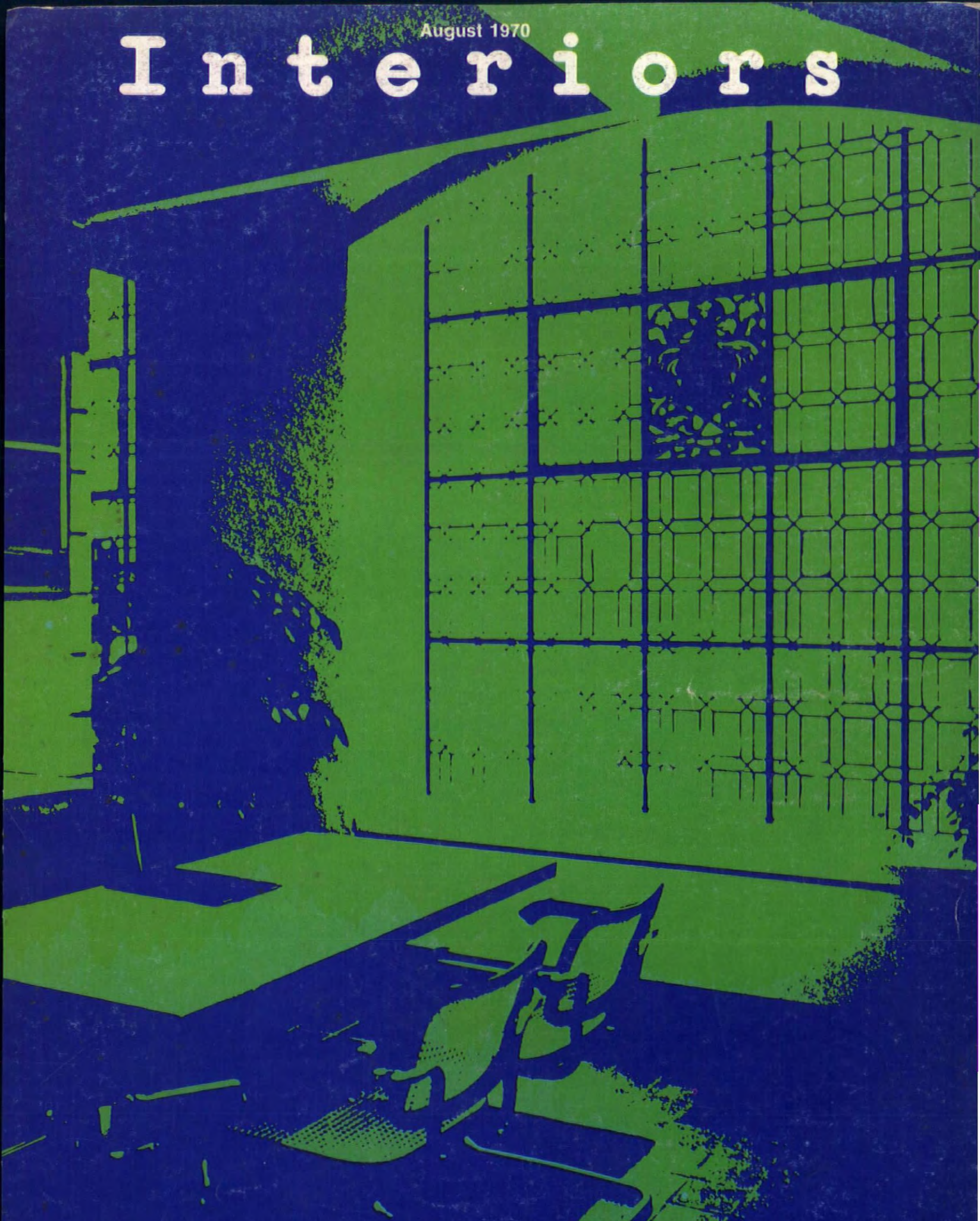


August 1970

Interiors



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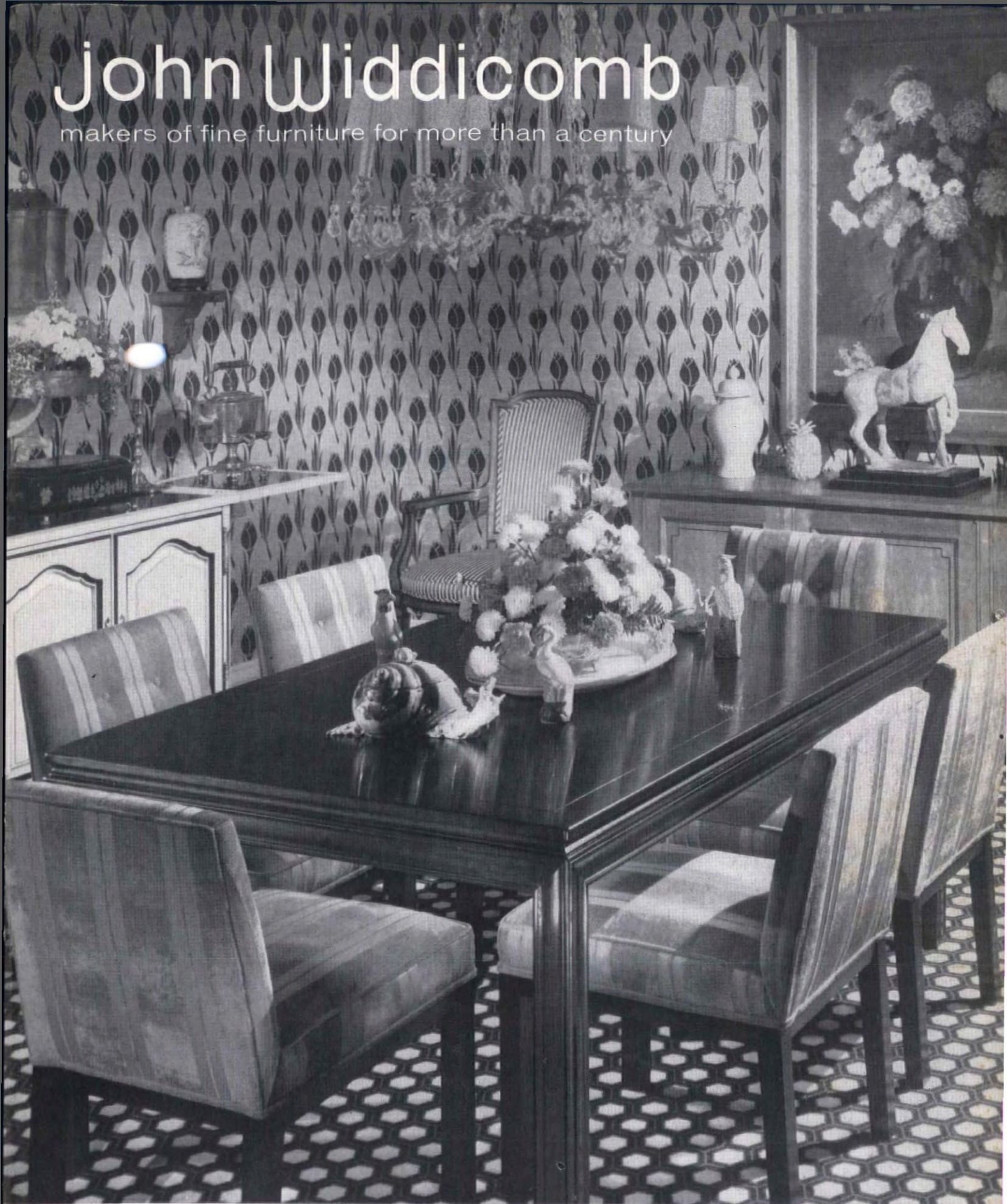
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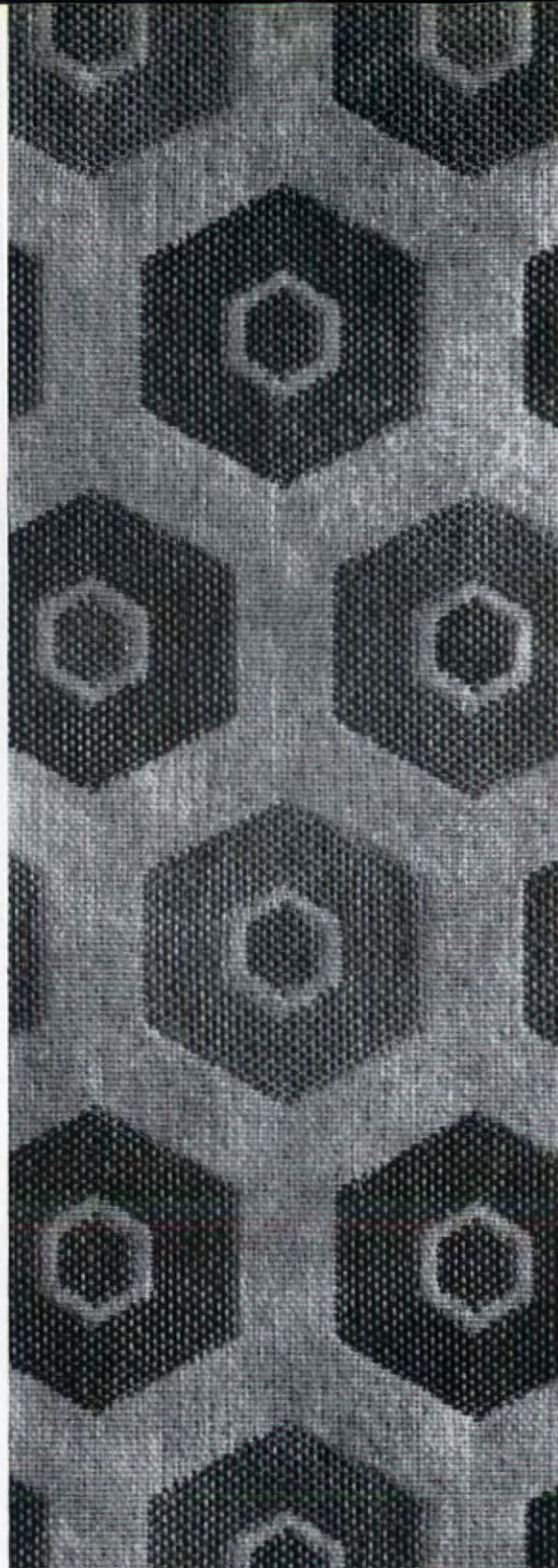
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COVER

By Ellen Kovalsky from a
Robert Beckhard photo of
LCP Associates' headquarters
in Tudor City.

NEXT MONTH

Documented in the CONTRACT INTERIORS section on OFFICES AND BANKS are Dreyfus & Company's New York offices as sumptuously appointed by Joseph G. Merz and ISD Incorporated; First National Bank of Chicago interiors also by ISD Incorporated; other offices in the First National Bank by Ford & Earl Design Associates; The Coca Cola headquarters interiors in Atlanta by ASD Inc. Division of FABR&P; Globus, Inc. offices by Luss/Kaplan & Associates Limited; . . . The Octagon Restoration, an article by Marian Page on the historic building in Washington, D.C. . . . Carpet News at 919 Third Avenue; . . . Preview of Designer's Saturday. . . Herbert Bright on Do's and Don't's of Decorative Floorings (vinyls and some ceramic tiles), followed by a report on new items.

EXHIBITIONS

Soleri's urban utopia comes to New York

The *Architectural Vision of Paolo Soleri*, the exhibition sleeper of the year which gained a large attendance and rave reviews when it had its first showing at the Corcoran Gallery in Washington last March, is at New York's Whitney Museum of American Art (through September 20) thanks to the PPG Industries Foundation in Pittsburgh which made the present showing possible.

Architect-planner-philosopher-poet Paolo Soleri sees the city of the future as a unified roofed structure thousands of feet high that will form a total environment for a million people. All the needs of living, working, education, health, recreation, would be in a single structure, leaving miles of unspoiled country all around. He calls his city "arcology"—a combination of architecture and ecology—and believes it to be the cure for sprawl, pollution, waste, and other contemporary urban ills. "Nature conservation," says Soleri, "now depends on our ability to create new and radical urban patterns which are the legitimate subject for architectural thought."

The complex exhibition of Soleri's novel solutions to urban redevelopment includes large models of luminous plastic structures and huge drawings, some of them 50- to 100-foot scrolls, which reveal the residential, industrial, cultural, transportation, and other units to be included in the proposed arcological city structures.

Soleri came to the U.S. from Italy in 1946 to study under Frank Lloyd Wright. Although he later broke away from Wright to go his own way, he nevertheless retained some of Wright's philosophy. In 1949 he set up his studio and workshop in the Arizona desert and designed all sorts of things from small houses and bridges to architectural fantasies and ceramic windbells.

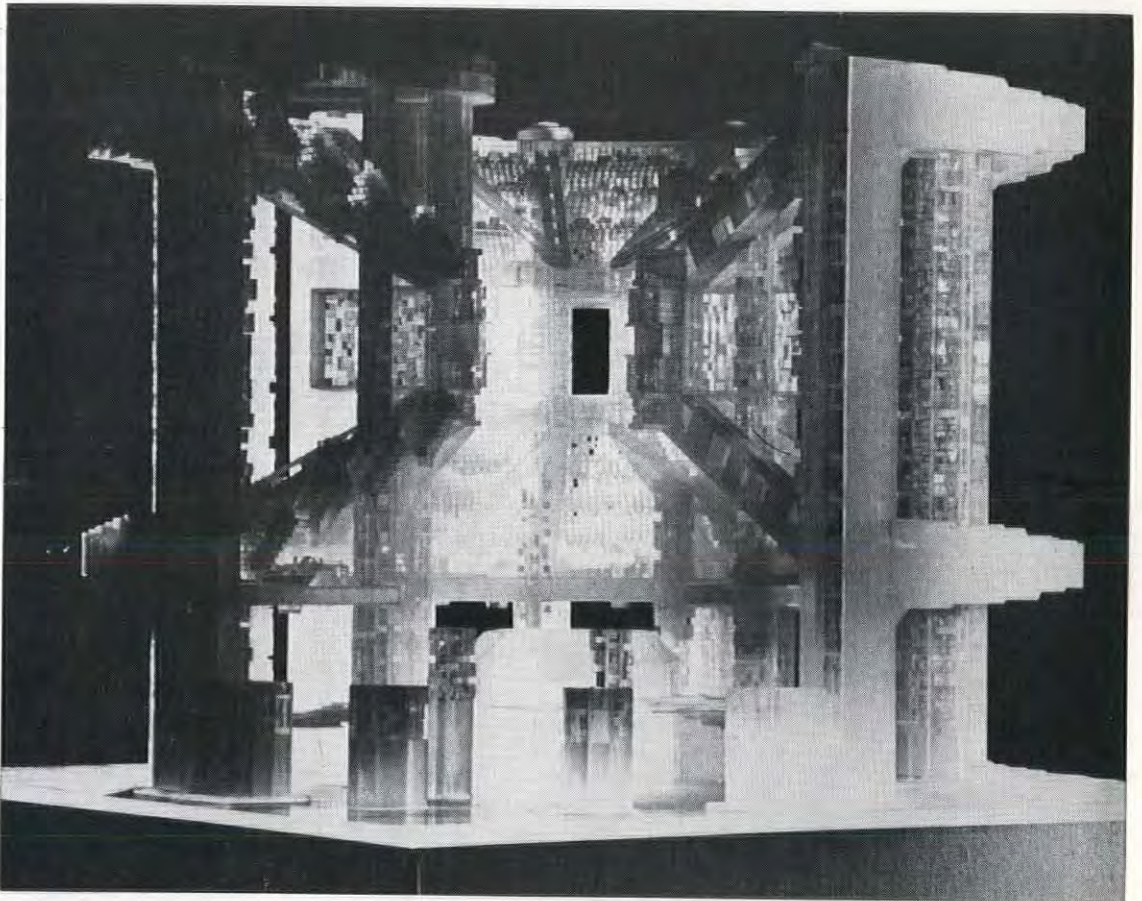
On first thought it may seem odd that it was in the Arizona desert that Soleri should have come to the conclusion that "urban man is the next step in human evolution," which inspired him to create the highly novel and provocative solutions to urban planning and design that make up the current exhibition. But on second thought, the Arizona desert or some other comparatively unmutated piece of earth is perhaps the only place that one can still



Left: Paolo Soleri with a section of "3-D Jersey" model behind him. This project was undertaken by Soleri with Rutgers University, Ford Motor Company, and the State of New Jersey to be located on the Jersey meadows. Main structure of the transportation center covers about 1 square mile and is about a half a mile high. The city is circular in plan, designed to house a million people. Industrial and warehouse spaces including jet hangers radiate from the main structure and would be covered with parks and gardens. The entire site including park area covers less than 14 square miles. The 25-foot-wide, 9½ foot high model is made

of cardboard, wood, paper.

Below is a cut-away view of "Babel Canyon." The city is an open framework design with transportation and housing in vertical columns as well as transportation on radiating arms leading to "downtown" facilities. The tower above the city houses a heliport and vertical take-off air facilities. Sky-lighted automated industrial complexes are below ground. The industrial areas are generally placed below ground in Soleri's city structures because "machines don't need sunlight."



dream of solutions big enough to cure some of the ills of our overpopulated world.

Last month Soleri and his students started digging the site for "Arcosanti," a micro-arcology—150-foot high structure for several thousand persons—on a mesa north of Phoenix designed to be a "self-testing" environment for his larger projects.

The Whitney Museum and the PPG Foundation in Pittsburgh which has long been interested in urban planning and design should be congratulated for bringing this provocative and timely exhibition to the city that probably has the worst problems of any in the country.

Imagine, if you can, Manhattan Island with a few pyramids, domes, and cubes clus-

tered in one area like some great modern pueblo and all the rest of it a wooded, rocky, river-girt piece of land as the Indians must have known it.

Exhibition notes

Forms in Fibres, an exhibition of more than 30 woven, embroidered, appliqued, and printed hangings by 12 contemporary artists, is at the Art Institute of Chicago (through October 4). This is the first major exhibition of contemporary work which launches the Art Institute's Textile Department in "its commitment to the field of contemporary textile creations, be they woven, printed, appliqued or embroidered," says Christa C. Mayer, the Institute's Curator of Textiles. Of the current exhibition, she

added, "I believe the artists represented here have stepped across the very fine, yet distinct, line which separates Art from Craft."

The Vintage Racing Machine at the Museum of Art, Rhode Island School of Design (through September 20) features six racing cars built between 1903 and 1911, and an 1892 Panhard. With the exception of the Panhard, all competed in the major international races during the golden age of racing in the early part of the century.

Historic Panorama, also at New York's Whitney Museum (through September 7) features 22 x 10 foot paintings which depict the Mormons' 20-year trek across the country from Council Bluffs, Iowa, to the



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valley of Great Salt Lake in 1857. The paintings, which were originally sewn together making a 176-foot-long roll, were painted on heavy muslin by Carl C. A. Christensen, a Danish-born artist who participated in the historic 1300-mile trek.

The Victorian Cabinetmaker is an important exhibition which will be on view at the Newark Museum, Newark, New Jersey, beginning October 10.



Rosewood and marble cabinet etagere attributed to John Henry Belter, at Newark Museum.

AWARDS AND COMPETITIONS

Interior Store Design competition

A "Recognition Awards Contest," open to any individual or firm engaged in the store planning profession, is being sponsored by the Institute of Store Planners and the National Association of Store Fixture Manufacturers.

All work presented must have been completed during the period 1968, 1969, and 1970. Only store interiors will be considered in the following categories: 1) shops within a department store; 2) specialty stores up to 15,000 square feet; 3) junior department stores up to 50,000 square feet; and 4) full department stores. Judging will be based on excellence and originality in utilizing space.

Entry material is to include, but is not limited to, plans, elevations, decor data, and photographs. Scale models are acceptable but will be sent at

the designer's own risk. All material is to be mounted on stiff board, not to exceed 30 inches by 42 inches. Entrant's name, firm, and address should be marked on lower right corner. More than one category may be submitted but only one entry per category.

Entries must be received at the following address by September 1, 1970: P.O. Box 538, Grand Central Station, New York, New York 10017.

Student design competition for copper products

A new student design competition called "Copper 71"—open to students enrolled in fine or applied arts in accredited U.S. colleges, universities, or art schools—calls for product prototypes executed in solid copper, brass, or bronze in any of six categories. They are: 1) furniture; 2) lamps and light fixtures; 3) cooking equipment; 4) decorative hardware including bathroom accessories; 5) products aimed at solving human and environmental problems.

December 21, 1970 is the deadline for preliminary screening which will be on the basis of drawings and project descriptions only. Those who pass this initial competition will be asked to submit actual product prototypes to meet a deadline of March 20, 1970.

First prize is \$1,000 plus other cash awards.

"Copper 71" is sponsored on behalf of the copper and brass industry by Copper Development Association Inc.

Entry forms are available from: Copper Development Association Inc., P.O. Box 2809, Grand Central Station, New York City 10017.

Monsanto Student Competition winners

Winners of the fourth annual M-1 ('Monsanto First') student design competition for tufted broadloom carpet, sponsored by Monsanto Textiles Division, were announced during the June International Home Furnishings Market in Chicago. The first place grand prize of \$1,000 was awarded to Joyce Fisher Robards, a student at the Rochester Institute of Technology. Second prize and \$500 was presented to Olivia Cole Sowers, student at the Fashion Institute of Technology in New York City. Kenneth Archer of the Philadelphia College of Textiles and Science, received \$250 for his third prize-winning design.

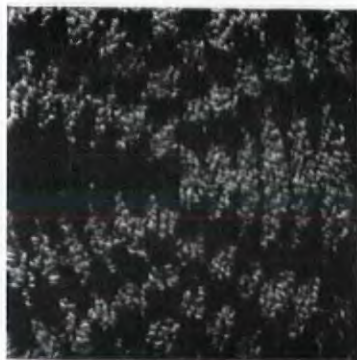
The first place design, a large-scaled geometric pattern, was selected by the judges because "It's bold and contemporary, with interesting texture and sophisticated color. . . . it shows the influence of Italian furniture . . . forms in plas-



Top prize winning carpet design by Joyce Fisher Robards in Monsanto competition.



Second prize winning carpet design by Olivia Cole Sowers.



Kenneth Archer's third prize winning carpet design.

tic . . . hopefully, the future look in carpets." The second prize winning design which was executed in all white with strong textural definition emphasizing its chevron-like design, was selected, as one judge put it, for its simplicity, "its subtlety makes it fit ultra-modern as well as traditional." Intricate geometry showing an Op influence characterized the third place selection which the judges agreed was adaptable for either commercial or residential use.

Judges were Mrs. Tamar Carmi, AID, of Emily Malino Associates; Miss Nell Znamierowski, textile designer and consultant to industry; and Robert Douglas Dahlin, architect.

Mill carpet stylists were also given the opportunity to select carpet designs for possible inclusion in future lines. Those students whose designs were selected by stylists were given merit awards and \$100 by Monsanto.

Grants, honors, awards

The University of Virginia has received a grant for scholarships for minority group students entering work toward a master's degree in planning and urban design. The School of Architecture's division of city planning will have as many as three scholarships covering living costs and tuition available for incoming students this September.

The University's grant is from the American Society of Planning Officials which was the recipient of a half-million dollar grant from the Ford Foundation to set up such scholarships in recognized graduate planning programs. Under the terms of the grant, the scholarships are to aid black Americans, Mexican Americans, Puerto Ricans, American Indians.

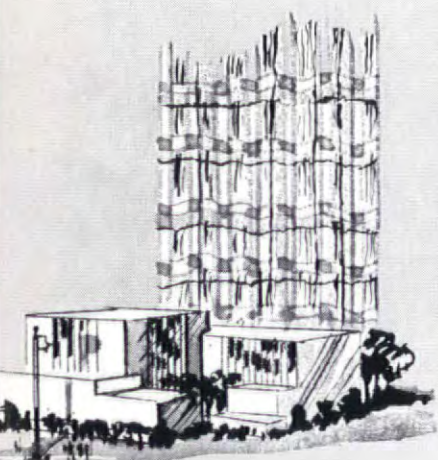
Parron-Hall Corporation, San Diego business interiors and furnishings firm, has inaugurated an annual "Commercial Interiors Award" at San Diego State College. The first award was made to Judy Goldhaber who received the \$150 cash prize for her excellence in design, color, and layout. The project was developed under the guidance of Donald Covington, professor of environmental design at San Diego State.

Six Pratt Institute alumni were cited for outstanding contributions to their professions based on nominations by Pratt's Alumni Society. Alumni Medals, the highest honor, were presented to George Lois of advertising fame who graduated from Pratt's School of Art and Design in 1952; Seymour Kent who also graduated from the School of Art and Design in 1942 and is now vice president of packaging for the Avon Corporation; Albert Bendelius, a 1934 graduate of the school of Engineering and Science who is president of Pfister Chemical, Inc., in Ridgefield, N.J., and Alliance Chemical Inc., in Newark.

The Pratt Alumni Society also awarded Contemporary Achievement Awards to three alumni: Roger Milot, a 1948 graduate of the School of Continuing Professional Studies who was honored for "outstanding professional achievement in the field of fashion design;" Donald Genaro, 1957 graduate of the School of Art and Design who was cited for "outstanding professional achievement in the field of industrial design;" and Ronald Lake, a 1967 graduate of the School of Engineering and Science, honored for "outstanding achievement in the field of chemistry."

Continued on page 10

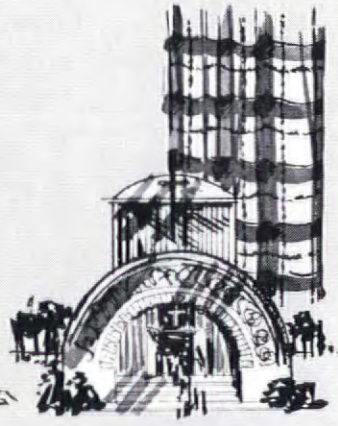
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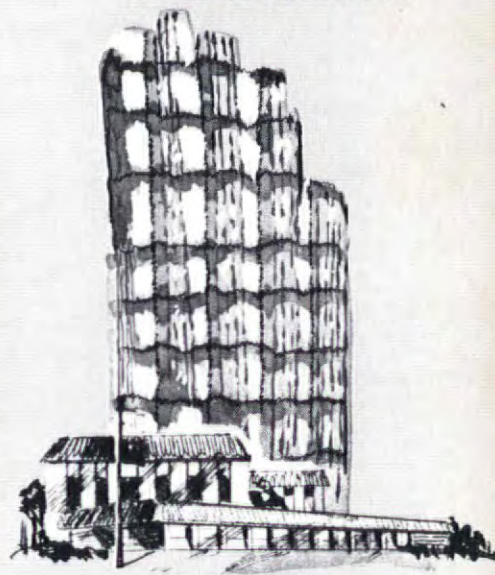
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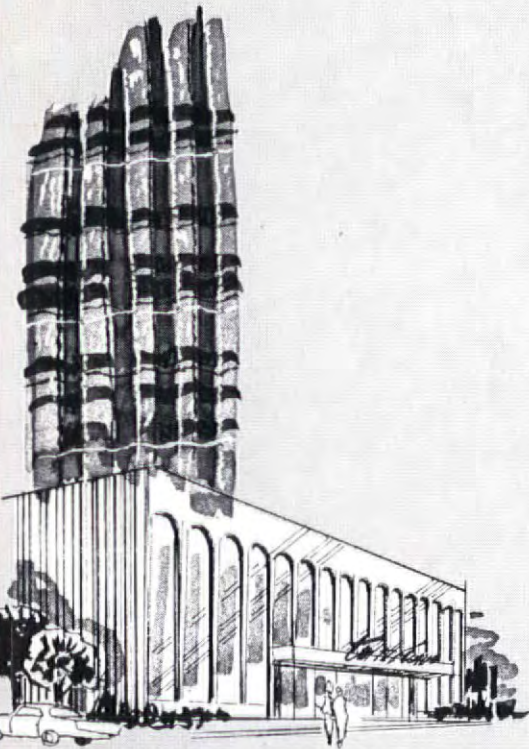
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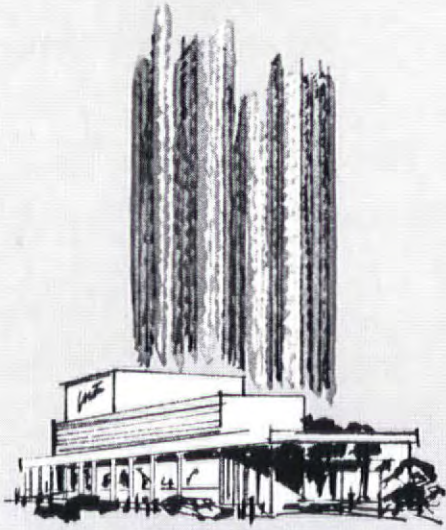
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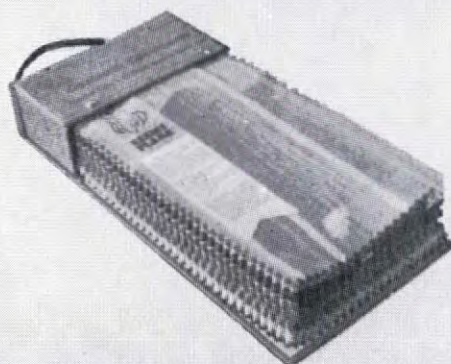
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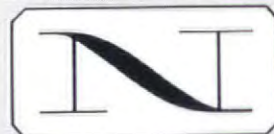
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New York Lighting Consultant **Jules G. Horton** received one of this year's five annual Lumen Awards presented by the New York Section of the Illuminating Engineering Society for his lighting design for the first-floor extension to Bergdorf Goodman, New York specialty store, resulting from its acquisition of space formerly occupied by The Tailored Woman.

VICTORIAN HOUSES BEING SAVED FROM DESTRUCTION BY AID MEMBERS IN DENVER

Members of the Colorado District Chapter of the American Institute of Interior Designers, headed by Albert Phibbs, have formed a non-profit organization to save some of Denver's oldest Victorian houses in the "core city" area and refurbish them for low-income families. The team of ten designers plans to hire architects and contractors to remodel the houses for modern use. They will add new appliances, basic furnishings, carpeting, and then sell them to low income families at cost, with low interest rate financing. The group is working with the Metro Denver Fair Housing Center under the Federal Government's Low Income Housing Programs.

NSID HONORS COLUMBUS, INDIANA

The 150-year-old city of Columbus, Indiana, was this year's deserving recipient of the Total Design Award presented annually by the National Society of Interior Designers' Midwest Chapter. The well-known dramatic architectural rejuvenation of Columbus was brought about through the townspeople and leading industries who commissioned some of the country's most important architects to design new buildings and restore old ones. The stunning result—a city that boasts some of the most exciting contemporary architecture in the U.S. Eliel and Eero Saarinen, I.M. Pei, Kevin Roche, Alexander Girard, John Carl Warnecke, Skidmore Owings & Merrill, Edward Larrabee Barnes, Harry Weese—are but a few of the illustrious names represented in that midwest sanctuary of modern architecture.

The presentation was made by national NSID president Arturo Pini di San Miniato at a special award dinner held during the Chicago Home Furnishings Market in June. Columbus' mayor Eret Kline accepted the award for the city.

NSID LECTURES TO BE GIVEN IN NEW YORK

NSID's New York Chapter plans a series of nine lectures on French Architecture and History of the 17th and 18th cen-

turies to be given in the fall by Stanley Barrows, NSID. Chairman of the series is Maurice Weir, NSID.

MILO BAUGHMAN DESIGN ADDS NEW DIVISION

Communications Workshop, a new division of Milo Baughman Design, Inc., was announced at an open house in a restored 1906 mansion and carriage house in Provo, Utah, last month. Communications Workshop is a group of artists, writers, and specialists in graphics and films, including exhibit and package design, who will offer sophisticated visual and audio services to the business and professional community. Milo Baughman Design, Inc., designers of contemporary furniture and interiors, has had its headquarters in the Provo Mansion since 1969 when Mr. Baughman, its president, became chairman of the Department of Environmental Design of Brigham Young University in nearby Salt Lake City.

Communications Workshop, says Mr. Baughman, "hopes to undertake and solve on a high level all types of projects from the simple business card to the corporate identity program including immediate sales and media problems."

The mansion and carriage house were restored by the Milo Baughman Design staff.



Members of Communications Workshop, new division of Milo Baughman Design, Inc., left to right going downstairs: Mark Jespersen, creative director of audio visual; Linda Jones, interior designer; Milo Baughman, president; Gary Collins, executive designer. Across balcony, left to right: Don Alguire, design engineer; Frank Riggs, chief, design engineer; Ruta Dreijmanis, director of graphic design; and Kent Topham, executive designer.

A DISCOURSE ON FIRE PREVENTION IN HISTORIC BUILDINGS

Protecting Our Heritage is the title of a new manual published by the National Fire Protection Association (NFPA) which provides guidance for anyone concerned with perpetuating properties of historic significance. The 44-page illustrated booklet points out the fire dangers that threaten not only irreplaceable structures and their contents

but also the lives of persons working in and visiting such sites, and suggests ways for applying sound fire protection principles such as installation of detection, alarm, and extinguishing systems without detracting from the historic illusion of the building. This valuable little manual has been edited by Joseph Jenkins of Colonial Williamsburg, a member of the NFPA Committee on Libraries, Museums, and Historic Buildings, which prepared the publication with assistance from the American Association for State and Local History.

Copies of *Protecting Our Heritage* (\$2) are available from the NFPA Publications Service Department, 60 Batterymarch Street, Boston, Mass. 02110.

INDUSTRIAL DESIGNERS TO HOLD ANNUAL MEETING IN OCTOBER

The 1970 annual meeting of the Industrial Designers Society of America is set for October 22-25 at Pocono Manor Inn, Pocono Manor, Pennsylvania. Advance registration can be made from now until October 7 through the IDSA national office at 60 West 55 Street, New York City.

This increasingly important design organization will conduct, through its "Context" theme, an audio-visual probe into the unique nature of industrial design and the forces and circumstances that bear upon it. Professionals, laymen, and students will see and hear presentations largely in non-verbal terms through the use of screen projection, movies, and coordinated sound. Open-end discussions will follow.

William F. H. Purcell of Henry Dreyfuss Associates is chairman of the annual meeting. Program chairmen are Niels Diffrient of the Dreyfuss firm, and George Nelson.

Among informative and provocative subjects to be covered are: *Case Studies and Current Design Practice*; *How Design Students See Themselves and Their Work*; *How Design Teachers See Their Students and Their Work*; *Design by Non-Designers*; *Design in Nature*; *Product Evolution*; *Foreign Design*; and *Relationship of Industrial Design to Other Design-oriented Practices*.

AIA ELECTS NEW OFFICERS

Theme of the 102nd convention of the American Institute of Architects, held in Boston in June, was "The Architect in a Dynamic Society," selected to emphasize the need to re-examine the architects' position in a period of rapid change. The AIA, now embracing more than

24,200 members who are licensed architects, considered key issues such as changes in the code of ethics, the rebuilding of American cities, programs to improve environment. And, as scheduled, they also elected national officers for the coming year.

Robert F. Hastings, FAIA, of Detroit, was named president, succeeding Rex Whitaker Allen, FAIA, of San Francisco. Mr. Hastings, president of the architectural firm, Smith, Hinchman & Grylls Associates, Inc., served for the past year as first vice president, has held other national offices, and is a past president of the Detroit Chapter. He will be inaugurated at the December meeting of the Institute's board of directors.

New York City architect, Max O. Urbahn, FAIA, was elected first vice president, being the sole candidate for the office, and will automatically become president of the AIA in 1972. Of six candidates vying for three vice presidential slots, Richard M. Bennett, FAIA, of Chicago, Robert J. Nash, AIA, of Washington, D.C., and George M. White, AIA, of Cleveland, were elected. Preston M. Bolton, FAIA, of Houston, was reelected secretary for a second two-year term, and Rex L. Becker, FAIA, St. Louis, will continue as treasurer, a two-year post.

