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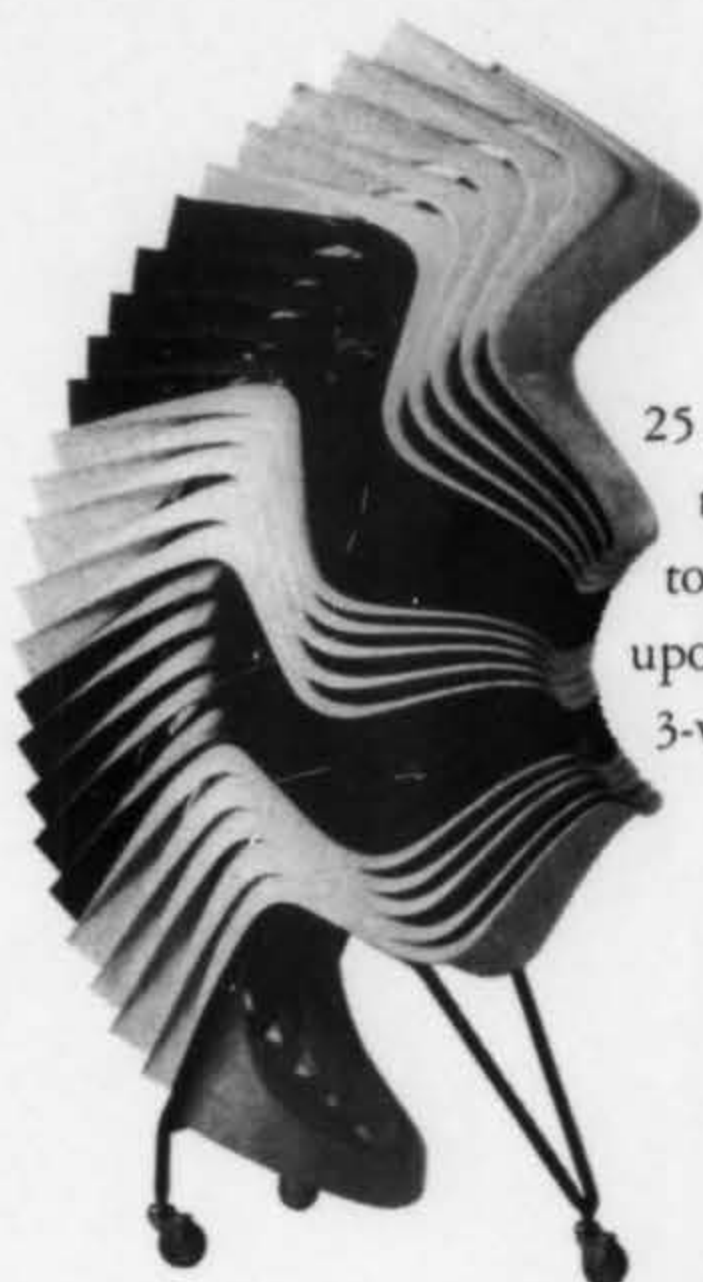
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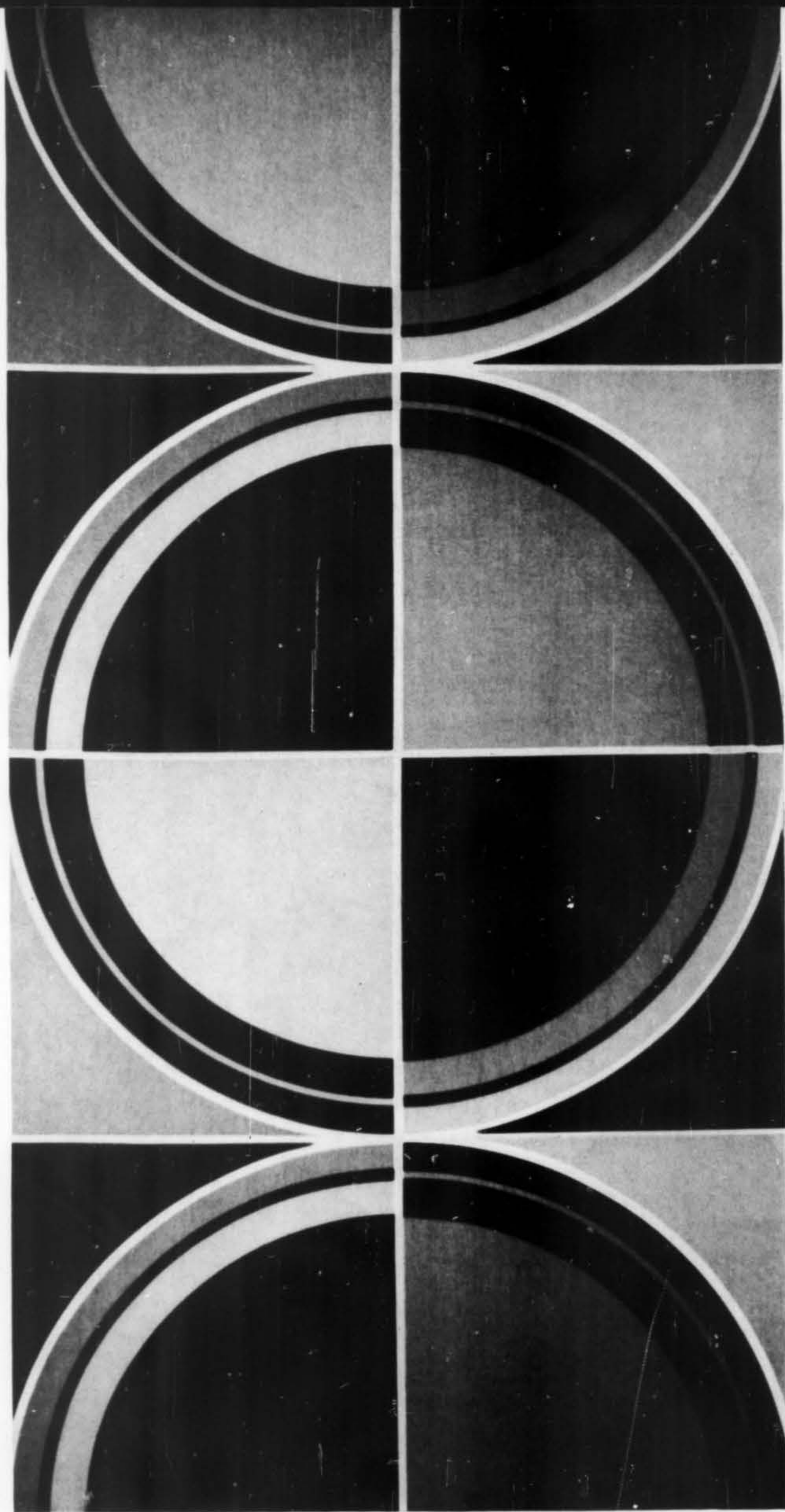
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Charles E. Whitney

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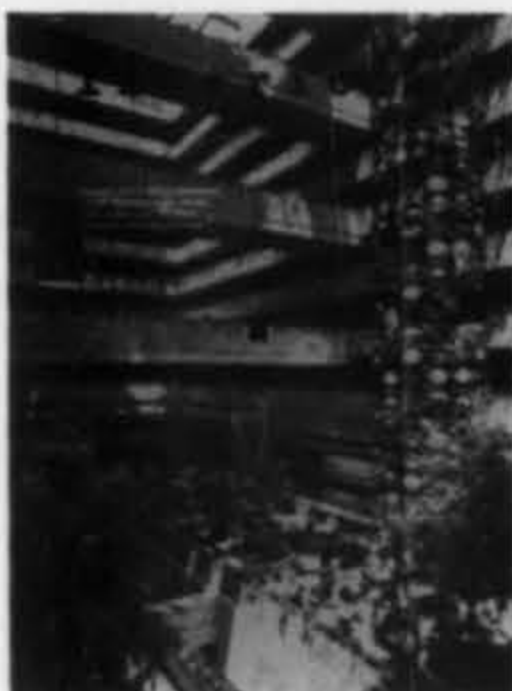
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A glimpse of the garden terrace cafe and the colorful verticality of the lighting in the atrium of the Regency Hyatt House—O'Hare in Chicago (pages 71-82). Photograph by Alexandre Georges.

NEXT MONTH

ATLANTA (AND ATLANTA'S DECORATIVE CENTER) REVISITED, reporting on design in the U. S. city which felt the recession last and is shaking it off first . . . OFFICES AND BANKS, including John Portman's latest headquarters in his latest building in Atlanta . . . Space Design Group's punchy remodeling of NEWSWEEK's executive floor . . . Charles Kratka's circles-in-a-square bank in Newport Beach, California . . . Jack Lowery's wood-warmed transformation of a nondescript and obsolete branch bank . . . Duffy Inc.'s circle-focussed offices in a fan-shaped Stamford building . . . OFFICE LANDSCAPE SYSTEMS, PART II . . . THE RESOURCES COUNCIL'S OCTOBER PREVIEW WEEK . . . HARD SURFACE AND RESILIENT FLOORING . . . NEWS . . . MARKET . . .



NEWS

ON RETURNING FROM TOM LEE'S FUNERAL



Tom Lee, 1954

rawlings



Tom Lee, 1971

james hamilton

Tom Lee—Thomas Bailey Lee—died on July 14th at Greenwich Hospital of injuries sustained in an auto accident near his Greenwich, Connecticut home ten days earlier. At the age of 61 he was into the 42nd year of a career which, despite its formidable length, was at its peak when he died—a career which encompassed much of the history of what we now call the profession of interior design.

For Tom Lee, basically an artist who painted, drew, and sculpted from childhood, fulfilled his talents in a broad variety of professional guises and contexts—as a retail store, display, and museum exhibition designer, as a theater set designer, as an interior and industrial designer, as a hotel specialist, as a total corporate designer, as an environmentalist. He played a pioneer role in his field, though not as an advocate of any school of design but simply as a gifted yet unassuming professional who met the needs of his clients in a changing world. Landing his first position at the age of 19 at Macy's newly opened design studio (in 1929 when the stock market crash was letting loose the avalanche of the Great Depression), he immediately showed the wit, resourcefulness, elegance, and tenacious, show-must-go-on professionalism which were destined to keep him at the center of the in-

teriors action in good times and bad through more than four decades of rapidly changing tastes.

A peripatetic diplomatic-corps childhood may have fostered his adaptability. Born in Costa Rica to the American Consul Samuel Todd Lee and Emily Parker Lee (of Vermont), he spent his childhood mostly in Brazil, Portugal, and England, returning to the States to study at the Traphagen School and the National Academy.

His performance at Macy's won him a commission to design a store in Sydney, Australia, after which he joined Bonwit Teller's as display director, creating windows whose imaginativeness and humor established him as a pioneer in the display field.

The theater was his next preoccupation; during this phase he designed the sets and costumes for such glittering musicals as *Louisiana Purchase* and for Lincoln Kirstein's American Ballet Company productions.

In World War II he was commissioned an Air Force lieutenant, served overseas in the OSS counter-intelligence, and retired with the rank of major, founding his own firm, Tom Lee Ltd., on his return to civilian life.

His leading clients in the forties and fifties were major museums, the trade fair arms of the Government, and prestigious cosmetic and couture houses. He designed exhibi-

tions for the Metropolitan Museum, the Smithsonian Institution, the Brussels World Fair, and the Moscow Trade Fair, and provided total design service—salons, factories, showrooms, packaging—for Elizabeth Arden, Helena Rubinstein, Coco Chanel.

Though Tom Lee's practice gradually took on larger dimensions as he moved into hotel work, his sense of fantasy, resourcefulness, and his facility in the rapid improvisation of theatrical effects, kept him at the summit of a very specialized field of design—the creation of decor for celebrations. In the late forties and early fifties, when the American Institute of Decorators (now American Institute of Interior Designers) still had resource exhibitions at its national conferences, his ability to pull together fresh and varied displays on short notice made him one of AID's favorite designers of temporary exhibits. Later he designed ambitious pageants: the Torch Light Parade for the Fifth Avenue Association's Golden Jubilee in 1957; Lever House's Christmas Merry-Go-Round. Not all his work dwelt on nostalgia, however. The Bigi Shop in black and white, which he designed in 1966 during his years as display director of Bergdorf Goodman, was the first and best of the "with-it" boutiques, a punchy foray into decor via graphics.

In the last decade his name became identified with a continuing center-city project in Toronto—the Queen Street complex of hotels, shops, arcades, and restaurants—as well as with a series of major hotels in many parts of the world. These included hotels pungent with design effects far removed from the neat, authentic traditionalism of Colonial Williamsburg's first Motor Lodge, the hotel job which gave him entree into the hotel field: there were the exotic Shah of Iran's Teheran Hilton, the President Hotel in Johannesburg, the new Hilton in Rye (N.Y.), the new Inn on the Park in London, and the new Park Lane Hotel here on Central Park South.

But is a human life the sum of the ups and downs of a career—even the triumphs of a career? The verifiable concrete facts—the pedigrees, academic degrees, can completely miss the reality. For a start it may be to the point to bear in mind what the many people from our field who crowded the pews at Tom Lee's funeral already know: that he is survived by a widow, Sarah Tomerlin Lee, with whom he lived happily for many years; that they brought up two sons; that she simultaneously pursued a distinguished career of her own. The two sons are Todd Granville Lee, an architect, and Charles Tomerlin Lee, a senior at Harvard; two brothers and two grandchildren also survive Tom Lee.

In the end one learns that the truth is not necessarily tangible. The most relevant truths we heard about Tom Lee today, July 19th, as his friends paid their last respects to him in Christ Church, were contained in the eulogy delivered by one of the few people at the funeral who has no connection at all with this field—Frank Manheim, an old friend of the family. Frank Manheim chose to ignore Tom Lee, interior and industrial designer, to dwell on Tom Lee the human being.

"It isn't enough to say merely that Tom Lee was a good husband and that he was a good father. It was

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NEWS

continued from page 6

the very special nature of his goodness as a husband and father that has to be understood—the rare, sweet kind of goodness unique to him. It made him happy to be kind. And he was happy. He was the happiest of men. . . .

"When I say that he achieved enormous success I am not referring to his career. Tom Lee achieved success in living his life—he lived an un-

usually successful life—because of his intelligence, perhaps, but fundamentally, I think, because of his great good will and charity."

"Tom Lee would certainly object at my going on the way I have. He would object that I am trying to make him out a perfect paragon. But that is exactly my point: Tom Lee was a paragon."

So he was. To the extent

of not appearing to be one. Which may explain why he was so much liked and so little envied in spite of the glamorous milieu in which he practiced, and in spite of his distinguished good looks.

Thus, in the end, it was Frank Manheim's recitation of intangibles that have evoked the image of the eminent designer who never hesitated to elbow aside his dignity with

impish gestures and conspiratorial grins of pleasure when he greeted his friends—the eminent designer who was more ready to joke about the pretensions of designers than to pontificate about design; and who was never too busy to be kind. It may be his career which occasions this salute, but it is the man—the kind and gentle man—whom we shall miss.—O.G.

PEOPLE

John D. Entenza is retiring as director of the Graham Foundation for Advanced Studies in the Fine Arts of Chicago as of September 1, a position he has held since 1960. Mr. Entenza, in his 11 years with the Foundation, has directed its participation in extensive programs with leading American institutions including Yale University, the University of Illinois at Urbana, the University of California, the Smithsonian Institution, the International Design Conference, and the University of Chicago. The Foundation has also made significant initiating grants in support of exhibitions, seminars, and television programs, and it has been wholly or partially responsible for the publication of numerous books relating to architecture, its practice and its history. It has established student funds, supported doctoral programs, and worked at all levels of the architectural and design professions.

Robert Malone, designer, painter, sculptor, editor, teacher, was appointed dean of the Pratt Institute School of Art and Design to replace acting dean Ralph Wickiser. Malone, a graduate of Wesleyan University and Yale, has been a principal in The Connecticut Design Collaborative for the past three years. He was editor of *Industrial Design* (INTERIORS' sister publication) from 1961 to 1964, and has taught at Parsons and Pratt.

Mrs. John V. Lindsay has accepted the honorary chairmanship of the New York chapter of the Venice Committee of the International Fund for Monuments. The Venice Committee, which has chapters in major U. S. cities, is primarily concerned with saving the art and architecture of Venice which is in immediate danger. Other members of the committee include Charles M. Grace, chairman of the International Fund

for Monuments, Inc., L. Bancel LaFarge, and Professor James Grote Van Derpool.

Louis M. S. Beal, executive vice president of ISD Incorporated of New York and Chicago, was presented Rhode Island School of Design's coveted Alumni Award for "his distinguished contribution to the visual arts, and his unselfish devotion to the college as an alumnus." Beal, a 1952 graduate in interior design, has since served the college as a trustee and as chairman of the annual fund. He is currently a member of the development committee and the architectural visiting committee.

Interior designer Vern Currie, AID, has joined Delta Design Associates in Fort Lauderdale, Florida, as managing director. Also joining Delta as senior design consultant is John Ullmann, Jr., AID. Both Ullmann and Currie will direct all of the firm's commercial projects.

Margaret Gordon Dana, AID, was named Supervisor of Interior Design Training and Communication for Armstrong Cork Company. In her new position, Mrs. Dana will develop and centrally administer decoration training programs for use by such Armstrong customers as specialty flooring stores, Thomsville furniture outlets, and mobile/modular home producers. At the same time Louisa K. Cowan, AID, was named Supervisor of Room Design for the Armstrong Bureau of Interior Design.

Barry David Berger was appointed director of industrial design for Hain Dillon Macdonald, international marketing, design, and communications consultant with offices in New York, Cincinnati, London, and Brussels. Berger graduated from Pratt Institute with a Bachelor of Industrial Design degree and was a Fulbright Scholar in Milan studying product and furniture design

with architects Joe C. Colombo and Gianfranco Frattini. His work, independently and with William Lansing Plumb and George Nelson, has been published in many magazines including INTERIORS. Berger's responsibilities with Hain Dillon Macdonald will be to direct the product, furniture, and exhibit design services of the firm.

Architect-designer George Nelson is the only American on France's new Board of Industrial Design and was recently in Paris to attend initial meetings of the 45-man group. The Board was created by the French Ministry of Industrial and Scientific Development to propose measures by which the Ministry can encourage design efforts to enhance economic growth and environmental quality, among other things. Members represent French industry, communications, design and architecture.

Ronald C. Budny, NSID, of Alderman Studios Inc. in High Point, North Carolina, has been elected president of the Southeast Chapter of the National Society of Interior Designers. He is currently a member of the NSID National Board of Directors, and has completed a two-year term on the Regional Board.

Betty Blaisdell Berry was appointed executive director of the Industrial Designers Society of America. Mrs. Berry served previously as the executive director of the Industrial Designers Institute, one of the three original organizations which later merged to form IDSA. The IDSA offices are at 60 West 55 Street, N. Y.

Lewis Butler has joined the staff of Nicholson and Wilson Associates Inc., New York and Chicago planning and design firm, as director of design. Butler was with the Knoll Planning Unit for 20 years.

Ray Chocholek, AIA, Jay Hoen-dervoogt, AIA, and Paul C.

Jones, announced the formation of The Inter-Plan Partnership, "a comprehensive architectural firm," with offices at the Fisher Building, 343 S. Dearborn, Chicago, and the Village Courtyard, 8101 West 123 Street, Palos Park, Illinois.

Morton Gerard was appointed a vice president of Saphier, Lerner, Schindler (division of Litton Industries). He has been with SLS since 1962 and, prior to his current promotion, he held the position of Supervisor of Project Directors for the New York headquarters and branch offices in St. Louis and Boston. . . . Joel Rudick was named general manager of the San Francisco office of SLS. He has been associated with SLS' New York office for the past four years.

Bill N. Lacy, AIA, vice president of Omniplan, Inc. of Dallas, and former dean of architecture at the University of Tennessee, was named Director of Architecture and Environmental Arts Programs of the National Endowment for the Arts.

Paul M. LoRocco, Wendell Harter, and Richard Casler, were named associates of Robert Young Associates, Inc., Dallas-based retail planners and architects. Among current projects on the drawing boards are Woodward and Lothrop in Montgomery Mall, Maryland; The William Hengerer Company in Buffalo; and Sanger-Harris Valley View in Dallas.

Bernard Soep, head of the Boston interior space planning and design firm of Bernard Soep Associates Inc., was elected president of the New England Chapter of the Institute of Business Designers.

Paul M. Terrill, Jr., AIA, associate partner of Neuhaus & Taylor, Architects and Planning Consultants, was named director of the firm's Dallas office.

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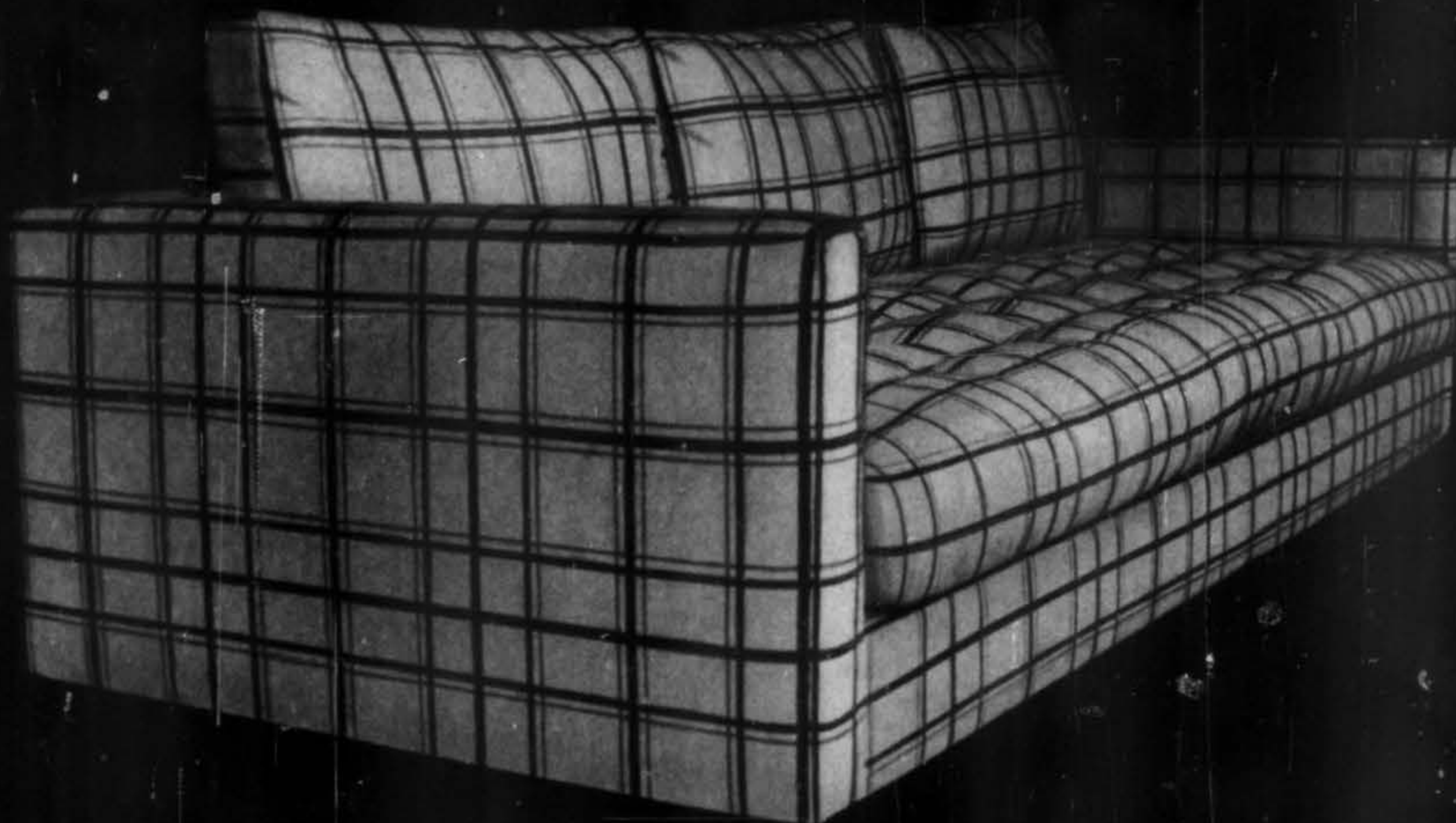
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EXHIBITIONS

*The visual impact of
PATCHWORK QUILTS*

Gail van der Hoof and Jonathan Holstein, two young enthusiasts of the art and crafts of the U. S., have spent the past two years collecting patchwork quilts—not for their antique value but for their visual impact.

They collected them in all

sorts of out-of-the-way places—in attics, barns, junk shops, even off the backs of trucks—always with an eye on how they looked as a painting rather than on such technicalities as fabric, stitching, regional traits, or historic interest. The result is a striking exhibition at New York's Whitney Museum of American Art (through September 12). Here is a collection of bold American abstractions, surreal-

ism and, of course, no one can miss the relationship between Op and patchwork. The Whitney exhibition not only offers ample proof of Holstein's original idea that a common thread of design runs through all American art, but it also suggests the impossibility of suppressing a conscious or unconscious expression of art and design. The furniture and other artifacts produced by the American Shakers are perhaps the most familiar example. But as Jonathan Holstein puts it in the exhibition catalog, "it is hard for us now to appreciate the importance of quilts as a creative outlet. They absorbed the inventive energies of generations of American women. . . . It was welcome work, however, often . . . the only means of expressing feelings for color and design. . . . While they were necessary for survival, quilts were also for show, perhaps the only or main spot of color and strong visual excitement in the house."

AMERICAN BURL
in Utica, New York

"Although we can only conjecture that the first plate for eating purposes was a slab of wood or a piece of bark, we do know that for thousands of years wood was a common material in the making of utensils and implements for the home, and that its use was worldwide." Thus begins an enlightening little book on *The Use of Burl in America* by Devere A. Card of Hamilton, New York, whose collection of



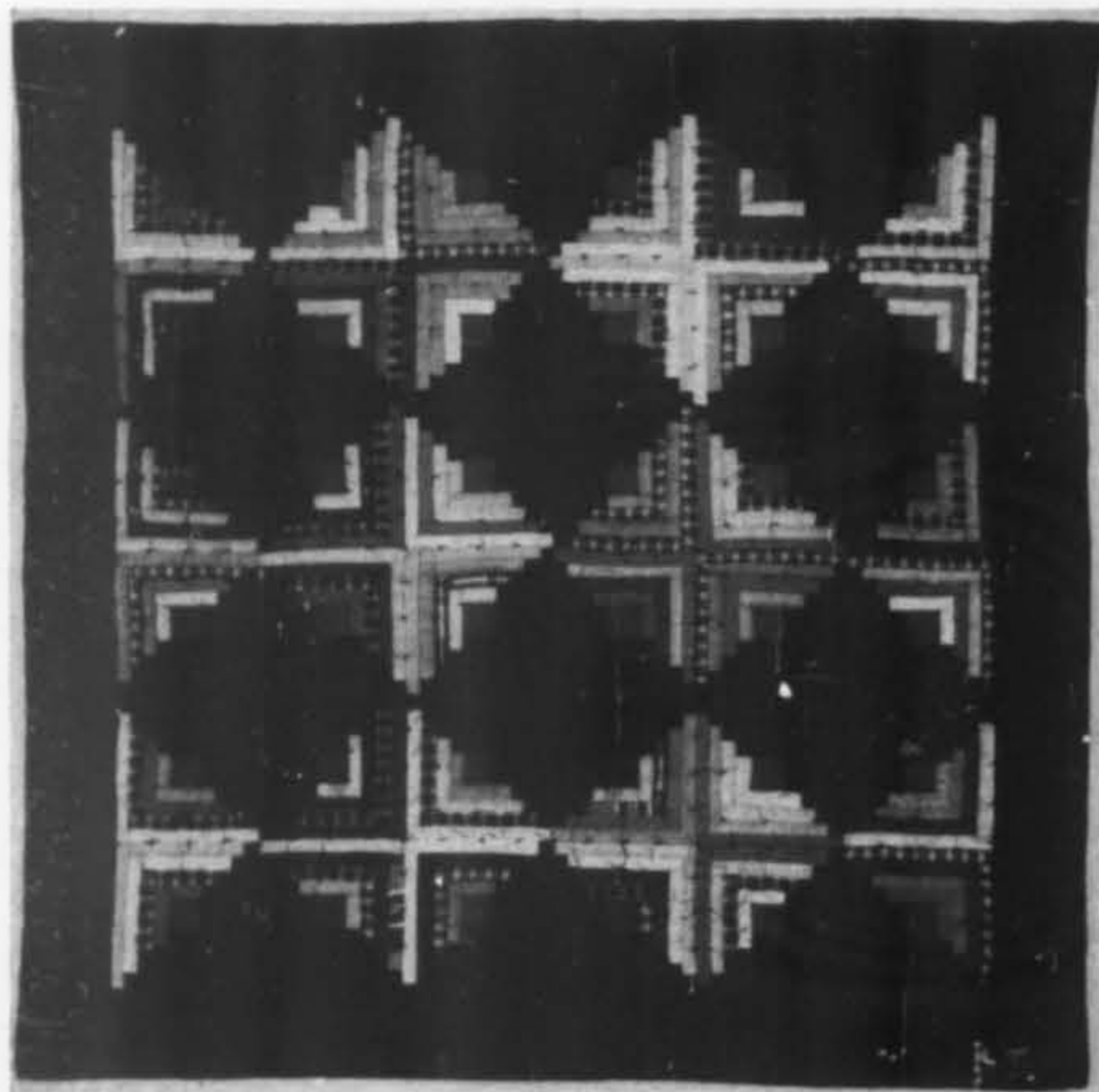
Four burl dippers and a butter working paddle in Utica exhibition.

American Burl Ware is the subject of a summer exhibition at Munson-Williams-Proctor Institute in Utica, New York (through September 12). The booklet was published by the Institute to coincide with the exhibition and provides a concise history of this basic household commodity of America's early settlements.

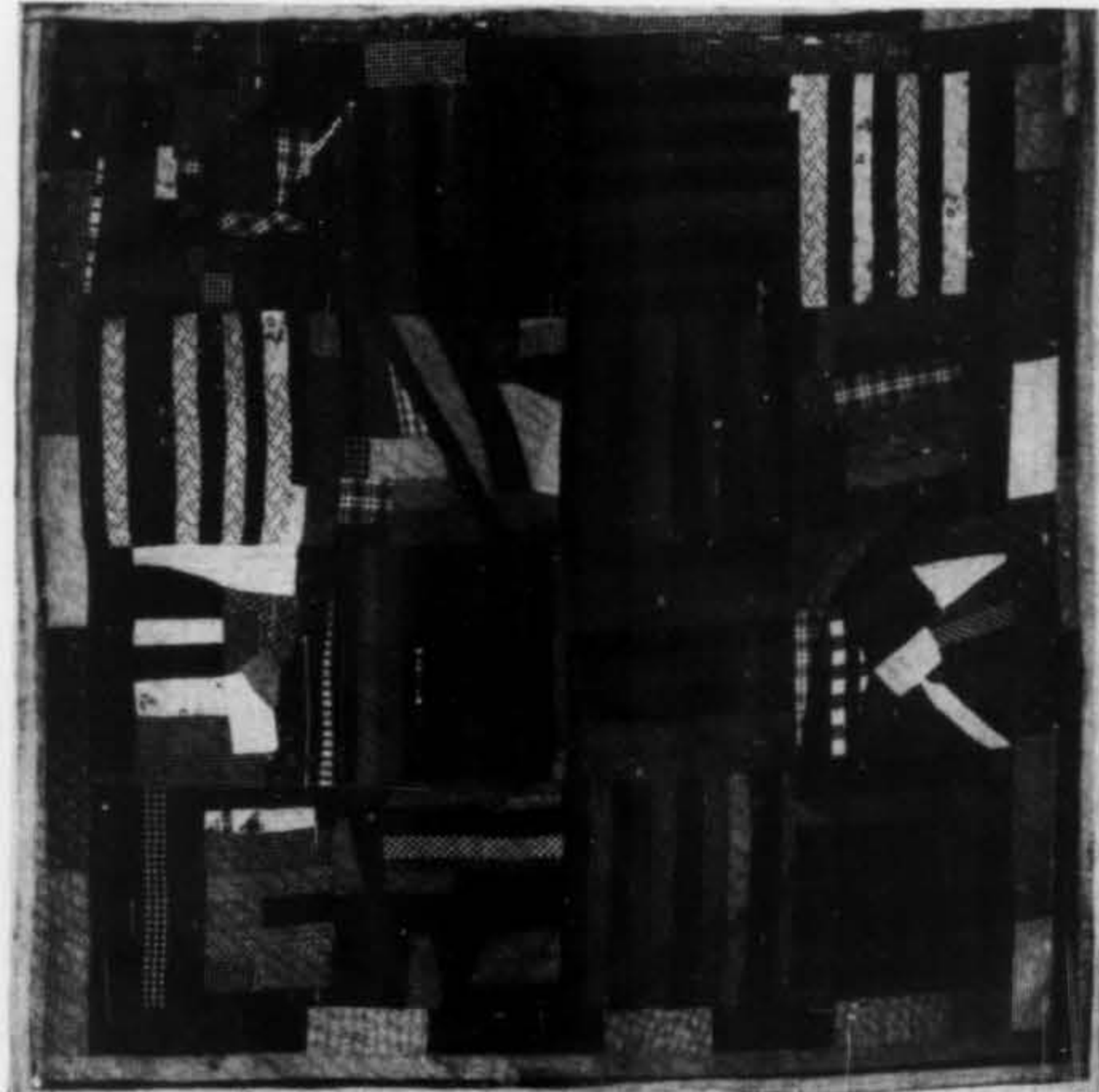
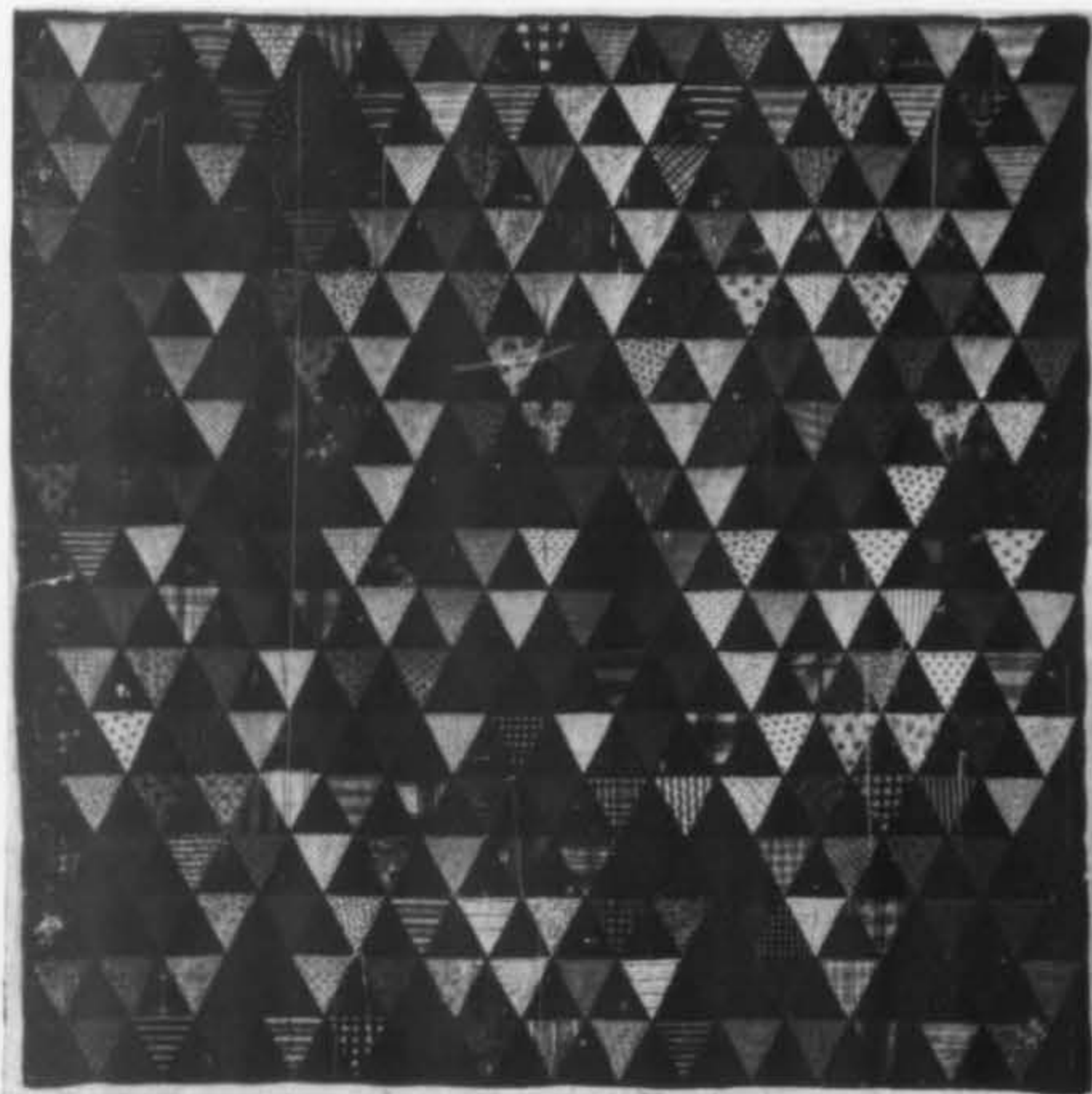
In the exhibition are about 80 pieces of burl ware from the 18th and first half of the 19th century including bowls, scoops, ladles, salts, mortars and pestles, and other household and table utensils from Mr. Card's collection. They were organized for the present exhibition by Barbara Franco, the Institute's curator of decorative arts.

