

November 1965

# Interiors

AND ASSOCIATES  
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**George Nelson**

**Marvin Affrime**

**Benjamin Thompson**

**Alexander Girard**

**Emily Malino**

**Harry Bertolia**

**Charles Eames**

**Arthur Drexler**

**Elliot Noyes**

**Ward Bennett**

**Mildred Constantine**



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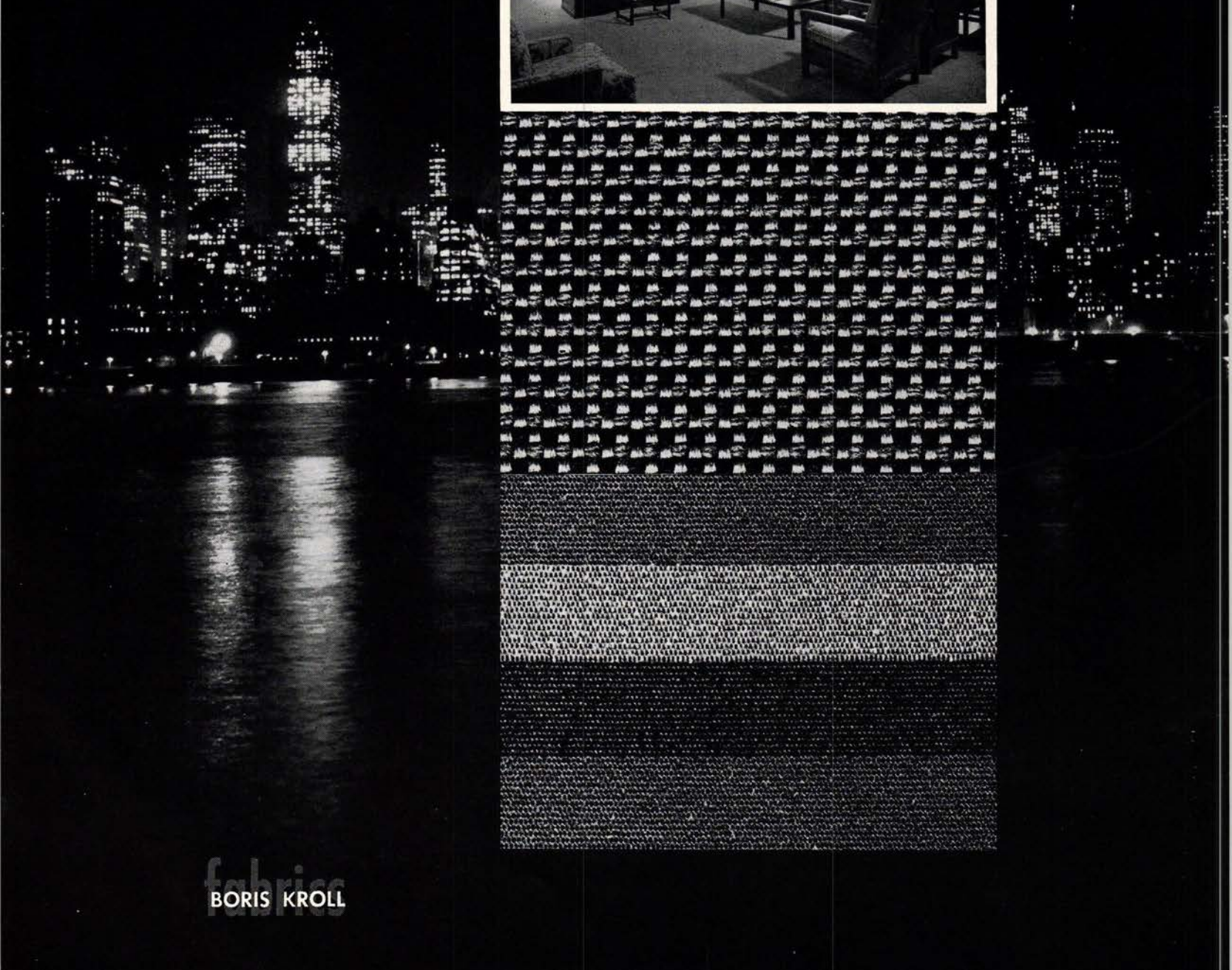
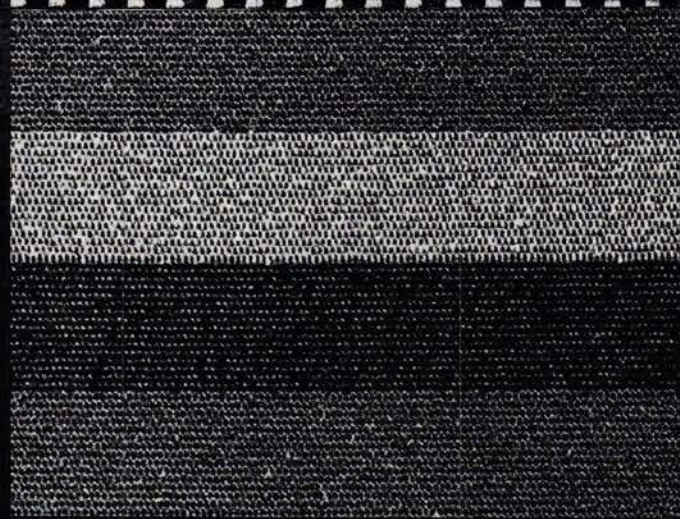
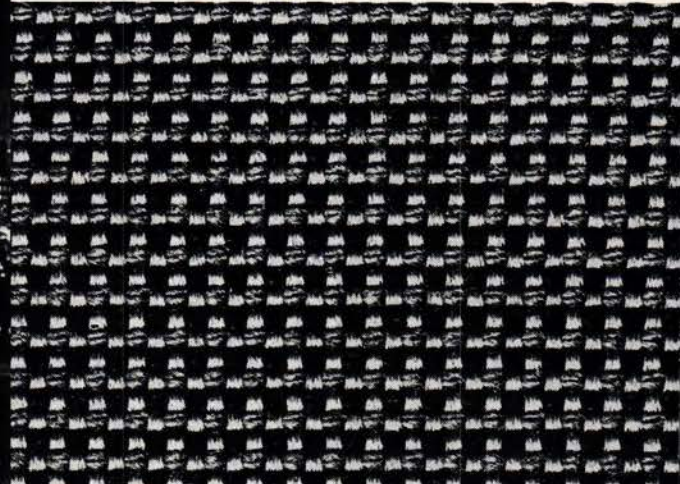
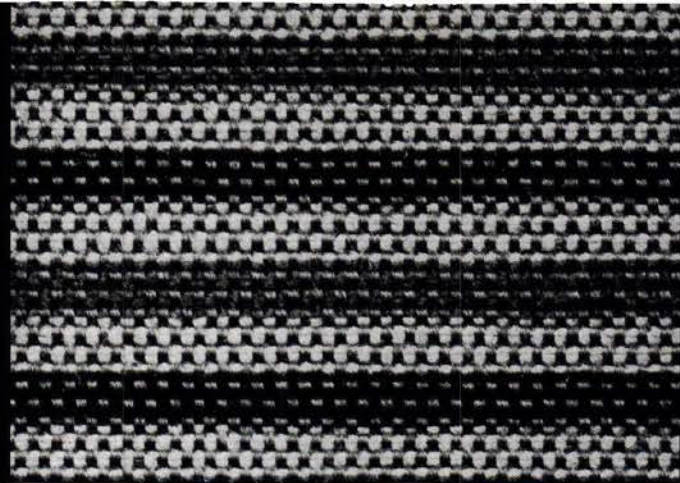
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# Interiors

Volume CXXV, Number 4

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

Departments	8	For your information
	20	For your calendar
	28	Interiors' bookshelf
	44	In the showrooms: Market report
Interiors' editorial	127	A salute to our readers
Special Anniversary section	128	25: Year of Appraisal—An introduction
		Interviews with:
	130	Charles Eames
	133	Emily Malino
	136	Alexander Girard
	138	George Nelson
	141	Eliot Noyes
	144	Marvin Affrime
	146	Mildred Constantine
	148	Benjamin Thompson
	152	Harry Bertolia
	155	Arthur Drexler
	158	Ward Bennett
	162	Pratt and Parsons: how they approach design education
	170	Projections: Chemstrand-sponsored D&D exhibition
	178	One Man's Paradise: Maurice Medcalfe's tower
In the showrooms	186	Market report, conclusion of section begun on page 44
America's Great Sources	236	Index to advertisers in this issue
Cover		P. V. Norado
Next month		<i>A house on Cap Ferrat designed like a Mediterranean village, by Philip Johnson . . . The Vivian Beaumont Repertory Theater and Library by Eero Saarinen &amp; Associates and Skidmore, Owings &amp; Merrill . . . A section on facilities for education, including Grinnell Student Union by Skidmore, Owings &amp; Merrill, Roy E. Larsen Hall in Harvard by Candill, Rowlett, Scott, New York School for the Deaf addition by Frederick G. Frost &amp; Associates . . . New decorative plastic sheetings by Michael Lax &amp; Associates for American Cyanamid Corporation . . . And a new Neiman-Marcus by Saarinen Assocs. and LeMaire Assocs.</i>

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D & D 1966 . . . Exhibitions . . . National Trust Conference . . . A.I.D. . . . N.S.I.D. . . . Contract news

**Decoration & Design 1966**

*A schizophrenic phase*

If the National Decoration and Design Show, 1966, held last month at New York's Seventh Regiment Armory, was a revelation of the state of design in the mid-sixties, it can only be called a state of extremes. While the show as a whole reflected the general swing to traditional decoration (albeit sometimes more bastardized than not), there were a few excellent examples of modern design. Sponsored jointly by The Resources Council and the New York chapter of the American Institute of Interior Designers, the two highlights of the show were the five-room A.I.D. apartment designed by Al Herbert, who believes the interior designer should look "for design elements which are uniquely expressive of our lives, our times, and our modern technology;" and Chemstrand's special section illustrating eight designers' graphic projections of the future of design (see "Projections," pages 170-177).

Although the rest of the show was largely a potpourri of today's divergent decorating styles, a close investigation revealed some fresh and original ideas. For example, the highly effective use of sisal carpeting with antiques in the Baker setting (page 14); some interesting ways with window shades (right); the effective use of oriental rugs in both modern and traditional rooms; the wide use of leather and fur in all kinds of settings, to name but a few.

Design schools were represented in three exhibits—Parsons students used passages from prose and poetry to explore light; Pratt students illustrated a variety of their work, including a low-income model apartment designed and executed by interior design students; and New York School of Interior Design's display featured renderings of interiors.

*Ways with walls, windows, floors*

Frederick W. Davis used shades without windows to give the



1



2



3



4

Schumacher setting a different look for summer and winter. The winter version (1) featured Schumacher's plain chenille on Dunbar's sectional sofa and wall panels. For summer (2) the sofa is slipcovered in screen-printed linen, and walls are changed to plaid by means of laminated window shades which are pulled down from behind ceiling framework. At the end of the room is a floating fireplace in a glass wall of American Saint Gobain's laminated glass. William Zorach's *Head of Woman* and Max

Weber's painting, *Sisters*, are from New York's Downtown Gallery. The decor was inspired by the plush atmosphere of the 1930's which is enjoying a current revival.

For Joanna Western Mills (3), Paul Krauss framed a combination of pull-down and pull-up shades with strips of bamboo-patterned black vinyl carried up from the floor thus creating a neat, architectural, space-expanding effect. The shades are brown with black braid trim, the vinyl floor is terra cotta, and Selig's swivel-based chairs

are covered in vivid green.

Four Kentile settings done by four designers in one pavilion were among the most professional presentations at the show. One of them—a floating dining room by Evelyn Jablow (4)—combined the airy see-through quality of stainless steel furniture with Kentile vinyl flooring on a raised circular platform. Other Kentile settings in the pavilion were by Daren Pierce, (not shown), Melvin Dwork (page 12), and Inman Cook (page 10).

(Continued on Page 10)

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# For your information

## Contemporary for connoisseurs

The five-room apartment presented by the New York chapter of the A.I.D. was a clear statement of good modern design by Albert Herbert. A medley of classic modern furnishings, paintings, and sculpture, it was, as Herbert put it, "for people who are connoisseurs of design in all its phases." The study (5) has three emerald green walls and a fourth wall of teak, engineered by Royal Systems to encompass TV, hi-fi, book shelves, et al. The pedestal sofa (Pace-J I L. Associates) is covered in black leather, and two pedestal arm chairs in green. Black and white window shades (Braneman-Hartshorn), installed bottom-up, provide street-floor privacy. Three black area rugs (Ernest Treganowan) are mounted on black and white houndstooth wool.

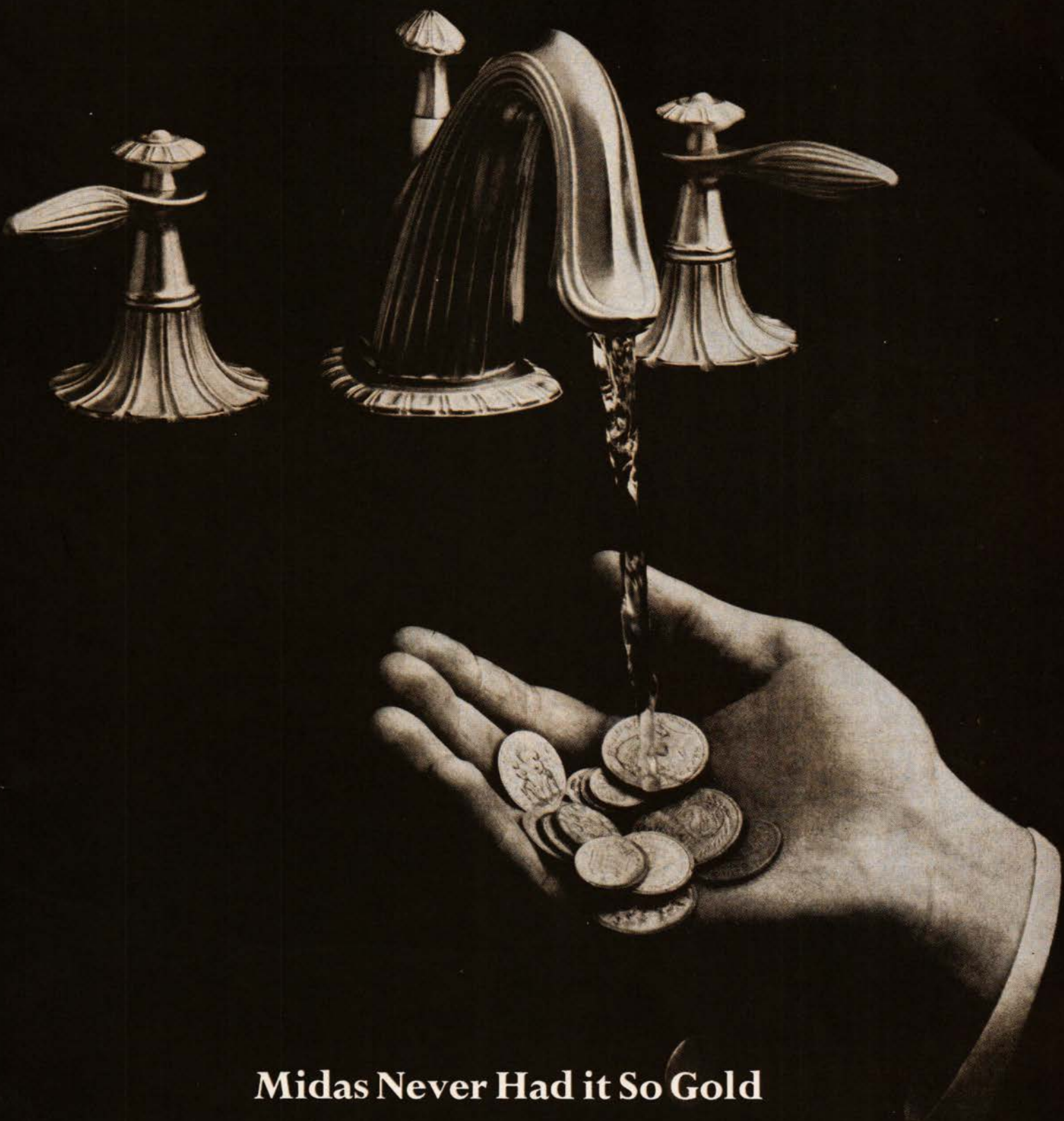
Another clean, contemporary setting (6) was designed by Milo Baughman for Directional. The Baughman-designed coffee table is a geodesic construction of steel and glass. The sofa (Kipp Stewart) is in blue suede, the rug is bearskin.

## Modern abstractions

"Blue Moon," a rug especially created by Dorothy Liebes is used as a dramatic wall hanging in Bigelow-Sanford's otherwise simple setting (7) designed by Tom Woods as a guest room or parent's retreat. Tall narrow windows frame the handcrafted rug. The sofa can be pulled out to make a double bed.

The flame-stitch pattern which is enjoying a renaissance in all sorts of fabrics, was used by Inman Cook for the floor and upholstery (Eaglesham) in a striking bath-dressing room (8) designed around a sunken tub





## Midas Never Had it So Gold

Even with his miraculous touch, Midas couldn't turn his limitless gold into a bathroom fixture this beautiful, this convenient. It waited for the creative touch of Sherle Wagner to bring beauty and elegance to the bath. The set shown here is "Contempora," hand chased and twenty-four karat gold plated. Silver-plated, if you prefer.

### Sherle Wagner

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REPRESENTED IN LOS ANGELES AND SAN FRANCISCO BY KNEEDLER-FAUCHERE; IN CHICAGO BY S. J. CAMPBELL; IN ATLANTA BY PAUL RAULET; IN DALLAS BY E. C. DICKEN; IN BOSTON BY DEVON SERVICE

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# For your information

for Kentile. Blue and white flame-stitch patterned fabric on the cantilevered daybed is echoed by the zig-zag pattern of the vinyl floor.

## Reminiscent of the thirties

Fur on the floor and crushed velvet on the sofa gave a lush effect to the Paul McCobb room setting (9) enhanced by Ronald Stein's painting from the Marlborough Gallery and Raymond Rocklin's sculpture from the Bertha Schaefer Gallery. The McCobb-designed furniture included a walnut buffet-cabinet with slate top and black leather door fronts, walnut tables with gray glass tops, caned bases; and sofa upholstered in Greeff's crushed velvet.

## Outdoors inside

An antique stove shaped like a seated Chinese figure created a dark focal point in an otherwise monochrome study (10) designed for the Kentile pavilion by Melvin Dwork of Yale Burge. Kentile's Colonial Brick was laid on floor in chevron pattern and in ashlar design on the curved wall giving the setting an outdoor look.

For du Pont, Renny Saltzman designed a three-room suite including an indoor garden room (11) completely carpeted in Orlon by James Lees. A new "indoor-outdoor" fabric of 100% Orlon by Boris Kroll was used as window fabric and upholstery on the Lee L. Woodard sofa and chairs.

Taking indoor elegance outside was the idea behind a terrace setting (12) designed by Paul Krauss for the American Viscose Division of FMC Corporation which combined such diverse design elements as indoor antique chippendale chairs slipcovered with a floral-printed

(Continued on Page 14)



9



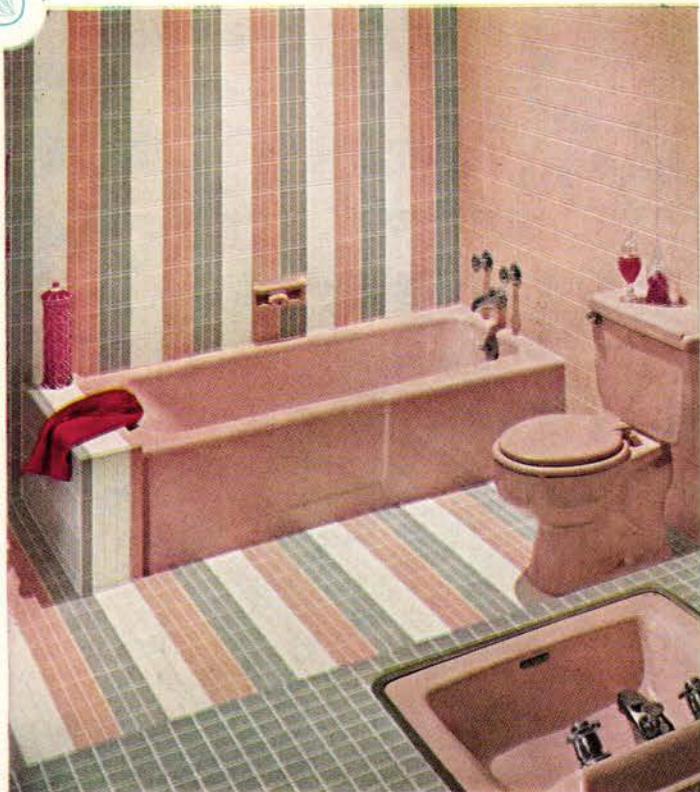
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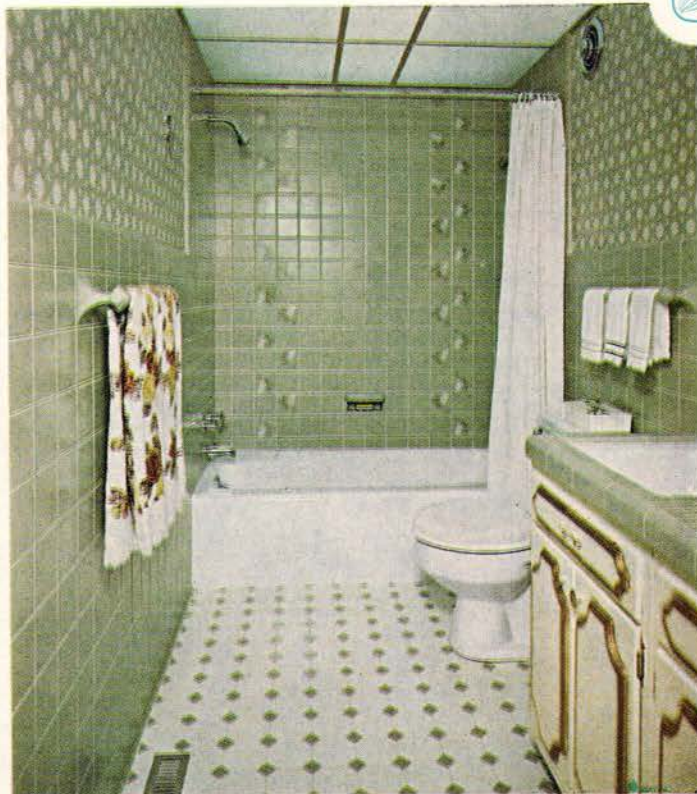
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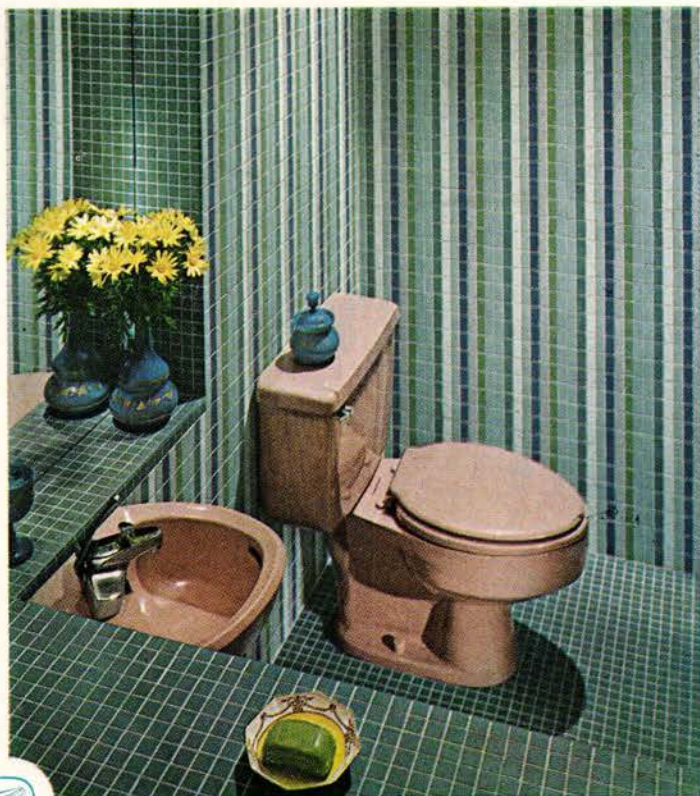


**1 Create a bold elegance** with the lustrous texture of crystalline glazed scored tile used here in same stripe pattern on wall and floor in SD-4, 350 Cr. Gray, 355 Cr. Pink and 365 Cr. White. Vanity top: SD-1, 350 Cr. Gray. Side Wall: 66 Hydrangea. Fixtures: American Standard Venetian Pink. Plate 156.



**2 For decorative flair** with a difference, feature octagon floors and a design motif with decorated tile in the bath alcove. Wall: 76 Sage Gray. Decorated tile: Galaxy K-3. Vanity top: Scored design SD-1, 76 Sage Gray. Floor 4 1/4" octagon, 390 Cr. Salt & Pepper with dots in 76 Sage Gray. Plate 147.

**3 Pomp up a powder room** or small bath by using small ceramic mosaics. American Olean has dozens of patterns, in a wide range of today's purest, clearest colors. Walls here are Cerulean, Emerald, Haze, Cobalt, Pepper White and Teal. Floor and vanity: Teal. Fixtures: American Standard Fawn Beige. Plate 158.



## Ways to lend luxury touches with ceramic tile

For a whole galaxy of decorating-with-tile ideas write for the new full color booklet 470; "New Decorating Ideas with Ceramic Tile."

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## For your information

sailcloth fabric containing Avisco rayons. The setting was conceived as a summer extension of the interior—indoor furniture moved to the sheltered exterior and set up in groupings for dining and entertaining.

### *Sisal with velvet and gold*

Because there is "a certain chic about combining inexpensive things with expensive ones," John Braden boldly set off a variety of handsome antique reproductions with sisal wall-to-wall carpeting in the Baker Furniture Company setting (13). Striped cotton (Kent Bragaline) on the walls completed the highly successful Baker setting.

### *The best of tradition*

For Martin-Senour, Alex E. Godwin designed an elegant dining room (14) with walls done in Wythe House Gold (one of the colors in Martin-Senour's new Williamsburg collection). A handsome paisley-patterned rug (Kent Costikyan) set off Kittinger's Williamsburg furniture. Two of the Queen Anne chairs were upholstered in Schumacher's Williamsburg olive-green velvet, and two in orange velvet.

The "chateau bedroom" (15), designed by Margaret D. Nelson for Stroheim & Romann, featured a handsome carved built-in bed by Don Ruseau against walls covered in handblocked chintz from Stroheim's collection of block prints made in England. The bedspread is a modern interpretation of flame stitch in blue, turquoise, and olive. All the furniture and the mirror is also from Don Ruseau.

A charming 18th-century Newport living room designed by Charles Burr Lamar, consultant to the Preservation Society of Newport (16) featured Kittinger reproductions of Newport antiques in an authentic Newport setting. The fabrics by Schumacher, and other decorative elements are all part of the Historic Newport Reproduction program.

(Continued on page 16)



13



14



15

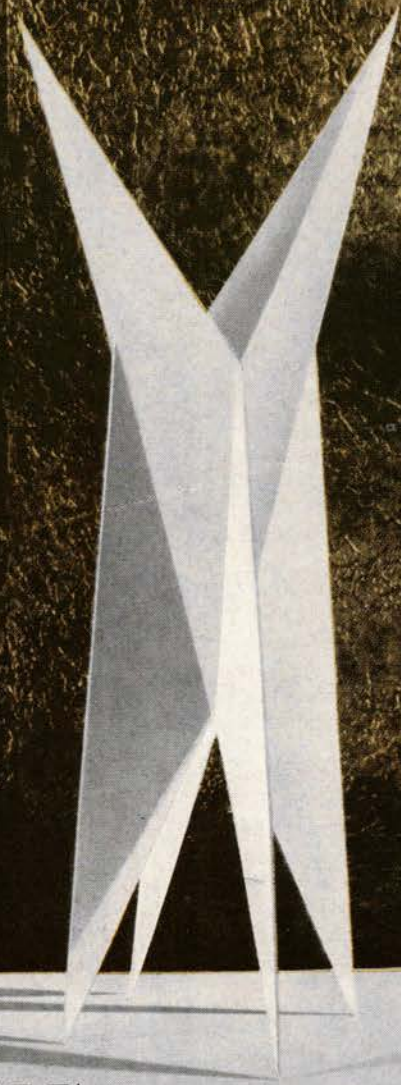


16

ANOTHER

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# F o r y o u r i n f o r m a t i o n

## Paneling under pavilion roof

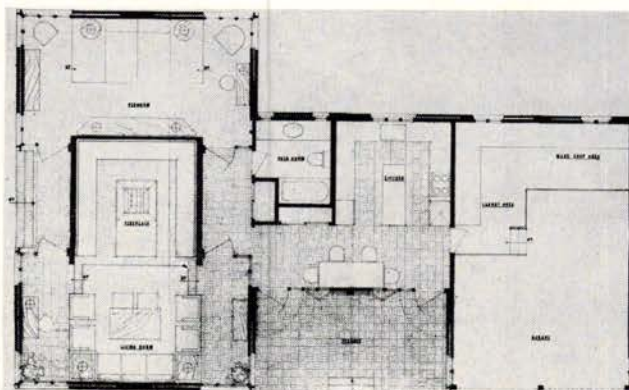
One of the show's more ambitious offerings was the U.S. Plywood house designed by Tom Lee as a hunting lodge. The D & D setting simulated one wing of the house (see floor plan below).

Tom Lee shows himself in a new role, not the familiar one of talented creator of decor, but the more serious one of brilliant architectural planner. The layout of the building is completely original and achieves the effect of baronial splendor in what is actually quite a small house. Heart of the house is the walled-in seating core of the living room which is one section of the more conventional living area in a conventional position near windows (below). Core seating backs up to the wall and, on built-in banquettes, provides seating for about 20 people around an enormous free-standing fireplace whose copper hood hangs down from the cathedral ceiling. Clerestory windows above the core walls bring daylight into this inner seating section. The result is a spatial effect and entertaining area of a big house.

A system of sliding plywood panels made it possible to completely seal windows and doors against weather or for security.

The living room is paneled in wormy chestnut; the bedroom, paneled in red oak, is a comparatively small room beautifully planned to take an imposing canopy bed. The wormy chestnut plywood of the entrance foyer served as a background for stainless steel chair and console.

(Continued on Page 18)





Floors and walls of this kitchen-dining area feature dramatic new Kentile® Colonial Brick Solid Vinyl in 9" x 9" tiles. Thickness:  $\frac{1}{8}$ ". Colors: Woodstock White and Georgetown Red. Floor design and interior by Marvin Culbreth, A.I.D.

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# F o r   y o u r   i n f o r m a t i o n

## Exhibitions

### *Architectural League Gold Medal Awards*

The United States Plywood Corporation showroom at 777 Third Avenue, New York, is playing host this year (through December 1) to the 63rd National Gold Medal Exhibition of the Building Arts of The Architectural League of New York. (INTERIORS will feature a collection of the work in the December issue).

From more than 70 entries, 23 awards were made in the 1965 competition, which included works both of invited guests and work openly submitted by American practitioners of the building arts.

The Collaborative Medal of Honor, awarded to "the project which best exemplifies the results of outstanding collaboration between the practitioners of the building arts," went to the Deere and Company executive office building (INTERIORS, January 1965) by Eero Saarinen and Associates. Other collaborators were structural engineers Ammann & Whitney, mechanical engineers Burns & McDonnell, landscape architects Sasaki, Dawson, DeMay Associates; muralist Alexander Girard.

Other awards included: the Gold Medal for architecture to the Francis Greenwood Peabody Terrace Married Student Housing at Harvard University by architects Sert, Jackson & Gourly; the Gold Medal for sculpture to Isamu Noguchi for his sculpture at the Beinecke Rare Book and Manuscript Library, Yale University; Gold Medal for design and craftsmanship to architects Frederick Kiesler and Armand Bartos for the Shrine of the Book, The D. S. and R. H. Gottesman Center for Rare Manuscripts, Jerusalem, Israel; the Gold Medal for engineering to structural engineers Ammann & Whitney for the Assembly Hall, University of Illinois. No Gold Medal award was made for mural painting, and no awards of any kind were made by the landscape architecture jury. The latter, however, submitted a statement saying that certain

projects were ineligible because their designers were members of the jury. "The jury chose to make no awards but commends architect Edward Larabee Barnes for his sensitive consideration of the site in the design of the Haystack Mountain School of Arts and Crafts."

After it closes in New York the Gold Medal Exhibition will be circulated nationally to schools, universities, museums, and other institutions by the American Federation of Arts.

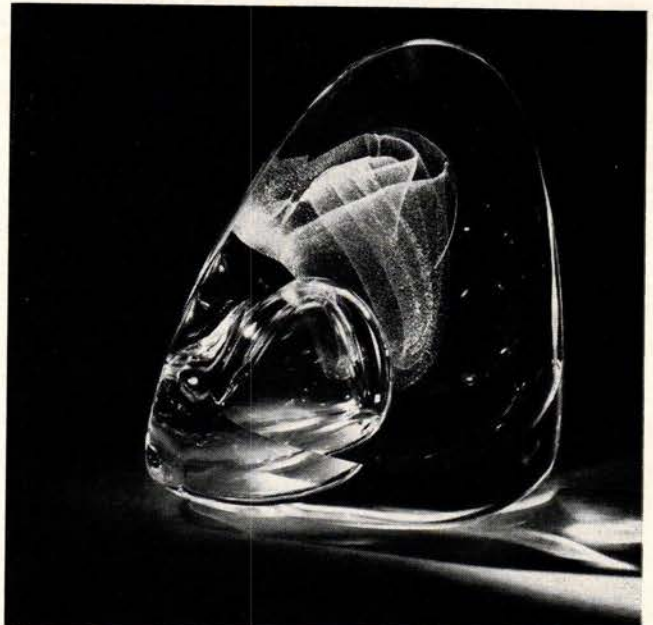
### *Glass sculpture*

*Studies in Crystal 1966*, a collection of experimental crystal designs by three Steuben designers, goes far toward giving new vitality to an ancient medium. Glass, which should be one of the most exciting mediums for sculpture, has been so closely associated with functional uses throughout its thousands of years of existence, that it has been difficult to visualize it as a pure art form. The 26 experimental designs in this collection, however, done by George Thompson, Paul Schulze, and James Houston, would seem to have broken away from any preconceived conception of glass as a container. Free forms and geometric forms, they seem to have grown out of the special characteristics of crystal rather than out of preconceived ideas. (See cuts)

### *"A Faith for Our Times" in San Francisco*

How the arts can express religious faith will be demonstrated in music, dance, drama, and art to more than 3,000 congregational delegates attending the 48th Biennial General Assembly of the Union of American Hebrew Congregations in San Francisco, November 13-18. To illustrate the contemporary artists' view of "A Faith for Our Times," an exhibition has been assembled by Mildred Constantine, associate curator of design of New York's Museum of Modern Art, and New York architect Richard Meier. It will open at the San Francisco Art Museum November 15.

(Continued)



Above and below: Two forms with abstract inclusion by George Thompson of Steuben's design department.



Below: Column composed of a continuous series of right-angled prisms by Paul Schulze (left); free-form spiral rising from triangular column of crystal and white marble (right) by Thompson.





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## National Trust Conference

Architects, city planners, interior designers, historians, directors of historic museums, journalists, were among the more than 500 members and delegates who attended the National Trust for Historic Preservation's 19th Annual Meeting and Preservation Conference in Raleigh, North Carolina, October 7-10. Sessions ranged from an address by the Honorable Stewart L. Udall, Secretary of the Interior, at the annual dinner to a panel discussion on fund raising and financing presided over by James G. Van Derpool, executive director of New York City's Landmarks Preservation Commission.

*Charles E. Peterson honored*

The National Trust's sixth annual Louise du Pont Crownin-

shield Award was presented to Charles E. Peterson, F.A.I.A., architectural historian, restorationist, planner, and one of the nation's leaders in preservation activities, at the annual conference dinner. Established in 1960 to recognize "superlative achievement in the preservation and interpretation of sites, buildings, and objects significant in American history and culture," the award, which carries a \$1,000 stipend, was presented to Mr. Peterson by Gordon Gray, chairman of the National Trust's board of trustees, who read the citation which states:

"Beginning his professional career in 1929 with the National Park Service, his work encompassed restorations and development in many areas of the country . . . In 1933 he was a pioneer of the Historic American Buildings Survey . . . In

1952 he instituted a summer work program for faculty and students from architectural schools to maintain the Survey's scholarly character and to educate the architects of tomorrow by first hand knowledge of American architectural achievement and tradition.

"He has published widely on such diversified subjects as prefabs in the California Gold Rush, French landmarks along the Mississippi, and pioneer architects and builders of Honolulu. He was a founder of the Society of Architectural Historians . . .

"A vocal and unrelenting champion of the cause of preservation, he has been influential in the current revival of Philadelphia's Society Hill . . . For some years he was director of the Philadelphia Society for the Preservation of Landmarks, and now serves on the Board of the

Society Hill Area Residents Association . . ."

*Trust accepts Federal mansion*

Oatlands, the historic Federal mansion located south of Leesburg, Virginia, built by George Carter, a grandson of "King" Carter, was accepted as a gift to the National Trust for Historic Preservation from Mrs. David E. Finley and Mrs. Eustis Emmet, along with its furnishings and 261 acres of farm land surrounding the mansion and gardens. Built in 1800-1803, this impressive example of early Virginia architecture is fronted by a two-story Corinthian portico surmounted by a balustraded attic. Besides fine Georgian detailing, Oatlands boasts gardens which are considered one of the finest examples of early Virginia landscape design.

*(Continued on Page 228)*

## FOR YOUR CALENDAR

Through 1965. **World's Fairs.** 16 world's fairs between 1851-1939. Prepared by Metropolitan Museum of Art, Commercial Museum, Philadelphia.

Through November 21. **Pier Luigi Nervi.** Smithsonian Institution Traveling Exhibition. Dartmouth College, Hanover, N. H. **Amusements Is. . . .** American Federation of Arts Circulating Exhibition. Milwaukee Art Center.

Through November 28. **Le Corbusier.** Smithsonian Institution Traveling Exhibition. Michigan State University, East Lansing, Michigan. **Designed For Production.** American Federation of Arts Circulating Exhibition. Commercial Museum, Philadelphia. **Modern French Tapestries.** (From designs by Picasso, Miro, Leger, et al.) Loan of Charles E. Slatkin Galleries. Everson Museum of Art, Syracuse, N.Y.

Through November 29. **Best of California Design/Nine.** Dorian Hunter Gallery, 524 West Commonwealth Avenue, Fullerton, California

Through November. **Recent American Synagogue Architecture.** Smithsonian Institution Traveling Exhibition. University of Notre Dame, Notre Dame, Indiana. **Rouault—Original Etchings, Miserere Series.** Also: **Rare Wood Engravings in Color.** Old Print Center of Phyllis Lucas Gallery, New York. **Baroque Textiles of the Louis XIV Period.** Scalandre Museum of Textiles, New York. **Bronzes by Euphemia Glover.** Sponsored by Artist-Craftsmen of New York. National Design Center, New York.

November 8-11. **National Hotel & Motel Exposition.** New York Coliseum.

November 10-12. **Building Research Institute—Fall Conferences.** Washington Hilton Hotel, Washington, D.C.

November 11-21. **16th Annual Decorators Show.** Pan Pacific Auditorium, Los Angeles.

November 13-21. **National Arts and Antiques Festival.** Madison Square Garden, New York.

November 15-20. **Eastern States Antiques Fair & Sale.** Westchester County Center, White Plains, New York.

November 17-January 2. **Christmas Crafts Exhibition.** Philadelphia Art Alliance.

November 19-23. **Hotel Sales Management Association & Convention.** Roosevelt Hotel, New Orleans.

November 20 (1:45 p.m.) **Auction of French, English, Italian and Other Furniture and Decorations.** Parke-Bernet Galleries, Inc., New York.

November 20-December 12. **Murals In Lace.** Smithsonian Institution Traveling Exhibition. Winnipeg Art Gallery, Winnipeg, Canada.

November 20-December 12. **Albers: Interaction of Color.** Smithsonian Institution Traveling Exhibition. Washington University, St. Louis, Mo.

November 20-January 9. 1) **Cookies and Breads: The Baker's Art.** 2) **Enamels by June Schwartz.** 3) **Woven Forms by Dominic Di Mare.** Museum of Contemporary Crafts, New York.

November 23 (evening). **Auction of Furniture and Jewelry for Benefit of Irvington House.** Parke-Bernet Galleries, New York.

November 27-December 19. **American Furniture.** Smithsonian Institution Traveling Exhibition. University of Manitoba, Winnipeg, Canada.

November 28-December 20. **Brazilian Tapestries.** Tennessee Fine Arts Center, Nashville, Tennessee.

November 29-December 2. **East Orange Antiques Fair & Sale.** Hotel Suburban, 141 South Harrison Street, East Orange, N. J.

December 3-January 2. **German Glass From Roman Times to the Present.** Touring U.S. under auspices of National Carl Schurz Association. Milwaukee Art Center.

December 4 (1:45 p.m.) **Auction of English Furniture and Decorations.** Parke-Bernet Galleries, New York.

December 5-9. **National Association of Home Builders 22nd Annual Convention and Exposition.** McCormick Place, Chicago.

December 5-11. **American Hotel & Motel Association—54th Annual Convention.** Miami Beach, Florida.

December 13-January 9. **Philadelphia Architecture—The Past Fifty Years.** Philadelphia Art Alliance.

January 2. A.I.D. **International Design Awards Dinner.** Pick-Congress Hotel, Chicago.

January 2-7. **Lamp Show.** Palmer House, Chicago.

January 2-8. **Chicago International Home Furnishings Market.** Merchandise Mart, American Furniture Mart, Exhibitors Building. **Chicago Lamp Show.** Merchandise Mart, American Furniture Mart.

January 3-7. **Atlantic City China & Glass Show.** Convention Hall.

January 3-30. **Architecture Without Architects.** Museum of Modern Art Circulating Exhibition. Commercial Museum, Philadelphia.

January 9-13. **New York Lamp & Home Furnishings Show.** Hotel New Yorker.

January 9-14. **Lamp Show.** 230 Fifth Avenue, New York.

January 9-21. **Early Bird Market.** 225 Fifth Avenue, New York.

January 10-14. **Atlanta Winter Home Furnishings Market.** Atlanta Merchandise Mart.

**New York Furniture Market.** One Park Avenue, New York Furniture Exchange, National Furniture Mart.

**National Housewares Exhibit.** McCormick Place, Chicago.

January 10-21. **Early Bird Market.** 225 Fifth Avenue, New York.

January 16-18. **California Curtain & Drapery Show.** Ambassador Hotel, Los Angeles.

January 16-21. **Los Angeles Home Furnishings Market.** Los Angeles Merchandise Mart.

January 17-21. **Dallas Home Furnishings Market.** Dallas Trade Mart.

**Southern Furniture Market.** High Point, North Carolina.

January 23-26. **New York Curtain, Drapery, Domestic & Linens Show.** Trade Show Building.

**Washington (D.C.) Gift Show.** Hotel Willard.

January 23-28, and January 30-February 4. **18th annual Williamsburg Antiques Forum.** Colonial Williamsburg, Virginia. "Colonial Life In Massachusetts, Rhode Island, and New York: A Study In Three Dimensions." Information: Mrs. Mary B. Deppe, Registrar, Goodwin Building, Williamsburg, Virginia.

January 24-28. **Western Home Furnishings Market.** Merchandise Mart, San Francisco.

January 25-30. **Cologne International Furniture Fair,** Cologne, Germany.

January 31-February 11. **China, Glass & Gift Market.** Merchandise Mart, Chicago.

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**THE RUGBY BAR** offers the perfect setting for convivial get-togethers. The unusual, brass-studded tête-à-tête chairs are upholstered with citrus green Decor 64 Naugahyde. The same clear color is echoed in the wall panels of Naugahyde. Bar stools are rich emerald green Decor 64. And for guests' complete comfort, the bar has an armrest of black Naugahyde.



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PHOTO: BRUCE DAVIDSON DESIGN: GENE PAUL MUZIC



These words were spoken by an American, an Israeli, and a Russian – Robert M. Hutchins, Abba Eban, and N. N. Inozemtsev. They were three of 67 distinguished scholars and statesmen from 19 countries who came together in New York before an equally representative audience of 2500. They convened to talk about the requirements for peace—“peace pure, simple, and durable.” Reports of the four-day meeting were beamed around the world by more

than 350 working members of the press, radio, and television.

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the issues involved in maintaining a free and just society and get them understood and discussed.

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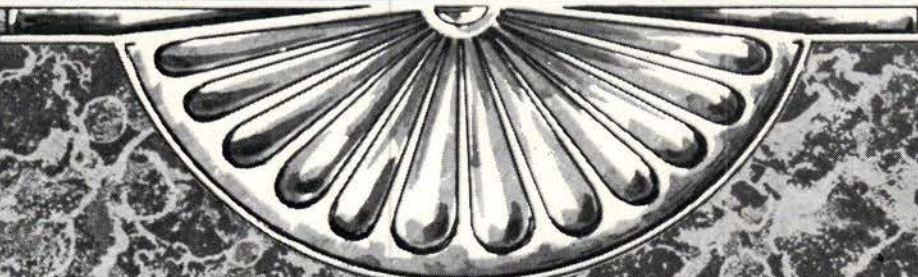
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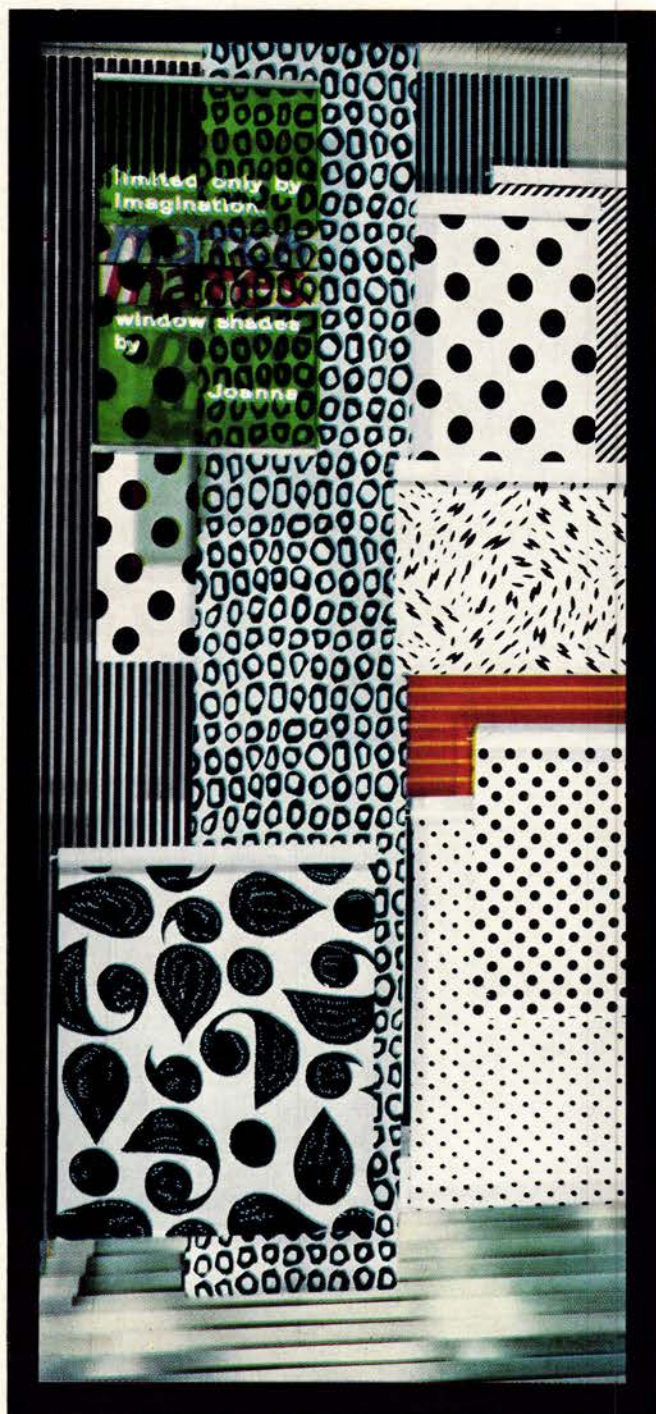
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## Interiors' bookshelf

### Little but precious

**THE COMPLETE BOOK OF SMALL ANTIQUES COLLECTING.** by Katharine Morrison McClinton. 255 pages. 8½" x 5½". Illustrated with more than 100 black and white photographs. Coward-McCann Inc., New York. \$5.95.

This book should prove a bonanza for those with king-size collecting instincts but little space. Katharine Morrison McClinton who has written many books and articles on antiques and antique collecting, concentrates here on a wide variety of small American antiques suitable for collecting. Hinges and latches, eagles and decoys, pudding molds and paper weights, folk toys and calling cards, are but a few of the small collectable antique objects Mrs. McClinton describes in her lively and readable text. In each case she also gives a brief history of the object, make suggestions for further reading, and lists museums, galleries, et al, where such collections can be seen.—M.P.

### Vital century

**AMERICAN ANTIQUES 1800-1900. A Collector's History and Guide.** By Joseph T. Butler. 203 pages. 7½" x 10½". Extensively illustrated with more than 300 black and white, and color plates. The Odyssey Press, Inc., New York. \$7.95.

The decorative arts of the 19th century, like 19th-century architecture, have only recently come in for any serious consideration. The century produced such a variety of furnishings embellished with ornaments from such a variety of historical sources that it has been almost impossible to sort them out. Now Joseph T. Butler, curator of Sleepy Hollow Restorations in Tarrytown, New York, has done a large part of the job for us in this informative book in which he evaluates and puts in their proper context, much of the century's furniture, ceramics, glass, silver, needlework, textiles, and lighting devices.

While the 19th century's exuberant decorative arts have often seemed more amusing than impressive, Butler makes it clear that there was also much that was experimental and progressive. "Progress," he points out early in the book, "was as important in shaping the taste shown in the domestic interiors as it was in forming the intellectual, economic, and social currents of the world in general."

One of the most interesting sections in the book is devoted to the 19th century's innovative furniture, some of which has strongly influenced 20th-century design. Here Butler discusses such new techniques as lamination, and Thonet's method of bending wood; the use of new materials for furniture including papier mâché, iron, metal tubing; the wide use of metal coil springs which gave an importance to upholstery; and the large amount of convertible and folding furniture produced during the century including a folding chair developed in the 1850's which proved to be the prototype of the 20th century's "director's chair." No less interesting was the use of organic materials for furniture—cane (wicker or rattan), bamboo, and even animal horns.

Butler also traces the style and taste changes that took place in American interiors between 1800 and 1900, and ends with a chapter in which he applauds the bright touches of originality that 19th-century antiques can add to modern settings. Most 19th-century objects, says Butler, "even when they were conceived in a formal idiom, have a sense of robustness and humor," which lends warmth to the "most antiseptic modern interior."—M.P.

(Continued on page 41)



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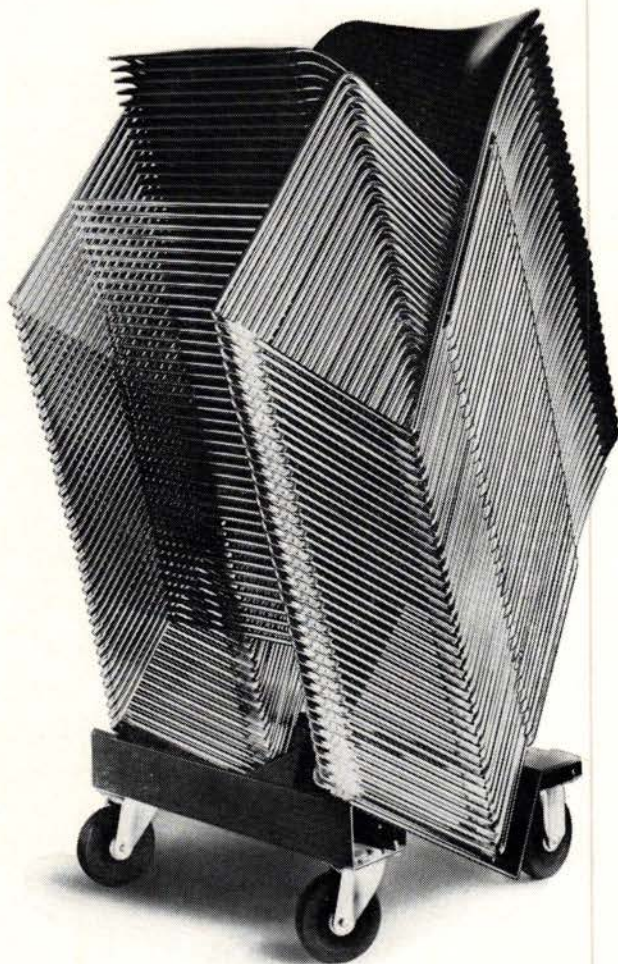


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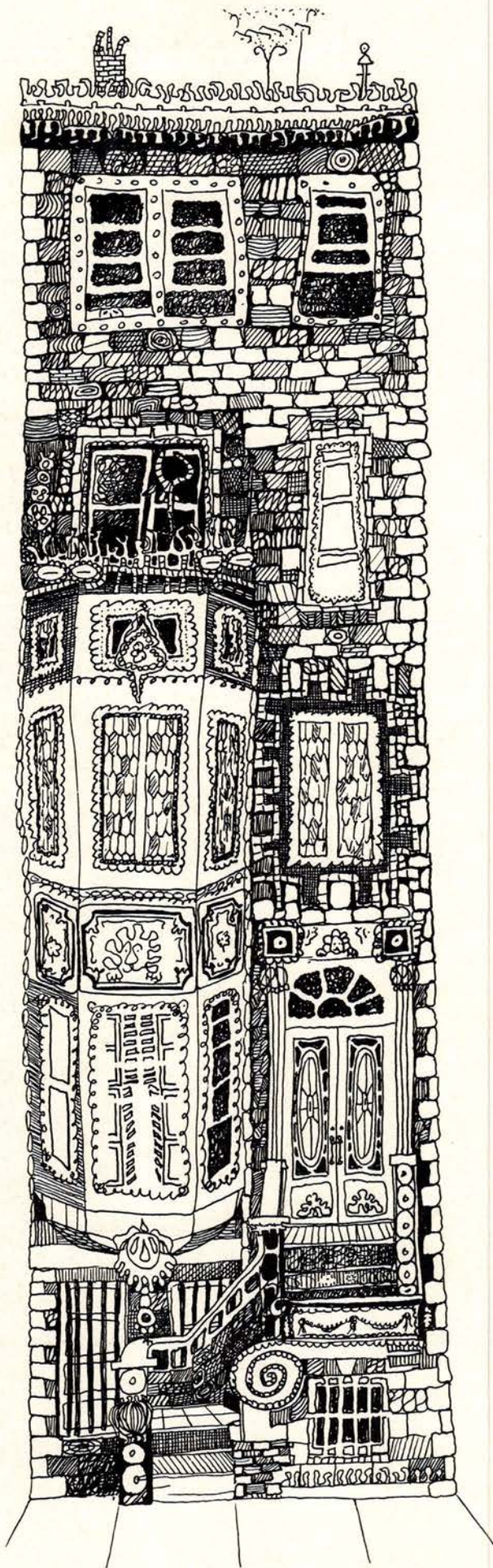
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## Interiors' bookshelf

(Continued from page 28)

### Do-it-yourself for the great society

**HOW TO MAKE WOOD FURNISHINGS FOR YOUR HOME** by Mario Dal Fabbro. 168 pages, 7½" x 10", illustrated. Published by Mc-Graw-Hill Book Company.

Reviewed by Arnold Friedmann\*

How to Make Wood Furnishings for Your Home is Mr. Dal Fabbro's fourth book on the subject of wooden furnishings for "do-it-yourselfers." This volume contains over 100 projects consisting of small and useful furnishings for the home. They range from candle holders and trays to service bars and chests. Each project is explained and clearly illustrated with a complete list of materials and step-by-step instructions. The drawings are clear and well done, and contrary to most "easy to assemble" instructions (especially the ones accompanying children's toys) any reasonably intelligent person should be able to follow them.

The book is definitely not for the professional designer nor for the professional woodworker; but rather for the new species of "home craftsmen" who seem to exist in large numbers in our affluent society. By today it seems reasonable to expect that the serious home craftsman with sufficient leisure and affluence has acquired enough tools and machinery to tackle rather ambitious projects with a consider-

\*Arnold Friedmann is Professor of Interior Design at Pratt Institute.

able amount of skill and experience in woodworking as another prerequisite. I would not recommend giving the book to the friend who must nurse a swollen thumb after attempting to hammer a nail into the wall.

The significance of Mr. Dal Fabbro's book for the professional designer is the fact that most projects in it are of a surprisingly sound level of design; a fact all too often totally lacking in other do-it-yourself books.

### Dartmouth honors Mrs. Vanderbilt Webb

Mrs. Vanderbilt Webb, chairman of the board of the American Craftsmen's Council, received an honorary degree, Doctor of Humane Letters, from Dartmouth College last June. The Citation read as follows: "Aileen Osborn Webb, in Polynesia you could be addressed as 'Tane-Mata-Ariki'—the craftsman's sponsoring deity. In twentieth century American 'Mrs. Webb' means the same thing. A potter who paints, a wood carver who gardens and who incidentally beheads rattlesnakes as just part of the art of a properly trimmed hedge, you personify the American crafts renaissance you have led. Whether founding a crafts movement, a school or a museum, you have been dauntless in pursuit of the truth that practical people do things and really practical people do good things. The craft arts of this college and this community are largely the fruit of your early planning; Dartmouth's doctorate of humane letters, *honoris causa*, bespeaks both our gratitude to you and our continuing allegiance to your aegis."

It has been said that a CLAVOS Catalogue is a dangerous thing. CLAVOS Bedspreads and Rugs inflame imaginations with inspired visions. These 24 interiors are just a few from the infinite number you'll create if you dare succumb to the temptation of CLAVOS. These Bedspreads are available in four sizes, to fit all beds. Prices start at \$126 List. CLAVOS Rugs are available in a variety of sizes... starting at 4'-8" x 7'-2", at \$96 List. Write for complete price list. Incidentally, if you wish special colors or sizes, please let us know. Additional copies of Catalogue are \$1.00.

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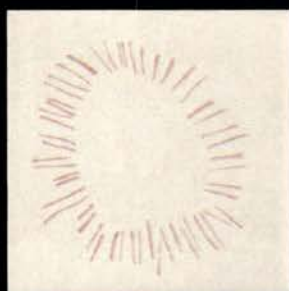
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In creating these six new designs, Max Spivak, one of America's outstanding ceramic muralists, designed them primarily for their "total" effect in a wall. By setting them in a random pattern, as he recommends, repetitive monotony is not only avoided but the overall effect becomes even more exciting as the area size increases.

Spivak Ceratile Designs are ideal for use in motel, hotel, apartment and commercial lobbies, in bathrooms, powder rooms and kitchens. They can be used for light-duty floors as well as walls; for an entire room or for a single wall area with equal effectiveness.

Spivak Ceratile Designs are produced in 4 1/4" x 4 1/4" flat units in soft, muted colors that coordinate perfectly with solid colors of Suntile and the colored bathroom fixtures of most manufacturers.

If you are an architect, decorator or builder and would like free sample tiles, write us on your professional or business letterhead. Address your request to The Cambridge Tile Mfg. Co., Cincinnati, Ohio 45215.

◀ The CAMBRIDGE "ROMAN BATH" SUNKEN TUB, shown at left, adds glamour to any bathroom. This one-piece, precast, reinforced concrete tub is delivered to the job ready for easy installation, plumbing connections and tiling. Only minor modifications in floor framing necessary. No drop ceilings required. Costs considerably less than conventional sunken tub. For details and complete information write Dept. RB65.

Spivak Ceratile Designs, Copyright 1964



METEOR 45-807

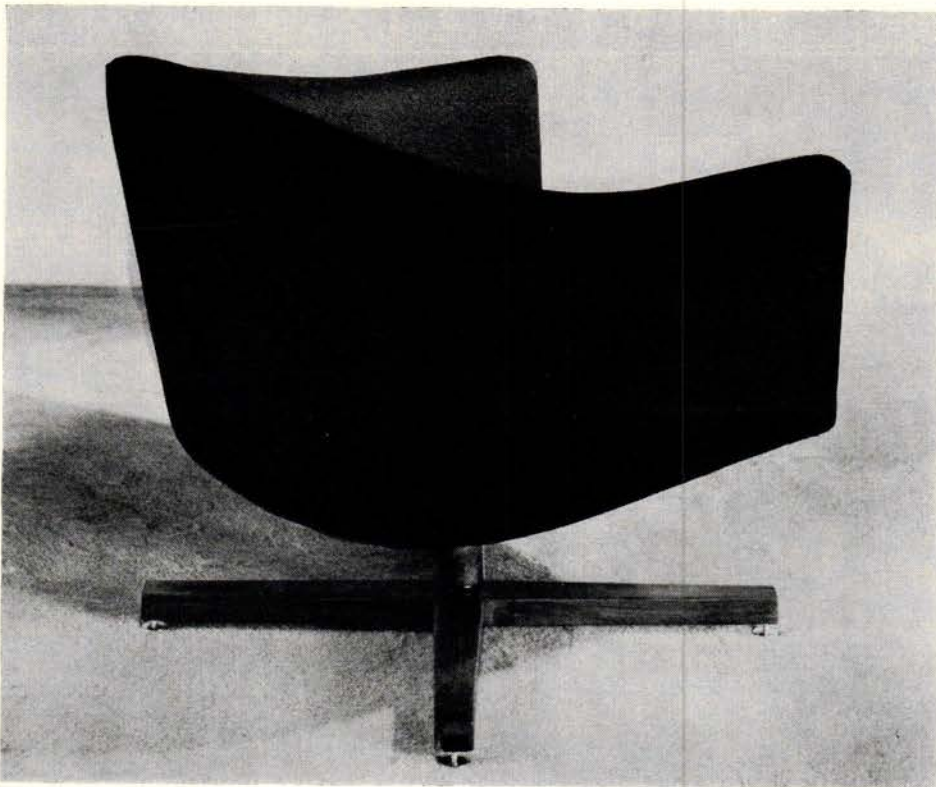
**SPIVAK  
CERATILE  
DESIGNS** by Cambridge Tile



**Chairs and tables from Cumberland**

(1, 2, 3, 4, 5) CUMBERLAND FURNITURE COMPANY, 40 East 49th Street, New York, noted for its unique uses of stainless steel in furniture design, recently introduced a group of "sculptured" chairs and a selection of new tables. Two silhouettes are offered in the chairs each with different back heights enabling their versatile use as lounge, conference or desk seats. A comfortable lounge chair (1) is available with a fixed, swivel-tilt, revolving, or revolving-with-return base. It is 29" high. The second style comes in two models one (2) that increases the back height from 31" to 33" by extending the base pole, and a second model (3) slightly smaller in scale specifically scaled as a pull-up chair so that the arms will slide comfortably under a desk or conference table. Additional flexibility of design is made possible by a choice of three pedestals, walnut over steel (1), chrome (3), or stainless steel (2) available for all chairs.

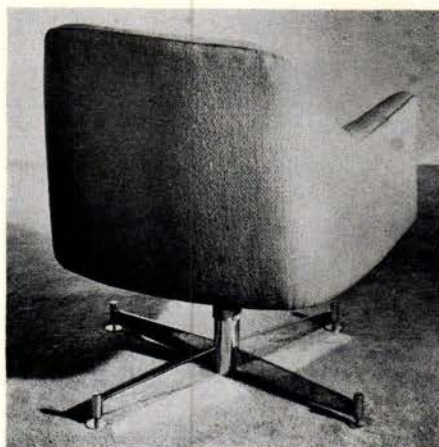
The tables are offered in several heights and sizes with marble, slate, wood, plastic laminate or glass tops and a stainless steel base in a selection of designs. An architectural design (4) may be ordered in three heights: 16½", coffee table; 20½", end table; 28½", dining/conference table. The subtlety of smoke glass compliments the crossed steel base on another table (5) which is 24" in diameter and 20½" high. Finally an elliptical table (6), shown here with a rosewood top, is 20½" or 24" high. Cumberland welcomes custom orders and all upholstery is COM.



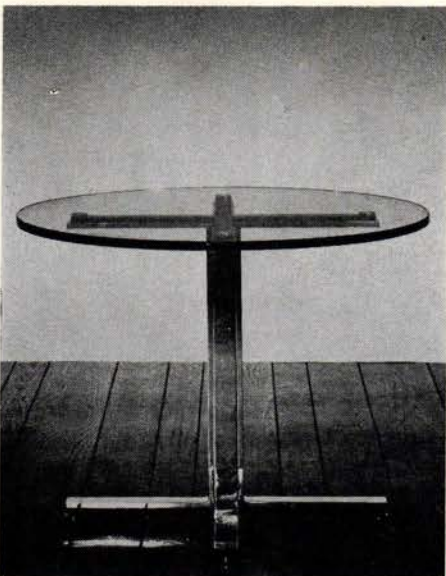
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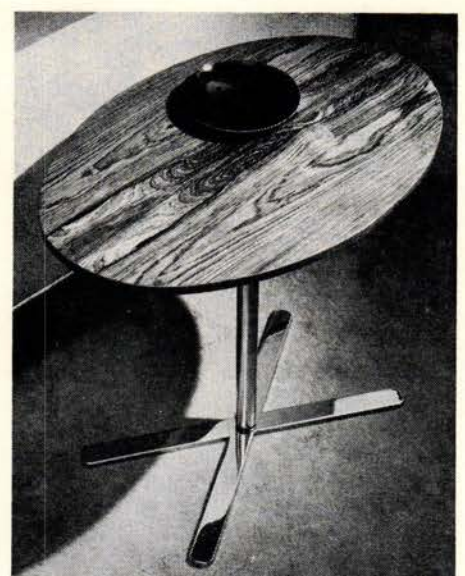
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we are tops



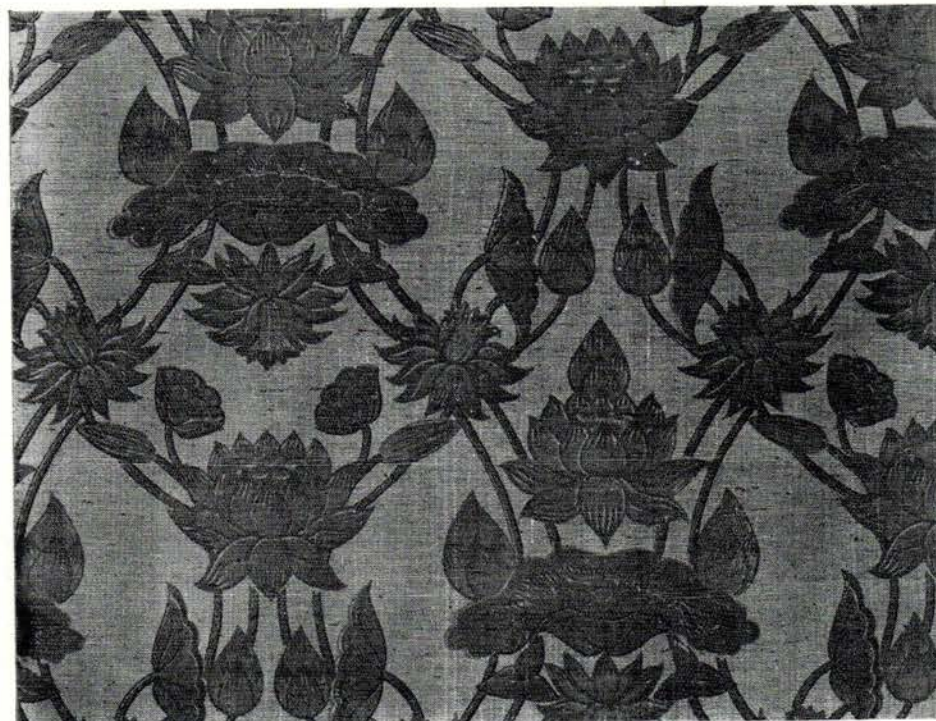
AND WE'LL STAY THAT WAY! For we're of genuine walnut, finished in hand-rubbed linseed oil. And we're backed with burn-resistant aluminum foil . . . and impact-resistant Duolox. We are just a part of the extensive family of Accessory Tables, Chairs, Lounge Seating, Desks and Cabinets made by

**B. L. MARBLE FURNITURE, Inc.,** of Bedford, Ohio





1



2

**Prize-winning lamps**

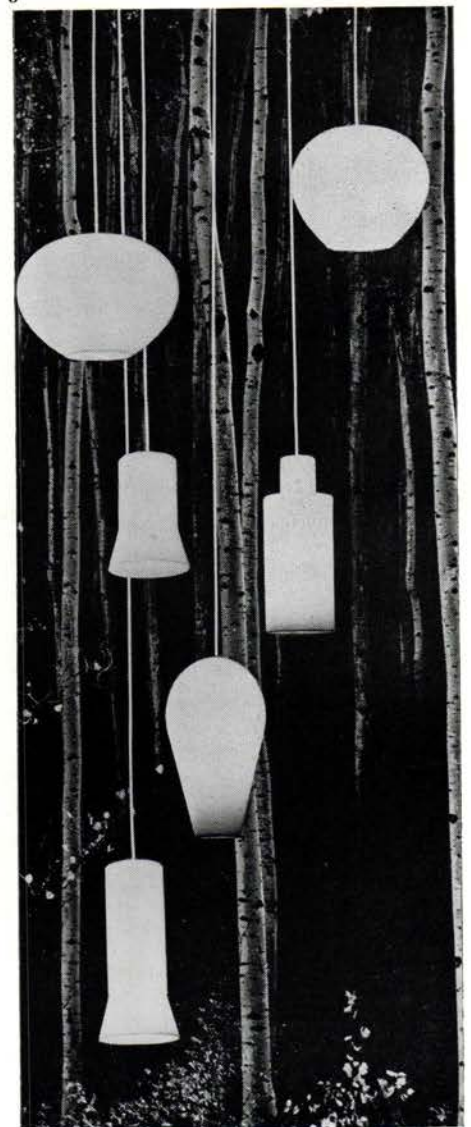
(3) SALEMLIGHTS, 745 Stevenson Street, San Francisco, California, has perfected a new concept in architectural lighting with a group of mouth-blown pure white glass lighting fixtures designed by Robert Salem. These imaginative contemporary lights, are made in nine stock styles and custom designs are supplied upon request. The white glass is acid-etched for glare-

free soft lighting and has a new coating that makes it possible to wash the fixture with soap or detergent. The lamps shown vary in height from 10" to 16". These unique lights were selected for excellence of design by the California Design 9 Exhibit, the Design USA Exhibit, London, and the Pasadena Art Museum.

