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March, 1968

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Volume CXXVII, Number 8

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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Ellen Keusch

Next month

N.S.I.D. Conference Preview, Palm Springs, with program, tour, portfolio of members' work . . . Contract Interiors features offices: The Illinois Bar Center in Springfield, by Skidmore, Owings & Merrill; the Hartford National Bank by Welton Becket & Associates; the Home Savings and Loan Association in Charlotte, North Carolina, by Brock Arms; and MGM's executive offices by Robert Modoff . . . B. Altman & Company is the subject of INTERIORS' first analysis-in-depth of retailers in the contract field . . . and a bountiful sampling of new office furniture. . . . Special Residential Interior: Phase 2 of a famous chameleon apartment.

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James Merrick Smith, F.A.I.D., of Coconut Grove, Fla., has been devoting a major portion of his time, during his current term of office as National President of the American Institute of Interior Designers, to the affairs and purposes of the Institute. His January 22nd address to 60 interior design students of the University of Georgia and Georgia State College (in a meeting sponsored by the Georgia



James Merrick Smith, F.A.I.D.

The role of the individual in modern society has been dealt with in Life Magazine. The most recent of these studies was reported on by Daniel Bell, Chairman of the Department of Sociology at Columbia, and Chairman of the American

Academy of Arts and Sciences' Commission for the year 2000. Mr. Bell's basic statement is that when the individual is called upon to comprehend so many new vistas which are departures from the past, the greatest challenge to all of us is the "change of scale" in our lives.

He cites the population explosion, urbanization, the constant bombardment with new ideas, new knowledge, new people, and with our very comprehension of the universe, concluding that "no longer will any child be able to live in the same kind of world his parents and grandparents inhabited."

Because of the everchanging concept of living as we adapt to technology, technocracy, and Chapter reported on page 20) contains very clear statements on what he believes regarding: 1. the predicament of modern society; 2. the role of the environmental professions in solving that predicament; 3. the challenge to interior designers to establish themselves as members in good standing of the environmental team. The greater part of the address follows:

scientific exchange, we find many social elements that must be reoriented. As he says, "as the world becomes more open to us, there is a greater hunger for experience, and a desire for change and novelty, and the search for sensation. Out of it comes the erosion of old creeds, to be replaced by a mingling of all creeds, and all styles, a jostling of primitive and classical modes. It is this syncretism of culture which so distinctively sets the rhythm of contemporary life, which underlies the restless feeling that afflicts so many individuals in their search for meaning in the contemporary world.

America, in its great drive for creativity, beginning with the American Revolution, has shown its disdain for the sacred and its willingness to adopt the rough and ready egalitarianism of American life with its lack of social castes and its respect for individuals' differences. In this land of opportunity and equal rights, individuals have left old anchorages, no longer follow inherited ways, are constantly faced with the problem of choice, and can no longer find authoritative critics to guide them. The compulsion to strike out on one's own and cut away from one's forbears, and even to surpass them, has been one of the richest of the sources of dynamism in American life. . . .

Yet, this individual seeks more than ever to become part of large groups of people of similar interests in order to achieve his ends. We have been

(Continued on page 150)

letters

Office Landscape, a comment by a leading office planner-designer

Congratulations to John Pile and INTERIORS for the excellent and thorough article on "Office Landscape" in the January issue. We read it with interest and believe that two of the major precepts of the "office landscape" practitioners deserve further investigation and may offer an insight into whether we are dealing with a new system or merely another style with a new look.

The statement that "abandonment of geometric planning leads to . . . savings in floor area . . ." is a generality of dubious validity. Certainly the nine plans used as illustrative examples in the article deny the universality of this premise since each shows a higher percentage of floor area devoted to "circulation" space than would have resulted with socalled "geometric planning". (This seems to be usually the case when the interior planning is "unrelated" to the building's perimeter and structural bay system.) Depending upon the cost of space, this can result in an expensive premium even for a certain functional gain in circulation efficiency. In any event, an important evaluation seems to have been overlooked. It is the comparison of the estimated man-hour cost savings (if any) due to shortened circulation lines against the extra cost of the additional gross area per person required.

One other major premise of the "Office Landscape System" bears the taint of subjective dogma. This is that "geometric arrangements of furniture and aisles are objectionable". Our experience indicates that the stated limitations of "geometric arrangements" (vague functional limitations and inflexibility) are oversimplified at best and, in any event, are not applicable to a high enough percentage of cases to warrant such a generality serving as a major planning principle. The authors of the "landscape system" seem to be trying to escape from a box into a straitjacket. (They also offer esthetic objections to "geometric arrangements", after their first catechism has stated that "the problem is not esthetic".)

None of the other premises materially conflicts with or adds to what all good planners have been doing, except possibly the tendency (both stated and apparent) to disregard "esthetics". (The use of a computer as an added technical aid, not an innovation in theory or system).

It is a catchy name though -- "Office Landscape".

Jack Freidin, A.I.A., New York, N.Y.

SLS remains autonomous

While Saphier, Lerner, Schindler, appreciates your reference to our interior space planning and design capabilities in the news item announcing that the firm is now a division of Litton Industries, we want to set the record straight on one point . . .

Saphier, Lerner, Schindler, Inc., is not part of any "package". As independent planners/designers/consultants, we are obligated to provide our best objective, creative judgments for clients in planning and in equipment to implement those plans. We have done so for more than twenty years. As an autonomous division of Litton Industries, encouraged to be vigorously independent, we will continue to do so.

Bernard Schindler New York, N.Y.

Sorry about the misleading choice of words. The trend now current in our economy for huge corporate complexes to acquire firms in the INTERIORS field in their effort to diversify, seems never to imply a loss of autonomy on the part of the firm acquired. In addition to the famous space planning and design firm of Saphier, Lerner, Schindler, Litton Industries is the owner of Lehigh Furniture Corporation

—which also definitely retains its autonomy. Another parallel case which has recently made news (see page 149) is that of Walter E. Heller & Company, which has just acquired the Art Metal/Knoll Associates complex, which of course includes not only the Knoll manufacturing enterprises but the Knoll Planning Unit, a major interior design firm.—Ed.

Student trainees

Bravo! for your ideas on Parental Responsibility (January Editorial).

As you already know, we at the Fashion Institute of Technology are delighted at the opportunity of supplying trained beginners to the industry each spring—and of course, experienced graduates the year round.

I am hopeful that this year, a greater number of employers will respond to our call by opening their doors to our graduating students, who will be ready to begin work on April 22nd. Not only does this enable novices to get an inside view of the industry, but it is certainly an excellent opportunity for employers to make use of creative and talented newcomers.

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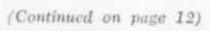
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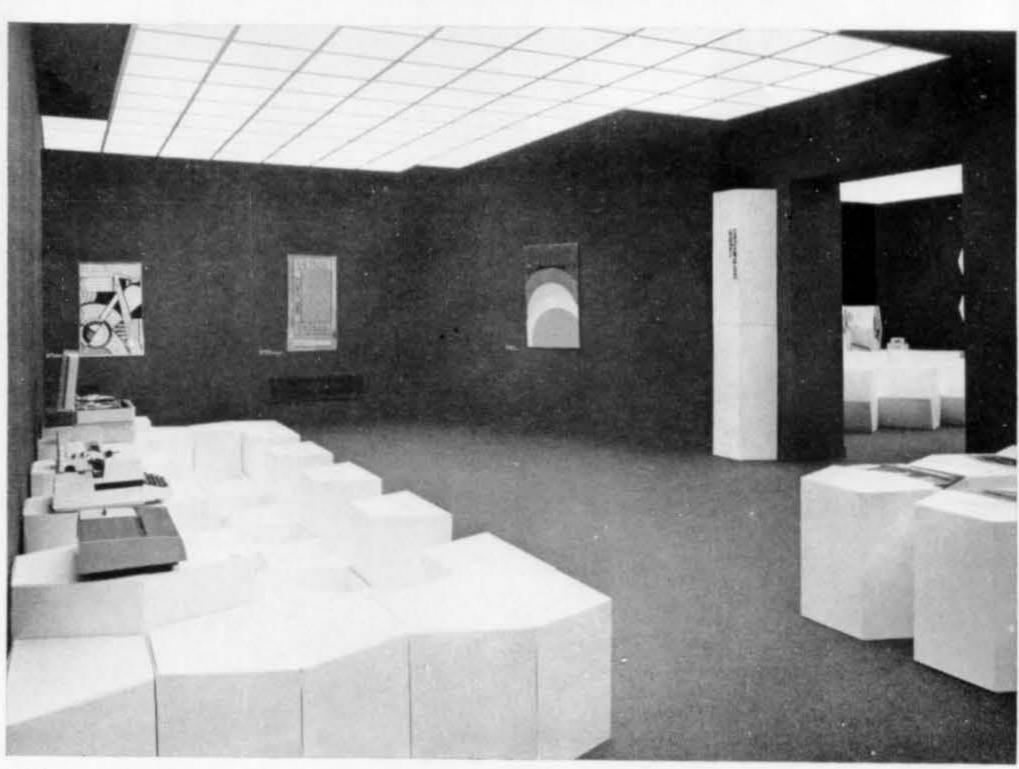
"Industrial Design" magazine show at Brooklyn Museum

Record crowds view good design chosen by editors

Coverage of the Annual Design Review conducted by Industrial Design magazine, companion publication of INTERIORS, has hitherto been limited to the trade press during the 14 years it has been undertaken by the magazine's editors. This year John Lee Newton, manager of the Brooklyn Museum's new Edward C. Blum Design Laboratory, felt the design selections should have a wider exposure. Consequently, a hit show was staged at the Museum in February that at times had waiting lines for admittance. At the close of the three-week stint, more than 27 thousand had come to see significant 1967 American designs that covered eight broad categories.

The criteria used by Industrial Design editors in making their selections from over 1,000 entries, were: appearance, use of material, production economies, ease of maintenance, and





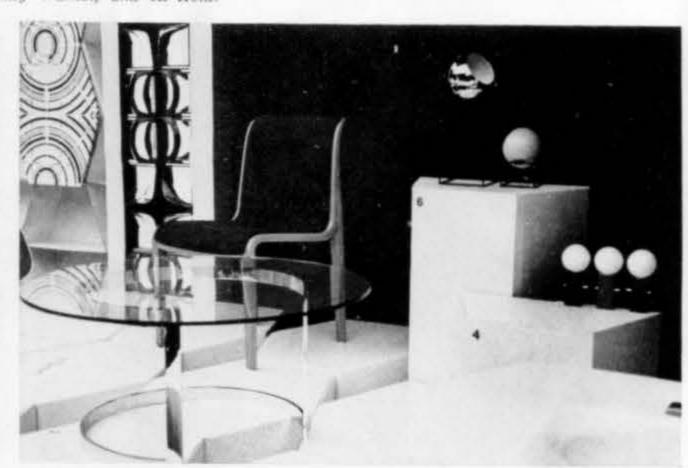
Exhibits at Design Review exhibition at New York's Brooklyn Museum were crisply mounted on corrugated display units from St. Regis Paper Company who collaborated on exhibit. Here, small business and industrial equipment is shown along with pop art posters by Roy Lichtenstein, Andy Warhol, and Al Held.



Gathered together with Design Laboratory manager John Lee Newton (back to camera) at opening reception for Design Review at Brooklyn Museum were, left to right: Guy Voyce, advertising manager of Industrial Design; Charles E. Whitney, publisher of Industrial Design; and Jim Mellow, the magazine's editor-in-chief. Foreground exhibit is golf eart with sports car styling from Cushman Motors.

Guests at reception circulate through packaging and graphics section that included propeller packaging and a monastery logo.





Exhibits, left to right: Two wallpapers designed by Kent Bedient for Connoisseur Wallcoverings; architectural glass panel by Peter Muller-Munk Associates for Pitts-burgh Corning; Neal Small's chrome and glass table; Knoll Associates' laminated oak frame chair by staff designer W. Stephens; tall and short reflector sphere lamp by E. Whiting for Raymor; and exposed bulb lamp by B. Curry of Design Line, Inc.

Designer Elsie Crawford stands with John Lee Newton beside molded fiber glass planter she designed for Architectural Fiberglass.





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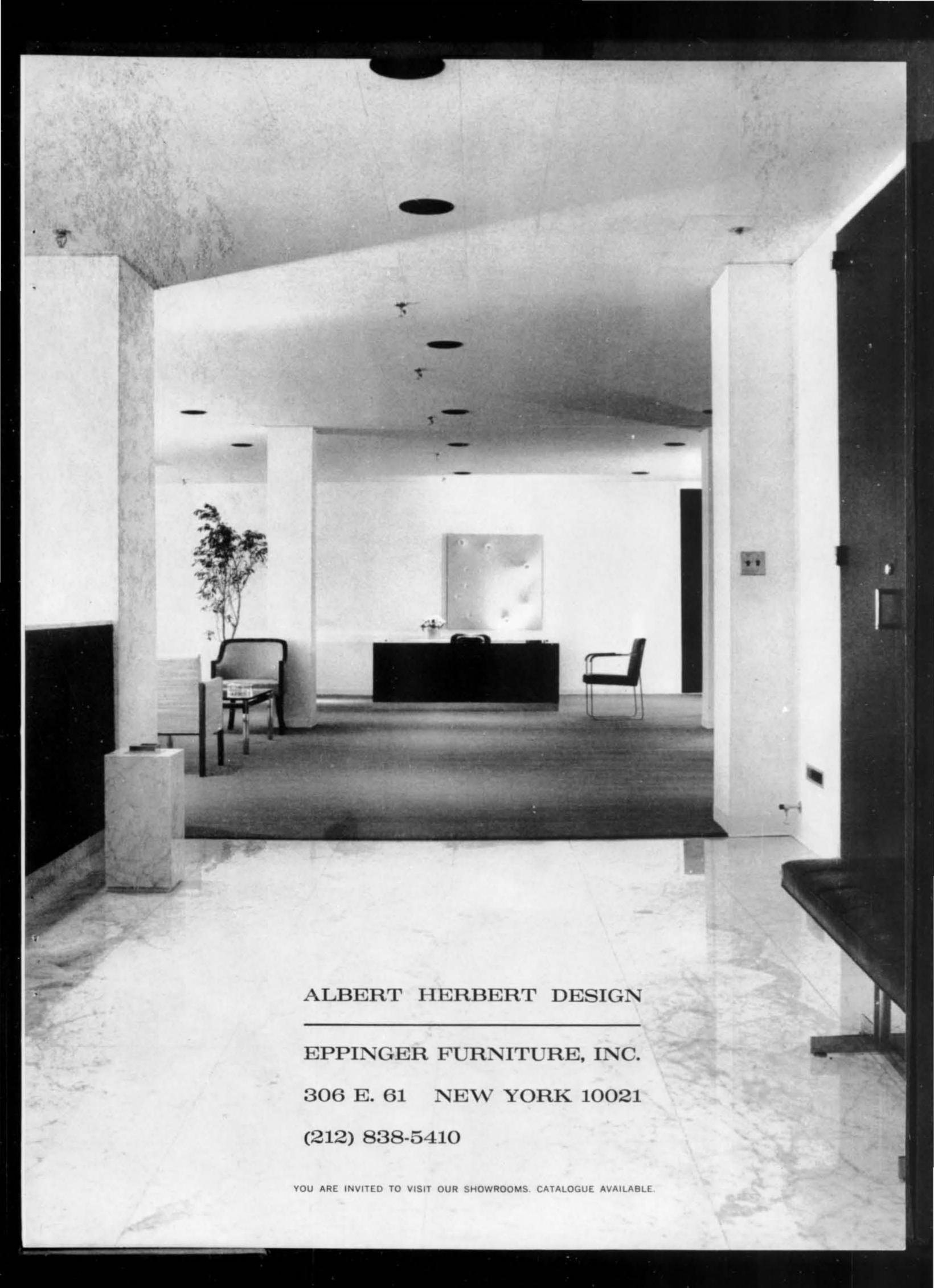


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news

Design Review (Continued)

inventiveness in design solutions. James R. Mellow, editorin-chief of the magazine, stated in an editorial: "The range of products considered is extremely varied—from sophisticated business machines to children's toys. In making our choices, we have selected forty-cent items like the drainage unit as readily as we have selected luxury appliances. The inexpensive design solution is as much a design task as is that of restyling a complex piece of medical equipment."

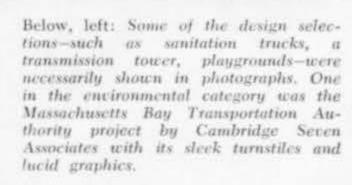
The show was creatively mounted in collaboration with the St. Regis Paper Company which supplied the corrugated display units.

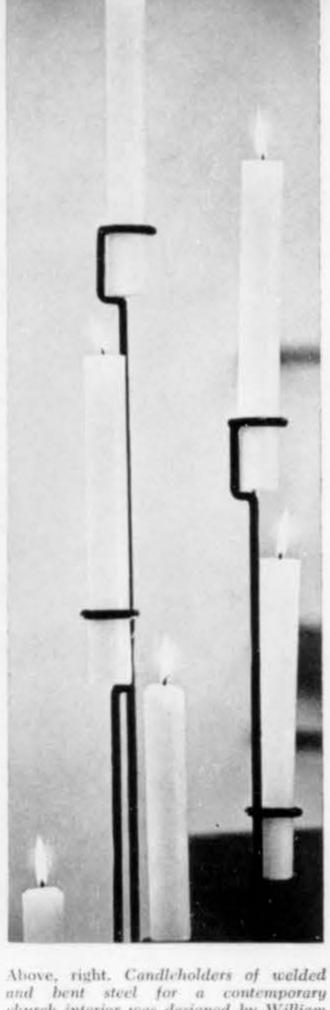
Design Review was the first design show at the Brooklyn Museum since an Italian exhibit some ten years ago. However, it presages others to come, as it was sponsored by the Design Laboratory that is now another great research source for designers in many different fields.

(Continued on page 16)



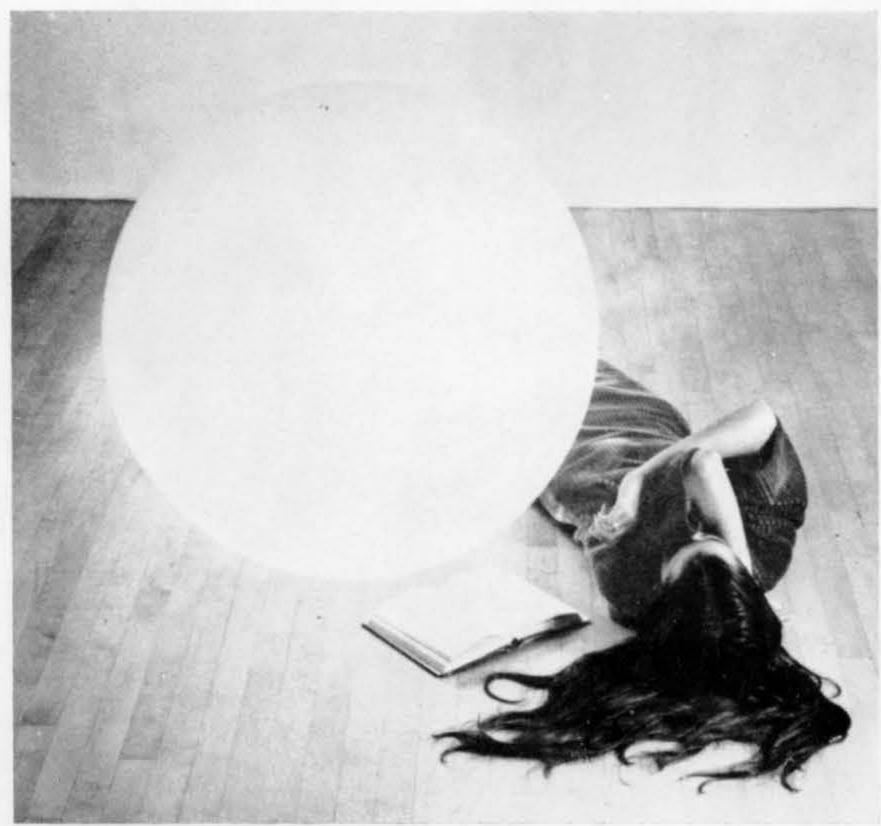
Above, left: A Design Review award in the environmental class fell on gemlike Paley Park, site of late Stork Club in midtown Manhattan, where 20-foot high waterfall masks street noises. Park, with chairs, tables, trees, was designed by Zion & Breen Associates; A. Preston Moore, architectural consultant. Four-inch granite squares pave ground.





Above, right. Candleholders of welded and bent steel for a contemporary church interior was designed by William Schickel of W. Schickel and D. Day for Blessed Phillipine Duchesne. Below: Gigantic globe lamp, 36 inches in diameter, made of transparent Lumaeryl plastic, designed by Paul Mayen for Habitat, Inc.







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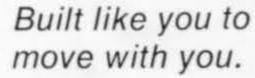




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U.S.A. Exhibit at 14th Triennale in work but needs contributions

Cornell Deckert committee chairman, Michael Lax exhibit designer

At the 13th Triennale of Milan, in 1964, the U.S. exhibition won a gold medal, thanks to the dedicated efforts of a committee headed by Jack Lenor Larsen, thanks also to the ingenious stretched fabric exhibition installation designed by Charles Forberg, and thanks as well to contributions of eash from a number of private and corporate donors who value this country's reputation in cultural affairs. The Triennale, of course, is one of the most prestigious of all international design exhibitions.

The committee appointed its own successors for the next Triennale, which will run from May 14-July 14. It is headed by Cornell Dechert, president of Art Metal and Knoll, and the exhibition designer is Michael Lax. The Triennale's theme, this time, is The Greater Numberin other words the environmental situation of everyman rather than of a few favored clients. The U.S. is homing in on the subject of urban environment, "In the Street" is its title, but the way it has been plotted, it will show interior, exterior, and transportation design. Mr. Lax 'has an unusual space to work with in the Milan Palazzo del Arte-30 by 50 by 80 feet, and he is doing fascinating things with multi-level displays, projections, and sound.

But money is needed—\$41,000 to be precise. The Graham Foundation has already pledged a donation, but more are needed.

Good design—in objects or ideas or environmental settings—is also needed. All kinds of buildings, street furniture, garden furnishings, transportation interiors, furniture, and equipment signs, lighting, are among the categories most needed.

Inquiries, contributions, sketches, photos, etc. should be addressed to U.S.A. at the Triennale, c/o Knoll Associates, 320 Park Avenue, New York, N.Y., 10022.

"Design Professions" program planned to inform students

California chapters of key associations will participate

The Northern California chapters of the American Institute of Architects, the American Institute of Interior Designers, the National Association of Interior Designers, the National Home Fashions League, and the American Society of Landscape Architects are jointly sponsor-

ing "Design Professions," a program aimed at acquainting design students with the professions related to environmental design, and also to further communications among these professions.

The program will take place at Fern Court in the Western Merchandise in San Francisco on April 26. George Rockrise, A.I.A., of Rockrise and Watson, formerly assistant to the director of the Housing and Urban Development program, will be the keynote speaker. Among other scheduled speakers are: Robert Marquis of Marquis & Steller, architects; Virginia Lewis, interior designer; and Charles Bassett of Skidmore, Owings & Merrill, architects.

Grand Rapids design group places research center in new public library

Memorial rooms commemorate furniture greats

A decade from now Grand Rapids, the oldest furniture market in the country, will be celebrating its centennial. Over the years town citizens, the 50year-old Grand Rapids Furniture Design Association, and the public library have compiled a superlative collection of rare and irreplaceable volumes on furniture and the related arts, said to be the finest in the country. Now, in Grand Rapids' new multi-million dollar public library, these books are assembled in The Furniture Design Room, pride of the Association. Other donations for the room came from leading furniture manufacturers and their suppliers.

The room's traditional furnishings and architectural detail resemble that of a residential library. Special bookcases designed by members hold the many unusually large volumes. A cornice-high 18th-century English bookcase in walnut, with Florentine glass-paned doors (see photo) was presented by Baker Furniture Inc. in memory of William Millington, the company's design chief for many years, who was also a long-time participant in design association activities. One wall of the room is hung with removable racks of various wood species, given by the Fine Hardwoods Association and finished by Kindel Furniture Company.

In this new home of the design association the furniture library continues to be a valuable research source for students of furniture and architectural design from all parts of the nation, even foreign countries, and for students at the local Kendall School of Design.

Two other rooms in the new library recall Grand Rapids'



Furniture Designers Room in new Grand Rapids Ryerson library was project of city's Furniture Designers Association and houses valuable reference volumes for designers and students.



Rare Book Room of new library is in memory of Hollis S. Baker; all furnishings by Baker Furniture, Inc. were contributed by his son and company president, Hollis M. Baker.



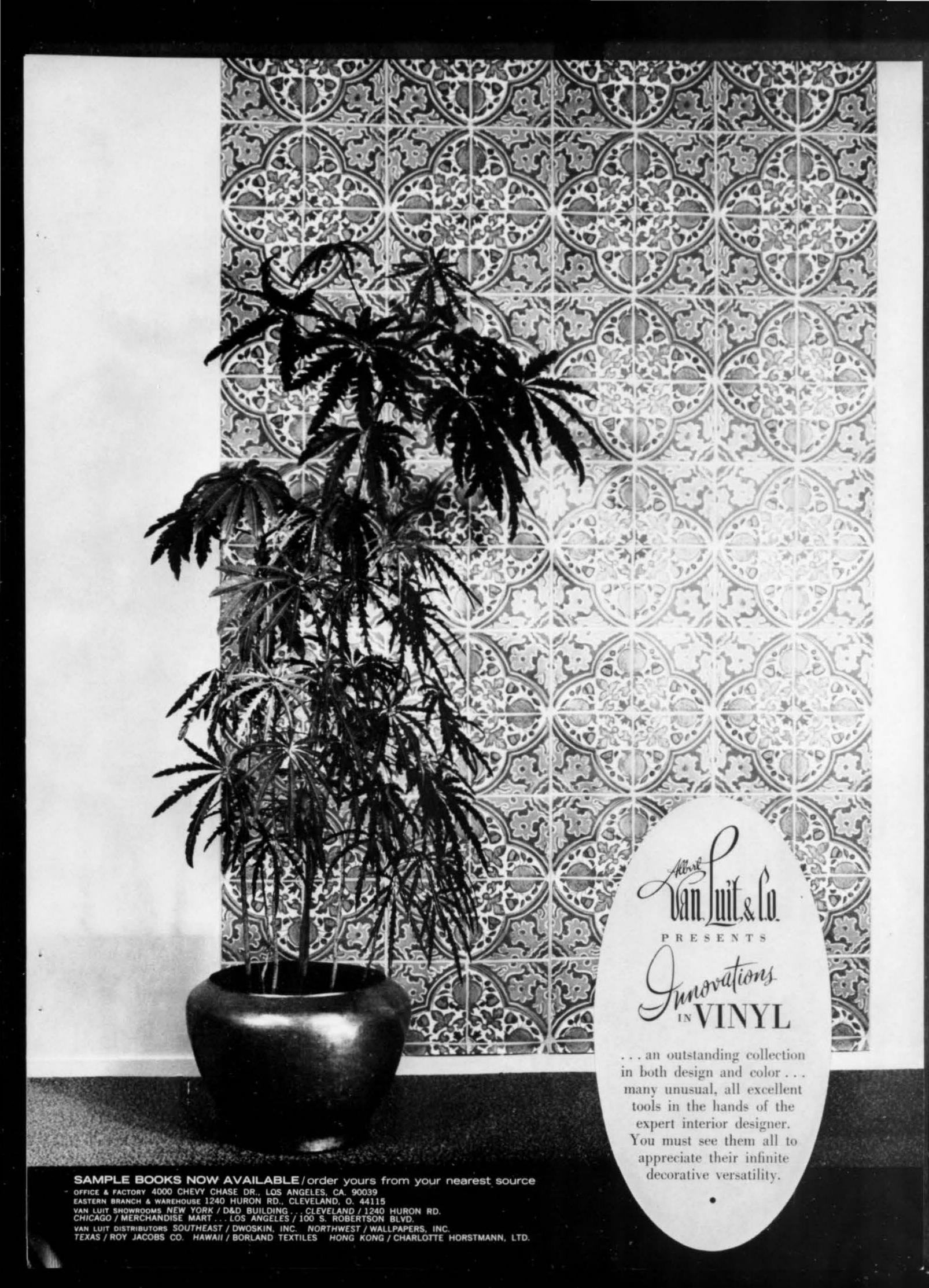
Music and Fine Arts Room in library was designed and furnished by Charles M. and Thomas G. Kindel as memorial to their father, Charles J. Kindel, violinist, and former head of Kindel Furniture Company.

historical place in the cultural life of the country. The Rare Book Room was contributed by Baker Furniture, Inc. in memory of Hollis S. Baker (who left a legacy to future generations with his book, Furniture in the Ancient World; Interiors, No-

vember 1966).

Furnishings for the Music and Fine Arts Room were contributed by Charles M. and Thomas G. Kindel in memory of Jessie M. Kindel and company founder Charles J. Kindel.

(Continued on page 18)



news

At the January Market

Promotional room settings by professionals

One of the drawing cards at the January International Home Furnishings Market in Chicago is "How America Can Live," a series of room settings by professional designers that not only beckons visitors to trade showrooms, but serves to sell the firms' new furnishings through prestige surroundings that buyers can emulate back at the home store or shop.

The sampling of rooms illustrated here were all in showrooms of furniture and floor covering firms in The Merchandise Mart. (Continued on page 20)



The mood is masculine in this living room for Directional Furniture Showrooms, Inc., where designer Verne R. Kastning mixes bold-scaled sofus upholstered in white raw silk and cotton; walls are painted to match natural leather on "are" chair. Sheepskin rug is black; fireplace is faced with vinyl tile.



A quiet retreat for a professor was subject for this room by Nancy Perkins, A.I.D., and Joan Fisher, designers for Myrtle Desk Company, Inc., who selected pieces from Myrtle's "Ashley Court" collection. The mahogany Chippendale-style hunt table desk and credenza are enriched by deep blue and gold color scheme.

This formal English drawing room, with Oriental rug and fine Lowestoft accessories, can double as a guest room. The design staff of Simmons Company uses one of the firm's Hide-A-Beds, upholsters it in moiré silk, and adds a tray-table for breakfast. Room's colors are celadon green, golds, yellow, with rust-red accents.





W. Stephen Ely, A.I.D., fills requests for "contemporary with reservations" in his setting for Erwin Lambeth, Inc., using the company's overscaled sofa and chairs entirely upholstered in deep gold suede. Rosewood accents table tops, moldings, dado, and strips on walls which are covered in floral stripe fabric.



John H. Stone III of Milo Baughman Designs provides ultra comfort in a setting for Thayer Coggin, Inc. Lush velvet print on sofa and two storage attomans is "espresso" brown, camel, orange; tufted chairs are in "espresso" velvet. Small storage table has lift-off zebra wood top; fake fur rug is camel white.



Harley Fox designed this setting for Rugcrofters, Inc. and also the rug in several pile lengths and a riot of smashing colors. Blow-up and plexiglass furniture and foil walls serve to focus attention on floor, Painting turning corner is by designer.



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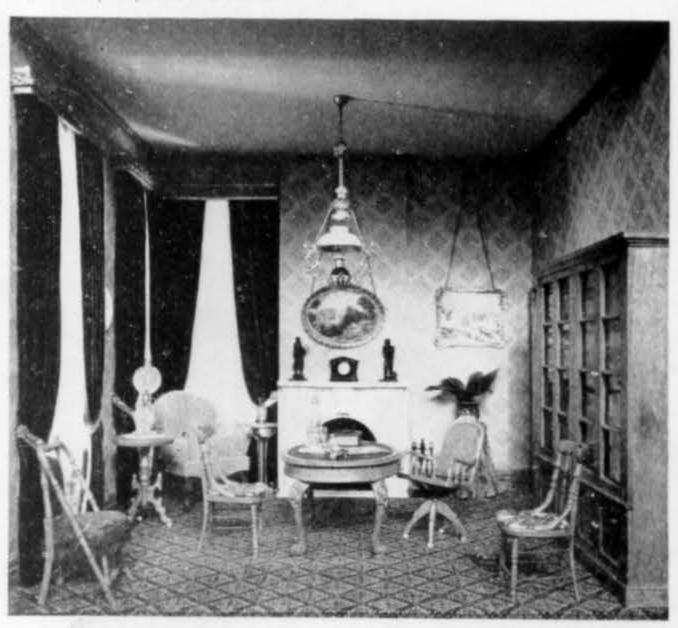


news



Above: Corner Drug Store: 1185-1905, One of 15 miniature room settings commissioned by Carson Piric Scott & Company of Chicago to commemorate Illinois' Sesquicentennial.

Below: Ulysses S. Grant's Library-Study, Galena, Illinois: 1865. Another miniature room being exhibited in Carson stores during 1968. Furniture is exact copy of original in post-presidential home.



Exhibition Notes

Contemporary Concepts of Clothing

Coming to New York's Museum of Contemporary Crafts (April 6-June 9) is a major exhibition, Body Covering, which promises to be as exciting as the usual fare that museum has been offering. The exhibition is being planned to "present an assembly of ideas and conceptual approaches to garments, from the highly individual imaginative points of view of artists to the perhaps more immediately applicable ones of several clothing designers, to the industrial technical achievements which widen the scope of possible ways of clothing the human body."

Art Nouveau in Chicago

The continuing revival of inter-

est in Art Nouveau is being noted by the Renaissance Society at the University of Chicago where an exhibition of Art Nouveau drawings and decorative arts is on view through April 19. National variations of the Art Nouveau style are illustrated in furniture (a table signed by Emile Galle, a desk, chairs, and sofas), in wallpaper, lamps, candelabra, glassware, crystal, copper, and jewelry. The drawings in the exhibition are from the Tiffany Collection loaned by New York's Metropolitan Museum of Art.

Inside the new Queen

An exhibition this month at London's Design Centre gave viewers their first glimpse of the interior of the new Cunarder Queen Elizabeth 2. The exhibition, QE2—A first look inside the new Cunarder, included full-size mock-ups of two

cabins, along with diagrams, models, and photographs of restaurants, bars, lounges, and other sections of the ship. Examples of the tableware, furniture, carpets, fabrics, wall-coverings, to be used in the new Queen were also on display. The Queen Elizabeth 2 is expected to make her maiden voyage early in 1969.

Retail stores

Carson Pirie Scott marks Illinois Sesquicentennial with miniature room settings

Chicago's Carson Pirie Scott & Company has taken a fond look backward in a captivating and nostalgic way as its salute to Illinois' Sesquicentennial this year. The store commissioned artist-craftsman Eugene Kupjack to create 15 miniature room settings that would portray historical highlights of Illinois' 150 years. Artist Kupiack is perhaps best known for his work on the American section of the famous Thorne Miniature Rooms at the Art Institute of Chicago, which took over three years to complete.

Grouped according to personalities, commerce, and social aspects of the times, the Illinois Rooms include Lincoln's law office in Springfield as it was in 1837; a typical farm kitchen circa 1850-1860; Carson's own

dry goods store as it looked in 1854; and the Palmer House Barber shop in 1878.

The rooms will be exhibited through the year in the 22 Carson Pirie Scott stores scattered through Illinois, ending in the Woodmar store in Hammond, Indiana, November 14-23.

Macy's and Stern's revamp furniture floors

Early this year (in virtually the same week) Macy's and Stern Brothers in New York opened new model rooms. Both stores had undergone architectural changes on their furniture floors to improve traffic flow and place added emphasis on model rooms and vignettes. The cube was very much in evidenceplaced alone to hold magazines, as single or multiple seating, or grouped to form bookcases and room dividers. Acrylic panels, hung from the ceiling, replaced more solid wall separations, and each store now has an art gallery adjacent to the furniture (Macy's launched London Arts last summer).

Over twenty model rooms were new at Macy's, and Pete Ross, N.S.I.D., the director of room display, has injected an abundance of sales appeal with his customary expertise. Macy's continues to promote the outstanding Milo Baughman de-



Above: Two settings by Milo Baughman for Thayer Coggin displayed at Macy's in New York. Loveseat in gray and white tweed; swivel chairs in silvery velvet in group at left. Adjoining setting on right is seen through suspended Flexiglas panel "walls."

Below: Baughman's "New Concept" collection at Macy's is predominently of rose-wood; chairs were designed by John Stone III of Baughman Designs.



In the Palladian Villa, one of four beautiful dining rooms at The Plaza Suite, the sommelier recommends a wine to enhance the atmosphere created by Carlton Bates Varney, President of Dorothy Draper & Co., Inc. of New York.

Executive Chef Georges Gourbault takes deep pride in his Pheasant Perigourdine

Good taste is International at The Plaza Suite in Buffalo

Pheasant Perigourdine . . . a roast pheasant served with truffles, pate de fois gras and artistry.

A gracious Plaza Suite table top of carefully coordinated dining pieces.

Hutton

Priscilla

The International Silver Company

Vintage

Hotel Division, Meriden, Conn. Makers of the most complete line of silverplate and stainless steel, flatware and holloware. Sussex, The Plaza
Suite's flatware pattern with
complimenting silverplated holloware
was selected by Service System Corp.
It was supplied by Ralyea, Inc.,
a Certified International Silver Dealer.

Rochelle

signs for Thayer Coggin that it first introduced three years ago. This season's crop is still low-key in color, made of the same exquisite woods, metals, and lush fabrics that the designer is noted for, and Mr. Baughman has given his group of rooms a visual separation by using acrylic glass between

Continuing its policy of presenting young talented designers (an international galaxy is on the way), one room is devoted to Neal Small's designs in Plexiglas—lighting fixtures, seating units, accessories. Elsewhere, Macy's traditional furinture department has been expanded and wears a new facade.

settings (see photo on page 18).

a big market building up for fine reproductions.

A.I.D.

Student field trip in Atlanta

Some 60 college students majoring in interior design at the University of Georgia and Georgia State College made a two-day tour of Atlanta homes and home furnishings showrooms in January, as guests of the American Institute of In-Designers' Georgia terior chapter. The students wound up their two-day field trip at a dinner meeting where they heard James Merrick Smith, national A.I.D. president, discuss The Interior Designer, a Natural Catalyst. Mr. Smith's speech is reprinted on page 6.

The students, according to a report from The Atlantic Constitution, were enthusiastic Memphis State University, and University of North Carolina. A \$500 cash award will be made to the winner at the Georgia chapter's annual meeting in late June.

Arnold Friedmann addresses A.I.D. in Baltimore

Arnold Friedmann, chairman of curriculum research for the Interior Design Educators Council, and associate chairman of the interior design department at Pratt Institute, addressed the Maryland chapter of the A.I.D. at the Sheraton-Belvedere Hotel in Baltimore on January 24. He spoke on the education of interior designers and its relation to the professional years.

N.S.I.D.

8th International Fabrics Fashion Show

The National Society of Interior Designers fabric firm trade members participating in the Society's 8th International Fabrics Fashion Show (at New York's Waldorf-Astoria, March 26) include: Robert Allen Fabries, Inc.; Belgian Linen Association; Bergamo Fabrics, Inc.: Henry Cassen; Carnegie Fabrics, Inc.; Celanese Corporation; Connaissance Fabrics, Inc.; Embassy Handprints, Inc.; Greeff Fabrics, Inc.; S.M. Hexter Company; House of Verde, Inc.; Kirk-Brummel Associates, Inc.: Knoll Associates, Inc.; Kravet Fabrics, Inc.; Boris Kroll Fabrics, Inc.; Jack Lenor Larsen, Inc.; Arthur H. Lee & Sons, Inc.; Leonardo Looms, Inc.; Monsanto Company; F. Schumacher & Company: Isabel Scott Fabries Corporation; and Stroheim & Romann.

As in the past, the collection of fashions was created by top American fashion designers, each using the fabrics of N.S.I.D. fabric firm trade members, and modeled by personalities in society, theater, fashion, and other fields.

The theme of this year's show -which will travel to cities in which there are N.S.I.D. chapters across the country-is "Brighton Pavilion."

26th N.S.I.D. chapter

The N.S.I.D. has formed its 26th chapter with members from Georgia, Alabama, and Tennessee. Officers of the new chapter, installed at a luncheon meeting in the Atlanta Merchandise Mart, are as follows: J. Rae White, Marietta, Georgia, president and member of the national board of directors; Mrs. Lillian Card, Nashville, chairman of the chapter board: Robert Separow, Atlanta, vicepresident; Mrs. Nadine Taylor, Nashville, secretary; and Mrs. Majorie C. Forbes, Atlanta, treasurer. Members of the chapter board of directors are Mrs. Sarl Gegall Chernau, Montgomery; Mrs. Eloise Pitts O'More,

Parker, Jr., Montgomery.

Nashville:

Regional conferences

N.S.I.D.'s board of directors authorized a request by the Connecticut Chapter to host a Northeast Regional Conference in September 1968 in Newport, Rhode Island. All chapters in the Northeast Region will participate.

and Charles

A Midwest Regional Conference to be hosted by the Kentucky Chapter in Louisville, November 15-17, has also been approved by the board.

Student members

At the N.S.I.D.'s board of directors meeting in Chicago in January, it was decided to adopt a policy whereby students of interior design or architecture may become N.S.I.D. student members pending final results of the interior design school curriculum study being conducted by the Interior Design Educators Council (IDEC). According to the new policy, students of interior design or architecture may become N.S.I.D. student members if they meet the following requirements: 1) attendance at an accredited 3or more-year full time professional school of interior design that issues a certificate of graduation or diploma. 2) attendance at an accredited college or university that issues a Bachelors degree in interior design or architecture. 3) attendance at an accredited college or university that issues a Bachelor degree, with a major in interior design or architecture.

This policy will apply to all new student applications only. Upon completion of the IDEC study, the Board will review the complete student membership policy.

N.H.F.L. National Conference

The 1968 National Conference of the National Home Fashions League will be held in Los Angeles May 9-12; headquarters will be in the Ambassador Hotel. Conference theme is "Tomorrow's Worlds from Today's Designing Women."

N.H.F.L. fellowship

The Southwest Chapter of the National Home Fashions League has established a fellowship up to \$2,500 for graduate study or research in the home fashions field. Women living in Texas, Oklahoma, Arkansas, Louisiana, New Mexico, Colorado, and Arizona are eligible, but "if a qualified woman is not available as an applicant, a man will be considered for the award."

Applicants should submit a personal statement in writing outlining educational, professional, and other qualifying background material; purpose, description, scope, and length



Living room dressed in "City Whites" by Don Russell for Stern Brothers-scotchgarded white velvet on copper-framed lovescats and sofa; Barcelona chairs with washable white Italian leatherette.

The totally redesigned floor at Stern's divides each section by color, and has been stocked with all new upholstered furniture. Don Russell, Stern's interior design director, chose "City Whites" as his theme for five new model rooms, rendered them airy and bright with House and Garden colors, added clever window shade treatments to the plentiful fenestration. While predominantly dressed in white, the rooms are made practical by the selection of stain-repellant fabrics, vinyls, acrylic carpets or rugs, and natural wood or plastic wall coverings. A number of upholstered pieces, designed by Adrian Pearsall for Crafts Associates, are exclusive with Sterns. Paintings from the store's art gallery often provide the colors of the room furnishings.

