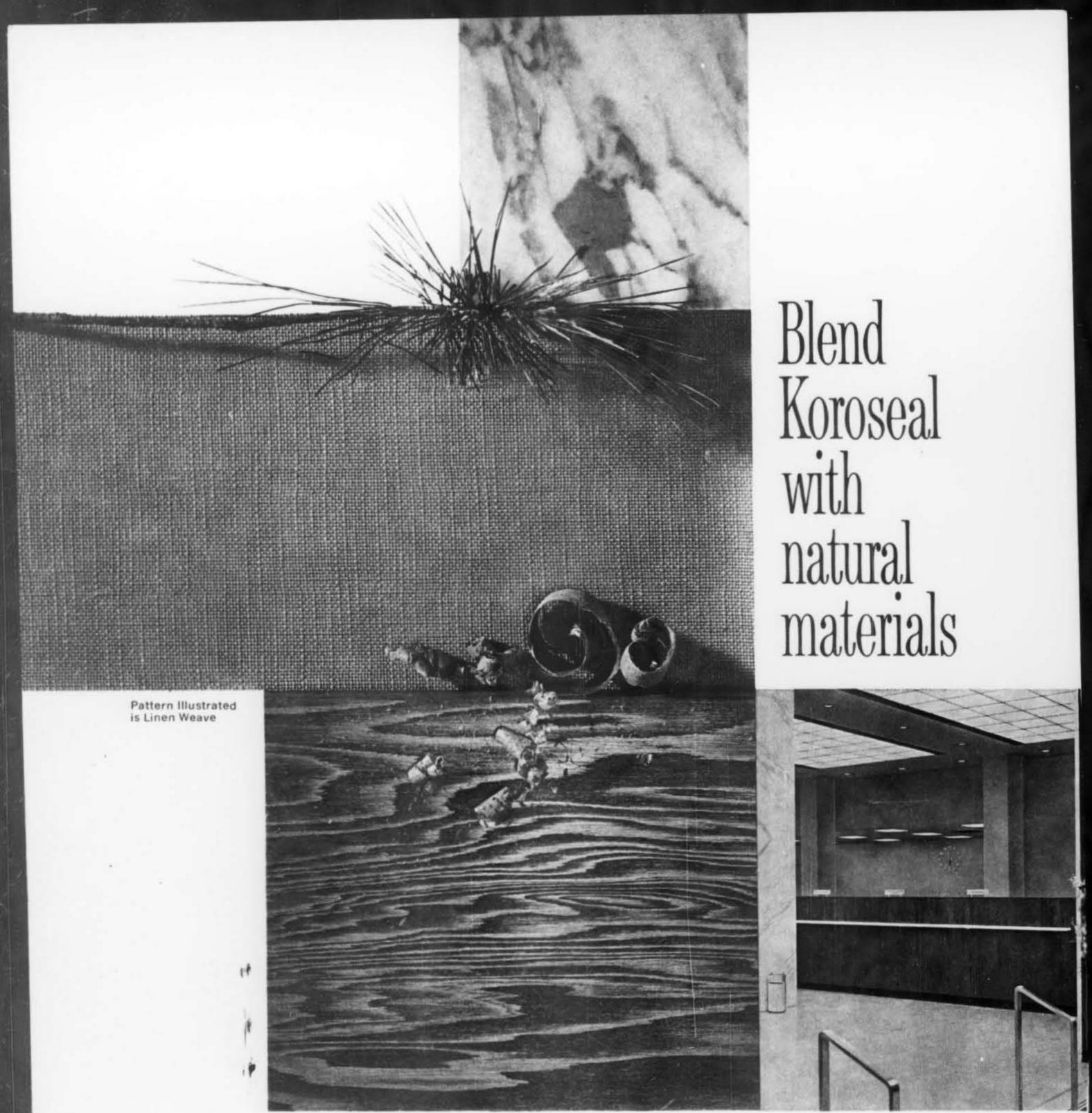
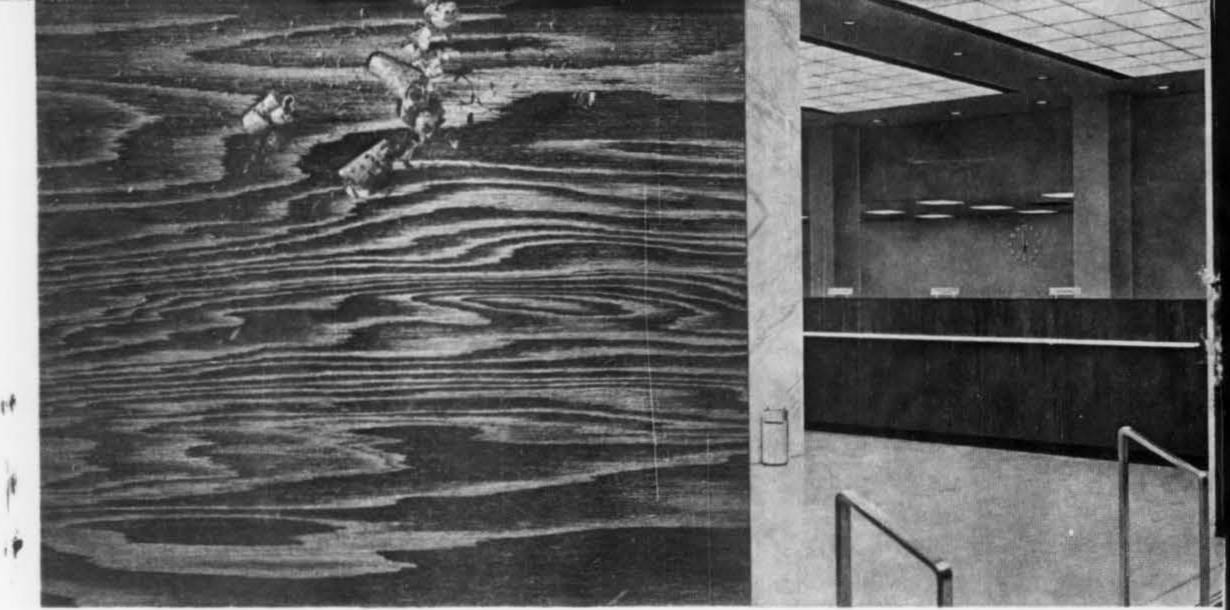
Interiors







Koroseal vinyl wall covering adds color and ease of maintenance to busy traffic areas in New York bank

Smart blending of marble, wood and Koroseal vinyl wall covering assures maintenance-free beauty in busy traffic areas of Bankers Trust Company at 44th and Fifth Avenue, New York City. A speciallydesigned Koroseal pattern in soft blue and grey colors is featured in employee cafeteria, main lobby and executive offices.

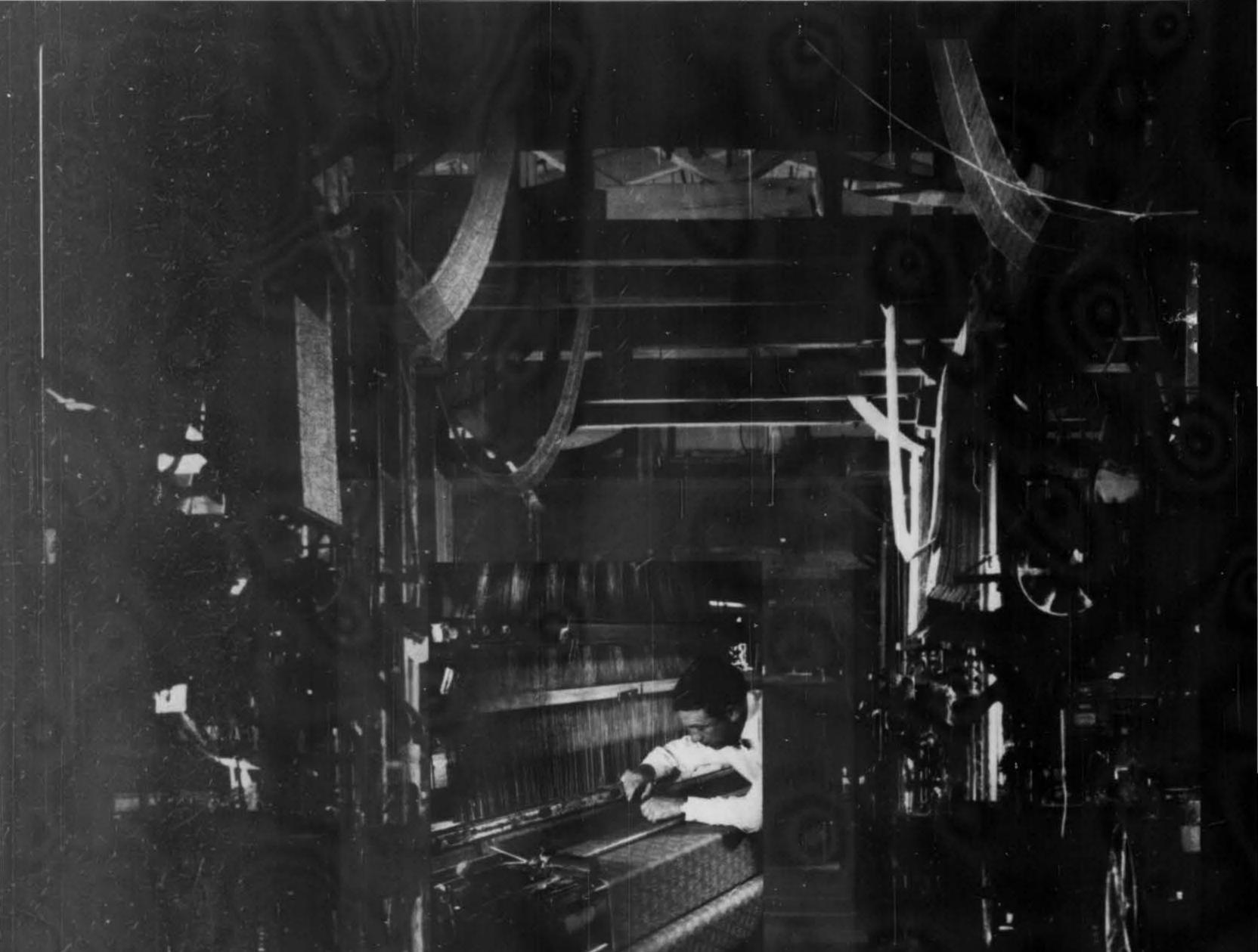
Fabric-backed Koroseal vinyl wall coverings by B.F.Goodrich keep their fresh appearance for years, resist scuffs and stains, and are flame retardant. Washable with soap and water, they eliminate the need for frequent redecorating, cutting maintenance expense. Koroseal coverings are available in a multitude of colors and textures.

Bankers Trust Company interior design by Henry Dreyfuss. On your next project, design with Koroseal in mind. For swatches and other information, write Dept. IN-11, B.F. Goodrich Industrial Products Company, Marietta, Ohio.

VINYL WALL COVERING







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Interiors

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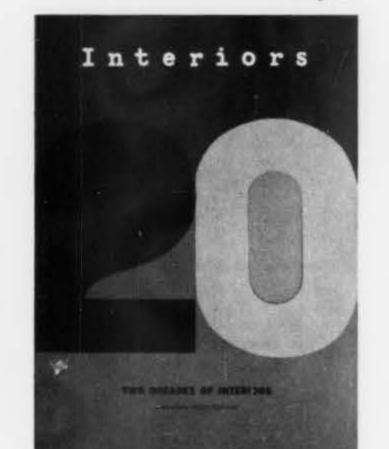
Published for

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

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Cover Arnold Saks

Next month

A glamorous collection of Restaurants and Clubs, unusually rich in design ideas, includes the lilting Candlelight Restaurant in Fort Lauderdale by Edmund Motyka and Leavitt & Henshell, which merges indoors and out in a most romantic way; the Chaparral Club in Dallas, where William Parker McFadden, A.I.D., creates a Southwestern theme without cowhorns; the sophisticated Paul Young Restaurant by William Pahlmann.

PublisherCharles E. WhitneyEditorOlga GueftExecutive editorJohn AndersonArt directorArnold SaksAssociate editorsMarian Page

Staff photographers

Editorial contributor Editorial assistant Business manager Advertising director Eastern advertising manager Circulation manager Assistant to the publisher Production manager **Olga** Gueft John Anderson Arnold Saks Marian Page Jeanne Weeks **Bodil Wrede Nielsen** Louis Botto Barbara Brown Plumb Alexandre Georges Louis Reens George Nelson Irene Rausch Alec E. Oakes Paul R. Kane John V. Byrne Eugene E. Herrman Sven K. Martinsen Frank Peregrin



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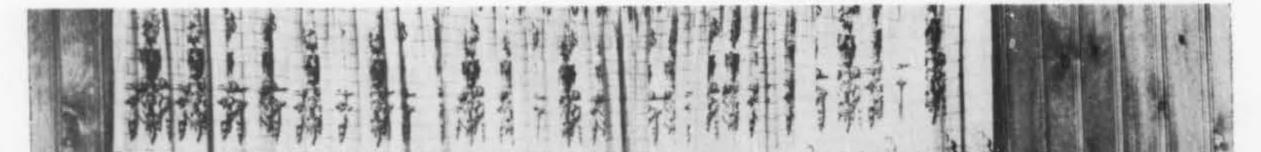
SCALAMANDRÈ Silks in Unusual Decorative Schemes

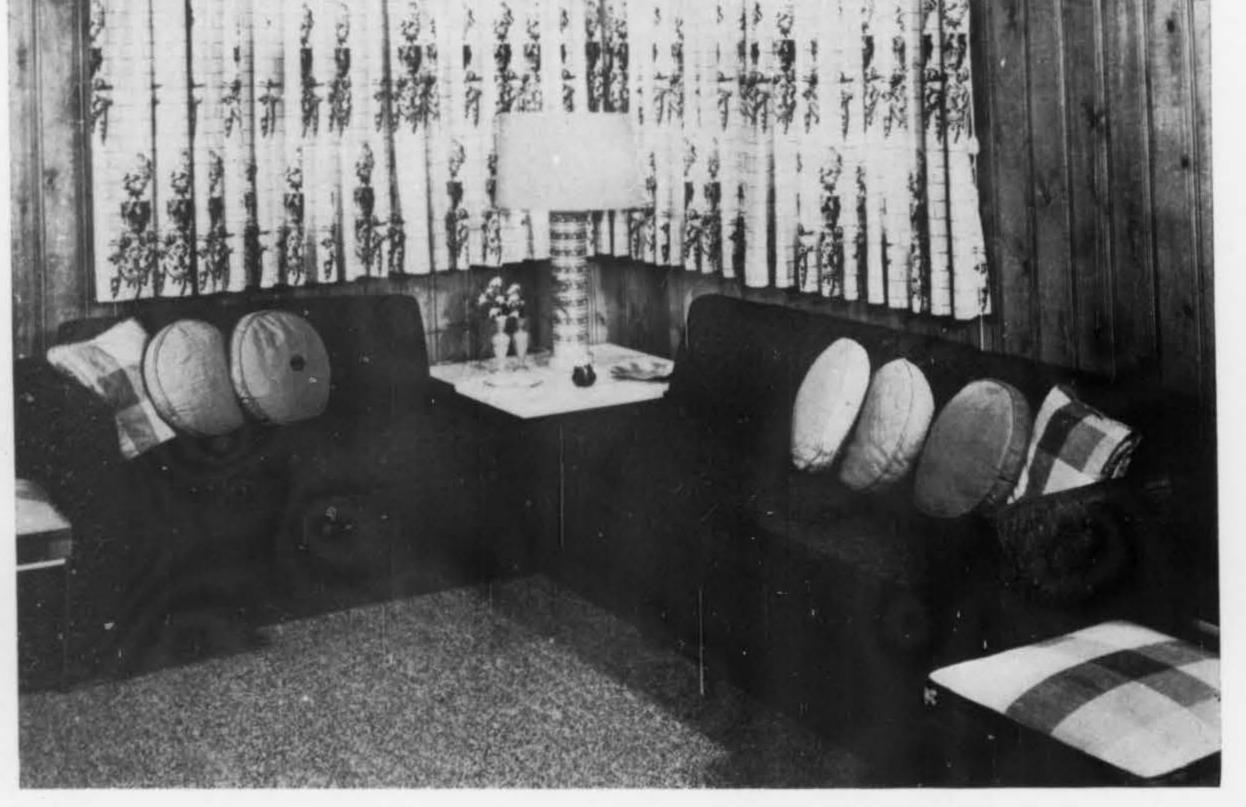
The gracious air engendered by Chasser Interiors in rooms for clients in Roslyn, Long Island, stems mainly from the beautiful silk fabrics by Scalamandre which have been made a feature for draperies and upholstery throughout the house. With the dining room opening directly off the large living room, and window walls an important feature, Scalamandre matching drapery fabric was used in both rooms, blending beautifully—as always—with furniture woods, painted walls and floor coverings.

In the study designed by Edna Altman for clients in Harrison, N. Y., contrast was desired between walls sheathed in knotty pine and the furnishings. The perfect medium was Scalamandrè fabrics, of course, in a notable black printing on white for draperies, with Scalamandrè black textured fabric for upholstery on a sectional sofa holding cushions of Scalamandrè colorful silks. Scalamandrè fabrics are available in an endless variety of colors, textures and patterns that are available nowhere else, all in colors that have been specially yarn-dyed for exclusive use.

Available, too, are highly styled wallpapers specially printed in patterns and colors designed to be coordinated with Scalamandre's spectacular line of colored fabrics.

See this great collection of fabrics, wallpapers and trimmings displayed in the showroom of Scalamandrè Silks, 63 East 52nd St., New York. Phone: Plaza 9-2070. Scalamandrè Silcana, our uptown showroom is located at 15 East 57th St., New York. Phone: Plaza 3-6190.



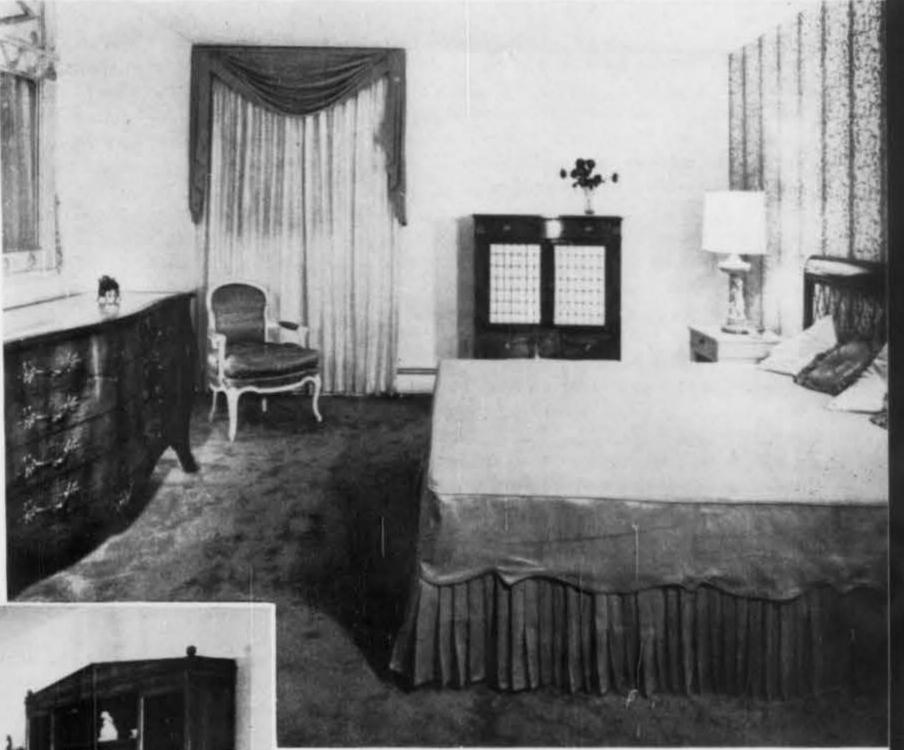


INTERIORS/November 1960

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In living room of house with great bow window extending width of room, interior designers Nat and Sophie Chasser, N.S.I.D., achieve dramatic interest with unusual drapery treatment of Scalamandrè beige silk with pumpkin brocaded border, the pattern forming an integral part of the valance design; dining room, shown below through wide door opening into living room, has similar decorative treatment of Scalamandrè silks for draperies with matching fabric, both rooms keyed to furniture in Directoire style. Bedroom has turquoise and white color scheme, with Scalamandre silks for draperies and bedspread and Scalamandre colorful wallpaper on wall behind bed, an important contributing factor in the development of the decorative scheme.



← Study shown on opposite page, with wall sheathed in honey knotty pine in house by New York interior designer Edna Altman, gains pattern and cotor contrast with Scalamandre decorative fabrics for draperies, upholstery of sectional sofa and colorful sofa pillows.



• In our trimmings department — for both stock and special orders - you will find trimmings from the simplest to the most complex designs.

Letters to the editors

Who's corrupting culture?

Sirs:

I have read in your September issue Mr. Henry P. Glass' address at the American Furniture Mart Press Conference.

Allowing for the fact that speakers to or for the trade must, in accordance with established and venerable custom, try to say something startling and, if possible, offensive, I still must admit to annoyance at being classified, along with the other manufacturers of traditional furniture, as a fraud, cheat, and the ethical equivalent of a dope peddler.

It rankles with the gentleman that, in spite of his own personal preference for modern, so much of the public continues to buy period styles. In short, people will think and do as they please in spite of Mr. Glass, and he is extremely cross about it. He finds no explanation for this perverted taste except a "maniacal race for sales" which leads American manufacturers to produce (of all things) the kind of furniture other Americans want. We'll certainly grant him that we manufacture what we hope we will sell, but "maniacal" would be, we think, more appropriately applied to anyone who did otherwise. As for our thus projecting an image of the "Ugly American" throughout the world, it is our own opinion that it is bigotry and intolerance that does that-the American who, like Mr. Glass, believes his way is the only way and who has only contempt and abuse for those who differ from him. Mr. Glass says, furthermore, that in producing copies of antiques we are "corrupting our culture" and "cheating the unsuspeeting housewife." In his brave new world, a culture apparently springs up at periodic intervals, full-grown and complete with no roots in the past, no connection with any other culture, and with a planned obsolescence which will render it worthless in perhaps a decade. As for his second charge, the housewives with whom we deal know exactly what they are doing and what they are buying. They know, as Mr. Glass apparently does not, the rudimentary fact that "distressing" is only to give a mellow, uncommercial quality to the finish, and that there is no attempt to deceive.

age when the art of cabinetmaking reached its unquestioned peak.

But—if you and all these frustrated young designer talents would come up with furniture designs that have equal charm, elegance and beauty, you might put us manufacturers of traditional furniture out of business. Wouldn't that be fun, Mr. Glass? Why don't you devote your energies to that instead of name-calling.

Abris De Gaal (Note: Gaal, not Ghoul) De Gaal & Walker, Inc. New York, New York

Stop Thief Postscript

Sirs:

Many thanks for your editorial "Stop Thief" in the September issue of *Interiors*. It inspired me to write to the National Committee for Effective Design Legislation to offer Artists Equity's assistance.

John Rood National President Artists Equity Association, Inc. Minneapolis, Minnesota

Stimulating Samarkand

Sirs:

Congratulations on the superbly illustrated presentation of the "Samarkand at the Waldorf" article in September Interiors. The plan together with well-chosen photographs made the project come to life from the printed page. It is my humble opinion that a great many of our institutions, such as hotels, restaurants, motels and bars, woefully lack the appeal (and therefore lack the trade) which comes from stimulating design. For this I do not blame the designers, even though some strange things sometimes happen in the name of professional work. Rather, I believe that too many owners and managers lack the motivation to do something about their sad design situations.

and respected it as the most (or only) professional magazine, consumer or trade, covering interiors. And seven years is the length of my career in women's interests, magazines and public relations.

You do such a beautiful job: concept, editing and graphic presentation . . . that I feel you should be told so . . . and probably very often are.

So this morning when I was going through past copies of *Interiors* for background information for a syndicate release, I thought, what would I do without it . . . and why not write and tell you?

Virginia A. Maves Hill and Knowlton, Inc. New York, New York

On Interiors' Two Decades

Sirs:

Cento Anni !!!!

Upon the advent of *Interiors'* "Two Decades of Interiors, 1940-1960" anniversary issue in November 1960, the National Society of Interior Designers' National Board of Directors and members in every State of the Union and in 23 foreign countries extend our felicitations and great good wishes for you for at least a hundred years more of distinguished leadership in

We can't resist one last quote from Mr. Glass, where he cries out against the "current stampede of graveyard plundering" and "resurrected cadavers." Lovely imagery, isn't it? The fact is, Mr. Glass and you must steel yourself to accept it very many people honestly prefer 18th century French and English designs. This doesn't mean that they can't admire and like modern furniture; it only means that their preference is for designs from an As an effort to help rectify the situation, I am introducing some basic design material into the teaching of prospective hotel, restaurant and institutional managers; only to increase their sensitivity to design.

C. A. Gunn, Associate Professor School of Hotel, Restaurant and Institutional Management Michigan State University East Lansing, Michigan

Seven years with Interiors

Sirs:

For seven years, I have considered *Inte*riors a bible in the shelter field . . . admired the interiors field and interior furnishings industry.

Those of us who have practiced professional interior design over the past 20 years have always looked upon *Interiors* as the leading publication in the interiors field. We still do.

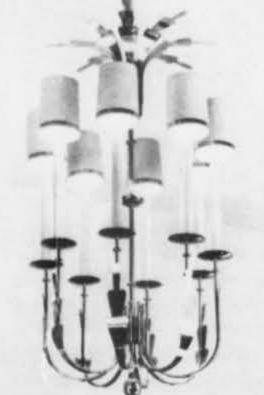
The deserved esteem for *Interiors*, its distinguished publisher, Charles E. Whitney, and his fine editorial staff, was simply stated upon the occasion of the National Society of Interior Designers' first award for Distinguished Practice of Professional Journalism in 1958:

"The Whitney Publications have throughout the years, under the wise and stable leadership of Mr. Whitney, performed a dedicated service to the field of interior design and its ally, industrial design. As the publisher of these significant magazines, Mr. Whitney has practiced with integrity professional journalism at its highest level. He has recognized the foremost responsibility of the professional journalist to report with integrity, accuracy, with discernment and insight . . . and to speak the truth.

"The pages of these magazines set forth with distinction for the professionals in the field of design the facts as they have existed. They have reflected the trends and overtones of the profession and the industry. (Continued on Page 10)







the editors Letters to

(Continued from Page 8)

"Mr. Whitney has respected his responsibility as a professional journalist to inform, to instruct, and to work unceasingly for the betterment of the design profession, the prosperity of the industry, and the welfare of the public in promoting a higher level of taste and design. He has always sought to bring into focus the skill of the artisan, the authority of the professional, and the community interests of allied professional fields, the progress of the manufacturer, together with the inventiveness of the designer and the influence of tradition and culture on the mores of society of which all are a part, and to give vision to all of us.

"He has done a fine professional job, with humility, courage, and without favor. He is a good journalist. He is a respected publisher. He is a force for good in the field of design."

The vision of Interiors in recognizing and presenting what is good for the interior design profession and the interiors industry was again evidenced when you joined the industry and the profession in celebrating National Interior Design Month, which, as reported in the October 1960 Interiors, is dedicated to the promotion of the interiors field and industry, and to the interest of the public-to whom we are all responsible. We commend you for this also. Cento Anni . . . Cento Anni . . . cento anni.

Edward F. White, President National Society of Interior Designers Los Angeles, California

Sirs:

We wish to take this opportunity to congratulate Interiors upon the advent of vour "Two Decades of Interiors."

We wish to express our great esteem and regard for your magazine and the astute way in which you report for the professional interior designer.

Albert Pines, President New Jersey Chapter, N.S.I.D. Elizabeth, New Jersey

Sirs:

We, of the Southern California Chapter, are looking forward with great anticipation to your forthcoming issue depicting "Two Decades of Interiors, 1940-1960." We are extremely grateful for the excellent coverage you have given the National Society of Interior Designers, and sincerely hope our future activities will warrant your continued generosity.

Larry C. Hughes, President Southern California Chapter, N.S.I.D. Los Angeles, California

National Interior Design Month

Sirs:

I want to say that your National Interior Design Month feature was very gratifying to all of us, for you stated very simply that this promotion was for the entire industry, as indeed it was.

quickly assume its rightful position of great importance.

Theodore Greeff, President The Upholstery & Decorative Fabrics Association

Sirs:

On behalf of the National Society of Interior Designers and myself, I want to express our appreciation for your feature in the October issue on National Interior Design Month. This was truly a great success, since participation was a joint effort for the industry and will make the public more aware of the value of professional service.

Robert S. Lindenthal Chairman, Board of Directors Midwest Chapter, N.S.I.D. Chicago, Illinois

Sirs:

On behalf of the Virginia Chapter of the National Society of Interior Designers and myself, I want to take this opportunity to thank you for the reports and other valuable information you give to the professional interior designers.

H. E. Glave, President Virginia Chapter, N.S.I.D. Richmond, Virginia

Sirs:

On behalf of our Chapter, the writer

Sirs:

It is a great pleasure and privilege to write you, Mr. Charles E. Whitney, and members of the superior editorial staff of Interiors and congratulate you and wish you the very best of everything on this your 20th anniversary.

It is with delight each month that I receive my copy of your distinguished magazine which I value highly; in fact, my file of Interiors has grown steadily since 1940. It is my wish that the magazine continues to come for many, many more decades, and should I still be around I will need additional book shelves to accommodate them.

I want to commend you for your cooperation in observing National Interior Design Month as reported in your October 1960 issue of Interiors, which I know has done a great deal to stimulate the public's interest in the promotion of the home furnishings and interiors field.

My very best to you for continued success always.

William Gulden **President Emeritus** National Society of Interior Designers New York, New York

Those of us who have been in the field for more than 25 years felt that it was a progressive step, and a unified one, taken by the leaders in our profession and in the interior furnishings field toward making the public know what a great contribution interior designers make to our culture and to good living, and that it was all done for the public's interest and for the profit of our industry. It is this kind of cooperation that makes what we try to do so satisfying to us as professionals and as people.

Thank you again. You always present the best in ideas in Interiors.

Geraldine Nicosia National Vice President National Society of Interior Designers New York, New York

Sirs:

The Upholstery & Decorative Fabrics Association of America applauds your efforts in behalf of National Interior Design Month. This month should have a tremendous impact upon the buying public, which needs only a little more inducement to become as acutely aware of their need to decorate their homes as they feel the need to buy a new car.

If the entire industry follows your vision and foresight, this annual event should wishes to commend you for the astute manner in which you are handling the accelerated pace of our professional facets. You have shown great ability in handling both the problems and attributes that become so complex in such rapid growth as shown in the interior design enterprises.

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You have reported so well the exciting mission of our profession, and made us aware of our obligation to provide backgrounds for gracious living (a mood that has become the greatest non-academic cultural force in America today). You report well the serious efforts we make to perpetuate our mission, and you are adept in lending us inspiration.

Mrs. Sarah Smith Ohio-Kentucky Chapter, N.S.I.D. Cincinnati, Ohio

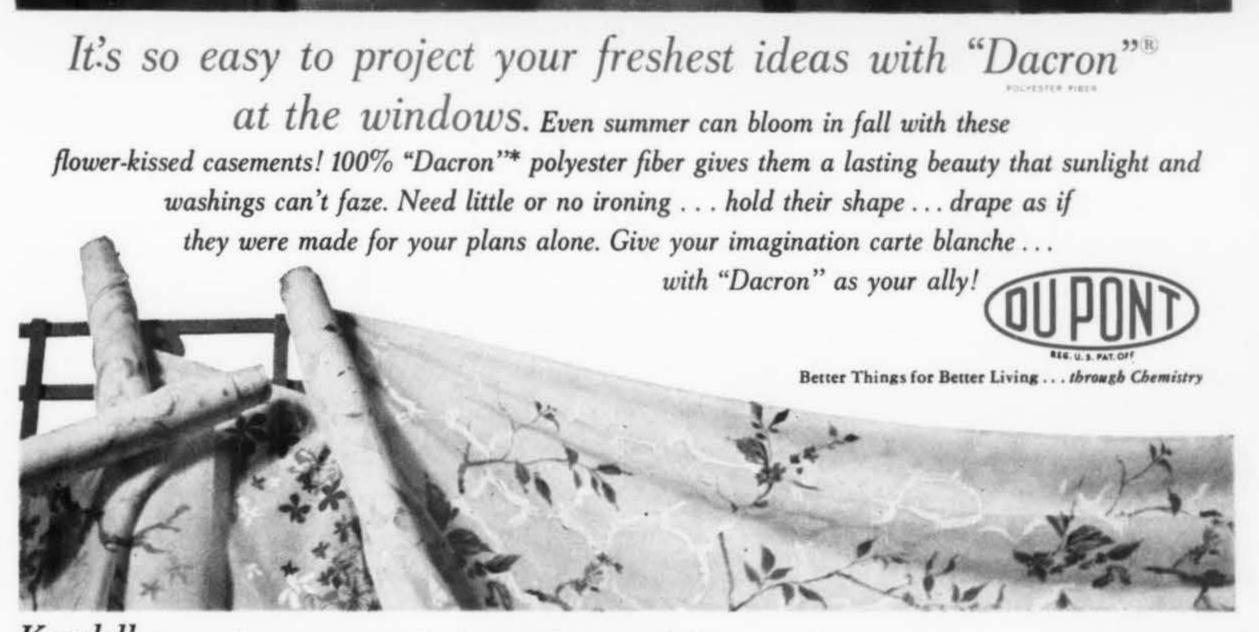
Sirs:

I want to thank you, as President of the Florida Chapter, for the wonderful coverage of our efforts for National Interior Design Month. As a member of the National Society of Interior Designers, it is nice to know that such a publication as Interiors gives such support to our efforts.

Gerald V. Ward, President Florida Chapter, N.S.I.D. Miami, Florida

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Kandell features these casements in 12 prints, a wide variety of colors.

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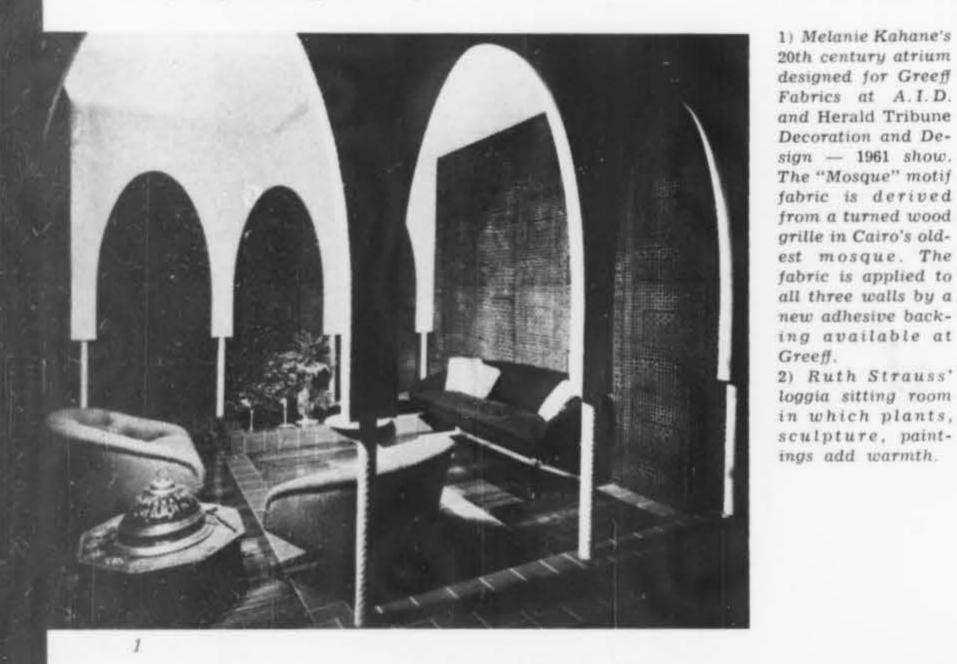
Century 21 Exposition

Vinyl Upholstery Settings

Exhibitions

Awards and Competitions

People





American Institute of Decorators

"Decoration and Design-1961" Follow-Up

The over 32,000 people who thronged the 7th Regiment Armory in New York City from October 8-16 to view "Decoration and Design-1961," sponsored by the American Institute of Decorators' New York Chapter, the A.I.D.'s Resources Council, and the Herald Tribune, were rewarded with the largest and richest panorama of interiors done by A.I.D. members ever presented at one time. Thirty-four A.I.D.-ers took spaces of their own for the occasion, and fifty-six others were invited by representatives of the decorative trades to design their spaces. One hundred sixteen home furnishings manufacturers were represented in 126 provocative settings which illustrated the high quality of the professional interior designer's work, and introduced the decorative trades' latest designs, products, and trends.

One trend noticeable in a number of the settings was the "uncluttered look" which allows for greater space in living areas. Examples of spaciousness achieved by simplicity of design appear on this page in settings inspired by today's need for relaxation. Melanie Kahane Associates, Inc., has adapted the atrium-the main inner court of ancient Roman houses-to contemporary use in a delightful leisure room for Greeff Fabrics, Inc. (1). A hand printed cotton, "Mosque," from Greeff's new "Mediterranean World" collection covers all three walls and contrasts dramatically with two contemporary chairs and a sofa with tripod bases of satin-finish steel. An antique Spanish brazier and a reflecting pool complete the restful setting. Ruth L. Strauss, A.I.D., achieves the same tranquil effect in her sitting room (2). Chief architectural feature is a white sculptured wall with blue behind the grill. The blue is repeated in the handmade ceramic tile on the floor. Artificial light filters through the natural linen casement curtain panels casting a glow on the pale lemon yellow walls. The lemon tone is repeated in the sofa fabric and area rug. Furniture is light in scale, yet comfortable. In a more sumptuous vein is the luxurious contemporary living room (3) designed by George Von Liphart with the same purpose in mind: a serene spot for conversation, reading, relaxing-and most of all-the enjoyment of art. Rug, draperies and plaid fabric on the couch are in a variety of offwhite tones which form a pleasant background for the art in the room. The furniis subdued and unobtrusive.

3) George Von Liphart's restful living room features linen fabric on wall and in bookcase. Throw pillows on couch are covered in a variety of colorful oriental silks, some embroidered. Books and plants complete the distribution of color. 4) Harvey Probber's inner office

of a tobacco corporation executive features an outstanding collection of rare and beautiful antique pipes as accessories.

A source list appears on page 248 for all A.I.D. Decoration and Design settings published in this issue.

The theme of serenity is carried over into the inner office of a tobacco corporation executive designed by Harvey Probber, Inc. (4). Focal point is a handsome desk of

lip La Verne...

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"Interiors 1960" at Nat'l Housing Center

"Interiors Nineteen Sixty," the second annual show of settings by the A.I.D.'s District of Columbia Chapter at the National Housing Center in Washington (October 4-30), gave visitors a convincing and entertaining demonstration of the special skills and resourcefulness of the interior designer. The small area (four by eight feet) allotted to each of the 34 designers put them on their mettle to take the torment out of a tiny space. Nearly every designer addressed himself to gaining a sensation of larger space-and very few relied on the obvious mirrored walls. Those who did employ mirrors did so in unusually creative ways-such as the setting by Lillian Walsh (photo 3) where a tall mirrored panel at the left was used not to double the size of the setting but to offer a sense of escape from the small enclosure. The large wallpaper mural of Japanese women gives a strong but gentle sense of movement, which destroys the flatness of the back wall. This Kneedler-Fauchere mural shimmered in copper, gold and silver leaf; a carpet of scattered blossoms by Edward Fields in tones of palest yellow, pink and white, and a pink Radel leather writing shelf, were in tune with the soft and feminine setting.

John J. Greer, in his Spanish vignette (4), focussed on a mural by William Galpin which simulated a portal and colonnade in deep perspective. The only color was in the mural and in the Madonna and Child painting by Douglas Teller.

An antique Spanish chair covered in hand woven fabric by Dorothy Liebes and an antique iron standing candelabra against textured walls completed the scheme.

In Robert W. Borum's traditional setting, an illusion of depth was achieved by an iron railing placed in front of an enormous mural on the back wall, giving the viewer the feeling of gazing out on a garden. One of the more elaborate settings was a glamour bathroom by Stephen Jeffery in French blues and white. Unusual feature was a shower curtain in a treated fabric which rolled up like a window shade, but from the bottom. The same fabric, an oriental printed chintz, was covered with vinyl and used as a floor. The limited space was enlarged by the use of a blue grille which filtered the light to create pattern and diffuse the garden picture beyond.

The gala atmosphere of the show prevailed even in the open spaces and outside boundaries, with colorful fabrics in clusters of tall classic columns, and the outer walls of the exhibition booths covered in fabrics and wallpapers. Shown below at openingnight festivities (photo 5) are Mrs. Chambers; Carlos "Top" Recker, President of A.I.D.'s D. C. chapter; and J. H. Leroy Chambers, A.I.D.'s National President.

 Ellen Lehman McCluskey's 18th century salon for De Gaal & Walker at Decoration and Design.
 John B. Wisner's dining room for same show introduces his new "Iberia" collection for Charak.











Vignettes by Lillian Walsh (3) and John J. Greer (4) in Interiors 1960 show. At opening night (5): Mrs. Chambers, Carlos Recker, J. H. Leroy Chambers, national president of A.I.D.

BY JOHNL.McHUGH SOURCES

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For your information



Above: Newly elected officers of A.I.D.'s Nebraska-Iowa Chapter, president Glenn S. Lull and secretary Grace Harlan at their recent installation held at the Chapter's fall meeting in Omaha, Nebraska.

N. California Chapter Student Awards

Winners of the 3rd annual student design competition sponsored by A.I.D.'s North California Chapter were announced by Frances Mihailoff, Chairman of A.I.D.'s Education Committee at the awards dinner held at the Fior d'Italia in San Francisco on September 14. Principal speaker at the affair was Dr. George D. Culler, A.I.D. Education Associate and Associate Director of the San Francisco Museum of Art. This year's winners: First Prize, \$1,000-John Sevison of San Jose State College (shown below receiving his award from Mrs. Mihailoff); Second Prize, \$500-Barbara Drotleff, San Jose State College; Second Prize, \$500 - Barbara Koch, Rudolph Schaeffer's School. Honorable mentions went to: Eugene F. Costa, California Arts & Crafts; Julie Williamson of San Jose, California.

and the second second

Nat'l Society of Interior Designers

National Interior Design Month Events

The second annual observance of National Interior Design Month (September 18-October 18) inspired nationwide participation, as evidenced by the photographs at right. The National Society of Interior Designers, originator of the event, (Interiors, September 1960, pages 136-139) was joined by 16 other organizations this year in promoting the work of the professional interior designer and the decorative furnishings market.

In New York, the N.S.I.D. staged a Design Clinic at the Parsons School of Design auditorium on October 5. Marion Florsheim, N.S.I.D., was moderator (see top photo, right) and introduced the N.S.I.D. speakers at the table (left to right) : Dede Draper (co-chairman of the event with William Gulden) who spoke on "Designing Children's Rooms"; Geraldine Nicosia ("The Meaning of National Interior Design Month"); Michael Greer ("How Professional Interior Designers Work"); Edith Gecker ("Room Dividers and their Uses in the Home"); Peter Lauck, N.S.I.D. Trade Member from H. B. Lehman-Connor ("Approach to Color in the Production of Fabrics"); Paul McCobb ("Built-In Storage Units in the Home"); and Marvin Culbreth ("Lighting and How It Controls Our Lives"). A question and answer period followed the talks.

A similar Design Clinic was held by N.S.I.D.'s Northern California Chapter at the Bella Pacific Theatre in San Francisco on September 27. Moderator of the Clinic was Charles Davies, N.S.I.D., of the J. H. Thorp Company, who is pictured at right flanked by guest speakers Robert Hering, N.S.I.D., of Allied Contractors, who discussed "Color and Color Coordination"; Chris Marconi of the Robert E. Sylva Company ("How to Buy the Best"); Donald Rumsay of Rumsay Associates ("What's New in Wallcoverings"); and Wynn Shaffer, N.S.I.D., of Western Contract Design ("Hotel Housekeepers' Tips for the Homemaker").



Above: Marion Florsheim (at microphone) introduces guest speakers in N.S.I.D.'s Design Clinic held at Parsons School of Design.



Hering, Davies, Shaffer, Rumsay, Marconi, at N.S.I.D. Design Clinic in San Francisco.



The scholarship money must be used for further study in interior design in a school of college level, accredited by the A.I.D. For this year's competition, the students were asked to design the living room and dining area of an apartment in a building such as the Comstock in San Francisco for a family including parents and two children of college age. The rooms were designed to be suitable for small gatherings as well as for formal parties.



Left: Frances Mihailoff, A.I.D., presents first prize to John Sevison in N. California's Chapter's annual student competition.

Right: U.C.L.A. design students' office reception room in N.S.I.D.'s annual Decorators Show in Los Angeles.

Above: Committee from N.S.I.D.'s S. California Chapter seated in the vignette they contributed to Los Angeles Home Furnishings Mart for National Interior Design Month.

The jovial group in the photograph above comprises a committee from N.S.I.D.'s Southern California Chapter snapped in the special vignette for National Interior Design Month which they set up in the Los Angeles Home Furnishings Mart. Standing, left to right, are: Tina Michaels, N.S.I.D.; (Continued on Page 257)



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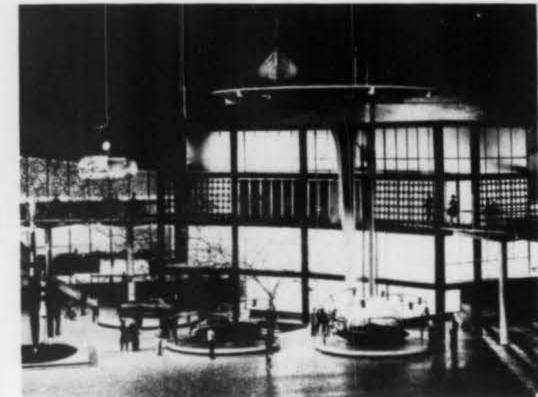
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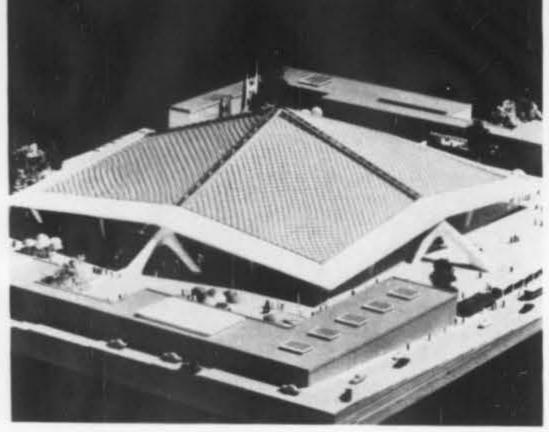
Above: Five arching towers of the

21st Century as foreseen by the designers. The exposition will provide 400,000 square feet of exhibit space in permanent buildings; 350,000 square feet in temporary structures; and 550,000 square feet of outdoor area for the construction of pavilions, shops, restaurants, and amusement attractions.

The site will be divided into Five Worlds of Century 21. The World of Science, core of the fair, will occupy 6½ acres, with five majestic towers highlighting its entrance (see photograph at left). The Science Pavilion, a complex of five structures joined around a courtyard pool and fountains, will feature a "spacearium" to enable visitors to study the solar system as if from a point in outer space. Architects of the Pavilion are Minoru Yamasaki and Associates of Detroit, an ' Naramore, Bain, Brady and Johnson of Seattle. Exhibits will be designed by Walter Dorwin Teague and Associates of New York.



U.S. Science Pavilion, part of the \$9,000,000 federal program of participation in Seattle, Washington's Century 21 Exposition in 1962. At right: Exterior of Washington State's \$4,000,-000 Coliseum in fair. Far right: interior of Coliseum. Paul Thiry, F.A.I.A., is primary architect for the exposition; Herb Rosenthal, primary exhibition designer. Displays in the Coliseum are by Donald Deskey & Associates.



Century 21 Exposition in Seattle

Space Fair Plans Discussed at Waldorf

A dramatic preview of the first Space Age World's Fair—the \$70 million Century 21 Exposition—to be held in Seattle, Washington, for six months, starting April 21, 1962, was presented by a group of scientists, educators, government officials, and businessmen at a special briefing session at the Waldorf-Astoria on October 19. "At Century 21 Exposition," stated U.S. Senator Warren G. Magnuson of Washington, "for the first time the United States will exhibit the story of how science is working for the betterment of mankind." Using slides and motion pictures, newscaster Chet Huntley took the audience on a guided tour of the 74-acre exposition site one mile from downtown Seattle.

Aim of the exposition is to "offer an insight into the world of Century 21—a view of man's life tomorrow as it may develop from his industry and ingenuity today." Paul Thiry, F.A.I.A., has been appointed primary architect, and Herb Rosenthal, primary exhibition designer. The architecture will exemplify the finest of contemporary design and embody ideas, concepts, and materials which may prevail in the The World of Century 21 will be represented inside a 160,000 square foot Coliseum designed by Mr. Thiry (the interior and exterior of which appear on this page). Displays in the Coliseum designed by Donald Deskey & Associates of New York will show how man will live, work, and play in the coming century. Vehicles for future air, land, and water travel (a car without wheels, sky ride, and heliport) will be designed and produced by international firms as prototypes of technical advancement. Visitors will see full-size models of homes, office buildings, factory centers and food distribution centers of the future.

The World of Commerce and Industry will contain 23 acres of covered and open site for American and international displays. Two acres will be devoted to the World of Art, featuring outstanding international artists and art productions. An 11-acre World of Entertainment will spotlight performing arts in the Concert Auditorium and Arena; sports and spectacular events in the Stadium; and the latest in recreation and amusements in "Gayway 21." Fifteen acres will be devoted to the Boulevards of the World with bazaars, restaurants, and an international park.



Emily Malino Associates designed this decorative fireplace with chimney face and side wall in unglazed tile of 23/16" squares, c.e. in Sand Gray Textone with special design of 13/16" squares and 23/16" oblongs. c.e. in Black, Sand Gray Textone, White and Rust Brown. Raised hearth is glazed Crystalline tile in Scored Design SD-4 in 362 Crystal Black. Color Plate 118.

Yes, they're using tile in living rooms! Thank goodness the days are gone when people thought of ceramic tile only for bathrooms. Nowadays, designers and architects are creating pleasing new effects with tile in many areas of the home. It's so attractive and so practical-with permanent colors that stay bright and beautiful with such easy care and no CERAMIC TILE upkeep. To spark your own ideas for using tile, send for merican Olean full color booklet "Color Planning with Ceramic Tile".

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London House

Design Center Project Makes U.S. Debut

Last winter, the National Design Center, in collaboration with the National Association of Home Builders and the National Housing Center, commissioned architect Herman York and interior designer Tom Lee, A.I.D., to design a typical American home which would illustrate the high level of design possible in a \$24,000 home by close collaboration between designerbuilder-manufacturer. "London House," as it was dubbed, had a triumphant showing in London's Ideal Home Exhibition (Interiors, May 1960, page 14), and has now come home to be reproduced in 13 states. The first model has appeared in Somers Point, New Jersey, built by Carl T. Mitnick, chairman of the board of trustees of the N.H.C., and is a joint venture of the Housing Center and the Design Center, with the aid of fifty top U.S. manufacturers of materials, furnishings and equipment.

One of the features of the house, which was designed by a special committee of the N.A.H.B.'s Builders Research Council, with Tom Lee, A.I.D., as interior designer and coordinator, is a structure which is easily adaptable to every climatic condition to be found throughout the United States. (Other localities building the London House include Philadelphia; Latham, New York; Ralston, Nebraska; Tallahassee, Florida; Roswell, New Mexico; Toledo, Ohio; Springfield, Massachusetts; Tempe, Arizona; Atlanta, Georgia; Fort Worth, Texas; Tulsa, Oklahoma; Pueblo, Colorado).

The living room coordinated with a spacious entrance hall (1) typifies the "open" look characteristic of London House. A marbleized Amtico vinyl floor (American Biltrite Rubber Company) and translucent woodcurl panels used for window screens (U.S. Rubber Tropicel) give a coordinated look to the two areas. In the living room, autumn tones of the walnut furniture (Directional Furniture Showrooms), sandcolored walls, and vinyl floor are keyed by an area rug (Bigelow-Sanford Inc.). A foyer chest (Heritage Furniture Company), Westinghouse TV set, brass table lamp (Paul Hanson Inc.), wooden Indian (Jo Mead Designs), and upholstery by Burlington House Fabrics complete the scheme.

Exhibitions

Tom Lee Stages Show for General Tire

"New Directions in Vinyl Upholstery," an exhibition of nine stunning room settings, illustrating the uses of vinyl and fabric upholstery in rooms of different purposes, atmosphere, and periods, was staged by Tom Lee, A.I.D., for the Plastics Division of the General Tire & Rubber Company at the Savoy-Hilton Hotel in New York City on September 29. The settings, by Color Consultant Arthur A. Brill, were so arranged that one moved from room to room in natural progression, following the colors of the spectrum.

The Mediterranean Room (2), a contemporary living room with Dunbar furniture designed by Edward J. Wormley, A.I.D., featured Bolta Cirrus white flooring (Bolta Floors, a product of General Tire used throughout the exhibition), a sumptuous mother-of-pearl-like expanse which followed up the walls in three wide panels. Patterned citrus-colored vinyl bands also ran up the walls. The sofas were upholstered in the same lemon and tangerine pattern and back-cushioned in a lemon-fabric; the chairs' upholstery was in the same tones of combination vinyl and fabric, both of striated texture.

The simplicity of the Mediterranean Room was contrasted with the opulence of the red Manoir Salon (3), part of a threeroom French suite. The walls were covered in Bolta "Prado," a garnet vinyl with a cut velvet feeling. The furniture by Yale Burge (with the exception of a sofa by Thayer-Coggin) featured a Directoire wing chair upholstered in the same material as the walls. The flooring was a continuation of a Versailles parquet Boltafloor vinyl used in the suite's bedroom, topped with raspberry rugs by Bigelow-Sanford. The teardrops of the crystal chandelier point to gracious dining.



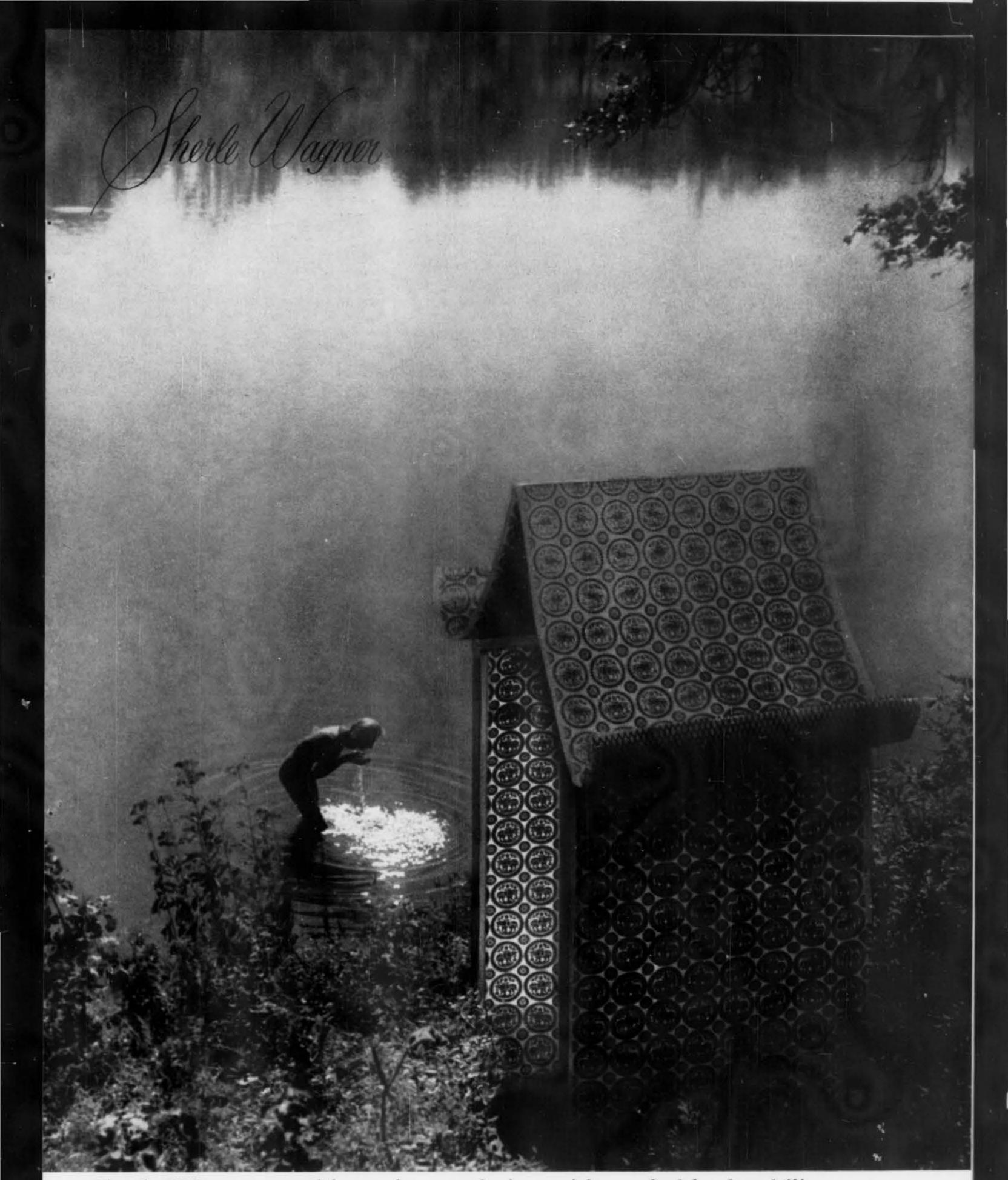


1) Living room and entrance hall of London House.

 Mediterranean Room in "New Directions in Vinyl Upholstery" show presented by the General Tire & Rubber Company at Savoy-Hilton.
 Manoir Salon in red in same show.



20



Sherle Wagner combines elegant design with washable durability to create the most exciting wallpapers in the world. This one is called Byzantine.

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Smithsonian Tours Japanese Exhibition

To the extensive and impressive list of traveling exhibitions sponsored by the Smithsonian Institution may be added the invigorating "Japan: Design Today," assembled in collaboration with the Walker Art Center in Minneapolis and the Japan Design House (Jetro). On view at the Center from October 16 through November 20, the show offers the best of contemporary Japanese design in the fields of textiles, ceramics, woodenware, metals, china, and glassware, as well as toys and semiceremonial objects chosen by Meg Torbert, design curator of Walker Art Center, during a 9 week tour of Japan.

Both industrial design and crafts were considered, but according to Mrs. Torbert, the most interesting material available was in the crafts area. Furniture design was found to be weak, though materials available "would make any designer envious." Appliance design was also found deficient and lacking sophistication for Western use. In the crafts, however, Mrs. Torbert found humble objects, carefully and ingeniously contrived from available materials and reflecting the thoughts and emotions of the people who made them.

Three examples of the crafts displayed in the exhibition appear below. The three ash trays by Tsutomu Hiroi at far left are fine examples of North Japanese ironware, sand-cast by hand. Their simplicity is matched by the plain lines of the iron kettle to the right. The four lacquer bowls by Sugixama Shoten at the bottom of the page are lightly stained to show natural wood grain.

Also included in the traveling show are wooden salad bowls, trays, chests, beautifully crafted bath buckets, soap stands; pottery from several regions, with glazes and decorations characteristic of their particular area; individual pieces done at home by cottage workers so that each object has individuality.

Museums presenting the show after the Walker Art Center preview include: Museum of Contemporary Crafts, New York City; Institute of Contemporary Arts, Boston; M. H. deYoung Museum of Art, San Francisco; Museum of Science and Industry, Los Angeles; John Herron Art Institute, Indianapolis; Munson-Williams-Proctor Institute, Utica; Galleries of the Cranbrook Academy of Art, Bloomfield Hills, Michigan; and Montreal Museum of Fine Arts, Montreal.

Gracie's Japanese Tea House Makes Debut

Further recognition of the delight Americans are taking in Japanese art and culture was evident by the importation of a full scale model of a pre-fabricated Japanese tea house by Charles R. Gracie & Sons, dealers and importers of Orientalia. Designed by a prominent Japanese architect, and faithful in line and detail with all the important features of the classic tea house, the graceful importation was placed on display at the Gracie building in New York City and may be purchased for \$8,000.

Distinctly Oriental with its sloping, peaked roof, delicate fretwork, bamboo gutters and downdrains, the house consists of one room and an enclosed porch with total floor space measuring 15 feet by 16 feet, 6 inches (see photo, bottom right). Walls in front and rear of the house are sliding shoji panels, and shojis also enclose the porch, permitting a flexible flow of light and air.

Japanese appreciation of pure lines and unadorned simplicity dictated the use of hand-rubbed and hand-waxed Cypress wood, carefully chosen for beauty of grain. Floors are covered with 2-inch thick tatami mats, and the ceiling is bamboo-slice woven with string. A cotatsu (seating well) is centered in the room and a lacquered table, seating six, fits over it for the tea ceremony. Other features include a tokonoma or corner alcove in which the Japanese place a hanging scroll and flower arrangement; and a large double closet with sliding decorative *fusuma* panels and four storage drawers below. Storm doors housed in special enclosures pull out to make the house water-tight, and the roof and walls are insulated.

What uses can an American make of the tea house? A unique and useful poolside addition is one suggestion; or a country

summer house or beach adjunct.

Below: A pre-fabricated tea house made in Formosa and imported to America by Charles Gracie & Sons, Inc. for display and sale.



Left: Cast iron ashtrays featured in Smithsonian's "Japan: Design Today" show at Walker Art Center. Below: iron kettle and lacquered bowls, all Japanese crafts in same show.









The next sound you hear will not be a mother screaming.

The "Invisible" Chair "by Laverne washes cleaner than the child. It is oblivious to cats, dogs, canapés and coffee. It is very comfortable; the recommended chair for reading Proust or watching "Open End." In crowded rooms it seems to take no space, delighting all who see it.

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For your information



Below: Judges select art work to be exhibited in National Religious Art Show. Madonna and Child by Joseph DeLauro (left) and Crown of Thorns by Hans Moller (below) were in exhibition.





News of Additional Exhibitions

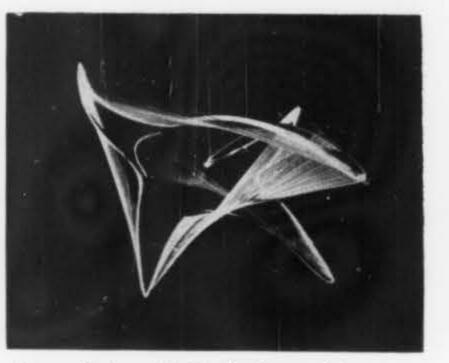
brown and purple. More than \$3,000 in cash prizes were awarded to the more than 100 artists who accepted the invitation to exhibit their work for the purpose of stimulating interest in and appreciation of contemporary religious art. Pictured above are the exhibition judges examining works by Trina Paulus, Sarkis Sarkisian, Berthold Schewitz, Karl Drerup. The jury, left to right, included: David R. Campbell, A.I.A., president of the American Craftsmen's Council; Maurice Lavanoux, editor of Liturgical Arts; Reverend Michael Koltuniak. The exhibition, planned as a bi-annual event, was held on the grounds of St. Regis Church in Birmingham (October 3-31)....

in Birmingham, Michigan, with Irving A. Duffy, a vicepresident and director of the Ford Motor Company, as general chairman. Below the Madonna appears another entrant in the national invitational ecclesiastical and religious art show - Hans Moller's "Crown of Thorns." an oil painting in black, white, blue, red-

Holy Name Parish

Foundation Award. Included in the current show is a trio of large abstract ballet figures of Plexiglas, each laced with 5,000 to 8,000 feet of nylon cord which achieve a delightful, airy spirit, despite their weight....

An exhibition of "Ceramics and Fabrics" at the Silvermine Guild of Artists in New Canaan, Connecticut, last month introduced several new conceptions in crafts media with special application to architecture and interiors. Tauno Kauppi, painter, ceramist, and head of Silvermine's Ceramic Department, showed three handsome wall pieces he calls "clay paintings" which are arrangements of clay pieces set in plastic; one is shown at bottom left. Sylvia Carewe, another painter, displayed abstract, brilliantly colored tapestries of her design which were executed at Aubusson (one tapestry is glimpsed in the far right of photo below). Lenore Tawney, another tapestrist, concocts fragile, gossamer compositions of various threads in highly poetic renditions. George Wells' beautiful rugs; Hui Ka Kwong's ceramic vases romantically glazed in waves of yellows and blues; William Wyman's powerfully shaped ceramics (see cluster of three in



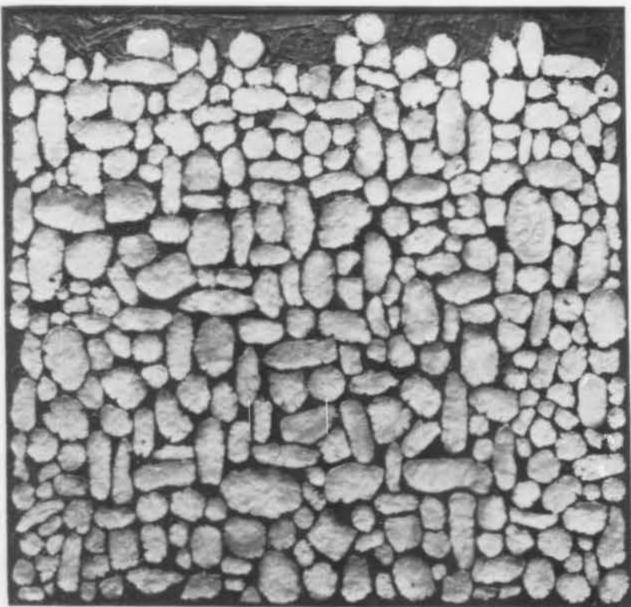
Four exhibitions worthy of note have been presented across the land in the busy fall season. The Madonna and Child illustrated above is a green bronze statue by Joseph DeLauro featured in the 2nd National Religious Art Exhibition sponsored by the

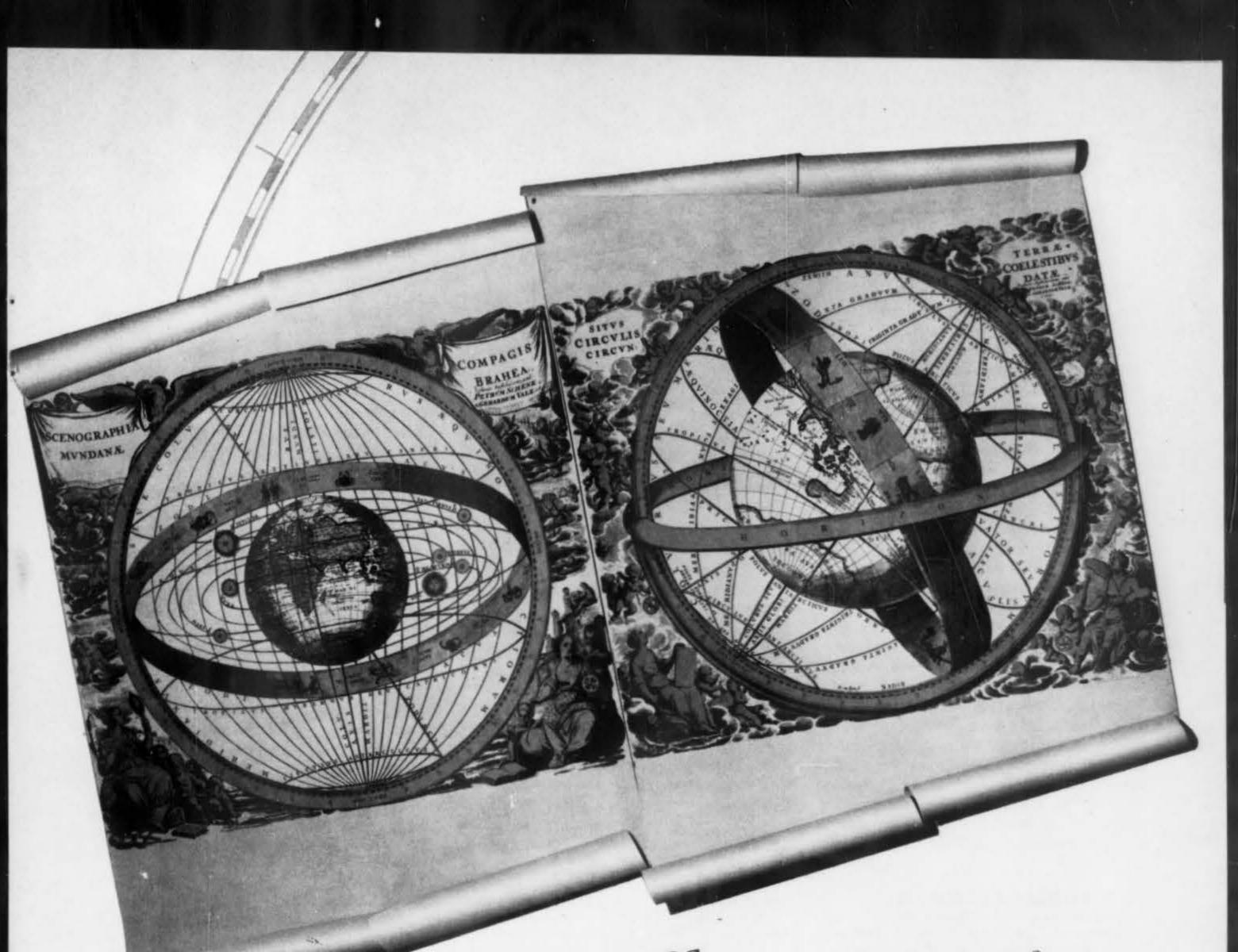
The striking floating aluminum-plastic sculpture suspended and shimmering like a satellite in the inky sky (right) is the unusual work of Barbara Blair, a young Long Island housewife, who will have her

> first one-man show at the Architectural League of New York (November 28-December 10). Miss Blair's sculptures in various modern materials have won her prizes, including the Burrows

Above: Barbara Blair's floating sculpture. Left: "Underground Scene," by Tauno Kauppi of fired clay pieces set in plastic; about 4 feet wide. Below: Part of "Ceramics and Fabrics" exhibition at Silvermine Guild of Artists in New Canaan, Connecticut.







ZODIAC MAPS Here's an important new scenic wallpaper...a versatile tool in the hands of the professional interior designer. In four strips, covering 9 lineal feet of wall space. Each map, 48″ square.



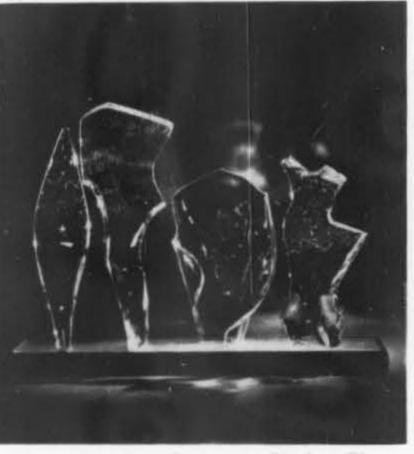
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For your information

foreground); Jane Kauppi's witty ceramic animals; Eloise Harmon's fanciful stone lanterns and jewel boxes in rough textured turquoise glazing; and the weavings of Lili Blumenau, and the late Mariska Karasz, were among other high points in a show of high general excellence. There were 16 weavers and 20 ceramists in all. The exhibition, imaginatively installed by Tauno and Jane Kauppi in two large exhibit halls at Silvermine, closed on October 27, but some pieces are on permanent view....

At Steuben Glass in New York City, twenty-one new collectors' pieces of engraved crystal have been placed on display. Many are sculptural in concept, with the solid crystal shaped and engraved to achieve a sense of deep, transparent space. At right we show the exquisite "Four Seasons," a whimsical interpretation of the subject in four fragment-like engraved free forms. Spring is a tattered old man caught in an April shower; summer is the wind and sun; autumn, a festival dance performed on a dry leaf; winter, a tired old man collecting dried branches of the past year to warm himself as snow falls. The glass de-



Above: The Four Seasons at Steuben Glass.

sign is by Donald Pollard of Steuben Glass; the engraving design by painter and graphic artist, Jacob Landau.

Among the other works on display are twelve engraved crystal plates designed by Don Wier depicting the signs of the zodiac in their approximate stellar locations against the seasonal pattern of the skies.

Mrs. Webb Presents Journeyman Awards

On September 29, Mrs. Vanderbilt Webb, guiding light of the American craft renaissance and chairman of the American Craftsmen's Council, presented the annual Journeyman Awards to twelve students at the Isabel O'Neil Studio Workshop in New York City, a unique repository for ancient skills in painting and decorating furniture. Awards are presented to students who display mastery of six techniques in antiquing, gilding, and advanced finishes applied to furniture. This year's winners included: Margaret Abrams, Marie Combs, Justine Corbin, Laurie Johnson, Jack Kleiser, Franceska Rose, Jean Sherr, Paula Timmerman, Sally Van Lier, Frieda Wenger, Lee Wurlitzer, Millicent Zahn.

The award ceremony was held at a preview of an exhibition of almost 100 examples of work in leafing, gilding, marbleizing, tortoise, lapis lazuli, lacquer, faux bois, and malechite, completed by students during the past year. Their work displayed old techniques with many modern adaptations.

(Awards Continued on Page 260) (For Your Information Cont. on Page 35)

FOR YOUR CALENDAR

Through November 20. Japanese Design Today. Smithsonian Institution traveling exhibition. Walker Art Center, Minneapolis, Minnesota. Through January 8. The Arts of Denmark: pre-history to the present. Metropolitan Museum of Art.

- Through January 9. Egyptian Sculpture—700 B.C. to 100 A.D. Brooklyn Museum, Brooklyn, New York.
- January 8-13. National Retail Merchants Association Annual Convention. Statler-Hilton, New York City.

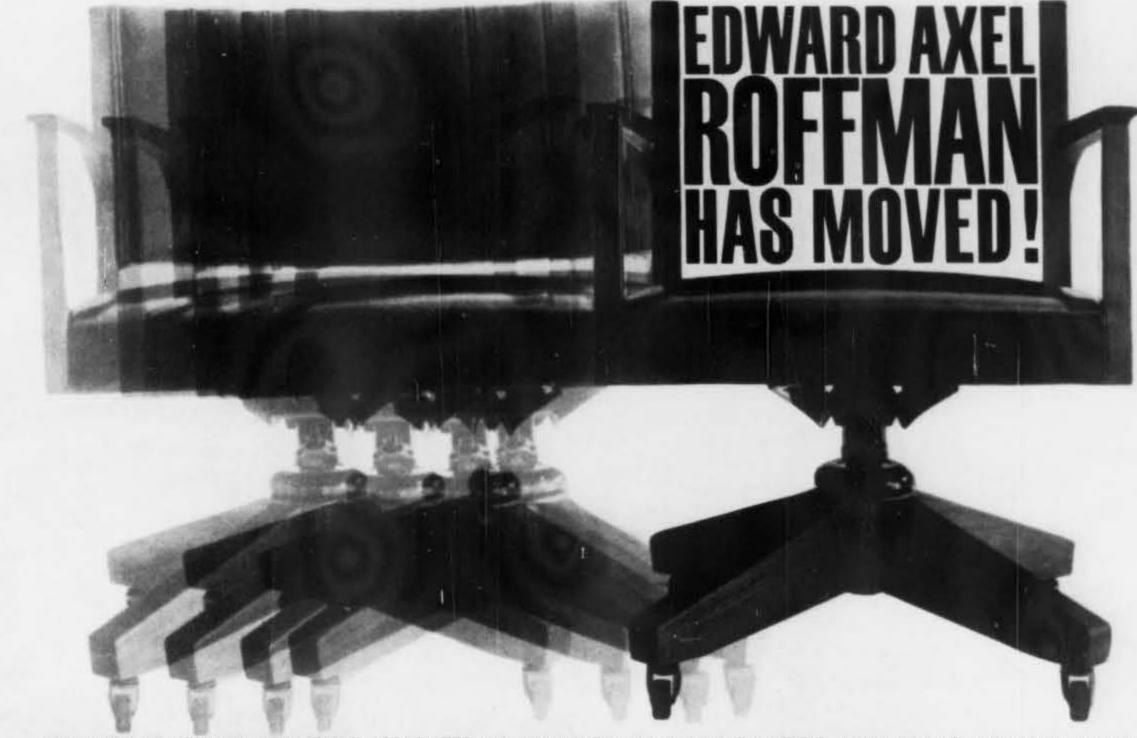
January 15-20. Winter Market. Los Angeles Home

- Through November 22. German Artists of Today. Smithsonian Institution of traveling exhibitions. Vasser College, Poughkeepsie, New York.
- Through November 27. Irish Architecture of the Georgian Period. Smithsonian Institution traveling exhibitions. University of Virginia, Charlottesville, Virginia.
- Through November 27. Visionary Architecture. Museum of Modern Art, New York City.
- Through November 30. The Story of American Glass. Smithsonian Institution traveling exhibitions. Chicago Historical Society, Chicago, Illinois.
- Through November 30, Textiles of the Directoire-Empire Period. Scalamandré Museum of textiles traveling exhibitions. Greenville Museum of Art, Greenville, South Carolina.
- Through November 30. The Golden Age of English 18th century Textiles. Scalamandre Museum of textiles traveling exhibitions. Hastings Museum, Hastings, Nebraska.
- Through December 4, Designed for Silver: 22 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 West 53rd Street, N. Y. C.
- Through December 11. Art Noureau. Carnegie Institute, Pittsburgh, Pennsylvania.
- Through December, Architecture through the Centuries: architectural renderings issued in the 1600's, 1700's, 1800's. The Old Print House, 139 East 53rd Street, New York City,
- Through December, Modern Designs in Woven Textiles, Scalamandré Museum of Textiles, New York City.
- Through December. The Mexican Market: an exhibition of the popular arts of Mexico. Brooklyn Museum, New York.
- Through December. Old Prints and Contemporary Graphics for Christmas Giving. Old Print Center and Phyllis Lucas Gallery, 161 East 52nd Street, N. Y. C.

- November 10-11, Market Days, Dallas Trade Mart and Homefurnishings Market.
- November 12-January B. 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 15-17. Building Research Institute 1960 Fall Conferences. Shoreham Hotel, Washington, D. C.
- November 18-December 4. Modern Living Home and Flower Show. McCormick Place, Chicago.
- November 28-December 10, Floating aluminum-plastic sculptures by Barbara Blair, Architectural League of New York, 115 East 40th Street, New York City (See Exhibitions, page 24).
- December 1-January 29. Exhibition of International Contemporary Glass, organized by the Corning Glass Museum. Carnegie Institute of Technology, Pittsburgh, Pennsylvania.
- December 1-31, Textiles Used in Refurbishing of Colonial Shrines, Scalamandré Museum of textiles traveling exhibitions, Pack Memorial Public Library, Asheville, North Carolina.
- December 1-31, Baroque Textiles of the Louis XIV Period, Scalamandré Museum of textiles traveling exhibitions. Jones Library Art Gallery, Amherst, Massachusetts.
- December 1-31, Textiles Used in Refurbishing Post-Revolutionary Shrines, Scalamandré Museum of textiles traveling exhibitions, Florence Museum, Florence, South Carolina.
- December 12-15. Industrial Building Exposition and Congress. New York Coliseum.
- January 3-14. Grand Rapids Winter Furniture Market. Grand Rapids, Michigan.
- January 6-15. International Home Furnishings Market and Decorative Accessories Show. Mcrchandise Mart and American Furniture Mart, Chicago.

- Furnishings Mart.
- January 16-20. Winter Homefurnishings Market, Dallas Home Furnishings Mart, Dallas Trade Mart and Market Hall.
- January 16-20. Southern Furniture and Rug Market. High Point, North Carolina.
- January 22-27. Winter Market. Western Merchandise Mart, San Francisco.
- January 23-27. Winter Market. High Point, North Carolina.
- January 23-27. Atlanta Home Furnishings Market.
- January 24. Third annual International Fabrics Fair sponsored by the N.S.I.D. and over 50 of its fabrics firms trade members. Pierre Hotel Grand Ballroom, New York City.
- January 29-February 1. Washington, D. C. Gift Show. Hotel Willard, Washington, D. C.
- January 30-February 2, 1961 National Plant Maintenance and Engineering Show. International Amphitheatre, Chicago.
- February 5-8. San Francisco Gift Show.
- February 5-17. Merchandise Mart China, Glass and Gift Market. Merchandise Mart, Chicago.
- February 12-15. Portland Gift Show, Portland, Oregon.
- February 19-22. Seattle Gift Show. Seattle, Washington.
- February 22-26. 15th Annual Convention Exhibition of National Office Furniture Association. New York Coliseum.
- March 5-8. 3rd National Lighting Exposition. Coliseum, New York City.
- April 15-21. American Institute of Decorators 30th Annual Conference. Hotel Roosevelt, New Orleans.
- April 22-28, Southern Spring Furniture and Rug Market, High Point, North Carolina.
- July 9-12. Portland Home Furnishings Market Show. Memorial Coliseum, Portland, Oregon.