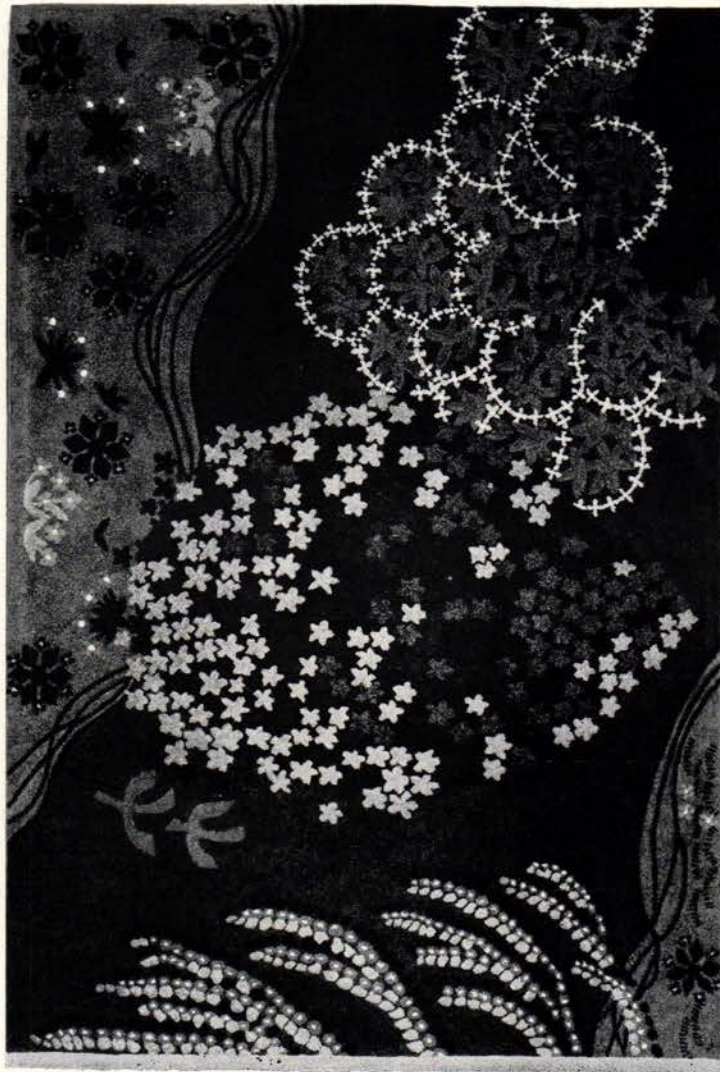
**Silks from Thailand**

(1, 2) THAIBOK FABRICS, LTD., 969 Third Avenue, New York, calls its lovely new group of decorative printed silks the "Lotus Collection" because each of the ten patterns was inspired by the art resources of Thailand. Designed by Jim Thompson and printed in Thailand, the hand-woven silks include "Chinese Porcelaine" (1) featuring a motif taken from an eighteenth-century Chinese porcelain bowl in the Bangkok Museum. It is offered in six excellent colorways; one of the most original presents pale pink flowers and blue butterflies on dark green silk. From an interior column in the Temple of the Lotus Pond built by King Mongkut came the precise, delicate "Sapatoom" (2). This pattern shows a lotus motif in beige on off-white. All patterns are printed on Thaibok's heavy or medium weight silks with either print or ground colors co-ordinated to relate to earlier Thaibok silks in all weights.

3

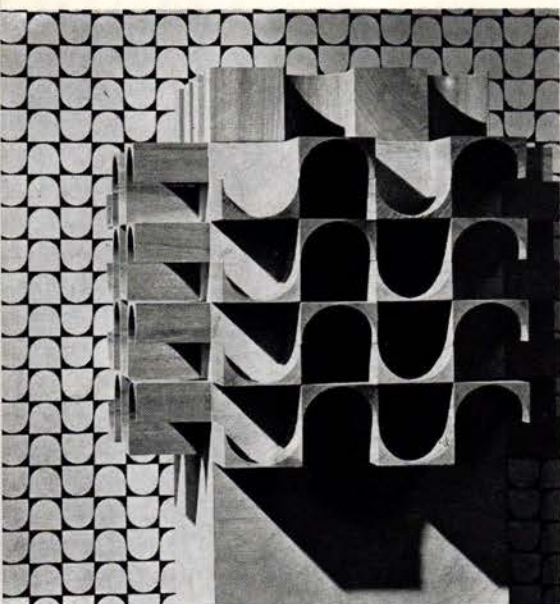


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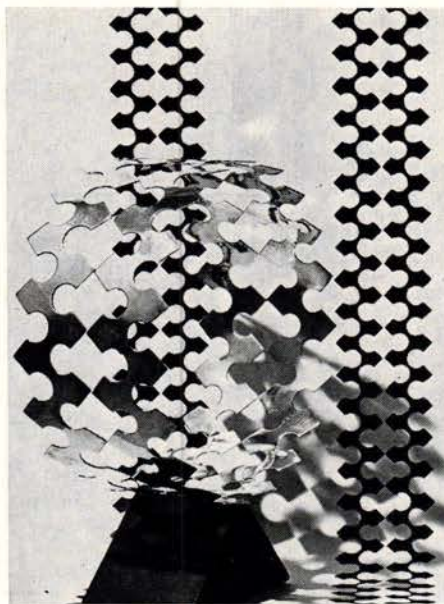


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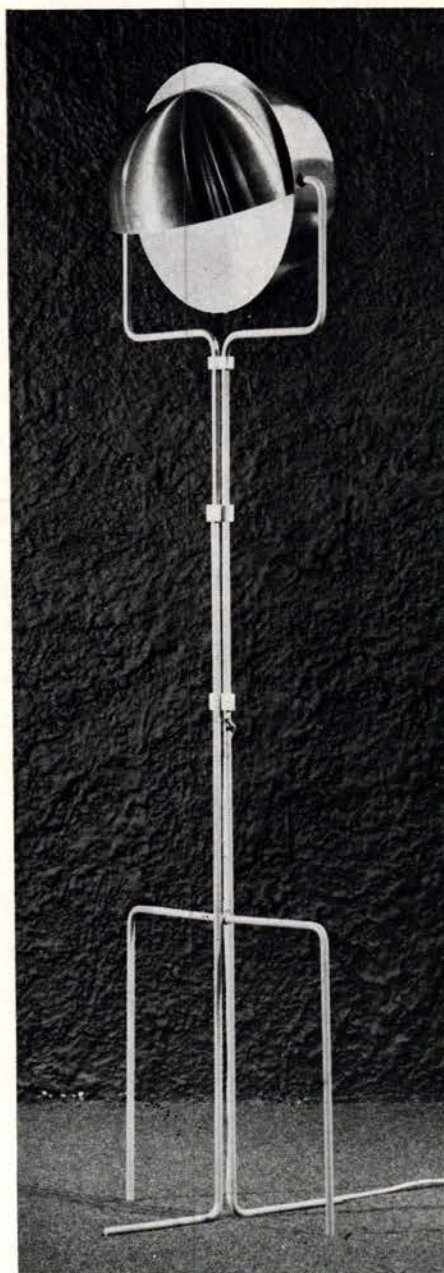
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**Unusual coordinates**

(1, 2) THE HENROSE COMPANY, 19 East 53rd Street, New York, is pioneering the concept of coordinated fabric and sculpture design with its new "Formations" collection developed by artist-designer Roland Carter. Ten small-scale, geometric casements have been designed by Mr. Carter, who has also executed ten original pieces of sculpture interpreting these designs. An all-over close pattern (1) has inspired a construction of open-carved poplar wood on a solid poplar core. A circle of shining notched brass on a black base is a fine statement of a jagged stripe casement (2). Other designs have coordinating sculptures in various materials from polished bronze to aluminum, terra cotta, and mirror combined with enameled metal. All fabrics are silk-screen printed in muted tones of white and beige on 48" Belgian linen or Fiberglas. They also may be ordered in custom colors on special grounds. The designs are in Henrose's New York showroom, 164 East 56th St.

**Wall coverings for any mood**

(4, 5) KATZENBACH AND WARREN, INC., 575 Madison Avenue, New York, offers seven flower designs, sprightly Mexican-inspired patterns, familiar traditional motifs, and harmonizing stripes and textures in its third edition of "Papers to Live With." "Embroidery" (4), entwining its conventionalized leaf forms to create delicate background traceries, is vinyl coated in four colorways. A care-free rendering of the Israelian wild poppy, "Windflowers" (5) is vinyl-finished and available in five colors.



3



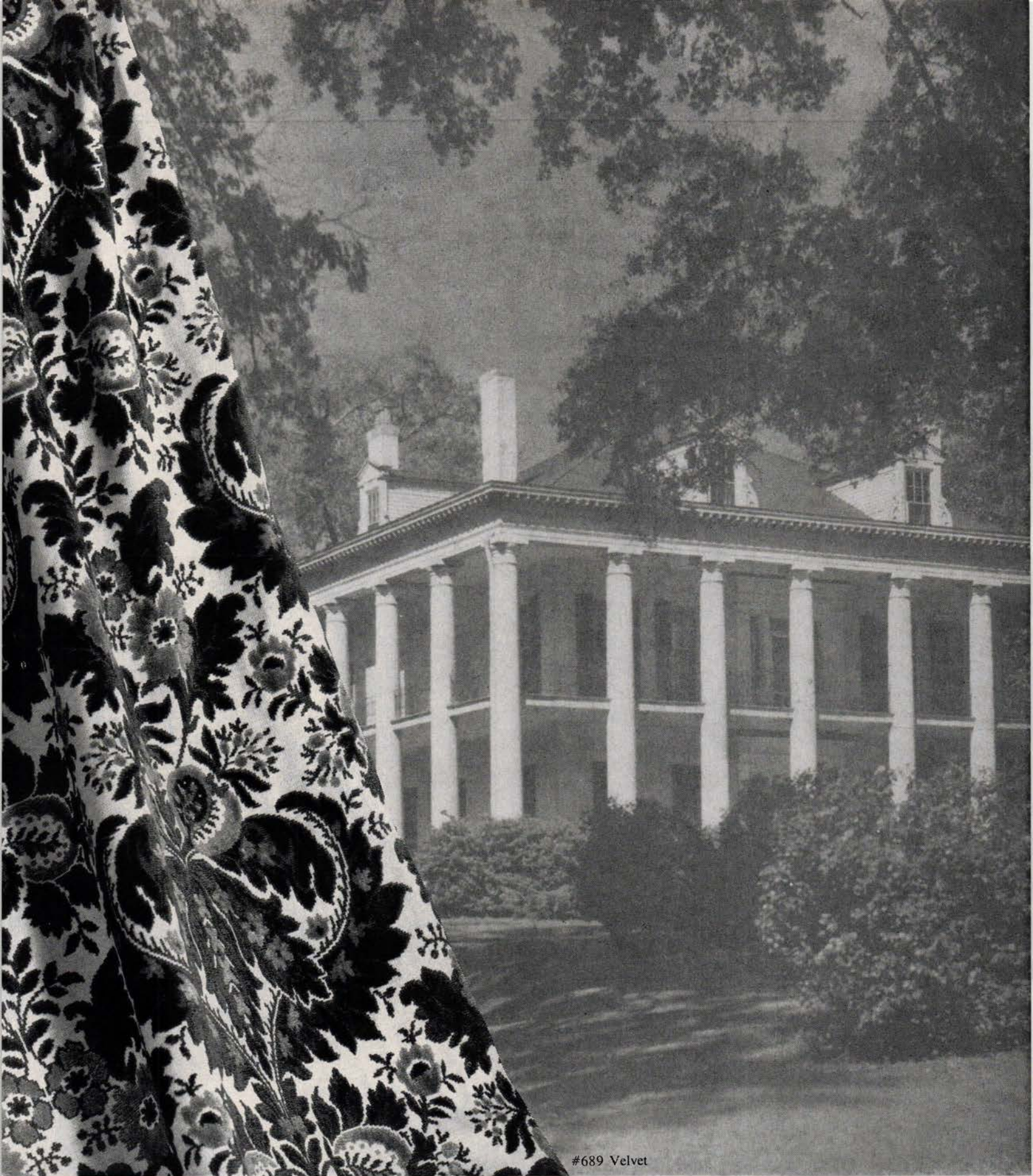
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**Futuristic lamp**

(3) KOCH & LOWY, INC., 201 East 34th Street, New York, calls its new floor lamp imported from Amsterdam "Eclipse." Like a redesigned movie klieg light, this fixture features two half spheres that revolve in and out. The satin aluminum lamp has a white metal base 14" wide; its height is adjustable from 4' to 6' 3". Notice the solution to a curling wire: this one leads neatly from a hollow leg to the wall plug. Another Netherlands import, "Solo," is a 16" x 3" copper-colored organ-pipe table lamp. This design stands on a black base.



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1



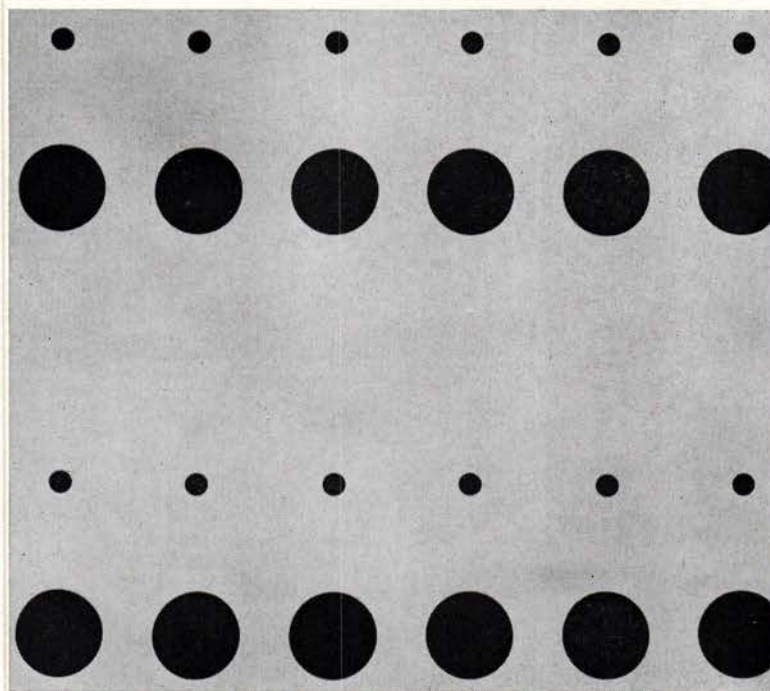
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**American documents**

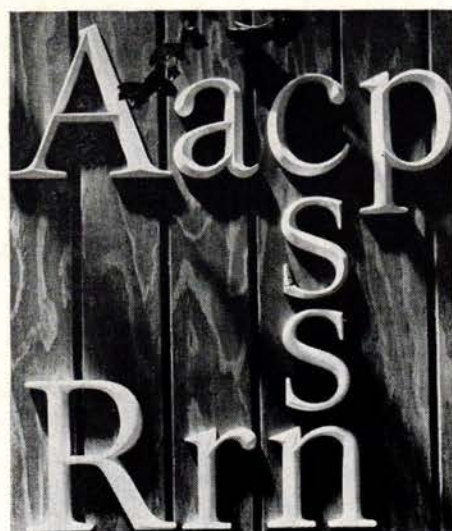
(1, 2) PAYNE & COMPANY, 3500 Kettering Boulevard, Dayton, Ohio, has added 11 prints and five upholstery weights—all color or design co-ordinated — to its "Chapter VI" collection, designs are taken from beautiful old homes along Virginia's James River. "Lansbury" (1) is an upholstery weave of cotton, wool, and spun rayon in a stylized flower pattern in deep blues and greens on a natural needlepoint ground with an undulating stripe print "Wellington" (2) on a sturdy rayon, cotton, and wool cloth is colored in glowing reds and gold (shown). Other colorways include blues combined with greens, various golds, or two multi-colors. "Chapter VI" designs range from cut velvets to medium-weight Belgian linens.



3



4



5

**Light-hearted Op**

(3, 4) LAVERNE INTERNATIONAL, LTD., 979 Third Avenue, New York, defines the Op vogue with its own sprightly interpretations. "Zig Zag" (3) displays horizontal banks of vibrating lines that result in a lively spontaneous effect. Its two color design is 46½" wide and has a repeat of 30⅞". The morse code of fabric patterns, "Dot Dot" (4) punctuates its space with occasional periods — sometimes large, sometimes small. This one color print is 48" wide and has a 26" repeat. Both designs, as others in the group, are available in numerous colors on varied grounds.

**Architectural graphics**

(5) VOMAR PRODUCTS, 5651 North Cahuenga Boulevard, North Hollywood, California, has announced the addition of a new concept in three dimensional sculptured letters to its already extensive line of architectural letters for interior and exterior use. Designed by Mortimer Leach, classic Caslon letters are manufactured in both prismatic and round face styles. Vomar produces the letters in its six standard colors of acrylic plastic which is virtually impervious to weathering and needs no refinishing. A complete catalog describing the many varieties of Vomar's signs for entrances, desks, walls, or directories is available upon request written on a professional letterhead.



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Charles J. Eisen,  
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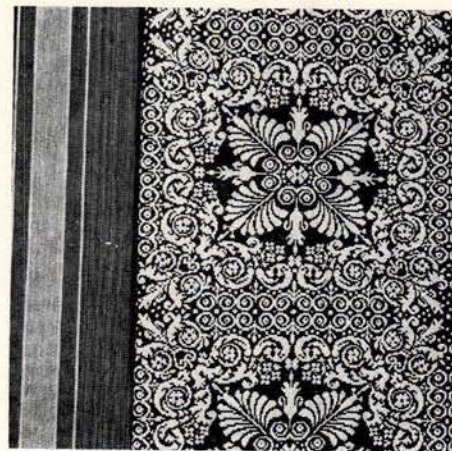
Offices—Artes de Mexico  
Internacionales, S.A.;  
Cipres 377, Mexico City

## Fabric potpourri

(1, 2, 3, 4, 5) F. SCHUMACHER & COMPANY, 58 West 40th Street, New York, includes an enormous, varied collection of upholsteries and prints in its fall presentation. "Festival Flowers" (1) is a splashy floral cotton protected with Dupont's Zepel and dyed with Dupont's Savalux fast colors. Upholsteries range from crush-proof embossed velvets, to lush damasks. Four-color "Dinard Stripe" (2), a tough cloth of spun rayon and cotton, is a reversible French import in five colorways. Inspired from the lining of an old hat box, "Old Stonehouse" (3), has the intricate look of Byzantine ornamental stone carving. Also reversible, it is a 54" Belgian cotton offered in seven colors. Another sturdy upholstery "Persian Tree" (4), weaves stylized trees into an intricate background to create an unobtrusive vertical pattern. This two-color design is cotton and comes in five color choices. Schumacher's fall prints offer a broad variety for any taste from tiny over-all designs to typical English florals. The traditional eighteenth-century flowered stripe is seen again in "Floral Column" (5) a striking cotton with a 12" repeat and available in four bright colorways. All designs may be seen in New York in Schumacher's showroom, 939 Third Ave.

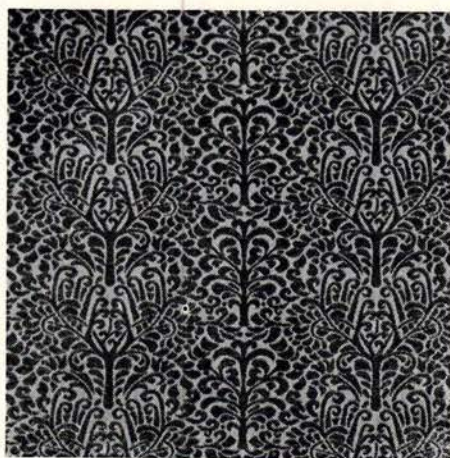


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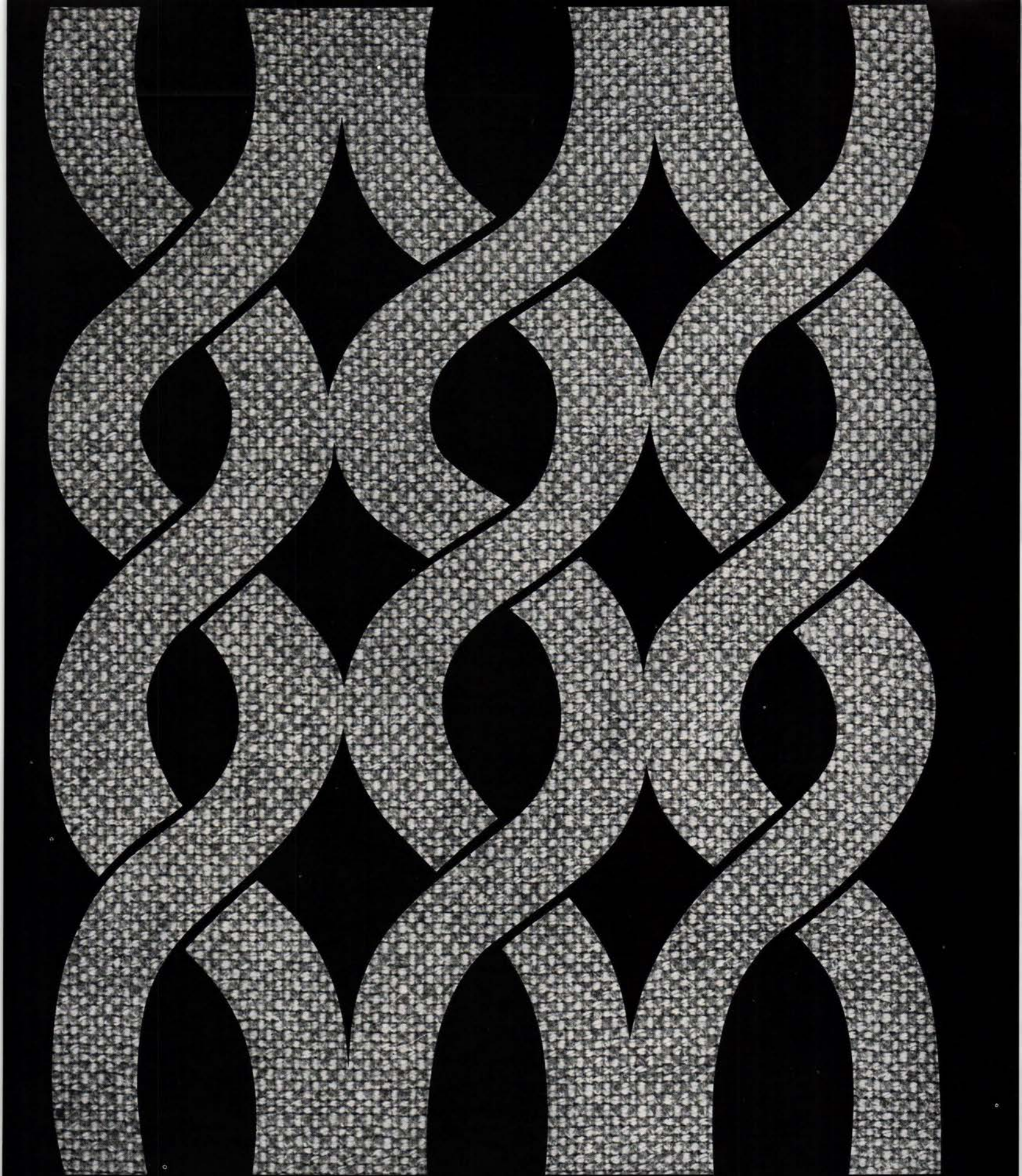
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## Hand-crafted stoneware

(6) LUTEN-CLAREY-STERN, 1059 Third Avenue, New York, is importing magnificent stoneware planters and sand urns from Puerto Rico. The group has hand-incised surfaces in five geometric patterns and each design is made in three standard sizes: 19" x 19", large planter; 13" x 13", medium planter; 12" x 17", sand urn. Custom sizes may be ordered. Designed to compliment contemporary architecture, the stunning pots are available in natural finish or with several colored glazes.

6





# ORINOKA MILLS

announces a new special fabrics division created to fill architectural specifications and executive office furniture requirements. Samples will be sent to you on request.

The Orinoka Mills, Director of Special Fabrics Division,  
L. Anton Maix, One Park Avenue, New York, New York 10016



1



2



3

**Premiere of fall fabrics**

(1, 2, 3) DECORATIVE FABRICS, INC., 380 Second Avenue, New York, has added a large new group of upholsteries, a selection of casements, and cotton and linen prints to its extensive fabric line. A Belgian linen hand-screen print (2) with an abstract design similar to medieval, hammered-iron door decorations has a 32" repeat and is printed in six colorways. The American eagle is the

theme of a small-scale geometric cotton and rayon damask (1) which features a coordinated stripe for each of its ten color choices. Woven in rayon and acetate, the undulating floral stripe (3), has a pleasantly soft hand, is 54" wide and has an 8½" repeat. The new line may be seen at the New York showroom, 155 East 56th Street.

4

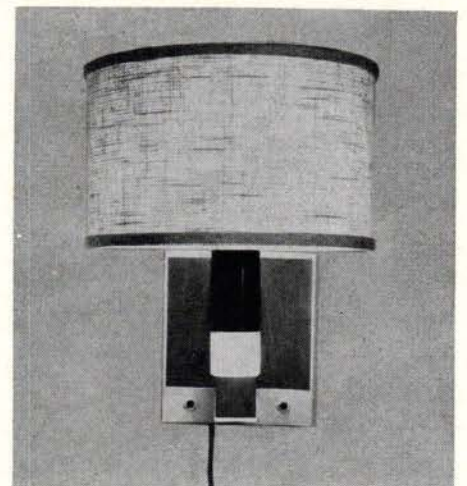


**Hand-made imported rugs**

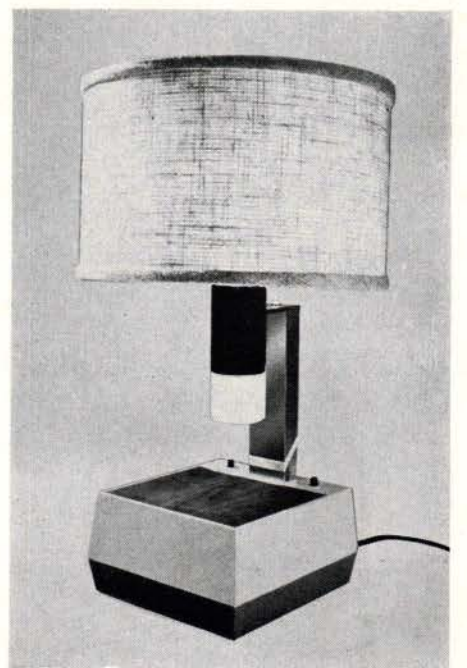
(4) A. MORJIKIAN COMPANY, INC., 239 East 60th Street, New York, has added hand-stitched needlework rugs inspired by typical English models, and a group of handsome rugs with the look of cut velvet to its fine selection of traditional floor coverings. The fringed rug shown is woven in soft, muted tones of peach, green, gold, and blue but may be custom colored. Offered in several stock or in custom sizes, it has a wool face and a back of silk and linen.

**Portable table-wall lamp**

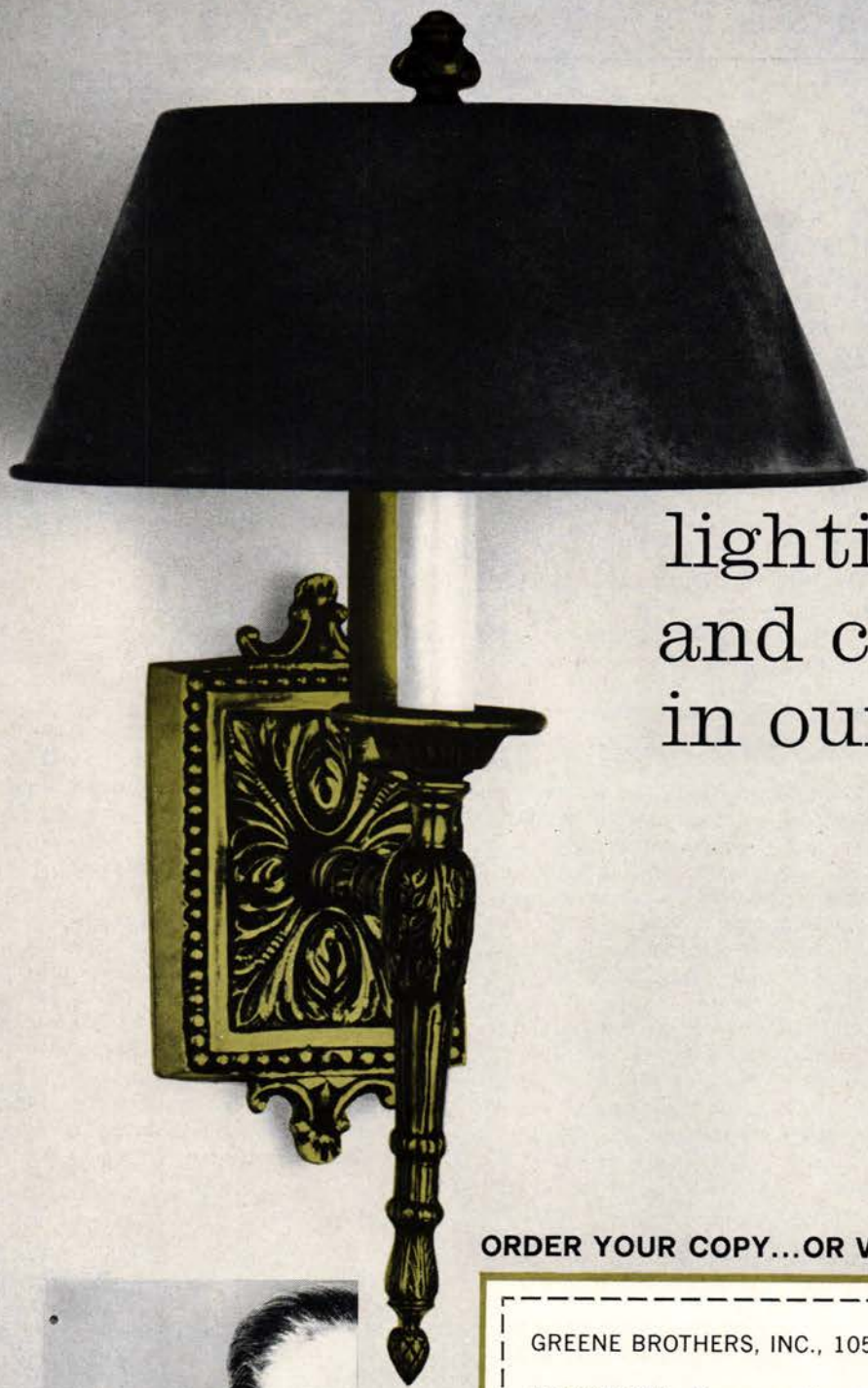
(5, 6) KOEHLER MANUFACTURING COMPANY, Marlboro, Massachusetts, is making a double-duty lamp, "1-2-SEE," featuring two sockets, one for standard bulbs and another that operates on a six-volt battery enclosed in the base. A six-foot cord may be hidden in the base when not needed, and a unique swivel joint in the arm permits its easy conversion from wall (5) to table (6) lamp. Designed by Raymond Loewy/William Snaith, Inc., the versatile lamp is 15½" high and has a Belgian linen shade.



5



6



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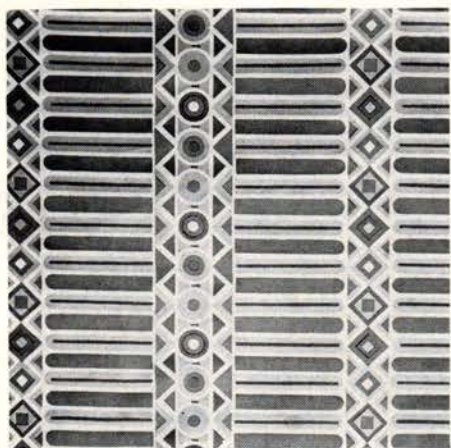
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1



2



3

**Fabrics for furniture**

(1, 2, 3) HOWARD & SCHAFFER, INC., 979 Third Avenue, New York, in cooperation with home furnishings designer Tommi Parzinger, has produced four exciting new prints designed by Mr. Parzinger especially for furniture. Although Howard & Schaffer prints the patterns on a variety of grounds and in numerous colorways, Mr. Parzinger prefers shades of pink, red, green, and purple printed on sturdy satin-finished cotton and rayon for his furniture. "Minaret" (1) combines horizontal bars and vertical bands of triangles and circles, creating a pattern that can be used as is or cut apart to form a variety of borders. The carnival exuberance of "Pipe Dreams" (2) is a delightful contrast to "Wicker" (3) a three-color design simulating woven cane seating. Not shown, "Gazebo," is a bold, brassy, large-scale pattern Mr. Parzinger uses effectively on a sofa. Howard & Schaffer also will offer coordinate wallpaper and vinyl shades in each of the designs.

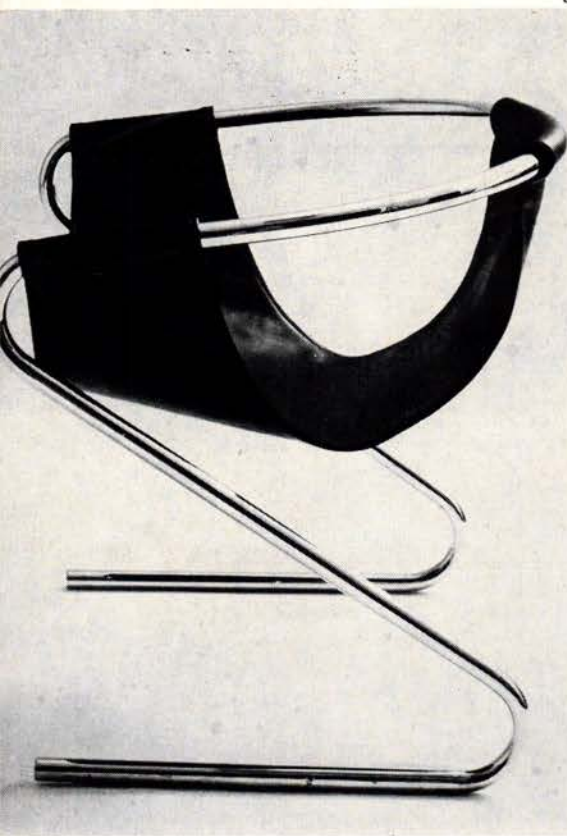
**New seating**

(4, 5, 6) ZOGRAPHOS DESIGNS LIMITED, 510 Madison Avenue, New York, recognizes the beauty of leather and metal with a well-styled bench designed by Nicos Zographos and a unique sling chair by co-designers S. Gianakos and A. Morrison. The luxuriously comfortable chair (4, 5) has a vinyl sling seat on a tubular chromed steel frame. Individual welted panels of calfskin leather with button tufting over latex rubber distinguish the bench (6), which has a base consisting of a bent, polished stainless-steel bar with welded joints. Available in special sizes, the bench shown is 60" x 25" x 16" high. Zographos Designs is opening its own showroom at 510 Madison Avenue, New York, and will sell all Zographos original designs including those which have been on the market for some time and many new designs.

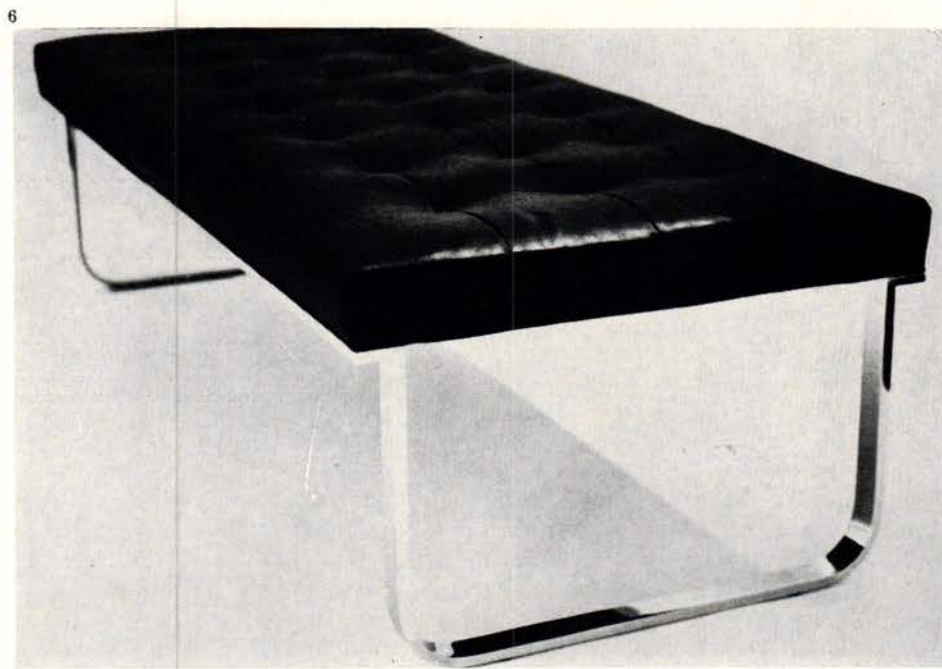
(Continued on page 186)



4



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6



This is Pennwood. It is Robert John's lowest priced line of office furniture. And people tell us we're being ridiculous to put so much effort into something that costs so little.

They can't understand why we pay so much attention to design, structure, and detailing. These desks, they say, are for secretaries, young executives and general offices. So why bother making them in teak as well as walnut? And why experiment with oak when everybody knows it won't be fashionable for at least another year? And why protect key wear spots with Densedge fibre stripping? And why, for crying out loud, do we put all that work into the finish? Other mass-use furniture gets away with a lot less than Pennwood.

## ridiculous

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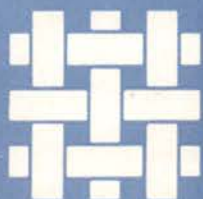
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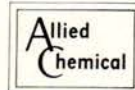
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**The custom look . . .** without the usual custom-design expense. Two bright new additions to the Lightolier Portfolio Group. On the right, our unique spreader system—a design innovation that clusters pendants in chandelier forms with no cords showing. Choose any combination from 8 to 16-lights in a choice of 6 different spreaders and 60 truly unique pendant forms for close-to-ceiling or suspension application. Design freedom is yours. On the left, a dynamic interplay of light and shadow in sculptured metal forms ideally suited for imaginative, dramatic groupings. The “custom look.” The unmistakably-Lightolier look. So right for so many of your assignments. By Lightolier—for over 60 years the most logical source for all your lighting needs, both fixed and portable. Do you have our latest catalog? Write us on your professional letterhead. And visit your nearest Lightolier distributor or Lightolier showroom soon.

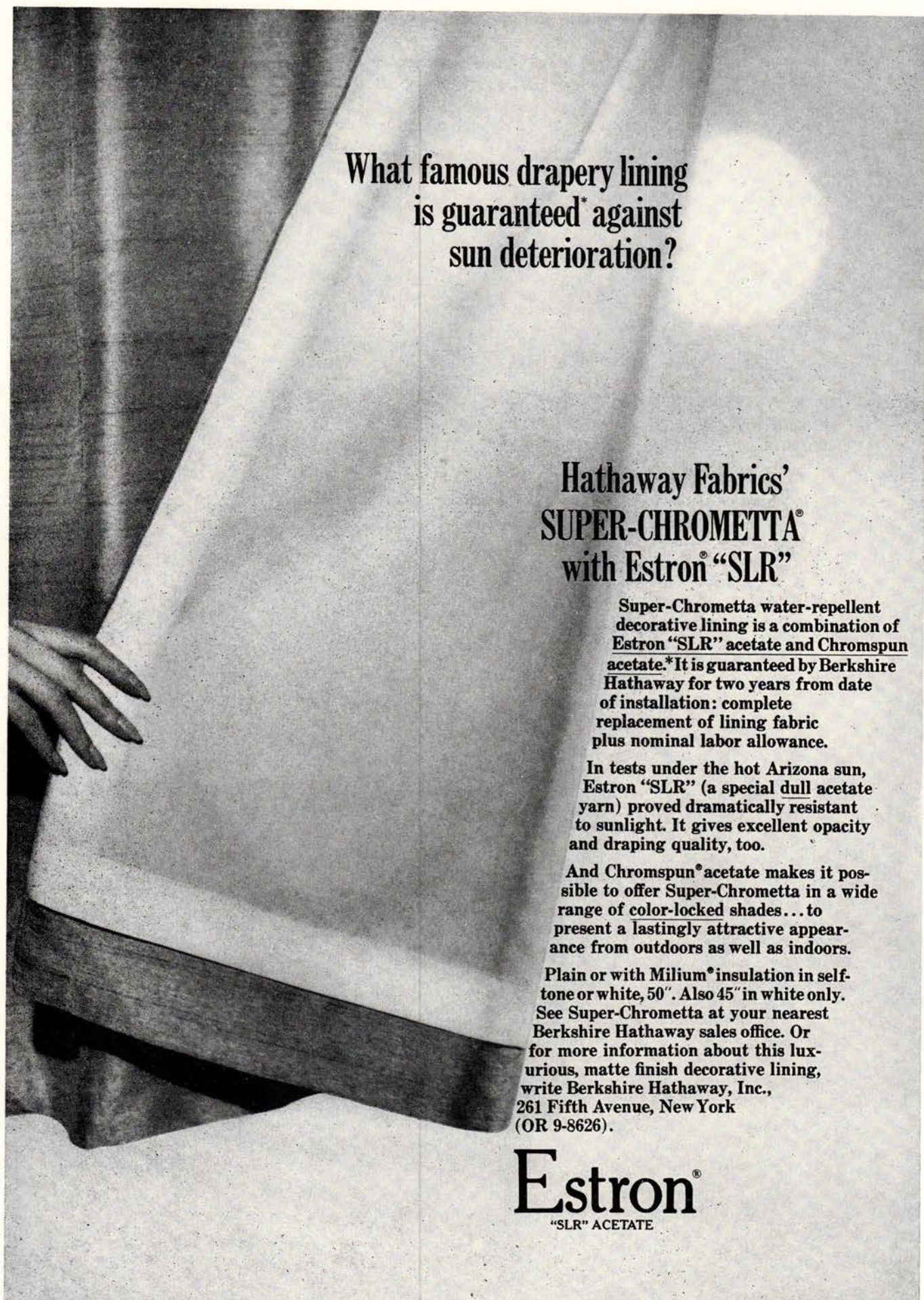
## LIGHTOLIER®

11 EAST 36TH ST., NEW YORK CITY  
1267 MERCHANDISE MART, CHICAGO  
1718 HI-LINE DRIVE, DALLAS  
2515 SOUTH BROADWAY, LOS ANGELES

LEFT: Woven ribbons of metal in your choice of white or satin brass finish. Available in 16" and 22" diameter.

RIGHT: Three-tier, 12-light spreader finished in satin brass and black. Shown here with tinted glass pendants to form a colorful, custom chandelier. Also available in four-tier, 16-light.





What famous drapery lining  
is guaranteed\* against  
sun deterioration?

Hathaway Fabrics'  
**SUPER-CHROMETTA®**  
with Estron® "SLR"

Super-Chrometta water-repellent decorative lining is a combination of Estron "SLR" acetate and Chromspun acetate.\* It is guaranteed by Berkshire Hathaway for two years from date of installation: complete replacement of lining fabric plus nominal labor allowance.

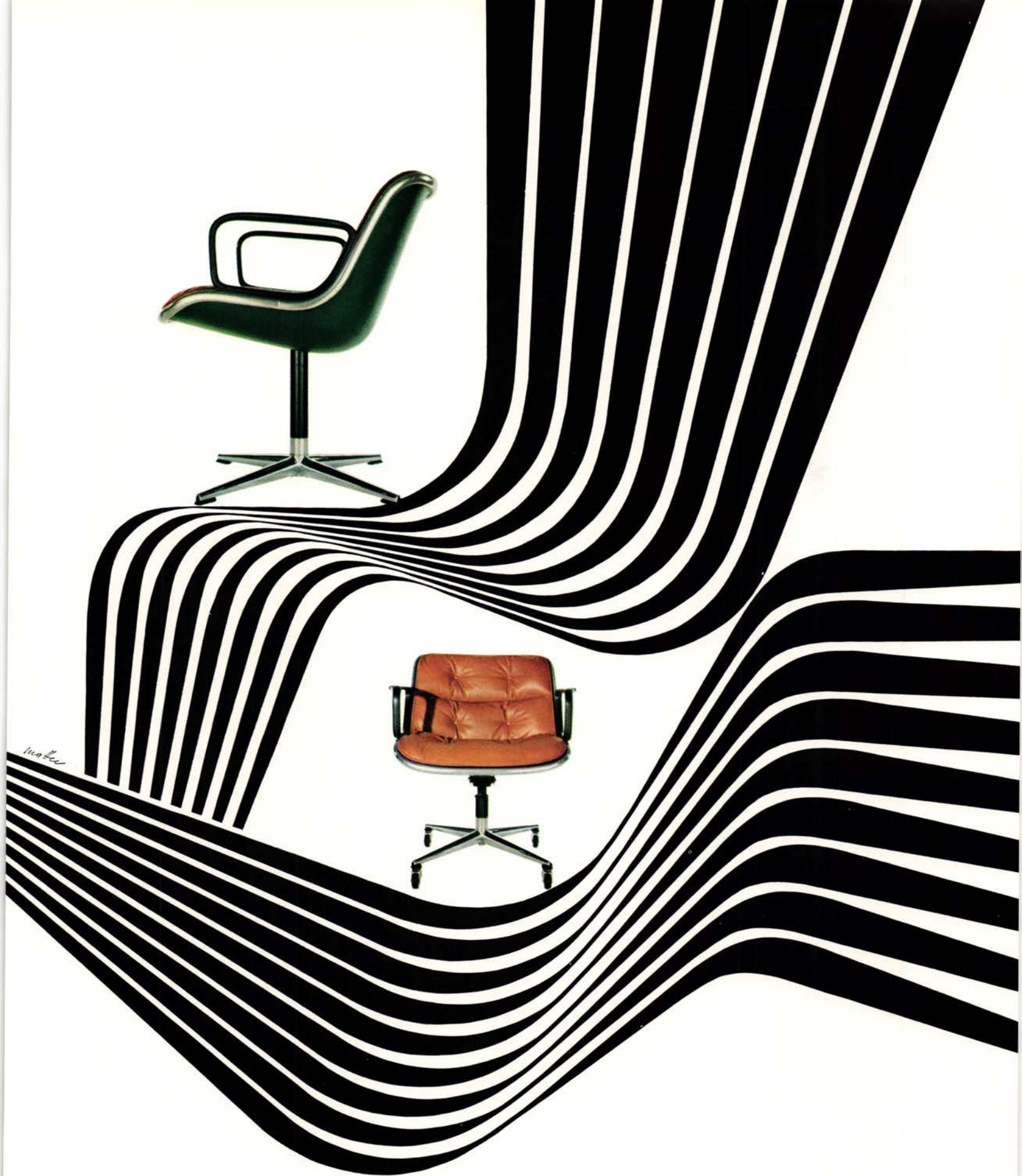
In tests under the hot Arizona sun, Estron "SLR" (a special dull acetate yarn) proved dramatically resistant to sunlight. It gives excellent opacity and draping quality, too.

And Chromspun® acetate makes it possible to offer Super-Chrometta in a wide range of color-locked shades... to present a lastingly attractive appearance from outdoors as well as indoors.

Plain or with Milium® insulation in self-tone or white, 50". Also 45" in white only. See Super-Chrometta at your nearest Berkshire Hathaway sales office. Or for more information about this luxurious, matte finish decorative lining, write Berkshire Hathaway, Inc., 261 Fifth Avenue, New York (OR 9-8626).

**Estron®**  
"SLR" ACETATE

EASTMAN CHEMICAL PRODUCTS, INC., subsidiary of Eastman Kodak Company, 260 MADISON AVENUE, NEW YORK, N.Y. 10016 Estron and Chromspun are Eastman fiber trademarks.



The new Charles Pollock executive chair is a masterpiece of design engineering: the extruded aluminum rim locks shell, upholstery and base together. Knoll's Design Development Group has combined varied materials in a chair of style and practical comfort. It is available in several versions. May we send you a brochure?

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INTERNATIONAL HOME FURNISHINGS MARKET—Sunday through Friday, January 2-8

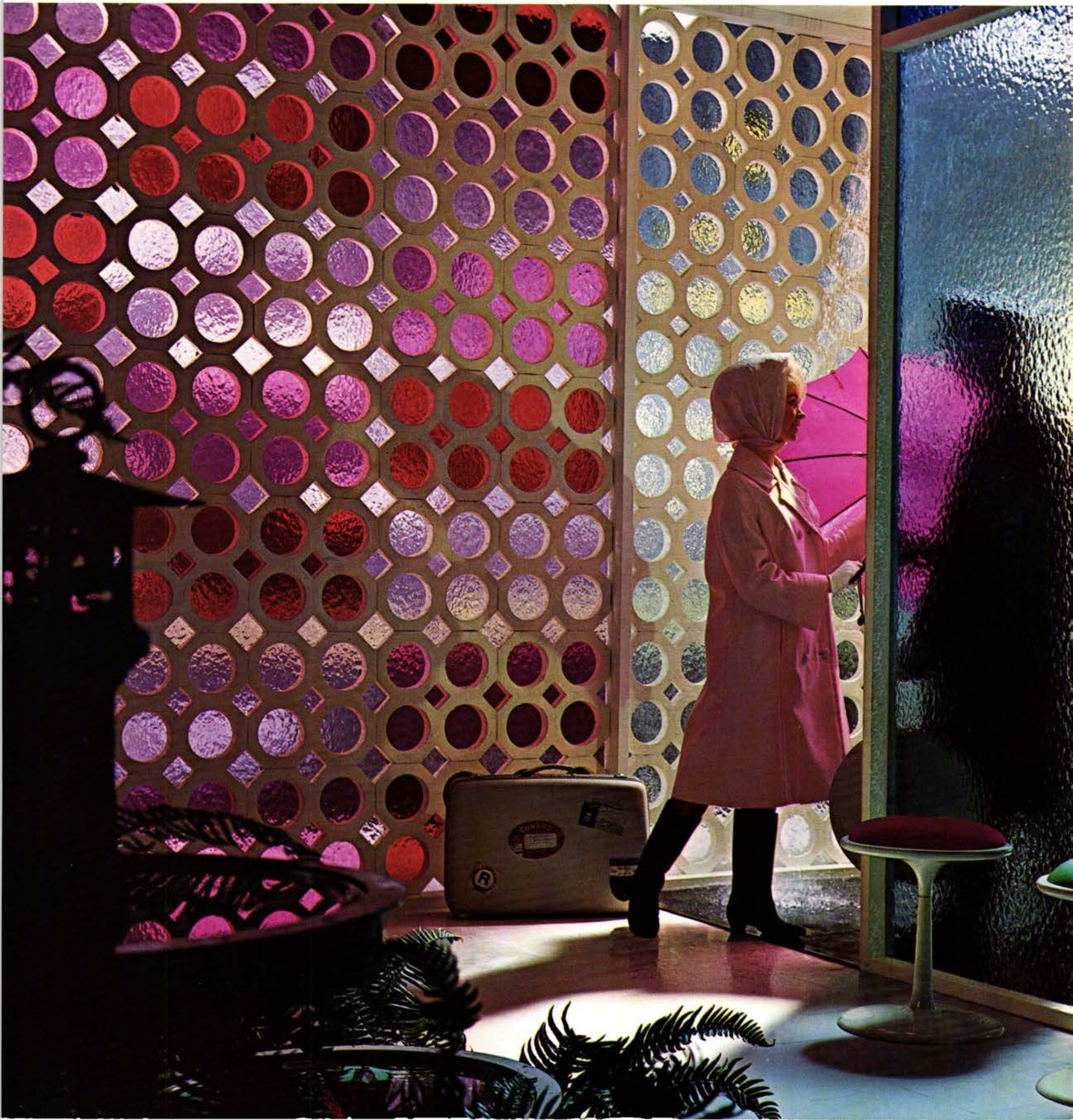
# Flair

 PATTERNED PLEXIGLAS

The pleasing interplay of light, color and surface texture in the exterior walls pictured below demonstrates the design potential for Flair patterned PLEXIGLAS® acrylic plastic sheet. A selection of 17 colors and colorless is available in sheet sizes up to 4 feet by 8 feet. Because Flair is PLEXIGLAS, it

offers impact resistance, lightweight, weather resistance, formability and easy handling and installation. A slow burning plastic, its use is generally subject to the same regulations as untreated wood. Write for names of local suppliers, color samples and our illustrative brochure.

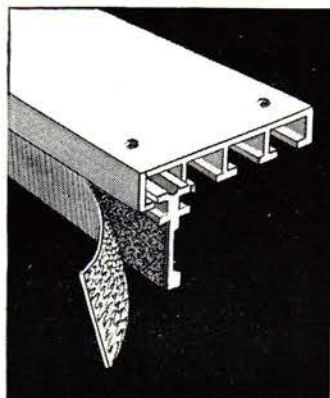
**ROHM  
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HAAS**  
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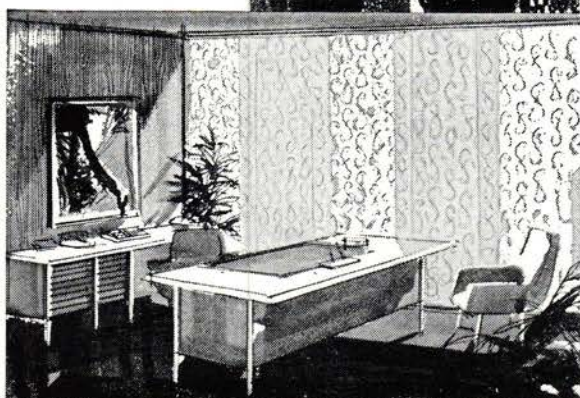
**Home Furnishings Daily  
calls it "a pacesetter for  
a window revolution."**

**We call it simply "Paneltrac."**

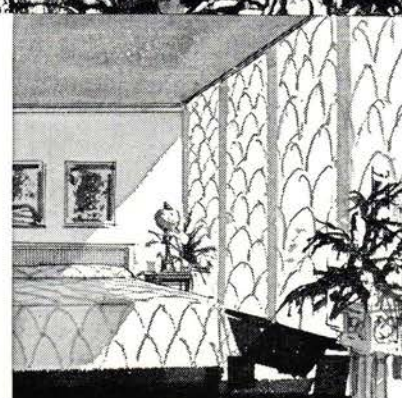
Paneltrac is window decorating panels on tracks. Extruded aluminum tracks with sliding strips in them with Velcro® nylon tape fastened to the strips. And almost any fabric fastened to the tape to form flat-hanging panels. Now customers can display prints without pleats. Or make shoji screens, tapestries, sun shades, wood and expanded metal screens. (A 6-channel installation with 45" panels can cover 21'6" as a one-way draw; twice that as a center-open draw. Yet width is less than a French-pleated drapery.) Paneltrac sets come assembled and with Velcro tape and hem weights. Custom-order sizes available and priced by the foot. Call or write Kirsch Company, 809 Prospect, Sturgis, Michigan 49091.



Paneltrac comes in single, double and triple channels. Combine them and you can decorate any window.



Paneltrac is ideal for unique, multi-colored paneled window treatments. And when you draw one panel (with an unobtrusive nylon baton), all the others follow.



You can use Paneltrac with any material that won't sag or stretch. And because Paneltrac eliminates the need for fullness, you need use only about half as much yardage.

**Kirsch**  
DRAPERY HARDWARE

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## 10 New *Wilson-Art* Wood Grains

EXCLUSIVE PLASTIC LAMINATE PATTERNS . . . especially styled for your creativity! WILSON-ART now offers you 10 new woods with a choice of finishes (Gloss, Satin, Velvet, and Velvet Super Dull) to match your decorating ideas. And they are available in easy-to-fabricate sheets . . . 30", 36", 48" and 60" widths in 6', 7', 8', 10' and 12' lengths — and 1/16" standard, .050 post-forming, and .035 vertical surfacing thicknesses.

You can't beat wood grains for BEAUTY . . . and you can't beat WILSON-ART for VALUE . . . and *FAST, DEPENDABLE DELIVERY!*

### NEW CATALOG OF WILSON-ART WOODS

Our brand new, full-color catalog contains samples and complete information about these 10 New plastic laminate Wood Grains.

THE NEW PATTERNS ARE: Top row, L. to R.—Silvered Pecan, P-362; Pecos Pecan, P-360; Castilian Walnut, W-303-A; Valley Pecan, P-361-A; Western Walnut, W-300. Bottom, L. to R.—Mellowed Cherry, C-334-T; Regal Walnut, W-301-A; Hand-Rubbed Fruitwood, F-332-T; Spanish Oak, O-380-A; Wilderness Pecan, P-363-A.



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## Meanwhile, back at the Plainfield Country Club— how's the carpeting of Creslan® doing after 3 years?



*"Simply great!" says Marty Holtz, manager of the Plainfield Country Club, Plainfield, N.J. "If ever carpeting has had rough duty—ours of Creslan acrylic fiber has. But, it's held up beautifully. Colors are as crisp and clear as ever. There's still the luxury look and feel we wanted. Maintenance has been remarkably low." "We've tried carpeting of other fibers—but they haven't measured up to Creslan."*

Repeat . . . . "they haven't measured up to Creslan." Seems that in the carpet fiber family, with acrylics the fastest growing in carpet contracting, there are differences. With Creslan there's the distinctive hand. Firm. Pleasing. For more loft. Clear. Rich. Lasting. In short, in Creslan there are all things that have made acrylic fiber *the* fiber in contract—and more. For your next carpeting installation take a long, hard look at all acrylics. And you'll agree the choice is obvious—Creslan acrylic fiber, product of AMERICAN CYANAMID CO., N.Y. 

**Creslan®**  
LUXURY ACRYLIC FIBER

# Where the Action Stops... Comfort Begins!

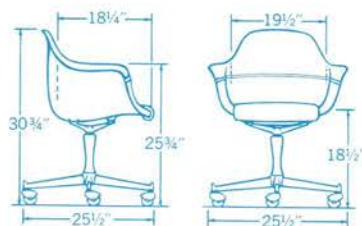
Any break in the treadmill of daily routine welcomes the contour-conforming comfort of Krueger's New 3200 Upholstered Arm Chair. In any setting—office, institution, or residence—its molded fiberglass shell offers full foam-cushioned seat plus arm and back support areas. Smartly tailored coverings, smoothly fitted and sealed, are of deep-textured fabric or service-weight Naugahyde Chromata in outstanding color selections. The New Krueger 3200 Upholstered Arm Chair is available with chrome or black satin tubular steel legs, or brushed aluminum swivel/pedestal base, to meet every seating need with colorful new upholstered comfort.



No. 3200-U—UPHOLSTERED ARM CHAIR



No. 3205-U—UPHOLSTERED PEDESTAL ARM CHAIR

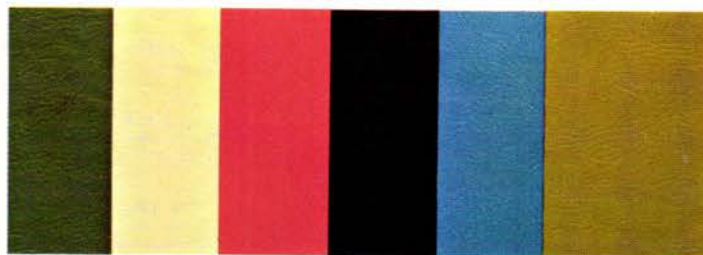


CHOICE OF COLORS—"Spot-Shed" treated Rayon fabric



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CHOICE OF COLORS—U.S. Naugahyde Chromata



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# Our desk is soundproof. Also moveproof.

Ouch!

It really hurts to watch some moving men handle an office desk. Bump, bump, bump. Then pretty soon it's goodbye desk. (And you'd be surprised to know the number of times office desks are moved. In one company alone that we know of, a desk has been moved 5 times in just 6 months!)

The answer, of course, is our 500 line desk. It's moveproof.

We've put a special honeycomb core inside the walls to give them unusual strength. So when the desk is moved on a dolly, the walls won't buckle. And the drawers won't get out of whack.

Another thing. The drawers are soundproof. Slams are muffled by the honeycomb inner wall, and by the 100 lb. felt that lines the walls inside the drawer opening.

Everything about our desk is made the way office furniture ought to be. Furniture that looks beautiful and works beautifully—a solid investment for the management who pays for it.



 **ART METAL INC**  
JAMESTOWN, NEW YORK

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NEW! Clear Birch

NEW! Spice Walnut

NEW! Cherry

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NEW! Rosewood

## Create dramatic effects with Consoweld woodgrain patterns



*The warm beauty of wood, the permanence of Consoweld Laminated Plastic. Use Consoweld for surfacing your interiors . . . walls, wainscoting, cabinet faces, toilet partitions, doors, fixtures, desks, tables, counters . . . for more individuality and beauty.*

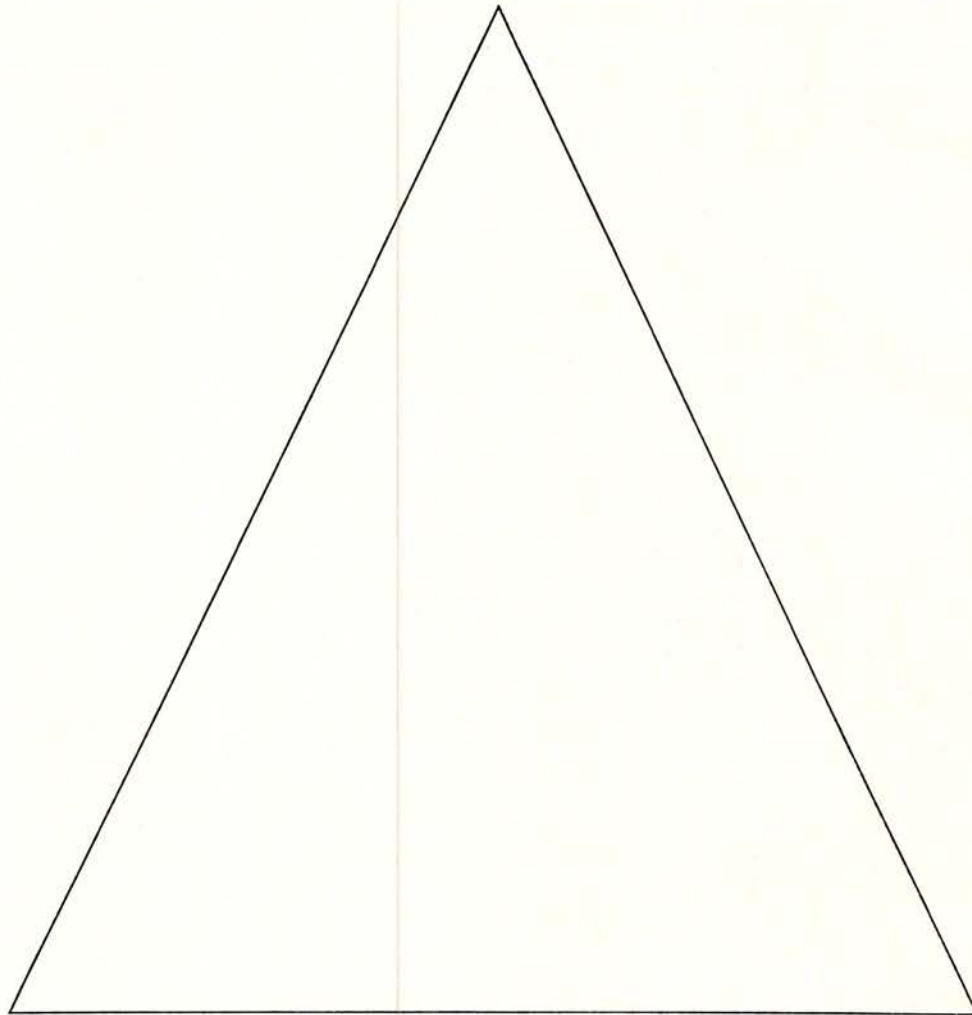
Choose from 14 different woodgrain patterns in a complete range of panel sizes. Maintenance-free Consoweld shrugs off wear and stains of all kinds.

There are Consoweld woodgrain patterns to fit any decor, any color scheme . . . in schools, hospitals, motels, lounges, restaurants, office buildings, institutions, and contemporary buildings of all kinds!

We'll be happy to send you samples and promotional material, if you'll direct your request to Consoweld Corporation, Wisconsin Rapids, Wisconsin. (AIA File 35-C-12 and 23-L.)

21A





*Plato found it ideal. We make it real.*

**E**ternal design for mathematics and melodramas, the triangle maps all manner of relationships in nature, art and life. It even capsules the sprawling world of the contract industry—for isn't this, after all, a three-way connection between manufacturer, designer and consumer?

Ideally, yes. The reality's a little less tidy. When you look at communication in the industry, you find a whole network of lines running between manufacturer and designer—but the consumer is an unconnected point somewhere out in space.

Clearly, he belongs in the picture—but who has the means to put him there?

We do. Just as the National Design Center links manufacturer and designer directly, so we link both with the man who ultimately pays for their products and talents—the consumer.

We've got a special advantage. Our consumer is a real live man, not a market statistic. He's got an office, or perhaps a store, a hotel, a restaurant in his charge. And whether he's thinking of re-design or just looking, he comes to the Center with a special readiness to be wooed and won and transformed from a potential consumer to an actual client.

**S**o, bringing the consumer into the marketplace of design, we complete the triangle—and turn it into a pattern for action. P.S. Ever notice the triangle on our logo?

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MARINA CITY, CHICAGO, ILLINOIS 415 EAST 53RD ST, NEW YORK, NEW YORK



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**This remarkable example of Weldwood architectural paneling is an original in French walnut. It makes this lobby the only one of its kind in the world.**

**Isn't that what interior design is all about?**



The lobby of the new J.C. Penney Building in New York City demonstrates the unique opportunities that Weldwood® architectural woods offer designers who prefer to create their own designs, rather than depend upon ready-made materials. Wood is virtually the only material you can use economically to produce one-of-a-kind, custom-designed items of infinite variety.

To provide you with almost unlimited freedom in the expression of your ideas, United States Plywood maintains one of the world's largest and most varied inventories of fine wood veneers. Sample veneers from the flitches stocked at our Algoma manufacturing plant are available for your personal inspection.

You need only telephone your nearest United States Plywood branch. We will be happy to work with you, help you analyze your requirements, and offer flitch samples for your selection.

**Only United States Plywood makes Weldwood® architectural paneling.**

Weldwood architectural paneling made from veneers of French walnut end-matched to take best advantage of the handsome figures and grain pattern. For technical data and installation details, write United States Plywood, Dept. I 11-65, 777 Third Avenue, New York, N.Y. 10017.

**Curved walls are "in". Wood paneling is "in". For your interiors, you needn't rule either one out.**

**Design Flexwood in.**



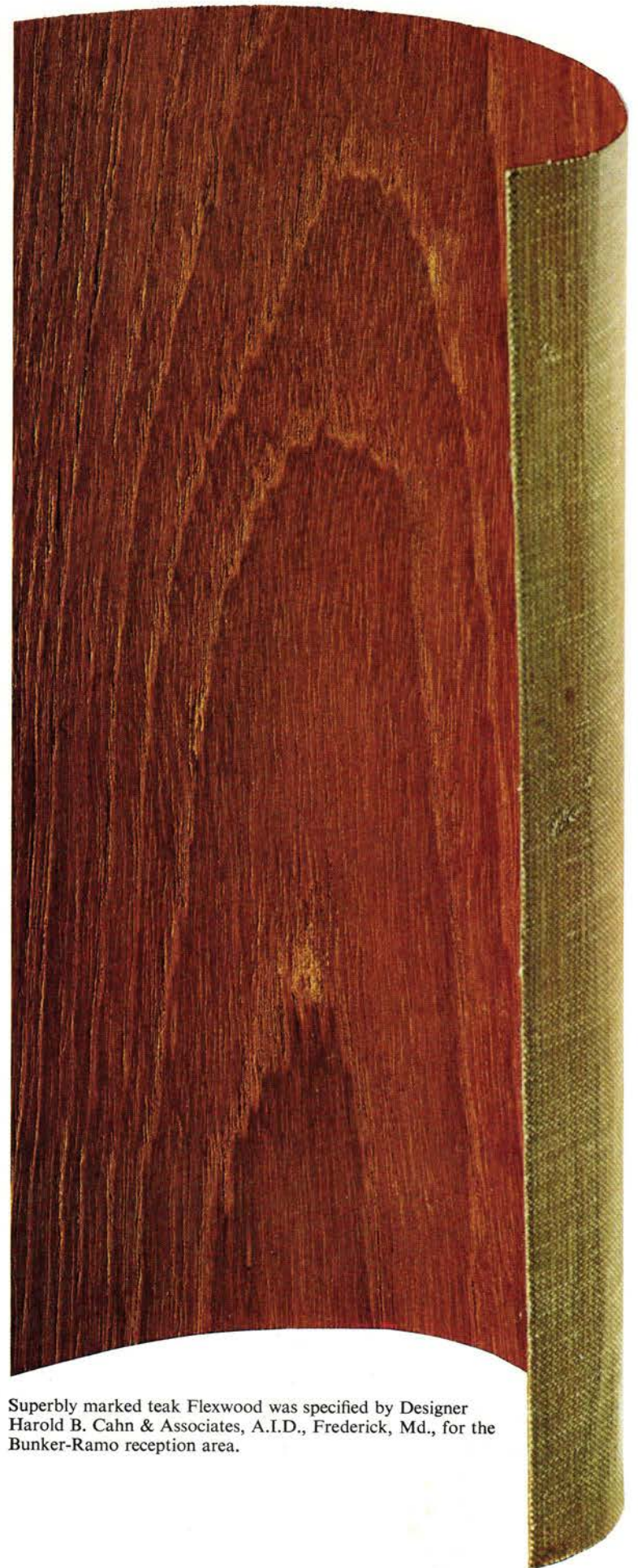
This reception area in the New York offices of The Bunker-Ramo Corporation illustrates the point. Where a curved or extra tall wall once was a problem for wood paneling, Flexwood® now can warm the scene.