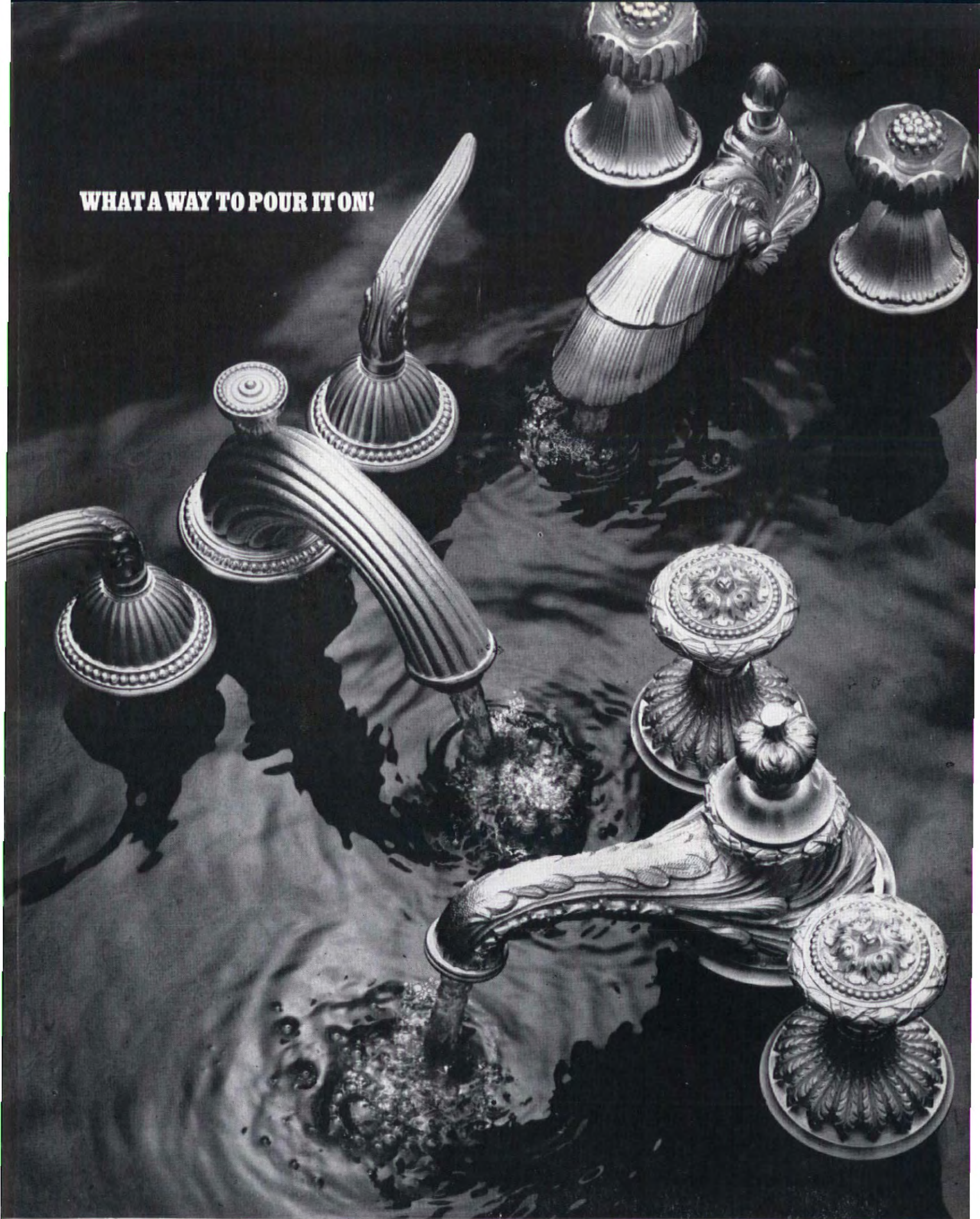
Six members elected to the AIA's board of directors by regional members are: Carl L. Bradley, AIA, Bradley and Bradley, Architects, Inc., Fort Wayne, Ind., East Central States Region; Max Flatow, FAIA, Flatow, Moore, Bryan & Fairburn, Architects-Engineers-Planners, Inc., Albuquerque, N.M., Western Mountain Region; and James J. Foley, AIA, Kellam and Foley, Architects, Columbus, Ohio, Ohio Region.

Also, Hugh McK. Jones, FAIA, Office of Hugh Jones, Architect, Guilford, Conn., New England Region; Louis R. Lundgren, AIA, Haarstick Lundgren and Associates, Inc., St. Paul, Minn., North Central States Region; and Darrel D. RippetEAU, AIA, Sargent-Webster-Crenshaw & Folley, Architects-Engineers-Planners, Watertown, N.Y., New York Region.

PEOPLE

Dean John T. Dunlop announced establishment of the Osgood Hooker Professorship of Visual Arts at Harvard University and the election of its first incumbent, Edward Franz Sekler, who has been professor of architecture at Harvard since 1962 and director of the Carpenter Center for the Visual Arts since 1966. The Osgood Hooker Professor will teach in the Department of Visual and Environmental Studies which in 1968 replaced programs in visual studies and

WHAT A WAY TO POUR IT ON!

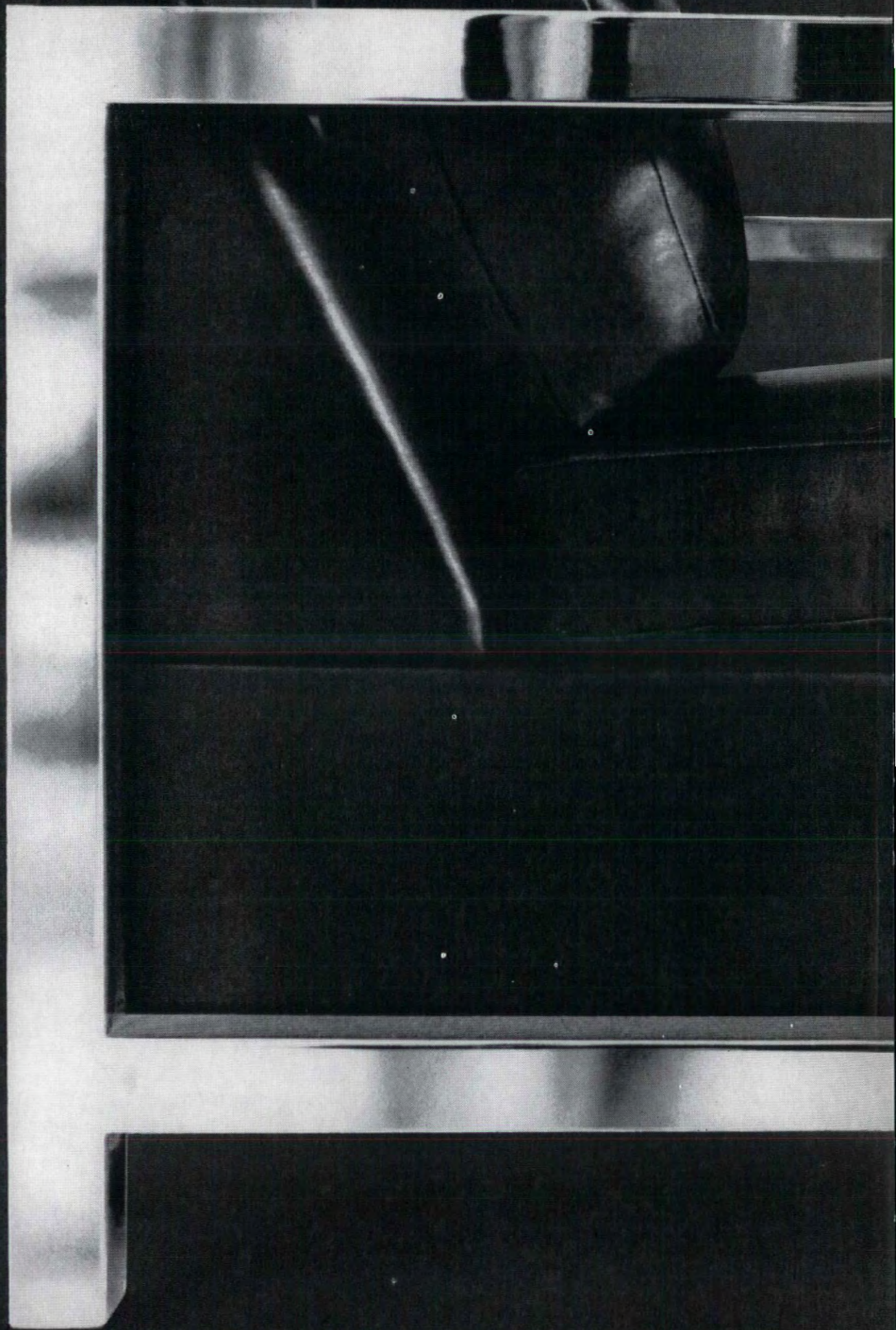


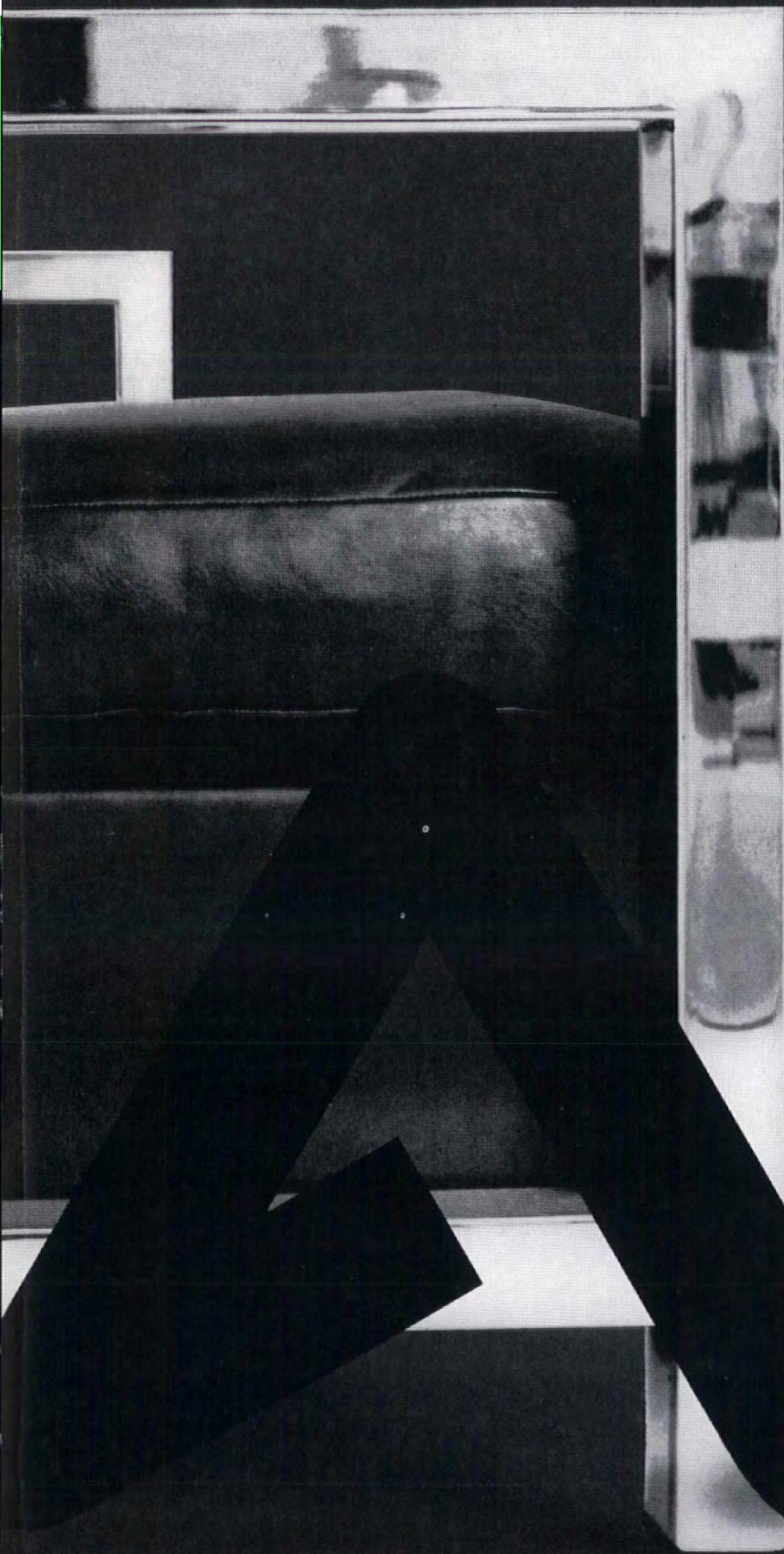
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NEWS

architectural sciences at Harvard. The new professorship honors the memory of San Francisco architect Osgood Hooker of the Harvard College class of 1921 who died in 1968. His bequest to Harvard made possible the endowment of the new chair.

Raymond Spilman, industrial design consultant with offices in Stamford, Connecticut, was elected to the board of directors of the Inter-Society Color Council where he will represent the Industrial Designers Society of America (IDSA).

Wilbur L. Woods, AIA, was named design director of the newly established branch office in New York City of the Interior Design Group, the space planning and interior design division of the Boston architectural firm of Stahl/Bennett Inc.

Designer **Robert Bleemer, AID**, and architect **Richard Levine, AIA**, are the designers of their own building (see rendering) at 21 N.E. 39th Street in Miami. Bleemer & Levine plan to occupy penthouse offices in the building, and rent showroom space to manufacturers and designers. When completed next year the building will cover 25,000 square feet and will accommodate seven showrooms. Plans call for a 40-foot atrium in an interior courtyard which will give clients an opportunity to see the multi-leveled showroom displays. Bleemer & Levine are now located at 64 N.E. 40th Street, Miami.

Dean DeVon M. Carlson who has headed the University of Colorado School of Architecture since it was founded eight years ago, announced his resignation as dean at the end of the next school year. Carlson will remain on the CU faculty as a professor of architecture.

Architect **Richard Dorman** of Encino, California, was named president of the Architectural Guild, a 320-member support group for the School of Architecture and Fine Arts at the University of Southern California. **Gin Wong** of Los Angeles was named vice president, and **Howard Van Heuklyn** of Glendale, secretary-treasurer. Members of the 10-year-old USC Architectural Guild have pro-

vided more than \$205,000 toward the support of special projects and programs of the school. New directors of the Architectural Guild are: **Michael J. Garris** of Beverly Hills, **LeRoy Frandsen** of San Marino, and **Raymond Ziegler** of Altadena, all of whom will serve five year terms. Two new directors elected to fill one-year terms created by vacancies are **Carl L. Maston** of Los Angeles, and **Redmond Coghlan** of San Gabriel.

Verna Dunlevy has joined Western Decor and Furnishings Industries of Oakland, California, as an interior designer. Mrs. Dunlevy is a member of the American Institute of Interior Designers and an associate member of the Hawaii Chapter of the AIA.

Glynn Brown, president of **Diversified Design**, interior-exterior design firm in Orange and Corona del Mar, California, announced that the firm has incorporated under the new name of **Intex Diversified Design, Inc.**

Barry K. Johns, AIA, was named vice president of **Benham-Kite & Associates**, Los Angeles architectural firm.

Jonathan King, Hon. AIA, will join **Caudill Rowlett Scott**, architects and planners of Houston, New York, and Hartford in August to direct the firm's expanding activities in the field of system building. King is resigning as vice president and treasurer of **Educational Facilities Laboratories** in New York City.

Interior designers **Pauline C. Metcalf** and **Richard A. Nelson** (**INTERIORS**, January 1968) have joined the New York City firm of **Theidlow, Inc.**

Neil Petree, honorary chairman of **Barker Associated Companies**, has joined the newly formed executive board at the Art Center College of Design in Los Angeles. Mr. Petree's role on the executive board will be a supportive one. He will help the college in its effort to keep abreast of current and future design needs of industry. Mr. Petree has been the recipient of the National Retail Furniture Association Cavalier Award, Los Angeles Realty Board Award,

Western Achievement Award for Furniture Industry, Distinguished Citizen Award, among others. Other members of the Art Center College executive board include **MacDonald Becket**, president of **Welton Becket & Associates**; **Frederick J. Close**, chairman, Aluminum Company of America; **Ted Factor**, executive vice president of **Doyle Dane Bernbach, Inc.**; **James R. Kerr**, president of **Avco Corporation**; **Dr. Willard F. Libby**, professor of chemistry at **UCLA**; **Raymond Loewy**, chairman, **Raymond Loewy/William Snaith**.

COMMISSIONS

Columbia University signed a \$201,850 contract with Harlem builder **Lewis Black** last April to construct a tennis clubhouse (now under construction) at the University's Baker Field. **Black** is president of the **Blackwood Construction Company** at 360 West 125 Street, New York City. The clubhouse project, which is the largest building contract the University has made with a black businessman and one which relates Columbia to the surrounding community, is part of the redesigning of the entire tennis complex at the field. It will include seven courts, two of which will be covered by an air dome to allow year-round play. The total cost of \$335,000 is the goal of a current fund-raising campaign by the Columbia Tennis Club which is sponsoring the new clubhouse and courts. **Dr. Herbert Hendin**, president of the Tennis Club and assistant clinical professor of psychiatry at Columbia said: "We are particularly pleased that the project is going forward because we are involved in a number of ways in promoting tennis in Harlem. We are developing programs to teach the sport to black youngsters, many of whom are cut off from the kind of active sports they could continue as adults."

The building and courts will serve the University's tennis team and the Tennis Club.

Lighting consultant **Jules G. Horton** was commissioned by architect **Edward Durrell Stone** to design the lighting for the Florida Capitol Center in Tallahassee, Florida. Horton was also appointed lighting consultant for the Erie County Domes Stadium in Buffalo, New York, which will be the largest indoor sports arena in the world. Architects for the stadium are **Turley, Stievaer, Walker, Mauri and Associates** of Buffalo; and **Houston architects Wilson, Morris, Crain and Anderson**; and **Lloyd, Morgan & Jones**.

Howell Design Corporation of New York City was retained by

the Visiting Nurse Service of New York to create a graphic identity program to strengthen both the public and private image of the Service.

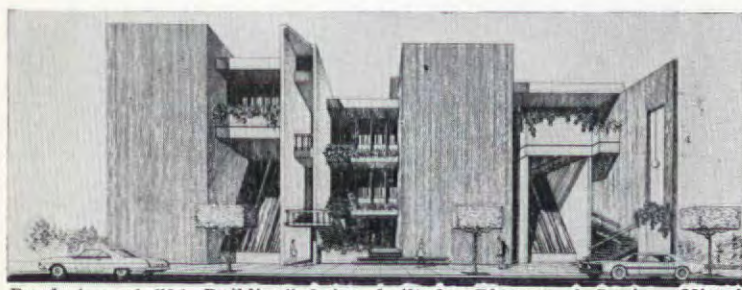
Intex Diversified Design, Inc., the interior-exterior design firm in Corona del Mar and Orange, California, was commissioned to design the new office of **Berg Realty** in Huntington Beach.

Hotel designer **Jac Lessman**, of **Jac Lessman Design Corp.** in New York City, has been commissioned by the Grand Metropolitan Hotels of Europe with headquarters in London to do the interior planning and design of the **Sloane Hotel**, a new luxury hotel now being built in the Knightsbridge area of London overlooking Hyde Park. **Lessman** will work with the English architects of the hotel.

Morganelli-Heumann and Associates, Los Angeles architects and interior design firm, has been commissioned to develop the architecture and interior design of the \$5½ million **Hecht Company** department store in the **Landover Mall**, Washington, D.C. Completion of the two-level structure is scheduled for early spring 1972. **Mills, Peticord & Mills**, Washington, D.C. architects, will handle working drawings and construction supervision of the basic building, with **Morganelli-Heumann** handling the same responsibilities for all store planning and interior design. **Landover Mall** is a completely covered, major regional shopping center occupying 85 acres just outside of Washington.

Three design firms, commissioned by **Bigelow-Sanford, Inc.** to create packaged room designs for the **Bigelow Interiors** division, are **Everett Brown Associates** of New York City; the New York office of the **Warren, Michigan** industrial design firm of **Ford & Earl Design Associates**; and **Perlmutter, Snyder and Hasset** of Plainfield, New Jersey. Each of the three design teams has been assigned a separate field of activity. Complete packaged rooms including new furniture designs will be developed for hotels, motels, dormitories, modular homes, retirement homes, schools and offices.

The San Francisco contract division of **James Hill & Co., Inc.**, has been awarded the interior furnishings and carpeting contract for the **Fairfield Civic Center Complex**, now under construction in Fairfield, California. The complex, consisting of five buildings, was designed by San Francisco architects **Robert W. Hawley & Associates**.



Rendering of "21 Building" being built by Bleemer & Levine, Miami.



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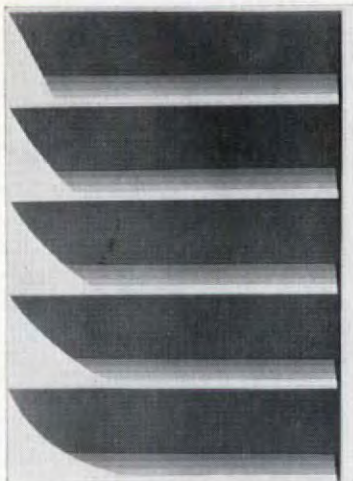
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P for B: by Axel Dick

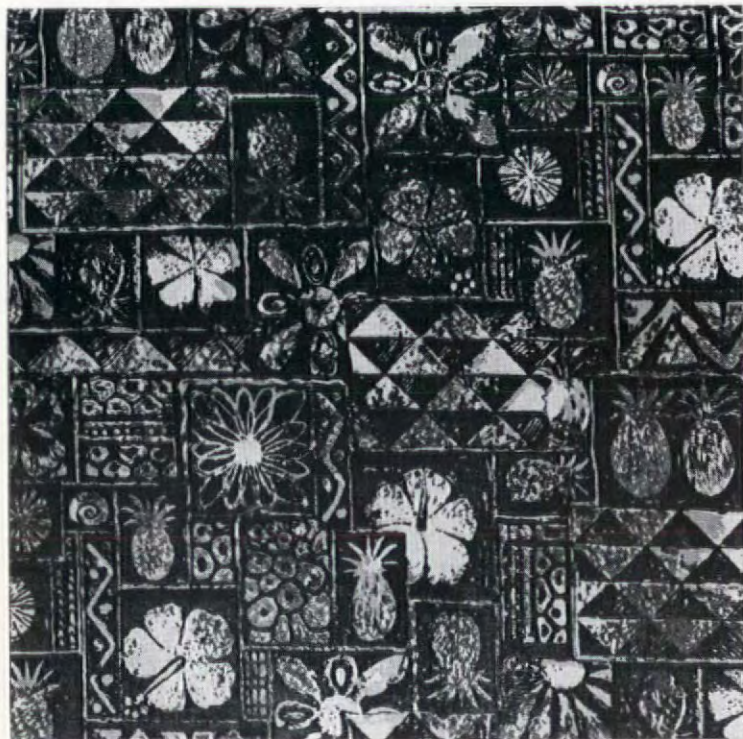
Graphically speaking

PICTURES FOR BUSINESS, 979 Third Avenue, New York. The rationale which pervades the more than 100 serigraphs in the current exhibition, *Stuttgart Graphic Artists at P for B*, is less is more. The uncluttered, stark, but striking prints from a collection by 12 German print-makers, are not meant to reveal hidden meanings. Instead, they are well articulated mainly two-dimensional visual sensations of high color. Although the 12 artists have appeared in many European exhibitions, this is the first time the group has been exposed to an American audience. Plans are afoot to send the collections on tour around the United States after the present exhibition and sale ends September 18th.

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Pictures for Business: by Friedrich Sieber



Plymouth Rubber: "Lana"



Plymouth Rubber: "Cabaret"

Scrubbable indestructibles

PLYMOUTH RUBBER COMPANY, INC., Canton, Massachusetts. All of the latest printing and embossing techniques have been mustered to produce the latest *Plyhide* and *Plypel* lines of upholstery vinyls. As a result, patterns are textural and brightly multi-colored emitting a fresh outdoor vigor. In fact, outdoors is where these fabrics were designed to be. There are 10 designs soothingly light fast, snag and stitch-tear resistant, having a high tensile strength, and easily cleanable sudsing with soap and water will do.

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Market continued on page 28



Karges

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CLEVELAND: Knapp & Tubbs, Inc.
WASHINGTON: Perry & Morell, Inc.

ST. LOUIS: R. R. Hansberger
MINNEAPOLIS: Gene Smiley, Inc.
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Ventures In Design

NUMBER 6 IN A SERIES BY ALUMINUM COMPANY OF AMERICA

A Suspension Seating System By Andrew Ivar Morrison and Bruce R. Hannah



Andrew Morrison and Bruce Hannah, recipients of Alcoa's sixth commission in its "Ventures In Design" program, are witty and articulate guys. But they're serious when they talk about design. To them, "design is a performing art." That is, the designer should know how to produce, and produce economically, every component of his design. Morrison and Hannah practice what they preach. Both are fine patternmakers and all-around craftsmen. And they have always built their own full-scale prototypes, including this seating system.*

The designers.

Andrew Morrison of Brooklyn and Bruce Hannah from Staten Island are both 1963 design graduates of Pratt Institute. Morrison lectures at Pratt, and Hannah conducts seminars on manufacturing for senior design students at the same school. They began their design partnership two years ago, working in a loft studio in Manhattan's lower East Side. They feel that the city itself has given them a valuable apprenticeship. And they say, "We get a lot of our ideas just walking around and poking into things."

Selection.

Alcoa's "Ventures In Design" program was conceived as a way to recognize the work of young professional designers with ability and promise. And they use aluminum in practical but innovative solutions to design problems. Recipients of commissions get a cash award, materials and any necessary technical assistance from the Alcoa design division. A panel of outstanding design educators assisted Alcoa in choosing the recipients of this sixth commission. They were: Arthur J. Pulos of Syracuse University, Joseph M. Parriott of Pratt Institute, James M.

Alexander of the University of Cincinnati and Edward Zagorski of the University of Illinois.

The design.

Morrison and Hannah describe their furniture as "a universal, standard prototype worthy of mass production." They approached the design with the idea of sharply cutting back the time and labor needed to assemble furniture in the traditional manner. And they succeeded admirably. This design was developed in collaboration with Knoll International, which will be the exclusive worldwide manufacturer. Introduction will be later this year.

The Morrison-Hannah furniture can be produced in any length, with high or low backs, or as a bench or daybed. A unique seam that forms a shallow pocket in the foam-filled upholstery solved the discomfort factor caused by the catenary curve in other types of suspension furniture. Both front and back rails are aluminum extrusions formed with slots to hold the fabric.

Ends of the furniture are made of identical aluminum die castings. Finishing methods for the aluminum will vary, depending on the finish desired. The furniture is strong, but extremely light. In fact, one man can carry a free-span, 104-in. sofa. It weighs only 65 lb.

Aluminum, the designer's metal.

Morrison and Hannah feel that their furniture could be a definitive answer to the design and production problems of linear seating. Asked why they chose aluminum for two of the three components, they replied, "We added up all the requirements—strength, light weight and formability—and aluminum was it." They chose extrusions for the front and back rails because they are linear and can be cut to any length. And castings for the ends because they are strong and easily mass produced. Naturally, we agree with their choice. For no other material can be formed, fabricated and finished by so many methods. And no other common metal possesses aluminum's high strength-to-weight ratio. Alcoa is the designer's ally.

Because Alcoa believes that good design is a major part of good marketing, we maintain our own design division to communicate with both consultant and corporate design personnel about special Alcoa® aluminum alloys, fabricating techniques and finishes. It's also the reason we have sponsored both professional and student design awards for many years. And consultation with our design division is just one of the many services Alcoa makes available. For more information, call your nearest Alcoa sales office listed in the telephone directory, or write Robert P. Eganhouse, Manager of Design, Aluminum Company of America, 1057-H Alcoa Building, Pittsburgh, Pa. 15219.

*Patent Pending

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Shelby Williams re-captures the rodeo with rugged Royal Naugahyde.

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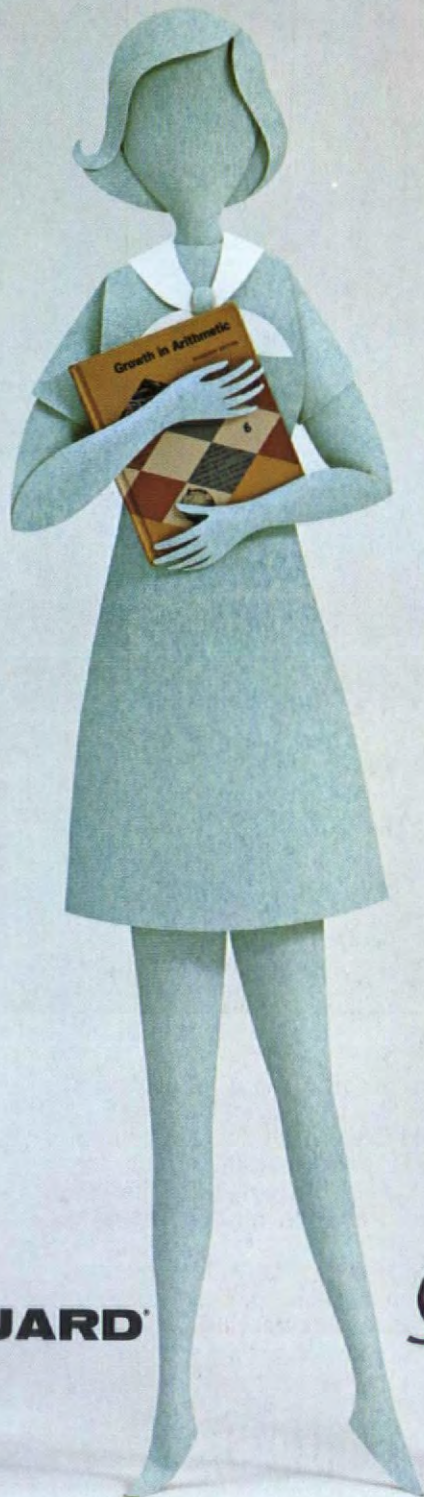
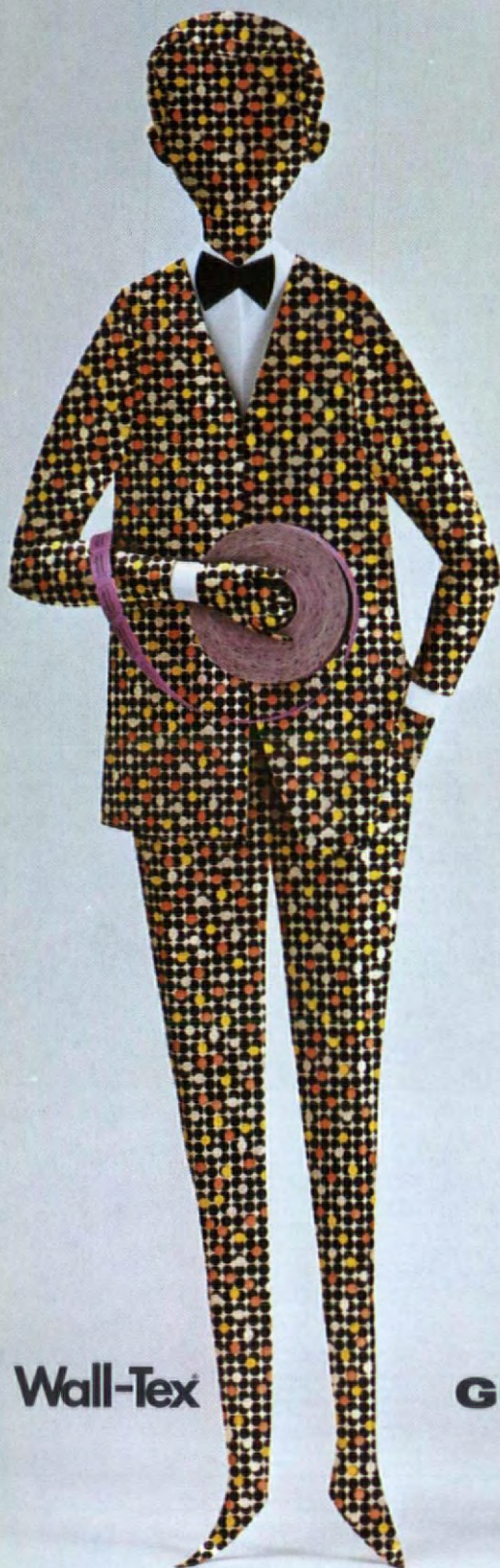
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Atelier International: "Soriana" seating

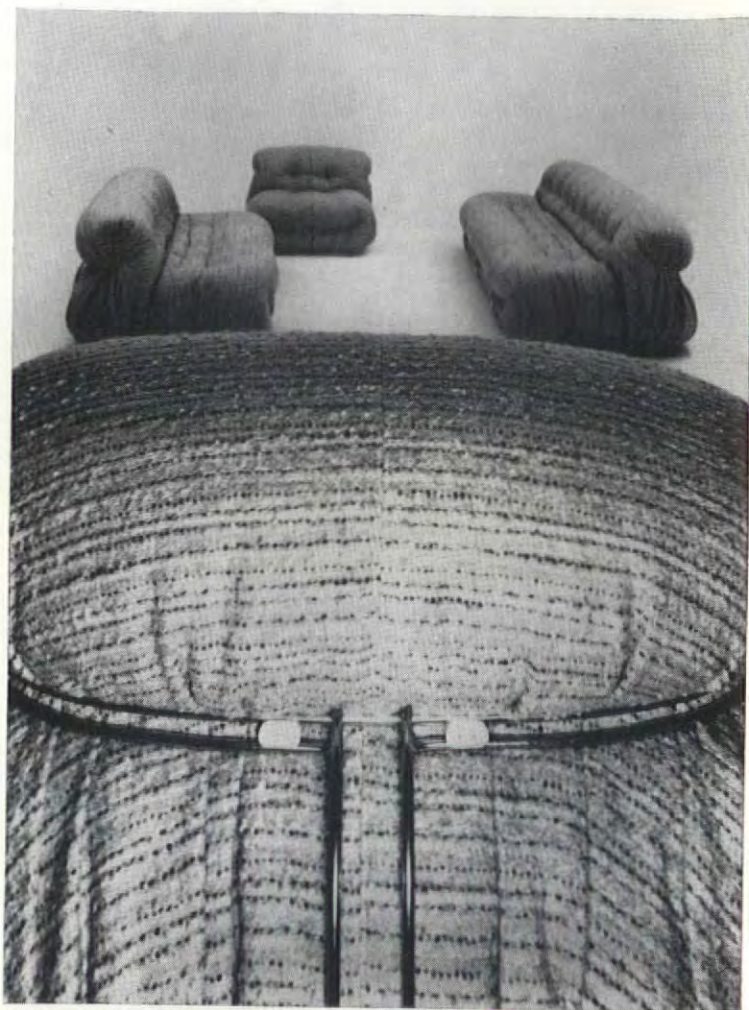
The winner

ATELIER INTERNATIONAL LTD., 139 East 57th Street, New York. Something new, and certainly different in comfort—the Soriana lounge chair and ottoman—has just won for Italy's designer, Tobia Scarpa, the coveted *Compasso d'Oro* (gold compass) award. Coveted because this is an "in" competition in Italy set up by designers and judged by designers—peers.

The rather animate lounge chair (a two- and three-seat

sofa also available), is designed to by-pass the traditionally complex procedure of upholstering seating pieces. Instead, the innovative technique reduces the piece to a foam-wrapped Dacron form restrained in a body-supporting position by a light-weight chrome-steel tubular armature, which in turn, is secured to a wooden platform employed as a base. Covering is a stretch fabric.

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Atelier International: close-up of chrome-steel tubular armature



Isabel Scott: new showroom

A new abode

ISABEL SCOTT, 979 Third Avenue, New York, has moved—same building but larger quarters. Now this ample showcase has room for numerous ways to display the beautiful and colorful fabrics. Nothing enhances a design so much as a fluttering full-length hanging, and nothing creates such flexibility of display as rotating a series of hangings. It is just this marvelous flexibility of display that designer Howard Williams built into the huge airy and terraced room. Emphasizing the instant

decor, Isabel Scott now has on display a collection of textural poetic textile-sculptures—crocheted, stitched, or tied macrame-fashion in wool over embroidery hoops (for shape). These are the work of artist Jane Knight, whose pieces will be distributed by Isabel Scott. The large window-walls allow an ample display of casements permanently pleated by Isabel Scott's patented Permaneat process, and of other sheers.