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A sampling of magazines

Below: ARCHITECTURAL DESIGN, vol. 30, no. 9. Queen Elizabeth Theatre in Vancouver, Canada, from a collection of new theatres featured in this issue.

ARCHITECTURAL DESIGN, a large slick monthly, offers professional coverage of international architecture and design. The Standard Catalogue Company, Ltd., 26 Bloomsbury Way, London; \$6.25 a year c/o Wittenborn & Company, 1018 Madison Avenue, New York.

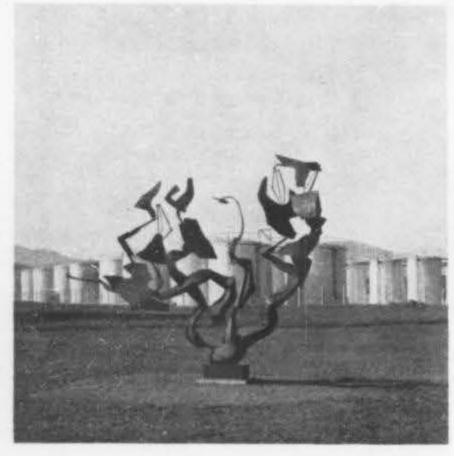


Above: DOMUS, no. 369. Hall of an Italian seaside house by Marco Zanuso, from an extensive article on a new residential center on Capo San Martino. DOMUS, the internationally famous Italian review of architecture, interiors, and design, is published monthly by Gianni Mazzochi, Editoriale Domus S.A., via Monte di Pieta 15, Milano, edited by architect Gio Ponti. Text summary in English. \$20 a year c/o Italian Publishers Representatives, Inc., 1475 Broadway, New York. Below: ART & DECORATION, no. 82. Library of a Louis XV style house in Neuilly, from a comprehensive survey of rural French residential interiors in this issue. ART & DECORATION, slick, beautifully illustrated in color and black-and-white, is the best potpourri of French homes, inside and out. 7 times a year; Albert Levy, c/o Librairie Central des Beaux-Arts, 2 rue de l'echelle, Paris. \$15 a year, c/o Librairie de France, 610 Fifth Avenue, New York.



Below: WERK, vol. 47, no. 7. Iron sculpture by Georges Schneider in Switzerland, subject of one of the many short articles in this issue covering art, interiors, and architecture all over Europe.

WERK, a handy professional Swiss art-anddesign magazine, entirely contemporary; monthly; Buchdruckerei Winterthur AG, Technikumstrabe 83, Zurich. \$11.25 a year, c/o Wittenborn.





Above: BAUKUNST UND WERKFORM, vol. 13, no. 7. Chemistry department of a university city in West Pakistan by Richard Docker, to which this entire issue is dedicated.

BAUKUNST UND WERKFORM, a large slick monthly, offers detailed surveys of international architecture and design projects. Verlag Nurnberger Presse Druckhaus Nurnberg GmbH & Co., Marienplatz 5, Nurnberg, Germany. \$11 a year, c/o Wittenborn. Below: PROSPETTIVE, no. 22. Rendering of a stage set for "Il Barbiere di Siviglia," from a delightful portfolio of scenography and costume design dominating this issue.

PROSPETTIVE, a big beautiful Italian magazine, offers a rich and random harvest of all facets of design, notably architecture and stage settings, old and new. Eight issues a year; Casa Editrice Gorlich, via del Politecnico 5, Milano. \$12 annually c/o Wittenborn.

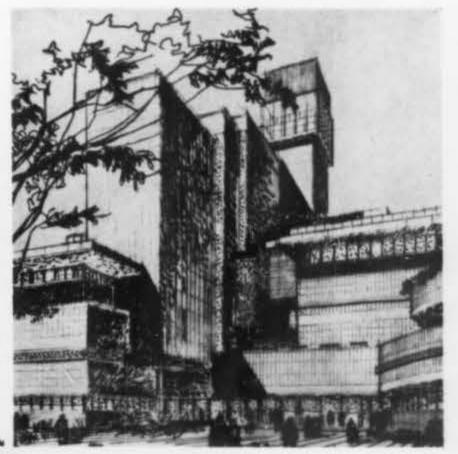


from abroad



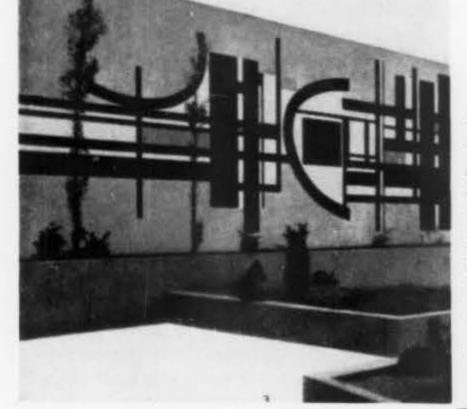
Above: TECHNIQUES & ARCHITECTURE, vol. 20, no. 4. 17th century summer house of the Japanese emperor at Kyoto, from the magnificent historical survey of architecture to which this issue is dedicated. TECHNIQUES & ARCHITECTURE, a French bi-monthly, monumental in size, scope, and editorial excellence; Auguste Perret, 19 Rue de Prony, Paris. \$14.50 a year c/o Wittenborn. Below: MOBILIA, no. 62. Ceramic vase by Lizzie Schnackenburg, whose witty works are presented in this issue accompanied by a dialogue-poem, with other equally delightful articles on art and furniture. MOBILIA, Denmark's superlative monthly review of arts, crafts, and modern furniture, claims international renown for its graphic and pictorial presentations. Text translated in English. Snekkersten, Denmark; \$15 a year c/o Wittenborn.



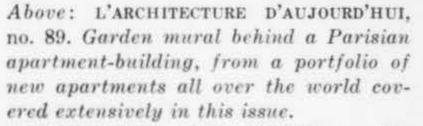


Above: CASABELLA, no. 239. Perspective of projected National Library in Rome, one in a series of urban developments in Italy covered in this issue.

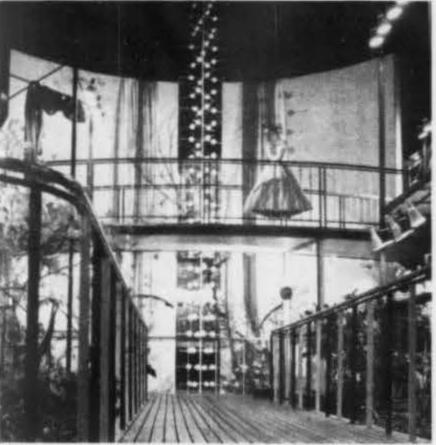
CASABELLA, a large, professional and polemic monthly on international architecture and town planning, is edited by Ernesto N. Rogers. Text summarized in English. Editoriale Domus, via Monte di Pieta 15, Milano. \$20 a year, c/o Italian Publishers Representatives.

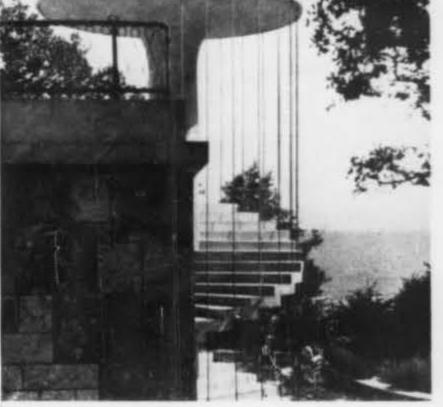


Below: MOEBEL + DECORATION, no. 6/60. Display at the British Industrial Fair, from a survey of the work of Britain's leading industrial designer Misha Black. MOEBEL + DECORATION, a glossy professional tri-lingual monthly concerned with international interior design and homefurnishings. Konradin-Verlay Kohlhammer GmbH, Danneckerstrasse 52, Stuttgart, Germany. \$9 a year c/o Wittenborn.



L'ARCHITECTURE D'AUJOURD'HUI, a big thick bi-monthly review, offers complete professional international coverage of numerous modern architectural projects. André Bloc, 5 rue Bartholdi, Boulogne, France. \$16 a year c/o Wittenborn.



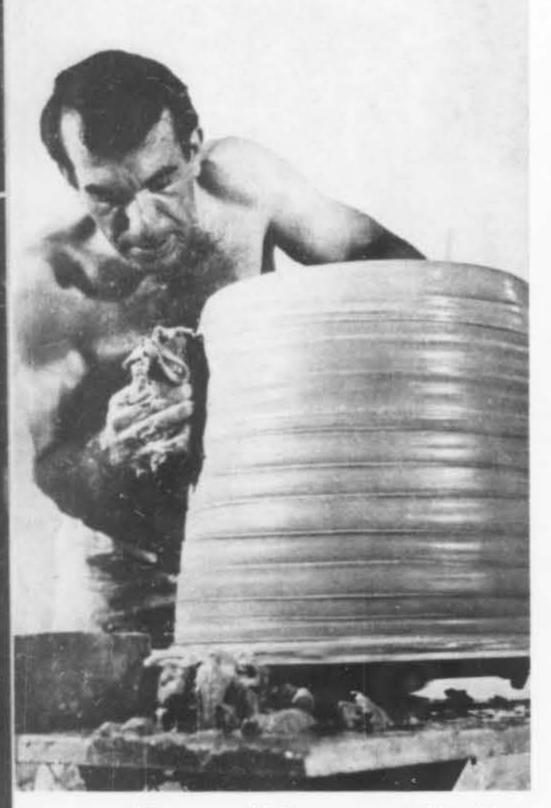


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Above: ARCHITEKTUR UND WOHNFORM— INNENDEKORATION, vol. 68, no. 5. Staircase in a hotel garden, from an article on architecture in Bulgaria on the Black Sea.

ARCHITEKTUR UND WOHNFORM — INNEN-DEKORATION, a handsome, detailed presentation of interiors, furnishings, and architecture in Germany and elsewhere. Eight times a year; Verlagsanstalt Alexander Koch GmbH, Stuttgart, Germany. \$9.50 annually, c/o Wittenborn.

Interiors' bookshelf



Above: well known ceramist Peter Voulkos pulling up a large cylinder. Illustration from Ceramics, by Glenn C. Nelson, characteristic of Nelson's graphic and instructive photographs of the ceramic-making process.

photographs of exemplary work in all kinds of ceramics, showing the enormous refinements and variations in technique possible. One chapter presents a pictorial survey of modern European ceramic work -English, Danish, Swedish, Finnish, German, and Spanish-ranging from the fine traditional stoneware of Michael Cardew in England and Nathalie Krebs in Denmark, to the whimsical and fantastic shapes of such innovators as Sweden's Stig Lindberg and Finland's Oiva Toikka. The most fascinating section of all is Mr. Nelson's review of the long history of ceramics, pointing up not only how little the nature of the craft has changed, but also how graphically ceramics reflect the culture and living habits of different countries and eras. The pictorial historic survey includes Neolithic, Bronze Age, ancient Chinese, Greek, Persian Spanish, Early English and Pre-Columbian examples.

Handy guide to antiques

THE ANTIQUE COLLECTOR'S HANDBOOK by George Savage. 8½" x 5½", 304 pages with occasional black and white drawings by Frederick Curl. Barrie and Rockliff, London, 1959. Sole U. S. distributor: International Publications Service, 507 Fifth Avenue, New York. \$6.95.

In this day and age when antiques and period-mixing of all kinds are playing important roles in contemporary interiors, The Antique Collector's Handbook should prove a quick source of information for interior designers as well as for the "neophyte collector" to whom the author says it is mainly addressed. Based on the author's own experiences in handling antiques and works of art, this useful handbook covers a wealth of subjects including ceramics, furniture, glass, metalwork, textiles, and other antique objects of European, American, and Oriental origin, as well as such subjects as auction-room procedures, buyers' rights, et al. Arranged in dictionary form for easy reference there are also extensive appendixes on such things as china and silver marks, as well as a classified bibliography. Altogether this handy guide conveys a wide gamut of useful and easy-to-find information in concise and readable form.—M.P.

things are made, in an engrossing view of representative designs from raw material to the finished product.

The authors' point of view is also a totally different one: not to show us *how* things are good but *why* they are good. As Esbjorn Hiort points out in his introduction: "If we are not entirely to lose contact with things—and thereby the pleasure they give us—we are simply forced to interest ourselves in them ... we must know something about them."

To this end, the authors show thirteen series of pictures, six of hand-crafts and six of industrial production, using the very effective device of choosing an item in each category which is bound to be familiar—the Wegner chair, a Henning Koppel silver pitcher, a Rolf Middelboe fabric, the Arne Jacobsen plywood-and-steel dining chair, and so forth—and following each through the entire process of design and production, with close-up shots of every phase in the process.

One of the most important aspects of showing how things are made is the graphic delineation of the similarities-and the differences-between hand-crafted and industrial production. (This comparison is also discussed thoroughly in the text.) In the discussion of cabinetmaking, for example, we see Wegner's "chair" being made in Johannes Hansen's workshop, starting with a pile of Bangkok teak and Wegner's working drawing. The craftsmen are shown working on each part of the chair, with hand tools and motor-driven tools. In the discussion of the furniture factory, on the other hand, we follow Arne Jacobsen's plywood chair through Fritz Hansen's factory in full-scale mass-production. The craftsman-like care is still very much in evidence, from the precision of the machine operators to the precise hand-finishing touches. The step-by-step descriptions of how things are made is followed by a cavalcade of 70 photographs of finished products, from hand-crafted one-of-a-kind house wares to precise, functional mass-produced items, with detailed descriptions of each. The graphic impression that emerges, supported by the in-production photographs, is proof that the latter-day industrial revolution that has taken place in Denmark, the change from small craft shops to large factories, has, if anything, enhanced and secured Denmark's reputation for design leadership in home furnishings .- B.W.N.

Excellent ceramic textbook

CERAMICS. by Glenn C. Nelson. 7^{1/2}" by 10", 236 pages, 275 black-and-white photographs. Holt, Rinehart, and Winston, Inc., 383 Madison Avenue, New York. \$5.95.

This handsome textbook by leading ceramist Glenn Nelson is modestly subtitled a "studio guide;" in effect, it is an illuminating and thorough presentation of all aspects of this important craft, of equal interest to students, experts, and laymen. The major portion of the book is devoted to a graphic discussion of how-to-do-it, accompanied by 103 step-by-step photographs. All forms of ceramics are presented, from simple tableware and vases to statues and enormous wall sculptures. Each process, from the preliminary molding of the clay to the final glazing, decorating, and firing, is traced with detailed close-up photographs of ceramists at work, accompanied with fully explanatory text. The lessons in how-to-do-it are amplified by complete chapters on the materials themselves-clays, glazes, chemicals, and studio equipment-with indexed reference tables on chemical properties, glaze and clay recipes, and recommended firing temperatures.

Mr. Nelson has interspersed his text with

Behind the scenes of Danish design

MADE IN DENMARK, by Arne Karlsen and Anker Tiedemann. 7" by 9", 175 pages, 230 illustrations in black-and-white and color. Published by Jul. Gjellerup, Copenhagen, distributed by Reinhold Publishing Corporation, 430 Park Avenue, New York. \$7.95.

Almost everyone, at this point, is thoroughly familiar with the classic items of Danish design; another catalog or exposition would be quite superfluous. *Made in Denmark*, however, serves a totally different and unique function: it tells us *how*

The depths of Dr. Dichter

THE STRATEGY OF DESIRE, by Ernest Dichter. 5½" by 8½", 314 pages. New York: Doubleday & Company, 575 Madison Avenue. \$3.95.

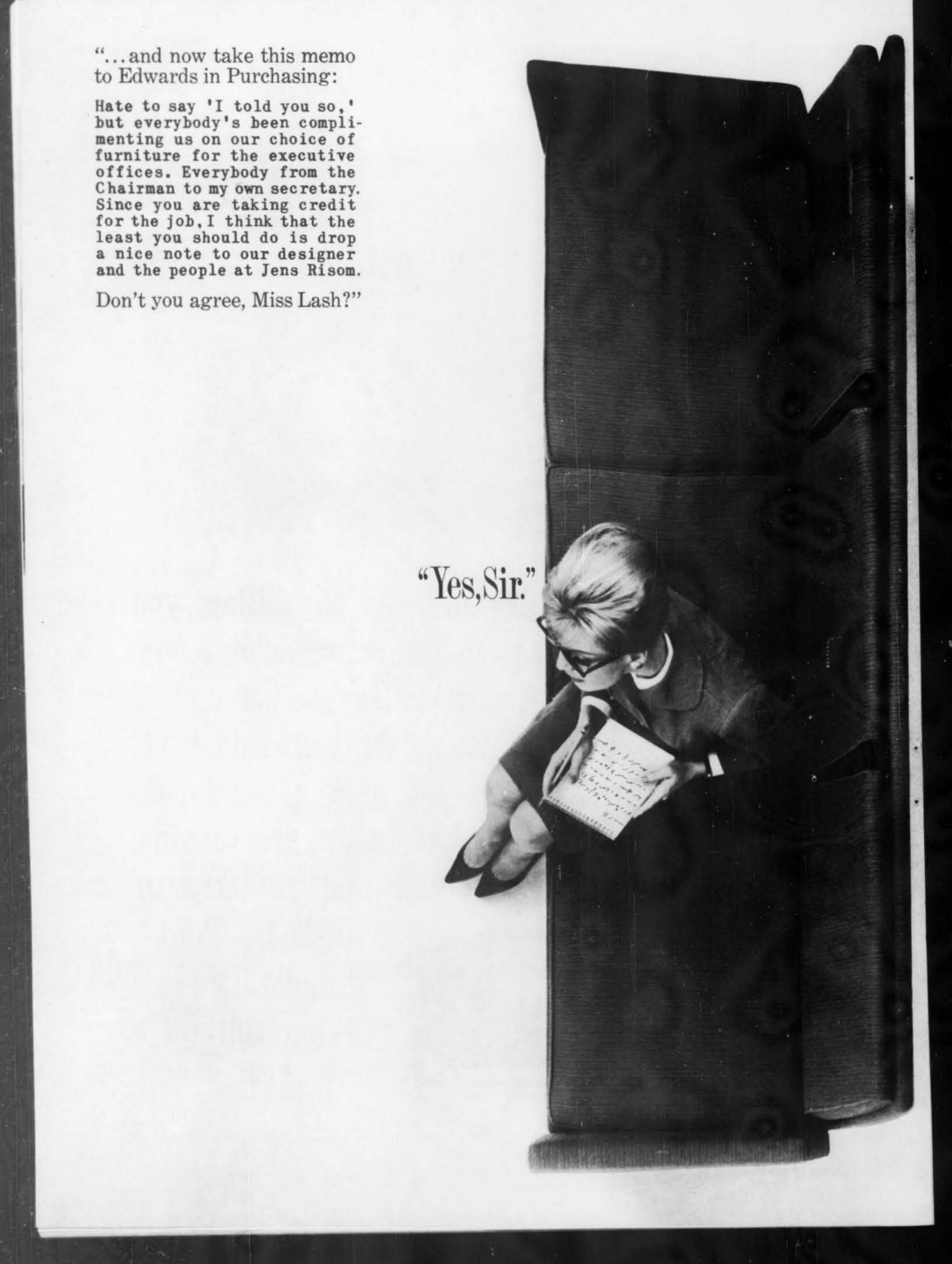
The Strategy of Desire is not, as it might sound, the fictional chronicle of a wily woman, but the real-life story of Motivational Research, considerably wilier and a lot less charming. (Continued on Page 234) KITTINGER sofa, shown below, is covered in SCHUMACHER Brick "Cordillera" damask of 100% Du Pont Upholstery Nylon . . . available in a wide range of colors.



Du Pont Upholstery Nylon goes on selling you long after you've sold it to her! Schumacher's new nylon damask for Kittinger is elegance personified ... it's luxuriously soft, yet as truly livable, longwearing and easy to care for as you could ask. No wonder more and more decorators are turning to the newest luxury weaves and patterns of 100% Du Pont Upholstery Nylon BETTER THINGS FOR BETTER LIVING ... THROUGH C Du Pont makes fibers, not the upholstery fabrics shown.



offices. Everybody from the Since you are taking credit for the job, I think that the least you should do is drop





"Martha, if there is one thing I cannot stand it's a person who goes around saying, 'I told you so!' I've already admitted that you were right! The new Risom sofa certainly looks wonderful with your Tiffany lamp and the new rug. But don't take all the credit, dear. I've got Jens Risom furniture in my office, too, you know."

JENS RISOM DESIGN INC., 444 MADISON AVENUE, NEW YORK 22, NEW YORK. SHOWROOMS: ATLANTA + CHICAGO + DALLAS + LOS ANGELES + NEW YORK + SAN FRANCISCO + COPENHAGEN + MELBOURNE + TORONTO



Design for a modern kitchen by Huson Jackson, A.I.A.

"CERAMIC TILE MAKES THE DIFFERENCE ... EASY TO WORK WITH ... RELAXING TO LIVE WITH ... "

To help create a warm, functional kitchen, Architect Huson Jackson used ceramic tile ... and captured this rare combination for work-free convenience and relaxed living.

The semi-separation of the breakfast area—at the right of the ceramic tiled cooking island—affords a pleasant place for eating and relaxation. In the kitchen section an aqua tone ceramic tile wall from floor to ceiling keynotes an easily cleaned, colorful work center. The tiled counter tops, drainboards and floor guarantee lifelong service and economy. Why? Ceramic tile won't burn, scratch or stain!

Inside or outside the home, ceramic tile surfaces give your clients *more* beauty, *less* work, negligible maintenance. Improved, lower cost installation methods are leading the way to even wider use of this quality product.

Aus Jackson

THE MODERN STYLE IS ...

CERAMIC TILE



The many benefits of ceramic tile will make sense for both you and your clients in any residential, institutional or commercial project you undertake. See your local tile contractor for up-to-date information, including all the details on the new lower cost installation methods and the new dry-set portland cement mortar.

PARTICIPATING COMPANIES

American Encaustic Tiling Co., Inc. Atlantic Tile Mfg. Co. Aztec Ceramics, Inc. Cambridge Tile Mfg. Co. Carlyle Tile Co. Continental Ceramics Corporation General Tile Co. Gladding, McBean & Co. Hood Ceramic Corporation Jackson Tile Mfg. Co. Jordan Tile Mfg. Co. Lone Star Ceramics Co. Monarch Tile Mfg. Inc. Mosaic Tile Co. Murray Tile Co., Inc. National Tile & Mfg. Co. Olean Tile Co. Oxford Tile Company Pacific Tile and Porcelain Co. Pomona Tile Mfg. Co. Redondo Tile Company Ridgeway Tile Co. Robertson Mfg. Co. Stylon Corp. Stylon Southern Corp. Summitville Tiles, Inc. Texeramics, Inc. Wenczel Tile Co. Winburn Tile Mfg. Co.

For your information (Continued from Page 26)





Wisner

Sprunger

People

Harold D. Sprunger is the new president of Dunbar Furniture Corporation of America, succeeding Grover W. Sprunger, who remains chairman of the board and treasurer of the Corporation. Before his new appointment, Harold Sprunger was executive vice president of the company, which he joined in 1950. He was president last year of the National Association of Furniture Manufacturers. In addition to the office of vice president of public relations and advertising held by Gilbert L. Thurston, three new vice presidents were announced: A. Parr, vice president in charge of sales; Arthur Kieffer, vice president in charge of manufacturing; Clifford Gillion, vice president for customer relations....

John Wisner, A.I.D., has been appointed design consultant to Charles R. Gracie & Sons, dealers and importers of wallpaper, furniture, Oriental art objects. Mr. Wisner will redesign the Gracie line of furniture hardware, as well as develop new designs for the company's line of furniture, shoji panels, room dividers, wallpapers and accessories. He is a member of A.I.D.'s board of governors and has served as both president and chairman of the board of the New York Chapter....

Margaret D. Nelson, A.I.D., past president of the National Home Fashions League, has been appointed manager of J. L. Hudson's Decorating Department in Detroit, replacing Belva Sanford, A.I.D., who retired to private life. Miss Nelson, who received the N.H.F.L.'s Trail Blazer Award for outstanding design in 1956, was formerly stylist and coordinator of Arthur H. Lee & Sons' Production Department in New York. She is a graduate of Parsons School of Design and is listed as one of the school's 75 graduates who have contributed the most to the home furnishings industry in the last fifty years....

TILE COUNCIL OF AMERICA, INC.

800 Second Avenue, New York 17, N. Y.; Room 933, 727 West Seventh St., Los Angeles 14, Calif.;

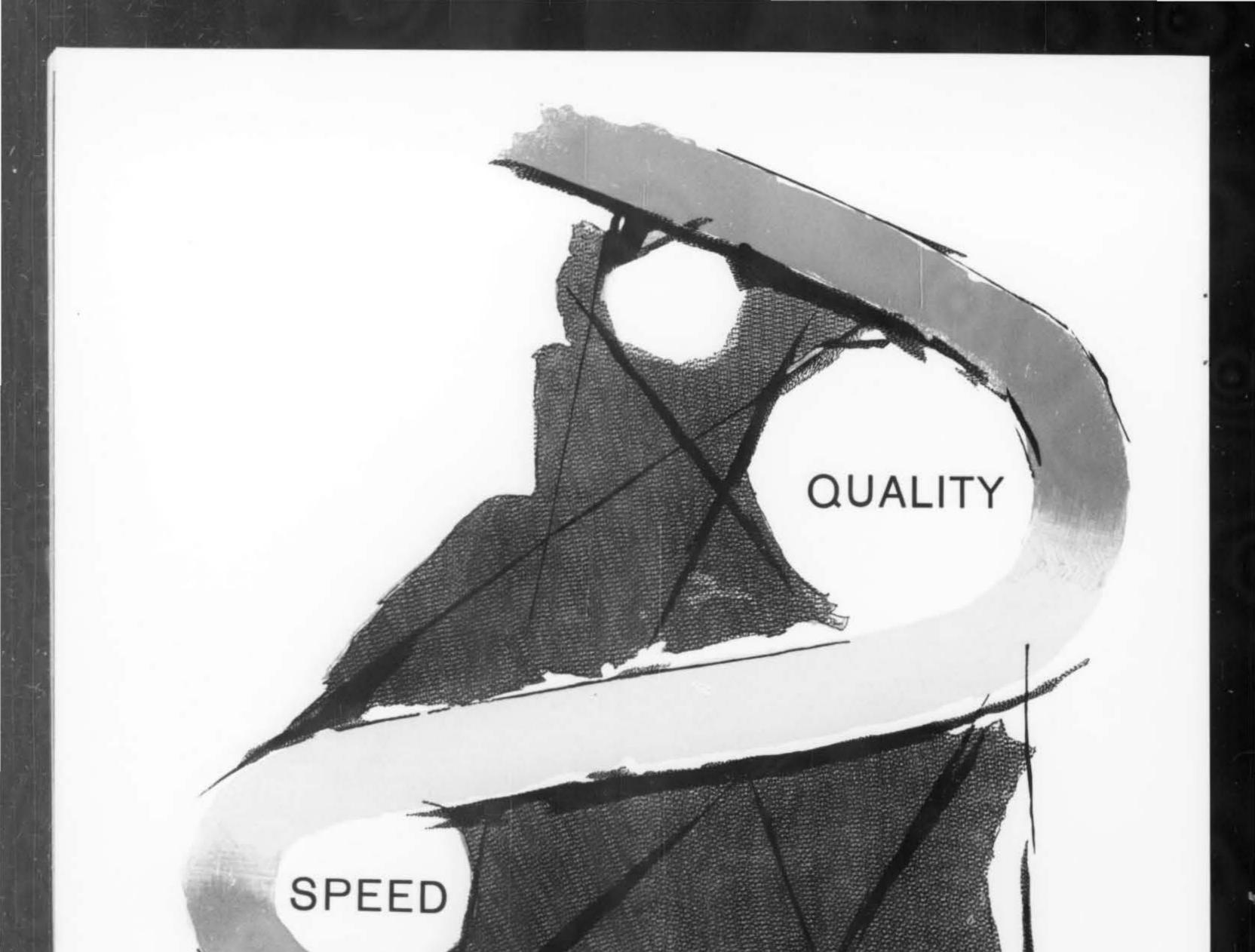
Room 207, 5738 North Central Expressway, Dallas, Texas

tile

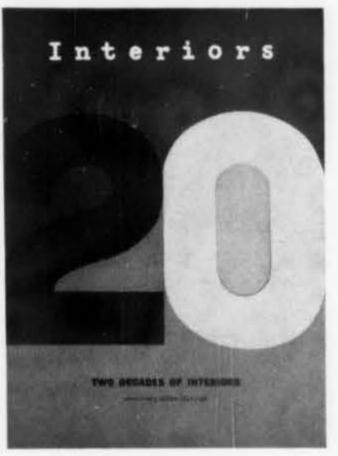
Carol Orbach has been named placement officer of Parsons School of Design. Mrs. Orbach is an alumna of Parsons, class of 1955....

Two new appointments have been announced by Donald Deskey Associates, industrial designers in New York City. Jack Robinson has joined the Exhibits and Display Staff and will be Special Projects Director for the theme building (Coliseum) at the Century 21 Exhibition in Seattle (see article on page 18). Paul John Grayson, A.I.A., has been appointed Project Architect for the firm's Architectural Department. He was formerly with Carson & Lundin, Architects, as senior designer; with Skidmore, Owings and Merrill, Architects, as project manager. He is chairman of the A.I.A.'s New York Chapter Publications Committee and is editor of their monthly newsletter, "Oculus."...

Dora Brahms, president of Dora Brahms, Inc., and N.S.I.D.'s East Coast vice president, has been reappointed chairman of the Interior Decorators' Division of the New York Arthritis and Rheumatism Foundation. She will head the Foundation's 1960-61 drive to raise funds in the interior decorating field for the attack on arthritis.



SPECIALIZATION

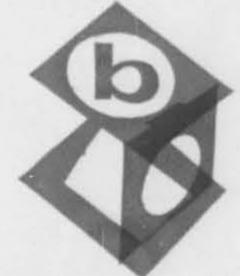


A SALUTE TO "INTERIORS"

For two decades *Interiors* Magazine has been in the vanguard in the field of interior decoration. Its leadership has earned for it the enviable reputation it has so long enjoyed.

The Barnes Printing Company humbly takes pride in its role as the printer of *Interiors*. We have from the first issue dedicated ourselves to Interiors' specific needs—the quality such a periodical requires—the speed such a publication demands the understanding of special problems which such a magazine needs.

The success of *Interiors* has also been our success. We of Barnes salute you, Mr. Whitney and your outstanding magazine, *Interiors*.



BARNES PRINTING COMPANY, INC.

229 West 28th Street, New York 1, New York

The artwork on the left hand page of this spread is Relief Etching, done directly on copper by B. Brussel-Smith. In Relief Etching the original artwork is also the finished letterpress printing plate.



Doggies, Decorators and Duraclean (or how to help clients protect your beautiful work)

- "You've done it in exquisite taste and we're all terribly pleased. But now it needs cleaning. Whom do you recommend?"
 - Many an interior decorator would rather that question never be asked. Yet aren't you the logical person to ask? If clients choose just any cleaning method you might hear this:
 - "That chair you sold me is ruined! Why did you select such delicate fabric?" or "You recommended pastel carpet. Look at it now!"

You can avoid these unpleasant moments and do your clients a favor by working with a Duraclean expert. He offers three unique "on location" services to keep furnishings in top condition *safely*:

1. DURASHIELD Soil Retarding Treatment. Coats fabrics with an invisible dirt-repelling film that keeps them clean months longer. Lets you specify light-colored fabrics when it would be impractical otherwise. (For instance, both chairs above looked exactly alike three months before!)

DURACLEAN Absorption Cleaning Process. Developed to avoid harsh scrubbing, soaking and shrinkage. Removes dirt by an absorbent action called *peptizing*. So safe it's commended by the Consumer Service Bureau of Parents' Magazine and McCall's Use-Tested Laboratories.
 DURAPROOF Treatment. Keeps moths and carpet beetles from eating wool furnishings. Guaranteed for 6 years.

Now when clients ask for someone to safely maintain their fine furnishings, refer them to your Duraclean service dealer. Consult the "Yellow Pages" or write for his name.

P.S.: Interior designers are entitled to a service commission for jobs they refer. Ask your dealer for details.

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Duraclea

Serving 15,000 communities as the world's largest organization specializing in the care of home furnishings

Project:

A lobby in the new building of The New York Times to reflect the dignity and stature of one of the world's great newspapers.

Solution:

A 20' x 27' feature wall of beautiful easy-to-carefor Picwood Formica[®] laminated plastic with bronze divider strips.

Architects:

FD-2584A

Eggers & Higgins

Write Formica,

Dept. A-4, Cincinnati 32, Ohio, for Form 796 full color brochure of commercial interiors.



TO GIVE THE NEWS IMPARTIALLY.





THIS FREE BOOKLET...

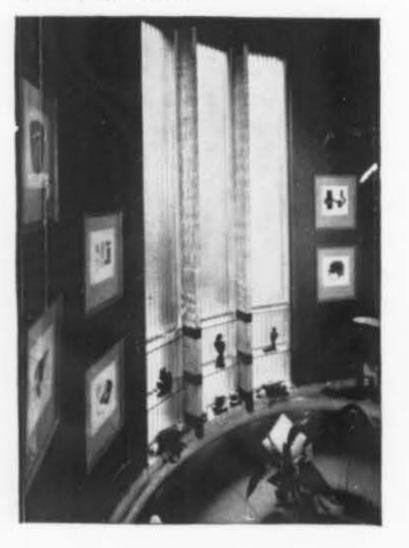
Shows how decorative glass brightens and beautifies homes. It is filled with dramatic illustrations of the ways translucent glass adds a touch of luxury and smartness to every room. Write for copy. Address Department 19.







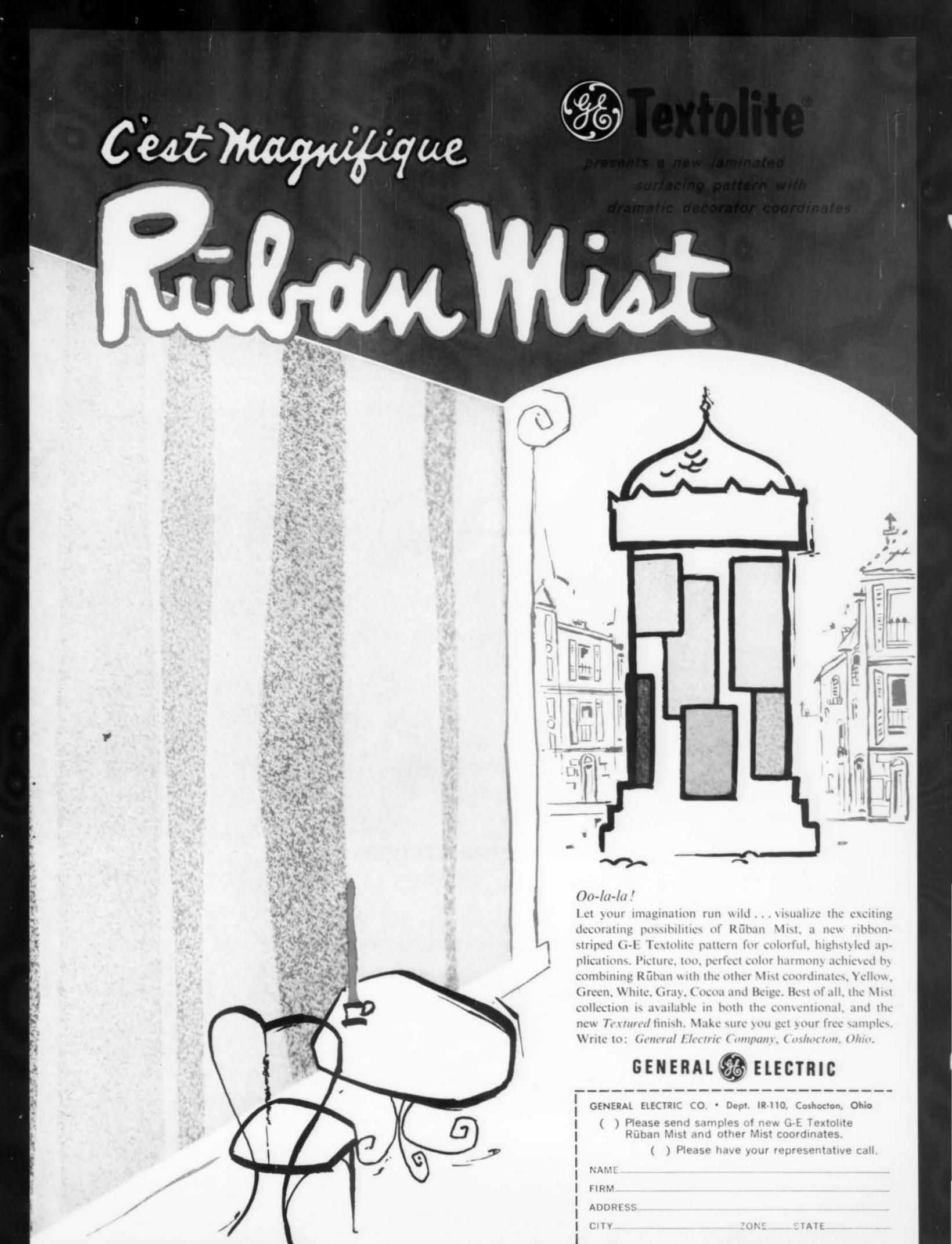
Specify Mississippi glass. Available in wide range of exciting patterns and surface finishes wherever quality glass is sold.

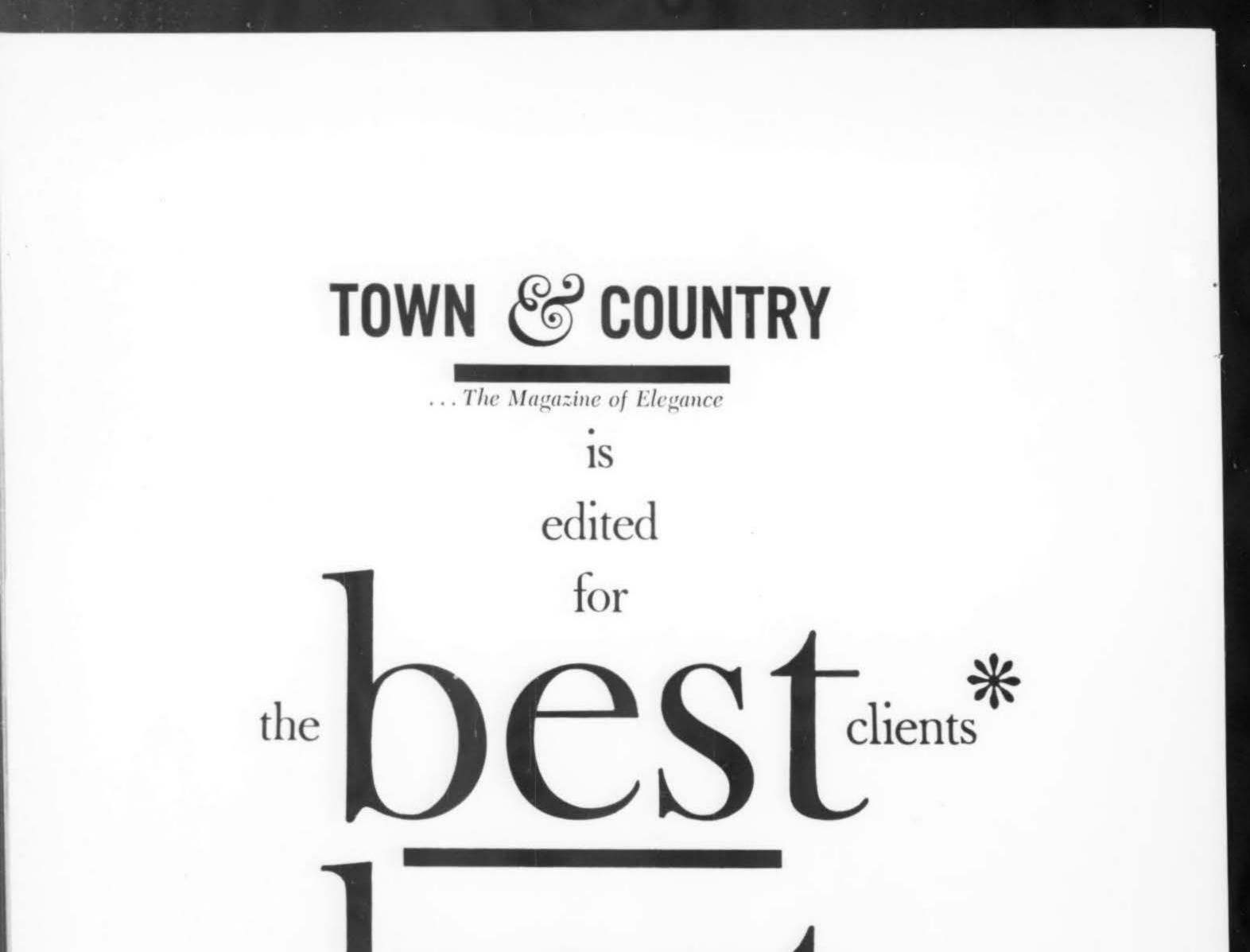




MISSISSIPPI GLASS COMPANY 88 Angelica St. • St. Louis 7, Mo. NEW YORK • CHICAGO • FULLERTON, CALIFORNIA

WORLD'S LARGEST MANUFACTURER OF ROLLED, FIGURED & WIRED GLASS





of the DEST decorators

.....\$75,000 average home valuation.....



The handsome Executive Bar shows a superb use of bright, beautiful color. Barstools by Chairmasters, Inc. are covered with soft, supple Naugahyde in punctuation colors. Varicolored Tropiglas® panels form the highlighted wall behind the bar.





Dinner in Oriental splendor is the chief attraction of the Marco Polo Room. The elegant banquettes and the graceful side chairs by Chairmasters, Inc. use the warm glow of tangerine Naugahyde over the matchless comfort of Koylon Foam cushioning.



A The colorful Coffee Shop is as practical and easy to clean as it is bright and attractive. Naugahyde upholstery solves the problem of constant wear and tear ... needs only a damp cloth to remove food spots and spills. The walls are paneled with new "breathable" U.S. Naugaweave® in the luxuriously textured Theme pattern. The alcove walls are U.S. Rubber's Tropicel®.

DESIGNS FOR DINING...LUXURIOUS, COLORFUL AND PRACTICAL WITH

U.S. NAUGAHYDE[®] U.S. KOYLON[®] FOAM

finest in vinyl upholstery

genuine latex for the finest in cushioning



William Pahlmann (F.A.I.D.) and Associates feel that dining out should be an adventure. To achieve the ideal combination of elegance and color excitement with long wear and practicality, they chose U.S. Naugahyde for all upholstered furniture. The Chromata and Doe-Vin patterns, shown in these installations, come in a wide range of decorator colors, go with every type or period decor. And for come-again comfort, all the seating is cushioned with Koylon Latex Foam Rubber...unrivaled for long wear and outstanding performance.

SEE THIS "DESIGN FOR DINING" AT THE 45th NATIONAL HOTEL EXPOSITION, NOV. 14th-17th, AT THE NEW YORK CITY COLISEUM





Coated Fabrics and Koylon Seating Dept., Mishawaka, Indiana

In Canada: Dominion Rubber Company, Ltd.



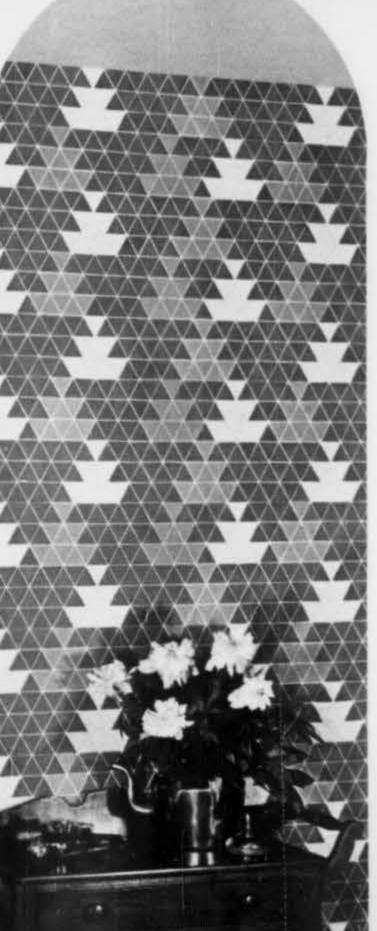
Triple Confidence BELGIAN LINEN On a Grand Scale

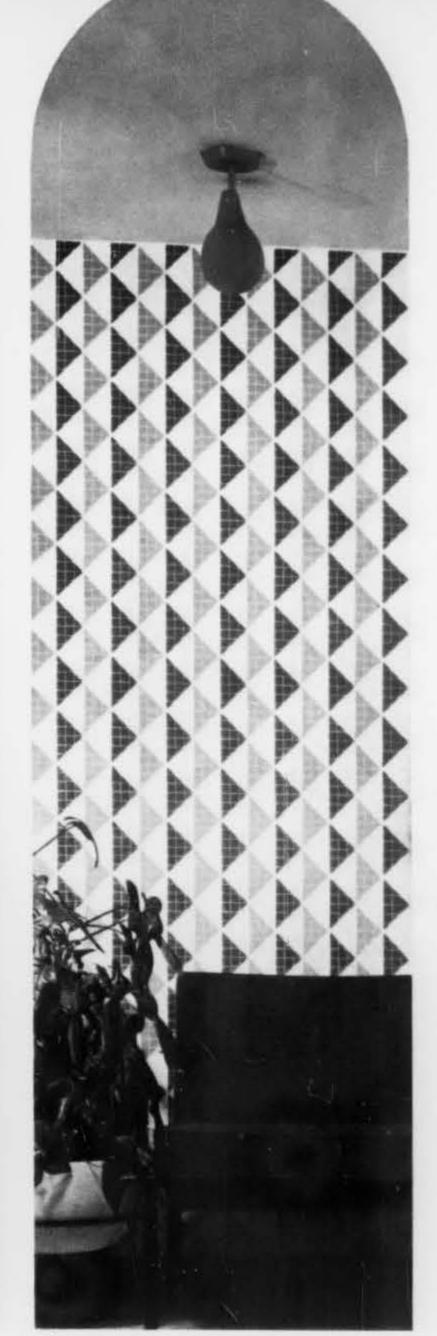
Decorative fabric firms rely on Belgian mills. Interior decorators recommend linens for unique effects. Clients appreciate their fine quality and patterns. This dining room by Anne Willy, in one of New York's leading men's clubs, demonstrates the dramatic use of a 100% Belgian linen print from STROHEIM & ROMANN. At right, closeup of the print, checked sheer and novelty weave.

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THE BELGIAN LINEN ASSOCIATION, 280 Madison Avenue, New York 16, N. Y.







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CERAMIC

MOSAIC

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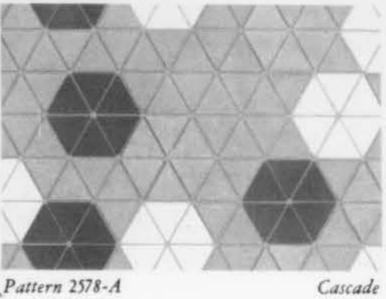
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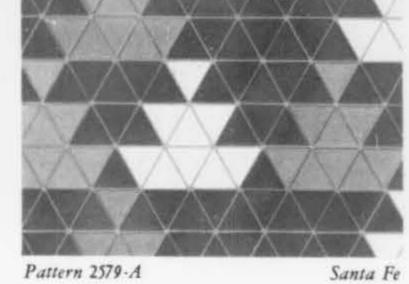


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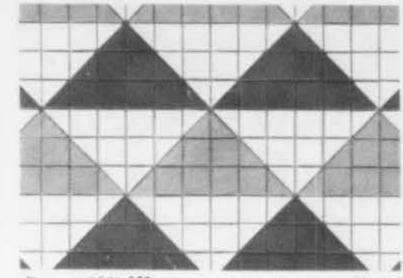
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Pattern 2578-A



Pattern 2579-A



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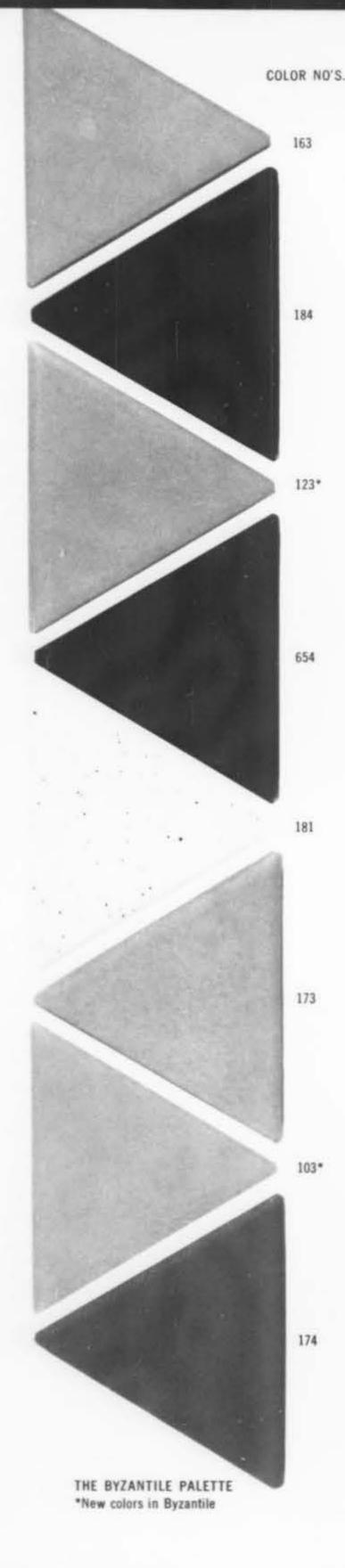
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Byzantile by MOSAIC.

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New design prospects in

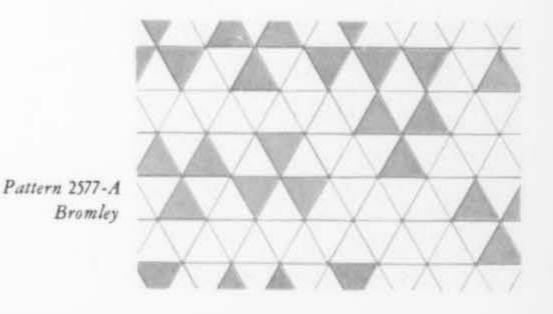
Byzantile by MOSAIC.

The dramatic range of Byzantile patterns in ceramic mosaic has now been enriched with the addition of new tile colors, new patterns, a new tile shape.

On the left (with the original Byzantile palette) are the two newest colors: a light blue, a pale green. All in the new shape, a 2" equilateral triangle. And, below, one of the new Byzantile patterns, No. 2577-A, employing the new triangle. See also Patterns 2578-A and 2579-A on the reverse page.

The scope and vitality of Byzantile has offered architectural designers unusual opportunities. These new additions make prospects for frontier breaking even more interesting.

And the beauty of it all . . . Byzantile makes an indelible impression. Whether used in public buildings or private homes, indoors or out, the designer knows that the architectural spirit he creates will remain faithfully unchanged,



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This exciting new Parkwood laminate is a superb reproduction of first-quality, flat-cut American Cherry. Many months were spent searching for a perfect veneer — one that was really authentic, that had all the charm and delicate figure of this fine wood.

The new wood-grain called Appalachian Cherry, comes in the warm, golden-brown color of the classic wood. Like all Superwoods it is printed from our own exclusive multicolor rolls which insure absolutely faithful reproduction. Also offered is "Harvest", a warm gray-brown in the contemporary vein.

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includes both the established J G line and new designs recently introduced.



Items shown in the new Contract Catalogue have been carefully selected from



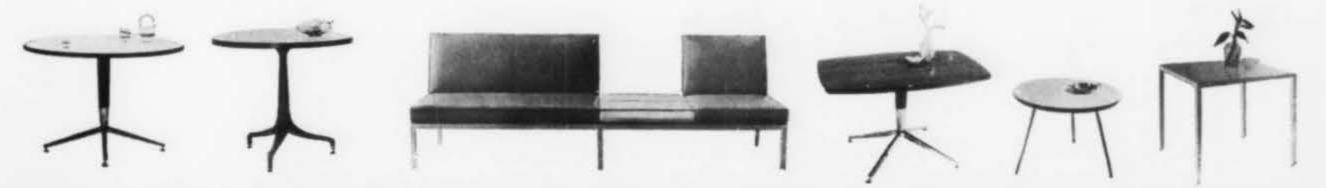
50 years experience in manufacturing furniture for commercial interiors.



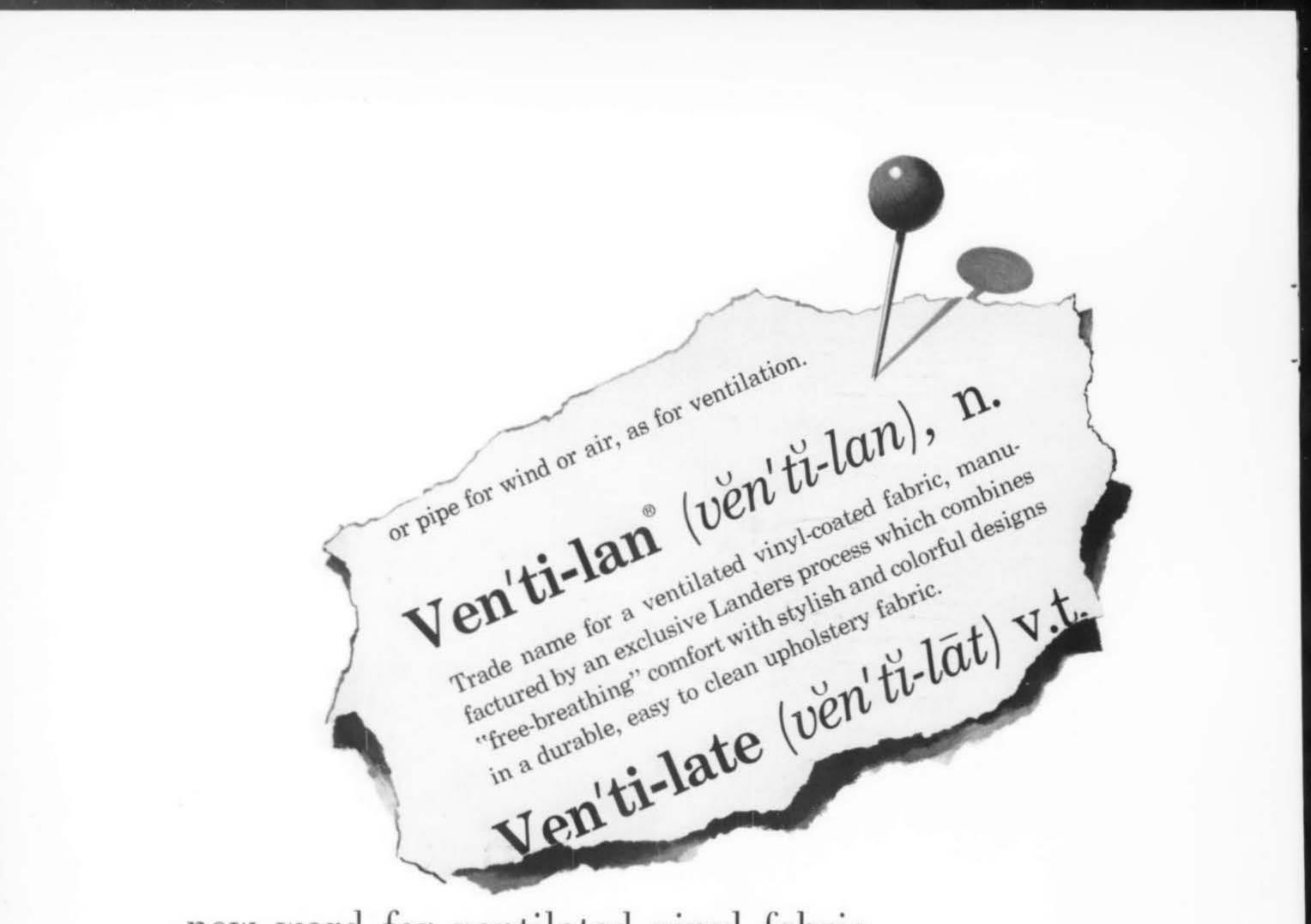
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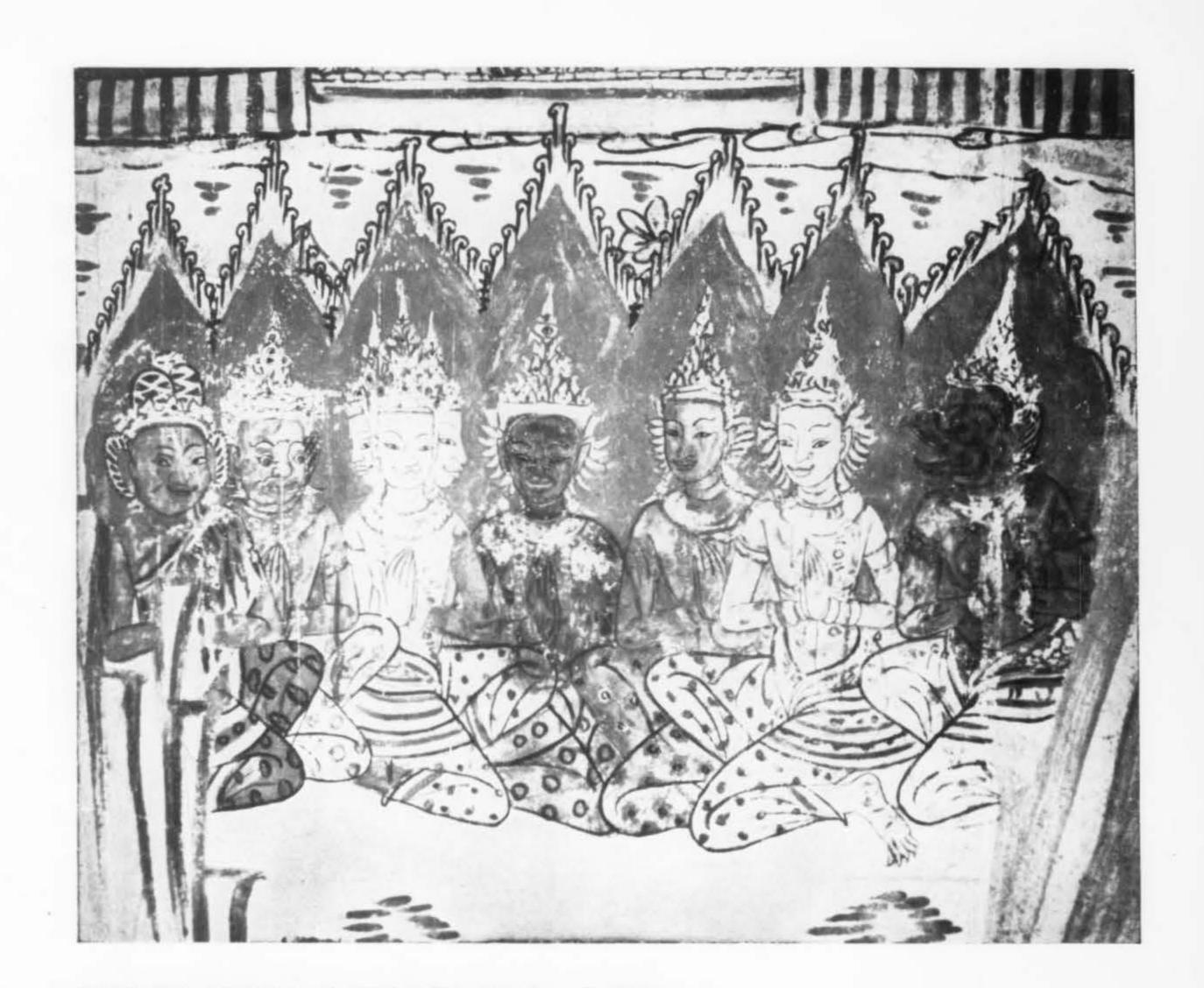
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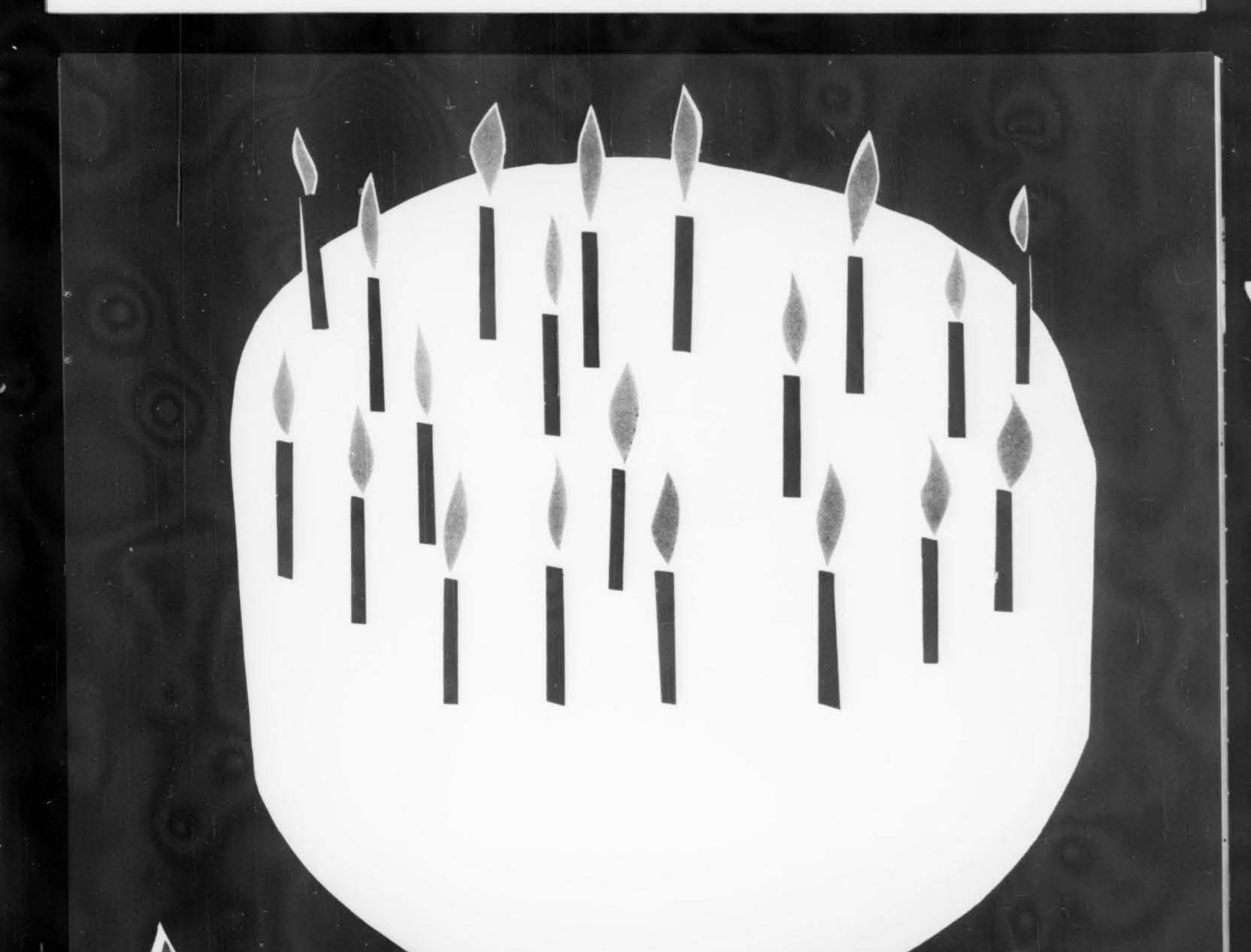




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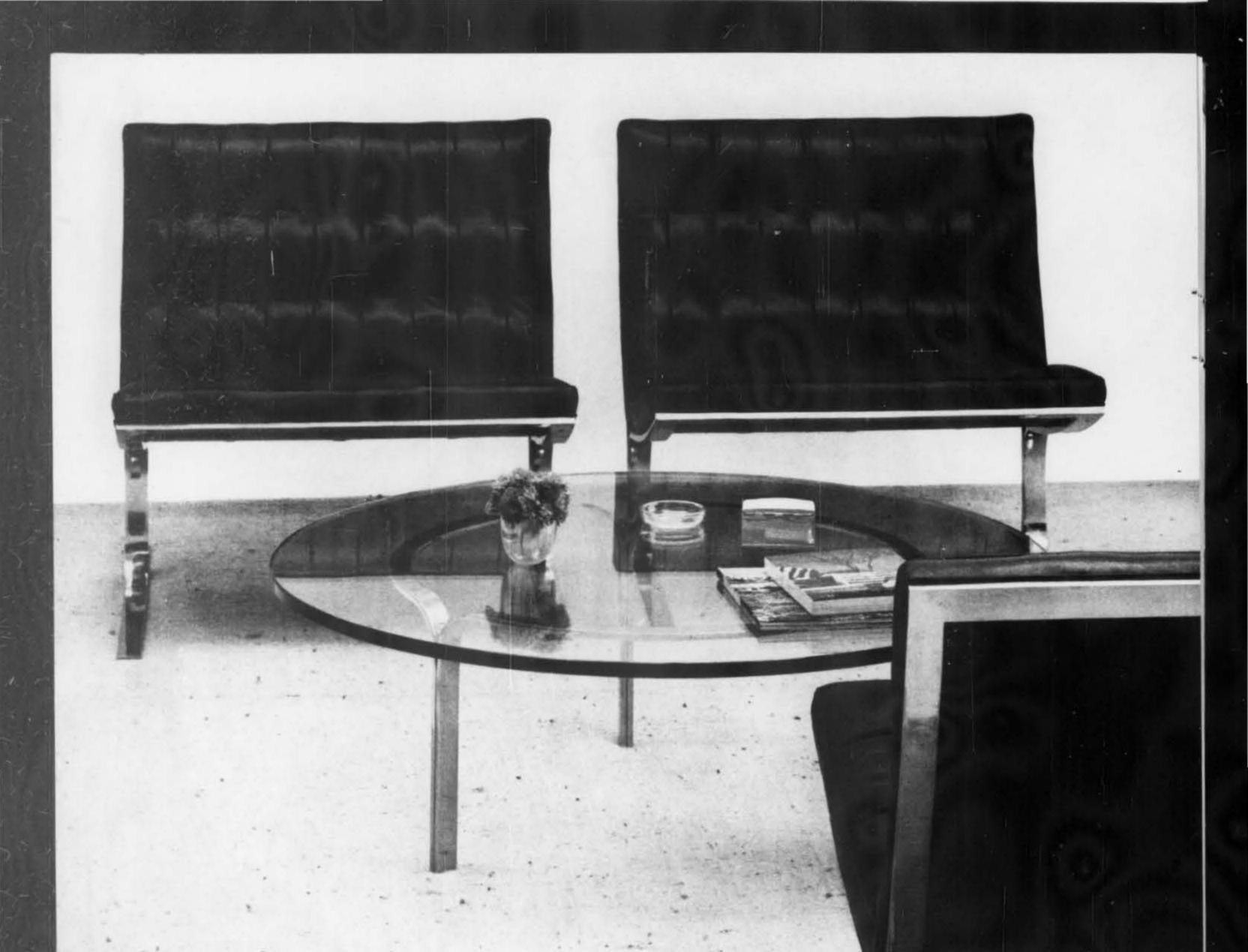
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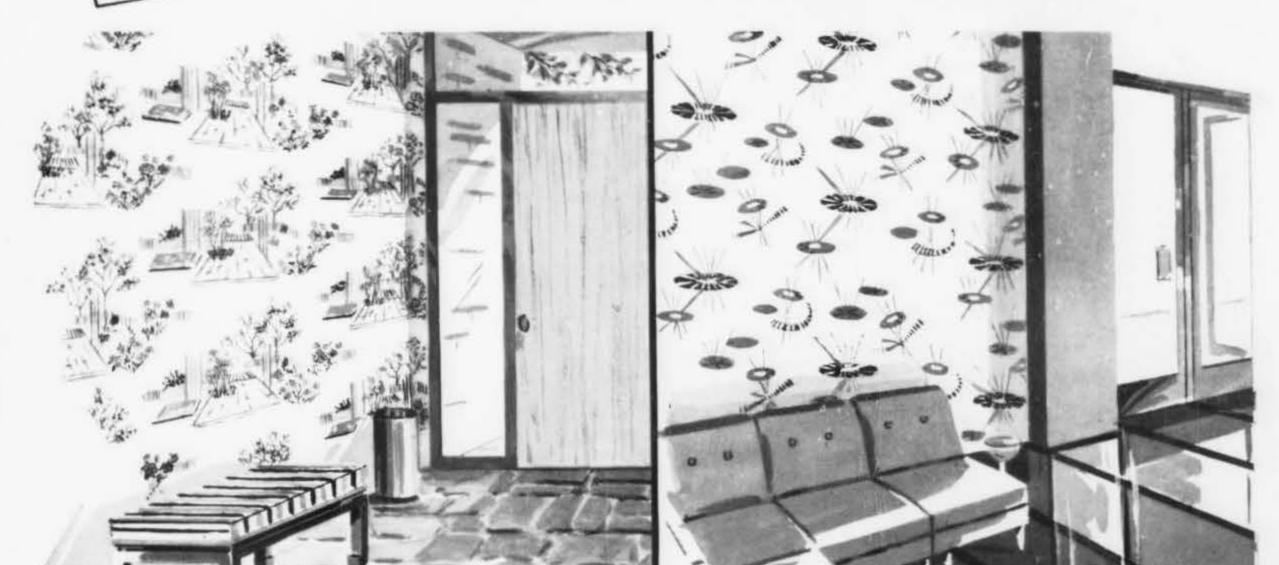
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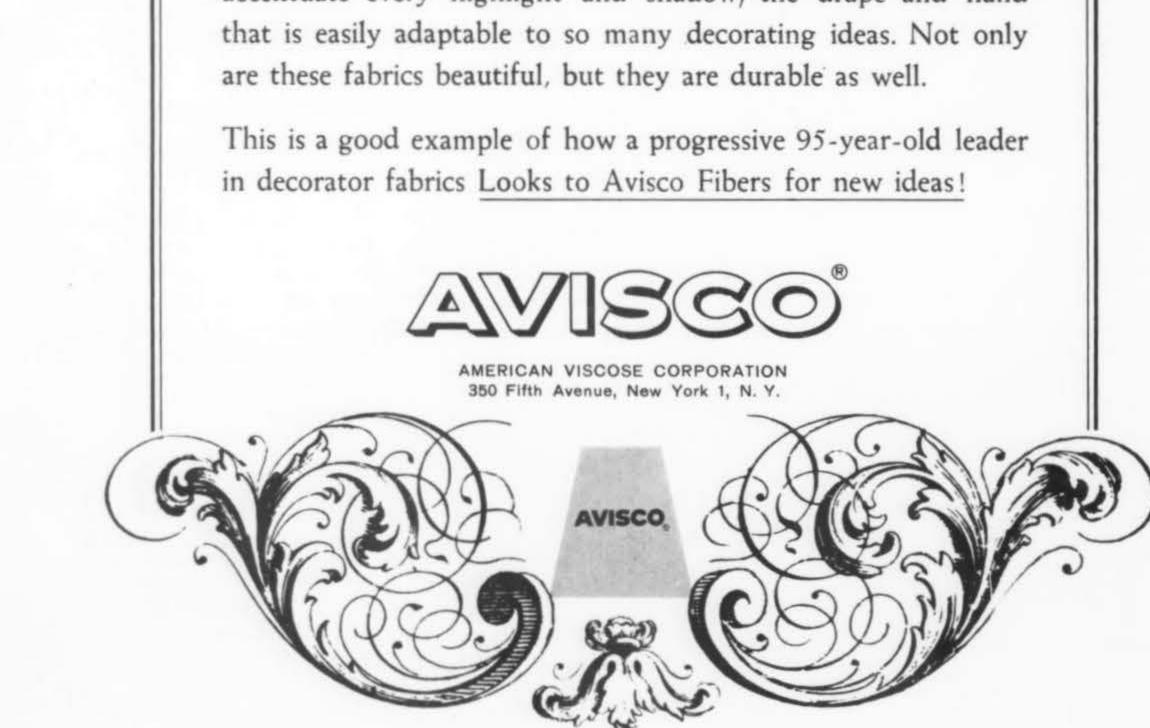
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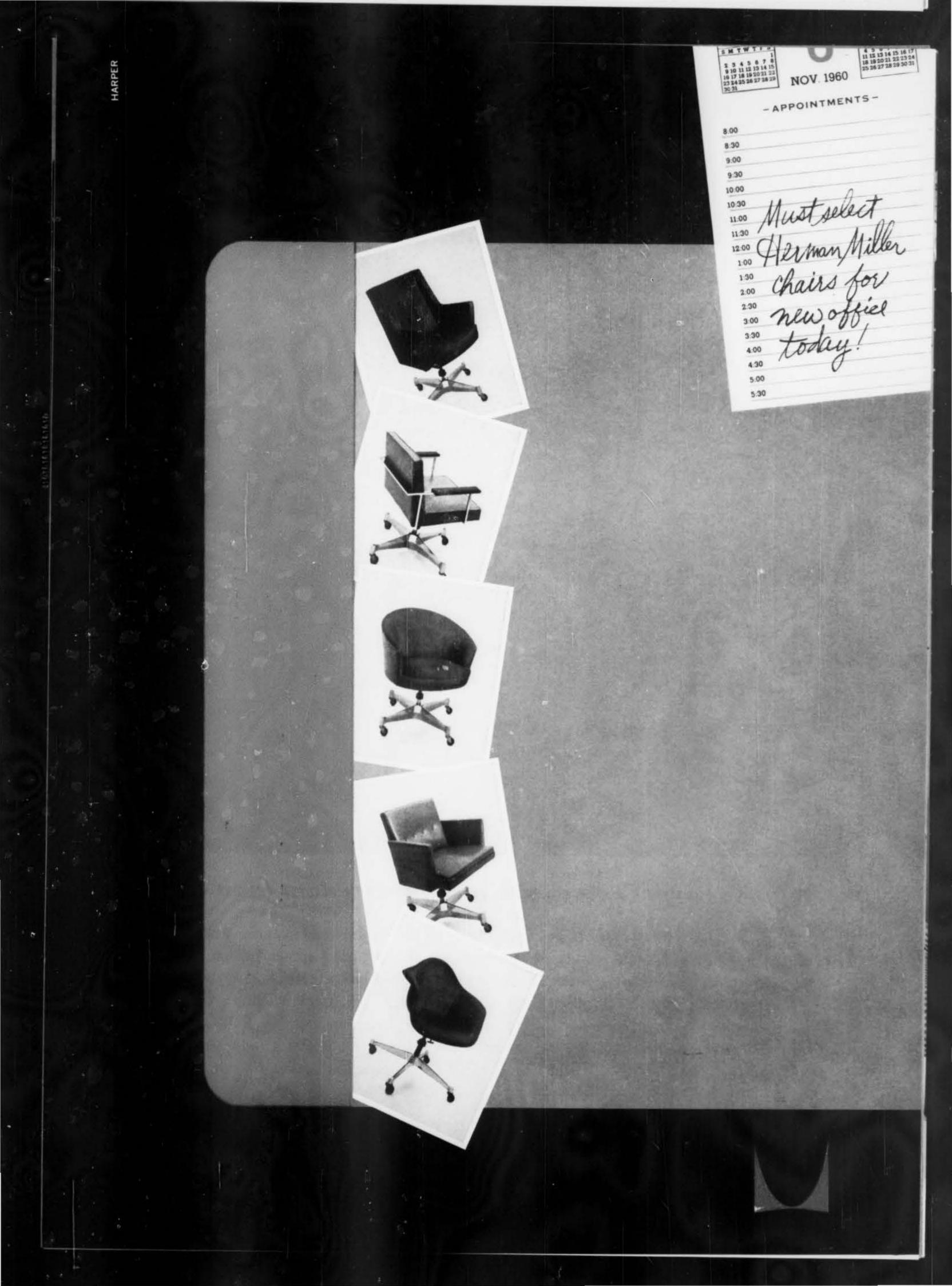
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17



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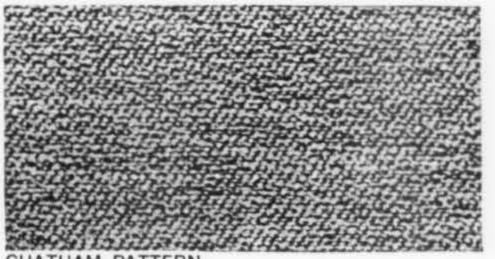
Fiber Marketing Dept., 261 Madison Ave., New York 16, N. Y.

