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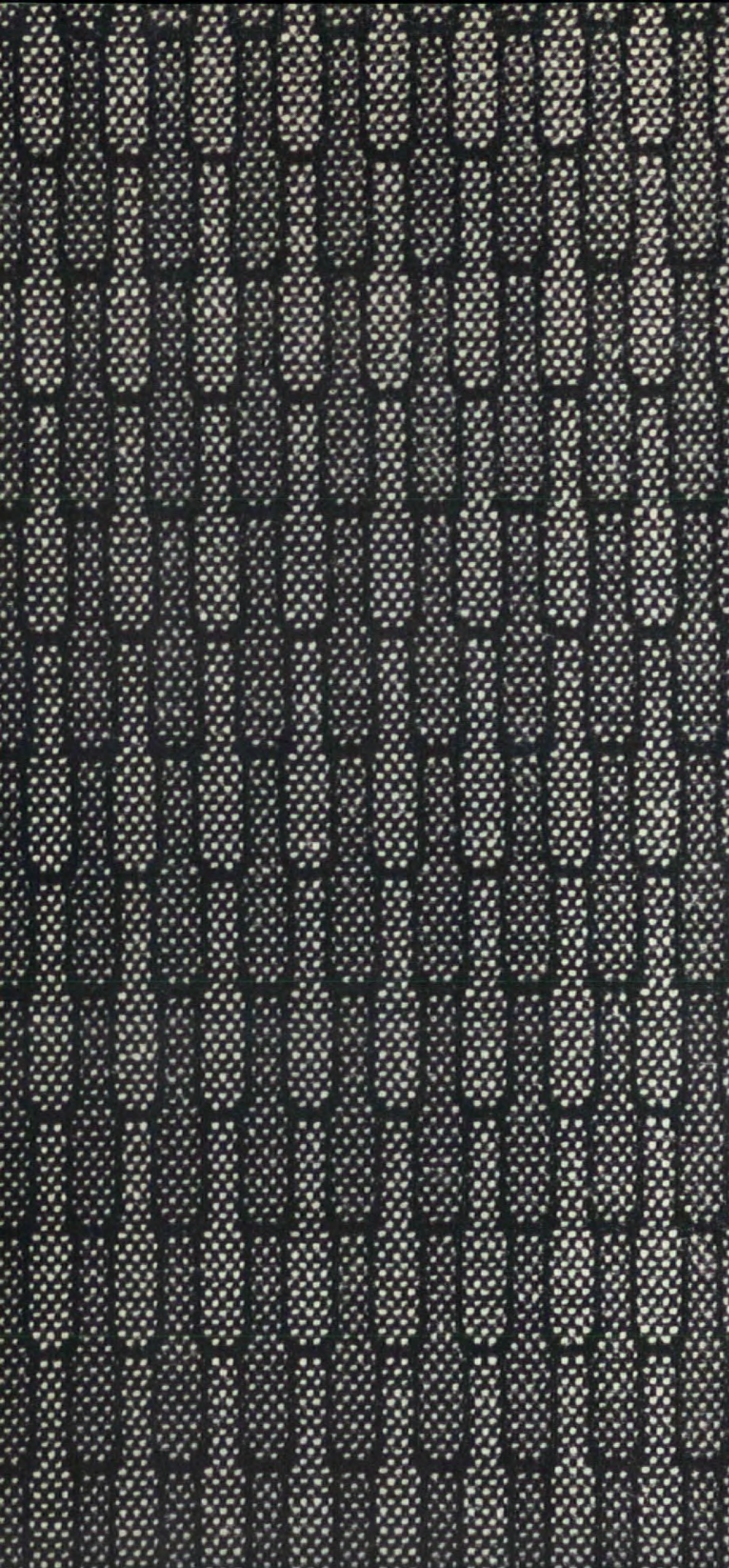


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# I n t e r i o r s

Volume CXXIII, Number 4

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Cover P. V. Norado

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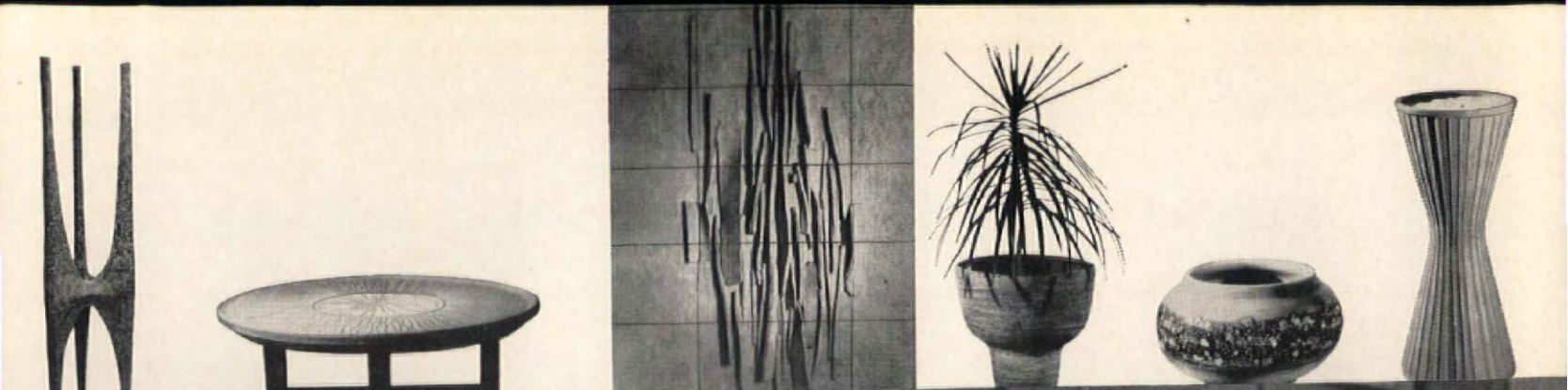
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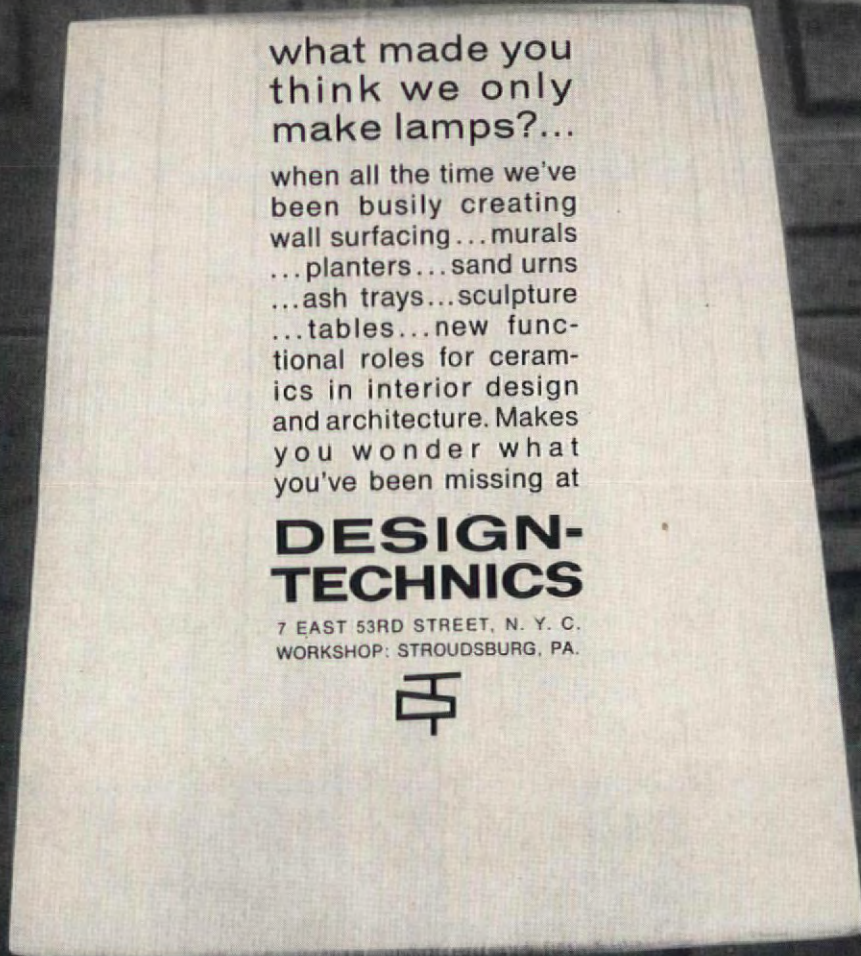


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# For your information

National Decoration & Design Show, pages 8, 10, 12, 14, 16... Exhibitions, page 148... A.I.D., p. 148

## Decoration & Design

The National Decoration and Design exhibition, at New York's Coliseum from October 11 through 20, was the fourth D. & D. show sponsored by the Resources Council and the New York Chapter of the American Institute of Interior Designers, but it was the first to be termed "national" and the first to be held in the Coliseum instead of in the Seventh Regiment Army. It was also the first in which thought was

given to designing and organizing the background setting. Albert Herbert, A.I.D., to whom this task was assigned, covered himself with glory in devising a clean-cut layout of booths interspersed with garden areas bedecked with pools and plants ranging from good-old-standby philodendrons to exotic orchids and tropical trees.

Among the 86 exhibits were both contemporary and traditional room settings, a pavilion devoted solely to antiques, a mobile house, a two-story house, an apart-

ment furnished with Williamsburg reproductions but adorned with avant-garde art. Conceived as a showcase for the latest thinking of interior designers and interior furnishing manufacturers, it offered a panoramic view of current trends in decor. They were visible in a lack of emphasis on any particular period or style . . . the use of strong, bright colors, and original art . . . many window shades . . . and such architectural features as two-level rooms and built-in seats.

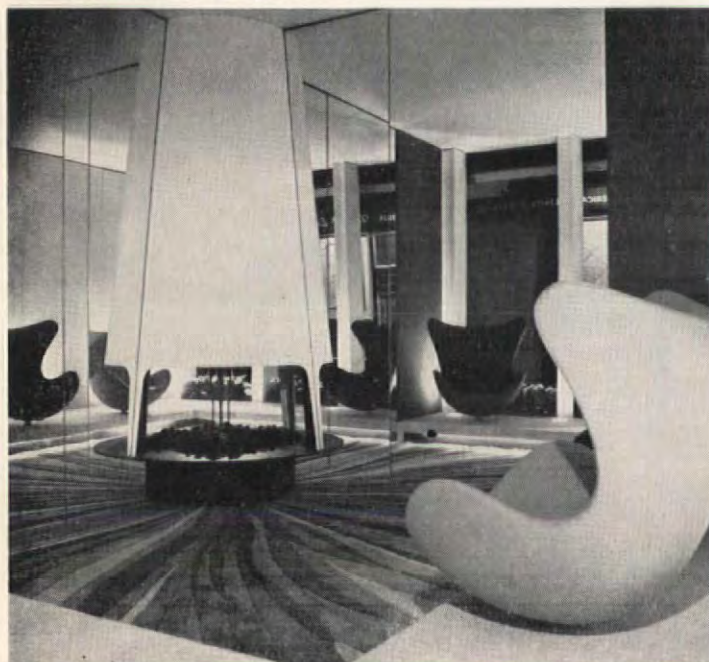


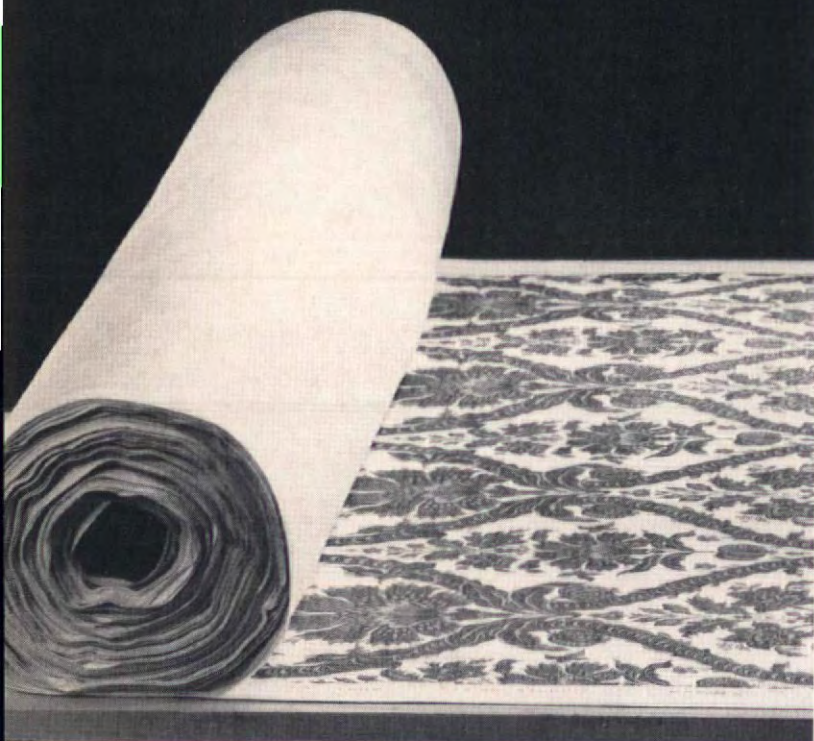
Above: Joseph Braswell and Inman Cook took advantage of the Coliseum's height in two-level living room for Kentile, cleverly displaying Kentile's Repousse floor tile high up, right under spectators' noses. Medieval Flemish flavor of decor expressed in 16th-century Flemish tapestry and baroque sculpture is presented in a framework adaptable to 20th-century technology—a double vaulted cast concrete ceiling that could be prefabricated. Vertical blinds shade window walls. Solid walls are Kentile vinyl travertine. Chairs are in blue, red, beige, brown Bangkok silk.

Left: A medley of Amtico vinyls were used by Ellen Lehman McCluskey for carefree dining pit with tiny kitchen behind bead and cork curtains. Built-in seats face dining area with new vinyl flooring which resembles polished beach pebbles. Parrot wall fabric is by Clarence House, accessories by Doris Dessauer, cushion fabric is Adams vinyl.

Below: Conversation pit designed by Albert Herbert is a dramatic setting for the hot, hot colors of new V'Soske rug. On platform are Fritz Hansen's Arne Jacobsen "egg" chairs in brilliant fabrics; walls are covered in red and white Rancocas fabric. Optical illusion created by 90°-angled mirrors does the rest.

Below: 2 vinyl walls of Albert Herbert's setting for modern furniture classics are white, 2 others are black. Large abstract painting by Sidney Wolfson (partially visible) accents white wall. Furniture is from Stendig. Le Corbusier chairs in foreground are in black and white pony skin, and black walls are set off by cane Thonet chairs with black frames.





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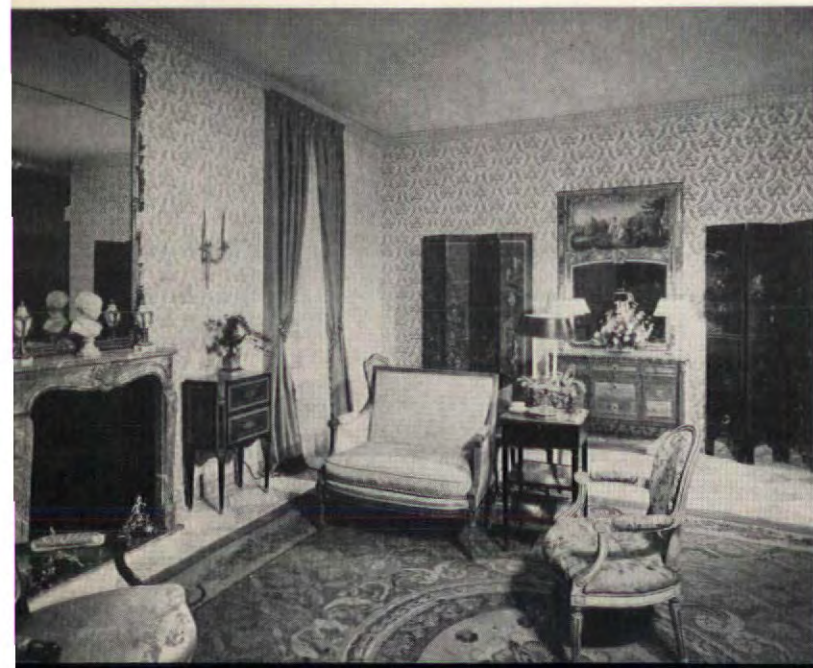
## For your information

Decoration and Design (continued)



Above: For the Antiques Pavilion, Mary Dunn, F.A.I.D. designed a Lady's bedroom featuring French hand-blocked wallpaper reproduced from 18th-century document, Louis XVI marble mantel (William H. Jackson), Louis XV and XVI furnishings from Blaine & Booth, Churchill Brazelton, Devenish & Company, Vieux Paris, and Aubusson rug from Ernest Treganowan.

Below: For the Antiques Pavilion, Inez Croom, F.A.I.D., designed a French room too—a living room with a fine collection of antiques, chiefly Louis XVI, from Chrystian Aubusson, Blaine & Booth, Devenish & Company, French & Company, Josephine Howell, Phillips Galleries, Garrick C. Stephenson, Vieux Paris, and gray marble Louis XV mantel from William H. Jackson.



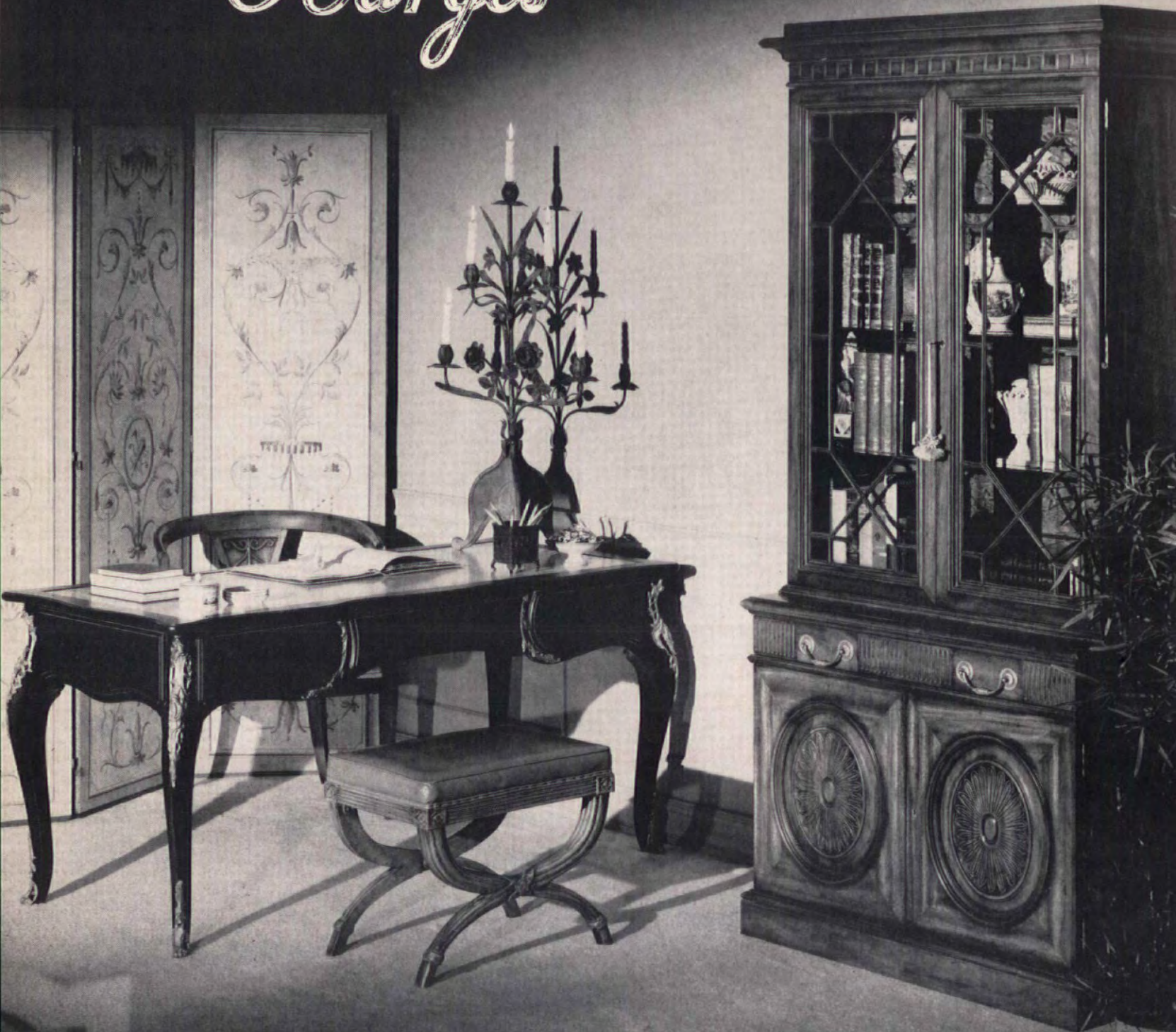
Above and below are two views of "Williamsburg in a Contemporary Setting," a 4-room apartment designed by William E. Katzenbach to suggest the harmonies that can be achieved by combining modern art and accessories with Williamsburg 18th-century reproductions (Kittinger's furniture, Schumacher's fabrics, Katzenbach & Warren wallpapers).



Below: Elisabeth Draper's elegant English Regency music room for the Antiques Pavilion captures a frivolous era with Regency furnishings and musical instruments from Ashley-Kent, French & Company, Edward Garratt, The Incurable Collector, Needham's, Stair & Company, Arthur S. Vernay, and green-gold silk flocked wallpaper inspired by the fabric of a Regency gentleman's waistcoat. Small Aubusson rug with musical motif is from Kent-Kostikyan.



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**For your information**

*Decoration and Design (continued)*



Oriental is the mood of two settings by Joseph Freitag for Flintkote (above), and U. S. Plywood (right). Inexpensive Flintkote vinyl asbestos tile floor of two-level living room is mated with luxurious Oriental decor—Baker furniture, Charles Gracie antiques, Arthur H. Lee fabrics. Dining area and foyer combines U. S. Plywood paneling with Baker furniture, and Oriental art objects.



Above: Baker Furniture and Boris Kroll fabrics were combined by John Braden in old-world bedroom featuring canopy bed reproduced by Baker from Louis XIII design in Paris Hotel de Sully, and Kroll red and white damask.

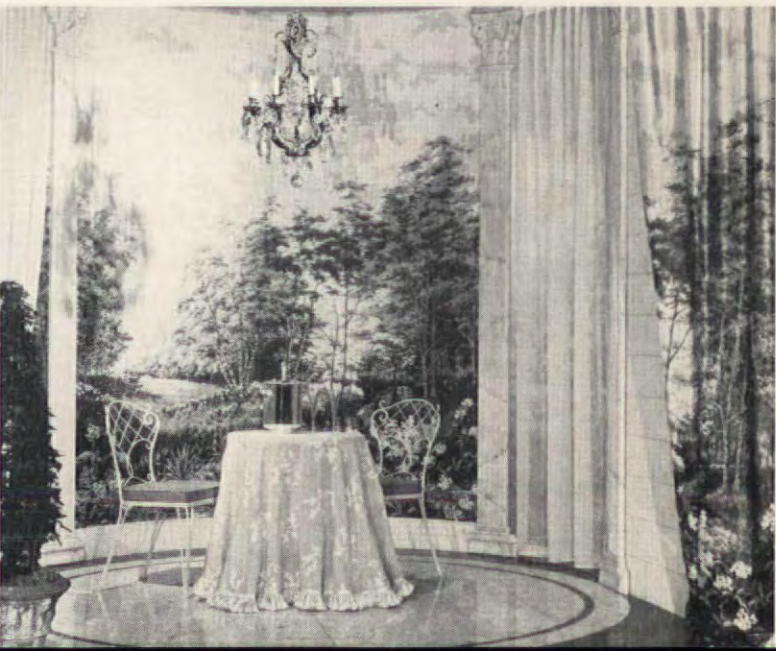
Right: For J. H. Thorp, Frederick Davis created the illusion of an English countryside with Thorp's hand-printed chintz scenic panels in a circular setting for two, with Molla table and chairs.



Above: Multi-purpose garden room was designed by James Childs Morse for Greeff Fabrics around two hand-printed cottons from the latter's new "Hispania" collection. Designs of prints were derived from old Spanish tiles.



Below: William Pahlmann, F.A.I.D., combined many styles and periods in an elegant music room which takes its muted colors from Scalamandré's fabrics and wall-papers. Draperies are a warm brick silk, hand-screened simulated silk wall covering is white on white.



A long, narrow hallway with a sign in the distance. The walls are light-colored and appear to be made of a material that is being advertised. The floor is a light-colored tile or concrete. The hallway is empty, and the lighting is even. A sign is mounted on the wall in the distance, reading "DID YOU JUST WASTE \$1,000 ON AN AREA LIKE THIS?".

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Brochure and swatch folder available immediately.

This is Honduran, one of many McCordi designs.

## For your information

### Decoration and Design (continued)



Above: Sturdy sophistication marks Barbara Dorn's ski-lodge hideaway using U. S. Rubber's Naugahyde on ceiling, walls, and upholstery. Raised dining area shown here features Crucible Products' butcher-block table, Stendig's Thonet chairs, Arco fixture with green student's shade, Spanish straw rug from Marg Whitlock.



Above: Dramatic room by Vladimir Kagan for General Electric's new stereo equipment (on left wall) features Chemstrand's Cumuloft carpeting (Masland) of random seamed strips in several colors. Carpet shapes are echoed by composition board window panels which can be swiveled manually to form sound baffles. Kagan-designed loveseat has speakers built into the wings.

Below: Four matched zebra skins make an exotic base for John Vesey's new furniture. Other materials from nature appear in hand-tufted dark brown calfskin of sofa, giant conch shell used as lamp base, and 18th-century tiny boxing figures made of mink in shadow boxes.



Below: Study-dining room setting by John Elmo for Allied Chemical's Fibers Division highlights Caprolan nylon on walls, ceiling, in carpet, and upholstery. Deep orange fabric on walls is set off by strips of bamboo in dark tortoise finish. White and gold carpeting goes up wall to form wainscoting. Frieze upholstery on benches is orange.



Above: Dining area of L-shaped room by William Pahlmann, F.A.I.D., borrows elegant contemporary character from varying wood tones and sculptured lines of Jens Risom's furniture. Lightly bleached walnut dining table is set off by dark walnut framed chairs with woven cane upholstery. Buffet has russet leather-covered doors, travertine top. Monteath's teak panels set in frames of cocoa-brown lacquer provide the background accented by two paintings—a beach scene by Carlyle Brown and a stylized flower by Margo Hoff. Carpet is Simon Manges.



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## For your information

### Decoration and Design (continued)



Above: Greek white wool carpet, deep blue back wall, and garden court visible through door sets the clean contemporary scene for Hans Wegner furniture in comfortable bachelor apartment designed by Mrs. Inger Tanier for George Tanier, Inc. Drapery fabric is natural linen, painting is by Stamos. Beyond divider is the bedroom.



Above: Pure lines of Scandinavian furniture are highlighted by Scandinavian textiles and area rugs in Georg Jensen's classic modern setting by Karen Vigmostad. In foreground are Wegner's famous "Windsor" chair and coffee table. In background is Poul Henningsen's dramatic pine cone lamp. Handcrafted teak dining table is in background. Side chairs have seats in black oxhide.



Above: A small child would find plenty of fun in this delightful room by John and Earline Brice with its gay red and green plaid Acrilan rug by Cabin Crafts. Light over half-circle desk has red Acrilan yarn shade by Harry Gitlin. Accessories include Creative Playthings' Playtown Village, doll carriage from The Door Store.



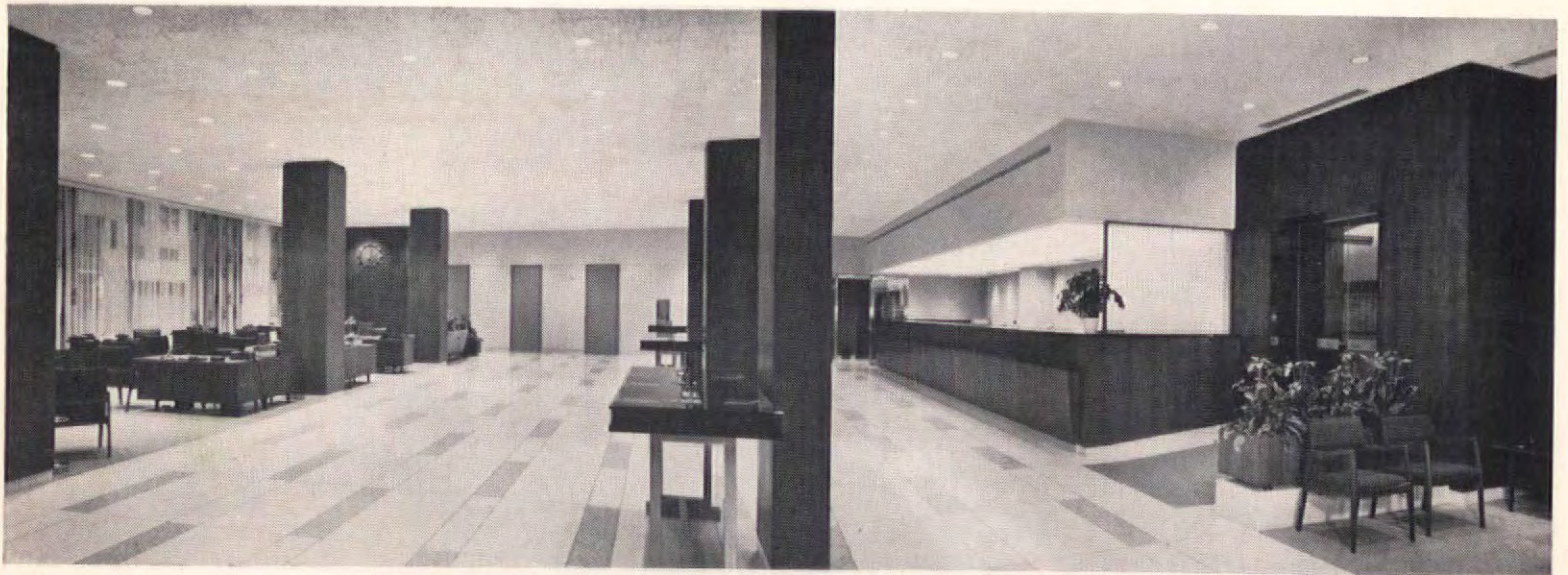
Above: Boy's room in six-room house sponsored by Celanese Fibers, American Home magazine, and R. H. Macy's New York store sets off practical built-in furniture with colorful accents. Window shades are Bloomcraft's yellow and orange abstract print on Celanese acetate and rayon. Print is repeated on pillows. Amtico floor is black and white with yellow strips. American Home's decorating and home furnishings editor Robert Houseman, A.I.D., planned the house.



Left: Frederick Davis' realistic family room for Dux divides adults from small fry with sound-proof window wall complete with bottom-up window shade. Children's side shown here has stencil design of ladybugs on divider shade and on random tiles of Amtico's white vinyl floor. Sturdy, low-scaled furniture is from the Dux Carmel collection. Accessories are from Bonniers, and stencil design was executed by Bishop & Lord.

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Ushabti, or sculpted attendant in Tutankhamen's tomb.

## Egypt alive again

**TUTANKHAMEN. Life and Death of a Pharaoh.** by Christiane Desroches-Noblecourt. 312 pages, 7 $\frac{5}{8}$ " x 10 $\frac{1}{4}$ ", with 75 color photographs by F. L. Kenett, and numerous black-and-white illustrations. Preface by His Excellency Sarwat Okasha, member of the Executive Council of

UNESCO: *Notes on the color plates by Dr. A. Shoukry, Director General of the Antiquities Service of the U.A.R. Published in the U.S.A. by New York Graphic Society Ltd., London. Printed in Italy. \$15.00.*

Scientists who have examined what is left of Tutankhamen are certain that he was between eighteen and twenty when he died, but no one can be sure of what did him in—illness, poison, a stab wound. Still, we know he hunted ducks on the Nile, that his exquisite Queen Ankhesenamun fastened his jeweled collar before banquets, and that he spent his short reign making images of the god Amun. It is from the objects and murals and inscriptions found in his tomb forty years ago that Egyptologists have learned what we know of the life of the young Pharaoh, Tutankhamen, and the life of his father, mother, brothers, and his sister-in-law Nefertiti, whose long neck and kohl-rimmed eyes are familiar to almost everyone who has seen one of the innumerable copies of her bust in a curio shop somewhere. But though the discovery of Tutankhamen's tomb was one of the big news stories of the twenties, it is only now, with the publication of this extraordinarily beautiful and fascinating book by an

eminent French Egyptologist and museum curator that the mysteries so carefully concealed in the tomb have been unraveled.

Everything about the account is steeped in glamour, even the personality of the man who financed the excavation, the dashing and handsome Lord Carnarvon. His death of an infection shortly after the discovery reinforced the legend of the Pharaoh's curse. Almost everyone else involved in the excavation survived to a ripe old age, however. Even to the Pharaoh's way of thinking, this is as it should be, since the ancient Egyptians' obsession with tomb-building and embalming was motivated by the idea of insuring the rebirth and eternal reincarnation of the dead. And now Tutankhamen and his courtiers have come to life—intimately human and touchingly recognizable after three thousand years of darkness.

There are riddles as yet unanswered in the history of Tutankhamen and his predecessors and successors; the author is meticulous in separating fact from conjecture. Considering her scholarly approach, it is a triumph that she has made the tale as exciting as a mystery story; her appraisals of the works of art are equally sensitive and sound.

The artists of Egypt's court in 1400 B.C. were capable of accurately realistic portraiture. On demand they produced idealized, stylized images of the royal family, but on other occasions quite unflatteringly as real people. Thus we know that Tutankhamen's father, Amenophis III, grew obese and sick at the end of his reign—after decades of military triumph in Asia. We can also see that Tiye, who so enraptured Amenophis that he made her his queen in defiance of the custom which demanded that Queens be chosen only from women of pharaonic birth, was a Theban and at least partly Negroid. For reasons that are not clear—perhaps for security—royal princes were never depicted, nor was their birth recorded. Only upon ascending the throne did they become subjects for portraiture. It is simply by the innumerable sculptures and masks that show Tutankhamen's resemblance to Tiye that scholars have deduced that he was Tiye's son. This book not only traces the dramatic lives of the dead but with superbly reproduced photographs (both in color and in black and white) shows us the gilded treasure and jewels and furniture and utensils with which they prepared for their lives after death. Everything might have been made yesterday.-O.G.

# L e t t e r s t o t h e e d i t o r s

## HILTON CONTROVERSY (continued)

**Hatchet job on Pahlmann**  
Sirs:

I read with interest Leslie Larson's letter on the Hilton Hotel, in which he calls the Rue des Gourmets "as pretentiously phony as its name." William Pahlmann's work at the New York Hilton does not need any defense; his Rue des Gourmets is beautiful, exciting, elegant, and a crowd-pleaser too, judging from the comments of the people who stroll past and look at it. Pahlmann did what he was supposed to do: create a beautiful atmosphere for people to dine in and relax.

Mr. Larson objects to period decor in a modern building, and suggests that Pahlmann should have refused the job rather than

do the luxury suites in period style. First of all, no one would refuse such a job as the New York Hilton. I'm sure Mr. Larson would not have turned it down if it had been offered to him. In the second place, what is so wrong about period decor in a modern building? If we were to assume that only modern apartments belong in modern buildings, then no one living in the new luxury buildings in New York would own a French chair, a Spanish chest, or an Italian dresser. For my part I find it a welcome relief, after passing through the cold-looking lobbies of our bare modern buildings, to enter one of the suites and find myself surrounded by the warmth and elegance of a period setting.

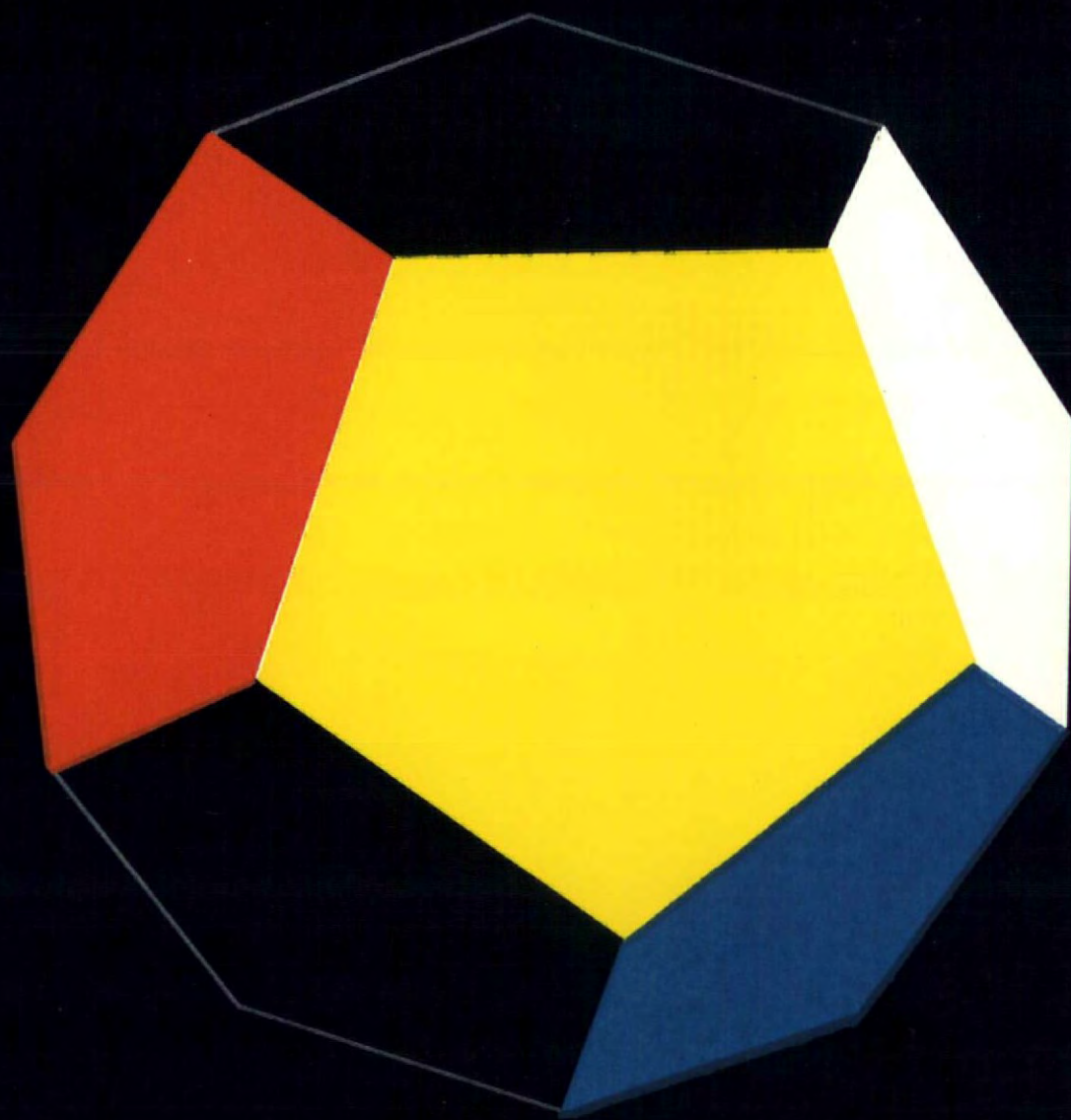
And in a hotel, when the guest enters the suite which may be his home away from home

for days, weeks, or months, does he really care how the building and lobby have been designed? Certainly the patron likely to rent the Hilton's Presidential or State suites prefers to live with crystal chandeliers, antique lamps, rich fabrics, and marble bathrooms. The people who can afford these suites probably have similar decor in their own homes. The patron should not be expected to disregard his preference for period decor because the building in which he has found shelter is stark modern. That may be just the reason why he wants to get away from the building, and lock modern out of sight behind the door of his suite. If I had to go on looking at the Pavia sculpture and the abstract paintings of the Hilton lobby after I closed the door of my own suite, I'm sure I'd never get to sleep.

In your August article you mention the "space-age panorama" outside the windows of the avant-garde building that is the Hilton. Perhaps Pahlmann should have put three layers of draperies at each window, to help the occupant forget what is going on outside. Pahlmann evidently realized that only period decor could create a relaxed and intimate atmosphere.

I have never seen an interior done by an architect that wasn't austere. Three cheers for the better judgment of the William Pahlmanns. The architects who wrote in and did the hatchet job on Mr. Pahlmann should give thanks to the interior designers who prevent this kind of bleak, cold interior from facing us everywhere.

Adele Rosenthal,  
Interior Designer  
New York, N. Y.



You are now looking at the world's flattest paint...glare-free for life... **3M Velvet Coating**

# New 3M Velvet Coating stays glare-free for life

Rub it, scrub it...it never shines. Flattest finish ever formulated!



3M Velvet Coating is second only to velvet cloth in its ability to diffuse light and eliminate reflections or glare.

That's because 3M Velvet Coating is the only paint containing a patented *optical system*—designed to produce a near-perfect light-diffusing surface. This exclusive feature also accounts for another fact: a 3M Velvet Coating finish will *stay* glare-free for as long as it lasts.

### Flat, yes. Dull, never!

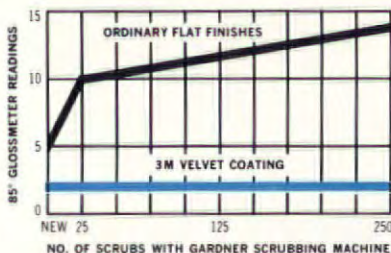
As you've already had a look at some of its colors on the other side of this page, you know 3M Velvet Coating has a deep, rich beauty that is easy on the eyes. Very much like velvet, in fact. Be sure to check its color uniformity, too. Notice how it looks the same at any angle.

Doesn't smudge or fingerprint. Scratches wipe away.



Besides being good-looking, 3M Velvet Coating is a *practical* finish. It doesn't smudge or fingerprint (a common fault of many conventional flat paints). Surface scratches vanish under a damp cloth. And it keeps its original glare-free appearance through washing after washing.

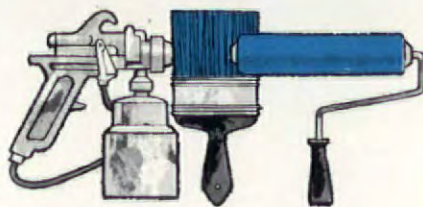
### What Scrub Test Proved



When put to the test on a Gardner Laboratory Scrubbing Machine, 3M Velvet Coating was still as good as new after 250 vigorous scrubbings. Other flat finishes, however, quickly burnished and developed glare spots.

How about hiding power? One coat makes nicks, scratches and many other surface defects disappear. (Manufacturers who wish to maintain high quality with fewer rejects, please note.)

New 3M Velvet Coating comes in 12 standard colors, including metallics, and can be blended into just about any special shade. It is easily applied by all standard finishing procedures. Both air drying and baking formulas are available.



### Where can you use it?

Wherever distinctive, durable, *glare-free* appearance is essential, 3M Velvet Coating has no equal. It is ideal for appliances, office and laboratory equipment, lighting fixtures, ceiling tile. It will create unusual effects in interior design and on outdoor and indoor displays. And, at long last, it really takes the glare out of glare-shields and dashboards!

