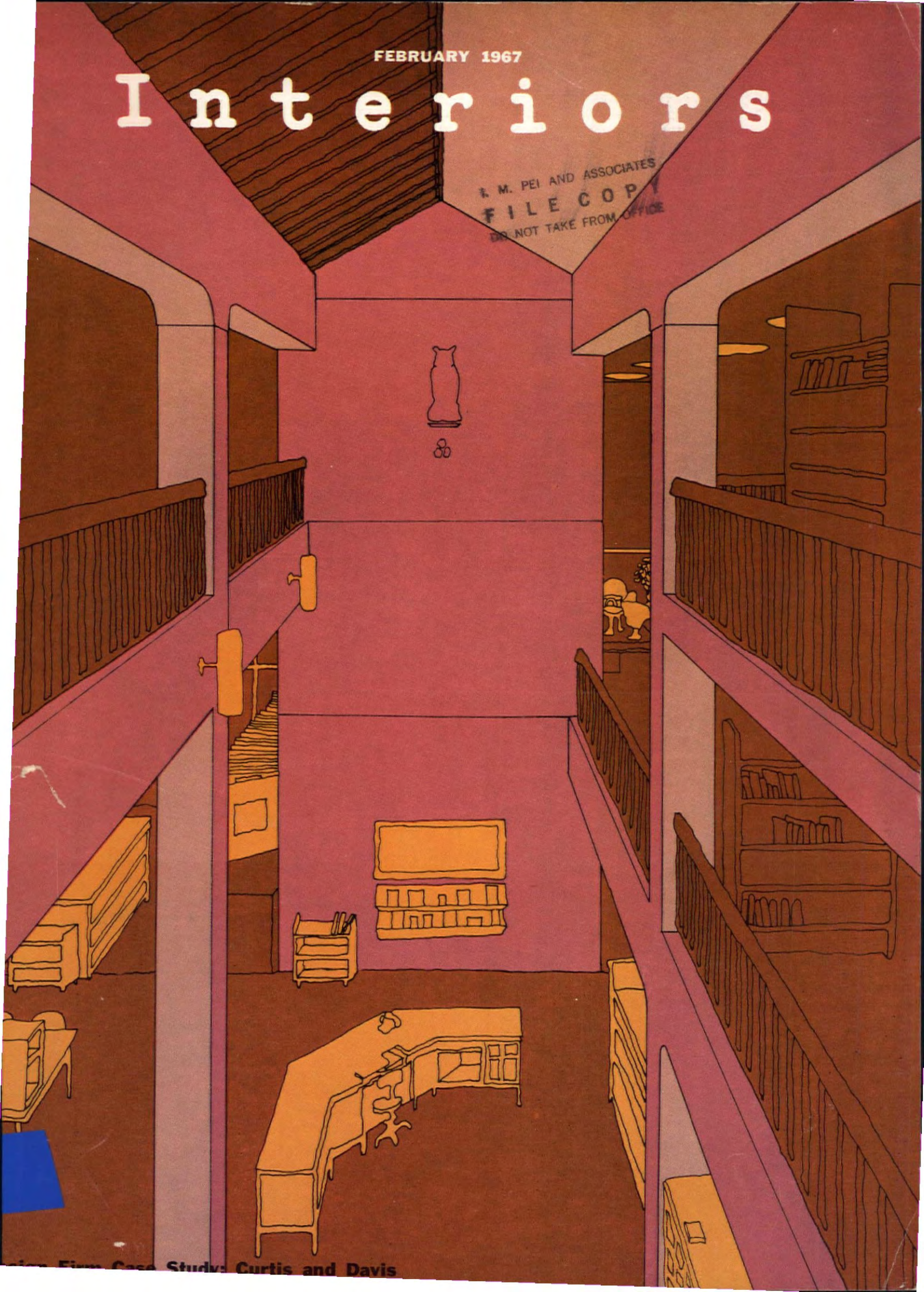
FEBRUARY 1967

Interiors

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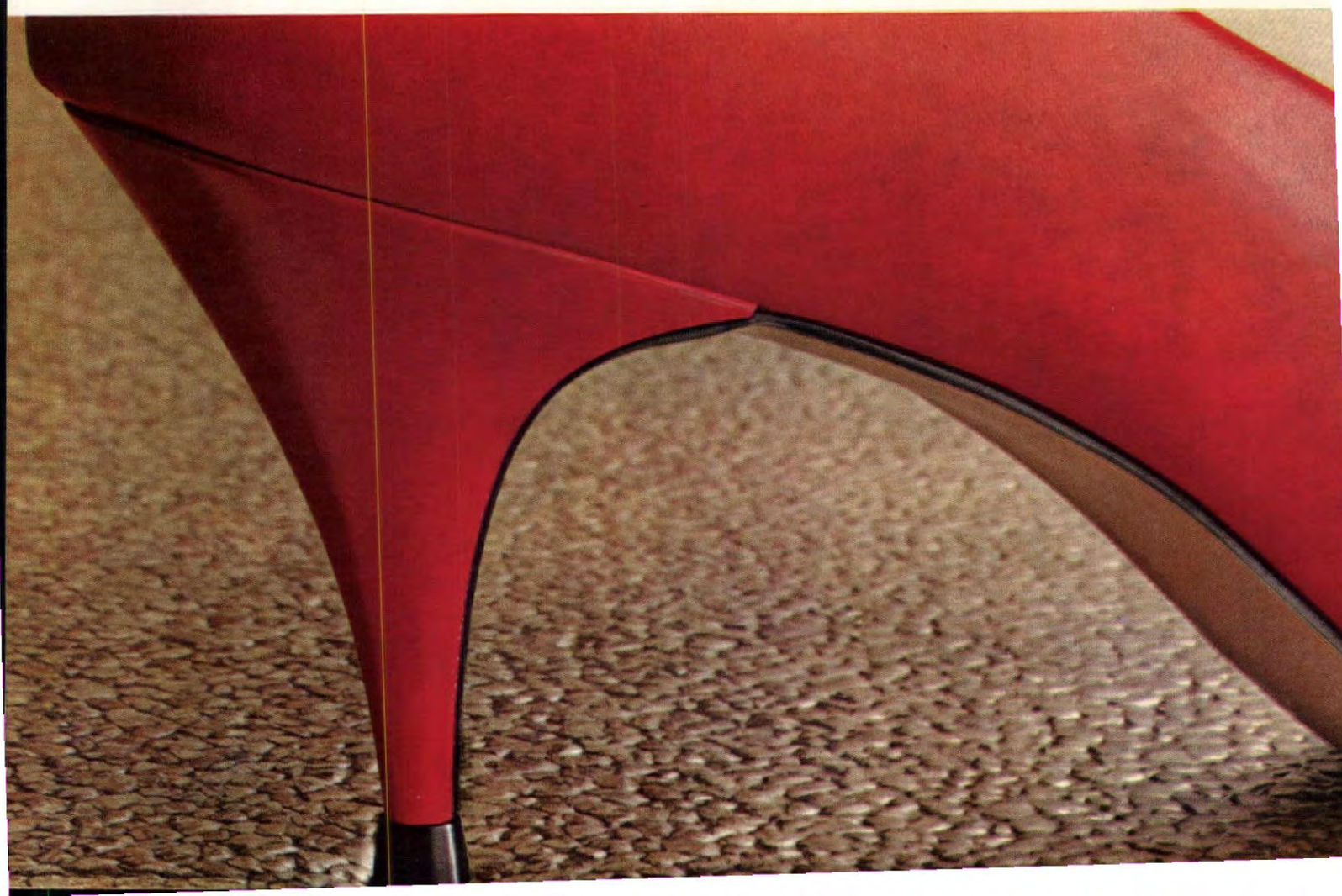
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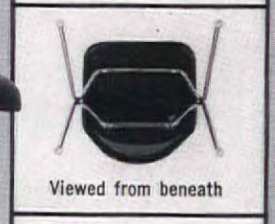
Legs 14 gauge welded steel tubing.



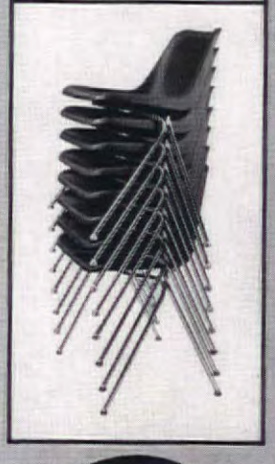
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Front view



Viewed from beneath





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Interiors

Volume CXXVI, Number 7

Published for THE INTERIOR DESIGNERS GROUP which includes: *interior designers, architects and industrial designers who offer interior designing services, and the interior decorating departments of retail stores.*

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Cover		Ellen Keusch

Next month

Makers of Tradition, U.S.A.—2: Samuel McIntire of Salem, the 19th century architect and carver who produced some of our soundest and most serene examples of the Federal style. . . . Villa Aarnio, the pine and marble-furnished lakeside house by Esko Pajamies, in addition to a restaurant, an educational institution, and furniture by this versatile young Finn. . . . This month's *Contract Interiors—restaurants and hotels*—are Herb Evans' arch-windowed turn-of-the-century restaurant near Lincoln Center; Charley O's Irish restaurant/pub transformed by George Thiele from what was once Rockefeller Center's Holland House; The Summit Club in Memphis by I.S.D., Inc.; The Running Footman in Manhattan by Inman Cook; The Jolly Sixpence in South Norwalk's urban renewal development by Carleton Varney of Dorothy Draper & Company, Inc., and much more . . . Biggest feature in the month's Market Reports will be a major coverage of the new fabrics.

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There's only one antique lantern on this page

which?









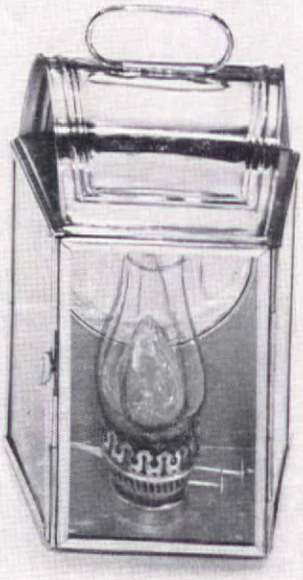


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Letters to the editors

Open Plan Schools

You did a magnificent job on the open plan schools section. Since I once edited a magazine for school administrators, I'm interested in new school buildings. And since Dr. Harold Gores was one of my contributors to *School Management*, I was especially interested in reading about him.

Lucile D. Kirk
Parents' Magazine
New York, N. Y.

Congratulations on your fine article on schools in the December issue. We were doubly pleased, of course, to see Kim Yamasaki (of Chapman, Goldsmith, Yamasaki) mentioned.

CGY Design is going to exhibit pictures and sketches of educational spaces and facilities in the Chicago Public Library gallery during the month of February. Art used with your story would be quite effective and we wonder if we might borrow at least *some* of the photos to blow up and exhibit—with INTERIORS credit, of course.

Bete Gillespie,
Dave Chapman, Goldsmith & Yamasaki, Inc.
Chicago, Illinois

Since INTERIORS' *rights to the photographs in the December issue do not extend to their use outside the magazine, we put our correspondent in touch with the architects and photographers who cooperated with us, and hope the CGY exhibition is a success.*—Ed.

Appalachia thesis faculty critic was John Pile

I was very pleased to see the publication of Earl Ferguson's Senior Thesis in the November INTERIORS. I would indeed hope that it will be possible to publish other student work from time to time.

I was disappointed, however, that you did not follow the customary procedure of publishing the name of the design critic who is after all a significant influence on the outcome of a student thesis. The critic for Mr. Ferguson's thesis was Mr. John F. Pile, a distinguished faculty member of this department.

Arnold Friedmann, Associate Chairman, Department of Interior Design, Pratt Institute, Brooklyn, N. Y.

Housewives frustrated in attempts at preparing for a career in interiors

I want to put before you a problem of general interest which happens also to affect me personally—that is, continuing education for married women with young families in the area of design. What high-caliber, part-time, day-time, education in interior design is available for women who may have only 10 or 20 hours a week for their own special interests due to family duties, but who in a few years will be able to pursue a full-time career? In trying to find such courses in the Philadelphia area I have run up against nothing but closed doors. I understand from various deans that there are many women with the same problem. I have a B.A. from Bryn Mawr (English, Art Minor, 1955) so I am not totally unprepared. I know how to study and so forth. I want to start preparing myself now for a career in residential and contract interior design which I feel I can pursue on a full-time basis for at least 25 years. I do not feel it is fair to my children or my husband, a surgeon who deals with many tragic cases and often needs cheering up, to go to school at night or on Saturday, the only times they are home. Are there any correspondence courses one can take? Do you know of any New York City schools with courses compact and intense enough to make commuting to them, say once or twice a week, sensible? Auctions, courses on the history of furniture at the University here, and looking at museums are all helpful, but not enough. Obviously, the conditions of my life are such that I must go about my objectives in a fairly personal and unconventional way. I desperately need a mentor.

Mrs. William Baltzell
Philadelphia, Pennsylvania

Sociologist David Riesman has pinpointed Mrs. Baltzell's problem, which pervades society as a whole rather than the interiors field in particular. It is simply that today's society is set up to encourage women to have jobs *but not* careers. *Many careers require a team—man and spouse—rather than one person alone. Mrs. Baltzell tacitly accepts the current order when she admits a sense of responsibility to be at home when her surgeon husband is there and in need of "cheering." She does not expect her husband's schedule to be altered so he can come home to be cheered up when her design school is not in session. The design schools are inflexible too. Many of them (Pratt Institute and Cooper Union for example) have evening courses for matriculated students who support themselves by day, but none that we know have schedules flexible enough for the housewife—or more accurately, the* helpmeet *who, like Mrs. Baltzell, is accommodating herself to her spouse's career while dreaming of her own. No correspondence course pretends to professional training, though such a course might serve as an elementary first step. Who knows? All institutions for advanced education — including those in our field—may give in a little to the needs of the many Mrs. Blatzells of this world if the ladies pound hard enough at the doors.*—Ed.

National Trust Award

On page 8 of your November issue, you reported that Janet Reisner-Traeger was presented life membership in the National Trust for Historic Preservation for recognition of restoration work in Lyndhust.

This statement is incorrect and, I am certain, it has been called to your attention by others. Mrs. Traeger merely accepted the award on behalf of the National Society of Interior Designers.

The readers of INTERIORS will be interested in knowing the correct fact and I would be grateful if you would publish a correction.

Dora Brahms, F.N.S.I.D.,
A.I.D., Dora Brahms, Inc.
New York, New York

INTERIORS *regrets the inaccurate wording and any embarrassment it may have caused Mrs. Reisner-Traeger.*

Public deprived

Some of your covers may have been assembled from snippets, as your August "Our Cover," note, for example, explains, but the editorial content which follows is solid delight. It swings. All the way.

One is bound to regret only one thing—that INTERIORS is not available to the general public. I am convinced that the average nest builder is heartily bored with pap and clichés and would welcome your dynamic editorial approach. What you convey on every page is: The hell with mediocrity. Amen.

Mrs. Charles L. Gleaves
New York, New York

Architect into President

Better late than never: — I want to congratulate you on your beautiful write-up on South America! We happened to be there just prior to your visit and have therefore seen some of the things you published. We particularly enjoyed Peru as we had been there twelve years ago on an architectural tour and had the pleasure of having President Belaunde take us around, as he then was a mere architect.

Pipsan Saarinen Swanson,
A.I.D., Swanson Assoc., Inc.
Bloomfield Hills, Michigan

South America again

As a "native" of Peru I found your Andean issue representative of both the old and the new, and written with a true comprehension of the varied aspects of the developing cultures in Latin America. It should inspire many people, especially designers, to explore the resources available for creative development and growth in our southern hemisphere.

Ruth L. Strauss, A.I.D.
New York, New York

Letterhead lapses

The following from our local publication may be useful in yours:

"One of the most disturbing problems that cross our desk is the amazing lack of information supplied on letterheads and other stationery.

"It's amazing the number of pieces of correspondence from even major business firms that show a total disregard for the Post Office's attempt to speed mail with the zip code system.

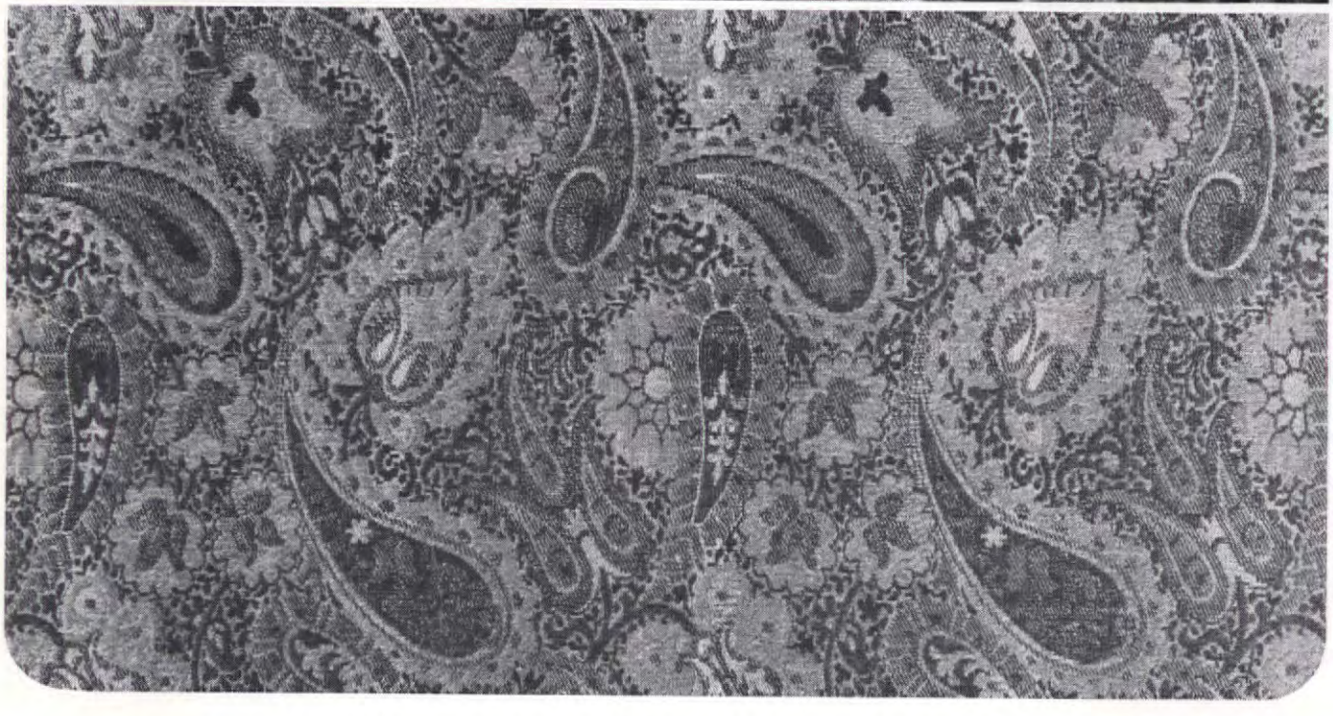
"Another gripe is the lack of telephone numbers on stationery. It seems like just plain good business to carry this information on stationery."

Joseph W. Pritchard,
Wells Chair Corporation
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We would also add that, of the steady stream of publicity releases which cross our desk daily, an appalling number fail to include the address and telephone of the client.—Ed.

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For your information

Contract '67 . . . Awards . . . Child Craft winners . . . Exhibitions . . . A.I.D.'s $10,000 to IDEC . . . People

Contract '67 seminar schedule, New York Coliseum, April 25-27, 1967

Tuesday, April 25
9:30 a.m.-10:30 a.m.

Lawrence Lerner, President, Saphier, Lerner, Schindler, Inc.:
HOW TO RUN A DESIGN FIRM SPECIALIZING IN CONTRACT INTERIORS, AND HOW TO ESTABLISH FEES FOR ITS SERVICES



Lawrence Lerner

10:30 a.m.-11:30 a.m.

Marvin Affrime, Director, The Space Design Group, Inc.:
MAINTAINING STANDARDS IN CONTRACT DESIGN WHILE FULFILLING CORPORATE CLIENT REQUIREMENTS



Marvin Affrime

11:30 a.m.-12:30 p.m.

Forrest Wilson, Feature Editor, "Progressive Architecture" magazine:
WHERE IS THE PERSONNEL FOR THE BOOMING CONTRACT DESIGN INDUSTRY COMING FROM?



Forrest Wilson

Wednesday, April 26
10:15 a.m.-10:45 a.m.

Father William F. Burke, Ph.D., Director, Institutional Services, Inc., Catholic Diocese of Brooklyn:
CONTRACT FURNISHINGS REQUIREMENTS OF RELIGIOUS INSTITUTIONS



Father William F. Burke

11:00 a.m.-noon

Robert Hughes, Chief of Furniture and Furnishings Branch, United States General Services Administration (GSA):
HOW THE GOVERNMENT GOES ABOUT SPECIFYING AND PROCURING CONTRACT FURNITURE



Lee Epstein

Thursday, April 27
9:30 a.m.-10:00 a.m.

Lee Epstein, attorney and counsel for the design industry:
WHAT THE SPACE PLANNER/DESIGNER SHOULD KNOW ABOUT THE LAW AND CONTRACTS WITH CLIENTS

10 a.m.-11:30 a.m.

Tom Lee, president, Tom Lee Ltd.:
NEW PROBLEMS AND LOGISTICS THAT CONFRONT THE HOTEL DESIGNER



Tom Lee

11:30 a.m.-noon

FREE-FOR-ALL by the speakers previously appearing—Messrs. **Lawrence Lerner, Marvin Affrime, Forrest Wilson, Robert Hughes, Lee Epstein, Tom Lee and Father William F. Burke**

Contract '67 shapes up

Contract '67, the trade show for the multi-billion-dollar contract industry which will occupy the New York Coliseum next April 25th-27th, is attracting formidable advance registration among interior designers, architects, and corporate staff designers in the contract field. The bait is of two kinds—first a superbly complete array of new contract merchandise, and second a program of speeches and seminars by people whose key position guarantees that they can give up-to-date and valid advice on how to work in the field. As the schedule tabulated above indicates, the audience wil be left plenty of time to examine the more than 175 exhibits expected.

Jerome Brown of National Expositions Company, Inc., producer of Contract '67, has marshaled an Industry Advisory Board consisting of Geoffrey Walsh of Molla, Inc., Oliver Wyman of Commercial Carpet Corporation, Wesley Sims of Mohasco, Inc., Alan Kridel of Jackson China, Murray Smith of Ralph Wilson Plastics Company, Frank Higgins of Winn Anderson Fabrics, Sidney Schwartz of Trend Mills, R. C. Gannet of the Videne Division of Goodyear Tire & Rubber Company, Wiliam S. Negin of Rockland Mills, Inc., and Ben Hellman of *Contract* magazine.

The next issue of INTERIORS will feature a capsule preview of Contract '67 exhibit highlights. Since most of the program speakers are well known to our readers, the program speaks for itself, though we will mention that Lawrence Lerner's firm, Saphier, Lerner, Schindler, Inc., whose latest offices were featured in the Contract Interiors section of our September issue, is accorded to be the largest independent space planning and design firm in the world, and has offices in Europe as well as in every major city in the U.S. Forrest Wilson, now an associate editor of *Progressive Architecture*, is the author of a series of articles on the details of interiors which appeared in INTERIORS in 1963, 1964, and 1965, when Mr. Wilson was an assistant professor in the department of Interior Design at Pratt Institute—a position relevant to the subject of his speech on the sources of design personnel for the contract industry. Mr. Wilson, however, has also established a reputation as a sculptor and as a construction/engineering foreman.



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Los Angeles: Efrem Zax – Furniture Manufacturers Mart
Philadelphia: Armand Morrell – 2313 Chestnut St.
Detroit: Interiors International – 1200 Sixth Ave.
Washington: Vanleigh – 4900 Hampden Lane, Bethesda
Atlanta: Threlkeld-Schlemon – Decorative Arts Center
St. Louis: R. R. Hansberger – 4663 Maryland
Miami: A. T. Euster Co. – 3300 N. E. Second Ave.
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(*Continued from page* 10)

Child Craft's international student competition for juvenile furniture brings brilliant results

Students from 45 design schools abroad (even Japan and Australia) and 68 U.S. schools entered the competition for the design of juvenile furniture (crib, bed, chest, chifforobe) sponsored by Child Craft Furniture of Salem, Indiana, division of Smith Cabinet Mfg. Almost all entries were good, and as Mr. Norman Glickman, a Child Craft Vice President stated, "It is obvious that the youngest members of the family are not going to be neglected by the designers of tomorrow."

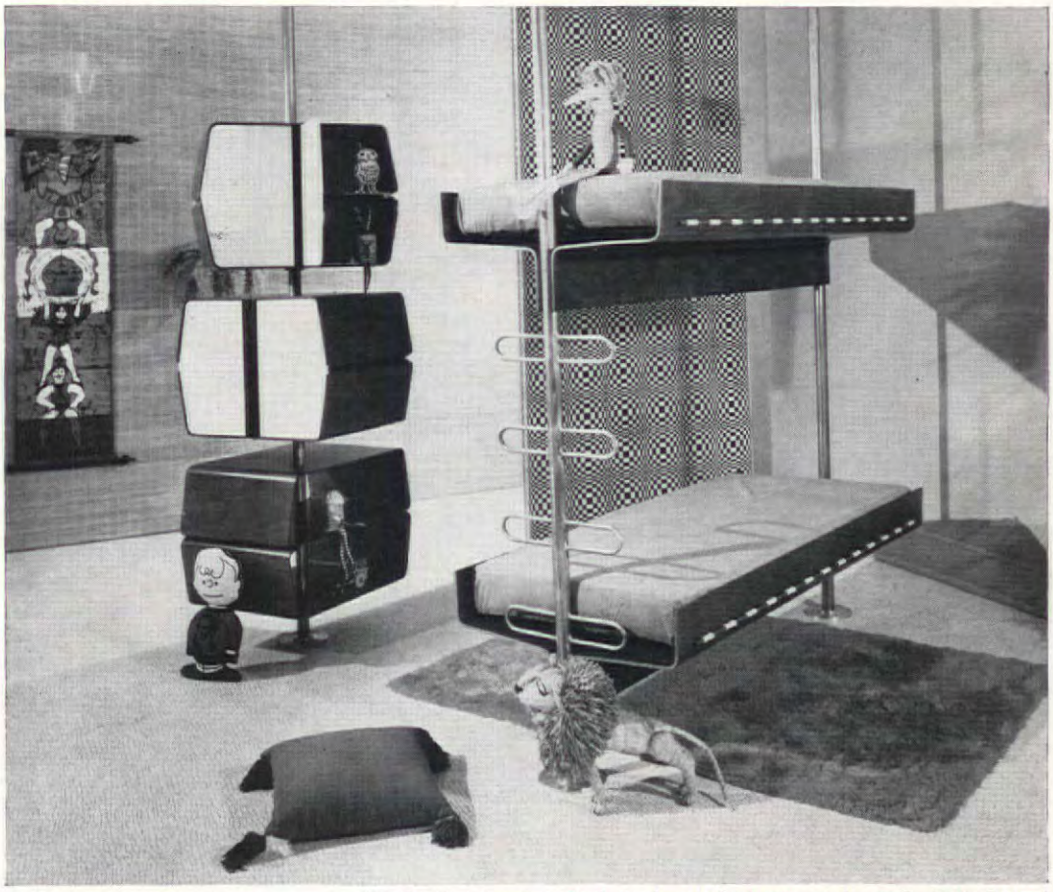
Prizes were $1,000 first, $500 second, and $250 third.

First prize winner Pierre Gueben, a 25-year-old student at the Liége School of Design in Belgium, more than deserved his prize money, which he received after a trans-Atlantic flight via Sabena Airlines to the Chicago Merchandise Mart, where models of some of his pieces (specially built from wood molds made by Jasper Wood Products of Jasper, Indiana) were shown at a January 8th presentation during the winter International Home Furnishings Market.

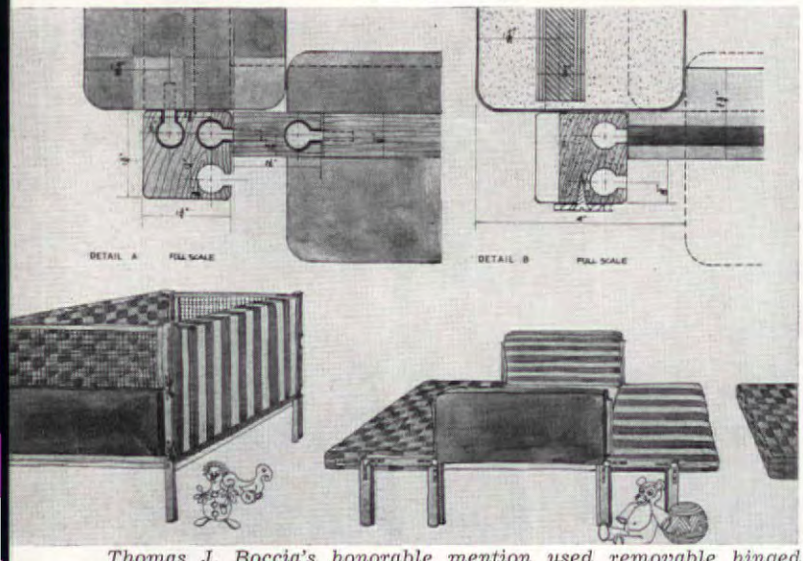
Poles support all of Gueben's beds/bunks and case components (except the crib), and heights on the pole can be adjusted to the convenience of parent and child. The angled, curve-cornered hexagonal case elements are molded plywood, inexpensive to make in quantity. The cases have greater capacity than conventional ones, open on all four sides.

Second prize-winner Mark Georgia of the University of Bridgeport, Conn., combined furniture and playground equipment ideas (see cut). Third prize-winner Hans Henrik Rolff, of Copenhagen's Kunsthaendwerkerskolan, designed a modular system of suspended light bentwood frames. Honorable mention winner Thomas Boccia of Cranbrook Academy invented a drop-down system for converting cribs into beds for the growing child.

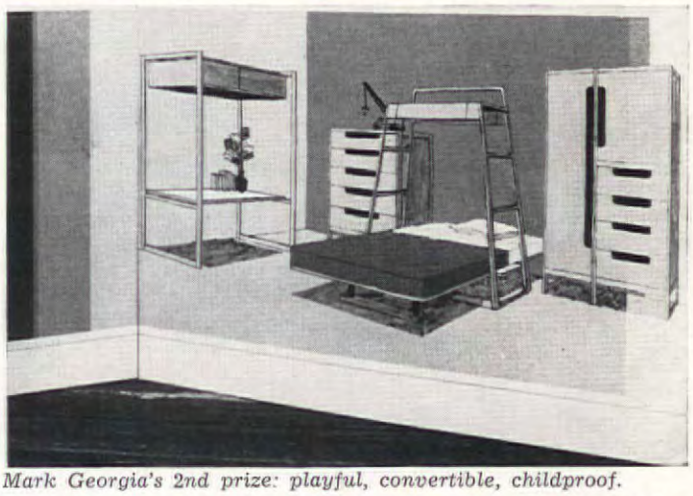
Judges were designer Paul McCobb, Susan Grant of *Home Furnishings Daily*, and Olga Gueft, INTERIORS. (*Cont. P.* 14)



Gueben's 1st prize. Beds look nautical except for crib (not shown) which rests not on poles but on floor. Adjustable, pole-hung cases open at front, back, sides. Mattresses rest on rubber webbing.

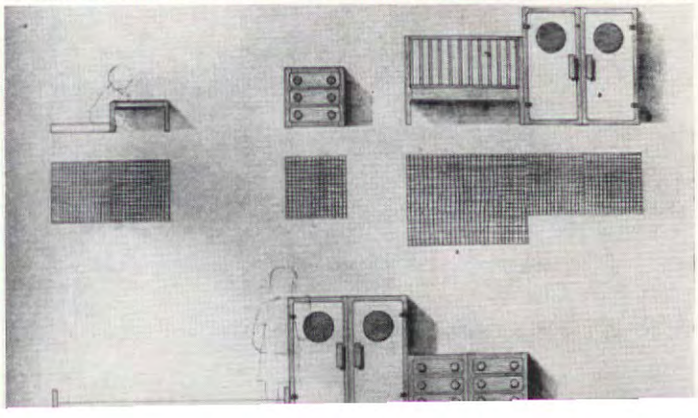


Thomas J. Boccia's honorable mention used removable hinged panels for convertibility, a fabric harlequinade on panels.



Mark Georgia's 2nd prize: playful, convertible, childproof.

Danish Honorable Mention team Bastholm/Haahr designed modules.



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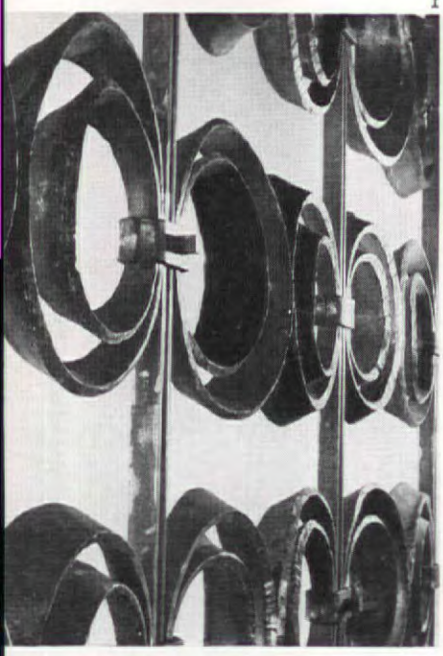
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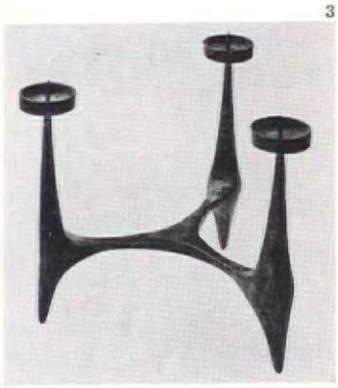
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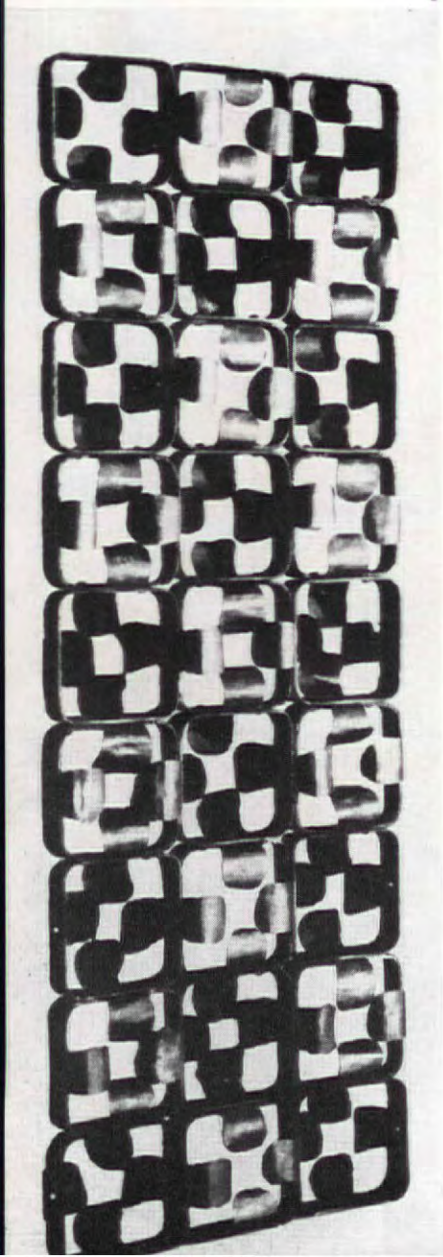
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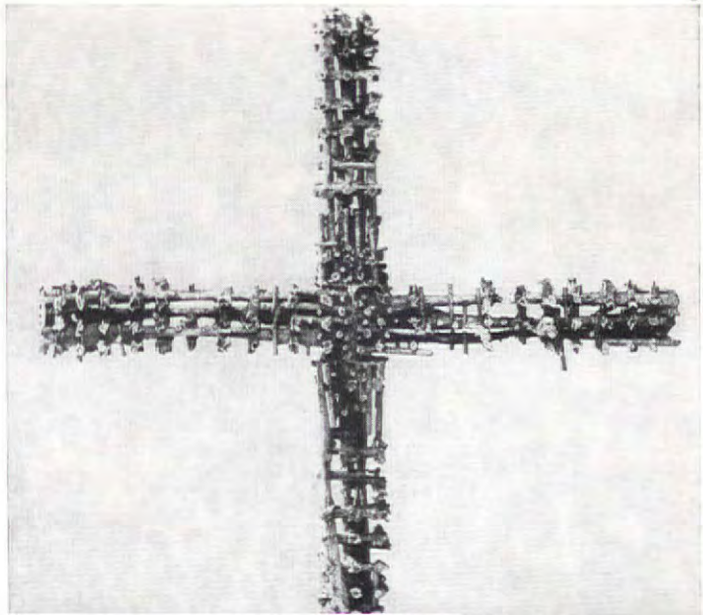
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6



7



8

Exhibitions

Metal is the medium

The versatility of metal in the hands of expert artist-craftsmen is beautifully presented in the current exhibition, *Metal: Germany*, at New York's Museum of Contemporary Crafts through March 5th. The exhibition, which resulted from Crafts Museum director Paul Smith's recent trip to Germany, is impressive in both its variety and the exquisite detailing of the hand-crafted metal objects on display. They range from steel egg cups and delicate jewelry to huge wall plaques and iron screens. "What interested me everywhere," said Smith of his German trip, "was the consistent mastery of techniques of working metal from the very fluid forging of immense iron screens to the engineering ingenuity in the findings of delicate gold jewelry."

Perhaps the most exciting objects in the exhibition are the huge forged architectural screens which can serve as both space divider and work of art.

The exhibition was arranged by the "Arbeitsgemeinschaft des Deutschen Kunsthandwerks e.V." in Cologne as a traveling exhibit with its own display cases, *et al*, on behalf of the cultural department of the Foreign Office of the Federal Republic of Germany. Later it will be seen in several museums on the West Coast where it is being circulated under the auspices of the Western Association of Art Museums, before returning to Germany.

Also at the Crafts Museum through March 5th are two other exhibitions: a one-man showing of weaving by Glen Kaufmann in the second floor gallery; and a one-man showing of glass by Joel Philip Myers in the Museum's Little Gallery.

(*Continued on page* 16)

1. Architectural screen of flat steel.
2. "Optical wall" of flat steel.
3. Heavy bronze candlesticks by Wolfgang Kreutter.
4. Adjustable candlestick by R. Rochelt of steel with aluminum.
5. Forged iron screen sculpture.
6. Architectural screen of flat steel.
7. Gilded silver cup by Albert Sous.
8. Pewter cross by Franz J. Peters.

The elegant lounge paradox.

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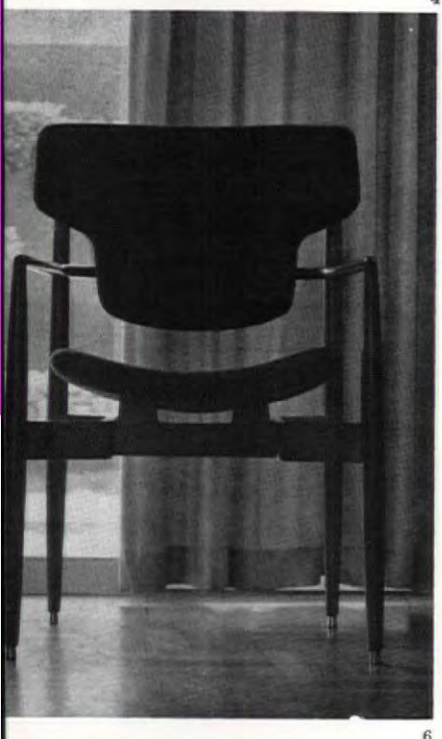
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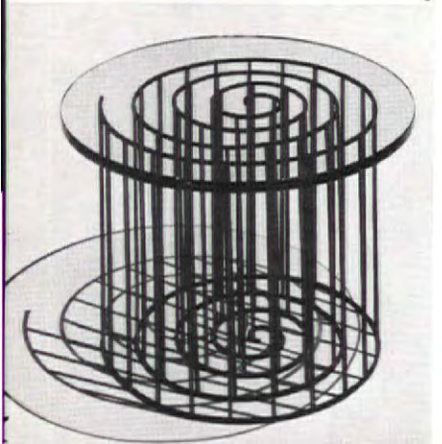
For your information



Paul Tuttle











1. Wood and metal dining chair, loaned by Paul Tuttle. Made by Stanley Reifel, 1966.
". . . experimenting with the combination of wood and metal to have the warm and tactile sense of wood, and the structural freedom of metal."

2. Low laminated wood chair, loaned by Mrs. David Gray, Jr. Made by Stanley Reifel, 1960.
". . . the inverted Y form needed lamination for strength. It is constructed almost as an automobile spring would be."

3. Small wood pedestal table, loaned by Mrs. Lillian Ladd. Made by Swenson and Peterson, 1955.
". . . anchoring a central pedestal in the floor makes possible the beautiful simplicity of a single ascending form."

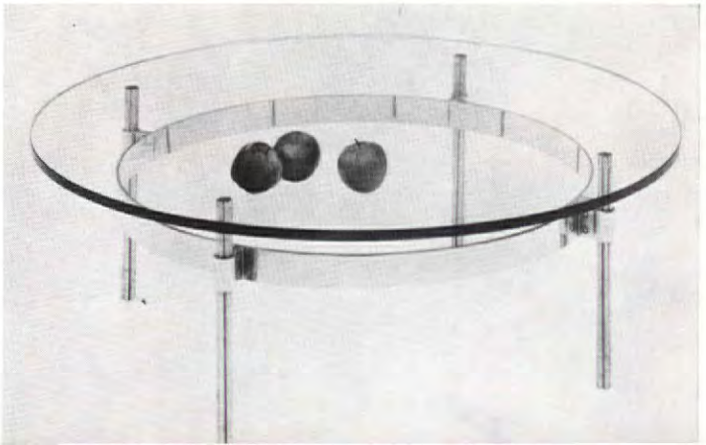
4. Wood conference chair, loaned by Mrs. Donald Bear. Made by John Van Breda, 1952.
". . . the arms as they come around are freed with a space to give the longest length possible to the back legs—a feeling that in this vertical line you have the greatest elegance and dignity."

5. Wood dining chair, loaned by Mr. and Mrs. Edgar B. Ward. Made by Stanley Reifel, 1963.
". . . a need of doing something with classical feeling and yet structurally fresh."

6. Black iron spiral base table, loaned by Mr. and Mrs. George Dangerfield. Made by Walter Cardaro, 1964.
". . . the table on the swirls was just wanting to do something that was happy."

7. Metal and glass table, loaned by Carson-Johnson, Inc., Los Angeles. Made by Carson-Johnson, 1964.





Paul Tuttle's "cerebrated solutions"

Eudorah M. Moore, curator of design of the Pasadena Art Museum, describes the designs of Paul Tuttle as "each a sculpture for use" whether it be a house, a chair, or a bottle. Each design, she goes on to say in her brief introduction to an exhibition of his furniture designs last month at the Pasadena Museum, "stands as a statement on its own merit. A cerebrated solution, slowly and painstakingly evolved, emerges finally with a pristine quality, never trite, never an adapted restatement."

Paul Tuttle was born in St. Louis and currently lives in Santa Barbara in a tiny sculptured white house overlooking the Pacific. Last year he won the newly established Carson Pirie Scott award for a California designer showing the greatest distinction in his work.

When Paul Tuttle is not in California producing his own highly original designs, he is in Switzerland designing for manufacturers.

The Pasadena exhibition of his furniture was just another indication that the Pasadena Art Museum—which also sponsors the widely acclaimed California Design shows every three years (see INTERIORS, April 1965) — is certainly one of the best influences for good design in the country today.

A.I.D. Pavilion at Southeastern Show

For the third year the Carolinas chapter of the American Institute of Interior Designers is participating in the Southeastern Flower and Garden Show (March 4-12) by designing room settings for the A.I.D. Pavilion under the chairmanship of Dorothy Baker Billings, A.I.D. The show is to be held at the Charlotte Merchandise Mart, Charlotte, North Carolina, and will draw its audience from seven southern states. A three-day forum (March 6, 7, and 8), to be held in conjunction with the show, will include the following guest speakers: Mrs. Dollie Phillips of New York's Phillips Galleries; Mrs. Hilda Sachs, Window Shade Manufacturing Company; Mrs. Frances Hansson, Belgian Linen Association; Mrs. Murray Douglas, Brunschwig & Fils; Mrs. Anne Mason, James Lees & Sons; and Mrs. Patricia Guinan, *House Beautiful.* *(Cont'd on pg. 18)*

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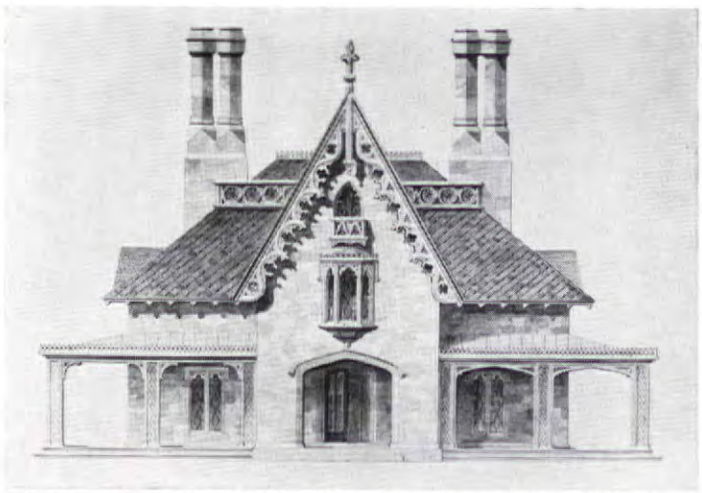
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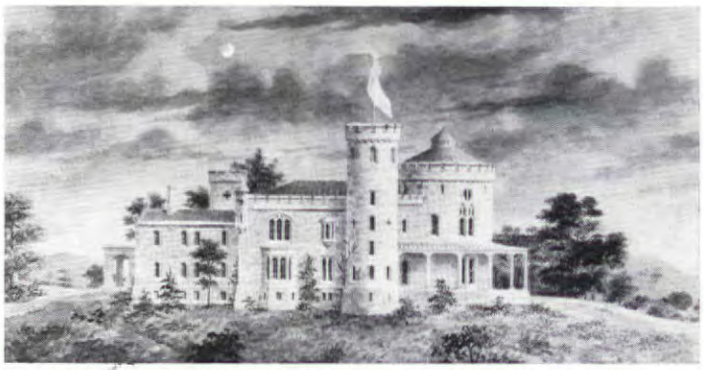
Watercolor study by A. J. Davis for doorway in Greek Revival style.

A. J. Davis (1803-1892)

A small but charming exhibition of project drawings by Alexander Jackson Davis, one of the most original and most influential American architects of the 19th century, is at New York's Metropolitan Museum of Art (through February 19). Davis was the architect of Lyndhurst, the great Gothic villa on the Hudson River recently restored by the National Trust for Historic Preservation as a historic house museum (INTERIORS, September 1965), and many other romantic villas, cottages, city halls, churches, state capitols, from Maine to Kentucky. During his highly productive career from 1828 well into the 1860's, Davis' work strongly influenced the development of the period's three most important styles—Greek Revival, Gothic Revival, and Italian. He started as an artist and his approach to architecture, as Jane B. Davies who is writing a book about Davis has pointed out, "remained essentially that of an artist, fascinated by problems of design and by the relationship of buildings to their site and landscape." It is, in fact, that artistic quality which gives Davis' drawings their special romantic flavor that was so much a part of the 19th century's picturesque architecture, its fantastic literature and its love of natural landscape. For many years Davis collaborated with the romantic horticulturist and tastemaker A. J. Downing and between them they set the style for country gentlemen of their era.



Davis' watercolor study for the Rotch House, New Bedford, Massachusetts, 1836.



Watercolor study for romantic country mansion for John J. Herrick, Tarrytown, New York, 1855, by Alexander Jackson Davis.

Abstractions—woven and painted

Two exhibitions at the University of Texas Art Museum (through February 26th) make an interesting contrast between 30 abstract oil paintings by the Japanese-born artist Kenzo Okada and nine mural-size tapestries by the Belgian-born weaver Jan Yoors. Yoors, who is a leader in the tapestry renaissance, creates bold, almost primitive compositions for his tapestries which are executed in a complex high-warp technique by his wife and sister-in-law. Unlike most tapestry-makers, old or new, he limits himself to very few colors in strong designs that are sometimes reminiscent of Matisse (see photo) or Modigliani. Yoors' tapestries were selected as the U.S. entries at the first and second International Biennale of Contemporary Tapestries in Lausanne, Switzerland.



IDEC: $10,000 from A.I.D.

—pledges from N.S.I.D. et al

IDEC, The Interior Design Educators Council, founded three years ago by interior design teachers in about 60 U. S. universities and design schools, is winning the support of our professional and trade organizations in its $50,000 drive for a comprehensive study of professional interior design education—1) to find out its present extent and quality in an unchartered variety of university-level and specialized institutions and 2) to recommend what it *should* be. The A.I.D. has given $10,000 and the N.S.I.D., Resources Council, Inc., and Decorators Club have also made financial pledges, according to IDEC's President, Professor Arnold Friedmann, Associate Chairman of Pratt Institute's Interior Design Department.

