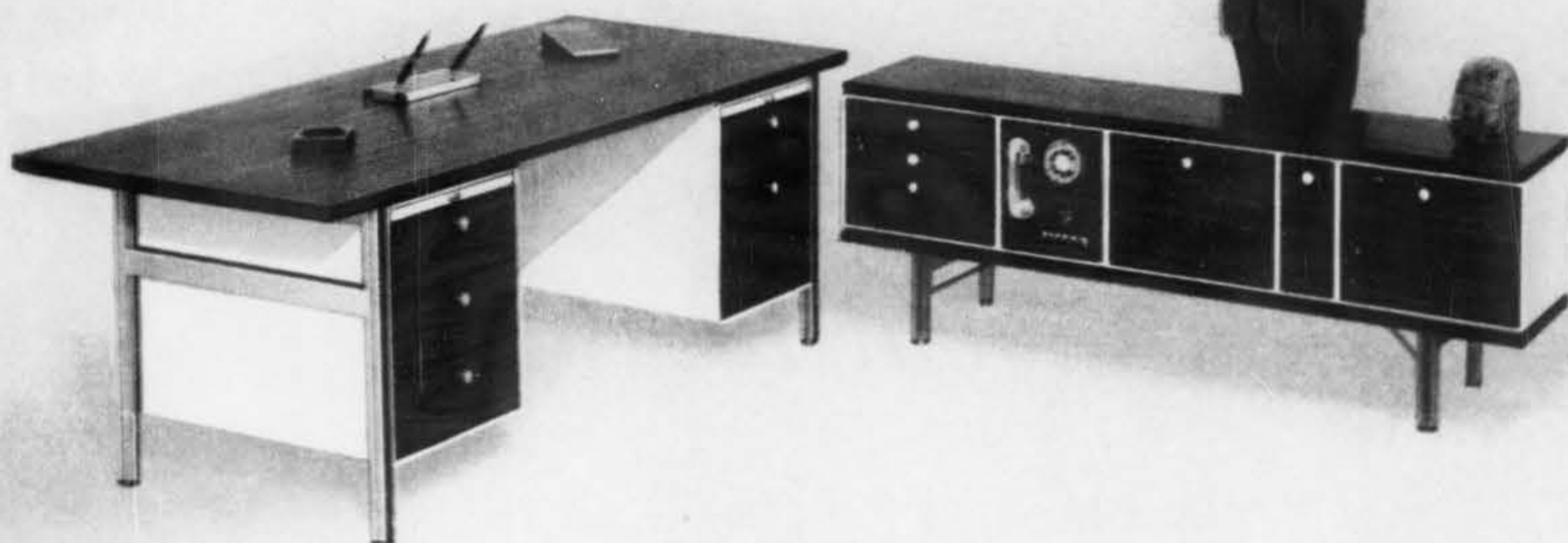


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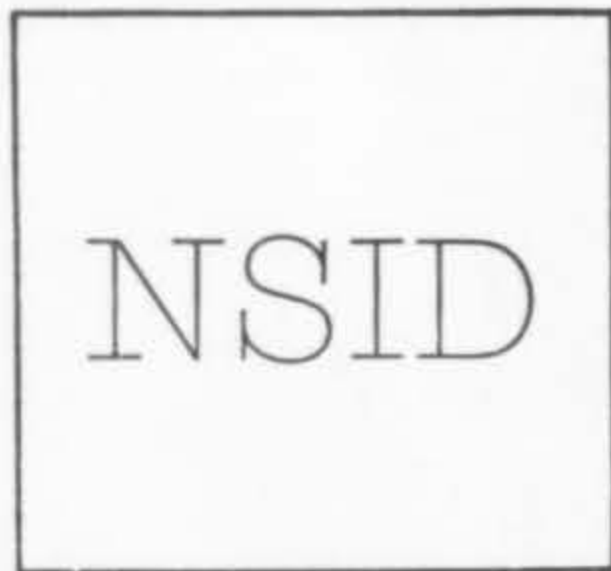
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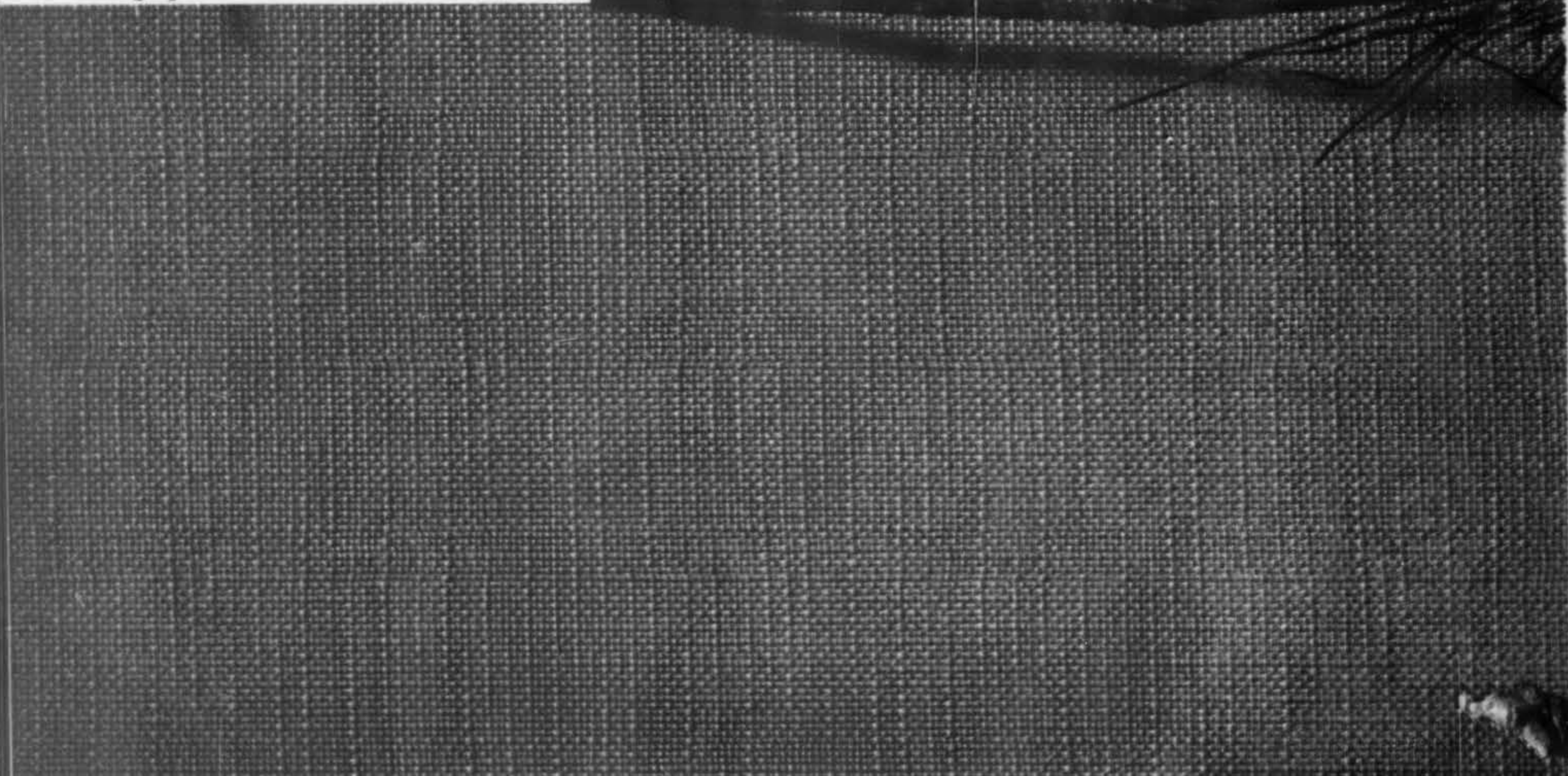
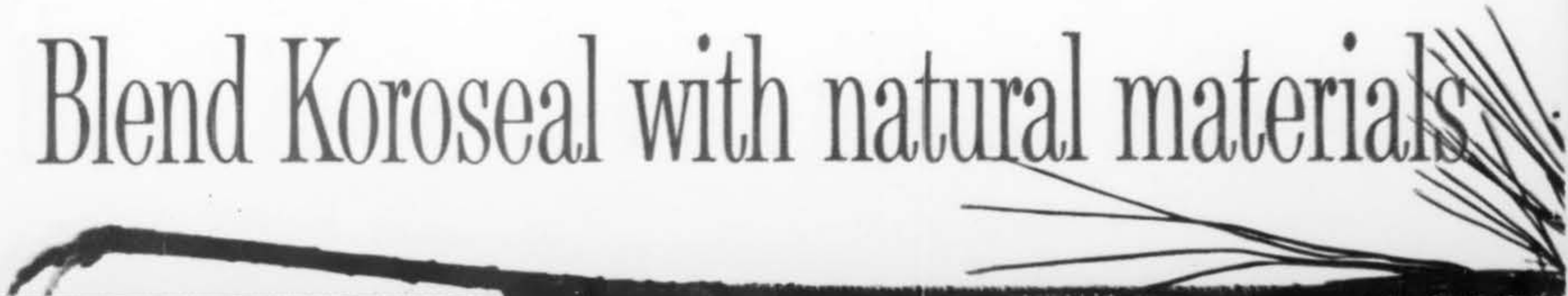


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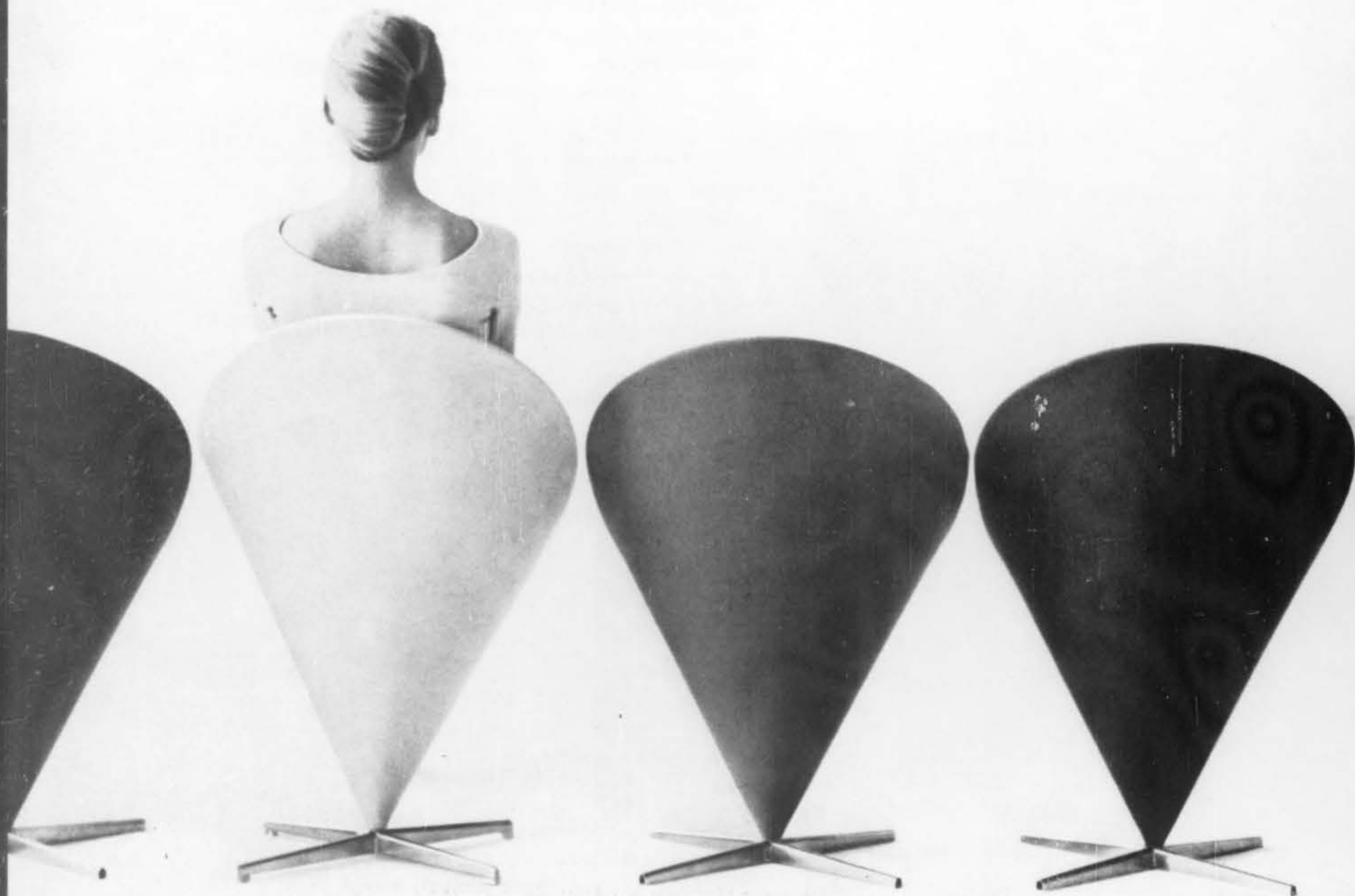
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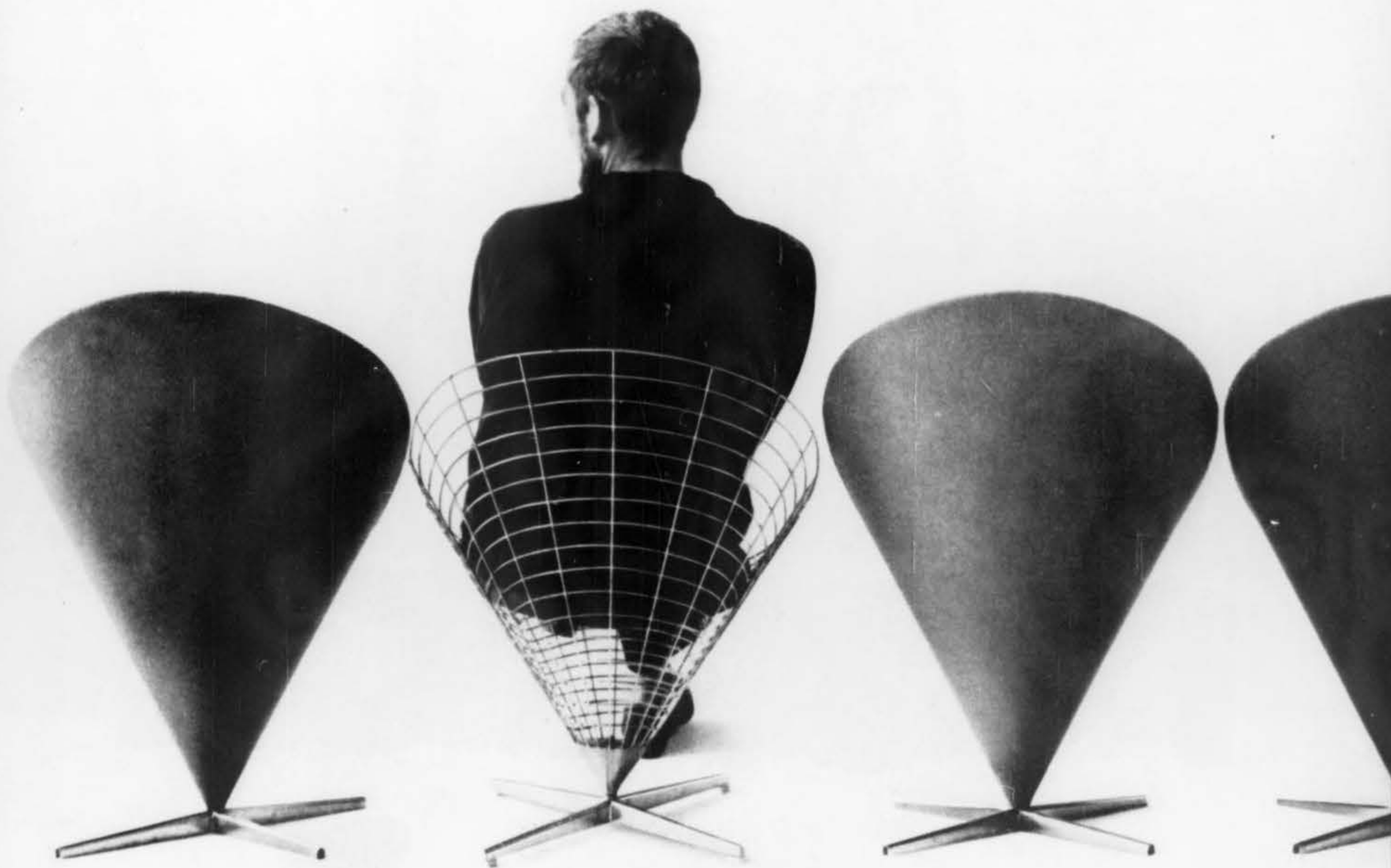
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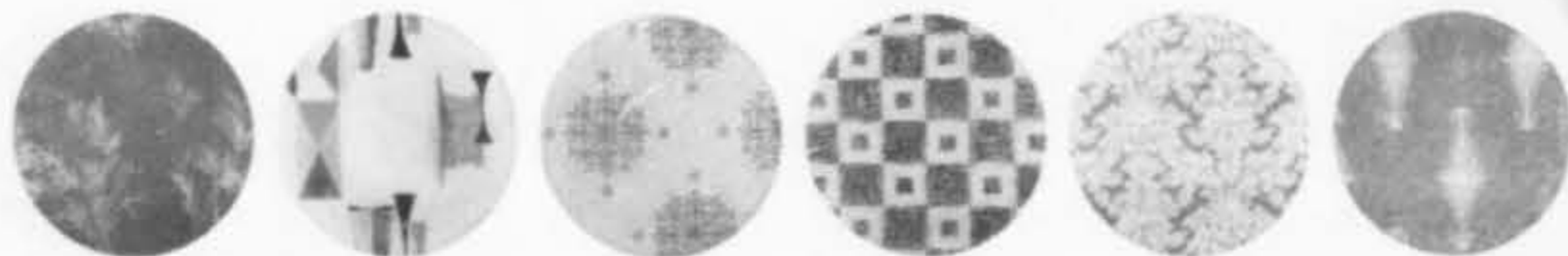
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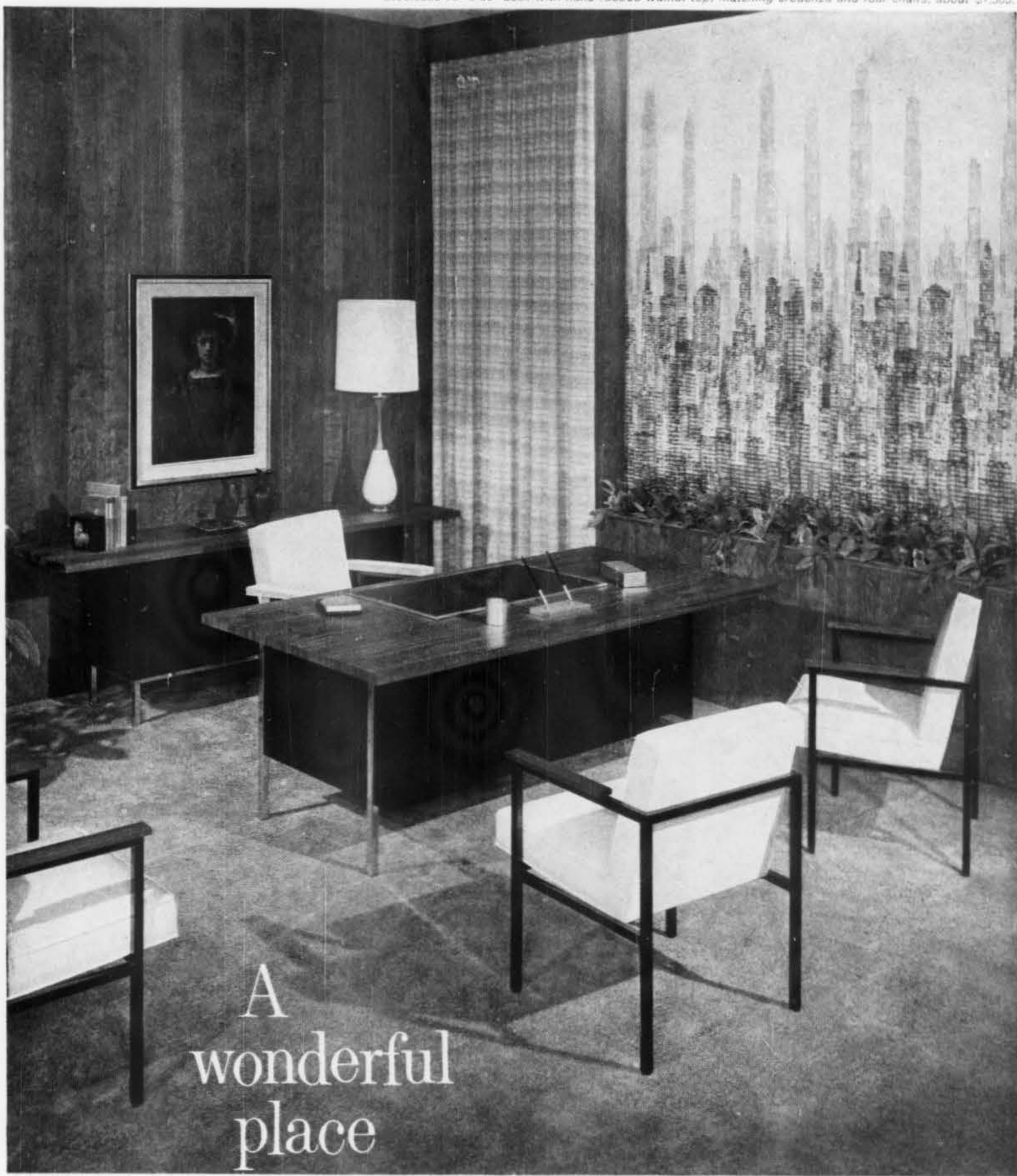
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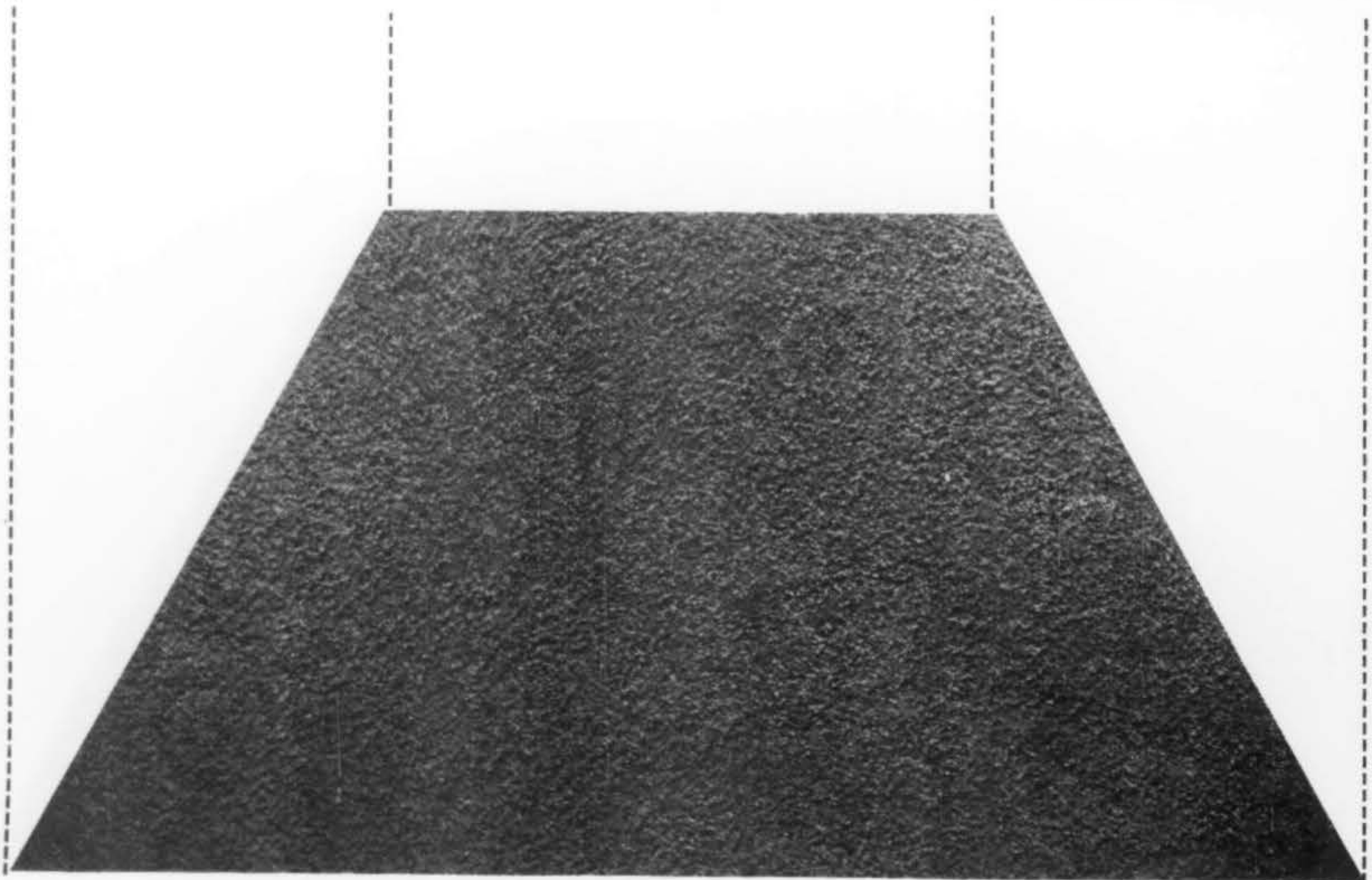
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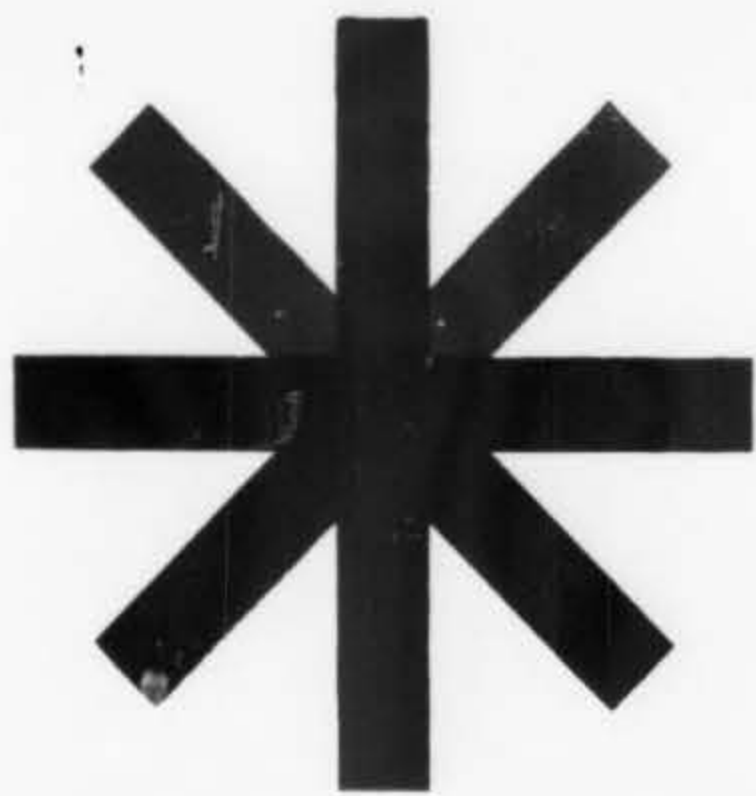
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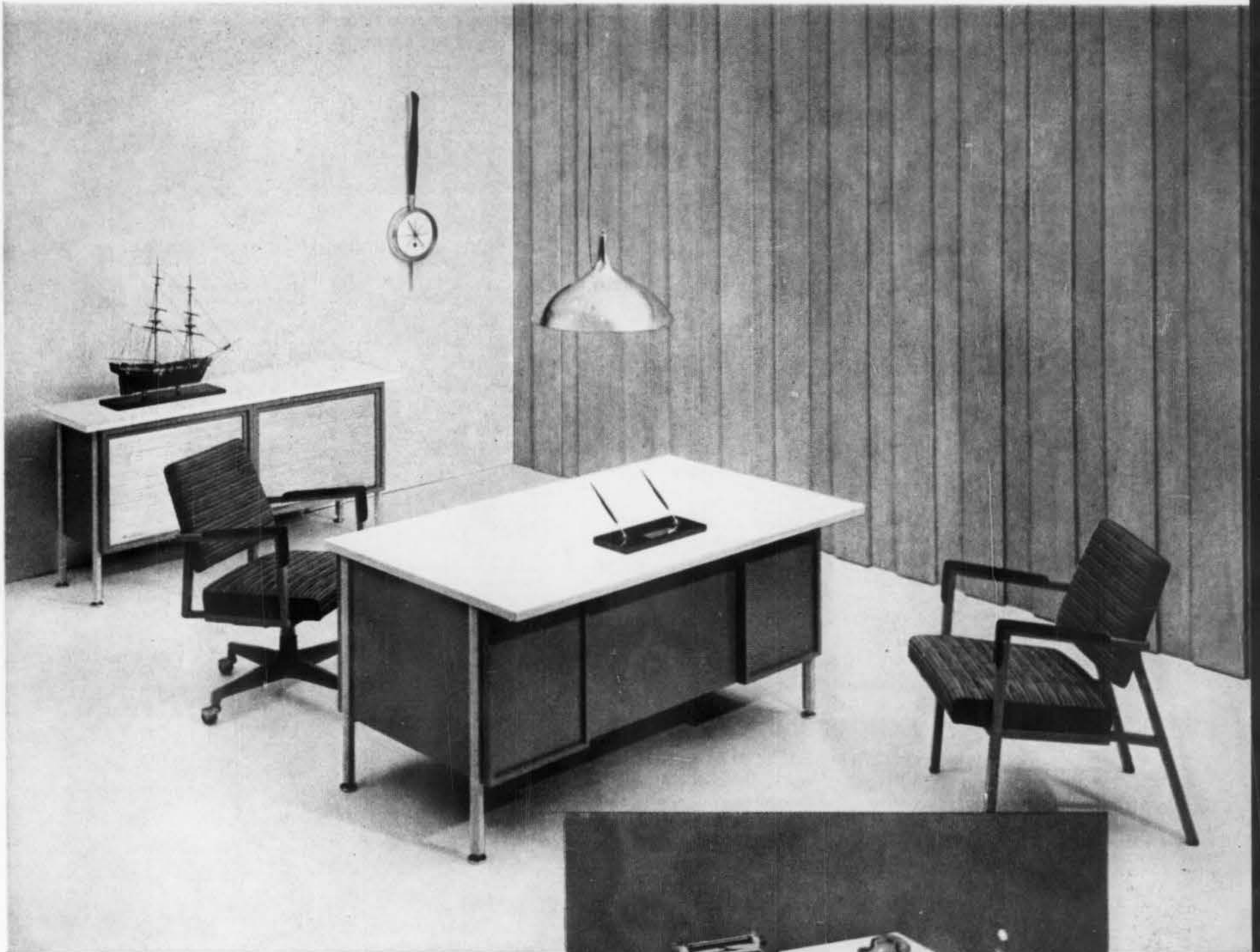
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(Continued from Page 30)

People

Louis Hincz has been made operational vice president in the East for Duo-Bed Corporation, manufacturers of hotel furnishings. Miss Hincz has been with the firm since 1957 and will be connected with their Miami office. A graduate of the University of Michigan in architecture, she also did post-graduate work in engineering and interior design there and at the University of Miami. After working with her father, a structural and architectural engineer, she practiced architecture on her own; ran a furniture factory (Craftsman Village) in Miami for five years; headed Wanamaker's contract design department in New York City for two years, and was with the contract firm of Maxwell Company, Miami, before joining Duo-Bed. . . .

Peg Rumely, President of the Illinois Chapter of the National Home Fashions League, Inc., and a Press Affiliate of the American Institute of Decorators, has been appointed Home Furnishings Editor of Chicago's *American*. Miss Rumely's extensive background in the Chicago area home furnishings field includes a five-year stint with Haire Publications as Market Editor of *Furniture Retailer*, and service as Assistant to the Executive Secretary of the National Wholesale Furniture Salesmen's Association. . . .

Schnur-Appel, Design Consultants of Short Hills, New Jersey, announce the following staff appointments: **Raymond Kern, Jr.**, as designer in the Interior Planning Unit, and **James Makrigiannis** as product designer in the Product Development Group. . . .

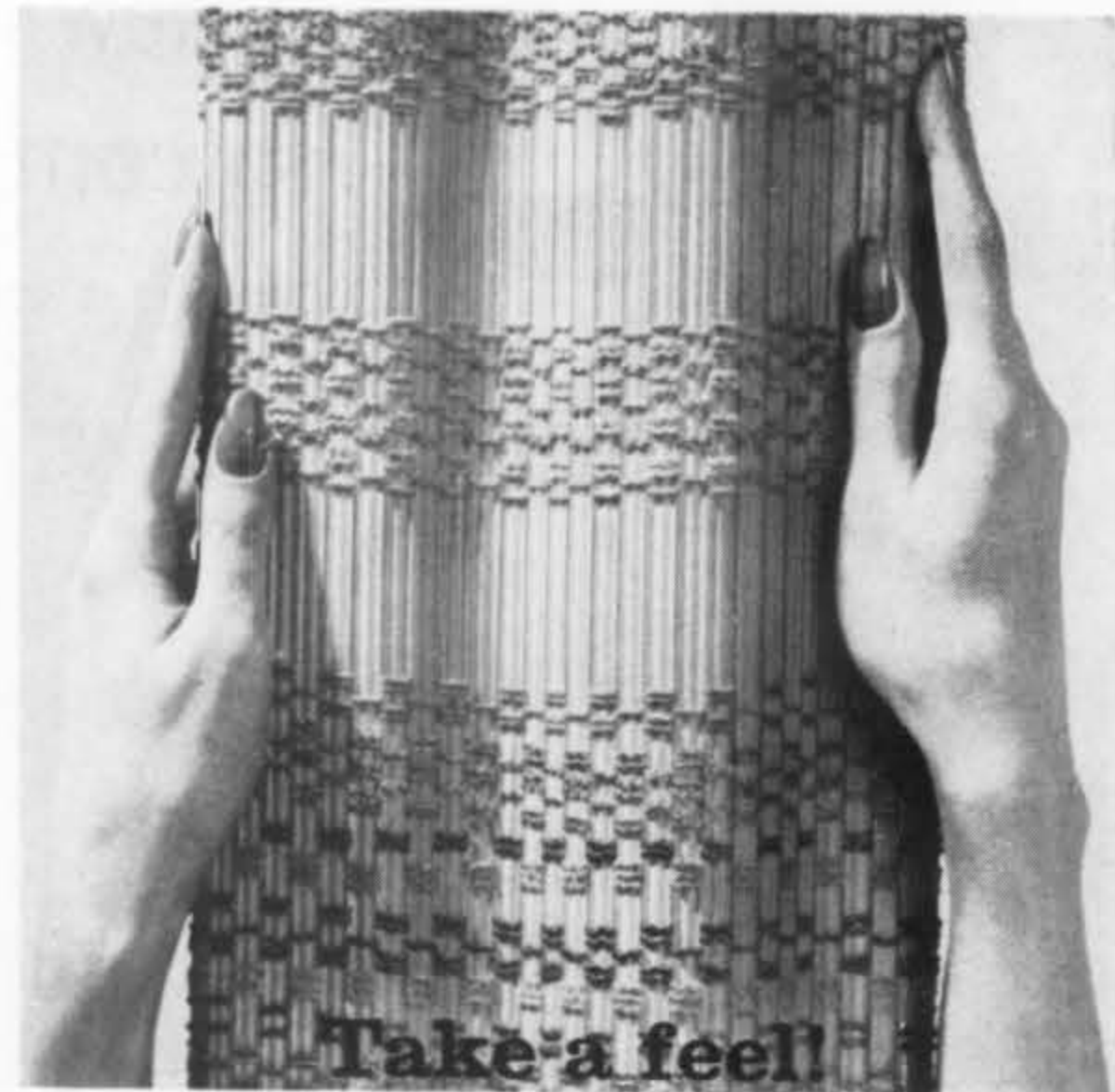
The architectural firm of **Welton Becket and Associates** announces the opening of its new offices at 10000 Santa Monica Boulevard, Los Angeles 25, California. . . .

John W. Lawrence has been elected Dean of the Faculty of the School of Architecture at Tulane University, New Orleans. . . .

Philip J. Luth has been named head of the store planning and hotel design department of Lippincott & Margulies, Inc., New York industrial design firm; and **Alvin Schechter** named design coordinator of that department. Mr. Luth had previously been acting as a department head; Mr. Schechter was formerly with Amos Parrish & Company as director of decor and graphics. . . .

James S. Plaut, who was appointed U. S. Commissioner General of the Brussels World's Fair in 1958 by President Eisenhower, has been made Design Consultant for Reed & Barton, New York silversmiths. He was previously Director of the Institute of Contemporary Art in Boston, a post he held for eighteen years. He will continue as Vice President of the Board of Trustees of Old Sturbridge Village, Massachusetts, in charge of their ten year development program. Mr. Plaut is a graduate of Auteuil Day School, Paris; Taft School, Watertown Connecticut; Harvard University. . . .

W. H. Smith, A.I.A., has been named building products development manager for United States Plywood Corporation. He joined the firm from his post as chief architect for Bechtel Associates, New York engineers and constructors. Previously, he worked for Aramco Overseas Company, the Hague, Netherlands, on community housing projects for the firm's employees in the Near East. He is an architect graduate of the University of Oregon and holds an M.A. in architecture from Massachusetts Institute of Technology. (For Your Information Continued on Page 192)



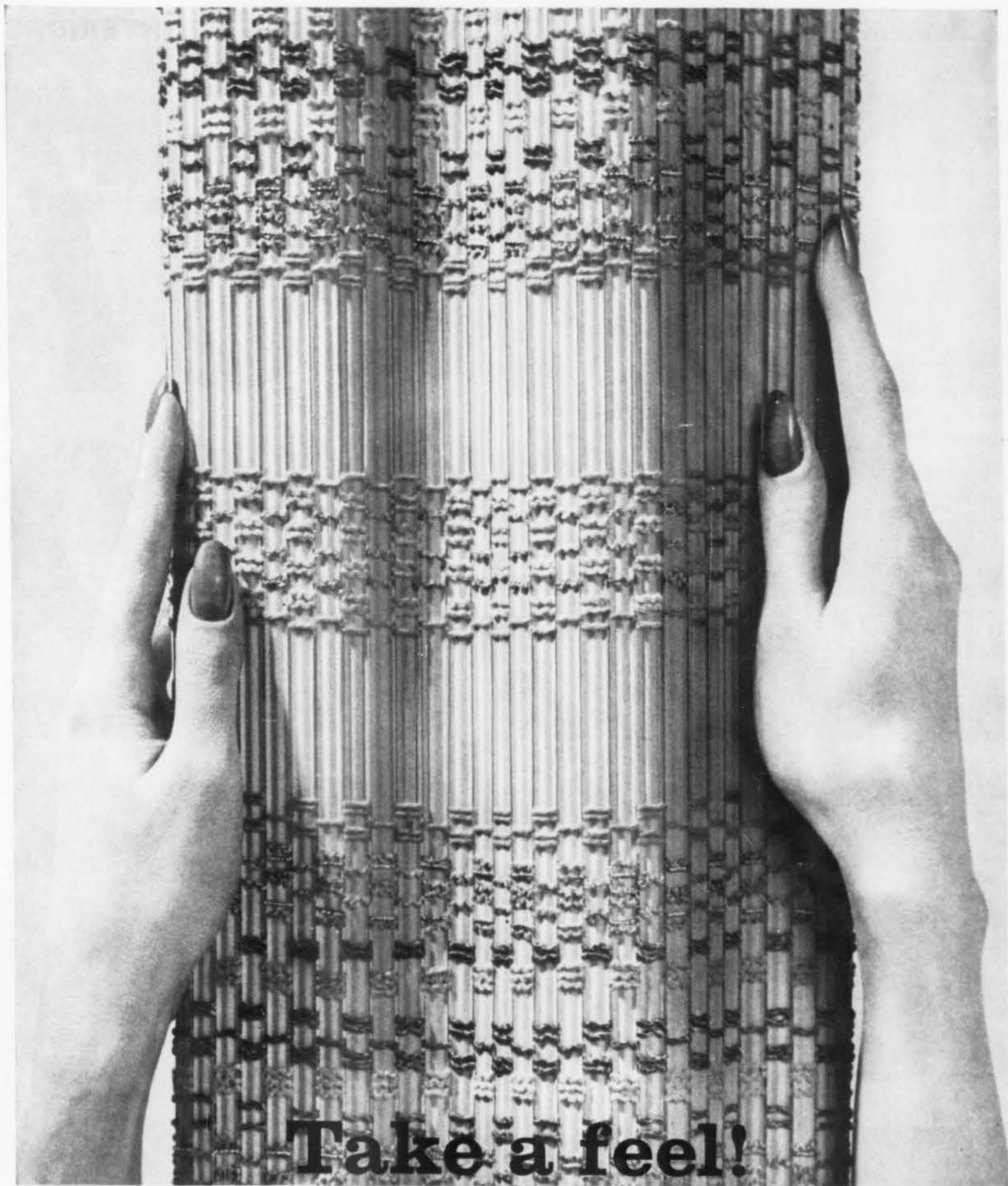
(It's aluminum)

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Berkshire, Inc.
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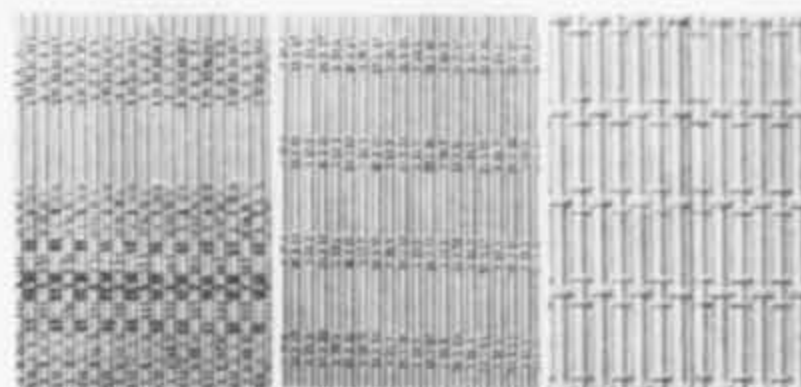
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(draperies shown page opposite left to right:)

Rex—58% Verel Modacrylic, 25% Rayon, 17% Rovana saran microtape

Rabat—50% Verel Modacrylic, 28.5% Rovana saran microtape, 21.5% Rayon

Rajah—49% Verel Modacrylic, 30% Rovana saran microtape, 21% Rayon

Rheims—50.5% Verel Modacrylic, 27.5% Rovana saran microtape, 22% Rayon

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†Rovana is The Dow Chemical Company's trademark for products including saran microtape.



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to match
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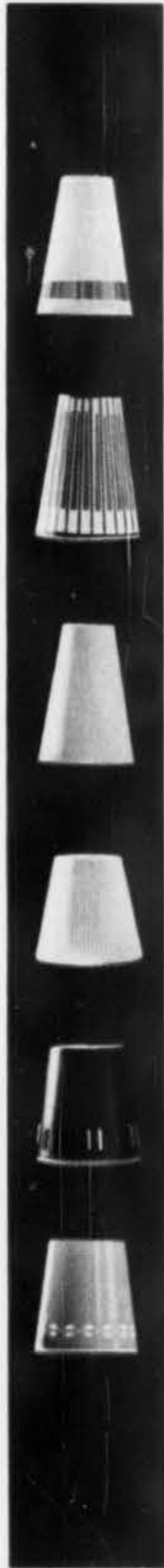
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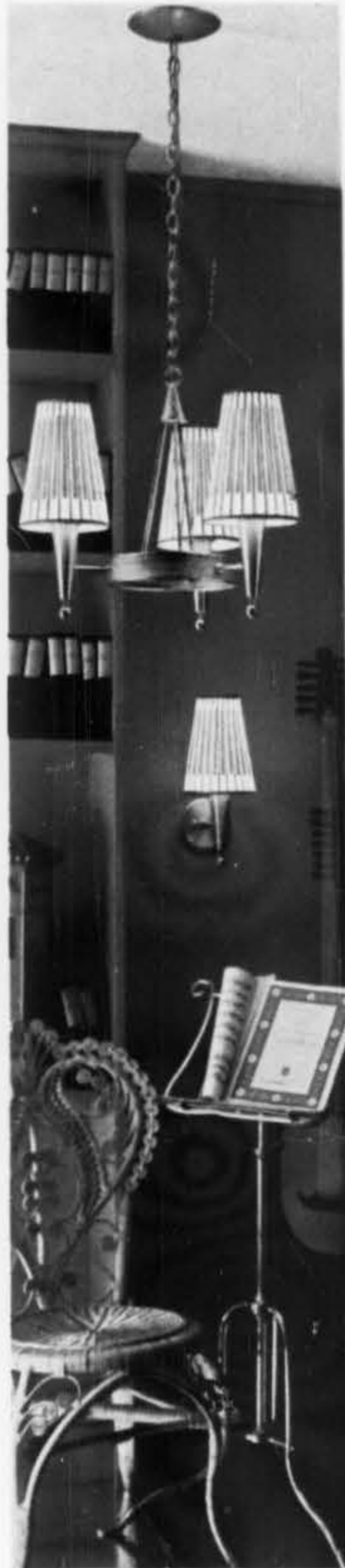
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The effect you want. Create perfect harmony with your decor. Select from any of these shades for either of the adjacent fixtures. Each provides well shielded illumination. Each will hold in perfect alignment on the fixture.

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See the 1961 "Room of Tomorrow" on display for the first time at the New York National Hotel Exposition.



This hospitality area includes stereo hi-fi, television, and features a kitchenette complete with ice maker...occupies a minimum of space, while it provides maximum convenience for guests.



The bathroom design is unique—new fixtures—colorful vinyl wall and floor patterns—superb lighting—and there's even a telephone speaker.



In this view looking toward the patio, note the striking color effects in rug and draperies. Note also how the drapery pattern is pleasingly carried out in furniture tops and elsewhere in the room.



Sponsors of the 1961 "Room of Tomorrow": Alexander Smith and the Chemstrand Corporation; AMTICO Vinyl & Rubber Flooring Division of American Biltrite Rubber Co.; Bell Telephone System; Cohn-Hall-Marx Division of United Merchants & Manufacturers, Inc.; Milium Division of Deering, Milliken Co.; Crane Co.; Harris G. Strong; House of Heydenryk with Papalia Studios; Iron-A-Way Company; Lightolier Incorporated; The Martin-Senour Co.; Naugatuck Chemical Division of U. S. Rubber Co.; Parkwood Laminates with its suppliers, American Cyanamid Co. and Decotone Division of Fitchburg Paper Co.; Radio Corporation of America; Simmons Company; The Superior Electric Company; U. S. Rubber Co.; Whirlpool Corporation.



Illustrious idea for guest rooms—Simflex sofa bed merged with room divider and storage unit.

FLEXIBILITY WITH A FLOURISH

This exciting new room unit inspires almost endless ideas for new and current guest rooms. It's the Simflex unit combining sofa bed, room divider, dresser—achieving new flexibility, spectacular styling and unique compactness—featured by Simmons in the 1961 "Room of Tomorrow." Available now!



Opposite side of Simflex divider showing storage unit.

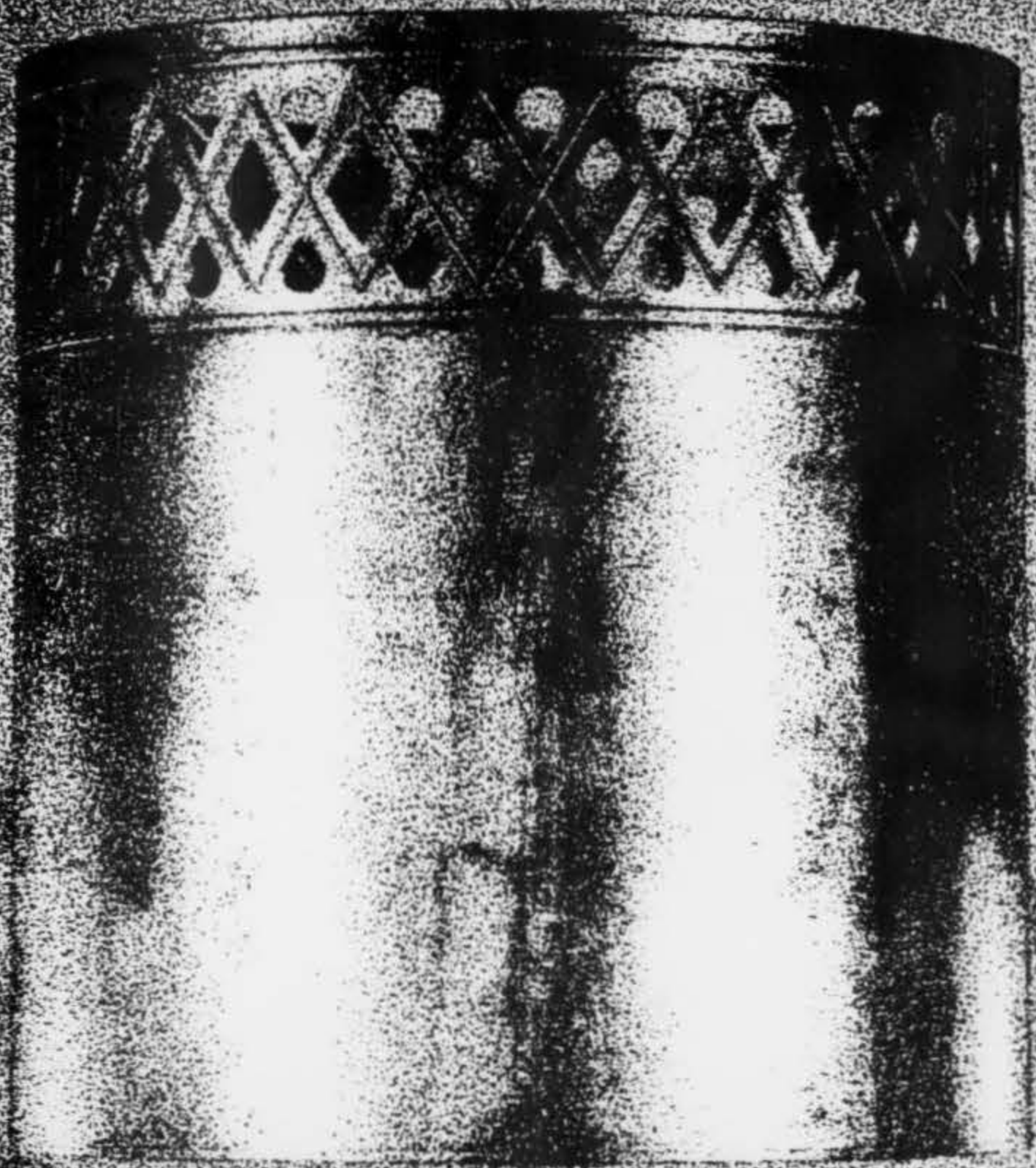


Full-size bed moves into room accessible on both sides.