Burl is usually defined as a protuberant, abnormal growth found on a variety of plants, differing in grain structure and characteristics from the normal woody portions of the host plant.

continued on page 12



Three abstract designs in American quilts in the Whitney exhibition: "Log Cabin," c. 1880 (above); "Triangles," c. 1870 (below); and "Crazy," c. 1850 (below right).



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NEWS

The history of the use of burl in America dates back some 200 years and, as Mr. Card points out, Indians used it before that. The first known published description of burl in America, he tells us, appears in *Peter Kalm's Travels in North America*, first published in Sweden in 1753.

BANNERS ON BIBLICAL THEMES in New York

Felt, wool, and coarse linen are the materials used by Israeli artist Kopel Gurwin to create a series of enchanting banners based on biblical themes at the Jewish Museum in New York through September 6. Gurwin was born in Poland, migrated to Israel in 1950, studied at the Bezalel Art School in Jerusalem, and has worked in oils as well as the graphic arts.

His decorative banners, which bear such titles as *The Sorrow of Job*, *Young David*, *Isaiah's Vision*, and *The Creation of Woman*, are warmly appealing interpretations of biblical characters and events. They are carried out in felt in soft colors appliqued onto coarse linen or wool. Biblical legends done in stylized Hebrew letters often



Two of Kopel Gurwin's banners: "Sampson Rends the Lion" (above), and "Creation of Woman" (below).



form an integral part of the design.

Gurwin has received a number of awards for his work which he has exhibited in Israel, Europe, and the U. S. The current exhibition is sponsored and circulated by the Israeli Arts and Crafts Center of the America-Israel Cultural Foundation.

KINETIC LIGHT SCULPTURE to meditate by

Self-taught artist Claudio Marzollo, who has led a rather turbulent life for many of his 33 years, is now soothing jangled nerves with lyrical geometric structures of stainless steel and plexiglass which lift the spirit and are almost hypnotic in their slow movement and subtly traveling light.

Born in Italy and a liberal arts graduate of Columbia College in New York, Marzollo has in the past raced sailboats in the Atlantic, been a junior executive for the N. Y. Port Authority, written children's books (yet unpublished), and was a cab driver—often selling a piece of his earlier art to an admiring fare. For the past three years Marzollo has been living in Manhattan and working in the media presented here, which was given a showing early this spring at Caravan House Galleries, 132 East 65th Street—a gallery rich in old world charm and dedicated to many art interests as well as the discovery of talented artists. Caravan House is the representative for Marzollo's work.

These mesmeric sculptures are mainly based on the mandala symbol of the universe—symmetrical compositions of circles and squares which psychologist Karl Jung employed as a meditation media. Some of the pieces are free-standing, some are wall pieces, others are motorized mobiles. His infinity boxes contain plexiglass rods through which color is continually changing and visually repeating in a mirage of mirrors.

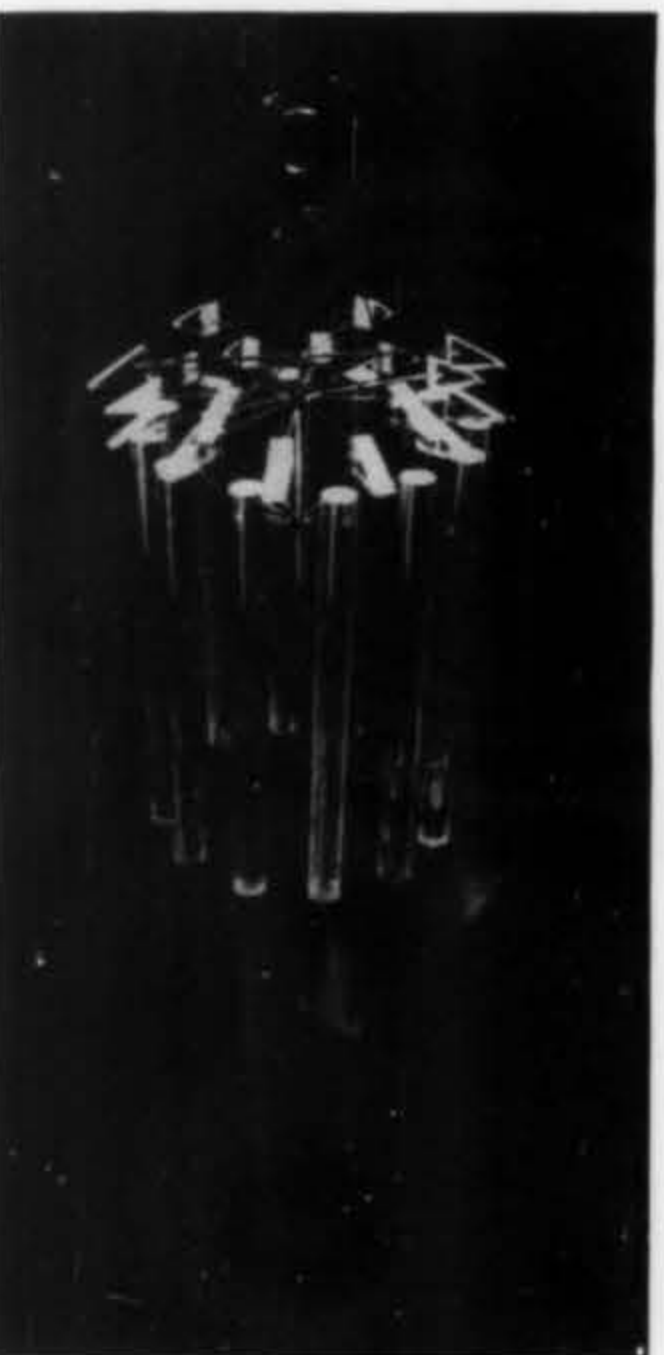
EDUCATION

Interior design program at NYIT in Manhattan

The New York Institute of Technology in Old Westbury, New York, announced the establishment of an Environmental and Interior Design program of courses to be offered this fall in the college's new facility at 888 Seventh Avenue in Manhattan. Studio and lecture courses, leading to the Bachelor of Fine Arts degree in all aspects of design and art, are planned for the new midtown campus. Courses in concepts, drawing, history of interiors, furniture design, textile design, color theory, two and three dimensional design, rendering, et



Artist Claudio Marzollo at work on "Tulipano," one of his plexiglass kinetic light sculptures. Below are "Teletype," and "Tivoli" (lower photo). Photographs are by Steve Anderson.



al, as well as advanced seminars can be taken by matriculated and non-matriculated students.

The various courses will be offered in both day and evening sessions. Guest speakers will give lectures and conduct seminars in their particular fields—lighting, institutional planning, flooring, textiles, business management, et al. Student chapters of the American Institute of Interior Designers and the National Society of Interior Designers are an integral part of the college program.

For further information address: Dr. Frances T. Budabin, Chairman, Fine Arts Department, New York Institute of Technology, 135 West 70th Street, New York City.

Master of Architecture program at Case Western Reserve

Case Western Reserve University in Cleveland, Ohio, has established a graduate program in architecture leading to a Master's degree which will begin accepting students in the fall of 1972.

The graduate program is designed for students who have completed a baccalaureate degree with a concentration in environmental design such as that offered in the University's undergraduate program in Urban and Environmental Studies.

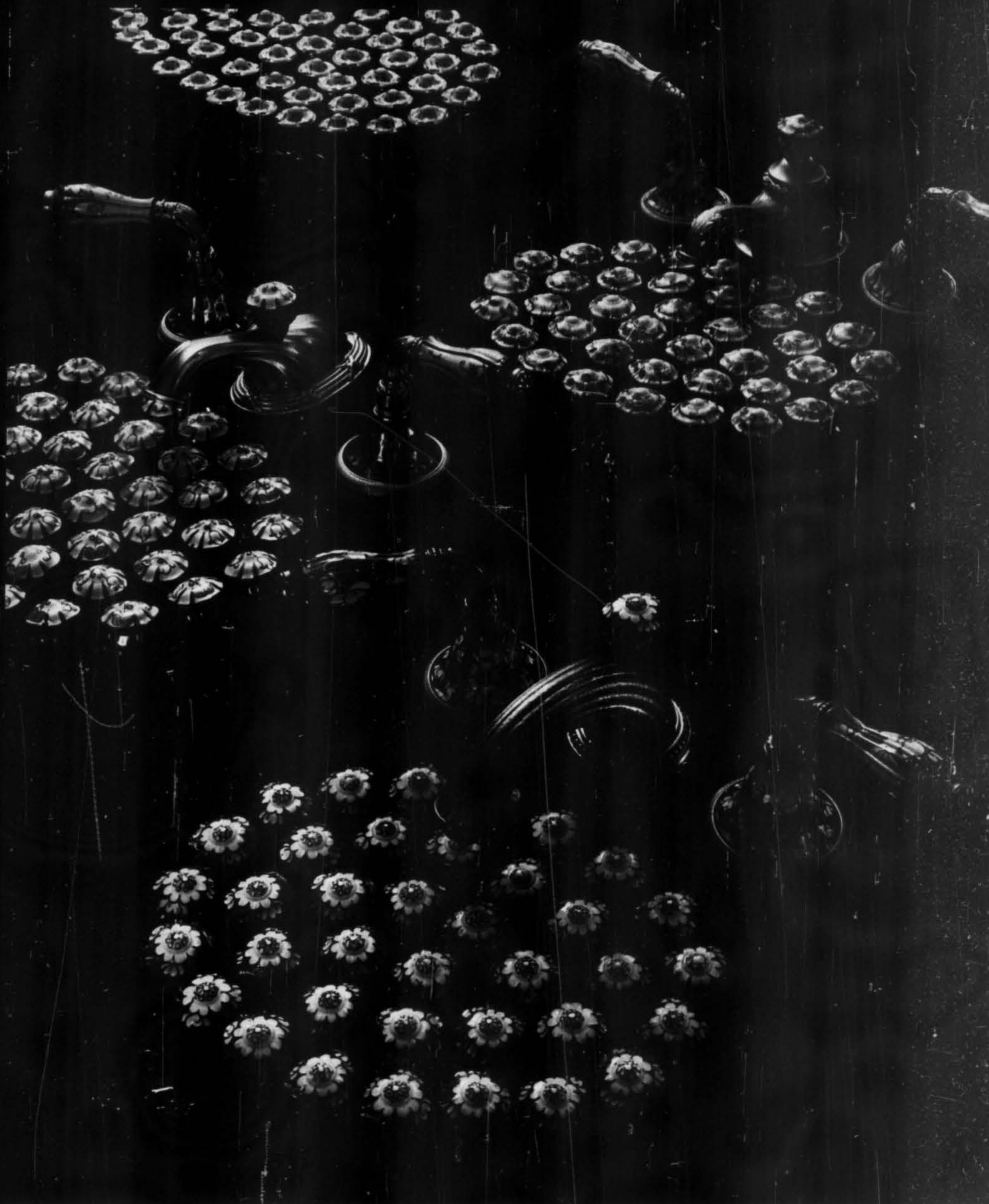
Interior design course with a retailing slant

Harper College, a community college in Palatine, Illinois, has commissioned Mrs. Ruth Lee to prepare its first two-year course covering basic needs in interior design in line with the increasing demand for trained interior designers and decorator salesmen for major stores in the midwest. Mrs. Lee has had many years of experience as director of seminars at Northwestern University, in retail stores, and with manufacturers.

30 students win AIA/FORD SCHOLARSHIPS

Thirty students from 17 states were selected as 1971 recipients of the American Institute of Architects/Ford Foundation architectural scholarship program. The aim of the program is to give scholarships, not only to young people in financial need, but to those who otherwise would have no opportunity for a professional education. The amount of aid varies according to the needs of each student and is renewable for five or six years until the first architectural degree is awarded.

Twenty-one of this year's winners are black, four are Mexican-American, two white, one Hawaiian, one Indian, and one Puerto Rican. Three are women. *continued on page 14*



They bloom forever in china

Flowering here is just a small exhibit of Sherle Wagner blue-ribbon winners in china. There are bowls to match, of course. As well as all the other superbly coordinated fixtures needed to complete the bathroom.

125 East 57th St., New York, **Sherle Wagner** New York 10022. Plaza 8-3300

NEWS

One of the winners, Walter J. Holloway, an 18-year-old black from Cincinnati, spent one summer as a member of a clean-up crew for a city urban redevelopment program. The following summer he became an assistant architect, developing graphic arts materials for the Summer Neighborhood Clean-Up Program.

Another winner, Armando Garza III, whose parents live in a farm labor camp near Walla Walla, Washington, redesigned downtown Walla Walla as a high school project.

Josiah Hoohuli, a resident of one of Hawaii's most depressed areas, has spent many hours of his own time designing a day-care center for the community. The final plan, based on his original drawings, includes the ideas of many people in the community.

Franklin LaRose, still another winner who was born and raised on the Fond-du-Lac Indian Reservation at Cloquet, Minnesota, wrote that he "intends to dedicate all his training to enhance the economic and social welfare of the Indian people—particularly to working directly with Indian housing groups."

The program was instigated in 1969 when the AIA and the Ford Foundation each pledged \$500,000 to support three separate groups of students. With present funding the last group will be selected in 1972.

Parsons student wins FULBRIGHT SCHOLARSHIP

At a special graduation ceremony on May 15, marking the 75th Anniversary of Parsons School of Design, it was announced that Fabio Castano Mejia had received the first Fulbright Scholarship awarded to a Parsons student.

The newsmaking Parsons graduate (see INTERIORS May issue, pages 10 and 97) from Colombia, South America, was awarded one of 26 Fulbright openings for study in Italy. He hopes to be in Rome where he can take part in a university program in city planning and housing. He also plans to do independent study in architecture and design, probing "where we have been in order to know where we are going."

COMPETITIONS

3 CAL POLYTECH STUDENTS SWEEP INTERROYAL PRIZES

The judges were enthusiastic. They spoke of the imaginative, professional soundness, and high graphic level of the entries. "It is gratifying there are so many students who want to learn the hard way, not to build monuments but buildings for human beings . . ." said jury member Maria Bergson. These were just a few of the remarks heard at the presentation of the 9th annual InterRoyal student design competition at New York's Hampshire House on June 16.

The problem was to plan a

studio/office for an interior design firm—a subject selected by InterRoyal's Stuart Gilbert because "it would appeal to me if I was an interior designer or architect."

First prize winner, 23-year-old James Michael Brady, who was on hand to receive his \$500, is a student at the School of Architecture and Environmental Design, California State Polytechnic College, San Luis Obispo, California. Not the least of the surprises which marked this competition was that all three top winners (Steven Wraight, \$300 second prize; and Steven Pults, \$100 third prize) were architecture students at the same college and all three were students of Professor Maurice L. Wilks who, before joining the faculty of California Polytechnic five years ago, was chief designer for Victor Gruen Associates—plainly a design teacher who must be doing something right. California Polytechnic, incidentally, is the largest architecture school in the country with 1500 architectural students.

Honorable mentions went to Keith L. Boskoff of the School of Architecture, Georgia Institute of Technology, and Thomas Hutchinson of the Paier Art School, New Haven, Connecticut.

Besides Maria Bergson of Maria Bergson Associates, the judges were Marvin Affrime of the Space Design Group, Inc., and Olga Gueft of INTERIORS.

Top winner James Brady, a native Californian, is married and has a 4-year-old son. He has completed three years of the five-year architecture course.

During the summer he has worked as an electrical engineer, a junior draftsman, among other things. Asked what he wants to do after graduating, he says he would like to explore the possibility of designing hospitals, churches . . . "all my experience has been residential." He also wants to get away from the Los Angeles area because he doesn't like smog.

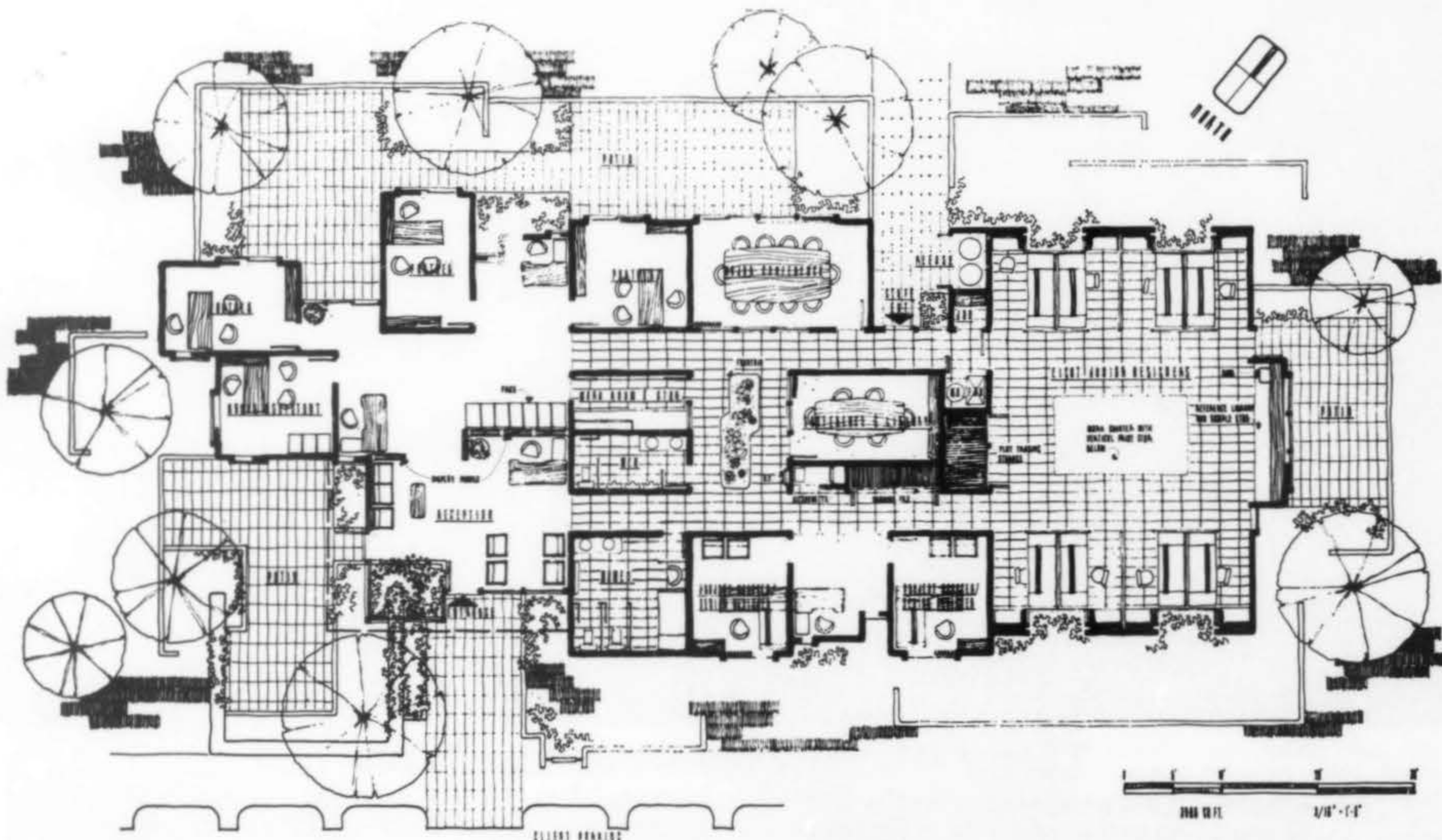
Brady's solution, like many others, consisted of a whole building for the hypothetical design firm, one which might be built of industrially-built modular structural components. Logical traffic flow of work and storage spaces, a convenient organization, an interesting variety of spaces, pleasant vistas encompassing the outdoors, thoughtful use of natural and artificial light, were among its assets. The renderings were topnotch (see floor plan below).

NSID

NSID in New York explores TRADE-DESIGNER RELATIONS

In an effort to bring about better relations between designers and their sources, the New York Chapter of the National Society of Interior Designers held an exploratory meeting in June with 13 design members and 21 trade members. Among the problems discussed were open-closed showrooms, deliveries, service, responsibility, the part a designer can play in relations with

continued on page 18



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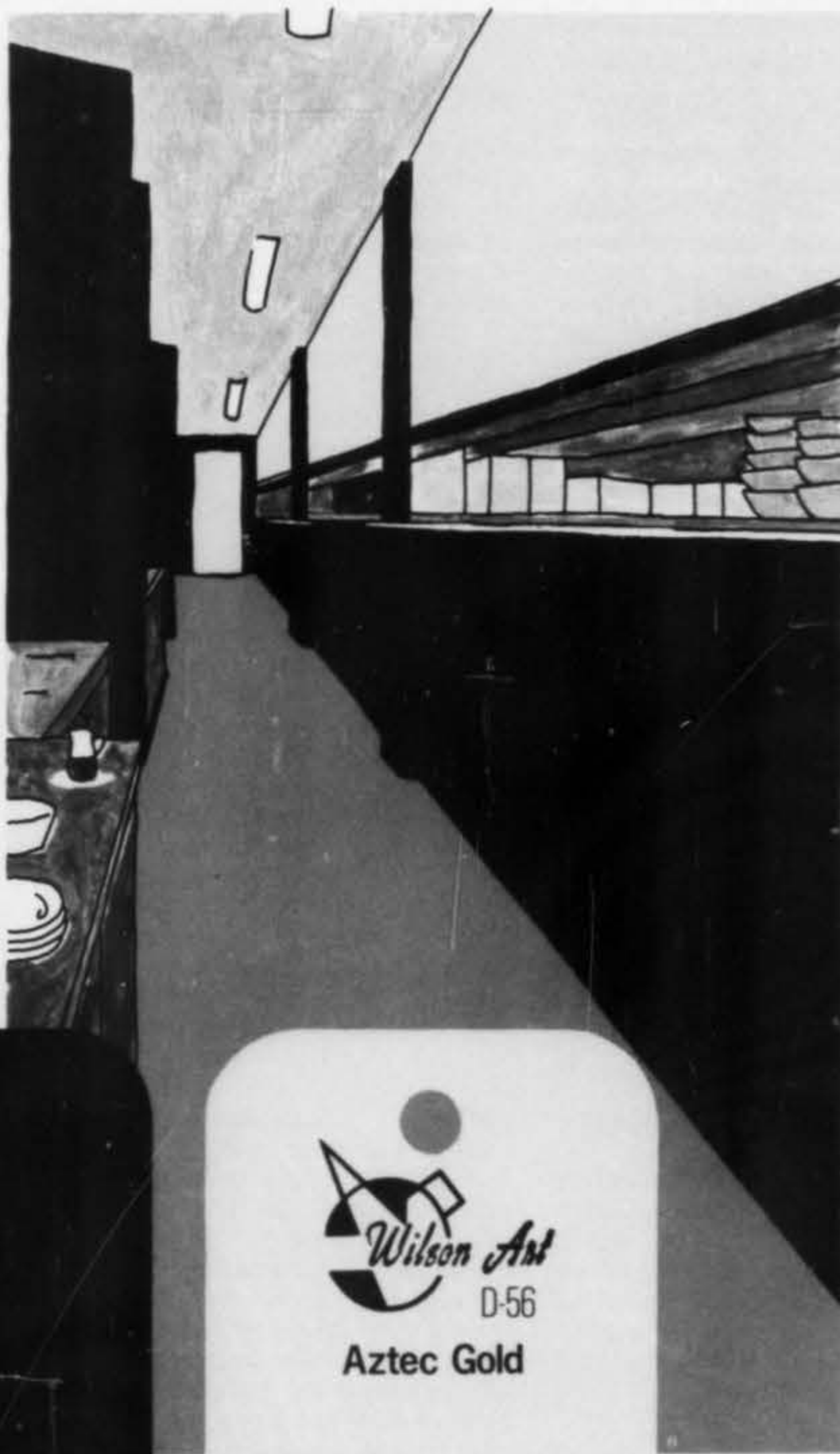
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NEWS

continued from page 14

sources, unfounded rumors which have caused some showrooms to practically go out of business, and much more.

Re admittance to showrooms: While the problem of deciding who is a legitimate customer in the showrooms is, admittedly, one of the most difficult problems to be worked out, several trade members pointed out that the designers themselves were often the worst offenders. Many of them will give a client a letter addressed to a long list of showrooms rather than a specific one. Greeff's solution, reported Wilma Faber, is to refuse to accept letters from designers' clients unless they are specifically addressed to Greeff, written on the designers' letterhead, and dated the day of the visit. Some designers, moreover, refuse to come into the showrooms with their clients and expect the showroom personnel to do their work for them. In answer to this, Frances Brener, FNSID, suggested that if a designer is not familiar with the merchandise in a showroom, he should familiarize himself with it before taking his client. No designer should allow a client to inspect merchandise alone. Some profes-

sional designers, the trade complained, even resent being asked for identification.

Re deliveries: Trade members pointed out that complaints should come from the designer, not the designer's client. They should be in writing and be specific about the nature of the problem. It was also suggested that designers should instruct their clients not to sign for a delivery until the merchandise has been inspected. . . .

It was a good beginning which did much to clear the air and open the way for further discussion. As new chapter president Phyllis Grinnell put it, "there is evidence of good will," and the next step is to decide what kind of committees should be set up to consider specific problems and try and find solutions for them. The general consensus was that there should be one main committee which would discuss grievances of all kinds, sift them out, and pass them on to the committee concerned with that particular problem. All committees would include both trade and design members.

One of the knottiest problems to iron out, all agreed, is who should have the right to buy in the showrooms. Who is a designer and who is not? . . . what about hotel supply firms? etc. Licensing, most of the designers believed, is the only way show-

room problems can be solved. The showroom people would then be dealing solely with professionals and know it.

Outgoing president Ben Beckman presided at the fact-finding meeting with Frances Brener, chairman of the Industry and Trade Relations Committee.

NSID AND THE WHITE HOUSE

Just in time for the White House wedding in June, the National Society of Interior Designers presented a handsome new rug, a pair of lamps, and a pair of antique settees to Mrs. Richard M. Nixon for the White House Diplomatic Reception Room.

On hand at the presentation were Duke Arturo Pini di San Miniato and Michael Greer for the NSID, Edward Fields and his son Jack who donated the all-wool oval rug which they had especially woven for the room. The rug's center medallion was designed to complement the architectural motif in the center of the Reception Room ceiling. Symbols of the 50 states also appear in the design.

The mahogany cane-seat settees were probably made by Slover & Taylor in New York around 1795, and the lamps are a pair of 18th-century Chinese Export urns. NSID also had the room's existing furniture covered in yellow silk fabric which was donated by Scalomandre. It

was the fabric chosen for the furniture in 1960 when NSID first refurbished the Diplomatic Reception Room.

Record Turnout Expected for New York NSID'S 3rd "New Products" Show Sept. 9 at Plaza

The NSID New York Chapter's 3rd Annual New Products Exhibition in honor of NSID Trade Members will take place at The Plaza, 5th Avenue and 59th Street, on Thursday, September 9th from 3 to 7 P.M., followed by the Annual Trade Dinner.

Last year 1300 registered designers saw 84 Trade Members' exhibits. This time about 100 trade members are expected to exhibit "New Products for 1972" and the designer invitation list includes well over 2,000 professional, affiliate, associate, and press members of the NSID chapters of New York, New Jersey, the Empire State, Connecticut, and Pennsylvania, along with a sizable contingent of AIA members engaged in interiors.

The NSID officers in charge—New York Chapter President Phyllis Grinnell, National Industry and Trade Relations chairman Ben Beckman, and New York Chapter Special Exhibits Chairman Joel Rubell—have learned that the exhibition's very compactness makes it helpful to the designers who come.

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ONTARIO DESIGNERS' MANAGEMENT SEMINAR

IDO—the Interior Designers of Ontario, one of Canada's province-wide professional interior designers organizations—staged its first Interior Design Management Seminar at the handsome Toronto Inn on the Park in May. Four speakers—three from the U.S. and one from Canada—discussed the nitty-gritty of running a design practice: Harry Siegel, accountant, business consultant, and author of *A Guide to Business Principles and Practices for Interior Designers* (Whitney Library of Design); Lee Epstein, attorney in the design field; Robin Bateman, director of client services for Goodis, Goldbert, Soren Limited, Canadian advertising agency; and Michael Saphier, chairman of the board of SLS—Saphier, Lerner, Schndler (division of Litton Industries). IDO president Ken Thompson presided.

Interior design as business

Harry Siegel pointed out that interior design can simultaneously be defined as a profession and a business. Is not the business of interior design, Siegel asked, "the responsibility to produce a good esthetic result within the client's ability to pay, and is it not also the responsibility

to function in a business-like manner in your relations with trade sources? . . . Who, if not the designer, is the middle man caught . . . between the client and the sources? Who, if not the designer, ends up bearing the total responsibility? . . ."

The question of fees

Siegel believes that the push of the giant retail chains such as Sears and Montgomery Ward into the business of selling interior design to the individual home owner is going to give the independent interior designer tremendous competition. "Those of you who are not merchants are going to be faced with competition from major retailers who will give away interior design service as part of their sales package. . . ."

"In the non-residential field, interior designers are dropping merchandise dollar volume as the yardstick for setting fees in favor of estimating fees on the basis of square footage or—most used and easiest to use—the time basis." While admitting it was going to be difficult to "move this fee-estimating system into the residential field," he pointed out that "if madame housewife who is your client can

go into a department store or into a furniture store, pay retail prices and get credit, return privileges, and all the benefits of dealing with a large merchandise organization, why should she come to the independent designer who uses expensive custom sources which are limited only to interior designers and not have the credit and refund possibilities she gets from major stores? . . ."

Business procedures

Siegel outlined what he considers basic business procedures in the operation of an interior design office. Re the approach to the client: "If at your initial meeting . . . there is a lack of rapport and if there is a feeling that this is a type of client that you cannot work with, walk away. . . . Interior design, especially in the residential field, is simply a series of personal transactions. . . ." Re scope of services: "There are two major prerequisites to a successful job—scope of services and the client's budget. From your analysis of these two you decide whether to take the job, what fee you get, how you operate. . . ."

No job, he said, should ever be taken until the scope and nature of the project, the services to be performed, and the meth-

ods of compensation for those services are clearly determined and defined. How, he asked, "can you accept a job or quote a proper fee basis without knowing what the job entails. . . . I do not care whether you operate on a merchandise basis or a fee basis, if the analysis of scope of services indicates that . . . a particular job is a design concept with basically very little purchasing . . . how can you tell a client whether you will work on a retail basis or on any other fee system?"

" . . . The failure to develop the scope of services as a preliminary step is a violation of sound business practice. It leads to confusion and unnecessary cost and often litigation. . . ."

"Designers . . . have told me that it is very difficult to get a client to tell you what the budget is because if he knows he only has \$15,000 to spend he will not tell you. He would rather have you bring the job in for \$10,000. . . . If a designer simply plunges in . . . without giving some indication to the client as to where the job is going . . . it is an injustice to the client. . . . The client's money runs out and you're in the middle of a job . . . if you go ahead and complete the job and the client does not have the money to pay for it, you are

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NEWS

the one left holding the bag. . . .

" . . . It is incumbent upon the designer to do a preliminary budget estimate. . . . A client can be shown that to pay a small fee for the development of a budget" would be to his advantage.

Letter of agreement

After determining the scope of services and the budget, the next step is to work out a letter of agreement. Because "many transactions involve an installation and a long period between start and finish, it is necessary to have some form of written memorandum to prevent misunderstandings. . . .

" . . . since a letter of agreement cannot cover all of the aspects and all the purchases of the job, we believe very strongly in the proposal of a contract which becomes an adjunct to the letter of agreement. . . . Interior designers should never purchase materials and services for a client without the client knowing specifically what the item will cost and what the client's responsibility is. . . ." This is done "by way of a proposal contract in which, after you have decided on a particular purchase, instead of ordering the merchandise immediately, you prepare a confirmation to be sent to the client" which gives a description and cost of the items you are buying, and, most important of all, "states that 'If the foregoing correctly states our agreement, kindly sign and return duplicate. . . . A sum of x amount of dollars is required before proceeding on this order'. . . ."

Time records

"Few interior design offices arm themselves with sufficient information about either the flow of goods or their own profit picture. . . . They never stop to ask what they spent on a particular job, so that when they get another like it, they cannot give the client a realistic estimate of the budget.

"I would venture . . . that not ten percent of the designers in this audience work with time records. . . . What are you selling? Are you selling a sofa? or carpeting? Or, by God, aren't you selling time and talent? And how do you measure your compensation for time and talent if not by measuring the time that you put into a job?"

Mr. Siegel suggested that IDO members cooperate in keeping time records to develop a series of average time requirements for typical jobs in various categories,

to be used as guidelines or for reference.

Thinking as a professional

Lee Epstein, currently lecturing at Pratt and Rhode Island School of Design on the legal aspects of design, considers "the big problem in the interior design industry is that you people are not treating yourselves professionally enough. I think the great mistake, and I agree with Mr. Siegel that you are going to grow away from it, is charging a percentage of your sales, treating yourselves like retailers. No professional should do this. . . .

"I always feel a little bit as though I am going into a disordered hassle when I go to buy furniture. Somebody stands at the door and asks you who your decorator is and you go through a whole bunch of nonsense. They try to make you feel as if it is a great privilege for you to be there although anybody can get in if they tell a lie or use a name. Then they quote a price and you know it is not the price and your clients know it is not the price. . . . I do not see the reason for this whole fraud except that it is built on the theory that the designer must be paid not by the firm but by his client. . . .

"You people are selling a valuable service. One which requires training, taste, judgment, and there is no reason why you should not be paid for it direct and not have it hidden in the cost as a commission. . . .

"Mr. Siegel said that the designer is a middle man but that he has total responsibility. It is that picture of you as the middle man that I am trying to get away from. . . . If you are the manufacturer's customer . . . there is the question of breach of warranty, aside from the credit question."

Epstein cited a case in which he was recently involved: the headboards ordered for a motel were defective. "They were paid for by the client whose designer paid for them. . . . Who is responsible? . . . The designer can be sued because he sold them." The manufacturer billed the designer who billed the client. ". . . if you are in the wholesale or retail business, you may find yourself in that kind of position." But "in the position of supplying professional services you are responsible only for the adequacy of your services and not for the adequacy of the merchandise that you are selling. . . ."