Flexwood offers you more than 40 different species of the world's most beautiful woods. They are precision-cut into veneers 1/85" thick and bonded to a fabric backing. Flexwood is so thin, a single matched flitch of rare wood can cover even unusually large areas. Heights are virtually unlimited. No joints show, no furring needed, no fire problems.

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**Only United States Plywood makes Flexwood.®**



Superbly marked teak Flexwood was specified by Designer Harold B. Cahn & Associates, A.I.D., Frederick, Md., for the Bunker-Ramo reception area.

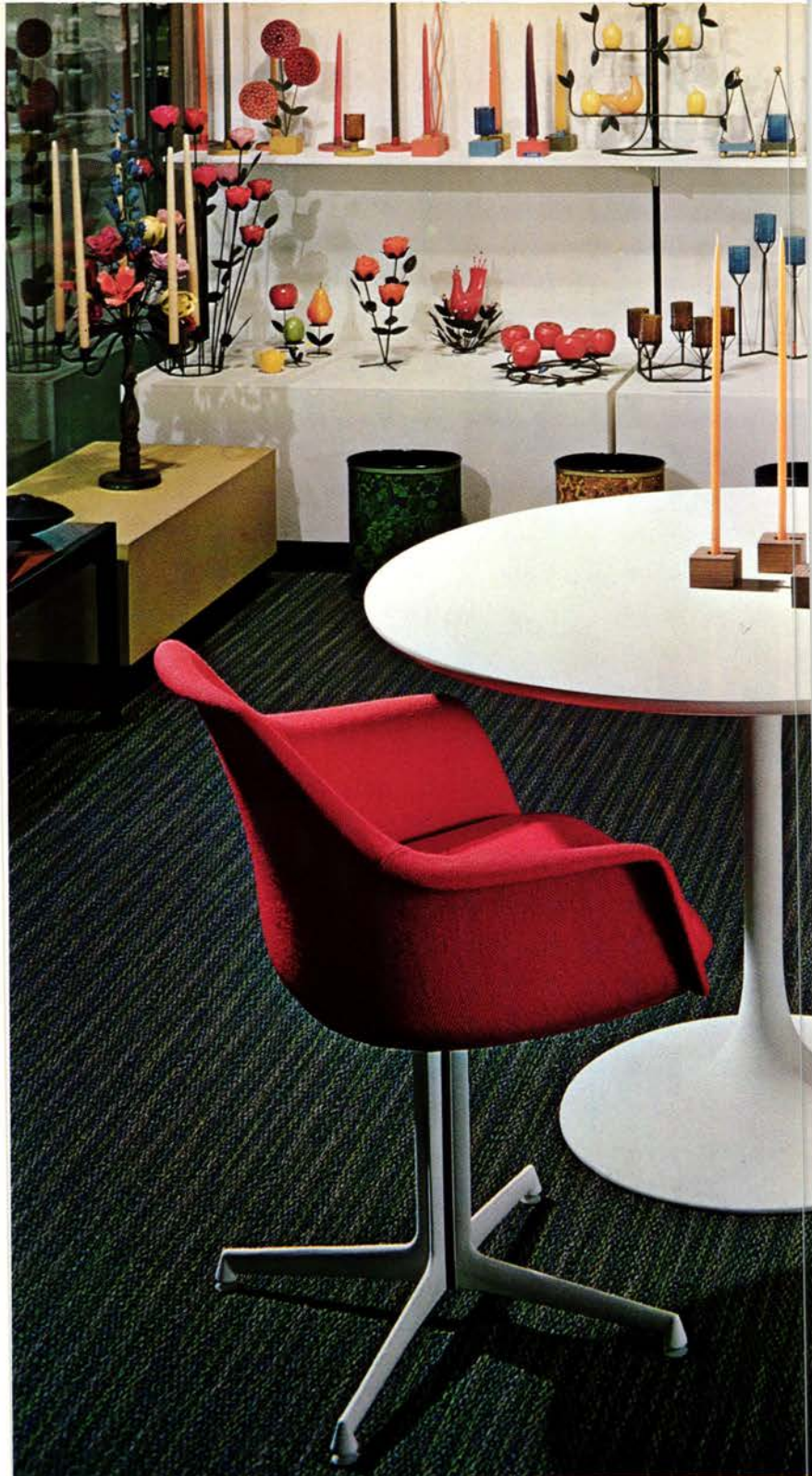
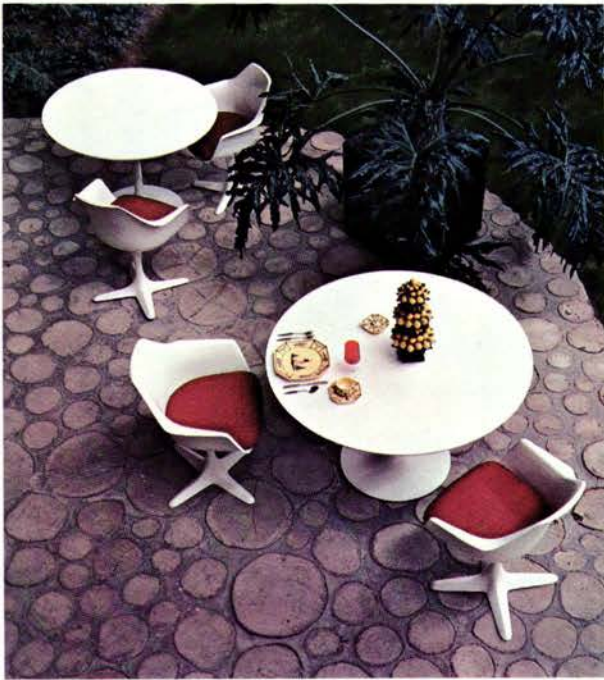
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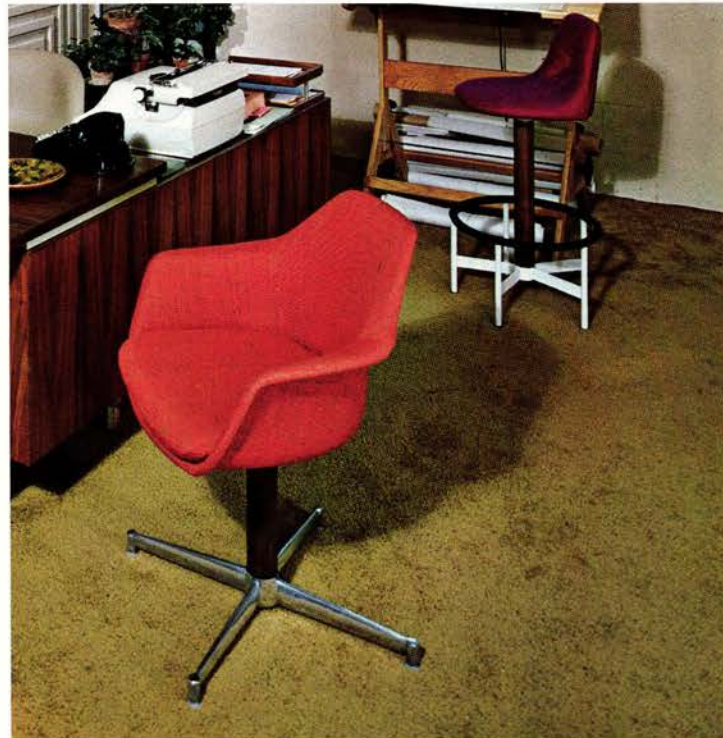
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And because Avisco fibers blend readily with other fibers, they're available in a limitless variety of fabric types and constructions. That's why today more and more manufacturers, retailers and decorators are hanging

their hats on Avisco fibers such as Avriil<sup>®</sup> rayon and Avisco<sup>®</sup> rayons and acetate. How about you?

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You'll come off in perfect harmony every time. We guarantee it. Because totally color-compatible tile is the only kind Mosaic makes.

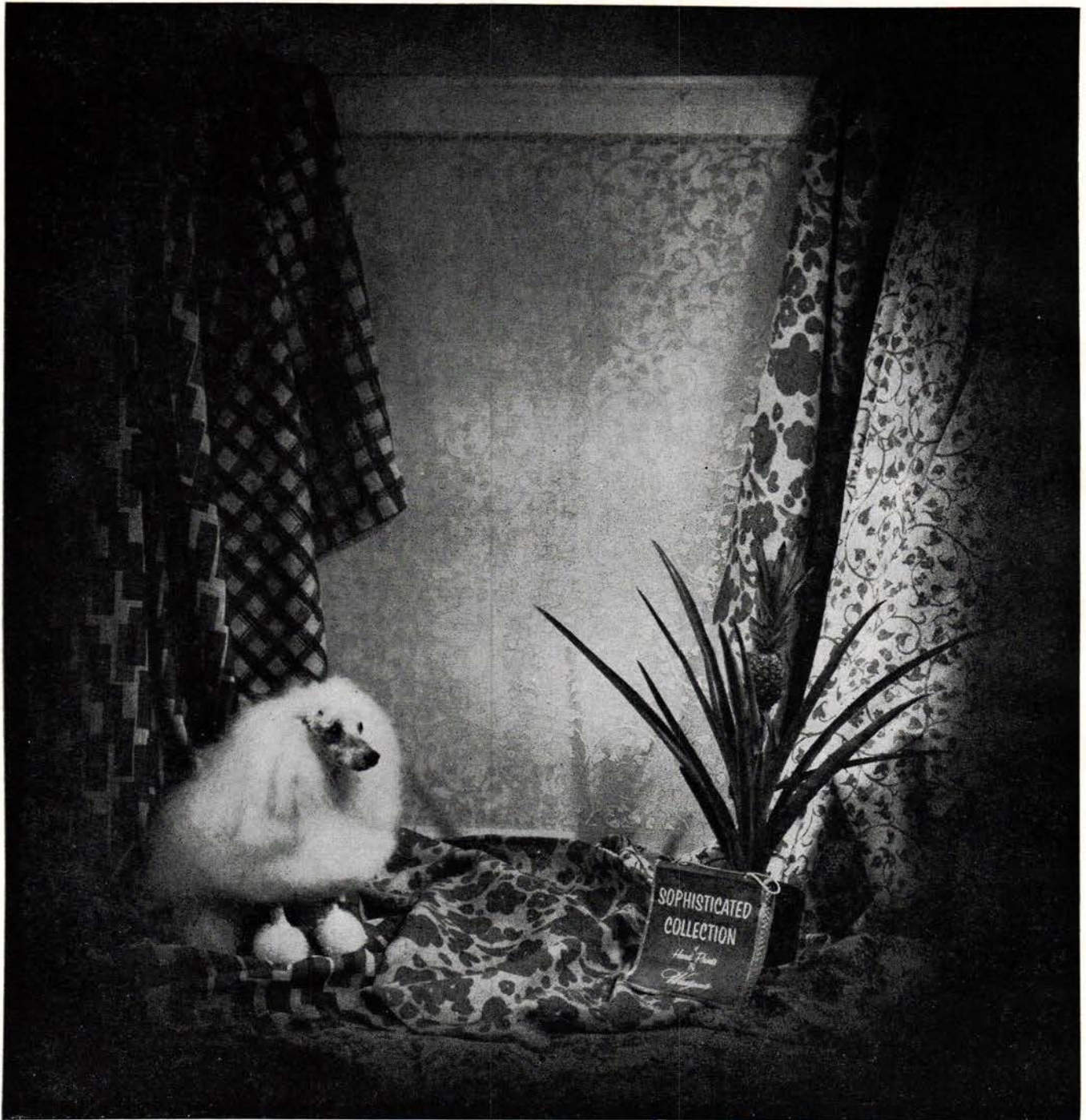
No one Mosaic color ever overpowers any other Mosaic color. Not even if you, too, get carried away with something like a Golden Olive.

Talk to your Mosaic Representative, Service Center or Tile Contractor about that. And about price ranges, alternate colors, samples and availability while you're at it.

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**MOSAIC**

"Mosaic" is the trademark of The Mosaic Tile Company



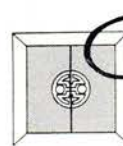
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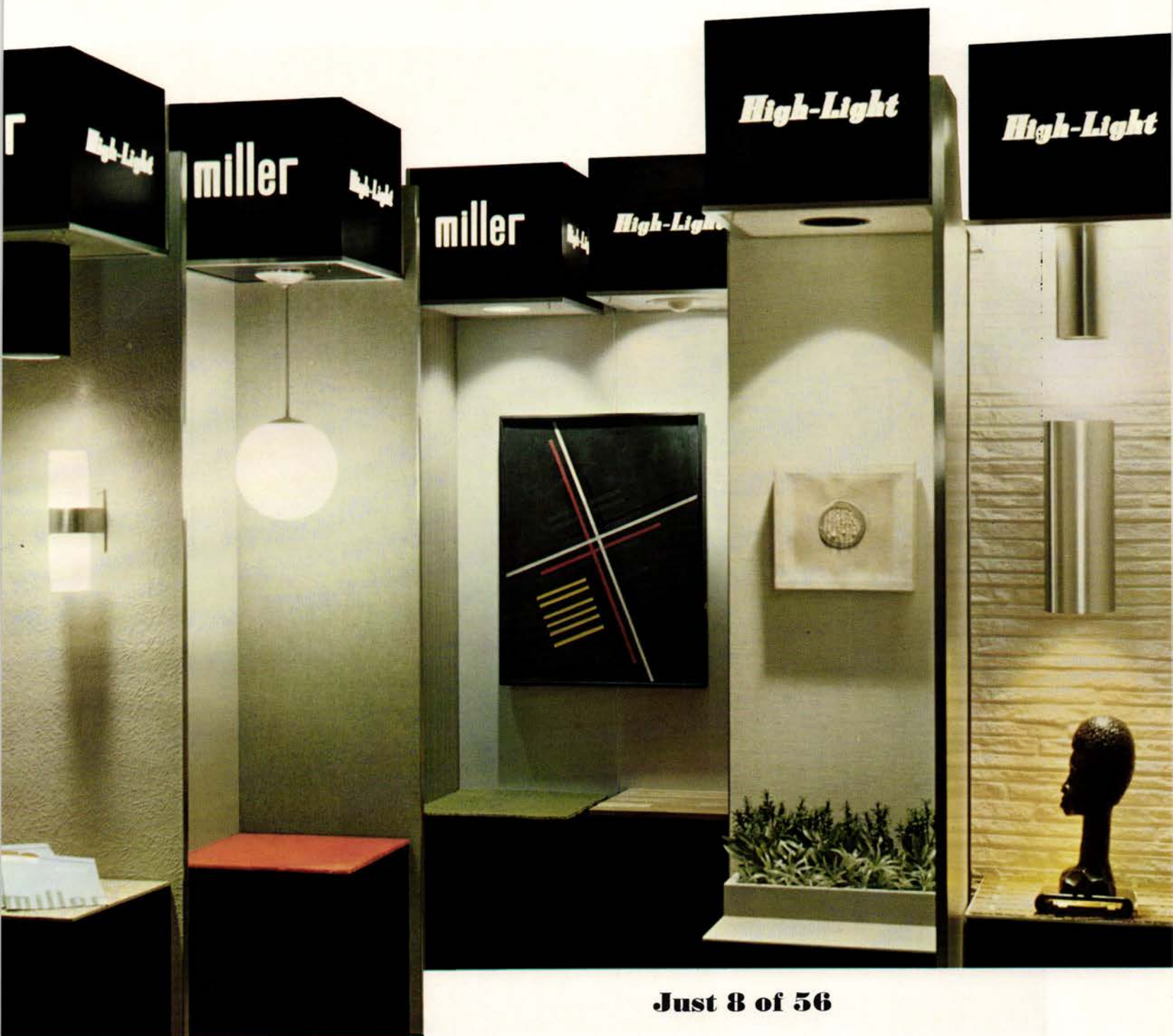
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Among them are recessed and surface round downlights — accent lights, multipliers, baffled, louvered, and cone lights, wall washers and blending lights — you name it. Also, decorative white glass, aluminum cylinders, and swivel accent units. Recessed squares, too. Altogether, with wattage variations, mounting options, etc., we currently list a total of 220 fixtures. All are engineered for appropriate lighting function and are designed with appearance values that enable you to integrate them with your architectural and interior concepts.

Here, then, is the breadth, depth, and scope of selection to provide you with truly meaningful lighting design latitude.

Write, today, for our colorful, 32-page High-Light Catalog.

### Lighting To Fit Your Design Concepts . . .

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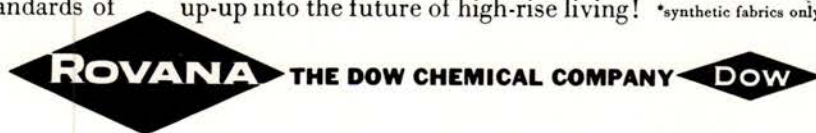


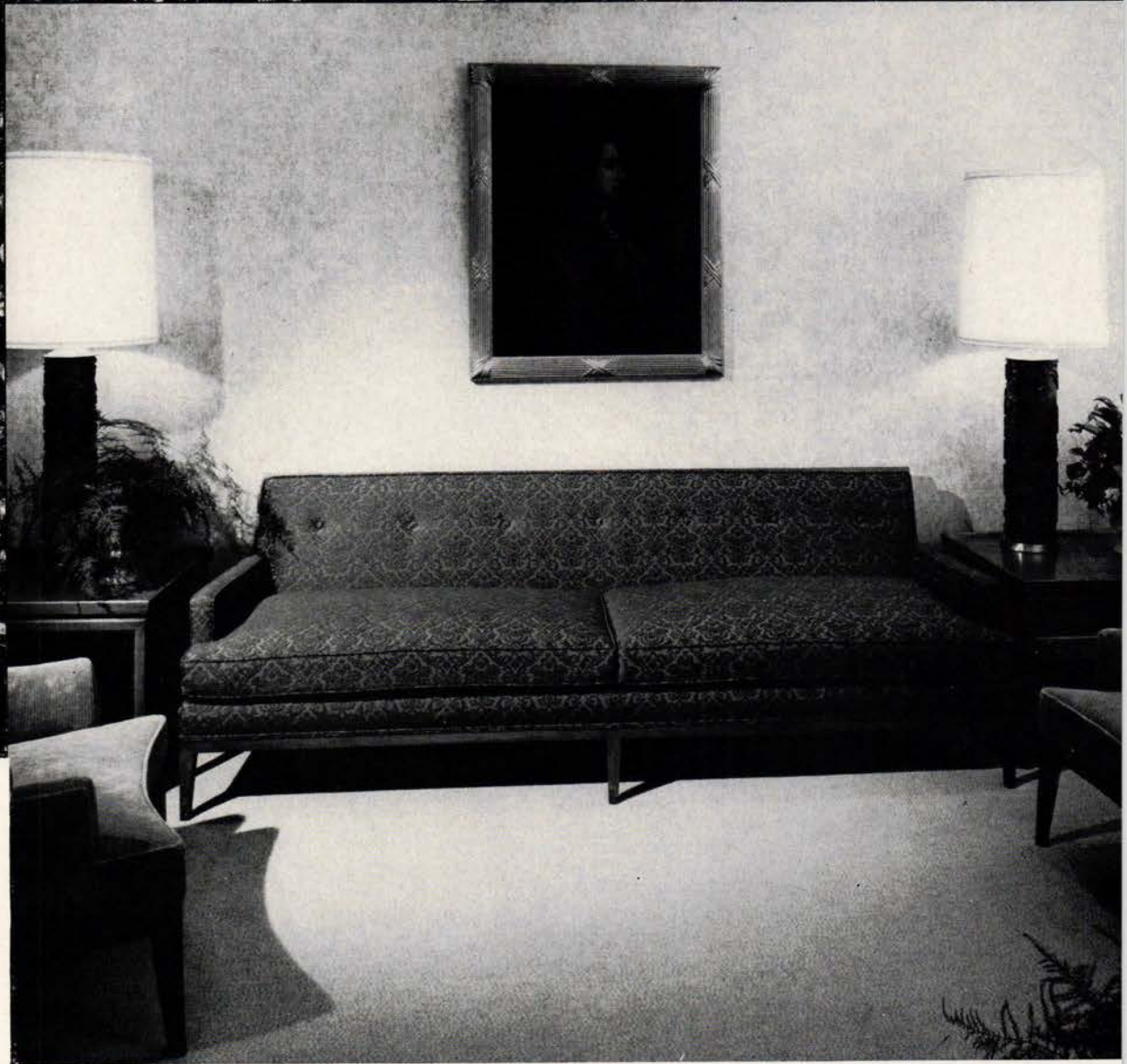


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**Rovana certified drapery fabrics are skyrocketing:** Indisputable evidence: the dynamic Security Life Building in Denver, Colorado; designed by Sorey, Hill & Sorey, Architects. Selected by these architects from top to bottom, the Rovana certified drapery fabric "Shamrock Linen" from Textura Ltd. Rovana certified fabrics are distinctive in design, contemporary in outlook and *certified by Dow* to meet their top standards of

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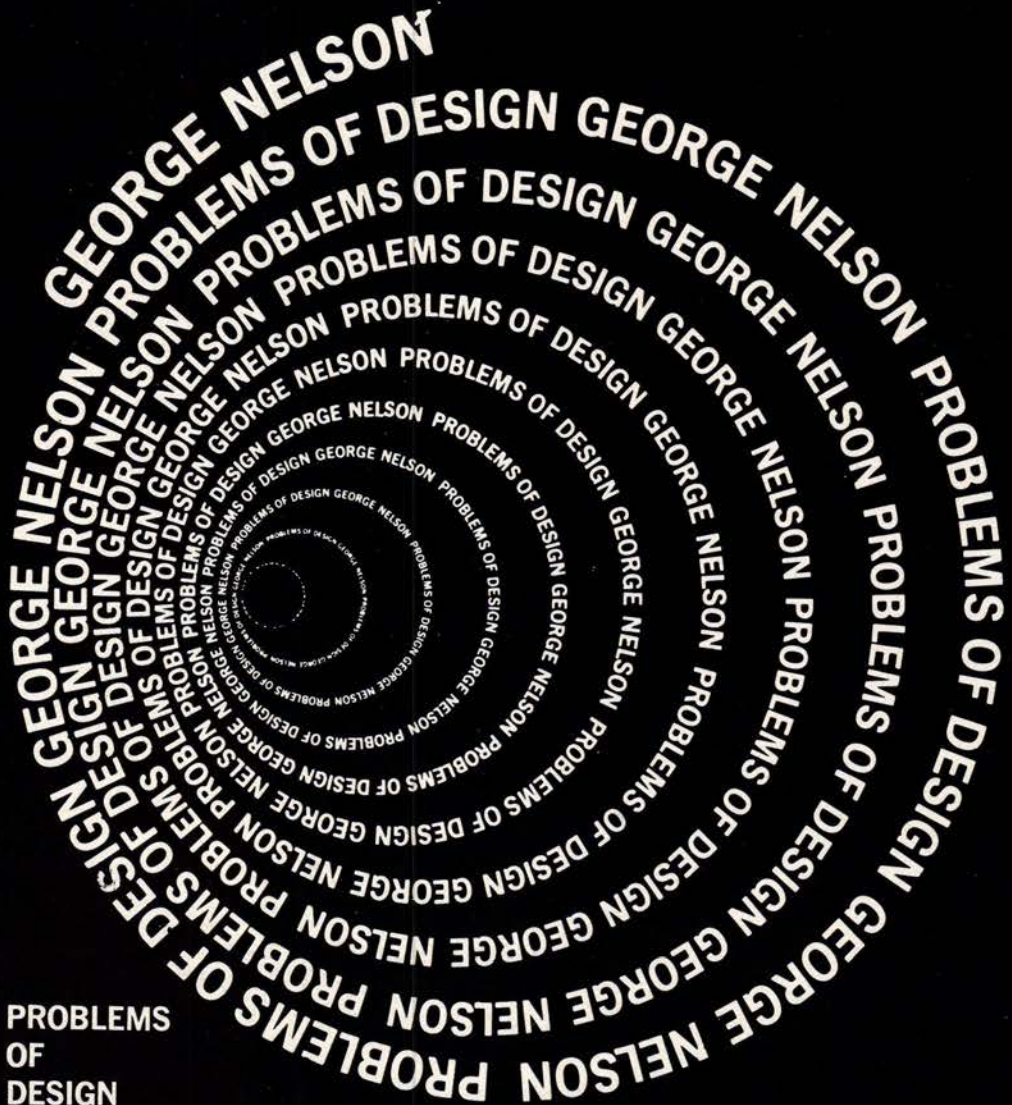


*Family Waiting Room  
Forsyth Memorial Hospital  
Designer of Interiors:  
Milton Glaser, F. A. I. D.*

**DURALOOM's** sturdy, densely constructed **ENDURANCE** was chosen by Milton Glaser, F.A.I.D., for the family waiting rooms, administration and public areas of the new, ten story, 540-bed Forsyth Memorial Hospital at Winston-Salem, North Carolina.

**DURALOOM**

**CARPET MILLS, INC.**  
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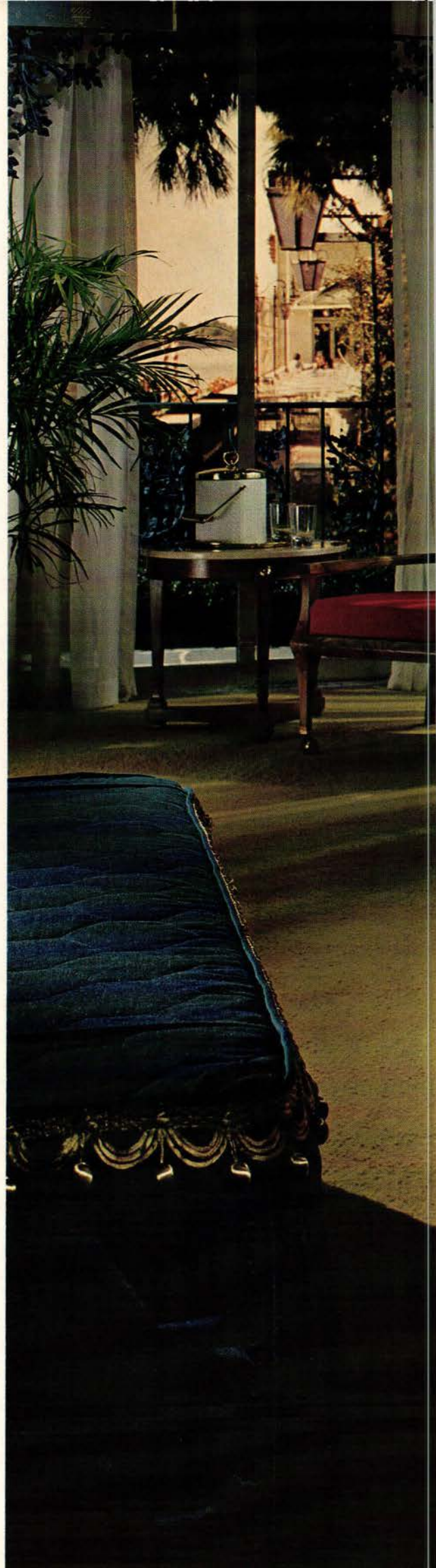
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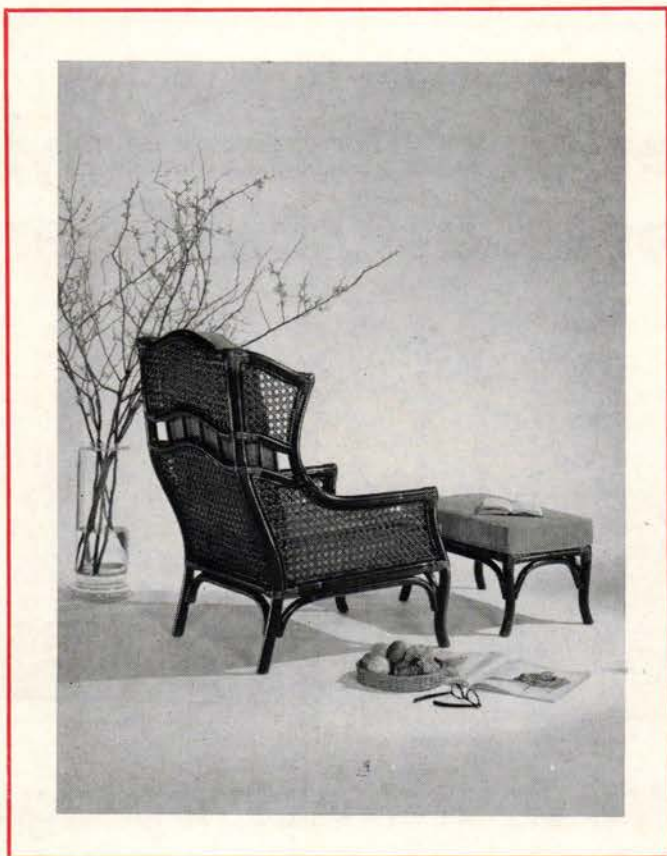
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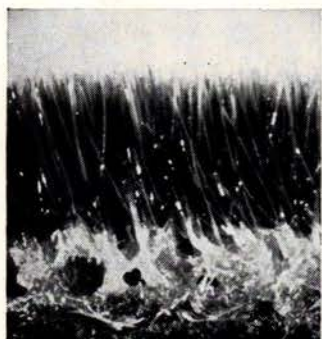
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Spinning.

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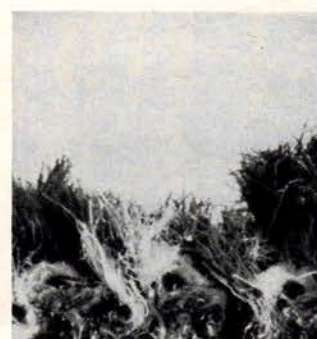
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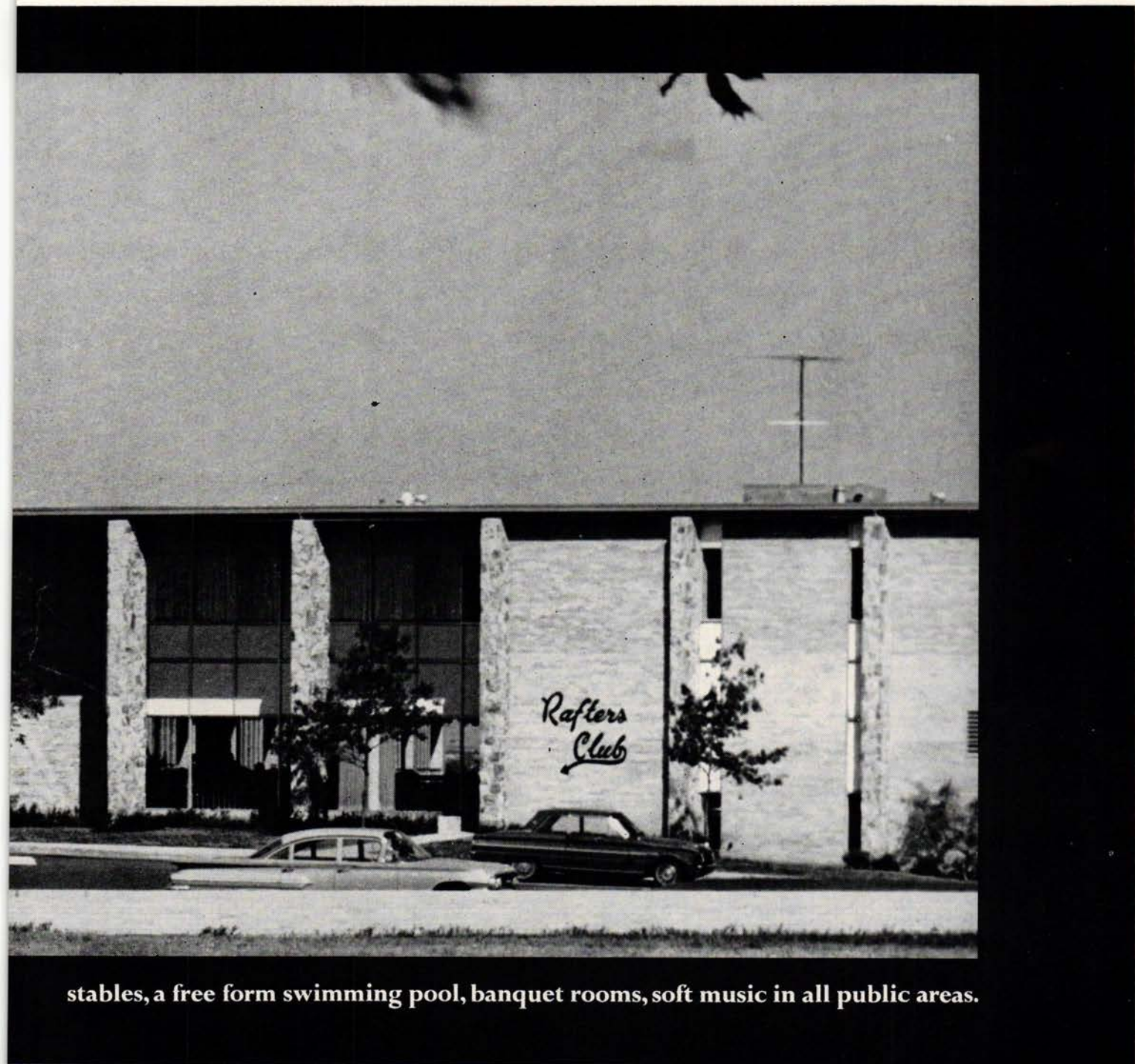
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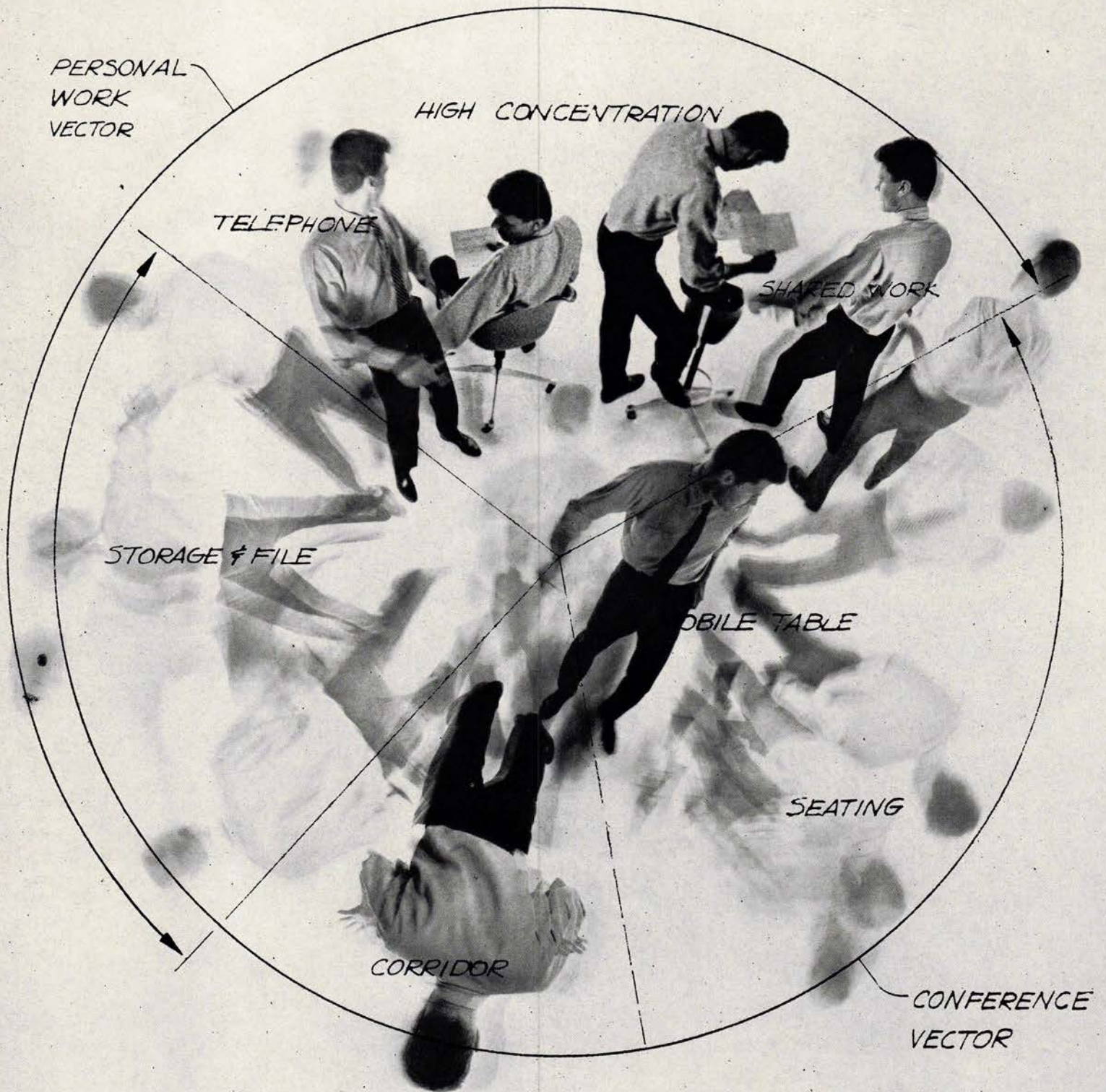
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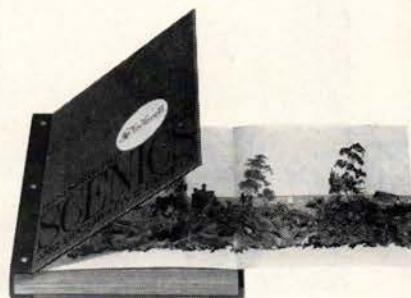
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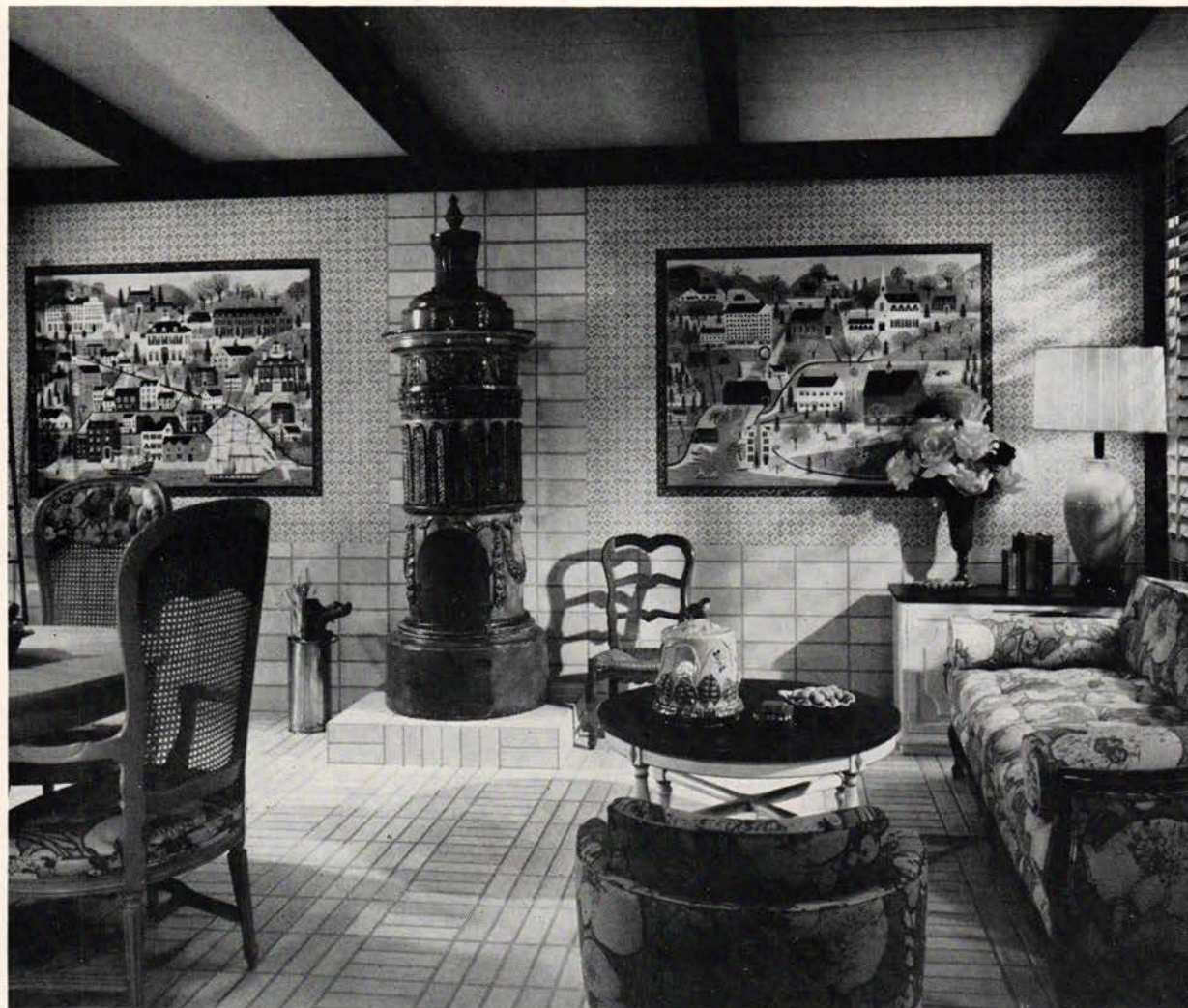
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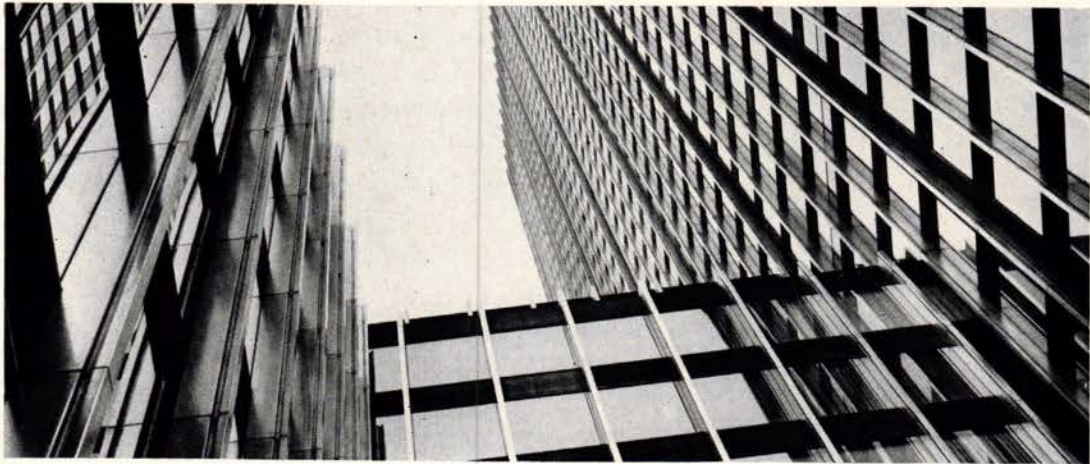


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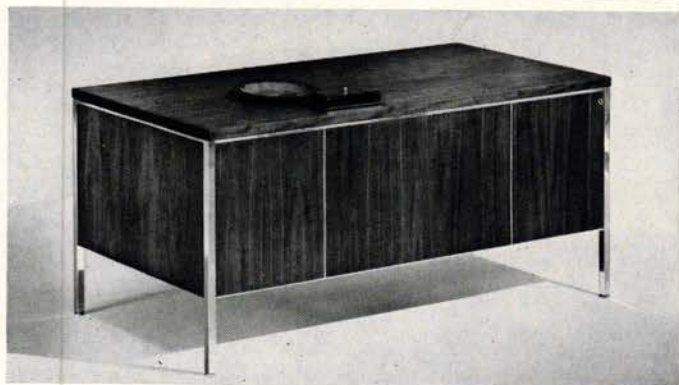
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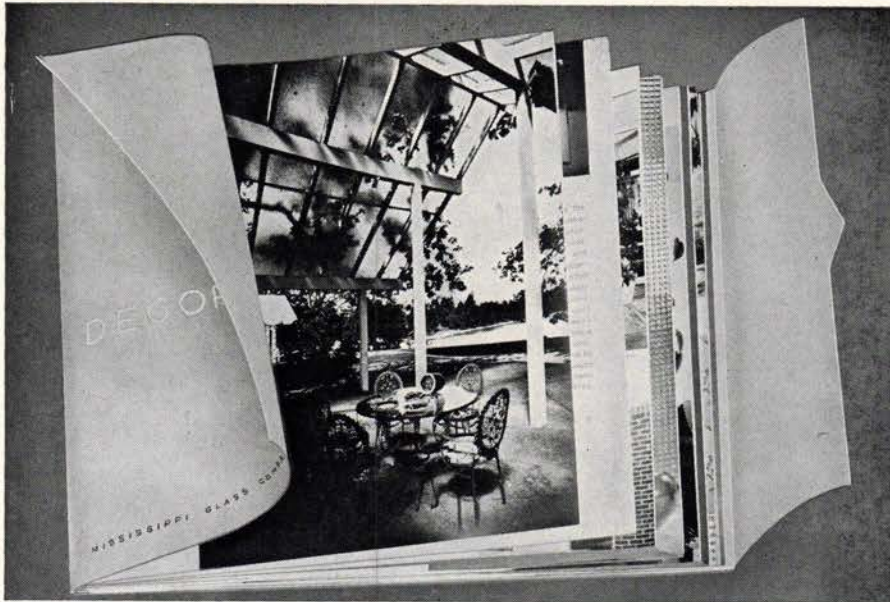


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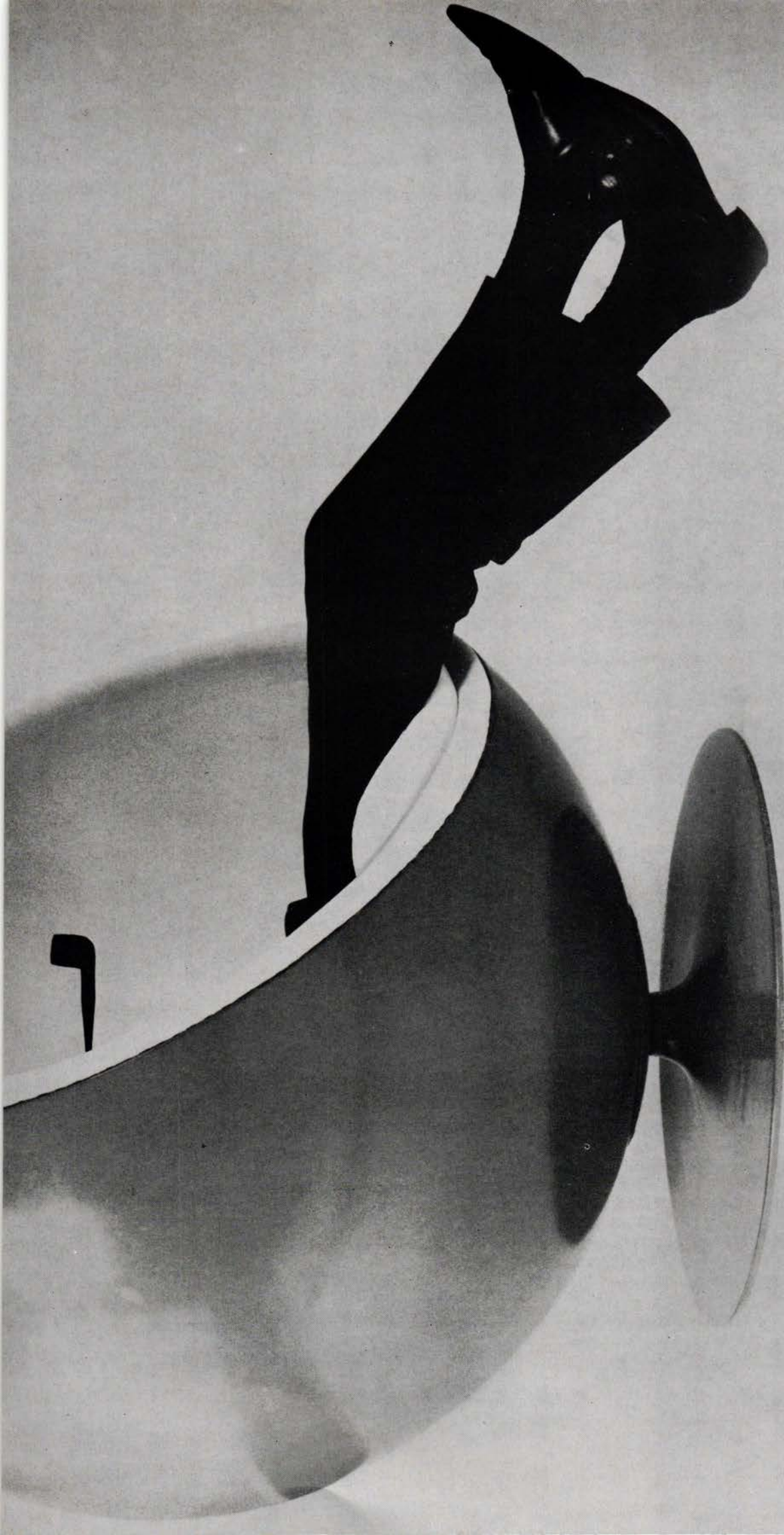


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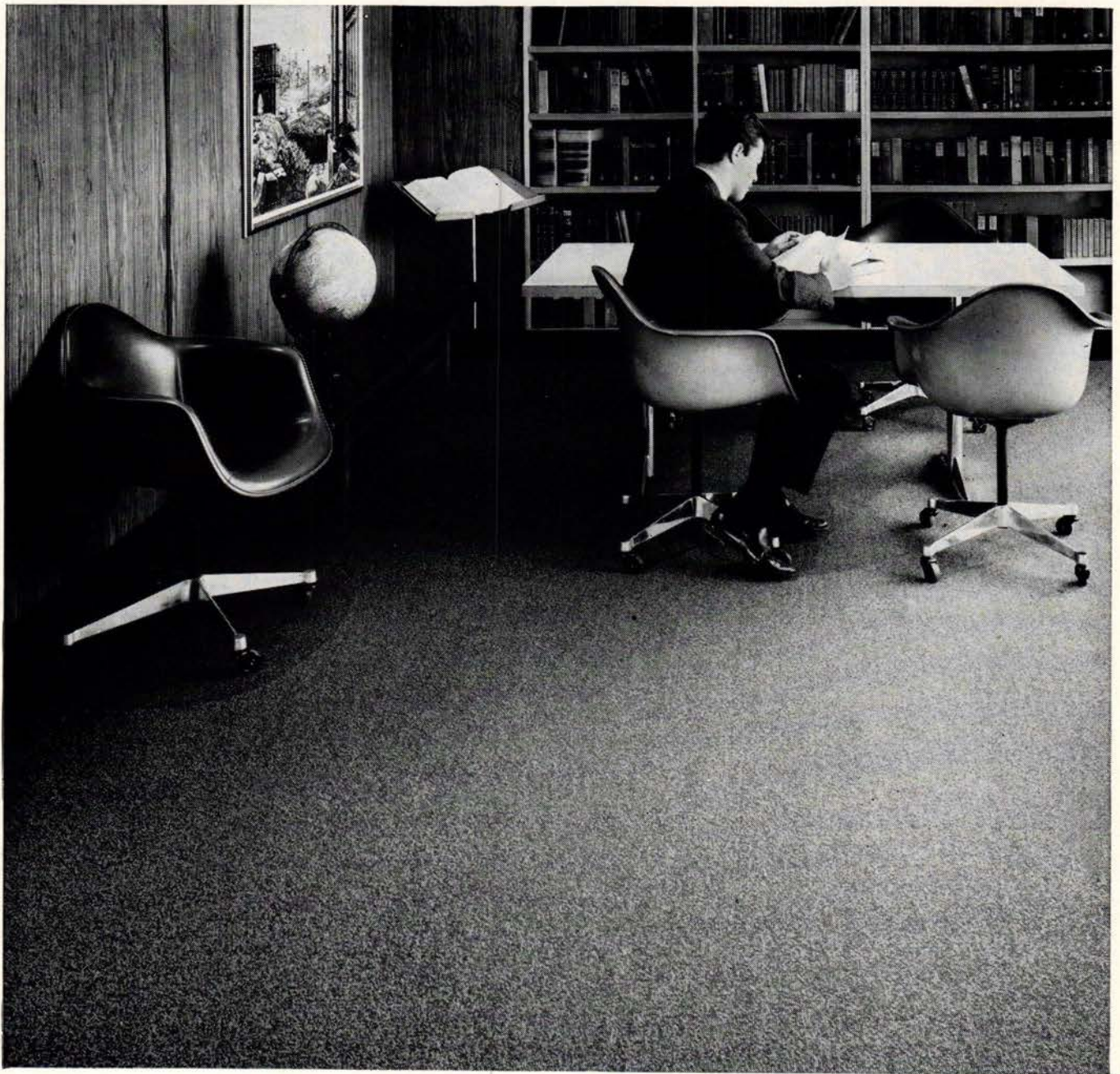
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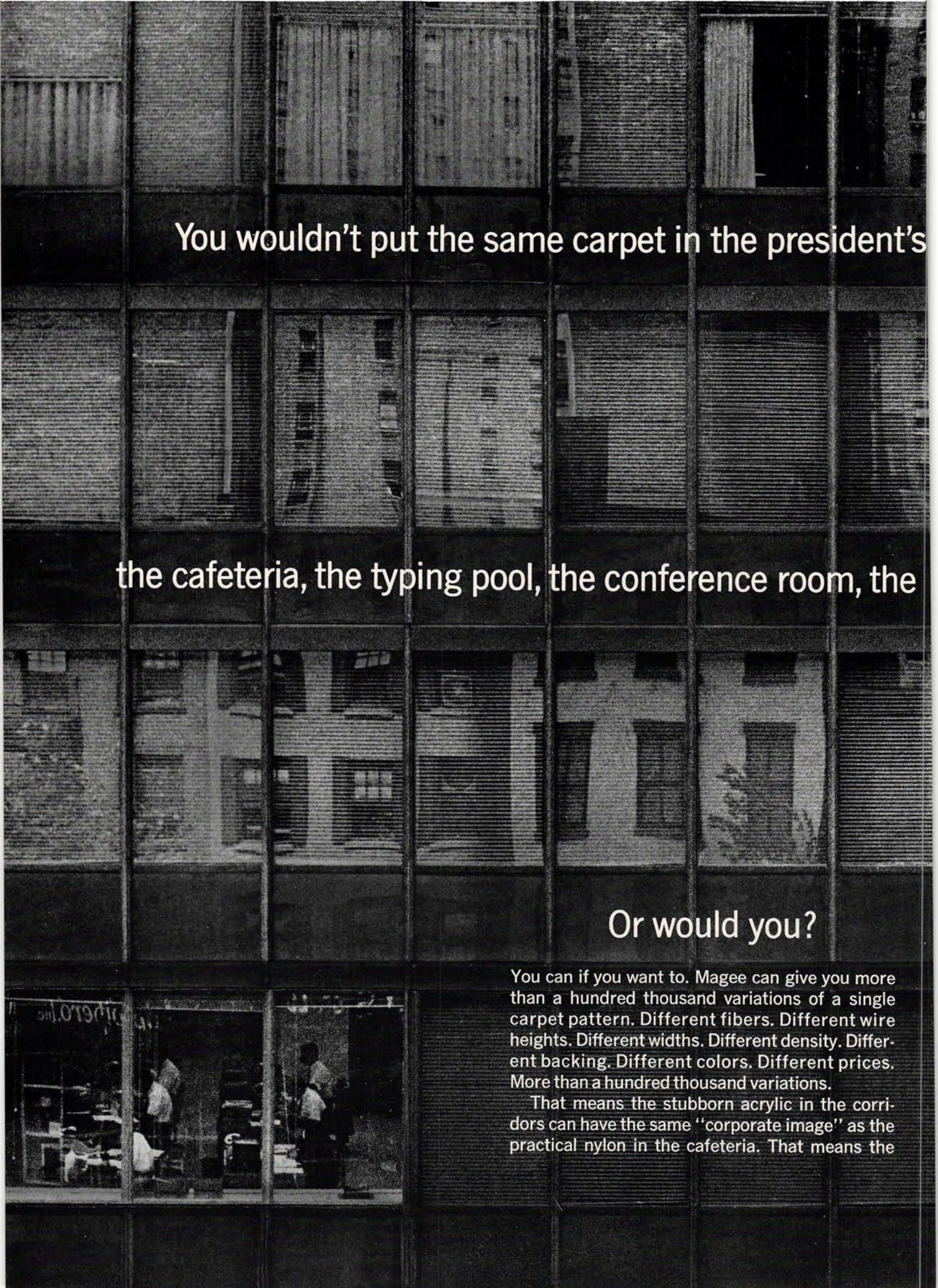
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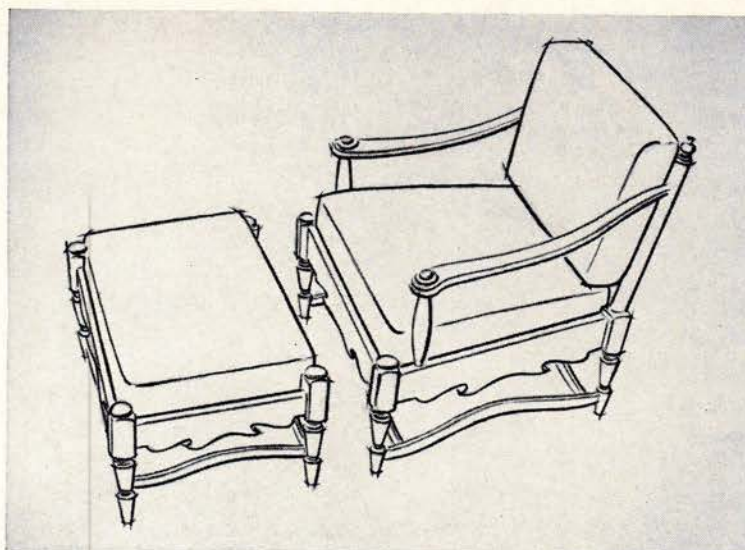
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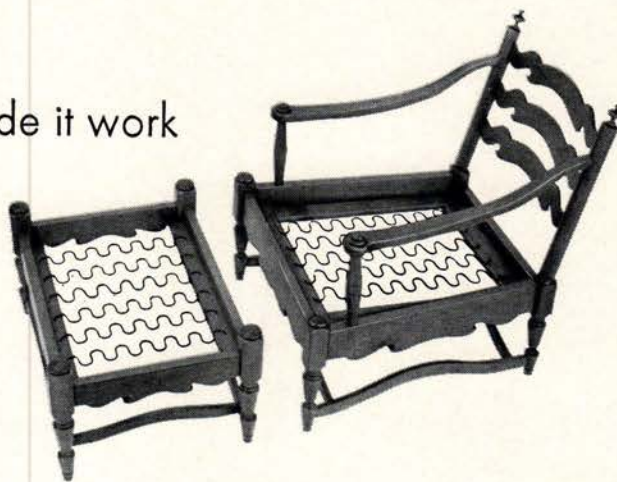
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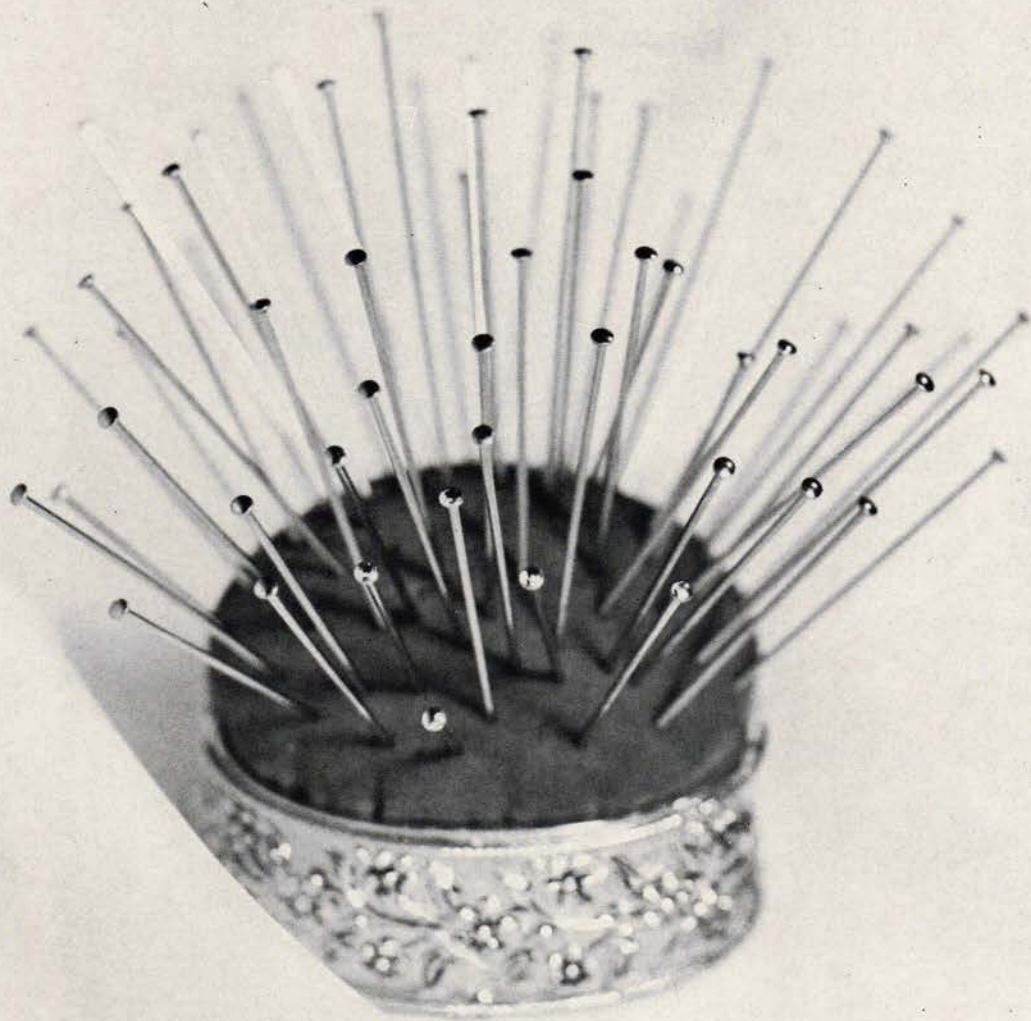


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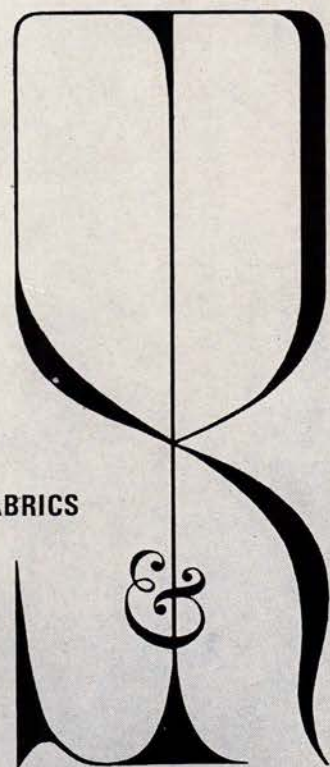
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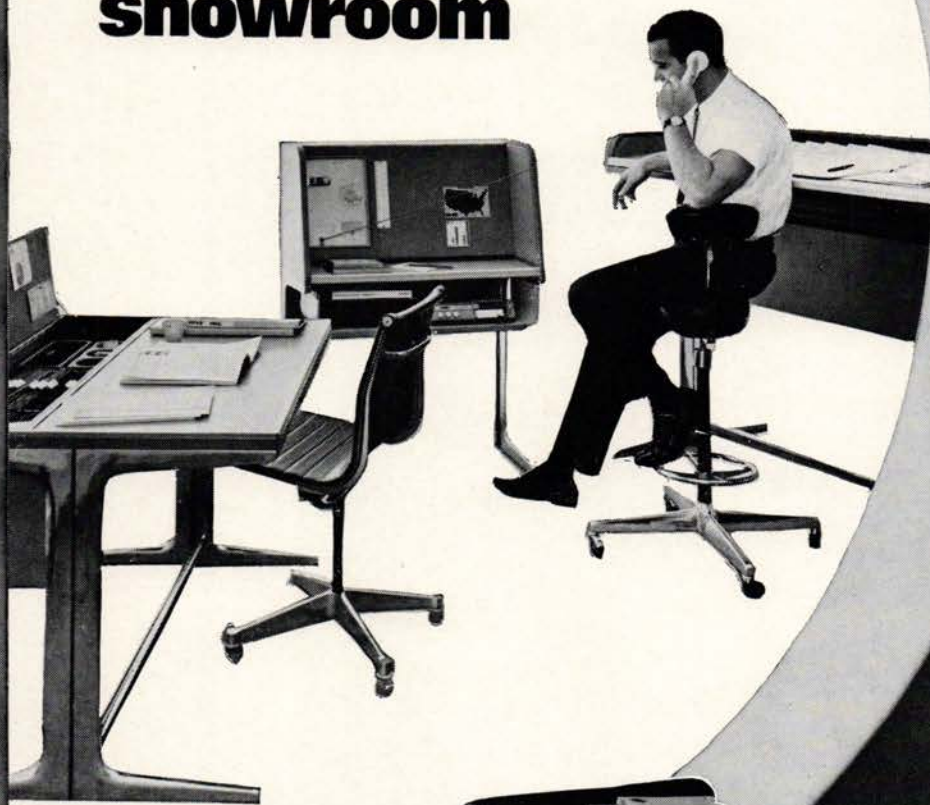
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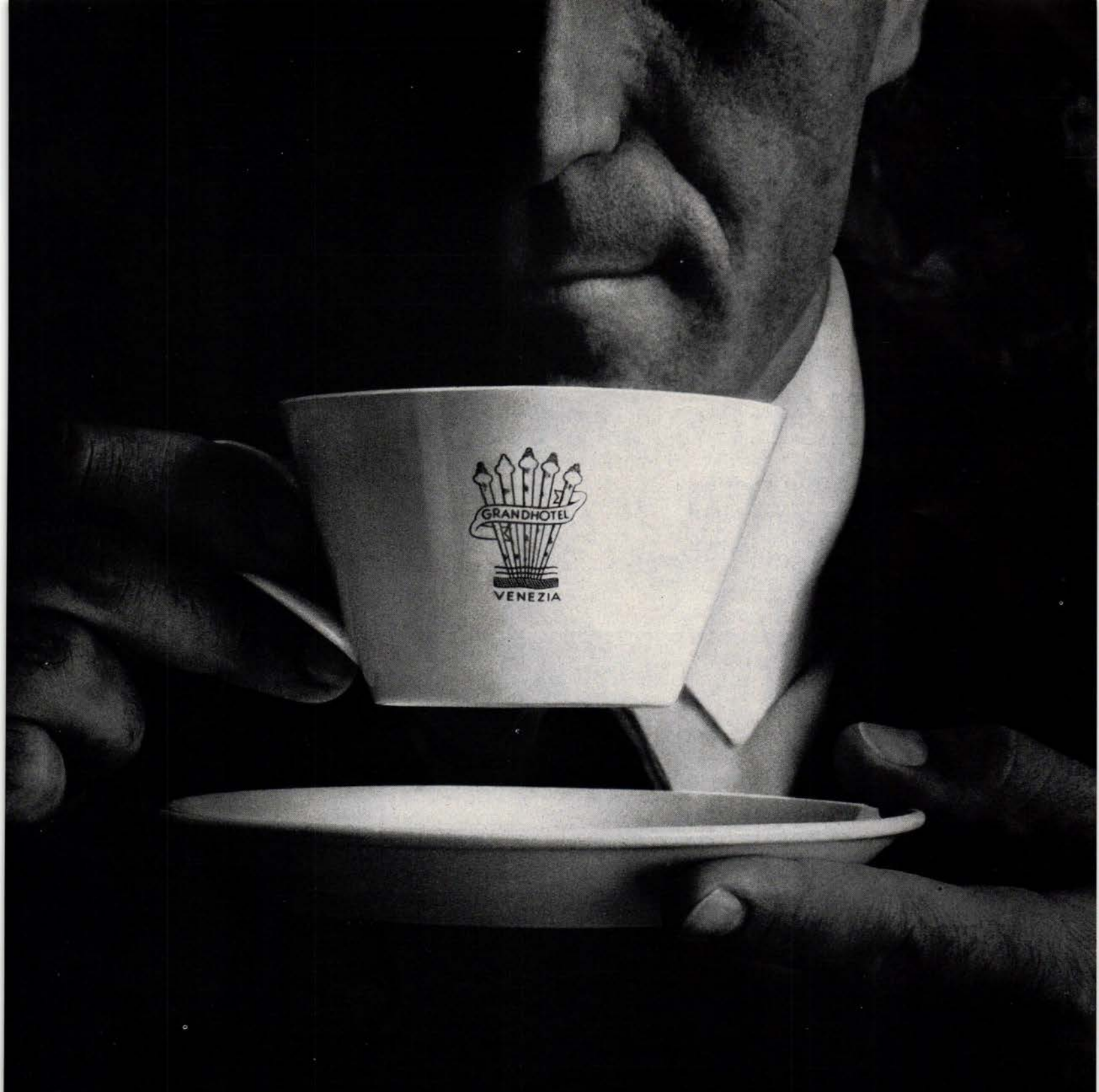
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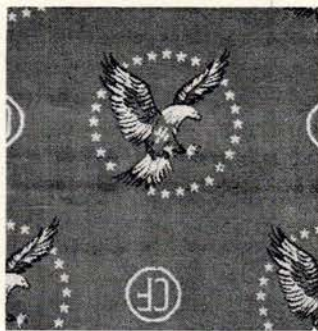


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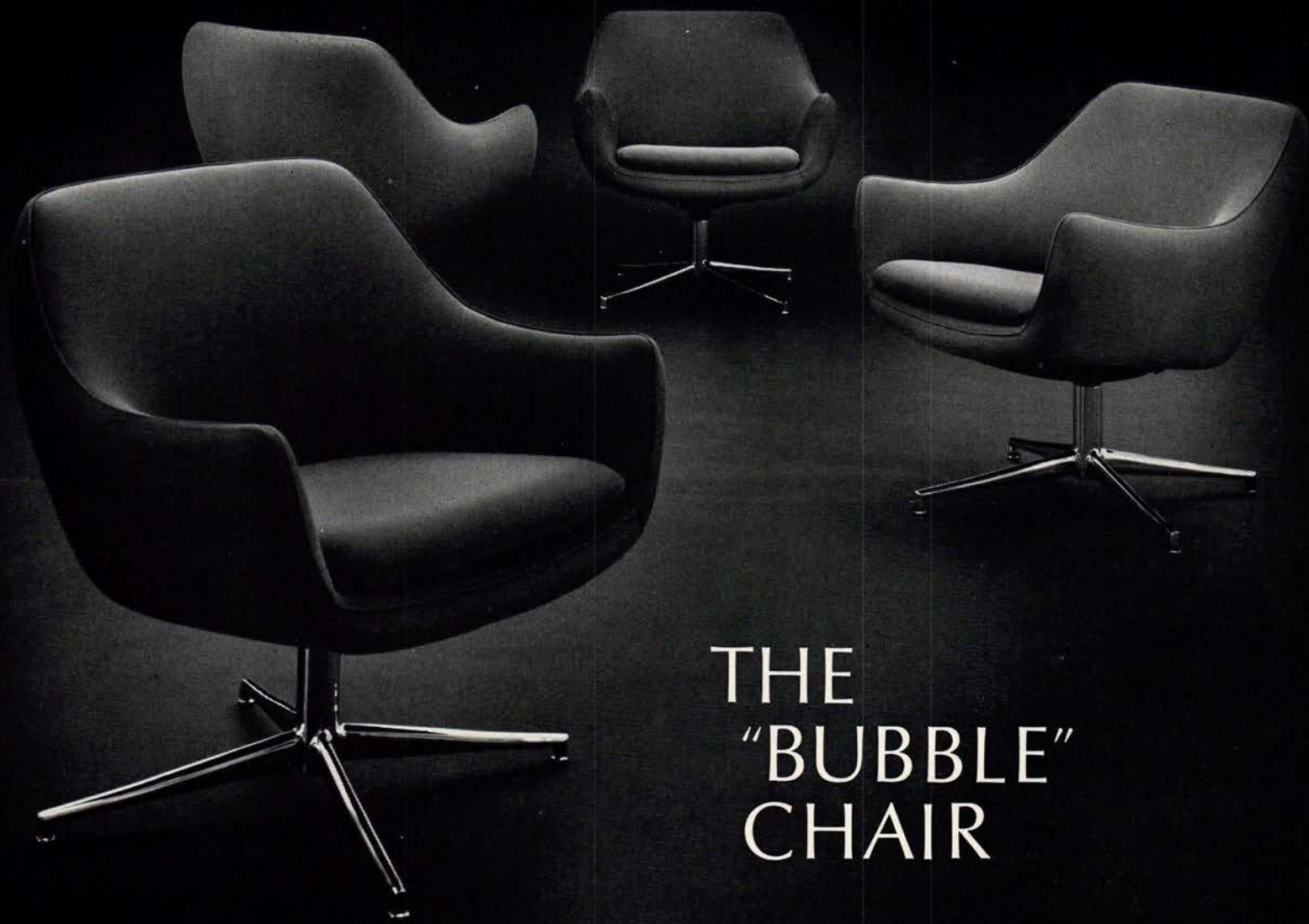


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## A SALUTE TO OUR READERS

Reading a general magazine or newspaper—*any* newsstand publication—is like being in the audience of a theater. The actors you are watching (or the people about whom you are reading) are somebody else, someone apart from you. You are on the outside looking in.