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Market continued on page 30



Isabel Scott: Jane Knight sculptural hangings

Brass & Bronze & Black & White

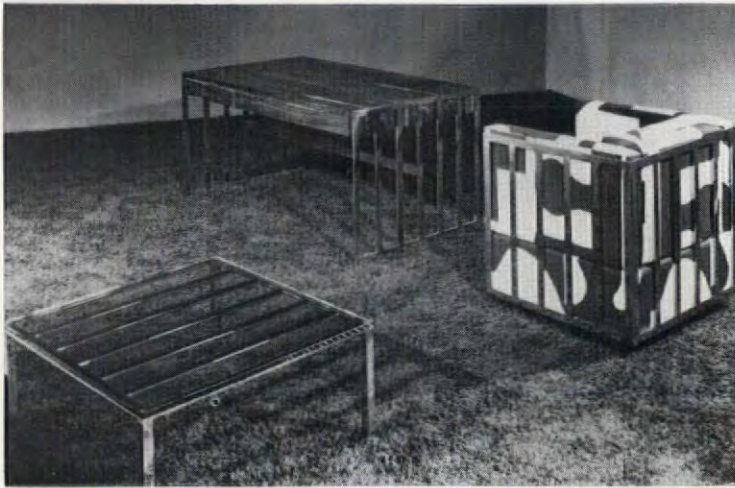
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Scandiline: Schule & McCarville seating



Scandiline



Metropolitan: Jules Heumann table

New York benefits

SCANDILINE INDUSTRIES, 2175 Signal Street, San Pedro, California. This May, Scandiline President Sven Eliason opened his fourth showroom at 295 Fifth Avenue, New York. (Others—all spirited operations—can be found in the San Francisco Ice House, in Los Angeles, and in Seattle. The newest showroom artfully combines the Scandiline contemporary furniture designs made in the San Pedro factories (to Eliason's specifications), others made in Sweden, and designs of the young team, Schule-McCarville (see profile March issue). Schule-McCarville acted as interior designers and in this case what was good for the gander was certainly also good for all. The simple but sophisticated geometric-patterned fabrics and graphics used, from the team's own drawing boards, sensitively tied together the divergent styles of furniture. Shown from the collections are a leather and pony skin sling chair (Scandiline) and the new welded metal seating pieces from the latest Schule-McCarville line. circle 240 on reader service card



Metropolitan: Frank Rohloff table



Metropolitan: Jules Heumann sofa

Forthrightly functional

METROPOLITAN FURNITURE CORP., 950 Linden Avenue, South San Francisco. A strong forthright architectural statement is the hallmark of the contemporary furniture designs of Jules Heumann. And the two new additions—a wood-frame sofa, and a glass and metal table—synthesize this style. The sofa, with its fumed and oiled walnut frame, has a suspended, fully-upholstered seating section. (Sofa shown here is upholstered in a heavy tweed.) The wrap-around slings are in matching materials.

The 36-inch-square table has an interlocking reflective steel base which glows in either polished chrome or oil-rubbed bronze. Top may be ordered in a 3/4-inch clear, or a 1/2-inch smoke glass.

The decorative cube table, in a charcoal polyester resin finish, has an embedded Oriental flower. This is the design of Frank Rohloff.

Market continued on page 32



V'SOSKE works wonders in pure wool

Here is the incomparable V'Soske artistry expressed in a majestic masterpiece — "THE WORTHEN TAPESTRY" — a project of Art Source, commissioned by the Worthen Bank and Trust Company, Little Rock, Arkansas. This panoramic interpretation by artist Efram Weitzman, of the historical resources of the State, is 6 feet high and 129 feet long . . . its vast proportions a splendid background for the artist's extraordinary skill and V'Soske's famed hand-woven craftsmanship.

And, like all V'Soske rugs and carpets, this too carries the wool mark label.

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Hail Phyllis Morris

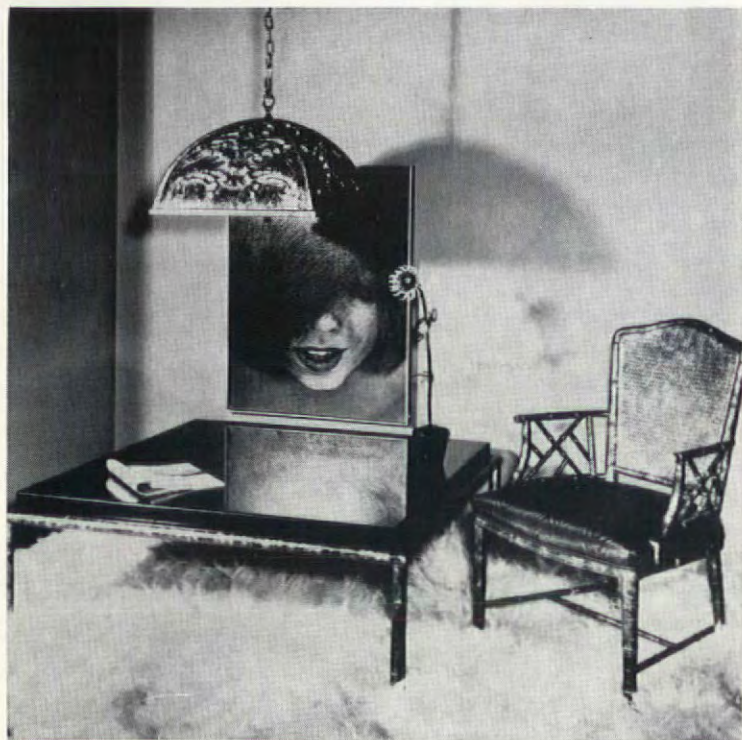
A. H. STIEHL FURNITURE COMPANY, 28 West 20th Street, New York. California's Phyllis Morris, designer-entrepreneur, knows full well the exuberant and iconoclastic life style of Californians. Her furniture designs exude an extroverted casualness, restricted to no particular mode or period style. Instead, there is a wide range of color-

ful, uncluttered contemporary pieces and an assortment of wildly baroque accent pieces. Anything goes. New Yorkers now will have the opportunity to see a legion of her designs set about in enticing settings at the A. H. Stiehl showrooms in New York and Norwalk, Connecticut. (Miss Morris' designs have been represented before in

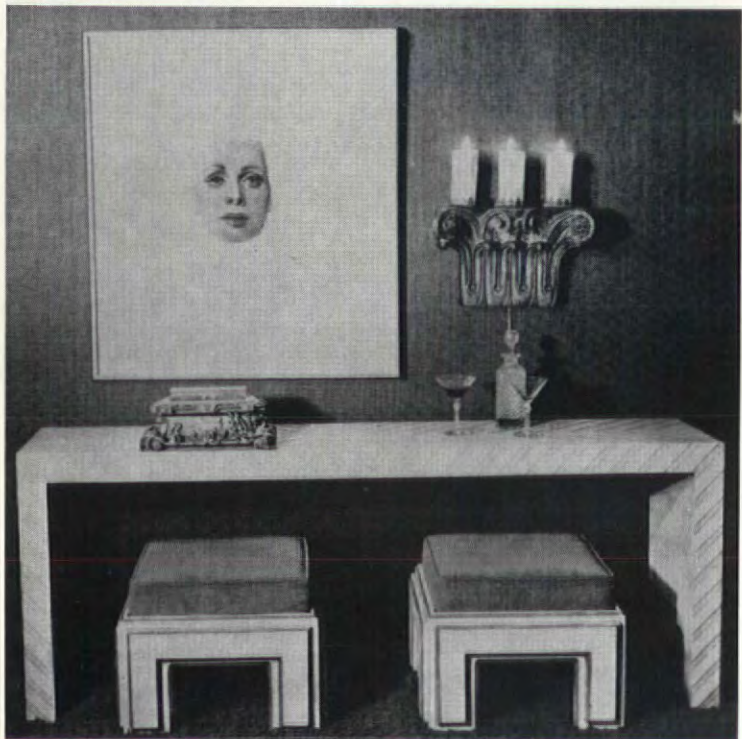
New York to a small degree, but this is the first comprehensive collection to be seen here.)

Miss Morris has also been busy gathering original paintings—the works of such artists as Pritchard, Keane, Kelly, and others. These she shares with her clients in New York too.

Market continued on page 36



"Bombay" coffee table



"Concourse" buffet; "Marquessa" benches



"Concourse" extension table



"Espresso" table

50-piece wardrobe for the bare chair.

When furniture needs flame-resistant, oil-resistant, mildew-resistant vinyl upholstery, dress it in Boltaflex® USA. It's the only one available in 50 colors that conforms to Federal Specification CCC-A-680. It's the only one that's ready whenever you need it, in as many (or as few) yards as you want. Because it's all stock.

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DATES

- Through August 30. **Hector Guimard—Furniture and Design Objects.** The California Palace of the Legion of Honor, San Francisco.
- Through August 30. **Product Environment.** Dallas Museum of Fine Arts, Dallas Texas.
- Through September 7. **19th Century America.** Metropolitan Museum of Art, Fifth Avenue at 82 Street, New York City.
- Through September 13. **Expo '70.** Osaka, Japan.
- Through September 20. **The Architectural Vision of Paolo Soleri.** Whitney Museum of American Art, 945 Madison Ave., N. Y.
- Through October 4. **Forms in Fibres, an exhibition of contemporary hangings.** The Art Institute of Chicago.
- Through October 4. **The Rise of an American Architecture, 1815-1915.** The Metropolitan Museum of Art, New York City.
- August 17-18. **Florida Furniture Contract Mart,** staged by the Florida Furniture Exhibitors, Inc., Miami Beach Convention Hall.
- August 20-24. **Contract Furniture Show.** Miami Merchandise Mart.
- August 28-September 2. **American Institute of Interior Designers' 39th Annual Conference.** Fairmont Hotel, San Francisco.
- September 10-October 9. **Evelyn Anselevicius, Woven Wall Hangings.** The Larsen Showroom, 232 East 59 Street, New York City.
- September 15-March 15. **This is Mexico.** California Museum of Science and Industry, Los Angeles.
- September 18-December 6. **Retrospective of the work of Francis Picabia.** The Solomon R. Guggenheim Museum, New York.
- September 19-23. **International Woodworking Machinery and Furniture Supply Fair, U.S.A.** Kentucky Fair & Exposition Center, Louisville.
- September 23-26. **Montclair Antiques Fair.** Woman's Club of Upper Montclair, 200 Cooper Avenue, Upper Montclair, New Jersey.
- September 25-November 9. **Hector Guimard—Furniture and Design Objects.** Art Gallery of Ontario, Toronto.
- September 30-January 3. **Before Cortes.** The Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York City.
- October 2-November 1. **Product Environment.** The Philadelphia Museum of Art.
- October 6-9. **Furniture Production Exhibition.** Olympia, London, England.
- October 8-December 6. **Asian Treasures from the Collection of Mr. and Mrs. John D. Rockefeller 3rd.** Asia House Gallery, 112 East 64 Street, New York City.
- October 10-December 31. **The Victorian Cabinetmaker.** Newark Museum, 43-49 Washington Street, Newark, New Jersey.
- October 12-18. **New York Antiques Fair.** Armory, Lexington Avenue at 26 Street, New York City.
- October 15-November 13. **Moike Schiele, Tapestries.** The Larsen Showroom, 232 East 59 Street, New York City.
- October 17-November 7. **Designers House West—American Institute of Interior Designers, National Society of Interior Designers, and Resources Council.** 10800 Ambazac Way, Bel Air, California.
- October 18-21. **10th Annual Floor Covering Industry Convention Seminar.** Frontier Hotel, Las Vegas.
- October 19-23. **Fall Casual Furniture Market.** American Furniture Mart and Merchandise Mart, Chicago.
- October 22-25. **1970 Annual Meeting of the Industrial Designers Society of America.** Pocono Manor Inn, Pocono Manor, Pa.
- October 23-30. **High Point Fall Market.** High Point, North Carolina.
- October 26-30. **Business Equipment Manufacturers Association's (BEMA) 12th Annual Business Equipment Exposition.** New York Coliseum.
- October 26-November 27. **Exhibition of Artist-Craftsmen of New York.** Interchurch Center, 475 Riverside Drive, New York City.
- October 27-29. **BEMA Management Conference and Executive Symposium.** Americana Hotel, New York City.
- October 27-29. **Hardwood Plywood Manufacturers Association Semi-Annual Fall Convention.** Bay Shore Inn, Vancouver, British Columbia.
- October 28-30. **Institute of Business Designers' Symposium (NOPA-affiliated).** Essex House Hotel, New York.
- October 29-November 1. **1970 Annual Convention & Exhibit of NOPA (National Office Products Association).** New York Coliseum.
- November 1-2. **Dallas Homefurnishings, Gift and Accessories Market Days.** Homefurnishings Mart, Trade Mart and Market Hall.
- November 4-8. **24th Annual Meeting and Preservation Conference of the National Trust.** Charleston, South Carolina.
- November 9-12. **55th National Hotel and Motel Exposition.** New York Coliseum.
- November 10-12. **The Carpet & Rug Institute's Sales Forecasting, Production & Inventory Control Seminar.** Montreal, Canada.
- November 12. **All-day Contract Seminar at the Los Angeles Furnishings Mart.**
- November 12-14. **Fourth National Interior Design Show.** Automotive Building in Exhibition Park, Toronto, Canada.
- November 16-18. **Color Marketing Group Meeting.** Marco Polo Hotel, Miami Beach, Florida.
- December 3-7. **Kitchen Showcase '70,** sponsored by the American Institute of Kitchen Dealers. Chicago's Navy Pier.

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LEVOLOR

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continued from page 32



Swivel-tilt executive chair



Marble and elm burl cubes



Pillow-back lounge sofa

Precision made

CUMBERLAND FURNITURE CORP., 40 East 49th Street, New York. Perfectionist, philosopher, designer-owner-president, Jacob Epstein manufactures beautiful office and contract furniture. To the uninitiated, the designs may appear neat, clean-lined, well-scaled, but not very adventurously contemporary. But to the *cognocenti* each chair, each table, is a revelation of precision tooling. Epstein decries the modern attitude of cheaper and more mechanized ways to produce furniture. His is a shop of craftsmen—each taking pride in his own thing, and there are no mass production schedules. Furniture never leaves the shop without Epstein's thorough scrutiny. (It is said he always has a pair of calipers handy.) The truth is, all metal work in particular has been precisely calibrated for the perfect thickness, proportion, and strength, and the joints appear non-existent, leaving the surface smooth with a jewel-like sparkle, and the reflectant surfaces radiate surrounding patterns without distortion.

Seating pieces, in a generations-old tradition, are built up from the frame, and hand tied—no cost-cutting corners here either. Epstein proudly stands behind every piece leaving his factory. Fairly expensive? Yes, but worth it.

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Market continued on page 38



High-back desk-conference chair



Walnut frame arm chair



Our Anti-Pollution Carpets

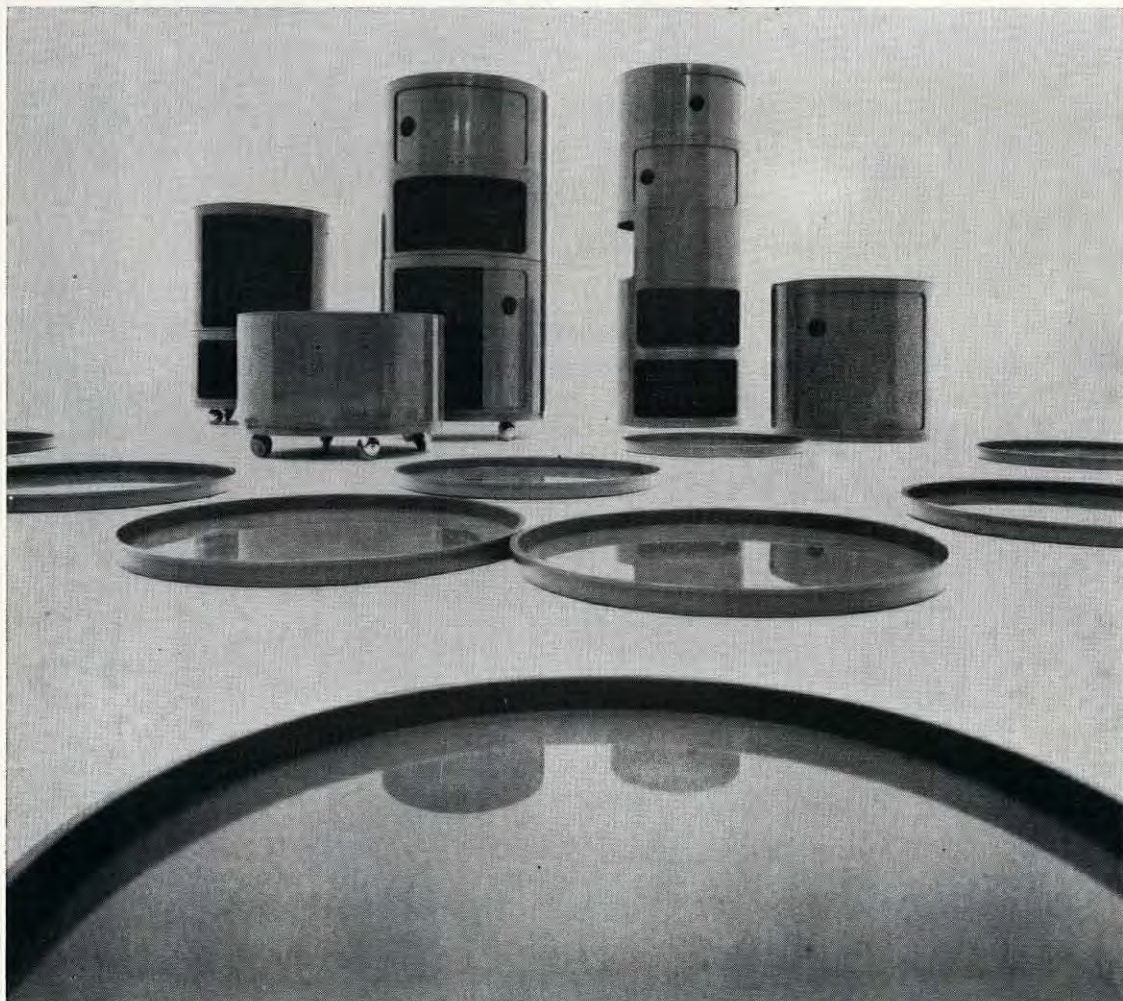
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Antron® nylon is made to stop this kind of pollution. If your office building, school, concert hall, church, motel or what have you has this kind of problem

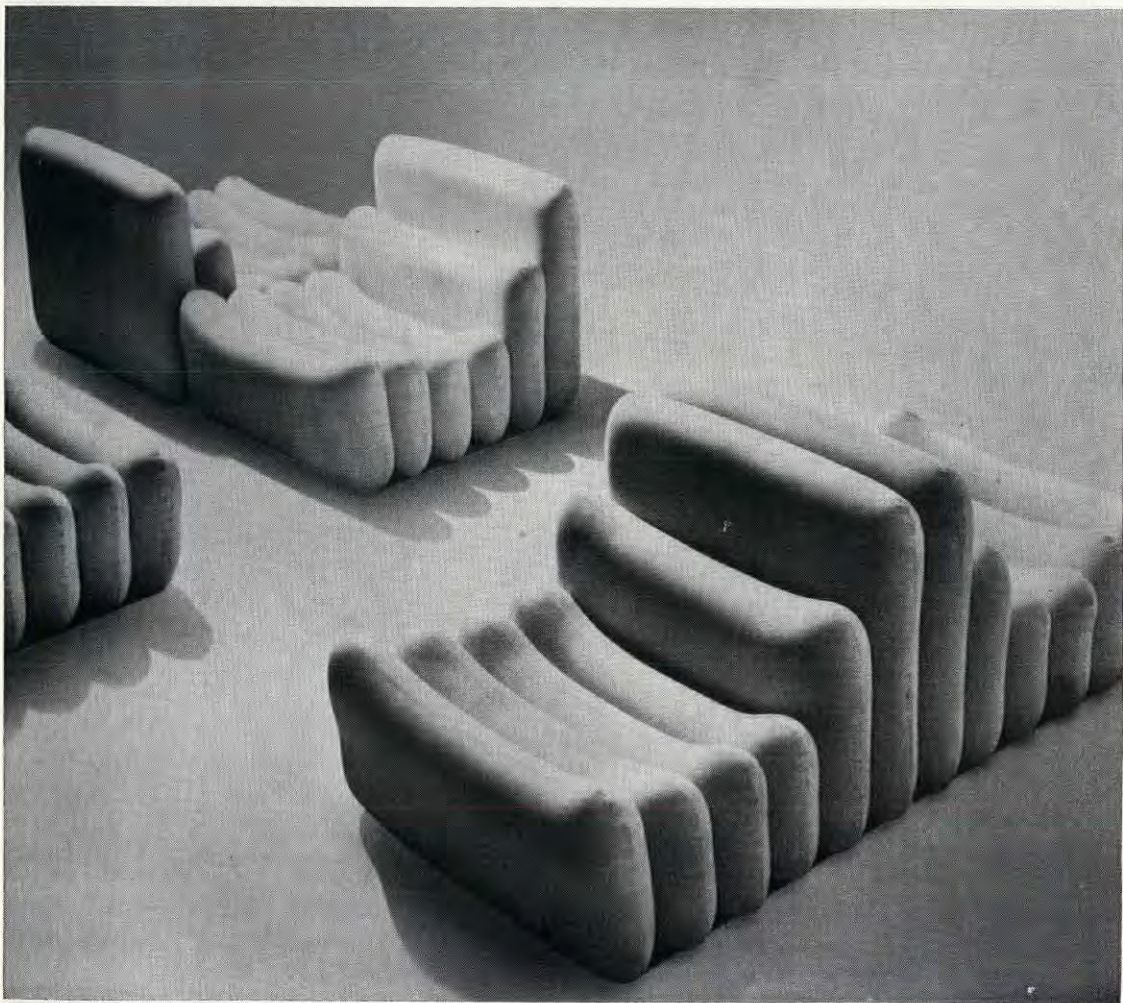
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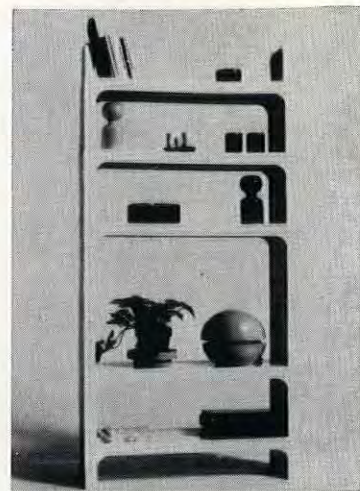
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Beylerian: Kartell stacking storage bins



Propper: Joe Colombo seating system



Beylerian: stacking shelves

Not for import

BEYLERIAN LTD., 253 Fifth Avenue, New York. The price will be right—that is the good news. The multiples of youthful, happy, functional and colorful plastic furniture designs coming from Kartell in Italy have by economic necessity (shipping and customs) been priced higher than the styles warranted. Surely the purpose—mass-produced low-cost plastic furniture—was being defeated. But now, Kartell has licensed Beylerian to produce the marvelous stackables and accessory furniture in this country and the price will be about one-half that of the import. Master molds—precision tooled of steel—will continue to be made by craftsmen in Italy and sent to the United States. Kartell furniture is injection-molded of Borg-Warner (Marbon Division) Cycolac, an almost indestructible ABS thermoplastic. Colors—red, white, black—are premixed. Finishes are shiny. Illustrated are roll-around multi-level stacking storage bins with tray-tops; and individual stacking shelf units to be put together into storage-wall configurations.

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Above all—comfort

HARVEY PROPPER, INC., 44 Propper Lane, Fall River, Massachusetts. Soft, seductive lounge seating was designed strictly with comfort in mind by Italy's Joe Colombo. Propper is importing the group. Despite the "series" look, the units are anchored with an aluminum track. Individual frames are deeply embedded within a well-padded, squasy cushion which, in turn, is upholstered skin-tight with a brightly colored stretch fabric.

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Market continued on page 56



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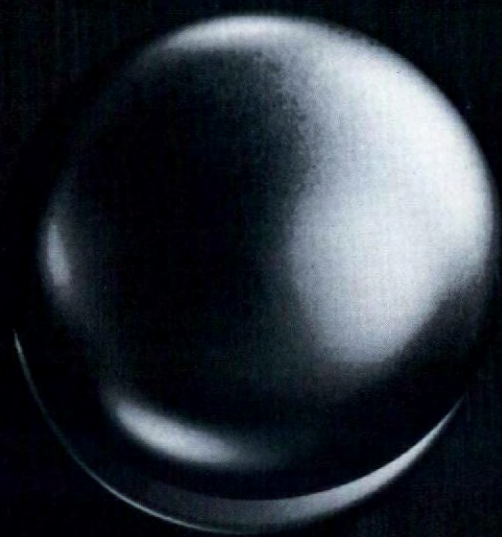
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cushions) now available with these colonial oak loungers (not shown). Cushions retain their posh comfort look each time—every time even through the worst kind of repetitive contract usage.

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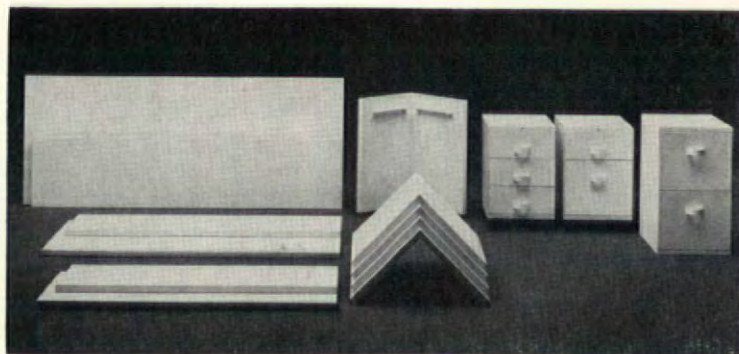
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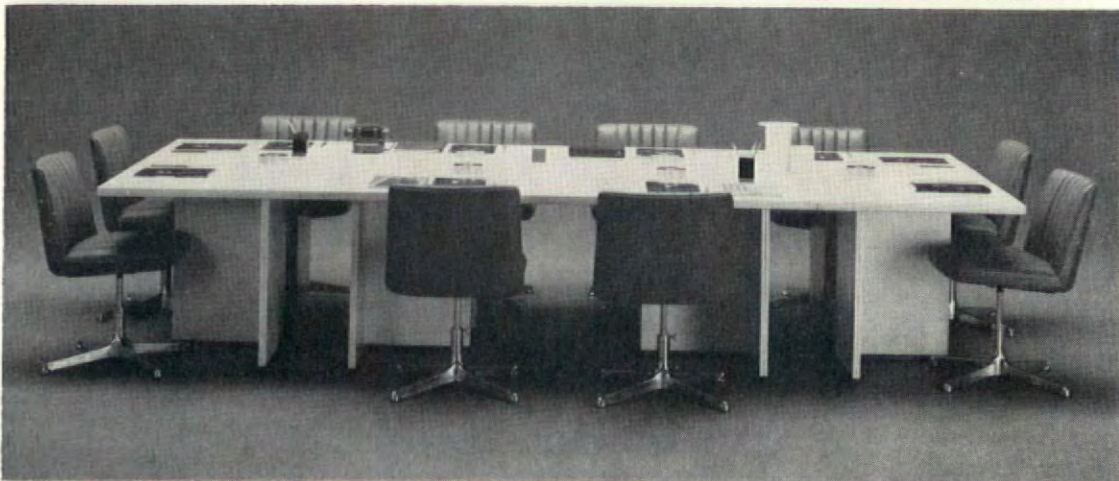
CHARLTON COMPANY, INC., 97 Crawford Street, Leominster, Massachusetts. Leave it to the inventive designers and manufacturers are less than one generation away from handcraftsmanship which might explain their present-day unfettered and original approach to the design of furniture for mass production. A case in point is the remarkable Tecno furniture manufacturers of Milan. To be more precise, the Borsani family who control the design, own, and run, the factory with a shrewd eye toward latest but simple manufacturing techniques which do not neglect the handcraftsman's approach. This is well illustrated by Tecno's precision-tooled *Graphis* system of office furniture, designed by architects Osvaldo Borsani and Eugenio Gerli. The system breaks down into the fewest number of components: six table tops, five credenza tops—both covered with a dull-painted rolled-plastic, and edged with rounded PVC; there are three storage unit drawer configurations



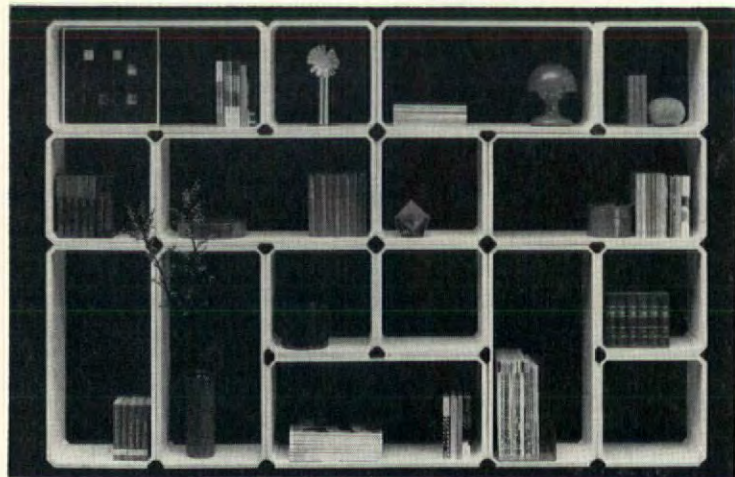
"Graphis" office furniture system KD



"Graphis" upright storage units



"Graphis" conference table



Plastic stacking storage units



"Graphis" desk system allows flexible arrangements

and interior accessory fittings; and multiples of L-shaped bases of folded anti-rust steel sheeting. Assembly strips, floor supports, casters, and handles are nylon—all shipped K.D. The system, as shown, also includes two large upright wardrobe (or cabinets) which may double as dividers.

Not part of the system but illustrated, are plastic add-and-stack wall storage units; and the upholstery group, *Clamis*, also designed by architect Eugenio Gerli.

Within the United States, Tecno of America is a subsidiary of Charlton Company, Inc. circle 244 on reader service card



"Clamis" seating

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


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New heroes and old pros

"Never trust anybody over thirty." Beetle Ringo Starr is the latest of several youth-cult personalities to make headlines, much to his discomfiture, by being kicked across the birthday barrier toward the outcast not-to-be-trusted. Here is one predicament which Ringo's circle of ageing adolescents can't blame on the old folks. His was the first youth generation in history who committed the tactical error of assigning a definite number of years to youth, a definite age to divide being young from not being young. Without that divider, Ringo might have gone on doing his thing as long as he pleased, passing off that middle-aged paunch as baby fat.

So much for numbers. Counting them is okay provided one understands when to count, when not to count, and what counts. Youth may mean energy, joy, flexibility, courage. Age may mean fatigue, rigidity, complacency, compromise. But not necessarily. Youth proves only that one is just starting out. Age proves that one has survived, without indicating why—whether by luck or by virtue of exceptional talent or exertion.

These remarks are prompted by the fact that this magazine is preparing for an anniversary. Founded in 1888, it is into its 82nd year of uninterrupted publication. The reasons for so long a survival are complex and difficult to analyze. But the three different names the magazine has borne during its lifespan—*The Upholsterer*, *The Interior Decorator*, and *INTERIORS*—support the theory that one significant survival factor has been the ability of its publishers to change with the times.

The formal birthday we are preparing for is the thirtieth anniversary of *INTERIORS as INTERIORS*—under its present publisher, and this is coming up next November. Unlike most anniversary issues, it will not be a review of the past. What the times demand is a probe of the future, and one will be undertaken—as realistic as possible—through the works and ideas of those

who are designing the future, the *Designers of Change*.

Since so many designers qualify for that title, choosing twenty-two—about as many as we dare pack into that issue—is necessarily arbitrary. Both knowns and unknowns, organization designers and lone mavericks, are in the mix. We have tried to steer away from the most obvious names, and have tried to include many new talents. But some who have been around as long as we can remember are impossible to ignore.

Again and again we have been reminded that in design, the newest brooms don't necessarily sweep cleanest. Not all the bright young design Messiahs hailed each year by the ever-hopeful press fulfill their promise in the long run. Even those who make a good beginning may suffer setbacks later on jobs where schedules, budgets, or clients present unexpected difficulties. The really talented old pros, on the other hand, continue to dazzle the critics with something great and different every time.

Take, for example, two of the recent unveilings which have attracted attention in New York—that of the long-awaited Georg Jensen store on Madison Avenue, and of the much less visible Vera showroom on the 29th floor of the garment/textile building at 1411 Broadway. Stores and showrooms make good study cases, incidentally, because they can be evaluated in unarguable commercial terms: either they sell or they don't sell.

Jensen's is the work of architect James Polshek, who won accolades for the Teijin factory building (and its interiors) in Japan (September 1965 *INTERIORS*), and for the Met's current "Rise of American Architecture" exhibition. Polshek, without equivocation, is a major talent. His solution for the Jensen facade and his articulation of the main spaces is superb. Nevertheless—for reasons we will detail in a later issue and which are probably not to be laid at Polshek's door—Jensen's is a disappointment, even a fiasco. Those

down-to-earth designing chores of coping with color, lighting, and display were hopelessly botched. Even the carpet is a flop; it is a "practical" and "unobtrusive" charcoal gray that manages to look grim while exaggerating the dust of every footprint. Jensen's purveys both expensive and gaily inexpensive merchandise—all of excellent design—and none of it looks desirable. Bonnier's, Jensen's next-door neighbor and competitor, which Warner-Leeds designed in 1947, remains—despite recent mutilations—an ineffably more pleasant place to be, an ineffably better setting for selling. Also looking better than ever—wonderful—is Design Research not far away on 57th Street—designed in 1962 by old pro Benjamin Thompson, whose smashing Cambridge store we presented this past May.

Vera Neumann, the gifted designer of scarves, fabrics, apparel, and bedding, works in a fashion milieu, but when she needed a new showroom she turned not to one of the "in" designers who are in their element in that milieu but to the veteran who did her first showroom and her house. He is a Bauhaus architect famous for about 45 years. You have heard of him—Marcel Breuer. The Vera showroom (to appear in the October *INTERIORS*) is a sweeping mirrored expanse—with it yet timeless, airy yet plushy, open yet orderly, simple yet completely original. It makes people feel chic, and merchandise and works of art (but of course, are they not the same?) appear superb, irresistible. It works. Even the sumptuous white rug that covers most of the floor in defiance of all practical admonitions seems to resist soiling, as though the snow just keeps on falling. Who would have thought that the architect of the stupendous concrete and granite Whitney Museum could design with such easy flair for the world of fashion? Vera, that's who—an old pro herself, who knows that it is quite possible for a new hero to stumble and for an old pro to fly high.—O.G.



LCP Associates, Inc.

Design Firm Case Study

By John Anderson

William M. Leonard, Eugene D. Ruegamer, and George Knoll—partners in LCP Associates, Inc.—are three unsensational, untemperamental, businesslike, intelligent young men who practice their calling at the helm of a 35-man New York City design firm with a healthy combination of calm confidence in their abilities and continual self-examination of their methods. There are no dramatic showmen at LCP, no expounding estheticians or grand-manner geniuses. The firm stands as an outstanding example of the maturity of the design field today. Through sheer hard-won professionalism—clear objectives formulated at the top, talent applied to rational ends, smooth teamwork, firm control maintained throughout a job—LCP Associates achieve a very high level of design, both functionally and esthetically.

Most competent designers in the business field today recognize the primacy of office performance and utility over esthetics, but LCP takes the idea a step further, holding that the esthetic impact of a job should actually *arise* out of the planning and equipping of spaces in terms of the services they must perform. The quickest glance at the interiors illustrated in our Design Firm Case Study will reveal that this approach does not result in raw, characterless interiors. And of course LCP does not mean that a mechanically perfect blueprint for office action *automatically* produces a thing of beauty. Rather, the visual imagination of the designer is functioning even as he devises the working system for a suite of offices. There is no decorating department at LCP to apply surfaces to functional design con-

cepts. Materials, and sometimes even colors, enter into the problem at the conceptual stage. "A project is conceived totally," says LCP president Bill Leonard; "not in complete detail, but in terms of the major impact. The type of flexibility required in a certain job, for example, will *suggest* materials, so they become part of the initial design concept."

LCP Principals

The qualities that make for whatever differences exist between design firms—and between different stages in the life of a single firm—grow largely out of the particular strengths of its principals. LCP Associates has gone through several changes in its top ranks since William M. Leonard founded the firm with Frank Green and Frank Colangelo as Green-Leonard-Colangelo in 1955, offering general space planning services. Bill Leonard had been employed in J. Gordon Carr's architectural office since 1948, where he gained a strong background in mechanical problem-solving—air conditioning, lighting, electrical facilities, acoustics, etc.—and also in lease negotiations. Colangelo was the design director in the new firm, and Green represented a group of mechanical engineers who sponsored the venture. Leonard and Colangelo separated from the engineers in 1957.

Donald Peters, R.A., joined the design firm as a partner in 1959 to strengthen the architectural base, and the company name was changed to Leonard-Colangelo-Peters. In 1967 George Knoll and Eugene Ruegamer, both of whom had joined the firm in 1959-60, moved into partnership status and the firm was renamed

LCP Associates, Inc. Colangelo left the firm later in 1967 over one of those differences about objectives that no design firm is unfamiliar with at one time or another. Leonard felt that in order to grow, the firm should broaden its creative base, with conceptual work expanded to originate from more staff designers. Colangelo resigned to form his own firm, Frank Colangelo Associates.