### Send for Design Kit

So that you might work with new 3M Velvet Coating and evaluate its advantages yourself, we've put together a special Design Kit. You get 1 quart of white, 7 pints and 8 spray cans of assorted colors—all for the introductory price of \$29.95.

If you want just additional information at this time, send for our free color card—or call in one of our representatives.

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Enclosed is check or purchase order for \_\_\_\_\_ 3M Velvet Coating Kit(s) @ \$29.95 each (shipping prepaid). (KIT CONTENTS: 1 qt. White; 1 pt. each Blue, Yellow, Red, Brown, Black, Metallic Brown, Metallic Silver; 1 six oz. spray can each White, Blue, Yellow, Red, Brown, Black, Metallic Brown, Metallic Silver.)

Please have 3M representative call, without obligation.  
 Please send free 3M Velvet Coating color card.

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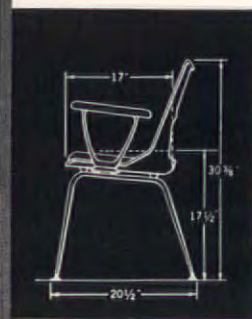
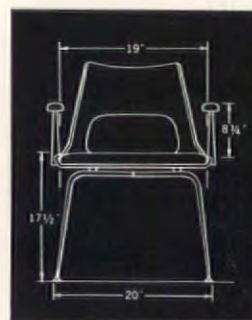
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### Interiors book of Hotels and Motor Hotels

by Henry End.  
264 pages. 256 illustrations.  
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*Interiors book of Hotels and Motor Hotels* is a brand-new book by one of the leading designers in the field. Mr. End needs no introduction to those concerned with hotel design—the rehabilitation of the Plaza in New York City, the re-design of the Cocomanut Grove in Los Angeles' Ambassador Hotel, his design of the Royal Orleans in the Vieux Carre, are just a few of the works which have won him acclaim in the field.



### The Personal House

by Betty Alswang and Ambur Hiken.  
96 pages. 110 illustrations.  
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Anyone interested in houses would enjoy a visit to the seventeen houses shown in *The Personal House*. But these are not just houses to look at, they are as much alive as their happily vital owner-occupants. Each of the houses is in one or another of six art colonies near New York City—at The Hamptons on Long Island, in Westchester and Rockland Counties and in Woodstock, New York State; in Fairfield County, Connecticut; and in Bucks County, Pennsylvania.

# MAKE A CLIENT HAPPY

A brand new book on color—**Color for Interiors—Historical and Modern**—would make any client, friend, or relative happy on Christmas morning.

Besides a fascinating text and 200 black and white photographs this new book by Faber Birren carries 16 pages of actual paint color chips—238 samples! We now know the colors that were used by the Ancient Egyptians, Greeks, and Romans, we know the colors of the Renaissance, those used in the Great French and English periods of decoration, in Colonial America, and during the reign of Queen Victoria. All these are included among the color samples in this new book. There are also samplings of the colors used in America during the 'Fifties when there was no necessity to compromise on color and colors are shown which are appropriate functionally to use in hospitals, schools, industrial plants, stores, offices, hotels and motels, theaters, restaurants, and in the home.

**Color for Interiors** is an exciting and informative new work by America's most famous color consultant Faber Birren. But there are others on the Whitney Library of Design list which anyone on your Christmas list would be pleased to receive. See the brief descriptions and then fill in the order blank across page. Attach a sheet to the order blank and list those to whom gift copies and cards should be sent.



### Display

edited by George Nelson.  
192 pages. 312 illustrations.  
9" x 12". \$12.50

Shops, showrooms, window displays, and exhibitions by 125 designers and architects of international repute with a lively interpretation of their design objectives and values by George Nelson, himself a designer of considerable note.



### Interiors book of Restaurants

by William Wilson Atkin and Joan Adler.

224 pages. 400 illustrations.  
9" x 12". \$15.00

*Restaurant Management:* "Fully illustrated and artistically produced, this is a practical book which will serve as a basic text for the designer and for the restaurant operator."



### Problems of Design

by George Nelson.

206 pages. 116 illustrations. \$10.00

Mr. Nelson's success and international reputation are firmly based on his achievements as an architect and designer. In this collection of essays he sets forth his views on a wide range of subjects the essence of which is really one subject—design.



### Package Design

by Ladislav Sutnar.

128 pages. 545 illustrations.  
12" x 9". \$9.75

"The Force of Visual Selling" is the subtitle of this book and provides a good summary of its thesis. Ladislav Sutnar is himself an internationally renowned designer and in this book he has chosen 500 successful package designs from world-wide markets.



### Photographing Architecture and Interiors

by Julius Shulman.

160 pages. 175 illustrations.  
9" x 12". \$14.95

In *Photographing Architecture and Interiors* the author explains the hand camera, the view camera, the principles of composition in general and those of architectural photography in particular. The liaison between photographer and architect or designer is thoroughly explored as are such matters as rates and rights for photographic work. As is well known, Mr. Shulman's photography is of the highest level; in consequence, this is a superbly illustrated book.



### Design for Modern Living

by Gerd and Ursula Hatje. 320 pages.

550 illustrations (over 100 in full color). 8<sup>3</sup>/<sub>4</sub>" x 11<sup>3</sup>/<sub>4</sub>". \$15.00

Gerd and Ursula Hatje, German authorities on mid-century design and architecture, have produced a book that is beautiful to browse through; more important, it is a practical ideas book for reference. It opens with an essay on the contributions made to interior design by America (clean efficiency), by Scandinavia (sensitive use of material), by Italy (elegance of line and shape), and traces all modern design to its historical roots.

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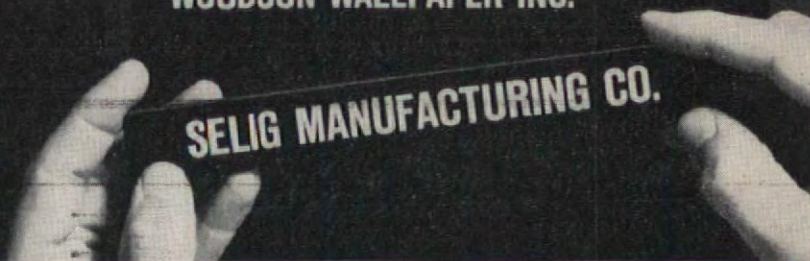
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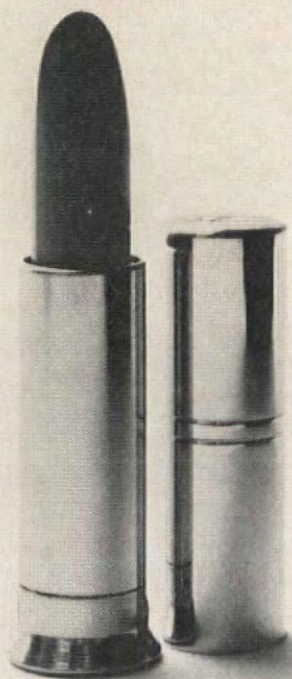
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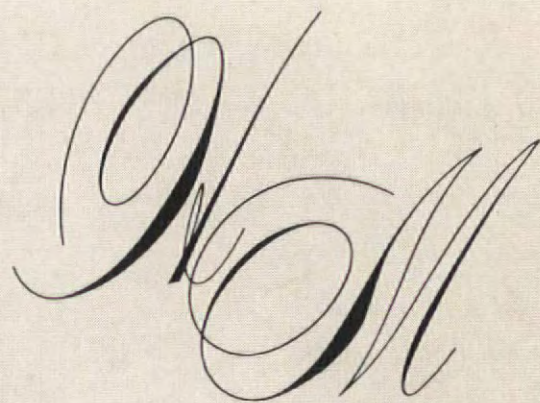
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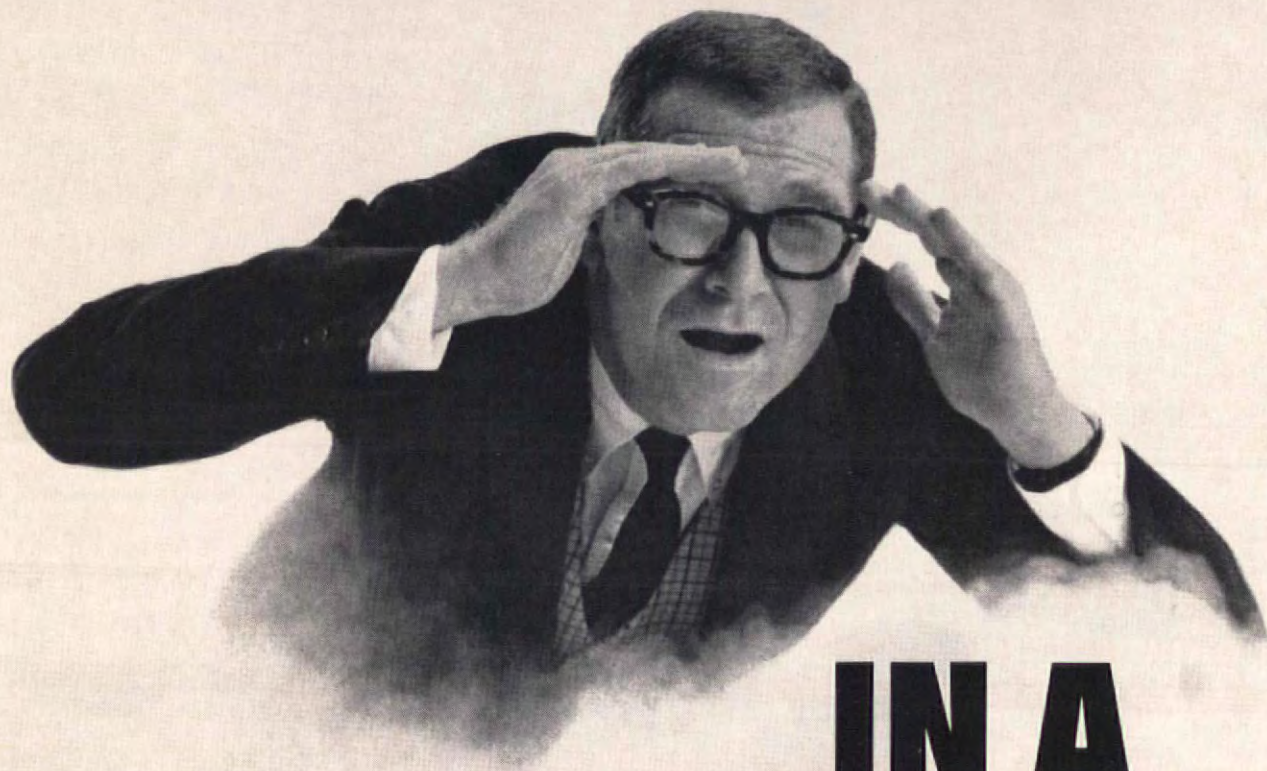
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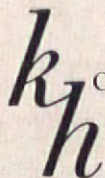
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the best... if you want them back*



## Hutton pattern chosen for Chicago's famous Mid-America Club by leading interior designer Maria Bergson

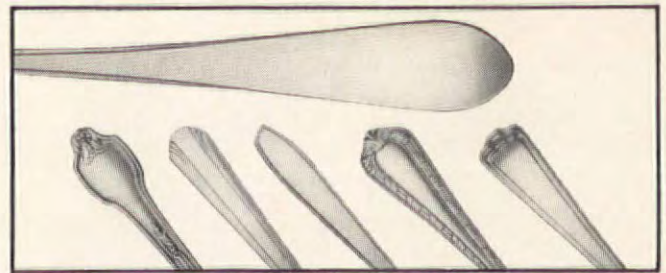
Maria Bergson, leading interior designer, specified Hutton for The Mid-America Club because its simple design blends with any decor, and it has the satisfying weight and fine balance that spells quality in silver-plate... the appearance and *feel* of luxury so important to people when they dine out.

Next to the excellent menu, the atmosphere with which you surround your guests is what will bring them back.

International silver on your tables is an integral part of that atmosphere, and is designed to complement and enhance the finest cuisine, the napery, the china, the crystal. Proof: International silverware... choice of America's leading interior decorators... graces the tables of most of the world's famous dining rooms. Complete harmonizing holloware services are available. See your Certified International Silver Dealer



Maria Bergson



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When a dining establishment offers its patrons the combination of fine food and gracious surroundings, it has gone a long way in capturing "repeat customers." That is the very valid premise of Valerian Rybar, A.I.D., New York City, who designed these handsome settings. Mood, color and comfort are

the keynotes...all made beautifully practical with the imaginative use of U.S. Naugahyde upholstery and U.S. Koylon foam cushioning. Both these famous products were used to best advantage in chairs and bar stools specially designed by Chairmasters, Incorporated.



THE LAVISHNESS OF LOUIS XIV sets the mood for the "A la Carte" room. The walls are especially interesting. They are covered with the Kenya pattern of U.S. Naugahyde, printed and flocked in an authentic French design by Facade, Inc., 980 Second Ave., New York. The studded chairs and banquettes, which echo the lovely Delft blue, are upholstered with a special flocked, suedelike-finished U.S. Naugahyde.



THE NAPOLEONIC WARS never really saw such handsome comfort. But what a good idea as a theme for this men's bar. It's the "Bivouac"...a tent interior made of U.S. Naugahyde, silk-screen printed by Facade in alternating stripes. The unusual campaign chairs are covered with espresso brown U.S. Naugahyde and cushioned with the superb comfort of U.S. Koylon latex foam rubber. The "Bivouac" is a man's world!



YOU MIGHT BE AT COMO...the unique charm of the Italian lake country is captured in the "Primavera" room...a delightful cocktail lounge decorated in soft green, gold and ivory. The sofa, upholstered with classic Glazed Antique green Naugahyde, is trimmed with green and gold braid by Scalamandre. The lounge chairs are covered with beige Tarrytown breathable U.S. Naugaweave® vinyl, specially printed by Facade. To complete the sunshiny look—the walls are covered with the Citadel pattern of U.S. Royal Naugahyde in gold.



PIZZAZ—AND LOTS OF IT—characterizes the room of the same name. This sophisticated supper club setting was designed to achieve a feeling of intimacy between the patron and the performer. The mirror-trimmed draperies and the banquette upholstery are a suede-flocked U.S. Naugahyde in show-stopping red. In contrast, the chairs and walls are covered with a special shiny black Naugahyde. Comfort? Of course, *all* the furniture in these Designs for Dining is cushioned with luxurious Koylon foam.

See these U.S. Rubber products at the Designs for Dining exhibit and at Space 2190 at the National Hotel Exposition, New York Coliseum, November 11th through November 14th.

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**Seating  problems?**

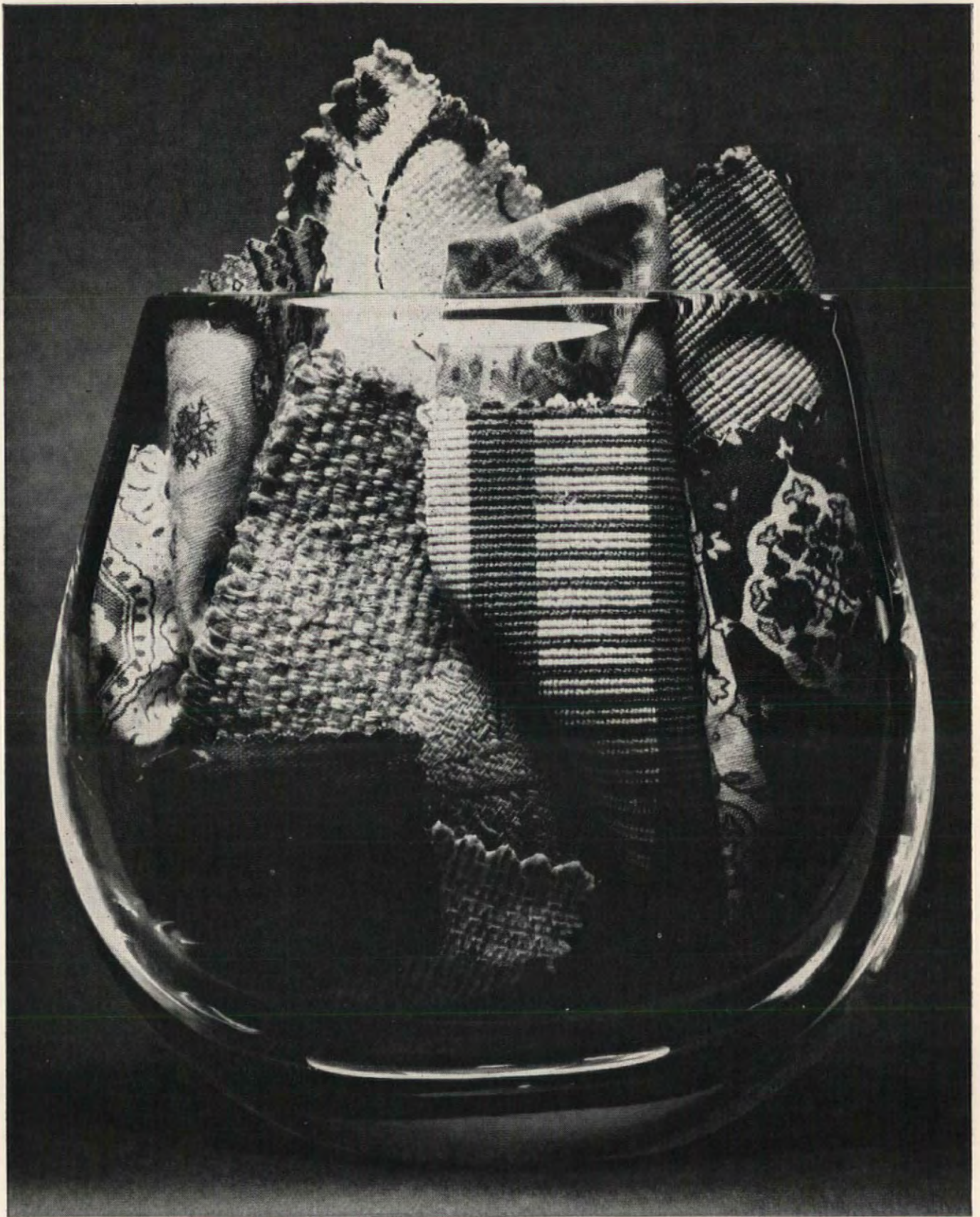


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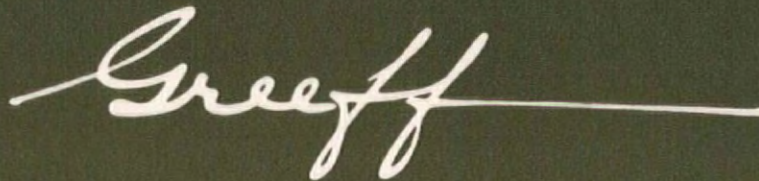
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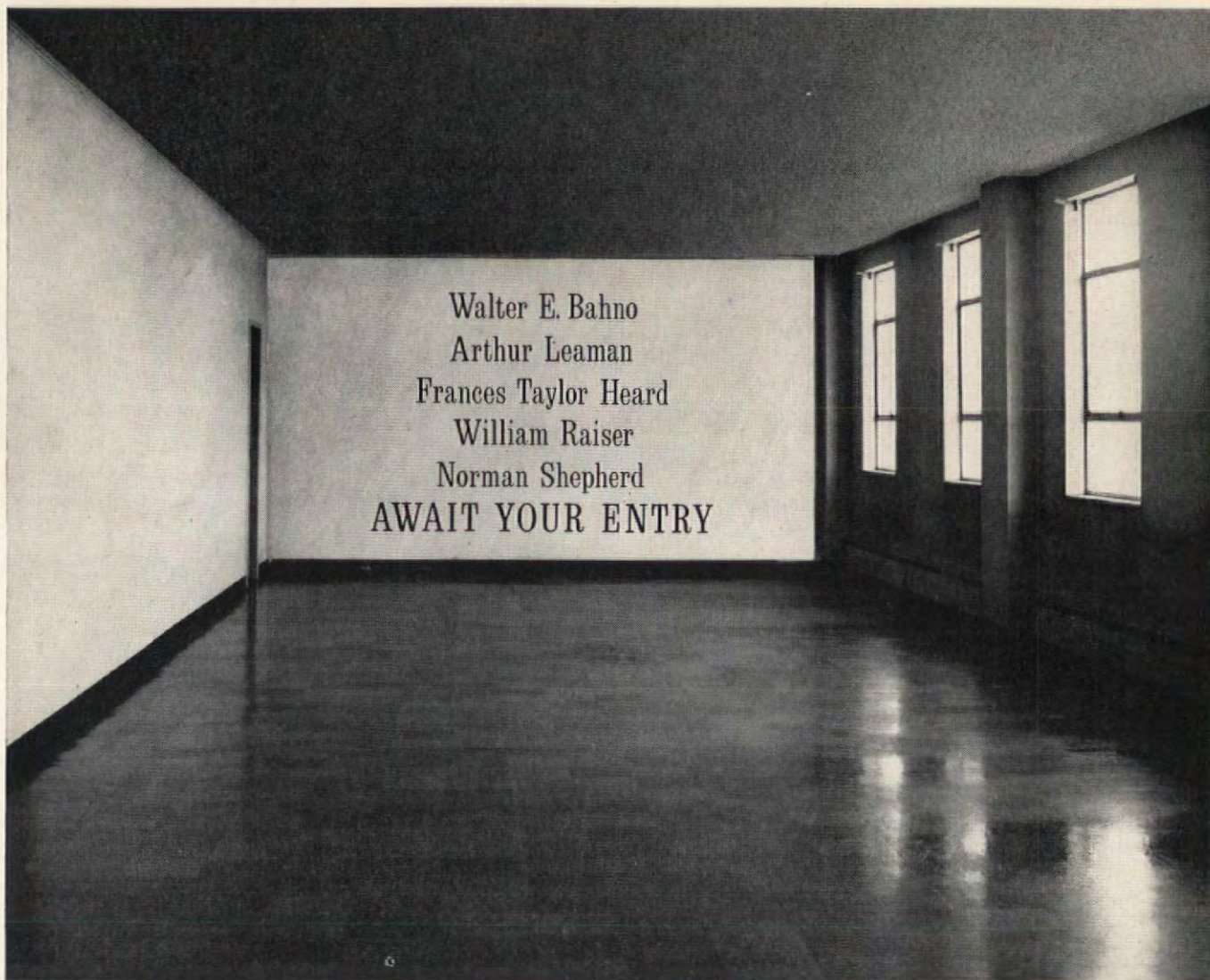
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# MEXICO

A Special Number  
December

I n t e r i o r s



# MEXICO: A SPECIAL NUMBER – DECEMBER INTERIORS

In December 1963, INTERIORS will publish a special number on Mexico.

With the cooperation of Banco Nacional de Fomento Co-operativo, S. A., Sección de Fabricantes de Muebles de Madera, Instituto Nacional de Bellas Artes and Consejo Nacional de Turismo, INTERIORS will present a spectacular "collector's issue." More than fifty pages of December INTERIORS will be devoted to the colorful architecture, interiors, decorative arts and handcrafts of this magnificent country.

INTERIORS' managing editor Priscilla Ginsberg and staff photographer Alexandre Georges spent four weeks in Mexico on a search that ranged from the homes of Mexico's most sophisticated élite to the crafts of outlying provinces. They returned with a December INTERIORS you will want to keep and share with your friends and associates.

Among the highlights of INTERIORS' special issue on Mexico are:

## INTERIORS AND ARCHITECTURE

*LA GAVIA*, original Spanish land-grant hacienda in the lush, rolling Toluca Valley built at the time of Cortez, and under renovation since that time.

*TWO RESIDENCES IN MARFIL*. An abandoned silver refinery outside the colonial town of Guanajuato has been reconstructed into a series of country houses by Italian-born architect Giorgio Belloli.

*MEXICO CITY HOME OF LUIS BARRAGAN*, artist, designer and land developer who produced the Pedregal, chic residential section of Mexico City.

*CHAPEL BY BARRAGAN* for Las Capuchinas, a cloistered order of nuns, just outside Mexico City. Never before photographed, the chapel is a beautiful example of light forms and color, stark simplicity with altar sculpture by Mathias Goeritz.

*PEDREGAL RESIDENCE* by Manuel Parra, Mexico's eclectic architect who works in the Spanish colonial idiom.

*TOWN HOUSE EMPLOYING A CANDELA PARABOLIC SHELL*: A modest residence near historic Coyoacán designed by architect López Carmona.

*HOTEL MARIA ISABEL*: César Balsa's luxury hotel on Paseo Reforma, Mexico City's broad, tree-lined boulevard of fashionable shops and restaurants.

## DECORATIVE ARTS AND HANDCRAFTS

"Artes populares"—folk art rooted in ancient traditions—weaving, pottery, woodworking, straw, tin, papier-maché, wrought iron—and the new sophisticated, international-style designs adapted for a Western market.

## BUYING GUIDE

What can be found where? Pitfalls and headaches to avoid when importing in quantity to the U. S., a sources guide organized by geographical areas which will be cross-indexed by craft for easy reference.

## DESIGN IN MEXICO

Where does it go from here? A discussion by Mexico's designers, architects and craftsmen on Mexico's design future, her arts, crafts and architecture.

## NOTE TO ADVERTISERS

INTERIORS' special number on Mexico will have special appeal for our 27,500 professional subscribers.

The superlative photographic material which our editors have collected, much of which will be presented in full color, assures an issue of unusual and exceptional design interest. I am confident it will find a permanent place in the reference libraries of designers everywhere.

Charles E. Whitney, *Publisher*

FINAL PRESS DATE IS NOVEMBER 18.

# THE MOST "LOOKED FOR" ISSUE EVER

## Comments from the professional designer about December INTERIORS special issue, Mexico

"I am delighted to learn that the December issue of INTERIORS will be a special issue on Mexico and Mexico alone! It is a timely, constructive and durable thing to do—a brilliant idea. My congratulations to you . . .

"I am certain INTERIORS will have a run on its Mexico issue, so please accept this as our order for twelve extra copies. In time I am sure it will become a collector's item. What an opportunity for your advertisers!"

**Eleanor Lemaire**

"I have looked over the schedule of the Mexican material for December and feel it would be quite fascinating.

"I am sure you will recall the very top-notch exhibition at the Museum of Modern Art of twenty years ago—it was a real awakening. Your issue could be newly helpful."

**John Carden Campbell**

**Campbell & Wong & Assoc.**

"Having long since been interested in Mexico as a country and as a unique source of design inspiration (from the archaic through the old and to that which is so refreshingly new), I am delighted that—at long last—such a professional magazine as INTERIORS is to acknowledge the great contributions Mexico has made, not only to this hemisphere but to the world.

**William Parker McFadden, A.I.D.**

"Mexico is closer to being a completely foreign country to us than even most European countries and I'm sure your issue will be stimulating and provocative. I've seen enough of the modern work down there in the last few years to know that this can definitely be so, and I look forward to reading about it."

**William Pahlmann, F.A.I.D.**

"Your coming issue of INTERIORS on Mexico sounds most fascinating. I am sure it will be of great interest to all of your readers. It has been my pleasure to make a number of trips to Mexico and I thoroughly enjoy the people, their culture and their architecture. The type of material you plan should be an insight to areas where most of us would not have an opportunity to go."

**Joseph K. Cannell, President  
Cannell & Chaffin**

"I feel this special issue on Mexico will hold great interest for all fields of design. All of us who have been there know it is a rich source of inspiration for painting, architecture, interior design and all allied arts. There is always need of original and new sources

for combinations of color, texture and pattern. Both the ancient and colonial eras as well as the present period have much to offer in these fields, never forgetting the natural beauty of the country itself."

**Amorel Kamins, A.I.D.**

"Needless to say, I am heartily in sympathy with this subject and feel it is quite timely . . . in light of today's sensitivity, which designers are showing for the more decorative design, as contrasted with the severe modern of the past few years."

**Harper Richards**

"It was timely to receive your note about Mexico because this is my first day back from a trip to that marvelous country. I think your issue on Mexico will be quite interesting to architects and designers. I find that the Mexican architects and designers express themselves so strongly and effectively in their tradition of using color and space. They have so much more direction than we have here in North America."

**Worley K. Wong, F.A.I.A.**

"I should think your Mexican issue might well be the first of a series reporting on architecture, design and decoration. The good health of all of our magazines will always be tied to their editorial stimulation and not to their catalogue of, or obeisance to, advertisers. You have always made INTERIORS a magazine which your subscribers want to read and look at."

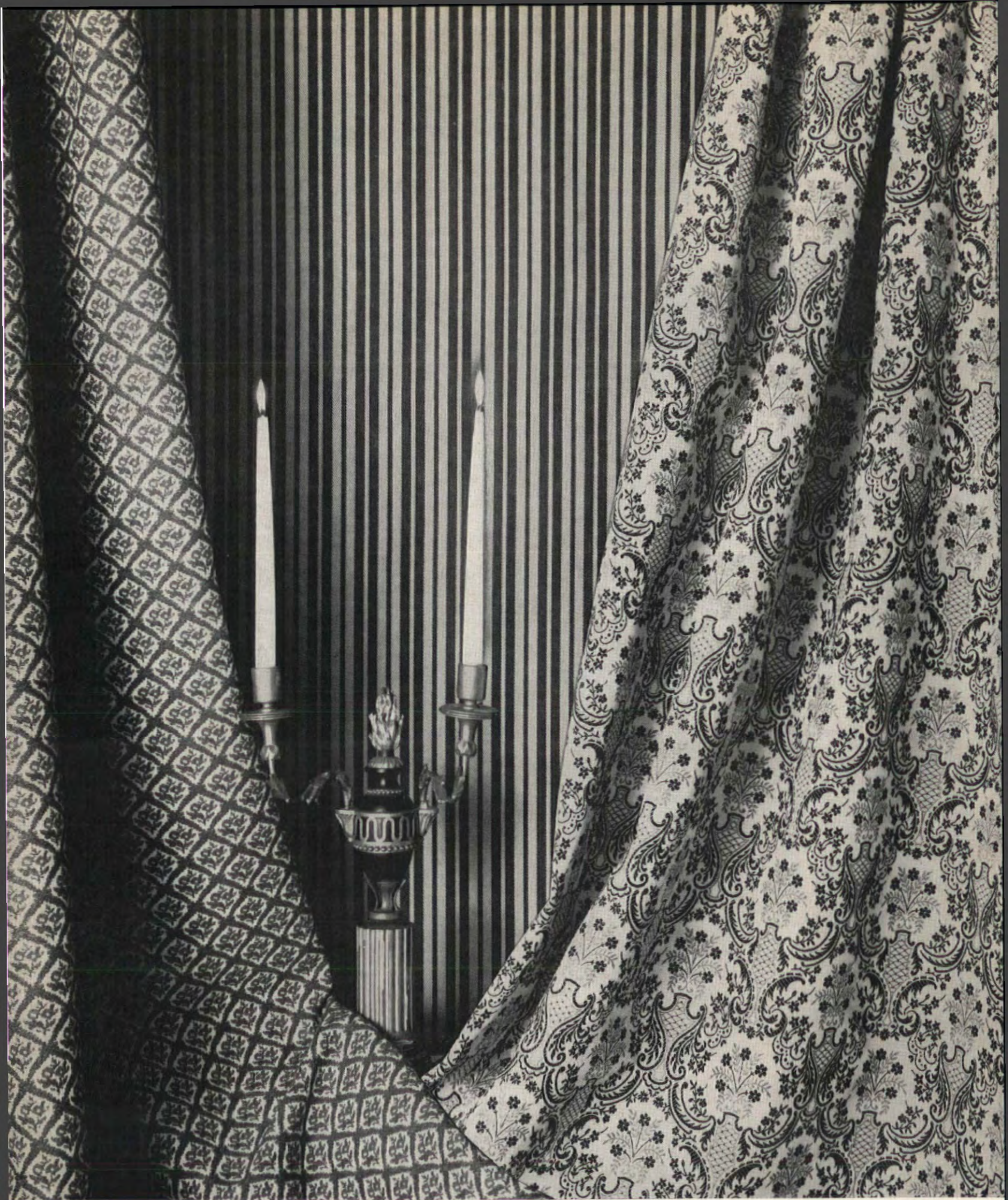
**Edward J. Wormley**

"Mexico forms the richest source in the Western world of "foreign" inspiration for the designers of the United States. The noble design impulses of the pre-colonial Aztecs and Mayas have been assimilated into an outstanding folk art. It combines the joyous and tragic in life in a way that is subtly but instantly recognized by the American audience. In Mexican architecture, furniture, textiles and pottery we find an adaptation of the old world sophistication and the uninhibited naive expression of a creative people not yet contaminated by pure commercialism—but not isolated from world markets."

**Melanie Kahane**

"Of course I think its' a wonderful idea to build an issue of INTERIORS around Mexico, and I'm sure it will find a most interested audience among designers. Mexico is such a rich source of decorative material that a thoughtful article on the country is, if anything, overdue."

**Emily Malino, A.I.D.**



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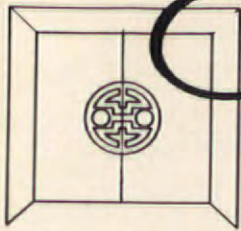
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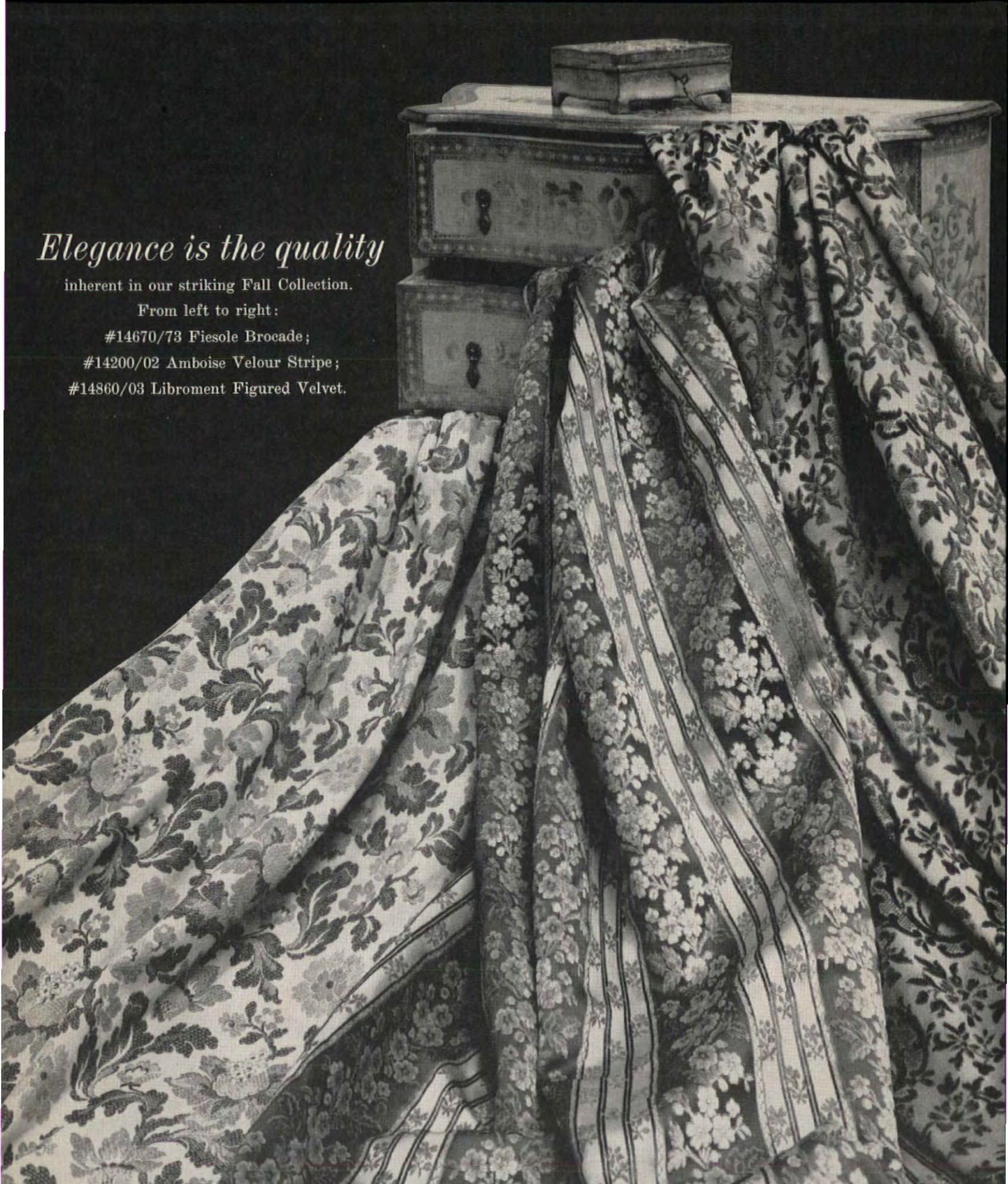


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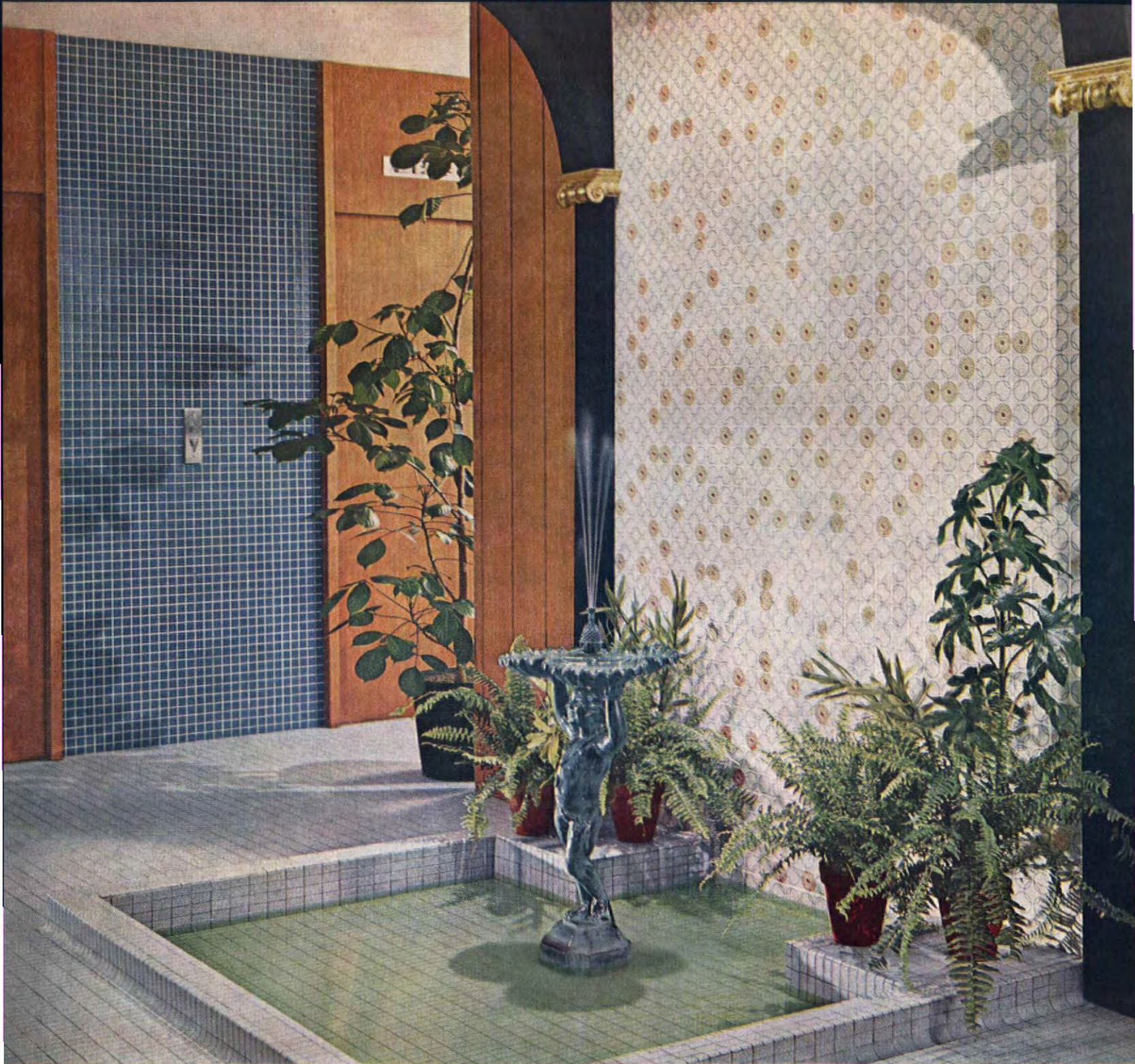
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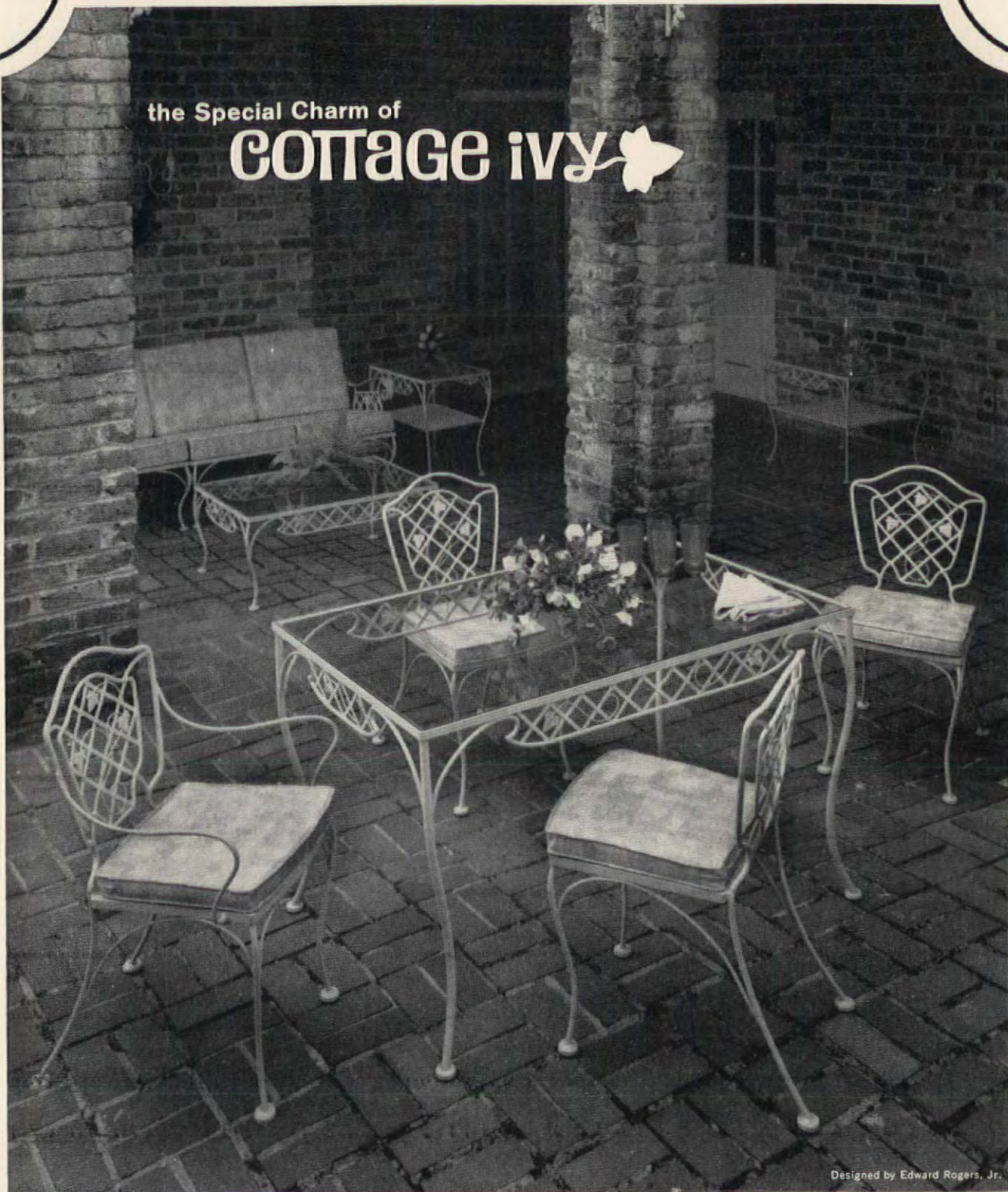