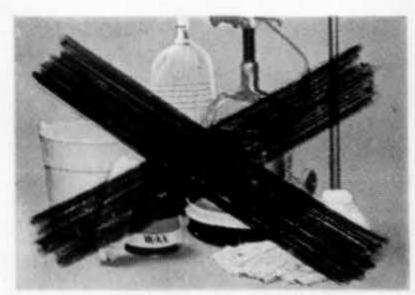
Most New York stores report they have antique buyers abroad now, or others recently returned. With fine old pieces scarcer than ever to find, the search has become a full-fledged scramble. There appears to be about the interior design field which, they all agreed, is growing rapidly and providing many opportunities for the ambitious and creative. "There is room for inventiveness and the resources are unlimited," is how Karen Lanier, a senior at the University of Georgia, put it.

Georgia chapter's 1968 student competition

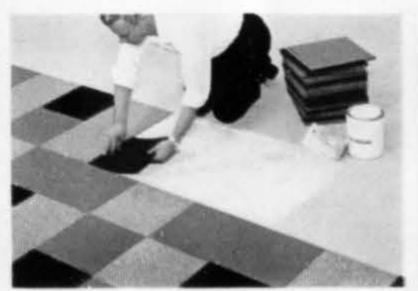
The Georgia A.I.D. chapter's active student program also includes an annual design competition. The project for the 1968 competition is to design a three-room suite in the new Atlanta Memorial Center—a room for the Atlanta Symphony conductor, an adjoining sitting room, and a room for the guest artist. Students from the following schools are competing in this year's competition: University of Georgia, University of Alabama, Georgia State College (which has a new interior design program under the Fine Arts Department), Auburn University, University of Florida, Ringling School of Art.



Now, Ozite Carpet Tiles! Soft, warm, quiet...no waxing, no polishing!



Save on maintenance. Ozite Carpet Tiles are more than attractive. They're downright practical. End costly waxing, buffing, wax-stripping. (One car dealer reports showroom maintenance savings paid for his carpet in 8 months!) Tiles are 12" squares with built-in rubber back. Made of stain-resistant, color-fast Vectra fiber. Dense, firm surface resists soiling. Not affected by mildew. Easy to vacuum clean.



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news

of projected study; and the choice of school with supporting reasons. The work must be done at the graduate level in an accredited college or university.

June 1, 1968 is the deadline for applications which should go to Miss Betty Watson, 1506 Commerce St., (Rm. 803) Dallas, Texas, 75201.

Pratt Institute Seminar in June

A summer seminar in Space Planning and Business Interiors, with a related workshop in lighting, has been announced by Pratt Institute's Division of Continuing Professional Studies. Connell Worden, lighting consultant, will conduct the lighting workshop scheduled for June 6 and 7. John F. Pile, independent design consultant, is coordinator of the space planning seminar to be held June 10 through 14. The dates were selected as a convenience for those planning to attend the Contract '68 exhibition in New York June 4 to 6. Further information may be obtained from Robert L. Klein, Director, Division of Continuing Professional Studies, Pratt Institute, Brooklyn, New York 11205.

Awards

Walnut Classics winners

Eleven walnut furniture groups and seven home entertainment units received 1968 Classics Awards given by the American Walnut Manufacturers' Association at Chicago Market time in January. Winners were chosen by a panel of editors and association executives from a list of 45 best-selling walnut units that had been nominated by furniture and music dealers throughout the nation.

Four of the furniture groups, also classics award winners three years ago, were the Brasilia Group designed by Mel Smith for Broyhill Furniture Industries, and Patterns 7 designed by Jack Cartright for Founders Furniture Company, both in the contemporary category; and Rue Chapelle designed by W. T. Baker and Carl Yancey for Davis Cabinet Company, and LeBonheur designed by Ray Sobota for Mount Airy Furniture Company, both traditional lines. Thomasville Furniture Company was cited for its modern Linear line by designer Dick Barr as was traditional Charlton Hall by Lubberts & Mulder.

Other furniture groups receiving Walnut Classics Awards were manufactured by Dillingham Manufacturing Company, Johnson-Carper Furniture Company, United Furniture Company, and West Michigan Furniture Company.

Competitions

Royalmetal 1968 student competition: airport interior

"Design of an Airport Ticketing Area and General Lounge"
is the challenge posed by
Royalmetal Corporation's 1968
student competition. Mr. D.
Dadourian, Royalmetal president, hopes it will stimulate
new interest in the design of
airport interiors.

While entry blanks have been sent to a large number of eligible schools across the country, the competition is open to matriculated students of any recognized school of architecture or interior design. A total of \$1.000 is offered in prizes.

Judges will be J. Gordon Carr of J. Gordon Carr & Associates, Architects; Rex Werner, senior director of system design for Trans World Airlines Inc.; and Ben Hellman, publisher of Contract magazine.

Deadline for entries is May 15, 1968. For entry blanks, write to Royalmetal Corporation, Department ADC., One Park Avenue, New York, N.Y.

International Design Study Tour planned for 1969

Success of the 1967 study tour Northern Europe prompted Richard D. Roselle, N.S.I.D., to announce the early development of the second such program for mid-June to mid-July of 1969. It is planned for college graduates of 1967 in architecture, interior and industrial design, and for young professionals in those fields, but will be limited to 30 members. Moscow and Leningrad have been added to the schedule that includes Scandinavian countries, Amsterdam and Paris.

Those interested should contact Mr. Roselle whose address is White-Henry-Stuart Building, Seattle, Washington.

"Cities in Context"

Theme of International Conference at Notre Dame

Arrangements are being completed for an international conference at the University of Notre Dame, March 31-April 3, "to consider the cultural, ethical, and natural qualities necessary for the advancement of urban society." The purpose of the event is to emphasize certain fundamental factors on which survival of urban societies depends, and to demonstrate the University's increasing concern with the physical improvement of living conditions in the United States and abroad.

"Cities in Context" has been arranged by The Department of Architecture, College of Engineering of the University. The roster of participants will be well known figures in politics, industry, education, journalism, and commerce.

Everett Brown forms Product Design Division

Interior design specialist and design consultant Everett Brown, F.A.I.D., has held an esteemed place in the profession for many years while his influence on American taste has extended from coast to coast. When he established his San Francisco studio in 1951, he commuted regularly to his other offices in Chicago and New York. His interior design assignments have covered top flight hotels and clubs, residences, and interiors and displays for noted department stores. As design and color consultant to the Grand Rapids Furniture Guild and leading interior furnishings manufacturers, Everett Brown Associates helped spread success among such firms as Owens-Corning Fiberglas, Uniroyal, Karastan Rug Mills, Bigelow-Sanford. Englander. Lackawanna Leather Company, and other interior furnishings firms in varied fields.



In a perceptive move, the firm, now consolidated Madison Avenue in New York, sought out one of England's rising designers, talented David Eskell-Briggs, who now heads the newly formed Product Design Division. For many years Eskell-Briggs has been a leading London designer of residential and contract interiors and custom as well as massproduced furniture. He recently founded Design Group Ltd. in Jamaica and The Town House in Montego Bay.

The division, operating as an Everett Brown Associates project, will design interior furnishings products in all categories such as furniture, fabrics, wall coverings, floor coverings, lighting, and decorative accessories. Already a new line of furniture is being created for the John Widdicomb Company of Grand Rapids.

INTERIORS has reported the work of Everett Brown many times in the past and looks forward to reporting the results of this new American and British design alliance.

People

Chandler Cudlipp Associates, New York contract interior design firm, has announced the appointment of John Dowling as president. Formerly treasurer and secretary, Mr. Dowling assumes the presidency following the recent death of Chan-

dler Cudlipp, with whom Mr. Dowling was co-founder of the firm . . . New project managers in the New York office of ISD Incorporated, international space design firm, are Patrick Reardon, formerly with Marshall & Merrett Architects of Montreal, and Gerard D. Van Vugt, Jr., formerly associated with the architectural office of Alfred Easton Poor . . . Leonard F. Parker, previously vice president for the Maxwell Company of Miami, has joined Henry End Associates of Miami and New York as president and a partner in the firm.

George Nelson, industrial designer, architect, and president of George Nelson & Company. has been appointed by the trustees of Boston's Museum of Fine Arts to serve as a consultant to the faculty of the Museum School of Art. Relationships between the traditional art school and a rapidly changing society will be examined with a view to possible changes in both curriculum and teaching methods . . . The H. Chambers Company, Baltimore interior and industrial firm, has announced the appointment of William L. Vernon, A.I.D., to the design staff . . . Leon Gordon Miller & Associates, Inc., Cleveland-based industrial design firm, has elevated Robert C. Shaw to senior vice president, and Oliver Boza to vice president.

Albert C. Martin and Associates, Los Angeles planning, architectural, and engineering firm, has elevated Tom Mason from chief interior designer to director of interiors . . . John Francis Isard, vice president and general manager of Delmonico's Hotel in New York, has been named chairman of the 53rd edition of the National Hotel & Motel Exposition to be held November 11-14, 1968, in the New York Coliseum . . . Katherine Coffey, director of the Newark Museum since 1949 and a museum staff member for 43 years, will retire on May 1. Her successor will be Samuel C. Miller, former assistant to the director of the Albright-Knox Art Gallery in Buffalo, New York . . . Alan Shestack, formerly museum curator of graphic art and acting curator of the Rosenwald Collection of the National Gallery of Art, has been named associate curator of drawings and prints at Yale University Art Gallery . . . Leon N. Weiner of Wilmington, Delaware, was recently elected chairman of the board of trustees of the National Housing Center, headquarters of the National Association of Home Builders in Washington, D.C. At the same time Paul M. Augenstein was elected vice chairman, a new (Continued on page 26) position.

The look is modern... The hotel is Atlanta's Regency Hyatt House... The chairs are THONET

ARCHITECT: John Portman of Edwards & Portman INTERIOR DESIGNER: Roland Wm. Jutras Associates, Inc.

A hotel that stands out as unique . . . ahead of its time . . . and beautiful in every way: That's the ultra-modern Regency Hyatt House in Atlanta, Georgia. To complement this architectural trend-setter, its designers chose Thonet chairs for the Polaris Room and the Club Atlantis.

Why Thonet? Because Thonet chairs not only look beautiful but stand up beautifully, too. For over 134 years the name Thonet has been the hallmark of quality and workmanship. A Thonet chair has more than just eye-appeal; it's specially engineered to withstand the constant stress of daily public use.

No wonder the architects of this sumptuous new hotel looked to Thonet with confidence. You can, too. Whatever your needs in contract furniture for hotel, restaurant, school, library, hospital or nursing home-remember Thonet offers you the most diversified selection in the institutional field-at a single, convenient source. Visit our showrooms in New York, Chicago, Dallas, Los Angeles, San Francisco, Miami and Atlanta.



Club Atlantis -

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Polaris Cocktail Lounge



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news

Hammel Green and Abrahamson, architectural and engineering firm of St. Paul, Minnesota, has opened a New York office at 329 Park Avenue South, Ronald W. Haase, A.I.A., is the partner in charge . . . Fiber-Jehu Inc. is a new design firm at 1133 Fifth Avenue, New York, formed by Audre Fiber of Audre Fiber Interiors, Inc. and Ronald G. Jehu formerly of Valerian S. Rybar Inc.

Commissions

Raymond Loewy/William Snaith, Inc. will design the newest Higbee Company branch store in the Great Lakes Mall shopping center in Mentor, eastern suburb of Cleveland. Construction is scheduled to begin in June with the opening date set for August 1969. Dalton-Dalton Associates are the architects.

As one phase of a corporatewide communications program for RCA, Ford and Earl Design Associates has been com-

undertake missioned to "Total Environment" design program for long-range interior planning. Under the direction of this Detroit-based design firm, RCA's entire network of offices and plants will undergo a collective face lifting and modernization. The first of this four-phase program-a study plan to establish long range objectives-is underway. To follow will be space planning to establish new space standards; establishment of new furniture and furnishings standards; and finally, the execution of the design according to the "master plan."

Designer Tom Lee is again proceeding with his original interior plan for the new hotel rising on Burbon Street in New Orleans now that the building has reverted to its initial management, Hotel Corporation of America, and construction has resumed. Curtis and Davis are the architects in consultation with Koch and Wilson, specialists in the architecture of the Vieux Carre. Both these New Orleans firms are working closely with Tom Lee Ltd. to incorporate historic authenticity in the hotel's design while providing elements to entice tourist trade. Tom Lee Ltd. is also completing the 25-story President Hotel in the Union of South Africa, and in New York continues renewal of the Navarro Hotel.

Parvin/Dohrmann Company of Los Angeles has received the commission for interior design, furnishings, and kitchen installations for the Beverly Crest Convalescent Hospital in Los Angeles scheduled for completion this May at a cost in excess of \$3,250,000 . . . Albert Parvin & Company of Los Angeles has been awarded a contract to redesign, refurnish, and decorate the newly named Lancers Inn of the Los Angeles Biltmore Hotel, formerly the Grill Bar, and will retain the familiar architectural features of its original designer, architect Leonard Schultz. The hotel is undergoing a multi-million dollar rehabilitation program.

Western Contract Furnishers of Fresno, California, has been awarded the \$70,000 furnishings contract for Modesto's new Pine Cone Inn Motor Lodge in Fresno. The motel's architects and interior designers are Harada and Meu, A.I.A., of San Francisco. The San Jose, California, office of Western Contract Furnishers has been named to provide interior design and furnishings for new dormitories, faculty residences, and student buildings, now under construction, for The College of the Virgin Islands in St. Thomas.

Roland Wm. Jutras, N.S.I.D., I.D.S.A., has been named designer of the 1969 "Rooms of Tomorrow," idea interiors for the hotel/motel industry, to be presented at the 52nd National Hotel & Motel Exposition at the New York Coliseum November 11-14, 1968. Mr. Jutras, for seven years director of design and architecture for the Hotel Corporation of America, is president of his own Boston firm for architecture, space planning, and interior design for the hotel and restaurant field.

Morganelli-Heumann and Rudd, Architects, Los Angeles/ Seattle-based firm, has been retained as interior designers and planners for an extensive alteration and redecorating project for the Saks Fifth Avenue store in Beverly Hills, California.

dates

Richmond, Virginia.

Through April 10. Craftsmen USA. Exhibition presented by American Craftsmen's Council. The Museum of the Philadelphia Civic Center, Philadelphia, Pa.

Through April 19. Art Nouveau exhibit. Renaissance Society of the University of Chicago, Chicago, Illinois.

March 17-21. Western Arts Conference 1968 sponsored by the National Art Education Association. Chase Park Plaza, St. Louis, Missouri.

March 24-27. Philadelphia Gift Show. Hotel Benamin Franklin, Philadelphia, Pa.

March 26. N.S.I.D. International Fabrics Fashion Show Luncheon. Waldorf-Astoria Hotel, New York.

March 31-April 3. Cities in Context—International Conference. Center for Continuing Education, University of Notre Dame, South Bend, Indiana.

March 31-May 12. California Design 10. Pasadena Art Museum, Pasadena, California.

April 2-4. Trade Exhibition '68 by Interior Designer's Institute of Manitoba, Canada. International Inn, Winnipeg, Canada.

April 3-7. Arizona Home Beautiful Show. Arizona Veterans Memorial Coliseum, Phoenix, Arizona.

April 6-June 9. Body Covering. Assembly of ideas and approaches to garments. Museum of Contemporary Crafts, 29 West 53rd Street, New York.

April 6-October 6. Hemisfair, 1968 World's Fair, San Antonio, Texas. April 13-May 5. Metal: Germany. Cranbrook Academy of Art, Bloomfield Hills, Michigan.

April 15-May 13. Visionary Architects of the late Eighteenth Century, Metropolitan Museum of Art, New York.

April 19-21. Home Furnishings and Garden Show. Westchester County Center, White Plains, New York.

April 19-26. Southern Furniture Market. High Point, North Carolina.

April 20-27 35th Annual Historic Garden Week in Virginia,

April 23-25. Southern Exposition for Hotels/Motels/Restaurants.
Atlanta Civic Center, Atlanta, Georgia.

April 23-May 26. Design West '68. California Museum of Science and Industry, 700 State Drive, Los Angeles.

April 26-May 18. Showcase of Interior Design. Turn-of-century mansion completely redesigned by 27 A.T.D. members; sponsored by Pasadena Junior Philharmonic Committee to benefit Los Angeles Philharmonic Orchestra. 1230 South Oakland, Pasadena.

April 27-May 19. Fiber, Fabric and Form. Huntsville Art League Huntsville, Alabama.

April 29-May 1. Interior Designers Conference—Commercial and Industrial. General Electric Lighting Institute, Nela Park, Cleveland, Ohio. April 30-May 4. National Society of Interior Designers 5th National Conference. The Spa, Palm Springs, California.

May 2-3. Two Day Market. Los Angeles Home Furnishings Mart, Los Angeles.

May 9-12. Annual Conference - National Home Fashions League. Ambassador Hotel, Los Angeles, California.

May 15-July 14. Fourteenth Triennale di Milano. Milan, Italy.

May 18-26. National Antiques Show. New Madison Square Garden,

New York.

May 20-23. 49th Restaurant-Hotel-Motel Convention and Educational Exposition. International Amphitheatre, Chicago, Illinois.

June 1-June 30. Visionary Architects of the late Eighteenth Century.
Chicago Art Institute, Chicago Illinois.

June 4-6. Contract '68. New York Coliseum, New York.

June 6-7. Lighting Seminar. Pratt Institute of Technology, Brooklyn, New York.

June 10-14. Space Planning Seminar. Pratt Institute of Technology, Brooklyn, New York.

June 16-22. International Home Furnishings Market. American Furniture Mart, Merchandise Mart, Chicago, Illinois.

June 16-22. 18th International Design Conference. Aspen, Colorado. June 23-27. New York China and Glass Show. New York Coliseum. June 23-27. New York Lamp and Home Furnishings Show. New York Coliseum, New York City.

June 23-29. The American Institute of Architects annual convention. The Memorial Coliseum, Portland, Oregon (June 23-27); and the Ilikai Hotel, Honolulu (June 28-29).

June 24-28. 225 Fifth Avenue Early Bird Market. 225 Fifth Avenue, New York.

June 29-30. Design IV Seminar: Los Angeles District Chapter, A.I.D., U.C.L.A. extension, Lake Arrowhead, California.

July 7-12. Dallas summer Market. Dallas Market Center, Dallas, Texas.

July 8-12. Southern Furniture Mart. High Point, North Carolina.
July 14-19. Los Angeles Summer Market. Los Angeles Home Furnishings Mart, Los Angeles.

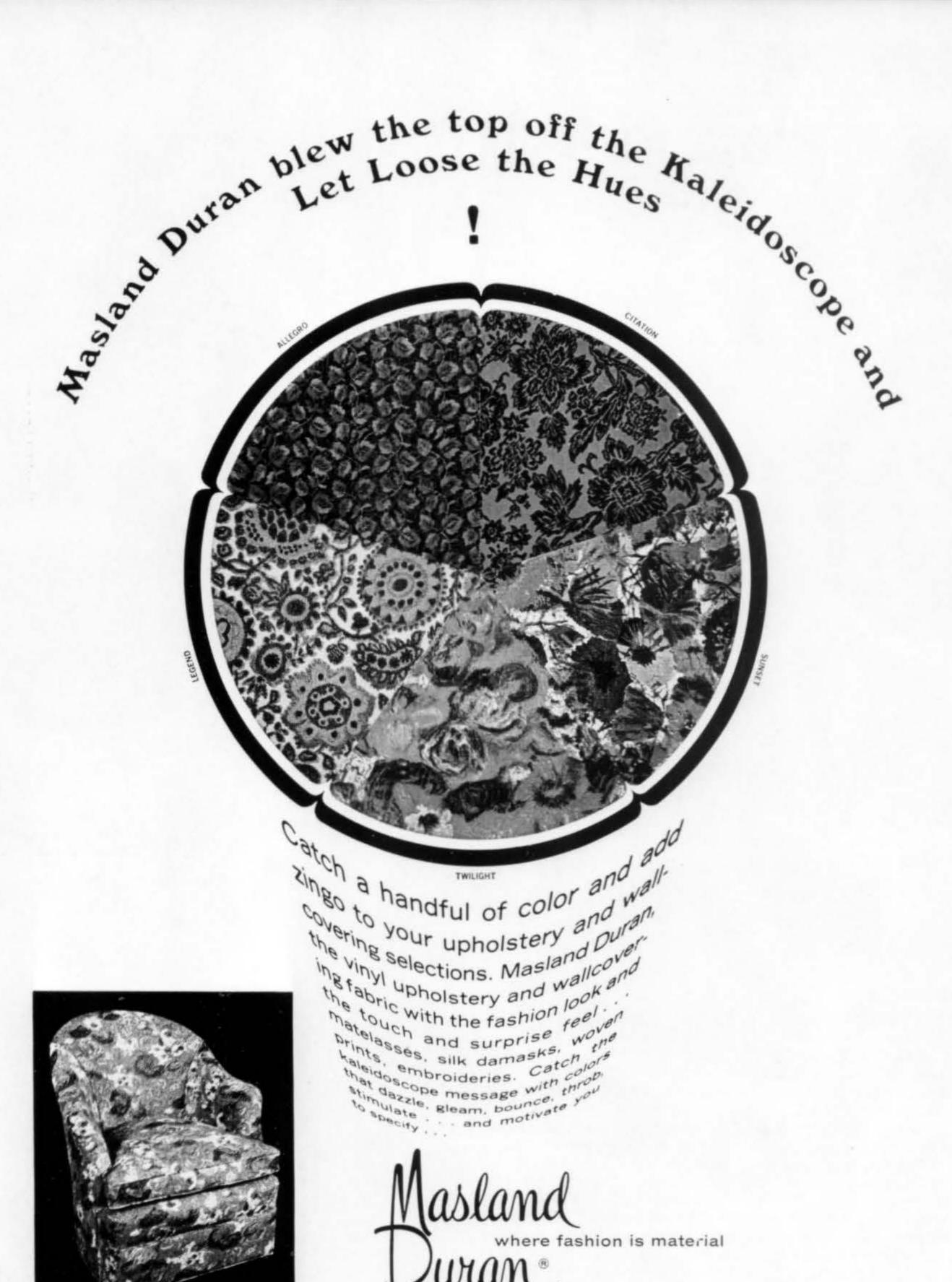
July 15-19, Atlanta Summer Market, Merchandise Mart, Atlanta, Georgia.

August 18-23, 225 Fifth Avenue Fall Market, 225 Fifth Avenue, New York.

September 8-11. American Institute of Interior Designers — 37th Annual Conference. Century Plaza Hotel, Los Angeles, California. September 13-15. International Housewares and Hardwares Fair. Cologne, Germany.

September 14-18. International Woodworking Machinery & Furniture Supply Fair. Kentucky Fair & Exposition Center, Louisville, Ky

September 21-29. American Home and Better Living Exposition. New York Coliseum. New York City.



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market



1. Foreground: two cube chairs. Background: arm sofa

"Cube Group"

(1,2,3,4) HERMAN MILLER, INC., Zeeland, Michigan. What you see is a handsome, "gutsy" group of eminently comfortable wood-and-leather seating for offices, and public areas. Actually the pieces in the "Cube Group" are variations, revised and upgraded, on the famous George Nelson chair created for the firm several years ago.

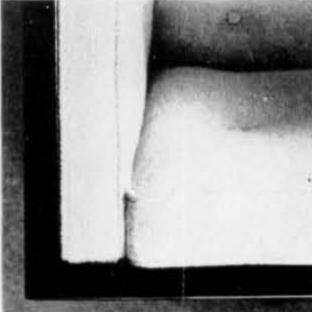
Frames of blonde grainy ash or lacquered black ash are used to contrast with leather, Naugahyde or fabric. Desks and table frames can combine oiled or lacquered black ash with rosewood; their tops can be black laminate or Naugahyde. Two cube chairs in the foreground and the arm sofa in the background (1) show off their stark black leather upholstery against blonde ash frames. In photo (2)

the lacquered black ash frames of the same cube arm chairs are a great foil for Herman Miller's new all-wool "Desert" fabric in off-white. Detail of an arm chair (3) shows the joining of the frame, and (4) shows the Cube Group desk, 29" high x 74%" wide x 311/2" deep. With four drawers and a file drawer, it combines black lacquered ash and rosewood, or oiled and black ash. The top can be rosewood, black laminate or Naugahyde. The tilt-swivel desk chair covers a polished aluminum base with leather. Hiding behind the desk is a credenza of the same dimensions; its shelf sections have hinged doors, and it also has regular and file drawers. Compartment interiors are oiled ash; otherwise, it combines the same woods as the desk.

(Market continued on page 30)



2. Cube arm chairs with lacquered black ash frames



3. Detail of frame of cube arm chair



4. Foreground: Cube Group desk. Behind it: the credenza



NOW ON STRIPPABLE VINYL WALLCLOTH

Created by internationally known artists, the superb scenics in this collection, such as Pillement, shown above, will bring new charm and beauty to a wide variety of interiors. Printed in permanent vinyl colors on Birge "breathable" wallcloth re-inforced with

Dacron® polyester fibers. Soap-and-water Washable • Scuff Proof • Cellulose Tape Proof • Stain and Grease Resistant • Mildew and Fungus Proof • Strippable • Exceptional Flame Rating. Contact your distributor for complete information and sample books.

A Treasury of Lasting Beauty

THE BIRGE COMPANY, INC., BUFFALO, N. Y. 14240



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market

(Continued from page 28)

Superior wall units

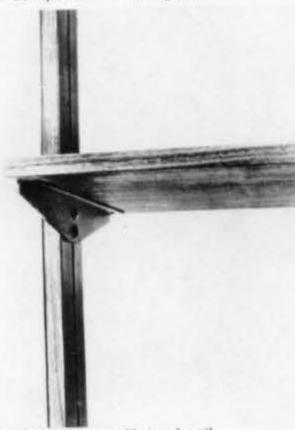
(1,2,3,4,5) HARDWOOD HOUSE, INC., 10 St. James Street, Rochester, New York, is an old firm with a new concept in wall units. Formerly a custom shop, the company now offers basic stock items along with custom units in custom sizes, all made, assembled and finished on the premises. (You need only a screwdriver and level for installation.) The free-standing Component Wall System in three finishes of walnut (1), also comes in three basic styles: free-standing unit, pole system unit, and wall-hung unit with wall cleats. All poles are surfaced with black anodized aluminum (2) in lengths up to 124". A unique continuous thread extruded into the pole permits shelves and cabinets to adjust to any height (2), (3). One hundred individual cabinets in contemporary or traditional styles, in various sizes, can be introduced into the shelving. The units are excellent for specialized and demanding institutional installations. A library shelving line for really professional library installations is being introduced, complete with special components.

And the wall systems aren't all. Executive "L" Accent Desks (4) and credenzas have such special features as solid walnut edge banding, extension slides for all drawers (heavy duty for file drawers), and optional plastic tops. Other options are center drawers, dictation slides, stationery inserts and locks on all pedestals. Credenzas have variations of drawer and door cabinets. A "Citation Series" of executive and secretarial desks and credenzas comes in rosewood, teak and oak. And conference tables, now in walnut, can be ordered in oak. Shown with polished chrome leg base (5), the tables can also have a rectangular or round wood leg base with lower center rail (constructed with mortise and tenon joinery for rugged stability). In standard sizes up to 24 feet, any size in custom.

(Market continued on page 32)



1. Component Wall System



2. Pole System Unit, detail



3. Detail of cabinet on pole



4. Executive "L" Accent Desk



5. Conference table with chrome leg base



FLAIR® patterned PLEXIGLAS® inspires fresh design ideas

Large vari-colored, gleaming mobiles—an exciting example of the use of FLAIR patterned PLEXIGLAS acrylic sheet. These spectacular, decorative shapes are just one indication of the broad scope of designs possible with this versatile new material from Rohm and Haas.

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King of Prussia Plaza, King of Prussia, Pa. Architects: Evantash & Friedman, Philadelphia, Pa. Interior Design: Cope, Linder and Walmsley, Philadelphia, Pa.



market

(Continued from page 30)

Sculpture in glass

THE WILLET STAINED GLASS STU-DIOS, 10 Eastmoreland Ave., Philadelphia. For the Dutch sculptor, Carlo Andreoli, glass is the most exciting medium in which to work. Each artist, he feels, discovers his own material, and his was glass—the unexplored material.

In 1961, at the age of 16, Andreoli was an art school dropout. To make a meagre living while sculpting, he took an advertised job with the Amsterdam glass studio, Van Tetterode, a commercial firm making decorative objects. Although the baubles he designed bored him, he was fascinated by the modern fusing techniques used—methods for the transparent fusing of sheets of glass or glass with other materials—which he learned there.

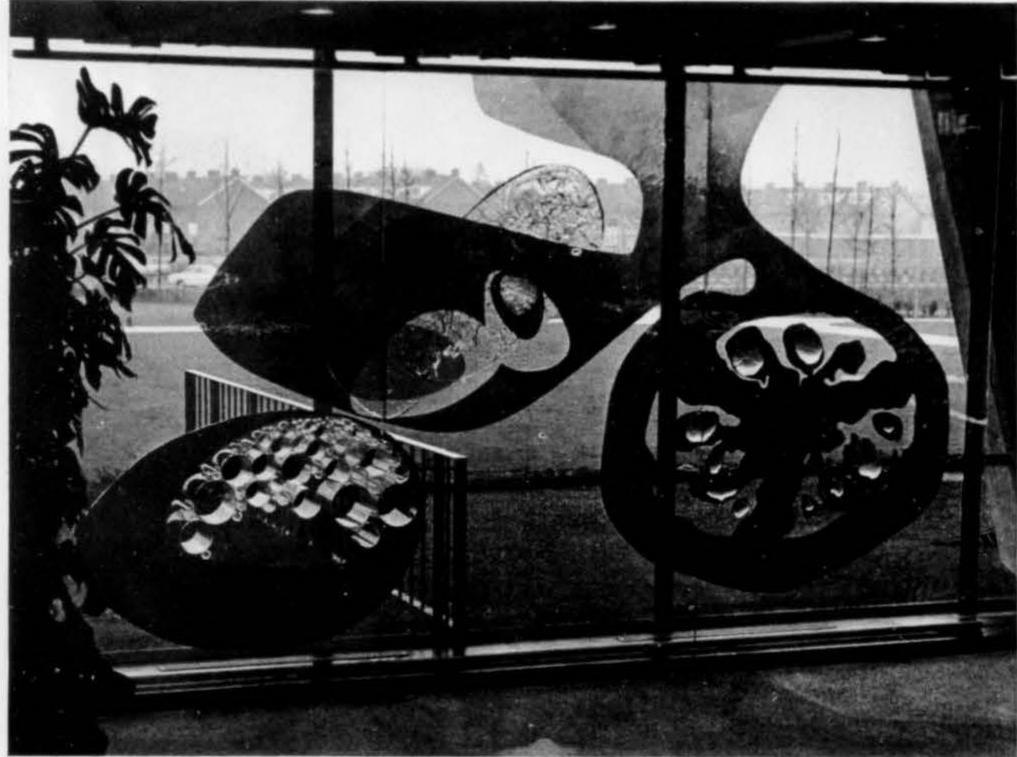
In 1962 he opened his own studios and within a year received several serious commissions for window walls. Probably one of the most exciting was a job from Philips for its electronic exhibitions building.

Andreoli is presently working and teaching his fusing techniques to the stained glass company, Willet Studios in Philadelphia and with assistant, Louis LaRooy, is working on several commissions. One is for Harrison and Abramovitz. He is also experimenting in what he calls glass environments - room enclosures of glass for various moods or for display. Scale models of several are in the "Architectural Glass" exhibition, Museum of Contemporary Crafts, 29 West 53rd Street, New York.

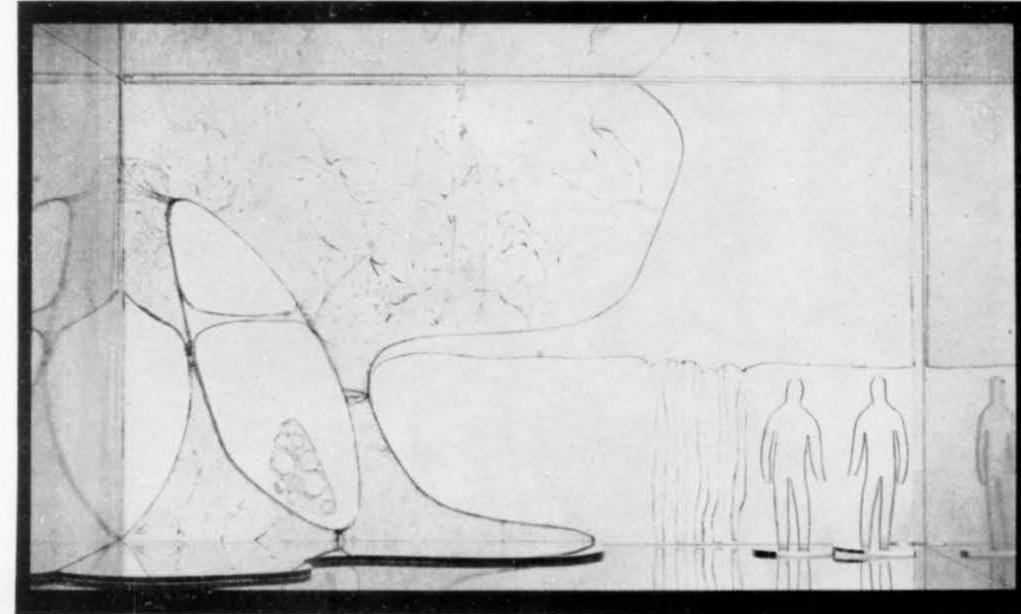


Louis LaRooy

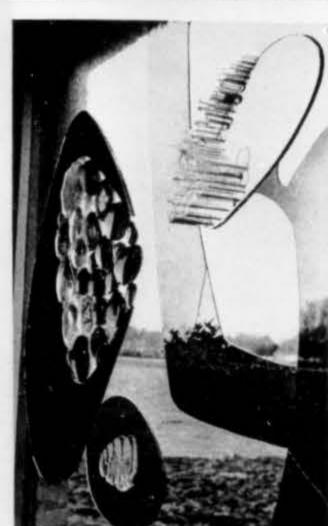
Carlo Andreoli



Window wall installation in Philips building, Eindhoven, Holland



Model for glass environment



Dimensional detail of a window

(Market continued on page 34)

SEQUOYAH

CARPET MILLS

introduces the new "Andrew Carnegie" carpet of Zefkrome E.S.P.*
for a great public appearance

Zefkrome acrylic, Engineered for Superior Performance, creates the impressive new carpet for public places. The innovations in beauty and wear are unique to Zefkrome. Color: multichromes, a new concept developed for greater clarity and variety. Durability: Zefkrome has wear tests behind it of 2 million footsteps, equal to 54 years. It is stronger than other acrylics by as much as 50%.

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Dirt resistance: Zefkrome is a circular cross section acrylic fiber that doesn't hold soil the way other acrylics do. The new Sequoyah carpet is also moth and mildew proof. Everything about it adds up to quality. Please address all inquiries to: Chuck Purcell, Sequoyah Mills, Anadarko, Oklahoma



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Specifications.
70% Zefkrome acrylic, 30% modacrylic.
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8 1/4 tufts per inch
available in 12' and 15' widths
Colors: Natural (1), Avocado (6),
Red (7), Burnish Gold (8),
Aqua (11), Lime (26)

market

(Continued from page 32)



Custom benefits

AMERICAN NEEDLECRAFTS, 979 Third Avenue, New York. Although the apparent activity of this ground floor showroom is sales from a huge stock of bedspreads, curtains, draperies, comforters, swags, and pillows, plus a roster of fabrics by the yard, the hidden benefits for interior designers are the marvelous services that American Needlecrafts offers. Few companies of its type are equipped to offer such depth or scope (within a feasible price range) for its custom products. Bed spreads may be ordered in plair. fabrics quilted with a choice of hand guided free-form patterns or in patterned fabrics with an outline quilting. Matching draperies can be made to specification, or matching fabric by the yard supplied. Both draperies and spreads are lined with a fine grade sateen. For large scale custom or contract orders special fabries can be woven and for contract orders, curtains and draperies installed on premises.

American Needlecrafts has in its employ women in its Greensburg, Kentucky mills who still hand sew a fine seam. They have kept alive the early intricate and delicate art of silk trapunto. This is the true trapunto whereby colored silks pad the pattern just under the surface of the bedspread or pillow silk. These give a delicate tinge of color to the quilted patterns which may be feathers, flowers, monograms, etc.—all nostalgic traditional patterns.





(Market continued on page 36)

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Now we have the widest line in Cast aluminum.

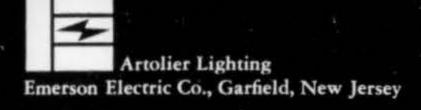


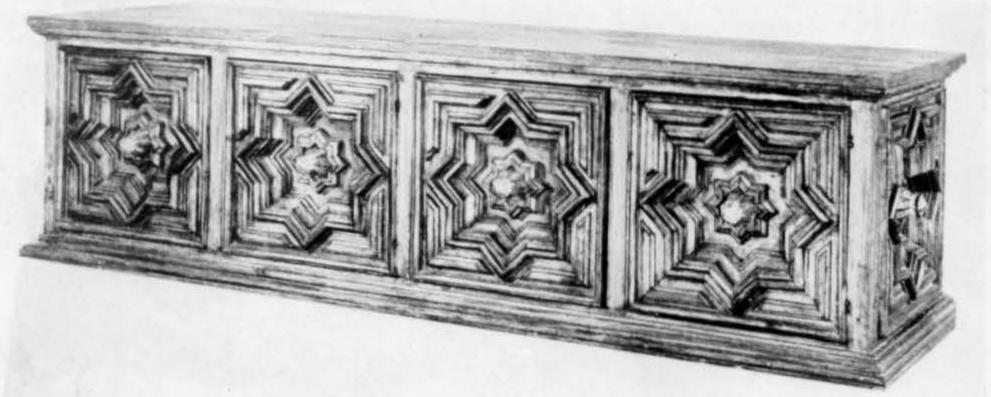
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1. Low careed chest



2. Barrote or spindle table



4. Multi-purpose storage unit



3. Adapted seventeenth-century table

The real Mexico

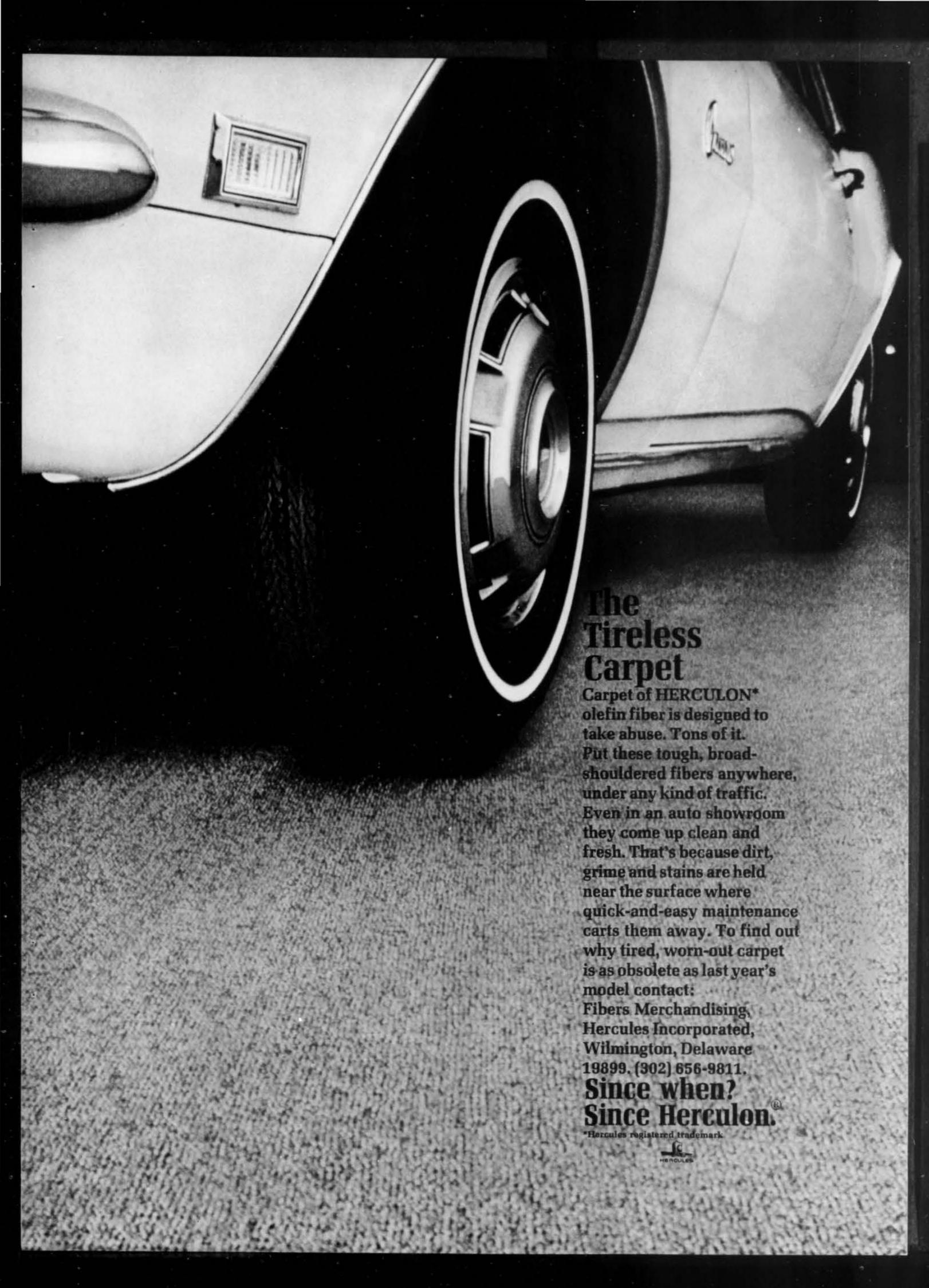
(1,2,3,4,5) ARTES DE MEXICO IN-TERNACIONALES, INC., 163 Pittsburgh Street, Dallas, has just exhibited at the Cologne Fair and is now showing its line at eight showrooms throughout the country, including Rees & Orr in New York. All the furniture and accessories are hand crafted in Mexico in the colonial style. Antiques from Guatemala, for instance, are duplicated in pine and mahogany by families who have been using the same techniques for generations. The enormous scope of the collection includes mirror frames, chandeliers, all kinds of ironwork, spoons in spoonracks, and even ceramic frying pans. Represented here: a low unit (1) inspired by a sixteenth century chest, with deep molded detail accentuated by iron rings. A small barrote or spindle table (2) is scaled down from its predecessor, available in natural waxed finish. The model shown measures 24" all around. The boldness and weight of this adapted seventeenth-century ta-



"Chandelier of S's"

ble (3) are characteristic of the pieces of the period. It is embellished by encrusted handforged nails. A multi-purpose storage unit of fifteenth or sixteenth century origin (4), measuring 24" x 15" x 72" high, has four doors, three drawers, and comes in natural finish. And the "Chandelier of S's", (5) from the large lighting line, is a direct copy of a colonial piece, boldly executed in forged iron with a solid wood core. It's 27" x 27".