Donald Peters too left the company in 1969 to resume his own architectural practice in Staten Island. The "C" and "P" in LCP Associates now stand for roots and continuity rather than individuals' initials.

Bill Leonard as president and founder of the firm is the overall administrative head and major client contact. Besides this, his strong background in what he terms the "technical environment"—the environment for breathing, seeing, hearing, communicating—makes the livability of an LCP-designed office one of the firm's prime assets. Closely allied with this is the negotiation of leases and work letters with landlords. Leonard drives for maximum benefits for his clients not only in direct dollar items—air conditioning, lighting, plumbing, partitions, etc.—but often more importantly, in establishing initial and ongoing business rights, such as approval of construction standards, limits on fees paid to landlords' contractors, eliminating restrictive and expensive captive-lease clauses as to alterations, and the like. All this intensive scrutiny over what most tenants accept without question makes Bill Leonard no darling of the rental agents. "You aren't being a facility planning consultant unless you get some

bloody noses along the line," he remarks.

Prior to a major relocation, Leonard often acts as a consultant in helping a client choose a building. He analyzes comparatively the locations and the construction and design characteristics of a number of buildings—sometimes as many as eight—in terms of their financial and functional suitability for the client's needs.

Ruegamer the Creative Head

They do not talk esthetics or taste or beauty among themselves at LCP; they talk problems and function and technical environments. The fact that beauty so often emerges in their work is because a good designer cannot do otherwise than solve functional problems in sensitive and artistic ways. It is obvious that a superior creative talent is at work at LCP, whether he talks or even thinks about artistry as such. Eugene D. Ruegamer, vice president, secretary, and partner, is the creative head, conceiving most jobs himself and providing design guidance and control over all. Beyond the clarity and intelligence apparent in all LCP work, there is often also a certain gentleness, as in their own exhilarating offices which delight in the shadows and colors thrown on walls and floors by the old leaded glass windows, and in the Cresap, McCormick & Paget offices where the subtly rounded architectural framework so effectively takes the edge off the *day* as well as off the corners. This gentle quality seems to come directly out of Ruegamer's personality. He talks of the most hard-headed

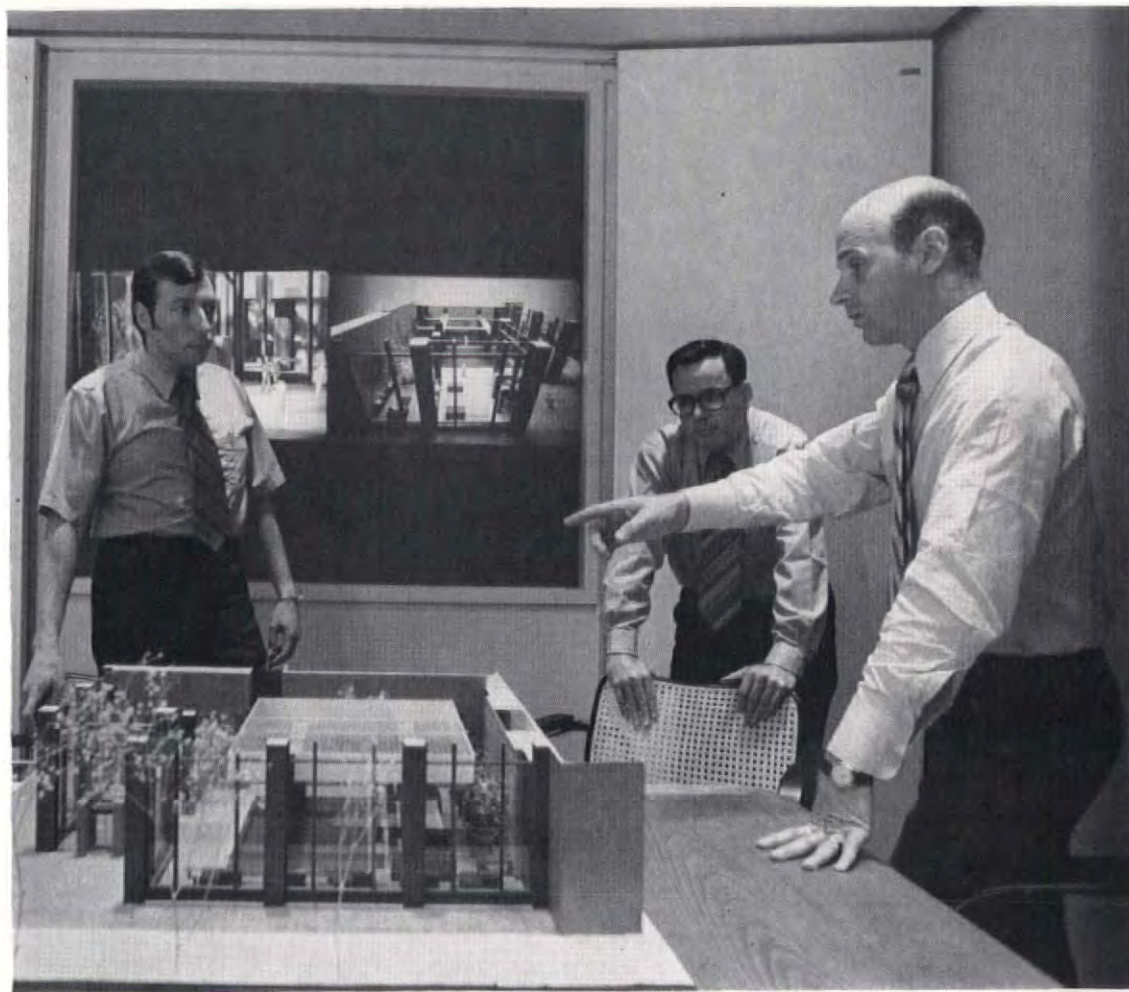
Beauty evolves almost without thinking about it at this highly professional New York design firm where an astute administration, a gifted chief designer, and a smooth-working team of 35 apply their conscious efforts not to esthetics but to problems and function and "technical environments"

things in the most sensible language, but with an underlying native considerateness and grace. His sensitivity goes along with him as he sits down at the drawing board, and he could no more butt mismatched materials against each other than he could strike a peacenik.

Ruegamer received his Bachelor of Architecture degree from Pratt Institute in 1960 and, like several other associates in LCP, is a registered architect, assuring sound architectural grounding for the firm's work. "The structural integrity of each building is reflected in the initial design concept," he says. Window spacing, core and column locations, existing modules (if any), architectural character: these are the given factors that establish the framework within which the design will develop.

Despite his high standing on an artistic level, Ruegamer is definitely a team man. Budget and production problems are in his mind as he develops a design—he does not invent a concept out of thin air and pass it along to others to figure out how to build and pay for it. "When Gene initiates a concept," says Leonard, "and it starts to come on paper, he is already thinking of certain people who will be called in for the detailed design development, the graphics, the furniture and furnishings selection or design. So a team of four or five get to be working on a job, and their comments, criticisms, and creative input are encouraged all down the line."

George Knoll, vice president, treasurer, and the third partner in LCP, is responsible for production and cost control, day-to-day administration, assigning personnel to



George Knoll, William M. Leonard, Eugene D. Ruegamer

projects, and the like. Knoll and Leonard do almost all budgeting, "simply because we're so good at it," says Leonard matter-of-factly, "and we can let our other people spend their time on what *they're* good at. George Knoll and I have become very skilled at preliminary budgeting. We try to orient clients to think of a budget in terms of dollars per square foot, so he won't let a single high-dollar item like a cafeteria influence his view of the whole job, and

also to discourage him from asking us to save on something specific like the lighting or the carpeting. Our preliminary budget almost always comes in on-target as to how much the client wants to spend, but if it comes to the point that our concept seems too high, we prepare a priority listing of dollar items providing the major ingredients of the design concept, and we do the necessary trimming in terms of that total concept."

LCP Reorganization

At the time of the reorganization when Ruegamer and Knoll came in as partners, LCP took a careful look at both their long-range objectives and their workaday performance. "We formulated an LCP philosophy, which didn't really exist before," says Leonard. The central point they came to was that LCP was to be a team effort, a group involvement and re-



sponsibility, rather than the isolation of creative and administrative and production ends. "George, Gene and I function across each others' lines a great deal today," says Leonard. "We spend a lot of time together and we're all interested in all phases of the operation—as opposed to the way we worked three years ago.

"As the turmoil of reorganization started," says Leonard, "it became clear to me that we had to set our house in order and organize ourselves to run as a *business*. I became a kind of systems man, setting up new file systems and even getting down into such details as devising a new method of inventory control for office supplies which almost takes care of itself." This involved marking a line on transparent containers for rubber bands, paper clips, pencils, etc.—the level of the line carefully calculated as to the size of the object and rate of consumption; when the level hits the line, it is time to reorder.

Leonard and Knoll also devised new forms for use on projects. Existing Furniture and Equipment Schedules, Construction Budgets, Space Analyses (Personnel & Equipment), Field Reports keeping tab on installation progress, Punch Lists itemizing all factors which need checking after move-in, from hardware to Venetian blinds to electrical outlets. The forms were developed in a simplified way so as to become helpful tools for designers as well as job controls—thorough enough to cover all necessary points but not so complex as to invite either skipping-over in practice or else filling-out and sticking them in a file drawer.

Staff Seminars

As a major step in the move toward becoming a team effort, LCP shortly after move-in to their new quarters last fall, staged a series of five seminars for the staff, held for an hour at the start of the day, one per week. The first, conducted by Leonard, dealt with administrative procedures: work hours, lunch hours, vacations, benefits, and

the like, along with such LCP "rules" as Friday clean-up so that plans, catalogs, etc., would be in their places on Monday morning.

The second and third seminars, conducted by production coordinator James Cowles, R.A., concerned production procedures, emphasizing drawing and lettering practices. "We want lettering on all our plans to be the same," says Bill Leonard—"a readable print, and we decided what that should be. Line weights have meaning, and we systematized those weights for our purposes. Figures should all be the same height. And how do you make an arrow?—we want only one kind of arrow in our drawings. The major objective of this uniformity is to avoid errors. An error to us is when we lose a good detail due to faulty communication. The measure of a successful job is how the details are carried out. So we systematize and standardize our drawings to make it easier for the outside contractor to read and interpret our plans—and almost *more* important, to make it easier for our own people to check.

"Unlike most design offices," says Leonard, "we give the contractor details that can be built. We don't turn over our design concept for a stair, for example, to be detailed by a manufacturer. We give the contractor the complete working drawings."

Design Philosophy

The fourth staff seminar concerned the LCP design philosophy. Gene Ruegamer, in charge, stressed the functional and architectural grounding of any LCP design concept, and asked the entire staff to think in terms of the total design concept whenever they work on a project, rather than get compartmented into doing a single task within its own limits. Ruegamer used the Inmont Corporation job (pages 72-73) as a case study, explaining how the development of a flexible plan became both the functional and esthetic theme of the job. "Flexibility is a practically universal need in offices today," says Bill Leonard. "All corporate groups are in a state of flux. They're adding new products or new divisions or even new companies, or they're installing new data-processing or

other automated equipment that will affect their space arrangement. So we always have to plan for the future, and the only way you can do that is to provide disciplined flexibility. The more disciplined the scheme, the greater its flexibility. Offices should be developed on a modular basis, with standardized sizes of individual offices, and each modular unit provided with its own lighting, air conditioning, and electrical outlets so that when a change must be made, a minimum of physical alterations are required."

There should also be a consistency in appearance throughout the offices of a firm, Leonard says. "We're getting away from great distinctions between top-echelon and lower-level offices. There should be a *corporate* environment, within which the consistency can vary naturally. This consistency not only helps tie the company together, it also helps establish that overall discipline that is necessary for flexibility."

The fifth seminar session, directed by Harry Gittlitz, R.A., concerned graphics, dwelling on presentation techniques but also touching upon the importance of signwork and other graphics in interiors. LCP has a two-man graphics team and hopes to have the opportunity for more creative work in this area, going beyond the signwork that appears in their clients' offices and into the design of logos, letterheads, catalogs, etc. "It's all part of the same image," says Leonard, "and there should be no difference between signs in space and signs on paper. Poor graphics and signwork can kill a design concept," he says, citing what happens so often in airline ticket offices which were carefully conceived as a total design unity—and the concept is immediately felled by a barrage of posters on the walls and in the windows. Knowing that this would happen was the major reason behind the deliberate understatement of LCP's design for the Irish Air Lines ticket office in New York.

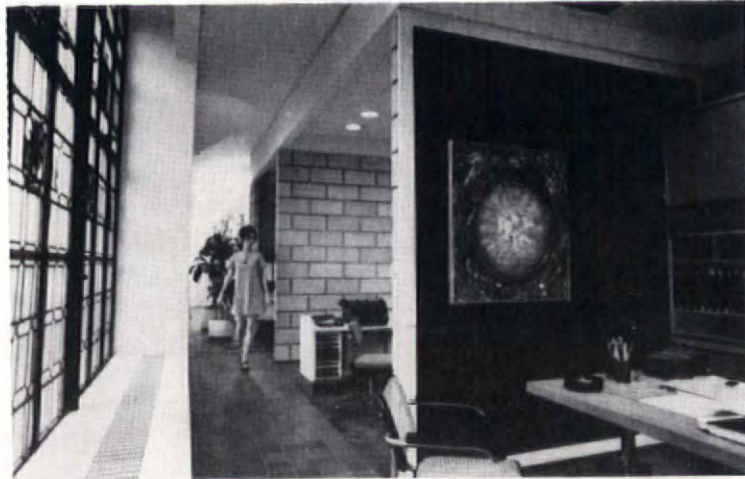
"We also try to control as much as possible the paintings, planting, and accessories which influence a job both in its impact to outsiders and its environmental qualities for employees," Leonard says.

Future seminars are planned

on lighting and air conditioning, which will not only explain the technical side but will also emphasize LCP's outlook that these should be considered opportunities for creativity, for finding better solutions to problems. "There are areas of creativity in every technical field," says Leonard, "and it is our job as the central person in a design concept to challenge the work of our lighting and air-conditioning and acoustical experts. We are very well technically-oriented, so we can reasonably ask for a more original approach to a mechanical problem. The air conditioning of our own conference room is an example. We wondered if it was really necessary to have diffusers in the middle of the ceiling just to get air in and out; why couldn't we just have a slot all the way around the edges? The engineers didn't recommend this solution when I first proposed it, but we were so sure it would work that we convinced them to do it that way. It's working beautifully."

Future Outlook

LCP has clarified its objectives and stabilized its procedures a great deal, but it is far from getting set in its ways. The self-critical approach is emphasized all down the line, and was one of the heaviest brunts of the staff seminars: Don't content yourselves with past solutions, don't accept the standard practice unquestionably, don't be yes men. LCP depends heavily on the personal involvement of its president and chief designer in every job, but the firm is not averse to growing larger—"if we can broaden our middle-management base with additional project managers capable of reflecting the LCP planning philosophy. Both Gene and I are trying not to be project managers any longer, so that we can contribute substantially to *all* projects rather than getting tied to the detail of being project managers. We wouldn't want to become *too* big—we'd like to stay medium-sized—but I have no doubt that we could grow to some degree and still maintain our standards. It all depends on that second level of project managers. How much that base broadens will determine how much we grow."







LCP Associates' offices

*In a quiet mid-Manhattan oasis,
LCP achieves its own vigorous identity
behind the mild enchantment
of an arcade of leaded glass Tudor windows*

LCP Associates moved last fall, not into the kind of anonymous raw spaces favored by many design firms as unhampered opportunities to create design concepts from scratch, but into an existing interior environment with a rather unsinkable personality of its own: a ground-floor corner location in Tudor City embraced on two sides by arcades of leaded glass windows in broad and flowing scale, with vaulted ceilings repeating the arch of the windows. The space was originally designed as an elegant coffee shop and was more recently used as rental offices for Tudor City—that oasis of 1920s gray stone and brick Gothic-Tudor apartment buildings raised above First Avenue between 41st and 43rd Streets.

The windows, designed with unusual grace and interspersed with stained glass emblems reminiscent of Tudor England, were deemed at the outset to remain the major visual feature of the new design offices. Within this slightly romantic surround, LCP created a distinct identity for themselves as a vigorous contemporary design firm. Wishing to retain the unique sense of place, LCP left the exterior and entrance as they were, only adding the LCP nameplate by the old door. The lobby too was scarcely touched.

The archway between lobby and reception area marks the transition into the LCP offices proper. A squared-off white lacquer wood frame within the existing archway begins the program of a strong geometry within the arcaded periphery. Originally conceived as one large open area for the coffee shop, the



space had to be adapted to a degree of compartmentalization dictated by LCP's own requirements. The administrative core is arranged as a carpeted floating island, set free from the arched periphery and surrounded by quarry tile. The tile continues through the drafting room.

Circulation is free throughout the offices, with no completely closed areas except the conference room. Each of the three partners' offices enjoys a major window on the west looking out on a park across the street. The inner portion

of each of these offices is on the brown carpet; the outer portion (for visitor seating) is on the rim of quarry tile.

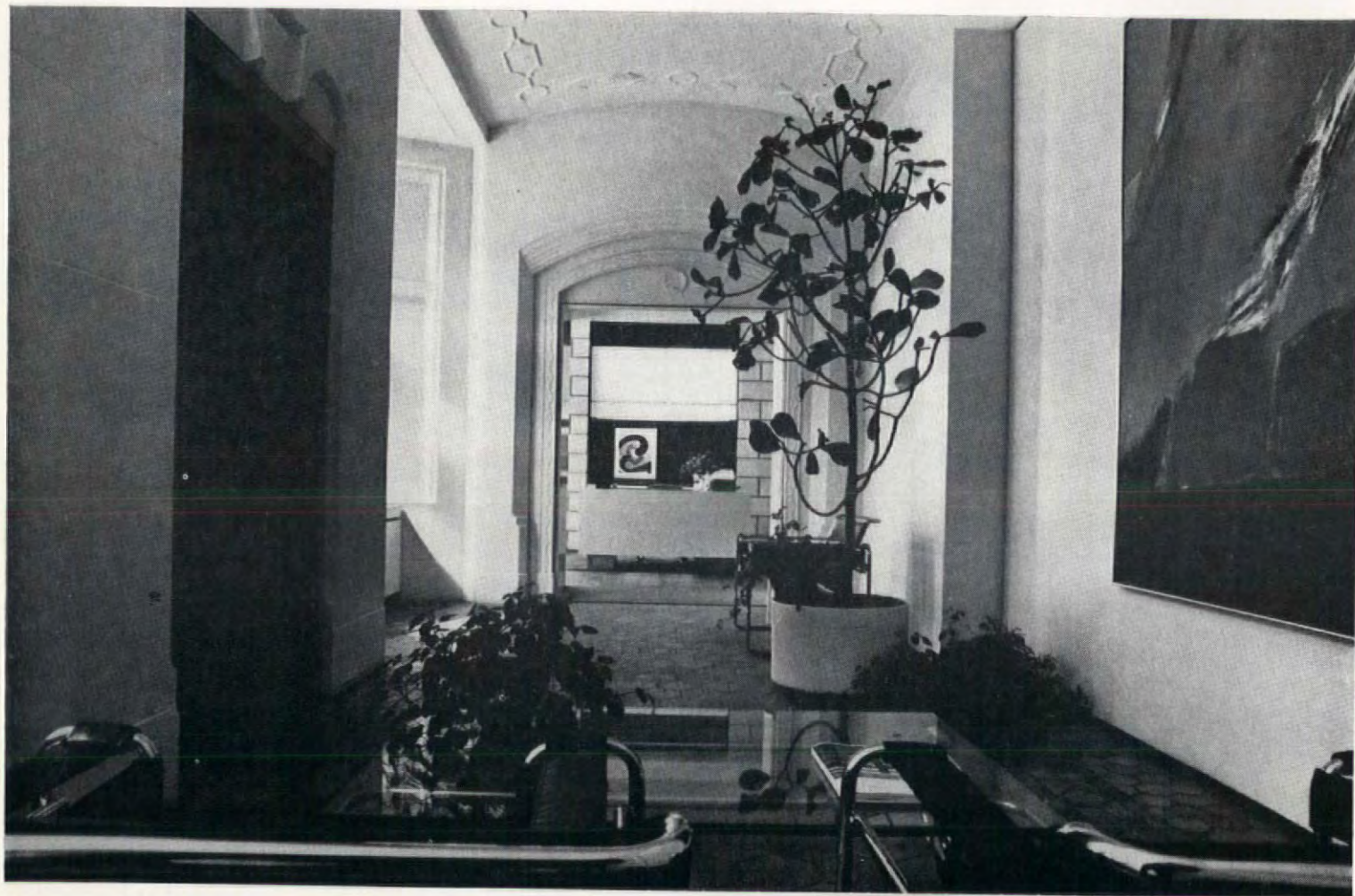
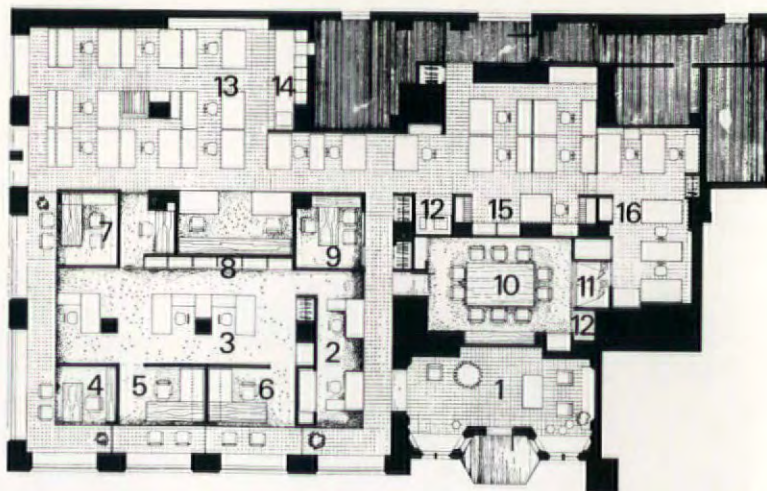
Strictly limited materials (soft yellowish sassafras wood, brown carpet and fabric panels, white lacquer, deep-scored free-standing concrete block walls, chrome furniture structures, black accents) handled in a crisp geometric format, with bold contrasts between darks and lights, establish the LCP identity as a skilled and imaginative design firm. The offices are also an absolutely

delightful place to be in, either ambulating through the network of spaces with indoor and outdoor views opening off in all directions, or at rest in a particular spot. An especially warm touch is the panel of dark brown fabric that often appears behind a desk, framing the individual like a Titian portrait.

Opposite page:
View down west rim. Three partners' offices each focus on a window. Glass panels between offices are invisible.
Above:
President Leonard's office in northwest corner.



- 1 Reception gallery
- 2 Receptionist
- 3 Administration
- 4 Mr. Leonard
- 5 Mr. Knoll
- 6 Mr. Ruegamer
- 7 Partners' conference
- 8 Files and storage
- 9 Sales interview
- 10 Conference
- 11 Rear projection
- 12 Galley
- 13 Drafting room
- 14 Messenger pick-up
- 15 Catalogs and fabrics library
- 16 Graphics/models



Above:
Lobby was left almost untouched; hexagonal tile floor was retained, and stone walls—carvings and all—were painted white. Painting by Bud Hopkins.

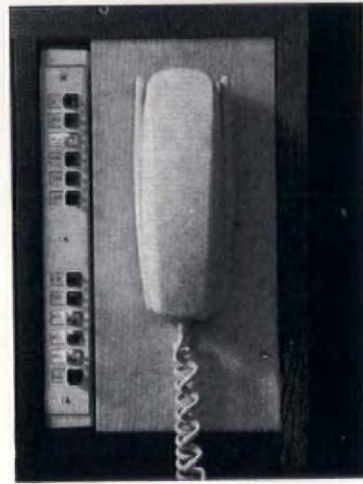
Right:
LCP has an unusually large conference room for a design firm, preferring to make presentations in own offices. Rear-view projection screen at rear; painting by Pierre Clerk on right wall. Conference table was designed in relation to Breuer chairs, with similar rounded corners and chrome tube structure; table has a hard oak edge around sassafras veneer center. Lighting, with 15 lamps in ceiling, adapts to many purposes, from sharp focus on tabletop to soft, ambient surround.





Left:
 Reception desk
 and cabinetry are white lacquer,
 with brown fabric background.
Bottom left:
 Well in receptionist's desk
 keeps clutter off desk top.
 Upper unit is switchboard.
 Intercom unit is mounted
 vertically.
Bottom right:
 Partners' phones
 are mounted in storage wall
 behind desks.

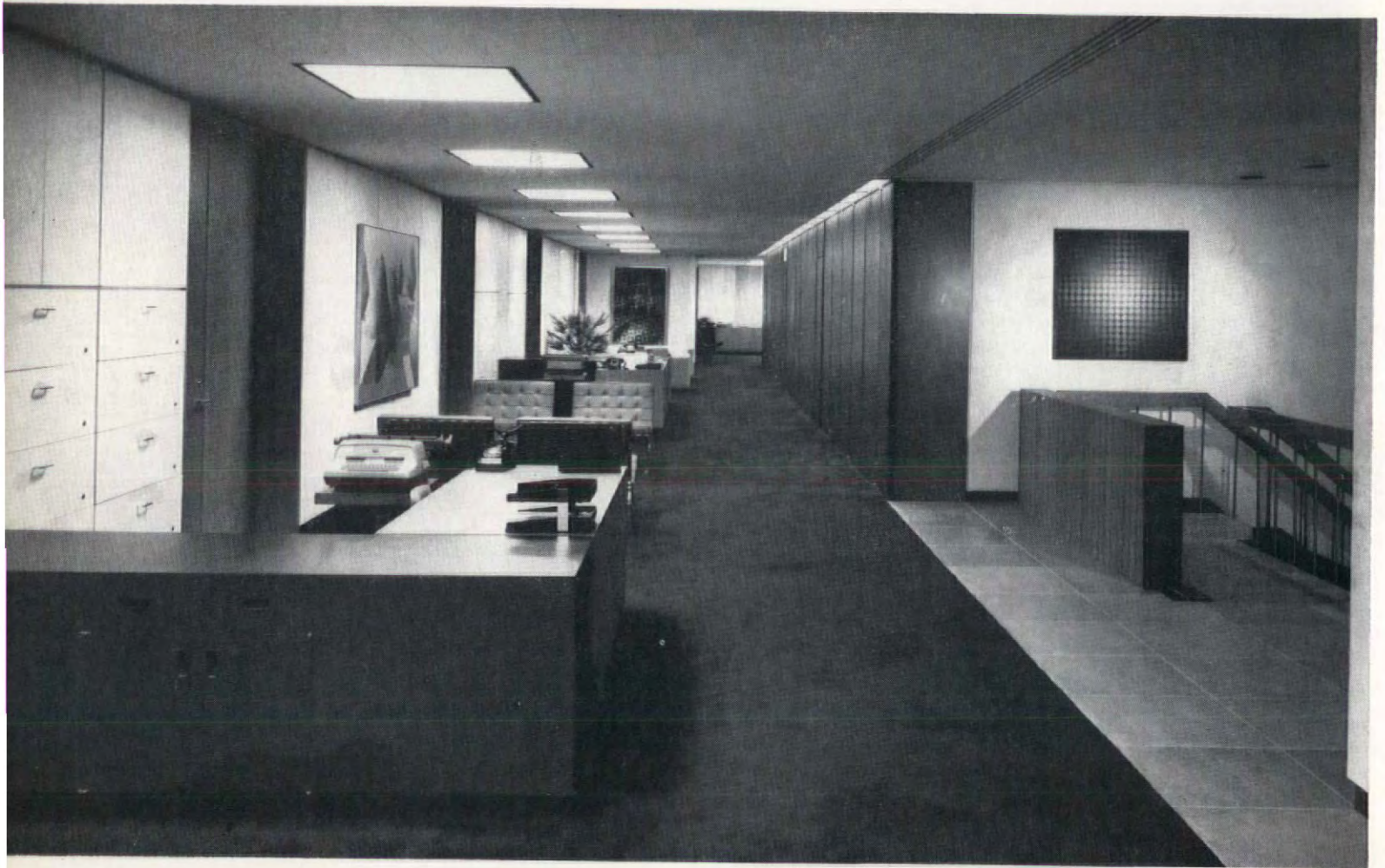
Architectural woodwork and custom desks: Pilot Woodworking. Carpet: Harmony. Reception chairs: Atelier International. Secretarial, conference, visitors' chairs: Knoll. Partners' chairs: Herman Miller. Drafting chairs: Steelcase. Lighting: Gotham, Lightolier, Luxo (drafting lamps), Stendig (reception lamps). Quarry Tile: Louis Goldy (importers). Fabric wall-covering: Homecraft Drapery & Upholstery. Interior planting: C. Kind. Accessories: Smith Metal Arts. General contractor: H. L. Lazar. Flooring contractor: Port Morris Tile & Terrazzo. Electrical contractor: Eisenson Electric Service. Ornamental glass and metal: Haber & Henry. Painting/wall-covering: T. F. Nugent.





Inmont Corporation

*How a corporate esthetic evolved out of planning for flexibility:
excerpts from Gene Ruegamer's design analysis at an LCP staff seminar*



Chief designer Gene Ruegamer used the offices of Inmont Corporation—a diversified manufacturer continually acquiring new firms—as a case study in his seminar discussion of the LCP approach to office design, explaining how the esthetic and environmental image of the job arose out of functional planning for the bulk of the personnel—as distinct from letting the image filter down from the top executive floor. Excerpts from Ruegamer's presentation follow:

"The goals of this design concept were: 1) to increase efficiency; 2) facilitate flexibility and future expansion; 3) provide convenient services; 4) create a pleasant harmonious environment; and 5) combine these concepts to reflect the corporate image of Inmont Corporation.

"The Inmont Building is 44 stories high with Inmont occupying floors 12-23. . . . Starting with a blank typical floor plan we devised a grid system of approximately 10' x 10' which reflected the peers and structural units of the building. This module is the key to the entire Inmont planning scheme: the key to their efficiency, flexibility, and planning discipline. With this working grid as a tool, we set out to create an office environment which would offer open spaces, efficient planning, future expansion without waste of space. The challenge to provide maximum flexibility became the key to the design concept. Flexibility was achieved by establishing a single office size on floors 15-21, with 22 and 23 becoming the executive floors. This single office size which joined up with the column line around the periphery of the building

allowed for a spacious secretarial area and major circulation route around the inner core of the building. The wider secretarial aisles allowed us to line the core walls on north and south with storage wall units. Besides providing working storage at the fingertips of all personnel, these walls also conceal the core construction and become a dominant feature in the design. . . . All peripheral offices are separated from their secretarial staff by additional storage wall units which line up with the column line of the building." (Two photos at left show secretarial aisles handled in this manner.)

"Our next concern was to establish an overall lighting system in keeping with our concept of flexibility through single office size. Our departure here was to use one 3 x 3 air-delivery fluorescent light fixture centered within each module. . . . Thus any wall separating offices could be removed to create an open space without revisions to lighting or a/c.

"We further made use of the single office size by using Herman Miller comprehensive storage wall systems in furnishing the offices. This system provides furniture to be hung on wall standards, allowing us to build our furniture according to the needs of the required facility. This single office size and the modular furniture allow Inmont to relocate personnel as needs arise by the simple movement of furniture from one wall standard to another." (Three photos at right show typical variations in same-sized 10' x 20' offices. Top one-man office for B-level personnel includes a conference area; center C-level office without conference

table; bottom two-man D-level office.)

"An important consideration in the planning and esthetics was the total corporate image. The ground rules having been established by the planning of the floors helped in many ways to evolve the esthetics. The core wall, the storage walls dividing secretaries from offices, the single location for all intercom stairs, mail chute, drinking fountain, etc., having all been prelocated, aided in this cause. The core wall became a dominant element in each floor, represented in full-height hardwareless doors lacquered in Inmont's textured lacquer surface. The brown color of the carpet is brought up on the wood core wall to become a single, strong, dominant color. . . . Materials and color schemes are repeated on all floors to establish the Inmont look. . . . The top executive floors are representative in many ways of the floors below. The office size of vice-presidential level is four modular units. . . . The storage-wall buffer between secretaries and offices is repeated, with the addition of closets and doors. . . . Color was played down to allow artwork and plants to represent the corporate image of a cultural, sophisticated work atmosphere shared by all levels of personnel."

Secretarial aisles.
Carpets: Harmony. Custom cabinetwork and desks: Pilot Woodworking. Desks: Steelcase. Chairs: Knoll. Upholstery: Unika Vaev.

Offices.
Desks, cabinets, conference tables: Herman Miller. Chairs: Knoll. Upholstery: American Leather, Unika Vaev. Accessories: Steelcase, Smith Metal Arts, Leif Weisman.





Cresap, McCormick & Paget

Rounded corners, framed views, a lively plan, and thoroughly controlled details compose an exceptionally gracious office environment



beckhard photo

When the management consultant firm of Cresap, McCormick & Paget moved into new headquarters offices on Park Avenue, their two chief competitors coincidentally moved into the same building. LCP Associates thus felt a more than usual need to come up with a distinctive image for CM&P. They met the challenge not with knock-'em-dead dramatics but simply with a remarkably gracious architectural personality that envelops people in its secure but lively composure. The many clients who visit here feel less like clients being impressed than like guests invited to partake of a gentle environment created primarily as a home for CM&P and its staff. That, of course, makes the very best kind of impression.

"We hoped to achieve a lasting kind of esthetic," says Gene Ruegamer about the design concept for CM&P; "current and up-to-date, but we didn't want great punch. CM&P moved here from traditional quarters, and they wanted their new contemporary offices to keep a feeling of dignity and permanence while also expressing their forward-looking and imaginative outlook."

Ruegamer terms the transitions from space to space the key to the esthetics at CM&P. The offices afford quite special experiences in movement, with a feeling of enclosure even as one moves. Major transitions are in rough plaster frameworks developed with utmost attention to detail. The curved corners at top and bottom are of delicate scale, with terrazzo floors turned up to receive the piers of the plaster frame. LCP originally hoped that the

plaster frames could be pre-cast; when that proved unfeasible, rough plaster was sprayed over wood frames on site. Planked oak doors set halfway in the two-foot-deep frames make passing-through a kind of momentary occasion. Solar bronze glass panels, similarly round-edged, in another niche alongside the door contribute to the soft intricacy, depth, and yieldingness of the spatial conception.

A thoroughly controlled program of materials unites the complex series of spaces, with hard materials played against soft, and dark against light, to heighten the sense of movement. The terrazzo of the elevator lobby recurs in the executive waiting area, in strips beneath long wall-hung cabinets, and as saddles in executive office entrances. Oak, white plaster, and solar bronze glass are major elements throughout.

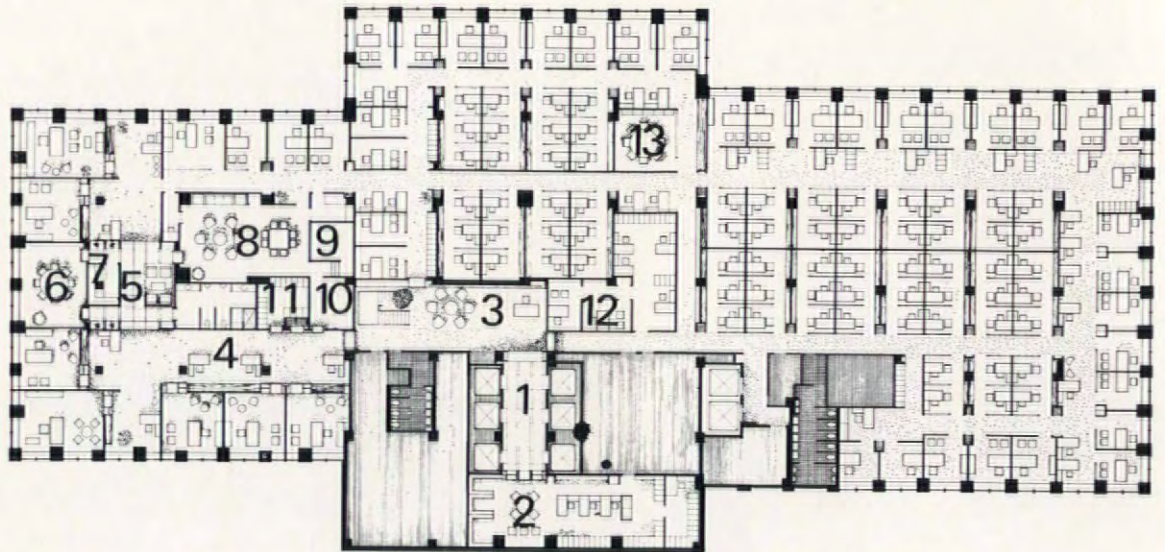
The corridors in the general staff offices too are rendered as lively spaces. At the designers' suggestion, doors were eliminated from private and semi-private staff offices, both as an unnecessary expense and also to break up the dull effect of a long, hard corridor. A rhythmic series of oak-framed lighting fixtures dropped from the ceiling further foreshorten the corridors.