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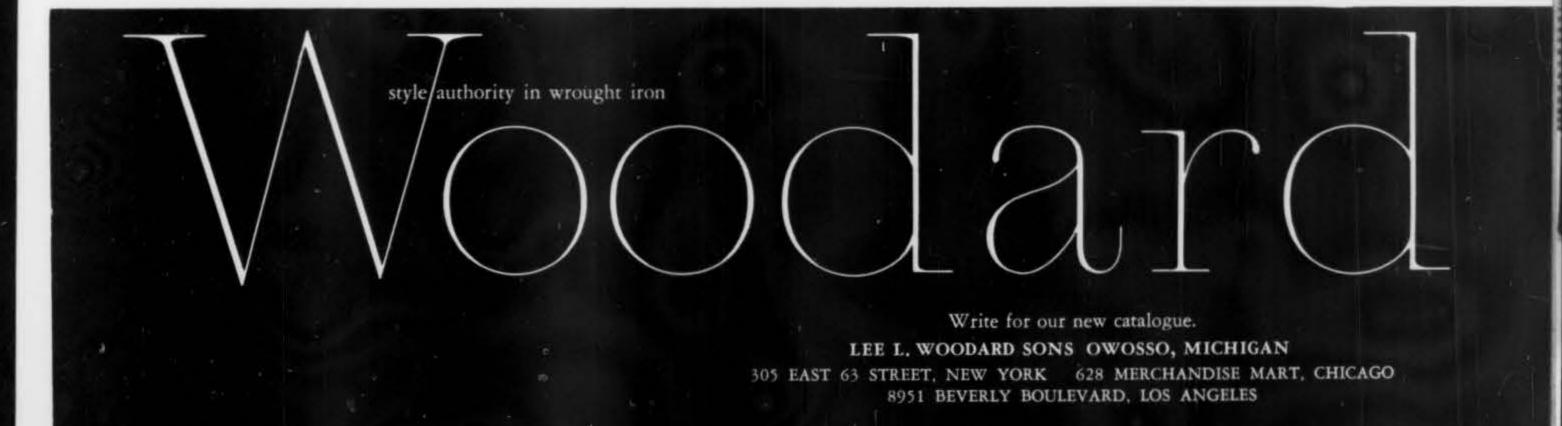
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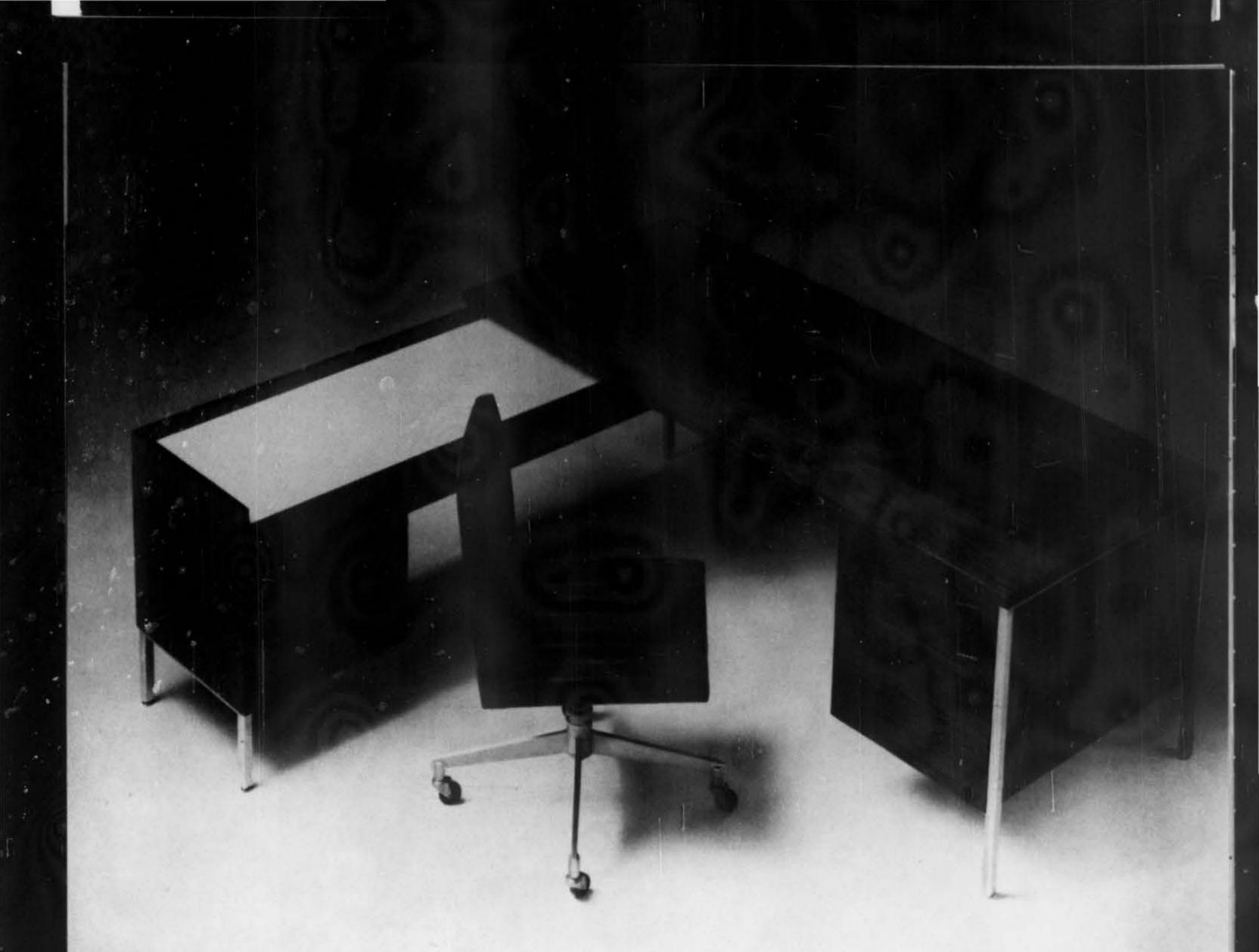


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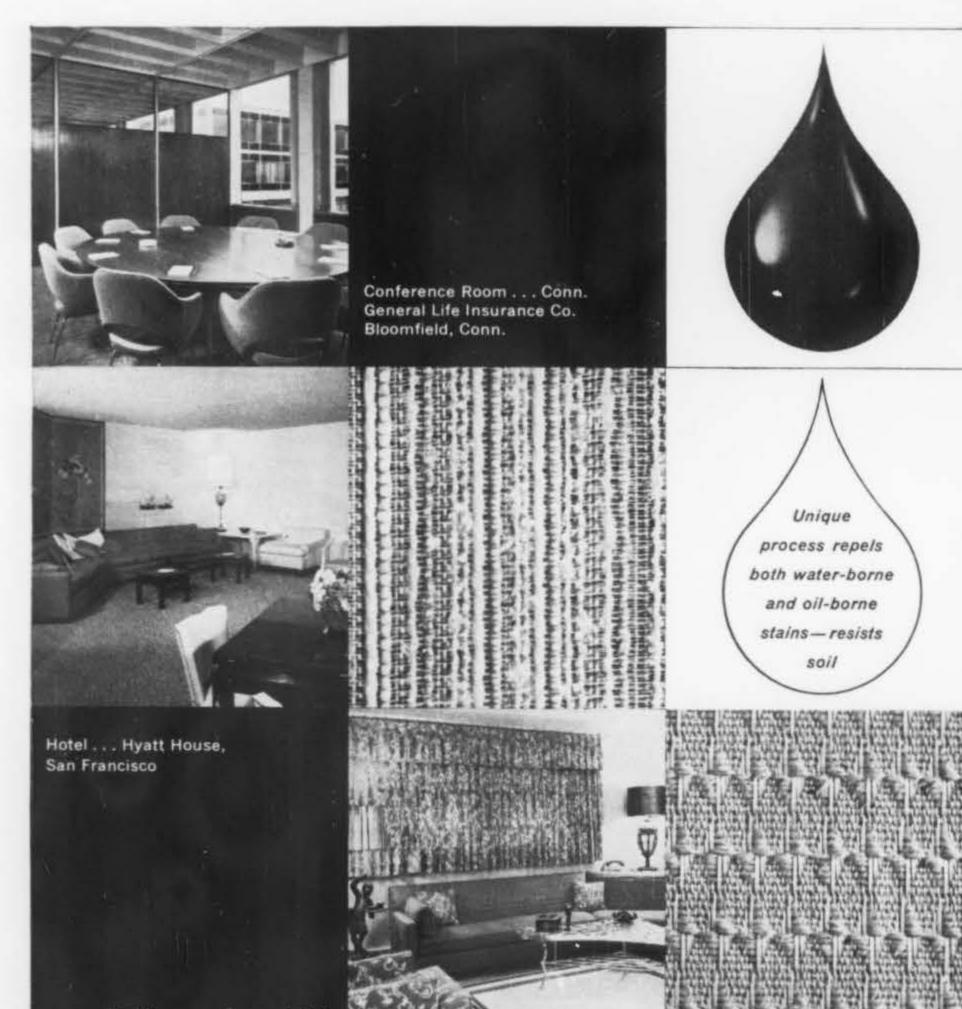


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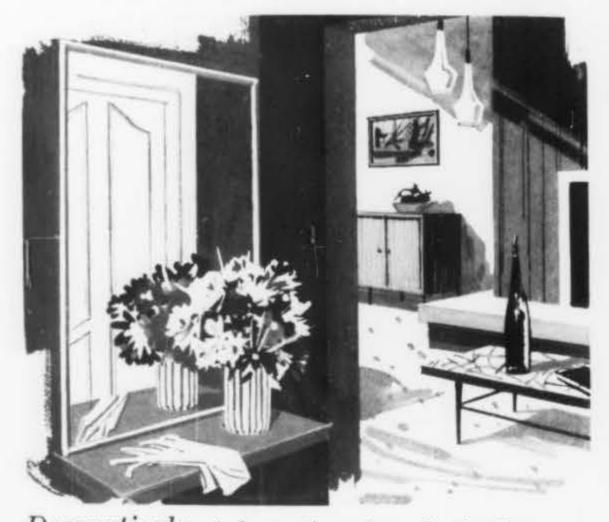


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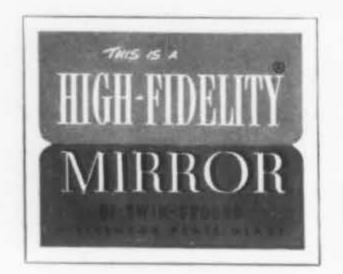




Decoratively. A decorative mirror in the foyer creates a good first impression. A foyer mirror can make a small entrance area look larger, and can provide a place for last minute hat-straightening and that's important to any woman. When first impressions are important, choose PPG HIGH-FIDELITY Mirrors. They're easily identified by the distinctive red and blue HIGH-FIDELITY label.







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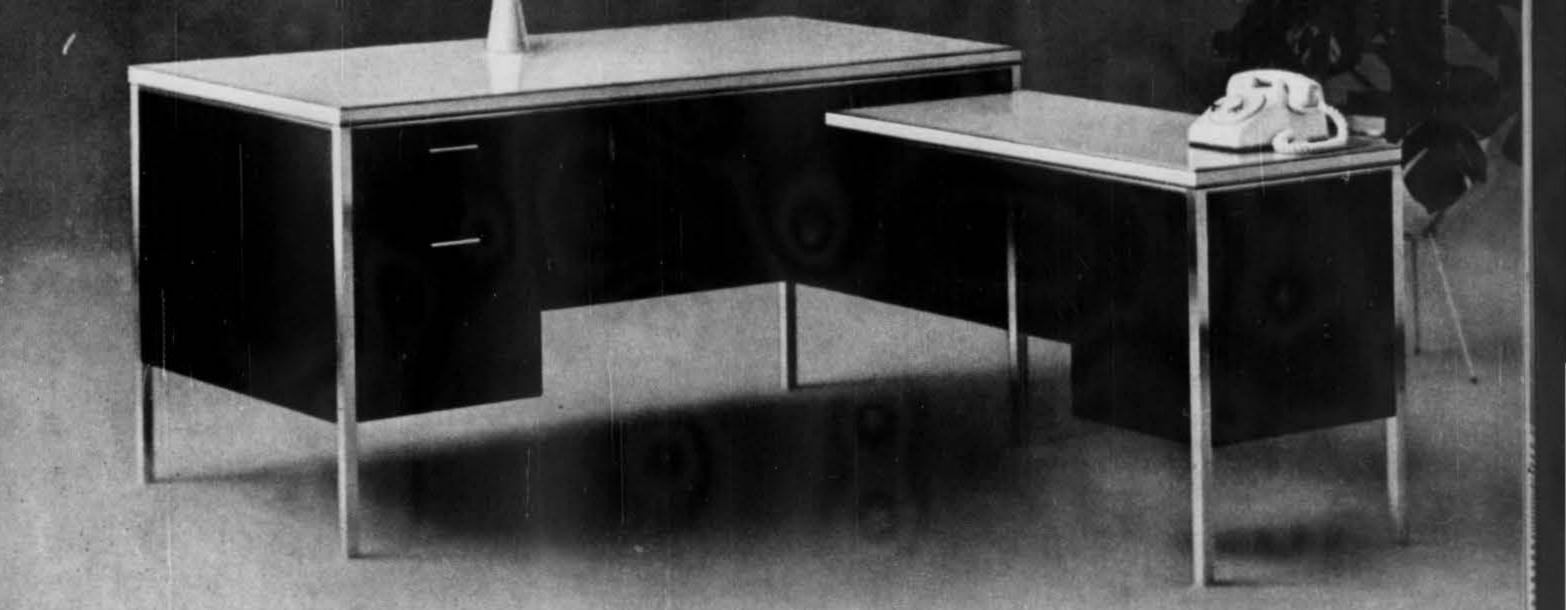
Pittsburgh Plate Glass Company

Paints • Glass • Chemicals • Fiber Glass In Canada: Canadian Pittsburgh Industries Limited

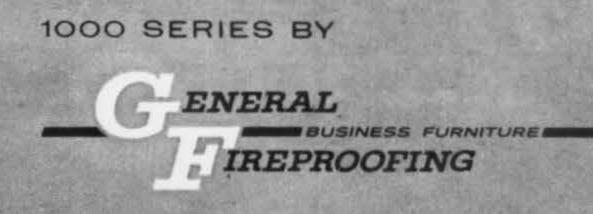
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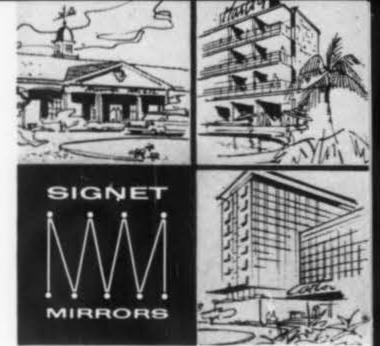
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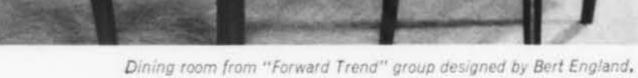
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INTERIORS/November 1960

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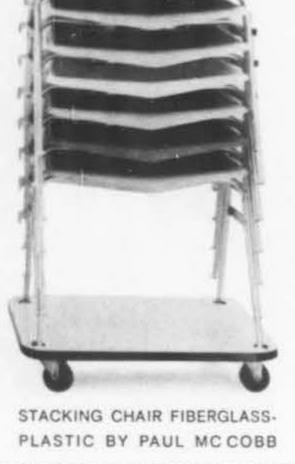
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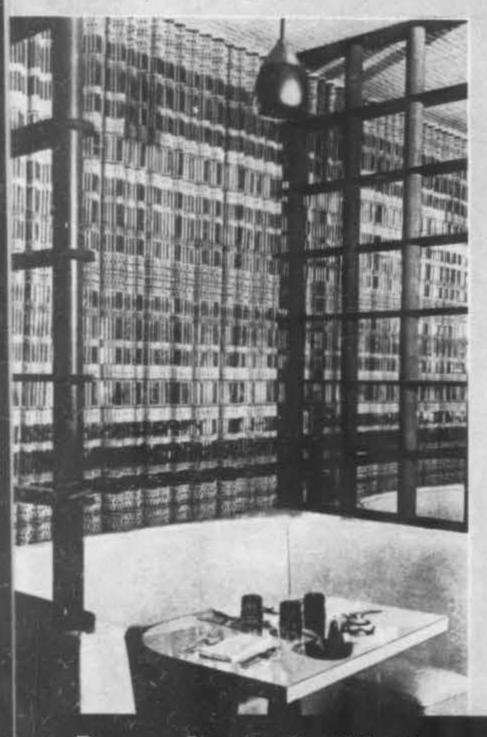


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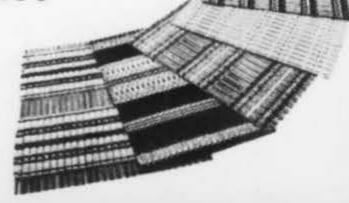
Drapery Panels, Carl Wald Guild Custom Design Caravan Lodge, San Francisco



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carpeting

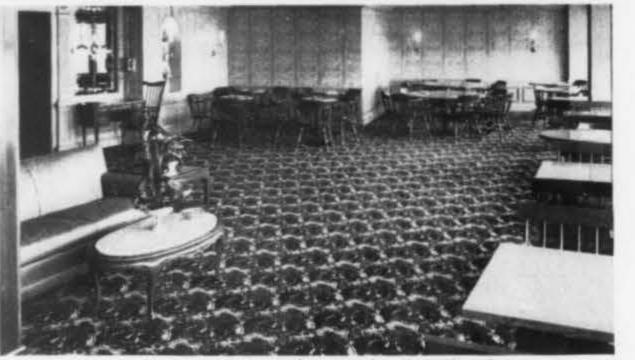
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"The Barclay" Cocktail Lounge



"Summit Club" Entrance Foyer

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No. 85 armchair \$55 retail TOI Write for descriptive literature and (*) Patent applied for. ulu Honal Seattle. Francisco. ¢ 5 Angeles, 205 Dallas, "adu Provide Yorki SHOWROOMS: Chicago, New (*) All chairs also available with optional automatic return swivel.

15

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Main office, Union Dime Savings Bank. Custom carpet by Gulistan Design Department. Carson and Lundin, New York, Architects.

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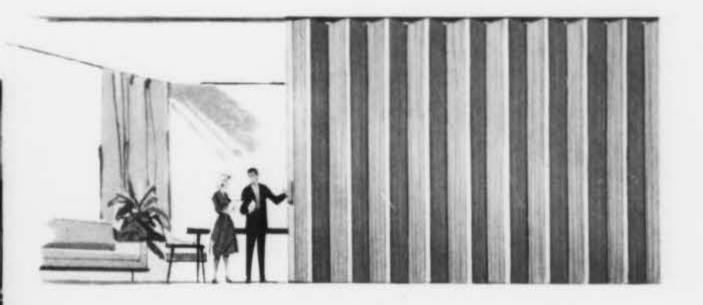
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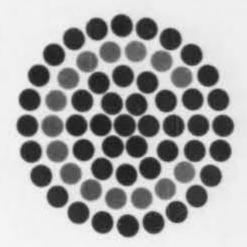
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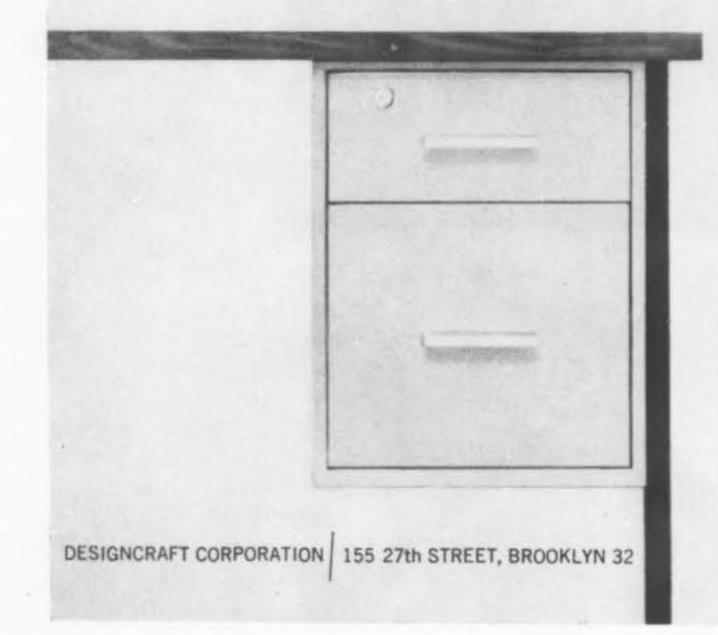


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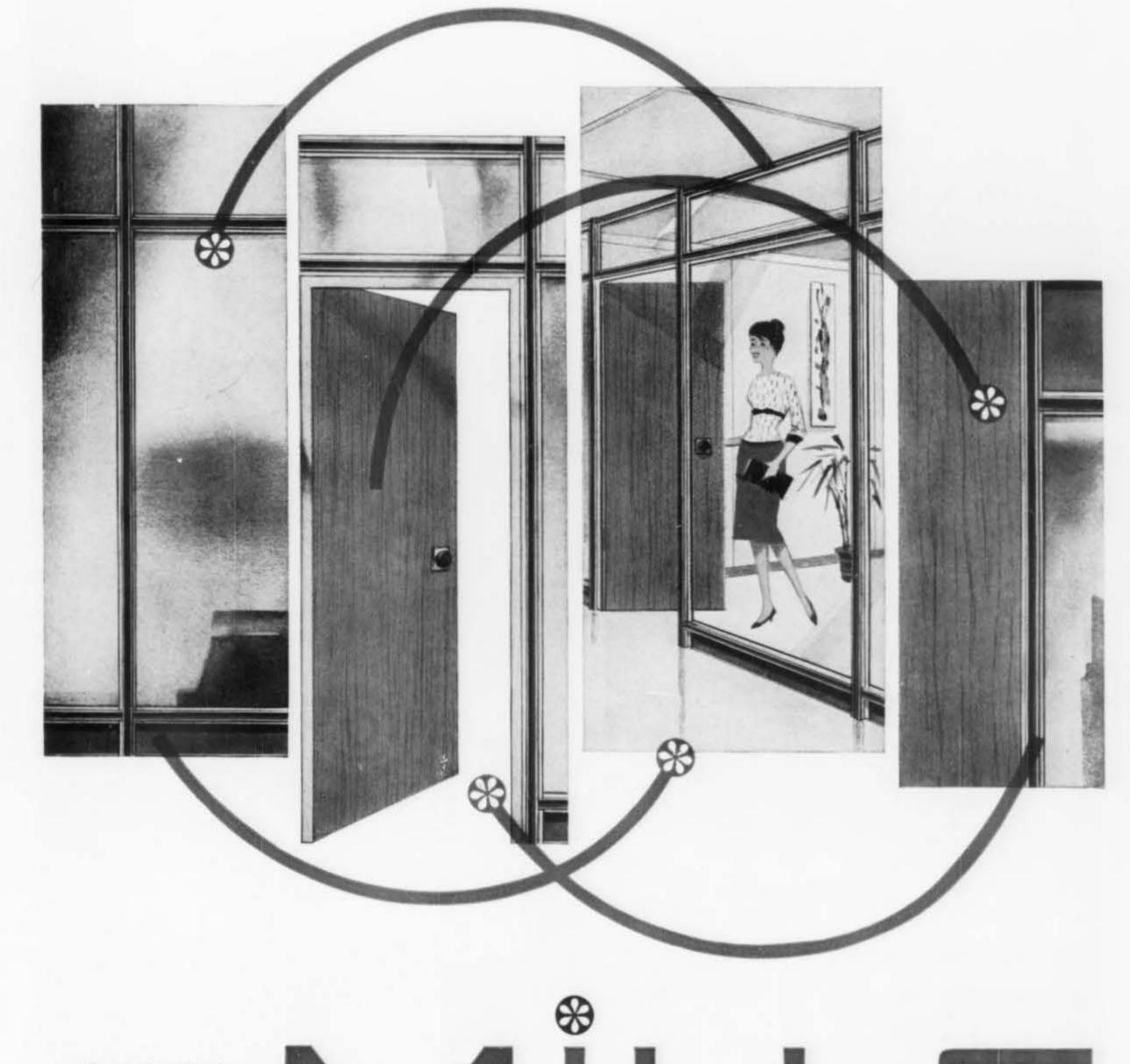
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The purpose of the NSID is to create and advance the highest taste level for the American Home, American Business, and a better way of life for Americans. NSID is the certification of the professional interior designer.

The NSID is designed and organized to give identification and to represent the professional interior designer to the public and society at large.

1961

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JANUARY 24, 1961

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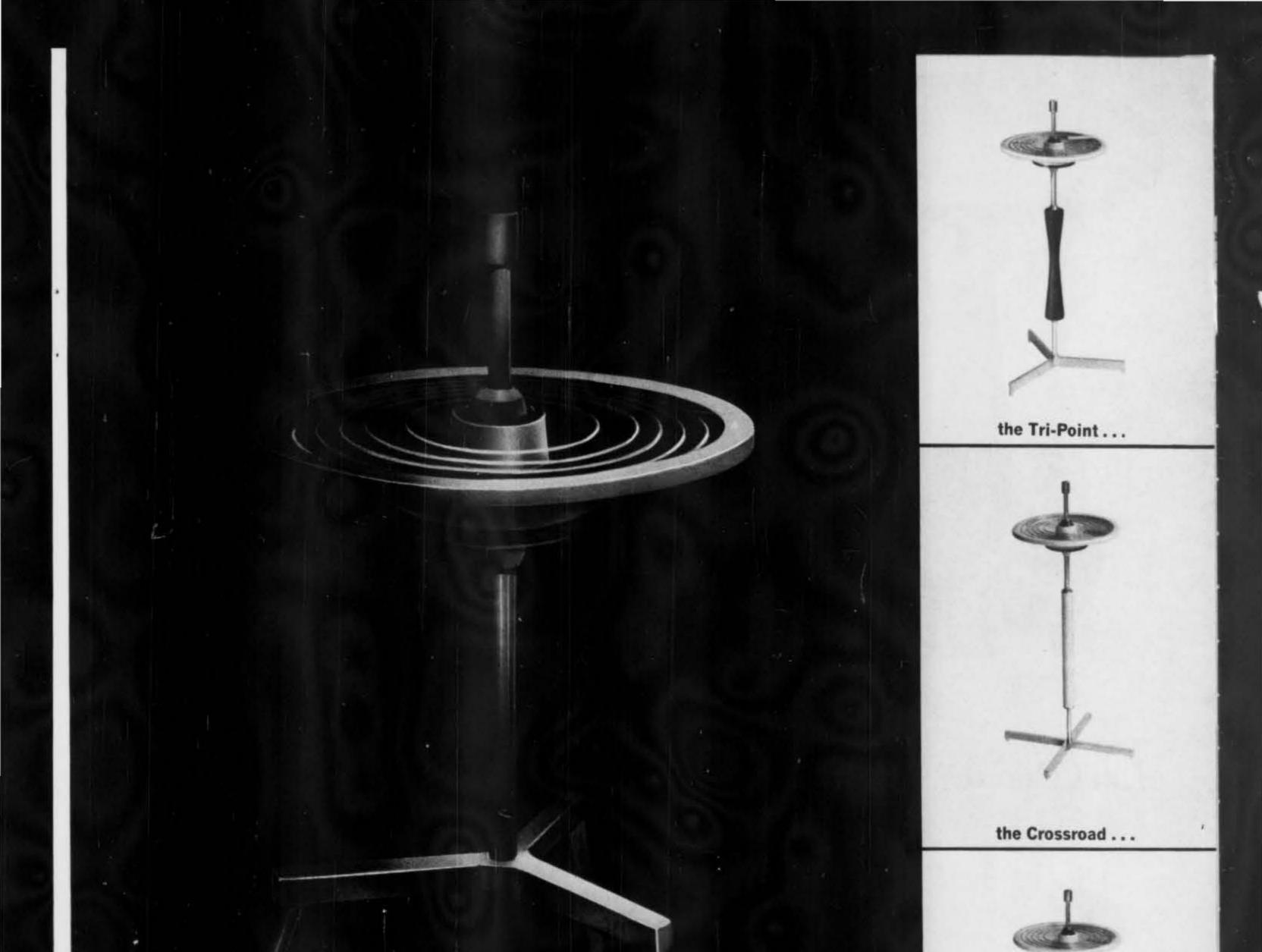
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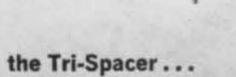
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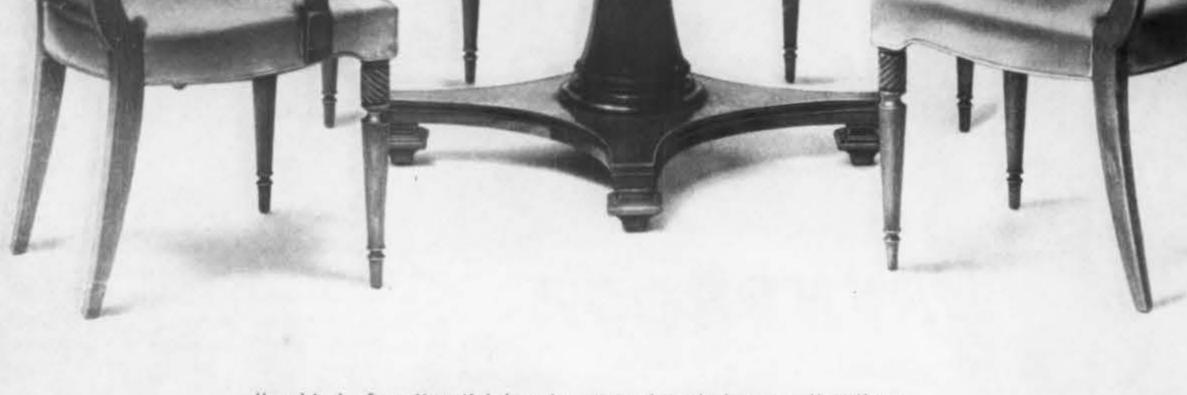
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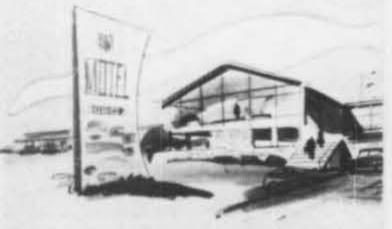


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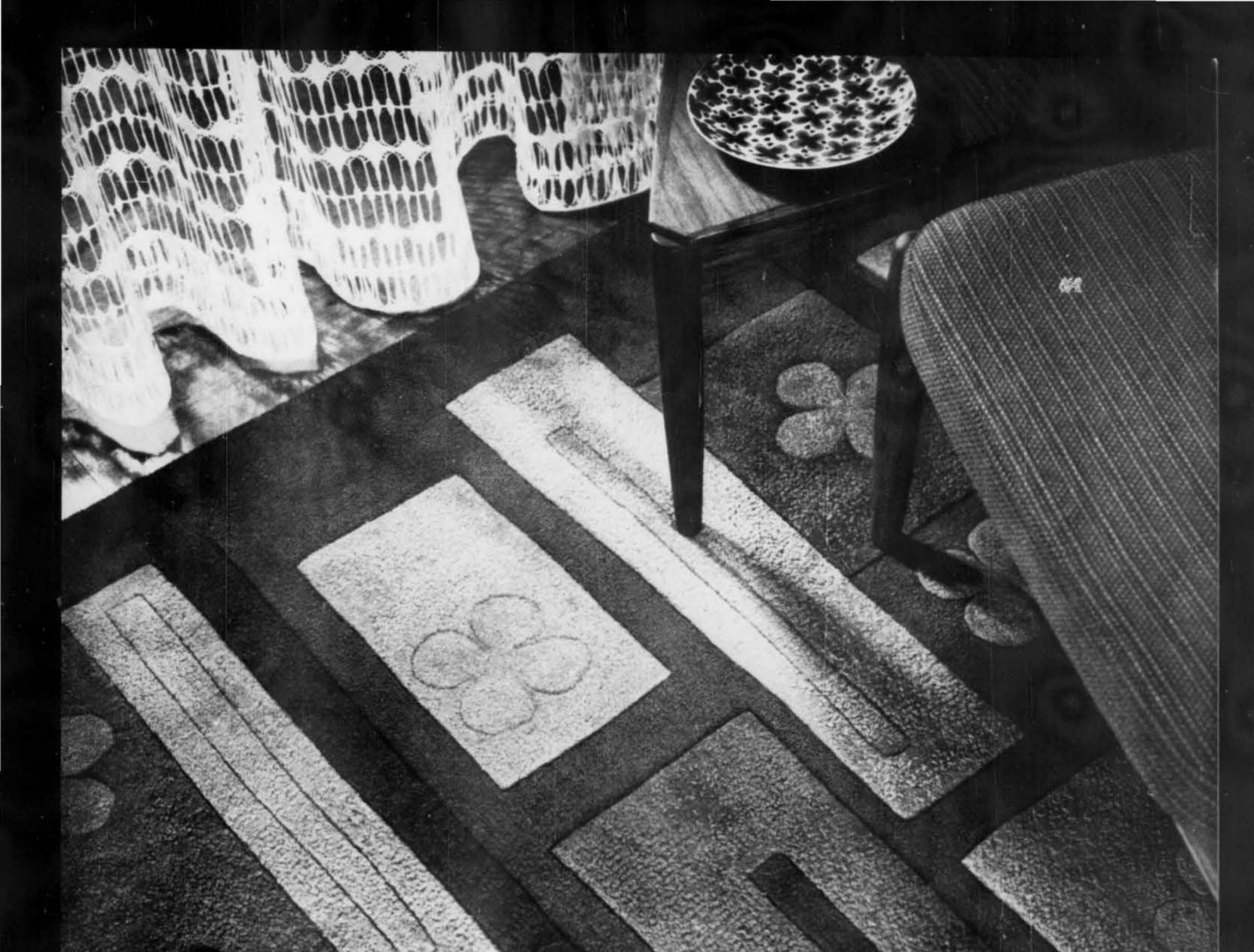


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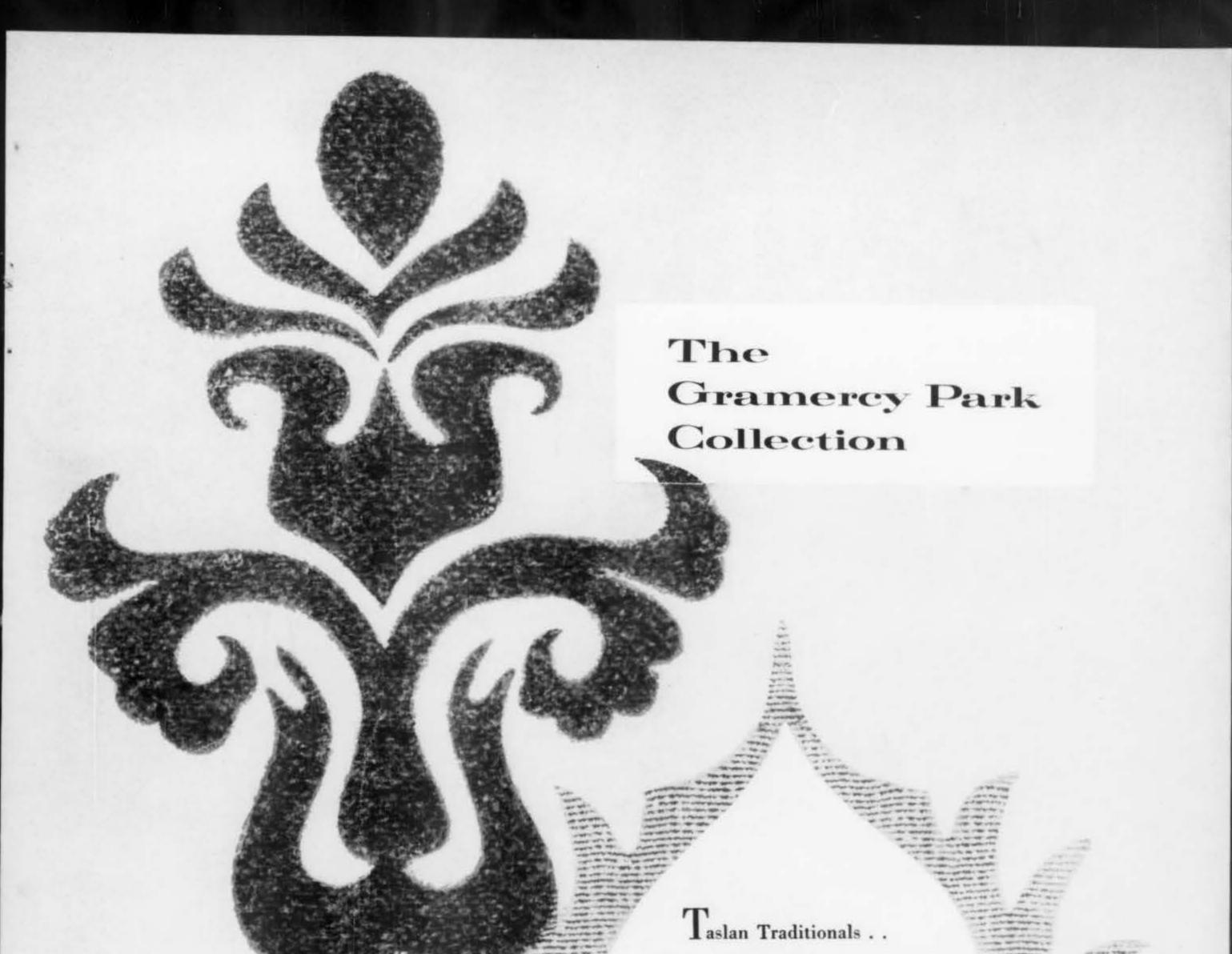
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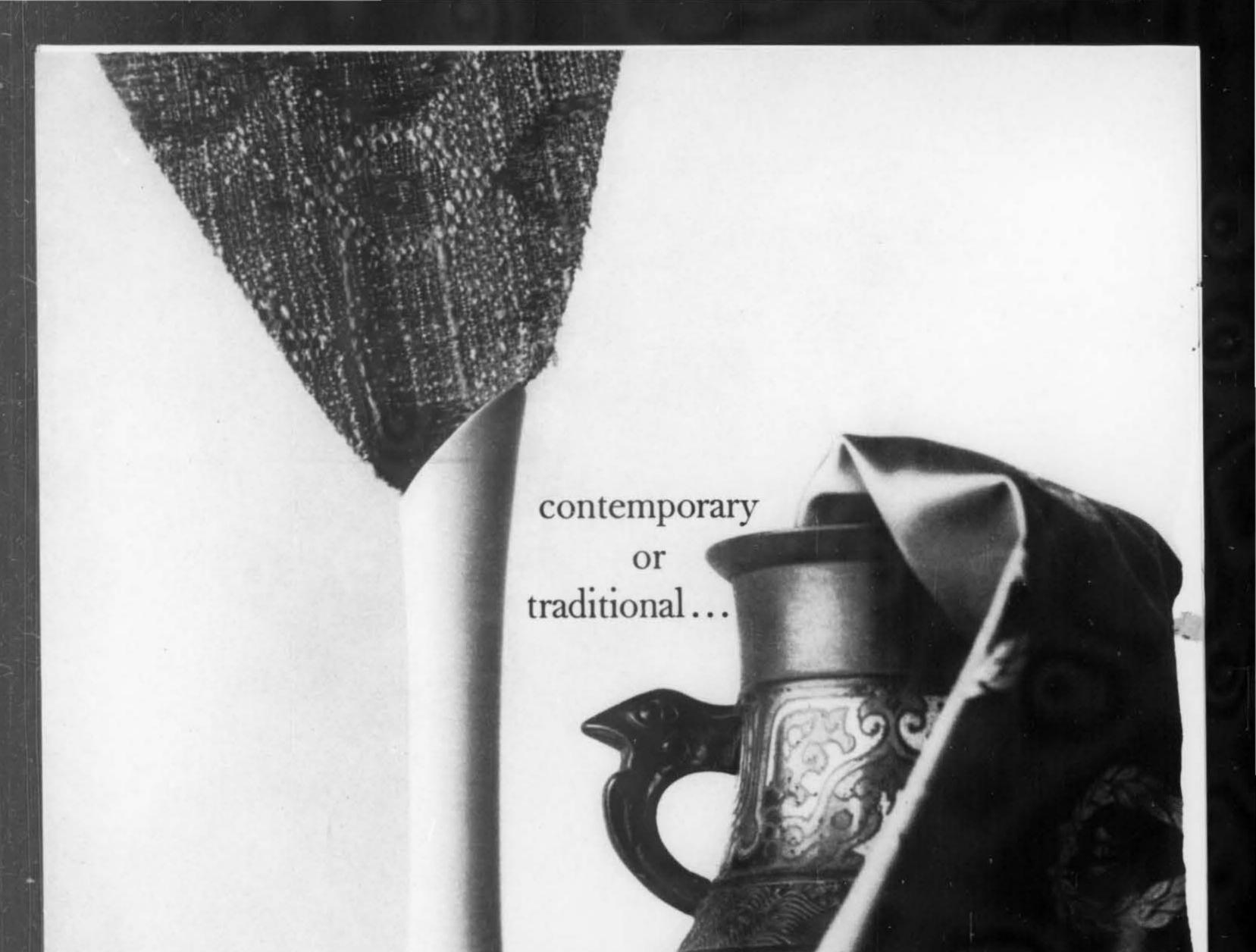
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Why were the experts wrong?

by CHARLES E. WHITNEY, Publisher

Twenty years ago we acquired a magazine called *The Interior Decorator*, and turned it into INTERIORS, in the belief that the interiors field needed, wanted, deserved, and could support a professional journal devoted to *all* professionals active in this field.

Not everybody in the field shared our optimism. Old friends felt obliged to point out a few sobering facts contradicting our expectation of indefinitely expanding circulation among bona fide interior designers. We had acquired 3,000 subscribers of certified professional standing from The Interior Decorator and assumed that this nucleus could be doubled, tripled, and even quadrupled in a few years. But the head of one of the largest of our fabric houses cited cold figures that presaged a far less promising future; his firm, which depended for its bread and butter on its ability to keep in contact with the roster of professional decorators, had the names of practically all decorators in active practice on its mailing list, and there were 6,000 names all told. This, it seemed, was the highest circulation INTERIORS could hope for.

those years the expansion of its circulation, as the records show, continued at its normal rate.

Why did the experts go wrong? In general, because they misjudged the nature of the American economy. In particular, because they underestimated the influence of interior designers and the potential of The Interiors Market.

Their calculations were based on a static economy, a fixed or declining population. They could not foresee the violent versal of the population trend that was old boundaries of demand. Nor could to burst they finite in that through American design and American designers new ideas and new products were to produce new and expanded markets that would stimulate interest in and demand for better surroundings than America had ever known. Nor could they have envisioned the remarkable and overwhelming acceptance by big business of the importance of good interiors in our retail shops and stores, in offices and showrooms, in schools, hospitals, and institutions, in theaters and public buildings, in hotels and restaurants and in transportation facilities of every description. Nor could they have known that the ranks of professional interior designers were to be swelled by thousands of architects and industrial designers who with augmented staffs were soon to handle in their entirety office buildings and steamships, great shopping centers, and educational institutions down to the last decorative detail.

The fact that the experts turned out to be wrong is less astonishing than how *far* wrong they were. And it is less significant than the reasons *why* they were wrong. They had predicted that in time of peace INTERIORS could expect a maximum circulation of 6,000 and that it would not be able to live through a war at all.... INTERIORS, of course, did better than survive; by the end of 1945 it had a circulation of nearly 8,000. The figure has since risen to more than 25,000, and it is continuing to rise at the same rate.

During seven of the most difficult war and post-war years, from 1942 through 1949, INTERIORS was the only professional journal serving our field; during In our productive economy the American people have the wherewithal to satisfy their demands, and they are hungry for the good things of life. The Interiors Market has many to offer. Two decades ago, we set out to serve The Interiors Market by publishing a monthly compendium of information — in words and pictures — which might be of use to all its members in their daily work. We did not regard ourselves as historians. Our aim was simply to preview the market, report the activities of your professional organizations, cover events of related cultural interest, record your outstanding achievements, and alert you to creative experiments that might build up into new waves or movements.

That is about all a professional magazine can aspire to, aside from defining its loyalties. Ours are so unequivocal and frequently re-stated that they need not be repeated here except in the briefest way: We believe that designing interiors is a professional activity to be practiced only by trained, qualified people operating within the framework of strict professional and financial responsibility. We believe also that it is to the benefit of all concerned—public and designers alike — if the contribution of the professional designer is clearly defined and understood.

We can only hope to support your standing in terms of this credo, and to disseminate the information you are concerned with. Unlike certain consumer publications we cannot presume to teach you anything because you are already equipped with a professional education. Nor can we assume the role of a tastemaker since that is one of *your* prerogatives. Our efforts can be directed only towards accuracy and thoroughness when we are dealing with facts, and sensitivity and attention when we are scouting for creative ideas and impulses. When it came upon us that we had been at this job for two decades, and had accumulated bound volumes stretching across $7\frac{1}{2}$ feet of shelves, the thought occurred that although we were thoroughly familiar with their contents, it might be fun to dip into a few and sample the old days once more, to re-live the old battles for professional recognition and possibly even laugh at the dated designs which had once looked so chic and avant-garde.

It was an enjoyable experience, but less as a joke than as a revelation, for everything was there—not only the interiors but the spirit of the times, the personalities they expressed, and the implicit beliefs as well as explicit theories that molded them. Each idea, invention, and artistic impulse that contributed to the contemporary interior as we know it today made its appearance in its proper place, invested with the shock of our realizing how much poorer we had all been before it arrived.

You, also, are quite well acquainted with the story, since it is part of your own history, or, if your career is now only beginning, part of what you have studied. But we thought that you too might enjoy it if we could somehow enable you to review it without hefting the big bound volumes in our office, and that is the reason why we have culled its high spots, and the most important pictures. You will find them on the next 70 pages, together with some data on the profession's growth between 1940 and 1960, the industry's development during the same period, and some guesses by people who have proved rather good at such guesses about what has really happened to design in the last twenty years, and what is likely to happen in the next twenty. We hope you find it worth your while, and thank the many of you who have been with us these two decades.

20 years and 240 issues ago

by OLGA GUEFT, Editor

To our busy readers the news that this is INTERIORS' 241st monthly issue may not sound like a cue for fireworks. Only the birthday, this time, is actually yours—that of your profession and your industry. The anniversary we are noting here does not belong as much to the recorder—INTERIORS, as to that which INTERIORS has been recording these two decades.

Two hundred-and-forty-one! The number of birthday candles—and issues—seems incredible to those of us who have watched each freshly printed package roll off the presses. This has nothing to do with the sentimental aspects of the situation. The time that has elapsed seems incredible because all sense of its passing has been obliterated—continually and completely—by these two decades' torrent of activity, spectacular expansion of opportunities, and fertile production of new ideas. became particularly adept at putting up shelters on his own. The decorative arts are older even than the building arts. Needless to say this overshoots our two decades mark by rather a wide margin. But our point is this: Although the designing of interiors was repeatedly carried to brilliant peaks of achievement by artists, architects, builders, feudal lords, burghers, sovereigns, Princes of the Church, and anonymous homesteaders, only recently has this activity been recognized as a *specific profession*. That of course is our subject.

In such energetic periods the reporter's eye is riveted on the immediate task — the picture to be photographed, the story to be set in type. He is too preoccupied to think of scanning the overall record until the calendar, like a gong, reminds him that it is time. It is indeed; in these two decades the interiors field, and the magazine which serves it, have both come of age.

At this point you will raise an objection: "This magazine of yours is undoubtedly two decades old, but doesn't the art of creating interiors date back just a bit further? Roughly to a time when creatures who walked on their hind legs found warmth and security in caves?"

You are right of course. Mankind began to decorate the shelters nature made for him millenia before he Even in that not-so-distant past when a privileged few could order an integrated interior, the concept of the interior designer as the *responsible professional in charge* had not been so much as suggested. The designed interior might be a by-product of some other professional service such as architecture—the Brothers Adam, and McKim, Mead & White were among the architects who went in for "total design" in their time, or else it was the end product of an enterprise operating a collection of workshops with the incidental assistance of a staff of company designers—and even firms headed by such distinguished personages as Louis Comfort Tiffany and Louis Kilmarx fall within this category.

In any case the only clients who commanded total service were Vanderbilts or their peers. The ordinary citizen could come by *merchandise* by ordering it from a craftsman or buying it ready-made in a store, but there was no one to whom he could entrust the responsibility of planning or designing the interior this merchandise was meant for. Merchandise could be had, but not professional service.

It goes without saying that before there were pro-

fessional interior designers there could be no magazine for professional interior designers.

It might, however, be reasonable to suppose that some of the tradesmen and craftsmen active before the emergence of interior designers might find use for magazines published to serve *them*. Some did. Since 1888, for example, an unassuming little monthly called *The Upholsterer* prospered modestly in the East, gradually moving up from springs, horsehair, and goosedown to fabrics and fringes. Let's not belittle it though, for it came out, prosperity or depression, every month through November 1934.

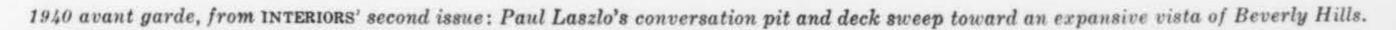
Then something happened to it. Not a disaster, for The Upholsterer did not die; it has never died. It changed. The December 1934 issue was called The Upholsterer and Interior Decorator; and the one after that, simply The Interior Decorator. For there is a corollary to the rule that no trade or professional periodical can exist independent of the field it serves: namely that to survive, every specialized periodical must change with the field it serves.

The Upholsterer's transformation was an inevitable adjustment to the power of a new professional group who had taken the initiative for the activity of cersound health both as an enterprise and as a reporter. Its title page bears the seal of The Audit Bureau of Circulations-signifying that the quality as well as the quantity of its circulation were verified by independent audit. As far as its contents are concerned, it not only covered the field but captured many clues and signals foretelling the shape of things to come. It reveals items whose significance can be readily grasped, in hindsight, today, though they might not have appeared significant at that time. From time to time interiors are shown, for example, which cannot be attributed to interior decorators; the creators thereof, among whom are Raymond Loewy, Donald Deskey, and the late Gilbert Rohde, refuse to wear the same badge as a caste whom they regard as amateurs substituting social pretensions for professional qualifications and systematic business practice. They admire the gifted Lady Mendl, Elsie de Wolfe, but they obviously do not wish to compete in her perfumed territory. Often they are involved in largescale projects where the client is not a private individual but a business firm. They have, moreover, a basically different attitude about the nature of the art itself. In a collection of Thoughts from American Designers (November 1935 Interior Decorator, pages 18-25) Donald Deskey writes: "The modern interior is designed, not decorated." And Walter Dorwin Teague states: "Modern interiors must be designed as a whole."

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tain segments of the crafts and trades—upholstering included—away from the manufacturers themselves. A new breed of artistic types who had both the talent and the will to take command of the complicated process of designing and producing interiors was coming to the fore. In 1931 some five hundred of them met in Grand Rapids—a town disposed to respect their claims—and formally declared their professional status by founding the first of their professional organizations, The American Institute of Decorators.

The Interior Decorator was as modest as its predecessor, consisting of, on the average, 65 pages, and measuring 6 by 9 inches. Nevertheless an examination of its old bound volumes reveals that it enjoyed So in the late thirties the stage was set, the time ripe. Most important of all, a hard-won victory over the long, crippling depression was restoring the flow of the nation's economic life-blood. The art of designing interiors was becoming recognized as a profession with a systematized relationship to the industry which supplied the great amount of quality supplies required—a profession with a tremendous growth potential in our expanding economy. The moment had arrived for the next incarnation of *The Interior Decorator*, and for the beginning of the story which INTERIORS has been recording for two decades. The main body of the current issue is literally a condensed playback of that record, and it has been reproduced directly from our copies of INTERIORS.





1940-1960

Two Decades of Interiors:

A chronicle condensed from the published record

Not even the barest factual outline of 240 issues of this magazine can be squeezed into the 241st. But since none of our readers lay reader (circulation being restricted to people within the interiors field either as professional interior designers or members of the industry), our brief text, with an accompanying sprinkling of illustrations, may serve to recall the events, the design flavor, and the creative giants whose progress set the pace of their colleagues. There's no hope of including the face—or even the name of everyone who made a contribution; we beg forgiveness, now, of those who have been slighted.

Certainly the first INTERIORS, of November 1940, made a breathlessly energetic effort to record every facet of its subject: 1. For provocative, trailblazing design there was Lily Daché's Chicago salon, by a sculptor turned interior designer, Lester Gaba; curving walls, amusing wire-framed furniture, Blackamoor murals in staggeringly exaggerated perspective, and over-scaled white architectural Baroque details combined the most fashionable earmarks of the Dorothy Draper and Bauhaus schools. 2. For a study-in-depth of a specific type of interior, there was a portfolio of foyers by Joseph Mullen, Bertha Schaefer, Intramural, Inc., A. Kimbel & Son, D. Lorraine Yerkes, and others. 3. As INTERIORS' first contract feature - though it was not labeled thus - there were ship interiors: the passenger-cargo S.S. President Jackson's, by W. & J. Sloane, and the S. S. America's by Smyth, Urquhart & Marckwald. 4. For technical data there was an article on modern lighting by specialist Walter Kantack. 5. About our professional societies there was a report of the A.I.D.'s Elsie de Wolfe luncheon and plans for the A.I.D.'s forthcoming Tenth Annual Conference in Boston, 6. For coverage of parallel cultural news there was the Syracuse Museum's Ninth National Annual Ceramic Art Exhibition. 7. For previews of market trends there was on article on contemporary furniture illustrating, among others, Tommi Parzinger designs for Charak, Eliel Saarinen and Virginia Conner designs for John Stuart, Wormley's "Mr. and Mrs." chests for Dunbar. 8. For showroom news, a spread on new accessories.

November 1940



The H. Chambers Company of Baltimore designed apartment of museum director Leslie Check, Jr. (January 1941).



Finnish architect Aalvar Aalto

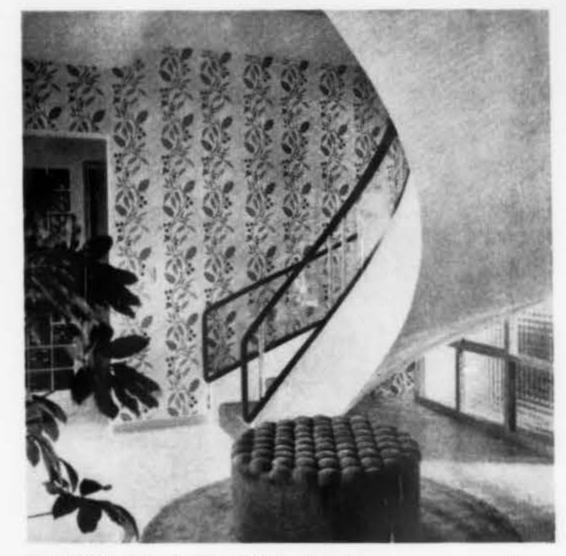


"Snapshots"-articles focussing on leading personalities - introduced a varied gallery during the next few months. Among them were William Kimbel, third generation head of the venerable firm of A. Kimbel & Son; William Pahlmann, Jr., who had recently set tongues wagging with his flamboyant, rule-smashing Pahlmann Peruvian settings at Lord & Taylor; Edward J. Wormley; Nancy V. McClelland; Tommi Parzinger, an emigree from Munich; Aalvar Aalto, one of the many architects who ventured into furniture and interior design; David L. Evans; industrial designer Henry P. Glass; another industrial designer, the creative and influential Gilbert Rohde. who before his untimely death in 1945 was to make history as the shaper of the Herman Miller Company's decision to make design adventurousness company policy. Still another Snapshot subject was Paul Laszló, a Hungarian-born convert

Bent laminated Aalto furniture; Artek-Pascoe, maker (June 1941).

Architect Morris Lapidus designed this cosmetic house reception area in the current style (August 1941).





Worrell's Inc. of West Palm Beach were very moderne in this residential entrance hall design (August 1941).



Edward J. Wormley went to work for O.P.A. in 1941.



Wormley designed this dining group for Dunbar in 1940 (February 1941).

Dorothy Draper's Camelia House for the Drake Hotel set the pace in what we called the new baroque (February 1941).



to California, whose style, illustrated on page 129, was a summation of the avant garde of 1940. It was much influenced by the horizontal sweep of modern architectural spaces, and though furniture remained as rectilinear as in the Bauhaus, it became a great deal plumper, the individual pieces making up for their scarcity by their important bulk. Bold animal skins and the contrast of shiny and fluffy textures provided drama, and sumptuousness was achieved despite scarcity of ornament.

1941

In 1941 INTERIORS launched its annual January Interiors to Come, collections of interiors not yet built but hopefully prophetic of future trends. Although in subsequent years the rule was abandoned, the first collection was solicited only of members of the American Institute of Decorators, coinciding with the 10th Anniversary A.I.D. Conference in Massachusetts. Nation-wide representation ranged from Fritz Baldauf, of San Francisco, (indoor-outdoor dining room), through Marie E. Stosskopf of Chicago (circular "Moon Garden" supper club), also Mabel Schamberg of Chicago (recreation room with a partially camouflaged private bar), and Planert & Lange of Pittsburgh (round retail store), and Mulligan & Sheldon of Providence (library with disappearing walls), to a number of New York designers: Smyth, Urquart & Marckwald, William A. Kimbel, Joseph Mullen, and others. Two of these projects are illustrated in this issue's design section (pages 170-198), where the significance of the whole Interiors to Come effort is evaluated.

For the convenience of its readers, the magazine's content was departmentalized. In 1941 a monthly page of Letters to the Editors; the aforementioned Interiors to Come; a series of articles on historic sources of design; a Newsreel (now known as Merchandise Cues); an Anatomy for Decorators; and an Industrial Design section were introduced. Later appeared For Your Information, a general news section; Retail Story, documenting the work of the decorating departments of retail stores; a Bookshelf; a Sampling of Magazines from Abroad; and periodic market reports on furniture, fabrics, and other merchandise. The Industrial Design section was conducted by Donald R. Dohner, head and creator of Pratt Institute's Department of Industrial Design. Dohner died the following year, and one of his assistants, J. Gordon Lippincott, carried on, but eventually Industrial Design split off as a separate magazine. The series on historic sources reappeared under several guises, including Makers of Tradition. Anatomy for Decorators gave the measurements of the standing, sitting, recumbent, reaching, walking, and otherwise occupied human frame as they affect dimensions and allowances of various kinds of interiors and components thereof, was illustrated by architect Nino Repetto of Genoa; in due course the chapters were gathered into a special issue (July 1944) and finally into an Interiors Library book. A little cinema, a florist shop, several supper clubs, George Fred Keck's first Solar House, a windowless restaurant by Joseph Platt, industrial design reviews of Raymond Loewy and Morris



Eero Saarinen's daughter Pipsan, and her architect husband Robert F. Swanson, design a house inside and out (July '41).

William Kimbel, "Snapshot" personality (Dec.'40).

Bruno Mathsson furniture appeared repeatedly over two decades, beginning in February 1941.



Built-in music "bank" at century-old Wheaton College's new art center; interiors by Ann Hatfield (February 1941).





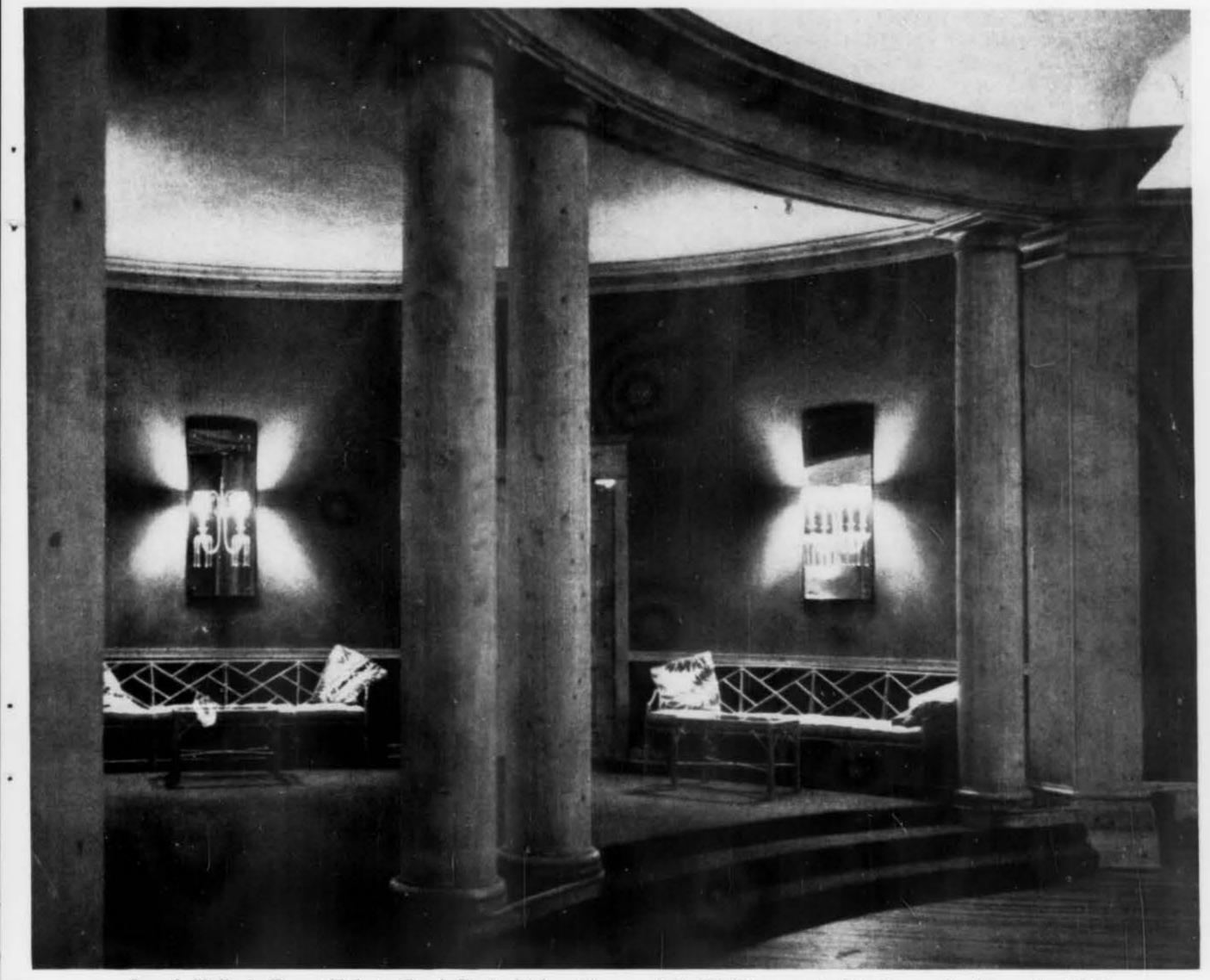
Herman Miller "ectoplastic" desk. Nail heads hold leather cloth to pedestal (June 1941).

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Gilbert Rohde was the designer.



Joseph Mullen's Texas Club, in Greek Revival-ish setting, exploited lighting, neutral backgrounds (November 1940).

Sanders, an Allen Porter article on Hollywood settings, residences varying in style from strictly traditional to a house designed inside and out by Bauhaus architects Walter Gropius and Marcel Breuer, a treatise on saloon bar art, a collection of offices in Wallace K. Harrison's pillar of modernism, Rockefeller Center, an article by lighting expert Abe Feder, and the new Goodall fabric showrooms by Eleanor LeMaire, were among the contents of 1941 issues.

"Don't you know there's a war on?" The question was asked by Francis de Neuville Schroeder, former drama and art editor of Time and more recently a foreign correspondent for Life, to whom the publisher offered the job of editing INTERIORS in June of '41. "If you are," he went on, "no one would ever guess it from this magazine. Your readers know quite a bit about it, though; they are already feeling the pinch in their business, and they're going to feel it a lot more soon."

From the moment when Schroeder stepped in, INTERIORS took note not only of the war but of the entire milieu that provided the market and the inspiration for our readers. Schroeder, an architect's son, had a built-in understanding of the nature of the designing professions, but as a journalist he knew also that the context of general events is as powerful in shaping the history of any specialized field as forces emanating from within the field itself.

By November 1940 Britain and France had been at war with Germany for more than a year, Netherlands, Belgium and Luxemburg had been occupied by the Nazis, Paris had fallen, France had been forced to sign an armstice with Germany, Italy had invaded France. On November 14th, Nazi bombers flew over Coventry; only parts of Alden B. Dow, architect, interior designer Frank Lloyd Wright disciple.





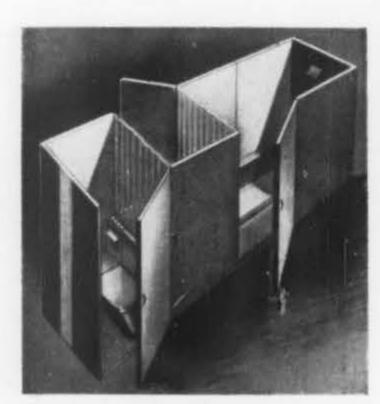
Dow designed spaces opening expansively to the landscape, found sculptural riches in cinder block (August 1941, June 1943).



the Cathedral's shell were left standing.

On June 22nd, 1941, less than two years after signing a 10-year non-aggression pact with Russia, and after the subsequent dismemberment of Poland, the Nazis invaded Russia. On August 14th Roosevelt and Churchill came to an agreement about the war aims of their respective countries. On December 7th, 1941, Japan attacked and crippled the U.S. fleet at Pearl Harbor. The next day The U.S. and Great Britain declared war on Japan, and three days later the United States declared war on Germany.

Even before we were at war, Roosevelt had mobilized industry under the National Defense Advisory Commission to administer production, and in August the draft extension bill won the House by a single vote. The demands of the "unlimited national emergency" cut through the ranks of designers and craftsmen, sending some to the armed forces, others into the new agencies (Edward Wormley to the Office of Price Administration, Gladys Miller to the Home Planning Bureau of the National Housing Administration). Many manufacturers in our industry, as in others, converted to war production, and those which carried on with civilian production found that part of their work-force and standard materials had ceased to be available. Silk from Japan was a thing of the past, and even though Scalamandré advertised that he still possessed an ample cache of the precious filament, it was assumed that



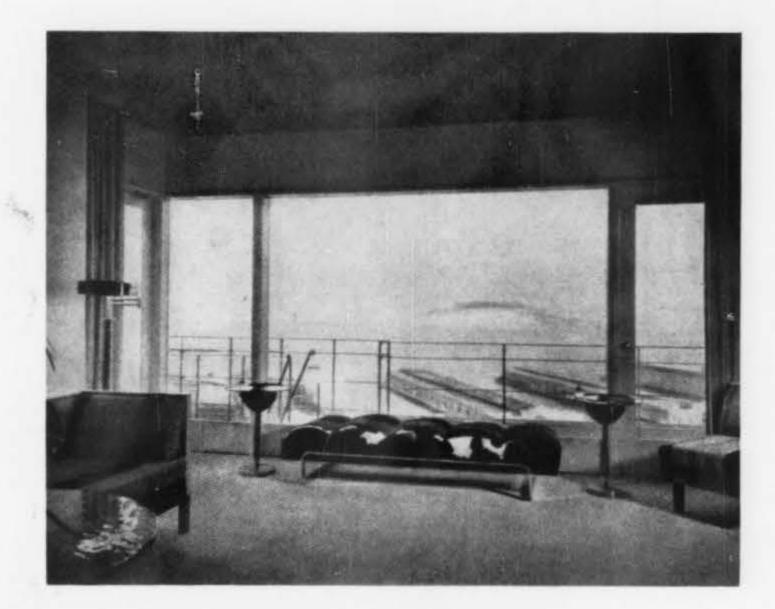
Prefabricated bathrooms were the industrial design theme in September 1943. Goals included simultaneous use of different parts, as well as economy in fabrication, installation, plumbing routes. Unit at right has two sliding curved doors; bath has a seat at each end, and is separated from toilet by translucent wavy screen.



"Retail Story" reporting work of decorating departments in several department stores included a B. Altman setting by John Gerald with old Venetian chairs, spatter-dash deep blue floors, midnight blue metallic wall paper; plaster hands hold lamps.

Jac Lessman outlined principles of the transient hotel bedroom in September 1943, showing, among others, the modest but neat and practical example at right. Most important item was a commodious, uncomplicated, comfortable roman bed (not studio couch, appearances to the contrary). Need for storage furniture was minimal.





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Rudi Blesh, native of Oklahoma,

disliked the way in which modern designers were "catalogued," but he was clearly one of the Californians (August, September 1942). draperies and stockings would soon have to be made of something else. There were even voices —clipped and convincing—which announced that as a purveyor of non-essentials, the entire interiors field would soon be forced into hibernation, or at least underground, for the duration.

Editor Schroeder published his emphatic denial of this defeatist idea in his very first editorial, of June 1941, entitled Great Days, and he sent the same one back to the printer after Pearl Harbor, repeating it in the January 1942 issue. He wrote: "The workers in totalitarian industry are housed, and they are fed, after a fashion. But the workers in our system want more than that. They want homes, homes they can be proud of. They want to go to offices and shops whose appearance should be an incentive to higher production. Soldiers, when the flag comes down at Evening Parade, want to find recreation buildings that don't look like abandoned tobacco barns. People want to ride on trains that don't smell like a menagerie. They want to forget their troubles in theaters that are at least as attractive as the shadows on the screen.

"We repeat: these are great days, and great days for the interior designer too, if he but recognize his responsibilities and take advantage of his opportunities."

1942 was a great year for low-cost knock-down furniture. The Widdicomb Company put out "Flexi-Unit" pieces, Freda Diamond designed a line for the Lenoir Chair Company, Dan Cooper designed a Pakto group for Drexel, and C. Coggeshall a Plyline group.

1942

With menfolk in the Army, the woman executive gained stature and found new opportunities, and INTERIORS discovered that among the masculine prerogatives business ladies had pre-empted was the right to a handsome office. Helena Rubinstein, Betsy Talbot Blackwell, Mrs. Alfred Knof, Beryl Austrian, Hortense Odlum, and Dorothy Shaver were among the big wheels whose silken sancti our camera invaded. Lord & Taylor lost a particularly valuable member of its decorating staff to the armed forces, but before stepping into a Captain's (Air Corps) uniform, William Pahlmann Jr. made a last-ditch gesture which succeeded in keeping fresh the memory of the Pahlmann flare. His parting group of displays included a Swedish dining room with painted furniture, a cocktail and game room with an irregular-striped rug, and a room with two plump armless semi-circular settees. The August "Year's Work" collection of 1942 included some of the most impressive interiors of the decade, whose style it crystallized. Jose Fernandez' prophetic Rebajes jewelry shop, Loewy's Penn Railroad tourist office with curved walls and a boomerang-shaped counter, a boy's room by Joseph Aronson rimmed with low bookshelves that jutted forth in three semicircular tiers to partition the vestibule area, a private bar by Percival Goodman with all the accoutrements of the era's glamor-pigskin stools, Macassar and Hungarian Ash burl veneers, and a jungle animal mural, a Thedlow Inc. bedroom with purposely primitive Baroque furniture silhouetted against walls painted and rubbed shiny bottle green.

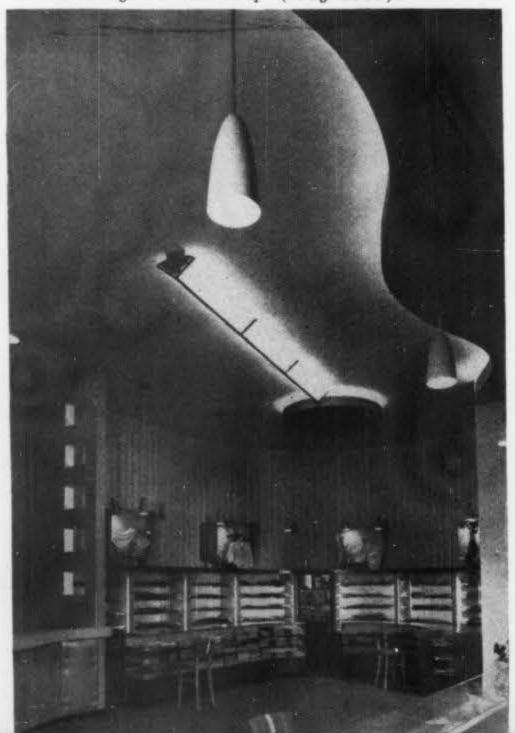


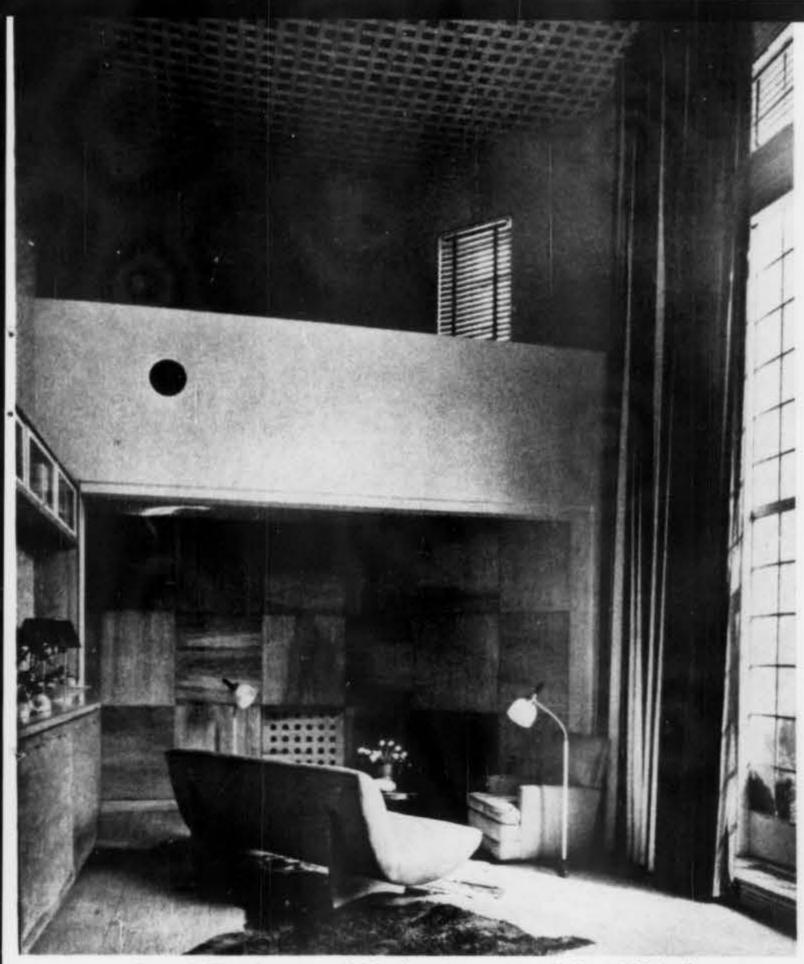
Editor Schroeder reminded readers of "John Henry Belter, the forgotten man," who laminated plywood a century ago. (October 1942).



The withdrawal of metal for springs led to experiments with wood by designers, manufacturers, students (December 1942).

> Despite the war, retail store design was revolutionized in the early forties. Architect Jose Fernandez designed this shop (May 1953).





Russel Wright, one of the first important industrial designers, lived in this Park Avenue duplex penthouse with his wife Mary, also a designer. Two views of the living room (June 1943).

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Russel and Mary Wright



Paul T. Frankl, from middle Europe, found a congenial setting for his brand of modern in Beverly Hills. Others in the same August 1942 issues were Richard J. Neutra & Paul Laszlo.



Robsjohn-Gibbings' entry was a salon whose dark gray settee was set off by fuchsia cushions, deep violet fabric on flanking Louis XV chairs, and shadow blue walls.

A small group of architects who had found relatively little to do during the latter depression years and early war years occupied themselves by designing shops. Morris Ketchum Jr., Morris Lapidus, and José Fernandez succeeded in revolutionizing the entire field before the Fifth Avenue Association was fully aware of what had happened. The three made adroit use of open fronts and deep cut arcades, luring the passerby onward and inward without his realizing that he had passed from the exterior to the interior. Fernandez hung a curving glass jewelry counter from the ceiling by guy wires, and placed interior and exterior displays in small shadow boxes set into walls which almost invariably curved. The boxes were usually of the shape sometimes called the woggle, sometimes the Arp (after the painter). It was the dominant form in commercial design of the forties. Other hallmarks of the glamorous interior were Marbalia wallpaper-marbled like bookend papers, not an imitation of marble; and animal-skin upholstery.

The most interesting interiors, residential and non-residential both, were modern. The reason for this lay in the fact that traditional interiors were totally traditional, deviating from period prototypes only through carelessness or economy. Modern interiors were equally total, therefore strikingly different, and because the invention of modern forms was then in process, every design was capable of packing a surprise. The other element responsible for the success of modern during the early forties lay in the caliber of the people who were designing in that idiom. Some of the best architects of our day were doing houses inside and out: Richard J. Neutra, Walter Gropius, Marcel Breuer, Alden Dow, R. M. Schindler, and Harwell Hamilton Harris. Refugees from Nazism, settling in New England and Los Angeles-these seemed to be the favorite places-made interior designers freshly conscious of the outdoors by building houses with outdoor rooms. Richard J. Neutra designed one with four private courts, each intimately related to its own interior area.

1943

1944



Chinese antique at Brooklyn Museum (March 1946).



Architect José Fernandez

Fernandez set the style in shops of the period (August 1944).



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Dorothy Draper



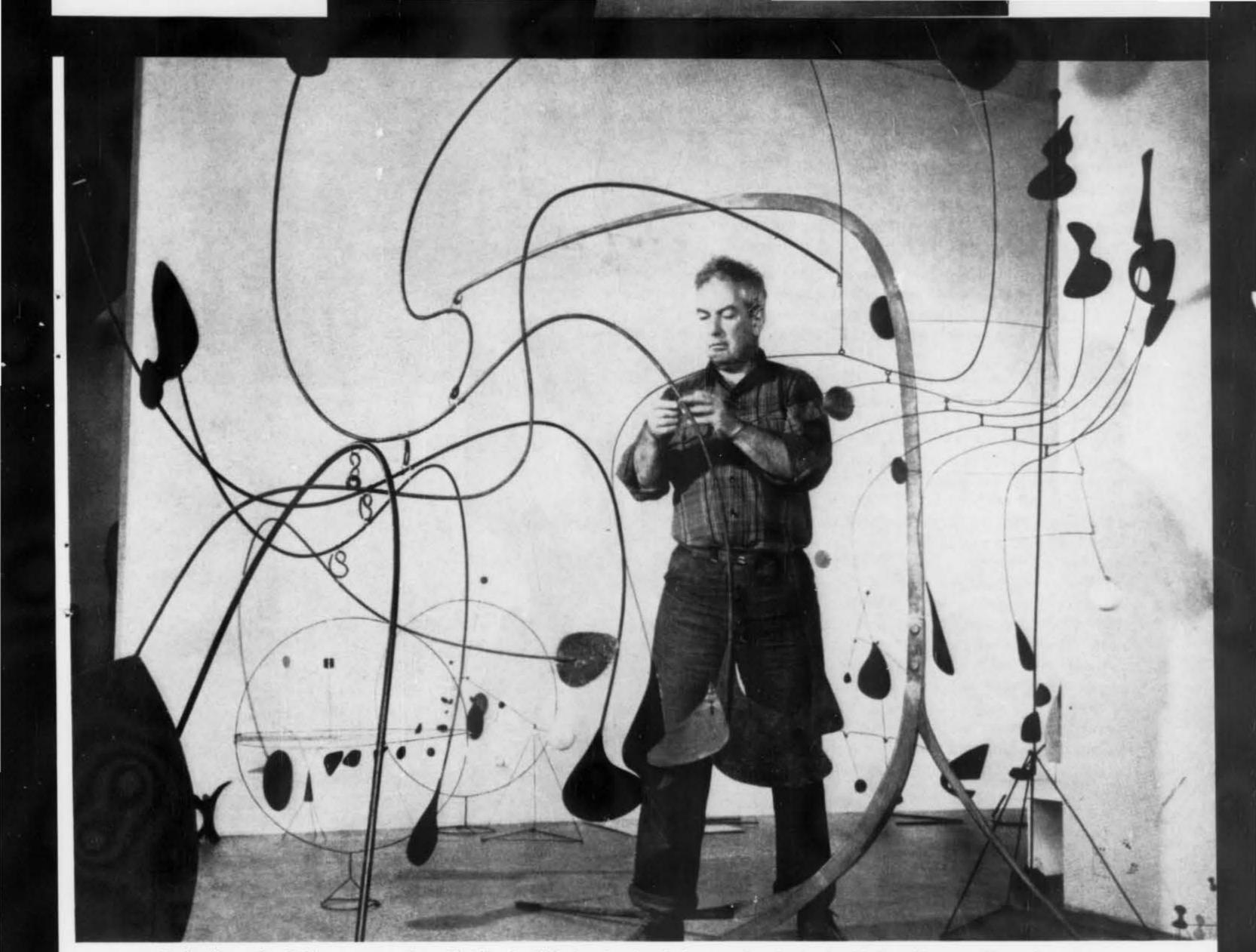
With building activity curtailed to all but the necessary minimum, the principal type of work consisted of remodeling. Dorothy Draper remodeled the third floor of Kerr's Department Store in Oklahoma, and INTERIORS devoted three consecutive issues to hotel remodeling.

As upholstery components grew scarcer—metal springs, craftsmanship—furniture consisting of exposed wooden frames — usually laminated joined by interwoven webbing was seen in many modern lines. Knoll Associates, founded in 1943 by young Hans Knoll, son of a leading German furniture manufacturer, had a few of the best versions—a lounge chair by Eero Saarinen, an architect and son of Finnish architect Eliel Saarinen, and a group of upright chairs by Jens Risom, a young designer from Denmark who was employed by Knoll. Another Knoll employee was Florence Schust, later Mrs. Hans Knoll, trained at Cranbrook and in England, as an architect. Lamps of Orrefors glass in Malmo Swedish theatre by Sigurd Lewerents (March 1946).



Industrial designer Raymond Loewy did not streamline his Mexican home (September 1944).





Burly Alexander Calder puts together a Mobile of polished and painted sheet steel and wire for Modern Museum (November 1943).

Sinuous fluted wall in Bismark Hotel suite designed by Kem Weber (June 1944).



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Alvin Lustig achieves privacy without private offices in small space (June 1946).



Classic Robsjohn-Gibbings group includes free-form table everyone, even he, used then (April, 1946).





1945 was a year of giant strides, of faith in the future, of renewed confidence in survival. It was the year of victory. World War II ended, and Roosevelt died. Japan and Germany were occupied. The United Nations was not to repeat the League of Nations, and the U.S.S.R. was a friend.

Hope notwithstanding, the volume of building and interior design were relatively low, and the most exciting three-dimensional design seemed to lie in the related fields of display, exhibition design, theater design, and stage design, and in interviewing Tom Lee, Dikran Dingilian (who taught display and three-dimensional design at Cooper Union), Larry Callahan (then in charge of Lord & Taylor's windows), Joseph Roberto, and painter Xanti Schawinsky, we learned that many people in our field found it quite natural to work in all three fields. Showroom interiors and display jobs were particularly combinable. Charles Eames, an architect and former Cranbrook design instructor who had moved to Los Angeles, made the biggest story of the decade that year. Inventing processes for molding laminated plywood into compound curves and electronically joining the plywood to other plywood or steel members with rubber disks between for resilience, he simultaneously produced exquisite forms and proportions and a new concept of completely separating a chair's back and seat within its supporting frame. At that time the technology of the Eames chair was what attracted attention. Today the nature of his forms seems the greater contribution.

In 1945 Alvin Lustig, a young California designer, settled in New York, designed visual communication systems and offices for Look magazine. Another event of 1945, which seemed hardly memorable at the time, was an exhibition of antique Chinese furniture at the Brooklyn Museum, under the direction of an antiquarian named Kates, who had brought the surpringly unornate furniture from China himself. When INTERIORS came out with the story, a Grand Rapids manufacturer, Hollis S. Baker, got in touch with Kates, and induced him to go to Grand Rapids. In 1946 Knoll Associates attracted attention by expanding its Planning Unit-an interior design studio-which began to do offices, residences, and college dormitories. The roster of designers represented in the Knoll furniture repertoire expanded to include architect Ralph Rapson and George Nakashima, who was trained as an architect but who preferred to work as a furniture craftsman. Knoll's greatest success was, however, a technological feat parallel to Charles Eames' plywood chair, and by Eames' former collaborator, Eero Saarinen, whose "Womb" chair created a sensation. By 1947 production of furniture, fabrics, and lamps responded to the combination of pent-up demand and the end of wartime restrictions on production. Both Knoll and Herman Miller presented large design collections. Knoll's included a non-folding metal version of the folding wood and canvas Italian officer's chair. The new version, done by three South American designers, became known by the first-Hardoy, but it was so promptly and copiously knocked off that Knoll removed it from the line within a few years.

1945

1946





Charles Eames



Shown in July 1946 article on Eames: plywood sculpture by his wife, Ray, and 3 of his chairs.