(Market continued on page 38)



market

(Continued from page 36)

Holly decks the halls

(1,2,3,4,5) HEMINGWAY GALLERies, 210 East 58th Street, New York. Holly Hemingway's three big penthouse rooms decked with original art of all types are the pied à terre in New York for the vast Hemingway Galleries in Jamestown (owned by Holly's parents Frank and Geri Hemingway, cousins of the late Ernest Hemingway). They represent over 3,000 works of art amassed first as a private collection over a period of twentyfive years. Holly's apartmentshowroom across from the D & D building makes available to the trade choice works of both famous and lesser-known international artists of all periods. Her special, personal services include careful researching of objets d'art, location of specific types of art from private estates, and travel to meet promising artists and locate works as well as consultation on grouping, placement and hanging. Holly working in her study (1) is surrounded by such chefs d'oeuvre as this polished bronze sculpture by Henry Moore (2) done in 1965. It measures 81/2" x 6" high, and the interior section is removable. "High Priestess" (3), a painting by Czechoslovakian - born artist Zdenek Rada, done in 1966, has a deep texture effect in mixed media on canvas. It measures 24" x 36" high. "The Bullfight" (4) by contemporary Spanish artist Fausto de Lima, is an oil on canvas 38" x 26" high. And a silver bas relief of "The Kiss" by Auguste Rodin (5), a study for "Gates of Hell", is 2" x 6". And Hemingway Galleries are now represented in Princeton by Craig Miller Interiors.

(Market continued on page 48)



1. Holly in her study



2. Heavy Moore sculpture



3. Zdenek Rada's "High Priestess"

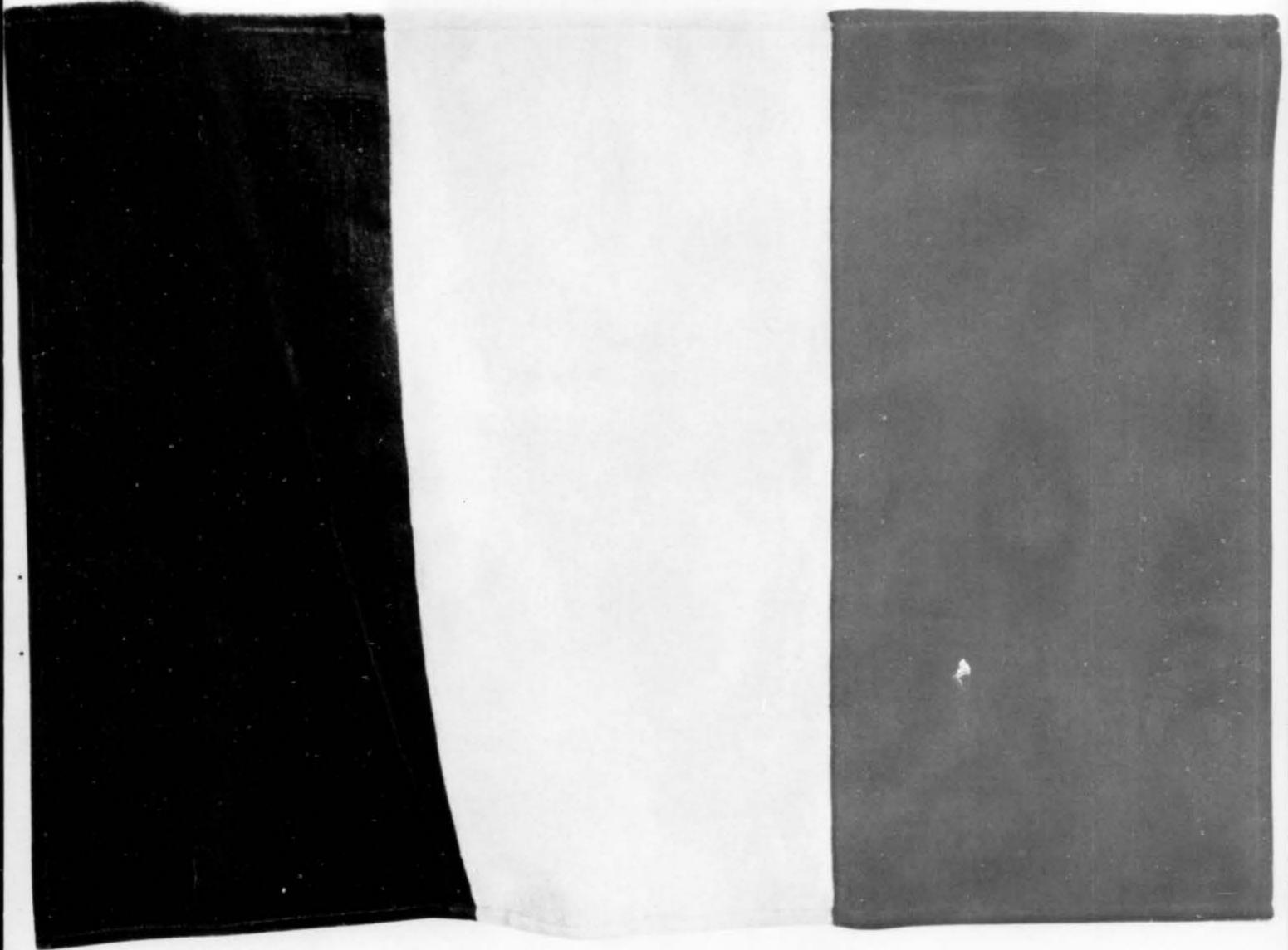


4. Fausto de Lima's "The Bullfight"

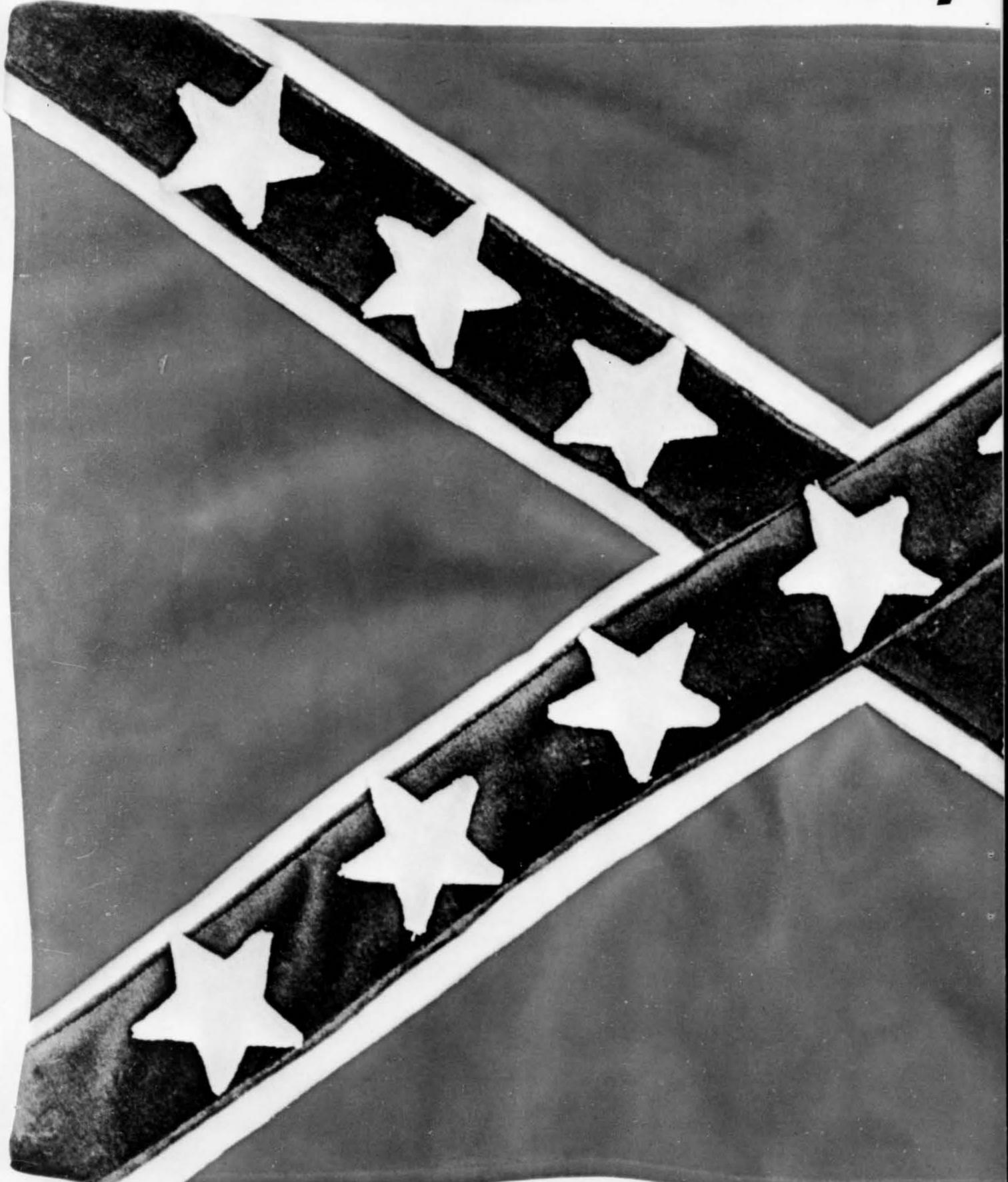


5. Rodin's bas-relief, "The Kiss"

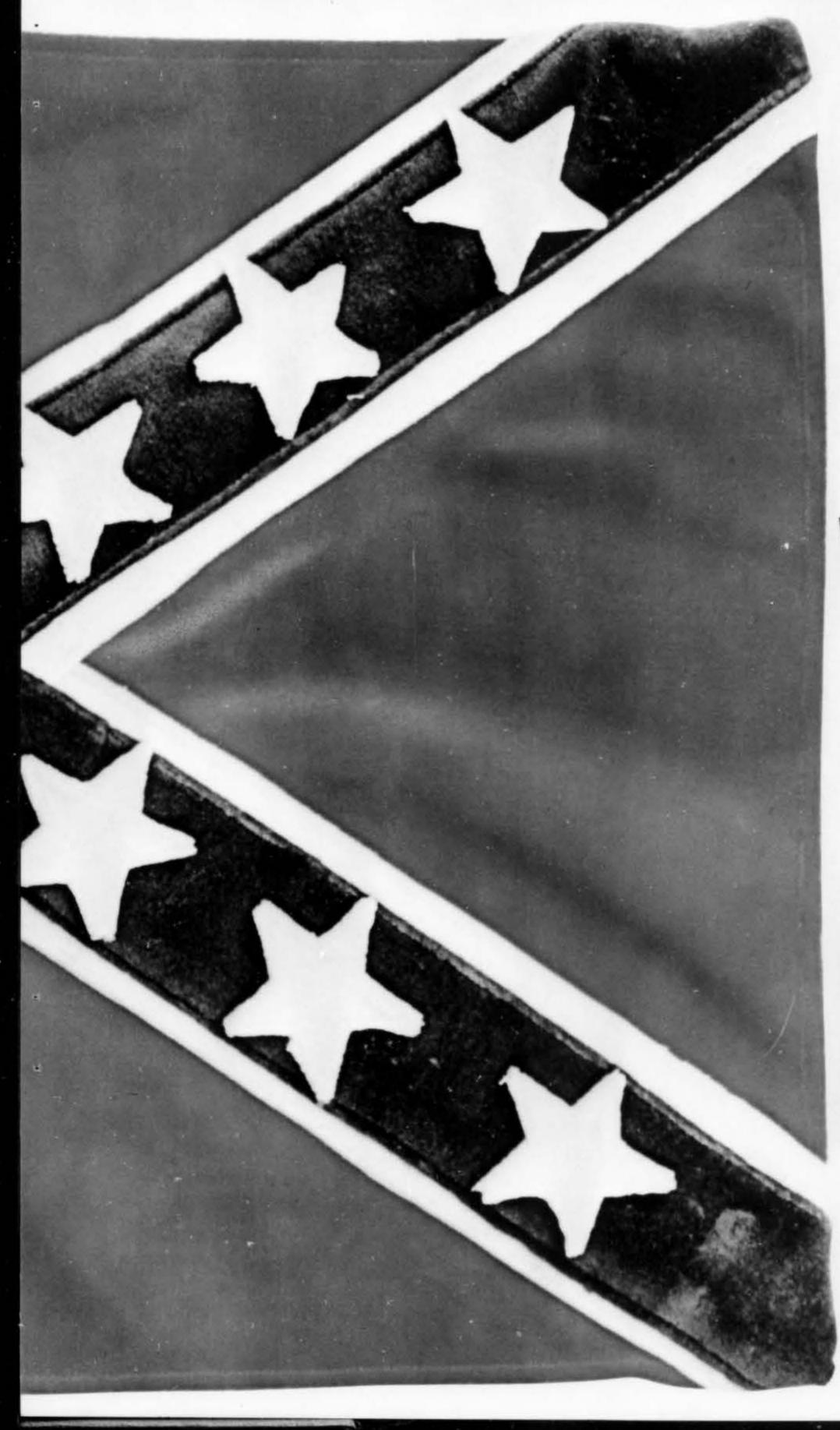
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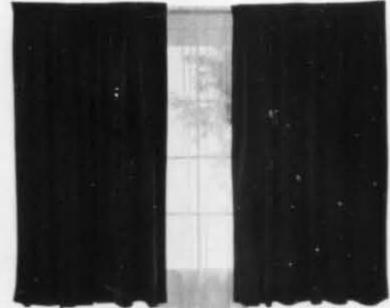
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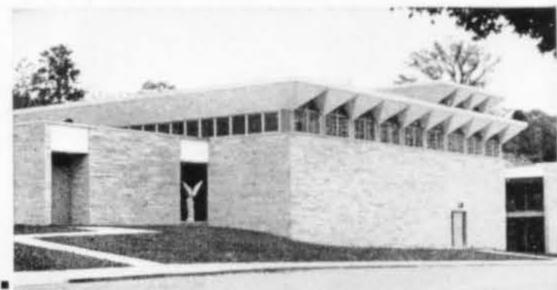


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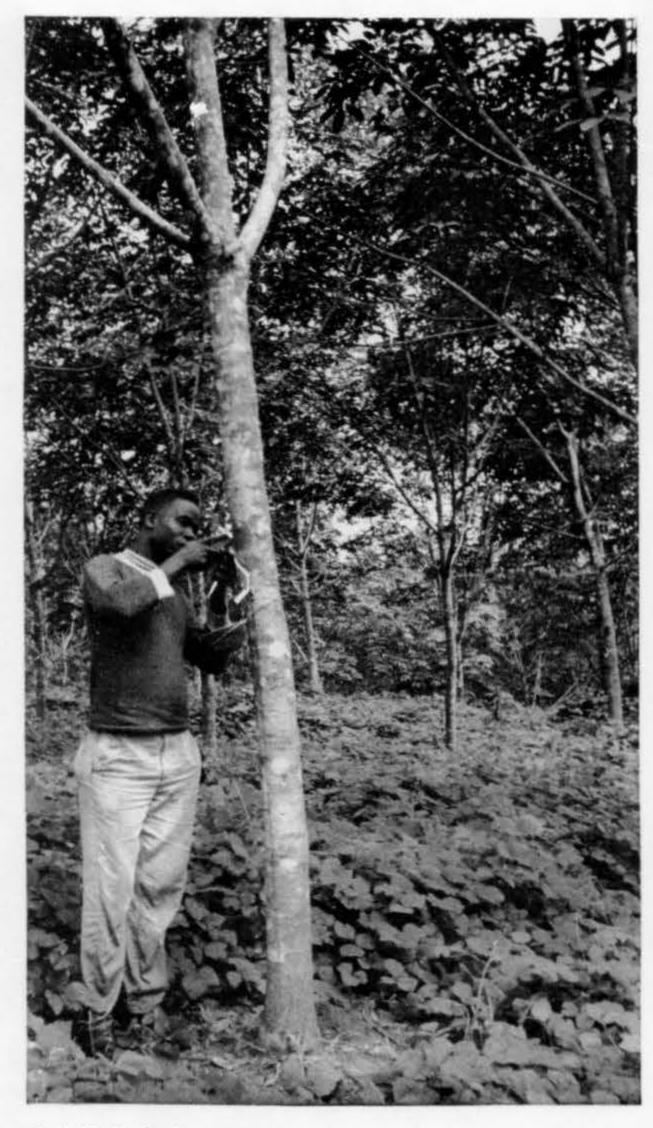
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(Shown below) An all-AZTEC office with Desk (ASDE-69300), Side Return Unit (A9-45R), Credenza with 3 Storage Units (ASC-3018C), Executive Posture Chair (AC-190), Side Chair (AC-120), and 3 Incremental Reception Chairs (two A-10RL and one A-10). Now let's have your ideas!



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9:15 a.m.-10:30 a.m. 10:40 a.m.-11:15 a.m.

11:20 a.m.-12:15 p.m.

2:00 p.m.-3:00 p.m.

9:15 a.m.-9:45 a.m.

9:50 a.m.-10:30 a.m.

10:40 a.m.-11:30 a.m.

11:40 a.m.-12: 15 p.m.

2:00 p.m.-3:00 p.m.

9:15 a.m.-10:00 a.m.

10:15 a.m.-11:30 a.m.

11:40 a.m.-12:20 p.m. 2:00 p.m.-3:00 p.m. Designing hotels for profit — panel: Roland W. Jutras and Ellen McCluskey. How to make effective presentations to the large corporate client — Niels Gabel-Jorgensen, Director of Design, J Gordon Carr Associates. Is contract design a profession? Leon Gordon Miller, Pres. Leon Gordon Miller & Associates.

The special services and demands of hospital design — Miss Emily Malino, Pres. Emily Malino Associates.

WEDNESDAY, JUNE 5

The importance of interior design in the federal government — Miss Montyne Bisher, of Wash., D.C., design-consultant for the Veterans Administration.

Government procurement — how to do business with the federal government — George E. Baer, chief designer for the Naval Facilities Engineering Command.

George E. Baer, chief designer for the Naval Facilities Engineering Command, Department of the Navy, Wash., D.C. Competition and how it is transforming the planning and furnishing of motels—Paul Bischoff, V.P. Albert Parvin Co., and H. E. Glave, V.P., Thalhimers Industrial Sales Corp., Richmond, Va.

Managing a large space planning and office design firm: the major internal business problems — Malcolm Nicholson, V.P., JFN Associates.

Cost controlling the big contract job — Robert Duffy, Pres., Duffy, Inc.

THURSDAY, JUNE 6

The educational crisis — re-thinking the role of the colleges in training the contract professional — John F. Pile. Pratt Institute

tract professional — John F. Pile, Pratt Institute.

Office landscape — the most controversial theory to emerge in many years — Hans Krieks, Hans Krieks Associates, Norman DeHaan, Norman DeHaan Associates, Hans Lorenzen, the Quickborner Team, Hamburg, Germany.

New challenges in planning and furnishing schools—Jack P. Solovy, Pres., Corco, Inc. Planning the millions of new dwellings needed for the elderly — nursing homes and geriatric communities — Max Wechsler, Wechsler & Schimenti, architects.

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market

(Continued from page 38)

"Motto Rugs" with a message

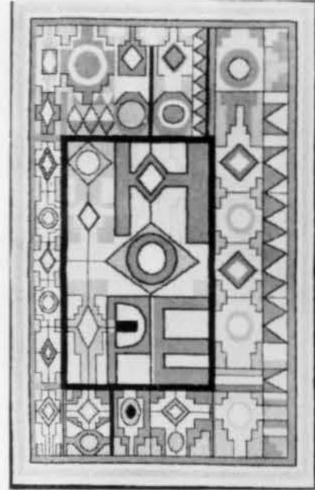
(1,2,3,4) BIGELOW-SANFORD, INC., 140 Madison Avenue, New York. Taking inspiration from the Middle East and from grass roots America, Dorothy Liebes has created a group she calls "Motto Rugs", 4' x 6' area rugs in brilliant colors which contain words like "Love", "Truth", "Hope" and "Peace" subtly worked into the complex patterns. The result: "contemporary Oriental". Shown, "Love" (1) is inscribed in blue-green. "Truth" (2) is done in orangegold, "Hope" (3) in reds, and "Peace" (4) in purple / rose/ green. Each design has at least one other colorway. Also just introduced are Bigelow's "Weather - Tuff" indoor-outdoor carpeting in Celanese's polypropylene yarn, and a new velvet broadloom called "Driscoll".



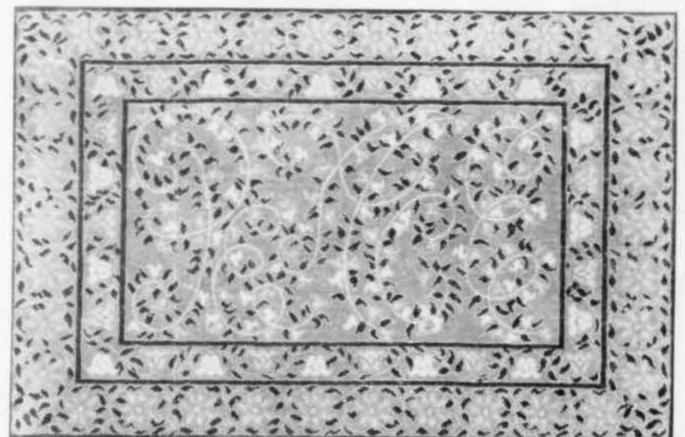
1. Motto Rug, "Loce"



2. Motto Rug, "Truth"



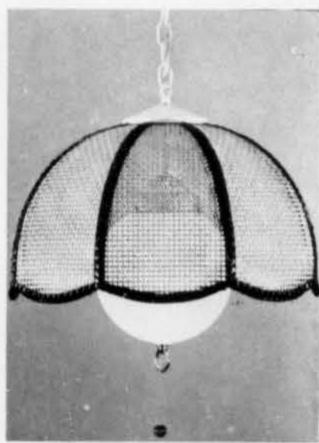
3. Motto Rug, "Hope"



4. Motto Rug, "Peace"



5. Cane and burlap hexagon shade



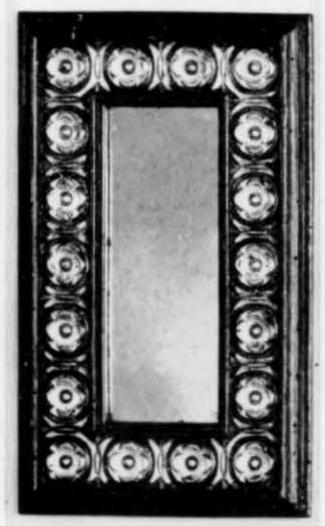
6. Antique ivory tulip shade



7 Clock with antiqued Porium frame

Quartite creations

(5,6,7,8) QUARTITE CREATIVE COR-PORATION, 236 Fifth Avenue, New York. Quartite has added even more ideas to its variegated and imaginative line of lighting fixtures and its mirrors and clocks with antiqued frames. A new cane and burlap lighting line has a South Seas feeling. One fixture (5) has an eight-inch white fluted satin glass globe and polished brass canopy and chain, with hexagonal shade of natural cane and burlap with walnut finished cane trim. Another has an antique ivory tulip shade (6) with asparagus green cane trim, the same globe and brass canopy. All the clocks have frames of antiqued Porium (a realistic synthetic wood that is really a foam product with added resins). This model (7) measures 17" in diameter, has black Roman numerals on an antiqued white face. Porium framed mirror (8) measures 11" x 18" high, with antique silver accents.

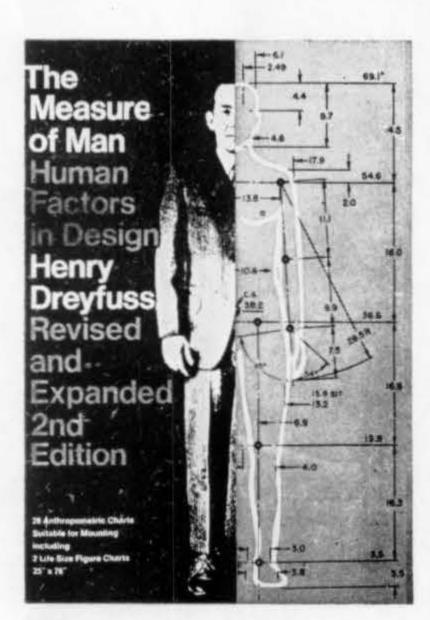


8. Porium-framed mirror



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(Part I), Basic Control Data (Part II), Space Standards, Access Openings, Seating, Consoles, Bicycles, Environmental Tolerance Zones, Three Basic Body Types (Side View), Three Basic Body Types (Front View), Plans for an Articulating Template of the Average Man, Growth of Average Man and Growth of Average Woman U.S.A. (Double Chart), Life Size Standing Adult Male, Life Size Standing Adult Female

Contents

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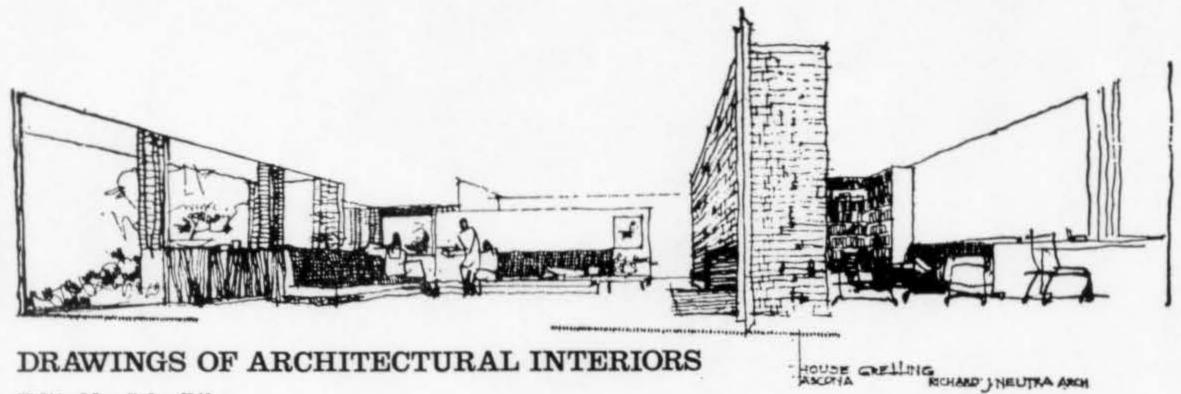
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You'll find in this book a rare selection of sketches with rich commentary by John Pile, a man remarkably well-qualified for this undertaking. Architect, designer, teacher and writer, he has made architectural drawing his personal field of expertese. Pile began his book in an effort to assemble, coherently, a range of examples of the best interior renderings. In his final selection, he not only excluded mediocre renderings, but good renderings of mediocre architecture (which he found surprisingly common). He chose 146 drawings (29 of them in full color) representing the work of 83 outstanding designers and renderers.

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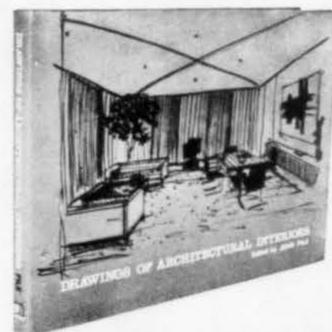
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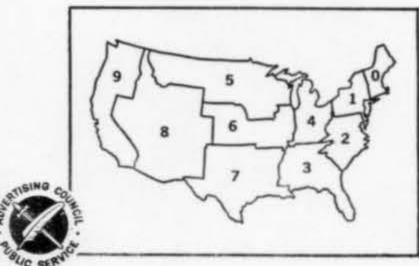
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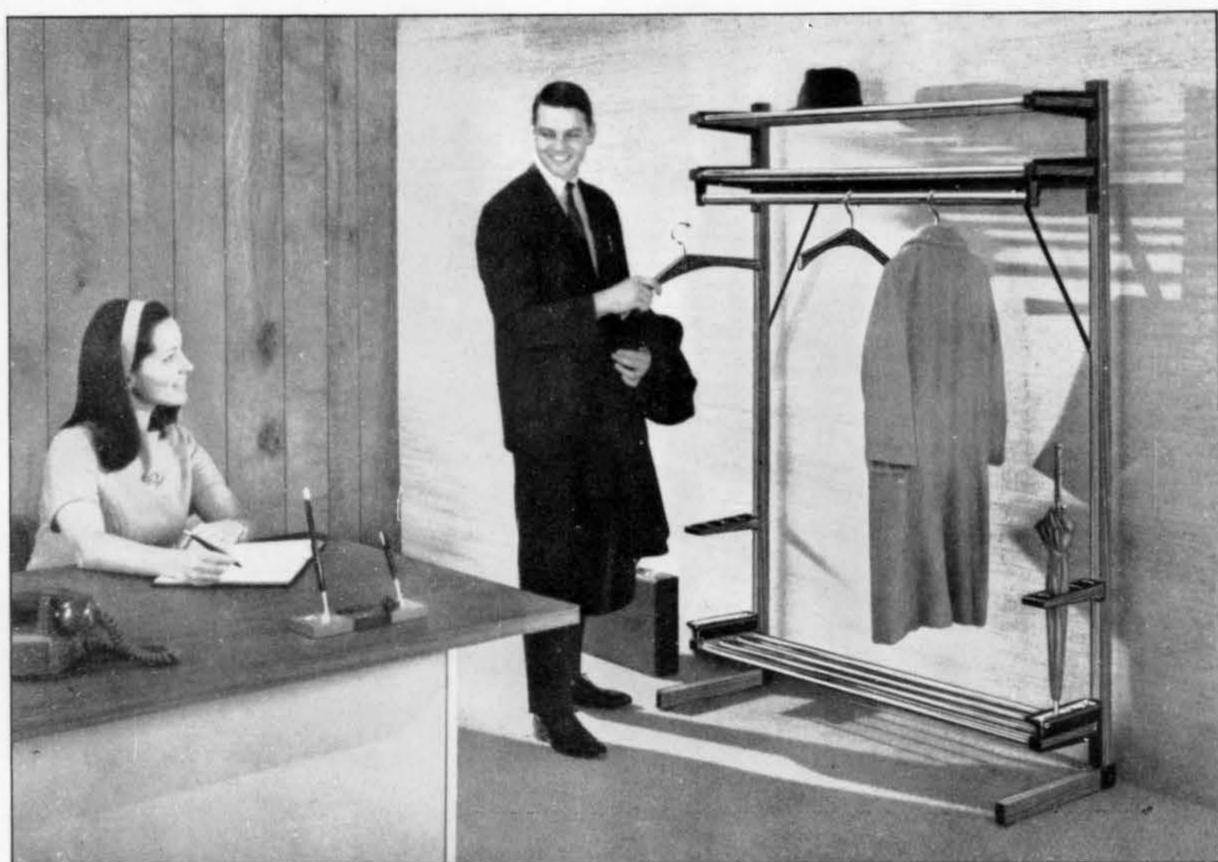
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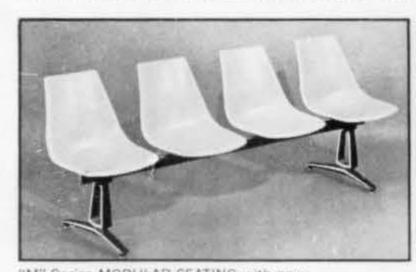








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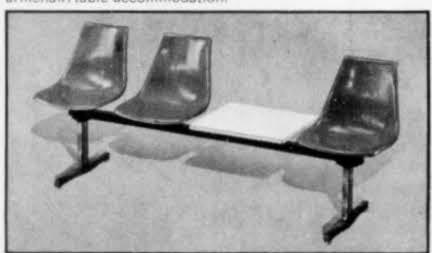
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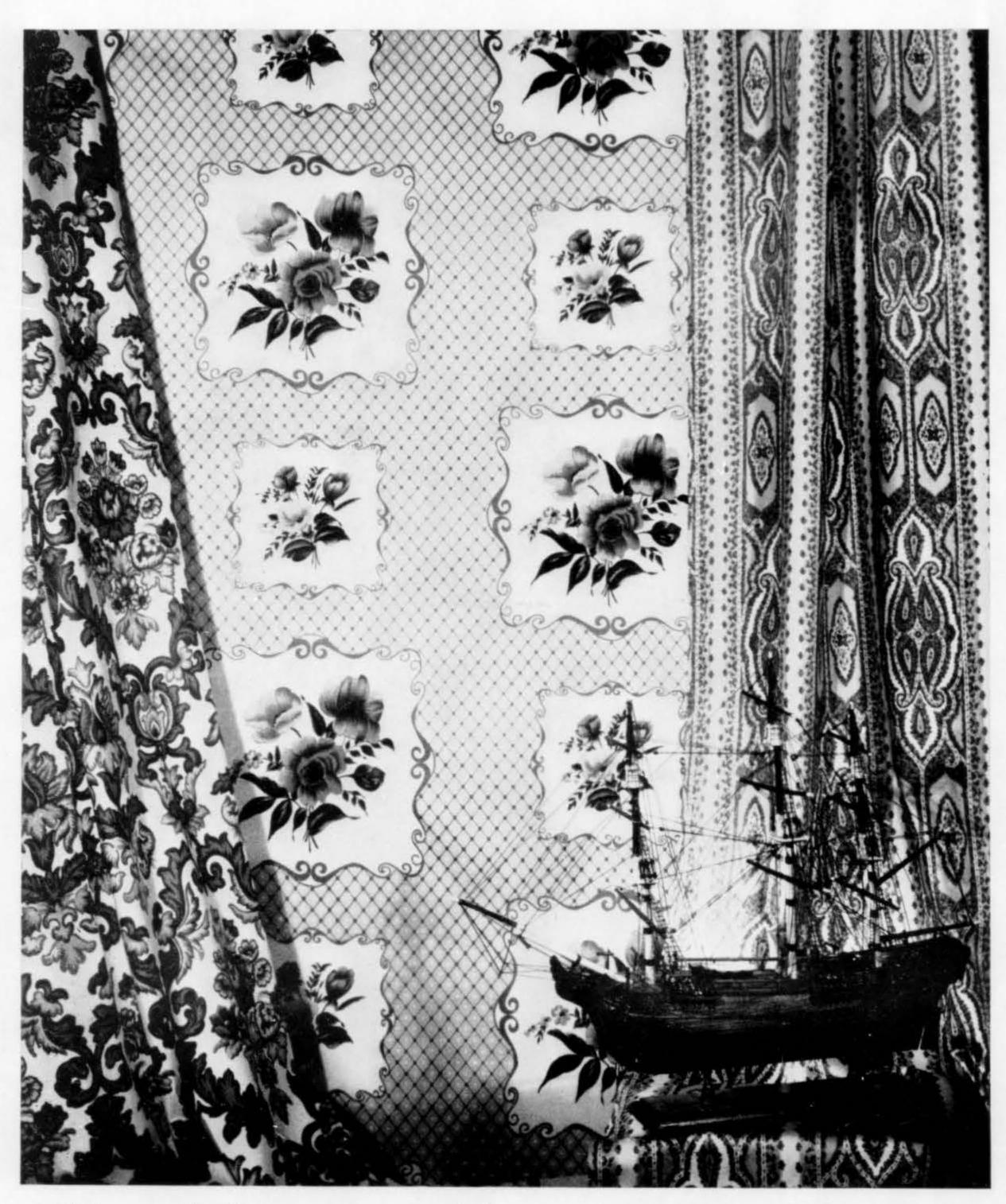
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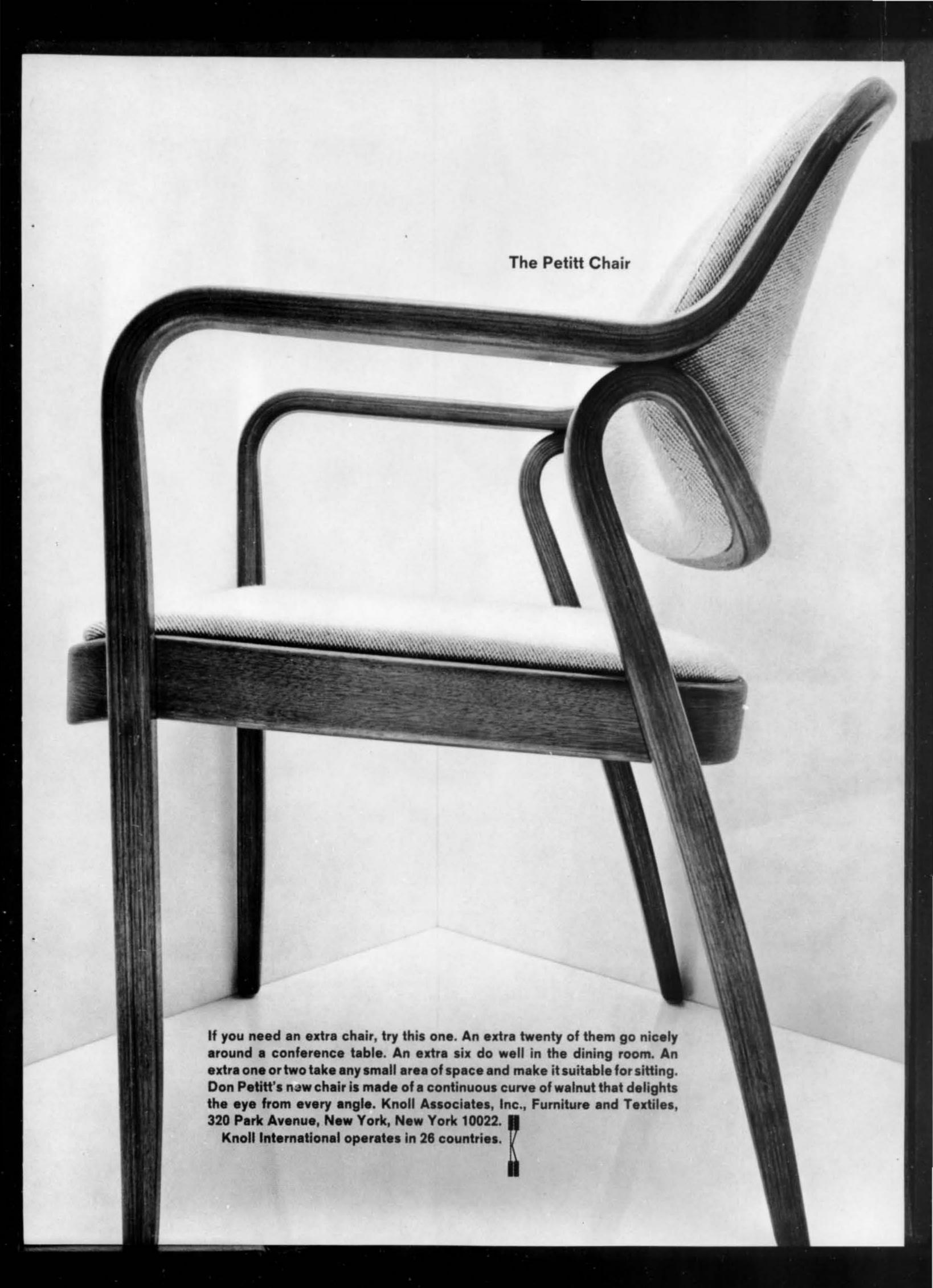
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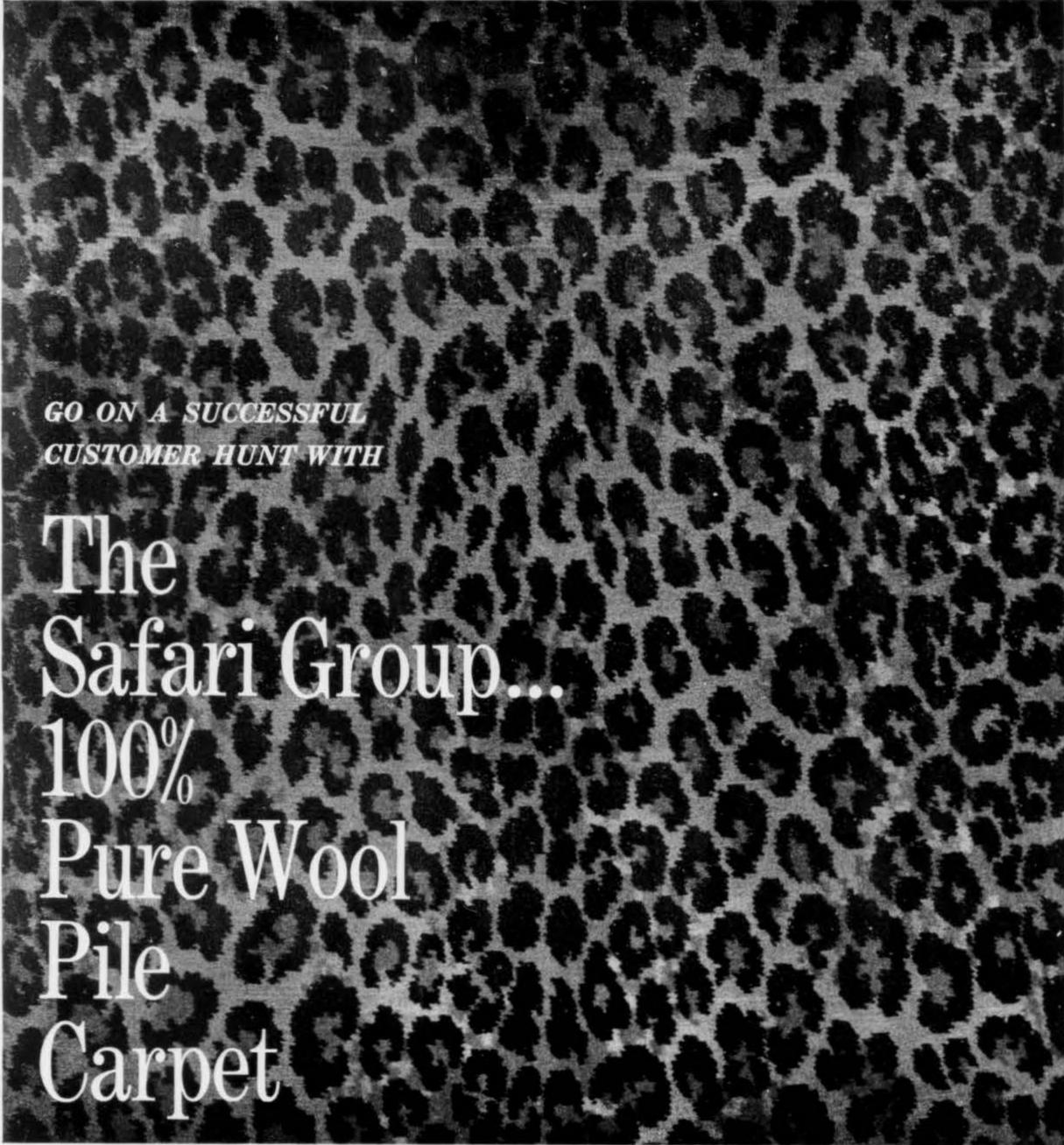
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Ving Smith, A.I.D., is a New York designer with special interest in interior and industrial design. His work has been featured in national magazines and in exhibitions across the country. He chose Royalcote English Walnut paneling for this medical consultation room. He said, "The wide design range of Royalcote paneling gave me the chance to combine modern simplicity with the traditions of medicine."