Epstein disagreed with Siegel's insistence on charging an advance fee for making an original presentation. "By all means if somebody wants an elaborate presentation and is willing to

pay for your ideas, charge him for it. Many designers in New York do that. . . . For a flat fee they will give you a furniture layout and a proposal. I have no objection to this but I do not think you can go to . . . a bank that may want a job done, and say before I look into the job, I am going to charge x number of dollars for looking into it . . . and I am not sure that you always should. . . .

"I am all for keeping hourly records. I am not sure I am in favor of your trying to limit your fees to time-based systems. You cannot tell in advance, unless it is a routine job, how many hours a job will take. . . .

" . . . what you are charging for is not your time but your skill and I think it is unprofessional to base it solely on time. I agree with Mr. Siegel that you had better keep time records so that you will know whether you are making money on a job . . . but I do not think the only criteria to be used is how much time you spend . . . any more than a doctor could say the operation took 32 minutes and he is going to charge \$5,000. . . .

" . . . The person who hires you hopes he is going to get a genius. Maybe not a genius but at least talent and I think that is what he is paying for. An intangible has to be taken into account and fixed into your fees. Now do not ask me the next question. How do you take it into account? I do not know. To some extent it is based on what the traffic will bear."

Problem of fixing fees

"Fixing fees is the hardest job in any profession. . . . According to the code of ethics, one of the factors to be taken into consideration in the fixing of a fee is the importance of the job, which means the amount of money involved. I have no objection to . . . fixing your fee as a percentage of the budget. What I do not like is . . . trying to hide it in there. . . .

" . . . By all means you ought to have a written agreement with your client. . . . The courts are full of people who thought contracts could be broken with impunity. . . . I have found over the years that making a contract clarifies your relationship with your client. If you do not make one you may not be sure in the end whether something was to be an extra or included in the regular fee. . . ."

Epstein suggested putting something in the contract letter to the effect that "the designer is just specifying the goods and does not warrant their quality. This is a little bit touchy. . . . But if the tables come in with a couple of scratches, I do not think it should be your respon-

sibility but the responsibility of the manufacturer. Say something like, 'I will specify the goods and do my best to see that they arrive in good condition but since I am not the manufacturer. . . .'"

Royalties

" . . . a lot of designers, and this goes for architects as well, design a piece of furniture, put it in an installation and it dies there. Sometimes, even the manufacturer who made it . . . will go out and sell that design if he has not made a deal with the designer. I represent many product designers and they do very well. I know two designers who are getting over \$50,000 each in royalties a year for furniture they designed. . . .

" . . . the Saarinen office designed some steel furniture to go into the John Deere & Company offices [INTERIORS January 1965] . . . they came to me to draw up invitations to bid. I annexed a contract to the invitations which required the successful bidder to make the furniture and offer it nationally. . . . The Deere people got what they wanted . . . probably . . . a little bit cheaper because of it being made not only for this building. The manufacturer knew once it tooled up the furniture would be sold nationally. They got royalties and are still earning royalties on the furniture. . . ."

No protection

Epstein also discussed the impossibility of protecting designs. "You do a great nightclub for a hotel and somebody opens up a nightclub right across the road and copies everything of yours down to the last door knob. . . .

"If you design a piece of furniture or a specific object, you may be able to get design protection through your design laws or patent laws. If your design is an interior or a scheme, there is very little you can do about protecting it." On the other hand, Epstein pointed out, if the designer gets publicity on his job in a magazine or whatever, the "buying public may know that the design was originally yours. You are the creator and you may get some repeat business out of it and credit for being the father of the child although you cannot prevent other illegitimate offspring. . . ."

About budgets

Epstein advised designers of residential jobs to get the husband's as well as the wife's signature on the letter outlining the job and its cost "because the wife may not be as fussy about what the bill is going to be. . . .

continued on page 24

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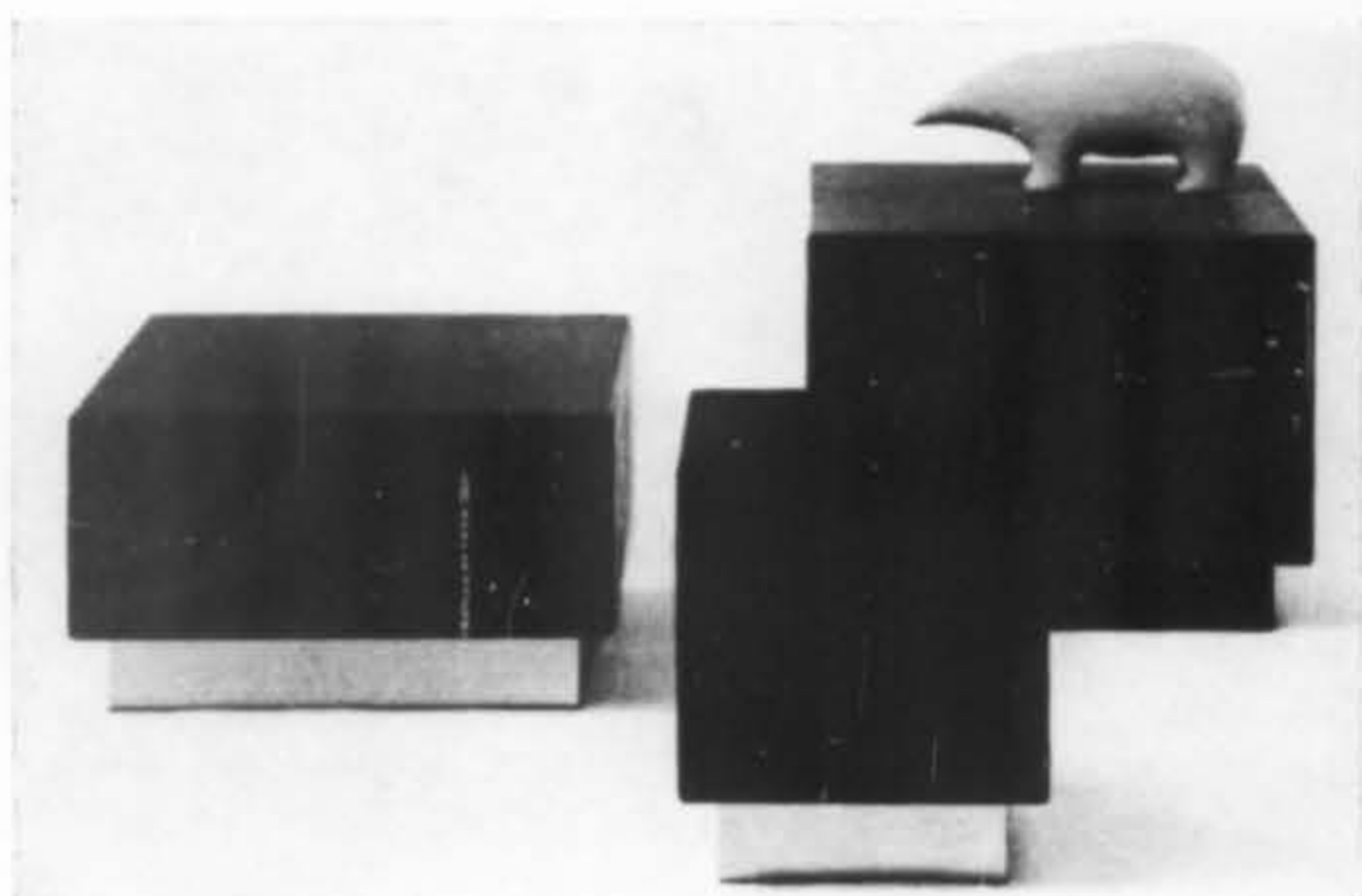
SOMETHING NEW ON THE BLOCK

METROPOLITAN FURNITURE CORPORATION, 950 Linden Avenue, South San Francisco, California. There's something solid and satisfying, clean and comfortable about the block. And Metropolitan has given the shape a super sophistication. Cubes and rectangles are put on plinths of polished aluminum, oiled walnut or oiled oak. Solid shapes of polyester resin make soft-edged tables in earth colors: gold, olive, sand, black, brick and brown. Cut-out cubes are

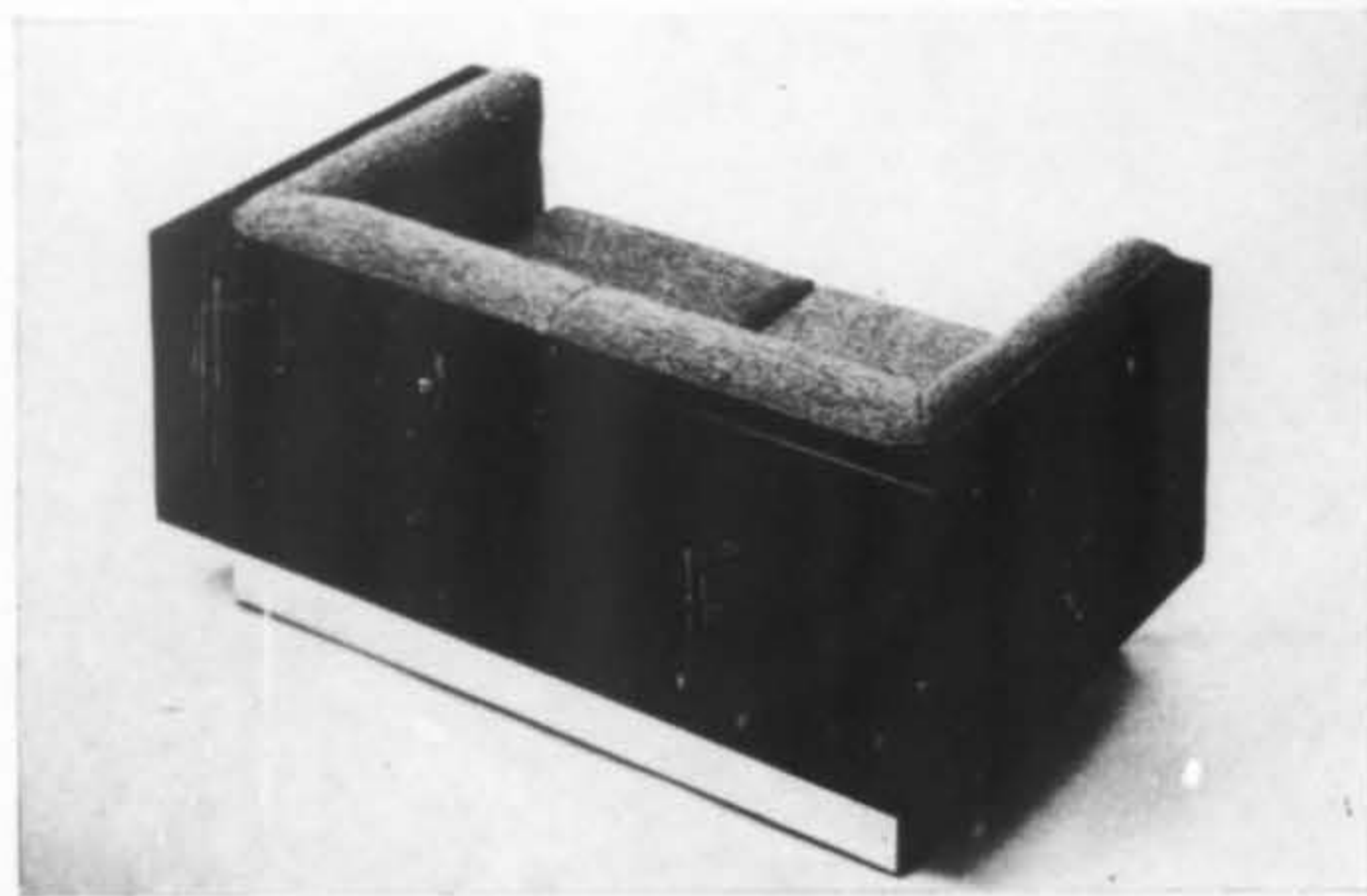
set for seating in chair and sofa lengths. The shell shape is polyester resin, available in the same colors as the tables. The soft inner seating is button-upholstered poly Dacron.

Another line with a greater look of luxury clothes the cube completely in handsome upholstery. The corners at the bottom of the block curve and the cushions are even more cushy.

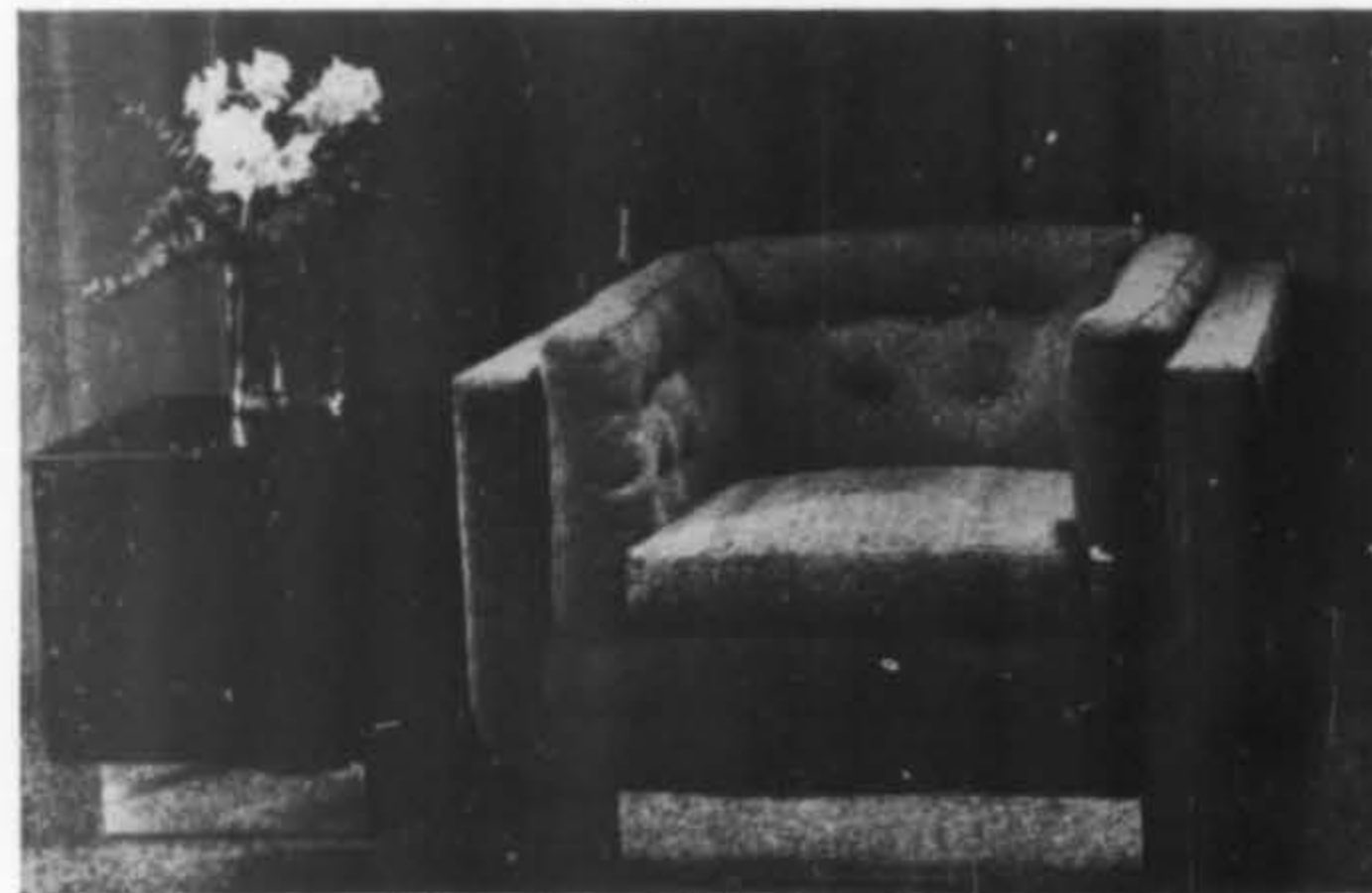
—C.C.C.



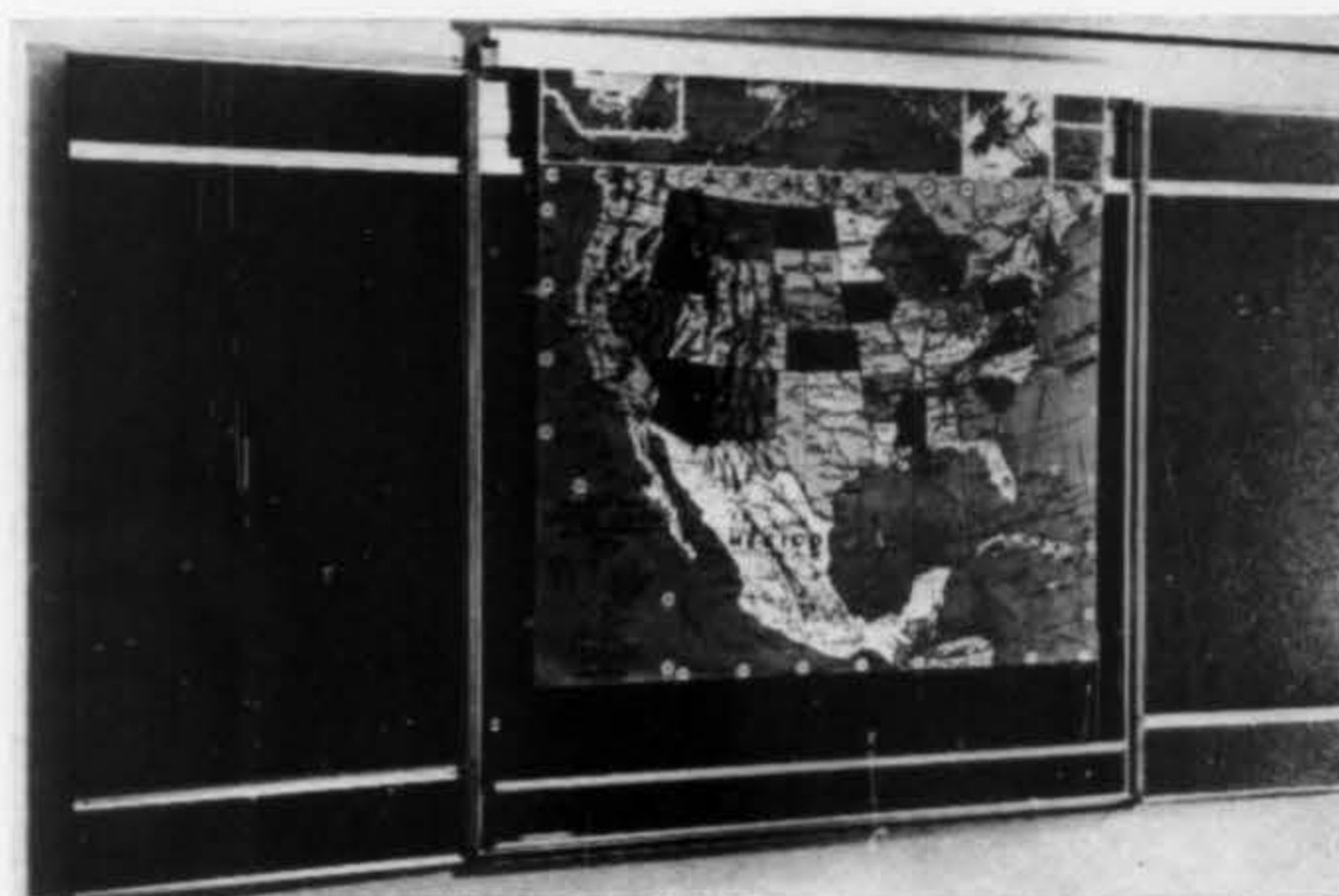
Metropolitan: Cube Table Series



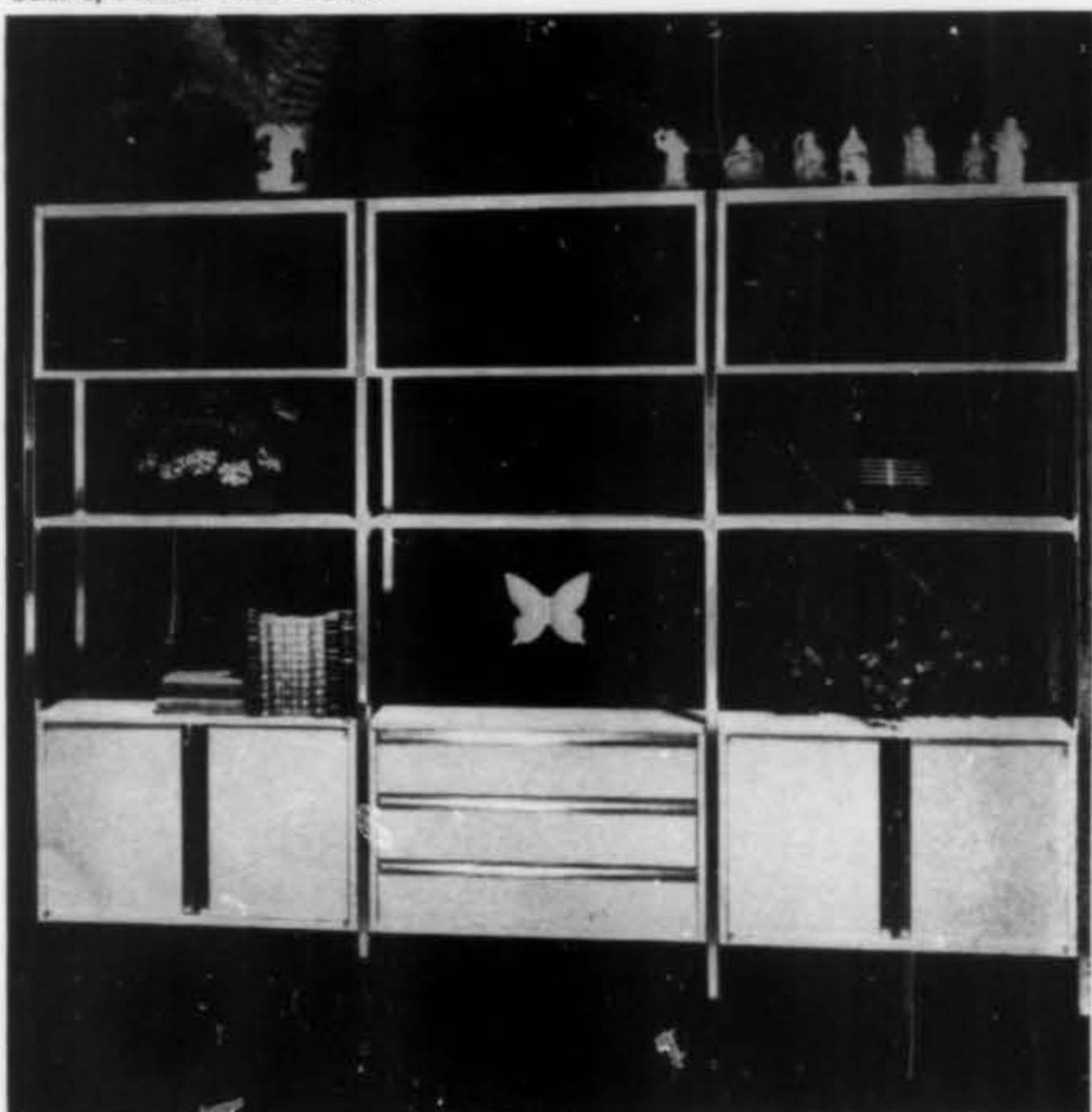
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—C.C.C.

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Market continued on page 38



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NEWS

"Another experience . . . that I have had is if the money is there, very rarely is the job stopped because you are going over the budget. . . . I had a dispute about this once with a Chinese restaurant. My client . . . did everything—menus, uniforms, dishes, and the whole bit. Then they decided they wanted gold plates . . . which cost a lot more. . . . Then they wanted gold fixtures. . . . The job finally went about 20 percent over the budget but the designer kept himself in the clear by letting the client know in writing how much each change was going to make him go over . . . and they paid it. . . ."

Epstein pointed out that "you do have trouble when, although you kept within the budget, the client doesn't have the money. . . . This is a problem and it becomes aggravating when you are also the retailer. . . . It is bad enough to get stuck with your own fee but when . . . you are obligated to the manufacturer and have not collected from your client . . . you are really in trouble and that is another reason why I recommend that you work on a fee basis."

Getting clients and awareness

Robin Bateman, director of client services for the Canadian advertising agency of Goodis, Goldberg, Soren Limited, discussed ways in which marketing in the advertising field applied to marketing in the interior design field.

" . . . Our first problem in an agency is getting clients. I believe this is one of your problems as well, so the first thing we do . . . is to say to ourselves, who do we want and who don't we want? In other words, we select and make a target group. . . . It doesn't make sense for us to go after everyone because that way you get very few. . . ."

"The next part of our campaign is . . . public relations. . . . What you are trying to do is simple: to get your name in print and show expertise. . . . Use a fascinating project you have just completed. Type up a release, have some photographs taken, send it to the papers and magazines.

. . . But know the readers of the publications you aim for . . . what they are interested in. . . . Generally speaking you are not equipped to deal with public relations of this order. . . . Find a public relations firm of your own. They do not cost the earth. Tell them your objectives, let them start working, and watch them like a hawk. If you find you are not getting into the publications but are paying your fees, ditch them. . . ."

"Now let us say you have reached the stage where you have some awareness . . . somebody has contacted you and said, 'We would like to know more about you.' . . . What do you sell? Do you sell interior design? The answer is obviously no. What you sell . . . is your capability to solve that person's problems and your understanding of his problems. . . ."

" . . . The only way that you are going to be able to sell yourself is when you have confidence . . . confidence that you can express yourself, that you can appeal to people.

"I am in communications and, therefore, I have to learn to communicate. Not just on paper or through design. . . . I have to learn to communicate with you. It does not come naturally to the average person. You have to study it. There is only one way to study it and that is by doing it. . . ."

Design by computer

Michael Saphier, chairman of the board of Saphier, Lerner, Schindler, reviewed SLS's 25-year growth from a one-man (his) operation in the corner of an artist's studio to its present status as the largest space planning firm in the world with offices in five cities (see *INTERIORS*, February 1970). He also described SLS's computer-driven plotter which, containing within its memory banks all details of an interior—its shape and description of lighting fixtures, outlets, walls, desks, etc. — will produce all of the plans necessary to bid on and build. Programmed further, it will . . . print out both bid documents and purchase orders. . . ."

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give your clientele a touch of paradise. In four colorways. From Thibaut's new "Screenprint Collection Volume Three". One of many contemporary and traditional designs of today. All are pre-trimmed and strippable, including for the first time, the foils. Many designs are available with matching fabrics. For further information write:



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INTERIORS/AUGUST 1971

There's something very special about a V'SOSKE pure wool rug

THE MARK OF THE WORLD'S BEST



PURE WOOL PILE

The wool mark is your
assurance of quality tested carpets
made of pure wool pile



For example, MONA LOA is a fantastic blending of texture and color to create an illusion of molten lava. It could only be a V'Soske, the originators, since 1924. This, as well as all V'Soske rugs and carpets carries the wool mark label.

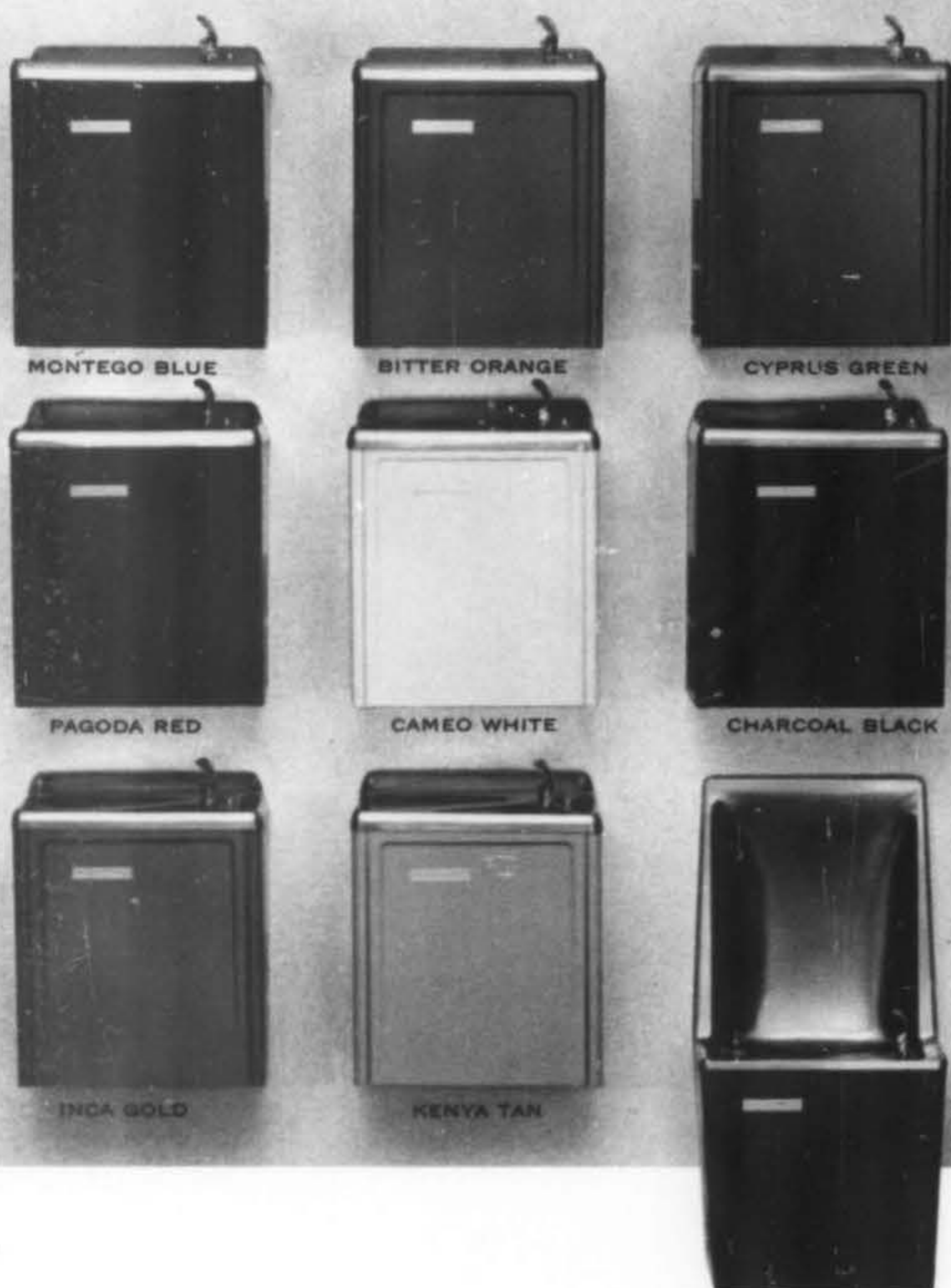


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COORDINATES



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DATES

- Through September 7. **A Peaceable Kingdom: China-trade Porcelain Animals of the 18th Century.** Metropolitan Museum of Art, New York City.
- Through September 12. **American Burl Ware.** Household utensils and American Indian burl. Fountain Elms, Munson-Williams-Proctor Institute, Utica, New York.
- Through September 12. **Clayworks: 20 Americans,** a collection of recent sculpture objects. Museum of Contemporary Crafts, 29 West 53rd Street.
- Through September 13. **American Art of the Colonies and Early Republic.** Art Institute of Chicago.
- Through October 10. **29th International Competition of Artistic Ceramics.** Exhibition Palace, Corso Mazzini, 92, Faenza, Italy.
- Through October 30. **European Glass—late 16th through mid-19th century.** Corning Museum, New York.
- September 5-December 5. **Satsuma Ware.** Japanese ceramics from the Proctor collection. Fountain Elms, Munson-Williams-Proctor Institute, Utica, New York.
- September 7-October 6. **Chunghi Choo, Tie-Dye Tapestries.** Jack Lenor Larsen, Inc. 232 E. 59th St., New York.
- September 9-October 15. **The Shakers—A Lifestyle by Design.** Ryder Gallery, 500 N. Dearborn St., Chicago.
- September 11-12. **NHFL Semi-annual Board of Directors Meeting.** Annapolis Hilton Inn, Annapolis.
- September 11-19. **International Antique Festival.** New York Coliseum.
- September 12-16. **American Institute of Interior Designers 40th Annual Conference.** Drake Hotel, Chicago.
- September 15-17. **National Association of Furniture Manufacturers 43rd annual Convention.** Sheraton-Boston.
- September 15-20. **Eleventh Exhibition of Italian Furniture.** Milan.
- September 15-20. **Third International Furniture Show.** Milan.
- September 17-November 14. **Retrospective of the work of Piet Mondrian.** Guggenheim Museum, 1071 Fifth Avenue, New York City.
- September 22-26. **National Association of Home Builders' International Apartment Conference.** Conrad Hilton Hotel, Chicago.
- September 25-October 16. **Indiana Courthouses of the 19th Century.** Indiana University, Bloomington, Indiana.
- September 29-30. **Building Research Institute Annual Meeting and Fall Conference.** Shoreham, Washington, D. C.
- October 1-9. **British Exhibition** shown by Britain's Council of Industrial Design. Masonic Hall, San Francisco.
- October 1-31. **Venturi/Rauch-Architecture.** Whitney Museum of American Art, 945 Madison Avenue, New York.
- October 13-16. **International Congress of Industrial Design.** Ibiza, Spain.
- October 16. **Designer's Saturday.** Fourth annual Open House and Market for East Coast architects and contract designers. New York City.
- October 17-20. **Hardwood Plywood Manufacturers Annual Fall Meeting.** The Broadmoor, Colorado Springs, Colorado.
- October 17-22. **Resources Council "Come to the Market Place" Week.** New York showrooms.
- October 18-22. **Fall Casual Furniture Market.** American Furniture Mart and the Merchandise Mart, Chicago.
- October 20-23. **1971 NOPA Annual Convention and Exhibit.** McCormick Place, Chicago.
- October 22-29. **Fall Furniture Market.** High Point, N. C.
- October 24-November 1. **18th Annual Trailer Coach Association Mobile Home & Recreation Vehicle Show.** Dodger Stadium, Los Angeles.
- October 28-29. **Annual Fall Meeting—National Association of Store Fixture Manufacturers.** San Diego.
- October 28-31. **1971 Annual Conference of the Industrial Designers Society of America.** Dam Village, Ky.
- October 28-31. **25th Annual Meeting and Preservation Conference of the National Trust.** Hotel del Coronado, San Diego, California.
- October 31-November 1. **Home Furnishings, Gifts & Accessories Market Days.** Dallas Market Center.
- November 1-5. **1971 National Plastics Exposition and Conference.** McCormick Place, Chicago.
- November 8-11. **National Hotel & Motel Exposition.** New York Coliseum.
- November 9-11. **National Interior Design Show.** Automotive Building, Exhibition Park, Toronto.
- November 12-23. **21st Annual Convention—Furniture Manufacturers Association of California.** Maui, Oahu, Hawaii.
- January 9-14. **Canadian Furniture Mart.** Automotive Coliseum and Industry Buildings, Exhibition Park, Toronto.
- January 10-14. **Canadian Floorcoverings Market.** Queen Elizabeth Building, Toronto.
- January 17-20. **Winter Furniture Market.** High Point, N. C.
- January 18-23. **International Furniture Fair.** Cologne.
- January 23-28. **Winter Market.** Los Angeles Home Furnishings Mart.
- January 24-27. **AR/8—AIA Architect—Researchers Conference.** School of Architecture and Urban Planning. University of California, Los Angeles.
- January 24-28. **Eighth Annual Manufacturing Seminar of National Association of Store Fixture Manufacturers.** Hialeah, Florida.
- February 27. **Euroshop '72. International Fair—"Modern Shopfitting and Display."** Dusseldorf.
- April 21-28. **Spring Furniture Market.** High Point, N. C.