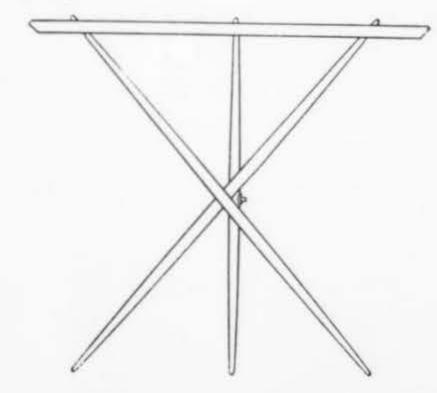
Museum of Modern Art exhibition by Herbert Bayer (July 1947). \rightarrow



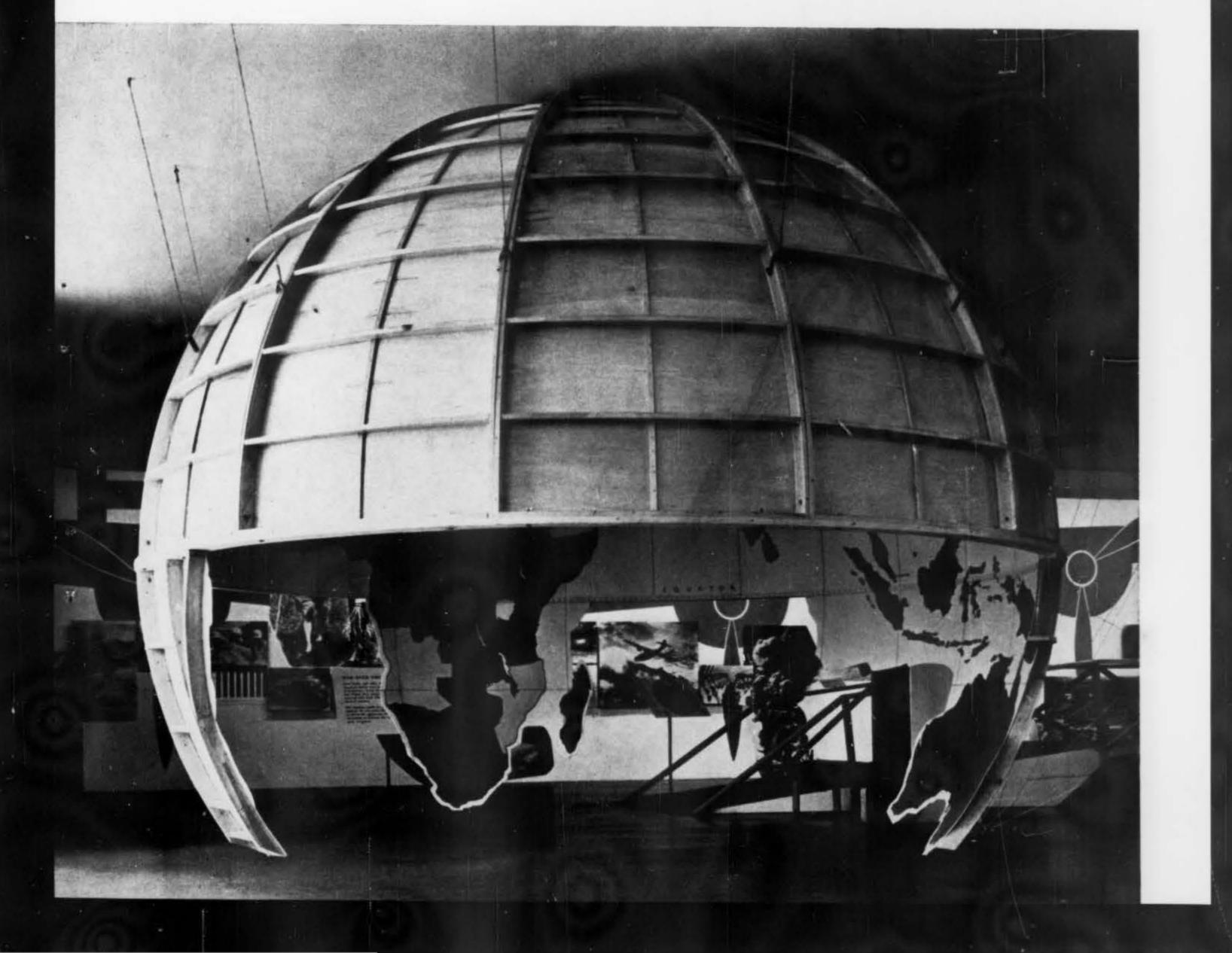
Van Keppel-Green furniture (July '47).

William Pahlmann turns Boston Museum of Natural History into a Bonwit Teller emporium (September 1947).

Knockdown table at Knoll's designed by Hans Bellman of Switzerland (July 1947).





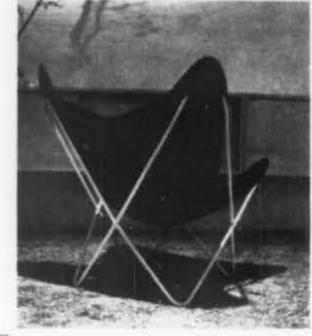


The Robsjohn-Gibbings collection at Widdicomb, always done in pale walnut, was being slowly expanded, and perfected, during this period. Pristine case pieces with flush doors and one or two coffee tables of (then) immense length joined the classic chair. One item characteristic of the mid-forties was dropped, the three-legged coffee table with the free-form top. This design, had been one of the most popular in innumerable manufacturers' lines, but it suddenly disappeared from all of them.

The January 1948 furniture market also yielded a folding Eames table at Herman Miller, the first (English 18th Century) version of Baker's expandable "party butler," and a Saarinen collection of the Johnson Furniture Company. In New York, the House of Italian Handicrafts opening on East 49th Street offered New Yorkers a glimpse of the exciting new world of Italian furniture and interiors.

The American scene was forgotten by July 1948, when a whole issue of INTERIORS was devoted to Italian interiors, which had remained out of American range since the beginnings of Il Duce's regime. Around Milan an able group of Italian architects (Italian architects study and practice interior and furniture design as well as architecture) had developed a modern style markedly different from the American. Richer materials, lighter, more spidery, more playful furniture, and an easy acceptance of antiques and works of art were its earmarks. It made ours look coarse, unbending, unsophisticated. And it was rich in light-hearted but practical devices more reminiscent of display techniques than what we had been accustomed to associate with residential interiors. For example the Milanese were in the habit of attaching reflectors to poles or walls and pointing them at the ceiling, thus utilizing them for all lighting purposes. The reflectors themselves had geometric shapes generally like ours, but they were more delicately spun, and the metal arms had a sculptural, tactile nicety. Large mounted paintings or drawings clipped to pipes or poles held under pressure between the floor and ceiling were thus displayed almost as often as on walls, or served as screens or partitions. And there seemed to be as many ways of putting together a shelf or closet system as there were Italians. The August "Year's Work" collection of 1948 included interiors by several architects, including a remodeled version of J. H. Thorp's showroom by Lester C. Tichy (celebrating the firm's 139th anniversary), a Chicago shop for modern furniture and accessories, Baldwin-Kingrey, by Harry Weese, and the 6-story Fiberglas Building in New York by Skidmore, Owings & Merrill. A number of interior designers were represented by non-residential interiors: Eleanor LeMaire by a Widdicomb-Irwin furniture showroom in Los Angeles; William Pahlmann, Jr. by the 7th floor of the New York Bonwit Teller. The same year, William Pahlmann moved into a three-and-a-half story house in Manhattan, where he placed, among other things, a 200-year-old Chinese table, a stark Charles Eames chair, a brass Moorish brazier, and a Louis XVI armchair upholstered in sky blue leather. The general atmosphere was Italian.

Knoll's Hardoy (October 1949)





Knoll's convertible sofa-bed by Richard Stein (October 1949).

1948





Knoll's "womb" plastic chair by

Florence Knoll nee Schust

Knoll's laminated plywood lounge chair by Saarinen (Oct. '49).



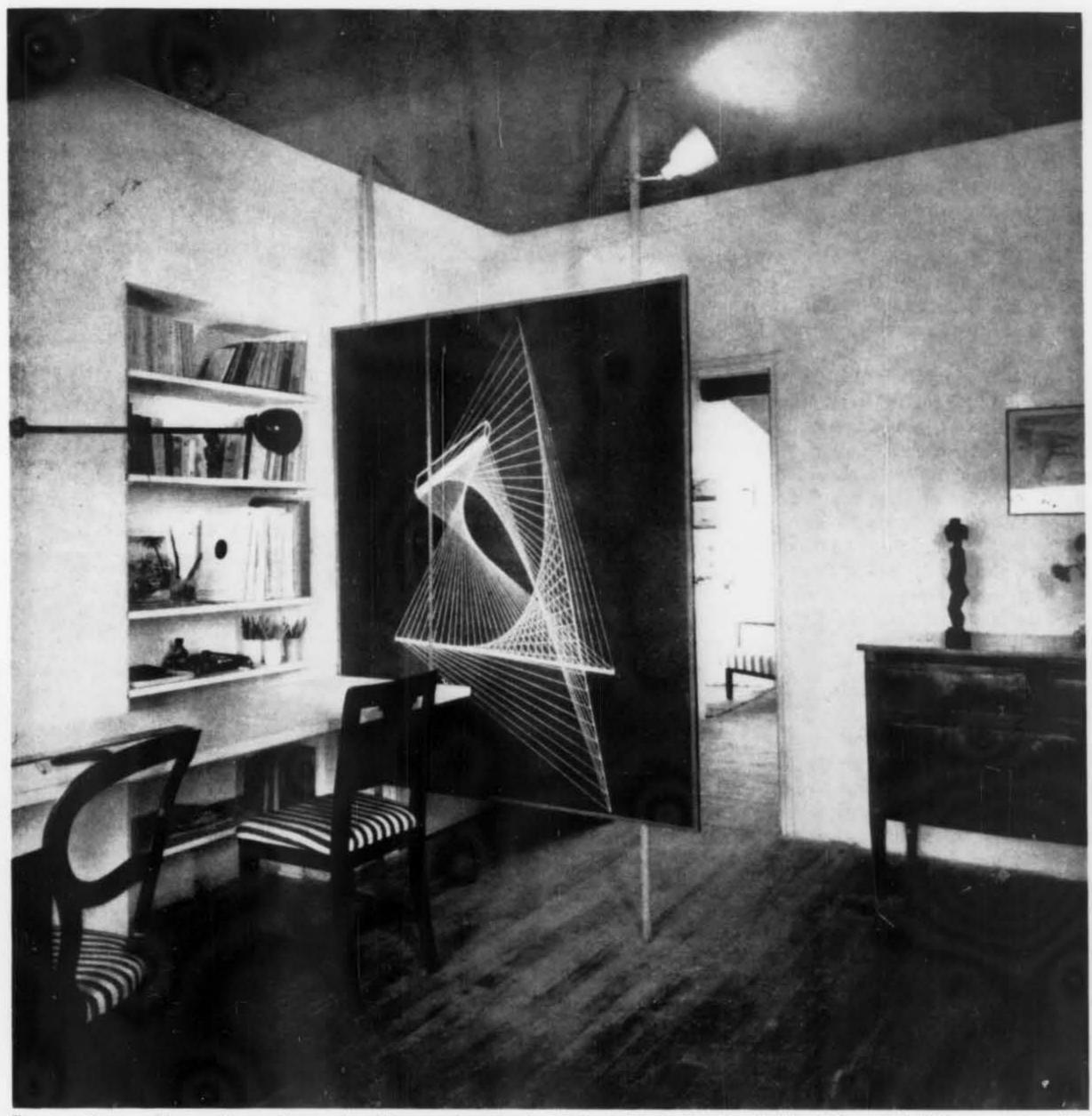
Eero Saarinen (October 1949).



Baroque feeling in plywood furniture by architect Carlo Mollino of Turin (Above & below : July 1948 issue on Italy). ↑

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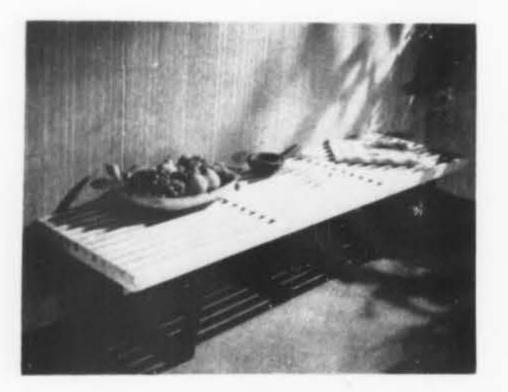
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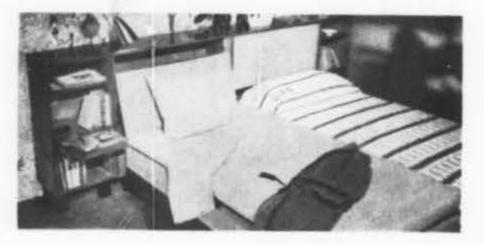
Green ceiling, white walls, antiques, in attic apartment of architect Mario Lombardini in Milan. Luigi Veronesi drawing.

The first glimpses of Italian and Scandinavian furniture and interiors were harbingers of change, and of the eventual doom of the thickcut, bulky look that had meant modern during the early forties. Sculptural modulation replaced the uncompromising geometry of chair legs that were round pillars, of table tops with a sharp edge suggesting that the top had been stamped out with a cookie cutter. There was a promise of change in rooms as well as furniture. The small (six-story) Corning Fiberglas building by Skidmore substituted the sheer sharp transparency of a glass cage for the heavy movement of thick slabs against which slablike shelves and pregnant upholstery looked natural. Massiveness in furniture was losing its architectural raison d'être. Even Paul Laszlo, whose contributions to the Herman Miller design team had been the heavy upholstered pieces, began to scale down. Herman Miller experimented just once more with plump items, but even these had an entirely different character - amorphously sculpturesque rather than slablike. They were, appropriately enough, the work of a sculptor, Isamu Noguchi, and they consisted of a curving armless sofa with a back much more limited in area than its seat-resembling an offcenter small sausage resting on a larger off center sausage. Isamu also designed a coffee table consisting of a free-form glass top resting on three massive shaped legs. We haven't seen one in ten years.

Noguchi was the subject of several articles at this time-not as furniture designer but as sculptor, for sculpture was generating new excitement both for its form suggestions and for its expressive effect as an articulator of space and sheer decorative punctuation. In sculpture, as in interiors, the late forties were years of innovation and discovery. The skeletal-fine yet not-bony walking men of Alberto Giacometti were recorded on our pages, and followed a few months later by the taut-muscled cats and supple nudes of Agenore Fabbri. Meantime Isamu Noguchi and Alexander Calder were turning out the September Morn's of avant-garde interiors with all possible speed. One sign of recovery from the war was the appearance of many complete new buildings; mere remodeling had been the former order. Alexander Girard built himself a new house in Grosse Pointe, and Victor Gruen built a department store, Milliron's, in Los Angeles. It was circled with ramps leading to the roof, which was devoted entirely to parking space, and its crisp interiors are in a style that Gruen still uses. If anything, modern art was a subject even more controversial than modern design, so that in spite of our lack of formal identification with the fine arts field, it gave us greater pleasure to publish a piece which its author, George Nelson, enticingly titled, "Venus, Persephone, and September Morn." Nelson expressed a better opinion of Leonardo da Vinci than of Chabas, which surprised no one, but he also made what must have appeared a subversive-unAmerican-attack on the reputation of one of this country's sacrosanct painters, Thomas Hart Benton. Nelson's actual purpose was to explain what are the valid bases for judging any work of art, but the three nude ladies made the message easier to swallow.



Ideas from George Nelson which became standard everywhere: slat bench and adjustable headboard beds (both Herman Miller), and Storagewall (October 1948, July 1946).



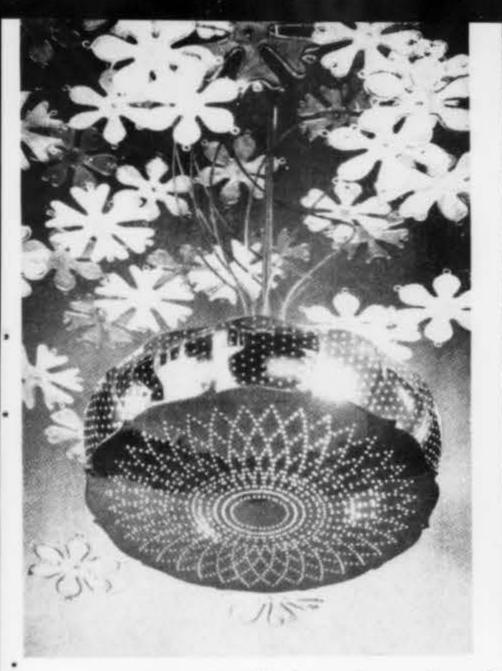


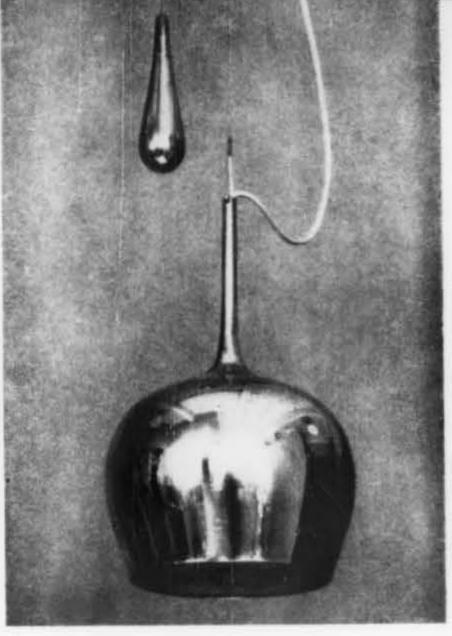


George Nelson

Six-story Fiberglas building by S-O-M. (February 1948)









Paavo Tynell's brass lamps from Finland were welcome after several very plainly lighted years. One at right raises and lowers. (October 1948).





First photographs of Finn Juhl's furniture were brought from Denmark by Edgar Kaufmann, Jr., whose article appeared in Nov. '49.

The approaching turn of the decade promised new riches, new decisions. Good taste ceased to be a mere matter of keeping things "clean and uncluttered." The Italians set an example by playing ornate antiques against sternly simple backgrounds, but complications set in when the backgrounds ceased to be simple. A modern Roman cinema with mosaic floors designed by Massimo Campigli and a neo-classic stucco ceiling, cove lighting, turned wood balusters, formal velvet draperies, and plain glass doors, proved that an interior could be both modern and fancy.

With gathering speed every category in the glossary of furnishings became more various. Lamps — modern lamps — in the forties — had meant cone, bullet, or dish-shaped reflectors of metal or plastic, and large white glass globes, but by '49 Le Klint folded paper lamps, playful, attenuated Italian lamps, and the luxurious pierced brass fantasies of Finland's Paavo Tynell gave welcome relief from our unremitting utilitarianism.

Though the newly discovered contemporary furniture of Italy and of Denmark had little in common with each other, what they did have in common was an overt expressiveness totally remote from the muteness of our square-slabbed modern furniture. Seized by nostalgia, one day, Editor Schroeder arrived at the conclusion that the great traditional styles and the European moderns were both activated by the same desire for elegance, that this was the direction of the future, and that articles on the leading designers of the past would for the time being find a more interested audience than articles on industrial design. So Schroeder launched a series called Makers of Tradition. The first three were Andrea Palladio, Thomas Chippendale, and the Brothers

1950



"The" Wegner chair from our first report on annual show of Danish Cabinet Makers (February 1950).

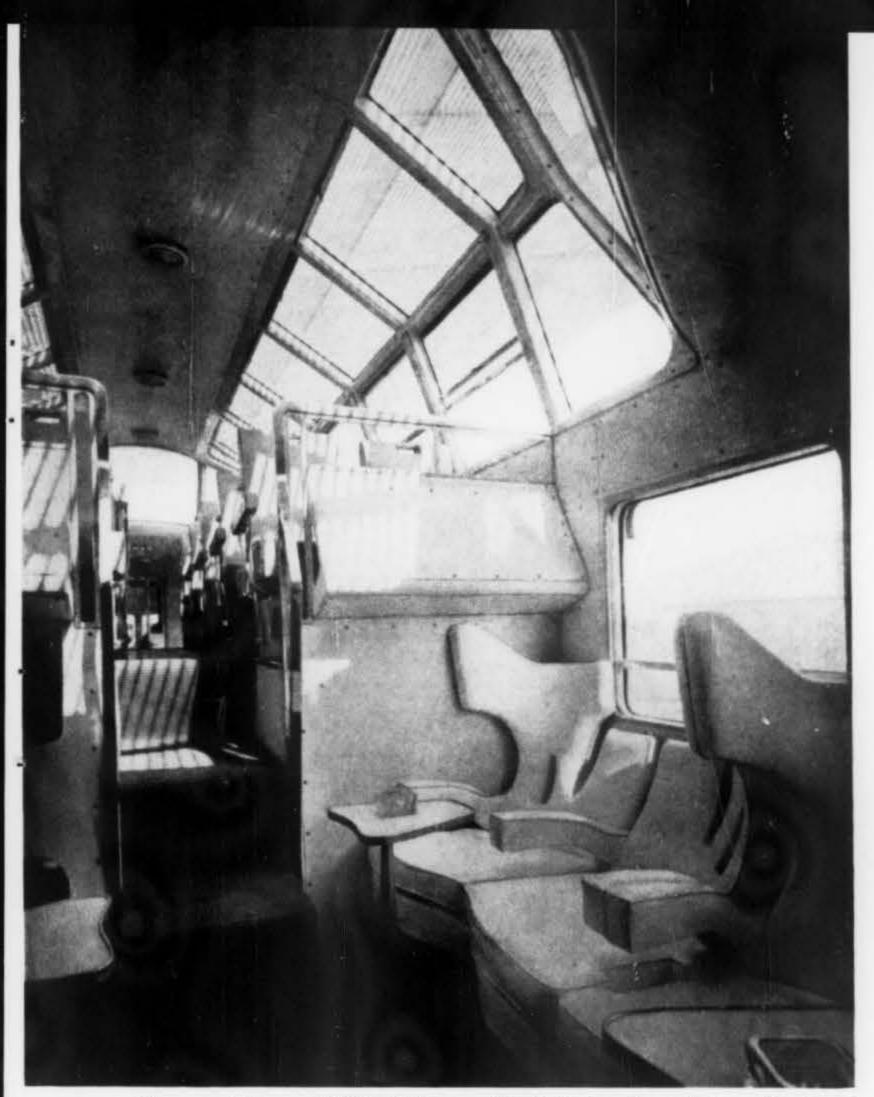
Adam.

Less elegant but infinitely funnier and more touching was Schroeder's article "The Scenes of Our Childhood," accompanied by remarkable interior photographs from a cache of 3,000 plates taken between 1888 and 1915 by one Robert L. Bracklow, member of The Camera Club of New York. Bracklow was not only an exceptionally accomplished, if amateur, photographer, but had the good sense to record the interiors, panoramas, and vignettes of his daily life and times.

Edgelighted Henry Moore-ish Plexiglas sculpture and murals in fluorescent paint gave an undersea glow to "The Well of the Sea," a Chicago sea food house by the late Robert E. Lederer, architect, who set many precedents in restaurant design.

Totally different was the lighting innovation exploited by George Nelson in three refurbished Herman Miller showrooms (in Chicago, New York, Grand Rapids). Nelson used adjustable, clip-on Bulldog Trol-E-Ducts on ceiling grids of wire-bearing white metal pipes for total flexibility without the cost of a dropped ceiling.

Warner-Leeds, an architect team now separated (Harold Leeds is now Chairman of Pratt Institute's Department of Interior Design) completed the new Bonniers on Madison Avenue that year. A beautifully framed two-story front, magnificent riser-less stair, efficient order of display racks, and a Scandinavian-inspired predominance of light wood distinguished it.



Transportation exhibit in Milan consisted of view-dome train and railroad shed complete with lounge chairs, all by Renzo Zavanella (February 1949).

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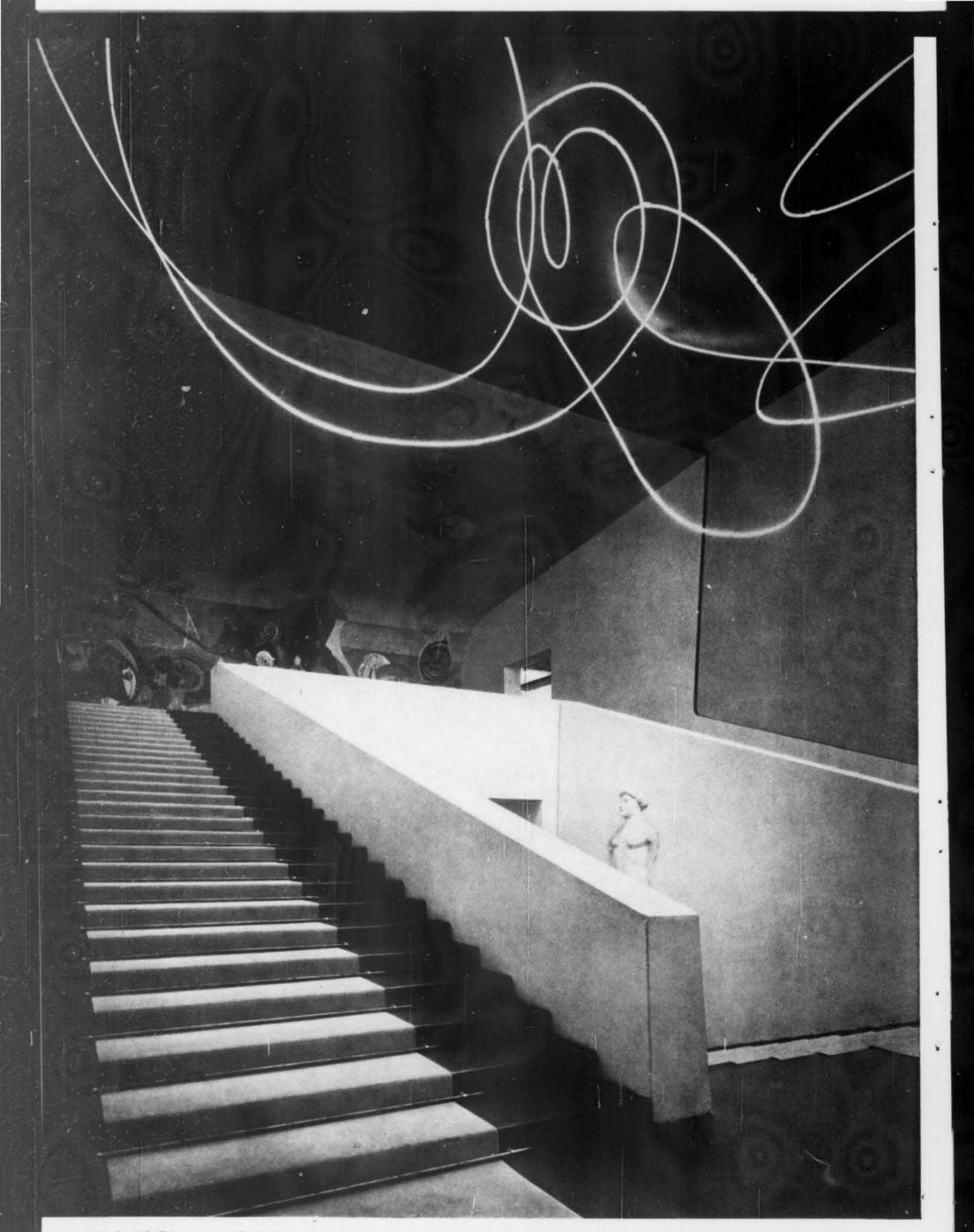


Landscape pottery 12" high, one of several student designs which succeeded on market (October 1949).

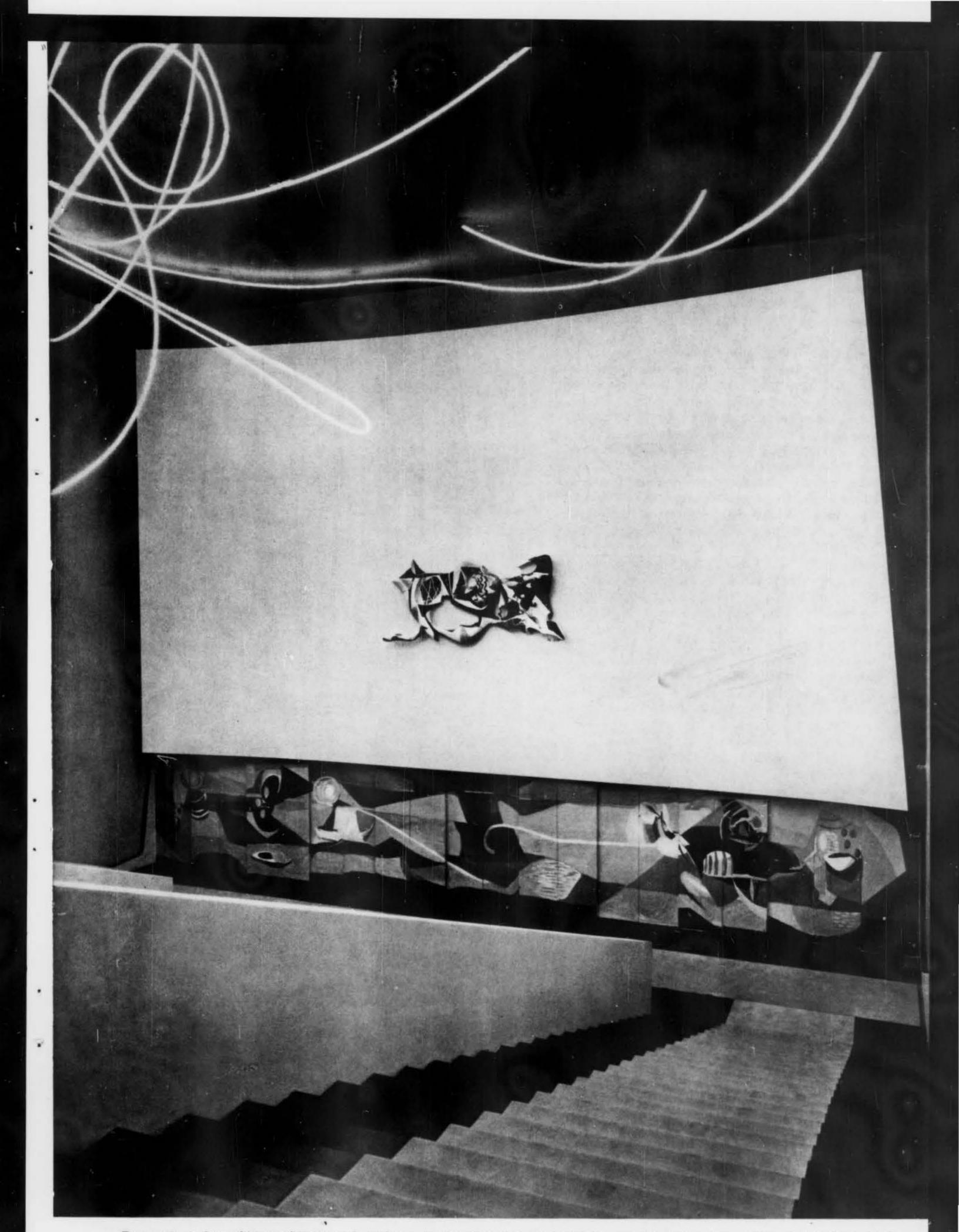


In October 1949 and December 1950 Philip Johnson expressed a new romanticism in houses that were sheer frames of glass, steel and brick.





At the 9th Triennale of Milan, the grand stairway by architects Luciano Baldessari and Marcello Grisotti was dominated by weightless line of light—657 feet of neon tubing by sculptor Lucio Fontana. Its apparent volumes changed with each step taken by the observer.



To transform the architectural frame and accelerate its perspective, wall and ceiling panels fled from the perpendicular. A ceramic mural by Campi floated before a huge white panel above a mural by Del Bon. (September 1951 INTERIORS).

A modest harbinger of what was to become a major trend appeared in the San Francisco apartment of John Carden Campbell, of the architectural team of Campbell and Wong. The unpretentious domicile, furnished with the simplest of modern furniture and a few oriental antiques, was striking for but one feature: pierced Japanese lattice screens, of Hinoko wood. Partner Worley K. Wong had bought seventy of them at auction after the dismantling of the Japanese Tea Garden in San Francisco's Golden Gate Park. (The next instance where we found such screens impressively used was in architect Edward D. Stone's New York town house.)

The Museum of Modern Art's Good Design Show at the Merchandise Mart was installed by architect Finn Juhl that year, but Edward Wormley was the designer who scored the biggest hit as far as the selection of items was concerned, with nine Dunbar pieces among the chosen.

The Spring of 1951 was a heroic one. In February the United States Lines floated the giant S. S. Independence, with interiors by industrial designer Henry Dreyfuss. The theme of Americana was announced by a wooden Indian in the First Class Lounge. We illustrated the handsome appointments in our April issue, the same one also dedicated to the A.I.D.'s Twentieth Anniversary. A history of the A.I.D.'s first conference in Grand Rapids was detailed in an article by Evan Francis, preceded by a salute, "Twenty Years After," from editor Schroeder.

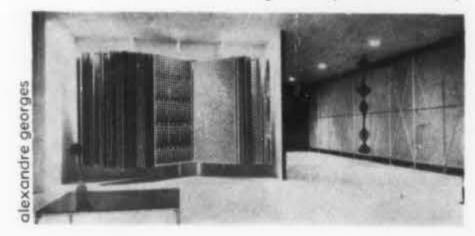
In May, Knoll Associates moved into its present New York headquarters at 575 Madison Avenue: a fair-sized reflecting pool, spiderweb-like sculptures by Harry Beroia, and a frame-system calculated to hide the building's architectural short-

1951

M. Singer & Sons developed an

Italian collection. Ico Parisi table was typical. (December 1951)

Irwin Laverne's new showroom was punctuated with a knitted sculpture (March 1952)



Baker showed a Finn Juhl collection in Grand Rapids (November 1951)



comings, were among its design points.

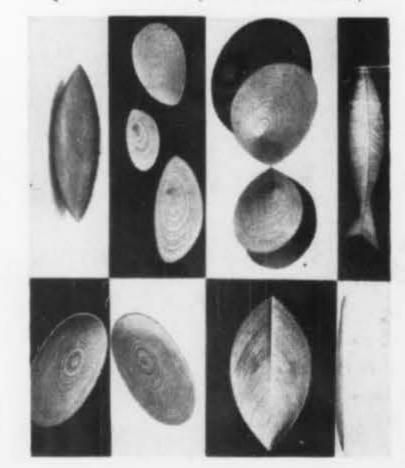
A totally traditional apartment of modest size but grand mannerisms gave the June issue an elaborate stamp. Bedecked with Empire furniture, crystal chandeliers, a stupendous silver tea service, a collection of blue Bristol, and a black and white dinette in lace motifs, it was the home of decorator Iris Barrel. For contrast it preceded a presentation of Herbert Bayer's ski-lodge studio on Red Mountain, Aspen Colorado, where a conversation pit was ingeniously placed to give the occupant his choice of warming his hands at the hooded fireplace, or keeping his back warm while admiring the view through the glass wall facing the fireplace.

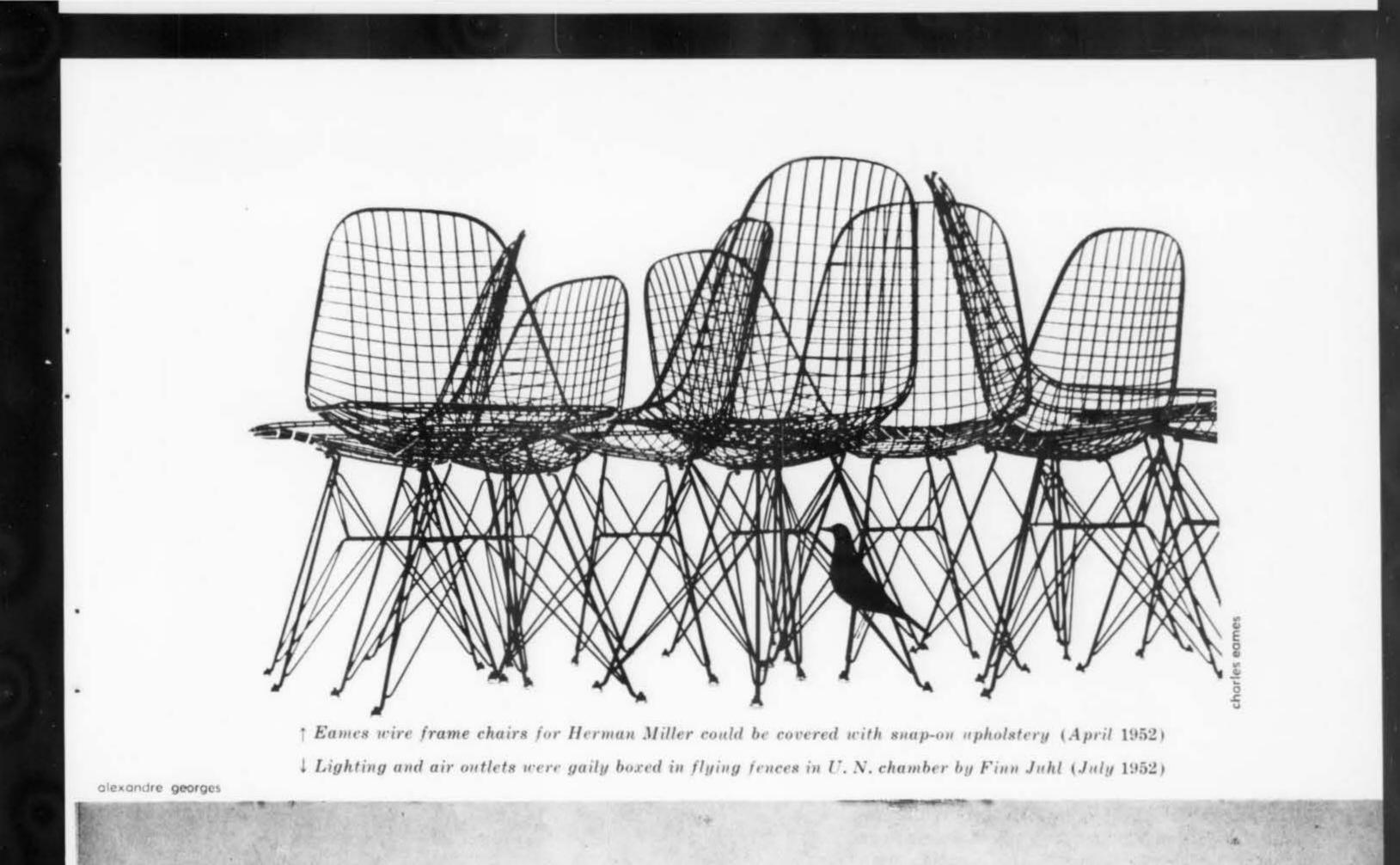
July was devoted to "cyclops in the parlor"— TV — and except for miniature portables which author-researcher Deborah Allen failed to anticipate, that article is still the best summation of the subject in print anywhere, we are informed by experts in the video industry.

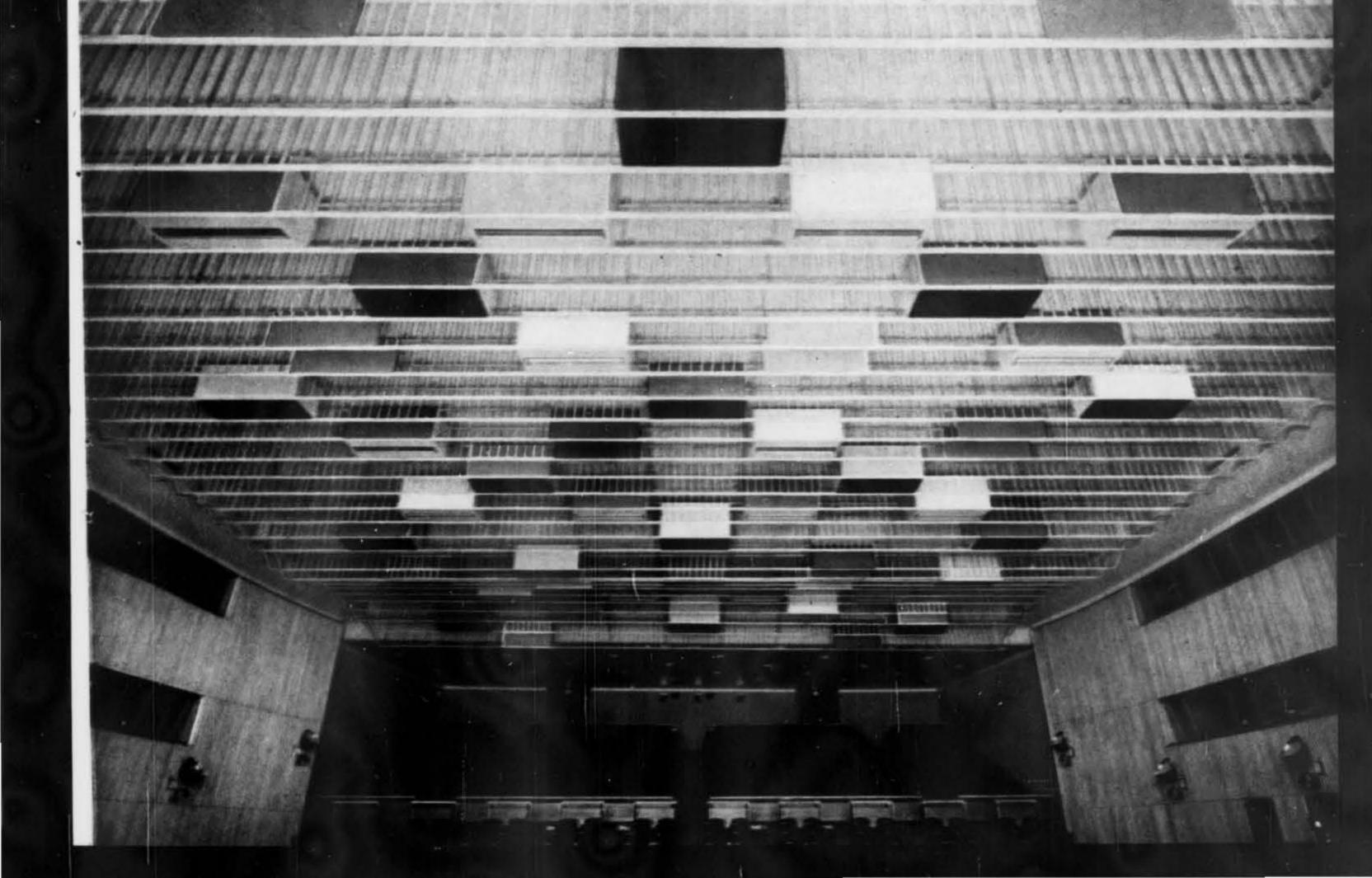
September carried Walter Dorwin Teague's brilliant report of a brilliant international design event, the Ninth Triennale Exhibition of Architecture and Decorative Art at Milan, Italy, Teague, who was a journalist before he turned to designing, supplied an informative, extremely perceptive text; the exhibition itself was stupendous. (The grand lobby staircase is illustrated overleaf.)



Leaves of laminated plywood by Tapio Wirkkala (November 1951)







That year Finn Juhl made the daring decision to do a furniture line for the Baker Furniture Company, the only attempt to carry into relatively large production a type of furniture which formerly had been made piece by piece by craftsmen working alone. Baker's is a highly skilled crafts operation also, but the question was whether it could emulate the extraordinary standards of Juhl's favorite cabinetmaker, Niels Vodder. The large line was shown in Grand Rapids in the Fall.

This is an appropriate point to comment on the enormously important role played by Hollis S. Baker as an *impresario* in the design field. Baker is an excellent example of a category of individual whose contributions to design tend to be overlooked. Baker has never designed a piece of furniture, but he has been responsible for the presence of some of our best reproductions of English antiques, for excellent Italian Directoire (Palladian) adaptations, and several other first-rate period reproductions; for the eriental-modern wave (the Far Eastern line developed with Kates after the memorable 1945 exhibition at the Brooklyn Museum), and the Finn Juhl collection. He has also made tentative models of Philip Johnson and I.M. Pei designs. William Millington, his designer of the Old World collection, is a master of the art of making fine reproductions. His present chief designer, Winsor White recently developed a new group of office furniture for the Upjohn Building in collaboration with Skidmore, Owings & Merrill.

Herbert Rothchild, President of John Stuart, and the late Hans Knoll and Florence Knoll also have acted as impresarios.

The 21st Annual Conference of the A.I.D. sent INTERIORS' staff on a determined tour of Manhattan Island, in order to prepare a detailed guide to points of interest. Laverne and Dunbar were among the showrooms showing new faces for the occasion (Wormley also designed new Dunbar Boston and Los Angeles showrooms).



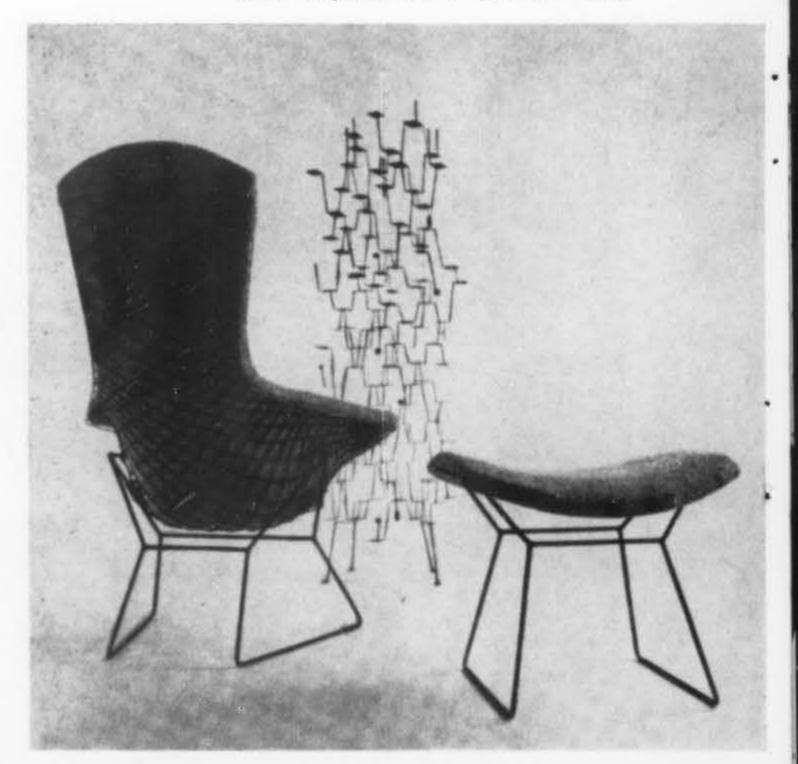
Lina Bo Bardi in her own chair, a plastic bowl in a steel base (November 1953).

1952

The Truman family was forced to vacate the White House for some months when it threatened to fall about their ears. Franco Scalamandré and Schmieg & Kotzian were among the generous contributors to the refurbished interiors, illustrated in the July issue.

Major enterprise of our Fall issues was an ambitious study of "Lighting—Its Service and Its Spell" by John Anderson, who is now Executive Editor of INTERIORS. Deborah Allen contributed a History of Grand Rapids, and an article on Olivetti, the typewriter company whose policy of good design in products, factories, graphics, and shops, has made history. The December issue presented a collection of recent Italian work, including a Gio Ponti apartment almost entirely lined with trompe l'oeil prints (even the furniture), some interesting shelving systems by Mangiarotti, and a fine interior by Belgiojoso, Peressutti, and Rogers.

Francis de N. Schroeder, editor of INTERIORS, died in Naples on December 28th, 1952. Bunny was not indispensable; he was irreplaceable. To this day hardly a week passes that we are not keenly reminded of the loss. Wire chair by sculptor Harry Bertoia for Knoll suspends cradle. (October 1952).





Lina Bo Bardi's crystal house with

mosaic floor, antiques (May 1953).

Alexander Girard's old house in Grosse Pointe; undulating plywood screen held changing exhibition of objects, paintings, candles (January 1953).



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charles eames

Edward D. Stone borrowed from many traditions—Near Eastern arabesque, Oriental shoji, Spanish Renaissance, American Victorian — in his own Manhattan apartment (below). Chain-mail curtain of gilt aluminum half-globes, marble floor, red velvet create imperial effect (June 1958).



alexandre georges

Edward Wormley looked backward in his Janus collection, gave it a nostalgic setting in Janus House (right)—seven rooms in turn - of - the - century architectural setting within Dunbar's Chicago showroom. But lighting, paintings, and materials sang a contemporary tune. "Hallmarks of Janus furniture—soft edges, contrasting woods and inlays, moldings and hand carvings are Wormley only more so," was our comment (October 1957).



Three of the most interesting modern houses of this period were: 1. a steel and glass house in Brazil by Lina Bo Bardi, the Milan-born-andtrained architect wife of the Director of Sao Paulo's Museum of Modern Art. Its cage-like interiors enclosed a garden, and on its glassmosaic-paved floor were massive, ornate antiques. Another rectangle-though not so glassy, and in North America-was an exquisitely detailed and furnished house by Abraham Geller. And in Havana William Pahlmann, Jr. achieved livable effects in a large modern house he decorated in a collaborative relationship with the Cuban architects-which permitted him to plan for necessary wiring, plumbing lines, etc. before the structure was begun.

Philip Johnson designed two sculpture *piazze* and a cafeteria for the Museum of Modern Art. INTERIORS devoted a special issue to climate control, emphasizing that air conditioning is not the only solution to unsatisfactory temperature and humidity conditions. For dust control, however, we could offer no other solution.

George Nelson's latest invention for Herman Miller was a new way to build case furniture: like skyscrapers on a steel skeleton. But there was one difference. Instead of placing the walls outside the skeleton, the sides and ends of drawer and cabinet units were attached to the drawer bottoms, and the whole box—be it cabinet or drawer, could be suspended inside the steel frame. A wide choice of wood and enameled finishes made it possible to play all kinds of Mondrian tricks with the design of the fronts.

Raymond Loewy, whose blond wife of 1943 we had photographed in Loewy's modern baroque Mexico City vacation house, ten years before, contributed pictures of his new brunette wife in his smart St. Tropez villa for the January 1954 INTERIORS.

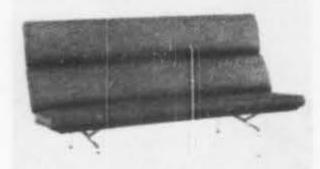
1954



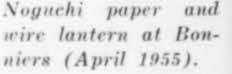
Kosta's "House for Glass" by Mathsson (October 1955).



Arne Jacobsen's laminated plywood and steel chair (September 1955).



Eames' K-D "Sofa Compact" for Herman Miller (Sept. 1954).







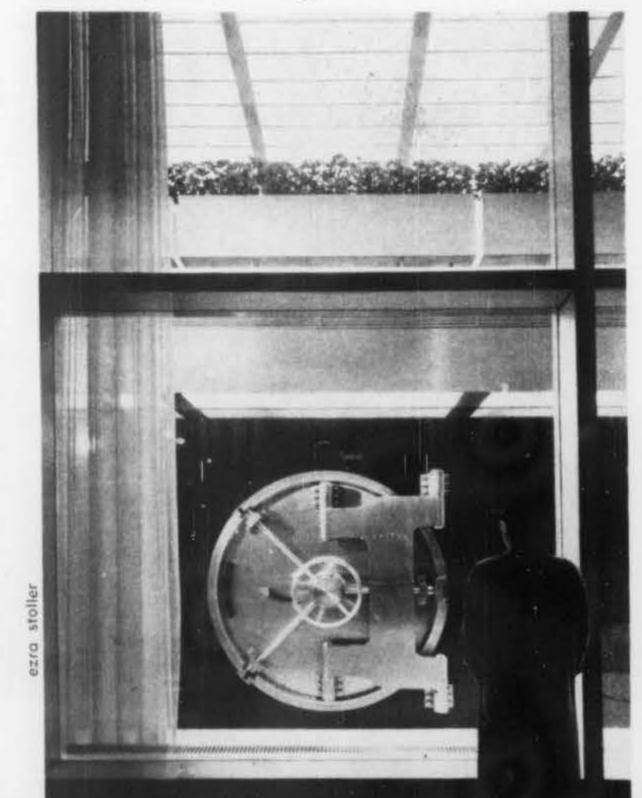
Gerald Luss' powerful furniture for Olin (July 1955).

Gradually, imperceptibly, the vocabulary of lamps multiplied. Richards Morthenthau imported a slender, three-armed standing lamp with a choice of many colors for the three cone reflectors, and the arms and cones were infinitely adjustable in height, direction, angle. Bonniers began to import Noguchi's Akari lamps, made in Japan and inspired by traditional Japanese lanterns. Light, inexpensive, and foldable, they offered Noguchi infinite scope in sculpting paper-enclosed luminosity. Folded flat for shipping, they exanded into all variety of shapes and sizes, some being roomheight columns of great character.

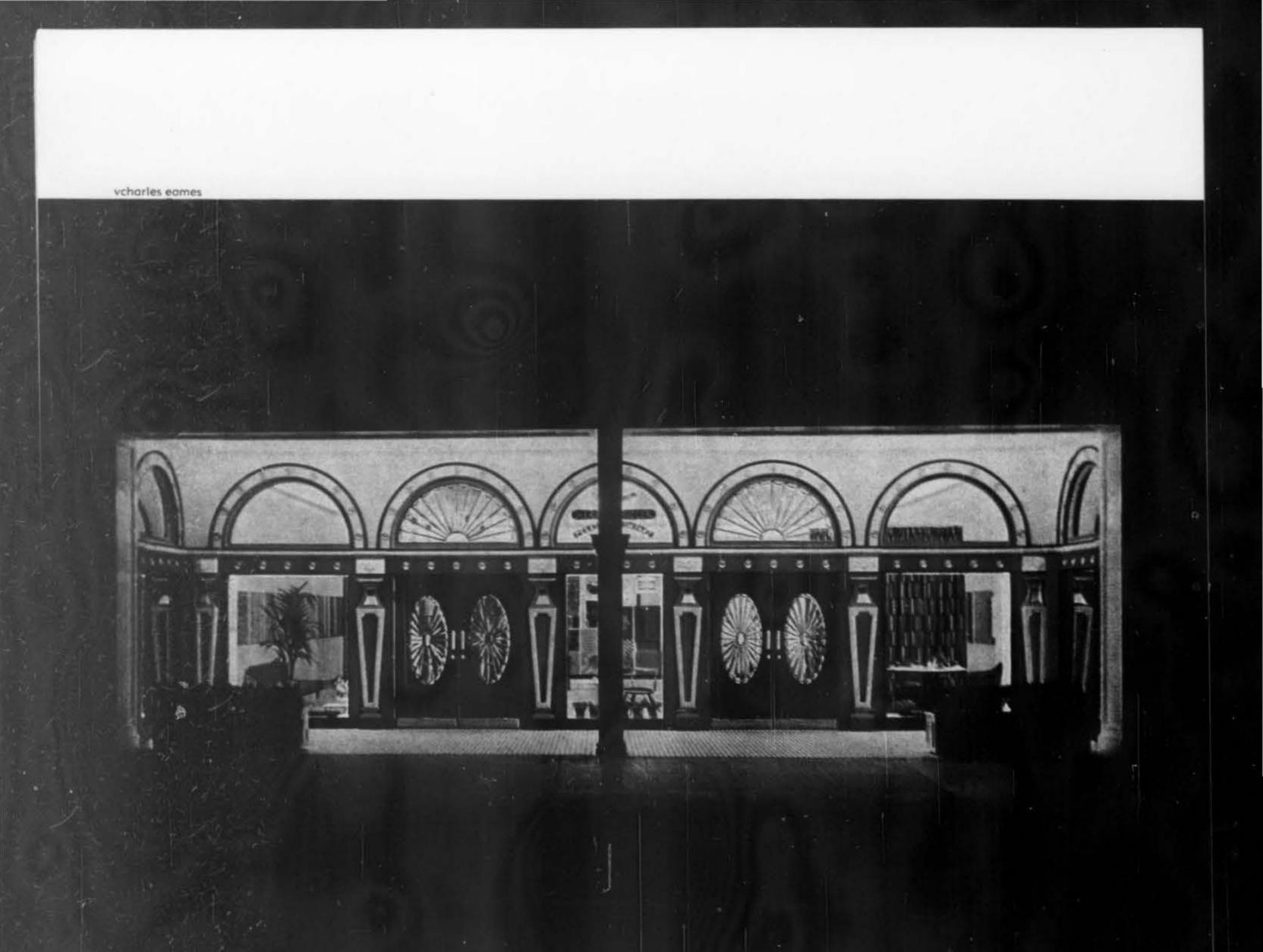
An issue dedicated to the 23rd A.I.D. Conference included an exhaustive tour of Chicago, and George Nelson won the A.I.D. Annual Product Award. Tommi Parzinger, whose creative hand with furniture and formal brass accessories never lost its touch, opened a New York showroom.

The most interesting office interior of the period were the Tower Fabrics offices by Gerald Luss, who made the budget job look lushly sumptuous. The most interesting residence was a Minnesota art collector's home, with all its glass-walled rooms looking inward to a landscaped atruim. Architect Philip Johnson designed exteriors and interiors.

Below: Manufacturers Trust by S-O-M opened banking interiors to street view, used vault as prime decoration (January 1955). Right: Costantino Nivola's poetic sand mural in BBPR's never-never grotto, New York's Olivetti showroom (November 1954).







1955

Alexander Girard's witty memorial to the Barbary Coast's sinful past: Herman Miller San Francisco showroom (February 1959).

Peresutti's Milan apartment cropped up in a separate article the following year, and again there were many other Italian architects represented, mostly in a contract feature on retail shops. One of them, by INTER-IORS' former art director, Roberto Mango, used plastic bubbles on steel pipes for display purposes. In the Spring the A.I.D. took a *Grand Tour* en masse, with that well traveled designer, William Pahlmann Jr. (A.I.D. President) acting as chief guide. At home Georg Jensen opened a furniture floor, and in Miami Morris Lapidus finished the hotel of the year, The Fontainebleau, tropical utopia in an arc-shaped building with oversized French-flavored interiors.

The INTERIORS field gained a powerful ally at that time—a Dallas realtor, Trammell Crow by name, Crow, whose specialty is commercial developments, decided that Dallas could use a Decorative Center and that he had an ideal site for one. The Dallas Decorative center opened in September '55.

The Olin-Mathieson offices by Gerald Luss of Designs for Business, Inc. set many new precedents in office design. Industrial Designer Alvin Lustig, going blind, completed one last interior with the help of his wife, Elaine, and died shortly after its publication. It was totally original, hauntingly beautiful.

In Sweden the Kosta Glass Showroom by Mathsson,

had a floor of iridescent glass mosaic. In Rome the Etruscan Museum unleashed an energetic display of display techniues. In New York Herman Miller moved into the Decorative Arts Center, with the imaginative help of George Nelson.

The A.I.D.'s 25th Conference converged on San Francisco, giving this department an opportunity to visit one of its favorite places to prepare an advance baedeker, in accordance with our custom. The Decorators Big Show in the Civic Auditorium was unusually lavish, and Jackson Square, all flags flying, invited the visitors to one gala affair after another. Afterwards, naturally, many of the members of the conference went on to Los Angeles, where the Southern California Chapter of A.I.D. had a motor corps in readiness to cope with the problem of covering the uncountable miles of what has been called "nine suburbs in search of a city."

Eleanor LeMaire "paints with light" in Neiman-Marcus branch, focuses cool geometric space on wild Ecuadorian rug (May 1957).



ezra stoller

The reader has surely noticed that the closer we come to the present, the more our narrative skips —obviously because this is the part of the story you are most likely to remember.

Six of the most significant pages of May 1956 were devoted to the sculptural concrete walls of a young German artist who had settled at Yale. Like stone grilles, they had a pierced pattern, but were dynamically three dimensional. Hauer had originally cast them as complete walls or in large sections, but eventually he developed systems of individual blocks to be fitted together. The problem of disguising the joints was the biggest bug, but it has been solved, and Murals, Inc. has bought the rights to manufacture and distribute them. Some are made of a special plastic aggregate instead of concrete.

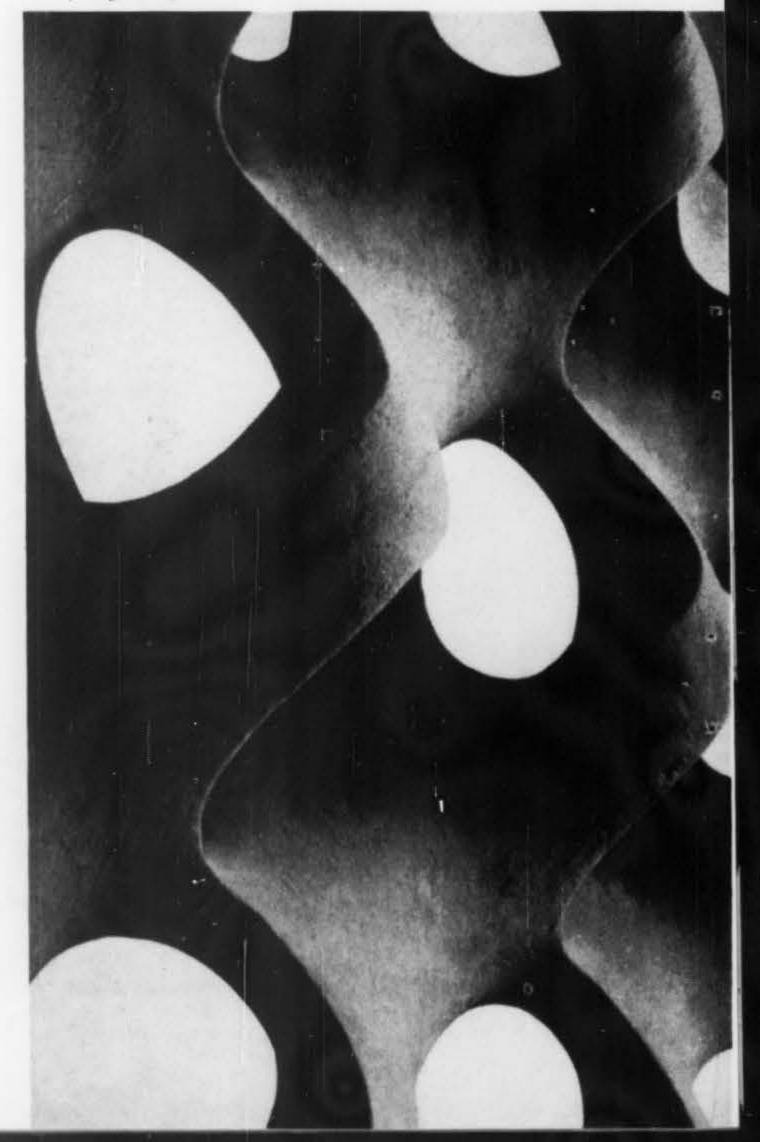
In 1955 a Contract Series was initiated in order to study each type of contract work in depth. Ofices, banks, hotels, restaurants, shops, showroom, religious buildings, hospitals, schools, and transportation facilities were among the subjects scheduled for at least one major article every year. After five years quite a bit of data has been assembled in usable form. If the reader is confronted with an assignment to design a store, for example, a glance at the shelves where he has stacked INTERIORS (in proper order, with the printing on the backbones visible) enables him to make a rapid survey of recent work in the store field. (The inference is obvious: save your INTERIORS.)

The typical contract job is big, and big jobs tend to be done by big firms, the so-called "design factories." They are interesting in themselves-interesting to other big firms, to small firms who would like to grow into big firms, and to observers in the design field who wonder how standards and a consistent style can be maintained in a "design factory." These questions, raised by some of the features in our Contract Series, were the motive for still another series, of Design Firm Case Studies, launched in January 1959 with an article on the Chicago office of Skidmore, Owings & Merrill. The other three so far published are Welton Becket & Associates, Designs for Business, Inc., Victor Gruen & Associates, and Cannell & Chaffin. Coming up are Michael Saphier & Associates, Maria Bergson, and Perkins & Will (in January, April, and July 1961 respectively). Four are architectural firms: two are interior design firms specializing in space planning and contract work; one is an interior design firm with separate residential and contract divisions. In the meantime the caliber of work done in the residential field has risen rapidly, and the best of the work now being done cries out for attention. If we are to do it justice, INTERIORS will have to expand. A larger, more knowledgeable clientele, larger crops of bright young graduates from the design schools, and a huge new vocabulary of resources have produced a ferment of design activity. Not all of it is good, but in general it is imbued with vitality rather than the seeds of decadence. Good interiors are now recognized as one of the pleasant facets of a high standard of living-and interiors are of course one of the most pervasive elements of our lives. The profession concerned with them has come into its own.



Michael Greer's Mozartian finesse in traditional work was evident in Lavan house (June 1960).

Erwin Hauer's concrete walls (later made in scetions) brought new sculptural drama to interiors (May 1956).



160

Two Decades of Interiors: the PROFESSION

The professional status of those qualified by training and experience to design and create interiors is in general acknowledged by the public, backed by design schools, guarded by professional organizations. But professional labels and backgrounds of people in the field vary dramatically. Some designers are simultaneously merchants or manufacturers. For wide is the choice of **CAREERS IN INTERIORS.**

Business or Profession?

Professionalism was of little moment in the interiors field when the market for interior designing service was as small as it was in 1888, birth year of *The Interior Decorator*, INTERIORS' predecessor. It is the last two decades' enormous development of the market (described in the following section, page 169) and the emergence of new types of clients—upper middle class residential clients and corporate business firm clients—that have made an issue of professional status.

The issue-which is basically whether the interior designer is a seller of choice merchandise or of high caliber service -is pretty well settled by now, although the question was difficult to clarify and the answer took long in coming. At the root of the difficulty lay a bookkeeping phenomenon — the fact that in many branches of practice, payment for professional service was and in a majority of cases still is made in the form of a profit on the re-sale of merchandise. In branches of practice which have grown most rapidly in importance during these two decades-those which can be lumped, for the sake of convenience, under the term contract work-other systems of renumeration have had to be devised, systems which acknowledged a reality the older system had ignored, a reality over-riding the fact that when an interior is created, merchandise changes hands. This larger reality is that what the client actually purchases from the designer is the service of a person with the training, knowledge, skills, talent, and experience to design and produce an interior. As we all know, the execution of that interior requires that the client also acquire merchandise (which presumably is not begged, borrowed, inherited, or stolen, but paid for) and that he also pay artisans, laborers, and others who may contribute to the finished product.

ones, and even in small non-residential jobs, it is convenient-perhaps one can say it is natural and inevitable-for the designer not only to choose and acquire the necessary merchandise but also to contract for and supervise the other services. It would be difficult, impractical, and unjustifiably costly in terms of an accountant's wages to detail a bookkeeping analysis of the payments due the designer on each function he has performed. The profit, taken by the designer on the merchandise he has sold to the client at a higher price than he paid the manufacturer, is assumed to be a reasonably close approximation of what all those little fees would add up to. It makes pretty good sense, for one expects a fair degree of correlation between the costliness of the merchandise and the care and time expended by the

Newspaper woman, department store trailblazer, business woman, pioneer decorator, antiquarian, wallpaper expert, scholar, writer: Nancy V. McClelland



Interior designer,

In residential jobs, especially small

designer, though there are many exceptions, even in residential work. Everyone knows of cases where a designer has given time and thought to a job out of all proportion to the cost of the material components, and when he could expect no proper compensation save glory or personal satisfaction. But that has a name too: *labor of love*, and it is a phenomenon of all professions and arts.

This system won't do in contract workfor innumerable reasons. The corporate client, to begin with, wants a more accurate account of what he's paying for, and the designer's staff is likely to be large enough to make it feasible to tabulate designing man-hours, supervisory man-hours, etc. The merchandise is rarely, even when it is stock merchandise, bought at the retail price because the size of the order automatically reduces it, so that the price on which to estimate a reasonable profit would have to be decided arbitrarily. Further, a substantial amount of furniture (and other items) is custom-manufactured on the basis of competitive bids, so that the designer, should he be working on a percentage, would be penalizing himself second generation head of his own large firm: J. H. Leroy Chambers

Interior designer, head of her own firm: Maria Bergson



Interior designing partner in industrial design firm: Walter P. Margulies



Display and interior designer at head of his own firm: Tom Lee



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CAREERS IN INTERIORS continued



Industrial-interior designer, head of his own firm: Edward J. Wormley



Architectinterior designer. head of his own firm: Morris Lapidus

Interior-industrial designer. partner in his firm: Gerald Luss>

Fabric designermanufacturer, consultant to industry, head of his own firm: Jack Lenor Larsen



Interior designer. member of an architectural firm: James McQuaid



Interior-furniture designer, head of her own firm: Florence Knoll









Sculptor, furniture designer Harry Bertoia

Interior designer

interior design

Daren Pierce

William Pahlmann's

associate in

firm:



Interior designer, owner of home furnishings store: Paul Laszlo

(from page 161)

if he heeded his client's interest in choosing a low bidder.

As a result, professional service has come to be identified as such, given a price tag, measured, and analyzed by the types of contracts and billing systems of the field. There are many, and some, even in contract work, add a percentage of the total cost of the job to the total design fee (as is the practice in the architectural profession). There are also flat fee payments, with bills being paid directly by the client. And flat cost payments, with the designer acting as contractor and keeping the difference between what he is paid to produce the finished job and what it costs him. And all sorts of combinations of these systems and still others. But our main point here is that it has become absolutely necessary for both designers and clients to acknowledge and measure the intangible commodity of professional service.

Designers may be merchants too

There is nothing to prevent a qualified interior designer from selling merchandise without service. Many first rate designers, for example, operate retail stores: e.g., Paul Laszlo and Van Keppel-Green partners. And there are firms, such as Frederick Lunning, Inc. which simultaneously harbor an interior design studio, own a store (the New York Georg Jensen), and sell imported furni-



Fabric designer-weaver. consultant to industry, firm head: Dorothy Liebes





Lighting expert: Richard Kelly

Interior-furniture designer, head of

art gallery: Bertha Schaefer



Interior Design head at J. L. Hudson Company, Detroit. until recently fabric consultant: Margaret Nelson



Architect, interior designer, sculptor: Frederick Kiesler

> Beulah Spiers, A.I.D., backer of California licensing bill.



ture and other decorative furnishings "to the trade" through their own and others' showrooms across the country. Nancy McClelland sold wallpapers and antiques, manufactured wallpapers. Bertha Schaefer sells paintings and sculpture. There are business activities congenial to a career in the design field but, unlike the billing and budgeting chores involved in doing an interior, they are not part of the profession.

The ability to design interiors is the skill which defines a bonafide member of the profession. Should he be unable or unwilling to cope with the business aspects of the work he can avoid them by hiring or associating with a business manager, or joining a firm as associate or employee.

The licensing issue

Beaulah Spiers of the Southern California Chapter of the A.I.D. is the driving personality behind the only earnest campaign to enact legislative action to make interior design a licensed profession based upon an examination. The licensing issue is a controversial one, to put it mildly, and there are enor-(Continued on Page 222) mous

EDUCATION FOR INTERIORS



Richard Bach, who in 1949 retired from his post as Dean of Extension and Education at the Metropolitan Museum of Art, a post he had held for thirty years, has de-

voted a considerable part of his time since then to surveying the educational facilities available to students who would qualify as interior designers, and he is the guardian of a list of approved schools of college level which offer professional training in interior design. Bach flatly refuses to guarantee it.

His caution is understandable. The educational route or routes to this field are ill-defined. And even when the skills deemed essential to the graduate, and the courses leading to those skills have been arrived at or described, it is not easy to check on performance standards in the classroom.

Moreover there is considerable disagreement on what constitutes the professional equipment of the qualified interior designer. Need he be strong on the history of interiors, able to detail a rococo scroll or Victorian headboard? Gerald Luss, who obviously hasn't done too badly as a space planner and interior designer, couldn't possibly; he concentrated on architecture and industrial design in school. Should he insist on becoming a full-fledged architect (there are some who believe in this)? The history of architecture and principles of architectural design are fully transferable to interiors, but structural techniques are not. Should he place mastery of design ahead of all other aims, and choose his school and curriculum on that basis? Then how will he cope with the upholsterer, the lighting contractor, and the painter who threaten to distort his perfect vision before he can get it translated into reality? Conflicting theories about education for interiors echo the conflicting professional attitudes of people in the field. Architects, i.e. people trained as architects, who have mastered interiors, insist that architectural training is the essential. Industrial designers, i.e., graduates of industrial design courses, insist that that is the only valid route. Interior designers who have had an approved interior design course in say, Pratt or Parsons, find serious faults in the work of both of these related professions, but admit that a few of their members have made enormous contri-

butions to the interiors field.

What schools did Elsie de Wolfe and Frank Lloyd Wright attend?

The first hard fact which has to be faced at this stage in the development of the profession is that the case of the intuitive genius who will teach himself anyway, or of the voracious worker who can master two or more professions in the time normally required for one, is beside the point. The skills and knowledges essential to competent interior design have been clearly defined, and they do not include structural stresses or an analysis of the design possibilities of standard factory machinery.

But there is another question which comes up when any educational adventure is contemplated: What about transference? What about the interior designer who branches out into display work (or vice versa like Tom Lee)? the interior designer who specializes in furniture (like Edward Wormley)? What about specializing in rendering? Or doing backgrounds for photographed settings? What about taking a few courses in electrical engineering with a view, say, to becoming a lighting expert?

The general curriculum for the interiors



Harold Leeds, Chairman, Interior Design Department, Pratt Institute

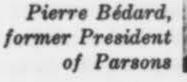
Eleanor Pepper, Professor, Interior Design Department, Pratt Institute





Sterling A. Callison, President of Parsons School of Design







field will not prevent the student from branching out in any of these directions. Most specialties of this kind, in any case, are in a constant state of development in the field, and there are few ways of anticipating the skills and knowledge leading to them.

But there is one basic principle which should be used to appraise all courses, curriculi, and schools, which is that the technical, practical, and commercial aspects of the profession are relatively ephemeral, and can be counted on to undergo several metamorphoses during the course of a normal career. The basic skills — the mastery of design in two and three dimensions, the ability to visualize, the understanding of scale, the skill in drawing and in reading blueprints — these are the foundation on which everything else can be built or rebuilt. They will survive changes in taste, construction systems, and opportunities.

Such subjects as the details of running a business will do no harm to those students who *expect* to run a business rather than join some firm's design staff, but they are the least intrinsic of all the values which the student designer need (*Continued on page 223*)

The late Alexander Kostellow in 1953 with Pratt Institute Industrial Design Department staff.

Retired Professor Lichtblau of Rhode Island





Pierre Kleykamp, his successor

Cooper Union Art and Architecture students' exhibition, 717 5th Avenue



Professional organizations of the interiors field:

THE AMERICAN INSTITUTE OF DECORATORS









AT THE A.I.D.'S HELM IN 1940:

Nancy V. McClelland, Walter E. Johnson, President

1st Vice President

Mrs. Francis Lenyogon, 2nd Vice President

M. Howard Matee, Jr., 3rd Vice President

The nation-wide organizations which play a role in the interiors field are many in number and varied in type. Some are strictly professional in the sense that they represent and speak for their respective professions. Two of these vie for the allegiance of interior designers. They are The American Institute of Decorators, founded in 1931, and accurately speaking an international organization, and The National Society of Interior Designers, founded in 1955 by a group of purportedly dissatisfied A.I.D. members. Because A.I.D. Press Affiliates were not present when the break occurred, this magazine cannot give an account of the issue. Since the N.S.I.D.'s founding, INTERIORS has, as a matter of policy, impartially reported all activities of both organizations.

The A.I.D. was founded in 1931 in Grand Rapids, as a result of a bid forwarded by the furniture manufacturers of the town to William B. Moore, a leading Chicago Decorator. Moore, in turn, approached the Women's Interior Decorators' Association of Chicago, The Decorators' Club of New York (women), The Society of Interior Decorators of New York (men), and other groups and individuals. The result was a conference, which opened on July 8, 1931, at the Pantlind Hotel, accompanied by exhibitions of room setting created by outstanding decorators. Moore was elected president, and the organization agreed on a definition of the profession, and on educational and experience standards for membership. 342 of the 500 decorators present were able to meet these standards.

The events and speakers of the opening meeting won the new organization an interested press. Among subsequent accomplishments of the organization: 1) the awards program including the Rorimer Medal established in 1934 by A.I.D. founder-member, the late Louis Rorimer (father of the present Director of the Metropolitan Museum of Art); 2) the annual product design competitions; scholarships, and activities regularly reported in our "For Your Information" pages. But there can be no doubt that the A.I.D.'s most significant achievements were to define the decorator and to set the standards for joining the A.I.D. The definition:

"A decorator is one who, by training and experience, is qualified to plan, design and execute interiors and their furnishings, and to supervise the various arts and crafts essential to their completion."

The requirements for membership: In addition to financial and moral integrity and ability and reputation as a decorator, "active" membership requires completion "of a four-year course of college level, one half of which consists of academic and technical training in design and three years of practical experience in a recognized establishment of interior design and decoration, such practical experience to include the complete execution of contracts." Special dispensation is given to decorators who cannot meet the education requirements, at the discretion of the National Board of Governors, provided they have a minimum of ten years' experience. The A.I.D. has acquired a total of 2,172

active members in regional chapters in the United States, Canada, Alaska, Puerto Rico and the Virgin Islands, plus 168 affiliate members (who will become active members when the experience qualification is met), 21 international members (in Australia, Austria, Denmark, England, France, Hong Kong, Japan, India, New Zealand, South America, and Sweden); 1,055 student affiliates, 39 Honorary members, 30 Fellows and 474 Associate members (including architects, landscape architects, industrial designers, stylists and designers in the decorative trades scenic designers, educators, and the press.

The A.I.D. has become a voice powerful in guarding standards and ethics, in promoting the profession through group and individual activities winning public attention in the press, radio, and television, and-signally-through the work of its national and chapter education committees, in furthering the standards of professional design educa-



Peering at Magee's space at A.I.D.'s recent Design & Decoration show

tion.

To the extent, however, that not all qualified and bonafide interior designers are in the A.I.D., A.I.D. cannot be said to fully represent the profession. But the threat posed by its rival is not wholly injurious, to the extent that it has stimulated the A.I.D. to more actively solicit qualified members and to make a more energetic bid for the attention of industry and the public. The recent Design & Decoration show in New York was a resounding case in point. It is clear that under President J. H. Leroy Chambers, re-elected to a second term, A.I.D. is on the move.

Architect Stone accepts citation from President Chambers



William Pahlmann, multi-term prexy and board chairman





When president, Karl Bock organized first A.I.D. conference Trade Show.

THE NATIONAL SOCIETY OF INTERIOR DESIGNERS

When N.S.I.D. plans were in work for National Interior Design Month: Executive Secretary John Taliaferro, Audré Fiber, David Barrett, William Gulden, Geraldine Nicosia, William Raiser, Janet Reisner, Dede Draper, Frank Judson, Jr.





Michael Greer, N.S.I.D. Board Chairman at Philadelphia Chapter National Home Fashions League symposium. Others: Tass Baum, Chapter Prexy; Alcoa's Design Director Samuel Fahnstock; Knoll's Vincent Cafiero; Program Chairman Beatrice Rosenfeld.

As in our account of the A.I.D., on the preceding page, we shall avoid recapitulating such information as the identity of current officers and details of recent activities, because such news is reported fully in our *For Your Information* section each month (starting on page 12 in this issue).

The introduction (in italics on the preceding page) to these brief descriptions of the professional organizations in our field, recount the bare circumstances of the N.S.I.D.'s founding as a rebel offshoot of the A.I.D. Because of this, the N.S.I.D. is in many important ways parallel to the A.I.D.-in basic standards for membership, in the kinds of membership, in its program of exhibitions, of service to the community, of participation in educational, museum, and industry exhibitions favorable to the prestige of the profession in general. It would be more informative, therefore, to concentrate on the differences between the two organizations.

In fundamental theory, the most noticeable difference lies in the N.S.I.D's broader interpretation of what constitutes the professional roster of the field. This is expressed in the active membership, which the A.I.D. offers only to interior designers—who design interiors, that is. The A.I.D. offers designers in closely related fields—demi-colleagues, you might say, such as scenic designers, landscape architects, etc.—and colateral professionals such as teachers of design

—affiliate membership only. The N.S.I.D., in contrast, offers these groups full active membership.

One difference between A.I.D. and N.S.I.D.: N.S.I.D. has not yet held any national conferences. This is not to imply that its members are less active, or that their activities have been one whit less successful in winning the cooperation of industry and the attention of the press. Since the nucleus for the N.S.I.D.'s national board was built on the structure of the New York Chapter of the A.I.D. (the original rebel group) the N.S.I.D. was successful in continuing a number of activities that had been the special pride of the A.I.D.'s New York Chapter, particularly exhibitions of model apartments in new luxury apartment houses. The N.S.I.D. has also participated in annual decoration shows in San Francisco and Los Angeles, and in a number of exhibitions at the Fiberglas Fabric Center and the National Design Center, and like the A.I.D. has an active lecture bureau and volunteer system to man an information service for the public at the National Design Center. Right now the big N.S.I.D. project coming up is the **International Fabrics Fair and Fashion** Show described on page 258.

Another difference between the twoperhaps a technicality—is that N.S.I.D. enrolls Trade Members, while A.I.D.

organizes the trades in a separate though related entity, the Resources Council.