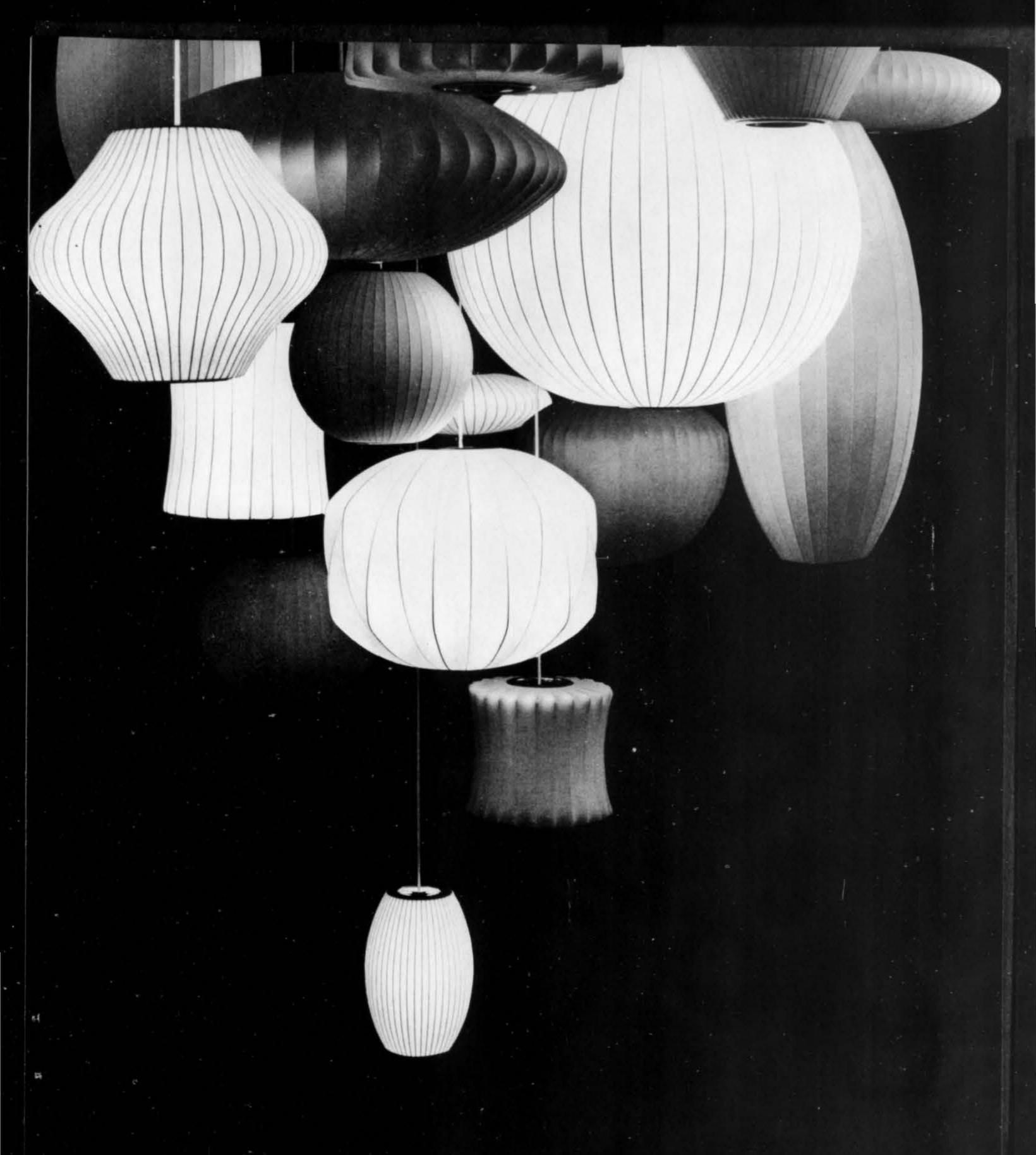
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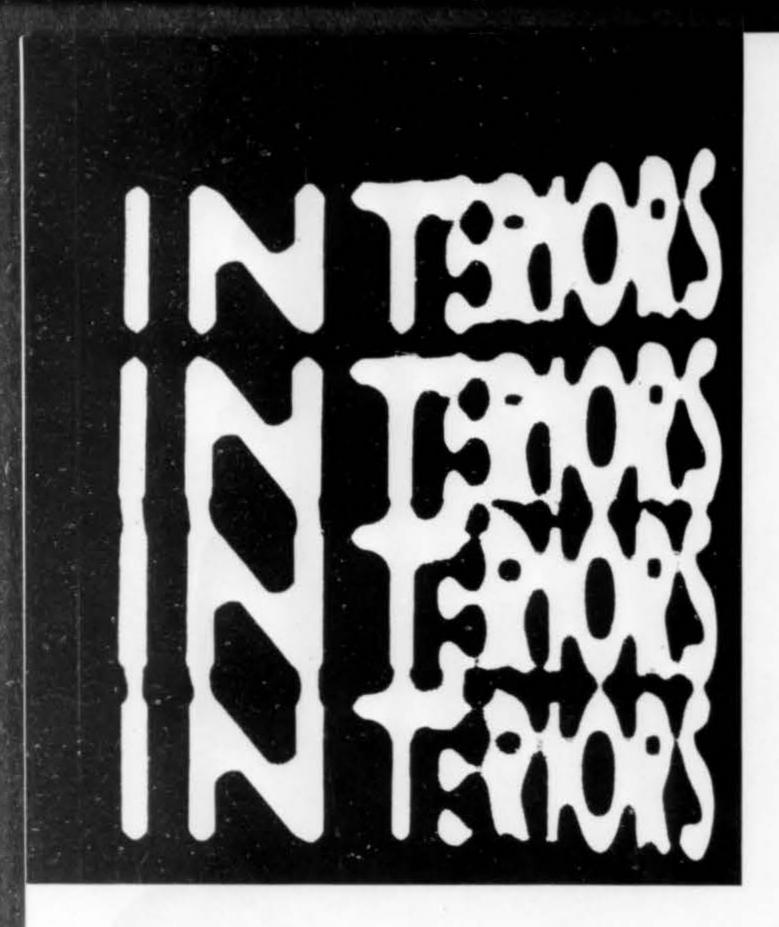
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books

My child, the house

THE HOUSE IN MY HEAD, by Dorothy Rodgers, 254 pages 7½" x 10¼", with twelve black-and-white and thirteen full color photographs by Ezra Stoller, and Index. Atheneum, \$10.00.

If the criterion for an ideal client is a knowledge of what he wants and a complete absorption in the job, Dorothy Rodgers is that client. With an interior design career behind her, she knew exactly what she wanted (and didn't want) her new country house to be, and she spared no expense, delay or heartache to fulfil the dream of a house that was in her head.

This book is an account of how her dream became a reality. Most importantly, it describes how she worked with her architect and friend, John Stonehill. Though obviously she is an unusual client with unusually exacting requirements, the book is of enormous value in relating how successful a collaboration between client and architect/designer can be.

Mrs. Rodgers' attitude speaks for itself as advice. It is helpful to the architect for the client to involve himself completely in building a house. He must think of every detail and be on hand at all times—particularly when a house must accommodate such an active and unusual life, with Richard Rodgers' obvious needs for working and entertaining. She emphasizes advantages of working with an architect from the area, and one whom she knew well.

By implication and by direct warning, Mrs. Rodgers passes on some very useful and often amusing "do and don't" information. She is not afraid to speak out against "gimmicky gadgets" and "misuse of materials"—cheats in workmanship or material. She warns against slick, voguish kitchen and pantry plans that turn out to be impractical in terms of traffic or storage.

Perhaps the most painfully learned lesson which Mrs. Rodgers passes on is: learn what cost per foot means. Wait for specifications before you go ahead and break ground. Beware of engineering costs, the "delaying game", and union tactics.

The book is easy to read and well organized, with an Index, and even a welcome bonus; a generous selection of her own recipes compiled into menus.—M.S.

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CENTURIES OF OWLS by Faith Medlin, 93 pages, 8½" x 10½", 83 black and white illustrations. Silvermine Publishers Incorporated, Comstock Hill, Norwalk, Conn. \$5.95.

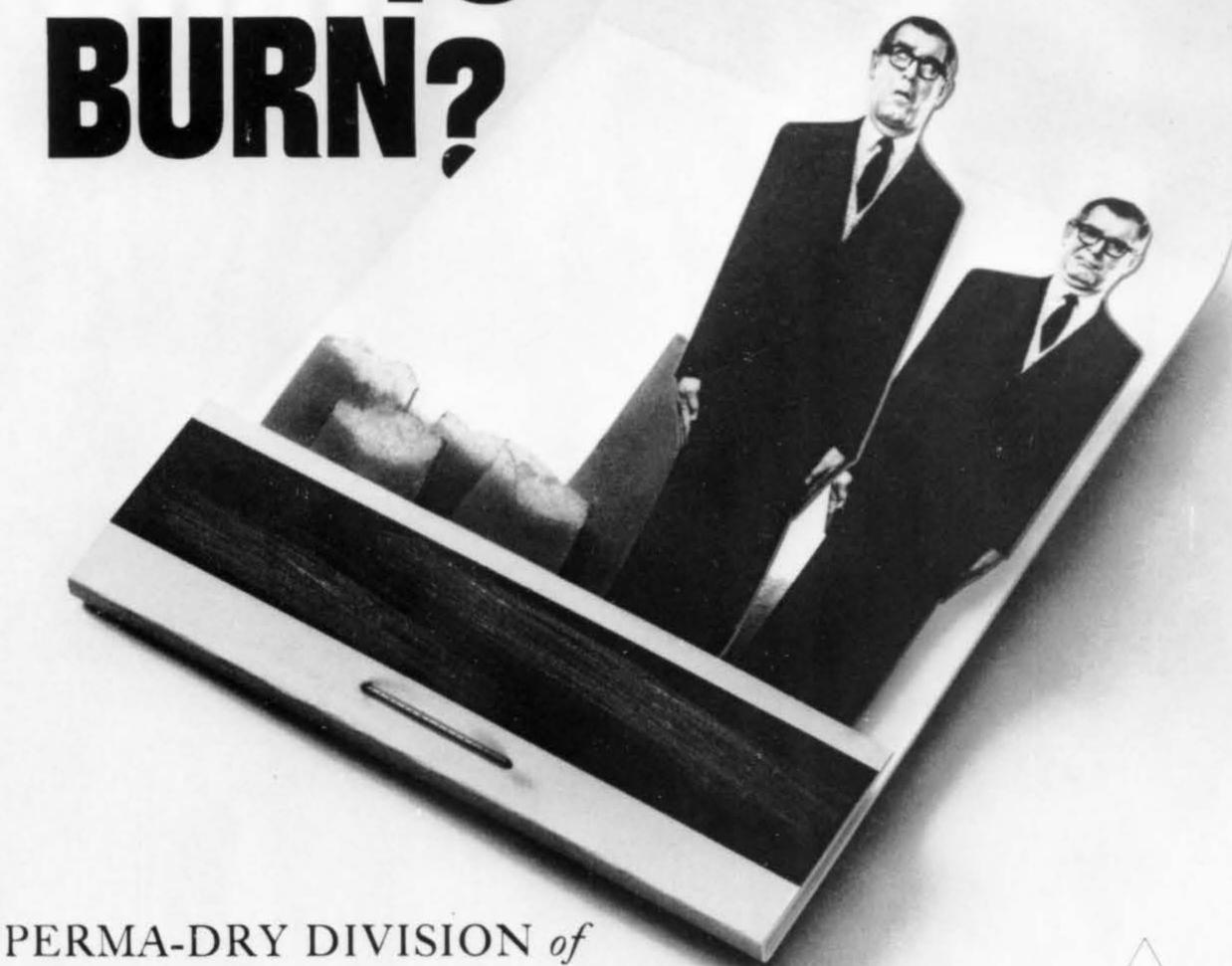
Owl devotees are multiplying, and no gift shop is properly stocked today without an owl collection—whether wood, ceramic, natural stone, or a museum reproduction. Mrs. Medlin's book is therefore timely, and should serve as a source of design inspiration for students and artist-craftsmen as it brings together a world-wide collection of owls in drawings, paintings, sculpture, and ceramics. The text notes that ornithologists date the owl's existence on earth for 60 million years. The author of this book, who combined zoological research with her art studies, has compiled a selective collection of illustrations with descriptions, many of them folk tale, fable, or text from the same ethnic group as the art pieces.—B.R.

*James Northcote's Fables, Original and Selected, London, 1833, appearing in the book on page 51.

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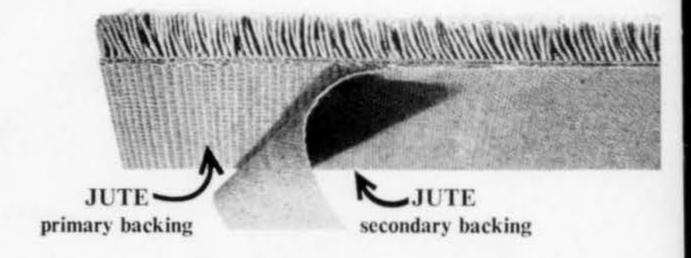


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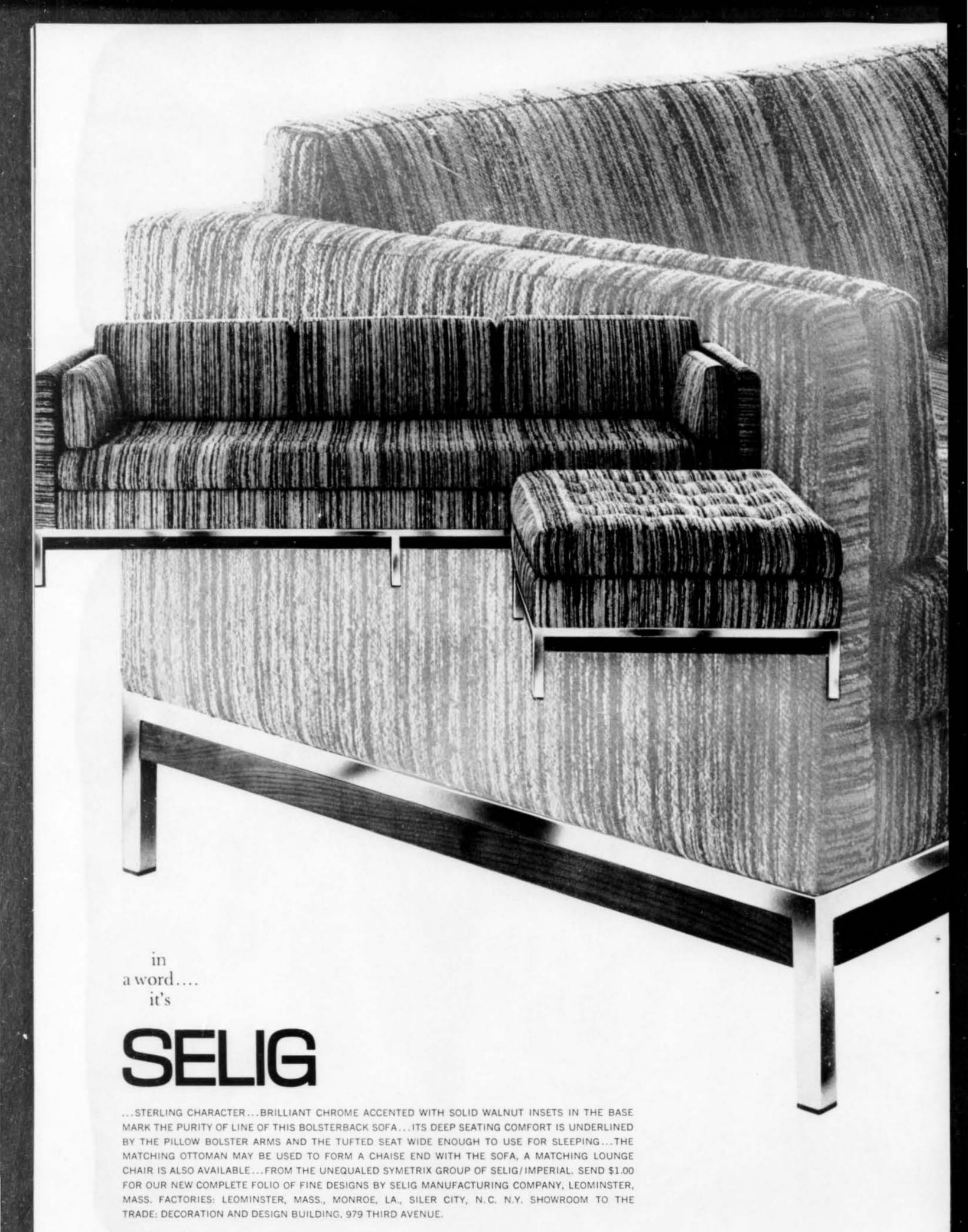
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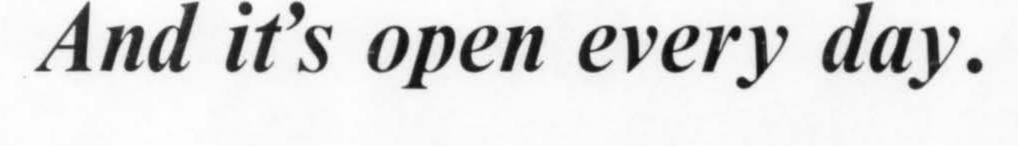
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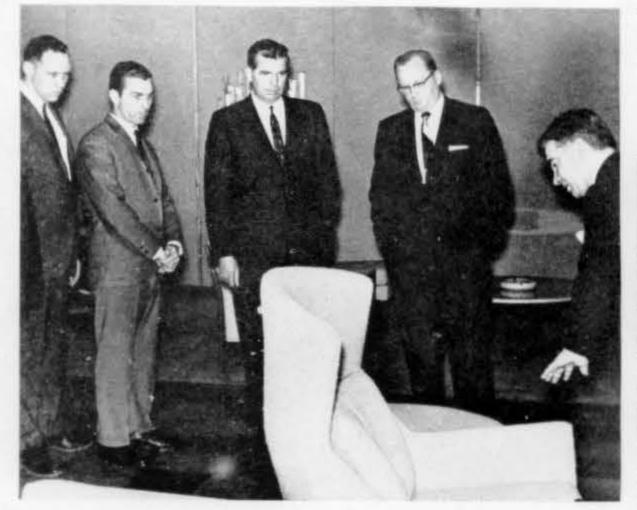
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3. Elizabeth Sherwood and Jean Rippetoe, designers with Stouffer Food Corporation, Cleveland, Ohio, get "in depth" counsel from staff members in a typical Merchandise Mart Contract showroom. 4. Homer Shrewsbury, Jr., A.I.D., whose design firm is located in Miami Springs, Florida, talks over one of his projects with the president and designer of one of The Mart's manufacturer-tenants. People like these are continuously demonstrating the exceptional convenience that is yours to enjoy at The Merchandise Mart Contract Center — every working day of the year.

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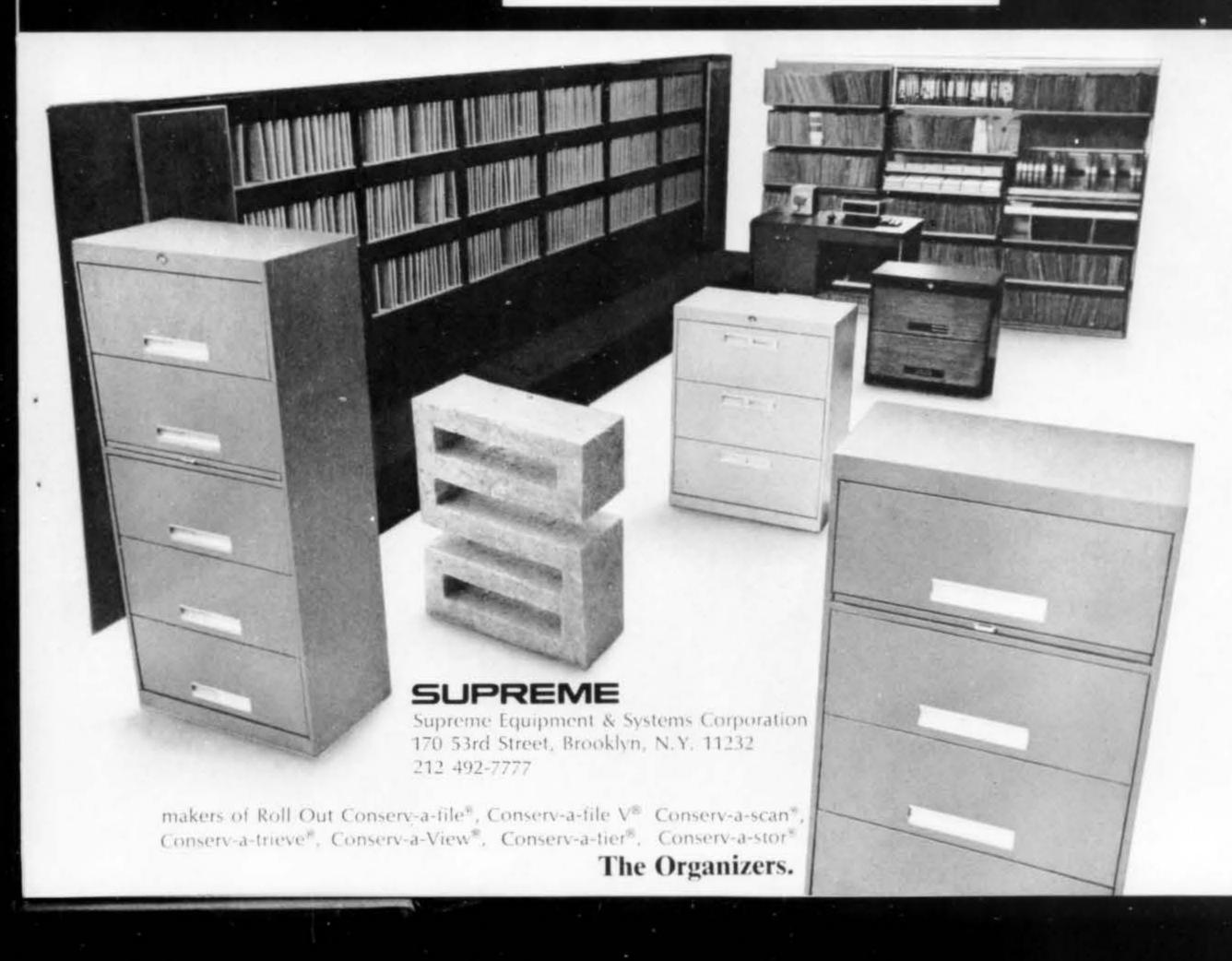
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The S:HEXTER



First Award: Michael de Santis, A.I.D., receives a three-week all-expense tour of Europe for two. Mr. de Santis heads his own design firm in New York.

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Judges:

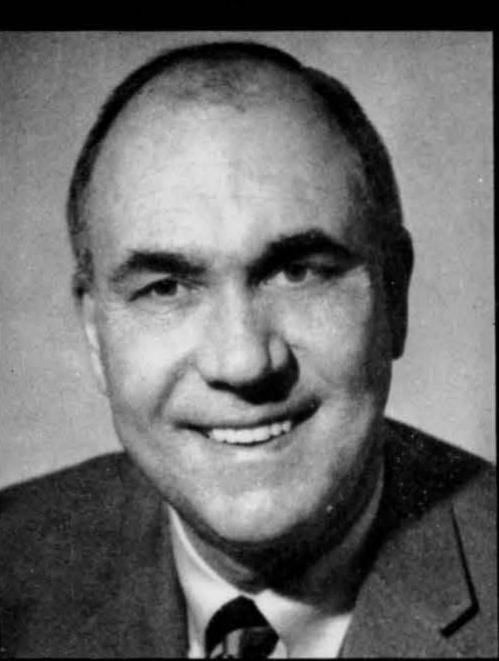
Lester Grundy Decorating Editor House & Garden

Eleanor Le Maire President Eleanor Le Maire Assoc. Inc.

Sarah Tomerlin Lee Editor House Beautiful

Mrs. Francis H. Lenygon F.A.I.D. Chairman National Committee on Historic Restoration

Tom Woods
President Tom Woods Inc.
Hunter College, Assistant Professor
Department of Art



Second Award: Paul H. Krauss, A.I.D., receives a round trip ticket to Paris. Mr. Krauss heads his own design firm, Paul Krauss, Inc., in New York.



The living room of a New York apartment in which the designer combines many periods and styles to achieve an eclectic look so popular in today's decoration. A "Thirties" sofa, stainless steel and glass tables, Victorian mer-

cury glass accessories, contemporary paintings, a Venetian mirror, Louis XV chairs and a fur rug blend compatibly in an exciting decorative scheme.

"Interiors of the Year" Awards.



The living room of an "afterthought" wing of an 1836 Connecticut country house in which the designer presents an unhackneyed, youthful approach to comfortable country living compatible with the original structure of the house, in excellent scale and with fresh, cheerful use of color. The floor is painted to simulate marble, the walls are covered in barn planking painted white and a Franklin stove has been enclosed between the windows. The color palette features blues and yellows with accents of red and green.

Honorable Mentions:

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John Dickinson, San Francisco, Calif.
Andre Fiber, New York, N.Y.
Kenneth W. Goodrich, East Lansing, Mich.
David O. Moll, Seattle, Wash.
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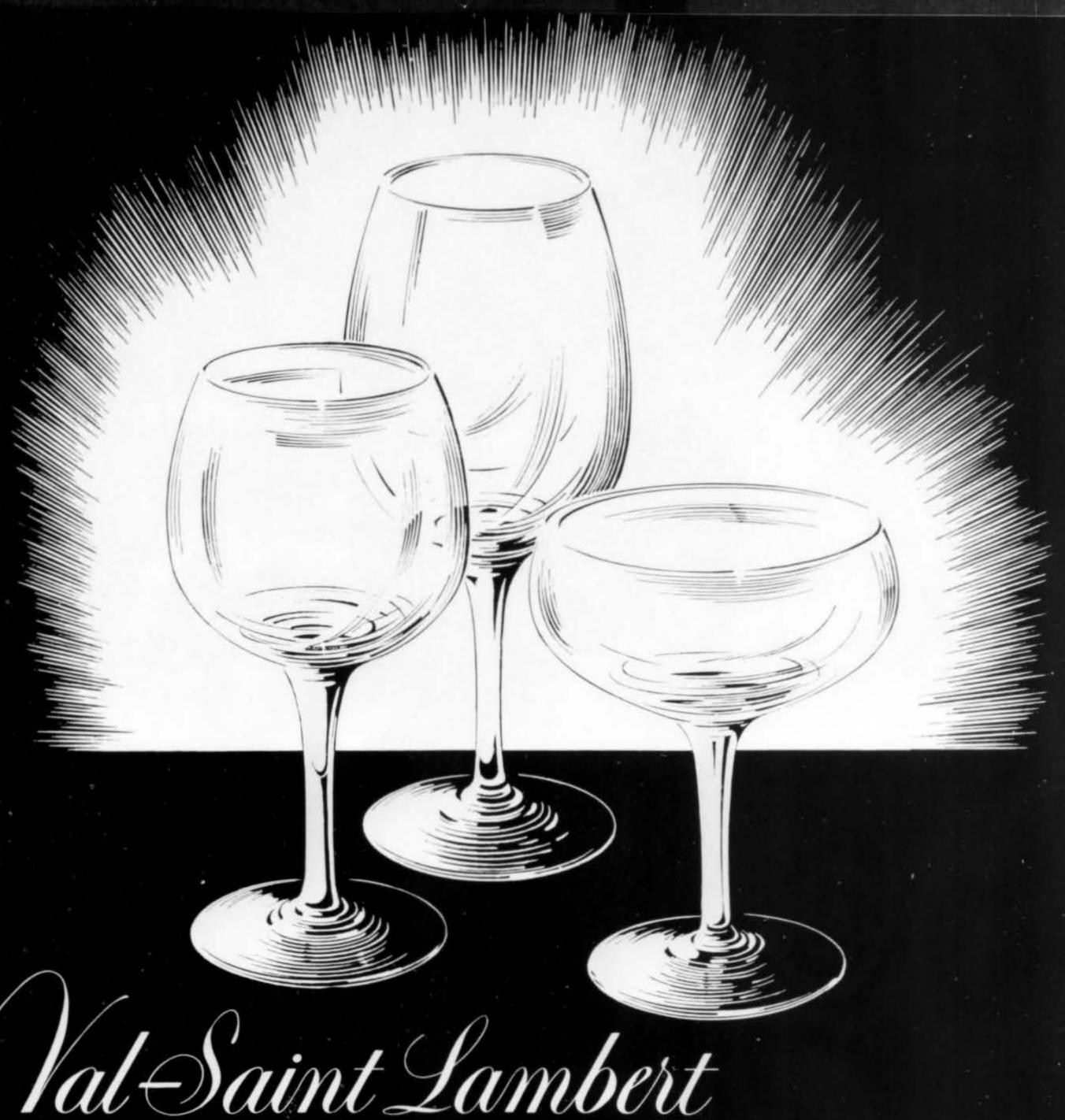
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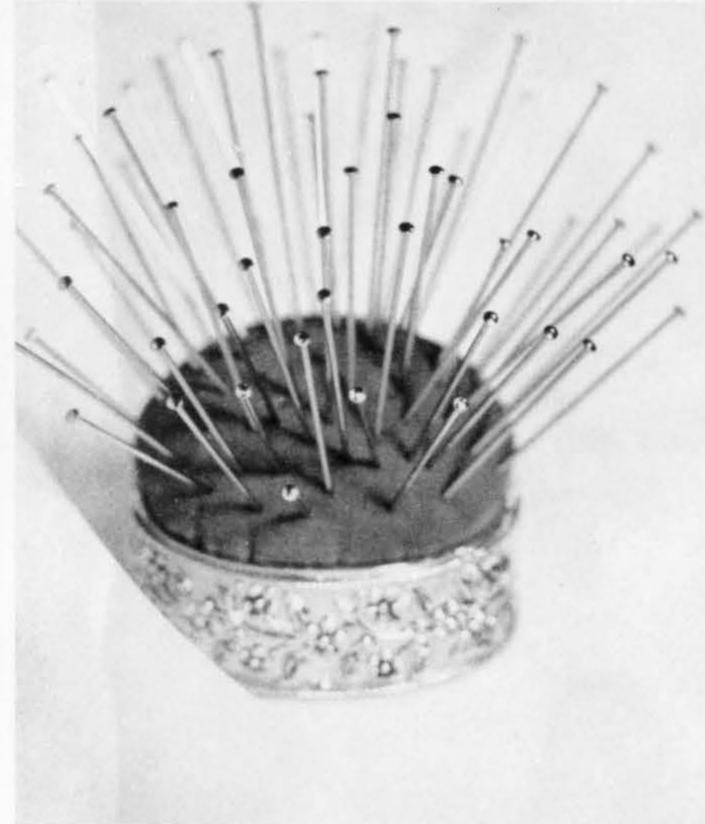


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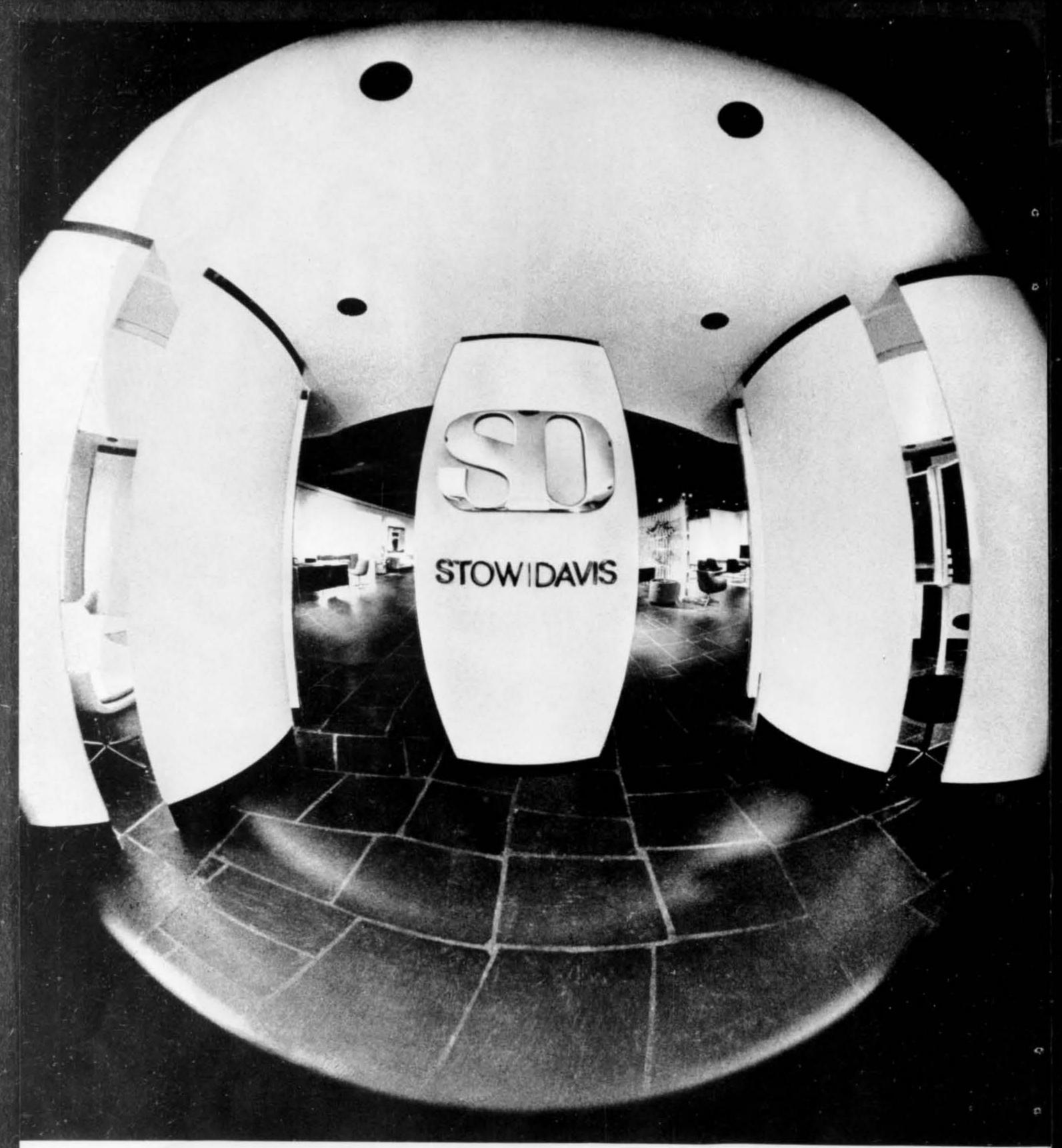
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Two urgent appeals

On page 6 our readers will find excerpts from an address made by A.I.D. President James Merrick Smith to sixty interior design students at an A.I.D.-sponsored meeting in Atlanta. On page 16 is an item about the United States exhibition at the Triennale in Milan-for which money and design contributions are urgently needed from private individuals or firms. On pages 95-109 is a presentation of the Ford Foundation Building, whose basic concept is important to all people —including interior designers concerned with man-made environment.

On the face of it, there is no connection between these items. Fundamentally, however, they are closely related to each other and to another which reached us too late to be included anywhere else in this issue but here: On February 20th, a completely re-written "Act to amend the education law, in relation to providing for the licensing and regulating of interior designers," was filed by General Brainard Prescott in the New York State Legislature. It is being sponsored in the Senate as Senate Bill No. 3992 by Senator James F. Hastings; and in the Assembly as Assembly Bill No. 5605 by Assemblyman William L. Passannante.

The bill was completely rewritten to correct intrinsic faults -and also to make the bill conform with a revision of the education law which may come up for vote next year-and in which all professions which require licensing will be included with parallel provisions. Thus, if the pending bill fails to be passed in this session, it will be ready for inclusion in the new bill next year. Among the faults corrected is a change in the "grandfather" clause which originally exempted from examination people who had been legally in practice in interior design for five years or more; this has been doubled to ten years. Another change states specifically (as we have long advocated) that salesmen in retail are allowed to conduct themselves as they always have-giving advice and so forth-PRO-VIDED THAT THEY DO NOT CALL THEMSELVES INTERIOR DESIGNERS unless they have earned a license.

What does this bill have to do with James Merrick Smith's speech and the Ford Building? Mr. Smith made a stunning definition of the crucial challenge

facing the "environmental team" during the next few years: ". . . We are told too, that by the year 2,000, urban population will double, city land will double, and we will have to build in our cities as much as all that we have built since 1776. It is as if we had 40 years to rebuild the entire urban United States . . . Housing of the individual-for family, for occupation, for entertainmentincludes interior design as a vital component; and it is in this realm of asserting ourselves as professionals, every bit as concerned with public health and welfare as the architect or engineer, that we face the very real need for improvement of the service which we can render."

Mr. Smith went on to cite two current programs to improve the interior designer's service: first the research into education being conducted now by the Interior Design Educators Council, and second the A.I.D.'s program for Accreditation based upon an examination given under the auspices of the A.I.D.

The 14th Triennale of Milan, May 15-July 14, 1968, is devoted to the theme of "The Greater Number". The United States Exhibition will present IN THE STREET-with the blessings of Cornell Dechert, the President of the Committee for the U.S. Exhibition, who is also president of Art Metal and Knoll Associates, Mr. Dechert is to be congratulated for not insisting on an exhibition limited literally to interiors, and for accepting the challenge of total environment. We urge our readers to contribute both money and design items as outlined on page 16. There isn't much time.

James Merrick Smith is right:
Interior designers ARE an essential group in the environmental team, and will become more so as the distinction between interiors and exteriors is blurred. The Ford Foundation Building is a case in point, for much of the apparent outdoor environment is actually an indoor garden; the building sets an example which will be followed.

The Ford Foundation Building's interior designer, Warren Platner, is a member of the architectural firm which built the building. But he needn't have been, for he does quite a bit of independent work in interior and furniture design. Among our readers there are many interior designers of equal stature who could have col-

laborated with the architects as knowledgeably and closely, although they do not have architectural degrees.

INTERIORS makes no distinction between interior designers who trained as architects and those who did not, for the best of both groups can cope with a reasonable amount of interior architecture and are conversant, as well, with the ornamental aspects of decor. (Occasionally one finds geniuses without training who do well in both fields. William Thornton, the winner of the competition for the design of the Capitol, was an example, as the article overleaf illustrates with both buildings and interiors.)

A.I.D. President James Merrick Smith is right in insisting that interior designers be treated, like architects, as members of the environmental team. But interior designers are laboring under a handicap. We quote from a fullpage advertisement on page 3 of the February "Ladies' Home Journal": "Why don't YOU become a professional Interior Decorator? It's a high-income field where a woman is in her glory. The demand for decorating services is at a peak, and opportunities are unlimited . . . even if you use only part of your time. You can train at home without interrupting your regular duties . . . Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction-talent just waiting to be discovered." The rest is in the same vein.

This demeaning document could never have been printed about architects. It's against the law to call yourself an architect unless you have earned a license to do so. That is why we urge our readers to persuade their clients and friends in the trade to write and telegraph their belief in the public's need for the protection afforded by the bill, addressing the members of the Senate and Assembly Committee on Education. Their names and addresses are given on page 152. For the text of the rewritten bill, write to the two indefatigable people whose efforts have carried the movement thus far, Louis Malamud of New York City, National Chairman of the National Society of Interior Designers' Licensing Committee, and Blanche Miller of Albany, New York State Chairman of the N.S.I.D.'s Licensing Committee. -0.G.



OUR COVER

The crystalline skylight of the Ford Foundation Building and the step-like garden of rising and falling levels in the courtyard far below the skylight have been combined into one design by art director Ellen Keusch, who abstracted and superimposed two photographs by Ezra Stoller. The building itself is presented on pages

MAKERS OF TRADITION, U.S.A.: 3

By Marian Page

The Versatile Dr. William Thornton





Self-taught gentleman architect who was trained as a physician, risked his money on the race track, experimented with the steamboat, and was one of the brilliant designers of the federal city

He was "a scholar and a gentlemanfull of talent and eccentricity- a Quaker by profession, a painter, a poet, and a horse racer . . . a man of infinite humor-humane and generous . . . his company was a complete antidote to dullness" — as William Dunlap described him shortly after his death. Others have mentioned his ability, philanthropy, morality, bravery, wit. He was awarded patents for his inventions of all sorts of things including a project for turning sawdust into boards. His experiments with John Fitch in steam navigation on the Delaware antedated Fulton's by some years. He wrote an important book on language. He published papers on philosophy, astronomy, government, somnambulism, horse breeding. He advocated the abolition of slavery. He painted miniatures and illustrated natural history books. Apparently the only profession Dr. William Thornton did not practice was the one he was trained for-medicine.

Although the versatile Dr. Thornton had absolutely no training as an architect, he was not only the original designer of the United States Capitol but also of some important domestic buildings, notably the Octagon house in Washington, Tudor Place in George-

of the Capitol. He was a friend of the He was, in fact, one of the most intergreat in the early days of the republic. esting of our early architects, and his other countries." And that, as far as is success in that field is all the more amazing when one realizes that he might never have entered it at all had he not happened to see a newspaper announcement of a prize being offered by the Library Company of Philadelphia for the best design of a public library. When he won the competition in 1789 he admitted he had "never thought of architecture, but I got some books and worked a few days, then gave a plan in the ancient Ionic order, which carried the day." Thornton's library, which was torn down in 1880, has been described as a brick building with white stone trimmings dominated by four colossal pillars rising to a central pediment. Although the order was Ionic, Fiske Kimball called it Palladian rather than "ancient."

Emboldened by his first success, Thornton decided to try his hand at the competition for the "most approved plan" for a Capitol building to be erected in the capital city, which had been announced in all the important city papers in the spring of 1792. This time his explanation reveals a little more humility: "I lamented not having studied architecture and resolved to attempt the grand undertaking and study at the same time. I studied some months and worked almost night and

He won the competition for the design | town, and Woodlawn in Mt. Vernon. | day, but found I was opposed by regular architects from France and various known, is all the architectural education he ever had.

Surprisingly little is known about this self-taught architect perhaps because he spread himself too thin. "His search after knowledge was perhaps too general, as it embraced almost every subject;" his wife wrote some time after his death, "had his genius been confined to fewer subjects . . . he would have attained Celebrity. . . . But who can curb an excursive mind led by Curiosity into all the labyrinths of knowledge . . ."