SIMMONS

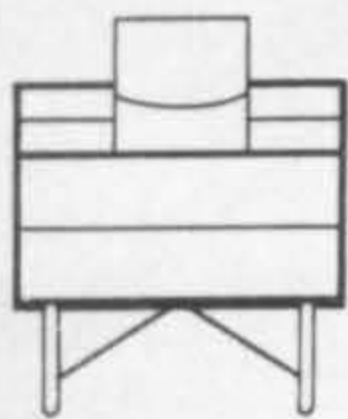
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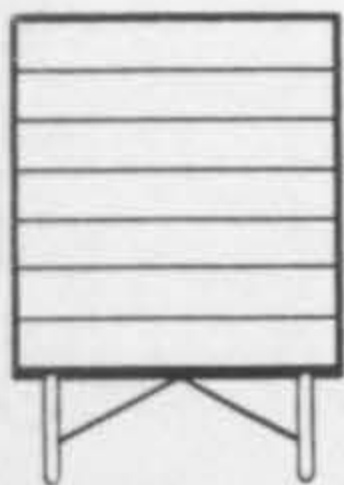
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4 CORNERS
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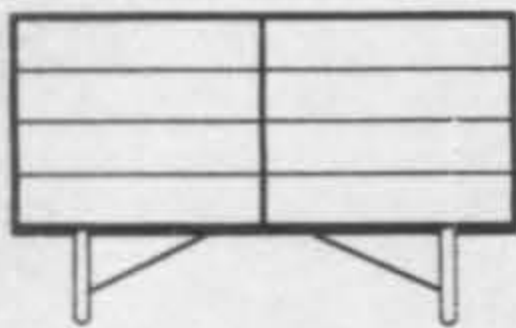
BETH WEISSMAN CO., INC. 46 WEST TWENTY-THIRD STREET □ NEW YORK 10, NEW YORK □ OREGON 5-1760
Showrooms: NEW YORK: 6 East 53rd Street • CHICAGO: 1263 Merchandise Mart • LOS ANGELES: 1933 South Broadway • DALLAS: Trade Mart, Space 1317



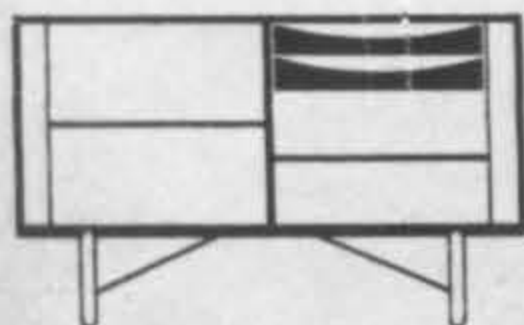
VANITY



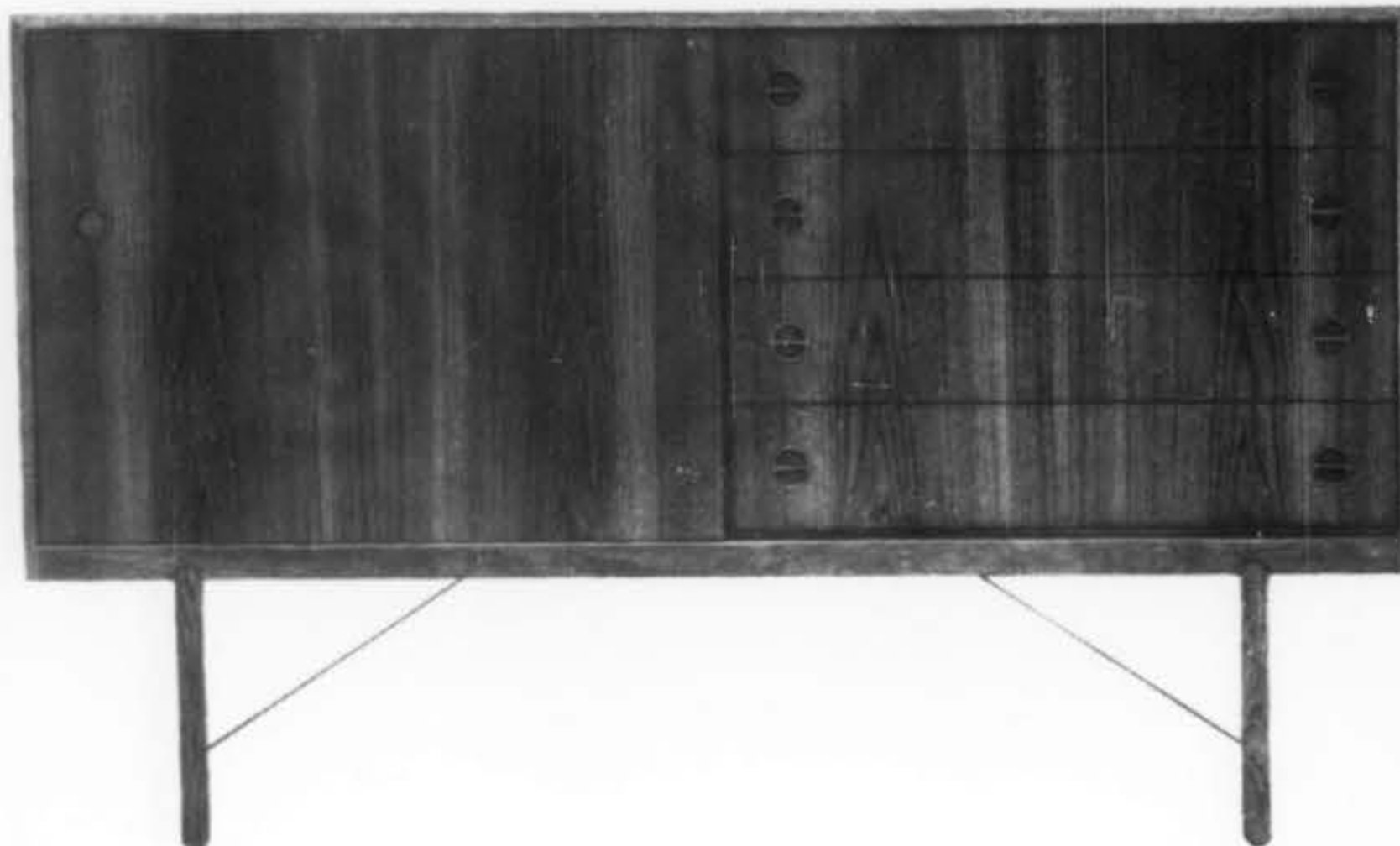
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8-DRAWER CHEST



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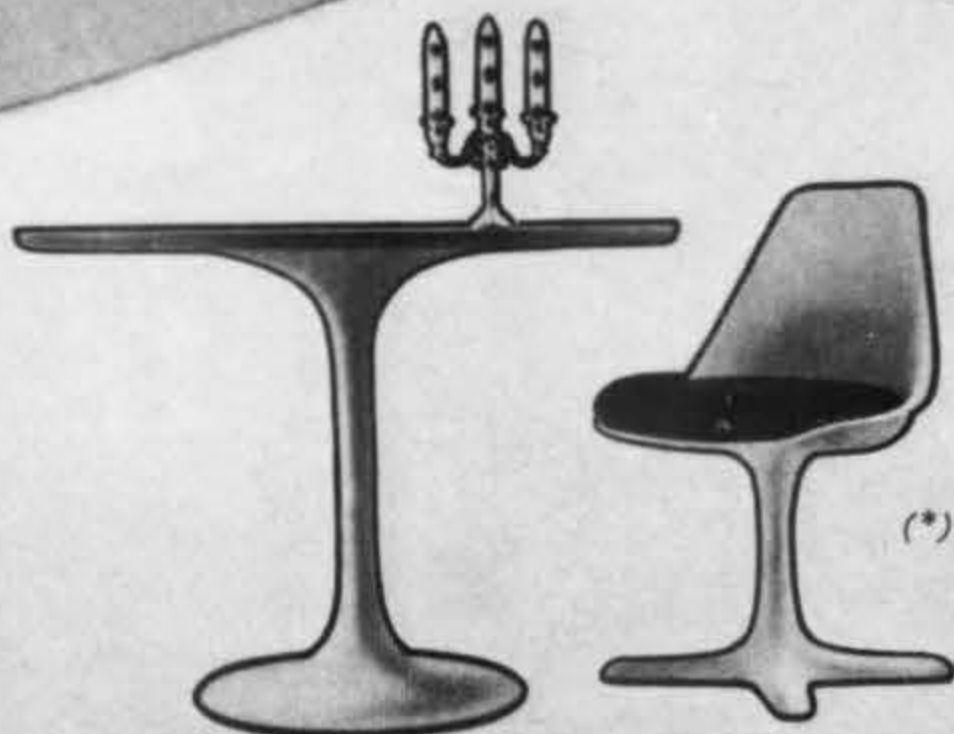
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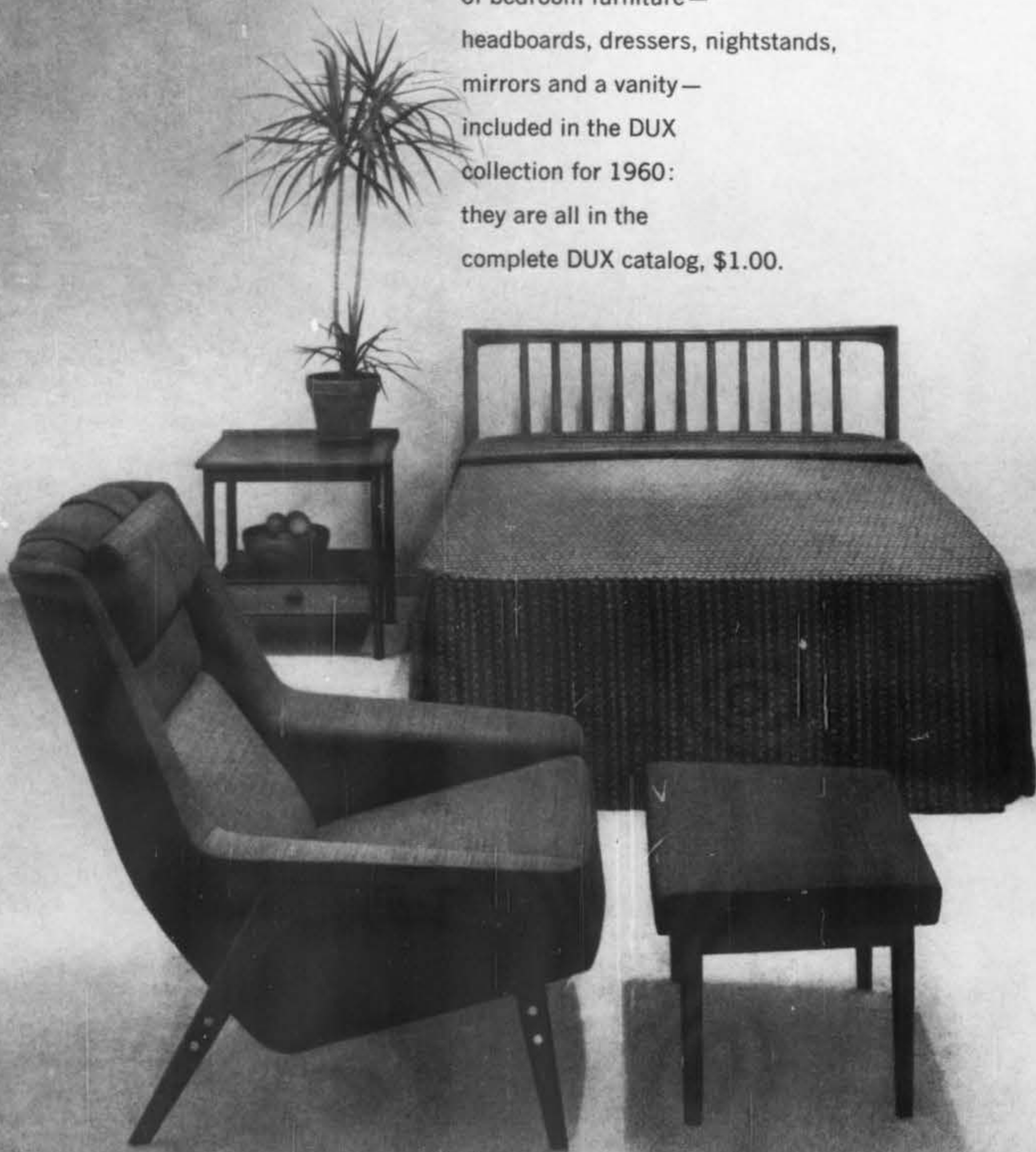


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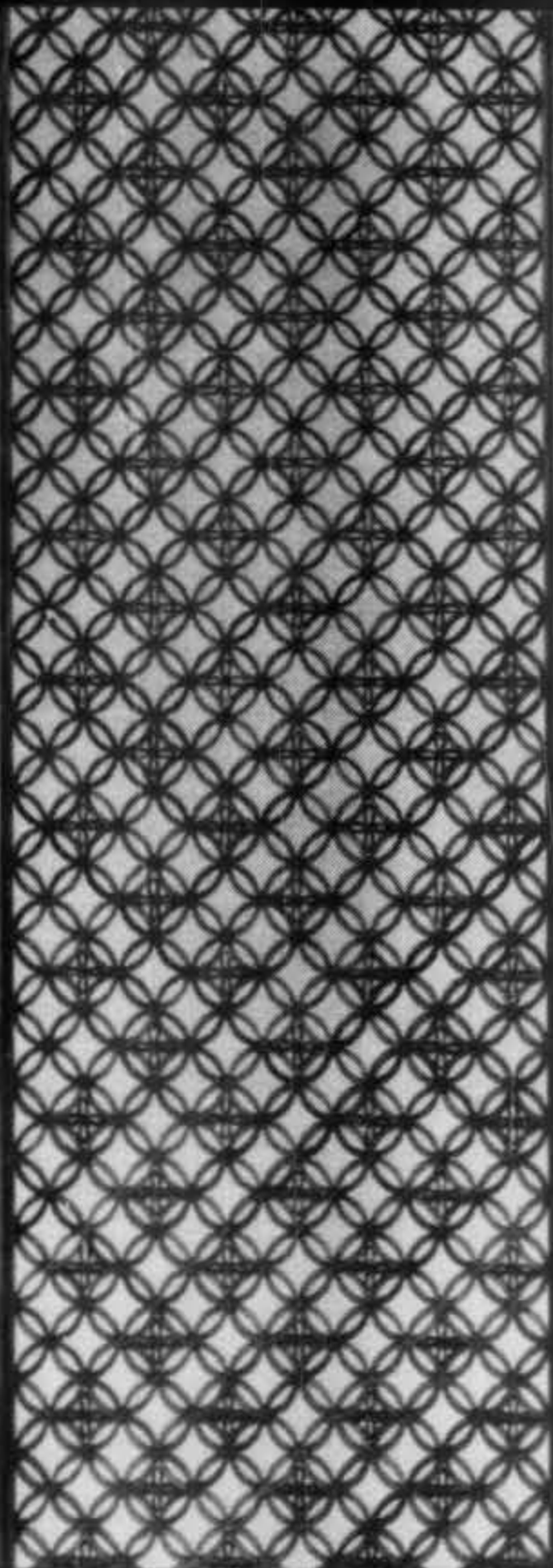
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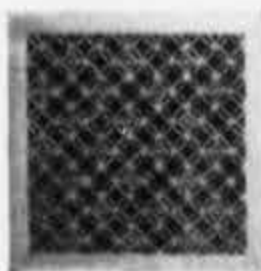
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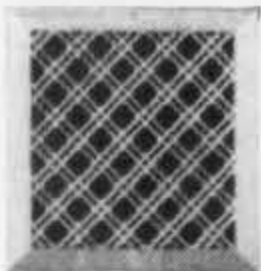
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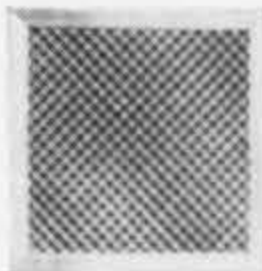
WOOD
FRETWORK
PANELS



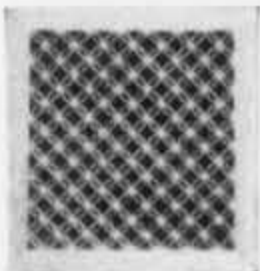
R1



R2



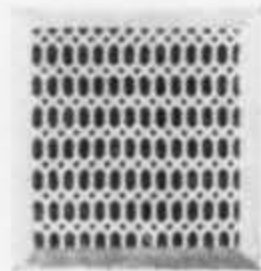
R3



R4

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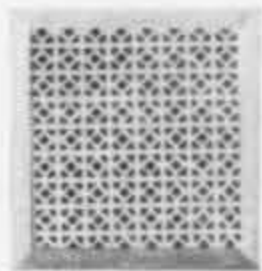
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FRETWORK
PANELS



M1



M2



M3



M4

Decorative metal fret work available in
all custom size panels.

FRAMES

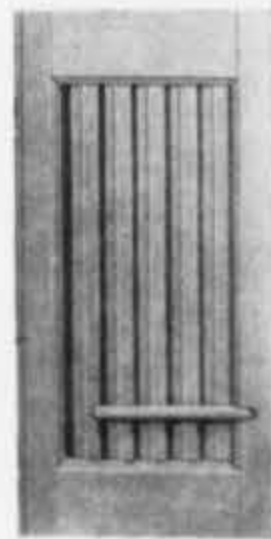
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SHUTTER

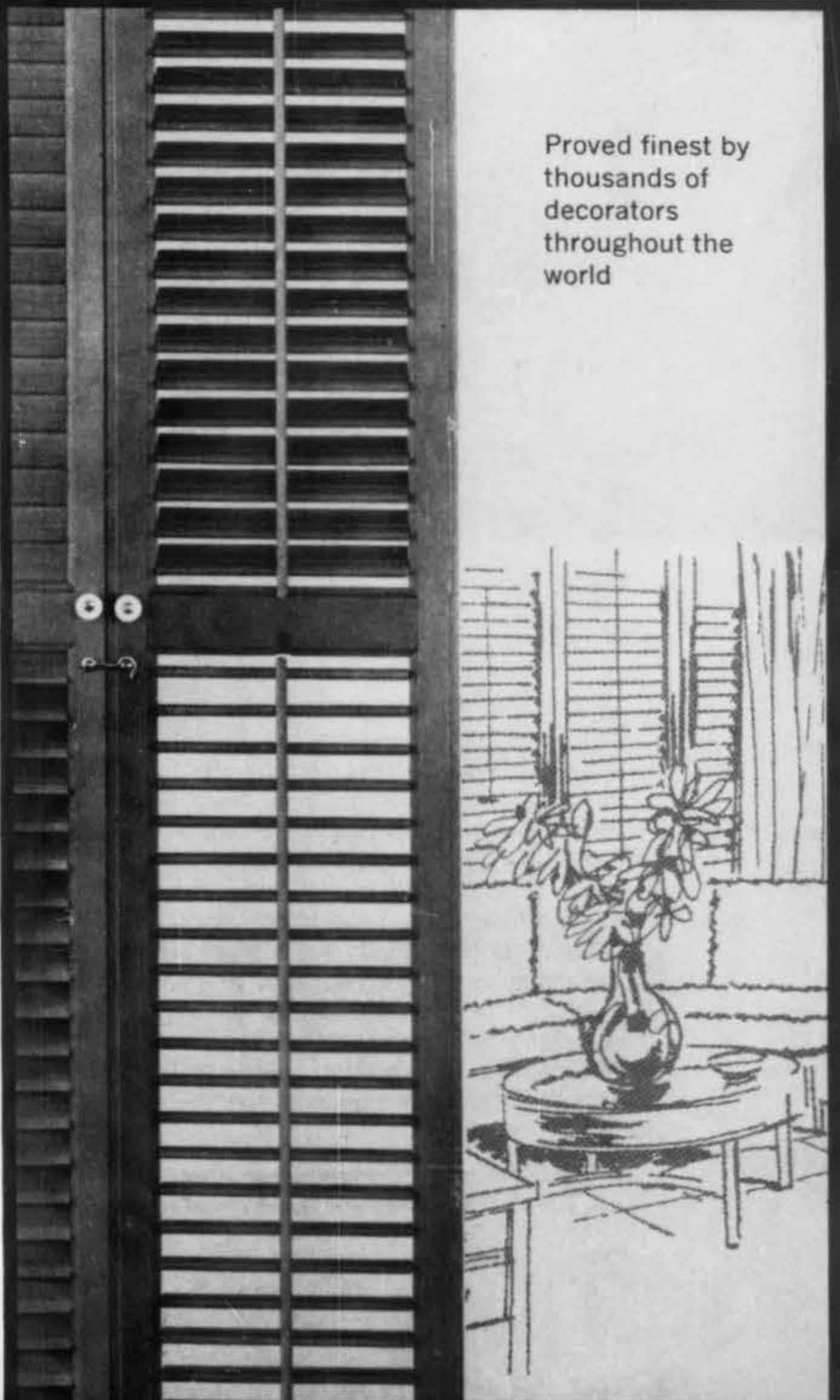


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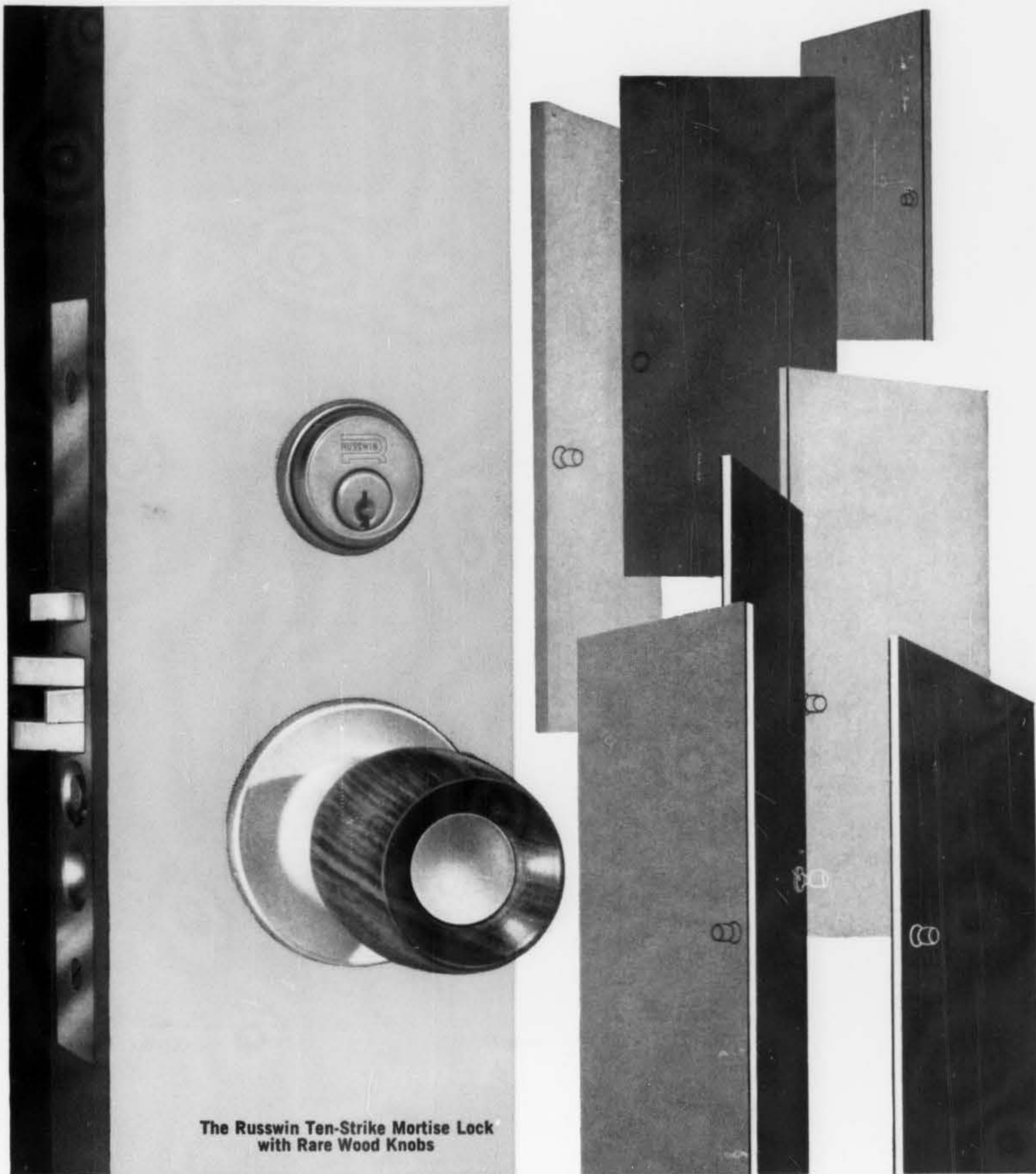
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See Greeff, Schumacher and Odenheimer & Baker for new casement prints of 100% "Dacron" polyester fiber—and make your job that much easier! You know the benefits of "Dacron", so do your clients—just remind them that casements of "Dacron" have superior sunlight resistance, beautiful drape, lasting shape, are hand washable, quick drying, need minimum ironing.*

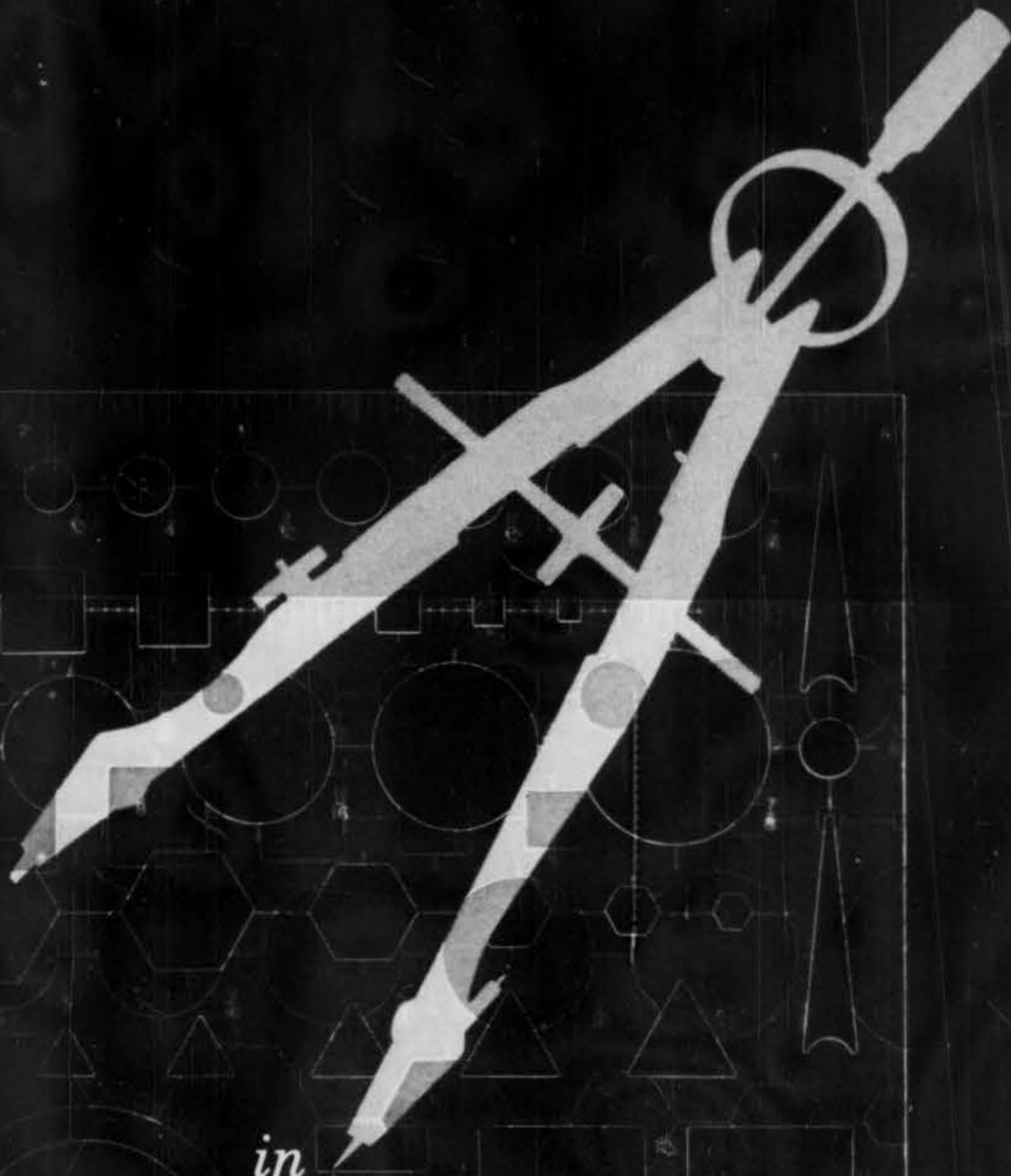
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Graber **contur**

DRAPERY HARDWARE

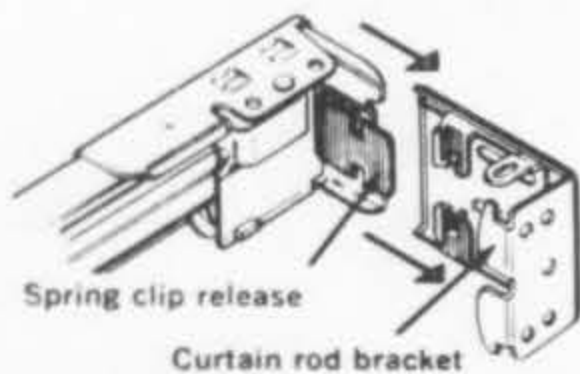
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 a great, new
 adjustable
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The new Graber Contur does everything for drapery effects that you can call on a rod to do. It opens and closes with delightful grace — snuggles up to ceilings so that there is no gap at all. And Contur's clean, sculptured design is an asset to any room.

You'll regard it with particular affection when you are working on a close budget . . . for no other traverse rod offers so much ease and speed in installation. Write for free Contur brochure.



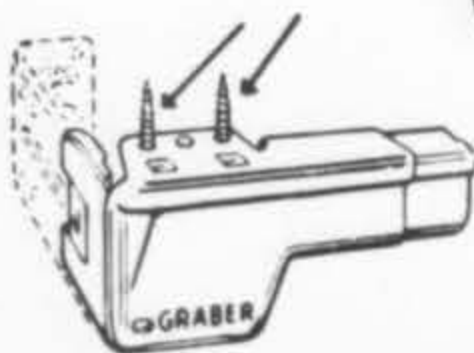
NEW Exclusive Features



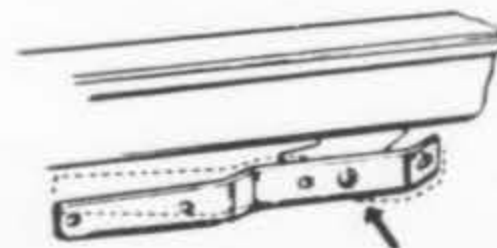
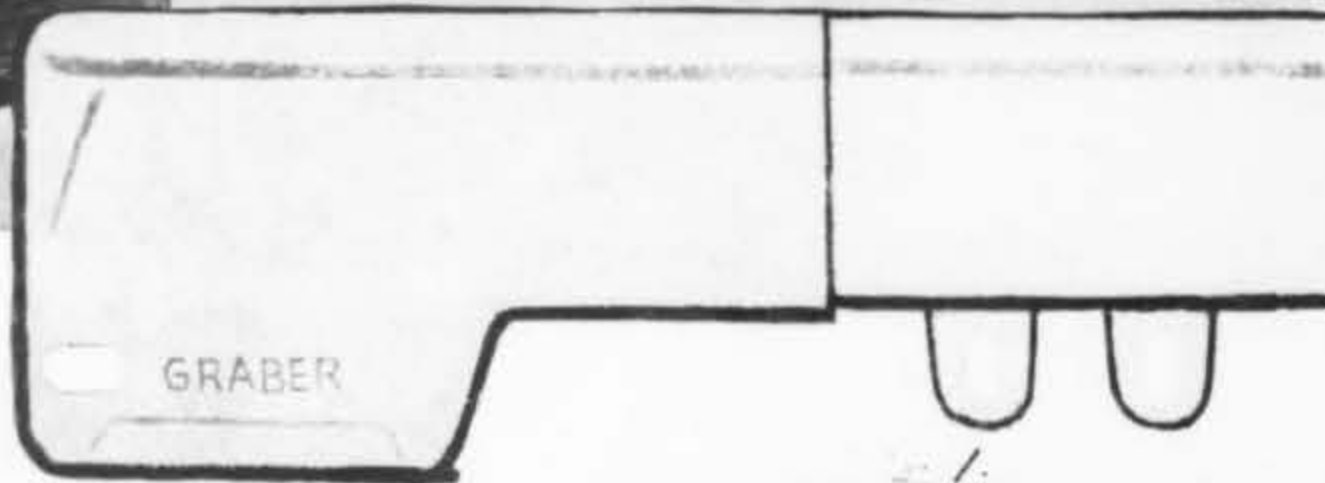
Spring clip release

Curtain rod bracket

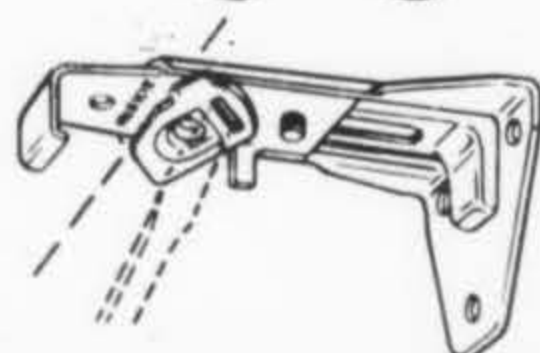
EXCLUSIVE SELF-LOCKING SLIDE-IN BRACKETS allow rod to be slipped into place FROM THE FRONT . . . just as easily as closing a drawer. And — rod can be mounted FLUSH TO CEILING, no gap at all. Brackets are interchangeable . . . accommodate curtain rod for valance arrangements.



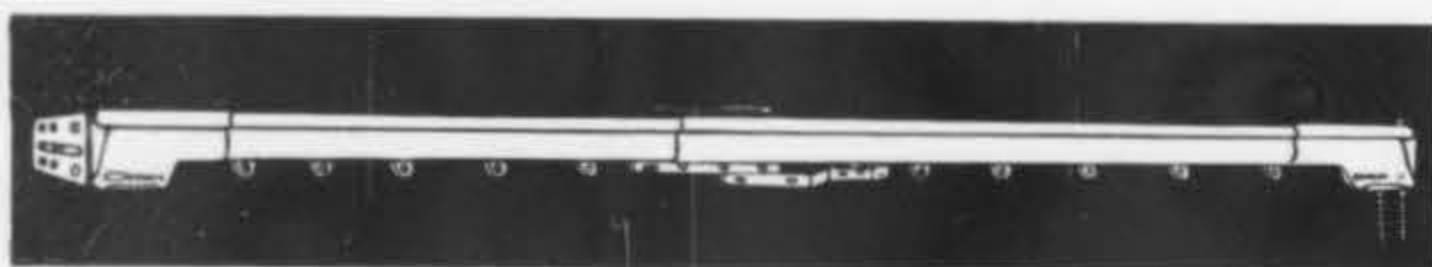
VERSATILE CONTUR PULLEY HOUSING mounts directly to ceiling, with or without brackets. Compact design cuts "dead space" to absolute minimum — allows uniform drapery folds right out to end of rod.



EXCLUSIVE NEW DESIGN MASTER CARRIER features drapery leveler arm that raises and lowers $\frac{5}{8}$ of an inch so that height of panel headings can be quickly, beautifully adjusted to match exactly.



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won't change fabric color or hand. What's more it can be applied to almost any upholstery or drapery fabric.

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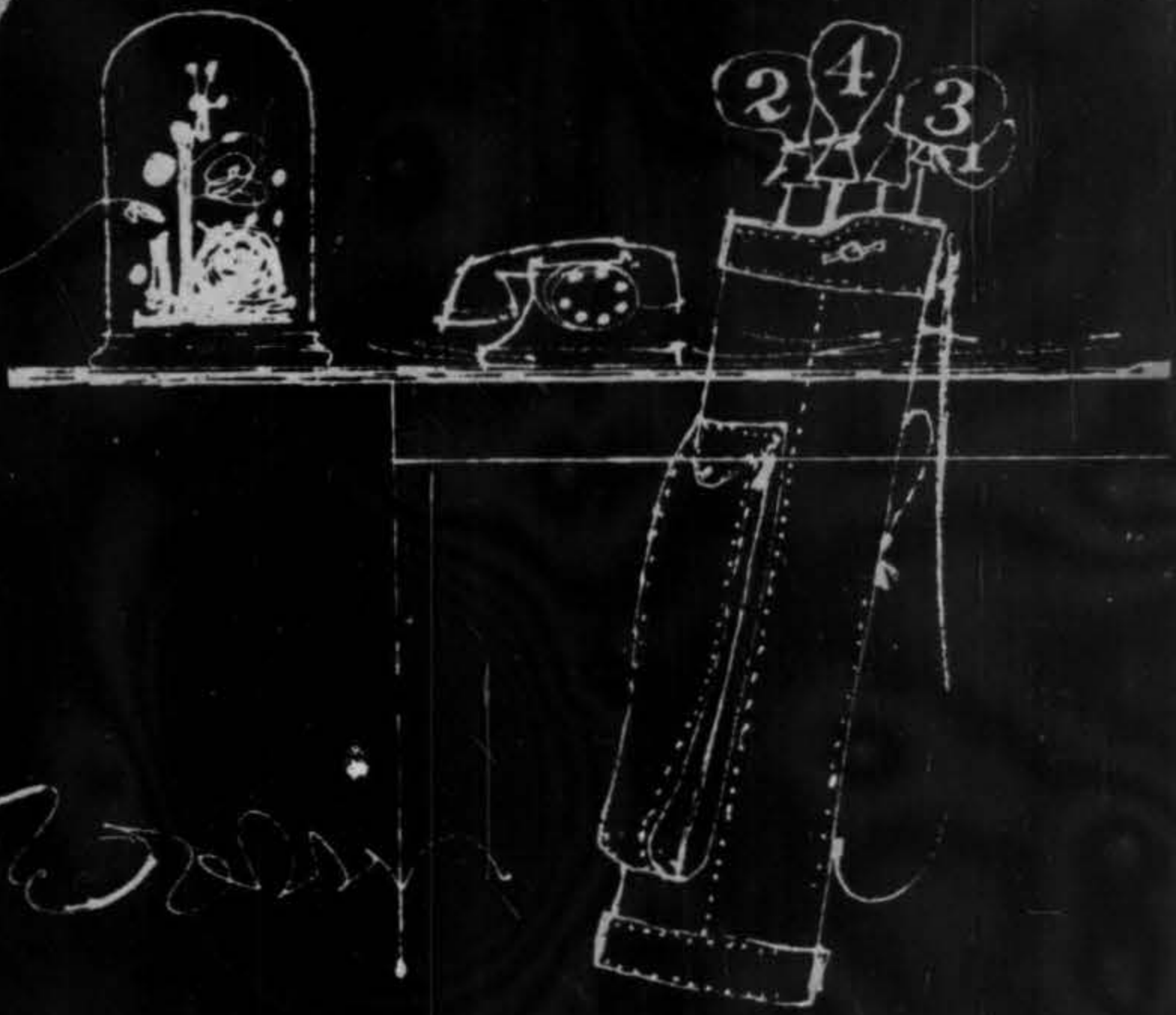
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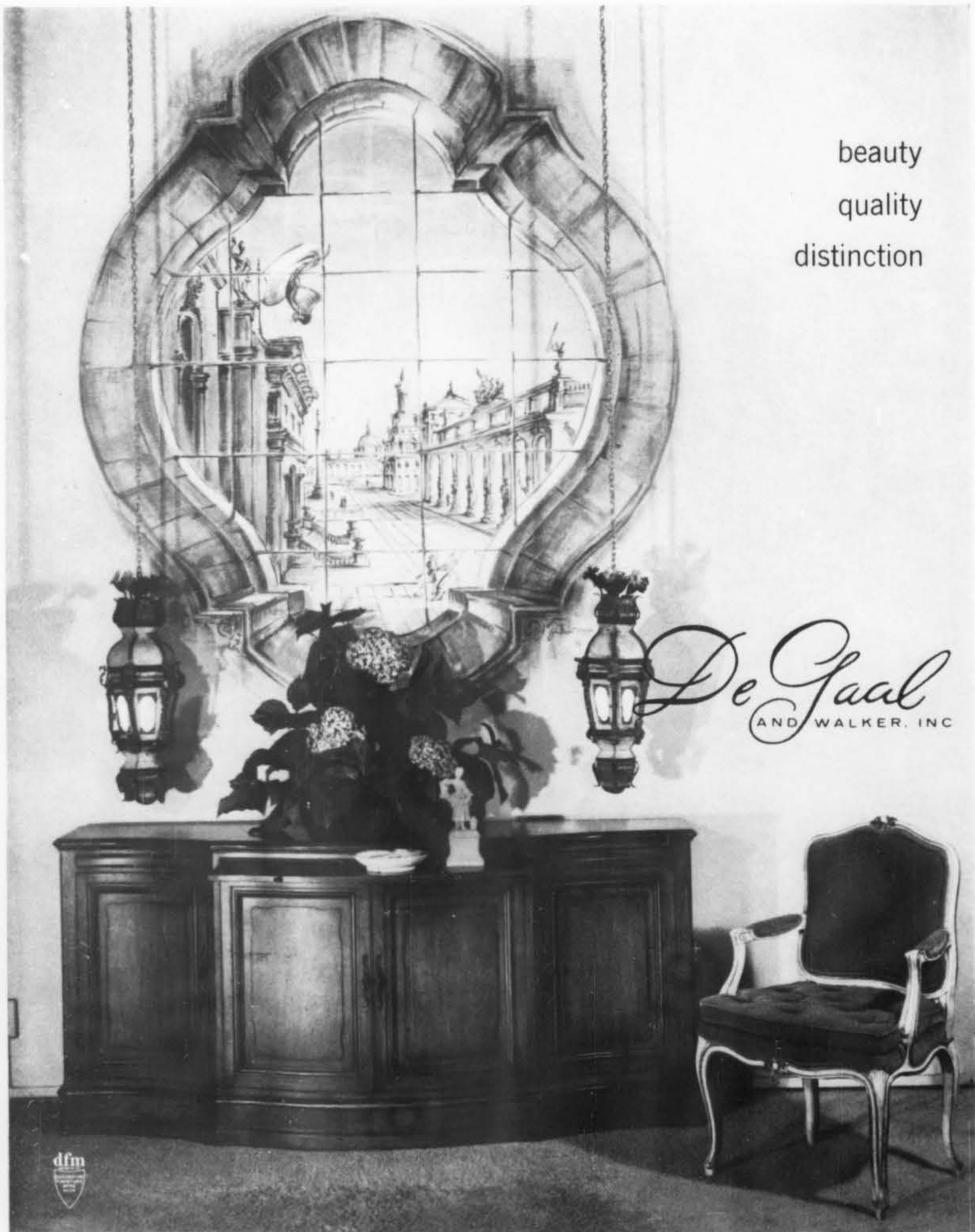
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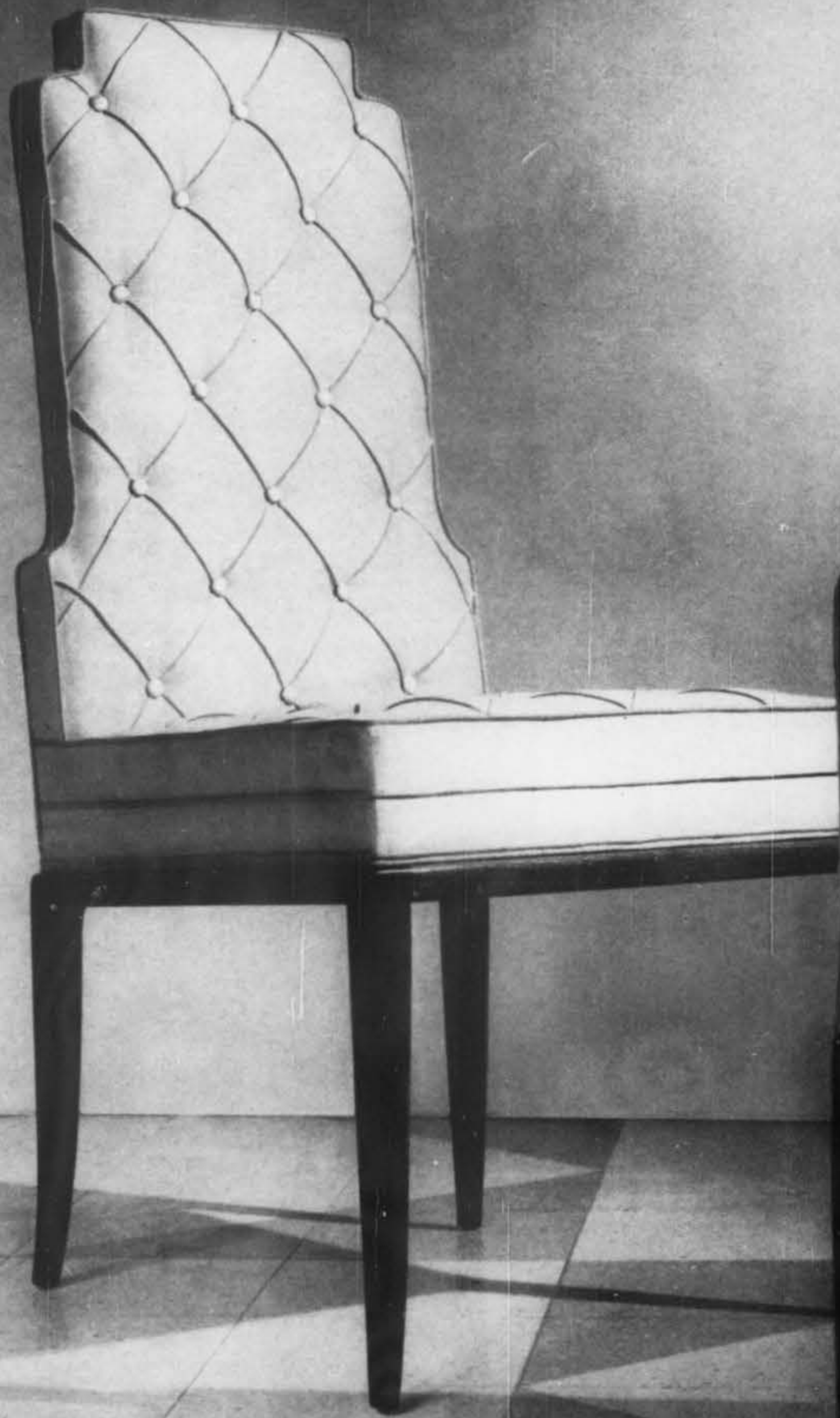
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Sherle Wagner



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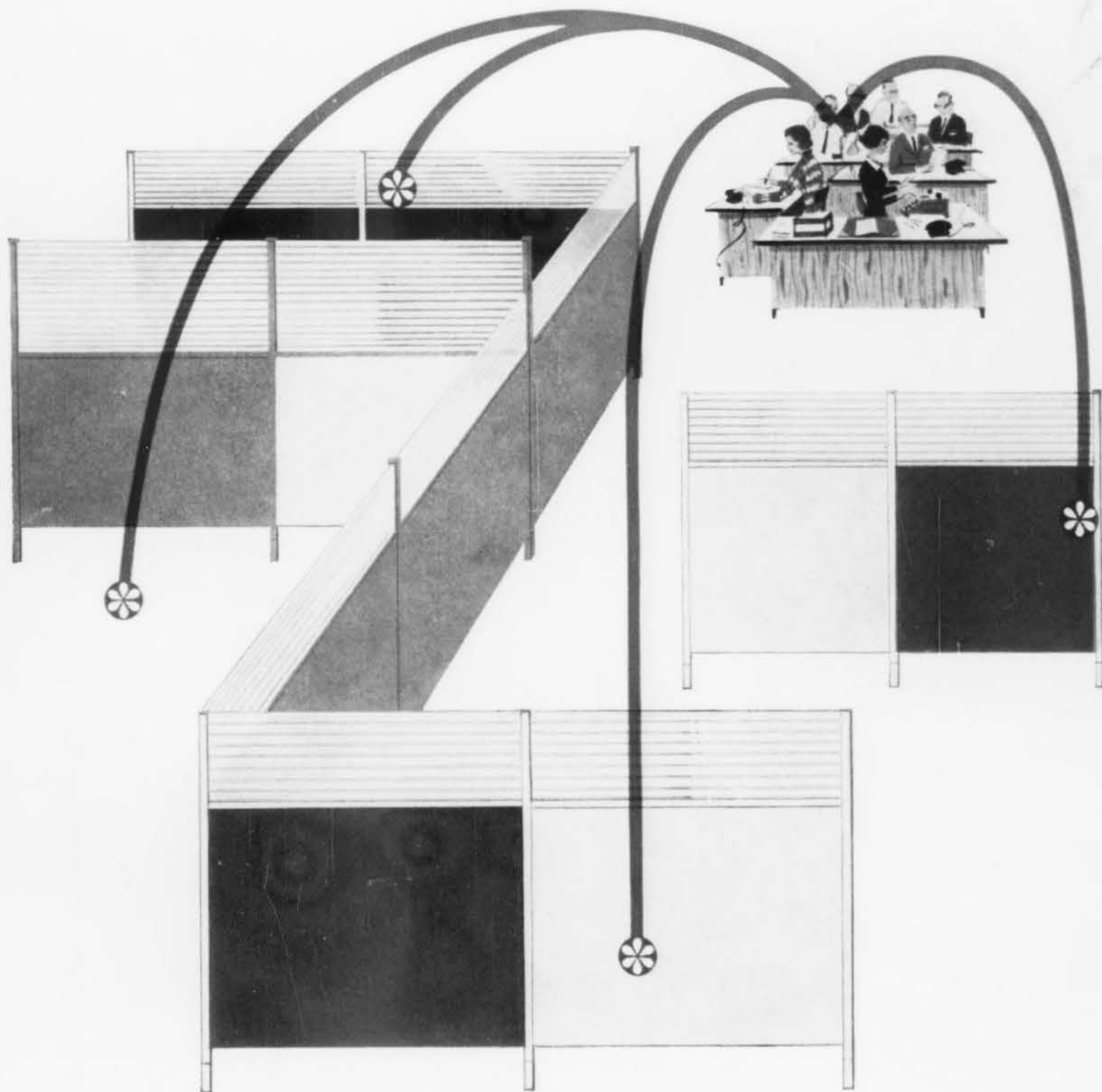
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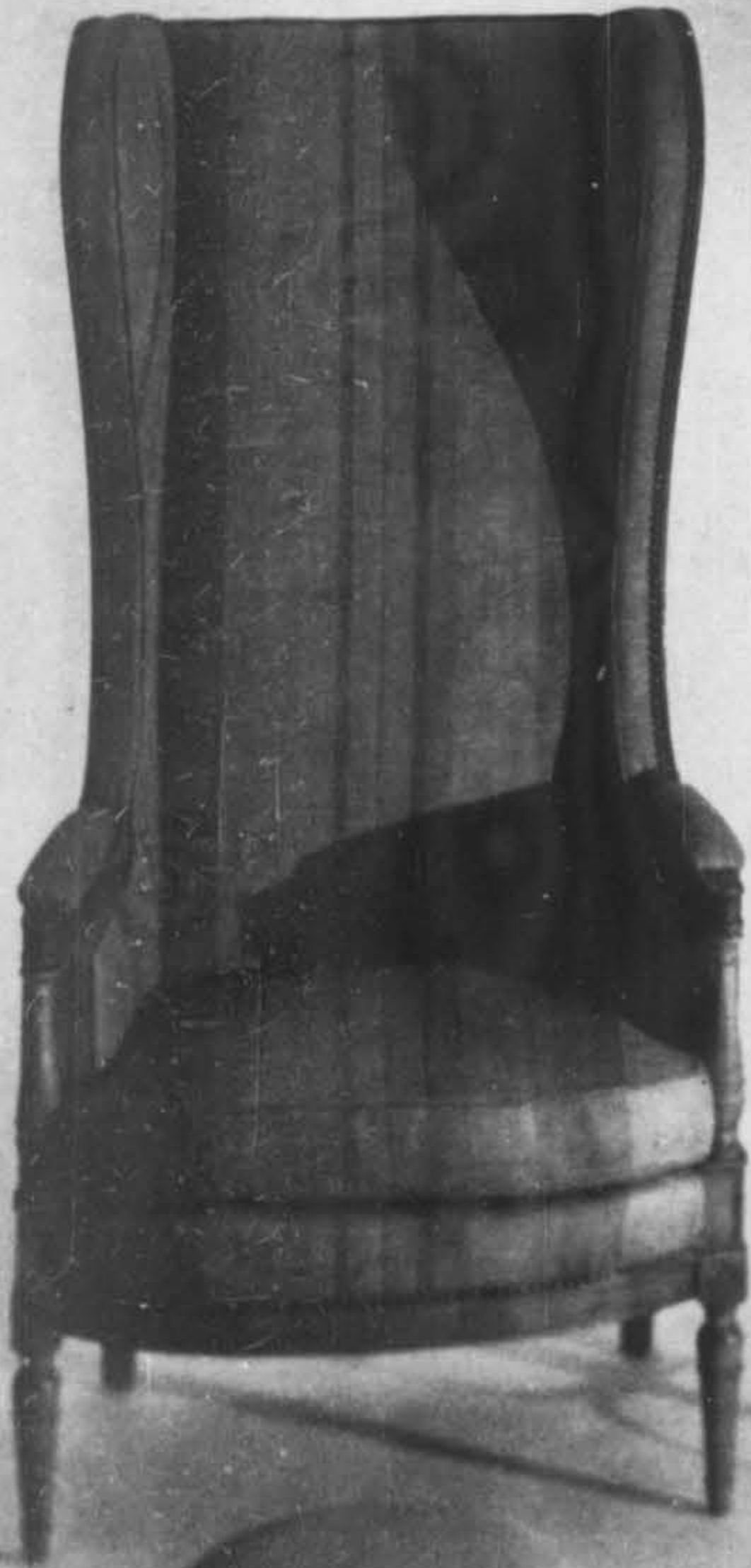
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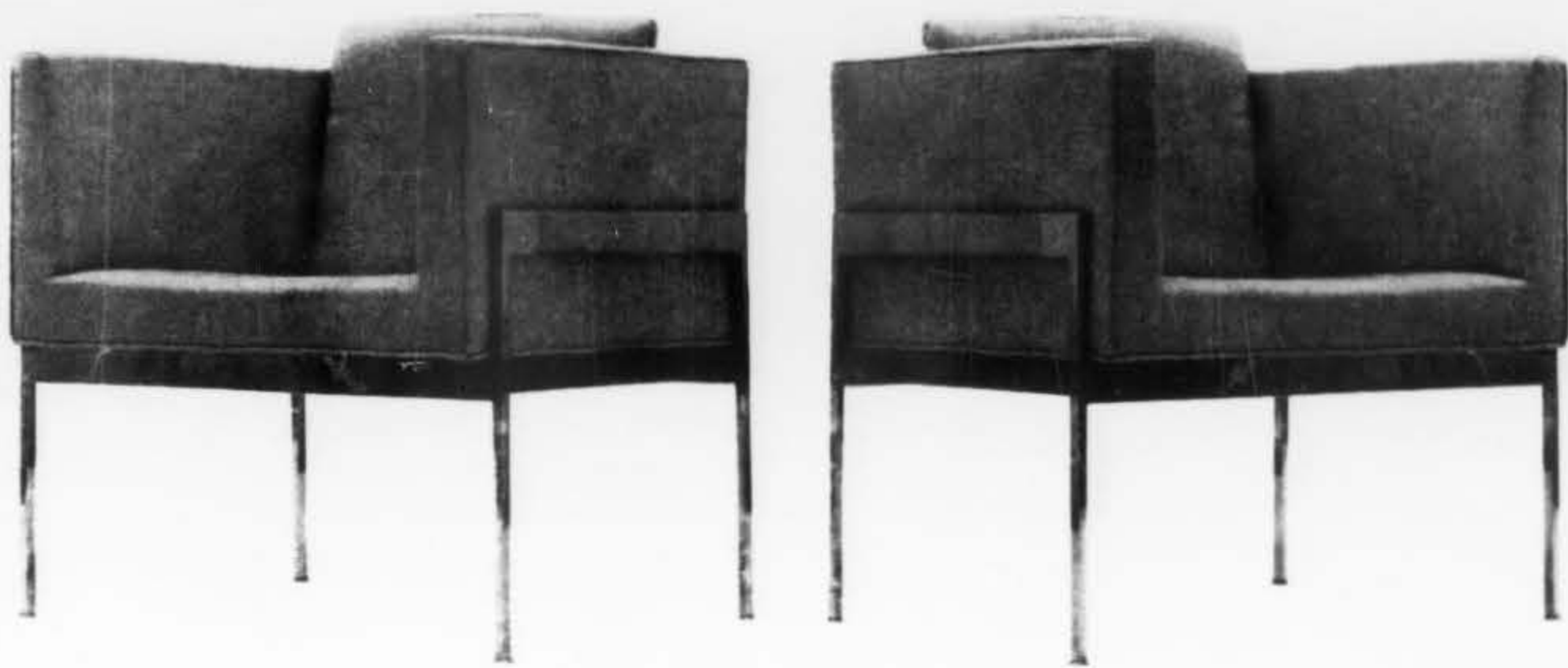


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Photography by Sam Kimura



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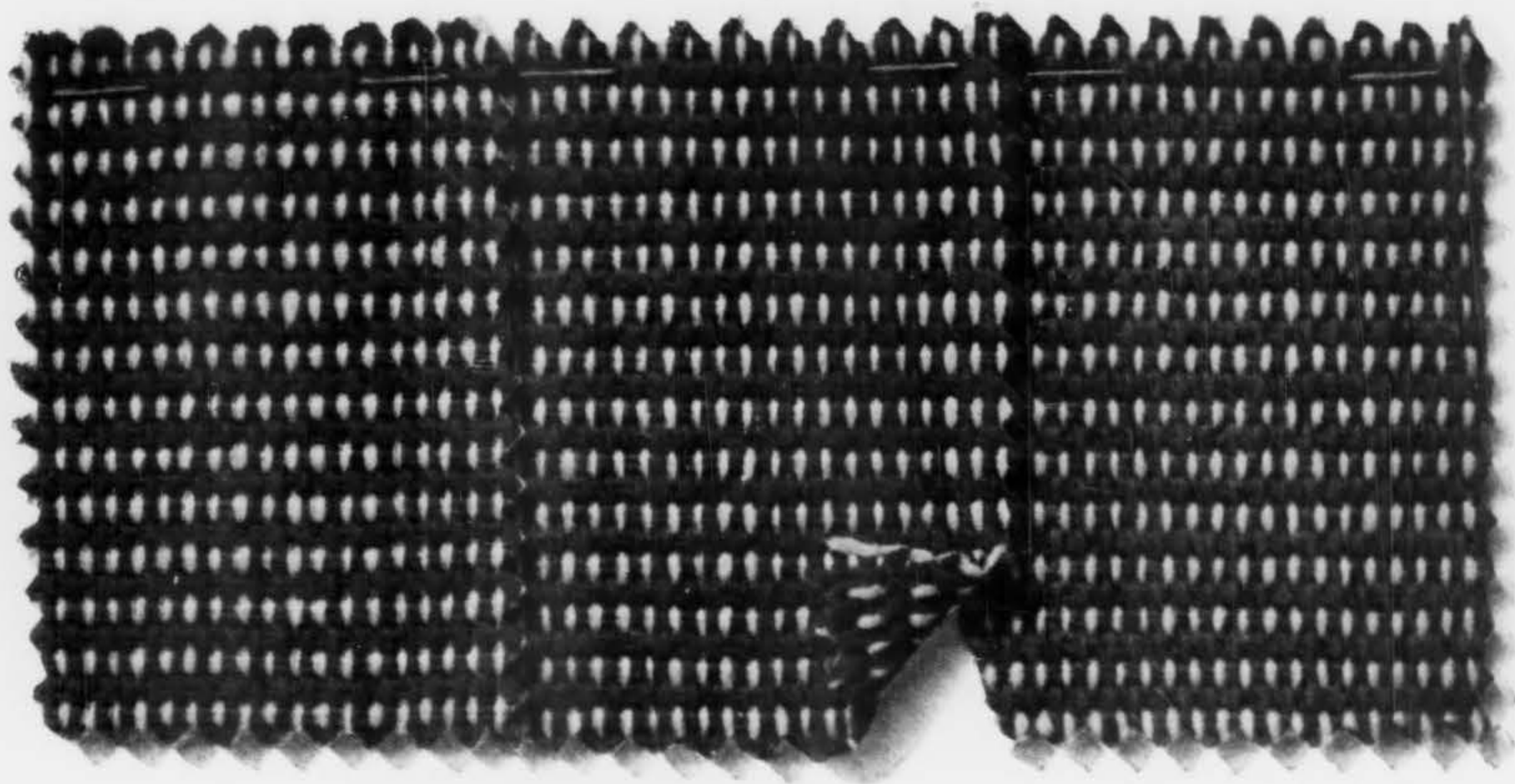
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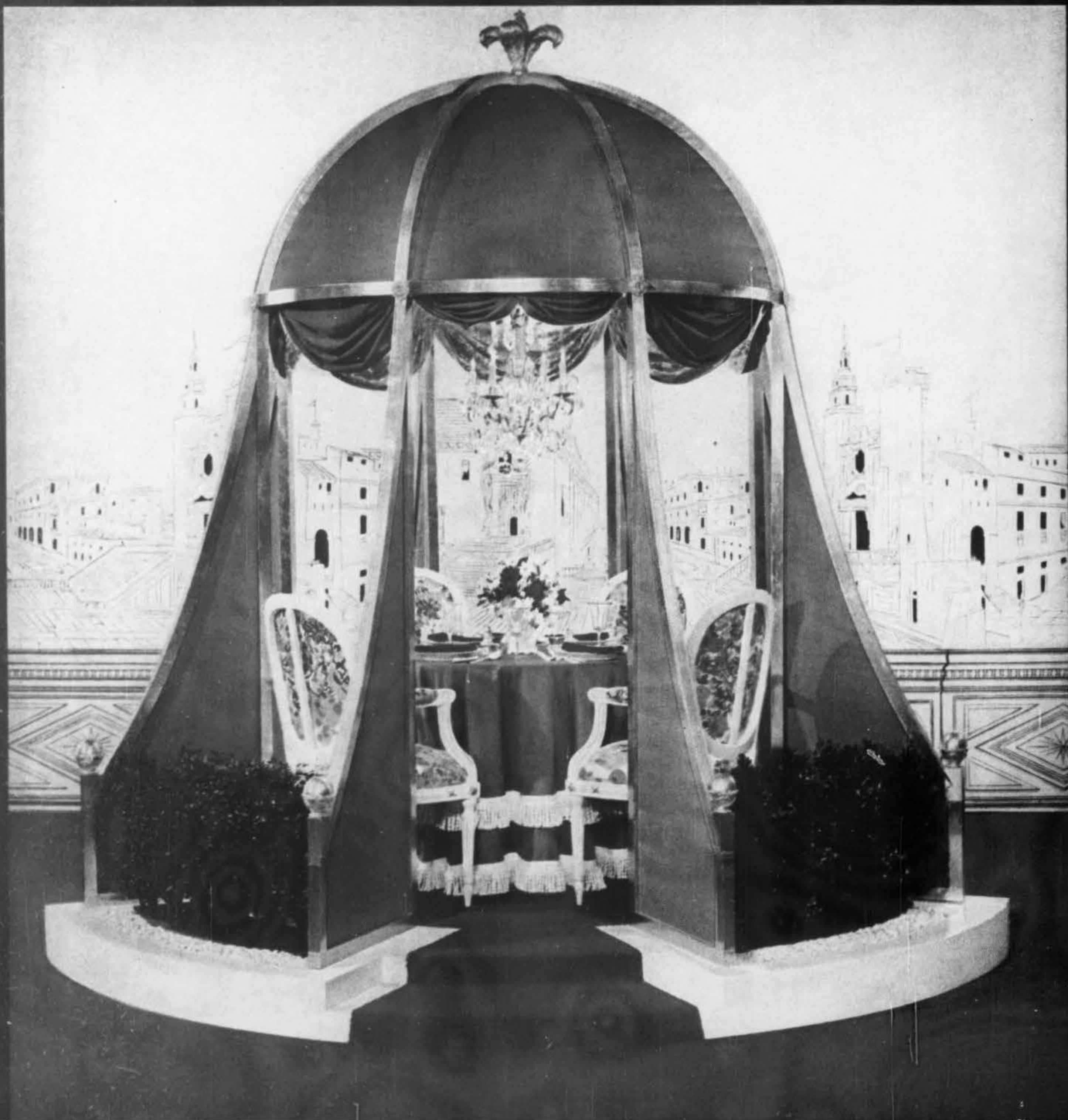


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our cover

Ironwork and thick planks of a medieval German door dramatize themes of security and privacy inherent to interiors.