Two photos at left: Elevator lobby and library entrance begin program of terrazzo, planked oak, translucent solar bronze glass, and rough white plaster composed into round-edged forms that continue throughout offices.

Right: Receptionist's desk off elevator lobby. Back wall is white stucco plaster, raked when wet to achieve textured, luminous quality.



*Cresap
McCormick
& Paget*

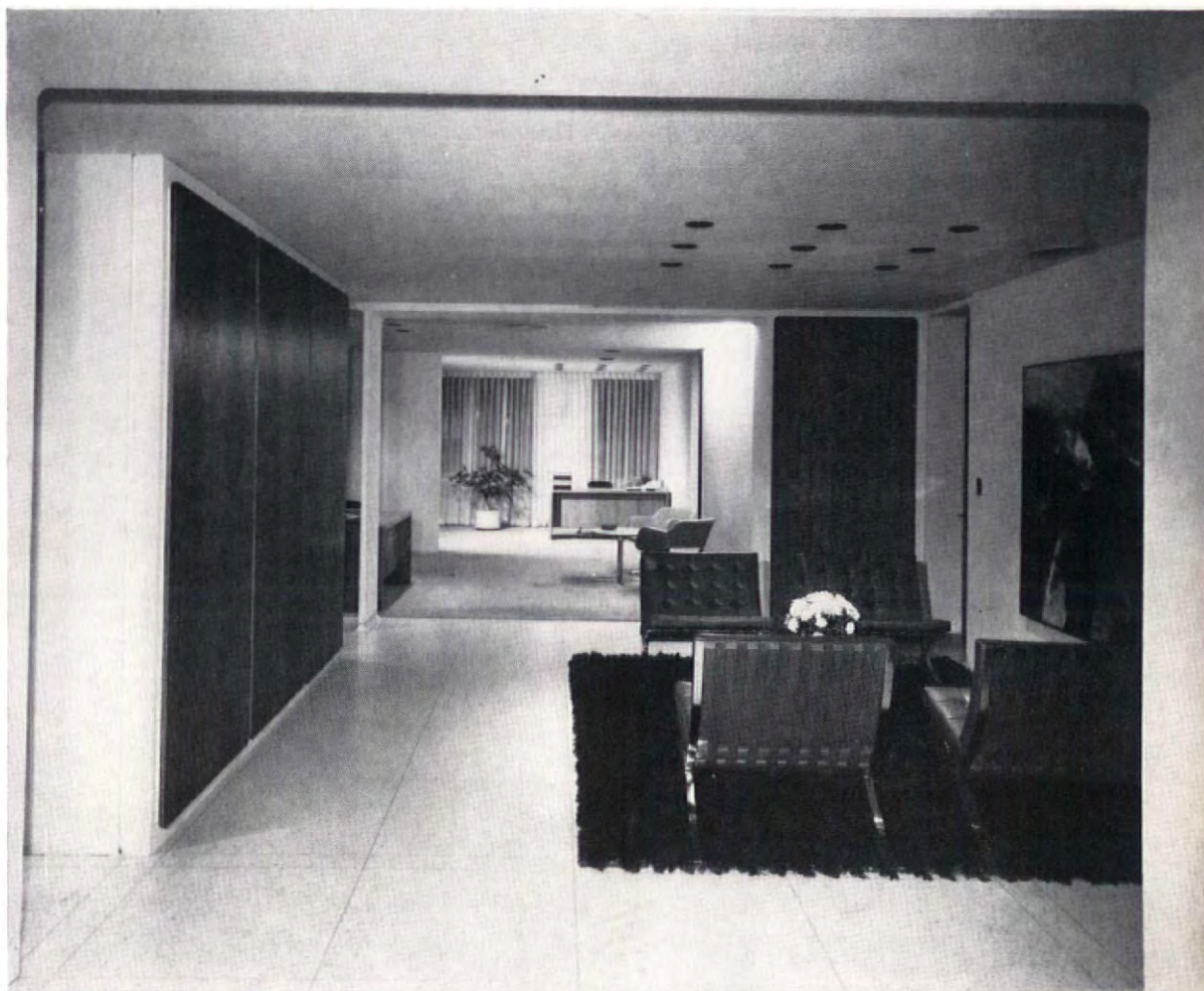


- 1 Elevator lobby
- 2 Library
- 3 Reception
- 4 Executive secretaries
- 5 Executive waiting
- 6 Conference/dining
- 7 Galley
- 8 Presentation room
- 9 Rear projection
- 10 Presentation storage
- 11 File room
- 12 Personnel
- 13 Conference

*Left:
Stairway from reception
area leads up to another
half-floor of CM&P space
above. Chairs are in golden
beige on navy blue carpet.*



Right:
Executive waiting area
is on another terrazzo floor
that recurs after carpeted
route from elevator lobby. Rug
is deep blue, beige carpet
in background.



Right:
Presentation room is divided
into a lounge and conference
area. The 5' x 5' conference
table extends by increments to
5' x 20' into lounge area.
Golden beige upholstery against
deep blue carpet assists
luxurious effect of this room.



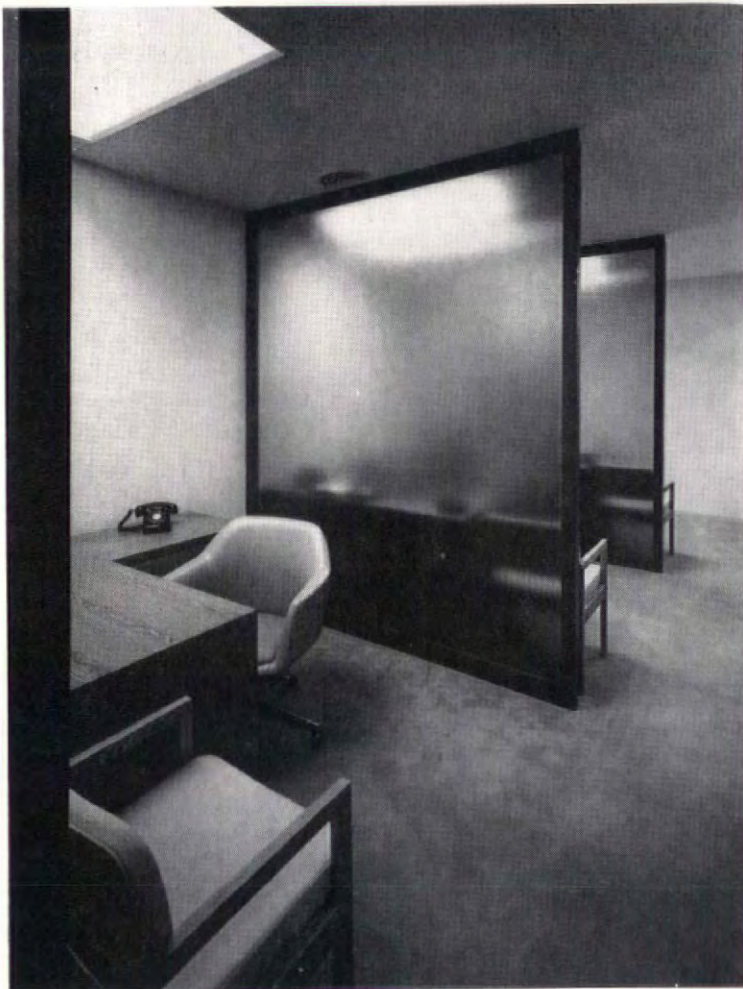
*Cresap
McCormick
& Paget*



*Above:
Entrance to an executive
office is typical of thoughtful,
artistic detailing throughout
the job. Planked oak door
in the center of a two-foot-deep
recess turns on pivots at top
and bottom. Terrazzo saddle
separates beige rug from
deep blue rug inside the office.*



*Above:
Planked oak forms the
backdrop of executive secretarial
area; curved turn of wood
repeats the basic motif of the
offices. Terrazzo floor strip
under wall-hung credenza
repeats the use of terrazzo as an
accent throughout the offices.*



Two photos at left:
 Many associates of the firm spend most of their time outside the office, but they are given comfortable semi-private offices. The one pictured is an office for three, divided by translucent solar bronze glass. Recessed right-hand wall, with handsomely designed storage and oak shelves, recalls treatment of more elaborate executive offices and affords a pleasant sense of enclosure.



Below left:
 Typical work station is created by custom oak desk and L extension fitted around standard Steelcase files.



Below right:
 Long corridor is foreshortened and activated visually by oak-framed lighting dropped from the ceiling. The light boxes aline with oak-doored closets for the use of office occupants. Doors were eliminated from offices, and translucent solar bronze glass affords privacy while again demolishing the dulling effect of long corridors.

Architectural woodwork, custom desks, conference table: Pilot Wood working. Desk components, desk chairs: Steelcase. Reception, conference, and library chairs: Stendig. Executive waiting chairs: Knoll. Carpeting: Harmony. Lighting: Gotham. Accessories: Smith Metal Arts. Terrazzo: Port Morris Tile & Terrazzo. General, electrical, and mechanical contractor: Uris Building Corp.

beckhard photo



Howmet Corporation

A move to the country brings forth a new sense of scale, grand spaces, imposing forms, and wide-open views of nature



Howmet Corporation is another firm in constant change and expansion, having started in the sound field, later moved into surgical instruments, and now primarily in metals. Owned by Pechiney Enterprises, a French firm, Howmet anticipates still further expansion, and when they recently moved from 20,000 square feet in Manhattan to 40,000 in Greenwich, Conn., they further insured themselves against additional space needs up to 80,000 square feet—the totality of the new building they moved into.

Wishing a distinctive "Howmet" location, but not quite prepared to build a home of their own, the firm retained LCP, along with their real estate consultant and attorney, to negotiate a rare kind of lease with the owner of a Greenwich building slated for construction but not yet begun. The lease permitted LCP to work with the landlord's architects, William Barnum Associates, in order to achieve a building with all the distinction of a corporate job, and to be called Howmet Center. Howmet would initially occupy the two top floors of the four-story building, the other floors sublet. Among architectural features initiated and detailed by LCP was the creation of a pleasant sub-plaza—since most people arrived by car and this is their first impression—rather than a closed garage under the main plaza. LCP designed two light wells to bring daylight into the sub-plaza, and the impressive stairway pictured at left which leads up from the sub-plaza. Cleft bluestone treads introduce a material which will be promi-



nent in Howmet's third and fourth floor offices.

Working on the building at such an early stage, LCP was able to bring it into a 4' x 4' module, with all features of Howmet's two floors falling into the module. Offices in two sizes were created, with either two or four windows. Lighting, air conditioning, and electrical outlets were all developed within the module permitting easy future rearrangements in office personnel. The core is detailed at sixteen feet wide, with openings coming on the four-foot

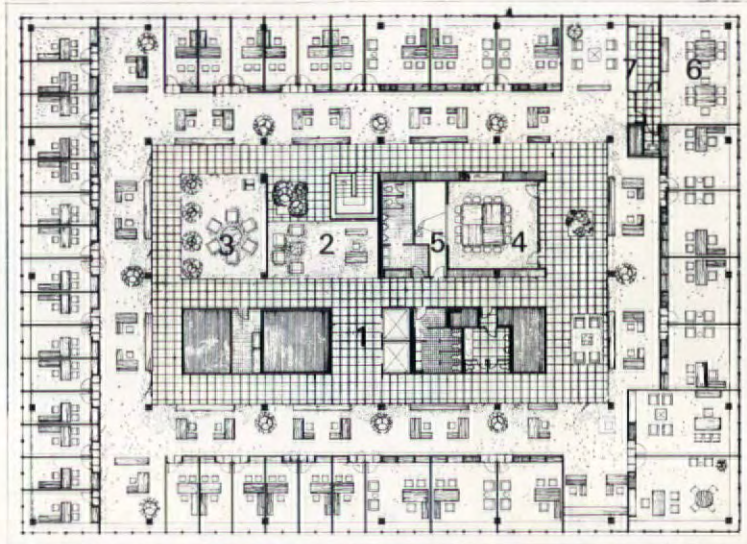
module; columns and bluestone flooring are two feet square, doors are four feet wide—the module carries throughout.

The move to the country setting called up a nature-oriented, exploded sense of scale on the part of the designers. The central area of Howmet's top floor celebrates vast expanses of space, kept open and free to permit long, broad vistas. The views continue on out to the surrounding landscape, since doors to the offices are always open. The open spaces dictated

strong and imposing furniture forms—"The furniture had to carry the mass and strength of the job," says Gene Ruegamer. Long, low, chunky blocks of secretarial desks and credenzas create aisles while not disturbing the open space. The LCP-designed desks and cabinetry are lacquered a dark cordovan finish, and so are the doors to private offices, lending a very rich effect as well as a dark quality played against natural plaster walls in sand-textured aggregate, beige carpeting, and bluestone floor

to help clarify the total design. The bluestone floor is not honed but cleft in keeping with its country setting, and it reappears as saddles at the doors of private offices, making a strong break with the beige carpet on either side. Trees of ample size are used generously, as if moved in from the wealth of trees outside.

Howmet



Plan of fourth floor
1 Elevator lobby
2 Reception
3 Staff conference
4 Board room
5 Rear projection
6 Dining
7 Galley



Above:
Secretarial stations formed by massive wood desks and credenzas lacquered in dark cordovan finish create the traffic pattern. Walls are natural plaster in sand-textured aggregate in harmonious contrast with beige carpet and bluestone floors. Lighting fixtures incorporate air conditioning vents.



Above:
 All offices have outdoor views. Vertical blinds preserve the view while cutting sun glare.

Right:
 Conference/dining room enjoys country views on two sides. Table was designed by LCP in keeping with massive, chunky feeling throughout.

Reception chairs: Atelier International. *Conference, dining, secretarial chairs:* Knoll. *Carpeting:* Harmony. *Interior planting:* C. Kind. *Lighting:* Gotham. *Vertical blinds:* Vertavane, Inc. *Art works:* Corporate Aesthetics. *Stone flooring:* Domestic Stone Erectors. *Upholstered doors and wall panels:* Homecraft Drapery & Carpet. *General contractor:* Michael Contracting. *Electrical contractor:* M. Elsenberg & Brothers. *Mechanical/air conditioning:* Devach, Inc.



The Year's Work:

Space house

*Raised roofs, lofty heights, and polished interiors —
a vacation home on the shore that dates into a new century*



Architect: C. Gustave Wormuth

Interior design collaborator: Janet Kardon, Executive Environment, Inc.

Structural Engineer: Levine and Berkenfeld

Contractors: Elmer Aker and Clifford Campbell

Landscape architect: Armand Benedek & Associates



South of Barnegat Light-house, on Long Beach Island, in New Jersey, there's a new vacation house that rises from the sand on stilts and sweeps the Atlantic scene from its angled fenestration. It's a gem on the ocean.

When architect C. Gustave Wormuth first showed his clients, a Philadelphia couple, the view they would have of the ocean, he had them clamber up on the porch railing of a beach house nearby. Then he designed for his clients this high-rise house, oriented to the prevailing breezes, with rooms angled to give 180° views of the ocean. As contrast to the structure's straight edges, Wormuth put in four super-sized (4' x 8') portholes of fixed plate glass at one end of the screened porch—to add rounded lines as a change of pace, and to act as a shield from the wind. At night the effect is spectacular when the house is ablaze with lights.

Materials could not be simpler, inside and out. The exterior is cedar plywood stained a light gray (and weathering handsomely); trim is dark gray. A separately

roofed outdoor structure, somewhat like a Bermuda buttry, contains the air conditioning mechanism. The house is also fully heated for year 'round use.

Indoors, the total effect is light and free. The spaces adjust equally well to family togetherness (there are three children) and to a gaggle of guests. Pitched ceilings add to spaciousness and were sprayed, as were the walls, with a white high-gloss enamel—something like an automobile finish. All lighting is recessed and lens-covered; the owners did not want to look at bare bulbs. There is a continuity of space that reaches from the kitchen, with its low level divider, through the dining area and the living room, with its comfortable lounging space. Sliding glass doors connect dining room and screened porch; the living room overlooks the sun deck. However, guests can enjoy utter privacy; the lower deck (see plan) offers them practically an apartment of their own.

Furniture was kept to the minimum, much of it built in or made of molded materials

in flowing shapes that are easy to maintain. Flooring is a practical off-white vinyl with slate-like texture. Stairs and bedrooms are fully carpeted. The architect designed some furniture to fit specific spaces. Mrs. Kardon, who is an art history teacher in addition to heading Executive Environment, Inc. in Philadelphia, advanced suggestions on the furnishings and colors, but agreed completely with the architect's plans and final realization of this house of spatial simplicity. The art pieces, used with discrimination and great effectiveness, are from the Kardon's collection.

"Gus" Wormuth, at 31, feels he best explains himself in his work. He has already demonstrated his adept manipulation of spaces and sense for timeless architectural forms on a diversity of projects: a retirement village, a condominium development now in progress, several schools, remodeling of shops and apartments in the French Quarter of New Orleans, two residences in the New York area and one in Connecticut now under construction, and

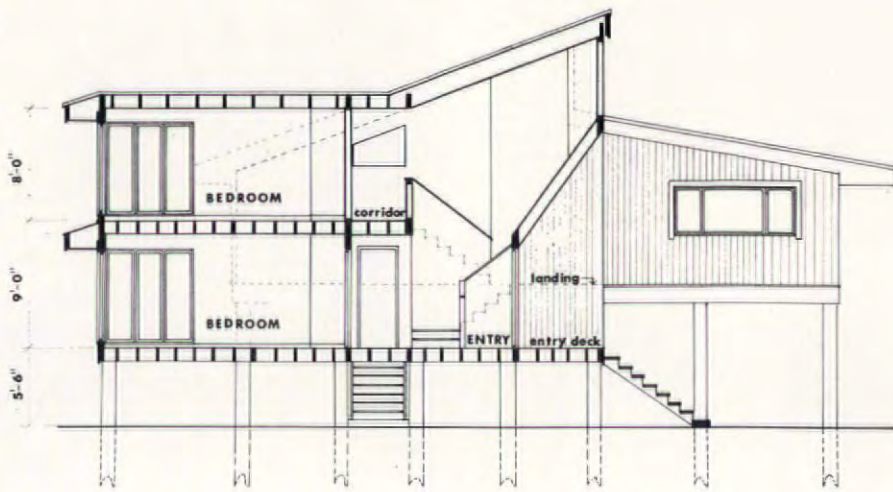
the plans for a far-out tennis club (reached via a tunnel) which are at the moment in the inactive file (to be published in our November 1970 Anniversary issue).

Born and raised in New Orleans, Wormuth graduated from Louisiana State and earned a Masters degree in architecture from Columbia. He has worked with architects James Buchanan Blitch in New Orleans, Frost Associates and Abraham Geller in New York, and now heads his own Manhattan office.—B.R.

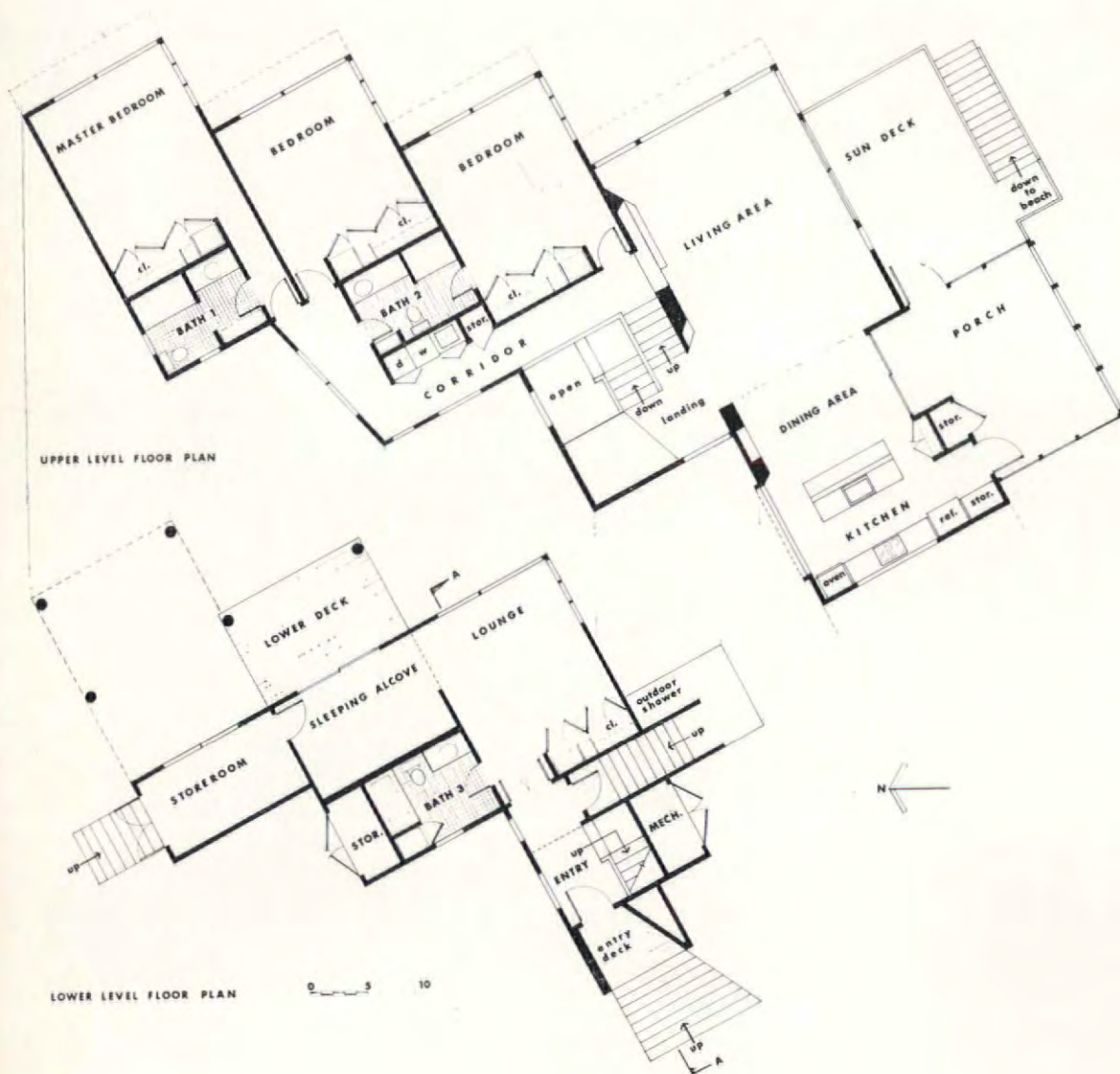
Architect Wormuth sculptured one living room wall by cutting away areas not used for the air conditioning ducts. He designed a stereo/bar cabinet to fit into a recess; speakers are concealed in the ceiling above. Stairway opening adds to sculptured effect, as does open balcony above.



Space house



ATLANTIC OCEAN



White sectional sofa and molded plastic chairs range comfortably around living room; loose cushions in hot reds and pinks punctuate the otherwise pristine whiteness of the space which flows from living room to dining room to kitchen. Draped wall sculpture in primary-colored stripes is by Richard Kalina. Flooring is off-white vinyl asbestos tile with slate-like texture. Walls and ceiling are sprayed with a white, high-gloss enamel.

Living room sectional sofa: Directional Industries. Plastic chairs and tables: Moreddi (Artimede Collection through Thonet). Dining room table and chairs: Knoll. Chair fabric: Jack Lenor Larsen. Porch indoor/outdoor furniture: Knoll. Bed in master bedroom: Doubinski Freres. Bedspread: Isabel Scott quilted cotton. Curved chair and ottoman: Otto Gerdau. Lighting: Gotham; Lightolier. Laminate in kitchen and bathrooms: Formica. Bathroom tile: American Olean.



Space house



Opposite:
Screened porch is sheltered from wind on one side by 4' x 8' portholes of quarter-inch plate glass whose curves are counter to the angles of this many-sided house. Indoor/outdoor furniture weathers all storms; sling-seat chairs are drip-dry nylon-dacron mesh. Table has orange-toned top.

Left:
Kitchen in all-white Formica has low separation cabinet designed by the architect as part of the wall. Jenn-Air unit in exit stove pulls exhaust down to exit beneath so as not to disrupt the view. Refrigerator is recessed in wall.



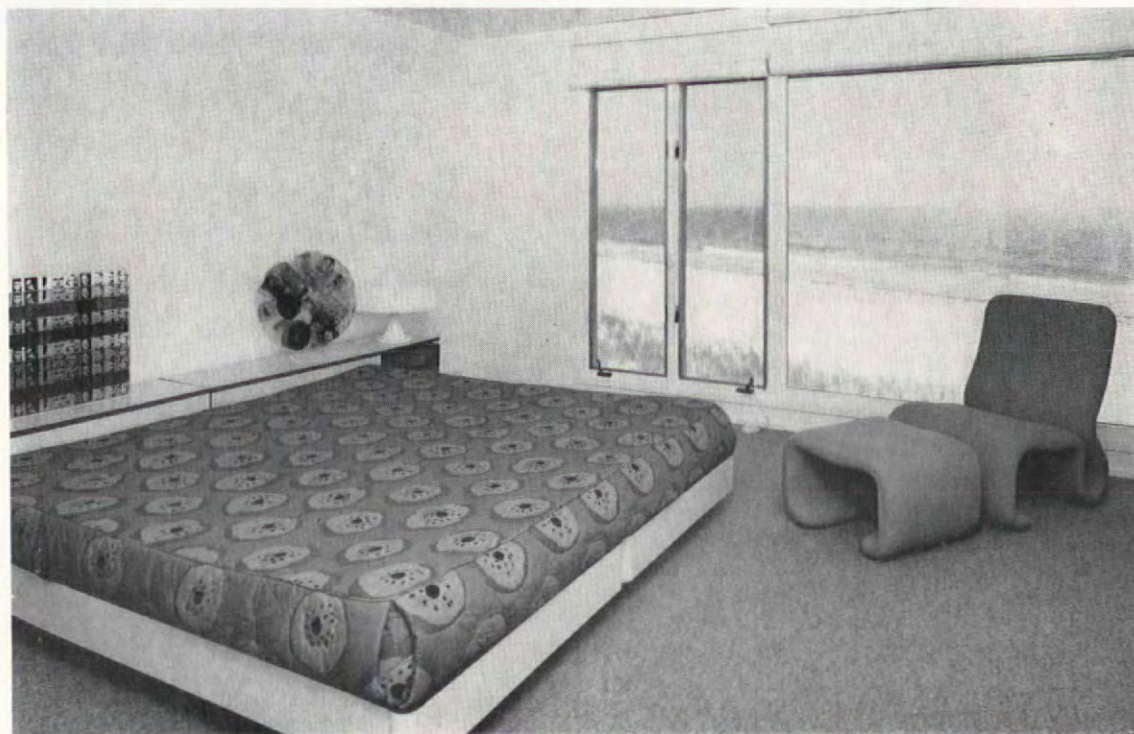
Space house



Entry, above, is from lower deck leading to living room landing. Other entrances are from outdoor steps or underneath, where the house acts as a carport and shelter in inclement weather. Outdoor hot/cold water shower is also under house (see plan).

Bathroom with off-white tiling has white Formica counters and closet fitted with adjustable shelves and trays. Guests soon discover that stack of soap at end of counter is sculpture by Schmaus.

Master bedroom with minimal furniture leaves ocean view unobstructed; only window coverings are simple roll-up bambo blinds in white. Art of plastic cubes in frame is Andy Warhol's; circular art is by Rauschenberg. All drawer storage is built in; closets are fitted with plastic trays, adjustable shelves, and hanging rods.



French wines, antiques, and impressionist paintings in a Manhattan apartment

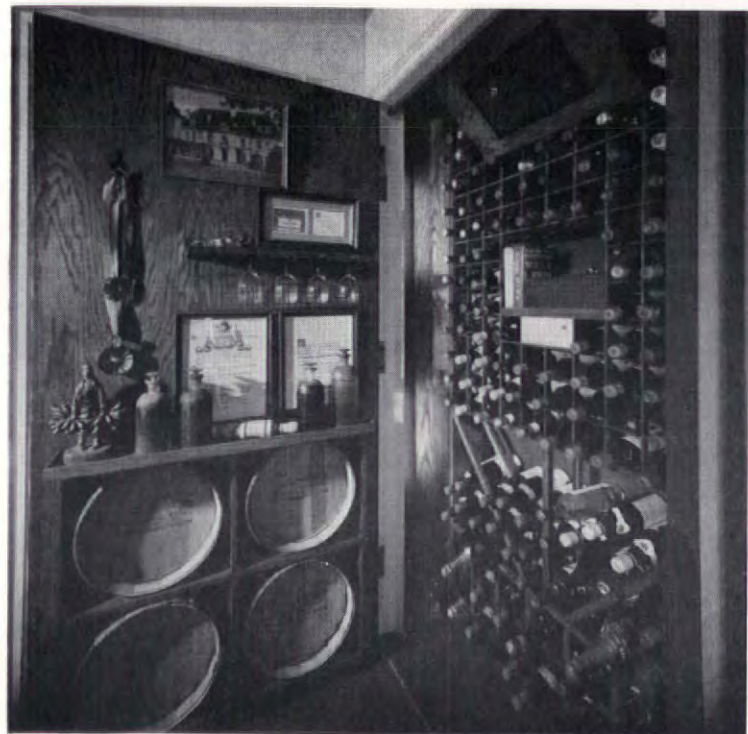
by Poppy Wolff, NSID



Poppy Wolff transformed a nondescript Park Avenue apartment into a charming setting for Mr. and Mrs. Charles Wohlstetter (he is the co-owner of a chateau in Bordeaux, France) with such appropriate Gallic accents as a wine cellar and impressionist paintings. For the wine from Mr. Wohlstetter's own vineyards, she turned a foyer linen closet into a miniature wine "cellar." For efficiency, she added a modern kitchen. And for gracious living and entertaining, she created an elegant background with some fine antiques and the owner's collection of French impressionist paintings and drawings.

The wine "cellar" which began life as an ordinary apartment house linen closet, features artifacts and photographs from the French chateau (Chateau Bouscaut) on the inside of its 42" wide door. When the door is closed it becomes part of the foyer wall. The kitchen has yellow and white tile flooring, yellow counter tops, yellow and white wallpaper. The center island with its butcher-block top is on casters that lock so that it can be moved when necessary. On the walls of Mr. Wohlstetter's study is an original Toulouse-Lautrec poster and over his antique French table a Picasso drawing. The striped linen fabric on the wall and on the antique Chippendale bed is brown, white, beige. The antique Queen Anne stool is covered with velvet and the Bank of England arm chair is upholstered in toast suede.—M.P.

Furniture: Smith & Watson (bed); Stair & Co (chair); Devenish & Co. Inc. (stool). Carpet and floor tile: Saxony. Linen wall and bed fabric: Tressard. Ceiling fixture in kitchen: Greene Brothers. Kitchen installation: Kitchen Associates.



The Year's Work:

Bubbly and/or breakfast

David Laurence Roth designs bachelor's apartment with choice appointments and a bar that incorporates a full kitchen

Although the unicorn and armoire are absent (designer David Laurence Roth's personal hallmarks for most interiors), his facile way in handling space is exemplified in this New York townhouse apartment for a young bachelor.

As he does for all clients, Mr. Roth adapts each room to the owner's requirements. Here he designed the bar as an integral part of the living room, allowing the client to serve his guests and still be in command of the gathering. But the bar also performs a dual role. Scarcely noticeable from guest-side, there's a sink behind the fluted wood paneling of the bar, a stove under the bookcase (where dummy books on the lower part conceal shelves for china and glassware). The refrigerator is recessed into a wood-paneled wall.

The living room is mainly in brown and beige tones with accent colors of blue, and a terra cotta shade to blend with one exposed brick wall.

White woodwork, blue walls, blue and white draperies and bedspread, and a steel bed designed by Mr. Roth distinguish the bedroom. The period desk is frequently used since the client recently graduated from Yale Law School and is now taking his bar examinations.

David Laurence Roth, a couturier turned interior designer some 16 years ago, created wardrobes for opera stars, actresses, and socialites. Since establishing himself in this new field he has designed offices for movie and clothing executives, a number of apartments and large residences, four Steak Pub restaurants, and the Champagne Room and bar at El Morocco



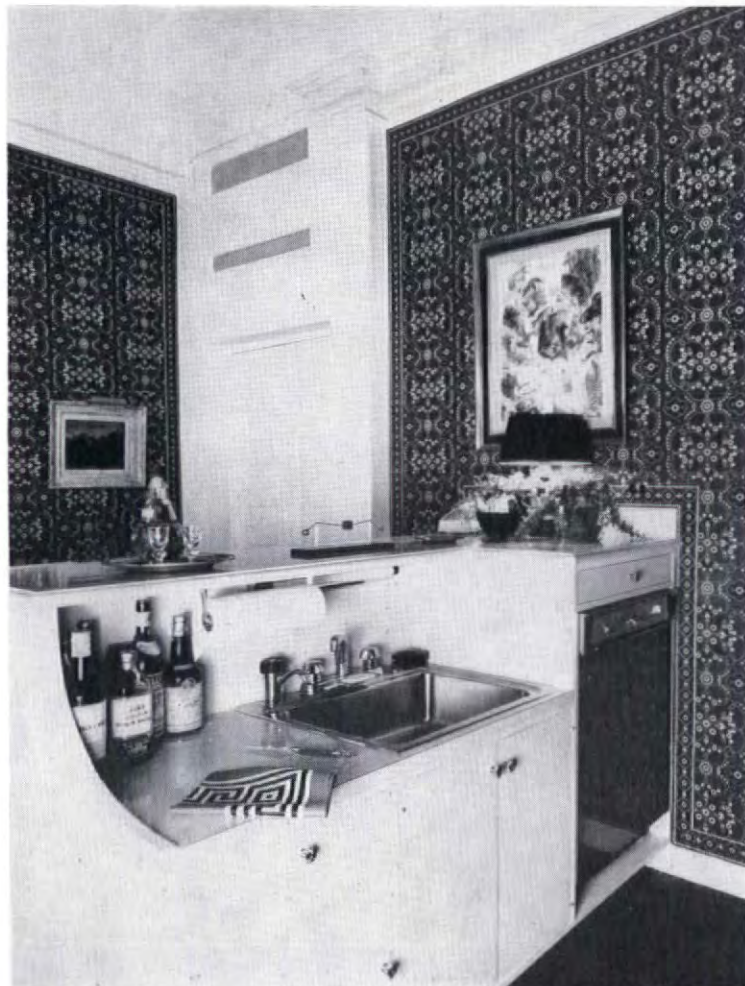
Mr. Roth's eye for prize antiques put him in the sellers market long ago for the treasures he brought back from Europe, or picked up here in the U.S. Today Mr. Roth not only sells antiques in his newly opened carriage house shop on East 73rd Street in New York, but he also has many more stored in warehouses; others stock his New England antiques shop, the 1800 House in Granville, Mass. With this vast collection, Mr. Roth is able to design interiors in an English, French, Italian, or Early American style, circum-

venting the customary long wait for deliveries. He has reproduced many fine pieces of furniture from the originals. Mr. Roth's clients are loud with praise for the fact that a job is completed on a given date—with draperies hanging straight, and flowers properly arranged!

Like all of this designer's work, furnishings are selected from the finest trade showrooms, mingled with those of his own design, and one-of-a-kind accessories. The list of sources given here reveals the selectivity.—B.R.