Since its founding IDEC has been campaigning for this evaluation, which is vital to the establishment of standards of professional competence — a *sine qua non* to the profession's standing in the world at large.

As discussed on our December *Letters to the Editors* page, our October and December *Editorial* pages, and this section, no single professional organization can handle this complex, difficult, and crucial task as well as a central organization of design teachers. Our professional organizations have taken a giant step forward in backing IDEC.

Awards

1966 Lunning Prize

Finnish plastic furniture craftsman Yrjo Kukkapuro, 33, and Swedish glass experimentalist Gunnar Cyren, 35, are sharing this year's Lunning Design Award which was established 15 years ago as a memorial to Frederik Lunning, founder of Georg Jensen, Inc. This year's cash award of $7,000 — which must be used for travel and study outside of the winners' native country — is being divided equally between Kukkapuro and Cyren.

The young Finnish designer Kukkapuro, whose contoured Carousel swivel chair of glass fiber (INTERIORS August, 1965) has aroused great interest both here and abroad, was also cited by the award committee as "a gifted exhibition architect with an outstanding talent for background design." Design Research in New York is planning an exhibition of Kukkapuro's chairs this spring.

Cyren, the Swedish winner of the Lunning award, has been with Orrefors Glassworks since 1958. The award committee called him "a striking personality who works in an enterprising venturesome way finding new expressions in

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technical experimentation, particularly evident in his engraved glass." Recently Cyren has been experimenting with colored glass and has produced pieces in bright surface colors which are not translucent.

The Lunning Prize was conceived to encourage young Scandinavian designers who demonstrate potential for influencing the development of Scandinavian design both at home and abroad. Winners are selected by an eight-man committee which includes the heads of the design societies in Denmark, Finland, Norway, and Sweden.

Royalmetal student competition

The Royalmetal Corporation has announced that the subject of its 1967 student competition is the "Design of a Branch Bank Interior." A total of $1,000 is being offered in prizes —a top award of $500 and an expense-paid trip to New York City to receive the award; a second prize of $300; third prize of $100; and two honorable mention prizes of $50 each. The purpose of the competition, according to Royalmetal's vice president of marketing Daniel P. Nugent, is "to increase interest in bank design and to raise the level of that design." Judges are Albert Home Swanke, A.I.A., partner in the office of Alfred Easton Poor; Jan C. Rowan, editor of *Progressive Architecture;* and Lawrence Lerner, president of Saphier, Lerner, Schindler, Inc.

The competition is open to students of any recognized school of architecture or interior design. The deadline is May 15, 1967. For further information and entry blanks address: Royalmetal Corporation, Dept. BDC, One Park Ave., New York, New York 10016.



Corporate building, nerve center of Hunt Foods, Fullerton, California, designed by William L. Pereira & Associates; landscape design by Robert H. Carter & Associates, and Dudley Trudgett.

Executive dining room of Hunt Foods; Zita Zech, A.I.D., was the interior designer.



A.I.D. cites Norton Simon

Norton Simon, founder of Hunt Foods & Industries, Inc., in Fullerton, California, was singled out by the Orange County California chapter of the American Institute of Interior Designers to receive a Citation of Merit "to acknowledge the person responsible for a non-residential, total design contribution in Orange County." It is the first time that A.I.D. has honored the client — a person who has brought together a team of designers to achieve a successful total design concept of architecture, interior design, and landscape design.

Hunt Foods & Industries is a complex of buildings which includes manufacturing facilities, research laboratories, office buildings, and Hunt Foods Foundation Library. The corporate building, completed in 1962, is the nerve center (see photo) and was designed by William L. Pereira & Associates. Interiors of the public areas and executive offices by Zita Zeck, A.I.D., make an impressive background for Mr. Simon's private art collection. The 20-acre site of the complex was designed by landscape designers Robert H. Carter & Associates and Dudley Trudgett of Shipley and Trudgett, all of Los Angeles. The grounds "in park-like panorama" are accented with sculpture by Rodin, Henry Moore, Giacometti, Maillol, Lipchitz, Manzu, among others.

Design: Africa

Design: Africa, an exhibition at U.S. Plywood's exhibition hall, 777 Third Avenue, New York City, through March 10th, dramatizes the current impact of African design on American living. Two African-inspired room settings designed by Vladimir Kagan, A.I.D., and Frederick Davis, A.I.D., are featured along with African artifacts loaned by the Honorable Marion Mill Preminger, Consul General of Gabon. Vladimir Kagan's floating three-level dining-sitting room in earth tones, blue and gold (see photo), sets off Kagan-designed pieces against paneling in pale Weldwood ash and brown benge.

Davis designed a Weldwood walnut paneled study in browns, bone, and copper colors (see photo), to house a collection of African art.

(Continued on page 22)



Dining section of Vladimir Kagan's African-inspired "Architectural Pavilion" featuring Kagan-design furniture, Weldwood paneling, Larsen fabric.

Corner of Frederick Davis' Weldwood paneled study for an art collector featuring wedge-shaped shadow boxes which are lined with mirrors to draamtize African art objects.



25-27*

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Program

TUESDAY, APRIL 25

9:30 a.m.-10:30 a.m. *Lawrence Lerner, President, Saphier, Lerner, Schindler:*
Fees — The best methods of charging for contract design/planning services

10:30 a.m.-11:30 a.m. *Father William F. Burke, Ph.D., Director, Institutional Services, Inc., Catholic Diocese of Brooklyn:*
Contract furnishings requirements of religious institutions

11:30 a.m.-12:30 p.m. *Forrest Wilson, Feature Editor, Progressive Architecture:*
Where is the personnel for the booming contract design industry coming from?

WEDNESDAY, APRIL 26

9:30 a.m.-10:00 a.m. *Marvin Affrime, Director, The Space Group:*
Maintaining standards of quality in contract design while simultaneously fulfilling corporate client requirements

10:00 a.m.-11:00 a.m. *Robert Hughes, Chief of Furniture & Furnishings Branch, GSA, U.S. Government:*
How the government goes about specifying and procuring contract furniture

THURSDAY, APRIL 27

9:30 a.m.-10:00 a.m. *Lee Epstein, noted New York Attorney and counsel for the design industry:*
What the space planner/designer should know about the law and contract with clients

10:00 a.m.-11:00 a.m. *Tom Lee, president, Tom Lee Ltd.:*
New problems and logistics that confront the hotel designer

11:00 a.m.-noon Free for all *Lerner, Affrime, Wilson, Burke, Hughes, Epstein, Lee*

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For your information



Hoving elected Director of Metropolitan Museum

Thomas P. F. Hoving, New York City's Administrator of Recreational and Cultural Affairs, was elected Director of the Metropolitan Museum of Art at a special meeting of the Board of Trustees held December 20, 1966. At the same time, Joseph V. Noble was elected Vice-Director for Administration, a newly established position. Mr. Noble, Operating Administrator since 1956, has been Chairman of the Administrative Committee which has kept the Museum's wheels in motion since the untimely death last May of director James J. Rorimer. Both appointments become effective April 15.

Mr. Hoving will be returning to the museum he first joined in 1959 as a junior staff member. He had served as Curator of Medieval Art and The Cloisters for a half-year prior to his resignation to become Parks Commissioner under Mayor Lindsay's revitalized new administration. In the first twelve months of park improvements and promotion, Hoving's Happenings and other events have been spectacularly successful, widely publicized, tremendously popular. Shortly his ability, vigor, and enthusiasm will be transferred to the Metropolitan at a time when this great institution prepares its centennial in 1970.

Mr. Hoving's "white paper" on parks was described by Mayor Lindsay as "the finest report on the City's parks and recreational programs drafted in modern times." Mr. Hoving plans to prepare another such paper on the Museum before taking any major action. But in a recent interview he said that his direction would be toward bridging the gap between the museum and universities, strengthening the institution's firm foundation of scholarship, and increasing its effective enjoyment by his fellow New Yorkers.

It seems not unreasonable to speculate that among Mr. Hoving's future plans may be "vest pocket" museum branches, and a lifting of the present ban on jazz concerts.

Commissions

The Communications Satellite Corporation (Comsat) has retained *Saphier, Lerner, Schindler, Inc.* to do the planning and interior design of its new headquarters in Washington, D.C. . . . *Western Design Associates*, San Francisco, has been awarded the interior design contract for a new 12-building student residence complex at the University of California at Davis.

People

Charles Barton, A.I.D., has been appointed director of the Houston operations of *Commercial Interiors, Inc.* of Dallas and Houston. . . . *Pierre Kleykamp*, president, announced that the Providence, Rhode Island, design firm of Kleykamp & MacDonald Associates has changed its name to *Kleykamp Design Associates Incorporated*. The firm will continue to offer design services in graphics, advertising, products, packaging, interiors, exhibitions and displays. . . . *L. Patrick Scott*, A.I.D., I.B.D., has been appointed director of the interior design division of *Myrtle Desk Company*, High Point, North Carolina.

FOR YOUR CALENDAR

Through February 26. **Sculptured Wall Panels by NP/2 of Turin, Italy.** Boston Architectural Center.
Through February. **French Directoire and Empire Periods Textiles.** Scalamandré Museum of Textiles, New York.
Through March. 1. **Design: Africa.** Art and Room Settings. U. S. Plywood Corporation, 777 Third Avenue, New York.
Through March 13. **The New City: Architecture and Urban Renewal.** Museum of Modern Art, New York.
Through March 15. **The Bullfight—Old and New Prints.** Old Print Center of Phyllis Lucas Gallery, New York.
February 6-10. **Twin City Furniture Market.** Minneapolis Auditorium.
February 12-17. **New York Gift Show.** Hotel New Yorker, Trade Show Building, and New York Coliseum.
225 Fifth Avenue Spring Market. 225 Fifth Avenue, New York.
February 16-19. **23rd Annual Greenwich Village Antiques Show & Sale.** Greenwich House, 27 Barrow Street, New York.
February 19-22. **Southeast Housewares and General Merchandise Exhibit.** Atlanta Furniture Mart.
Seattle Gift Show. Arena, Display and Exhibition Halls, Civic Center, Olympic and Benjamin Franklin Hotels.
February 21-March 2. **23rd Annual National Antiques Show.** Madison Square Garden, New York.
February 23-26. **International Housewares and Hardware Fair.** Cologne, West Germany.
February 24-26. **National Home Improvement & Remodeling Exposition.** New York Coliseum.
February 25-March 19. **Art In Urban Architecture.** Smithsonian Institution Traveling Exhibition. University of Manitoba, Winnipeg.
Fiber, Fabric, and Form. Smithsonian Institution Traveling Exhibition. Manchester (N.H.) Institute of Arts and Sciences.
Contemporary Rugs From Argentina. Smithsonian Institution Traveling Exhibition. University of Georgia, Athens, Ga.
February 26-28. **Spokane (Washington) Gift Show.** Davenport Hotel.
February 26-March 3. **5th Annual Floor Covering Show.** Sheraton Hotel, Philadelphia.
February 27-April 29. **Light and Shade—Illumination for the Home.** Cosponsor: American Federation of Arts. Cooper Union Museum, New York.
February 28-March 3. **2nd National Contract Furnishings Exposition.** New York Hilton Hotel.
March 1-April 2. **Chinese Art from the Collection of the King of Sweden.** Cleveland (Ohio) Museum of Art.
March 2-3. **National Association of Store Fixture Manufacturers—12th Annual Convention.** New York Hilton Hotel.
March 4-12. **Antiques Fair.** New York Coliseum.
America At Home. Southeastern Flower & Garden Show. Settings by A.I.D. Charlotte (N.C.) Merchandise Mart.
International Flower Show. New York Coliseum.
March 5-9. **Boston Gift Show.** Statler-Hilton Hotel.
March 5-12. **International Ceramics Exhibition.** Vicenza, Italy..
March 5-April 9. **Craftsmen USA 66.** Krannert Art Museum, University of Illinois, Champaign, Illinois.
March 7-April 9. **Shun Kai Tse—Chinese Paintings; Oriental Crafts.** Philadelphia Art Alliance.
March 10. **A Night In Venice.** Sponsored by New York Chapter, National Society of Interior Designers. Grand Ballroom, New York Hilton Hotel.
March 10-April 10. **Contemporary French Tapestries.** Des Moines Art Center, Des Moines, Iowa.
March 11-15. **Minneapolis Gift Show.** Merchandise Mart.
March 12-15. **Philadelphia Gift Show.** Hotel Benjamin Franklin.
March 14. **National Home Fashions League—Color Seminar.** Fashion Institute of Technology, 227 West 27th Street, New York.
March 19-22. **Boston Furniture Show.** War Memorial Auditorium.
March 30-April 2. **Arizona Home Beautiful Show.** Veterans' Memorial Coliseum, Phoenix, Arizona.
April 7-May 7. **Craftsmen '67.** Regional exhibition. Museum of the Philadelphia Civic Center.
April 7-8. **Institute of Business Designers—Lighting and Design Seminar.** General Electric Company Lighting Institute, Nela Park, Cleveland, Ohio.
April 9-13. **Jamestown (New York) Furniture Market.** Furniture Mart.
April 14-21. **Spring Southern Furniture Market.** High Point, N. C.
April 17. **7th Annual International Fabrics Fashion Show Luncheon.** National Society of Interior Designers. Grand Ballroom, New York Hilton Hotel.
April 20-23. **Semi-annual National A.I.D. Conference.** Galen Hotel, Key Biscayne, Florida.
April 22-29. **Historic Garden Week in Virginia.** Tours of historic homes and gardens. Write: Room 3, Mezzanine, Jefferson Hotel, Richmond, Virginia.
April 25-27. **Contract '67. Trade Show and Convention of the Contract Industry.** New York Coliseum.
April 28-October 27. **Expo 67, Universal and International Exhibition of 1967.** Montreal, Canada.
May 4-7. **National Home Fashions League Annual Conference.** Sheraton Boston Hotel, Boston.
May 19-21. **5th Annual International Designers Weekend.** Rochester, N. Y. Sponsored by Resources Council, Inc.
May 22-25. **National Restaurant Convention.** International Amphitheatre, 43rd & Halsted, Chicago.
May 23-25. **National Interior Design Show of Canada.** Queen Elizabeth Building, Toronto, Canada.
June 8. **Annual Home Furnishings Conference—National Retail Merchants Association.** Hotel Biltmore, New York.
June 12-18. **National Society of Interior Designers—4th National Conference.** Venice, Italy.
June 18-July 3. **National Society of Interior Designers—Tour of Italy.**
June 18-24. **International Home Furnishings Market.** American Furniture Mart and Merchandise Mart, Chicago.
July 9-14. **Summer Market.** Los Angeles Home Furnishings Mart.
September 15-20. **American Institute of Interior Designers 36th Annual Conference.** Sheraton Hotel, Washington, D. C.

When Vidvar Hermanovski specifies folding tables for General Baking...

he can't afford to be wrong



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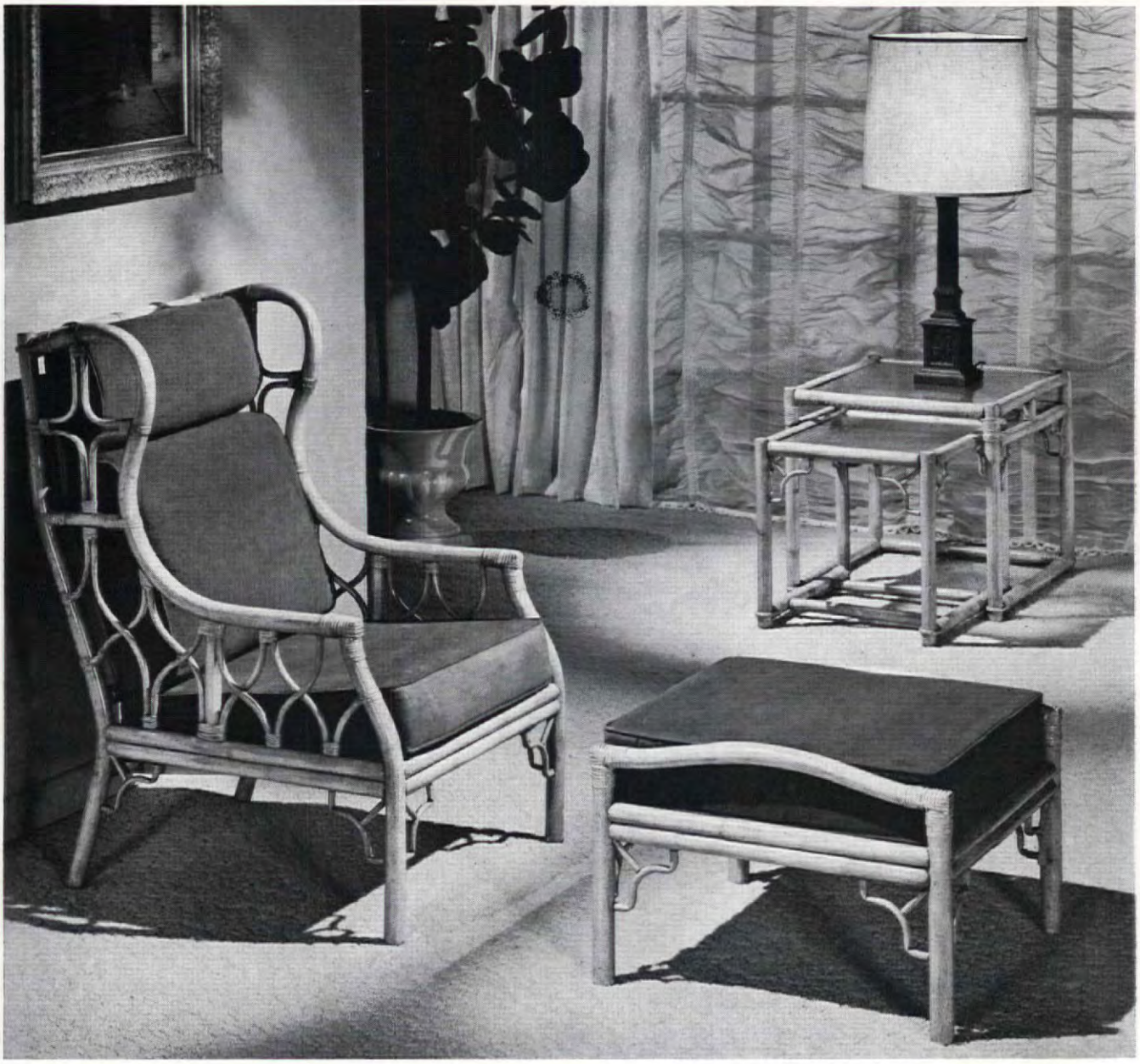
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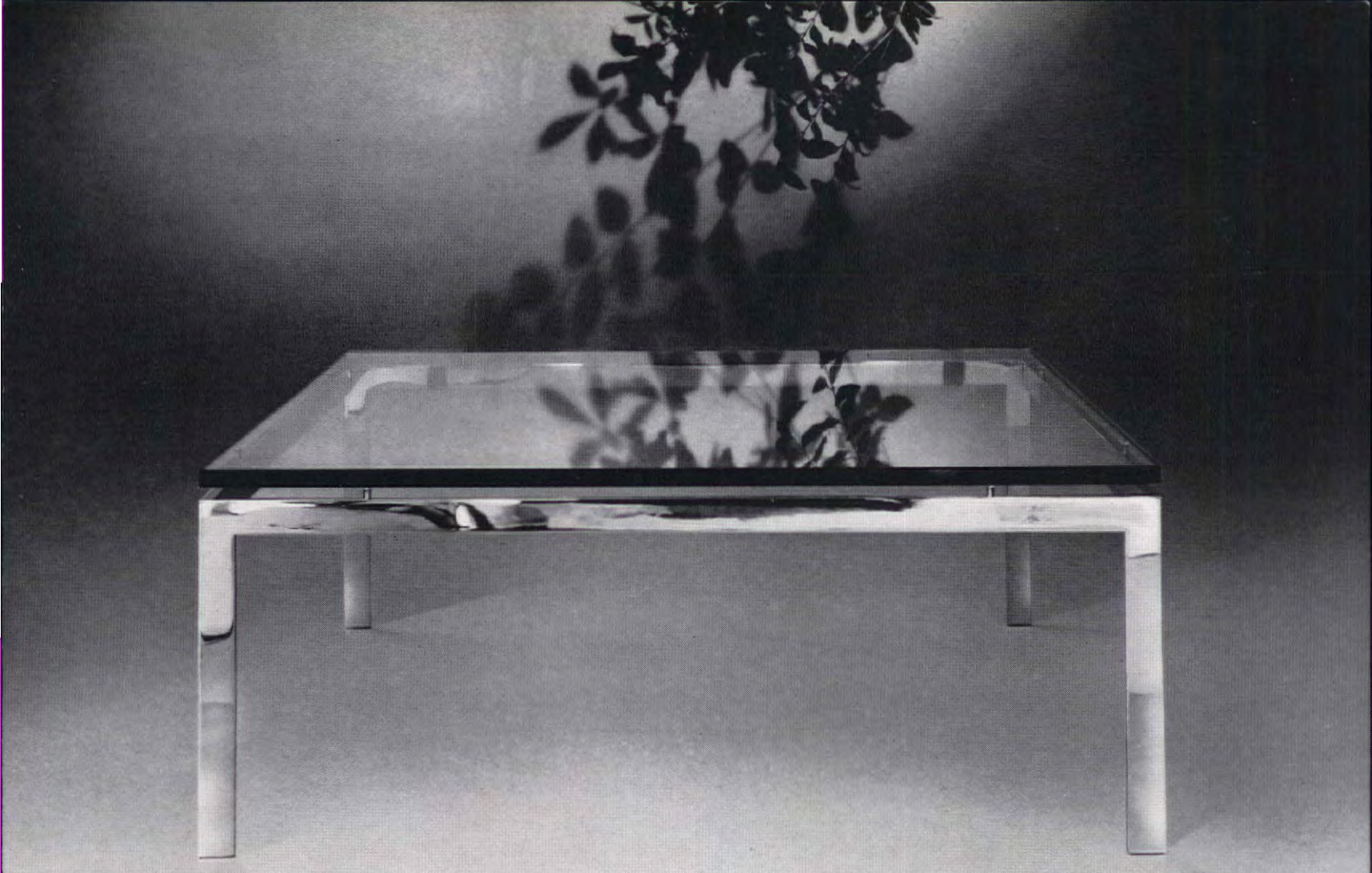
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In drawing flowers (1483), animals, anatomical dissections, even a foetus in the womb, Leonardo showed an artist's hand, a scientist's eye.

THE Renaissance Man

IMAGES OF THE UNIVERSE — Leonardo da Vinci: The Artist as Scientist, *by Richard McLanathan. 192 pages, 8½" x 11", with numerous drawings, an introduction by Abbott Payson Usher, a chronology, bibliography, and index. Doubleday & Company, Inc., 277 Park Avenue, New York, N.Y. 10017. $4.50.*

Art historian Richard McLanathan has added an extremely useful volume to the enormous literature on Leonardo da Vinci —not a massive biography, not an esoteric and showy critique of the world-famed paintings, just a relatively slight and very well organized book finished off with a handy chronology and illustrated with excellent reproductions of Leonardo's drawings —in pen-and-ink, dry-point, and many other techniques. The special contribution here lies in the choice of drawings and the points made by Mr. Lanathan in his relatively brief but accurately informative and scholarly text, which follows the fabulous Florentine from his birth—illegitimate but not ill-starred nor disadvantaged — through his prodigal apprenticeship at the studio of Verrocchio and his tasks at the courts of Medicis and Sforzas of Florence, Ludovico of Milan, two popes, and two kings of France.

The thread of McLanathan's biography is the unity of Leonardo's quest as scientist and artist. This is an idea already familiar to architects, but McLanathan makes it very clear and fascinating, as he presents and analyzes Leonardo's work as an engineer, stage-designer, architect, and mathematician, as well as a gifted singer in praise of nature's complex loveliness. —*O.G.*

Before the money stopped

GREAT HOUSES OF AMERICA *by Henry Lionel Williams and Ottalie K. Williams. 295 pages, 10" x 12½". 400 black and white photographs; 47 color plates. G. P. Putnam's Sons, New York, 1966. $20.*

A "sister" book to *Great Houses of Britain* (reviewed in the November issue of INTERIORS), this new volume is equally handsome, equally readable, and equally mandatory for students—in the larger sense—of bygone eras of splendiferous design. Thirty of America's great houses, from the late seventeenth century to the early 20's, are presented in detail. The choice was a difficult one; and the authors advise us in the preface that the selection was made on the basis of the completeness and authenticity of the interiors rather than magnificence of architecture.

Still, the group chosen, however representative, is an obvious one: Monticello; San Simeon; Holly Hill; Boscobel; the Breakers; Whitehall; and others almost as familiar. They all share the New World's enduring adoration of the Old—in Neo-Classic, Tudor, Neo-Gothic, Neo-Spanish, and Victorian structures, the bedrooms are almost invariably French Empire, the drawing rooms Louis XIV. What is sorely missing is a sense of *indigenous* design, a *non-derivative* and simple New World elegance.

The "drop-dead" period does assume a certain patina when executed on such unabashed grand scale. One is nonetheless irreverently reminded of Woolcott Gibbs' opinion of Jack Warner's new landscaping at his Hollywood palazzo: "It's just what God would have done if he had the money."—*B.W.N.*

Ancient and avant-garde

MOSAIC TECHNIQUES *by Mary Lou Stribling, 244 pages of text, including an Appendix, Glossary, Bibliography, list of Supply Sources, and Index, with 443 illustrations, 13 color plates. Crown Publishers, Inc., 419 Park Avenue South, New York, N. Y. 10016. $6.95.*

The title *Mosaic Techniques* barely hints at the wealth of instruction and inspiration included in this highly readable account of mosaic art, which is not confined to traditional stone or glass, but also illustrates functional and decorative uses of fragmented design in several media, e.g., carved wood, fabric, copper wire, and even feathers. After a brief Introduction covering the history of mosaics, Miss Stribling, a mosaicist herself, guides the amateur from the basic tools of her art to advanced techniques of mosaic sculpture. The reader benefits from her professional experience through helpful "tips" which, coupled with step-by-step instructions, leave little room for error. A witty, conversational tone, geared to the intelligent beginner, makes the book fascinating both for the mosaicist and the interested layman. Miss Stribling describes in detail dozens of experiments using such unlikely materials as coffee grounds, cereal, rice, sawdust, and hairnets. Without being pedantic, she covers the most basic aspects of mosaic art, and her greatest asset is her ability to stimulate the reader with new and ingenious techniques, both ancient and contemporary.—*J.L.*

The life behind an art

THE PRINTS OF JAPAN, *by Dr. F. A. Turk. 339 pages, 6" x 8½" 24 black-and-white photographic plates, innumerable drawings, 14 appendices of calligraphic identification, a bibliography, and index. Printed in Great Britain, October House Inc., New York, N. Y. 10010. $15.00.*

This is not a picture book. The 24 photographic plates have none of the dazzling colors which make Japanese prints a delight. Dr. Turk, a zoologist by profession who learned to read Chinese and Japanese while collecting Japanese art, has produced a handbook for scholars. At first glance this might seem a dry and pedantic venture. Indeed Dr. Turk has marshalled a formidable mass of data: list of publishers, printers, engravers, calligraphers, artists, stylistic schools, painting and printing techniques and matetrials — everything one needs to know to identify and collect Japanese prints singly or in book form (as they often were produced).

In other words, Dr. Turk tells us much about Japanese prints without showing us more than token black-and-white illustrations.

The extraordinary thing about his modest book is that the information he gives in matter-of-fact but readable prose fires the reader with enormous interest. For Japanese prints were illustrations of daily life, popular concerns and enthusiasms, famous and infamous personalities. The author takes it for granted that as works of art they are visually beautiful—why else write about them? — so he proceeds at once to describe, evaluate, and analyze.

As the first comprehensive handbook on all the prints of Japan to appear in one volume since 1897, this work is of unique value to scholars, but it will interest all who are interested in art, and may well create new collectors and addicts.—*O.G.*



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1



2



Edward Wormley, A.I.D.

Wormley's "New Compatibles"

(1, 2, 3) DUNBAR FURNITURE CORP., *305 East 63rd Street, New York.* Dunbar's famed design director Edward Wormley has added 40 new pieces to the Compatibles Collection. For the young-minded on their way up who happen to be in a small apartment now, the conservative, sturdy "New Compatibles" (in light, medium or dark finished American ash) are fresh but not "mod." Table **(1)** has a double-level glass top for the display of treasures; the graceful circle of glass below is supported on lacquered steel (in five colors). Storage shelf system **(2)** is the last word in simplicity, considering its variables. Only five numbered parts (end and center panels, connector cornices, and steel rods with plate glass shelves) are needed for endless arrangements. Flip-top mobile storage table **(3)** solves the problem of storing and displaying big books with a two-level top and a hinged cane panel. It also enables the double-fisted snacker to browse comfortably while munching or sipping.

(*Market Report cont'd on p.* 40)

3



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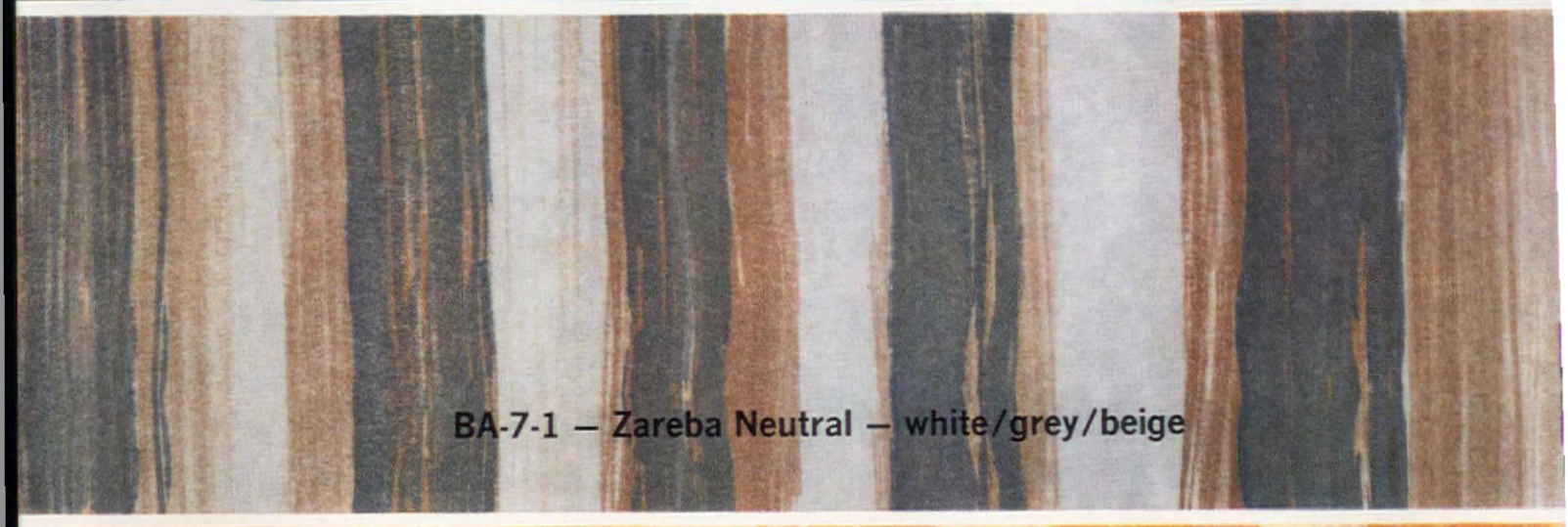
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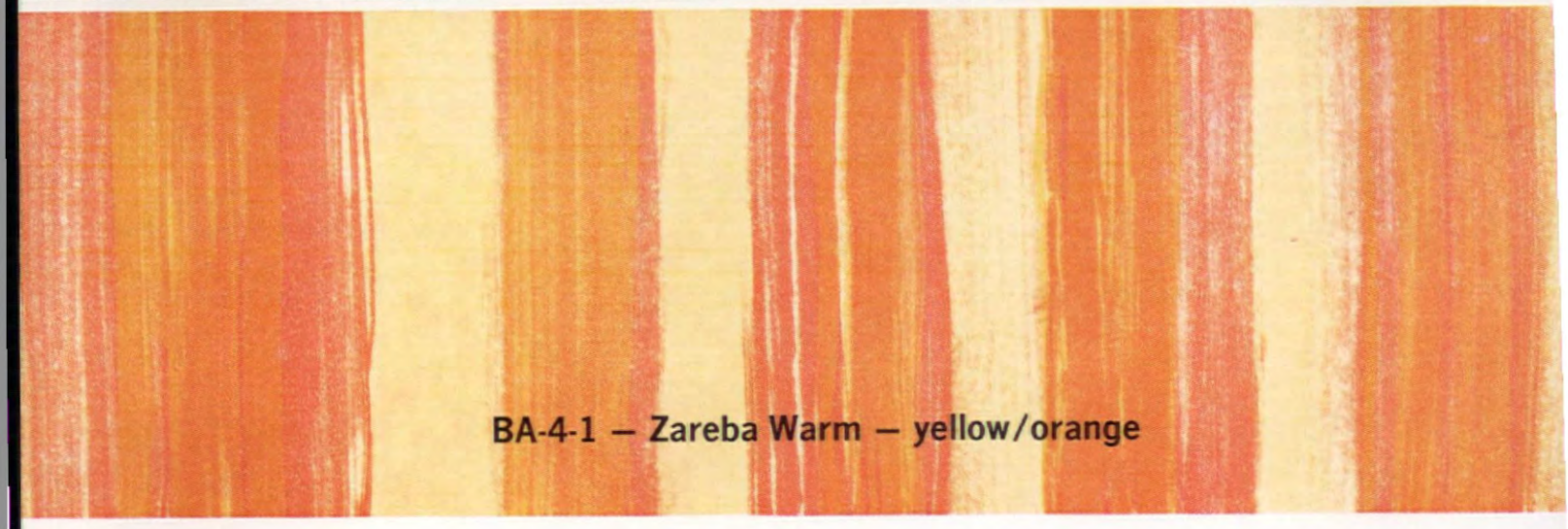
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BA-3-1 — Zareba Cool — green/blue



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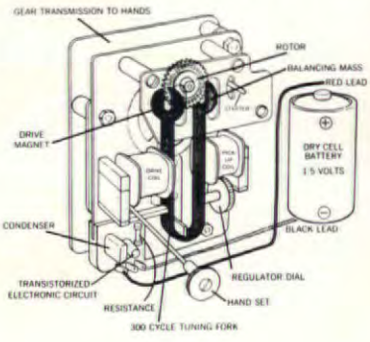
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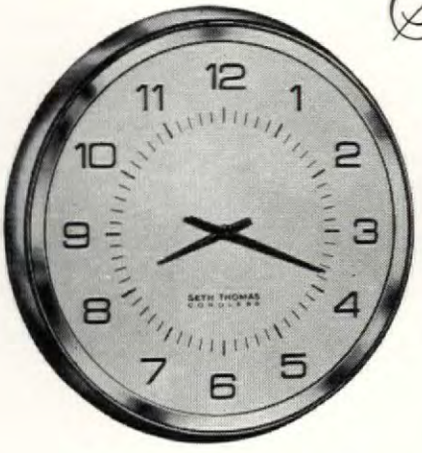
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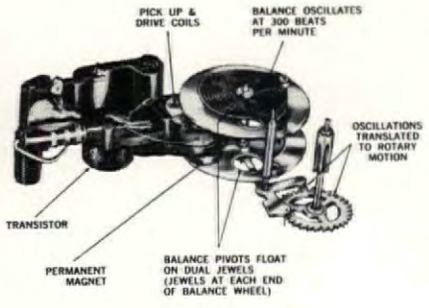
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When you develop a carpet standard you have to start off with a real carpet.

The one that Nationwide picked is the one that's called The Workhorse of The Industry by the carpet people who know (who also happen to be people with no particular ax to grind either way).

Ironically, for Enka, it turned out to be wool—the good looking, good wearing, eight dollar loop, made by one of the most famous names in carpeting.

And, we've been told, it happens to be the carpeting used in the elevators of the Empire State Building. Which could be the supreme trial for any carpet.

Nationwide Tests The Workhorse.

The eight dollar wool was subjected to five basic performance tests:

In the Tug Test, it took 13 pounds of pull to yank a tuft of the wool out of its backing.

And in the Washout, a variety of common and household stains were tried. Wool proved to be readily cleanable with water and detergents.

In the Cement Mixer—a tumbling drum containing carpet samples and abrasive materials—The Workhorse was tested for pilling and fuzz resistance. Its performance was fair.

Then came the crucial tests:

The Workhorse met The Crusher. For 48 hours the wool carpet was subjected to a constant compression of 50 pounds per square inch. And the carpet pile made a 75% height recovery in 96 hours.

Finally it went to the Rubout, where it took 14,000 revolutions of an aloxite coated abrasion wheel, using a torque of 60 inch pounds, to wear through to the backing.

Good? No. Excellent for a wool carpet in the 8-9 dollar range.

But Nationwide wasn't finished with The Workhorse yet.

Their engineers tore it apart, just to see how well it was put together.

They examined tuft height, uniformity, loop density, primary backing and secondary backing. And when they were finally through they knew exactly how good they wanted The Worst to be.

The Absolute Worst.

The following are Nationwide's absolute minimum standards for performance *and* construction.

1. Cleanability – (The Washout). Common stains, both oily and non-oily, including foodstuffs, cosmetics and grime, must be readily cleanable.
2. Resiliency – (The Crusher). On the standard testing apparatus the carpet is compressed for 48 hours. It must recover at least 80% of its pile height within 96 hours. (Note: The Workhorse only scored 75% recovery on this test.)
3. Resistance to Pilling—(The Cement Mixer). Samples of the carpeting are tumbled in the drum with abrasive agents for 8 to 10 hours and must show only a minimal fiber distortion. On the rating scale 1 equals none and 5 equals very bad. A rating of 2.5 or higher is unacceptable.
4. Tuft Bind—(The Tug Test). If tufts can be pulled from the backing, with less than 7 pounds of pull it isn't acceptable.
5. Abrasion Resistance—(The Rubout). The carpet must be able to withstand at least 10,000 revolutions on the abrasion wheel before wearing through to the backing.
6. Pattern—The carpet must be a continuous filament loop type and they must be loops of even height. (Uneven loops don't give maximum support to one another and don't wear evenly as a result.)
7. Minimum Tufts—The absolute minimum tufts is 56 per square inch. That means they're packed together well for maximum wear and mutual support. You can see the difference in carpet samples when you bend the facing and can see the backing. This is called grinning.

And the more a carpet grins at you the unhappier you're going to be.

8. Finished Pile Height—Nationwide Testing says that 3/16" is the best height for maximum wear and minimum stress. Any more and the loops would tend to bend over and destroy the new looking appearance. Any less would give less wear and take away from the cushioning and insulating qualities of the carpet.
9. Primary Backing—This is the backing that the pile is tufted into. It's got to be strong enough to minimize distortion and support the pile. Nationwide says it should be 9 ounces per square yard, jute. Or a substantial polypropylene backing.
10. Second backing—The final step. When you look at the back of an Enka approved carpet you'll see double jute or high density foam welded to the carpet. The foam must weigh at least 32 ounces per square yard.

That's how the manufactuter gets the label. And to keep it he has to submit samples for periodic retesting.

The Worst vs. The Workhorse.

Naturally we're grateful to The Workhorse. It provided the basis for The Worst. But if it were a nylon carpet it wouldn't get the label. Because it flunks just one test—the resiliency test—by a mere 5%. But that's enough to make a big difference. (And The Workhorse costs eight to nine dollars a yard, while an Enka-Nationwide approved carpet can cost as little as half as much.)

Enka's Claim:

Dollar for dollar, you're better off with nylon than with wool.

And you're better off buying a nylon carpet with the Enka Commercial Grade label.

Because Enka's the only fiber maker that independently tests against impartial construction *and* performance standards—standards you can understand.

(You can write to American Enka Corp., 350 Fifth Ave., N.Y.C.—and we'll send you the actual certified test reports of any Nationwide approved carpets you're considering. And you can compare the results and prices yourself.)

So when you buy a commercial carpet with the Enka label you'll know what you're buying. Not just who you're buying.



Before you buy the front of a carpet, read what's on the back.

Enka

In the showrooms: Market Report

(*Continued from page* 42)



1

In storage pieces–style

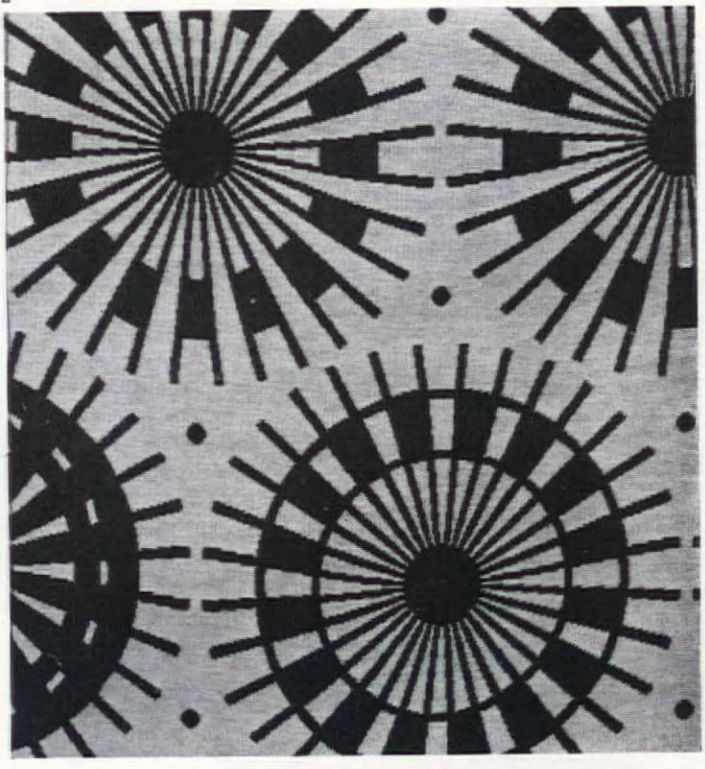
(1) ERWIN-LAMBETH, INC., *P. O. Box 1129, Thomasville, N. C.* Known for quality reproduction designs and modular upholstered pieces, Erwin-Lambeth again turns to the past with a new line of modular storage furniture. The designs are semi-custom, in unlimited finishes and a variety of styles. Drawers (with choice of hand-wrought hardware), doors and inner fittings are available to house, for example, a stereo or a bar. An appropriate base can be ordered to accommodate any desired number of modules. Walnut chest **(1)** is accompanied by early American-inspired pine shelves; walnut shelves derive from old English country styles.

300 Danish fabrics

(2, 3) UNIKA VAEV CORPORATION, *305 East 63rd Street, New York.* Rich solid colored and patterned wools, a group of lacy drip-dry casements, and stretch upholstery fabrics only begin to make up the news in this huge line. The clean contemporary patterned wools have geometrics in small to medium scale. Though wool has long been a staple at Unika Vaev, it now has other fibers added for durability. The drip-dry casements are a lovely all-white 118-inch wide patterned Bobinette Diolen (polyester) which will not yellow. The stretch upholsteries in solid colors are additions to the two year-old group initiated by designer Verner Panton, made for easy handling in covering sculpted or contoured furniture frames. Illustrated prints are Nanna Ditzel's "Sultana" **(2)** a 110-inch wide spun rayon suitable for bed spreads or draperies; and Ross Litells' (huband and wife) "Arrow" **(3)** a 51-inch zig-zag patterned 100% cotton sateen.

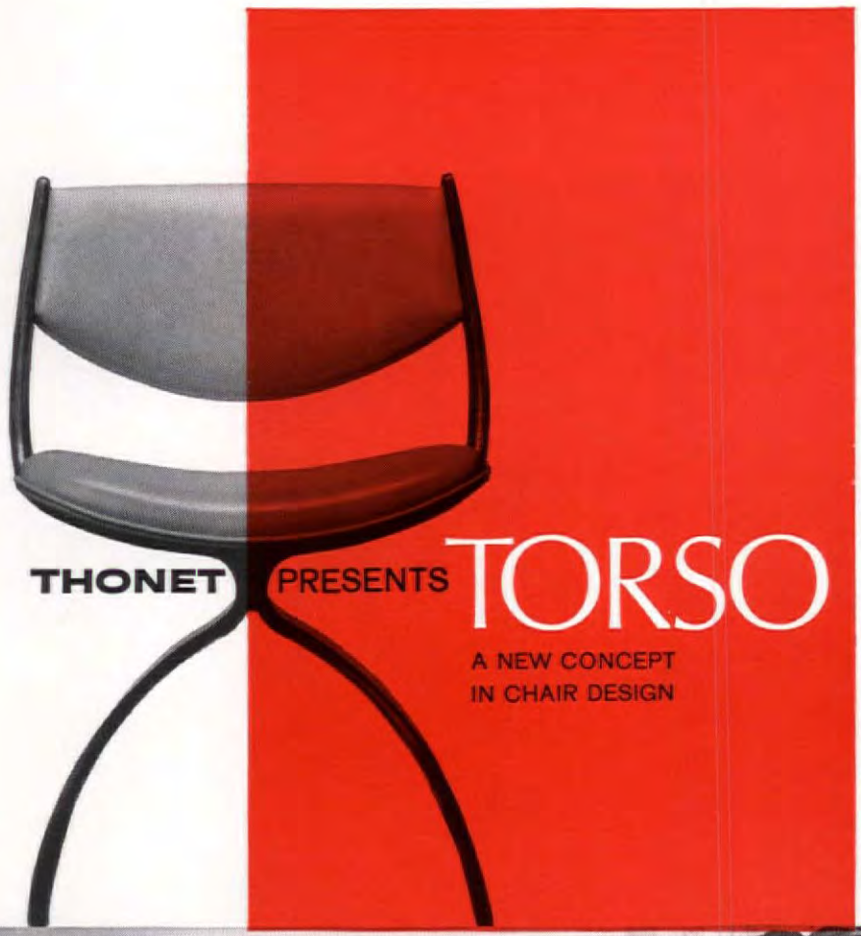
(*Market Report cont'd on p. 54*)

2



3





Torso's bold new sculptured look is simplicity itself—just two molded plywood shells joined vertically, turning the conventional horizontal structure of chair design on end. The result? New torsional flexibility, and strength engineered to increase under stress. Torso is simply the latest reason to see Thonet's unmatched diversity in the contract furniture field. For the convenience of single-source buying, Thonet's large selection is *your* answer. Visit Thonet showrooms in New York, Chicago, Los Angeles, San Francisco, Dallas, Miami, Atlanta.

U.S. Pat. #D203168. Patent applied for.

THONET INDUSTRIES, INC.
One Park Ave., New York, N.Y. 10016
Telephone: (212) MU 3-1230



(*Continued from page* 52)

Solution to New York parking problem—a branch showroom

A. H. STIEHL, *28 West 20th Street, New York.* In a daring move Stiehl has invaded suburbia with a branch showroom. This is probably the first of the major home furnishing sources to do so. The location is Norwalk, Connecticut on Route 7, the town's main drag, a half-mile from the Merritt Parkway.

Finished in November, the building, a pristine white one-story windowless 11,000 square-foot box by the side of the road, gives no inkling of its contents. Inside is an exciting ever changing series of sparkling vignette and room settings of furniture from such sources as Widdicomb, Metz, and Interior Crafts—the mainstay of the parent showroom in New York. Strictly as a service to the interior designer Stiehl's Norwalk showroom includes three one-stop galleries offering fabrics, carpets, and accessories not in the parent showroom. The fabrics chosen for their compatibility with the furniture are from such prestige sources as Thorp and Stroheim & Romann. The carpeting comes in a variety of weights and fibers, and is all in solid colors. Mirrors and accessories (illustrated) are in maze-like rooms in the middle of the space. Stiehl of Norwalk will maintain the strict closed-door policy established in 1909 when the firm was founded.

(*Market Report cont'd. p.* 60)









photos: louis reens



NANNA DITZEL FABRICS AND RUGS DESIGNED FOR HALLING-KOCH DESIGN CENTER OF COPENHAGEN



Two upholstery weaves, a casement series, and rugs, make up a coordinated system of careful color control for the complete interior. Our comprehensive fabric presentation kit, as shown, is available for purchase.