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**Before
you lay your
reputation
on an acrylic
carpet,
you owe it to
yourself
to read this.**

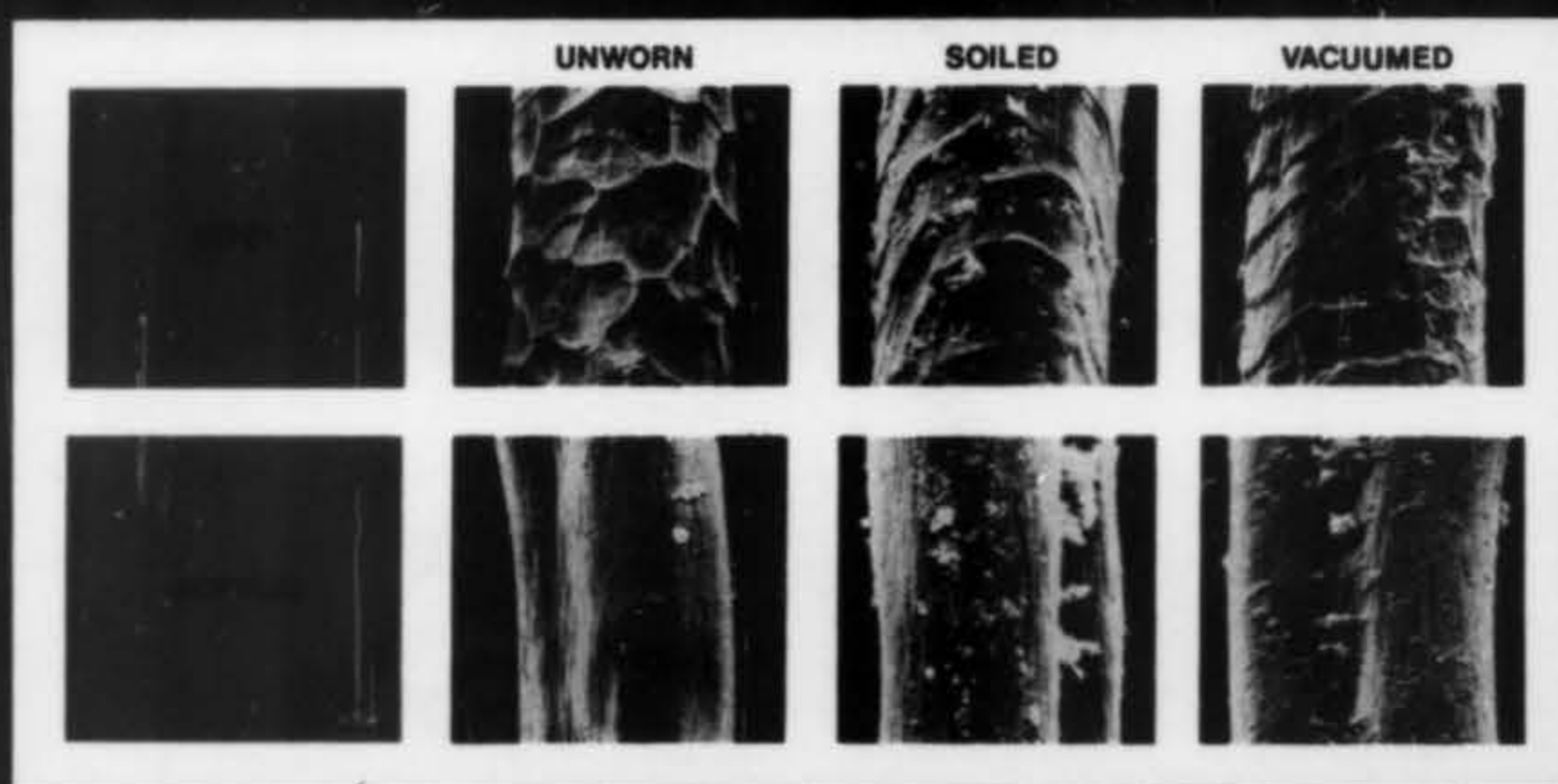
Here's how wool carpets wear better and clean better than acrylics.

Most carpets look good when they're new, but how does an acrylic carpet compare to wool after 100,000 footsteps? Which carpet is easiest to clean?

These microscopic studies show that a wool fiber releases dirt much more readily than an acrylic one.

Carpet samples of wool and acrylic were laid at a cafeteria entrance where they were walked on by people from a wide variety of areas—workshop, garden, laboratories, maintenance, etc. The arrangement of carpet samples was alternated and vacuum cleaned each day.

After three months when 48,000 people had walked over the carpets, small samples from the pile of each were studied by electron microscope—before and after vacuum cleaning—to determine any differences in the surface appearance of the fibers.



Results:

Studies of the fibers showed that—compared with each other and with the unworn control samples—the wool had soiled noticeably less than the acrylic, and with cleaning had shed dirt to a greater degree.

Conclusions:

One of the most important factors in the excellent long-term appearance retention of a wool carpet is the wool fiber's natural resistance to soiling, together with its ready release of dirt in cleaning.

These pictures and graph show that wool carpeting soils less and cleans much more easily than acrylic carpeting.

These pictures show the results of a study of the comparative soiling and cleaning of wool and acrylic carpets. Soiling was four to five times greater with the acrylic carpets, and soil release with shampooing was four times greater with the wool carpets than with the acrylics.

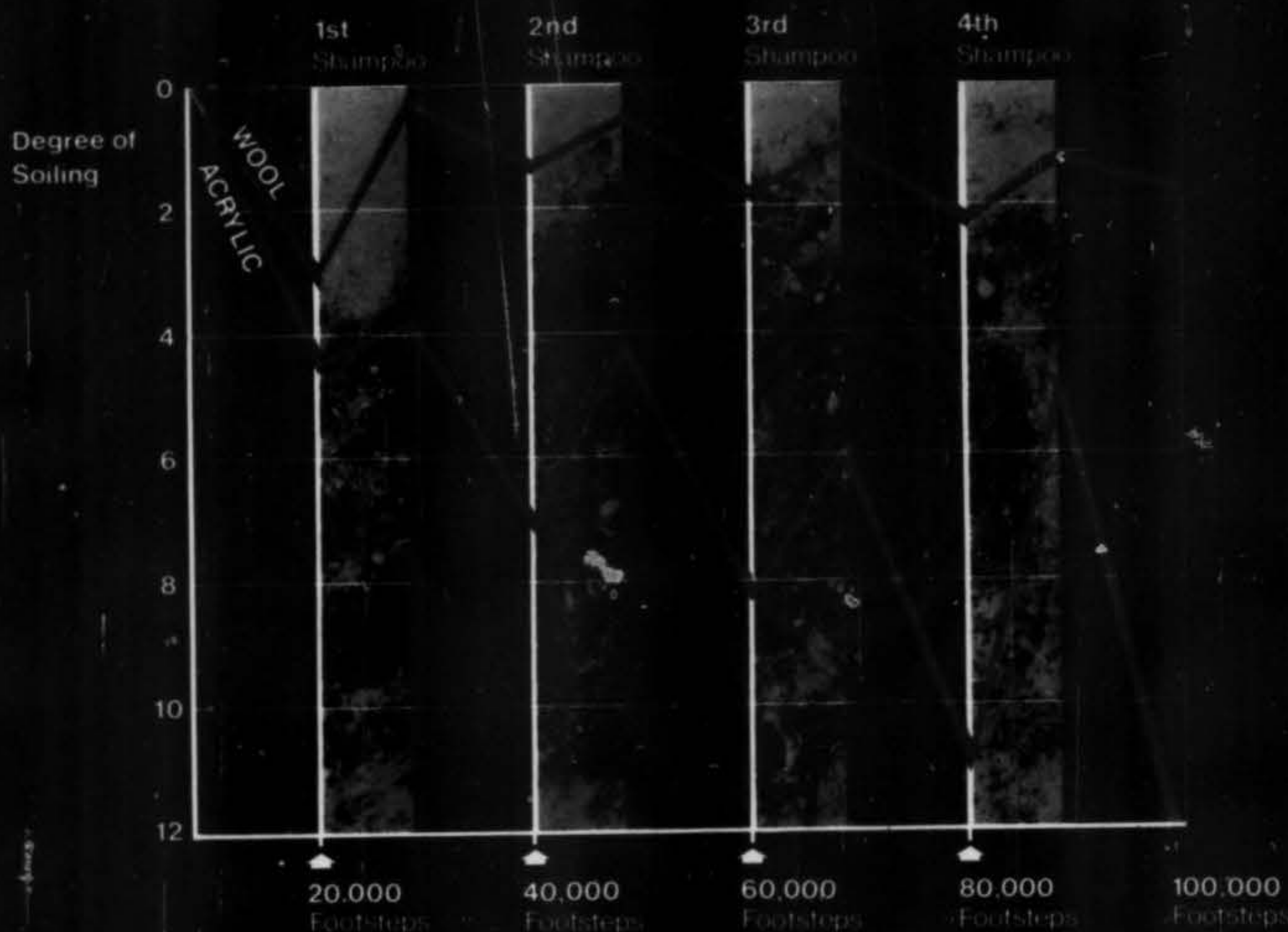
At each cleaning, the test samples were compared with unworn control samples, and the degree of soiling was expressed by color change. The graph shows the comparative soiling and cleaning performances of the wool and acrylic carpets.

Results:

- Before the first shampooing, the difference between the soiling of the wool and the acrylic carpets was negligible.
- The first shampooing showed that the soil release of the wool samples was about four times higher than that of the acrylic.
- After the first shampooing there was a remarkable difference in the degree of resoiling of the carpets—the acrylic soiled four to five times more than the wool.
- This resoiling increased as the wear on the carpets increased.
- Pile weight also made a difference in the soiling properties of the carpets. With increasing pile weight the wool carpets showed a lower degree of soiling. With the acrylic the relationship was exactly opposite—the higher the pile weight, the greater the degree of soiling.

Conclusions:

The wool carpets soiled much less than the acrylic carpets, from all points of view: soil and resoiling resistance as well as soil release in shampooing. These are very important characteristics, especially in high traffic areas such as public buildings, where carpets are subject to heavy soiling. The acrylic carpets, because of lower soil release characteristics, accumulated soil. The higher the pile weight of the acrylic, the more difficult it was to clean.



NEW

Before shampooing

After 100,000 footsteps

After shampooing

What about resilience and durability?

Acrylics say they're more resilient, more durable, but the natural resilience and durability of wool is an undisputed fact. In laboratory testing, carpets of wool and acrylic, of comparable pile weights and similar construction, were subjected to a static loading of 31.3 lbs. per square inch for two hours. The wool carpet was compressed to 59% of its height for two hours. On release, after ten minutes, the pile had recovered to 95.5% and after two hours to 96.4%. No acrylic-fiber measured up to wool's performance. The natural resilient quality of wool is an important factor in appearance, wearability and texture retention. The poorer recovery capacity of acrylic accounts for problems of flattening, matting down, pressure marks and loss of appearance. All of which is convincing proof of why wool scores best in any realistic assessment of carpet wear. Long-lasting good appearance and serviceability are what people want in carpeting.

What about ease of maintenance?

Acrylics say they're easier to clean, but wool is the only fiber with a natural protective covering. The uncopyable structure of the wool fiber, wool's unique three dimensional surface, naturally protects itself against dirt. Studies by Stereoscan electron microscope of carpets in use show significant differences in the way acrylic holds dirt on the fiber surface, compared with wool, which tends to release dirt much more readily. The Stereoscan tests prove that wool carpets stay clean longer and release dirt better than acrylic carpets.

What about flame resistance?

Acrylics say they now have built-in fire retarders, but wool is naturally fire-safe. Properly engineered wool carpets are resistant to fire and consistently satisfy PHS standards for Hill-Burton funded projects. Damage to wool carpets from matches and cigarettes is minimal: charred fibers can be easily brushed away, leaving little noticeable change in color or general appearance.

What about color and style?

Acrylics say they're more colorful, but wool is the only fiber with a natural affinity for color. The protein core of the wool fiber soaks up dyes completely, permanently. The reason wool holds color so well is because the color actually becomes part of the fiber. That's why wool carpeting gives you the richest choice of colors possible. Once again, wool's unique, uncopyable, natural structure is what makes it look and act and feel incredibly luxurious no matter what the style and texture.



PURE WOOL PILE®

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The Woolmark label on carpeting means it has passed a battery of tests in the Wool Bureau laboratories, for fiber content, pile weight per square yard, mothproofing, backing construction. Look for the Woolmark label. It means you've got a quality-tested carpet made of pure wool pile.

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On the right, Devoe Copied Brick in paint. On the left, a fully coordinated Devoe Roca from the new Devoe line of contract vinyl wallcoverings. A new, unique way to coordinate all the colors of your commercial interior.

There's now the new CDT vinyl wallcovering

series that's an exact reflection of Devoe's new collection of contract colors in the 90's. And they're available in a full assortment of designs and textures in the complete commercial wallcovering range. So if you want a burnt orange wallcovering in a soft velvet grass cloth — and the same

style in an exact match of a vinyl wall paint — you can order both at once from one supplier!

A note on your commercial wallcovering samples: Write Mr. H. J. Smith, Devoe Paint, 224 East Broadway, Louisville, Kentucky 40202.

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Now we make handcrafted high profile desks and credenzas as well as the most complete line of seating available.

The CUSTOM EXECUTIVE COLLECTION features full extension accurate suspension and hand-rubbed walnut wood tops; designed for maximum work area and to accent any interior.



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No olefin fiber has ever taken so well to vivid, enduring color.

It has built in fade-and-stain resistance because it is solution-dyed.

The nubby texture breaks up visual monotony and gives dimension to the surface.

Herculon®, you know, is the fiber that's noted for its inherent static reduction characteristics.

Masland's Prize Edition is constructed for heavy contract use in 6-ply yarn and is stocked in 12 colors in 12 foot width. A high-density foam back is available by special order.

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See Listing 12.18/Mas in SWEET'S ARCHITECTURAL FILE and INTERIOR DESIGN FILE.

MARKET

EDGEWOOD IS ALIVE

SCOPE FURNITURE INC., 407 West 13th Street, New York, has resurrected a quality source from the fires of finance. Edgewood Furniture for twenty years was a favorite source of the most demanding designers and architects, but the company was beset by business problems and two years ago closed its doors. Scope is rising like a phoenix from the fires, giving new life to the consummate quality that was Edgewood. Scope bought the manufacturing machinery, the rights to the Edgewood de-

signs, and hired back most of the original staff. Edgewood's reputation for quality, upholstery and metalwork was second to none. Now the new second generation company will carry on that quality—with Scope for the future.

Every aspect of design and construction is done with fine finesse. Frames are shaped with wood to carry curves; shapes are not padded into place. Scope believes the frame is the key to keeping something looking good. Eleanor Le Maire seems to have

agreed. She is reported to have said: "You can recover Edgewood furniture twenty years later without rebuilding the frames."

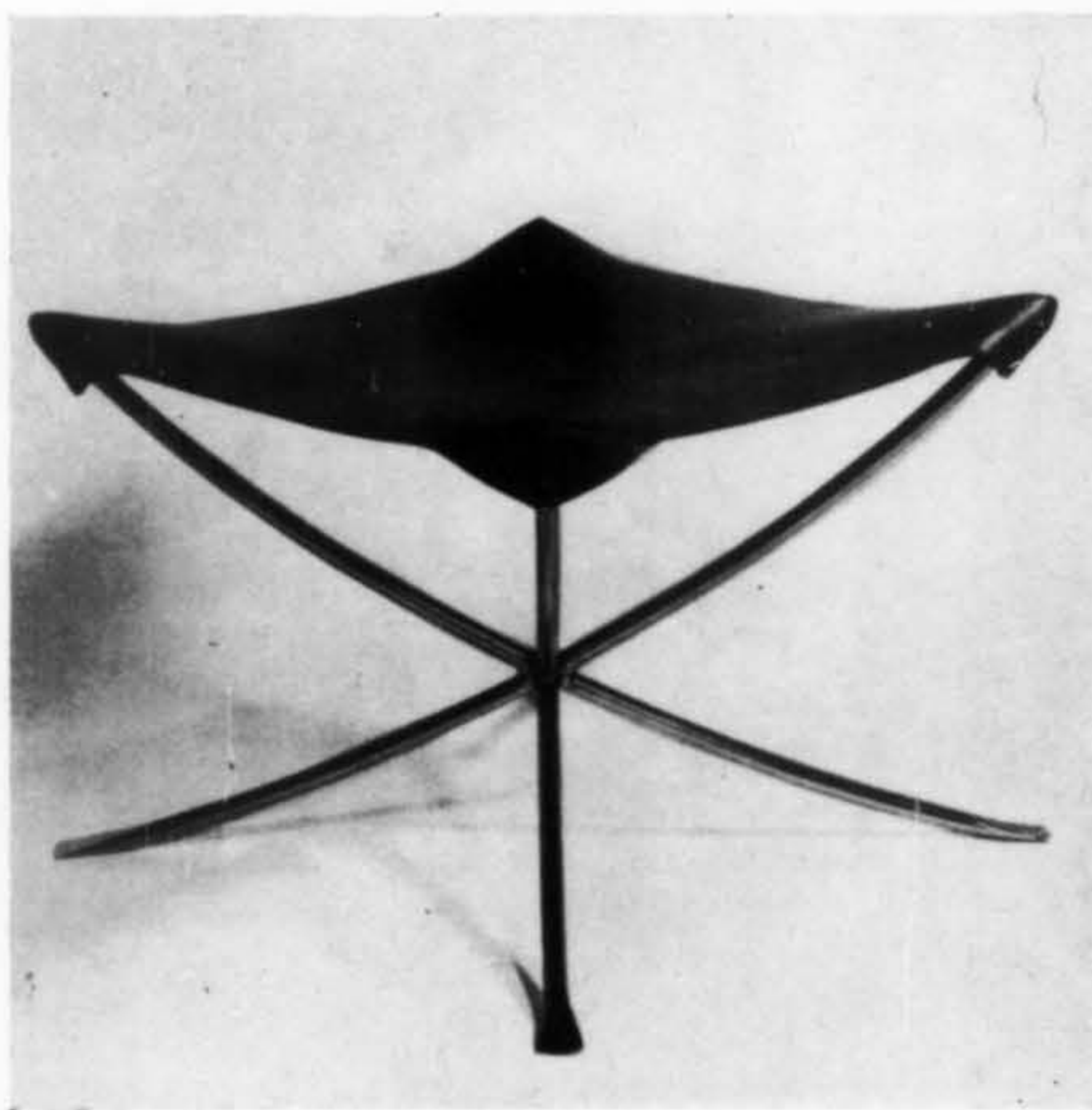
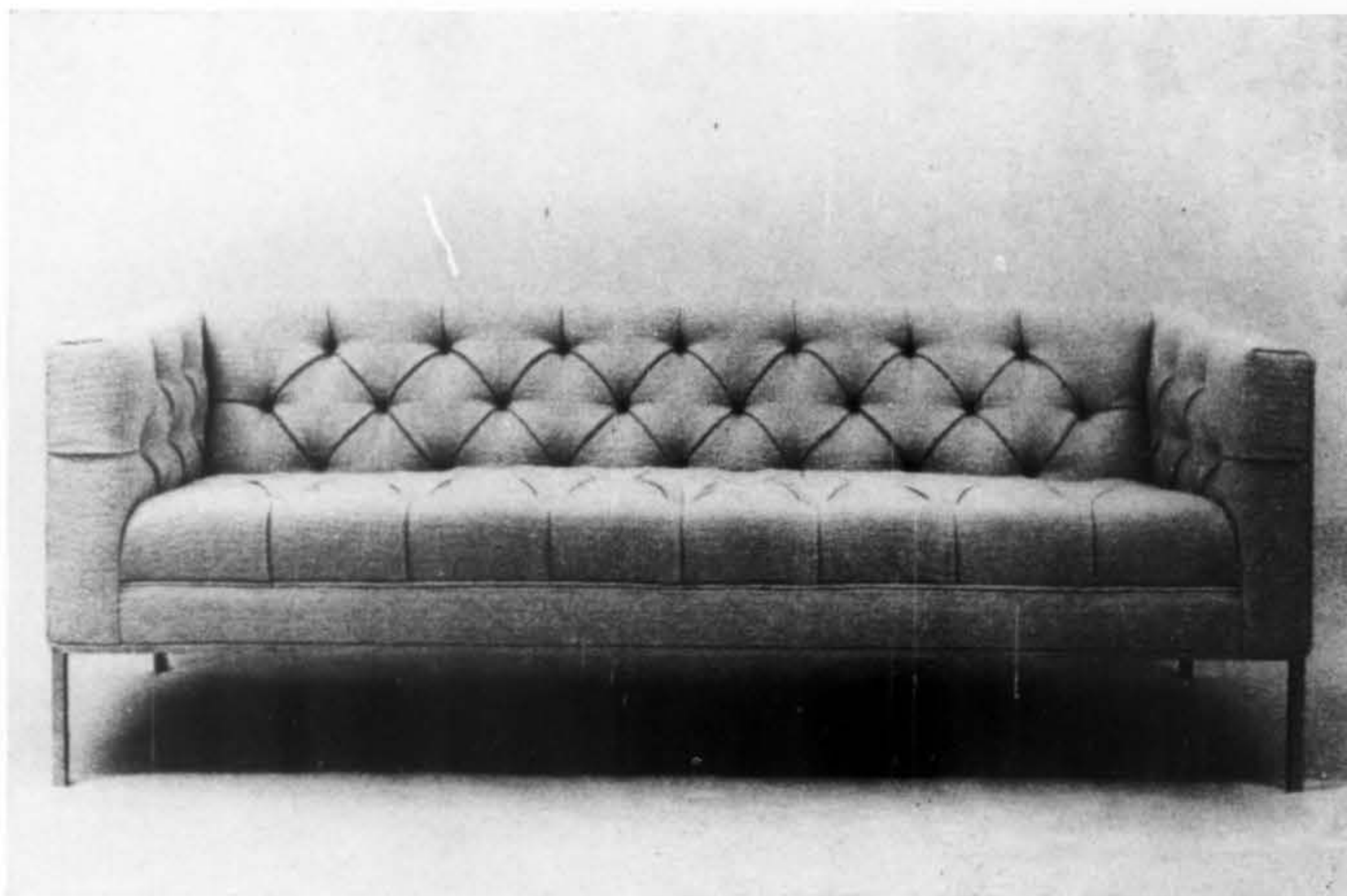
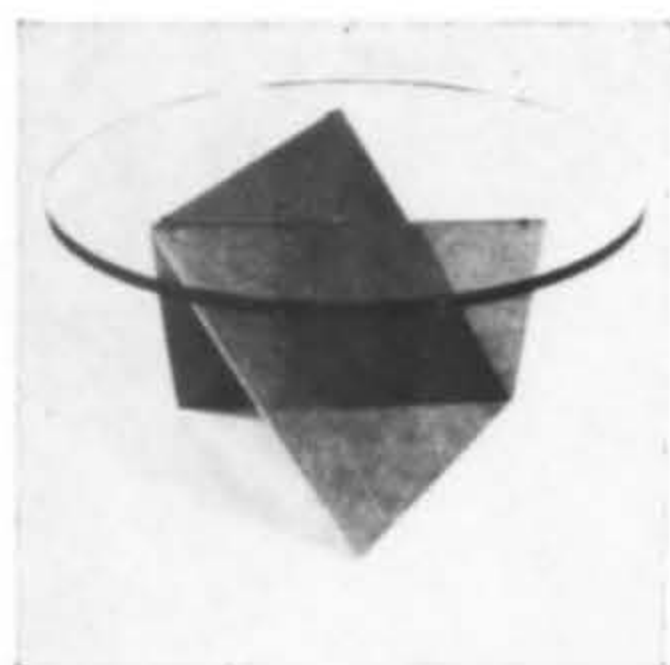
The company's upholstery work reflects its concern with design and detailing. Welt lines are attached to the wood so the tailoring never slips out of shape. The fabric may wear out and get dirty, but it will never move. New tufted designs show the same careful craftsmanship.

Edgewood was a pioneer in working with metal. One of the

company's original metal and glass tables is at the Museum of Modern Art. Today, Scope introduces the "Octable"—a fascinating piece of sculpture under glass. Designed by Charles Hans Winecoff, the table base consists of two square flat planes of $\frac{1}{4}$ " stainless steel interlocking at a 90° angle. Reflections multiply mysteriously and challenge the perception. It takes Scope.—C.C.C.

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Market continued on page 50



Original Vicrtex Pattern
© L. E. Carpenter & Co.

ALESTRIA

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new math with
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on the walls.*



GUARD

*You can make
a ski lodge
as invigorating
as schussing
with "Holiday"
on the walls.*



Satinesque

Our wallcoverings can make your interiors exciting, tough, invigorating...and more.



Whatever you want an interior to be or do or go through, just look to Columbus Coated Fabrics. In our three basic lines — Guard®, Satinesque®, Wall-Tex® — we offer over 1200 fabric-backed vinyl wallcoverings, the industry's largest collection. Something for any style, any set-

ting, any need, really, and if you can't find exactly what you want, our Custom Design Center will make it. But that's not all. Our staff of professionals will give you any advice you need, even go on site to make sure everything's right before, during, and after installation. Then, consider these other advantages: our wallcoverings are easy to hang, pre-trimmed for perfect matching, a cover-up for imperfections in walls when renovating, washable, long lasting, and easy to remove when it's time to change. Of course, they meet building codes and are UL listed. Write. We'll send you complete specifications. Then you can see for yourself . . . how much more we can do for you.



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meet the mood makers.

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Meet the Mood Makers — our uniquely new decorator lamp enclosure collection. Stardust Globes, Cylinders, Ellipsoids — these seamless, one-piece shapes are ultra-versatile and come in a broad range of sizes and colors. And the

extra-tough butyrate material will never chip or shatter on impact.

Mood Makers make moods with their textured inner Stardust surface. When lit, they catch light like facets on a diamond — then disperse it into a soft, even glow. And there's no variation in wall thickness to distort light patterns. No hot spots.

Outer surfaces are mirror smooth. Perfect for paint, decals or dozens of decorator devices. And the smooth exterior makes them virtually maintenance free. All this is made

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You name the mood. Mood Makers can be mixed or matched. Sawed or drilled. Wall mounted. Strung in tandem. Or grouped and suspended from a common mounting. And they can be used with either incandescent or mercury lamps to produce the mood or light level you desire. So get something new going in the moods you create. The first step is easy. Send for size, wattage and price data today.



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"COME TO THE MARKET PLACE" ON OCTOBER 17-22!

An Open House Week sponsored by the Resources Council is a first for the interior furnishings industry that may well presage a new Market place in Manhattan.

New York City, mecca of the interior furnishings industry, will be jiving in October with activities of vital concern to interior designers and architects. Those who reside here, and others who will be making their annual buying and scouting trips in the East, will find Manhattan set up as a new Market area—with showrooms geared to entertain and introduce the latest designs.

The prime mover in this endeavor is the Resources Council whose headquarters is in New York—the only trade association which encompasses the entire interior furnishings industry. The Council is sponsoring this Open House Preview Week in the New York decorative furnishings showrooms, which will be held this fall during the week of October 17-22. To date over 150 leading trade showrooms have announced that they will be participating. Timing is particularly appropriate since "Designers Saturday," the contract furniture showrooms' Open House time, will take place October 15 and 16—and the fall High Point Market in North Carolina will be following on October 22-29.

In our next—September—issue, *INTERIORS* will feature a 16-page section on "Come to the Market Place" week, including the complete program of events lined up for visitors, a listing of all participants with their addresses plus a map to pinpoint locations, a brief summary of the types of products carried by each firm, and what newest designs to look for.

At this writing plans are being made for many important and informative—as well as social—events. A partial list follows, to be updated in the September issue:

Sunday, Oct. 17: 2-6 P.M. Registration in lobbies of 979 & 964 Third Avenue. 6 P.M. Opening reception.

Monday, Oct. 18: 9 A.M.-5 P.M. Registration in lobbies of 979 & 964 Third Avenue. Open House in participating showrooms.

Tuesday, Oct. 19: 9 A.M.-5 P.M. Registration in lobbies of 979 & 964 Third Avenue. Open House in participating showrooms. 7 P.M. First Annual Resources Council Product Design Awards Presentation—Imperial Ballroom, Americana Hotel. Cocktails, dinner, and exhibit of award-winning products.

Wednesday, Oct. 20: 9 A.M.-5 P.M. Registration in lobbies of 979 & 964 Third Avenue. Open House in participating showrooms: 5:30-7:30 P.M. Designers' Seminar.

Thursday, Oct. 21: 9 A.M.-5 P.M. Registration at Resources Council, 979 Third Avenue, #902 N. Open House in participating showrooms. 2-6 P.M. Tour of interiors for visiting designers.

Friday, Oct. 22: 9 A.M.-5 P.M. Registration at Resources Council, 979 Third Avenue, #902 N. Open House in participating showrooms.

Press room for the week will be at the Resources Council offices, 979 Third Avenue, Suite #902 N. For additional information call the Resources Council: (212) 752-9040.

NEWS

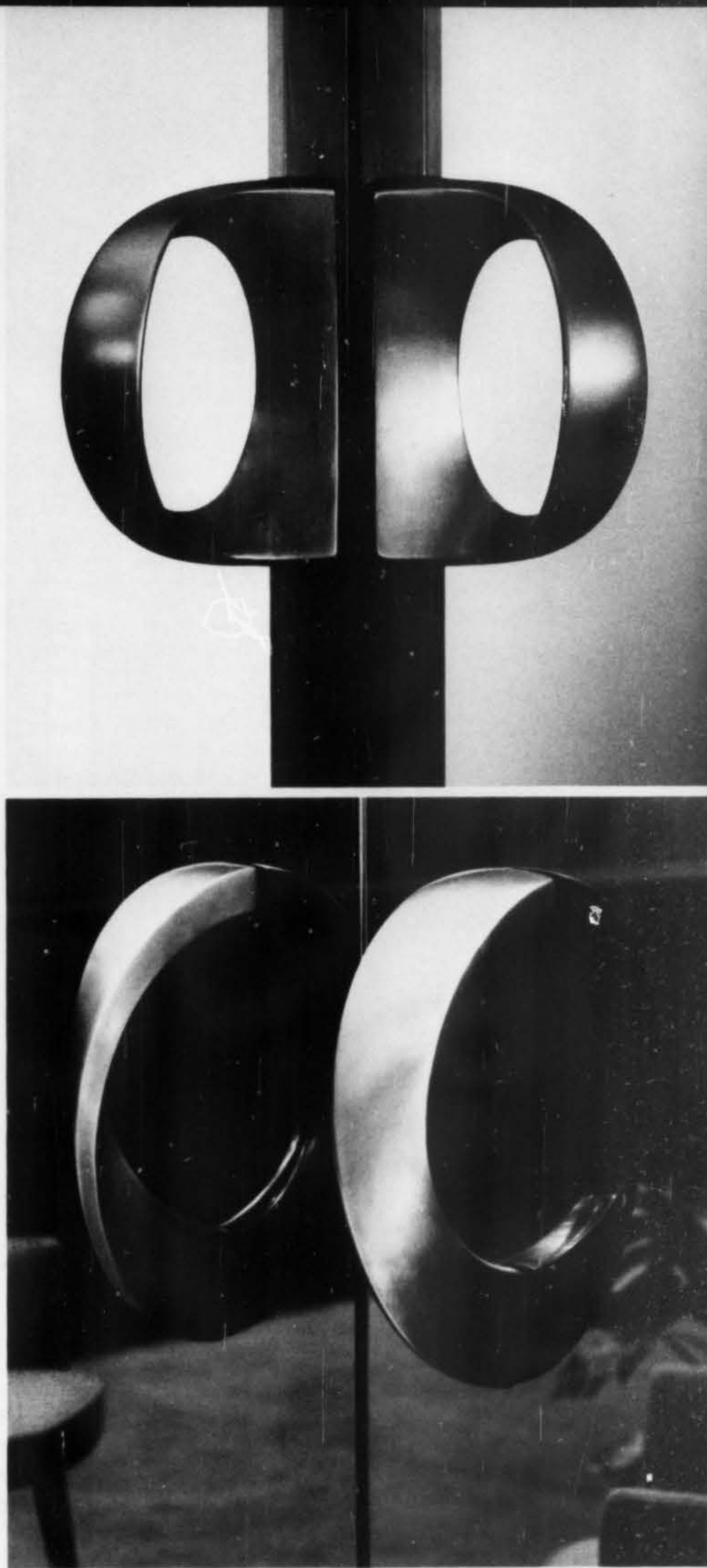
continued from page 18

Said Beckman: "Many who attended the first two exhibitions tell us that they not only got a capsule picture of what many leading resources had up their sleeves for the next year, but discovered useful resources they had not investigated before.

Trade members can still reserve exhibition space from New York Chapter of NSID, 136 East 57 Street, New York, New York, (212) 421-8765. A table surface or floor area space 3' x 6' costs \$75; adjacent spaces can be had. At this writing it is still possible to rent an entire raised stage area about 12' x 24' for a special fee.

The exhibition is free to professional designers; dinner reservations \$15.

circle 27 on reader service card→



Sculptured doorpulls by designer Malcolm Leland in bronze, chrome or nickel silver create exciting door architecture. Part of a large collection of handcrafted doorpulls and pushplates, carved wood panels and doors, grilles, Bonded Bronze panels and doors.

FORMS & SURFACES

BOX 5215 SANTA BARBARA, CALIFORNIA 93108 (805) 569-4787

You just can't *imagine*
the rich beauty of
BURBEAUTY WALLCOVERINGS

This printed page gives you a faint idea of a few of BURBEAUTY's many lush, sophisticated decorator colors. But it can't begin to convey the rich, lustrous beauty of the fine quality genuine jute, the three-dimensional, light-reflecting effect of the perfected burlap, woven to exacting specifications, the sturdy feel of real fabric bonded to strippable wallpaper.

But when you hold samples of the new, never-before-available BURBEAUTY Bonded Wallcoverings in your hands, then you can imagine what you can accomplish with it. You'll visualize ordinary, drab rooms made inspiringly beautiful, in homes, offices, display rooms, hotels, restaurants, hospitals and public buildings everywhere. You'll see BURBEAUTY's soft, flattering light reflections and the space-expanding feel of textured walls, and you'll realize the sound-deadening effect of BURBEAUTY, as well as its insulating qualities which keep rooms cooler in summer and warmer in winter.

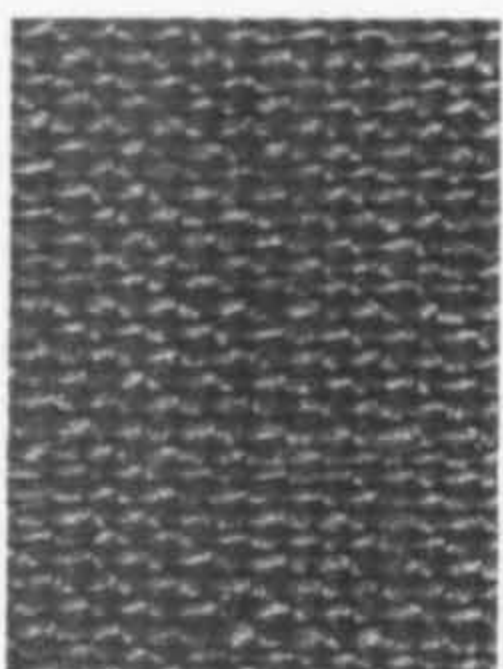
Not only is BURBEAUTY firmly bonded to strong strippable wallpaper, but it is precision trimmed and comes with a wonderful new pre-paste which needs only to be moistened with a wet roller or brush. Speeds up hanging, with the most perfect results.