Friendly and related organizations:

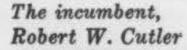
ARCHITECTURAL LEAGUE, IDI, ASID, NHFL, and others

The Architectural League, subject of an INTERIORS article last June, has much to offer our readers. Its true range of interests is better described as all the shelter arts than architecture alone. It is not a professional organization in the sense of serving as an official voice for any profession. It is more concerned with such educational activities as its beautifully coordinated series of competition-exhibitions, accompanied by a lecture program at the League building in New York (a disarming arrièregarde brownstone). Last year's culminating Gold Medal Exhibition was set up (masterfully) at the Museum of Contemporary Crafts and then sent traveling to museums around the country. Attending League functions is a simple matter of paying the fair price of the good meal involved, or less to hear the lecture later. Becoming a member is a matter of being asked, and the League is not at all stuffy about it, opening its arms to architects, engineers, interior designers, industrial designers, muralists, sculptors, craftsmen, journalists, educators, and other right-minded people.

Another reason our readers should watch the League is that it is working on an exhibition of *interiors*. The National Home (*Continue on Page* 222)



Past Architectural League President Morris Ketchum, Jr.





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MUSEUMS spread the word on design, serve interior designers, sometimes even plug them

In 1940 it was natural to expect that museums of art - general and specialized-presenting period room settings or collections of decorative arts should automatically serve as educational and research centers for working and student designers. It was also natural for them to heighten the public's interest and knowledge, perhaps transforming potential into full-fledged aficionados. It was even possible to accept that scholarly exhibitions of period furnituresuch as the Brooklyn Museum's 1945 exhibition of Chinese antiques (page 138) might stimulate an alert manufacturer — Hollis Baker in this case — to produce a new line of furniture. But no observer would have been likely to guess that our museums would involve themselves directly in the development of modern furniture and interiors, pioneering as a public relations front for designers and introducing the professional interior designer to the public. The fact that this has happened is as much a sign that a revolution has taken place in the museum field itself as of the impact of the interiors field on the museums. For museums have changed from their one-time limited function as musty sarcophaghi of dead art into institutions totally involved in the daily lives of their communities, competing for attendance with highly dramatic display techniques and auxiliary amenities - restaurants, gardens, concerts, and romantic settings with the added fillip of intellectual snob appeal. They are the amusement parks of the egghead, and in a period which has seen the transformation of the egghead from social outcast into popular hero, it is heartening to note that museum officials and professional designers - including



interior designers, architects, and industrial designers - are speaking the same language and speaking it to each other. Thus engaged, in the photograph above, are Henri G. Marceau, Director of the Philadelphia Museum of Art, Lewis F. Gross, President of the A.I.D.'s Eastern Pennsylvania Chapter, and A.I.D. National President J. H. Leroy Chambers. The document they hold is a certificate of Honorary A.I.D. Membership presented to Mr. Marceau with a citation for his contributions to the decorative arts, notably the Philadelphia Museum's remarkable period rooms and architectural features. The event took place in Philadelphia last September 29th.

The close rapport between the Metropolitan Museum of Art and the cause of education for the professional interior designer is referred to on the previous page describing the systematization of educational standards in the field. Richard F. Bach, retired Metropolitan Museum dean of the Museum Extension and Education, has since 1949 spent most of his time at the service of the A.I.D., keeping tabs on American schools which offer professional courses in interior design. And

the new president of Parsons School of Design, Dr. Sterling A. Callison, was Mr. Bach's successor at the Met until his recent move to Parsons.

During the early years of our two decades, museum activities reflected the old attitude that arts of the past and arts of the present were separate and distinct. In New York, for example, one visited the Metropolitan Museum of Art to see American or French 18th Century rooms, and the Museum of Modern Art to see modern furniture as exemplified by the Organic Design Competition of 1940 or well-designed Useful Objects under \$1.00, \$10.00, or whatever the price limit happened to be that year at the Modern (reflecting the inflationary price spiral, it rose steadily).

The Modern Museum has not altered its almost belligerent identification with the present, but its definition of "present" has expanded to include design movements that were new in its staffers' infancy. Thus art nouveau and de stijlas remote to the teen-ager of 1960 as the guattrocento-have been given important exhibitions. Many museums across the country now follow "Moma's" example in snaring the public more concerned with their own homes here and now than in the daily lives of Louis XIV, or even Paul Revere. Naturally it has made enemies, becoming a lightning tower for attacks on the modern movement. But its predominance of glass and travertine do not alter the fact that the sunny, unmonumental, unforbidding, and conveniently located building is a magnet for the smart and young, getting away from the boundaries of the flowing cape art world with a Department of Industrial Design, a delicious film library.

Among museum people who speak the language:

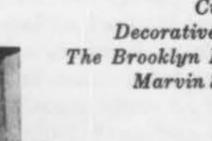
Director of New York's Museum of Modern Art: Réné D'Harnoncourt



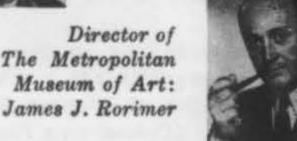
Director of Museum of Modern Art's Department of Architecture and Design: Arthur Drexler

Associate Curator of Museum of Modern Art's Department of Architecture and Design: Greta Daniel 168





Curator of Decorative Arts at The Brooklyn Museum: Marvin Schwartz

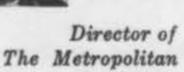


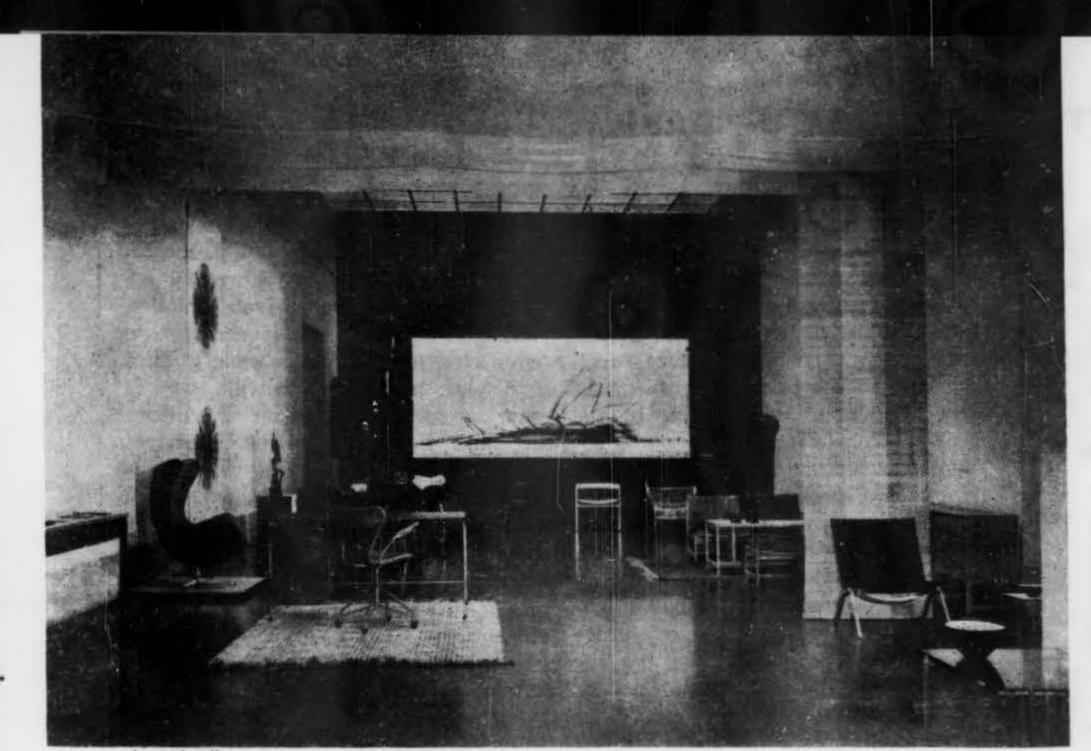


Curator of Industrial Design at The Brooklyn Museum: Robert Riley



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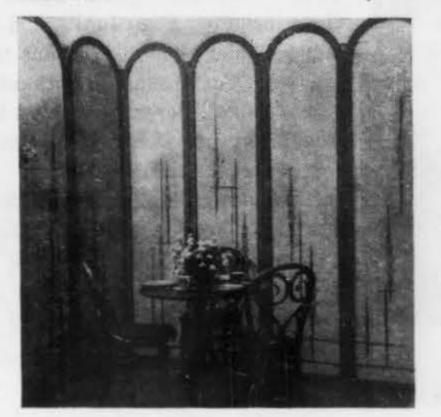




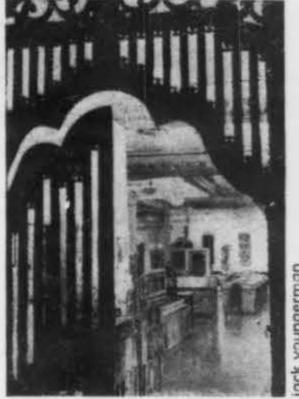
ben schnall



De Young Museum, San Francisco, recently showed work of region's craftsmen in settings by interior designers. This one by Virginia Anawalt.



← Spectacular "Arts of Denmark" (covered in October issue) at Metropolitan Museum through January 8 is Met's first venture into 20th century. Show ranges from prehistoric through modern times, with leading contemporary creations starred.



Cooper Union Museum for the Arts of Decoration is open to the public, but its treasures are best appreciated by members of our fielddesigners, scholars, antiquarians, artists.

Museum of Contemporary Crafts, opened in 1956, entices public with delights heretofore unpublicized, gives exposure to American crafts. Under Director Calvin Hathaway, the 63 yearold Museum is admirably geared for research, and its learned staff always willing to help.

Above: Examples of interior interest in four museums

Under erstwhile Curators of Industrial Design Eliot Noyes and Suzanne Wasson-Tucker, erstwhile Consultant Edgar Kaufmann, Jr. (represented with an article starting on page 185), erstwhile Director of the Department of Architecture and Design Philip Johnson, the Museum has presented such exhibitions as the aforementioned Organic Design competition introducing Eames and Saarinen, among others; Brazil Builds; Alexander Calder; Are Clothes Modern?; Design for Use; the work of Charles Eames; America Builds; Postwar Homes; Modern Textiles; Modern Lamp Competition; New Furniture; Arts of the South Seas; Airways to Peace; Modern China by Eva Zeisel; Modern Rooms of the Last Fifty Years; International Low-cost Furniture Competition; Lobmeyr Glassware; Modern Art in Your Life; For Modern Living (objects for Christmas giving); House in the Garden — there have been several; including an authentic traditional Japanese House; the famous series of Good Design Exhibitions also presented at the Merchandise Mart in Chicago; Le Corbusier; 8 Automobiles; The Matisse Chapel; Thonet; De Stijl; The Modern Movement in Italy; Street Signs; Built in U.S.A.; The Architecture of Japan; Arts of India; Textiles U.S.A. - This list is incomplete.

Another activity impossible to outline in the space available is the Circulating Exhibition Service of the Modern. In this, however, it has a peer or possibly a superior, the venerable but ever spry Smithsonian Institution, which has sent through the U.S. and abroad exhibitions on Design in Germany Today; Japan: Design Today; British Artist-Craftsmen; Italian Fabrics; Sardinian Crafts; scores more.

Writes Joan S. Mickelson of the Smithsonian's Traveling Exhibition Service: "Household design in general simply can't be too contemporary to please the public. Present taste in design is welleducated."

The museums deserve some of the credit for that fact. And the new rapport between them and the interiors professions is one of the best omens of 1960. -0. G.

STORES PROSELYTE THE CAUSE OF DESIGN



Harry Jackson, Pacifica impresario



John Gerald,

A.I.D. of N.Y.

Eleanor Forbes, A.I.D., of Gumps



Guy Roop, A.J.D., of San Francisco

W. & J. Sloane





Granville

Gerda Clark 1



The fact that the A.I.D. was founded when it was—1931, and where it was— Grand Rapids, was at least partly a result of the economic blows rained upon the home furnishings and department stores by the depression. The stores' reaction was to abandon quality furniture, and so the better manufacturers turned, in their desperation, to the decorating profession.

The depression had scarcely relaxed its grip when a second dislocation—war deflected the normal development of the profession. But this period of agony, so interminable when we were living through it, seems, in 1960 but a moment's delay in a story of steady progress. Stores now proceed on the assumption that the best way to compete with the design fraternity is to join —or employ—them.

The best stores have run hard on the heels of the museums in presenting the outstanding achievements of modern designers. Henriette Granville, Bloomingdale's, showed Eames' first plywood chairs as soon as they became commercially available, several Baker collections including Finn Juhl's, and in 1958 a spectacular show, "At Home in Scandinavia." An Italian period collection, "Casa Bella," cleverly mounted by Barbara D'Arcy, Miss Granville's successor, was reported last month.

Interior design staffs of the stores do a first rate job of representing the interests of the profession for the simple reason that they are of it. Many careers encompass periods both in and out of stores, including that of Guy Roop, who last year closed his New York studio to join the San Francisco W. & J. Sloane, John Gerald, who has alternated between store work and private practice, William Pahlmann, who opened his own office after his spectacular years at Lord & Taylor, Henriette Granville, who is now consultant to Baker Furniture Co. and Boris Kroll, and Margaret Nelson, who after several years with Stroheim & Romann & Arthur H. Lee has assumed the top decorating job at J. L. Hudson's, Detroit (see p. 162).

Neither the biggest cities nor biggest stores have a monopoly in educational promotions. Under Theodore Simpson, F.A.I.D., Albany's Mayfair has been one of the most effective publicizers of the A.I.D., while Hemenway's in New Orleans, has made its mark as tellingly. Still another kind of store with educational propensities is that which reflects an individual or national or regional point of view. Edward Keith, Inc. of Kansas City, Mo. reflects the crisp but not startling contemporary predilections of its third generation owner. Richard Gump of Gump's San Francisco divides his preferences between Oriental antiques and modern. Just Lunning of Georg Jensen Inc. (and Frederick Lunning, Inc.) and Holmquist of Bonniers stand for Scandinavia. Harry Jackson has pioneered in modern accessories and Pacific cultures. Though none of these five is officially a designer, each is among the most inspiring impresarios of the design field.

POWERFUL ALLIES IN THE PRESS



Mary Roche



Harriet Morrison

Cynthia

Kellogg

Betty Pepis



Because of its willingness to define the interior designing professions to the public, the consumer press has become a powerful ally. Oddly enough, newspapers are doing the job best, though the slick shelter and fashion magazines are not careless about crediting interior designers. But the dailies run articles about outstanding interior designers, open their pages to guest "question and answer" columnists, and faithfully report merchandise available "through decorators only" when it is of outstanding design.

Mary Roche (now Managing Editor of House & Garden) created the Home Department of The New York Times in 1944 and the related department in the Sunday magazine section, which filled only two inner columns (between advertisements). In 1949 her successor, Betty Pepis, pushed the Sunday story out to full double-page width, also increased daily lineage. She relinquished the post to Cynthia Kellogg in 1956, has since built a tri-weekly column circuit of more than 80 dailies for Mc-Clure's Syndicate.

The New York Herald Tribune's Home Furnishings Department has been run by lively Harriet Morrison since 1950. The Tribune's Sunday magazine, "Today's Living," gives her the advantage of rotogravure color, which The Times still lacks, though Los Angeles, Miami, Detroit, and other big city papers have had it for years. She used it to advantage in two special issues covering the A.I.D.'s recent "Design & Decoration." Both the Times and Tribune report professionally designed non-residential interiors on their real-estate pages.

Of the news magazines, *Life* does the most spectacular job, out-coloring even the *Tribune* in covering "Design & Decoration." Mary Hamman is in charge.

Two Decades of Interiors: INDUSTRY and MARKET

The Interiors Industry is Big Business. And the designer, as purchaser and specifier, is the control—focus, hub and catalyst for a multi-billion-dollar product. How did the Interiors Industry rise? How does it operate? Why does it flourish?

The rise of the professional interior designer in the past two decades (detailed in the previous section of this issue, on the growth of the profession) has brought about tremendous expansion in size, basic readjustments in focus, nearrevolutions in distribution pattern, and even a certain moral fervor among the producers of interior furnishings and materials. It was not entirely pointless to talk of an "Interiors Industry" in 1940, since it—or rather, its component members-had existed on a small scale and in an unorganized manner for some decades before that. But the Interiors Industry has only begun to take shape as a unit, and to have a dominant focus in the past two decades. That focus is, of course, the designer of interiors, who in the sum of his guises-interior deinterior designer. In short, all the evidence—and there is scarcely an exception to be found, scarcely a single case of a manufacturer turning *away* from the designer—amounts to a broad and steady current of expansion and conquest.

Rise of the furniture showroom

Any broad historical perspective of the Interiors Industry must be keyed to the rise of the furniture showroom, because it was the quality furniture manufacturer who provided the first sound and efficient working base on which the interior decorator could grow in numbers and in business activity. Until the middle 1930's there was scarcely such an animal as a decorator showroom for furniture. A handful of quality fabrics and carpets firms had maintained decorator showrooms for many years, with such names as Schumacher and Thorp dating back to Victoria. But the decorators (as many of them as there were before the '30's) rarely used standard furniture lines but had special furniture pieces made up. The origin of the furniture showroom is a story compounded of accident and plan, of one man's nearsight vs. another man's foresight, of reluctance and enthusiasm. The country was deep in the depression in the 1930's, and the furniture and department stores who had been the major market for the fine furniture makers decided that the only profitable way to do business was to sell low-price merchandise. Some of the nation's finest furniture producers, convinced that there would always be a market for quality furniture, refused to accede to the store's demand that they cut quality; so they turned their attention to the growing band of interior decorators. Baker and other furniture makers in Grand Rapids invited the decorators to a gala market in 1931, at which the American Institute of Decorators was founded. Dunbar, Charak, Herman Mil-

ler, and Kittinger opened showrooms in the early '30's, some in New York and some in Chicago, to join Baker as pioneers in decorator furniture showrooms.

These showrooms would never have gone into operation if the stores had not given up the quality furniture business of their own volition. In recent years the stores have tried to recoup some of this business, most notably by establishing decorating departments of their own; and more and more of them are using the wholesale showroom as an extension of their own selling floors. The success of these first manufacturer showrooms was remarkable even during the depression (considering the depression), but it was after the war that the showrooms really began to surge and blossom. The pioneers were joined by a growing number of new manufacturing firms who staked their business on the decorator trade; by older firms who added decorator lines; and by distributor showrooms which buy from a variety of manufacturers and re-sell to decorators and dealers.

signer, interior decorator, architect, industrial designer, retail store design staff—has become *the* major purchasing power for interior furnishings in the nation today.

The acceptance of-in fact, the demand for—the interior designer by the public and by business has swelled the volume of older producers in the industry enormously; it has spawned scores of new manufacturing and importing firms; it has drawn the close involvement with design of giant basic materials producers, such as Alcoa, U. S. Steel, DuPont; it has built a network of wholesale showrooms that touches every major city in the country, and in some cities sizable Decorative Centers; it has changed the product of innumerable manufacturers, who have come to realize that their designs ("design" was a new word with some of them) must meet a new professional standard; its ranks continue to grow steadily, both in number and kind of interested concern, some of the most recent adherents to the faith falling among high fidelity and kitchen equipment producers; it has spurred the creation of a score of trade associations which channel all or much of their promotions and services to the

Showrooms now span the land

Real estate men-the astutest of businessmen-began to see the money power of the decorator showroom, and wooed some of them into multi-story buildings devoted to the decorator trade-the largest being the Decorative Arts Center and the Decorators Mart in New York. Many producers began to open showrooms in other cities, thus giving the new decorators a boost in getting themselves established. With the expanding economy, the growing population especially in large urban centers, and the public's advance in taste, there came to be an economic justification for the opening of decorative centers in key cities across the nation. In 1952, Jackson Square in San Francisco, which was founded as a neighborhood through the comradely efforts of the showrooms themselves, became the first of a dozen such decorative centers (see opposite page) which gathered all the various interior products in a single location. The list expanded by two only last month, with the opening of centers in Atlanta and Boston (pages 172-173).

Two realtors—Crow and Ginsberg





Trammell Crow

Norman Ginsberg

Two real estate men who have made giant contributions to the interiors field are Trammell Crow of Dallas and Norman Ginsberg of New York. Mr. Crow in 1955 envisioned and created the Dallas Decorative Center to give the swelling ranks of interior designers in the rich Southwest a central showroom headquarters. Mr. Crow is also, with Atlanta architect John C. Portman, Jr., co-developer of the Atlanta Decorative Arts Center.

Norman Ginsberg, who opened the Decorators Mart, a large showroom building at 425 East 53rd Street in New York, in the Fall of 1955, established the now world-famous National Design Center three years later. The Design Center was conceived as a showcase for both the interiors profession and the interiors industry, and its every effort is dedicated to the promotion of the interior designer. Before the existence of the Design Center, Mr. Ginsberg points out, "the consumer had no real or true relationship to the interior designer or the decorative industry. He could not see the merchandise, he knew little or nothing about how the decorator works. Our object was to get a greater consumer exposure to the well-designed product, and in so doing create a bigger market for the decorator and his industry." Perhaps the most dramatic testimony to the success of the National Design Center is the fact that Gray Line Tours finds the Center one of its most popular stops, includes it on six tours, and has just printed up 500,000 brochures giving the Design Center the feature spot on the back cover, with a color picture.

so elusive in boundaries, that it is difficult to hold steady and clear under a statistical microscope. The U. S. Department of Commerce does not break down its Census of Manufactures in a way that would even aid a compilation of the *total* interior products—let alone that part of it purchased or specified by designers. No organization within the industry itself has undertaken a comprehensive statistical survey.

Piecemeal indicators are available, however, and when the facts pile one upon the other, it becomes clear that the Interiors Industry amounts to a multibillion-dollar force, and occupies a place in the American economy today that no one dreamed of in 1940.

The furniture industry alone ranks second (to automobiles) among durable consumer goods industries. Total household furniture production in 1959 amounted to \$2,900,000,000, in manufacturers' sales volume. This is almost double the figure—\$1,468,000,000—for 1947. This jump is even more impressive in view of the fact that the 1947 figure included a "catch-up" splurge after the war years. And we can be sure that the interior designer's share in the 1959 figure was terrifically larger than in 1947.

Manufacturing figures for other interior furnishings are harder to come by, but another Department of Commerce tabulation, of Personal Consumption Expenditures in 1959, again shows an

the prestige of the designer to promote their products. Frank L. Magee, board chairman of Aluminum Company of America, stated before the national meeting last month of the American Society of Industrial Designers: "Alcoa recognizes the designer as one of the most influential forces in industry today and intends to make its sales efforts directed to the design field even more comprehensive in the future." Alcoa's "Forecast" program of retaining designers to create new conceptions for products and interiors in aluminum is widely advertised in the consumer press. U. S. Steel's new "A Study in Steel" program (October INTERIORS, pages 154-155), for which designer Peter Muller-Munk was commissioned to "explore the personality of steel" in creating new office furniture designs was also openly addressed to the design fraternity.

Conquest in the office

Speaking of office furniture, it is in this field that the designer has made one of his greatest conquests — though the events here are fairly typical in all areas of the Interiors Industry. The number of old-line metal office furniture producers who have within the past four or five years employed designers to create new furniture to appeal to other designers is legion-and about to be expanded next month when Art Metal Furniture Company, the nation's second or third largest producer of metal office furniture, will introduce a total new line by Knoll Associates' design staff. The advance of the designer in the office furniture field is not observed only by designers. The October 1960 issue of Office Appliances, a trade journal for retailers of office supplies and furniture, carries-almost blares-a report of a survey conducted by Robert Zeidman Associates, Inc. which states that "the metal office furniture (dealer), by overlooking and by-passing the designer in former prosperous years, has now defaulted control of his future to designers-the architects, interior designers and space planners. . . . These tastemakers actually made the new (postwar) market and, as a consequence, the purchasing agent found himself no longer in control of planning office layouts and interiors. When the purchasing agent lost his influence in this area, the metal office furniture dealer lost his prime contact, and . . . the dynamic and exploitable new building and new office market passed into the hands of the aggressive new group (architects, interior desgners, space planners) selling to top management."-J. A.

How big is the Interiors Industry?

How to take the measure of the Interiors Industry? How to assess its growth in the past two decades? The Interiors Industry comprises such a vast network of products so multifarious in kind, and

Figures above concern only home furnishings, and by no means include the bulk total of *interior* furnishings-for contract as well as residential installations. One indication of the size of the contract market may be seen in the results of a survey compiled for INTERIORS in 1958 by Fact Finders Associates, Inc., which showed that 177 interior designers, architects, and industrial designers purchased or specified a total of \$614,625,021 worth of interior-use products for contract installations in a typical year. Products specified included sound installations, air conditioning, stock demountable walls, hardware, and acoustical surfaces and finishes, as well as furniture, fabrics, and other items within the former "limits" of the interior designer.

Designer's position in big industry

The broadening sphere of the designer's influence among wider product types has won the attention of a number of basic materials firms, who have launched large-scale programs either directed at the designer or capitalizing on

DECORATIVE CENTERS across the land have been the major innovation in the distribution pattern of the Interiors Industry in the past two decades. Thumbnail histories on this page.

New York

Home territory of Elsie DeWolfe and nearly all the rest of the nation's first decorators, New York possesses the largest concentration of designers, the greatest array of sources. Most showrooms have been clustered in Manhattan's East 50's for decades; some, forced off Madison Avenue by the influx of advertising agencies in the





A b o v e : N e w showroom building at 155 East 56th Street; left: new Decorators Center Building. tinent problems concerning member tenants. Two other decorator centers have opened in the vicinity of the Merchandise Mart in recent years—the six-story Hargri Building at 212 West Kinzie Street; Exhibitors Building at 325 North Wells.

Grand Rapids

Birthplace in 1931 of the American Institute of Decorators, Grand Rapids has been a furniture town for over a century, concentrates its showrooms in the Exhibition Building.

San Francisco

Jackson Square, while still only eight years old, is the granddaddy of the nation's charming decorator neighborhoods. Founded in 1952 by Kneedler-Fauchere, Regency House, and The McGuire Company, the Square numbers today some 75 showrooms. The pleasure it takes in itself is suggested by the delightful Herman Miller showroom in color on page 158.

Los Angeles

Two pleasant decorative centers, within a few blocks of each other, form the decorators' shopping nucleus in Los Angeles. Robertson Center dates back to the middle '50's, now has some 70 showrooms, carries





Directional setting at Marvin Marks, Dallas

vented from scratch by a real estate man —Trammell Crow, who has also been a significant one-man factor in making Dallas a giant marketing center with his creation of a Furniture Mart and a Trade Mart, both in the vicinity of the Decorative Center and completed within a few year's after the Center opened in 1955. Today, the Decorative Center's handsome cluster of one-story buildings includes 28 showrooms—including the new Marvin Marks Associates, representing Directional Furniture (see cut) among its 15 furniture, fabrics, and accessories suppliers.

Philadelphia

Philadelphia, which until quite recently had not put up much fight with the houraway decorator showrooms in New York. has in the past few years begun a mild boom as a decorator center on its own. The Interior Design Center—a five-story building on Chestnut Street converted from a factory four years ago—now houses an important score of furniture manufacturers (John Stuart showroom pictured), many

1940's and '50's, grouped together farther east in multi-story buildings devoted to the decorator trade-especially the Decorative Arts Center at 305 East 63rd, and the Decorators Mart and its adjoining National Design Center at 415 East 53rd. Even with the development of decorative centers in other cities-some fairly nearby-New York's showroom activity is in a perpetual state of expansion. Two new buildings now under construction will be at the service of decorators by early 1961: a six-story building at 155 East 56th Street (see cut) which will house two leading fabric houses-Stroheim & Romann and Greeff Fabrics, Inc.; and a new five-story Decorators Center Building (small cut) at 315 East 62nd Street, in which a prime tenant will be Yale R. Burge.

Chicago

The Merchandise Mart's glamorous sixth floor is the decorator stronghold in this furniture capital of the world, which boasts two great marts — the American Furniture Mart, opened in 1924, and the Merchandise Mart, opened in 1930. Sixth floor showrooms formed a Decorative Showrooms Guild five years ago for the exchange of ideas and information pertaining to promotion, publicity, advertising, showroom procedures, and other per-

New Knoll showroom in Robertson Center

the big national lines. La Cienega Center is a little older (some firms were there before 1952), a little smaller (some 40 showrooms), and specializes in one-of-a-kind antiques and accessories, craftworks, etc.

Miami

The Miami Decorative Center on Northeast 40th Street began to gain an influx of showrooms around 1953—two years after Carmen Graham and Barbara Dorn came from the West to start a firm called "Showroom Inc." across the street from the office of Jack Cameron, A.I.D. Scores of national and local lines are now represented in the Center—and more Miami plans are afoot, with Henry End, A.I.D., I.D.I., planning a new International Design Center, a three-story building on North Miami Avenue which will house displays by some 140 manufacturers.

Dallas

The Dallas Decorative Center was one of the few in the country which did not grow from the desire of a number of showrooms in the trade to band together, but was inJohn Stuart showroom in Philadelphia's Interior Design Center.



of whom had not shown in Philadelphia before. The older Furniture Industries Mart represents another considerable group of furniture producers.

Seattle

The Seattle Decorative Center at 1707 Olive Way is one of the most handsomely designed and landscaped decorative centers, located atop a hill overlooking Puget Sound. While still in its young years (it opened in 1957), it counts among its members some of the finest furniture, fabrics, and accessories lines. Two new members join the Decorative Center commonwealth of cities:

ATLANTA



Atlanta Decorative Arts Center

Baker Furniture Company's space

Jens Risom Design, Inc.'s showroom





The Atlanta Decorative Arts Center, whose progress we have been noting in our For Your Information section for the past year, is slated for an official opening in January, when the Center is expected to be fully occupied. Like the Dallas Decorative Center, the Atlanta center was conceived and developed as a real estate venturein fact, Trammell Crow, businessman and brains behind the Dallas project, was also one of the co-developers of the Atlanta center, along with John C. Portman, Jr., an Atlanta architect who is President of the Atlanta Decorative Center as well as its designer. The great success of the Dallas center, together with Atlanta's population boom and its position as the trade capital for a seven-state area with a population in excess of 24 million, plus a rise in income level and decorator acceptance, all predicted a rosy outlook for a decorative center in Atlanta, in the view of Messrs. Crow and Portman.

The Atlanta center is now in the late stages of completion. On a seven-acre

tract in Peachtree Hills, a prestige location only three miles from downtown Atlanta, the center (see sketch above) revolves around a landscaped patio and parking court to accommodate 108 cars. All told, the several buildings will contain about 150,000 square feet of display space.

Already the Atlanta center is about 50 per cent occupied, and the individual showrooms are conducting business. Last month, members of the American Institute of Decorators attending the Southeastern Regional Conference in Atlanta spent an afternoon at the center.

Tenants

Showrooms now in active operation are: Baker Furniture (see cut), whose space also includes Boris Kroll and Fortuny fabrics;

Jens Risom Design, Inc. (see cut); F. Schumacher & Company;

Stow & Davis Furniture and Steelcase, Inc.;

Kittinger Furniture, including Kittinger's Williamsburg Reproductions, plus other lines;

Whitecraft Rattan, Crest Company, and Friedman Bros. Decorative Arts; Thonet Industries;

American Seating Company;

The Annex, Inc., with Charak Furniture, Design Technics, Clavos, Inc., A. Guerin Reproductions, JG Furniture, Kravet Fabrics, Piazza Originals (House of Italian Handicrafts), and Venini of Venice (Altamira);

Ralph Dennard Company, with Cabin Crafts, Dellinger, Tai Ping, Magee, Patcraft Mills, and other fine custom floor covering lines;

and Rosenthal Company, with Japanese shoji screens, room dividers, etc.

Mr. Portman is also President of the fouryear-old Atlanta Merchandise Mart, and designer of the Mart's new 23-story building now under construction and scheduled for completion next June.

... and BOSTON

Kittinger Company, Inc. setting



F. Schumacher & Company fabrics and carpets





Dunbar Furniture Corporation's central area

The old Berkeley Building at 420 Boylston Street in Boston was rechristened last month as the Decorative Art Center, in recognition of the building's growing role as a center for decorator merchandise of all kinds. Two grand old names in furniture—Dunbar and Kittinger—moved into handsome showrooms in October, to give the building its first important furniture collections. A few decorative fabrics and accessories firms had been in the building for some time, but most of the showrooms are new—and most for the first time in Boston.

Dunbar's Boston showroom, designed by Edward J. Wormley and Associate, Edward Crouse, is one of the most colorful of all Dunbar's showrooms across the land, and it was designed with even more than usual flair not only to give Dunbar's own furniture a persuasive selling situation, but to set a goal and standard for the Decorative Center as a whole. (The inspiration to rename the building the Decorative Art Center originated, in fact, with Gilbert Thurston, Dunbar vice president who, from his headquarters in the New York showroom, will manage the Boston operation, too).

Tenants

Tenants with their own showrooms in the Decorative Art Center, besides Dunbar and Kittinger, are: Schumacher (see cut); Scalamandré; Lehman - Connor; Jofa; Thorp; Greeff; Stroheim & Romann; S. M. Hexter; Dazian's; LoPaine (Cut Order Services, Inc.); E. L. Mansure; James V. White (fabrics and wallpaper); Interior Design & Decoration (wall decorations and accessories); Barsamian & Moomfy and Oriental Rug Importers, Inc. (oriental rugs); Blanche P. Field (lamp shades); H. Yatsuhashi and Takeda Studios (oriental art); and C. M. Lindner (custom bedding).

A number of other showrooms represent various lines. Kittinger's space includes Interiors Import Company, the Philip La-

verne Collection, and Norman Perry, Inc. Other showrooms are: E. J. Hickey (oldest wallpaper firm in Boston, which carries Strahan, Thibaut, Color Perspectives, Federman, and Grandberg Bros.); Seavey's, Inc. (Croyden and Beth Whitman fabrics); L. Frank Inghilleri (fabrics by Henry Cassen, Gene McDonald, Peter Schneider, and Lee Behren; Dods-Murdick furniture); Arthur Dennis Ltd. (Kneedler-Fauchere, Pippin Papers, Rowen, Altamira); Devon Service (M. Singer, Boris Kroll, Fortuny, Louis Bowen, Van Luit, and Old Stone Mill); Arthur H. Lee & Sons (Brunschwig & Fils, E. C. Carter, Bailey & Griffin, Jud Williams); Vinson Products (Vicrtex); George & Frances Davison (carpets by V'Soske; furniture by Orsenigo, Richardson-Nemschoff, and Saybolt & Cleland; fabrics by Jack Lenor Larsen, Thaibok, Isabel Scott, Quaintance, Denst & Soderlund, A. L. Diament, Elenhank, Oken, Norman Trigg, Payne & Company; papers by Walls Today; accessories by Karl Mann).

TRADE ASSOCIATIONS have risen as needed to oil the wheel of a complex industry, to build an ever larger market, and to guard the standards of an industry whose cornerstone is quality.

Resources Council of the American Institute of Decorators is the nearest thing to an industry-wide association, and hopes to become just that. Formed only last year, it has already enlisted more than 70 members, including producers of raw materials and unfinished products as well as interior furnishing products of all types, trade associations and craft guilds as well as individual manufacturers and jobbers. Only limitation for membership is that the firm be "of reliable character and good standing, and has given evidence of its responsibility to the public and to the interior design profession."

The Resources Council was initiated essentially to improve three-way communications - between interior designers, the interiors industry, and the public - and has the ultimate aim of developing a new and higher standard of interior design and interior products. To accomplish this close liaison, the Resources Council gathers information from its members and from the A.I.D. concerning interior trends, colors, styles and moods, to aid producers in determining what sort of designs to produce; it brings the exciting story of interior furnishings before the public via cooperation with the nation's press, and with a library of display panels and slides, lecture programs, and the like. Biggest event to date was the Resources Council's co-sponsorship of the "Design and Decoration-1961" show in New York last month (see pages 12 and 14).

Close relationship between the Resources

Decorative Furniture Manufacturers

Association, Inc., founded in 1942, embraces 28 furniture manufacturers and direct importers, selling at wholesale only and having showrooms in New York City. The Association sets up guideposts and standards for ethical operations in serving the decorator trade; members exchange ideas and information concerning such topics as service, credit and promotional activities of common interest. DFM is a member of the Resources Council of the A.I.D. Headquarters: 350 Madison Avenue, New York. George Mesberg of Directional is current president.

Members: Albano, Baker Manor House, Jacques Bodart, Brunovan, Charak, De-Gaal & Walker, Directional, Dixon-Powdermaker, Dunbar, Ficks Reed, Grosfeld House, Kittinger, Meldan, Herman Miller, Milling Road Shop, Nahon, Orsenigo, Pashayan, Harvey Probber, Jens Risom, Romweber, Ruder Brothers, Rway, John Scalia-Schmieg & Kotzian, Singer, John Widdicomb, Wood & Hogan, Woodard.

Upholstery & Decorative Fabrics Association of America, founded in 1932, represents the creative segment of the fabrics industry which caters to the interior designer. The spectacular 60-foot



Decor" show every two years to introduce new designs, and participates in various trade shows such as Decoration & Design 1961. President: Frank Millman of Kenmore Carpet Corporation. Headquarters: 400 Madison Avenue, New York.

Belgian Linen Association was formed six years ago in Courtrai, Belgium, by 22 linen spinners and weavers who felt that banding together would strengthen the position of Belgian linen in the American and European markets. New York headquarters at 280 Madison Avenue is in constant contact with decorative fabrics firms and interior designers.

National Cotton Council of America, whose 5,000 members embrace the entire cotton industry, and its affiliated National Cotton Batting Institute have since 1958 sponsored an annual furniture design competition which has become one of the year's important design events (1960 winners are pictured on page 18 of August Interiors). P.O. Box 9905, Memphis.

Wallpaper Council, Inc., formed in 1953 to promote and publicize wallpaper to the public and the trade, includes 17 members, all machine print manufacturers. The council maintains headquarters and a display room at 509 Madison, New York, where designers are welcome to inspect sample books and wings. The Council will also supply papers to designers for room settings in shows. Member of Resources

Council and the A.I.D. is maintained by the inclusion of the following A.I.D. members within the Council: the A.I.D.'s National Board of Governors, Chapter Presidents, and members of A.I.D.'s Trades Relations Committee. William Pahlmann, A.I.D., is in fact President of the Resources Council. Rene Carrillo of F. Schumacher & Company is Chairman of the Board. New headquarters are at 342 Madison Avenue, New York.





Left: Rene Carrillo, Chairman of Resources Council. Below left: Theodore Greeff, President of DFA. Below right: George Mesberg, President of DFM.



fabric canopy (see cut), designed by Henry Sheehan, A.I.D., for the Design & Decoration—1961 show, is the latest DFA group display. Theodore Greeff of Greeff Fabrics is current president.

Members: Bailey & Griffin, Brunschwig & Fils, E. C. Carter, Henry Cassen, Decorative Fabrics, Erbun, Greeff, Henrose, Hexter, Howard & Schaffer, Jofa, Kent-Bragaline, Boris Kroll, Jack Lenor Larsen, Arthur H. Lee, Lehman-Connor, Oken, Ramsona, Schumacher, Isabel Scott, Stroheim & Romann, Thorp, Jack Valentine, Whitcombe McGeachin-Patterson.

The Floor Covering Association, Inc., founded in 1945 specifically to serve the interior designer, represents 14 floorcovering supply houses which sell exclusively to the trade, never direct to consumer. FCA guarantees work done by members, provides such services as maintenance information, holds a giant "Floor Council of A.I.D. President: J. A. Pedisich, Ronkonkoma Wall Paper Corp.

Upholstery Leather Group, almost three decades old, is an association devoted to the promotion of upholstery leather in furniture, architectural, and transportation fields, and represents seven major U. S. tanners. ULG emphasizes the professional designer in all its promotional efforts, and has been an important influence in gaining recognition for designers in the nation's press. All exhibition settings (most notably ULG's bi-monthly dis-



plays at the National Design Center) are created by top-flight designers, or by new talent sought out by ULG. (Photo at bottom of opposite page, of setting for ULG and Van Keppel-Green by Arthur Elrod, A.I.D., at Design & Decoration-1961, features new all-weather leather on VKG indoor-outdoor furniture and as a colorful canopy). ULG's design competitions, for furniture and other interior products in which leather is applicable, turned up a number of imaginative designs (which actually went into production) and introduced new designers. Headquarters at 410 East 54th Street, New York, under direction of Martha Shaeffer, is an information clearing house, offers among its body of literature the prize-winning film about color in leather, "The Purple Cow," for showings. President: Roff Dimm of Lackawanna Leather Company.

International Silk Association (U. S. A), Inc., formed in 1950 to promote the use of silk by means of advertising, fashion shows, store promotions, and



Summitville Tiles, Inc. Headquarters: 800 Second Avenue, New York.

Fine Hardwoods Association, founded in 1933 as the Veneer Association, adopted its present name in 1953, today numbers 33 members. Much of the Association's promotional efforts are directed to architects, interior designers and furniture designers. Its annual "Design in Hardwoods" competition; its lecture program at architectural schools on how to specify architectural interiors and trim; and its movies, booklets, and full color brochures are among important activities. President: E. A. Heidt of Penrod, Jurden & Clark Company. Headquarters: 666 Lake Shore Drive, Chicago.

American Walnut Manufacturers Association was formed in World War I when walnut lumber manufacturers were brought together by the War Department to expedite the production of walnut gunstocks. One of the Association's most important functions today is its active forestry program, to encourage proper planning for the cutting and conservation of walnut. The Association offers technical guidance to furniture manufacturers (largest single users of walnut veneers). designers and architects; publishes information on types of veneers and brochures demonstrating walnut in architectural and interior applications. Current president is J. B. Petrus Jr. of Midwest Walnut Company. Headquarters: 666 Lake Shore Drive, Chicago.

Mahogany Association, Inc., today representing 15 importers and manufacturers of mahogany lumber and veneers,

installations, presenting redwood's various finishes and grains, etc. A quarterly publication, "Redwood News," is also planned with the designer and architect in mind. President: C. Russell Johnson, Union Lumber Company. Headquarters: 576 Sacramento Street, San Francisco.

Hardwood Plywood Institute,

formed in 1941, today has 56 members, all hardwood plywood manufacturers. HPI establishes standards more exacting than Commercial Standard requirements and has its own seal to signify this higher standard. Literature available includes "Where to Buy," a listing of members showing the species and sizes each produces, specialty products they manufacture, etc. President: Carl D. Wheeler, Georgia-Pacific Corporation. Headquarters: 2310 South Walter Reed Drive, Arlington, Virginia.

Window Shade Manufacturers Association, an association of manufacturers of cloth window shades, is a member of Resources Council of the A.I.D. President: J. E. Gallagher, Illinois Shade Cloth Company. Headquarters: 341 Madison Avenue, New York.

Venetian Blind Institute, ten years old, is comprised of 14 producers of basic materials and components to the Venetian blind industry. Promotional emphasis is on the interior design possibilities of Venetian blinds, and the Institute's major annual event is a VBI Panorama in New York City, in which five leading interior designers create room settings (see cut of sitting room-guest room by Howard Wil-

an educational program, in the last few years turned a good share of its efforts to the home furnishings field. It employed William Pahlmann Associates to design the "Country Pavilion of California Redwood" setting (pictured) for Design & Decoration—1961 show. Four Association members' silks were used: Scalamandré, Far Eastern, Shulman, John McHugh. (Full source list on page 254). Seventy members, principally manufacturers, converters, dyers and importers. President: Walter Strassburger of Walter Strassburger & Company, Inc. Headquarters: 185 Madison Avenue, New York.

Tile Council of America, Inc., an extremely design-conscious organization, comprises 27 manufacturers of ceramic floor and wall tile. The Council has retained many outstanding architects to create "dream" interiors for its publicity and advertising programs; sponsors a scholarship program for architectural students at 27 institutions (looking ahead, the Council is considering establishing a similar program for schools of interior design); provides teaching materials; has built a \$500,000 technical research center at Princeton, New Jersey; and publishes a variety of handsome color brochures for architects, interior designers, builders and the public. President: Peter C. Johnson,

was formed in 1924 to protect the name of genuine mahogany from other hardwoods which attempted to use the name (the fight continues today against the term "Philippine mahogany"). Three years ago the Association began a major promotion effort to restore mahogany to favor in quality furniture-a position it had been losing to walnut for several years previously-by introducing 150 new mahogany finishes, developed in consultation with interior designers, among others. In 1959 the Association took another major step in focusing attention on mahogany as a design material by establishing its Mahogany Awards Competition for furniture manufacturers (rules for the second annual competition are on page 39 of September Interiors). Winning designs will be shown in vignettes by the Illinois chapter of A.I.D. President: George T. Kinley of William L. Marshall, Ltd. Headquarters: 666 Lake Shore Drive, Chicago.

California Redwood Association, organized in 1912, includes six principal redwood producing mills. It places great emphasis on design and architecture in its promotions, research, development of new products and uses, and establishment of grade standards. From its great body of promotional and technical literature, CRA has compiled an "Interior Designer's Redwood File," showing scores of handsome



liams, A.I.D., of W. & J. Sloane in last year's event). The Institute supplies Venetian blinds to designers for room settings, has a sound film which it expects to show to A.I.D. and A.I.A. chapters in various cities; the film dramatizes Venetian blinds as a design tool by decorating with light and shadow patterns. A member of the Resources Council of the A.I.D., the Institute exhibited in Design & Decoration— 1961. Current president: Sam E. Gold, Lignum-Vitae Products Corporation.

Marble Institute of America, founded in 1944 to originate, encourage and promote new uses for marble in building and interiors, places in the hands of interior designers and architects a substantial amount of (*Continued on Page* 264) Prosperity, a growing upper middle class, educated tastes, and a spectacular prospect for construction afford a glorious outlook in the Sixties for both residential and contract **MARKETS**

The interior designer today lives in a different world than in 1940. In the first place, he has fifty million more people to choose his clients from (131,-660,275 in 1940, 180 million today). Americans today are very much richer, and naturally they spend more (Personal Consumption Expenditure in 1940 was \$71.9 billion, in 1959 \$313.8 billion). These bald facts in themselves are enough to assure a rosy future for the interior designer, but the picture is happier still when certain changes in population pattern, and in the national psychology, are taken into account. The steady growth of urban and suburban population, in relation to rural, brought the urban population in the 1950 census to 64 per cent, as opposed to 56.5 per cent in 1940. Fortune in May 1959 noted the wealth of "The New Masses," stated that 43 per cent of non-farm families enjoyed after-tax incomes of from \$5,000 to \$10,000. And America's stateof-mind in post-depression, verge-ofwar 1940 was not characterized by the kind of sanguinity that invites indulgence in such non-life - and - death matters as good taste in interior decoration.

Taste is on the rise

estimate that the interior designer today appeals to the top 20 per cent of the population (against the top 1 or 2 per cent in 1940)-despite all these things, the fact seems to be that the interior designer still does not operate in anywhere near his potential market. The consumer is not spending a much larger share of his dollar for furnishings than in 1940 (see table). Fortune in August 1959 noted "a discrepancy that exists between personal incomes and housing standards. Since 1929 real income (after taxes) has risen by some 30 per cent, but the value of the average house and apartment (including furnishings) has actually declined." The Federal Housing Administration, too, states that people today can afford to spend 71 per cent more for houses than they actually do.

"Discretionary Dollar" the object

From the point of view of the future, of course, this over-ripe market, couldn't be more delightful. One is encouraged to believe that the interior designer, and with him the interiors industry, is on the verge of his greatest days. The American consumer has the cash, and he has the desire; the trouble seems to be that he is still a trifle uncertain about what to do with his advanced taste, a shade uncomfortable with his new "free money." (His real income, incidentally, is expected to rise by 50 per cent over the Sixties). The stage seems set for an industry-wide campaign which could give the interior designer his first breakthrough to the mass market. Actually, such a campaign is already afoot, though still in its formative stages - a brilliantly conceived campaign which reevaluates housing as a "discretionary dollar" industry rather than a "demand" industry. Norman Ginsberg, president of the National Design Center and chairman of the project. explains that the basic job of the campaign will be to give housing a new character and image; to take it out of the area of pure shelter and to create,

in the sense of image, a totally new *product*—a product with an attractiveness and a motivational power that will compete (especially with automobiles, travel, and other luxury items) for the consumer's discretionary dollar.

At the foundation of the concept is that it be a joint venture of the housing and home furnishing industries-industries whose prosperity is mutually independent, but who so far have usually gone their independent ways. It is obvious that the selling foundation for this new "product" will be the human appeals of pleasant environment, good taste, and enjoyable living-in a word, the products of good design. And the participation of the design fraternity-architects, interior designers, industrial designers—is being ardently sought. Mr. Ginsberg introduced the project at a two-day conference on the subject of mass housing in New York last month, sponsored by Life and House & Home magazines, the National Association of Home Builders, and the National Design Center, and attended by leading architects, builders, industrial designers, and nine interior designers-the last including J. H. Leroy Chambers, Michael Greer, and William Pahlmann. Mr. Ginsberg has enlisted the support

Today there is a large-scale interest, not to say preoccupation, with "the better life." Perhaps in no area of American culture does Fortune's comment of July 1959 apply more accurately than in interiors: "American taste is changing for the better." Fortune cited four reasons: (1) rising real income (which not only enables people to buy more, but enables businessmen to provide consumers with a steadily wider range of choices); (2) more education, both formal and informal; (3) the efforts of the tastemakers, and (4) the old American striving for self-betterment." The article goes on to say that "The American housewife wants furniture in good taste . . . but does not know for sure what good taste in furniture is, and the furniture industry has confounded her with a plethora of styles. Consequently she spends too much time just 'looking around.'" (Interior designers! To the rescue!)

But despite this rise in taste; despite the rise in an urban middle and upper middle class; despite the sheer growth in numbers of interior designers (from a maximum of 6,000 in 1940 to about 30,000 today); and despite the common of the Federal Housing Administration for the project.

Prospects for the contract field

A building boom of staggering proportions is expected for the Sixties. Architectural Forum in February 1960 forecast a construction expenditure of 670 billion dollars for the next decade-60 per cent more than the total for the Fifties, and more than the total of all money spent on new construction since 1925. Residential building is expected to rise by 25 per cent, and to account for the largest single slice (\$256 billion). All categories of non-residential buildings are expected to rise, at scales ranging from 10 to 160 per cent. A splendid decade obviously awaits the contract designer.

Co of

Personal Consumption Expenditures

(in billions of dollars. Source: U. S. Department of Commerce)

	1940	total	1959	% of total
Total Personal Consumption Expenditures	\$71.9		\$313.8	
Furniture and Other Durable Household Eqpt.	\$ 3.9	5.4%	\$ 18.8	6.0%
Automobiles and Parts	\$ 2.7	3.7%	\$ 17.9	5.7%
Clothing and Shoes	\$ 7.4	10.3%	\$ 27.4	8.7%
Housing	\$ 9.3	12.9%	\$ 40.5	12.9%
Food and Alcoholic Beverages	\$20.3	28.2%	\$ 78.2	24.9%

Two Decades of Interiors:

DESIGN

THE GUIDING STARS, 1940 AND 1960

by EDGAR KAUFMANN, JR.

1940

Under what constellation of design was Interiors born in 1940? It was a nameless cluster in the Modern nebula, composed of six stars whose spectra have been analyzed. The influence of each, and of their inter-relationships, can be traced throughout the past twenty years, as evidenced in the preceding documentary section of Interiors' lustral issue. Following thereafter, it will be suitable to look at the constellation of design which may guide the profession on its voyage through the uncharted seas of the '60s.

brightest lights in the skies of design education here. Gropius, Breuer, Mies, Moholy, the two Albers, Bayer, Schawinsky, sparkled like a Christmas tree. They too had their innings promptly at the Museum, who published their autohistory and gave them a superb show. The Bauhaus introduced its preliminary design courses based on kindergarten techniques, and stood for social responsibility in the practice of design. Philip Johnson was its sponsor at the Museum of Modern Art.

3. THE AMERICAS: The regional independence of architecture and design on West Coast became recognized the about the time of the San Francisco World's Fair (simultaneous with that of New York). Informal living and patios became admirable, and the seed of the ranch style was sown. The lyricism of John Yeon's houses added a province, the Northwest. Van Keppel-Green's classic terrace furniture rose above the horizon. Behind these manifestations of design lay a whole complex of self-discoveries by Americans. Frank Lloyd Wright's corona was flaming higher and hotter than ever before -Falling Water and the Johnson Wax Building were brand new. American painters were eagerly designing not only murals but rugs, after the widening experiences of W.P.A. days. Mexican art had been extensively celebrated north of the Rio Grande, and its marvelous folk crafts followed in the wake of Coatlique, Orozco and the two Riveras. Pahlmann discovered Peru, and Kidder-Smith, Brazil. René d' Harnoncourt's San Francisco show of U.S. Indian crafts was brought to the Museum of Modern Art, where he now reigns. The Brazilian buildings and gardens at the New York World's Fair joined Aalto's glass and chairs to introduce a wild,

What forces have drawn

the tides and currents of design

in the last two decades?

How may they decide the esthetic destinies of

the next two?

In 1940 the guiding stars of design were:

1. SCANDINAVIA: Swedish modern was pulling the tides of commerce, following the great success of the Swedish pavilion at the New York World's Fair. While the alert public was deserting maple for birch and replacing the African violets with ivy trained around the inside window frame, star-gazers were discovering nearby nova whose intensities were growing fast. Aalto was the first acknowledged genius outside the German-French axis; his furniture and glass, as well as his architecture, gave Finland a new importance that was closer to the techno-sociological spirit of the age than anything produced in nostalgic, academic Sweden. Yet Sweden produced a maverick, Mathsson, who was undeniably a first-rate furniture designer. Both men were quickly featured at the Museum of Modern Art, thanks to John McAndrew of its staff, in exhibitions and in its new building interiors that opened in 1939.

2. BAUHAUS: When Hitler's comet shattered the Bauhaus, some of the most considerable fragments went into orbit in the U.S.A., becoming the newest and

baroque conga into the hitherto rather restrained rhyth as of modern design. Picasso, Miro, and Arp may be the suns of free form, but Burle Marx was its morning star. Regionalism, organic design, free form, and Amerindian crafts were the four aspects of Americanism that had intellectual prestige in 1940.

4. THE TRADITION OF MODERN DESIGN: Modern design has a long history of histories, as if it were preparing for a session on the analyst's couch. But the histories that rose to prominence in the 1940s were so cogent and eloquent that they have dominated subsequent decades. These now orthodox gospels were written by two scholars trained in the Germanic school of art history - a tautology, since there is no other. Pevsner's Pioneers is the more conventional, the more accurate, and the earlier of the two. He is brilliantly synthetic, and flawed by an academic parti-pris for the fine arts as sources of all visual creativity. His remains a lovely and winning book, and a solid basis for further work. Two years after it was published (in England), Giedion delivered the lectures at Harvard that led to Space, Time and Architecture (1941). This was a bigger, bolder, more exciting volume that substituted a mythology of the vernacular (amplified in Giedion's later Mechanization Takes Command and in Kowenhoven's competitive but captious Made In America) as the origin of design invention. Today, both genealogies of design seem trumped up: design takes care of herself (to paraphrase Eric Gill), and needs not trace an ancestry in either the nobility or the peasantry. But like Pevsner's, Giedion's book has been updated and remains an unchallenged and stimulating achievement that greatly strengthens modern design. Pevsner's book has just been revised for the second time and reissued in jumbo form with an enormous number of illustrations by the Museum of Modern Art.

and that of the successor "Good Design" shows was handsomely acknowledged. This was my main field of activity at the Museum.

6. INDUSTRIAL DESIGN: Streamlining was nearly a four-letter word around 1940, at least in some circles, like Museum of Modern Art. But one industrial designer was well intentioned, well informed and rather deft; that was Russel Wright, of course. He cared for handicrafts, was not above learning from "Early American," could twist a chromium tube with the best of them and win hands down when it came to spinning aluminum, and he had a flair for freeform design as well. He and the less versatile but not less sensitive Gilbert Rohde were the men who beat a trail from the sand lots of industrial design to the vicinity of the marble stadium on West 53rd Street. They were not the only ones to break through. Norman-Bel Geddes may then have seemed entirely too Hollywoodish with the G. M. "Futurama" at the New York World's Fair, but his Elbow Room (later the Barberry Room) was the Four Seasons of its day. And Morris Sanders, pioneer of transparent plastics, was recommending d'Arcy W. Thompson's Growth and Form years before it became the most wonderful compulsory reading ever known to design teachers and students alike. Industrial designers were clearly not only making money, they were a good, strong, tough opposition, and a phenomenon of the United States unparalleled elsewhere. The stars shone bright in 1940!

1. SCANDINAVIA: Aalto, we now can see, was the brightest but by no means the only luminary from Finland; indeed this may prove to be the sector with the richest design spectrum of all. The pale, cool light of Sweden has been replaced by the hot wave-lengths of Danish talents, whose bursts of energy seems near some kind of peak. Their super-activation began in furniture and has extended through all the craft and semi-craft products until it now includes plastics, steel, and other media of industrial design. After 20 years, Mathsson still burns with a steady, indeed intensified, small brilliance.

2. BAUHAUS: In eclipse, but still powerful, for three reasons. The cult of "anti-Bauhaus" noisily pronounces that its rites and incantations are responsible for the eclipse, thus perpetuating the memory of a nearly forgotten natural phenomenon. The educational tradition broadcast by the-Bauhaus-in-explosion has retained its energy and succeeded in lighting new fires. And the purely irrational, purely lyric expressions of the machine style by Mies van der Rohe have, like so much hot Bach, been swept into the mainstream of popular U. S. commercial usage.

3. THE AMERICAS: In 1940 it was possible to separate four sources of light grouped around this center-regionalism, organic design, free form, and Amerindian crafts. The last has proved essentially evanescent. Free form in the Brasilio-Finnish range has been modulated into a related but different rococo-the shell trend in design, reinforced by plastics and concrete, in products and architecture respectively. The steady increase of powerful brilliance at this source, and the obvious magnetic influence of its field, to the west and to the east, confirm that in all the sky no sector produces more splendiferous activity than this one. The implosion of Frank Lloyd Wright's death makes it impossible to trace the next developments in organic design, but so powerful a radiation must have long-lasting effects, including some not fully evident just now. Regionalism in the 1940 sense is almost forgotten in its complete acceptance; but in the next 20 years one might expect a renascence of the idea, on a global rather than national scale. I can imagine a regionalism in design that deals with West Europe, East Europe, Anglo-America, Latin America, Far East, Near East, North Africa and South Africa-though only the rudiments would be apparent by 1980. No?

5. MUSEUM FOMENT: The Museum of Modern Art has been observed actively spreading the news of stellar modern design-but two of its activities shone with their own light in the field of design by 1940. Eliot Noyes staged the Organic Design program that introduced the team of Saarinen and Eames, two men who have individually become standard bearers of U.S. design. Their early recognition was a cultural milestone of more than national importance, as is now clear. Even earlier, annual surveys of good modern design available to a wide public were inaugurated by the Museum under the name of "Useful Objects"; their educational value

1960

What will the stars indicate for design in 1960s, now that this issue of Interiors. has traced its course over the last 20 years? Will extrapolation yield a curve? Not a very reliable one I think. Clearly enough, from 1940 to 1960, a great change in taste has taken place. The rule of reason; the magic of its symbol, the machine; the faith in betterment of environment and of ways of life-all these have neither vanished nor been rejected, but they seem far less significant. Folly, feelings and fears have returned to the scene, under the signs of atomization, automation, and over-population. Folly is included because at this moment our problems are bigger than our self-confidence. Design necessarily will adopt the fantastic, the amusing, the intuitive, the exaggerated, in doses unacceptable to an earlier decade. The stars that guided design in the 1940s are still in the heavens. It may be interesting to see how their lights shine now, on this altered scene.

4. THE TRADITION OF MODERN DESIGN: Obviously a waxing light, that already has broadened its scope a lot. Pevsner and Giedion have both revised their studies to include areas and factors originally omitted or buried in footnotes. Reyner Banham, ALF Bøe and Stefan Tschudi-Madsen have detailed the maps of 1800 to 1900 with unexpected richness, and more explorations are promised-Robert Schmutzler's for instance. The important architectural background of modern design has been re-surveyed to the great advantage of all concerned, by Henry-Russell Hitchcock in Architecture: Nineteenth and Twentieth Centuries. Two fine sourcebooks of modern ideas have been provided by E. R. de Zurko and Lewis Mumford, in Origins of Functionalist Theory and Roots of American Architecture; the latter transcends architecture, inevitably.

5. MUSEUM FOMENT: The most valuable new museum enterprises in design, not mere continuations of the trends of the 1940s, have been in support of the historians. In 1952 this aspect burst into since-unequalled splendor with two definitive shows: in Zurich one called Um 1900 (circa 1900), which proves to be the best of several surveys of art nouveau; and in London, under the guidance of the late and brilliant Peter Floud (gentle deflator of the William Morris myth) another on Victorian and Edwardian Design. Illustrated records of both were published. As modern design and industrial design came to coincide more and more, museums began to retreat from the field of current surveys, that in the U.S., around 1952, again, had reached a maximum spread. The later '50s can be credited with a remarkable local New York comet, the Museum of Contemporary Crafts, that gave off more light than any spectroanalyst would have forecast; like Halley's, this will bear watching.





Unlike the average astrologer, who merely casts horoscopes, Edgar Kaufmann, Jr. has so intimately and actively involved himself in the firmament of design that he frequently affects the movements of some of its leading lights.

His apprenticeship for his distinguished career included three years of painting here and abroad, two years of design at the Vienna School of Arts and Crafts, and a year as one of Frank Lloyd Wright's disciples at Taliesin. Between these preliminaries and his first leaps as writer, critic, and museum impresario, Kaufmann spent five years as decidedly down - to - earth merchandise manager at Kaufmann's Pittsburgh department store. At the Museum of Modern Art, with which he was associated for fifteen years (minus some time in the U. S. Army Air Force), Kaufmann initiated the momentous and stormy Good Design exhibitions co-sponsored by the Merchandise Mart in Chicago. Kaufmann has edited four Frank Lloyd Wright books, and ten years ago produced a small but controversial brochure defining What is Modern Design? for The Museum of Modern Art. His copious writings include about 25 articles for Interiors, among them the first United States presentation of the furniture designs of Finn Juhl, a survey of Fifty Years of Modern Interiors, and monographs on art nouveau and some of its outstanding figures. Kaufmann is the enthusiastic owner of "Falling Water," one of the most beautiful houses designed by Frank Lloyd Wright, and he is responsible for the annual design award of \$20,000, administered by the Institute of International Education, whose first recipients are announced on page 190.

6. INDUSTRIAL DESIGNS: Now more mature, with a new population arising, this little nova went to market and came back enormously enlarged - as Whitney Publications readers have cause to know. This is the sector of design tuned directly in to the most explosive elements of modern societytechnology, distribution, and promotion. Its influence on design at large cannot be anything less than dominant. It will continue to change as its influence grows, and it will inevitably stimulate counterbalances and undertake fusions-an area of maximum unpredictability and opportunity. In 1960, the stars of design shine bright, and they twinkle with the promise of changes greater than any of the past 20 years.

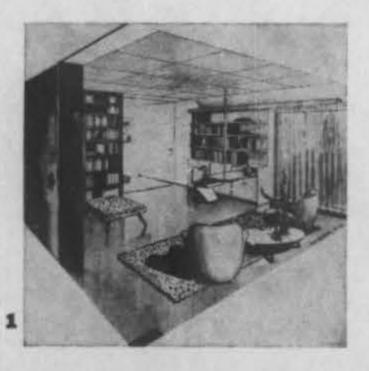
1940: The Elbow Room by Norman-Bel Geddes (December 1940 INTERIORS).

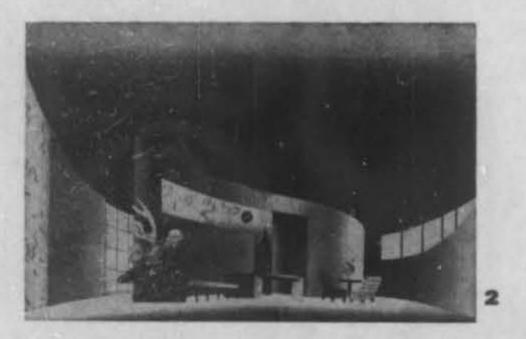


1960: The Barberry Room, formerly The Elbow Room, as re-designed by Chandler Cudlipp Associates (May 1960 INTERIORS).

Guesses on Interiors to Come: HINDSIGHT AND FORESIGHT

If all the world's a stage, who's to design it? Architects? Industrial Designers? Interior Designers may have to, but who knows how?

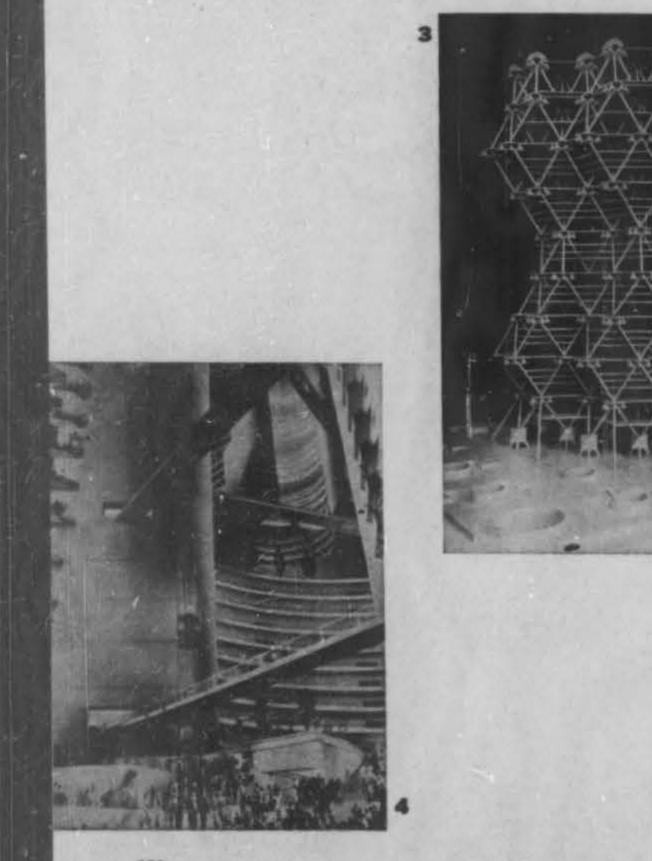




In his concise history of the design influences of the last two decades (preceding pages), Edgar Kaufmann made a few hedgy statements about the future. But the astute reader has no doubt noticed that Kaufmann took care not to commit himself. Such forbearance is rare, when, as all of us know, everyone interested in interiors has an immense curiosity about their future.

Curiosity of this kind was the motive behind INTERIORS' custom of publishing Interiors to Come every January from 1941 through 1956. Interiors to Come were interiors not yet or perhaps never to be realized but indicative of the work their creators would like to do when the opportunity presented itself. In short they were particular prophecies, and in publishing several of them together every year-chosen for each designer's significance or the project's creative spark - INTERIORS hoped to provide a few reasonable answers to readers' questions about what was coming up in design. The first year only members of the American Institute of Decorators (whose Tenth Annual Conference was to be held in the same month as the issue) were invited to submit projects; eleven were submitted and published. Later invitations were extended to designers outside of as well as within the A.I.D., and even to architects and industrial designers who were doing interiors.

Two illustrations from the first collection are reproduced: (1) a "free-plan library with disappearing walls" by Mulligan & Sheldon of Providence; and (2) a retail shop shaped like a cyclorama equipped for visual, i.e. video, display and selling, by Planert & Lange of Pittsburgh. In detail both are rather interesting. The library's walls are sliding glass; its night-time privacy is secured by a shield of light through the sheer window curtains; its ceiling consists of apricot-colored wood panels, the central panels with a sand-blasted design; its side chairs are metal padded with foam rubber sheeting; lighting is indirect. The shop is round; designed to serve partly as a community center; and is planned for efficiency in traffic flow and use of wall space.



Nearsighted visions of the future

But are these interiors of 1960? Or even 1950? Alas, the curving walls, thick slab counters, and coarse-grained woodwork of the shop, and the squat upholstered chairs (even the modernistic library side chairs) shriek 1940 -or 1943 at the latest.

Where are the sculpturesque elegance and lightness which characterize so much of 1960's furniture? Where are 1960's decorative lighting fixtures — shaped bubbles or sparkling sprays? Where are our recessed spotlights highlighting works of art and plants? And where are the works of art? Where are our brilliant silks, our Finnish rugs, Danish furniture, and Italian mosaics? Where are our beautifully detailed demountable shelving systems? Where are our marble tables and rosewood or walnut paneling? Where are our bas relief walls or trompe l'oeil wallpapers? Where are our heirloom antiques nestling like pampered treasures in their modern settings? Where is our clutter of rich curios? Where are our room dividers?

None was predicted. None was divined.

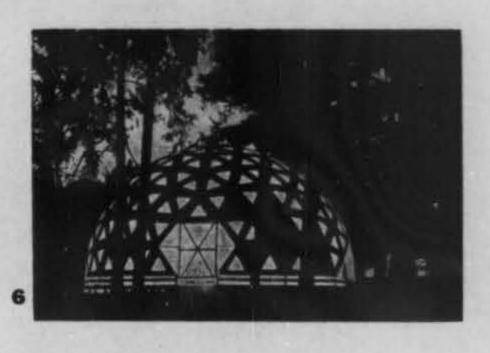
As the years went by fewer and fewer of the more interesting Interiors to Come were strictly defineable as interiors; they were architectural works comprising at least a building and sometimes several, and their decor was wholly incidental to the architect's structural or planning concept. Some were exciting by virtue of their far-reaching implications about what kind of interior space they would offer the occupant and interior designer. Others were exquisitely drawn, but rarely was the decor developed in any detail. The architect was preoccupied with larger matters transcending problems of the individual building in search of solutions for the landscape or town plan.

In retrospect it appears inevitable that interior designers should fail to respond enthusiastically to an opportunity to present a hypothetical interior. Interior designers are professionally oriented to practical, specific problems. The display setting, which after all must meet very strict specifications, is as prophetic a project as any interior designer will want to bother with once his student assignments are behind him.

Farsighted visions of architecture

The twentieth century revolution in architecture has confronted the architect with such an immense and perhaps even alarming range of choices that organized speculation about the future is a very natural activity for the profession. The counter-revolution against the original architectural revolution of this century has only intensified this tendency. Besides, architects are beginning to worry about the challenge of housing for an overpopulated globe.





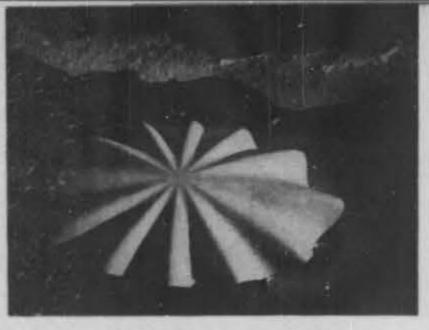
Visionary architecture at the Modern Museum

The fascinating current exhibition of Visionary Architecture at the Museum of Modern Art, organized by Arthur Drexler, reveals something of the scope and daring of *i* these architectural concepts. The most intimate of them, such as, for example, Louis Kahn's Skyscraper (3) would present the interior designer with new kinds of interior space related in an unfamiliar way to mechanical services and passageways. The less intimate ones entail the adornment of mountain tops with crystal cathedrals, and the distribution of the population on caissons sunk in the sea or on networks of highways wrapped around our communications-dominated world.

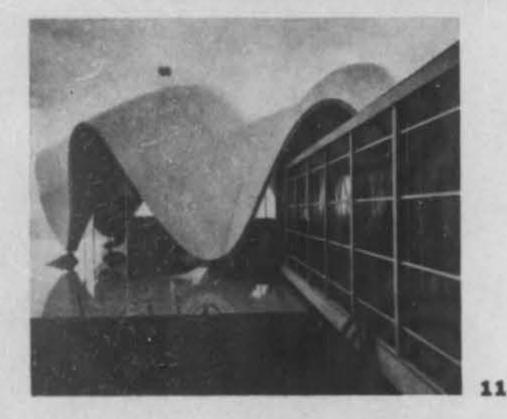
Not all the visions are brand new. Some of the most impressive, and detailed, are Vincent Korda's settings for the 1936 film production of H. G. Wells' "Things to Come" (4). Also there are 1920 skyscrapers, and an 18th Century Piranesi Civic Center, a Buckminster Fuller bubble enclosing part of Manhattan Island, and an egglike, sculptural "Endless House" by Frederick Kiesler essentially the same as the one INTERIORS published exactly ten years ago this month (8) and (9). Kiesler's house offers irregular, womb-like spaces for human beings to cuddle in, and it might be especially fascinating, as Kiesler pointed out, in the unfamiliar ways in which light from the strangely placed window openings or the artificial sources would reflect on the curving surfaces. It might be fascinating, but we'll risk an imprudent guess: the unlimber American adult won't buy it.



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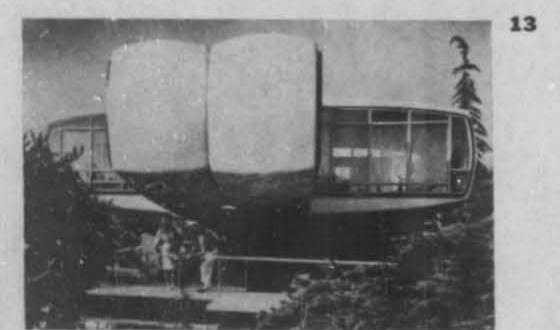


Architecture? Or anonymous shelter?

While the visionary architects fail to give us cues about the interiors we may expect, neither do the more practical people who are making the decisions about what kinds of buildings are going up here and now. George Nelson defined the situation in After the Modern House, published in the July 1952 INTERIORS. Nelson brushed aside the whole controversy of modern versus traditional architecture for the individual residence by pointing out that there was very little difference between the two, that both solved the problem of shelter inefficiently, and that the true future of shelter lay in the same direction as that indicated by the anonymous factory frame or office frame. Such buildings are in essence economical barriers against the weather, complete with mechanical services. What they offer is undifferentiated, unpartitioned, air conditioned, artificially lighted space: in two words, controlled environment.

In this respect the most elegant multi-story buildings, such as Mies van der Rohe's Seagram House (5, preceding page) have much in common with badly designed office boxes that make no pretense of being architecture, and also with Buckminster Fuller Geodesic domes (6 and 7, preceding page)—which are not architecture but *industrial design for shelter*. None of these have any inherent interior character. A small dome, of course, is likely to be handsome inside (though devilishly hard to plan, since pie-shaped spaces should be avoided), but right now both Nelson and Fuller seem to be thinking in terms of Manhattan-Island-sized spaces where the huge plastic-faced bubble keeps the weather at bay enabling families to arrange their furniture in gardens differentiated by a few strategic screens and bushes.

Whether or not this is about to happen, the anonymous multi-story structure (which is more efficient than a dome, anyway, in providing space over valuable land) is with us here and now. And in such structures the interior designer is called upon to make practically all the decisions, to create everything for the client's apartment, office, or shop. In the Seagram building, for example, we find avant-garde, midi-garde, and arrière-garde offices. Mies simply provides a platform and guarantees to keep out the rain; it is up to the interior designer to supply the decor.

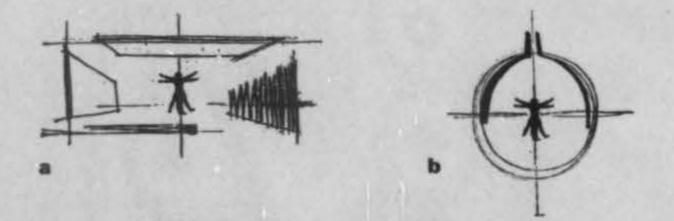


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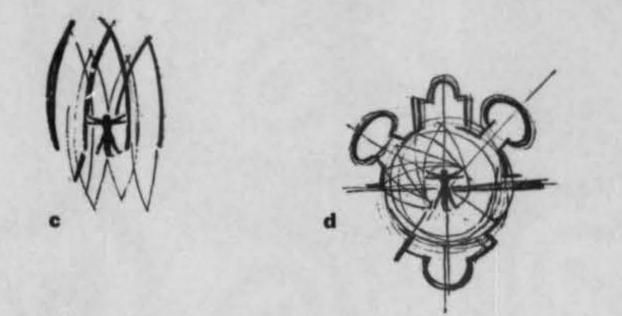


How space controls the interior

The interior designer may of course be somewhat restricted by the nature of the space allotted by the architect. The low-ceilinged but horizontally unrestricted space (a) of the modern house or skyscraper rental area yields a very different psychological reaction from the



stable, continuous classic circle (b), which in turn differs markedly from the mysterious consciousness of upward endlessness of the Gothic space, (c) or the complicated concentric sensation of the Baroque (d). (These diagrams

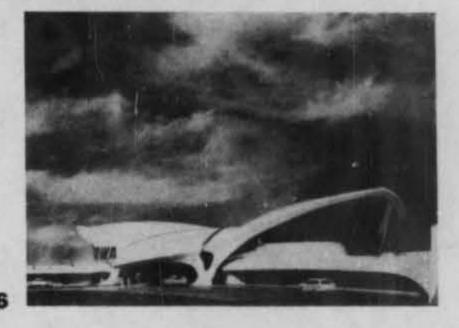


are from an *Interior to Come* by Roberto Mango in the January 1952 INTERIORS). But it is precisely because so much *has* been said about the importance of space that it is time to insist that like a stage designer forced to work on too narrow or shallow a stage, the interior designer can conquer many space problems if he knows how to use scale, color, and the other elements of design. The size and form of objects in a space can exert visual and psychological effects as significant as the space itself.

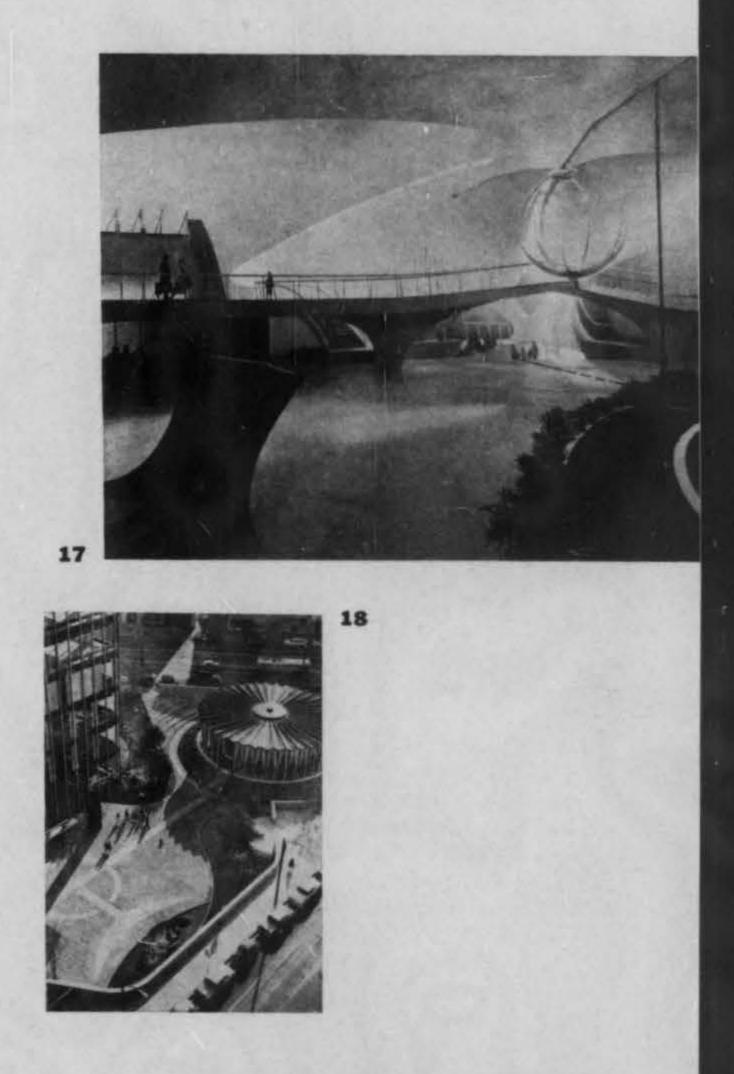
Contrasting interiors in identical spaces

In the United Nations Conference Building there are three conference chambers virtually identical in size, shape, orientation. and use. The three interiors were done by Scandinavian architects—Norwegian Arnstein Arneberg, Dane Finn Juhl, Swede Sven Markelius. Yet all three are totally different in apparent shape, atmosphere, fundamental conception, and every detail. The first is a formal Nordic hall; the second is gay, warm, human though of superlative workmanship and materials; the third is a smashingly powerful theater. Twenty pages of our July 1952 issue compared the three. (A color photograph of one is on page 151.)