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said Norway,
said Sweden
to a joint
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I find the"Scandinavian Furniture Fair" a very wise initiative and would certainly like to hear more about it. Please send your information to:

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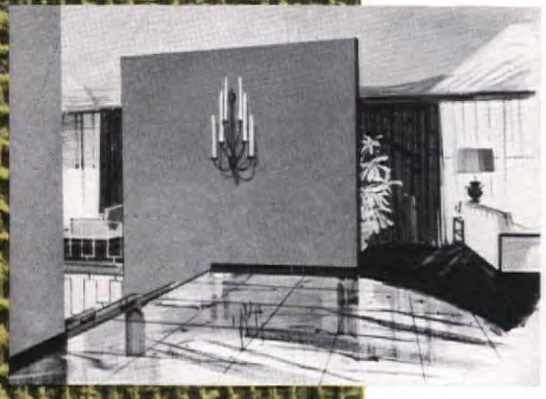
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The Scandinavian
Furniture Fair 1967
P.O. Box 9000
Copenhagen-Rodovre
Denmark

ANOTHER L. E. CARPENTER ORIGINAL VICRTEX DESIGN

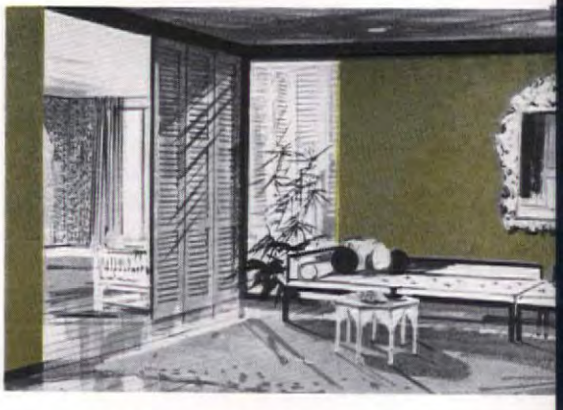
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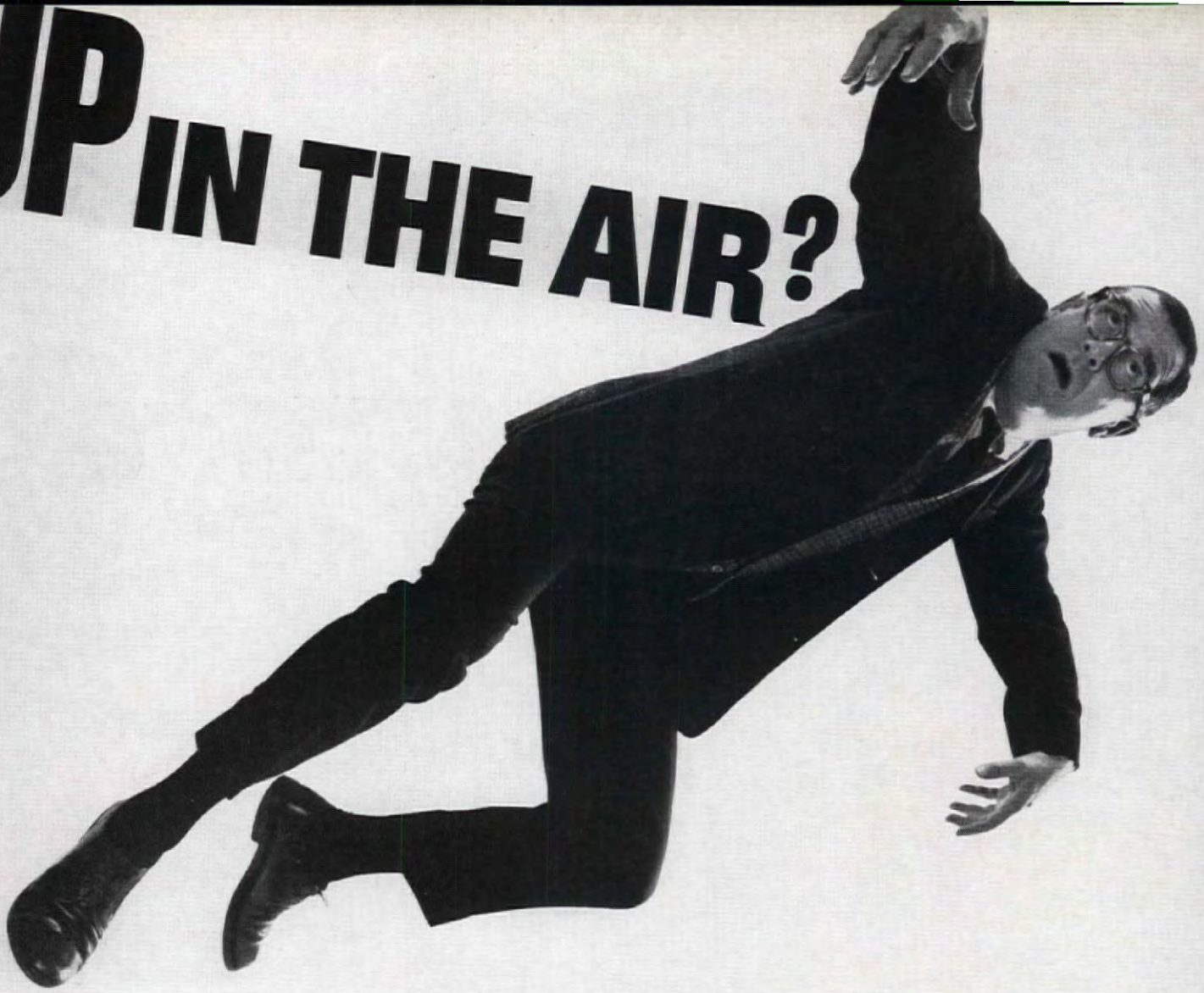
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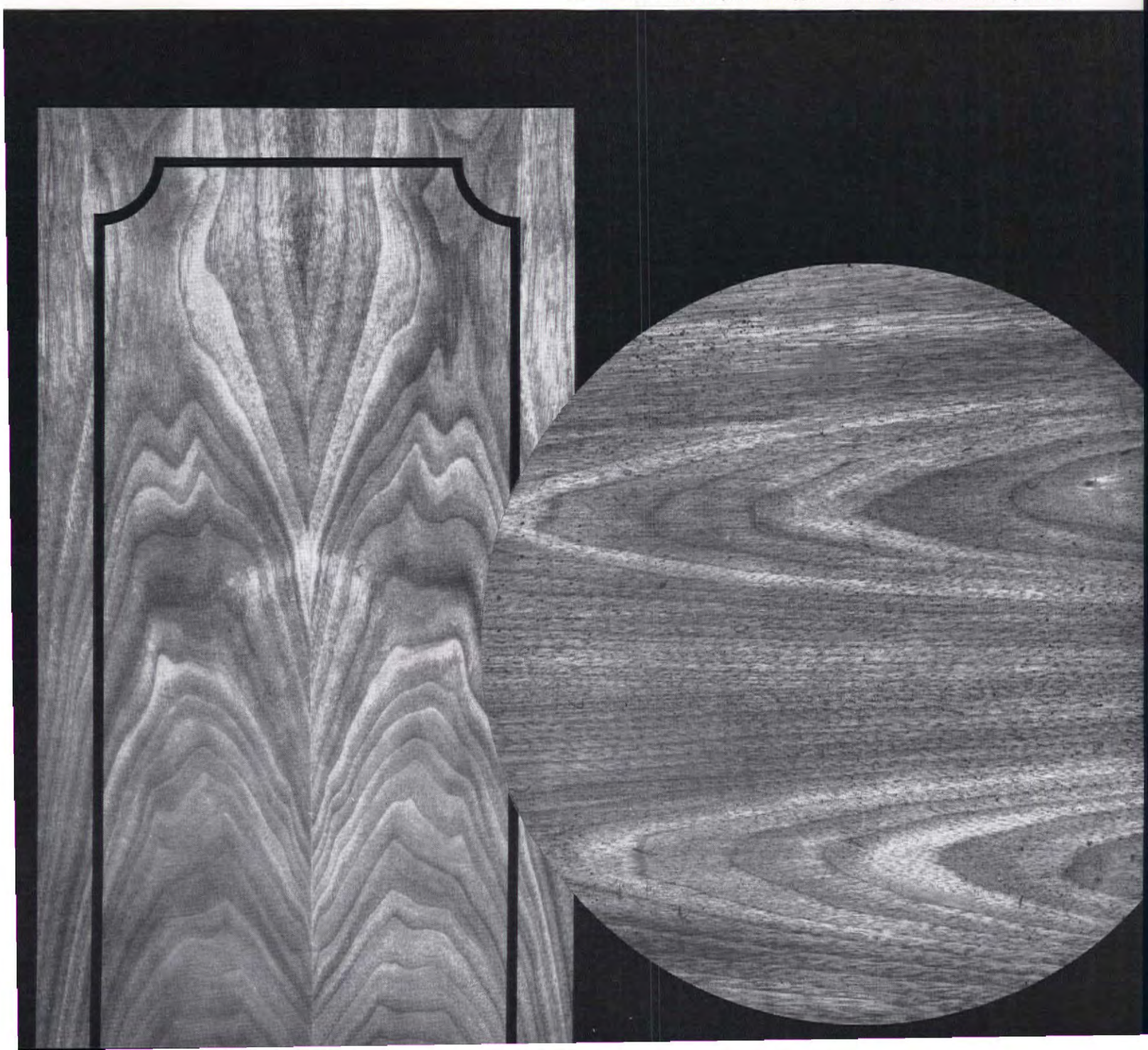
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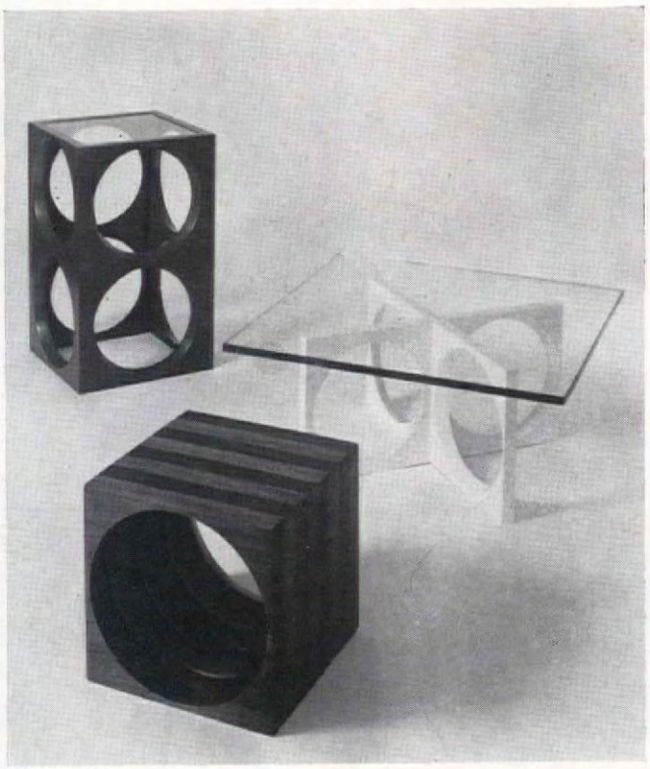


Artistry and Romance in Rugs and Carpets

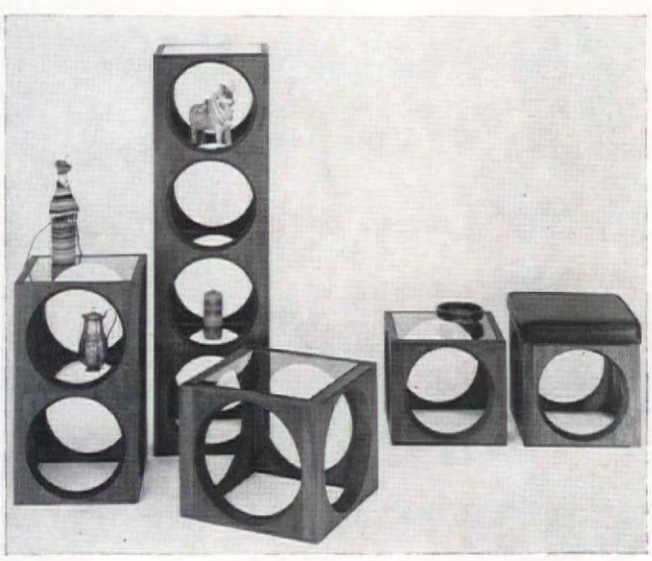
SIMON MANGES & SON, INC.
and its subsidiary, Manuel Feldman Co.
575 Madison Ave., New York 10022

Market Report

(*Continued from page* 54)



1



2

Circle in the square

(1, 2) CARL LENDINARA, *401 East 163rd Street, New York,* is the manufacturer of the airy sculptural furniture of free-lance industrial designer Ben Siebel. Glass topped accent tables, stools, and storage pieces are studies in the interplay of open spaces and solids. Profiles change and assume new forms as the viewer moves. The group is in natural red-brown Honduras mahogany or lacquered in white, black, red, green, blue, or yellow. Trade source is Paul McCobb Furniture Showrooms, 425 East 53rd Street, New York.

(*Market Report continued on page* 76)

Macey Fowler





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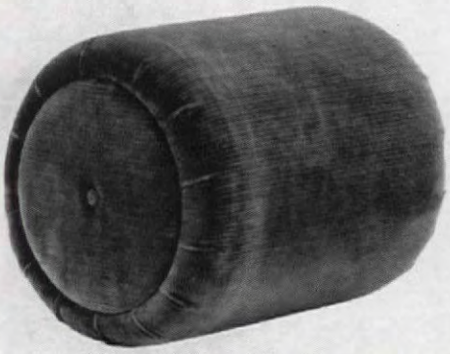
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Rees & Orr, 225 Fifth Ave.

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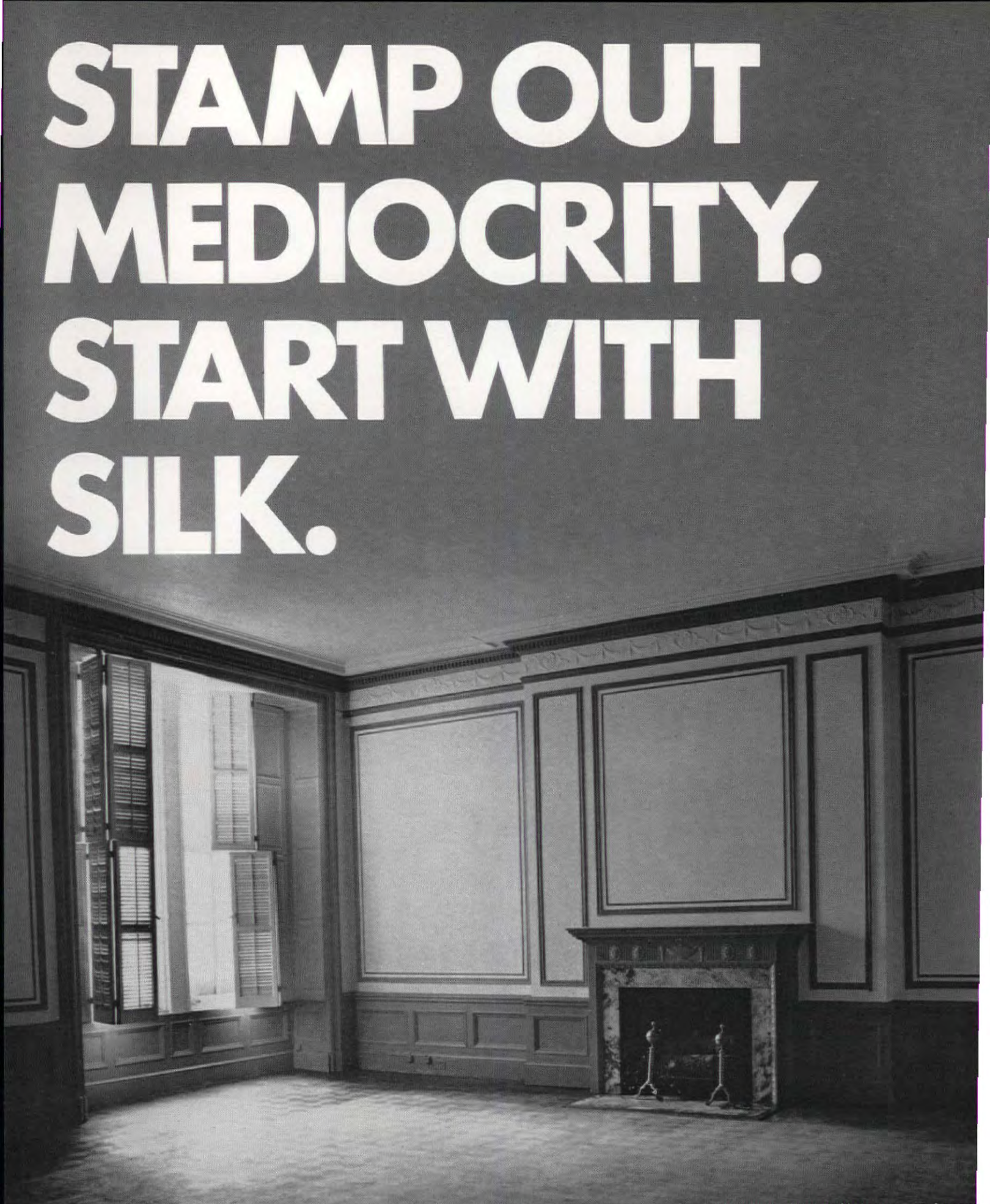
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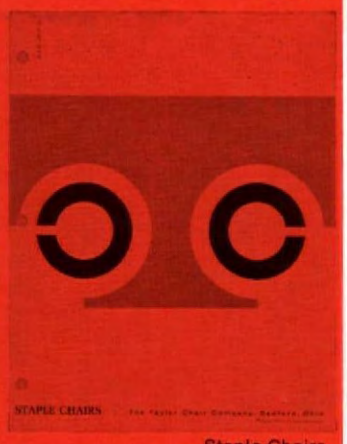
Structil



Jet Chairs



Traditional



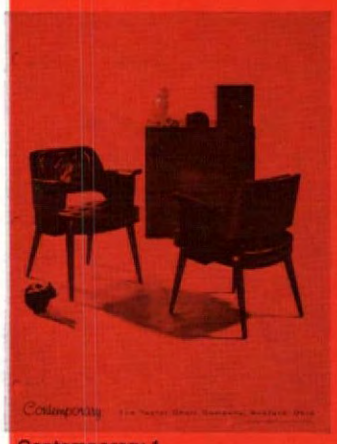
Staple Chairs



Taylor Tables



Sofa System



Contemporary 1



Contemporary 2



Tuba II

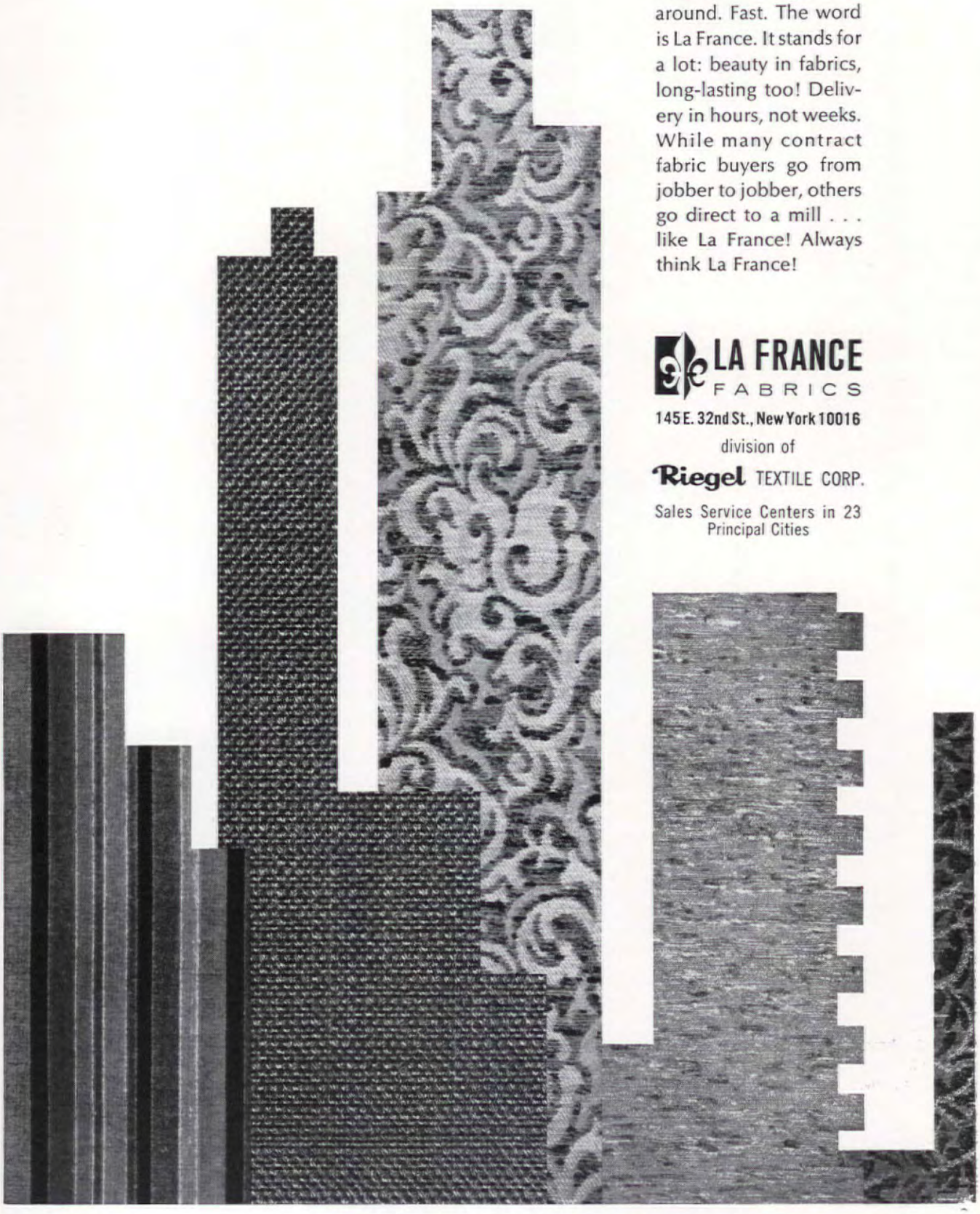
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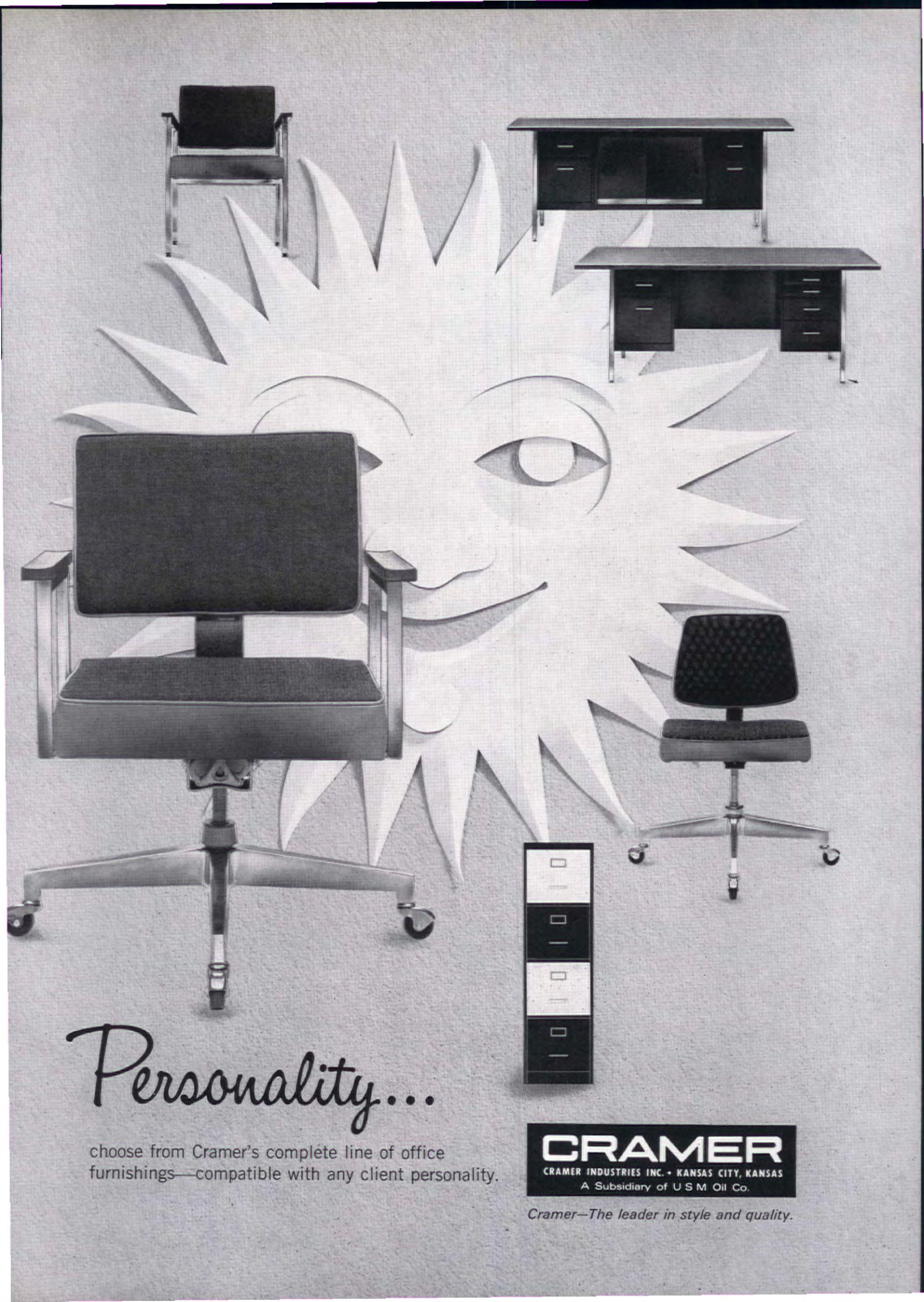
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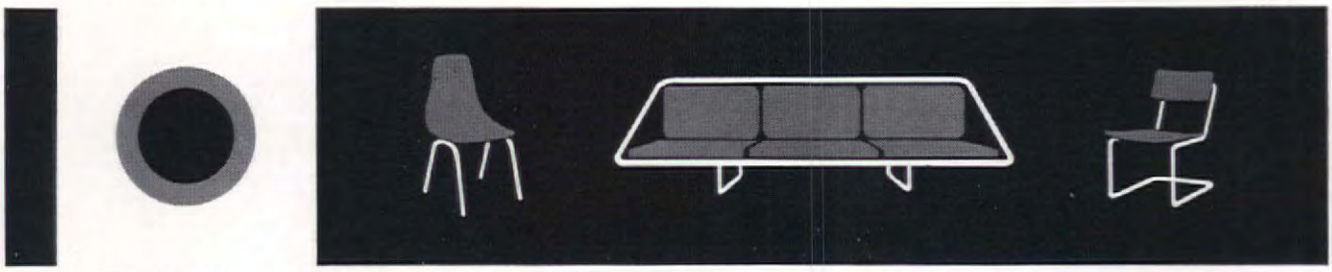
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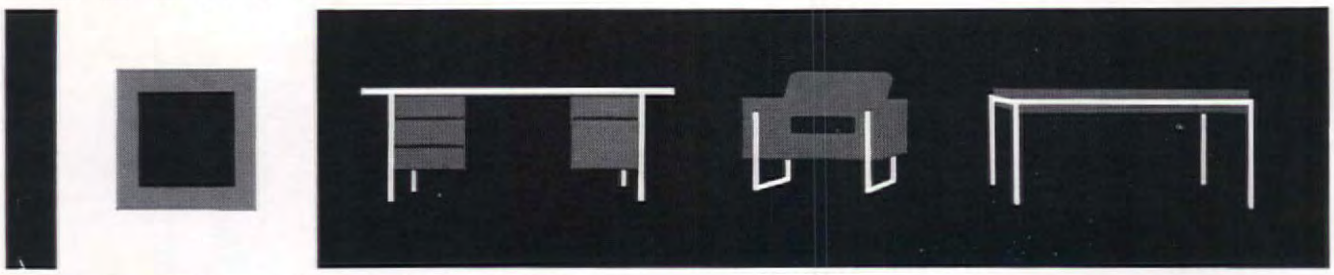
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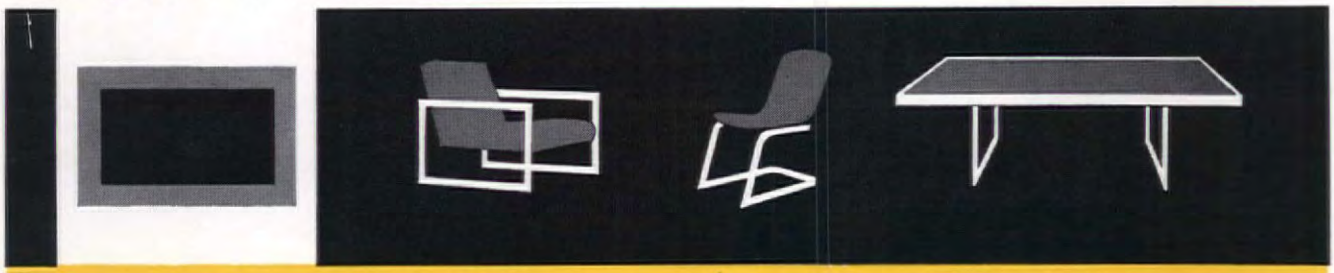
ROUND



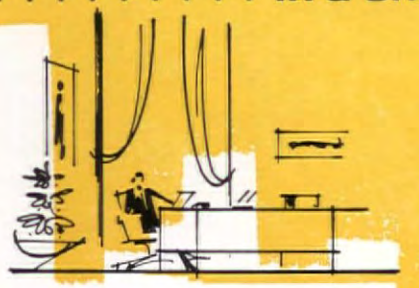
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"Oh Mr. Fitzmorris, thank you for the posy-pink carpet of Herculon in my office. And have a good evening at home, sweetie."

Does carpet of Herculon* olefin fiber stand up under coffee breaks, conferences, high heels and traveling salesmen? Yes. Carpet of Herculon is exceptionally long wearing even under the heaviest traffic. Lab and "in use" tests show that Herculon matches nylon in long wear and abrasion resistance. And is far more abrasion resistant than acrylics or wool.

Does carpet of Herculon need pampering like secretaries? No. Herculon is the easiest-to-care for, easiest-to-clean of all carpet fibers. It's so chemically inert, so moisture resistant, stains and soil tend to stay on the surface until they are wiped clean. Reduces maintenance costs to a minimum.

Do clients have to be rich to install carpet of Herculon? No. Herculon can save them as much as $3 per square yard below competitive carpet fibers of comparable bulk and construction.

Does carpet of Herculon look like your clients are rich? Yes. It looks like a million dollars. In beautiful colorfast solids, multicolors and patterns. And a pile so densely packed, they'll find it hard to believe this is contract carpet. Of course all carpet of Herculon is practically static-free.

Is carpet of Herculon the most brilliant advance in contract carpet today? Yes. And it's available at the best carpet mills in the country.

What is the name of Mr. Fitzmorris' secretary?
(Sorry we cannot reveal that classified information)

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Is there a carpet that has all the answers? Yes.

Since when? Since Herculon.*

The No. 1 polypropylene fiber for contract carpets.

*Registered trademark of Hercules Incorporated, Wilmington, Delaware for its olefin fiber.

HERCULES

FT 66-19

In the showrooms: Market Report

(*Continued from page 60*)

1



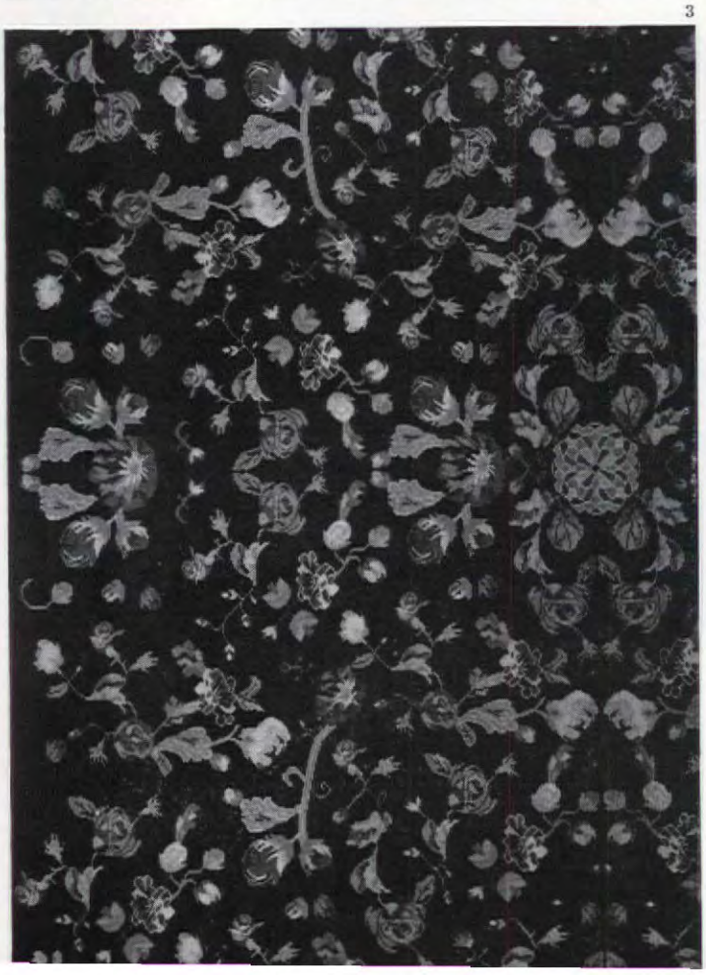
2



New rugs, antique splendor

(1, 2) DYLAN CARPET, *140 East 55th Street, New York.* National enthusiasm has greeted Dylan's machine-made copies of antique oriental rugs, some dating as far back as the sixth and seventh centuries, B.C. Thanks to tight, dense weave in worsted wool, the rugs look amazingly like authentic hand-made orientals. Designer Ferenc Molnar spotted many of the designs (including ones shown) in Europe, introduced "antique designs with a modern feeling" to go with contemporary furnishings. The result: 100 styles and colors ranging from 13′ 2″ x 26′ 4″ to 27″ x 47,″ with matching runners from 27″ to 44." (Some designs offer three or four ground colors, many rugs as many as 15 sizes) Shown, two Tabris designs, **(1)** in red/creme/gold; **(2)** in gold/red/dark blue.

3



4



Rugs from all times and places

(3, 4) A. MORJIKIAN CO., *239 East 60th Street, New York.* To the seeker of the exotic and unusual in antique and reproduction rugs, Morjikian's exclusive small stock offers a multitude of moods —from Aubusson to Moroccan. All the reproductions may be had in custom colors and sizes. Designs are copied from original castle or museum pieces, the colors matched by hand **(3)** Taken from an eighteenth-century English needlepoint original, this Portuguese cross-stitch (half shown in photo) vibrates with vivid flowers on jet black ground. Semi-antique Moroccan rug **(4)** has technicolor geometric pattern typical of the line. The antiques and source designs range in age from 25 to 75 years. Sizes go from 3′ x 5′ to 8′ x 15.′

(*Market Report cont'd on p. 84*)



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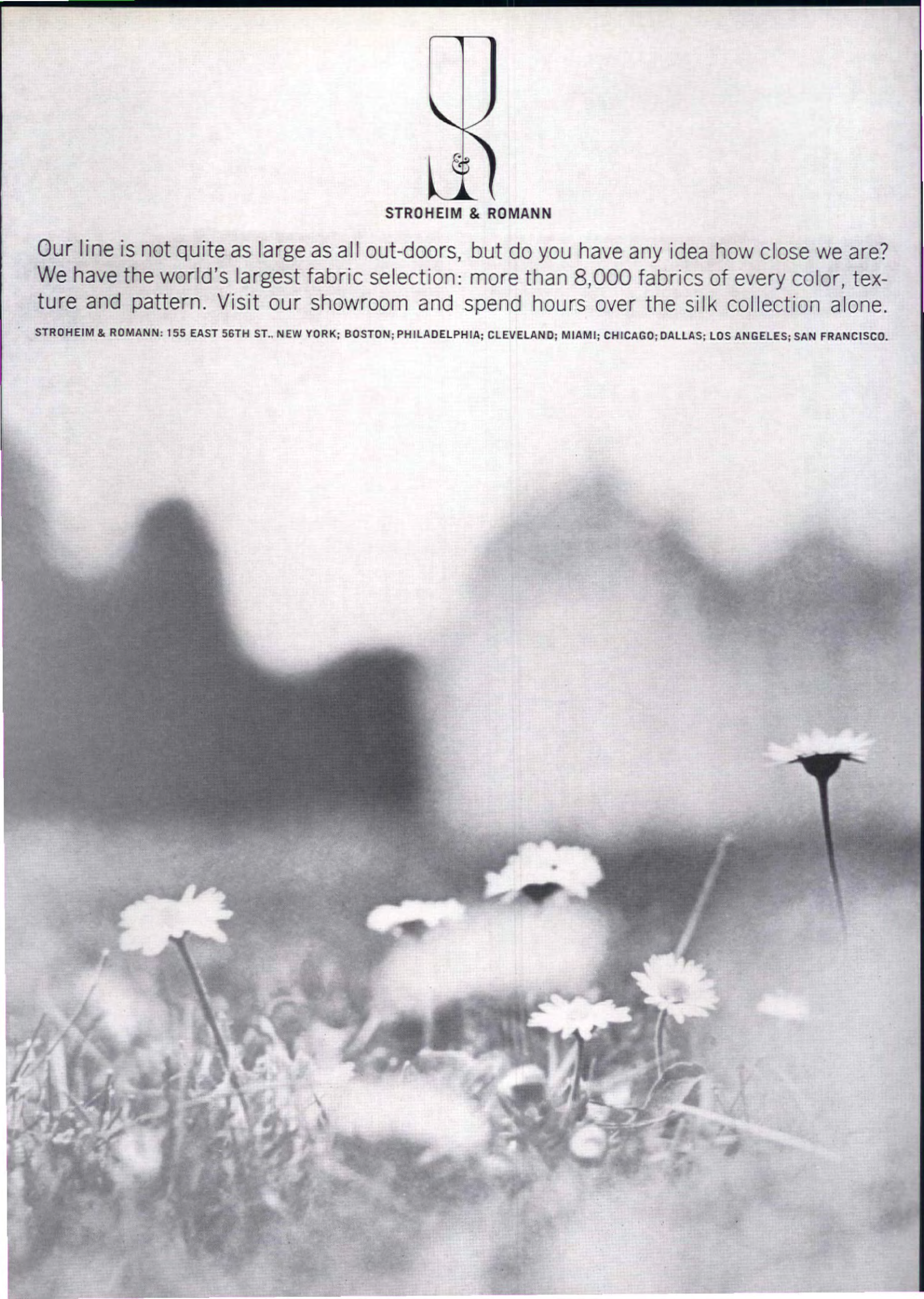
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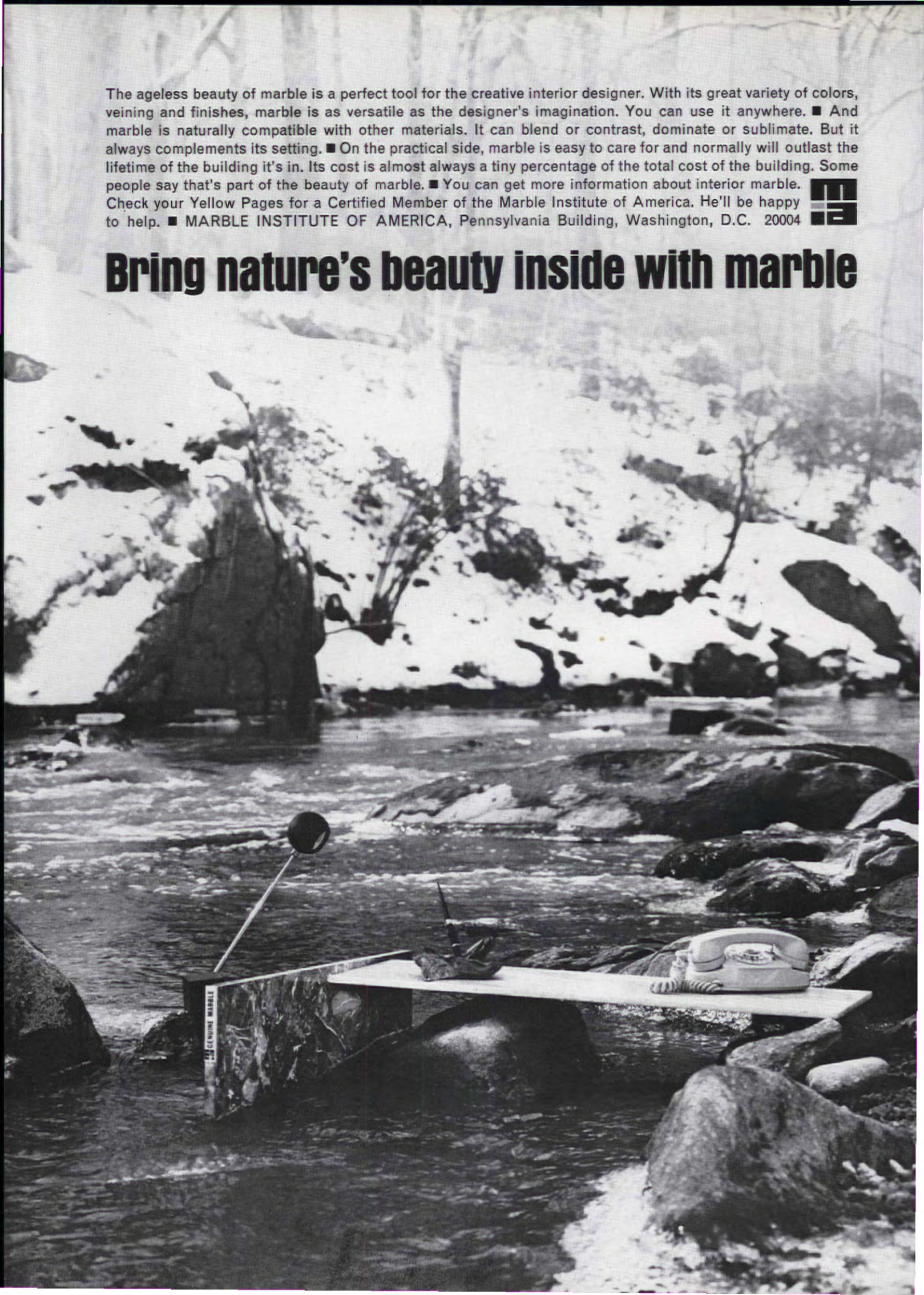
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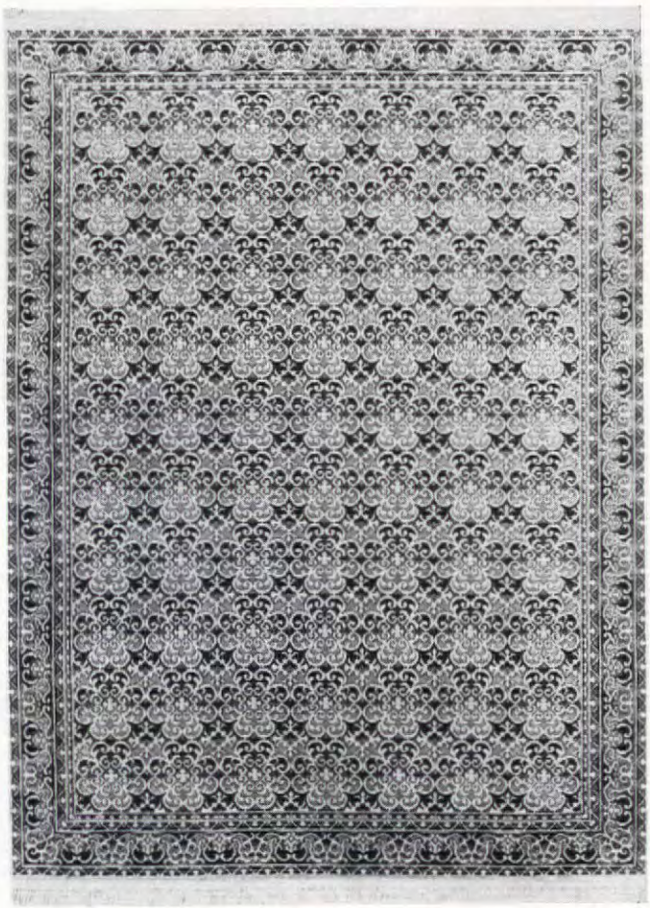
Market Report

(*Continued from page* 76)

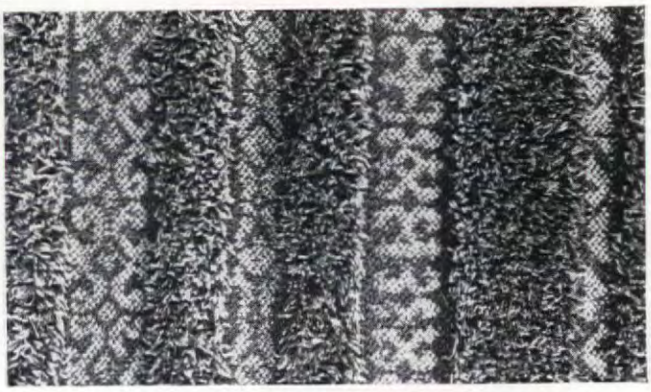
Excitement in the new Karastans

(1, 2) KARASTAN RUG MILLS, *295 Fifth Avenue, New York.* There is nothing tentative about the new Karastan rugs. Whether they are flat weaves, pile weaves, or hand knotted surfaces finished with bouncy fringes, they glow with exciting patterns, vivid colors. The news makers of this market are two room-size rugs (or wall to wall sizes) with overall repeat patterns—both are wool. One (1), traditional in mood, has formal medallion swirls in military formation with oranges, reds, and browns, shifting diagonally in ombré stripes across the rug. This one has a repeat border, and a hand-knotted flat fringe on cut edges. The other (2), alternates a flat weave of a primitive pattern in bold contrasts of beige, black, and brown (only one of ten skein dyed color combinations) with thick bands of ankle-deep fringe knotted into the rug as it is woven on Karastan's Kara-loc loom.