BURBEAUTY is very durable, resisting abrasion and scratching, and is so sturdy it conceals cracks and defects in the wall; even stabilizes the walls. It is fade resistant, is easy to clean, can be painted over, and of course can be readily removed if desired.

As we said, you just can't *imagine* the rich beauty of BURBEAUTY. You have to see it, so write or call for free samples and full information. Coordinated patterns and drapery fabrics also available.



(Open Weave)



(Narrow Weave)

Burbeauty™
BONDED WALLCOVERINGS

SPECIALTY JUTE PRODUCTS CORPORATION
Division of Gillespie & Co. of New York, Inc.
Established 1889

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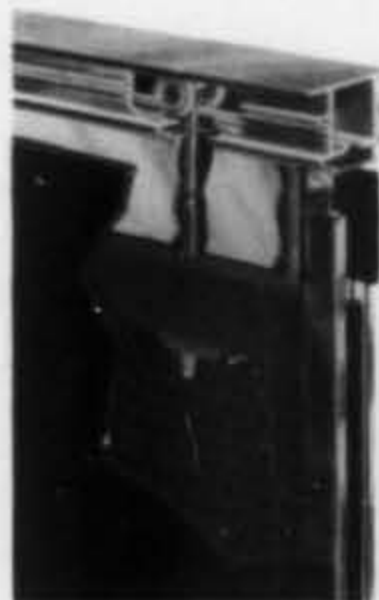
Movable Kwik-Wall creates a beautiful look of permanency



Add flexibility and usability to your room space with Kwik-Wall, the movable wall partitions featuring qualities of a permanent wall...attractiveness, durability, sound control. The solid construction of Kwik-Wall makes each area it divides a separate room in the strictest sense of the word. Impressively designed, Kwik-Wall adapts to blend with any design motif, beautifully.



Portable Kwik-Wall (left) requires no tracks on ceilings or floors. Free-standing panels can be stored anywhere, easily rolled into position on optional retractable wheels. Select 1-3/4" standard or 2-1/4" deluxe Kwik-Wall.



Track-Mounted Kwik-Wall glides with ease on inconspicuous ceiling tracks; needs no floor guides or rollers. Pocket doors provide complete, coordinated concealment of panel storage. 2-1/4" deluxe or 3" master thickness.



Over 1500 Decorator Facings to select from to give your decor the look of permanence. Chalkboard, chalk trays, corkboard finishes available, in addition to pass-doors with cylinder locks.

One-Hand Locking Operation, insert crank and give a half-turn; spring-loaded top rail expands firmly against ceiling, forming effective sound seals around each panel perimeter.



the permanent look in movable walls



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Free Color
Brochure

Kwik-Wall® Company, Dept. 13
P.O. Box 3267, Springfield, Illinois 62708

Name _____

Title _____

Firm _____

Address _____

City/State _____

Zip _____





New Naugahyde Luxura.

No one's come close to softness like this.

One touch tells you Uniroyal's Naugahyde® Luxura has a softness unequaled by other vinyl fabrics. But we made it even better than that. We made Luxura soft clear through.

First we made a unique backing that combines the gentle support of a fibrous web with a cushion of billowy cotton.

We also blended an exclusive combination of materials to make this vinyl relax. And keep it limber, comfortable.

We added a cool, soothing texture. Quiet, subtle grains. And twelve distinctive but soft-spoken colors.

Then we put it all together to bring you the softest vinyl ever made. And the most cooperative. Fold it. Drape it. Even pleat it. Luxura's softness conforms to whatever you're creating. Beautifully.

Call our Coated Fabrics Department, Mishawaka, Indiana (219) 255-2181, or your Uniroyal representative or Naugahyde distributor. Ask for a free sample of Luxura. And come close to this new kind of softness yourself.

Naugahyde Decorative Fabrics

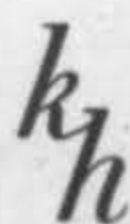


We help you do it with style.

circle 30 on reader service card

PUZZLED?

Time was of the essence. You had a tight schedule to meet. Then your fabric finisher's promised delivery came . . . and went . . . and you discovered some missing pieces. Now both you and your client are puzzled . . . and exchanging cross words. Need a solution? Specify Kiesling-Hess. Our East and West Coast facilities assure fastest delivery every time. For the most complete and most professional flameproofing anywhere, K-H's 24-hour service can't be matched. Same lightning-quick action on ZePel® and Scotchgard® Stain Repelling treatments, too. Send for our free-priced brochure today. It's the industry's most comprehensive booklet on all types of fabric finishing ever put together. You'll never be puzzled about fabric finishing again.



KIESLING-HESS FINISHING COMPANY, INC.

Custom Finishers to the decorative trade: Flameproofing, Scotchgard®, ZePel®, FAB-BAC Fabric Backing

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® Du Pont Trademark * a 3-M Product

Never in carpet history, has so little been guaranteed to do so much.

We guarantee that a carpet made with as little as 2% Zefstat® anti-static yarn will reduce static below the level of human sensitivity for the useful life of the carpet or five years.

Or else we replace the entire carpet, free of all charges, including the cost of installation.

No other anti-static carpet yarn is backed by a guarantee of any kind, let alone a five year guarantee. Which means either we know something no other fiber producer knows or else we're crazy.

We're not crazy.

We originated and developed the concept of turning metal into soft textile yarns more than 20 years ago.

We knew how to blend acrylic-modacrylic or nylon with Zefstat anti-static metallic yarn during yarn production so that you wouldn't see it or feel it.

In fact, the best way to see if Zefstat is there is to look at the back of the carpet and see our guarantee.

Dow Badische Company, 350 Fifth Avenue, N.Y., N.Y. 10001.

Zefstat is a registered trademark of Dow Badische Company.

Dow Badische Company guarantees to the original purchaser that a carpet made with Zefstat will not generate static in excess of 2,500 volts down to a relative humidity of 20% at 70°F. (The threshold of average human sensitivity is considered to be 3,000 volts.) This anti-shock feature is guaranteed for the useful life of the carpet or five years, whichever is sooner.

If the anti-shock performance fails to meet the above standard and if human comfort is adversely affected by static generation, the purchaser must notify the manufacturer and make the carpet available for testing by Dow Badische Company. If failure is verified by our tests, the carpet will be replaced, free of all charges, including the cost of installation.

**If 2% of the carpet doesn't work
we'll replace 100%**



ZEFSTAT DOW BADISCHE
THE ONLY ANTI-STATIC YARN GUARANTEED FOR 5 YEARS

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MARKET

THE ROD SPREADS

KIRSCH COMPANY, Sturgis, Michigan, has been diversifying like crazy. While trying to sell traverse rods in Germany, this company was soon made aware that the Germans didn't believe in pinch pleats. So to sell its drapery hardware, Kirsch decided to fabricate draperies. The German drapery workrooms had unusual equipment (made in the USA) which allowed weaving in wide widths—112 to 120 inches wide. Kirsch decided to buy the California company making the equipment and to

make draperies and bedspreads in this country too. Then how about design? Max Rawicz, an internationally known fabric designer who had been working with ready-to-wear in Germany and who was then doing his design and coloring in California, seemed a stunning source. Kirsch bought his company in order to ally his staff.

The results of all this effort? "The Max Rawicz line" of 41 smashing spreads and draperies. Designs are wild and wonderful. Many spreads are seamless even

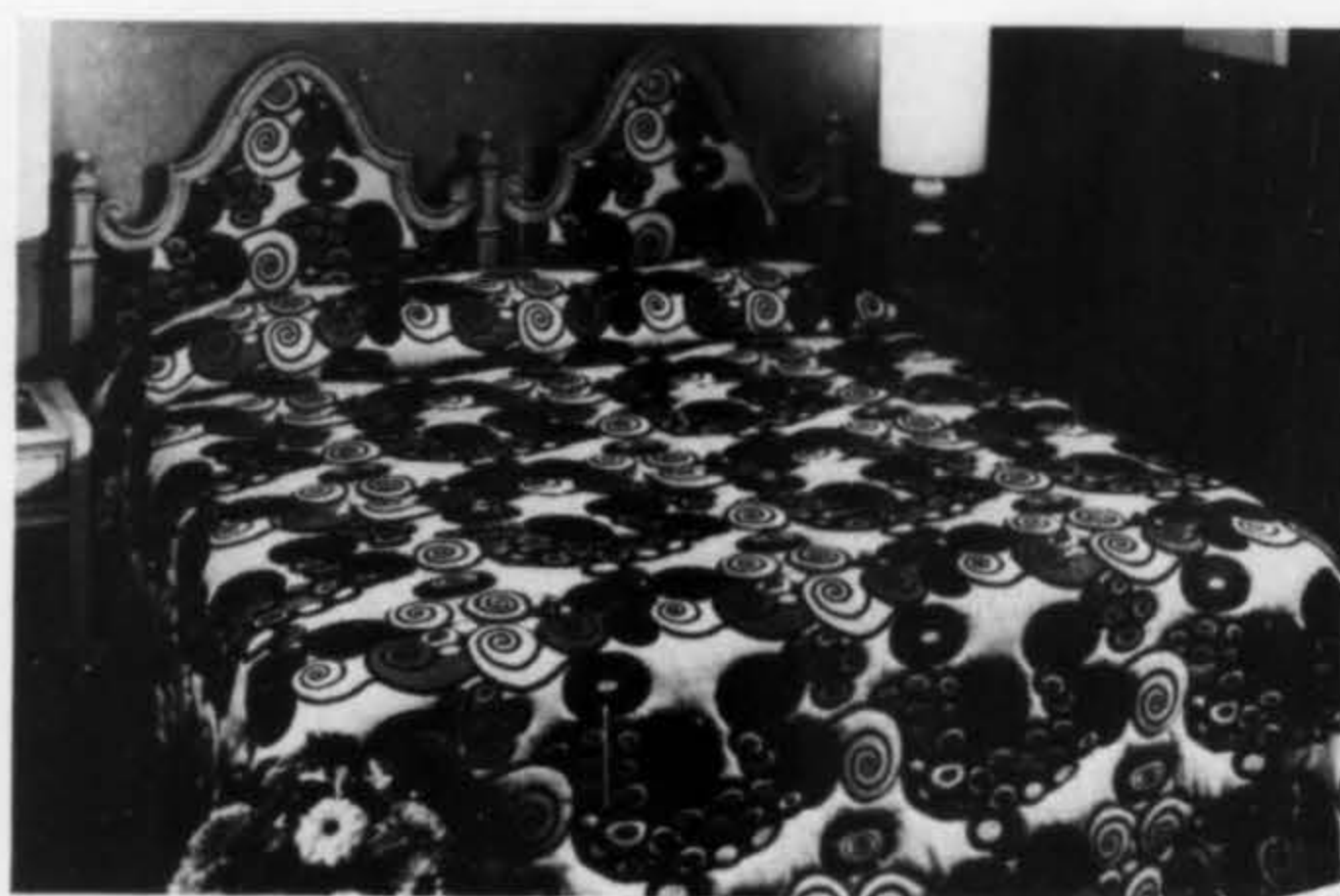
in king size, and all quilting is hand-guided. Cover fabrics range from linen to synthetics, from brocade to polished cottons. Fillings are Kodel and backings are cotton.

Matching lined or unlined, custom-made draperies are offered with either exclusive beaded bottoms or conventional 4" hems.

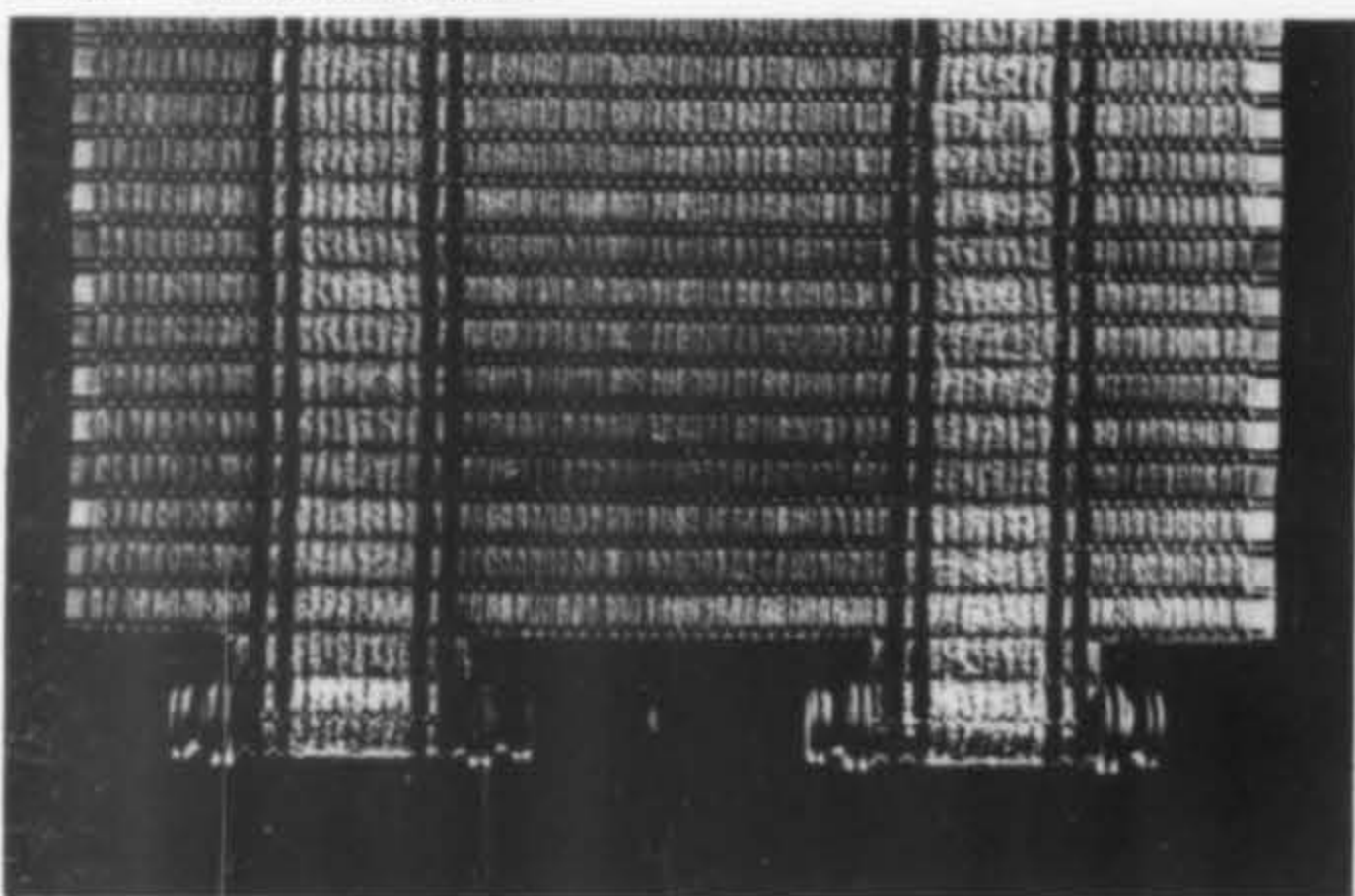
A second "Linda Isle" collection of washable spreads and draperies is offered for the more modest budget.—c.c.c.
circle 203 on reader service card



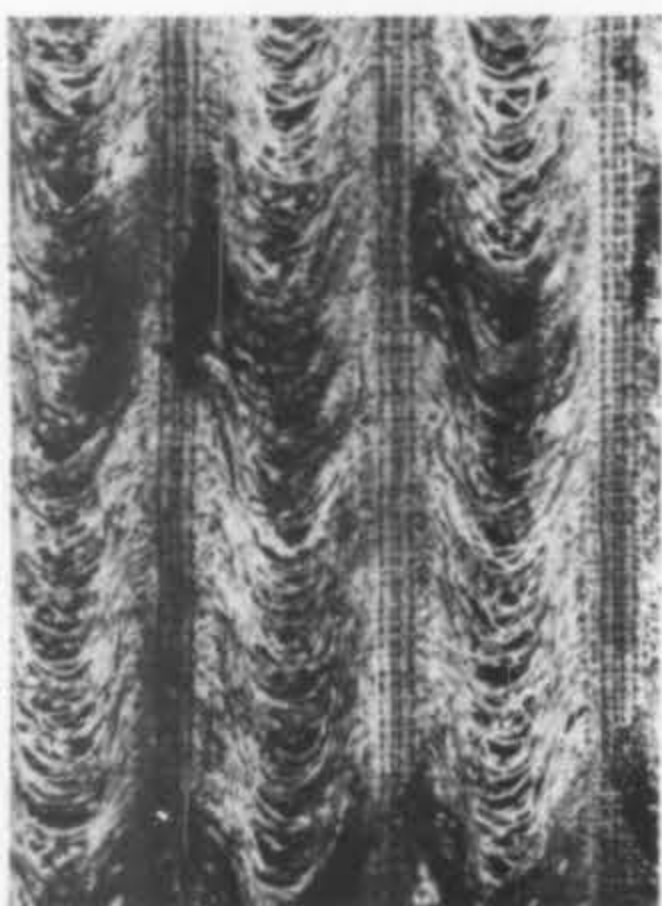
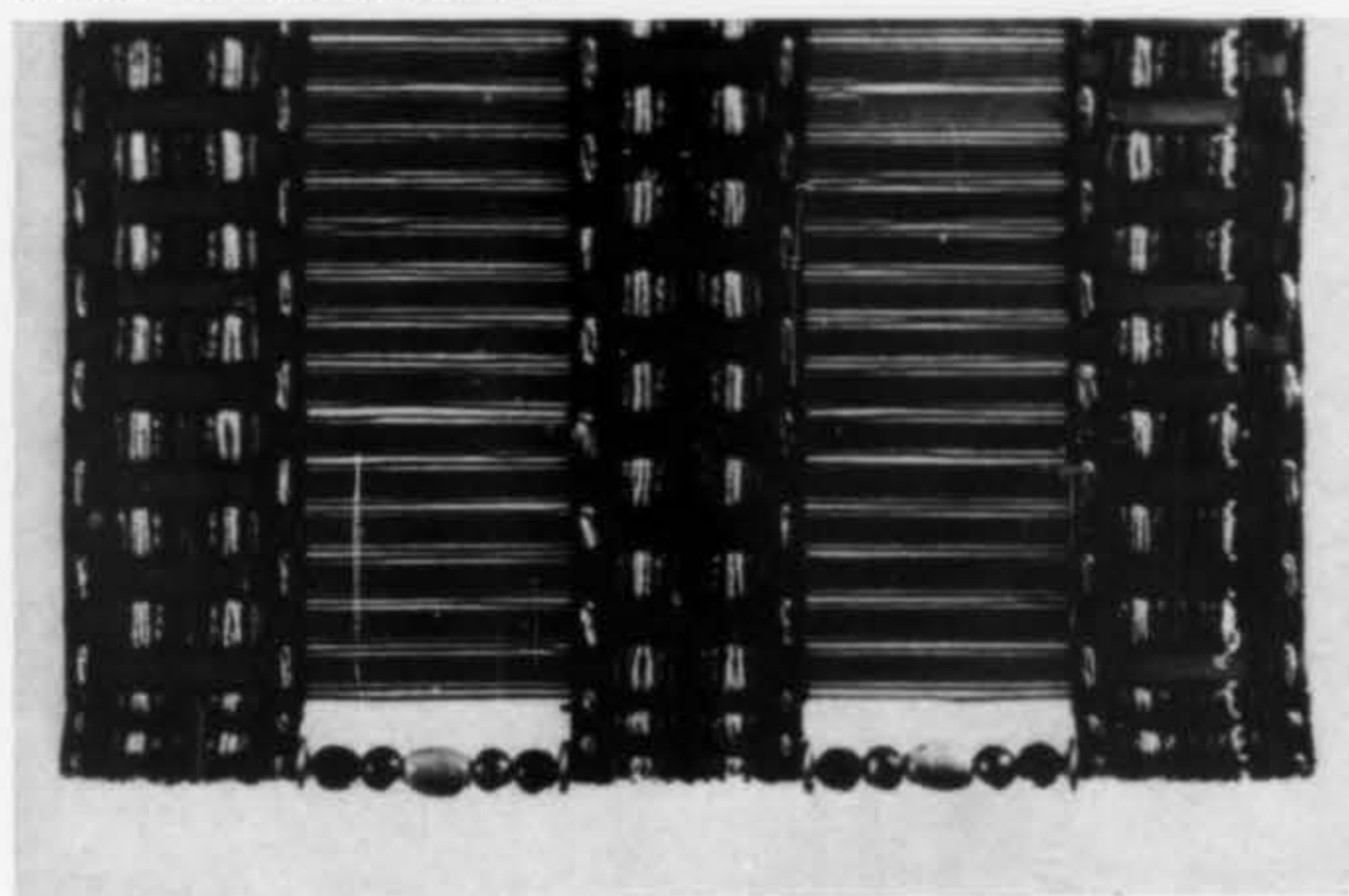
Kirsch: "The Max Rawicz line"



Kirsch: "The Max Rawicz line"



Webb: Two "Border-Blinds" from Wood-Weave Group



Webb: "Gussie" swag drapery fabric

THE WARP AND WEFT OF IT

WEBB TEXTILES INC., 2010 North Lincoln Avenue, Pasadena, California. Innovations in outstanding product design first happening in California have a habit of spreading eastward to all the best people. Such is the case of this firm's handweaves and fabrics. Having established representation in all major cities, Webb has recently settled in the superstar showroom of Gilbert Thurston Associates, Inc., 964 Third Avenue in New York, which is devoted exclu-

sively to distinguished interior furnishings by California firms.

Founder Bob Webb has always insisted on a complete rapport between designers and the company on meeting exact design requirements. Craftsmen at Webb looms will custom weave fabrics from strike-off samples to several thousand yard orders. Functional woodweaves, woven to custom colors, yarns, and sizes, can be as effective at a kitchen window as in large contract commercial

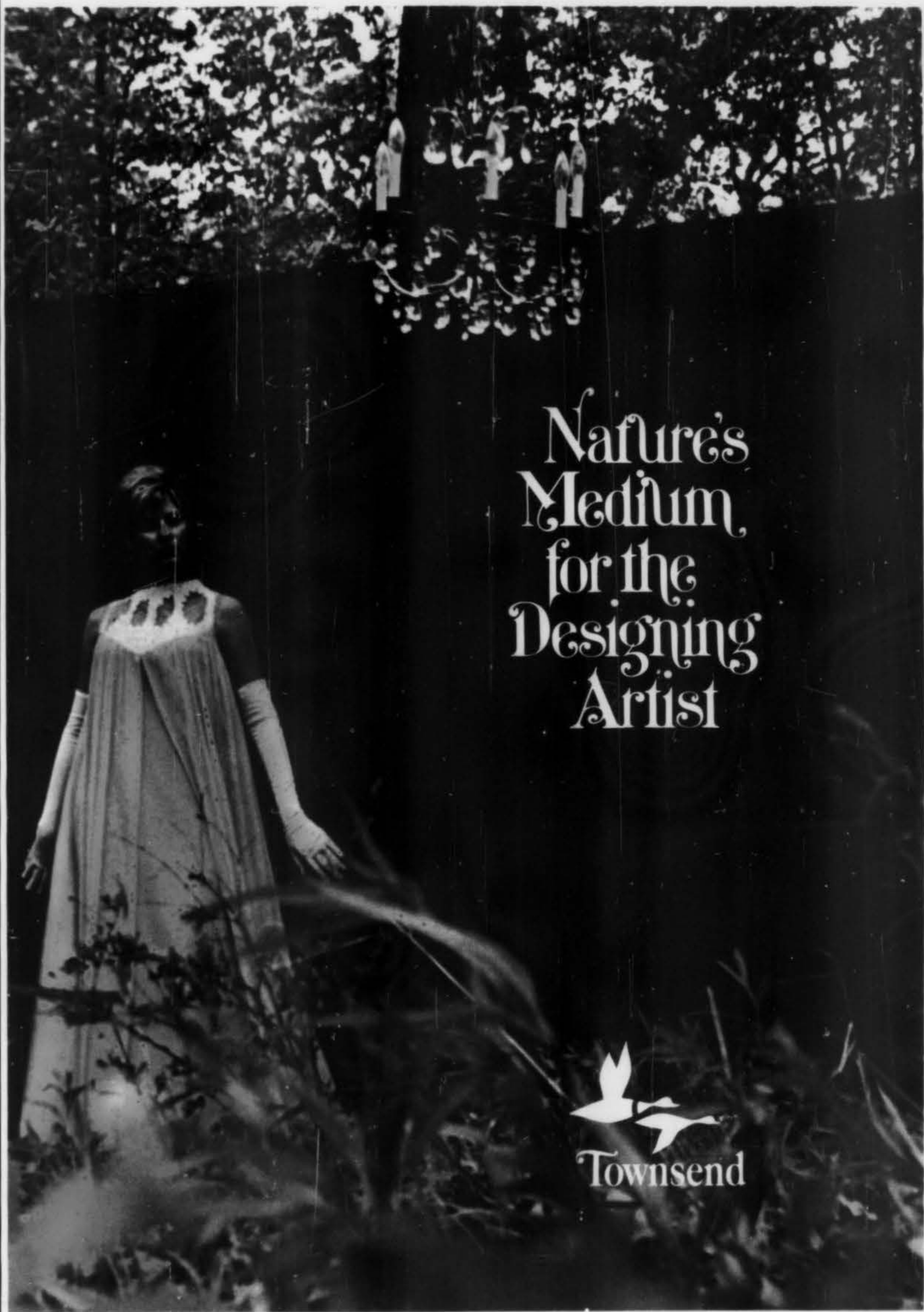
installations. Webb has developed a new method of flameproofing materials before weaving, which minimizes shrinkage and color change. Complete control of its own plant facilities assures fine sunfast dyes and careful color matching.

Webb is also known for the Architectural Iron Grill line designed by Dillard Harwell, the firm's vice president for sales, and window mechanism hardware.—B.R.

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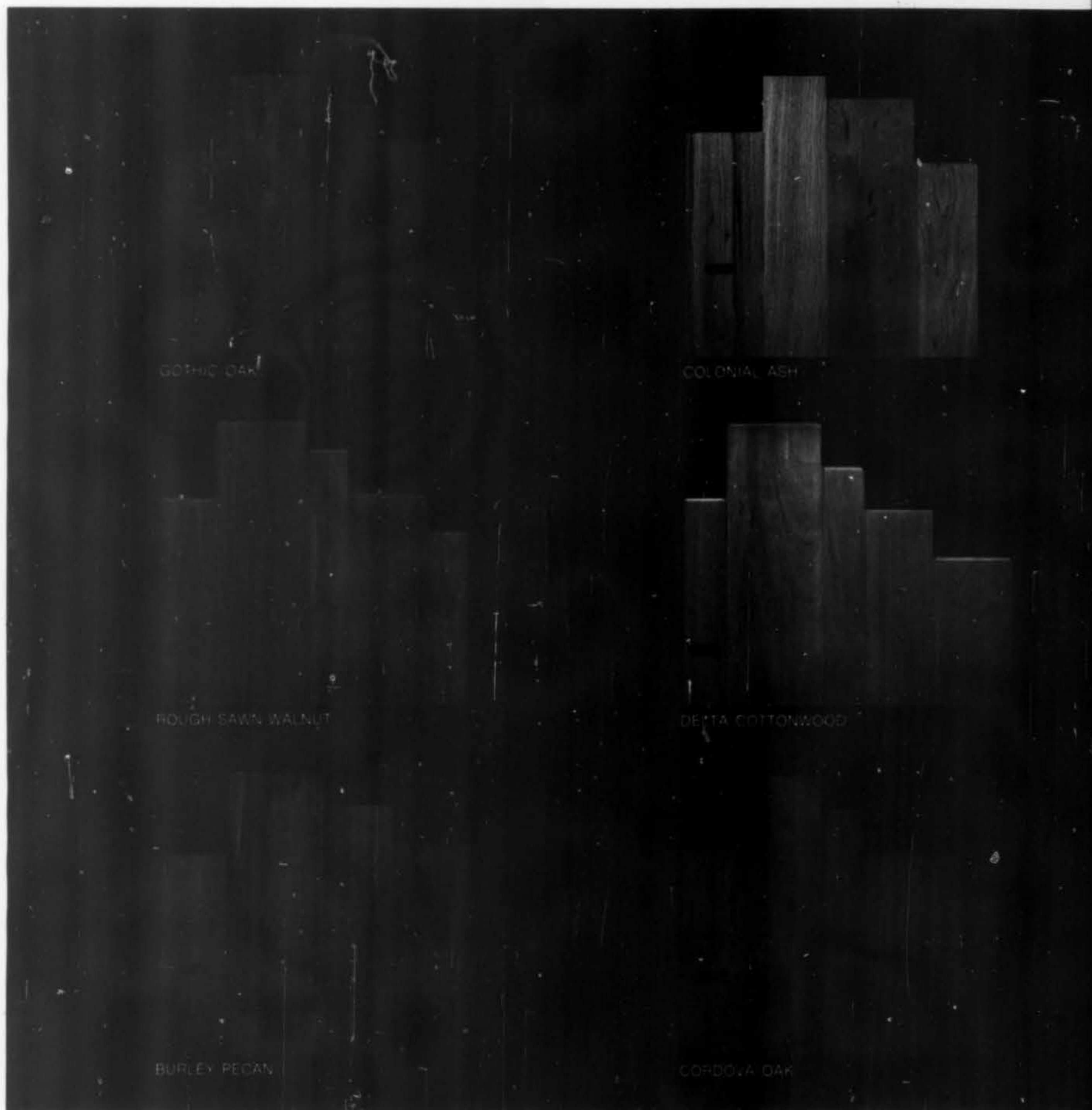
Market continued on page 56

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Nature's
Medium
for the
Designing
Artist





Your Choice of Twelve Rich Hardwoods

Townsend Hardwoods come to you carefully cartoned. Each carton contains a measured assortment of random widths and lengths with all pieces tongue and grooved, V-cut, and end beveled.

Mouldings and stains to match. Woods are

available in Colonial, Select, or Rough Sawn grades.

Townsend Paneling is kiln dried to assure dimensional stability, straight line ripped to assure straightness and drum sanded to assure smoothness.

Townsend's special factory prefinish consists of two coats of baked-on acrylic that brings out the full beauty, deep translucence and grain textures of solid plank paneling. The resulting



PECKY CYPRESS



BUTTERNUT



WATTLEB WALNUT



VIRIDIAN OAK



COLONIAL CHERRY



COLONIAL RED OAK

surface is virtually impervious to lipstick, crayons, hair dressings and the host of common things that can penetrate unprotected porous wall materials. Even the back of Townsend Solid Hardwood Paneling is sealed for protection against moisture absorption.



Townsend

P. O. BOX 916 • STUTTGART, ARKANSAS 72160



Designer's Sample Kit

Includes . . .
12 sample
varieties of
solid hardwoods

- ☐ Inclosed is my check for \$3.00 to cover cost of one sample kit.
☐ Please send additional literature.

Name _____ Phone _____

Firm _____

Title _____

Address _____

City _____ State _____ Zip _____

Townsend SOLID HARDWOOD Paneling Facts

Species: Available in Walnut, Pecan, Butternut, Red Oak, Ash, Pecky Cypress, Cherry and Delta Cottonwood. Carriage House is a selected combination of Red and White Oak. Matched moulding and lumber for built-ins are available.

Grades: "Select" is clear of defects. "Colonial," and "Wattled" features sound knots and unusual grain patterns and character marks. "Carriage House" is specially selected for a variety of natural surface marks including pits, knots, mineral stains, other distress marks and curly grain configuration.

Board Widths Most species: 4, 5, 6, 7 and 8" for random width application.

Lengths: Approximately 30% of board footage is full 8' long. Balance nested in combinations of 8'.

Thickness: All species are 1/2" thick except Pecky Cypress and Carriage House line which are 3/4" thick.

Finishes: "Natural Beauty" unpigmented prefinish; unfinished; Carriage House is factory prefinished in three colors; Viridian, Gothic or Cordova. All surfaces sealed.

SAMPLES AVAILABLE UPON REQUEST.

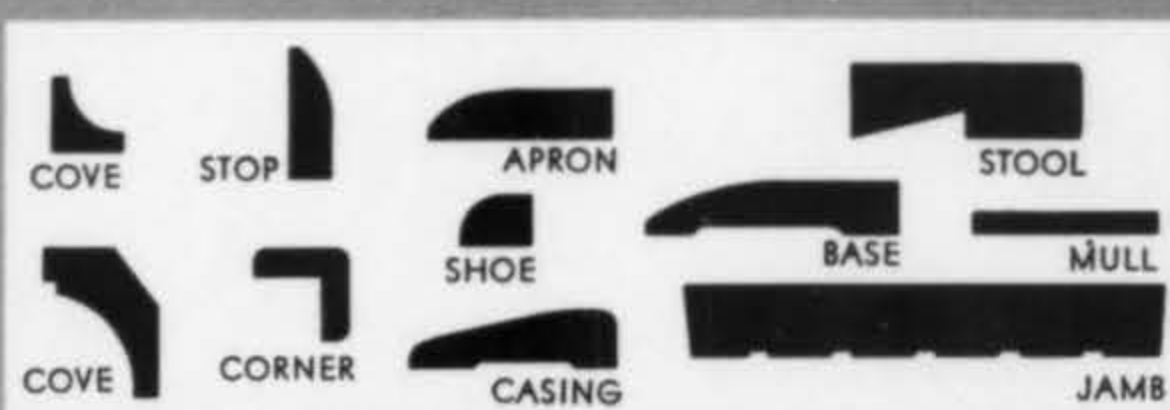
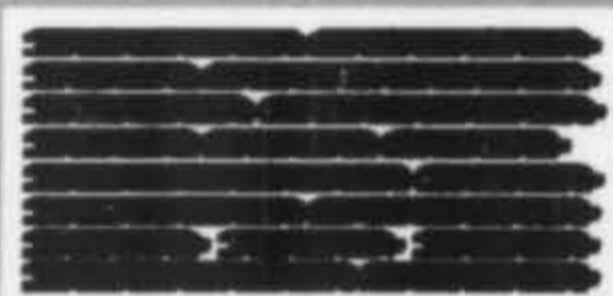
Townsend Paneling comes to you packed in sturdy cartons that protect, make storage and inventory easy and facilitate handling.



Each carton end is clearly labeled with the species, grade and board foot measure of the contents to simplify order filling.



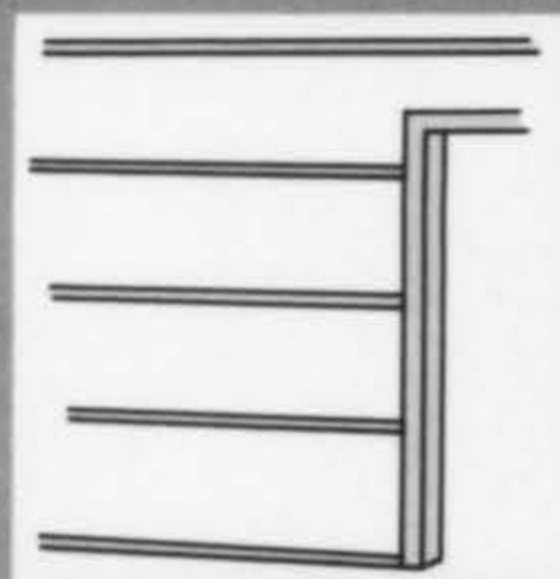
Each carton contains an appropriate assortment of random widths and lengths. All pieces are end matched and packed in lengths totaling eight feet. Depending on the species, approximately 30% of the board footage is a full eight feet long. Installer nails up pieces just as they come from the carton to achieve random width. For walls over eight feet, work from two cartons at a time.



MOULDINGS TO COMPLEMENT PANELING: Add the perfect touch to your paneled rooms with Townsend matching moulding and trim. Available unfinished only.