Paradise lost

You can fly to Havana from New York in three-and-a-half hours (by turbo prop), while from Miami it takes less than an hour. But the pleasantest way to get there is the 7-hour ferry ride from Key West. A Greyhound fleet makes the connection from Miami, and even the bus trip is thrilling, for the highway stretches between the tiny Keys over what appear to be miles of open sea; the bus seems miraculously amphibious.

Once aboard the ferry, everyone deposits his belongings on a seat in the roomy lounge, thereby staking claim to a spot for the afternoon siesta, and makes his way to cafeteria, bar, or deck. Formal entertainment consists of a musical trio—each man a singer-instrumentalist—meandering about the ship. They look dilapidated and wizened, but the sounds they produce throb with life, with joy, and a rhythmic haunting loveliness.

The sea around Miami is a clear, delicate green, but half an hour beyond the Keys you realize that now it is vivid blue. Its intensity is unbelievable; even when a bit of the Caribbean splashes above the deck, the transparent sheet of flying water remains brilliantly azure. The music, the sea, and the excellent, inexpensive Cuban *cerveza* (beer) transform the hours into one sustained moment of elation.

Havana is a large, beautiful city in a magnificent setting. The ferry passes the jutting stony fortress of Castillo del Morro to dock in the commercial harbor which marks the far boundary of the city's waterfront. One of the landmarks toward the near boundary is the gleaming modern United States Embassy, where you can find long queues of visa applicants at any hour of the day. El Malecon, the broad, winding shore drive, is a popular promenade in the early evening; slim, dainty women mince gracefully along on high white heels, and couples sit on the massive parapets staring at the horizon.

The center of the city is straight out of Italy or Spain, with a majestic Prado lined with huge trees, a vast Plaza de la Republica dominated by an immense, ornate Palace of Justice. The Plaza is surrounded by a network of narrow, arcaded streets lined with shops interspersed with stand-up cafe bars as sparkling as Italy's espresso bars; only the rich Cuban coffee is incomparably superior. It is also so strong that a thimble-sized cupful will send an American pulse into high gear. In the most luxurious places it costs five cents; the prevalent price is three cents. Cuban and American currency, incidentally, are interchangeable. For two Cuban or American dollars you can have a delicious dinner with beer, rum, or Scotch, unless you insist on dining in one of the four or five leading hotels.

For all its old-world charms, Havana offers accommodations equal to any in the new world. The leading hotels are kept meticulously up-to-date; the Capri's casino, for example, was redone by Franklin Hughes in 1958 (April 1958 *Interiors*). To house tourists in the most modern splendor three hotels were erected between 1958 and 1959: the Havana Hilton, the Havana Riviera, and the St. John. The \$24,000,000, 30-story, 630-room Havana Hilton (August 1958 *Interiors*) was designed inside and out by Welton Beckett & Associates in collaboration with Cuban architects Nicolas Arroyo and Gabriella Menendez. The 19-story, 400-room Havana Riviera (April 1958 *Interiors*) was designed by Igor Plevitzky, F.A.I.A., with interiors by Albert Parvin & Company. We have not been able to track down the designer of the more modest but equally new St. John, a sliver of a skyscraper wedged into a narrow lot two minutes' stroll from the Havana Hilton;

the St. John is obviously a dormitory for the Hilton's overflow and has no recreational facilities except those which can be fitted on the small roof area: a cocktail lounge and a miniscule swimming pool. Wet or dry, bathers' only access to and from the pool is through the cocktail lounge. On the pool's 18-inch ledge, slim swimmers immune to vertigo can sun themselves while enjoying, through the wired safety fence, an excellent view of the aqua-tiled Havana Hilton tower and many other beautifully designed, balconied concrete cooperative skyscraper apartments. Their number, as well as the vigor, variety, and quality of their design, is astonishing. Not only here, but on the University Campus, and in the fashionable Miramar residential area, there is evidence of a building boom supported by a clientele of progressive vision.

But in mid-July of '59—when we saw it—something was obviously wrong. Too many buildings were unfinished; too many piles of building materials untouched. At first we assumed the forthcoming July 26th celebration commemorating the triumph of the revolution (in January '59) entailed a protracted holiday. But later, it became apparent that no vacations were being taken voluntarily, and many wealthy homes were deserted.

In the end we also had to flee, for it was impossible to walk fifty yards without being approached by frantic taxi drivers and guides squabbling for the last pitiful dribble of the once ample tourist trade. The chorines in Havana's famed Tropicana night club were waving to vacant tables, and the sumptuous lobby and gaming rooms of the Havana Hilton looked just as empty as in the photographs we had published.

For the losses it sustained through "mismanagement" the Hilton organization has since been deprived of its franchise. That is not to say Hilton International has lost the hotel, for they were never the owners, though they built it and had a contract to operate it on lease. The actual shareholders, however, are the members of the Cuban restaurant workers' union, which financed the enterprise with its retirement fund. The question is: does the union expect to operate the Havana Hilton at a profit without benefit of tourists from the U.S.? Or has Fidel promised them visitors from the same country that volunteered to buy up all that sugar?—O. G.



THE DENVER HILTON

Pei celebrates the marvelous in a grand hotel

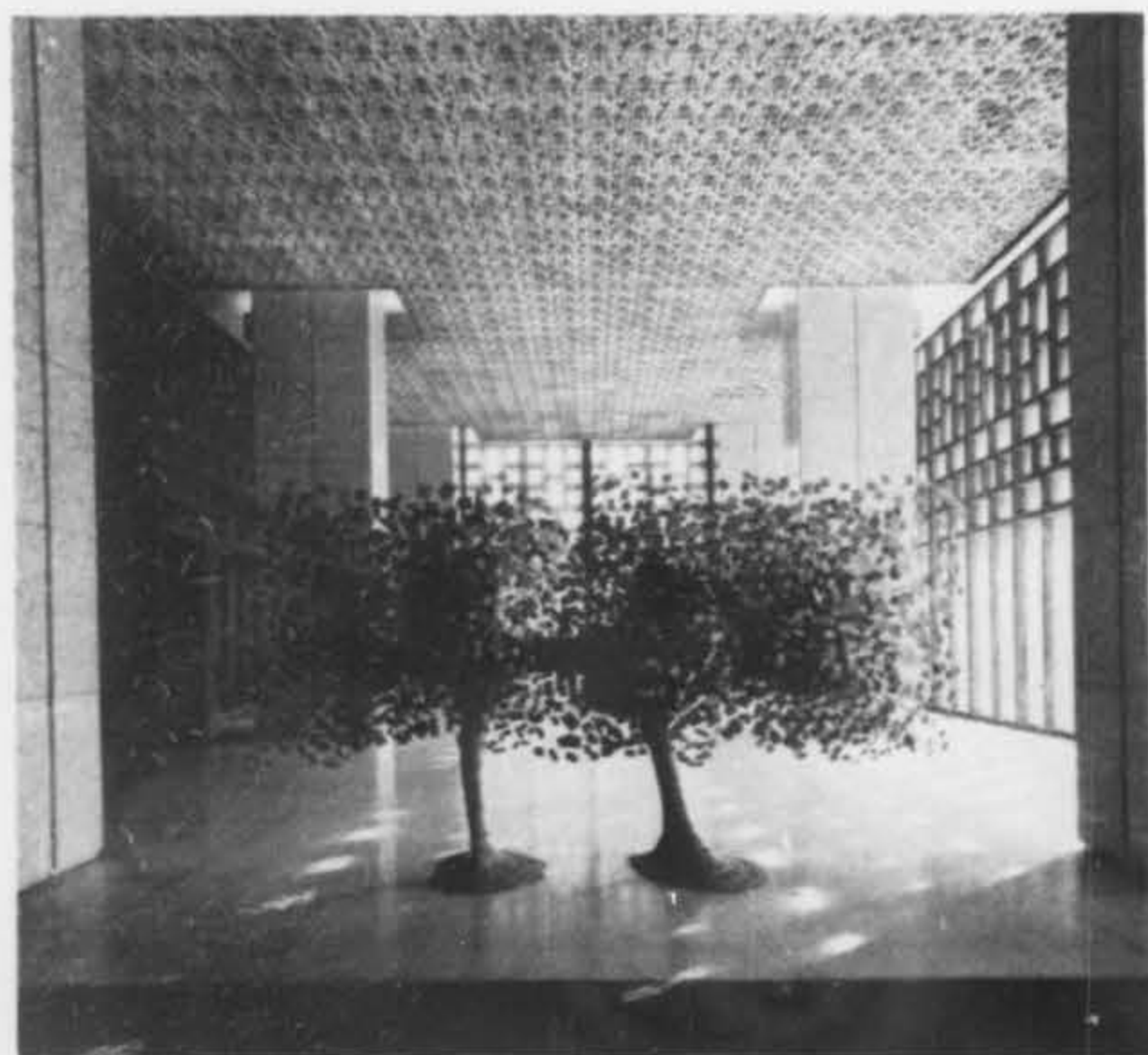
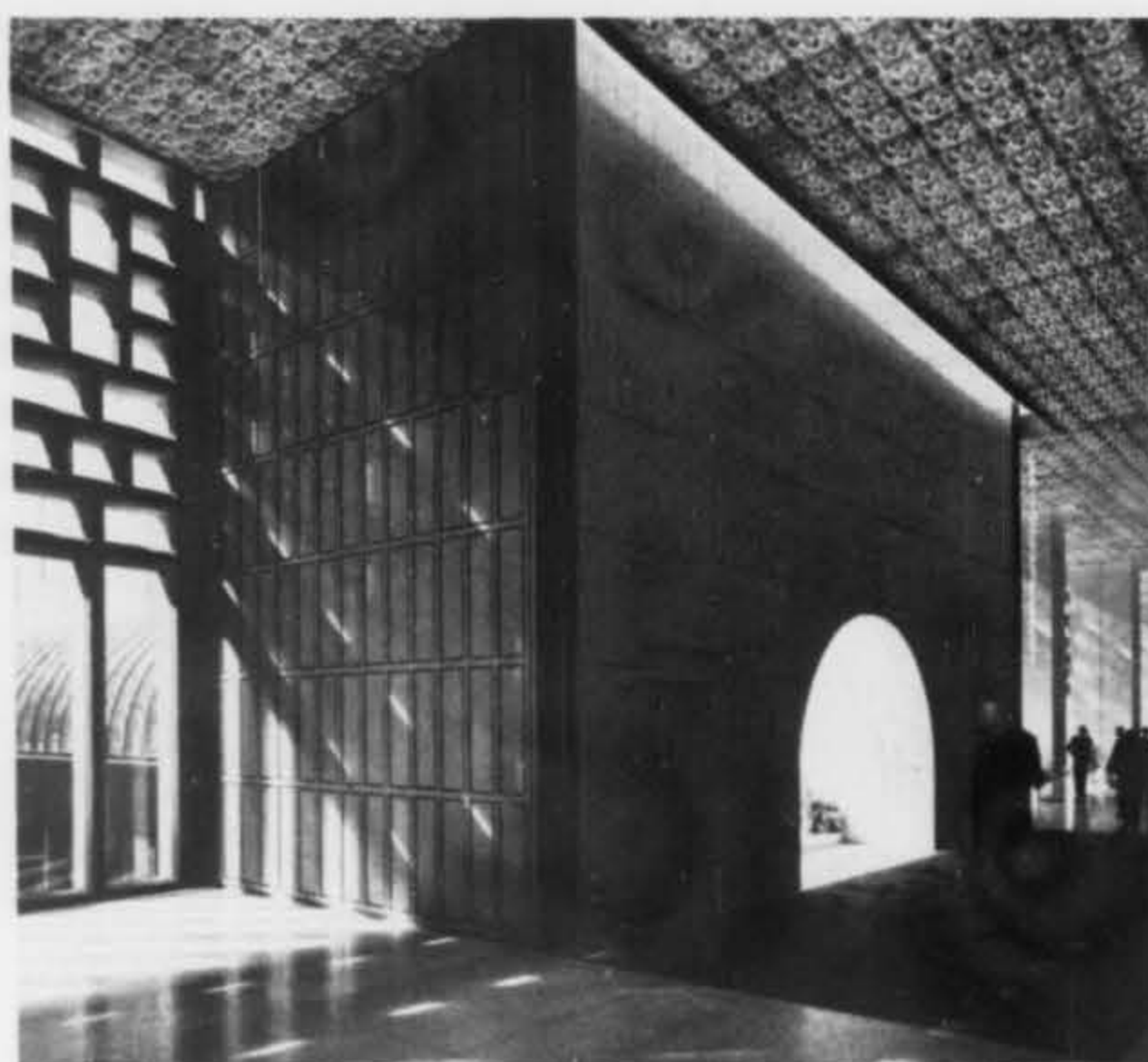


An architectural imagination in the grand tradition produced the Denver Hilton—an imagination that encompassed and controlled and shaped a total spatial environment, embracing the dynamics of the building's relationships to its neighbors and to streets and courts outside, the expressiveness of its own highly atmospheric interior spaces, the humanizing roles of specially designed furniture and interior appointments, and the focussing lift and charm of specially commissioned art works—all to the ultimate end of affording humans a certain sense of the marvelous. Designed by I. M. Pei & Associates, the hotel is across the street from the May-D&F department store, also designed by Pei, and set at a slight angle to Mile High Center, another Pei skyscraper a block away. The three buildings are different in scale, materials, and facade treatments, but together they comprise a related and impressive architectural cluster. The hotel and the department store (with its adjoining pavilion and skating rink) were actually conceived as companion buildings: they share a 1,500-car underground parking space and an underground concourse; a covered bridge connects them (see cut above); and a lively arrangement of walks and plazas on varying levels around the buildings makes wandering among them a pleasant and interesting experience. (Rogers & Butler were associated architects for the hotel; William B. Tabler, consultant).

The Denver Hilton's richly textured surface pattern is a reinforced concrete curtain wall faced in warm gray Mo-Sai stone panels weather-proofed by a coating of

silicones (cast by Otto Buehner & Company). The setback of tall, narrow windows, the deep feature scoring (see cut at left), and the embroidered ribbon across the base make an ever-changing composition in the course of the day.

Public interiors (by Robert Lym of Pei's office) celebrate the building's function. This is not a home-away-from-home, but a hotel that glamorizes the adventure of holidays, conventions, and even business trips. The lobby floor, extending the length of the tower, is a masterwork of emotional articulation, in which all elements build one upon the other to the creation of a single poetic expression. It is a unified statement, but not a single-minded one, compounded as it is of power and delicacy, somberness and wit. The block-long floor is like a tremendous colonnade, flanked on either side by massive stone columns and, beyond those, by stone grills with a complex pattern that emerges above tall narrow sheets of glass on the outer side, and above such fixtures as concession stands and registration desks on the inner side. The outer grill is interrupted only once, by a tunnel entrance (to May-D&F) which is at once imposing in form and scale, and disarming by virtue of the surprise of its mere existence and the anticipated pleasure of walking through. A fabulous gold jewel ceiling by Alexander Girard, and such intermittent highlights as Bertioia sculptures, gorgeous island rugs recessed in terrazzo, feathery palms very consciously placed, and quietly classic furniture in vibrant golds, reds, and purples, all play a part in the rich embellishment of moods.—J. A.



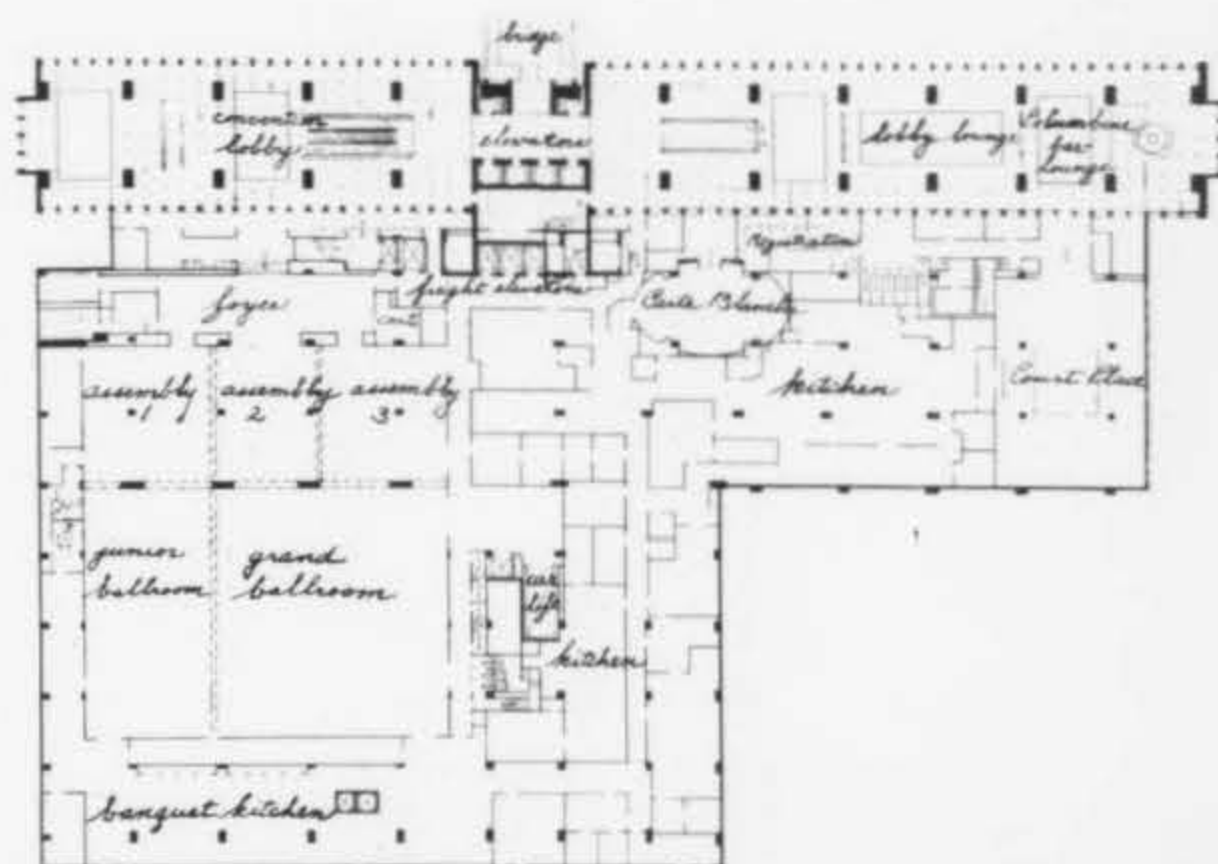
The Denver Hilton

A bridge covered in Plexiglas connects the Denver Hilton's lobby floor with the May-D&F department store, deposits hotel visitors on a richly patterned, ten-color rug designed by Alexander Girard and made by V'Soske. Gold jewel-like ceiling throughout the lobby areas was also designed by Girard, of plastic sprayed with several golden colors and lighted from above. Gold "Money Tree" sculptures by Harry Bertolia, growing out of the terrazzo floor, screen escalators from one seating area. Mo-Sai stone is used throughout lobby floor; the grill that forms the facade is duplicated for large portions of the wall opposite, including registration desk and concession stands. Columns are of polished Mo-Sai, and the terrazzo floor (Texas Terrazzo Company) uses marble chips very similar in color. Columns culminate in illuminated recesses above the hung ceiling to heighten the ceiling's sensation as a hovering spectacle, and also to avoid a perhaps disturbing sense of mismanaged weights—massive columns supporting a weightless ceiling.

photograph at right by arnold gassan







Above: Plan of lobby floor (second).

Left: Main lobby lounge is ceremoniously lined by rows of tall torch-like lamps (Pei design made by McInnis & Company), rare feathery palms at the corners. The island rug (V'Soske, through Patterson, Flynn and Johnson) recessed in terrazzo is of solid taupe that is ground color for Girard patterned rug at tunnel entrance (page 110). Furniture is classic and timeless in form; Lehigh sofas in Mod-Weave gold-yellow fabric, Pei-designed chairs made by R-Way, in gold-yellow Larsen fabric. Circular sofas made by John Stuart, in Timme green-brown fabric. Square tables in teak and marble are Pei designs made by Orsenigo. Benches are again of Mo-Sai, made by Otto Buehner, with Radel leather cushions from Robert John. Loumac ash urns.

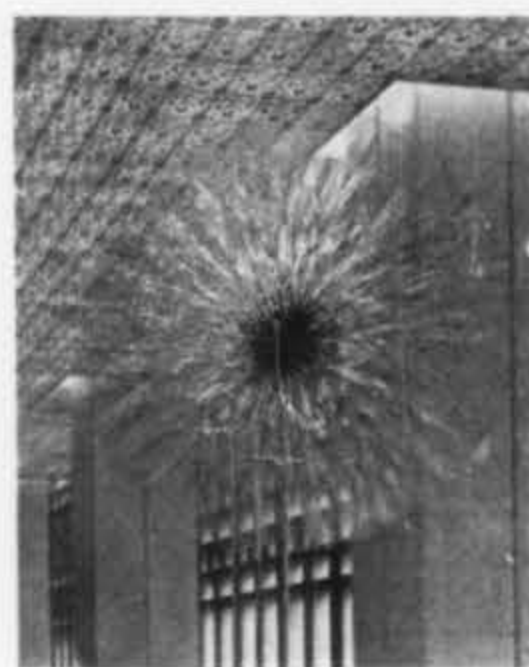
Below: Unbroken view down lobby from elevators.





The Denver Hilton

The mood changes at the Columbine Bar and Lounge, given a certain "punch" in contrast with the subdued main lounge (preceding page), which is separated from the bar area only by parapets enclosing a cocktail lounge. A Bertioia gold sculpture (closeup at right) hangs over the oval bar; it represents Colorado's state flower, the Columbine. Circular Herman Miller tables and custom chairs in teak frames (made by R-Way) perform a lively dance around the bar and in the "pen." Colors are daring: purple Miller upholstery on chairs, green Timme fabric on banquettes. Parapets and banquettes made by Woodcrafters. Drapery fabrics throughout lobby floors are of Fiberglas, by Contract Fabrics. The bar has a teak top on polished Mo-Sai base. All fabrics throughout the hotel are Scotchgard treated.







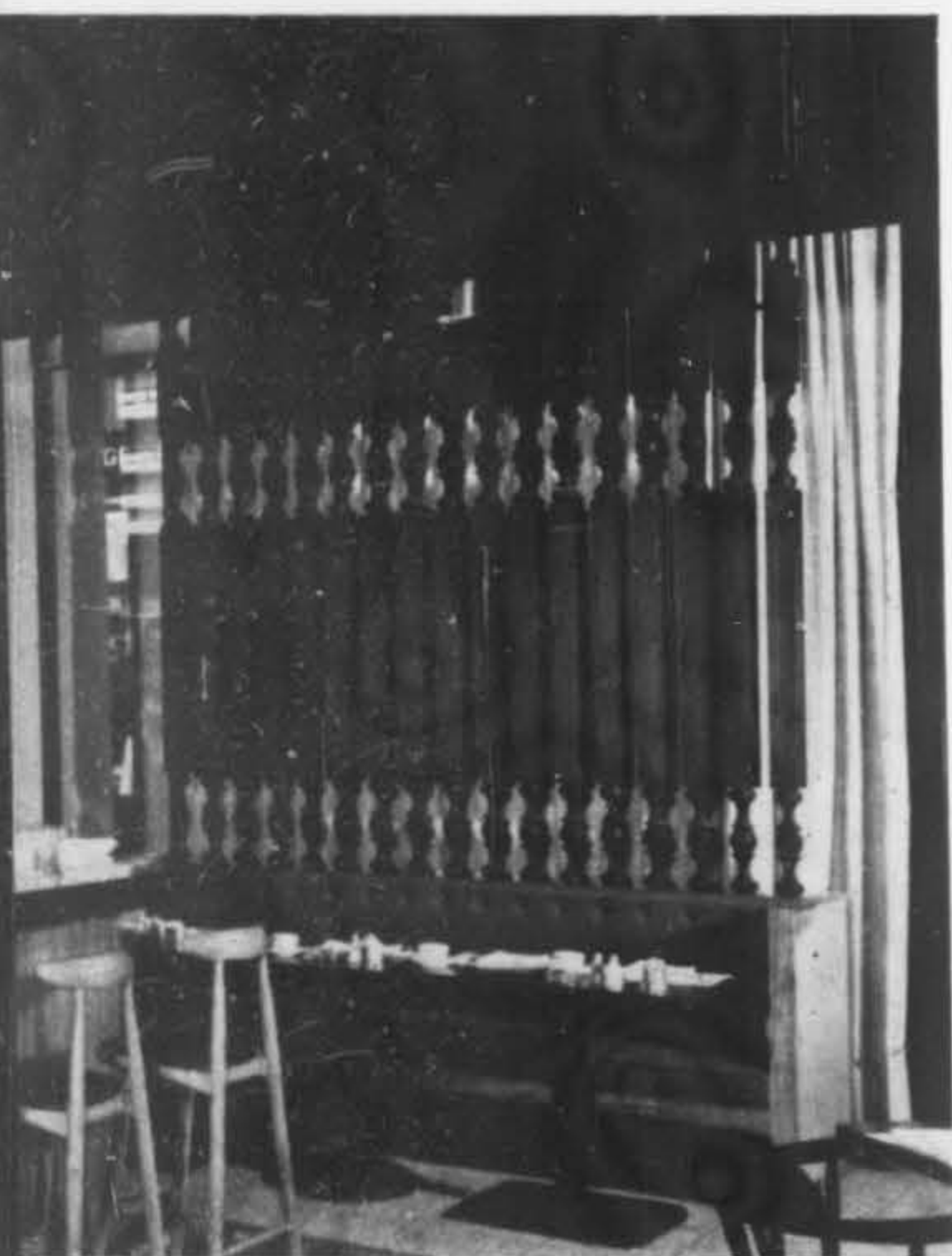
Above: The Grill on the main floor is a casual, low-ceilinged retreat with a back panel of colored Multiplate glass panels by Gery Hecht. Danish bar stools from George Tanier; captain's chairs by Thonet; dining tables by Chicago Hardware Foundry.

Left: The Pub, a small bar, is screened from the sidewalk by elaborately carved wooden posts. Banquette in red Miller fabric.

Right: The Carte Blanche, a sophisticated, oval-shaped restaurant with Laverne beaded curtains hanging 13 feet from a chasm in the ceiling. Decorative umbrella from Lutten-Clary-Stern; General Fireproofing chairs in Rowen beige Saran fabric; Bigelow orange carpet.

Upper Right: Court Place, a large dining room. Jack Lenor Larsen silk-screened Fiberglas fabric is hung in great swaths over windows; Bigelow green and blue carpet. Oak paneling constructed by Vulcantex of William Marshall veneers. Cold cathode lighting by National Cathode; low-brightness downlights by Century.

Two small photos at top of opposite page are of guest rooms by Elliott Frey and Associates, the design division of Duo-Bed Corporation. Lower photo is one of seven typical rooms, each in a Colorado motif established by wall murals. "Opera House," depicting the famous Central City Opera House, features benches flanking the bed (like box seats at the opera); benches connect to nightstands which in turn connect with Duo-Bed's "queen-sized Lounger" bed. (See also "Stagecoach room," page 168). Top photo: "VIP Suite" on top floor, with broad windows. Kent of Grand Rapids desk and tables, Oxford sectional chairs, Greeff drapery fabrics, Firth carpet, Crystal Imports chandelier, Wilshire House lamps, Duo-Bed grasscloth.



photographs on this page by guy burgess

The Denver Hilton



two large photographs by guy burges





1



2

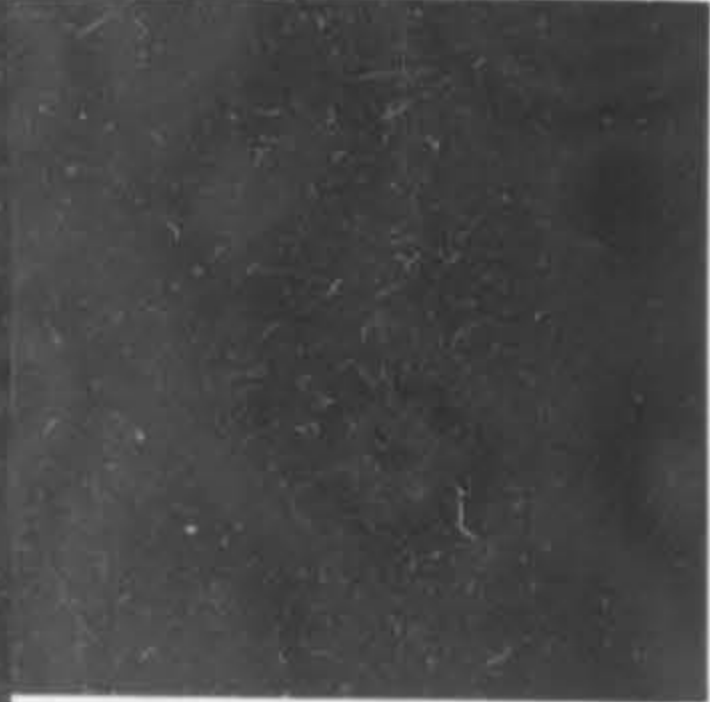
Cannell & Chaffin
1000 Wilshire Blvd., Los Angeles, California
1. Main living room (see page 120)
2. Breakfast room (see page 121)
3. Breakfast room (see page 121)
4. Breakfast room (see page 121)
5. Conference room in Lockheed office (page 122)
6. Foyer of Georgia-Pacific office (pages 120-122)



3



4



Design Firm Case Study 5

Cannell & Chaffin



5

Cannell & Chaffin is unusual as a design firm in several respects. In the first place, C&C does not operate as a design *team*, in the usual sense of the word; design conceptions do not arise among a few top people, to be carried out by a staff of associates. Rather, C&C acts as a kind of home base for some 35 interior designers, each of whom works individually on a job much as if he were independent. Secondly, Cannell & Chaffin operates out of retail furniture stores (four in all: the 50,000-square-foot home store on Wilshire Boulevard in Los Angeles, others in Pasadena, Fresno, and La Jolla). While some immediate selling is done off the floor, president Joseph K. Cannell points out that the most potent function of the stores is to build clientele for C&C's decorators.

The streamlined organization of Cannell & Chaffin, developed and adapted and perfected over twenty years, gives the decorator a complete working plant which assumes many of the extra-design headaches an independent decorator must suffer alone. First, the stores themselves are a convenient source of supply, with their tremendous lines of furniture from some 30 manufacturers, fabrics, floor coverings, and accessories. Second, C&C maintains a four-man design department, under Bert England, A.I.D., which draws floor plans and renderings, develops custom furniture, cabinetry, and screening devices, etc., and is at the general service of the decorators. C&C also has its own upholstery shop, a processing department to follow up all orders, and its own trucks for delivery.

Interiors for the California life

Cannell & Chaffin richly exhibits the California genius for making difficult things look easy. Let no one suppose that the vitality and *joie-de-vivre*, the low-pressure friendliness and casual manner of California go unattended by a hard spine of professional know-how or a strict regard for standards. Cannell & Chaffin is more than exemplary in this respect—it is well-nigh legendary. From its outset as an interior design firm after the war, C&C determined to be *the top, the pace-setter, the standard* for others to match. Within the dashing, free, indoor-outdoor spaces of Southern California architecture, and while sympathetically attuned to the region's usual desire for an informal, extroverted manner of living, C&C has been a prime mover in applying the timeless principles of design: proportion, balance, harmony, etc. Behind the most spontaneous-looking Cannell & Chaffin residence, the most convivial restaurant, the most disarming country club, is a fund of meticulous care in composition, functional planning, and workmanship.

But good design—crucial and challenging as it is—is not enough, in C&C's way of measuring themselves. The firm feels that originality is its most precious commodity, and it is a cardinal tenet that every interior they produce must carry an unmistakable impression of in-

dividuality, uniqueness, and personality. While C&C takes much of the drudgery out of the decorator's job, interiors are not produced the easy way. Rare is the Cannell & Chaffin interior unblessed with original custom features: special furniture, unique screens or cabinetry, sensitively sought out accessories, never to appear again in C&C jobs.

Cannell & Chaffin's selection of interior designers is made not on the basis of hot-shot salesmanship, but on the grounds of design qualifications: schooling, experience, demonstrated skill and talent. No selling quotas are placed on the decorators; there are no restrictions as to the type of design. The interior designers are given as free a hand as possible, and C&C makes a point not to buy vast yardage of carpeting, for example, because they know a slight pressure, however subtle or however self-imposed, would be placed on a decorator to dispose of the stockpile. The only restriction C&C makes is that the designer use lines which the firm knows to be quality merchandise.

Channel & Chaffin first opened its doors in 1917 as a dealer in antiques, old paintings, and the like. Partner Bartley Cannell's sons, Joseph K. and S. Bartley, Jr., joined the firm in 1928 and 1932 respectively, and began to do interior decoration whenever an occasion presented itself. The business changed from antiques to reproductions in 1935, and after the war the younger Cannells bought the concern from their father and shifted its focus from a retail operation to interior design. Since then, Cannell & Chaffin has grown to one of the largest interior design firms in the country. Many of C&C's decorators have been with the firm for a decade and more; many others have gone on to become leading lights in decoration in their own right after gaining a thorough grounding at C&C.

Contract Division has a special staff

In the early 1950's, Cannell & Chaffin formed a new department—a Contract Division—to design business and commercial interiors. Joe Cannell recognized that business interiors required a different kind of planning, a different sort of design feeling and technical expertise than residential work. Rather than entrust the contract jobs to C&C's residential designers on hand, he set up an entire new department, employed Rex Davis, A.I.D., to head it. This department now numbers eight designers, most of whom have had architectural as well as interior design training. Today, commercial interiors account for a third of C&C's business. Whenever possible, C&C's interior designers work closely with the architect while a new home or building is still in the planning stage. A typical instance is the Georgia-Pacific office suite shown overleaf—lead feature in our collection of offices, clubs, restaurants and residences—in which Cannell & Chaffin developed the spatial organization from Skidmore, Owings & Merrill's open floor plans.—J.A.



Joseph K. Cannell, A.I.D.,
president



S. Bartley
Cannell,
partner



Rex Davis,
A.I.D., head
of Contract
Division,
designer of
Lockheed
offices



Bert England,
A.I.D., head
of design
department



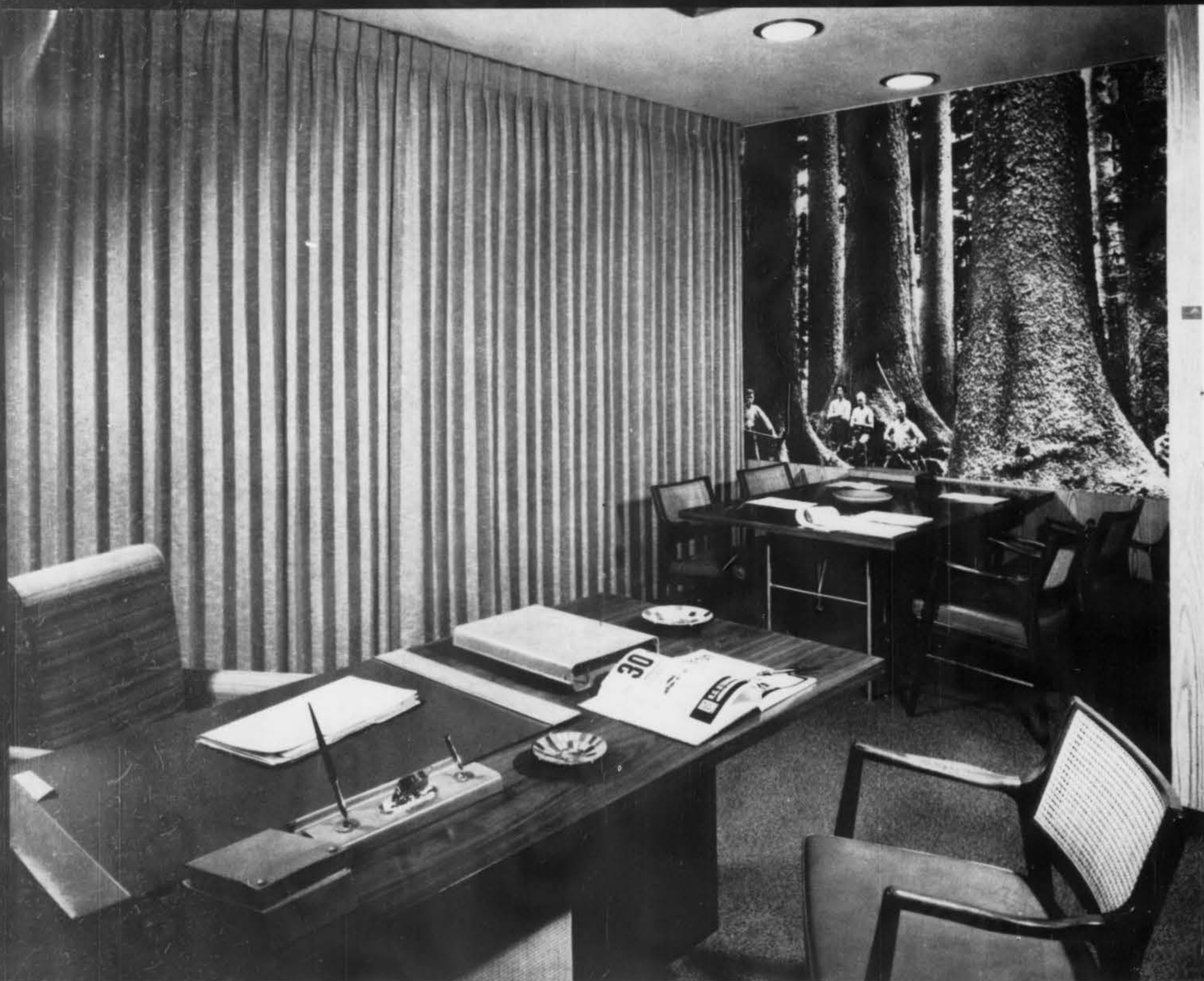
Tom Lehne,
designer of
Georgia-
Pacific offices



John Weeks,
designer of
Los Angeles
Country Club



Virginia
Arnold,
designer of
Van Luit
residence



Georgia-Pacific Corporation offices, Portland

Above: Corner executive office includes conference area at one end of an L-shaped space, a two-person seating area at the other wing (top color photo on page 122). Photo-mural taken in a Georgia-Pacific forest is decoration turned to strong tonic effect—invigorating and businesslike in mood. Herman Miller conference table; Brower walnut chairs in Lackawanna leather; Sallee carpet.

Right: Walnut-paneled reception area is low-pressure and almost residential in feeling, with custom sofa in gold and beige Odenheimer & Baker fabric, custom lounge chairs in a Greeff printed linen, custom armchairs in gold Joja fabric. Bunching tables and lamp table by Johnson Furniture; custom lamp and shade by Millie Hampshire, antique Japanese lacquer plaques from Bill Meyer, Oriental picture from Four Corners. A brass frame screen partly shields reception area from corridor; made by Paul Dodds.

photographs by jack laxer



The home offices of Georgia-Pacific Corporation (producers of plywood, lumber, pulp and paper, and related forest products) are in a new Skidmore, Owings & Merrill building in Portland, Oregon. The structure is cool glass and steel, but wood—warm, live, “human”—is the predominant material in the Georgia-Pacific top-floor executive offices (the firm also occupies another 1½ floors in the building). Different hardwoods—walnut, teak, cherry, ash, oak (all Georgia-Pacific products, of course)—are used in the several executive offices. The paneling establishes a strong corporate identity for the client, while giving each executive office a certain individual personality—a personality amplified by varying furniture arrangements, fabric colors and patterns, and such one-of-a-kind items as table lamps, ceramics, and pictures.

Cannell & Chaffin (Tom Lehne in charge of the job) planned the spatial organization of the Georgia-Pacific offices from scratch, working from SOM's open floor plans. (C&C's final plan is shown below). The interior designers specified all subdivisions, partitioning, lighting, etc., after extensive consultations with Georgia-Pacific executives and personnel as to the nature of their day-to-day work. Some offices include small conference areas (such as at left); some, for prestige entertaining of guests, supply a living-room kind of conversation area, complete with table lamps (such as at right)—but businesslike bookshelves behind the sofa keeps the seating area from total restfulness.

The prime success of these interiors is in gaining simultaneously a mood of graciousness, an impressive “signature” home for the client, and an efficient and stimulating environment for work.



Above: Teak-paneled executive office incorporates a library that, with books, makes an interesting composition of wall facing desk. Walnut desk is a custom Cannell & Chaffin design; Martin-Bratrud sofa in copper Boris Kroll fabric; Baker armchairs in Lackawanna copper leather; bunching tables and lamp tables by Johnson; Sallee custom two-tone gold carpet; custom lamps and shades by Millie Hampshire.

Right: Well-organized, walnut-paneled general office in center of executive floor sets islands of Amtico vinyl for desk areas, surrounded by copper Sallee carpet (see plan). Walnut secretarial desks from Herman Miller; Steelcase steel files in special terra cotta color have walnut tops; partitions are custom walnut and cane; Steelcase posture chairs in black fabric; black leather desk accessories by Qualiton Products, who also supplied all executive desk accessories.





Above: Guest and desk area of office pictured on page 120. Golden paneling is a delicately matched American ash. Herman Miller walnut desk; Stow & Davis swivel chair in Pindler & Pindler fabric; Odenheimer & Baker draperies; Risom chairs flank Richardson lamp table.

Below: Another executive office, this one in American cherry paneling. Desk and chest by Herman Miller; Stow & Davis swivel chair in Boris Kroll fabric; Brower cane-backed armchair also in Kroll fabric; custom lamp and shade by Millie Hampshire.





Lockheed Aircraft International offices, Los Angeles

A strong, clear appreciation of form—of the shape and rhythm and articulation of interior space—gives the Lockheed Aircraft International offices, by Cannell & Chaffin's Rex Davis, A.I.D., a fine, masculine polish and tone. Major interest resides



in the paneling, which presents variations on a theme in the several offices. In the reception area (small photo above), white wood strips in random widths are defined by coral red recesses. In the president's office (large photo above and immediate left), paneling is U. S. Plywood's gunstock walnut, defined by shadowed recesses. (In the president's office, note that again Cannell & Chaffin have provided a conference area.) In another executive office (bottom left) the same gunstock walnut is used but outlined by white background. In all cases, slim delineations at top and bottom are crucial to the finished effect. Furniture by Knoll and Herman Miller; carpets by Loma Loom; rice paper wall areas in president's office by Van Luit. George Vernon Russell, F.A.I.A., was architect for Lockheed.

photographs by jack laxer





In redesigning the venerable Los Angeles Country Club, Cannell & Chaffin (decorator, John Weeks) maintained the air of tradition-touched graciousness while applying a somewhat more dynamic flavor in space, color, fabrics, and furnishings. The foyer (below) has a certain ceremony about it, with its long, well-scaled sofa (Martin-Bratstrud) covered in a beautiful off-white linen brocade by Stroheim & Romann, and flanked by Oriental lamps (Ferrante's); its recessed, bronze green rug (Karastan) with Appian Way carving; and its antique mirror (Baker Glass) reflecting a delicate chandelier (Starr Lighting). Chairs with exposed wood frames by Schoonbeck; fruitwood tables by Baker; Heritage end tables in salmon lacquer. Van Luit grasscloth walls, colorful Nettle Creek pillows, and cove lighting are bright modern influences. The impressive pinewood paneling of the main lounge (left) was preserved, including giant sweeps across the ceiling, but given a lighter glazing (by Klass Brothers). A specially designed gold Saxony carpet (made by Bigelow) achieves its pattern by the contrast of loose twist and tight twist yarns. The pattern—like a squared pinwheel, at once expansive and controlled—is excellent for the vast space it covers. Lounge chairs by Martin-Bratstrud in pale gold Scalaman-dré damask; Cannell & Chaffin sofa in Jofa lacquer red Chinese Chippendale printed linen; Baker tables; Bernard-Simons card tables; Baker card chairs. Chandelier by Hollywood Lighting; antique mirror and candlesticks from Grace Ellis.

Below: Ladies' lounge is soft and cool in blues and greens—a color scheme that embraces the floor (blue, green and white Wilton Saxony carpet by Archibald Holmes), the draperies (soft blue and green textured fabric by Odenheimer & Baker), upholstery on Heritage love seats (blue and green stripe by Jofa). Tables are traditional: small coffee tables by DeGaal & Walker, antique white coffee and end tables by Henredon. Baker chest in Cortina finish; Wilshire House lamps; Cannell & Chaffin accessories. (Rowland H. Crawford, A.I.A., was the remodeling architect for Los Angeles Country Club.)



photographs by george r. szanik



Los Angeles Country Club



george r. szanik

Jonathan Club, Los Angeles

This is another sympathetic remodeling, of a downtown club built in the '20's in an elegant Italian style. Polychrome ceiling of the two-story Florentine lounge (left) was given a gray glaze, but ornate carved fireplace and friezes were preserved. Furniture, traditional in design, includes Cannell & Chaffin upholstered pieces, occasional items by Heritage and Kent. Gold silk damask draperies by Scalamandré; special Florentine carpet design made by Karagheusian. Dining room (right) features a very large custom cabinet, and a similarly overscaled buffet and hanging shelves on opposite wall, both against antique mirrors. Wall-covering fabric in dramatic vertical stripes by Scalamandré; James Lees carpet; Fancher chairs in Scalamandré upholstery. Rex Davis and Bert England were decorators on the job; remodeling architect was Earl Heitschmidt, F.A.I.A.



szanik



szanik

Lawry's, The Prime Rib Restaurant, Los Angeles

Main lounge (below) of one of L.A.'s most popular restaurants makes waiting pleasant for large numbers of people at once by its seating arrangement in conversational groups, and by its delightful rear wall: a perforated screen hung with planters, and a captive garden in front of it. An antique Oriental temple drawing on U. S. Plywood teak "Flexwood" wall over fireplace is another beautiful focus of attention. Lounge chairs and sofa are custom Cannell & Chaffin designs, the chairs in Scalamandré fabrics, the sofa in Caro & Upright's "Tree of Life" patterned linen. Chairs in foreground by Johnson Furniture; tables by Baker; V'Soske carpet; grasscloth wall covering by Van Luit. Rex Davis, A.I.D., Bert England, A.I.D., and John Weeks collaborated on this job; remodeling architect was Savo M. Stoshitch, A.I.A.

Hacienda Golf Club, La Habra, California

Ash paneling and a brass grill divide lounge from dining room in a Spanish style building remodeled (by architects Balch-Hutchason-Perkins) into a handsome contemporary structure. Cannell & Chaffin decorator Tom Lehne employed a sunny palette (yellow, green, gold, autumn rust) and informal furnishings (Thonet dining tables and chairs, McGuire rattan in lounge) for a festive atmosphere. Bigelow carpet; Amtico vinyl floor.

julius shulman





photographs by george r. szanik

Albert Van Luit house, Los Angeles

Remodeled from an undistinguished bungalow, Albert Van Luit's house (just in front of the Van Luit wallpaper plant) was poetically designed to capture the repose and the subtlety of the Orient, and to relate to the charming Japanese gardens outside. Simple background materials (Van Luit burlap texture on walls, biscuit-colored Luxor carpet, woods painted and grained by hand to simulate weathered wood, ceiling painted charcoal) allow Mr. Van Luit's collec-

tion of beautiful Oriental accessories, sparingly used and sensitively placed, to shine with meaning. A single column in the living room is almost profound in isolation; it incidentally suggests a "hall" to the bedroom. Coffee table in red lacquer, a Japanese import, from Bill Meyer; antique Chinese red pigskin chest from Paul Ferrante; custom sofa in Odenheimer & Baker heavy linen; Brackenridge & Taylor pillows in low-key colors; Baker dining chairs around custom low table. Screen over sofa is a Japanese antique. Decorator: Virginia Arnold of Cannell & Chaffin.





Sloan house, Redlands, California

Totally different from the Van Luit house is this exciting mansion for a world traveler and big game hunter. The vast living room (two photos below) is open to the pool on one end, leads to Trophy Room at the other. Narrow wood framing for the walls, and a window between, distinguishes these two rooms without dividing them. Long, low sofa is in putty textured fabric by Boris Kroll; Japanese bronze containers are used as bases for small tables; dining chairs (custom design by Cannell & Chaffin) are in a Kroll blue and yellow linen stripe; carpet specially woven by Rosecrans. Below: Giant poker games are played around "Scotch-and-soda table"; brass-based benches were designed by Bert England, made by Stembridge, in citron yellow leather (Pacific Hide & Leather). Hanging fixture was converted from antique Persian lamp. Oriental chairs in foreground by Baker, in Boris Kroll carbon blue fabric; custom "chow table" is putty and yellow lacquer. Left above: Rock pile allows high diving into free-form pool. Decorator was Milan Bayan of Cannell & Chaffin; architects, Eggers & Wilkman.



photographs by george r. szanik





photographs on these two pages by george r. szanik

Fox house, Newport Beach, California

Jerry Alsobrook, A.I.D., of Cannell & Chaffin emphasized the architectural form (by J. Herbert Brownell, A.I.A.) in the residence above by staining beams a dark brown and using a similar stain on base for raised Tatami Japanese matting and on shoji panel frames. Ash walls in whitewash finish, white stone fireplace, and white chenille casements (Pindler & Pindler) are a light contrast to the well-organized geometry of the dark lines, while a lemon wool carpet (Rosecrans) and a blue-green textured fabric on Martin-Bratstrud lounge chair add an occidental color flair. On patio (above), platform seating and Brown Jordan bronze and white rope furniture surround light gray concrete with blue and orange accents.

Mann house, Los Angeles

Living room (left) by Marjorie Bedell of Cannell & Chaffin's Pasadena store employs furniture in rounded contours as a contrast to the dynamic angles of the architecture (by William M. Bray, A.I.A.). Custom sofa is in Boris Kroll off-white fabric; Martin-Bratstrud lounge chairs in off-white and gold Lurex Arabic stripe, also Kroll. Scenic wallpaper—"Trees and Chrysanthemums" by Robert Crowder, Ltd.—imparts a sense of fluidity to the interior. Kittinger coffee table in tortoise shell top is Chinese in influence; other pieces are contemporary: game table by Johnson; Witcombe, McGeachin chairs; Johnson lamp table designed by Cannell & Chaffin's Bert England. Lighting fixtures over game table, designed by Mrs. Bedell, are pierced porcelain vases with chains wrapped in shirred black velvet. Screen designed by Bert England; Firth off-white Woolturf carpet.





Residence in Redondo Beach, California

Modest decoration in the house at left centers attention on the Pacific view and the interesting architecture (by Killingsworth, Brady & Smith). Cannell & Chaffin decorator Hillard Pettler keyed interior colors to orange and gold flecks in the stone fireplace, and to charcoal posts and beams and fireplace hood. Custom sofa in gold Dahlia printed linen with charcoal touches (Brunschwig & Fils, through Regency House); chair in Odenheimer & Baker fabric. Coffee table and bookcase table by Heritage; lamp by Wilshire House.

Vignolo house, Shafter, California

Cannell & Chaffin decorator Audrey Miller eschewed the expected casual style in favor of a spirit of sophistication for the California ranch house below (architects Eddy & Paynter). Urbane accents such as antique Chinese scroll in an elegant slim frame, jewel-like cut glass triple hanging lantern, and fine brass accessories (Cannell & Chaffin) are very well placed in relation to the high pitched ceiling. Pheasant pattern (Greeff) in a pair of lounge chairs repeats pheasant in the scroll. Odenheimer & Baker brown damask on barrel chair; Valentine gold mixed texture on sectional sofa; Odenheimer & Baker moss green fabric on chair by lamp table (upholstered pieces by Cannell & Chaffin). Carpet is autumn gold, by Luxor; Stroheim & Romann casements; Johnson tables.



Below: Color scheme comprises pumpkin tweed carpet (Smith) in Chemstrand Acrilan; Simmons chairs and bolster in gold Naugahyde (U. S. Rubber); Cohama fabric in Parkwood laminate table and doors.

all photographs by alexandre georges



THE 1961 ROOM OF TOMORROW

Marion Heuer's model hotel-motel room offers a rich sampling of new ideas and materials in an inviting setting

If future hotel and motel guests are pleasantly surprised by the "new look" of their lodgings, they can probably credit a worthy annual project called the "Room of Tomorrow" for inspiring their hosts. The model "Room," designed this year by Marion Heuer, A.I.D., shares top billing at the forthcoming National Hotel Exposition (November 14-17 at New York's Coliseum) with another model, "Designs for Dining" by William Pahlmann, F.A.I.D., and Associates (pages 134-135). Both projects are idea-prototypes, sponsored by major manufacturers of hotel-motel furnishings. In both, ingenious use of new products and materials from the sponsors is bound to convince hostellers that low maintenance and a space-saving plan *can* be combined with utmost ease and comfort for the guest.

Mrs. Heuer offers the hypothetical tenant much more than a bed for the night: space for dining, working, relaxing; a warm orange-and-yellow color scheme; gratuitous decorative touches; help-yourself devices such as an ice-machine and a fold-away ironing board. Naugahyde plastic upholstery, Parkwood laminates on table tops, counters, and closet doors are decorative as well as easily cleaned. Advances in automation ease service costs for the management and provide the height of convenience: a bedside panel features remote controls for the TV, air-conditioner and luxtrol dimmers, plus a new no-hands-needed Bell Speakerphone.

Mrs. Heuer's deft use of new hotel furnishings is most apparent in imaginative space planning and furniture placement, using Simmons' new "Simflex" group. The most versatile component in the scheme is a steel-framed room-divider unit (see color photograph, left) that consists of bureau, storage space, and sofa—which rolls out from the lower part of the bureau to become a full-size, free-standing double bed. Bureau and sofa are divided by a unique series of buckled Naugahyde straps. When not in use as a bed, the sleepsofa forms a conversational group with two chairs and a table; the headboard, a panel of Parkwood laminate "Distressed Walnut" inlaid with ceramic strips, becomes a wall decoration.

On the other side of the room, a mosaic panel hides a fold-away ironing board; two folding panel doors, of U. S. Rubber translucent reinforced plastic Tropicel, conceal the kitchen. A curve of Amtico vinyl "Mosaic" demarcates the dining area, TV-stereo unit, and single sleepsofa. Sliding glass doors open out to the terrace, also provided with Luxtrol dimmers and a new "Princess" phone.

Sponsors of the 1961 "Room of Tomorrow" are: Amtico; Bell Telephone; Cohn-Hall-Marx; Crane; Deering, Milliken, House of Heydenryk; Iron-A-Way; Lightolier; Martin-Senour; James Papalia Studios; Parkwood Laminates, with its suppliers American Cyanamid and the Decotone Division of Fitchburg Paper Company; RCA; Simmons; Alexander Smith with Chemstrand; Harris G. Strong; Superior Electric; and Whirlpool.

Karl Steinhauser, A.I.D., is design coordinator.



Above: Simmons sleepsofa pulls out from a recess in the bureau, on a roller base, to become a free-standing ready-made double bed. Bolster remains stationary; the decorative wall plaque, of Parkwood laminated "distressed walnut" inset with ceramic strips, becomes the headboard.