1



2



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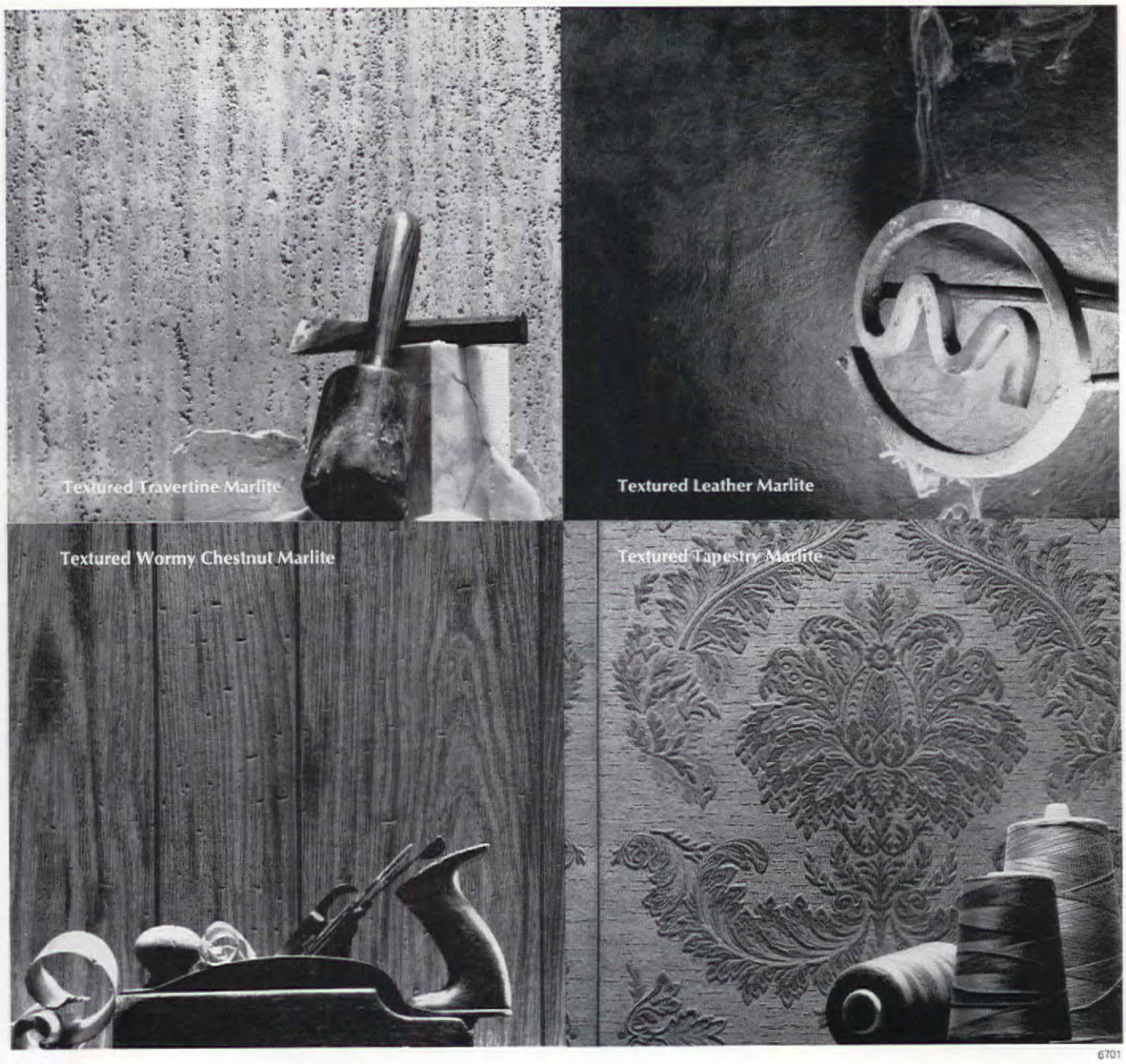


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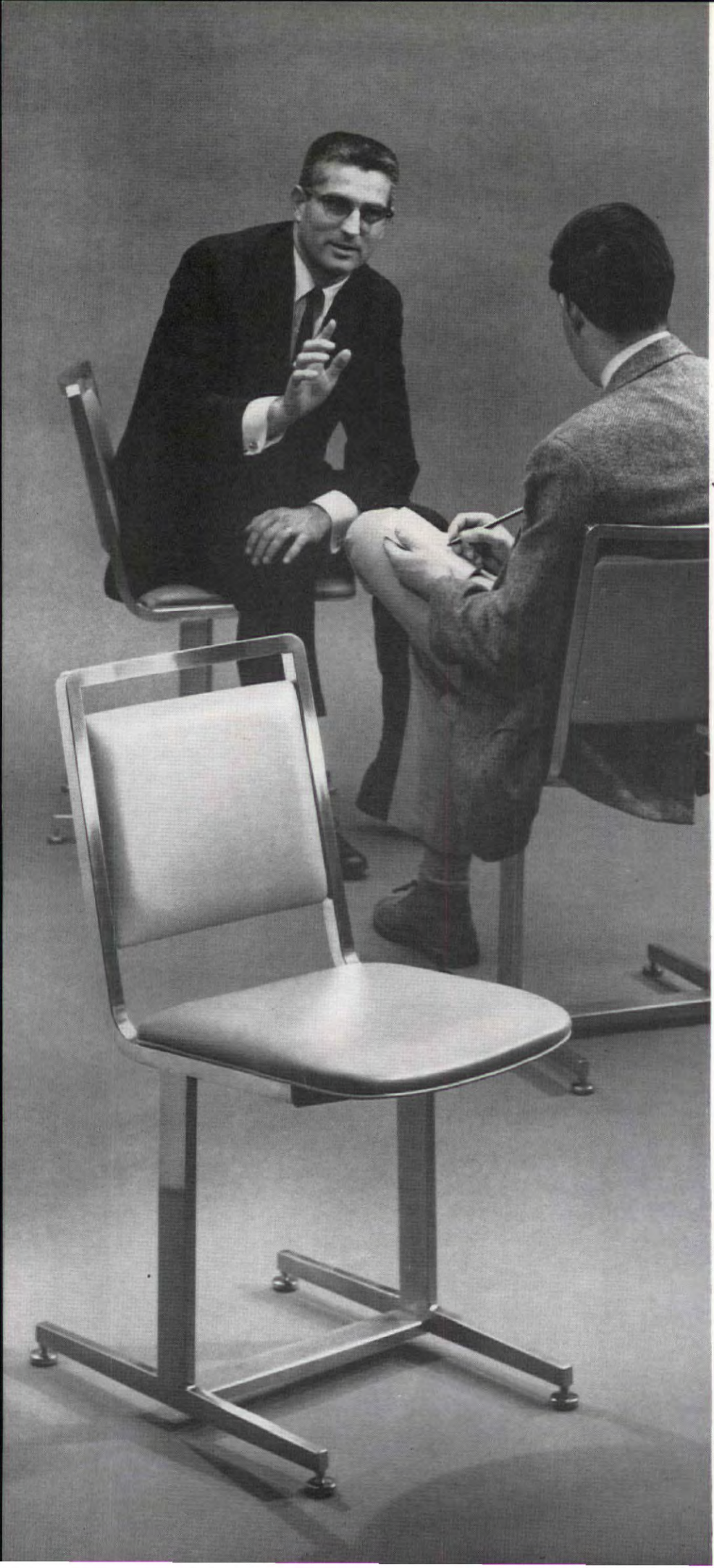


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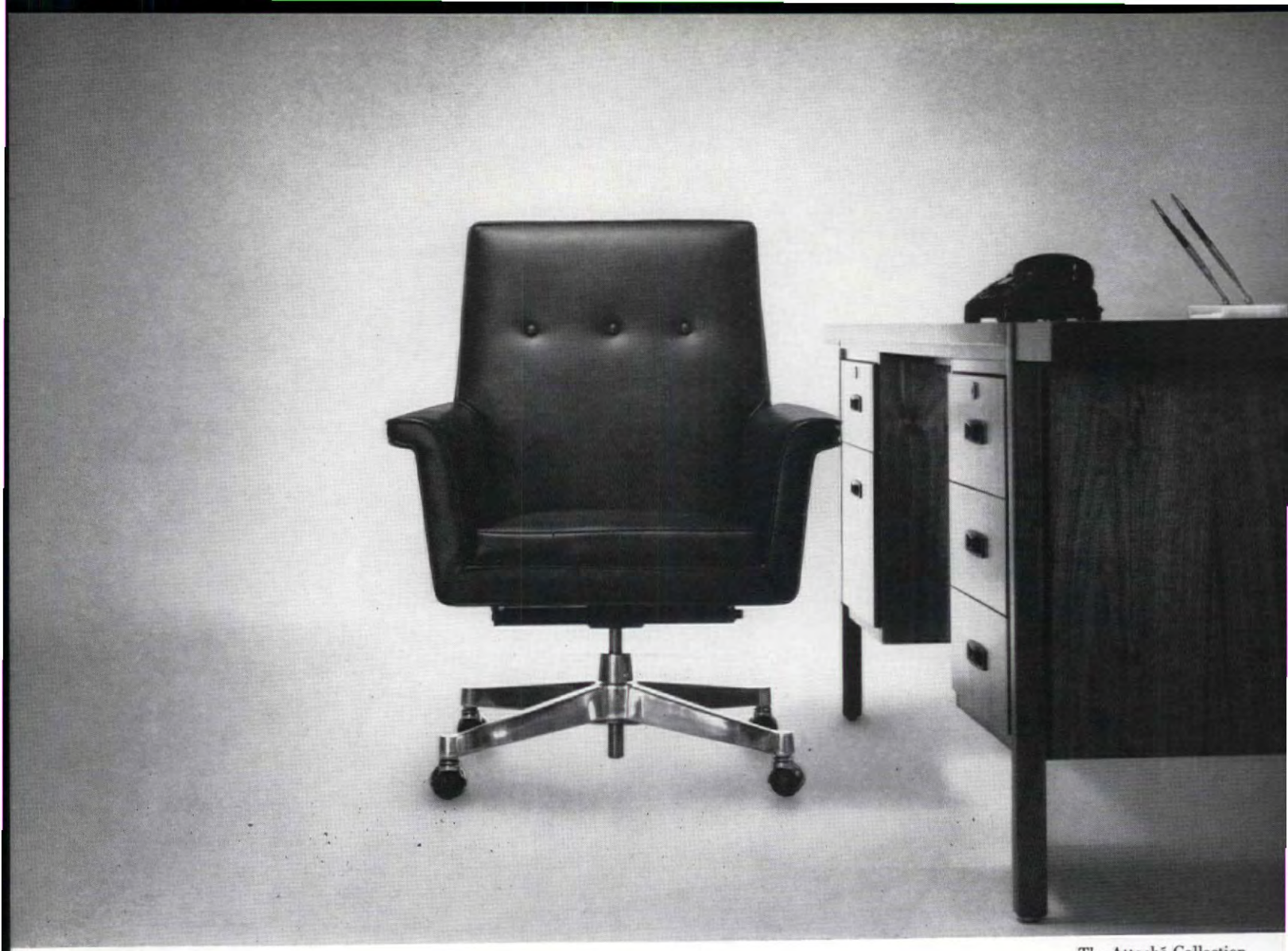
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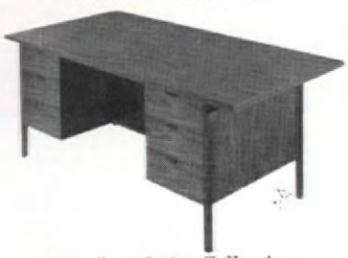
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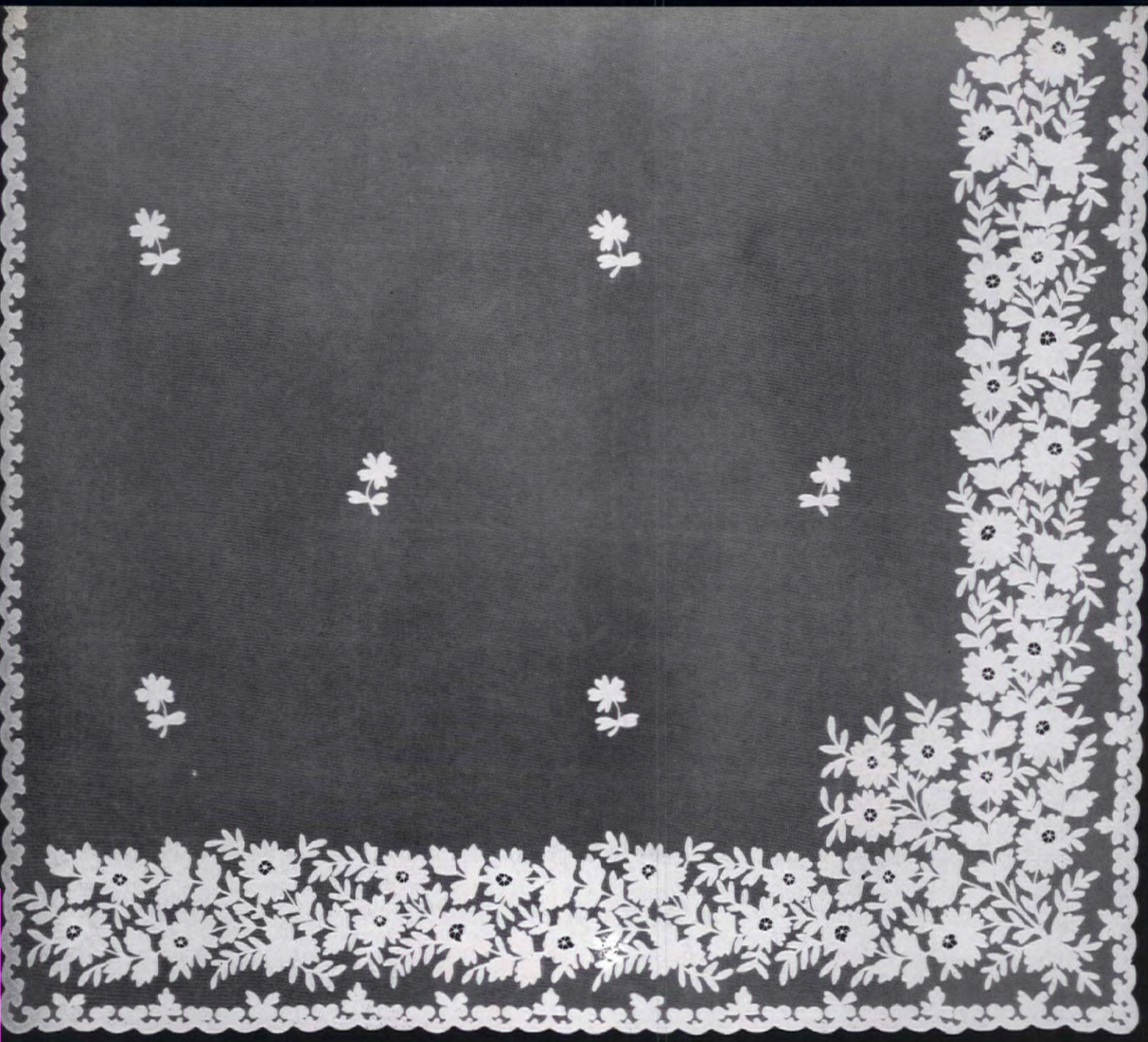


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Lighting and its Design by Leslie Larson. 350 illustrations. 10¼" x 11½". $16.50. An attack on current lighting practices and an argument for light that is less in quantity and more in quality. Examples of what the author considers satisfactory office lighting plus critiques of 8 recent buildings.

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Display edited by George Nelson. 192 pages. 312 illustrations. 9" x 12". $12.50. Shops, showrooms, window displays, and exhibitions by 125 designers and architects of international reputation with a lively interpretation of their design objectives and values by George Nelson, himself a designer of considerable note.

Color for Interiors — Historical and Modern by Faber Birren. 258 pages. 8⅜" x 10½". $15.00. A unique book and an important reference source. The first section, "Historical Precedents," deals with classical and creative traditions in the use of color for interiors. The second section, "Modern Principles," describes recent scientific findings in the visual, physiological and emotional effects of color.

The Natural System of Colours by Moses Harris. 24 pages. 2 original color circles in full hue showing 600 illustrations of color. $15.00. This book is perhaps the rarest of all known books in the literature of color. Probably no more than two or three examples of the original edition (ca 1766) exist today. Faber Birren has written an elaborate historical introduction.

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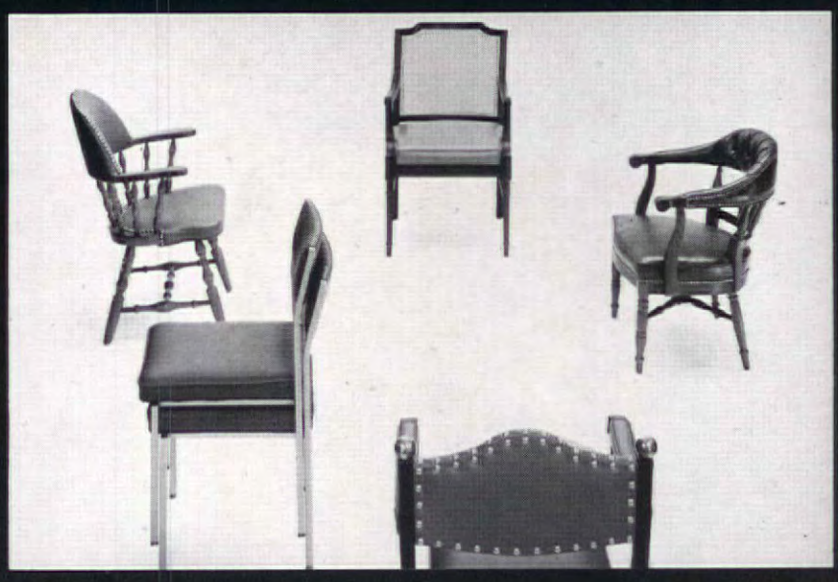
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Fire! InterCon I postponed

There *is* a possibility that a few of our readers may not yet know that in two early morning hours on Monday, January 16th, a fire destroyed the 10-acre McCormick Place building in Chicago where Intercon I, the First International Contract Exposition and Congress, was to have been held this coming March 20-22nd. It was physically impossible to send our readers warning notices to disregard the 8-page preview of Intercon I featured in our January issue (and illustrated, ironically, with a spectacular view of McCormick Place on its spacious waterfront site). The telegram received by INTERIORS the day after the disaster speaks for itself:

THE CATASTROPHIC FIRE WHICH RAVAGED MCCORMICK PLACE MONDAY MORNING HAS NECESSITATED THE POSTPONEMENT OF ALL PLANS FOR THE STAGING OF THE FIRST INTERNATIONAL CONTRACT EXPOSITION & CONGRESS, WHICH WAS TO HAVE BEEN HELD ON MARCH 20, 21 AND 22, 1967, IN THAT FACILITY AND THE MERCHANDISE MART, THIS EVENT, WHICH WAS CONCEIVED AND PUBLICIZED AS A TRULY INTERNATIONAL EFFORT, BRINGING TOGETHER FOR THE FIRST TIME ALL CONCERNED IN THE VITALLY EXPANDING CONTRACT AND INSTITUTIONAL FIELD, CANNOT ACHIEVE ITS STATED OBJECTIVES WITHOUT THE FACILITIES AFFORDED BY MCCORMICK PLACE WHICH WAS TO HAVE HOUSED THE EXHIBITS AND PRODUCTS OF APPROXIMATELY 200 DOMESTIC AND FOREIGN MANUFACTURERS.

WE SHARE THE KEEN DISAPPOINTMENT OF ALL CONCERNED IN THIS EFFORT—THE DISTINGUISHED BOARD OF ADVISERS WHO GAVE UNSTINTINGLY OF THEIR TIME AND COUNSEL—THE MANUFACTURERS WHO HAD EVIDENCED THEIR COMPLETE AND ENTHUSIASTIC SUPPORT —AND THE THOUSANDS OF ARCHITECTS, DESIGNERS, EDUCATORS, PURCHASING AGENTS AND OTHER BUYERS OF INSTITUTIONAL MERCHANDISE WHO HAD ANNOUNCED THEIR PLANS TO ATTEND.

THE TASK OF LOCATING A FACILITY ADEQUATE TO SERVE BOTH THE EXHIBITION AND THE COMPLICATED PROGRAM REQUIREMENTS HAS BEEN INSURMOUNTABLE. EVERY AVENUE HAS BEEN EXPLORED INCLUDING SUCH DRASTIC MOVES AS THE USE OF "INFLATABLES" FOR TEMPORARY STRUCTURES AND THE UTILIZATION OF THE UNIVERSITY OF ILLINOIS CIRCLE CAMPUS BUILDINGS. WE REGRET THAT A SATISFACTORY SOLUTION HAS NOT BEEN FOUND.

HOWEVER, THE CONCEPT OF INTERCON I HAS DEFINITELY NOT BEEN ABANDONED. IT IS OBVIOUS, FROM THE INDUSTRY'S UNPRECEDENTED SUPPORT OF THIS EFFORT, THAT THERE IS A VITAL AND COMPELLING NEED FOR A TRULY NATIONAL—AND INTERNATIONAL —CONTRACT CONVOCATION. THE OVERWHELMING RESPONSE FROM WITHIN THE TRADE IS CONVINCING EVIDENCE THAT THE TIME HAS ARRIVED FOR THE CONTRACT INDUSTRY TO HAVE ITS OWN POWERFUL EXPOSITION AND CONGRESS. ALTHOUGH THE MARCH DATES CANNOT NOW BE FULFILLED, THE SCHEDULED EVENT HAS PROVEN THE SOUNDNESS OF THE CONCEPT BEYOND ANY QUESTION.

IN THE INTEREST OF SERVING THE INDUSTRY, THE MERCHANDISE MART ACCEPTS A RESPONSIBILITY TO PROVIDE THIS CONVOCATION. WE ASK OF THOSE WITH A SINCERE INTEREST, TO AWAIT OUR FURTHER ANNOUNCEMENT CONCERNING NEW DATES FOR INTERCON I.

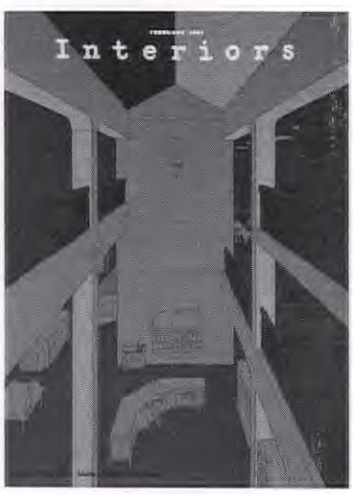
A SEGMENTED OR PARTIAL SHOWING AT ANY LEVEL OR IN ANY LOCATION CANNOT BENEFIT THE CONTRACT INDUSTRY. ANY PRESENTATION MUST BE TOTAL, AND ITS DEVOTION TO THE INTERESTS OF THE INDUSTRY MUST BE COMPLETE. TOWARD THESE ENDS, THE MERCHANDISE MART REAFFIRMS ITS DEDICATION.

W. O. OLLMAN, GENERAL MANAGER, THE MERCHANDISE MART.

* * *

The *For Your Information* section of our March issue will review the ideas for rebuilding McCormick Place and the now all-too-obvious lessons of the disaster.

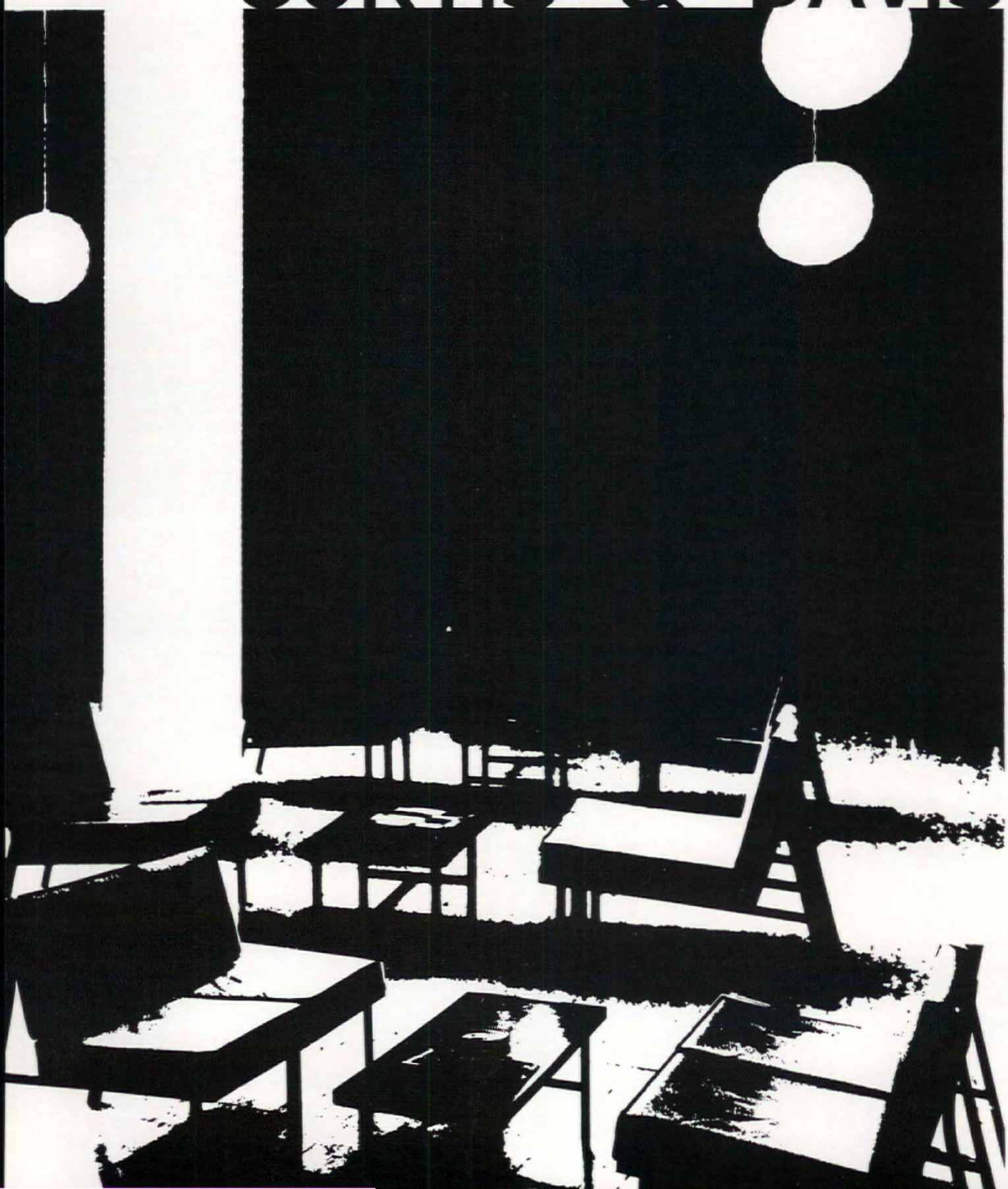
In the meantime the contract market will be served. The program for Contract '67, to be held in the New York Coliseum April 25-27, appears on page 10, and the March INTERIORS will feature a preview of its exhibits.—*O. G.*



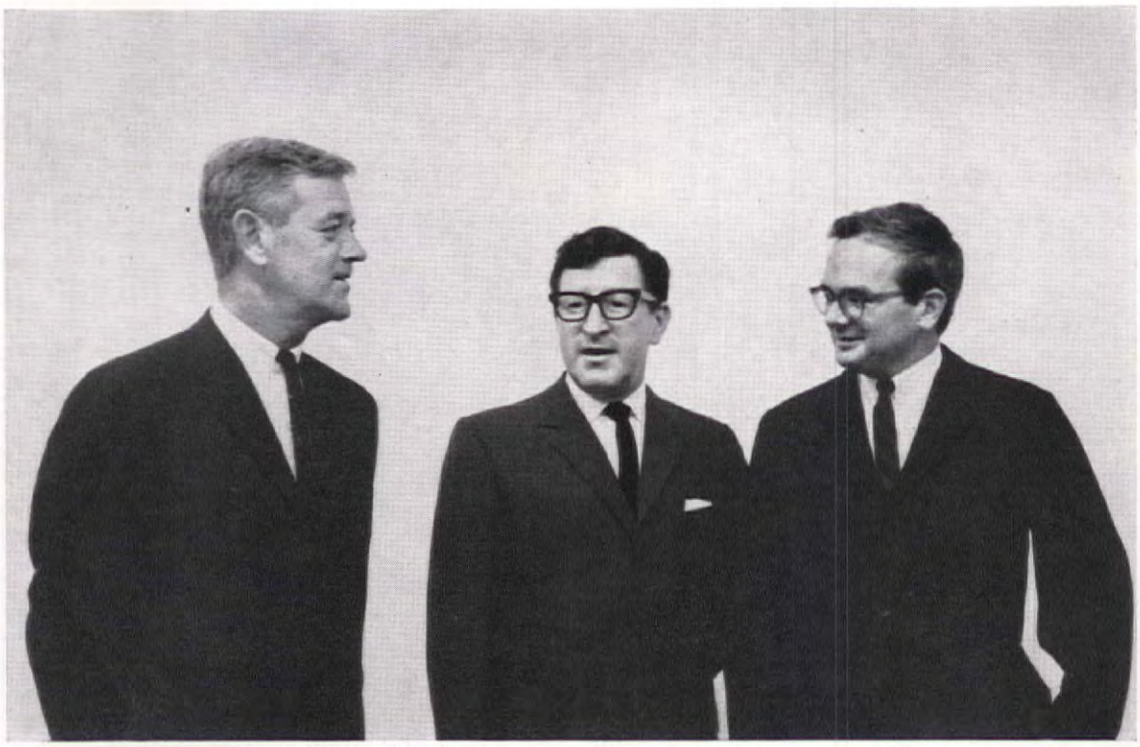
our cover

Too late—after this month's contents page (5) had run off press—we realized that it credits this month's cover design to the wrong person. Credit rightly belongs to young Peter McGuggart, art director of INTERIORS' *sister publication,* Industrial Design, *who tackled this assignment just for a change. His subject is the Worcester, Massachusetts Public Library designed by Curtis & Davis and presented photographically on pages 120-123.*

CURTIS & DAVIS



DESIGN FIRM CASE STUDY



Left to right: Nathaniel C. Curtis, Jr., F.A.I.A., Arthur Quentin Davis, F.A.I.A., Walter J. Rooney, Jr., A.I.A.

On Friday evenings in New Orleans, when the long work week stops, the architects in the drafting room gather around an available drafting table and play poker. And then meet for drinks and dinner, and lengthy talks about design. Meeting any one of them for the first time, they seem to have all the time in the world for courtly or casual conversation—belying the fact that the firm has become in a short decade one of the leading contenders on the international front.

Until recently, Curtis & Davis were known as "the gang from New Orleans." Their reputation as Southern gentlemen was part of their acclaim as architects' architects—working quietly and without a great deal of fanfare—collecting an impressive number of medals and awards for outstanding design. The scope of their work is alone remarkable—churches and prisons, hospitals and office buildings, libraries and schools, residences and banks are only a few of the categories. Their work is usually familiar to their architectural colleagues, for they play a unique role in the architectural community: they are not known for high-priced "prestige" jobs (occasionally to their dismay), but for pioneering design and imaginative solutions, often with very low budgets.

Now the "gang from New Orleans" is an international team—with multi-million dollar projects from Anchorage to Athens. The spectacular success of the firm, however, has not changed its approach to design. They follow no easy formulas. Each job, particularly each job in a new category, is undertaken with a great deal of research into specialized problems. Obvious design solutions are questioned; pat answers discarded for new approaches, new solutions. "We've thought a lot about windows," is the kind of casual remark Arthur Davis often makes about design, remarks usually severely understated. (Continued overleaf)

all photographs on pages 100-147 by frank lotz miller unless otherwise specified





Top: New Orleans office of Curtis & Davis is housed in the Caribe Building on Canal Street, which they designed. Above: Kamlah Johnson, Arthur Davis, Albert Terkuhle and Sidney Folse confer around a drafting table in New Orleans.

louis reens



Right: New York office is in a delightful converted Murray Hill stable, which once housed the prestigious old architectural firm of Delano and Aldrich. Below: Busy drafting room in New York.



AND HOW IT GREW

The firm was founded in 1946 by Nathaniel C. Curtis, Jr. and Arthur Q. Davis. Both had studied architecture together at Tulane (where Curtis' father was professor of architecture) before joining the Navy in World War II. They began by designing contemporary residences, rare structures in the traditional town of New Orleans, on the advice of Professor Curtis. They moved on quickly to a wide range of larger buildings. The first non-residence was a small Methodist community center in the town (at present, the biggest job in hand is the Berlin Medical Center, estimated at 60 million plus.)

Commissions began coming in from other parts of the country, after the base of work became known outside the South. The New York office was opened about seven years ago. Walter Rooney, a fellow graduate of Tulane and long-time associate in the New Orleans office, was made a partner and put in charge up North. Shortly afterwards (commissioned with the Berlin Medical Center) an office was established in Berlin, followed soon after by offices in London and Los Angeles.

PARTNERS AND PROCEDURES

The present structure of the firm includes three partners (see photo, preceding page.) Soft-spoken, gracious Nathaniel C. Curtis, Jr., F.A.I.A., is the partner in charge of the New Orleans office. Arthur Quentin Davis, F.A.I.A., high-spirited and peripatetic, is the "roving partner"—who serves as liaison between all the offices. At least half his time is spent travelling: one week might include an excursion to New York and Berlin, with side trips to London or Athens thrown in, before returning to New Orleans for week-end sailing on Lake Pontchartrain. Both partners are avid yachtsmen. Curtis spent last summer in Copenhagen's international regatta, competing in his Dragon sloop "Dixie Doodle II." Walter J. Rooney, Jr., A.I.A., who heads the growing New York office, enjoys the change from South to North enormously and gives little thought to returning to New Orleans.

Five associates include: Sidney J. Folse, Jr., who takes charge of the New Orleans office in Curtis' absence, and is the leading penitentiary expert (pages 136-139); Kamlah Johnson, who is office manager as well as "the hospital expert"—who headed the Berlin office at the start of the Medical Center project. The third associate in New Orleans is amiable Albert Terkuhle, a non-architect in charge of business development—making presentations to prospective clients. Terkuhle had been an old classmate of both Curtis and Davis, and they asked him to join the firm as the official project developer and liaison when they needed more time for architecture. Terk's New York counterpart is Peter Stark, who also handles some general managerial responsibilities.

The two other associates are both in Europe on two-year stints. Valeton J. Dansereau heads up the London office, having finished two years in Berlin. Frederick R. "Fritz" Suchke heads Berlin at present.

Each job that comes into the office is under the direct supervision of one of the partners. An associate and/or project architect is given the major responsibility for each project, but the partners follow the work closely. As a colleague has remarked: "They're nuts, you know. They think about every detail." Dissent is encouraged and discussions are frequent — and the partners often defer to the opinions of the project architects.

The attentiveness of the partners is also directed to office atmosphere — and maintaining the esprit de corps. "We're all on a happiness hang-up," jokes one designer. "If you can't reach one of the partners on some problem, all you need to do is hint that you're unhappy. They'll be on the phone to you in no time—and discuss problems for hours."

FRIENDS AND COLLEAGUES

The enormous change from small hometown firm to international design—and big business—has not been without growing pains. Systems and procedures have undergone considerable revampings and changes in organization. An engineering department was once a substantial part of the firm, but has since been eliminated when they found it was more efficient to work with outside engineers.

The firm often works with outside consultants in other fields too. For a number of their jobs, they have called on lighting designers Seymour Evans Associates to design architectural lighting systems. Evans plans the entire layout of the lighting — often designing the actual fixtures for the specific job—not only to assure correct illumination of all areas but to make lighting of buildings, people and motion an integral, and exciting part of spaces exterior and interior. He is currently working with Curtis & Davis on the Oakwood Shopping Center (right), the Louisiana National Bank Building, and the Berlin Hospital, among others.

For the hospital, the architects wanted to supervise all design details — and called on talented Barbara Staffaucher of California to do all the graphics.

In many cases—particularly state prison or government work —Curtis & Davis have associate architects on projects. State prison boards, for example, like to have local firms involved—if only in working drawings or supervision.

INTO THE INTERIORS

The relevance of Curtis & Davis to the interior design field is manifold. They do not represent what is sometimes ridiculously termed the "encroachment" of architects into designers' territory, but rather the importance of "total design" — unboundaried co-ordination of interior and structure—for complex environments.

When they first started, few of their buildings had any interior work to be done. There were rarely budgets for new furnishings, but old pieces and equipment were brought in and arranged as well as possible. In schools and hospitals, and even state projects, purchasing agents followed standard specifications and did the ordering, sometimes advised by C & D.

As the firm and its client roster grew bigger, however, the partners became increasingly aware of the importance of interiors—and some kind of coordinated control of design elements. They began doing interiors reluctantly, but rapidly became more interested — and more experienced—as demands for their interior design services for their own buildings increased. In the last five or six years, they have done the interiors for the majority of their projects.

They bring to their interior work the same pragmatic, questioning approach which has always characterized their architecture. Starting quite admittedly from ignorance of the variety of sources and furnishings available, they still gave fresh thought to each detail. Often from simple lack of funds, structural detailing of interior spaces had to be perfected to compensate for meager furnishings.

At first, the New Orleans office had one architect solely devoted to interior design. This proved unsatisfactory, as jobs increased, and now each project architect is charged with the interiors for his own buildings, though they will often get together to exchange ideas and advice.

In the New York office, they have found it better to have a staff designer, because of New York's wide range of sources. Talented Patricia Lusk was in charge till recently (when she got married and moved out of town) and has been replaced by Phillipine-born Carin Levara. On trips to New York, the New Orleans staff confers with the New York staff, and has discovered the greater availability of such elements as custom design. Working with manufacturers, getting to know furniture designers, they found that on big jobs furniture could easily be modified to fit particular requirements.

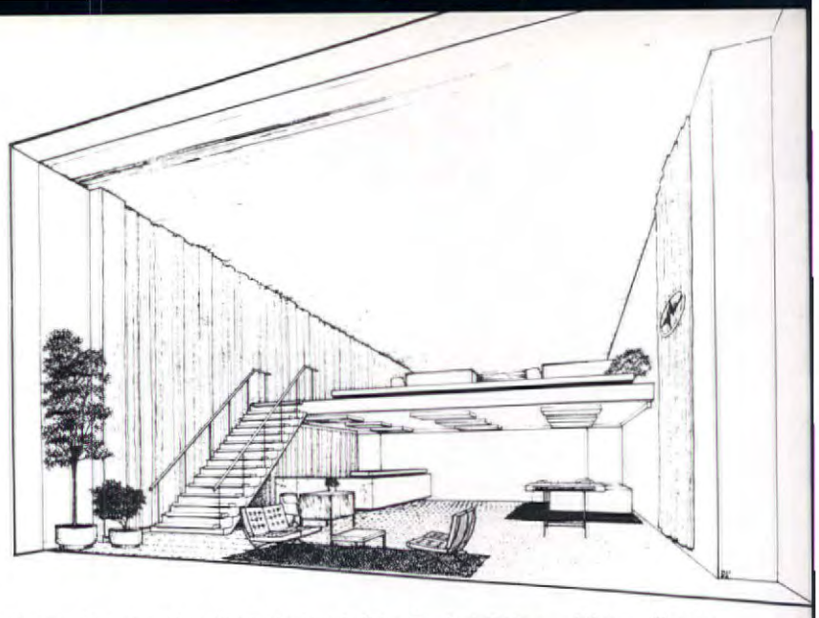
JAILS TO GIRAFFE HOUSES

C & D's expertise in solving design problems has evolved from the remarkable variety of projects which they undertake. Terk remarks that "the hardest thing is to get the first job in a category," but once that is landed other commissions of the same type follow. The work at present extends from Athens to Alaska to Saigon.

A recent new adventure for Curtis & Davis was an exhibition design—for a fabled collection of sunken treasures rescued from the Spanish Main and put on display at New York's Parke Bernet galleries.

Most current projects, however, are more sizeable. Ebullient and amiable Horace Hayden, a project architect in New Orleans particularly interested

(continued overleaf)



Above: Drawing for First National City Bank interiors, Athens, Greece.



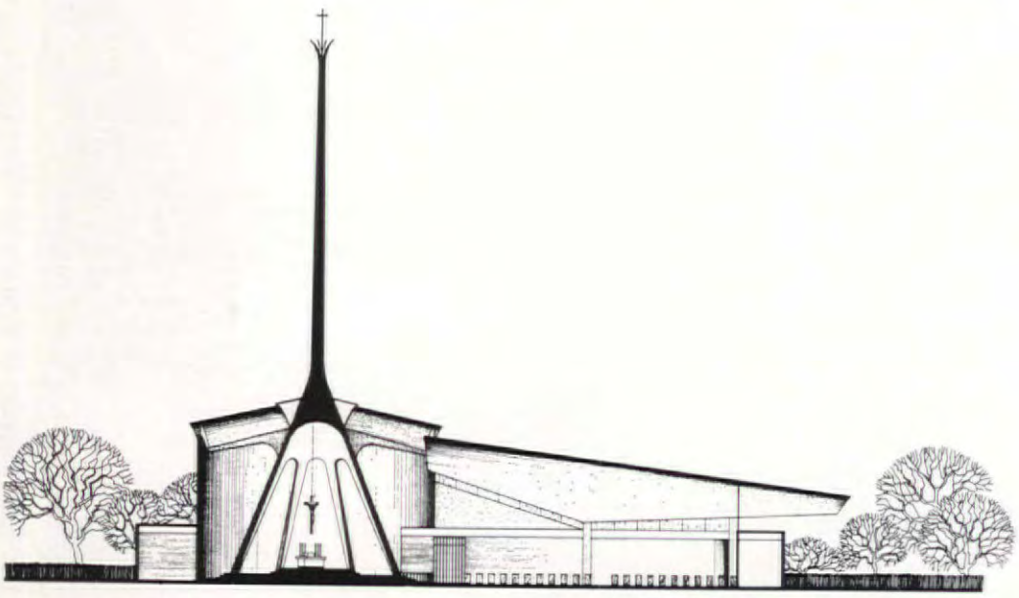
Above and below: The spectacular skylit mall of the new Oakwood Shopping Center in New Orleans. Photographs by Alexandre Georges.



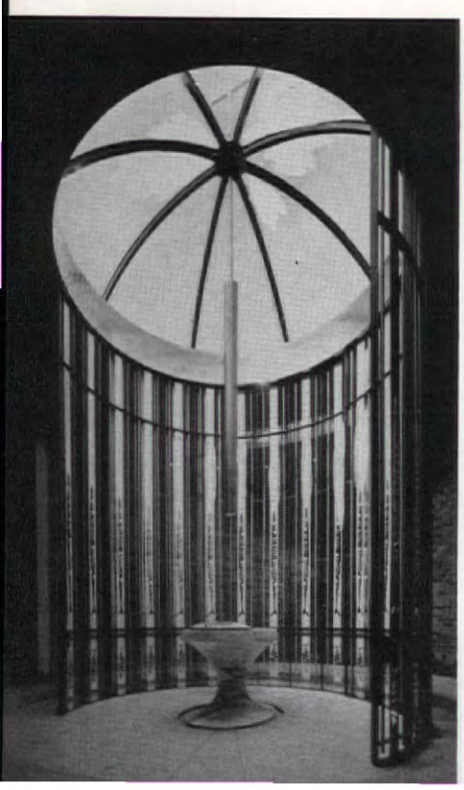


The International Exhibition Facility, an enormous convention hall currently under construction in New Orleans. At top, is drawing of side view; below, artist's rendering of completed building.





Left: Drawing of Cabrini Church. Below left: the baptistry of Cabrini Church, enclosed in a bronze grill with sliding doors forming a closed circle. Below: interior of church and dome-covered altar.





in interior design, is supervising construction of the remarkable International Exhibition Facility planned for city conventions and trade shows. The building is of unusual construction: a special support system permits a curved roof span of 255 feet in one direction, 60 in the other, which leaves an unprecedented column-free exhibit space. The lighting, designed by consultant Seymour Evans, will all wash indirectly but evenly from the ceiling.

Talented Ham Fredericks, another of the young project architects in the New Orleans office, is supervising final details on the large Louisiana National Bank Building in Baton Rouge. This building sits in a sunken court, so passers-by can actually view bank interior down from the sidewalk.

Most of the big jobs are actually out of New Orleans now. The biggest office building—its size is second only to the Pentagon in total office space anywhere—is Federal Office Building No. 5 in Washington, the Forrestal Building. This building is being done with associate architects Fordyce and Hamby and Frank Grad & Sons.

In the home town of New Orleans, Curtis & Davis buildings are often thought of as landmarks because of their contemporary design in the traditional city. Some are designed as such —like the Public Library (pages 118-119); others have become landmarks — such as the Automotive Life Insurance Building (110-114). Some of the distinguished local work was done under very restricted budgets, such as the recent Jewish Community Center—a pleasant, windowless building with walls of bright blue tile, and ellipsoidal doorways. Others are far more extensive—such as the Exhibition Hall, Louisiana Power and Light Building (pages 114-115) and the recently completed Oakwood Shopping Center (page 103.)

HOW IT ALL LOOKS

Few design elements can now be considered "trademarks" but there is little question that New Orleans style influenced the firm's architectural thinking. Traditional and contemporary architecture alike have regional similarities for a good reason: the semi-tropical, humid climate. The "solar screens" often identified with Curtis & Davis buildings, as many of the buildings shown here evidence, are not simply decorative devices; they do serve economically and efficiently to remove glare and direct light, reduce heat loads and lower air-conditioning costs.

The screen — of masonry or metal—has also been used for other purposes. At the Wisconson Correctional Institution (pages 138-139) they used a reinforced masonry screen instead of bars for security. The patterned screen of the Berlin Medical Center not only diffuses light but prevents patients in the wings from viewing into treatment and operating rooms.

Climate and light control have always been major concerns. When Arthur Davis "gave a great deal of thought to windows" he decided they weren't at all as necessary as people thought. One result was the controversial Harlem School, I.S. No. 201 (page 127) in which windows were totally eliminated.

Their interiors all share a remarkable "dimensionality" of spaces — spaces at once open and complex in which vertical and horizontal masses are juxtaposed in a visually infinite variety of levels and planes. Open wells, glass-walled courts, open balconies, exposed stairways are used with elegant proportions and immaculate detail.

Other design elements—furnishings, colors, textures—were at first handled with a certain safeness and lack of imagination, when the firm started in interior design. One reason was low budgets. As budgets (and experience) increased, the interiors have improved markedly. Color is used boldly; furnishings well chosen and often specially designed.

TRIALS AND ERRORS

C & D's initiation into furniture specification was certainly the "hard way." They did find out that specifying low-cost materials in some cases actually proved more expensive in the long run, because of limited durability. They came to question the stock items generally specified for institutional furniture. At the Berlin Medical Center, they literally asked the furniture manufacturers to bring their chairs to the hospital, then got the doctors and nurses to test them. They found that stock models all had bad features as well as good ones. A brand new chair was designed—with a sufficiently high back for patients to lean back and rest comfortably; with sturdy enough arms to support full body weight.

From designing new chairs for Berlin, they went on to designing new bed tables, lighting fixtures for patients, and even the plumbing fixtures. They also doubted the value of white as symptomatic of antisepsis—and painted the ceilings, very important in hospital rooms, a cheering sky blue.

FAST GOLD AND SLOW GRASS

Behind the questioning and changing and discussion is a basic pragmatism which is the Curtis & Davis method. Research, experimentation, innovation, and trials are as important to their design work as actual planning and specifying. The scope of their work, undeniably impressive, has also demanded an inordinate degree of instant expertise in unknown areas.

Idealistic designers have often come up with imaginative solutions for problems, then found there was no easy way to execute the solution. At the Cabrini church (left) for example, they decided gold leaf would be the perfect interior covering for the dominant domed ceiling over the altar. Gold leaf, however, was hardly included in the church budget. A "charmer contingent" was sent out from the drafting room to persuade the monsignor to pay the cost of materials, while they would supply the weekend's worth of labor. "I got a little dizzy on the ladder," remarked one, "so there are a few uneven spots."

At Automotive Life, the clients wanted the building set back from the street. The architects thought a broad front lawn would fit the building perfectly into its residential neighborhood —but had to do some quick botanical research to find a slow-growing grass that rarely needed mowing.

Behind every project, every research job is tremendous zest —and also a rare degree of modesty. There are no "big deal" airs or brusque big business manners—only grace and enthusiasm. And anticipation. "You know," says Arthur Davis, "our best interiors are yet to come."—**B.W.N.**





". . . and residences of all kinds." Above: The Giraffe House by Curtis & Davis, at the New Orleans Zoo.

SOURCES FOR ALL CURTIS AND DAVIS INSTALLATIONS APPEAR ON PAGES 161-166



OFFICE BUILDINGS

Most major architecture/design firms seem to make their marks—or landmarks—in office buildings, where clients serve both civic duty and corporate identity program with one showcase structure full of generously budgeted, co-ordinated office interiors. Curtis & Davis, however, are less known for their commercial projects than for pioneering design in institutions—schools, libraries, prisons, hospitals, etc. New Orleans, for one reason, is a traditional city, and its larger corporations are not as eager to put up new quarters as New York companies, for example. Still, the home town does have some C & D office buildings, among them the Caribe Building on Canal Street (page 102) which houses C & D's own offices. The most spectacular of the group is the jewel-like Automotive Life Building (pages 110-113); another impressive, but somewhat more pedestrian project is the Louisiana Power and Light Building (pages 114-115) for which a new windowless annex has just been completed. Outside of New Orleans, IBM has been by far the biggest office building client. From Shreveport to Trenton, C & D has completed over the years a substantial number of IBM buildings—widely different in size, shape and concept—topped by the highly acclaimed IBM Pittsburgh, shown overleaf.

Though each office building has been designed for very different purposes and at different budget scales, some characteristics prevail throughout. "I think space is one of the most important requirements for working well," remarked one designer. If not actual space, at least a sense of space. In all buildings, walls, even partitions, seem somehow to be at a minimum, unless necessitated for privacy or acoustical reasons. And by changing ceiling levels and wall heights, space is given extra dimension, to relieve the monotone of workday atmosphere. The dimensional change is best exemplified by the Automotive Life Building, which has a two-story high well in the center of the building, and a groin-vaulted ceiling throughout. At IBM Pittsburgh, the ingenious structural system of the building permits virtually column-free interiors, and partitioning is totally flexible. As C & D spatial patterns recur, so do the patterns of sun screens—three-dimensional wallpaper, in effect, from the interior view. In Pittsburgh, the windows themselves assume the diamond shape of the structural screen. — B.W.N.

IBM BUILDINGS

MOBILE
PITTSBURGH
TRENTON
SHREVEPORT

One of a growing group of IBM regional office buildings in the South, the C & D design for corporation headquarters in Mobile, Alabama (shown on these pages) was actually built for a client-landlord — Merchants Real Estate Company—who leased the building totally to IBM. As in all buildings for the design-conscious corporation, Curtis & Davis worked closely with IBM's own design advisers, particularly on the interiors.

The Mobile building is a relatively small one — two stories high, of reinforced concrete construction—on a busy intersection leading into the downtown area. A free-standing concrete sun screen protects it from sun glare, and reduces load on air conditioning equipment. It also provides some pattern, some visual excitement to plain and workmanlike interiors.

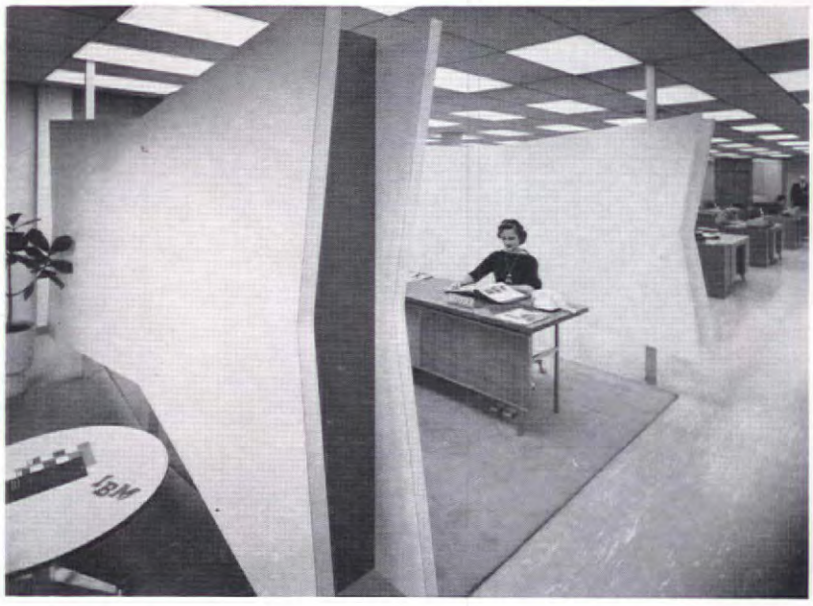
Executive offices are placed at the perimeter of the building, protected from office corridor traffic by translucent glass walls, walnut doors (matching walnut panelling in offices.) General clerical offices and demonstration spaces are in the center, demarcated by angled free-standing partitions. Uniform furnishings were specified throughout, to keep feeling of uncluttered space.