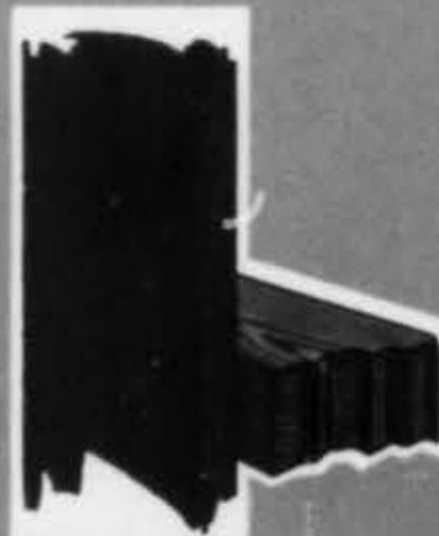
FOR NEW CONSTRUCTION: Provide for nailing Townsend Solid Hardwood Paneling by installing two additional "fire blocks" between studs.



FOR REMODELING EXISTING CONSTRUCTION . . . Add 1" x 2" furring strips 24" apart to form nailing surfaces.



"BLIND" NAILING HIDES NAILS, HOLDS FIRM: Use 3d or 4d finishing nails and nail set as shown. To preserve random width effect, do not apply more than two boards of the same width together.



END MATCH DOES NOT REQUIRE BACKING: It isn't necessary to have backing or nailing strips behind end-matched joints. The deep tongue-and-groove or "end-match" on the ends of each piece affords ample strength. When three pieces are used to reach desired height, always put the shorter pieces at top and bottom.

ARCHITECTURAL SPECIFICATIONS

(SEE OUR SPEC-DATA SHEET)

Interior wall covering shall be (state paneling item): Random width and length, T & G, V-joint, end-matched solid hardwood paneling as manufactured by Townsend Paneling

of Stuttgart, Arkansas. Paneling shall be: (state unfinished or Townsend factory prefinish). Installation shall be in accordance with manufacturer's instructions.



Townsend Paneling

P. O. BOX 916
STUTTGART, ARKANSAS 72160



Starting today,
when you
consider landscaping,
you must consider
Openscape.



Openscape offers total flexibility in functional,
landscaped environments for every department and level of personnel.
What you see here is just a small part of it.
Please write for complete information and specifications.

InterRoyal

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212 686-3500

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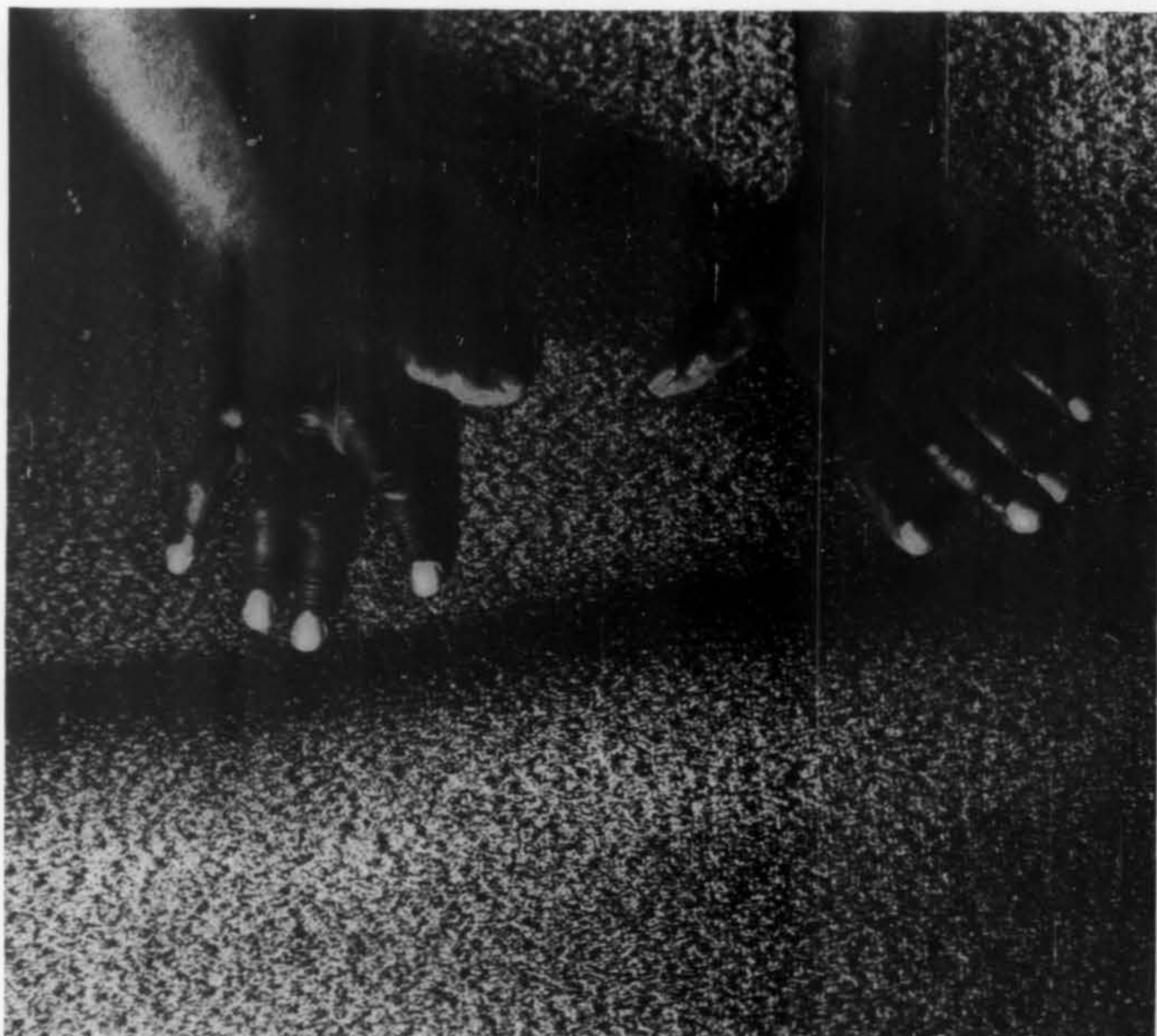
MARKET

IMPORTANT TYPAR STORY

E. I. DU PONT DE NEMOURS & COMPANY (Typer division), 350 Fifth Avenue, New York. The re-opening of the Museum of African Art within the newly renovated Edwardian Frederick Douglas home in Washington was a serious cultural windfall on the capitol's scene. Less noticeable to the public eye, and barely publicized at the time, was an equal windfall for the carpet industry. The museum building became an experimental laboratory for the carpet industry. This was the first major installation of unitary-backed carpeting glued down to the original flooring. The carpeting in this case was Aldon's Antron 11 "Fortress II" with Brunslon (anti-static)—a low tuft with a single backing of Typer spun-bonded polypropylene. The reason for carpeting was a personal one with museum director, Warren Robbins. The experiment however, was the culmination of several years research and development on the part of DuPont.

This improved tufted carpet construction allows the use of a single, primary backing instead of the conventional laminate of two backing materials. It relies on a specially engineered four-ounce form of Typer which provides added strength and dimensional stability without a traditional secondary backing. The advantages are not only that a unitary-backed construction can be produced with 12 to 15 percent less total weight, but that it can be both glued down (and released at a later date), or be used in a power stretched installation, particularly in heavy duty areas where dimensional changes or delamination are more likely to occur. The glue-down installation techniques, using alcohol or emulsion-based glues, work perfectly well with unitary backing because the bond adhesive is in direct contact with the primary backing which holds the fiber.

circle 205 on reader service card
Market continued on page 58



Riverdale/Scroll puts some

“JAZZ”

into Contract bedspreads & draperies

The newest collection of fabric designs by Lemeau is making beautiful music with hotel and motel designer/specifiers. It's got everything. Colors that splash . . . lines that excite. Wrinkleproof Durable Press of Celanese Fortrel, 50% polyester—50% cotton. Made soil/stain repellent with Du Pont total-action ZEPEL®. Give us a call. We'll give you all that Jazz . . . plus swatches of the other swinging patterns available in this RIVERDALE/Scroll bedspread and drapery collection.

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RIVERDALE / *Scroll*
Contract Division

295 FIFTH AVENUE, NEW YORK, N. Y. 10016 (212) 679-3636, EXT. 410-417
DIVISION OF UNITED MERCHANTS AND MANUFACTURERS, INC.

this pattern is *Jazz*

this is
Doodles

this is
Wave Length

this is
Geometry

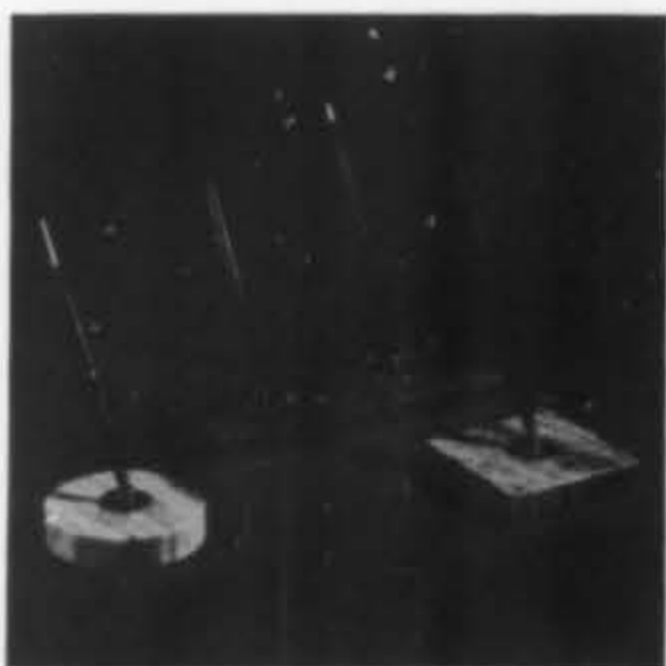
this is
Abstraction

MARKET

MARBLE MARVELS

TSAO DESIGNS, INC., 108 Main Street, New Canaan, Connecticut. Executives are under a lot of strain these days. Help them keep their marbles. Give 'em more to work with. TSAO offers the excited executive a place to put his ash, keep his butts, and put his plants. Other marble marvels keep his books in order and give poise to his pen. There are even pucks to keep his papers in place or to cool his nerves by finger fidgeting. These useful tools of the executive trade add ambience in white or black marble or green serpentine. Even for the officer who keeps his cool these handsome desk accessories offer aplomb.—C.C.C.

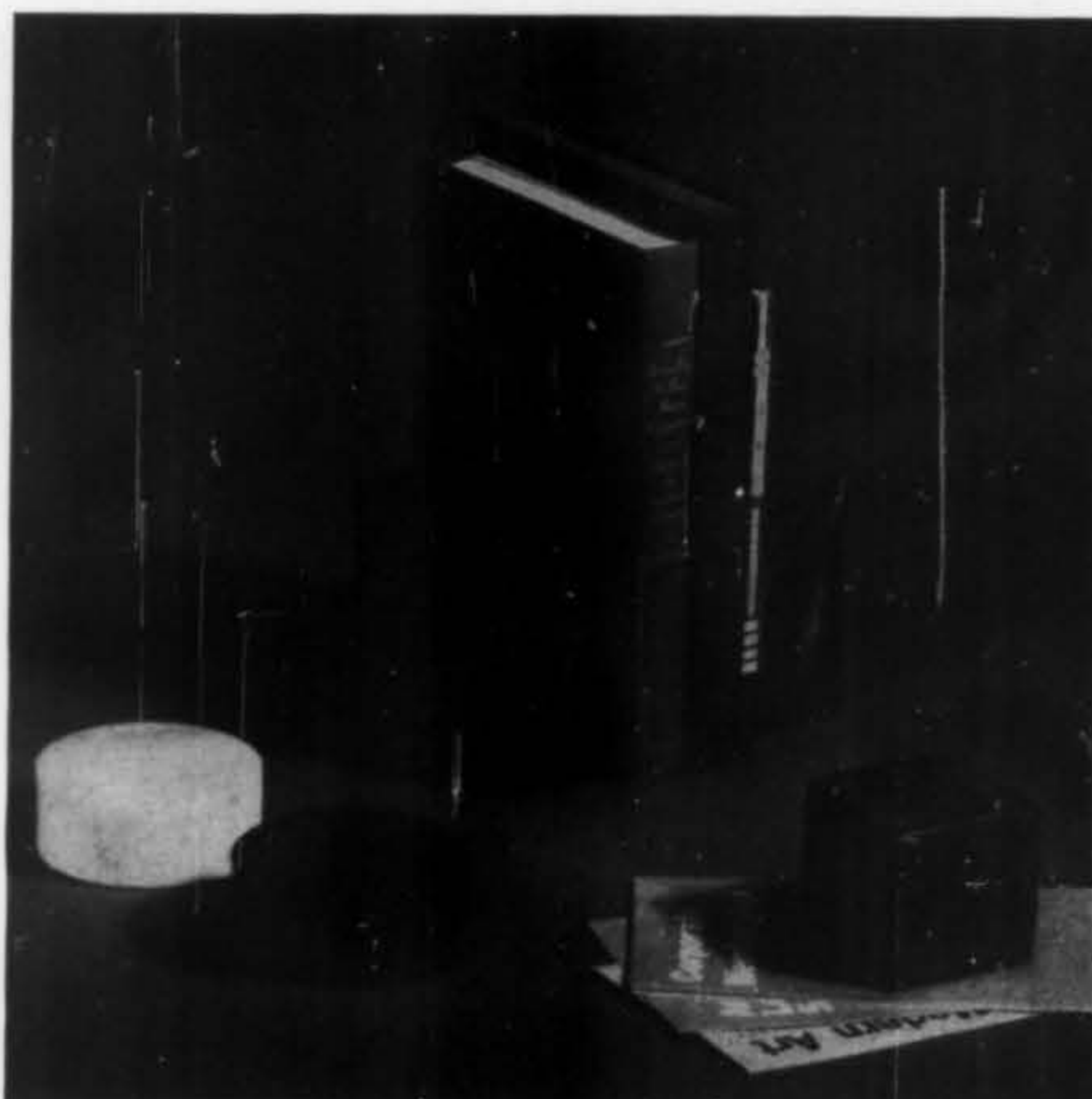
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TSAO



TSAO



TSAO

COMFORTABLY CONTEMPORARY

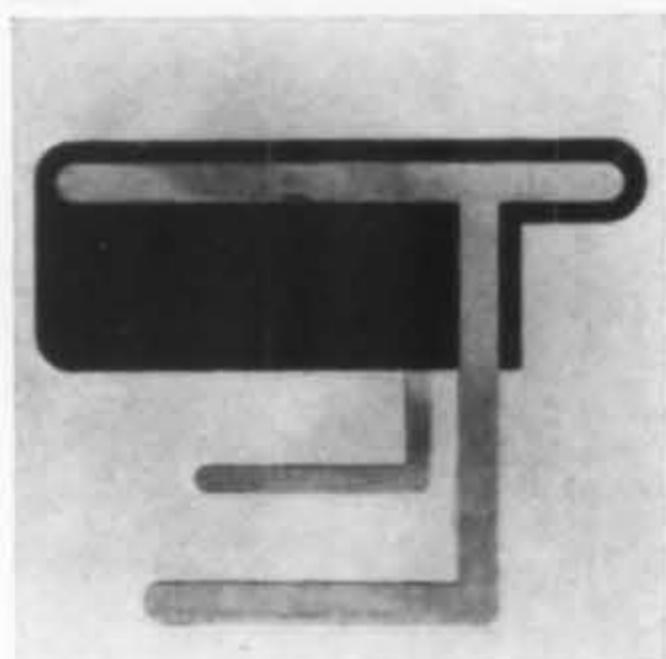
GLENN OF CALIFORNIA, 130 North First Avenue, Arcadia, California. This company's new "Waterfall" series will cover the waterfront. Richard Thompson has designed for Glenn a group of desks that can make a splash from the executive suite to the typing pool. There's something stylish for everyone, no matter what his rung on the corporate ladder. Designs are available with drawers and storage to suit, and the company doesn't stint on its high standard of construction.

Pictured here is a wooden slab-sided desk with some interesting innovations. The bottom base is black or chrome. The work surface is outlined and carefully curved at the corners.

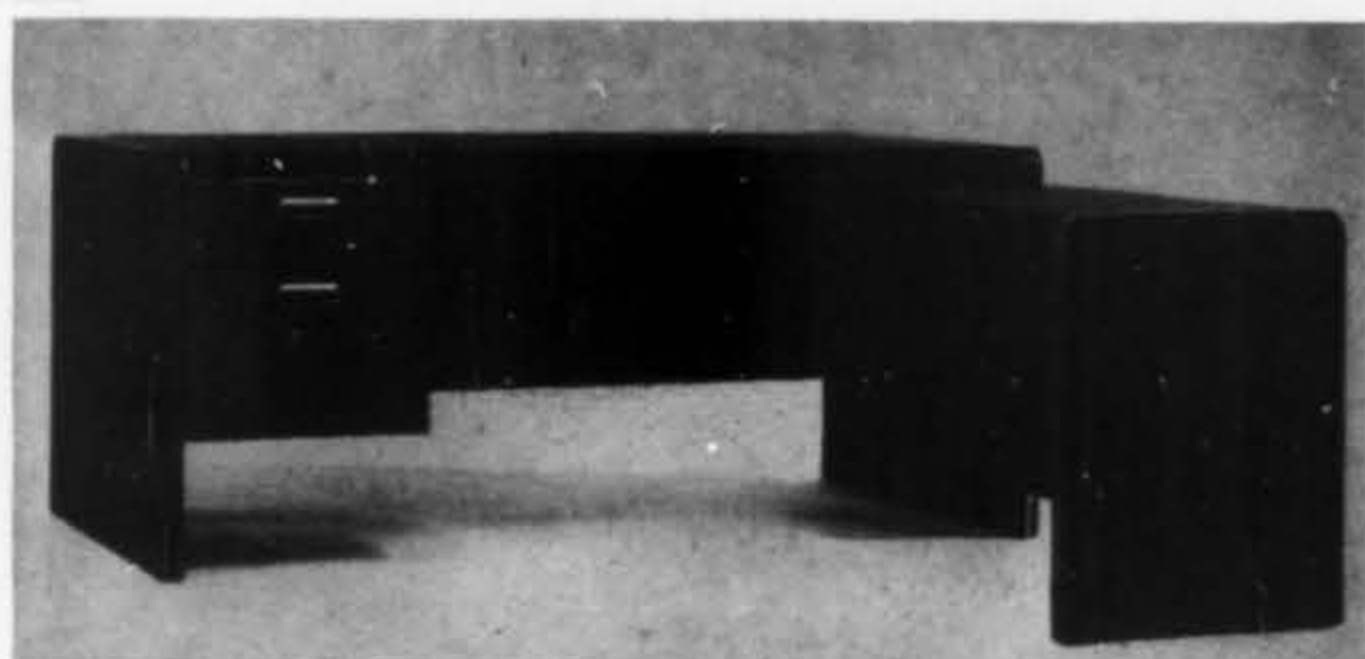
The curves carry on to more dynamic definition in a jet-age design for the executive. The conference front is completely curved. Drawers are designed with flush curved corners so that horizontal and vertical planes are integrated into one clean concept. Outlined, the central work surface seems to sweep up and out from underneath. All shapes relate to the slim supporting structure of shiny metal. It's a handsome, pleasing piece—also available in a table model without drawers.

—C.C.C.

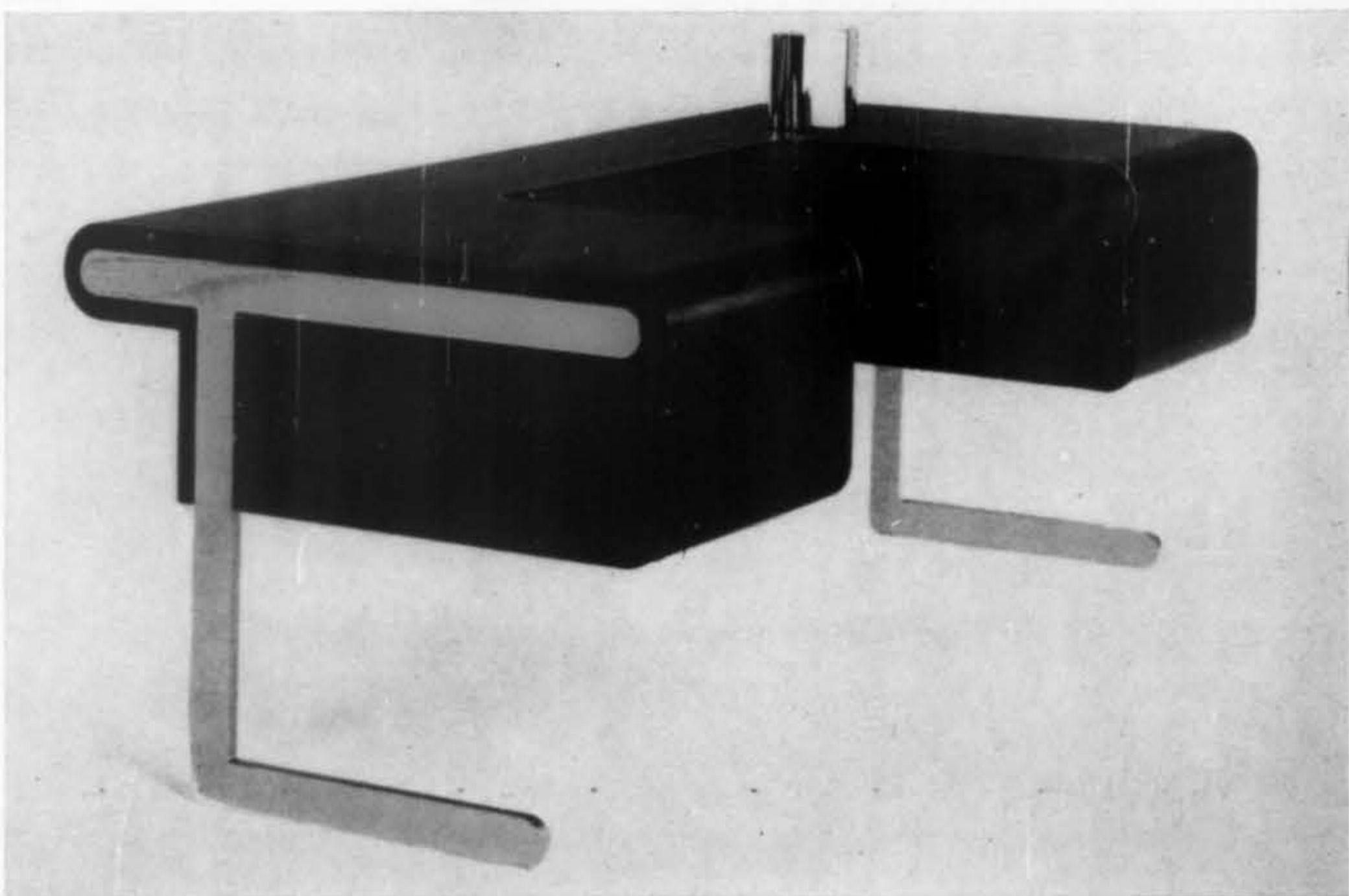
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Glenn



Glenn



Glenn

Market continued on page 64

...then came
*the
beautiful way
to be practical*



Crocker-Citizens Bank, Fresno, Calif.

BERVEN^{OF} CALIFORNIA makes carpet with the same idea

(see reverse side)

BERVEN



OF CALIFORNIA

the beautiful way to be practical

BERVEN OF CALIFORNIA

beautifully illustrated by

"Fair and Warmer"

Berven Of California expresses its "now" styling with this provocative combination of plump and slender premium nylon, then applies exclusive VARIDYE® to explode color into a new dimension of desirability. The effect offers a wide open invitation to luxurious decor with subtle overtones and demonstrates how creative flair and practical awareness can be applied without compromise to carpet.

31 iridescent VARIDYE color combinations

See the full line at any of these
BERVEN of CALIFORNIA Showrooms
or address
2600 Ventura Ave., Fresno, CA 93717.
Phone: (209) 268-0771

Sales Offices and Showrooms: Chicago, Cincinnati, Dallas, Denver, Detroit (Ferndale), Fresno, Honolulu, Houston, Los Angeles, Miami, Minneapolis, Verona, N.J., Orange, CA, Phoenix, Portland, Sacramento, San Francisco, Seattle, Spokane.

FW06 Blue Fantasy



FW19 Hot Pink



FW23 Sunset Gold



THE ZONKING PLACE

2220—Height: 67". Width: 4½". Base is white enamel. Column is polished chrome. Maximum wattage is 750 watts. 2222—Length: 48". Width: 4½". Finish: polished chrome. Used with outlet box horizontally or vertically. Also available as pin up, 2221. 2223—Length: 48". Width: 4½". Finish: polished chrome. Maximum wattage is 750 watts. 2224—Length: 7". Width: 3". Comes in white, red, yellow, or black. Used with 2220, 2221, 2222, and 2223. Maximum wattage is a 50-watt reflector bulb. 2225—Length: 7". Width: 4½". Comes in white, red, yellow, or black. Used with 2220, 2221, 2222, and 2223. Maximum wattage is a 75-watt reflector bulb.



Batman didn't design it. George Kovacs did. Because he knew there was a need for an entirely new concept to replace track systems. Not industrial looking. Not limiting in its possible combinations. And, not expensive. It goes "zonk!" every time you move one of its magnetic spot lights off the chrome strip. Naturally the spot that goes zonk!" is called a "zonker". What else could you call something that goes "zonk!"? It's ours exclusively, as are the contemporary lamps we sell in America for Joe Colombo, Neal

Small, and Angelo Lelii. In addition, most of what we sell we design and make ourselves in our own factory in New York City. This enables us to offer custom design work on large orders as well as constantly changing variety of the latest and most adventurous in lamp design. The Zonking Place isn't expensive. Some of our lamps are. Most aren't.

Notice what's shown at the right.

For a fuller look at what we are doing, visit us at any of our following showrooms.

In New York City: 230 Fifth Avenue, Room 406, (212) 683-5744, and Lighting Associates, 351 E. 61 Street.

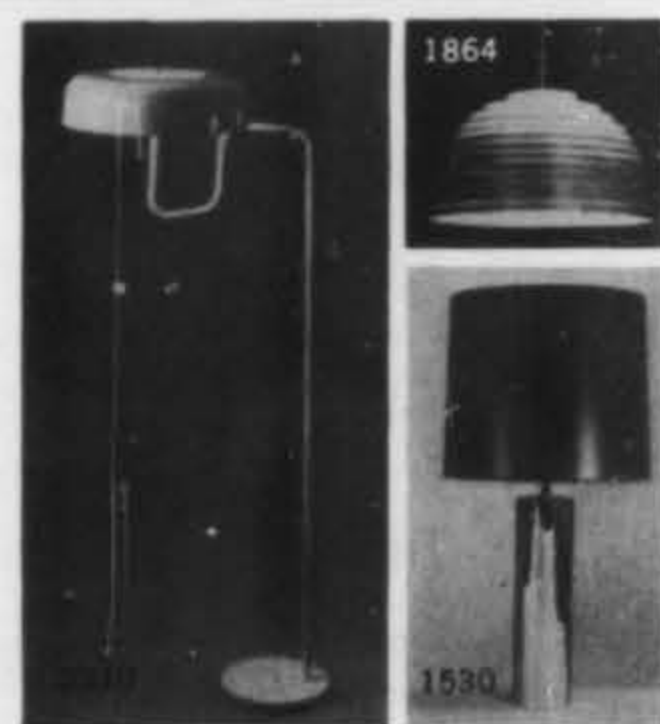
In Chicago: Merchandise Mart, Room 12105.

And in Atlanta, Dallas, High Point, San Francisco, & Seattle.

If a visit is inconvenient, write to our executive office for our catalog showing over 175 of our newest lamps.

George Kovacs, Dept. 1-1, 831 Madison Avenue, New York, N. Y. 10021.

Either way, you're in for a surprise.



GEORGE KOVACS

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INTERIORS/AUGUST 1971

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This design project is an excellent example of the range of styles possible with Vaughan Walls, from elaborate wood paneling, contemporary wood veneer, and French-influenced pastel effects in fabric-supported vinyls, to Williamsburg Greek revival. Whatever the style, the hidden assets are unrefutable: panels can be moved when space changes dictate; they provide accommodation for electrical wiring and versatility of surface decor and finish; the acoustical value may be improved upon even more with special sound-seals; panels are precisely manufactured and job-laminated; other innovative features can be incorporated.

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No longer is gypsum wall-board considered an unchanging building material like chicken wire. Today it's enjoying wider use than ever before and is appearing in many more guises for all types of construction—from vacation huts to the highest high-rise.—B.R.

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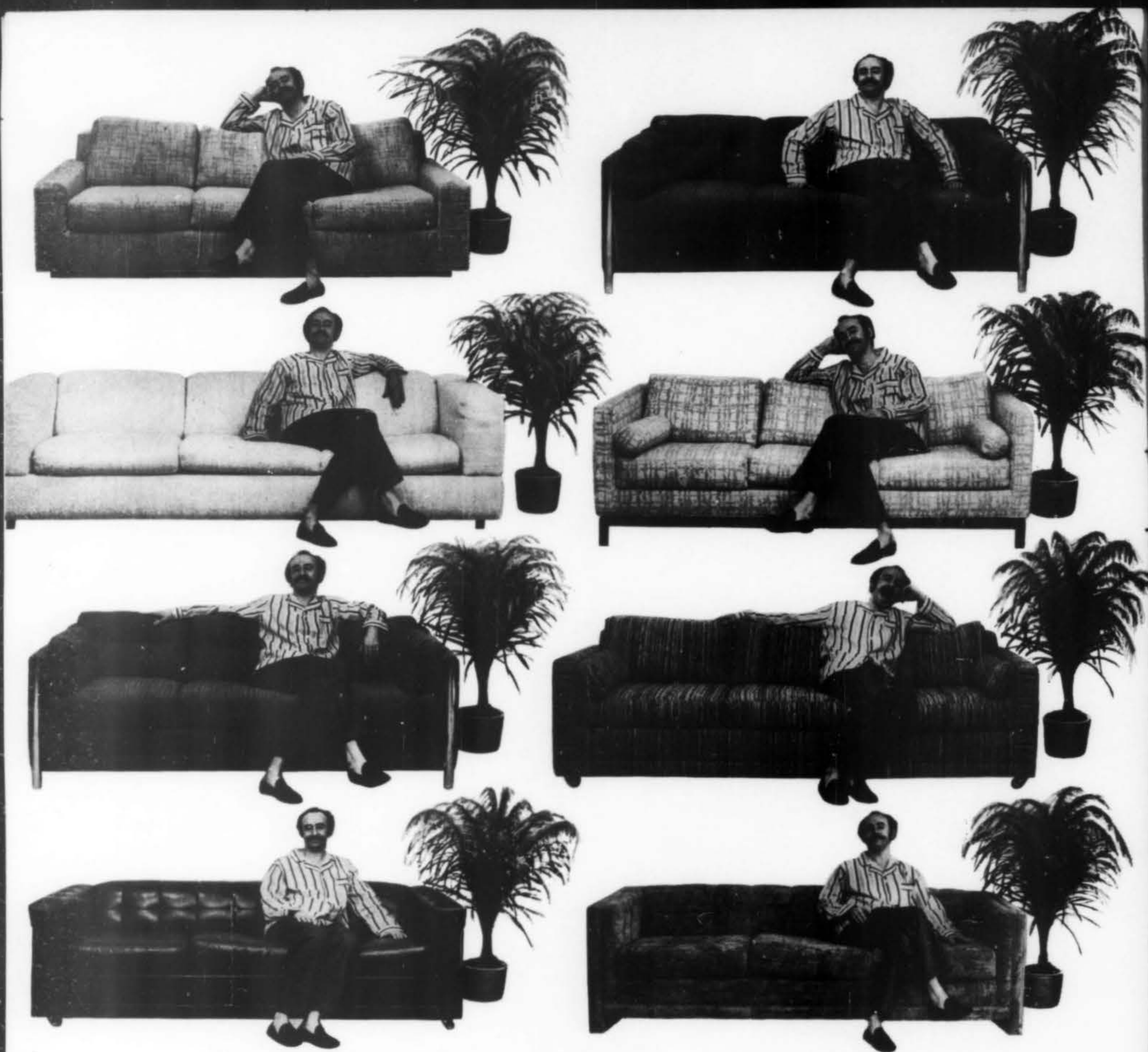
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The Importance of the AID's 40th Anniversary Conference

Assuming that every major conference of either of our professional organizations is worth attending, and assuming, as well, that a magazine dedicated to the service of the profession should preview each conference in advance and report it afterwards, why single out *this* one, the American Institute of Interior Designers' 40th (coming up at the Drake Hotel in Chicago from September 11th through 15th, as outlined on the next two pages)?

Any of several possible assumptions might be implied: For example, 1) that the anniversary occasion makes this conference historic; 2) that the program and speakers are exceptional; 3) that opportunities for informative and useful contacts are unusually rich; 4) that the conference city is of signal interest to designers; 5) that this is a time of crucial decision for the Institute as a guiding force in the profession.

It is easy to argue for 1) because a 40th anniversary is certainly an appropriate time for an appraisal of growth and change in the AID since its founding in Grand Rapids during the depths of the Depression. Regarding 2) it must be noted that the program and speakers, though excellent, may not be more so than in any conference of the past decade; the standard has been high; some of the most eagerly awaited speakers may be the most familiar ones, such as, for example, Harry Siegel, author of *A Guide to Business Principles and Practices for Interior Designers*.

In this Conference, 3) and 4) are to some degree related—opportunities for informative and useful contacts *are* unusually rich because of the choice of a conference city, Chicago, which is of signal interest to designers. Not only has this beautiful inland-seaside city recently enriched itself with a score of architecturally fascinating buildings (with integrated interiors), but its traditional facilities as a market—centering in the mammoth Merchandise Mart and its gargantuan though smaller rival, the American Furniture Mart—have recently acquired new significance as a result of the Merchandise Mart's NEOCON program. NEOCON 3—The Third National Exposition of Contract Interior Furnishings — overlapped three days (June 23-25) of the Summer International Furniture Markets' five-day span (June 21-25). NEOCON has displaced these Markets as a magnet for members of the interior designing profession except for those who function as retail store buyers (who have on the whole downgraded the Chicago markets anyway, in favor of the Southern Market).

NEOCON 3, though it was a smash hit in every way—in attendance, in the excitement and importance of product exhibitions, and in the usefulness, freshness, and significance of new information imparted at its seminars, is, however, not going to be rerun during the AID Conference (though new products in Merchandise Mart and other showrooms will of course still be on exhibit). Therefore our readers may well ask what bearing

continued on next page

American Institute of Interior Designers 40th Anniversary Conference,

Drake Hotel, Chicago, September 11-16, 1971



continued from preceding page

NEOCON has on the forthcoming AID Conference. Explicitly speaking it has none, aside from the visibility of a few familiar faces at both events, mostly those of such Chicago designers as Norman DeHaan, AIA, AID, Chairman of the National AID Professional Liaison Committee, and Brock Arms, AIA, AID, NSID. Implicitly, however, the seminar program at NEOCON 3 brought forth an overwhelming mass of information indicating that the shelter and interior furnishings industries are in a state of rapid and profound metamorphosis which is bound to influence the future of all professionals in the interiors field. Among the changes are some which architects are observing just as warily as interior designers, for example turn-key development. Turn-key development is more and more characteristic in both government-sponsored and privately-sponsored housing, in educational dormitory spaces, in buildings for nursing homes and ties for nursing homes and hospital-related auxiliary facilities, and in the hotel/hospitality fields, to name a few. What the term means is the production of the facility for a client by a developer who takes complete responsibility for its delivery—a responsibility which covers every necessary function from financing through design and construction. In turn-key work, therefore, the client deals directly not with an architect or interior designer or architect/interior designer team, but with a developer who contracts for the necessary designer capability on the outside, or who employs

continued on page 70

Program

"Achievement, Involvement, Design '71"

SATURDAY, SEPTEMBER 11

9—5 Registration
6—10 Welcome Party—Hosts: Illinois Chapter, Merchandise Mart Plaza.