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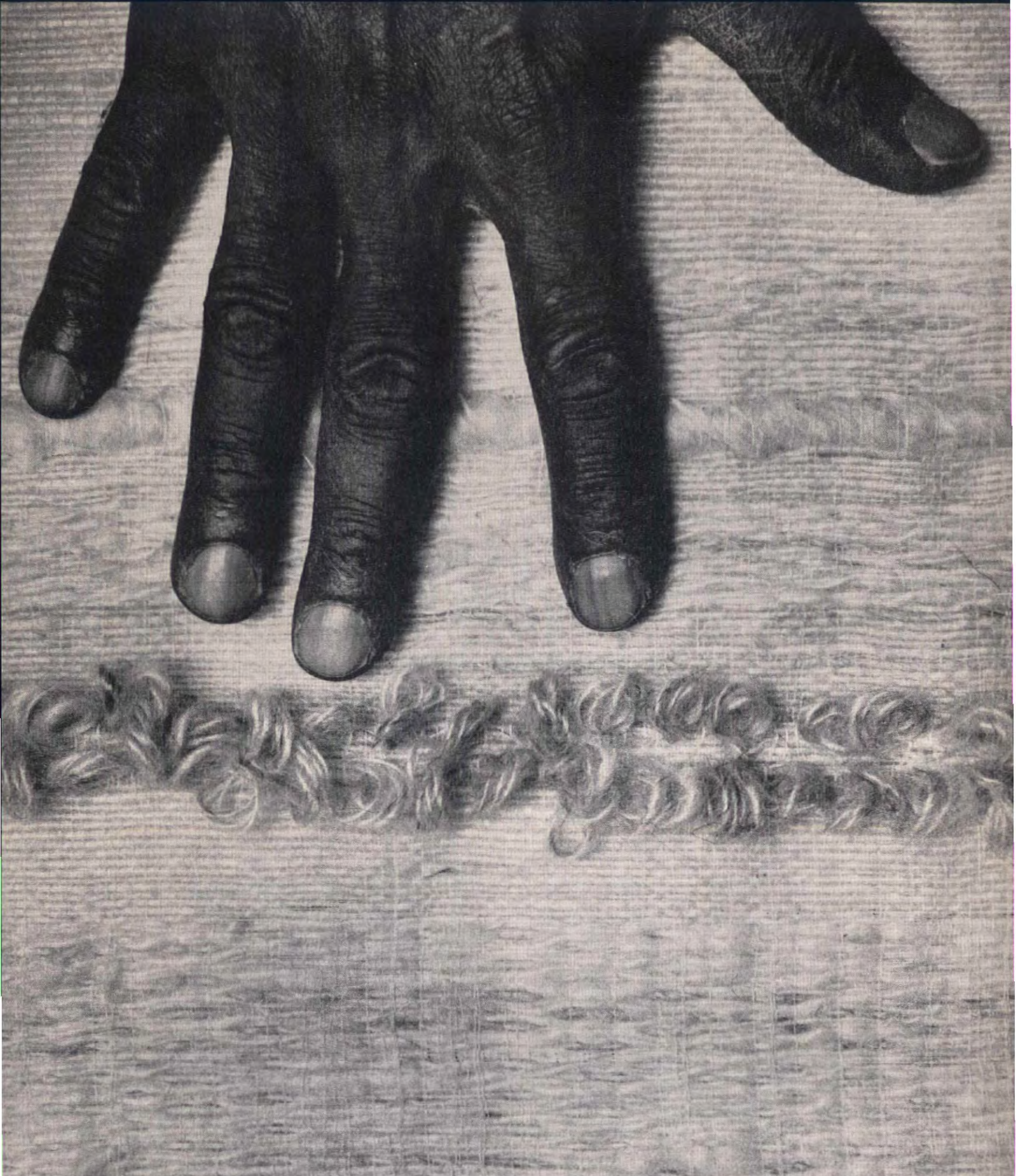
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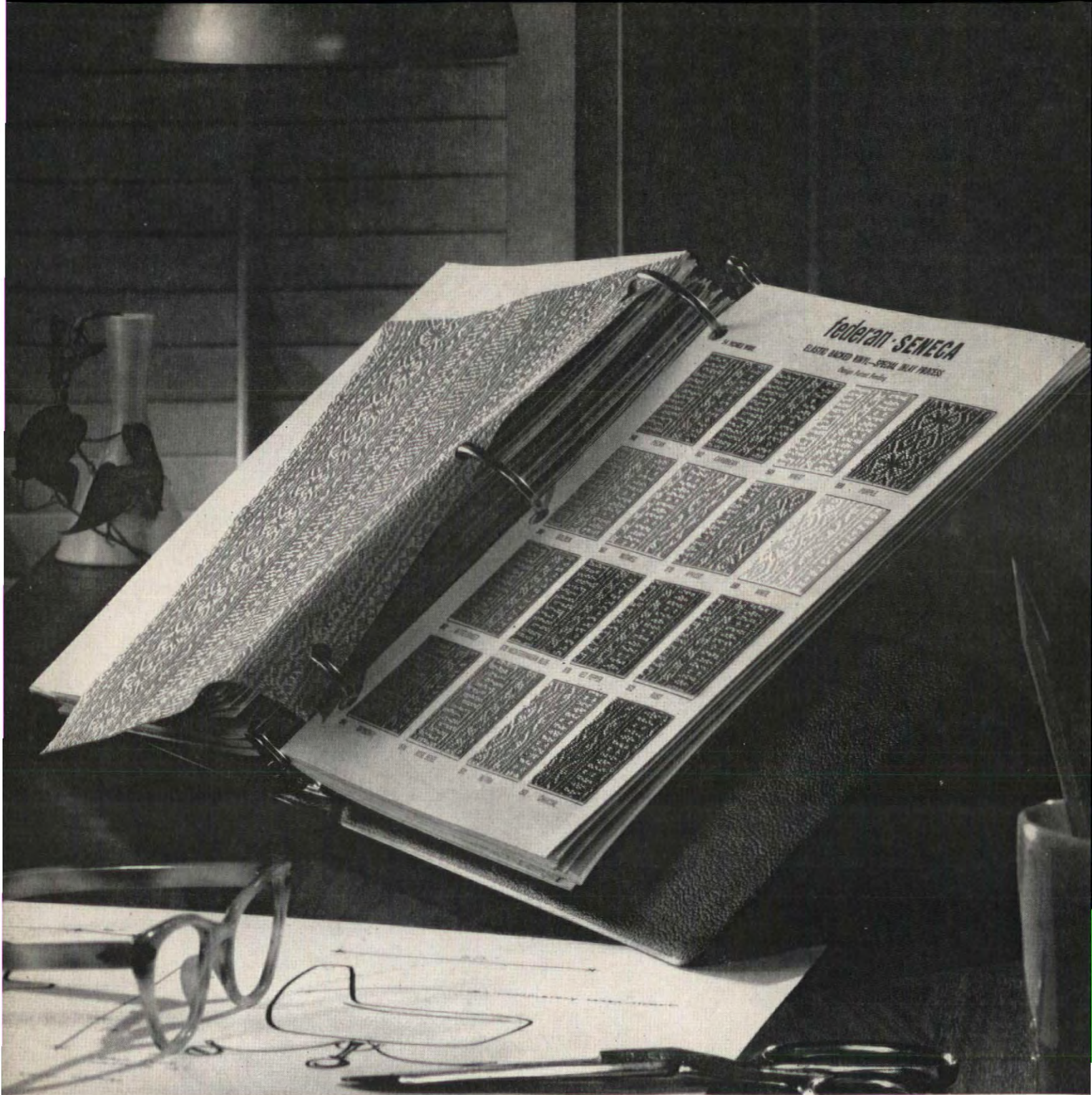
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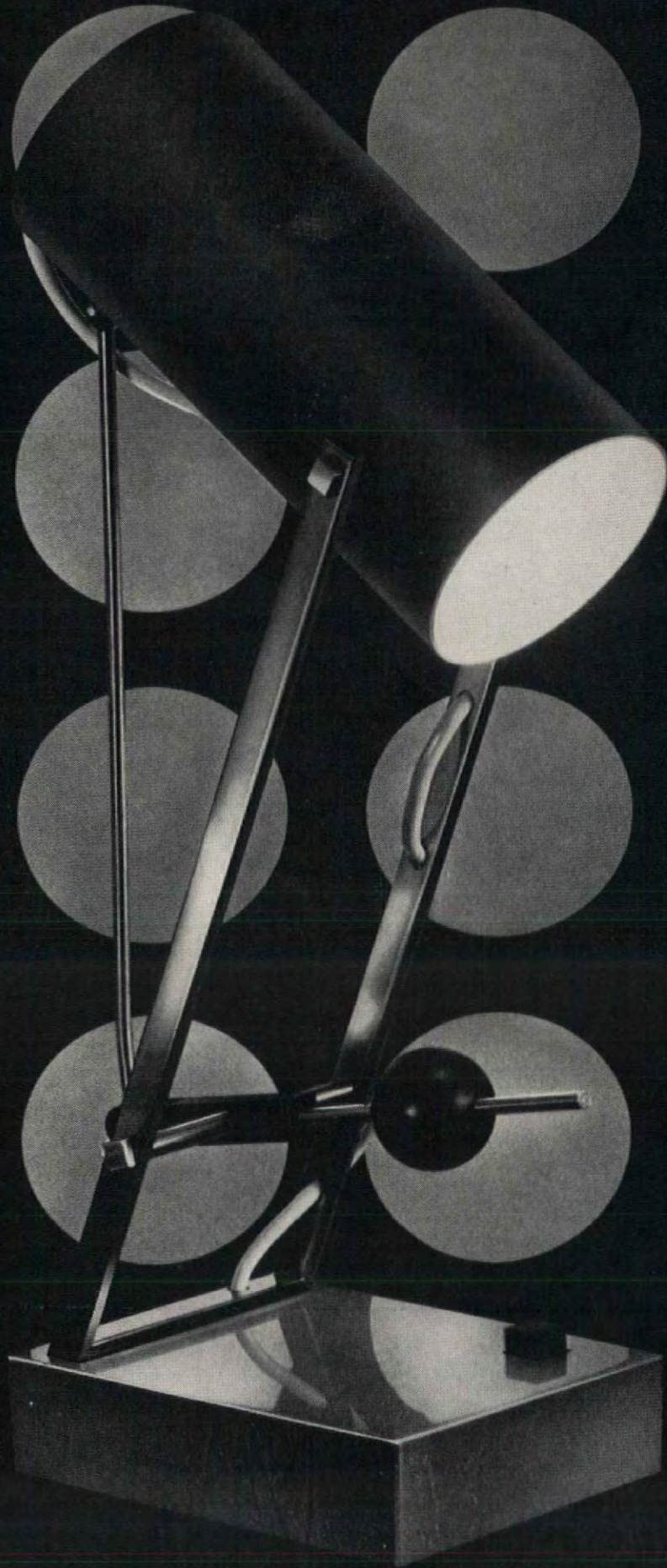
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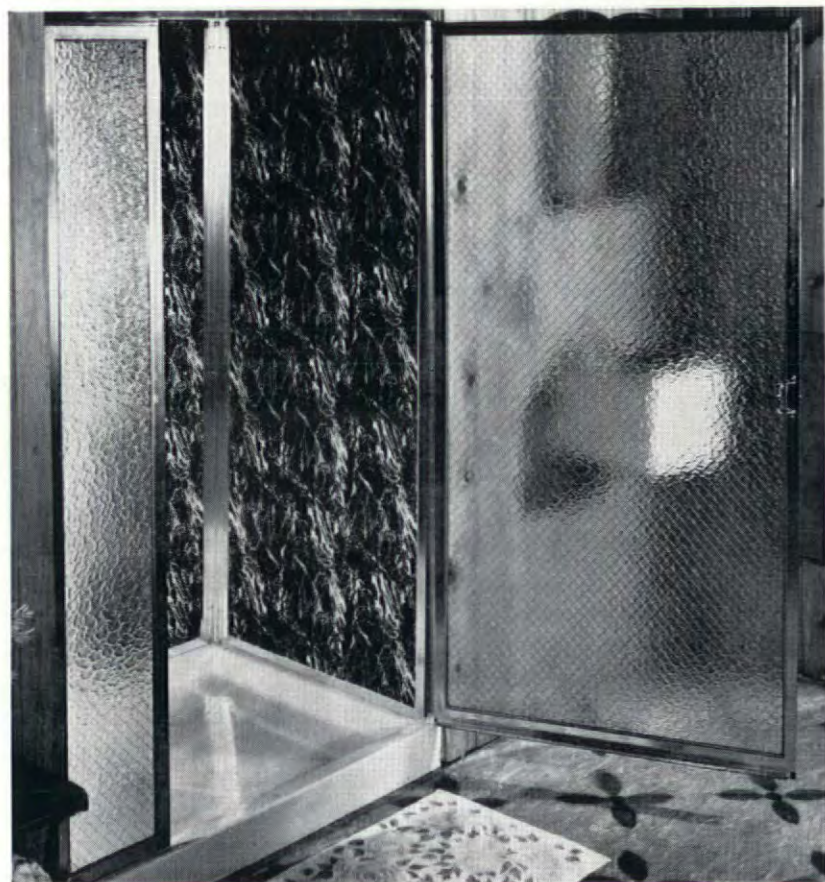
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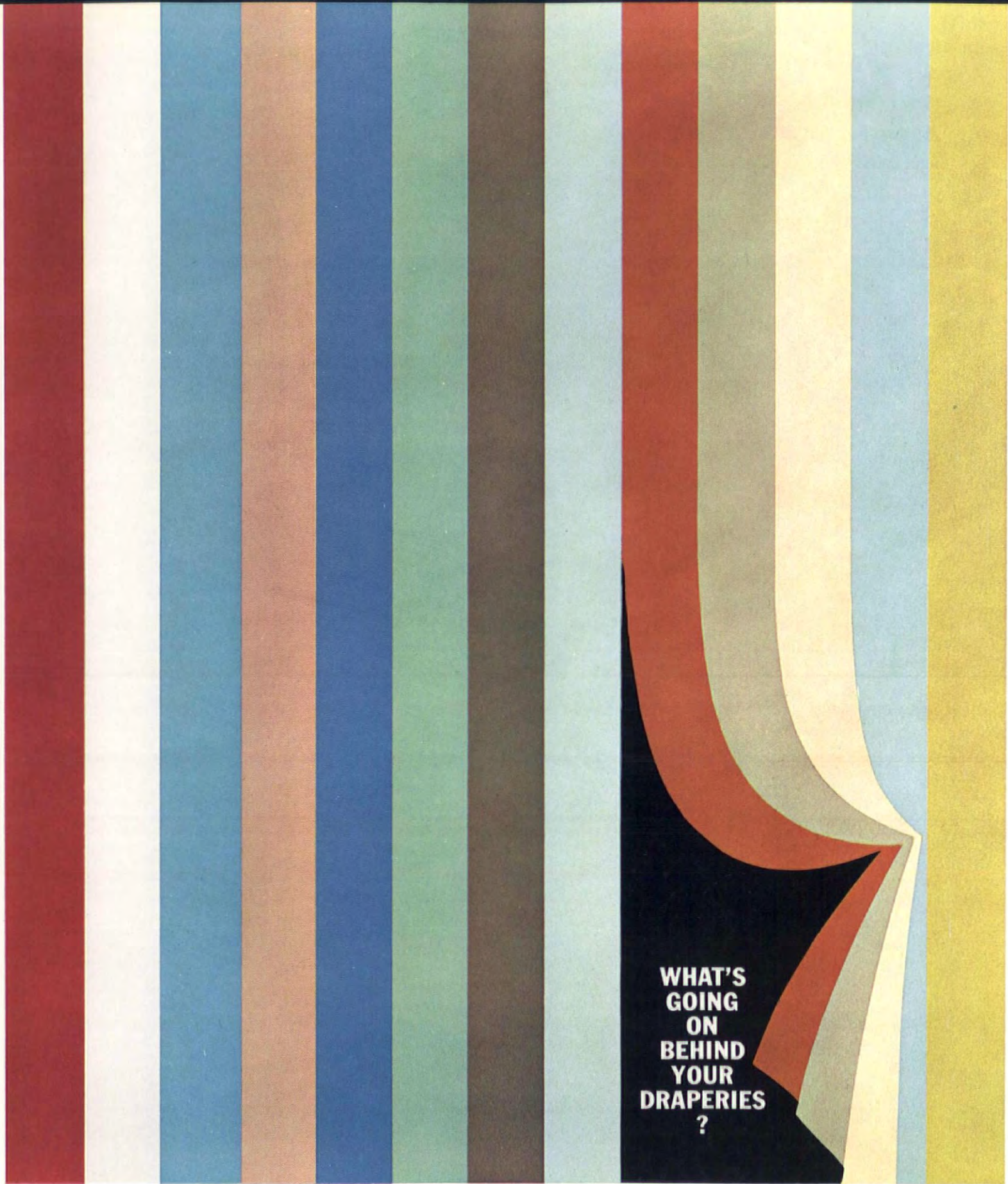
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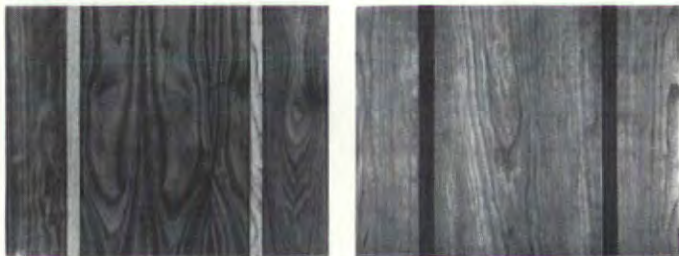


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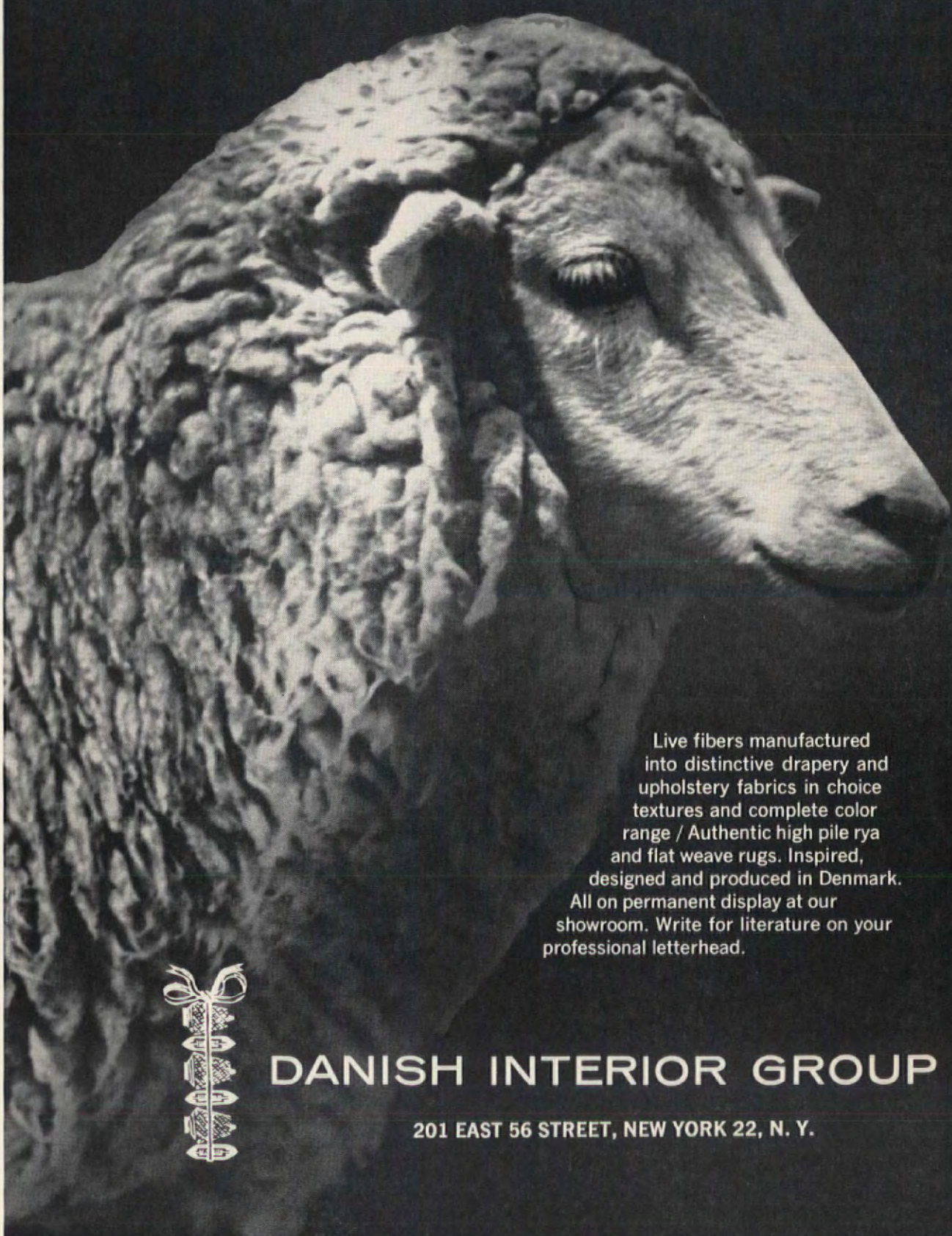


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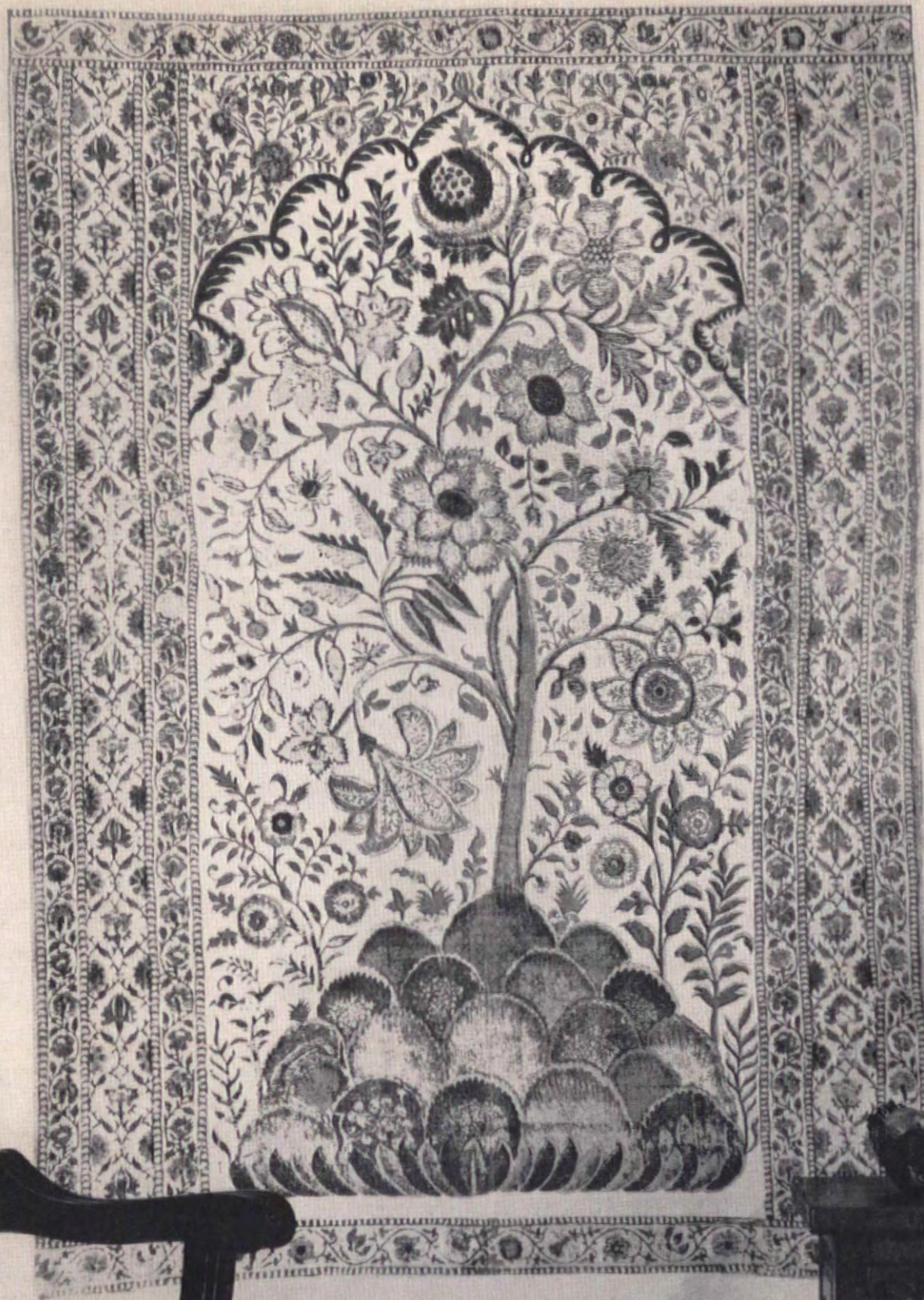


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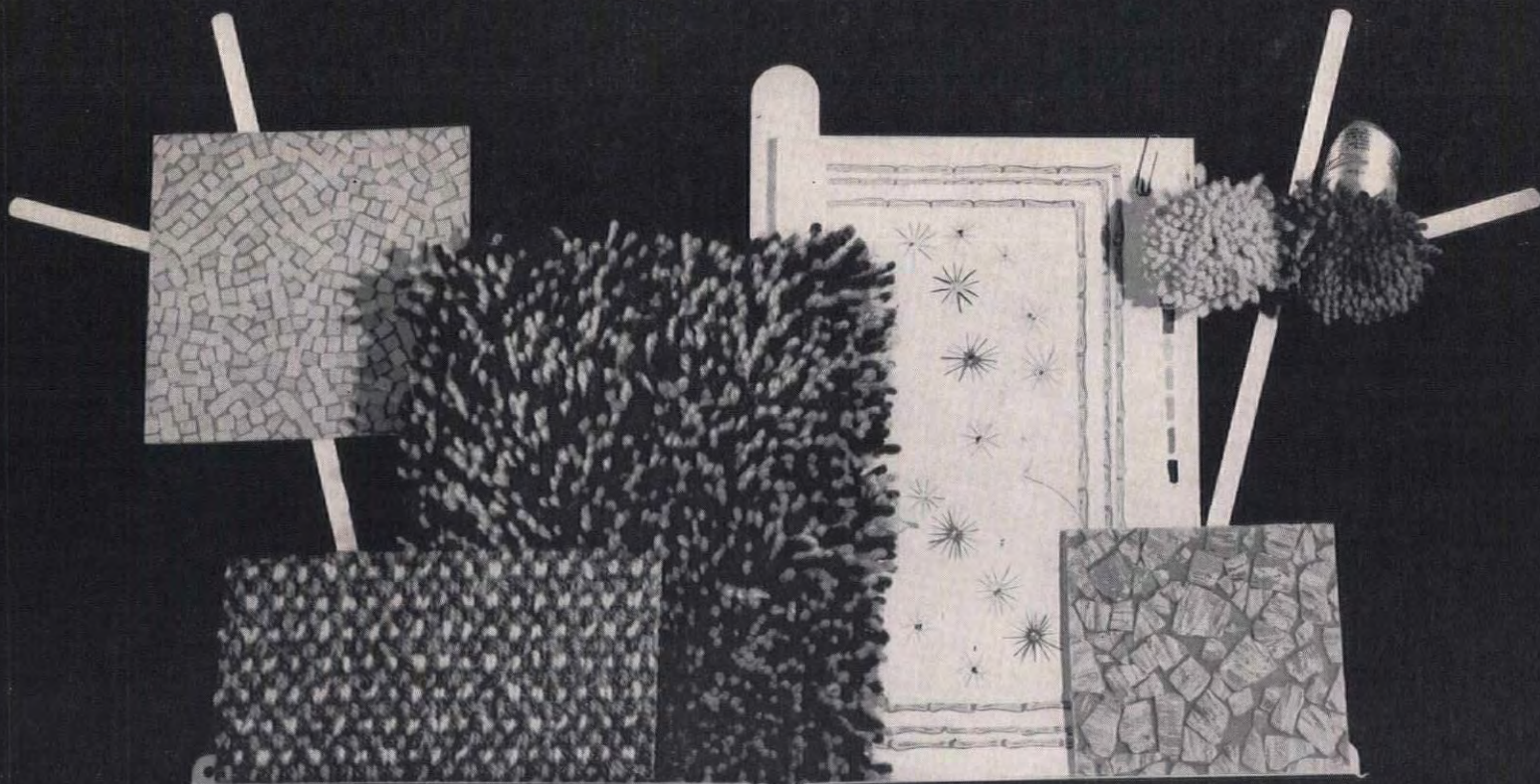


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# HARVEY PROBBER

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## SMALL WORLD

With subscribers everywhere on the globe (outside of the Arctic and Antarctic Circles), INTERIORS is literally an international magazine. Its readers are international-minded also, and accustomed to traveling. When they happen to be too busy to leave their local orbits, they look to us for prompt reports of design movements abroad, and they can shop from trade sources specializing in imports garnered from every continent. It is only logical that INTERIORS was one of the first American publications to document the postwar design movements of Italy and Denmark, among many others. The major design survey of Mexico which will occupy all of our next issue is still another chapter in a reportorial program INTERIORS has been following for a long time.

On a personal level, our welcome mat to world ideas leads to social pleasantries which immeasurably enliven our editorial offices. Hardly a week passes that visitors from abroad do not greet us on our doorstep—students enrolled in American schools who will eventually carry American concepts home again; full-fledged designers taking temporary jobs for American experience; professors taking temporary teaching posts; and last not but not least, many designers who finally settle here. Some very great figures on the American design scene came from abroad.

The result is a more flavorful melting pot, a richer interiors market.

In the final analysis, however, the industrial foundation of the field INTERIORS serves is *the interiors market of the United States of America*. There are cultural and economic reasons for this in addition to the simple practical barriers of time and space: differences in tastes, customs, climate conditions, habits, and standards of living.

But these differences are being erased, especially in the Common Market countries. At one and the same time these countries are developing both into economic rivals and prospective customers for all segments of American industry including the interiors industry.

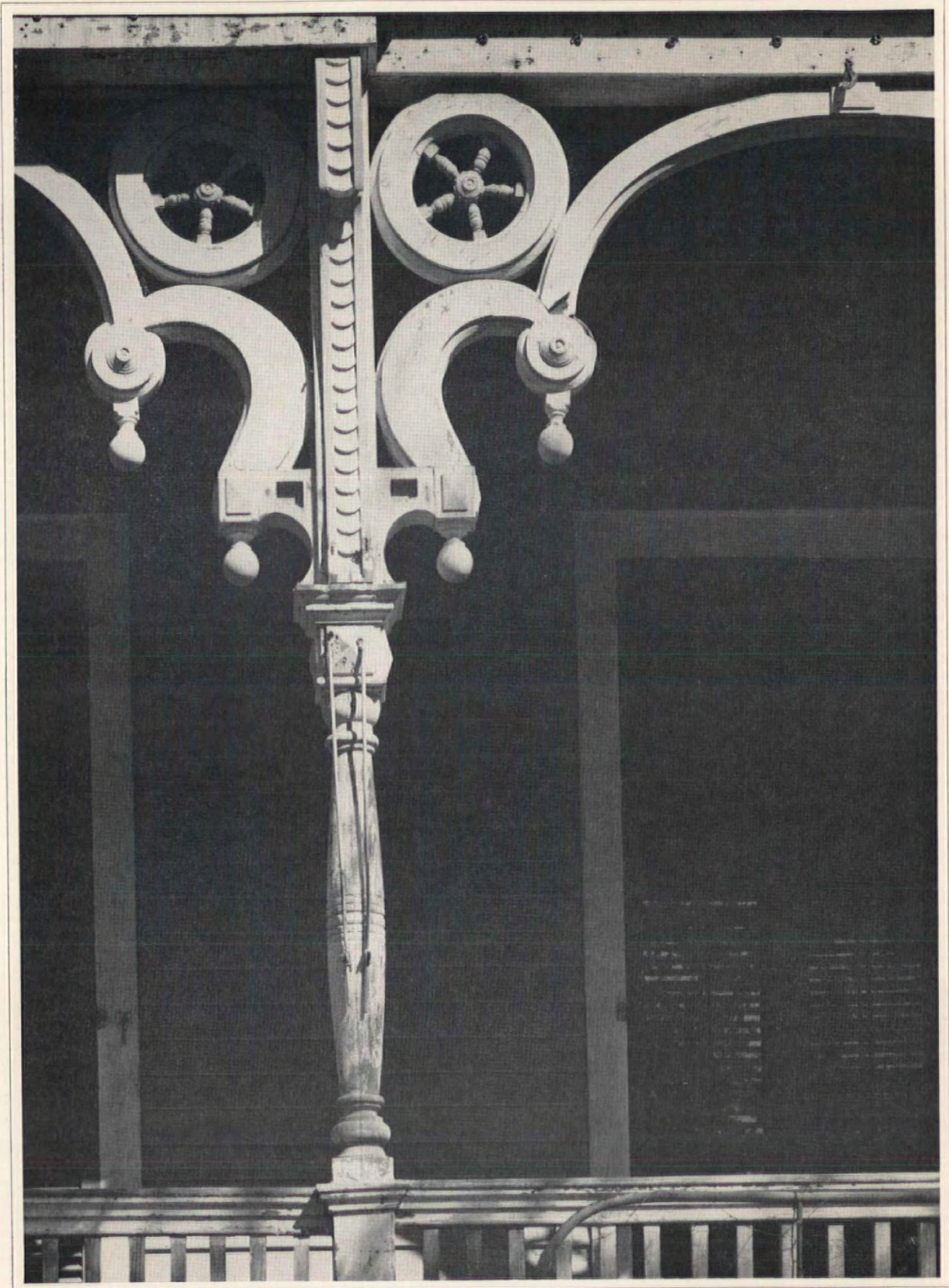
After pouring billions of foreign aid dollars into Europe, American industry may well ask how we will fit into the future world economic picture. Common Market customs barriers have been raised against American products—such as the low-priced chickens our highly efficient agricultural industry produces. No doubt such worrisome speculations as these may be idle for people in the interiors industry, which does not produce the huge surpluses which embarrass American farmers. In any case our share of the worldwide population explosion, and our attendant building boom, is absorbing all the interiors products we can make. Nevertheless we cannot help feeling some satisfaction at signs that the international exchange of design talent and of interior ideas and products has a chance of moving in more than one direction.

Such cases as that of Michael Greer, who is doing an ambitious interior in Norway for a Norwegian client, or of Ward Bennett, who is doing one in Italy for an Italian, are rare. But the American-style hotels abroad designed by Americans for American tourists are demonstrably setting world-wide design trends and standards of comfort, even though few American products actually materialize in these buildings. Meantime we might do well to look to our own Western Hemisphere for new sources of design inspiration, for craftsmen, and for new markets for our interiors industry. We may yet find new frontiers.—O.G.

our cover

On page 73 the reader will see the photograph which inspired Pat Norado's design. In this view of the tree-hemmed Houston home of the Alvin Owsleys, the fine antique furnishings appear to be almost out of doors, so unobtrusive is the glass-sheathed architectural frame designed by Howard Barnstone.





## HOUSTON: INTERIORS, ART, ANTIQUES

The Texas bayou country can be described as an area running roughly from Galveston, a somnolent seaport town on the Gulf of Mexico to Houston, which lies 50 miles inland on Buffalo Bayou. It was Galveston which gave birth to modern-day Houston. At the turn of the century when Galveston refused concessions to deep water shipping, Houston built them a deep water channel. When Galveston spurned the embryonic oil industry, Houston wooed it outrageously. As a result, Galveston today is an architectural relic sunning placidly among the oleanders while Houston has become the nation's largest port, sixth in the nation in population, with 40,000 newcomers annually flooding into the city to participate in Texas' hottest success story.

Houston is truly a super-American city. That bright blue Texas sky just keeps smiling down on the bright blue Texas horizon which is endless and boundless. Anything seems possible in this hopped-up city, where even the city government struck oil on its garbage dumps.

Physically the city is a great shocker. It is built along grassy flats which border the sluggish Buffalo Bayou, accounting for the city's incredible humidity and unbearable climate. Skycrapers grow out of stubby wasteland; dumpy tract houses sit next door to motels which are virtually obscured behind their flashing neon signs. Downtown is next to wherever you happen to be. The city, looped with freeways, is fast becoming a second Los Angeles. As Howard Barnstone, Houston architect, explained it, "The automobile in Houston is an extension of a man's foot and his ego, and he isn't about to give it up. So we had just better build automobiles into our city planning." Of which there isn't much—Houston has no zoning laws. A thing known as "deed restriction," a kind of self-

imposed restriction is supposed to do the trick for these fiercely independent and laissez-faire Texans who want no part of Anything Federal, including free hot lunches for school children. The rationale for no zoning goes like this: We've done some mighty good things here in Houston so far, and live pretty well (true.) Why disturb the formula?

The formula, sweet and simple, is oil. Every major skyscraper, every major bank, every major real estate development, every million-dollar home, every private plane and lavish club can in some way be traced to oil. True, the National Aeronautics and Space Administration Agency has poured in an average of \$341 million dollars annually since 1961. There are the old standbys: cotton, cattle, lumber, sulphur, grain. But oil and its related petrochemical industries lie at the heart of all that is Houston.

Oil foots the bill for Houston's cultural life, which is impressive; for much of its art community, which in turn influences the city's design life, its costly homes and costlier furnishings, supports four universities: Rice, the University of Houston (both with strong architectural departments), Baylor University College of Medicine, Texas Southern University and University of St. Thomas.

Houston possesses fabulous art and antique collections, both in and out of museums, and there are some fine examples of residential architecture to be found. (It is one of those curious contradictions of that fiercely proud city that Houston has only recently seen fit to hire a local architectural firm for any of its major new skyscrapers.)

There is the 40-year-old Houston Museum of Fine Arts, which captured James Johnson Sweeney as its director three years ago. There is the small, but excellent, Fine Arts Gallery in the relatively new University of St. Thomas, and the Contemporary Art Association (housed in a quonset hut on the corner of property belonging to an insurance company), which for over ten years has been running contemporary house tours. These,

plus the Association's off-beat exhibits, including Houston's first look at Pop Art, have been a major influence in Houston's design tastes.

Houston possesses the oldest professional arena theater in the U. S., a symphony founded in 1913, and a Grand Opera Association organized in 1955. In the post-war decades, a dozen new art galleries have opened. Two small but particularly excellent ones are Joan Crystal's Louisiana Gallery and The New Arts where Jim Love's whimsical assemblage sculpture can be found (see sample on page 98). There are now 255 architects in the Houston A.I.A. membership; and 61 interior designers, (A.I.D. and N.S.I.D. members), a growth of 100% over the past ten years.

Houston's cultural leadership is widely traveled and knowledgeable. This is not to say that Houston is without its kidney-shaped swimming pools in the dining room or sequin-covered Charles Eames chairs. But there are a substantial number of people and institutions who have been around Houston a long time, and whose homes, art and antique collections rank with the finest anywhere in the world. Some of them are presented in this issue: There is the Philip Johnson home, built for the John de Menils, serious and dedicated art collectors who divide their time between Paris, New York, Houston, and a country home north of Paris. There is James Johnson Sweeney, and Jermayne MacAgy, the unorthodox and highly talented director of the Gallery of Fine Arts, whose views on exhibition display appear on page 92. Howard Barnstone, a professor of architecture at the University of Houston, has designed a steel and glass house for the Alvin Owsleys, which appears on page 97. And perhaps the most dedicated Houstonian of them all is the beloved Ima Hogg, petite, regal, tiny grand lady who has been reared in Texas with all the graciousness of the Old South, and whose home, Bayou Bend, with its extraordinarily fine collection of American antiques and paintings appears on page 78.—P. G.