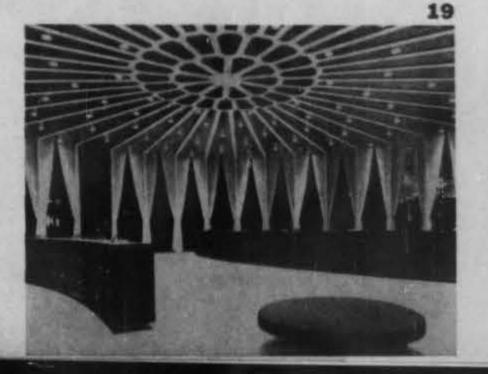
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The kind of concrete architecture which has almost become sculpture may be harder for the interior designer to subdue. The La Concha (shell) supper club (November 1959) by architects Toro & Ferrer seems to have intimidated the interior designer to some degree (10, 11, 12). Economically priced formed plastic homes like the Monsanto House (13, 14) and another commercially feasible design (15) seem to demand industrially designed components. And expressionist exercises like the bird-shaped Saarinen-designed airlines terminal (16, 17) and S-O-M's "folded paper" Crown Zellerbach (18, 19, June 1960) are total designs not to be tampered with.

Architects who are reveling in the new non-rectilinear approach include even such Miesians as Philip Johnson. In a lead article in *The Architectural Review* of London —which reserves its lead articles for portentious analyses of architectural trends—Johnson answered the headline question: "Where Are We At?" with a gay ambiguity implying either that he neither knew or cared, or, if he knew, that he didn't care to tell.

But perhaps there is still some chance for an architecture which is neither industrially anonymous shelter nor freewheeling sculpture. The meaning and implications it might have, and the interior spaces it might provide us with, are outlined overleaf.



THE EVOLVING ENVIRONMENT

The Interior to Come which follows might have been fitted within a box-like building. Instead each room is given architectural importance and makes a statement as a particular segment of the building shell, while the architectural whole serves as a symbol of the building's purpose in the landscape. This does not imply that box-like buildings per se are always wrong or ugly. Some are not only beautiful in proportion and detail but also eloquent as to their basic meaning and as to the uses of their parts. But only a few buildings - boxlike or otherwise,have such meaningfulness; it is left to the interior designer to differentiate between the office box and the residential box and to give the spaces whatever emotional particularization they eventually acquire. Even when honest in structure and materials, such structures should not be ranked as architecture. Architecture is more than building, more even than well-designed building. A practical shelter solution in a structure good to look at may have less in common with architecture than with certain kinds of industrial design, where an invention such as a telephone or refrigerator is put into workable shape and simultaneously given an appealing or saleable appearance. It is important to understand that two different sets of values apply to the useful, usually transient object, and to the relatively permanent element which is to become part of the evolving environment.

Man needs to exceed his physical limitationshis size, his strength, his pace, his voice, his senses, his reach. And so he makes spoons, levers, cranes, wagons, automobiles, space ships, shoes, tents, trumpets, telescopes. These inventions, which vary in complexity according to his technological means, have an anatomical character, being intended to fit his body and be subordinate to his will. Some cope with problems in life's most intimate arena; these are precise, detailed, deliberate in design, and as close to man as the seat of an aircraft where the belt, the ashtray, and the lever are comparable to an extra hand or spare lap. But this realm of useful objects can also extend beyond the human scale, relating the narrow range of human potentialities to the giant distances of the astronomical universe-e.g. the telescope and space ship.



Ehrman Mitchell

But between the two extremes of physical reality which man subdues through his inventions, still another realm exists. The domain is given to man by nature, for him to modify and build upon so as to produce the environment he chooses. This purpose is the life-source of landscape design, architecture, and interior design — the arts which reflect man's nature more than the arts concerned with objects that are mere tools.

Space is nature, and its making is an act of creation in the highest sense of the word. But eventually the creations separate from the creators, and their relationships and the message of their existence go beyond summing up the purposes, limitations, and plastic considerations that determined what they were to become.

An effort to develop both the object and the space as part of the same design system leads nowhere. These are two separate worlds — the tool world continuously replacing itself while the other becomes the echoing world of the evolving environment.—Aldo Giurgola



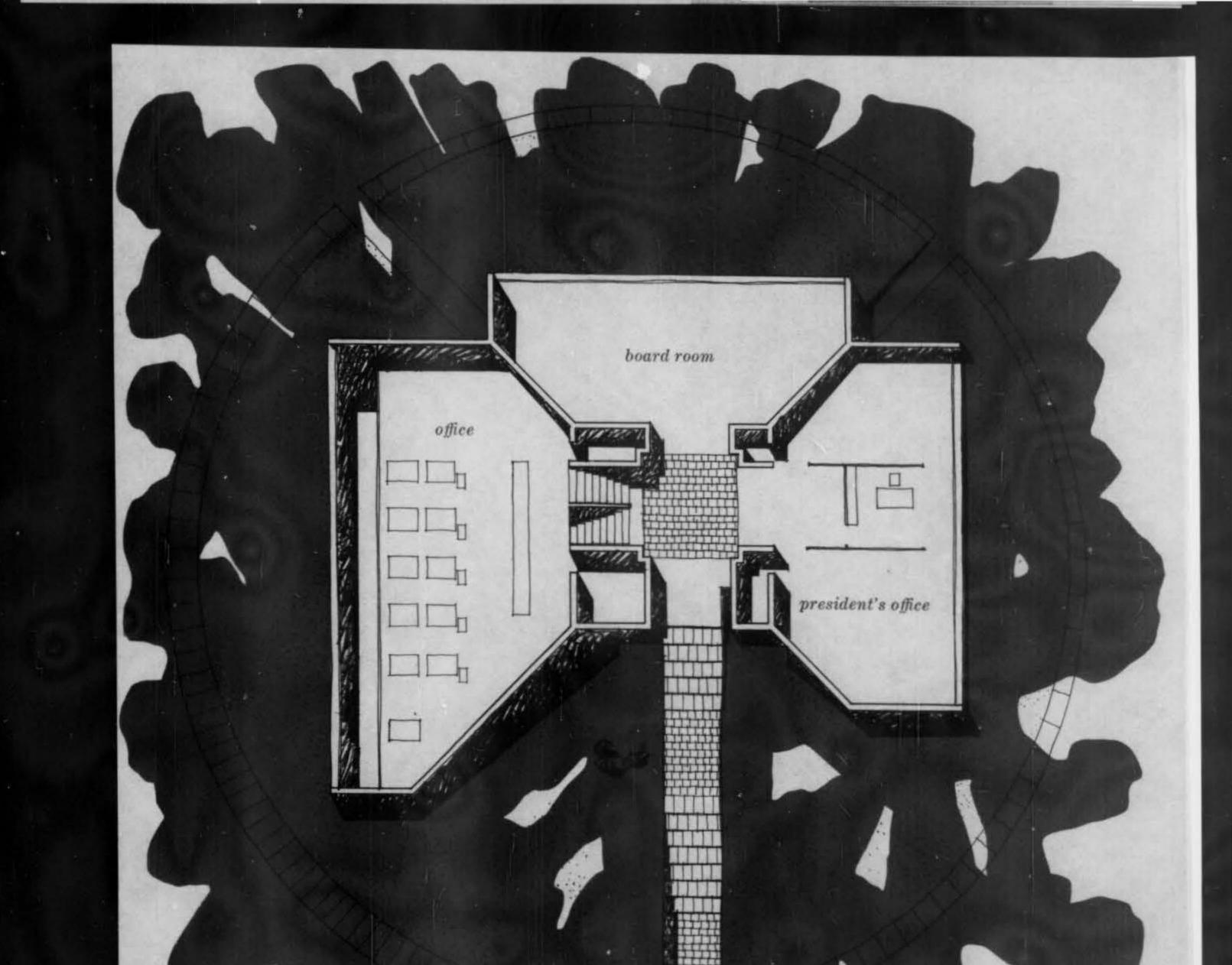
Aldo Giurgola

Interior to Come \rightarrow

DESIGNERS AND ARCHITECTS: Mitchell & Giurgola, Associates

> COLLABORATING ARCHITECT: Carlos Enrique Vallhonrat

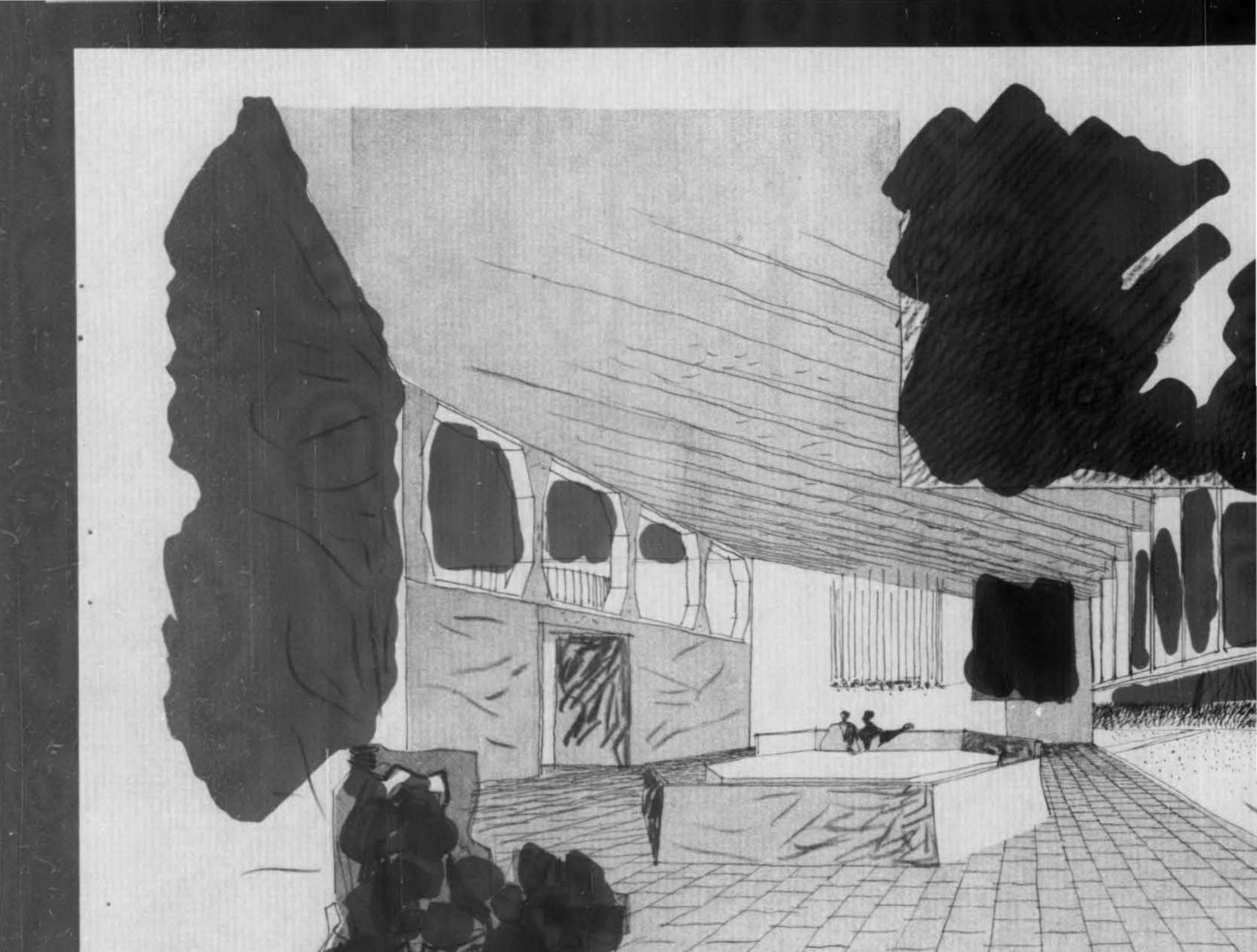
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ADMINISTRATION BUILDING FOR A NEW COLLEGE

The building will house three main areas: 1) the president's office, with space for assistants and visitors; 2) a Board of Trustees' room, also conceived as a special-occasion hospitality area; 3) administrative office with clerical staff and an information counter for the public. The building as a whole is to serve as the gateway to the campus.

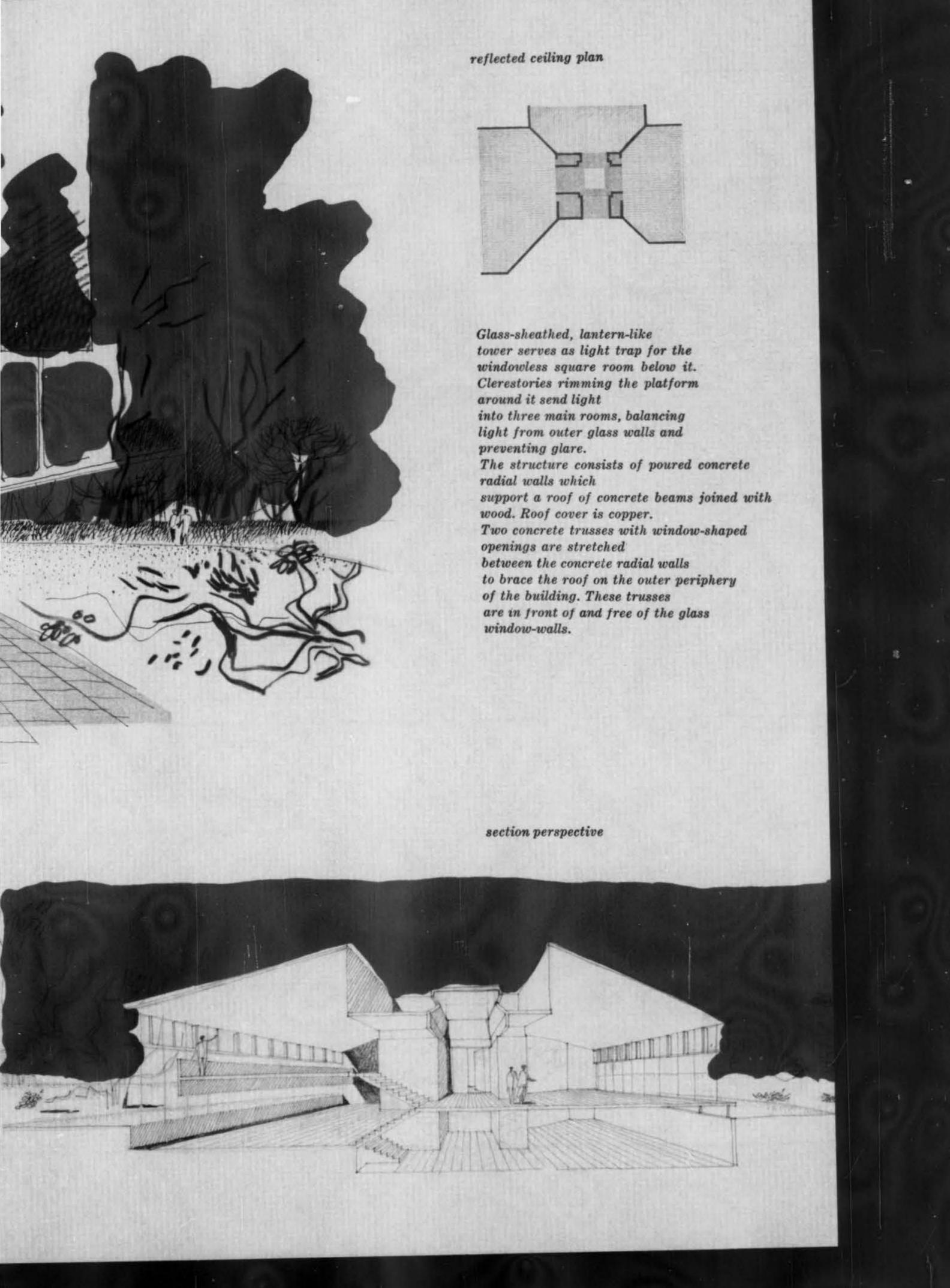
The design directly follows the program. Each of the three different rooms grows from a central core, which is square. Uncovered ground on the fourth side is the way in. The whole stands on a round platform of land retained by a tile rim. A carpet-like lawn further differentiates the platform from the relatively natural surrounding landscape. The three building areas unfold in every direction that the various parts of the campus will eventually develop; none is emphasized, following a decision not to be too specific. Growth implies change, a gate is a beginning, this building will be the beginning for a college. And an image is needed—to be seen from the road, to be known, to be a starting and a recurrent point, to be a symbol.

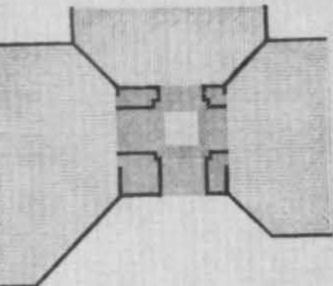


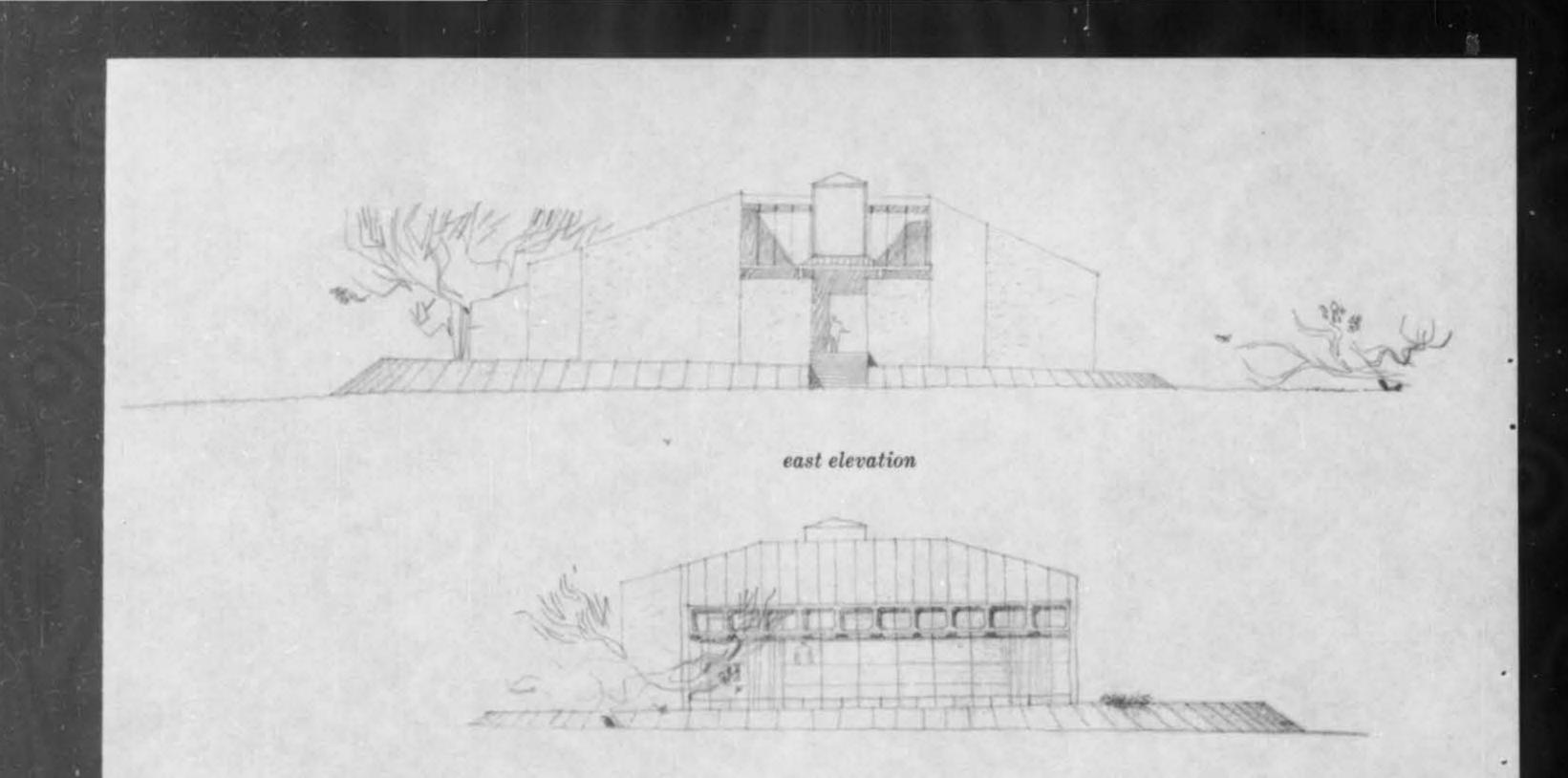
view of board room

We often associate the future with excitement and extravagant oddities, but perhaps the most exciting realities of the future will be found in places modest, and important—where the word "dignity" may again have meaning.

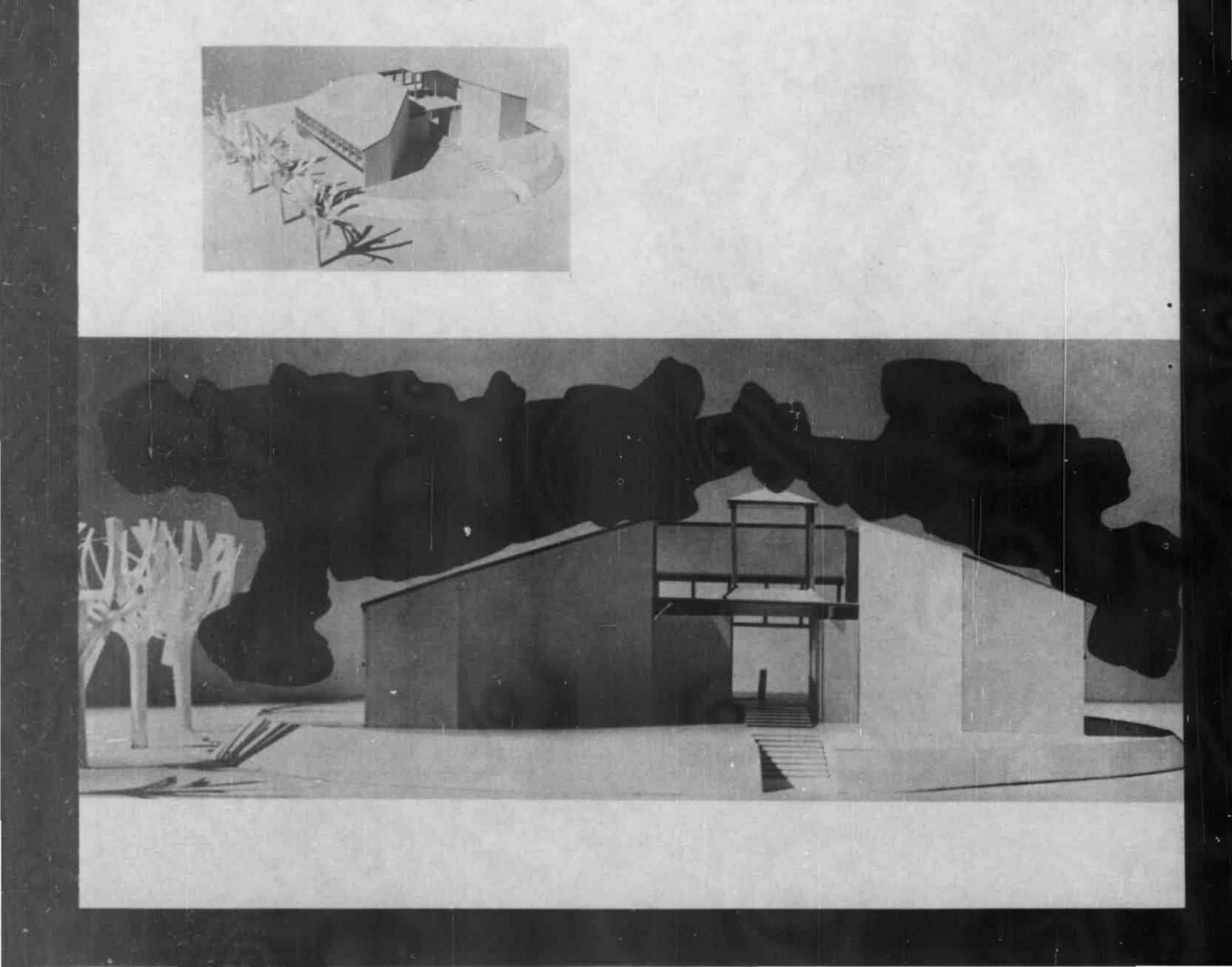
The board room's out-angled lateral walls seem to embrace the landscape without interference from the glass exterior wall. Clerestories on the inner wall lend still more sky and light to the interior, heighten its pavilion-like expansiveness, though the unified furniture grouping and the solid materials—textured travertine floor and bushhammered concrete walls—maintain a sense of architectural stability. Trustees' seating "grows" up from the floor, with joined, bench-like seat back hiding the forest of chair legs (and trustees' legs) that would otherwise be visible. Precast concrete truss resembling a line of high windows is actually a roof brace but adds an interesting trellis-like horizontal to the overhead vista. Works of art include a large-scaled sculpture and highhanging tapestries. All walls, inside and out, have bush-hammered finish. Some panels are painted with diagonal stripes in alternate layers of different colors, resulting in a non-opaque, subtly vibrating, three-dimensional play of color.







south elevation





Not museum, not gallery, but living room of a young couple who have invested shrewdly in modern and primitive art. Architects Kramer & Kramer removed walls, used paintings as walls, hung a ceiling over a setting indifferent to the whims of interior fashions. (INTERIORS will show the apartment in its entirety next year).

HINDSIGHT AND FORESIGHT, continued

Décor-which means a setting either on or off stagehas become an ambivalent word to well brought up denizens of this field; it connotes a social butterfly atmosphere possibly lacking in honesty and permanence-the artificial, ephemeral qualities of theater as against the eternal verities of architecture and the evolving enviroment defined on page 184. But décor has validities deserving consideration and distinct from the limited criteria of efficiency and saleability by which industrial design is judged. For aside from the esthetic identity between the arts of stage design and interior design, the word décor refers to the elements of fun, of play, and of ceremony in interiors-elements indispensable to civilization and happiness. Permanence and durability are desirable, but not absolutely, and we change our settings and possessions when they grow shabby, not necessarily because hucksters have succeeded in their strategem but because tastes change, families grow, and we are subject to boredom. And let's face it, this review of two decades of interiors, however brief, has demonstrated that changing fashions are as inevitable in this field as in any other, though the pace may be relatively slower.

Design—Sacred or Profane?

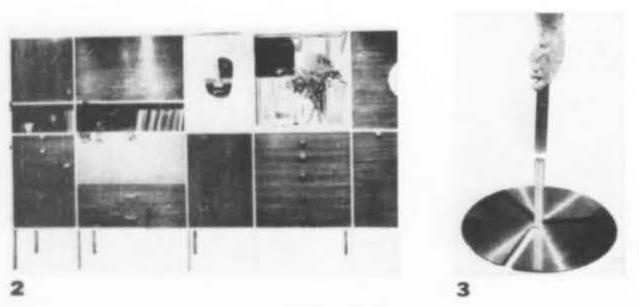
Tastes vary, and change; de gustibus non disputandum ... so INTERIORS avoids definitions of good taste. Good design affords solider standards to hold on to, though it, too, is haunted by chimeras: words like honest, dishonest, clean, functional. Russell Lynes has traced the dark Puritan roots of the American tendency to apply the vocabulary of morality to the arts. Design is neither sacred nor profane, honest or dishonest, only beautiful or ugly.

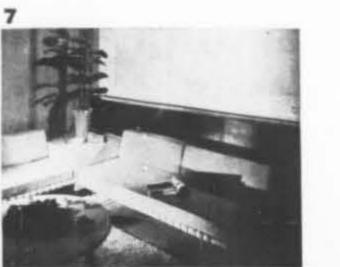
On preceding pages we have attempted to state our case for the interior designer as the professional with the greatest potential control of and responsibility for the design quality of the settings in which the drama of life will take place—since only a few of the shelters being produced either by concerned architects or unconcerned builders provide more than anonymous weather protection. The two decades behind us have multiplied the interior designer's imaginal and material resources to a bewildering degree, though we shall play it safe and not attempt to guess at interiors of the future. But in the closing pages of this section we will attempt to point out the unpredictable elements which have brought interiors to a point so little conceived of in 1940.

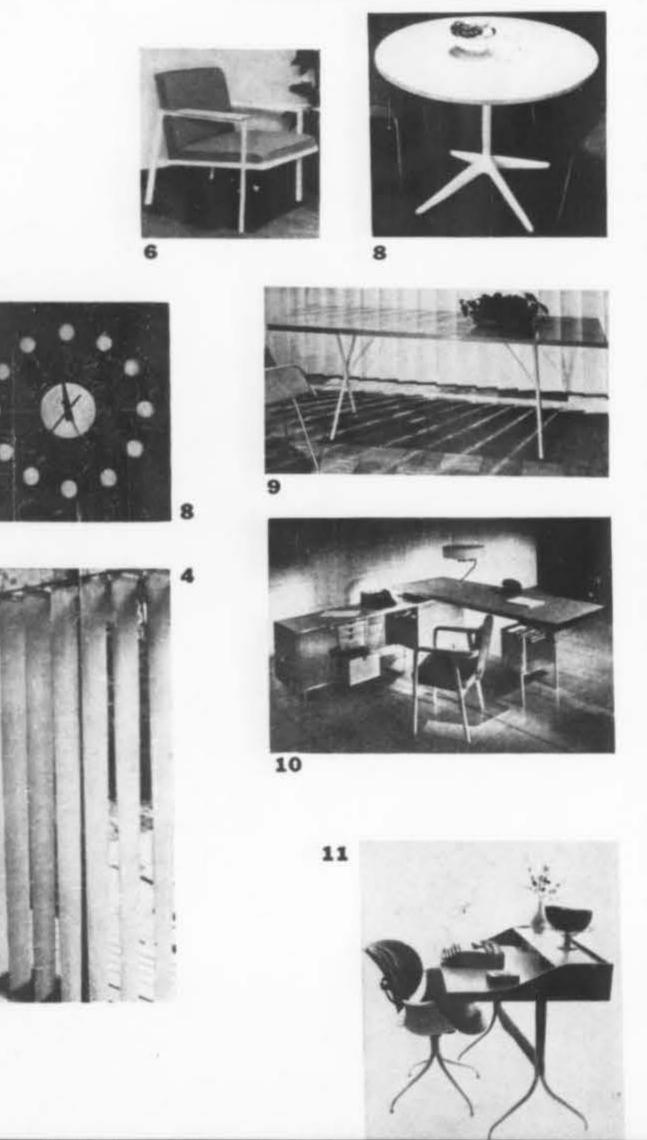




George Nelson







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HINDSIGHT AND FORESIGHT: New ideas, new forms

Not one of our prognosticators, not one of the able and imaginative designers who contributed "Interiors to Come" for our January issues year after year came reasonably close to the design picture which prevails in our field today. The best of them failed to guess even what interiors they *themselves* would be designing (an example of the current work of a superb designer who was a very bad guesser is illustrated overleaf).

For Mr. Gallup, or for a professional gambler, so abysmal a score in foretelling the future might be depressing, but none of our readers are, we would imagine, reacting in this way. On the contrary, it is the shocks and surprise packages of design that prevent this field from getting to be a bore. Besides, it is rather fascinating to try to figure out just what causes the miscalculation. What throws us off?

Unforeseen inventions

The unforeseen differences between interiors of 1940 and those of 1960 are beyond enumeration, but it is clear that they fall into two classifications: ideas, and forms.

Certain practical ideas and functional innovations that are ubiquitous in every kind of interior today—modern or period, residential or non-residential—such as storage walls, room dividers, demountable partitions, and modular case furniture were virtually unknown in 1940.

An astonishing number of these ideas can be attributed to a handful of men-with architect-industrial designer George Nelson easily in the lead. By 1945 Nelson, then without an industrial design office but dividing his time between an architectural practice and the managing editorship of Architectural Forum, had, in association with the late Henry Wright, his fellow managing editor of Forum, come out with his idea for the Storagewall. Set up as a wall or against one, Storagewall's modular demountable components provided convenient, space saving answers to storage problems previously handled by bookcases, desks, cabinets, chests, and closets-without the purchase of inflexible furniture or investment in laborious carpentry (1). At about the same time, another architect-designer, the late Morris Sanders, designed a modular case system for the Mengel Company, but did not think of using the mounted units as walls. It wasn't long before Nelson designed a refinement of the storagewall system for Herman Miller in the form of a Basic Storage Component system (2), and during the same period produced the grandfather of all the freestanding pole systems-including his own Omni system plus "polecats" and other illegitimate offspring-in the form of a demountable packaged system for traveling displays. Basis of all is use of the pressure of adjustable sleeve inserts on floor and ceiling disks to hold poles in place (3). Nelson and Henry Wright invented Thru-Vu Vertical Blinds (4), another favorite of plagiarists, in 1947, but in the meantime Nelson was pouring out a fountain of other ideas-some practical, and others less definable as inventions than as designs, though in Nelson's work it isn't always easy to draw the line between inventions and forms. His steel-frame case piece system (5) for Herman Miller, which lowered costs on handsome-looking storage furniture by placing the structural load on a separate steel frame is clearly an invention-like his steel-frame chairs (6) and his day beds (7) with elastic webbing as mattress base. But his pert clocks for the Howard Miller Clock Company (8), (Continued on Page 221)





Charles Eames Ray Eames

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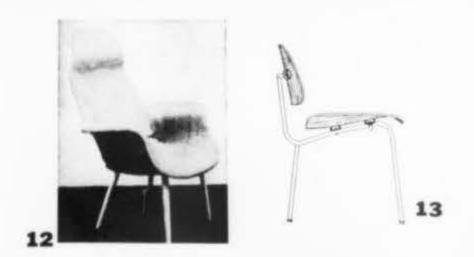
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Eero Saarinen









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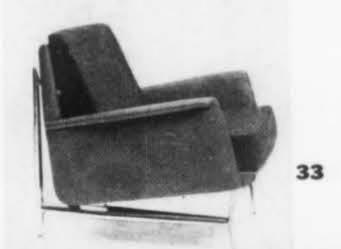
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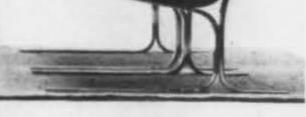


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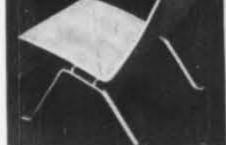






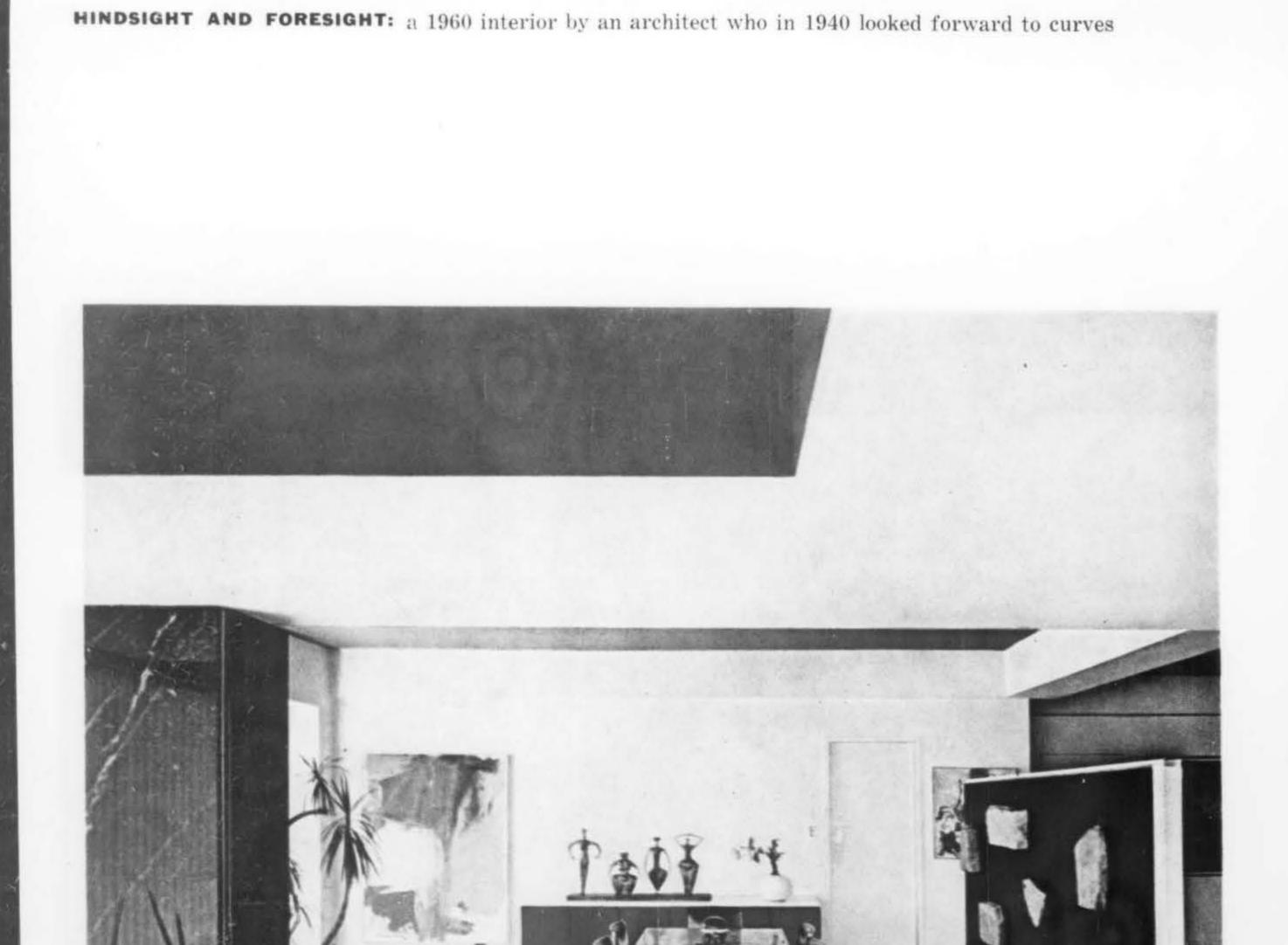
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color photographs by louis reens

Paul Lester Wiener, who designed the apartment on these two pages, is best known as an architect and city planner. His first contribution to INTERIORS (in August 1941) was a project based on rhythmic functionalism. Rhythmic functionalism was expressed via curves; everything—roads, walls, and furniture—waved and dipped. Wiener seems to have abandoned this approach. He is stepping up his activity in the interiors field, where he works in association with Mrs. Ala Damaz, a young designer trained as an architect who works with him on color and shops the market. In this apartment Wiener called in landscape architect Karl Linn as collaborator.



As architects do, Wiener knocked down walls and gave ceiling heights as much visual variety as can be achieved in a non-duplex apartment situation. In addition he placed a mirror-like black marble floor in the foyer (to be illustrated next month)—which resembles a pool, playing apparent tricks with the floor level. Not only works of art but the view (also to be shown) is integrated with the interior. Some furniture and shelving are of Wiener's design, but all furnishings are in today's fashionable vocabulary, and are grandiloquently sumptuous: brilliant Siamese silks, jewel-toned Rija rug. A door is padded with black leather.

Two Decades of Interiors: REMINISCENCES OF A SURVIVOR







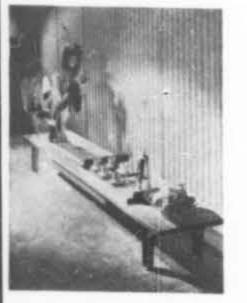
Though Edward J. Wormley, F.A.I.D., and F.J.D.I., has designed lamps, rugs, and textiles, and is always doing interiors, his reputation rests on the furniture he has been designing for the Dunbar Furniture Corporation since 1931. No other monogamous relationship between a manufacturer and one designer has remained comparably successful for even a fraction of such a period, but Wormley's durability is less remarkable than the unique personality of his work. It is tantalizingly difficult to describe. George Nelson's dictum that "the chair is the signature of the designer" does not apply; Wormley's huge output of chairs includes too many that differ markedly from each other in form or spirit. Nor can the clue to his secret be found in any material, any period (his designs have hinted at a few), or any functional idea (he has invented a fair number of clever storage pieces and other "idea" items). Wormley has adopted very promptly many devices that have appeared in the design vocabulary of these two decades-e.g. Aalto-type ribbonlaminate chair sides, wall-hung horizontal cabinets, hairpin-leg day beds, glass-topped square tables, and many more. But though he has always been in the first wave of furniture fashion, he has not ventured into the brave new world of tomorrow either in production technology or esthetic spirit.

Nevertheless—paradox upon paradox—his furniture has been as eagerly used by avant garde architects as by anybody else who could afford it ... and it has remained in fashion longer than

by EDWARD J. WORMLEY

While INTERIORS looks back to 1940 to mark the beginning of the history it began recording under its present aegis, this designer, by that date, had been working for the furniture manufacturing industry for ten years - nine of them with his present client in the field. We had just been subjected to our first big invasion of Scandinavian design. It was "Swedish Modern" then, instead of "Danish" as today. Even that was only a name, as far as furniture was concerned, for though we saw a fair volume of glassware, some ceramics, and textiles that were actually imported from Sweden, practically no furniture was shipped over. The Swedish Modern furniture on the market was an American product purporting to express the directness and graceful rationalism of Scandinavian taste.

1940 was the time, also, when it wasn't a bore to contemplate the dichotomy of traditional versus modern furniture. My firm designed and made both, in equal and unbiased proportions. We even bridged the gap between the twoin a way-in pieces we all called "transitional." I'm still doing it. How can Ior even, how dare I? Well it's like this: I had decided in grammar school that I wanted to be an interior designer-nolet's be honest! In those days it didn't even make me cringe to say decorator. That's what I said, and what I wanted to become. It was only because of a rather niggling and self-taught style of drawing I had developed that custom furniture sketching, and later furniture designing, fell to me in Marshall Field's Decorating Studio, where I found my first job. And I was diverted permanently to furniture, though one erstwhile employer urged me to take up drypoint etching instead of design. (Such are the flagpoles of destiny, and the accidents that shape careers!) Since the day when I decided to reject his advice I have pursued a course which my friendlier critics call ambivalent. Others resort to words like chameleon or worse still, Philistine.



many more adventurous efforts. In pondering the sofa illustrated below, a Dunbar best-seller for twelve years now, one remarks that it was the first of the very long sofas, that it is nobly proportioned, superbly constructed, and as kind to stiff old occupants as to the limber young—and then one realizes that the secret of its versatility, assurance, and tranquility remains as baffling as ever. So we must ask Wormley himself to explain his approach.—Ed.





Decorator's view of furniture

At any rate, even though furniture design has been my principal activity and *industrial design* is probably the most accurate term for my profession, I have always approached my furniture-deA designer who has won the admiration of the avant garde while fulfilling his commercial obligations explains the secret of his success by defining the role of furniture in interiors

signing chores with the basic mental attitudes of a decorator (or *interior designer*, as I prefer). In other words I have never lost the habit of thinking of any piece of furniture as an object less important for itself than as the component of an interior. My fundamental question about it is how it will compose with others to provide the major furnishings of a room scheme.

Architect's view of furniture

Architects really loathe furniture. It clutters or at least competes with their spaces. I, on the other hand, love to fill their spaces. Architects design pieces of furniture—if they get around to it which they like to describe as *architectonic*. In other words architects' furniture designs, or furniture preferences, are objects so edificial that they tend to become the *primo buffos* of the interiors they occupy; hence one or two such strong characters are all a room can stand, and if more are called for, then only multiples of each are tolerable.

Architects feel about interior spaces as I feel about furniture. They say that people and art are the proper furnishings of a room; furniture, if any, must be self-effacing. I agree. But then they proceed to design or to choose chairs which blaze with such dynamic individuality that they are incompatible with other chairs, objets d'art, and, frequently, with people. In the last two decades it has not uncommonly happened that many an architect-designed interior has obviously needed a prima donna or two to bring it to life. My point, however, is that such an interior usually is suffering from some fundamental design flaw in the first place. I am fond of an observation made by one architect friend of mine-an exception to the run of architects I have been describing-who defines a good interior as one which retains its personality and the coherence of its design when its furniture is in disarray. He cites as examples the great French court periods, when rooms were frequently empty of furniture (it was often carried from room to room as needed, in accordance with the ancient conception of furniture: meubles meaning movables); or when they were totally unarranged according to the standards of a modern interior designer.

only with a better supply of it—at least enough for every room. But most of all I like to think of rooms or spaces, if you prefer, which do not require a set arrangement of furniture to seem complete, ordered entities. Such rooms can accept changes of fashion and the growth of families and still maintain their style.

It seems necessary to say these things to explain how I feel about furniture. It is needed for practical reasons, and because it must be there it may as well be as pleasant as possible to look at, and also, in a less definable psychological way, comforting to the spirit. But it definitely should *not* take over.

Good manners in furniture

I believe that superficially applied stylistic earmarks are dangerous and usually guarantee spuriousness-but that such arbitrary mannerisms are as often typical of the aggressively "modern" piece as of the topical revival. I like the kind of anonymity in furniture forms and silhouettes which allows them to acquire their personality through the way they are handled in terms of color, finish, and upholstery material, and through the company they keep. I was most flattered when my furniture was once described by Edgar Kaufmann, who should know, as having "good manners." Nobody has ever accused me of emulating (as if I could) the excruciations of genius. But then, I've never tried, and I'm keeping it a secret that I am desolated because I didn't invent the wheel.

longevity, the designer will find that he has taken on a few responsibilities: he may have a factory or factories, workers, a distribution setup, even a whole town dependent at least in part on his taste and his hunches. He must meet the deadlines of semi-annual markets, must work within the production facilities of his client while nudging them toward experimental technologies - and still must produce something new at regular intervals. This last because news gatherers, magazine significance-prognosticators, and, above all, sales people, need a shot in the arm. Whether the consumer needs it on schedule is more difficult to demonstrate.

Under this kind of pressure it becomes difficult not to resort to gimmicks, to the fake design trend or reverse-pendulumswing design trend, in short, to all the phoniness that goes with change for the sake of change.

Survival techniques

If the designer decides that he wants to face reality, if he is skeptical of the ivory tower in the business mirage, then, somehow, he *must* produce under the pressures of the market without going to pieces. My experience formula does not apply to any situation but my own, but at least some general principles of survival can be deduced. And it seems to me that one fundamental rule may always apply: the designer must find some way of having his products bypass the necessity to compete on the basis of price alone. This will mean that the client's corporate image (to use a current cliche)whether large or small-must be carefully nurtured, and inspected periodically for symptoms of Madison Avenue fever. Therefore the production possibilities of the firm should be analyzed for some particular advantages that can be exploited by the designer to produce pieces that rival firms cannot profitably copy. My client had the advantages which go with small volume, and so together we have built toward fine craftsmanship.

I like to think of furniture that way too,

Other responsibilities of a designer

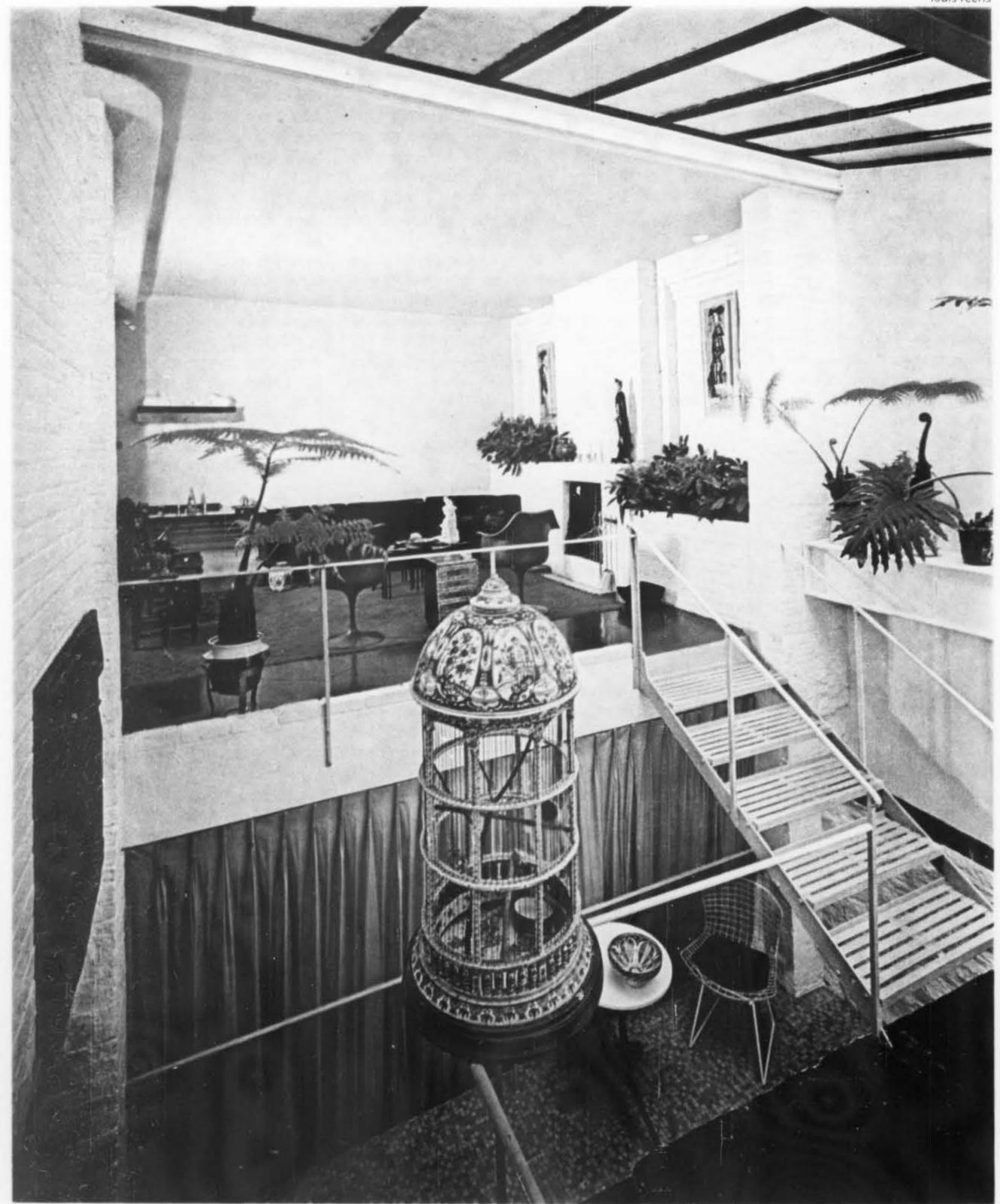
In defining the design goals I have aimed for, I have given an answer only in part to the question which this magazine asked me to tackle here. If I understand it correctly, I am supposed to explain how I managed to satisfy the design requirements of a given company for what they tell me is an inordinate number of years; in other words, how have I survived so long, and with honor (I hope)?

I would be failing in my assignment if I left the impression that it is enough to have the right idea about furniture and to be capable of designing in accordance with that idea. Assuming a client-designer relationship with a prospect of

Ulterior motives in design

The bigger the volume of production in the furniture industry, the more competitors there are in this America eager to live danger- (*Continued on page* 226)

HINDSIGHT AND FORESIGHT, concluded



louis reens

Though not an architect, designer Harold Schwartz showed bold architectural imagination in tearing out inner walls of his living room (above) and studio (behind curtain on lower floor), opening these once dark cubicles to a mid-level skylighted room which he had created by enclosing a back yard. Schwartz did basic remodeling with his own hands over 11 years ago; that stage was recorded in the April 1949 INTERIORS. Spectacular improvements since then will be illustrated in our January 1961 issue. Antique faience bird cage rests on steel rod.

The new abundance

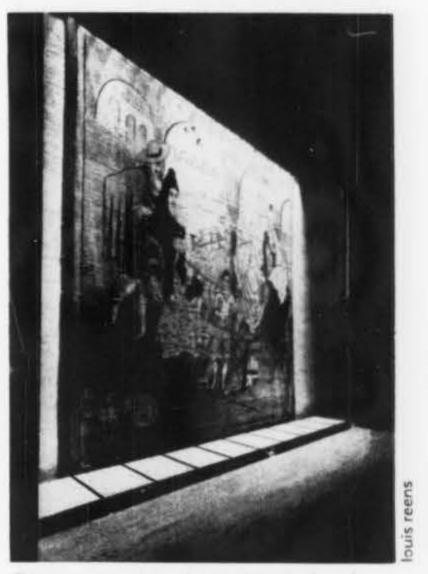
To trace the tumultuous and unpredicted changes in interiors through these two decades would require much more than the comments on furniture design which appear on the preceding pages. The unexpected apparitions which have materialized in furniture showrooms are matched by a multiplication of resources for every interior element, from lighting fixtures to surfacing materials. Such items as the new resilient floorings have encouraged designers to give their imaginations wing. But there is also marble tiling-and pre-cut wood inlaysand glass mosaics-and tile-and special order weaving in rugs to choose from. A whole new vocabulary of screens, shields, grilles, shoji, and partitions is at hand to enrich the scene. Artists now vie with antiquarians as "enrichers" also. Modern art may be incomprehensible, but that, if anything, enhances its usefulness as sheer decoration. Paintings become walls, as we have seen, with remarkable ease. And sculptors have developed economical techniques of making bas-relief sand murals and lightweight metal murals and mosaic murals and ceramic murals to cover walls at hardly more than the cost of keeping the same wall in a decent coat of paint for a two-decade period. Then stained glass and stained plastics in new guises, leathers soft enough to use as draperies, vinyl fabrics to compete with the leathers, noise-killing wall fabrics in felt's vivid hues but without felt's liability to shrink and discolor, offer themselves, plain or printed to the designer's fancy.

Did anyone hear a raspberry?

Mies's "Less is more," a popular profundity in 1940, is hardly ever quoted today, but every now and then a doubting or peevish voice suggests that *more* is not necessarily *better*—i.e., that the new sumptuousness, lavish-



Antiques, luminous ceiling, inlaid vinyl floor. By David Whitcomb (May 1960).

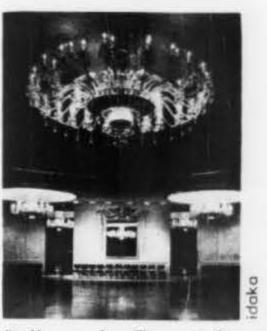


Picasso tapestry framed in light above alabaster-and-teak light-platform. 4 Seasons restaurant by Philip Johnson (December 1959).

ness, and tossed salad permissiveness of design is not necessarily a good sign. That voice not infrequently turns out to be that of Terence Harold Robsjohn-Gibbings, one of our favorite furniture and interior designers, who has made a hobby of deriding antiques (Goodbye Mr. Chippendale), modern interiors (Homes of the Brave), modern art and the Bauhaus (Mona Lisa's Mustache), and primitive art. Invited to contribute to a special section of The Herald Tribune's Home Living supplement coinciding with the American Institute of Decorator's Design & Decoration exhibition last October, Gibby sent in an article which queried: "No-Taste?-today's new recipe for decorative elegance?" It's reassuring to know that Gibby is thoroughly impartial, and just as willing to attack his vigorous colleagues as to beat that very dead monkey, the Bauhaus. Amidst the melodies of mutual admiration, the buzz of an angry wasp may serve a healthy purpose.

The happiest breed

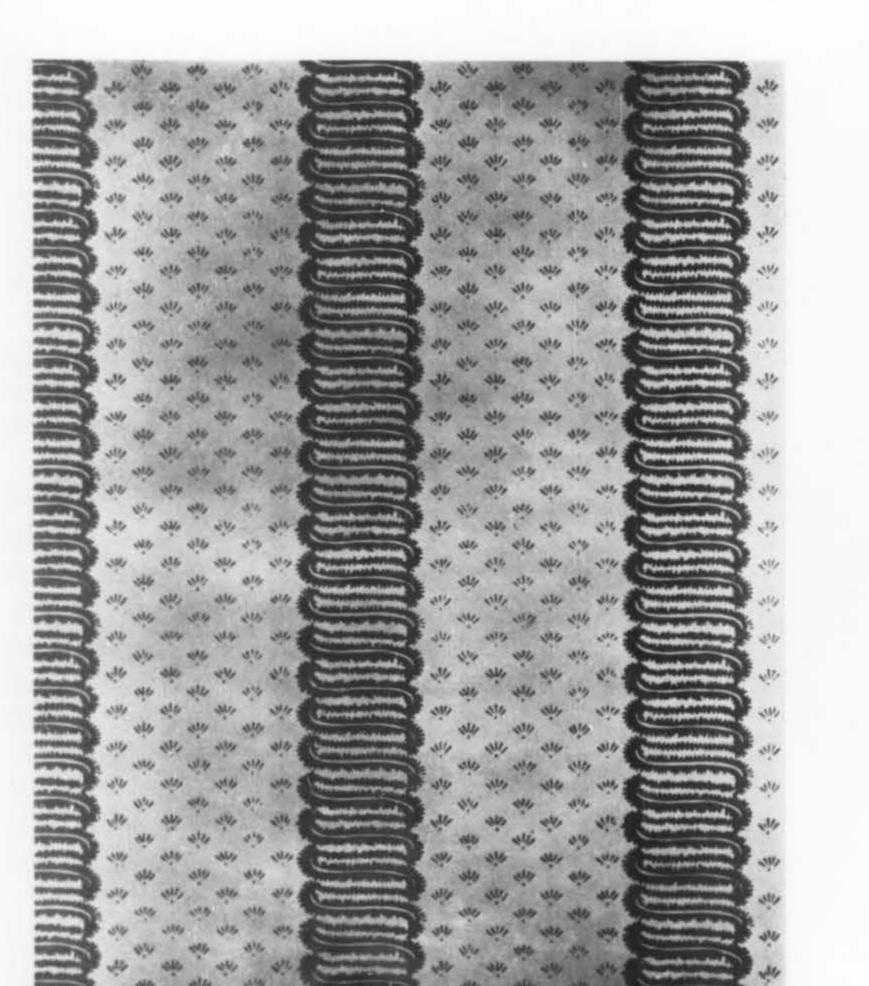
That's how things go in design. Pressures and counterpressures, visions and budgets, send a confusing succession of signals. But the decors our readers build are settings for life—stately or lively but always a dance always art. That is the interior designer's contribution, and the advantage of his career. He may worry about the uncertainties of taste, but he is a practicing artist not cut off from but involved in life.—O.G.



Ballroom by Everett Brown and lighting expert Feder. (February 1959).

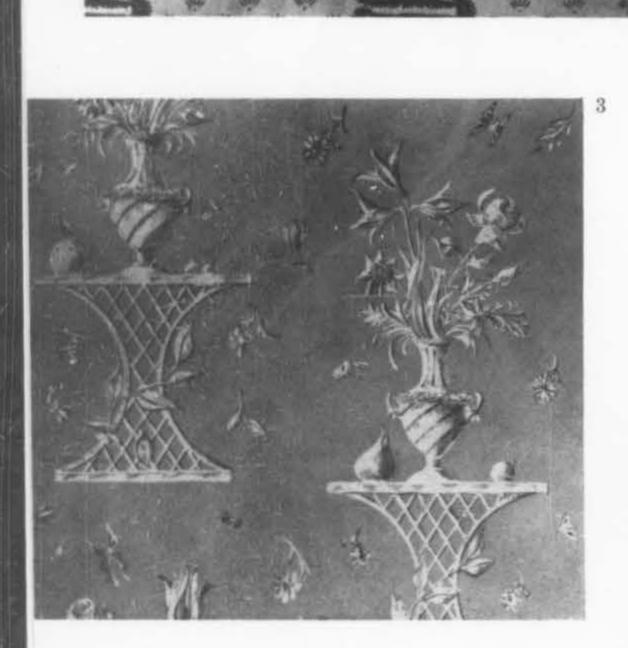
Bentwood, and cord curtain. Ben Baldwin's house (April 1960).

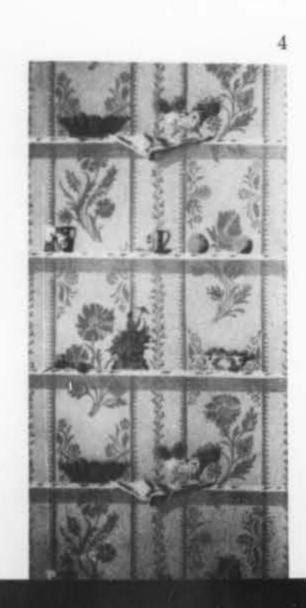






- 2





Scalamandré's captivating papers

SCALAMANDRE WALLPAPER, INC., 63 East 52nd Street, New York, a division of Scalamandré Silks, Inc., formed in Spring 1957 and now on its own feet, presents its fullblown Fall 1960 "III Wallpaper Collection" of 29 patterns styled by Wilton E. Oken. The new papers - some with coordinated or related fabrics - have been greatly influenced by Colonial documents from various American restorations and from early damasks. Emphasis is on subtle colorings for wide usability, and on the dimensional textures of shiki silks, grasscloths, or rough base papers. Any design, however, may be custom printed in any colorway on any base including the vinyls at slight extra charge (minimum: six rolls). Of particular interest is the "Marblehead" dominotier paper (1), copy of a recent "find" in the Old Glover House in Marblehead-the latest and as yet incomplete Scalamandré restoration. This is an abstract stripe alternating with tiny geometrics in the original colors of antique white on dark olive green, or in reverse print-lavender on chalk white. "Marblehead" has a fabric coordinate. "Peonies" (2), a beautiful (Continued on Page 232)

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hand i S e е r C m

Bowen's multi-faceted fall collection

LOUIS W. BOWEN, INC., 509 Madison Avenue, New York, is showing an impressive new wallcovering collection that embraces panels, florals (running the gamut from ultra traditional to off-beat contemporary), abstracted side wall repeats, and textures. In addition to its regular lines, Bowen now also has exclusive Eastern representation of Ramsay wallpapers from San Francisco. The Ramsay line includes damasks, architectural stone rubbings, Chinese character designs, and Mexican primitives.

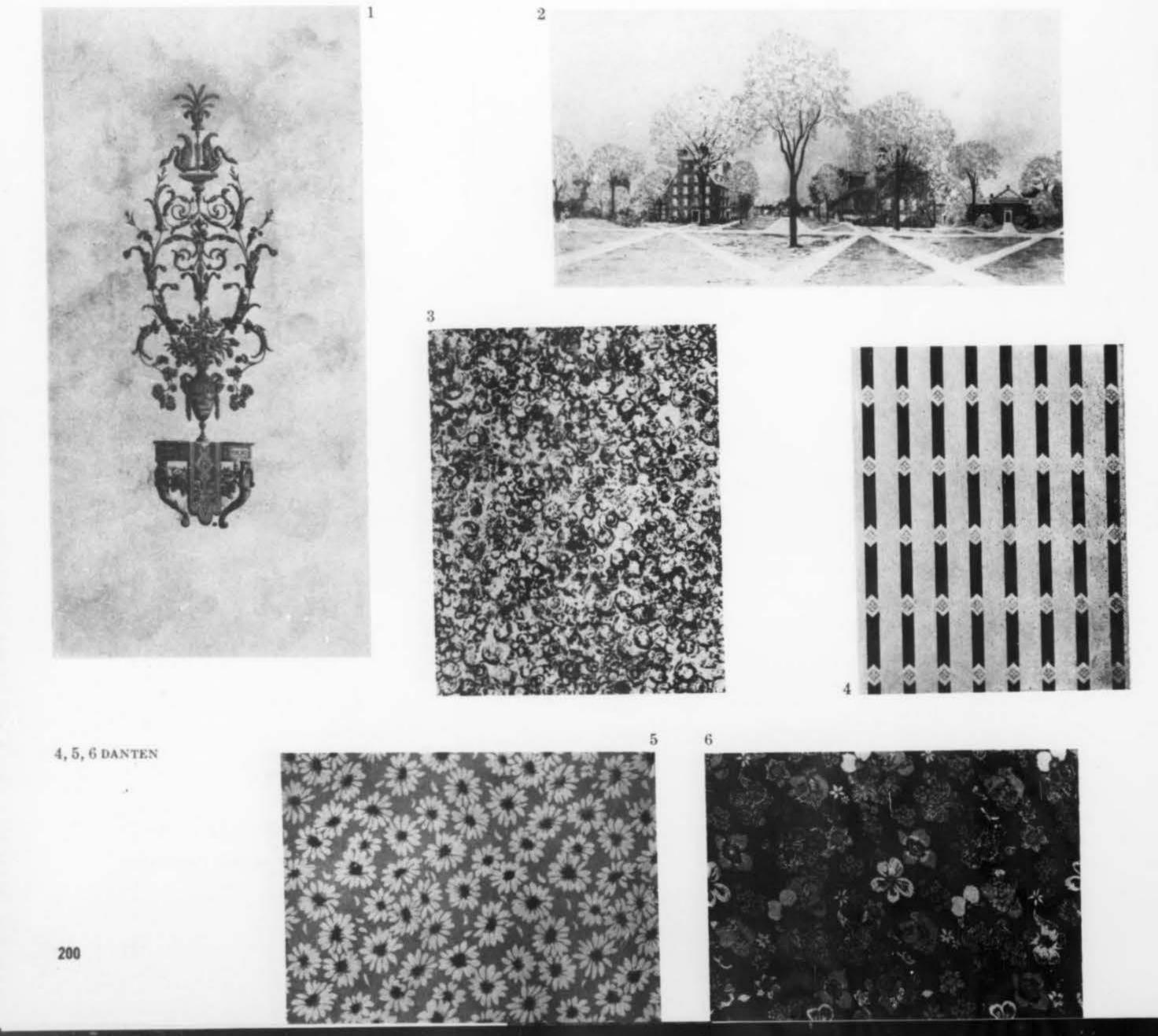
Two of the four new Bowen panels are in the elegant, stylized manner of the 18th century. "Empire Medallion," 28" wide x 56" high, is an authentic copy of a hand painted medallion extant from the Napoleonic era of gracious, super-refined living. Background to the swooping, swirling, curving medallion is an overall star pattern with a 28" repeat. Louis XV "Reveillonesque" (1), named for the 18th century painter famous for his "Four Seasons" and "Seven Senses," is 75" high x 28" wide. Matching border, 12" deep with a 14" repeat, echoes the elaborate patternwork on the wall bracket and scarf.

Americana usurps the scene in "Harvard Yard" (2), a five panel scenic (each panel, 28" wide x 5' high) by Mildred MacNutt that draws together some of the university's most famous landmarks. Available colorways and backings are olives on olive vinyl, grays on gray vinyl, tans on oyster vinyl, greens on white vinyl, blues on white vinyl, and greens on white grasscloth. "Desert Flower," a five panel scenic which traces exotic (Continued on Page 230)

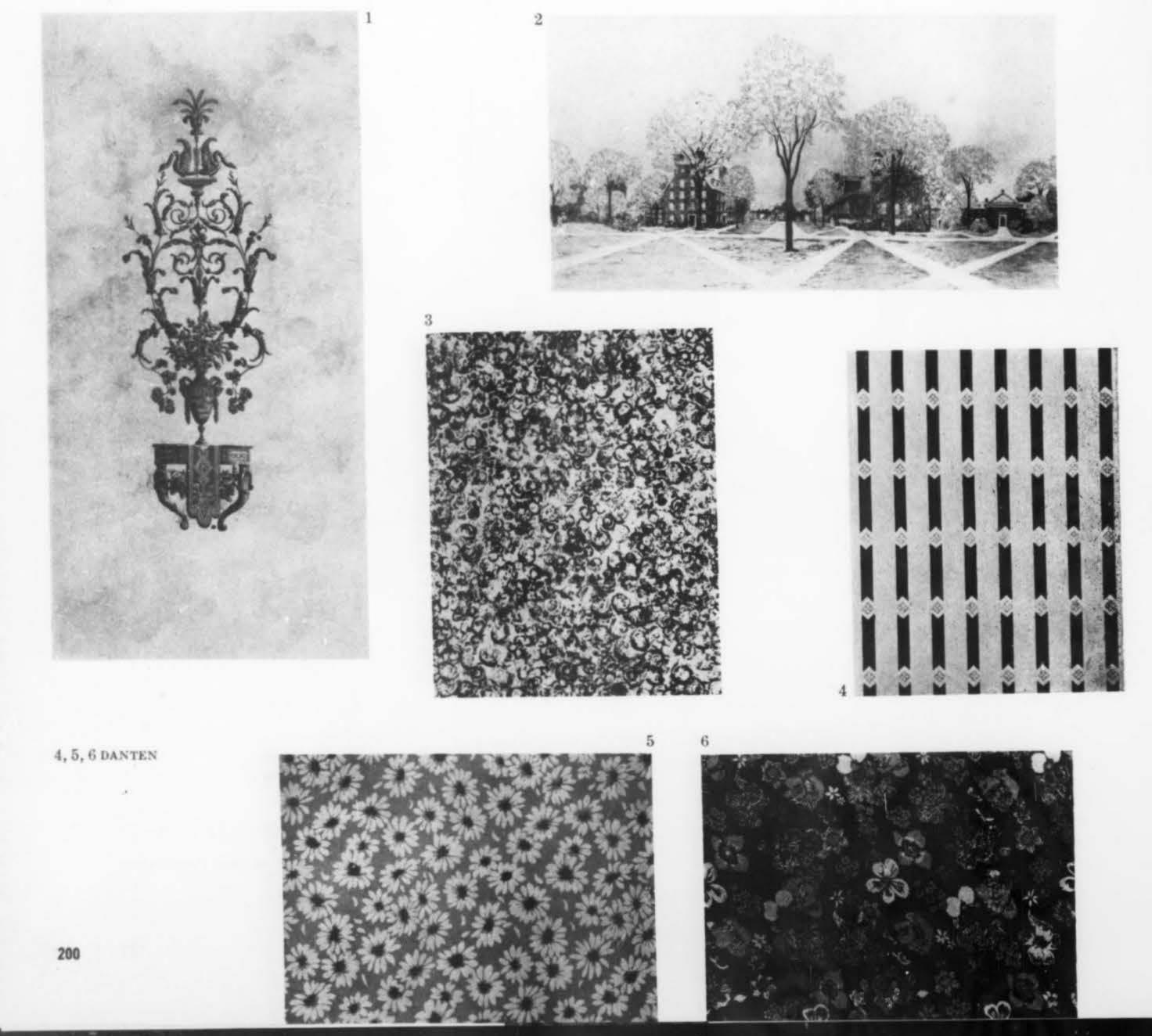
Choice crop of florals at Danten

DANTEN PRINTS, 65 East 54th Street, New York, is abloom with a fresh and jaunty collection of custom hand printed wallcoverings designed by Thom Neville. In all the new patterns-whether stripes, borders, or all-over repeats-flowers flourish, both in natural and stylized form. And they may be printed, at no extra charge, in a virtually unlimited choice of colors on any available backing, such as paper, Shiki silk, vinyl, and grass cloth.

Two of the new designs, "Field Daisies" (5) and "Danten Border," are available on a choice of fabrics: silk noil, silk/ Fortisan, acetate/spun rayon, and polished cotton. The first of the two, a galaxy of daisy heads executed with an uninhibited free-hand (Continued on Page 227)



1, 2, 3 BOWEN







Congoleum-Nairn does it again. Showcase* Vinyl. A sensational new technique in inlaid vinyl flooring. It's sheet goods (by the yard and six feet wide)—with the decorative fleurpoints set right in. Yes, a genuine custom effect by the yard. Beautiful. Glamorous. Exciting. Also—this is C-N's very finest sheet vinyl. The utmost in wear, stain, indentation resistance. With a muted gloss that hides scuffs and scratches. Finally —notice the stylized material insets. You can match drapes and furni-

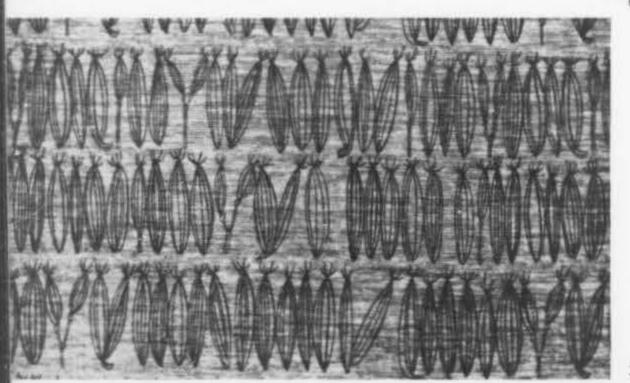
ture coverings to them. Yes: Showcase* Vinyl — truly "revolutionary"!



nerchandise cues



1, 2 THORP





Impressive fabric array at Thorp

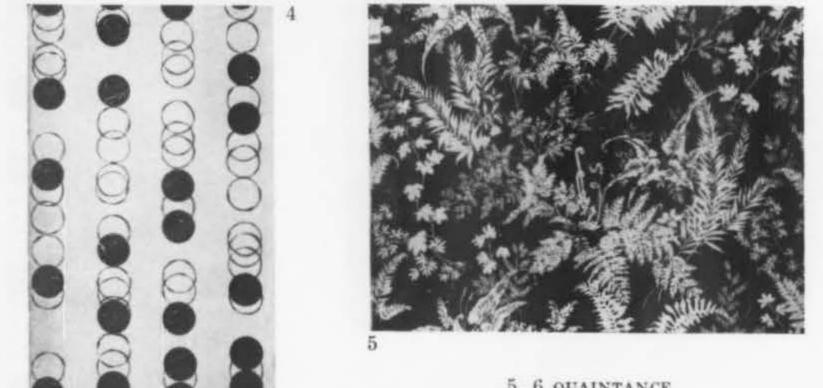
J. H. THORP & COMPANY, INC., 425 East 53rd Street, New York, has recently presented a dazzling new fall collection, abounding in beautiful fabrics of every description. There are contemporary prints, a Fiberglas group of varied range, new Sundour designs, some cotton florals, stylized traditional sheers, and formal upholstery styles. Colors receiving special emphasis are mauves, lilacs, purples, off-beat reds, and many unusual blues and greens.

Thorp's two new contemporary prints are notably different both in mood and design approach. "Rain Forest," a primitive Aztec geometric that alternates 4" and 1¾" stripes on a 50" wide imported linen, gives the feeling of tensions, epitomized by nervous lightning streak forms which are held in check by immobile striae. In violent contrast is "Côte d'Azur," a sweeping impressionistic design in the manner of Dufy that sketches on cotton with an airy brush stroke some of the more humorous and colorful aspects (*Continued on Page* 224)

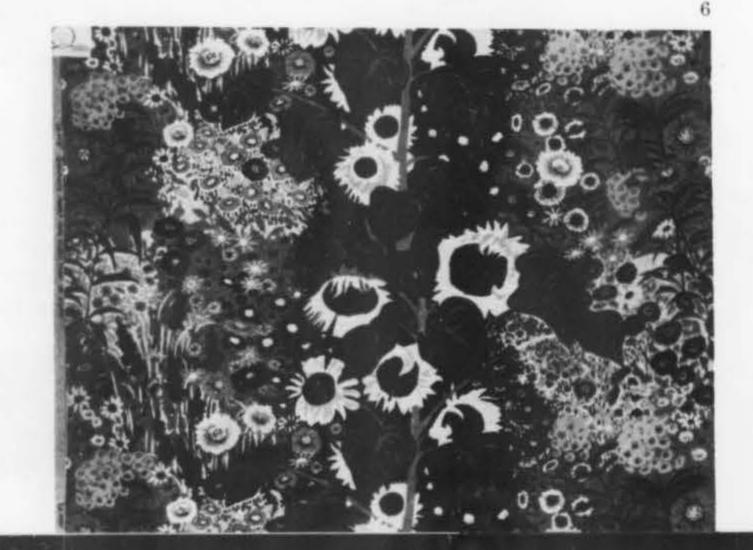
Crisp contemporaries at Lieb/Meyer

LIEB/MEYER CORPORATION, 16 East 52nd Street, New York, has a choice new group of graphically arresting prints by such outstanding present-day artists as Norman Ruskin, Roland Carter, Sarah Provan, and Joseph Barbrowicz. Designs may be printed in any color on a choice of fabrics, including Belgian linen, linen/Dacron blend, 100% Dacron batiste, and three types of

3, 4 LIEB/MEYER



5, 6 QUAINTANCE



Fiberglas-all at no extra charge.

Though "Chickory" by Norman Ruskin is ostensibly an abstract interpretation of chickory flowers, it looks more like a colorful display of pyrotechnics with vari-sized pinwheels of exploding color. When printed on Lieb/Meyer's linen and Dacron blend, which derives extra strength from tough Dacron warp yarns, this pattern is especially well suited to wear-and-tear contract applications. Roland Carter borrows from nature for the title of his print, "Crazy Daisy"; but there the relationship abruptly ends. His (Continued on Page 229)

Big bouquet of florals at Quaintance

QUAINTANCE FABRICS, 227 East 56th Street, New York, bursts forth with life and growth in a sprightly fabric panorama crammed full of flora and close relatives thereof. Prints are outstanding for their versatility, being as adaptable to contemporary as they are to traditional settings. And colors have a muted quality that suggests a new emphasis on refinement and elegance.

"Fougere" (5) silhouettes in white against warmly tinted grounds a pleasant variety of ferns and fronds, which appear as lacy cutouts on draperies, upholstery, or slipcovers. Retailing for \$6.75, the print is hand screened on 50" linen in lemon peel, antique (Continued on Page 228)

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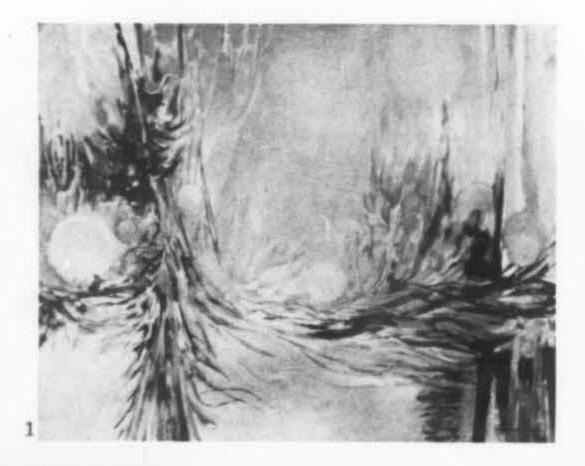
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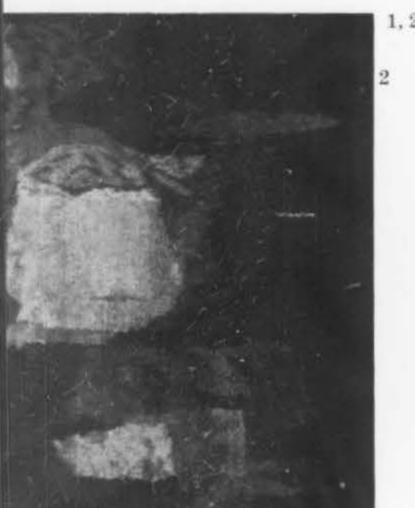
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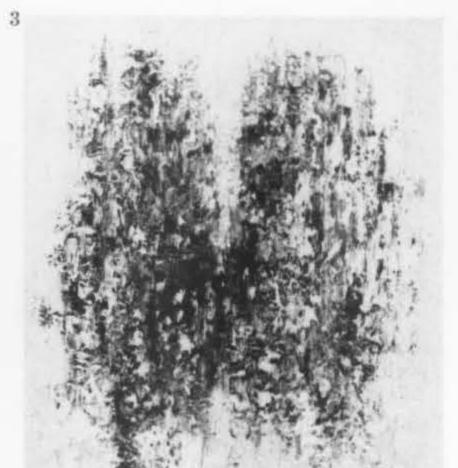
Would you like our newest brochure? Just write Dept. I-11, Erwin-Lambeth, Thomasville, N.C., on your professional letterhead. No charge, of course.

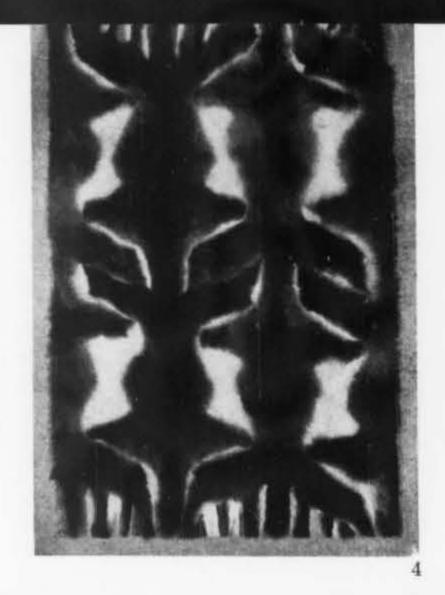
merchandise cues

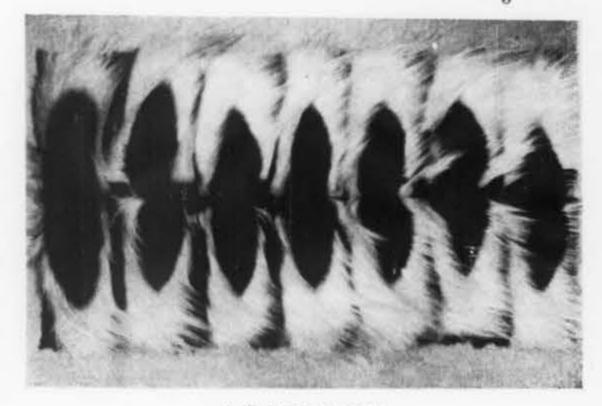




1, 2, 3 PATTERSON, FLYNN & JOHNSON







4, 5 MONSIEUR K

Abstract painting rugs at P. F. & J.