Esthetically far more successful, the IBM area sales office in Trenton (page 109) is also relatively small scale — its plot measures 154 feet by 320 feet —in a residential neighborhood. Since the site was formerly occupied by a large old house, there was a fortuitous stand of old trees. The trees provided natural sun control in the summer time, and greatly enhanced the view both from interior and exterior. In return, the architects carefully placed areas not requiring windows in subterranean basement space provided by existing excavation; upper two stories are cantilevered out from the base so tree roots did not have to be disturbed.

Exterior walls of the cantilevered upper floors are dark gray tinted glass, in a steel mullion and spandrel system. The mullions are 2 feet on center, a module repeated throughout on the floors and ceilings. One of



IBM Building, Mobile, Alabama.











IBM, Gateway Center, Pittsburgh.



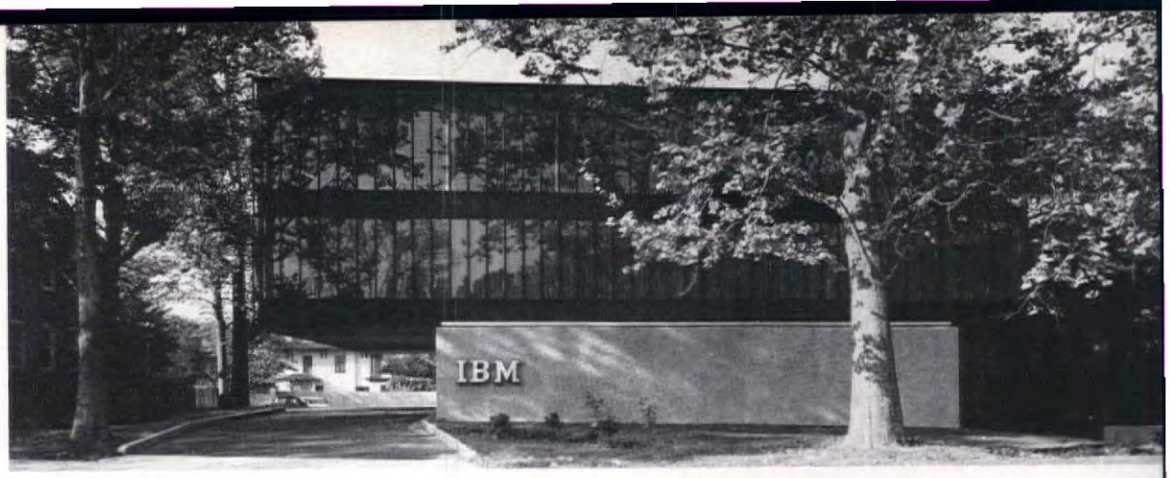
IBM's major stipulations were provision for expansion — and necessarily flexible interior partitioning to rearrange offices as needed. Partitions were designed to be located anywhere on the 2-foot modules, permitting almost limitless flexibility. Furnishings again are virtually uniform throughout (Herman Miller, for the most part)—not only for simplicity of spaces but to facilitate layout changes.

The largest, and most famous of the IBM projects is the unique 13-story building in Pittsburgh's Gateway Center complex, all of which is owned and leased by the Equitable Life Assurance Society of the United States. The Building was designed for IBM to occupy the first six floors, the rest leased to another tenant.

Chief reason for the building's fame is its virtually unprecedented structure (consulting civil and structural engineers on the job were Worthington, Skilling, Helle & Jackson of Seattle.) The building is supported by a central core and its four lattice-patterned exterior truss walls, each of which has only two points of support (see photo at bottom, left.) The system is particularly acclaimed for its efficient use of steel (five different types are combined) and the enormous benefits for the interior spaces.

Since spandrel beams and vertical columns are eliminated, the interiors span 54 feet and 27 feet. The whole is based on a 4'6" module — including air-conditioning and electrical systems—for two reasons: a 9-foot office was considered minimum; and standard acoustical and lighting components could be used.

The effect of the enormous spans is to give remarkable variety to space planning. Salesmen, for example, who need little more than a desk and phone are placed at large, widely spaced rectangular tables in one huge room—rather than in small cubicles. The view from everywhere is through the diamond-shaped windows, actually part of the structural wall, recessed to such a degree that the wall becomes a constantly changing pattern when viewed from different angles. Full partition walls are only used where privacy is a must (as in the board room). Otherwise areas are only lightly defined by demi-partitions of slatted wood.





IBM, Trenton, New Jersey.

IBM, Shreveport, Louisiana.





AUTOMOTIVE LIFE INSURANCE COMPANY

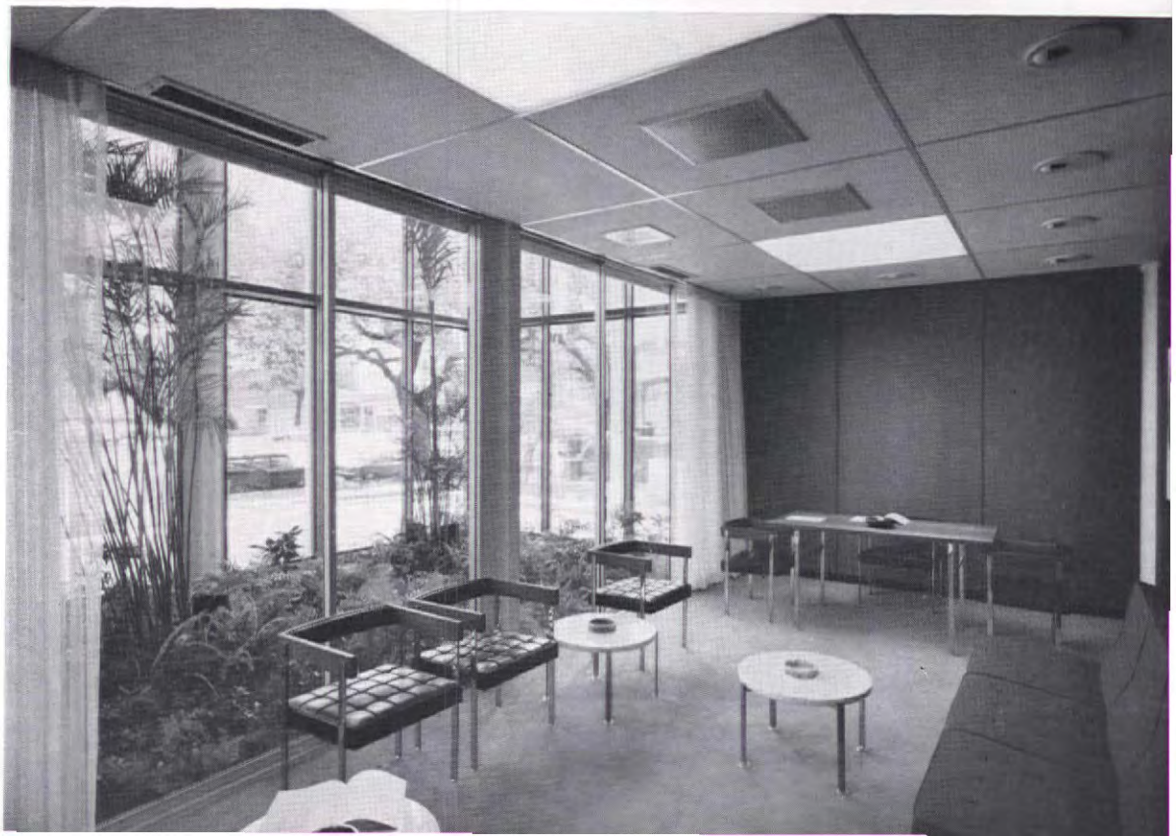
To celebrate its twenty-fifth anniversary, the Automotive Life Insurance Company of New Orleans called on Curtis & Davis to design a new building — a building not only to house the company's growing personnel, but one which would reflect its considerable corporate success. The commission was an inviting one, and the budget generous. A spectacular landmark was called for, and the client proved particularly receptive and cooperative.

The offices were moving from a building well over 100 years old on the edge of New Orleans' business district to an ample site on a main artery in an attractive, semi-residential area. To enhance, rather than disturb, the traditional character of the community, the architects kept the scale of the structure intimate; its design at once contemporary and romantic.

The two-story building, which still stops carloads of admiring passers-by, blends perfectly with the surrounding architecture. Its simple slender arches prove a perfect complement to the elaborately carved cornice arch of a nearby veranda (opposite.) Its design is pavilion-like, which "just stops short of being playful" as partner Curtis describes it, of concrete post and vault construction on a steel skeleton. Uniform 12-foot bays under a gracefully groin-vaulted ceiling turn the interior spaces into a series of gracious loggias. The structural clarity of the exterior is echoed by superbly planned interiors.

The broad entrance walkway from the street divides a welcoming front lawn. C&D's architects quickly became "grass experts," and chose a thick, slow-growing type which needed little mowing. On either side of the entrance illuminated fountains play in rectangular pools. The entrance itself, beyond the portico, is through an exotic palm-treed garden across the front of the building, visible through arched glass walls from both exterior and interior. Plants for this area were chosen by the architectural botanists for their lushness as well as low-maintenance properties, though







General reception area in two-story central court.

stone paths allow both easy watering and casual strolling.

The garden is viewed from the interior from reception rooms on either side (photos, right.) Entrants walk from there into a spectacular two-story court in the center of the building (overleaf) which serves as a general reception area. The cross-shaped columns which define the area soar upward to the groin vaults of the ceiling, identical to the portico. A balcony walkway around the second floor adds further dimension to the space.

Executive offices and meeting rooms are grouped around the central reception area on the first floor, to facilitate contact between salesmen and visitors. The second floor is devoted exclusively to general offices.

For the interiors, the architects used strong planes of natural materials to emphasize structural assets. The floor of the central court is gray and black terrazzo. The walls of reception area and balcony walkway are slatted cypress; office walls are walnut-panelled. The basic color scheme of the interior is keyed to structural materials: grays, whites and blacks. Vivid colors — predominantly blues and mustards—are introduced in office areas with panels of vinyl or felt wallcovering. The paintings that grace principal offices, incidentally, were commissioned from one of the most gifted young project architects in the New Orleans office — iconoclastic Ham Fredericks.

A major reason for the building's acclaim (A.I.A. Gulf States Region Honor Award; Award of Merit for interiors from Louisiana Architects Association) is its superb coordination of lighting and architecture. Lighting designers Seymour Evans Associates were commissioned to plan the lighting throughout: to add drama to the design, to assure varied levels of illumination perfectly suited to each area. The system Evans devised used only three sources, all virtually concealed: recessed downlights; ceiling washers (mounted on columns) uniformly illuminating groin vaults; fluorescent wall washers around the general office space. Lights (controlled from a central panel) are left on at night so the building seems to glow in the dark (see overleaf.) Spotlights play on the fountains, and uplights in the garden turn the vaults into a tracery of palm fronds.

Board room.



First floor executive office.

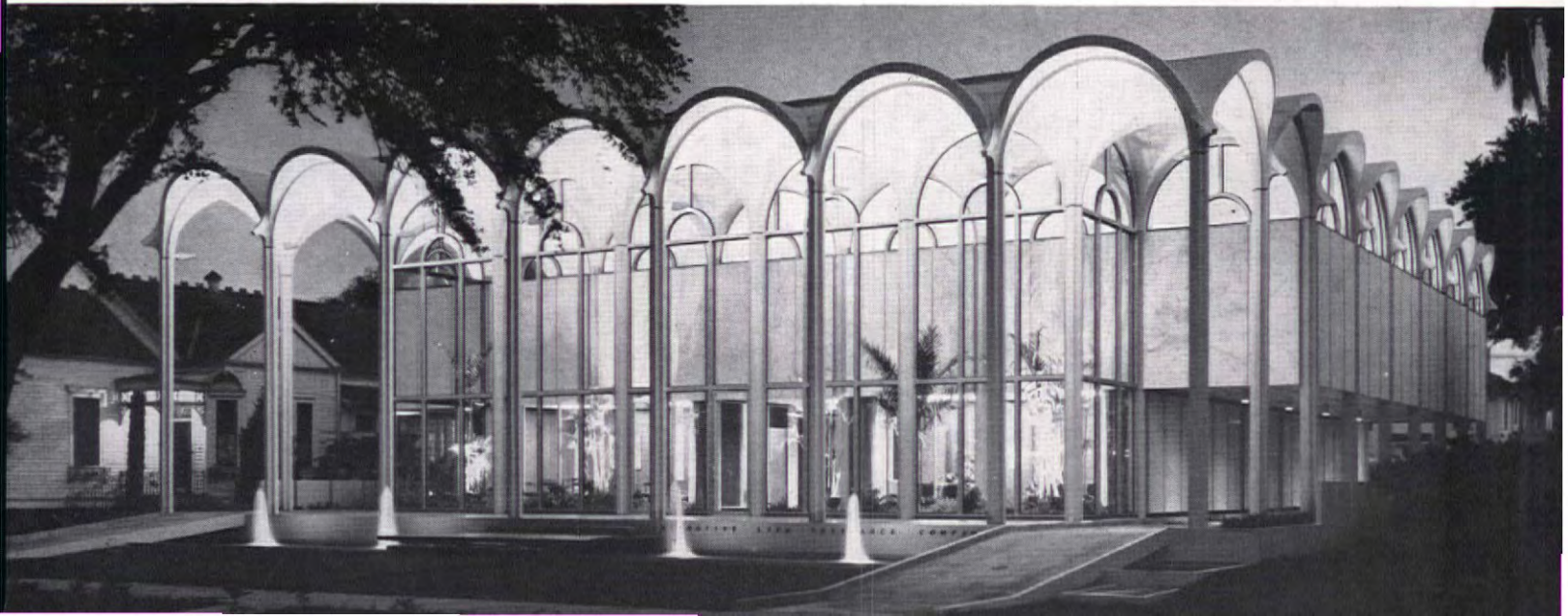


this and above photo: alexandre georges



General clerical offices on second floor.

The building dramatically illuminated at night.



LOUISIANA POWER AND LIGHT BUILDING

LPL, a major utilities company in Louisiana, had a perfect New Orleans site—on a bend of the Mississippi—and an attractive office building which Curtis & Davis had designed some years ago. The company had rapidly out-grown its quarters, however. Rather than changing location, they called on C&D to design an annex (right) to the existing structure. The just-completed annex now houses all general offices; the old building was refurbished for executives only.

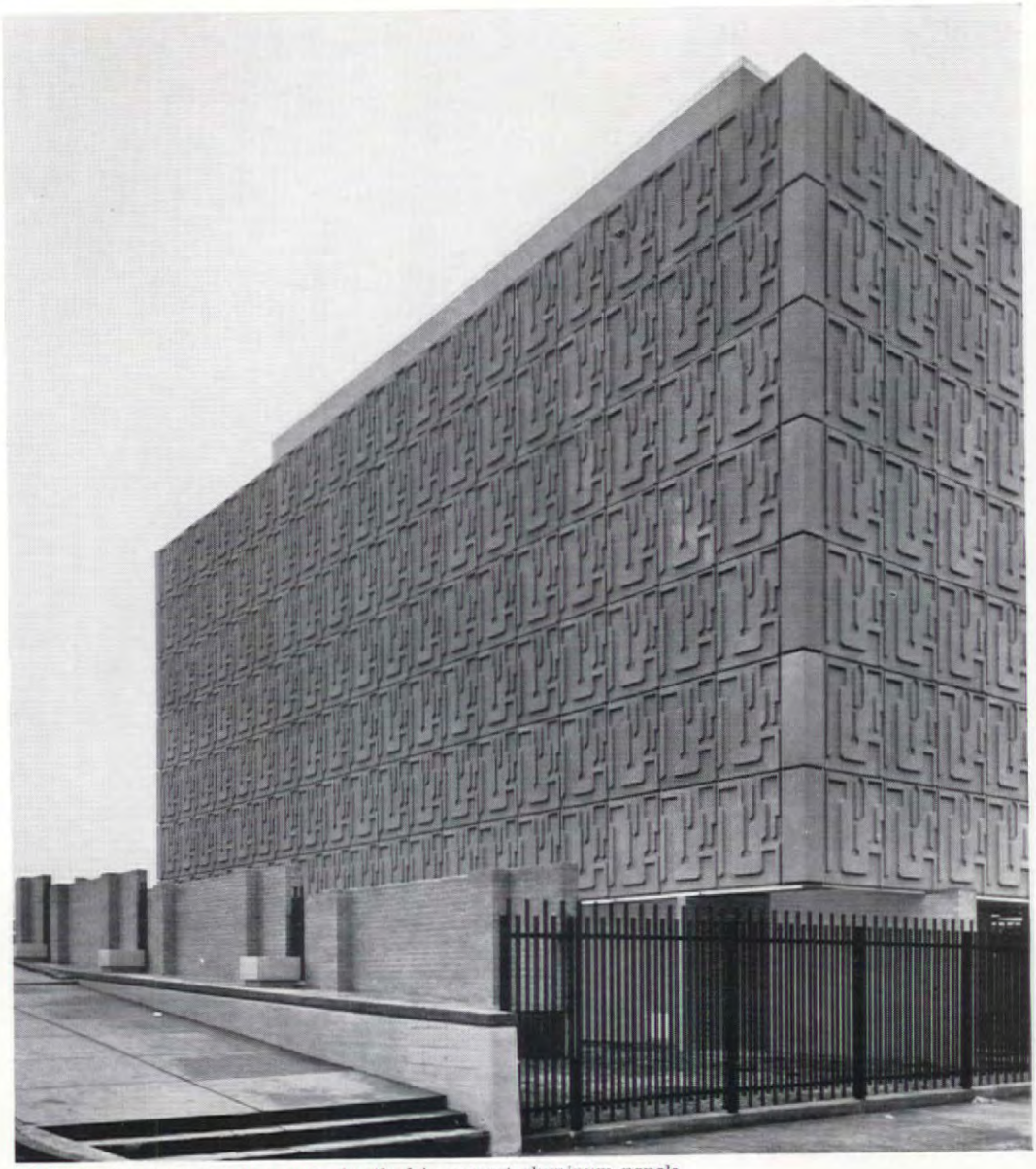
The power company management felt that the river panorama would cut down on work output, and asked for a windowless building. While the annex was actually under construction, the architects were shown samples of Alcoa's new precast sculptured aluminum panels. They decided these would make an ideal exterior surface (rather than precast concrete as planned.) Davis designed a logotype of the company initials which Alcoa stamped into 5′ by 6′ 3″ panels. The panels, mounted on mullion frames, formed a complete skin around the building and cut building weight by about one million pounds.

Employees were not totally deprived of light and view, however. A glass-walled recreation room and cafeteria, surrounded by a wide terrace, sits on top of the roof like a splendid penthouse (opposite.) Furnishings are simple but colorful; the few solid walls required (to balance heat loads) are brightly painted.

In the older, two-story executive building, the redesigned interiors are spacious and open. Design complements structure throughout by focussing interest on strong vertical planes—accented by different colors and textures. Vinyl wallcoverings are used in trafficked spaces; in specific office areas, panelling of walnut or Woolsuede is used.

Wherever possible, Curtis & Davis saved space by designing built-in storage cabinets. In executive lobby (opposite, top) for example, files are concealed behind a wall of panelled walnut; in the executive office shown below rosewood paneling conceals storage.

To compensate for the lack of natural light, a uniform light grid was used on ceilings throughout. In the conference room (opposite, top right) a special fixture was designed exactly the same size and shape as the boat table.



Exterior of new five-story annex, sheathed in precast aluminum panels.

Executive office in old building.



all photographs by alexander georges

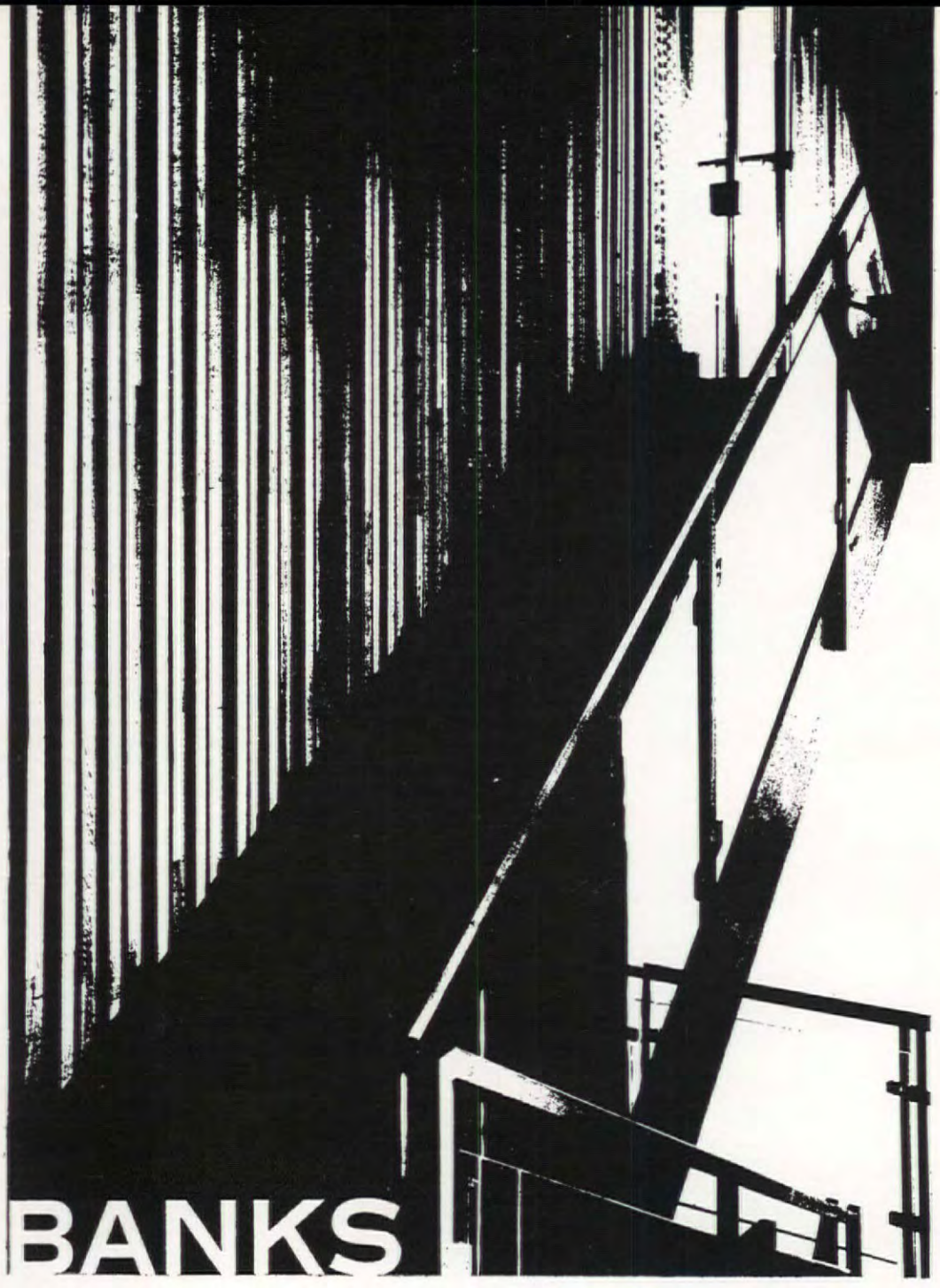


Executive lobby, ornamented with walnut screen.



Board room panelled in Louisiana cypress.

Penthouse cafeteria and recreation room, overlooking the Mississippi River.



BANKS

Communication and co-operation between C&D's far-flung offices is particularly important in the design of interiors for international clients. First National City Bank consulted with the New York office on plans and requirements for two of its European branch banks—one in Berlin (opposite) and one in Athens (page 103). Fortunately for all designers operating on an international scale, major sources for furnishings have become increasingly available on a world-wide basis (most notably Knoll International) so that specifications do not have to be modified on the basis of availability or limitations in local supply. Designs for these two branches were originally specified in the New York office, then executed and supervised by the office in Berlin (principally involved in the Berlin Medical Center, shown on pages 132-133.) The results are flawlessly international design—that not only projects the role of the banks in world finance but also the traditional "lingua franca" of designers and architects.

FIRST NATIONAL CITY BANK, BERLIN

For its European branch offices, First National City Bank wanted an international look, while still suggesting its New York origins rather than trying to appear "indigenous" to each locale. They called on Curtis & Davis to design the interiors for its branches in Berlin and Athens (shown in rendering on page 103).

The Berlin bank, shown opposite, is on the ground floors of a new modern building (for which C & D were not the architects). One entrance is on the street level (see top photo, opposite), the other up a staircase—shown covered with snow—to the banking offices.

The original design plans for the interiors were begun in the New York office, where C & D worked with the client's representatives in New York. Pat Lusk, the interior designer then on C & D's staff, made specifications and recommendations, which were then passed on to the Berlin office for execution and completion.

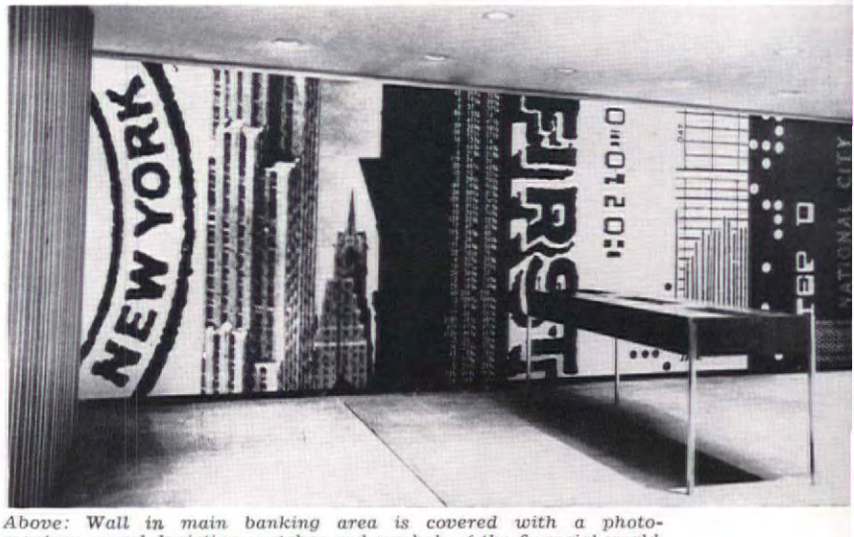
The job of specifying furniture for European purchase is usually a complex one—involving delays and compromises. In this case, however, the job was easy—thanks to Knoll International—and its branch in Stuttgart. All the furniture, virtually, was ordered from there.

For the banking floor, C & D commissioned a striking photomontage mural by Berlin professor Helmut Lortz, which abstracts various banking symbols—check numbers, stock market quotations, New York's skyscrapers. The other walls are panelled in slatted wood. The officer's desks are divided from the banking area by a row of marble topped tables, covered with low plants. Barcelona chairs are used for a small waiting area.

photographs by max jacoby



Above: Officers' desks and small waiting area separated from general banking floor.



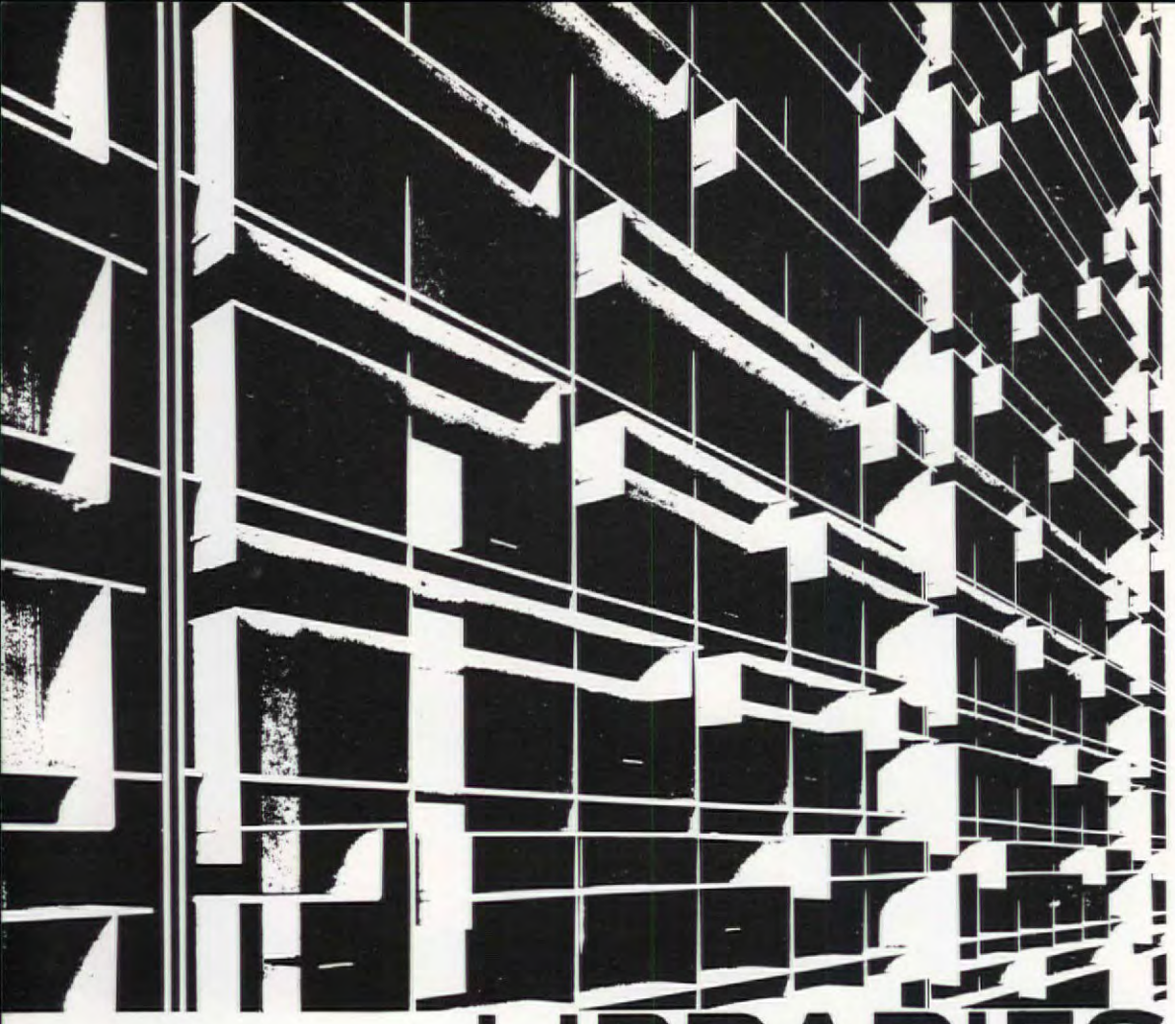
Above: Wall in main banking area is covered with a photo-montage mural depicting snatches and symbols of the financial world.

Below: Ground floor entrance and second floor entrance up a snow-covered starway.



Below: Board room has Mies chairs around an oval table.





LIBRARIES

Musty and formidable places, where the very atmosphere italicizes the "silence" signs, are the usual childhood remembrances of public libraries. Presented with their first big library contract ten years ago—the New Orleans Public Library (opposite)—Curtis & Davis decided against that awesome format, and thought a library should be designed much like an uncluttered department store which invites its "customers" to browse and sample and explore the infinite treasury. To capture this store atmosphere, the New Orleans Library was designed almost as one enormous room, with spaces only partially divided, partially penetrated, but essentially flowing easily from one to the next. Each of its three floors is visible from the other two, and the whole is visible from the Civic Center where the building is situated. The glass walls of the ground floor form an exterior-interior plaza; the glass walls of the second and third floor are protected from glare by a sun screen of horizontal and vertical louvers (detail above) in anodized aluminum. The counterpoint between horizontal and vertical planes is also the design motif of the interiors, underscored by contrasting textures and colors.

The department store concept of library design proved so successful that New Orleans served almost as a prototype for later C & D libraries—it had also attracted the library clients. The most impressive successor by all odds is the Worcester, Massachusetts Public Library (overleaf) in which the concept is carried to near perfection, the interiors far more boldly and beautifully executed. Vivid colors are used not only as contrast to the concrete and glass of the structure, but also to distinguish the different functions of library areas, and to entice browsers from one area to another. Much of the furniture was designed by the architects, as integrated parts of the structure. Several other libraries are currently being completed in the New York office, including one for Port Washington, N.Y., and one for Plainfield, New Jersey. For the latter, the designers undertook substantial furniture design to open up spaces, even put the card catalogs on pedestals off the floor—"like lollipops."

NEW ORLEANS PUBLIC LIBRARY

Associate Architects: Goldstein, Parham & Labouisse; Favrot, Reed, Mathes & Bergman

A limited city budget, surprisingly, was actually a key factor in the successful space planning of the archetypal New Orleans Public Library. The Administration at the time was uncertain about the exact funds which could be expected for the staffing and maintenance of the new building. The main design requirement, therefore, was flexibility. Changes should be possible later without affecting the structure; facilities should be planned for a minimum staff.

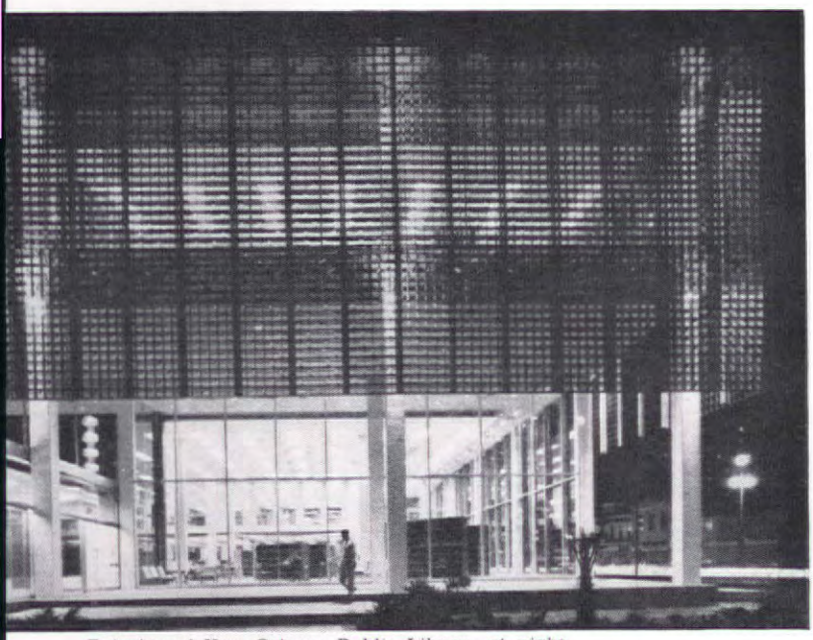
To meet these flexibility requirements, and make the building an inviting one, Curtis & Davis kept partition walls to a minimum. All departments were placed within easy access of service areas, and staffed centers—such as registration and circulation desks—were combined at one post to cut down staff requirements.

The building, unlike most of their recent structures, does have a Curtis & Davis "look": a clean, open glass cage partially protected by a sun screen which further lightens the visual mass. The screen, here a louvered crate pattern in anodized aluminum, serves as a forceful decorative element both inside and out. The building's open plan, however, is most stunning from the interior—where horizontal and vertical spaces are endlessly interrelated.

The main floor has a two-story central area, viewed from the glass-walled mezzanine above. On the street side, the mezzanine looks out on an enclosed Japanese type terrace garden. The floor above encircles an outdoor patio.

Surface materials are strong, emphasizing planes. The stairs connecting floors are terrazzo slabs, hung from open steel posts with walnut handrails. Main desks are faced with panels of white and bright colors; some book cases are of beech, others in white, yellow, red and blue. Upholstery throughout is yellow and blue, or black-and-white striped.

For the children's section, the architects designed a special puppet theatre (not shown) to resemble a miniature castle, and the castle motif was repeated in custom draperies.



Exterior of New Orleans Public Library at night.



Mezzanine floor has small enclosed Japanese garden.

From glass-walled mezzanine, one views main reading room below, open patio garden above. Planters are old cooking cauldrons.



PUBLIC LIBRARY, WORCESTER, MASSACHUSETTS







One of C & D's finest buildings is undoubtedly the Public Library in Worcester, Massachusetts. The building had to meet very exacting requirements. Its site was a triangular plot on Worcester's main Common, and Worcester wanted a modern building that would still belong among its monumental surroundings (including an Italian Renaissance City Hall.)

The design is at once monumental and simple—of concrete and glass, which carries through exterior and interior. North and south walls are gray glass, sheltered by arcades; east and west walls are windowless to protect the interiors from traffic noises and glaring sun.

The interiors both reiterate, and emphasize, the structural clarity of the facade. The entire library is treated as one open space, rather than a series of rooms, dramatized by exposed concrete structure and an infinite interplay of low- and high-ceilinged spaces. An open well rises the full three stories of the building, with balconied reading areas on either side.

Materials used throughout were selected specifically to complement the strong gray texture of the concrete. Floors are covered in tan quarry tile in heavy traffic areas; other spaces are covered in tan carpet with bright inserts to define areas (information, catalogs, periodicals, etc.) Peripheral lounge areas are marked with vivid area rugs.

Two basic palettes are used throughout: warm tones—crimson, magenta, red and orange—alternating with cool tones—blues, green, purple, and bronze. Colors are not only in furniture and fabrics, but in the shelving of bookcases.

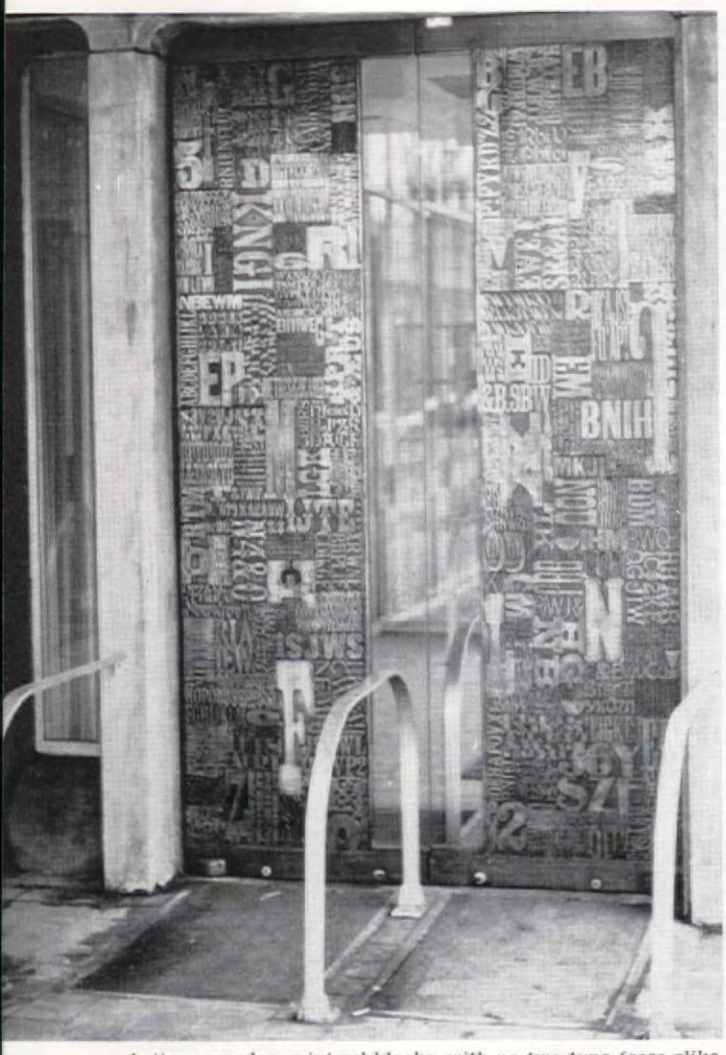
The exceptional color and furniture schemes are enhanced by immaculate detailing. All built-in furniture, such as circulation desks (overleaf) were designed by Curtis & Davis to seem almost integrated parts of the structure. Lighting fixtures are recessed and unobtrusive, supplemented by a flood of natural light from an angled monitor at the top of the three-story well.

The interior is ornamented by two marvelous granite owls, rescued from the portico of the old library. Entrance doors are copper-plated (overleaf) in a pattern of antique type faces from the Morgan Press.



photographs by david hirsch

CURTIS AND DAVIS:
WORCESTER LIBRARY



Antique wooden printers' blocks, with no two type faces alike, were used for the design of copperplated entrance doors.





Two omniscient granite owls, rescued from the entrance portal of the old library building, overlook reading areas from high wall perches.

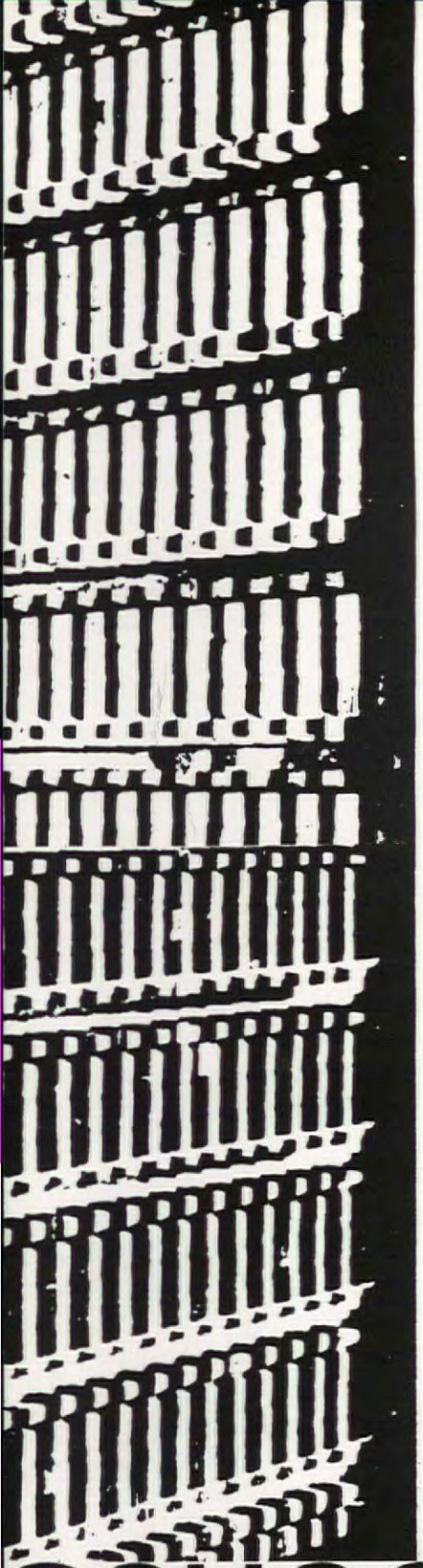
Main circulation desks and other major built-ins were designed by Curtis & Davis. Desks are panelled in walnut strips with handsome dovetailed joints.







Granite owl surveys all three open levels from under the light monitor.



SCHOOLS

From small parochial schools in the local parish, to the famous "windowless school" —I.S. #201 in Hariem—Curtis & Davis schools, widely varying in locations and even in basic educational concepts, do share some fundamental design elements. These were first developed in the semi-tropical New Orleans climate, then proved applicable to almost any environment. One of the most influential C & D concepts was air-conditioning. In earlier schools such as those shown opposite, they concentrated on good ventilation patterns, limiting air-conditioning (at the Carver schools) to the auditorium. Designing the South Terrebone School in Houma, Louisiana, they discovered that air-conditioning, considered prohibitive for schools, actually added very little (10¢ a foot) to the initial cost of the building, and saved money on maintenance, window cleaning, etc., not to mention the added comfort to students and teachers. The architects also found that play space—no matter what the weather—was essential, a problem solved by raising school buildings up in the air, creating a protected play ground and walk way in the open space at ground level. In some schools, such as St. Angela Merici and Metairie Country Day, the playgrounds are enclosed and covered courts—eliminating the need for additional structures, and actually improving the appearance of the school building.

The "windowless" concept was also attempted after careful study and research into costs as well as environmental effects. At the Houma School they realized that air-conditioning eliminated the functional necessity of windows, but they were included anyway—just narrow light shafts—which ultimately proved superfluous. At I.S. #201, windows were eliminated for educational as well as architectural reasons. A Ford Foundation Study had found that concentration in classrooms improved considerably when distracting views and outside noises were eliminated. To keep some "contact" with the outside world, glass end walls protected by brick screens are placed at each corridor, so the outdoors can be reassuringly viewed between classes.

Controlling "atmosphere" in schools must extend to complete furnishing of the interiors, is the viewpoint strongly adhered to by the architects. Like most school designers, however, they are often hampered by the red tape involved in school furniture purchase—usually controlled by school boards and purchasing agents. Whenever possible, C&D makes recommendations and specifications—keeping schools easy to maintain by building in all stationary units such as lockers, using light, easy-to-move durable pieces otherwise. Color, they feel is absolutely essential—particularly when windows are eliminated—to give brightness and cheer to the spaces. Lighting, too is of particular importance—to simulate natural light as much as possible, while providing adequate, glare-free illumination for every activity.

For the Carver Schools (opposite) and I.S. #201 (overleaf) C & D summed up the design philosophy in charming, illustrated booklets "To the pupils . . . from the architects." The 201 booklet includes such basic information as: "You can never get lost in the building, as each school area is painted a different color to help you find your way." "Your school is way up high—14 feet up—to make an all-weather place for play and pleasant covered walks—pride of the neighborhood." The Carver booklet includes "Some Facts to Brag About," such as "There is enough steel in your school to manufacture 3,000 automobiles." The "my place" reaction to such niceties has, incidentally, cut down immeasurably on general wear and tear, maintenance and replacement costs. — B.W.N.

THOMY LAFON ELEMENTARY SCHOOL NEW ORLEANS

The Lafon school was finished more than a decade ago, but its construction is still significant. It was built in a run-down, Negro slum in the "back-of-town" section of New Orleans, to relieve serious overcrowding and half-day school systems created by existing schools. The school was designed for 600 students from the old Lafon school (Thomy Lafon was a nineteenth-century New Orleans Negro who rose to civic prominence.)

The school was among the first which Curtis & Davis "built on stilts" of concrete, to provide a sheltered play space beneath the elevated classrooms. Though not air-conditioned, the school was designed on an open plan to provide cross-ventilation throughout (see diagram, right); opaque glass and baffles further reduce heat and glare from direct sun.

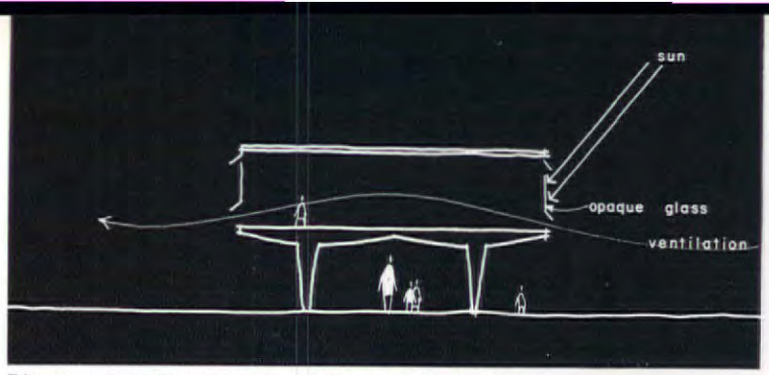
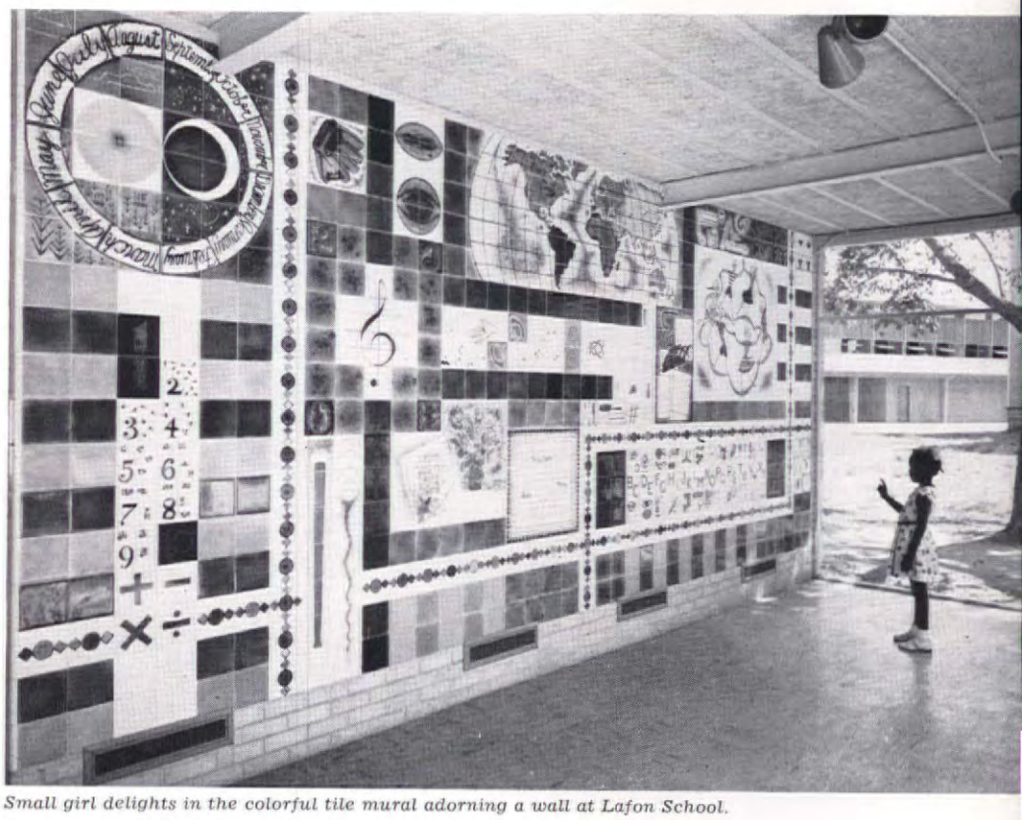


Diagram of ventilation system at Thomy Lafon School.