FROM MEDICAL STUDENT TO MODERN ARCHITECT

Who was this young physician who dared so much architecturally? He was born May 20, 1759, of English Quaker parents on the little island of Joost van Dyke off the coast of Tortola in the Virgin Islands. His father was a planter and, at the time of Thornton's birth, either his father or his uncle was governor of Tortola. The Thornton family was prominent among the Quakers of England and when the boy was five he was sent to his grandmother's home in Lancashire to be educated. In 1784 he obtained his medical degree in good standing from the University of Edinburgh. "He has been all along, one of

Facing page: Engraving of Dr. Thornton by the French artist Charles Févret de Saint-Mémin (The Corcoran Galley of Art, Washington)



Tudor Place in Georgetown



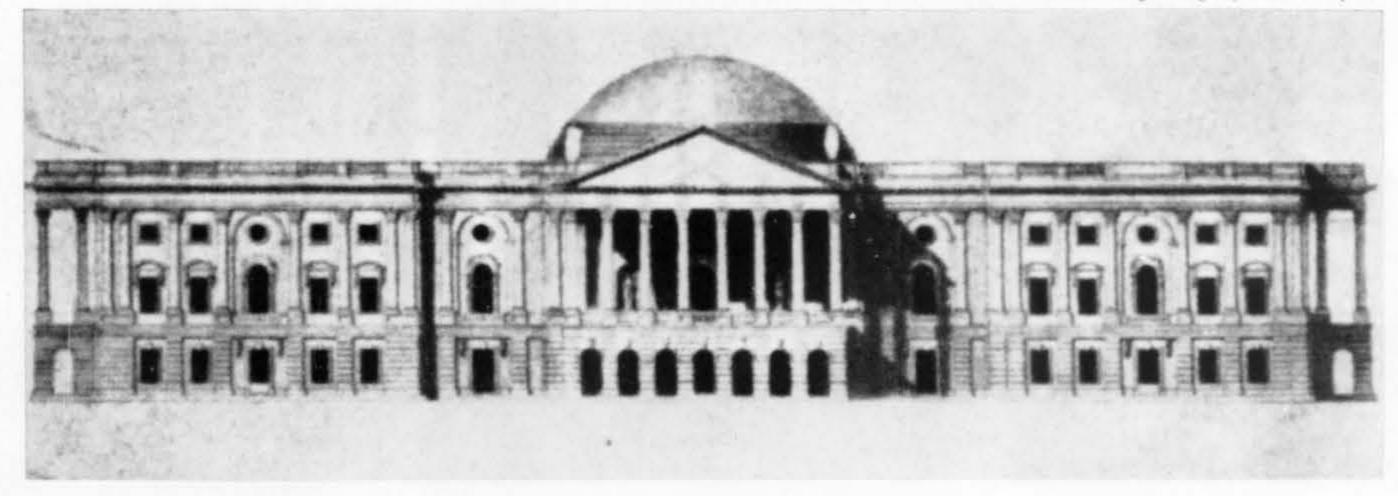
The Octagon house in Washington

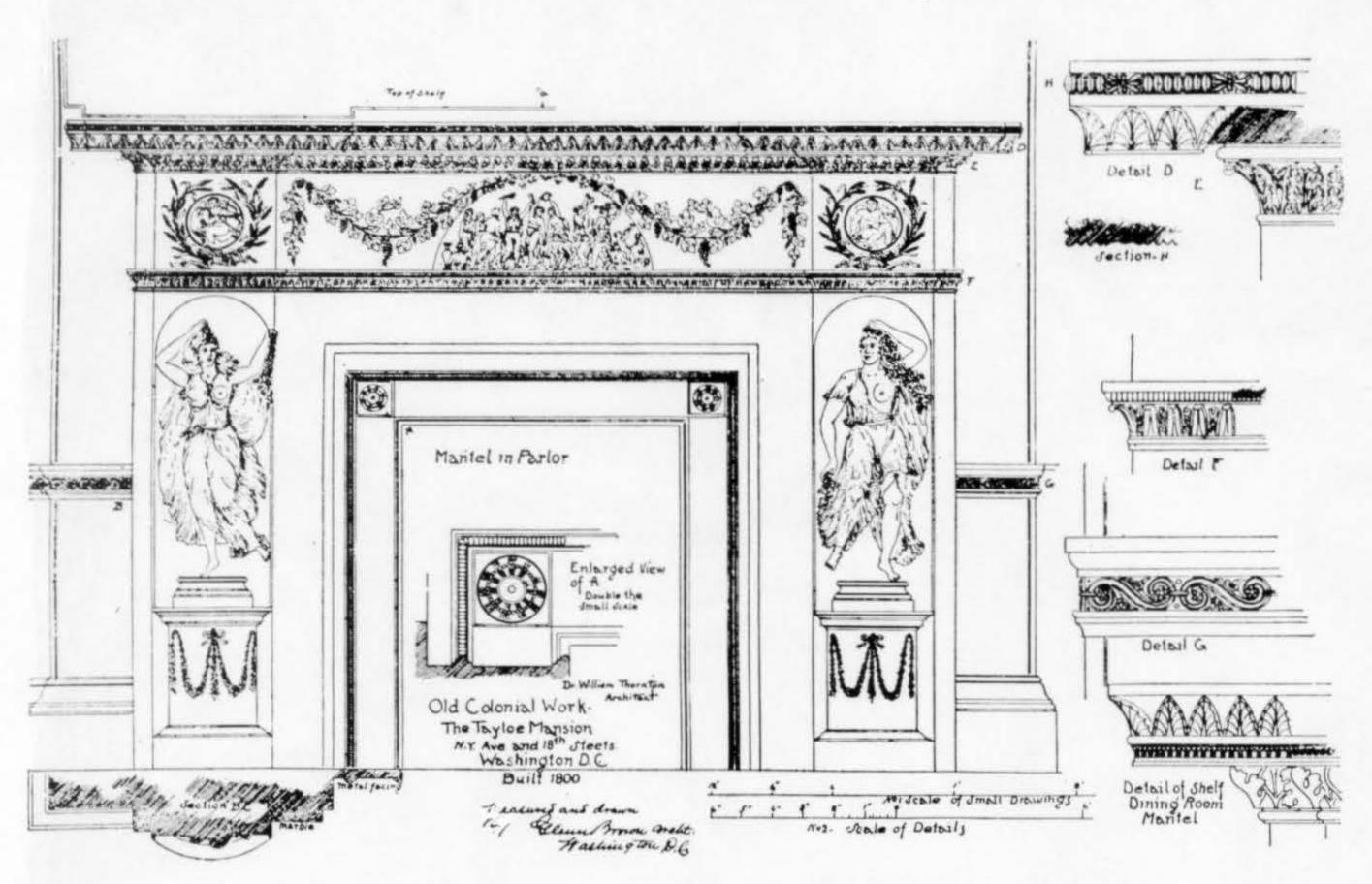


Woodlawn in Mt. Vernon (property of National Trust for Historic Preservation)

"Grandeur and simplicity, and convenience appear so well combined in this plan of Dr. Thornton's, that I have no doubt of its meeting with that approbation from you, which I have given it under attentive inspection."—George Washington.

Thornton's winning design for the Capitol





the most respectable Medical students in this place," Dr. John Walker of the College of Edinburgh wrote to Dr. George Skeen of Marichal College, Aberdeen, "has an excellent literary and publick Spirit, and has been much noticed and regarded."

Thornton continued his studies in Paris where he frequented many salons including those of the Countess Beauharnais, and he travelled widely in Europe with the naturalist Count Audriani. The young doctor came to America toward the end of 1786 and became a citizen in Delaware on January 7, 1788.

In 1790, a year after winning the library competition, he married Anna Maria Brodeau, daughter of the headmistress of a Philadelphia finishing school. Benjamin Ogle Tayloe, that delightful gossip of early Washington society, informs us that Mrs. Brodeau's background had always been shrouded in mystery until he, presumably, rerevealed the facts in his Anecdotes and Reminiscences written during the Civil War:

"There has been a mystery to this day in regard to the parentage of the Doctor's wife, a Miss Brodeau. Her mother and herself were accomplished English ladies, and particularly well read. There is good authority —among others that of the late Colonel Bomford, who had charge of the family papers — that Mrs. Thornton was the daughter of the celebrated Dr. Dodd, executed for forgery in the reign of George the Third. His widow wonderfully kept the secret, and on her arrival in Philadelphia opened a boarding-school for young ladies, which was patronized by the best families in the city, . . ."

After their marriage Thornton took his bride (she was 15 and he was 29) to Tortola where property had been left to him by his father. It was apparently in Tortola that Thornton learned of the competition for the Capitol and, in October 1792 (three months after the competition had officially closed), asked permission to submit drawings. Probably because of a lack of satisfactory entries, the commissioners replied that they would be glad to consider his design.

Both Washington and Jefferson were greatly impressed with the still unfinished drawings which Thornton submitted on January 31, 1793. "Grandeur and simplicity, and convenience appear so well combined in this plan of Dr. Thornton's," President Washington wrote the commissioners, "that I have no doubt of its meeting with that approbation from you, which I have given it under attentive inspection." The ac-

ceptance of Thornton's plan was announced on April 5, 1793, and thus begins a long story of personal animosities and professional jealousies. First a feud developed between Thornton and Stephen Hallet, an unsuccessful contender in the competition who had been put in charge of constructing the building because Thornton lacked technical training, and later between Thornton and Benjamin Henry Latrobe who took over construction of the Capitol in 1803. Latrobe was a completely trained professional architect when he arrived here from England in 1796 and is considered the greatest of our early architects. The Thornton-Latrobe feud was especially bitter even though Latrobe had originally been impressed with Thornton's design and noted in his journal on April 27, 1798:

"The Capitol in the federal city, though . . . it is faulty in external detail, is one of the first designs of modern times."

It is not easy to decide who was right in the bitter quarrels over the Capitol, if anyone was. Those who have written about the long and involved story of its construction have usually sided with one or the other and Thornton has not always been seen in the best light. But while it is undoubtedly true that Thornton was difficult—he was overly sensitive, suspicious, jealous, and probably saw slights not intended



The drawing room of the Octagon reveals Thornton's skill in detail (see measured drawings by architectural historian Glenn Brown opposite). For the Octagon, Thornton imported mantels of cast cement which bear the date 1799, and the name of Coade whose "manufactory in the Borough of London" Thornton recommended to Jefferson in 1817.

-neither were those other early builders of the Capitol entirely free of jealousies. This was the period when individuals were just beginning to play important roles in architecture and it might have been this new self importance that caused so much friction and jealousy between them. The controversy between Thornton and Latrobe was particularly unfortunate, as William Sener Rusk pointed out in his article on Thornton (Pennsylvania History, April 1935), because the point of view of each is capable of justification. But in spite of all the quarreling, the Capitol as it stands today is an amazingly harmonious medley of the contributions made by the many designers who worked on it: it owes its site to the Frenchman L'Enfant, and its architecture successively to the West Indian William Thornton, the Frenchman Stephen Hallet, the Englishmen Hadfield and George Benjamin Latrobe, and its completion to the American-born Charles Bulfinch who was its architect from 1817 to 1831.

Although many of Thornton's studies for the Capitol have been lost, we know that his original design was simple and straightforward—a central rotunda crowned by a dome and flanked by two great wings for the two legislative chambers. After the Capitol was burned by the British in 1814, Latrobe completely rebuilt the interior while preserving most of Thornton's simple, dignified exterior walls.

PROTECTOR OF PATENTS AND THE FAIR SEX

On September 12, 1794, Washington appointed Thornton one of three commissioners in charge of the District of Columbia. In that capacity he had a hand in executing the plans of the city, and was probably responsible for the building regulations made by the commissioners on July 20, 1795.

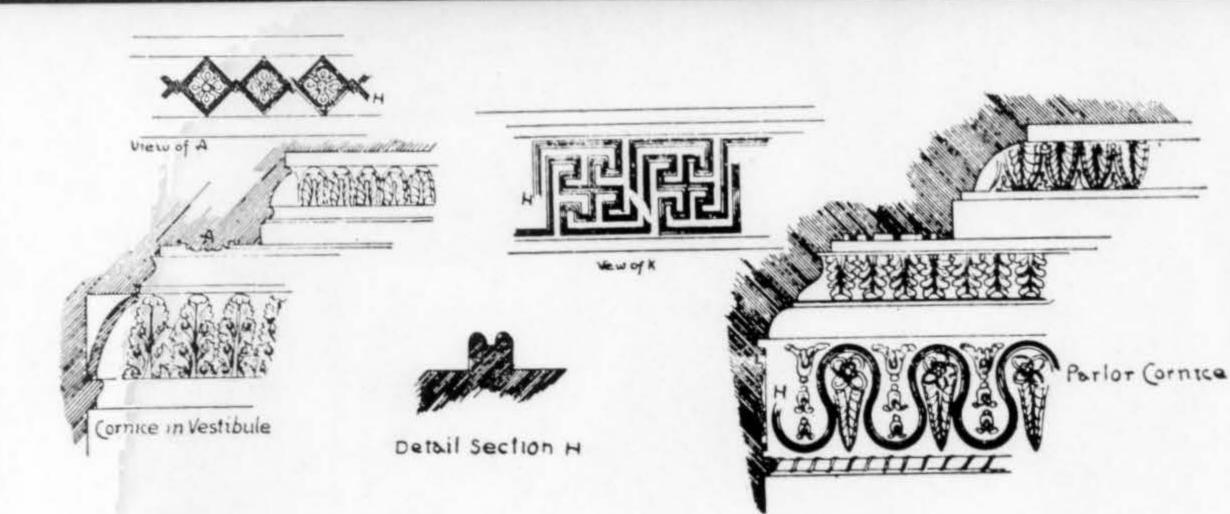
The office of the commissioners was abolished on May 1, 1802, but Thornton was not long without governmental conections. President Jefferson immediately appointed him a clerk responsible for the issuing of patents. In that capacity he set up many policies which have become established regulations and he is considered the founder of the U.S. Patent Office. He remained as its head until his death in 1828.

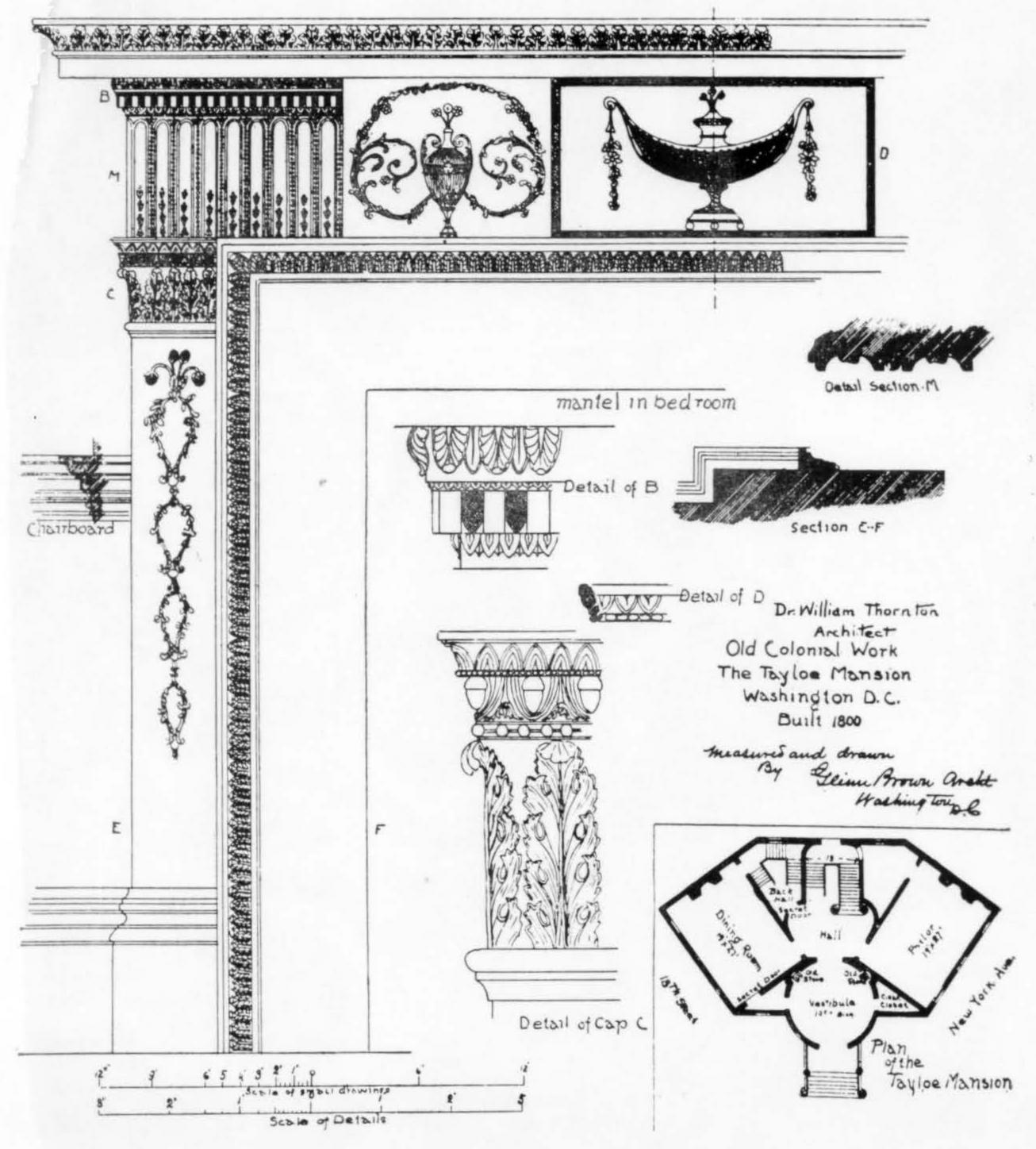
Some of the more colorful stories connected with the eccentric personal-

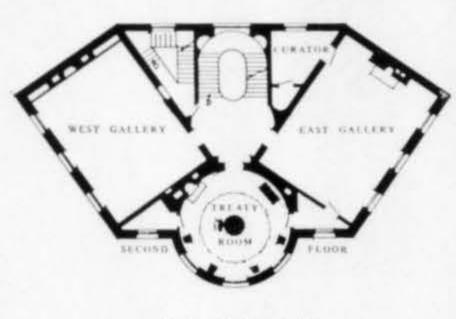
ity of Dr. Thornton stem from that period. One oft-quoted incident occurred in 1814 when the British burned Washington's public buildings and, legend has it, the doctor's heroic derring-do was responsible for saving the Patent Office. Seeing a British cannon turned on the building he is supposed to have flung himself from his horse in front of it shouting:

"Are you Englishmen or Goths and Vandals? This is the Patent Office, the depository of the inventive genius of America, in which the whole civilized world is concerned. Would you destroy it. If so fire away and let the charges pass through my body."

Thornton's sympathies were invariably on the side of the underdog. According to Rusk he often illegally waived the fees of the impecunious when he was in charge of the Patent Office, and all through his life he tried to promote the colonization of Negroes in Africa. He was also continually getting himself into trouble by trying to protect women from the brutalities of their husbands. Thanks to Benjamin Ogle Tayloe, we have an especially quixotic example of the doctor's gallantry. It concerns General Tureau, "a savage general of the French Revolution" who was minister from France during the administrations of Jefferson







O I III III 30 I

Facing page: interior details and ground floor plan of Octagon as measured and drawn by Glenn Brown, Right: "Treaty Room" in circular pavilion above Octagon's vestibule (see second floor plan above) in which Treaty of Ghent was ratified by President Madison, The Octagon served as a temporary White House for the Madisons after the British burned the "President's House."



"Being destined for the guillotine, he [Tureau] made his escape by the aid of the jailer's daughter, whom he afterwards married. She followed him to this country, but he did not introduce her to society. He had an accomplished secretary, Count de Carbre, who played exquisitely on the flute. One warm summer evening, the neighbors of Tureau . . . were aroused by the cries of Mme Tureau. De Carbre endeavored to drown them by his music. The people near the house became indignant, and threatened to pull it down. In the height of the excitement, the eccentric Dr. Thornton appeared upon the scene. He rushed into the house, and even into the room, to arrest the flagellation of Madame by her brutal husband. On doing so, General Tureau fiercely said to him, 'Dr. Thornton, you don't know de law of de nation.' But I know the laws of humanity, and I mean to enforce them," said the Doctor. The irate general was silenced. . . ."

A SPLENDID CAPACITY FOR DESIGN

It is, however, as a designer of buildings rather than a protector of women that we are chiefly interested in this many-sided man.

After winning the Capitol competition in 1793 the young physician was understandably looked upon as a person to conjure with in the field of design. He quickly became one of Jefferson's apostles and took his place among the gifted designers of the federal city. Both Thornton and Latrobe were consulted by Jefferson about the architecture of the University of Virginia, and Jefferson used some of



Thornton's ideas. But it is in the realm of domestic architecture that he particularly excelled.

Thornton's best and most interesting designs are those for the Octagon house in Washington (1798-1800), and Tudor Place in Georgetown (after 1810). He is also credited as being the designer of Woodlawn which was built in 1802-03 on Mount Vernon lands that George Washington had deeded to his ward Eleanor Parke Custis when she married Major Lawrence Lewis. An entry in Mrs. Thornton's diary of August 4, 1800 says:

". . . Mrs. Lewis, the young Ladies & I went in Mrs Washington's Carriage . . . and Mr Lewis and Dr T. in ours, to see Mr Lewis's Hill where he is going to build. . . . Dr T. has given him a plan for the house, . . ."

The differences between Woodlawn and his designs for the Octagon and Tudor Place, neither of which are in any way similar, led Rexford Newcomb to call Thornton "a man of versatile ideas and brilliant imaginative ability."

The Octagon house (now the national headquarters of the American Institute of Architects) is usually considered Thornton's masterpiece. Here his ingenuity and ability really expressed themselves. The design of the Octagon house, as Hugh Newell Jacobsen recently noted, is a masterful solution for L'Enfant's nonrectangular corner, setting a precedent for years to come. Thornton made a series of preliminary studies for it and the plan selected for execution has a circular vestibule on the corner, with the stair hall behind it on the diagonal axis, between wings with rectangular rooms. The interior details are rich and elaborate. Glenn Brown, in his article on Dr. Thornton

(Architectural Record, July-September 1896), considered the figures on the drawing room mantel so good that he thought they must have been made by one of the noted sculptors of the day, possibly Canova or Thorvaldsen.

Thornton designed the Octagon for his friend Colonel John Tayloe, a southern aristocrat who bred and raced horses at his great Virginia plantation, Mount Airy. In 1797 Colonel Tayloe decided he needed a town house and was persuaded by George Washington to build in the new national capital which, at that time, was little more than "rus in urbe" as Colonel Tayloe's son Benjamin Ogle Tayloe described it in his Reminiscences, "containing but a few thousand inhabitants, scattered about in single houses, apart from each other, or in occasional groups. . . ." George Washington, Tayloe also tells us, took "a lively interest in the erection of a house to be greatly superior to any other private mansion in Washington" and "frequently watched the progress of the work from his horse when he visited the embryo city in 1798 and 1799."

The last of Thornton's designs was Tudor Place, started in 1810 for Thomas Peter in Georgetown. Thornton's original studies for Tudor Place which, unfortunately were not carried out, featured the skillful use of the fashionable oval room, Nevertheless the existing exterior presents a handsome, dignified stucco facade with galleries connecting its two wings and a circular porch in the tradition of Sir John Soane.

Thornton certainly had, as Newcomb states, a splendid capacity for design. Had he been technically trained, "he would undoubtedly have left a very profound impression upon American architecture." As it is, his work com-



The elegant music room at Woodlawn has graceful moulded plaster cornice and classic mantel of elaborately carved Italian marble.

pares very favorably with some of the best modern architecture of the day. His grasp of new ideas was remarkable considering he had no formal architectural training. He made use of the oval room-an entirely new feature in American architecture-with great effectiveness. His studies for the interiors of both the Octagon and Tudor Place are outstanding for their rich combinations of elements of varied shape, and there is a great richness and refinement in the interior detail. The exteriors of all three houses Thornton is known to have designed, are enormously dignified, human, pleasing in their composition, although they are completely different. This brilliant amateur was indeed one of America's first modern architects-the avantgarde of the early republic who evolved a really new style for an evolving nation. It took its inspiration from Rome and Greece, but it was a distinctively American classicism. It was marked by a monumental, restrained feeling which was quite unlike the fragile delicacy of the New England work of the same period done by such men as Samuel McIntire (INTERIORS, March 1967). Jefferson, Latrobe, and Thornton seem

to emerge as the creative vanguard of this new American classic style.

A MOST GENIAL MAN IN SOCIETY

In spite of his quarrels with all sorts of people including Latrobe about the Capitol and Robert Fulton about the steamboat, Thornton was trusted in a professional capacity by such astute men as Washington, Jefferson, and Madison, and he was well liked socially. During the 35 years the Thorntons lived in the capital, they held a high position in Washington society. His contemporaries spoke of Thornton as a great conversationalist, a man of taste, "a most genial man in society."

Thornton, then, was intimately connected with the early history of the capital city, and he was optimistic about its future—although many did not share that optimism. On Independence Day, 1800, Oliver Wolcott wrote to his wife from Washington:

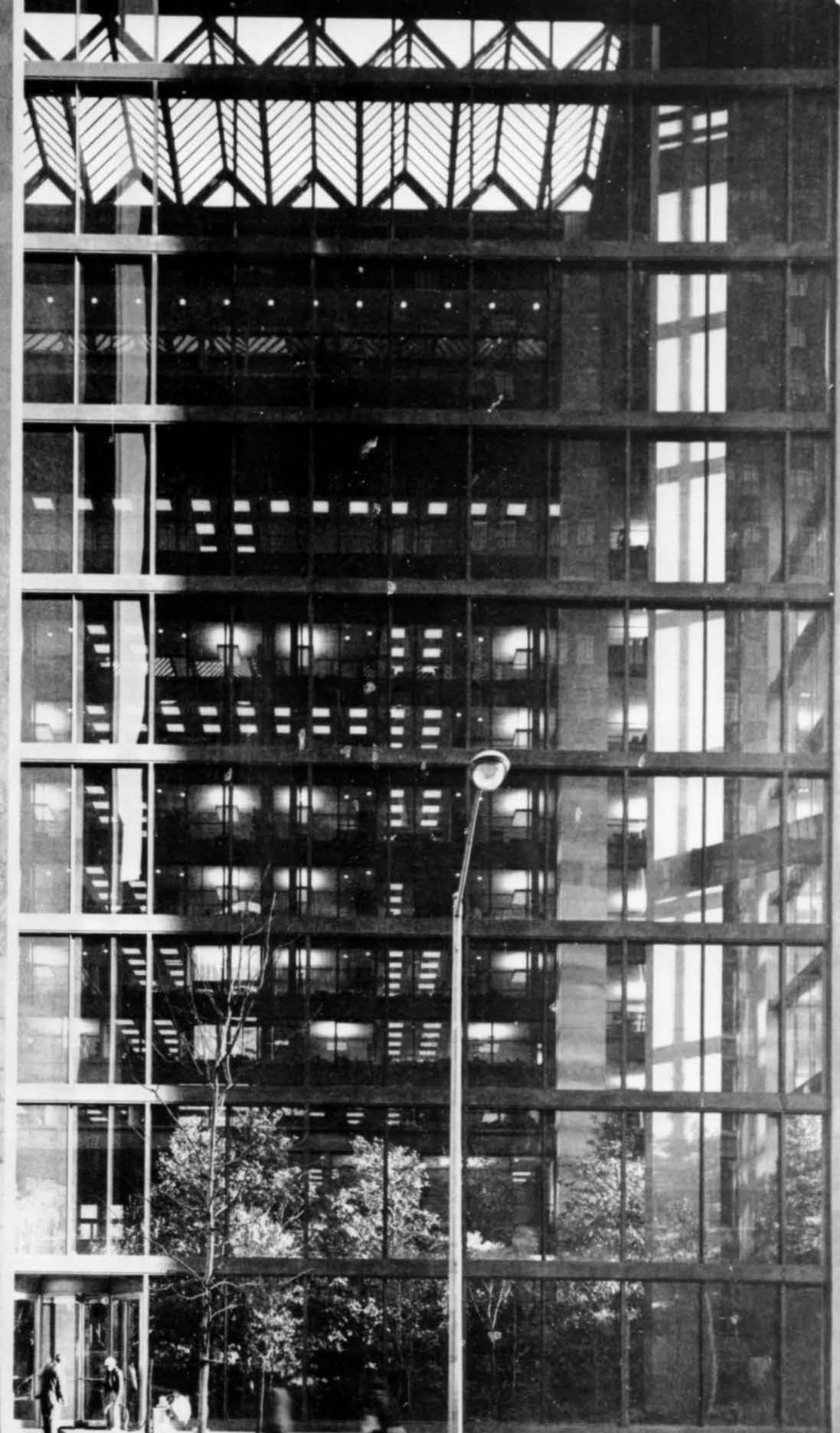
"There appears to be a confident expectation that this place will soon exceed any in the world. Mr. Thornton, one of the Commissioners, spoke of a population of 160,000 people, as a matter of course, in a few years.

No stranger can be here a day and converse with the proprietors, without conceiving himself in the company of crazy people. Their ignorance of the rest of the world, and their delusions with respect to their own prospects, are without parallel."

Some of Thornton's contemporaries thought he lived before his time but, if so, his time has still not come. He was too curious, too interested in everything that concerns humanity to limit himself to any one field but although, as he himself pointed out, he had no formal architectural education—"it will perhaps be deemed presumptous that I began to study Architecture and to work for Prizes at the same time"—he left an impression on the design of the federal city that is still being admired almost a century and a half after his death.

Dr. Thornton died, March 28, 1828, and was buried in the Congressional Cemetery. The President of the United States, members of Congress and the Cabinet attended his funeral. But to-day, too few people even remember his name—as a pioneer in American architecture.

CONTRACT INTERIORS
The Ford Foundation Building



Crusaders' Castle



From the leafy courtyard in the crystal pavilion garden fragrances waft into airy chambers suspended in the granite structure but this total design

is not just another case of conspicuous corporate consumption.

The Ford Foundation Building makes a statement...

about what a building can say about its purpose...

about what the work place can do for those who labor to that purpose...

about what a building can mean to the inhabitants of the city...

and incidentally... the interiors meet

standard office requirements with rare efficiency.

The scene pictured at left does not include any such obvious Gothicisms as pointed arches, and yet there is something of the Middle Ages in the lofty angled piers. Like a flying buttress, one pier is joined by a high brace to a column that stands free near the square pool in the garden. All the columns are sheathed in finely finished granite laid with smooth joints apparently without mortar; the color of the stone is gorgeous-a stippling of almost purplish red and orange over a shadowy taupe. The structural framework appears to be of a similar material and color, though actually it is Cor-Ten steel, requiring no finish, which will weather to an even darker hue.

Sunshine streaks is through two walls of glass panels held in smooth mullions of the dark steel-and also from high overhead, where the courtyard is lidded by a skylight of big glass panes framed into zig-zag lozenges suggesting a crystalline structure (photo overleaf). The courtyard is partly clasped by the building, which has a squareangled C-shaped plan, partly fenced in by the tall glass walls, and roofed over by the multiangled glass skylight. The building itself is a wall of glass on its inner side, so that the people in the offices—there are eleven stories of them-look down on the garden and can be seen from the garden and from other offices. At the two top stories there are rooms and balconies all around-even above the wall which is nothing but glass below -and these project outward on the south and east facades, giving the top of the building the look of a coronet.

A warm, slightly moist breeze laden with a mingling of flower scents and the tang of eucalyptus rustles the foliage. Through the mass of green, a three-dimensional geometric pattern of paths and steps is marked out in smooth, dark, plum-red brick paving. The planting is not limited to the floor of the crystal-and-granite courtyard, however, for there are a series of graduated, step-like, shrub-bedecked balconies—like hanging gardens



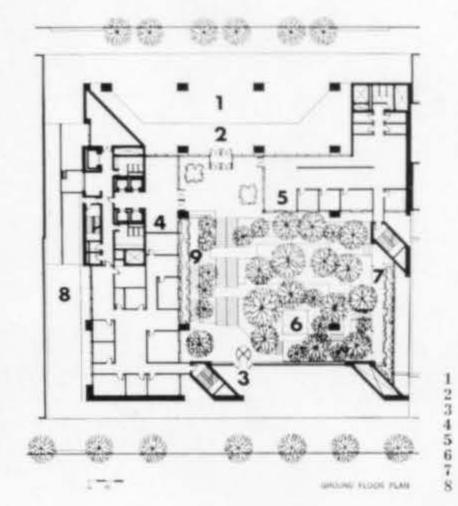
all photos by exra stoller (esto) except as otherwise indicated



John Dinkeloo, A.I.A. and Kevin Roche, A.I.A.

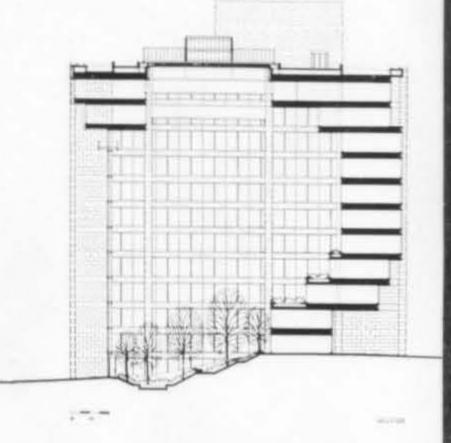


Warren Platner, A.I.A., in charge of interiors



porte-cochère
43rd St. entrance
42nd St. entrance
reception
employment offices
garden pool
garden seating area

to garage, etc.





Another kind of "office landscape". No one feels shut in or isolated, no one disturbed by sounds from the next office. Few draw the blinds.



Brown leather panel rests in top of reddish steel rail.

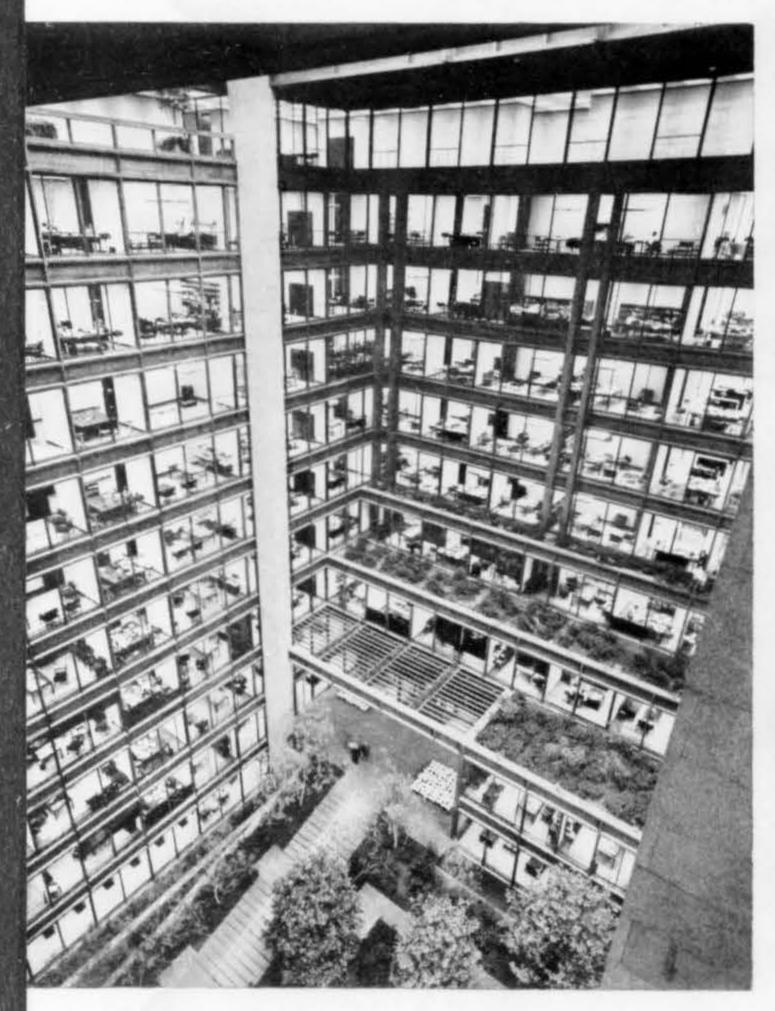
-along the second, third, fourth, fifth floors. The lowest and broadest meets an overhanging trellis of the dark reddish steel. Near the building wall at the highest level of the multi-level courtyard there is a strip of well-shaded paving where garden seating will be provided. Through a revolving door on 42nd Street-which is lower than 43rd—the public is permitted to enter, to wander and rest at will in this garden where summer reigns even when snow is banked outside the glass. For its size it is amazingly interesting to explore, with steps, paths, changes of level screened by the foliage. A stair almost hidden in a granite cleft leads down to a basement-level conference floor (photo page 108). The people who work in the build-

ing have a door of their own on 43rd Street. The public can enter the garden without interfering with staff and visitors on the way to the offices. The public garden and business entrance join easily, however, under the trellis. And there is nothing to prevent one from marching from the revolving door and up to the business entrance on a broad brick staircase through the garden, grasping a central banister sheathed in gleaming red brass which looks like a square length of solid gold (see bottom of photo at beginning of this article).

Outside, the building is not nearly as extraordinary. The 43rd street entrance—for staff and building visitors—has a shaded, properly ceremonial driveway, but the building is almost invisi-



View from tenth floor reception desk. President Bundy's office is across the courtyard (upper left). Part of the gallery is open to the court.





ble until one is upon it either from Second Avenue or from Tudor City Place. The 42nd Street facade is even less obtrusive from Second Avenue. From Tudor City it is not as conspicuous as it appears in the photograph reproduced on page 97, but the photograph is accurate in showing that the building maintains the street line without a break, instead of being set back on a plaza like Seagram House. This gesture of modesty is seconded by another neighborly decision - the use of reddish granite which echoes the pleasantly crenellated red brick of the Tudor City complex across the street-the structural center of gravity below the UN. In color, material, proportions - and to some degree in style, the Ford Foundation Building accedes politely to the neighbors which some of its glass surfaces literally reflect.

Kevin Roche's decision to bypass the Seagram-type plaza cliché was based not only on his concern for the architectural coherence of the neighborhood, but on his appraisal of the realities of the outdoor environment here;

two small parks were already in existence on the block. Why open another passageway for the sootladen wind to sweep through? Why not give the building staff, and the public as well, a botanical garden glorious all year round? Roche achieved this by rimming the site, approximately 200 feet square, with a relatively low building (12 stories) covering an area 180 by 174 feet at the outside (leaving room for the covered 43rd Street entrance driveway and the service-garage driveway along the west wall), and closing in the rest with glass.

It is the entire crystal pavilion which is air-conditioned, not merely the building, so that the garden courtyard 160 feet high provides an air return volume of more than two-and-a-quarter million cubic feet, refreshing the interiors of the building with clean botanical whiffs which are an unbelievable luxury in the sulphurous environs of New York. Equally delightful is the fact that occupants of the court-side offices (more than half of the total staff) can open windows and feel breezes blow, in marked contrast to the sealed-in prisoners of the

typical air-conditioned building.

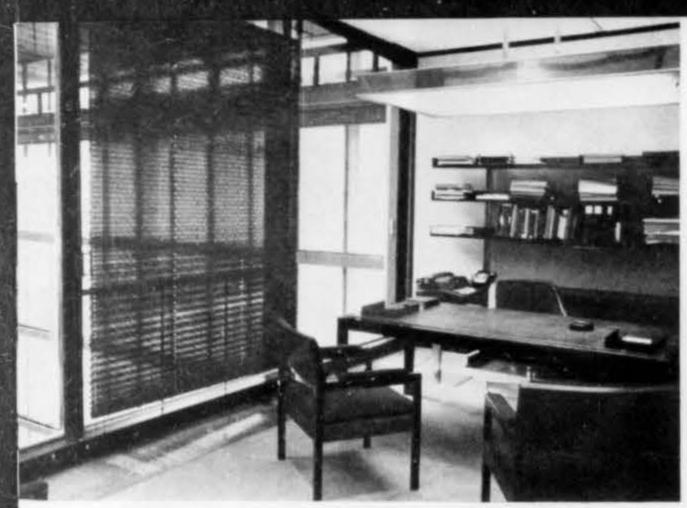
To be sure there are great outside views for occupants of the outside offices. Because the building is only thirty feet deep, many staffers have the best of both worlds-inside as well as outside views. The great piers containing the stair and service wells have been angled (see typical floor plan page 102) to allow vistas of the two little neighborhood parks. All New York-the East River, the prestigious institutions of the UN area, the massed Tudor City towersappear at the glazed walls of corridor termini. One sees snow falling outside, flowers blooming in the court, simultaneously.

TOGETHERNESS IN A TREE HOUSE

Most observers consider the high floors the best perches for viewing the courtyard, but this reporter would opt for a court-side office on a lower floor, closer to the waterlily-strewn pool and often with one of the little hanging gardens just outside one's sliding window-wall.

But there is something else of enormous importance. The same glance that takes in the vines and branches beyond one's window also takes in virtually the entire staff of the Ford Foundation at work in their transparentwalled offices-except for Board Chairman Julius A. Stratton, who has chosen to place a solid wall between his office and the openrailed eleventh floor balcony. But in plain view in his tenth floor office, President McGeorge Bundy can be seen coming and going, sitting, standing, phoning, receiving visitors. One does not hear him or anyone else-and there are lateral partitions between offices-but one sees almost everyone perched out in every direction as though in a huge tree house. The whole family is in plain sight, all working together for the good of mankind. Translucent black pleated blinds have been provided at the windows for privacy and sun protection, but they seem little used. Too long separated in non-descript offices around the city, the various divisions which worked in isolation, forgetting their colleagues, feeling forgot-

Garden air in the city, blooming plants in winter. When the sun sets, spotlights take over. Smooth dark bricks make paths and steps in the small hill.

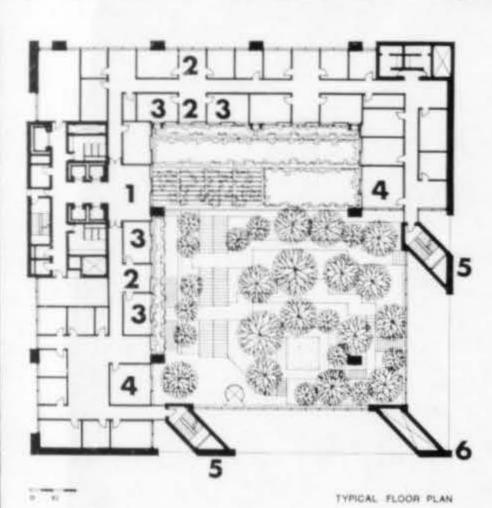




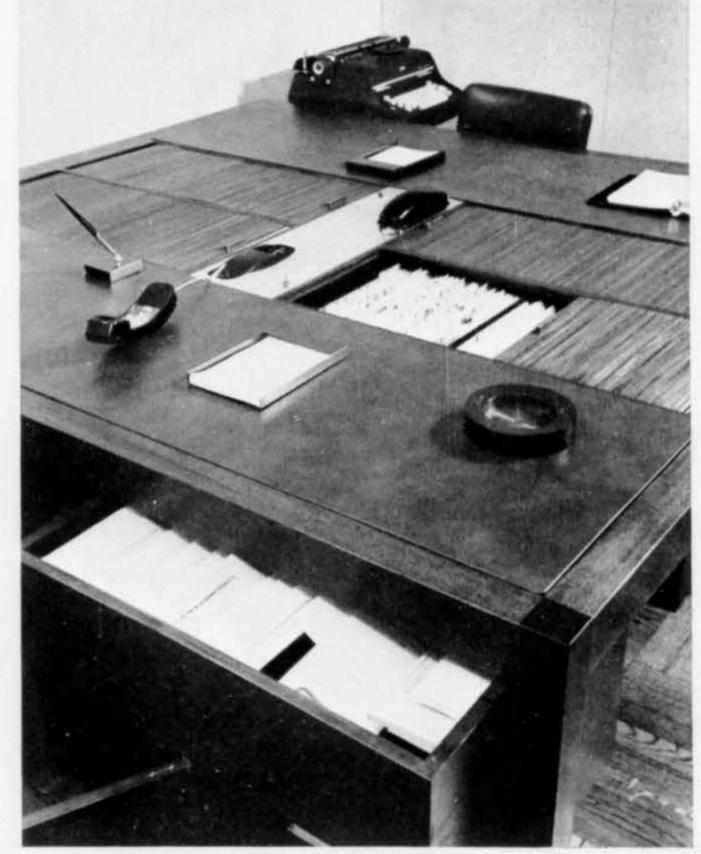


Because partitions are movable, all storage is in movable furniture or in movable storage components.

Two photos at left show a single-module office-the smallest size. The desk and top of the shelf behind the desk are topped in brown leather. Support that balances storage shelves is brass-clad, as is the typewriter pedestal. Carpet is set into oak parquet so that carpet and parquet are level. Pleated black translucent blinds are provided at windows, are rarely used.



- 1 reception
- 2 secretarial areas
- 3 typical offices
- 4 directors' offices 5 stair towers
- 6 service tower



ezra stoller (esto)

At right: Secretarial desks are paired back to back. They contain phones, recording equipment, files, stationery drawers at side. Brown leather covers top panels of the mahogany desks. Brown leather appointment books and plum-brown letter trays are standard issue equipment.