SUNDAY, SEPTEMBER 12

8—9 Continental Breakfast—Host: Edward Fields, Inc.
9 Meeting: Members and National Board of Governors; Charles Lehman, FAID Acc., Chairman of the Board, presiding. Introductions: Edward J. Perrault, FAID Acc., Pres.; Charles Lehman, FAID Acc., Ch. Bd.; James L. Adler, FAID Acc., Regional V.P. Illinois Chapter Welcome: Richard D. Butler, Pres. Reports of officers: Edward J. Perrault, FAID Acc., Pres.; James L. Adler, FAID Acc., V.P.—West Cent. Region; Robert T. Baker, Acc., V.P.—Mid West Region; Frank Lee Berry, Jr., Acc. V.P.—Mid South Region; William D. Bowden, V.P.—N.W. Region; John P. Conron, Acc.—V.P. Rocky Mt. Region; Jini Costello, Acc.—V.P. S.E. Region; Henry G. Demant, Acc.—V.P. East Cent. Region. John Ford, Acc., V.P. Mid Atl. Region; Esther Laartz, FAID Acc., V.P. Calif. So. Region; Blanche F. Strater, Acc., V.P. N.E. Region. Reports of National Committee Chairmen: Louis Tregre, Acc., Accreditation; Rita St. Clair FAID Acc., Business Procedures; Lloyd Bell, Acc., Bylaws, Code of Ethics, Professional Practice; John S. Chesteen, FAID Acc., Chapter Projects Coordination; Alfred J. Siesel, Public Relations; James Merrick Smith, FAID Acc., Coun-

cil of Fellows; James Merrick Smith, Education; James N. Woodruff, Acc., Examiners; Bernard S. Vinick, Acc., Finance; L. Raymond Toucher, FAID Acc., Historic Restoration; Dorian Hunter, Acc., AID Honor Awards; Albert E. Herbert, Jr., Industrial Relations; Norman DeHaan, Acc., Professional Liaison; Norman DeHaan, International Design Awards; Virginia Andrick, Acc., Research & Development; Thomas E. Price, FAID Acc., Membership; H. Albert Phibbs, Acc., Civic Relations.
12—2 Luncheon—Host: Uniroyal Naugahyde.
2—5 Public Relations: "Public Relations—The Interior Designer, The Profession & The Public"; program arranged by Harold J. Siesel Co., Inc., Public Relations Counsel to AID. Election of National Officers and Governors, and other business; Edward J. Perrault, FAID Acc., Pres., presiding.

MONDAY, SEPTEMBER 13

8—9 Continental Breakfast—Host: Sweet's Interior Design File.
9—12 Seminar I: Education—James Merrick Smith, FAID; Accreditation Board—Louis Tregre, Acc.; Examiners—James N. Woodruff, Acc.; "The Student Council—Purposes and Fulfillment": Larry W. Pond, Pres., Kathleen Massoni, V.P.—N.W. Region; Carlton R. Burdine, V.P.—Calif. So. Region; Hal F. B. Birchfield, V.P.—S.E. Region; Charles W. Thompson, V.P.—N.E. Region; "A Child Goes Forth": a film about

design perception, produced by U.S. Office of Educ., with AIA; "Interior Design—The Urgent Challenge: Dean Gerald McLindon, School of Environmental Design, Louisiana State University.

12—1:30 Luncheon—Hosts: Dupont, Antron, Coronet Carpet.
1:30—5 Seminar II: Business Procedures—Rita St. Clair, FAID Acc.; Industrial Relations—Albert E. Herbert, Jr.; "Insurance and the Designer"—Henry Schoenfeld, C.I.U.; "Contracts and Fees Structure"—Harry Siegel, CPA.
5:30—7 Special Tour and Cocktails—Host: Knapp & Tubbs, Inc.

TUESDAY, SEPTEMBER 14

8—9 Continental Breakfast—Host: Hargri, Inc.
9—12 Seminar III: Professional Liaison—Norman DeHaan, Acc.; Civic Relations—H. Albert Phibbs, Acc.; Robert J. Nash, Natl. V.P. AIA; M. Paul Friedberg, ASLA; Richard Latham, IDSA; John P. Conron, AIA, AID Regional V.P.
12—2 Luncheon
2—5 Meeting of Members, Summary of Seminars.
7 Reception—Hosts: Greef Fabrics, Stroheim & Romann.
8 40th Anniversary Ball honoring founder members (Black Tie).

WEDNESDAY, SEPTEMBER 15

9—12 A Day at the Merchandise Mart. Architectural tour of Chicago (optional).
12 Luncheon—Host: Merchandise Mart, M & M Club.
2—5 A Day at the Merchandise Mart.

Conference personalities—AID officers, hosts, committee chairmen



Richard D. Butler
Illinois chapter president



Harry D. Koepke
Illinois chapter vice president
Conference chairman



Charles Lehman, FAID
National chairman of the board



Edward J. Perrault, FAID
National president



James L. Adler, FAID
West Central vice president



Robert T. Baker
Midwest vice president



Frank Lee Berry, Jr.
Mid South vice president



William D. Bowden
Northwest vice president



John P. Conron, AIA, AID
Rocky Mt. vice president



Jini Costello
Southeastern vice president



Henry G. Demant
East Central vice president



John Ford
Mid-Atlantic vice president



Esther Laartz, FAID
California South vice president



Blanche F. Strater
Northeast vice president



Louis Tregre
Accreditation chairman



Rita St. Clair, FAID
Business procedures chairman



Lloyd Bell
Bylaws/ethics/professional practice chairman



James Merrick Smith, FAID
Education chairman



L. Raymond Toucher, FAID
Historic restoration chairman



Dorian Hunter
AID honor awards chairman



Albert E. Herbert, Jr.
Industrial relations chairman



Norman DeHaan, AIA, AID
Professional liaison chairman



James Woodruff
Examiners chairman



James Chesteen, FAID
Chapter projects coordination chairman



Bernard S. Vinick
Finance chairman

The Importance of the AID's 40th Anniversary Conference

continued from page 68

designers as salaried members of his staff.

Such developers are better able to provide the financing capability to meet today's shelter demands in the face of inflationary pressures. Not that architectural firms aren't gearing themselves to meet the challenge. *Fast-Track* "design-and-construct" scheduling in which building begins before design is complete is being used today by architectural firms as well. A few are proving that design itself can be speeded up without loss of design quality; Heery & Heery, the Atlanta architects who have pioneered in design speedup, have demonstrated this with a series of award-winning recreational facilities for the City of New York. It may be that architects who succeed best at challenging developers at their own game do so by organizing themselves to become developers. Multi-departmental Heery & Heery (owners of Interiors for Business, Inc.) bears out this theory; one of the affiliates owned by architect George Heery is a real estate development firm.

In total numbers architects, designers, and design teams may dominate as many projects as ever, or even more. But relative to the total volume of work (building and interiors) large enterprises seem to be taking the initiative for more and more of the business. In these giant retailing and manufacturing-cum-contract firms, interior designers are employees rather than principals.

Thus—in the face of a ravenous market for interior design capability, in the face of improved performance in the profession, in the face of growth and improvement in educational institutions offering professional training, in the face of growth in the two professional organizations themselves, the status quo is being challenged, familiar definitions of the profession are being questioned.

The history of the interior design profession over the last forty years—the span of the AID's life—encompasses many changes in the prevail-

ing concept of what interior design is (it was once decoration, remember?), and the appearance of a major rival to the AID, the NSID (in 1957).

The formation of new and separate professional organizations can be expected to continue. The Institute of Business Designers (whose lapel pins were much in evidence at NEOCON 3) and Philadelphia Interior Design Council (whose members are few but prestigious) may peacefully co-exist with AID and NSID, but neither would have come into being if their founders had fully respected the AID or NSID image.

Challenge and competition are hardly to be deplored. A professional institute needs to be shaken up and kept on its toes. This huge market, profession, and industry can accommodate much more diversity than they do.

But there are things to be said *against* anarchy. Big organizations have their uses, and can accomplish what individuals and small organizations cannot. Whether or not new organizations are formed to reflect the changing composition of the profession, it is important to keep its largest organizations alive from within.

It is impossible, in this context, to be blind to the consequences of the fact that the interiors profession, unlike so many others, does not have one clearly dominant organization. Chief of these is that some of the most important functions of professional organizations—the setting of curricula and standards for professional training and the evaluation of schools—have necessarily been taken over by separate entities. There is nothing inherently deplorable about this—it can even be argued that it is preferable.

In any case, IDEC—The Interior Design Educators Council—and FIDER—The Foundation for Interior Design Research—were inevitable consequences of the split in the profession, and AID and NSID are to be congratulated for giving IDEC and FIDER their generous financial support, forfeiting individual sovereignty for the

sake of the profession as a whole.

There is one other pressing issue which the profession must soon resolve and which can be resolved only by the two organizations acting in unity: the licensing/accreditation issue. On pages 55 and 117 of last month's *INTERIORS*, we tried very briefly to define the differences between the two organizations on this point. NSID has been campaigning for Licensing in the legislatures of several States for a bill which would restrict the practice of interior design to those qualified by passing an examination, as well as by experience and professional training—the eventual purpose to include all States in the program. This effort, spearheaded by Louis Malamud, has been under way almost since NSID's founding. AID has had a similar program going on even longer in a few States, notably California (under Beulah Spiers), but has never made a serious licensing campaign on a national basis. Instead, four years ago, AID instituted an Accreditation program under Louis Tregre. Accreditation involves neither political action nor the restriction of anyone's legal right to practice, but is only what the term implies, the possession of a degree of competence.

Summarizing objections to the NSID licensing program as it now stands (to the best of our knowledge):

- 1) It is impossible to justify a restriction to practice any but has never made a serious profession which does not involve public health or safety.
- 2) Even if a restriction to practice were justifiable, it could not be carried out on the basis of an examination drawn up by an organization not representing all segments of the profession and the recognized educational corpus of the profession.
- 3) Even if 1) or 2) were ignored, 50 separate successful political campaigns are a hopeless prospect (as AID's experience in California, as well as innumerable NSID failures indicate).

This criticism of the NSID program does not involve a

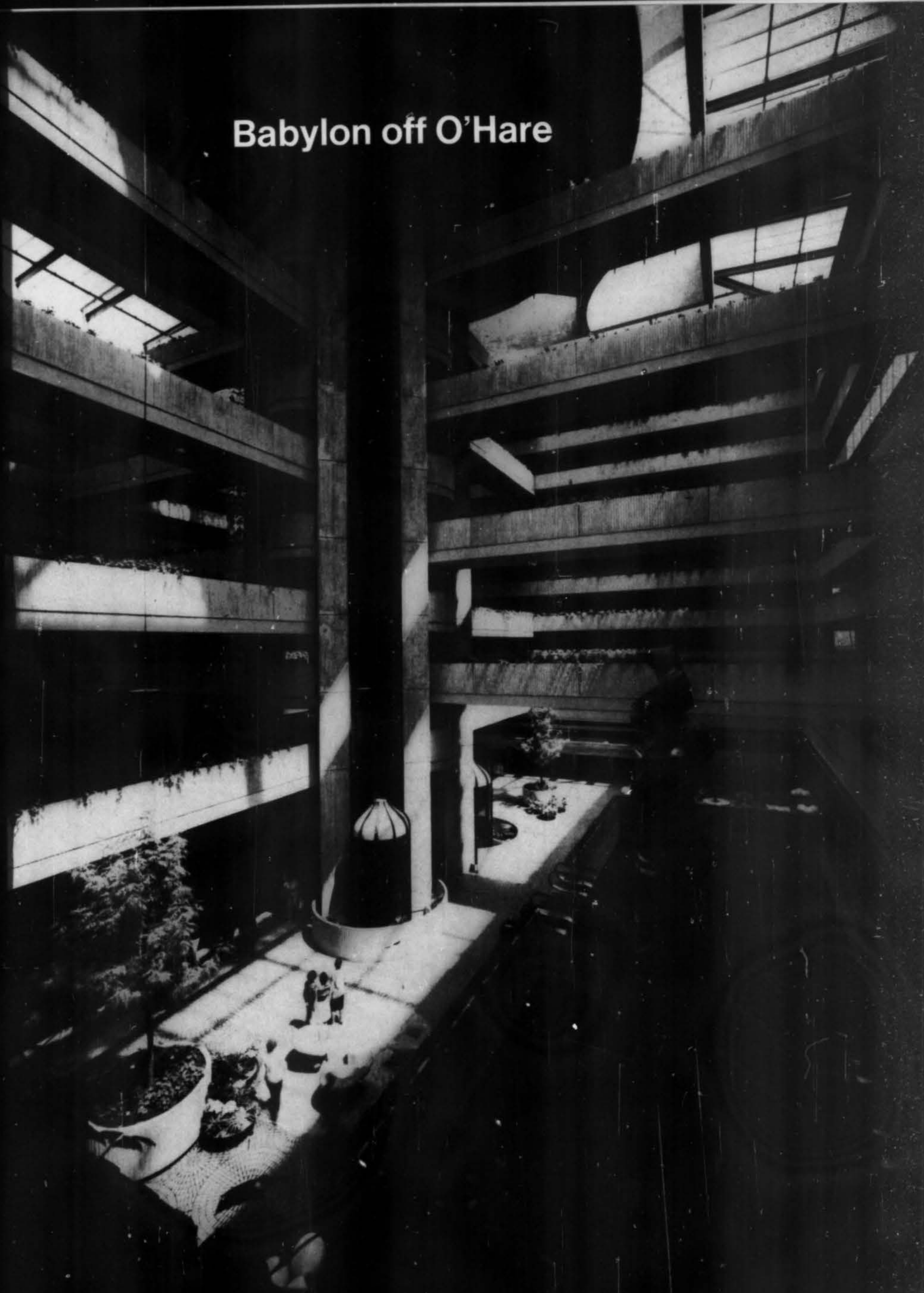
change in our stand in favor of licensing. We're for it—on the understanding that what the license confers is *license to call oneself an interior designer*. This restricts no one's right to practice, and no one's right to use the designer of one's choice. It does restrict a would-be practitioner's right to claim professional competence. It does protect the public.

The AID's Accreditation program involves, in effect, the right to call oneself qualified. In that respect it is realistic and useful, though it is not as useful as though it were enacted into law. The fact that the program is voluntary has, however, the advantage that it enables the profession to thoroughly test the validity of the licensing requirements and examination in advance of a licensing campaign. It could also smooth the way for such a campaign, and would in turn help the AID to correct the only other serious criticism to which the Accreditation program is open—the faults (whatever they may be) inherent in the examination itself, and the fact that the examination was not prepared by qualified representatives of the *entire* profession.

The AID has prepared its examination with care, but does not claim that the examination is by any means ideal. It has invited the NSID to collaborate in improving the examination as it will. We hope the NSID will do so. The only alternative for the two organizations' solving the problem together will be for an offshoot of IDEC, FIDER, or some other organization representing the profession's academic community to take over the responsibility for setting up qualifying standards for the profession.

The AID has prepared a statement on Licensing and Accreditation for discussion at the Conference, though it is not on the pre-printed Agenda. It is to be hoped that the Conference hosts and officers succeed in persuading key NSID officers to debate it with them and that both sides will realize that the time for raking over old grievances is over.—O.G.

Babylon off O'Hare



More than a hotel—a Piranesian city

John Portman's second Regency Hyatt House, near Chicago's O-Hare Airport, weaves flying promenades through shared urban spaces that are summery all year

Architect: John Portman & Associates, Atlanta, Architects & Engineers;

John Street, *Chief Architect*; Don Starr, *Project Architect*;

Thomas P. Hughes, AID, *Interior Designer/Planner for Public Spaces*.

Lighting Consultant: William C. Lam & Associates

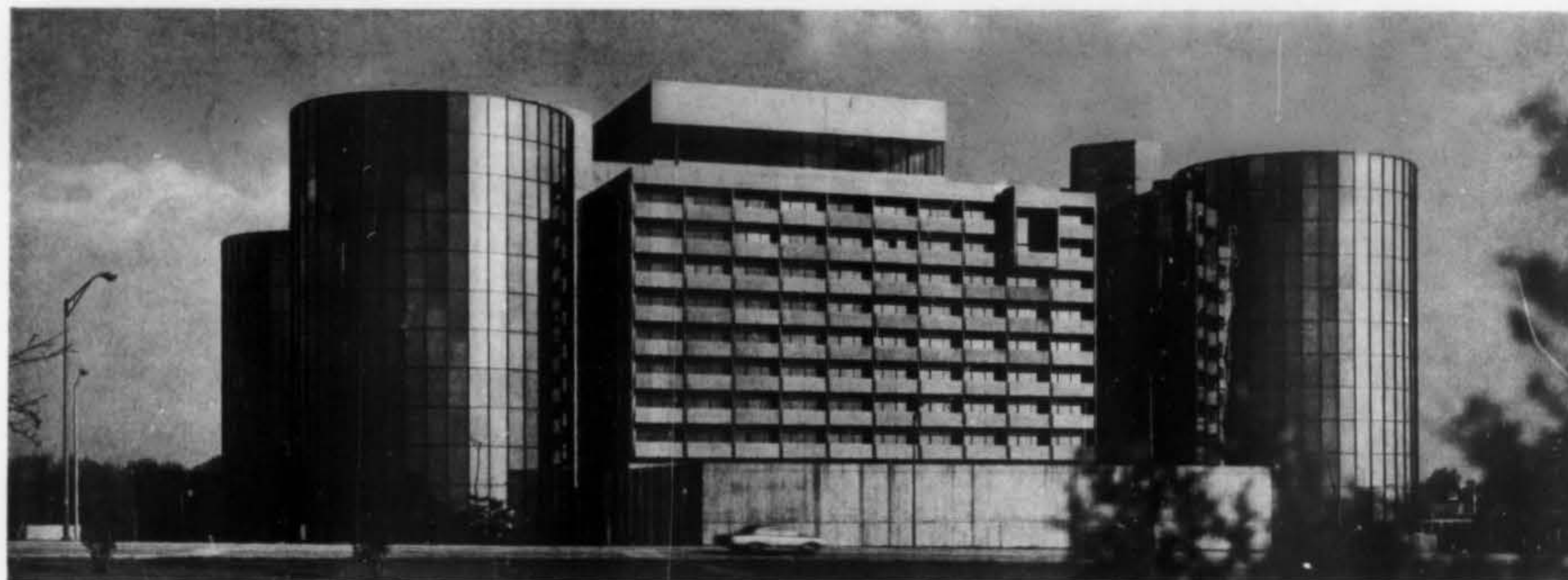
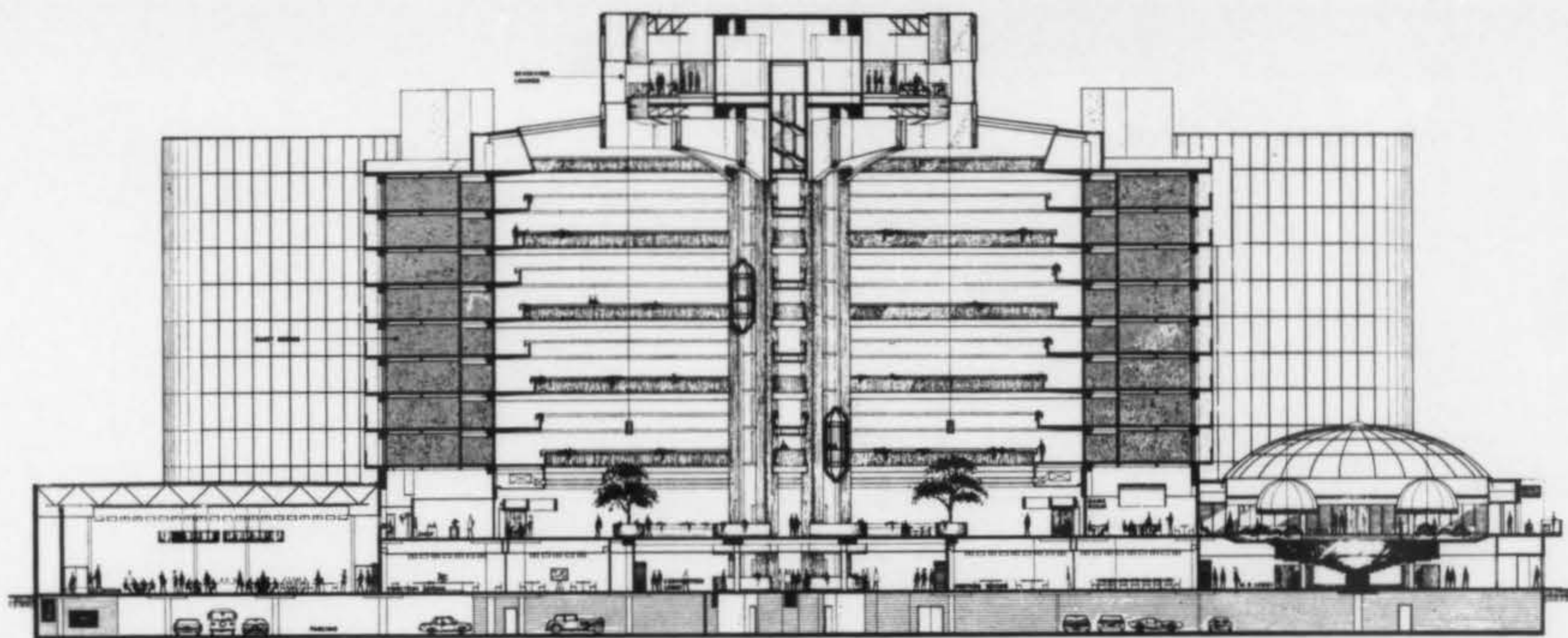
Landscaping Consultant: Sasaki, Dawson, DeMay Associates

Structural Engineering: John Portman & Associates

Mechanical Engineering: Britt Alderman Jr. *Electrical Engineering:* Morris Harrison & Associates

Contractors: J. A. Jones Construction Company





Four years after finishing a hotel that has been called a modern Babylon with overtones of Jules Verne, Cape Canaveral, and Copenhagen's Tivoli Gardens, what can you do for an encore? Especially when it makes sense to follow the original formula—the same spatial and functional concept?

Architect John Portman's answer is implicit in the second Regency Hyatt House hotel he designed for the spectacularly successful 9-year-old Hyatt Corporation: hold fast to the verities of your formula, and then—strengthen, enrich, develop, refine, purify, and unify.

Portman's Regency Hyatt House—O'Hare presented a more difficult challenge than his Hyatt in Atlanta (July 1967 INTERIORS). To start with, the Atlanta Regency is in the heart of the city's heart—at the core of Portman's own Peachtree Center complex, where a Merchandise Mart and huge, beautifully interlocked office buildings automatically generate a market for hotel guest rooms and

public spaces, restaurants, entertainment, and convention facilities. The Rosemont, Illinois, location of the second hotel, five minutes from O'Hare International Airport but forty minutes from downtown Chicago, suggests substantial demand for guest rooms and related convention and restaurant facilities, but more specialized, limited, less glamorous ones. One would not expect an airport hotel to become the irresistible attraction that the Atlanta Hyatt House has proved to be; no hotelier in his right mind would attempt that.

Portman's strategy was to make the second Hyatt a complete, self-contained city—not merely in the limited sense of providing all necessary services, equipment, and facilities, but in the broader sense of providing, within its shell, the complex array of psychological and visual distractions, the *sense of place*, and the opportunity to observe others which gives both security and diversion to the city dweller. The new hotel is no mere dormitory; it com-

petes with Chicago. On the theory that the air-borne businessman/traveling salesman/conventioneer only lives once, the Hyatt combines resort hotel luxuries and center-city distractions with the facilities and equipment of a convention center.

Like its Atlanta predecessor, the O'Hare Hyatt was designed as a hollow square of guest rooms overlooking a huge skylit atrium. Denver's Brown Hotel could be the prototype. Both Hyatts provide access to guest rooms not via corridors but by open balconies rimming the atrium. Both exploit the atrium as an "outdoor" plaza, adorned not only with works of art but plants and full size trees (at O'Hare silk oaks and ficus, while ivy drips from planters edging the balconies—enough planting to keep six full-time gardeners busy). Both Hyatts whisk their guests to guest floors on identical high-speed elevators—graceful onion-pointed, seven-piece multi-tear drop amber glass bubbles beaded with tiny light bulbs and evoking visions of Bright-

on and Tivoli—passengers view the whole panorama of the atrium as they glide up and down.

But there are differences. On its midtown, Peachtree Center site, the Atlanta Hyatt is 23 stories high and constricted laterally, shaped as a tall rectangular concrete tower with one dark glass guest tower annex reflecting the sky like a mirrored cylinder. The O'Hare Hyatt, in contrast, was unlimited in ground area; with the large amount of parking it requires, it occupies 17 acres. Airport-vicinity height rulings restricted its upward direction, while ground water prevented the exploitation of below-ground space for parking and other uses. It is therefore only 11 stories high—a cube-like main concrete structure with cylindrical guest-floor towers at each corner. Their surfaces are faced with narrow vertical panels of reflective glass in coppery apricot hue to counteract the region's prevailing wintry gray sky haze. Reflections of the glass (Pittsburgh Plate's

Regency Hyatt House—O'Hare

continued

one-way coppertone glass) bathe the central mass in a coppery glow.

Thus, from the outside, the O'Hare Hyatt House resembles a complex rather than a single structure. Cars and courtesy buses (staffed with registration desks) alight at ground level at the base of escalators rising one floor to the lobby level, which is the paved plaza of the great sun-streaked, tree-adorned atrium. Under a skylight which traps spring here the year round,

we have a self-contained city of true Piranesian grandeur. Movement and people-watching occur not only at ground level but vertically on a high criss-cross network of bridges (from elevators to balconies) whose crimson carpet tinges the concrete with rosy reflections.

Our 1967 presentation of the Atlanta Hyatt pronounced it a "masterpiece" in response to Portman's joyous vision.

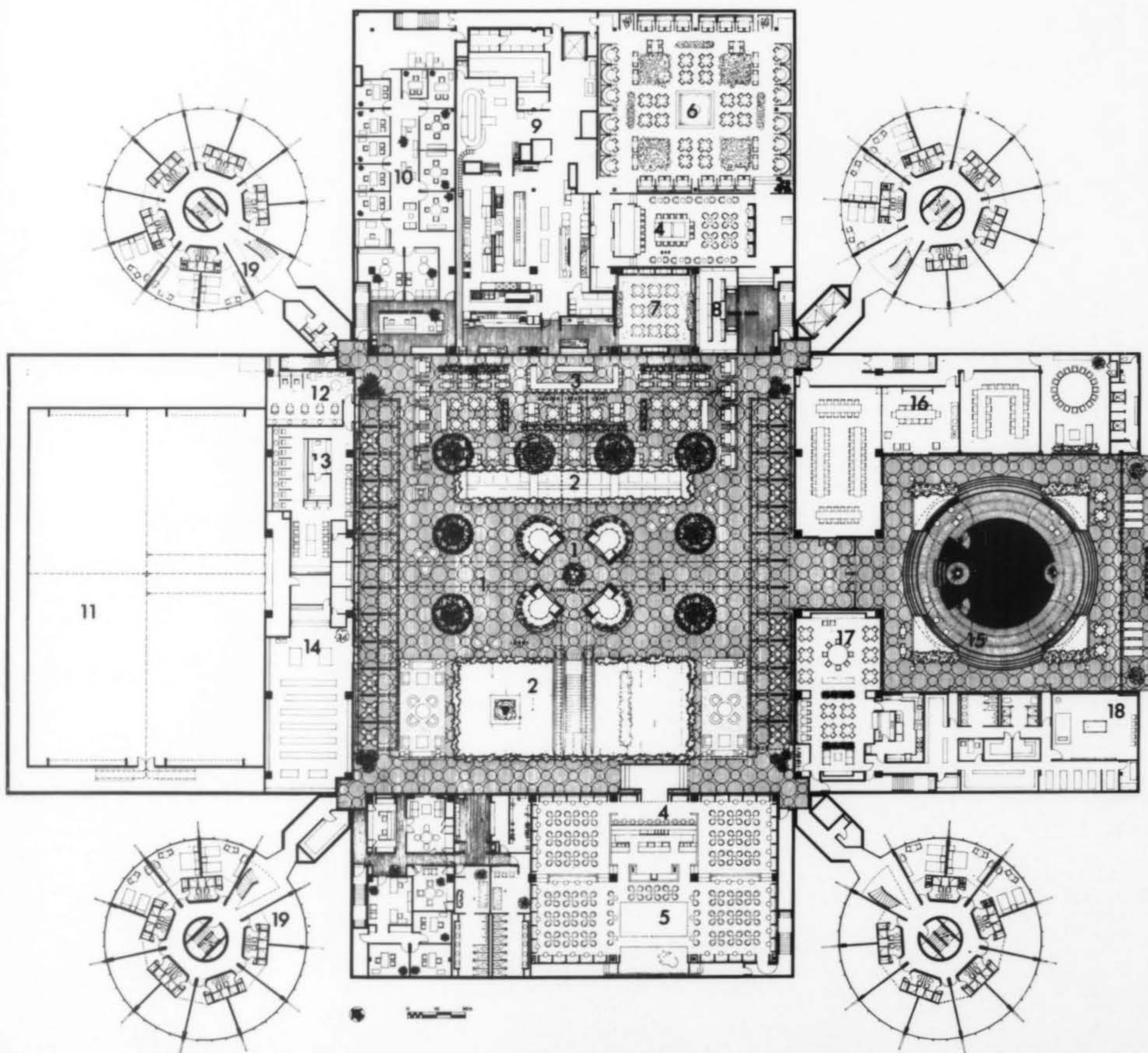
In Atlanta the balconies seem liable to tip over. At O'Hare they are gradually re-

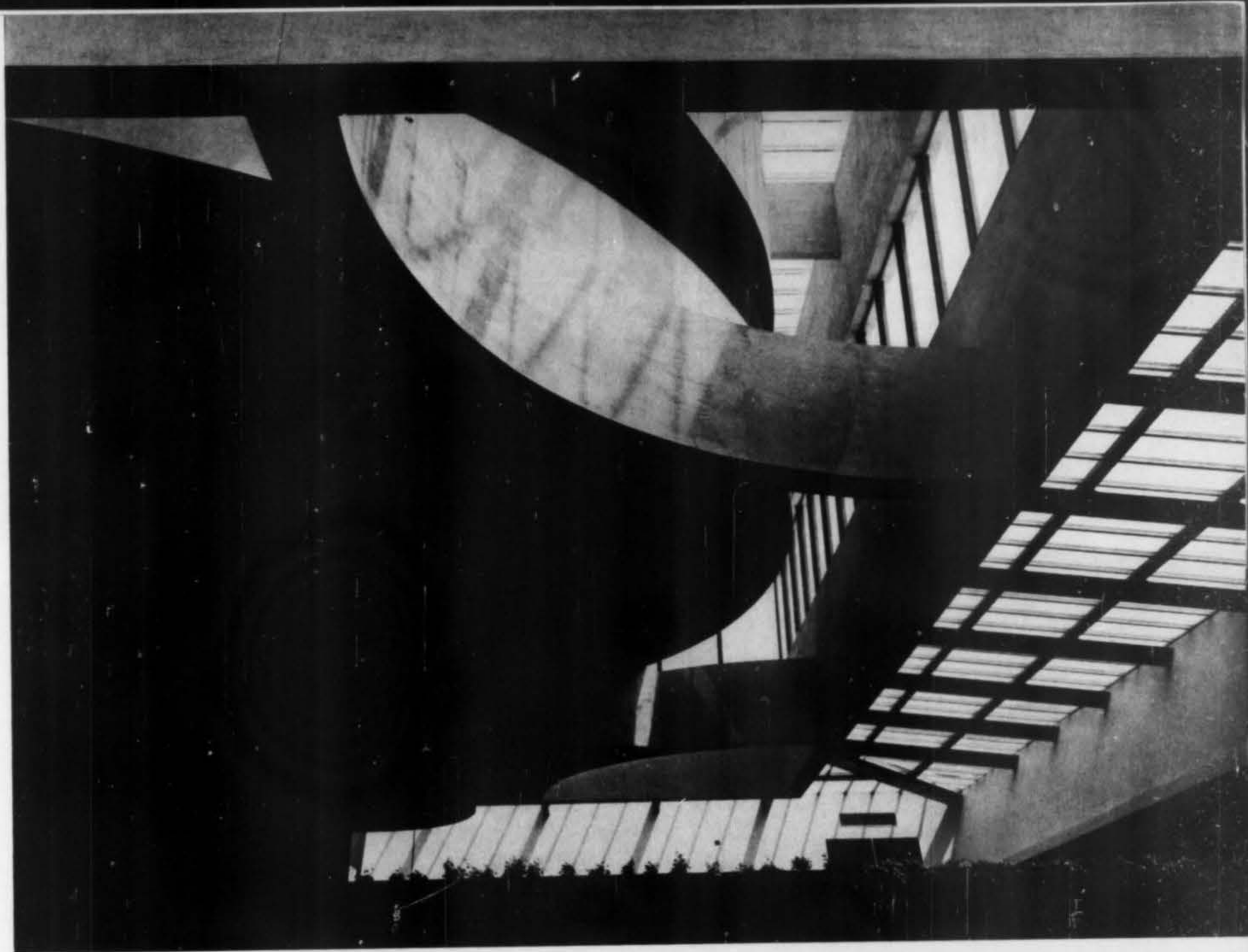
cessed on upper floors—proper hanging gardens. The O'Hare Hyatt is a masterpiece fully realized, its interior architecture geometrically orderly, its structure coherently sculpted and joined, its detailing elegant. Even such a thing as concrete work is more sensitive, with plank form work, and sand-blasted and painted finishes carefully worked out and relieved by wood in transitional passageways and by wood paneling, velvet, leather, and cane.

—O.G.