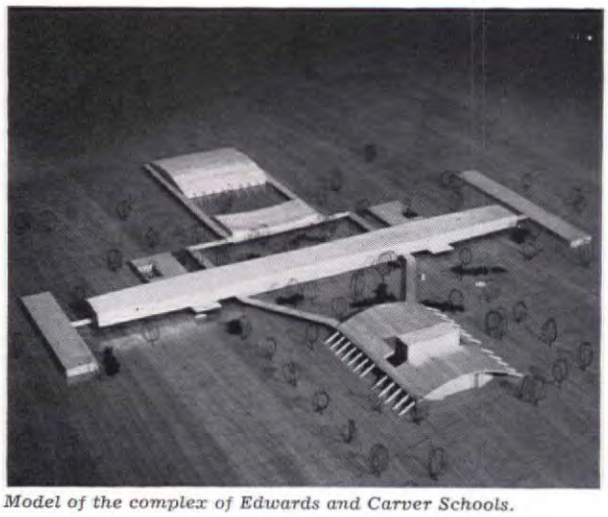
Small girl delights in the colorful tile mural adorning a wall at Lafon School.

CARVER SCHOOL EDWARDS SCHOOL NEW ORLEANS

To cut costs and provide joint facilities, the New Orleans school board decided to join three schools in one: the Helen Sylvania Edwards Elementary School; the George Washington Carver Junior High School and Senior High School. The school complex, however, is composed of many separate buildings, not only to separate the various grade levels but also to isolate various activities—to cut down noise and distraction in classrooms, and to control traffic patterns.

This wide-spread placement of buildings allowed classrooms to be as open and spacious as possible, since acoustics were automatically controlled. A major factor in open planning, as in the Lafon school above, was the necessity of cross-ventilation (only the auditorium is air-conditioned). The built-in lockers in the corridors, for example, are raised above the floor, to allow a flow of air through openings top and bottom.

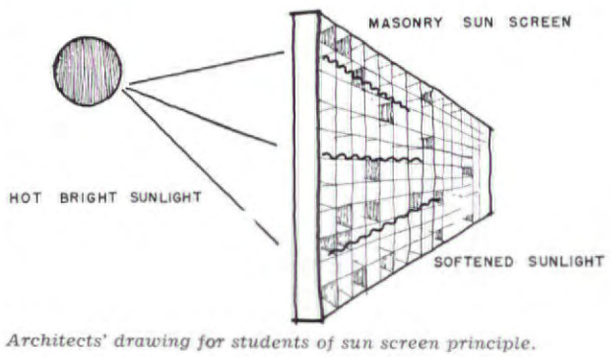
The school is enveloped in a masonry sun screen, the principle of which is explained in the booklet about the school which the architects wrote for the students (drawing to the right.) The screen not only cuts down heat and glare, it also frames the delightful covered walkways.



Model of the complex of Edwards and Carver Schools.



Architects' sketch of exterior view of Carver Schools.



Architects' drawing for students of sun screen principle.



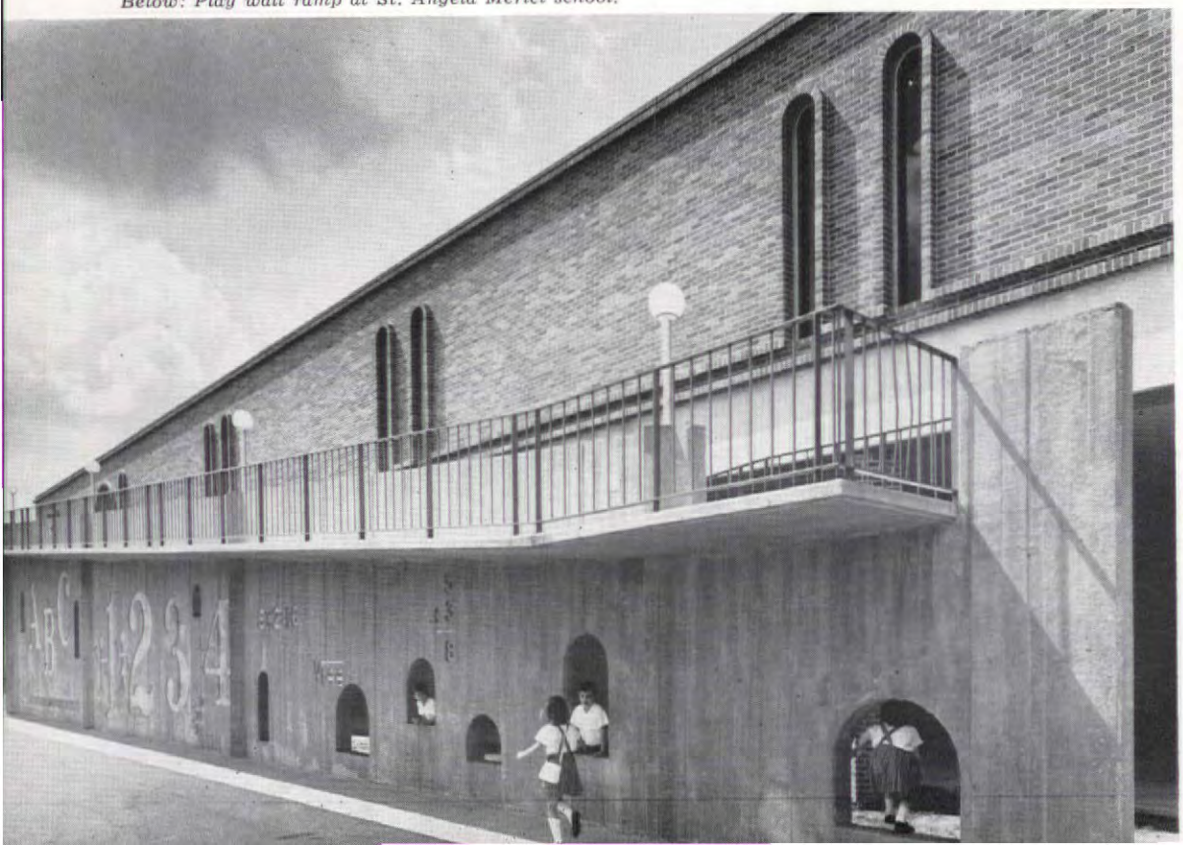
Covered walkways connect various buildings in complex.



Above: Cabrini administrative building. Below: Cabrini classroom.



Below: Play wall ramp at St. Angela Merici school.



ST. FRANCES CABRINI SCHOOL, NEW ORLEANS

At the time Curtis & Davis were called in to design a master plan and buildings for the Cabrini Church (shown on page 104) and School, a series of quonset huts had actually been the only buildings on the site. The budget was severely limited but the need was urgent. The church was designed as a spectacular landmark, for which C & D designed all appointments and most of the furniture —from the Carrara marble altar to the prie-dieux.

The design of the school was far more modest in intent. Keeping to a budget of $7 a square foot, the school building is actually in the form of an open grid, with the classrooms contained in a series of parallel "fingers" (see photo left) with grassy spaces in between providing protected playgrounds.

The grid plan of the school serves several functions. Sunlight and heat are controlled by roof overhangs and solar jalousies, which also provide adequate ventilation. Classrooms are isolated acoustically but not visually, and the limited space is greatly enlarged by outdoor areas. To cut costs, all structural elements are exposed, but simple and attractive, as are the furnishings: light desks, easily rearranged; hanging white globes for even illumination.

ST. ANGELA MERICI SCHOOL, NEW ORLEANS

Unlike the Cabrini School above, the St. Angela Merici School combines church and classrooms in one building, in somewhat unusual fashion. The classrooms are raised above the ground (to provide the covered play area at ground level) and form a square "doughnut" around the central church area. The classrooms all are on the exterior, with light—and limited views—through slender arched windows. The playcourt has a series of staircases leading up to the classrooms; the kindergarten has an entrance of its own (left) up a concrete ramp with a marvelous "play wall."

In the classrooms, C & D again concentrated on creating a bright non-institutional atmosphere. Furnishings are light and colorful; storage and locker units are all built in.

NEW YORK SCHOOLS: J. H. S. #55 K I. S. #201

C & D's recent entry into the difficult New York school market was attended by major controversies — in which sociological problems became closely entwined with architectural ones. C & D has done two major schools in New York: Junior High School #55K in Brooklyn (drawing, above right) and I.S. #201—the famous "windowless school." At #55K C & D were not seriously involved with the design of the interiors, other than architectural detailing; existing standard school equipment and furnishings were used for the classrooms. At I.S. #201, on the other hand, the architects were in charge of the total design of the school — and found a difficult set of problems.

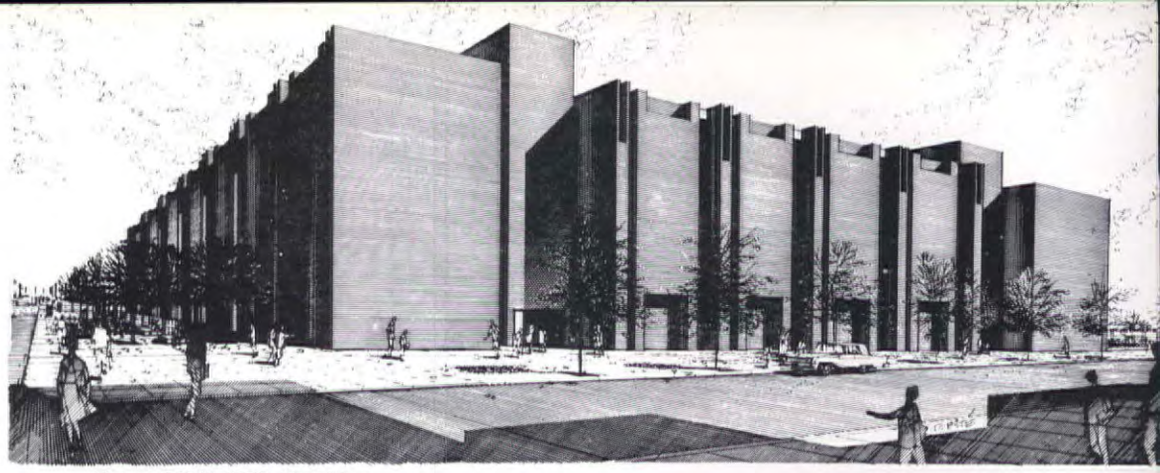
Though windowless schools had been designed before, the theory was particularly applicable here: the view was depressing, and street noises unusually distracting. The school became embroiled in an integration controversy as soon as it was finished, and its windowless design represented—to the local community—a symbol of the ghetto, irrationally enough. Actually the site, which made integration difficult, was the major cause for concern, and the design of the building has been unanimously praised by design critics and school boards.

A year-round air-conditioning system makes the school automatically more comfortable and cleaner. Sun and glare pose no problems, and maintenance and temperature control costs are substantially reduced. The school is up in the air on concrete columns, which not only provides play space, but a needed plaza for the neighborhood. Glass walls at the end of each corridor allow between-class viewing of the outdoors.

In such a "controlled environment," the design of the interiors was crucial. Many of the decorative elements, such as the brick wall in the auditorium (photo, bottom right) are structural.

Spaces are designed for utmost flexibility. Many classes, for example, have moveable walls.

Color is the most pervasive design element. Each area is color-keyed, via doors and stairways, to prevent confusion. And casings of lighting fixtures across the corridors are painted a bright variety of colors.

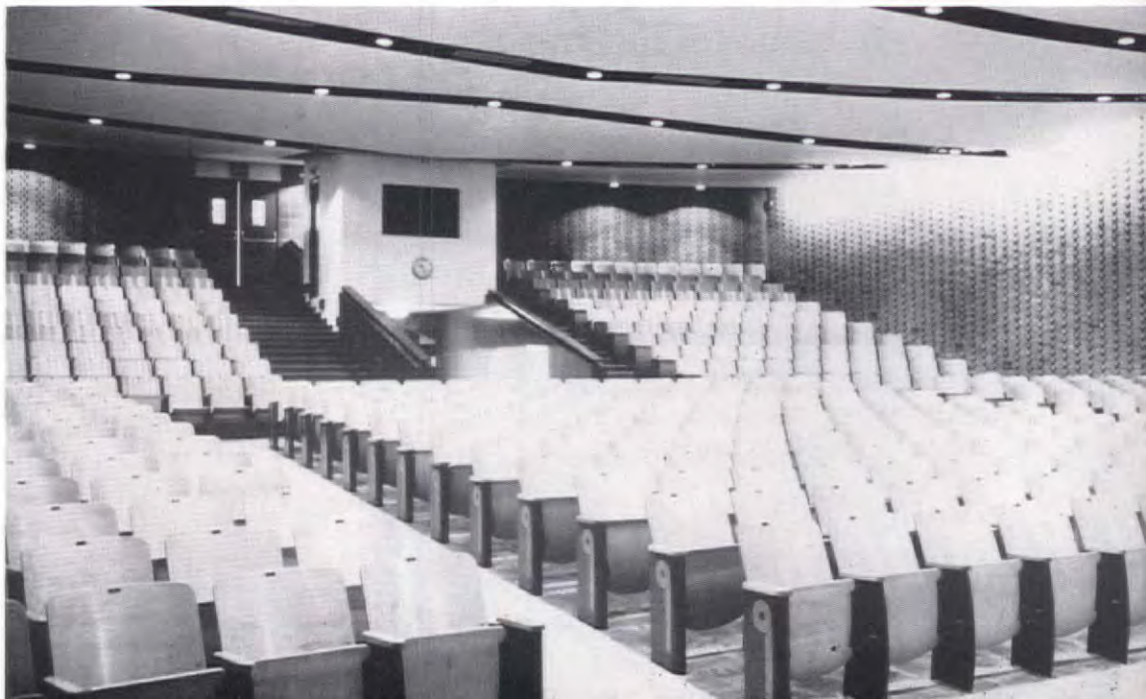


Above: J.H.S. #55K, Brooklyn.



Right and below: I.S. #201, New York.









TULANE UNIVERSITY STUDENT CENTER

Associate Architect:
Edward B. Silverstein & Assoc.

Tulane University, alma mater of all three partners, required an exceptionally complex student building. The facilities to be incorporated in one structure included: student lounges; music rooms; reading rooms; a book store; a competition size (49′ by 75′) swimming pool; game rooms (bowling, ping pong, billiards, etc.); meeting rooms; publication offices; cafeterias; and a "rathskeller"; plus various administrative offices.

Curtis & Davis decided that the building should not seem as complex as its requirements. They designed a clear, glass-walled rectilinear cube, three stories high. The building is sunk below grade level to highten interest of spatial relationships—clearly demonstrated in the areas around the open stairwell (left) connecting the first and second floors.

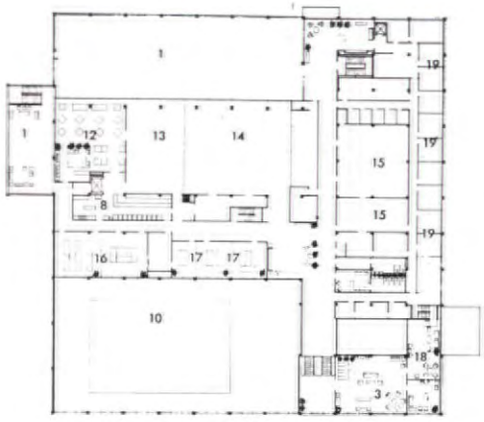
The basement level houses game rooms, workrooms, offices, service rooms, and an appropriately dark and smoky "Rathskeller" (opposite, top left.) For this beer hall, the architects found old wooden beams and inexpensive wood tables and chairs, wisely left the rest of the decorating job — posters, banners, beer mugs — to the students themselves.

The first floor houses lounges around the entrance lobby; the bookstore; cafeteria and snack bar; and the pool—which has small snack tables at one end, sliding glass doors which open to a landscaped terrace.

The second floor also has lounges around the open well between floors, forming mezzanine-like areas from which the swimming pool area below can be viewed through glass walls. Meeting rooms, offices and an open roof terrace are also on the second floor.

To further unify the open spaces, the architects used a consistent palette throughout: neutral towns of beige, white and brown, accented by lush green plants and occasional bright chairs. George Nelson's "coconut chair" (Herman Miller) is used in lounge areas; Fiberglas draperies with Tulane seal pattern (C&D design) cover glass expanses.





KEY TO PLANS

1. *Terrace*
2. *Entrance lobby*
3. *Lounge*
4. *Bookstore*
5. *Dining hall*
6. *Snack bar*
7. *Kitchen*
8. *Serving area*
9. *Storage*
10. *Pool*
11. *Truck dock*
12. *Faculty lounge*
13. *Party room*
14. *Ballroom*
15. *Committee rooms*
16. *Meeting rooms*
17. *Conference rooms*
18. *Music rooms*
19. *University offices*

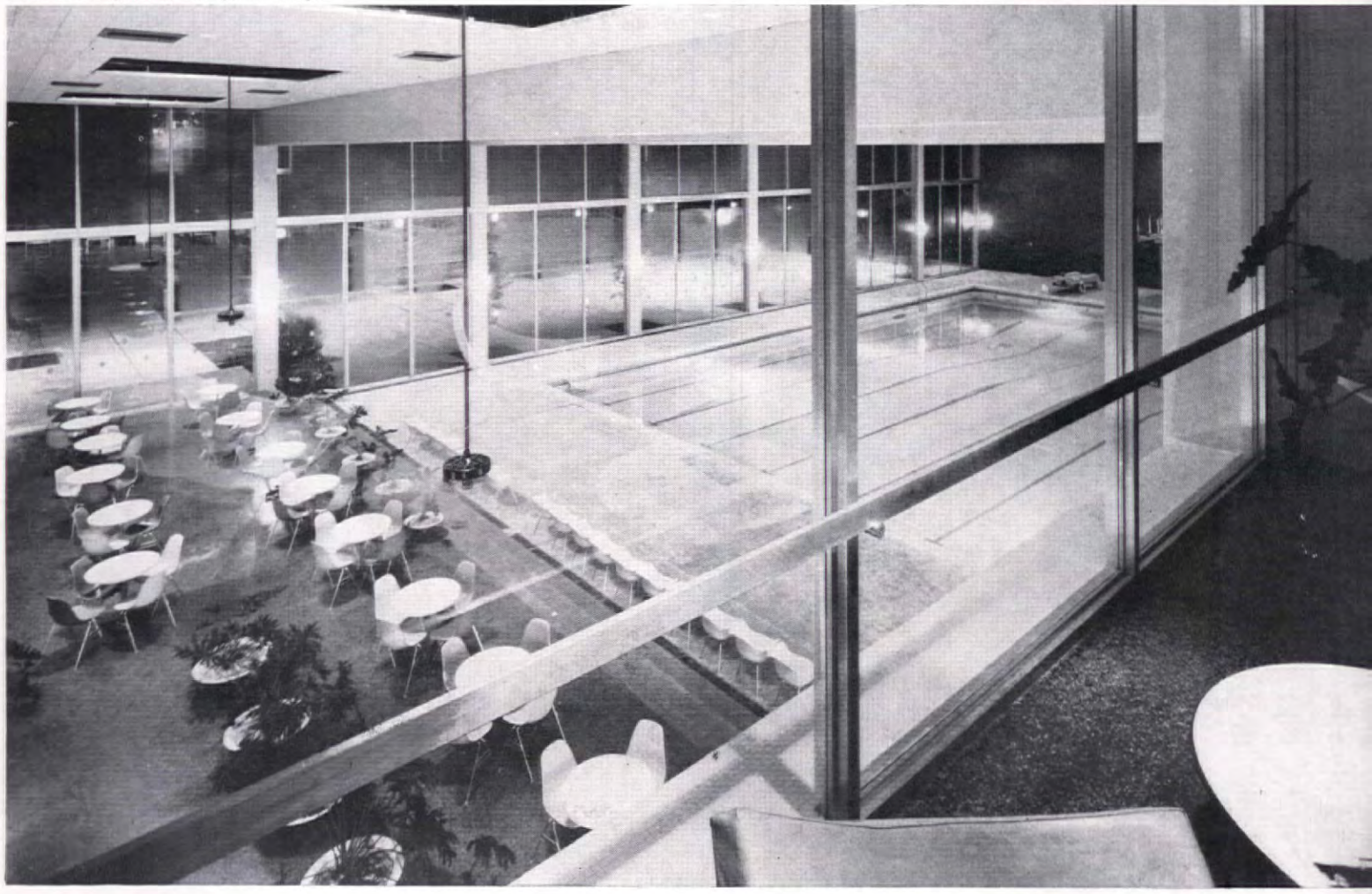


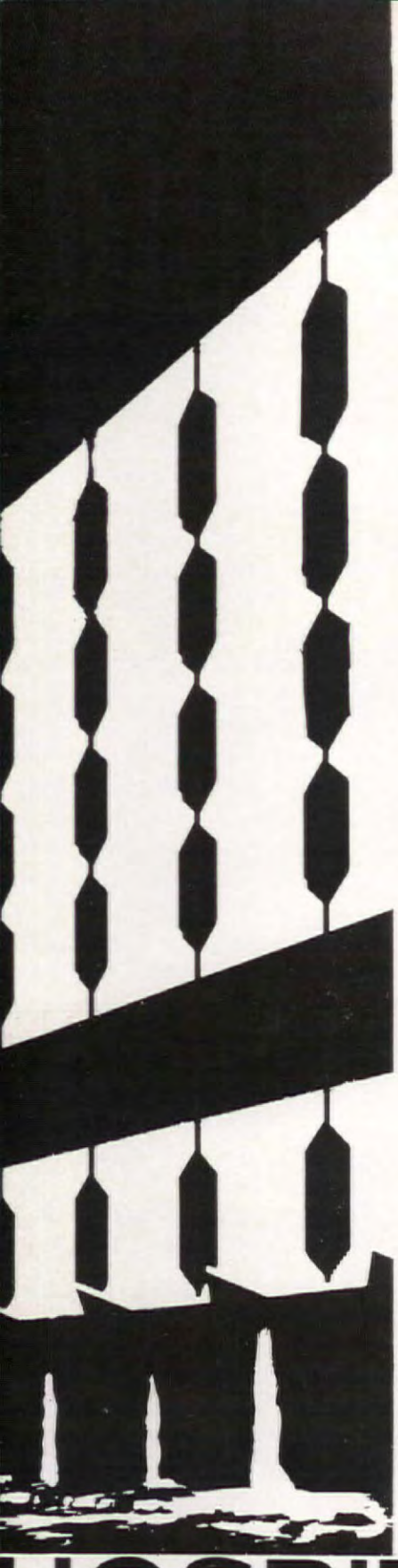
The "Rathskeller" in the basement.



Exterior view of pool at night.

Pool viewed from second floor lounge.





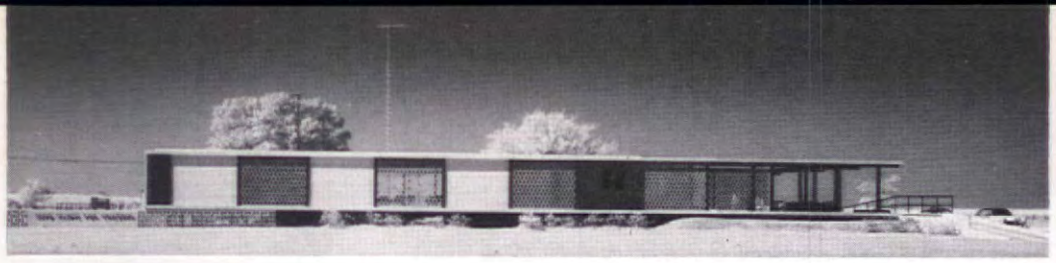
HOSPITALS

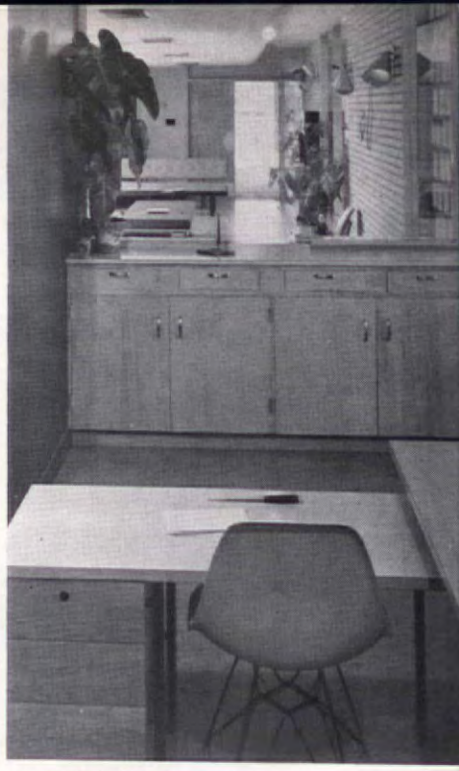
Hospital design is not a field of easy expertise. Rapid changes in both medical and administrative methods demand up-to-date knowledge of even the most experienced designers. Individual doctors and administrators are of widely variant opinions on how hospitals should be planned, how interiors should be designed to function properly, how funds should be allocated. C&D, as one associate put it, "has learned the hard way." In the last decade, they have designed hospitals of many types, mostly small ones such as the Touro Infirmary (shown in relief to the left), the Sako Clinic for Children and the Rothschild Clinic (both shown opposite) in and around New Orleans. Correctional centers, such as one being planned for Anchorage, Alaska, include specialized medical facilities. Another long-range project in the planning stages is a leprosarium, one of the few in the country, between New Orleans and Baton Rouge. Learning "the hard way" has led to the biggest job in the firm to date—the Berlin Medical Center, shown overleaf.

Hospitals are notoriously reluctant to spend precious funds for non-medical equipment such as furnishings, particularly in public areas, or even patient bedrooms. At Touro, for example, the C & D designers approached this problem by using expensive furniture in the entrance lobby to give as warm and inviting an initial impression as possible. In public areas on upper floors, they used inexpensive seating units—but in bright colors. Low maintenance is invariably the most stringent requirement of every hospital material. Designers found that cutting corners on basic materials was actually more costly in the long run; inexpensive vinyl wallcoverings, installed throughout originally, wore out within a year and had to be replaced by vinyl of heavier gauge and better quality.

Considerable research had to be done in the fundamental area of hospital furniture. When C & D wanted to change specifications from standard tried-and-true items, they did a series of tests on new furniture to make sure it would hold up. They found that "beautiful chairs tipped over," and heavy, sturdy ones were utilitarian but essential. Guest chairs—usually one arm chair and one side chair to a room—could not be rectilinear because they were invariably bumped against walls, but had to have "wall-saver" angled legs instead. At Touro, chairs are of oak, which they discovered, surprisingly enough, to be more durable than the customary metal furniture. Not only does wooden furniture look better, but it can be refinished on the spot when scuffed or worn, whereas metal chairs have to be sent out—at considerable expense and inconvenience—to be repainted.

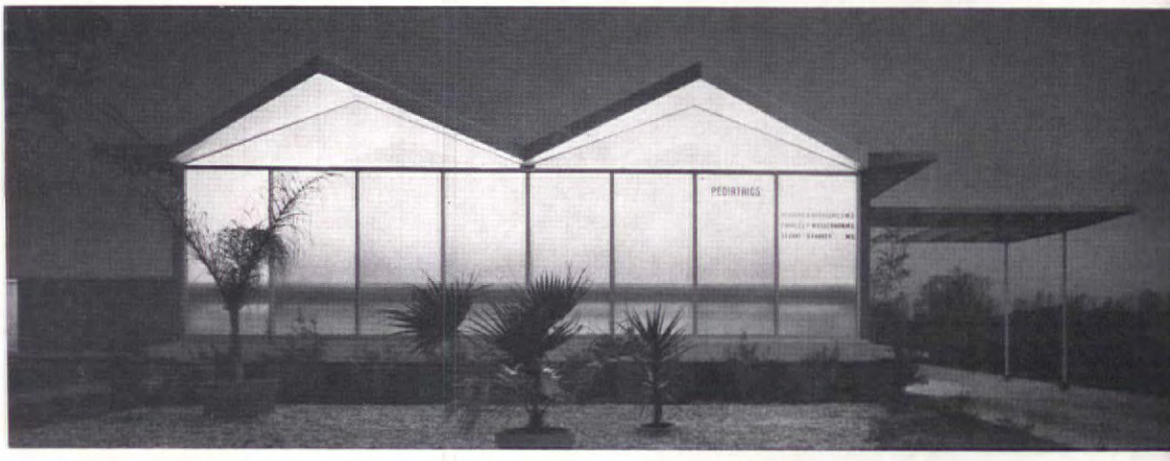
The challenge in hospitals large or small is to meet medical requirements of easy-to-clean, germ-free surfaces without appearing sterile and forbidding. The hospital rooms are given different color schemes—established by drapery materials, upholstery fabrics, wall colors—and natural-looking materials, such as walnut-patterned Formica, are used where feasible. For the enormous Berlin project, they called on lighting designers Seymour Evans Associates to design the lighting system of the interiors. Evans, who has worked with C & D on many projects (such as the Automotive Life Building, pages 110-113) concentrated on creating a non-clinical atmosphere in public spaces. Incandescent lighting has been installed in many areas; highlights are focussed on warm surfaces—upholstery, curtains, wood paneling—rather than on white walls. Shafts of light from recessed downlights dramatize people and movement—giving some sense, at least, of vitality and health to the sterner purposes of the interior.—B.W.N.





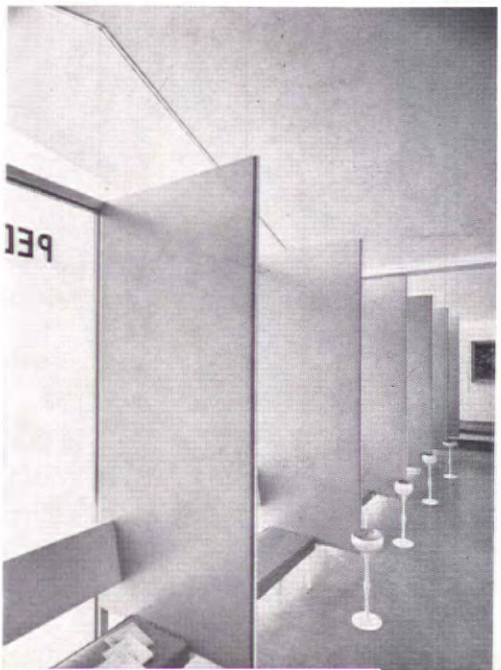


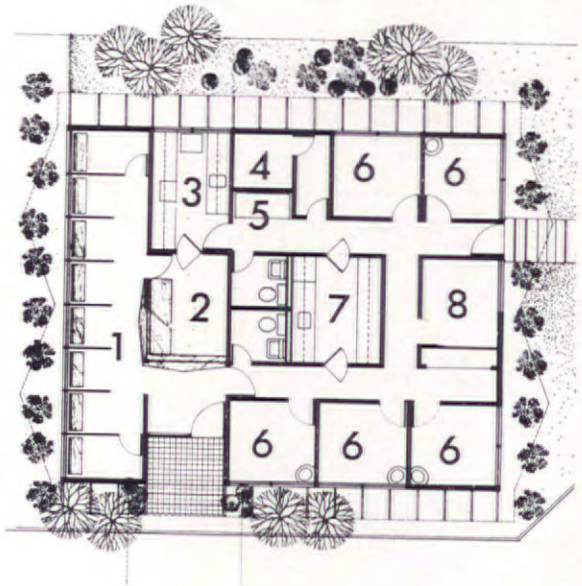
At the Sako Clinic for Children in Raceland, Louisiana, bright Eames chairs were used to keep the waiting area light and cheerful. Above, view from reception desk.



Right: Night view of the glass-walled Rothschild Clinic.

Below: Waiting area is divided by wings into semi-private cubicles.

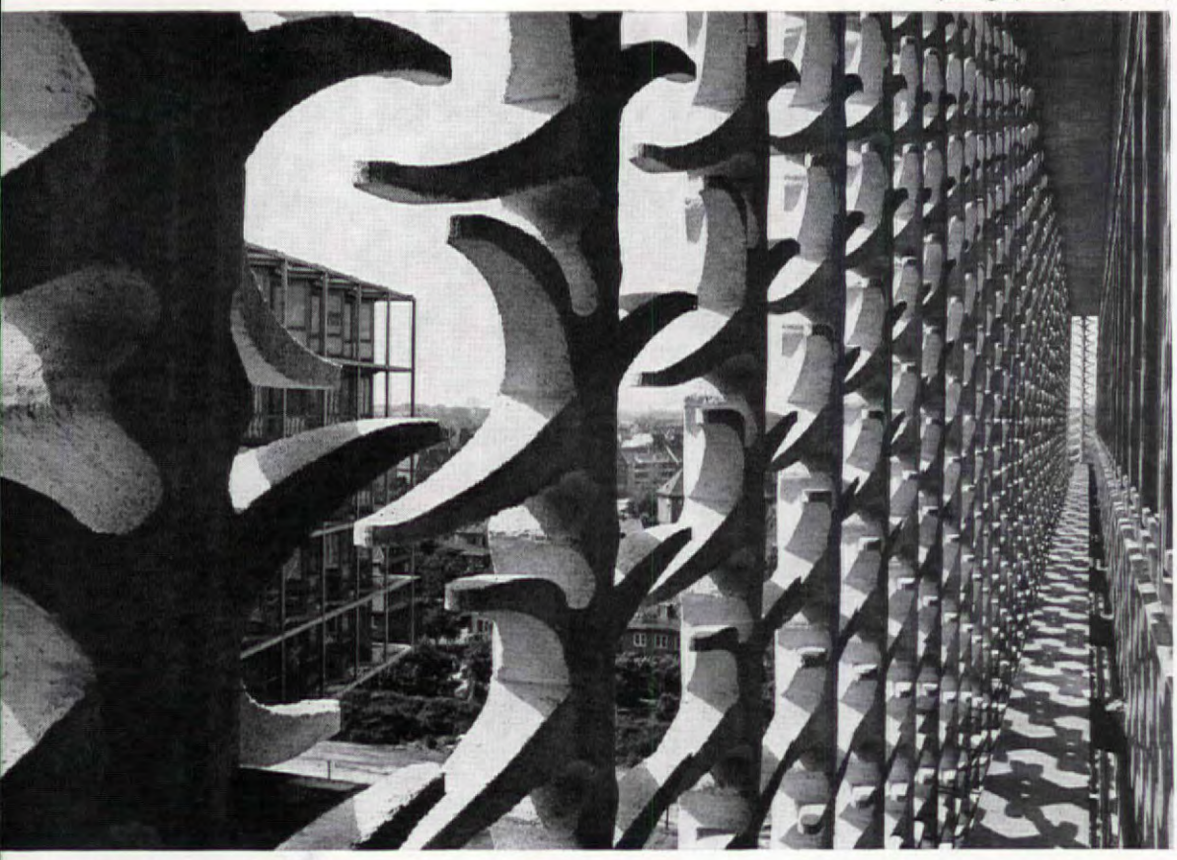




PLAN OF ROTHSCHILD CLINIC:
1. Waiting areas
2. Reception room
3. Laboratory
4. Mechanical equipment
5. Air conditioning
6. Treatment rooms
7. Work room
8. Conference room

BERLIN MEDICAL CENTER

photographs by max jacoby





Associate Architect:
Franz Mocken

The Medical Center of the Free University of Berlin, West Germany, is the largest project (in dollar volume) ever undertaken by Curtis & Davis, and also one of the most challenging. Final completion is scheduled for early this year, but its development and construction have been long a-borning.

The project, of special interest and concern to Arthur Davis —who frequently flies to Berlin to supervise progress—originated in the New Orleans office. As plans got underway, C & D's Berlin office was set up, specifically to execute the Center. Three associates have served two-year stints in charge of the project in Berlin:

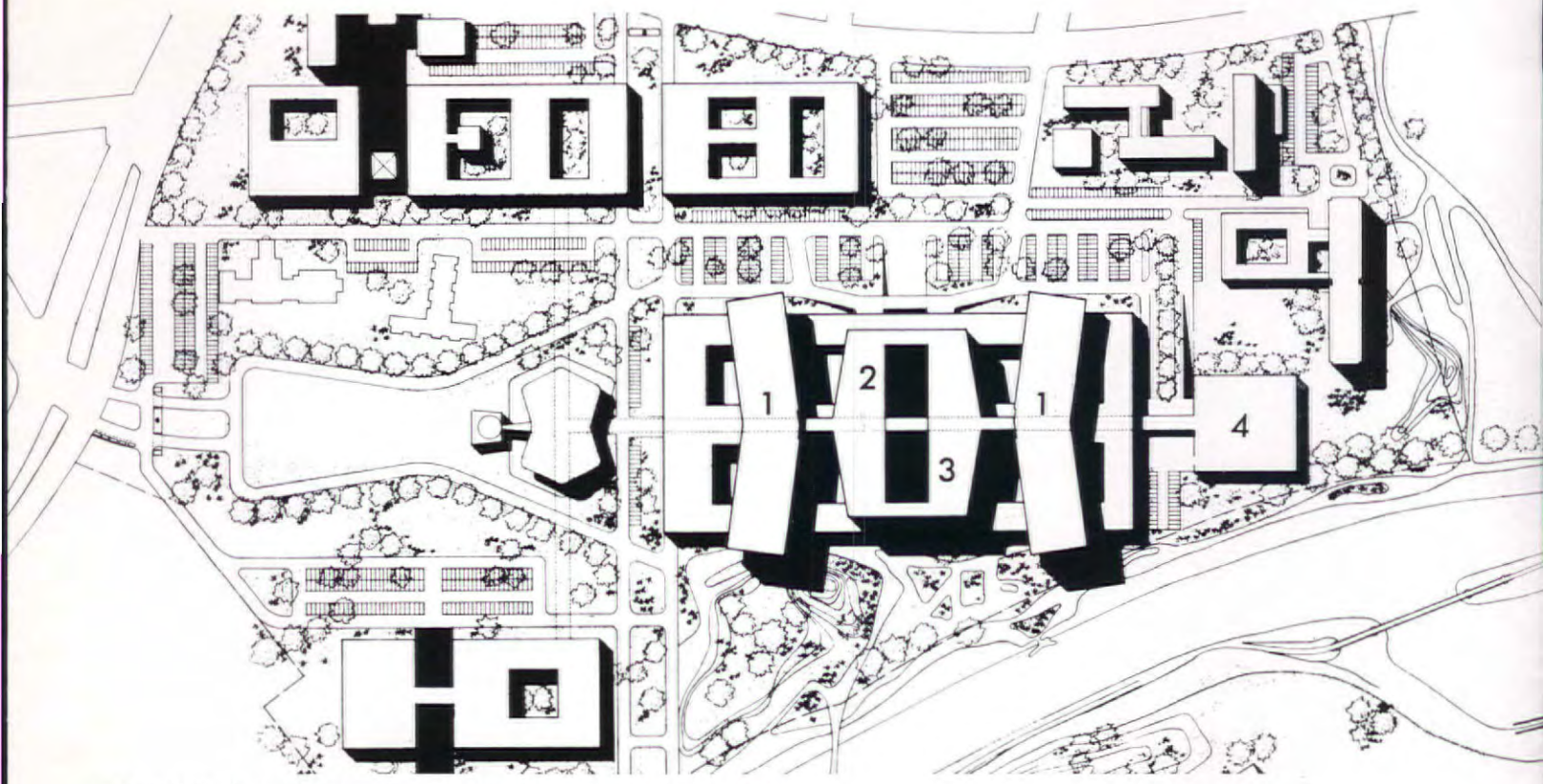
The Center — a complex of buildings—is placed on a superbly landscaped site adjoining the Teltowkanal. The major building is the hospital (see aerial view, opposite) with its distinctive form; outer buildings are for research laboratories, clinics, student and staff housing. The function of the main hospital building is not only to provide teaching and research facilities and out-patient clinics but beds for 1400 patients.

The first three floors of the building form a platform block, enclosing six patios. Three five-story towers rise above the base. The central tower is for treatment facilities; the wing shaped towers on either side are bed patient wings. The bedrooms have saw-tooth angled windows, to get as much sun as possible and the southern exposure required by German law.

To protect the treatment building from direct sunlight, and visibility from the wings, Curtis & Davis used a perforated masonry screen, left, top).

To furnish the hospital, C & D asked doctors to test chairs from various manufacturers, and found them all lacking in some detail. A new C & D-design incorporated respective good features such as high backs, sturdy arms for support. Another chair was designed to slide under beds. Walls are protected by thick teak bumper boards. One wall in each room is teak-panelled; ceilings are considerately painted sky-blue.

photo opposite:
photo borutta



KEY TO PLAN: 1. Patient wings. 2. Outpatients. 3. Treatment. 4. Research.





HOTELS

Curtis & Davis have designed hotels and motels from Hartford to Florida, from New Orleans to Detroit, from San Juan to Scotland. Many of these have been done for the proliferating Hotel Corporation of America, and HCA's many new Charterhouses (such as the two shown here), particularly in New England, were one of the many reasons C&D felt it necessary to establish their New York office. The London office is also busy: HCA tentatively plans a complex at Euston Station in London, and C&D is setting up model rooms there. And a resort hotel at Scotland's golf capital, St. Andrews, is currently under construction.

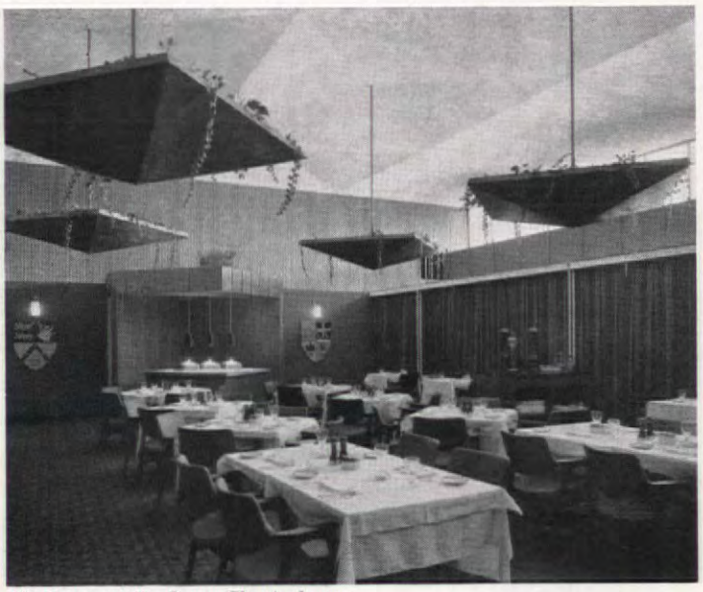
The firm, however, is rarely involved in furniture specification for hotel interiors, but affect the interior design by larger factors such as space planning, architectural detailing, and the use of materials. In some cases, such as the Charterhouse in Lynn, Massachusetts (shown on this page) they did the actual furnishing, but of public spaces only. Hotels, they have found, generally like to commission interior designers who specialize in hotel work; many hotel firms in fact have their own staff designers. Arthur Davis feels that hotel architect/designers have lost the interior contracts "by default." The challenge is to convince hotels that good contemporary design can be as enticing, or impressive, as gimmickry.



Charterhouse Motor Hotel, Lynn: View from the pool.

Exposed stairwell opens up reception area.





Rib Room at the Lynn Charterhouse.

Guest rooms are neat, contemporary, easily cleaned.



CHARTERHOUSE MOTOR HOTELS

LYNN, MASSACHUSETTS
BRAINTREE, MASSACHUSETTS

The Charterhouse in Lynn, Massachusetts, shown on the opposite page, is an open, airy structure with contemporary, rectilinear spaces. The glass-walled dining room, the Rib Room (opposite, top right) and a cocktail bar with sand sculpture murals, the Trident Bar (not shown) both have outdoor terraces adjoining the swimming pool. The view from both inside and out is casual and inviting.

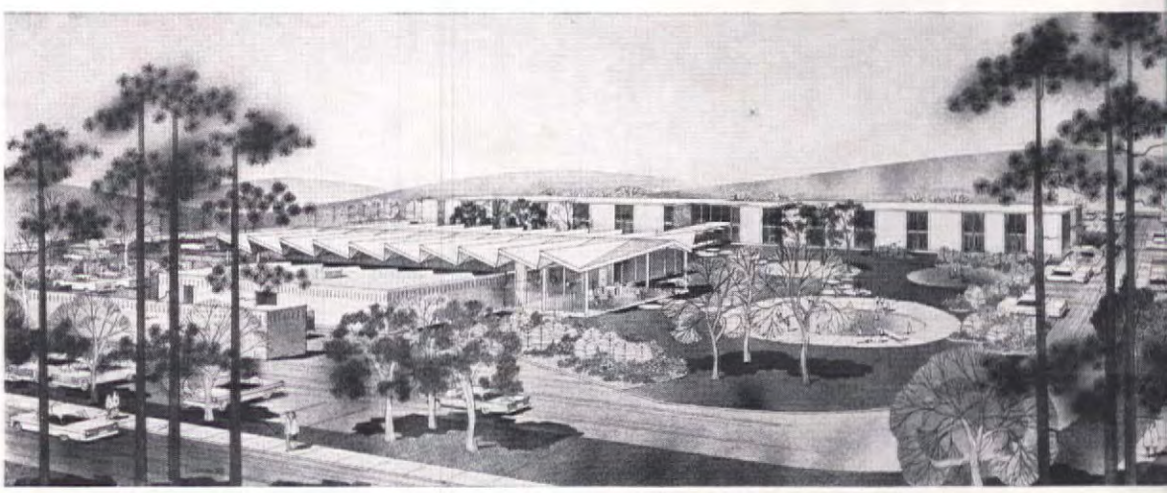
The public spaces designed by Curtis and Davis include the reception area and lobby (lower left.) C&D opened up the relatively small space by an open stairwell (leading up to meeting rooms) with an exposed wooden frame, exposed stair treads, and open metal railing. The area under the stairwell was turned into a small sunken, lushly planted garden.

Furnishings were kept as light as possible to retain the sense of openness. The front of the reception desk is panelled in slats of walnut, and seems to form a bulkless part of the wall behind it, panelled in the same material. Four sprightly "coconut chairs" designed by George Nelson (Herman Miller) grouped around a low cocktail table afford the only seating, add color and form without mass.

The Rib Room required more embellishment. Rhomboidal planter-lighting fixtures are suspended from the ceiling. The exterior wall is a series of angles, a motif repeated in the recess for the serving table, over which three low pendant lighting fixtures are suspended.

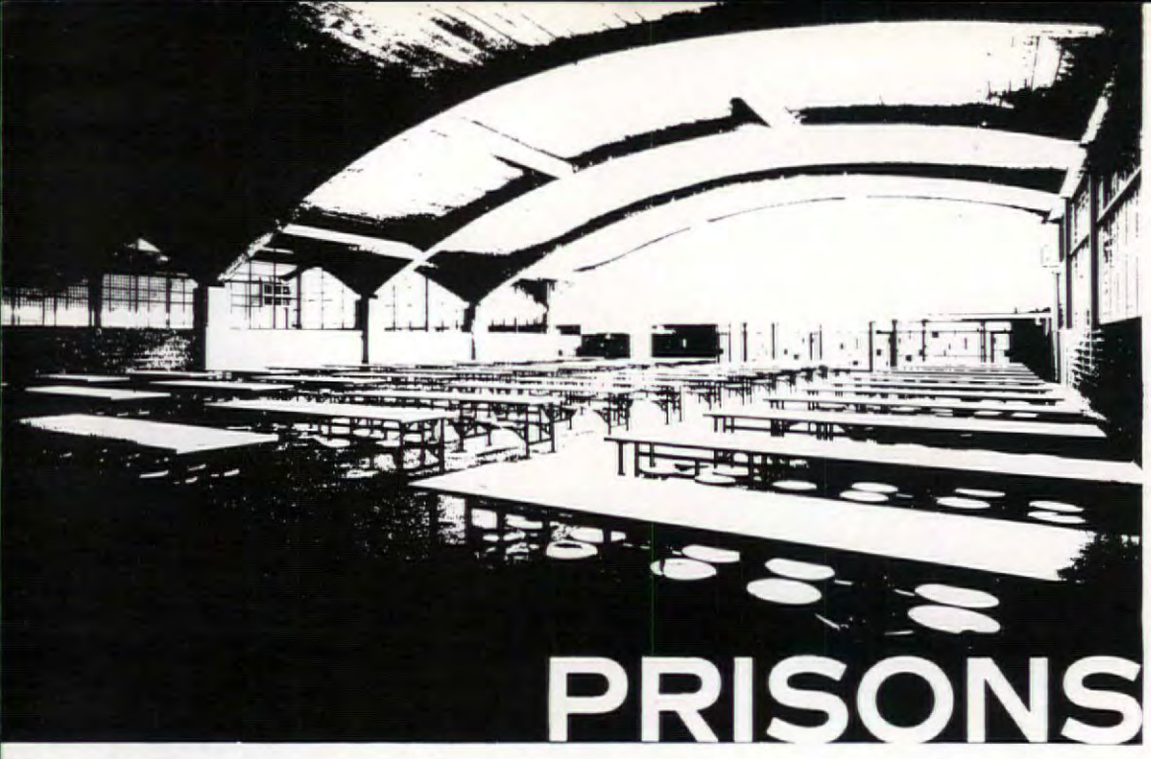
Much of the furniture in the guest rooms is built in: dresser tables and desks; head and foot boards for the beds. Closets are constructed of simple wooden posts, with wall mounted panels of woven wood serving as doors.