Reading a professional or a business publication (INTERIORS is both) is like watching the film or listening to the recording of a performance in which you yourself have taken part—or like watching yourself on one of those demonstration TV's. You may or may not be playing a leading role, you may or may not see the rest of the stage, but you are *on* the stage. *You* are the action. You are a member of the group without which there would be no film, no performance, no story.

The readers of a professional publication are its subject matter. And no matter who signs the articles, they are the real authors—the designers of its illustrations, the inventors of the ideas it presents. The editors can do no more than to try to select the significant, compile the useful, and transmit them as promptly and accurately as possible.

The history of this magazine is simply the history of the field it serves. The fact that a little monthly called *The Upholsterer*, founded in 1888, drowsed unchanged for forty-six years, that in the six years after that it was transformed twice—into *The Interior Decorator* in November 1934 and into INTERIORS in November 1940—tells us less about its publishers than about its *readers*. The fact that there were less than three thousand of these readers that month—a week before Pearl Harbor, a year after the close of a New York World's Fair—and that there are ten times that number of readers today—has a similar significance. The milestones of INTERIORS are the milestones of the profession which it serves.

In November 1960 it seemed appropriate to publish a history of the two decades since 1940—a chronicle taken directly from the published record—an unbroken record in which we traced the ebb and flow of design trends, the struggles for professional standards and recognition, the development of professional organizations, and the achievements of great leaders.

This quarter-century issue looks to the future instead of to the past, and consists, therefore, not of facts but of questions. Where do we stand? Where are we going? Where should we try to go? On the next thirty-four pages you will find these questions tabulated in more detail, along with the answers given by eleven disparate and, we hope, provocative personages. But actually these questions are addressed to you, for it is your answers, your decisions, which will shape the future of this field.—O. G.



### our cover

Rubber stamps and overlapped sheets of transparent colored acetate were among the tools used by art director P. V. Norado in composing this wrapping for INTERIORS' 25th anniversary issue.

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ELIOT NOYES ELI EMILY MALINO EMILY  
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## 25: YEAR OF APPRAISAL

The last 25 years has seen the field of interiors develop from one of decoration — a dilettante's hobby reserved for the wealthy — to one of design, which explores the highly technical areas of lighting, acoustics, traffic flow, automation, climate.

Happily, those years of growth of the profession parallel the growth of INTERIORS, which in 1939 changed its name from *The Interior Decorator* and elected to become a serious spokesman for the embryonic profession. Since then the magazine's art directors and editorial contributors have been among the field's severest critics and its most ardent supporters, a list which includes such luminaries as Costantino Nivola, Bernard Rudofsky, Aldo Giurgola, George Nelson, Arthur Drexler, and Francis de N. Schroeder.

To celebrate INTERIORS twenty-fifth birthday, the magazine has invited the nation's most influential design figures to take a substantive look at the field today: Where does it stand, where is it heading? The assessors: Charles Eames, Harry Bertoia, Ward Bennett, Mildred Constantine, Arthur Drexler, George Nelson, Emily Malino, Marvin Affrime, Eliot Noyes, Ben Thompson, Alexander Girard.

They are eminently qualified to comment. They have designed the furniture, fabrics, products; the interiors of homes, factories, offices; cities and landscapes which surround us. In 1940 they were the young students in design and architectural schools, or just beginning their careers. Cranbrook was in its infancy under Eliel Saarinen; Gropius had brought an end to the Beaux Arts at Harvard, and design courses at the Illinois Institute of Technology were being reshaped along Bauhaus principles by Moholy-Nagy. Clearly it was a heady time for the world of design, and these were the men and women in the middle of the ferment.

In sum, their comments presented here in interview form are an evaluation of design today — of its achievements, its shortcomings, its obligations and its future. INTERIORS is privileged to present such a landmark of opinion.—P.D.

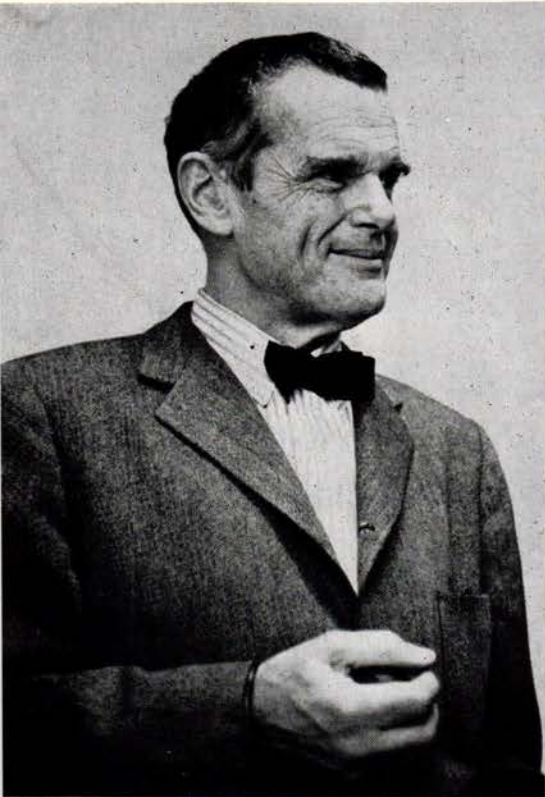
# CHARLES EAMES

(Charles Eames, designer, architect and producer of documentary films, is a man pursued by a chair. Although he has produced movies, toys, buildings and exhibitions, it is for his molded plywood chair, developed with Eero Saarinen when they were at Cranbrook Institute in the early forties, for which he is most widely-known.)

Eames was born in St. Louis, Missouri; at 14 he went to work as a laborer in a steel mill, and later, as a draftsman. He won a scholarship at Washington University's School of Architecture, only to flunk out because of his devotion to Frank Lloyd Wright, considered to be somewhat heretical in the tradition-bound school. Eames then proceeded to build houses and buildings; design graphics, industrial and consumer products. Perhaps it was his unorthodox beginning which has given him his global concern. He cares terribly for the human condition and his philosophy is simple: you do those things you believe in and avoid those which you do not.

In all his endeavors, his wife, Ray Eames, who studied with Hans Hofmann, has collaborated with him. Together they were awarded the first Kaufmann International Design Award in 1960. During the past decade, the two have become increasingly involved in expository and documentary films. In 1958, they produced a multi-screen film for the U.S. exhibition in Moscow in 1959, a technique further developed for the U.S. Science Pavilion at the Seattle World's Fair in 1962 and at the IBM Pavilion at the New York World's Fair.

Other recent work includes the memorial exhibition, "Jawahral Nehru" whom Eames considers "our first world citizen," which he did in 1965 with Alexander Girard at the request of the Indian government.)



## **EAMES:**

Any questions—thus any answers—are tempered by the time of life they are asked—whatever cycle you are in at the time . . . After a decade of neat, beautiful rectilinear drawings and somebody shows you squiggles, you fall upon squiggles as the answer to the world.

But as to your question about the effect of affluence . . .

It turns the design field into a field of cultural boobytraps unparalleled in the history of man. For the insensitive consumer, it all but rules out any possibility of acquiring a sensitivity or any lasting enjoyment. For the sensitive one, it is a satiating experience to the point of panic.

Amounts of current information are greater and more difficult to cope with but somehow not as satiating. Example—Beautifully printed art books that would have become a treasured part of our lives thirty years ago are now so commonplace that unless we are attacking a specific research problem with high resolve, a visit to an art bookstore can be a dizzy and disorienting experience. Another example—I visited a good toy store this morning—satiated? It was sick-making. I longed for the desert—even though quite a few of the things in other times could have been treasures. Among the great and elegant design exceptions is a toy produced this year that has swept the country. What is it? A small bouncing ball—Superball.

Affluence offers the kind of freedom I am deeply suspicious of. It offers freedom from restraint, and virtually it is impossible to do something without restraints. If you look through history at the great things, of all times, the greatest were produced where the conditions of restraint were so great that there was relatively little choice—like the obsidian knife of the Aztec, a play of Euripides.



*A man pursued by a chair . . .*



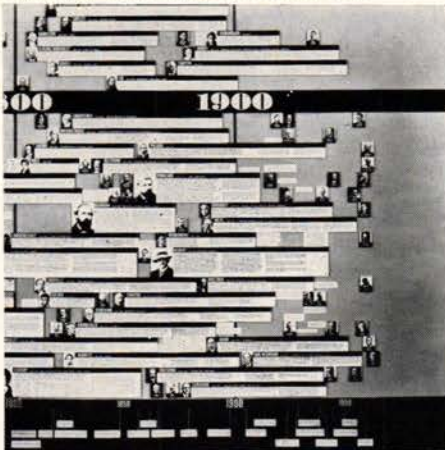
Wire chair, 1951



Poster, Nehru memorial exhibition, 1965



Poster for film, Day of the Dead, 1957



Panel, Mathematica exhibit



... Available dollars open up choices. We as a society are not prepared for the problem of choice ... few painters know how to cover a very great space.

Do you remember the tests done at Berkeley on creativity? Everybody was given tiles in limitless colors to work with. Eero (Saarinen) chose all white. Philip Johnson used black and white. This is what happens when somebody is on the ball: he eliminates choices and establishes limits for himself ... We have to rediscover limitations.

**Q: INCREASINGLY, TECHNOLOGY IS A LESSENING LIMITATION. YOU DON'T THINK THIS OFFERS A NEW FREEDOM?**

We seem to be indiscriminately trying it on everything and from many standpoints it works—from other standpoints it makes havoc. From a sociological standpoint, I suppose, we are on the verge of starting to learn how to use it. From the cultural standpoint, the freedom is like a hurricane. It becomes not a question of what we are doing with "this new freedom"—it is the appalling fact of what *it* is doing with us.

**Q: WHAT IS THE DESIGNER'S RESPONSIBILITY IN INFLUENCING OUR SOCIETY TOWARDS BETTER DESIGN?**

A design specialist certainly has no greater responsibility than his counterpart in other responsible walks of life.

With the hair-raising buildup of communications into a technology and into apparent affluence, the resulting hurricane demands (for survival's sake) some sweeping design changes across the whole scene—a redesign of our structure of education, our philosophies, our views of nature, and conservation, and the ideas and environment that might make for a rich life. ... The problem is to build-in the kind of understanding that will find security in change; the large number of choices available requires a more secure person to make value judgments. The question will become, not, "How do we do it?" But, "Should we do it?" The responsibility stated as a design responsibility, may be much the same in all these cases. As much as possible, it is our responsibility to restudy and restate each aspect of the problem in the light of all available past and current information. If one adds to this, the responsibility of considering the next larger (or smaller) aspect of the problem, there is a chance of avoiding the traps that lie in blind substitution of new materials (or ideas) for old—and surprises that come from too hasty innovation.

The mass speed and frequency of innovation in our time, make it an entirely new phenomenon. Its surprises can be funny or tragic, become apparent immediately or not for generations. Effects of detergents on waterways are an example—and the foam plastic cup that seems a great innovation for coffee time—until its non-heatconducting nature causes us to scald our throats.

**Q: WHAT ARE AND WHAT SHOULD BE THE INDIVIDUAL AND COLLECTIVE GOALS OF THE PROFESSION?**

Some time ago when Richard Feynman (recent Nobel physicist) was talking about what the individual scientist could hope to accomplish in the world of science he had no grand illusion. He said the best one could hope for was to select an area and then some little piece of that area and with all his heart pick away at it.

It is much the same with design but perhaps the greatest lesson to be learned from the good individual scientist or architect or teacher is in the capacity they have for *really caring*. This is the lesson.

Whatever the *collective* goal of the design profession is, it is probably very wholesome. But the collective task of the profession is more specific. In the world of freedom and affluence which the first two questions suggest, the task will be to work toward finding operational constraints that will make meaningful design programs possible.

Freedom and affluence usually mean freedom to do any imaginable amount of ugliness because they are seldom accompanied by clues as to what is appropriate enough to result in beauty. Example: the program for designing either an oil cracking plant or jet transport would consist of a great list of functional and economic restraints—and the probability of a good and handsome result would be high. The program for designing a monument or a world's fair pavilion which would reflect freedom and affluence would have a

low probability of a great solution. The great cities and great objects of the past came into being under great restraints—social, technical and economic. How much freedom for innovation did the builders of the Taos pueblos enjoy—or the builders of Cuzco—or the makers of Chartre's stained glass? Los Angeles is an example of a city built without restraints, either traditional or material. The collective goal of the design profession might be to find the guideline of restraint that exists in all this so-called freedom.

**Q: WHOM DO WE TRY TO INFLUENCE — THE YOUNG? THE ELITE? GOVERNMENT? INDUSTRY?**

If you substitute thinkers for elite, we are and want to be influenced as much as influence—and when we work with any of these groups or combinations of them, we do so by finding some area where our interests genuinely overlap and then work on these areas. If the overlap is a genuine one, the influences on each other will most likely cause the area of mutual interest to grow.

There is a kind of machine that we could build that would approach having one hundred per cent influence and could provide much in the way of the restraints we need. Of course, it would take about thirty-five years to get it going, but if we could survive that long it would be worth it. The machine I am suggesting is the unit of a human generation. The trouble is that many of the tools and the really raw material for building this new force of citizens have been tragically neglected.

Jerome Bruner has said that some relevant aspect of any great idea can be taught at any age. I believe this to be true and I believe it to include those rare and precious qualities that give some people the capacity for caring. This naturally focuses attention on the very early years of life and this in turn highlights qualities that may only be built in those few years after birth. When we think of those people we have met who might be capable of leading a rich life regardless of the circumstances of affluence and deprivation in which they might find themselves, I suspect we are recognizing one of those qualities rarely acquired except in those early years, a quality that will be in rapidly increasing demand for some years to come.

**Q: WHEN YOU ARE AS MORALLY COMMITTED AS YOU OBVIOUSLY ARE TO BETTERING THE HUMAN CONDITION, HOW DO YOU GIVE ORDINAL IMPORTANCE TO THE CLIENTS AND PROJECTS YOU BECOME INVOLVED WITH?**

My ideas and behavior have not changed since the mid-thirties. Affluence, or having a wide choice of projects, has nothing to do with them. I get involved in things of value to me, as I have always done, and don't get involved in things I do not value.

**Q: WHAT ARE SOME OF THE PROJECTS YOU ARE CURRENTLY INVOLVED WITH?**

Well, I am working with IBM on establishing a communications center, which will primarily be concerned with films as educational devices . . . and for the sisters from the Convent of the Immaculate Heart in Hollywood (California), we are examining the role of a small college. This involves a study of both program and buildings. Lots of mistakes have been made in small colleges, with buildings that end up as monuments, when they should be as open and fluid as possible . . . Traditionally, we don't drive nails in the classroom wall. Well, it may well serve the function of a classroom to do so. That's what we'll look for . . .

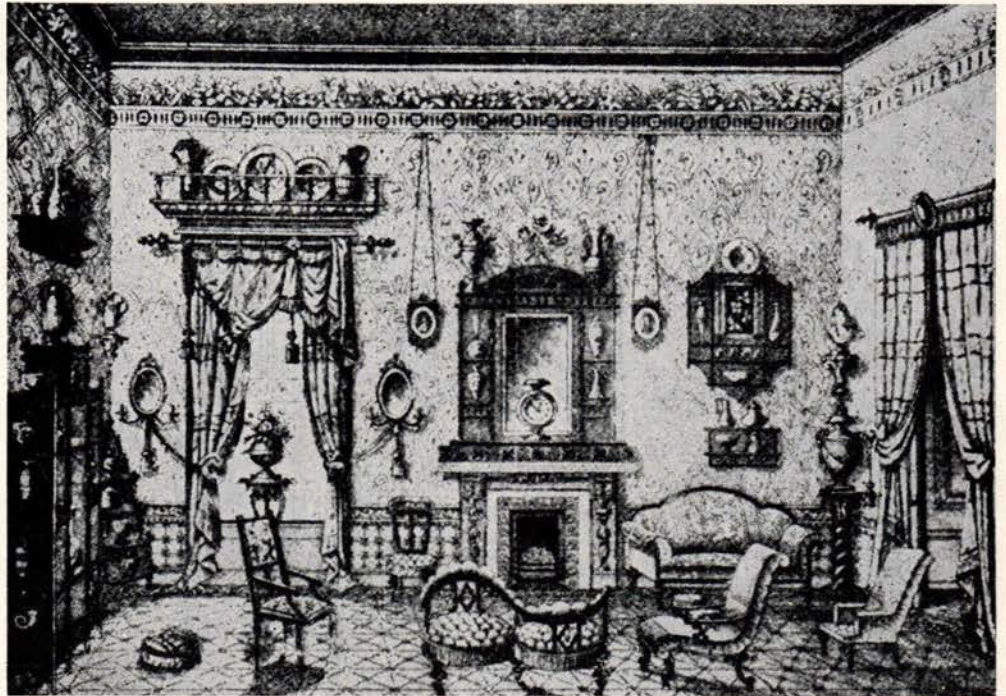
For the Smithsonian, I have done a bicentennial film, and will be doing some other things—the study of methods of diffusion of knowledge. It is a terrible problem, how to make ideas meaningful.

I am also working on some school furniture, upgrading and refining and consolidating dormitory furniture. (End)



# EMILY MALINO

(Emily Malino was an economics major at Vassar, and her first job was running a window decorating service, Paper Display, Inc., for chic Fifth Avenue shops, which she ran with three Vassar classmates. After apprenticing with decorator Richard V. Hare, in 1953 she opened her own interior decorating firm, and took drafting and construction courses at night at Columbia School of Architecture. Today there are eight on her staff, and the firm specializes in designing interiors for hospitals, nurses' residences, university buildings, hotels and motels. She is color consultant for the University Construction Fund of the State of New York, for Chemstrand; and in the past has consulted for American Olean Tile Company and Dupont. She and her husband, Congressman James Scheuer, have just moved into a three-story Georgian brick townhouse in Georgetown, outside of Washington, where they live with their four children.)



*"Middle class wealth began with the Victorian era . . ."*

## **Q: WOULD YOU COMMENT ON THE EFFECT OF AFFLUENCE ON CURRENT DESIGN?**

Affluence has given the designer two things: clients who have money and the willingness to experiment, and secondly, it has given the middle-class—without education or sophistication—unprecedented economic power. Thus designers and manufacturers have been given an enormous, tasteless, undifferentiated market to provide for . . . Middle class wealth began with the Victorian era. It is no accident that every stick of furniture and household artifact was a sentiment of hearts and roses.

But this is your twenty-fifth anniversary. I would like to go back and examine design in those 25 years . . . It was 1940. Well, World War II had been immensely profitable for industry. It left them with a large dollar surplus which they could experiment with. Some had already developed new materials as a result of war production. Before the war, the Danes and Finns had experimented with molded wood and plastic, but everything was done by hand. Steam-bent wood of course had been used for years . . . Then Eames came along with his molded plywood chair for the Organic Design Show at the Museum of Modern Art in 1941. But it wasn't until about 1950 that U.S. industry began mass-producing plywood furniture. Paul McCobb came out with The Planner Group in 1952. It was a revolution in the furniture industry. It was cheap; it was modular, which took into account for the first time, the increasing mobility of the American family. Others imitated it, and of course, bastardized it. . . . The Bauhaus had used steel furniture since the 1930's, but it never was really adapted for production and remained a hand-crafted luxury. During the war, we the U.S., started treating steel in a new way. And then Knoll—it was in 1948 for the UN I think—began making the Mies chairs in quantity. Today you have masterpieces like Dave Rowland's 40/4 chair—the steel is very thin and very elegant and strong. Then there are Eveyln Jablow's superb pieces she did last year for the Stainless Steel Design



"Nobody had ever stuck a vault on the street before . . ."

Institute—still luxury items, to be sure, but look at the possibilities they open up.

Another major post-war development which spurred good design was banks. They had an excess of funds and decided to put some of it in face-lifting. Manufacturers' Trust on Fifth Avenue was a great coup for S. O. M. Nobody had ever stuck a vault on the street where the public could see it. And suddenly, three centuries of fortress-like fronts capitulated to the new look: see-through show cases, intended to humanize banking. And banks purchased great furniture. Look what Lehigh developed for the Chase Manhattan Bank Building (New York City)!

Banks started off a whole field of corporate identity—graphics, films, visuals, interiors, equipment. This, plus the tremendous expansion in office space after the war put office furniture design, for the first time, in the avant-garde ranks. Residential furniture came trailing along afterwards to pick up the marble, rosewood and teak look.

Today there is a larger selection of high fashion ready-made clothes—Junior Sophisticates or Jacques Heims' *Jeunes Filles* collection; and in fabrics, look at Bloomcraft and Win Anderson; in furniture, Ed Thrower (Founders) has pushed good design forward enormously. He hired Dave Parmalee who did their rosewood line, and look what Larry Peabody has done for Richardson-Nemschoff. And all of these things are available to the consumer at reasonable prices.

**Q: THEN WHY ARE WE SURROUNDED WITH SO MUCH BAD AND MEDIOCRE DESIGN?**

As I see it, the basic problem in American design is the American preoccupation to sell. When good design sells, American industry will use it. When it doesn't, it won't. It costs just as much to design bad as to design good . . . Why do people today build houses with mansard roofs, put up with a crummy rehash of French Provincial in their living rooms, put hi-fi sets in their fake eighteenth-century armoires? We get back to the middle-class. Nobody has ever taught them to discriminate between the shoddy copy and the real thing.



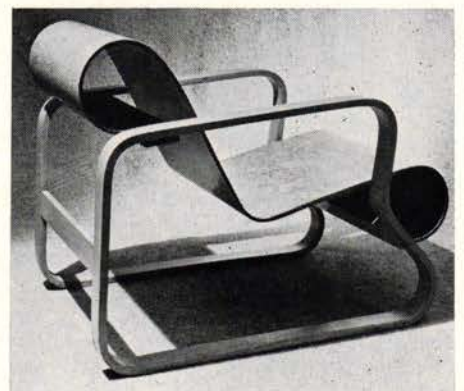
Right: First bentwood veneer chair, 1836-1840. Photo, courtesy Thonet Industries



M/R Lounge chair, 1927



Barcelona chair, Mies van der Rohe (1929); Photo, courtesy Knoll Associates



Molded and bent birch plywood chair, Alvar Aalto, 1934. Photo, courtesy Museum of Modern Art



Drawings submitted by Eero Saarinen and Charles Eames for Organic Design Show, Museum of Modern Art, 1941



Molded plywood chair, Charles Eames



Paul McCobb's Planner Group, 1952

Stainless steel chair, Evelyn Jablow, 1965



A century ago, children of the archduke were schooled in the business of art, form, proportion, appropriateness. We are in a cultural lag between affluence and good taste . . . The other answer, of course, is: contemporary is not satisfying needs. *Why* that should be is a \$64 question.

**Q: WHAT IS THE WAY OUT OF THE DILEMMA?**

Education—on many levels—by industry, by the government, by designers.

Let's begin with industry. Manufacturers of primary goods know enough to hire professionals. The manufacturers of secondary goods—the purveyors of furniture—do not. So they bastardize. This is why you have the grossness of the World's Fair . . . Did you see the "contribution" of our industry? That Better Living Pavilion, that House of Good Taste? *Whose* taste, I would like to know? But the purveyors of furniture also suffer from the terrible pressure of having to have two "collections" each year. What can you possibly produce in terms of quality if you have to have a new line every six months? What do you think Mies van de Rohe or Le Corbusier would have turned out under these conditions? And for whom are they turning it out, pray tell?

Here the publications are a great pressure, and your magazine is no exception. The advertising is so insidiously linked to the editorial content, and "new" lines mean new advertising campaigns. The shelter books *have* to come out with something new every month. And so every year they proclaim the new colors—Oyster, Snow, Slush or whatever. What a waste, when the world is crying for exposure to good design!

Then, it's too late to try and influence our generation. The only place is with the young. Art education is appalling in public schools across the country. Three-fourths of the children are still filling in the outlines with red crayon; when they are older they will grow up and buy numbered kits to paint portraits of John F. Kennedy. How can we expect them to not go out and buy tortured Spanish or ersatz French decor when they grow up?

**Q. HOW WOULD YOU BEGIN SUCH A MASSIVE EDUCATION PROGRAM?**

Let me start closest to home—the A.I.D. Why doesn't A.I.D. knock themselves out teaching for free in every major American city? Give lectures to residents in public housing on decorating on a budget? I did this for an adult education course sponsored by Hudson Guild and it was most successful, and Harold Leeds and his students design model rooms at Pratt for housing co-ops. Medical men automatically give a certain number of hours a week to a clinic. Why couldn't this be one of the membership requirements for A.I.D.? Teach teachers . . . what good are all those endlessly cute model rooms at trade shows? Why not be a constructive force in design education, and utilize students coming out of design schools, full of enthusiasm? I am one of the worst offenders. As co-chairman of the education committee for A.I.D. this year, I did absolutely nothing. But the problem of education cannot be left up to volunteers—we are all too absorbed in our own practices to give the time it deserves, and we should face up to the fact. But I would be glad to pay bigger annual dues to hire a professional to head up an A.I.D. education program.

A.I.D. could do a great deal through the Resources Council—offer services of designers to manufacturers, rather than do room settings, which are all part of the gimmick merchandising system.

. . . Then why couldn't the design greats of the country—Eames, Nelson, Girard—make up a committee, somewhat like the National Commission on Architecture—to be a guiding force in the interiors of all Federal buildings? . . . Much of the impetus must come from the top. Johnson tries—he *did* sponsor that 13-hour cultural marathon, and left-footed though it was, the impetus was there. The new Arts and Humanities bill will stimulate something; cultural centers in disadvantaged neighborhoods, and grass roots little theater movements like the Arena in Washington, The Alley in Houston and Actors' Workshop in San Francisco—all this augurs well for the future. My husband is formulating a program which includes the arts as one of the aspects of urban living, and the National Council on Arts has money to give for study of public art education programs. At last in New York state some money is going into study of future construction . . . A Landmarks Commission finally got born in New York City, and Rockefeller's State University Construction Fund has 22 top flight architects on it.

(End)

# ALEXANDER GIRARD

(Alexander Girard, architect, interior and industrial designer, has designed fabrics, furniture, graphics, exhibitions, interiors, buildings, cityscapes for some of the nation's most notable design-clients and architects. His exhibition in 1949 at the Detroit Institute of Arts called "For Modern Living" was given national acclaim as the first good design show. Also with Charles Eames in 1956 he collaborated on a documentary film in Mexico, "Day of the Dead" and again collaborated with him in designing the 1965 Memorial Exhibition for Nehru commissioned by the Indian government. Earlier, in 1954, he had created the Textiles and Ornamental Arts of India exhibition for the Museum of Modern Art. With Eero Saarinen, he consulted on color for the G. M. Research Center in 1951, and on two residences for Irwin Miller of Columbus, Indiana. Last year he designed religious articles for the Saarinen-designed North Christian Church, also in Columbus.

Since 1952 he has been designing furniture, fabrics, showrooms, and shops for Herman Miller, including the unique Barbary Coast renovation in San Francisco, and Textiles & Objects shop in New York.

Probably his best known—and characteristically Girard—interior is La Fonda del Sol, South American restaurant in the Time-Life Building which won an Architectural League Silver Medal for design and craftsmanship. Another notable commission is the recently completed 400-foot-long three-dimensional mural for the John Deere Company in Moline, Illinois.

Girard was born in New York; graduated from the Architectural Association in London and the Royal School of Architecture in Rome, Italy, and New York University. He has maintained architectural offices in Florence, Italy; New York and Detroit, and now lives and works in Santa Fe, New Mexico. There he has established the Girard Foundation, which maintains a collection of toys, objects of whimsy and delight from all over the world.)

## **GIRARD:**

I find your questions — affluence, technology and responsibility — overwhelming, and thought for a moment you might ask for my opinion on a supreme being or life-after-death.

*All photos by Harvey Lloyd, courtesy Braniff International Airways*



**Q: PERHAPS IF YOU WILL TELL ME ABOUT YOUR CURRENT PROJECTS, WHY YOU HAVE CHOSEN THEM AND REJECTED OTHERS, WE CAN INDIRECTLY ARRIVE AT SOME OF THE CONCEPTS WHICH HAVE GUIDED YOUR CAREER.**

In general I can say I have accepted jobs where a new prototype may be developed. Also I am more interested in projects which can reach as broad a public as possible. If I can influence by exposure, this can be very rewarding. For my own satisfaction, I have taken jobs which allow as much variety as possible.

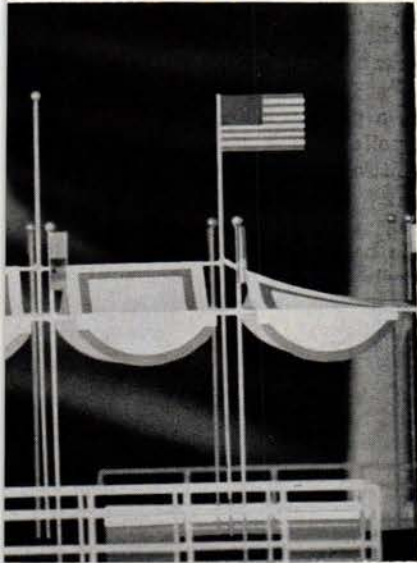
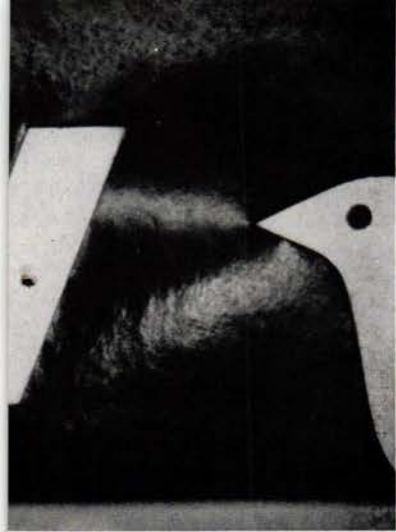
Three current projects are redesigning the visual aspects of Braniff International Airways, two restaurants for Jerome Brody in the Sherry-Netherlands building in New York which will open next spring, and a new line of furniture.



*"The problem (with Braniff) was to destroy the monotony." Above, new B.I. logo*



*Model, Braniff International Airways terminal at Kennedy Airport, New York*



Braniff stewardess in rain gear designed by Pucci

## **Braniff**

Braniff, for example, certainly has a wide exposure. Their management has also permitted the widest possible variety. It is a Texas-based airline, and was seriously lacking an "image." Most people thought it was a local line. Actually, it operates Chicago-New York, through Dallas to Mexico and all of South America. Last May I started working on a program for graphics, interiors and exteriors of planes, ground equipment, VIP lounges, and ticket offices.

I began to look seriously at airplanes. They vary very little, inside or out. They invariably have some stripes around the windows, a Buck Rogers something or other on the nose. They are silver with red trim, or silver with blue trim. The problem as I saw it, was to destroy the monotony. Do something to make the performance lively and interesting. With this in mind, I prescribed seven or eight color schemes with seven or eight especially designed fabrics—plains, checks, stripes—for the interiors, also seven or eight solid colors for the exteriors. The idea was to make a plane like a great racing car—with the fuselage painted a solid color clearly expressing its shape. Incidentally, it couldn't be a simpler or cheaper method of achieving identity.

The VIP lounges were also a problem in monotony and of non-descript character. Here again the objective was a maximum variety of details in color, form and other interests—hopefully too much for the casual visitor to absorb in one visit, so that when he returns he may discover new things to hold his attention. The new furniture I have designed will first appear in the VIP lounge in the Dallas Airport.

## **L'Étoile**

Again, I have designed other furniture for use in the restaurant I am doing for Jerome Brody. This restaurant is called L'Étoile and is a long tunnel-like space in the old Sherry-Netherlands exiting on Fifty-ninth Street in New York. It will be a total antithesis of La Fonda.

Brody, by the way, is a good example of the change in attitude toward design among businessmen—which is infinitely more serious today. This morning we were talking about a coffee machine, and a maintenance man pointed out that it would be more difficult to clean than other models, and Mr. Brody replied, "So we have to clean it more often! We also have to look at it everyday."

Along this line, there is always a marginal cost and a marginal esthetic. Twenty years ago the decision was largely in favor of the cost consideration. Now, more often than not, the decision will be made in favor of esthetics and quality.

Why do I think this has come about? Greater sophistication, greater education, more competition. Management today comes from "Harvard," so to speak. Take such men as William Hewitt (president of John Deere). He is not only concerned, but seriously and imaginatively interested in design and feels a moral obligation towards it.

Brody is opening a luxury French restaurant. In the beginning he considered Louis Quinze, but the period room is no more. You just can't cut-rate Louis XV. When I go back and look at photos of Le Petit Trianon, I get a terrible inferiority just looking. The workmanship is so exquisite, such perfection! You can hope to capture some of this perfection, but only in contemporary terms, in our own idiom and time.

Another project which involved enlightened management was facelifting Main Street in Columbus, Indiana. Columbus is a town of 25,000, and the home of Cummins, who makes Diesel motors. For years I would nudge Irwin (Miller, head of Cummins) "When are you going to do something about this town with its main street showing ripped awnings and badly hung signs?" The street runs for five blocks with Victorian buildings. A few years ago a citizens' committee was formed. I talked to people, first in groups, then individually. Virtually with just paint and clean-up we remade the street. We took down all hanging signs, and made porcelain ones in different colors. We painted the buildings light yellow, white, gray, blue with accents of orange and black. Hopefully someday the citizens will get around to making Main Street a pedestrian mall, and redirect traffic.

## **Q: WHAT HAS BEEN THE REACTION OF THE COMMUNITY?**

There was very little feed-back. We heard almost nothing.

## **Q: WASN'T THAT A GREAT DISAPPOINTMENT?**

Not at all. Irwin Miller thought it was very encouraging that we didn't get a resounding negative response . . . The town is really a museum of U.S. architecture—a church and residence by both Eliel and Eero Saarinen, a school by Harry Weese, a library by Pei. Certainly some of this has had an impact on the design comprehension of the community! (End)

# GEORGE NELSON



(George Nelson, architect, industrial designer and author, has been a witty and irreverent supporter and critic of his profession for the past 30 years, writing in *Holiday*, *McCall's*, *Collier's*, *Domus*, *Architectural Forum* and *Interiors*. His book on design for Whitney Publications include STORAGE, DISPLAY, CHAIRS, PROBLEMS OF DESIGN.

As a gifted young graduate of Yale's School of Fine Arts in 1931, he won the Prix de Rome and studied for two years at the American Academy in Rome. He returned to a U.S. deep in the Depression and turned to journalism to make a living. Along with Howard Myers, Henry Wright, and Paul Grotz, he established *Architectural Forum* as a major critical force in design and architecture.

While still at *Forum*, he and Wright developed the storage wall system, which along with the EOG group which Nelson did for Herman Miller, have become office furniture classics.

In 1947 Nelson opened his own design office and became design director for Herman Miller. As such, he developed the CSS group (1959), the sling sofa and the Catenary Seating Group (1964) and in 1965, The Action Office, which won the Alcoa and A.I.D. design awards. In 1959 he did both the design and execution of the U.S. exhibit in Moscow; for the New York World's Fair he designed the Chrysler Motor Company exhibit and co-designed the Irish pavilion. This year he was chairman of the Industrial Design Conference at Aspen, Colorado.

Currently he is consultant director of design for Soltroia, a group of international investors who are developing a ten-mile peninsula of unspoiled beach near Lisbon into a resort for 80,000. He is also writing a book for Little Brown & Company, tentatively entitled DESIGN LIFE AND DEATH.

The following interview took place in his unfashionably downtown Manhattan brownstone which he has converted to a house and office. He had just returned from a blistering summer in Portugal where he lived on a waterless, non-electrified cliff and commuted into Lisbon to work on Soltroia with Portuguese and Brazilian architects. The only hitch, according to Nelson, was that the planning went on in Portuguese, "which turned out not to be a language at all, but a secret code.")

## **NELSON:**

Your questions are so broad and so general, that short of a book, I don't know how to answer them . . . I guess it is because I don't have any answers.

What does affluence mean to the designer? The current consumer orgies should give most self-respecting industrial designers a belly-ache. It also means a designer can get rich enough so he can quit work and ride around in the fiber glass boat he designed the year before. The trouble here in our office is that we haven't designed any fiber glass boats.

As for its impact on society as a whole . . . Look, society pays the price for the goodies it gets. By now the U.S. is as visually screwed up as it is possible for a country to be. We've gone about as far as anybody. Pioneer Americans moving onto this continent make me think of an African tribe moving into a deserted Versailles. They mess up the first apartment with their garbage and excrement, then move on to the second apartment. Then the third, and the fourth, until they come to the end of the palace. Then some guy has an absolute brain wave: Why not go back and clean up the muck in the first apartment? . . . And that's just about where we are in the U.S. today.

## **Q: IN THE MIDST OF THIS AFFLUENCE WHAT SHOULD BE THE GOALS OF THE PROFESSION—COLLECTIVE AND INDIVIDUAL?**

(Bored.) What else can it be but a series of satisfactions at completing jobs which are useful and valuable? What else is there? . . . This is about as Horatio Alger as you can get, I realize. But at some time, everybody has to do some work he doesn't like. Every mother would like to be a mother 18 hours a day instead of 23.

## **Q: WHOM DO WE TRY TO INFLUENCE—THE GOVERNMENT, INDUSTRY, THE ELITE, YOUTH?**

I don't believe in influence as an objective. You deal with a problem effectively, and if it influences somebody else, OK. I had that burned into me in 1943, when I suggested to a group of merchants that they could save Main Street by planting it in grass. They all threw up their hands and ran away, and now everybody is planting Main Street in grass . . . Influence is very dependent on timing. It is very pompous and presumptive to think otherwise. . . . Look, all this sounds very snide and bored. I don't mean to be. Maybe I can illustrate some of the things I mean about affluence and responsibility by two projects we are currently doing: Troia, a resort, and offices in Bavaria for The Rosenthal

China Company. Both are part of the affluence thing, which has increased the number of choices. Let me explain . . .

### Troia

Troia Peninsula is the biggest thing we have ever been involved with. It is ten miles of perfect, empty beach with sand like talcum powder. There are ten miles along a lagoon and ten miles along the Atlantic—all less than an hour from the Lisbon Airport. A group of investors want to make it an international playground for 80,000 people.

The problem was this: How do you shoe-horn 80,000 people into a beautiful wilderness without destroying it? How do you avoid the glittering mess of Costa Brava, Costa del Sol, the east coast of Florida, or the Condado Beach strip in Puerto Rico?

Another problem is that we have no tradition, nothing old to start with—no palaces, no funny churches, no city hall. It is too flat to develop a fake Italian seaside village. There are no bishops, and nobody needs a palace. A palace can be very handy for a resort like this.

Building technology in Portugal is very limited. So the temptation to deviate, to use, say, sprayed fiber glass roofs, is very slight.

### Advantages

What we do have going for us is a superb climate. Anything will grow—oranges, limes, grape arbors. In summer the sun is like a blast of radioactive cobalt but it is cool in the shade, and there is always a breeze blowing.

There is a cement factory nearby, a stone quarry, lots of marble and the ability to do anything in clay tile.

### The Approach

The basic question we asked ourselves was: How many things can you do to enhance life, and how do you avoid those things which do not? If there is a moral commitment—or an opportunity—for a designer, this is it. Three major design concepts came out of our answer to that question.

*First, there has to be something for everyone.* A dune for contemplation and baby cities where you can still pinch bottoms and get drunk . . . Originally the intent was to build so many seaside villas on so many square feet of land.

So we cooked up a scheme of ten or eleven high density villages ranging in population from 3600 to 10,000 with miles of unspoiled beach in between. This is what I mean about the freedom thing. A body can find solitude if that's what he wants.

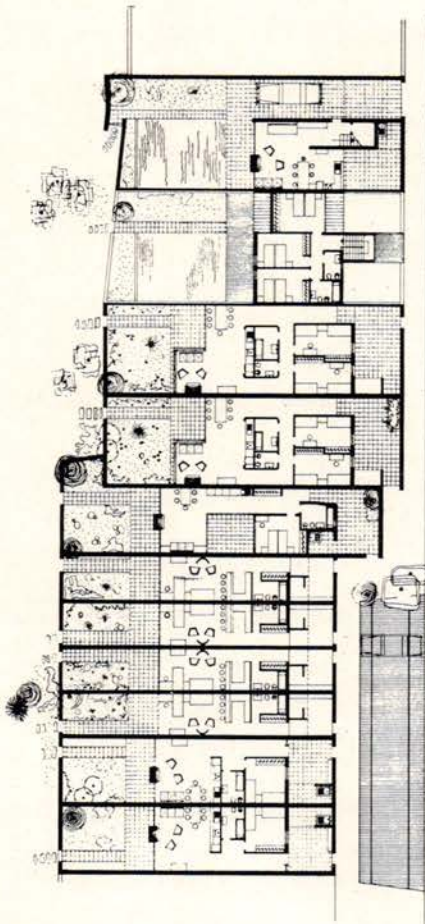
So we provide a golf course because the world is mad about golf. Because there is a marvelous harbor, we have a yacht basin. One village may have a night club, but with a night club, there is no longer this little village thing, but a problem of noise late at night. So you put it along a highway or near the center of the largest village where people expect noise. The point is this: A person can be gregarious or is free to seek nature and solitude. There is a legitimate choice, which there is not at Miami Beach. There you put on your purple slacks which are too tight and go dangle your diamonds in the lobby.

*Second, we will make People-Streets and Auto-Streets.* The auto is the most terrible problem there is. So we make a People-Street which is 500 feet long, and that takes five minutes to stroll. In that period of time, a person can tolerate maybe 20 separate visual experiences—fountains, flower pots, shop windows, kids playing. But a car, even at 20 miles per hour, covers 500 feet in about 18 seconds. The design problems are vastly different.

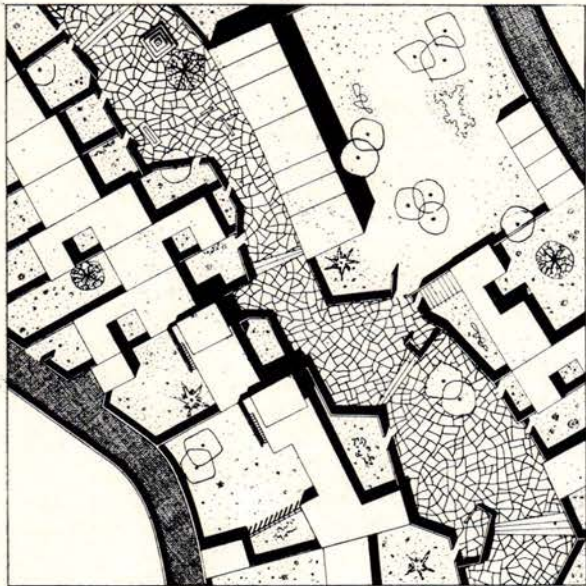
So on the People-Street we provide shops and a village square. Now a village square is only interesting if other people are there. How do you assure this? You give them some place to sit down, a cafe with maybe six or seven tables. Everything is small in scale, very European. Then you provide a few shops—a tobacco store, a newspaper kiosk. And you make this village square no more than an eight or ten minute walk from the farthest part of the village. You do everything you can to make the auto stay home.

The Auto-Street will be like an open sewer, only with information signs. There is absolutely no reason to make it interesting.

*The third concept coming out of Troia is the house.* The whole idea of a house becomes utterly insignificant as a design problem. The block becomes the smallest architectural unit. It doesn't matter from the outside if a house is Plan A or Plan B. The idea is to blot it out, put it behind a wall. The idea—the walled house and garden—is as old as Pompeii. We are just reinstating it in twentieth-century resort terms.



Preliminary study of floor plan for Troia town houses.



"There will be People-streets (cobbled gray) and Auto-streets (dark gray) in the villages of Troia."

Now if the owner wants to put a Siamese pagoda behind his walls, he can do it. It might be amusing, behind a wall. But the house tends to disappear in our era, like the furnace. Once it (the furnace) sat in the middle of the room, and it needed a designer to make lion's feet for it. Then it got moved to the basement where there was nothing but sheet metal exposure and a nameplate. As heating got more and more sophisticated, there was nothing left to design. The same is true of the individual house today. It now moves into rational perspective and becomes part of a much larger landscape. This demands humility on the part of the architect who has been conditioned to fuss around with status-type facades.

This doesn't mean that the house isn't fascinating and delectable to the family inside. For them the focus switches to the interiors . . . I did take a couple of weeks off to work on standard components for bathrooms and kitchens (there will be 15,000 kitchens and 25,000 bathrooms when Troia is complete). We will compile a dictionary of modular components of high quality. Portuguese tiles are marvelous and marble is abundant and cheap. A Formica top costs a little bit more than a marble top in Portugal.

**The Rosenthal China Company, Bavaria**

The same aim—how to enhance human existence through architecture and design—emerges here. Rosenthal is moving out of its old factory, a typical nineteenth-century brick mill town building in Bavaria, near the Czech border. Rather than abandon the old crate, Philip Rosenthal thought he might make administrative offices out of some it. So what do we have? On the top floor as much as eight or ten thousand feet, which could be used for top management with their administrative departments on the floor below.

As Philip Rosenthal described his operation, the most crucial thing is the rapport between his top five men. He wanted a symbol of a thing that was real. So I began to think . . . with 50 or 60 feet between each man, you begin to have privacy without doors or offices. As we talked, I began to visualize the working spaces less as offices and more as free-form clearings in a forest. Rosenthal, as a Bavarian, has all kinds of special connotations with a forest, and went along . . . Then, why not real trees and sun through a skylight? Why not make huts—a sort of pavilion for storage, files, coats, to make coffee in, with movable components to house the lifts and spiral staircases?

The whole concept made me think: What is a proper office? The forest revealed the limitations of a typical private office that is totally undifferentiated. Who sits, eats, sleeps, makes all his phone calls in one place? Isn't working in a non-geometric world a helluva lot less tiring than in a box?

This is not a romantic game, and I am not advocating Mussolini-type offices or status symbols, but an extraordinarily efficient operation for think-type guys. Obviously it costs more, but here is another example of a *real* choice made possible by affluence. In both Troia and with Rosenthal, the freedom choice becomes real instead of phony. (End)

# ELIOT NOYES

(Eliot Noyes is an architect and industrial designer whose name is synonymous with IBM. For 19 years, he has been involved with their corporate design program, designing their products (typewriters, tape recorders, computers), laboratories, educational centers, showrooms and occasionally, an exhibit—most notable of which was the Brussels World's Fair in 1958. He is an architect who has—and will—design anything from a ski hut to a transit system, which he did for Westinghouse in Pittsburgh, and he counts among his clients, major U.S. blue chip industries: for General Fireproofing, he is currently designing a showroom; for Socony-Mobile, a corporate overhaul, beginning with service stations; for Westinghouse he is a consultant on consumer products, architecture and displays. He runs his own office in New Canaan, Connecticut, where he lives with his wife, Molly, who heads his interior design department; four children, a black poodle named Blackberry; two VW's, two Porsches, and a Land Rover. His house, a glassed-in pavilion with flagstone floors—is one of the most photographed houses in the U.S. It won *Progressive Architecture's* design award for a residential project in 1954; The A.I.A. Honor award for houses in 1957; and was one of ten *Architectural Record* houses that year.)

Noyes grew up and was educated on the New England mainline: he graduated from Andover, Harvard and the Harvard School of Architecture. Before and just after the war, he was director of the industrial design department at the Museum of Modern Art, where he organized the Organic Design Competition in home furnishings which produced among other things, the work of two young architects, Charles Eames and Eero Saarinen. Briefly he headed the design department for Norman Bel Geddes before opening his own office in 1947.)



## **Q: WORKING WITH MAJOR U.S. INDUSTRIES AS YOU DO, WOULD YOU PREDICT THAT OUR CURRENT AFFLUENCE WILL MEAN AN IMPROVEMENT IN DESIGN IN GENERAL?**

I don't know that affluence has changed the attitude of top management of major U.S. industries, but affluence is causing the production of many more products, and all of these represent opportunities for designers. The extent to which new and truly good design emerges from this situation depends first and perhaps almost ultimately on the ability, integrity, and determination of the designer. I would almost use the word passion instead of determination because I do think that nothing very good comes out in any of these fields unless there is a kind of passion on the part of the architect or the designer to produce something outstanding and see it through to a finish. . . . In the case of a big company like Westinghouse, I know that they will continue to produce a lot of things like Spanish colonial television consoles that I can never approve of, but I am hoping that in every design area in the company we can also set standards and leadership in new designs of every sort of product. We are already making quite a lot of progress along these lines even though it is a very small proportion of the total picture.

The situation is better, and more good design is available now than in the thirties when I was in architectural school. At that time it was pretty hard to equip a house with well-designed modern furniture or equipment of any sort. I remember watching Gropius going through this struggle for his own house in Lincoln in about 1938, but at that time the design lessons from the Bauhaus, Mies, Corbu, and others had simply not been learned here. In fact, nobody knew much about these people. I found Corbu in a book in the Harvard Architectural School library.

I take a great deal of satisfaction in the churning that seems to be going on today, even if there is a lot of junk mixed in with the good. I think everything is blowing wide open. I never saw anything—even in fashion design—that was as much fun as what is now going on. In all the world of painting, Pop, Op, The Mods and Sit-ins and everything else I don't see symbols of deterioration but of experimentation and exploration and vitality.



"In all the world of painting—Pop, Op, The Mods, sit-ins, I . . . see symbols of experimentation and vitality."



"Just compare the IBM showroom of 30 years ago with today's."



**Q: WILL THE SHEER VOLUME OF JUNK SWAMP GOOD DESIGN INTO EXTINCTION?**

It depends what you mean by the word *swamp*. Now the world of bad products may be increasing at the same time or even at a larger rate than good design but I find it quite possible to ignore a good deal as long as the area of good design is giving us a broader choice than we had before . . . I have always maintained that there are plenty of consumers who can identify well designed products and who will search for them. When a product has been really well thought out in all aspects, including the design, I feel it will find a market. It is a sentimental position, to be sure, but take a look at the Eames lounge chair which started slowly and with all sorts of doubtful predictions from the trade about its eventual success. It has, I think, in a very short time become a classic of American furniture and commercially very successful. The Volkswagen is another example. In the early fifties it was thought to be a curiosity and rather ugly, but today it takes 2% of the entire U.S. car market, and has developed a kind of affection on the part of the public which was previously reserved only for the old army jeep. I find other interesting examples such as the KLH radio, the new little high intensity lamps that can fold up and travel, Dr. Schlumbohn's Chemex and so forth . . . Just compare the IBM showroom of 30 years ago with today (photo above).

In one aspect things are more difficult today because there is no longer a cultural elite which sets standards of taste and identifies and uses the best work of its own day. Just look at the typical Christmas catalog from Tiffany's which presumably reflects the taste of high society. Invariably it contains a pin made entirely of diamonds in a Donald Duck pattern or something equally incredible.

But for design there are major areas of hope. There is a solid core of architects and designers who are trying seriously and with a good deal of liveliness to crank it out right. There also seems to be an increasing number of U.S. business leaders who realize that good design is good business and who are looking for the right answer, not just the current cliches which sell. I guess I don't have to mention IBM, but look at Westinghouse. It's such a big company that it is perhaps a little hard to observe, but Don Burnham and the top management generally are seriously interested in upgrading that company's design statement all along the line. The same thing is true of the Socony Mobil Company. In recent conversations with the chairman and the president it is perfectly clear that they both see and accept the idea that company responsibility extends far beyond the marketing aspects of service stations—to problems of our highways and our cities and our society. This is both heartening and exciting and I think that the large corporations will be a major source of good design in our century.



Above: Xerox showroom, designed by Noyes.  
Below: Noyes' ski house, Vermont.





*"When a product has been well thought out, I feel it will find a market. Look at Eames' lounge chair, the KLH radio, Volkswagen."*



**Q: ON WHAT BASIS DO YOU ACCEPT CLIENTS?**

If you are talking about corporate clients, I don't take on an assignment unless I see that there is some larger scope to the problem than just solving some immediate thing like a new design of an existing product. I like to see what design can do in helping a company understand its own goals and I like to see how design can begin to illuminate the nature of a company to itself. I also like to think that I am helping solve a company's problem in relation to the entire U.S. scene.

Nor will I take an assignment where I do not have fairly easy access to top management. I must be able to talk to the top people and to have them understand what I am doing. It would be fatal to abuse the prerogative of this access by using it too often or for relatively unimportant problems.

**Q: ASIDE FROM YOUR OWN DESIGNS, DO YOU ATTEMPT TO INFLUENCE YOUR COMMUNITY TOWARD BETTER DESIGN?**

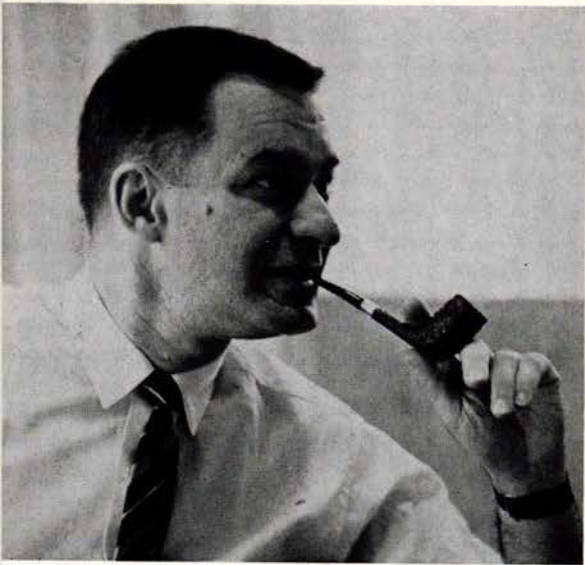
Well, this brings up the entire area of education. I used to put on shows on this subject at the Museum of Modern Art for example. . . . I'm on the Visiting Committee for the Carpenter Center for the Visual Arts at Harvard and I was up there recently talking to Grope, (Walter Gropius) and I asked him if it wouldn't be good for the Harvard Business School to have lectures for business students on the importance of design—not just a lecture to get them to tickle their lobbies into looking nice, but something more substantial. Grope said it was too late, you had to get them in kindergarten. . . . Well, I don't really know how to start a good action program on that level, but I'm sure he's right. Here in New Canaan art education in lower schools is at a numb level. I know it has effectively made my thirteen year-old hesitate to let her school friends see the good things in her own house—the paintings, sculpture. She knows we are different, and that bothers her.

**Q: HAVE YOU EVER ATTEMPTED TO GET THE GOVERNMENT TO UPGRADE THE LEVEL OF THEIR ARCHITECTURE AND INTERIOR DESIGN?**

I did give a lecture in Washington last winter as part of a series which has been published, and which I hope will get around and perhaps have some effect. I also spent a couple of hours with Lady Bird who wanted to talk about government design projects, landscapes, billboards, and the like. I went down with Tom Watson because she had seen that it works pretty well at IBM. She was bright, and obviously very eager to learn just as much as she could about a field which she hadn't been exposed to very much before. I have also been consultant to the Federal Aviation Agency because under Halaby that agency was doing some rather enlightened things. But I never enter competitions for government trade fairs, and such things. It is much easier to fight for your point of view when people seek you out. And there are still enough of those around, so I don't waste my time knocking on doors which are still tightly closed. (End)



# MARVIN AFFRIME



(Marvin Affrime, interior and industrial designer, is founder and president of the Space Design Group, an interior space planning firm in Manhattan, specializing in offices, showrooms, restaurants and ticket offices. His clients are a red-star list of American industry: showrooms for the American Greetings Corporation and Recordak; offices for Eastman Kodak, McCann-Erickson, Kenyon & Eckhardt, Arthur D. Little, Inc., Scripps-Howard Newspapers, Kierhin-Elmer Corporation, Schick Safety Razor, National Council of Churches; nine ticket offices for Air France.)

Affrime graduated from the University of Illinois in 1950 with a B.S. degree in architecture, and apprenticed with Harbeson, Hough, Livingston and Larson, Philadelphia architects, before opening his own office.)

## **AFFRIME:**

When I knew you were coming I asked my staff to spend some time with me to assess the questions you mentioned in your letter. It was an invaluable session, because their answers boiled down to a discontent we hadn't fully realized existed. They feel that interiors are too often secondary today; that we are too often called in to do patch-up jobs in bad buildings. If interiors had grown up more as a field, we, as a firm, would be more involved with total major architectural efforts, they feel. It is this I want to talk about: the status and future of interior design as a profession.

There seems to be an increasing schism in this country between architecture and interiors. In the past, it was typical that the architect was designer of both the exterior environment and interior environment. The Bauhaus is a classic example of the wedding of the exterior and the interior. In Corbusier's obituary in *The New York Times*, Corbu is quoted as saying that design should proceed "from within to without; the exterior is the result of an interior."

Which is as it should be. But what has happened in this country? I find I am constantly called in after building plans are completed and asked to make the inhuman human. This includes single occupancy buildings as well as the speculative office buildings. Even in the single-occupancy buildings, too many architects have erected an "image," a monument for the owners, rather than livable, workable space for the occupants.

Then of course, there are the commercial packagers of space—the real estate developers—you know the lot. They put up unimaginative shells around dull and supposedly practical floor plans. Nobody, it seems, is watching out for the total environment.

## **Q: WILL YOU PLEASE GIVE ME EXAMPLES OF WHAT YOU MEAN BY WELL THOUGHT-OUT TOTAL ENVIRONMENT?**

Dulles airport for one. It is dramatic, bold, brilliantly-lighted. There is no let-down, inside or out.

... Penn Station. It made excitement just from the light pouring through glass ceilings. A statement was being made about the stature of man by that space.

... The Plaza's Palm Court. Just compare it with the miserly spaces of the Summit Hotel. The Plaza doesn't dwarf, it enlarges and excites.

## **Q: WHAT IS THE COMMON DENOMINATOR IN THESE SPACES?**

A building lives because people respond to it. Something important is being said to them about themselves. Its physical attributes express a spiritual quality. It is a commitment to man. No, it does not have to be a space of grandeur. Monumentality is no assurance of great space. Take the lobby of the New York State Theater in Lincoln Center. It looks like a renovation job, with the grand stairway slashed off from view at the first floor. But the interior concert hall has scale and character. There the theater-goer feels as if he is part of a vastly grander, broader experience.

## **Q: IF, IN THE PAST, ARCHITECTS HAVE DESIGNED TOTAL SPACES, WHAT HAS BROUGHT ABOUT THE SEPARATION OF INTERIOR AND EXTERIOR ENVIRONMENTS?**

Well, there are many factors having to do with architectural training in this country, the current economics of construction, rapid urbanization, etc.



"The Plaza's Palm Court (above) enlarges and excites . . ."

"Just compare it with a contribution of our decade: The Summit Hotel (below)."



... One of the major factors is time—that, coupled with the sheer volume of information necessary to construct a building today. Buildings go up overnight. The modern architect is faced with time schedules, continually growing technical considerations, critical paths and penalty clauses.

At the same time interior space planning has become more and more complex: automation, air conditioning, acoustics, engineering, and the explosion of products and alternatives to choose from. Even if the architect has the feeling for interiors and the inclination to blend the aesthetic and the functional in creating a total environment, he simply can't take the time to do it. Unlike the creators of the architectural gems of the past—Chartres, the Doges Palace in Venice, and in our century, stately structures like The Dakota or The Plaza which reflect careful attention to interior space planning and detail, the modern architect is forced to concentrate on the essential structure itself.

... Emphasis has also changed. The architect tends to think big—in terms of cities, communities and regions—at the very least, a structure. There is more prestige in designing a waterfront than the interior of a hotel lobby. And in the cases where the architect *has* concerned himself with interiors, he has usually coped with them by adopting an easily-repeatable idiom: the "S O M" look, or the "Knoll" look, which is totally predictable and infuriating.

... Another factor is the growth of speculative office buildings. The architect is hired by a developer-owner to design a rentable shell. With favorable tax write-offs, the developer will pull out in seven years. So he has no particular concern about the interiors except to make them as cheaply as possible, and make them saleable to a potential tenant.

#### **Q: WHAT IS THE WAY OUT OF THIS STATE OF AFFAIRS?**

If there is a service, a group who can restore this totality, shouldn't the architect realize it? He hires engineers, acoustical and lighting experts—why not interior designers? It seems to me the architect has a need. If he isn't telling a client that an interior designer should be hired, and he isn't doing the interiors himself—what is the reason? I can only guess . . .

... Perhaps he doesn't want to add to an already stretched budget for consultant services.

... Perhaps he fears he will get involved with "decorators" who can't speak his language, and he doesn't know where to find an interior designer who can meet him on his own technical level—one who understands structure, the mechanical trades, lighting, acoustics. And it is a fear which, I hate to admit, is self-enforcing. Decorators have become involved in the commercial contract field without sufficient architectural background. Until we as a profession develop and enforce professional standards of practice, we will not come together with architects in an area of mutual respect.

As I see it, there is one fundamental answer. Education. Not only must schools of interior design tighten up on their curriculums, but schools of architecture must teach each student anew that the purpose of architecture is to enclose space. By so doing, he produces a new environment, which includes interiors which are of equal importance and justify major attention . . . How many architectural schools even offer a course in interior design? MIT, Yale, Harvard, University of Pennsylvania?\*

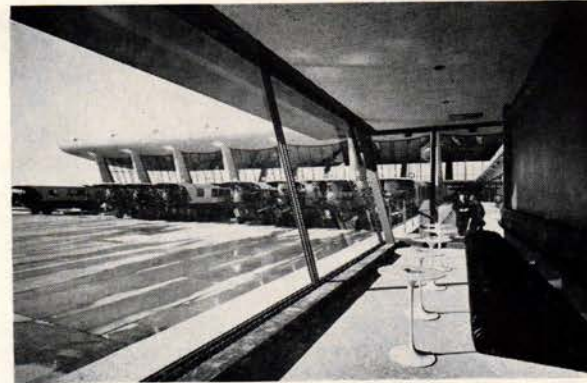
... This also means that in any architectural office, true collaboration must take place between the architect and the person to whom the architect assigns responsibility for interiors. Now this can be done by an architect setting up his own interior design department, or he can hire an independent design firm. But the important point is this: the interior designer must be accepted as an equal and be allowed to influence the total design.

However, it is my observation that where architectural offices have established an interior design department, they are subordinate and not truly collaborative. They apply necessary finishing touches, but rarely are they allowed to influence the total design.

Hopefully, if architectural schools teach something about interiors, and architectural offices offer interior designers a greater equality, more architectural school graduates will follow the path a few of us have stumbled upon almost by accident.

What can result is a new high in architecture. An architect can continue to strive for structures that stand as timeless monuments of design and at the same time enclose ideal working environments, geared to the complexities and practicalities of modern usage. (End)

\*Ed's note: None do.



"In Dulles airport, there is no letdown, inside or out."



"The entrance lobby (New York State Theater, Lincoln Center) (above) . . . looks like a renovation job, but the interior concert hall (below) has scale and character."



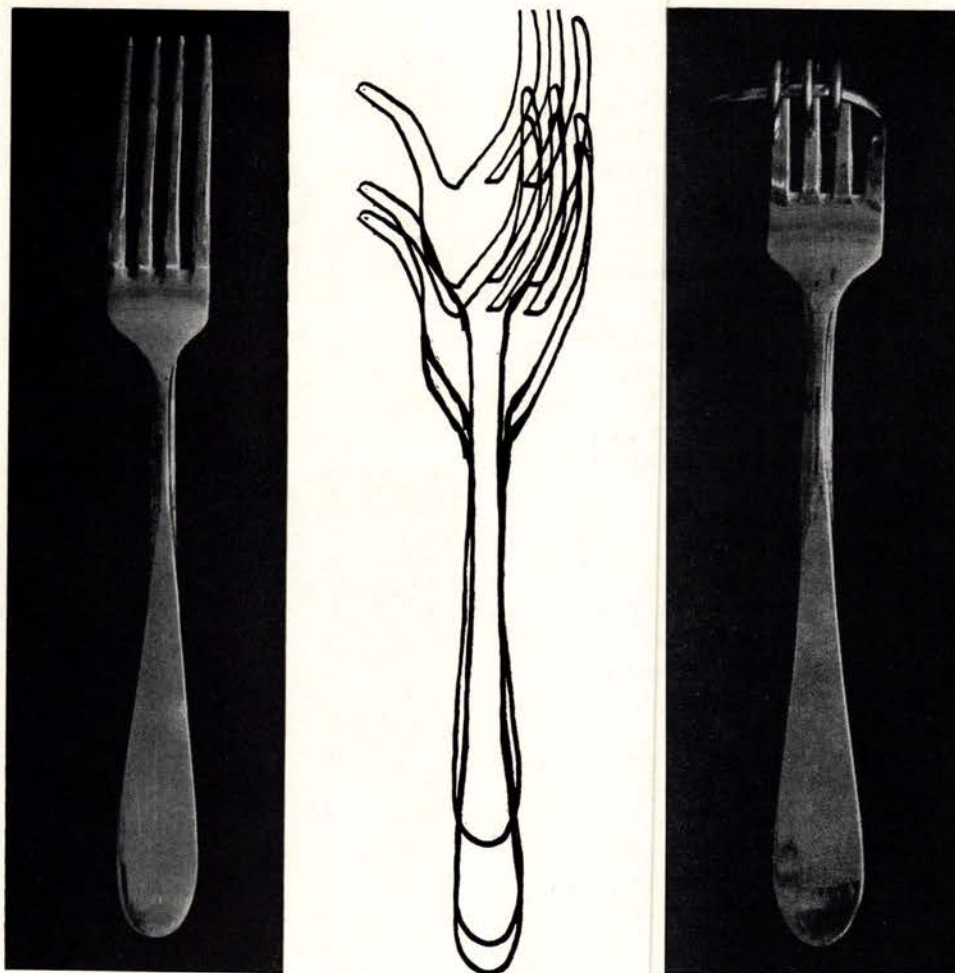
# MILDRED CONSTANTINE

(Mildred Constantine has been associate curator of the Department of Architecture and Design for the Museum of Modern Art since 1949. As such she has been responsible for such exhibitions as *The Architecture of Skidmore, Owings and Merrill* (1950); *Olivetti: Design in Industry* (1952); *Signs in the Street* (1954); *The Package*, (1959); and *Design for Sports* (1962). With Arthur Drexler, she planned and executed the inaugural exhibition of the Philip L. Goodwin gallery last year, the Museum's permanent gallery for architecture and design.

Currently Miss Constantine is completing work on two exhibitions: *Greetings*, scheduled for February, 1966, and *The Object Transformed*, which will open in late spring.

Last year she served as an American juror for the Thirteenth Triennale in Milan, and currently is a board member of the Aspen International Design Conference. She is the author of two books, *Sign Language*, published by Reinhold, and *Lettering by Modern Artists* (1964). She co-edited a major survey entitled *Art Nouveau* (1960).

Miss Constantine received her B.A. degree from New York University, attended the University Fine Arts Graduate Center there, and studied at the University of Mexico).



Forks by Bruno Munari, before and after transformation, to be shown in forthcoming Museum of Modern Art show, "The Object Transformed."

## Q: WHAT DOES TODAY'S AFFLUENCE ADD UP TO FOR THE DESIGNER?

I don't like the question. If you were to ask me what does today's affluence add up to for society, or how does affluence effect people, designers included, that is quite different.

Affluence has given us, as consumers, an overwhelming number of choices. We see so much more of the world today, either first or second hand; we hear more. There is much more exposure to goods and to services and the production of objects has proliferated. All our senses *might* be enriched—instead they are dulled. Our values are dissipated and our needs obscured.