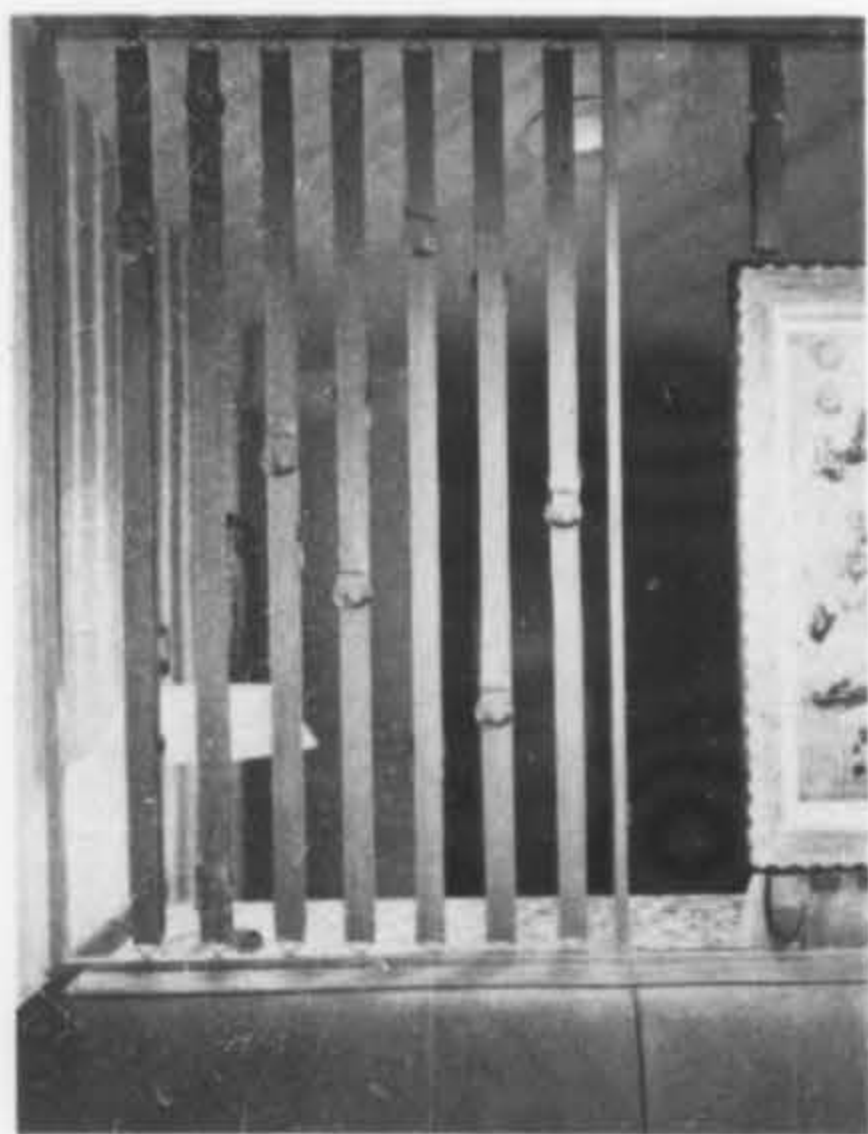
Above: Sweeping view to the terrace shows to advantage the airy spaciousness of the room. Sliding glass doors (Arcadia Metal Products) are covered the entire width with Milium insulated draperies (Cohama Contract Fabrics), a geometric floral in shades of copper, yellow and gold.





DINING AREA is floored with a curve of Amtico's new vinyl "Textura" simulating Byzantine mosaic. Wall unit, in Parkwood laminate "Walnut," contains RCA Victor color TV and stereo. Papalia print in House of Heydenryk frame. Lightolier fixtures throughout.

KITCHEN, below, behind folding doors of U. S. Rubber Tropicel, a reinforced translucent plastic with inlaid geometric design introduced at last year's "Room of Tomorrow" by Tom Lee, A.I.D., I.D.I. (Interiors, October 1959.)



ROOM DIVIDER above, between the large sofa and the dresser, is a series of unique random buckled straps made of antique gold Naugahyde (U. S. Rubber) matching the bolster below. Straps to the right support a print (Papalia Studios) of "Harbor View" by Frederick Franck in a House of Heydenryk frame; print is backed by a mirror over the dresser.

HANDI-PRESS, a compact built-in valet unit containing flip-down ironing board and steam iron (Iron-A-Way) for quick wardrobe freshenings, is concealed behind a handsome ceramic wall panel (Strong) when not in use.





WRITING DESK, above, designed by Marion Heuer, is a space-saving corner triangle of Parkwood "Distressed Walnut" laminate; desk lamp by Lightolier. RCA Whirlpool air-conditioner above desk is controlled remotely from the bedside panel.

BATHROOM, below, has curved counter of white silk-textured Parkwood laminate with two yellow Crane basins. Luxurious elements include flooring of white Amtico "Mosaic"; walls in Amtico white vinyl "Moiré"; Lightolier spray lamps set into mirror (Libby-Owens-Ford); Speakerphone.

Room of Tomorrow



TERRACE (left) has white brick walls, white Amtico "Mosaic" floor with orange and gold inserts. Sunshade ceiling is brass-framed adjustable louvers of translucent Tropical; wall is enhanced by planted Silvestri lavabo, Lightolier lamps on dimmers. Webbed white metal chairs and glass-topped table from Molla; white Bell "Princess" phone. CONTROL CENTER (right), on wall near sofaed, offers guest handy remote control of all automatic devices: TV; air-conditioner; Luxtrol dimmers. Bell Speakerphone includes light and amplifier.





1

DESIGNS FOR DINING

*Model restaurant facilities for hotels,
by William Pahlmann F.A.I.D. and Associates,
cater to both the Coke and the caviar set*

2



"Adventures in Dining Out" is the theme of a show-stopping model by William Pahlmann, F.A.I.D., and Associates, soon to be seen at the National Hotel Exposition (New York Coliseum, November 14-17).

Housed in a rectangular pavilion, Pahlmann's display consists of five exemplary eating areas and two bars, suggesting to hoteliers and restaurateurs a gamut of backgrounds for feeding and watering the Guests.

As in Marion Heuer's "Room of Tomorrow" (pages 130-133), the decorating possibilities of low-maintenance materials is the foremost consideration. The first "adventure" is the picturesque Terrace (2), a raised outdoor-type cafe with gravel floor and circular lattice ceiling.

The central pole is encircled by a buffet and ice trough; artificial wisteria (William Fuss) climbs up the pole and through the latticework. Pink wrought iron chairs and green tables (Gallo) with checked cloths surround the buffet. Behind this summery concoction is the "Owl and Pussycat Snack Bar," (6) named for its colorful William Moulis mural.

The Formica counter in a random-plank teak pattern is lined by sleek pedestal chairs in orange Naugahyde. Similar rows of airy cage lanterns and flooring of ivory Amtico vinyl unite the Snack Bar and nearby Game Bar (not shown).

Moving on, the "Designs for Dining" visitor comes to the Coffee Shop (3), which features three alcove booths with charming gable roofs of patterned translucent vinyl Tropicel lit from above. Back walls in the booths are covered with Tropicraft blinds, side walls with brown vinyl matching the mosaic vinyl floor.

Pedestal tables and armchairs afford extra seating. Across from the Coffee Shop, the Marco Polo Room (1), impressively lit by crystal chandeliers and candelabra, represents formal dining quarters. Pahlmann's scheme here is Oriental, cued by large Japanese screens (Gracie), antique Chinese urns (Nuri Farhadi), hand-loomed Oriental-type carpet (V'Soske). Walls are covered in orange-patterned Everglaze cotton; Louis XV banquettes and chairs are upholstered in orange Naugahyde; curtains are sheer yellow. The elegant Executive Bar nearby (5) displays bottles on a Mondrianesque backwall of multi-color Tropiclas translucent vinyl panels lit from behind. Walls and counter are rosewood Formica; bar top is inlaid with colored circles matching the barstools. Bottle design decorates floor. The Executive Room (4) for privacy-seeking VIP's offers a teak-topped table, enlarged by a wall-size mirror reflecting equestrian prints. Windows are hung with Tropicraft blinds; chairs are covered in orange Naugahyde.

Geometrically patterned V'Soske carpet is oranges and green. Suppliers throughout include: Amtico flooring; Chairmasters (chairs, tables, booths, bars, snack counter); Chicago Hardware Foundry (table and stool bases, pedestals); Formica (table and bar tops, bar walls); Greene (lighting fixtures); James Hardy (nappery); Kliegl (recessed lighting); Libby-Owens-Ford (glass shelves, mirrors); U.S. Rubber (Naugahyde upholstery, Naugaweave wallcovering, Tropicel and Tropiclas vinyl panels).



WILLIAM PAHLMANN
ASSOCIATES, INC.
From left to right:
William Pahlmann, F.A.I.D.
George Thiele, A.I.D.
Daren Pierce, A.I.D.



ARTS of DENMARK

New York's Metropolitan Museum plays host to an exhibition of arts and crafts, past and present, from the world's oldest kingdom

DESIGNER: *Finn Juhl, M.A.A.*

CO-ORDINATOR: *Edgar Kaufmann, Jr.*

CHAIRMAN, CO-ORDINATING COMMITTEE: *Just Lunning*

Until a decade or so ago, "Danish" meant ham and beer to most Americans; since then it has become a common synonym for good taste and superb craftsmanship in the applied arts. The distinctive style of Danish modern, however, has been a dark horse without pedigree in this country; Denmark's long, prodigious history of fine arts and crafts has been virtually unknown. Now at last the pedigree has arrived, in a magnificent exhibition—"The Arts of Denmark"—opening October 15th at the Metropolitan Museum of New York (touring in January).

The exhibition covers 9,000 years in the evolution of Danish design, represented by almost 1,000 items—from neolithic weapons to the familiar modern furniture—carefully selected from Danish museums, castles, and commercial sources. Designer of the exhibition itself is the well-known architect-designer Finn Juhl, who has arranged the exhibition chronologically, in a series of enormous rooms on the Museum's second floor. (His seemingly simple but extremely effective installation will be presented in the November issue of *Interiors*.)

Credit for this comprehensive display of Danish culture is due a number of people. Edgar Kaufmann, Jr., distinguished historian and design arbiter (among the first to introduce *Interiors* to Danish furniture with his article "Finn Juhl of Copenhagen" in November, 1948) was co-ordinator of "The Arts of Denmark"; Just Lunning, president of Georg Jensen, Inc., was chairman of the Co-ordinating Committee and one of the leading innovators of the project. Anders Hostrup Pedersen was chairman of the

Pottery and dinnerware

- 1 2700-2300 B.C.: an early Neolithic earthen vessel from Zealand.
- 2 1912 A.D.: Faience tureen and dish designed by Christian Joachim, made by the Royal Copenhagen Porcelain Manufactory.
- 3 1960: stackable melamine bowls in four sizes designed by Kristian Vedel, made by Torben Orskov and Company.
- 4 1958: melamine pepper mill designed by Kristian Vedel, made by Torben Orskov and Company.
- 5 1953: bowls of enamelled steel by Herbert Krenchel, made by Torben Orskov and Company.



Precious metals and jewelry

- 6 400-0 B.C.: Celtic silver caldron found in Jutland; gilt relief work.
- 7 ca. 1520: ornate, gilded silver "bridesgroom's cross" 3 by 4 inches, hanging on a chain.
- 8 1905: back-comb designed and made by Georg Jensen in silver and semi-precious stones.
- 9 1906: silver brooch designed and made by Georg Jensen.
- 10 1960: silver ring by Nanna and Jorgen Ditzel, made by Georg Jensen Silversmiths.
- 11 1960: brooch by Erik Herlow made by Georg Jensen Silversmiths.



Danish exhibition committee, and Chairman of the Board of the Danish Design Society; Johannes Brondsted, of National Museum of Denmark, arranged the museum section. So graphic a presentation of the history of Danish design represents not only an indigenous and unique artistic evolution but, indirectly, a history of the country itself and all aspects of its culture. The pictures on these pages and overleaf offer only token indication of the exhibits; of necessity we have limited both illustrations and text discussion to a few of the applied arts, omitting the exhibition's impressive survey of painting and sculpture. (Even architecture is included: on the last wall hangs a photostatic enlargement of Jorn Utson's first drawings for the projected Sydney Opera House).

"The Arts of Denmark" is accompanied by an informative pictorial catalog which includes introductory articles by Viggo Kampmann, prime minister of Denmark; Edgar Kaufmann, Jr.; James Rorimer, director of the Metropolitan Museum; and Esbjorn Hjiort, authority on Danish furniture. The developments of the past are discussed by Danish authorities in each epoch. Their discussions are briefly capitulated here, preceding a more extended survey of the culmination point—the twentieth century—and offering, perhaps, some answer to the question that has kept American imitators hopping (and must certainly worry the trade bureaus of many larger countries): what accounts for the classic, appealing clarity of modern Danish design, that transcends any theory of "planned obsolescence" and invites as serious discussions as art and architecture?

Danish Design: pedigree of a dark horse

Despite many similarities, Danish arts and crafts are quite distinct from those of the other Scandinavian countries. Denmark, jutting off Northern Germany in a small peninsula and hundreds of islands, has been closer to Continental influences than Norway and Sweden; it lacks Norway's austere Ibsenic beauty and Sweden's glossy prosperity, yet claims a sophistication and fresh creative idiom of its own. The individuality of its design was rarely paralleled by Nordic isolation from the culture of the rest of Europe.

From the Stone Age to the Renaissance

As Johannes Brondsted points out in his catalog survey of Danish prehistoric culture, archaeological finds have been abundant—a fact well born out by the first room of the exhibition, which displays eight millenia of crafts from mesolithic times (7000 B.C.) to the end of the Viking Period (800-1100 A.D.). Items from the earliest eras are primarily tools and weapons. The start of pottery making in 3000 B.C. marked the first sustained evidence of distinct craftsmanship.

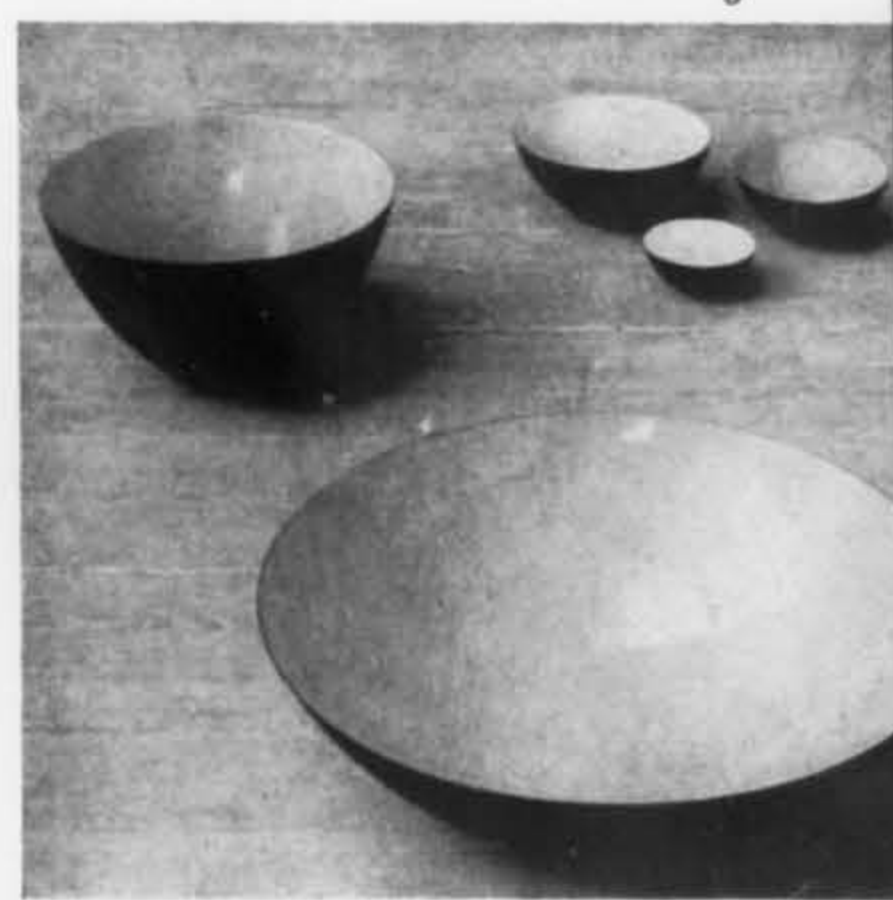
In the Early Bronze Age (1500-900 B.C.) the familiar Nordic motif of a repetitive spiral framed in circular belts developed, permeating all decorations and still considered standard Viking ornamentation. Later centuries brought strong influences from Southern cultures, particularly Rome. (*Text cont. on page 205, more illustrations overleaf*)



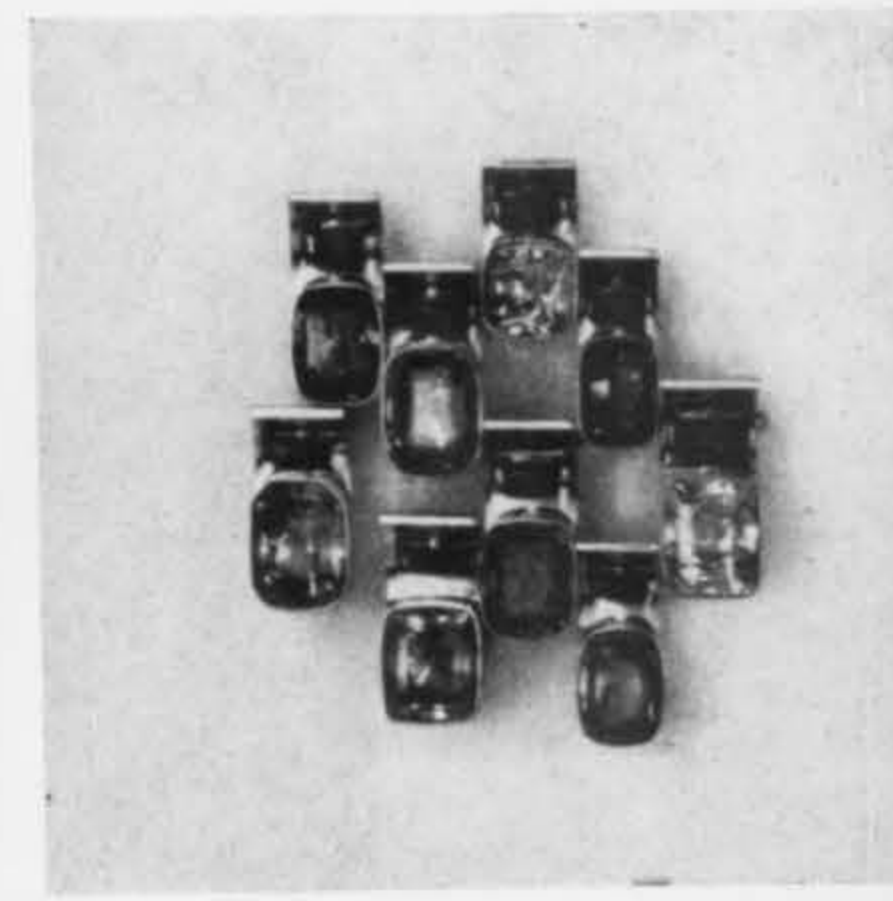
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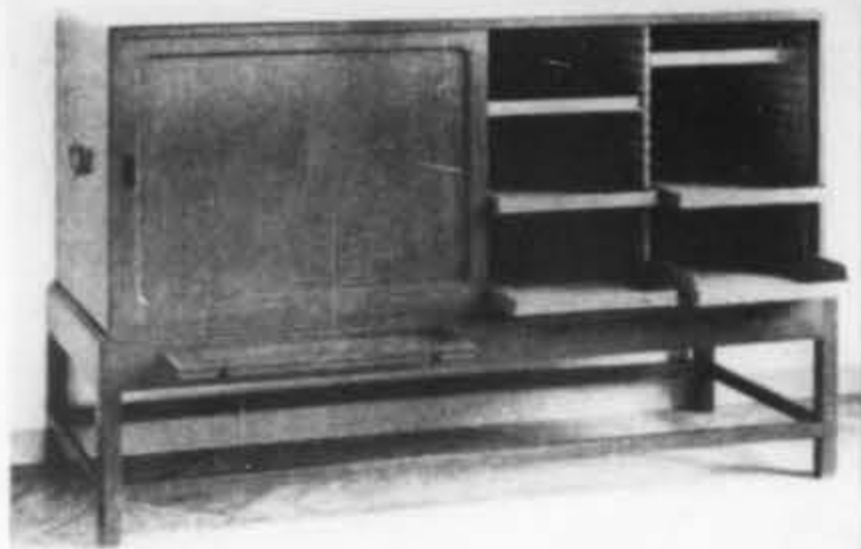


11



Furniture

- 1 1550: clerical chair from Iceland.
- 2 1800-1805: cane-seated settee of inlaid mahogany; artist unknown.
- 3 1850: armless upholstered mahogany sofa designed by M. G. Bindesboll.
- 4 1900: armchair by Johan Rohde.
- 5 1930-1938: sideboard by Kaare Klint.
- 6 1958: upholstered chair is solid teak by Finn Juhl, made by France and Son.
- 7 1949: armchair of teak and cane by Hans Wegner, made by Johannes Hansen.
- 8 1957: easy chair by Paul Kjaerholm.



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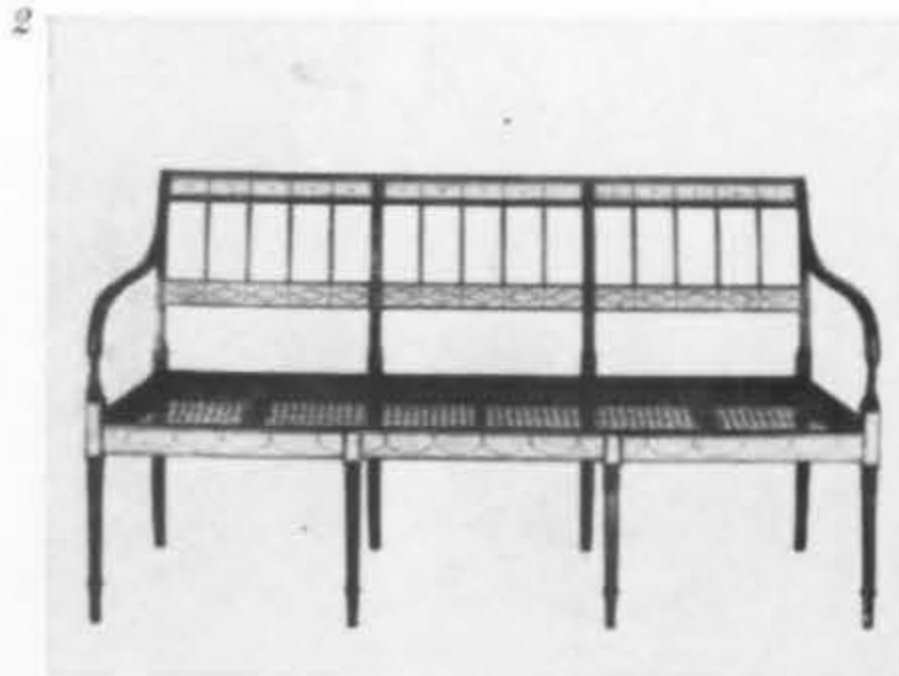
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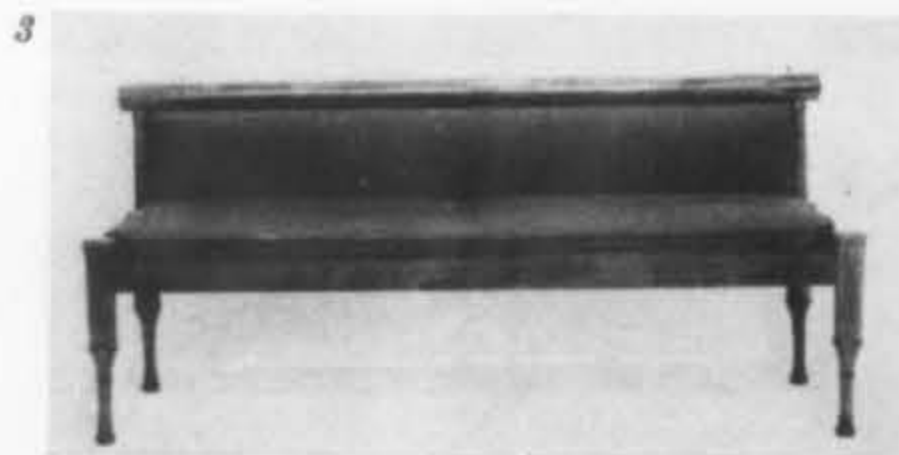
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3



4

Silver and wood

- 1 1814: silver teapot with ebony handle and knob by Abraham Nyemann.
- 2 1906: silver teapot by Johan Rohde.
- 3 1908: silver teapot by Georg Jensen.
- 4 1920: pitcher designed by Johan Rohde, made by Georg Jensen.
- 5 1925: silver bowl designed and made by Georg Jensen.
- 6 1934: silver pitcher by Johan Rohde, made by Georg Jensen Silversmiths.
- 7 1949: spherical salad bowl sets in teak by Kaj Bojesen.
- 8 1956: teapot designed by Henning Koppel, made by Georg Jensen Silversmiths.
- 9 1957: salad set by Henning Koppel, made by Georg Jensen Silversmiths.



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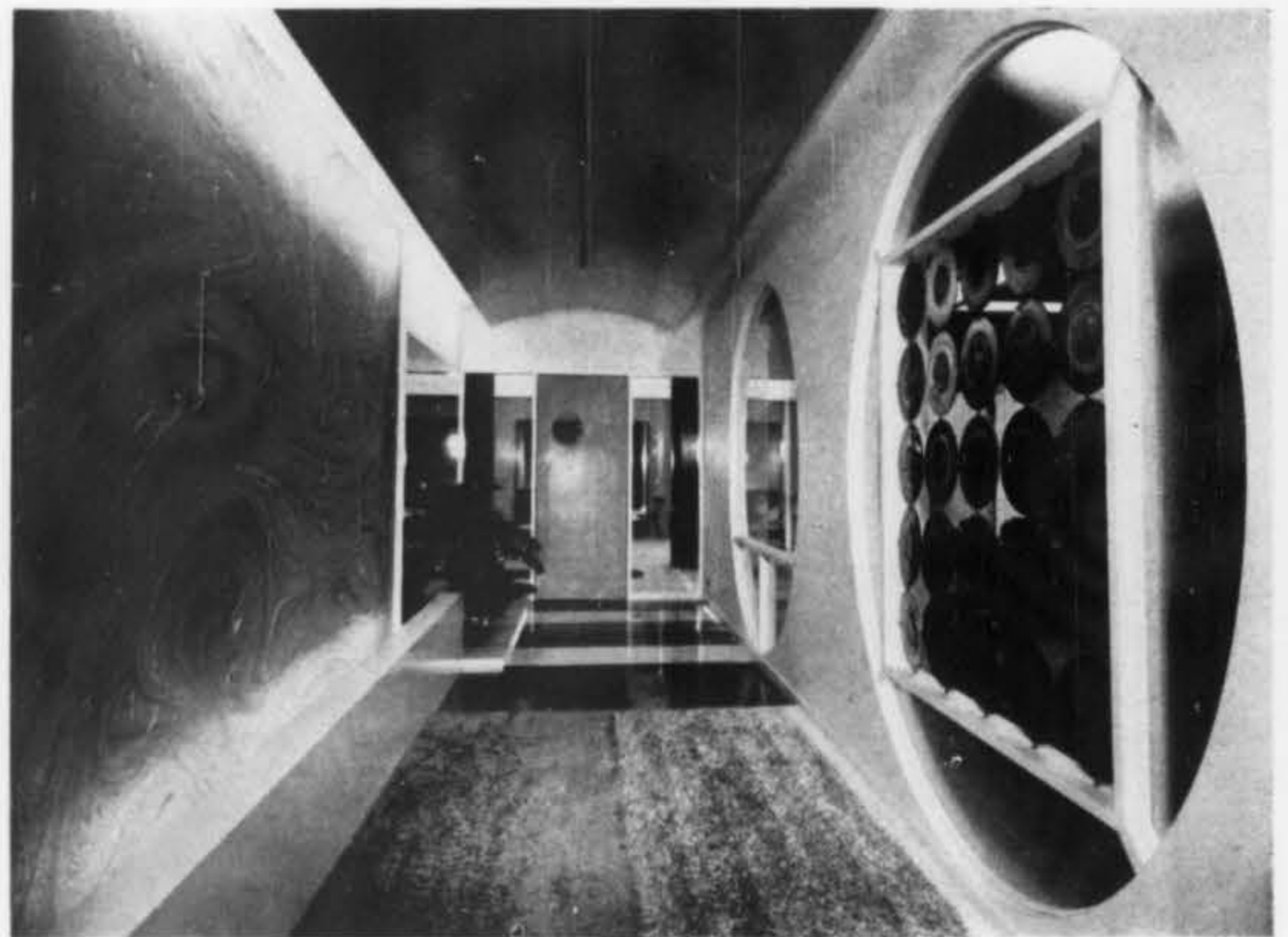
OFFICES

A collection of small office interiors highlights ingenious design solutions that make visual capital of unusually challenging problems: curiously shaped spaces, beehive activity, etc. In our first project, camouflage and illusion contrive a new sculptural order.

**Inventive renovations
for a staid insurance company**



Peter Fraser, Jr.



Peter Fraser, Jr., made deft use of sculptural curves, vivid colors, and modern furnishings to give the office interiors on these pages a contemporary air with Victorian overtones. They are part of a renovation job done in an old building for Hartford's Connecticut Mutual Life Insurance Company. To help disguise the disproportionate space of chairman's office (facing page and left), a central ceiling panel was dropped for eggcrate lighting (Infinilite) and various structural arches were introduced for both their camouflaging effect and their practicality. Window arches (left) conceal tall windows and also screen glare. Curved motif was deliberately followed on fireplace wall and adjacent ceiling arch. The resulting "semi-new-Victorian" look, as Fraser aptly puts it, inspired the choice of such contemporary furnishings as Knoll pedestal chairs with their flowing lines, John Stuart's armless lounge chair and desk, Gene McDonald's "Paisley" wallpaper (left). To add interest to a narrow corridor (above), Fraser made the most of such effects as "moon windows," Denst & Soderlund's multi-colored "Rondelays," Laverne's "marbalia" paper, striated carpet on Amtico vinyl, barrel vault ceiling.



photographs by ben schnall

Purple, mustard, reds in chairman's office were taken from "Paisley" wallpaper (opposite). White fireplace wall is accented by black marble hearth, black firetools (Richards Morgenthau). Larsen fabric covers lounge chair, Knoll pedestal chairs are in reds, purple. Carpet is Firth's "Heraldic Gold," and mustard Vicrtex covers wall adjacent to fireplace and window arches. Lamps are from Kneedler-Fauchere.



"Grand old lady" in modern dress

Since 1884, the New York Produce Exchange has been housed in a structure affectionately called "the grand old lady of Bowling Green." Recently replaced by a shiny skyscraper, the Exchange now boasts a no-less revolutionary trading floor on which the tradition-bound business of trading oil and grain is carried on in neat highly functional quarters. The new space was expertly designed by Glick & Schulke, Inc., with A. Douglas Kragh, N.S.I.D., in charge, to supplant former cluttered Victorian area. Since oil bidding on half the floor is traditionally done by open outcry while grain bidding which occupies the other half is by code, acoustics posed a major problem. A number of circular baffles within a huge 32-foot chandelier above the so-called "pit" (facing page) effectively absorbs the vocal bidding carried on in that area. Another problem skillfully solved by Kragh was the fitting of 60 telephone booths into the periphery of the space so that calls could be made in full view of floor activities. Complete visibility of quotations on chalkboard was accomplished by a continuous Parasyl lighting strip reflected in a parabolic mirror. Woodwork is Brazilian rosewood with steel; phone booths are glass, steel, vinyl; floors are beige vinyl.



A. Douglas Kragh,
N.S.I.D.

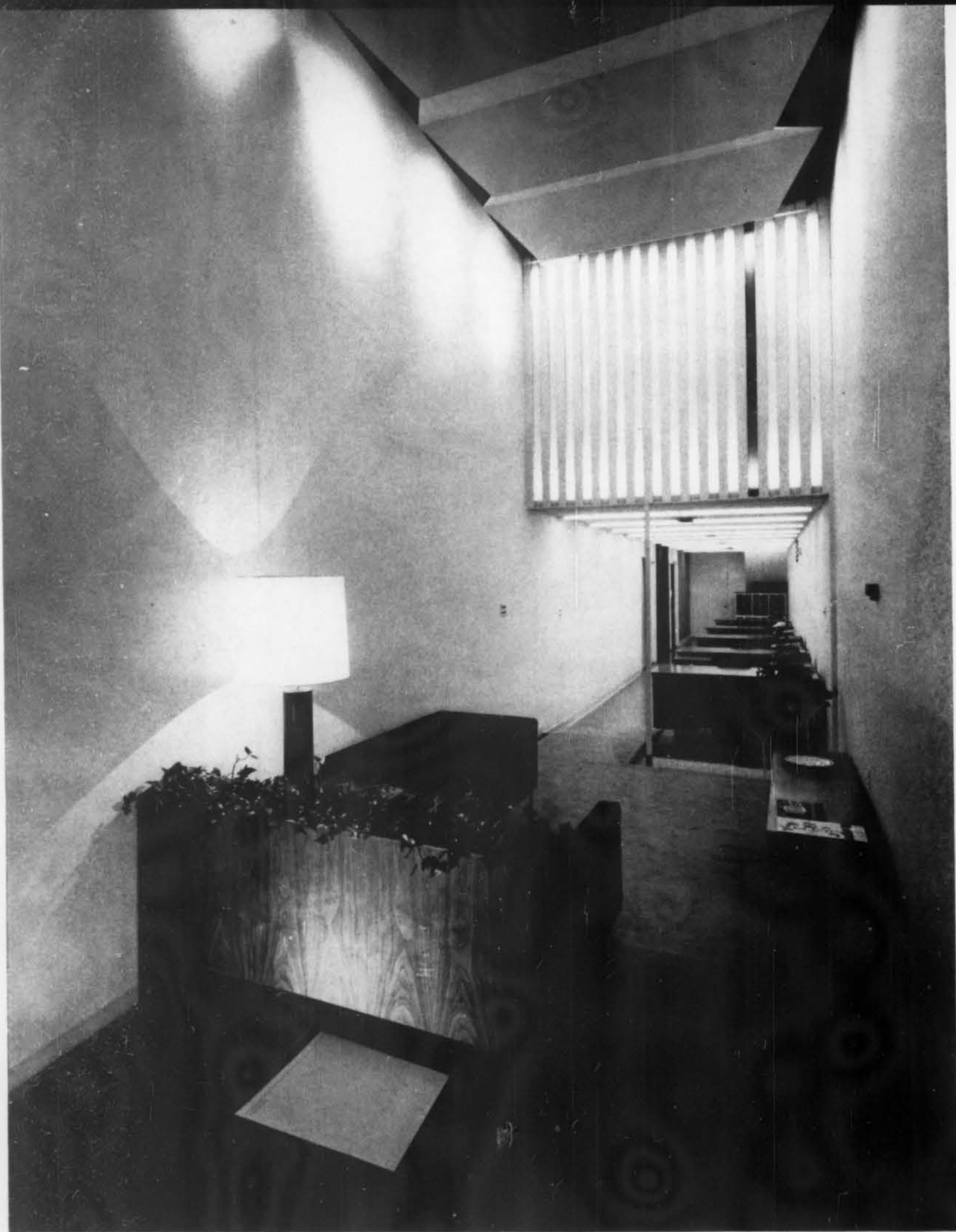


photographs by bill maris

Above: Oddly shaped space inspired design of floating stairway leading to mezzanine where board and committee rooms are located. Right above: View of trading floor from recreation room. Right: Trading floor showing "pit" in foreground with desks arranged like spokes around it, diagonally-placed desks facing chalkboard in grain section beyond. Since desk space is rented in two-foot sections, desks were specially designed so that each two-foot module can be removed. (Source list of suppliers on page 215)







Illusions and diversions at Robert John

Above: Waiting area and general offices as seen from receptionist's desk. To hide a cluttered ceiling, and lower it somewhat, a yellow scalloped canopy is hung high. General offices, separated by a glass panel and a sand bed with planters (designed and made by Barry Wilke of Carreiro's office), have a lower ceiling, holding Century fixtures. Walnut planter and seating area in foreground help break long space.

In an old warehouse section of Philadelphia, Robert John Company—manufacturer of contemporary office furniture—is a bright oasis of color and form.

Carreiro Design Associates of Philadelphia (design director William B. Sklaroff, Charles Broudy, project architect) applied the utmost ingenuity to the job of remodeling the interiors, which were peculiar indeed, consisting of two parallel runways, one longer than the other since a truck loading platform is at the front of one. Seemingly quixotic variations in ceiling levels—including a sloping corner of a ceiling above which a moving belt begins—could not be ignored, so they were seized upon and presented to the eye as prime decorative diversions. A ridiculously high ceiling in the reception area was dramatized by a floating yellow scalloped canopy. The lowness of the general office area beyond (storage room is above it) is made acceptable by good, even illumination, and a dungeon effect is avoided by the plane in front of it, of vertical alternating strips of wood and illuminated plastic (one strip is blue, just for the fun of it). That sloped ceiling corner (seen at rear of bottom left photo) was matched by a similar slope added to the other corner; together with a cork back wall, a ceiling of citrus-colored cans, a handsome walnut desk, and orange desk chair, an engaging composition was achieved. Except for the sloped corners, it was duplicated at opposite end (below right). All furniture by Robert John, of course.

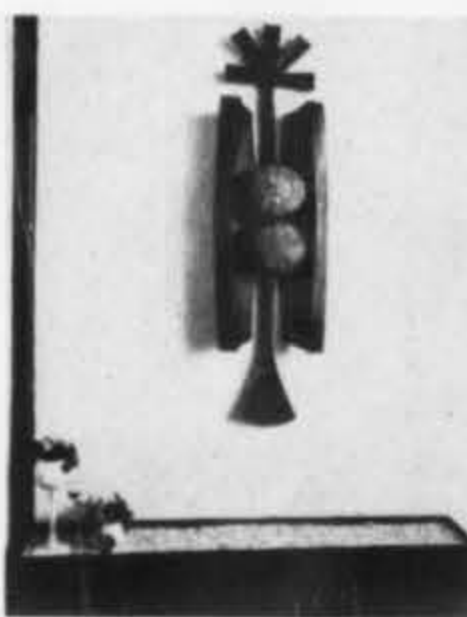


Joseph Carreiro,
A.S.I.D., I.D.I., N.S.I.D.



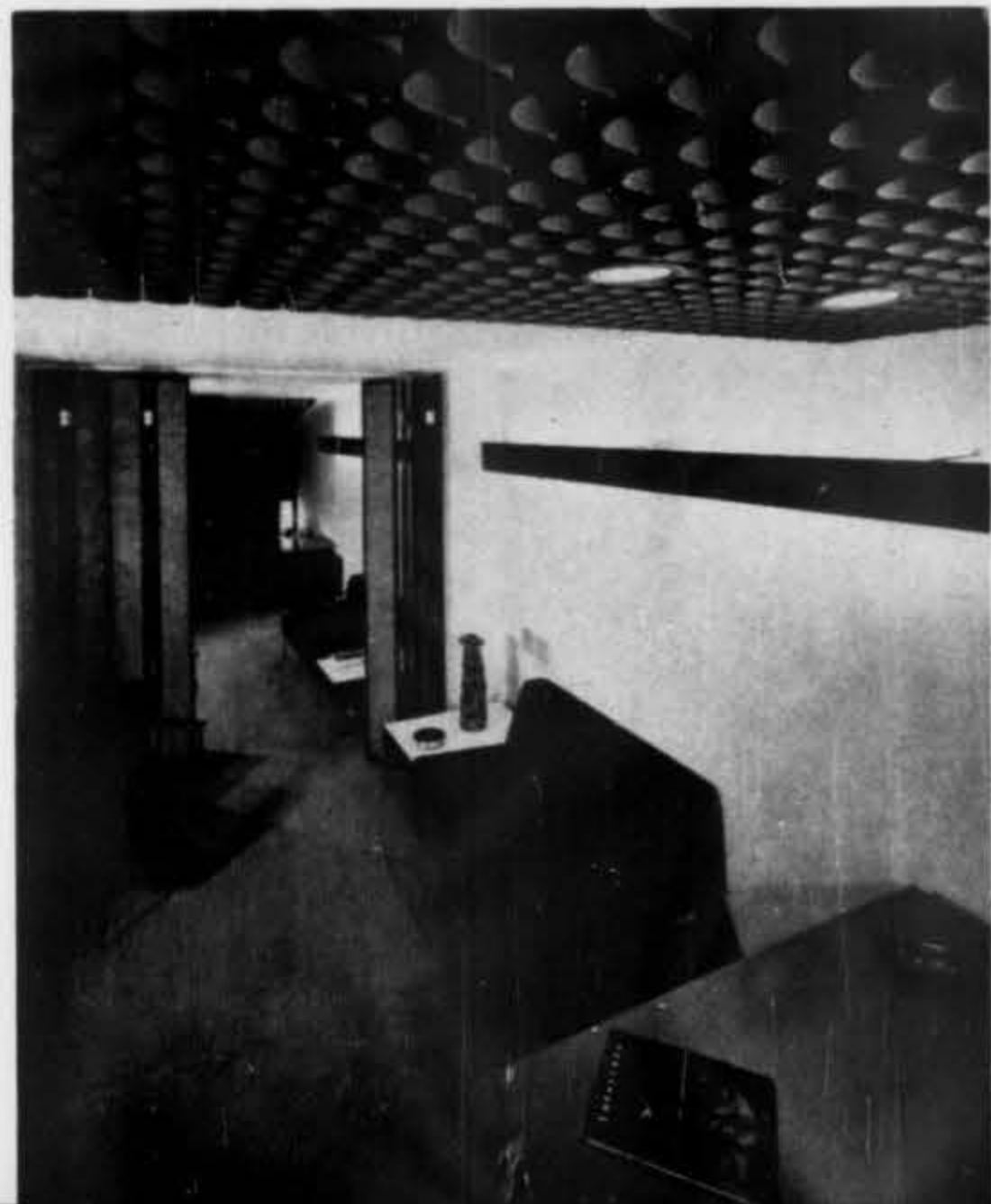
William B. Sklaroff

leonard l cohen



Above: White-painted facade with blue door. Left: Man-high sculpture by William Daley on right wall adds a sophisticated note. Two photos below are of two partners' offices, which parallel the general offices. Bright colors, a folding walnut and grasscloth screen, and decorative patterned ceilings of citrus-painted cans at either end, all serve to break up a long, narrow space, while a well-lighted outer wall (fluorescent behind walnut strips) broadens the space. Century fixtures work into can pattern. Bronze green Rittenhouse carpet. Blue lounge fabrics, orange swivel chairs.

photographs by louis reens unless otherwise noted





photographs by louis reens

Public relations with a French accent

The richness of silk damasks and 18th-century French furniture were knowingly used by George A. Bielich, A.I.A., N.S.I.D., to give the penthouse reception area of Welcome Wagon's New York headquarters the kind of special cachet that was wanted. This area is used by top executives of the national public relations organization for entertaining important guests. De Gaal & Walker's Louis XV and XVI style seating pieces upholstered in Scalamandré's silk damasks in pastel blues, greens, golds, are set off against off-white carpet (Spinning Wheel), sheer draperies (E. C. Carter), and pale silky beige Vicrtex wall covering. Wall panels are treated in a somewhat contemporary manner with recessed brass base, cornice, and vertical strips. Lighting fixtures are by Greene Brothers; draperies were installed by American Drapery and Carpet.



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





In the Risom spirit

For the new Manhattan offices of Jens Risom Design, Inc., industrial designers Becker and Becker have caught the warm, unpretentious spirit of the firm's handsome furniture and fabrics. Walnut ceiling panel, moss-green carpet (Masland), and white walls in reception area (below) seem perfectly attuned to the oiled walnut and bright autumnal colors of Risom furniture. Flame leather covers armchairs, sofa is in yellow, orange, brown striped fabric. Elevator wall to right (not visible) is faced with Risom's gold vinyl. Lighting is by Harry Gitlin. Desk in Mr. Risom's office (above) has bronze leather top and matching chair. Oval-backed chairs, a new Risom design, are in pumpkin-colored fabric. Walnut paneling is by Walter P. Sauer, carpet is Bigelow.



Nathaniel Becker



Jules Becker

photographs by george small



new

OFFICE furniture

Jens Risom Design, Inc., 49 East 53rd Street, New York, presents a new sofa (1) and chair ensemble (2) with loose cushion seats and backs of latex foam, the backs in a contoured face. Risom has also made additions to Group Nine, an executive furniture collection (*Interiors*, October 1959): ovalback chairs (pictured in Jens Risom's own office on preceding page), round conference tables, and walnut file cabinets.

Murphy-Miller, Inc., Owensboro, Kentucky, has introduced a new contemporary line of modular desks designed by Al Bruce. Called "Embassy," the line is all walnut (tops protected by a new clear laminated material called Daponite), with brushed metal hardware and legs. Short legs may be set under pedestals (as in photo 3) or longer legs set outside the pedestal, with crossbars along pedestal top and bottom.

Frederik Lunning, Inc., 667 Fifth Avenue, New York, shows two elegant new steel-based designs by Peter Hvidt and Moelgaard Nielsen (4)—a lounge chair wrapped in golden oxhide, and a coffee-conference table with Brazilian rosewood top.

Worden Company's, Holland, Michigan, 15 or 20" high occasional table (5) designed by J. Charles Dergins: wood or plastic top in three walnut finishes, 32" x 42"; simulated drawer fronts and aprons in three accent colors; legs and pulls satin chrome plated. One-side overhang.

Corry Jamestown Corporation, Corry, Pennsylvania, has brought out a new, moderately-priced "Contoura Group" of business chairs designed by Donald Deskey, F.A.S.I.D. Executive Adjustable Swivel Chair (6) has contour-molded foam rubber seat and back, aluminum base, chrome finished caster hoods. Chair may be raised or lowered; back adjusts forward and backward two inches; and swivel tension can be controlled.

Harvey Probbler, Inc., 41 East 57th Street, New York, adds to its growing office furniture collection an ample L-shaped desk end a leather swivel chair (7). The 28" high desk comes 64" x 32" and 72" x 32". Top is mahogany; base is rosewood; legs are stainless steel. File drawer, which has an adjustable divider, is proportioned for "Pendaflex" files. Channel back chair is on an aluminum swivel base.

Stendig, Inc., 600 Madison Avenue, New York, eliminates the pedestal in its new System Desk (8, 9) which puts files in a long box at the outer edge of the desk, easily reached and folded open from a sitting position. Advantages cited: totally usable storage capacity, well-organized work, no twisting, turning or scraped knees. In teak, walnut, rosewood, Formica; frames in chrome steel.

ODI, 136 William Street, New York, has designed a compact, rolling coffee or liquor bar (10) in laminated plastic and walnut; oak interior holds two large compartments and silver drawer with removable tray. Legs are aluminum with walnut insert; Plexiglas sliding doors at top.



1

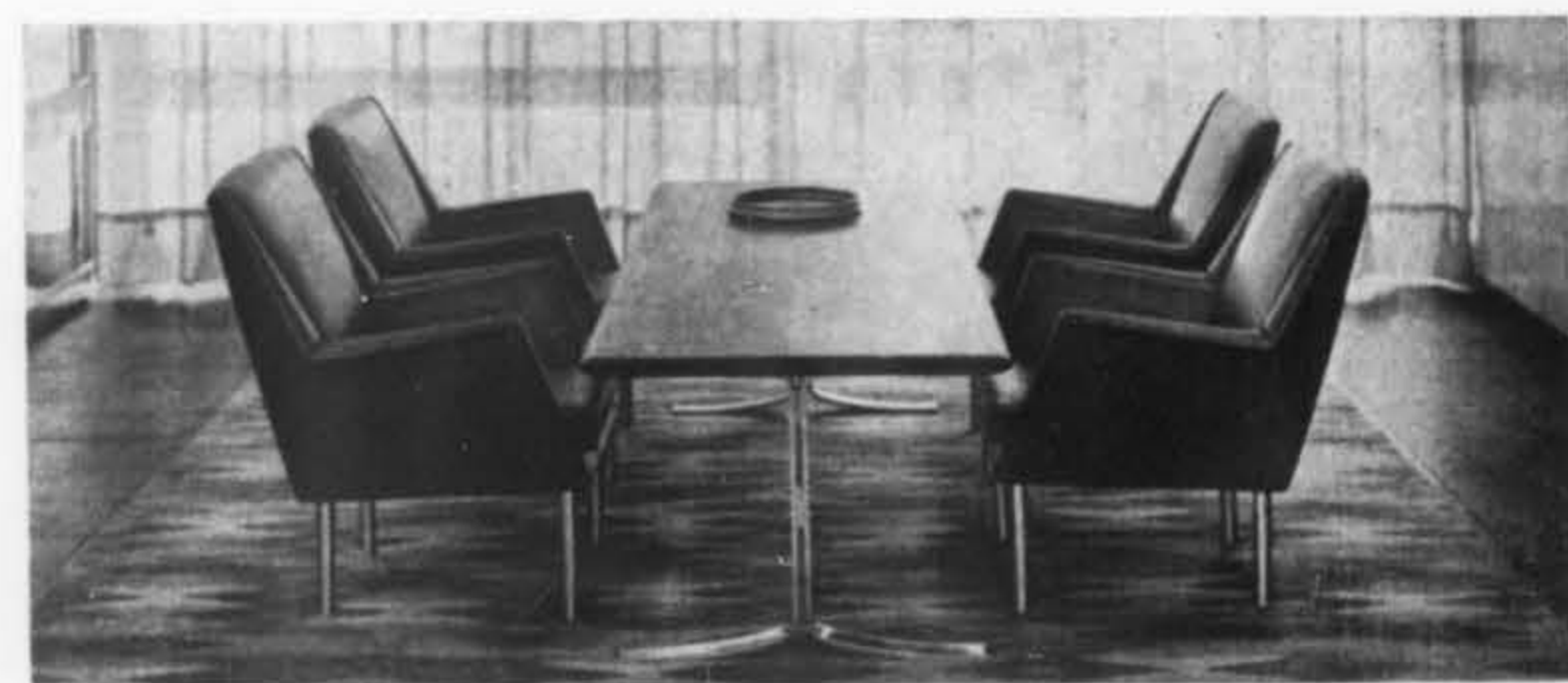


1, 2 Jens Risom

2



3 Murphy-Miller



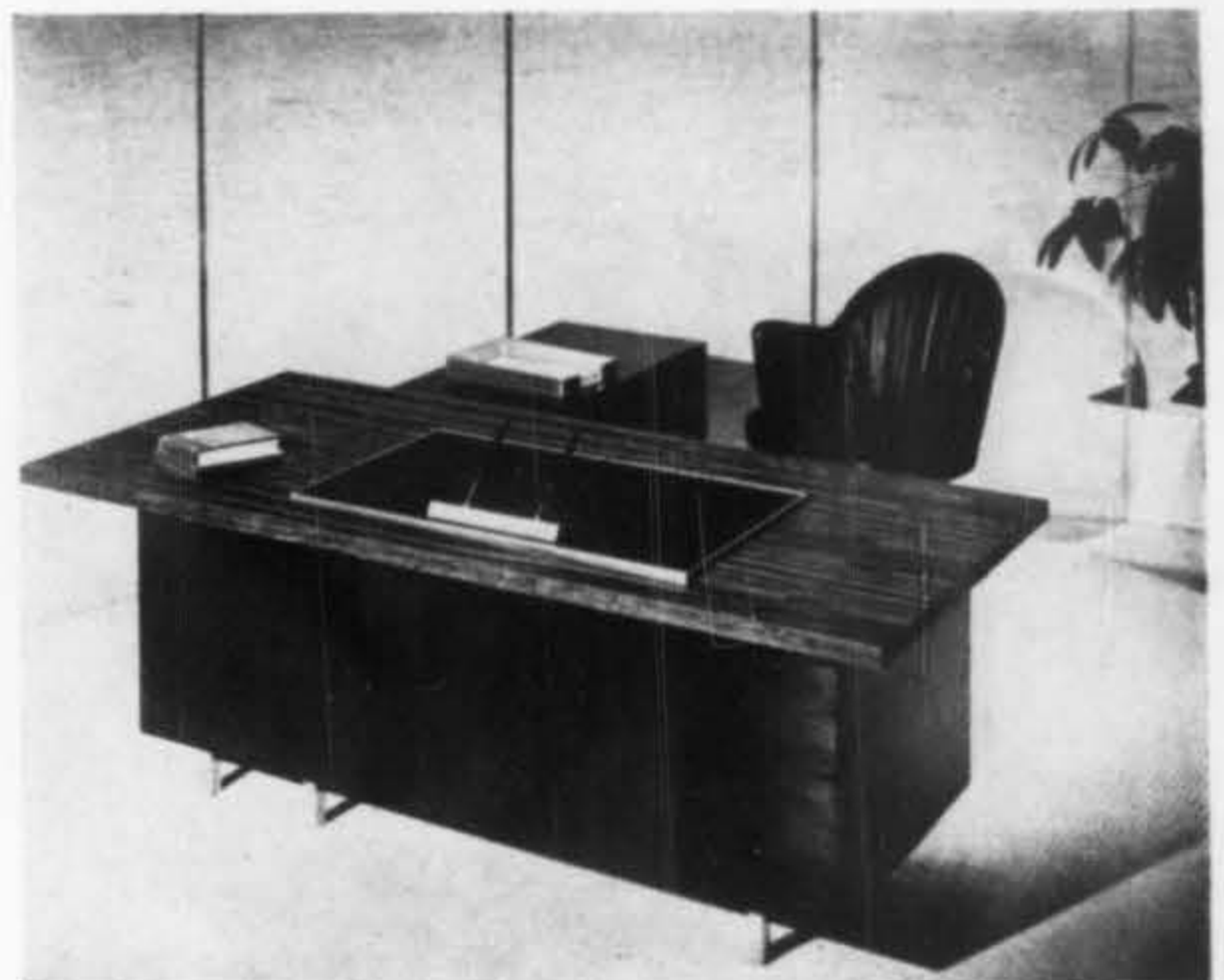
4 Frederik Lunning

5 Worden

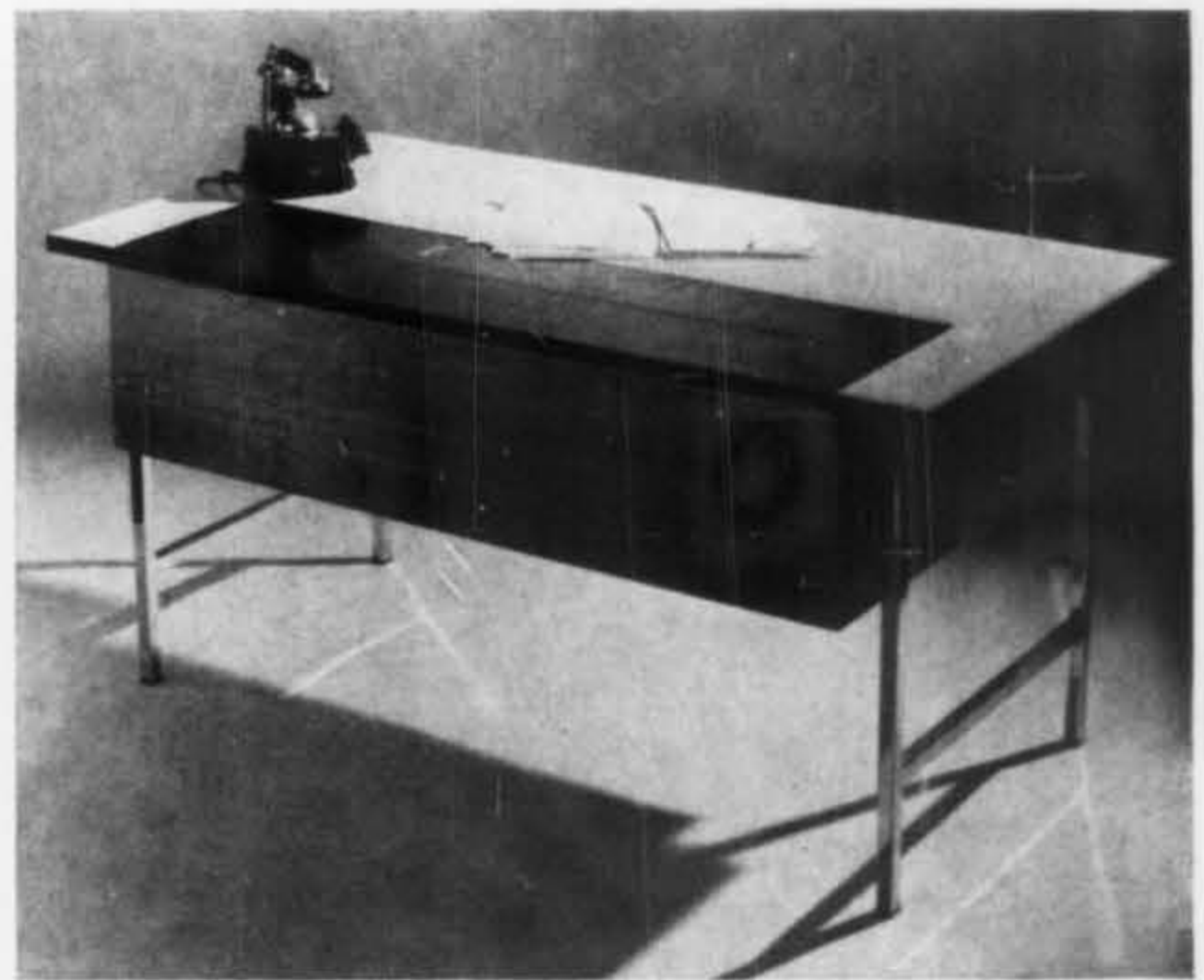
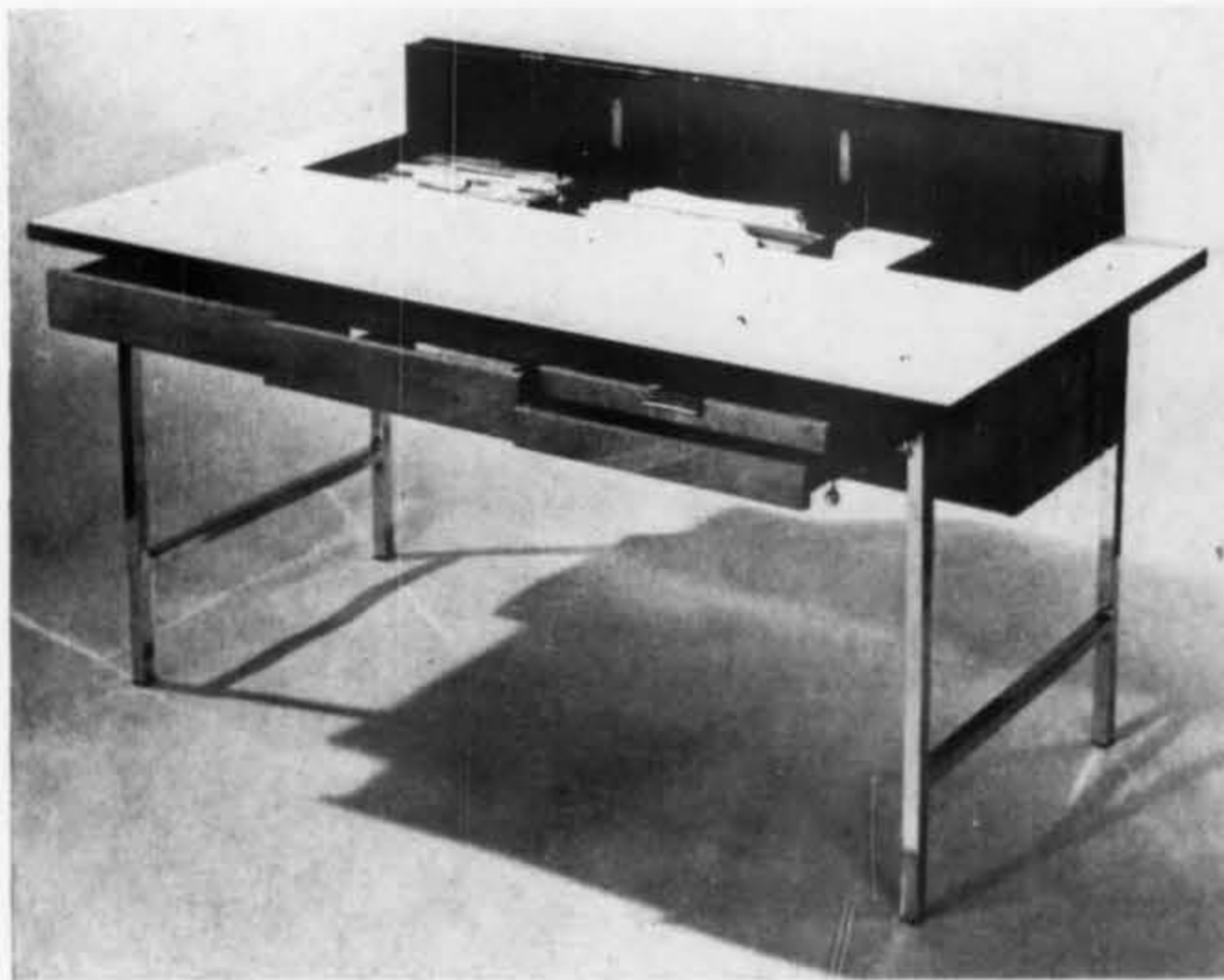