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*Photo left, taken by Ezra Stoller, is one of the decaying old residences of Galveston. It is taken from Howard Barnstone's forthcoming book on Galveston's nineteenth century architecture and is entitled The Galveston That Was.*

## STEEL AND GLASS HOUSE ON BUFFALO BAYOU

*Architect: Howard Barnstone, during the partnership of Bolton & Barnstone*

*Interior consultant: Herbert Wells*



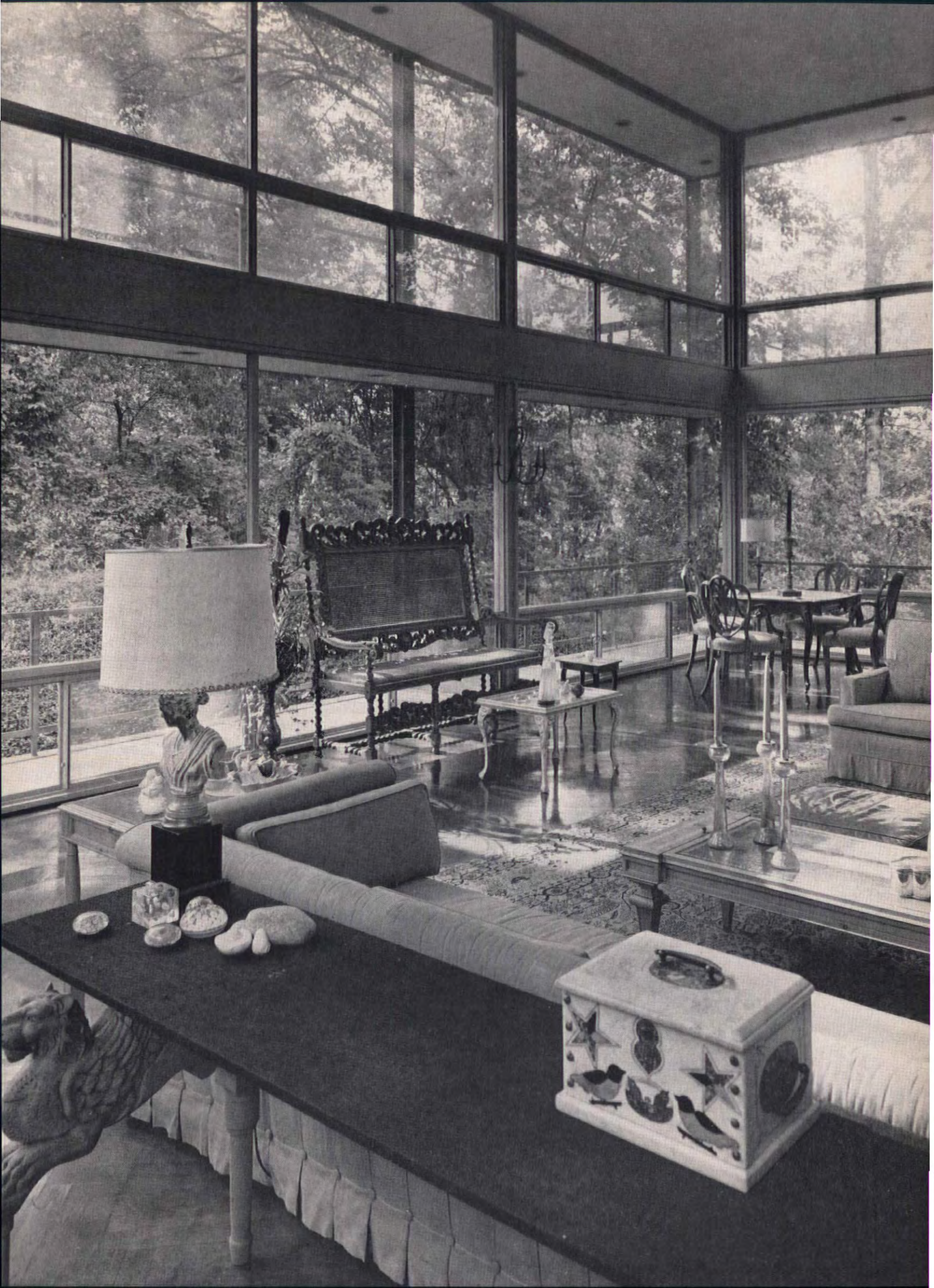
*Photo above: Front view of the house, with entrance on second level. The house is built on the edge of a ravine heavily wooded with pines, sycamores and oaks, and has three levels in the rear.*

The house on this and the following pages belongs to Alvin Owsley, a young attorney, his wife and children. At the outset, they told Howard Barnstone, their architect, that they wanted "A big house and we want it now, not when we are 80 and have enough money for one." So the house took the cheapest form possible: steel and glass in a three-story rectangle, encompassing 60,000 square feet, with the entrance from the driveway coming into the second level. The first level is actually dug into a hillside with the rear of the house overlooking the tumbled and tropical foliage running down to

Buffalo Bayou. On three sides, a covered veranda runs along the second and third stories, which offers protection from the sun, but is seldom used because of the high humidity of Houston. Like everything else in Houston, the house is totally air-conditioned, and the floor-to-ceiling windows throughout the house provide a kind of shimmering, green-gold hazy background.

Furniture is a combination of fine antiques, second-hand bric-a-brac and contemporary pieces. It was furnished by Mrs. Owsley, in consultation with Herbert Wells, A.I.D., one of Houston's best known interior designers.

The living room, right, is cool, with lemon and honey-colored tones, highly-polished teak floors and a gold and green tropical world filtered with sunlight shimmering from the outside. The oak settee against the window wall was purchased in a New Orleans' antique shop for \$35. Mrs. Owsley covered a board with black burlap to make the table top in the foreground. Legs are carved wooden lions taken down to the natural wood. The sofa is upholstered in a dusty gold, and the chair opposite the sofa is a greeny-beige with orange throw pillows. The four chairs around the card table in the far corner are upholstered in a pale gold velvet. The table, which is walnut, has a top inset with bright blue-green felt; the footstool beside the coffee table repeats the color in leather. The Oriental rug has burgundy reds and black designs on beige ground.







*Photo above: The small den, adjacent to Mr. Owsley's dressing room, looks over the front drive. Bamboo chairs have orange Naugahyde seats and backs. A bamboo chest from Hong Kong serves as a coffee table. Draperies are lined raw silk.*

*Photo right: The center stairwell is carpeted in yellow and white cocoa matting. Canvas strips of orange-red, sailor blue and yellow are lashed with white string to the banisters. The strong but constant indirect light from the second floor makes an excellent art gallery of the hallway.*

*Photo left: One of the children's bedrooms on the third level has a bright blue and white Oriental rug. Tub chair is upholstered in burgundy-colored leather. Draperies, originally split by the Owsleys' young son, are a rich red. Mrs. Owsley then split the other, tied them back with fake fur fabric. Lamp is a wooden Napoleonic soldier made from a cologne container.*

photos by baltazar



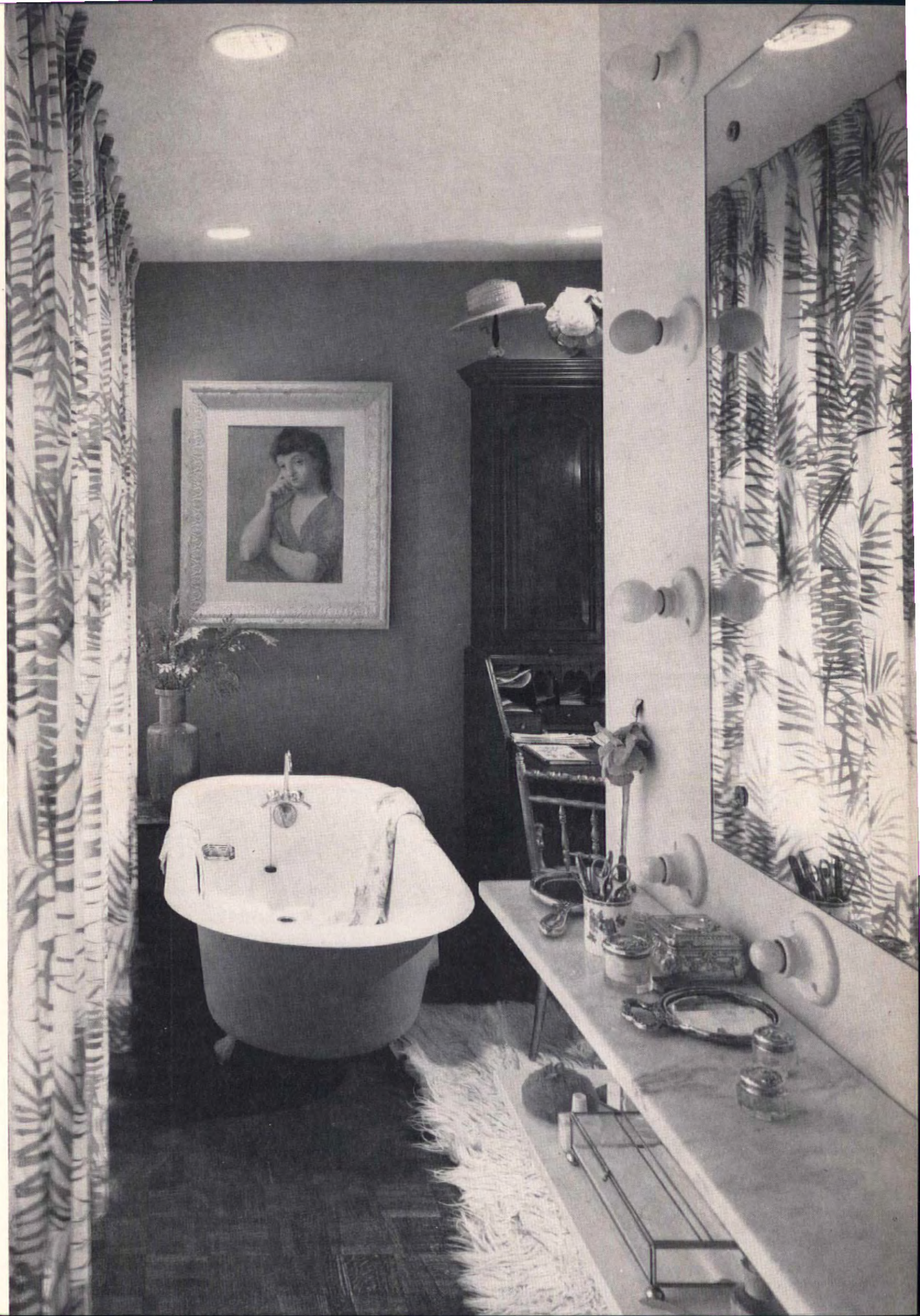


Photo above: View of Mr. Owsley's dressing room with a director's chair painted black with white canvas seat and back. Rug is orange and yellow striped wool on dark teak floor. Roman window shades are a Jack Lenor Larsen fabric in oranges, reds, browns, yellows.



Photo, below left: A corner of the living room looking from the entrance foyer. Floor is polished teak in a herringbone pattern. The pair of maple chairs are upholstered in honey-colored velvet, and flank a table which has a base made of carved lions from cypress or oak. China tea caddy sits on the piano and is filled with feathery, beige swamp grass.

Photo, right, opposite page: Mrs. Owsley's boudoir is a delight. Sensibly, the architect placed it between the master bedroom (which is on the second level) and the kitchen, providing a vantage point of command for Mrs. Owsley, when a party is in preparation. The floor is parquet in a square pattern. Both the tub and walls are painted lavender. A fake Picasso in a gold frame hangs over the tub; bathtub fixtures are brass. Draperies are translucent white cotton with lavender bamboo branches. When the draperies are open, shimmery green foliage is below. Rug is white goat from Greece. A gold-lacquered chair with a petite-point seat is drawn up to the mahogany secretary. The crock is a rich turquoise, filled with dried brown weeds. The shelf in front of the mirror is marble.



## AMERICANA AT ITS FINEST

*Ima Hogg's Bayou Bend*



photos by baltazar



Bayou Bend houses one of the most important collections of Americana in the country today: ceramics, furniture, embroideries, pewter, silver, glass and paintings, including some by Copley, Stuart and Charles Willson Peale. The collection is the lifetime work of Miss Ima Hogg, a fiercely patriotic Texan and only daughter of James Stephen Hogg, one of the state's wealthiest cattle and oil men who served as Governor of Texas from 1891 to 1895.

Miss Ima dates her interest in Americana to the time she slept in a bed which had belonged to Sam Houston in the Governor's mansion at Austin when she was a child of seven. It was in an artist's studio in New York that she saw a magnificently proportioned chair, inquired and learned that it was an American piece, vintage 1710. Thereupon she went to her brother Will, who remained her life-long supporter in her collecting endeavor, and said, "Brother, we have a great opportunity." At that time there were no more than a dozen collectors in the country and she began, with indefatigable research and study, to select the pieces which today make up her collection. In 1920 her home, Bayou Bend, which had been designed by architect John Staub, was completed. The house is New Orleans plantation style, and is surrounded by an arboretum, and formal gardens which run down to Buffalo Bayou. The property itself

covers 14 acres in River Oaks, which today encompasses some of the most expensive real estate to be found anywhere in the country, which was originally developed by Will and Mike Hogg, as well as a younger brother Tom, and Miss Ima.

Miss Ima has long been identified with the cultural world of Houston: she was a founding member of its symphony, and is currently a member of the Board of Directors of Houston's Museum of Fine Arts, to whom she will ultimately give Bayou Bend. She is an accomplished pianist; some of the world's musical, literary and artistic greats have dined at her table, which explains, in part, why Bayou Bend is more than a collection. It is the beautiful, lived-in period home of a great lady who understands that a gracious home is far more than the sum of its parts.

*The entrance hall at Bayou Bend encompasses a luxury of space and dignity of proportion which makes an excellent introduction to so gracious a household. All furniture is Philadelphia Chippendale, and the highboy on the far wall is a particularly fine piece which belonged to the Wharton family and was made for Walnut Hill, the family's country seat. The portrait, flanked by old English wall brackets, is of Governor Hogg. Chandelier is reproduction. The Oriental rugs are dominated by pale gold colors. Walls and ceiling are cream-white.*





The dining room of Bayou Bend is one of the most elegant and rich rooms in the house. It is an Adams-style room, with moldings from Charleston, South Carolina. The wall mural is gold-leaf, with handpainted dogwood branches, insects and whimsical birds, including a hummingbird indigenous to Texas, in delicate greens and white. The mural was executed by William Mackey in New York City. The table, of no particular historical note, is kept by Miss Ima as a re-

membrance of the illustrious guests who have dined there. The Duncan Phyfe chairs, which were a bridal gift to Phyfe's niece, are upholstered in a pale silk fabric. The silver lute candlesticks and centerpieces are English; the tea set on the table is Tucker, with President Cups.

Photo, opposite page: View looking from the dining room, across the foyer and into the drawing room. Mirror over the chest in the hall is Philadelphia Chippendale.





*Photo left: The predominant colors of the Chippendale bedroom are pinks, dusty rose and crimsons, with a rich variety of textures. It is an intimate, warm room, centering around the canopy bed, believed to be from Rhode Island. The bedspread is an East Indian palampore of cotton, stenciled and handpainted, and dates between 1720 and 1730. The cerise canopy and skirt is merino wool worked with a silk design, taken from a scale drawing of a Williamsburg canopy. The Pembroke table in the foreground holds a huge bouquet of artificial flowers in pinks and vermilions. In the corner by the bed is a comb-back roundabout chair from Connecticut, dating between 1760 and 1790. The painting, entitled "Pleasure Party By a Mill," is by Charles Willson Peale. Chairs in foreground are upholstered in cherry damask. The floor is oak planking with an Oriental rug with cherry red as the predominating color. Wood panels and cornices are painted warm gray. Walls are off-white.*

*Photo right: The Murphy Room represents an early period of Colonial America and its furniture and decorative objects date from 1650 to 1720. Most of the pieces are of New England origin. The room has a simple charm, and is the favorite of most visitors. The floor is stencilled in black and white squares, with the wood grain texture showing through. Cupboards at the far end are painted dusty pink. Draperies are crewel embroidered on twill in Delft blues from the 17th century; the walnut William and Mary day-bed by the window has a pad and bolster of blue velvet. Against the far wall is an oak and pine tulip chest, ca. 1680, with carved stylized tulips and sunflowers on the cupboard doors and sides. On top are a pair of very rare Delft candlesticks of white opaque tin enamel. The painting over the chest is an American primitive, ca. 1745. The table in the foreground is a Spanish foot-table with stretchers; chairs are a pair of carved top banister-back chairs.*



## ART COLLECTION AND HOME OF THE JOHN DE MENILS

*In Houston's River Oaks*



photos by clarence laughlin

The John de Menils have one of the most significant private art collections in the country today. Both Mr. and Mrs. de Menil have been major influences in the art life of Houston: Mr. de Menil is a board member of the Houston Museum of Fine Arts (and the Museum of Modern Art in New York) and was certainly instrumental in bringing James Johnson Sweeney to the Houston museum as its director. In 1948 it was largely under their impetus that the Contemporary Arts Association got underway, and both have lent their support and guidance to the new Fine Arts Department and gallery at the University of St. Thomas in Houston.

The excellence of their own collection reflects their seriousness and dedication to the field of art. It is an intensely personal collection which includes sculpture, paintings and decorative objects and curios from all eras and all parts of the world, and it rotates among the de Menils' four homes

—in New York, Houston, Paris, and a country home north of Paris. When Philip Johnson was commissioned to design their Houston home, space for their collection was one of the major requirements of the house.

For sculpture, there are three gardens: the "kitchen" garden, the patio garden bordering the study and living room and the rolling lawns at the rear of the house which slope gently to a grove of tall shade trees. (See sketch of floor plan.) Paintings are found throughout the house—in the bar, the bathrooms, over the kitchen table, as well as focal points on walls in foyers and living areas.

For color and fabrics, Mrs. de Menil consulted Charles James, a fashion designer who had designed many of her clothes. The arrangement and selection of furnishings are hers.

While colors in the house are generally soft—browns, beiges, neutral and sand colors, there are unexpected slashes of color, such as the bedroom

hallway, covered with a rich vermilion velvet. One of the richest aspects of the interiors is textural: interior walls are pink brick with a rough texture; floors are polished black Mexican tile. Rugs are often fur, shaggy and thick; an upholstery favorite is chamois, soft and buttery. Velvets with a deep wiry pile or silk twill are also used.

Although by 1949, when the house was completed, most of the four de Menil children had grown up and left home, there is a bedroom for each in an adjacent wing of the house. The master bedroom opens directly off the living room, and serves as a sitting room as well.

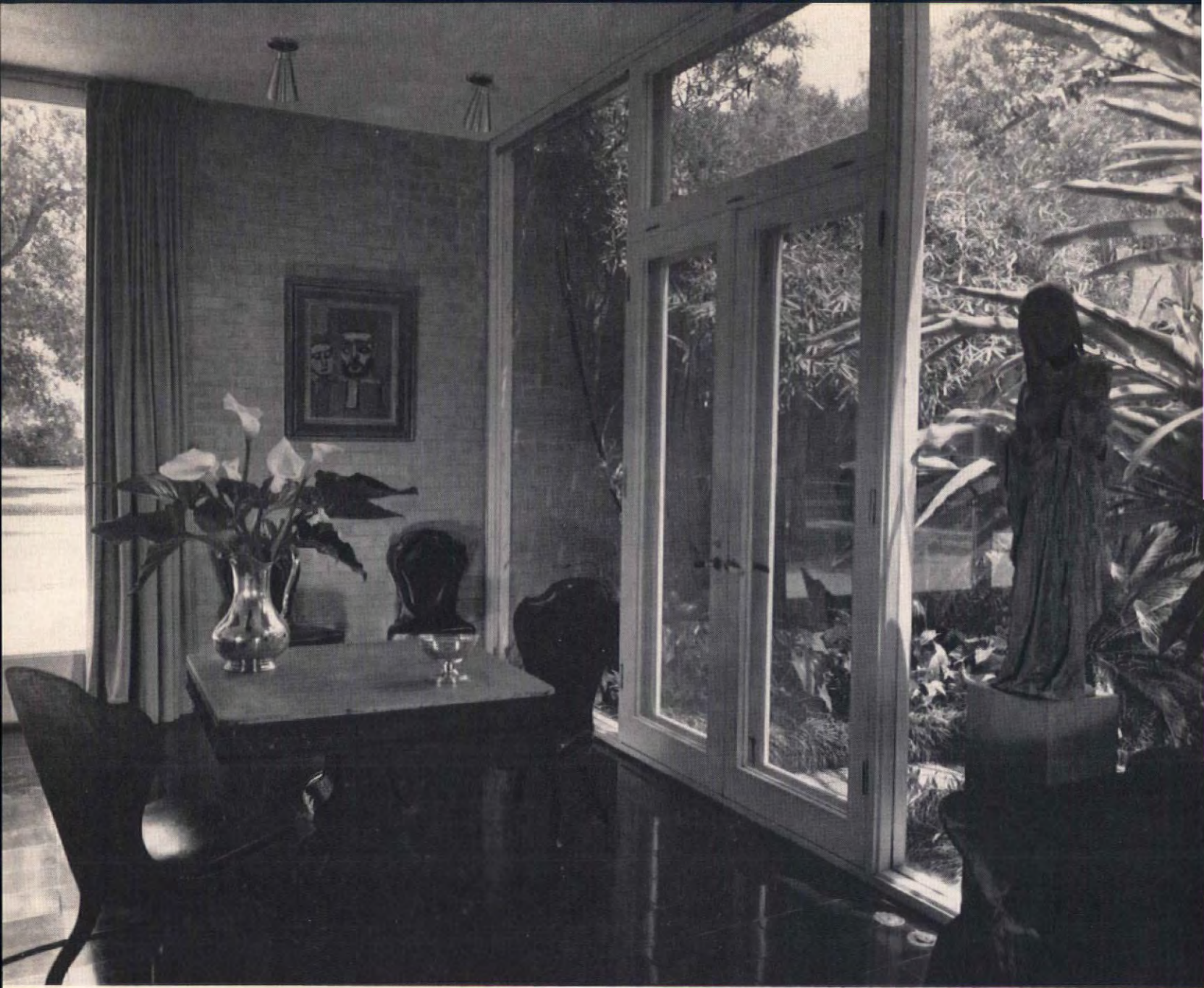
*Photo right: Looking south from the living room across the rear lawn. The statue is a third century B. C. Aphrodite. The brick wall beyond the window is pinkish red, the paving, slate gray stone. Red geraniums bloom in an earth-colored pot. In the foreground is a lounging divan designed by Charles James, which has a wrought iron frame and light brown silk upholstery.*



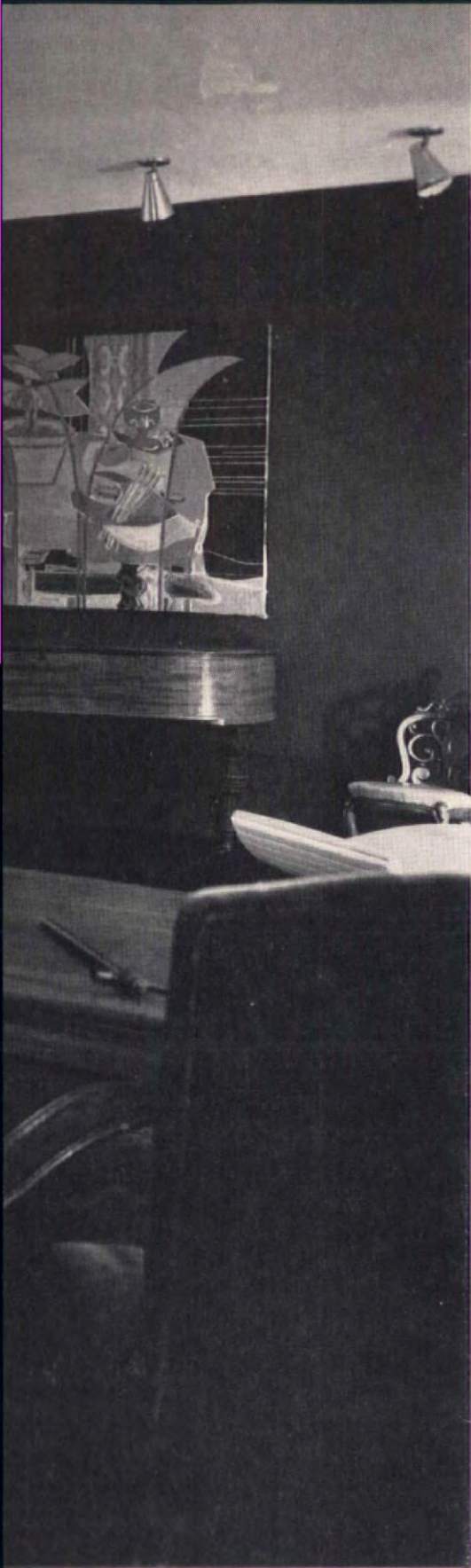


*Photo left: Looking from the entrance foyer is the kitchen garden with its stone owl. On the wall is an Amati painting in reds, oranges, yellows. The color of the brick wall is a delicate pinkish red; floor is polished black Mexican tile.*

*Both photos, opposite page: two views of a corner of the living room. The doors open onto the patio garden, while windows on the left overlook the front lawn. The statue is a fourteenth century Franco-German Madonna and Child. Thomas Belter chairs with walnut frames and black leather upholstery are drawn up to a nineteenth century cast iron table with a marble top. Painting is a Rouault.*







*Photo left: Looking across the living room toward the study. Both the study and living room border the patio garden, which is floodlit at night. At the far end of the room hangs an important and valuable Bracque. The piano is an early Steinway—about 1845—believed to be ashwood with beautiful graining. The Belter chairs on either side of the piano are covered in pink beige leather. The settee along the far window is eighteenth century Venetian with yellow velvet upholstery. The seven-sided hassock in the center of the room was designed by Mrs. de Menil and upholstered in a heavy pearl gray velvet. The desk in the foreground is Italian provincial. On top is a three-legged Pre-Columbian pot, and a peace pipe hatchet given to an ancestor of Mrs. de Menil who fought in the American Revolution with Lafayette. The rug is a yak skin which has a rich burnt-brown color.*

*Photo below: In the kitchen hangs a wooden cross, carved in the nineteenth century vernacular by Mexican Indians. Chairs are cherry with pandamus upholstery. Walls were first painted white, then covered with a thin coat of yellow, which gives the wall a depth and luminosity—a trick Mrs. De Menil learned in France. Cabinets are St. Charles, porcelainized steel.*



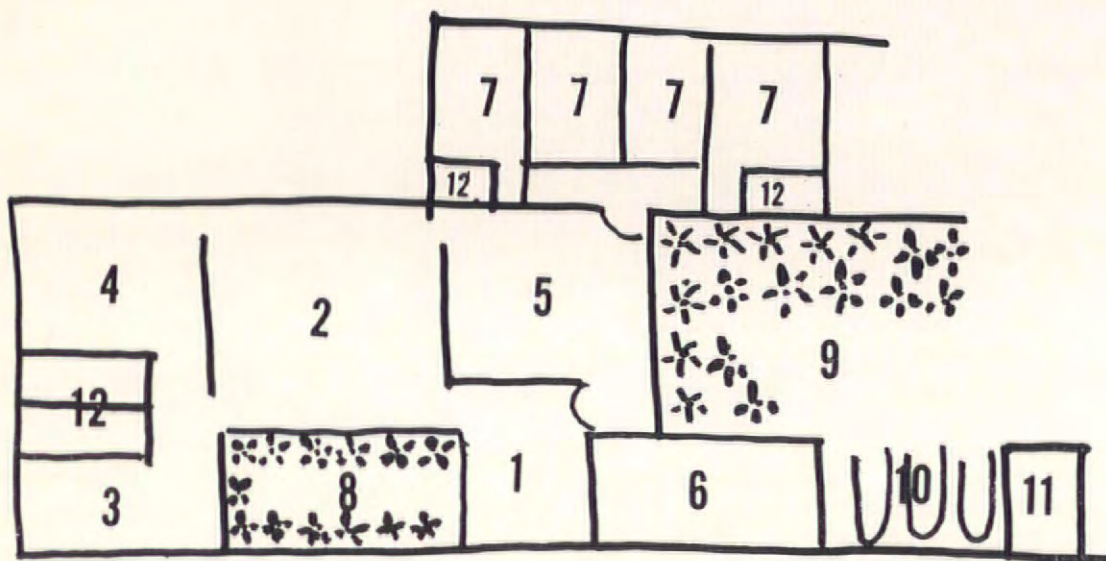
*Photo right, opposite page: A view of the living room with the interior patio on the right. In the foreground is the Charles James lounging divan covered in light brown silk. In the far corner is a sofa, also of James' design, which separates into two pieces, and is upholstered in rich gray felt. Behind it is a metal hammered eighteenth century screen. The hassock is piled with silk and velvet pillows. The chair in front of the desk is Francis Premier, upholstered in brown velvet. The three paintings over the fireplace are by de Chirico. Open door at the end of the room leads to bedroom hallway; closed door conceals a closet bar.*

*Photo left: Mrs. de Menil's dressing room has a mid-nineteenth century bordello-style couch upholstered in yellow silk. The lap rug is an eighteenth century American quilt with silk patches. Rug is white bear; the dressing table, Italian, of papier mâché inlaid with mother-of-pearl. The dressing table stool has a soft, whitened chamois skin upholstery. Draperies are a sheer white voile. On the walls are painted panels in experimental shades of grays and beiges.*



Key to sketch on opposite page

- 1 entrance foyer
- 2 living room
- 3 study
- 4 master bedroom
- 5 dining room
- 6 kitchen
- 7 bedrooms
- 8 patio garden
- 9 kitchen garden
- 10 garage
- 11 art storage
- 12 w. c.



## TWO WAYS OF LOOKING AT ART IN HOUSTON:

I *The Museum of Fine Arts*

II *The Gallery of Fine Arts, University of St. Thomas*



It is a point of cultural maturity for Houston that in expanding their Museum of Fine Arts, the Board of Directors should have chosen an architect of the international stature of Mies van der Rohe. The Museum addition, known as Cullinan Hall, was the sole gift of a Houstonian, Miss Nina Cullinan, who wisely attached no strings to her gift as to architect or design of the building.

A second point of Houston's coming of age culturally was hiring James Johnson Sweeney, one of the country's most respected art critics and scholars, as director for their enlarged museum. Mr. Sweeney has long been an outspoken advocate of the theory that a museum should focus on works of art of the highest quality, rather than attempt to be a historical repository for art. In his words, a museum should *select* art, not *collect* it. Mr. Sweeney is also known as a man not given to compromise. A community unsure, diffident or timid about its art life would not have chosen such a powerful or indomitable a figure as he. In effect, Houston gave Mr. Sweeney free rein, a thing which New York had not done, and which ultimately resulted in Mr.

Sweeney's resignation from the Solomon Guggenheim Museum after serving as its director for eight years.

Within the past decade, Houston has also given rise to a second museum, the small but excellent Fine Arts Gallery run by the Department of Fine Arts at the University of St. Thomas. The Fine Arts Department is housed in a building designed by Philip Johnson, and is the gift of another Houstonian, Jesse H. Jones, although the Gallery, which is nothing more than a darkened rectangle, was not originally intended as a museum. Head of the department and gallery is Jermayne MacAgy, former director of the small but vigorous Contemporary Arts Association of Houston, and assistant director of the California Palace of the Legion of Honor in San Francisco. Her approach to gallery exhibition could not be more different from Mr. Sweeney's.

Both Dr. MacAgy and Mr. Sweeney are definitive persons. Both agree that the basic function of a museum is to educate and elevate the level of public taste in the arts. They also agree that the first consideration in designing an exhibit is the objects themselves—

their shape, size, form, color, content—and thirdly, that these objects in *combination* with the space in which they are to be displayed, determines the form the exhibition will take. At this point the two directors part company. Their differences in handling exhibitions is immediately apparent: Mr. Sweeney is the more formal and scholarly; his exhibitions overwhelm. Dr. MacAgy's are full of humor and surprises; her exhibits delight. She is far more the showman, employing every dramatic effect, unorthodox or common, which she feels will further her point, while Mr. Sweeney is the purist. By judicious selection, he lures the viewer step by step, from one object to another, placed in such a manner that their similarities or differences make Sweeney's crucial point without words but by esthetic reaction.

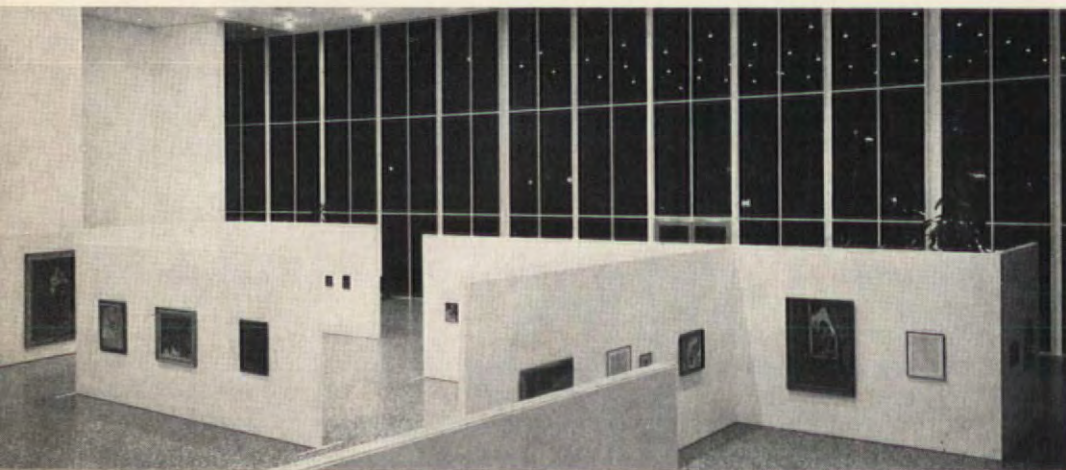
On the following pages are photographs and a brief discussion of their two exhibition techniques.

*Photo above: Ephebus, bronze statue from the School of Polyclethus.*

*Photo right: Cullinan Hall, Museum of Fine Arts, with Calder stabile in foreground, "The Crab," (1962) of bolted steel painted orange.*

photos by baltazar





*Photos left: Two methods of exhibition display in Cullinan Hall. The lower photo shows one of the earliest experiments—that of partitioning—employed in Cullinan Hall. Since the partitions obliterated the essential nature of the space, which was one of openness and freedom, they were abandoned in favor of panels suspended by wires, as illustrated in the upper photo. Paintings can be exhibited on both sides of the panels which are interspersed with pieces of sculpture.*

## I THE MUSEUM OF FINE ARTS

Cullinan Hall has the grandeur and elegance of the classic tradition, and is a space swept with light and air. Essentially the hall is a steel frame which encases 10,000 square feet in one grand chamber, with floor-to-ceiling windows curving across the front. The ceiling height is 30 feet, and only the rear wall and two side extensions provide flat space for hanging paintings in the traditional manner.

Long before he came to Houston, Mr. Sweeney had arrived at the point of view that a gallery should not be composed of paintings hung along walls, but that "paintings should make their esthetic and critical communications across, up and down, through the total gallery space. As one walks into a gallery, one's eye should be caught at the most evident wall point by a painting or sculpture which should at once set the tone of the show. . . . once this painting establishes its grip and tempts the visitor

toward it, another, offering a critical comment or decorative association by its similarity or contrast should be placed in such a way as to lead the visitor along."\* Certainly Cullinan Hall has given him superb opportunity to put this theory into practice.

Ultimately Cullinan Hall will serve as a hall for sculpture. But until further additions are made to the museum, the space is now used for both painting and sculpture.

For the first exhibition held in the new hall in 1958, Mies van der Rohe constructed partitions seven feet high which created a labyrinth of corridors for the display of paintings. This solution was experimental and succeeded only in obliterating the scale and proportions which Mies had given to the hall. Mr. Sweeney, writing in *L'Oeil*, describes the experiment: "The height of the partitions was com-

\* From an address before the Northeastern Museums' Association in 1958.



*The glass and steel facade of Cullinan Hall, showing the large amount of light pouring in from the usually brilliant Texas sun. Spots in the ceiling and perimeter light are not adequate during the day to offset the brightness, nor are they sufficiently bright at night to illuminate paintings, though sculpture suffers far less.*

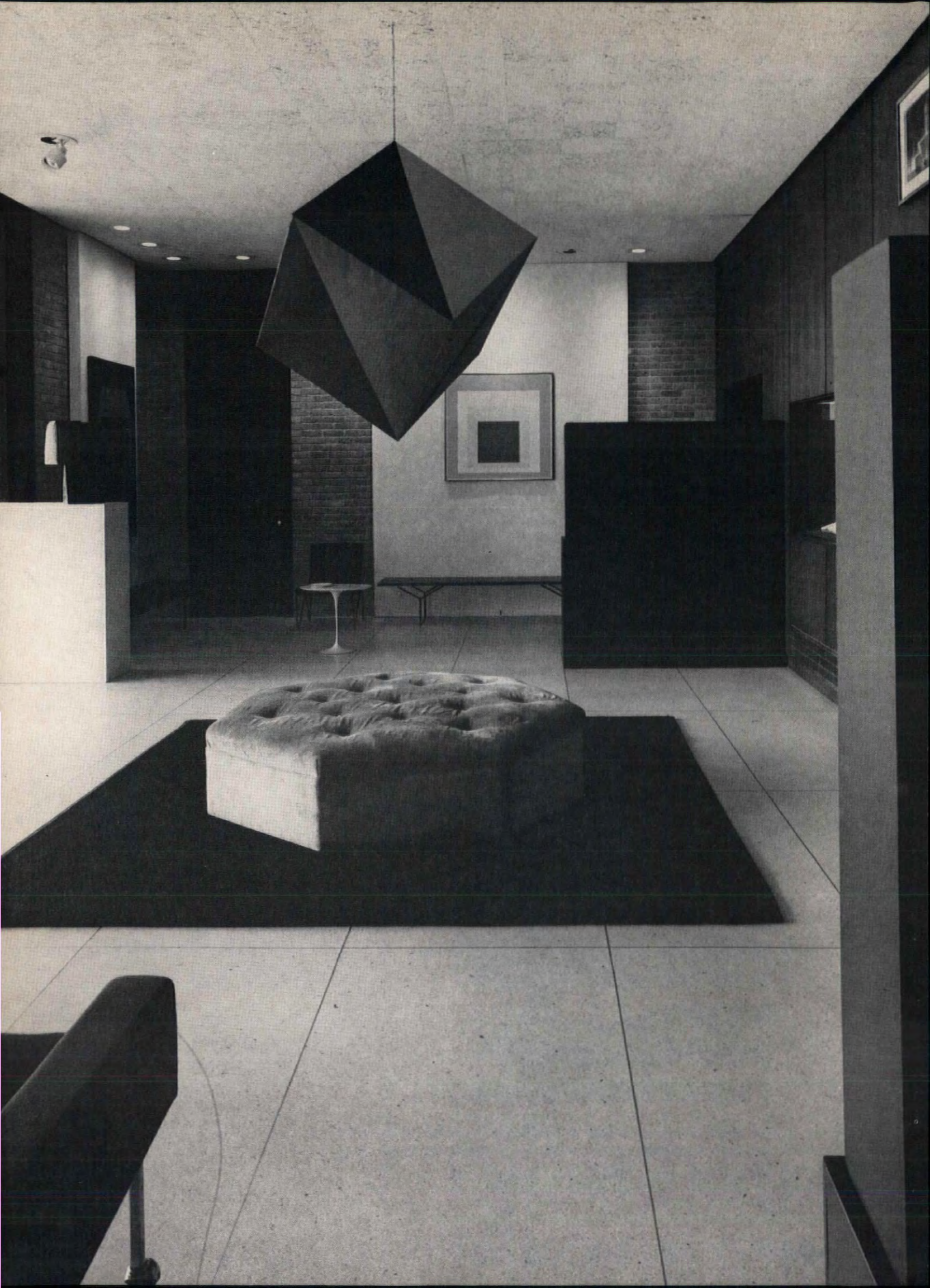
pletely out of proportion with the height of the ceiling . . . higher partitions would have absorbed more free space and would have hidden even more of the essential character of the interior volume. At the same time the corridors would have looked ridiculous with the proportion and size of the free space around them . . . ”

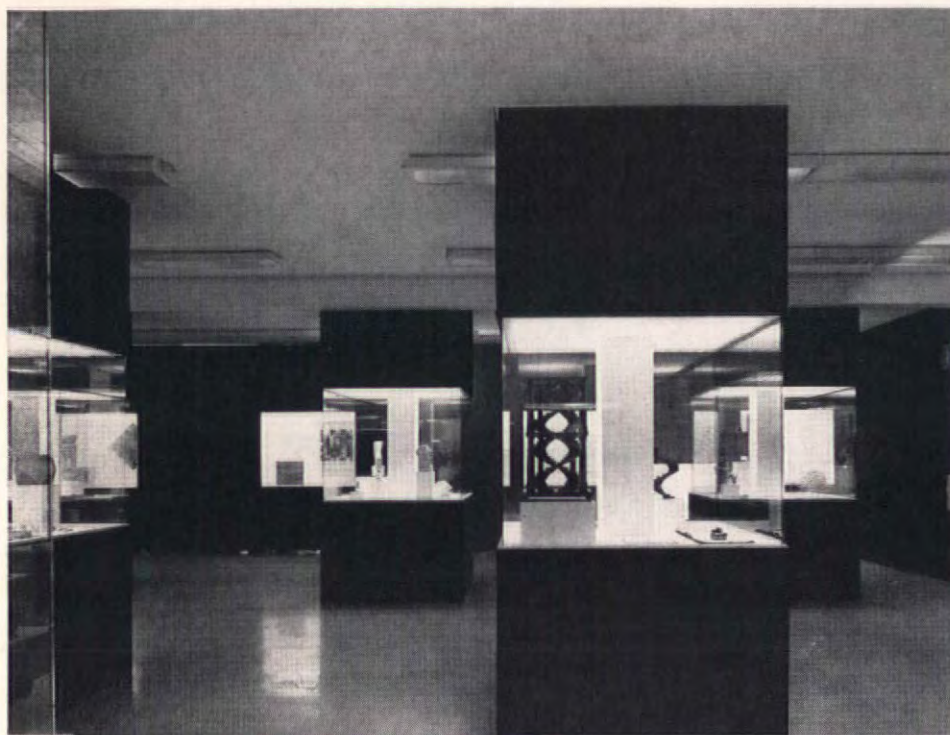
Next Mr. Sweeney suspended paintings by wire which were interspersed with pieces of sculpture. And while Mr. Sweeney's point of view espouses selectivity, admittedly the dozen or so paintings which could be hung in this manner was a luxury for 10,000 square feet of space, which even Mr. Sweeney could not countenance. Since then, Mr. Sweeney has presented exhibits with as many as 25 paintings using both sides of hanging panels (see cut), interspersed with sculpture, a solution which seems satisfactory.

The lighting in Cullinan Hall has been another cross to bear. As a sculp-

ture hall flooded all day long with a reflected north light, the hall works reasonably well, though at times the space is too brightly flooded with light and requires that the viewer wear sun glasses. But paintings, unlike sculpture, suffer in varying degrees from too much light. As Sweeney points out, Leger can stand great light; the Impressionists cannot. Artificial light takes the life out of a Bonnard or a Soutine, with their dominant reds.

But it is at night that the lighting becomes truly a problem, both for sculpture and painting. With the extraordinarily high ceilings, spotlights are sometimes 20 feet above the object they are lighting, and are garish to look at. Perimeter lighting in the ceilings helps, but is still not sufficient. Currently Mies van der Rohe is designing an improvement, which has not yet been approved by the Museum's board.





## II GALLERY OF FINE ARTS

Jermaïne MacAgy's technique of exhibition is far more intimate than Mr. Sweeney's, and so is the space of the Gallery of Fine Arts. Originally intended to be classrooms, it is a rectangle sixty feet by forty feet. Windows can be sealed up, or exposed according to the nature of the exhibit. The gallery itself opens onto a foyer with private offices, with glass windows from ceiling to floor which overlook a covered arcade and garden.