At the Charterhouse in Braintree (this page) buildings are connected by glass walled carpeted corridors, which seem like covered walkways. In the entrance (below) Curtis & Davis again opened up the space with an open stairwell. The exposed treads and landings are slabs of wood, suspended from a light metal railing. The area is warmed by lush plants, a row of clear hanging globes, and walls of exposed brick.



Above: Rendering of Braintree Charterhouse. Below: Stairwell in lobby.





PRISONS

Senior associate in the New Orleans office, Sidney J. Folse, Jr., A.I.A., joined Curtis & Davis in 1952. That same year, the firm had landed its first prison job — the Louisiana State Penitentiary at Angola (opposite). Few new prisons had been built since 1900. Sid became deeply involved with the formidable problems of penitentiary design presented by Angola, and acquired a basis of expertise in the field — refined and expanded by over fifteen subsequent prison commissions (last year alone, he was supervising the design of no less than six state penitentiaries). His sole source of penological information then was James V. Bennett, the progressive director of the Federal Bureau of Prisons at the time. Research was required in many areas — architectural, psychological, sociological.

The clients whom Sid has encountered — usually state directors of prisons — have held widely divergent theories of penology, and by extension, theories of prison design. At one pole, the major purpose is "security and detention," expressed by one state warden: "My job is to contain these people." At the opposite pole, the theory is treatment — psychological, sociological, psychiatric, and rehabilitative — a program once termed "calculated compassion" by "Fortune" magazine. Arguing quite naturally for the latter approach, the architects' work has entailed serious studies of environmental effects — color, space, lighting, planning, etc. Each completed penitentiary provides an ideal "laboratory," where discussions with authorities as well as inmates can pinpoint these effects more precisely. In every case Sid has found that inmates are "socially disorganized," a deep-rooted problem allevilated not only by prison routines but also by immaculately ordered architecture and design.

The architects still hesitate to draw rigid conclusions on prison designs. All states still need three types of penitentiary facilities: minimum, medium, and maximum security. (At Angola the three were combined due to lack of funds.) Two basis architectural types are still considered: the vertical, or "urban" centralized institution, and the spread-out, decentralized "suburban" plan, similar to a college campus. One director (Illinois) opted for a combination of the two, to create "as normal a state of existence as anyone outside."

Prison furnishings remain a major obstacle to enlightened interior design. Allocation of funds for "movable equipment" is rarely controlled by the architects, other than by advice (and occasional pleading). Furniture manufacture is a major prison industry, but the present output is predictably clumsy and ugly. Curtis & Davis feel that up-dated manufacturing methods, and attractive contemporary furniture, would serve a dual purpose: useful occupational rehabilitation, and improved prison environment. The obstacles — red tape, retooling costs, machine replacement — are considerable. But slowly, patiently, Sid is selling state authorities on new furniture designs — and a new source of hope.

LOUISIANA STATE PENITENTIARY

Before Curtis & Davis were called upon to design new facilities, Angola was a dilapidated cane-working plantation, and the only prison in Louisiana. Its deplorable conditions eventually reached national attention (via an indignant article in the Saturday Evening Post. After Curtis & Davis designed completely new buildings, on a carefully landscaped section of the old site, Angola had also attracted the curiosity and interest of penological authorities throughout the country.

Angola represented dramatic departures from prevalent 18th century prison designs. It combined three institutions in one site — maximum, medium, and minimum custody, unusual enough in prison design, but actually necessitated by lack of funds. New layout, and new construction methods and materials were used, yet the cost was kept to $3,000 per inmate. (Current building costs per prisoner range from $12,000 to $15,000.) Inmates were unclassified at the time, and provision of different types of housing units had to be done by guesswork.

Describing the problems of Angola, Buster Curtis has also cited the inconvenience of the site; the emergency demands for space, which pre-empted the use of funds for extensive planning, finishing, or inmate services. Yet the final results, shown opposite, were enormously successful from every viewpoint.

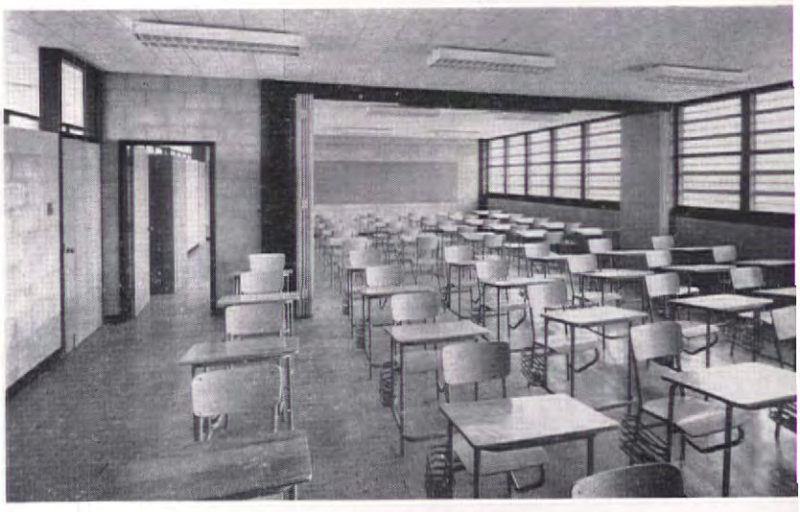
Two "wings" of the plan house minimum custody inmates; the longer "wing" houses medium custody; and a branch off that holds maximum custody. The featured building (top) has a soaring double-curved roof of arced glass, which floods the dining hall with natural light.

Though furnishings throughout are low-budget prison-manufactured standards, they were arranged throughout in orderly fashion to assure a sense of symmetry and balance without sacrificing precious space. Wherever possible, natural environmental elements are introduced: sunlight in the corridors; grass in the courtyards; wooden beams emphasizing the dining space.

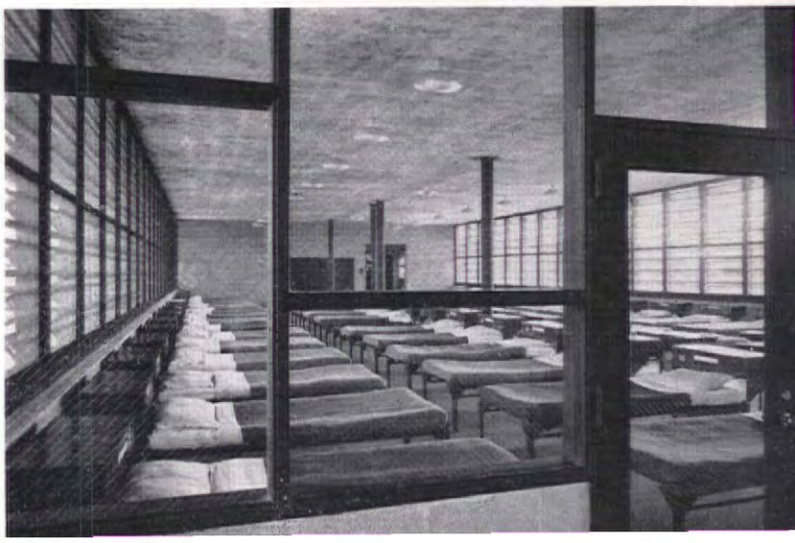












WISCONSIN CORRECTIONAL INSTITUTION

"A cell in the Wisconsin Correctional Institution at Fox Lake could be mistaken for a dormitory room," claimed the New York Times in an article last year lauding prison improvements. In fact, the whole institution, which Curtis & Davis designed in 1959, exemplifies the suburban, "college campus" theory of prison planning.

Design conditions for the architects were ideal. Fox Lake is a medium security institution, and inmates are a selected group transferred from other institutions on the basis of their possible benefit from Fox Lake's program. The state's prison authorities, who are sympathetic and rehabilitation-oriented, asked Curtis & Davis to design "facilities where the entire staff functions as a treatment team."

The plan of the entire site, chosen by the architects, was based on the prison's treatment philosophy, and the enormous asset of a controlled homogenous inmate population. On a gently rolling hillside, the buildings were placed to create as informal an atmosphere as possible. Dormitory units are scattered around the hill. Core buildings, on the crown of the hill, include the administrative building (containing the visiting room.) A sunken courtyard between this building and the dining hall places the circular chapel in an ideal position: visitors feel free to use the facility; and it can be viewed at mealtime through the glass wall of the dining room.

The most impressive element of Fox Lake's design are its non-prison-like features. Bars have been eliminated, replaced by reinforced perforated masonry screens, placed 3' from the exterior walls and windows. The handsome architectural embellishment of the screens belies their serious functions: unobtrusive security; natural light without direct sun or glare. In the dining hall (right) inmates eat at "normal" tables of four, rather than at standard long tables. Furnishings, even in cells, are unusually attractive. Curtis & Davis recommended specific designs and color schemes, even advocated purchase of non-prison manufactured items.



H-shaped housing units have 24 rooms in each wing.



Adm'n'stration building is split-level at edge of plateau.



Arch-roofed field house houses gymnasium, craft shops.





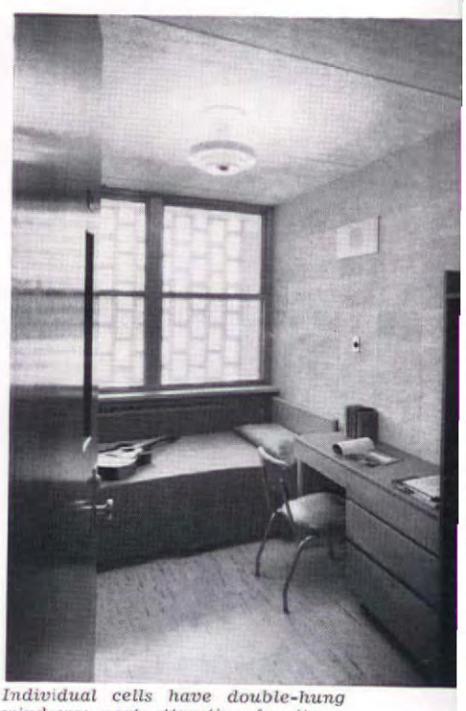
Visiting room, illuminated by hanging globes, has sparse attractive furnishings, generous natural light through the perforated masonry screen.



Classrooms are spacious and bright; glass partitions prevent a sense of confinement.



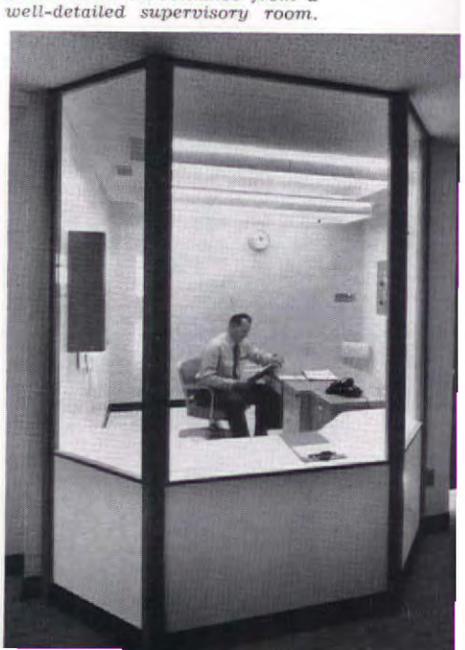
The circular chapel, in a sunken courtyard, can be seen from visiting room and dining hall windows (seen to the right in the photograph.)



Individual cells have double-hung windows; neat attractive furniture.

Unobtrusive surveillance from a well-detailed supervisory room.







RESIDENCES

HOUSE OF NATHANIEL C. CURTIS, JR., NEW ORLEANS



"The features of a city are its houses, its streets and its open spaces. As houses in time reflect the personalities of those who have lived in them, and streets of those who have walked upon them, and open spaces of those who have played and danced there, or stood in soldierly array, or have been hanged there even, so all these together reflect the character of a city."

So wrote Buster's father, Nathaniel Cortlandt Curtis, in his engaging and definitive book "New Orleans: Its Old Houses, Shops and Public Buildings" (J. B. Lippincott Company, 1933.) His book concentrated on the old architecture of New Orleans—the streets and buildings, large and small, which gave New Orleans its justly deserved reputation for romance. The spice of New Orleans architecture is mystery: arched alleyways leading to hidden courts; grilled gates of uncertain origin lending glimpses of secret gardens and dimly lit interiors.

Buster's own house, superbly contemporary, still decidedly expresses its New Orleans' architectural heritage. The relationship between old and new is logical rather than contrived. The climate encourages indoor-outdoor living spaces; pools and patios are both necessary and natural; sunlight and shadow are the strongest elements of pattern and design. The lot is a small one—70' by 150'—as is true in most districts of the city (New Orleans' reclaimed land is prohibitively expensive.) Separated from the street by a short front lawn, the entire house is surrounded by an 8-foot white brick wall. "Compound," rather than house, is actually a more appropriate word (see plan, overleaf.) The dining and living areas are in two separate pavilions in the front, divided by a 70-foot hallway-gallery which connects the front of the house to the two-story bedroom area in the back. Interiors are glass-walled, looking out on enclosed private patios which separate the structures.

A strenuous demand was placed on the design of the interiors: the Curtis' have seven active children. Low maintenance materials were essential: terrazzo floors; slate-floored corridor; vinyl-covered walls; simple, contemporary furnishings. The house is given its particular charm by the exposed structural steel arches throughout; the inviting scale of its open spaces; the rich use of natural materials; and the vivid colors of rugs, upholstery and foliage. The dimensional complexity of indoor-outdoor spaces, and the daily tumult, are more than offset by the uncanny serenity of the interiors.

Opposite: The entrance to the Curtis house is through a cast iron gate, assembled from pieces of French Quarter balconies, in the roughly mortared 8-foot high white brick wall which completely encloses the residential compound.

Left: Music room and living room are the same open area; from central patio — separating front and back of house—one can see through to front patio between house and brick wall. The music room is defined by a bright red area rug; the living area by a bright blue one. The house is characterized by its exposed structural system: slender steel columns, supporting the flat roofs, and arched supports.

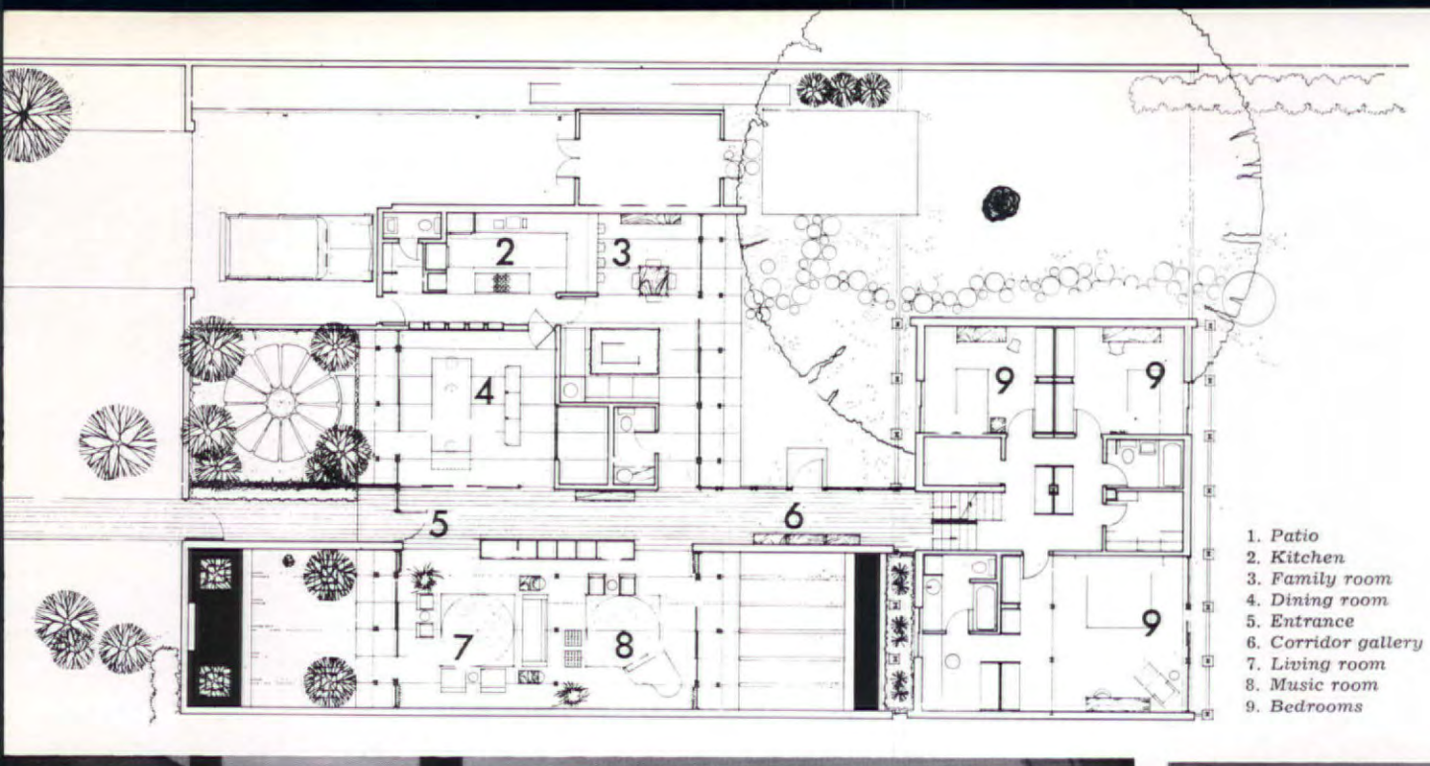


Left: One wall of the living-room music-room area is actually the white brick wall which surrounds the house on all sides, with a clerestory window above it supplementing the natural light which pours in through glass walls at either end. On the other side is a long, compact storage wall, which also serves to divide the space from slate-floored corridor - gallery which runs through house.

CURTIS HOUSE



Right: A six foot wide gallery-corridor, floored in slate, connects the front and back sections of the house. Glass wall to left looks out on one of enclosed patios. Cases displaying Curtis' many sailing trophies are hung on brick wall at right. Wood slat "valence" at glass walls matches entrance fence. Below: Garden patio outside dining room is protected from street by the brick wall which surrounds house. Curtis designed the terrazzo flooring to echo the shape of Richard Schultz's famous petal table (Knoll), here surrounded by four Bertoia chairs for eating outdoors.



1. *Patio*
2. *Kitchen*
3. *Family room*
4. *Dining room*
5. *Entrance*
6. *Corridor gallery*
7. *Living room*
8. *Music room*
9. *Bedrooms*





The dining room is at front of house, looking out at petal-floored patio (opposite.) A walnut divider provides serving and storage space; three walnut-framed sliding shoji screens can protect area from entrance hall traffic. Danish dining room table is a simple rectangle, illuminated by three clear hanging globes. Floor is terrazzo.



HOUSE OF ARTHUR Q. DAVIS, NEW ORLEANS

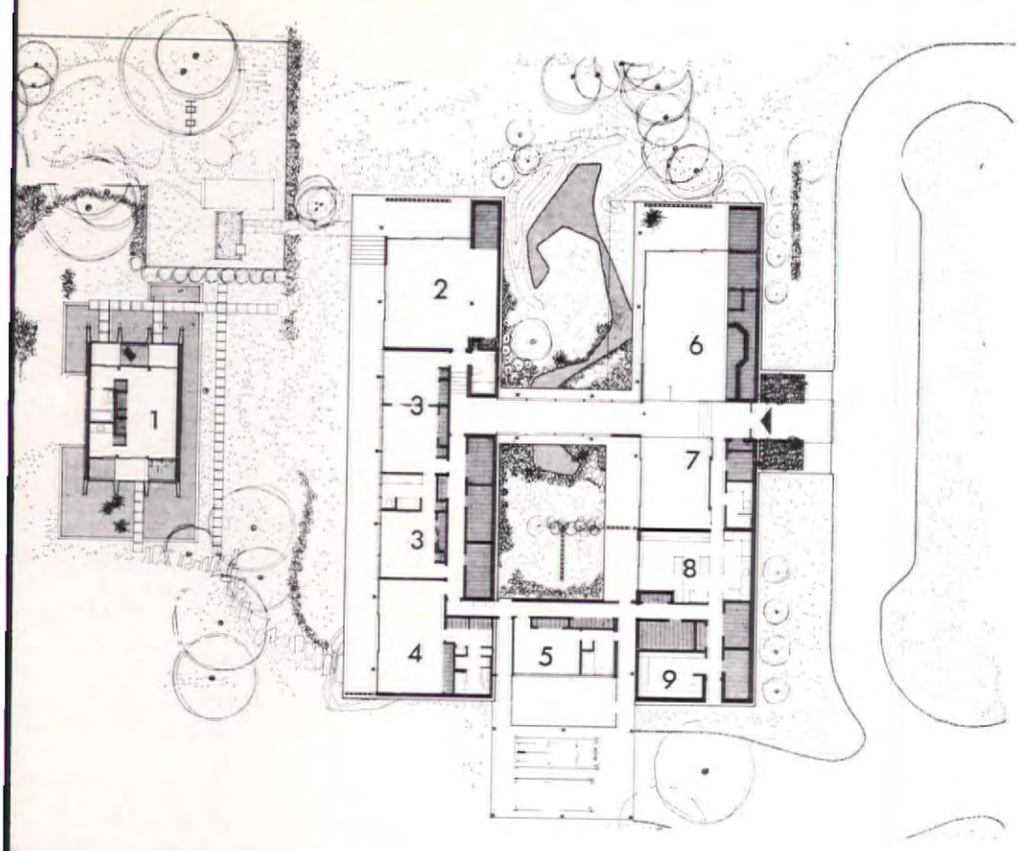


Like the Curtis house shown on the preceding pages, the Davis house, on the grounds of an old estate outside the city, is at once highly contemporary yet perfectly allied to the city's famous traditional architecture. The reason is simply New Orleans' semi-tropical climate—for which the house is designed—and the scarcity of land, which gives gardens and patios a particular importance. The house is essentially H-shaped, with the living room, dining room and kitchen in the front part of the house, the bedrooms and play room in the rear wing. A glass-walled corridor (see photo above) connects the two wings of the house, and is actually a bridge over the landscaped pool connecting the two center gardens (see plan, opposite.) Car port and service quarters enclose the far garden. All main rooms have glass walls facing east, because of the climate, protected from direct light by 9-foot overhangs. The play room and living room also face south, where the roof projects 12 feet.

One of the most interesting aspects of the interior spaces is the changes in floor elevation throughout. Though the roof is on the same plane over the entire house, the floor of each room is on a different level. This not only gives dimension and change to the one-story layout, it also obviates the necessity of partitioning walls in the open living areas. From the entrance, for example, steps lead to a long slate-floored corridor ramp which connects front and back of the house. On one side is a low wooden guard rail (see overleaf) and the sunken dining room; on the other side is the raised marble-floored living room (opposite), where a low marble platform suggests space division and sliding shoji screens provide additional semi-privacy when necessary. The bedroom wing (photo right) has a long wide terrace, raised above the back garden and protected by the roof overhang.

The furnishings reflect not only Davis' contemporary taste but also his constant travels, particularly in the Orient. The area rugs in all the living spaces are old Orientals brought back from trips to the East. Antique Japanese wooden sea chests, of remarkable construction, are wall-mounted in the dining room and corridor as storage units. The dining room table and chairs were brought back from Europe; paintings and objects from every corner of the globe.

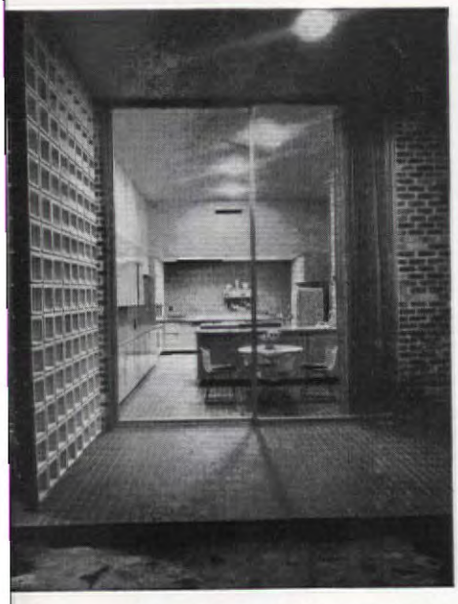
The cynosure of the Davis compound is the whimsical guest house (overleaf), an arched pavilion which floats on steel posts above a pool in the back yard. Also used as an adult retreat (from three active children), entertainment, and various hobbies, the guest house is one large airy room simply furnished and easily maintained—an "island unto itself" which ordinary guests elsewhere would view with understandable envy. — B.W.N.



1. *Guest house*
2. *Play room*
3. *Childrens' rooms*
4. *Master bedroom*
5. *Servant's room*
6. *Living room*
7. *Dining room*
8. *Kitchen*
9. *Utilities room*

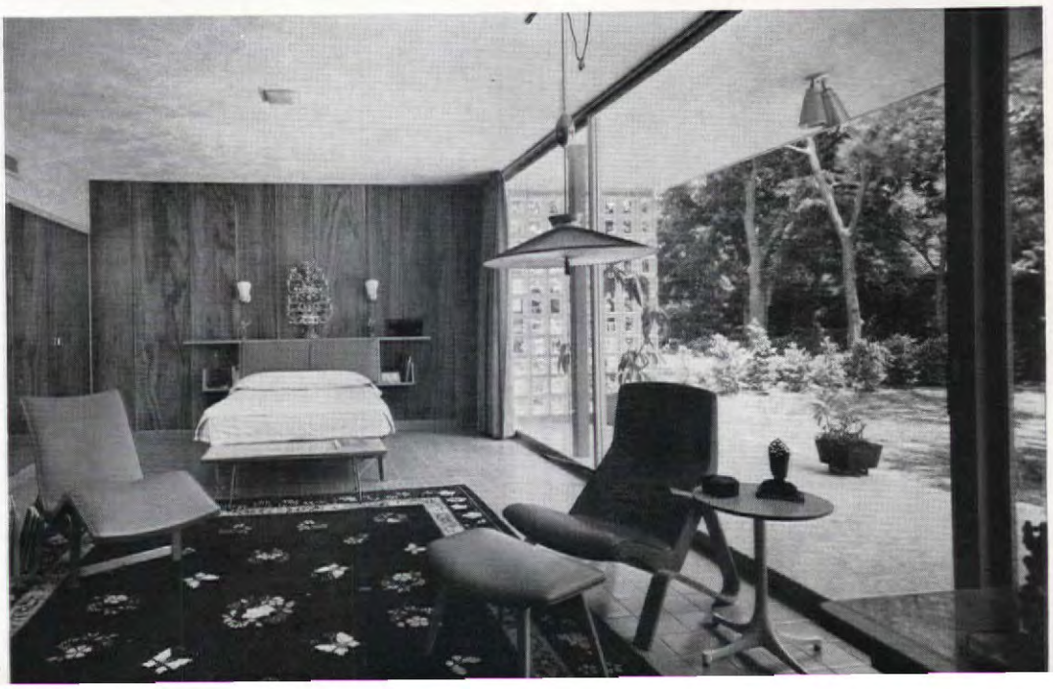


Right: The sunken dining room in the Davis house is to the left of the main corridor, which is several steps above the entrance hall. The dining room has the same slate floor as the corridor; is protected from traffic by a low wooden "guard rail." Additional privacy can be obtained by lowering rolled woven wood blinds, which form a decorative tasselled frame for the area. The mood is decidedly Oriental: on the slatted wood wall, sided by Shoji screens, Oriental sculptures are displayed on cantilevered shelves. Wall-mounted storage units, also used in hall, are antique Japanese sea chests.





Above: The breakfast area in the spacious kitchen has sliding glass doors leading to a raised terrace and the large enclosed garden. The terrace is separated from the dining room terrace by a perforated masonry screen (center.) The flow between exterior and interior spaces is visually uninterrupted in both cases by the extension of the flooring material: quarry tile in kitchen; slate in dining area.



Right: Master bedroom is in northeast corner of house, with a glass wall giving full view of the back garden. Wall behind bed, built-in storage units to left, are wood-panelled; furnishings are simple and uncluttered. As in kitchen and dining areas above, exterior and interior are joined by extension of flooring tile to terrace.



DAVIS GUEST HOUSE

Left: The airy, arched pavilion of the guest house floats on steel posts above a pond in the back yard. Its north and south walls are glass; the east and west walls, protecting it from the main house bedroom wing across the garden, are white brick, and extend five feet beyond the glass for an added measure of privacy. Supporting beams of the vaulted roof project into water spouts, which become spectacular fountains splashing into the pool during New Orleans' sudden rainstorms. House is reached by concrete stepping stones suspended over the pond, which teems with water lilies and fat, sparkling goldfish.





Left: The guest house interior is essentially one large room with a 13½′ ceiling. Bar and service areas are partially screened by a 7′ partition, which does not disrupt sense of open space. The main sitting and lounge area has a sleep sofa, upholstered in white Naugahyde, and a small cot for guests, plus light seating such as Saarinen pedestal chairs and a curlicued rattan desk chair. Wall mounted fixtures serve both as unobtrusive reading light and ceiling washers. Floor throughout is slate; walls exposed white brick.

FH
FRITZ HANSEN
305 East 63rd Street,
New York, N.Y. 10021

Originally designed by Hans J. Wegner for Copenhagen's "Furniture for Peace" exhibit in 1944, the classic "Chinese" chair has been revived by FH. Elegantly crafted (almost handmade), the chair is one of Wegner's most distinguished designs. Of rosewood, walnut or cherrywood. Can be used in a dining room, around the conference table or as an occasional chair. See more of the FH furniture in our catalog.









Siesta in the sun

Siesta Manufacturing Company, Inc., P. O. Box 574, Sarasota, Florida 33578, is a newly formed outdoor-indoor furniture firm. An initial line, designed for contract use, contains this arm chair with colored, removable straps. All pieces are weatherproof and rustproof. The aluminum frames are



argon shield welded for extra strength and covered with a special baked enamel. Table tops are made of an unbreakable material, but other tops of Acrylite or various types of glass may be ordered. Triple sections are used for table legs to increase strength and safety.

Carnaby Street in the den

A firm named In Gear (P.O. Box 16322, San Francisco 94116) is enjoying a "smashing" success with its "Signs of the Times," six full-color, authentic replicas of London street signs, pre-punched for easy mounting in dens, kitchens, home bars, or contract installations to add a bit of fun on walls—or private lamp posts.

U. S. Rubber's swinging room settings

At the 1967 International Homefurnishings Market in Chicago last month, the U. S. Rubber Company, 1230 Avenue of the Americas, New York 10020, exhibited a series of room settings designed by Ving Smith, A.I.D., and Charlotte Smith. "Action Rooms for Famous Families" included this divided bedroom/study for the two young sons of Bart



Starr, the Green Bay Packer's famous quarterback. Set for action, a firemen's pole descends from a loft. In keeping with the theme, two Naugahyde-covered walls are shiny red, matching the Shelby Williams study chairs covered in tomato red Posh Naugahyde. All walls and upholstery are of Naugahyde, designed to withstand roughhousing.

Jofco's Architectural Series designed by ISD

ISD, Inc., the interior space division of The Perkins & Will Partnership, architects, has designed for Jofco, office furniture manufacturer of Jasper, Indiana, a new group of office furniture known as the *Architectural Series*. Distinguishing features are the choice of pecan wood veneer for added color



and graining interest; legs joined to the storage units by exposed metal pins; and vertical bar drawer pulls. The group is composed of single and double pedestal executive desks, a deep-welled conference desk, credenza with top opening file units, tables, chairs, and free-standing storage pieces. A brochure is available.

Hardboard shelving system

Dorfile Manufacturing Company, 1131 S.E. Umatilla Street, Portland, Oregon 97202, has developed the Lustra Quality Shelving System which provides, inexpensively and attractively, a flexible means for home storage and display. The wood-grained shelving can be wall-mounted or free-standing. Shelves, finished in Danish Walnut or Alpine White, are made in ten sizes. The durable finish is applied to sides and edges. Supports and brackets are of anodized aluminum in colors to blend with furniture—natural, gold, walnut, charcoal, and white. A booklet fully describes the wide range of possible arrangements. Distribution is national.

The opulent look with loop and cut pile

Tufted carpet pile distinguishes the new carpets and area rugs introduced last month by Callaway Mills, Inc. of LaGrange, Georgia. Loop pile, cut pile, and combinations of the two were used by Callaway designers for new patterns



and textures. One of these is the "Domani" carpet, above, in a medallion design with a mosaic effect—rich and opulent. Pile is of Acrilan acrylic yarns. The carpet comes in 12′ and 15′ widths, and 15 colors ranging the spectrum between "Spring Violet" and "Lemon Peel."

J-919 — "The Decorator." Wood plaque in the manner of XVIII century French satirical figures. Hand painted in soft pastel tones on Antique White background, 9" x 28". ***Interiors' Import Company, Inc.*** *Showrooms: New York, 208 East 52nd St. / Chicago, Merchandise Mart, Space 6-170 / Dallas, Dallas Trade Mart, Space 2335 / Miami Int'l Design Center, 4141 North Miami Ave. E. Marangoni, President, Outside U.S. Territory, Inquire P.O. Box 668, Florence, Italy.*

Send $4.00 for new 172 page catalog (credited to your first order) to: Interiors' Import, Inc., Dept. A, 208 East 52nd Street, New York 10022

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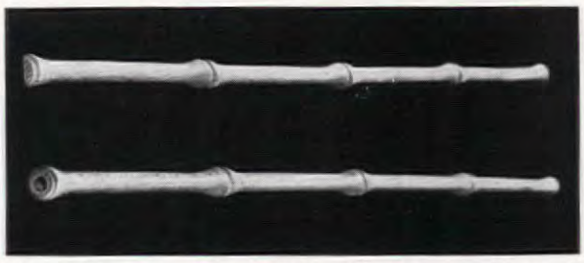


Imported light line

Safran and Glucksman, Inc., 8 West 30th Street, New York 10001, has added a new imported line of original designs which includes a chandelier and floor lamp made of hand-carved, antiqued Italian walnut and wrought iron, accented with rubbed gold-leaf. Also from this line is a hand-carved walnut candlestick table lamp and two gold-leaf and wrought iron table lamps. A newly issued catalog supplement shows additions to other collections.

The bamboo look in beech

Realistic, turned "bamboo" moldings are made of beech by Bendix Mouldings, Inc., 1112 Tremont Avenue, Bronx, N. Y. 10460. Produced in full rounds and half rounds, they are stocked in ¾" and 1⅛" diameters and are avail-



able in standard lengths of 34½". The full round has a hole at one end for easy joining to permit any length. Other diameters may be specially ordered in minimum quantities of 500 rounds and 1,000 half rounds.

Corning's glass-ceramic sheet material

Corning Glass Works, Corning, New York, will begin production this spring of an inert glass-ceramic material for exterior building cladding, commercial furniture, and other applications. The material, made in sheet sizes up to 4′ x 8′ is white but can be decorated with a variety of permanent colors. Also, it can be made opaque or translucent, smooth or textured, with either matte or glossy finishes.

Orcco carpet with Herculon takes weather & wear

Installed in a single family dwelling, or in public places, *Sun & Shade* indoor-outdoor carpeting by Orcco Industries, Inc. packs a multitude of advantages. Because it is made with pile of 100% Herculon polypropylene olefin fiber, it takes all kinds of weather and wear. Maintenance is with vacuum cleaner, or hose; the material is porous and dries



rapidly. The carpeting, which resists fading, stains, mildew, and moth damage, is made smooth or embossed. Shown here is a new embossed "CarvTone" pattern offered in 12 color combinations. Laid without attaching or padding, all *Sun & Shade* carpeting can continue uninterrupted from indoor playroom to outdoor patio. Test trials have proved its durability and comfort in contract installations for supermarkets, covered walkways, schools. In addition to area rug sizes, the carpeting comes in 9′ and 12′ widths. Orcco's Sun & Shade Division is at 4903 Everett Avenue, Los Angeles 90058; showrooms are maintained in New York, Chicago, Seattle, and San Francisco.

Folding fur furniture

New in Telescope Folding Furniture Company's line of folding directors chairs are these with seats and sling back of imported extra heavy fur steerhide. Frames are black lacquered or walnut stained; the fur comes in black and



white or brown and white. As with all Telescope's directors chairs, seat and back are easily removable and interchangeable. Other new patterns in the line are a houndstooth check in black and white or olive and white; a harlequin design in six color choices; and a stunning op art pattern in orange on orange or olive on olive — these in acrylic coated canvas. For full color brochure of complete line, write to Telescope Folding Furniture Company, Granville, New York.

Hunt's pioneer heritage

Perennially popular for homes, Hunt's Country Furniture is contributing to warmth and informality in restaurants, schools, resorts, and other contract interiors from Portland, Oregon to Ogonquit, Maine. The hardy, handcrafted woods used are white pine, hickory, oak; oil finishes protect and mellow; many shapes are freeform, even for a bar with three-inch-thick top. Stock pieces allow a wide choice in tables, chairs, benches, cabinets, etc.—all designed by the Hunts in the American pioneer heritage. The home showroom for Hunt Country Furniture is on Route 55, Webatuck, Wingdale, New York. Catalog available.

Two new Marlite textures

Additions this month to Marlite plastic-finished wall paneling are two new textures—a tapestry and a leather. The tapestry paneling, below, gives the appearance of fine fabric, yet is highly resistant to hard wear, heat, moisture, and stains. It is offered in green, gold, or red with color-



matched moldings; the tongue-and-grooved planks measure 16" x 8'. Leather-textured Marlite, resembling top-grade cowhide in texture and appearance, comes in 4' x 8' x ⅛" panels; colors are brown, tan, green, and white. As with all Marlite panels, products of Marlite Paneling, Dover, Ohio, the only maintenance required is occasional wiping with a damp cloth.

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Ten-light sconce

Decorative Crafts, Inc., 115 MacQuesten Parkway South, Mt. Vernon, New York, has recently added this ten-light sconce to its "Florentia" line of handmade imports from Italy. It is finished in Pompeiian green and measures 43"



wide, 35" high. Among other new Spanish and Italian imported decorative accessories is a dramatic Spanish wall torchère with accompanying wall bracket formed of wrought iron and finished in black and gold.

Rovana Verel contract fabrics by Waverly

A second edition of the Rovana Verel Executive Group fabrics styled for contract interiors has been introduced by the Waverly Decorative Fabrics division of F. Schumacher & Company, 58 West 40th Street, New York. Six prints and four plain weaves each come in five colorways or monotone colorings to suit a wide variety of architectural and design treatments. Patterns run from abstract and oriental to traditional. The group contains various combinations of Verel, Rovana Saran, viscose rayon, and linen; all the fabrics are flame-retardant. A sample book is available for $7.50.

The velvet "Concept"

Luxurious, velvet-textured "Concept" is a new, durable vinyl fabric for upholstery from Athol Manufacturing, Butner, North Carolina, a division of Emhart Corporation. It is made of DuPont's Antron nylon (knitted to Athol specifications by Burlington Tricot Company) with a bonded backing of Terson expanded vinyl. The finished product is soil-resistant, easily cleaned, fade-proof, and won't pull or sag. Fourteen colors range from jet black and burgundy to apricot. A swatch card is available.

Sturdy chair for student dorms

The American Seating Company of Sheboygan, Wisconsin, combines rugged construction with architectural modern lines in this upholstered chair scaled to fit individual



dormitory rooms or college lounge. A large selection in vinyls or textures is available in the American Chair upholstery line; maple frame comes in several finishes.

Colorful carpet tile

The Ozite Corporation, Merchandise Mart, Chicago 60654, has added "Town-Aire Carpet Tiles" in the same material as its previously introduced "Town-Aire" carpet — made from Vectra polypropylene olefin fiber with foam rubber backing. For indoor use only, these 12-inch square tiles come in 16 colors to add a new design dimension in arrangements of pattern and color — on walls as well as floors.

"Fabricraft" by Crown Wallcovering

"Fabricraft," a wallcovering which looks and feels like grass-cloth but has all the durable qualities of vinyl, has been introduced by Crown Wallcovering Company, 979 Third Avenue, New York. This woven fabric is made of kraft fiber laminated with waterproof adhesive to standard hanging paper. Its glossless, transparent polyvinyl acetate coating is cured at high temperature to insure abrasion, soil, and stain-resistance, making it ideal for heavily trafficked areas in residential or contract interiors. Other advantages of Fabricraft are its acoustic properties, and flame and fade-resistance.

Early American for hotel and club interiors

Harvey Noll Associates, Inc., 22 Stonehenge Road, Rockville Center, New York, is representative in the Northeast for a group of companies manufacturing Early American designs for restaurants, taverns, hotels, clubs, and other contract interiors. A total, authentic, period package can be assembled here—from seating, tables, and lighting to wall decorations and accessories. Among the companies represented are: Yorkcraft, George B. Bent, Brite Lite Lamps, Trimble House, Hunt Country Furniture, Standard Chair of Gardner, and others.

Old time faces

Clocks of the past, which showed phases of the moon, days of the month, hours of daylight at various parts of the globe, have been graphically reproduced on five new clocks designed by Arthur Umanoff for Howard Miller Clock Company of Zeeland, Michigan. The hard-surface faces, in colors and black and white, appear delicately engraved but need no protective glass; cases are oiled walnut. National distribution is handled by Richards Morgenthau, 225 Fifth Avenue, New York.

Stick-on tile flooring

The Flintkote Company, 30 Rockefeller Plaza, New York, N. Y., has introduced "Peel and Stick," an adhesive-backed vinyl asbestos floor tile. Each 9" x 9" tile is protected by a layer of specially treated paper; when the paper is removed the tile can be pressed into place permanently. The product can be applied directly upon wood or concrete surfaces, or over old flooring. In a wide choice of colors and patterns, some are embossed to resemble travertine or wood; others combine metallic bits with solid colors or multi-color flecks. A third group, called "tone-on-tone" comes in olive green, gray blue, tan, or reddish pink.

Carpet for heavy traffic

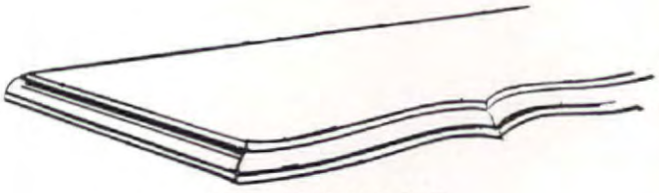
Durability, economy, and long wear are qualities combined in "Picot," a new carpet introduced by Philadelphia Carpet Company, Cartersville, Georgia. Developed for all contract installations, Picot has a tightly tufted level-look pile of Enka continuous-filament nylon which gives it an almost solid surface, keeping dirt on top to facilitate cleaning. It is made with either jute secondary backing or 3/16" high-density rubber backing. There are nine vibrant two-tone and two-color combinations.

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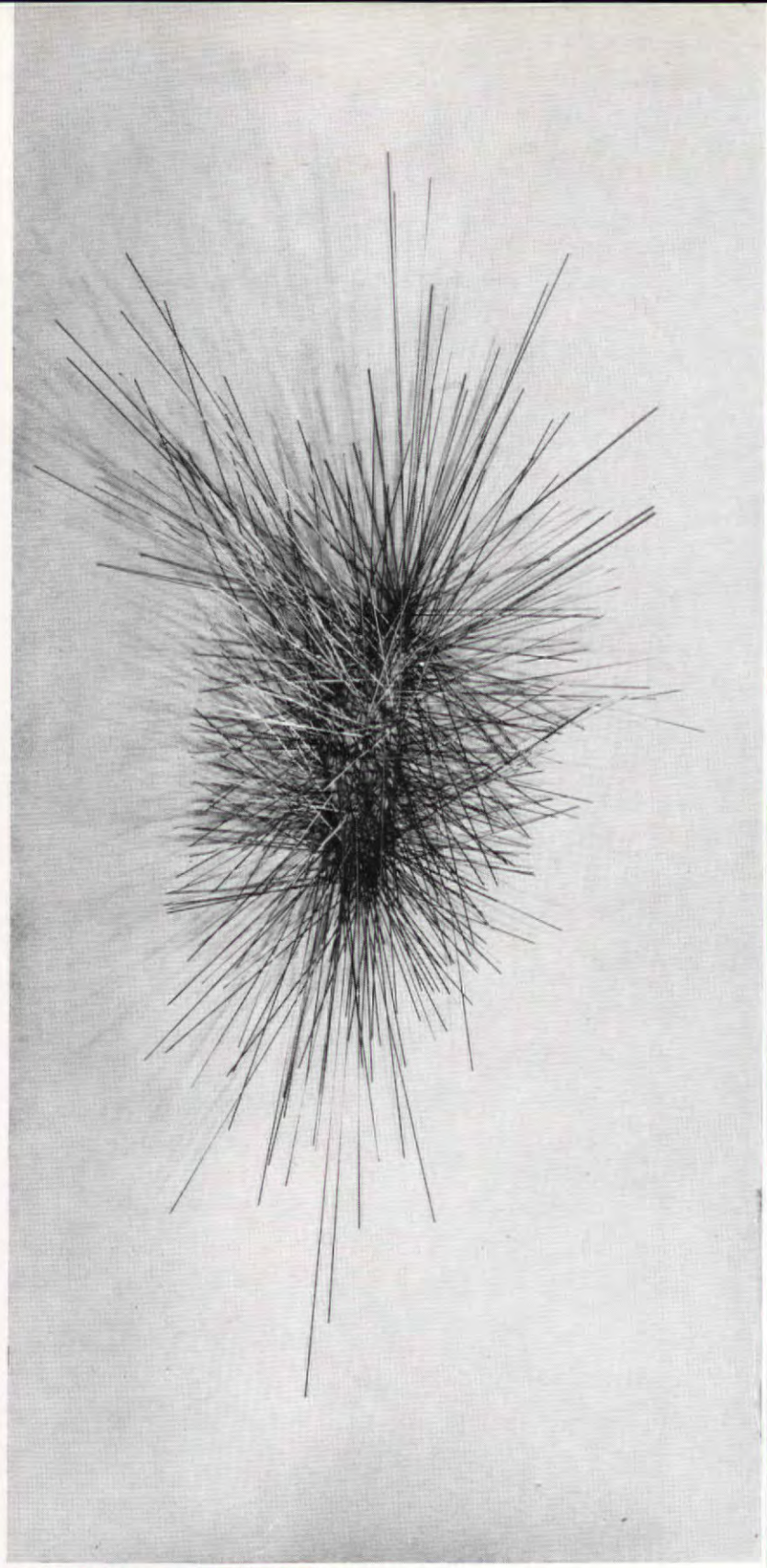
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Croydon prints are big and bold

Croydon Fabrics, Inc., 1926 Arch Street, Philadelphia, has introduced two bold and colorful prints on 100% cotton velvet for upholstery or drapery use. "Teheran" is a Mod-interpreted paisley in seven colorways. "Nouve" follows the *Art Nouveau* trend and has six intense colorways.

Patented true daylight

"Verilux," a patented light source, is an arrangement of specially designed fluorescent tubes producing a pure white light which allows colors to be seen as though in daylight. Verilux is of value in all areas where color judgments and evaluations are made—medical, textile, cosmetic, food, department stores, homes. Individual ceiling panels may be pendant or surface mounted. For make-up at home, Verilux light could be installed over a dressing table mirror. Complete details with diagrams may be obtained from Verilux, Inc., 240 Humphrey Street, Englewood, New Jersey 07631.

Chatham blankets floors with A.C.E. nylon carpet

Chatham Carpet Mills, Inc. of Dalton, Georgia, presents for the contract market four new "companion" carpet qualities made of A.C.E. (Allied Chemical Engineered) nylon, all in harmonizing colorways. "The Next Step" is a Mediterranean printed design superimposed on a three-level, patterned loop texture; three shades of blue overprinted in green is one of the six colorways. The other coordinated carpets are: "Matchstick," a multi-toned, ombre strie pattern in a level loop construction, nine colorations; "Uptown," a deep, cut-pile shag texture in 12 tweedy colorations; and "A Dozen Ways," a tight, one-eighth, one-level loop construction, also in 12 tweedy combinations. Representative for Chatham Carpets (relative of Chatham blankets) in New York is Harry Leiman at 295 Fifth Ave.

"Tartan-Clad"—new 3M vinyl wood finish

The 3M Company has launched its new Tartan-Clad vinyl wood finish, for use in place of veneers, in a cooperative presentation with five furniture manufacturers: American of Martinsville, Drexel Furniture Company, Kenlea Crafts Inc., Simmons Company, and Stanley Furniture Company. The new finish, which is being used in furniture pieces by all five of the above companies, consists of a 6-mil vinyl film over a printed photographic image of wood. Any kind of wood grain replica can be achieved, in any color styling, including fruitwoods and the rare black walnuts. Unlike veneers, the new finish can cover all exposed furniture parts, including curved moldings and legs. No further waxing, oiling, staining or varnishing is required. Although Tartan-Clad looks and feels like wood, even to the texture of wood grain, it resists scratches and stains from household liquids such as acids, alcohol, mercurochrome, ammonia, and bleaching agents. (A special form of the finish is available with the added quality of resistance to cigaret burns.)

For the furniture industry the finish offers new possibilities for richness of styling combined with desirable properties of durability, within an extremely favorable price structure. 3M Company's headquarters address is: 2501 Hudson Road, St. Paul, Minnesota 55119.