In a sense we are in a race between exposure and education. In this connection education and exposure play a dual role and the two forces must work together. The designer does indeed have a responsibility: he is part of what we are exposed to . . . Exposure can be healthy or it can be the endless transistor radio babble, the junky highways, the tract homes—I call them Mt. Vernons in-the-mud—and the consumer magazines which do not differentiate between

advertising and editorial content. I am afraid that the responsibilities of education and exposure are not being differentiated. We are surrounded by objects which are over-designed. We overproduce. The proliferation has a kind of smothering effect. The hope is to keep a passageway open for some fresh air so that the designer can properly function in society.

**Q: WHAT DOES THE MUSEUM SEE AS ITS ROLE—HOW DO YOU SPEND YOUR LIMITED BUDGET, SPACE AND TIME?**

In recent years our scope has expanded tremendously, both in the variety of subjects we consider our concern and in the audience we reach. Our range of interests includes all work which is used and produced for human benefit: the single building, the city, street signs, packages, greeting cards, scientific instruments, and so forth.

**Q: SINCE YOU HAVE SUCH A WIDE AREA OF INTEREST, HOW DO YOU GO ABOUT MAKING A CHOICE AS TO WHAT IS WORTHY OF EXHIBITION?**

Since an affluent society tolerates the greatest amount of vulgarity, the Museum, among others, must focus attention on the excellent. We are not a consumers' research organization, but our appraisals take into consideration suitability of performance as a part of design.

Arthur or I, or others in our department, may see a single example of some interesting development in either graphics or design; it may show up again in another part of the world, and we ask ourselves whether this seems to be a general trend or an isolated innovation. We discuss the idea, then we test its validity against such considerations as: is there enough good material? what kind of audience can we expect for such an exhibition? We have to strike a balance in our program between the esoteric and the more catholic appetites. Then we question the value or importance of gathering together such a show. If some new ideas can be stimulated, or an old problem looked at in a new way, we may decide to embark on an exhibition.

Let me give you an example. Early in 1966 we are scheduled to show an exhibition called "Greetings." It is really more than greeting cards. It is all kinds of greetings—posters, banners, cards and even objects. Why an exhibition on greetings? The idea of a greeting is universal. What is produced today is mainly a combination of bad judgment and abuse. Where there is excellence of design, imagination, individuality, it deserves recognition and exposure. Certainly this kind of exhibition has a broad appeal.

Another exhibition scheduled for spring is one called *The Object Transformed*. This has to do with objects which are still recognizable but which have been so altered that their original function no longer exists. In the transformation, the designer has produced still another kind of object—one that is more easily recognized as a work of art. Years ago I saw some drawings of forks by the Italian designer Bruno Munari. He translated these drawings into actual objects—silver forks, which were so altered that they could no longer function as forks. They became somewhat anthropomorphic—really a kind of sculpture.

Another area under consideration is games and teaching aids. For example, at Yale a graduate student is doing his master's thesis on an alphabet game which can be used by children of two years or by adults. It was actually conceived as a teaching aid for pre-school. Such projects indicate another area of growing concern to the designer. His horizon today extends much beyond the design of a single consumer product. For example, in three different schools of design—Vienna, London, and at Syracuse—students are coping with the design of tools for the handicapped. The designer may see the problem from a point of view quite opposite to that of the medical man, but it is this necessary collaboration that is producing new thoughts in design.

**Q: BUT WHERE ARE THE YOUNG EXPERIMENTAL DESIGNERS OF THIS DECADE—MEN OF THE STATURE OF EAMES, NOYES, NELSON? CERTAINLY THEY WERE GLOBAL IN THEIR CONCERNS.**

We can be sure they will emerge—probably in unlikely areas of discipline. At the USA Triennale exhibition in Milan in 1964, it was evident that the crafts had been developing as a significant design force. Take the glass blowing of Harvey Littleton; or weavers like Lenore Tawney and Sheila Hicks. The line between the fine and applied arts is waivering; the artist and the designer are often using similar materials; each is more aware of technical developments and new materials. As the craftsman departs from tradition he will excite the manufacturer into production. (End)



Above: Olivetti's Christmas "greeting," 1960, to be included in the Museum of Modern Art exhibition, "Greetings" scheduled for February 1966.

Below: A banner greeting by Joseph del Gaudio.



# BENJAMIN THOMPSON



(Benjamin Thompson is the chairman of the Harvard Department of Architecture, a partner in The Architects Collaborative (TAC) in Cambridge Massachusetts, and president of Design Research, an unusual group of stores.)

The following interview with Mr. Thompson extended over two days and took place mostly between his office at TAC and at the sidewalk cafe across the street from Design Research on Brattle Street, the site of Longfellow's original "spreading chestnut tree," and walking through the Harvard Yard. As he strolled, he commented, "Look at the light on the brick walls now, and watch when we come back in an hour. See the variety of people, and trees—the life—the old brick buildings are so calm—George Washington's troops were quartered in that dormitory in 1776—the elm trees form a continuous roof. But look at the layers and layers of people, different ages, different sizes—animation like boats weaving through the canals of Venice—the people are the unifying element . . . they tie things together with a thousand threads." In the high-ceilinged great marble hall at the School of Architecture, he seemed pained that the potted trees were gone for the summer. In his own office, old oaken counters were piled high with stocks of paper.)

## THOMPSON:

You have asked some serious questions about design, design education and my personal commitment to both.

The best way to answer you is to show you the three places I hang my hat—or my three hats: Harvard, TAC and D/R.

Harvard is an institution with routines, tenure, curriculums, and professors. Schedules are printed in advance for a ten-year period. When I first came to Harvard, I felt like a newly caged animal being put into the zoo. The civilized smells and serenity of my cage were stifling. I had come from the chaotic *doing* situation of an architectural practice at TAC. Thinking of the soothing effects of insurance, retirement, and security were out of my mood. I was used to a freer way in my own creative work—not that I know what makes an institution creative.

Schools need freedom to search and the right to experiment so teachers and students can grow independently and try many paths. When the atmosphere is warm and free, then I suspect ideas will bubble up from every corner. The institutionalization of anything is the kiss of death. Why do you think that most great inventions are developed in the sub-basements of the world? Outlaw atmospheres stimulate both rheumatism and great ideas. But education is more a matter of environment than a question of method.

Talking of the optimum environment for art, do you know that in the rocks and rills of New England many an artist is buried who was frozen stiff in his valiant attempts? It could be worth a foundation grant to investigate what happened to art in the Puritanical deep freeze. Puritanism is a hard, frozen road to hoe, but I know that unless emotions are allowed to flow freely, man will end up hiding behind the dusty chintz curtains of Peyton Place.

That suggests another foundation grant. Has anyone ever studied the optimum environment for artistic suffering? Joy and delight went west with Horace Greeley. I have found that effective suffering is best practiced in southern France or Italy, where good vintage wine, fresh bread, and sympathetic women add dimension.

But back to education. I suspect that we architectural schools are back in the fifteenth century. The schools, the profession and the building industry are all part of the plot—a backward bunch. Last year, as a new professor to the serious traditions of education, I began to wonder why the ancient work attitudes of schools and offices were so static . . . they are symbolized by those traditional tools of the last thousand years—drafting tables and stools. Of course, method is less important than content, but I wonder at the old-fashioned attitudes of designers.

## Q: WHERE DO YOU PROPOSE TO BEGIN AT HARVARD TO CORRECT THE SITUATION?

My thoughts begin with teachers. What should a teacher be, how do we keep teachers creative; which comes first, the creative teacher or the creative student, etc.? Schools should contain a variety of people. A school should reflect a segment of society . . . a constantly changing equation—or is equation contradictory? Maybe it's balance and unbalance . . . constant change must be possible. A creative school must have people *doing things*—both teachers and students. Somebody pushes, somebody pulls. To teach, one must act, and to act is to develop creative ways. Talking, analyzing, theorizing, reading are not enough: creativity comes in the doing.

A sympathetic environment for a school includes a sympathetic attitude



towards teachers. This problem has not been faced in most schools. The schedule that allows a teacher both to teach and practice has not yet been solved. The concept that a man is either a full-time teacher or practitioner is fallacious. The teaching-practicing architect is a rare combination. It takes energy and devotion. Building volume will increase mightily in the next few years, and it will become more and more difficult to get teaching architects. Private practice is the only way that an architect can build in this country, and if an architect doesn't build, he loses touch with his profession. Then how can he teach it? In Japan, England, and Germany efforts have been made for teachers to bring architectural practice within the schools. In this country it would be considered conflict of interest. It is difficult to dash back and forth between two places, keep busy schedules and intense concentration. I believe a dramatic break-through could be made between practice and teaching by legitimizing the marriage of the two . . . it would benefit both sides enormously. The present division is unnatural . . . it does nothing but harm.

**Q: TALKING OF THE STUDENT, YOU MENTIONED THAT YOU WERE STUDYING PERCEPTION IN THE TEACHING OF ARCHITECTURE. HAVE YOU ANY CONCLUSIONS?**

Well, I have thought about perception this summer; the more I look, the more connections I feel. Look at the college student: When he enters the school, he has lost that initial innocence he possessed as a child. He arrives as an inhibited graduate from a four-year college. In visual-poetic affairs he is frozen—the senses have been petrified. How do we release that spirit again? How do we give back confidence to see and to feel—that is, perception? We are trying a number of things this year, including a new course in how to see and draw, new courses in photography, and what I would call ‘processes’ We are giving movie cameras to students and asking them to record visually and with tape recorder experiences exactly as they flow through the senses. What success yet remains to be seen. But unless we are sensitive and perceive, listen, etc., we will discover no new experiences. Jung had a good description of the perceiving mind: ‘The mind either perceives or judges; the two acts are entirely different. When perceiving, a person is full of life, interested, curious, open and receptive. He experiences the world in a fully expanding spiral. But in judging, a person is concerned with controls, regulations, limits, and precedents.’

We are lucky if just a few of our beginning students have a glimmer of perception by the time they reach our doors. It makes me wonder about the admissions policies of schools. A's, B's, C's, and D's and mathematical quotients are no measure of perception. Maybe we will select students in a police line-up—examine their eyes—measure their energy—forget about measuring grades. Complacency is a curse. The interview is the way to get a direct feeling about an applicant—his commitment to the world, his sense of life, etc. Commitment and motivation are very important in the scale of things. How would you measure motivation? Not that I think architects should be moralists. The great architects, artists, poets, have some extra force which makes them enjoy the sound of words, the feel of paint, physical creation with the hands . . . they enjoy it, take pleasure in it, can't leave it alone . . . that's the secret. As this force drives them on, their direction evolves. Today's architects are more concerned with society's problems. Architecture is a social art. The best architecture has always been the handwriting of its own era. Building is a symbolic act of faith . . . the expression of man's hope in creating a better world.”

**Q: THEN YOU FEEL THAT THERE IS A MORAL POSITION FROM WHICH ARCHITECTURE MOVES FORTH TODAY?**

Yes, I certainly do, though I can't accept the word ‘moral’ used in the arts. But it has always been the artists and poets of society who sensed the way ahead—they took the moral position instinctively in favor of *man's* better interests—though they certainly denied it at the moment. Today we deal with an emergency. Do you realize that in this lifetime more buildings will be built than in the last 400 years? See the visual squalor today. Can you imagine what we will be seeing as the next forty years pass? Look at a city—any city—drive from the airport to downtown Washington, San Francisco, New York, St. Louis, Boston—they are all one long catastrophe. And last week I saw the paths from airport to city in London, Stockholm, Copenhagen, and Geneva. A foreign accent doesn't help. It's a worldwide contagious disease. The newspapers are full of it—new books every day—the complaint is the same: the same ruthless pattern of environmental rape.



D/R, New York.



D/R sofa, designed by Thompson.



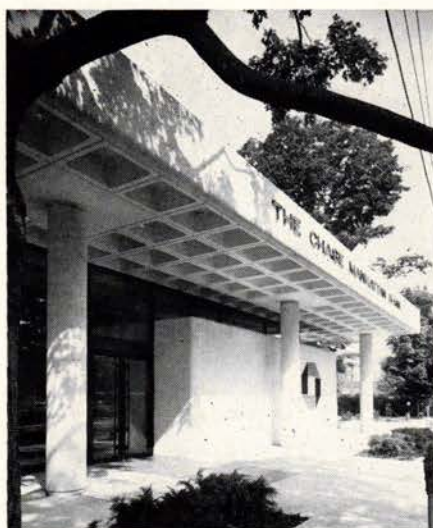
D/R, New York.



Chase Manhattan Bank, by TAC.



Golding Judaic Center, Brandeis, by TAC.



Chase Manhattan Bank, by by TAC.



Above and below: Art and Communications Center, Phillips Exeter Academy



Unless architects commit themselves to solving some of these conditions, we are headed for an asphalt-impregnated planet. Nobody can imagine the potential scale of this visual squalor. Have you driven south from Palm Beach to Miami on the Sunshine Route? Imagine half the world in such a similar state of sunshine.

**Q: HOW WILL INCREASED PERCEPTION AMONG STUDENTS HELP THIS SITUATION?**

Instead of giving students an isolated project like 'a primitive shelter on a South Seas island,' we should give them something that affects their lives directly, a project to provide a motivation to their work. There are many things concerned with the urgent problems of our day that can be attacked. Just take the Charles River, flowing through the heart of Boston. It's a beautiful river, proving how stubbornly nature resists desecration. But each hour, the Charles is more ruthlessly spoiled by the pillage of its natural banks and usurpation by widening highways. Right this moment an inner belt highway is being planned which cuts through Cambridge, crosses the Charles, splashes across the ancient Fenway marshes, jars and shakes the Museum of Fine Arts—thus neatly slicing the guts of Boston. This thoughtless sacrificing of people to highways is a phoenix haunting our cities. Should students in the universities sit on the disappearing banks of the river, drawing up primitive dwellings or lavish resorts in the South Seas, when the arteries of their own communities are hardening daily? And most cities have a similar problem. There is no comprehensive plan for the Charles . . . just splinter groups picking away at the splintering carcass.

This is the type of problem I speak of—it includes urbanization, highways, pollution, beauty, visual squalor, preservation of natural resources—you name it—but it is an urgent problem because something needs to be done now, and the political planning forces cannot join hands to organize a large-scale master plan.

**Q: WHAT DO YOU SPECIFICALLY PROPOSE WHICH WOULD PROVIDE THIS KIND OF DIRECT INVOLVEMENT?**

I have proposed a kind of case study system in which architectural education is more action-oriented. Universities have a traditional mistrust of work involving the hands, you know. If students could work on real-life problems, as I've already mentioned, then in as many cases as possible, the projects could go beyond a drawing stage into a building stage. Case studies could be managed by grants from foundations, industry, government, practice groups, etc. Prototype buildings might be supported by government agencies and industry. Our students should work on the living, breathing scene, where architecture really happens—then we will escape the paperbound, blueprint aura of the studio. Only in the realization will design education become the real-life activity that penetrates and changes the learner's outlook.

**Q: WHAT ABOUT INTERIOR DESIGN—DO YOU SEE IT BEING TAUGHT IN ARCHITECTURAL SCHOOLS?**

I'm somewhat afraid of that question because I don't have a ready answer—I've been thinking about how to do it for several years now. I do know that the interior is a big vacuum in architectural education. The difficulty of teaching interior architecture is a tendency towards superficiality. In theory, design is a process, and once work attitudes are developed, they should apply to any design problem. Of course, structure of things begins internally and grows outward, so where does the physical designer begin or end . . . with interior, with architecture, with landscape, with environment? Aside from the theory, which is more or less words, we are failing in our schools to teach architects the total process. They develop blind spots along the design road, falling into specialities. Stretching the senses via perception should lead away from specialization, open the channels of the world, etc. But on an easier note, the engineering and building disciplines, the unification of mechanical and structural systems can be taught . . . they give form to architecture. And we should be concerned with industrial processes and modern technology. Knowledge of methods and prefabricated components is essential in designing new buildings. The parts of the building are the controlling vocabulary. It seems to me that there are enormous gaps in the design education field. Maybe we should have 'design process schools' to teach basic approach, then expect the graduates to gravitate to their own natural habitats.

**Q: WHAT PART IS THE D/R STORY OF YOUR OVERALL VIEW OF DESIGN EDUCATION?**

I suppose the stores communicate to the viewer a sense of the world, of joy-of-living, etc. They have been called a spontaneous design education, so maybe they represent the perceptual part of my future design course. The response to the D/R stores has been surprising in that they are supported by the general public, rather than by architects and interior decorators. Design Research started as a very small place—just an extension of architectural work—a service to provide furniture and fabrics. I felt D/R should be a natural-feeling place where people could go to see a decent interior—the kind of environment they might imagine themselves living in. The thought was, 'Let's make a house that is a store but feels like a living place—feels the way you'd like it to be.' I have quite a time trying to rationalize a formula for Design Research. People want something neat they can quote and file away for ready reference. It is not a piece of furniture, or something new and modern, or just a collection of well-designed products, and so far it has been impossible to publish a decent article on D/R. No one has taken the necessary time to document it. Maybe it can't be done—can you document an attitude? I would say that D/R shows design as an all-encompassing world. The stores are concerned with integrity in the things they show and the way they show them. They attempt to reflect the search for meaningful values in material things . . . so many of today's equipments are pure froth, but to reach for material values in this abundant age comes back to total aims and aspirations—it's coupled with architecture . . . inside and outside are one, you know. We are unconcerned with fashion. Even things like our Marimekkos (dresses made from hand-printed Finnish cotton and wool) are not handled as style but as functional objects that the wearer is involved in. Maybe someday we will make some kind of documentary film . . . D/R has to do with daily life, morning, noon and night, fresh daisies on the table, a good loaf of bread—the living environment, if you will.

**Q: WE HAVE NOT DISCUSSED YOUR ARCHITECTURAL WORK. I UNDERSTAND YOUR BUILDINGS AT BRANDEIS AND ANDOVER AND BENNINGTON WON TOP AWARDS FROM THE AIA FOR THE LAST TWO YEARS. AND DIDN'T TAC WIN THE AIA BEST FIRM AWARD LAST YEAR? THAT'S A GOOD RECORD FOR JUST A COUPLE OF YEARS.**

Descriptions of buildings can be pretty empty—like standing outside the theater while the play goes on inside. I've been lucky and have had some good clients and some good teamwork over the past few years. Many of the buildings have been schools and colleges. Education deals with so many human factors—psychological, sociological, philosophical, and economical. Education deals with both youth and youthful ideas—it is intensely stimulating; it should be ahead of its time. Educational buildings demand adherence to very specific programs . . . the many real requirements keep architects honest. We have managed a pretty fair consistency throughout our buildings and have developed systems with construction and materials. Consistency is not popular today when designers tend to shift styles for the occasion.

I believe experiments in architecture come slowly . . . from whole new methods of building, new uses of materials, and different approaches to problems. A musician does not play every note at each performance; he must choose. The magic of the creative act is the combining of elements, the bridging of gaps, and the reduction of enormous complexity to the essential. We constantly search for what artists have historically termed 'reality' in the effort to find truth. Truth is a frightening word, and like morality, it has only relative meaning.

The constant search is concerned with understanding the inherent structure beneath things—leading to what is termed the essential. Fortunately, every man's interpretation is his own.

I admire calmness and strength in architecture. It is sort of elementary, isn't it, that an architect must build? Can you imagine a 'beat' architect? Design is a positive act, and buildings are acts of confidence. I believe that a love of what is already there is implicit in finding a right solution—one that connects man, nature, and society. Maybe someday answers will come through essential need and without architects and committees and advisers.

I believe that architecture should speak with joy and about life. We architects do have the chance to make a more beautiful world. But architects should talk mainly through their examples in the flesh, so go and see the buildings for yourself. (End)



Art and Communications Center, Phillips Exeter A.

# HARRY BERTOIA

(Harry Bertoia emigrated in 1930 from a farming province north of Venice, Italy, at the age of 15, only to find America deep in the Depression, "and like every other emigré, I had the American dream in my heart." After he graduated from Cass Technical High School in Detroit, which then, as now, had an excellent design curriculum, he won a scholarship to the newly-formed Cranbrook Academy headed by Eliel Saarinen. His classmates of three years—before the war dispersed them—are today some of the nation's leading designers and architects: Harry Weese, Benjamin Baldwin, Ted Luderowski, Edmund Bacon, Charles Eames. After the war he went to Santa Monica to help Eames develop the molded plywood chair, and in 1953, came East to work on furniture design for Hans Knoll, which resulted in the famous Bertoia classics, the wire sculpture chairs. Now he devotes himself exclusively to sculpture. He lives in a 200-year-old stone farmhouse in the rolling Mennonite country of Pennsylvania where the following interview took place. His studio is in nearby Bally. Population: 300.)



"I am now working on a set of musical sculptures . . . It is an investigation into the nature of shape, color, and sound. If all three are present, there is totality."



**Q: YOU WERE AT CRANBROOK ALONG WITH MANY WHO ARE LEADING DESIGNERS TODAY. WILL YOU DESCRIBE THE CONDITIONS WHICH GAVE RISE TO SO MUCH EXCELLENCE?**

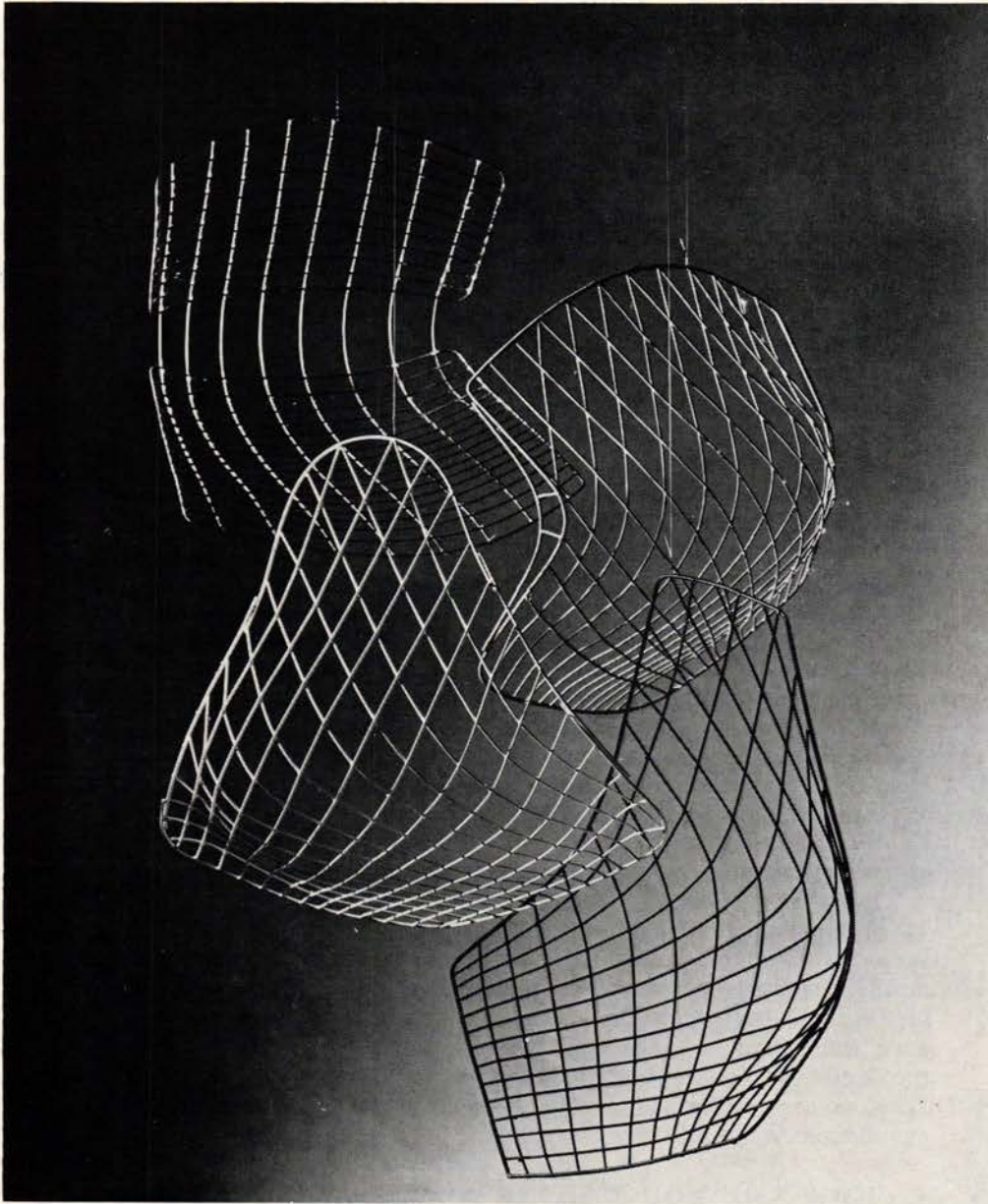
Everything was laid out and waiting: the equipment, a minimum of classes, virtually no restrictions. In fact, Cranbrook as an institution did not exist; it was being formed. *This* was the stimulating condition. Eliel believed in apprenticeship. We could get wildly euphoric at a party, tumble home and set to work in a workshop at 2:00 a.m. if we wanted. It was a precious element.

That's how it happened to me. I went to the workshop late one night and started to fool around with the printing press, when something wonderful started to happen: changing colors, blocks, forms. There at night, with only the crickets, I felt at one with the cosmos. I then began to grow and absorb, a process that continued for three years. Then the war came, we were all dispersed, and it was over.

As far as Cranbrook ever being reproduced today—well, it took Saarinen, plus Booth as the patron. Booth committed a creative act when he found Saarinen and gave him his head. Now Mellon, Frick, they simply collected old masters, transferred them from one place to another. And while it was a worthy task, it took none of the courage required of Booth . . . Also, today it is increasingly difficult for an artist to remain an individual. Instant communication homogenizes everything. The gap today is greater than ever between the artist and his patron. Two centuries ago it was Lorenzo de Medici,

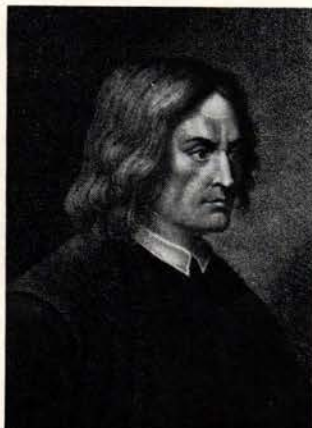


*"The little diamond chair came first, in 1952."*



*"Like the body in Duchamps' 'Nude Descending A Staircase', I wanted my chair to rotate, change with movement."—Photos, courtesy Philadelphia Museum of Art and Knoll Associates.*

*"Whom would you rather have as a patron, Lorenzo de Medici or the U. S. public?"*





Sculpture, "Sound and Motion," 1952.

today it is the mass market. Which would you rather have as a patron? At least the de Medicis had a discernible personality, a fixed character and education.

**Q: WOULD YOU TRACE THE DEVELOPMENT OF YOU, YOUR CHAIR AND YOUR SCULPTURE?**

Eames started a woodshop in Santa Monica, and I joined him in 1942. He had some money from the Museum of Modern Art to put his furniture into production, as one of the winners of Edgar Kaufmann's Organic Design Show (1941). Eero and Charlie were winners—their chairs were simple, direct plywood shells done on a lathe. I told Charlie we were torturing wood and should be using metal and he said, okay, go ahead and try. I proceeded to make the three-legged chair and a two-position tilt-back. As I toyed with the design, Duchamp's *Nude Descending a Staircase* came to mind. Like the body in the painting, the chair should rotate, change. All the dynamics of the human body should be taken into consideration. Then things cleared up and shaped up . . .

After I left Charlie, I designed jewelry and sculpture on the West Coast and then came East in 1950 to design furniture for Hans Knoll. The little diamond chair was first—finished in 1952. Then in 1957, Eero asked me if I would design a metal screen for the GM Tech Center. I was paid well and tasted the winds of freedom . . . it also put me in the architect's eye, and gradually I came to be in demand by architects and could pick and choose my commissions. But the *real* problem was much more basic: how much time to allow for experimentation, and how much time on commissions which pay a high fee? I could easily become a slave in the wealthiest terms. If we as designers and artists want to give meaning to our freedom, we all have to face this.

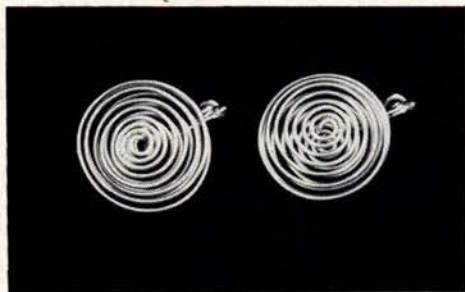
**Q: HOW HAVE YOU SOLVED THE PROBLEM?**

I haven't. I am forever at war with it.

**Q: WOULD YOU EVER DESIGN FURNITURE AGAIN?**

No, my life is set. Furniture is nothing to me—it was a means of eating. I know where I am going in the broadest terms. Sculpture to me is an investigation into the nature of shape, color, sound and form.

I am currently making a musical set of sculptures which excite me terribly. My brother, who is a musician, was here in July, and we did some experimentation with sculpture and the jazz idiom. Bach grew with the organ . . . I am going to make sculptures, place them in barrels, on boxes, make them all lengths and tensile strengths. The sounds are not to be separated from the sculptural forms. A form can manifest itself in shape, color *and* sound. If all three are present, there is totality.



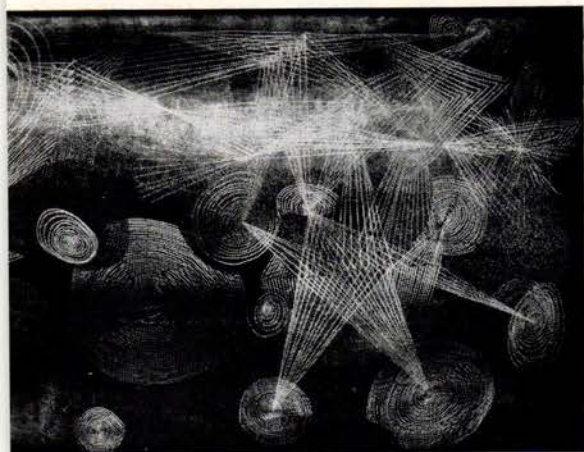
Jewelry executed by Bertoia in 1947.

**Q: YOU MENTION THAT ARTISTS SUFFER TODAY FROM CONFORMITY. WHAT CAN BE DONE ABOUT IT?**

This has not only to do with the artist; it has to do with our entire society. But far more important, the real thing we ought to be concerned with in the development of mankind is the dismissal of gadgetry—the electric toothbrush, no matter how beautifully designed, should go. We should be more concerned with women in good health than a woman depilating herself with an electric razor. We should put an end to our consumptive society . . . recapture the silent moment. Look, we are renting our portion of space on earth. Let us make sure that our motion is for self-improvement.

**Q: HOW ARE YOU MAKING A PERSONAL COMMITMENT TO THIS POSITION?**

My first duty is in my immediate environment. It sounds silly, but is there a junkyard near you? There is near me, and I am doing something about it. Statistics indicate that there are now 10 million new autos a year, and five million are deposited in junkyards. The problem, then, is not how to design a better automobile, but to ask: Is this design conducive to a better human being, hence to a better society? Maybe we should design autos that dispose of themselves. I could design a coffin, but I believe in making life more comfortable for the living. This was Einstein's dilemma. Where do we separate Einstein, the creator, and Einstein the annihilator? Every newly created facility exacts a toll. Let us watch that the loss is less than the gain, in terms of life. (End)



Bertoia painting, about 1945.



# ARTHUR DREXLER

(For the past 15 years, the architectural and design exhibitions of the Museum of Modern Art have expressed the incisive viewpoint of Arthur Drexler, the department's invigorating, and at times, irreverent director. Some of the notable exhibitions he has produced are: *Architecture Worth Saving* (1958); *Visionary Architecture* (1960); *Twentieth Century Design from the Museum Collection* (1958-59); and *Le Corbusier: Buildings in Europe and India* (1963). He is a facile speaker and writer, as evidenced by the catalogs which he has written to accompany many of the exhibitions; from his books on Japanese and post-war U.S. architecture, on Mies van der Rohe, and twentieth century design. He has lectured at Pratt Institute, Massachusetts Institute of Technology, Yale, and Harvard.

Drexler was educated at New York's High School of Music and Art and Cooper Union. Before joining the Museum in 1951, he was a designer for George Nelson, and architectural editor for *INTERIORS* magazine.)

## **Q: WHAT IS THE OVERRIDING MORALITY OR ETHIC WHICH DICTATES THE SHAPES OF OBJECTS, BUILDINGS AND CITIES WE PRODUCE TODAY?**

That is a noble question, to which "making money" seems a paltry answer. No doubt it is much more complicated than that. Much of our design is determined by our technology, and that, in turn, is conditioned by what we think is the right way to live.

If there is something that can be called an overriding ethic it is the idea that no man should be required to waste his life in degrading work. Degrading work is whatever sets an arbitrary limit to those capacities which make us human. This is what Norbert Weiner talks about in his remarkable book *The Human Use of Human Beings*. It was his belief that automation would make us more fully human.

## **Q: DO YOU THINK AUTOMATION WILL MAKE PEOPLE MORE CONCERNED WITH THEIR ENVIRONMENT?**

An abundance of material goods is after all one of the reasons for industrialization. A peculiarity of the present phase of our technology and our social organization is that the objects produced do not always coincide with our real needs, but rather with the needs of the system.

If automation is used merely to increase the amount of junk we are persuaded to acquire, it will simply add to the abuses of technology. It is often said that automation will help to bring about that freedom from work which the Athenians considered a prerequisite to culture. The prospect of having to live like an Athenian aristocrat naturally fills us with alarm, since it seems to suggest that we will all have to become connoisseurs of the arts, coherent speakers, and perhaps even philosophers. Well, it's unlikely, but it might not be such a bad thing.

We are too easily distracted by trivia. For example, all of us—professional journals, the Museum, schools, and even designers—have talked endlessly about Good Design. Whatever it is, it includes the idea that the shape of a thing should be suitable to its function. We have tended to assume that function could really be defined with precision, and that people could be persuaded to accept these considerations as their primary criteria in choosing the objects they buy. Now that we've seen a fairly widespread acceptance of the forms characteristic of such designs, we are beginning to understand that the avowed criteria conceal other motives, no less valid and in fact much more urgently felt. Simplicity of design is not really regarded as desirable in itself. For many people the possession of unadorned household goods is important not because the objects are beautiful, but because they are meant to say, "I am an educated person whose status does not depend on eighteenth century decoration."

## **Q: DO YOU MEAN THAT STANDARDS OF GOOD DESIGN ARE NO LONGER RELEVANT?**

No. It seems to be a function of the intelligence to formulate such standards—although, for a very few people, questions of esthetics are ultimately superseded by questions of good and evil—or of personal salvation. But as long as we remain preoccupied with our physical existence, we all seek the efficacious object. Its function is to amplify one's presence, as with a magic ring or helmet or sword. Automobiles probably come closest to filling this magical role in our society. Certainly they're among the most psychologically loaded artifacts we make. This is hardly news to the people who design and sell automobiles. The exploitation of such feelings is much resented, especially by people preoccupied with the formal criteria of good design. On the other hand,

those who sell automobiles that will lend you the attributes of a wildcat, if not those of James Bond, see a preoccupation with form and function—good design—as an unsuitably abstract view of reality. In fact, they see it as an aberration. Like other aberrations it can sometimes be turned to advantage. When a Museum of Modern Art catalog some years ago described automobiles as “hollow rolling sculpture,” the phrase unnerved both the manufacturers of tail fins and the devotees of good design. Then the automobile companies began to talk about “sculpture” instead of “styling,” and showed in some of their ads isolated doors and fenders placed on pedestals, as in an art gallery.

**Q: THEN IS WHAT YOU TERM “THE EFFICACIOUS OBJECT” JUST SO MUCH TRIVIA TODAY?**

Much of the most important design today has to do with the upper reaches of technology and not with the mass of consumer objects. By upper reaches of technology I mean such things as circuitry, computer technology, new discoveries such as the laser beam which functions as a surgical instrument, a communications device or a weapon . . . This higher technology is known to the consumer chiefly through articles in magazines, but is seldom directly encountered. The high technology is the process of conceptualizing the structure of matter and then learning to manipulate it.

**Q: MOST PEOPLE WOULD SAY THAT SUCH OBJECTS REPRESENT PURE ENGINEERING AND NOT DESIGN.**

We began by exhibiting objects made by machines. We have already exhibited objects that are themselves machines, or parts of machines, and we intend to explore this further. We are planning a large exhibition concerned with the forms devised by both scientists and technicians. We think that anything men make involves both subjective and objective decisions. There are “styles” in technology just as there are “styles” in mathematics. Some of the tools of our technology are in my opinion among the most beautiful objects ever made. There is, however, a serious problem in exhibiting them: some of the most sophisticated concepts produce objects that are nearly invisible; and they are often unintelligible when taken out of context. In any case, it’s the new technology that seems to me most involved with real problems of design.

**Q: WHAT ABOUT CONSUMER OBJECTS? DO THEY STILL INTEREST YOU AT ALL?**

Of course they do, and we will continue to collect and exhibit what we think are the best of them. Since our new wing was completed we have had a gallery devoted to the permanent collection of a substantial part of our design collection, so that more such material has been on view during the last year than ever before. We hope to make this gallery still bigger.

There is another kind of problem connected with useful objects, especially those produced by the new technology. We have usually avoided showing weapons, for example, no matter how beautifully designed they may be, because we think the arts should enhance rather destroy life. Destructive or otherwise anti-social manifestations are easily avoided in design exhibitions, but what about all those things around us that have nothing to do with war but are destructive nevertheless? Can there be such a thing as a well-designed billboard, for example, or a really beautiful singing commercial, or a comfortable electric chair, and how many intelligent people do you know who really want to devote their lives to the “improvement” of such things?

The questions all of us should be asking ourselves have to do with our attitudes toward the anti-social activities we ordinarily try to conceal behind a concern with good design. Good design—even the *best* design, is no longer enough. I think one could see that from the Modern Architecture USA exhibition on view here last summer. The best we have done during 65 years—and particularly the unique masterpieces—suddenly seemed inadequate. But of course this reaction is partly due to our belated realization that the cities are *in extremis*. . . . For example, private exploitation of land, in my opinion, is an issue far more decisive than whether skyscrapers should be clad in metal or stone. Under different circumstances we might be asking ourselves whether we want skyscrapers at all. The issues involved in the problem of the cities are so complicated that one could wish we had a national program of experimentation—a way of trying out ideas. Highways, for example—what architectural possibilities! We thing nothing of spending millions on the prototype of a new airplane—but the idea of spending millions to test urban forms strikes most people as unrealistic. Strange. (End)

# WARD BENNETT

(Ward Bennett is a sculptor and designer of furniture and interiors. In the thirties he studied under Hans Hofmann in New York City and Provincetown, and in Paris with Brancusi. In 1938, he was apprenticed to Le Corbusier, who has had a profound influence on his work. Bennett began seriously sculpting in Mexico at the end of the war, and in 1947, designed a penthouse for Harry Jason, which was published in the *New York Times*, and which launched him in the field of interior design. He will design a beach house or a villa, but prefers to work with a total design environment: architecture, landscape and interiors.

During the fifties he designed furniture for Lehigh, and in 1963 began designing for Brickel-Eppinger. Currently he is renovating a fifteenth century Papal palace in Neptuno for Italian film producer Haggiag (who produced *Guns of Navarone*, *Divorce Italian Style*, *Marriage Italian Style*) and is working on a film with him dealing with the psychoanalytic aspects of the Italian intelligentsia. In Southampton, he is making an all-concrete vacation house, and one in Easthampton entirely of telephone poles. The following interview took place in his fabled, crow's nest apartment which Bennett sculptured from storage rooms on top of the Dakota overlooking Central Park.)



Bennett and Interviewer Dunhill.

**Q: YOU ASK ME ABOUT THE STATE OF DESIGN TODAY, AND WANT ME TO DRAW UPON THE LAST TWENTY-FIVE YEARS TO ILLUSTRATE?**

Well, that is a depressing thing to have to do. I had not been in a showroom for years until recently, when I designed one for my own furniture. I was appalled. Whatever has happened to our industry? We have the biggest commercial market the world has ever known and it is devoid of quality. We mass-produce houses, we mass produce designers. Every season brings its flimsy changes of patio stuff or tomato yellow or whatever is construed to be the vogue color that season. Meanwhile quality goes down and down and down . . .

Last spring I went to the Parke-Bernet auction where I had designed a room setting, and I learnt a very important lesson. There was not one room there that a thinking, educated person could bear to live in. They were elegant, sterile and purchased.

**Q: WHY THIS DEARTH OF QUALITY IN THE MIDST OF SO MUCH AFFLUENCE?**

Affluence has nothing to do with it. In the U.S. we just don't understand quality. Quality has to do with intellect, intelligence. It is a function of education and of thinking. It has to do with what you *are*. You can be sure Toscanini and Einstein had great houses. You have to *be* something first. The insecurity of being nobody—that's what starts people buying pseudo-Baroque and pseudo-Spanish, or whatever . . . A thinking person has a book-lined mess, but it turns out to be a great house because they are great people. Any great interior, any great furniture or great period—I'm speaking of design now—stemmed from a strong belief in a way to live. You can be sure Max Lerner doesn't live in a house with everything tied back with aquamarine balls.

**Q: BUT WHAT DO YOU DO FOR CLIENTS? ACCORDING TO YOU, GREAT PEOPLE HAVE BOOK-LINED MESSSES, AND THE ONES WHO ARE LEFT ARE HOPELESS.**

No, I do not mean that. Look, I can design something for people who have a spark of curiosity, a flicker of sensitivity. I don't care what their present

Fazzini sculpture in the Bennett apartment. "She belongs there. Behind her you can see the rivets of the steel construction of the building (The Dakota), which was built in 1883. Somehow, she expresses the conviction of her environment."



knowledge of design, art or architecture is, but I care terribly what their capacity is. For example, a very naive, trusting couple from Texas came to me. They had a modest amount to spend on their house. But there was something earnest, winning, open about them. They became my clients. Then there were these dress manufacturers from Hewlett Harbor. They spent \$500,000 on their house and had a TV in the toilet. I can't do anything for these people. They did *not* become my clients.

**Q: THEN YOU DO NOT THINK GOOD DESIGN IS A FUNCTION OF MONEY?**

Not at all. I can design a space for no money. Good things work together no matter what the price . . . Use a great slab wooden table or a butcher block . . . those primitive country Mexican chairs, the basket chairs from Czechoslovakia, baskets, ceramics. Hammocks from Abercrombie & Fitch, sisal carpeting from Germany, Greek rugs, stacks of foam rubber pillows and pads covered in felt and burlap, restaurant table bases, green glass bar shades, Noguchi lamps. It all adds up to a twentieth century interior that isn't phony drug-store Tiffany.

**Q: WOULD YOU USE REPRODUCTION ART WORK?**

Only black and white. Something goes wrong with color. And I would use vinyl asbestos flooring—that which *looks* like vinyl asbestos and not the paving from Piazza San Marco or mountain cabin planking or whatever. The point is this: each thing would be a serious visual thing, not a collection of 8000 dolls, nor display-decoration the way La Fonda del Sol is, for example. That is fine for a World's Fair festive display—but not for permanence—the way the Plaza or the Four Seasons bar is permanent.

**Q: YOU MENTION THAT ANY GREAT PERIOD OF DECOR OR GREAT FURNITURE STEMS FROM A STRONG BELIEF IN A WAY OF LIFE. WILL YOU PLEASE BE SPECIFIC?**

To talk about the essential quality of good design is to talk about my essential concept of life. Are you prepared to go into *that*? . . . Good design—whether it is a great space or an object—has to do with conviction. It is timeless. It is a broad thing, not thin in concept. I think it was Bransusi who said it: The important thing is not to be clever. By clever, I mean vogue, of this season, *modé*. Furniture these days is clever. Even worse, cute.

If you are interested, we can walk around the apartment and look at objects and books, talk about people I value, and I think this concept of conviction will become clear.

Let's begin with a chair. Anyone can design a desk or a table, but a chair! Ahh! A chair requires a comprehension of human anatomy and a little bit of genius.

Look at a Shaker rocker. It is a great chair because of its utility, simplicity and function. A rocker is good because you find the right pitch and have no pressure on the large vessels close to the surface at the back of the knees. It has a short seat. Chairs *should* be short in the seat, because then the feet rest on the floor and all pressure is removed . . . Its simplicity stems from a belief that ornamentation was frivolous and therefore distracting from the contemplation of God.

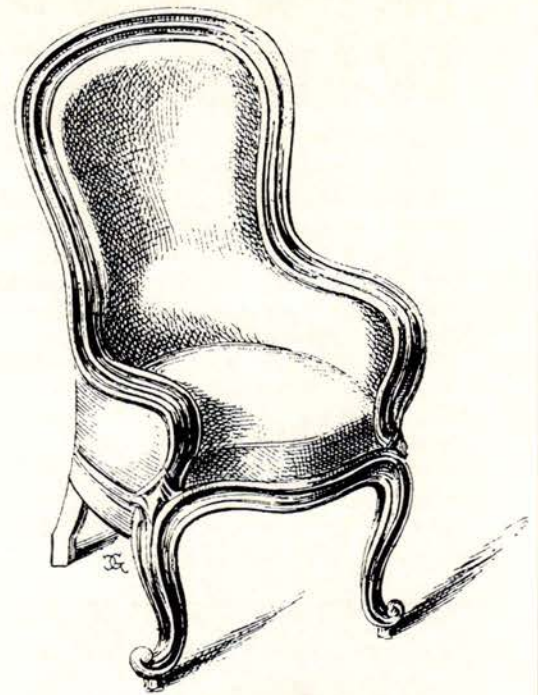
This Douillette chair(2) was made in the 1830's. Early Victorian. It has a nice sweep, a pleasing curve in the back. It has a good head support and is short in the seat. So is this swivel chair(3) which belonged to George Washington. It is the same principle employed in my own chair(4), the bumper chair. I once had back trouble and went to Janet Travell, President Kennedy's doctor. She taught me a great deal about chairs and human anatomy. Read her article in *House Beautiful* (How To Choose A Chair, July 1961).

Why was the Morris chair(5) a great chair? Because you could find your pitch, though it is heavy and cumbersome. Take Nelson's Catenary chair(6). I don't understand it. It is overdesigned and it catches dirt. The Tugendhat chair(7) (Mies van der Rohe, 1930) does the same thing without all that metal bridge structure. Wegner designed one great chair(8).

The Eames lounge chair is in opposition to the theory of circulation. It doesn't support the lumbar region well. Feet should not extend straight out, but follow a slightly curving line, like the one I picked up at a Second Avenue junk shop, and covered with a piece of suede. It has fourteen different positions.

The same criteria of simplicity, function and utility holds true for objects. Here are some of the things you might find on the table if you came to supper.

Wooden service plates from Jamaica . . . This stainless steel Jensen spoon works, for example, but the knives and forks do not, so I use bone-handle knives and forks from Germany. These bowls cost 10¢ and are from Chinatown.



(2) "This Douillette chair (1830) has a good head support and is short in the seat."



(3) "The swivel chair is also short in the seat, as is my own chair, (4) the bumper chair  
Photo, courtesy Brickel/Eppinger."





(5) "The Morris chair was a great chair because you could find your own pitch."



(6) "I don't understand the Catenary chair." Photo from Herman Miller.



(7) "The Tugendhat chair does the same thing without all that metal bridge structure." Photo from Knoll Associates.



(8) "Wegner designed one great chair." Photo, courtesy of George Jensen.



"These are egg-shaped door-knobs from the Dakota."

Right: "The same criteria, simplicity, function and utility, holds true for objects. Here are some things you might find on the table if you came to dinner."





(20)  
(19)

*"Thoronnet, a thirteenth century monastery in the south of France (below, left) has an intensity of life . . . light falls in shafts and pools. Corbu understood this. Look at Ronchamps (left) and La Tourette, a Dominican monastery he did near Lyon." (below) Photos, Architecture of Truth, Braziller and The Chapel at Ronchamps, Praeger.*



(21)



(17) "Brancusi's studio was heaven. It was the kind of space which made you want to choke up and cry it was so beautiful" Photo, Constantin Brancusi, Braziller.

The tablespoon: a reproduction pewter one from Williamsburg. This Centura soup bowl has a graceful shape and I use it along with my Limoges. The bowl? Eighteenth century Korean ceramic. They all look well together because each object is rich for what it is, and does what it purports to do.

I use the egg-shaped door knobs, which were from the original doors in the Dakota, for a paper weight. They are beautiful to hold. It is a shape Brancusi loved. I am a bit of a freak . . . I am of Brancusi.

His studio was heaven (17). It was one of those spaces where you wanted to choke up and cry it is so beautiful.

Corbu's atelier has the same quality. There is a black and white fur rug on the floor. Everybody sits around at tables. There are piles of baskets, books, some Etruscan pottery. It has none of the exactitude of say, Rudolph's (Paul) or Johnson's (Philip) house.

Frank Lloyd Wright's living room at Taliesin had the same quality. His use of daylight was fantastic. It filters down through white canvas skylights and then diffuses everywhere . . . And you can be sure he has no spotlights on the cactus outdoors . . . It is the first time I have understood the use of banquettes—big thick wooden slabs cantilevered out from concrete walls poured with rubble, huge slab tables. His chairs and tables have nothing to do with this. I can't bear his tables and chairs.

Thoronnet, a thirteenth century monastery (19) in the south of France has this same powerful quality—I think it has an intensity of life. Corbu has done it in our time, though not so well. It is pure divine space. The light pierces the structure in shafts and pools, creating life in the shadows. Wright understood darkness. So did Corbu. They used it to create life. I am not talking about religion here, because Chartres, Notre Dame, do nothing to me. Nor do the Parliament buildings in London. But at Ronchamps (20), and at the Dominican monastery (21) he did near Lyon, there is this same quality of light and proportion.

The same quality is present in Stonehenge, Machu Picchu, Regency Park in London where town houses were built in the eighteenth century. They are some of the most successful attached residential buildings ever built. What do these places have in common? The best of the spiritual in man. There is some paring down to the bone support, and the eye seeing it, senses the function, the nature of the object.

Let me sum it up: St. Mark's does not need spotlights. Grauman's Chinese theater does.

**Q: WHAT—OTHER THAN THE CORBU BUILDINGS YOU MENTIONED—IS THE TWENTIETH CENTURY CONTRIBUTION TO THE SPIRITUAL IN MAN?**

Nervi has it . . . technology and engineering has it. Have you ever seen an ugly dam or radar tower? Isn't there a kind of compelling beauty in the rivets on an airplane, or a new rocket? A sailfish is great.

**Q: DOES IT CONCERN YOU THAT OUR CONTRIBUTION—TECHNOLOGY—IS MONUMENTAL OF SCALE, IMPERSONAL, DIVORCED FROM IMMEDIATE MAN?**

I may sorrow for the intimacy of nineteenth-century America, but I will not recall it. Engineering is from and of our era. It is what we have chosen to value. That I do not determine, and only influence as one person of many millions.

**Q: WHERE DO YOU MAKE YOUR COMMITMENT TO THIS BROAD CONCEPT YOU HAVE CALLED INTENSITY OF LIFE?**

In my work, what I teach. I tell my students to do nothing, never, which they do not believe in. Go sweep floors instead. That's if you have talent. If you don't, it doesn't matter anyway. In Los Angeles, I am told they teach the "Ward Bennett technique." Now what in the hell is that?

"What do Ronchamps (top) and Stonehenge (bottom) have in common? The best in the spiritual in man."



# EDUCATION FOR INTERIORS AT PARSONS AND PRATT

*Caliber of staff means everything, claims of the catalog nothing, and the work of the students is the only proof that counts in surveying key institutions looming large on the national scene*



Harold E. Leeds



James A. Howell

"What is the right training for an interior designer?" "What is an interior designer?" These two questions are inseparable. All controversies about educating interior designers are really disagreements in defining the interior designer and in spelling out his role.

What could be easier? "The interior designer is one who is qualified by knowledge, training, experience, skill, and talent to plan, design, and execute interiors." Now let's define a physician: "A physician is one who is qualified by knowledge, training, experience, skill, and talent to cure the sick and alleviate their suffering." A Fiji Island witch doctor could meet that definition.

Harold Elliot Leeds, Chairman of Pratt Institute's Department of Interior Design since 1959, defines the province of the profession in terms that coincide with the European definition of *interior architect*. "Architects and architectural schools are caught up in problems of regional and urban planning. The individual building, especially the private house, is something they are becoming less and less interested in, less able to cope with. They are concerned with environment on a scale too vast to encompass the intimate relationships between a human being and the spaces in which he lives and works—not to mention the objects and equipment that furnish those spaces."

Leeds believes that the interior designer will gradually take over most of the responsibility for human environment at intimate scale. Accordingly, the students who emerge from halls and drafting rooms of Pratt In-

stitutes' tree-lined Brooklyn campus are almost as capable as architects to specify and see through the construction of a small building, as well as elements of interior architecture. Since Pratt's course, leading to a Bachelor of Fine Arts degree, is a four-year course, students can, if they are diligent, do all this and also acquire all of the skill in handling interior space, furnishings, and decorative surfaces which are the more limited concept of the interior designer's professional province.

Leeds, a rather patrician New Englander who was graduated from Harvard before earning his architectural degree at New York University, has followed this professional path in his own career, both as a partner in the firm of Warner-Leeds, and on his own.

The interior design student at Pratt spends his days in close contact with students of architecture, industrial, and graphic design, and the fine arts.

The interior design student at Parsons School of Design has only three years in which to earn his certificate, and works in a converted loft skyscraper adjoining Manhattan's National Design Center on East 54th Street, and he is jostled not by embryo architects but fashion designers as well as graphic designers. In every department the Parsons tradition is one of glamor and elegance. But Interior Design Department Chairman James Howell, now in his second year at the institution, does not partake of this tradition though he admires it. And though he designs interiors, he was first known as an industrial designer with a penchant for col-

lecting product design awards (A.I.D., Triennale, Compasso d'Oro). Looking as young as his students despite his rough-bristled mustache, he was expected to modernize the department when he resigned from a similar post at Rhode Island's School of Design.

But Howell, though he is beefing up the architectural side of the Parsons interior design curriculum because he feels his students cannot compete on the design market without it, sees no point in trying to make Parsons another Pratt. "Why have two schools unless you are going to emphasize rather than destroy the differences between them?"

One important point on which Howell takes a somewhat different stand from Leeds has to do with the contract field. Leeds stresses that Pratt tries to qualify the student for this—the design of non-residential interiors in which a corporation, rather than an individual home-owner or housewife, is the client. Howell says that he does not consider the distinction to have real significance.

Leeds could not possibly differ with Howell's belief that the design principles involved in designing a non-residential interior are the same as for a residential interior. The fact that Leeds stresses this point is a clue to his attitude about his students in the economic scheme of things. Therefore:

1. The Pratt student is taught to think of himself as a professional charging fees rather than as a merchandiser earning profits.

2. The Pratt student is armed with the attitudes, techniques, and vocabulary to stand his competitive ground

*Incidental notes on efforts to set professional training standards on national and international levels (IDEC, IFI) and on the relationship between training, licensing, and professional status*

against corporate clients, builders, building architects and the trades.

Still so new at Parsons that he is obviously playing it by ear, Howell is not yet ready to make broad claims. He has, however, gained attention with a shock-value slum-clearance project and exhibition reported in the May INTERIORS (page 10).

Before getting down to cases with student work on pages 164-169, let us explain why we have limited ourselves to these two schools here. The only other interiors department INTERIORS has reported in detail is that headed by Professor Hope L. Foote at the University of Washington in Seattle (March 1960). There are many other excellent ones. The answer is simply that the location of the two made them easy to observe, and that superficial treatment of such a subject is worse than none. The New York School of Interior Design is excellent for a two-year school, was omitted from this study for lack of space and time.

Staff personalities, big-city or university settings, and the presence or absence of craftsmen and artists affect the educational banquet each school spreads before the student. The University of Washington has riches in its artists and craftsmen and industrial design workshops that not even the New York schools can equal. Nor must we forget that some of the most influential explosions of talent have come out of schools such as Cranbrook which have no interior design department. Cranbrook (see also page 152) produced Charles Eames, Benjamin Baldwin, Florence Knoll, and Eero Saarinen a generation ago.—O.G.

It is significant that 1963 saw the formation of both an American and an international-west European association of teachers of interior design. The U.S.'s IDEC—Interior Design Educators Council—held a two-day conference in New York last April. They formulated an approved curriculum, but more important, the 60-odd members had the opportunity to compare notes and observe classes at Parsons and Pratt. They come from universities, colleges, from art departments, home economics departments, specialized institutes. They also elected new officers: President Arnold Friedmann, Pratt Professor of Interior Design; vice President Phyllis Krum of Ohio State University; secretary-treasurer Richard Rankin of Purdue University.

Both Pratt's Harold Leeds and Parsons' James Howell attended the third annual congress of IFI, International Federation of Interior Designers, in Berlin last October 8th and 9th. Mr. James Howell has written a report which will appear in full in the December INTERIORS.

The stormiest era in the development of any profession occurs when the skills required become so advanced that effective self-training or apprentice-training becomes the exception rather than the rule. At that point some kind of institutional training has to take over. In many fields that transition was surprisingly recent. A generation ago there survived accredited physicians and dentists who had never been inside a professional school during their training period, but who had learned by working with an experienced practitioner. The drafting-room route to the architects' national and state board examinations, and the law clerk route to the bar examinations is still traveled in rare cases.

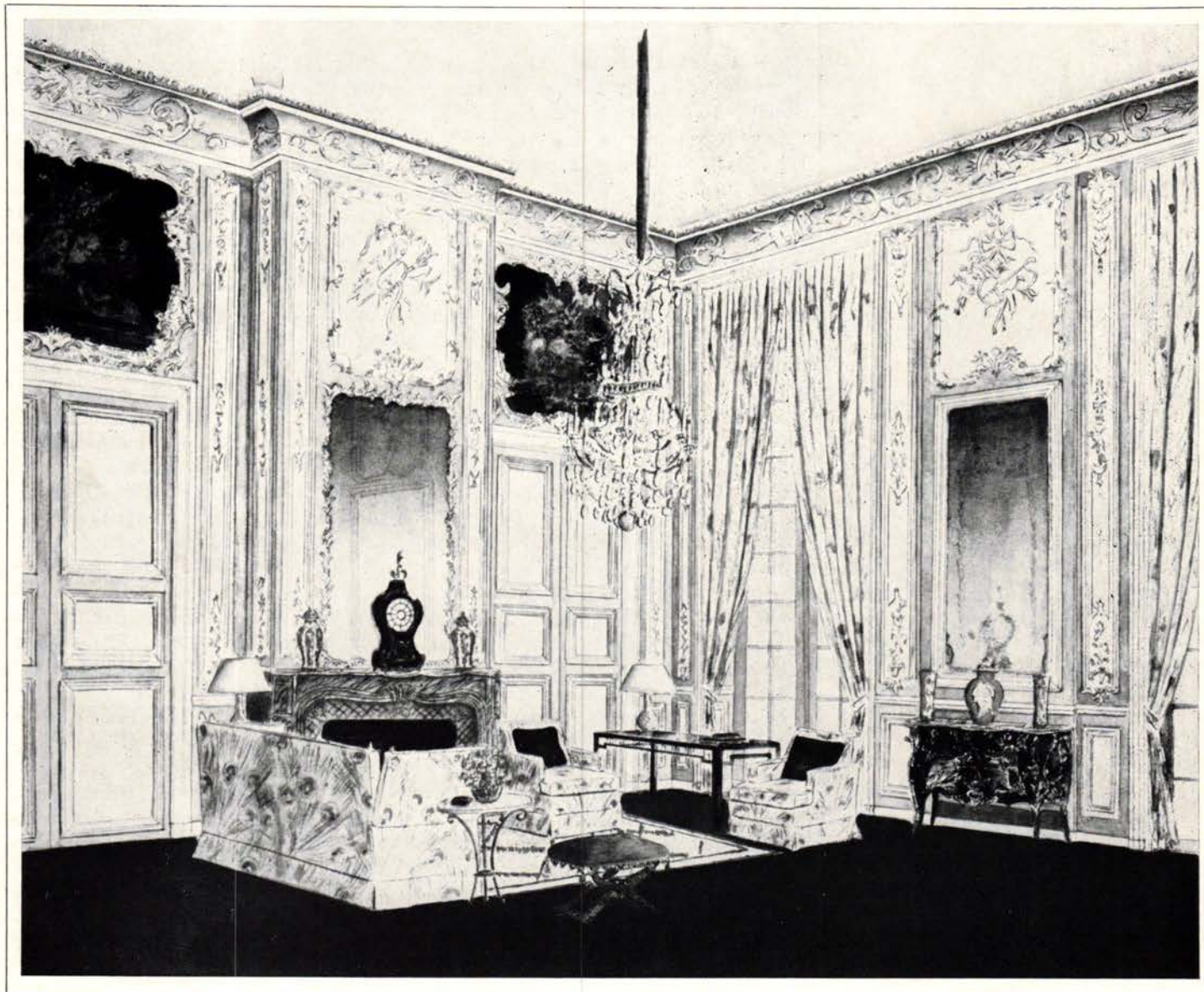
Interior design involves both art and technical service. The art depends on talent which God gives or withholds, though once given it can be developed by good teaching. The technical skills and knowledge can be acquired outside of a school, but that way is harder and

longer. Still it is important to acknowledge that many outstanding interior designers have by-passed the academic mill entirely. We need go no further than the panel of oracles interviewed in this issue. Ward Bennett, an interior designer's interior designer if there ever was one, has no formal training in the field to speak of; his background is in sculpture (page 158). Emily Malino, (page 133) is another.

Our anniversary issue focuses attention on still another and perhaps more significant phenomenon: the eminent interior designer who *was* processed by an academic mill all right, but not the mill which is supposed to grind out interior designers, but one intended to produce architects, industrial designers, fabric designers, or some category of fine artist. Al Herbert, A.I.D.—twice a hero of the recent D&D exhibition (pages 10 and 171) is an industrial design graduate of Pratt. Alexander Girard (page 136) is an architect by training.

Why, then, all this discussion of standards and of licensing? Why should the art of interior design be saddled with the educational and legal trappings of such professions as medicine, law, architecture, and engineering? These professions have so direct a bearing on human safety and well-being that government review of competence is never contested. A bad plan or ugly room, however deplorable, does not have the lethal potential of the wrong drug or a collapsing wall.

The answer is simple. Designing interiors is big business today. Inevitably the people who offer their services are as eager to have signal proof of competence as the people who are shopping for these services. The most convenient are such elementary accoutrements as a diploma, a license, or a set of initials indicating membership in a professional organization. As guarantees of competence and honesty they are no more reliable than that treasured badge of educational caste, the British banker's old school tie. But even a symbol of dignity has value when a profession is fighting for public recognition—OG



1

Our purpose is to analyze teaching, not to compare statistics, so we shall state without tarrying that Pratt Institute is a university offering degrees that stand for higher general education as well as for professional competence. Duration of training—four years for Pratt, three for Parsons—does not necessarily measure relative time spent on professional studies. Some Pratt time goes for such academic courses as English and social studies totally absent from the Parsons curriculum. Parsons students can however also earn academic degrees;

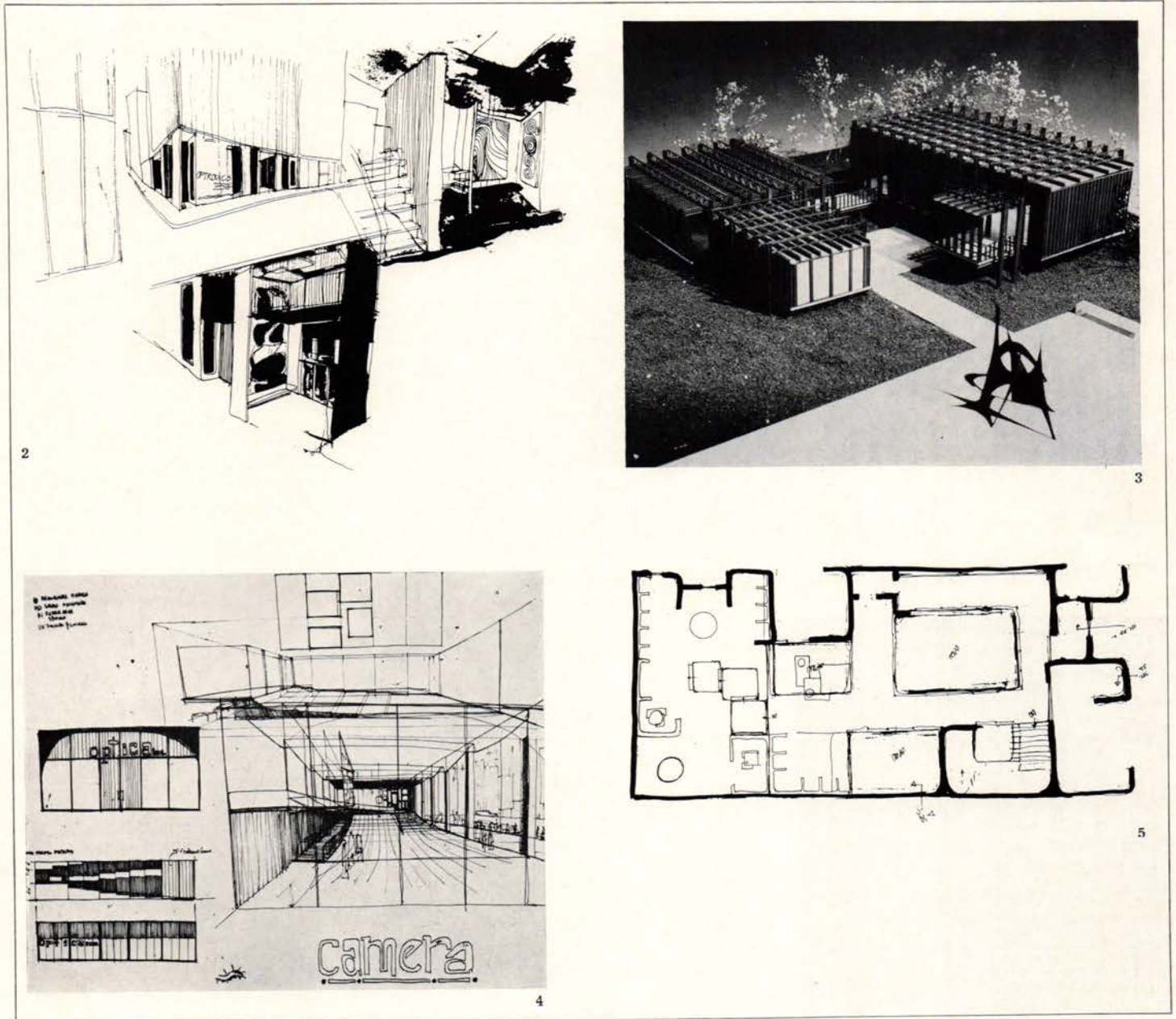
New York University counts the Parsons certificate as 66 points toward the 128 required for its Bachelor of Science in Education as well as other degrees.

But Parsons regards interior design as a social and cultural, not merely as a technical activity, so *its* curriculum also extends beyond design—to verbal communication and the psychology of perception.

Otherwise the Parsons curriculum can be called a slightly telescoped and rearranged version of Pratt's. Both departments call on a relatively small

(twenty for Parsons) fixed staff supplemented by visiting lecturers and critics.

Parsons devotes a 1½-point course in the last semester to lectures on professional practice—a subject Pratt touches only through visiting lecturers. To interject a personal opinion, we believe that the student years are too short to add the mechanics of running an office to the skills, disciplines, and basic knowledge that are the real essentials. Office practice changes rapidly; this is mental baggage some students—those who prefer being



specialists or employees—may never need, and which they can acquire later in supplementary courses or by hiring employees with the business skills required.

*Now, down to cases:*

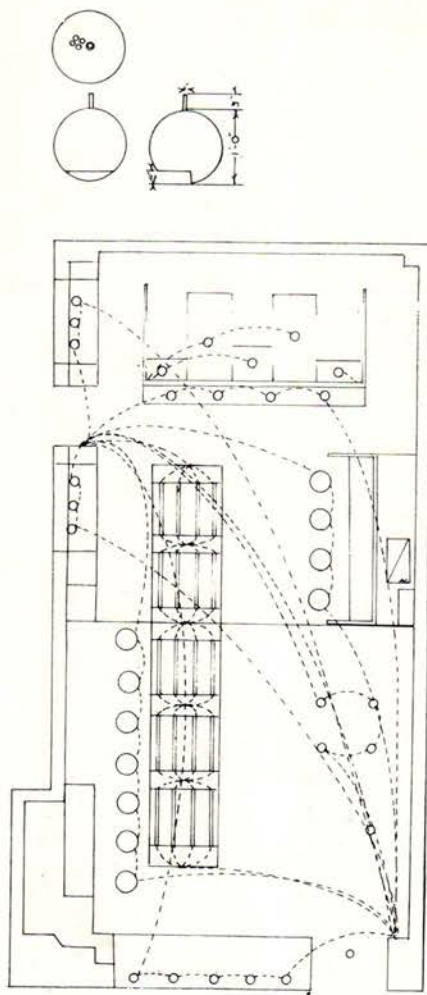
With a new Chairman, Parsons' curriculum is in a state of flux, but the first illustration (1—Stephen Stempler '65, a sketch done in freshman year, is a Parsons trademark—the meticulous, literal, full-color rendering of a period interior. The grinding discipline this requires imparts not only a formidable rendering technique but force-

feeds a tremendous amount of scholarly period detail. But "modernists" on Parsons' staff, though they do not deny the exquisite taste which students muster to meet the assignment, chafe against this kind of exercise because of the enormous amount of time it takes, as well as because of the fact that it bears practically no relation to the problems the students will spend their lives solving.