Living room: Louis XIII loveseat: Kroll fabric; D.L.R. antique. Sofa: Stroheim & Romann velvet. Antique Turkish Oushak rug: Catan Paris. Steel and glass coffee table: D.L.R. design. Blue & white ginger jar lamps: D.L.R. antiques. Piecrust table: D.L.R. antique. Drum table: D.L.R. design. Pewter chandelier, circa 1820: D.L.R. antique. Chair & ottoman: Wolf-Gordon leather. Ben Feibusch. Easy chair: Scaiamandre fabric; D.L.R. design. Armchair: F. Schumacher fabric; D.L.R. design. Sconces: D.L.R. antique. Eighteenth-century Chippendale bench: D.L.R. antique.

photographs by howard graff



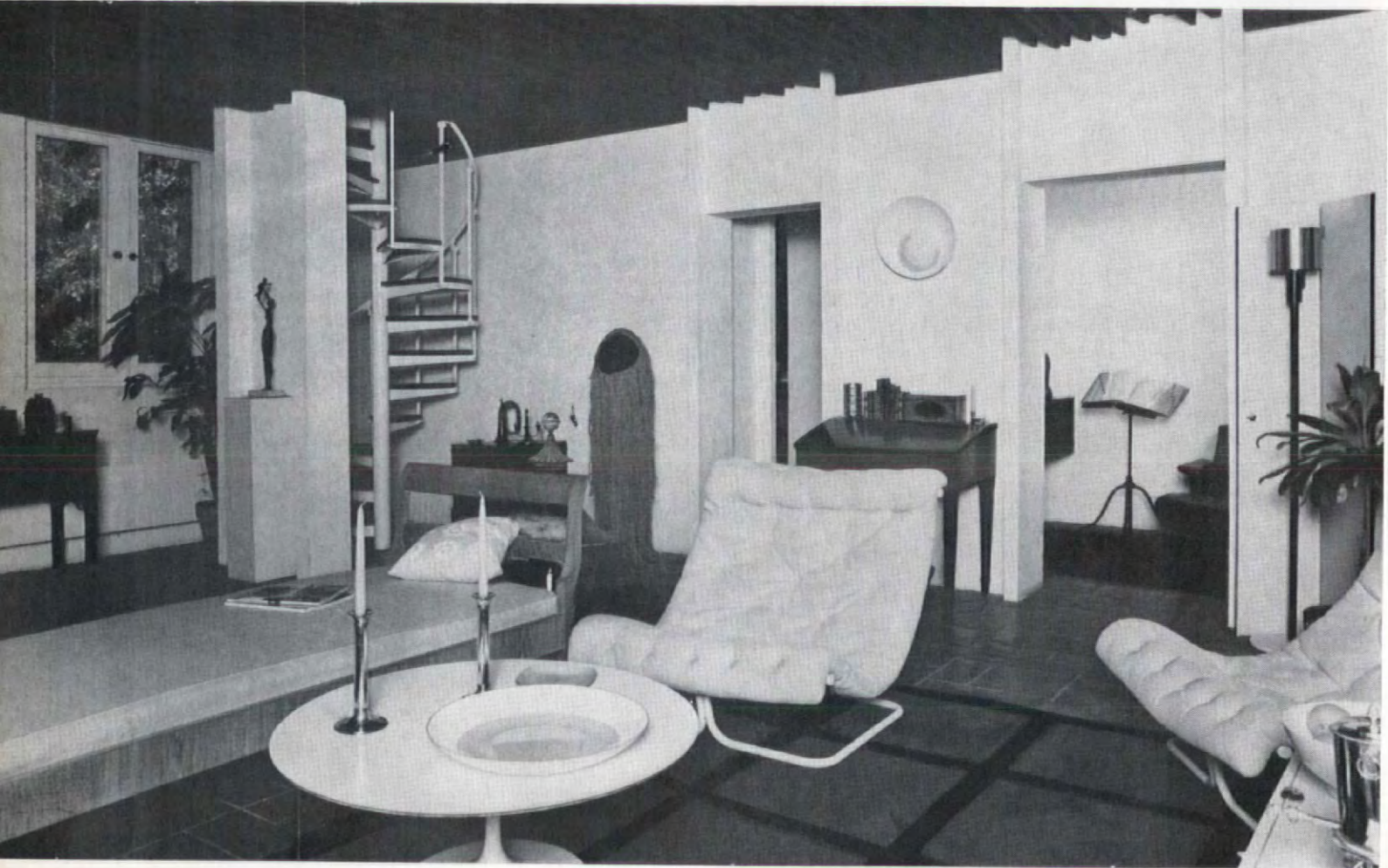
Bedroom: Steel bed: D.L.R. design. Bedspread: Brunswick & Fils fabric. Rug: Canadian Honey Wolf rug from Stark Carpet. Curtains: F. Schumacher fabric. Light pedestal: Richard Carleton. Wallcovering: "Hushalon" felt by Central-Shippee Inc. Steel chair: D.L.R. design; Stroheim & Romann fabric. Empire desk, circa 1820: D.L.R. antique. Desk chairs: Rare revolving Queen Anne open armchair: J. Jacobs leather; D.L.R. antique. Desk lamp: Warren Kessler.

Bar-Kitchen: Wallpaper: W. H. S. Lloyd. Bar: D.L.R. design. Bar stools: Ben Feibusch. Bookcases: D.L.R. design. Kitchen equipment: Westchester Kitchens.

The Year's Work

The artful face-lifting of a four-car garage

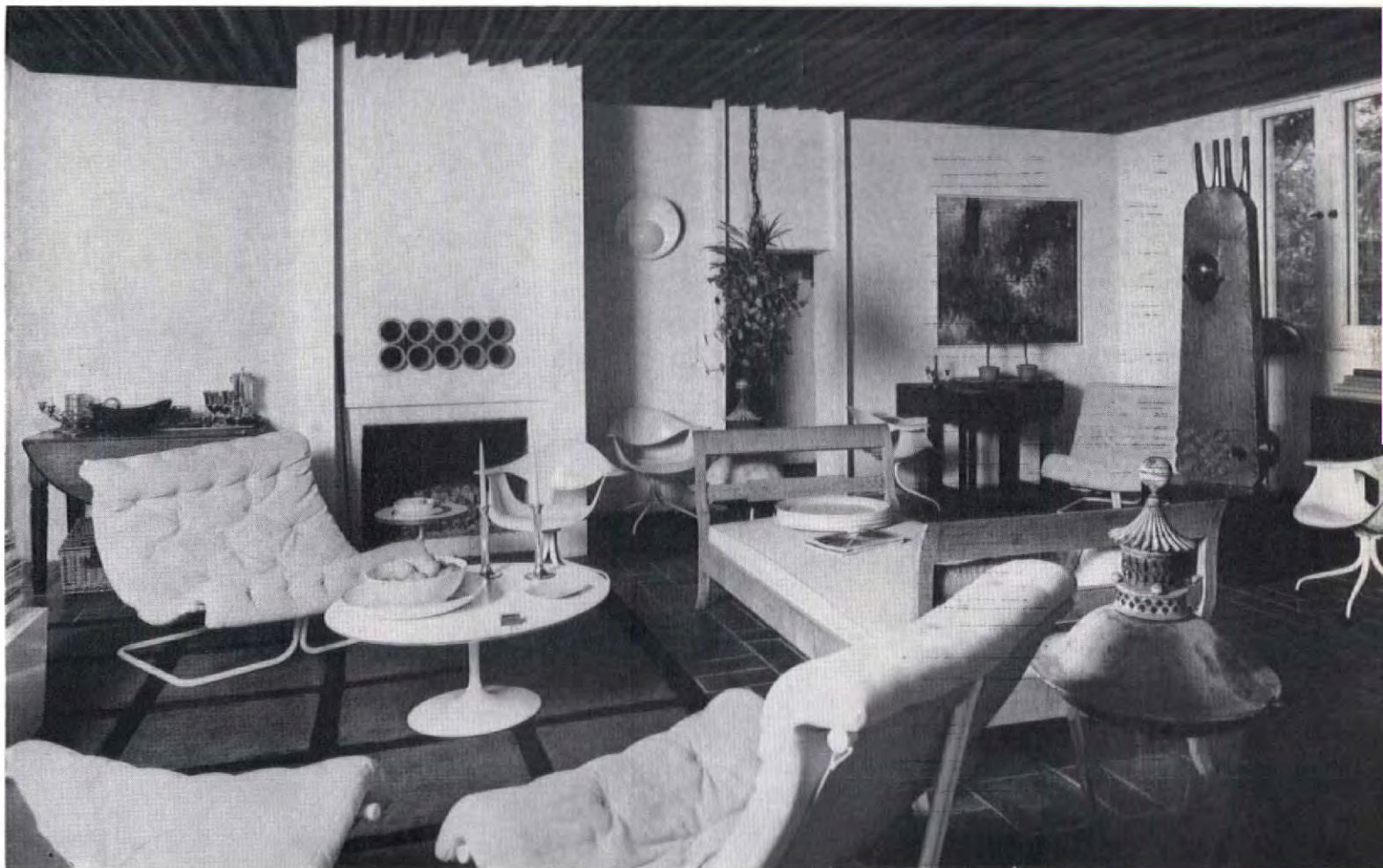
by Brock Arms, AIA, AID, NSID



A fine example of a designer's design for himself is Brock Arms' own house in the Chicago suburb of Glencoe. He started with a four-car garage on a family estate with two apartments above it, and ended with a charming house in a ready-made tree-shaded setting. "I wanted a room in which a few or many would be equally comfortable," explains Mr. Arms, "a room in which people would be important not overwhelmed—some characteristics of a garden room with plants and furniture

which could move out-of-doors... I wanted night lighting which could be balanced between fire-glow and party heat. And I needed a room for which the maintenance was near zero."

A description of the remodeling and furnishing of the living room (above and facing page) reads like a combination world tour and Mack Sennett comedy. The plants, for example, hang from a hook which was used by the original owners to hoist the winter body off the chassis of



their car and replace it with summer coachwork. The door to the right of the fireplace was a window for delivering coal to the old utility room which is now the vestibule. The walls are the original brick so solid "that it took two days with a jack hammer" to make openings for the French doors which were specially constructed to replace the old garage doors.

Mr. Arms used scrap lumber in varying widths and depths for the ceiling and slate tile for the flooring. A

series of wall washers on rheostats provide the ceiling light.

The furnishings include a schoolmaster's desk of butter-nut wood from the Midwest, a small new Danish piano called a Hammerspinet, and an 18th-century English sideboard. He purchased the wide chairs from Dux in Stockholm when he was advising the Swedish government on contract export (they were later added to the Dux line in this country). The sofa bed is Danish and was designed by Fritz Hen-

ningsen. The accessories (pillows, throw rugs, et al) are Greek and Brazilian; the fabric on the sofa bed is Haitian. The area rug was originally designed for a Jens Risom exhibition by I.S.D., Inc., when Mr. Arms was with the latter firm. The leather sculpture is by Igon Horst Kalinowski, German-born Pole who lives and works in Paris.

But while the making of Mr. Arms' house has its aspects of nonsense and seemingly disparate parts, the re-

sult is full of sense and congenial charm.—M.P.

Furniture: Dux. Flooring: Designers Flooring, Miami. Lighting: Century; Jens Risom (wall lights); Habitat (mushroom floor lamp); Lightolier (floor lamp with indirect light).



Stage setting by Gae Aulenti

for the greatest modern furniture collection of them all

Knoll's newest showroom is a barrage of fascinating innovations in interior architecture, space planning, partitioning, detailing

What does a move mean? In distance, the recent move of Knoll International's New York showroom from 320 Park Avenue to 745 Fifth Avenue entails less than half a mile, though an admittedly important half-mile in customer convenience. The move is more than an advantageous relocation, however; it is also a three-fold expansion to 15,000 square feet, reflecting Knoll's energetic program for the development of new designs, entire new lines. But the most dramatic message the move transmits is the company's impatience with its old image. The new showroom is Knoll's formal entry into the seventies, its symbolic casting off of the airy, punchy-hued, puritanically ascetic "Knoll look" which elicited gasps in the forties, admiring sighs in the fifties, and yawns in the sixties.

A change was needed. Being first—being the fountainhead, the original—confers a competitive advantage in the market-place, but in time the advantage can become a disadvantage. The Knoll firm, founded by the late Hans Knoll in 1938, pioneered the concept of an international collection of modern furniture designed by the major architects/designers of our time. After Knoll's untimely death the torch was carried by his widow, architect-trained Florence Knoll (née Schust, and now Mrs. Harry Hood Bassett). Since her retirement it has been held—if anything higher and with more dynamism—by the Knoll teams of executives and designers headed by president Cornell Dechert and marketing vice president Robert Cadwallader. They shrewdly value the Knoll reputation for an array of furni-

ture in which each design or group is the best of its kind—literally a collection of classics. (One is amazed, in this regard, to realize the age of some of the hottest Knoll items such as Mies' ubiquitous Barcelona and other chair groups dating to 1925, Harry Bertoina's graceful wire mesh collection of 1948, Eero Saarinen's laminated wood chaise of 1944, his womb group of 1946, and his pedestal group of 1958, not to mention Florence Knoll's square-tufted upholstered—between 1948 and 1954—which have become the "good bread" filling out innumerable types of interiors.) Knoll's executives were too smart to risk losing what they had. But they were irked by the realization that revered classics tend to be taken for granted.

Even more serious, practically and economically, was the fact that the Knoll image related to an era before the collection began to diversify into complete specialized groups planned for such contract installations as libraries and offices . . . and before the collection began to GROW, GROW, GROW . . . through Knoll's acquisition of the distributorship of Hans Wegner designs made by the Poul Hansen cabinet works of Copenhagen (September 1969 INTERIORS) . . . through Knoll's purchase of the Gavina factory in Milan which makes furniture of plastic, chrome, leather, and stretch-fabric-covered upholstery forms, designed by such as Breuer, Takahama, Castiglioni, Scarpa, Magistretti, and Tippet (March 1969 INTERIORS) . . . through the steady flow of new designs from the Design and Development staff headed by Don Albinson, as well com-

missioned designs by outsiders here and abroad.

Image-maker Aulenti

Gae Aulenti, chosen to take over Florence Knoll's tasks as showroom designer, is almost as charismatic as Florence Knoll, twelve years younger, loaded with even more professional honors. Belonging to the glamorous circle of Milanese architects, she holds an assistant professorship at Milan University, has designed important department stores, hotels, offices.

Her unusual ideas on interior architecture were tested on a smaller scale in Knoll's Boston showroom about two years ago. The most iconoclastic idea in both is the 45° angle of the planning grid, which Mrs. Aulenti prefers "for mystery" and "for surprise" over the square old on-the-square grid. Instead of decorating conventional rectangular volumes, Mrs. Aulenti prefers to design spaces as hollow sculptures. Her carpeted floors rise up to form steps and platforms. In the Boston showroom, ceilings occasionally send down similar sculptural projections. For display purposes in the Boston showroom, furniture and other objects are placed in the smallest hollows left between the sculptural, projecting ceiling and floor.

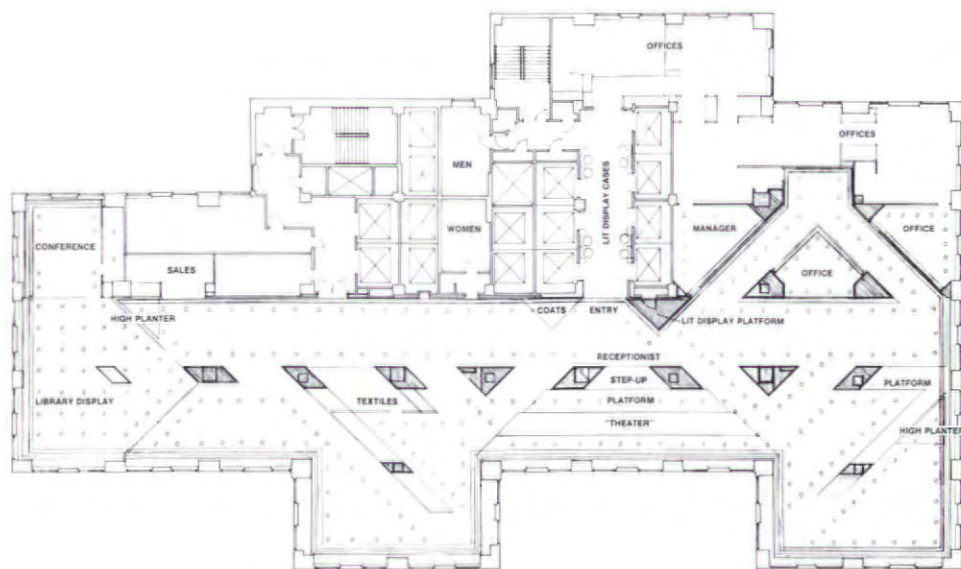
The ceiling projections were not used in the New York showroom, but the carpeted floor does behave according to her system, rising up to form a kind of step-stage flanked by two carpeted volumes triangular in plan. Pieces of furniture stand on the steps, and the receptionist's desk is stationed at the base. Entering from the elevator corridor, the visitor finds the stage straight

ahead, with the main showroom aisle to his right and left. He is also aware of being in a very large space with window and sky views that can be glimpsed down diagonal aisles visible between what appear to be spaced walls reaching from floor to ceiling. These walls are the fronts of enclosures, either triangular or trapezoidal in plan, aligned to create a diagonal aisle grid organizing the space without hiding every window. Here is a furniture showroom which capitalizes on the drama of the city. The roofs of the Plaza and Central Park itself are part of the scene.

Furniture intended for special attention occupies the step-platform stage with graphic panels concerning the designers forming a backdrop. Other furniture is displayed on carpet-covered platforms and step-platforms positioned on the angular grid. Many more of the fabulous pieces are simply lined up along the aisles or arranged in natural groupings, to be examined by the visitor as he explores.

All color comes from the merchandise, graphics, people, and the view; the plushly sumptuous showroom is mainly silvery gray, darker gray, and white—the color of interesting reflective see-through partitions made of white-painted wood, mirrors, glass.

The angular enclosures serve a multiplicity of purposes, always hiding building columns, and—depending on their size—acting as closets (with doors hidden in their carpeted walls); as fabric storage shelves; as offices, conference rooms, special areas. Because the 45° grid is tied in with lighting, electrical outlets, and air conditioning, total flexibility is possible within the system.—O.G.



Plan: Windows look to 58th Street and Fifth Avenue (the short facade). Inner offices and utility areas are on a square grid. Where the layout is diagonal are showrooms and other areas accessible to customers. Elevator corridor opens to both sides.

Center photo: Display of glass accessories does not cut off visitor's window view as he enters showroom.

Bottom photo: Forty-foot-long elevator corridor is dark interlude before the many-windowed, light-filled showroom. Luminous round glass cylinders displaying jewel-toned Venetian glass desk accessories by Angelo Mangiarotti are the sole light source.



CREDITS

*Gae Aulenti, architect-designer
Jose Raul Bernardo of Museum
Planning Inc., project architect
Massimo Vignelli of Unimark
International, graphics.
V'Soske, Inc.: all carpeting*



Knoll International

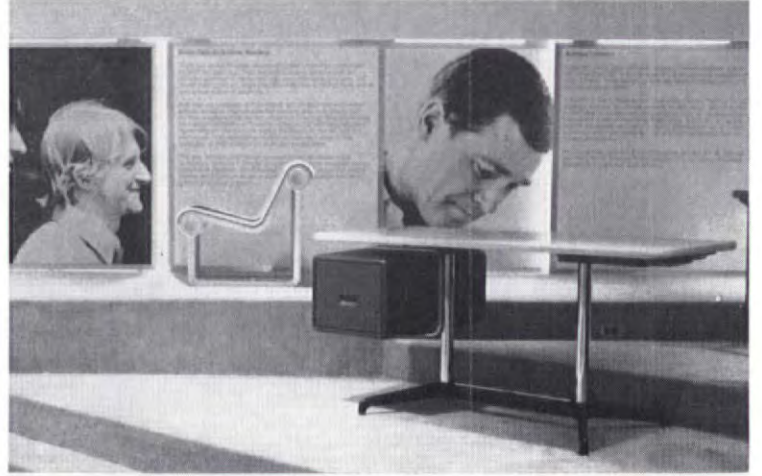
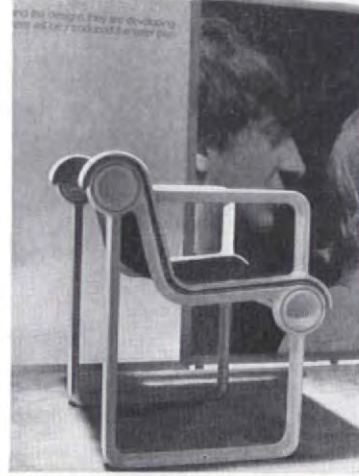
quest photos



A glide system which carries interchangeable fabric or graphic panels brilliantly exploits the showroom's extensive window perimeters.

At left end of photo above are various textured and lacy case-ment cloths—an ideal display for Knoll Textiles. At right end of photo above are decorative graphic panels hiding the un-interesting building across the street. All graphics, decorative and informative (like designer data panels which form a back-

drop for the step-platform stage near the entrance) are by Massino Vignelli of Unimark. In the foreground are upholstered units by Takahama (covered in stretch fabrics and made in Milan in Knoll's Gavina factory). At rear left is Richard Schultz's weatherproof, light-weight leisure furniture, with white woven nylon see-through "caning" trimmed with leather straps. Not far away is Schultz's small wood-topped petal table, still a smash.



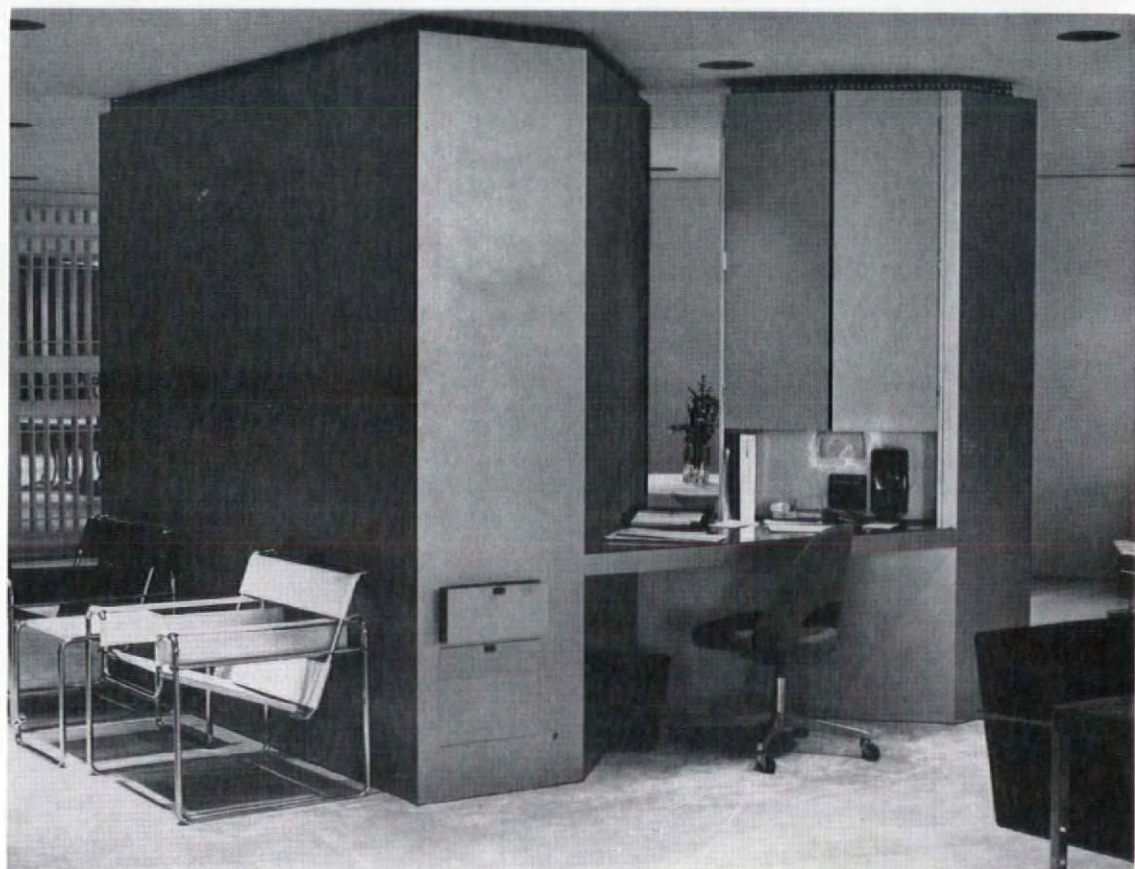
Large center photo:
In the windowed south and west sector of the showroom where the view includes the Plaza Hotel, Central Park, and the sky, the windows are mostly left clear of panels, except where the sun strikes hot. The same silvery gray carpet which covers the floor also covers the window bases, with openings for air vents and electrical outlets. The light gray is continued on the dull-finished metal

reveals which conceal air conditioning equipment and are grooved to receive the bottoms of the sliding panels. Here Max Pearson chairs surround a chrome and black-glass Andre table, Italian-designed. Photos at top: New furniture prototypes shown during opening week on the step-stage near the showroom entrance. At left is Richard Schultz' steel-and-leather modular lounge seating. At

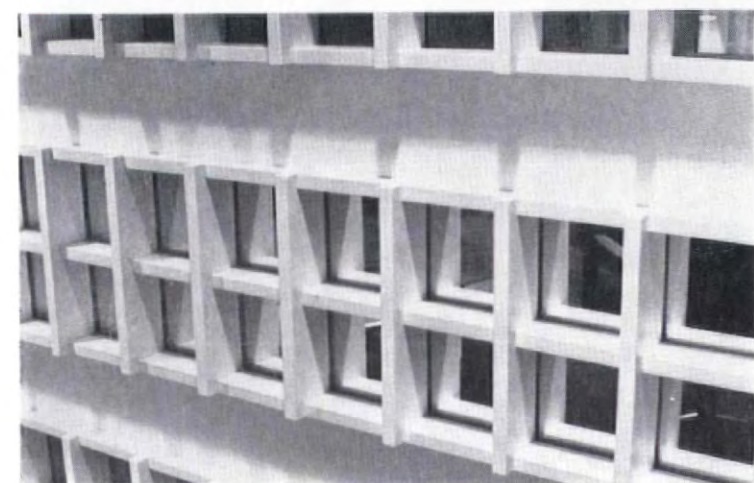
center is plastic chair by Andrew Morrison and Bruce Hannah. At far right is injection-molded plastic and die-cast aluminum desk by Andreas Christen. Forming a back-drop to the stage are slidable panels by Massimo Vignelli—silk-screened photos of the designers with accompanying text in red. (Unfortunately faces do not match furniture in these photos, except for Christen shown with his desk at right.)

Knoll International

guest photos



Two sales stations for the staff (see plan page 97) align with triangular and parallelogram-shaped closets. Plain in front, they house complete equipment and storage on their working sides. Slit gives the occupant a glimpse of visitors, also holds handy electrical outlets. Gray-finished metal surfaces match showroom's tonality. Black wire grilles between top and ceiling allows air conditioning vents to function.



The partitioning system which Gae Aulenti invented for a series of offices and conference rooms—including the manager's office and the entire library division at the east end of the showroom is so beautiful and ingenious that the only thing wrong with it is that it upstages the furniture. As spick and span as a white picket fence, it consists of beautifully crafted white-painted wood members which are really much more complex in structure than they appear at first glance. Between the members are in-

serted sometimes mirror, sometimes clear glass, sometimes air, according to the amount of privacy, sound control, and sight control required. The usually angled spaces so enclosed appear airy and almost twice their actual size. Among the furniture used in the offices are office credenza units with black lacquer frames, black marble tops, and satiny steel fronts; round Saarinen pedestal tables; the squared-S steel, wood, and caning chairs designed by Breuer 45 years ago; Takahama upholstered units, Breuer tables.

A market report:

Wallpapers of verve and style

Stockwell
Anthemios

Fine Art
Tempo

Gelfond Seymour
Luau

Allumé
Ut Parade

Pageant
a geometric

Embassy
Flame

Manuscreens
Mystic

Van Luit
Illusion

James Ware
Translucent World



No other material can quite compete with decorative wallpapers as a quick cosmetic aid for tired rooms. Nothing can more easily create a fresh look or new personality for an interior or even change its stylistic period within the time span of a single day.

And for just this purpose, the Market abounds with a delectable number of papers, one more beautiful than the other. Perhaps, with the exception of last year's copious offerings (August '69 issue), there has never been such a sophisticated collection. This is indeed a mature segment of the interiors industry.

Although most patterns are

very much of the 70's, there are a few fashionable non-conformist designers who look back with nostalgia to the Kurt Weil decadence of the 30's. For example, Kirk-Brummel's remarkable "Atlantis" recalls the peaked jello-mold dome of the era's Chrysler Building; and the equally nostalgic Allumé recreates the spirit admirably with a stylization of the Dorothy Draper decorations for Brazil's famous gambling resort, "Quintandinha," (there's also another of the same vintage called, "Hit Parade"). Timber-tone's "Ziegfeld" reflects the plaster-of-Paris embellishments of the period. A style trend?

Perhaps, but also marvelous geometry for walls.

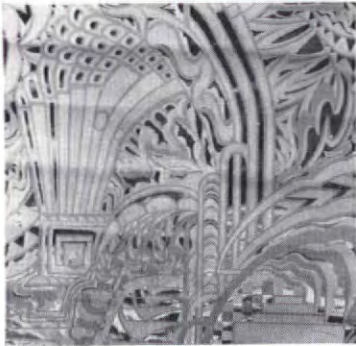
The enduring geometrics

As last year (August '69 issue), the geometrics still have a leading edge over other types of designs—even florals. Whereas last year's geometrics were, in the main, well-disciplined, hard-edge, two-dimensional designs (some still are), or were alive with optical vibrancies for fun, this year's geometrics are noticeably more complex in execution. There is more refraction of the circle, square, rectangle, or triangle. Sometimes the forms

are broken into shards of color swirling into a central vortex—an example of this is Fine Arts' "Tempo." Other geometrics are deckle-edged like Karl Mann's "Gros Point" and Embassy's "Flame."

Plaids can be considered geometric, and there are a number on the Market bearing little or no relation to a kilt—the colors alone would make a Scot swither. These can be found at Wall Trends, Charterhouse, Embassy, Timber-tone, Philip Graf, Manuscreens, Judscott, The Birge Company.

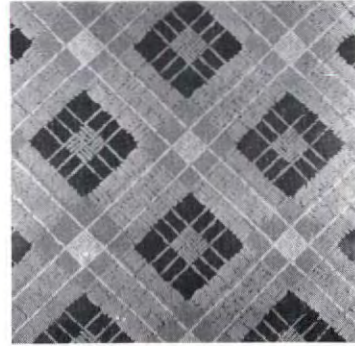
Stripes are more interesting also. Some waver in wide sweeping undulations either



Timbertone Ziegfeld



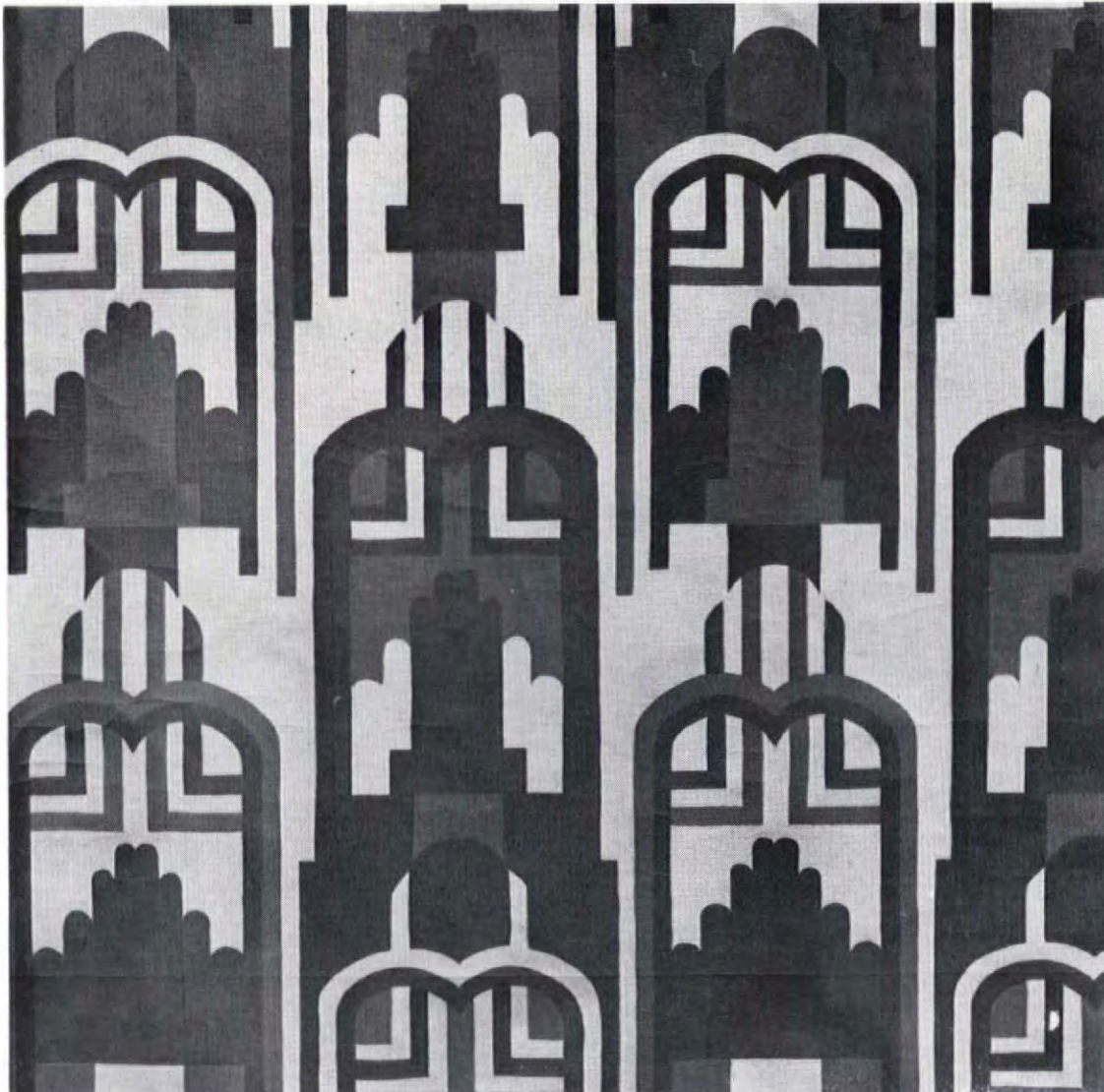
Allumé Quintandinha



Philip Graf Plaid



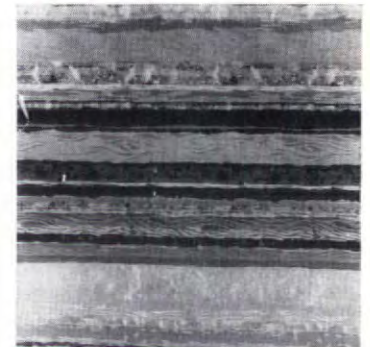
Hannett Morrow Fischer Tiger Stripe



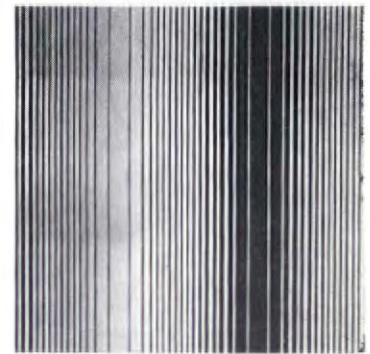
Kirk Brummel Atlantis



Winfield Columbia



Bowen linen on paper



Seeman Mercury

Wallpapers

horizontally (Hannet Morrow Fischer's "Tiger Stripe," and Bowen's earthy stripe on paper-backed linen); or vertically (Winfield's "Columbia," and its "Nova," a vertical stripe which eddies and swirls, plus Seeman's "M M"). More disciplined are the straight line arrangements, which are ingeniously varied in their color and graphic style. Seeman's "Mercury" is a fine example of this more sophisticated stripe. Others: J. Josephson's "Midtown," Imperial's "End of the Line," Kirk-Brummel's "Steeffee Stripe" (an addition to the Jay Steffee designs of last year), Judscott's "Polka," Embassy's "Anya

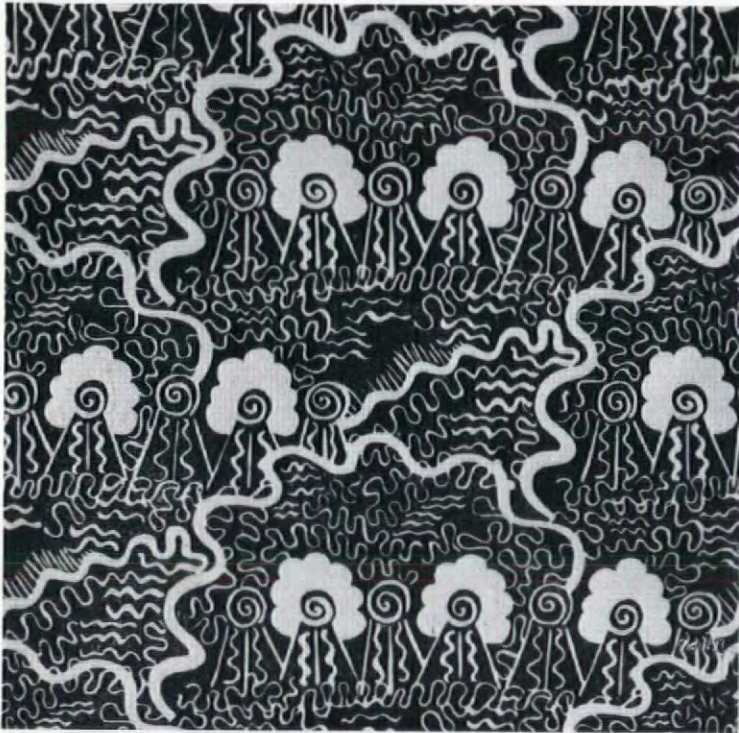
Stripe," and "Textured Stripe," Philip Graf's "Hortense" and "Ziggurat Stripe" which can be railroaded and has some rolls of wide stripe bands and other rolls of double knee-bend corners.