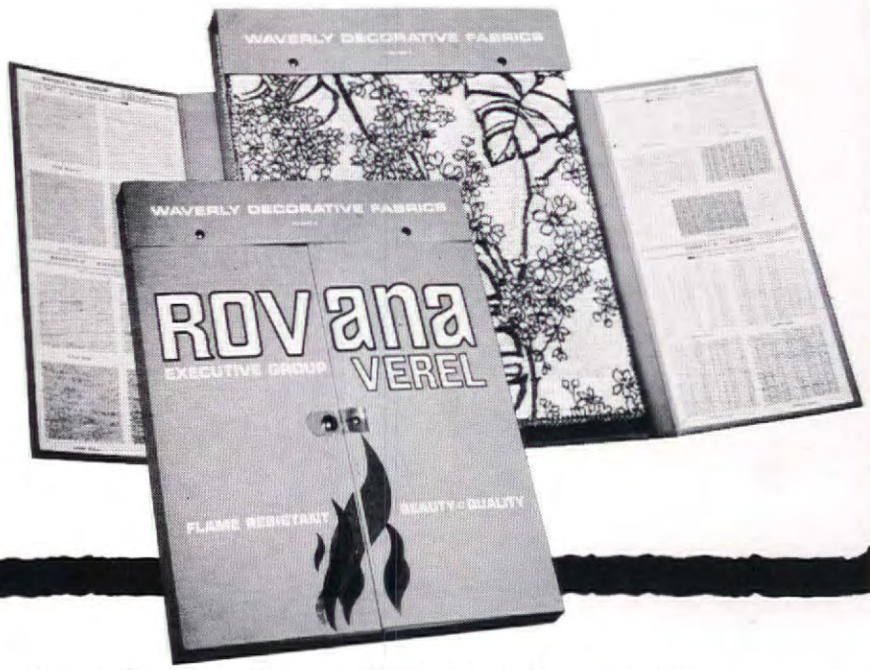
Packaged "Bit O' Grass"

Collins & Aikman, 210 Madison Avenue, New York 10016, has entered the growing indoor-outdoor carpet market with its "Bit O' Grass," tufted of Dow Badische's "Rovana" Saran with a non-skid backing. It is produced in either green or patio brick red, in sizes from 2′ x 3′ to 4′ x 10′, and can easily be trimmed on the job.

Waverly fire-resistant ROVANA VEREL decorative fabrics

A magnificent collection for draperies, slipcovers and bedspreads. Man-made miracle Rovana Verel resists fire permanently... resists soiling, cracking, sagging and stretching too. Will not fade or mildew.

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Contract Division, Waverly Decorative Fabrics, 939 Third Ave., New York, N.Y.

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Bigelow, America's oldest carpet manufacturer, is now offering through its custom carpets division a complete selection of custom carpeting and area rugs in any size, shape or color. Full-color brochure is available upon request.

Bigelow

Carpets & Rugs since 1825. 140 Madison Ave., N.Y., N.Y. 10016

Duraloom Carpet Mills hit by disastrous fire

Duraloom Carpet Mills has regretfully announced the complete destruction, by fire, of its warehouse, inventory, and manufacturing facilities at Lehighton, Pennsylvania, on January 10, 1967. It is their intention to rebuild, with larger facilities, in order to continue production in the future of quality contract carpets as they have for the past 20 years. Duraloom will advise its clientele regarding its progress. Meantime, the Tufting and Import Departments will continue without interruption.

Converter-jobber expands facilities

Thousands of rolls of fabrics now can be seen from any point in the new warehouse of Standard Mills, Inc. at 176 Central Avenue, Farmingdale, New York 11735, converter-jobber to the trade. The new facilities combine offices, showrooms, warehouse, and shipping in one street level area, making it possible to ship orders the same day they are received.

Knoll puts Unimark in charge of graphics

Knoll Associates and Knoll International, 320 Park Avenue, New York, has appointed Unimark International, design and marketing specialists, to design and coordinate visual communications for all Knoll offices and plants in 26 countries. In making this annnouncement, Robert Cadwallader, Knoll's director of marketing, said: "Because of our large international business we wanted a design organization which could provide services throughout the world. Unimark offers these services and facilities, and in addition, has had considerable experience in the design of furniture and industry graphics."

Third generation enters Stiehl management

Two changes in management have been announced by Adam H. Stiehl, president of the A. H. Stiehl Furniture Company of 28 West 20th Street, New York, and Norwalk, Connecticut. Robert G. Wilson has been appointed a vice president and James M. Tonsmeire, Jr. named a director of the 58-year-old firm. Mr. Wilson has been with the company since 1928, is a member of the N.S.I.D., and is responsible for purchasing upholstered and occasional furniture, lamps, and accessories.

Mr. Tonsmeire, a graduate of Fairfield University, is the grandson of the founder and the first member of the third generation of the Stiehl family to become active in the firm.

Address Book

AMERICAN FURNITURE COMPANY, INC., Martinsville, Virginia, has opened a spacious showroom (LL-71) on the lower level floor of the Los Angeles Home Furnishings Mart.

THE ART FOUNDRY, 733 Third Avenue, New York, makers of bas relief sculpture replicas of museum masterpieces, has appointed the DUNBAR furniture showroom in Chicago's Merchandise Mart as Middle Western U.S. distributor.

GREENE BROTHERS, INC., 1059 Third Avenue, New York, chandeliers and lighting fixtures, has named as representative in San Francisco CASELLA LIGHTING, INC. 855 Sansome Street.

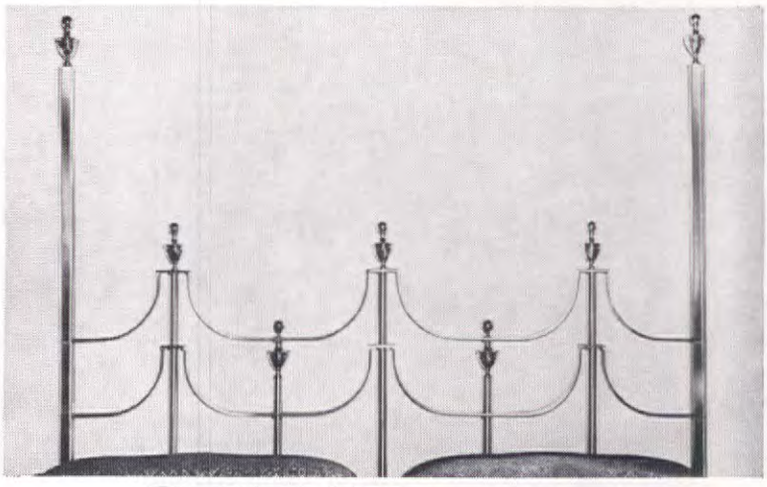
JG FURNITURE COMPANY, INC., 160 East 56th Street, New York 10022, has added a new showroom floor, at the same location, devoted exclusively to RACE institutional furniture and auditorium seating, MAX CLENDINNING furniture, and NANNA DITZEL furniture and fabrics.

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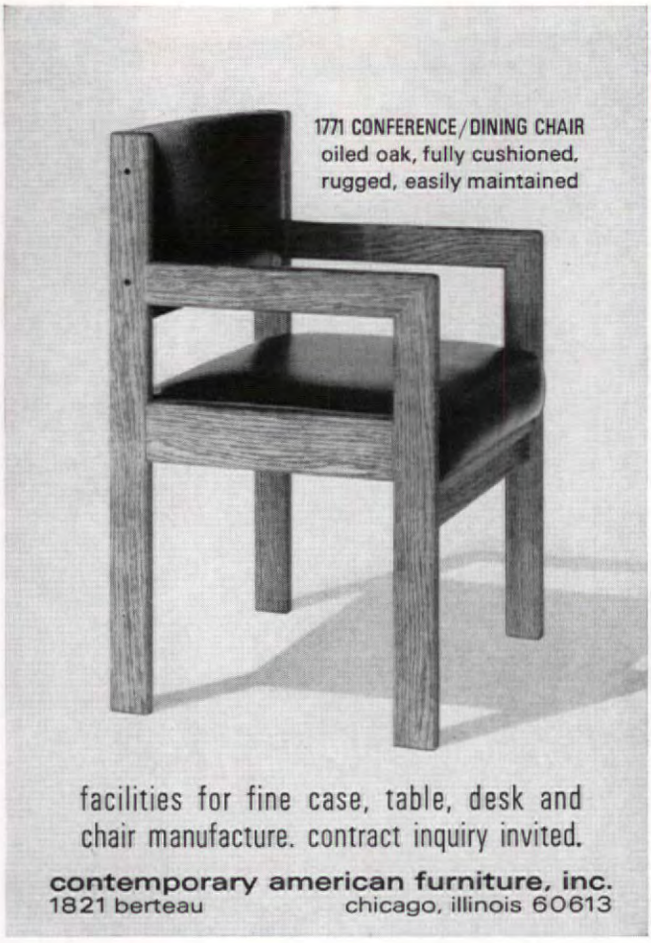
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Other permanent showroom exhibits: 225 Fifth Ave., New York, Milton Cohn / Chicago Merchandise Mart, M. Formento / Dallas Trade Mart, Robye Tedder / Atlanta Merchandise Mart, Deane Taylor / 524 N. Washington St., Alexandria, Va., Maury Mitchell / Brack Shops, Los Angeles, Durham & Huntley / Denver Merchandise Mart, Huddlestone & Owens / Pacific Home Furnishings Mart, Seattle, D.McMillan.



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KNAPP AND TUBBS, INC., 979 Third Avenue, New York 10022, has become exclusive trade representative in New York City for MORGANTON FURNITURE COMPANY, High Point. The line consists of dining room, bedroom, and occasional furniture including the BARCELONA and NOTTINGHAM collections, and upholstery fabrics.

LATCO PRODUCTS, 3371 Glendale Boulevard, Los Angeles 90039, is now exclusive distributor in eleven Western states for CERABATI/RICHARD-GINORI decorative tiles.

PAYNE & COMPANY, 3500 Kettering Boulevard, Dayton, Ohio 45401, national wholesale distributors of decorative fabrics, has appointed DUNCAN & HUGGINS of Washington, D. C. and Philadelphia, as selling agent in the District of Columbia, Maryland, Delaware, Northern Virginia, Eastern Pennsylvania, and Southern New Jersey.

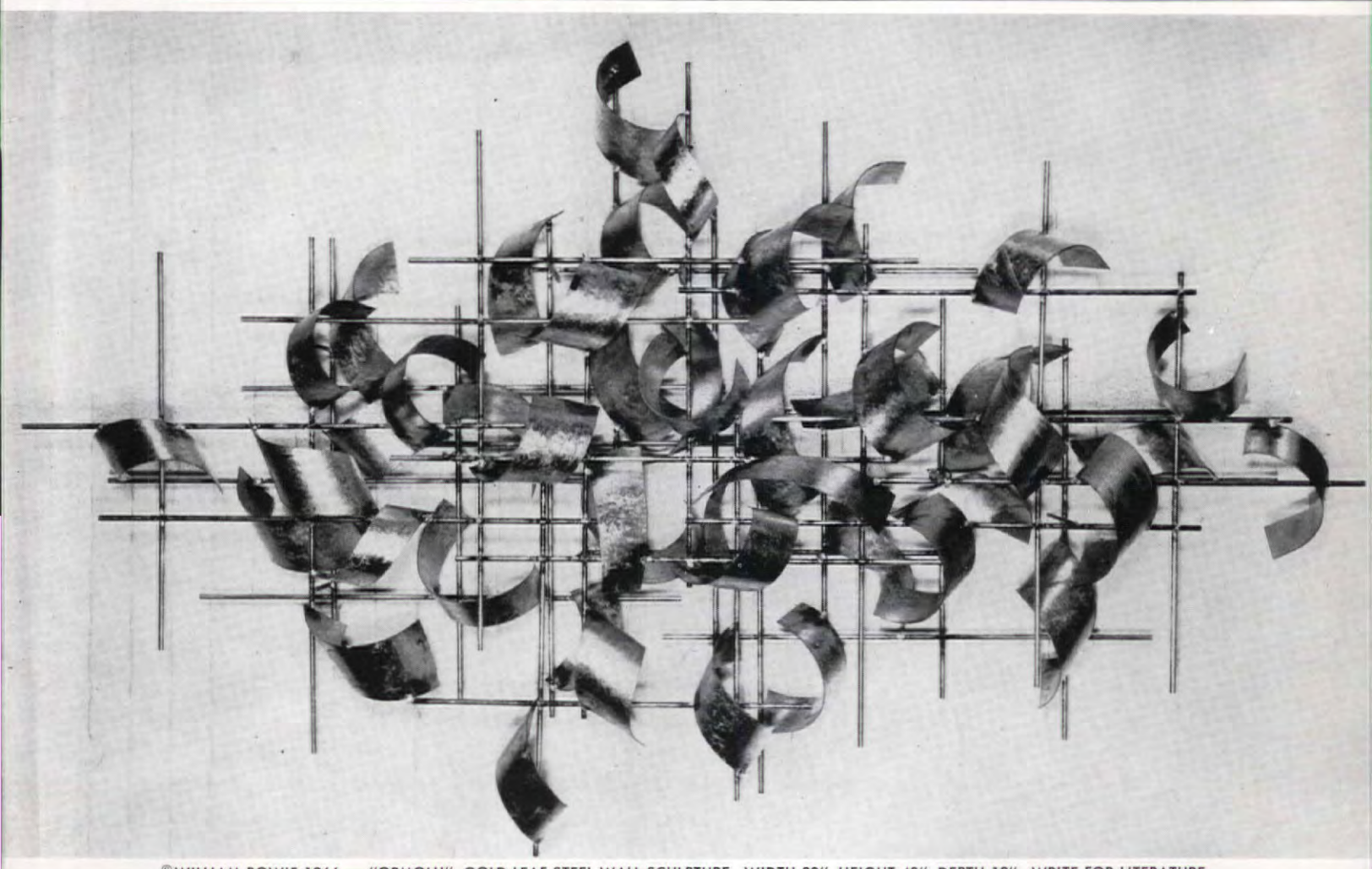
ROYAL SYSTEM OF DENMARK, manufacturer of wall-hung furniture, has acquired FRANCE & SON, A.S., a major Danish producer of upholstered and case goods, distributed through JOHN STUART, INC., 205 East 68th Street, New York. ROYAL SYSTEM, INC., 1130 Third Avenue, New York.

People in the Trade

HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass., has elected EDWARD G. WATKINS II to the board of directors.

SIMON MANGES & SONS, INC., 575 Madison Avenue, New York, has announced that WILLIAM ROZANSKY, formerly service manager, has been made assistant secretary of the company.

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42301, had two staff members named vice presidents of KROEHLER MFG. COMPANY, a subsidiary. JAMES D. RYAN, director of manufacturing, is now vice president and director of manufacturing; WALTER A. SHEARER, merchandise manager, is a vice president and merchandise manager.

OZITE CORPORATION, 7-120 Merchandise Mart, Chicago 60654, has named JACK TOIZER Eastern regional manager with offices in the firm's New York City office.

DON RUMSEY ASSOCIATES, 472 Jackson Street, San Francisco 94111, has appointed CHARLES A. LEHR sales manager.

Manufacturers' Literature

AMERICAN PLYWOOD ASSOCIATION, 1119 A Street, Tacoma, Washington 98401, has recently published three informative publications. 1) "U.S. Product Standards PS 1-66 for Softwood Plywood—Construction & Industrial" also includes DFPA grade-trademarks. Specify Form No. 66-470 for file-size copy; 66-480 for pocket version. 2) "Plywood Design Specifications," a 20-page pamphlet contains technical information for use by architects and engineers in designing commercial and industrial buildings. 3) "Guide to Plywood Components," is a 12-page summary of the principal plywood components designs offered by fabricators licensed by Plywood Fabricator Service, Inc. Requests for a copy of this publication should be addressed to the Service at the same address given above. Offers of single copies without charge are good only in the United States.

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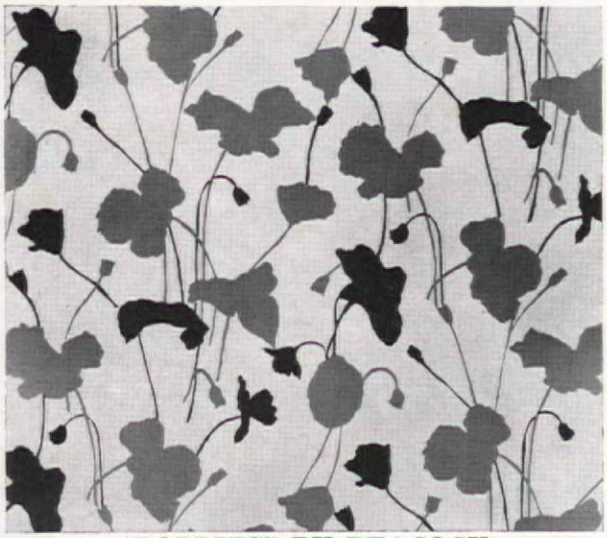
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are 4' x 7') range in subject from lacy "Ode to a Wild Carrot" to an antique Packard car. Designs, silk screened on supported and acrylic grounds, can be adhered to most other materials, and are also printed in conventional 30" wallcovering. The catalog shows them suspended tapestry-fashion, framed gallery-fashion, or adhered to walls—in showroom and residential settings.

FOUNDERS FURNITURE, INC., Pleasant Garden, North Carolina, has a group of catalogs on its large collection of furniture, mainly residential, of selected Brazilian rosewood, American walnut, and Appalachian oak veneers. "Patterns Eight" illustrates executive office units and contains a sheet of pre-cut, adhesive-backed scale drawings to aid in trying out various arrangements.

HASKELL, INC., P.O. Box 5273, Pittsburgh 15206, shows its complete line of office chairs in a color brochure. Exact sizes are given; colors are those used for Naugahyde, Mansfield, Gros Point, and Dreamweave Nylon upholstery. Filing and drafting stools are included.

LA CIENEGA CENTER, INC., P.O. 69801, Los Angeles 90069, has published its January 1967 directory of 44 pages showing a handsome new group of furnishings from members' showrooms. It also contains a membership roster and map showing location of each firm.

MISSISSIPPI GLASS COMPANY, 88 Angelica Street, St. Louis 63147, manufacturer of rolled, figured, and wired glass, has released a 20-page catalog (No. 67) covering its complete line of glass patterns for commercial and institutional installations. Photographs of individual patterns are accompanied by light distribution charts and light transmission data to help in the selection of translucent light diffusing glass for partition work and certain decorative applications.

Sources for Design Firm Case Study: Curtis & Davis (pages 100-147)

SOURCES FOR INTERNATIONAL EXHIBITION FACILITY (*pages 104-105*):
Chairs: J. G.; Knoll; Lehigh/Ward Bennett Designs; Bela Seating Company. *Sofas:* Knoll; Lehigh/Ward Bennett Designs. *Desks:* Alumna; Lehigh. *Files:* American Seating. *Carpet:* Custom Floor Covering Mills; Dellinger. *Upholstery fabrics:* Design Tex; Robert Allen; Jens Risom; Unika-Vaev. *Floor smokers, desk accessories:* AMV. *Ashtrays:* Select Imports. *Planters:* Architectural Pottery. *Conference table:* Chicago Hardware Foundry. *Bronze portable bar, planters:* Hemlaco. *Coffee table:* Metropolitan. *Ash stands:* McDonald Products. *Credenzas:* Lehigh. *Lamps:* Nessen. *Daybed (infirmary):* Seacraft Manufacturing Co. *Custom communication unit:* Stein Architectural Products. *Lectern:* Barry Cleveland Corp. *Changeable letter signs:* Claridge Products. *Easels:* Charles Feeley Associates. *Portable easels:* Ora Visual Co. *Folding tables:* Howe Folding Furniture. *Drapery hardware:* Kirsch. *Posts and ropes:* Lawrence Co. *Drapery fabrics:* Maharam. *Projection screens:* Radiant Manufacturing Co. *Proscenium drapery:* Edwin Raphael Co. *Portable stages, proscenium:* Sico, Inc. *Coat racks:* Vogel-Peterson Co. *Chalk/cork boards:* Weber Costello.

SOURCES FOR JEWISH COMMUNITY CENTER (*pages 104-105*):
Desks: Alumna; Artwood. *Chairs:* Thonet; Ebena LaSalle; Invincible; Frederik Lunning; Krueger; Metalstand; Jens Risom; Nugent. *Nursery room tables and stacking chairs:* Brunswick. *Other nursery room furniture:* Childcraft. *Folding tables:* Howe. *Other tables:* Thonet; Frederik Lunning. *Bulletin boards:* Arcana. *Planters:* Architectural Pottery. *Sand urns:* Glaro. *Files:* Art Metal. *Lectern:* DuQuaine. *Folding dais:* Sico. *Gym equipment:* Medart; Nissen. *Wastebaskets:* Cole; Lehigh. *Bookcases:* Cole. *Book shelves and magazine racks:* Standard Wood Products.

(*Curtis & Davis sources continued on page* 162)



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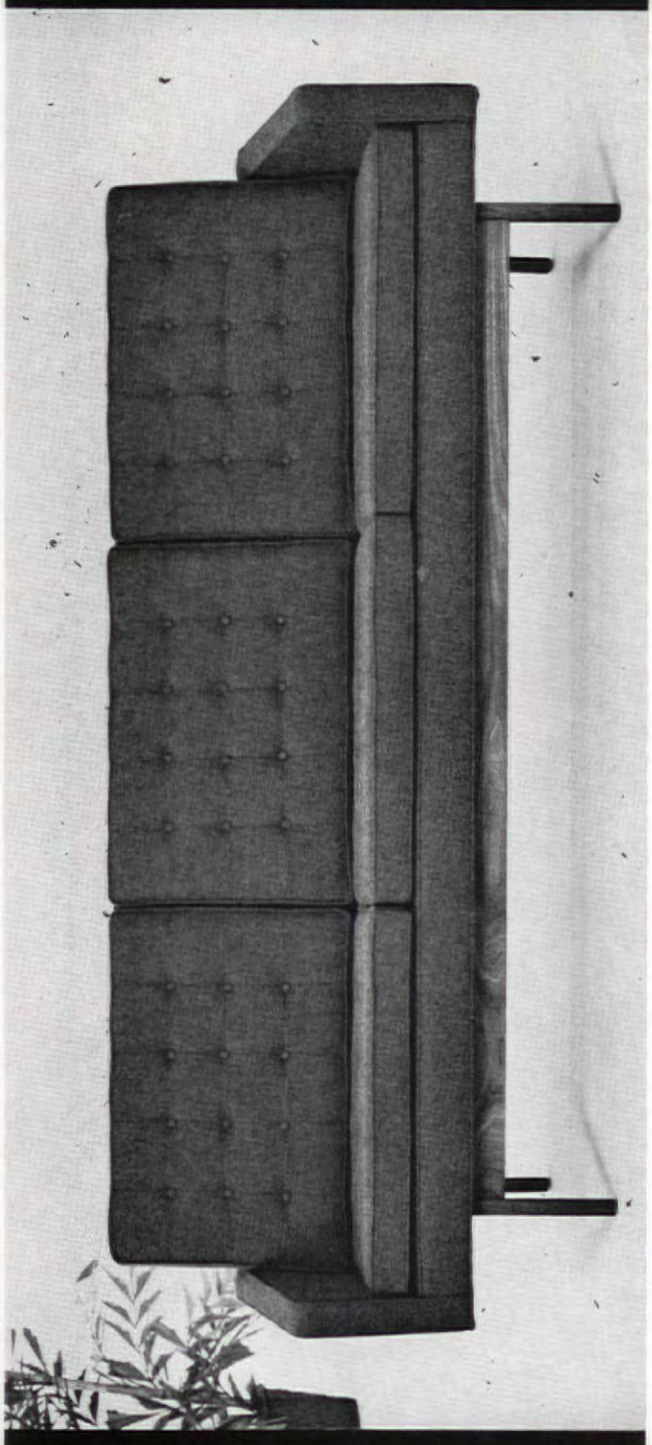
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Curtis and Davis sources (continued)

SOURCES FOR AUTOMOTIVE LIFE INSURANCE BUILDING (*pages 110-113*):
GENERAL: *Vinyl wall covering:* L. E. Carpenter Vicrtex (through Dwoskin.) *Woolsuede wall covering:* Felters Company (through Dwoskin.) *Draperies:* Knoll. *General office furniture: Desks, files,* Yawman & Erbe; *chairs,* Harter, *self-filing units,* Republic. *Planters:* Architectural Pottery. *Vinyl asbestos flooring:* Flintkote. *Carpet:* Mohawk. *Executive desks:* Stow-Davis. *Executive chairs:* Knoll.
LOBBY AND RECEPTION AREAS: *Desks:* Harvey Probber. *Sofa, chairs, tables, ash stands:* Knoll.
LOUNGE: *Tables, chairs:* Knoll.
CONFERENCE ROOM: *Table, chairs:* Harvey Probber. *Sofa:* Knoll.
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DIRECTOR'S AND TREASURER'S OFFICES: *Desks, credenzas:* Domore. *Chairs:* Knoll.

SOURCES FOR LOUISIANA POWER AND LIGHT BUILDING (*pages 114-115*):
GENERAL: *Accessories:* Giftcraft, Duk-It. *Vinyl wallcovering:* L. E. Carpenter Vicrtex (through Dwoskin.) *Woolsuede wallcovering:* Felters Company (through Dwoskin.) *Entrance area carpet:* Unika Vaev. *Carpet in corridors:* Masland. *Room carpets:* Dellinger. *Partitions: E. F. Hauserman.*
PRIVATE OFFICES: *Desks, storage units, swivel chairs, guest chairs, tables, sofas:* Herman Miller. *Lamps:* Nessen.
SECRETARIES' AND GENERAL OFFICES: *L-desks, guest chairs:* Herman Miller. *Desks:* Art Metal. *Posture chairs:* J. G. Furniture Company. *Desks, chairs, tables, files:* General Fireproofing. *Coat and hat stands:* Valco. *Tables:* Lehigh, Robert John. *Chairs:* American Seating.
EMPLOYEE PAVILION: *Dining tables:* Chicago Hardware Foundry. *Flooring:* Armstrong Cork Company.
WAITING AREA: *Chairs, bench, table:* Herman Miller. *Lighting fixtures:* Lightolier.
CONFERENCE ROOM: *Conference table:* Herman Miller. *Chairs:* Directional.

(*Curtis & Davis sources continued on page* 164)

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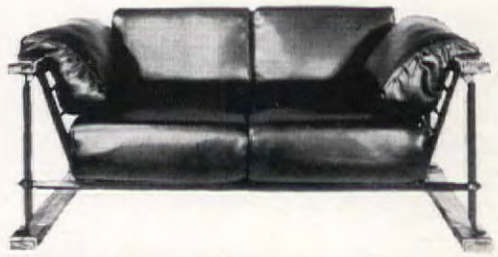
Curtis & Davis Sources (continued)

SOURCES FOR NEW ORLEANS PUBLIC LIBRARY (*pages 118-119*):
Seating throughout: Jens Risom (to Curtis and Davis specifications). *Library equipment, shelving:* Remington Rand. *Built-in units, end panels on bookcases:* Bernard Lumber Company (Curtis and Davis design). *Vinyl wallcoverings:* L. E. Carpenter Vicrtex. *Solar glass:* Pittsburgh Plate Glass. *Office furniture:* American Seating Company, General Fireproofing, Art Metal. *Lighting Fixtures:* Curtis and Davis design. *Draperies throughout:* Knoll (Owens-Corning Fiberglas).

SOURCES FOR WORCESTER FREE PUBLIC LIBRARY (*pages 120-123*):
CARPETING THROUGHOUT: Gulistan "Excalibur."
READING ROOM AND LOUNGE AREAS: *Chairs:* Fritz Hansen; Edward Axel Roffman. *Chair upholstery:* Unika-Vaev; Herman Miller. *Vinyl upholstery:* Cohyde (Interchemical). *Bench (to Curtis and Davis design):* Edward Axel Roffman. *Bench upholstery:* Unika-Vaev.
ADMINISTRATIVE OFFICES: *Lounge chair and sofa:* Edward Axel Roffman. *Upholstery:* Naugahyde (U. S. Rubber). *Other chairs, sofas, stools, conference table:* Knoll. *Upholstery:* Naugahyde.
READING ROOM: *Carrells, tables, indexes, listening tables:* Remington Rand. *Registration desk and information desk (to Curtis and Davis designs):* Art Metal.
CHILDREN'S ROOM: *Reading chairs:* Edward Axel Roffman. *Shell chairs:* Fritz Hansen. *Upholstery:* Naugahyde.

SOURCES FOR TULANE UNIVERSITY STUDENT CENTER (*pages 128-129*):
GENERAL: *Draperies (designed by Curtis & Davis):* Thortel Fiberglas. *Office furniture:* Steelcase. *Deck furniture:* Van Keppel Green.
LOUNGES: *Chairs, sofas:* Herman Miller. *Benches:* Jens Risom.
CAFETERIA: *Tables:* Paul Dodds. *Chairs:* Herman Miller.

SOURCES FOR TOURO INFIRMARY (*pages 130-131*):
Tandem seating in admitting area: Crucible Products. *Hospital beds:* Borg-Warner. *Cubicle curtains:* Ben Rose. *Patients' room chairs:* Davis Upholstery Co. *Other chairs:* American Seating; Ion Corp.; Knoll; Lehigh; Herman Miller; Jens Risom; Sevacraft; Westin-Nielsen Corp.; Lee L. Woodard & Sons. *Compact sofas:* Herman Miller. *Other sofas:* Sevacraft; Woodard; Lehigh. *Desks:* American Seating; Alumna. *Pedestal tabels, coffee tables:* Lehigh. *Other tables:* Chicago Hardware Foundry; Burke; Woodard; Hickory Chair Co.; Sevacraft. *Benches:* Griggs Equipment Co. *Frames; hardware:* Hugh Acton. *Elevator siding:* Formica Corp. *Cases for*



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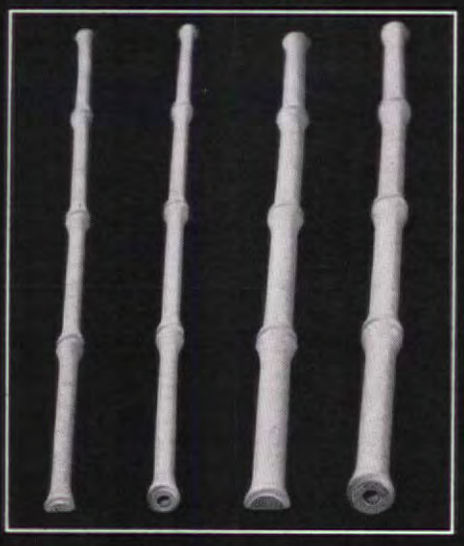
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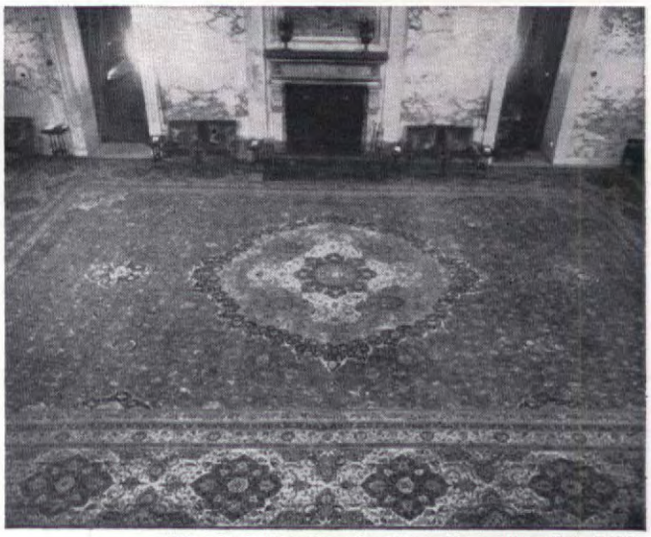
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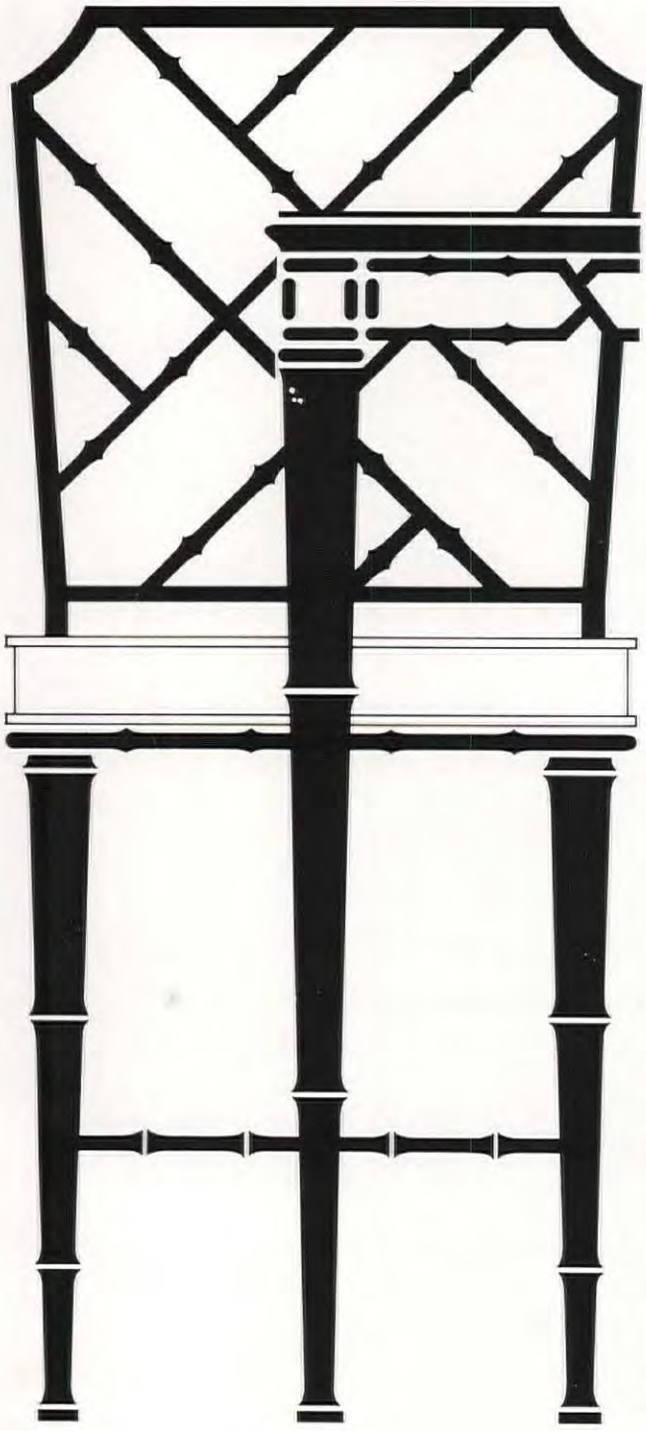
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Curtis & Davis Sources (continued)

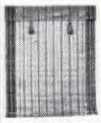
gift shop: Stein Architectural Products. *Planters:* AMV; Architectural Pottery. *Sand urns:* Architectural Pottery. *Credenzas:* Alumna. *Loveseats (suites):* Hickory Chair Co. *Chests, mirror (suites):* Holland Furniture Co. *Lamps:* Frederick Cooper; Nessen. *"Lampette" high intensity lamps:* L. H. B. Sales. *Drapery fabrics:* Lee Harris; Maharam. *Upholstery fabrics:* Isabel Scott; Neo Fabrics. *Ashstands:* Northland Aluminum Products; Select Imports; Plastic Plants, Inc.; McDonald Products. *Ottomans:* Westin-Nielsen Corp. *Flooring, vinyl asbestos:* Armstrong. *Vinyl wall covering:* L. E. Carpenter (Vicrtex). *Acoustical tile ceilings:* Armstrong.

SOURCES FOR CHARTERHOUSE, LYNN, MASS. (*pages 134-135*) LOBBY: *All furniture:* Herman Miller. *Custom cabinetry (to Curtis and Davis design):* Boston Showcase Company. *Lights:* Salemlights.
COFFEE SHOP: *Furniture:* Knoll. RIB ROOM: *Furniture:* Shelby Williams.
COCKTAIL LOUNGE: *Furniture:* Woodard. *Carpeting:* Bigelow.

SOURCES FOR NATHANIEL C. CURTIS HOUSE. (*pages 140-143*):
LIVING ROOM: *Rugs:* Unika Vaev. *Sofas:* Knoll. *Chairs:* Herman Miller, Paul Tuttle, Knoll. *Draperies:* Herman Miller. *Stools:* Lehigh.
DINING ROOM: *Table:* Dux. *Chairs:* Fritz Hansen. *Storage wall:* Herman Miller. *Rug:* Unika Vaev. *Lights:* Salemlights.
PATIOS: *All furniture:* Knoll.
FAMILY ROOM: *Seating, drapery, bar stools:* Herman Miller.
BEDROOMS: *Saarinen pedestal chairs:* Knoll. *All other furniture, draperies, bed frames:* Herman Miller. *Storage cabinets:* Mutschler. *Carpeting:* Alexander Smith.
CORRIDOR: *Trophy cases:* Bernard Lumber Co. (Curtis and Davis design). *Carpet hanging:* Alexander Smith (Henri Matisse design).
KITCHEN, POWDER ROOM: *All cabinets:* Mutschler.

SOURCES FOR ARTHUR DAVIS RESIDENCE (*pages 144-147*):
LIVING ROOM: *Chairs, sofas:* Widdicomb; Knoll; Herman Miller.
DINING ROOM: *Lighting:* Habitat.
KITCHEN: *All cabinets:* Curtis Manufacturing Company.
BEDROOMS: *Beds:* Bernard Lumber Company (Curtis and Davis design). *Chairs:* Knoll, Herman Miller.
GUEST HOUSE: *Sofa bed:* Simmons. *Pedestal chairs:* Knoll. *Draperies throughout:* Knoll (Owens-Corning Fiberglas).

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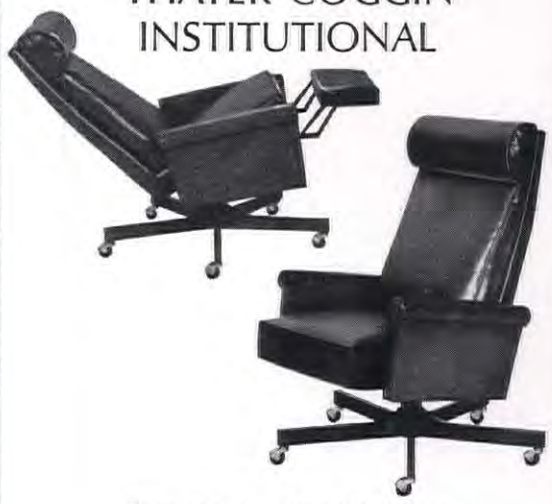
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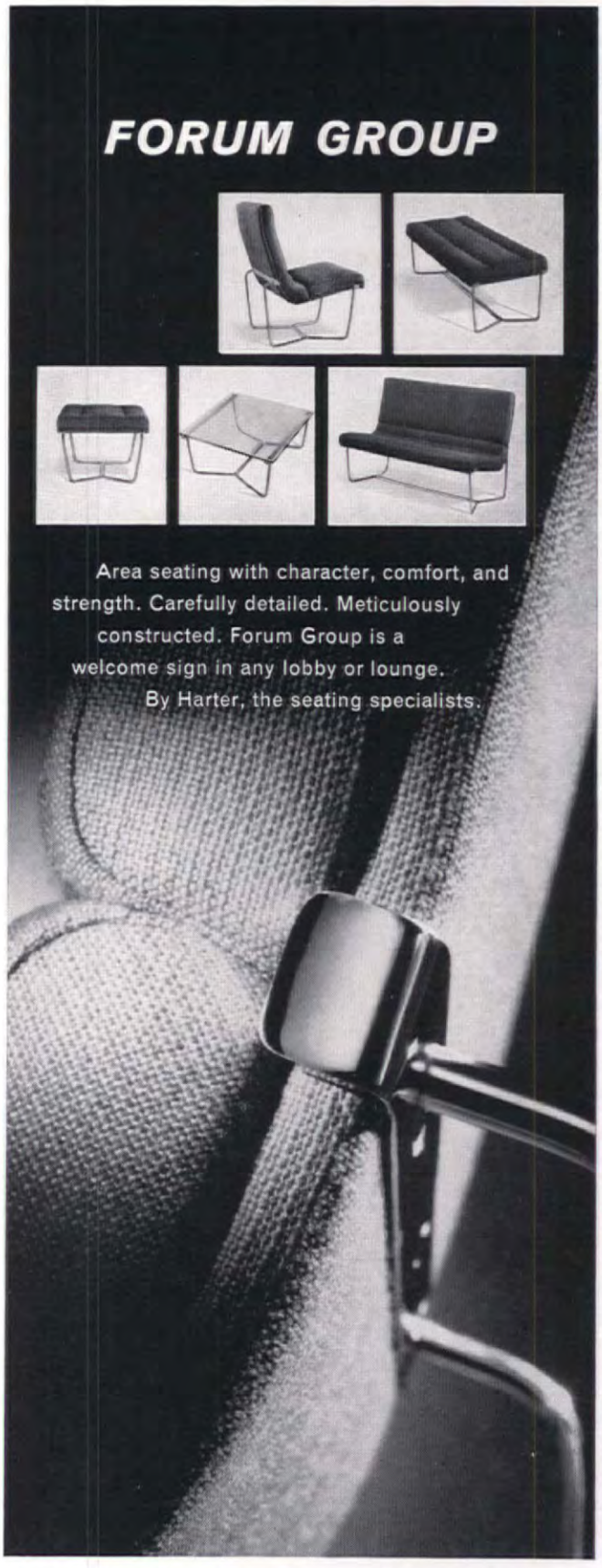
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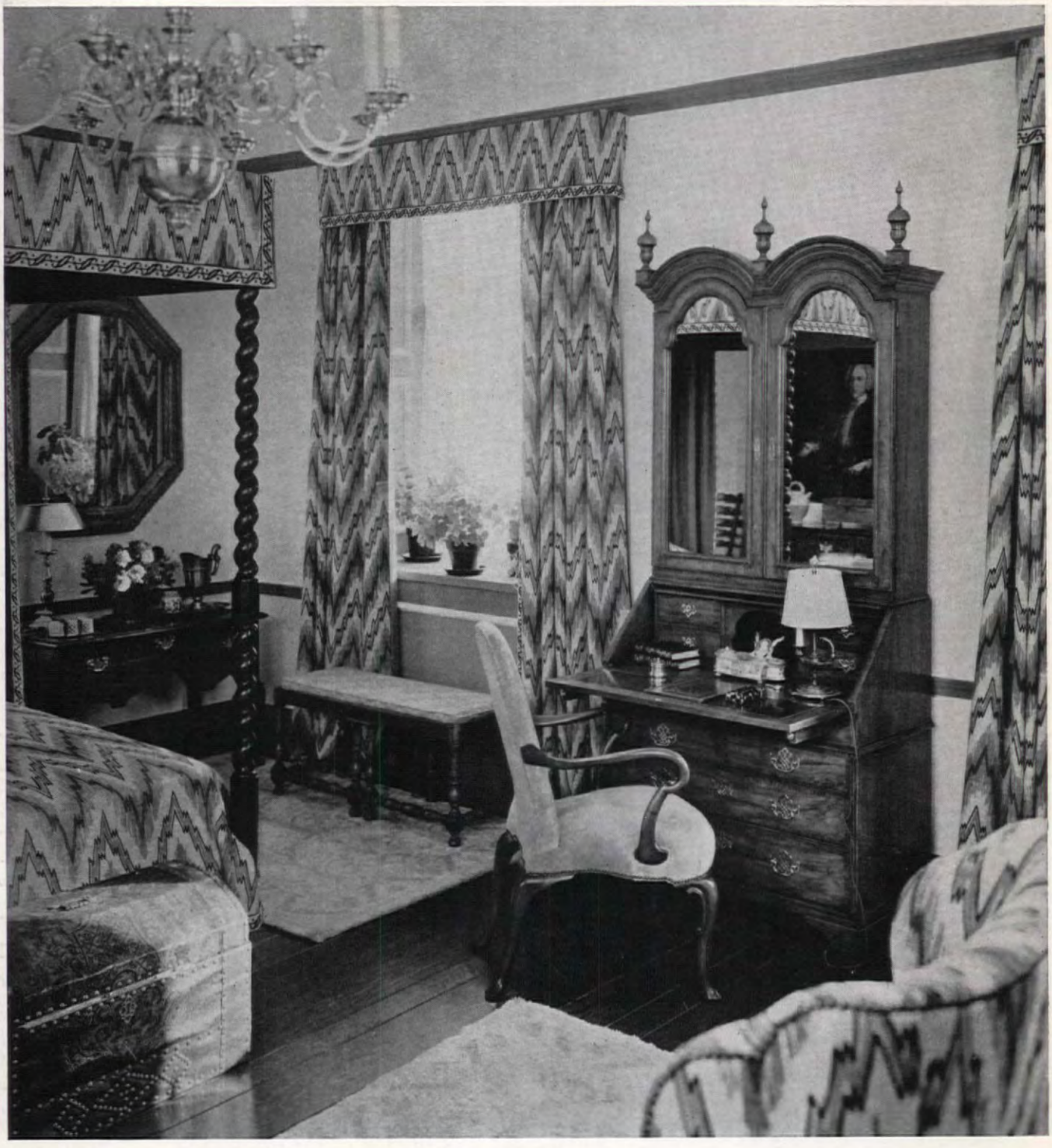
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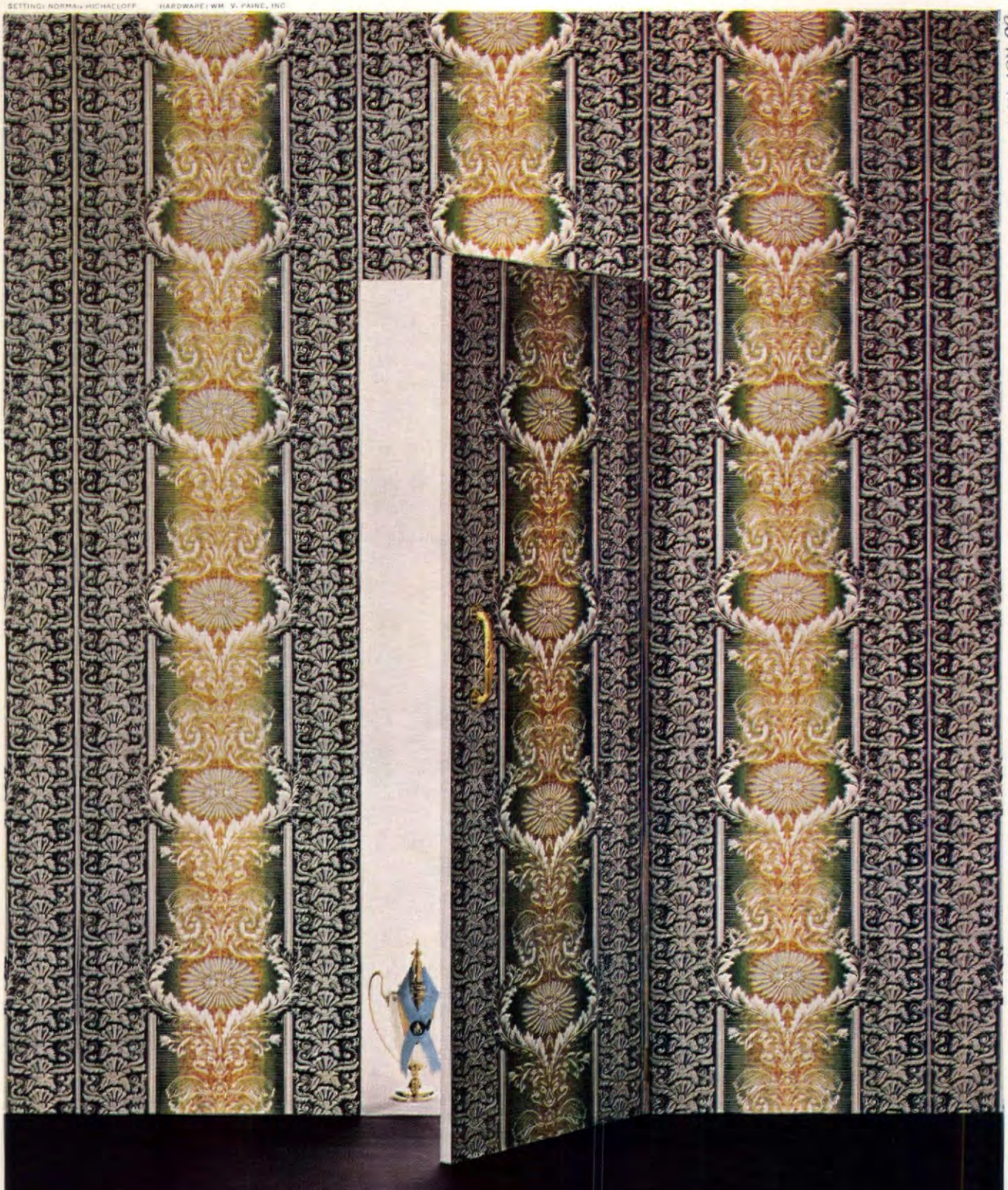
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