In approaching the design of an exhibition Dr. MacAgy first considers the nature of the objects to be displayed, and secondly, the idea which lies behind the exhibition. "Installation and show concept work hand-in-hand . . . what is a *simpatico* setting for an exhibition of primitive sculpture is not *simpatico* for the Romantic Agony. Installation is an aid to impart an immediate environment, an ambience to the spectator of the world he is about to enter," she has written. "Also installation cannot be installation for its own sake . . . It cannot be unrelated to the theme of the exhibition. It should be quietly but exciting-

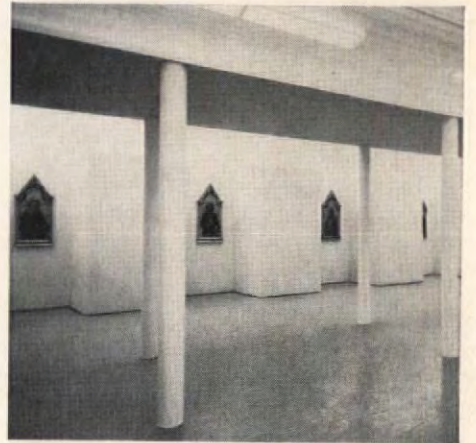
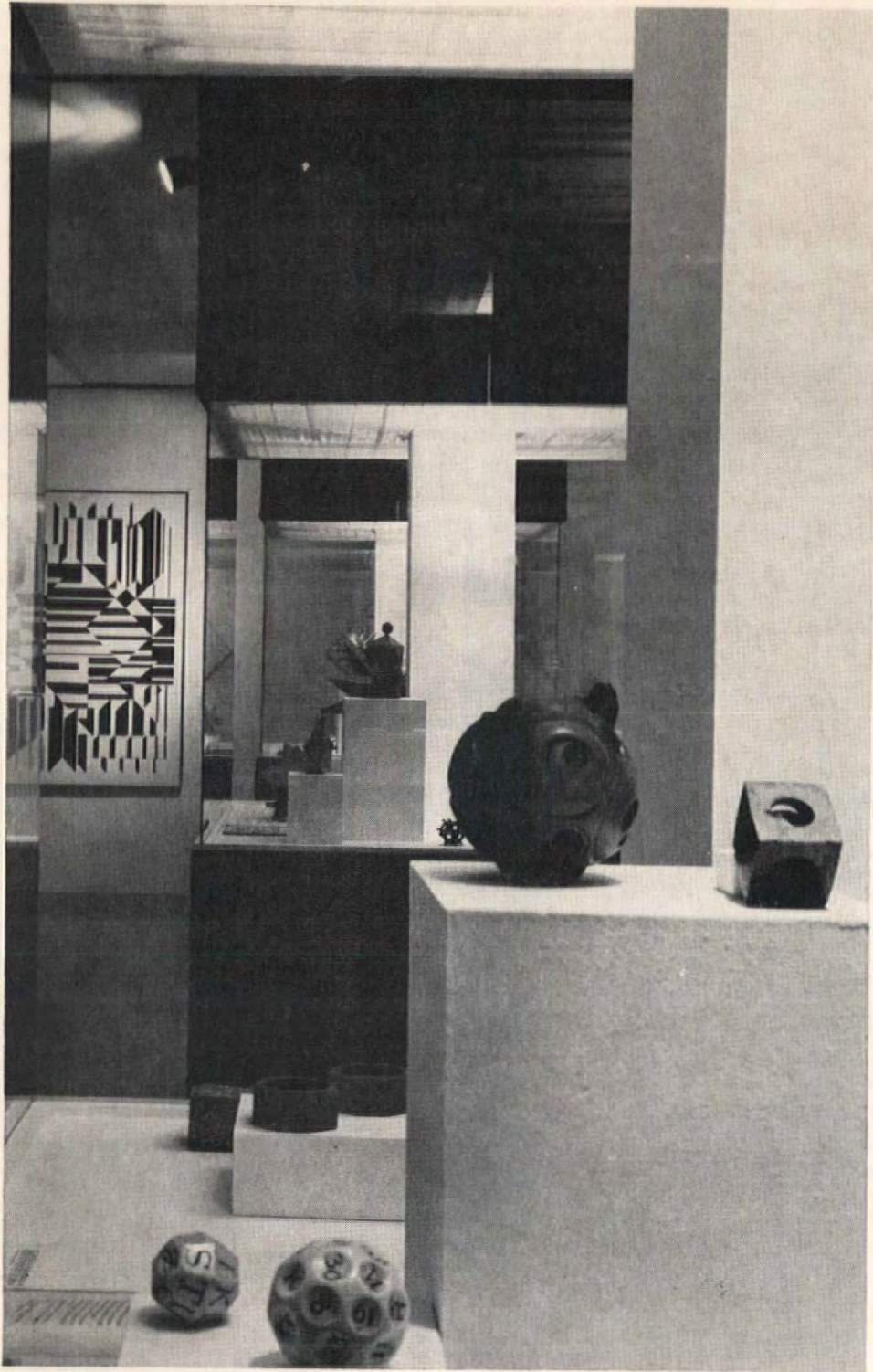
ly there." She further believes that separation of a work of art from its original environment makes of it a different entity. Likewise she realizes the folly of attempting to make "period" rooms where "one feels like a peeping Tom into another generation's boudoir, rather than a sympathetic viewer of the other generation's possibly totally different mores and manners." The clean, untrammelled well-lit space is another solution, and while this approach is good, it is not good enough, she maintains, and does not "convey to the spectator the liveliness, sprightliness, the constructive nervousness of a period." To do this, one must employ "the unexpected, the less correct which helps to contribute to an age's personality."

To achieve the unexpected, Dr. MacAgy uses all devices: clever titles for her exhibitions; beautifully designed catalogs written with wit; color, texture, decoration of the exhibition space. She even once used all candle light for an exhibit of medieval sculpture and painting. Her point of view often brings her close to window display,

instead of a museum exhibition, a pitfall she is aware of. "Not that certain facets of window display do not enter into museum installation, but not only does the museum wish to catch the passing interest, but also make a lasting and indelible impression on the viewer with the quality, the personality of the object."

By all criteria, her exhibition on the cube this past spring was a masterpiece. It began with a catalog which states, "We're not squares, we're cubes. We live in them. With iceboxes. In which there are milk cartons, egg crates and ice cubes . . . We've lived in blocks and played with them. We've even been called block heads. P.S.: If we facet the cube enough we become odd-balls."

Entitled "The Artistic Fascination of the Cube," the exhibit opened in the lobby entrance (see photo, opposite page). A seven-sided hassock of oyster velvet sits on a square black rug. A cube, painted grey and black and white, hangs over the hassock, but is juxtaposed against another cube, the black room divider along the far side of the



room. Neatly, relentlessly the cube is forced into the viewer's consciousness. In the photograph to the left, the cube again makes its assault, this time by numerical profusion. The display cases have been covered at the top and bottom in black board leaving a cube-shaped, lighted space for display. In the photograph on this page, one can see the cube-shaped shaft placed in the center of each case.

To carry the viewer through 400 years of paintings and sculpture of flowers, Dr. MacAgy made a kind of synthetic garden with planters and arcades flooded with light. Her handsome, green-flowered catalog begins "A rose is a rose is a rose," and ends with a description of Jim Love's flower assemblage sculpture, (in the foreground of the lower photograph) which says that after all, "a rose is a gear is a brush."

For the exhibition, *The Romantic Agony*, displaying religious paintings and sculpture, she stripped the space, back-lit partitions which had been made into alcoves (cut above). Each painting was displayed separately and became an entity unto itself.

Her exhibit scheduled for next spring, of fantastic landscapes through the ages, will be called "Outlandish."



# CONTRACT INTERIORS



Air France interiors:  
Houston ticket office  
Los Angeles departure lounge

## AFFRIME'S DESIGNS FOR AIR FRANCE-1: HOUSTON TICKET OFFICE

*The Space Design Group creates visual excitement with a symmetrical arrangement against a kaleidoscopic backdrop*



Marvin B. Affrime

"I look upon the creative process," says Marvin Affrime, director of The Space Design Group, "as a problem-solving activity. The additional pressure of having to satisfy practical requirements, as well as my creative standards, actually adds to the excitement and the stimulation of my work." Excitement is the key word. Affrime exudes excitement when he talks about design, and there is unmistakable visual excitement in the interior spaces his firm produces.

It is not surprising that setting the mood for travel is one of the specialties of The Space Design Group, whose ticket offices for a variety of international airlines lend exciting accents to city streets. The two newest spaces done by the firm for Air France—a ticket office in Houston (on these pages), and a departure lounge in Los Angeles (page 107)—are no exception. While the firm has done a number of ticket offices for Air France including its main New York office (INTERIORS, November 1961), and all suggest the sophistication and fantasy of Paris,

each has its own particular identity.

The low circular glass structure surrounded by tall buildings (below) which houses Air France's new Houston ticket office, gives it a special air to begin with. But the pure symmetry of its interior design, visible night and day through a vast uncurtained sweep of glass, is the real attention-getter.

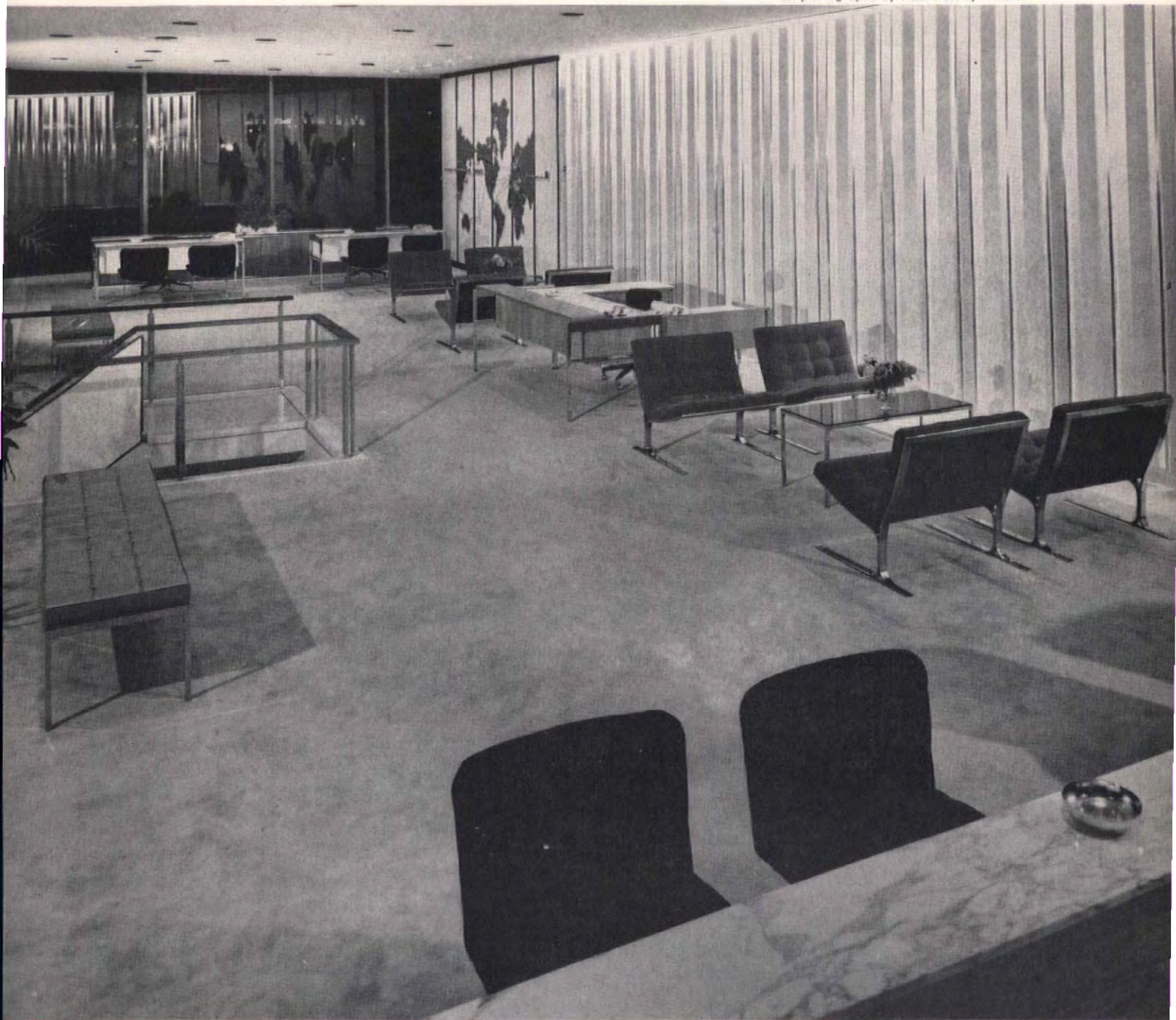
Early in the planning of the semi-oval space (another tenant occupies the other half of the circular structure), the designers decided to create a rectangular arrangement by grouping the furniture on a rectangular carpet framed by white terrazzo flooring which extends to the curved glass facade (see floor plan, page 105). The entire space—75 feet wide at the rear wall and 28 feet deep at the center—is visually divided into three sections with the reception and information area in the center and two agents' areas on either side. A decorative stairway designed by The Space Design Group as a central feature of the office (facing page and overleaf) leads down to the administrative offices.

The three ground floor areas are defined by the use of color and the treatment of the rear wall, which is a focal point of the design. A specially designed screen in the central reception area consists of bright yellow floor-to-ceiling T-shaped vertical struts which reflect against a wall mirror behind them (see page 104). The lounge chairs in this section are a strong red, and the walls of the stairwell are painted two shades of yellow.

The back wall in the two agents' sections features identical wall maps silhouetted against textured white surfaces. The continents are blue plastic and the airline's routes are indicated in orange plastic. Chairs here are covered in deep blues. The rectangular carpet shared by all sections is greige.

The effectiveness of the overall design, however, is not independent of a scrupulous attention to the design of such details as the wood screen, the stairwell, and handsome desks and cabinets (overleaf). Frank R. Failla was associate designer, and Carl E. Yoder project coordinator of the job.—M.P.



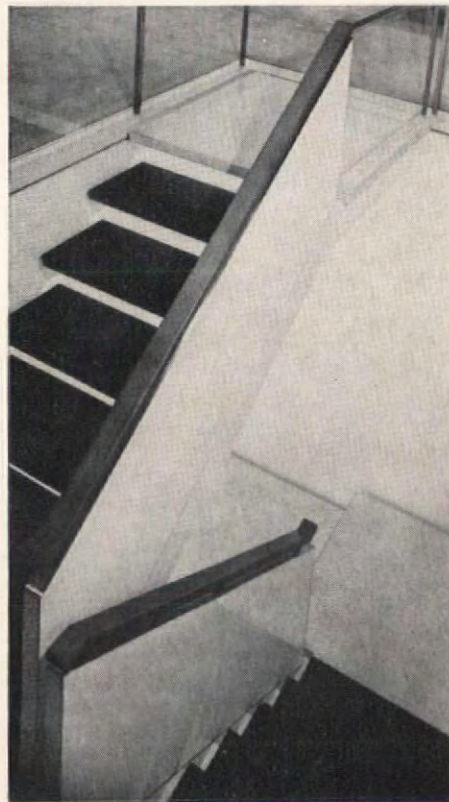
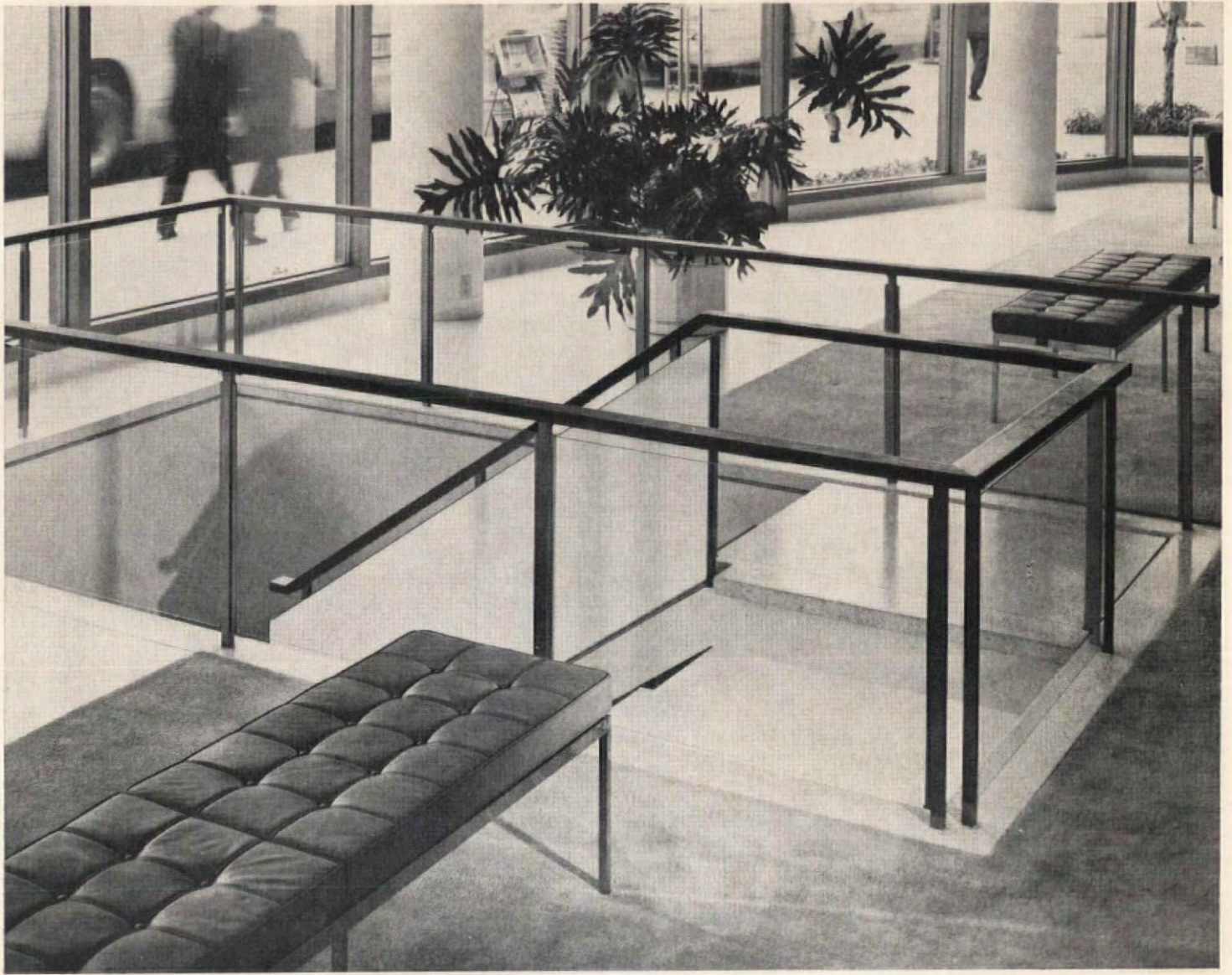


*Overall view of the Air France Houston ticket office shows how furniture and treatment of back wall help delineate the three areas—reception area in center with its wood wall screen and two agents' areas on either side with identical wall maps. Stairwell leading down to administrative office, a central feature of the design, is flanked by two visitors' benches covered in natural leather. Colors are also used to define areas—strong red upholstery on visitors' lounge chairs is*

*seen against bright yellow beams of screen, and deep blue visitors' chairs in agents' section (foreground) are coordinated with light blue plastic continents.*

**SOURCES**

Benches and agent's chairs: Knoll Associates  
Visitors chairs, center area: Albano Co.  
Visitors chairs, agents' area: Stendig, Inc.  
Upholstery: Jack Lenor Larsen, Knoll Associates  
Marble tables: Edgewood Furniture Company  
Map walls: Federal Sign Company

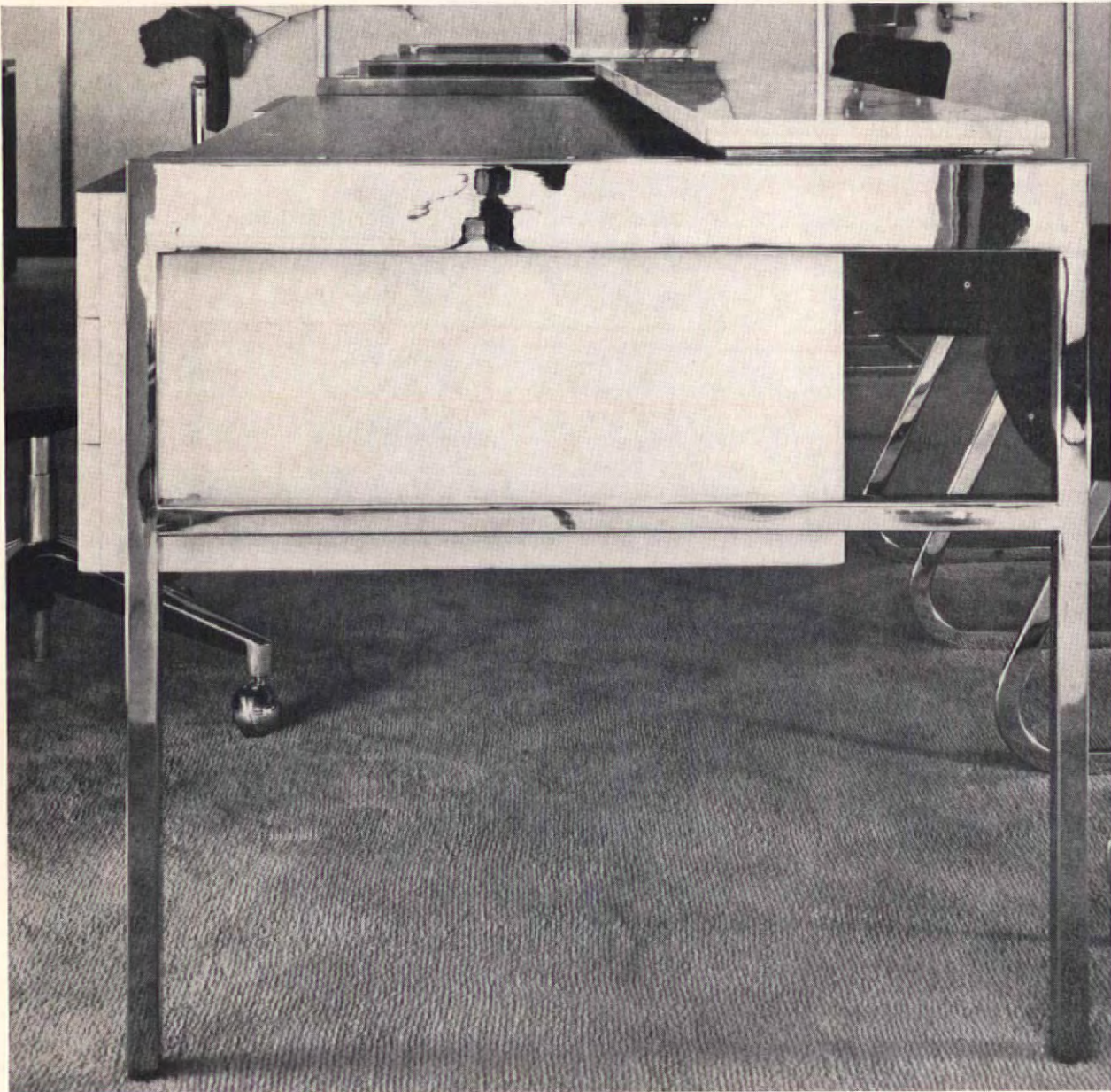
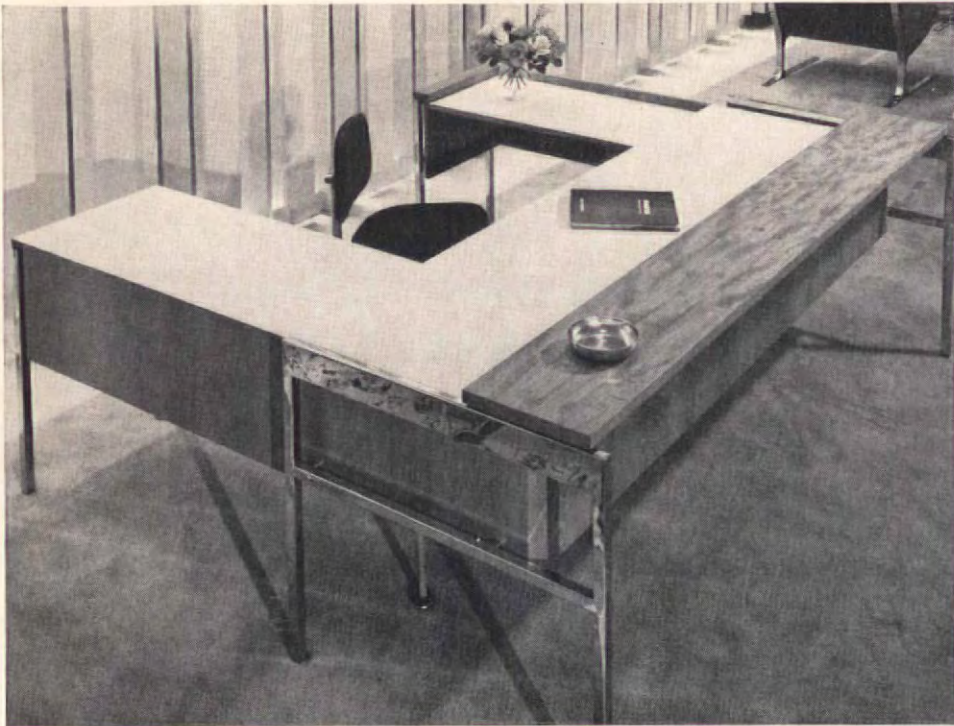


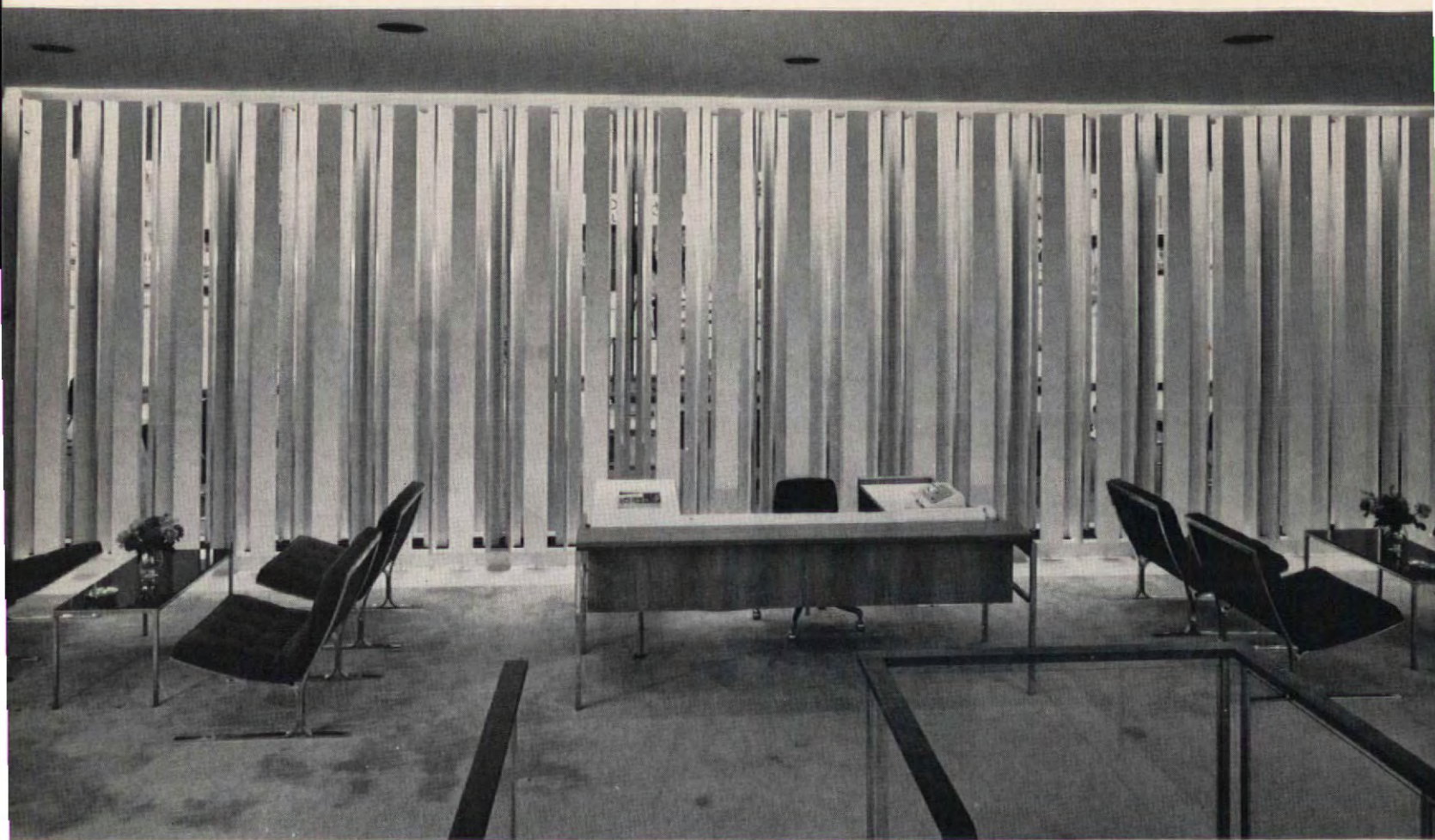
*The stairwell, which is precisely cut into the rectangular carpet, was designed by The Space Design Group as a major feature of the office. It is protected by a tempered glass screen topped by a teak hand-rail. The center balustrade is of white Carrara Glass, and the walls of the stairwell are painted two shades of yellow. Treads of the "floating" stair are of black terrazzo, landings of white terrazzo.*

*Facing page: Close-up of custom-designed receptionist's desk (top) shows details of ten-foot long teak case hung between polished chrome "A" frames. Desk top is white laminate and higher surface of teak serves as desk area for visitors. Agent's desk in lower picture is a variation of the same materials. Here the chrome frame supports a unit with white plastic sides and teak top, and higher visitors' surface is of Italian cremo marble.*

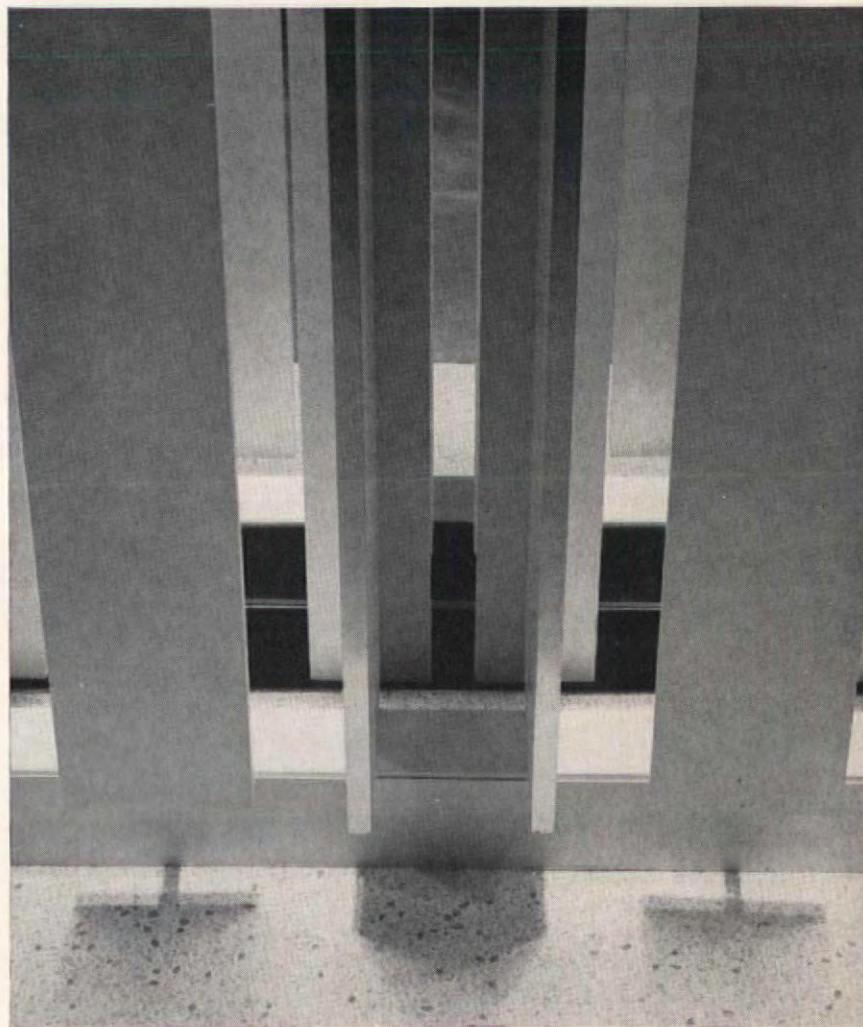
**SOURCES**

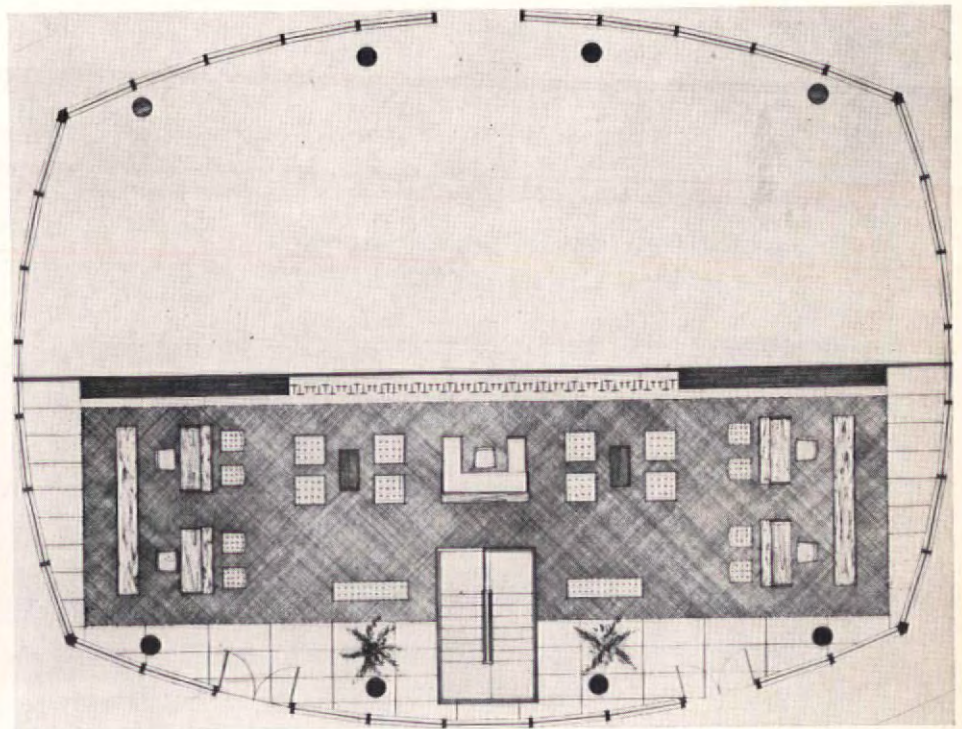
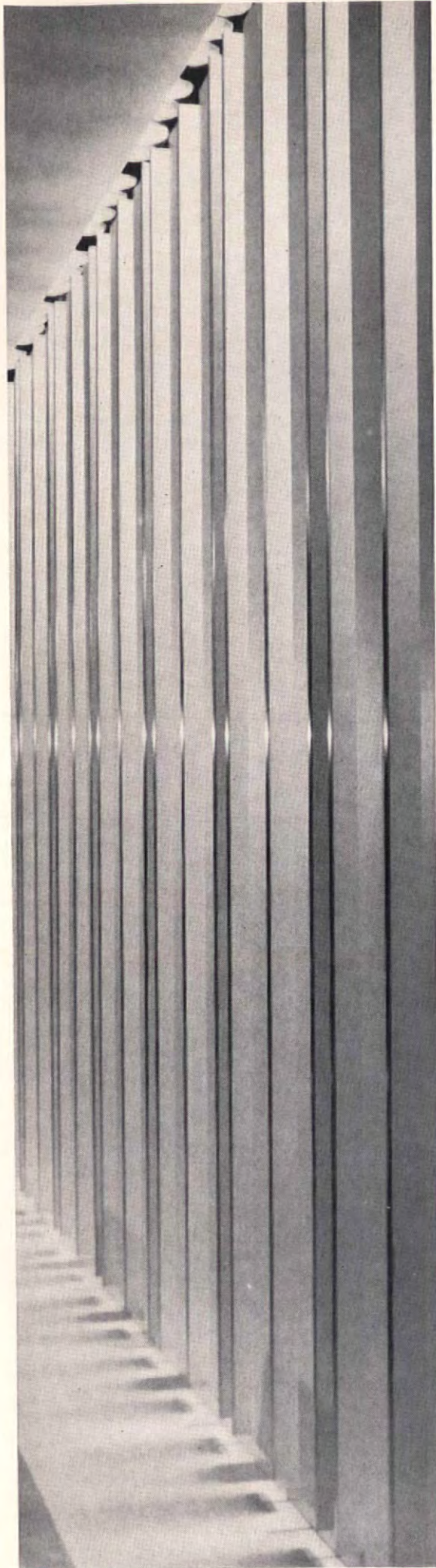
Custom - designed desks, screen: Triumph Storecrafters Corporation, Houston  
 Posture chairs: Knoll Associates  
 Flooring: Martini Tile and Terrazzo Company, Houston





*The specially designed screen backdrop in the central reception area is an intricately detailed combination of an open wood screen and mirror. The screen consists of T-shaped vertical wood struts with their various surfaces painted yellow or white and their alternating edges faced in polished aluminum. The struts reflect against a clear mirror wall behind them. Both the mirror and recessed ceiling lights (facing page) which concentrate the light between the vertical members add to the kaleidoscopic effect of the screen. Detail of floor view (right) shows interesting "T" shadows and mirror reflections. Struts can be turned to permit access to mirror for washing.*





*Floor plan shows symmetrical arrangement of furniture on rectangular carpet (shaded area) which is framed by white terrazzo flooring on three sides.*



## AFFRIME'S DESIGNS FOR AIR FRANCE—2: LOS ANGELES LOUNGE

*A poetic arrangement of curves and color is The Space Design Group's solution for a sophisticated departure lounge*

For Air France's departure lounge in Los Angeles' International Airport, The Space Design Group created a wonderfully festive area with something of the quality of a modern fairy tale. Here it was not a question of selling overseas travel as in a ticket office, but of creating a space where Air France's Europe- and Tahiti-bound passengers could relax before taking off. The unusually shaped space—it is 34 feet deep and has a curved wall 56 feet long with floor-to-ceiling panels of gray tinted glass facing the air field—is located on the mezzanine level of the airport's circular Carriers Building.

Among the unusual design techniques, furnishings, and works of art used by the designers to convey the glamor and poetry of overseas travel is a large, floor-to-ceiling back-lighted *gemälde*—a mural made of bits of

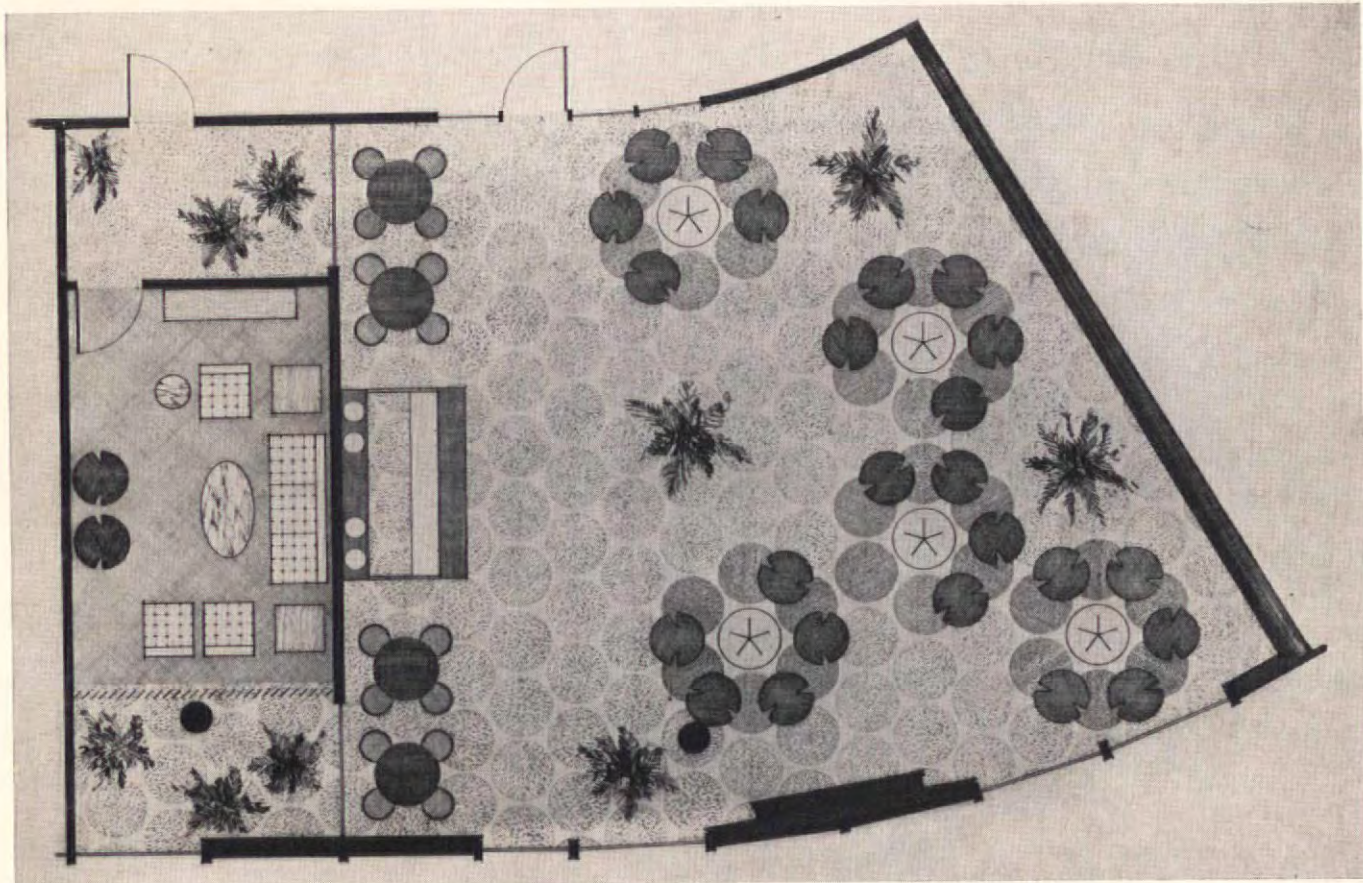
colored glass fused onto a sheet of clear glass—which occupies a central section of the window wall and lends excitement to the entire area (page 110). In brilliant shades of gold, yellow, orange, and red, it was adapted from an aerial view of Paris by Hungarian artist Kolos-Vary.

The circle pattern of the terrazzo floor, the playful curves of the "Swan" chairs, the cone shape of the Danish chandeliers, the vivid red-orange and dark pink of the upholstery, have been ingeniously combined with the *gemälde* to create an overall effect of pure fantasy. But while the resulting interior has a carefree air, it has been planned with precision. Set in the beige flooring are large white circles alternating with groups of dark green circles which define five seating areas. Each seating area consists of "Swan" chairs around a glass-topped table with its

pedestal base centered in one of the green floor circles. The chairs swivel on fixed pedestals, allowing for a variety of conversational groupings. Directly above each table is a chandelier with coppery leaves radiating from a center stem—a Poul Henningsen design from Denmark.

The bar area, parallel to one of the side walls, is visually separated from the lounge by its dropped black ceiling panels and oriental Flexwood walls (overleaf). Behind the bar is a private lounge area (see floor plan) flanked by a pair of garden vestibules. The photograph of the lounge on the facing page was taken from one of these planting areas.

Working with Marvin Affrime on the Air France Los Angeles departure lounge was Frank R. Failla, design associate, and Henry F. Kurz, project coordinator.—M.P.