But the latest punch to the geometrics is choppy patterns—crazy quilts of color and design. These are not hand-me-downs from women's wear, they are new designs, riding the same timely wave. They appear in a number of houses: Stockwell's "Penelope," and "Patchwork;" Woodson's "Tapestry;" Imperial's "Mardi Gras;" one patchwork at Hannett Morrow Fischer, Inc.; James Ware's "Country

Cousin," and Allumé's "Jerrie Berrie."

Flowers everywhere

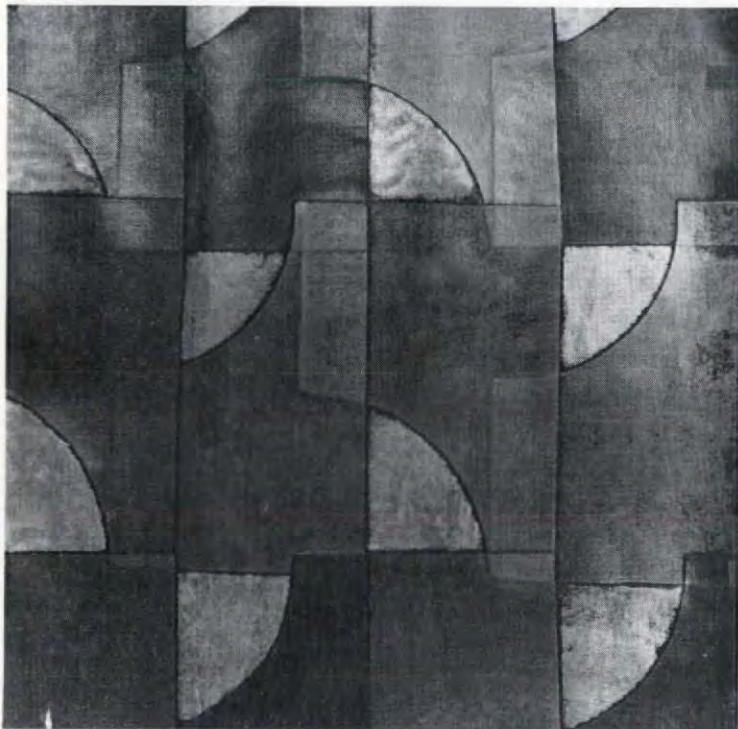
The ubiquitous floral is with us always, adding cheer and charm as well as a touch of sunny outdoors on gray days. There are the traditionalists who treat the flower as a thing of beauty in its natural or near-natural form. Then there are those who handle flowers as a stylistic series of forms—the two-dimensional "flat-face" florals, in such abundance last year, are still around. But designers of traditional florals arrange



Vice Versa Interflower 64



Charterhouse Lover's Knot and Shoots



Pena Cortez Papier mache



Fine Art Zig Zag

flower heads in inventive ways—stripe formation, as all-over patterns (mille fleurs), or scattered sparsely—singly or in bunches—and surrounded by much white (or ground color), or used to fill an outline such as a paisley tear.

Sources where one can find the flower for its own grace and beauty, drawn with sensitivity and considerable definition, include Jones and Erwin, Inez Croom, Nancy McClelland, Karl Mann, Embassy, Peacock, Philip Graf, Charterhouse, Hannet Morrow Fischer, Inc., Thibaut, Pippin, Gelfond Seymour, and Waldren.

The more contemporized 1970

crop of stylized florals may be found at: Pageant, Timbertone, Vice Versa, Papier Prints, Stockwell, Gelfond Seymour, Pippin, James Ware, Thibaut, Hannet Morrow Fischer, Embassy, Karl Mann, Manuscreens, Kirk-Brummel, Imperial, Embassy, Seeman, The Birge Company, Walden, Pena Cortez, Louis Bowen, and W. H. S. Lloyd.

The world of animals and other benign beings

Birds, beasts, and butterflies have always held special fas-

ination for designers, and this year's crop contains a few delightful personalities—nothing fierce, all benign. Pippin has arranged the charming sea horse in floating stripe formation. Manuscreen's "Pussycat," a friendly lion, wanders through a jungle, and to prove his innocence, the colorations are those of Halloween. A bevy of wild horses come from United-DeSoto, as does a group of round-eyed owls. A witty rendition of happy jungle animals was originally drawn by Tony Walton for Beatle John Lennon's play, "In His Own Write." This is now offered as a paper pattern by James Seeman. Col-

orful birds of paradise ("Manquira") are recolored in dusky "funky" colors for Allumé. Timbertone calls its forest of animals "Zambesi." The Birge Company dotes on animal prints and has three: "Jungle Royalty," "Whimsey World," and "Jungle Power." United-DeSoto's wild horses, "Stallions," are well drawn.

On grounds and colors

This year's colors run the full gamut as printed over foils (mainly silver), "wet" patent papers, as well as the traditional paper grounds. Many are or



Pippin Zig Zag



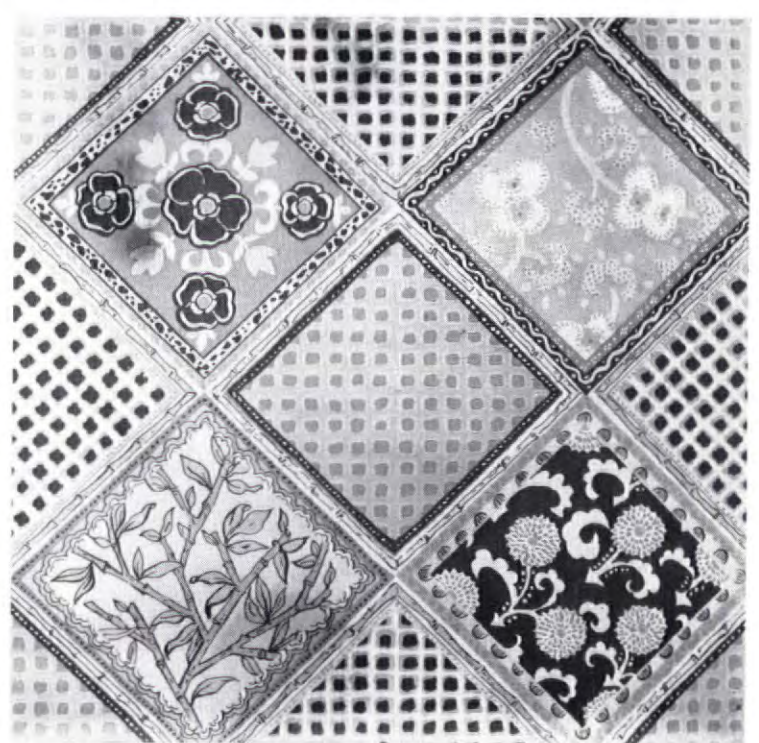
Wall Trends a geometric



Manuscreens sand texture



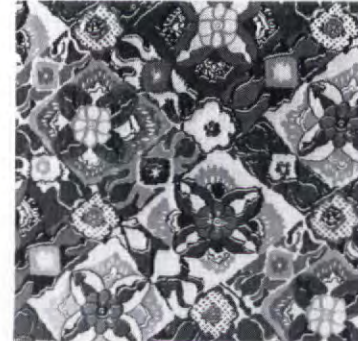
W.H.S. Lloyd Block Party



Hannet Morrow Fischer Persia



Allumé Jevrie Berrie



Philip Graf East Hampton Calico



Imperial Mardi Gras



Thibaut Cordova



Woodson Petrushka

Wallpapers

can be printed over the paper-backed vinyls for easier maintenance. But watch for the new reflectant ground color—copper Mylar! Softer, and related to the bronze metals on furniture, it glows with a warmth not found in the colder silvers.

The only color trend—if it can be called such—is the soft greyed tints of pink, blue, and grey—the *Crepe de chine* colors of the 30's.—J.W.

Note: INTERIORS will survey the contract-oriented heavy vinyl wallcovering Market in its January 1971 issue.

A survey of the wallpaper resources

ALLUMÉ: This house fashions bold excitement from design sources found in remote places. For instance, "Quintandinha" is a pattern inspired by Dorothy Draper's 1930 decorations for a Brazilian gambling resort—definitely Waldorf Astoria moderne. Allumé is also on a patchwork kick; and an abstract "Dream Sequence" of billowing clouds is colored in those pale, 1930's *crepe-de-chine* colors—reflecting a "new" color trend. Smashing—a writhing serpent of silver on a brown (or silver)

lizard-textured paper. Most papers on foils or shiny patent grounds. circle 200 on reader service card

THE BIRGE COMPANY: A new patented process, "Perma-Boss" enables patterns to have an extremely deep, permanently embossed design over laminated vinyl-impregnated sheets. The *Fabrique* collection is the first to be imprinted in this manner and the end result is a series of 11 deeply dimensional patterns. As an extra bonus *Fabrique* is pre-pasted, strippable, and washable. The surface is also mildew and fungus resistant. circle 201 on reader service card



Gelfond Seymour Gloria



Peacock Mums



Karl Mann Dandelion



Walden Luverne

NORTON BLUMENTHAL: Geometrics—squares in small repeats; semi-circles of high color peering out from behind each other in irregular formation; but most unusual—a photostatic-like high-relief pattern of macramé knotted textures. For sheer amusement—a parody on Vuiton luggage—same pattern but initials are NB (or your own to order).
circle 202 on reader service card

LOUIS BOWEN: Bamboo is still important here and can be found in a number of guises. One abstract has a Jackson Pollock dribble-paint texture over a shiny foil. Many shiny

Mylar grounds are being offered—copper (the very latest of the colors), silver (dull or shiny), and gold.
circle 203 on reader service card

CHARTERHOUSE: A gentle, lyrical quality is creeping into the patterns here. One, "Shantu," is a delicate, beautifully drawn Oriental flower in pale colors. There are still, however, a number of geometrics: a plaid; stripes; and one huge-scaled iron-work pattern, "Orleans."
circle 204 on reader service card

CROWN: Unique is the no-pattern look created by swirling thick molasses-like strands of

colorful acrylic paints over tortoiseshell foils. There are several configurations such as one with an up and down formation, another with various-sized circles, and another with abstract whorls of color. The overall effect is a textured paper in blues, or in greens, or green-blue, or red-purple, etc.
circle 205 on reader service card

EMBASSY HANDPRINTS: Florals are more sophisticated with delineated drawings and delicate shadings. Geometrics still abound with "Vice-Versa," interlocking octagonals, and the attenuating squares of "Op Op Away." A plaid and several

stripes could be called re-strained geometry.
circle 206 on reader service card

FINE ART: Special is the *Glamine* line of paper-backed linens; crushed, striped, or plain velvets; silks; moirés; and plushes, (all are 54 inches wide, and 2½ yards equal 1 roll of paper). Many patent "wet" papers are used as grounds for such patterns as a fey clump of mushrooms, or a black and white zig-zag. Of special interest is "Birches" in tall silhouette.
circle 207 on reader service card

continued on page 118



Jones and Erwin *Climbing Cornflowers*



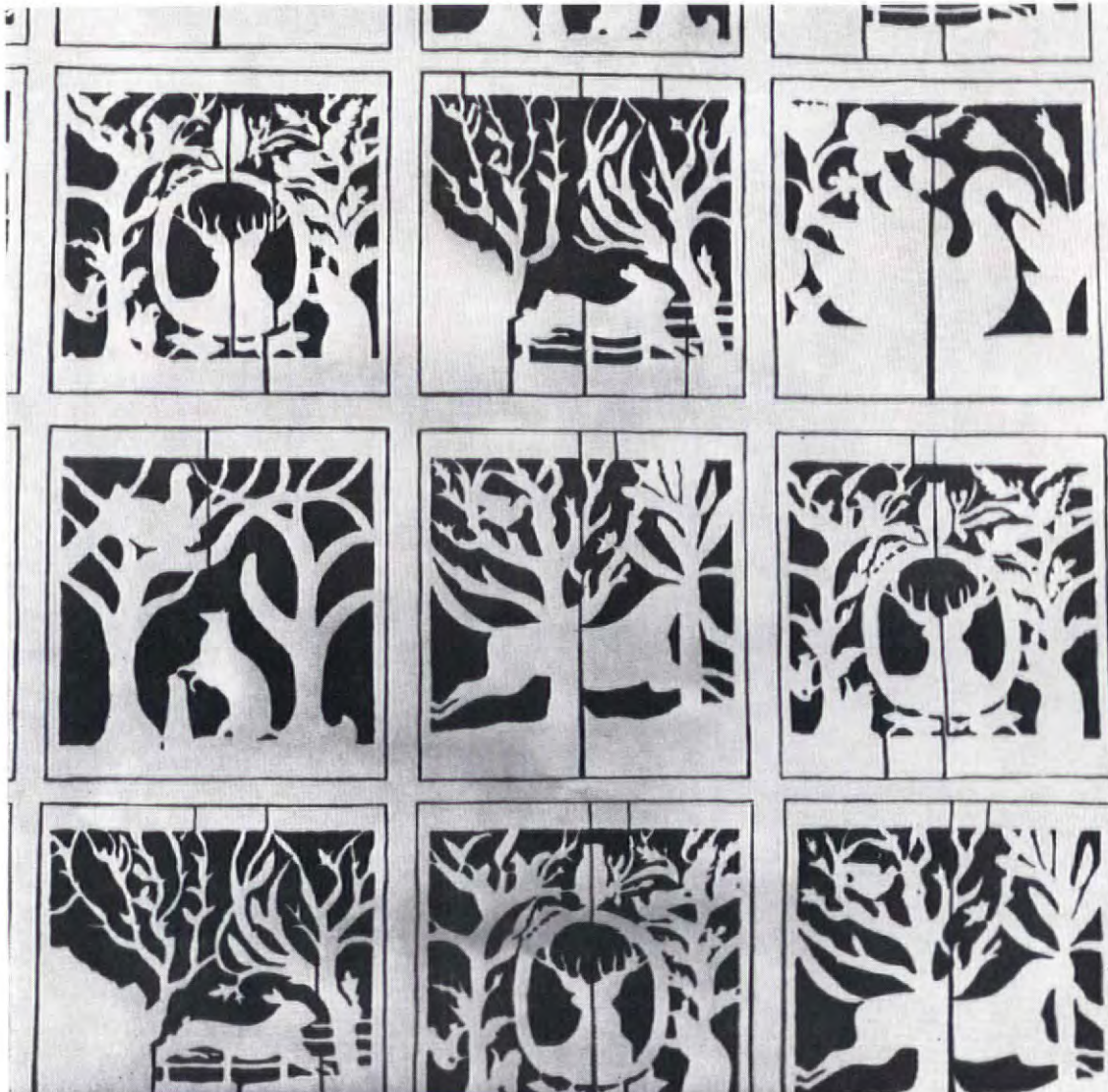
Thibaut *Mary Mary*



J. Josephson *Age of Aquarius*



Woodson *Vienna*



James Ware *Norwood*



Norton Blumenthal *Very Personally Yours*



United-DeSoto *Nightwood*



Birge *Jungle Power*

TRADITIONAL



Peacock chair can make one feel like an oriental emperor even while wearing blue jeans. It is available in both a 60" height and a 80" height. The woven willow makes many interesting designs around the edges. Deutsch Associates. *circle 246 on reader service card*



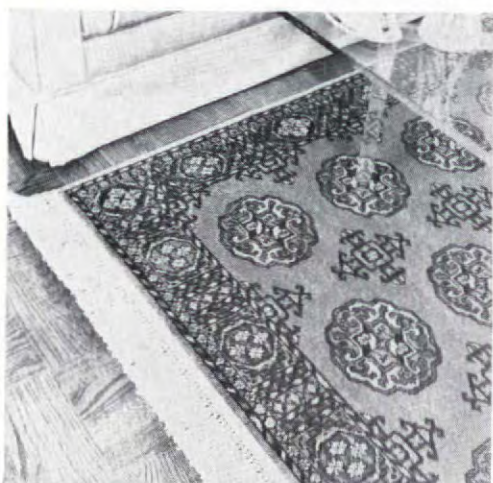
Art on bark is a colorful tradition of the Mexican Indians. Each water color has its own primitive motif and deals with such subjects as animals, nature and pre-Colombian folklore. Found and framed by Cultural Decor Studios. *circle 247 on reader service card*



Louis XVI round commode with a marble top is of rosewood and mahogany with an upholstered interior and brass ormolu trim. With its superbly detailed workmanship, it reflects the elegance of the old French Court. Antique Reproductions. *circle 248 on reader service card*



Chinese Chippendale chair has the air of the outdoors when painted white. White lacquer is the standard finish, but others are available, including an exotic and unusual tortoiseshell. The seat is carefully caned. Wycombe, Meyer. *circle 249 on reader service card*



"Oriental Design" Karastan rug explores the exotic symbolism of the East in beautiful traditional patterns. This rug is one of a large selection of designs for multiple modes of decorating available at Aetna Floor Coverings. *circle 250 on reader service card*



Occasional table has a silver tray insert for serving. Inserts are also available in marble. The gracefully shaped table has criss-crossed supports and a round top with carved-out curves. Hickory Manufacturing Company. *circle 251 on reader service card*



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Al Herbert's marble accessories

Eppinger Furniture, Inc. now tops its elegant executive desks with its own handsome line of contemporary marble executive office accessories designed by Albert Herbert, AID. Those shown here include an 8"-diameter ashtray and a 6"-diameter one with a small off-center concave scoop, a cigarette



cup, message holder, pen holder, paper weight, and pencil holders. All pieces are finished to a lustrous surface which was designed to bring out the color and beauty of the marble. The colors are Nero Nube (dark brown), Verdi Antique (dark green), and Belgium Black (solid black).

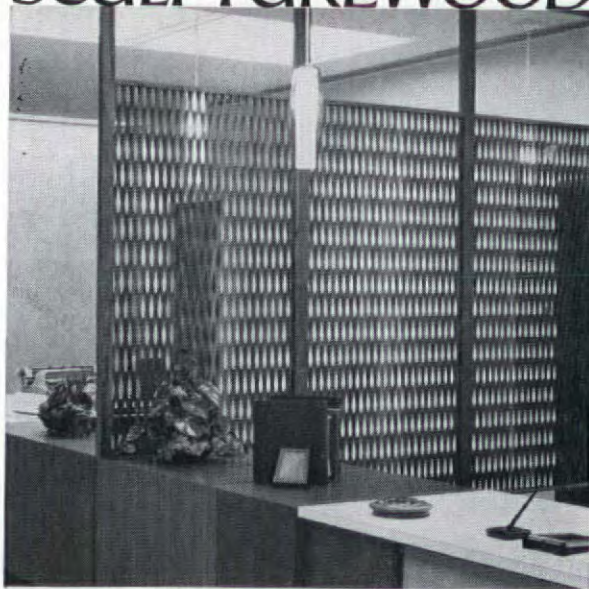
circle 255 on reader service card

Protective coatings from Johnson Wax

A four-page brochure of special coatings for protecting and improving the appearance of metals and a variety of surfaces—from fiberglass to paper—is published by the Johnson Wax Company. It outlines uses and characteristics of water emulsion and solvent-based special coatings in the manufacture of plastic, rubber, paper and wood products. Also listed are mold and die release agents and dry lubricants.

circle 256 on reader service card

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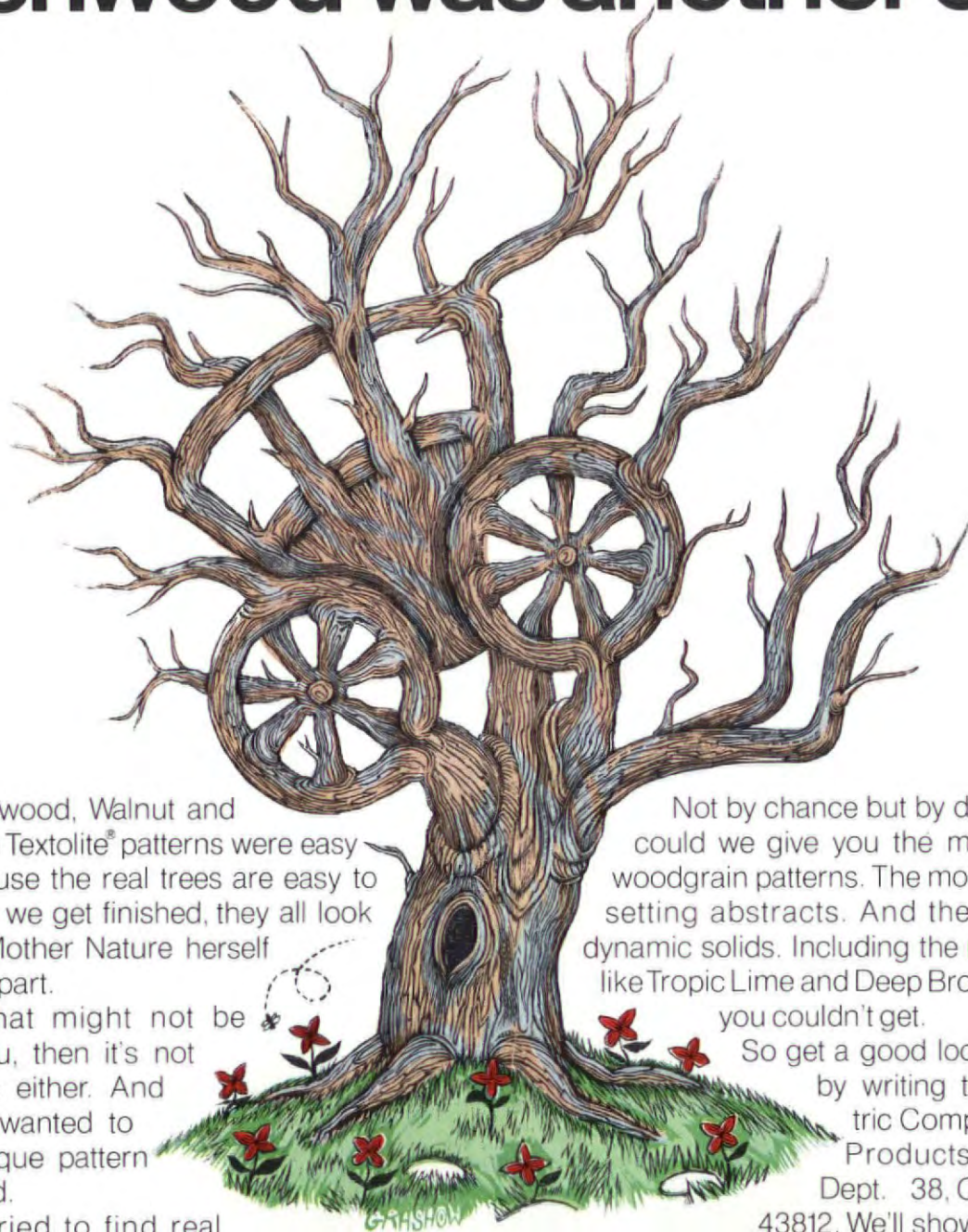
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See Catalog and Prices in Sweets Interior Design File

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circle 52 on reader service card ►

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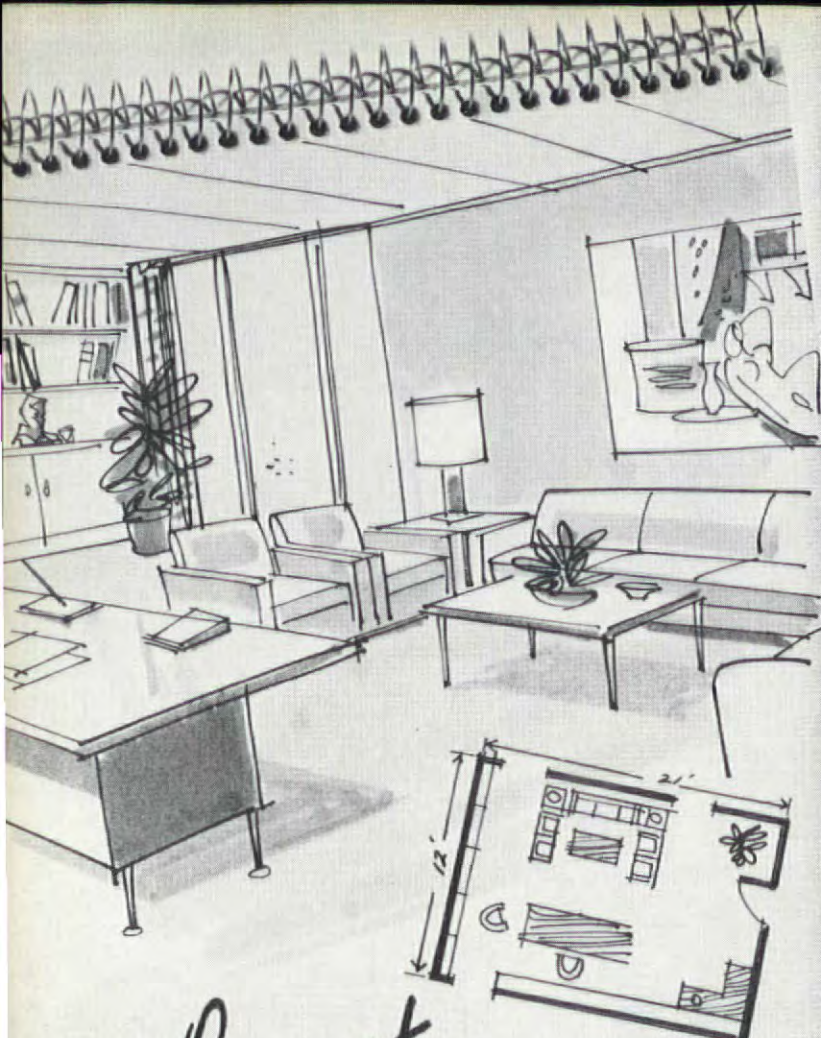
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circle 257 on reader service card

Seamless Parsons tables

Thayer Coggin, Inc. has begun manufacture of laminated plastic Parsons tables with no visible seam at the joints. The company has bought the patent for the manufacturing process and acquired a plant in Thomasville, N. C. to produce these seamless tables exclusively. At present they are available in five sizes, white only.

circle 258 on reader service card

Solid brass rosettes

Bendix Mouldings, Inc., a subsidiary of Instrument Systems Corporation, has introduced solid brass rosettes available in seven basic sizes and patterns and two different finishes. They will add a personalized touch to both unfinished furniture and old furniture being refinished.

circle 259 on reader service card

Cepelia unbridled



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Fashionwall. (shown above and below) Tufted loop-and-sheared pile of Acrilan® acrylic fiber. The ultimate in design and texture. 15 colors; solids, tweeds, and stripes.

Softwall. (background photo) Level loop nylon tufted on an olefin back. 3/16-inch pile height. Available in five solids, five pin stripes, and five tricolor stripes. Medium price. For areas of high-frequency noise: restaurants, hotels, offices.



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People

THE BELGIAN LINEN ASSOCIATION, New York City, announces the appointment of DOROTHY WILSON as merchandise coordinator. Miss Wilson was formerly with Bates Fabrics.

BURLINGTON INDUSTRIES, INC., New York, has named J. ALVIN PHILPOTT executive vice president of United Furniture Co. and WILLIAM T. COUNCIL, JR. executive vice president of Globe Furniture Co., Burlington divisions.

DICTAPHONE CORPORATION, Rye, New York, has announced the appointment of JENS RISOM, president of Jens Risom Design, Inc., as a vice president of Dictaphone. The Risom firm is a division of Dictaphone's Office Furniture Group.

MARBLE/IMPERIAL FURNITURE, Bedford, Ohio, a division of Dictaphone Corporation, has ROBERT J. RUNGE as its new president. Mr. Runge was previously vice president of Inter-craft Industries and prior to that president of Milwaukee Chair Company.

C. H. MASLAND & SONS, Carlisle, Pa., has elected MRS. LEE KOLKER vice president/styling; PHILLIP F. KENTFIELD vice president/floor covering sales; BERYL C. GARDNER treasurer and a director; and ROBERT W. MORRIS as a director. All are advancements within the company.

OWENS-CORNING FIBERGLAS CORPORATION, New York, has named BARBARA ROBINSON as merchandising coordinator for the Decorative and Home Furnishings Division with headquarters in the Design Gallery at 717 Fifth Avenue.

WALL TRENDS INTERNATIONAL has named STEPHANIE GATHWRIGHT manager of the New York showroom at 979 Third Avenue.



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erings are all cross-referenced to Devoe Paint's new collection of fashion colors of the 70's. And they're available in a full assortment of designs and textures, in the complete commercial weight range. So if you want a Burnt Orange wallcovering in a 25-ounce grass cloth — and the same

shade in an enamel trim or a vinyl wall paint — you can order both at once . . . from one supplier.

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Address Book

AUSTIN PRODUCTIONS INC., Brooklyn, New York, has opened two new showrooms: at 225 Fifth Avenue in New York, and at The American Furniture Mart in Chicago.

AZROCK FLOOR PRODUCTS, San Antonio, Texas, has named the following distributors: QUINN DISTRIBUTORS, 5777 W. Douglas Avenue, Milwaukee; EDWARDS DISTRIBUTORS, INC., 2500 Hoover Avenue, National City, California; L. A. MORWOOD CARPETS, INC., 3906 N.W. 12th, Amarillo, Texas; and FURNITURE DISTRIBUTORS OF BIRMINGHAM, 416 South 28th Street, Birmingham, Alabama.

HASKELL OF PITTSBURGH, INC. has appointed PRESTON DAVIS as sales representative in the Rocky Mountain area with headquarters at 1480 Greenbrier Boulevard, Boulder, Colorado. Haskell has also announced the opening of a new showroom in connection with its new sales administration headquarters in Oakmont, Pa., where both conventional and Oakmont contemporary "middle market" lines are on display.

KAPLAN FURNITURE COMPANY, Medford, Mass., makers of Old Colony Beacon Hill Collections, has named PHILLIP R. SHANLEY representative in parts of Kentucky, Ohio, Indiana, Michigan, Illinois, and the state of Missouri.

MOLLA INC., Westbury, N.Y., has opened a Dallas showroom at JOHN EDWARD HUGHES INC. in the Decorative Center.

JAMES SEEMAN's wallcoverings are now being distributed exclusively in eleven western states and in Hawaii by SINCLAIR WALLCOVERINGS of Los Angeles which has showrooms at 144 South Robertson Boulevard, and at 8161 Beverly Boulevard. Sinclair Wallcoverings specializes in Oriental textures.

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WELLINGTON HALL, LTD., Thomasville, N.C., has opened a New York trade showroom at 964 Third Avenue.

WHITECRAFT INDUSTRIES, INC. of Miami now has its Duratan furniture line represented in the Hawaiian Islands by

RATTAN ARTS GALLERY, LTD., 3638 Waialae Avenue, Honolulu.

WILLOW WALL, INC., New York City, has been named Metropolitan New York distributor for MODERNCOTE, INC., manufacturer of architectural wallcoverings for contract use.