6 Corry Jamestown

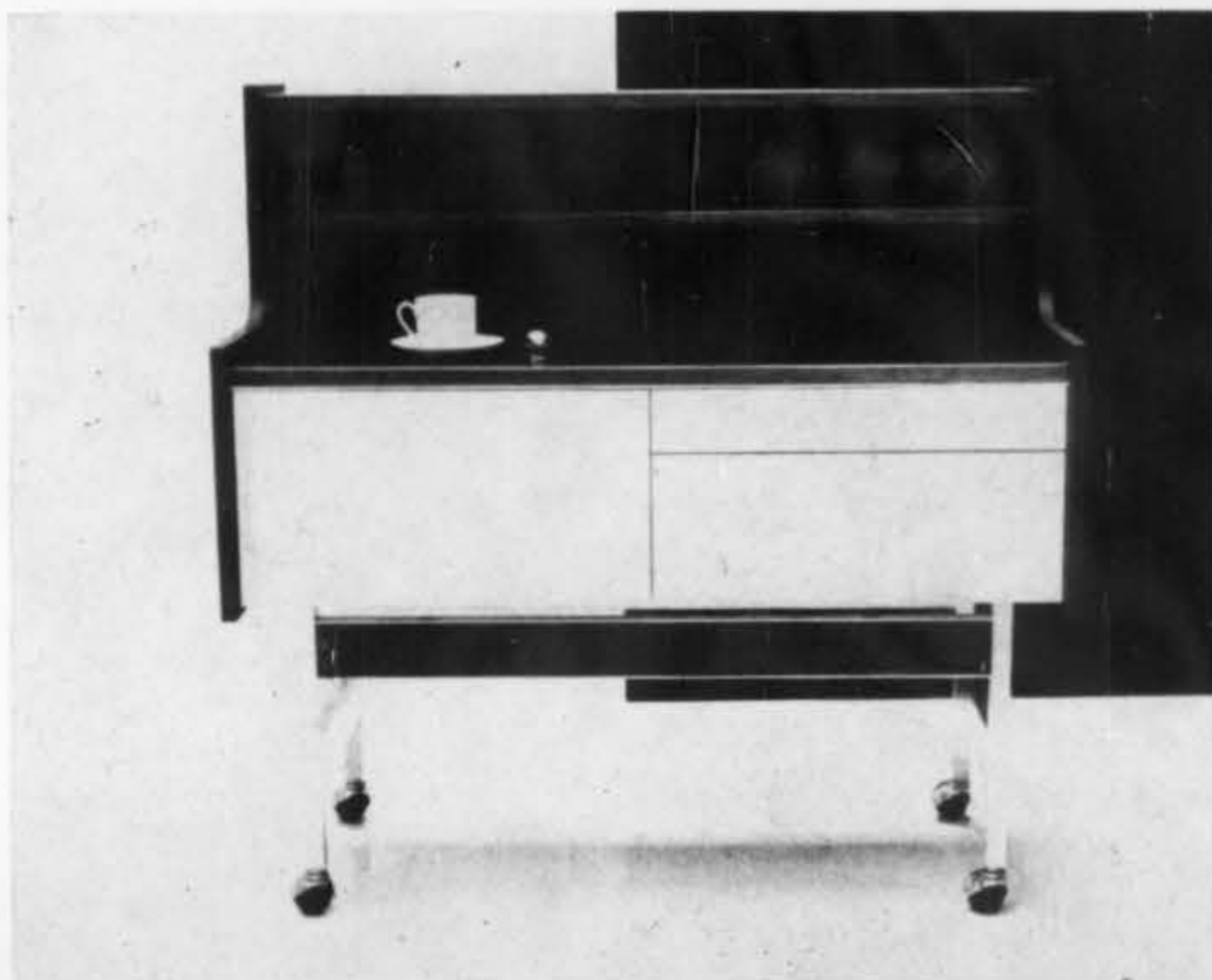


7 Harvey Propper

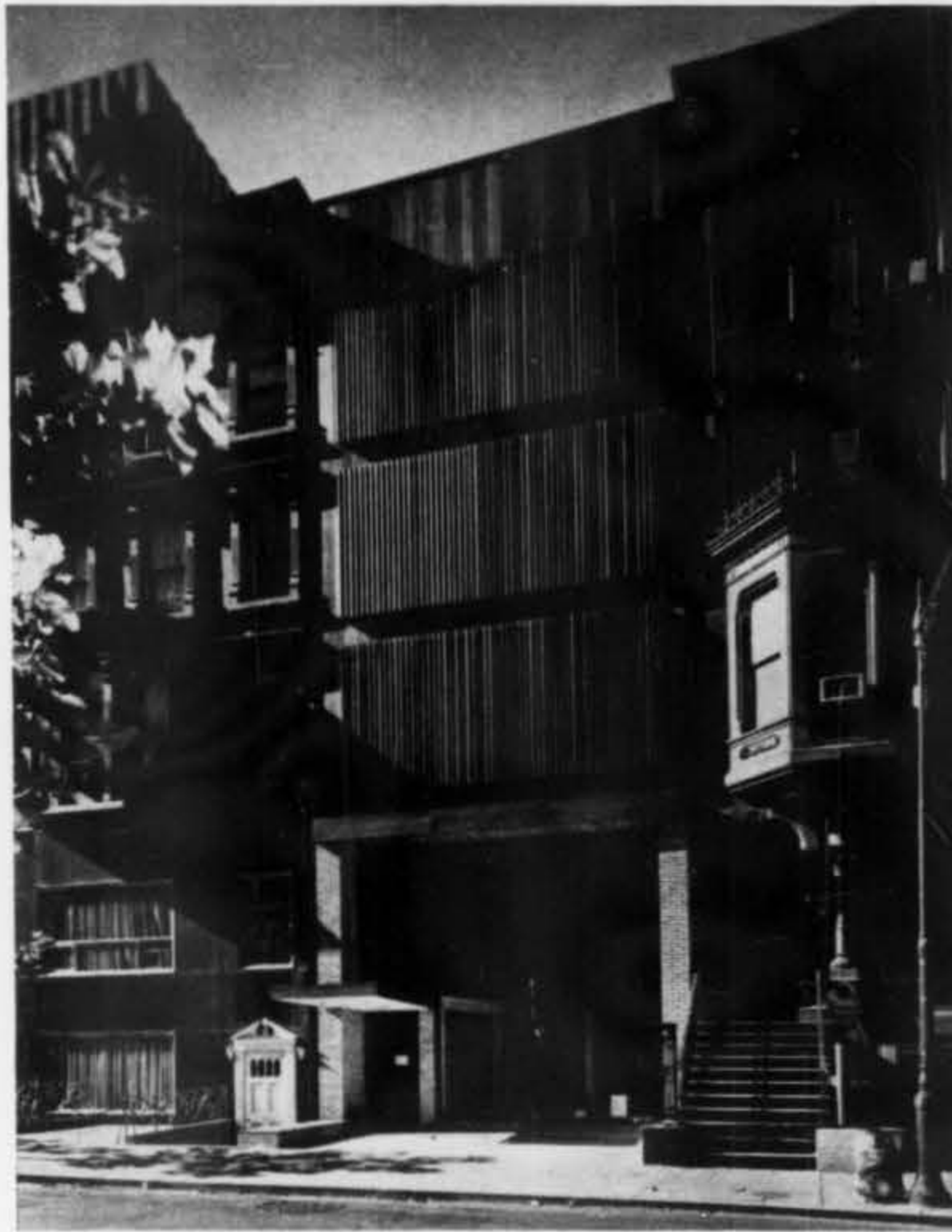


8, 9 Stendig

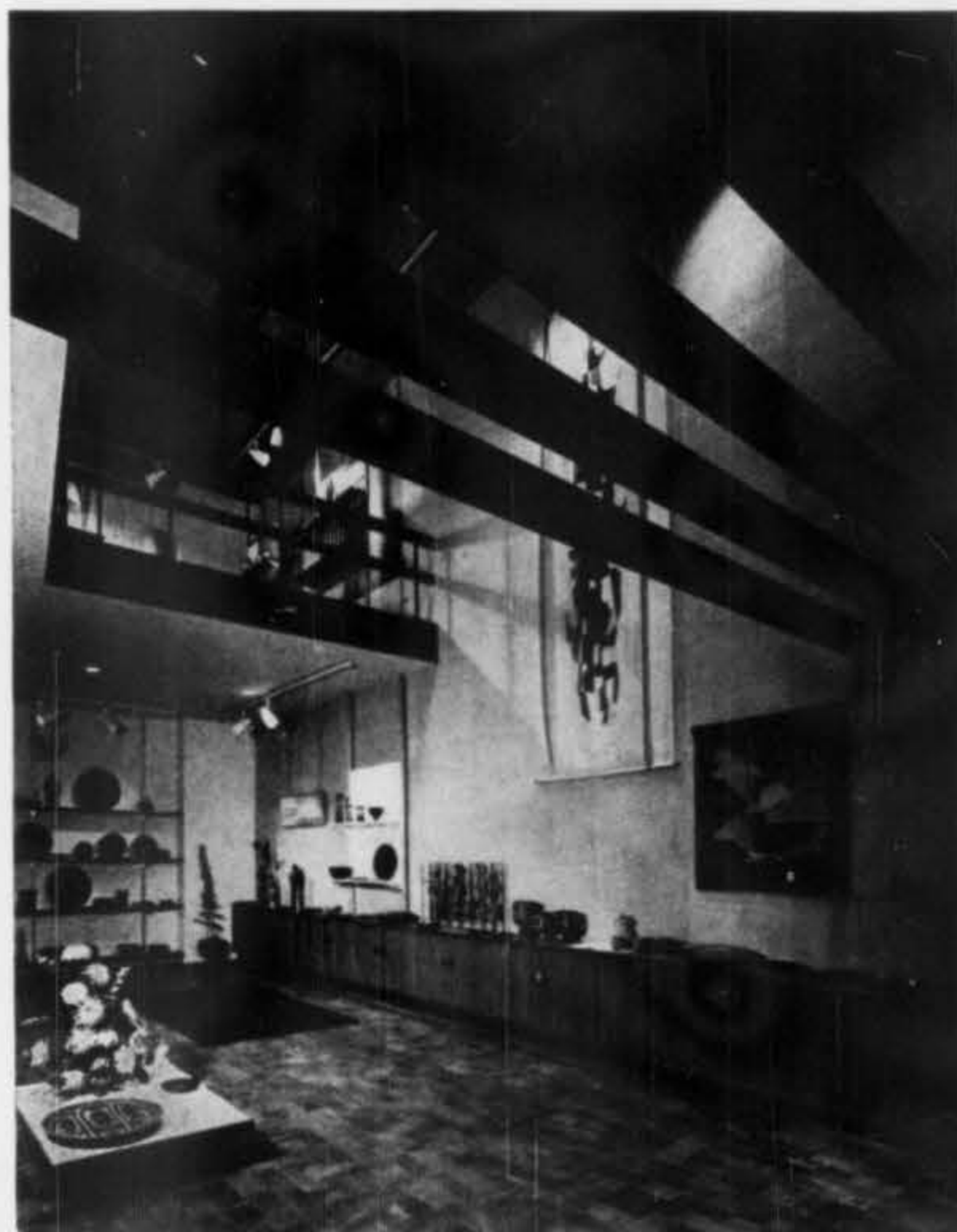
10 ODI







AMERICA HOUSE has a home of its own. Behind the bold facade of a building remodeled by David Campbell, the 20-year-old arm of the American Craftsmen's Council has found a proper setting, and facilities to launch a contract service for interior designers and architects.



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Mrs. Vanderbilt Webb



David Campbell



Martha Munster

After twenty years, America House has a home of its own. America House, the retail offshoot of the American Craftsmen's Council, has just moved into a handsome 4-story building remodeled by architect David Campbell and located at 44 West 53rd Street, New York. The move is the happy climax of 20 years of dedication and constant enthusiastic service to the craftsman on the part of Mrs. Vanderbilt Webb, Chairman of the Craftsmen's Council. America House was first organized in 1940 to fill an even then obvious need to dignify America's hand craftsman and to present before the public craft objects of originality and high standard of workmanship. Architect David Campbell's design is a fascinating and fitting creation totally devoted to the enhancement of the hand crafted objects to be displayed there and intensifying the experience of the public who will shop there.

Consultation service for designers, architects

Constantly working to find new horizons of expansion for the American craftsman, Mrs. Webb also is gratified to announce that through the aegis of a Ford Foundation Grant, America House is now able to present a new and valuable service: The Architectural and Interior Design Consultation Service set up specifically to bring together the architect or designer with the craftsman to work out personalized and significant custom installations at the wholesale price level. This service is housed on the second floor of the new building and is now under the direction of Martha Munster who will personally consult with and follow through each project to its completion for the decorator. Photographs of cabinetry and other crafts shown on this and facing page are the works of a few of the craftsmen on call for this new service.

Campbell in planning his building was in total sympathy with the various craft media to be displayed for public sale. His uncompetitive oneness of purpose has created a unified simplicity of structural elements subtly enhanced by the refinements of hand craftsmanship, textures, and unobtrusive color. In resolving his problems he has shrewdly taken into consideration two basic factors: easy maintenance and the peculiarity of the constant change of objects to be shown. As each item is one-of-a-kind it is needless to say that each replacement changes radically in size, color, texture, and shape mitigating against a rigid system of display. Metal upright strips have been imbedded into rough brick walls and on large wall areas covered with a Philippine pandanus cloth for a shelving system flexible in width and spacing. Tables of various heights create floating surfaces throughout the central floor area. Of special interest is the use of Western Douglas fir as flooring cut across-log and oiled for the utmost wearing qualities (shown on pages 150-151). The only permanent area is a long series of storage walnut cabinets with (Continued on Page 190)

↑

Detail of the doweled joinings of steps of Angelique (Dutch Guiana) teak as executed by Peter Rosati.

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→

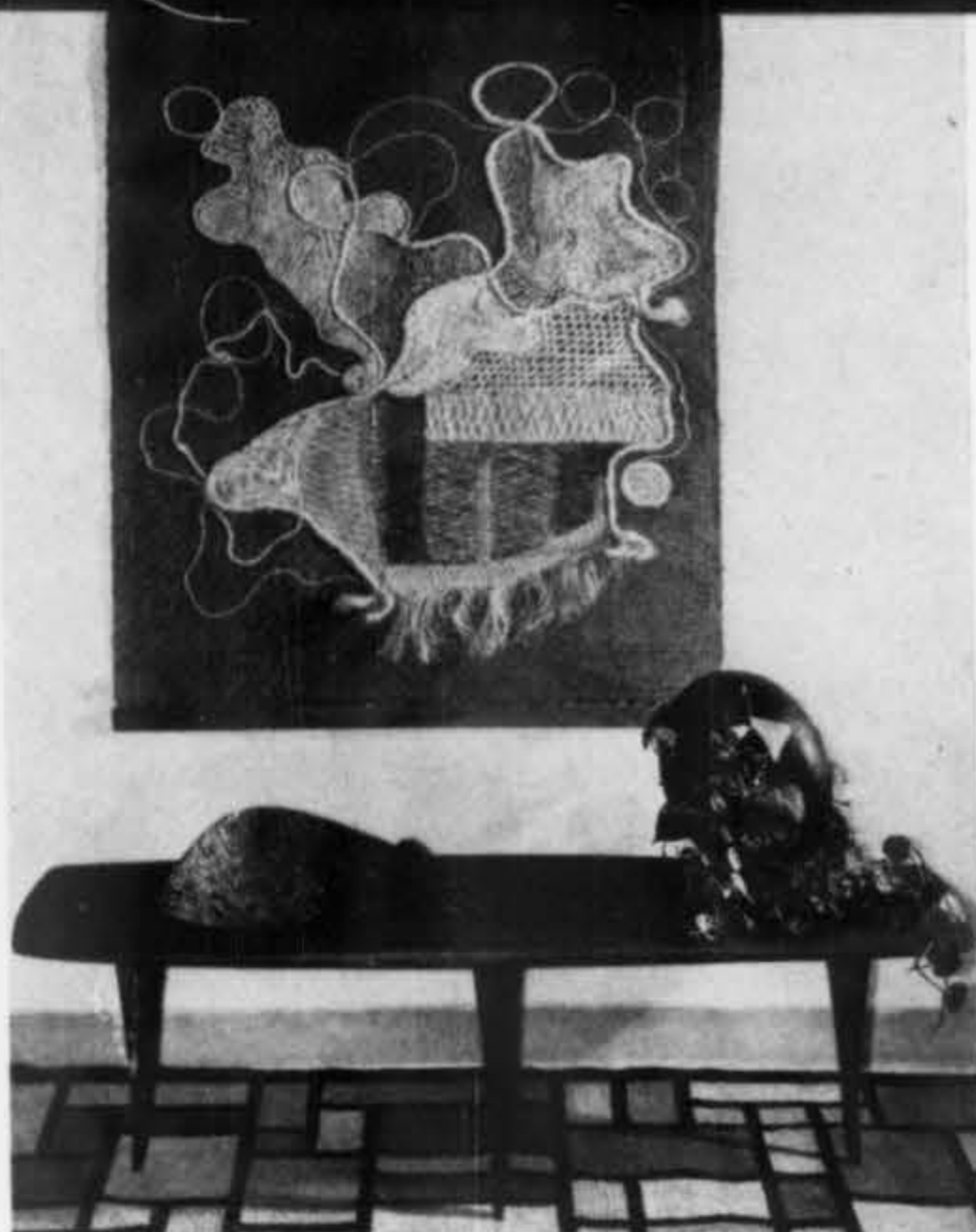
Close up of entrance door handles of Angelique designed by Campbell and sculpted by Richard Leseber.

Sculpted walnut screen by craftsman Jere Osgood with replaceable handwoven linen and sorghum insert by Louella Williams. Wood and ceramic table by Constantine and Krevalin.

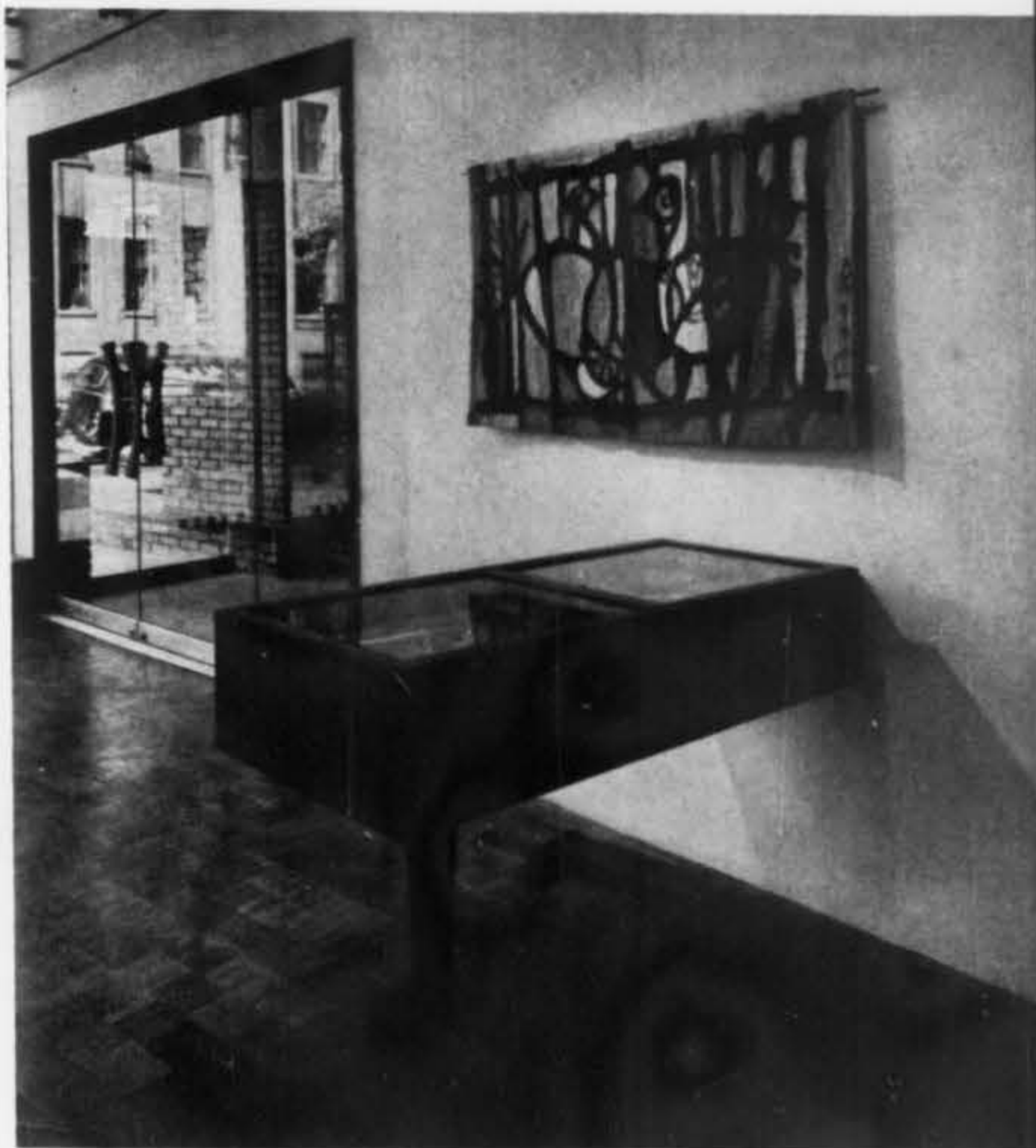




Sand stone
bas relief
of birds in a tree
designed
and executed by
Jarl Hesselbarth.
Measurements
with frame:
63 inches high by
12½ inches wide



←
One of a kind
wall hanging of
stitching and weaving
by Mariska Karasz.
Dirk Rosse's
finely-grained walnut table
with sculpted turned edges.
Hooked rug
designed and executed in wool
by Louis Guidetti.



→
David Campbell
designed
and Jerry Coggiano
executed
teak and walnut
jewelry showcase.
Display is arranged
on sliding drawers.
Tapestry
by Alan Porter

reens



←
Top left:
rug of ancient design
by a Navajo weaver.
Top right:
Vegetable dyed
rug of deep colors
woven by Alice Parrott.
Textured rug on floor
of bold design by
Marianne Strengell

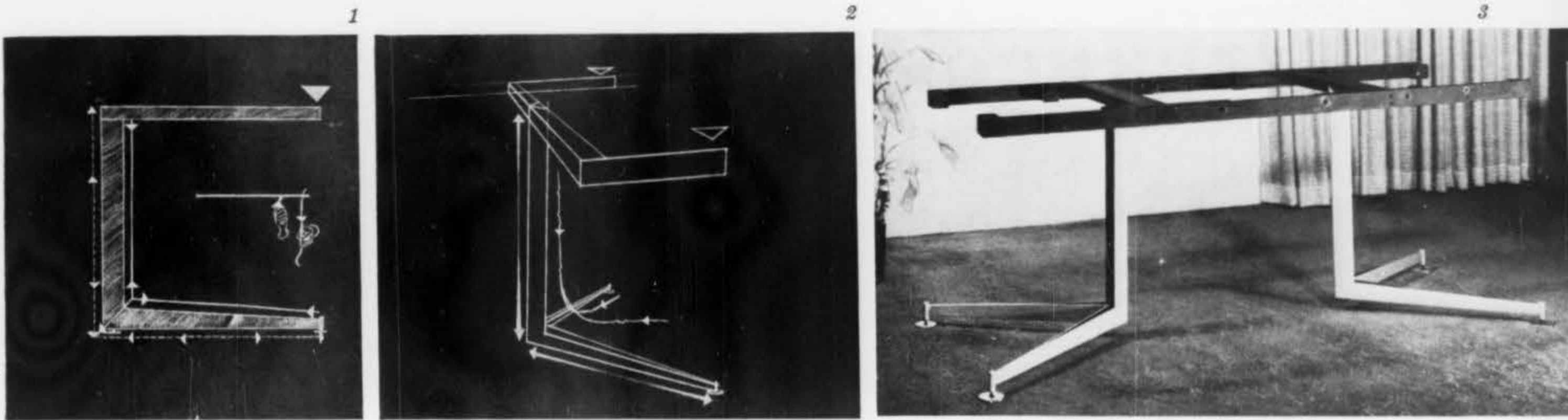


STUDY IN STEEL

*United States Steel
makes a bid for the designer market
with Peter Muller-Munk office furniture
designed to explore
the "personality" of steel*

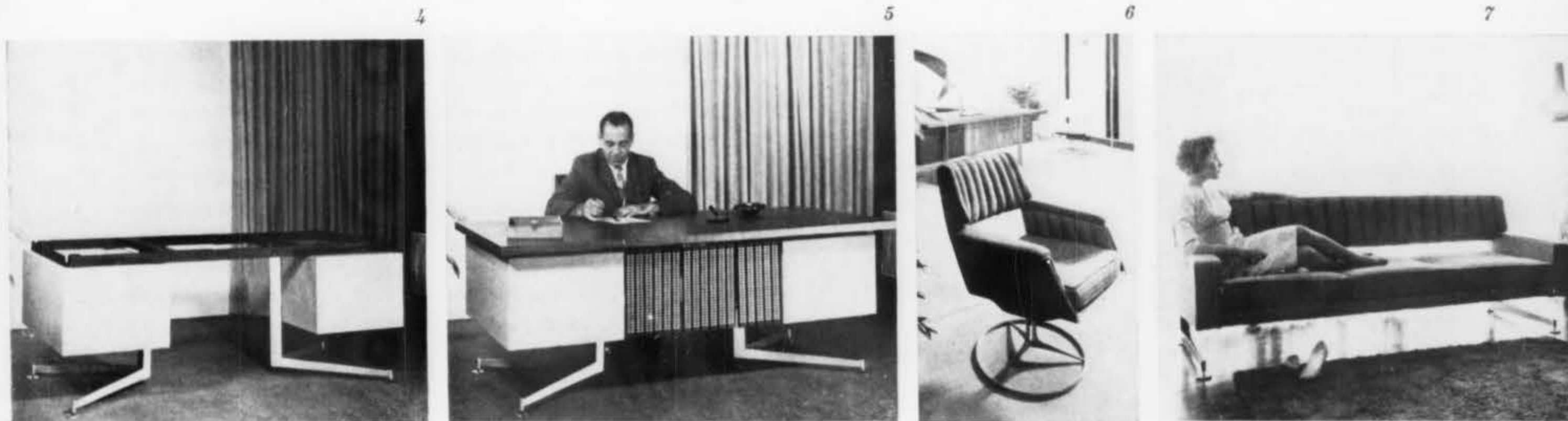
Steel is the latest in the parade of basic materials to be extolled and dramatized before the world of design, in a new United States Steel Corporation program specifically addressed to designers. Object of the program to to "unlock the personality of steel;" to explore the *design* implications of the native characteristics of steel. Initial project is "A Study in Steel"—a group of office furniture designed by Peter Muller-Munk and Associates, the Pittsburgh industrial design firm, and a film that details the step-by-step thinking behind the designs (strips of drawings and photos on opposite page were taken from the film).

The Muller-Munk furniture was inspired by, and takes its visual character by virtue of, the inherent properties of steel—its great tensile strength (which allows such dramatic structures as the cantilever); its favorable strength-to-weight ratio (thus a slender member can carry loads hundreds of times its own weight); its versatility in manners of workability and fabrication. Before starting the furniture design, Muller-Munk made a thorough study of steel at work—in buildings, bridges, crane booms, bicycle wheels, etc.—and in the process re-



Panels from "Study in Steel" film: 1) "C" leg, the basic structure, combining three mechanical principles of steel: tension, compression, and cantilever action. (Arrows show inner side of leg and base under compression, outer side under tension). Steel members are welded together

while under tension (or stress), which makes the leg far stronger than a simple bar bent into a "C" shape. 2) "V" leg, a variation of the "C" leg. 3) Two "V" legs and connecting members produce a free-standing, load-bearing frame poised lightly on four contact points. The work load



has been channeled to take advantage of steel's strength. 4) Drawer unit boxes hung from the frame require no additional support. 5) Steel modesty panels in decorative textures, and a top with a thin wood veneer laminated to steel, complete the desk. 6) Side chair with shell and back

support of vinyl-clad steel. Chair is raised off the floor, on a stainless steel ring base which allows the chair to be rolled instead of dragged. 7) Sofa in cantilever construction, employing the basic "C" leg, dramatizes the "slim strength of steel." Also, chair on opposite page.

discovered, with a certain amazement, a metal they had long taken for granted.

The furniture combines three mechanical principles which the designers found "made to order" for steel: tension, compression, and cantilever action (see sketches above). The inner tension and "life," the slim power—in a word, the "personality"—of steel is everywhere expressed: in delicate poising of desks on a minimal number of floor contact points—the contact points flared out from the upright leg to make the structural feat unmistakable; in dramatically cantilevered sofa and chair seats; in placing the total weight load of a pedestal chair (photo 6) on a slender ring of steel.

Steel is also used in many other modes of fabrication in the Muller-Munk furniture. Pedestal cases are of lightweight, box-within-a-box construction; interior box is light-gauge sheet steel, outer box is vinyl-coated sheet steel; the two are separated by urethane foam plastic which gives added rigidity to the structure and acts as a sound absorber. Desk top is a similar sandwich (urethane filler between steel sheets) with a thin wood veneer laminated to the top. Modesty panels are in a variety of

punched designs, demonstrating another of steel's many forms of workability.

(The Muller-Munk designs are not commercially available at this point, although a furniture manufacturer may produce them in the future. Any designer is free to use any of the furniture's structural ideas).

Muller-Munk also produced a number of other designs employing the basic structural principles used in the office furniture—steel under tension and compression and combined with cantilever action. Some representative projects, presented in drawings and full-scale models are: stadium seating, library shelves and study units, restaurant table and bench combinations, store display cases, patio furniture, utility cabinets, and a large multi-purpose "toy"—a three-section, curved, ladder-like structure whose parts can combine to form a see-saw rocker, a tent, or a swimming pool.

"A Study in Steel"—the film, the furniture, and the other designs—was previewed in New York on September 22 and will now be shown to designers, fabricators, and manufacturers in selected U. S. Steel sales districts throughout the country.

TECHNOCRAFTSMANSHIP

is the word for what it takes to combine mass production's efficiency with the completely individualized service and quality control demanded by the interiors market today.

Boris Kroll uses an IBM system that keeps more than 80 power looms separately weaving any of an infinite number of variations on the Kroll design repertoire, while a laboratory team insures the performance of fibers, dyes, and constructions.



1

1 Design is inseparable from technocraftsmanship, since choice of fiber and construction are inherent to design concept. Boris Kroll obtained his insight into the functional aspects of fabrics by using them in his family's furniture plant, learned construction through years of hand weaving. Here Kroll explains a design idea in his design studio.

3 The sample department preparing cuttings, books, and flagged samples — the decorators' working tools. In addition, special reference samples helping to explore color possibilities of special orders are available at the library in Kroll House.



3

4 Kroll maintains his own research and testing laboratories, partly to insure that his fabrics meet every requirement for their intended use, and also to aid him in design development through color research, fiber and yarn invention.



4

2 Corner of IBM room in Kroll's Manhattan building (there's another at the factory) where orders for fabrics to be woven in any combination of 1000 colors are transmitted into production schedules and detailed instructions are relayed to all departments concerned.

2



photographs by walter rosenblum and jack lessinger

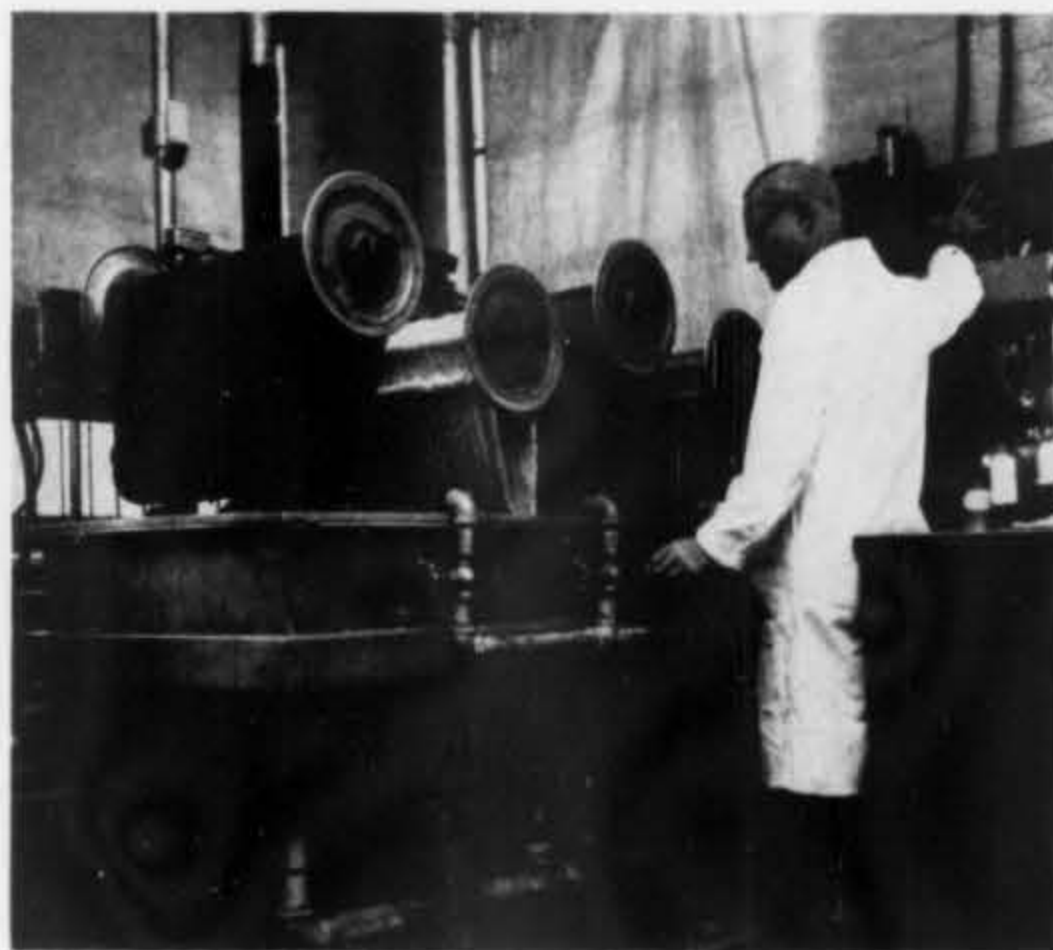
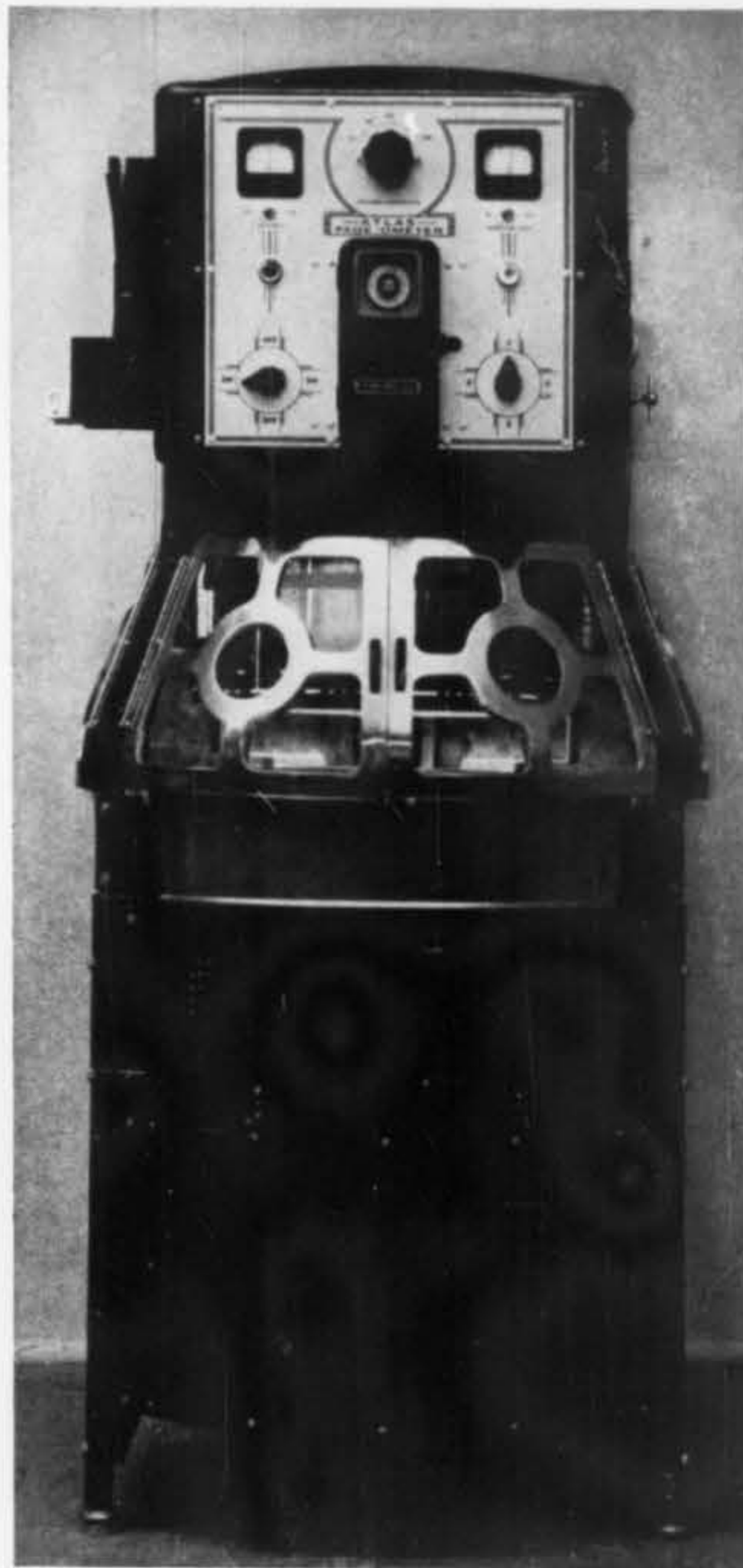


5

5 Laboratory equipment includes this Stoll abrasion tester. Kroll insists on testing all his fabrics in it, because though each natural and man-made fiber is known to have given abrasion resistance, varying treatments given to yarn in converting it into finished fabric — spinning, twisting, dyeing, weaving, printing, finishing—may significantly alter performance.

6 The Fadeometer, where each and every dye lot of yarn to be woven by the firm is tested to check its light-fastness. Before it is woven, each dye lot is also tested for wet and dry crock, water bleed, and dry-cleaning properties. These and other tests enable the firm to give completely accurate information on the maintenance characteristics of its fabrics.

6

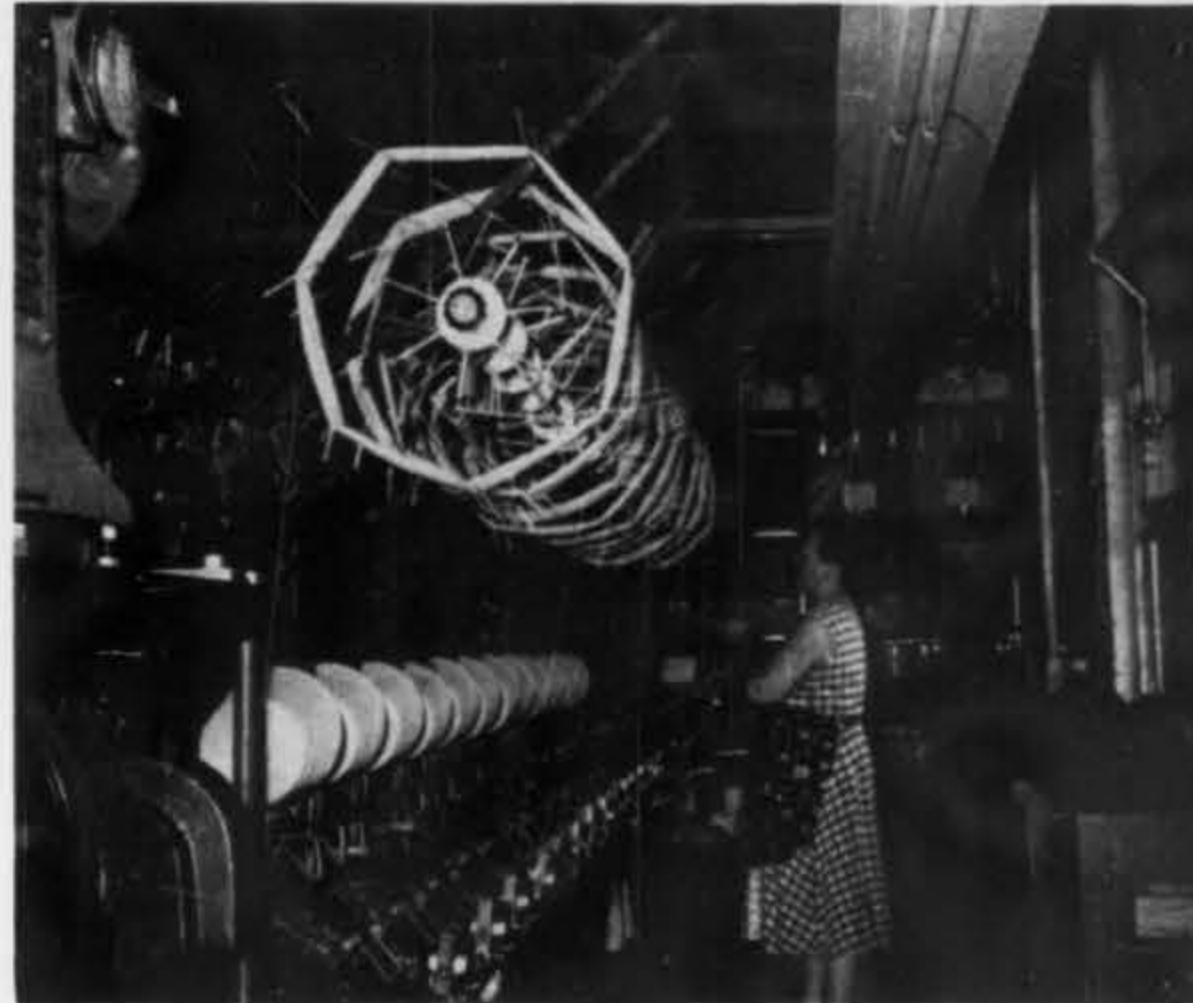


7

7 Small skein dyeing machine designed and built to specifications enables Kroll to explore color possibilities of experimental dyes and fibers and to fill orders for special samples without interfering with production dye lots. The machine can dye four different colors simultaneously.

8 Winding machine transforming dyed skeins of yarn into large cones. Skein dyeing is not the only method of dyeing. Another is "package" dyeing, where skeins are enclosed within container through which dye is forced under pressure.

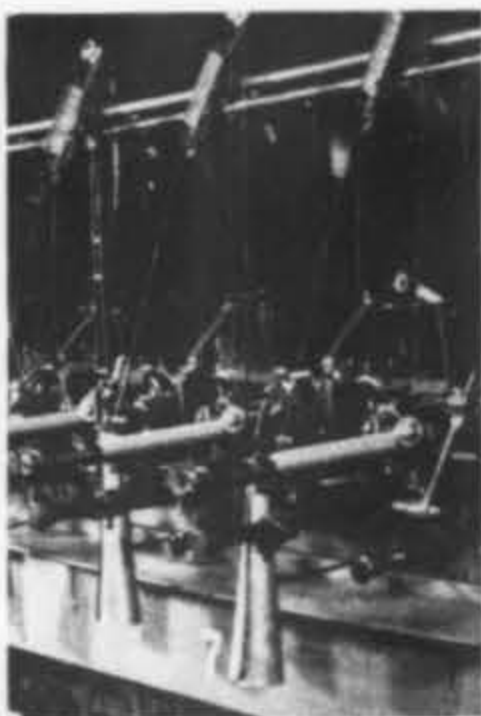
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9

9 This is a close-up of the cones produced by the winding machine (**8**, previous page). Cones are the form in which fibers ready for weaving are "filed" until needed within plastic-protected stock cartons.

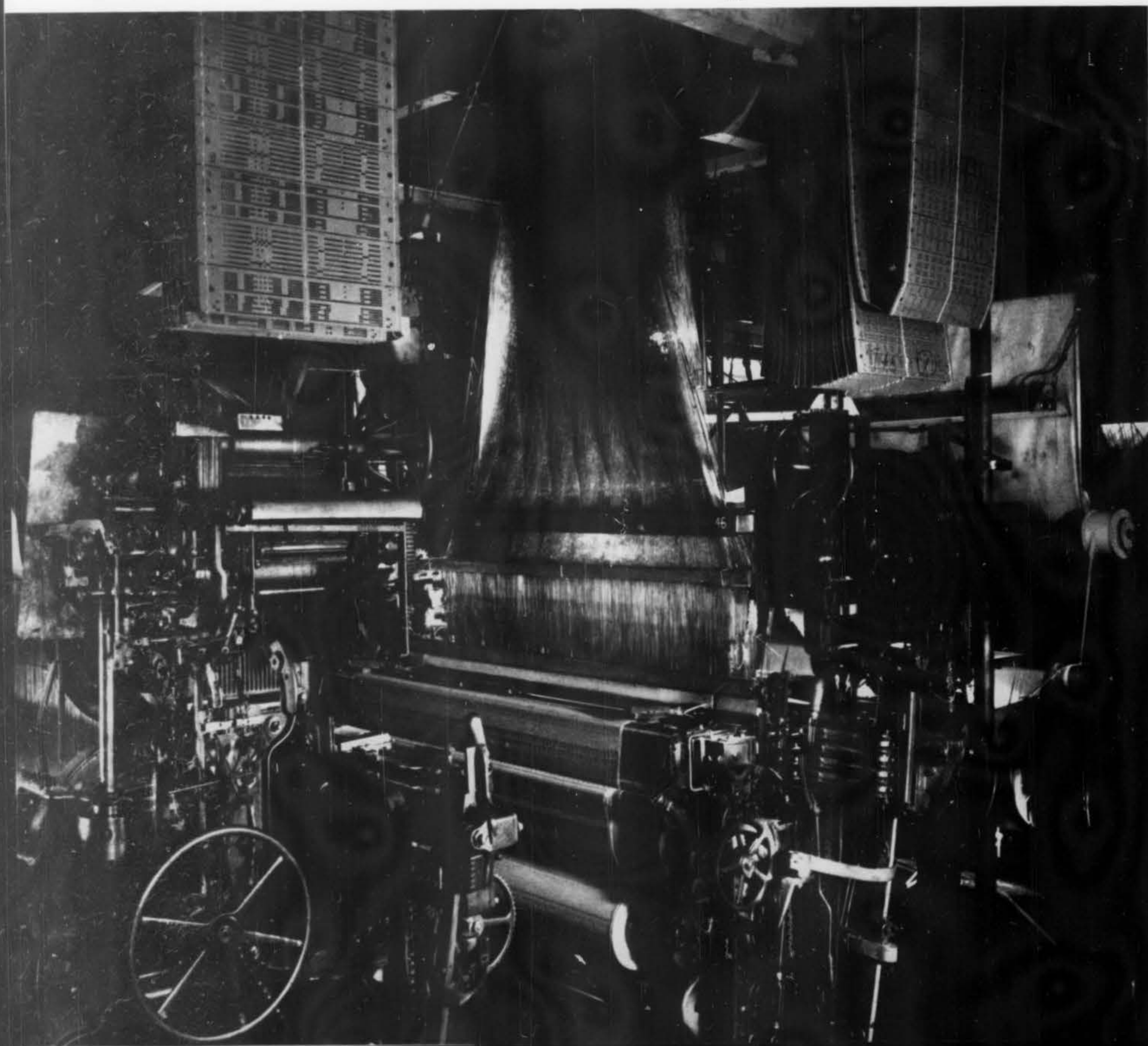


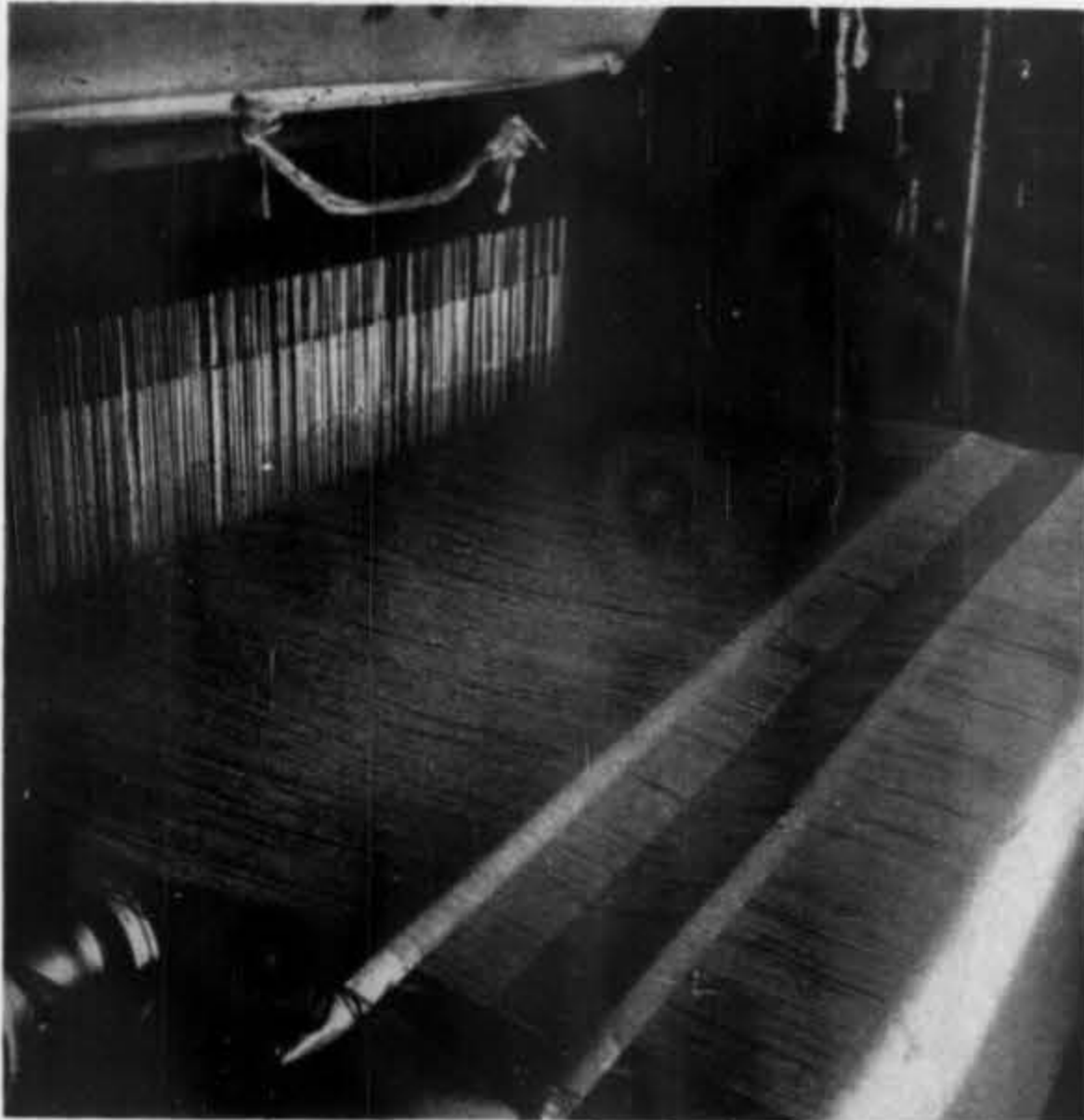
10

10 Close-up of quilling machine which transfers yarn from cones to the quills to be fitted into the shuttles carrying weft threads from side to side on loom.

11 The Jacquard Loom, glory of modern weaving. High at its "head" are the perforated cards conveying detailed instructions for each weave by controlling combinations of warp threads to be raised and lowered for each throw of the shuttles.

11





12

12 Close-up of the Jacquard Loom. It is so versatile that a multitude of different fabrics can be woven on one loom in the course of a day. The number of filling threads per inch can vary from 8 to 92; the size of yarn woven can vary from a diameter of $1/128$ " to $1/4$ ". The length of design repeat can vary from $1/4$ " to more than three yards; the number of colors which can be woven into a single fabric can vary from 1 to 7. There are more than 30,000 parts in each loom. Kroll's factory has more than 80 Jacquard Looms.

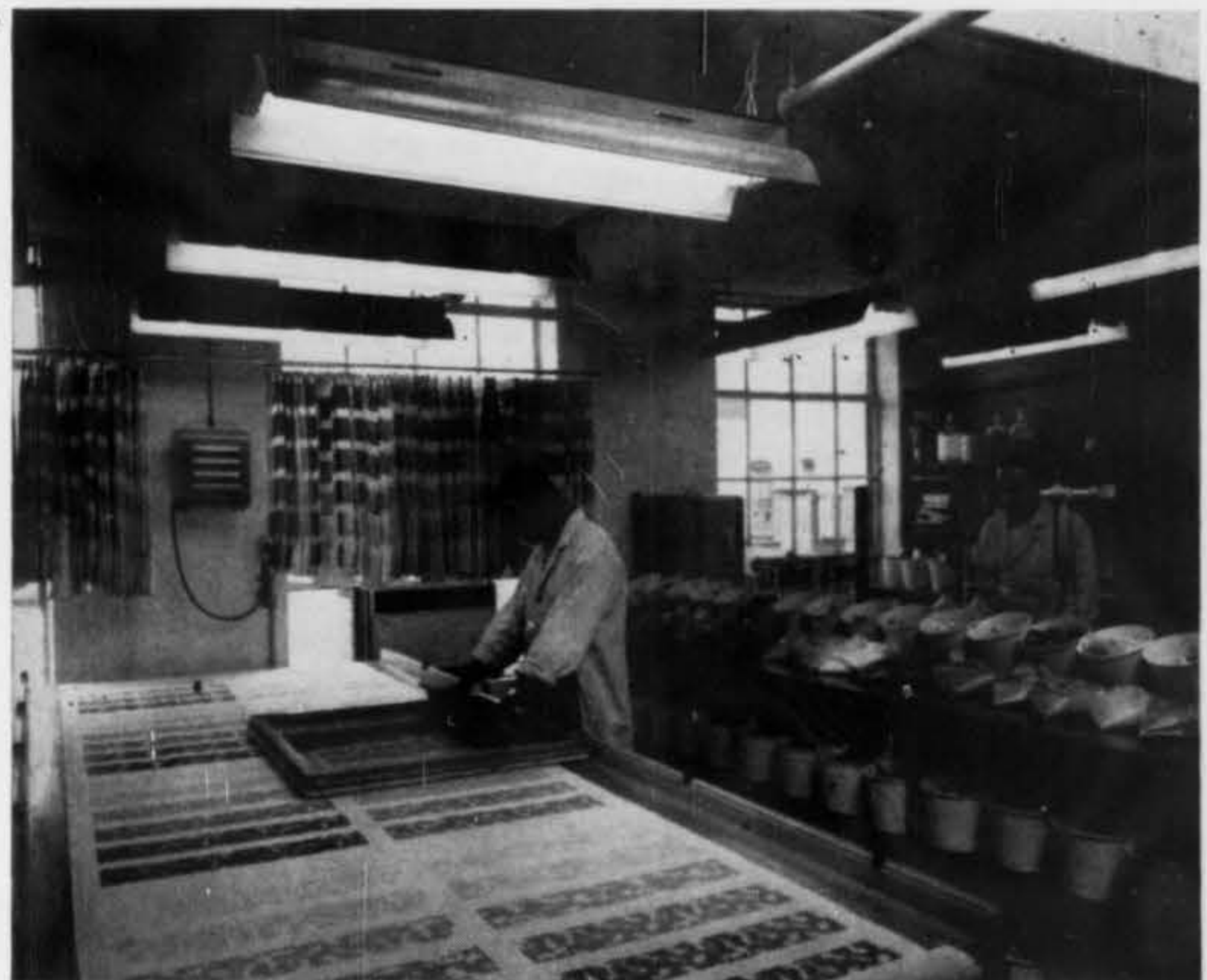
13 In the examining room the boss himself leans over one of the slanted, fluorescent-mounted tables where every inch of every fabric woven is inspected to forestall delivery of any imperfect fabric.