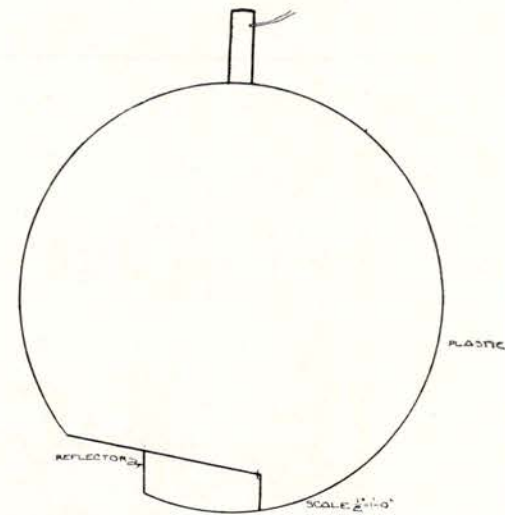
Even evaluated purely as an exercise in drawing, it is questionable. This is not the kind of drawing which provides the vocabulary of graphic com-

munication, and as it happens, few Parsons portfolios can boast the free, extremely sophisticated sketches (in various techniques) which Pratt students toss off at the end of their first year. For lack of space we have included none of the lovely Pratt sketches we collected, using the next few illustrations to make that point as well as to discuss another.

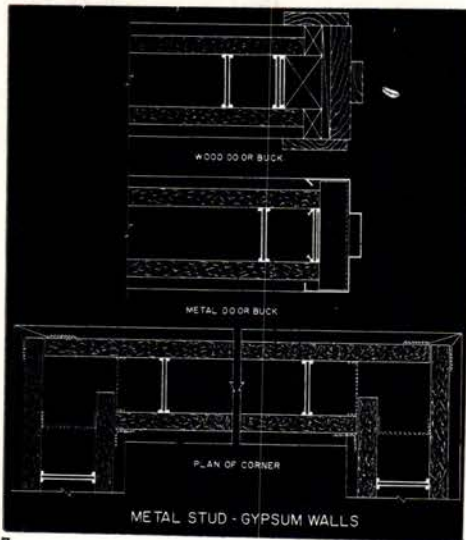
It is *not*, incidentally, our purpose to contrast first year Parsons work (1) with the third year work (2,3,4,5) on the facing page, but to point out that the perfect traditional rendering



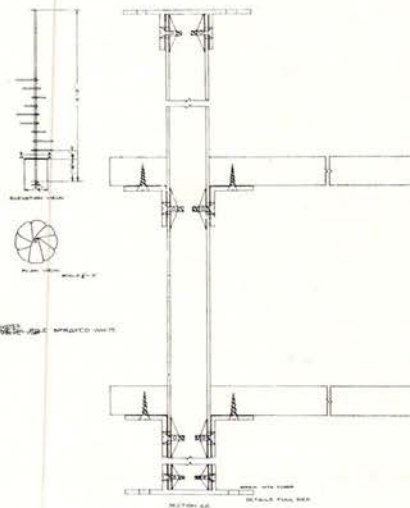
LIGHTING SCHEDULE				
TYPE	QUANTITY	LAMP	WATTAGE	TOTAL WATTS
A	11	REFLECTOR REFLECTING SPRINKLER SPRINKLER DIMMER	250	2750
B	4	RECESSED REFLECTING SPRINKLER DIMMER	250	1000
C	4	RECESSED WALL WASH SPRINKLER DIMMER	300	1200
D	11	RECESSED HIGHLIGHT SPRINKLER DIMMER	300	3300
G	2	HIGH BAY REFLECTOR	200	400
H	5	HIGH BAY	200	1000
F	20	EXHAUST FAN	100	2000



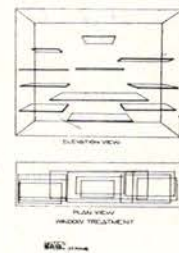
6



7



8



to which the Parsons student devotes so much time is never even attempted by the Pratt student. On the other hand the Parsons student rarely matches the Pratt student's free sketch. Our reproduction is unfortunately unfair to both types of drawing. Sketches and plan on page 165, done rapidly on large yellow tracing sheets, were not intended for presentation but were being developed by two third-year students as we passed; these are only a few of many. The free beauty and style of the sketches is only incidental to their inclusion here. Though

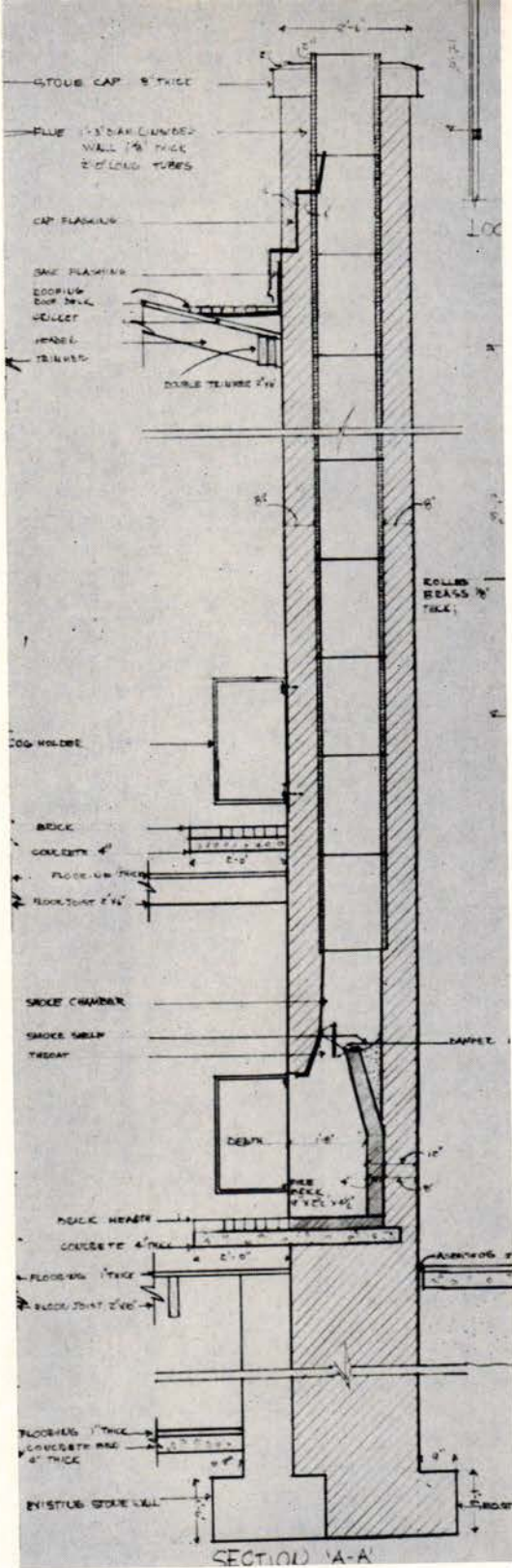
seated side by side, Sam Apple (2,5) and Ellen Frieman (4) devised strikingly different solutions for an optical equipment manufacturer's display center and offices. Mr. Apple's scheme of sculptural, organic, cavelike spaces revealed one by one, concentrates attention on isolated displays. Miss Friedman's totally open interior is organized by ceiling louvers.

For all assignments, the staff devises mimeographed programs which we regrettably lack the space to excerpt. Carefully thought out, organized, and written, they set down realistic

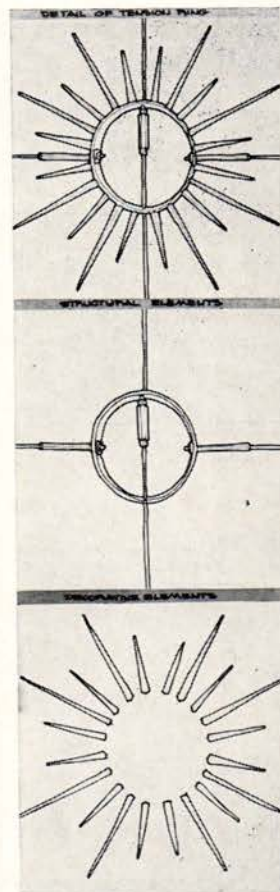
specifications: in this case the nature of the client's business, product, image, and personal preferences, not to mention functional, traffic, display, and personnel requirements. Also included was a plan and elevation of the space.

The students, in other words, are not only expected to design but to think. As we shall see on the next pages, Parsons students, also, are expected to work out total solutions to practical assignments.

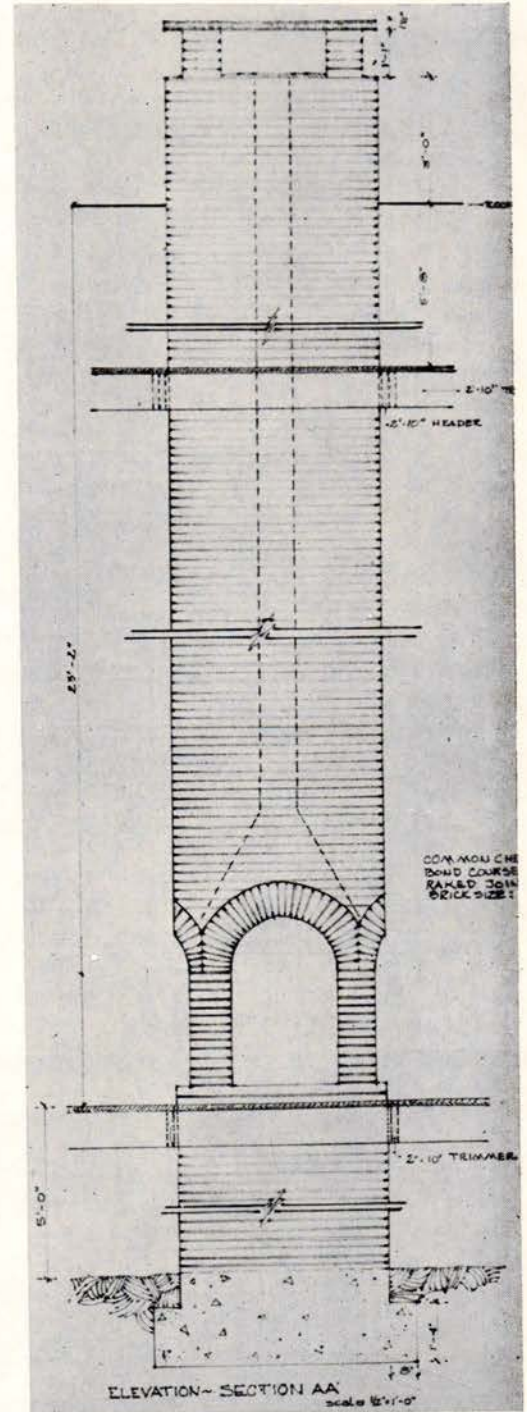
The model (3) is part of Susan Podufaly's (Pratt '66) third year solution for a World's Fair Exhibition.



9



10



11

Models help in analyzing three-dimensional space; besides it is useful for the designer to know how to make them. They reassure clients suspicious of drawings. As far as we can discover, Pratt students make more models than Parsons students.

Even more than the Apple-Friedman optical center designs, Miss Podufaly's exhibition building is a job of architecture. She has not only designed and furnished an interior but has created a building form with a structural system and building materials basic to that solution. Here is Chairman Leeds

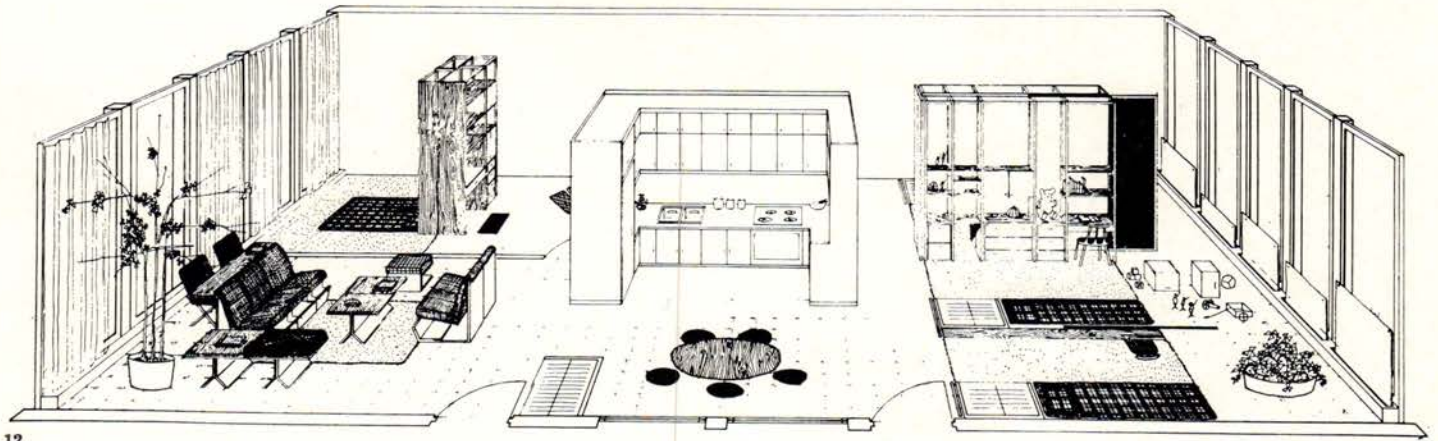
preparing tomorrow's interior designer to fill the gap left by architects too occupied with urban and regional planning to bother with individual buildings.

Both Pratt and Parsons expect their graduates to be able to produce working drawings for any structural or architectural work their designs entail. Both schools give a third-year lighting course. In addition to the theory of lighting as a basic component in any design concept, both schools plug for a mastery of technique sufficient to enable the graduate to detail a fairly sophisticated scheme for the electrical

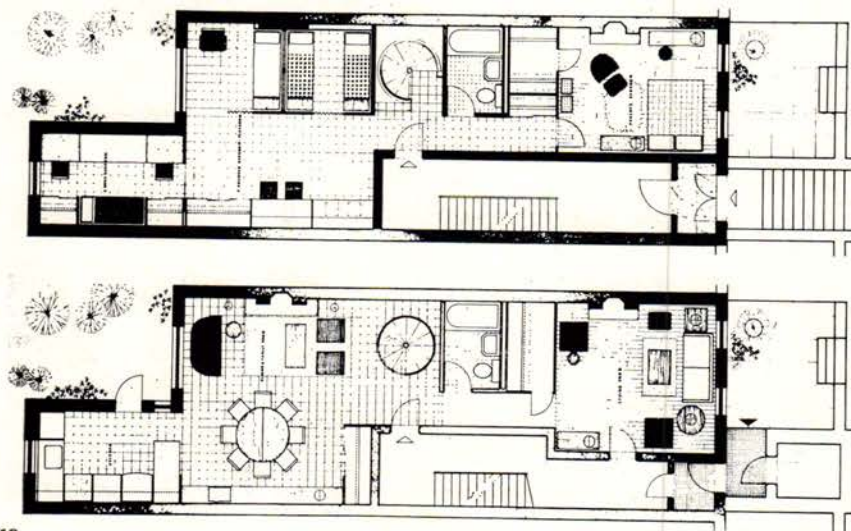
trades. The reflected ceiling plan, fixture schedule, and drawing on Linda Sanford's board (6) was not done for the lighting course but for senior project (she is Parsons '65). It illustrates the thoroughness with which senior assignments are carried through.

Professional mastery of working drawings and specifications are also the points illustrated by 7, a working drawing by Thomas Warren McNealy (Parsons '65) and 8, from Linda Sanford's (Parsons '65) design for a shop-front display, a third-year project.

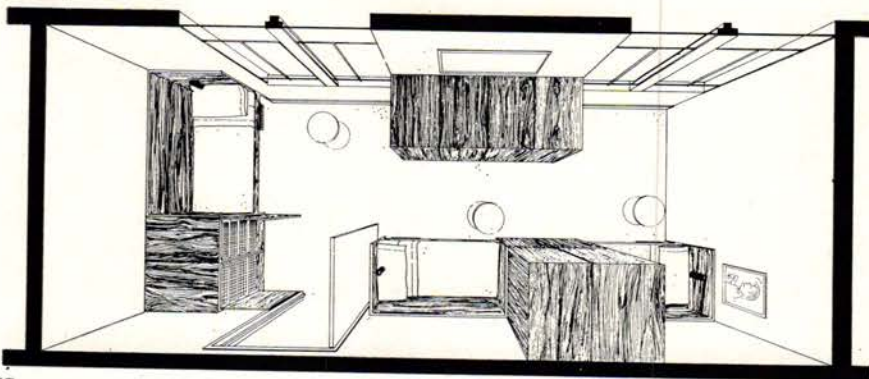
Structure and decoration are ana-



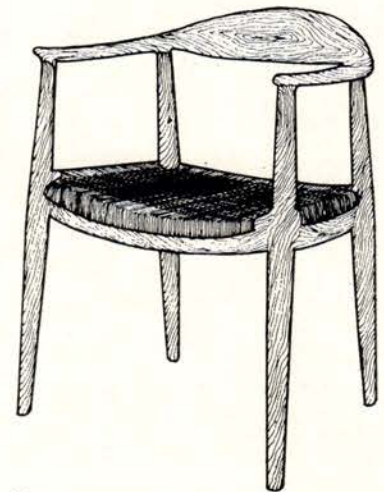
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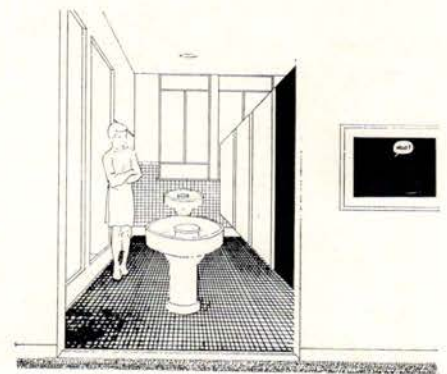
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15



14



16

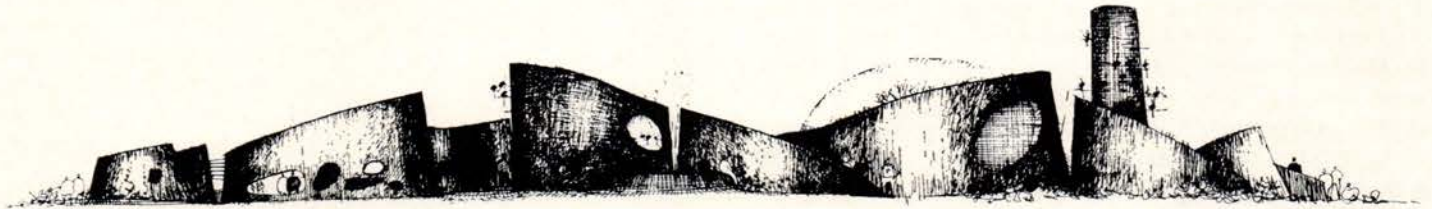
lytically separated in drawing 10, Shan Bowen (Pratt '66). 9 and 11 are details from the fireplace construction board required as part of an A.I.D. competition entry made by Lorraine Hammall (Pratt '66) during her third year. Chairman Leeds feels strongly that knowledge of construction techniques and trades mechanisms is essential if the interior designer is to protect his designs against the allegedly necessary but often easily avoidable distortions made by electricians, lighting engineers and so on.

The drawings above indicate that

however laboriously the Parsons freshman may pore over grandiloquent images of vanished elegance, the Parsons senior tackles strictly-budgeted, earthy realities for apartments—remodeled or new—offices, schools, hospitals. The point of these samples is the professionalism of the solutions. If our reproductions were larger and better, it would also be obvious that the presentations are admirable too. Not shown are the plans, lighting schedules, working drawings, etc.

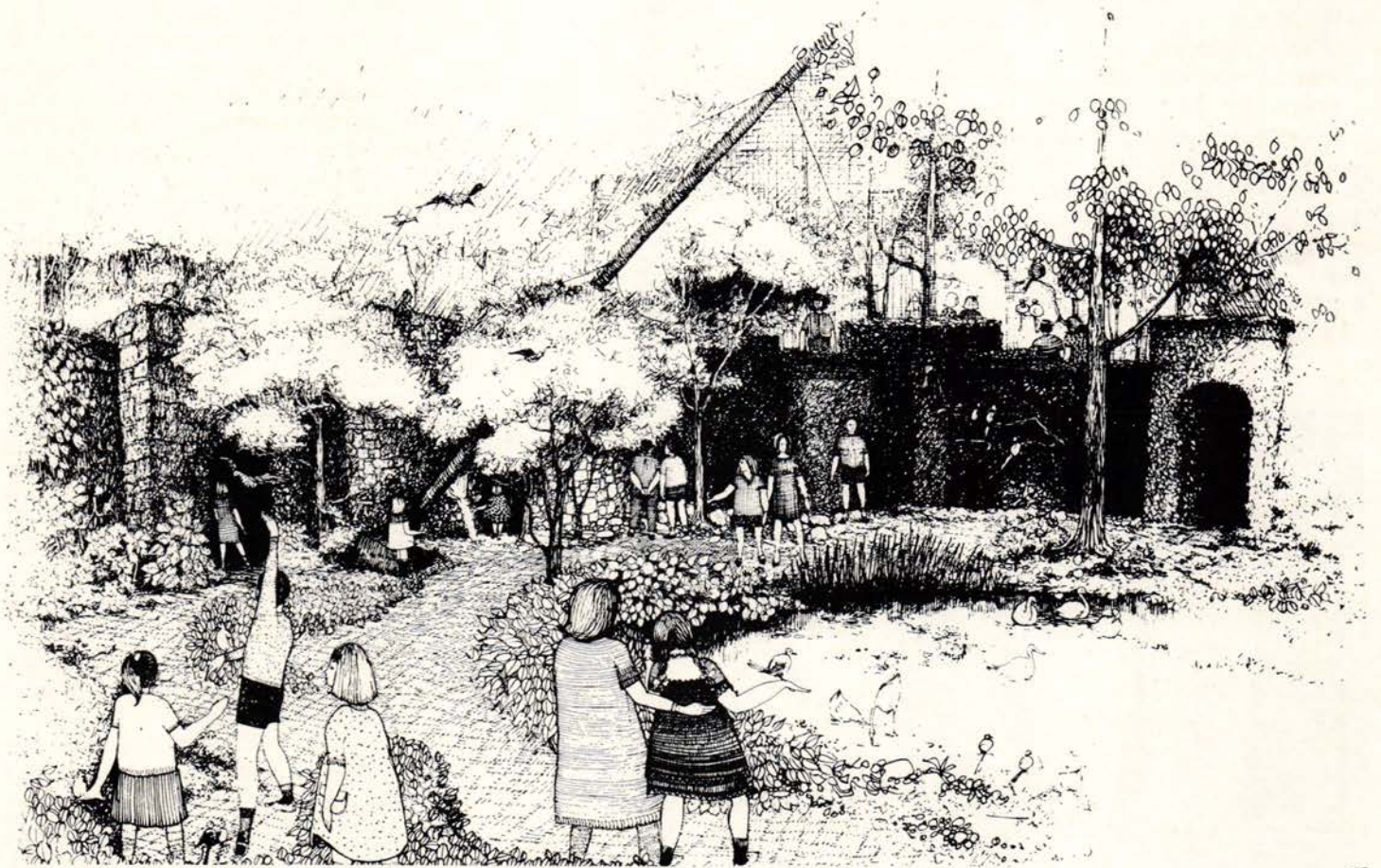
Incidentally, both Parsons and Pratt students make dandy sample boards.

The Parsons projects illustrated above are: 12 a 5-room, low-income apartment by Stuart Kelley ('65) exhibited in Parsons' sensational slum-clearance show last year (May INTERIORS, page 10); 13 plans for a remodeled brownstone, by Stephen Stempler '65, also in the slum exhibition; 14 furniture board which Linda Sanford ('65) included as part of a thoroughly studied large headquarters office—handsome to the last detail; 15 dormitory in a children's shelter; 16 its bathroom (both Thomas Warren McNealy '65). The drawing is witty and warm.



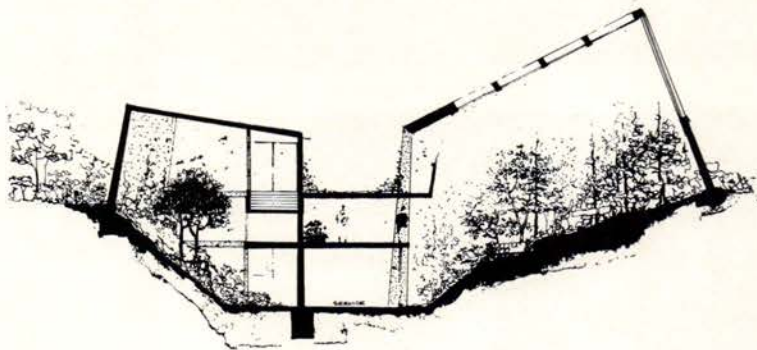
NORTH ELEVATION 1/8" = 1'-0"

17



18

In their senior theses, free to devise their own problems (subject to faculty approval), Pratt students show that the practical orientation of their school has not dampened their imagination. It is impossible for us to emphasize enough that we could have presented ten times as many projects of equal impressiveness and delight, many far more ambitious ones. In his children's zoo (17,18,19) Joseph D'Urso ('65) proves not only his mastery of architecture, drawing, construction, and planning, but also the poetic spark which makes it all worth while.—O.G.



SECTION 'A' 1/8" = 1'-0"

19

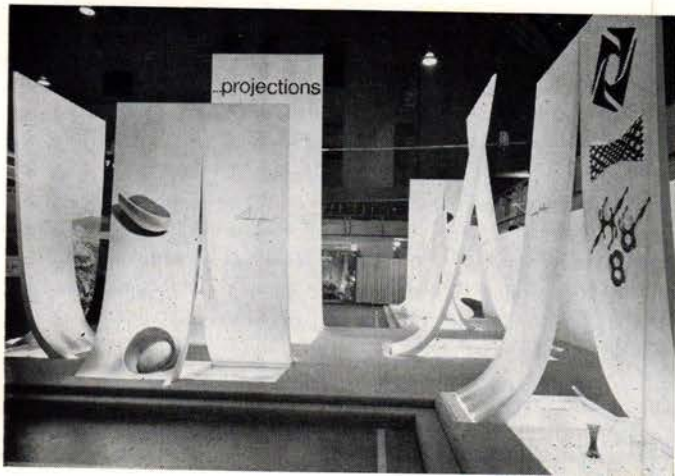
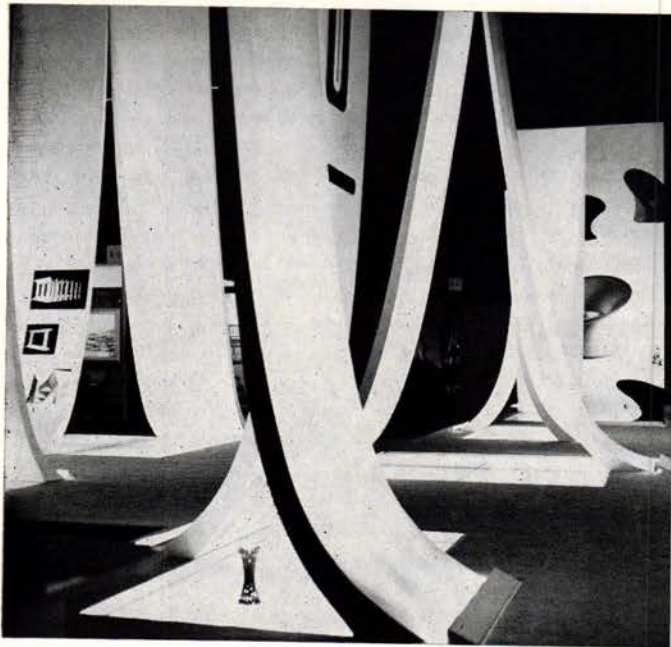
## PROJECTIONS

Chemstrand Corporation sponsors the most significant exhibition at the D & D show

*Here is proof that there are interior designers among us who refuse to be the docile decorators of a world planned by other professions, other industries. They are designers—yes—visual, talented, sensitive people. But also informed, concerned, competent to cooperate with management, science, and government in shaping the world of tomorrow.*

*Individually many designers analyze the challenges of our violently changing world on their scratch pads, idly. Professional design organizations air such ideas in lecture halls. The Projections shown here are the outcome of less formal conversations among friends—well known design personalities in the fields of interiors, furniture, lamps, fabrics. What they demonstrate is that their imaginations exceed their workaday spheres. Also that they are able to express their concepts in effective language.*

*Sharp ears in industry have caught the message—ears at Chemstrand Corporation, which footed the bill for a D & D presentation of the ideas of eight members of the group. The installation of big white fiber panels and backlit translucent floor troughs (below), bedded in Cabin Craft's tarragon-gray Acrilan carpet, was designed by one of the eight participants, Michael Lax.—O. G.*



## KLEENEX CULTURE

*Paul Mayen, Habitat, Inc.'s pioneer lighting designer and a design teacher, suggests we refabricate rather than dispose of our material possessions.*

Man was considered at his best when he was a child of Nature. Now Nature has become the ward of man. Once cities were incidents in Nature, now Nature is becoming a feature within the growing urban sprawl. Our towns, cities, metropolises, megalopolises, and general urban centers are striving to make contact with each other as if they were living, expanding and multiplying organisms.

Large, complex, not entirely understood, these organisms have metabolic needs which must be studied, attended to, guided, in order to perform within the ever-more-complex ecological system we have imposed on our home planet.

This spectacle of creeping urbanization is no prediction of the future—it is Now. In 1960, two-thirds of the U.S. population was urbanized; nearly 80% of the people in the United Kingdom lived in cities. The rate of urbanization in industrial and emerging industrial nations is so rapid that the most realistic available data are perpetually out of date. Can one predict that the entire world human population will soon be fully urbanized?

The interaction of modern man and his natural environment is out of kilter. Man is too impatient of his own evolution to use the slow services

*(Continued on page 225)*



## INTO THE WILDERNESS

*Darrell Landrum, Avard, Inc.'s prize-winning furniture designer, and a design teacher, suggests we find means to inhabit the unpopulated wilderness.*

Natural surroundings in the primitive state have always fascinated and challenged Americans, who were committed to explore their vast country. More than any other western people, Americans have lived in intimate contact with virgin lands and unspoiled natural surroundings.

The technological boom of America, the urbanization and industrialization, is 150 years old, but in the American subconscious lies a longing for the beauty of unbridled nature.

This romantic and nostalgic urge is in strong contrast with the intense rational technical world which man has created, but it is probably safe to assume that for most Americans our mechanistic society is begrudgingly accepted as a necessary evil not in real tune with our true nature. We are now capable of controlling technology to a degree which may be called magical, where a powerful genie can be conjured up to supply us the necessities we require without encroaching too much on our spiritual state. We are capable of achieving as natural a life as was ever possible, without being slaves to the ancient chores of daily living.

This new kind of primitivism is now ours for the asking, the chance to live in an imaginative natural  
*(Continued on page 227)*



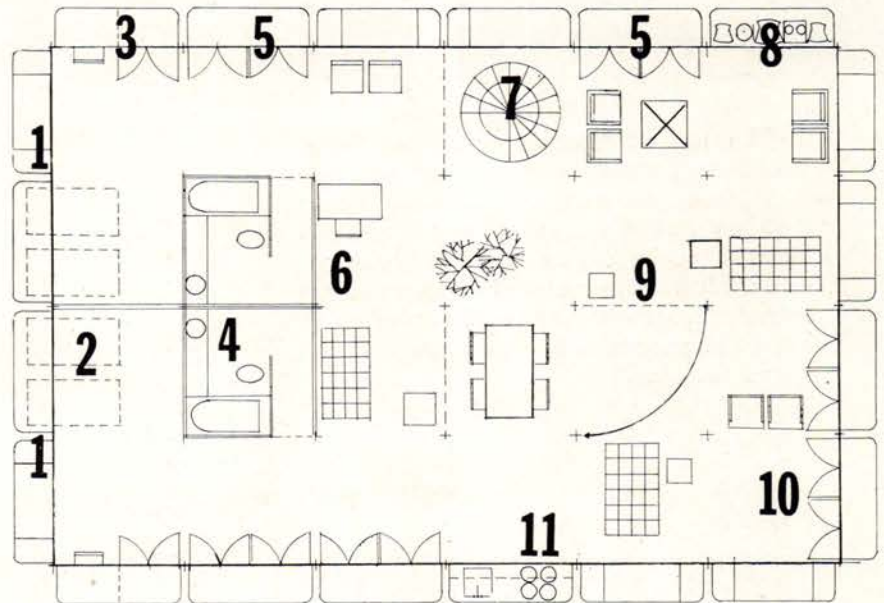
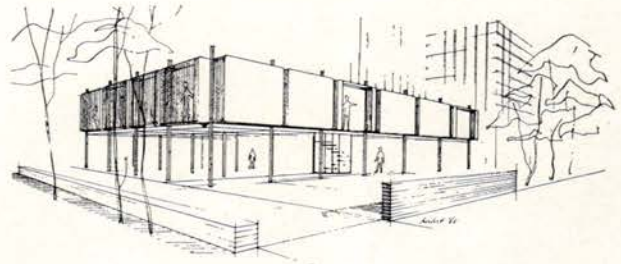
## HONEYCOMB PREFABS

*Albert Herbert, interior/industrial/graphic designer and winner of the A.I.D.'s International Design Awards in 1959 and 1960, suggests demountable buildings composed of prefabricated exterior wall units, with a choice of built-in furniture and mechanical facilities.*

*Theme:* Projected ideas on a fully factory-made housing unit, variable as to use and environment, yet without the general pre-fab look of today. A search for form and material to eliminate all on-site work, except hook-up of facilities.

*Solution:* A basic structural box shape, approximately 8'0" high, 8'0" wide, and 2'6" deep. This basic structural box would be made of fiberglass with a permanent outdoor finish. It would be fully insulated. The box can be treated with all manner of interior fittings, hopefully also all plastic, or other molded materials, eliminating all wood, handwork, and other manual fittings. Units would have their own air conditioning, heating, etc., as required. These units, outfitted as needed, would be placed within a structural framework of fiberglass beams. They would then be glued into place  
*(Continued on page 225)*

**KEY TO PLAN BELOW:** 1 Window with solar control. 2 Bed unit with drop-down beds. 3 Storage and desk unit. 4 Molded bath units with sonic waste disposal, air control, and water which is continually re-used and re-pumped through electronic purifier. 5 Storage unit with heating and cooling above. 6 Study area with equipment for micro-film projection and storage. 7 Enclosed entry tube with spiral stair for one-story unit, elevator for multiple story. 8 Entertainment unit, TV, etc. 9 Movable wall with density control. 10 Study with equipment for micro-film reproduction of books, movies, other material in public repositories throughout the world. 11 Kitchen unit, electronic stove, oven refrigerator, cleaning, platforming, freezing, disposal, cleaning, plate-making equipment.





## INSTANT STRUCTURES

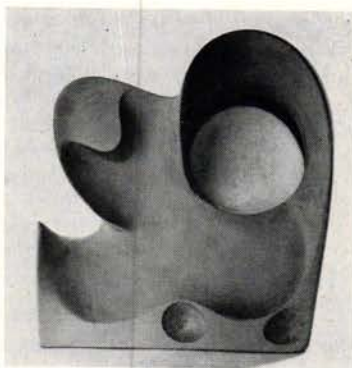
*Michael Lax, the industrial designer who designed the Projections exhibition (page 170), is an Alfred University graduate and Fulbright scholar, has many product patents.*

Reflected images of today are inadequate as projected ideas for tomorrow. We have the tools and knowledge for a new view . . . for forms and structures that are an aspect of a morphological process. We have the opportunity to examine, explore, adapt to new living patterns in environments of our own making.

The frontiers between pure science, applied science, and technology are dissolving. Science has already given man new life with synthetic hearts, blood vessels, eyes . . . His environment can also benefit from new knowledge from the skill of the mind and the hand.

This exhibit material visualizes projected technology and speculates on new forms and structures made possible by this technology:

1. The use of formable synthetics, sheet or fabrics to create pre-molded rooms such as the molded bathroom illustrated.
2. The use of flexible fibers stretched into shapes for furniture and made permanent and structural with coatings of synthetic resins.



1



3



2

3. The use of plastic in cellular form, foamed-in-place structures using spray-up techniques and very fast-reacting foams that become self-supporting within minutes and can be built into shelters, highways, cities. Illustrative material suggests foams extruded from various shaped nozzles which can be programmed to create new environments for man.

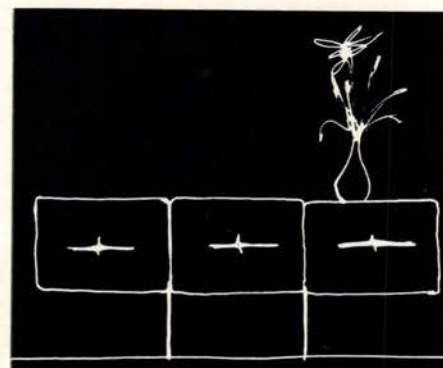


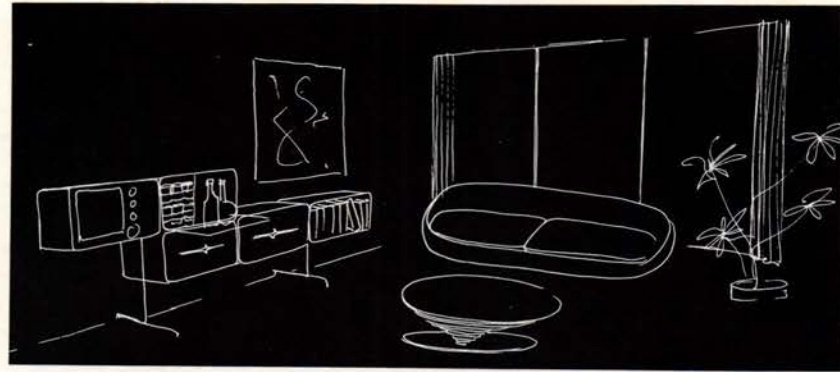
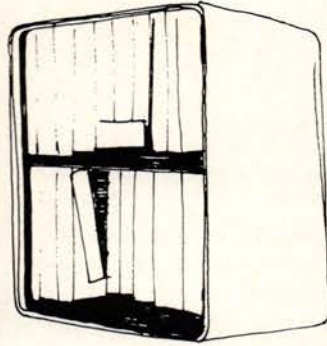
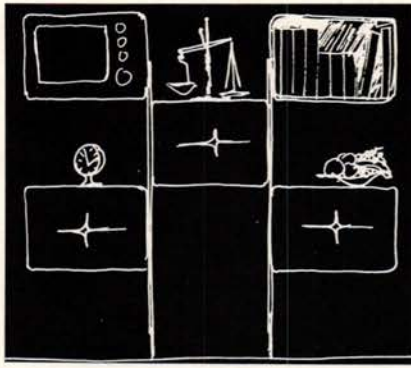
## SUITCASE HOUSEHOLDS

*Vladimir Kagan makes sculptural furniture, designs luxurious interiors, is known for conversation-making exhibition interiors.*

"Have Furniture—Will Travel" is becoming more than just a paraphrase of an old cliché . . . it is becoming more and more of a daily reality . . . All, that is, but the furniture! We are living in more and more of a mobile era. Statistically one third of the American population moves annually! This factor has a profound influence on our modes of life; it is certainly an enormous feature on the economic face of the nation. Millions of dollars are spent on moving annually, not to speak of the countless man-hours; losses in transit; losses in obsolescence of home furnishings that cannot be economically moved and therefore sold at sacrifice; losses in storage costs, insurance.

Who makes up this mobile society in America, always on the move? They are not really strangers to us; we know them well as our neighbors, our brothers and sisters and as sons and daughters. They are college students; teachers and professors uptrading their jobs; the vast number of engineers and professional men moving with their jobs and industries from one part of the country to another . . . corporate executives who move with an ever-expanding and diversified parent firm. It is the "go west young man" spirit





that sends our fellow Americans on a restless odyssey through our vast country.

How are we accommodating this growing trend? Some solution has been found in the so-called mobile home . . . Other solutions are the furnished apartment, hotel, motel, etc. Nothing or little has been done in the furniture industry to combine the comforts of home with the mobility of a two-suitcase.

In my studies, I have tried to anticipate the needs of this transient home by applying the yardsticks of comfort with the requirements of mobility.

The need for a new type of home furniture is apparent. Our conventional heavy "stable" type furniture no longer suffices. We have two directions in which we can go. One is collapsible or mobile furniture, the other is disposable or short-life furniture. I have chosen the mobile-collapsible direction. While the planned obsolescence . . . disposable theory may have its inherent advantages, the idea is repugnant to me, as it encourages economic waste and compounds an already acute disposal problem. Though this kind of furniture fulfills an immediate need, it ignores man's primal desire for permanence, for psycho-

logical associations with shelter.

I have set as my objective a concept in home furnishings that is light-weight, flexible and compact. Furniture that will be modern in function, contemporary in style and adaptable for multi-faceted living. The transient family needs multi-purpose furniture. New yardsticks of function must be devised. Chairs, tables, cabinets should be multi-purposed. Living room, dining room, bedroom furniture must all become interchangeable. Adjustability rather than separate functions must become the by-word.

Space must be fully utilized, a room that functions only eight hours out of twenty-four costs in fact, three times its base rental. It soon becomes apparent that such rooms and their furnishings become luxuries not suitable for the transient man.

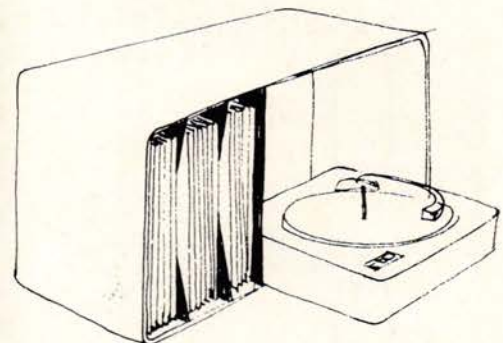
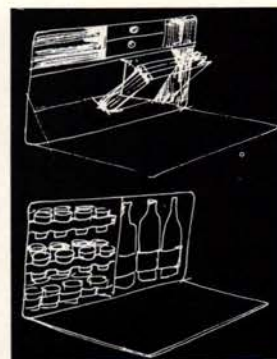
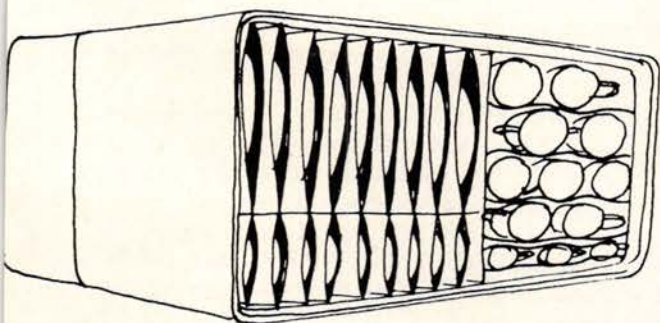
A storage cabinet must store more than one type of item, and though, in fact, it may store articles of clothing, its visual appearance must be suitable to living room, dining room or bedroom. This holds true equally well for the china storage unit, the hi-fi, the bookcase.

The major obstacles to a move are the packing and unpacking, breakage, and the futile loss of time and money.

It is my objective to design storage units that are modular, multi-purpose in their functions. Self-contained egg crates that will store and move their contents safely without reloading; furniture that becomes suitcases, cabinets that are their own storage crates . . . mobile stacks of individual components.

Tables are most functional if they can be collapsed, expanded, raised or lowered. A series of such tables can function as coffee, dining, end, or console tables.

Upholstered furniture is usually bulky, cumbersome to handle, and space consuming. The concept of inflatable seating would go a long way toward alleviating many of the above problems and still retain comfort and styling. Air cushioning together with engineered contours will make excellent, comfortable seating units. The entire collection of bulky living room seating would neatly fold away into a container that could itself serve as a table or cabinet. Another approach to collapsible-adjustable seating is the concept of seating modules held together by a variety of snap-together parts, creating dining, occasional and living room seating. All components in this collection would be interchangeable.





## FEATHERING OUR NESTS

*Jack Lenor Larsen's many careers and activities—as designer/manufacturer of fabrics, as design and color consultant, lecturer, museum trustee, and Commissioner for the U. S. Exhibition at the 1964 Milan Triennale may soon be eclipsed by his foray into architecture in African mode—his "round houses" in Long Island.*

The future's furniture designer, fabric designer and technologist need to be one super-craftsman; or a close-working team sharing common enthusiasms—tempering their courage with humanity. The great challenge will be in achieving spaces which are varied and personal within the limitations of mass-produced furnishings and look-alike cells.

The really big difference in fabrics of all sorts will be their gradual demise as a roll goods fodder for the wasteful handicraft of cutting-and-sewing. They will re-emerge as finished consumer products.

Our widespread need for relaxed, comfortable seating will be first met by stretchy-but-sleek, full-fashioned knit chair sweaters to pull on and off (4). Fabrics need to be reconsidered as any and all structured protective skins. Fabrics need to become monolithic packages for people.

New fabric and wall patterns, (and color for that matter), may be hyper-changeable so that projecting simple, inexpensive slides could condition the mood of an interior or make it 'a room with a view'. We will, in a sense, be turning on Huxley's 'feelies' and 'smellies'—but at home.

Electrically heated radiant rugs will be especially cosy for all sorts of bare skin types (3).

When electro-magnetic flock techniques make custom fabric application as available as paint, not only 'upholstered' furniture and carpets but whole unbroken interior surfaces will be flocked (5).

Spray-it-yourself fiber kits (6, 7) will give tomorrow's homemaker the ability to change and personalize interiors like free-wheeling spiders and silk moths.

The outdated handicraft of current building not only encourages work that is speculatively shoddy; it is oftentimes monstrous. (Our real—and increasingly rare—architecture would mostly not exist if not paid for with funds diverted from taxes.) Present day—unmodern—building will collapse because it cannot keep up with the exploding needs of a world-embracing middle market. Consider the Ubangis of Africa, unclothed and unhoused: each of their great grandchildren will have an apartment much the same as our great granddaughter's apartment.

Since Eden man has accommodated himself to any shelter afforded by his current technology. Now, having the potential techniques to build any inventable form, we need only to determine ideal spaces and enclose them. The revolution ahead will be the architects' acceptance of working from human (interior) need out through the exterior structure.

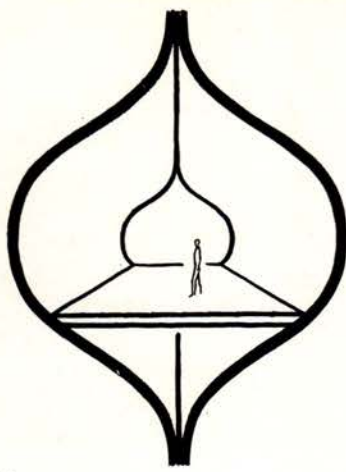
Our current problem is 'thinking out' sculptural, non-cubicle interior spaces in terms of multi-unit buildings. Housing units especially need to be easily fabricated, flexible—within and in combination—and appear from the outside as stacked-up houses (2). This pad unit (1) consists of only two 'halves' and a floor slab. These would be site-cast and erected by crane in any combination of units. Surface decoration will help relieve monotony.

Garden apartments which are literally gardens may be the most soul preserving urban quarters. Conditioning light and humidity would allow for real plants; rear-view projection would provide a changing view; the turf underfoot may be synthetic.

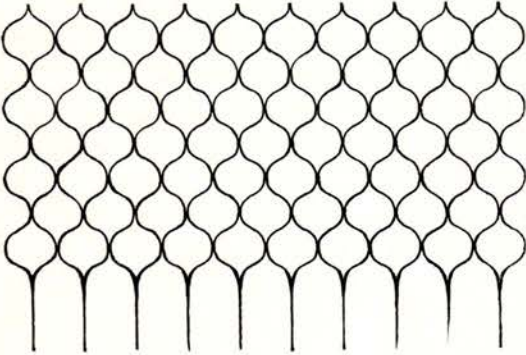
We will not only have new living spaces—some mobile, some disposable, some sculptural—but a whole array of new furnishing forms in the new interior environment.

Now the future is fairy candy. It's soft and moldable, airy. It had better have some dreams in it. The physical and human needs of the world's enormous new democratic society can only be met through advanced technology imaginatively applied. This future will require sensitive designer humanists.

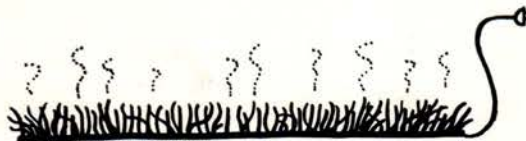
I guess all I am really saying is that the FUTURE will be, needs to be, *must be* so different that it deserves to be PLANNED FOR. If not, the present will invade it slowly, spreading more and more inept mischance—much faster and further than we have ever dreamed.



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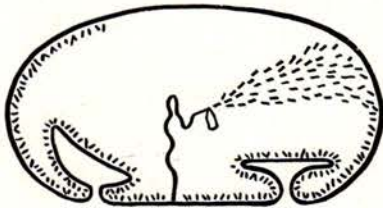
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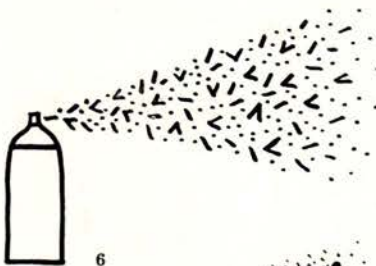
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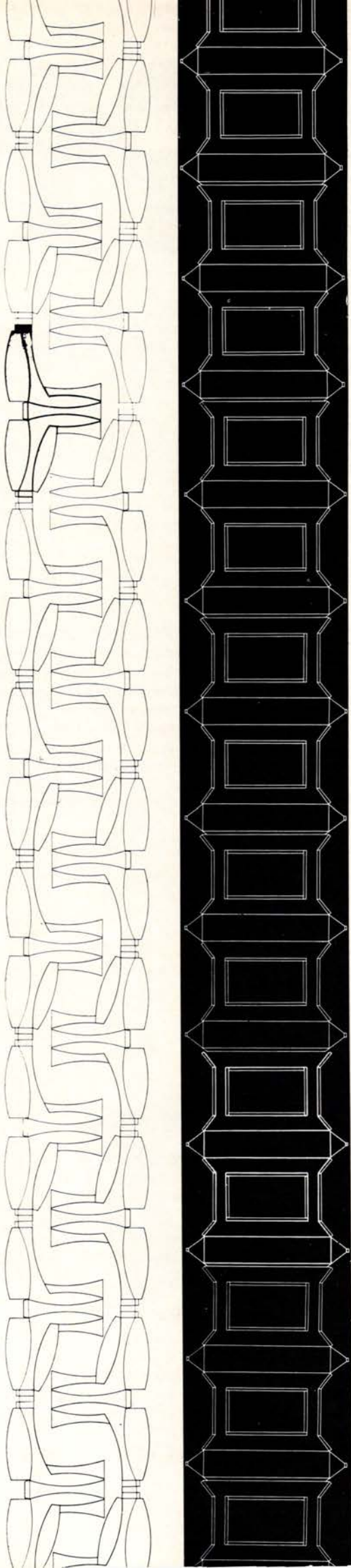
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## PRE-STAMPED BUILDINGS

*Samuel Lebowitz, currently design director of Michael Lax Associates, is a Pratt graduate and teacher with extensive experience designing exhibitions and paperboard shelters.*

Developments in natural and synthetic fibers have created new conversion techniques that go beyond traditional concepts of these materials.

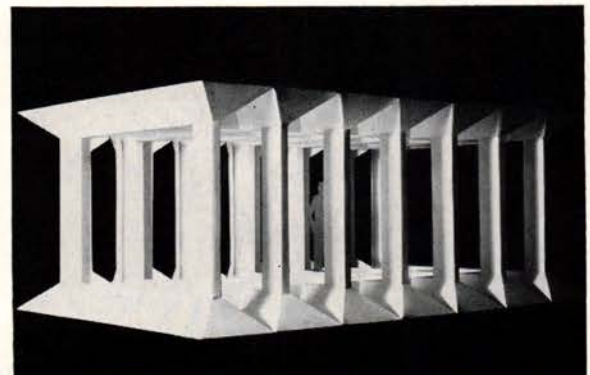
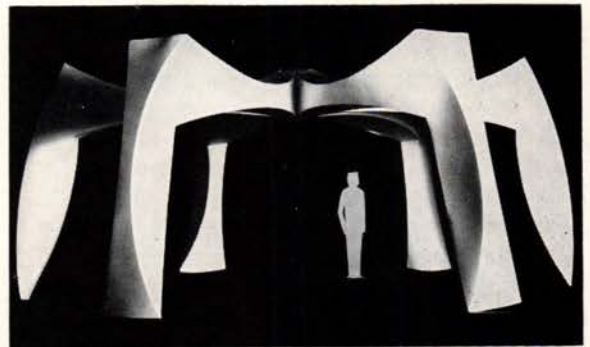
Fibers, urethane foams, styrene foams, polypropylene sheets are some of the raw materials which can produce the cores, the skins, and the binding agents that can offer new concepts for man to build with.

Synthetic sheets would be blanked out at high production speeds to form specific components, shipped flat to the site. These blanks would be folded to shape and filled with rigid foams. The blanks are pre-finished at the factory. Protective coatings and decorative patterns are applied simultaneously with blanking; embossed textural coatings may also be applied at this stage. Plastic electrical and plumbing conduits are adhered to the flat blanks as networks, capable of being tapped at modular intervals.

Structures can be designed as multiples of structural components or as continuous skins with premolded utility channels.

Furnishings can also be developed as an integrated continuum of the sheet or stamped out as independent units.

Prestamped architecture can liberate building from many of the technical straitjackets of traditional materials, and offers the potential for a unique aesthetic.





## CONNECTORS UNLIMITED

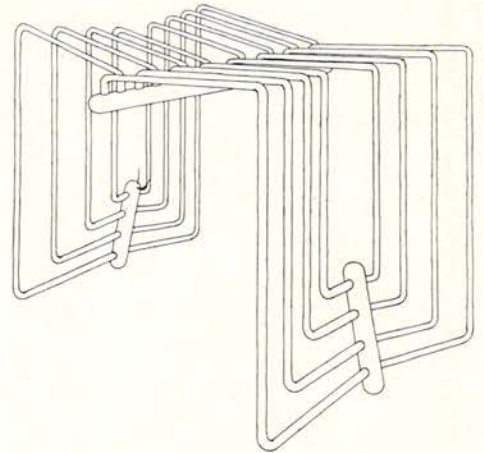
*George Nelson & Company, Inc., is headed by architect/industrial designer/teacher/writer/editor George Nelson, architect Gordon Chadwick, designer Ronald Beckman. (More about Nelson appears on page 138).*

The esthetic appeal of devices which act as connectors occurs on three levels. First, the mechanical idea itself may have an original beauty of order which can be explained and appreciated verbally. Second, the actual physical performance of the assembly, if efficient, provides great satisfaction. Third, its graphic, non-verbal image may be capable of elegance.

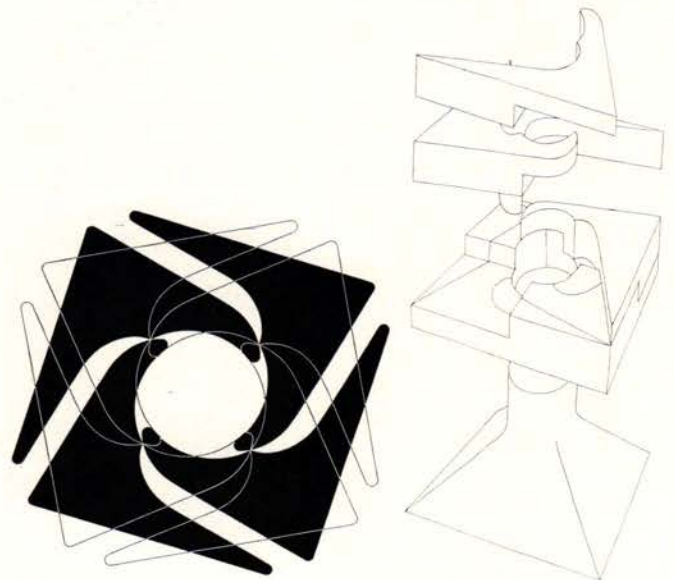
Most innovations, are directed toward satisfying a human need. They are many times made possible by the development of fresh applications of ingenious assemblies properly applied within the context of the problem posed. The solution may possess decorative qualities. In the past, decoration generally carried symbolic connotations. This connotative decoration had social meaning of a religious, political or intellectual kind. Perhaps the decoration obscured the structural functioning of what it was applied to.

It is our attempt to unveil denotative qualities, by disclosing the structural functioning of an object itself, rather than representing religious, political or intellectual connotations. It is interesting to us that these functional statements in time take on symbolic meanings and connotations.

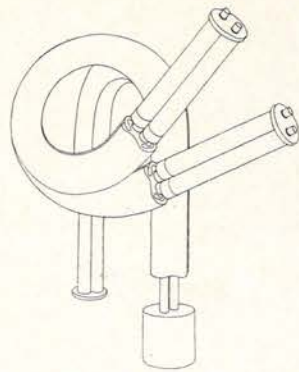
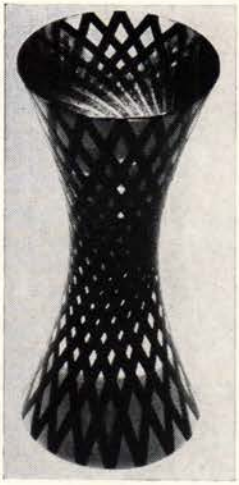
Our exhibit is a series of graphic symbols which represent mechanical systems. These mechanical systems in turn are applied to usable objects. The connectors are not imaginary; many of them are used in one form or another today. The applications are merely suggestions. We submit these proposals as a possible course of action which designers might pursue.



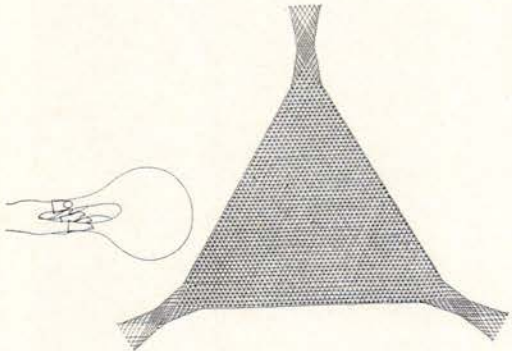
1. A THERMAL ASSEMBLY—Made of metals which expand in heat and contract in cold, this connection applies principles used in the assembly of machine parts to the construction of a hassock. Pre-drilled metal bars are heated to elevated temperatures, rods of equal section are refrigerated. The rods are placed into the holes which then contract as the rods expand. A clean, secure friction fit is obtained, which now conducts heat as a single unity, assuring a dependable bond.



2. GEOMETRIC CONNECTION — By applying critical tolerances, heavy stone fragments of identical shape are fastened securely about a central machined core, held together by gravity and interfaces alone—to form a table. Constructions similar to those developed in ancient times at great cost, are now commonly available through the use of industrial methods.

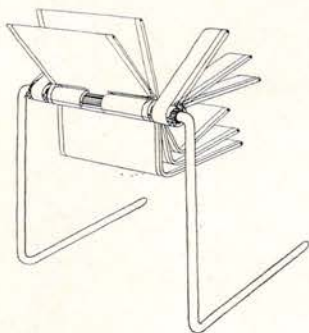
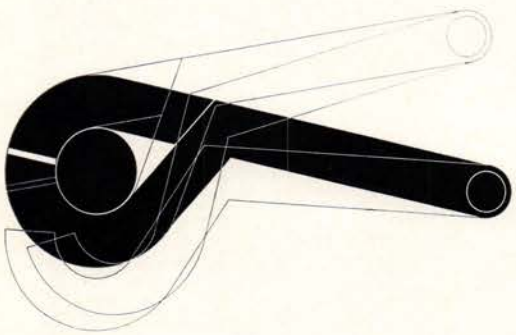


5. **NEGATIVE/POSITIVE EXTRUSION**—A molding which closes in upon itself to form channels acts as a lamp housing. The advantage of a flexing, sealed raceway which allows access to wires and functions as a fitting for fixtures is economically realized in this design.

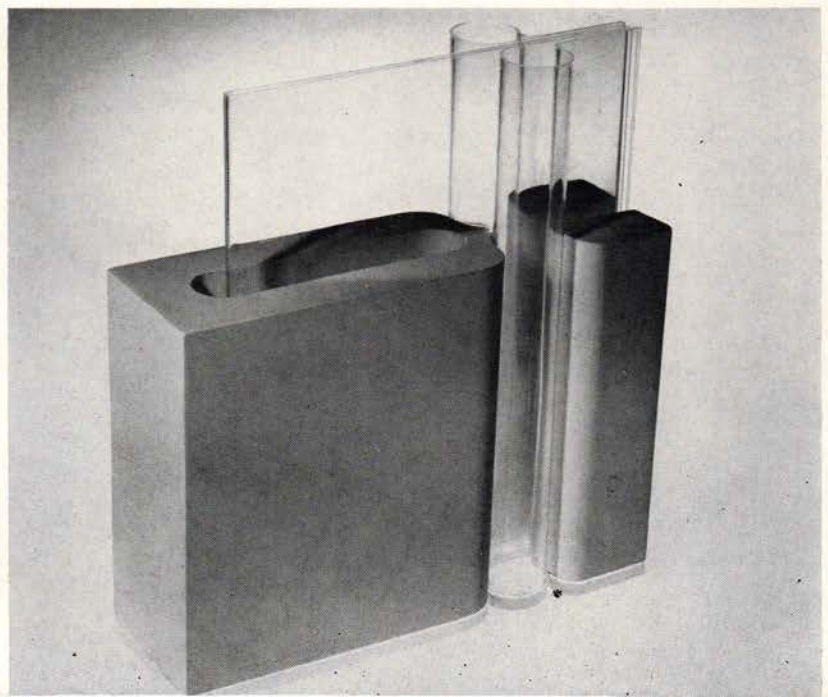
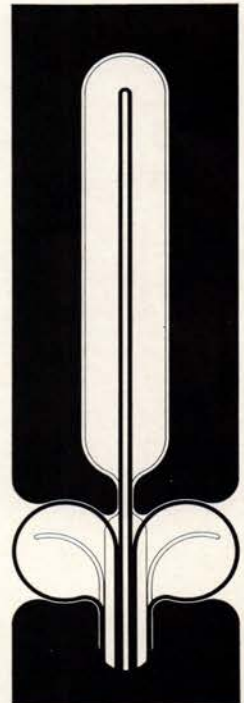
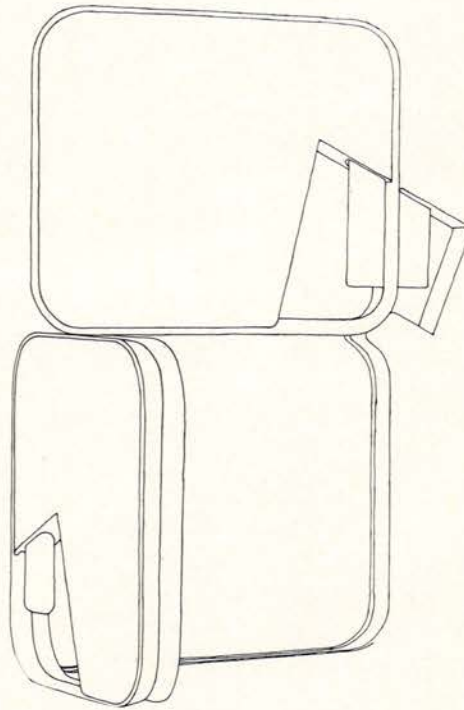


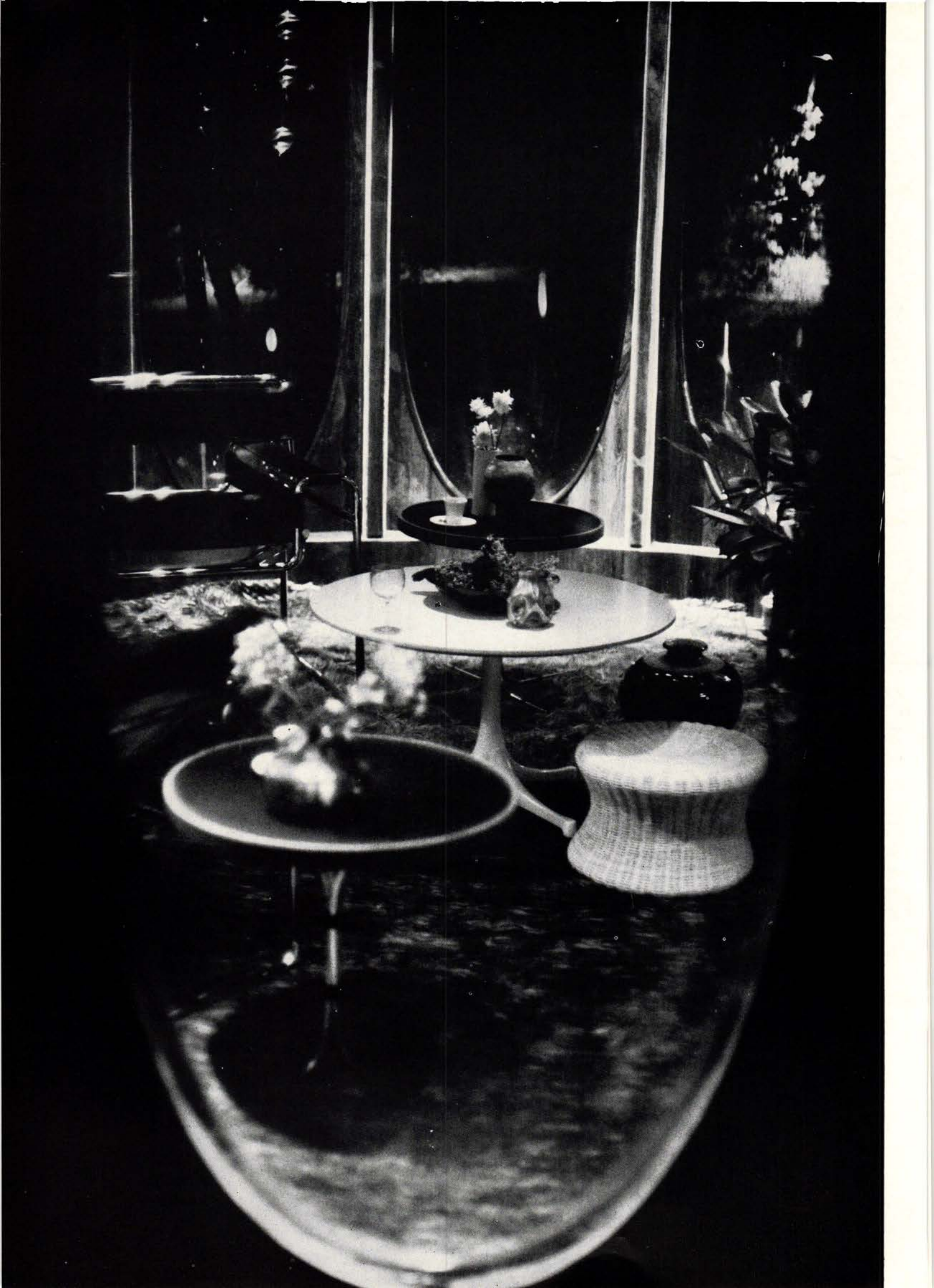
3. **WOVEN CLUTCH**—The principle employed in the Chinese finger-pull makes possible a one-piece woven carry-sling. This sling binds with increasing tenacity as its load becomes greater.

4. **RACHET**—A self-locking wrench mechanism is here employed to create a multi-adjustable chair. Back, arms and seat can be swung into various relationships to each other, and to an occupant, without the use of secondary fasteners.



6. **PNEUMATIC LOCK**—A door suspension which combines hinge, weather strip, sound seal and lock is created with inflatable tubing, valved to open and close. Turning the door latch evacuates air from the strip into the hinge, strongly gripping as the door swings out to a vulnerable position. Close door-fitting is not required with such a system—and rapid removal of the door is accomplished by deflating the complete assembly.







## ONE MAN'S PARADISE

*Maurice Medcalfe's tower in the woods is his place to unwind, to loosen the tensions of his workaday life in the city. The building is the annex to a home he will build, but not the home itself.*

You can see High Tor from here in Stony Point, deep in Rockland County. The trees — still slender but already tall, young new growth over what was pasture land forty years ago—have not yet been bulldozed. Suburbia has not yet engulfed Maurice Medcalfe's property. His private road lurches north down a mountain slope through dogwoods, white oaks, pin oaks, smooth and shaggy-barked hickory trees, and white cedars that screen out the hazy wide sweep of the Hudson to the East. During the leafy seasons the foliage masks Medcalfe's building until you arrive abruptly at the level site.

Unless someone happens to be on the wooden platform, you do not readily gauge the building's size. There are no such handy clues to scale as conventional windows. The form relates to no architectural prototype, hints at no purpose. This is no cottage nor castle nor chapel nor manor nor silo nor barn. The unanswered question catapults you into the unknown.

Not that the mystery is disquieting. This object, this building, is as tranquil as the trees and sky. It is a tower—a symbol of aloofness, no mundane form. But its smallness and material are endearing. Wood is all you see and smell and walk on. Spaced redwood planks weathered to gray compose the platform. Ruddy cross-sawn vertical redwood shiplap siding sheathes the tower with the honest carpentry of a logger's camp.

The slim towers — there are *two* joined by a glass-covered passage — are equal in height, not in diameter. The vertical rhythm of the spaced redwood boards on the smaller is interrupted only by the light horizontal tattoo of board ends. The sheath of the larger tower is interrupted by pro-





truding transparent oval bubbles — four on the back or west, eleven on the front or east. They reflect the landscape like giant teardrops. In places you see clean through the tower through opposite bubbles.

Climbing to the platform on any of the three short stairways, you find that the bubbles are about six feet high. Those at platform level, starting a foot above the floor, allow a clear view into a small, round, rosewood-paneled sitting room with built-in lighting (1).

The entrance is an inconspicuous glass door on the east side of the narrow, glazed, inter-tower passage. To the left of the door is the sitting room, to the right a circular stair of orange-painted steel lit by small amber bulbs spiraling up the walls.

Stepping down you discover that the towers start below the platform and pierce it. The round basement room is occupied by a huge, built-in foam-slab sofa curving around a round table. Again the lighting is in the ceiling and quite complex (2). Here below ground is extra space. Wrapped around the base of the stair tower are a tiny kitchen, a closet, a lavatory.

Up one flight from platform level you find the larger tower's round second floor filled with a square redwood box. You enter it through doors facing east, where there are three bubble windows. The box is a sauna—the bath of hot dry air beloved of the Finns, who enjoy it in quietness and dim light (3). Outside the west wall of the box are a sink and mirror and one bubble window. Outside the south wall are two enclosed toilets.