AIR FRANCE'S LOS ANGELES LOUNGE



*Left: This view of the lounge looking toward the gemail and curved window wall shows harmonious relationship of the "Swan" chairs, circular floor pattern, and cone chandeliers designed by Poul Henningsen. Floor circles are 34 inches in diameter, dark green in seating areas, white in open areas. Two of the five groups of chairs are covered in red-orange, three in dark pink Naugahyde. Each chair swivels on its fixed base (below) around a circular glass-topped table with chrome pedestal base.*

SOURCES

Swan chairs: Fritz Hansen, Inc.  
Upholstery: Herman Miller Textiles, Inc.  
Custom-designed tables: Strickley & Company  
Henningsen lighting fixtures: Frederik Lunning, Inc.





all photographs by dick friske

*Although not actually separated from the lounge the bar area is given visual separation by its black ceiling panels and oriental Flexwood walls which contrast to the white ceiling and walls of the lounge. The bar itself is of dark oriental wood with white laminated plastic face and black laminated plastic top. Flanking the bar are four circular tables with chrome strut bases and black plastic tops. The chairs have teak backs and their circular seats are covered in a pink and orange patterned fabric which picks up the pink and orange of the "Swan" chairs. Circular trays to hold the glasses on the bar (far right) carries out the circular theme. Beyond the bar is a private lounge area with a separate entrance from the mezzanine corridor.*



**SOURCES**

Custom designed bar unit: Coast Showcase,  
Los Angeles  
Bar tables: Knoll Associates  
Upholstery: Fritz Hansen, Inc.  
Bar stools (not shown): Avard, Inc.

The huge floor-to-ceiling glass gemail mural—brilliant focal point of the lounge—occupies a central section of the curved window wall. Weighing more than a ton it was flown to Los Angeles from Paris by Air France. Lighted from behind, its colors, predominantly gold, yellow, orange, and red, create a vibrant glow in the lounge. The mural was adapted from an abstract aerial view of Paris painted by Kolos-Vary, a Hungarian artist who now lives in Paris. The original painting is in Affrime's private collection. The sides of the gemail (facing page) are faced with mirror which makes it appear to float in space. The floor pattern has been designed so that a circle is centered around the base of each existing column. The poetic effect of the lounge is beautifully enhanced by the modern Danish chandeliers with their metal leaves radiating like a giant pine cone from a central stem, a Poul Henningsen design.



SOURCES

Swan chairs: Fritz Hansen, Inc.

Henningsen lighting fixtures: Frederik Lun-  
ning, Inc.

Custom-designed tables: Strickley & Company





## WORMLEY'S WAY

*Subtle refinements in classical craftsmanship guide his sumptuous new line of residential furniture for Dunbar*

Edward Wormley's love affair with the beauty of wood and fine craftsmanship has reached a stage of lyricism in his latest collection for Dunbar. Exotic woods in the collection are richly figured rosewood, zebra, olive, and specially chosen flitches of walnut or mahogany. The woods appear in their natural colors, are bleached, or are in dark warm finishes, and their frames are carved and turned with rare refinement.

Wormley's recent jaunts to England have revived his enthusiasm for the 19th century classicism of the Regency period—and in particular the works of

Sir John Soane, Adam's pupil—an enthusiasm reflected in the present collection. They can hardly be called reproductions; ever-creative, Wormley has used his own ideas, and his refinements lean more toward the contemporary. Here and there is an individual turn or flourish. These can be found, for instance, in the original use of mirrors. Mirrors have been used at floor level, in panels in a console, in both sides of a corner cabinet to reflect a collector's item in the round, or as pilasters in a tall formal cabinet. Ideas abounding in other pieces include a game table shaped like a four-leaf clover where players sit in the inner

sections and the "leaves" curve around either side—a practical way to provide adequate space for each player's cards, drinks, etc. A small hexagonal accent cabinet with table top has been fitted inside with shelves for glasses and a bottle for the solitary television viewer. One of the biggest surprises is in two upholstered pieces. Wormley is reviving the overstuffed sofa—shades of the thirties. One, of ample proportions with thick, deeply-tufted arm and back, has a base which extends almost to the floor. The other reflects the *recamier*, with tufted back sloping from a high arm. This one has pyramidal spool legs.—J. W.





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(1) Facing Page: Open frame chairs in light (or lacquered) finishes and separate cushions surround a small beautifully figured olive wood accent piece. These little 12-sided tables reflect the dignity of the classic column, and come in a variety of heights. They may be finished with an overhanging lacquered round top for use as a table as shown, or they are also plain, or come with a small cap for use as a pedestal. They have been conceived with a number of storage arrangements ranging from a small private bar to a sewing chest. Delicate brass hardware opens the swinging door.

(2) Above: The grace of the small side chair is enhanced with neat double pad-like round cushions and a back rest which is tucked between the joinings of the deeply curved front legs and the slightly curved back legs. Beside it, figured rosewood has been carved into a curved-edged tray-top table. Oval legs are so beautifully sculptured that they blend into the gentle curve of the apron.

(3) Above: Upholstered lady's chair has an alternate back of cane. Rosewood commode with serpentine front has a subtle contemporary touch in the sculptured and tiered joinings between legs and body.

(4) Below: The Dunbar collection of upholstered pieces includes a number of traditional designs such as the modified Lawson sofa shown in a four-seat version in the photograph. Here the new touch is in the handling of the suede-like upholstery tailored at the edges with a heavy white saddle stitching. This model appears in various seat sizes ranging from the single chair (also shown) to a three-seater sofa. Seat and back cushions of down are reversible. Amusing cubes to use as tables or for seating are of dark rosewood inlaid with tiny light rosewood stars in a geometric pattern.

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(5) Above: A conversation sofa has solved the problem of the passengers who sit like crows on a fence, as so often happens with a long straight sofa. Here three or four people may be seated in a relaxed manner and still see each other. This angulated sofa has been so devised that any of its three sides (the two long sides or the short turned end side) may be placed parallel with a wall. This gives the piece unusual possibilities of placement within a room. The slightly Oriental looking base is dark mahogany. Behind the sofa is one of the accent columns capped for use as a pedestal.

(6) Below: Although the dignified bookcase with a Regency look measures 101 inches high as shown, Wormley has taken into consideration that not all rooms are high enough to accommodate such height. Several ways of shortening the piece have been worked out without destroying its proportions. Both the bleached mahogany pediment and the darker mahogany recessed freize may be removed singly or together, leaving the thin border as a finishing touch. Base of beautifully swirled bleached mahogany is a separate unit. The front of the bookcase sparkles with pilasters of inset mirrors.

(7) Below: A sideboard in true classic style adds an interesting depth to a room by means of mirror-backed panels on either side of the central storage space. These lend space to the room and allow art objects to be viewed from a number of directions. Center storage unit with set-in arched paneled doors is equipped with shelves, while the single drawer is fitted for silverware. The wood is richly colored and grained mahogany on the doors, but the columns, drawer front, and top are of deep rosewood. Knobs are delicately turned highly polished brass. This piece is also useful in a foyer.

6



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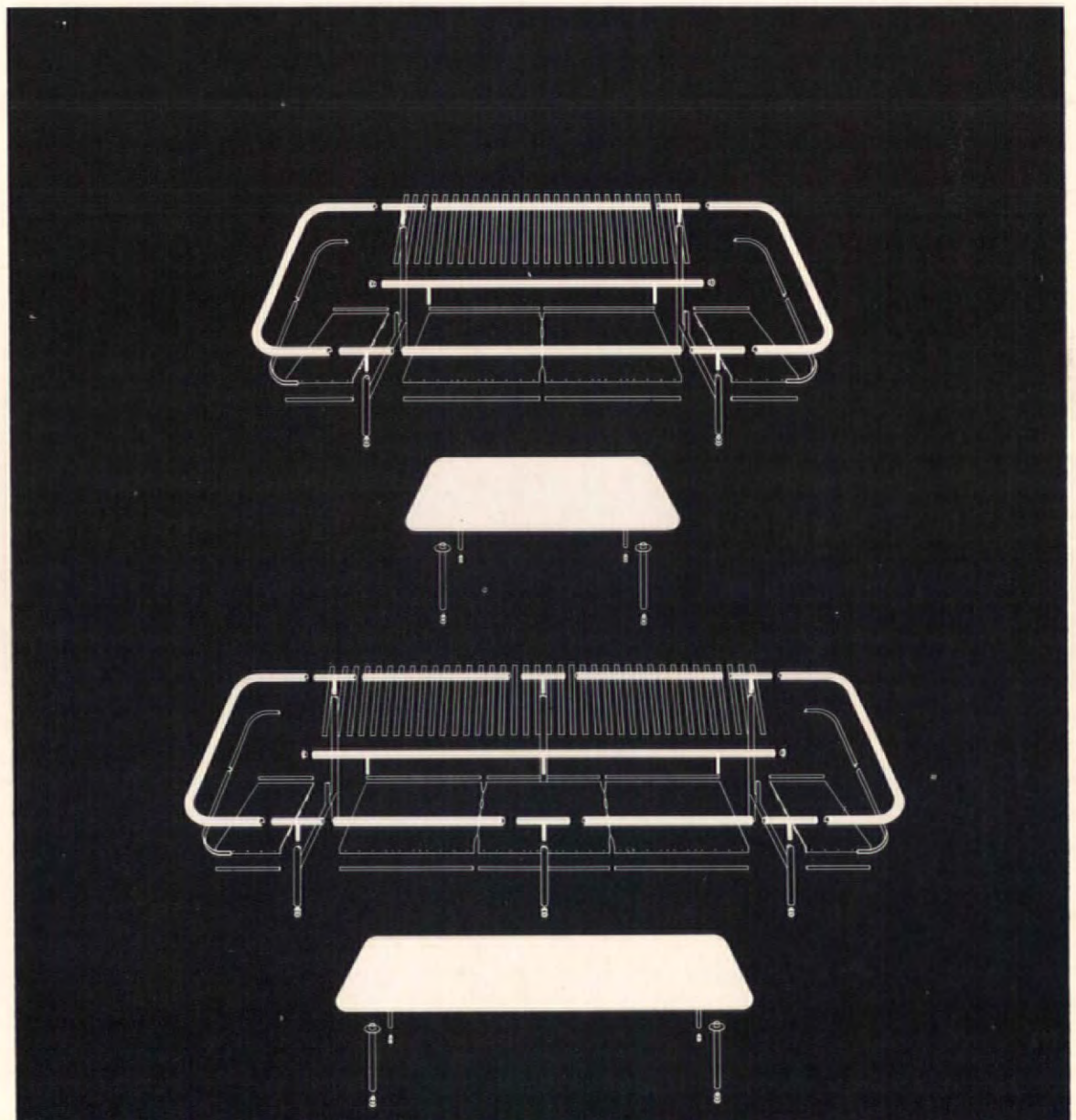
## NELSON'S WAY

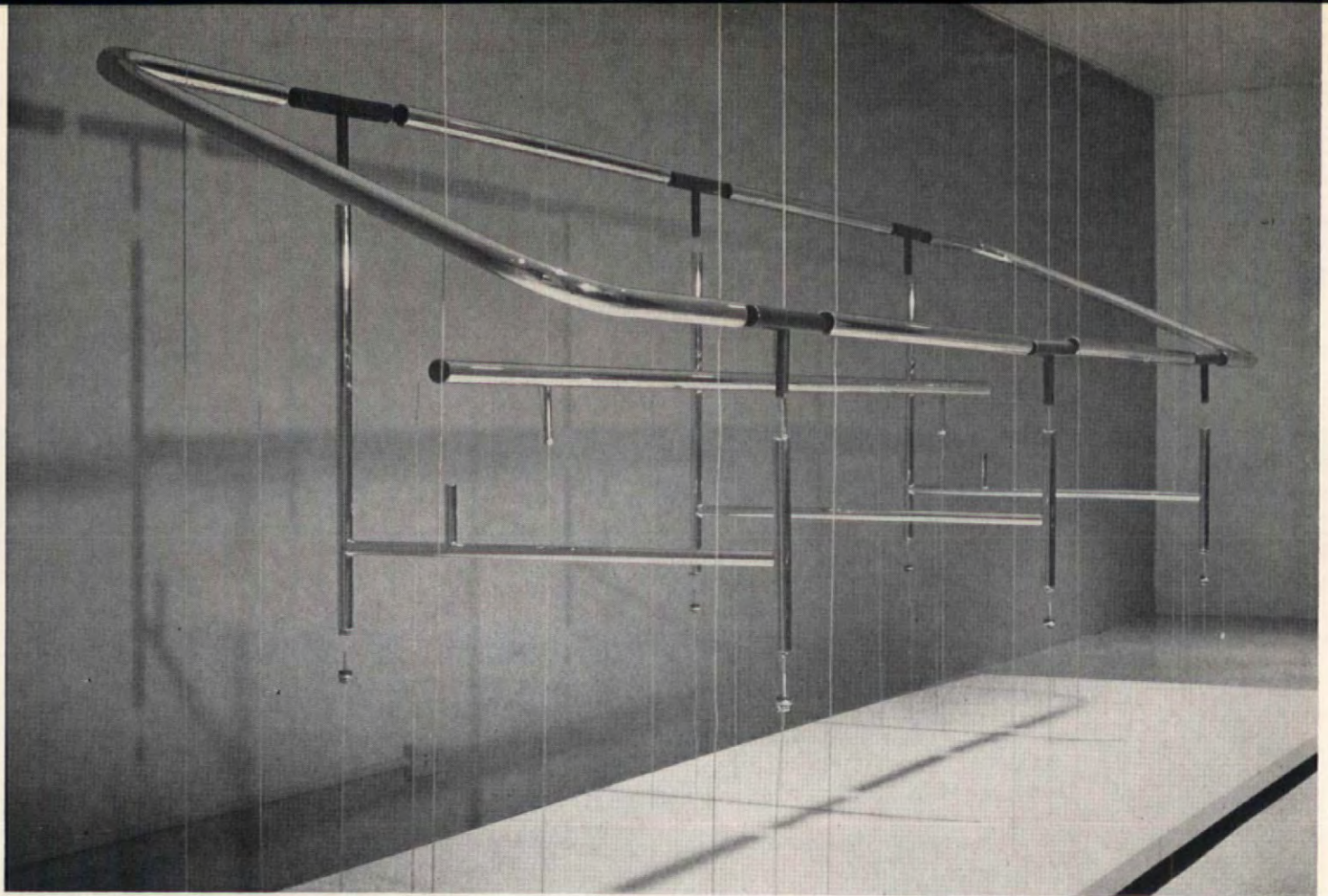
*Machine technology guides his design of architectural furniture intended for large public spaces by Herman Miller*

George Nelson and his manufacturer, Herman Miller, Inc., are reaffirming their confidence in uncluttered modern design and in continued technical advancement. Their idea is not to produce just another line of contract furniture but also to create something fundamentally different. The newest results of this positive thinking are two series of seating units with tables for large open public areas: 1, A Sling Sofa with a related granite-topped table, and 2, A Catenary Group (so-called because of the catenary curve of the sling seat of its chairs) with glass topped tables.

At first Nelson seems to be enlarging on an earlier statement by Marcel Breuer, who in 1925 designed the first bent tubular metal chair. On closer inspection, however, the technical advance of the Nelson pieces suggests new departures both for tubular metal furniture and for upholstered furniture.

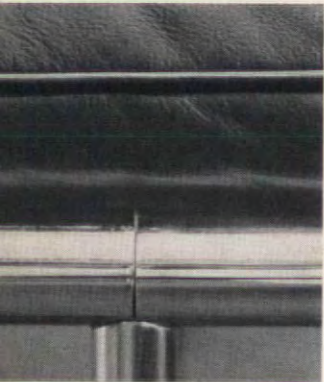
The design challenge was established by the need for units requiring a minimal number of precision-tooled components that could be quickly assembled without high speed production machinery. *(Continued on next page)*





1

all photographs by elisabeth and ron beckman



2



3



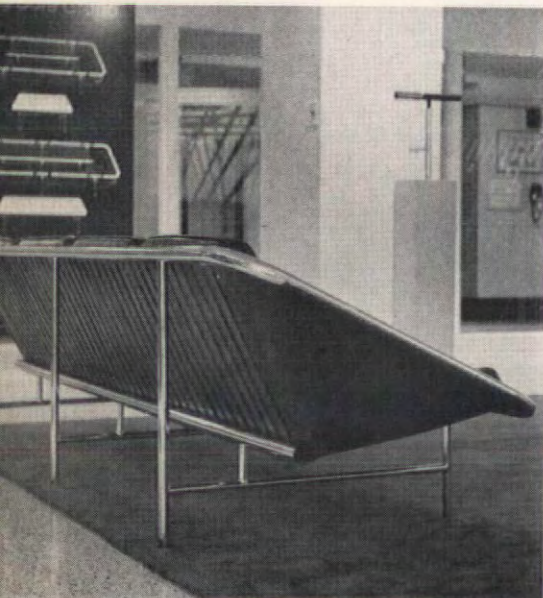
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5



6



7



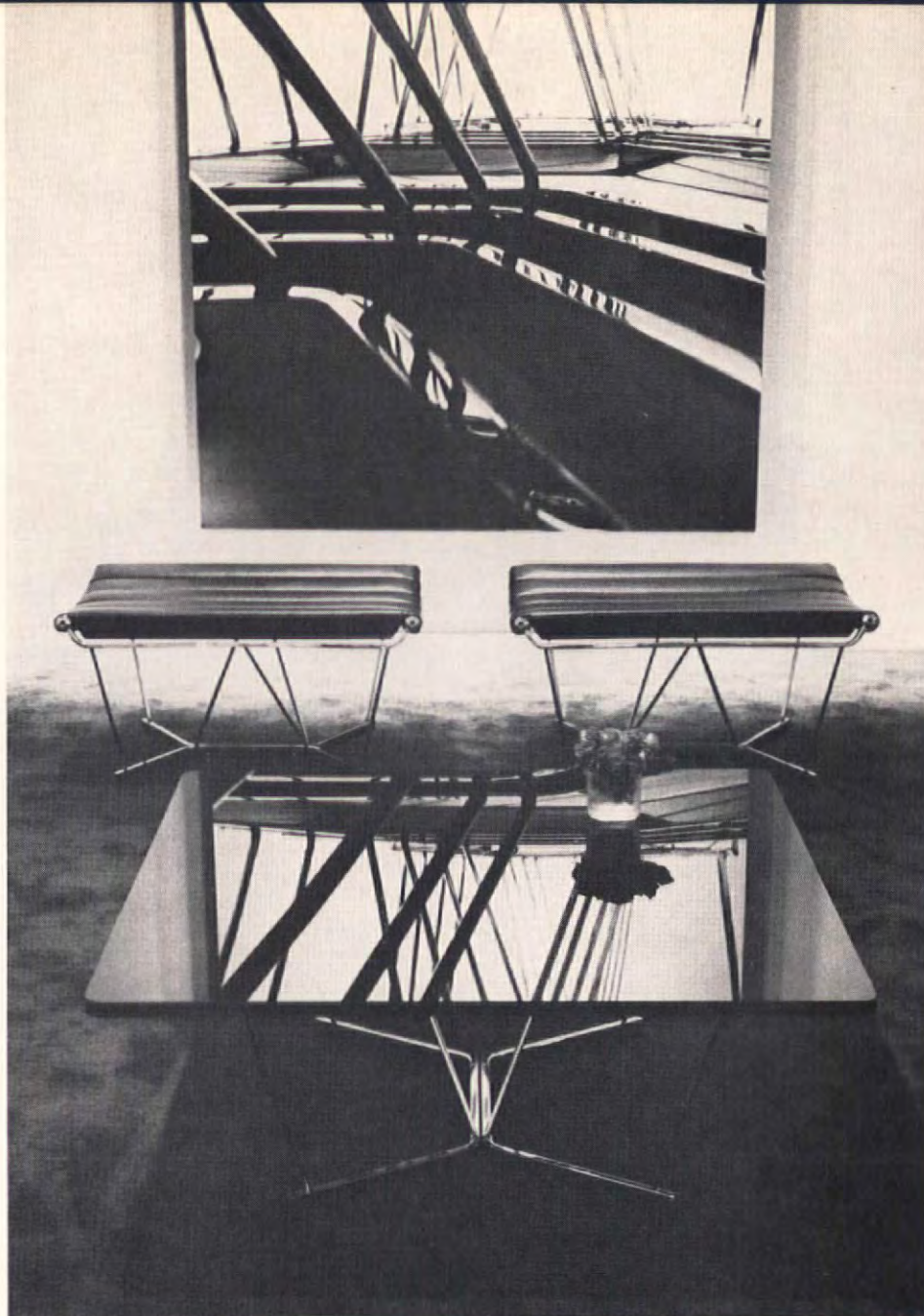
8

The Sling Sofa and its companion granite-top table (7, 8) were designed specifically as imposing pieces of furniture for large public spaces. These pieces illustrate the straightforward design and structural innovations that George Nelson and project director Ronald Beckman have developed. In essence the sofa is a gracefully curved hoop (6) of triple chromed steel tubing interrupted at module lengths by upright leg joinings. These are succinctly shown in the drawings (on the preceding page) of the hanging exploded display model in the New York showroom (1) which ingeniously shows how the tubular metal skeleton goes together. The length of the intervening front and back tubes is predicated on the size of the sofa (there are two sizes: a three-seater and a four-seater). Nelson's solution to the problem of achieving a beautiful uninterrupted flow in the chrome tube at the joining is to insert a T-bar into the abutting tubes (1, 2) and to glue them tightly together with an indestructible epoxy glue. Such a glue has been long used in the airplane industry.

Another exciting innovation in the Sling Sofa eliminates the boxy, bulky sub-structure of upholstery. The solution is revolutionary in the furniture industry, although it has been used for some time in the English automobile industry. The Acushnet Company of Bedford, Massachusetts is now manufacturing (from the English patent) a reinforced neoprene sheeting to be stretched between two bars in order to act as a complete platform. After being cut to size the sheeting is attached to the bars by metal strips with hooks which are bonded to the edges of the sheets. These hooks are attached to pre-drilled holes in the tubular frame of the sofa. The strength of this reinforced rubber platform is enough to support the sitter's weight without sagging. Cushions are Dacron over foam rubber covered with black and tan leather. The back of the sofa (3, 8) is supported by a series of neoprene straps.

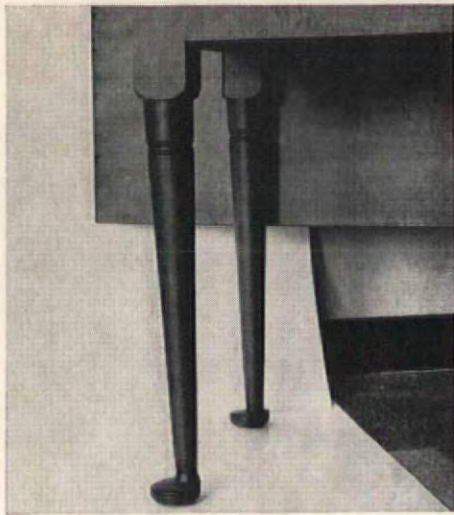
Companion tables are topped with a self-supporting span of gray granite, highly polished and curved to echo the sofa curve (4). The legs are screwed into a small socket securely glued to the granite (5). Tables have been calculated in modules to relate mathematically to the size of the sofa so that a pleasing relationship can be maintained.

The Catenary Group (9, 10) differs both in the shape of the convertible base units and in the upholstery, which is a series of padded pouches attached to a suspended sling.



# merchandise cues

*The first authentic reproductions from Sturbridge Village*



1



2



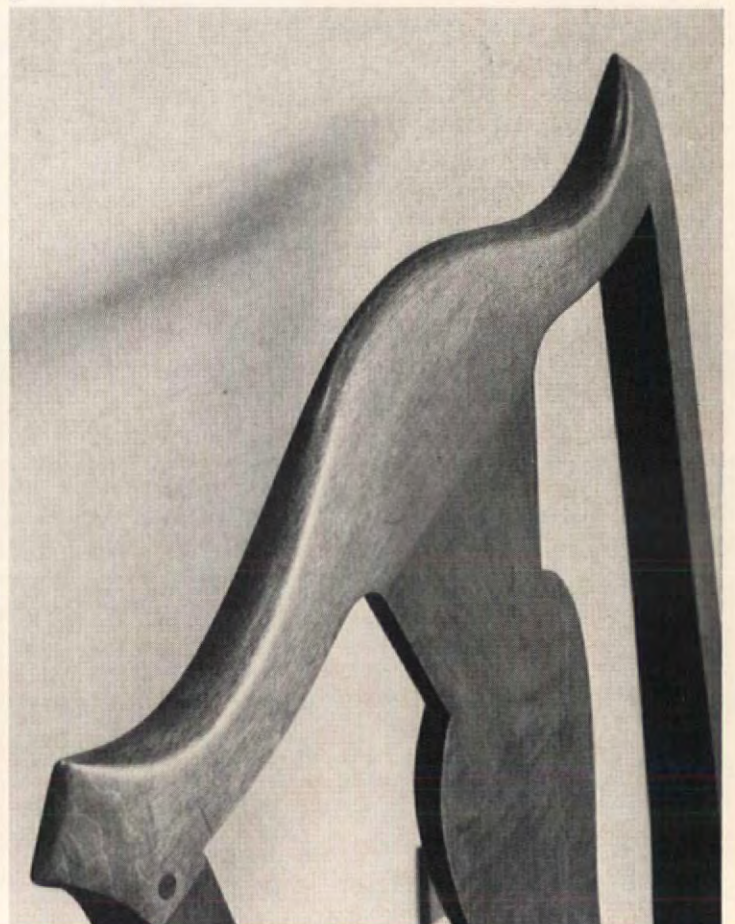
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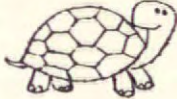
BIGGS ANTIQUE COMPANY, 900 West Marshall Street, Richmond, Virginia has been granted exclusive rights to manufacture authentic reproductions of Sturbridge Village furniture. The commission was awarded to Biggs for its long devotion to authenticity and to the quality of Biggs' museum reproductions. The Sturbridge reproductions are so accurate that calibration reveals no more than a hair's breadth of difference between the dimensions of the originals and reproductions. Houses of the period which Sturbridge represents were modestly proportioned and accordingly the furniture was small and dainty, small chairs, tables, chests,

and a canopy bed will be compatible with the room of today. Details of the 23 pieces of the initial collection are distinctive and rather unusual, and are refreshingly independent of the Chippendale or Queen Ann styles which we generally associate with early American. An example is the turning (1) of the simple yet graceful leg for the drop leaf table (2). The foot is not exactly a bun foot. It is smaller—closer to biscuit size. A small occasional table (3) with cabinetmaker's turned leg is delightfully finished with a deeply carved decorative apron. It measures only  $32\frac{1}{2} \times 21\frac{3}{8}$  by  $26\frac{3}{4}$  inches high. Probably one of the most graceful of the pieces is

a small side chair with open panel back, rush seat, and fluted straight legs called the "Yoke Back" chair (5). The sculpted top has a line reminiscent of a milk pail yoke, but in its present form (as shown) it is a most refined finishing touch. Chests, both high (4) and low (not shown) are straightforward pieces on simple bases. Their distinction lies in well-balanced proportions and beautiful hand-made brass hardware. Other pieces include a charming high-post bed with canopy, a "Fall Top" desk where the front opens out to create a writing space, a simple hanging shelf, and eleven more useful tables.

4 5



The Tortoise  and...



U523 Chair T252 Table

# the Chair

PATIENCE WINS... especially in the perfection of a distinguished finish. There is no substitute for repeated hand shadings and rubbings... no successful speed-up or short-cut that can achieve a fullness and richness of tone rivaling the high standards of a rare old masterpiece.

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Showrooms: NEW YORK • BUFFALO • BOSTON • CHICAGO • ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO

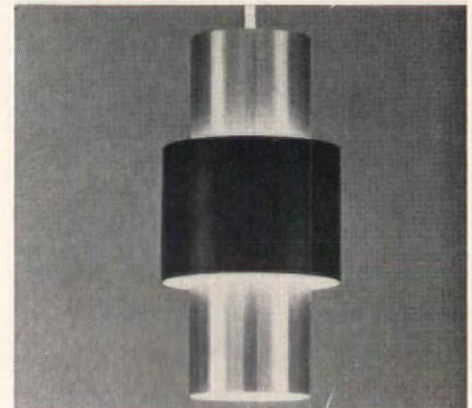
*A new sales organization represents Danish manufacturers*



1



3



4

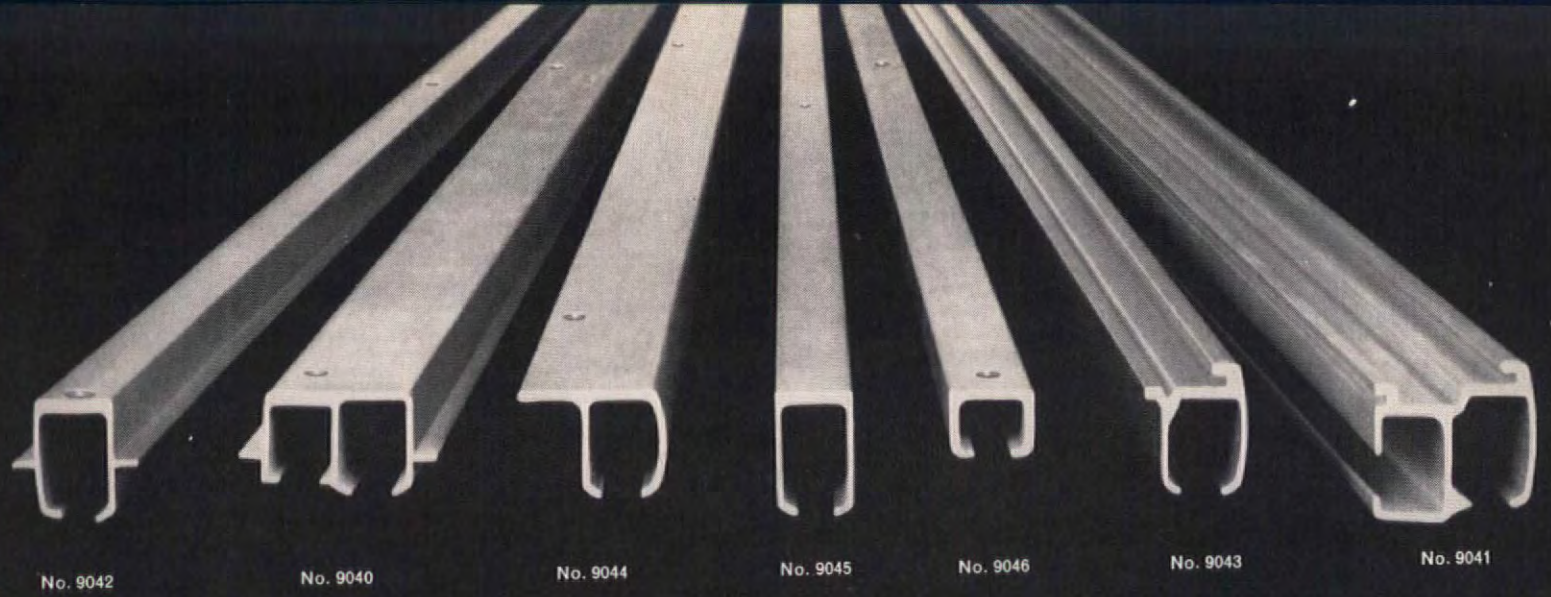


2

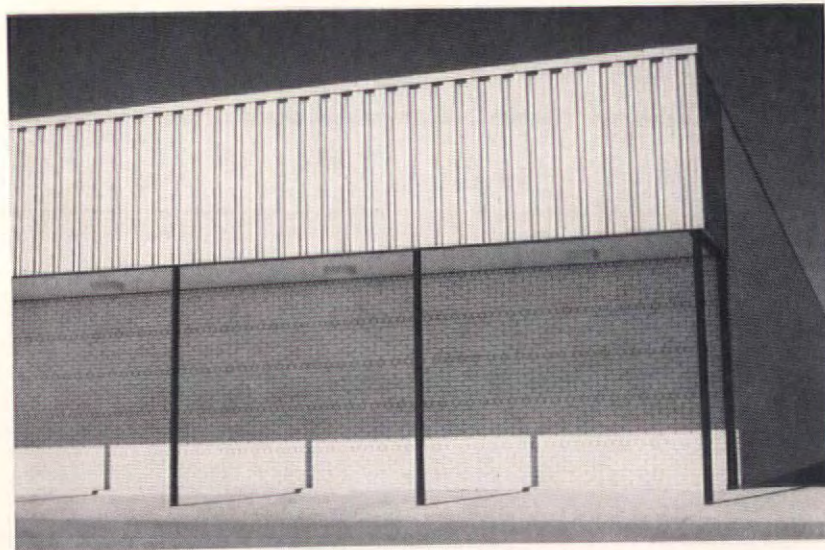
THE DANISH DESIGN CENTER, 21-21 41st Avenue, Long Island City, New York, is a new organization formed to represent Danish manufacturers of furniture, textiles and lighting in the United States. The center exists as a sales organization with showroom, warehouse and workroom facilities for the 10 Danish manufacturers represented.

The showrooms have purposely been kept spare, making the Danish products the focus of attention. White walls, occasionally interrupted by panels of brightly colored fabric, form backdrops for the rich teak, rosewood, and pale oak furniture. Lighting is arranged in a disarmingly simple display of stacked birch boxes. Illustrated here is a cross section from the DDC collection: Oak table, (1) by Borge Mogensen, has a square base. Chair, by Borge Mogensen (2), straps brown saddle leather seat and back onto an oak frame. Ib Fabiansen pendant lamp (3) is formed of reinforced pine veneer which allows the light to filter through. A 30½-inch-high companion standing lamp has a tri-leg base. Jo Hammerbog cuffs brass with black metal for a light (4) which may be hung singly or, with spacers, as multiple pendants.

*(continued on page 142)*



**If you can't use Architrac drapery hardware,**



**your building doesn't have windows.**

**But . . .** if you're planning on windows, consider:

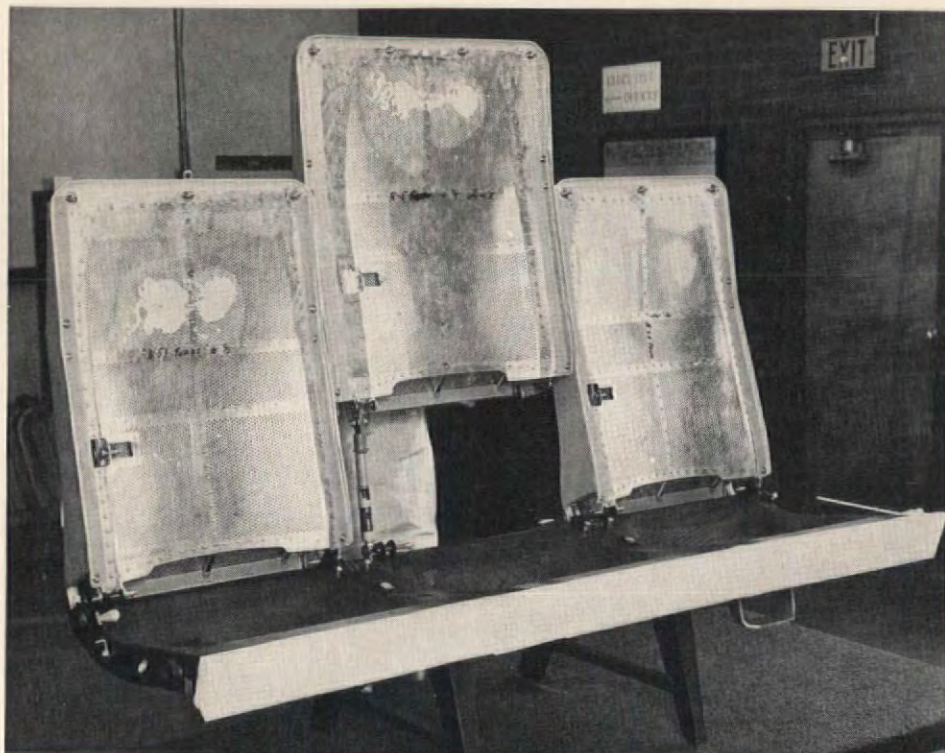
Extruded, etched and anodized aluminum, Architrac® drapery hardware goes beautifully with aluminum windows and sliding glass doors. It's designed for recessed, flush, flange or bracket mounting. Ball bearing carriers glide freely.

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For specifications, see Sweet's; or send for our free catalog. Ask, too, for price-estimating information and about our nationwide consultation service. Write: Kirsch Company, 325 Prospect, Sturgis, Michigan.

**Kirsch**  
DRAPERY HARDWARE

Stock modular seating for commercial and private planes



HARDMAN TOOL AND ENGINEERING COMPANY, 1845 South Bundy Drive, Los Angeles, in deference to the high cost of seating for the airplane industry, has designed and developed a less expensive stock chair with a choice of six decorative variations. Hardman has been designing and manufacturing custom seating for years and its products are in many of the 707's and 720's. Considering the limitations placed on the end product, the cost reduction is indeed an achievement. Not only does the confined, cigar-shaped space tightly restrict the design, but there are standards and regulations besides. Seats must fit into a limited space and still leave an aisle at least 15 inches wide (most planes have between 18 to 20 inches). Seats must recline to a dictated minimum of 38 degrees for sleeping and still have leg and knee room for the seats behind them. Seats must be comfortable and convey a sense of security to passengers of an infinite variety of sizes and shapes who are to sit, eat, and sleep in them. Seats must have bases so engineered that they will act as floating rafts in case of emergency. And of course they must be ruggedly durable and easy to maintain. The new Hardman units have a common chassis for two or three seat-units. A simple lock attaches a choice of backs and arms in various styles. The chassis consists of an inner frame of solid and perforated aluminum (1) over which one can lock a great variety of modular lightweight aluminum arm pieces (3), back rests, side edges. There is a choice of styles in the major parts, although the modular dimensions are constant throughout. Finally an upholstery cover fabric with or without padded foam cushions is attached around the edges with Velcro tape. The base is attached to strips of metal on the floor of the plane, and the two or three seat units (2, 4) cantilever out. These bases come with a choice of foot rests and/or metal steps for the hostess to reach the racks above. For private planes, more elaborate seating is available, with solid box-like bases and swivels as shown (5).

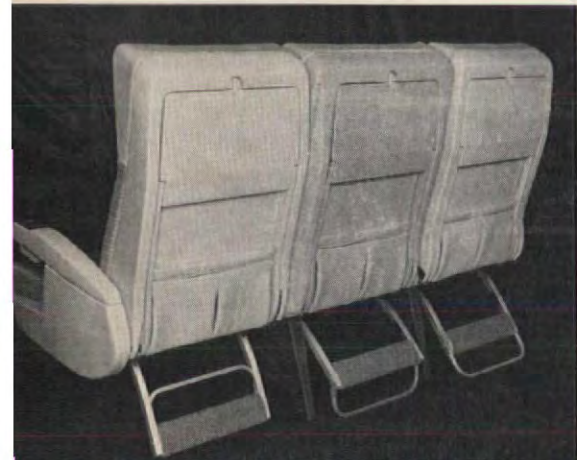
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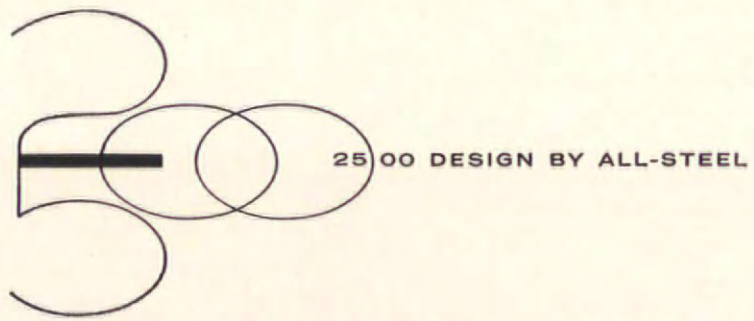


5



4





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**All-Steel Equipment Inc.**  
Aurora, Illinois

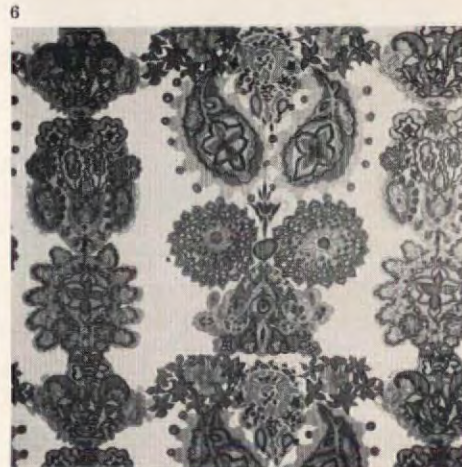
Two venerable fabric houses offer bright new fabric programs

Beautiful new additions

1, 2, 3 STROHEIM AND ROMANN, 155 East 56th Street, New York, has extended its fall collection in a number of fascinating directions. Additions to the Dorothy Liebes group includes the knock-out black and white Belgian linen tweed casement shown (center 3), and a plaid, the "Liebes Block" upholstery weight of cotton and linen with a matching plain cloth. Prints this year are on Belgian linen and here and there they are reminiscent of the Jacobean period such as (1) a forest and animals in formal attitudes popular at that time. In a contemporary vein upholstery damasks have been woven of rayon and cotton, for example the octagonal brown on brown design shown (left 3). New casements of the regular line include three tailored designs woven of the exciting new (continued on page 144)

New fabric ideas

4, 5, 6 THE S. M. HEXTER COMPANY, 2810 Superior Avenue, Cleveland, is continuing a program which has proved successful for the past two years, a dual color-range program for its prints and upholstery weights. Most new prints such as those shown (4, 5, and 6) have been printed in two different sets of color ranges—1) muted or neutral, and 2) flamboyant clear colors. Strangely enough the same design printed in the two diverse ways seldom resembles itself. Hexter is also developing a new series of Orlon casements. Orlon has been chosen because of its natural resistance to flame. The casements come in beiges and whites or in combinations of yellow and orange or blue and pink woven in either simple semi-opaque plain weaves or a loose open stitch weave. Custom colors may be ordered. New Tergals from France in the 118-inch width include one with a pre-finished deep scalloped hem. Where the hem is (continued on page 143)



**These Bordelon Originals** received many accolades at the recent NSOEA Show . . . Not surprising when you consider the character of their rich, warm burls, and walnut inlays, encompassed in sweeping lines of clean contemporary design. Altogether, there is a solid look of elegance that echos the prestige of your most distinguished client.