Above: Detail of Trimline phone with push buttons in brass plate, with mahogany tambour top for files in secretarial desks.

At left: Free-standing coat closet. Its doors are in brown leather.

ten, and often in danger of duplicating each other's efforts, are now at last aware of being united in a common purpose. Individual staffers, like individual divisions, are out of isolation as well. No longer forgotten in individual cubicles, they are aware of being seen, of being counted, of being important.

DEMOUNTABLE PARTITIONS

Divisions and departments are

not static, however, and the interiors had to be designed for a changeable partitioning system. The building interiors and window frames are set up on a sixfoot module to which the floor plenum conforms with its wiring for telephones, as does the ceiling plenum with its choice of acoustical tile, air conditioning outlets, and various kinds of lighting fixtures; partition panels conform, being three feet wide. Offices can range in size from

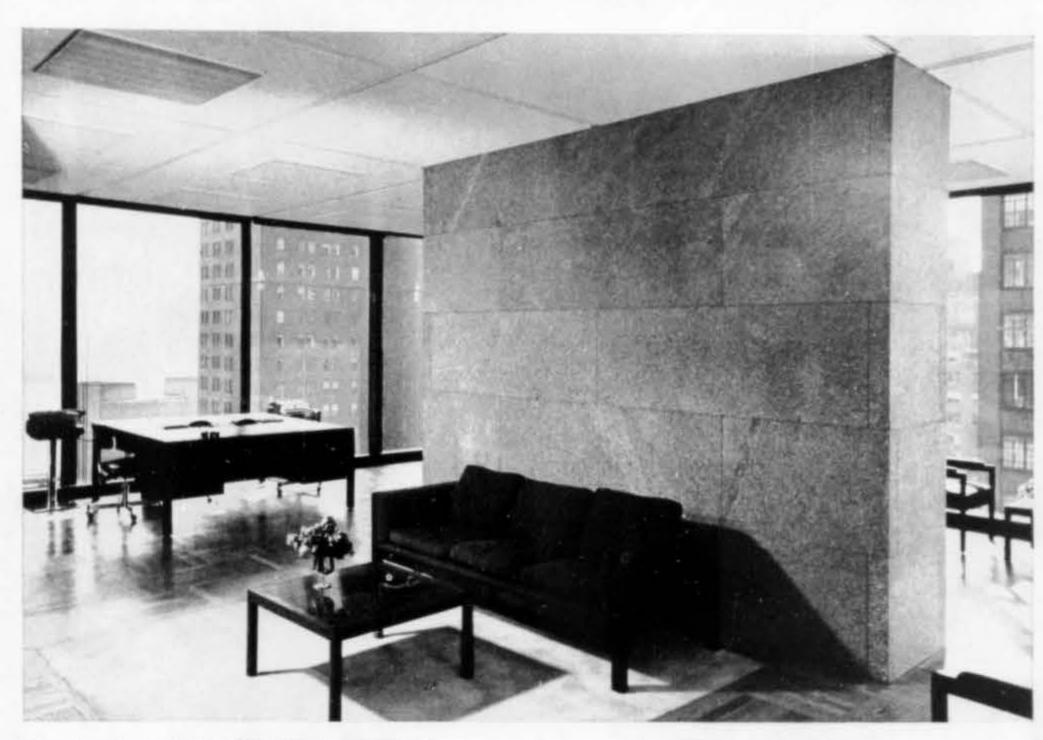
two modules upward in multiples of two, with the partitions and ceiling components ready to be moved overnight.

Virtually the whole staff is of professional caliber, the minor distinctions being between department directors and specialists. Directors may have corner officers and more modules. Secretaries are paired in the spaces between two offices. Like their bosses they are close to the glass—on the court or at out-

—placed desk to desk. A shelf unit within arm's reach of both secretaries forms a low partition between the corridor and their recess.

EVERY MAN A KING

Otherwise, the decor treats every member of the organization in exactly the same way—splendidly. Aside from such functional distinctions as be-







all photos this page by ezra stoller (esto)

Above left: Granite pier rises through a corner office.

Above: Wall of files on the tenth floor serves as a privacy divider between corridor which faces the vice president's offices and courtyard through a glass wall (which was cropped out of this picture at far right). The file fronts are of mahogany.

At left: A "secretarial transept" two secretarial desks between two executive offices. The piece of furniture closest to the camera is a storage case of dark plum-brown steel with a brown leather top.

Within arm's reach of the secretaries, it contains open shelves on the hidden side

"How can you ask any self-respecting man to do his work in an office that has been done up like some sort of bedroom?

Work is real. It calls for dignity."

—Kevin Roche

President's reception room.



tween executives' swivel-based chairs, secretaries' posture chairs, and visitors' conventionally legged chairs—and the fact that desk and storage components are adjusted to the users' needs—all furniture equipment, flooring, and accessories are of literally identical construction, design, color, and materials. No senior and junior generals here! Receptionists' and secretaries' desks are as good as the president's.

MAHOGANY, OAK, LEATHER, AND SCULPTED GOLD

Superb quality is not the same thing as frivolity, however. The materials are in every way reas-

suring because they are natural materials, and the colors are in every way cheerful, but nothing has been designed to make one think about the cleverness of the designer. And everything has been designed for long servicenot only in the sense of being physically durable but in the sense of being stylistically timeless. There is nothing here to date. It is the court and the flowers and the light and the glorious building which provide the elation. It will be the change of the plants and blossoms which will mark the changing of the seasons.

Partitions are in natural-greige

linen, and acoustical ceiling tiles are of the same light but unobtrusive tone. The plum-tinged black-brown of the doors and steel framing makes a neat contrasting architectural delineation at floors and ceilings. Rich but almost as neutral is the furniture-very dark, red-plum-tinged mahogany upholstered sometimes in brown leather and sometimes in heavy homespun charcoal wool. Steel storage equipment is of the same plum-tinged blackbrown as the partition frames. The electric typewriters are charcoal colored, and the desks are topped with neatly wrapped panels in brown leather. The

wardrobe-closet-cupboards are of mahogany faced in brown leather.

Does this sound like a dull scheme? Well, aside from the rosy hue of the building granite and the sun-splashed flowers in the court, extra warmth is provided-on all working floors-by natural, quarter-sawn oak parquet, inset in all conference, reception, and office areas with wool carpet in a golden tan best described as polo coat color. The carpet is laid in so as to be level with the parquet, and where a secretary's or receptionist's chair is posted within a carpeted area, a parquet panel is inlaid there, so one encounters parquet inlaid

"That sense of place—that experience which makes a particular building matter—comes from a theme, an idea. In the Ford Foundation that idea is democracy."

President's office,





1 reception

2 balcony 3 president's receptionsecretarial area

1 president

5 conference 6 vice presidents with carpet inlaid again with parquet. The balconies on the tenth and eleventh floors and eleventh floor dining rooms are floored in black ceramic tile squares specially made in a nine-inch size.

In all this slightly monastic sumptuousness, certain touches of brilliance catch the eye—fine little accessories such as vases specially chosen for the dining rooms — fresh flowers — highly polished red brass that looks like pure gold mirror—and an exceptionally rich black marble heavily veined in white and blood red, "Red Levanto" marble from Italy. The marble tops the serving

table—in the dining rooms, as well as the storage credenzas of the Ford Foundation directors. The sumptuous, bullion-like red brass is used for the sculpted handles of doors and sliding windows and sheathes typewriter pedestals and the heavy, square supports which hold the bookshelf storage units upright.

This brings up another interesting feature of the furniture: it is all free-standing, to enable partitions to be moved, and even the coat-storage closets are neat, flat armoires. The storage units behind each executive's desk consist of standard parts—shelves,

ezra stoller (esto)





balcony chairman's suite executive dining private dining 5 employee dining ELEVENTH FLOOR PLAN 6 kitchen, food service drawers, cabinets-assembled to suit his particular needs. They resemble wall-hung units, but the powerful poles to which they are attached stand free of the wall. Extending to the floor, then cornering forward to balance the great weights they support, these poles are of square steel tubing clad in the polished red brass. Freestanding "storage walls" of this kind take over most deskstorage functions in staff offices; executive desks are tables without drawer pedestals. If the staffer uses a typewriter, it is just like that of secretaries - each supported on its own brass pedestal, a round, brass-clad pole resting on a flat base which can be slid about without too much

difficulty. Another kind of pedestal unit - for telephones near sofas in reception areas and some offices-rises directly out of the parquet floor. It will remind observers of the pedestal telephone units in the Deere headquarters building (January 1965 INTERIORS) designed by the same architects. A Trimline telephone rests directly on the polished brass plate topping the mahogany box unit. For the first time the unit has push-button dialing, the buttons also set into the brass plate.

THE SECRETARIAL TRANSEPTS Receptionists' and secretaries' desks have pedestals, of course, and the secretarial desks are particularly elaborate.

At left is the employees' dining room—identical in design, workmanship, materials, and details, including tableware—with private and staff dining rooms. Napkins are beige linen. The counter is literally a steam table; this is literally a cafeteria; but the sumptuous Red Levanto marble top and fittings give it regal splendor. The long light fixture has sides of mirror-polished brass.

At right is the view from the outer windows of the employee dining room. Mahogany furniture with charcoal wool upholstery is sumptuous, simple, masculine. The larger tables are very large indeed. The masculine mahogany furniture by Warren Platner, and the mirror-polished steel will remind readers of the bar and other elements of the Ground Floor restaurant in the CBS building—both building and the restaurant by the same architectural team.





The secretarial "transepts" are integrated into the architectural module. Warren Platner ignored the old taboo against placing desks back-to-back, reasoning that in typing position the secretaries would not face each other. The superb desk appointments are shown on pages 102-3. A low shelf unit with closed back provides open-shelf storage close by.

ART

If the building flouts one cliché—the tower-in-plaza—dra-matically, it flouts another slyly—that of important Art, a concept as sacred as Motherhood. The Foundation has done a nice booklet about the 364 drawings,

watercolors, and prints which Andrew C. Ritchie, Director of the Yale University Art Gallery, collected for the offices, to the stipulation: "reasonable likelihood that all would continue to be of interest fifty years later." From 16th century manuscripts to Picasso prints, all is fine, interesting, unobtrusive — art to prevent the hanging of sailing photos by staffers.

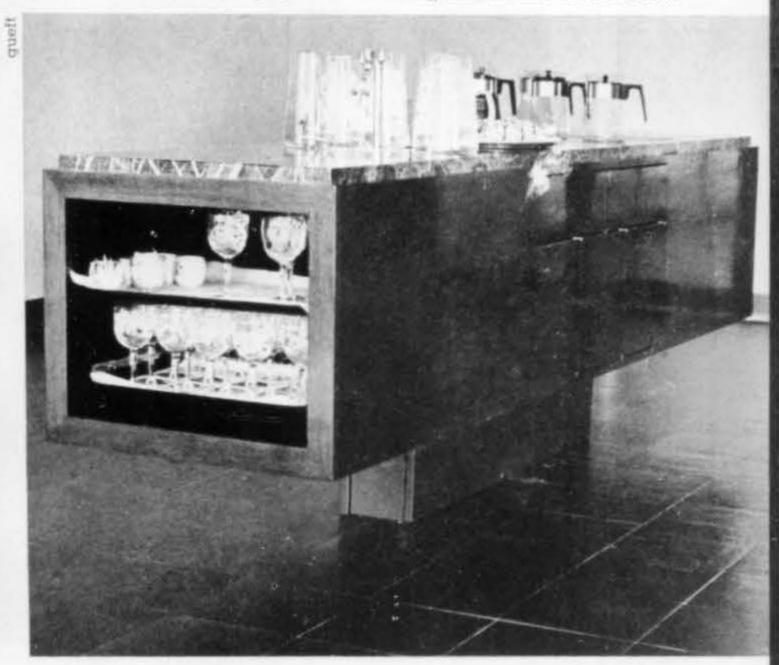
The only commissioned art works are two identical textile murals described in photo captions on page 109. Significantly they are in rooms without a view of the dazzling court. They are extremely interesting but uncontroversial backgrounds that introduce handcrafts.



At left: Legs reflected in gold-hued, mirror-polished red brass counter front.

Below left: Steam table detail showing protective steel rails, servers, and dish recesses. Architect Warren Platner, the member of the firm in charge of interiors who designed virtually all the furniture, lighting, and interior architectural detailing, designed the polished steel food servers as well. They are also magnificent open when heaped with food.

Below: Server in the staff dining room with marble top, open front and back, mahogany sides containing drawers and cabinet doors.



INTEGRATED LIGHTING

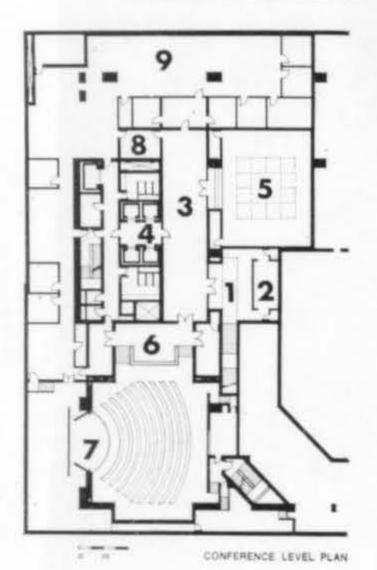
Interchangeable modular acoustic ceiling tiles contain—according to each area's needs — air vents, or recessed incandescent lamps, or flush square fluorescents faced with small-mesh eggcrate louvers in a brass finish. Over desks in staff offices hang large rectangular fluorescent fixtures rimmed with polished brass. They cast light both up and down.

SECURITY HIGH UP

Comparing this building to the same architects' Deere headquarters, note how differences in the total architecture affected each interior solution. Both feature trees and landscape, use Cor-Ten steel, emphasize natural materials, simple, sumptuous masculine furniture. But Deere's buildings, being low, open frames pillowed among rolling hills, were given luminous ceilings and whitish, light-reflecting floors to emphasize their transparency in the embracing landscape. Whereas the greater height and open court of the Ford structure required more security underfoot and overhead, lest vertigo set in. Therefore ceilings look solider, and floors denser and darker, with the darkest at the top. In the large open rooms and galleries of the tenth and eleventh floors, especially close to the edge, flooring is black ceramic tile. Only in orra stoller (esto)



Stair between conference level and the garden courtyard above.



rooms below the courtyard does one find dazzling warm-white ceramic tile flooring (in the special large nine-inch square, a beautiful flooring). It is in the basement that the auditorium and board room are located, but underground darkness and lack of view are compensated for by the prevailing white and much more mirror-polished brass, which brings sun-and-bullion gleams down. Phone booths have glass doors, "gold" frames and "gold" equipment set into the cavelike granite walls. The auditorium seats are throne-like Eames highback chairs in pillowy leather with the golden brass substituted for the standard, pewter-finish metal. All who meet here are equal but equal as kings or as the knights of a religious warrior order fighting for the good of mankind.—O.G.

egra stoller (esto)



In the loggia and auditorium all seating is in brown leather, all walls sand-finished white plaster except for the textile mural shown in detail on the next page. On the polo-coatcolored wool carpet, the pedestals of the 175 thronelike Eames chairs look like the purest gold. The polished red brass also covers the top of the loggia rim and the banisters.

- I entrance from garden
- 2 cloakroom
- 3 reception
- 4 elevator entrance
- 5 board room
- 6 loge
- 7 auditorium
- 8 serving pantry
- 9 archives, data processing

CONSULTANTS

Garden: DAN KILEY Structural: SEVERUD ASSOCIATES Mechanical: COSENTINI ASSOCIATES Acoustical: MICHAEL J. KODARAS Food Service: C. W. ROBBINS

SOURCES

FURNITURE

Art Metal, Inc. (filing, library equip-

Brickel Associates (office seating) C. I. Designs (office and reception seating, case, work)

Corry Jamestown Corporation (storage, shelving)

General Fireproofing Company Inc. (office furniture, storage equipment) Herman Miller, Inc. (Charles Eames' auditorium and conference chairs)

Irving & Casson-A. H. Davenport Company (special furniture, secretarial desks)

Lehigh Furniture Corporation (War-

ren Platner's chairs in reception. dining, executive, office areas; special reception and conference furniture)

M. Gerber Construction Company Inc. (special dining furniture and equipment)

National Health Services, Inc. (special medical furniture and equipment)

ALL FABRIC UPHOLSTERY Scalamandré Silks, Inc. (charcoal

LEATHER

wool)

American Leather Manufacturing Co. Lackawanna Leather Co.

WALL COVERING

Puerto Rico)

Joanna Western Mills (natural-greige linen wrapped around partitions)

FLOORS, FLOOR COVERINGS Heath Ceramics (ceramic tiles) V'Soske (wool carpeting woven in

WINDOW BLINDS International Building Products

WOOD FLOORING Klepp Wood Flooring Corporation

LIGHTING

Lightolier, Inc.

ACCESSORIES

Banbers Engraving Company Brickel Associates

I.C. Equipment Company

International Business Machines Corporation

James Clark Associates

Jean Bohne, Inc.

John Swenson Granite Company Inc. Knoll Associates, Inc.

Loumac Supply Corporation

M. Knoedler & Company, Inc. Moroquain Inc.

Smith Metal Arts

DINING SERVICE

James G. Hardy & Company Inc. (linens)

Minners & Company Inc. (all other service)

FOOD SERVICE EQUIPMENT Straus-Duparquet Inc.)

TAPESTRIES

Atelier Des Grands Augustins, Paris to design of Sheila Hicks and Warren Platner, with the technical assistance of Henri Tronquoy)



Midas doors on the conference level are sometimes of glass framed with mirror-polished red brass which resembles gold, and sometimes entirely of the metal, which produces an extraordinary effect. The one illustrated at right is among the smallest. The textile mural is splendid, sculptural, unobtrusive—an over-all pattern of whorls of gold silk thread on a tan-beige linen like the linen on the walls upstairs. Sheila Hicks designed it to Warren Platner's specifications.

on a tan-beige linen like the linen on the walls upstairs.

Shella Hicks designed it to Warren Platner's specifications.

The fluorescent fixture in the board room is a giant version of the over-desk lights in offices upstairs.

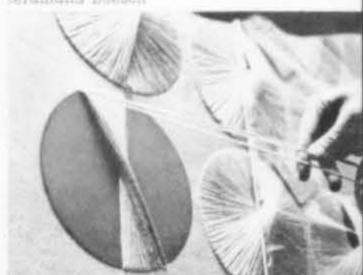
The huge table is actually 8 large square tables pushed together; they are mahogany with inset top panels wrapped in brown leather.

They can be slid about on their "golden" bases.

The wide-reaching credenza on a brass pedestal is part of a line of furniture Warren Platner designed for Lehigh (November 1967 INTERIORS).



ferdinand bossch









Stendig: Saluting a new era





In a 13,000-foot loft designed by the Space Design Group, Inc., Charles Stendig — reviver, iconoclast, Roman candle — has the future of furniture already on display

Showroom design:

The Space Design Group, Inc.
MARVIN B. AFFRIME, Director
FRANK R. FAILLA, Design Associate
and
RICHARD F. ROCKSTUHL, Project Coordinator
RONALD E. PHILLIPS, Planner
JANE SANDELIN, Colorist

WHEEL-GARON, INC., Lighting consultants

"We really believe in design. Design is a very important concept to us. We will never have a design in our collection that we don't believe in personally. I say this in a very quiet voice."

The "quiet" philosophy of Charles Stendig has an all-butquiet message for the design world, in the spectacular new showroom of Stendig, Inc., at 410 East 62nd Street, New York. Charles Stendig, in fact, is voluble and irrepressible, and balances his belief in good design with compatible—if startling—views on the furniture design/manufacture today: the field should have "a lot more excitement, a lot more showmanship; more humor, more experimenting, more irreverence."

Excitement there is indeed, as well as wit, in this enormous room - but more importantly, what designer Marvin Affrime terms courage. "If Charlie likes it, he'll buy it. Its very personal with him." The adventure began in 1954, when Stendig set out (with \$300) to import and manufacture the great classical furniture which was unavailable in America — classics by such as Corbu, Mies, Breuer. He went to the original factories in Europe, found the original molds, and got them back in production: among the notables, Breuer's 1925 Wassily chair, the first tubular metal chair ever produced (its original prototype was presented to friend Wassily Kandinsky.)

Though "everyone thought I was kind of nuts," the classics revival proved highly successful, particularly in a limited but influential market of architects and designers. Stendig also found young designers — like Hans Eichenberger and Robert Haussman in Switzerland—still working in the Bauhaus tradition,

went on to discover other innovational designers in Italy, Finland, and America—continually evolving and expanding his collection. Few pieces have been discontinued, but Stendig is hardly resting on such comfortable laurels as Eero Aarnio's mushroom series or big "Ball Chair," acclaimed with virtual unanimity the most exciting chair of 1967. His interest is in the future—new materials, new thinking about the form and function of contract furniture.

To display this heady selection of old and new in a space six times as large as the old showroom, Marvin Affrime's Space Design Group was a particularly apt choice. Affrime, too, is a man of the future-not of the Buck Rogers sort, but one in which technology holds the logical promise of perfection. As the photos and plan overleaf suggest, Affrime studied each piece in the collection to determine its exact placement in the scheme. His success bears out Stendig's anti-group dictum: "If the design is right, good designers will find a place for it . . . that's their

Of the approximately 13,000 square feet of usable space, Affrime devoted 7600 to the showroom proper, the rest to a peripheral "U" of office/administrative quarters. The showroom itself has only one actual partition: a 70-foot "feature wall" painted saddler's tan, which makes a gallery-like space of the initial reception area (see photo opposite.) The pierced white wall to the left shields receptionists and coat closets; Stendig's famous calendar faces the blocky new Sarasota Series (chair, sofa and table) by Elena and Massimo Vignelli in shiny white lacquer.

Beyond the feature wall, the showroom is open and expansive,

inviting a leisurely park-like stroll. The space is unified by flooring of dark gray sisal throughout, and floor-to-ceiling black split-bamboo blinds at the huge windows on either side. The saddler's tan is used judiclously as a theme color; other pieces are re-thought in bright lacquers, unusual upholsteries. Groupings are defined by area rugs and big plants. The openings in the dropped ceiling to the waffle coffered concrete above (which minimize vastness of space) are defined by movable

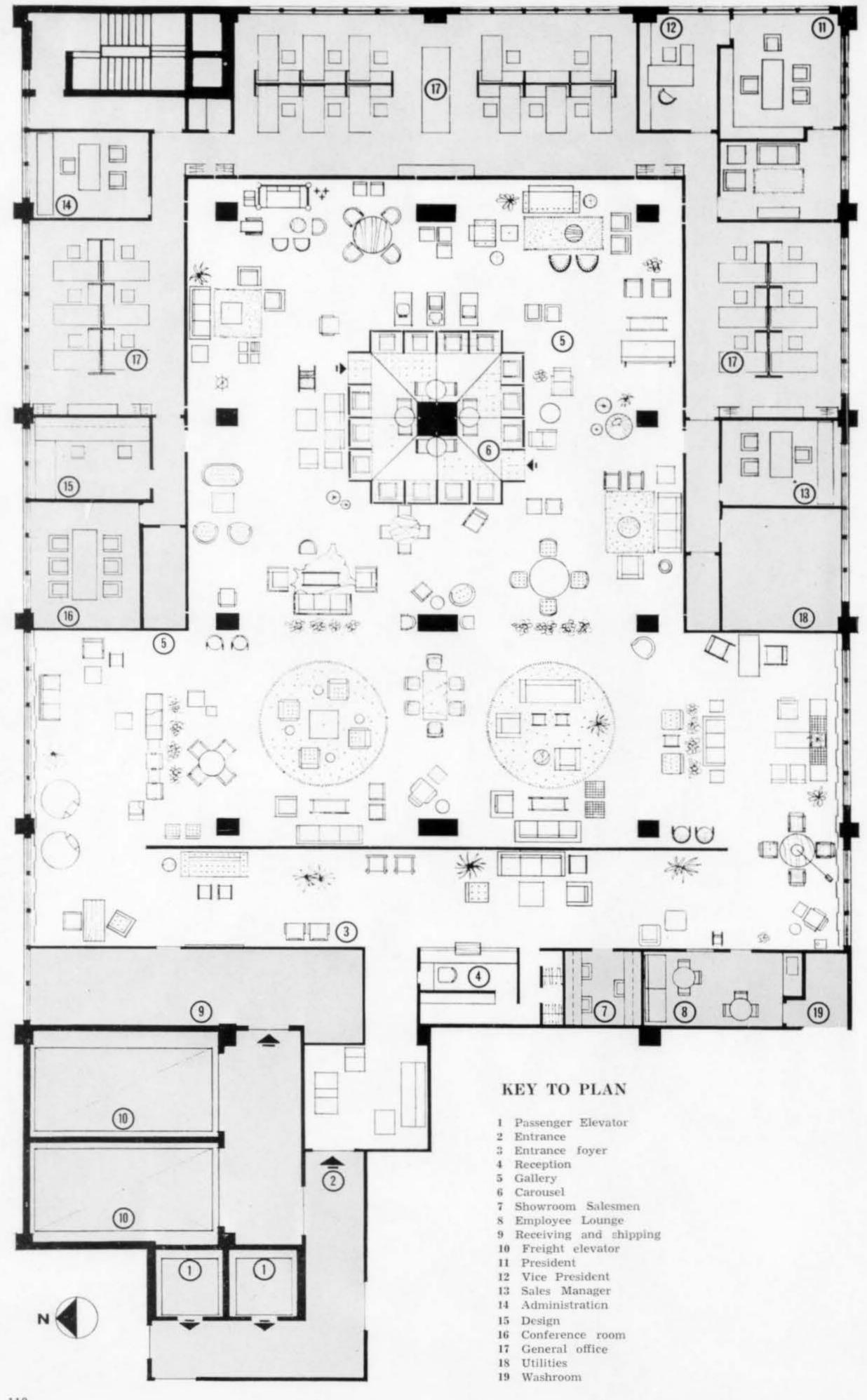
spotlights on tracks, allowing flexible rearrangement.

Focal point in the space is the raised "Carousel," a square gaze-bo-type structure (page 113) lit by colored globes, where chairs are silhouetted against brightly colored divider panels.

Distracting accessories were summarily omitted, other than a growing collection of paintings and sculpture which now includes Julio Le Parc, Larry Zox, Mon Levinson, Pistoletto, David Jacobs, Karl Mann, and William Bowie.—B.W.N.



showroom photographs by bernard liebman





Left: Windows along south corner of showroom (as at opposite wall) are hung with black split-bamboo blinds which change opacity with changing levels of daylight. In foreground, Brener side chairs ring the Unicorn pedestal table; In background are Mies' classic chairs of cane and mirror chromed steel tube, on either side of Hans Eichenberger's Omega conference/dining table.

Below: Central carousel, where occasional chairs are displayed, has harlequin patterned floor covering in brown and white on raised platform, hanging light globes in red, yellow, blue and green. Partitions lacquered various bright colors, allow chairs to be viewed separately.







Left: Walls behind columns, sides of ceiling recesses, and light tracks are painted black.

Above: Carousel of chairs on raised platform in center of showroom (see plan.)



Left: North corner of showroom at night, when split bamboo blinds become almost opaque, admitting only pattern of city's night lights. In background are two of Eero Aarnio's famous ball chairs, Below: Tobia Scarpa's Bastiano group. Below: Three of the new
Autoluce adjustable floorlamps
by A. & P.G. Castiglioni
flank lacquered red sofa, Pigreco
armchairs by Scarpa.
Bottom: Grouping near arched
entrance to offices includes two
Corbu chairs, Eichenberger's
Aries series.





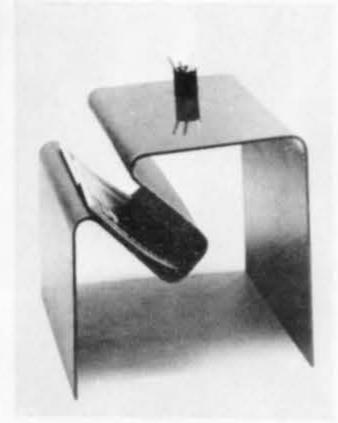
SOURCES:

Fabrics: Jack Lenor Larsen; Isabel Scott; Scalamandre; Boris Kroll; I.D. Fabrics; Kravet; L. Anton Maix; Herman Miller; Knoll; Duralee; Stendig, Area Rugs: John D. Z.oz s. Flooring: Unika-Vaev (sisal); Kentile (white vinyl.) Leathers: Stendig. Wallcoverings: Laue Brothers. Planting: Julius Roehrs. Bamboo Blinds: American Drapery and Carpet. Ceilings: Waldvogel. Lighting: Lightolier. Cabinetwork: Korngold Brothers; Glendale Products.

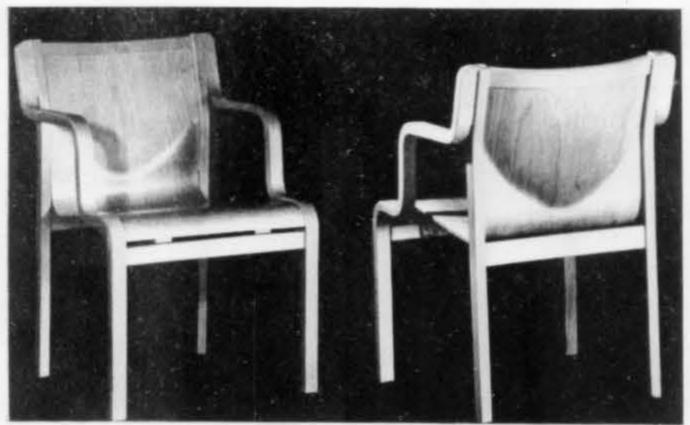




Left: To minimize the cavernous effect of high ceilings, the designers installed a dropped ceiling throughout, leaving cubic recesses to the full ceiling height for contrast. Vertical walls around openings were painted black, movable spots on ceiling tracks (Lightolier) placed around ceiling openings. Shaggy round white area rug laid over wall-to-wall black sisal both defines and isolates furniture grouping of Robert Haussmann's Atlas club chairs and sofa, Breuer tables.



Above: This beck-to-back lounge chair is part of the new "Marcel" group by Kazuhide Tukahama: chairs, sofas and ottoman of thick upholstered foam slabs on aluminum frames.



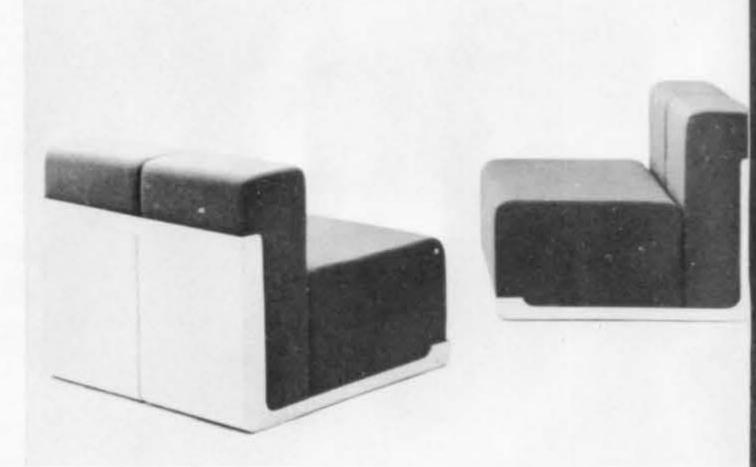
New pieces timed to the showroom opening and January market include the "Form" magazine/end-table (above), a continuous ribbon of plastic designed by Andrew Ivar Morrison. Table is 18" in all dimensions, available in red, black or white. New lightweight laminated birch chairs (left) imported from Finland are stackable, available in natural birch, vivid colors, or fully unholstered, Witty new armchair (right) designed by Andrew Ivar Morrison And Stylianos Gianakos, is of tubular chrome with Naugahyde sling seat.





Left: Ross Littell designed this armless lounge chair for Stendig's new collection. Frame is of curved polished steel, seating of natural leather webbing in a basketweave pattern, also available in black. 26" wide; 28% high; 27% deep.

Right: "Raymond" chair, like
"Marcel" group shown above
right, was designed by Kazuhide Takahama, has a white
plastic shell encasing cushions
of thick, dense foam upholstered in wool military cloth.
Chair is armless and legless,
has a divided back cushion,
measures 29½ "wide, 24½"
high; 31¼" deep. Seat is
14½" high.



Music concealed

John Boulton's answer to the problem of hi-fi installation

John Boulton of 663 Fifth Avenue, New York, has the answer to that designer's nightmare: the bulky, unsightly hi-fi system. Assuming that designers and architects prefer to deal with engineering outfits rather than have the client contract for a music system on his own, Boulton is the "compleat" engineer-withtaste; expert in his field, sensitive to good design in the most plush surroundings, but uninterfering with the designer's ideas and needs.

When Boulton says that his systems are completely concealed, he means it. They are so unlike the conventional "hi-fi" system that he prefers to call them "Home Music Systems". In order to keep speakers out of sight, he will go to any lengths to build directly

into the wall, outdoors in the bushes, or even underwater! The computer-controlled component parts, refined to a high degree of miniaturization with no sacrifice of sound quality, take up only from two to eight cubic feet of space, depending on the amount of record storage needed. Boulton designs "everything behind those doors", He will supervise cabinetwork, but leaves all actual planning and construction to the designer's manon-the-job.

Although the units don't have to show, their facing can be any color leather to harmonize with the furnishings, or selected from several beautifully grained woods. All are stamped in 24-karat gold with the Boulton signature.

The most remarkable feature

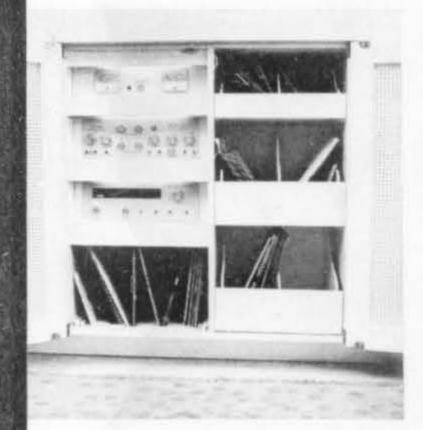
of the system is the SeLecTronic remote control box. The unobtrusive 7" x 4½" x 3" box, which can be covered in fabric or leather from over 50 colors, looks like a cigarette box. But by sending signals to a hidden "Central Master Unit," it controls by push-button any selections from AM or FM radio, tapes or records. Knobs adjust sound, volume and tone—all automatic, tamper-proof, and as easy to eperate as a telephone.

The result is like having a complete console in every room. People all over the apartment, house or entire estate can play radio, tapes and records simultaneously. The technological possibilities of the systems are limitless, and developing all the time. Even now, a unique circuit has been developed which auto-

matically lowers the volume when the telephone is in use. By use of pre-recorded tape cart-ridges hotel managers may include public address announcements in the Master Music Programmer.

In spite of Boulton's sleightof-hand at concealing his systems, their decorative beauty tempts many clients to leave their sets exposed in the wall, closet or cabinet, where they illuminate internally when in use.

Built in limited production, the systems last four times longer, and are guaranteed eight times longer than conventional units. John Boulton has mastered the art of "decorating with music" that is as completely refined, balanced and controlled as good color balance and harmony in interior design.—M.S.



Above: Detail of the music system with cabinet doors open shows the good, clean design and the Boulton stamped signature; record storage is in neat drawers.



Right: a residential living room installation shows the John Boulton Signature Music System artfully fitted by designer Betty Ajay into a cabinet which also serves as a bar. When the cabinet doors are closed, nothing can be seen of the system. The SeLecTronic remote control box sits open on a table in the foreground.



Left: the designer of this apartment, Arthur Kouwen-hoven of Bennett-Portago, left the music system open so that the client could see it from his bedroom, although tambour doors slide closed over most of it. The designer conveniently cached the system in the wall of a hallway which would otherwise have been "dead" space.

Below, left: Ellen McCluskey,
A.I.D. preferred to hide her
client's music system in a roomy
closet because her client, an inveterate record and tape collector, needed a lot of storage.
The SeLecTronic remote control box, shown open on the
coffee table, is one of many
throughout the traditional
apartment (see photo below
right corner).

Below, right: detail of the music system inside the closet shows the space which the client has decided to devote to storage of records and tapes as well as basic components.







The inimitable Lavernes

Now in a big beautiful corner of the D & D Building, Laverne International continues to outguess nearly everybody



Early in 1944, INTERIORS noted the introduction of a marvelous new wallpaper, "Marbalia," by Laverne Originals—a small company founded by husband/wife team Estelle and Erwine Laverne a few years before. In the quarter century since then, the name has changed, the scope has extended in all directions, but the originality is as persistent (and as confounding to imitators) as ever.

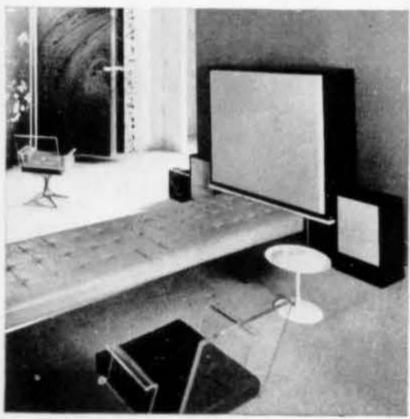
The history and unique design impact of the family Laverne can be dramatically measured by a

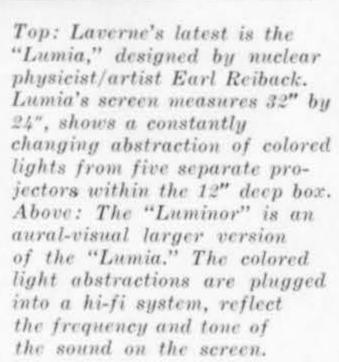
stroll through their indulgently uncluttered new showroom at 979 Third Avenue. The effect is that of a sculpture garden: a strong metal statue by Canadian sculptress Krystyna Sadowska dominates one wall; a Calder mobile dangles playfully in the center. The setting underscores how Laverne's classics are pieces of sculpture as much as furniture: the superb "New Furniture" of chrome, leather and marble by Ross Littell and Bill Katavolos, (first shown in INTERIORS in June, 1953); the famous Invisible Chairs, designed and trademarked by the Lavernes themselves; the graceful Tulip and Lotus chairs; the witty Golliwog planters, and much more—all as familiar as it is undated.

Backdrops for the furniture/ sculpture are further Lavernisms. "Marbalia," the marbleized wallpaper (which comes in unbroken lengths 9' high) in deep blues and blacks marks the entry, facing the grainy, monumental blown-up Piranesi mural. The far wall is covered in orange/gold "Stria Horizon," the side wall in hand-painted pink/blue "Patina."

A divider of white beads screens the expansive back areas, where the Philharmonic benches (specially designed for Lincoln Center) divide wings of wallcoverings and sliding panels of fabrics. One of the latest—bold "Rolic"—was designed by son Avrom (and there are others by him and his equally talented brother Jerry). But Laverne makes a big point of special design—and almost all fabrics, wallcoverings and even furniture can be made to any specifications.







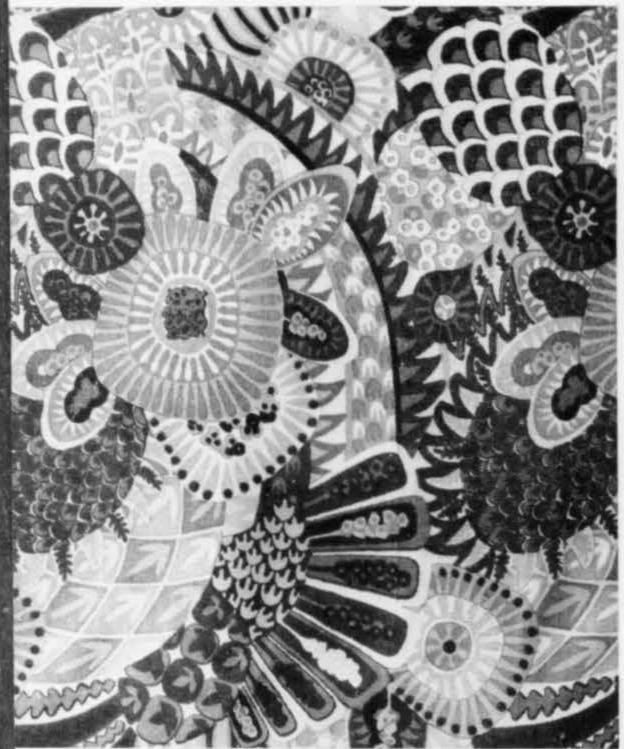
The news of the moment, however, is predictably unexpected: electronic art, created by nuclear physicist Earl Reiback. The Lumia is a black box with a 32" by 24" screen on which constantly changing colored light abstractions are projected from within the unit. The larger Luminor is the same thing only more sothe colored images connect to a hi-fi, and reflect the tempo and intensity of the sound. This has to be seen (and heard) to be believed; just go to the Laverne showroom.-B.W.N.



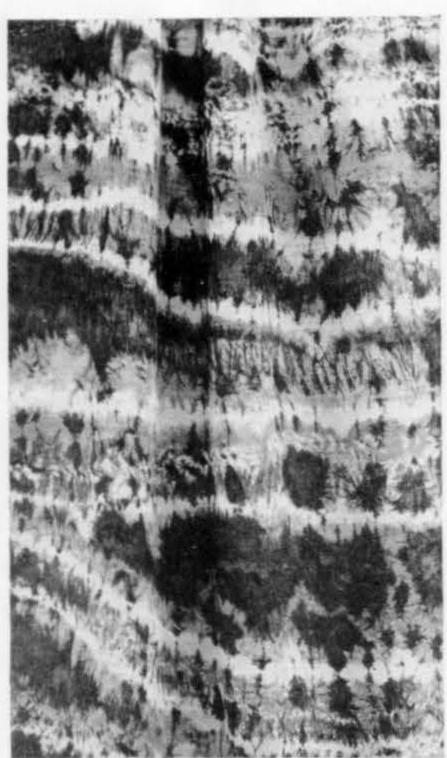
photographs by alexandre georges



FARCS for springtime



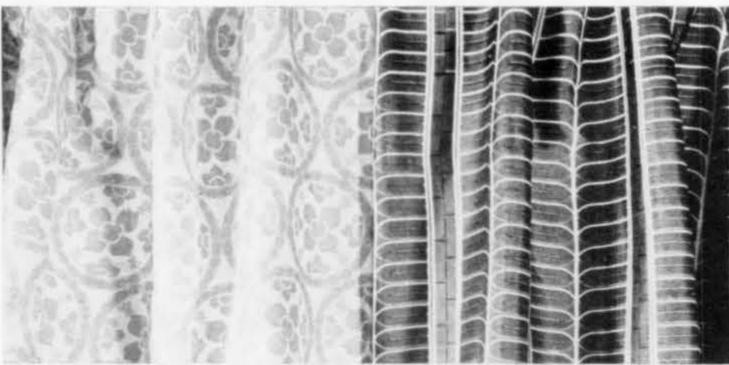
"Pago Pago," Boris Kroll



"Nami," (Plangi Collection) Boris Kroll



"Azunta," Howard & Schaffer



"Trefles," and "Romaneche," Thomas K. Smith



"Victorian Peacock," Lehman-Connor



"Narcissus," Thorp

A trip through the fabric market this season is high adventure. Collections are full of surprises, and full of news. . . .