Still another flight takes you to a

floor where five closely spaced window bubbles facing east admit a flood of sun, a view of treetops (4, 5, 6). The light dances on translucent white glass mosaic tile which paves all the floor and the sunken tub—56 inches in diameter and three feet deep—filling most of the area. Glare is tempered by the mellow redwood which lines walls and ceilings. Behind a glass screen between the tub and west wall is a showerhead, low faucets, miniature buckets and stools from Japan. The only big furniture is a graceful vinyl-caned chaise. This is the Japanese bath — big enough, as in Japan, for a family or friends to dunk together. As with the sauna, one enters clean, having showered, soaped, and doused first.

Still another flight up, and you bend to avoid banging your head on the plywood ceiling of the stair tower. The passageway between towers, also is roofed low—with clear Plexiglas. You crawl on hands and knees through a small gate and straighten up on the deck of the larger tower, to sunbathe, doze, chat, enjoy a view different from any below.

In March 1963 *INTERIORS* published architect Maurice Medcalfe's drawings before he had the wood on the steel skeletons of the towers. The only major change since then has been his substitution of a redwood sheath on the stair tower for the experimental translucent plastic he originally planned; too many bugs remain in the material.

When Medcalfe calls his basement kitchen his *galley*, you may realize that the spiral steel stair tower has the confined look of ships' ladderways; that the one-room floors of the tower,

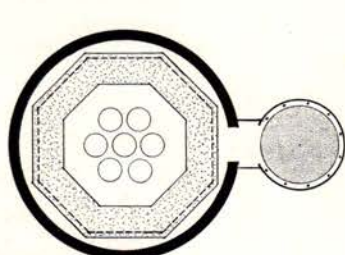
though visually unconfined because of the bubbles, achieve comfort in minimal space—12 feet 8 inches diameter though Medcalfe is a very big man; that the bubbles resemble portholes more than windows. So you are not surprised to learn that before Medcalfe took his architectural degree at Columbia University, he was graduated from the U. S. Naval Academy at Annapolis, where he learned, among other things, to speak Japanese; he served in peace and in the Korean War.

After that war he won a year's traveling fellowship—his study project being wooden structures in Japan and Scandinavia. There he learned about baths that were for regeneration and rehabilitation rather than for merely getting rid of dirt.

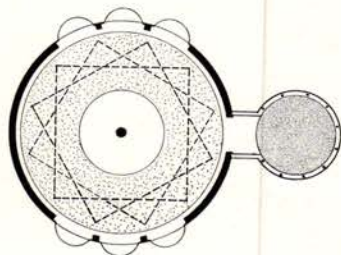
Like the Finns Medcalfe has built his bath before his home—to be a long, low building southeast of the tower.

The sometimes repeated cycles of the Finnish sauna—cleansing, bathing, relaxing, later eating and drinking—resemble those of the Japanese. Medcalfe's idea of alternating and sometimes combining the two is strictly his own. It is, after all, *his* tower.

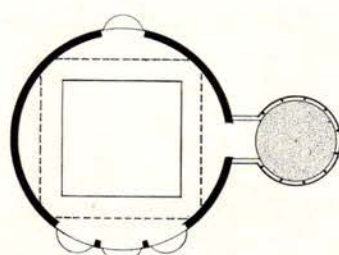
By building a tower instead of placing the rooms on one level, Medcalfe achieved results that to him justified the greater expense and structural difficulties: First he minimized the disturbance of the landscape, leaving almost every tree of the pastoral-forest idyl. Second he gained a great variety of views, from intimate, foliage-curtained grove to treetops and river panorama. Third, he dramatized the luxurious deliberation of each step in the unwinding process.—O. G.



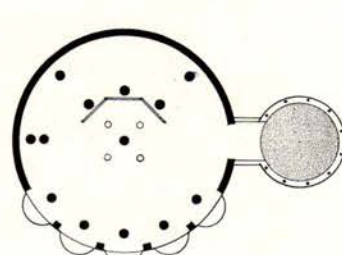
Reflected ceiling plans: basement



1st floor



2nd floor



3rd floor



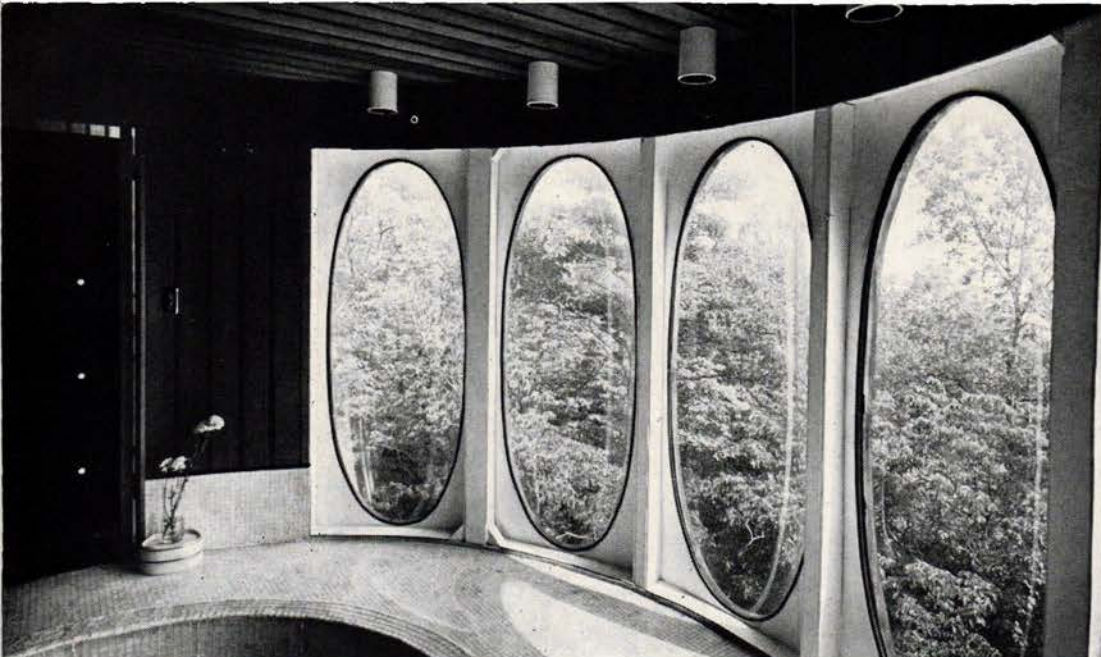
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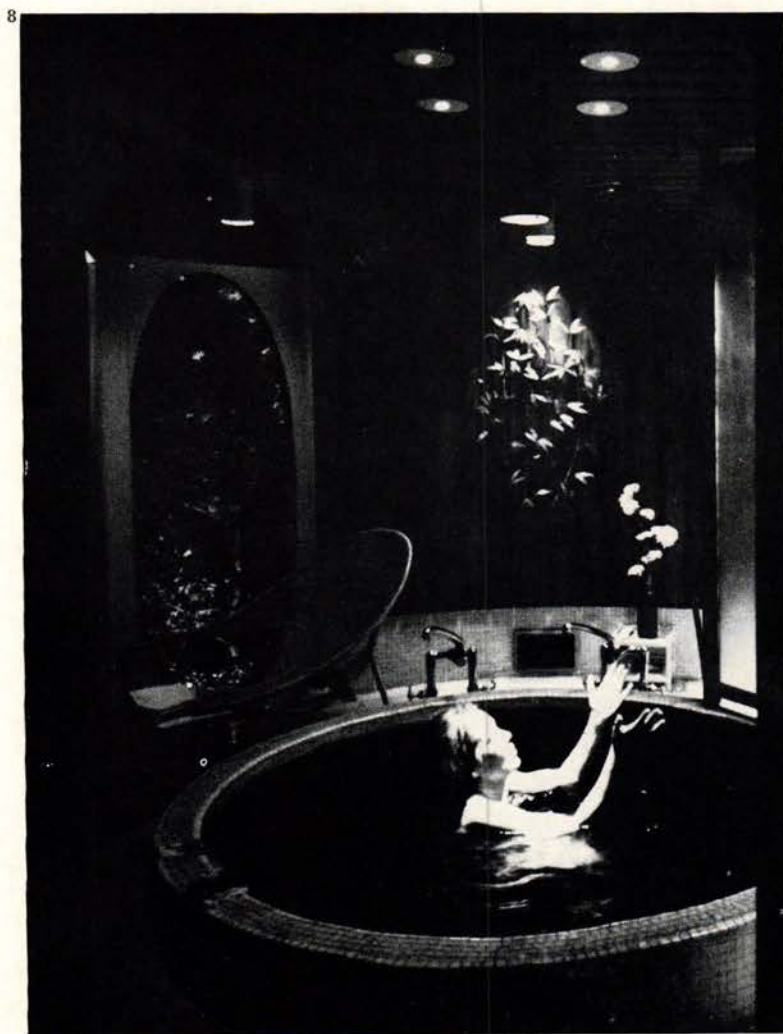
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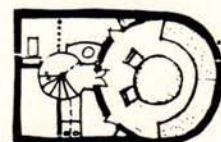
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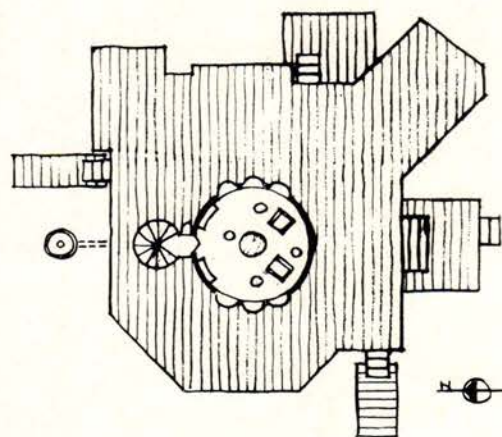
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9



10



12



7 Third floor. Fixed plastic bubble windows in black rubber gaskets fit into white-painted wood frames. Air comes from central passage and ventilators.

8, 9 Third floor, night. Lights in trees augment dimmable indoor lighting. Vinyl-caned chaise is waterproof. Oxidized metal bamboo sculpture by Francis Mair (through Lutten-Clarey-Stern) matches redwood wall.

10 Basement. Kitchen, bathroom and storage fit around stair tower. 11 Platform was designed with view from roof (13) in mind.

12 Detail of stair tower and roof.

13 Pad can be glimpsed on "moon viewing platform" below steps at center left. 14 Platform furnishings. 15, 16 Roof deck, view of Hudson.



13

14



15



16

17

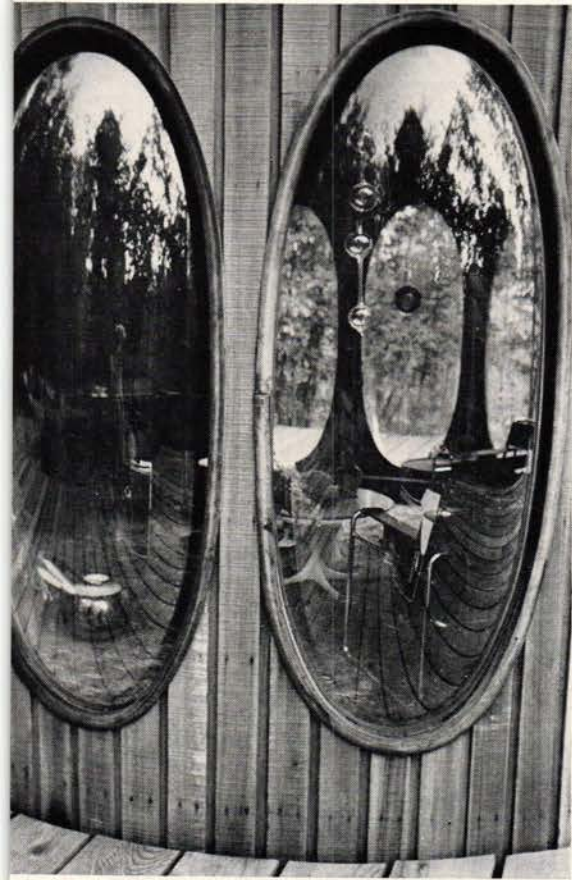


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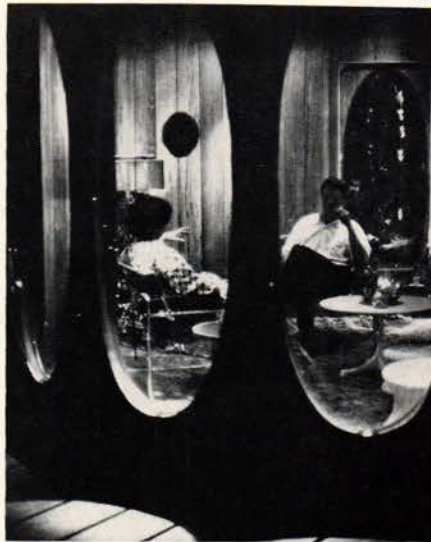
18





17, 18 Basement. Central ceiling light can be lowered apart from surrounding lights. Floor is black vinyl hexagons; table is wrapped in black Vinelle, walls are paneled in pecan plywood.

19, 20, 21, 22, 23 The first floor at various hours of the day and night.

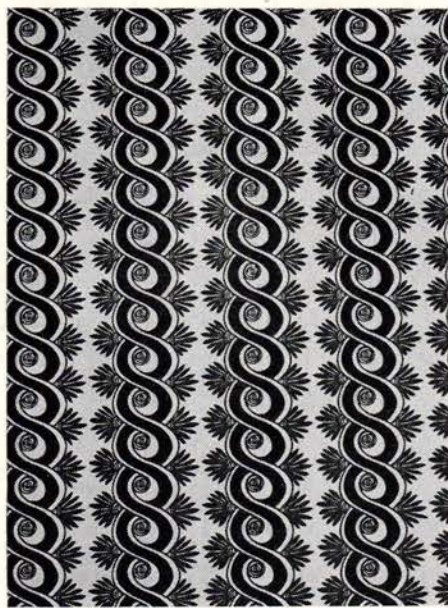


SOURCES: Exterior walls and platform, interior walls on third floor: Redwood through California Redwood Association. Interior doors: U. S. Plywood Corp. Interior walls: Charter pecan in basement, Classic Brazilian rosewood on first floor, Charter cherry paneling on second floor all from United States Plywood Corporation. Basement floors: Amtico vinyl. First floor rugs: Owners' gray-black-white woven Ankara goat hair. Third floor tile: Italian vitreous mosaic through Marble Internationale, Ltd. Exterior fixtures: Sylvania. Interior fixtures: Lightolier, Harry Gitlin, Sylvania. Dimmers on all lights: Superior Electric's "Luxtrol." Plastic for windows and passage roof: Rohm & Haas Plexiglas through Just Plastics. Lavatory tops: Micarta through U. S. Plywood Corp. Sealants: General Electric. Plumbing: The Crane Company. Kitchenette, heating, air conditioning: The Crane Company. Sauna: Viking Sauna Company. Black plastic covering on outdoor table, dining table, outer sauna walls: General Tire & Rubber Company's Vinelle. Woven wicker seating outdoors and woven wicker stools indoors and Marcel Breuer chairs in living room: Stendig, Inc. Tables in living room: Herman Miller and International Contract Furnishings. Chaise in Japanese bath: Decorative Imports through Lutten-Clarey-Stern. Basket stools, basketry and pottery accessories: Sona the Golden One.





1



2

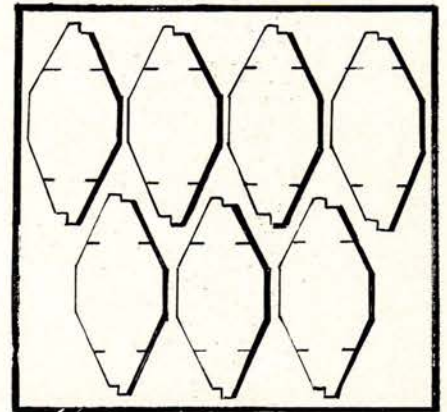


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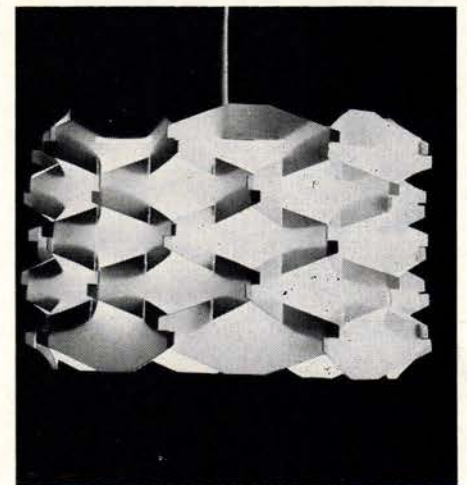
(Continued from page 56)

**Sophistication by the yard**

(1, 2, 3) EAGLESHAM PRINTS, INC., 979 Third Avenue, New York, shows a group of stunning fabrics in its urbane showroom decorated in warm grays, browns, and black. Twentieth-century *art nouveau* comes to life in a reverse print, "Chaumont" (1), available in white and any color. Its exploded tulip design is arranged in a 34" repeat on 48" wide heavy cotton. Possibly inspired by the peacock's feathers, "Regence" (2) is a small-scale figured stripe offered in any color on cotton. A matching paper is made by Philip Graf, whose showroom is next to Eaglesham's. "Chartres" (3), a very up-to-date, crewel-like floral, has a 23" repeat and a coordinate wallpaper by Graf. A custom house, Eaglesham makes up all its prints to order in special colors on cotton, linen, mohair, a combination of cotton and linen, or, for contract work, synthetics. Designs range from tiny diaper patterns to large, bold florals; textures range from very rough basket weaves to delicate sheers.



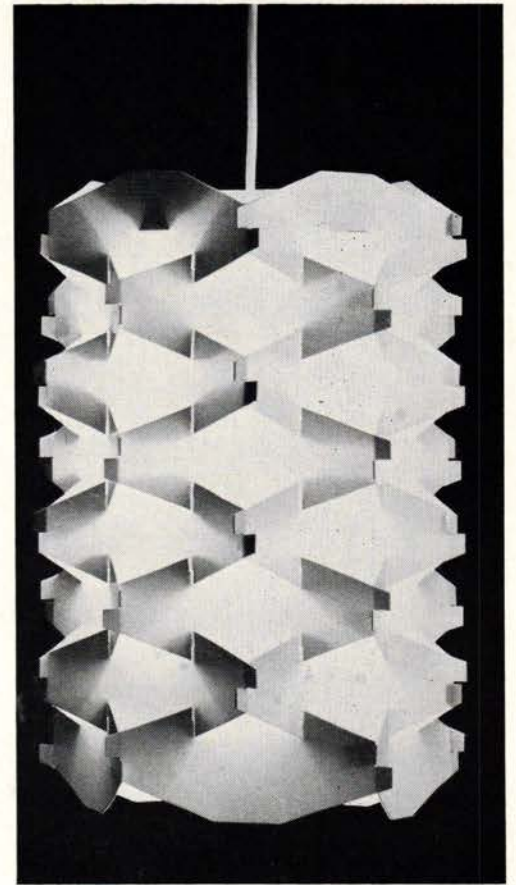
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5

**Knock-down light**

(4, 5, 6) DANLITE, INC., 306 East 61st Street, New York, is distributing a new do-it-yourself lamp designed by Denmark's Preben Jacobsen. Made of Polystyrol, the Cosmo Light knocks down into flat components (4) that are attractively boxed with full directions for easy, ten-minute assembly. Model #8 (5) is 9" x 14" and Model #5 (6) is 14" x 9 1/2"; two other shapes are available. These attractive shades are coated to resist dust and dirt, but when necessary can be washed with soap and water. Shown as a pendant, they may be placed on a base.



6

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*Executive Offices in the new national headquarters of Naegele Advertising Companies, Inc. Interior designs by Judith Goodnow. Heaton Incorporated, Grosse Pointe, Mich.*

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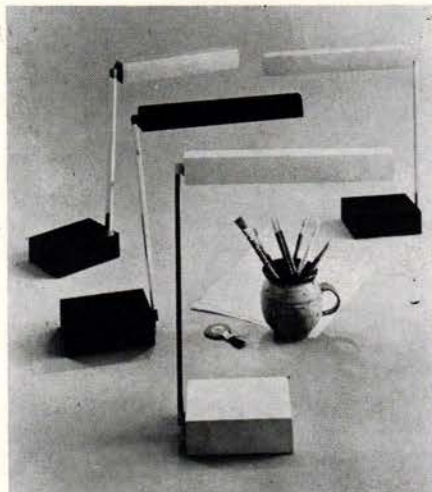
"The Egg", easy chair 3317, upholstered, loose cushion, swivel base in aluminium.  
Footrest 3127: upholstered, aluminium.  
Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N.Y.  
Templeton 8-32 5, Division of Fritz Hansen, Copenhagen.



**FRITZHANSEN-FURNITURE**

#### Take-apart high intensity lamp from Lightolier

Newest compact, high-intensity lamp from Lightolier, Inc., 346 Claremont Avenue, Jersey City, New Jersey, is the "Baton," below, which contains two low-watt bulbs within its slender shade; because of special unit construction and shape of the shade, the amount of light is comparable to a 100-watt bulb, giving widespread high-level, pure white illumination. The unit is suited to many purposes, standing



or wall-hung; shade and base plug into the metal arm, making it possible to take the lamp apart for easy and convenient storage or for traveling. Durable built of precision molded parts, the base measures 5½" x 4" x 1¾"; the entire unit stands 14½" high and weighs four pounds. Baton is offered in four finishes: bone white and polished chrome; matte black and polished chrome; beige, espresso and polished brass; spruce green, fern green and polished brass.

#### Restaurant table tops custom designed

An addition to the commercial line of Daystrom Furniture, Commercial Division, South Boston, Virginia, is a series of durable, moderately priced tables and chairs for restaurants and cocktail lounges. The swivel chair sits on a sculptured aluminum pedestal base; it has a contoured back, and the foam seat is vinyl-upholstered. Daystrom's

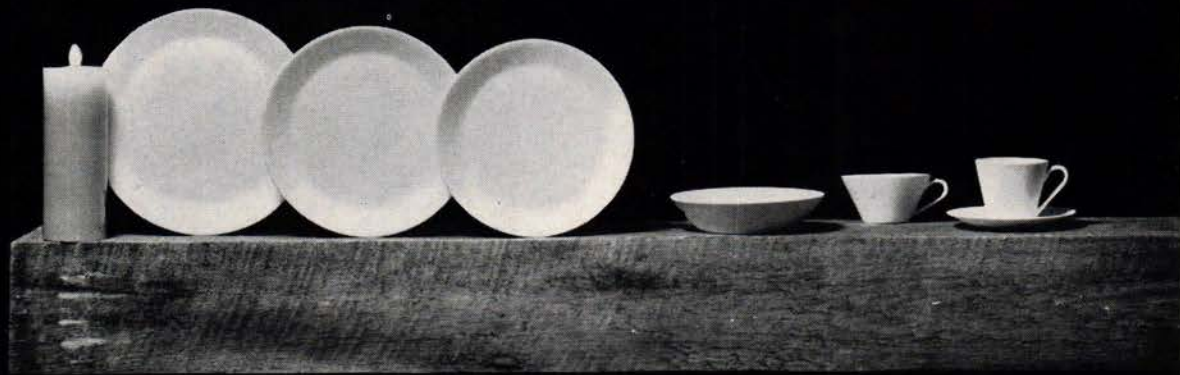


exclusive custom design service allows a customer to order any size or shape for the table top, finished with his decorative design, emblem, corporate seal, or monogram—silk-screened to personal preference. The table is also made in a large selection of wood grains and colors of rugged plastic laminate; its pedestal base matches the chair.

#### Linear 7000 series office furniture

Columbia Office Furniture Division, Standard Pressed Steel Company, Jenkintown, Pennsylvania, has introduced its Linear 7000 series of contemporary desks, tables, and credenzas which combines new design features with rugged construction. Chrome legs are set flush in each unit and ascend to the top to form a linear "reveal" which provides a pleasing contrast to the range of enamel furniture finishes.

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## Wrought iron grillework panel series

Two wrought iron grillework panels—"Malta" and "Gibraltar"—are the first in a new Mediterranean Series of wrought iron furnishings being introduced by the Panel-board Manufacturing Company, Inc., 222 Pacific Street, Newark, New Jersey, and 825 East 62nd Street, Los Angeles. The panels have been treated with a special hardening process, permitting their use out-of-doors. Malta



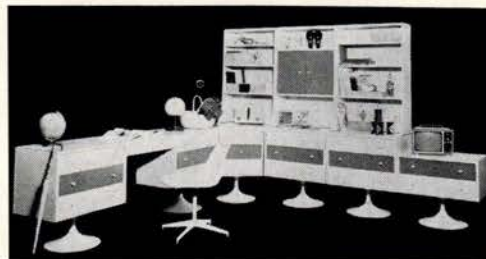
panels are 72" high, 16" or 24" wide and have pre-drilled holes in the framework for attachment to walls. Gibraltar panels are 72" high, 16" wide; similar holes in panels and brackets allow them to be joined in sections to form an extended screen. The Spanish Renaissance curves and arches of these two designs complement each other so they may be used in combination.

## Adjustable picture lights

Lights to illuminate paintings, in contemporary and traditional style and mounted to the top of the frame or to the wall, are made by Halo Lighting, Inc., Des Plaines, Illinois. Called Bracket-Lites, each unit is adjustable two ways: 1) the bracket arm may be telescoped to position the lamp for overall illumination; 2) the light housing itself can be swiveled to control fixture glare. Available in three styles, they are finished in satin aluminum, satin brass, antique brass, and provincial white and gold.

## Pedestal-based storage cases

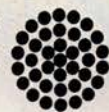
"Space Mates" is a smart new line of pedestal-supported modular furniture by Gilbert-Jaffe Company, Inc., 34 East 29th Street, New York, furniture manufacturer. The line combines modern storage cases with formed steel pedestal bases as supports. The units can stand alone or be arranged into wall units. Cabinet tops, fronts, and sides are completely covered in durable, color-coordinated Formica plas-



tic, offered in a new Formica suede walnut (resembling oiled walnut), and in solid white. Accent colors for drawers and doors, which can be combined with either the walnut or white, are: raspberry, French blue, primrose yellow, and black. The scratch-resistant pedestal bases are in solid white or matching accent colors, and drawer pulls are white porcelain. Two headboards, a mirror, a bench, and desk chair are also in the line. Maintenance is minimal due to the easily cleaned materials and space under the furniture.

#65/96MF Sofa, #65/32MF Chairs, and #5207/40 table. Bases are mirror-polished #304 Stainless Steel. Available in wood. Sofa and table available in varied sizes. From the Cumberland collection, designed by Jacob Epstein/Cumberland Furniture Corporation, 40 East 49th Street, New York 17, Plaza 9-8444.

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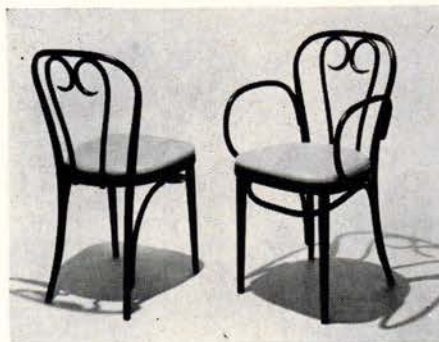
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### Thonet twists venerable Vienna chair

Latest descendant of Thonet's famous bentwood "Vienna" chair for restaurants (over 100 million units sold since 1859) has been presented by Thonet Industries, Inc., 1 Park Avenue, New York. It's design now has a new scrolled "twist" in the two-piece inner back supports which flare up, slightly out, then curve inward to meet at the top with



calligraphic coils (see cut), replacing the looped one-piece back support of the original. Also, the front legs are slightly straighter than the former flared design. The 130-year-old Thonet company specializes in the manufacture of chairs, tables, and a variety of other items designed to withstand heavy use in restaurants and other contract interiors.

### Booths by Brody

In a medium price range, B. Brody Seating Company, 5921 West Dickens Avenue, Chicago, offers a quilt-back model in restaurant booth seating. It comes with single, end, center, wall bench, quarter-circle and half-circle units—with legs or a closed base. Spring seats are fully upholstered. Additions to the company's contract line of bent steel chairs are two bar stools—each with upholstered back (oval or rectangular) and seat, and brass foot rail. A number of painted finishes and upholstery colors are offered.

### Chairmasters caters to formal hotel dining rooms

The carved frame arm chair, below, has a matching side chair and is made by Chairmasters, Inc., 200 East 146th Street, New York, manufacturers of seating equipment for



hotels and restaurants. Seats have spring construction and backs are upholstered on both sides. The chairs come in standard finishes and a variety of upholstery coverings.

## THE ARCHITECTURAL SERIES

The Architectural Series of John Savoy Furniture is a high style group of architectural seating which includes Lounge, Executive, Jr. Executive, Modular and Sofa units designed by Sheldon Keidan of Designers Fore Ltd.

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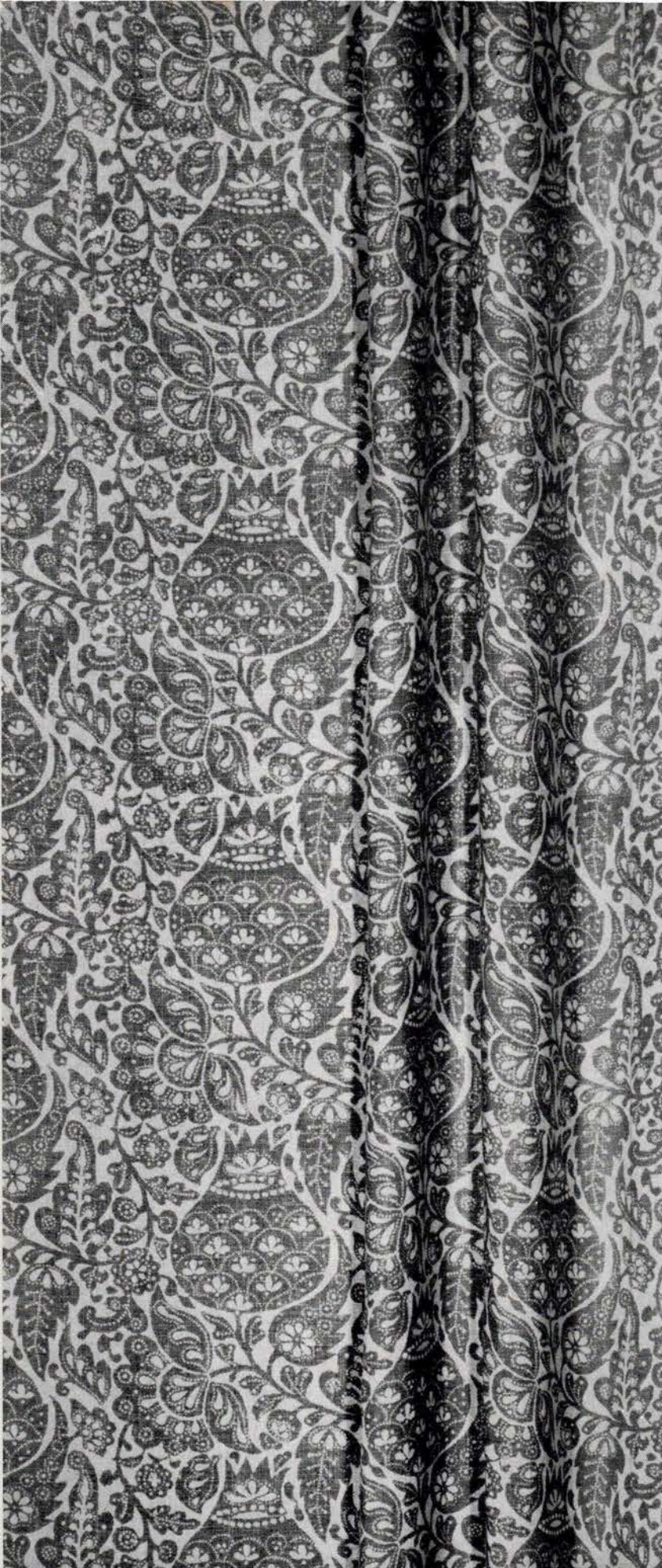


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## Window shade exhibit at Design Center

The exhibition space of the Window Shade Manufacturers Association in the National Design Center, 415 East 53rd Street, New York, contains an intriguing variety of shades designed by John Elmo, A.I.D. In the Association display, below, are seen, left to right: a Vistaglass shade by Joanna Western Mills (22nd and Jefferson Streets, Chicago); Calcutta by Illinois Shade Company (17th St. and Union Ave.,



Chicago Heights, Illinois) with bottom-up and pull-down installation; Joanna's "zig-zag" panel with shaped shade and matching Topper; Cancelite Stripe by Illinois with ball fringe and matching valance; Candy Pink Shantung by Breneman-Hartshorn (1133 Sycamore Street, Cincinnati); and Breneman's Carousel Stripe with Greek key pattern above the straight hem.

## Furs for the home

Janice International, Ltd., 256 West 39th Street, New York, now imports from India, South America, and Africa a complete line of furs suitable for home furnishings. In addition to a large selection of rugs, kapok-filled pillows, and bedcovers in a complete range of furs from vizcacha (rabbit) to vicuna, Janice offers fur by the yard making it possible to use it for almost any purpose. Whole zebra skins and mounted rugs of tiger or leopard are also available. Although many of the furs may be sponged clean with soap and water, and a new tanning process keeps the backs soft and supple, the firm maintains its own cleaning and repairing service for difficult jobs.

## Casement weave in vinyl

A new vinyl wallcovering pattern, "Tahiti," from The McCordi Corporation, 707 Fenimore Road, Mamaroneck, New York, reproduces the open, airy appearance of a typical casement weave fabric. This lightweight, 54-inch vinyl appears in an array of pastel colors suitable for all interiors. The special "High Adhesible" fabric backing is engineered to require a minimum amount of paste. Tahiti is also offered with an outer coating of Tedlar by DuPont for maximum stain resistance. No minimum order is required for standard colors.

## Colonial Williamsburg paint colors

The Martin-Senour Paint Company, 2500 S. Senour Avenue, Chicago, has been licensed to reproduce the authentic paint colors of Colonial Williamsburg. Noted as a pioneer in the field of multiple color systems, Martin-Senour will market 48 authentic colors—12 basic authenticated Williamsburg paint colors and medium, medium light, and light variations of each in both alkyd flat finish and alkyd semi-gloss enamel. The rich colors, ranging from a deep "Raleigh Tavern Green" to a soft "King's Arms Rose Pink," will be available at Craft House in Williamsburg as well as in paint dealer and department stores across the country.

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**"Guild Fantasy," a Tropicraft design**

Most recent of the colorful, textured, hand-woven wood designs from Tropicraft, 568 Howard Street, San Francisco, is "Guild Fantasy" which can be woven in any desired color combination at no extra cost. The weft is of half-inch round dowels alternating with single No. 10 oak-toned reeds; the warp combines various shades of blue and green



heavy textured yarns intermingling with earthy tones of bronze and dark green, accented by a double gold soutache band running through the entire pattern. Because of the weight of the heavy textured yarns and the dowels, Guild Fantasy (above) can only be used as area dividers, or cord and pulley shades. The company notes that this design does not lend itself to small free samplings; however, large sample cuttings may be obtained at a nominal charge.

**Vinelle vinyl goes Spanish**

The Chemical-Plastics Division of General Tire and Rubber Company, 155 East 44th Street, New York, has added "Montoro," a new expanded vinyl upholstery design, to its Vinelle line. Colors over a full metallic base coat give iridescent effects. Furniture manufacturers at the High Point market last month were presented with a Spanish package promotion which also included "Spanish Glaze," an antique leather pattern with high gloss finish, and "Pavanne," with the look and feel of brocade. These vinyls can now be biscuit-tufted, deep button-tufted, tucked, pleated, or draped; the warm colors blend well with Spanish-Mediterranean furniture designs.

**Houndstooth in vinyl**

"Glenda," a sporty new houndstooth vinyl upholstery with the look of a woven fabric, is now offered by the Masland Duraleather Company, Amber and Willard Streets, Philadelphia. Ideal for den or family room, Glenda comes in two elastic fabric-back qualities—extra durable expanded Vinyl-



aire and Zephyr. Smart color combinations are: harvest brown and black; russet and gold; red and black; green and blue; and black and white. Other recently added vinyl upholstery patterns are: Damsel, an embossed leafy effect with the look of damask; and Sandra, a tri-color floral.

**Cool lights**

Lighting Services, Inc., 77 Park Avenue, New York, has developed a new group of metal downlights, P150 Series Pendants, which may be used with PAR-38 dichroic reflector lamps to provide high intensity accent lighting without destructive heat. These lights are recommended for sales counters, food displays, planters, and similar problem areas.



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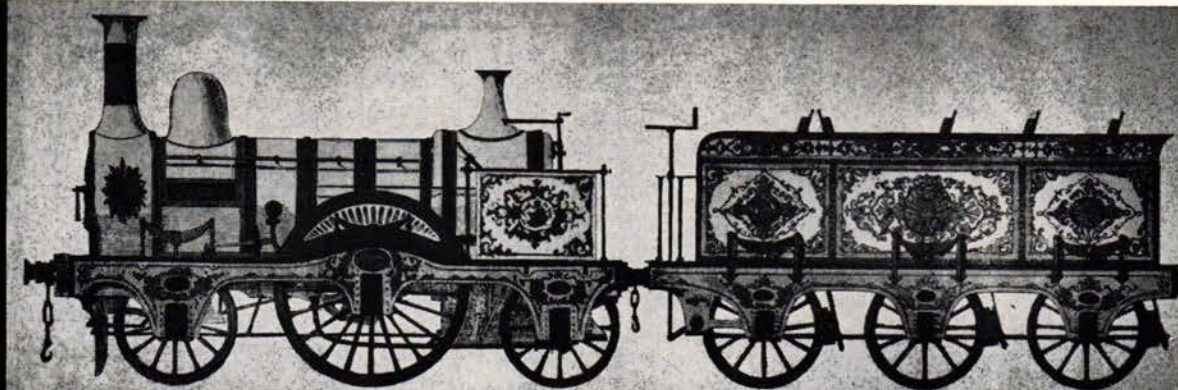
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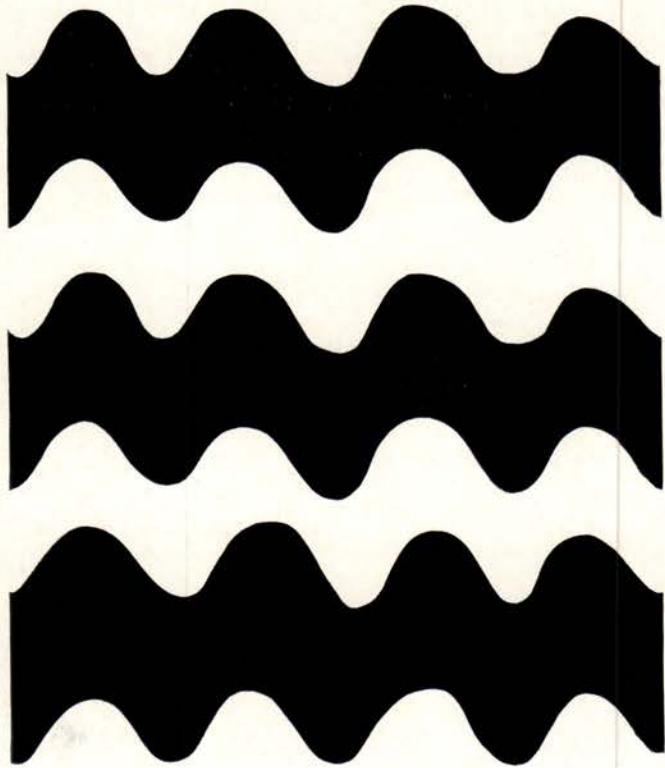
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The wisdom of walls by Winfield Winfield Design Associates, Inc.



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The pendants will also accept standard PAR-38 and R-40 lamps in all wattages and are available in anodized brushed aluminum, mirror chrome, or brushed bronze and in black, matte white or bronze. A cellular metal louver eliminates glare, and a selection of 55 glass color filters is offered for toning the light beam.

**Molded panels resemble wrought iron, stone**

A series of light-weight, molded decorative panels which duplicate the appearance of wrought iron scrollwork, woven reed, and sculptured stone, have been introduced by Galway, Inc., Contract Division, 320 West Ohio Street, Chicago. At a fraction of the cost and weight of the real thing, these two-foot-square panels are specifically for contract interiors and exteriors—as room dividers, gazebos, railing trim, lighting grilles, building facades, etc. Six designs are offered; all carry the design on both sides; five are open-work; one has a solid background. Installation is by means of channeled wood or metal mullions, adhesives, screws, or other fastening devices.

**Armstrong system lessens subfloor preparation**

The Armstrong Cork Company, Lancaster, Pennsylvania, has announced an important new development in sheet vinyl flooring installations with the introduction of its Perimiflor Installation System which makes possible the installation of Armstrong's Montina and Tessera Vinyl Corlon over many structurally sound subfloors, including oil resilient floors. By reducing the amount of work required for old subfloor preparation, time and labor costs are said to be substantially reduced in all remodeling work, particularly in large contract installations. After the subfloor is prepared, a two-part adhesive (Perimiflor S-200 Cement) is applied around the perimeter of the room and at all seams

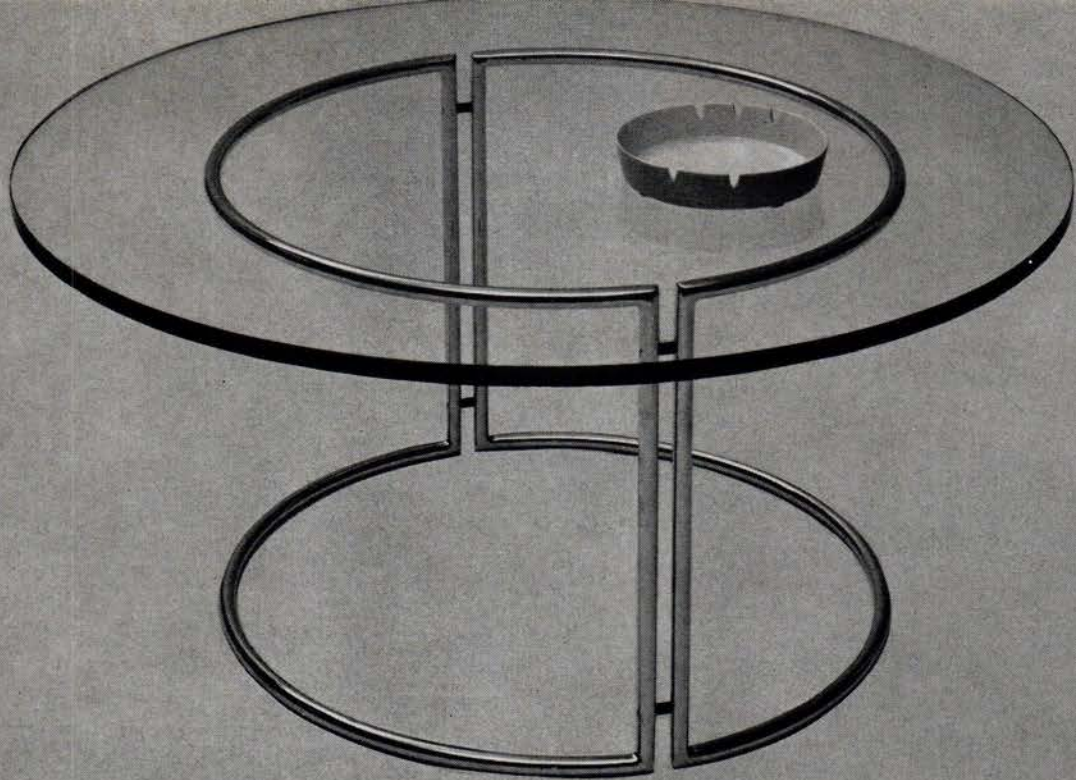
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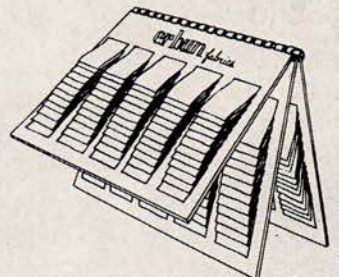
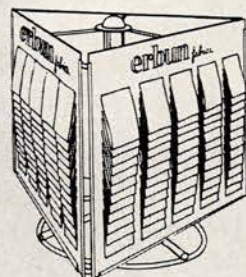
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to secure the new flooring. Perimiflor installations are guaranteed by Armstrong provided that the work is done by Certified Perimiflor Installation System Retailers.

### New guarantee program from Dow

A four-year guarantee for Saran webbing used on patio, lawn, and other outdoor furniture has been announced by The Dow Chemical Company, Midland, Michigan. The company will replace within four years of date of purchase any defective Saran webbing that is used on furniture bearing its seal of approval. An identifying hang-tag will be used on the furniture carrying this guarantee. Saran re-webbing kits are also included in the four-year warranty against breaks or tears. Webbing, made of Dow Saran 909 resin, resists deterioration when exposed to sunlight. It also maintains its flexibility over a long period of time, is resistant to sun bleaching, maintains its tight construction, is non-flammable, and can be washed with warm water and soap.



Grover W. Sprunger

### Dunbar Board Chairman G. W. Sprunger dies at 75

That the news of Grover W. Sprunger's death should be reported in INTERIORS' 25th anniversary issue is a melancholy coincidence. Sprunger, a lifelong resident of the almost wholly Mennonite community of Berne, Indiana, was the former president and manager of Dunbar Furniture Corporation, one of our finest manufacturers of quality furniture. As an organizer of what remains one of this country's unique crafts industries, he provided the backbone for the perennial flourishing of the inimitably elegant designs of Edward J. Wormley, who became associated with Dunbar in 1931.

The rise of the company might be ascribed to two economic crises—the first being the post World War I decline in the market for the Dunbar Company's original products—buggy seats, following the emergence of the automobile. The second crisis was the depression. At that time Wormley and Sprunger, who already was running the company, found each other, so to speak, and Wormley produced the designs which Dunbar craftsmen converted into furniture that has since been universally admired and never successfully copied.

Management of the company was taken over several years ago by one of the Sprunger sons, Harold D. Sprunger, but the late Mr. Sprunger remained active until a few years before his death, which came on Sunday evening, October 25th, four days after a heart attack. He was in the home of a daughter, Mrs. Russell Studler, when death came.

Mr. Sprunger for many years taught Sunday school in the First Mennonite church in Berne. He is survived by two sons, two daughters, nine grandchildren, three great-grandchildren, and three sisters.



## Animal Skin Designed Carpets

*These stylized designs are in stock for immediate delivery and can be used in the sophisticated salon or casual corner. Woven in a luxurious velvet pile, this quality is adaptable for area rug or wall to wall installation.*

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**Carpet Corp.**  
 979 Third Ave.  
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4600 series multiple seating



Pictured here are but a few representative pieces from the current collection of office, contract and residential furniture at our showroom and featured in the illustrated I.V. Chair price list for 1965 at \$1, refundable with initial order.



the PLS pedestal lounge system



executive swivel chair



the admiral's chair



the pyramid system of tables

designs by john yellen

**i. v. chair corporation**

showroom: 969 3rd avenue • new york 22, n. y. • pl 2-8045

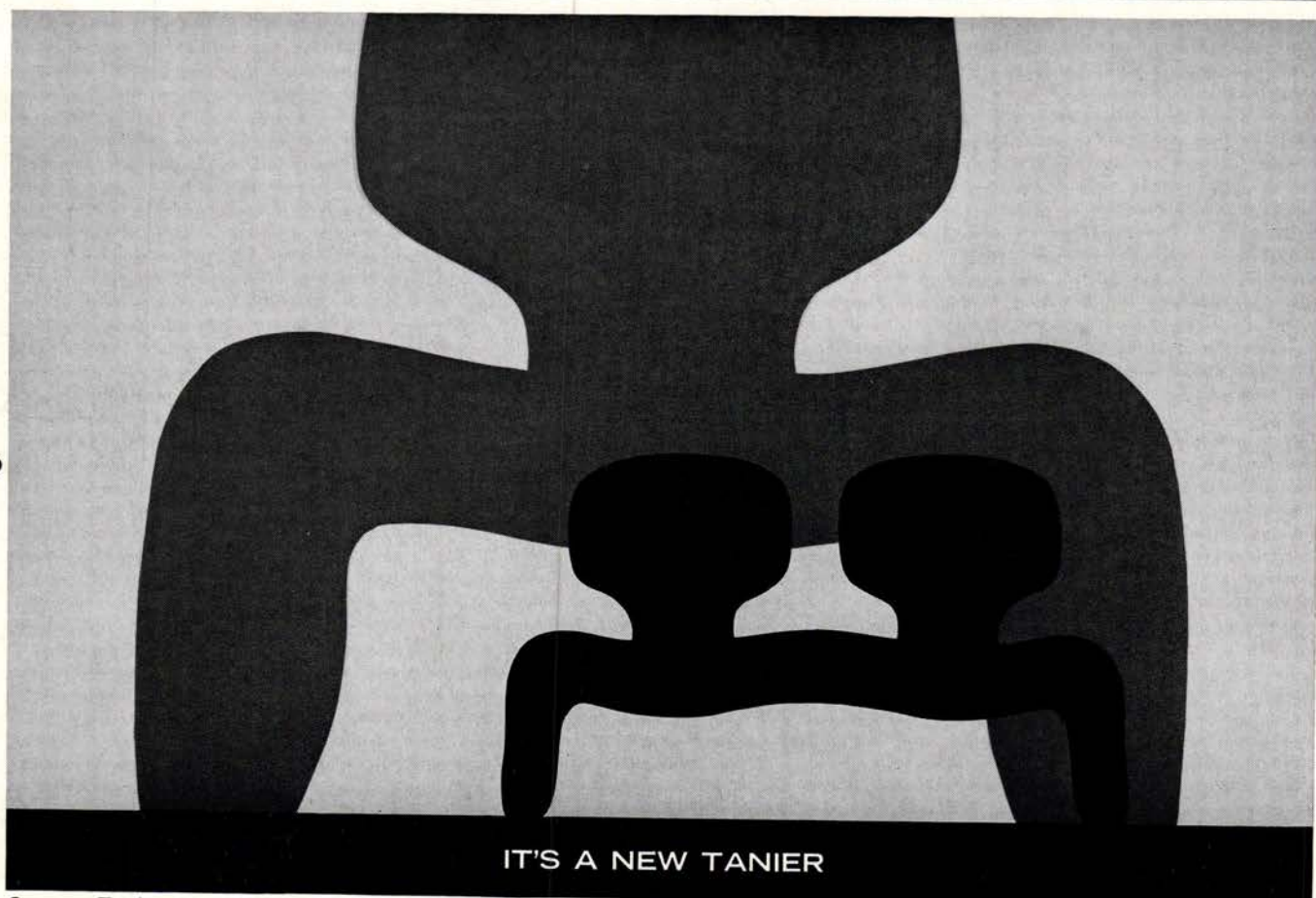
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# SWEDISH Furniture Fair

The only furniture fair in Sweden 1966, arranged by Swedish Furniture Manufacturers' Association, will take place in the St. Eriks Fair, Stockholm, from February 3-6. Every type of furniture on sale in Sweden will be displayed at the fair. About 300 firms will be exhibiting in the 240,000 square feet of floor space.

The fair will be open to trade people only. Visitors will be required to present a personal admission card to enter. Cards may be ordered free of charge from Swedish Furniture Manufacturers' Association, Box 14012, Stockholm 14. When ordering admission cards please state name of visitor and firm represented.

The Association will also undertake to reserve hotel accommodation on condition that requirements are sent in before December 31, 1965.



IT'S A NEW TANIER

George Tanier Inc. • Eldorado 5-6461 Decorative Art Center, 305 East 63rd Street, New York, New York 10021

### Stability of ductwork materials

"Modern Ducts and Fire Safety," a film sponsored by the American Iron and Steel Institute, provides a striking demonstration of the performance of four commonly used heating and air conditioning duct materials under actual fire conditions and shows that galvanized steel ducts have much greater fire resistance than ducts made of aluminum, asbestos-aluminum, or glass fiber. The tests, conducted by a leading research laboratory, measured the strength and performance of ductwork materials in "problem" environments, as well as their resistance to fires. Undertaken because of the growing importance of ductwork in the construction industry and the lack of clear, protective safety standards, the tests proved galvanized steel equal or superior to the other three materials in tests conducted for performance under static-load, puncture, and adverse environmental conditions. In the most important of the tests, the full-scale fire test, galvanized steel not only remained intact after 25 minutes when all other materials had failed but lasted for the full 60-minute test period. To arrange a free showing of the 16-mm. color motion picture, write to Committee of Galvanized Sheet Producers, American Iron and Steel Institute, 150 East 42nd Street, New York.

### Textile award

In recognition of outstanding service to the textile industry, Charles F. Meyers, Jr., president and chief executive officer of Burlington Industries, Inc. has received the annual award of the Textile Section of the New York Board of Trade.

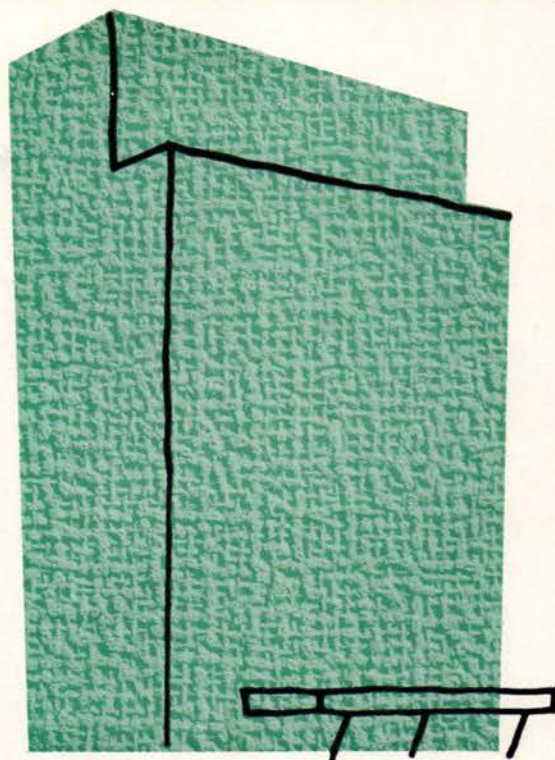
### SCFMA re-elects Gallo's Malkin

Irving B. Malkin, president of Gallo Original Iron Works, Inc., Brooklyn, New York, who served as president of the



8000 SERIES: Cocktail, Lamp and Bunching Tables. Grey Glass or Clear. Write for Catalog: TRI-MARK DESIGNS

1006 ARCH STREET, PHILADELPHIA 7, PENNSYLVANIA  
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DALLAS, SAN FRANCISCO



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Koroseal is decorative and easy to hang. Durable, too, it resists scratches, scuffs and spills. That's why you see it in hundreds of buildings, including:

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Tennessee Gas Building Houston, Texas	Lyric Theater Salt Lake City, Utah
University Baptist Church Abilene, Texas	Ohrbach's Department Store Los Angeles, Calif.
Edgecomb County Court House Tarboro, North Carolina	Stockton, Whatley, Davin & Co. Jacksonville, Florida
American Red Cross Buildings Oakland, California	Brunswick Building Chicago, Illinois
CBS Building New York, New York	I.G.A. Supermarkets Chicago, Illinois
The Chase Manhattan Bank New York, New York	Philadelphia National Bank Philadelphia, Pennsylvania

Koroseal vinyl wall covering comes in over 300 standard patterns and colors. Local inventories. For the name of your nearest distributor and sample swatches, write on your letterhead to: The B.F. Goodrich Company, Consumer Products Marketing Division, 277 Park Avenue, New York, N.Y. 10017. Or call New York—922-5100.

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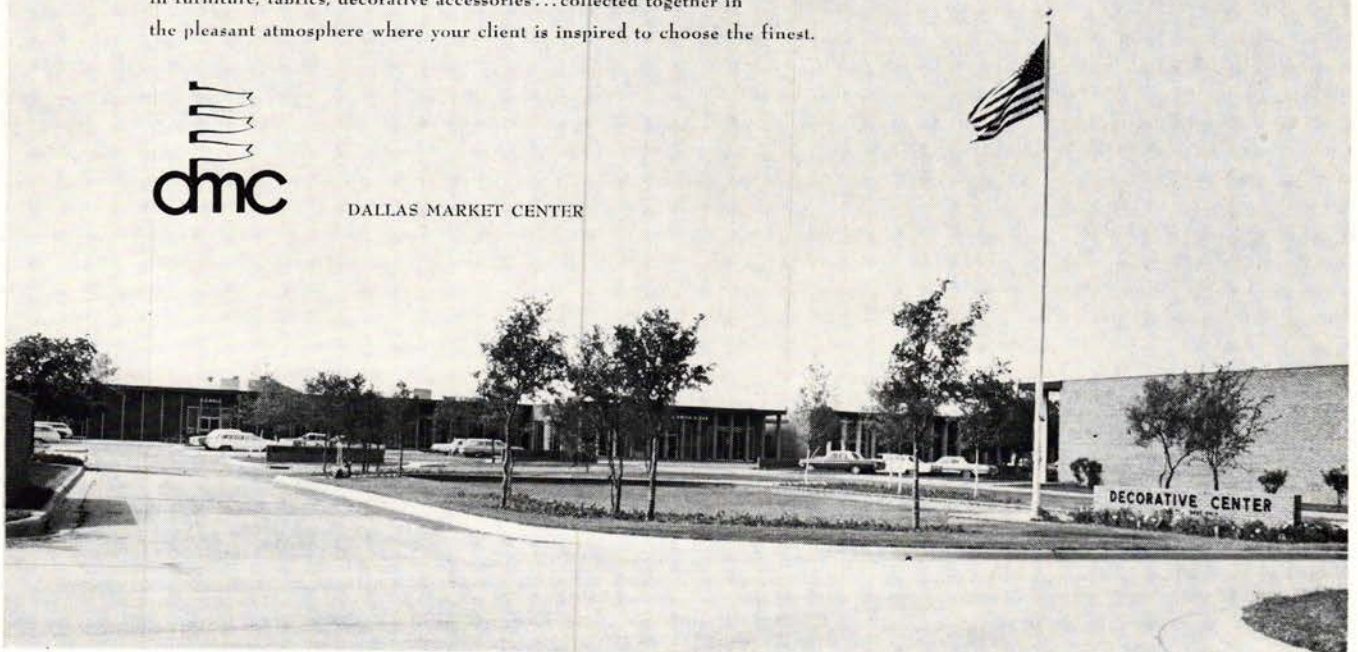
HAND-KNOTTED & HAND-WOVEN  
From the Continent

## The Dallas Decorative Center

... newly enlarged to bring you more of the new and noteworthy from America's great resources. Here you will find the most distinctive hallmarks in furniture, fabrics, decorative accessories... collected together in the pleasant atmosphere where your client is inspired to choose the finest.



DALLAS MARKET CENTER



Summer & Casual Furniture Manufacturers Association, Chicago, for 1964-65, has been re-elected for 1965-66. The Association also re-named all officers who served during the past year, and chose one new director.

**Kittinger celebrates centennial**

Kittinger Company, Inc., 1893 Elmwood Avenue, Buffalo, New York, will be celebrating its 100th anniversary in 1966 and will announce plans to commemorate this important centennial at the Chicago furniture market in January. Known for its meticulous reproductions of eighteenth- and nineteenth-century antiques including the Williamsburg and Newport lines, Kittinger is also eminent in the hotel and office furniture contract market. In anticipation of the announcement press party on January 3, 1966, Kittinger's Chicago showroom will be completely redecorated and there will be newly covered upholstered pieces in a special group of Centennial Fabrics by F. Schumacher & Company.

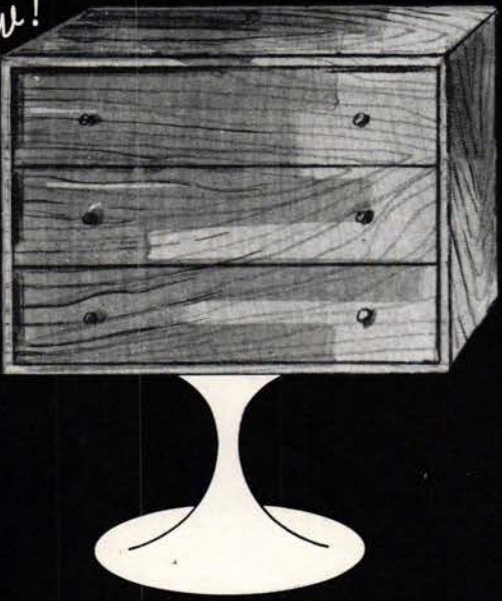
**General Fireproofing executive on NSOEA board**

David S. Nicolls, manager of dealer sales for The General Fireproofing Company, has been elected to the board of directors of the National Stationery & Office Equipment Association. Mr. Nicolls joined General Fireproofing in 1949.

**Cotton Council elects executive secretary**

The National Cotton Council of America, Memphis, Tennessee, has elected Arthur Grehan, Jr. executive secretary; Mr. Grehan has been on the staff since 1956.

*New!*



**SPACE MATES**

*Unique all FORMICA BRAND functional furniture*

Exciting new group of modular cases in all wood grain and solid colors featuring contoured steel bases.

**GJ** GILBERT-JAFFE CO., INC. Furniture Manufacturers  
34 East 29th Street, New York, N.Y. 10016 ■ Lexington 2-8696

Write for full color catalog.  
Dealer and Representative inquiries invited.



**Koroseal® vinyl wall covering is right for hotels and motels!**

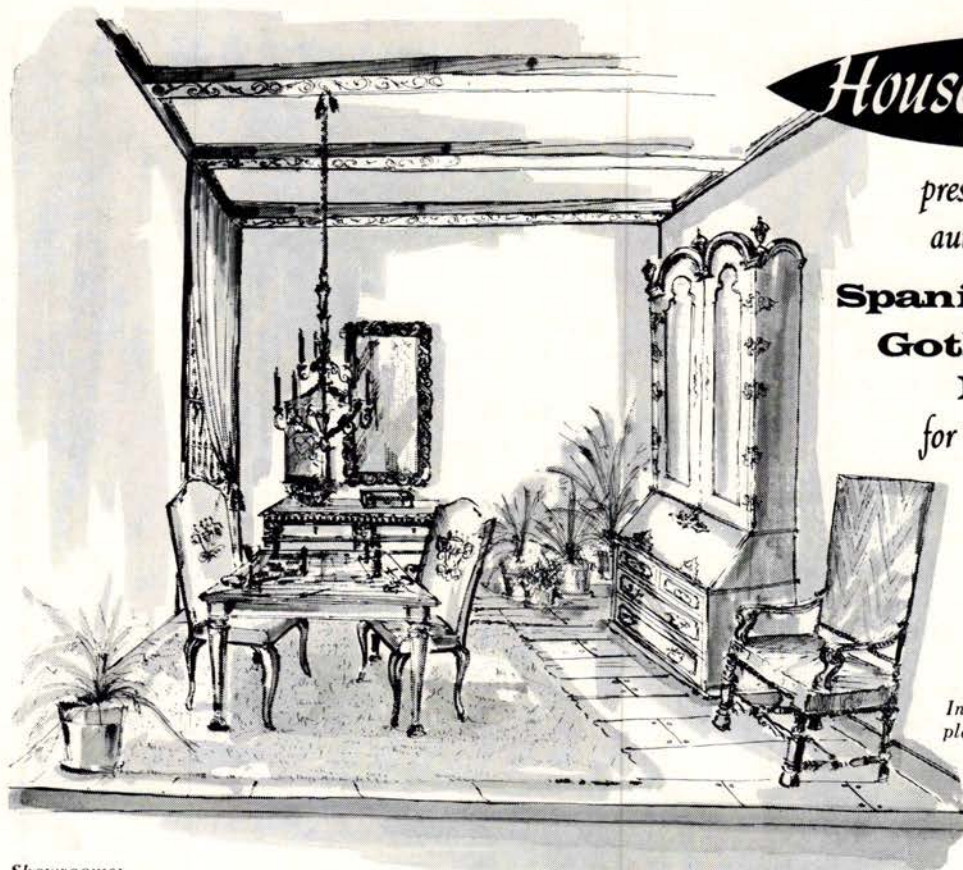
Koroseal is decorative, durable and easy to hang. Spills wash right off and it resists scratches and scuffs. That's why you'll find it in hundreds of hotels, including:

- |   |  |
|---|--|
| Los Angeles Int'l Airport Hotel<br>Los Angeles, Calif.    | Cavalier Motel<br>Detroit, Michigan                    |
| South Shore View Hotel<br>Chicago, Illinois               | Houston International Airport Hotel,<br>Houston, Texas |
| Intercontinental Airpark Hotel<br>Silver Spring, Maryland | Connades Hotel<br>Riviera Beach, Florida               |
| Mayagues Hilton Hotel<br>Puerto Rico                      | Mercury Motel<br>Dearborn, Michigan                    |
| Mayfair Hotel<br>Los Angeles, California                  | Continental Lodge<br>Reno, Nevada                      |
| Mapes Hotel<br>Reno, Nevada                               | Monticello Motel and Restaurant<br>Framingham, Mass.   |
| The Inn<br>Ponte Vedra Beach, Florida                     |  |

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*"BEAU JARDIN" IS A BOUQUET OF COLOR ON BELGIAN LINEN.*



**A bouquet to 'Interiors'** on its 25th Anniversary. For 25 years, the home furnishing industry has flowered under your bright reporting. Congratulations! **Regal Rugs, Inc.**

NORTH VERNON, INDIANA 47265

## Address Book

ADELAIDE ALTMAN, N.S.I.D., has opened a new interior design studio at 134 South 20th Street, Philadelphia, which will combine art from the Shaffer Gallery, Chestnut Hill, with interior settings.

THE B. F. GOODRICH COMPANY, Akron, Ohio, has appointed DAVID BEAM LTD., 316 North Robertson Boulevard, Los Angeles, as a supplier of Koroseal wallcovering material.

B. BRODY SEATING COMPANY, 5921 West Dickens Avenue, Chicago, has purchased all stock of the J. L. METZ FURNITURE COMPANY, Hammond, Indiana, now a division.

COLLINS & AIKMAN, 210 Madison Avenue, New York, is constructing a new transportation fabric plant in McDowell County, N. C. scheduled for completion at the end of this year. COLLINS & AIKMAN LIMITED, Canadian subsidiary, is erecting a similar plant in Lacolle, Quebec.

FORD MOTOR COMPANY has announced a multi-million-dollar expenditure to boost output by 25 percent at its Mt. Clemens, Michigan, vinyl plant. The additional facilities are expected to be completed by the summer of 1966.

HEYWOOD-WAKEFIELD COMPANY, 206 Central Street, Gardner, Massachusetts, has promoted GEORGE S. DAVAJON to sales in Washington, D.C., Baltimore, and Virginia.

WILLIAM HYMAN, JR., manufacturers' representative for commercial furniture, stainless steel flatware (MAJESTIC SILVER COMPANY'S stainless line), and other food service equipment for contract use, has moved his showroom and offices to 1209 Arch Street, Philadelphia.

## BAR STOOLS FOR CONTRACT



Decorative Bar Stools and Pedestals for tables in Dining and Cocktail heights. Ideal for Restaurants, Hotels, Clubs and Residences. For detailed information, write:

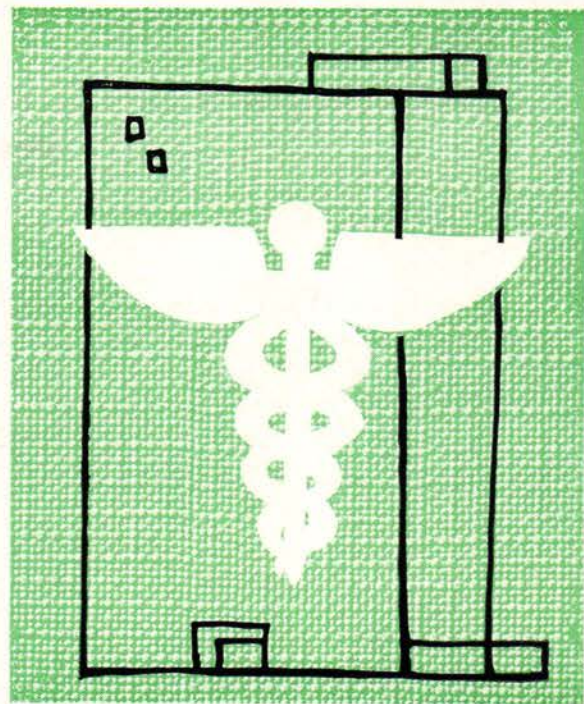
## HAASBROCK-SONDERGUARD

Dealers and representatives inquiries—send for No. 65 catalog and price list.

P. O. BOX 69764, LOS ANGELES 69, CALIFORNIA—OL 5-5153

Chicago representative: Hargri Building, 212 W. Kinzie St.

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## Koroseal® vinyl wall covering is right for hospitals!

Koroseal reduces "out-of-service" rooms, because it eliminates painting. Stays clean longer, cleans easier. Resists bumps, scratches. Decorative, too. You'll find it in hundreds of hospitals, including:

Pomona Valley Hospital Pomona, California	River Garden Hebrew Home for the Aged Jacksonville, Florida
Belfort Medical and Dental Clinic Houston, Texas	Martin Place Hospital West Detroit, Michigan
Mt. Auburn Hospital Cambridge, Mass.	Community Hospital Indianapolis, Indiana
South Carolina Baptist Hospital Columbia, South Carolina	Akron City Hospital Akron, Ohio
Mercy Hospital Anoka, Minnesota	Huron Road Hospital Cleveland, Ohio
Alaska State Mental Hospital Anchorage, Alaska	Adrian Infirmary Sisters of St. Dominic Adrian, Michigan
Shriner's Hospital Portland, Oregon	John Wesley County Hospital Los Angeles, California
French Hospital San Francisco, California	Doctors Hospital San Jose, California

Koroseal vinyl wall covering comes in over 300 standard patterns and colors. Local inventories. For the name of your nearest distributor and sample swatches, write on your letterhead to: The B.F. Goodrich Company, Consumer Products Marketing Division, 277 Park Avenue, New York, N. Y. 10017. Or call New York—922-5100.

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*Easy to Handle*

Quick to set up, quick to stack away and good looking too . . . that's the new stack chair by Howell. Look at the styling. The full  $\frac{7}{8}$ " square tubular frame means years of service. The richly upholstered naugahyde seat and back take everyday scuffs and come up looking like new. Howell stack chairs, in many finishes and colors, are an ideal answer to space saving requirements. Send for color catalog #28.