13

14 The new Boris Kroll Print Development Laboratory. Miniature screens of every full size set are kept in the Print Laboratory to facilitate coloring. The production print plant can thus be presented with a completed strike-off with exact chemical formulations for each color attached, and all it has to do is to print yardage, since all specified dyestuffs have met every standard set by the Kroll Research and Testing Laboratory. Where design achievements rest on innovations in dyeing, weaving, and printing developed in Kroll's laboratories, and there is no technical precedent to follow, the pre-tested production directive is what guarantees the result. For example in "Printemps," a Jacquard upholstery fabric woven of nylon and viscose, the unusual character of the design derives from the fact that some of it is in the woven pattern, some in the printed pattern. The print is executed with nylon dyes penetrating the fiber, thus immune to color abrasion.

14





1

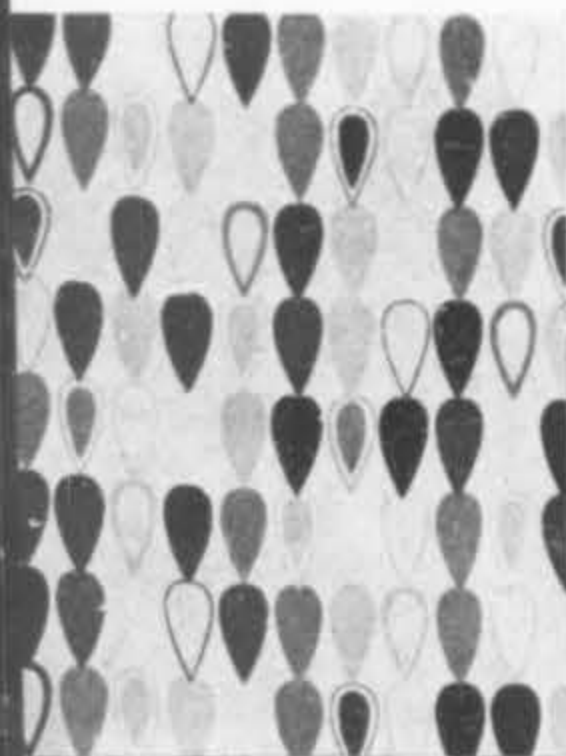


2

1, 2 STROHEIM & ROMANN

3

4



3, 4 DECORATIVE FABRICS



5

5, 6 ARTHUR H. LEE



6

Stroheim's imports for sybarites

STROHEIM & ROMANN, 35 East 53rd Street, New York, is presenting its last major collection of fabrics before moving after the turn of the year to its new up-to-date home at 155 East 56th Street. Full emphasis this season is on luxury imports of opulent texture and hand, such as deeply cut velvets, luminous satins, damasks, and traditional weaves of brocades, matelasses, and liseres. The major design theme is stripes. Stripes are in all of the mentioned weaves with a variety of faces (grosgrain, satin, figured, textured) and scaled to fit many functions from the small precise Italian pencil stripe upholstery weight to large or wide striped drapery weights in an endless array of vivid palettes including the new lavender and the egg plant colors. As a balance, Stroheim added a few English traditional prints, a new elegant allegorical toile, and graceful sheers. The delicate leafy and floral brocade (1) is beautiful in its unusual coloring and delicacy with brown designs outlined in black and (Continued on Page 182)

Variety spices Decorative fabrics

DECORATIVE FABRICS, INC., 13 East 53rd Street, New York, has unleashed a tantalizing new fall collection, impressively profuse both in number and type of fabrics shown. There are traditional and contemporary prints (many imported) on linen, linen blends, cotton, cotton blends, and Dacron, suitable for draperies and/or upholstery depending on weight; and a shoal of interestingly textured, subtly tinted upholstery fabrics. Prints fall easily into three general classifications: traditional, contemporary, and floral. Traditional prints are remarkably international in flavor, ranging from Directoire France to Colonial New England. "Morny" and "Compiègne," both imported from France, are flamboyant Directoire patterns printed on a cotton and rayon blend. The central motif of the former is a large round medallion which displays a disarming vignette of two ostrich-like birds with necks stretched back far enough to catch in their gaping beaks a stylized stream of water. The (Continued on Page 184)

Cotton comes into its own at Lee

ARTHUR H. LEE & SONS, INC., 501 Madison Avenue, New York, simultaneously views past and present in the world of cotton fabrics in their latest presentation "Miracle Cotton Group." These are in all weights from sheers to upholstery including a fresh cotton taffeta and the revival of traditional country cretonne. Sixteen wood block designs, rich in English nostalgia, are recolored and adapted for the contemporary market in evocative colorways that finally number 134. Samplings show two florals very diverse in character yet both traditional English cotton prints. "Green Thumb" (6) is a distinct neatly outlined unobtrusive rose pattern in lovely delicate colors. There is a steel-engraved quality to the shadings. "Nostalgia" (5) is an outgoing gaily color-splashed floral on a heavy cretonne. Another distinguished print, "Column and Bird," is a clear cut design showing a classic aging column in a forest setting with very traditional peacocks and here and there a bowl of fruit. This is in deep (Continued on Page 188)

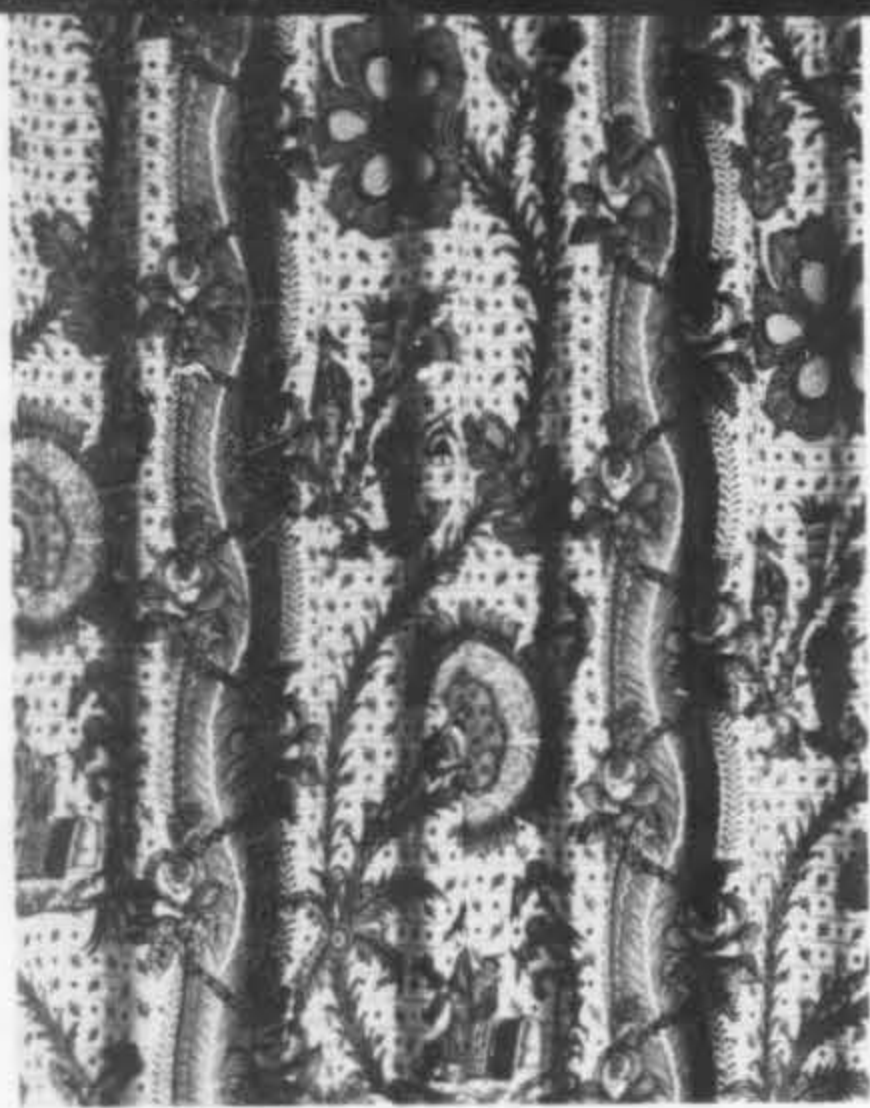


'Inner Office' is a collection of executive furniture designed for men of attainment.

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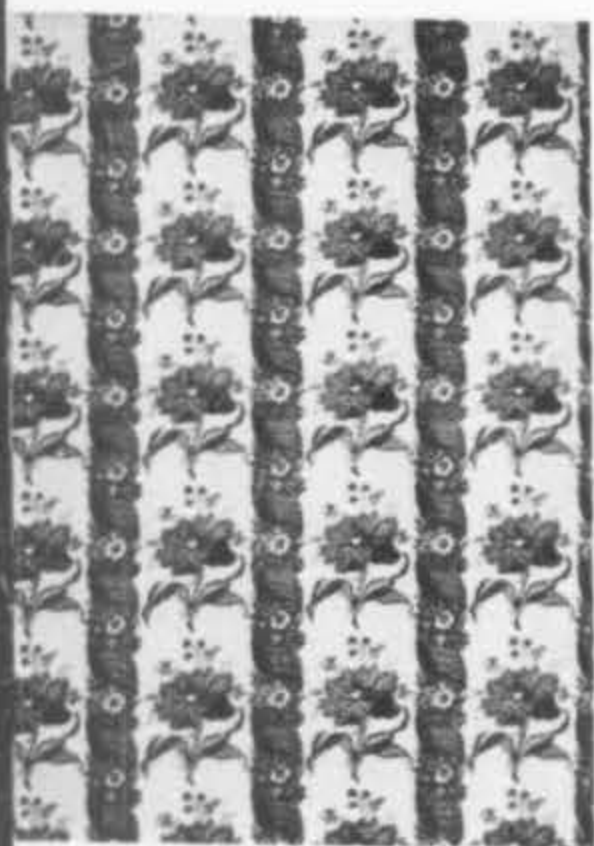


1

1, 2 PAYNE



2



3

3, 4 BRUNSCHWIG



4

Payne's James River selections

PAYNE & COMPANY, 3500 Kittering Boulevard, Dayton, Ohio, presents the "James River Selections," a handsome group of eight documented prints with nine correlated upholstery patterns. These designs have been developed from antique documents imported from Europe around the turn of the 19th century (1790-1830). The fabrics were found in homes in the grand Colonial manner along the beautiful James River in the tide water Virginia area where wealthy traders and planters established their families. These early colonists highly prized their carefully selected and imported furnishings, not the least of which were their chic imported fabrics of fine quality. From the Payne documented collection we show "Chinois Documentary Stripe" (1) from an original 1770 hand block linen. (Continued on page 181)

Brunschwig's latest imports

BRUNSCHWIG & FILS, INC., 509 Madison Avenue, New York, is again showing a collection of the cullings from the 1969 Fall and Winter Paris Fabric Market attended by Colonel and Mrs. Brunschwig. All reflect an early traditional decorum combined with a fresh American assurance of color and taste. The prints are on soft linens, or glazed or unglazed cottons. "Artimese" (3) a print adapted from an 18th century block shows a bold treatment of flowers and twisted columns alternating in wide stripes. "Tree of Life" (4) a block print panel, is in traditional colorings of the early Indian-influenced patterns in this theme. The panel is 58 inches wide and rises up 86 inches. Not shown but also a beauty is "Aubepine" a print adapted from an embroidered fabric of the late 18th century. Scalloped bands with dainty foliage (Continued on Page 188)

An efflorescence of design at Jofa

JOFA, INC., 45 East 53rd Street, New York, presents an almost endless array of evocative imports and home grown prints, weaves and upholstery fabrics in moods that are quietly traditional, or contemporary with off-beat airs. This year Jofa has created a small group of enchanting and gay children's room prints on Fiberglas. One is currently on display in the "Rooms at the Top" exhibit at the Owens Corning Fiberglas Center, 717 Fifth Avenue, New York. A large group of decorous, domestically printed, patterns of traditional European types include toiles such as "Classic Toile" (5) with medallions in formal order framing Spartan charioteers, gods, and goddesses in classic poses printed on a ground of laurel leaf motifs. Colors are typical toile red, gray, green, or blue on white. A tranquil toile is "Valquet" with peasant scenes (Continued on Page 185)

5, 6 JOFA



5

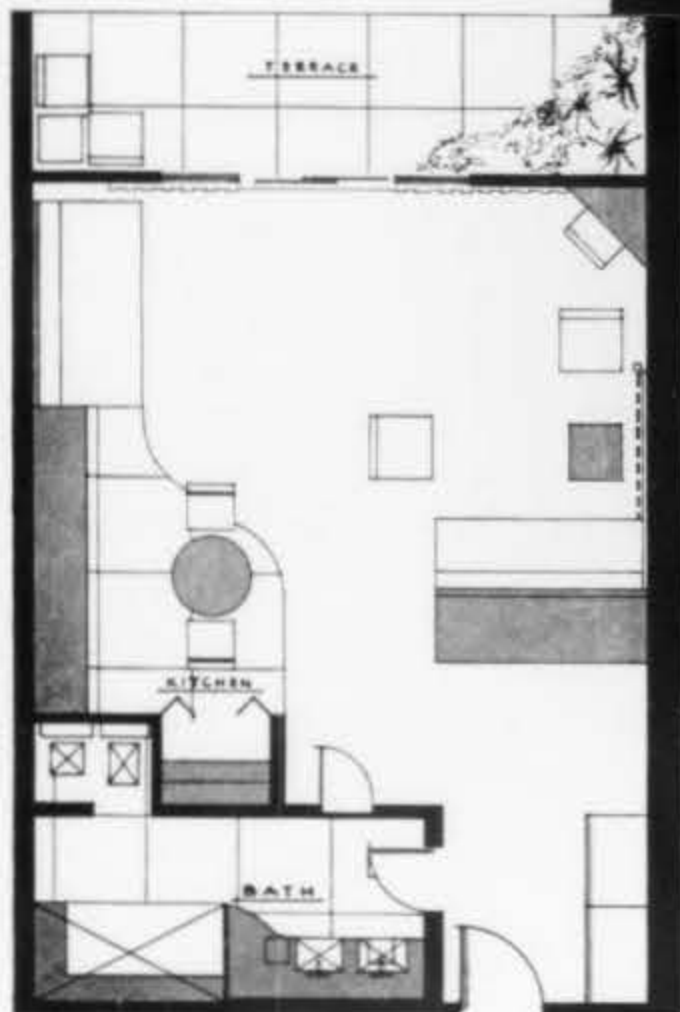


6

PARKWOOD LAMINATES

Chosen for the fourth consecutive year

A Parkwood sample chain of colors, woods and patterns will suggest many interesting possibilities for use in your present or future work. Send for yours today.



Marion Heuer has used Parkwood Laminates in her brilliant creation of the 1961 Room of Tomorrow.

This specially designed room divider-dresser is faced with Parkwood Superwood Walnut in fashionable distressed finish. The same finish is used on the headboard, TV Radio cabinet and desk.

For table tops, wardrobe doors and dresser top, Parkwood has custom laminated a Cohn-Hall-Marx fabric called "Martinique". Thus coordinated with

draperies and spreads, these surfaces contribute to the distinguished decor as a whole. In use, of course, they resist wear and minimize maintenance.

The lovely Parkwood reproduction of texture-rich "Raw Silk" is used for the kitchen counter, bathroom counter and bathtub ledge. Like all Parkwood patterns it resists damage from alcohol, food stains and boiling water.

Parkwood
The Prestige Laminate

110 Water Street, Wakefield, Massachusetts

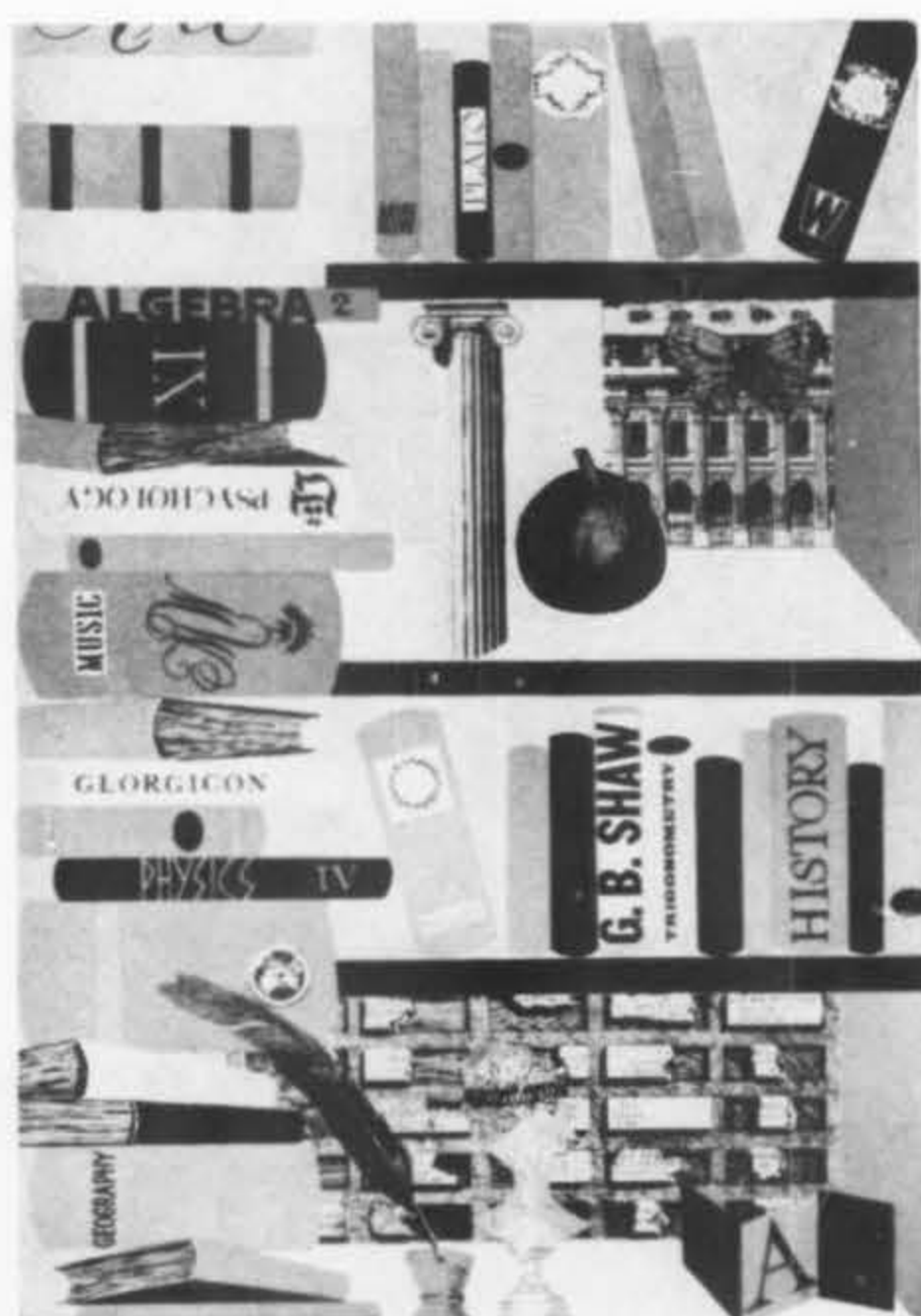
Sponsors of the 1961 "Room" are: Alexander Smith and the Chemstrand Corporation; AMTICO Vinyl and Rubber Flooring Division of American Bitrite Rubber Co.; Bell Telephone System; Cohn-Hall-Marx Division of United Merchants & Manufacturers, Inc., with Deering, Milliken & Co., Inc.; Crane Co.; Harris G. Strong; House of Heydenryk with Papalia Studios; Iron-A-Way Company; Lightolier Incorporated; The Martin-Senour Co.; Naugatuck Chemical Division of U.S. Rubber Co.; Parkwood Laminates with its suppliers, American Cyanamid Co., and Decatone Division of Fitchburg Paper Co.; Radio Corporation of America; Simmons Company; The Superior Electric Company; U.S. Rubber Company; and Whirlpool Corporation.



1, 2, 3 ETCETERA



2



3

4, 5 LESINI



4



5

Far-out wall designs from Etcetera

ETCETERA WALLPAPER COMPANY, INC., an affiliate of Resident Display, Inc., 155 Waverly Place, New York, once again shows its penchant for lightheartedness and originality in a collection of whimsical, off-beat wallpapers that shun the staid and the formal. Design elements, such as dominoes, school pennants, and popcorn, though as comfortable and familiar as an old shoe, are put together by Etcetera composition-wise, color-wise, and scale-wise in such a way as to be crammed with visual surprises. Etcetera's new midtown Manhattan distributor is Jackson Ellis Company, Inc., 17 East 54th Street. In "Popcorn" (1), striped and gaily colored popcorn bags are little horns-of-plenty overflowing with the fluffy, white corn that grows by the acre in American cinemas. Three colorways are rust, beige, and greige; red, pink, and olive-chartreuse; two aquas and blue-violet. Giant dominoes—all slightly askew—in rakish colorways, such as black and turquoise on gold and two aquas on chartreuse, are randomly arranged in geometric "Dominoes." Actual sailboat blueprints are used in "Yachts" which, despite its decorative, over-all montage appearance, is finely detailed down to

(Continued on Page 183)

Now repeat papers, fabrics at Lesini

LESINI INCORPORATED, 14 East 53rd Street, New York, now offers a rich collection of all-over repeat designs which can be custom printed in any color on a choice of wall coverings, such as paper, vinyl, grasses, and Shiki-silk; or on drapery and upholstery fabrics, including silk and silk blends, cotton, and Dacron—all in various weaves and weights. Correlating with the new repeat patterns are scenics, panels, dados, and borders which have been favorites in the Lesini line since its inception a year ago. Flocking and embroidering is also optional. Lesini's now-famous embroidered wall coverings, called the "Embroid-A-Wall" collection, are elegant eye-catchers with a luxuriant, delicate hand-worked look.

(Continued on Page 182)



THE ADAM PATTERN OF WOVEN COTTON DAMASK IN THE MARCO POLO ROOM. YARN-DYED TEXTURED LINEN MATS IN THE EXECUTIVE DINING ROOM.

Hardy Craft LINENS

SHOWN AT

DESIGNS FOR DINING

DESIGNED BY WILLIAM PAHLMANN ASSOCIATES

as featured at The National Hotel Exposition

MULTI-COLORED PRINTED COTTON MOMIE NAPKINS IN THE COFFEE SHOP. TERRACE FEATURES PRINTED COTTON MOMIE TABLE CLOTHS AND NAPKINS



Hardy Craft LINENS

Inherent quality is the feature of all Hardy Craft linens —from place mats to banquet cloths. So evident is the originality of patterns and textures, so beautiful the craftsmanship, so luxurious the drape, it is no wonder that William Pahlmann has chosen Hardy Craft to set the background for every table-setting at the Designs for Dining section of the National Hotel Exposition.

JAMES G. HARDY & CO. INC. • 11 EAST 26th STREET, NEW YORK, N. Y. • MURRAY HILL 9-6680



Van Keppel-Green's Chicago outpost

VAN KEPPEL-GREEN OF CHICAGO, 161 *East Erie Street*, is an offshoot of its parent Van Keppel-Green in Beverly Hills but there is more to it than that: John L. Strauss, owner, in setting up his showroom in January of 1960 in a wonderful and friendly old remodeled turn-of-the-century house in the heart of the Midwest city has maintained the physical appearance and complete spirit of the California shop in which to display Van Keppel-Green's indoor-outdoor furniture and West Coast crafts. VKG representation in Chicago was set up to facilitate and speed Midwest service as well as to offer custom services to architects and interior designers.

Decoratively arranged in a relaxed home-like manner and spreading throughout three rooms and an office on the ground floor, are hand crafted accessories, paintings, fabrics, screens, rugs and hardware as well as the casual furniture designed by Hendrik Van Keppel.

Cheery bay window at street level (large photo left) allows a play of natural light in the showroom which is refracted through a large translucent three-panel screen of crafted plastic (detail lower right). This is the fascinating and original concept of the dimensional use of plastic as an architectural structural or decorative material devised by craftsman Freda Koblick.

Decorative hardware (top left) from California's Lumerian Crafts is available in solid cast aluminum or bronze with inlays of stones—onyx, marble, howlite, or petrified wood—lag-ground and polished flat to fill functions from door knobs and plates to escutcheons, knobs, and push plates.

Ceramics abound throughout in various shapes, textures, and colors. All hand-crafted, they represent a wide range of philosophies and include works by Dora De Laios, Rupert Deese, Harrison McIntosh, George Kitchell, and the perennial award winning Natzlers—Gertrud and Otto—whose gentle forms reside in many distinguished museums including New York's Metropolitan and Modern Art. Samplings of Natzler shapes are at lower left.

VKG's indoor-outdoor convertible furniture combines metal and wood (or vinyl) in simple basic structural forms of satisfying proportion. Enrichment is through the use of color: bright stain in blue, green, burnt orange or red on table tops and chair seats (or colored vinyl table tops) framed by rectangular uprights and cross bars of painted metal. Seating includes the ubiquitous reclining chaises of California, sofas, upholstered or non-upholstered chairs; round, square, or rectangular tables of both dining or cocktail heights.

Here too are hand loomed Greek shag rugs which may be dyed; or area rugs or carpets of Coir matting, sea grass, and tufted sisal; as well as the Hella Skowronski vinyl-hemp blinds with yarn or leather warps and hand woven casement fabrics.



danish modern continental styled pianos



IMPERIAL-WIEN sets the scene in fundamental creations of great beauty for those who enjoy today's relaxed living . . . in patterns correctly interpreted for discriminating tastes . . . finished in the world's rarest, ageless woods—Rosewood, Teakwood, etc. . . . keyed to decorating preferences in individual, distinctive, continental styling. Full 88 notes—magnificent tone!

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GULBRANSEN COMPANY

Dept. 1, Melrose Park, Illinois



“Cast not your pearls before swine”, and “Reckon not on your chickens before they are hatched”

are two of the proverbs so charmingly depicted in the three panel scenic

EIGHTEEN PROVERBS

designed by Isabel Barringer Associates for

WALLS TODAY, INC.
Fine Wallcoverings

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BOSTON • CHICAGO • LOS ANGELES • MIAMI
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New furniture for hotels and motels



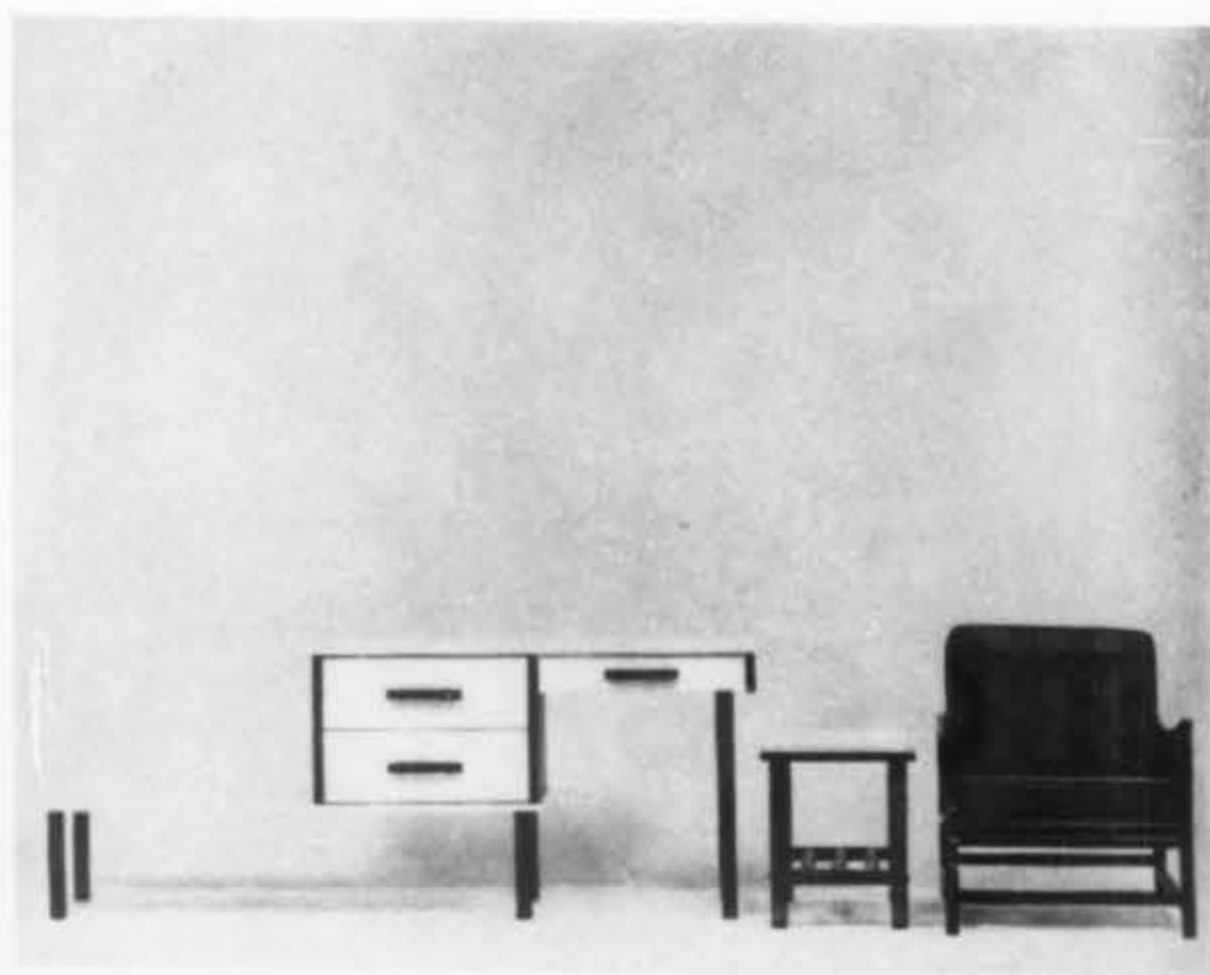
THE ENGLANDER COMPANY, INC., *Merchandise Mart, Chicago*, presents six variations of the new "Spacemaker" series of sit and sleep units. "The Viceroy" (above) is a double bed which rolls out from under the free-standing back bench by means of a thong and ring. The permanent padded black vinyl hinged bolster lifts up for pillow storage. Headboard attached to rolling bed is cane panelled on walnut. To match are a walnut and anodized metal separate corner desk, dresser, one piece table-floor lamp, and chair.



VISTA FURNITURE COMPANY, 1040 *North Olive Avenue, Anaheim, California*, features the new group of "Bedaway" sleeping units. One of the more outstanding interests of the corner grouping shown above is the pop-up headboard which folds into a low simple table during the daytime. At night the headboard allows the bed to be free-standing without the usual insecurity of the "cot" feeling. Corner table, storage-bolster cabinet on metal frames, and bolsters are all made of long wearing plastic for easy maintenance.



DUO-BED CORPORATION, 11617 *Wilshire Boulevard, Los Angeles*, introduced their latest of many convertible groupings, the "Executive Group" (shown installed in the Denver Hilton Hotel). The unit consists of three elements—a horizontal double bed, a single perpendicular bed, and triangular desk—all attached to a wall-hung back panel of walnut-finished wood complete with bolster or head rests concealing storage spaces. Beds are set on a patented wide roller frame which allows easy motion and a maximum protection of rugs.



WHITECRAFT FURNITURE, 7350 *North West Miami Court, Miami*, has recently opened a contract division for the sale of rattan furniture specifically designed for hotel-motel use. An enormous variety of pieces including cane panelled headboards, upholstered side and arm chairs, square and round tables of both cocktail and dining heights, and a system of modular case pieces with drawers. All may be finished in a selection of seven stains; and tops, sides, facings of tables and cabinets are of Nevamar plastic.



Do not deny your clients the use of the lovely wallcoverings available today because you feel they cannot be safe from soil by those tiny little handprints, crayon marks, radiator dust, dining area spatters, and other household stains.

For now any wallcovering of *your* selection . . . wallpaper, grass cloth, silk and many other kinds . . . from *any* source may be highly resistant to stains through the custom service of



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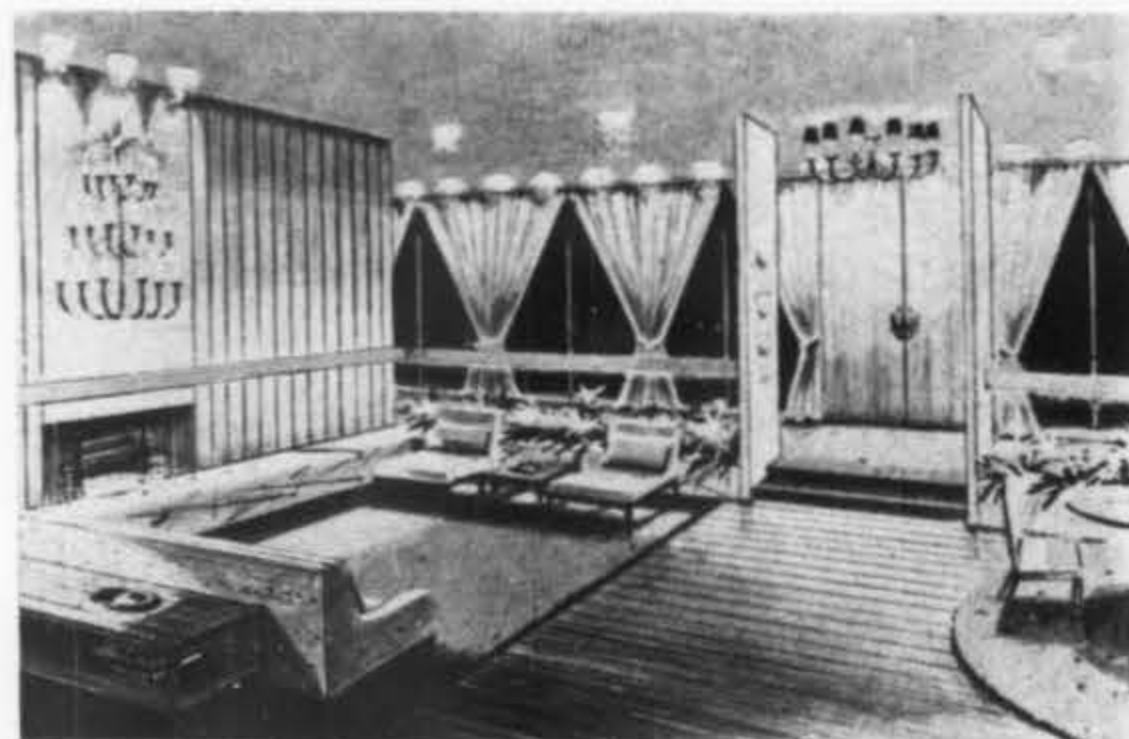
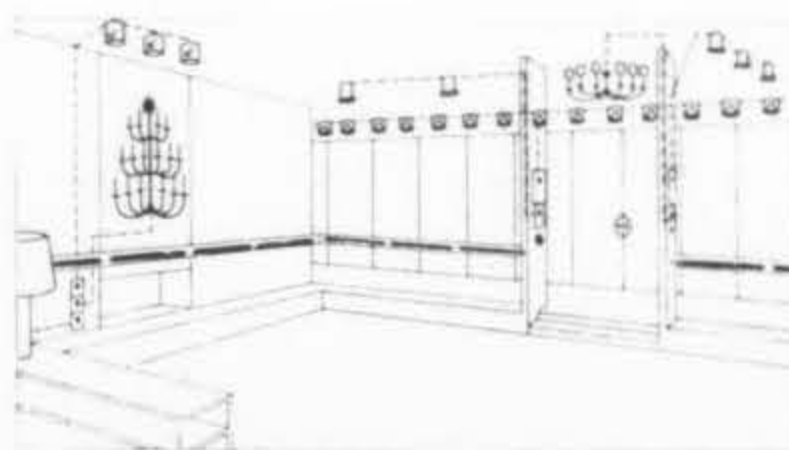
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Manufacturers of Fine Furniture

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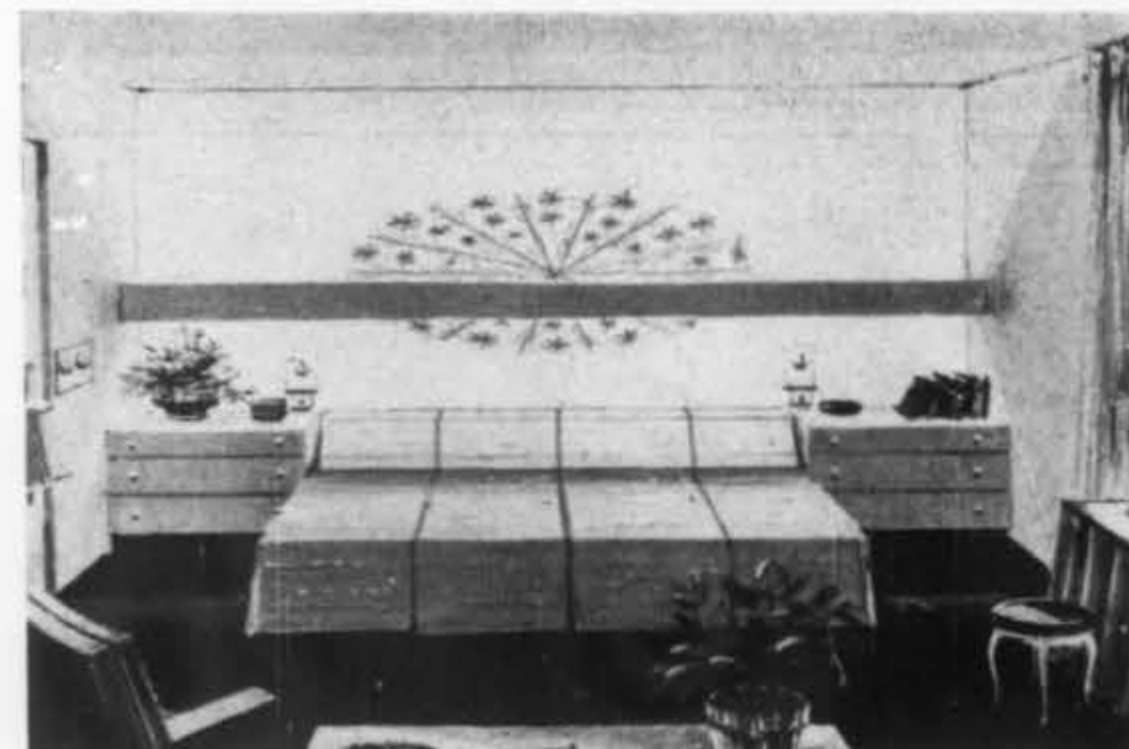
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Ways to decorate for versatility with light

THE SUPERIOR ELECTRIC COMPANY, *Bristol, Connecticut*, has published an intelligently conceived and expertly worked out booklet, "The Light Side of Decorating," in which C. Eugene Stephenson, F.A.I.D., presents forty interiors designed—as Mr. Stephenson feels all interiors should be—to integrate lighting into the "total plan for living." Each of the interiors (entrance halls, living areas, dining areas, kitchens, recreation - family rooms, dens - libraries, bedrooms, baths, and children's rooms) incorporates lighting into the essential decorative and functional conception of the room. But the booklet goes even farther than this: its guiding thesis is that, since in fact every interior is used for a variety of purposes, its design should be capable of more than one mood, more than one spatial sense, and more than one function. All of Mr. Stephenson's interiors address themselves to this requirement of versatility—a requirement solved in every instance by lighting alone, through the use of

Superior Electric's "Luxtrol" light controls.

The 36-page, full-color, 10½"-wide-by-8"-high brochure was designed to be used—its lighting and decorating ideas to be adopted intact or modified to other circumstances—and it is cleverly equipped to do so. A schematic drawing, in which the light sources and lighting controls are shown (as in the line drawing above), is presented for every room. The exact type of light source is specified in each case. And two pages of structural diagrams are detailed to show how unusual lighting applications were implemented; these are keyed to interiors in which they occur.

Above are some of the interiors shown and analyzed in the booklet. Living room (1) is equipped with four kinds of lighting, each individually controlled by Luxtrol: four warm white 40-watt fluorescent lamps behind a cornice to gleam on a patterned wall and expand the proportions of the room; four 100-watt flood incandescent

lamps recessed in ceiling over coffee table, for area lighting; four 100-watt flood or spot incandescents recessed in window soffit, again contriving a sense of capaciousness and throwing light on the patio; and two 100-watt incandescents in lamp tables for accent lighting.

Another living room (2) can be an intimate, subdued setting for two, or brilliant and stimulating for thirty. Even the candelabrum and the chandelier operate on individual Luxtrol dimmers, to gleam like jewel points or glitter like stars. Schematic for this room appears above the photo. In the dining room (3), a square room is made into an octagon through a conscious control of light and shadow—achieved by fluorescent lamps behind angled corner valances. Bedroom's primary light (4) is fluorescent flooding a light-colored wall to cast a smooth glow throughout the room. "The Light Side of Decorating" costs 25 cents.

(Manufacturers Literature Continued on Page 175)

Smart CONTEMPORARY STYLING
WITH EASY CHAIR COMFORT

by *Cramer*



Model 1421



Model 1423

Gracefully trim beauty to match today's interiors. The K-Line Chairs represent total concept planning—comfortably functional, yet a masterpiece of contemporary design. Offered in five chair models and in a galaxy of luxurious fabrics and colors—all moderately priced.

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G K B

SCENICS

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MOULIN ROUGE... This GKB Scenic of intriguing appeal, catches the very spirit of Gay Paree. The five panels in the complete design, hand printed in 8 colors, covers a space of 11'8", with the highest point of design 62 inches. Colorways include Pearl Gray, New Beige and Morning Blue.



Moulin Rouge is just one of 19 superbly beautiful Scenics for homes, offices and public buildings included in the GKB Scenic line. GKB Scenics have more than distinction and charm—they have the added benefit of constant freshness. GKB's method of POLYMERIZED PROTECTION assures this satisfying result. The special polyvinyl colors are imbedded through and through, giving built-in durability...not merely a coating. Write for illustrated folder.

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Available through interior decorators and leading wallcoverings stores from coast to coast.

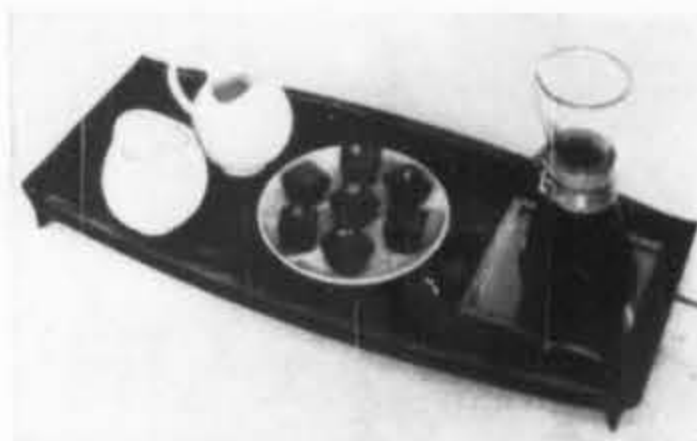
New York Decorator's Showroom, Room 820, 515 Madison Avenue, New York 22, N. Y.

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G K B

Salton Hotray in new Viking design

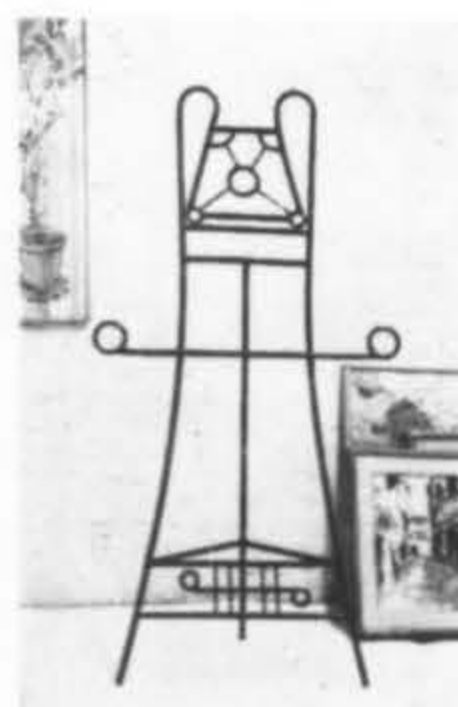
A new Viking Hotray (pictured), designed by Peter Quay Yang, A.S.I.D., for hot and cold food on one tray, has been introduced by Salton Manufacturing Company, Inc., 519 East 72nd Street, New York. The shatterproof radiant glass "Hotrayette," recessed at one end, holds a coffee



carafe or teapot, leaving the tray area free for sugar, creamer and food. The Viking is crafted of hand-rubbed, oil-finished walnut with easy-grasp handles and "keel" inspired full-width legs. Overall size is 25" x 11"; heating area is 36 square inches. Hotrayette, thermostatically controlled at 200 degrees Fahrenheit, is 120 watts, 115 volts, A.C. Retail price is \$14.95.

Versatile wrought iron easel from V. Frankel

A Victorian bentwood easel inspired this whimsical wrought iron model from Virginia Frankel Gallery, 235 East 58th Street, New York. Aside from its highly decorative applications, the easel has a variety of uses. It



can display paintings or mirrors on its 32-inch cross bar; or when the bar is raised slightly, it can be used as a music stand. Five feet high, the easel comes in black, charcoal, white, or green and retails in New York for \$150.

Weldwood acoustical door from U. S. Plywood

A new acoustical door has been introduced by the United States Plywood Corporation, 55 West 44th Street, New York. The remarkable feature of the door is that despite the fact that it gives sound control performance which the American Society of Testing Materials certifies to be consistently more effective than that of other doors in its range, it is priced reasonably. The control of the price of the acoustical door is possible because it is manufactured of the company's own materials; particularly Novoply, a patented three-ply board of resin-impregnated, laminated wood flakes and chips. Because of Novoply's dense construction, it has remarkable sound transmission reduction properties. The acoustical door may be faced in a variety of domestic or imported veneers, suitable for any type of architecture. At the moment, the door is available only on order from the company.

Della Robbia Christmas wreaths

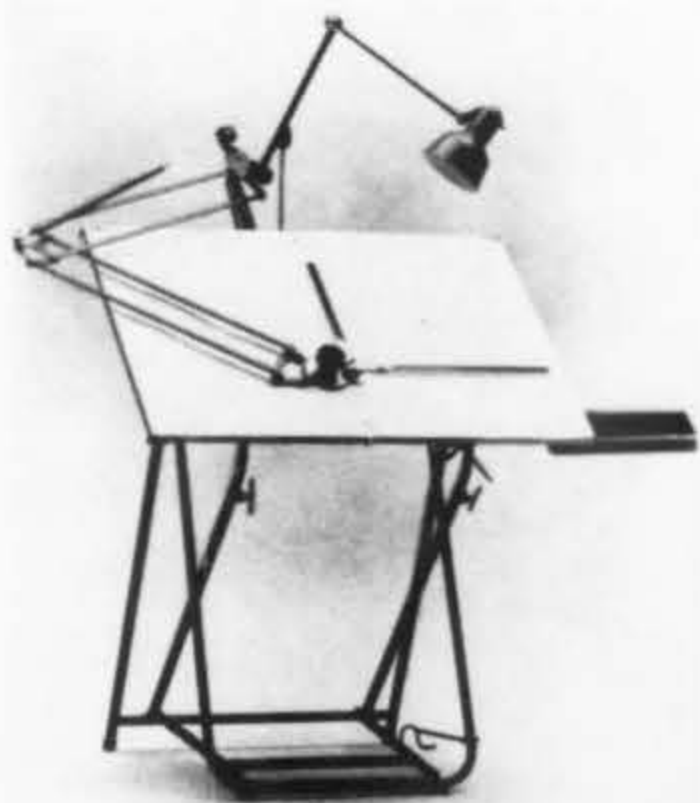
Beautiful Christmas wreaths (pictured), made of red-wood foliage and a variety of seed pods, cones, and colorful fruit, are offered by the Boys Republic, a private youth-rehabilitation endeavor, Chino, California. The "Della Robbia" wreaths are patterned after the 15th century ceramic wreaths originated by the Della Robbia family in Florence, Italy. Price for the 20" (diameter) wreath is \$7.50, for the 30" wreath is \$12.50 — fully post



paid United States and territories, Canada and Mexico. In order for the wreaths to be shipped parcel post a week before Christmas, orders must be at Boys Republic in Chino not later than: Eastern by December 1; Midwestern by December 5; Western by December 10.

Netherlands' portable fold-away drawing table

A fold-away drawing table from the Netherlands, called the Rista Kappa (shown), is sold at Arthur Brown and Brothers, Inc., 2 West 46th Street, New York, for \$75 retail. The lightweight unit, which can be put up and



folded away in a few seconds, weighs only thirty pounds. When collapsed, the table is only 48" high and 4" wide. Telescopic tubes used for the frame give a flexible and precise adjustment to any desired position at varying heights. Handles for fastening and loosening the tubes are chromium finished. Foot rests are covered with black plastic to protect the enamel.

New vinyl lines from Blank & Company

Three new lines of vinyl wall coverings have been developed by Frederic Blank & Company, Inc., 295 Fifth Avenue, New York: standard-duty "Fabron," heavy-duty "Permon" and super-duty "Permon." A variety of print designs, colors and textures offer a large decorative choice. The wall coverings are made primarily for use in offices, stores, etc., where easy maintenance is required.



COLOR movement symbolizing the culture of our time is innate to contemporary furniture by Van Keppel-Green. Courageous use of color combined with the freedom of good design destines furniture by VKG to achieve the enduring acceptance given only to that which is timeless.

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Woven spider web cane for tables, seating

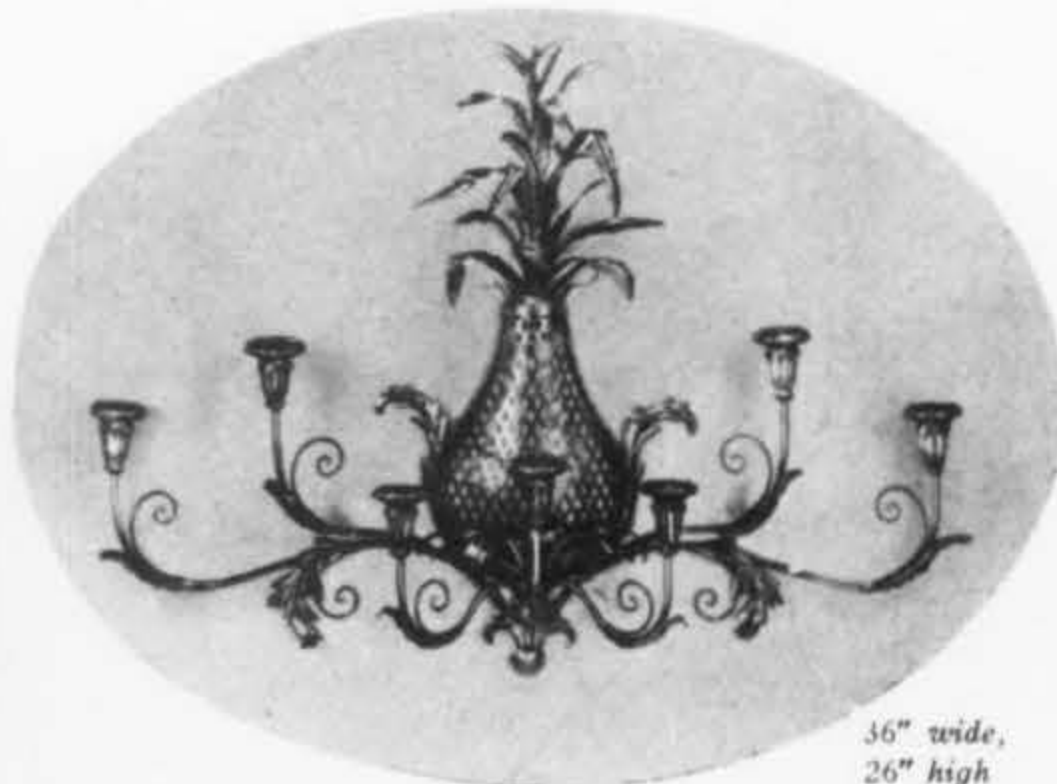
Handsome woven spider web cane (pictured) has been introduced by S. Ronald Barnette, Box 642, Miami Springs, Florida, for tables or seats. The cane is available either in a natural form or imbedded in plastic for added



strength and durability. A wooden frame with a cross bar underneath for attaching legs is also optional. Diameter sizes are 18, 30, 36, 42 and 48"; square sizes are 18, 30, 36, 42 and 48"; rectangle sizes are 18 x 48", 20 x 60", 36 x 60" and 36 x 72".

Antique marble vinyl tile from Kentile

A new pattern, Antique Marble, has been added to the vinyl tile line of Kentile, Inc., 59 Second Avenue, Brooklyn. The design, which is an excellent imitation of real marble, is available in six colors: yellow, beige, gray, aqua, green and pink. The tile is available in both .080" and 1/8" thicknesses, and sizes of 9" and 12" square. Resistant to grease, staining liquids, cooking fats, inks and cleaning fluids, Antique Marble is easily maintained with light soap and water mopping and waxing.



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Manufacturers' Literature

(Continued from Page 170)

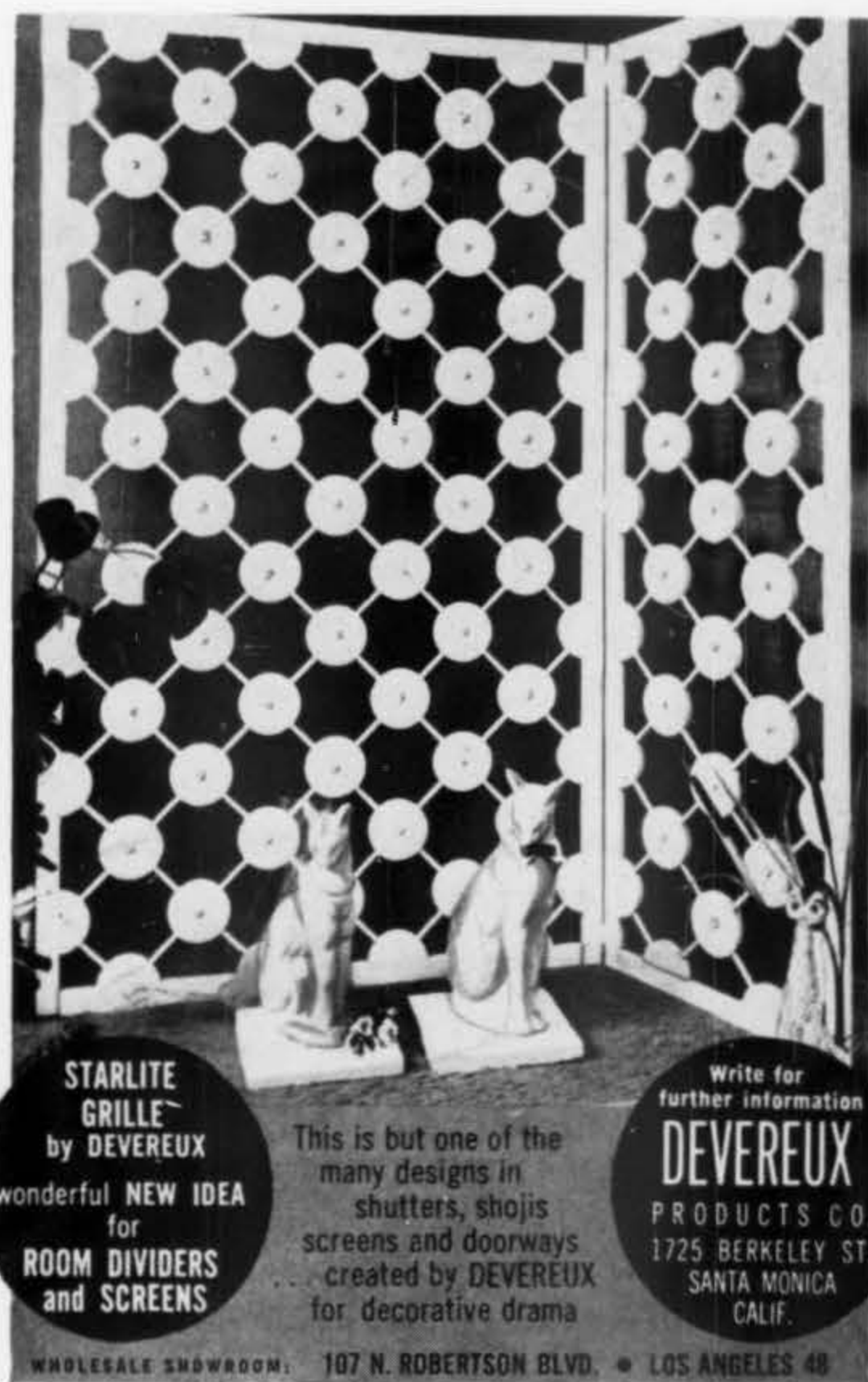
Furniture, Accessories

JAMESTOWN LOUNGE COMPANY, Jamestown, New York, announces a 12-page portfolio (black-and-white and color illustrations) of Kuykendall Accessories. Shown are screens (colonnade and quatrefoil), a planter, clocks, sconces, candelabra, plaques, tables (snack and side). Designs, all executed in antique white and turquoise or antique white and gold, have an antique flavor.