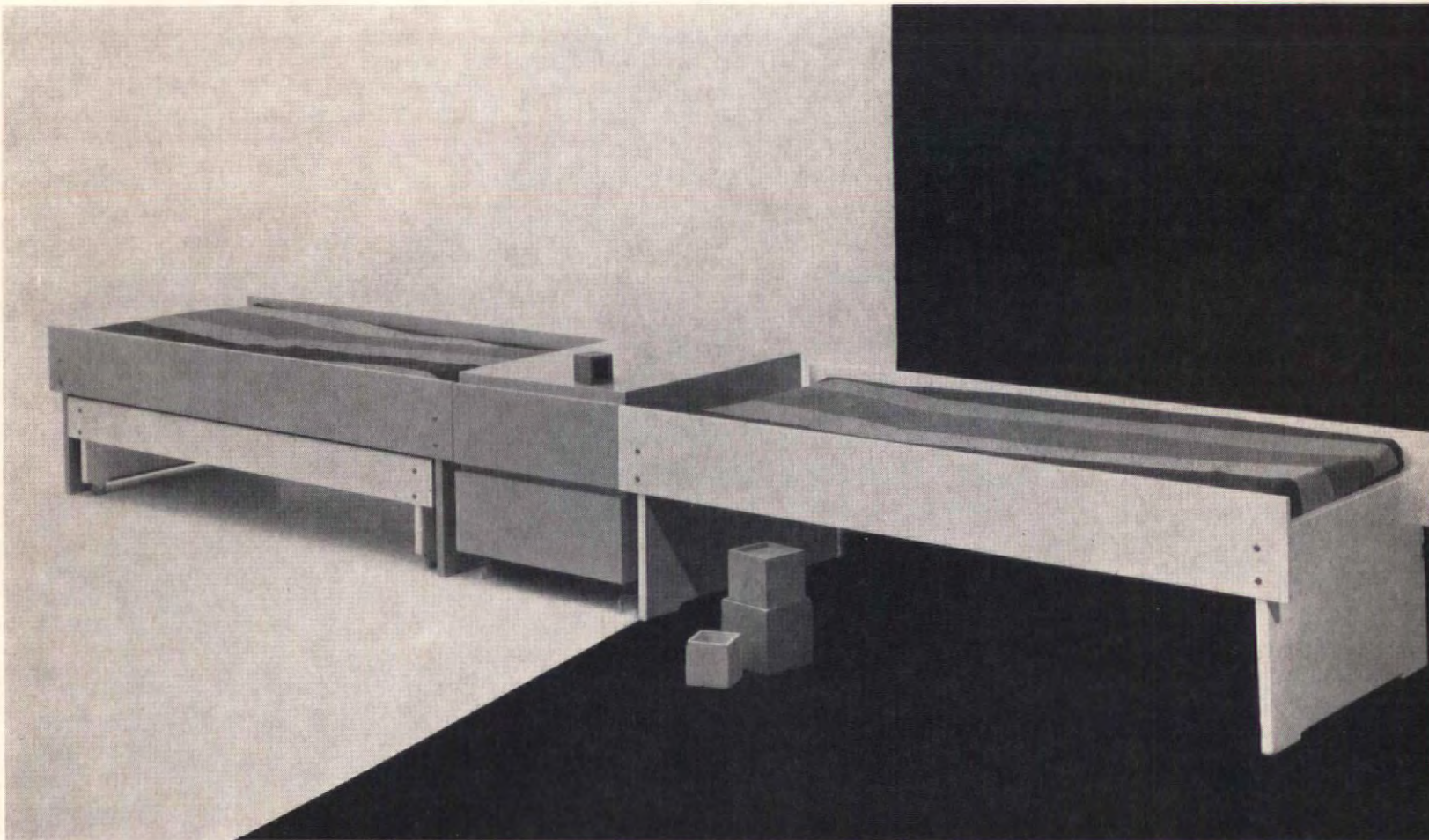
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**SCANDINAVIAN  
DESIGN**

scandinavian design, 15 east 53 street, new york 22, n. y. pl 5-6078

Papers take a traditional turn



Of colonial design

OLD STONE MILL CORPORATION, Adams, Massachusetts, in its "Colonial Collection, Volume II", introduces a charming portfolio of papers designed by Edward Dick, A.I.D. and David Wessinger, A.I.D. The designs are of Early American inspiration, and most of them are small-scale, though one new toile pattern marks a departure from the neat geometric designs which have been a specialty of the firm. Shown at left (1) is "Hanover," a motif taken from an 18th century resist-dyed fabric. In the papers the design is done with dark lines on light grounds; in the fabrics it is reversed to light on dark grounds. "Chatham" (2) forms neat stripes of small leaves. Colors are golden browns, greens, (continued on page 142)

The elegance of tradition

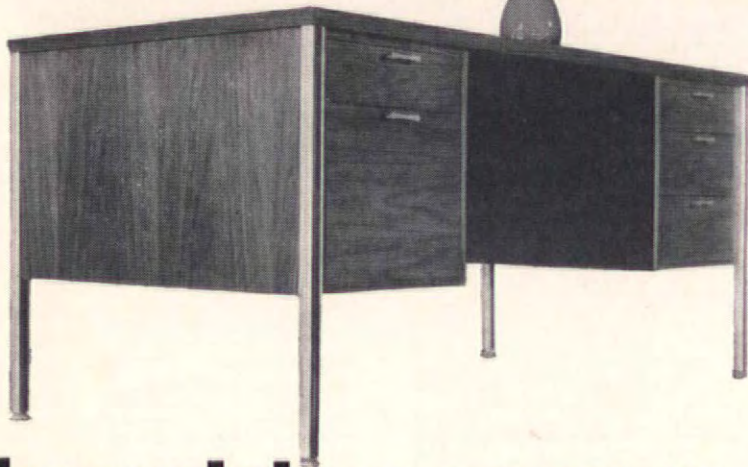
JONES & ERWIN, INC., 15 East 57th Street, New York, has made fresh additions to its collection of traditional papers. The new group includes florals, stripes, and damasks, as well as documentary toiles. "Stenciled Medallion" (3) has a crisp repeat of fanciful snowflakes in soft pastels on white or beige grounds. A design taken from an 18th century drawing is called "Pillement Fantasy" (4) and uses stylized blossoms and wispy branches to form an open design. Colorways include turquoise and green or pink and blue on white, and pink and blue on lemon. "Lilac Toile" (5), taken from an 18th century document, prints (continued on page 143)



**Imperial**

**DOMUS**

*...design excellence 'at home' in any office!*

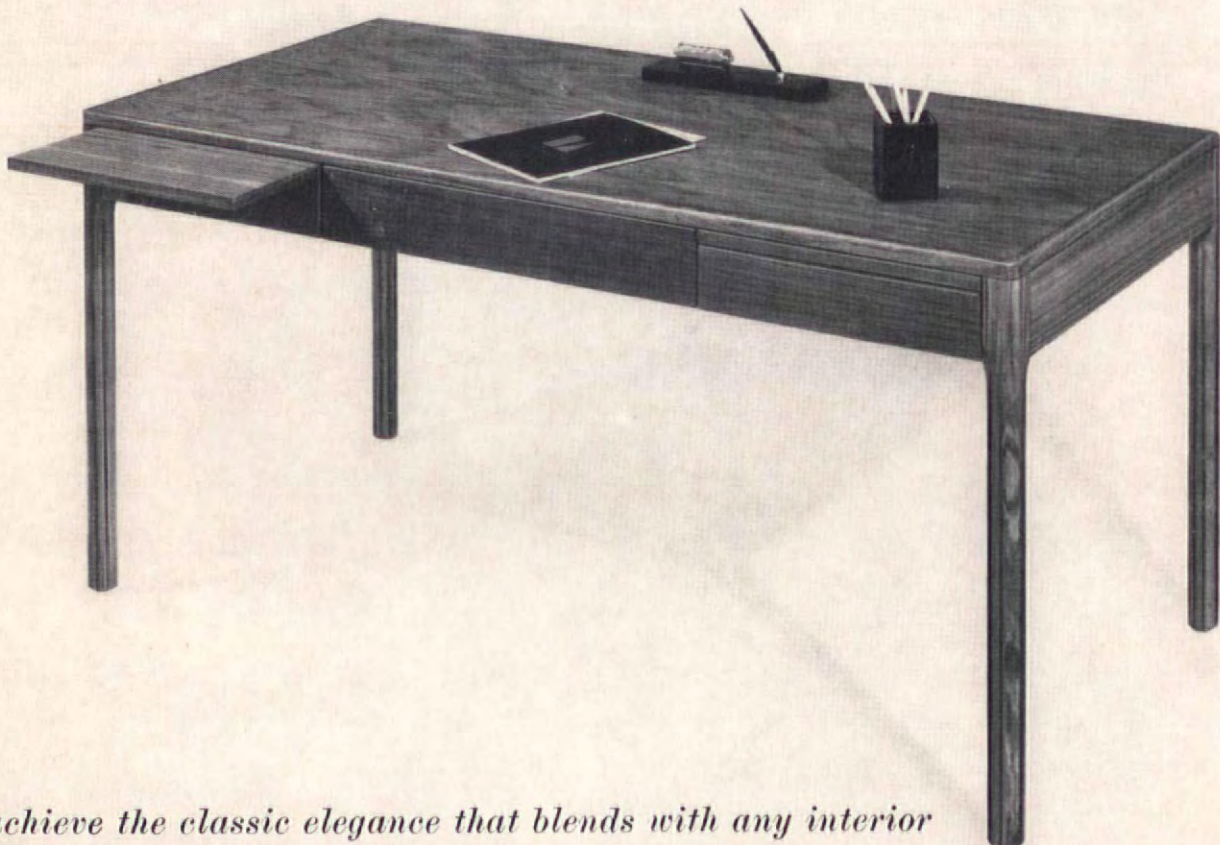


Today's imaginative expression of design and function by Imperial wood craftsmen. DOMUS single and modular units are detailed to meet the most varied interior requirements. Masterful interpretation by Imperial in Genuine Walnut and extruded Aluminum with Rich Walnut Inlays.

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Showrooms: 320 Park Avenue, New York — Merchandise Mart, Chicago



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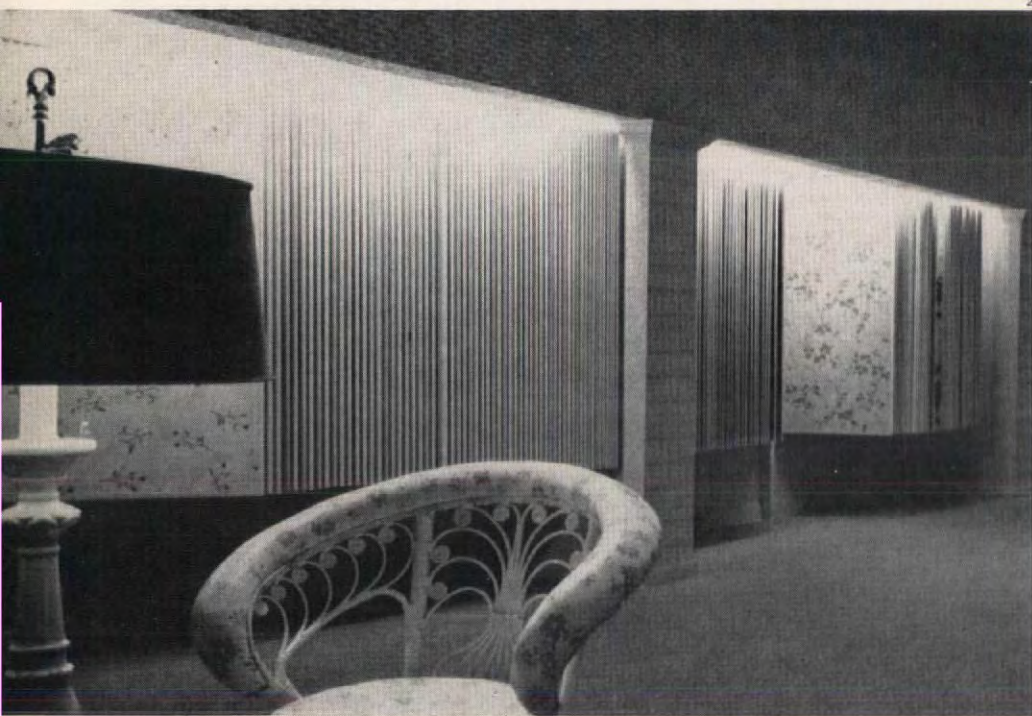
**OCTA SERIES BY HELIKON**

Write for free catalog and price list: Helikon Furniture Co., Inc. • 315 East 62nd Street • N.Y. 10021 • MU 8-3210

*Fine Arts expands to Miami Florida*



FINE ARTS WALLPAPER COMPANY, 575 Madison Avenue, New York, has opened an important new showroom in Miami. In a separate building (3) located at 96 Northeast 40th Street, it incorporates over 5,000 feet of showroom space. Here in refreshing settings designed by Jack Cameron, A.I.D., Fine Arts will carry its complete line of wallpapers and fabrics. The latter are a group of matching prints and other fabrics which relate to the papers in texture or in color. This includes the latest lines of papers and fabrics designed by Leon Hegwood, A.I.D., and Carlton Varney, I.D.I., A.I.D. of the Dorothy Draper design office (INTERIORS August 1963). The space within the showroom has been broken into areas where wings display prints or flocks, textures and foils (2), or fabrics and murals. The murals are on large sliding panels to give the customer a full view of the mural in its actual size. The showroom is in beige and white, with seating areas of small Victorian scrolled wicker chairs (1) covered with an upholstery vinyl on which colorful flowers have been silk-screened.



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*BY Morganton*

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*From the Custom Arrangements group.  
Designer: Renzo Rutili.*

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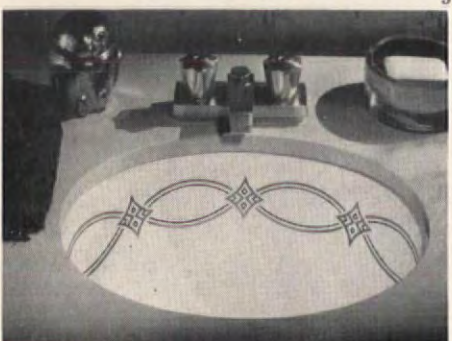
Grand Rapids



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JOHNSON FURNITURE COMPANY, 1101 GODFREY AVENUE, GRAND RAPIDS, MICHIGAN

Ellen Lehman McCluskey's decorative fillips for Rheem's bathroom fixtures



RHEEM MANUFACTURING COMPANY, 7600 South Kedzie Avenue, Chicago, has introduced a group of decorated bathroom fixtures. Called the "Fashionette" line, the elegant fixtures are only slightly higher in price than Rheem's standard white bathroom group. The designs used to decorate the Rheem Fashionette plumbing ware were developed by Ellen Lehman McCluskey, A.I.D. Mrs. McCluskey also designed a number of bathroom vignettes using the fixtures with modern and traditional accessories. One of these, with the "Paris Violet" floral motif, is shown above (6).

Rheem is marketing wash basins, faucet sets, bathroom cabinet hardware, water closet tank lids and seats. Designs on each are fused under intense heat to the porcelain finish. In addition to the decorated fixtures, Rheem also has two cabinets engineered to fit the wash basins. One, a simple, clean-lined unit, has lavender or gold edging; a second has gold profile molding set in an undulating line.

Both cabinets are made of warp-proof hardwood and have "Marbelica" tops.

Six manufacturers of bathroom accessories, hardware, ceramic wall tile, and vinyl floor tile have been authorized to use the copyrighted Fashionette designs on coordinated products. The cooperating firms are Wenzel Tile Company, for ceramic wall tile and accessories, Amerock Corporation, for cabinet hardware, Imperial Wallpaper Mill, Inc. for wall coverings, Para Manufacturing Company for shower curtains, Callaway Mills Company for towels, and Robbins Floor Products, Inc. for vinyl floor tile. The coordinated products may be ordered from the Fashionette Bath Shop, Rheem Manufacturing Company, 7600 South Kedzie Avenue, Chicago. Shown at left are the Fashionette wash basins with five of the six designs. From top to bottom, they are: (1) "Victorian Garden," (2) "Misty Rose," (3) "Grecian Gold," (4) "Tulip Time," and (5) "Gold Moderne." The sixth design, "Paris Violet" is shown above (6).

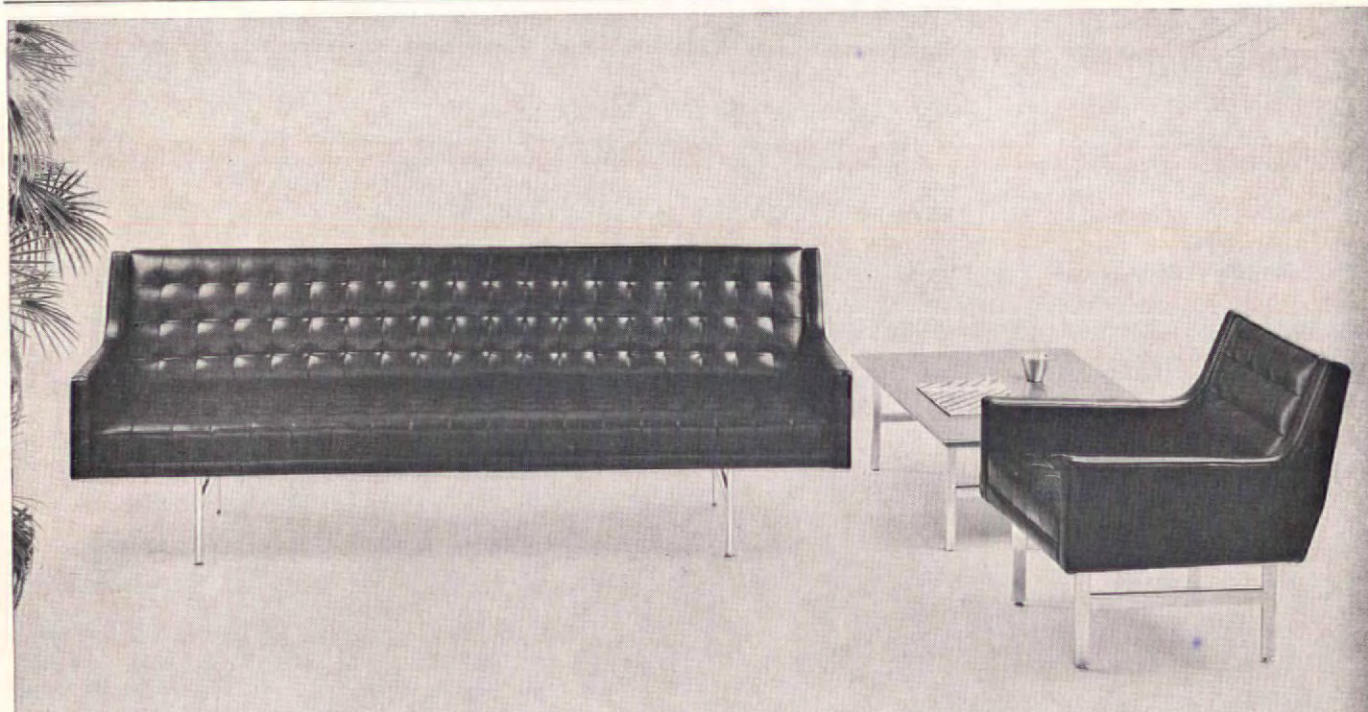
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# SWEDISH Furniture Fair


A fair devoted to furniture and home textiles is scheduled to take place in the exhibition premises of the St. Eriks Fair in Stockholm from February 7-11, 1964. Every type of furniture on sale in Sweden will be displayed. More than 300 firms will be exhibiting in the 230,000 square feet of floor space that will be made available.

Daily connections will enable visitors to the Furniture Fair in Cologne, which closes on February 2, to fly to Stockholm in only a few hours.


The fair will be open to retailers only. Visitors will be required to present a personal admission card to enter. Cards may be ordered free of charge from Sveriges Möbelindustriförbund (Swedish Association of Furniture Manufacturers), Box 14012, Stockholm 14. The Association will also undertake to reserve hotel accommodation on condition that requirements are sent in before December 31, 1963. When ordering admission cards please state name of visitor and firm represented.



**DIAGNOSIS:** Excellence in design, architectural simplicity, superb construction . . . it's Monarch's new "Blueprint Series." Analyze the slimline base, neat buttonless tufts. You'll find "Blueprint" serviceable — ideal for lounge areas of professional and businessmen alike. Information and literature upon request.



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HIGH POINT, NORTH CAROLINA



SHOWROOMS: New York, Anthonson & Kimmel Associates, 440 Park Avenue, South • Dallas, Dick Lowe Associates, 3720 La France



*Orchids to*

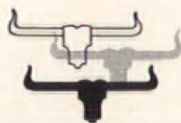
## Lackawanna's Masterpiece Leather

Noted interior designer Erica Lemle, AID, selected Lackawanna Masterpiece Leather for the superb Dunbar tufted sofa and new lounge chair featured in her sitting room interior at the 1964 National Decoration and Design show in New York.

And no wonder! "The superb beauty, genuine comfort and economy of Masterpiece Leather by Lackawanna make it matchless as an upholstery for fine furniture. I use it often", says Miss Lemle.

The **Lackawanna**  
LEATHER COMPANY

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### Ceragraphic's custom designs

A new method of applying metal to substrate materials has been developed by Ceragraphic, Inc., 171 Newman Street, Hackensack, New Jersey. The results, some of which are illustrated below, are extremely handsome plaques or panels. Though the method of creating the high and low relief metal is secret, it can be said that the metal is laid on, in high or low relief, over the wood, veneer, steel, tile, or glass material. The effects are varied and elegant. When combined with glass, the metal forms a stained glass window effect. When combined with wood or tile, the effect is of a crisp, cold-tooled design. All designs are custom, and uses for the material are myriad. Ceragraphic has New York showrooms at 225 Fifth Avenue.



### New designs in foam rubber-backed place mats

H. E. Stotter, Inc., 225 Fifth Avenue, New York, in a sprightly new collection, shows foam rubber-backed place mats in a wealth of bright colors, many printed with gay designs. There are special designs for children, large bold patterns of an antique drum, a bugle, and a weathervane, neat geometric borders, and modern interpretations of florals. Also included in the table mat line are a number of more formal motifs, often executed in gold on white or pastel hues. The Stotter line now includes laminated vinyl trays which are color coordinated with the place mats. The trays are formed of seven-ply vinyl and are said to be sturdy and impervious to stains. Trays are made both plain and with designs, in rounds, ovals, and rectangular shapes. The collection is available to store and contract buyers.

### Custom drapery service

Associated Draperies, Central States Division, University Station Box 3001, St. Louis, Missouri, has a new custom drapery service which serves designers, architects, and contract suppliers. The firm offers a handy brief case kit with samples of fabrics for casements and draperies.



*Masterstroke! Office furniture with Formica drawer fronts and pedestals, for lasting beauty at moderate prices. Exclusively CMF's, in our new "Award" Series.*

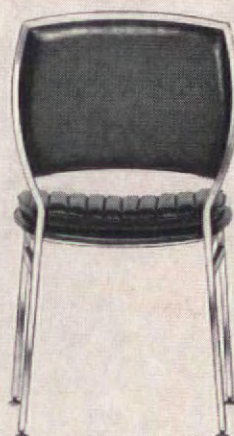


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## Angelica's new uniforms

Angelica Uniform Company, 700 Rosedale Avenue, St. Louis, Missouri, has a charming line of new uniforms for hotel and restaurant waitresses. One of them, illustrated



above, has bright embroidered borders. The apron buttons onto the skirt so that the borders on the uniform dress meet those on the apron, giving the outfit a one-piece look. The fabric is wash and wear cotton, and it is available in many soft hues.



*New York Furniture Exhibit Corp.*

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America's finest  
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**Miele's graceful bench**

The charming bench illustrated below has detailed carving on its curved base. The bottom curve ends in scroll feet, while the upper curve is centered with a carved star. The



seat is slightly shaped, for extra comfort. The elegant piece can be ordered in a number of sizes in any finish and covered with any upholstery fabric.

EACH: 15 x 15 inches

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accents of classic  
simplicity in  
a range  
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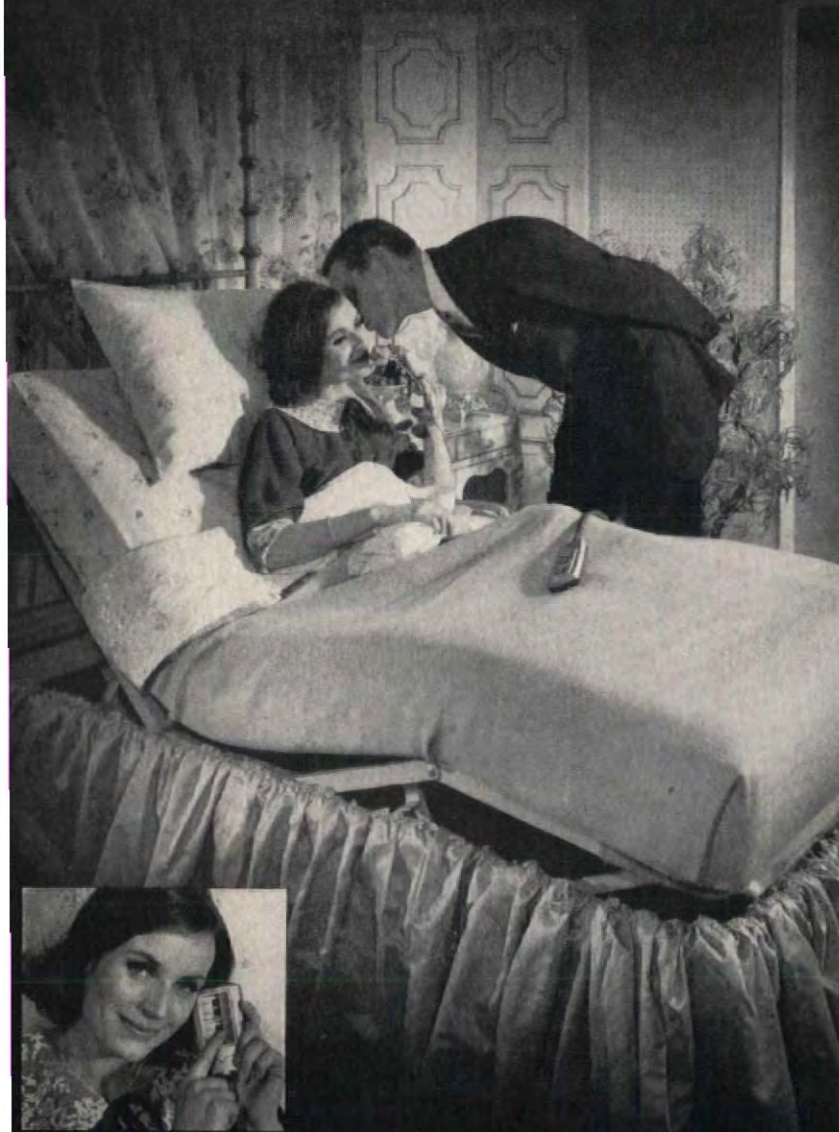
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Photographed at Paris Decorators, N.Y.

**Antique fantasia**

Krex Antique Importers, 895 Third Avenue, New York, has a vast collection of antique furniture, chandeliers, mirrors, screens, sconces, fireplace fixtures, clocks, and candlesticks imported from France, England, and Belgium. Mr. Krex, who often buys the entire contents of a French chateau



or 19th-century hotel, is as much a collector as an entrepreneur. And his vast collections, which fill two warehouses as well as his two-storey showrooms, reflect the sure taste and design knowledge of an astute collector. Chandeliers, ranging from fanciful Provincial bronze curleues with flowers to bronze *doré* with Baccarat or rock crystals, hang in colorful profusion. There are also wrought iron, tole and *Sèvres* pieces and several bronze *doré* chandeliers which originally lighted tables in gentlemen's billiard rooms. Sconces complement the chandeliers, and since Mr. Krex buys the entire complement of a particular manse, it is possible for the designer to find several matched pairs.

Accessories have subtle color accents, often in inlays or engraved details. There are cache pots, liquor cases, ink pots, desk sets, a magnificent collection of clocks, including several signed pieces, and altar candlesticks from old French *eglises*. Illustrated above is a Louis XV cabinet with tambour door, and curved marble top. Mounting is bronze *doré*. Accessories shown on the cabinet are 19th century jester candelabra and footed server.

**Service for designers at Seth Thomas**

The Seth Thomas Division of General Time Corporation, Thomaston, Connecticut, has a new department set up to serve decorators interested in the Classic Collection of floor clocks, one of which was illustrated in *INTERIORS* September issue, page 142.

**Nylon and vinyl upholstery fabric**

Cohn-Hall-Marx Company, 1407 Broadway, New York, has a new upholstery fabric which has the soft hand of velvet, the durability of nylon and the strength of vinyl. In construction, the fabric, called Nymarra, is an expanded vinyl with a six-ounce knit fabric back and a brushed nylon face. The nylon is applied to a substratum of vinyl by means of a special process developed by the firm. The fabric is washable, color fast, and has excellent abrasion resistance.

## New chairs at Empire State Chair Company

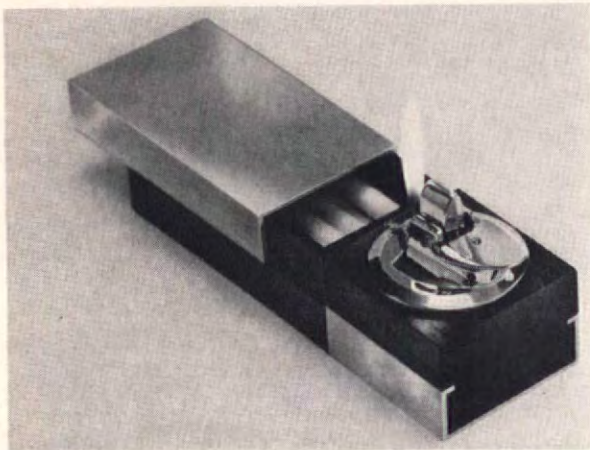
Umberto Marcucci, designer with the architectural firm of Chandler Cudlipp Associates, has designed the arm chair shown and the companion side chair (not shown) for the Terrace Club in the Top of the Fair at the New York's World Fair. Both chairs are now in production and will be



distributed by the Empire State Chair Company, Inc., 424 Madison Avenue, New York. Backs have a curved molded frame with an elegantly padded outer rim while seats are constructed of hardwood frames with springs and polyfoam filling. These are set on straight tapered legs. As used in the Terrace Club, the chairs are upholstered in a blue tweed fabric with the outer back frame upholstered in an off-white leather-textured vinyl. However, chairs may be ordered in customer's choice of upholstery and wood finish.

## Svelte table lighters

Ronson Corporation, One Ronson Road, Woodbridge, New Jersey, has introduced a number of handsome new cigarette lighters. Among them are a simple rosewood form, tapered at the top and the clean-lined combination lighter and cigarette box shown below. Called Scandia Set, this lighter



deftly combines rosewood and satin-finish aluminum into a lighter which would serve as a graceful desk accessory as well as an efficient cigarette lighter.



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CHAIR CO. / FURNITURE CO.  
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### Additions at Magnavox

The new electronic organs introduced by The Magnavox Company, 270 Park Avenue, New York, are fully transistorized for greater reliability, power, and flexibility. The organ shown here in a vignette designed by Evelyn Jablow, A.I.D., has a sable walnut case. The setting has been designed as a home conservatory elevated above the rest of the living room. Magnavox has also introduced new television sets and hi-fi and stereo equipment. In addition to luxurious console models, the company has several small-scale models. Stereo equipment is set in a small, low cabinet which can serve as a coffee table, and several of the television sets come in elegant painted finishes. Also new is the Astro-Sonic stereo system in component form for built-in installation. The Astro-Sonic is a completely transistorized sound system with a solid state amplifier/tuner, a Micromatic record player, and a fine quality speaker system.



### Quality control for vinyl

B. F. Goodrich Chemical Company, 230 Park Avenue, New York, in a presentation to press, government agency leaders, and builders, has announced a program designed to develop new uses for vinyl made with B. F. Goodrich rigid vinyl component. Particularly geared to the residential and commercial building materials market, the program will help the manufacturer design and test new products. And, equally important, Goodrich proposes to guard against the misuse of its rigid vinyl component in building materials. Pointing out that "the building industry now faces a problem



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Telephone: ME 5-3255, Division of Fritz Hansen, Copenhagen.



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of the possible misuses of vinyl," Goodrich has an identification program in cooperation with leading vinyl building products manufacturers. The Goodrich rigid vinyl component is called Geon. Manufacturers using Geon in their products will have to test the product extensively and extend the consumer a guarantee. These manufacturers will label their products with a Geon identification symbol. Several manufacturers are already in the Geon identification program: Anderson Corporation and Caradco, Inc. (windows), United States Gypsum Company (exterior building siding) and Navaco division of Howe Sound Company (corrugated vinyl panels and awnings).

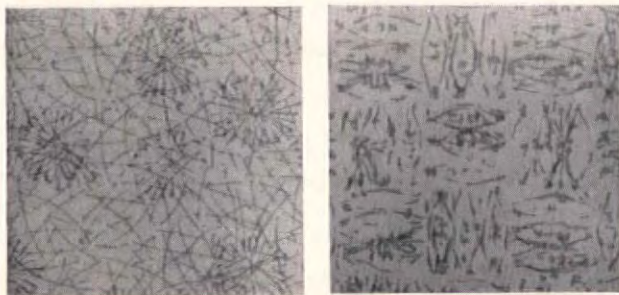
#### Correction

Boutique Wallpapers, Inc., a charming new wallpaper showroom, was incorrectly listed in our October issue.

The correct address for the firm is 222 East 58th Street, New York.

#### Parkwood introduces residential laminates

Parkwood Laminates, Inc., 134 Water Street, Wakefield, Massachusetts, has expanded its activities to include a line of quality and low maintenance laminates for the home called "Homeline." Designed specifically for use in kitchens, bathrooms, snack and beverage bars, the group includes three patterns printed on light grounds. "Amalfi" with abstractions of small undersea plants and "Candlelight" with delicate milkweed fluff balls are both shown below. Not



shown is a small petal pattern "Dogwood." Parkwood has printed these on pale yellow, pale pink, pale green, pale aqua and a sharp white. This latter has been developed particularly as a clean crisp background to complement the many pure white kitchen appliances on the market. Parkwood has also introduced a line of furniture laminates designated as "Cabinet 35." These are six new Superwood reproductions in pale or bleached wood colors and include a white called "Albino Teak." "Cabinet 35" has a fascinating matte finish which closely resembles the slightly rough texture of wood.

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AMALFI



CANDLELIGHT



DOGWOOD

## CABINET 35

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TEAK



WALNUT



CHERRY

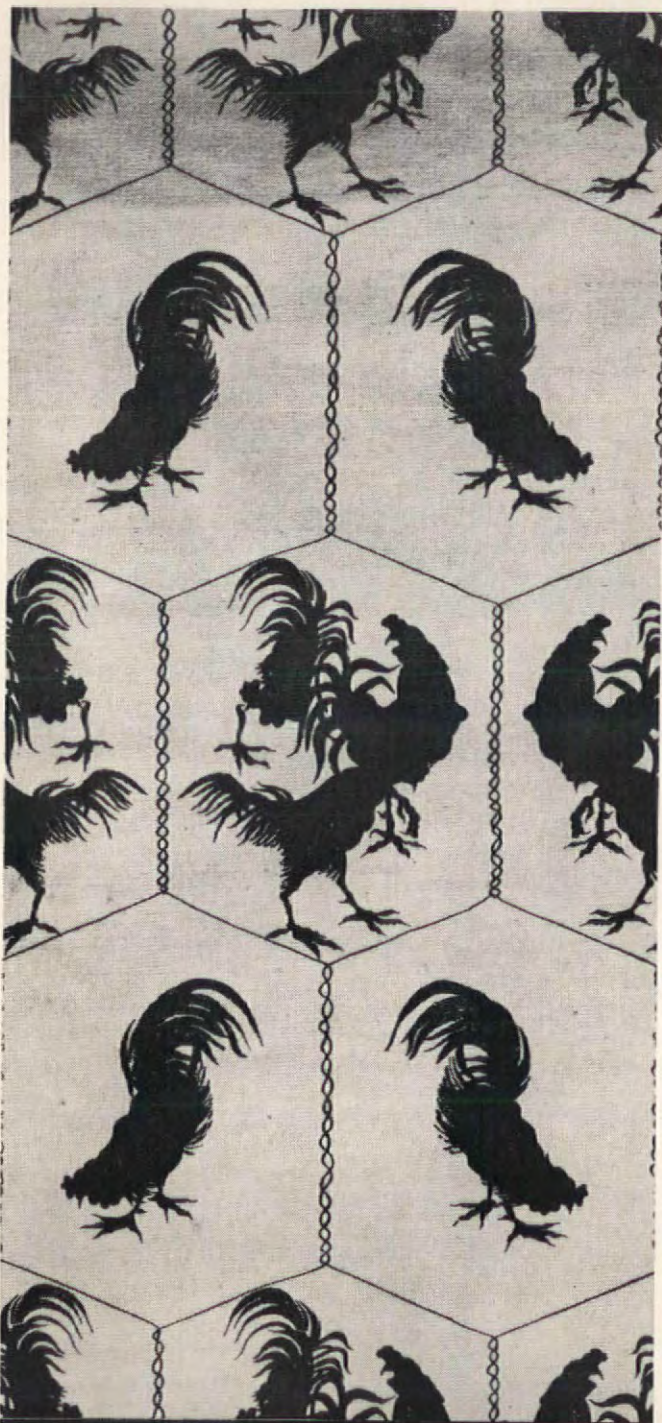
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## D & D Building is 60% rented

Among the new tenants in the Decoration & Design Building which is scheduled to open at 979 Third Avenue, New York, in February, 1964 are: GIAN FABRICS, MATRIX WALLPAPERS, WOODSON WALLPAPER, BIRMINGHAM ORNAMENTAL IRON COMPANY, HOUSE OF VERDE, INC., ALBERT VAN LUIT & COMPANY, PICTURE DESIGN, INC., SCROLL, INC., WHITECRAFT FURNITURE, INC., ROWEN, INC., FINE ARTS WALL PAPER, A.I.D. NEW YORK CHAPTER, JACKSON ELLIS, BAR, BATH, AND BOUDOIR, ISABEL SCOTT FABRICS CORPORATION, DIRECTIONAL FURNITURE SHOWROOMS, INC., SELIG MANUFACTURING COMPANY, INC., SAXONY CARPET COMPANY, PAGEANT WALLPAPER CORPORATION, SAXON & CLEMENS, EAGLESHAM PRINTS, ERWIN-LAMBETH, INC.

## People in the showrooms

ALUMINUM EXTRUSIONS, INC., OMNI DIVISION, has named IRVING LIND sales manager of the Western Region. His headquarters are in San Francisco.

LIGHTING SERVICES, INC., 77 Park Avenue, New York, has appointed PAUL MARANTZ chief lighting designer.

SELIG MANUFACTURING COMPANY, INC., Leominster, Massachusetts, has named ROSE POLLOCK to the sales staff of the firm's New York showroom, 192 Lexington Avenue.

JOHN STRAUSS, 160 East Erie Street, Chicago, has named ROBERT PORTER, formerly of F. Schumacher & Company, to its sales staff.

TOMLINSON OF HIGH POINT, INC., 305 High Avenue, West, High Point, North Carolina, has announced that HANS R. HATSCHKEK, merchandise director of the organization, is leaving the company on November 15. Mr. Hatschek has been with Tomlinson for 13 years. His duties will be assumed by other members of the organization.

ERNEST TREGANOWAN, INC., 49 East 53rd Street, New York, has appointed HEATH CROCKETT to its staff.

ALBERT VAN LUIT & COMPANY, 4000 Chevy Chase Drive, Los Angeles, has named RICHARD GUSTAFSON manager and AGNES RENZ assistant manager of its wallcoverings showroom at 100 South Robertson, Los Angeles.

THE WALLPAPER INFORMATION BUREAU, 509 Madison Avenue, New York, has announced the appointment of LUCIE J. LYONS as director.

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ANNE ALLEN STUDIO LTD., 1323 South Michigan Avenue, Chicago, has announced that its line of lamps and decorative accessories are now available at **BOLENDER & COMPANY**, 1551 Merchandise Mart, Chicago.

ANGEVINE COMPANY, Freeport, Illinois, has named **JOSEPH T. LITVIN**, 12050 Bryden, Detroit, to cover the Detroit area for Anco drapery hardware and **SILENT GLISS** extruded aluminum drapery track.

MELVIN COHEN AND ASSOCIATES, 5230 West Jarvis Avenue, Skokie, Illinois, is a new consulting engineering office specializing in custom-designed lighting systems. Mr. Cohen is vice president of the Chicago section of the Illuminating Engineering Society and an instructor in advanced lighting design at the Chicago Lighting Institute.

DAVID & DASH, INC., 2445 North Miami Avenue, Miami, has announced relocation of its Los Angeles showrooms at 474 North Robertson Boulevard.

DESIGN IMPORTS, INC., P.O. Box 81, Cos Cob, Connecticut, has announced the following representatives for its line of hand-woven Indian fabrics: **JOHN STRAUSS**, 160 East Erie Street, Chicago; **ELLOUISE ABBOT SHOWROOM FOR DECORATORS**, 503 Westheimer Avenue, Houston; **EDWIN TURRELL ASSOCIATES**, 831 Montgomery Street, San Francisco; **CASTLEBURY AND HELD**, 2416 Maple Avenue, Dallas; **MAX BURTON**, 130 South Robertson Avenue, Los Angeles; **PEGGY STEININGER SHOWROOM**, 2922 M Street, N.W. Washington, D.C.

ELENHANK DESIGNERS, INC., 347 East Burlington Street, Riverside, Illinois, and **BRUCE ROGERS, INC.**, 16 Hotaling Place, San Francisco, are now represented in New York City by **KATZENBACH AND WARREN, INC.**, 575 Madison Avenue.

HAEGER LAMP COMPANY, Dundee, Illinois, has bought **DAHLGREN ORIGINALS**, manufacturers of table and floor lamps. The company will operate as a division of Haeger. Mr. Dahlgren will continue to design lamps made by this division.

DONALD HANSEN LAMPS, 1175 Second Avenue at 62nd Street, New York, has new showrooms at the above address.

HERSMAN & COMPANY, Atlanta Decorative Arts Center, 351 Peachtree Hills Avenue, N.E., Atlanta, Georgia, has added the following lines to its showroom: **PIERRE BARTET, INC.**, **RALPH MORSE UPHOLSTERY**, **SCOLL, INC.**, and **JOHN WIDDICOMB OF GRAND RAPIDS**.

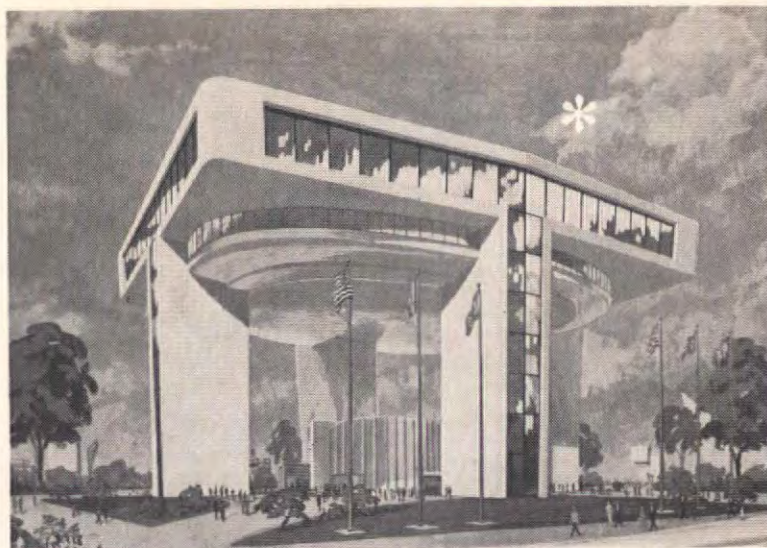
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TONY HILL, 9001 Beverly Boulevard, Los Angeles, has new showrooms at the above address. The Tony Hill line of lamps and ceramics is also available in Los Angeles at TEMPO OF CALIFORNIA, Los Angeles Home Furnishings Mart.

OMNI DIVISION OF ALUMINUM EXTRUSIONS, INC., Charlotte, Michigan, has announced the following new distributors: THE ANNEX, INC., 351 Peachtree Avenue, N.E., Atlanta, TRADITIONAL FURNITURE SHOWROOMS, 110 North Fifth Street, Minneapolis, Minnesota, and BORLAND HOME FURNISHINGS, 914 Ala Moana Boulevard, Honolulu, Hawaii.