 **HOWELL** *Modern Metal Furniture*  
425 South First St., St. Charles, Illinois

INDUSTRIAL ACOUSTICS COMPANY, INC., 380 Southern Boulevard, Bronx, New York, has appointed two representatives in California to market its architectural product line. Representative in northern California is ECKELSPAULDING COMPANY, 525 Market Street, San Francisco; in southern California the representative is C. E. PICKUP COMPANY, 134 Greenleaf Avenue, Whittier.

JOHNSON CHAIR COMPANY has opened a new showroom in Space 11-114, Merchandise Mart, Chicago, which displays its business furniture and provides client conference rooms.

PAUL KAISER ASSOCIATES INC., 4100 North Miami Avenue, Miami, custom fabric firm, is now represented in six more cities by: EASON-BARR COMPANY, Atlanta, Georgia; DECORATORS SHOWROOM, LTD., Kansas City, Missouri; DECORATORS SHOWROOM, Detroit, Michigan; WHITECRAFT OF PUERTO RICO, INC., Santurce, Puerto Rico; ADORNMENTS INC., Chicago; and DECORATORS SHOWROOM, Washington, D.C.

KINDEL FURNITURE COMPANY, Grand Rapids, has announced that a substantial interest in the company has been purchased by a partnership which includes W. W. WHITMAN, JR., president of Cheatham Furniture Manufacturing Company of Oklahoma City, and JOHN FISHER and EDMUND BALL of Ball Brothers, Muncie, Indiana.

LEHIGH FURNITURE CORPORATION has opened a new showroom at 201 Empire Center, 8383 Stemmons Freeway, Dallas.

LITTON INDUSTRIES' COLE STEEL EQUIPMENT DIVISION has opened a Northwest regional showroom, warehouse, and sales office at 6040 Maynard Avenue, Seattle, Washington.

SIMON MANGES & SON, INC., 575 Madison Avenue, New York, has purchased THE MANUEL FELDMAN COMPANY, INC. of New York which it will operate as a subsidiary from the Manges showrooms and offices, thereby enlarging service and offerings in the floor covering field.

MANNINGTON MILLS, Salem, New Jersey, has appointed JASCO MATERIAL COMPANY, Santa Ana, California, sole distributor in that area for its Vinyl I sheet vinyl flooring.

JO MEAD DESIGNS, 17 North Elizabeth Street, Chicago, has appointed GROW & CUTTLE, Space 6-100 Merchandise Mart, Chicago, as its representative in the Chicago area.

THE PICTURE DECORATOR, INC., source for custom framing and picture designing, has moved to new quarters at 740 Madison Avenue, New York.

HARVEY PROBBER, INC., 155 East 56th Street, New York, has appointed WESTERN CONTRACT FURNISHERS as a West Coast distributor; Probberr designs will be displayed in this firm's San Francisco and Oakland showrooms.

STEELCASE INC., 1120 36th Street, S.E., Grand Rapids, has opened a sales office at 1420 Walnut Street, Philadelphia, with MILTON HICKS as supervisor of operations.

THE STURGIS POSTURE CHAIR COMPANY, P.O. Box 100, Sturgis, Michigan, has changed its name to THE STURGIS COMPANY.

SYRACUSE ORNAMENTAL COMPANY, INC., Syracuse, New York, has opened new headquarters offices for its CONTRACT AND PREMIUM DIVISION at 15 East 26th Street, New York.

ERNEST TREGANOWAN INC., 48-year-old carpet distributor, has moved from the Jofa Building to larger space in the Interior Design Building, 306 East 61st Street, New York.

# 太 TAI PING 平

## RUGS and CARPETS

*Handmade in Hong Kong*

<b>NEW YORK</b> 295 Fifth Avenue Tel.: (212) 684-7676	<b>CHICAGO</b> Merchandise Mart Tel.: (312) 943-3479	<b>LOS ANGELES</b> 314 No. Robertson Blvd. Tel.: (213) 655-8242
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Come in and discover a great, wide, wonderful world of the finest furniture collections available anywhere!

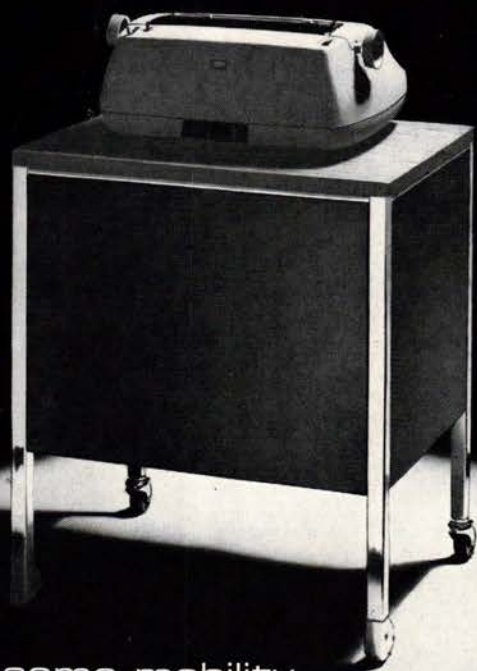


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Morrison Industries, Hastings, N.Z. • Also manufactured in Canada

UNITED STATES RUBBER COMPANY, 1230 Avenue of the Americas, New York, has opened a new distribution center at its Santa Ana, California, plant to improve service to West Coast customers and allow future expansion of its vinyl fabric and foam rubber production. In its fourth vinyl fabrics expansion since 1952, the company will invest \$6 million in a new plant at Port Clinton, Ohio.

BETH WEISSMAN COMPANY, INC., has moved offices and factory to 260 Smith Street, Farmingdale, Long Island, New York. The New York showroom is at 6 East 53rd Street.

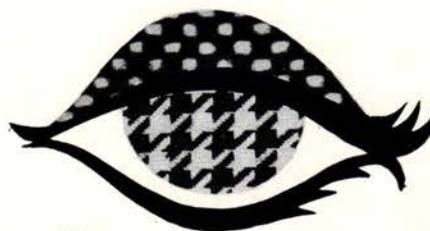
WESTWOOD INDUSTRIES, 177 Genesee Avenue, Paterson, New Jersey, has purchased the corporation of JAY MOSS—MUSEUM DESIGNS LTD., manufacturer of antique reproduction home accessories. Mr. Moss will manage, develop, and design a line of wall accessories and gift items for Westwood.

ZUCKERMAN FABRICS, INC. is a new member of the JACKSON SQUARE ASSOCIATION, 407 Jackson Street, San Francisco. The showroom will also be the Western agent for BOUSSAC OF FRANCE prints and ROBERT ALLEN FABRICS of Newton Center, Massachusetts.

### People in the Trade

ALLIED CHEMICAL CORPORATION'S FIBERS DIVISION, 40 Rector Street, New York, has named RAYMOND C. BAKER product director of home furnishings; JOHN P. J. FINNIE succeeds Mr. Baker as merchandising manager, home furnishings.

BAUMRITTER CORPORATION, 145 East 32nd Street, New York, furniture manufacturer, has appointed IRVING J. HOCKBERG to a new position as assistant director of marketing service and franchise development.



"see barclay"

"Why? What's in Barclay's line?"

"Velvets! . . . NYLON ANTIQUE VELVET Imported cut velvets in stripes and sculptures . . . saisse antique velvets . . . plain and antique cotton velvets . . ."

"Just velvets?"

"Oh, No! Matelasses, brocades, and damasks, too. Great new wool and synthetic textures. Marvelous tapestries."

"But are they . . ."

"Scotchgard Treated? Sure. Imagine . . . cut order Scotchgarding on any fabric, OVERNIGHT!"

"How's delivery?"

"Immediate. They're warehoused in Philadelphia, you know."

"Very impressive. I'd better write for the free new Barclay swatch books."

"Good idea."



barclay  
fabrics  
co., inc.

1807 E. Huntingdon Street  
Phila. Pa., 19125 GA 5-3322

BERVEN OF CALIFORNIA, manufacturers and national distributors of rugs and carpets, has appointed VERN RICKETTS to the new position of marketing and merchandising assistant at BERVEN RUG MILLS, Fresno, California.

CI DESIGNS, 230 Clarendon Street, Boston, has appointed VERA WHITE as sales representative for metropolitan New York; and DONALD MAC KERER as sales representative for Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, and Tennessee.

COMMERCIAL CARPET CORPORATION, 10 West 33rd Street, New York, has named ROBERT L. CLAY, A.I.D. design associate, to the new post of director of styling.

THE B. F. GOODRICH COMPANY, Akron, Ohio, has named JOHN B. HUNTER, JR. vice president for consumer products-marketing. Mr. Hunter has been director of marketing services.

THE HENKEL-HARRIS FURNITURE COMPANY, Winchester, Virginia, has appointed THOMAS A. LORD vice president for marketing and sales, a new department in the company.

ILLINOIS SHADE DIVISION of the SLICK INDUSTRIAL COMPANY, Chicago Heights, Illinois, has named ARTHUR W. TIMMERMAN director of marketing services.

KNAPP & TUBBS, INC., Merchandise Mart, Chicago, has elected PHILIP E. KELLEY president and chief executive officer of the company. BYRON H. KNAPP, JR. continues as board chairman.

GERALD LUSS, formerly associated with DESIGNS FOR BUSINESS in New York, has opened his own design office at 103 Park Avenue, New York.

### Eaton's Contract Sales, Western Division Management Changes



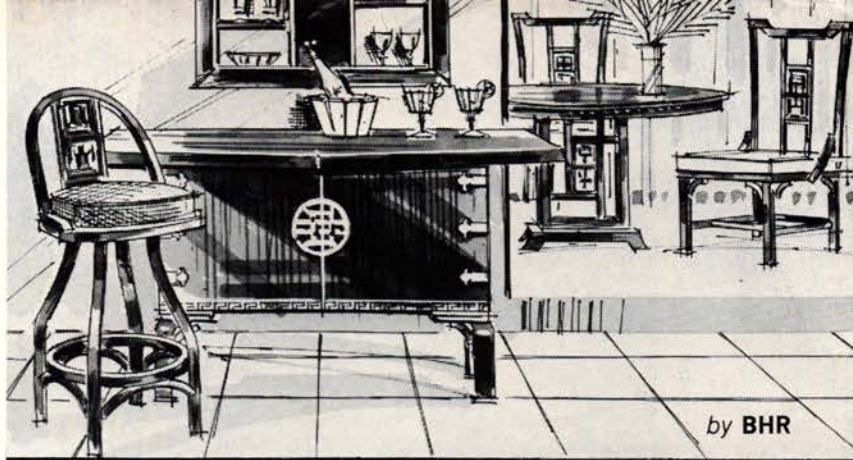
H. G. Jephson



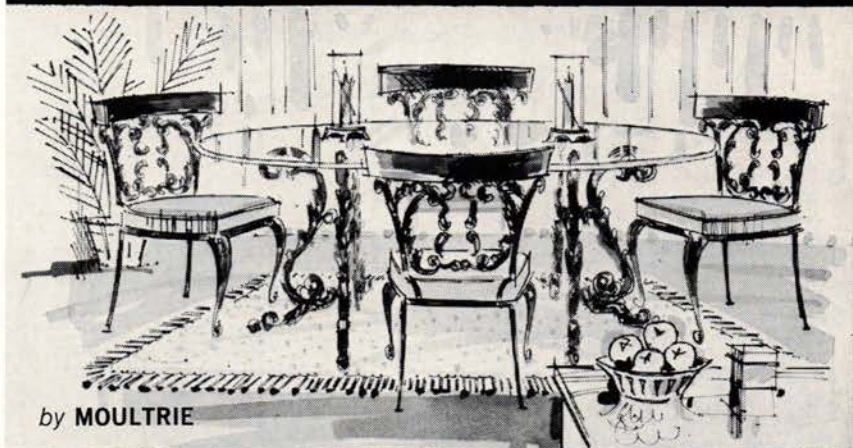
Lindsay E. Holt

Mr. A. R. Tucker, General Manager of the Western Division of The T. Eaton Co. Canada Limited, has announced the retirement, effective October 31st, of Mr. H. G. Jephson, Divisional Contract Sales Manager, after forty years service with the Company. Mr. Jephson will be succeeded by Mr. Lindsay E. Holt.

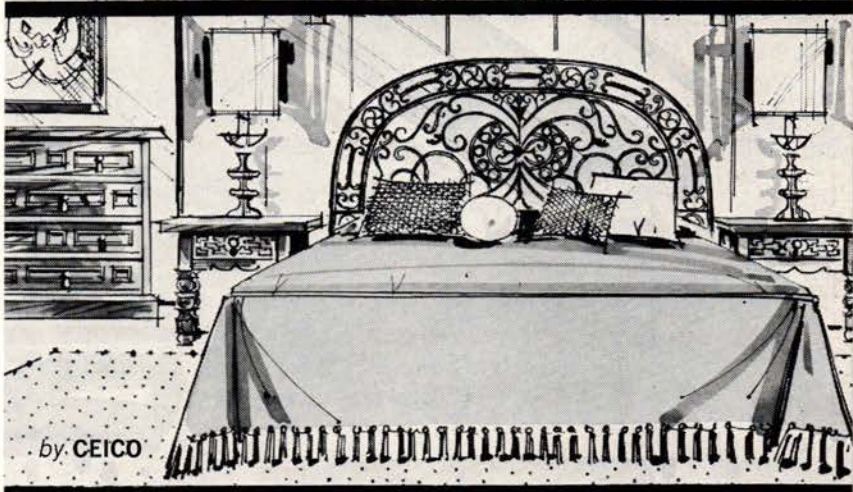
Mr. Holt, a native of Saskatchewan, has been associated with the Contract Sales Department of Eaton's Regina Store for the past ten years, and brings to his new position a wide and varied experience in the field of industrial furnishings and equipment. He will be located in the Contract Sales Office in Winnipeg.



by BHR



by MOULTRIE



by CEICO



by GALLO

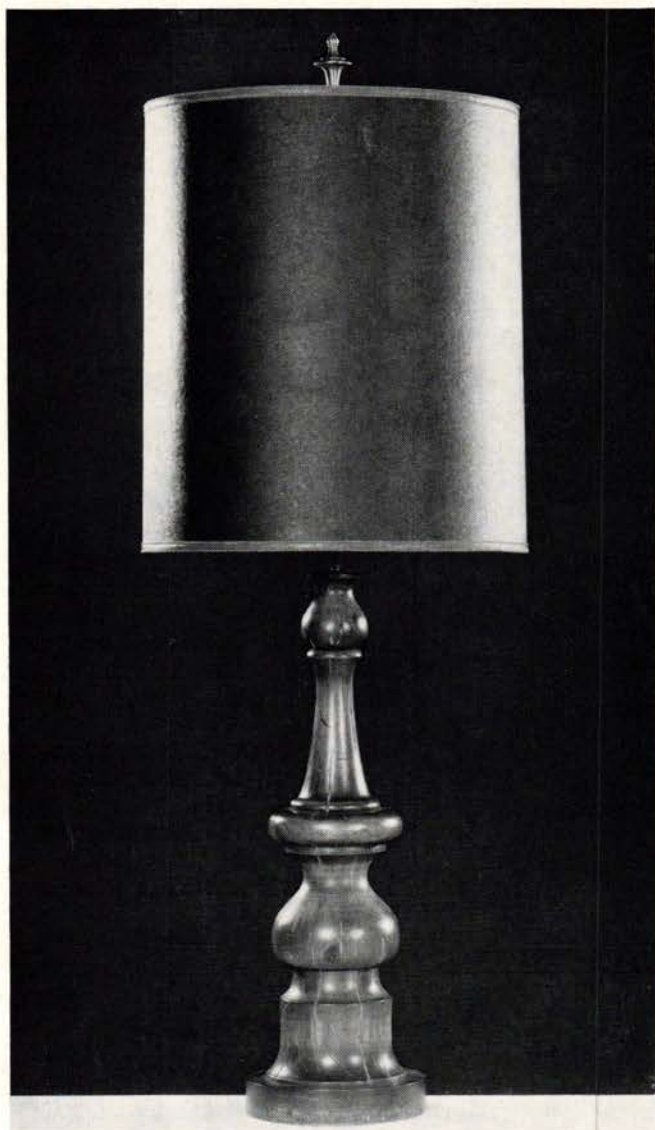
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## an "Oldster" steps into the limelight

It's a Rembrandt Table Lamp, of course. Observe how it has captured the antique, weather-beaten look now in high favor. We're proud to say it's a product of our own workshops. The prismatic glass bowl assures perfect lighting. Here, indeed, is elegance that has the appearance of a family heirloom.

Lamp is distressed, antiqued fruitwood finish with Flemish bronze trim. Height, 44 $\frac{1}{4}$ ". Shade is black leatherette parchment.

**Rembrandt Lamps**  
*Masterpieces*

Rembrandt Lamp Corporation, 4500 W. Division St., Chicago, Ill.

HERMAN MILLER INC., Zeeland, Michigan, has added two designers to its Product Planning and Development Group: PETER MAUCH, graduate of Switzerland's Basel Design School, as design draftsman; and CHARLES KINSEY, graduate of Southern Illinois University, for general industrial design. The Group, headed by ROBERT BLAICH and established last year to maintain a source for architects and designers requiring special solutions, is expanding due to an increasing demand for educational furnishing products which the company is supplying to schools, colleges, and libraries.

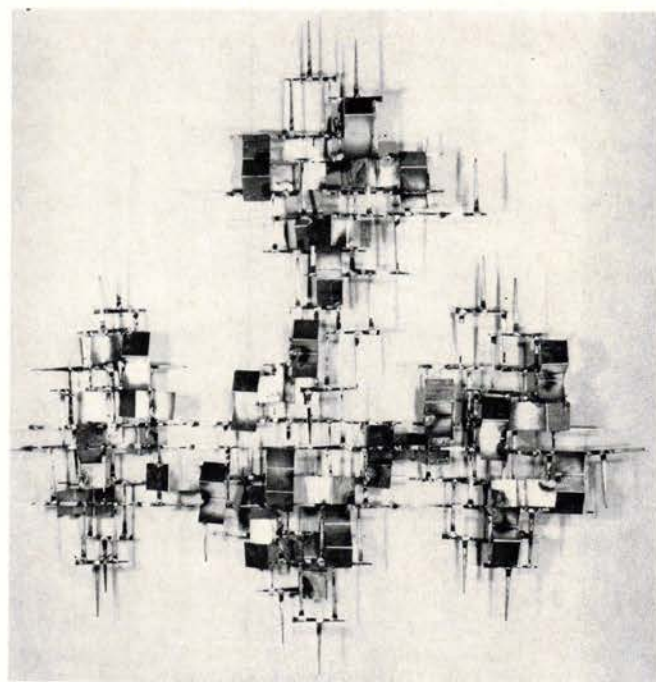
PROGRESS MANUFACTURING COMPANY, INC., Castor Avenue & Tulip Street, Philadelphia, producer of residential lighting fixtures, has named DONALD ROSEN to a new post as manager of business development; FERDINAND REITHMEIER is now manager for customer service.

ROBBINS PRODUCTS, INC., Tuscumbia, Alabama, producers of solid vinyl tile, has elected W. JARMAN STANLEY vice president of the company.

ROXBURY CARPET COMPANY, Saxonville, Massachusetts, elected BURNARD MARGOLES as president of JERSEY CARPET CORPORATION, Clifton, New Jersey, a subsidiary of Roxbury.

SELIG MANUFACTURING COMPANY, INC., Leominster, Massachusetts, has named RICHARD LAUER vice president in charge of sales and national sales manager. Mr. Lauer, with the company since 1952, will make his headquarters in Leominster.

SHAW MANUFACTURING COMPANY, Charlotte, North Carolina, custom-made upholstered furniture manufacturer, has elevated HARRY SHAW III to vice president for sales.



REFLECTIONS 48"h. 48"w. 6"d. Write for Literature

**WILLIAM Bowie**  
THE SCULPTURE STUDIO INC.  
202 E. 77th ST., NEW YORK 10021 UN 1-8480

SPRAGUE & CARLETON, Keene, New Hampshire, has appointed T. GREGORY PARKER president of the firm. SIDNEY S. LADIN is chairman of the board.

STENDIG INC., 487 Park Avenue, New York, has announced the following personnel changes: DAVID WEINSTEIN has re-joined the company as manager of the New York showroom; ROBERT BENJAMIN, JR. is comptroller; and in Chicago, MILO BLOCH, area representative, will be assisted by MISS KARIN WELLES as showroom manager.

THOMASVILLE FURNITURE INDUSTRIES, INC., Thomasville, North Carolina, has announced the appointment of EDITH BARBER of New York as director of publicity. Miss Barber, has been publicity director for Cabin Crafts, Inc.

UNION CARBIDE CORPORATION, FIBERS AND FABRICS DIVISION, 270 Park Avenue, New York, has named ROGER E. KIEDERLEN midwestern sales representative for "Vileau" vinyl.

UNITED STATES RUBBER COMPANY, 1230 Avenue of the Americas, New York, has appointed MISS HILDE M. STRAUS to the newly created position of manager of fabric styling services for the textile division.

WESTINGHOUSE ELECTRIC CORPORATION has made DR. D. E. BALDWIN general manager of its DECORATIVE MICARTA DIVISION at Hampton, South Carolina.

WESTWOOD INDUSTRIES, INC., 230 Fifth Avenue, New York, has announced that RITA H. SPIEGEL is now in charge of the contract sales department to assist in commercial installations of decorative lighting and accessories.



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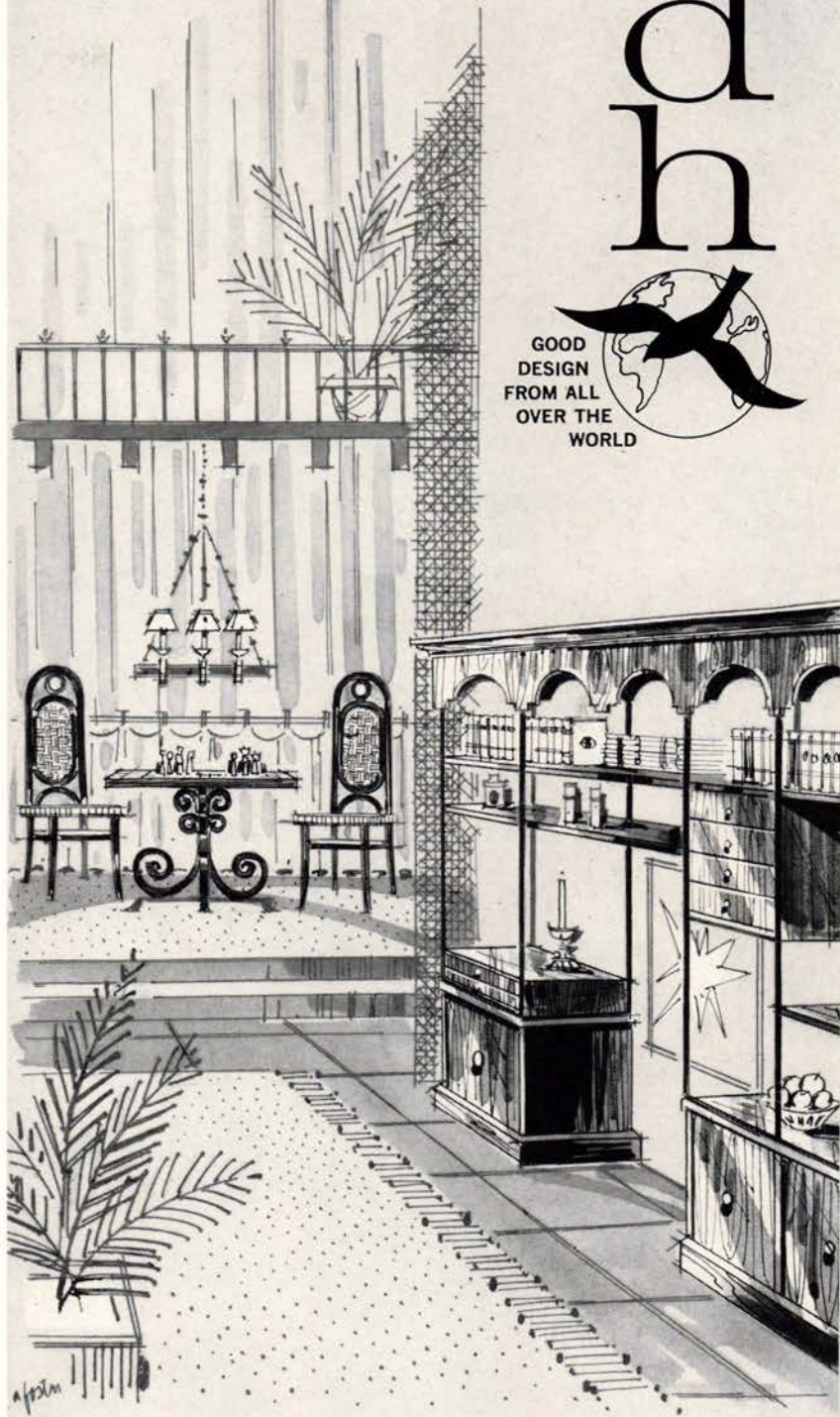
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## Manufacturers' Literature

### Vinyl Fabrics

FORD FABRICS, FORD MOTOR COMPANY, P.O. Box 100, Wixom, Michigan, has a 12-page brochure on its patterned and plain vinyls for upholstery or wall coverings. Included are facts about the factory, production, photographs of installations, a sampling of the textures and colors offered, and a list of factory warehouse distributors. In addition, a one-page insert of eight swatches in the new petite "Frolic" pattern has been issued for insertion in the larger swatch catalog.

U. S. RUBBER'S UNIROYAL COATED FABRICS AND KOYLON SEATING DEPARTMENT, Mishawaka, Indiana, has published a swatch folder on "Scroll," Royal Naugahyde, a loose, flowing design with the look and texture of a woven printed fabric—plain or with a quilted effect—in five light-toned colorways.

### Floor Coverings

ALLIED CHEMICAL COMPANY, Fiber Marketing Department, 261 Madison Avenue, New York, in a dozen color pages, points out the beauty and advantages of deep-dyed Caprolan nylon carpeting with textures similar to custom carpets. Wall-to-wall Caprolan was selected for the locker room at Yankee Stadium because of the material's wearability and stain-resistance and is shown in a full page color illustration. Other commercial installations are in schools, hospitals, drug stores, restaurants.

AMERICAN BILTRITE RUBBER COMPANY, Amtico Flooring Division, Trenton, New Jersey, has sample folders on 1) Cha-



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teau, a vinyl flooring resembling antique French faience tile incised in intricate shapes, made in 12-inch squares, four clay colors, or others on special order; and 2) Majorca, a solid vinyl cork laid in thin striations of bark and made in 12-inch squares or 36-inch untrimmed slabs. Colors range from dark espresso to light cork tones.

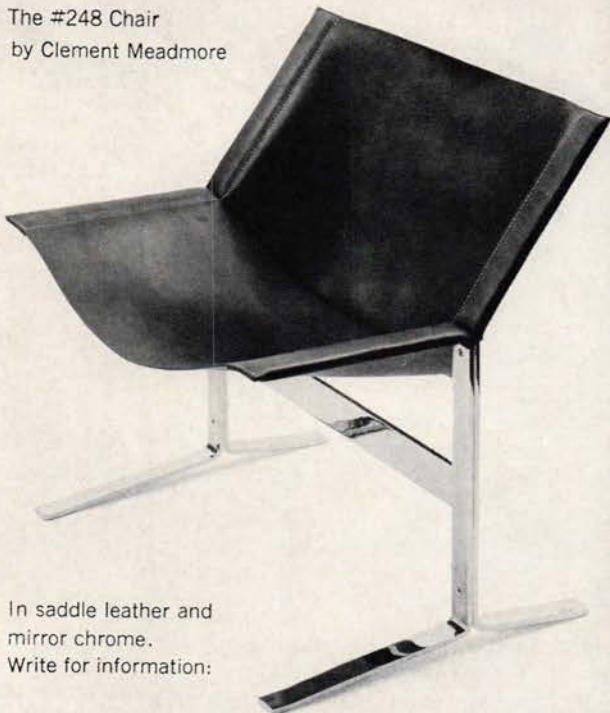
### Miscellaneous

AMERICAN OLEAN TILE COMPANY, Lansdale, Pennsylvania, has published a 16-page color booklet, "New Decorating Ideas With Ceramic Tile," intended specifically for interior designers, architects, and home builders. A bath-dressing room designed by Ellen Lehman McCluskey, A.I.D. is one of the settings included. Three pages are devoted to coordinated color schemes keyed to popular fixture colors.

THE AMERICAN PLYWOOD ASSOCIATION, Tacoma, Washington, has published an attractive 24-page color booklet picturing a number of ways plywood siding has been used by architects and builders. Several detail drawings show how it can be applied directly over wall studs or sheathing. A separate pamphlet contains a current listing of plywood siding manufacturers.

AUSTIN PRODUCTIONS, INC., 1615 62nd Street, Brooklyn, New York, puts out an 86-page, profusely illustrated catalog of the museum and contemporary sculpture reproductions which this firm manufactures. The catalog is updated by a supplement of 24 pages which shows the latest designs added to the line. Included are reproductions of the work of contemporary sculptors, and examples of Renaissance, Greek, and Egyptian art.

The #248 Chair  
by Clement Meadmore

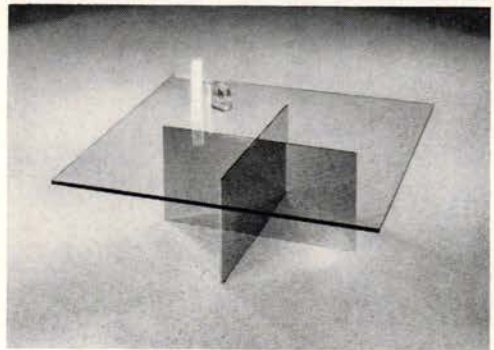
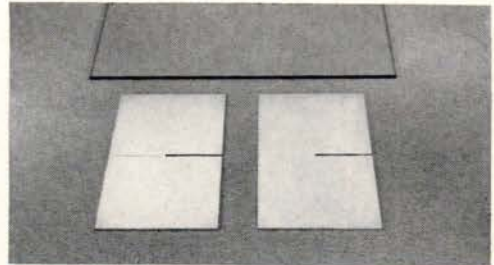


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EDWARD AXEL ROFFMAN ASSOCIATES, INC.

BURLINGTON INDUSTRIES, INC., Greensboro, North Carolina, has issued a fourth edition of its 72-page, fact-packed reference booklet, "Textile Fibers and Their Properties." Information is based upon tests made by Burlington Industries Research and Development Center. The booklet contains generic lists of names of man-made and major natural fibers, and generic classification of man-made fibers by trademarks and trade names. More than 30 pages are devoted to descriptions of major textile fibers and their properties. Important reasons for the use of each fiber are given, together with lists of ratings of fabric properties—ranging from fair to excellent. The properties reported include data on such points as abrasion resistance, strength, crease-retention, safe ironing temperatures, color fastness, etc. Additional sections cover data on finishing treatments, a fiber dyeing chart, technical information, a comprehensive 22-page man-made fiber glossary, and index. Copies are available on request.

THE JACK DENST DESIGNS INC., 7355 S. Exchange Avenue, Chicago, Illinois, offers "The Black and White Book" which illustrates 34 wallpaper designs, from exotic florals to geometrics—all in sophisticated black and white. The new catalogue is \$12.50 and may be ordered from the Denst Chicago office; in New York it may be seen at the Katzenbach and Warren Inc. showroom, 575 Madison Avenue.

ELKO TEXTILE COMPANY, INC. 281 Warner Avenue, Roslyn Heights, New York, has prepared for the decorator a free sample presentation of its 77 new upholstery fabrics. This series, No. 811G, includes full color lines of wide wale corduroy, linen velvet, linen velvet damask, tree bark velvet, and a chenille texture. The swatches are mounted on five cards, each 10½" x 13".

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THE GRABER COMPANY, Middleton, Wisconsin, manufacturer of drapery hardware, offers an attractive paper-back book, "Marie Graber's Window Decorating Book," which sells for 50¢. Amply illustrated with lively drawings of window treatment ideas for every room in the house, the book also explains ideas for clever uses of drapery fixtures and has a special section for the do-it-yourself homemaker and another on problem windows.

INTERCHEMICAL CORPORATION, 67 West 44th Street, New York, has published "The Color Tree," a 44-page booklet prepared by scientists at Interchemical which explains the science of color in simplified terms. It also contains test-yourself color tricks to demonstrate a number of the principles of color perception. Copies are 50¢ each.

JACKSON SQUARE ASSOCIATION, 407 Jackson Street, San Francisco, has published a new edition of the JACKSON SQUARE HERALD, a handy pocket-size directory illustrating products in members' showrooms.

KELVINATOR DIVISION, AMERICAN MOTORS CORPORATION, Detroit 48232, will send illustrated brochures on its new home laundry appliance line featuring wood-tone backguards on all models including a middle-line washer and dryer.



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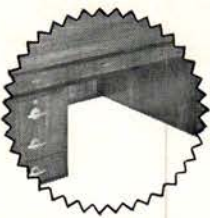


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KIRSCH COMPANY, Sturgis, Michigan, has released to dealers its illustrated catalog listing the entire drapery hardware line, from traverse rods to toggle bolts. The 155 pages are indexed for instant product identification and are bound into a hard laminate cover measuring 9 3/4" x 1 1/2".

LA CIENEGA CENTER INC., P. O. Box 69586, Los Angeles, has issued a new directory of merchandise to be seen in members' showrooms in the Center—rare imports and antiques as well as quality furnishings and accessories from this country's fine manufacturers.

NATIONAL CONCRETE MASONRY ASSOCIATION, 2009 Fourteenth Street, N.W., Arlington, Virginia, devoted its most recent issue of Concrete Masonry Pictorial to ideas for outdoor living, using Q Block masonry in its many varied shapes and sizes. Illustrated are a gate entrance and wall of open work design; solid, curved seating walls; high fences for patio privacy; pool and terrace floorings; and outdoor fireplaces or pits.

NATIONAL GYPSUM COMPANY, Buffalo, New York, introduces two new walnut woodgrain surfaces to its standard line of Dursan vinyl-covered gypsum wallboard. A looseleaf folder contains textured vinyl samples of light colored Modern Walnut, medium-toned Heritage Walnut—both new—and dark Presidential Walnut, previously introduced.

NEW CASTLE PRODUCTS, INC., New Castle, Indiana, has issued an elaborate "Architectural Products Manual" to Modern-fold walls and related products. Thumb-indexed by subject in a flexible loose-leaf notebook, the guide is carefully organized to offer the architect pertinent information succinctly. The portfolio describes the many varieties of

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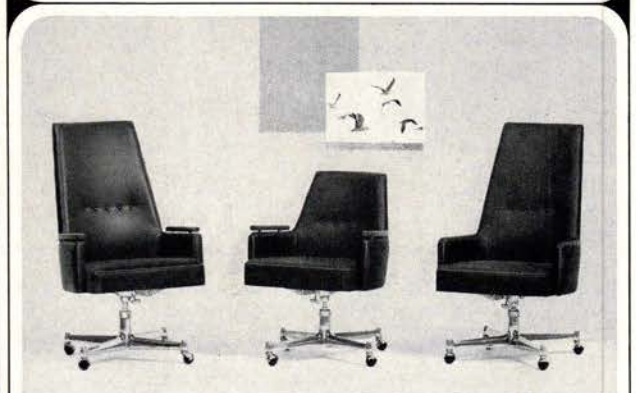
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ROMAN FOUNTAINS, JABON STUDIOS, 14847 Bessemer Street, Van Nuys, California, has a 118-page "Guide to Better Fountain Designs" catalog (price \$1) showing in black and white photographs and drawings innumerable fountain installations. Included are submersible fountain kits, recirculating rain fountains, simulated stone waterfalls, sculpture, component parts, and engineering information.

SOUTHERN HARDWOOD LUMBER MANUFACTURERS ASSOCIATION, Memphis, Tennessee, has released a publication, "The 1965 Southern Hardwood Buyer's Guide," which lists more than 60 mills with available cypress stocks, as well as those of hardwood species. No charge for single copies.

SYRACUSE ORNAMENTAL COMPANY, INC., Syracuse, New York, has published a 60-page catalog presenting the entire line of Syroco Decorative Accessories for 1965-66. An illustrated numerical index provides easy reference to catalog pages. Five digit order numbers on the price list identifies item and color of finish desired. Beside plaques, sconces, mirrors, and wall brackets, a large, varied line of clocks is included.

WINDOW SHADE MANUFACTURERS ASSOCIATION, 341 Madison Avenue, New York, has available a folder containing samples of three light and bright tones added to Shantung, a textured, translucent window shade. The new colors are: almond green, bamboo yellow, candy pink. Made-to-measure widths may be ordered up to 144 inches.



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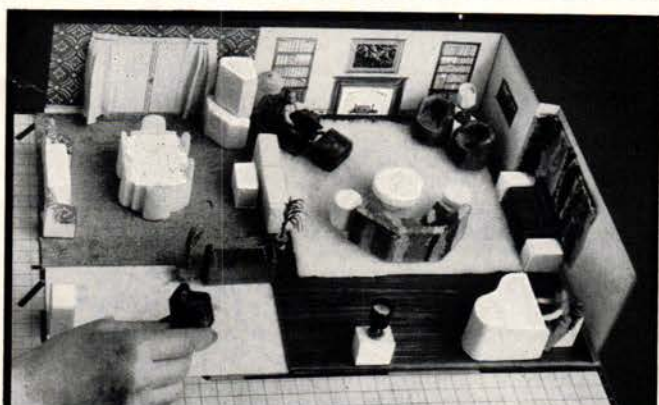
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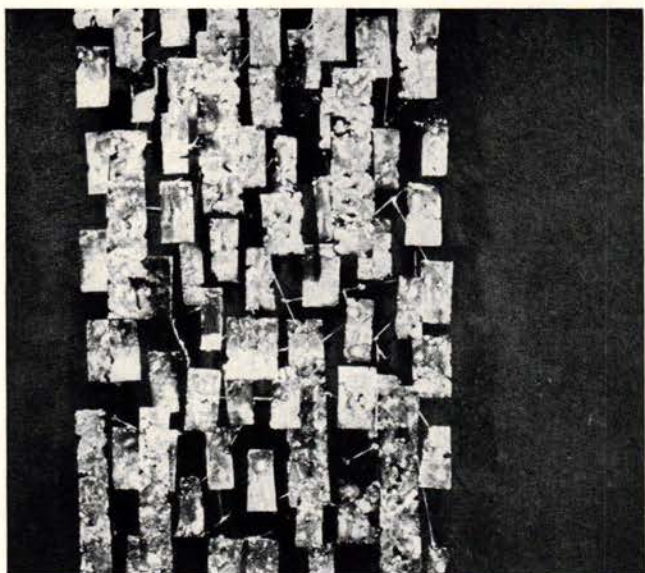
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SVEND WOHLERT INC., 473 Jackson Street, San Francisco, California, has published new catalog pages describing Scandinavian imports that have been added to its line since the main catalog was published in 1964. These pages illustrate new furniture and lighting and include a new category of accessories starting with a group of contemporary clocks and ashstands from Denmark. Price lists are also enclosed.

J. ZELUCK INC., 2-6 Preston Court, Brooklyn, New York, manufacturers of shutters and millwork, covers in a 32-page catalog its large line of door and window panels, shutters, door blinds, louvre doors, cafe doors, and others for interior or exterior use. All are made of clear white pine—unfinished, in colors, or stained. Newest item is a long, thin spindle door made in any size or design. Four groups of panel inserts, shown in color, include Plywood fretwork, aluminum mesh, Zelophane with stained glass effects, opalescent glass, fiberglass with imbedded patterns, and an Acrylite group. Installation and decorative hardware are also covered.

**Albert Herbert's Furnished Prefab Building Units**

*(Continued from page 171)*

in the predetermined position. Some units have openings as windows. These would be a plastic material which would automatically react to light and control all interior lighting environment. All other light would be carried in the ceiling, which would be made of the same panels.

Plumbing facilities, etc., would be carried to drains through plastic tubes under the structure. Entrance to the one-story structure is through a glass enclosed spiral stair. All structures would be raised on stilts above the ground leaving it free for pedestrians, gardens.

This same system could be carried into multiple storied buildings, with access via elevators in plastic enclosed circular elements as shown on the plan. Entrance to each unit from the elevator would be only by predetermined code, voiced into a computer.

These structures could be easily substituted for each other as requirements change. New finishes and mechanical elements could be built in.

Such structures could be built of window units exclusively, to suit the needs of stores and offices, or could be built exclusively of "blind" units for a totally man-controlled environment dependent on air conditioning and heating, etc. The drawing shows a one story housing unit, with multiple story structures in the background.

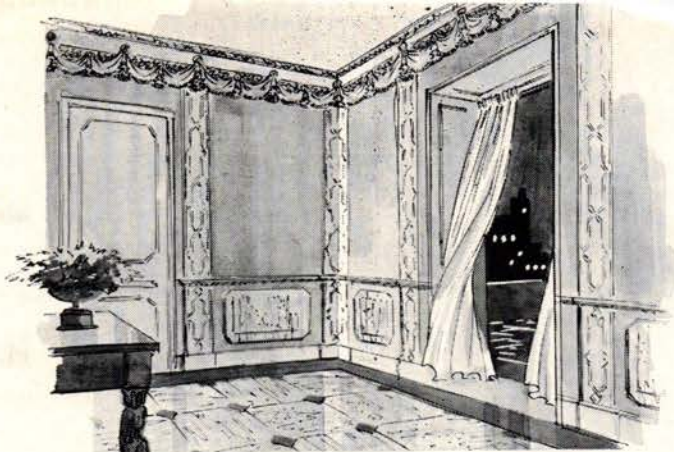
This type of structure would require absolutely no maintenance, would be vermin-free and resist quakes, etc.

Units would be shipped to the building site by truck, or because of the extremely lightweight nature of the materials, entire houses could be glued together at the factory, and taken by helicopter to the housing site, where hook-up would be completed. Entire floors of the multiple story structures could be glued together at the factory, flown to the site, and laid on top of each other until the desired building height was reached. These units could also, because of the glue process, and their extreme rigidity, be hung from masts, or other mast-type forms, such as outside elevator towers.

**Paul Mayen's Kleenex Civilization**

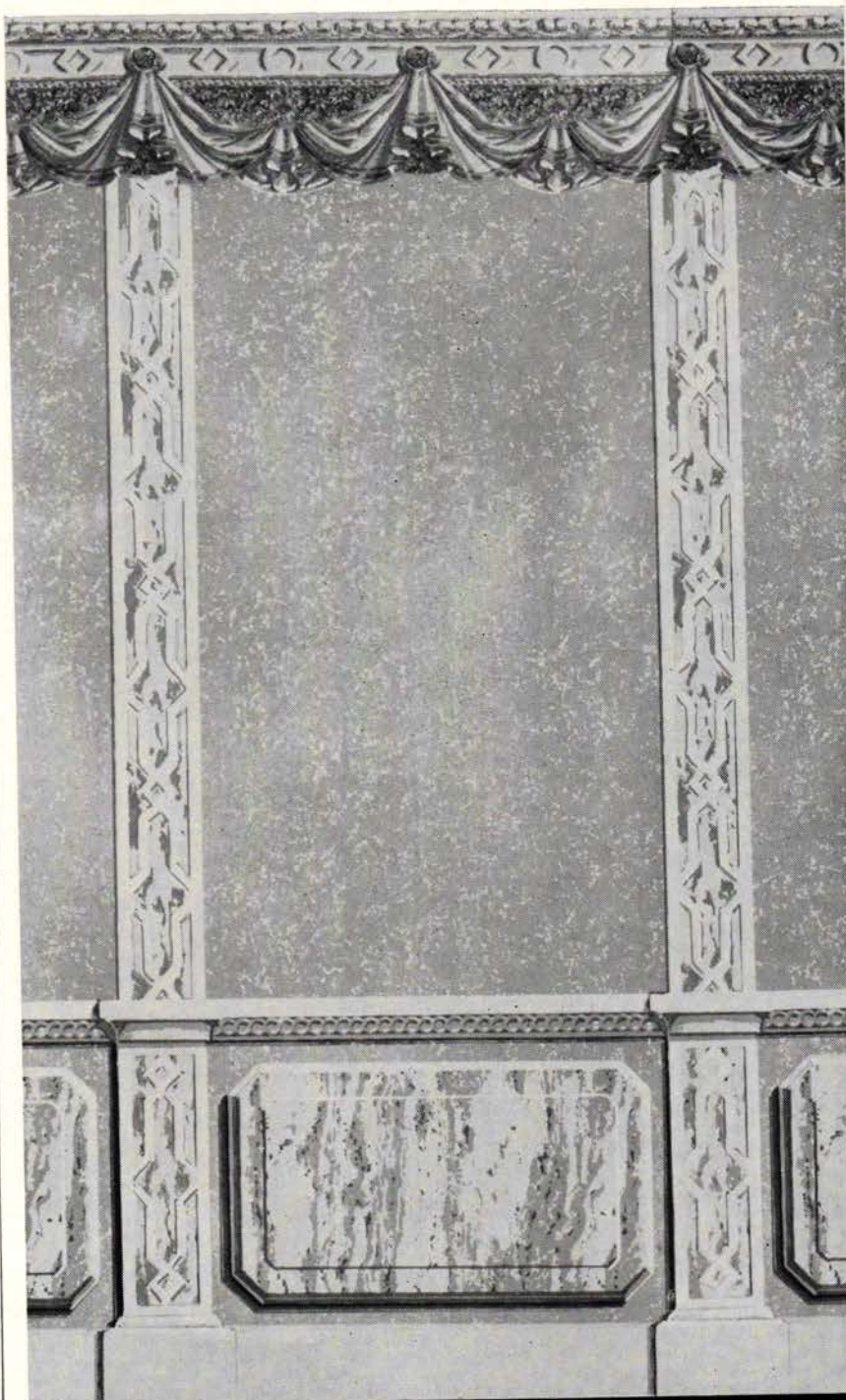
*(Continued from page 170)*

provided by nature. Only an urbanized environment seems to provide the proper nourishment fast enough, a metabolic cycle able to serve this organism. Man can no longer throw out soiled water and wait for natural events to return it to him, he has to do his own cleaning—he is doing some of it now. In this country, more than 150 million Americans are now served by public water supplies: nearly 100 million are reusing purified water from sources that have already been used at least once for domestic sewage and industrial waste



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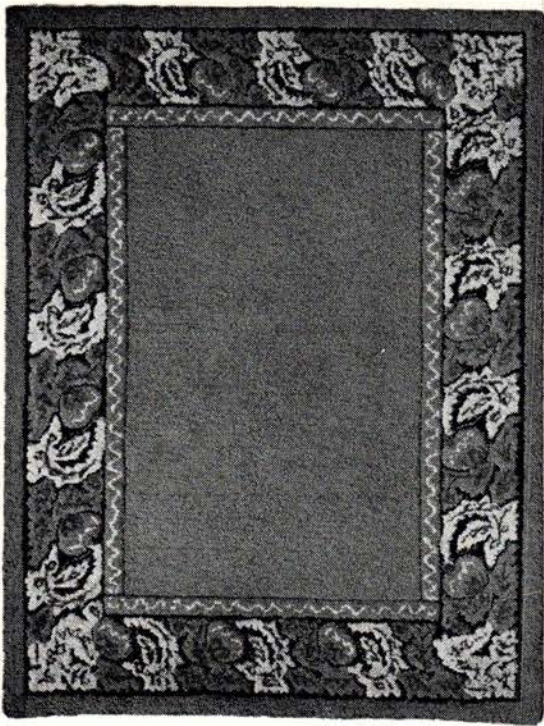


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disposal. An American firm recently boasted that it could purify enough water to supply a city of ANY size. Still, some of our overall techniques are too crude to fit the evolving pattern. Compare an outhouse on the bank of a stream with the thousands upon thousands of cities situated on the shores of rivers, using these waters for the same purpose. Nor can we burn our wastes, leave them in junk yards, and survive. This planet cannot assimilate the untreated wastes of a mass civilization determined to reproduce itself in staggering numbers. World population growth is twice as fast today as it was before 1940.

*Past cities warehouses of inactive surpluses*

The city began 5,000 years ago, as a warehouse of inactive surpluses, waiting for emergencies, as in Pharaoh's dreams in the Bible—7 fat years and 7 lean ones. Today, savings and surpluses are put to work, not left fallow. Our civilization believes in processes, not dead possessions.

Today, the new megalopolis is a nexus of processes serving mankind's phenomenal growth. These processes must be extended, programmed, integrated to recreate a new level of natural environment for man, the new Nature serving the new Society.

This is a problem beyond our sciences—the man-made environment will be molded by designers. The pattern of the new process that will control this design is: ingest, digest, egest, dissolve, re-evolve, and reingest.

Products, clothing, shelter, all man's needs will have to meet this metabolic system if they are to be serviceable in the world that now is rising around us.

*Instead of repairing, reprocess*

Repairs will be needless—reprocessing will be the key.

*Transport no products, only basic elements*

The transportation of objects, architectural components, etc. will be unnecessary. Old goods will be "dissolved" on the spot, their elements cleaned and banked temporarily until re-evolved. At most there will be trans-shipments of elements, but not of material products.

Today we produce untold material objects more durable than ourselves and our governments.

The current technique of physical urban renewal is a process in the evolution of slums. We simply exchange the old for the new slum, but, still the same species, an expensive, self-defeating process. The new renewal must come to grips with the metabolic needs of the megalopolis and the ever faster crawl of urbanization. It is with the foreknowledge of the possibilities of reprocessing materials



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into and out of the renewable stockpile of elements that the designer can plan for the needs of man as these needs are now developing.

**Darrell Landrum's venture into the wilderness**

*(Continued from page 171)*

surrounding (some of America's most beautiful spots are uninhabited) without sacrificing our comforts, without danger to our health, without great costs or sacrifices.

It is possible to erect houses of various forms to fit the surroundings, to blend with the environment . . . rocky seascapes, deserts, green hills. These homes can be made of various forms of plastic materials, laminates, core materials that can be molded or stamped and can offer insulation and protection.

The living concept would be to create space patterns of simple form, with a minimum of dependence on mechanical devices.

*Independent of utility lines*

Power for illumination would be supplied by batteries incorporated into the appliances.

It is possible to use a minimum of water in such a dwelling, or to have it brought by tank truck on a weekly basis. (The Virgin Islands residents import their water from Puerto Rico!) This would make it possible to place buildings far from water mains.

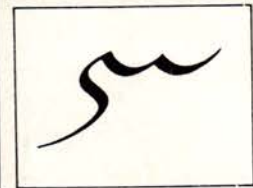
Minimum dependency on utility service lines will allow a freer choice of dwelling location. New methods of transport do not require roads, using instead helicopter or hovercraft, and would allow the natural surroundings to remain intact. Stored heat power, either chemical or solar, will suffice for cooking purposes, and chemical sanitary facilities and re-processing can suffice for waste disposal.

*The kleenex concept again*

The erection of such a house will be simple since the units will be light and transportable, either flown by air or loaded onto a small transport vehicle. The unit costs of these plastic panels can be so low that replacement of whole house sections can be visioned on a yearly basis. Radio-telephone will maintain services and emergency contact.

Such dwellings as these will be possible and practical even in the most remote parts of the nation. We will enjoy anew living in the wilderness, an American tradition to which we can return, for now we have the capacity to make technology serve our spiritual and biological needs—if we take pause to analyze introspectively what we really want.

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## For Your Information

(continued from page 20)

### N.S.I.D.

Ausby E. Lee, the National Society of Interior Designers' national president, announced the following committee appointments: Richard W. Jones was named national program chairman for a two-year term; Janet M. Langerman was named chairman of the Sixth International Fabrics Fair and Fashion Show; Norman Shepherd will serve as chairman of the N.S.I.D. examining board. Named to the board of directors were Frances Brener, F.N.S.I.D.; Agnes Gray; Allen L. Brown; and Blanche Stewart. Allen L. Brown was also named chairman of 1966 National Interior Design Month. Frances Brener will be chairman of trade relations.

Louis A. Malamud will continue as chairman of N.S.I.D.'s national licensing committee; Arturo Pini di San Miniato, F.N.S.I.D., will be chairman of the 1966 International Honor List for Distinguished Decoration committee; N.S.I.D. national secretary Camille Holland was named chairman of trade relations for the West Coast; Roger Dobbel will be national chairman of N.S.I.D.'s 1966 National Conference; and Monroe Gurvitz will serve as co-chairman. Helen Friedman will act as Conference trade relations co-chairman; and Wynn Shaffer will serve as publicity co-chairman

### Educational foundation officers elected for 1966

Dede Draper, F.N.S.I.D., a former national president of N.S.I.D., was re-elected president of the Society's Educational Foundation. Also re-elected were: Edith Gecker, F.N.S.I.D., chairman of the board; Brock Arms, vice-president; and William A. Leonard, treasurer. Otho S. Shaw was elected secretary, and Louise Kahn program director. Trustees of N.S.I.D.'s Educational Foundation are: George

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Bockman, Frances Brener, Agnes Gray, William Gulden, F.N.S.I.D., Richard W. Jones, Ausby E. Lee, Robert Lindenthal, Arturo Pini di San Miniato, Janet Reisner-Traeger, and Ethel Stockton. The following were elected to membership in the Foundation: John F. Day, Connecticut chapter; Roger Dobbel, North California chapter; T. Miles Gray, New York chapter; C. James Hewlett, Lake Erie chapter; Camille Holland, South California chapter; Jerry Jerrard, Midwest chapter; Roslyn W. Mallin, Midwest chapter; Elsie Simpson, New York chapter; Jay Spectre, Kentucky chapter; and Hoyet F. Williams, Gulf Coast chapter.

## Williamsburg Antiques Forum

"Colonial Life in Massachusetts, Rhode Island, and New York: a Study in Three Dimensions" is to be the theme of the 18th annual Williamsburg Antiques Forum which will be discussed during two sessions—January 23-28 and January 30-February 4—at Colonial Williamsburg. Among the 20 authorities who will examine basic regional characteristics of the architecture, furniture, and furnishings of these three important North American colonies are Mrs. William Slater who will speak at the first session along with Professor Alan Gowans, chairman of the Department of Art and Art History, University of Delaware; David McKibbin, Library of the Boston Athenaeum; Mrs. Edwin J. Saulpaugh, conservator, design laboratory, Brooklyn Museum; Clifford K. Shipton, director, American Antiquarian Society; among others. Second session speakers will include: Samuel Chamberlain, Marblehead, Massachusetts; Mrs. George E. Downing, Providence (R.I.) Preservation Society; James J. Heslin, director, New York Historical Society; John Sweeney, curator, Henry Francis du Pont Winterthur Museum; Dr. James Grote Van Derpool, executive director, Landmarks Preservation Commission, New York City.

Sir Philip Hendy, director of the National Gallery in London, and Colonial Williamsburg's curator John M. Graham, 2nd, will speak at both sessions.

For further information address: Mrs. Mary B. Deppe, registrar, Goodwin Building, Williamsburg, Virginia.

## A.I.D.

The American Institute of Interior Designers' awards jury met in New York recently to select the A.I.D.'s 1966 International Design Awards which are given annually to designers and manufacturers of outstanding products in the home furnishings field. The 1966 awards will be presented on January 2, 1966 during the International Home Furnishings



Market in Chicago. Members of the jury (above) are from left: Cecile Hayward, A.I.D. press associate, Associated Merchandising Corporation; Blair Catterton, A.I.D., W & J Sloane; George O'Brien, A.I.D. press associate, *Home Furnishings Daily*; Tom Lee, A.I.D., chairman of the program; Mary E. Dunn, F.A.I.D., Emily Malino, A.I.D.; James Merrick Smith, F.A.I.D.; Harvey L. Ackerman, A.I.D.; and Sherman Emery, A.I.D. press associate, *Interior Design*.

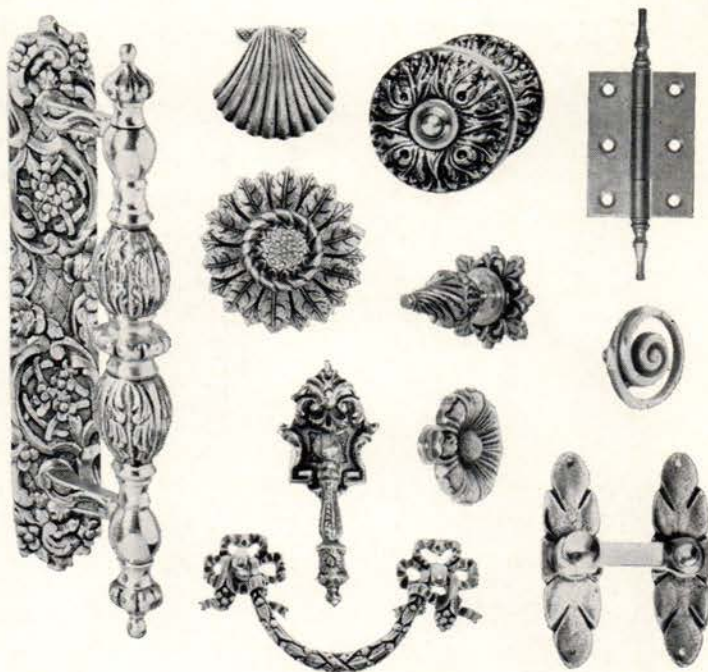
(continued on page 232)



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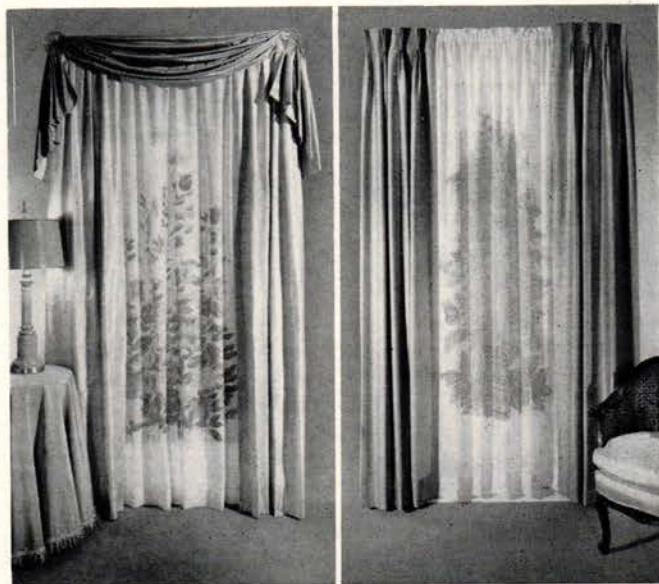


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## Contract news and commissions

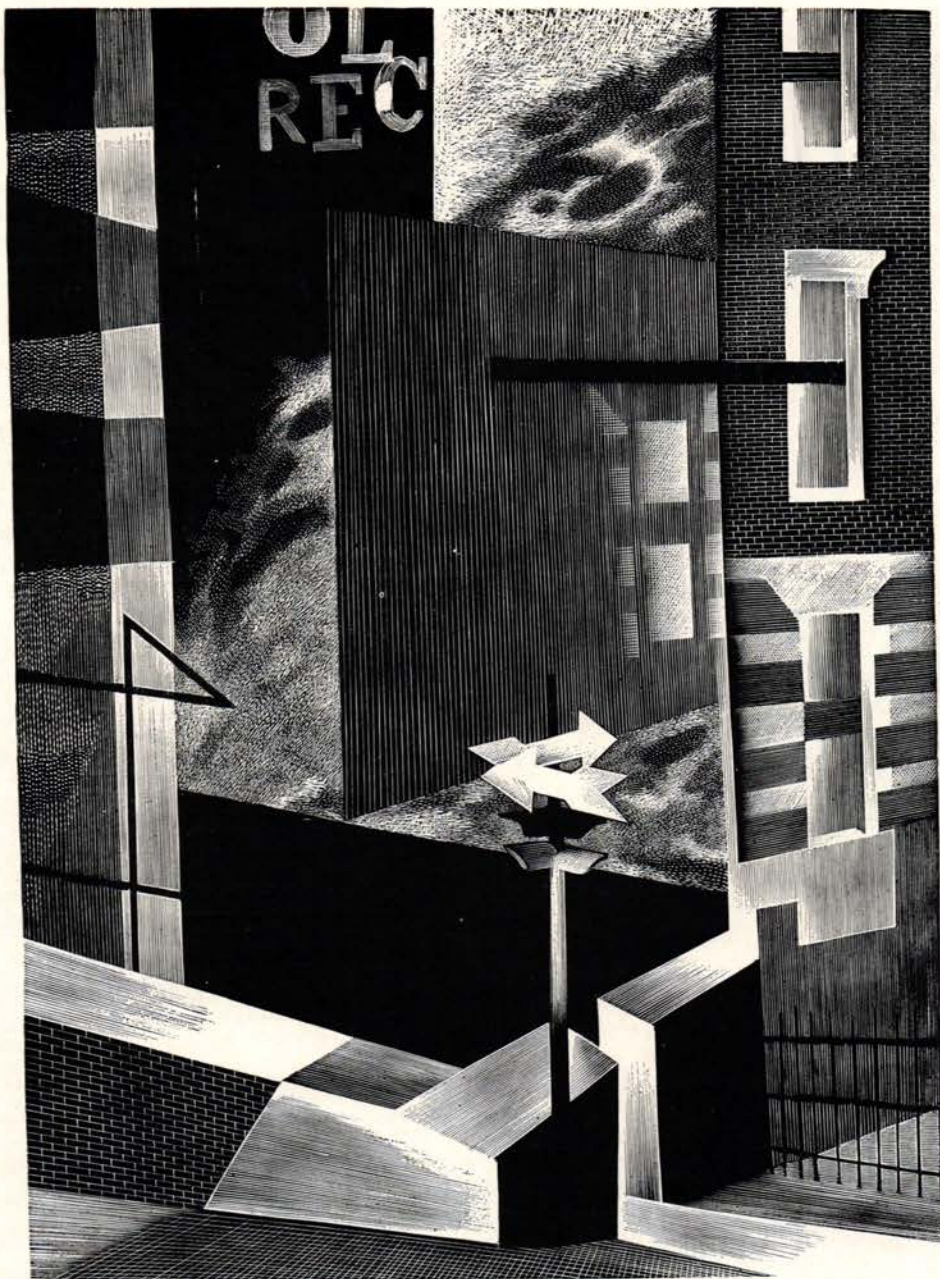
Michael Lax Associates, New York industrial design firm, was retained as design consultants by Lightolier, Inc. The design firm was also retained by Airequipt, Inc. to redesign the company's slide projectors, coordinated graphics for packaging and new product development... *Designs for Business, Inc.*, was commissioned by Edward Petry & Company, radio and television station representatives, to design and decorate new offices for the firm at 3 East 54 Street, New York, and renovate its present space at the same address... *Charles Luckman Associates* are the architects for new Clairol manufacturing facilities for 900 employees on a 46-acre site in Stamford, Connecticut... *Zimmer & Associates*, Burbank, California, interior designer and planners, were retained by Thomas Ward of New Orleans to plan and design the interior and exterior areas of a large new restaurant complex in Downey, California. Robert Lee Hall, A.I.A., of Memphis, Tennessee, is architect for the project... *Fred Schmid Associates*, food facilities planning, designing, and engineering firm with bases in Los Angeles and Chicago, was retained to design the interiors of the main building of the new Pacific Empress Hotel at Kailua-Kona on Hawaii... *Ford & Earl Design Associates* of Warren, Michigan, were named space planning and interior design consultants for the First National Bank of Chicago's skyscraper to be erected in the center of Chicago's Loop. Architects for the new building are C. F. Murphy Associates and The Perkins and Will Partnership... *Marcel Breuer, F.A.I.A.*, has been named architect for a six-story engineering and applied science laboratory which will be the nucleus of a teaching-research complex at Yale University.

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2. Mail Subscriptions	28,519	28,693
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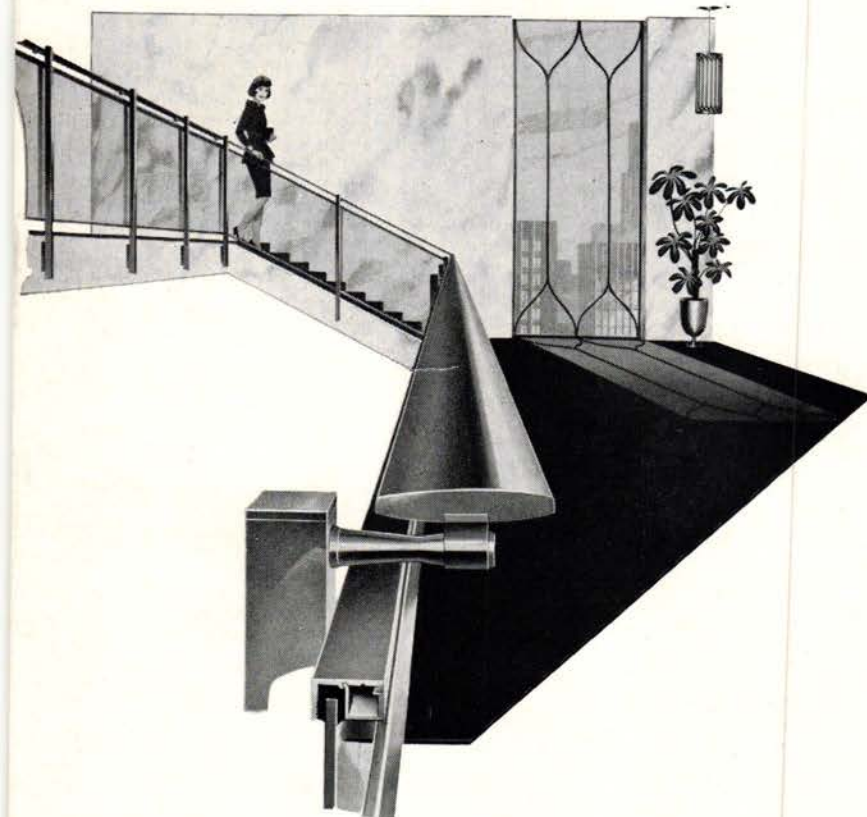
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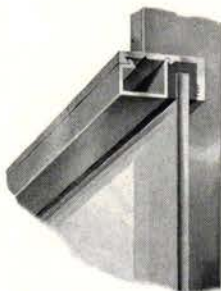
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Carpenter, L. E. & Co., Empire State Bldg., N. Y.	LO 4-0080	15			
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Eaton, T. Co., The, Canada		211			
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Miller Co. The, Meriden, Conn.		85			
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Mount Airy Furniture Co., Factory St., Mount Airy, N. Carolina	ST 6-8383	33
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Nettle Creek Industries, 260 Fifth Ave., N. Y.	MU 3-8781	231
New York Furniture Exhibit Corp., 451-453 Park Ave. So., N. Y. 16	MU 3-7650	209
Orinoka Mills, The, 1 Park Ave., N. Y. 16	MU 8-9834	53
Owen, Margaret, Inc., 979 Third Ave., N. Y. 22	EL 5-1672	218
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Progress Manufacturing Co. Inc., Philadelphia 34, Pennsylvania	CU 9-1200	58
Regal Rugs, Inc., N. Vernon, Indiana		206
Rembrandt Lamps Corp., 4500 W. Division St., Chicago, Ill.	BR 8-4500	212
Risom, Jens, Design, Inc., 49 E. 53rd St., N. Y.	MU 8-0030	93
Robert John Co., 821 N. Second St., Philadelphia, Pa.	WA 3-2233	57
Roffman, Edward, Axel, Associates, Inc., 160 E. 56th St., N. Y.	PL 3-4252	216
Rohm & Haas, Philadelphia 5, Pennsylvania	592-3000	67
Royal System, 1130 Third Ave., N. Y.	LE 5-2434	121
Savoy, John, Furniture Co., Montoursville, Pa.	368-2424	193
Scroll, Inc., 800 N.W. 166th St., Miami 64, Fla.	NA 1-0561	103
Sculpture Studio, Inc. The, 202 E. 77th St., N. Y. 21	UN 1-8480	212
Selig Manufacturing Co. Inc., Leominster, Mass.	KE 4-4941	113
Seminole Furniture Shops, Inc., 300 E. 54th St., N. Y.	PL 3-6513	221
Senour, Martin, Paints, 2500 S. Senour Ave., Chicago 5, Ill.	VI 2-5000	198
Shelby Williams Industries, Inc., 131 Merchandise Mart, Chicago 54, Ill.	644-8474	200
Shelves Unlimited, 1134 First Ave., N. Y. 21	TE 8-5012	228
Slatkin Galleries, 115 E. 92nd St., N. Y.	LE 4-4222	208
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Stevens, J. P. & Co. Inc., 1460 Broadway, N. Y.	OX 5-1000	228
Stockwell, C. W. Co., 320 N. Madison Ave., Los Angeles 4, Calif.	666-4100	107
Stow & Davis Furniture Co., 30 E. 42nd St., N. Y.	YU 6-9166	126
Stroheim & Romann, 155 E. 56th St., N. Y.	MU 4-3100	117
Stuart, John, Inc., 205 E. 58th St., N. Y. 22	HA 1-1200	3
Sutton Glass and Mirror Co. Inc., 891 Third Ave., N. Y. 22	PL 3-1025	221
Swedish Furniture Manufacturers' Association, Box 14012, Stockholm 14, Sweden		202
Syracuse China Corp., Syracuse 1, N. Y.	HA 8-1681	189
Tai Ping Rugs and Carpets, 295 Fifth Ave., N. Y.	684-7676	209
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Vermont Marble Co., Proctor, Vermont		33
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V'Soske Shops, Inc., Vega Baja, Puerto Rico	858-6000	47
Wagner, Sherle, 125 E. 57th St., N. Y. 22	PL 8-3300	11
Warner Co. The, 108 So. Desplaines St., Chicago, Ill.	FR 2-3540	196
Wellington Sears Co., 111 W. 40th St., N. Y. 18	LO 4-0700	100, 101
Wessmann, Leif, Associates, Inc., 301 E. 64th St., N. Y. 21	AG 9-1140	215
Whitney Library of Design, 18 E. 50th St., N. Y.		86B, 230
Wiley, John & Sons, Inc., 605 Third Ave., N. Y. 16	TN 7-9800	229
Wilson, Ralph, Plastics, Inc., 600 General Bruce Dr., Temple, Texas	PR 8-2711	69
Willow & Reed, 315 E. 62nd St., N. Y. 21	PL 5-1355	91
Winfield Design Associates, Inc., 2690 Harrison St., San Francisco 10, Calif.	UN 3-2933	197
Wohlert, Svend, Inc., 473 Jackson Square, San Francisco 11, Calif.	SU 1-4723	227
World Wide Design House, Ltd., 232 E. 59th St., N. Y. 22	PL 2-9090	213



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