MOLLA, INC., Westbury, Long Island, New York, has published a 20-page black-and-white illustrated insert for Molla Catalogue #59. A new group of cast aluminum furniture is shown, including chairs, tables, sectionals, screens and bird cages. A separate price list is enclosed.

PETER PEPPER PRODUCTS, INC., P. O. Box 1003, Palos Verdes Estates, California, has issued a new black-and-white illustrated brochure showing new items introduced by its Office Accessories Division and a price list with a general price reduction on the existing accessories line.

THONET INDUSTRIES, INC., 1 Park Avenue, New York, has issued an especially handsome 22-page, black-and-white and color catalog printed on white and blue matt paper. A brief history of Thonet introduces the booklet, followed by photographs of classic Thonet chairs (of both wood and metal), sofas, desks, a chest, a dresser and a headboard. Interspersed throughout are full-page ink drawings of Thonet bent wood chair by Gill, bent wood rocker by Andy Warhol, and Marcel Breuer chair 1925 by J. Suzuki. Praise for booklet design goes to Ben Robinson, for photography to Helfer-Mayo, for settings to Eugene Tarnawa and for printing to Lenmore Press.



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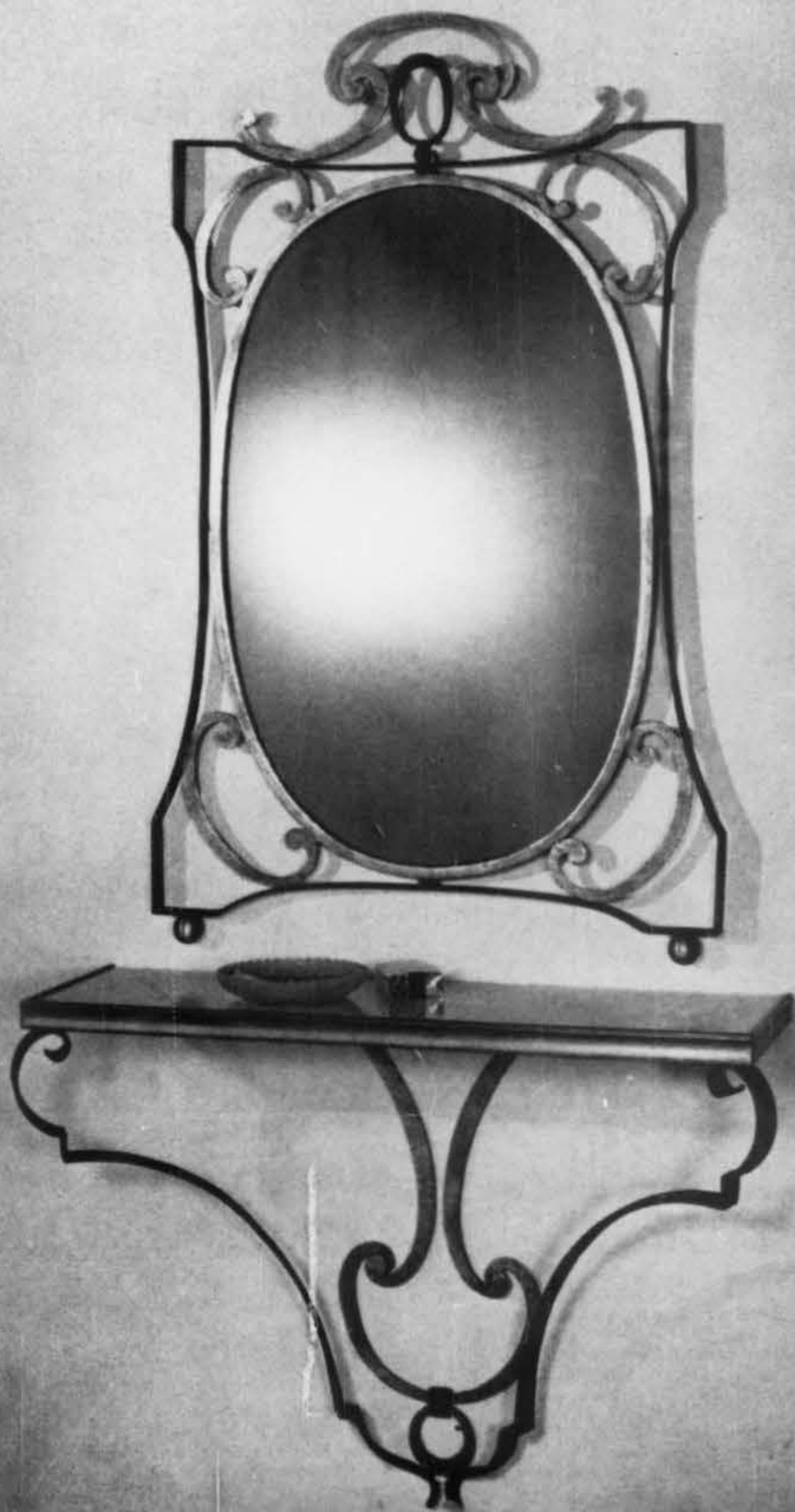
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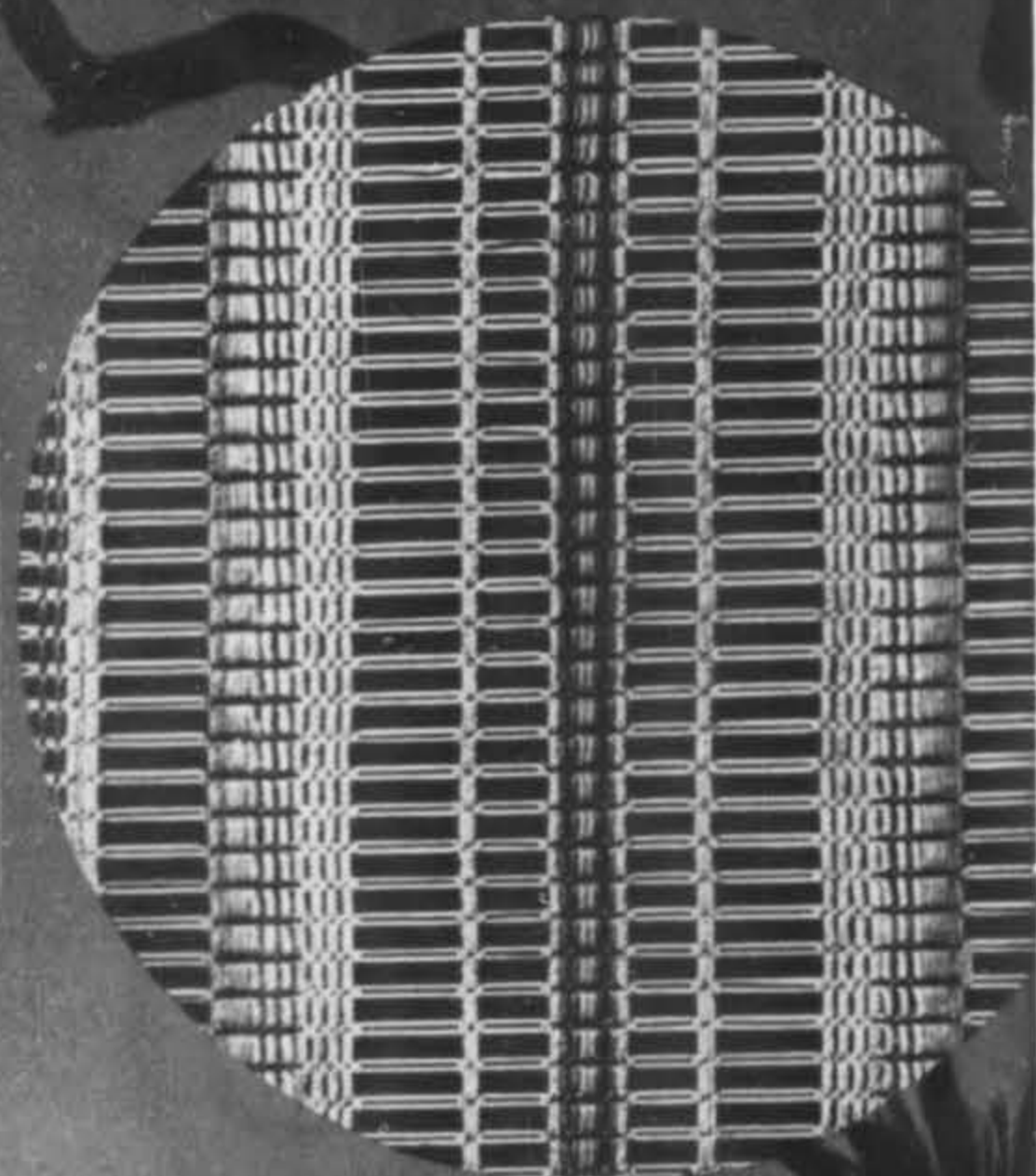
M-2058 Louis XIV Mirror in the Italian Style. Hand-wrought iron in antique gold leaf finish and charcoal. 24" x 38". B-466 Matching Console. White marble top set in antique brass frame. 29" x 21" x 9". Interiors' Import Company, Inc./Showrooms: New York/783 Third Avenue, A. Marangoni, Pres. Chicago/Merchandise Mart, Space 6-170. Dallas/Dallas Trade Mart, Space 4046. Outside U. S. Inquire: P. O. Box 668, Florence, Italy.

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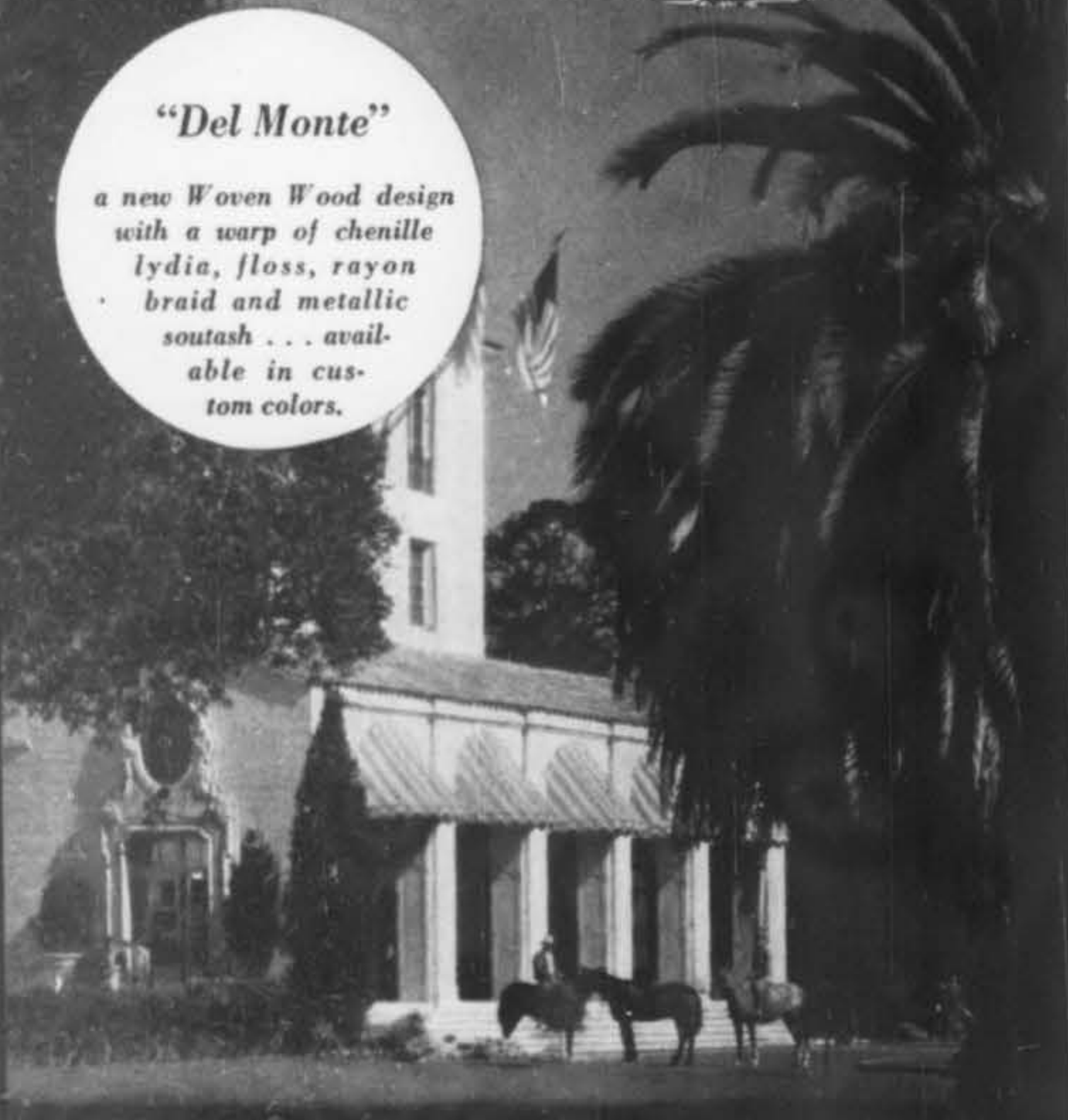
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Phone: YUkon 2-4157

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

Evergreen, Colorado: Robert F. Lehr, Evergreen OB4-R3

Los Angeles: Tropicraft, CR 5-8751

Minneapolis: Frank Leavenworth, 1108 Nicollet

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

Knoxville: Cecil R. Davis, 1855 Beech

Floor coverings: rugs and carpets

KARASTAN RUG MILLS, Department 696, 295 Fifth Avenue, New York, has published a 32-page black-and-white and color catalog, "Karastan's Portfolio of Interiors," which sells for 50 cents. An introduction about taste and beauty, the story of Karastan oriental design rugs, and the story of Karastan luxury pile and Kara-loc broadlooms preface the room settings (all in color), created by Everett Brown, A.I.D. Each setting is accompanied by a detailed description of what Mr. Brown was trying to accomplish and how he went about it. Close-ups of the carvings in Karastan's Desert and Ultimo broadloom collections are shown in black-and-white inserts. A listing of the complete collection of Karastan's oriental design rugs, Kara-loc broadlooms and accent rugs, and a history of Karastan complete the catalog.

Wood and wood finishes

U.S. PLYWOOD has also revised two new booklets, entitled "Weldwood Flexwood" (A.I.A. File Number 28-C) and "Weldwood Kalistron & Kalitex" (A.I.A. File Number 28-C) to include additional information and new colors. The six page color illustrated booklet on Flexwood, a real wood paneling in flexible form, shows two pages of samples, reproduced in color, from a wide range of richly grained domestic woods; and four installations, also in color. "Weldwood Kalistron and Kalitex" shows color samples and installations and gives installation data and special features of Kalistron, a decorative vinyl wall covering, and Kalitex, a textured colored wall covering. Copies may be obtained by writing to: United States Plywood, Flexible Materials Division, 2921 South Floyd Street, Louisville 17, Kentucky.



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J. ALLEN STUDIOS, 1112 Second Avenue, New York, specializing in goldleaf gilding, picture frames, wall groupings and antique restoration, has appointed HARGRI, INC., Hargri Building, 212-214 West Kinzie Street, Chicago, as its Midwest representative.

AMTICO VINYL AND RUBBER FLOORING DIVISION, American Bilrite Rubber Company, has moved to a new New York showroom at 501 Madison Avenue.

ARMSTRONG CORK COMPANY early in 1961 will move its New York showroom and offices from the Textile Building, 295 Fifth Avenue, to Rockefeller Center.

ATLAS LIGHTING, INC., manufacturer of residential lighting fixtures, has moved its home offices and plant from downtown Los Angeles to new and enlarged facilities, which include 30,000 square feet of factory area, at 777 East Rosecrans Avenue, Los Angeles 59, a new suburban industrial area.

M. D. BARR, INC., 325 North Wells Exhibitions Building, Chicago, is showing in its newly decorated showroom lines of PARZINGER ORIGINALS, INC. and P. O. FABRICS, INC. — both for the first time outside of New York City. Also featured are BELMONT HALL, Division of Eureka Furniture Manufacturing Company; CONTINENTAL METAL FURNITURE COMPANY; DAVID AND DASH; and PINO L. DE LUCA, INC.

CAPEHART CORPORATION, Richmond Hill, New York, manufacturer of stereophonic radio-phonographs and television, has appointed the Capehart Chicago Distributing Corporation as exclusive distributor of Capehart products in the Midwest area.

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Through the Decorative Trade

William Pahlmann Associates has selected chairs, cocktail bars, banquettes, booths, tables, and snack counter by Chairmasters for the "Designs For Dining" exhibit to be at the National Hotel Exposition, November 14th-17th, 1960, New York City Coliseum.

chairmasters

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CLARK-SCHWEBEL FIBER GLASS CORPORATION will build a \$3,000,000 fiber glass weaving and finishing plant in Anderson, South Carolina (to be completed January 1). The one-story building, covering 160,000 square feet, will have 400 looms.

PAUL COLBY, designer of custom furniture and stereo installations, has opened a new showroom at 252 East 50th Street, New York.

FRANK A. HALL & SONS, LTD., manufacturer of box springs and mattresses, has moved to 1087 Flushing Avenue, Brooklyn, New York.

J. ALBERT HAYDEN and PAUL W. MCCOBB have opened a showroom in the Decorators Mart, 425 East 53rd Street, New York, which features coordinated modular storage components for custom installations in residential, office and institutional interiors. Mutschler Brothers is the manufacturer of the components which Mr. McCobb designed.

A. H. JACOBS WALLPAPER COMPANY, 515 Madison Avenue, New York, has been appointed New York representative for GRACE RICHEY CLARKE, custom hand-woven window blinds, and MARIA KIPP, custom hand-loomed drapery and upholstery fabrics.

RICHARD KELLY, architectural light design and illuminating engineering, has moved to 270 Park Avenue, New York.

KNOLL ASSOCIATES, INC., 575 Madison Avenue, New York, has leased two floors in the International Telephone and Telegraph Building being erected at 320 Park Avenue, New York. Knoll's main offices and showroom will move there in early 1961.



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MOTTAHEDEH

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GREEFF FABRICS, INC., 150 Midland Avenue, Port Chester, New York, has doubled its Boston showroom space at 420 Boylston Street by acquiring the adjoining showroom on the fourth floor. The enlarged area will be remodeled by Chandler Cudlipp Associates, New York, who is also designing Greeff's new New York showroom at 155 East 56th Street.

LAURALEE ASSOCIATES, 236 East 53rd Street, New York, a new showroom for the trade, represents the case and occasional pieces of ARCH GORDON COMPANY, INC., Chicago, and the accessories of WILLIAM DYKSTRA, Grand Rapids, in addition to imported contemporary fabrics from Israel and Denmark and Moroccan rugs from France. Lauralee's own line consists of one-of-a-kind occasional pieces, lamps and upholstered pieces.

LOZANO-FISHER STUDIOS, INC., manufacturer of hand-loomed decorative blinds, has appointed HARVEY PROBBER, 638 Merchandise Mart, Chicago, as its Midwest representative.

MELDAN COMPANY, INC., furniture manufacturer, has opened a showroom on the sixth floor of Chicago's Merchandise Mart, in the former M. Singer & Son space.

MURRAY SHOWROOMS, INC., 31 West 13th Street, Indianapolis, Indiana, has opened a wholesale showroom in Cincinnati at 9701 Reading Road. Manager of the showroom is Gene Tiffany. Manufacturers represented are JOHN WIDDICOMB COMPANY, W. A. BERKEY FURNITURE COMPANY, JOHNSON FURNITURE COMPANY, BAKER FURNITURE, INC., WIDDICOMB MUELLER CORPORATION, MICHIGAN SEATING COMPANY, LOEBLEIN BROTHERS, INC., FEIKA IMPORTS, MT. AIRY FURNITURE COMPANY, FICKS REED COMPANY, MEYER-GUNTHER-MARTINI, and MUELLER METALS CORPORATION.

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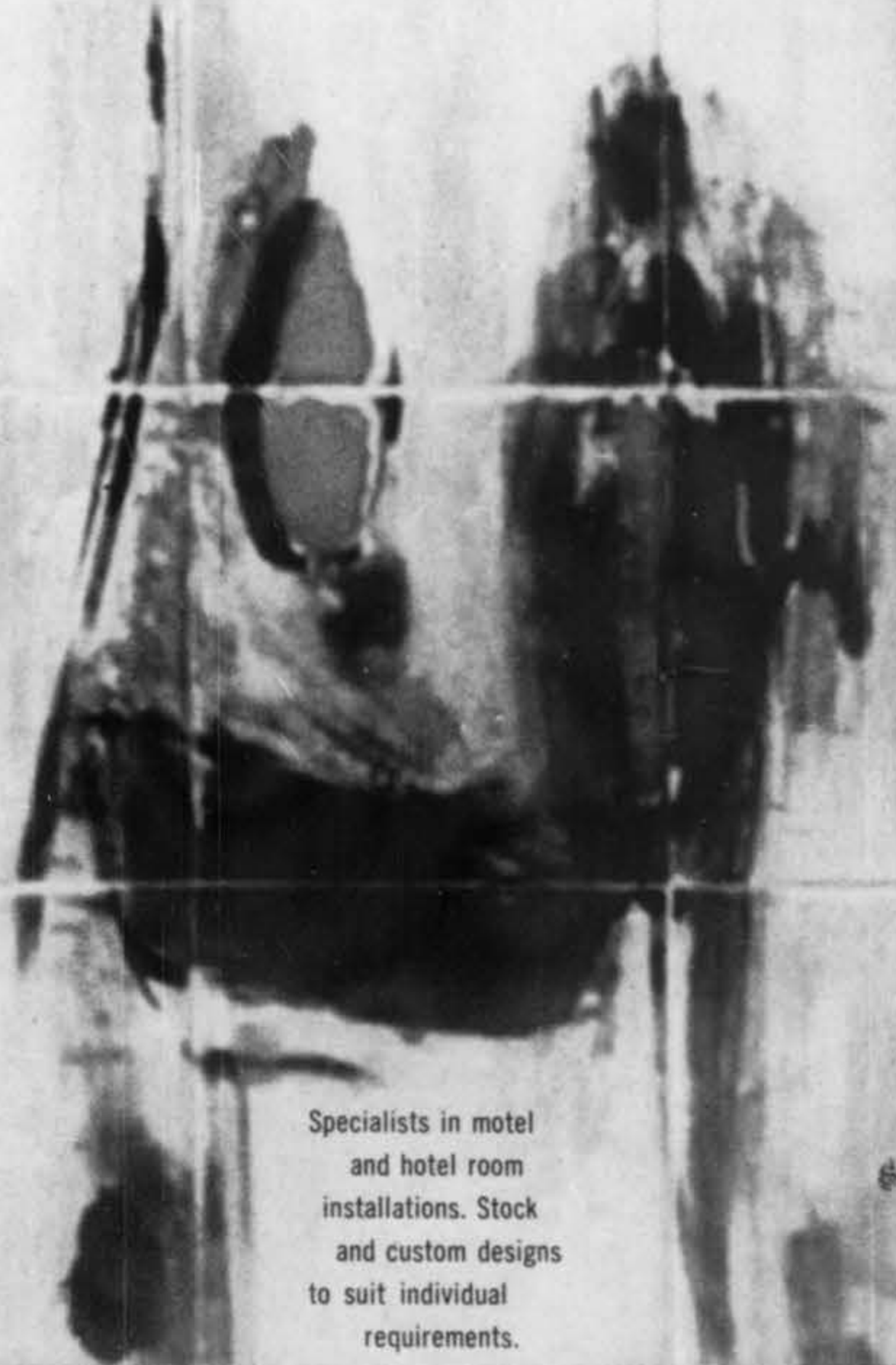
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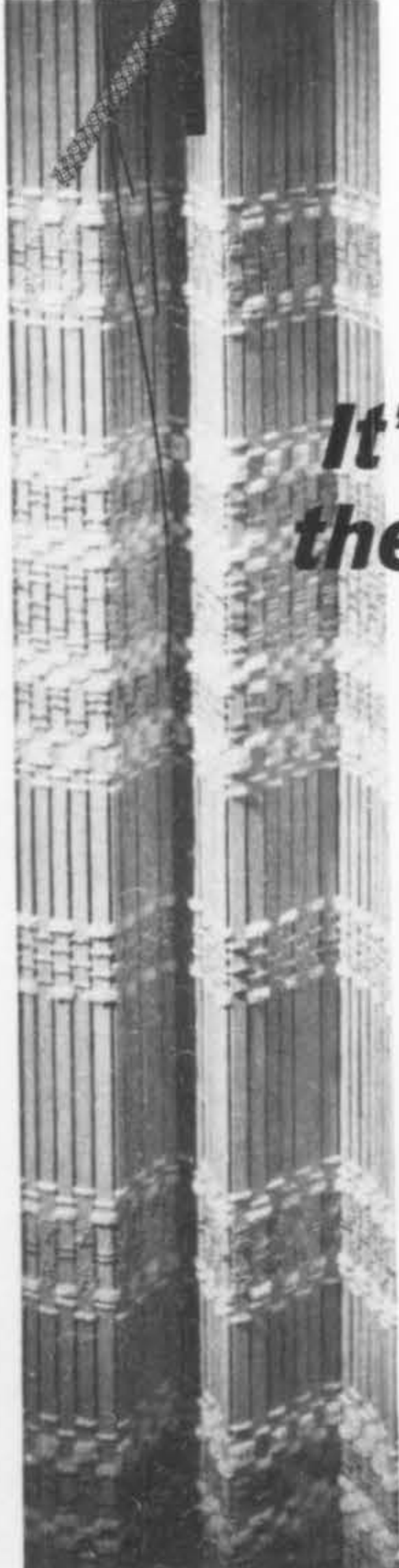
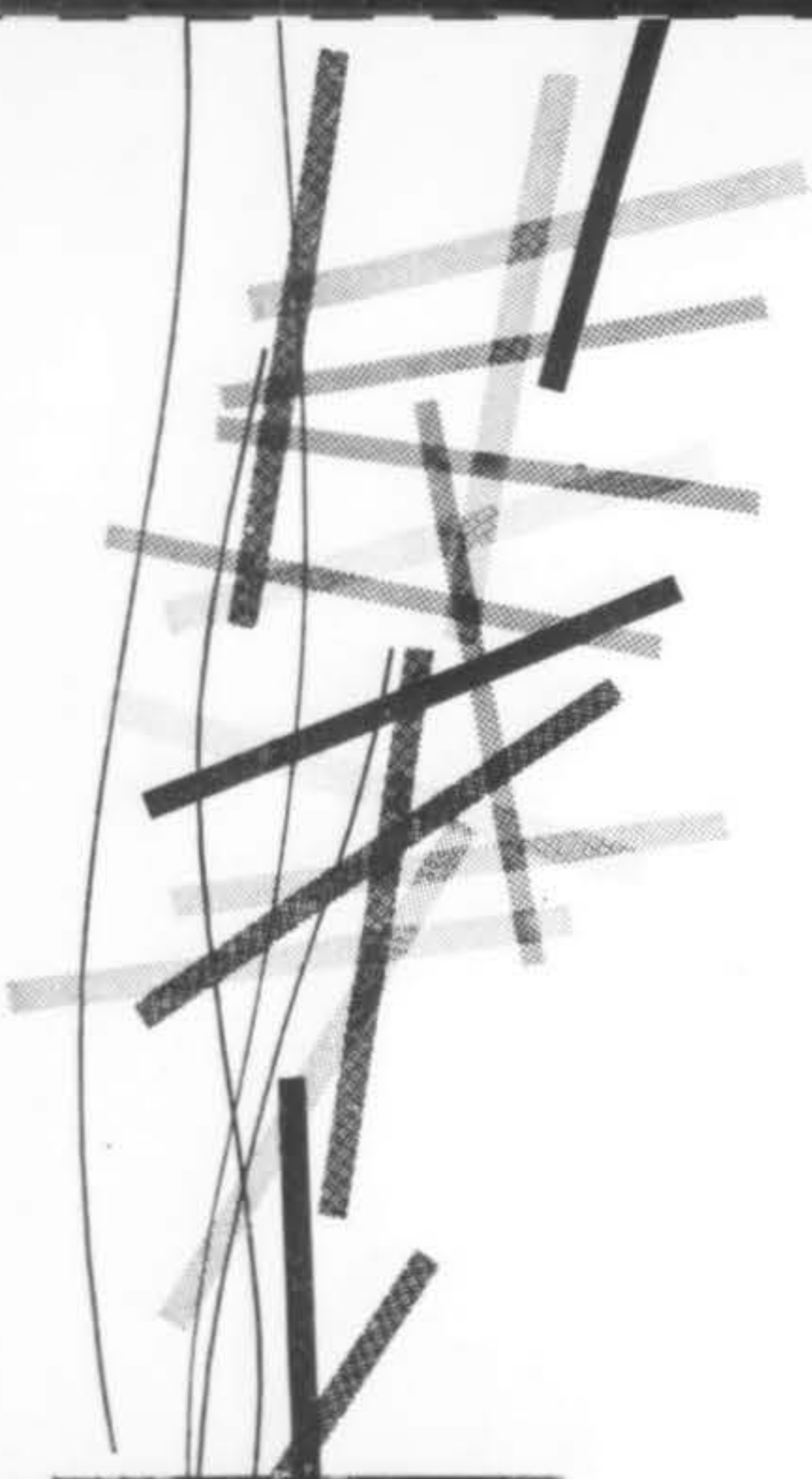
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QUAINTANCE FABRICS has moved to enlarged showroom space, in conjunction with BAILEY & GRIFFIN, decorative fabrics, at 509 Madison Avenue, New York.

F. SCHUMACHER & COMPANY, New York, importers, manufacturers and distributors of drapery and upholstery fabrics, carpets and wallpapers, has leased showroom space in the new Atlanta Decorative Arts Center.

SCOTT-WILSON DESIGNS, 54 East 58th Street, New York, has moved to 300 East 46th Street, New York.

THAIBOK FABRICS, LTD., 3 East 52nd Street, New York, has appointed DECORATORS SHOWROOM, LTD., Waialae Shopping Center, Honolulu, Hawaii, as its Hawaii representative.

VINYL PLASTICS, INC., Sheboygan, Wisconsin, has named three new distributors: MEDLIN'S DISTRIBUTORS, 331 Rowan Street, Fayetteville, North Carolina; DECORATIVE METALS COMPANY, 1001 Plitt Court, Johnstown, Pennsylvania; AMERICAN EQUIPMENT COMPANY, INC., 1015 East 42nd Street, Indianapolis, Indiana.

Manufacturers' and Showroom Personnel

ART METAL, INC., Jamestown, New York, has elected FRANCIS H. BROWN vice president and treasurer. . . .

DIXON-POWDERMAKER FURNITURE COMPANY, 425 East 53rd Street, New York, has appointed DAVID ALBEIT to its sales staff. . . .

ORSENIKO COMPANY, 1059 Third Avenue, New York, office furniture manufacturer, has appointed F. Hugo as its sales representative for the New York City area. Mr. Hugo is also representative for Moselle Meals, Inc., office furniture manufacturer sharing the Orsenigo showroom.

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PLYMOUTH RUBBER COMPANY, Canton, Massachusetts, manufacturers of "Plyhide" dinette and upholstery materials, has appointed JAMES MAY design consultant. . . .

Payne's James River Collection

(Continued from Page 162)

It is a chinoiserie floral of rare charm and vigor in its colorways of cranberry on parchment, stone on putty, brick on sand, blue and avocado, mango and olive, and blue on blue. "Garden Basket" (photo 2 on page 162), dating back to around 1830, in an English engraved fruit basket design of great clarity. The colorways are unusual in smoke and flame, cinnamon and spice, chicory, claret on clay, brick on khaki. Other prints include "Richelieu" an early (1790) striped floral overprinted on alternating wide vertical areas of tiny pin stripes and minute honeycombs. "Tang Dynasty Toile," a French copper plate chinoiserie toile has typical rock formations topped with columned pavilions, trees, and amusing Oriental figures. "Cockatoo" everglaze chintz—as it sounds—has sprightly colored birds set among a delightful background of leaves and flowers. "Taj Mahal" screen print of stylized kaleidoscopic medallions is on solid grounds of India red, jewel green, marigold, or indigo. The final print is "Tinsdale" a simple all-over petite pattern inspired by stencil designs often found in provincial Colonial homes. Colorings include the famous turkey red as background.

The upholstery weights are varied and have a medallion quilted damask, a tiny over-all polka dot in diagonal weave, several small scaled damask weaves, two vertical and one horizontal stripe, a small diamond weave, and a pretty small-scale floral figured pattern.

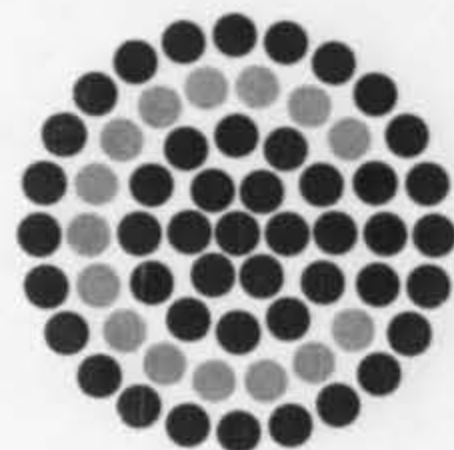
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IT'S NEWS!



Caneel Bay Plantation, St. John, Virgin Islands, U.S.A. Beach Front Room. Architects: LaFarge, Knox & Murphy of New York. Decorator: Ann Hatfield Associates of New York.

IT'S



Executive Suite of the Toledo Club, Toledo, Ohio. Decorator: Everett Brown Associates.

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Katzenbach and Warren, 575 Madison Avenue, New York 22, N. Y.

Now repeat papers, fabrics at Lesini

(Continued from Page 164)

For the most part, Lesini designs are quietly traditional with emphasis on old-world softness and refinement. Florals predominate. "Camelot" is a non-directional, generously-spaced, airy garden of medium-sized and tiny roses. Flowers and fountains enlivened with serpentine floral sprays are stylized in feathery "Trevi" (photo 5, page 164). Floral wreaths framing individual bouquets of flowers are linked together by ribbons in "Cameo" to form a pretty stripe set in a gay checker-board ground overprinted with miniature leaves. "Arist," particularly rich in texture when flocked, is a classic damask pattern replete with stylized urns, flowers, and fronds.

Other prints in the new collection have diverse sources of inspiration. "Brevet" displays a bold heraldic motif of crossed torches and shields, entwined with flowing, undulating ribbons, in the company of small crests. A white ground of widely scattered butterflies, captured at different angles of flight, brings freshness and life to "Butterflies." The veining of marble etched out in two screens gives "Marble," which can be overprinted with another design, its name. Two new "Embroid-A-Wall" patterns are "Sunflower" (photo 4, page 164) with perky flowers and intricate central motif and "Crown," highlighted by a large diadem form, outlined in antique white braid.—B.B.P.

Stroheim's Imports

(Continued from Page 160)

accented with white buds on a natural ground. The print (2), in earthy colors on Belgium linen mixed with cotton, sports modified Middle-Eastern stylized flower and fruit

IMAGINATIVE ITALIAN LIGHTING . . . preferred among discriminating professionals . . . the center stem is 54" high, arms and shades are adjustable . . . shades and handles come in a choice of red, yellow, white, blue or black—or custom colored at slight additional cost . . . floor switch and individual shade switches . . . available in either polished chromium or polished brass.



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stripes. An Italian damask very contemporary in feeling is in lush green on creamy white 100 percent imported rayon. Shading on leaves is in interesting cross-hatching and polka type weaves. Also of rayon—Avisco mixed with Bemberg—is a group of intensely colored satins of solid hue including the new purples. These are lustrous and heavy enough for upholstery.

A group of 100 percent Indian silks are in the hot brilliant ranges. Stroheim also has a new group of damask quilts with small patterns; outstanding of which is a moiré-faced 100 percent Arnel in a honeycomb design. Another new Avisco—this time mixed with cotton—is a heavy solid upholstery fabric that is deeply ribbed. The lovely group of five Dacron white-on-white sheers undulate with patterns of daisies, formal urns, spiderweb circles, floral circles or a repeat of small patterns. New and very handsome is the hot-off-the-boat French toile. Originally a painting by Boucher, "Telemachus in the Cave of Calypso" tells the story in medallion insets of Telemachus, who while in search of his father, Ulysses, is captured by sea nymphs and held captive (not against his will it would seem) in a cave. This is in five colorways.

Far-out wall designs from Etcetera

(Continued from Page 164)

dimensions and plank-for-plank cross section drawings. Two available colorways are white on blueprint blue and red on white. "Pennant," a composite of college names from all over the country in several type styles and pennant shapes caters to the undergraduate wall. Colorways are blue and olive on black, violet and turquoise on white; black, orange and olive on white. "Book Plaid" (photo 3, page 164) the likes of which bonnie Scotland has never

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Mayflower Textiles Co.
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ANTIQUES & REPRODUCTIONS

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seen, is a bizarre juxtaposition of books, a bust, a butterfly, a facade, etc. behind, before and on horizontal shelves, giving the illusion of depth to a shallow space.

Nature is not neglected by Etcetera either, as can be seen in "Bamboo" (photo 2, page 164), a vertical-horizontal latticework of bamboo stalks interwoven with lacy fronds. Three colorways are green and yellow on pale blue; pink, orange, and white on deep gray; and two pinks and orange on white. "Snowflakes" features large, abstracted snowflake designs that make a cross-word block design when printed on random squares of color. Bunches of fruit, vegetables, and sea food, borrowed from old Italian engravings are combined in "Garland" and printed over boughs of green which sweep across a white ground with uninhibited exuberance.—B.B.P.

Variety spices Decorative fabrics

(Continued from Page 160)

latter focuses on birds perched happily on an ornate bird-bath framed with lush floral sprays. "Tuscany," on 55" wide cotton, melds scenes of towers, statues, and women, resplendent in beautiful gowns and hats, with vari-sized azaleas, exploding in colorful bloom. The salty bravura of the early American fleet is transferred to 36" wide cotton in "Americana," a flag-waving medley of ships, flags, seamen, ropes, and flowers. "Sandwich Glass," on 36" wide cotton is a gay Americana print which offers a generous sampling of decanters, goblets, pitchers, etc., all in Sandwich glass. Taking leave of the colonies, we jump the ocean to England and "Elizabethan" (photo 4, page 160), a finely etched scenic toile hand printed on linen in West Germany.

Among the contemporary prints is "Tear Drop" (photo 3, page 160), a saucy amplification of magnified tear drop

Decorator Line



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forms. "Vertical," a column of mottled stripes that curve in and out like licorice sticks, is a bold design imported from West Germany, printed on cotton. Roses, executed with a strong, black outline technique, climb across an antique satin of a cotton and spun rayon blend in "Libre." All the Decorative floral patterns are fresh and exhilarating as a sunny spring morning. "Dogwood" is a filigree of delicate dogwood branches on a sheer Dacron. Giant leaves and tiny berries are neatly balanced on a grand scale in "Leaves and Berries" on glazed chintz. "Botanical" etches true-to-life reproductions of familiar flora on a polished cotton ground of large squares and rectangles. "Medley," also on polished cotton, is a blend of flower and fruit arrangements printed over a small patterned square motif.

A diffuse color range is notable in Decorative's new upholstery fabric line. Antique taffeta comes in 24 incandescent colors; silk velvet, in 15 colors; watered silk damask, in 8 colors; nylon matelasse, in 7 colors; textured antique silk satin, in 41 colors; and a cotton velvet, in 50 colors. In addition, there are cotton/rayon stripes, correlating striped and flowered silk brocades, an Italian imported cotton stripe that looks like silk, a cotton/rayon small-scale damask, and an Italian imported silk lisere.—B.B.P.

Design at Jofa

(Continued from Page 162)

in oval medallions; cupids entwine them in garlands and leafy twigs. Traditional cretonne returns this year with a few fresh domestic floral prints of English flavor including "Lambert" sporting large flowers heavily outlined and only partially filled with subtle colorings; "Kingsley" with daisies in tight bunches on blues, oranges, or grays; and "Lisbeth" rampant with large roses in loose flowing

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bunches. A note of luxury has been added to the woven fabric group with a voluptuous Italian imported brocatelle "Cicala" (photo 6 on page 162), a traditional pattern brought up to date with the contemporary touch of unusual woven shadings of crosshatching and dots. This is most effective in a deep moss green on creamy white. Quality damasks are of silk—one, "Manzu," has an Adam-type classic two-toned pattern. Another has tiny medallion designs in an array of the brilliant hues. "Chantilly Printed Satin" of deep opulence has spires of gladiolas in brilliant reds or purples.

The group of West German contemporary prints, on cotton at Jofa is a visually exciting experience. "Sunda Stripe" a tantalizing asymmetrical horizontal stripe comes in deep vibrant graduated shades of purple-reds, purple-blues, blues, reds, yellow-greens. "Geometric Patchwork" has harlequin triangles dotted about with an unconcern for symmetry. An overlay of fine black etched stripes add dimension. "Chatu Stripe" incorporates double triangles set as hour glasses in vertical rows of wide stripes. This is in purple, blue, green, gray. "Dessin Print," totally unrelated to the above West German group, is a Bavarian type provincial stylized print with bands of flowers and tiny leaves. Last but not least: "Tra-la-la," a print of suns, children romping as Indians, wise owls, and other childhood motifs scattered over a white face in bright, gay colorings. The Fiberglas children's prints include illustrations for "Billy Goat Gruff" and other nursery rhymes, "Daisy Patch," a loose woven sheer with scattered flowers; "Happy Morning" with a wide central vine of morning glories in clear blue, orange, or yellow on white, and "Has the Balloon Gone Up Yet?" a pattern with an around-the-world-in-80-days excitement, bedecked with aerial balloons filled with adventurous people.

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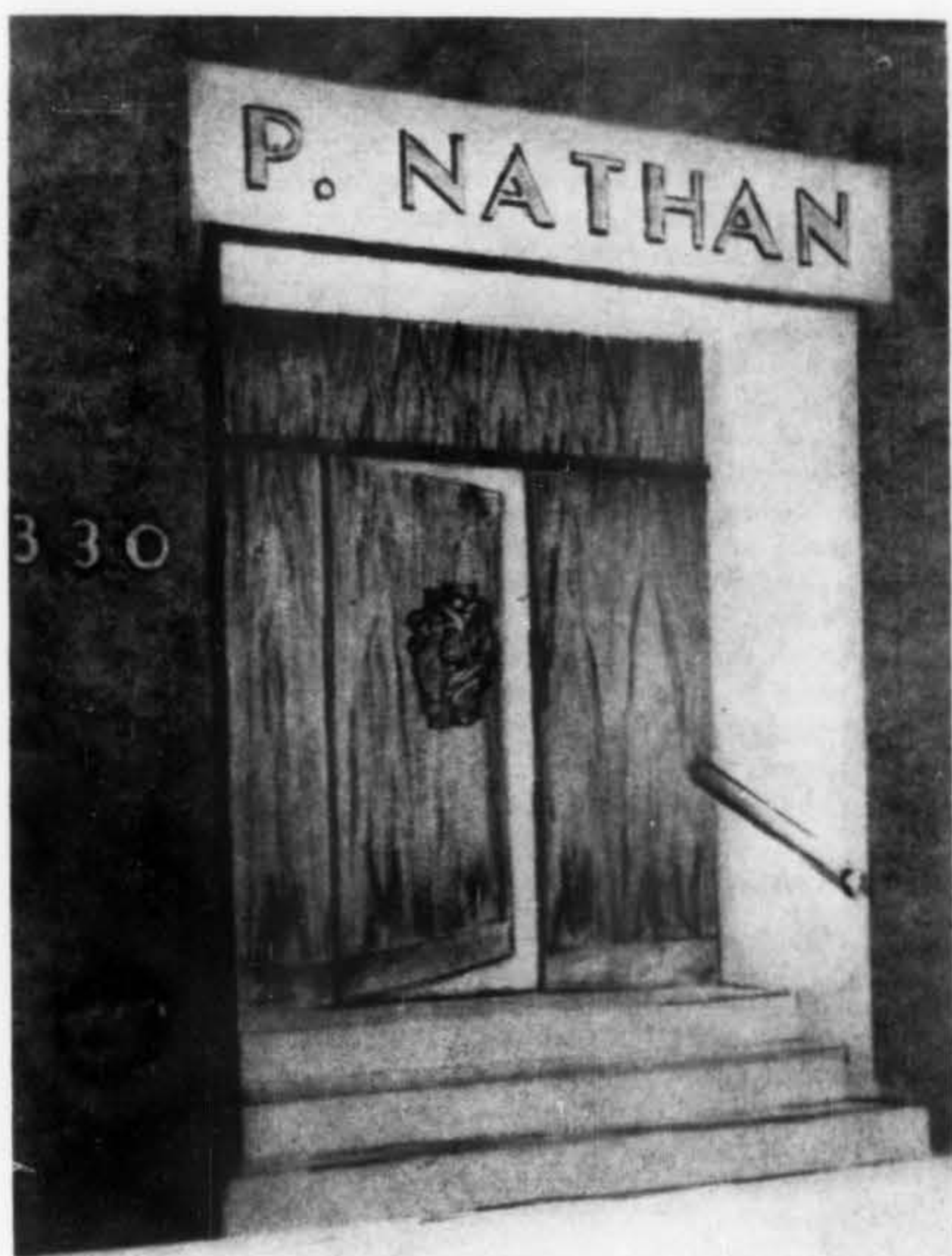
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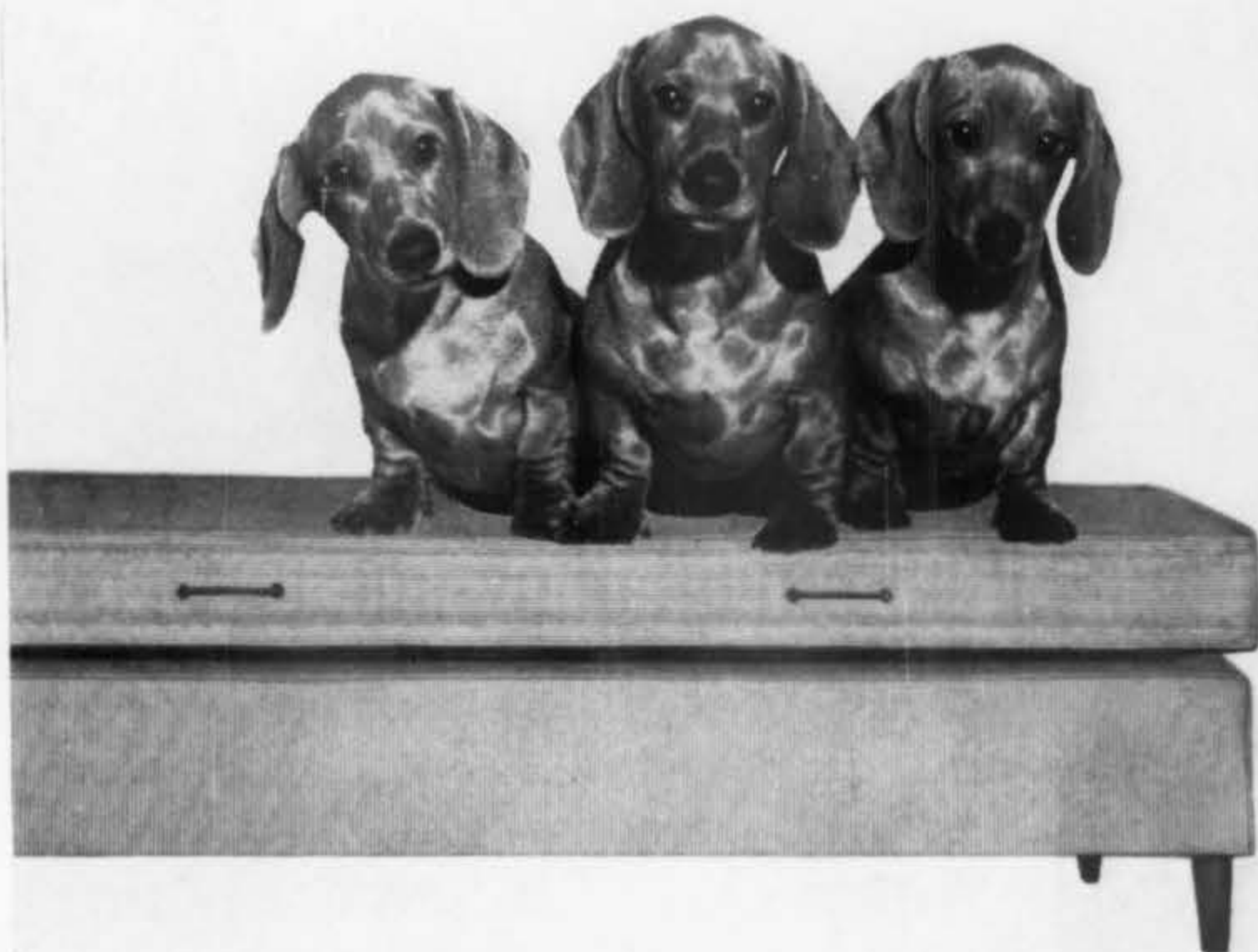


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Cotton Comes into its own at Lee

(Continued from Page 160)

shadowy colors. Solid cotton taffetas in a range of 16 fresh colors have a matching satin-faced float stripe crossing to make large area plaids. Cotton velvets of rich depth have been dyed in 30 colors to include the hard-to-find high brilliancy range.

As a decorative balance to the above group, Lee has also an excellent small collection of pure silk taffetas with a built-in crisp ripple giving tremendous depth and richness to the character of the fabric. They are stiff enough to stand alone. The plain "Tango" is in 16 heavenly colors including the fuschias. "Ripple Plaid" has a wide square made of the criss-crossing of muted stripes in porcelain colors. "Milano," of the same ripple taffeta, has a shaded formal damask pattern. One very beautiful casement of sheer rayon and Belgian linen is a white 60-inch-wide panel with a deep 16½-inch side border of neutral. A brown woven Greek key marches up the center of the border panel. The design may be used with border on either right or left side.

Brunschwig's Latest Imports

(Continued from Page 162)

designs alternate with wider areas of sprigs of flowers entwined with daisy chains. Quite unusual and worthy of mention is a completely charming French Revolution design called "Revolution and Border." Loose small flowers are strewn over a solid ground in bright gay colors. A scalloped edge border has similar flowers in tight orderly formation.

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America House

(Continued from Page 152)

mitered corners and doweled throughout, designed by Campbell and executed by New York Craftsman Jerry Coggiano (shown on page 151), who also made the jewelry display case of walnut and teak standing near the entrance (page 153). The imposing angular stairway was executed by Peter Rosati from Campbell's design and is built of Angelique or Dutch Guiana teak. Detail of joinings is shown on page 152. Lighting is equally flexible in the display areas, where Bulldog lighting trolleys have been installed near the periphery of the ceiling; light is controlled by a switch for each section. Outdoor sculpting and metalwork are on display in the small patio as seen through the large plate glass windows at rear of shop (page 150). Campbell's concern with a maintenance-free outer structure predicated his choice of Alcoa's Duranodic-finished aluminum utilized for the first time in structural form on the facade of the building. Recessed windows of upper floors are shielded from the northern glare by vertical rectilinear tubes of this abrasive-resistant anodized finished aluminum which is impervious to all weather. Large double plate glass windows framed with Angelique are the focal point of the fascinating showroom and are set back from the side walk 12½ feet. Forecourt is of terrazzo with a free form planting area sculpted in concrete and mosaic by craftsman David Weinrik.—J.W.

Sources for America House

First Floor Flooring (western Douglas fir): Haywood Floor Company. *Pandanus cloth on walls:* Maria Nichols. *Angelique Guiana Teak:* Edgecomb-Hunter Hardwood Corporation. *Glass windows:* Thomas F. Collins. *Herculite glass doors:* American Metal Store Front. *Acoustical ceiling:* Johns Manville Corporation. *Alcoa Duranodic-finished aluminum on facade:* American Metal Store Fronts.



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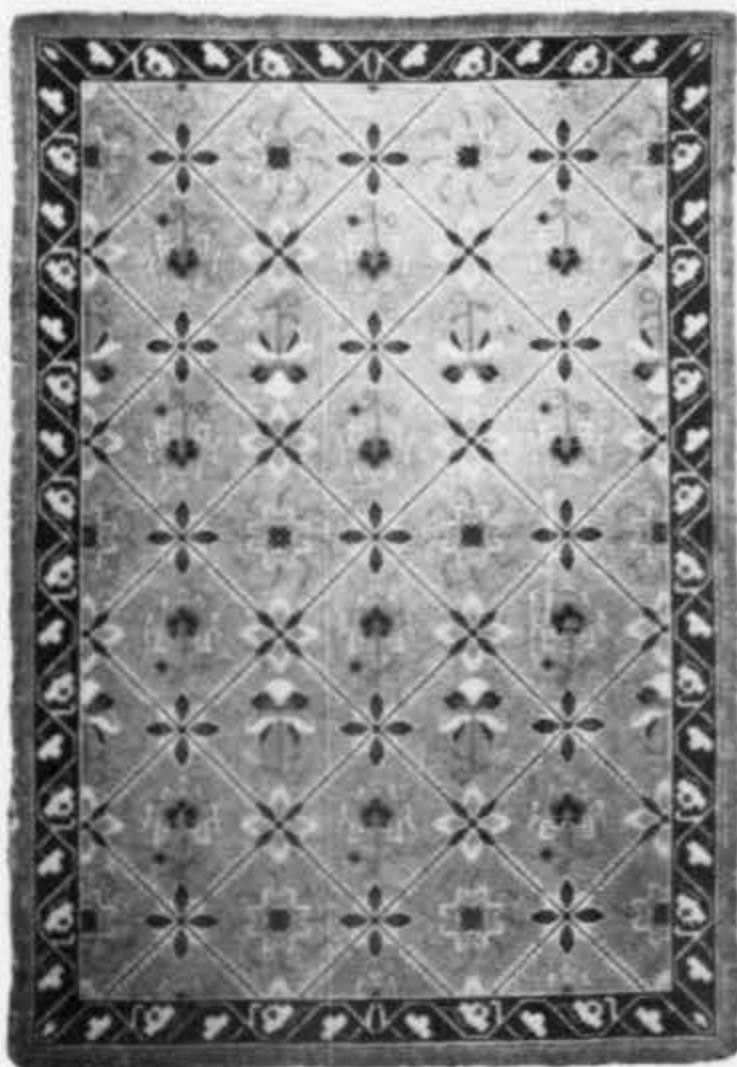
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For Your Information

(Continued from Page 56)

National Home Fashions League

Fall Season Opened With Gastronomic Show

For its first luncheon of the season, on September 14 at the Hotel Pierre, the New York Chapter of the National Home Fashions League, Inc., joined forces with the New York Chapter of the National Electrical Women's Roundtable, Inc., to present a lively session dedicated to the theme "The Big Switch That Fashion-Feeds America." Guest speaker Poppy Cannon, noted drink and food authority and author of the forthcoming book, *The Electric Epicure*, maintained that "we are in a gastronomic renaissance with new foods and new electric appliances that open up



Above: Marion Dorn's San Antonio setting.

the world of fine cookery." The modern housewife, she said, can make the same intricate recipes as her grandmother in a simpler manner and in a fraction of the time. Illustrating the point of the talk were six decorative vignettes done by designer members of the League which presented the latest designs in electrified housewares. Above, we show A.I.D.-er Marion V. Dorn's Sunday luncheon in San Antonio with furniture by Lutten-Clarey-Stern; and (page 194) Patricia Harvey's after-theater moonlight supper setting, featuring furniture by Luberto Designs. Additional settings included: an elegant dining vignette by Isabel Barringer, A.I.D.; a terrace party by Elizabeth Matthews, A.I.D. Press Associate; a country kitchen by Mary Brandt, A.I.D.; and a teenage poolside party by Ruth L. Strauss, A.I.D. Some 40 manufacturers were represented with the latest tableware, china and appliances. Novelties included an electric can opener with a timer and a clock; a streamlined heating tray with a Plexiglas cover



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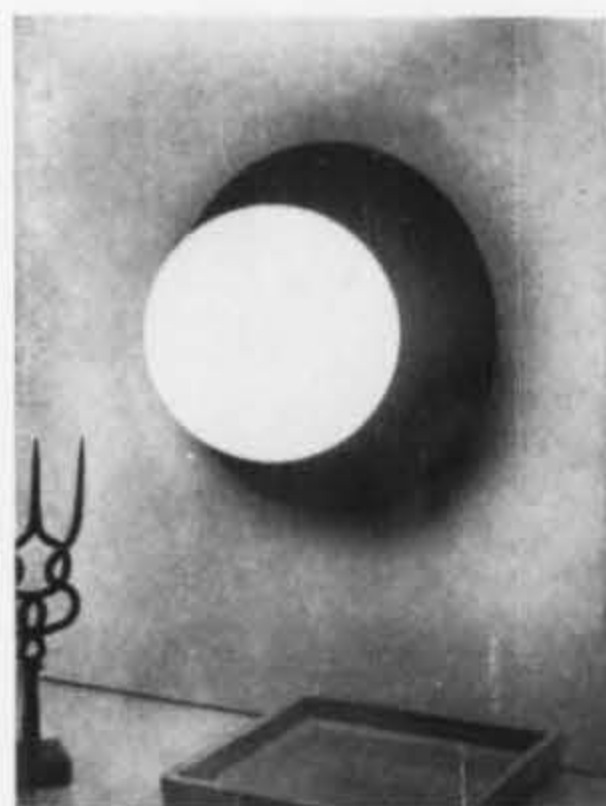
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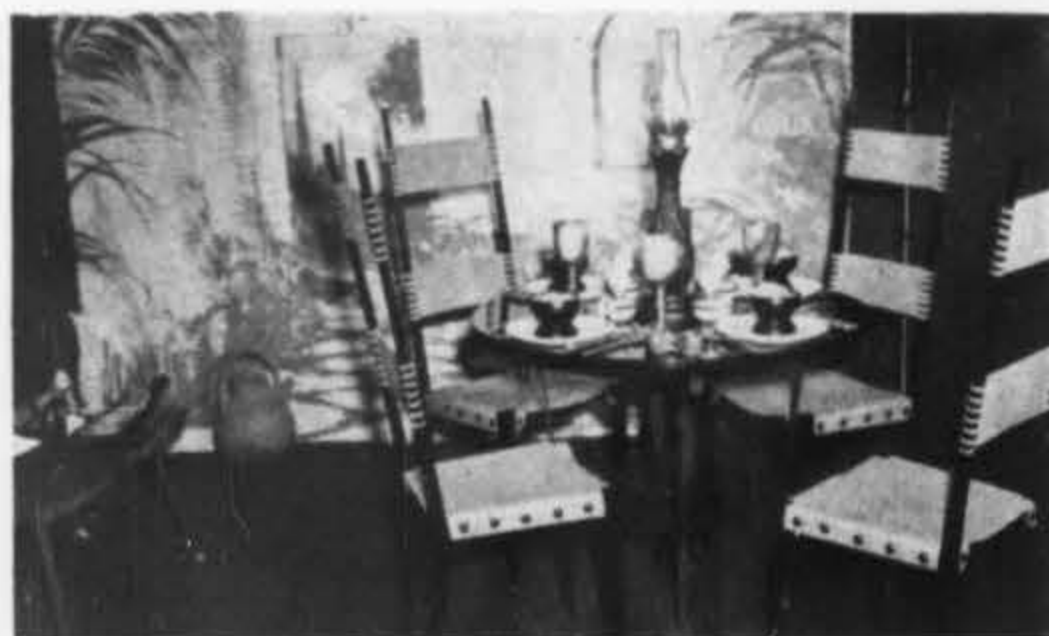
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Above: Patricia Harvey's moonlight supper setting.

that can substitute as an old-fashioned warmer of grandmother's time; an electric pressure cooker that doubles as a sauce pan and deep fryer; a folding slicing machine; a portable oven; and an electric coffee grinder. New blenders and Japanese-type hibachis were also included.