PETER SCHNEIDER'S SONS & COMPANY, INC., 160 East 56th Street, New York, has announced the following representatives for fabrics by LEE BEHREN SILKS, LTD., QUAINANCE FABRICS, ROBERT F. LEHR CORPORATION, AUTHENTIC REPRODUCTIONS, AND PETER SCHNEIDER; DON RUMSEY ASSOCIATES, 472 Jackson Street, San Francisco; TOM KOOP, 1616 Walnut Street, Philadelphia; and FRANK GREGG, 2611 Cedar Springs, Dallas.

JOHN VESEY, INC., 969 Third Avenue, New York, has spacious new showrooms at the above address.

WORLD WIDE DESIGN HOUSE, LTD., 232 East 59th Street, New York, has moved to new quarters at the above address. In the new showrooms, the firm is showing lamps by Ray Rinaldi, the Hacienda Collection of Spanish furniture, and a new line of Norwegian contract furniture by A. Grassaasen.

#### **New sales organization for Danish manufacturers**

*(continued from page 120)*

The Danish firms represented by the Danish Design Center are: Brande Mobelindustri, Fredericia Stolefabrik, Hafnia Mobler, Jason Mobler, Jeppesens Mobelfabrik, J. L. Mollers Mobelfabrik; Odense Stole & Mobelfabrik, Gabriel Textiles, and Fog & Morup. All merchandise is stocked in the United States for rapid delivery, and the center has a workshop with Danish-trained craftsmen to make adjustments and repairs. The lighting is wired with U.L. approved parts. The firm has midwest showrooms at the Exhibitors Building, 325 North Wells, Chicago.

#### **Of colonial design**

*(continued from page 126)*

blue and gray, old gold and burnt orange, and cranberry, each on a white ground. The design called Mendon, also on fabric and paper, has the look of a cross-stitched sampler. It is done in five colorways, ranging from blue and green on white to dark red and blue on natural. Toile de Rouen is a medium-scale repeat, crispy drawn in black, old gold, blue, or deep red on a white ground. Designs which are



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printed only on wallpaper include a small bouquet repeat called Nadeau, an open pastoral design, and Nieuw Amsterdam, which crisply combines small maps with houses and sail boats for a charming period paper. The wallpapers are all vinyl coated and pre-trimmed. Fabrics are 36-inch cotton.

### The elegance of tradition

(continued from page 126)

feathery lilac blossoms and delicate branches in subtle colorations such as gray, yellow, lavender, blue, or pinkish red on white ground. Other new designs in the collection include a bright candy stripe which has coordinated borders, an excellent large-scale damask design on a silk-finish paper, useful and precisely sketched small-scale florals, and an elegant brocaded stripe. One of the most interesting papers is called Georgian Tracery. Taken from an English wallpaper of 1760, it forms an all-over tracery of lace and leaves. Colors are soft grays, greens, yellows, or gray with dark red.

### New fabric ideas

(continued from page 124)

stitched, a small lace-like edging outlines the scallops. Another novelty Tergal is one with a tailored look of shirting. For those who do not want to bother with having Austrian shades made, Hexter has a prestitched Tergal curtaining swagged with narrow embroidered bands. These come in both a plain filmy fabric or a dotted swiss 47 inches wide. Wider widths may be ordered for three week delivery. Hexter has also introduced a new service laminating linens or burlaps onto a paper backing for use on walls in standard wallpaper widths. In this manner fabrics and wall coverings can be easily matched.

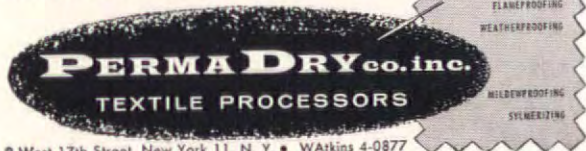
Among the prints in the diverse color ranges are a two-dimensional floral "Floribunda" (4) with myriads of poppy faces on cotton; "Kent" (5) with circles of flowers surrounded by floral swags on a heavy-weight needlepoint linen—a new ground cloth for Hexter; and an abstraction of flowers and leaves (6) in kaleidoscopic shapes and colors. These are all shown on page 104. In the upholstery weights, Hexter has revived a stark houndstooth in a one-inch scale of cotton and viscose. There is also a new woven fabric with the face and feel of felt which comes in black, beige, or a whole roster of brilliant colors. The beginnings of a DuPont Antron nylon program is kicked off with three reversible weaves: a plaid with an emphasis on the vertical stripe, a broken plaid in vivid colors, and a small-scaled Jacquard. Just for fun, Hexter has a Sylmer-finish velvet with the printed markings of either zebra or leopard. And for the masculine touch it has a large-scale plaid tweed in colors of menswear flannels.



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### Beautiful new additions

(continued from page 124)

Fiberglas Beta yarn—a durable and pliable fine denier glass yarn. One has a smooth sheer weave, one a slub thread open weave, and the third, a very open loose weave; all are in a choice of beige or white. A new 100% nylon upholstery weight program "Trio" has been started initially with three basic weaves: a rib, a fine twill, and a random stripe. These come in a combination of 27 colors. Not all colors come in all weaves, although all colors in each weave relate within color families to each other. A swatch book of the 27 colors costs \$6. Not only does S and R have an extensive collection of crewels, they now have recolored the base cloths in subtle blues or greens. Designs added to this collection include three new variations on the "Tree of Life" pattern as well as a small overall leafy tracing in black on white.

Additions of sumptuous velvets complete a huge velvet program which includes many grades and prices ranging from a heavenly short-pile Italian silk velvet particularly beautiful in champagne or deep rose. There is also a new linen stripe velvet in yellow, white, pink, pale blue, or pale green. An antique nylon velvet with a thick pile comes in nine colors. An eight by ten-inch book of the complete linen velvets (plain weaves, stripes, and stripes) is available with 32 color swatches for \$7.50; and a book of the nylon velvets is also available in nine colors and costs \$2.50.

Other swatch books available include an eight by ten-inch book of Belgian linen casements among which are those from the Dorothy Liebes collection—this costs \$5—and a wide triple eight by ten-inch swatch book of all of the Liebes Antron nylon upholstery weights in all colors: \$17.50.

### FOR YOUR CALENDAR

Through November. **Textiles Used in Ante-Bellum Homes.** Scalamandre Museum of Textiles, New York. **Contemporary Woven Textiles of Today.** Scalamandre Museum Traveling Exhibition, Memphis (Tenn.) Academy of Art.

Through December 1. **The Architecture of Max Abramovitz.** Krannert Art Museum, University of Illinois **Stairs. The role of steps and ramps in architecture.** Museum of Modern Art, New York.

Through December 6. **Woven Hangings by Mildred Fischer; Sculptures by Edgar Tafur.** College of Mount St. Joseph, Cincinnati.

Through December 8. **Recent American Synagogue Architecture.** Models, photographs, drawings. The Jewish Museum, New York.

Through December 14. **Thermoplastic and thermosetting innovations by Sara Reid.** Co-sponsor: Artist-Craftsmen of New York. National Design Center, New York.

November 6-27. **Twelve Churches.** Smithsonian Institution Traveling Exhibition. University of Manitoba, Winnipeg, Canada.

November 7-January 12. **Creative Toys Around the World.** Los Angeles Museum of Science and Industry.

November 7-December 8. **Wisconsin Designer-Craftsmen Exhibition.** Ceramics, glass, textiles. Milwaukee Art Center.

November 8-December 15. **Exhibition of Glass produced by the 19th-century New England Glass Company.** Toledo (Ohio) Museum of Art.

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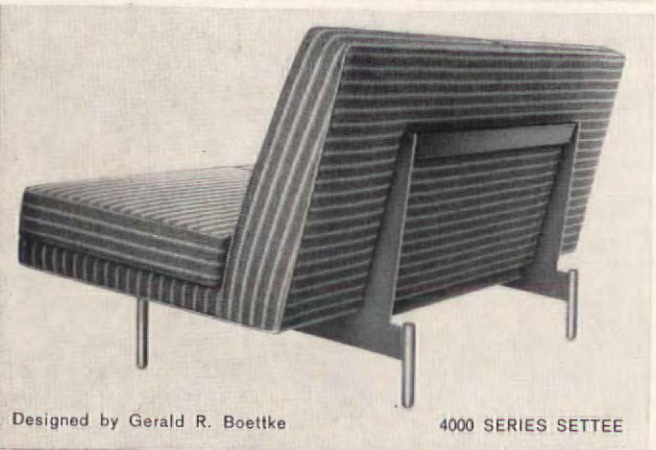


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Designed by Gerald R. Boettke

4000 SERIES SETTEE

- November 9-30. **Shaker Craftsmen.** Smithsonian Institution Traveling Exhibition. Ohio Union, Columbus. **Contemporary Canadian Architecture.** Smithsonian Institution Traveling Exhibition. Commercial Museum, Philadelphia.
- November 10-December 23. **Design '63.** Furniture, appliances, toys, decorative accessories. Walker Art Center, Minneapolis.
- November 11-14. **48th National Hotel & Motel Exposition.** New York Coliseum.
- November 11-30. **African Collection.** Fabrics by Jack Lenor Larsen. Cleveland Institute of Art.
- November 14-December 15. **Antique English Silver Coffee Pots.** Collection of the Folger Coffee Company. Milwaukee Art Center.
- November 16-January 5. **Textiles by Sheila Hicks.** Art Institute of Chicago.
- November 18-22. **10th National Plastics Exposition and Conference.** Sponsored by Society of the Plastics Industry, McCormick Place and Sheraton-Chicago Hotel, Chicago.
- November 18-23. **Eastern States Antique Fair.** Westchester County Center, White Plains, N. Y.
- November 19-21. **Building Research Institute 1963 Fall Conferences.** Mayflower Hotel, Washington, D.C.
- November 22-January 5. **Craftsmen of the Eastern States. Ceramics by Gertrud Otto Natzler Toy Sculpture by William Accorsi.** Museum of Contemporary Crafts, New York.
- November 23-December 15. **Contemporary American Landscape Architecture.** Smithsonian Institution Traveling Exhibition. University of Manitoba, Winnipeg, Canada.
- November 26-January 18. **Jacques Lipchitz. 50-year retrospective of sculpture and drawings.** Walker Art Center, Minneapolis.
- November 27-December 30. **Creative Toys Around the World.** Cleveland (Ohio) Museum of Art and Children's Museum, Brooklyn, N. Y.
- November 30-December 30. **Soviet Graphic Art.** Commercial Museum, Philadelphia.
- December 3-31. **Style and Security.** 4,000 years of locks and door ornamentation. Collection of the Yale Lock Company. Also **Japanese Dolls.** A selection from the Japan Society. Everson Museum of Art, Syracuse, N. Y.
- December 5-6. **Two-Day Market.** Los Angeles Home Furnishings Mart.
- December 11-15. **National Association of Home Builders Annual Convention-Exposition.** McCormick Place, Chicago.
- December 15-January 12. **Creative Toys Around the World.** Abby Aldrich Rockefeller Art Museum, Williamsburg, Va.
- December 30-January 3. **Antique Show.** Atlanta Merchandise Mart.
- January 2-11. **Grand Rapids (Mich.) Winter Furniture Market.** Exhibitors Building.
- January 5-10. **Atlantic City (N.J.) China & Glass Show.** Convention Hall.
- January 6-11. **International Home Furnishings Market.** American Furniture Mart, Merchandise Mart, Exhibitors Building, Chicago.
- January 6-17. **Early Bird Market.** 225 Fifth Avenue, New York.
- January 12-17. **Los Angeles Winter Market.** Home Furnishings Mart. **New York Lamp & Home Furnishings Accessories Show.** Hotel New Yorker and Trade Show Building.
- January 13-17. **Atlanta Winter Furniture Market.** Merchandise Mart. **Dallas Home Furnishings Market.** Dallas Market Center.
- January 19-22. **Washington (D.C.) Gift Show.** Hotel Willard.
- January 20-24. **San Francisco Winter Market.** Western Merchandise Mart.
- February 24-28. **225 Fifth Avenue New York Spring Market.**
- March 8-12. **Boston Gift Show.** First Corps Cadet Armory and Statler Hilton Hotel.
- March 22-25. **Philadelphia Gift Show.** Hotel Benjamin Franklin.
- April 13-18. **Spring Home Furnishings Market.** American Furniture Mart, Chicago.
- April 22. **Opening of New York World's Fair.** Flushing Meadow, N. Y.
- April 26-30. **National Society of Interior Designers First Annual Convention.** Waldorf Astoria Hotel, New York.
- May 9-11. **American Institute of Interior Designers 33rd Annual Conference,** Dallas, Texas.



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## For your information

(continued from page 16)

### Exhibitions

#### *The craftsman and industry*

"The Craftsman Designs for Industry," a major exhibition scheduled to open early in March at New York's Museum of Contemporary Crafts, will "attempt to make a sharp distinction between design for industry and the individually produced product—hoping to show only those products that have been rationally conceived with mass production in mind and which have retained through production the integrity of the original concept." Mrs. Meg Torbert, formerly with the Walker Art Center in Minneapolis where she was editor of the national *Design Quarterly*, is acting as consultant in assembling the exhibition.

#### *Best dressed tables*

Ten dramatic table settings created by nine women and one man comprise the first annual exhibition of table settings sponsored by The Gorham Company. Called "Best Dressed Tables," the tables tastefully combine fine china and crystal with contemporary or traditional Gorham sterling silver patterns. There are several formal, elegant settings using ornate Strasbourg pattern and two contemporary interpretations—one for a buffet, another for a breakfast party. The ten settings, which will tour retail stores throughout the country, were previewed in New York on October 10th. The 100 members of the press who gathered to vote the winner from among the 10 selected a contemporary buffet setting by Frances Brener, N.S.I.D. The table combines a soft rose and brown Belgian linen table cloth with brown Arabia china and Hampshire crystal. The sterling used is Gorham's Plain pattern, Miss Brener has donated her \$1,000 prize money to the N.S.I.D. scholarship fund.

### A.I.D

#### *19th International Design Awards presentation*

Something new is being added to the American Institute of Interior Designers' 1964 International Design Awards presentation cocktail party and dinner to be held at Chicago's Pick-Congress Hotel on January 5th. Each award is to be known as an "Ida" and will be presented to the designers and manufacturers of the twenty home furnishing designs selected by the jury of awards. Richard Himmel, Chicago, and Daren Pierce, New York, will act as masters of ceremony introducing Everett Brown, awards program chairman, and the following A.I.D. members who will make brief presenta-

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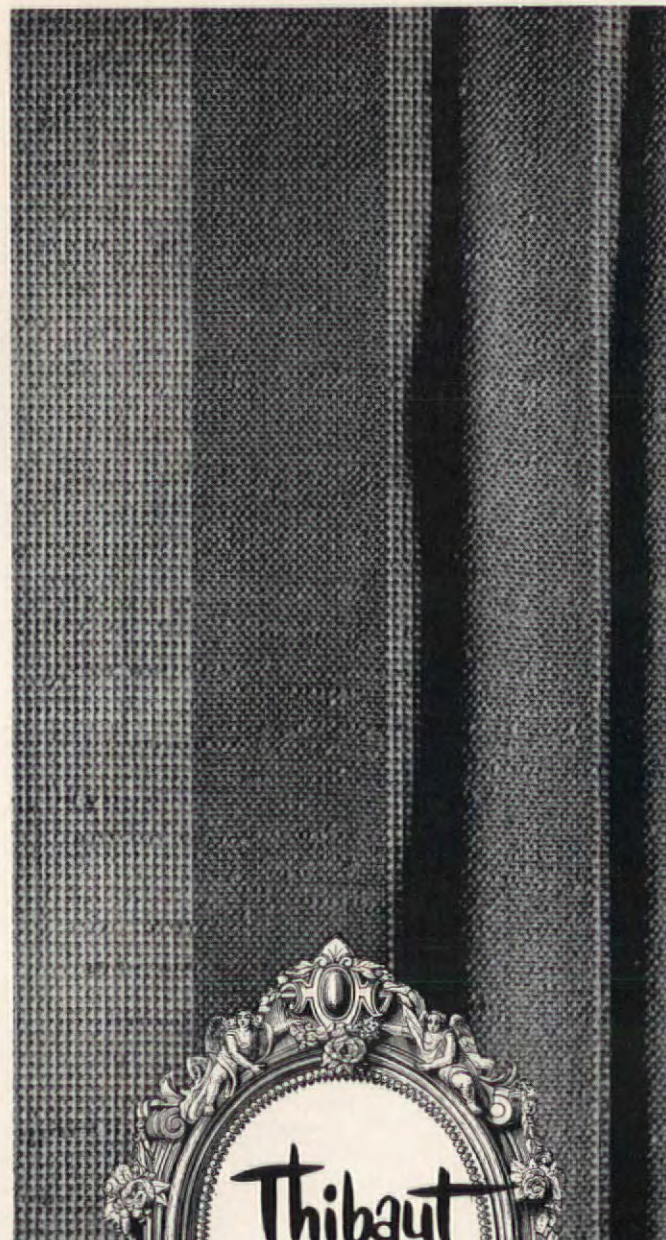
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tions: A.I.D.'s national president Mary E. Dunn, New York; Margaret Sedwick, Dallas; Melanie Kahane, New York; Ellen Lehman McCluskey, New York; Virginia and Archibald Taylor, San Francisco; Henry End, Miami; honorary awards chairman Marc T. Nielsen, Valparaiso, Indiana; and A.I.D. honorary member Allan McNabb of the Art Institute of Chicago. Following the dinner all guests will attend a special preview of the first exhibition of the designs at the new Marina City National Design Center. They will be shown simultaneously at New York's National Design Center, and will be seen in other design centers and retail stores throughout the country early in 1964. They will also be presented in the lobby of the Merchandise Mart as a highlight of the January Home Furnishings Market, and will be a permanent exhibition at the New York World's Fair in the Pavilion of American Interiors.



The A.I.D. jury of awards, shown above selecting the 1964 International Design Awards are left to right: Paul J. Smith, Museum of Contemporary Crafts director (representing Aileen Vanderbilt Webb); Margaret Sedwick, Dallas; Milka Iconomoff, J. L. Hudson, Detroit; Ellen L. McCluskey, New York; Tom Lee, New York; Delroy Stanley, The Dayton Company, Minneapolis; Arthur Leaman, House & Garden magazine; David Eugene Bell, Bloomingdale's, New York; and Milton Glaser, F.A.I.D., Richmond.

Tickets for the dinner (\$15 each) are available through A.I.D. National Headquarters, 673 Fifth Avenue, New York 22, New York.

#### *A.I.D.'s Citation of Merit Awards*

Eleven members of the American Institute of Interior Designers were awarded the Institute's Citation of Merit at the A.I.D. awards luncheon held in New York last month during the National Decoration and Design Show. The national awards, presented annually to A.I.D. members of 25 years standing for outstanding achievement in the field of interior design, were presented this year to: Robert A. Boone, Cleveland; Mrs. Zelina C. Brunswick, New York; Mrs. Dorothy M. Carney, Cleveland; Mrs. Nena Claiborne, Dallas; Marjorie Fiedler, Milwaukee; Charles H. Henders, Paramus, New Jersey; Henry A. Mackh, Wayne, Illinois; Jean B. McHugh, Minneapolis; Lloyd Morgan, New York; Mrs. Frederick S. Mosely, Jr., New York; and Mrs. Grace T. Searles, Cleveland Heights.

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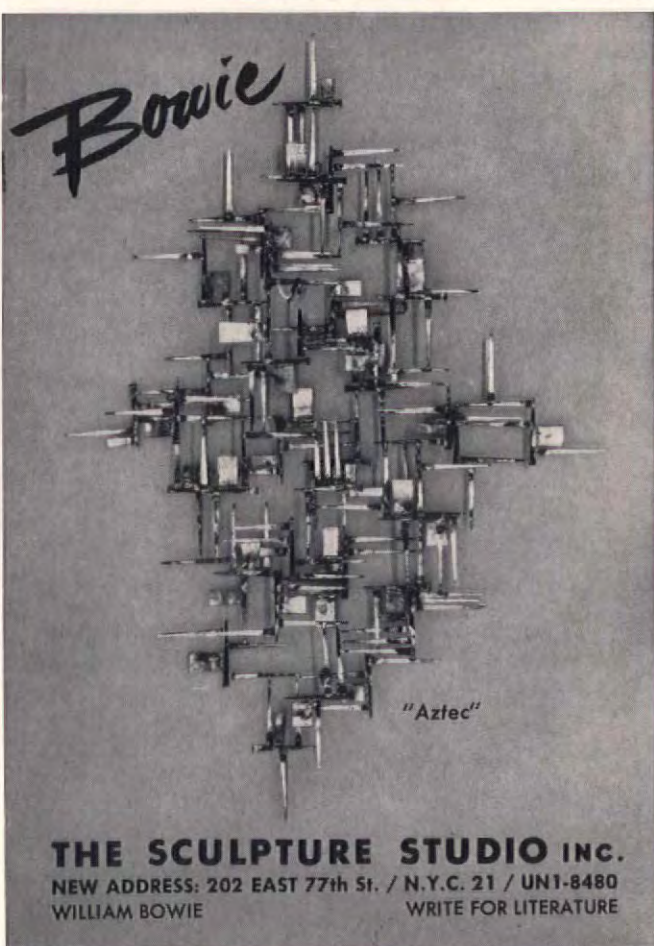
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### Contract news and commissions

O. Prusenovsky, managing director of Ton Bentwood Chair factories in Czechoslovakia, and Milos Kollert, assistant sales manager of Ligna, the world's greatest producer and exporter of bentwood chairs, are visiting the U.S. to study American needs for hotel, restaurant, motel, and other institutional furniture. Emjay Imports at 303 West 42 Street, New York, is U.S. sales representative for Ligna Bentwoods.

Henry End, A.I.D., I.D.I., has been commissioned to design the interiors for a 150-room marina-hotel adjoining the forthcoming Lucayan Beach Hotel in the Grand Bahamas. Using advanced techniques in pre-engineering building construction, the hotel is now being built in Toronto, Canada, by the Dalite Corporation of Delaware, Ltd., and will be delivered by ship in module units to the Bahamas when completed. Consultant architects for the hotel are Abbott Harle Associates of Miami, and Duncan Hooper Associates, Ltd. of Toronto, Canada. The new hotel is the first of a series of pre-engineered structures being built by the Dalite Corporation.

Stanley McCormick Hall, the first permanent residence for women at the Massachusetts Institute of Technology designed by Boston architects Anderson, Beckwith & Haible, was dedicated last month. The new women's dormitory is the \$2,000,000 gift of Mrs. Stanley McCormick (Katherine Dexter), M.I.T. graduate, famed woman suffragette, and long-time supporter of important medical research. The dormitory is built around three sides of a courtyard terrace and garden and provides quarters for 116 girls. Its contemporary interiors which include a living room, dining room, coffee reception area, "date" rooms, study rooms, et al, were designed by Lois Clapp Olds of Boston.

The Kline Geology Laboratory, the first building to be completed in Yale University's new Kline Science Center, was dedicated on September 27. The three-story reinforced concrete structure, one of the country's most modern facilities for geology studies, was designed by New York architect Philip Johnson who is responsible for the overall design of the Center.

The Olin Hall of Engineering, the first major building to be completed in the University of Southern California's \$106 million "master plan for enterprise and excellence in education," was dedicated on September 25. The complex of five interconnected structures, designed by the architectural firm of William L. Pereira & Associates, consists of two five-story buildings containing classrooms, laboratories, administrative offices, and a student lounge; a central utility and transportation core; and two one-story structures—a 25,000-volume library in one, a 160-seat auditorium in the other.

(Continued on page 154)

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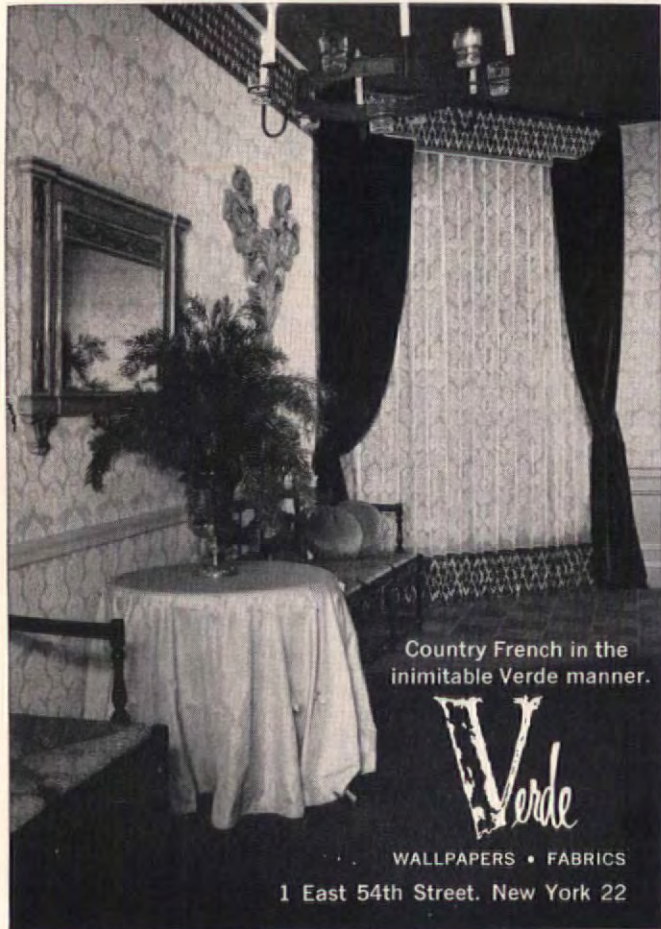
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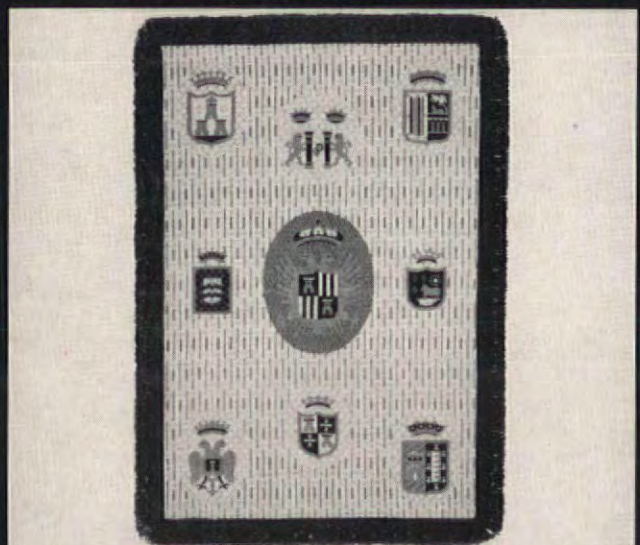
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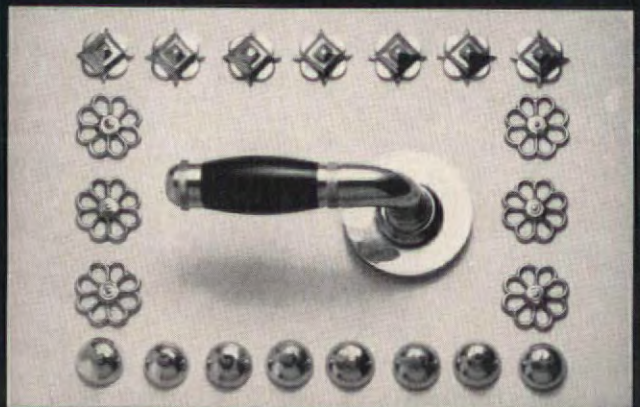
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Richard E. Baade, N.S.I.D., director of design for Glenn Rieder Associates of Milwaukee, was commissioned by the Security Life & Accident Company to design the interiors of its new headquarters office building in Denver, Colorado. Working with Denver architect Miles Lantz, Baade will be responsible for the interior design of more than 35,000 feet of office space to be used exclusively for Security Life.

### People

Jane Floyd Buck, public relations counselor, joined the public relations staff of the Harold J. Siesel Company as vice president and publicity account executive on the Aurora Plastics Corporation account. Mrs. Buck will also be associated with the public relations program for the Pavilion of American Interiors at the 1964-65 New York World's Fair.

Charles T. Haight, A.I.D., of Riverside, Connecticut, has been retained by Old Colony Furniture Company, Nashua, New Hampshire, announced Sidney Rudman, president of the firm. A graduate of Parsons School of Design, Haight studied in France, Italy, and England, and is a special lecturer on Parsons' staff. The extensive restoration program at the White House from 1945 until the present administration was conducted under Haight's direction. He also restored and decorated the home of the Governor of New Jersey. Old Colony Furniture Company has already begun work on some of Haight's new designs to be presented soon.

Kenneth Kent, A.I.D., was elected president of the newly formed California Furniture Designers Association which held its initial meetings in the Los Angeles Home Furnishings Mart to outline purposes of the organization and to elect officers. John Caldwell was elected vice president and William Dorff, secretary-treasurer.

Louis J. Marion was elected president of New York's Parke-Bernet Galleries, America's foremost auction house. He succeeds Leslie A. Hyam who died on September 10. Mary Vandegrift was elected executive vice president, the post vacated by Mr. Marion. Both Mr. Marion and Miss Vandegrift were among the group of executives of the American Art Association-Anderson Galleries who joined Hiram H. Parke and Otto Bernet in the formation of Parke-Bernet in 1937.

Mr. Marion, the galleries' chief auctioneer, has officiated at all the major auctions at Parke-Bernet during the past 15 years including the widely publicized sale of Rembrandt's "Aristotle Contemplating the Bust of Homer" which he knocked down in 1961 for \$2.3 million to the Metropolitan Museum of Art. He was elected vice president in 1957.

Miss Vandegrift, a vice president and director since 1957, established Parke-Bernet's European office in 1961 and has been active in building up the company's international field

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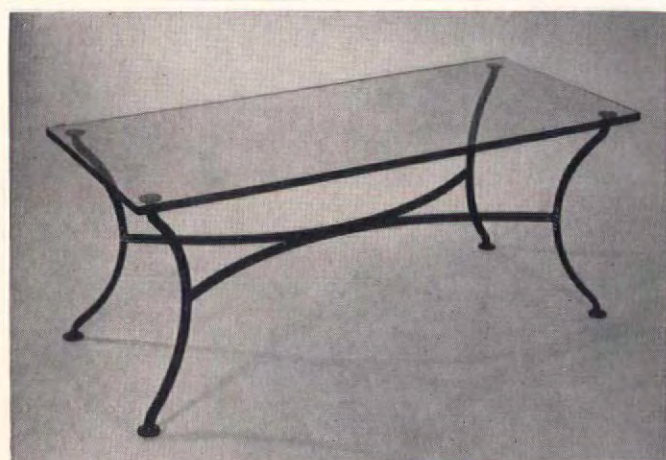
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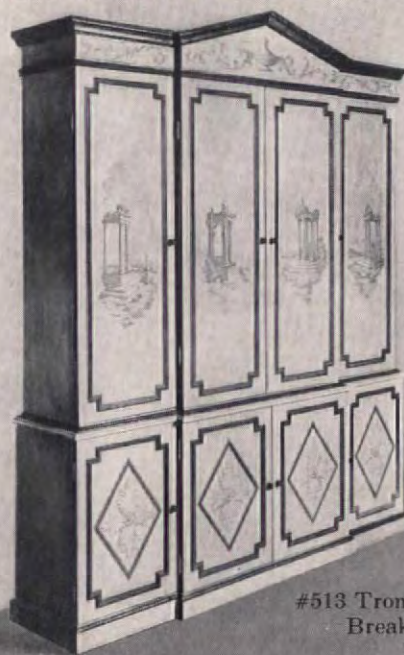
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of operations. She is a member of the National Cultural Center, Fine Arts Gifts Committee.

Frank E. Shields was named general merchandise manager of Richard Plumer-Miami. Before joining the Florida interior design firm, Shields was general manager of Greenbriar Galleries, Charlottesville, Virginia, and before that he was general sales manager of the merchandising division of Colonial Williamsburg, Inc.

Paul J. Smith has been appointed director of New York's Museum of Contemporary Crafts, announced William J. Barrett, president of the American Craftsmen's Council. Smith joined the staff of the American Craftsmen's Council in September, 1957, to develop the educational extension service. In 1960 he was made assistant to the director of the Museum of Contemporary Crafts and assistant to the president of the American Craftsmen's Council. In April 1963 he became acting director to fill the vacancy left by the death of David R. Campbell.

Smith attended the Art Institute of Buffalo and the School for American Craftsmen, Rochester. He is well known through his activities in the crafts field both in the U.S. and Europe. Previously he has served as president of the Buffalo Craftsmen, as a member of the board of directors of York State Craftsmen and Artist-Craftsmen of New York.

### Retail story

#### Lord & Taylor's Irish idiom

The preview of Lord & Taylor's store-wide "Pride of Ireland" exposition last month was complete with an Irish harp, Irish whiskey, Irish tweeds, Irish linens, and Irish dignitaries. In the home furnishings end of things, the Irish imports included a fine selection of antiques (old hunt tables, consoles, chests, chairs) collected by Lord & Taylor buyer Frank Sheridan from some of the great houses in Ireland. Among the Irish accessories were Sheffield silver candlesticks, Celtic tea urns, chafing dishes, wine coolers; Waterford crystal chandeliers and other objects. Contemporary Irish imports included a handsome selection of hand-knotted Irish area rugs, and decorative fabrics in cotton and linen.

#### J. L. Hudson to open Fine Arts Gallery

On November 18th J. L. Hudson in Detroit will open a gallery of international contemporary paintings and sculpture on the 7th floor of its downtown store. Phillip A. Bruno, co-director of Staempfli Gallery in New York City, was appointed curator of the private collection and art consultant for the gallery. Exhibitions of work by Octave Landuyt, Robert Andrew Parker, Picasso, Fritz Koenig, and others, will be scheduled during the first year.

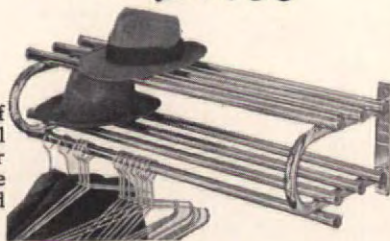
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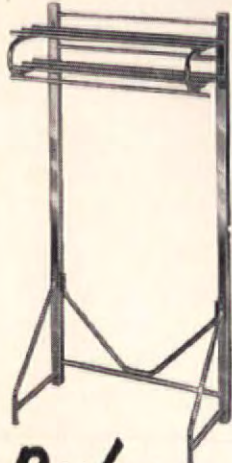
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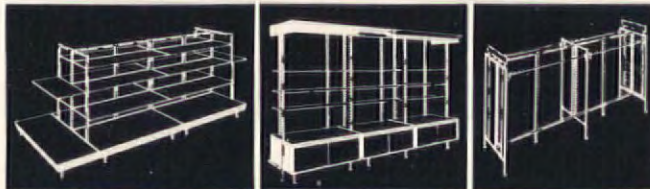
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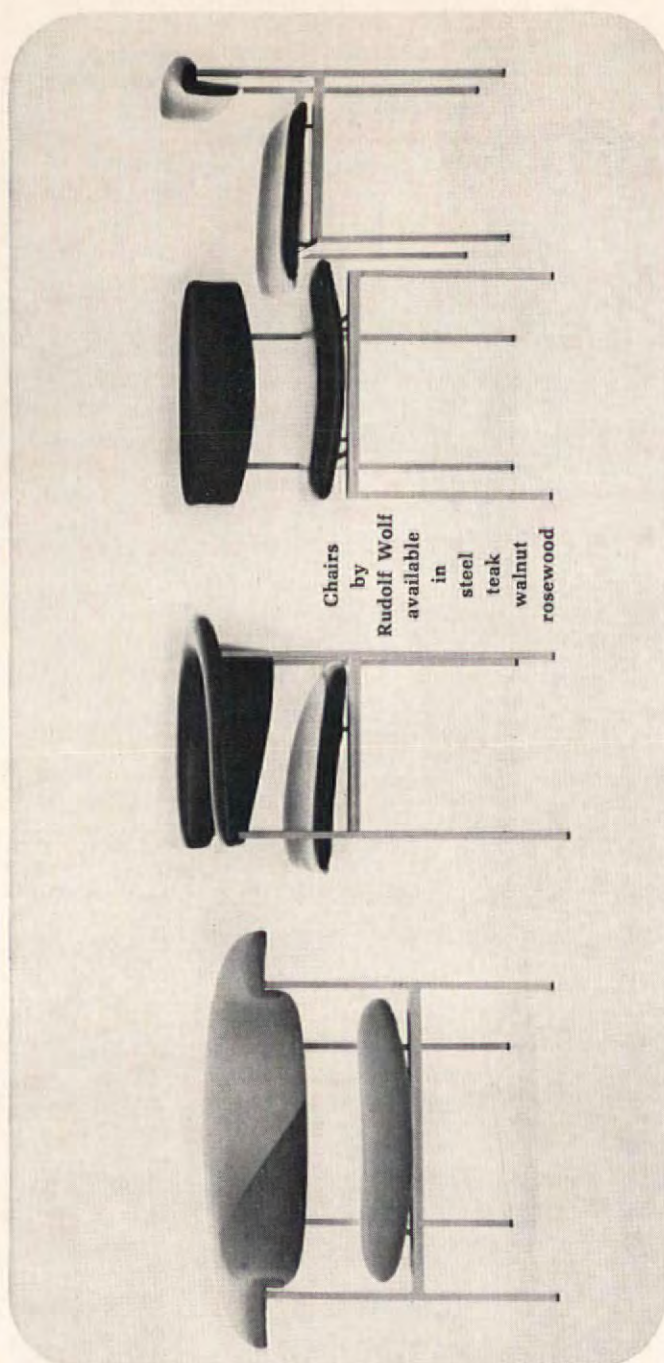
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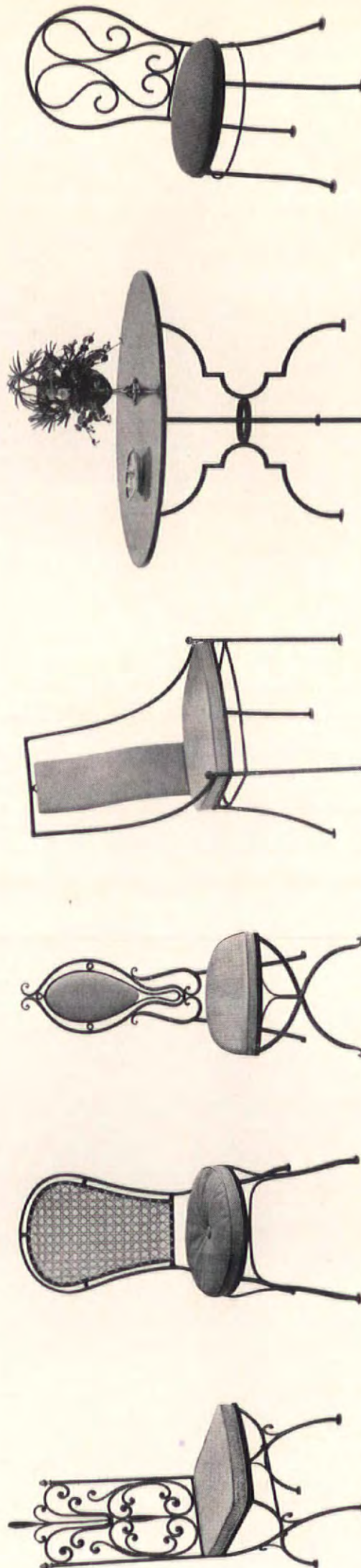


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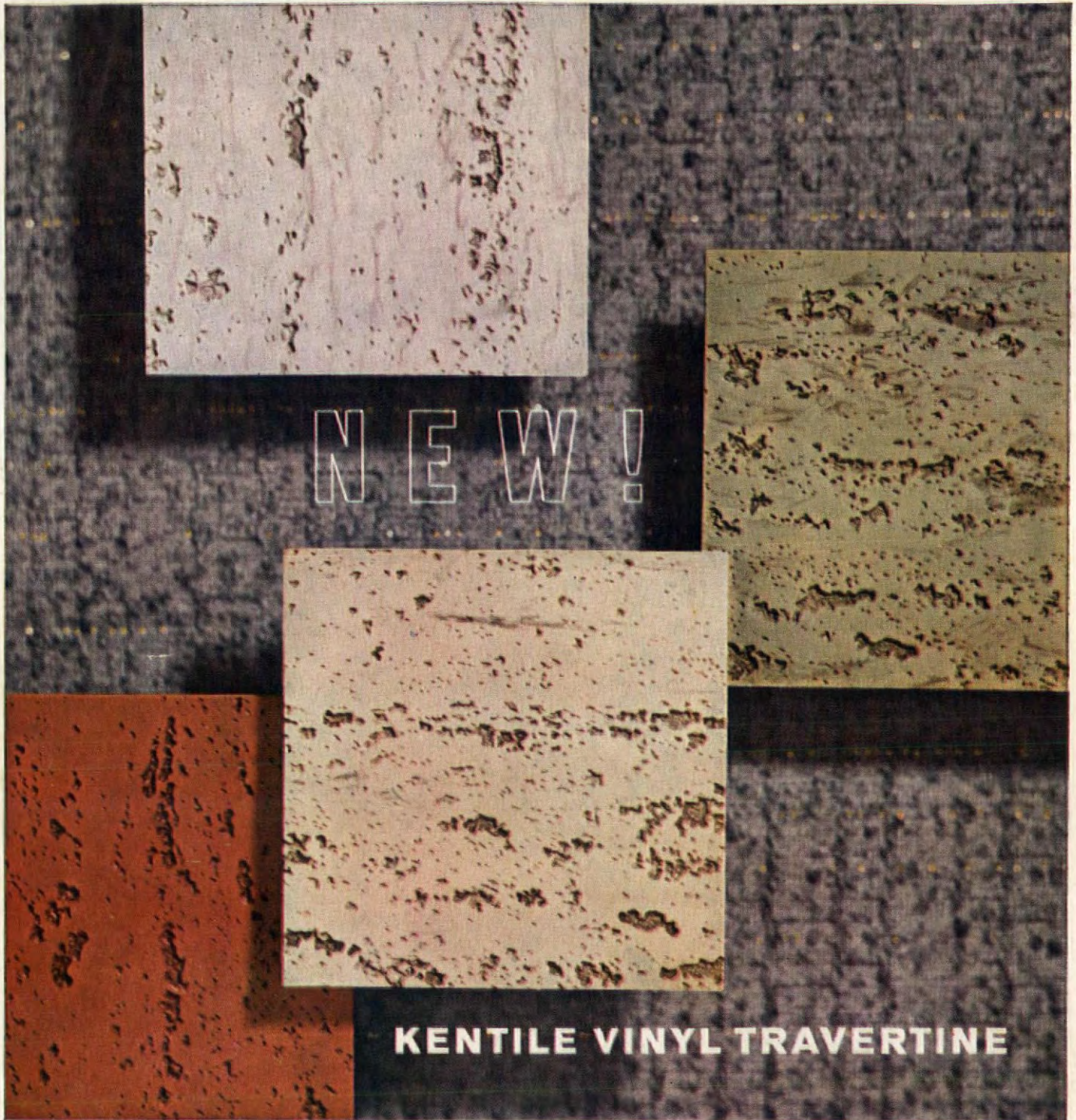


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L. M. PEI AND ASSOCIATES