PATTERSON, FLYNN & JOHNSON, INC., 55 East 57th Street, New York, long famous for fine custom-made Aubussons, Savonneries, and Alpujarras (Spanish loop rugs of a coarse nature), has recently embarked on an interesting artistic venture: that of transposing abstract art from the medium of painting to that of hand-woven rugs. So visually spectacular are the results that many art connoisseurs actually prefer the rich textural variation of yarn with its differing pile heights to the relative flatness of oils. Price, too, is an enticement. Because the chosen painters, such as Lawrence Di Rosario, Sheila Burlingame, William Allbritton, Olivier Charles, and Raymond Baker, do not yet have the international fame of a Picasso or a Kandinsky, these abstract rugs are well within the financial reach of most contemporary art fanciers.

A sampling of Patterson, Flynn & Johnson's abstract designs are illustrated above. Richard Nielsen's painting (1) is an exuberant interplay between sun-like baubles and wheat sheaf forms in muted earth tones and pale golds. The rug made after Sheila Elsworth Burlingame's painting (2) is done in shades of deep blue, gold, and rust reds.

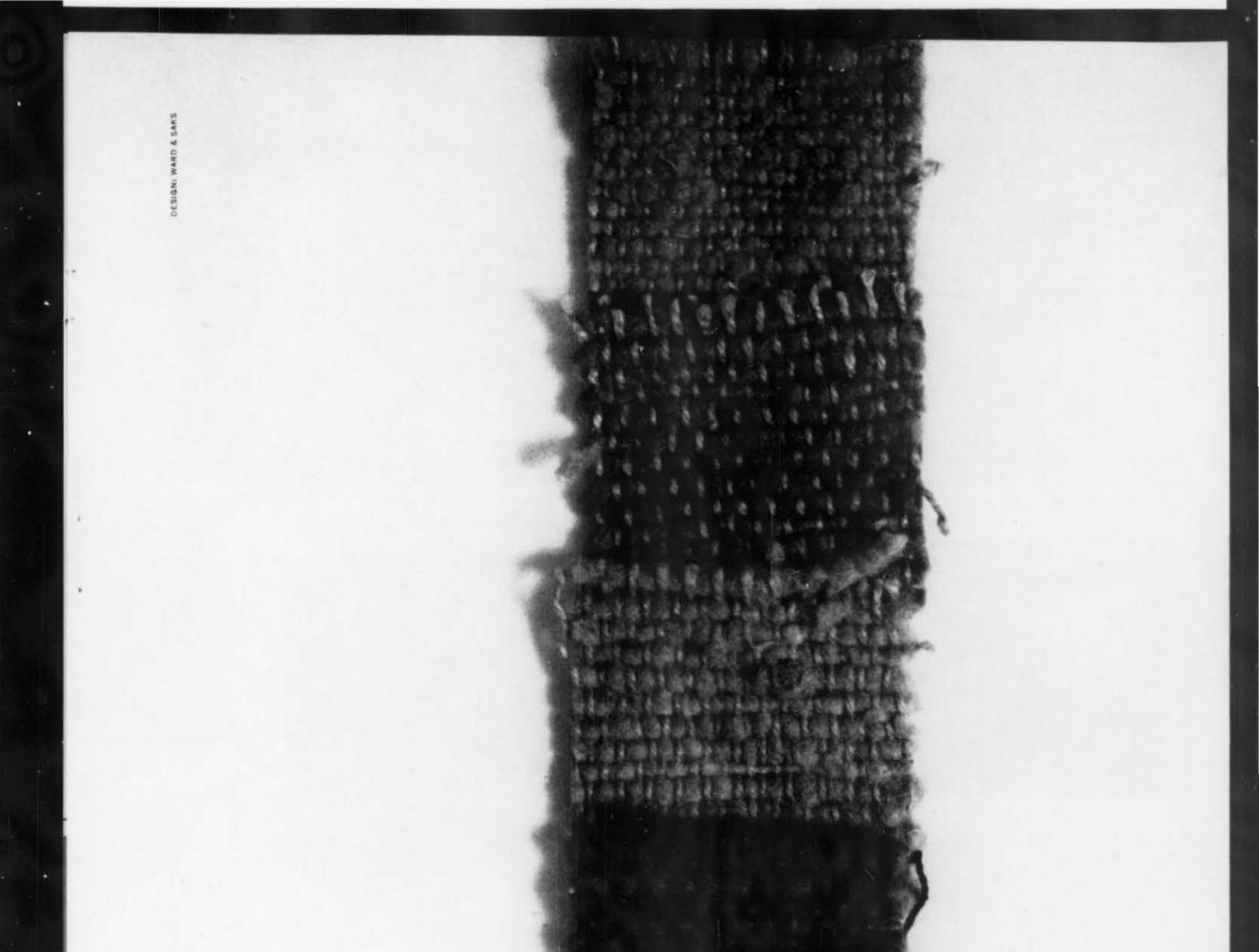
William Allbritton's frenetic abstract (3) revels in a lavish texture, excitingly colored with blues, orange, and white. Any of these or other rugs in the Patterson, Flynn & Johnson gallery are available in any size the client desires.

Should none of the fifty available paintings satisfy a customer's taste, he may bring in a design of his choice and select his own colors from a copiously stocked yarn museum assiduously enlarged over the years. Both regular stock and custom contemporary rugs, knit entirely by hand in Europe, are all-wool with a cut pile. And because they are knotted carefully by hand, the rugs have a remarkable durability and long life, even in high-traffic areas.

Exotic fur imports at Monsieur K

MONSIEUR K, 1207 Lexington Avenue, New York, as full of furry things as a zoo, is a brand new shop which specializes in fur accessories for the home. Shown are fur pillows, rugs, bedspreads, poufs, throws, and blankets-all made of skins from such intriguing far-away places as Yemen, Iceland, Africa, Kenya, South America, and France. Or if, perchance, a client harbors a secret passion to have his bathroom walls papered with zebra or his most comfortable armchair upholstered in French calf skin, Monsieur K offers a custom service which will supply these or any other mad fur trappings the client might aspire to. Should a mink or any other type of fur coat become de trop, it, too, may be converted into a glamorous throw. Nor is the automobile neglected. Car seats may also be lavished with Monsieur K's custom fur upholstery.

Fur pillows, made up in any size or shape, regularly (Continued on Page 231)



NOVELLO = hanc pun wool upholstery, durable and soil resistant, bronzed color; priced moderately Jack Lenor Larsen Inc; 677 Fifth Avenue, New York



Architectural cove lighting at Lam LAM, INC., 414 Main Street, Wakefield, Massachusetts, are manufacturers of the Modulume linear structural lighting system shown below (1) along a waiting room wall. The open-cove wood-shielded fluorescent fixture, called "Profile" and designed by William M. C. Lam, produces different light distribution by means of a variant in the curves available. Prefinished in a variety of woods and ready to install, "Profile" may be ordered as individual units or in multiples which in combination produce fitted installations to any length; they may also be continued around corners.

Gitlin's multiples of pendants

HARRY GITLIN LIGHTING, 917 Third Avenue, New York, has developed a new line of etched finished opal glass globes (2) for lighting in mix and match relationships, designed by Harry Gitlin. This interrelated collection of eight gentle globe variations in combination with wood have stems of metal or flexible wire and are designed for surface mounting, ceiling hanging, or wall hung mountings. Ornamental sculpted caps are of oil finish, wood, or metal in white, black, or colors to suit. Attractive variations of the clusters may be arranged suitably for both residential or contract installations.

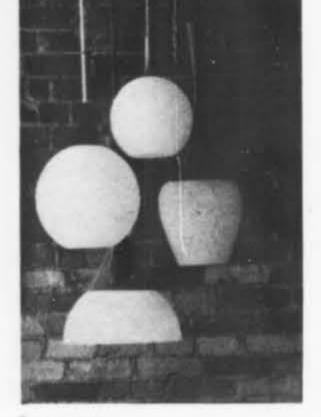
Cherner lighting at Raymor

RICHARDS MORGENTHAU, 225 Fifth Avenue, New York, presents the Norman Cherner designed "American Group" lighting fixtures with shades of brightly-colored, frosted-finish, hand-blown glass. Triple pendant of graceful conical shapes (3) is available in a color range of orange, lemon-lime, brown, blue, or crystal white. Overall height: 15 inches. "Tear Drop" glass fixture (4) in crystal color only appears as a 2- or 4-light candelabra on brass arms. This same shade is also mounted on a single or double light wall fixture. The single glass and brass wall pendant (5) is in any of the above colors.



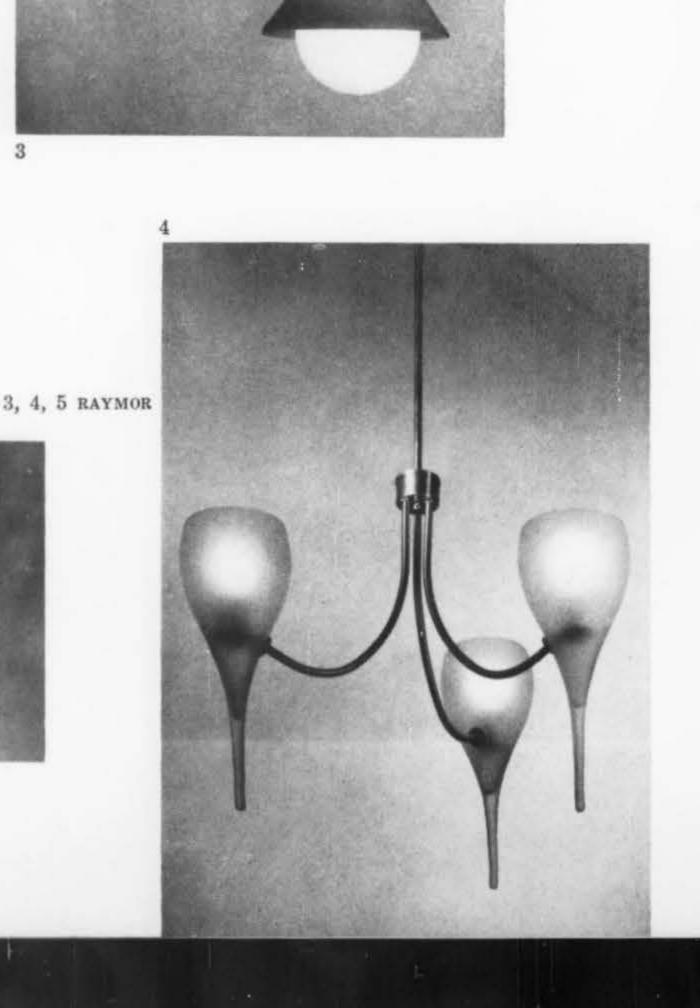
1 LAM





2 GITLIN





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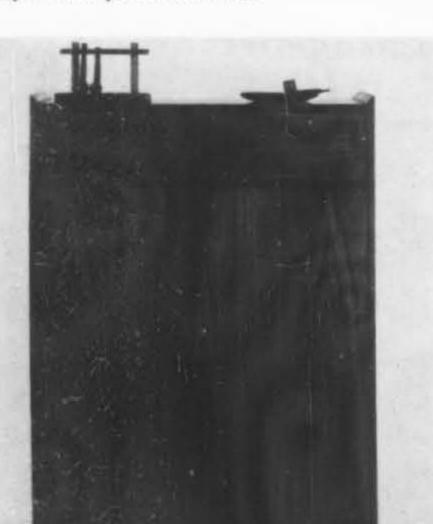


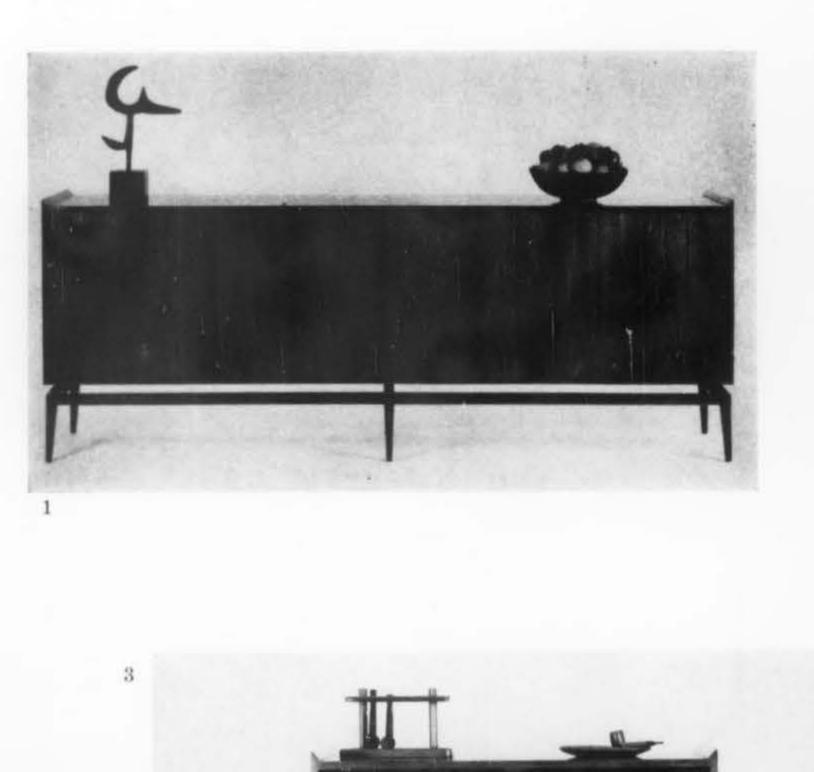


muslin covered foam rubber seats. A-79993 Venetian lantern. Interiors' Import Co. Inc., Showrooms: New York/783 Third Avenue; Chicago/Merchandise Mart, Space 6-170; Dallas/Dallas Trade Mart, Space 4046. A. Marangoni, Pres. Outside U. S. Inquire P. O. Box 668, Florence, Italy. merchandise cues

Charak designs for young homemakers

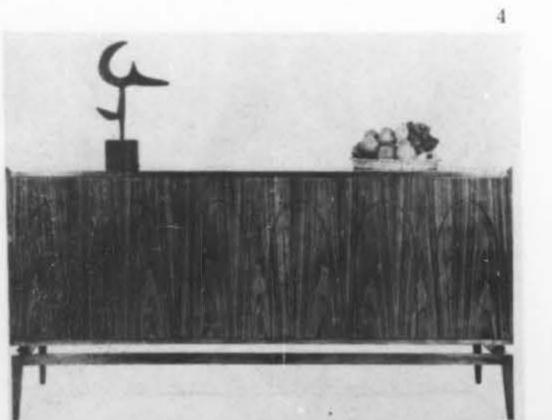
CHARAK FURNITURE COMPANY, 38 Wareham Street, Boston has developed a young-in-heart and well rounded collection of medium priced upholstery pieces, case goods, tables, and occasional pieces called "Sequence." All case pieces have flexible interiors which may be engineered to fit specific needs such as fittings for bars, TV, hi fi, or storage drawers or shelves. Over-scaled walnut cabinet at right (1) with four double doors "floats" on the narrow and sculpted base frame; 96x18x34¹/₂". Interior has been arranged to include a stereo with left and right speakers, TV, and a record player on a pull out drawer.





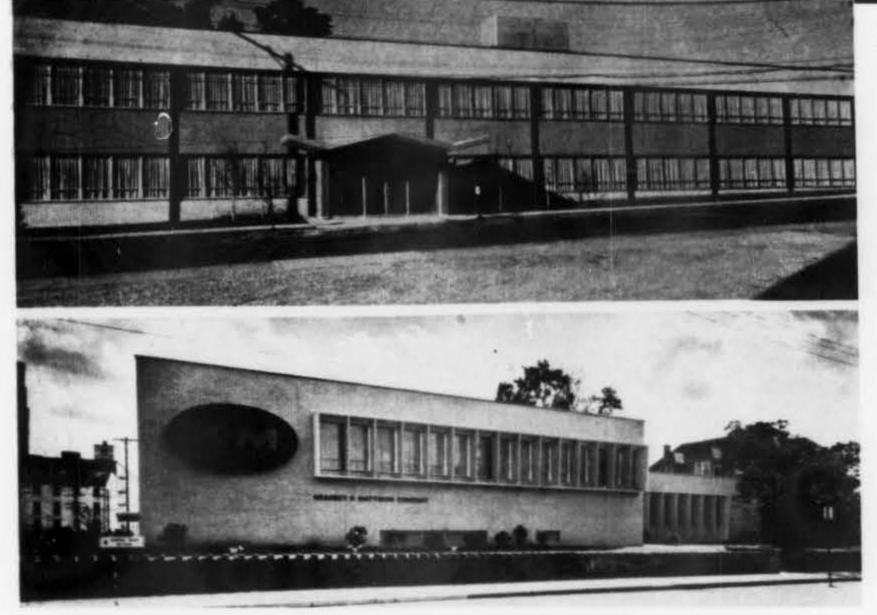
"Sequence" upright masculine walnut chest (2), opens (3) to expose pull-out storage drawers. Top panel lets down, revealing open shelves for shirts and creating a shelf on which to rest small objects while dressing.

2



208

Walnut cabinet in graceful proportions (72x18x34¹/₂") ornamented with black "arch" inlay on accordion-fold doors with touch latches. Interiors are arranged to hold equipment for a buffet. Adjustable shelves have slide-out plastic-top serving shelves. Center section contains four trays —one partitioned and lined for silver.



New headquarters office building of Keasbey and Mattison Company in Ambler, Pennsylvania. Designed by George M. Ewing Company A Thortel fenestration of Fiber glass material used throughout.



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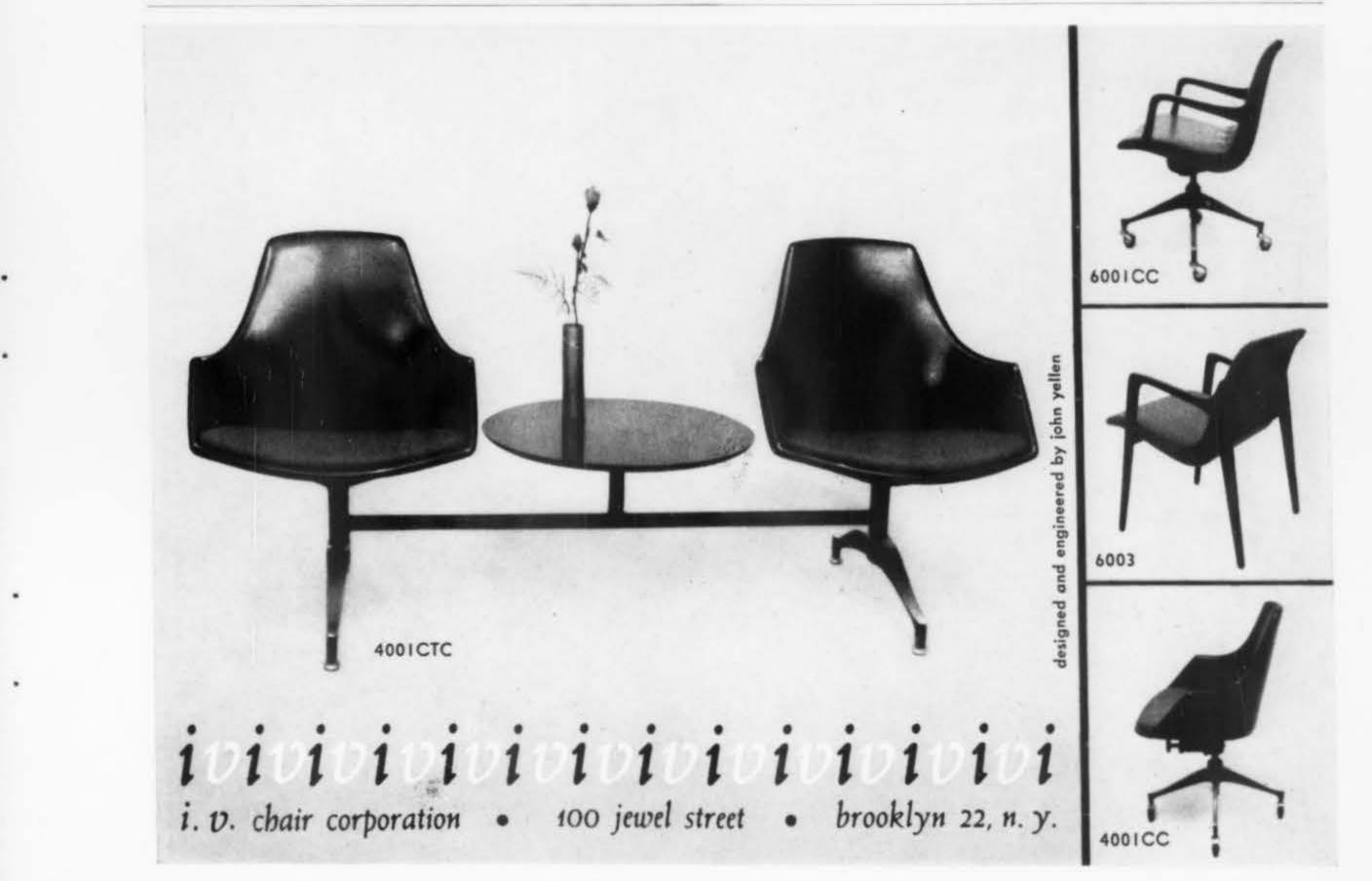
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SAN FRANCISCO	Exbrook	2-6360	
WASHINGTON, D. C.	Woodley	6-9122	



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New line of smoking stands from Heifetz

A new line of smoking stands for both contract and residential applications has been added by the Heifetz Company, 16 East 53rd Street, New York, to its long-standing lines of lighting fixtures, lamps, and accessories. The seven numbers in the line, designed by Yasha Heifetz, I.D.I.,



president of the firm, are all variations on four basic types: Tri-Spacer, Tri-Point, Crossroads (pictured), and Saucer Base. Each incorporates mat white ceramic trays with high polish or satin finish solid brass ash screens. However, Saucer Base and Crossroads use solid black American walnut in addition to the standard materials.

New ceramic facing from Federal Seaboard

"CV Durathin," a new ceramic facing material %" thick, has been introduced by Federal Seaboard Terra Cotta Corporation, 10 East 40th Street, New York. It is available in sizes up to a maximum of 18" x 24" in an unrestricted color choice. Initial costs and installation costs of "CV Durathin" are low because of its thinness, light weight, and large unit sizes. Face distortion and size tolerance are limited to 1/16 of an inch or less; units are available with bull nose on one, two, or three sides. Face to wall dimensions is 1%" "CV Durathin" and %" mortar.

G. E. "Textolite" woodgrain plastic laminates

Danish and Gunstock Walnut are the first two of several new "Textolite" woodgrain patterns introduced by General Electric, Schenectady, New York. Greater realism in the woodgrains is achieved through fewer repetitions of patterns and greater fidelity to grain reproduction. Danish Walnut is a warm walnut color and Gunstock, its darker counterpart, has the deep richness of oiled walnut. The two new walnuts have extra-long, five-foot repeating grain patterns. The random sliced-cut grains and long repeats of the new patterns are particularly desirable for large surface applications, such as dinette tops and wall coverings, where reduced repetition makes it possible to more closely simulate actual wood surfacing. Even the slight natural imperfections of the copy wood have been reproduced to achieve a high level of realism. Still greater authenticity is possible with "Textured Textolite," which actually has the grainy feeling and appearance of a natural wood surface. Both new walnuts are available in "Textured Textolite" as well as the conventional satin finish in standard sheet widths of from 24 to 48 inches and lengths from 60 to 120 inches.



The distinctive strength and beauty of design of contemporary furniture by Van Keppel-Green have been brought about by imaginative exploration and experimentation with techniques and materials. VKG designs have the refinement and dignity necessary to harmonize with the best furniture of any period.



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the COLONNADE COLLECTION

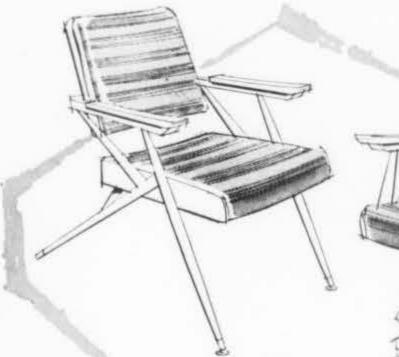
the No. 1078 Low Chest has exceptionally graceful lines. It is shown with a beautiful White and Gold finish as is the No. 201 Linenfold Clock. The No. 56 Chairs are richly finished Fruitwood with plumes in Black and the foam rubber cushions are covered with Douppione Silk. All designs are by Robert Kuykendall and are but a few of over 70 pieces for the living room, dining room and bedroom.

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Jamestown, N.Y.

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Model 1421

Model 1423

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INTERIORS/November 1960

211

detail.

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detail.

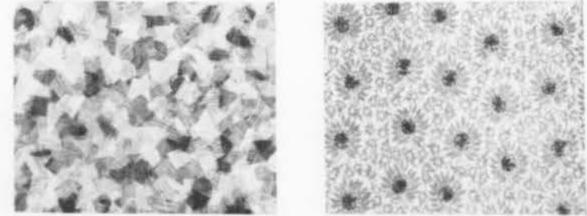
our guide to quality

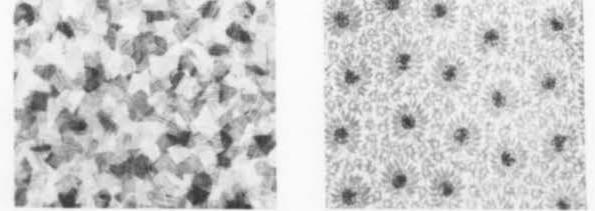
Martin-Senour's Nu-Hue Custom Color System II

A new system of 1200 "Working colors," called Nu-Hue Custom Color System II, has been released by the Martin-Senour Company, 2500 South Senour Avenue, Chicago, revising its original system brought out in 1946. Easy color selection is emphasized in all the forms in which the new system is presented. The simplest to use is a purse-size packet, called the Contempotones Selection, which contains the 64 most useful decorating colors arranged in "families" of colors (eight per card) entitled Sunshine Colors, Aquatones, Quiet Colors, Fresh Greens, Pretty Pinks, Lavender Blues, Neutral Tones, and Happy Hues (for accent). Printed on the back of each card are suggestions on how to use the colors for the desired effect in a room and what colors they can be used with for harmony or for accent. The second group, which expands the Contempotones package, contains 256 decorator colors, arranged in "families" of eight hues per card with suggestions for use, in a pocket pack for on-the-job use by designers and architects. This same collection of 256 colors is also available in an album of enlarged (6" x 5") color samples for those who need memo samples for plans and presentations. A full range of more than 1200 colors is arranged in a large directory at paint dealers for reference by those interested in a complete spectrum. Each of the 1200 colors is coded on a punch card for instant preparation on Martin-Senour electronic Colorobot mixer by the paint dealer.

New patterns added to Boltaflex vinyl line

Four new patterns have been added by the General Tire & Rubber Company, Bolta Products Division, Lawrence, Massachusetts, to its line of Boltaflex unsupported vinyl coverings: "Atlantis," "Orleans," "Dahlia," and "Mantilla." Contemporary "Atlantis" (left), in white, mocha, charcoal, turquoise, and beige, superimposes striated and





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textured geometric forms. Printed on six different color grounds is "Dahlia" (right), a delicate floral. "Orleans" is a provincial design of triangles, circles, and stars in beige, tan, and mocha and "Mantilla" has an S cut-out pattern characteristic of Spanish lace in white, beige, or mocha. Like all the Boltaflex line, the new patterns offer scuff resistance and a minimum of cleaning care.

New patterns for GE Textolite Mist line

Four new patterns, three solids and a stripe, round out the 1959 Textolite Mist line of beige, gray, and cocoa from General Electric, Schenectady 5, New York. The new solids available in this decorative surfacing plastic are green, white, and yellow. These designs, which have a subdued mottled pattern, don't show wear or soil readily. A versatile multi-color, ribbon-like stripe pattern is called Ruban Mist. Its random stripes are soft misty yellow, cocoa, white, pumpkin, and turquoise. These gaily colored laminates may be used as a counter backsplash; a door, wall, or furniture surfacing; a powder room vanity covering; a restaurant counter and table top; or as parts of store fixtures. All Mist patterns are offered in standard sheet widths, ranging from 24 to 48 inches, and lengths, from 60 to 120 inches in both general purpose and post forming varieties.

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the appearance and working utility of your own offices. For a free copy, write to: Corry Jamestown Corporation, Department I-11, Corry, Pennsylvania. The American Institute of Decorators presented DORIC with a 1960 Award of Merit for design achievement.





Luxury-Tufted broadloom from Loomweve

A new collection of broadloom carpeting, called "Luxury-Tufted," has been introduced by Loomweve Rugs and Carpets, a division of Congoleum-Nairn, Inc., Lawrence, Massachusetts, as a supplement to its fiber rug line. Notable for a broad and beautiful range of colors, the Luxury-Tufted collection includes five grades (12' x 15' widths), each with a different texture, in three price brackets-\$7.95, \$11.95, \$12.95 retail per square yard. "Windspun" (\$7.95) is a 100% 15-denier virgin, long staple DuPont Nylon with a heat-set Textured Twist; "Flight" (\$11.95), a 100% 15-denier virgin, long staple DuPont Nylon with a heavy heat-set Textured Twist; "Fashion Floor" (\$11.95), a 100% imported virgin wool with a random-sheared three-level cobblestone effect; "Landscape" (\$12.95), 100% imported virgin wool with a random-sheared sculptured texture; and "Hacienda" (\$12.95), 100% imported virgin wool with a thick deeploop pile.

Armstrong's marble-like Palatial Vinyl Corlon

A new luxury sheet flooring material which simulates marble has been introduced by the Armstrong Cork Company, Lancaster, Pennsylvania. Featured in the inlaid design are metallic sprinkled veins of transparent vinyl, accent nuggets of translucent and opaque vinyl, and a mottled background of millions of vinyl chips. The eight available colorways are beige with monochromatic taupes, white with gold veining, black with gold veins, pink blush with transparent veining, soft green and translucent veins, ivory with gold veining, white multi-color with a clear veining, and taupe with translucent veins. Since the new flooring is made with Hydrocord, Armstrong's moisture resistant backing material, it can be installed in basements and other below-grade areas, as well as on-and-above grade floors. Made in .070" gauge sheets, six feet wide, Palatial retails for approximately \$1.10 a square foot.

Azrock adds Wood Tones to asphalt tile line

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457-PS-CB

Wood Tones, an asphalt tile pattern that simulates the look of wood flooring, has been added by Azrock Products Division, Uvalde Rock Asphalt Company, 500 Frost Bank Building, San Antonio 6, Texas, to its line. Available in two colors, Sycamore D-81 and Cypress D-82, the wood grain pattern effect extends through the thickness of the tile. And since no two pieces of tile are exactly the same, an authentic random pattern look is possible. Wood Tones comes in a standard 9" square size, 1/8" thickness only.

Plastic grillework from Integrated Ceilings

"Infinilite," a plastic grillework that allows a uniform, non-modular, luminary texture over a plane of any size, has been developed by Integrated Ceilings and Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles. The new grillework is composed of small circular polystyrene plastic louvers which come in standard size panels of 24" x 25". Panels are easily cut to afford a flexible ceiling to fit a room of any size or shape. "Infinilite's" suspension system eliminates "T" bars or any visible sign of construction whatsoever; the panels are suspended on wires with easily adjusted clip hangers. A special brightness control ring which throws the lower half of each cell into shadow assures low surface brightness. Estimated light transmission value is 80%. White is the standard finish color: however, special colors are available, as well as gold, grass, and bronze metal finishes. A descriptive file folder (A.I.A. File Number 31-F-14) is available on request to the company.

INTERIORS/November 1960



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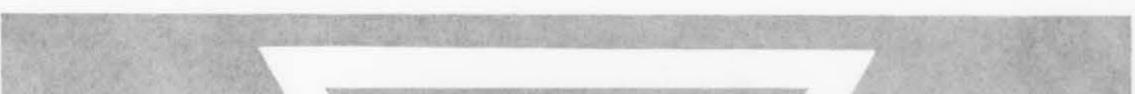


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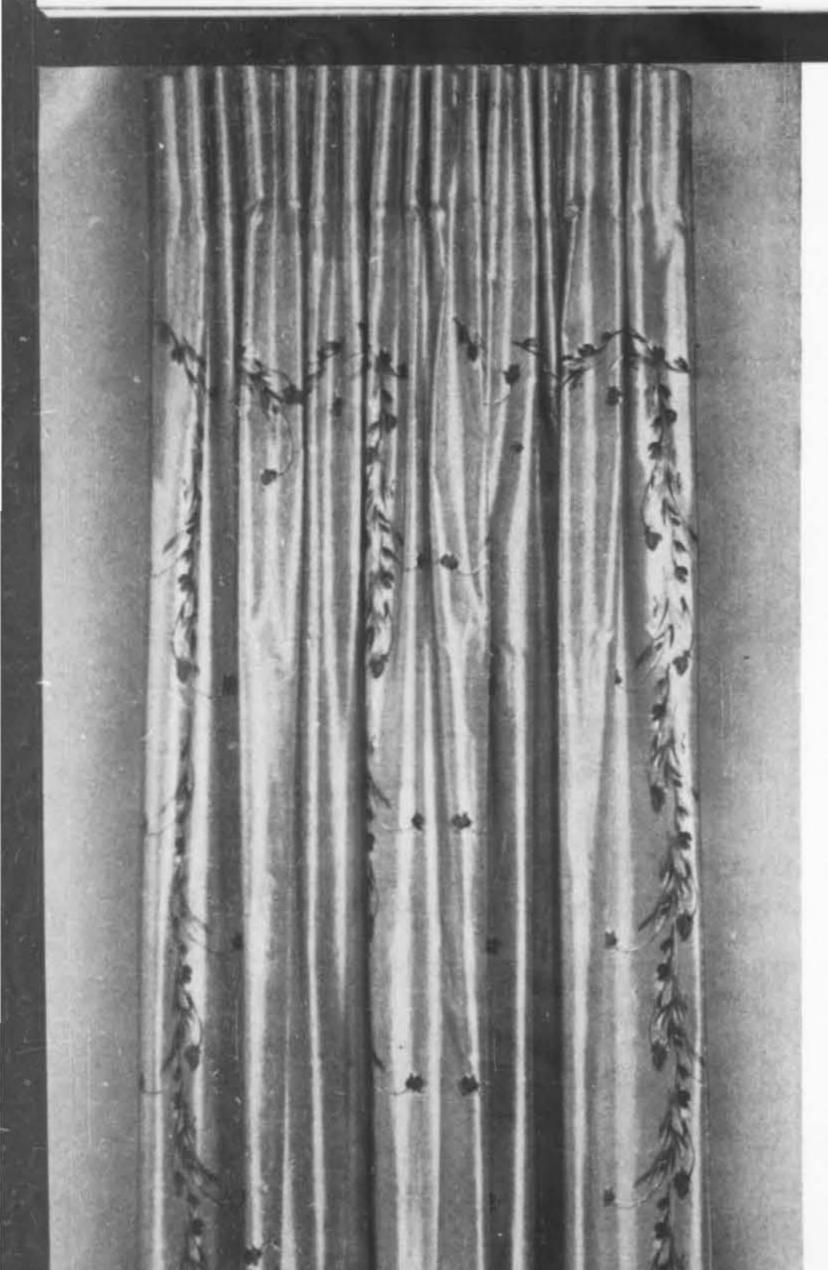
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Address Book

BETHLEHEM FURNITURE COMPANY has opened two new showrooms, one in Chicago at Welles & Carter, Inc., 325 North Wells Street; the other in Cleveland at Gordon Furniture Company, 2201 Superior Avenue.

CHASSER INTERIORS, INC., have moved to new and larger quarters at 509 Madison Avenue, New York.

CHILD CRAFT FURNITURE, division of Smith Cabinet Manufacturing Company, Inc., Salem, Indiana, has leased space in the Atlanta Merchandise Mart.

H. S. CLIFTON, LTD., manufacturer of custom-built upholstered furniture, has moved to 1114 First Avenue, New York.

COLLINS & AIKMAN CORPORATION, makers of upholstery fabrics for the furniture and transportation industries, has moved from the Chicago Merchandise Mart to the American Furniture Mart, 666 Lakeshore Drive, Chicago.

COMARK PLASTICS DIVISION, Cohn - Hall - Marx Company, makers of "Con-tact" self-adhesive plastic, has moved to new and larger quarters at 1407 Broadway, New York.

CREATIVE DESIGNS, INC., super market design, interior and exterior commercial design, and industrial packaging design, has moved from 2778 Webster Avenue in the Bronx to 1 Riverdale Avenue, Riverdale, New York.

ROBERT CROWDER & ASSOCIATES, formerly at 110 North Robertson Boulevard, Los Angeles, has moved to a new and larger showroom at 8784 Beverly Boulevard—still in the heart of Robertson Center.

CROZET, INC., 1617 Willow Lawn, Richmond, Virginia, has added an Interior Designing and Decorating Department under the direction of Robert Arnold de Vignier Copper.

DESIGNER/CRAFTSMEN OF CALIFORNIA showcase has moved from the Cliff House, San Francisco, to 1507 Grant Avenue, San Francisco.

"MIGNON" fabric and wallpaper

house of

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Chicago • Los Angeles • Miami • Houston • Dallas • Atlanta Washington, D.C. • Philadelphia • San Francisco DIRECTIONAL CONTRACT FURNITURE CORPORATION; NESSEN STUDIO, INC., lamps; and ISABEL SCOTT, fabrics, have opened a joint showroom at 307 North Robertson Boulevard, Los Angeles. Shown for the convenience of decorators, architects, and designers in the contract field are furniture products, lamps, and fabrics for use in institutional and industrial interiors.

EHRMAN & REINER, INC., 212 Fifth Avenue, New York, was formed by the merger of two industrial design organizations, Ernst Ehrman Associates and George Reiner Associates. The new organization will handle every type of project in package, product, trademark, and interior design. Also the facilities of a complete merchandising and marketing consulting service will be made available to its clients.

FICKS REED COMPANY, Cincinnati, Ohio, now has exclusive distribution in the United States and the Caribbean of Medallion, a thirteen-piece collection of solid wrought aluminum outdoor furniture.

FLEETLINE, distributing organization for the complete line of Cottonsmith Furniture Manufacturing Company, Inc., has opened an office furniture showroom at 223 Ivy Street, Atlanta.

FLINTKOTE COMPANY has appointed Carroll Walters, new owner of Beacon Sales Company, 50 Webster Avenue, Somerville, Massachusetts, and branch warehouse at 1103 Main Street, Worcester, Massachusetts, as a distributor of Tile-Tex flooring tile and accessory products.

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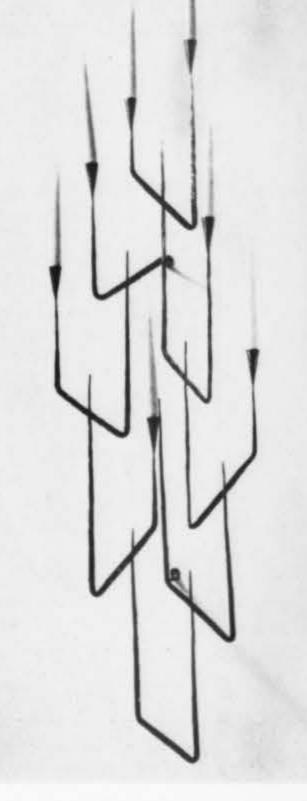
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FLOWERS UNLIMITED, originators and designers of Perma trees and flowers of all types, garden settings, potted plants and interior plantscapes, has moved from 125 East 39th Street, New York, to 1140 Third Avenue, New York.

FUNCTIONAL FABRICS, INC., 261 Fifth Avenue, New York, division of Kandell Industries, will design and manufacture fabrics for contract installations.

GENERAL ELECTRIC, Laminated Products Department, Schenectady, New York, has named five new wholesale distributors for Textolite decorative laminated plastics: DIAMOND W SUPPLY COMPANY, Los Angeles; J. S. TAIT & COMPANY, LTD., Vancouver, British Columbia; McGRANNA-HAN BUILDING SUPPLY COMPANY, Lexington, Kentucky; MCKEE ENTERPRISES, INC., St. Paul, Minnesota; GLASER CORPORATION, Dayton, Ohio.

GENERAL TIRE & RUBBER COMPANY has appointed GRAND-BERG BROTHERS WALLPAPER, 268 Summer Street, Boston, as its distributor for "Fashion" vinyl wall covering in the New England area; BRINN & JENSEN COMPANY, 1110 Harney Street, Omaha, Nebraska, and BAKER-THOMASwoolsey wholesaler, INC., 300 South 12th Street, Phoenix, Arizona, and 1622 East Factory Avenue, Tucson, Arizona as its distributors of Bolta-Top vinyl material for counter, table, and furniture topping.

GOODALL VINYL FABRICS COMPANY, a division of Burlington Industries, has appointed GLABMAN-TEICHNER, INC., Chicago, as national sales agency to the furniture manufacturing trades.

GOODYEAR TIRE & RUBBER COMPANY, Akron, Ohio, has appointed GOODFLOR DISTRIBUTORS COMPANY, INC., Dallas, Texas, and CAROLINA TILE DISTRIBUTORS COMPANY, INC., Charlotte, North Carolina, as distributors for its flooring products.

HONG KONG TEAKWOOD, LTD., has appointed PLYFLOOR, INC., manufacturers of laminated hardwood block flooring, Hattiesburg, Mississippi, as its agent in the Eastern and Southern states.

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DESIGN-TECHNICS



INTERIORS' IMPORT COMPANY, INC., New York, has opened a showroom in the Decorative Arts Center, Space 319, 420 Boylston Street, Boston.

THE KEYHOLE, a new cooperative, self-service showroom displaying fabrics, carpet and wallpaper, has opened at 1219 Broadway, Hewlett, Long Island.

LAURALEE ASSOCIATES, INC., accessories, fabrics, rugs, and furniture (including the Arch Gordon Company contemporary line) has opened a new showroom at 236 East 53rd Street, New York.

LOOMWEVE RUGS AND CARPETS, a division of Congcleum-Nairn, Inc., has appointed seven new distributors: METRO-POLITAN FLOOR COVERING COMPANY, 1701 South Santa Fe, Los Angeles; L. D. BRINKMAN AND COMPANY, 1405 Turtle Creek Boulevard, Dallas; BICKOFF, INC., a division of Kane Company, 4004 East 71st Street, Cleveland; BIGELOW AND DOWSE COMPANY, 245 Secona Avenue, Needham Heights, Massachusetts; D. A. SMITH COMPANY, 1301-14 West Eighth Street, Kansas City, Missouri; KABAT DISTRIBUTING COM-PANY, 801 Washington Avenue, Toledo, Ohio, and 5464 Bellview Avenue, Detroit, Michigan, and TRI-STATE FLOORS, INC., 435 First Street, Mineola, Long Island.

STEPHEN MICHAEL, photographer specializing in interior and product design photos, has moved to a new address at 235 East 34th Street, New York.

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NO-SAG SPRING COMPANY has signed an agreement with MORLEY FURNITURE CORPORATION, Chicago, granting No-Sag exclusive sales rights throughout the world to the Morley Torsion-Rest Comfort Construction which combines the principles of the lever and the spring in sinuous spring seat constructions.

NATIONAL SOCIETY OF INTERIOR DESIGNERS has moved its national headquarters to 157 West 57th Street, Suite 700, New York. Telephone number is JU 2-1421.

ODI will open a new showroom for its office furniture designs at 315 East 62nd St., New York, on December 1st.

PLYMOUTH RUBBER COMPANY, INC., Canton, Massachusetts, has appointed TEXTILE TRADE SUPPLY, 153 Sheridan Avenue, Toronto, as its Canadian distributor for Plyhide, and DAVID ROTHSCHILD COMPANY, American Furniture Mart, Chicago, as its Midwest representative.

RESOURCES COUNCIL OF THE AMERICAN INSTITUTE OF DECO-RATORS has moved its headquarters to 342 Madison Avenue, New York.

EDWARD AXEL ROFFMAN ASSOCIATES, INC., office furniture showroom, has moved to 160 East 56th Street, New York.

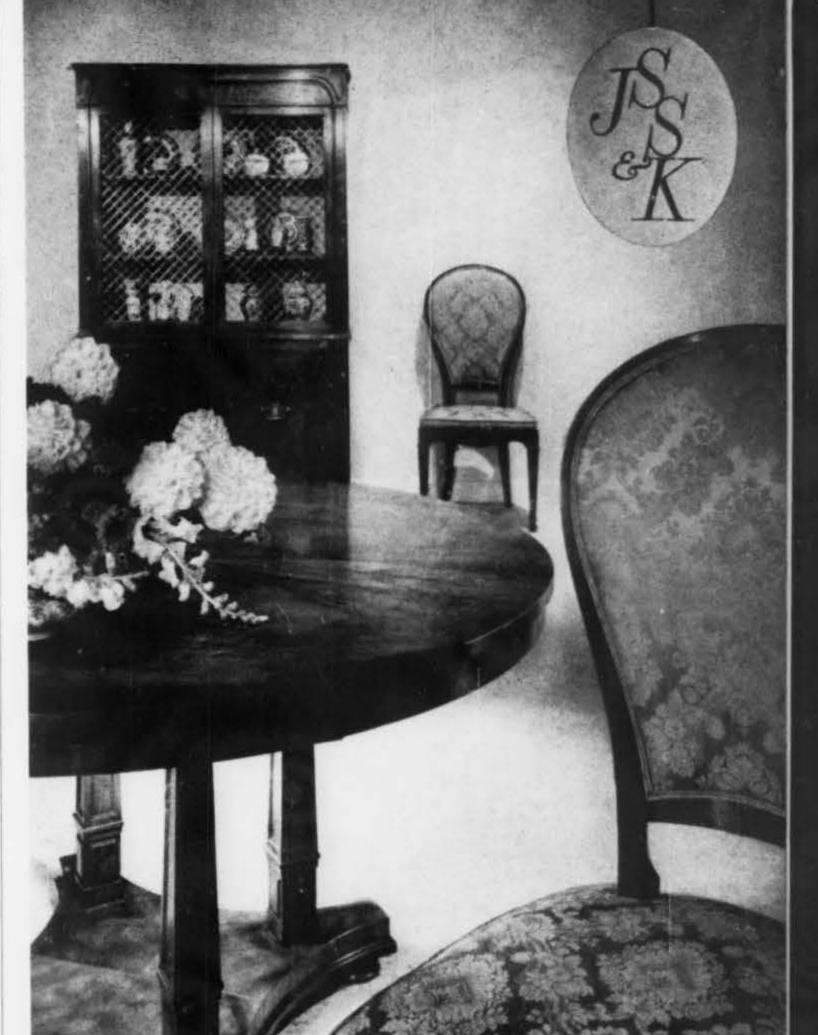
DON RUMSEY ASSOCIATES has opened a new showroom in Jackson Square at 472 Jackson Street, San Francisco, which displays wallcoverings, foils, murals, textures, vinyls and custom designs.

SCANDINAVIAN DESIGN, 20 East 58th Street, New York, now offers the complete line of Alvar Aalto designed furniture.

SHIBUI SHOP, carrying a line of Asian handcraft and gift items, has recently opened at 251 East 57th Street, New York.

SPACE-PLANNER COMPANY, INC., manufacturers of freestanding prefabricated fireplaces, has moved to new quarters in the Broadmoor Center Building, Suite 212, 151

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SPANISH TRADING CENTER, INC., 225 Fifth Avenue, New York, importers of Spanish home furnishings, has appointed MARK-FOUR, LTD., 1548 Merchandise Mart, Chicago, as showroom representative for the Midwest. Also, Spanish Trading Center will open a large furniture showroom in Los Angeles and Seattle in the near future. R. SIN, Barcelona, Spain, manufacturers of Spanish traditional and French antique reproductions, has appointed the Center as its United States representatives.

SPARROW INTERIORS, INC., 214 East Victoria Street, Santa Barbara, California, is the new name and address of Sparrow Studios, also known as Elaine Sparrow, 1725 State Street, Santa Barbara.

THE SUNDIAL, Long Ridge Road, Route 104, Stamford, Connecticut, is a new shop featuring decorative arts, gifts, antiques, imports and a decorating service by Edyth McCoon, A.I.D.

LESLIE THORNE, A.I.D., N.S.I.D., has opened a decorating studio for residential and contract service at Highway 25, P. O. Box 94, Marble Dale, Connecticut.

UNITED STATES PLYWOOD CORPORATION, New York, will market the entire exportable surplus of the only plywood manufacturer in Guatemala, called Industria De Madera "Las Quebradas." This arrangement will assure a supply of several tropical woods, principal among which is Banak, a dark red hardwood with a highly figured grain which makes a decorative prefinished panel.

MOIRE

BERNARD VINICK ASSOCIATES, interior design firm, 69 Gillett Street, Hartford, Connecticut, has established a new and completely separate firm, called DESIGN DISTRIBUTORS, INC., to handle the procurement and sales of fabrics, furnishings, cabinets, lighting fixtures and carpeting, with emphasis on custom designed items. The new division is at the same address as the parent company.

Pirtle heads Union-National New York showroom

Union-National, Inc., Jamestown, New York, manufacturer of fine decorator collections of bedroom and dining room furniture in French and Italian Provincial and contemporary styles, opened in late October its first decorator showroom in New York-and in a very choice location: the first floor of the Decorators Mart, 425 East 53rd Street. adjacent to the National Design Center. James S. Pirtle,



James S. Pirtle

managing director of the showroom, also designed it. employing vignettes by Albert Wellman, A.I.D., of Jamestown. Mr. Pirtle was for eight years contemporary furniture buyer for W. & J. Sloane's New York and suburban stores, and prior to that, in a similar capacity at Brooklyn's Abraham & Straus, he built that store's modern furniture division.

Manufacturers' and Showroom Personnel

ALLIED CHEMICAL CORPORATION, 61 Broadway, New York, has appointed HELEN D. VINCENT as stylist for fabrics made from Caprolan nylon. . . .

AZROCK PRODUCTS DIVISION, Uvalde Rock Asphalt Company,



KRUSE as its special architectural representative in Texas

ROBERT ALBY as manager of its Chicago branch located in

F. ROBERTS as assistant director of merchandising for its

FUNCTIONAL FABRICS, INC., an affiliate of Kandell Industries, Inc., 261 Fifth Avenue, New York, has named JACK

SELIG MANUFACTURING COMPANY, INC., Leominster, Massachusetts, has appointed RICHARD LAUER as first vice presi-

SUMMER & CASUAL FURNITURE MANUFACTURERS ASSOCIA-TION, a division of National Association of Furniture Manufacturers, has named VICTOR REITER, sales manager

THAIBOK FABRICS, LTD., 3 East 52nd Street, New York, has established a Contract Department under the supervision

Hindsight and Foresight

(Continued from Page 190)

undeniably inventive technically in that the faces are not behind glass but exposed - owe their personality to the visual play of inexpensive geometric components. Another Nelson "first" was the breakdown of office furniture into interchangeable components-tops, pedestals, drawers, etc. Almost every manufacturer selling the interiors market has something on this order today (photograph 10, page 190). The round table (8, page 190), long table (9) and "swaged-leg" desk and chair (11), though inventive in structural and functional concept, are memorable, rather, for the progressive refinement of their design. Another point about the swaged-leg chair is that its molded seat is a variation of an Eames theme. Nelson asked and received permission to use it-Eames is a close friend-and both designers are under contract to Herman Miller, so there was no design piracy.

Eameses Win Kaufmann Design Award

While we are on the subject of Eames' influence, he and his wife have just won the first annual Kaufmann International Design Award of \$20,000, tax free, biggest plum of its kind. A crystal symbol by Finn Juhl accompanies the cash, administered through the Institute of International Education. Jury of General Electric's Arthur BecVar, Danish Royal Academy's Erik Herlow, George Nelson, British critic Herbert Read, Olivetti's Dino Olivetti, made the choice from candidates submitted by a world-wide roster of consultants for "outstanding record of achievement in the practice of design."

Eames' technical preoccupations overshadow his great esthetic finesse, with which his sculptress wife, Ray, may have much to do. His original "Organic Design" (12, page 191) competition chair, done in collaboration with Eero Saarinen, preceded his later device of separating seat and back, as in the molded plywood chair (13), which Saarinen has not used (though scores of other designers have). When the two designers separated, each continued to produce important molded chairs: Saarinen a big "womb" (page 142) and exquisite pedestal chair (15); Eames a wire frame group, molded fiber glass group, massive soft leather group (14), elegant leisure group (16), and just recently two new groups (17 and 18). Eames designed the trio (18) for Alexander Girard's La Fonda del Sol restaurant. Both designers are obviously trying to eliminate the forest of legs described by George Nelson in "The New Subscape" (November 1950 INTERIORS). Both keep on refining.



Furniture of Distinction

In general, technical progress has not affected modern furniture nearly as much as have esthetic impulses, though almost all our designers are moving toward greater refinement and luxury, e.g. Jens Risom, whose wartime designs for Knoll are compared to a 1956 model (20-21, page 191). Robsjohn-Gibbings, however, who was serenely classic to start with (19), remains in fashion without changing. Paul McCobb has ranged from upholstered to wooden (23) and molded (24) forms without failing to express his propensity for crisp lines and good proportions. Arne Jacobsen uses womb forms (he calls them eggs) like Saarinen and plywood like Eames (25-26) without for a moment ceasing to be Jacobsen. The "Architective" group by Lundquist and von der Lancken for John Stuart is a handsome exercise in masculinity achieved through square cut slabs (27-28). The luxurious steely grace of the Mies chair has set a pattern for a style not at all badly emulated

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INTERIORS/November 1960

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in an Albano contract group (design, by Nicos Zographos, won first prize in the National Cotton Batting Institute Furniture Competition) which also includes beautiful curved steel-ribbon and glass tables as well as the chairs shown (29) and by Danish designer Poul Kjaerholm (30). Speaking of design personality, those who think of Hans Wegner as uniformly gentle and homey should ponder his chaise (29). And the irrepressible Italian baroque of Carlo Mollino (22), the sophisticated club-house assurance of Donald Deskey's aluminum-frame Sculptra armchair for Charak, and rollicking plump Ditzel "ring" chair (at George Tanier), should prove that modern design has, if anything, too much personality. And it is personality-the artistic, the human factor in design, that the prophets cannot anticipate; that is why the future of design invariably remains a mystery.-O. G.

Professional Organizations

(Continued from Page 165)

Fashions League is not a professional but an industry-wide group, for women only - publicists, sellers, designers, journalists. Chapters around the country conduct lecture luncheons, tours, bazaars. A Trail-Blazer Award for outstanding design is given annually. One of INTERIORS' most provocative articles, George Nelson's "After the Modern House" was prepared for a NHFL lecture. National Secretary Jo Brush conducts a good placement service.

American Society of Industrial Designers and Industrial Designers' Institute are professional organizations for industrial designers, but ASID includes few members outside of heavy industry, whereas IDI has many members of the interiors field, e.g. Jens Risom, Henry End, Edward Wormley (he's a Fellow), Leon Gordon Miller (newly elected President), Ann Franke (also a Fellow, and Secretary), and John Vassos (still another Fellow and Chairman of the Board).

Careers in Interiors

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(Continued from Page 162)

obstacles in its way; most serious is the need to prove that the public's welfare is at stake. Mrs. Spiers' bill would not prevent the unlicensed from practicing but only from calling themselves interior designers. Opposition consists primarily of stores with decorating staffs whose qualifications can presumably not bear scrutiny.

In general, opposition to licensing from within the profession, is caused chiefly by fear of bureaucracy. It can be argued, in answer, that a reasonable law would limit the examination to practical fundamentals, that candidates with recognized academic degrees might be licensed without examination-and that other reasonable procedures could keep the powers of the examining commission to a minimum. The few disadvantages that might persist would, moreover, be worth the expected advantages-elimination of the unqualified who take title to the profession, and whose want of competence and integrity pulls down the reputation of bonafide practitioners.

The interiors field entails service and production, which to some degree can be appraised, assigned some monetary value, perhaps even regulated. It also encompasses arts which in absolute and defensible terms can never be appraised, assigned specific monetary values, or regulated. Herein lie the dilemmas of defining members of the profession, and of regulating professional practice. But at least one thing is clear: Careers in interiors, whether general or specialized, whether arrived at by direct or indirect routes, are united by their common foundation in the visual arts .- O. G.

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Education for interiors

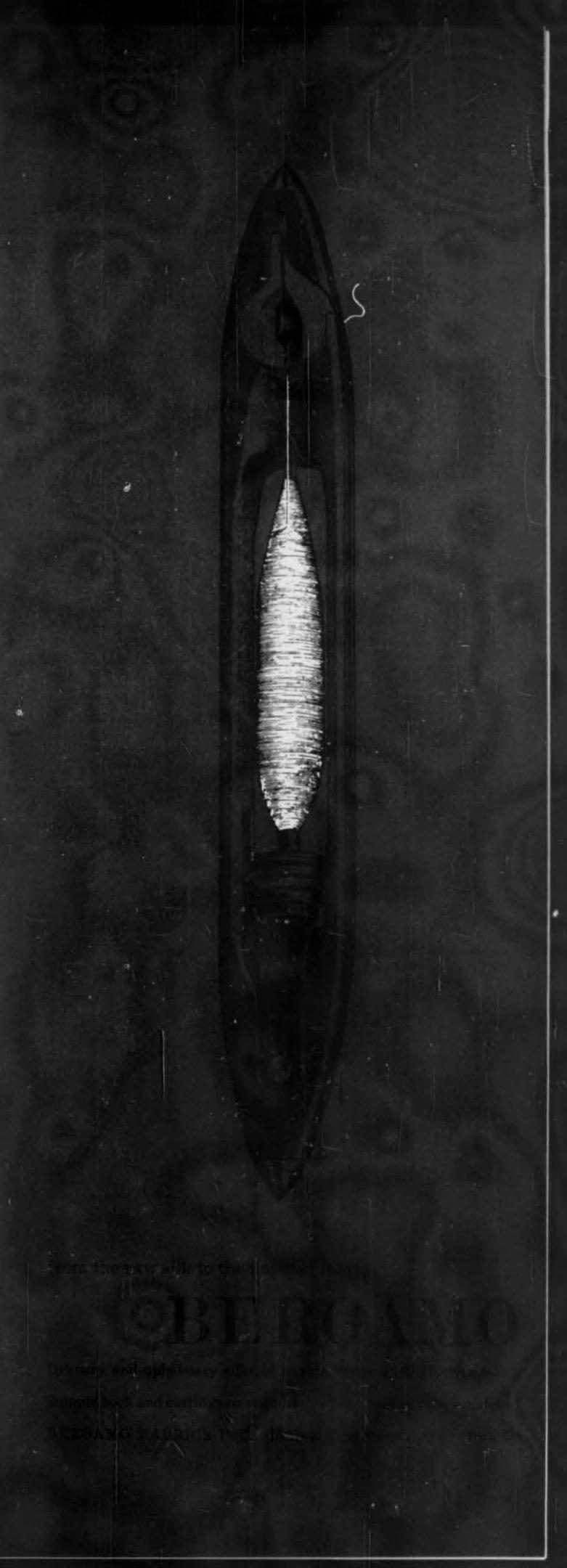
(Continued from Page 163)

expect of a professional school, and they can be acquired elsewhere and later should the need arise.

Between these two extremes of the rock foundation and the frills, there lies a desirable body of learning. One might call it the cultural or scholarly equipment of the designer, over and above the rudimentary history of design. It can to some degree be covered in classroom courses, but ideally it should be a lifetime interest, well established before the student decides to enter the field. The school should be immersed in such preoccupations, rather than attempt to spoon-feed them to the student.

The choice of a school is an important decision but not the all-important one. No school can supply talent or the intelligence to analyze problems. But one tangible contribution it ought to make can be readily sized up in student work: its standards in drawing. Drawing can and should be thoroughly taught. It is the fastest, most direct, most economical means of communication at the designer's disposal.

It has been said that interior designers need to be shrewd psychologists and business men, but fundamentally they are artists, and all the art-based professions have much in common. Schools which do a conscientious job of training aspirants to related professions—painting, architecture, or industrial design—may occasionally provide a better foundation for interiors than indifferent schools specializing in the interiors field. Under the late Alexander Kostellow, for example, the Industrial Design Department of Pratt Institute developed a number of the teaching techniques now used by Pratt's Interior Design Department. As a rule the best schools are staffed by designers who practice in the field, though competence in design does not in itself make a competent teacher.—O. G.





janet rosenblum

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Impressive fabric array at Thorp

(Continued from Page 202)

of life on the fabulous French Riviera. Scale is large; repeat is 36¼", and colors are coral, violet, and yellow.

Though most stress in the Fiberglas group is placed upon a trio of florals, there is one very exciting contemporary design, "Rio Rita." It is a swirling geometric comprised of broken circles and their fragments—both printed in brilliant colors on a white ground. The florals range from "Grand Epoque," a striking Baroque scroll design in lilac on blue, and "Estoril," a stylized wreath design in blues, aquas, and off-white (all with metallic gold), to "Mid Season," a delicately drawn harmony of ferns and wild flowers, quietly reminiscent of a Japanese water color.

New Sundour offerings, imported from England as always, include a casement and a print. The former, an all-cotton chenille sheer with a delightfully soft and luxurious velour hand, is resplendent in wonderful shades of pumpkin, blue, beige, gold, natural, white, and gray. The latter, called "Punchinello" (photo 1, page 202) is a veritable explosion of brightly colored harlequin forms, small and tightly packed at the center of a 20" repeat and scattering and enlarging near the periphery.

Thorp's warmly colored cotton florals make handsome backdrops for English traditional or American colonial furnishings. "Charente" is a large scale stylized rendition of stems and leaves with a background sprinkling of tiny buds in mauve and blue on white, beige with black on white, pumpkin on white, and soft blue and green on walnut. A lush garden of large, clearly detailed flowers takes the form of 4" wide stripes in "Martigues" with a 24" repeat printed on a 36" wide cotton. "Toulon," a gay stripe of camellias, bachelor buttons, roses, and daisies in vivid combinations

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Hand printed imported and domestic Wallpapers, cottons and voiles

of reds, blues, greens, beiges, and roses-all on natural ground-completes the group.

Sheers are characterized by super-elegant designs that harmonize perfectly with the refinement and fragility of their gossamer-like textures and weaves. "Lyons" (photo 2, page 202) displays a large damask pattern with a pineapple motif in monotones of red, blue, gray, and white (all with metallic gold accents) on a silk and Fortisan sheer. Classical figures, urns, and foliage form flamboyant stripes in "Directoire Column," hand printed on silk and Fortisan sheer in lilac, red, blue, celadon, gold, and white—all on white. "Valois Velute Sheer" prints and flocks a large snowflake-like medallion and a small round medallion on a 100% Bemberg in beiges, blues, or golds.

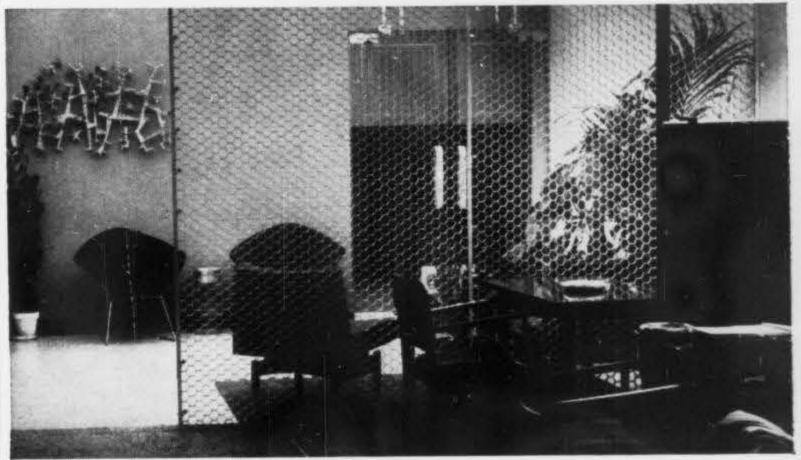
Upholstery fabrics in the new Thorp collection focus emphatically on formal luxury. "Chinoise," imported from Italy, is a rich cut velvet on a cotton/rayon/silk ground. Continuing in the same luxuriant vein are two new damasks, "Bercy," a small-scale pattern on 100% rayon fancy; and "Anjou," a large-scale design in 100% silk. "Shamrock," dominated by a quatrefoil motif, is a spun rayon and cotton repousse—particularly rich in a new rose shade. "Ballerina," also an Italian import, is a rayon and cotton moire in a variety of exquisite new shades. Rounding off the collection is "Bellissima," an imported rayon and cotton hammered satin in 24 colors.

Correction: Louise Hincz, not Louis, at Duo-Bed

Louise Hincz, not *Louis*, as erroneously reported in our October issue on Page 56, has been made operational vicepresident 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 "WHO'S WHO"

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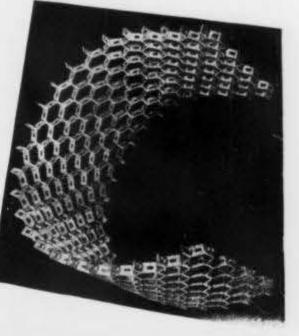
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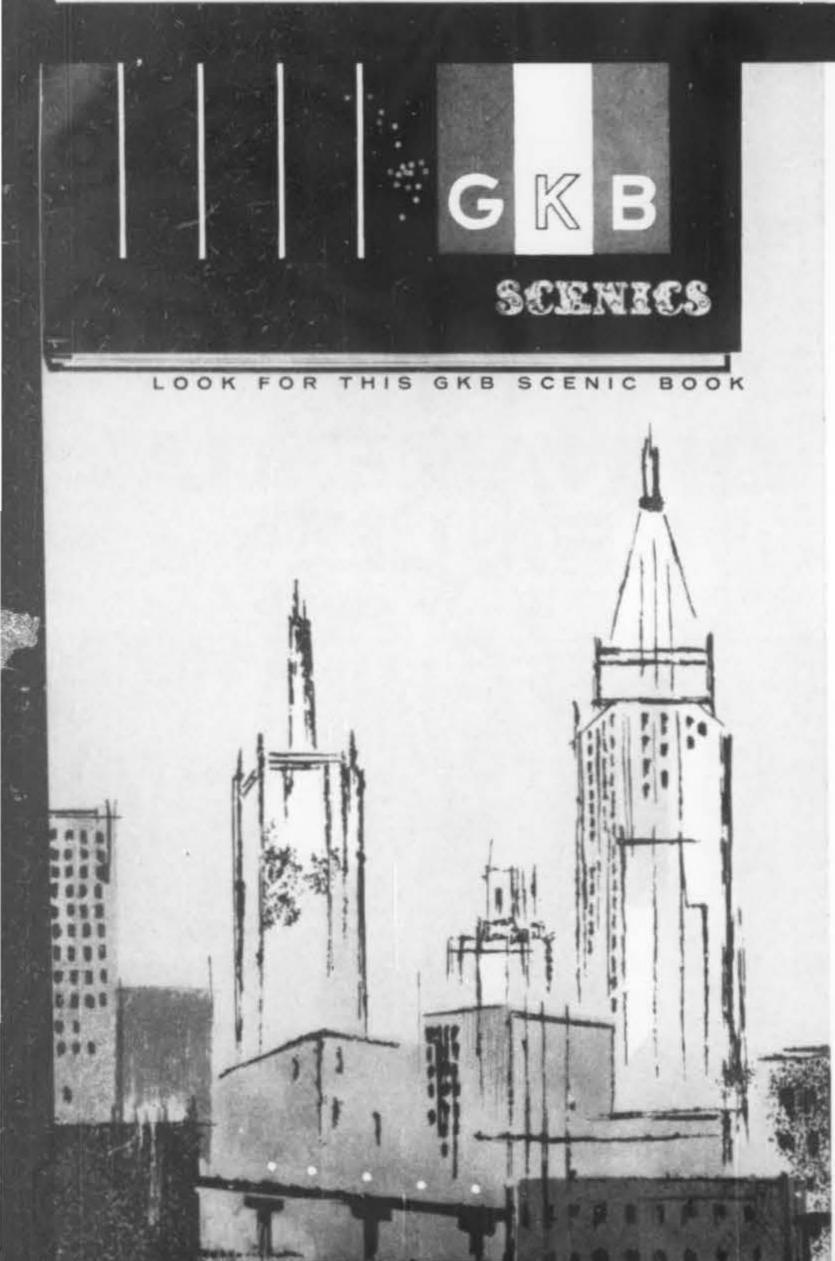


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INTERIORS/November 1960



Reminiscences of a Survivor

(Continued from Page 195)

ously in the price gutter. The obvious solution for the designer of a limited volume producer obviously lies in the direction of products which require intricate artisanship, and whose design concept, however straightforward, is realized through very indirect means. Careful calculations of such factors will produce a result that can perhaps be caricatured but hardly imitated. Whether that result is also art is another question. I have never self-consciously approached designing as if I were attempting to create "works of art." I have merely tried to design products which satisfy human needs gracefully and beautifully.

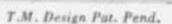
The dangers of complacency

When a firm which is a relatively small factor in its industry has whacked a clearing through the jungle of competition into the light of notoriety, it tends to rely too much on the customer acceptance it has already achieved, thereby risking a hiatus in its progress. Here is the point where both the designer and the producer must resist the temptation to kill the goose with adventuresome seed. Old and aging best-sellers must be supported by new additions to the line—not killed off, and not allowed to die for lack of companionship.

The responsible performer

In a continuing association, the designer by this time may have achieved a quiet-seeming position, as when a juggler has all his plates in the air. It is when he wonders whether to throw in the big rubber ball as well that he risks dis-





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



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DECORATIVE FABRICS

by F. RUSSELL ANDERSON ASSOCIATES designed by NUNZIO J. PRAVATA

CONTEMPORARY FURNITURE created by DR. ALVARO DE LA RIVA



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turbing the rhythm of the whole. He must also be aware, at this stage, that the gambles he would take are not mere exercises in artistic self-indulgence—remember that factory, that labor force, and those salesmen? So his career is an endless succession of calculated risks, which only work, worry, and alertness can protect. The performer should try to make the act look easy—effortless if possible—and he may even jest wittily, meanwhile, about esthetics. Also, by now, however, he knows he'll never create a second wheel.

Addendum: Nahon in Westinghouse setting

Our description of the setting by Ausby E. Lee in the Westinghouse exhibition at the National Design Center (October *Interiors*, page 14) mistakenly neglected to mention that all furniture (except the Westinghouse console) was by Nahon Company.

The Greenhouse plants at American Airlines

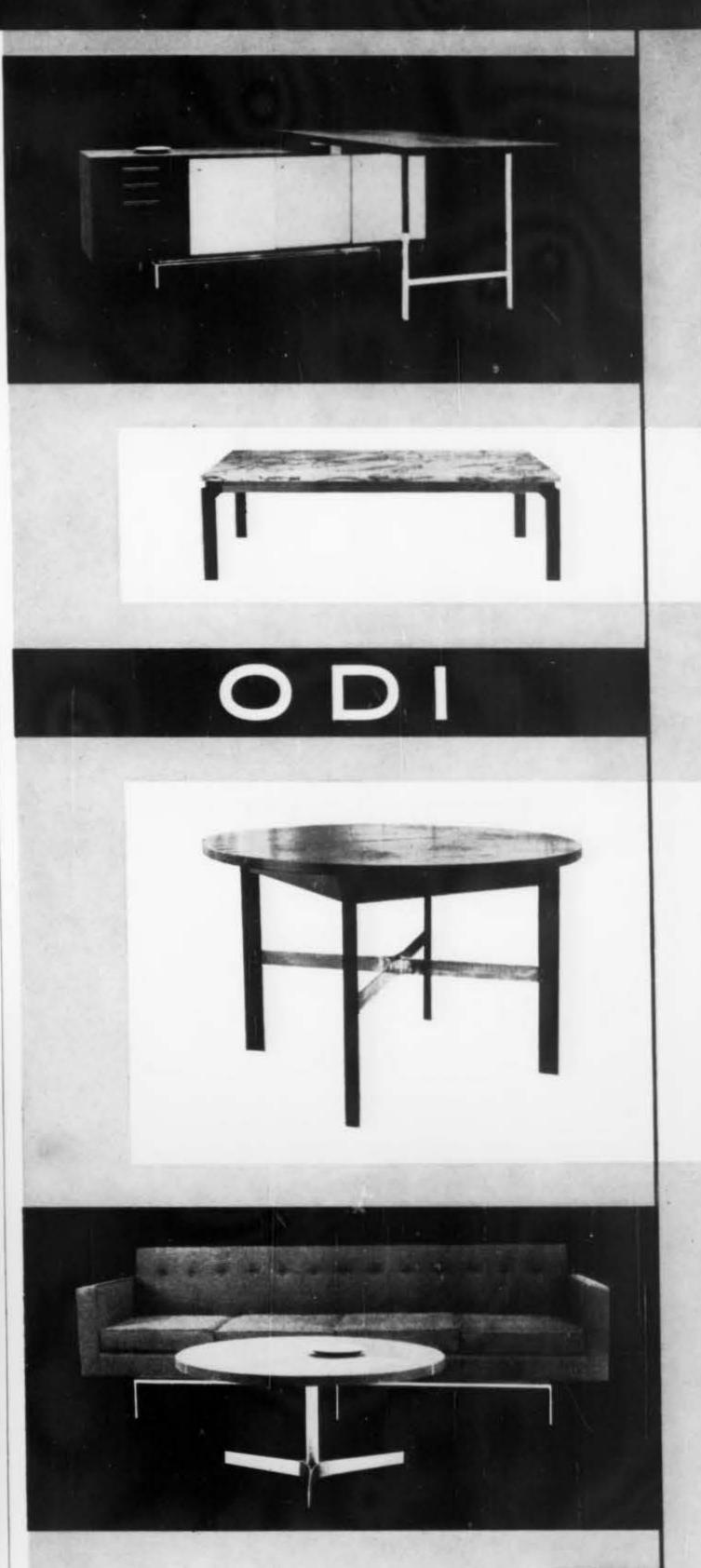
Our article on the new American Airlines Terminal at Idlewild (September, pages 140-147) inadvertently neglected to credit The Greenhouse for furnishing and installing all interior planting.

Choice crop of florals at Danten

(Continued from Page 200)

brush technique, has optional flocked centers providing an interesting textural accent. The second, an interlacing stylized floral motif that curls floridly like a baroque French horn, is available in flock, print, and metallic on a paper ground or on fabric to be made up into draperies,





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A tureen on the Dresden shape, originally conceived in the 18th century. Fine white china is embossed with rhythmic panels, trellis work, and enriched with bouquet medallion and fleurettes in delicate colors. It is trimmed and edged in burnished gold.

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INTERIORS/November 1960

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bed spreads, or wall borders that combine for a richly decorative bedroom decor.

"Block Stripe" (photo 4, page 200) is a quiescent design featuring one-inch-wide striae in which quatrefoils framed in double diamonds are embedded. More fluid in technique is "Cosmo Stripe," an alternation of slightly twisting rows of petals and blossoms. "Rosebuds" and "Wild Flowers" (photo 6, page 200) are both frantically blooming gardens alive with gaity and color.

Big bouquet of florals at Quaintance

(Continued from Page 202)

gold, empire green, dove gray, and delphinium. A Jacobean floral is emulated by "Clarendon" with its burgeoning flowers and whimsical butterflies etched in soft hues of sandalwood, beige and blue on a 50" linen and cotton blend. "Le Midi" (photo 6, page 202) populates a vat dyed linen ground with sunflowers of mammoth proportions, lush philodendron leaves, and myriad small flowers. Colors are blue and beige, red and gold, yellow and gray, green and purple; price is \$8.25 a yard retail.

Both "Cortland," a melange of luscious fruit and fullblown flowers; and "Grasse," a bevy of tiny stylized flowers on a striped ground, use a very unusual printing technique that results in a shiny-dull look similar to brocade. This effect is achieved by the contrast between the slight sheen of a vat-dyed background and the matt finish of a pigment print. Colors in "Cortland," \$7.50 a yard, are orange peel, lavender, walnut, and gold-ming; colors in 'Grasse," \$7.90 a yard, are Persian red, natural, sun gold, blue, and brown.

India and Italy are inspirational fountainheads for "Biagia" and "Roma." The former, hand printed on a 48" Dacron sheer, is reminiscent of an Indian sari with verti-

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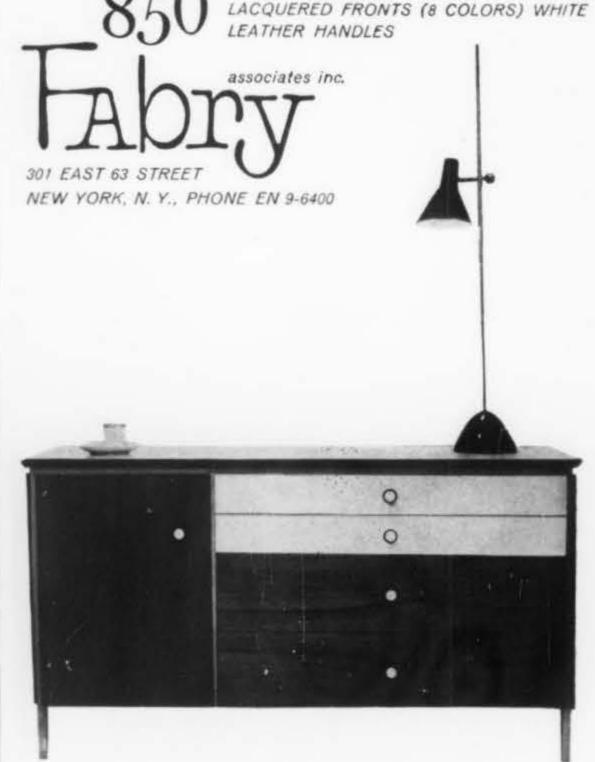
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cal floral stripes of varying widths. As each stripe has a slightly different mille fleurs motif, the overall effect is quite spectacular when used in a broad window area. The latter executes a traditional damask design with a textural "cross stitch" effect on a light and shimmery silk and Fortisan blend. Colors are patina, alabaster, Como blue, antique gold, and melon.

Though not directly concerned with flowers, per se, the last two prints are very closely allied to their fellow soil-mates. "Forest Floor" is a carefully drawn botanical print of mushrooms and leaves on 50" natural linen ground in moss, lemon, antique gold, and delphinium. And "County Fair," on 54" cotton, is a beautifully engraved medley of reproductions from 19th century farmer's catalogues and county fair posters.

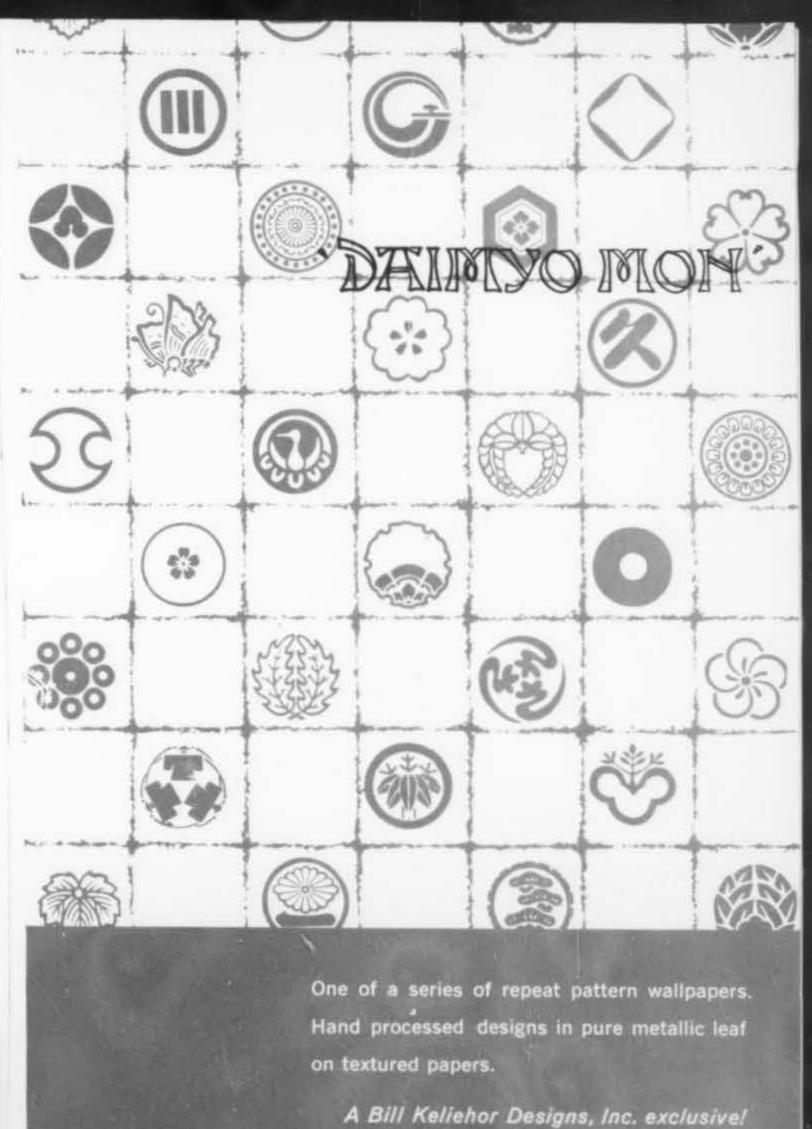
Crisp contemporaries at Lieb/Meyer

(Continued from Page 202)

daisies bear a marked resemblance to ragged paper cutouts sitting squarely atop drinking straws lined up horizontally like columns of soldiers. "Pods" (photo 3, page 202) by Joseph Barbrowicz, on the other hand, is a straightforward interpretation of rows of seed pods definitively etched with a strong line technique.