N.H.F.L.'s Philadelphia Chapter Tees Off Season

"Design in the Fabulous 60's" was the theme of the National Home Fashions League's Philadelphia Chapter meeting on September 22 at the Sheraton Hotel in Philadelphia. Tacy Bowman, president of the Chapter and Home Fashions Stylist for Arndt, Preston, Chapin, Lamb & Keen, introduced the guest forum comprised of Michael Greer, Chairman of the Board, National Society of Interior Designers, who spoke on "Current and Future Trends in Interior Design"; Samuel Fahenstock, design director for Alcoa, Pittsburgh, whose topic was "Design in the 60's—Its Effect on Architecture and the Exterior"; and Joseph Cafero, architect and designer for Knoll Associates of New York, on "Trends in Contemporary Design."

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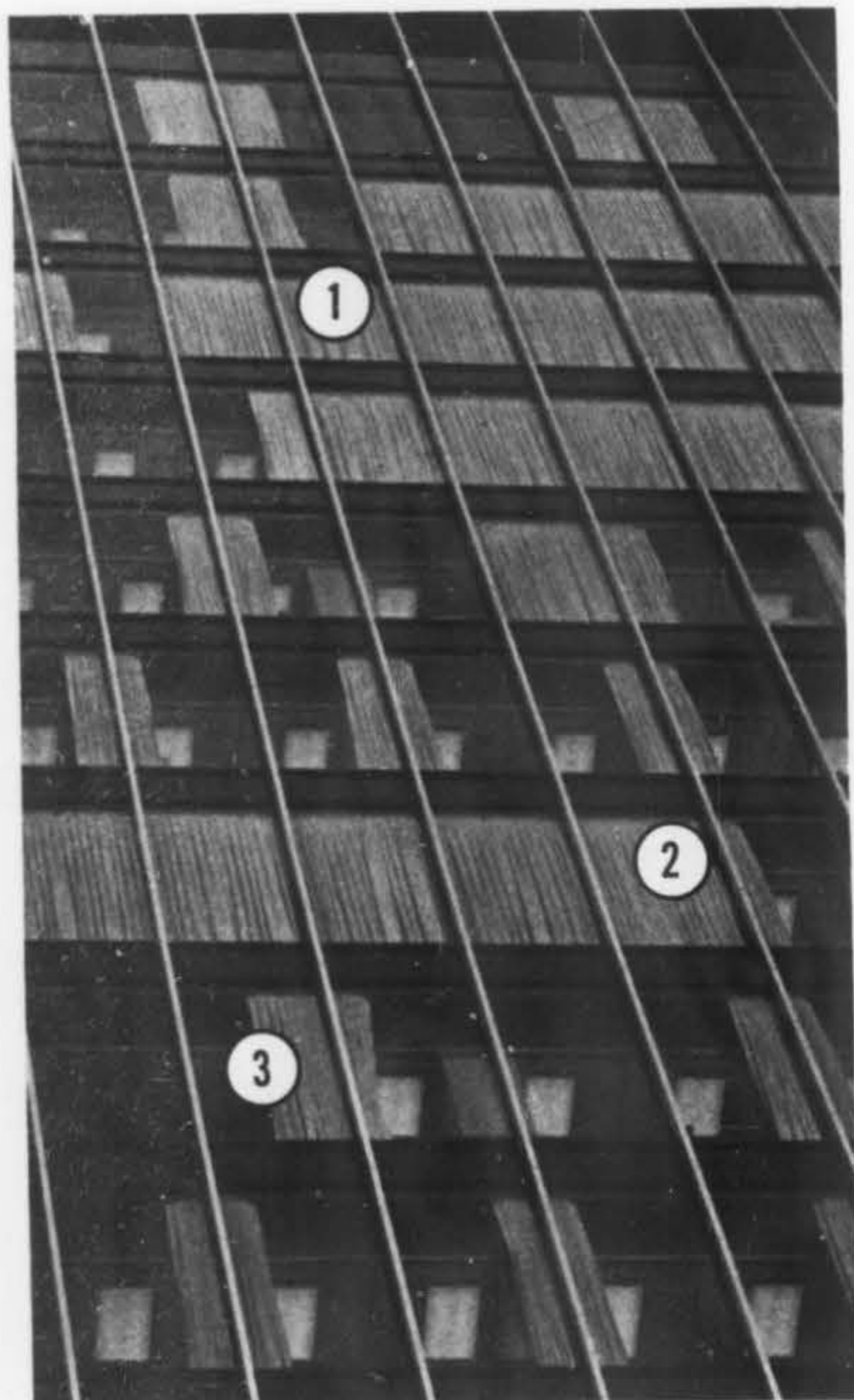


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Mabel Schamberg's Venetian Dining Room.

National Design Center News

Leather in Decoration Show—Part 4

"When one dines in Venice, one dines in beauty," maintains Mabel Schamberg, F.A.I.D., designer of the fourth in the Upholstery Leather Group's series of rooms featuring "The five greatest foreign influences on American decor." At the National Design Center through October, "Cenare con Bellezza"—Miss Schamberg's palatial setting, patterned after a Venetian dining room, introduces two lovely new leather colors, created by the designer: "verde-giallo"—a green-yellow developed by Martin-Senour Paint Company; and "scampi-pink"—a color associated with the finest of Venetian art. (Continued on Page 198)

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Five of the eight pieces of furniture in the room were created by Baker Furniture especially for the setting. All are modified reproduction of great antiques in the Baker Museum in Holland, Michigan. Showpiece of the room is a handsome sideboard with a gleaming French walnut top and base of antique putty white with scampi-pink trim. These colors are repeated in the 17th century side chair upholstered in leather (all leather from the Leather Manufacturing Company of Newark, New Jersey).

Walls are covered in "Veneziana," a delicately patterned silk by Fortuny of Venice. A fine travertine marble floor, by the Marble Industry of New York, is set in two-foot square blocks in both the dining area and the "expresso corner" on the balcony above. Over the sideboard hangs a modern art glass "painting" by Angelo Barovier of Murano created from ground Venetian glass in soft colors. Most of the accessories and table appointments, several of which are 17th century Venetian, were secured last summer by Miss Schamberg in Venice while on the A.I.D.'s around-the-world trip. The glass pistols on the table serve for a more amicable purpose than dueling: they are wine decanters from Murano.

Although most of the furniture and accessories are 17th century Italian, the decoration has been adroitly handled to present a truly modern appearance. A tall, graceful hostess chair of antiqued fruitwood is more Regency than 17th century. Upholstered in glove soft "Nature's Signature" yellow leather, the chair is finished with tiny gold nailheads. The setting includes two new tables in Baker's Palladian collection. The dining table is oval with a gracefully patterned French walnut top and a base of antiqued yellow with putty white trim. The "expresso" table has a white marbled top and an antiquated brass base.

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Lucile Stockwell Chatain

Lucile Stockwell Chatain, president of C. W. Stockwell and Company, designer, colorist, manufacturer, distributor, and retailer, winner of the 1960 Justin P. Allman Award (the Wallpaper Wholesalers' Association's highest honor) for her distinguished contributions to the wallpaper industry, and an A.I.D. Design Associate, died on September 15th in Los Angeles. Mrs. Chatain was the daughter of Clifton W. Stockwell, who fifty years ago founded the wallpaper firm which bears his name. After graduating from Parsons School of Design in 1922, she spent eight years in the field of interior design. In 1930 she went to work for her father's firm. She married the late Remy Chatain, Jr. in April, 1929.

Entering the field of wallpaper design, Mrs. Chatain made a specialty of anticipating trends, instead of depending on a portfolio of tried and true designs. Beginning with wallpaper for "California living," she moved on to entire collections in the machine printed and hand printed fields, bringing cultural backgrounds to custom walls. During these years, she worked with Virginia Hamill in creating top wallpaper designs for here and abroad. The Stockwell Company's trademark soon became "Trends of the Times" resulting in such anticipatory designs as the Far Eastern and Eastward Flight collections which prophesied today's interest in the Orient.

With her son, Remy Chatain, Jr., who also attended Par-




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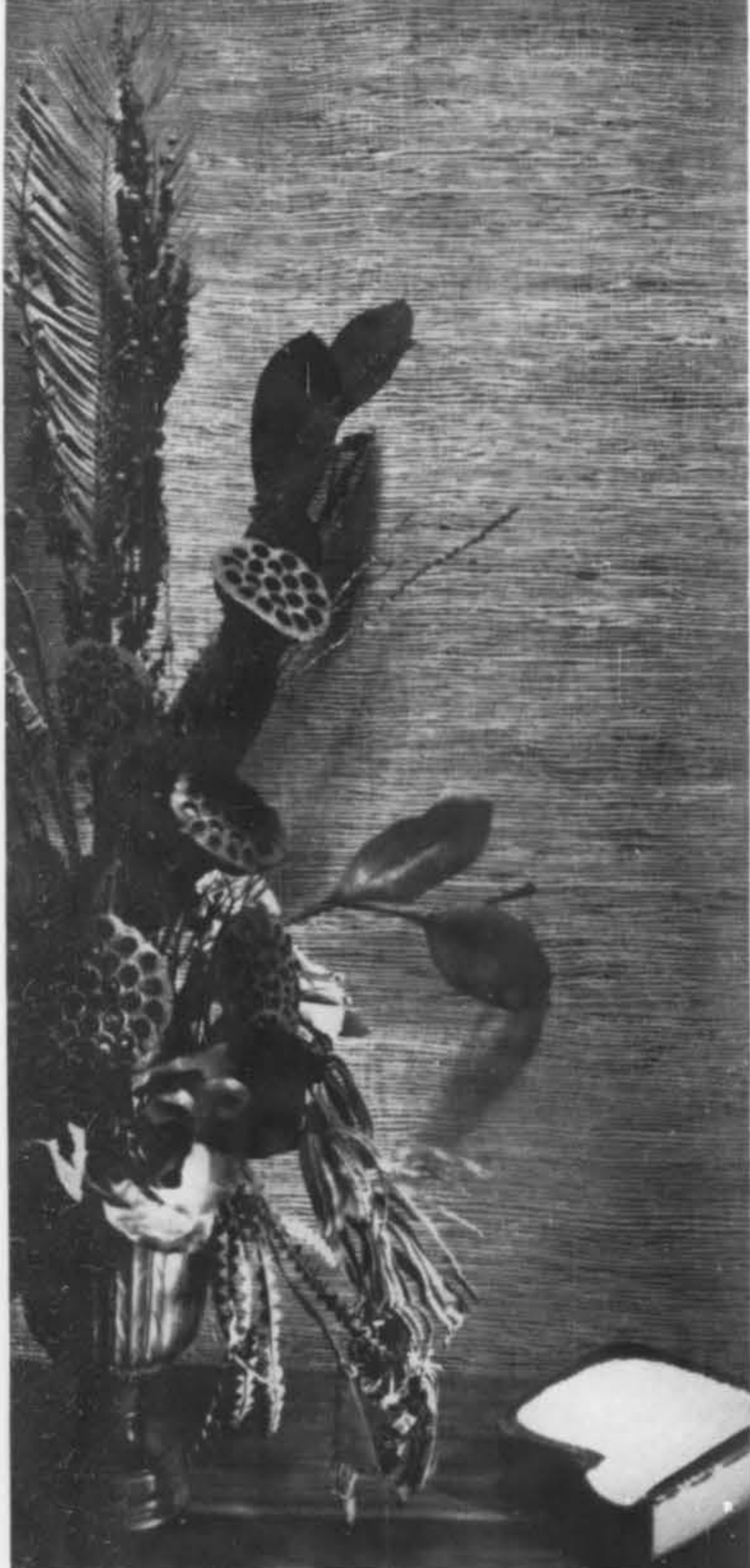
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sons; her sister, Mrs. Doris Stockwell Klinke and Charles Sisson, she operated five brilliant showrooms in Pasadena, San Francisco (*Interiors*, July 1956, Pages 68-71), Beverly Hills, and Los Angeles (*Interiors*, August 1957, Page 78). Mrs. Chatain was constantly on the move and maintained homes in Pasadena (featured in *Interiors*, April, 1960, pages 137-143), Laguna Beach, Fallbrook, California, and an apartment in Manhattan House in New York (*Interiors*, pages 74-77). Mr. Chatain, Jr., who now becomes president of the Stockwell Company, has a B.S. degree from the University of Southern California.

Jack M. Winer 1907-1960

On August 30, Jack M. Winer, president of Capehart Corporation and long a well-known figure in the appliance and electronics field, died of a heart attack at his desk at the Capehart plant in Richmond Hill, Long Island.

In 1934, Mr. Winer founded the Dynamic Service Company, a Manhattan retail operation dealing in appliances. The business grew into a chain of retail stores throughout the New York area and in 1945 became Dynamic Electronics of New York, Inc. The company moved to its present location in Richmond Hill in June 1956 and six months later became a publicly owned corporation. In August 1959, all manufacturing rights to the Capehart name were acquired and the company became the Capehart Corporation in October of that year. The firm specializes in the manufacture of stereophonic high fidelity radio-phonographs, television and related consumer products, as well as maintaining a separate government and industrial division.

Mr. Winer is survived by his third wife, Edna; two sons, Arnold and Richard; two daughters, Susan and Shelly; two grand-children, Ellen and William, children of Arnold. Also surviving are two brothers, Lee and Julius.

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Awards

Winner of Michael Greer Award Announced

The New York School of Interior Design has announced that the annual Michael Greer Award has been granted to Camille Duhé of Baton Rouge, Louisiana, for the coming year. The award, a full year's tuition scholarship, is conferred by Mr. Greer, Chairman of the National Board of N.S.I.D., to a student of the New York School of Interior Design for outstanding scholastic achievement. Mr. Duhé transferred to the New York School a year ago from the College of Arts and Sciences of Tulane University, New Orleans, Louisiana.

Saphier acquires Gene Tepper

Michael Saphier Associates, Inc., a national planning and industrial design group with headquarters in New York, has acquired Gene Tepper and Associates, San Francisco industrial design organization. Gene Tepper has been made a vice president of the Saphier firm, and the San Francisco office will become headquarters for all package and product design work, according to Lawrence Lerner, president of Michael Saphier Associates, Inc.

Thalheimer & Weitz, Lansburgh architects

In our June issue, we inadvertently neglected to give Thalheimer & Weitz, Philadelphia architects and engineers, credit for designing the exterior of the Lansburgh store in Shirlington Shopping Center, Arlington County, Virginia, for which Meyer Katzman did the interior planning and design.



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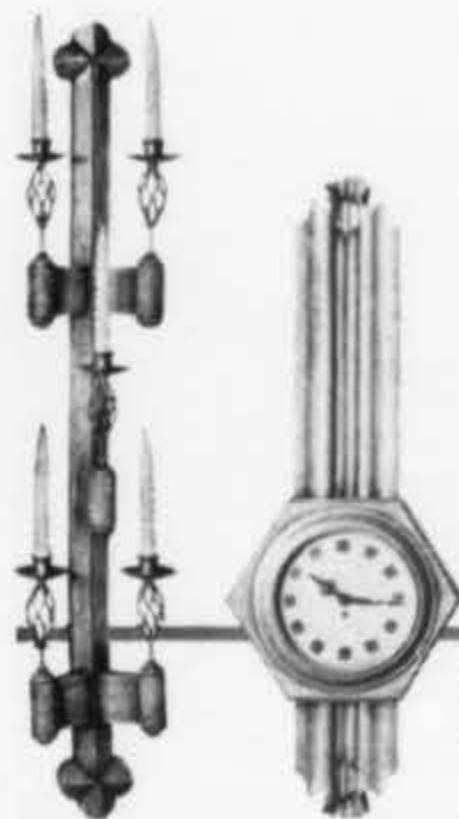
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Interiors' bookshelf

(Continued from Page 32)

glass, and invented their own method of putting the pieces of glass together.

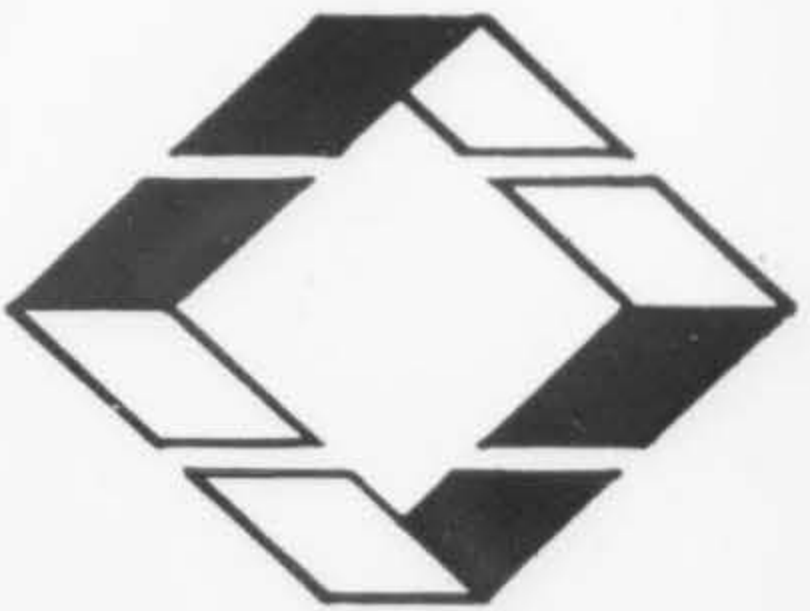
R. M. Schindler was as "total" a designer as the Greene brothers, and as completely dedicated to his vision of California life, but he spoke in the vocabulary of a later period. His voyage to the West was long, for he started not from Boston, like the Greenes, nor New York, like Maybeck, nor Syracuse (New York), like Gill, but Vienna. He studied there and might have remained to live in the European circle of Bauhaus influence had he not been captivated by the appeal of Frank Lloyd Wright. He made his way to New York and eventually to Chicago, and after several appeals joined the master's staff without pay. It was for the purpose of supervising the construction of a Wright building that he moved to Los Angeles.

Between the financial upheavals of World War I and the depression, Schindler never had opportunities comparable to those of Maybeck, the Greenes, or Gill, but the California dwellings he produced became as closely identified with the region as any of theirs: it was a simple but powerful concrete or wood slab shelter often perched on a hillside with its back towards the street and its terraces and windows oriented towards a valleyscape. For his interiors Schindler designed blocky modular cases and "floor terraces." He invented grooved door pulls because he disliked hardware, and integrated furniture into the architectural framework. It looked very moderne, but today there are long lists of applicants for apartment houses he designed. A clear analytical text well related to the photographs makes it easy to understand why, in this sound book on some of the most interesting molders of the interiors of today.—O.G.

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Arts of Denmark

(Continued from Page 137)

until 400 A.D., when the Teutonic countries developed a distinctive style of their own. The splendidly stylized, mythical beasts of ornamentation that characterized this Teutonism survived in the pagan North while Christianity provoked the art of human figures in the South; when Christianity finally came to Denmark, in the Romanesque period, the ancient Viking art disappeared.

In the second room of the exhibition, medieval art is represented by four large masterpieces: a stone baptismal font from a country church; a golden altar frontal; a wooden statue of Saint George by Hans Bruggeman; and a fantastic clerical chair from Iceland (see page 136). Showcases hold gold crucifixes and other ornaments. As Aage Roussell points out in the catalog, "the hammer of Thor was replaced by the cross as a religious symbol." The traits of pagan Nordic craftsmen are still evident, however, in articulate sculpturing of materials that seems to predict the woodwork of today.

In the Renaissance and Baroque periods, Danish art lost its distinctly Nordic character and joined the predominant trends of all European culture. The royal treasures of the sixteenth, seventeenth, and eighteenth centuries, housed in the exhibition's third room, include impressive jewels, furnishings, and paintings, but Danish artists, particularly those catering to the regal tastes, were quite clearly borrowing from the Dutch, the French, the Italians, and the Germans.

18th and 19th Centuries: seeds of the national style

In his catalog article, "The Arts and Crafts of the 18th and 19th centuries," Erik Zahle emphasizes the pervasive

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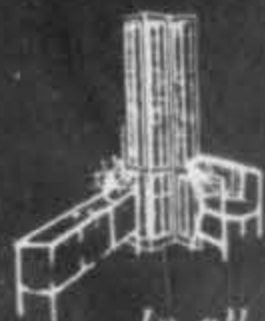
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and important influence that foreign styles (primarily French and German) had on the artistic production of Denmark during these two hundred years; in the eighteenth century, in fact, most of the craftsmen practicing in Denmark were German or French immigrants. Palace arts of the Rococo period, as any tour of the magnificent castles of Denmark will underscore, derive directly from the dominant and luxuriant style of France.

Several major cornerstones were laid in the eighteenth century, however, which led to later development of distinctive native craftsmanship. In 1722, a faience factory was founded, to become the first major ceramics works in Denmark. 1754 marked the beginning of the Royal Academy of Fine Arts, which instituted crafts instruction in 1771. In 1774, the Danish Porcelain Manufactory was started, taken over by the king in 1779 to become the Royal Copenhagen Porcelain Manufactory. The hallmark chosen — three wavy lines symbolizing the sounds that divide the larger islands of Denmark — has since become world-famous.

In furniture, too, Zahle points out, important seeds were sown for the emergence of a national style. In 1777 the state-supported Royal Furniture Store was founded, where craftsmen sent in their furniture to be sold; the furniture, however, had to meet high quality standards, encouraged by Store models and a supply of fine materials which the cabinet-makers could buy.

In the nineteenth century, an important phenomenon developed: sculptors and painters began to take an interest in the applied arts and designed silver, furniture and other objects, primarily for their own personal use. As the room of "artist's furniture" at the exhibition clearly demonstrates, this development marks a turning point in the history of Danish furniture: a departure from imitative



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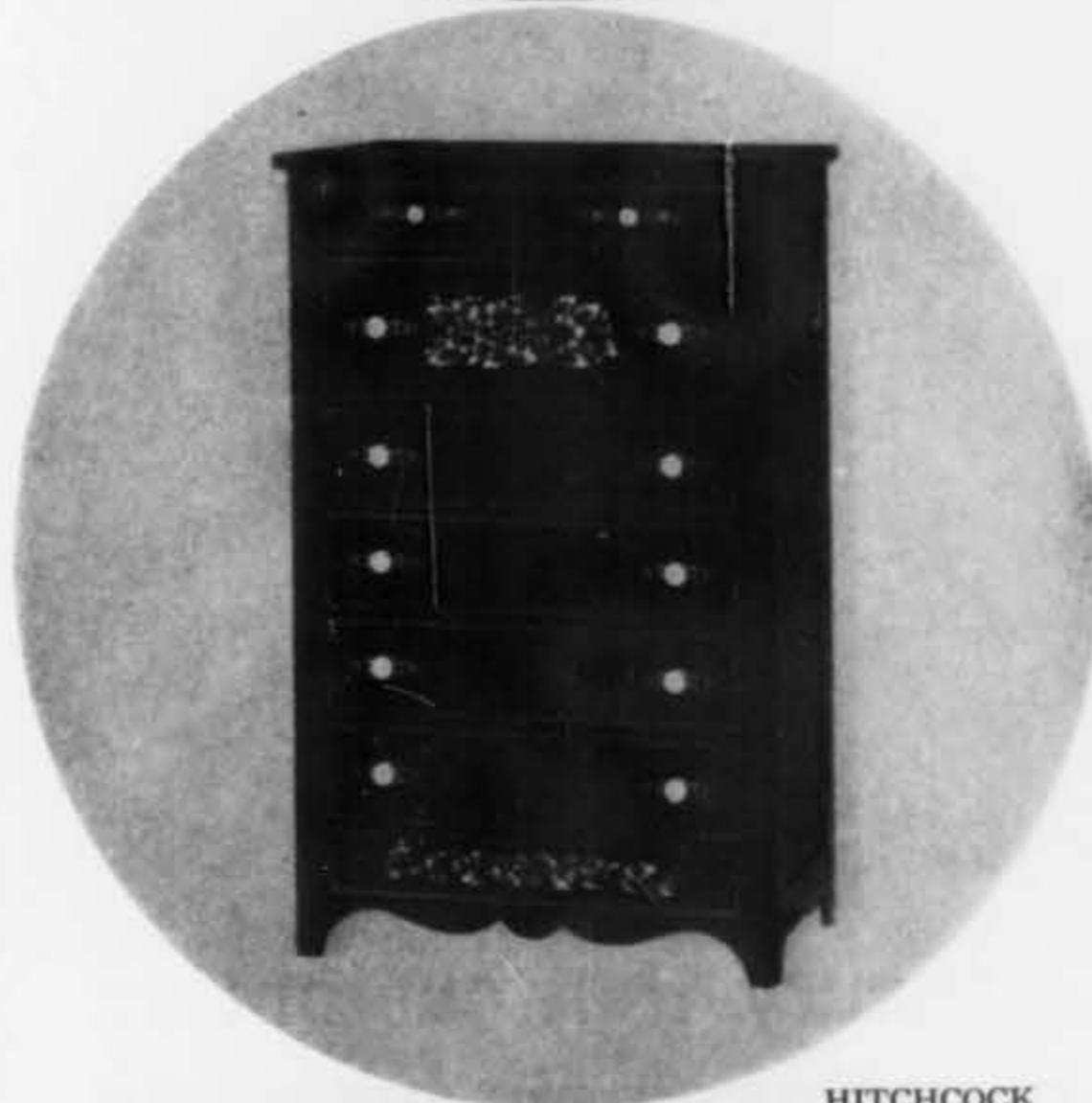
styles and the growth of individual artistic expression, abetted by the close co-operation of designer and craftsman which the Royal Furniture Store had encouraged. The evolution of design in the twentieth century and the growth of the popular market would bring this co-operation to its present significance.

1900-1920: *the important role of Johan Rohde*

At the turn of the century, the fine-lined decadent tendrils of *Art Nouveau* were insinuating their way into the rest of European design, but there were few whole-hearted manifestations in Denmark. One of the rare exceptions is the citrus wood chair by Johan Rohde (page 138). Aside from Rohde and a few others, there was little new in furniture at this time; Victoria's reign in the parlor had not bypassed Danish popular taste. Where Rohde's many-faceted talent made its strongest mark was in silver design, coinciding with an important event in this decade of Danish design history: the beginning of Georg Jensen's silversmithy in Copenhagen, in 1904.

Jensen himself, a friend of Rohde's, had been a sculptor, a ceramist, and a silversmith at the court jeweler's. In 1905 he executed some designs of Rohde's, who joined him a year later as designer in the smithy. In his article "Jensen and Silver" (from *Fifty Years of Danish Silver*, a booklet issued by Georg Jensen, Inc.), Edgar Kaufmann, Jr. explains the distinction of Georg Jensen's and Johan Rohde's designs as a result of being *behind* the times, "a transition between an ornamental style (related to both Neo-Grec and Eastlake design) which was developed in the 1860's, and the sinuous *Art Nouveau* which sprang up in the 1890's."

Rohde and Jensen were not spectacular design innovators. Their contribution was rather a growing awareness of the



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1920-1935: *Arrival in America, and Klint's school*

The years between the First and Second World Wars marked both the start of "Danish modern" in furniture, which had seen little change in the beginning of the century, as well as the arrival of Danish arts in the United States. In Copenhagen, consistently and quietly, evoking growing recognition throughout the rest of Europe, Georg Jensen and his noted colleagues were plying and refining their trade in the Jensen silversmithy. Johan Rohde in particular was leaving behind the last clinging tendrils of *art nouveau* and establishing what were to become classic shapes. In this creative climate, several important events occurred:

In 1923, a man named Frederik Lunning moved to the United States and started a modest little shop on Fifty-Seventh Street in New York called Georg Jensen, Inc., advertising a small inventory of silverware imported from Georg Jensen in Copenhagen. Slowly the shop added other items with an unmistakable "made in Denmark" trademark: in 1925, Christmas cards; in 1930, wooden articles; in 1932, Royal Copenhagen Porcelain. The success of the Fifty-Seventh Street shop was so unexpected that quarters grew cramped. In October, 1935, Georg Jensen, Inc., moved to 667 Fifth Avenue, testimony to a rising appreciation for Danish "simplicity." The concept, (to paraphrase H. L. Mencken) that "nobody ever lost money underestimating the (taste) of the American public"—lost its sure-fire validity at Lunning's establishment.

In these years, much was brewing on the homefront as well.

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In 1924, a conscientious young architect named Kaare Klint was appointed to lead the new class in furniture design at the Royal Academy's School of Architecture, to become the man unanimously considered the greatest influence on the development of Danish furniture. As Esbjorn Hjiort has pointed out in his book *Modern Danish Furniture*: "It is hardly wrong to say that Klint was the first Danish furniture designer who founded his system on a purely rational basis. Each piece was designed only after a systematic study of the various functional demands made on that particular type of furniture, and he required the same thoroughness of his students." Klint considered 18th century English furniture ideal models, not to be copied but to be studied. His emphasis on function was accompanied by enormous respect for material and construction. As evidenced by the Klint furniture at the exhibition, his own style was profoundly unpretentious (see page 138), remarkable only upon close inspection.

Little was known of the effects of Klint's teachings abroad; "Swedish Modern" was representing Scandinavia in the foreign markets with enormous success, while the Danish style was still in a state of flux and ferment at home.

The cabinetmakers ally with the architects

The Danish Cabinetmakers Guild (which, incidentally, celebrated its 400th birthday six years ago) opened its first annual Exhibition in 1927. Its initial purpose was strictly a sales display — to defend the cabinetmakers against the threat of commercial furniture. For the first three years, the furniture exhibited was strongly criticized, provoking the cabinetmakers to arrange an annual good design competition before each exhibition. This competition marked the abrupt turning point from a criterion of sales appeal to one of quality. As Hjiort's book comments:



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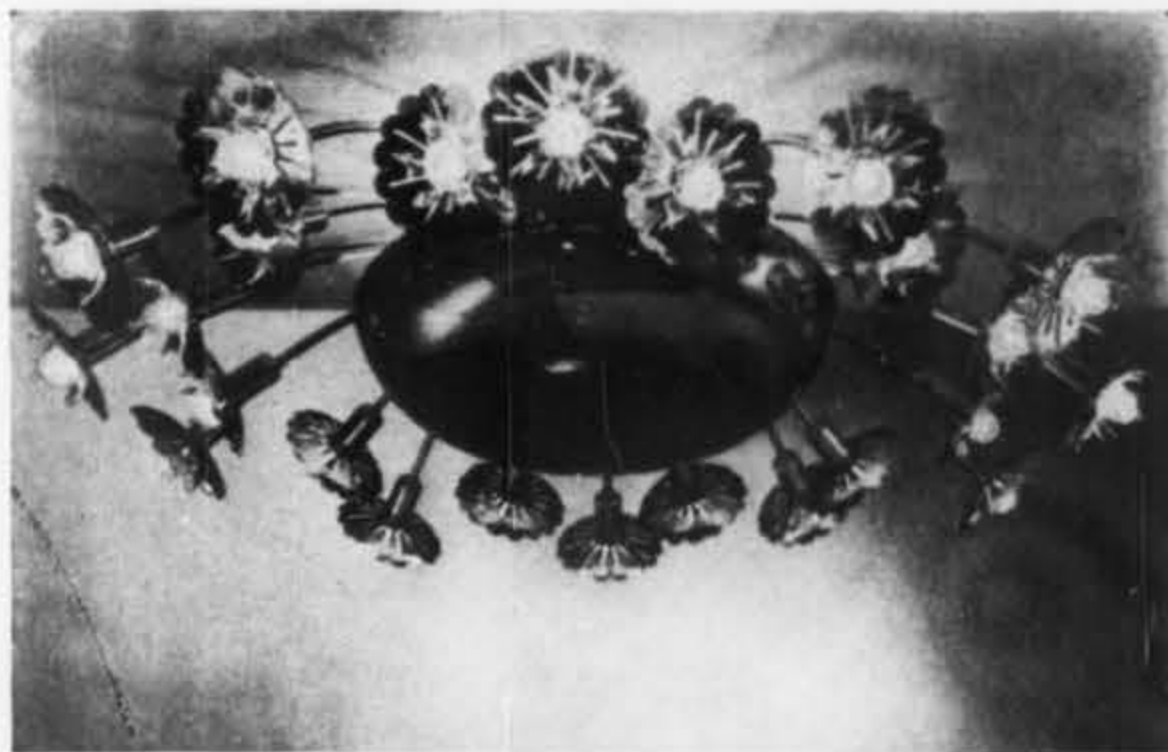


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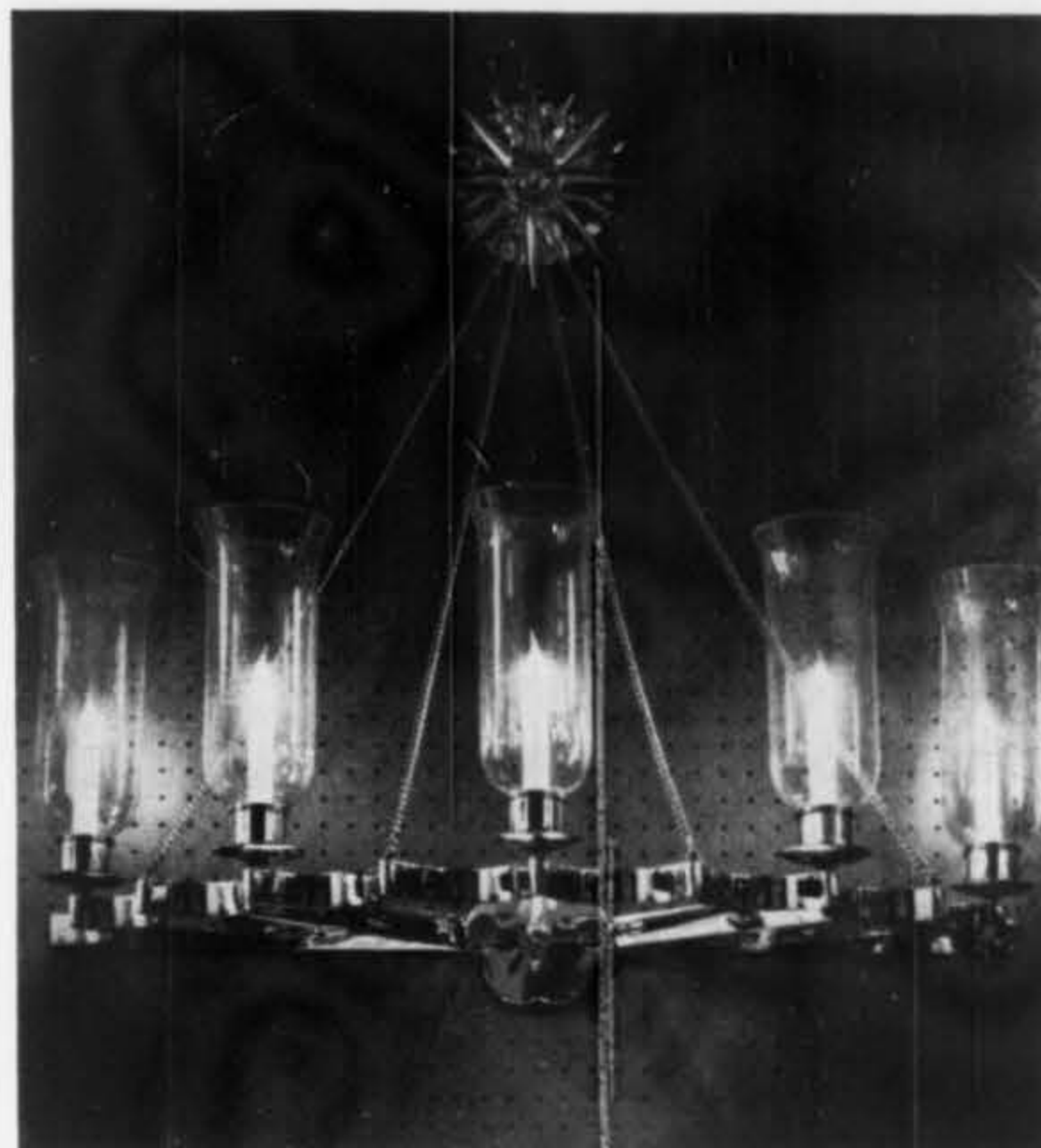
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"the Cabinetmakers competition resulted in a fruitful collaboration with young, progressive architects, a collaboration which continues to this day. The prize-winning designs were executed and exhibited, which gave the architects an opportunity to see their ideas in practice. This collaboration is undoubtedly one of the reasons for the high standard of Danish furniture. Through it the cabinetmakers have been given a new conception of the possibilities of their craft while the architects have learned much from the skilled craftsmen."

At this time, only the cabinetmakers were pioneering and experimenting; pre-war furniture factories were still turning out period imitations. Not till after the war did industry turn to the craftsmen-designers for inspiration as well as fresh functional designs for mass production.

1935-1950: *new names, new recognition*

In the productive climate inspired by the Cabinetmakers Guild competition, a voice was raised in protest to the pervasive, rational influence of Kaare Klint—the voice of Finn Juhl. The Museum's exhibition makes graphic evidence of this protest: between the area where Klint's furniture is exhibited and the large hall of recent Danish furnishings stands a lightly sculptured exquisite little armchair, viewing slightly askance the modestly efficient lines of its predecessors, which needs no name tag to be recognized as one of Juhl's.

Juhl's reaction against the anonymity of Klint design was a belief that each piece of furniture should be a "work of art," bearing the discernible stamp of its creator, as well as serving particular functions. The first time *Interiors* got wind of Finn Juhl's private revolution was in November, 1948, when Edgar Kaufmann, Jr., returned from

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Europe with an article and photographs of new chairs—chairs as bold and perfect as fine modern sculpture. Their designer was introduced in a few succinct sentences: "During the last 50 years, Denmark has made a special point of encouraging fine cabinet making. The most recent harvest of this careful cultivation is shown in these chairs of Finn Juhl—a successful young architect, teacher, and designer in Copenhagen. His work is not isolated, but its contemporary spirit and directness of approach make him particularly suited to represent the spirit of Danish furniture design."

Since that November, *Interiors* has kept a close watch on Finn Juhl; simultaneously his name became known to a growing public in America. This recognition abroad caused much greater awareness of his design stature in Denmark, culminating in his appointment to design the Trusteeship Council room at the UN, in 1951. The active firm of Georg Jensen, Inc., which had overflowed to two more buildings on Fifth Avenue, was also keeping an eye on Juhl—they made their first purchase of an original Juhl chair, primarily for display, in 1948.

As designer and unofficial arbiter of "The Arts of Denmark" exhibition, Finn Juhl has not failed to give credit where it's due to other stars in the Danish design field—in particular his contemporary Hans Wegner. Wegner, justifiably, has gained as strong a reputation in America as Juhl, though their similarities are certainly fewer than their differences—other than the characteristic clean excellence of shape and structure. Juhl's signature on each chair is a flamboyant, artistic self-assertion; Wegner's, on the other hand, is characterized by his terse philosophy, quoted in *Interiors* in February, 1959: "A chair is not finished until someone sits in it." Wegner was the only leading Danish designer who began his career as a cabinetmaker rather than as a designer-architect. This beginning is

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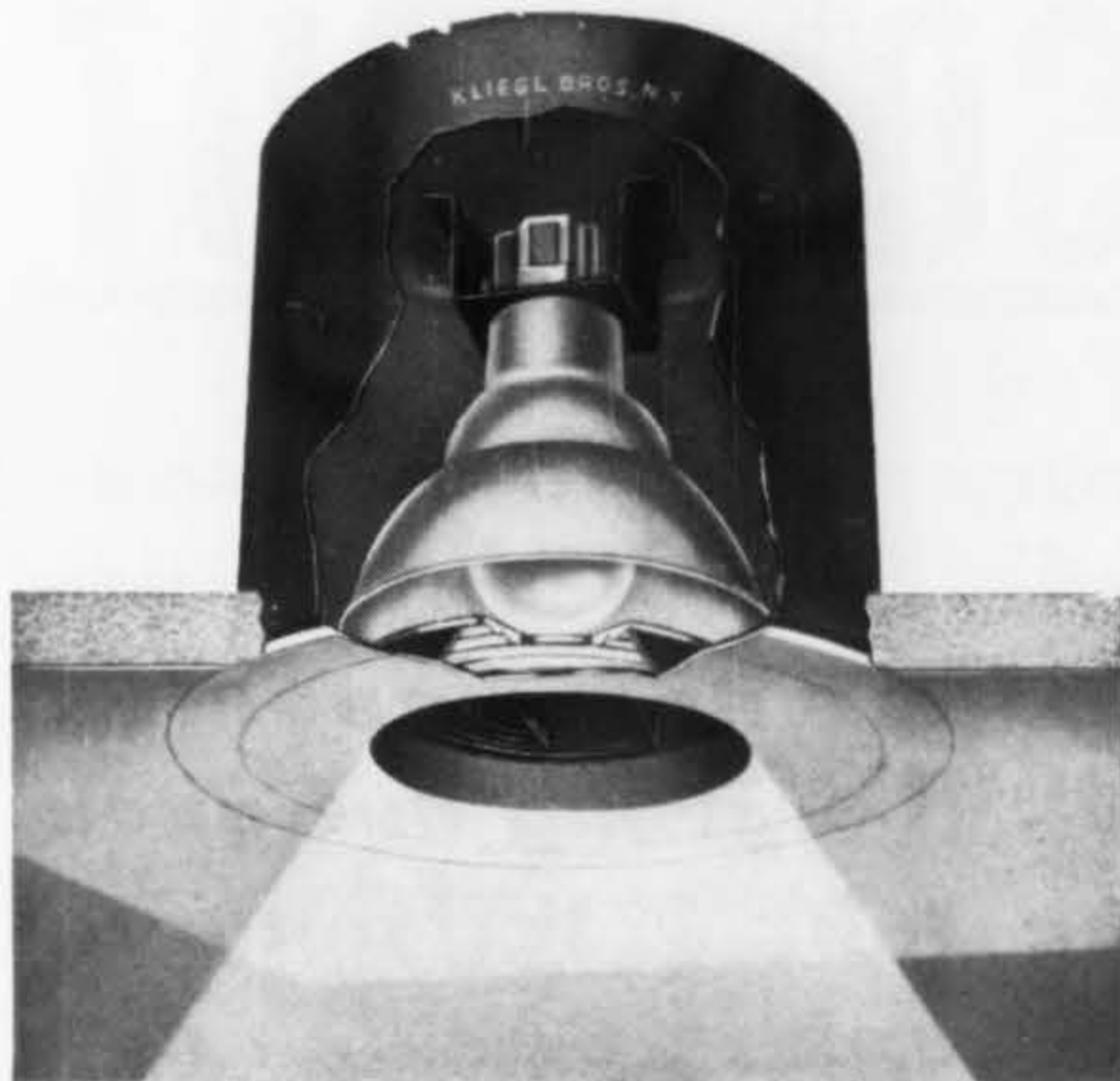
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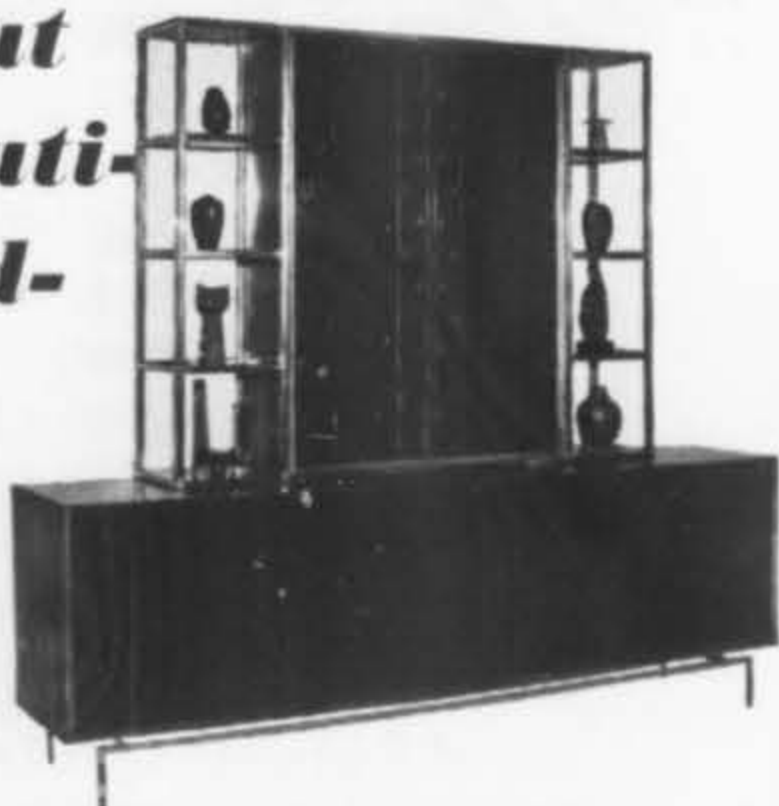
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amply evident in each of his chairs, in which the beautifully balanced unity of all parts is achieved by painstaking attention to details of structure and the plastic qualities of his medium. Wegner designs began appearing in the 'forties, and have undergone their own evolution, from his "Chinese chair" to the classic "Chair" (page 139) and his folding oak and wicker chair. Among Wegner's honors are the 1951 Frederik Lunning prize, a Grand Prix in the same year at the Triennale di Milano, and a one-man show at Georg Jensen's in 1959.

1950-1960: *New look and a new outlook*

Reporting on the 1949 Cabinetmakers Competition (won by Finn Juhl), *Interiors* commented: "Only metal is lacking from the Danish vocabulary, for the style is essentially a carved plastic style rather than a linear one." The statement was soon to be disproven. Up to this point, Juhl, Wegner, and other Danes less well-known in this country, such as Borge Mogensen, Ole Wanscher, and Ib Kofod-Larsen, had been working primarily in wood. Soon Wegner (among others) began experimenting with steel tubing, lending new authority to his dictum: "a curve must have meaning and purpose." Plastics and molded plywood appeared, as designers turned more and more to industrial design, both as experimentation and to meet the market demands for more Danish furniture. Most striking examples of this trend are Arne Jacobsen's much-discussed "Egg" and "Swan" chairs of upholstered pre-formed fiber glass.

A completely new style emerged as well as new materials. In 1957, Jack Lenor Larsen reported this reversal from the tenth Triennale (November 1957 *Interiors*): "Instead

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These polarities in Danish design—on the one hand, the new international expression in modern materials, on the other, the classics in wood with the hand-crafted distinctly "Danish" quality—both meet with overwhelming response in the United States. This enormous market demand has caused skeptics to wonder if Danish craftsmanship can maintain its high standards of production; it was precisely lack of market pressure in earlier years that gave designers and craftsmen a chance to experiment and perfect. The danger of any decline in quality has been kept firmly at bay by the Danish manufacturers, with rigid production control, and by many of the American importers. Just Lunning, president of Georg Jensen, Inc. since his father Frederik Lunning passed away in 1952, has been greatly responsible for the success of Danish furniture in American taste, and also for its continual distinction. "We ask, is it good? not, will it sell?" he explains.

A decline in the freshness of design seems unlikely too. Danish Modern is certainly one of the more significant phenomena in design history; a study of the 9000 years of

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native arts and crafts that precede it, however, discloses a strong but subtle current of consistent originality. "The Arts of Denmark" offers an impressive answer to the question "What accounts for Danish design?", an answer that should assure all skeptics that stagnation is not part of the idiom.—B. W. N.

Following is a list of major articles on Danish design which have appeared in *Interiors*: "Example in Expansion: Georg Jensen's New Shop," October 1942, pages 40-43; "Finn Juhl of Copenhagen," by Edgar Kaufmann, Jr., November 1948, pages 96-99; "Danish Furniture: Old Hands Give Shape to New Ideas," February 1950, pages 86-91; "About the Quiet Life of a Danish Architect: Finn Juhl," September 1950, pages 83-91; Finn Juhl's Furniture for Baker Furniture Company, November 1951, pages 84-93; "For Tomorrow's Antiquarian," an Interior to Come by Finn Juhl, February 1953, pages 75-78; "Scandinavian Style," February 1953, pages 58-63; "Kaj Bojesen" by Edgar Kaufmann, Jr., February 1953, pages 64-67; "Scandinavian Signature: Tanier's Nordic Luminaries," October 1953, pages 100-103; "Scandinavian Design in the U.S.A.," by Edgar Kaufmann, Jr., May 1954, pages 108-113; "Four Scandinavians," December 1954, pages 54-67; "50 Years of Danish Silver," March 1955, pages 86-87; "Georg Jensen's New York Store," April 1957, pages 86-89; "Hans Wegner One-Man Show at Georg Jensen," February 1959, pages 82-85; "Jens Risom: A Portrait," October 1959, pages 150-153.

Gilford upholstery for American Airlines

The Gilford Leather Company, Inc. should have been credited for the upholstery of the Herman Miller seating shown on the mezzanine of the American Airlines Terminal, page 141 of the September issue. It was wrongly credited as Naugahyde.

Sources for New York Produce Exchange (Pg. 142)

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Addendum: Krieks cabinet by Stylecraft

Stylecraft Interiors, Inc. was unintentionally omitted as the manufacturer of the wall cabinet designed by Simon Krieks, Sr. which appeared on page 75 of our August issue.

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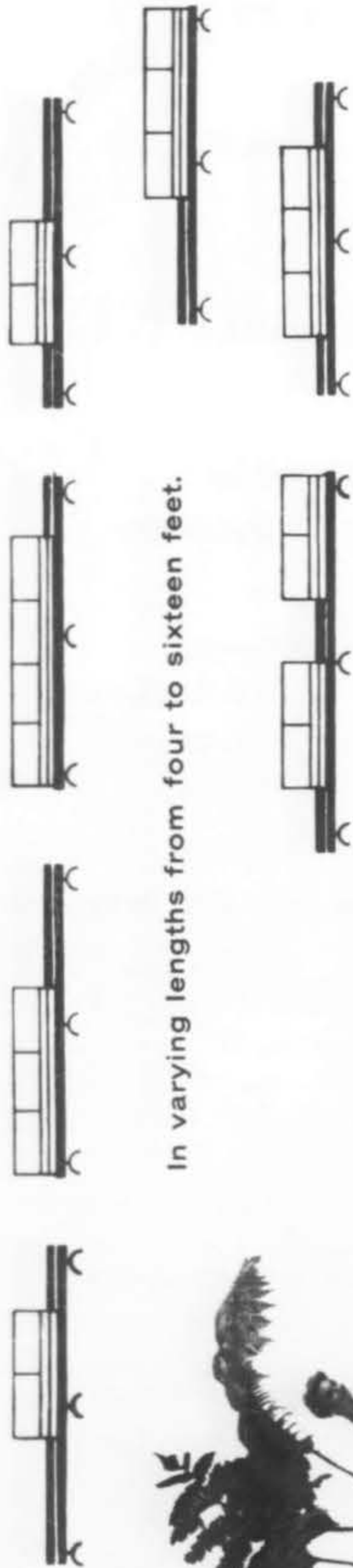
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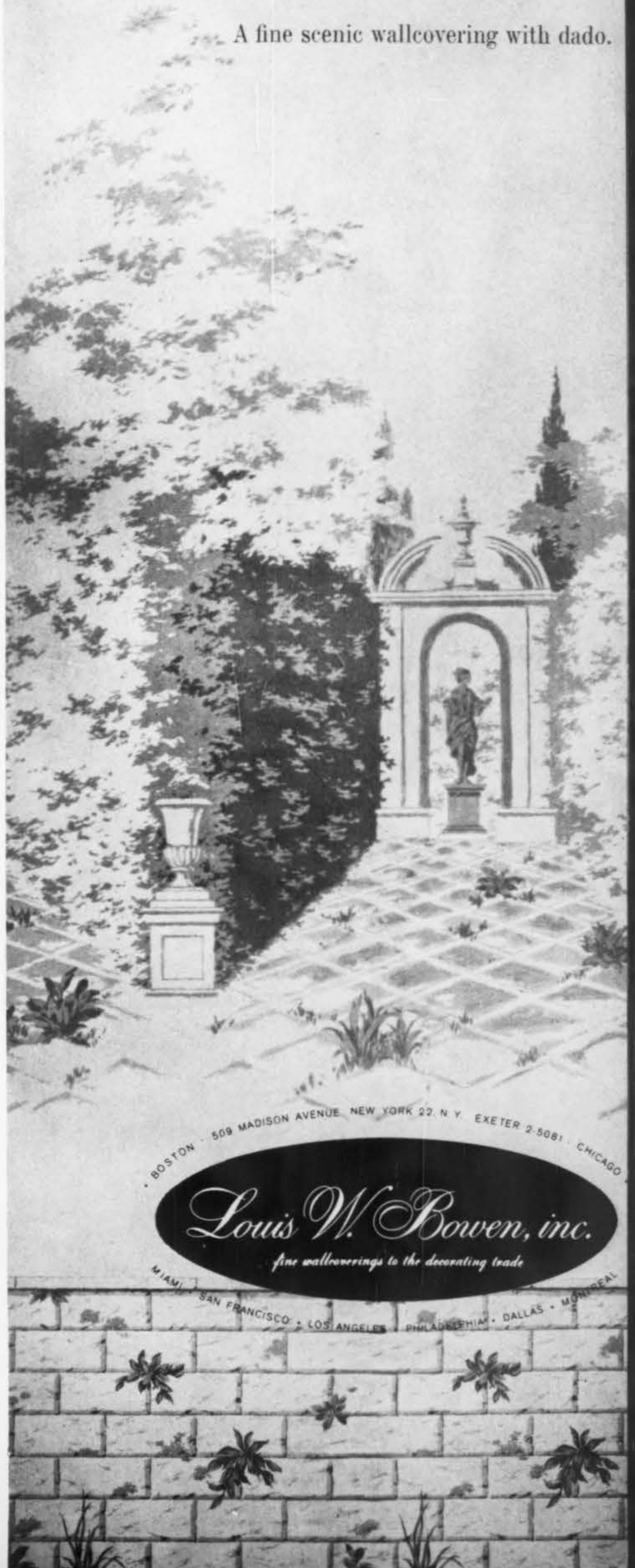
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