Velvets:

Take velvets, for instance, Jack Lenor Larsen several seasons ago introduced many extravagant, richly colored prints on velvet. Since then, there's been definite interest in velvets as an alternate ground noticed in many houses and this season velvets make most of the excitement. Prints-sensuous and lustrous—have been designed to go on velvets, with outstanding examples at Hexter, Schumacher, Kravet, Erbun, Westgate, and Quaintance. Boris Kroll goes one step further; his prints are overlays on piece dyed velvet-an assurance that color saturates the roots.

Textured velvets abound: very wide wale corduroys, cut stripes, cable stitch, and waffle weaves (Erbun); small cut squares (Tressard); cut diamonds (David and Dash); and a stippled surface on a light weight flame proofed cotton velvet drapery engineered for large window areas (Herschell); crushed or combined crushed and cut, or antiques, solids and stripes in hundreds of colors abound. Price range is wide, depending on the fiber. One new fiber is Dralon, which Henrose has in velvet in 22 colors; this is the first which can be machine washed.

Cut velvets are of equal excitement. A carved and printed tortoishell plus other fantasies are at Goldman Lang; a knockout black and white geometric at Kravet; a totally abstract but colorful one at Erbun; and the newest of the marvelous and traditional woven silk cut velvets from France and Italy are at Henrose.

Novelties include embroidered velvets (Peter Schneider) and an antique rose pattern embroidered for chairs, Thorp.

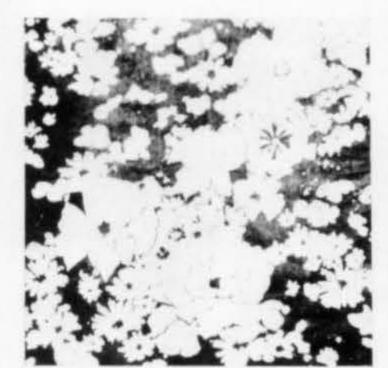
Furs:

The animals are still with usmost copied in synthetics. The latest is mink, blonde and ranch -on 50-inch wide acrylic (Lehman-Connor, Robert Allen). A white mink is at Kent Bragaline, also printed fake fur spots and stripes on vinyls, cotton, or linen. The softest chamois leathers (these are real) in 18 machine washable colors are at Clarence House.

Crewels:

Crewels are prominent, too. One import firm, Rainbow, specializes in Indian crewels (distributing them through jobbers.) There are also plenty of picturesque tree-of-life or floral patterns to go around, plus a few contemporary versions.

Velvets



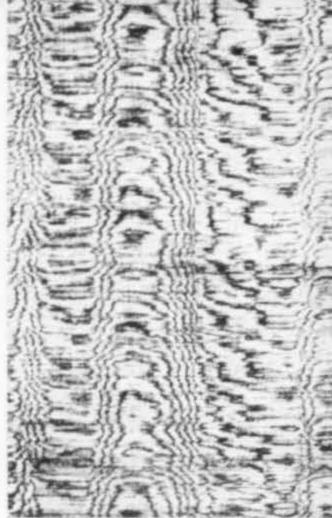
Printed velvet, Westgate



Cut velvet, Erbun



Cut velvet, Erbun

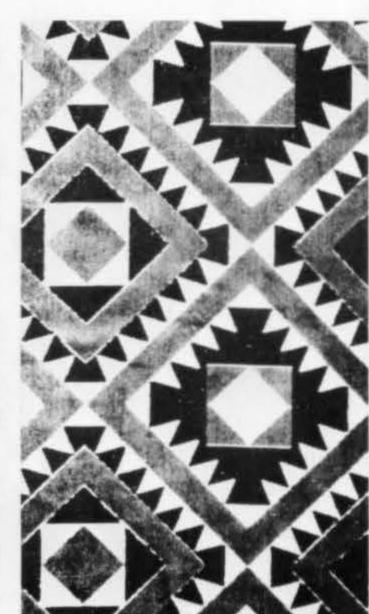




"Tashmir," printed velvet, Quaintance



Printed velvet, Robert Allen



Cut velvet, Kravet



"Duklaar," Gordon Winslow



Printed velvet, Howard & Schaffer



Printed velvet, Schumacher



"Alexandra," Arthur Lee



"Daisies," Naco



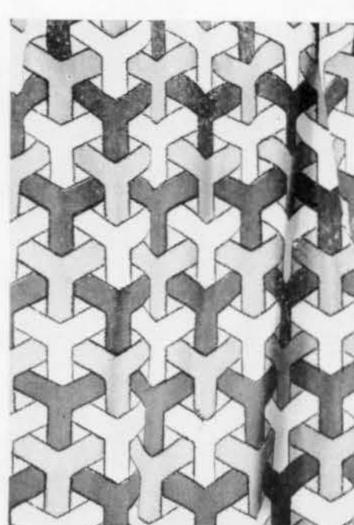
Cotton chintz, Bailey & Griffen



"Bird and Bough", Thaibok



Linen and cotton print, Hexter



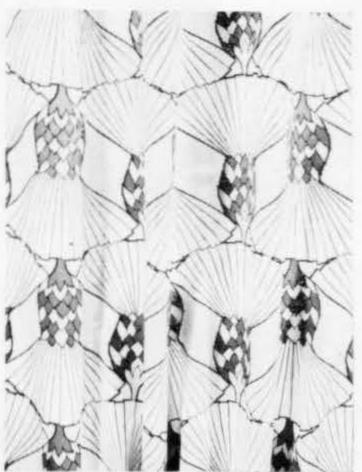
Cotton print, Duralee



"Acapulco," Artmark



"Nakota," Croydon



Cotton chintz, Suburban

DeNicola Imports (through Thomas K. Smith) uses fresh new colorways, for example, terra cotta with black. Henry Cassen stocks multi-colorways for four patterns. Schumacher's tree-of-life is all yellow or pale blue with acid green. Peter Schneider's can be ordered in any color. Jofa's crewels are more whimsical, sporting lively insects among the flowers. Robert Allen's tone on tone.

Color news:

We predict no trends here, but several new colors have caught our eye. Highlighted in almost all collections is a young yellow-clear, bright, refreshing. Many chintzs and English florals are coming on dark grounds -often black.

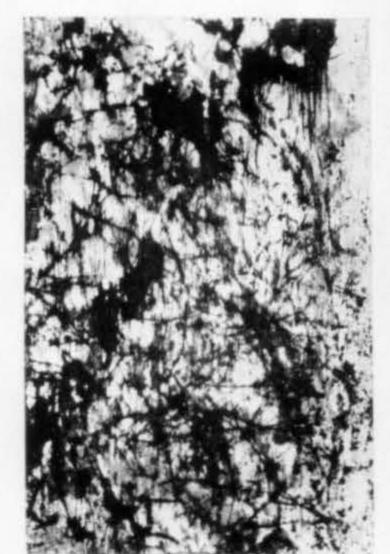
Fibers:

One of the newest is Vectraan olefin fiber already firmly established in carpets (particularly Ozite's indoor/outdoor carpet.) A new spinning process combining continuous Taslanized filaments with long staple Vectra fibers gives a lofty wool-like appearance to fabrics, even when spun in fine deniers. So far fabrics of upholstery weight (which are durable, stain resistant, and machinewashable) are being successfully woven at several mills. Leonardo Looms is using Vectra in handsomely patterned Jacquards while tailored plaids, stripes, plain, or checks are being woven at Quaker and for Kravet. The dye program for Vectra is interesting. Filaments are dyed before the extruding process which makes the finished fabrics virtually fade and crock resistant. They are also mothproof and non-allergenic.

Prints:

Boris Kroll not only delivers an exciting collection of new designs but always has news of technological innovationspromising new effects, greater beauty and durability. This season's "Plangi" print collection is the result of a new hand print technique: fine Dacron screens treated in such a manner that they emulate, in print, the bleeding vagueness of tiedye techniques. Kroll's "tie-dye" designs have been printed in all over repeats on drapery weights, as borders on casements, and, most interesting of all, on a two-way stretch nylon upholstery fabric for freeform furniture. The undefined patterns pull around corners or over rounded edges, changing rhythm rather than character. Jack Lenor Larsen solved the round-edge upholstery problem with his "Butterfly" collection of undulating stripes on a Caprolan stretch fabric laminated to a non-skid Caprolan foam back (February, Interiors).

Prints











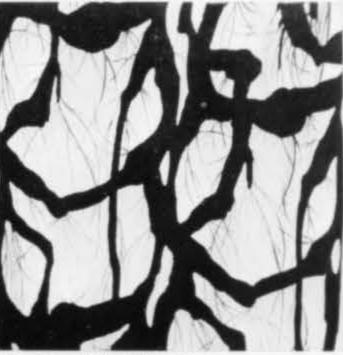
"Livingston," Schumacher



"Embarcations," Jofa



"Treetops," Kent Bragaline



"Shimmy," Clarence House

"Pazas," Clarence House



"Cascacs," Decorative Fabrics



"Ondine" cotton and silk, Borix Kroll



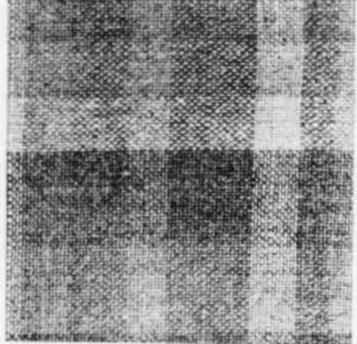
"Daisy" warp print, Boris Kroll.



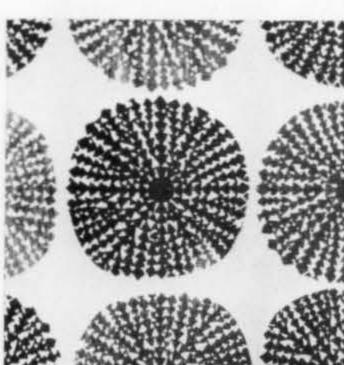
Embroidered vinyl, Peter Schneider



Jacquard tapestry, Hexter



"Scenlad" wool plaid, Jens Risom



"Mayan Sun" cotton, Schumacher



Crewel from India, Rainbow



Reversible Jacquard weave, Duralee

Several schools of design thought are evident in prints this season: 1) a contemporary hard-edge two-dimensional heavily outlined design; 2) traditional documents or adaptations; and 3) somewhere in between, the beautifully drawn, carefully shaded, superbly defined screen print.

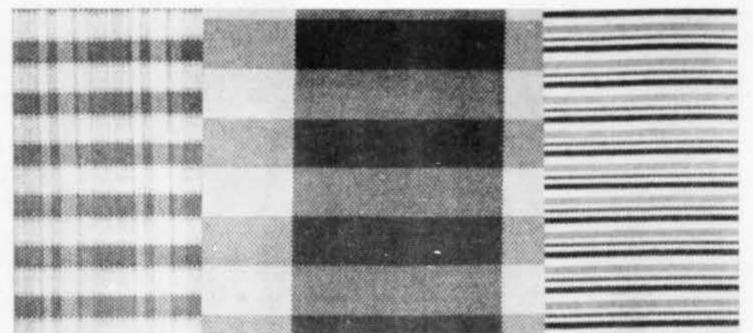
Houses featuring the hard edge designs - Tressard, Judscott, Quaintance, Artmark, Howard and Schaffer, Arundell Clarke, Kent Bragaline, Norbar (through Thomas K. Smith), Hexter, Gordon Winslow, Heals of London through Unika Vaev (to be seen in April), and the British mod designs of Terrence Conran at Clarence House -round out their collections with more romantic screen prints. Traditional patterns are translated with great finesse by Arthur H. Lee, Bailey & Griffen, Jofa, Stroheim & Romann (February INTERIORS), Lee Behrens, Duralee, Lehman-Connor, Decorative Fabrics, and Schumacher with its new documented "Hudson River" collection, among others. (Scalamandre's to be reviewed in April.)

Unusual print entries include wax resist batiks at Arundell Clarke; Schumacher's "Mayan" prints in flashing hot tropical colors on heavy weight textured cottons, the Chinoiseries of Gustave Novoa and the Liberty of London prints (both at Clarence House). Lehman-Connor is reviving the early Elbert Jackson screens, Naco has something for everybody, and specializes in books of swatches for out-of-town interior designers. The books are mainly of cotton prints which range from florals to action designs (fishing, automobiles) for boy's rooms-all reasonably priced. Kirk-Brummel, a wallpaper house, is introducing a new fabric line-the star of this is a sensational see-through vinyl fabric printed with pigment paints-(this for shower curtains or damp patios or porches.) Soon to be launched - the eagerly awaited David Hicks designs at Connaisance. Tressard is now offering to vinylize any of its prints (10 yard minimums).

Weaves:

Weaves depend not only on design but on inventive uses of the loom to make them exciting. Kroll, for instance, creates pattern on pattern, or on abstractly figured grounds, as a result of his adroit manipulation of the Jacquard loom. He also has an extraordinary color sense -all turning his "Historic Design Collection" weaves, though based on ancient motifs, into beautifully contemporary statements. Jens Risom's tweeds are

Weaves



Wool plaid and stripes (custom color), Rancocas



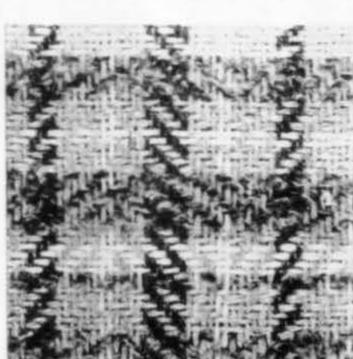
Embroidered cotton, Peter Schneider



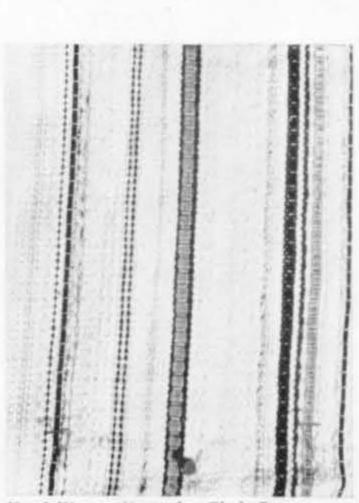
Phoenix" needlepoint, David and Dash







Tweed in Vectra fiber, Quaker



Hand Weave, Nantucket Cloth Company







"Ermout check," Brunschwig & Fils





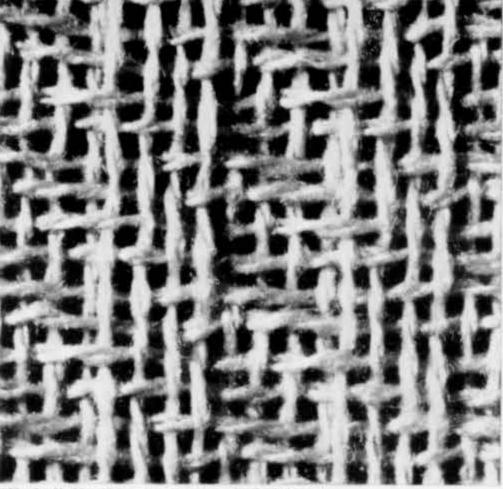
"Kabul," Thaibok



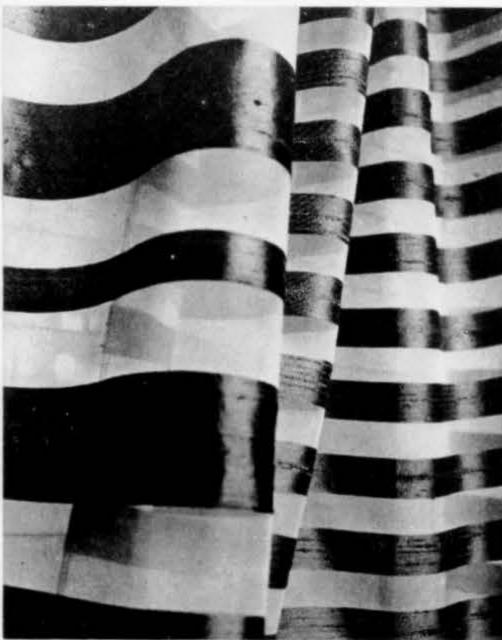
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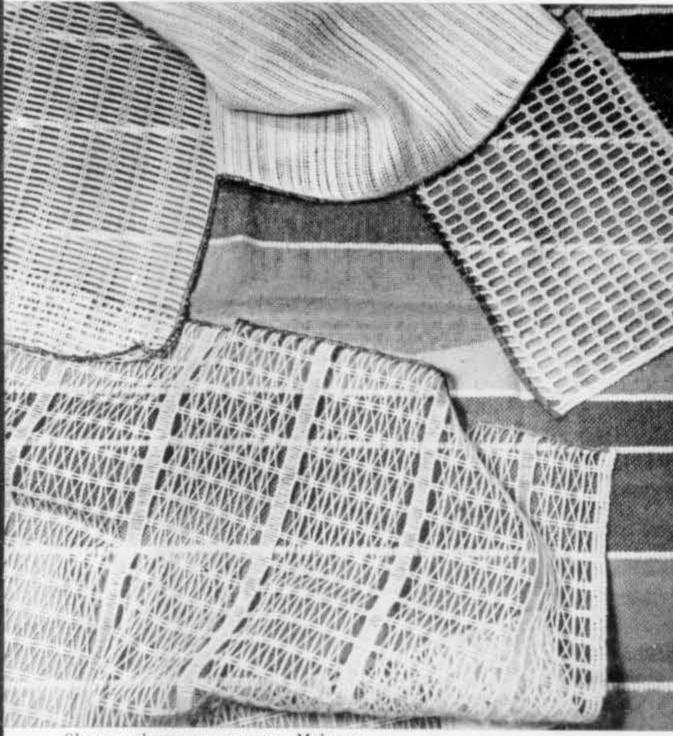
"Millicent" panel print on polyester, David and Dash



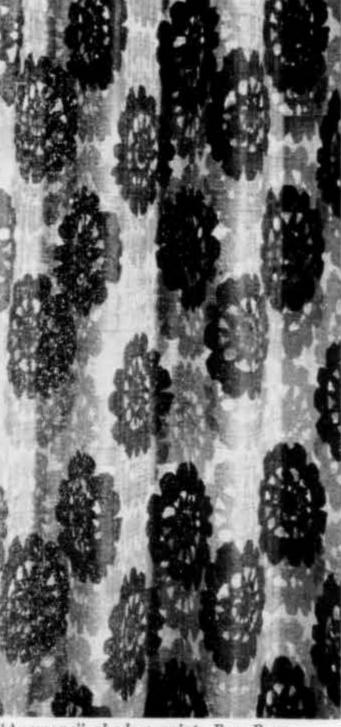
"Hydra" Verel/rayon weave, Isabel Scott



Silk stripes on polyester sheers, B. Berger



Sheer and opaque weaves, Maharam



"Anemone" shadow print, Ben Rose

smashing—one, a subtle random plaid created by variegated wools (from seven animals), is of very sturdy construction. Webb Textiles translates, through texture and color, its ideas of the Grand Canyon into related upholstery and casements. Leonardo Looms uses the Jacquard in unusual ways for its weaves.

Highlights from other sources include thick slubby weaves from India and Bruce Roger's Mexican cottons (both at Thaibok); Swedish cottons are color co-ordinated by I. D. Fabrics to its Star of Siam silks. Rancocas' semi-custom program allows a new wide wool stripe, plaid, or plain in any color.

Novelty weaves include a tight petit point (David and Dash); Gobelin tapestries machine woven from old cartoons in France (Henrose and Tressard); unusual brocades and brocatelles at Hexter; and embroidered cottons and vinyls (Peter Schneider). Kravet's all nylon program (a series of weaves in a large color range) has swatch books available. Brunschwig and Fils delicately colored checks, striés, textures relate to charming prints. Chenilles are featured at Thorp; a color spectrum of silky ottomans at Duralee, and important damasks and brocades at Decorative Fabrics.

Casements:

Casements range from seethrough open weaves and voiles to dense textures for light control—available at many sources. Fibers include glass, polyesters, acrylics, rayon, or natural; the latest are the inherently flame-proof modacrylics which pass the most stringent fire codes. A wide range of whites and naturals is available, though stronger colors are making a valid bid either as solids or in prints or stripes.

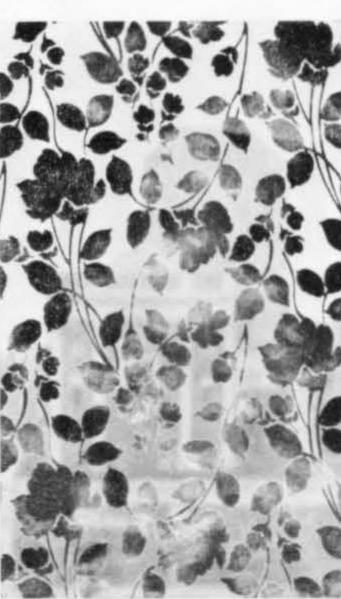
Maharam has the largest program of nets in modacrylics, Ben Rose prints linear "Calligraphs" in color on semi-opaque cloths. Isabel Scott wool casements can be pleated in its patented process, "Permaneat." Maria Kipp hand weaves to order-but one fantasy in stock sports long pink maribou "eyelashes" tucked into the weave. "Counterpoise," an interesting program at Elenhank mates a small version (for overall printing) to a large panel motif for continuity without monotony. B. Berger alternates colorful silk stripes with voile for curtaining. Henry Cassen and Bergamo tambours are either printed with white pigment colors, or embroidered. Ottavia Originals also features embroidered tambours, some in cafe lengths-in cottons, plus the 118-inches high polyesters.

Embroidered polyester panel, Henry Cassen

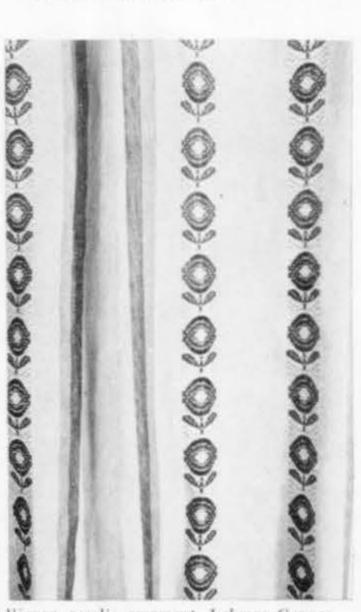
Wool self plaid, Jens Risom



Blue and red print, Suburban



Flocked polyester, Fine Arts

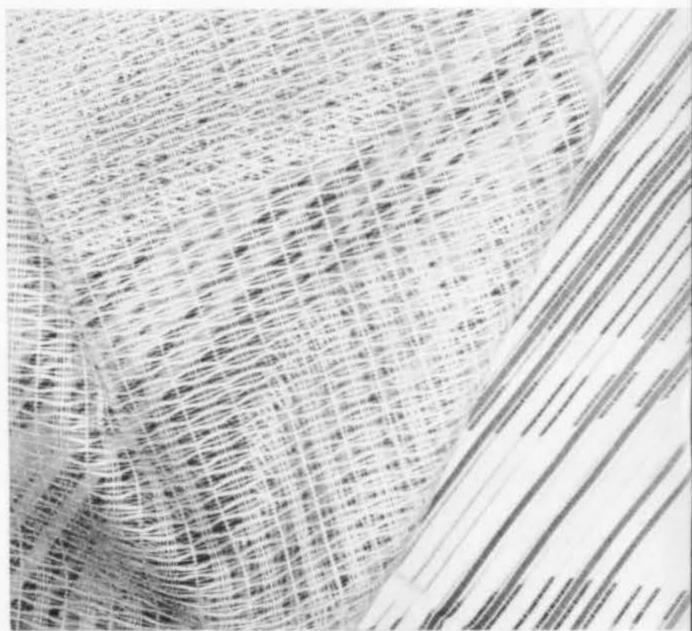


Woven acrylic casement, Lehman-Connor

Casements

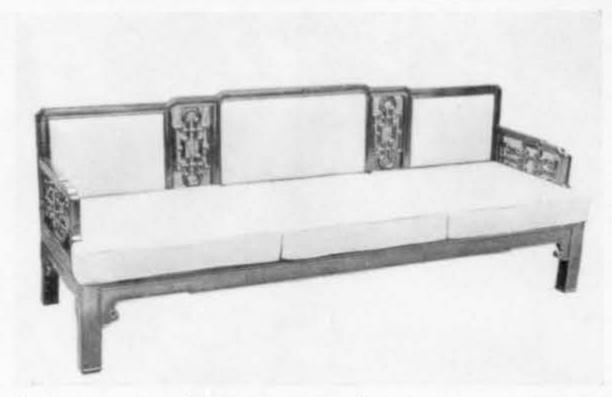


"Hemlock" panel, Elenhank



Fiberglas weaves, Henrose

Traditional



Sung Dynasty sofa, hard made of Asian rosewood, redesigned from an original chair covered in marble. Now the sofa, in mahogany or ebony finishes, is upholstered in hot orange fabric. J. L. George & Company, Inc.

Circle 200 on reader service card



Faux bois table done by hand in custom sizes and colors. It measures 29" high and serves as a dining or end table. The firm makes all of its own pieces and plans a new contemporary line. Lewis Mittman, Inc.

Circle 201 on reader service card



Louis XV table in custom antique fruitwood finishes comes in stock and custom sizes; this one is 49" x 21". All pieces are made on the premises in eighteenth-century French style. Traditional Reproductions.

Circle 202 on reader service card



Slat settee is custom made with off-black old iron base and black vinyl upholstery. It can also be done in stock finishes and custom colors. Lacquered wood can be substituted for upholstery. Blackamoor Creations, Ltd.

Circle 203 on reader service card



Trompe l'oeil safe is actually a wooden commode with two inside shelves. Front panel, hand painted in natural colors, opens at left; top and sides are done in putty with antique gold leaf. Palladio-Interiors.

Circle 204 on reader service card



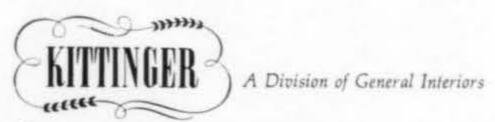
"Williamsburg" pewter candlestick lamp with custom pleated shade is 36" high with 17" shade width. "Del Prado" lamp of distressed wood and metal is 321/2" high with 16" shade. Beth Weissman Company, Inc.

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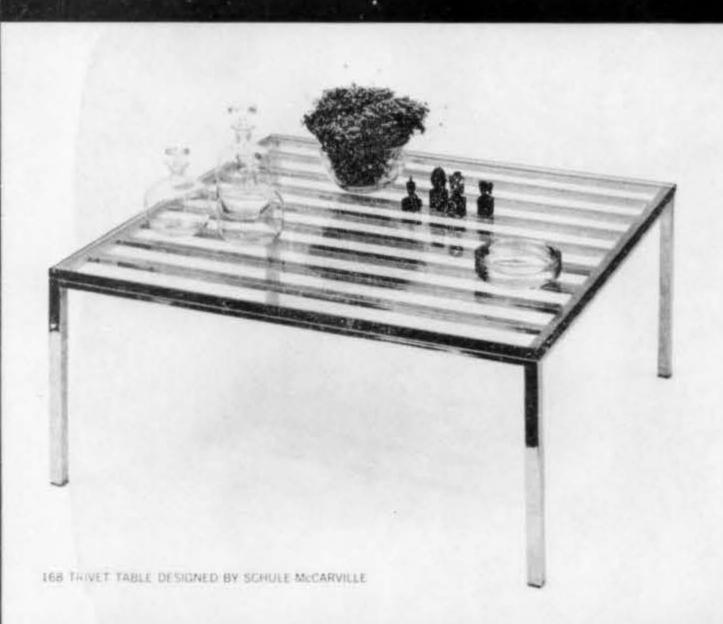


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Petite version of Luxo lamp

"Luxo Lil" is a table-top version of the commercial-size Luxo lamp made by Luxo Lamp Corporation that has won awards in this country and Norway. This petite model, with arms resembling a miniature crane, is engineered for perfectly balanced spring tension and friction-free joints;



it swivels, bends, or stretches at the tap of a finger yet will hold firmly in any position. Light spreads evenly, the vented, double shade keeps the lamp cool to the touch, and optional clamps or brackets allow attachment to wall or headboard. Standard colors are white, red, and charcoal. Circle 225 On Reader Service Card

Reproduction art objects new at Nettle Creek

A line of accent wall decorations has been added at Nettle Creek Industries with the formation of its new Decorative Accessories Division. Art objects of wood, metal, and stone -ranging from ancient tomb castings to Colonial buttermolds—are faithfully reproduced through an exclusive molding process and finished by hand crafting methods used to create the originals.

Circle 226 On Reader Service Card

View through the top

This brunch table is number 16 in the new GT series of glass-topped tables from Davis Furniture Industries of High Point. The half-inch plate glass tops with beveled



edges rests on a base of 16-gauge cold roll steel finished in mirror chrome, satin, mirror bronze, or antique bronze. There are five sizes in the series. Circle 227 On Reader Service Card

Bates blossoms with Spring floral prints

In January retailers were given an early preview of new bedroom fabrics at the "Spring Thaw" showing by Bates Fabrics, Inc., arranged in settings brimful with merchandising ideas. Two of the punchier designs and names were "Flower Power," a bold floral pattern on a white ground, and "Crazy Dazy," of large and small daisy heads set in a diamond-shape pattern. Both come in several bedspread sizes with matching fringed, floor-length table covers. Other new prints are bamboo "Trellage," English garden "Devonshire," and "Tudor Tapestry."

Circle 228 On Reader Service Card

← Circle 61 On Reader Service Card

Gallo's Monterrey group includes bistro sets

The versatile Monterrey Collection of wrought iron furniture from Gallo Original Iron Works, Inc. contains comfortably cushioned seating for living rooms; benches and bunching tables; a round dining room table with high-



backed, contoured chairs; and these bistro sets for porch or discotheque. Design pattern of this line is an adaptation of an ancient Mexican motif. There is a choice of 18 colors for the frames; table tops come in velvex glass, white glass, or high pressure laminates; and the fabric selection is a wide one, in bright contemporary colors.

Circle 229 On Reader Service Card

American of Martinsville equips dormitories

The contract division of American of Martinsville has introduced two furniture lines designed specifically for dormitory use. "Campus" is a modern rosewood pattern; "Cum Laude" a traditional Italian design in a pecan vinyl veneer. Both groups are made with Tartan Clad, the vinyl veneer developed by the 3-M Company that meets the strictest durability requirements. A "dormex" grouping connects a wardrobe armoire with a desk/drawer/dresser unit; other pieces in the line are bookcases, bulletin boards, mirrors, lavatory units, and desk-drawer combinations. Circle 230 On Reader Service Card

Commercial seating from Bianco

Bianco Manufacturing Company, specialists in fine commercial seating for over a quarter of a century, has enlarged the range of its Mediterranean collection by adding several new, original chair designs to the "Moresque" line, all showing the influence of 17th-century styling. Authentic details are seen in Moorish scrolls, floral carved insets, groove routed and disc-turned legs, clavated turnings, and continuous carved panel patterns.

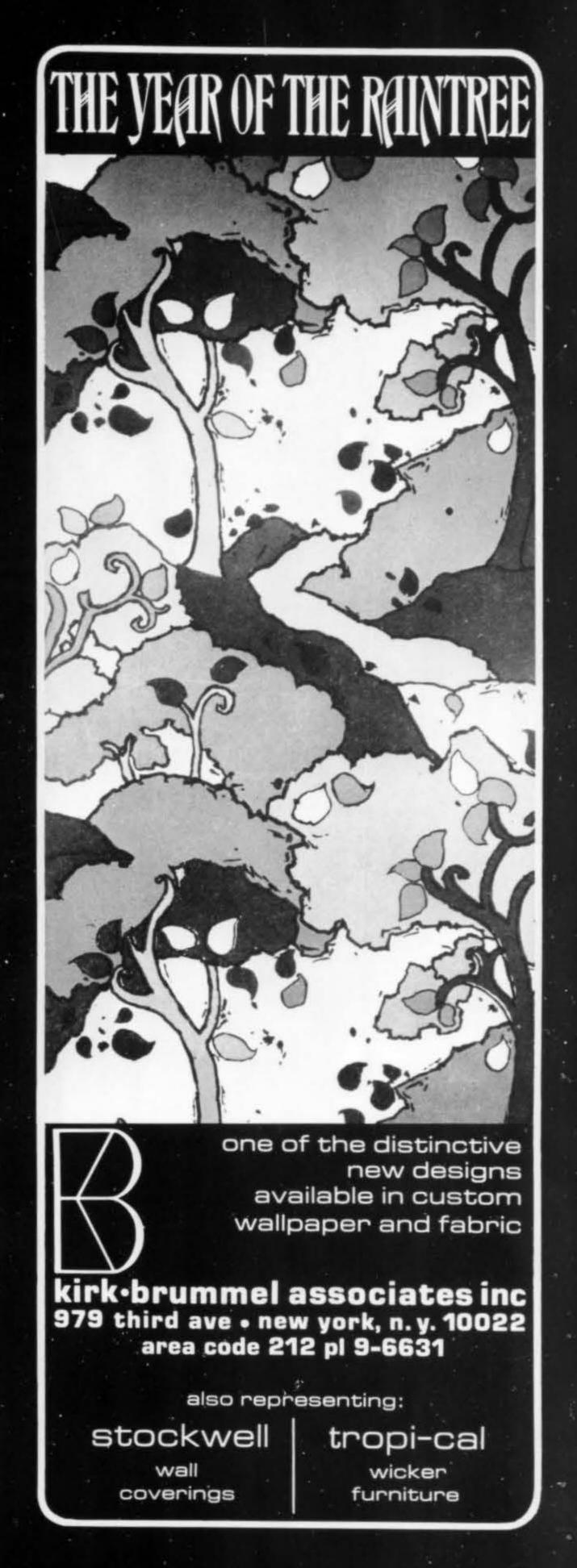
Circle 231 On Reader Service Card

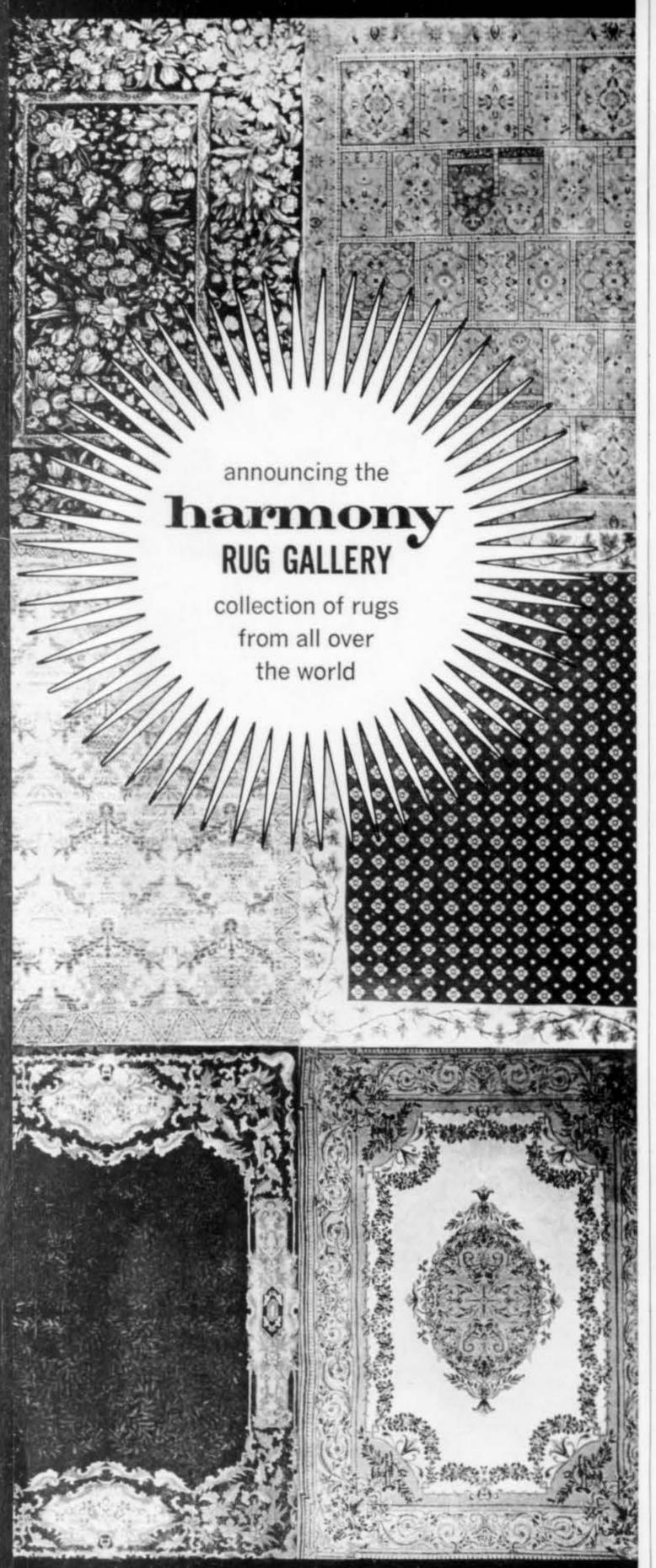
Ginger jar lamp-a classic design by Haeger

The enduring charm of Oriental accessories is caught by Haeger Potteries Inc. in this Far East ginger jar lamp, a classic design produced in authentic colors—Oriental



yellow, cinnabar, satin olive, and gloss black. It comes in 42½-inch or 30-inch heights; shades, drum-shaped or slanted. Empire style, are of linen, ebony opaque, or silk. Circle 232 On Reader Service Card





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Wall excitement with Panelcarve paneling

The Panelcarve division of Forms & Surfaces, a California firm, has developed a new series (No. 1100) of wood wall panels carved from 2/4" all-heart vertical grain redwood, either dark brown or natural. Panels measure 11¼"



wide, 84" long, and have a tongue and groove edge detail to permit easy application without surface nailing. Some designs consist of two or three related panels that can be assembled to create a random overall carved wall effect. Circle 233 On Reader Service Card

Cooler seating with knitted vinyl

The B. F. Goodrich Company is producing "Cool Knit," an upholstery material constructed of one-eighth-inch-wide strips of the company's Koroseal vinyl film knitted around nylon yarn. In addition to its high durability, the fabric's softness and stretchability permits smooth tailoring and channel or tufted upholstery; because it is porous, moisture evaporates rapidly. Kool Knit is made in different weaves and textures, comes in a variety of colors, and can be produced in various weights and thicknesses for custom requirements. Wrought iron furniture manufacturer Lee L. Woodard Sons uses this knitted vinyl for weather-proof cushions on outdoor furniture.

Circle 234 On Reader Service Card

Sophisticated dinette sets

You can scarcely recognize them as dinette sets. The 1968 line introduced by B. Brody Seating Company has undergone a metamorphosis in shapes, colors, patterns, and materials that bring these dinettes closer to fine dining room furniture. The group below has four swivel chairs comfortably upholstered in stain-resistant nylon



velvet with foam core and nylon jersey backing. The melamine plastic table expands to 60 inches when a matching leaf is added. Chair and table pedestal bases are gleaming chrome. For large families and vacation homes Brody's dinette division makes king size sets in several styles. Circle 235 On Reader Service Card

← Circle 63 On Reader Service Card

Altar wall strung with beads

Beadangles, the unbreakable strands of beads made by Alanco Industries, were found to be the ideal solution to architectural and decorative problems of the new Oglethorpe Presbyterian Church in Atlanta, Georgia. Over 2,500 yards, in varying tones of topaz and tortoise shell, were used to form the altar wall, giving texture and color interest to an interior dominated by wood, and as a con-



temporary replacement of traditional stained glass. The beads not only blend with the brown and beige tones of the center mosaic panel made of one-inch wood squares, but serve to conceal pipes and other construction equipment. These #S-110 Beadangles were hung on concealed vinyl tape with pre-punched holes to hold top bead of each strand. Architects for the church were Locatell, Inc., and consulting interior designers were I. D. Associates, both Atlanta firms.

Circle 236 On Reader Service Card

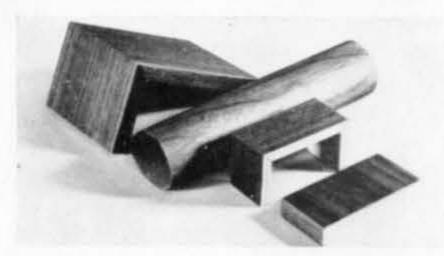
Callaway's three "Ever-Wher" carpet grades

Three recent "Ever-Wher" carpets, introduced by Callaway Mills, Inc., can be laid indoors or outdoors because they are made of solution-dyed Acrilan acrylic. Patterns are equally versatile-"American Hearth" has an Early American look of hand-cut stone, and "Silhouette" is a leaf pattern; both have random shearing and come in a wide range of colors. The third is "Fanfair," a frieze texture blends with outdoor settings and is offered in eight hues.

Circle 237 On Reader Service Card

The many shapes of wood veneer

Vinyl Wood, introduced last year by the Wood-Mosaic Corporation for flooring, is now offered for furniture and other industrial products. Vinyl Wood conforms to almost any shape and will wrap around small diameter cylindrical forms to a degree that is not possible with ordinary wood



veneers. The product's surface is bonded with a clear vinyl that resists alcohol, burns, paints, and damage from other hazards; backing is aluminum to hold the shape of the formed veneer, provide a moisture barrier, and dissipate heat. Veneers are walnut, oak cherry, and other species. Circle 238 On Reader Service Card

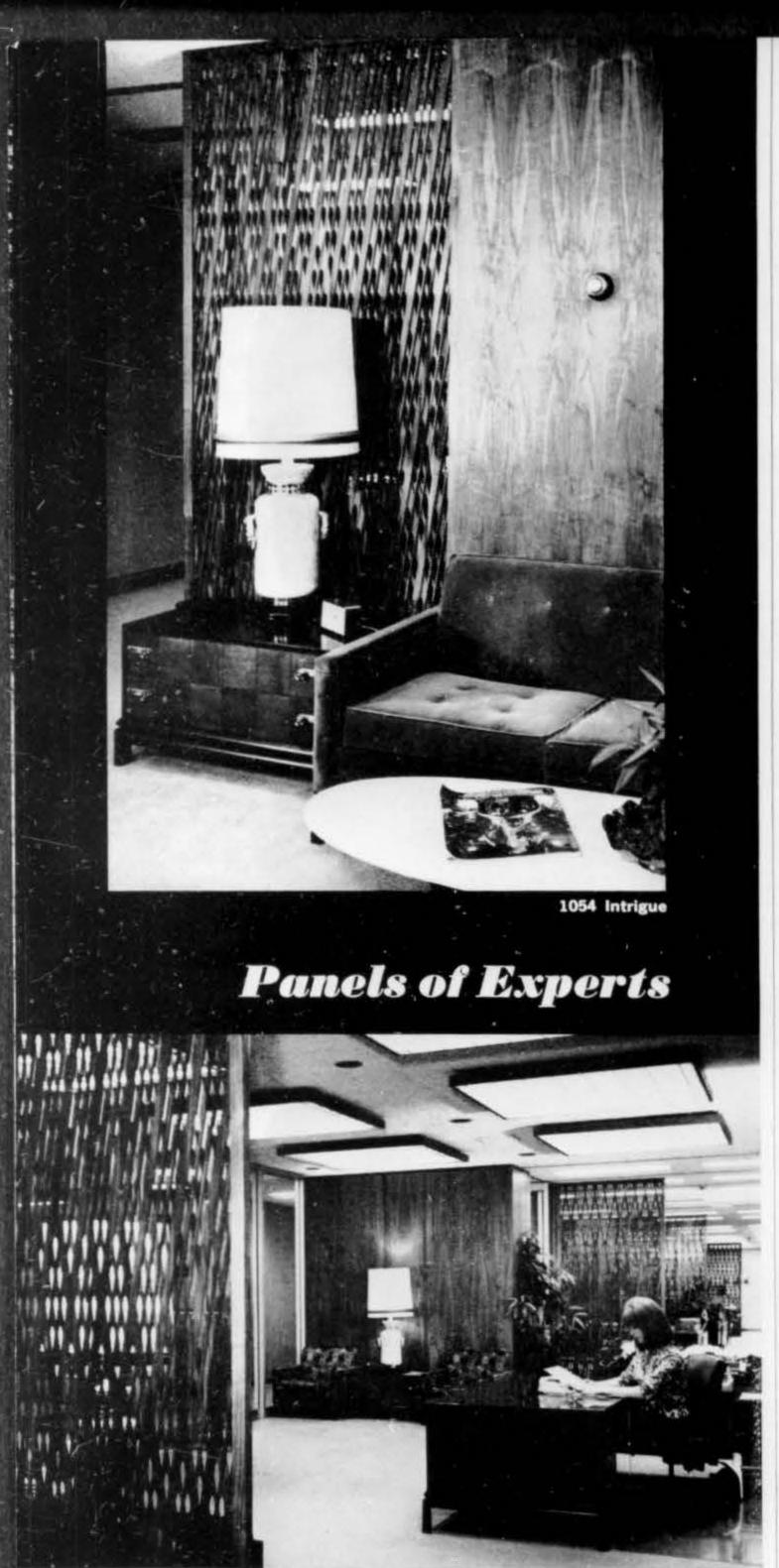
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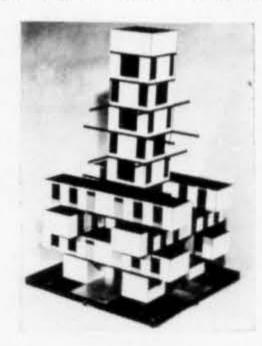


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Modular housing for high-rise buildings

According to the Mobile Homes Manufacturers Association of Chicago, factory-built, modular apartment units for urban areas will be a reality within two years. While the concept is not new (Moshe Safdie's Habitat for instance), the price is appealing for low-cost housing. Mobile home



manufacturers have already built and erected modular units as townhouses. This model of a high-rise apartment house could accommodate 14 families each in a 12' wide x 56' long modular at less than \$10,000 per unit, furnished. Center core houses elevators and common utilities. Modulars would be transported to the high-rise, lifted in place by crane, and attached to the superstructure.