Appropriate for the new fall season is Sarah Provan's "Migration," a fluid, almost mobile, abstract of teeming flocks of birds swooping diagonally across a white ground. In "Togetherness," Miss Provan eliminates fabric waste by stacking rows of small rectangles in such a helter skelter fashion that a definite repeat is obscured. A particularly handsome color combination for this design is russet, gold, and spruce green on natural linen. Bangles printed over





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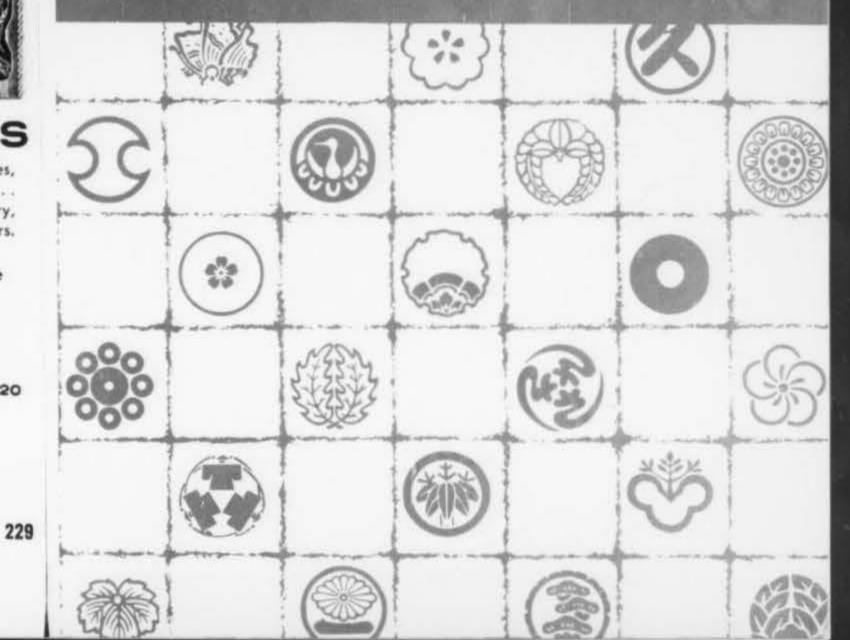
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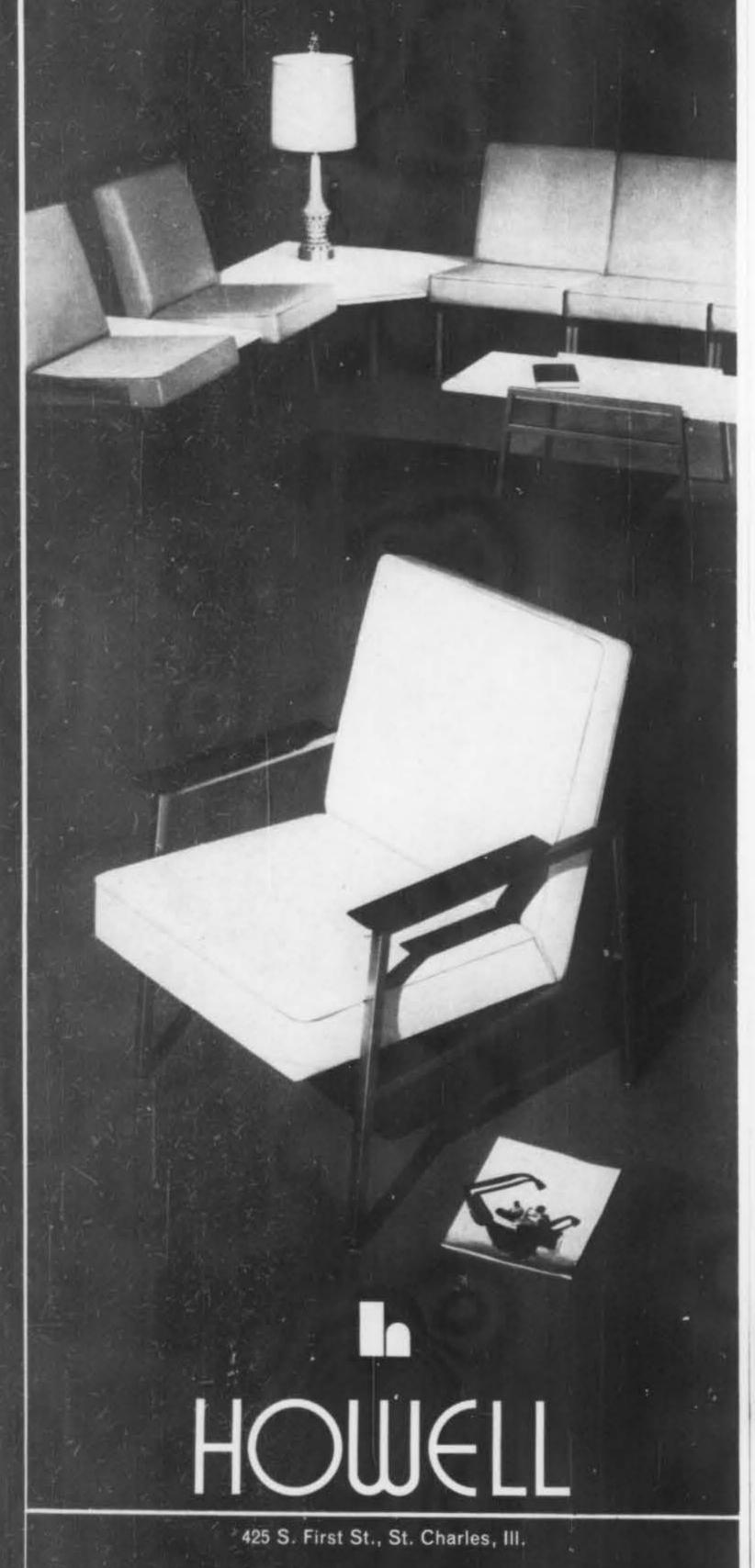


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bangles and bangles printed over suns make festive groupings in Roland Carter's "Bangles" (photo 4, page 202), a linear stripe comprised exclusively of circular forms.

Bowen's multi-faceted fall collection

(Continued from Page 200)

and unruly desert floras with a straightforward line technique, may be sold as a set, as is, for \$37.50 or it may be custom colored by hand for \$75.00. Individual panels are 28" wide by 60" high.

Floral patterns are especially noteworthy for their impressive range and variety. "Printemps," to begin at the traditional end of the spectrum, is a copy of an old Japanese fabric panel that displays a lush green network of leaves, stems, and zinnia-like blooms enlivened by realistic dragonflies and grasshoppers. Bridging the gap between the traditional and the abstract are two designs by Berk-Hunter, "Grande Grandiflora" and "Edge of a Wood." Both have a mysterious, almost supernatural atmosphere about them: the former shows strange vines and drooping flowers climbing across a striated ground; the latter sprouts a lacy jungle of ferns punctuated by whimsical humming birds. Completely abstract is Berk-Hunter's "Shu Blossoms" (photo 3, page 200), a fanciful interplay between myriad bubble-like forms.

The two new Berk-Hunter abstracts, though completely contemporary in interpretation, are oriented toward the past. "Glyptic Fragments" prints sculptural fragments from ancient tombs over a ground striated and run with black and gold, giving a hand-rubbed, hand-painted look. On a similar ground is "Les Femmes d'Asuka," a flamboyant interpretation of a sphinx, popular as an artistic motif in the days of Marie Antoinette, with intertwining



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serpentine tentacles, a mermaid body, and a finial topknot. Completing the multifarious collection are two new textural papers. The first, "Costa Brava," is characterized by a colored and metallic motley superimposed on a bricklike structure, giving an overall look of Spanish cork. The second, "Book Binding Papers," consists of richly colored, effusively patterned designs made in France to be used as linings for book covers and sold here by the 20" x 25" sheet for \$1.35 each, retail.

Exotic fur imports at Monsieur K

(Continued from Page 204)

come in two varieties. One, covered with French lapin, may be dyed in a choice of 16 different shades, the other, enveloped in tinted French kid, features a black stencilled design which simulates baby leopard or zebra. Pillows range in price from \$16 to \$30, retail. African monkey skins make some of the most decorative and least expensive rugs. In addition to a rectangular monkey rug, which in 14 skins (photo 5, page 204) retails for \$125, or in six skins at \$25, there is a large round rug, lightheartedly designed to look like a colossal blooming flower (\$195), a square one (\$125) and an oval one (\$85). All prices are retail.

An Iceland lamb rug with long shaggy hair (only \$29.95) can be custom dyed to blend with any color scheme. Both cow skin from France (\$100) and impala skin from Kenya (\$35) make lush and distinguished bedspreads or throws. Paws, sides, and back of the guanaco from South America are fashioned into three different rugs, each with strikingly individualistic markings. A diagonally striated rug (\$140) (photo 4, page 204) is formed from the paws; a checkerboard design (\$140) from the sides;



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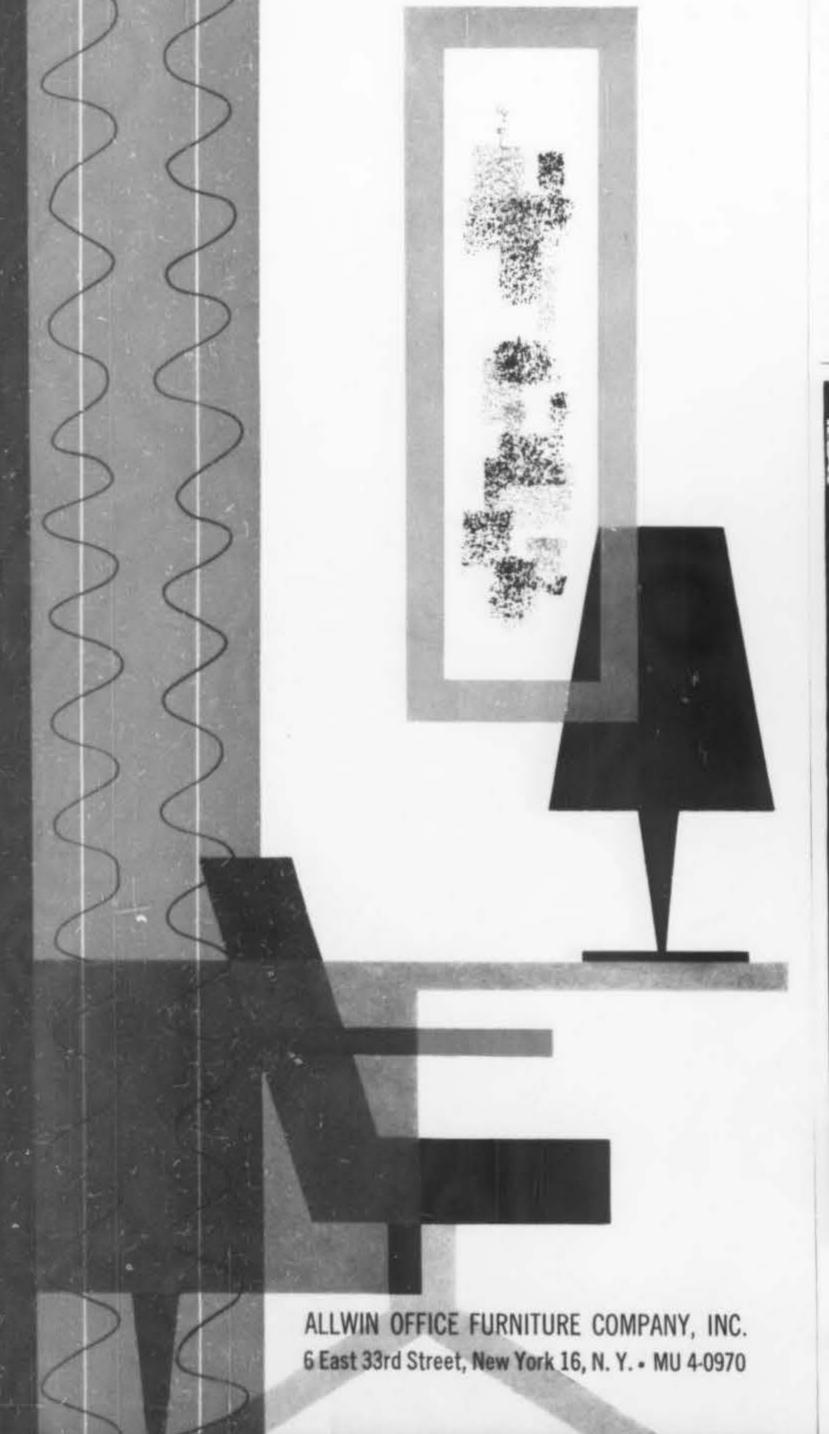
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and a high-interest mottled motif (\$225) from the back. Other rugs in the collection are wolf from Canada (\$600), fox from France (\$95), zebra from Africa (\$250), and most luxuriant of all, a blue fox from Norway (\$1300).

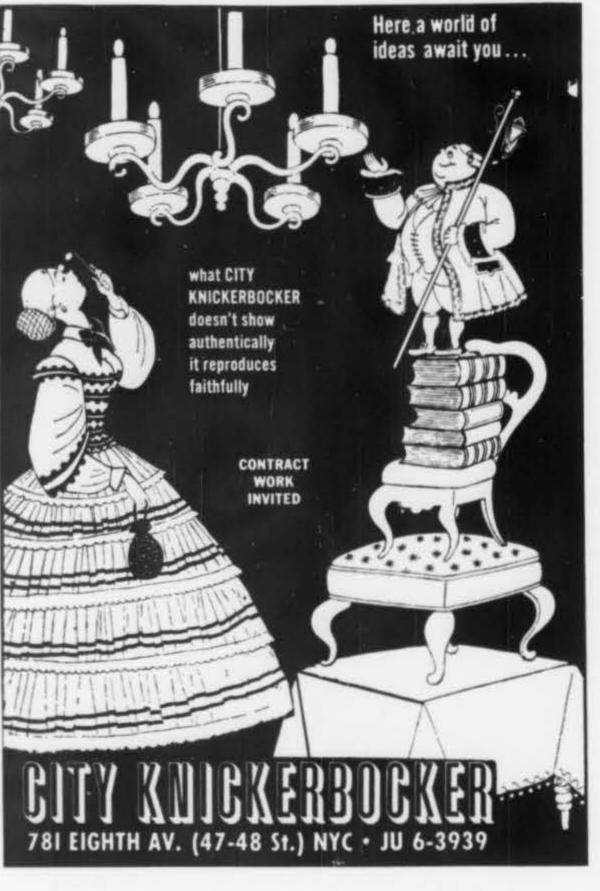
Scalamandré's papers

(Continued from Page 198)

contemporary vine-like version of the traditional Chinese decorative flower, is boldly outlined, large scaled (26 inch repeat), and colored in seductive shades. "Shoenbrunn" (photo 3, page 198), with delicate Biedermeier designs of white "etched" flowers and open-work taboret on solid grounds, has a design repeat of 25 inches. The delightful country "Petit Panier" (4) is a whimsical trompe l'oeil with gaily colored fruit baskets, demi tasse cups, bowls of flowers, and assorted nosegays and fruits over-painted on a stencil floral design. Repeat is width of roll by 36 inches. Not shown but noteworthy in a wide and flexible range of styles are "18th Century English Floral," a Chippendale chinoiserie random floral; "Pastoral Scene" of toile-like country scenes of castles, garden gates, fountains and graceful groupings of people; "Mimosa Floral," a cheerful little overall pattern with sprigs of white mimosa against solid grounds, and "Adam Bouquet," an elegant floral complete with delicate swags of flowers in typical Adam Brothers style.

Correction: Capehart Chicago distributor

Distribution of Capehart Corporation products in the Chicago area is through a sales representative, Jack Zink, 5716 Thurlow Street, Hinsdale, Illinois. An item in our October issue concerning the appointment of a new Chicago distributor for Capehart was in error.



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Avisco's fiftieth anniversary

Rayon, the first man-made fiber for use in home furnishings introduced to this country in 1910, has come of age and maturity as pioneer American Viscose Corporation (Avisco) celebrates its fiftieth anniversary as the first and still largest producer of the rayon fiber. The high degree of rayon's stability and performance today is a result of fifty years of technical research geared to improvements in specific end use performance. Avisco since 1955 has awarded an Integrity Tag to manufacturers whose end products meet strict quality requirements set by Avisco.

Avisco's home furnishings history emerged in 1950 when the development of a crimped carpet staple opened the way for expanded textile tufting-important in floor coverings. Since this technical breakthrough Avisco has introduced the following advancements: 1956-"Colorspun," a solution dyed rayon and acetate resisting discoloration from sun, fumes, and climate conditions; used in drapery fabrics. 1956-"Super L," a smooth non-dirt-lodging staple for rugs that have a high wear resistance. 1957-"Avricon," a latent crimp filament rayon which produces special textured effects and actually re-crimps itself when laundered; used in scatter rugs. 1958-"Avron," a high strength rayon enabling the spinning of a fine yarn to lend a high degree of tensile strength and a smooth hand in 100% rayon or in a blended drapery and upholstery fabric. 1958-"Cotron," quality rayon and cotton blend-a combination which adds strength, launderability, and a luster and color clarity which could not be achieved by either fabric alone; for bedspreads and draperies.

Winer new president for Capehart

Capehart Corporation, Richmond Hill, New York, has elected Julius D. Winer as its new president.



FORMS IN CRYSTAL, VICKE LINDSTRAND MONA MORALES-SCHILDT

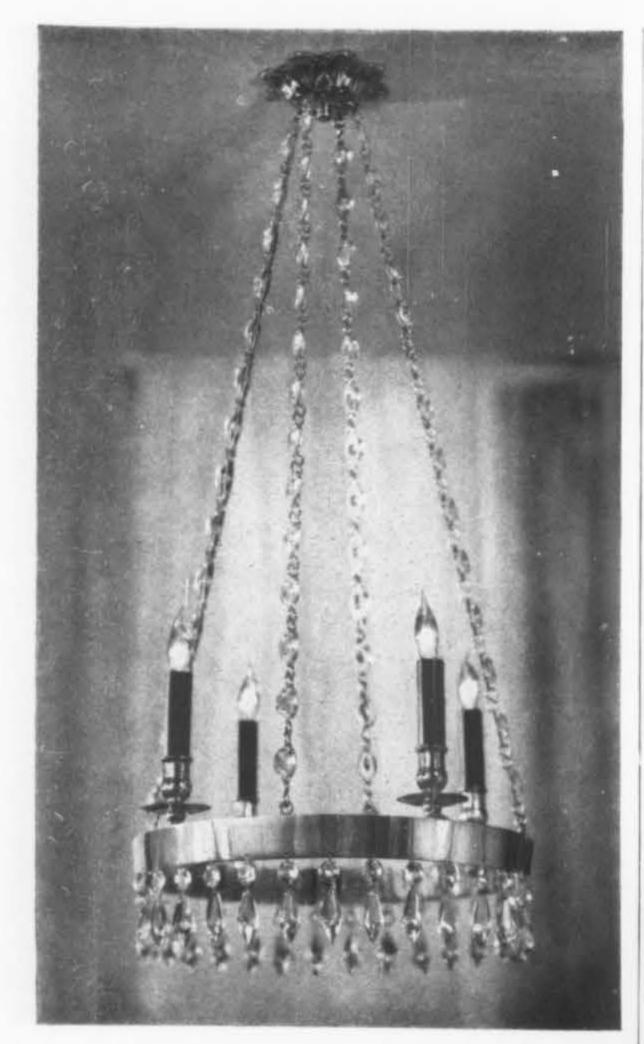


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BONNIERS

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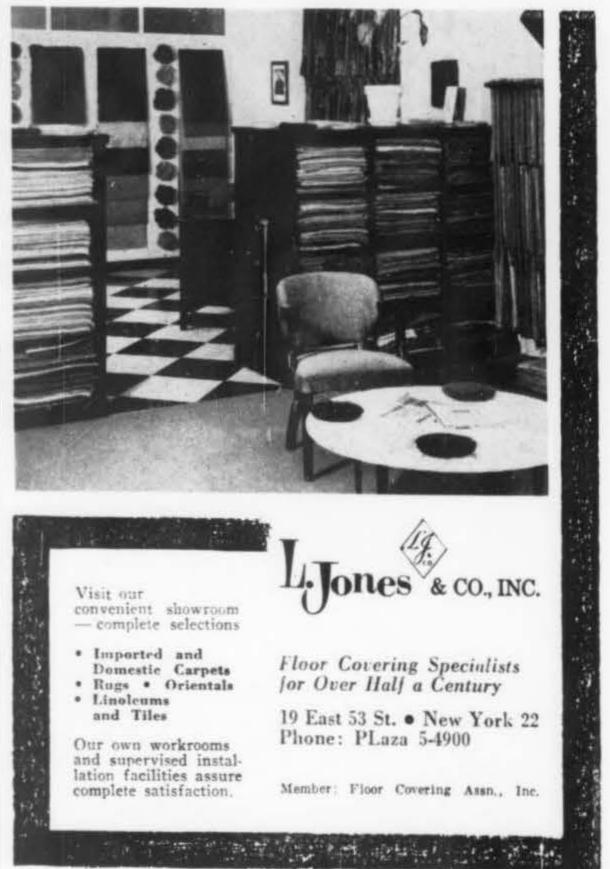


Interiors bookshelf

(Continued from Page 30)

The story is told by Dr. Ernest Dichter, president and founder of the Institute for Motivational Research, publisher of *Motivations*, "a monthly psychological report for business and advertising," and author of Successful Living (not to be confused, presumably, with Positive Thinking). The theory behind MR, as it's affectionately known around Madison Avenue, is briefly this: man is not rational, he is almost completely motivated by deep psychological needs and desires that are irrational; and to sell him anything at all you have to know the "inner man." Our purchase of soap, hence, does not hinge on cleanliness but on our attitudes toward doctors, choice, Nixon, religion, guilt, or whether our grandmother was German or Puerto Rican. The shape of oven handles is closely related to the "superstructure of life," one of Dichter's favorite phrases (along with "psychological self-realization," "expressive status power," and "the soul of soup.") Though MR is geared specifically to, and most frequently associated with, the advertising and selling of consumer products, Dr. Dichter claims his theory is valid and workable in all situations where persuasion is called for. Designers, decorators, and architects, hence, can apply motivational research techniques in persuading a client to see their way of thinking, to accept a new plan or idea which rationally the client would be directly opposed to. The sales technique proposed to manufacturers of consumer products applies equally to the "sale" of ideas: "not only to sell his product but also to re-orient, re-evaluate the value system prevalent in our society."

There can be no doubt in anyone's mind that MR has made enormous inroads in modern selling techniques, effecting



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almost everyone directly or indirectly. Vance Packard, in his book *The Hidden Persuaders*, warns: "These depth manipulators are, in their operations beneath the surface of American life, starting to acquire a power of persuasion that is becoming a matter of justifiable scrutiny and concern." To support Packard's moral opposition, everyone is strongly urged to read *The Strategy of Desire*; the "scrutiny" could best be applied to Dr. Dichter's so-called survey research, which includes a table which tells us whether oranges or grapefruits are more intellectual (grapefruits are.) MR might sell soup, God, furniture, cars, and even America, but it has not managed, in *Strategy*, to sell Dr. Dichter.—*B.W.N.*

American Institute of Decorators

(Continued from Page 14)

and rose tassel detail. The room adjoins the early 19th Century bedroom also designed by Mrs. McCluskey. John B. Wisner, A.I.D., contributed a regal dining room to introduce "Iberia"—a new collection he has designed for Charak Furniture Company (photo #2 on page 14). The furniture is contemporary light walnut trimmed in brass. The multi-color pastel room takes its hues from a handtufted area rug which is placed over a mosaic vinyl floor off-set with borders of vinyl wood grain. The room is divided by columns behind which antique furniture pieces provide additional seating.

For Allied Chemical, Henry Sheehan, A.I.D., designed an imposing two-story high, forty-foot tall display featuring two settings presented back to back on a circular 12-foot platform (see page 236). Rare authentic Biedermeier furniture—fine old fruitwood and ebony pieces, refinished with modern urethane cushioning and Caprolan nylon



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REZIA MOIRE



Allied Chemical's Display at A.I.D. Show

fabrics—herald the coming revival of classical decor modified by contemporary technology. Above, we show the Armoire side of the display with a unique "room-in-apiece-of-furniture" as the focal point. The room is housed in a large Biedermeier armoire or wardrobe from which the doors have been removed and hung on either side as wall panels. A five-foot love seat is placed inside the armoire, with crystal sconces and a collection of miniatures on the walls. The color scheme of blue, purple, and shades of green ranging from celadon to brilliant emerald, is repeated in the carpet.

The other setting depicts a drawing room at tea time with a seven-foot-high period cabinet that could house a hi-fi in the modern manner. (Continued on Page 240)

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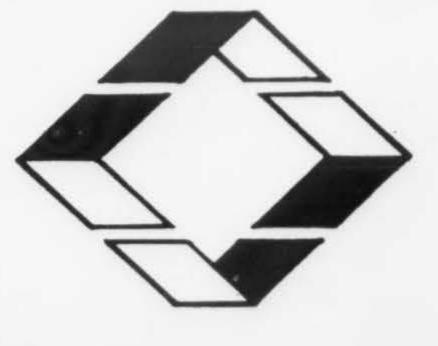
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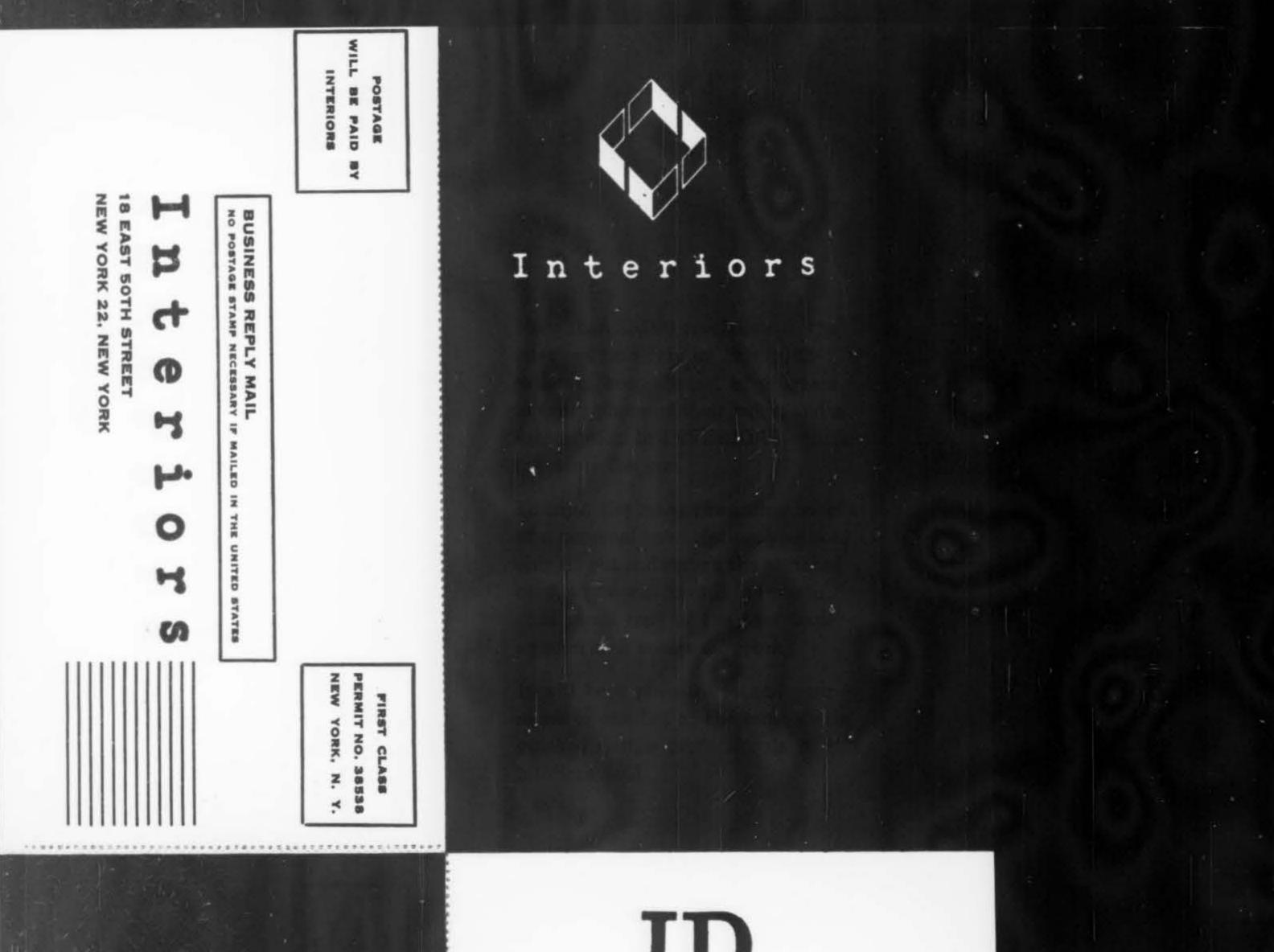
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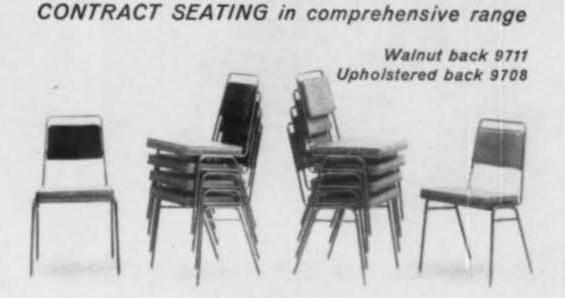
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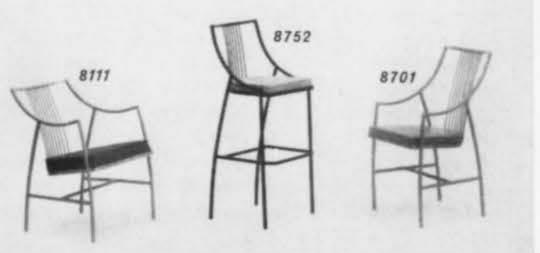
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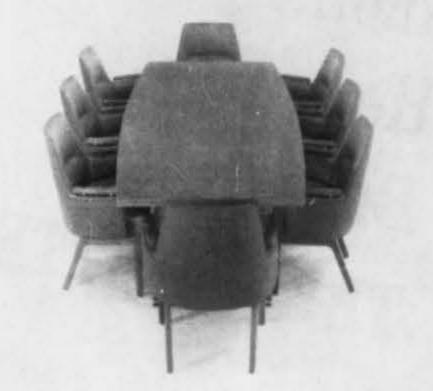
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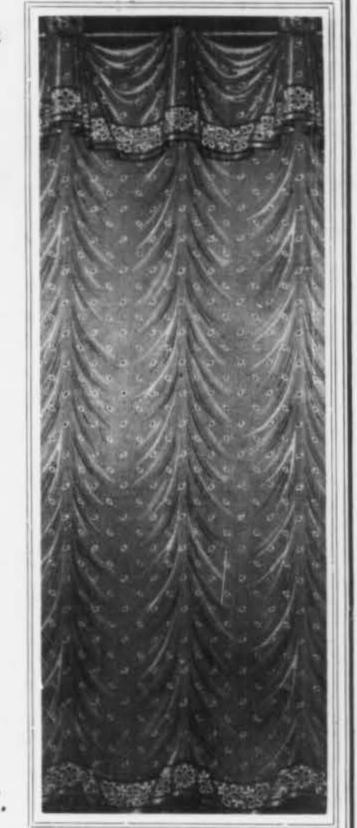
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Pavilion dining by Molla Incorporated

Pavilion Dining-1961 is the theme of the Molla Incorporated display, designed by John Elmo Associates, Inc. (above). Featured is Molla's new XLIV cast aluminum dining furniture designed by Robert Monroe, A.I.D. Enhancing the setting is a new terrazzo-like flooring that combines marble chips with epoxy resins. The three walls of the display are lined in sand colored theatrical gauze shirred on rods at the ceiling and floor line, giving a clean crisp look to the area. The setting attests to the growing popularity of pavilion dining.

Another adaptation of the pavilion idea is the setting designed by Darrell Landrum, A.I.D. and Elisha Prouty for Isabel Scott Fabrics Corp. The indoor-outdoor setting features a number of new products: the two fabrics used in the indoor area, called "Poodle"; and "Limelight", the









Pavilion for Isabel Scott Fabrics Corporation

casement used in the foreground (both designed by Mr. Prouty for Isabel Scott). Also new is the low three-footsquare seating piece called a "Hikie's" (Avard, Inc.) which has many uses including seating, lounging, reading. A contrast to the straight angular lines in the room is provided by the mellowness of the old oriental rug which duplicates the tones found in the setting (above).

The informal living room designed by Thelma Lippe, A.I.D., for Mason-Art Inc., focuses around the firm's new "conversation unit" sofa, designed by Roy B. Lawrence. Shades of yellow and orange in flooring walls, and upholstery with accents of green give a warm and gay atmosphere. As a background, Mrs. Lippe uses a Roman Shade-a taut woven window covering done in iridescent colors to suggest topaz stained glass. Amtico's Stardust Carnelian vinyl with a large mosaic imprint is used in the floor. Stripping in a special yellow separates each 18 by 36 inch section of the Carnelian to repeat the colors used throughout. Round-



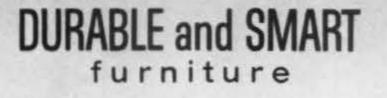
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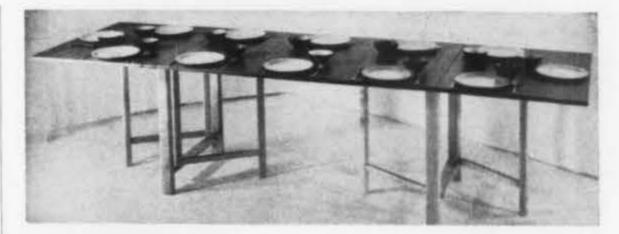
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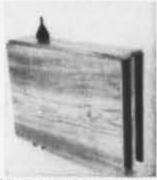




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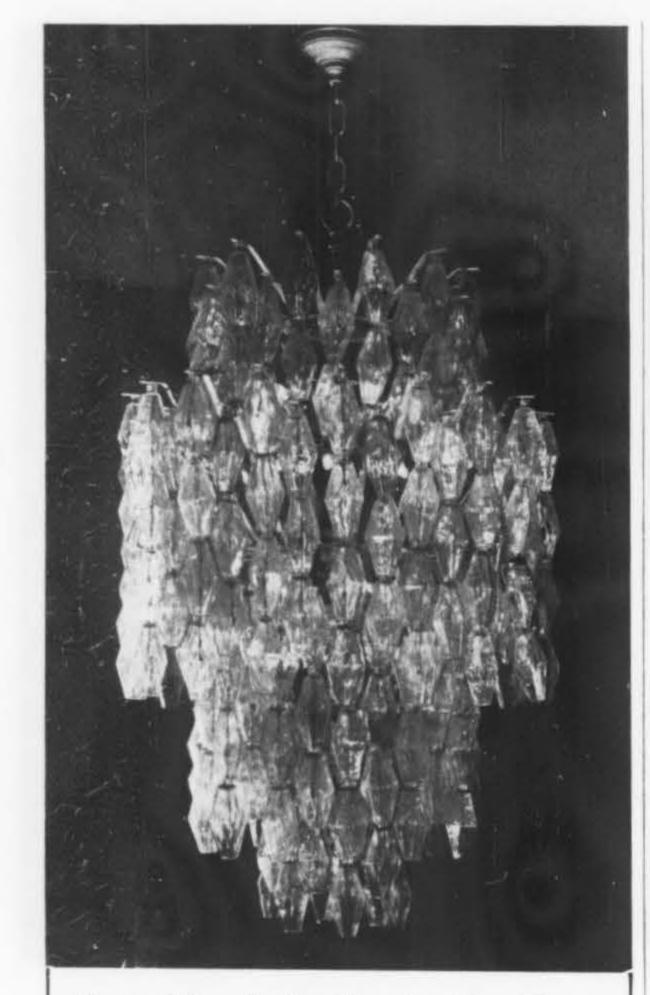
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Living room for Mason Art Inc.

ing out the furniture grouping is Mason-Art's new hexagon chair in a pumpkin Scalamandré silk, and two charming Louis XVI armless chairs in a quilted yellow and pumpkin Henrose plaid. Two hanging fixtures in antique green light the corners of the sofa (see photo above).

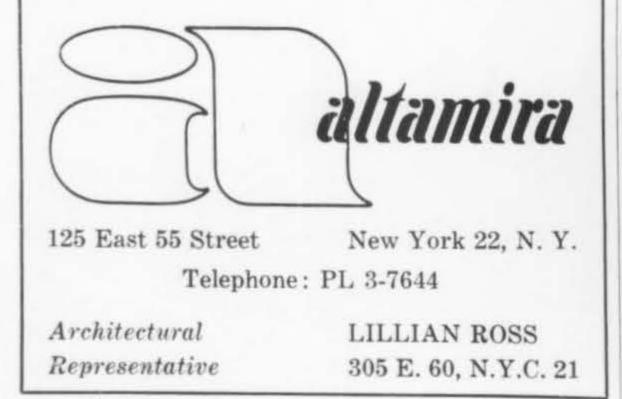
Citations to 25 Year A.I.D. Members

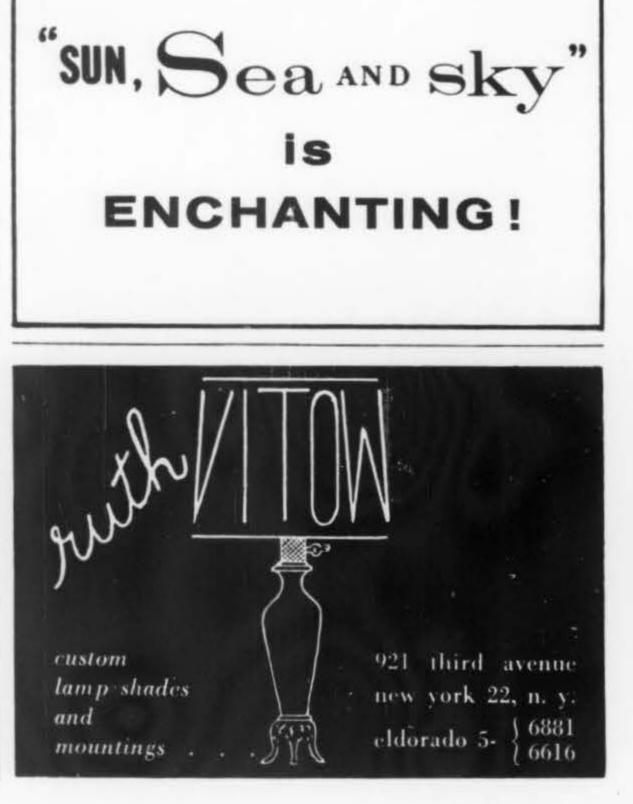
One hundred and twenty-five interior designers who have been A.I.D. members for 25 years were awarded Resources Council Citations of Merit on October 11 at a special luncheon arranged by William Pahlmann, F.A.I.D., Resources Council President, at the 7th Regiment Armory in New York City during the run of "Decoration and Design -1961." The recipients and their chapters included: Carolinas: William A. Kimbel. District of Columbia: Louis Corrado, Genevieve Hendricks. Eastern Pennsylvania: Lyman W. Cleveland, George F. Cobourn, Oscar E. Mertz, Miss J. Malissa Shupert. Florida: A. Ralph Anthony, Paul T.

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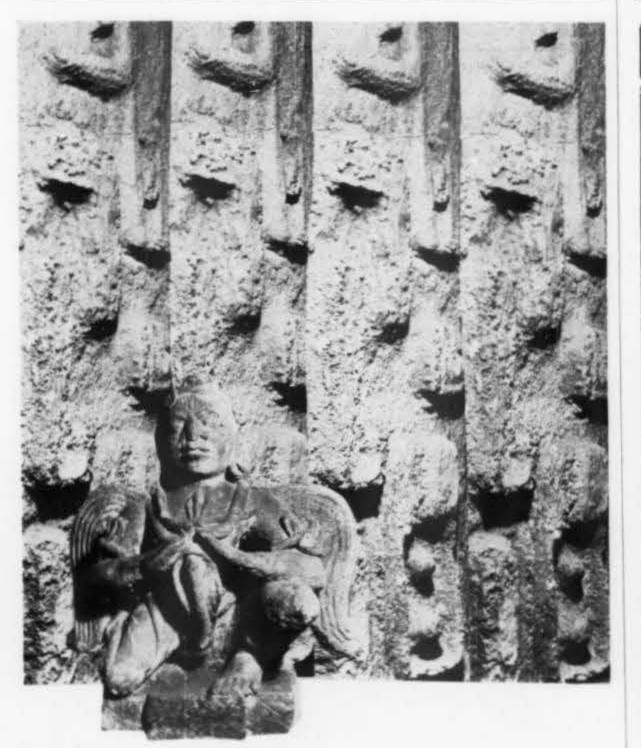
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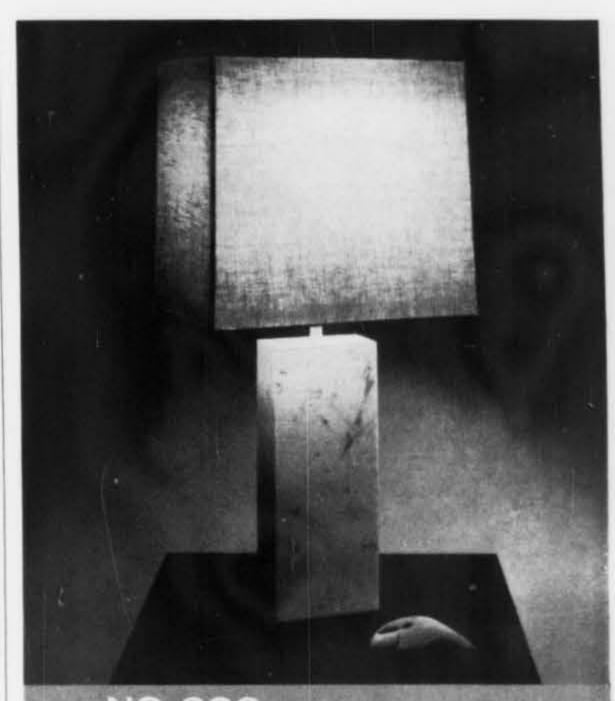
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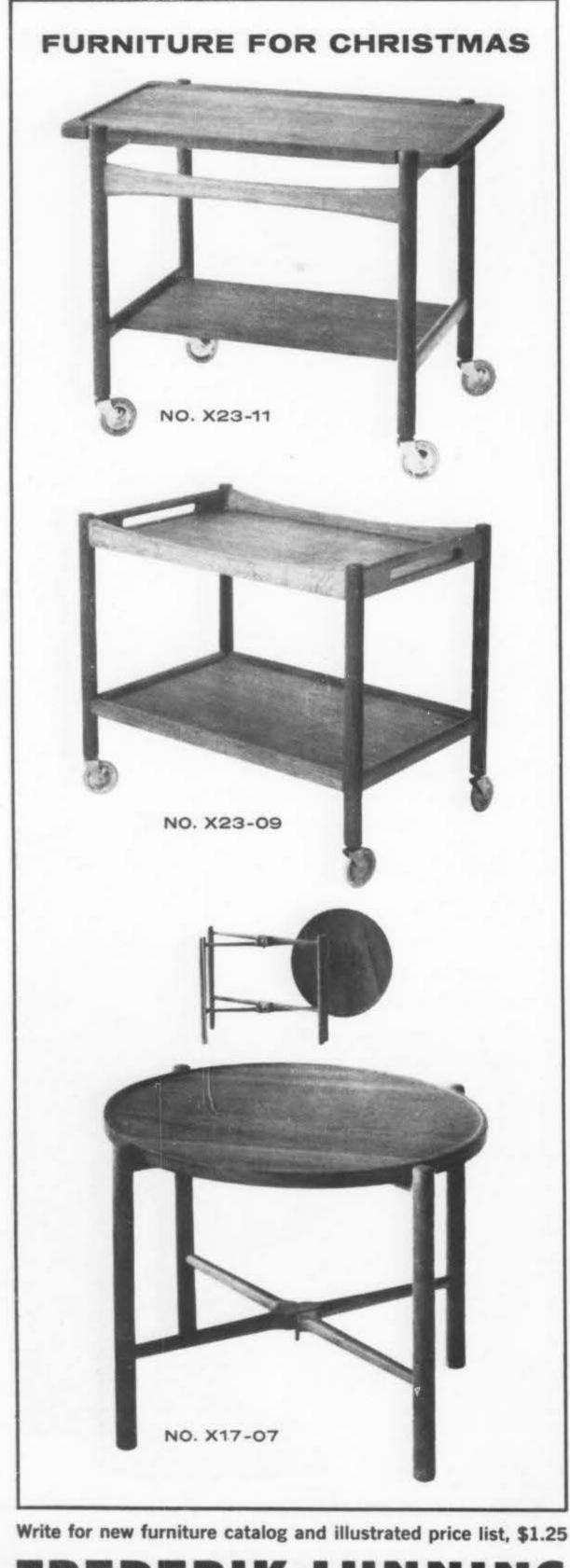
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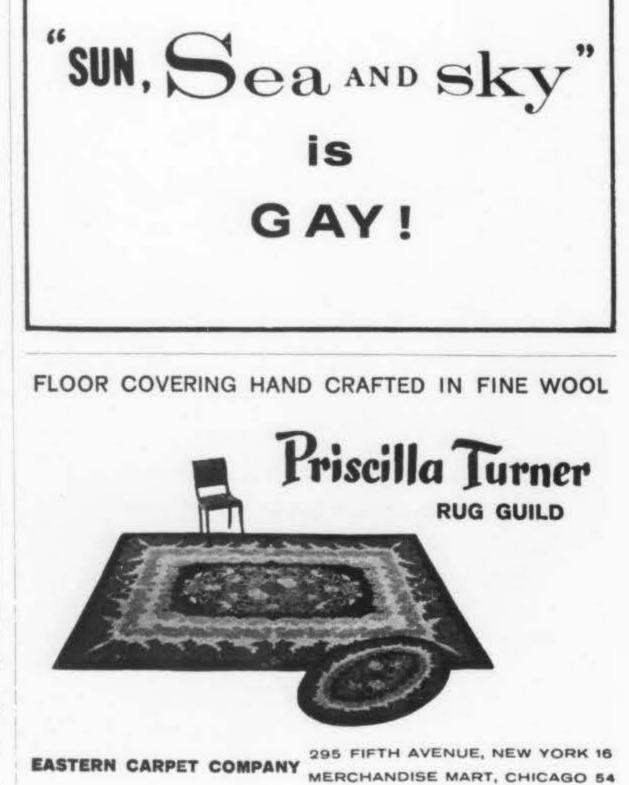
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Ward, Anne Wrigley, Margaret A. Young. Illinois: Florence Barker, Arthur L. Beverly, J. Winstanley Briggs, Elizabeth Browning, Cornelia Conger, Marie-Louise Farman, Leah Fink, Berenice Davis Fligman, Anne Forester, Elizabeth Stedman Harris, Lydia Lee, Marc T. Nielson, Byron M. Norton, Mildred N. Prindiville, Mabel Schamberg, Irene Sidley, Agatha F. Schoenbrun, Evelyn Cornelia Taylor, Jessica Treat, Ernest C. von Ammon, Nina M. Wilson. Maryland: J. H. Leroy Chambers, John G. Matthews, Harry Alan Welker. Michigan: Edmund C. Hamilton, Jeanne Henkel, Florence Ely Hunn. Minnesota: Gustav F. Weber. New England: Frank E. Barnes, Margaret Jane Dawson, M. Joseph Kenney, Edgar Parent, W. Arnold Seale, Marshall H. Sheldon, Agnes Virginia Troy, Harriet V. Wellman. New York, New Jersey, Connecticut: Harriet E. Ach, Albert Royce Bartlett, Frank J. Behrle, Ernest L. Brothers, H. Clifford Burroughes, Archibald M. Brown, Dan Cooper, Bella C. Darling, Emily Kempson Dow, Evelyn Goodwin Farr, Woodward Fellows, Ben Glick, William Gulden, Marian Hall, Frances Hodes, Walter Edmonds Johnson, Edna H. Kern, Mrs. Frances H. Lenygon, Elizabeth C. Potts, John J. Morrow, Ethel A. Reeve, Virginia Rice, Dorothy C. Schiffer, Diane Tate, Charles H. G. Thompson, Katherine M. Thorndike, C. Elmore Watkins, Oscar O. Widmann, Mathias F. Zimmerman. Northern California: Beth Armstrong, Dorothy True Bell, Jean Lind Carter, Doris Conner, Albert Ebner, Harold G. Helwig, Gladys D. Layton, K. H. Lengfeld, Nora Aubrey Oberfell, Neel D. Parker, Raymond Hughes, Theodore A. Simpson. Ohio: William Donald Bacome, George W. Bierce, Robert A. Boone, Nelson Johnson, Grace B. Kelton, Clara Hukill Leeds, Lafayette R. Robinson, G. L. Rossiter, Charlotte Elton Whitehead. Southern California: Richard A. Brede, Mary E. Burns, Blanche W. Fulkerson, Harold W. Grieve, Mary MacMillan, Mildred Meade Moore, Carroll Sagar,

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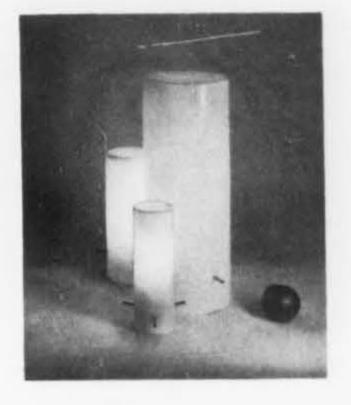
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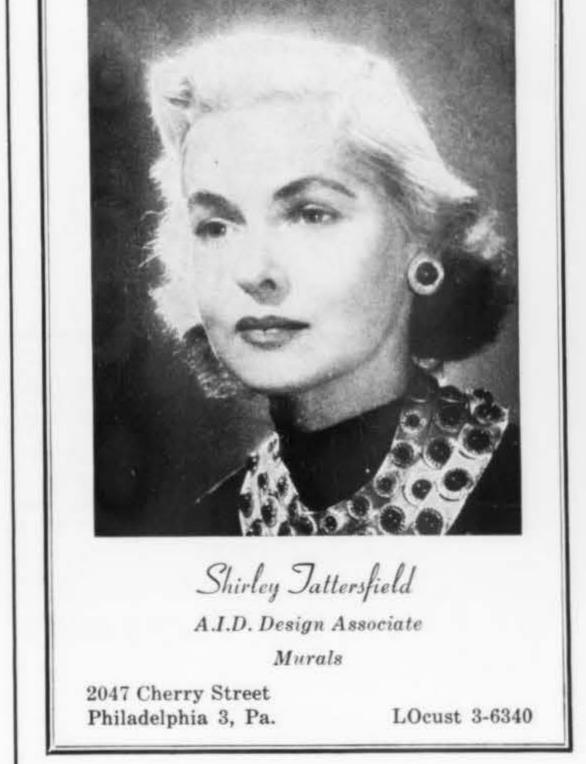


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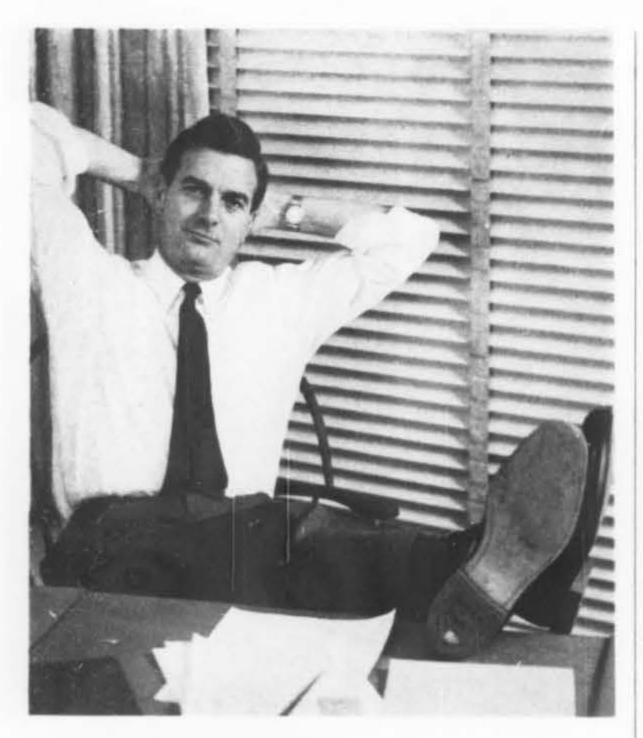


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Sources for Decoration and Design

Melanie Kahane's Atrium for Greeff Fabrics

(page 12)

All fabrics: Greeff Fabrics, Inc. Chairs and sofa: Lehigh Furniture Corporation. Antique Spanish brazier: Melanie Kahane Associates. Flooring: Herbert Bright Designed Floors, Inc.; Amtico terra cotta vinyl by American Biltrite Rubber Company; Dodge Cork Company, "Vinylwood." White metal planters: Laverne Originals.

Harvey Probber's Executive Office

(page 12)

All furniture: Harvey Probber, Inc. Leather wall: American Leather Manufacturing Company. Other walls and floor: Amtico natural travertine. Blinds: Lozano-Fisher. Floors and walls installed by Geometric Floors, Inc. Accessories: Pipe and Tobacco Council. Wool velvet rug: Federal Carpet Company. Fur rug: Macy's.

I'm constantly amazed at the wealth of information in the Information Bureau's cross-indexed files. Information on every conceivable product in interior design. Colors, dimensions, styles, historical information ... everything! And their private study is a charming, quiet place to think out a problem.

The Center's exhibits? Great place to take clients. I often browse there on my own to see what's new. For some wonderful reason, they seem to get all the new things first.

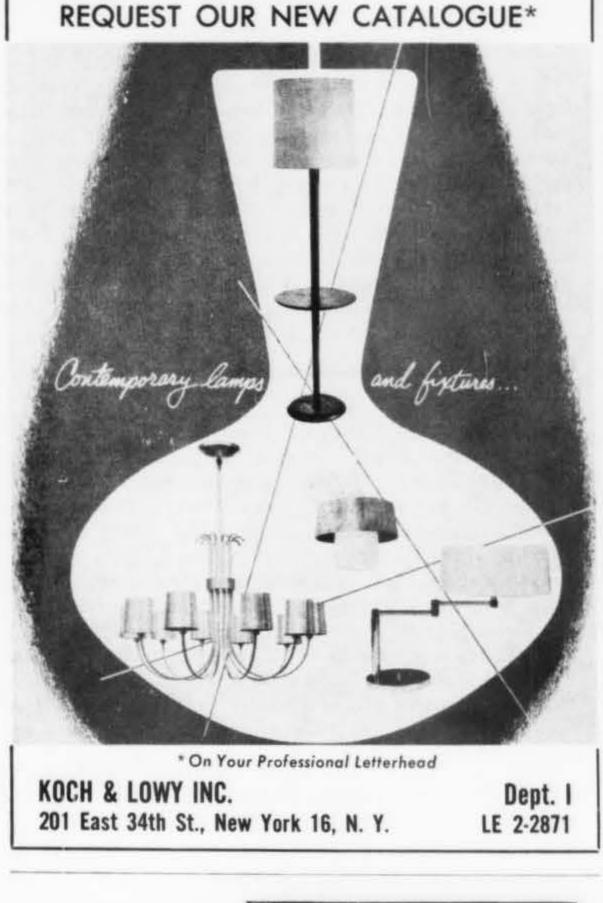
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Ruth L. Strauss, Inc., Loggia Sitting Room (page 12)

Hauer sculpture wall and ceramic floor tile designed by Fausto Melotti: James Seaman, Murals, Inc. Rug: Cabin Crafts, Inc., through Patterson, Flynn & Johnson. Leather: American Leather Manufacturing Company. Sofa, chairs, tables: Harvey Probber, Inc. Glass and brass coffee table: Ben Karpen Furniture Company. Window panel fabrics: Isabel Scott. Workroom: Alfred Davis Designs. Sofa fabric: Stroheim & Romann. Lamp: Lange & Williams. Plant arrangements: Maxine May, Ltd. Accessories: G. Malina, Inc. Painting: Kuper, from Virginia Frankel Galleries: Pillows: Nettle Creek Industries.

George Von Liphart—Contemporary Living Room (page 12)

Floor: Dodge Teak Vinylwood; executed by Herbert Bright, Inc. Furniture: Avard Furniture; Herman Miller; Stendig, Inc.; Far Eastern Fabrics. Lamps: Avard Furniture; Hansen Lamps; Altamira. Rug: V'Soske, Inc. Fabrics: Franklin Harward Fabrics (stools and wall); Rancocas Fabrics; special design by George Von Liphart (couch); Kravet Fabrics, Inc. (draperies); draperies executed by Celia Roth, Inc. Accessories: Karl Mann, Inc. (red trunk and throw pillow). Painting: A. Gorky, from Sidney Janis Gallery; frame by House of Heydenryk, Inc. African and Primitive sculpture: Stolper Galleries of Primitive Art. Modern sculpture: Bertha Schaefer Gallery. Books: Heritage Press and World Publishing Company. Plants and flowers: C. Kind and Company.

John B. Wisner's Dining Room for Charak

(page 14)

Furniture: Sideboard, dining table, chairs designed by John B. Wisner for Charak Furniture Company. Settee:

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McCluskey's Salon for DeGaal & Walker, Inc. (page 14)

All furniture, paneling, wallpaper panels, fireplace: DeGaal & Walker, Inc. Floor: Armstrong Cork Company; installed by William Gold, Inc. Fabrics: rose taffeta, Stroheim & Romann; gray brocade, Updecor Fabrics, Inc.; rose velvet, Jofa, Inc. Tassels: Consolidated Trimming, Inc. Chandelier: Greene Brothers, Inc. Lamps: Warren Kessler, Inc. Accessories: David Weiss and Ellen L. McCluskey Associates, Inc.

Henry Sheehan's Setting for Allied Chemical (page 236)

Love seat in armoire: fabric, Caprolan nylon experimental by Allied Chemical. Armchairs: Caprolan nylon by Burlington. Sconces: crystal by Accessories & Design, Inc. Table: Accessories & Design, Inc. Carpet: Luxuriant by Croft Carpet Mills, made of Allied Chemical's textured Caprolan nylon. Sofa: fabric, Caprolan nylon by Bernarti.



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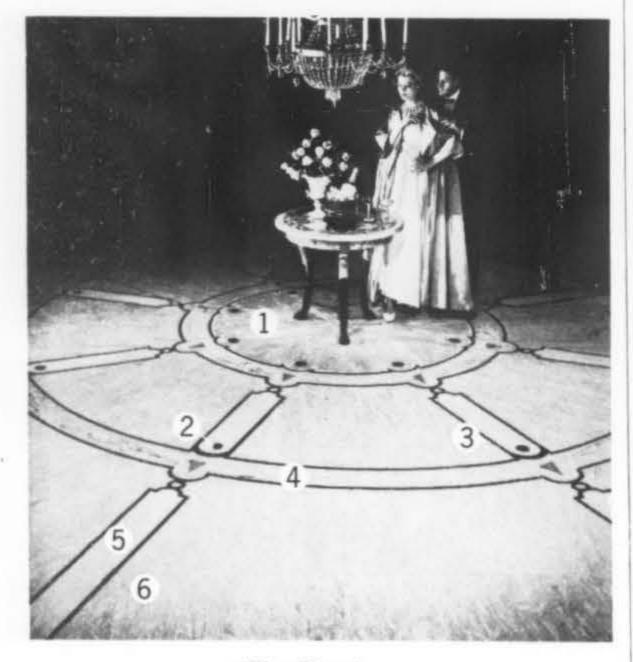


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- 4. VR-6 Imperial Jade
- 5. VR-1 Gardenia White

Chair: fabric, front covering, Caprolan nylon by Burlington; back covering, Caprolan nylon experimental by Allied Chemical. Painting: Roman landscape by Giovanni Paulo Pannini, loaned by Wildenstein & Company. Carpet: Aristique by Callaway Mills, made from textured Caprolan nylon.

Pavilion for Molla, Inc., by John Elmo (page 240)

Furniture: cast aluminum dining pieces, Molla's XLIV Group; designed by Robert Monroe, A.I.D.; metal highback chairs from same collection, with seats and backs upholstered with J. H. Thorp & Company's Sepia Pompeiian cloth; outside chairbacks covered in Jack L. Larsen's "Cinnabar" linen fabric which forms main pavilion cover. Chandelier: Accessories & Design, Inc. Terrazzo-like flooring: Durazzo, Inc. Stone containers: Karl Mann.

Pahlmann's Setting for International Silk Assn. (page 175)

Redwood for pavilion: California Redwood Association. Antique Oriental rug: William Coury, Inc. Bamboo-type sofa and four chairs: Joseph Giannola. Gold silk fabric and tufts for sofa: Far Eastern Fabrics. Café-au-lait and apple green silk fabrics and tufts for chairs: Scalamandré Silks. Pair of 18th century Windsor chairs and stools: Ashley-Kent, Inc., covered with green silk fabric from Shulman Fabrics. Coffee table, English cabinet, English cricket stool and table, beechwood table: Ashley-Kent, Inc. Pair carved and gilt circular tables: William Pahlmann Associates. Striped antique silk taffeta for curtains: John L. McHugh. Four hanging brass and iron lanterns: William Pahlmann Associates. Two large copper urns, two Ming garden urns: Jeane Friedlander. Framed redwood tiles, five redwood and brass benches, white porcelain flower pots: Pahlmannia, Bedford Village.

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INTERIORS/November 1960

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Waukesha, Wisconsin



INTERIORS/November 1960

National Society of Interior Designers

(Continued from Page 16)

Dorothy (Mrs. Larry C.) Hughes, N.S.I.D.; M. Louis Sugarman, Trade Member and member of N.S.I.D.'s Interior Design Month Committee; Elsie (Mrs. Nat) Friedberg, N.S.I.D., Chairman of the Vignette Committee; Jerome L. Gans, N.S.I.D., Chairman of Interior Design Month Committee; Frances (Taddy) Rowley, N.S.I.D. National Board Member. Seated (left to right): Edward F. White, N.S.I.D. National President; Eddy S. Feldman, managing director of Los Angeles Home Furnishings Mart; Larry C. Hughes, president, Southern California Chapter, N.S.I.D.

The handsome, spacious office reception room which is illustrated on page 16 was the contribution of N.S.I.D. student members attending the University of California in Los Angeles to the 11th annual Decorators Show which coincided with National Interior Design Month.

The soom was a resplendent combination of royal blue, Mediterranean blue, white and deep purple ("crushed mulberry") with white Amtico marbelized floor containing jet black inserts.

Student ingenuity was at its best in the use of accessories. A cluster of suspended lamps (three white and three purple) added gaiety to one corner of the room and cast light on an unusual balsa wood sculpture on the wall. Originality was also achieved in the desk top suspension: the open end supported on two contoured sculpture building blocks bonded together and painted chalk white (Murals of California); the other end supported by a cantilevered storage cabinet. The black leather desk chair and royal blue sofa were by Herman Miller. Stoneware jars and bottles, the balsa wood sculpture, other accessories and





focus on telescope



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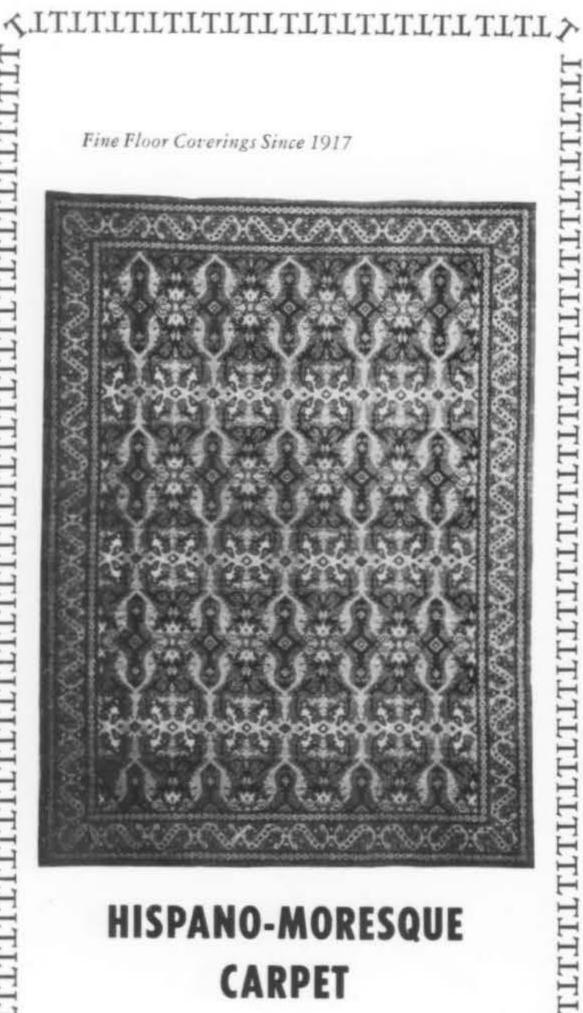


LAMPS SHADES MOUNTINGS

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The Telescope Folding Furniture Co., Inc.



painting were all student projects. The student-designers included: Curt Sherman, Donald Behnken, James Brotherton, Jerry Deitz, Sandra Friedman, Kathryn Kej, Valory Maurseth, Katherine O'Loughlin, Katherine Paletowsky, Joe Petras, Carol Rasmussen, May Tsao, Carole Tyson, Karen Weber, Carolyn West. Their instructor was Phyllis Beacom, N.S.I.D.

N.S.I.D.'s International Fabrics Fair Set

A gala 3rd annual International Fabrics Fair and luncheon to be presented by the N.S.I.D. and over 50 of its fabrics firms trade members has been announced by Edward F. White, N.S.I.D.'s national president. The event will be held in the Grand Ballroom of the Pierre Hotel in New York City on January 24 and will feature still-life vignettes of new fabrics. As in last year's luncheon, a showing of fashions created from fabrics used by interior designers is being planned. Geraldine Nicosia, N.S.I.D. national vice-president will again serve as chairman of table reservations for the luncheon and urges all to make their reservations as early as possible. For additional information concerning the Fair, contact John Taliaferro, N.S.I.D.'s executive director, 157 West 57th Street, New York 19, New York.

N.S.I.D. Plans Theatre Party in December

A date to mark in your social calendar is Tuesday evening, December 6 when the N.S.I.D. will hold its annual theatre party at the Longacre Theatre in New York City. The show picked this year is Little Moon of Alban, starring Julie Harris, the actress who has just been awarded the 1960 Charlotte Cushman Club Award for "distinguished contribution to the vitality of the American Theatre."

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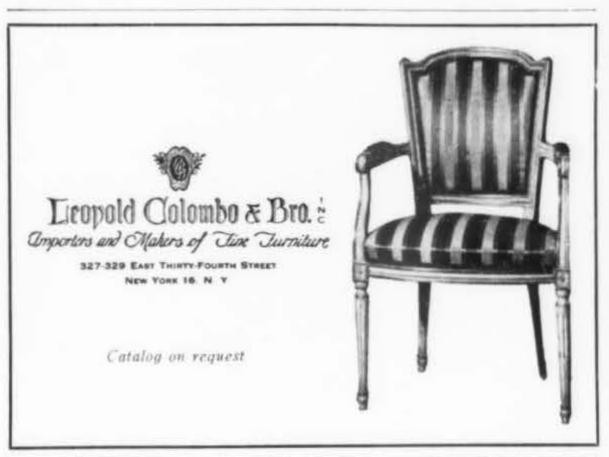
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J. G. Entertains N.S.I.D. at Pennsylvania Plant

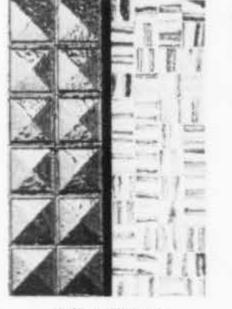
Morris Goldman, president of J. G. Furniture Company, was host to an outing of the National Society of Interior Designers one sunny Saturday last month. Over 200 N.S.I.D. members from New York, New Jersey, Pennsylvania, and Boston made the trip in chartered buses to the J. G. plant in Quakertown, Pennsylvania, and from there to luncheon and an afternoon on the lawn at the Goldman home—an old Pennsylvania Dutch farm house in Applesbackville. Pictured above, in front of the barn (complete with painted decorations), are John Taliaferro, executive secretary of N.S.I.D.; William Raiser, N.S.I.D.; Mrs. Goldman; Michael Greer, chairman of N.S.I.D.; Mr. Goldman.







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Awards

(Continued from Page 26)

Alcoa Announces Winners of Design Merit Awards

Winners of the 2nd annual Alcoa Student Design Merit Awards have been announced by S. L. Fahnestock, the company's manager of design. The awards are presented to the most outstanding student projects in aluminum at



Ribbon Chair by Sugiyama

six of America's top industrial design schools. Student creators of the winning designs, chosen by their faculties for the awards include: rescue missile by Marshall Corrazza and Thomas Dulin of the Philadelphia Museum College of Art; ski horse (new type of water sport vehicle) by S. Jack Magri of Syracuse University; minimum living shelter by Dallas Molerin of the University of Bridgeport; modular swimming pool by Androus D. Noyes of Pratt

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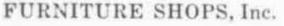
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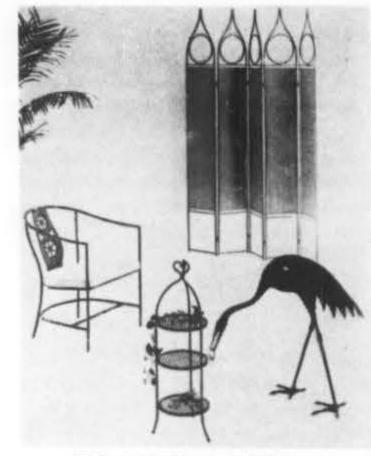


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ture were presented on October 16 at the 2nd annual mer & Casual Furniture Manufacturers Association, a division of the National Association of Furniture Man-Casual Furniture magazine, made the presentations.







Salterini "Montego" Group

rocker; and Birmingham Ornamental Iron Company, for incorporating the use of stainless steel with wrought iron in their new Martinique collection, designed by Sheldon Rutter, A.S.I.D.

Furnishings in Park West Village Apartments

Our article on the five model apartments created by A.I.D. designers for Webb and Knapp's residential community, Park West Village, in Manhattan (*Interiors*, October 1960, page 11) omitted the full list of furnishers for the three settings we illustrated. They are as follows:

Apartment designed by Beverly Reitz-Furniture: Robert Barber Inc.; DeGaal & Walker Inc.; Gene Thall Inc.; S. M.



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Lohwieser & Company; Richter Upholsterers; Charles H. Beckley Inc. Fabrics: Scalamandré Silks; Schumacher; Kent-Bragaline; Lehman-Connor; Eaglesham; Peterffy; Henrose. Floor Coverings: Amtico Vinyl; Herbert Bright designed floors; Roxbury Carpets Company; Gotham Carpet Company. Wall Coverings: Pippin Papers; Woodson Wallpaper Company. Accessories: Gene Thall Inc. Mirrors: Sutton Glass and Mirror Company. Bedspreads and Bedding: S. M. Lohwieser; Charles H. Beckley Inc. Lamps and Lighting Fixtures: Lightolier; Gene Thall Inc. Lamp Shades: Siegman-Ambro Inc. Picture Framing: Gene Thall, Inc. Terrace Furniture: Gene Thall Inc. Flowers: Leanne Interior Florists. Radio, TV, Hi-Fi: RCA.

Apartment designed by David Eugene Bell-Furniture: Macy's Corner Shop. Fabrics: Schumacher; Everfast; Erbun Fabrics; Brunschwig & Fils. Floor Coverings: Amtico Vinyl; Herbert Bright Designed Floors; Stark Carpet Company; V'Soske Carpets. Wall Coverings: Pippin Papers; Patterson Fabrics. Accessories: Macy's Corner Shop. Bath, Kitchen and Closet Accessories: Macy's Bath Shop Bedspreads and Bedding: Anthony Shop. Draperies, Cartains, Shades: Anthony Shop. Lamps and Lighting Fixtures: Macy's Corner Shop. Lamp Shades: Macy's Corner Shop. Paintings and Sculpture: Watson Cady; William Trout. Picture Framing: Rhoda Sande; Artists Shop.

Apartment designed by the Lehmans—Furniture: Vakassian Company; Fine Arts Furniture; Doris Dessauer; Herman Friedman; the Lehmans. Fabrics: Gilford Leather Company; Far Eastern Fabrics; Thaibok Fabrics; Marie Nochols; Erbun Fabrics; A. Maix's-ing Fabrics Inc. Floor Coverings: Amtico Vinyl; Herbert Bright designed floors; the Lehmans. Wall Coverings: Laverne; Woodson Wallpaper Company; Piazza Papers; Louis Bowen. Wall Treatments: the Lehmans; Burton & Fenton; Kelly & Vaughn; Rhoda Sande; Armando Soler. Accessories: Doris Des-



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sauer; Reisie & Gigi Zucker. Bath, Kitchen, Closet Accessories: the Lehmans; Patterson Fabrics; Doris Dessauer. Mirrors: J. John Roth, Jr. Draperies, Curtains, Shades: Vakassian & Company; Independent Shade Company; Continental Craftsmen Company. Trimmings: Standard Trimming. Lamps and Lighting Fixtures: Creative Lamp Company; Doris Dessauer. Lamp Shades: Siegman-Ambro Inc. Terrace Furniture: La Verne. Hardware and Brass: Ben Karpen. Flowers: Leanne Interior Florists.

Trade Associations

(Continued from Page 175)

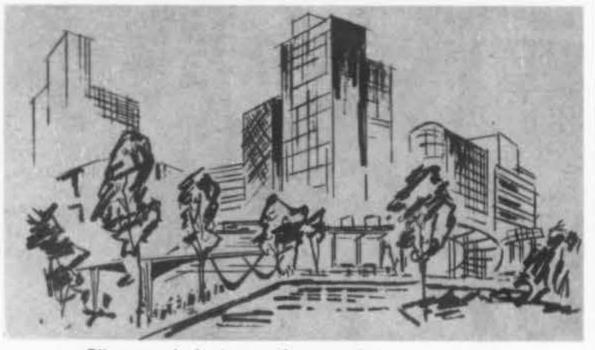
informative literature on the characteristics of the various kinds of marble, its uses in homes and commercial buildings, and sources. Membership comprises 115 producers, wholesalers, importers, finishers and contractors. President: S. K. Manson of King & Company. Headquarters: 32 South Fifth Avenue, Mount Vernon, New York.

National Office Furniture Association, Inc., an organization of office furniture manufacturers and dealers. has a broad cooperative program. The 1961 NOFA Convention, to be held February 23-26 at the Coliseum in New York, will emphasize design, with a two-day Design Seminar to be held at the National Design Center, field trips to outstanding office installations, and organized visits to sources of supply. President: R. P. Lewis, the R. P. Lewis Company. Headquarters: 327 South La Salle Street, Chicago.

Executive Furniture Guild of America, organized in Grand Rapids in 1947, is an association of distributors, manufacturers, designers and craftsmen of coordinated components for offices, dedicated "to making working spaces more efficient, more rewarding, more beautiful, and more fun." The Guild maintains a Workshop in Grand

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1. The names and addresses of the publisher, editor, managing

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The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: 25,033.

> CHARLES E. WHITNEY, Publisher

Sworn to and subscribed before me this 23rd day of September, 1960

ANNE HARMSE

(My commission expires March 30, 1961)

Rapids under the direction of executive vice president George W. Reinoehl, A.I.D., I.D.I., which conducts training programs for design coordinators and salesmen, and programs designed to familiarize business people with the importance of well-conceived working spaces. Manufacturer Member is Stow & Davis Furniture Company; 28 Resource Members include fabrics, lighting, carpet, paint, accessories firms and the like; Dealer Members (one in each city) number 54. Headquarters: Exhibition Building, Grand Rapids, Michigan.

National Association of Furniture Manufacturers, organized in 1928 to form a united front for the furniture industry as a whole, today has about 300 members. Tinsley W. Rucker III of Dixon-Powdermaker Furniture Company replaced Dunbar's Harold Sprunger as President last August. Headquarters: 666 Lake Shore Drive, Chicago.

Summer & Casual Furniture Manufacturers Association, a division of the National Association of Furniture Manufacturers since 1959, sponsors a summer and casual furniture market at Chicago's Marts in October (new designs will be shown in *Interiors* next month), presents annual design and engineering awards (1960 winners are reported on page 262 of this issue). President: Victor Reiter, Lawnlite Company. Headquarters: 666 Lake Shore Drive, Chicago.

National Lumber Manufacturers Association, a federation of 16 regional associations, was formed in 1902 to speak for the wood industry as a whole. The Association publishes a fund of technical literature on the uses, properties and performance of wood, for the asking to architects and interior designers. Headquarters: 1319 18th Street, N.W., Washington, D. C.





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St., N. Y.	PL	1-5980	54
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Allison Furn. Co., Inc., One Park Ave., N. Y.		3-6143	111
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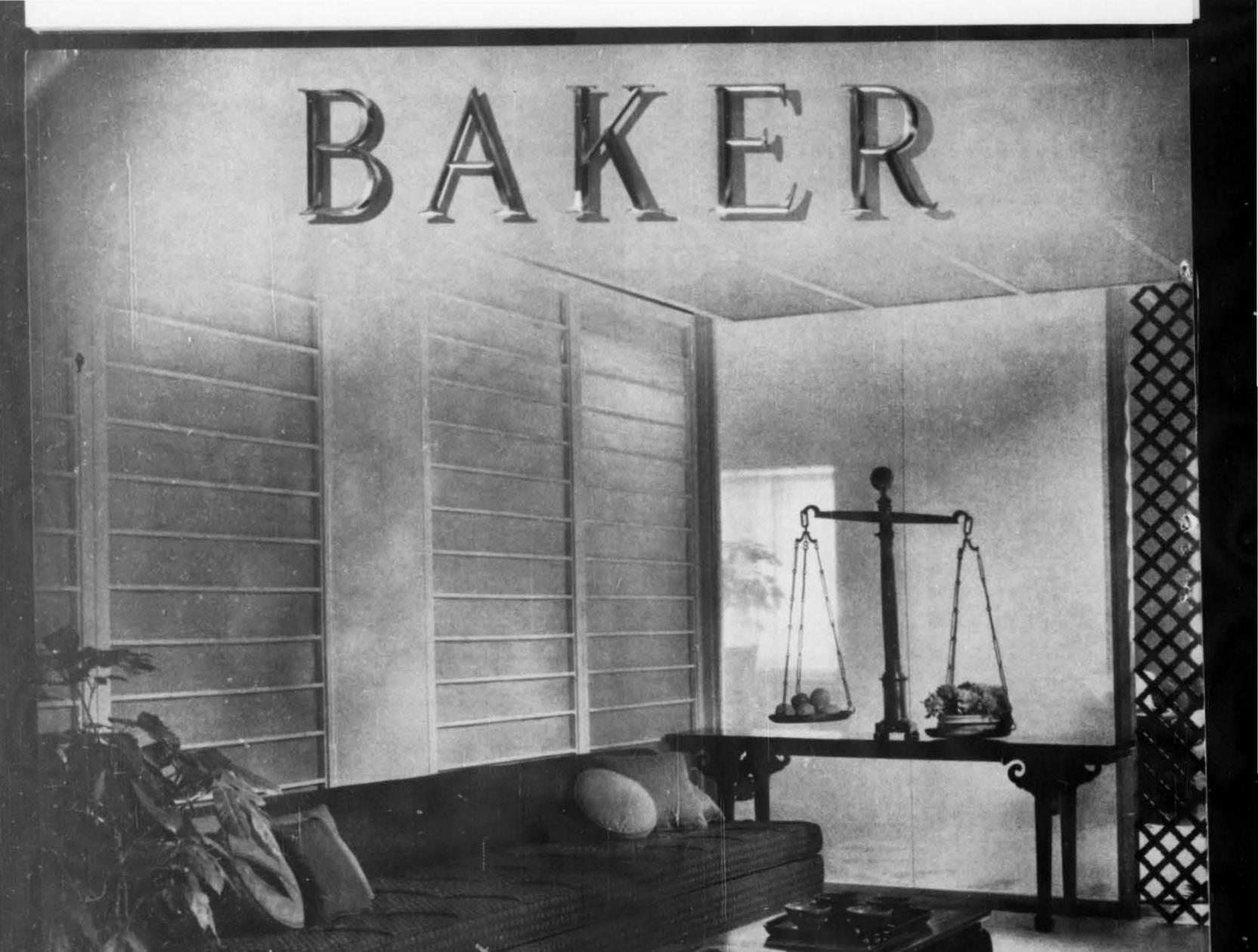
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