Wallpapers

(Continued from page 107)

GELFOND SEYMOUR FABRICS (wallpaper division): A new national source with a broad spectrum of patterns—many contemporized versions of traditional themes. A few with related fabrics. Colors may be customized over grounds of foils, patent papers or thin cork. A particularly bold pattern is an egg and stripe of black flocking on white. Most are florals.

circle 208 on reader service card

PHILIP GRAF: There is a softness of both color and line here. "Susan" for instance, is a gentle rendition of iris and foliage, well defined and colored in muted tones. A calico print is disciplined with well ordered repeats of the various patches.

circle 209 on reader service card

HANNETT MORROW FISCHER INC.: There is a distinctive and warm personality to patterns here—sophisticated. Colors are trending toward the happy tones of pinks, melons, yellows, or light greens. Here too the patchwork print is



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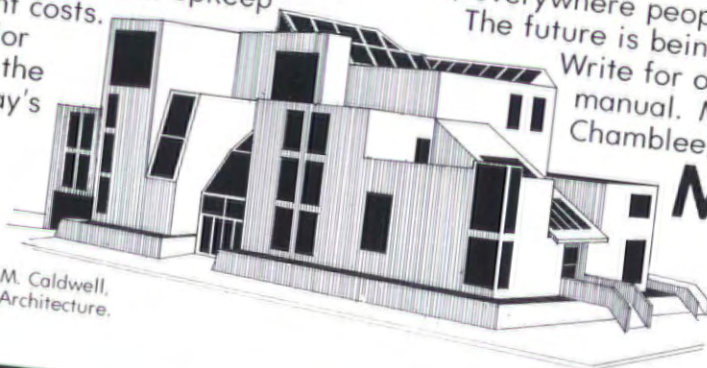
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circle 65 on reader service card

quiet in its pale tints and ordered sequence of pattern. Roses are rendered in a cross-stitch-like manner—Whitman candy-box style. There is a beast in the crew though—"Leopard Spot" with exaggerated furry outlines.
circle 210 on reader service card

IMPERIAL: Two collections—*Glendura Green Vol. XI* with 23 flocked patterns, five soffit borders and matching fabrics; and *Regence Vinyl* handprints. Both collections are scrubable, strippables. *Glendura* includes an enchantment for children, "Land of OZ," a mythical landscape bound to lull any infant to sleep. *Glendura*, on the other hand possesses patterns more *soigné* in character and includes florals, vivid butterflies, geometrics, and damasks (one on a mottled foil). Of current note: the zodiac signs drawn with finesse and detail—each separated by its own circle.
circle 211 on reader service card

JONES AND ERWIN: A new showroom at 232 East 59th Street to house its well-bred florals, swags, borders, toiles—all beautifully executed for the staunch traditionalist.
circle 212 on reader service card

J. JOSEPHSON: Stripes, textures, or bold patterns swirling across the background—some in pearlescent colorations. Prints have matching fabrics.
circle 213 on reader service card

JUDSCOTT: Prints are on mottled Fortuny-like grounds, including damasks. More starkly modern are singular geometrics of mysterious dimension. There is a plaid, and a polka-dotted stripe.
circle 214 on reader service card

KIRK-BRUMMEL: The non-conformist running ahead of the



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circle 66 on reader service card

galaxy returns nostalgically to the waning 30's for inspiration. The result, "Atlantis" art moderne geometric in pale chiffon-colors of gray, pink, and blue; and "Visconti," a cheerful little floral of flower heads softened with diagonal stripes of scallops. Jay Steffee added "Steffee Stripes" to his collection (March issue). But the color news here is the new ground—copper.

circle 215 on reader service card

W.H.S. LLOYD: *Just Marvelous* Volume 1 has 76 pages of hand-printed vinyl wallpapers with related stripes, plaids, or florals on polished or patent "wet" vinyls, or metallics. All are washable, and stain resistant.

circle 216 on reader service card

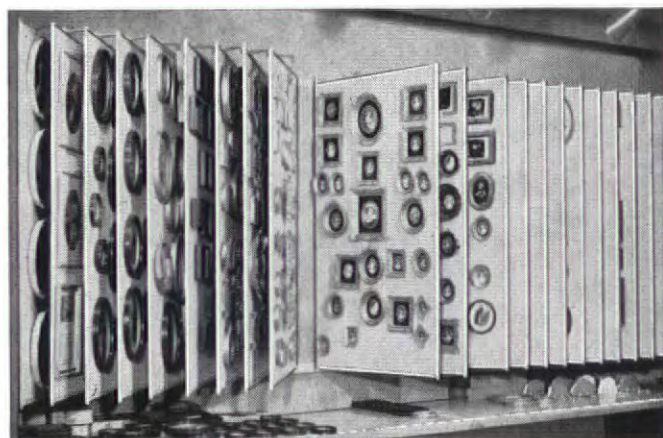
KARL MANN: *Book Six*, a further collaboration with the Jack Larsen Design Studio, incorporates a few match-mates for Larsen's *Irish Awakening* collection. One in particular, "Links," repeats a strong Celtic symbol. Other patterns include geometrics, and one of the most delineated beautifully drawn of the sophisticated florals, "Dandelion."

circle 217 on reader service card

MANUSCREENS: For traditionalists there is a "Tapestry" series—"Tapestry Brocade," "Tapestry Damask," "Tapestry Floral," "Tapestry Scroll." All are in deep bronzy tones. There is also a collection of geometrics, a tartan and a benign lion, "Pussycat." More of the sandy textures over foil include a number of geometrics.

circle 218 on reader service card

PAGEANT: "Thai Dye" an effective non-directional refracted pattern emulating the cotton tie-dye variety. This is soft colors of blues, or blues and pinks over foils, or paper. Eddying water and "Waterlilies" lend motions to another



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design. Geometrics, and a super-graphic "Alphabet."
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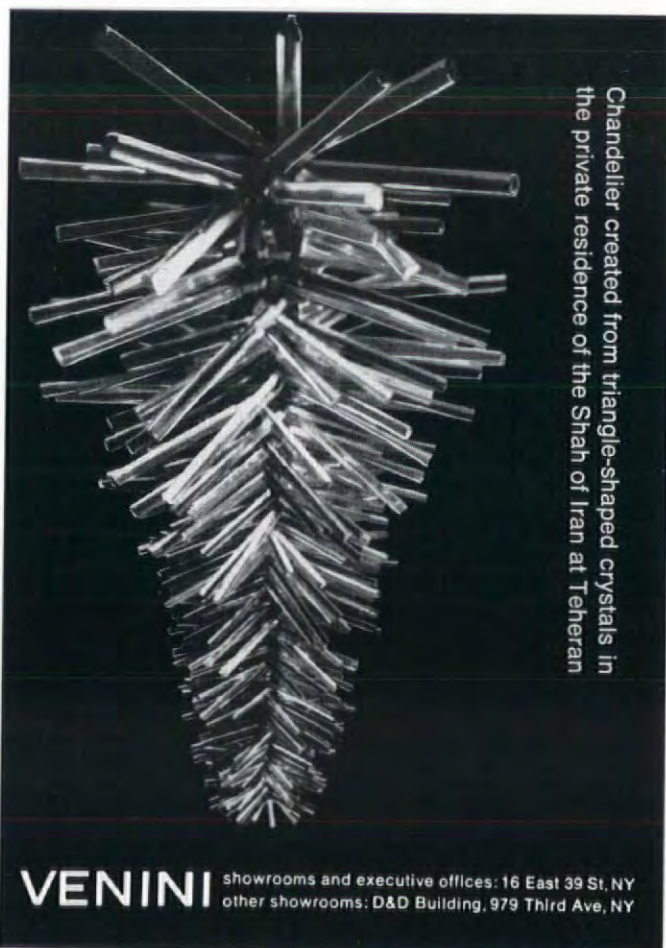
PEACOCK: Here the floral is treated with great restraint and fine arrangement. Drawing is defined and the colors clear and fresh.
circle 220 on reader service card

PENA CORTEX: Artist Pena has created a whole new thing in wallpaper—a two dimensional *papier maché* overlay of cut-out designs artfully worked into a ground paper. When the paper is dry, color is added, then brushed off to leave shadings around the pattern outline. Designs include wooden planks, board and battens, Mardi gras-like flowers, or geometrics. All are shown by appointment only. Call New York 212-691-0146.
circle 221 on reader service card

PIPPIN: Here, a Persian tear-drop encloses many flower faces; "Sea Horses" float in vertical stripe formation; a single flower has meaning; and a "Zig Zag" stands out loud and clear in black on white.
circle 222 on reader service card

JAMES SEEMAN: Two full collections: First, *Intaglio Vinyls*—strippable, fabric-backed vinyls with grounds of moiré, silk, plain. Some are flocks, particularly for those more formal damasks and brocade-like patterns. Other patterns include vibrant stripes, florals, geometrics, and a gingham. The second, *Outasight*, more timely, swings with animals, hearts in neon-like colors, pop flowers, and geometrics on foils and "wet" grounds.
circle 223 on reader service card

STOCKWELL EAST: The new wing of Stockwell (West) is



Chandelier created from triangle-shaped crystals in the private residence of the Shah of Iran at Teheran

VENINI showrooms and executive offices: 16 East 39 St, NY
other showrooms: D&D Building, 979 Third Ave, NY

circle 70 on reader service card

developing a *Designers Series*. One of the first stars in the galaxy to come is T. Miles Gray AID, whose first "Anthemion," is just off the screen tables. A delight in geometry, the pattern is printed over foil which shines through in disciplined areas to appear as mirrors à la Indian cotton manner. Regular stock—witty lively—includes calicos, geometrics, a patchwork, florals, but more eye-popping is a super graphic stripe, "Ziggurat Stripe". Actually it comes in two parts—a plain very wide stripe and a bent (double knee-bend) step up of the stripe—both can be railroaded, and/or used individually.

circle 224 on reader service card

THIBAUT: *American Colonial* Volume V, a traditional collection which, according to designer Fred B. Kazenwald, and stylist Hank Kugler, is based on the "tradition and culture of our forefathers and adapted to today's demands." Included are lattices, florals, damasks, crewel-type patterns—all with related borders, fabrics, and textured plain grounds. A few are presented in mural form. All are vinyl-coated and washable with soap and water.

circle 225 on reader service card

TIMBERTONE: Alive with animals, plaids, geometrics, florals, and a flame stitch in spirited colors. There are a number of new patterns in the sand-textured foils—abstracts, stripes. A new ground—"crushed silver" Mylar.

circle 226 on reader service card

UNITED-DESOTO: Washable-strippables all, with patterns of Japanese Kabuki dancers, Roman ruins, stallions, owls. Flocks are over florals and stripes, both arranged to be used individually, or together with one (stripes perhaps) for use on side walls.

circle 227 on reader service card

(Continued)

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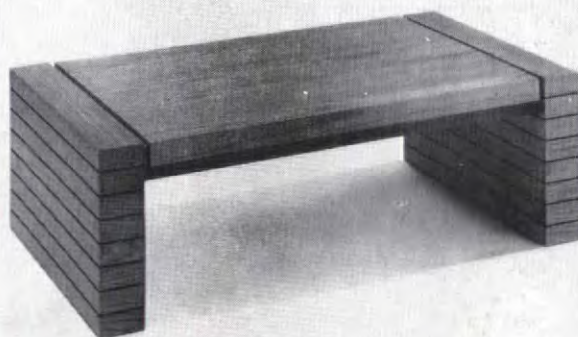


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123

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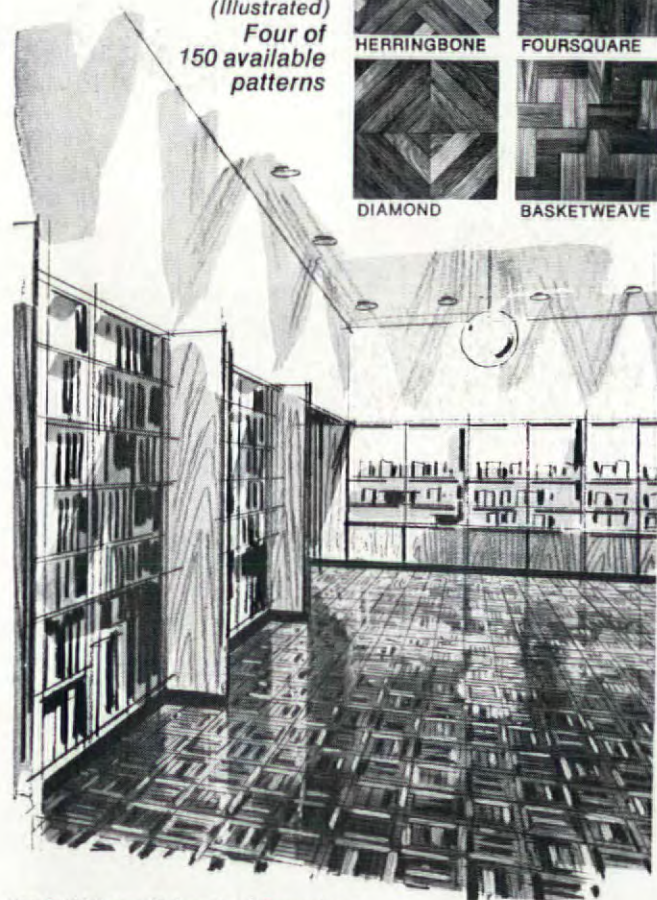
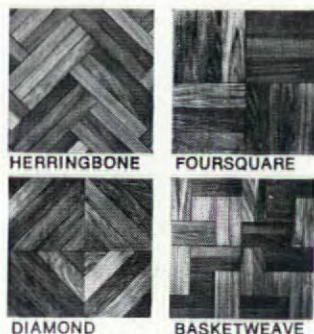
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107

VAN LUIT: A totally new venture into the shiny foil with abstract patterns in heavenly colors. The pigment-like paint application is textured—a "foil" against the sheen of the foil. Star-guided names are "Illusion," or "Elements," etc. circle 228 on reader service card

VICE VERSA: The curlicue designs of England's youthful fashion fabric designer Zandra Rhodes evince a love for the forms of wriggly worms, snails, pinwheels, cherries, and flowers.

circle 229 on reader service card

WALDEN: This collection created by Provincetown Printers breathes the nostalgia of country gardens, and the florals are recreations of the art of the *genre à la* 18th-century Chinese, Indian, early American, Japanese, Scandinavian, Mexican, or French.

circle 230 on reader service card

WALL TRENDS: Shortly we will see a large collection of *Stylon X* handprints on vinyl-impregnated wall-fabrics, plus a few foils and flocks. Some patterns will have matching fabrics. Also a second collection, *Scene-O-Rama* will feature dimension-stretching French floral scenics. Although in three panels each, the panels are complete and can be used singly. For spice there are stripes for custom coloring, and a few new florals.

circle 231 on reader service card

JAMES WARE: Soft, lovely pale colors over shiny grounds are featured on several patterns. Black and white are on others. Patterns include geometrics, palm trees, waterlilies, lacy flowers, patchworks, and one wood-block print "Nor-

(Continued on page 128)

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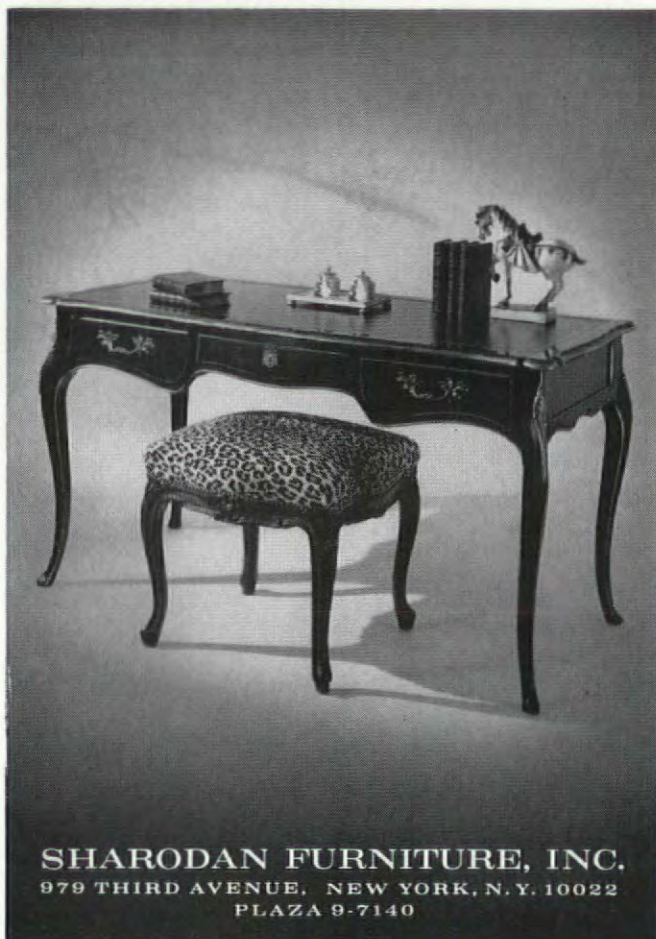
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At the New York Furniture Exhibit in New York, Park Avenue South at 32nd Street, one will find a discriminating collection of furniture that encompasses a fine variety of period pieces and upholstered seating as well as a contemporary group of glass tables on metal bases from Milmode. While Globe Furniture has dropped its case goods, the Savant Collection is on display with upholstered love seats, occasional upholstered pieces, and cocktail tables. Hickory and Jamestown Lounge are also represented, as is Virginia Galleries



which makes this mahogany Mount Vernon sideboard with door and drawer fronts of inlaid mahogany veneers. It measures 66" wide, 25" deep, and 38½" high.

The Lee-Smyth Inc. label seen throughout the showroom is from a furniture firm founded in 1937 and run by James T. Smyth who, with his son James Smyth, Jr., purchased the New York Furniture Exhibit almost a year ago.

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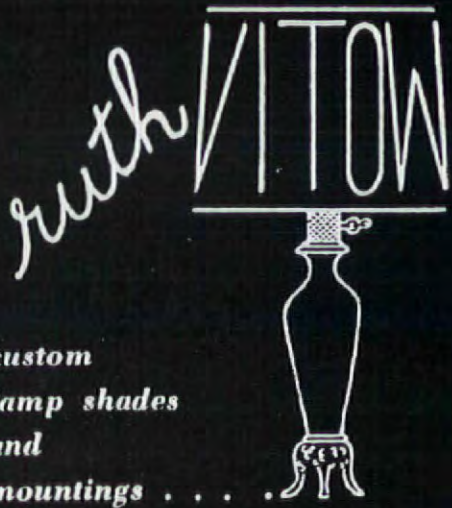
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A. H. Stiehl adds Contract Department

Those concerned with the design and furnishings of commercial, institutional, and public installations will be delighted to know that the A. H. Stiehl Furniture Company (in New York City and Norwalk, Conn.) has added a Contract Department. The new division is headed by Daniel J. Murphy, for many years an executive with J. L. Metz Furniture Company, manufacturers of Hammond, Indiana.

And, should you not have been around the Stiehl Decorative Center recently—at 28 West 20th Street in Manhattan—you'll find that a lot has been going on. In addition to the famed Phyllis Morris Originals of decorative art, accessories, and paintings by world-famous artists which now have their showroom at Stiehl's, many floors of the New York building have been refurbished. It all contributes to enhancing the great variety of furniture gathered here, and also making the time-honored classics look refreshingly new.

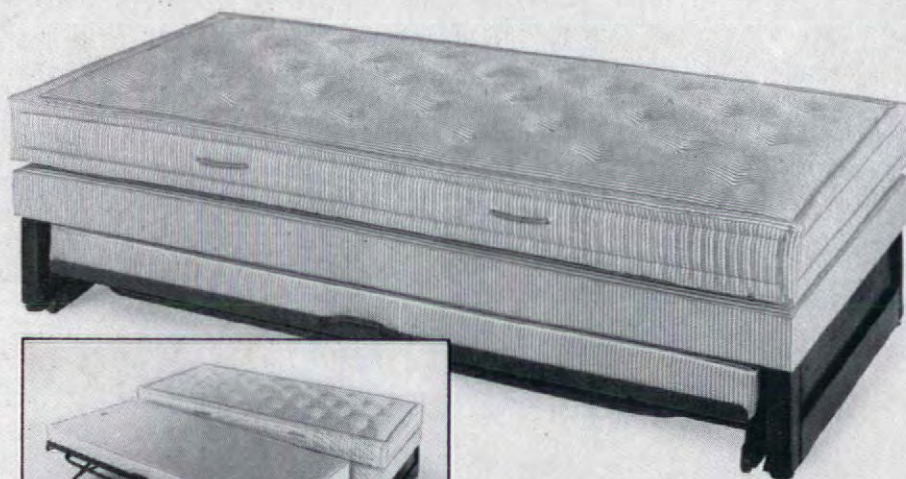
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Wider width in movable louvers

U.S. Shutters, Inc., custom creators of a variety of shutters and decorative panels, is now showing off its newest development—wide slat movable louvers (horizontal or vertical) suitable for doors, floor-to-ceiling panels, or for windows. They can be installed hinged, to accordion, or to by-pass on track, and they can be ordered unfinished or in any color or stain. The wide blade is 2½-inches but smaller ones are in stock or special sizes can be made. The company points out that its manufacturing secret will keep louvers opened as adjusted, without any tendency to slide shut. Woods used are pine or a variety of hardwoods. Call for an appointment to see them in the New York City showroom at 420 West 45th Street.

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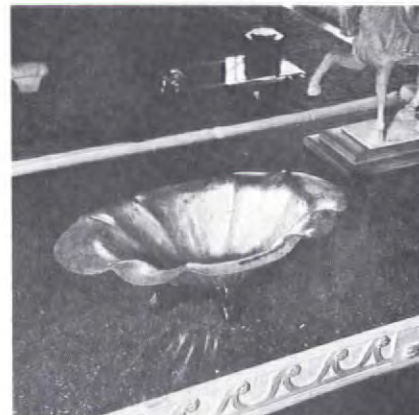
McGuire Redwood



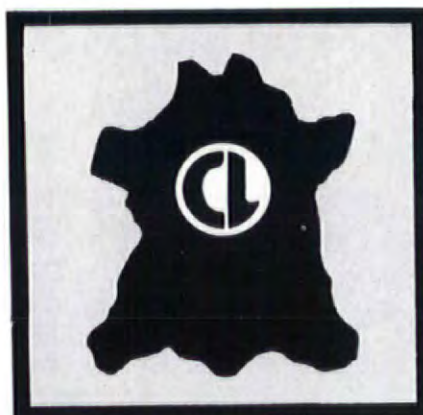
Dean Trimble Imports, Inc.



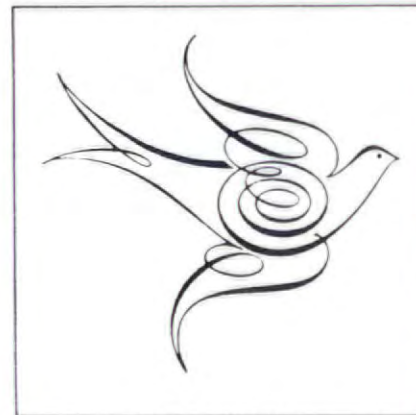
McGuire Round Oak



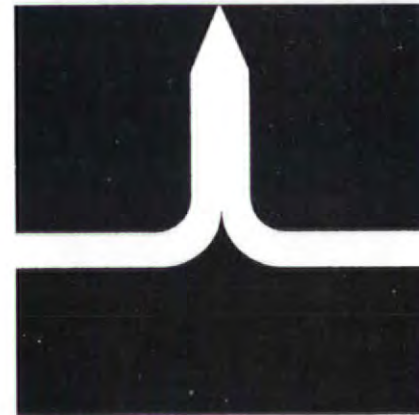
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Casual Furniture's many categories

Time and steps can be saved by a single visit to the spacious showroom of the Casual Furniture Mart at 1 Park Avenue in New York where one can decide on the spot whether to choose wrought iron or rattan—for both are fully represented here. Wrought iron by Gallo Originals and rattan from Hurricane International are but two of the well-known lines. Joseph Arkus, president of Casual, points out that casual furniture covers many different categories. Other groups include an extensive collection of dining and occasional chairs of mirror-polished chrome, and a wide choice of Parsons tables, displayed here with period chairs grouped around those used for dining—a pleasing contrast of line and design.

Along with other better known lines represented are exclusive imports selected by Mr. Arkus at recent European furniture fairs—such as a clear acrylic office desk with built-in light and matching chair, a rawhide and wood chair for lounging, another with leather laced to a frame of mirror-polished chrome, white-painted wood chairs with natural caning, and a trundle bed of steel tubing that is light in weight. And just received from Italy are steel chairs in delicate bamboo patterns.

circle 263 on reader service card

See-through ice bucket

Millicent Zahn, who runs a shop known as Pencentrics at Birchwood Lane in Kings Point, New York, carries a handsome ice bucket of smoke and clear Plexiglas resting on a solid base. The expensive look is matched by a price tag of \$90 retail. Companion pieces, also in matching Plexiglas combinations, include a waste basket (\$55 retail), and a set of coasters for \$22 retail. The latter two items are also made in white opaque and black opaque.

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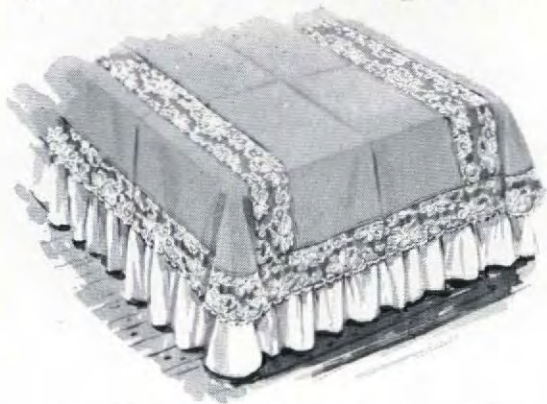
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An antiques marketplace of many shops on 53rd Street

The Antiques Center of America has opened at 415 East 53rd Street in New York, former quarters of the National Design Center. Here, in a 20,000-square-foot area, there is ample space for choice collections of some 110 dealers. No admission is charged, and since the doors opened there have been from 300 to 500 persons a day pouring through.

For the opening, settings of Portuguese period furniture and pieces from the collection of Alcoforado International Galleries were featured, which included this palace bed from the Philipian period (1580-1640), with bedspread of Florentine damask made in Portugal about 1730. At the foot of the bed is a treasury chest in which the nobility transported their gold; the chair against the demi-tiled wall has its original tooled leather with family crest.



Elsewhere in The Antiques Center one can find music boxes (a living room). Rita Ford, Inc. has more music boxes as well from the collection of Duane Roth (whose shop is set up as a nickelodeon; George Schwartz Ltd. carries Remington bronzes; the shops of Gladys Koch and Carol Ferranti specialize in art nouveau and art deco; and antiques from the 18th and 19th centuries (from furniture to lanterns) are at Golden Alligator East (the other shop is at Woburn Abbey in England). Rare books, French Cameo glass, American coin silver—in fact almost anything old is represented at the Center, or should turn up eventually, as antique hunters well know.

Founder and director of The Antiques Center of America is Norman Crider whose show business know-how is evident in the running of the Center and its activities. Guest exhibitors, lectures, and concerts are planned. Mr. Crider has been a champion baton twirler, ice skater, and dancer. His collections of ballet memorabilia and other theatrical treasures (including costumes, posters, prints, porcelains, and books) are now gathered together at the Center.

This permanent antiques show is open Tuesday through Saturday from 10:30 a.m. to 5:30 p.m., and on Thursday to 9 p.m.

circle 265 on reader service card

Elder craftsmen produce youthful objects

A 1970 preview of delightful Christmas decorations was held in June at the Showcase Shop of The Elder Craftsmen Inc., 850 Lexington Avenue, New York. This non-profit organization, founded in 1955 by what is now The Community Council of Greater New York, has opened new vistas for the elderly by giving them an outlet for their handiwork, or teaching them arts and crafts which meet current tastes and competitive retail standards. Prices range from less than a dollar to more than a hundred, and 65% of the selling price goes to the craftsman. The remainder does not even cover the cost of operating the shop, and the aid of volunteers is heavily relied on.

In addition to the Christmas decorations (many made with fabric samples donated by trade firms), gifts range from items for the home to others for women, men, children, and

infants. Among items currently seen in the shop are varicolored, washable cotton rugs woven to order, découpage hurricane shade lamps, leather desk accessories, miniature furniture, and near-weightless lap robes of softly and loosely knitted mohair in colorful patchwork patterns. Batik panels may be ordered by the yard. Monogramming, hand-hemming, and antique repairing are also done to order.



The owl, shown in a drawing above, is one of the charming and humorous pieces of sculpture by Norman Kendy, executed in copper and wire. The artist was a business executive until a serious illness forced his retirement. Having studied at the New School and the Brooklyn Museum, he then turned to his art and after a long convalescence now works enthusiastically and productively at his hobby.

Many interior designers and others in the trade contribute not only materials but their interest and time to The Elder Craftsmen organization. Among those serving on the Craft Advisory Panel are Henry Dreyfuss, Melanie Kahane, William Katzenbach, Jack Lenor Larsen, Paul J. Smith, Russell Wright, and Edward J. Wormley.

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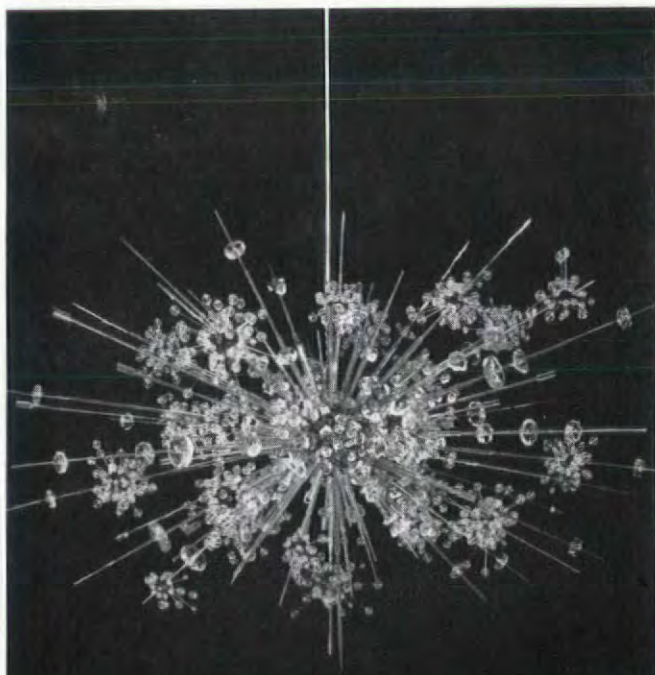
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R & G Affiliates expands

After a long stint of filling large orders from small quarters, R & G Affiliates at 205 Lexington Avenue in New York is moving up to take over the entire 10th floor in the same building. As always, this is the source for furniture, partitioning, shelving, etc. from leading manufacturers—among them Stow/Davis, Jens Risom, All-Steel.

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Grass that never grows

Grass Design Corporation at 71 West 23rd Street in New York can show you the greenest lawn of all—and it's all make-believe. This company is the source for *Perma-Grass*, the grass-like squares that are installed by hidden *Perma-Clips*. Instant lawns can now appear anywhere—around pools, on rooftops, in store windows, to fill bare spots on the links, to cover play areas. Literature from Grass Design Corporation details all the advantages of this verdant man-made product.

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Play time at the Hallmark Gallery

Visitors to the Hallmark Gallery at Fifth Avenue and 56th Street in New York can take part in the current "Fun and Games" exhibition... by playing skittles, tossing quoits, mastering puzzles, etc. Many will become nostalgic over games of the past from the Collection of Parker Brothers, while the younger generation will dig such games as "Group Therapy," and "Tiny Tim's Beautiful World." The exhibit also traces, with explanatory text, board games that are thousands of years old.

Once again David L. Strout, Hallmark Gallery director, and his design staff have produced an imaginatively staged exhibit. Among other donors of materials are the Museum of the City of New York, the Cooper-Hewitt Museum, the Museum of the American Indian Heye Foundation, and Herbert Siegel. "Fun and Games" will run through September 24th, Monday through Friday, and also on Saturday after September 7th.

Outlets for American crafts listed in directory

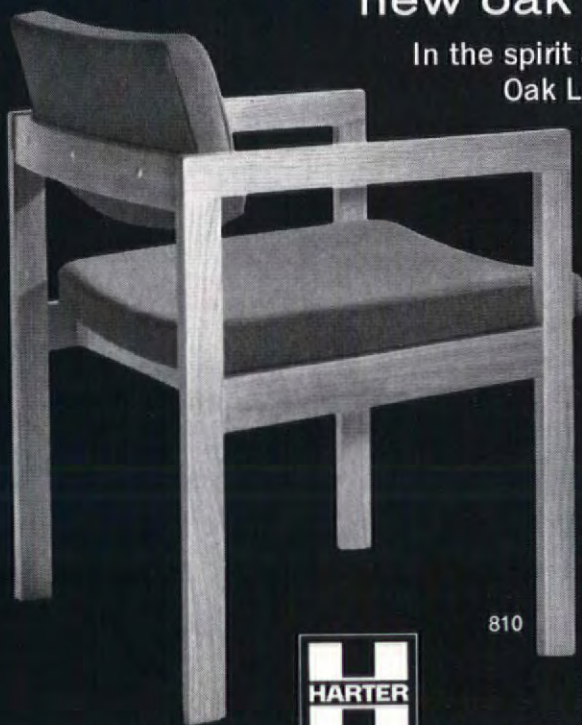
The Research and Education Department of the American Crafts Council at 29 West 53rd Street in New York City (Zip 10019) has announced the publication of the second edition of "Craft Shops/Galleries U.S.A.," a 62-page booklet covering 500 shops and galleries in 48 states where American crafts are sold. Included are the address of each outlet, a listing of the crafts media handled, notes on which shops schedule regular exhibitions, and names of those which would welcome having craftsmen contact them.

For those interested in the work of contemporary American craftsmen, the booklet provides residents of any area with information about crafts available locally, and affords professional craftsmen potential sources for marketing their work. For persons interested in seeing and owning examples of contemporary American handcrafted objects, from production dinnerware to jewelry to one-of-a-kind sculptures of ceramic or woven fabric, Craft Shops/Galleries U.S.A. is an essential guide. Copies at \$2.00 each may be obtained at the New York headquarters of the Council, or by writing to their Publications Department enclosing an additional 25¢ to cover postage.

The Research and Education Department of the American Crafts Council is a center for information and educational services on the crafts and is a unique repository of biographical and pictorial information on 20th-century American craftsmen. The department also publishes an annual Directory of Craft Courses available by mail for \$1.00 plus local tax.

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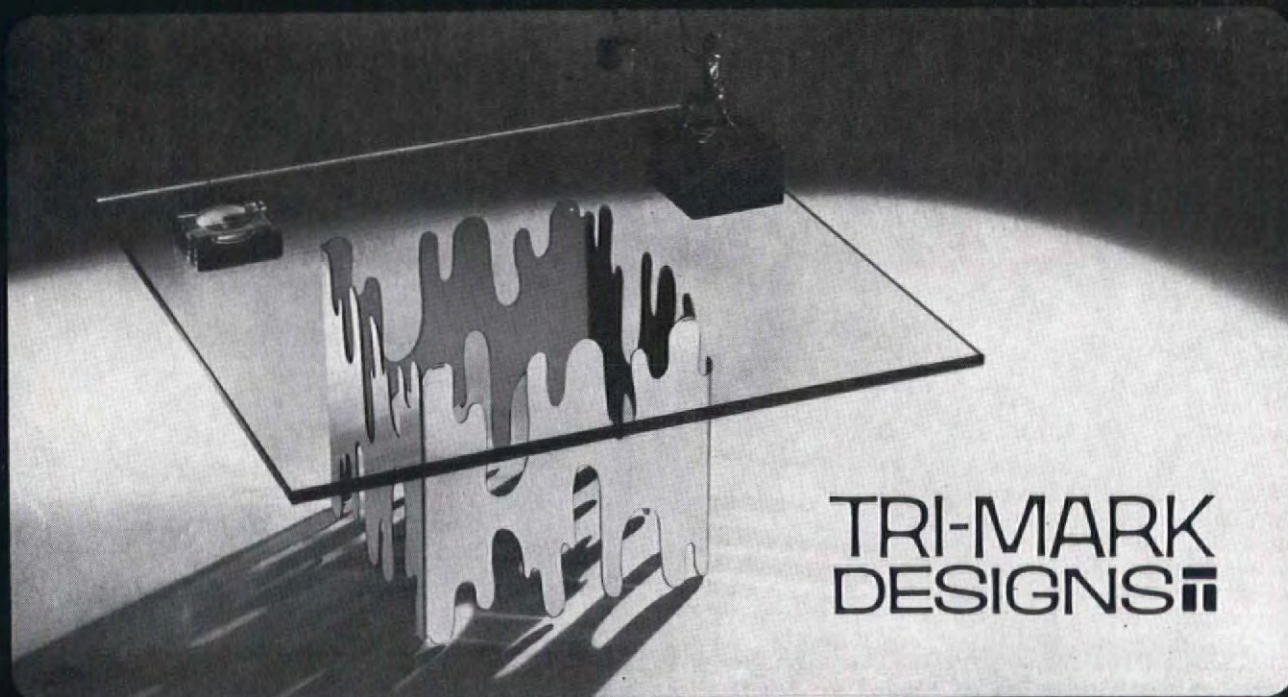


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Wallpapers

(Continued from page 124)

wood" with illustrations of rabbits, or swans, or other lovely little furry things. After vacation, there will be a small group of medium-scaled geometrics designed by Hasi Hester of California.

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WOODSON: Strange abstractions or pattern refractions prevail through a whole series of piquant papers—some are pebbly such as "Petrushka" with its rounded forms broken into a crazy-quilt formation. Others are geometrics or florals but there is a strong tidal motion to each—either horizontal or vertical.

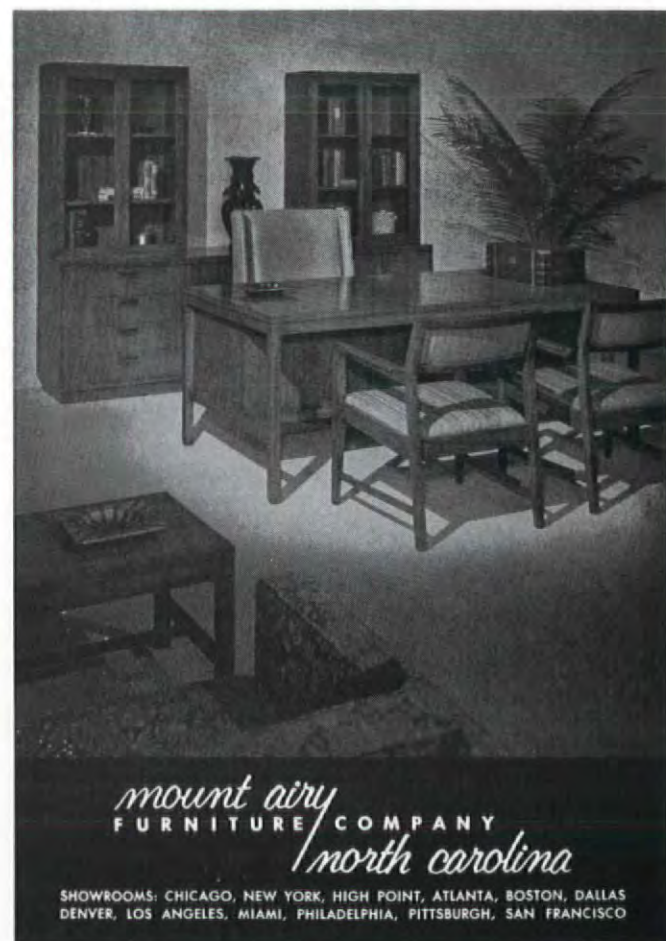
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WINFIELD: Volume 10 paper-backed vinyls titled *Multiples* are mainly stripes. Some have undulating water-color-like blurry edges, or are positively convoluted with many a twisting turn. Other stripes have brocade-like formal patterns divided with straight-edge stripes. More patterns include abstracts, a tile pattern, and one subtle stylization of a damask.

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Correction on Cavrok installation

The Trolley Barn coffee shop, shown on page 129 of the June 1970 issue of *INTERIORS*, one of the five-part American Stock Exchange Restaurant facilities published, credited the brick walls to "Kavroc." The correct spelling of this product is *Cavrok* and it is distributed exclusively in the northeast area by Plywood International Corporation, 160 Centre Street, Brooklyn, New York, who supplied the Cavrock used in the Trolley Barn installation.



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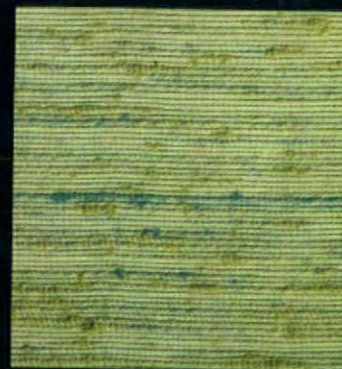
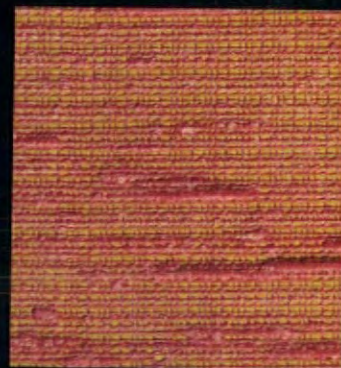
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