Circle 239 On Reader Service Card

Crown Tuft's plush "South Seas" carpet

The new "South Seas" carpet from Crown Tuft Carpet, Inc. is of 100% Kodel polyester in a soft shag texture, and the dense, deep pile has bounce-back ruggedness.

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Peter Pepper's graphic clock line

Designer Eliane Pepper of Peter Pepper Products has come up with a group of office and institutional wall clocks with a graphic look. Sub-surface printing on vinyl eliminates reflection and glare from the clock faces and allows colors to stay crisp and bright. Steel bezels and vinyl faces are available in all PPP colors; numerals and hands are in black. Clock diameters are all ten inches. Previously introduced was a line of electric wall clocks by Caslon designed with flip cards of white plastic with black numerals, and a soft light so they can be read in the dark. Circle 241 On Reader Service Card

Deep-dished multiple seating

The Signet VII multiple seating system by Joerns Furniture Company is suspended from a common torsion support bar and so sturdily constructed that the company officials acclaim it as virtually vandalproof. Units are made with two to seven seats abreast and can be interspaced with tables. Deep, contoured seats and backs are filled with foam rubber and upholstered in vinyl or Scotchgarded fabrics; backs and underseats are finished with plastic laminates or veneers.

Circle 242 On Reader Service Card

Polished marble floors in Azrock vinyl

"Alvarado," a vinyl asbestos floor tile introduced by Azrock Floor Products, puts a gleaming marble surface underfoot. The effect is created with large chips of translucent vinyl encasing fine particles of actual marble that are deeply inlayed on a tough vinyl asbestos backing. Alvarado comes in four two-tone colors of natural polished marble, 1/8" gauge, 12" x 12" size.

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Starkly primitive wood sculp-

Circle 68 On Reader Service Card ►

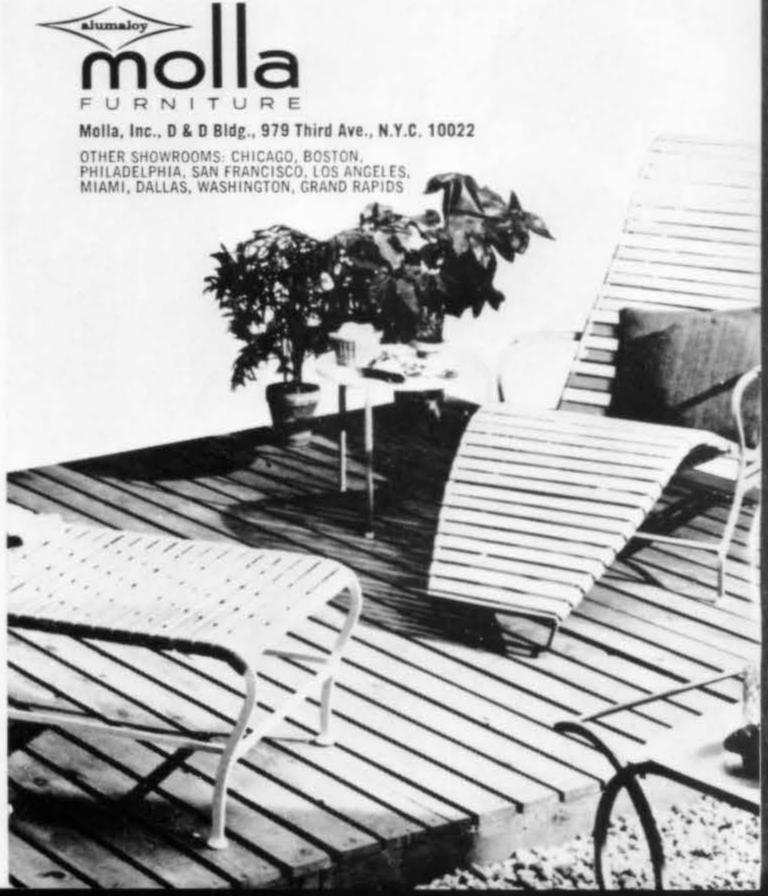


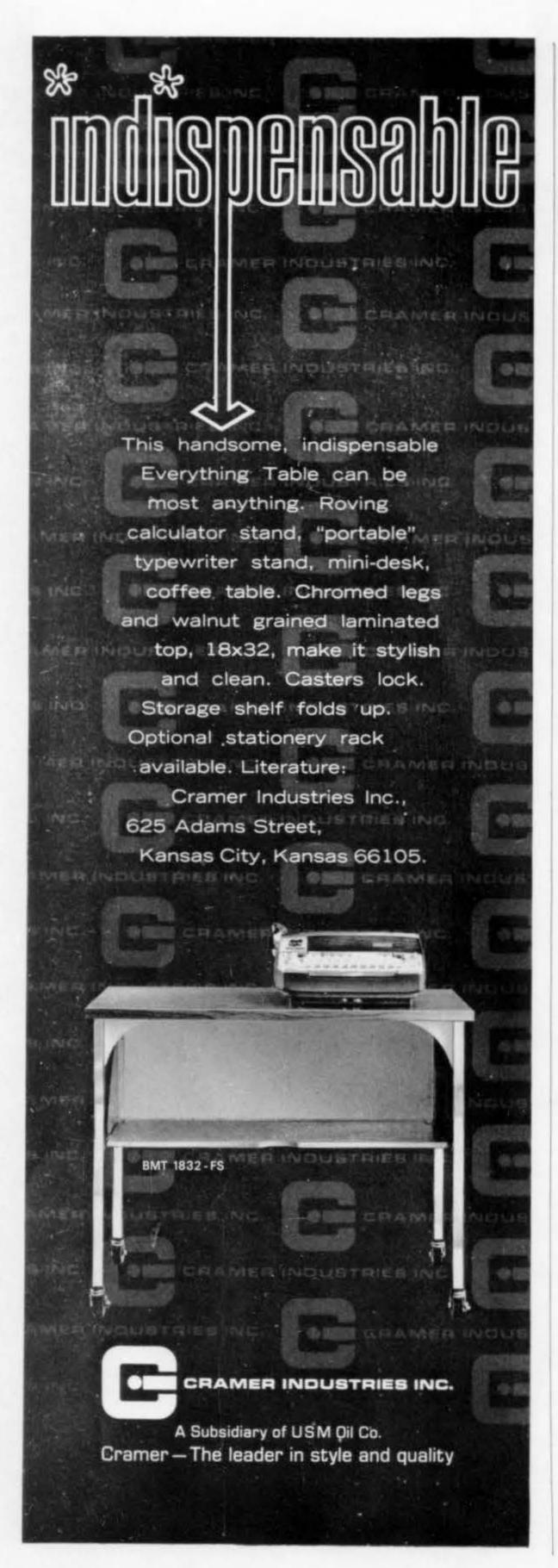
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Sparkling Bohemian crystal chandeliers

Progress Lighting, Division of Lighting Corporation of America, has added to its "Town and Country Collection" two handsome Bohemian crystal chandeliers in two sizes. They have been created by European craftsmen and are adorned with clear, sparkling jewel-like pendants, each facet polished by hand on a wood wheel. Sand-cast bronze crown and candelabra cups are hand-chased and finished in rich antique gold.

Circle 244 On Reader Service Card

Milo Baughman forms total design firm

Milo Baughman Associates/Design and Communications Collaborative is a newly formed total design firm specializing in corporate identity and communications programs for a diverse group of clients. Coordinated services will be provided in the fields of graphic, product, package and interior design, audio-visuals, exhibits and display, and public relations. Affiliated with furniture designer Baughman, whose headquarters are in Wellesley, Mass., are Walter Baermann Associates, industrial designers of Raleigh, N. C., and Univision, a motion picture production concern of Boston.

1967 Designs for Dining at Chicago restaurant show

The ninth edition of Designs for Dining by Chandler Cudlipp Associates, Inc., premiered in New York last November and published in the October 1967 issue of INTERIORS. will be presented as a feature of the National Restaurant Show in Chicago May 19-23 at the International Amphitheatre, booth 2667.



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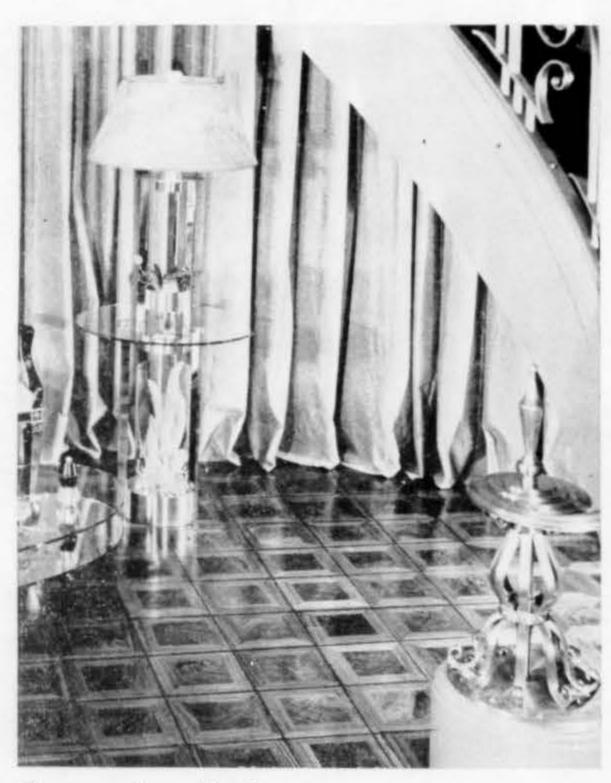
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Joseph B. Platt 1895-1968

Joseph Brereton Platt, who ran a paper route and designed embroidery for women's dresses in his spare time before he entered Parsons School of Design in 1913, died in Wayne, Pennsylvania, at age 72. Mr. Platt was also a muralist, writer, stylist, designer of the Whitman's Sampler box, and creator of the movie sets for "Gone With the Wind." Over the years Mr. Platt was a faithful contributor to interiors. In 1941 this magazine published a restaurant he did in Evanston, Illinois, that its owner praised for not only bringing in more business but "making people happier"—an observation appropriate to this designer's whole approach to his work.

Mr. Platt leaves his widow, the former June Evans, a designer and artist whose father was the sculptor for the Jefferson Memorial in Washington, two sons, a sister, and three grandchildren.

Roy G. Hunsinger

Roy G. Hunsinger, 50, managing editor of New Homes Guide and Home Modernizing Guide for the past 22 years, and an A.I.D. press associate, died on January 26th. He is survived by a sister, Mrs. May H. Smith.

Robert B. Garvin

Robert B. Garvin, 45, president of Robert Garvin Associates, Inc., New York contract furnishings firm, died suddenly on January 14th from injuries received in an automobile accident. He is survived by his wife, Jean, and seven children. The corporation will continue doing business under the name of Robert Garvin Associates, Inc.



These pulls lend an air of elegance and a final touch of refinement to any furniture or cabinetry. Their simple designs are compatible with both contemporary and traditional furnishings. Stocked in walnut stain only, other painted finishes may be applied over existing finishes. Although the standard size is $1\frac{1}{2}$ " in diameter, custom sizes are available upon request. The price is a dollar per pull. For additional information please write to:

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People

THE AMERICAN WALNUT MANUFACTURER'S ASSOCIATION has elected DAVID O. HOLMES, JR., president of Holmes & Company, as its new president.

BERKSHIRE HATHAWAY INC., 261 Fifth Avenue, New York, has named NAOMI DANIEL as print stylist.

DAVIS FURNITURE INDUSTRIES. INC., High Point, N.C., has elected John T. Davis company president.

THE INTERNATIONAL ASSOCIATION OF RATTAN MANUFACTURERS AND IMPORTERS, INC. has elected the following new officers: GERALD J. FICKS, JR. of Ficks Reed Company, president and secretary; DALE L. SIMMONS of the Feanza Trading Company, vice president; and EDWARD CRAWFORD of Vogue Rattan Manufacturing, treasurer. On the board of directors are: WILLIAM E. CLARK of Clark Furniture Company, RICHARD LINDHEIMER of Whitecraft Rattan, Inc., JOHN MC GUIRE of the McGuire Company, and PAUL GOODMAN of The Otto Gerdau Company.

OWENS-CORNING FIBERGLAS CORPORATION, 717 Fifth Avenue, New York, has announced that FRANKLIN R. WINNERT has been named vice president and general manager of the Decorative and Home Furnishings Division, succeeding JOHN F. FERGER who has resigned.

PAGEANT WALLPAPER CORPORATION, 979 Third Avenue, New York, has been accepted as a member of the Resources Council. It was also announced that ELLIOT TIBER, A.I.D., Pageant's executive vice president, is now a trade member in the National Society of Interior Designers.

(Continued on page 148)

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... And Custom Staining, Stenciling, Installation, Designing.



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□ F	Manufacturers & Wholesalers of
G	Interior Furnishings Schools, College, Institutions (Purchasing)
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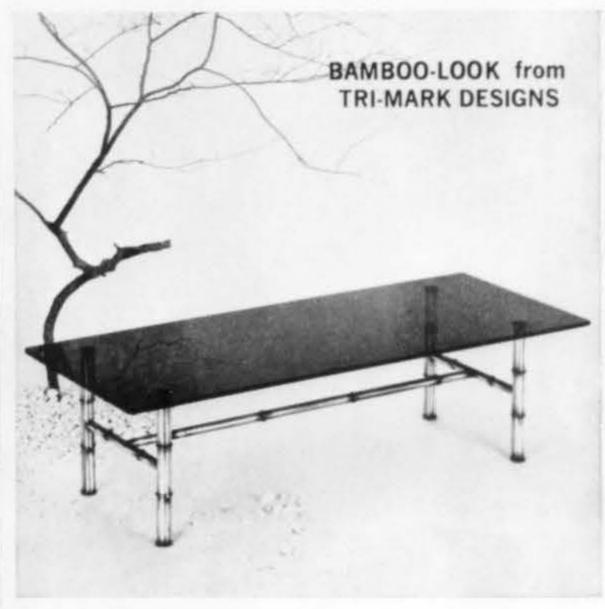
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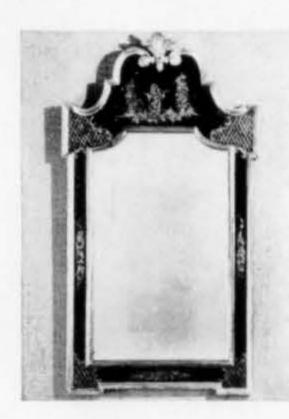
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Circle 82 On Reader Service Card

Traditional

(Continued from page 128)



Georgian mirror of hand-carved wood. Crackled lacquer finish in black or faded flame red has raised and gilded decoration and Chinoiserie detail. The height is 53", width 30". Pino de Luca Incorporated.

Circle 206 on reader service card



Wrought iron chandelier, with or without crystal trim, has a matching bracket fixture. This one measures 34" in diameter, and is available in any finish, plus custom sizes. Joseph Richter, Inc.

Circle 207 on reader service card



"Cathay" chair with bamboo frame is custom done in a variety of paint, lacquer, faux bois or wood finishes. It measures 25" wide x 23¼" deep x 35½" high, and has a side chair and bench to match. Fine Arts Furniture, Inc.

Circle 208 on reader service card

(Traditional continued on page 146)



BELLEGARDE from our new SCENICS & WALL DECOR VOL. V

This lovely four panel design, beautifully printed in five colors, is reminiscent of a romantic French garden. 3 rolls of plain background are included with each set.

WALL TRENDS INTERNATIONAL DIVISION OF WALL TRENDS, INC. D & D Building — 979 Third Ave., N.Y. 10022

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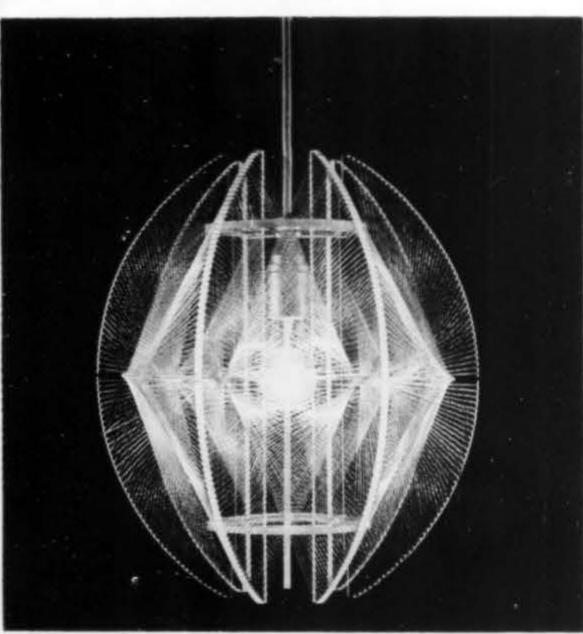
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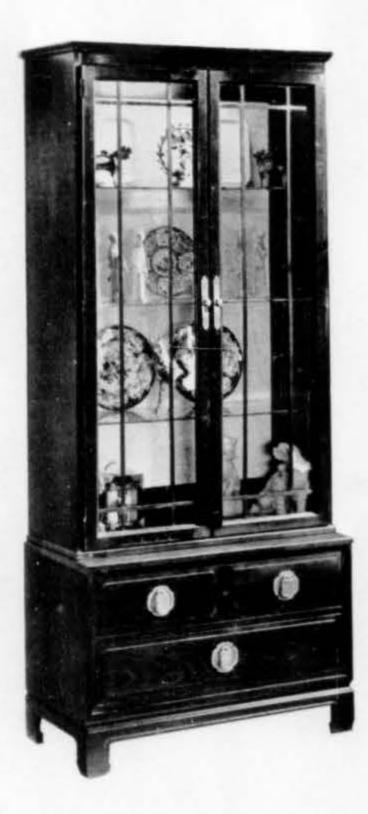


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It takes patient skill . . . deft, knowing hands . . . an artful pride in each of 921 steps to make one Davis curio cabinet like the Nikko cabinet pictured here. It's the patient excellence in each step that makes the lasting Davis difference . . . one you can take as much pride in as we do.



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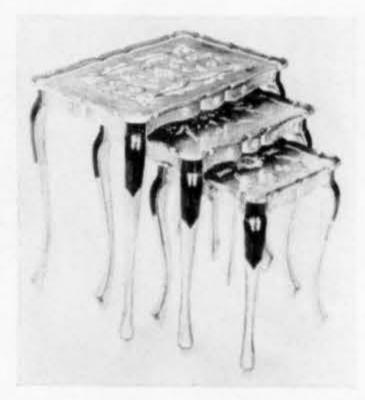
Traditional

(Continued from page 144)



Régence desk/table, with gold ormolu trimming its black lacquer frame, is made by the firm in walnut with custom finishes, in custom sizes. This one measures 30" x 22" x 28½" high. Don Ruseau, Inc.

Circle 209 on reader service card



Nest of Florentine tables in gold leaf finish with paper "sketch" design in grey. Legs are olive green and gold, and detachable for easy shipping. Largest table is 22" x 24" high. Decorative Crafts, Inc.

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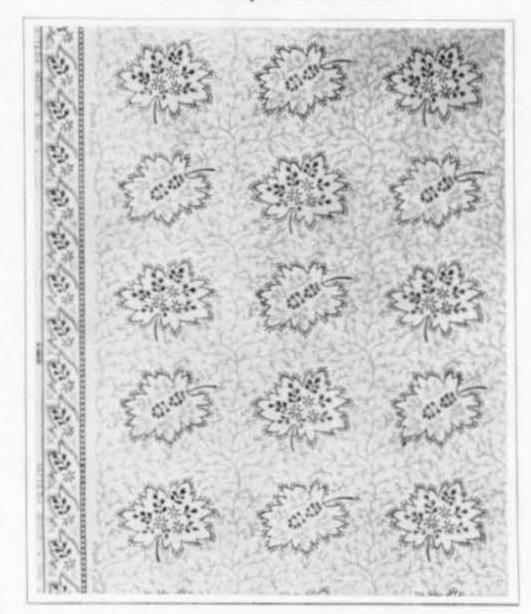


Arm chair with rope twist arms and legs can be lacquered to any color specification. The Connaissance printed suede fabric is fastened with chrome nail head trim. John Mascheroni Furniture Company, Inc.

Circle 211 on reader service card

Hobe Erwin Editions In Wallpapers

"Coral Leaf and Border"



Jones and Erwin, Inc.

15 East 57th Street

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create ELEGANT entryways



These luxurious mats trap and hide dirt!

Out-Adore-outside

A new better idea for stopping dirt outside doorways! Tough 100% polypropylene-on-vinyl mats are sun and weather resistant—last for ages . . . yet have the elegant look of luxury carpeting. Place them at every doorway!

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Rich-looking high-low sculptured nylon pile establishes a mood of cleanliness and elegance for your entire building! Traps and holds dirt. Water-stopping vinyl back protects floors. Wear-surface guaranteed 3 years!

FREE MAT/MATTING CATALOG S-2 gives sizes and colors of mats for every purpose.

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Gold, Blue, Pink, Green and vivid Red (with napkins to match) are available in:

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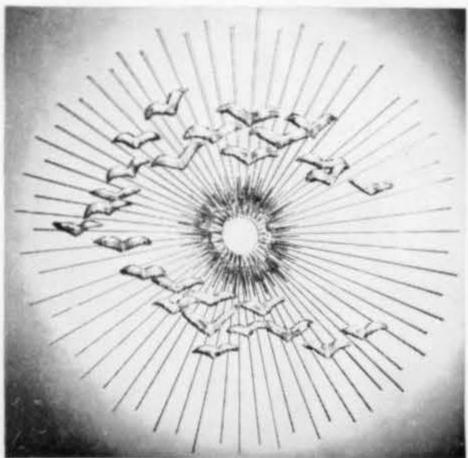


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Sample shown: FLIGHT TO SUNRISE (41" circumference)

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SHOWROOMS: Showroom & Factory 1637 62nd St., Bklyn., N. Y. NEW YORK: The Burkhardts, Rm. 408, 225 5th Ave.; Early American Only — J & H Alexander, 225 5th Ave.; DALLAS: Trade Mart, Rm. 1515; LOS ANGELES: Burton S. Klein, 310 So. Robertson Blvd.; HIGH POINT, N. C. & ATLANTA MOSE. MART: Lee Kennedy & Assoc., 614 Atlanta Merchandise Mart; MINNEAPOLIS: Wiley Assoc., Merchandise Mart; CHICAGO: Straaton, Inc., Merchandise Mart, Rm. 1284.

announced the following elections: FRANKLIN S. JUDSON, president, succeeding his father, Franklin I. Judson; STEPHEN L. TATE, vice president/sales; BENJAMIN BRUSH, vice president and treasurer; and MARGARET D. NELSON, vice president/styling.

STROHEIM & ROMANN, 155 East 56th Street, New York, has

Address Book

ATELIER INTERNATIONAL, 6 East 53rd Street, New York, has appointed the following regional representatives: HOWELL A. BATES, 420 Boylston Street, Boston; DUNCAN-HUGGINS, LTD. at 1704 Walnut Street in Philadelphia and 1046 Potomic Street, N.W. in Washington, D.C.; co-ORDINATED INTERIORS, 714 West McNichols, Detroit; John STRAUSS, 160 E. Erie Street, Chicago; and Chairs Unlim-ITED, 8815 Beverly Boulevard, Los Angeles.

NEW YORK METAL MOULDING OF MASSACHUSETTS, INC., 160 North Washington Street, Boston, is a new wholesale distributor of AZROCK FLOOR PRODUCTS in the Boston area.

BEAGLE MANUFACTURING COMPANY, INC. has consolidated its plant for flower arrangement holders in a new building at 4377 North Baldwin Avenue, El Monte, California.

MIKE BELL REPRODUCTIONS, INC., 410 North Wells Street, Chicago, is now represented by JOE SHERRY ASSOCIATES, INC. at 1194 Logan Circle, N.W. in Atlanta; and by RUTH ELLIS, 432 Jackson Square, in San Francisco.

BRUNSWICK CORPORATION, 5140 N. Westmoreland Road, Dallas, has consolidated its BURKE and HUGH ACTON institutional furnishings operations into a single division known as the burke division. Under the reorganization, the hugh



Decorative Panels

for windows, doors, room dividers, screens custom-made movable or stationary louvers; shojis; decorative metal, caning, fabric or filigree inserts.

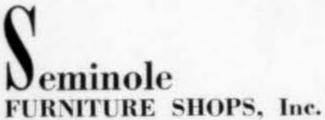
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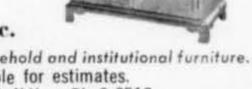
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Circle 91 On Reader Service Card

ACTON I-FRAME LIBRARY SYSTEM will now be marketed by Brunswick's school equipment division.

CONSO PRODUCTS COMPANY, 27 West 23rd Street, New York, has leased ground floor showroom space in the Fine Arts Building, 232 East 59th Street in New York.

DESIGN-TECHNICS, 160 East 56th Street, New York, has appointed the DAVID-EDWARD COMPANY, 1704 Walnut Street, Philadelphia, as a representative.

DYLAN CARPET, INC., 140 East 55th Street, New York, has appointed the following area representatives: KNEEDLER-FAUCHERE in Los Angeles, San Francisco, and Seattle; HERSMAN & COMPANY in Dallas; WATSON SMITH showrooms in Chicago, Minneapolis, Milwaukee, and St. Louis; and JOE SHERRY ASSOCIATES, Miami and Atlanta.

B. F. GOODRICH, Akron, Ohio, has named Florida CARPET CORPORATION, 7133 N.W. 27th Avenue, southern Florida distributor of its rubber carpet cushioning.

HARDWICK & MAGEE COMPANY, Philadelphia, has moved its New York showroom from the Textile Building to 309 Fifth Avenue, on the ground floor.

WALTER E. HELLER & COMPANY, 105 West Adams Street, Chicago, has completed its acquisition of ART METAL, INC., a major producer of office furniture, which now becomes Heller's third and largest wholly-owned subsidiary.

GORDON deb. JOYCE, formerly vice president and director of J. H. Thorp & Co., has opened an office at 509 Fifth Avenue, New York, for developing and styling European printed and woven goods for the U.S. market.

In the Ford Foundation Building . . .

GERBER MANSHIP

the QUALITY mark of ARCHITECTURAL WOODWORK

has once again translated the designers' brilliant concepts into an outstanding woodwork and furniture installation.

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Const. Co., Inc.
Maspeth, New York 11378

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Or should be.





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EDWARD AXEL ROFFMAN ASSOCIATES, INC.

Circle 94 On Reader Service Card

BORIS KROLL FABRICS announces the opening of a new showroom in Seattle, located at 313 Occidental South.

THE SHELBY CHAIR MANUFACTURING COMPANY, INC., of Fort Smith, Arkansas, has changed its name to CRAFTMASTER INDUSTRIES, INC. effective February 1st. Craftmaster Industries, Inc. is a subsidiary of USM Oil Company of Austin, Texas. Craftmaster manufactures a broad line of quality wood office chairs.

QUOTES: James Merrick Smith

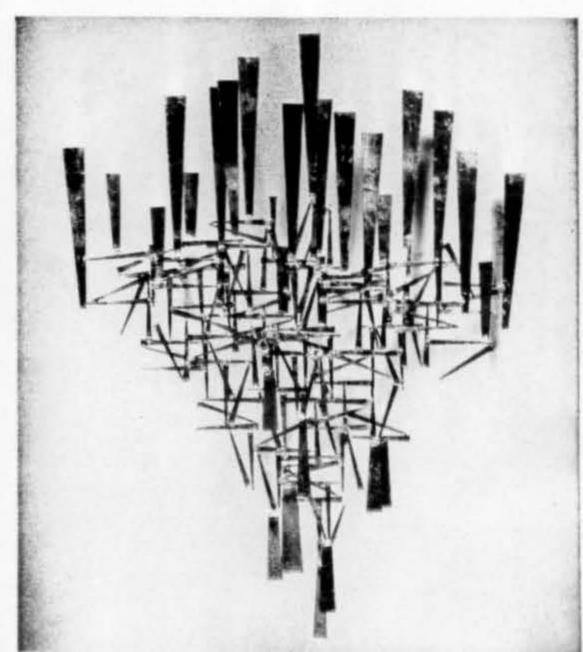
(Continued from page 6)

advised that during the next 15 years, 30 million people will be added to our cities—a number equaled by the combined populations today of New York, Chicago, Los Angeles, Philadelphia, Detroit and Baltimore. We are told too, that by the year 2000, urban population will double, city land will double, and we will have to build in our cities as much as all that we have built since 1776. It is as if we had 40 years to rebuild the entire urban United States.

Obviously these problems can be dealt with only by the common direction and group coordination of all the collective groups in America. The question of the size and scope of the social union—the creation of a human scale in a mass society—is the most crucial sociological product created by the sources which have shaped our time.

Housing of the individual—for family, for occupation, for entertainment—includes interior design as a vital component; and it is in this realm of asserting ourselves as professionals, every bit as concerned with public health and welfare as the architect or engineer, that we face the very real need for improvement of the service we can render.

Professionalism is not to be achieved easily; not to be



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simply stated as fact because of the accomplishments of a limited few practitioners who function as interior architects. It must be met as a continuing challenge, uninterrupted and unswerving, by all of the serious and dedicated people in the field—and to my mind, this means the group who are capable of achieving and maintaining membership in the American Institute of Interior Designers.

And there is more to professionalism than the establishment of examinations for licensing, administered by examing boards in all of the fifty states.

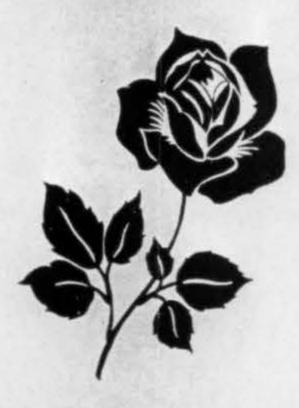
We are, for the first time, undertaking a far-reaching program to study curricula in interior design as they are taught in all the schools in our country. Hopefully, through the survey of the Interior Design Educators Council, which A.I.D. helped bring into being in 1963, minimum standards for teaching interior design students might be projected for all of these schools, forcefully enough to convince the schools that such standards must be met if they are to be recognized as teachers in this field. Too, if industry can be made to realize its responsibility in underwriting the improvement of schools through subsidization of instruction where it is most needed, material improvement might be felt soon. We have made a grant of \$10,000 for the curriculum survey through our National Board, and many chapters have augmented this sum with contributions of \$500 to \$100 each to indicate their relization that this is a sorely needed study. Hopefully, all other chapters will also contribute from their education and scholarship funds in the overall drive to raise the total of approximately \$50,000 needed to make this report comprehensive and purposeful.

The new Code of Ethics and By-Laws of A.I.D. spell out the necessity for continuing education of members to keep the highest level of performance in our practices. Meetings on the chapter, regional, and national levels will

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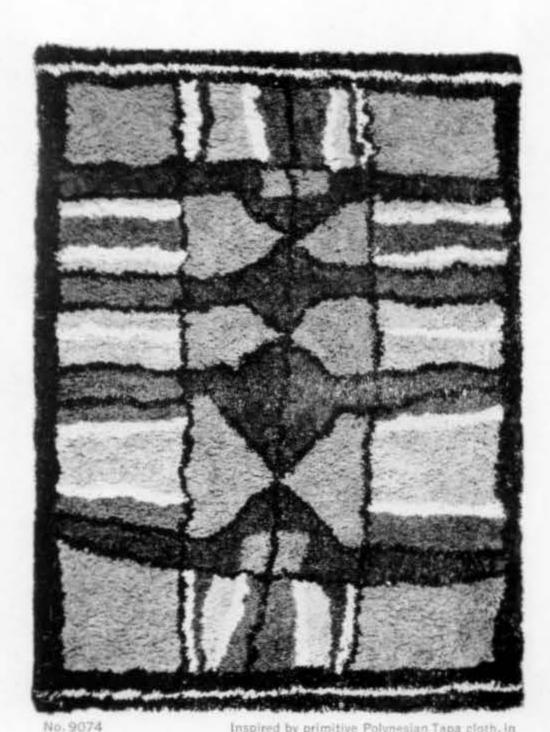
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be keyed henceforth to seminars, discussions, and lectures for this kind of continuing instruction; and participation in these will be required to maintain membership in the Institute. Of similar value, will be the refresher courses begun so effectively in San Francisco with Design '66, and continuing this year with a regional seminar in Salt Lake City, May 24-27 and Design '67 in San Francisco June 23-25. Hopefully, there can be one in each of our 12 regions of A.I.D. during the coming year.

Another program, approved by the National Board of Governors will be to offer members a plan for voluntary accreditation to certify levels of practice in interior design. Plans were presented in detail at the annual Chicago market meeting of the Board two weeks ago for the administration of this program, which is being developed for the Institute by one of the largest specialist firms for examination and accreditation. It will give those members who elect to undertake this examination a strong and vital certification of their standing as practitioners; but, as stated earlier, will be purely voluntary.

These salient directions-better education oriented to architecture, continuing education for members of the Institute, and a voluntary accreditation program-emphasize and reaffirm the serious and sincere effort of the Institute to achieve professionalism for interior designers, paving the way for participation in the teamwork of environmental planning on an equal footing with engineers, architects, landscape architects, and urban planners to serve the individuals in the mushrooming, complex contemporary society of today.

In favor of the New York State licensing bill

As explained on page 87, INTERIORS urges its readers in New York State to ask their clients and friends to write

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in favor of the pending New York licensing bill, on the ground that the bill will protect the public from fraudulent and incompetent practitioners in the interior design field.

The bill is known in the Senate as Senate Bill #3992. The Chairman of the Senate Committee on Education is D. Clinton Dominick III: Sloane Road, Newburgh and the members of his Committee are: Edward J. Speno: 863 Richmond Road, East Meadow. Henry M. Curran: 66 Milbourne Street, Oyster Bay. James H. Donovan: 51 Elm Street, Chadwicks. Thomas Laverne: 4199 St. Paul Blvd., Rochester, John R. Dunne: 12 Mulberry Avenue, Garden City. Leon E. Giuffreda: 15 N. Coleman Road, Centerach. Bernard C. Smith: Sunset Hill, Franklin Street, Northport. Jack E. Bronston: 184-37 Hovenden Road, Jamaica. Harrison J. Goldin: 1665 Morrie Avenue, Bronx. Wm. J. Ferrall: 423 9th Street, Brooklyn, Ivan Warner: 748 East 175th Street, Bronx. Anthony B. Gioffre: 61 Betsy Brown Road, Port Chester.

In the Assembly the bill is known as Assembly Bill #5605. The Chairman of the Assembly Committee on Education is Bertram L. Baker: 399 Jefferson Avenue, Brooklyn. The members of his Committee are: Jos. M. Margiotta: 924 Hempstead Blvd., Uniondale, Leonard Price Stavisky: 166-25 Powell's Cove Blvd., Uniondale. Joseph Kottler: 4910-15th Avenue, Brooklyn, Wm. L. Passannante: 72 Barrow Street, NYC. John M. Burns: 400 East 52nd Street, NYC. Jerome Kretchmer: 28 West 69th Street, NYC. Ferdinand J. Mondello: 256 Calhoun Avenue, Bronx. Anthony J. Mercorella: 1363 Astor Avenue, Bronx. Gordon W. Burrows: 65 Harvard Avenue, Yonkers, Jos. T. St. Lawrence: 5 Campbell Road, Suffern. Shirley A. Chisholm: 751 St. Marks Avenue, Brooklyn. Clarence D. Lane: Windham. Kenneth G. Bartlett: 11 Bradford Drive, De Witt, Constance E. Cook: 209 Coy Glen Road, Ithaca. Dorothy H. Rose: Gold Street, Route #2, Angola. Stanley Harwood: 43 Grace Lane, Levittown, Jos. R. Pisani: 18 Fairview Place, New Rochelle.

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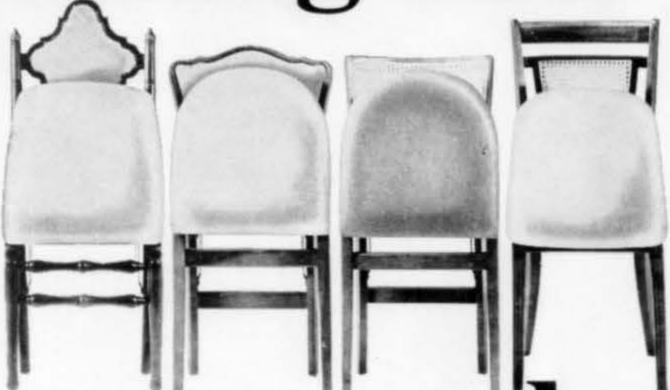
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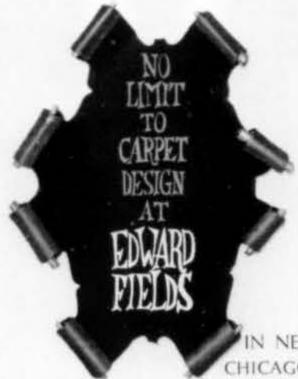
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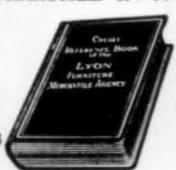
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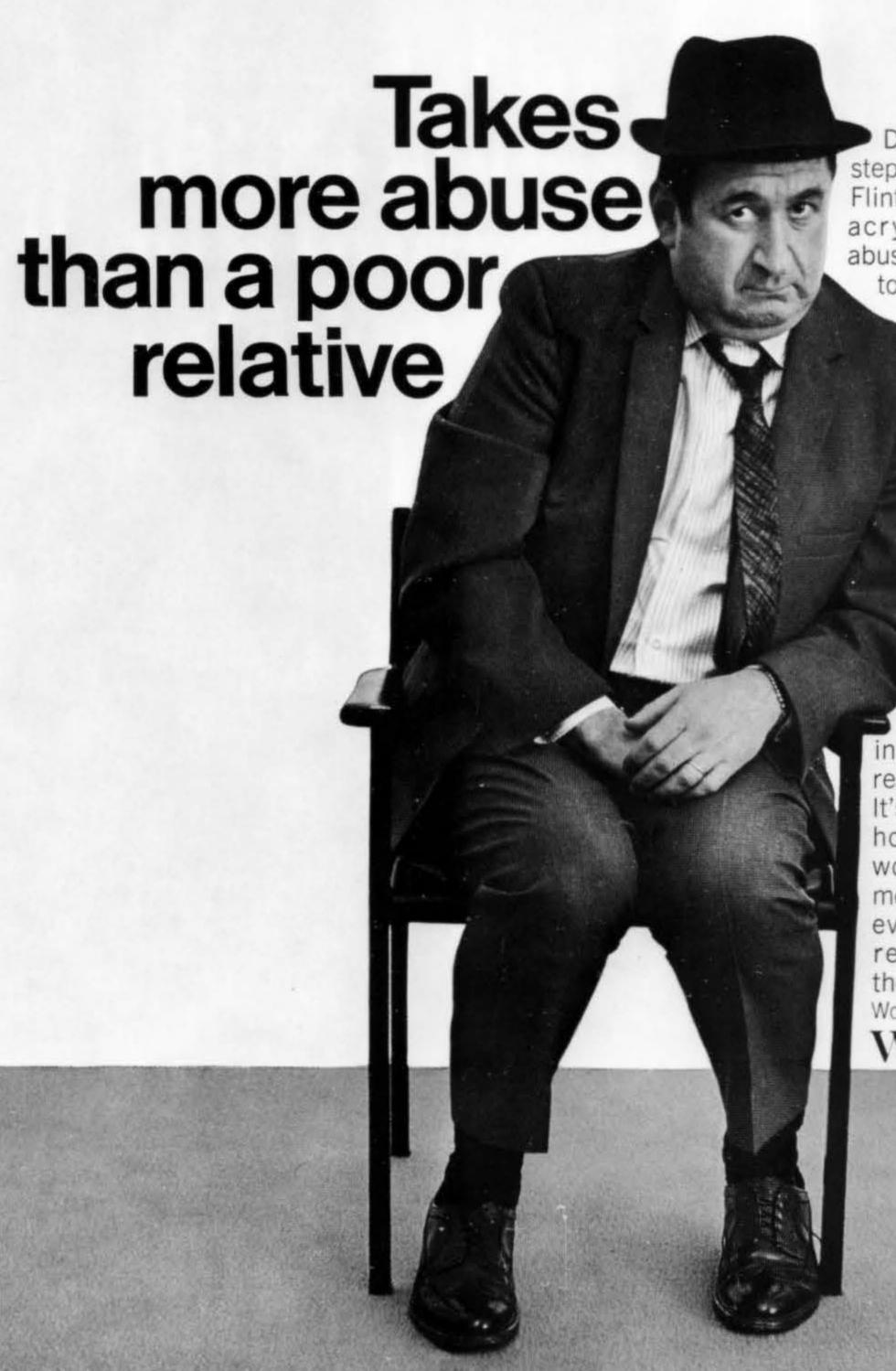
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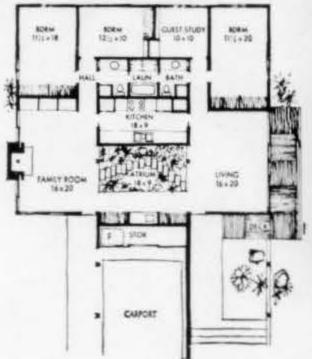
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