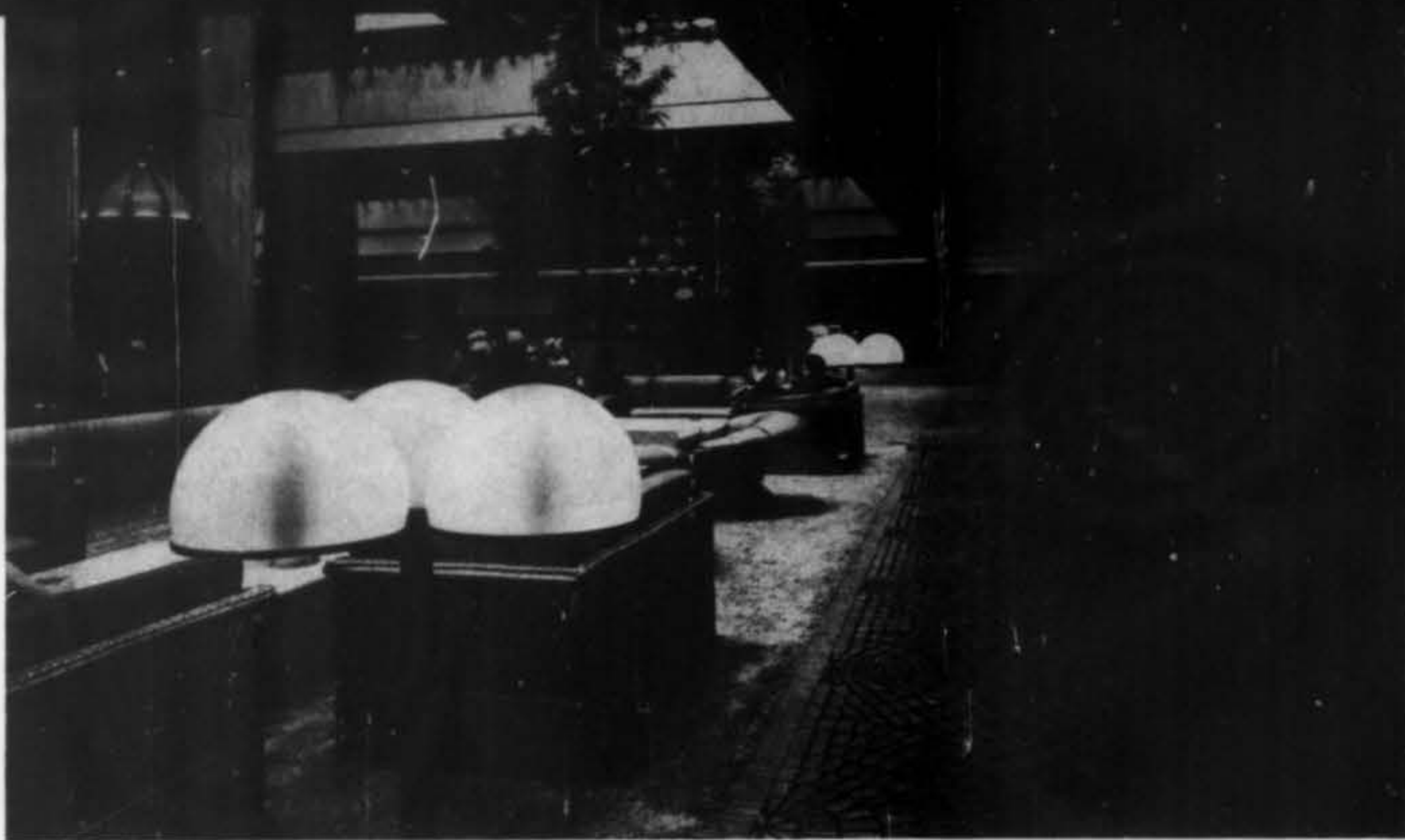
Lobby Level Floor Plan

- 1 Lobby
- 2 Open to below
- 3 Garden Terrace Cafe
- 4 Bar
- 5 Night club
- 6 Gourmet restaurant
- 7 Coffee shop
- 8 Check room
- 9 Kitchen
- 10 Offices
- 11 Upper part of ballroom
- 12 Barber shop
- 13 Beauty shop
- 14 Book store
- 15 Pool
- 16 Meeting rooms
- 17 Game room
- 18 Exercise room
- 19 Guest rooms





Regency Hyatt House—
O'Hare



Above:
Despite its hugeness, the "plaza" at the lobby floor of the atrium is no anchorless sweep of space where people feel lost. Innumerable devices provide protection, intimacy, and variety. Concrete trellises hover over passage and seating areas, fin partitions enclose tables where cocktail and cafe service are offered. Thick no-color carpeting segregates conversation from traffic areas, whose floors are wonderful too—tile laid in a subtle now-directional, now-circular pattern. Seating suggests the outdoors, as is proper in this skylit, foliage-decked environment. Lighthearted wicker combines with rich leather upholstery in large-scaled, protectively enclosing chair and sofa forms that repeat the circles and squares of the architecture. Globes of the lamps similarly repeat the domes and bubbles of the building.

By using one shared public space for many functions more commonly contained within separate enclosures—access corridors, elevator cabs, lobby—Portman achieved not only grand scale but vitality.

Portman designed a mobile of 700 multicolored Japanese kites forming a fluttering column around small lights and hanging the full 11-story height of the atrium.

Another space-piercing vertical is Ghysel's copper sculpture (visible on page 71).

Sources for main lobby area, sidewalk cafe, perimeter seating areas: Seating groups: McGuire Furniture. Lighted tables: Chandelite, Inc. Chairs (high-back rattan): Tropi-Cal. Cafe chairs: Shelby Williams. Counter stools: Thonet with Paul Dodds base. Tables: R-Way. Banquettes: Nordic Woodwork Ltd. Hanging kites: Tropi-Cal (to custom John Portman Associates design) with Structure by J. A. Jones Construction. Floor tile: Romany Spartan.



Below:

Entrance to the Polaris cocktail lounge which revolves over the atrium at the head of the elevator column. Crimson carpet covers the concentric circular steps, but the green glow on the painted, board-formed concrete walls is mainly a photographic illusion. From here guests step out to the revolving balcony shown on page 81, where they can look out over the surrounding country or down into the atrium.

Sources for Polaris lobby:

Bench: Nordic Woodwork Ltd.;
Chandelier: Newhart - Williams
Beads fabricated by Chandelite.
Carpet: Stephen-Leedom Carpet Co.

Below:

Hugo's, the gourmet restaurant, repeats many themes for which architect Portman has shown a

predilection in the Peachtree Center's Midnight Sun restaurant (November 1969 INTERIORS): it has a fountain, the delicate glitter of deftly lit glass crystal-work, tapestries, trees, flowers, and a play of circles and squares. If anything the details are even more exquisite—e.g. the teardrop shaped table lamps—and the ambience lighter, more summery. Space is modulated by screens enfolding banquettes and concentric circles hovering

over the tables—these elements all of stretched woven cane with black-finished wood as framing for the screens. Banquettes are upholstered in nylon velvet, the cushions of the rattan chairs in leather.

Sources for Hugo's:

Chairs: Tropi-Cal. Banquettes: Nordic Woodwork Ltd. using M.H. Lazarus nylon fabric upholstery. Tables: R-Way. Custom millwork: Nordic Woodwork Ltd. Carpet: Stephen-Leedom Carpet Co.



Principal works of art:

"Upward Ritual," five-story-high hammered copper sculpture by Jean-Pierre Ghysels (Belgian). Copper reliefs by Mike Bigger. Tapestries by Sheila Hicks, Olga de Amaral, Magdalena Abakanowicz, Francoise Grossen (through Ruth Kaufmann Gallery). Paintings by Jack Youngerman, Herb Creedy, Vincincia Blount, Ben Smith, etc.

STATISTICAL INTELLIGENCE:

The O'Hare cost \$30,000,000 including \$30,000 for each elevator cab, \$200,000 for works of art (half for Ghysel's 5-story, hand-hammered pile of

copper nuggets). Glass in skylights, windows, and guest cylinder paneling is double-glazed with half-inch air space for control of heat, cold, sound, and vibrations. There are 750 rooms of which each tower contains 100, 350 in the core building, 52 of

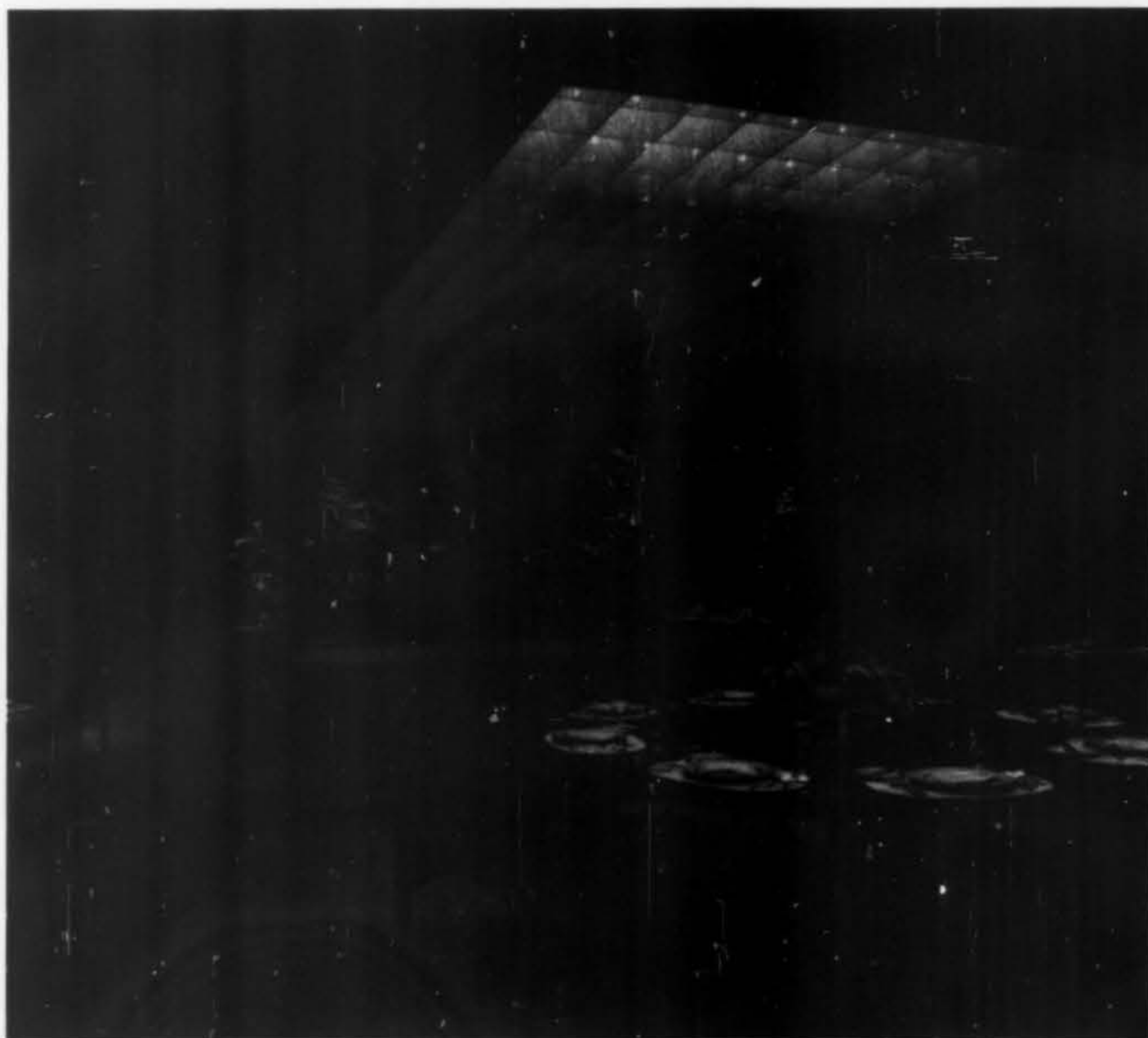
them suites, plus 35 meeting rooms, 27,000 square feet of exhibit space, 4 restaurants. Gas is the power source for heat, air conditioning. The concrete structure is firm, dampens vibration. The Hyatt executives demanded vinyl walls in many interior spaces.

Regency Hyatt House—O'Hare



At left:
Rosemont Ballroom, 1500 capacity, can be sectioned off into four separate facilities, has a relatively high ceiling, rich red floor carpet with dark and precise patterns maintaining visual order and compensating for soiling without imposing the total chaos of all-over design. Tapestries from Denmark, a light-shot rain of plastic spheres shimmering in the ceiling, mirrored walls.

Sources:
Chairs: Brody Chair Company.
Tables: Howe Folding Furniture Co.
Mirror walls: National Products, Inc. Suspended spheres: Chandelite & Custom Plastics. Chandelier: Chandelite. Wall hangings: Capel's.
Carpet: Stephen-Leedom Carpet Co.



At right:
Executive health club game room in vicinity of skylight-dome swimming pool on the lobby level offers semi-private meals served from the separate health club kitchen. Polished copper surface on the serving credenza (which has hot and cold water faucets) and on the ceiling-hung frame fixture contributes flashing warmth to a masculine scheme enriched by Wenge wood wall paneling, and furniture of dark walnut and leather. In the fixture, tiny lights glow above plastic beads hung in square louver arrangement and reflecting the fixture's copper lining.

Sources:
Chairs: Gunlocke Chair Co., Inc.
Tables: International Contract Furniture. Carpet: Stephen-Leedom Carpet Co.



At left:
Manager's conference room on main lobby level frames a magnificent vertical view of the atrium between a long fall of draperies. Wenge wood-paneled wall incorporates closet doors. The room is designed as an island of warm soft white in a dark wood surround. All furniture edges share a familial plumpness.

Sources:
Wall paneling: Nordic Woodwork Ltd. Round table: Fred Mortensen (to John Portman & Associates custom design). Coffee table: John Mascheroni. Chairs: Knoll International in Boris Kroll fabric. Sofas: Atelier International, in Atelier International fabric. Draperies: M. H. Lazarus. Carpet: Mort West Mills.

At right:
"Consular" room for corporate board conferences is one of several such facilities on the lobby floor adjacent to the domed swimming pool and health club (although most convention facilities, including the grand ballroom, function and meeting rooms, the convention lobby, and the meeting room lobby are on the floor below the entrance floor). The dark walls of this room are covered with vinyl. It has extremely flexible lighting for exhibitions, etc.

Sources:
Chairs: Knoll International. Table: Nordic Woodwork Ltd. (to John Portman Associates design). Sofas: Jack Cartright. Coffee table: Atelier International. Carpet: Stephen-Leedom Carpet Co.



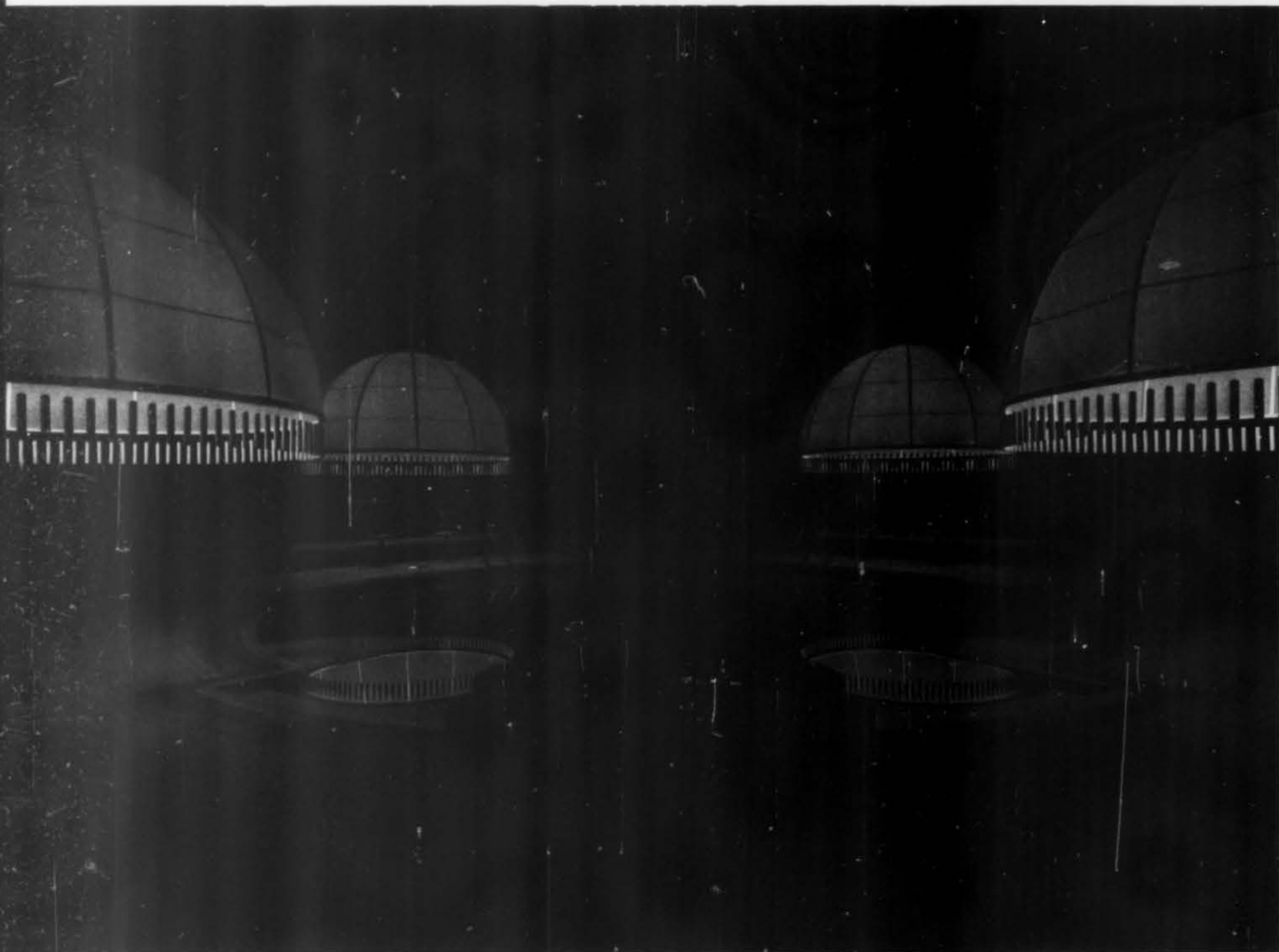
Regency Hyatt House— O'Hare

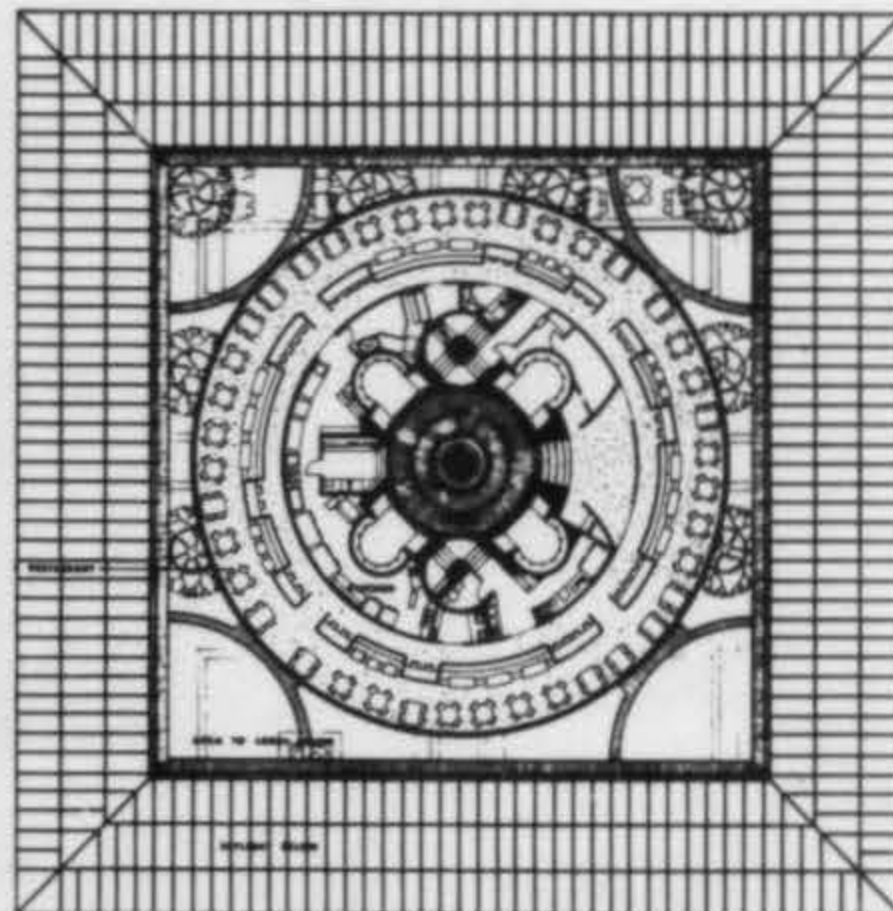
The swimming pool enjoys the sky's color through a spatially exhilarating spider-web-framed bubble dome, in a geometric play of bubbles, domes, and circles often encountered in the public spaces. Here it works with the round of the pool, the concentric laying of the tiles, and the four smaller domes of umbrellas that are no mere conventional umbrellas on poles but suspended like bubbles and reminiscent of the bubble lamps in the atrium. Sliding glass doors (see plan on page 72) open to a terrace sun deck; an executive health club with separate kitchen is adjacent.

Sources for pool area:
Skylight dome: Ickes-Braun-Glass Houses (IBG). Tile Flooring: Roman Spartan. Umbrellas: Wagner/Woodruff Co. (thru Sessoms-Wise). Tables: R-Way. Chairs: Atelier International Ltd. Chaise lounge: Tropitone Furniture Co., Inc.

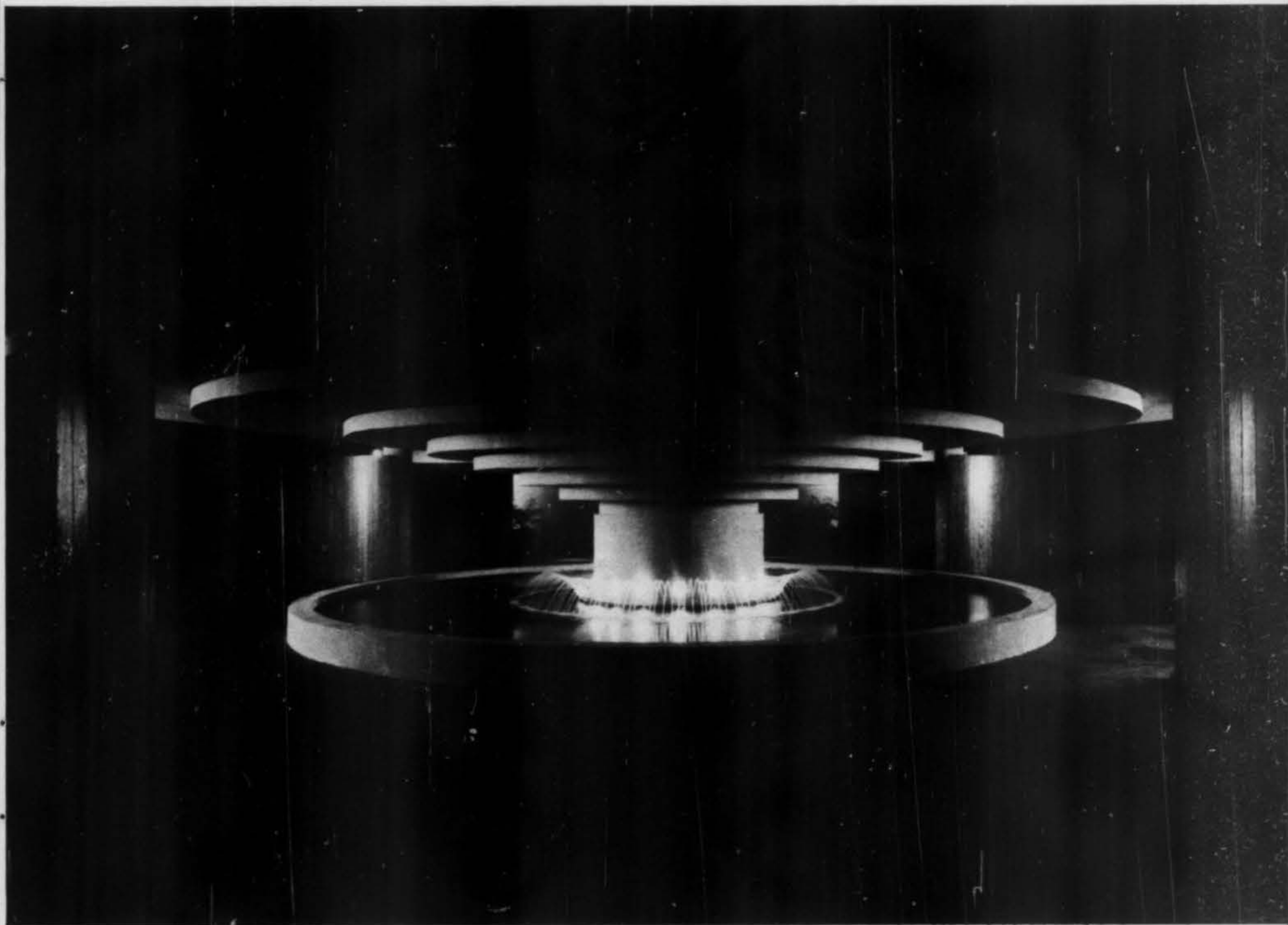
Sources for Polaris Lounge:
Chairs: Thonet Industries. Tables: R-Way. Custom millwork: Nordic Woodwork Ltd. Banquettes: Nordic Woodwork Ltd. Mirror walls: National Products, Inc. Suspended metal mesh ceiling: Pacific Drapery Wall, fabricated by Custom Interiors Assoc.

Right:
Polaris cocktail lounge (also serving lunch) rotates full circle once every hour atop the atrium skylight, affording patrons spectacular total panoramas of Chicago, O'Hare air field, and the surrounding countryside. Engineering was a structural feat, as may be deduced from cross section on page 73. At night, pinpoint ceiling lights and the reflected view provide the only light in silver, black, and dark plum decor. By day, hot pink and gold details and glass luncheon plates enhance sensation of floating in space.





At left:
Polaries plan (over
atrium skylight).



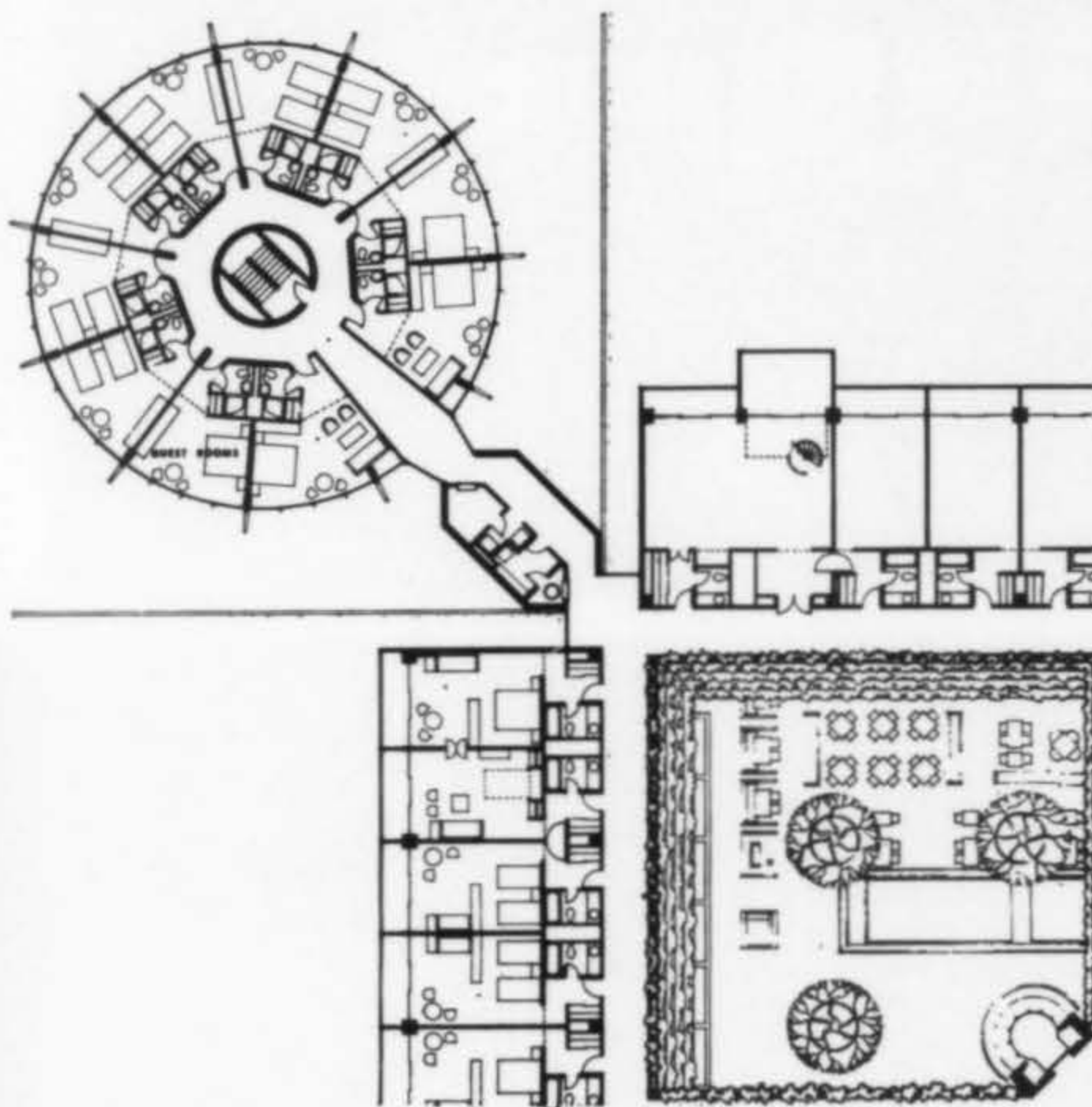
Above:
Lobby of meeting room quadrant
on the lower (entrance) floor
is directly below the skylight-
domed swimming pool, and like
that space, was designed as
a solid geometrical exercise in
concentric circles within a
square. The fountain, the
inverted ziggurat sculpting of
the ceiling, and the incomplete

vertical wood-form concrete
circle partitions giving a
degree of privacy to waiting-
area seating, are placed so as
to echo the pool area above
—not only in form (compare
with opposite page) but in
positioning of the principal
visual elements. It is hard
for anyone who has seen the
domed swimming pool on the

floor above this fountain not to
have the sensation that the
water is streaming from the
upper pool. Reflecting the
dark red carpet, the central
sculpted ceiling area and
adjacent white-painted concrete
surfaces glow with a gentle
tint of borrowed pink.

Regency Hyatt House—O'Hare

photos on this page by hedrich-blessing



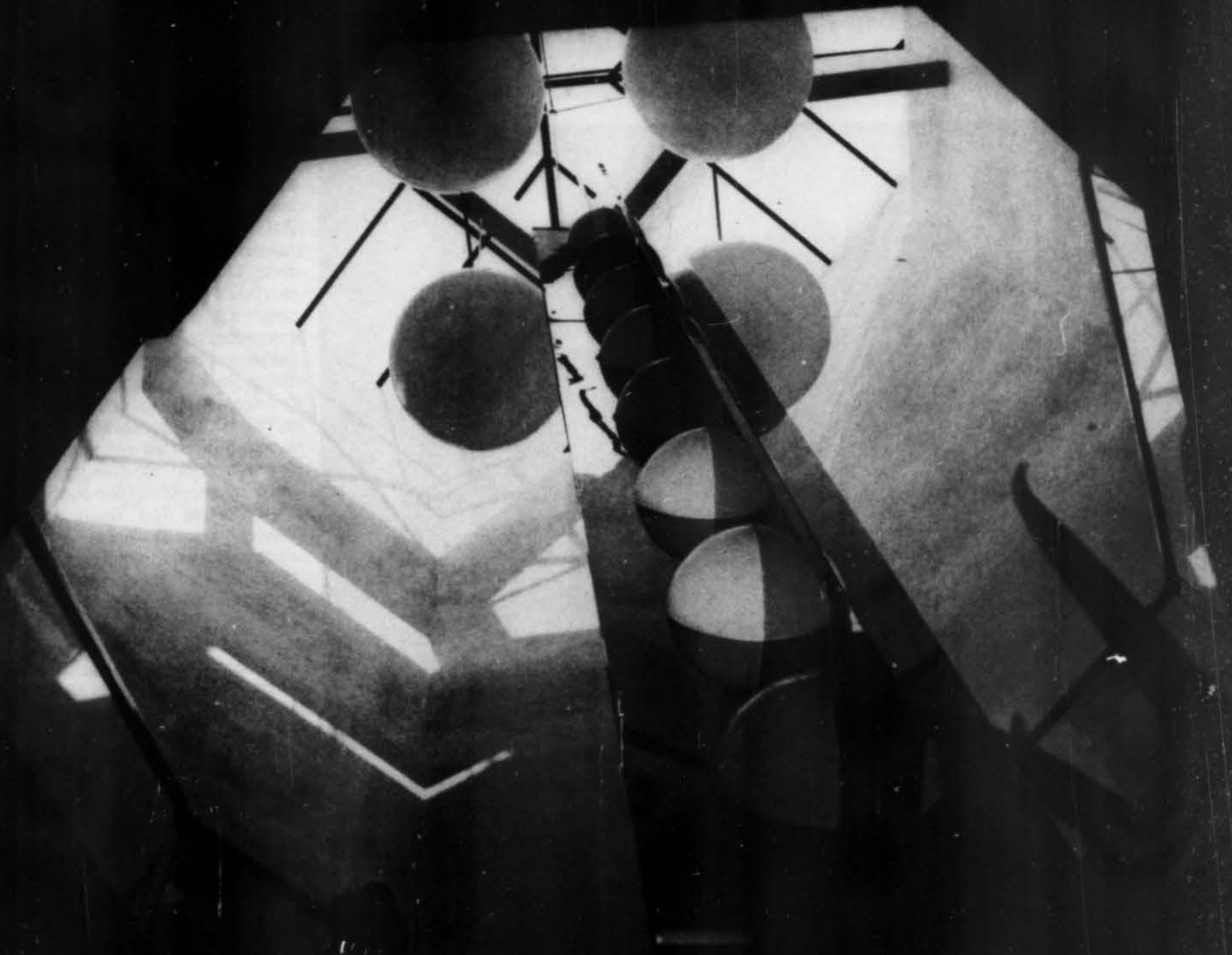
Plan of one corner of a guest room floor shows that literally every room has a view, and that guests in the round towers enjoy a sense of separation from the "city", while those in the core square are close to the great atrium. Special "theme" executive suites occupy corners, and some are duplexes with their own spiral stairs (left).

Once more architect Portman was denied an opportunity to design the guest rooms. Hyatt divided them between its wholly-owned subsidiary, Andre Desseau of Elster, Hollywood, and Childs-Dreyfus, Inc. of Chicago. Founded in 1965, Childs-Dreyfus (interior designer Jack Childs and marketing research-real estate expert Gene Dreyfus) has specialized in builders' model rooms and hotel work. 52 of the O'Hare's 750 guest rooms are suites, occupying mostly outsized corner spaces rimming the great atrium. On this page, typical suites by Childs-Dreyfus, who chose to ignore the esthetic of the public areas and to establish various "themes"—Contemporary Sportsman, Afro-Safari, Asian, English, and Mediterranean. The rationale is based on a computer-derived "profile" of the typical guest as a young male executive. Also relevant to Childs-Dreyfus' decor is the frequency of sunless days in the area—resulting in hot, sunny color schemes of oranges, mustards, golds, reds, pinks,

sometimes accented with den-like blacks and browns. Also Childs-Dreyfus reinforced the sound-deadening double-glazed fenestration with flannel-lined draperies. Functionally the suites adhere to good hotel practice in eliminating legs under beds and case furniture, avoiding floor lamps, providing enough seating for business meetings, placing sleeping areas apart from main space. In addition to sleep sofas, Murphy beds provide extra accommodations for sleeping.

Principal sources in special suites by Childs-Dreyfus, Inc.: Custom shutters, bars, case units, and mirrored screens: Nordic Woodwork Ltd. Upholstered sofas and chairs: Norco of California; Interior Crafts of Chicago; Henry Miller & Son of Chicago; Lukie, White & Coolidge. Chairs: Shelby Williams; Calif-Asia; Thomasville. Breakfronts: Thomasville; Artes de Mexico. Miscellaneous tables: Interior Crafts. Game table with chairs: Woodard. Dining table: Cushman. Cocktail table: John Mascheroni. Plexiglas coffee table: Directional. Drapery fabrics: M.H. Lazarus (N.Y.). Upholstery fabrics: Boris Kroll; J.H. Thorp; Robert Allen; S.M. Hexter; Peter Schneider & Sons. Wall coverings including mylar, vinylized grass cloth and other vinyls: I.S. Crane; Koroseal. Lamps, some accessories: Tyndale. Accessories: Grow & Cuttle. Lighting fixtures: Golden State. Carpets: Sequoia; Aldon; Stephen Leedom; Hardwick & Magee; Hyim Portuguese Carpets; Downs. Fur pillows: Fun with Furs. Plants (including continuing contract for plant maintenance: Tropical Plant Company of Long Grove, Illinois.

Neiman-Marcus in a holiday mood



Eleanor Le Maire Associates add gaiety and tropical excitement to Neiman's renowned chic in a sun-drenched Bal Harbour octagon (one of two new interiors by the late Eleanor Le Maire's organization, which is now part of the architectural firm of John Carl Warnecke & Associates)

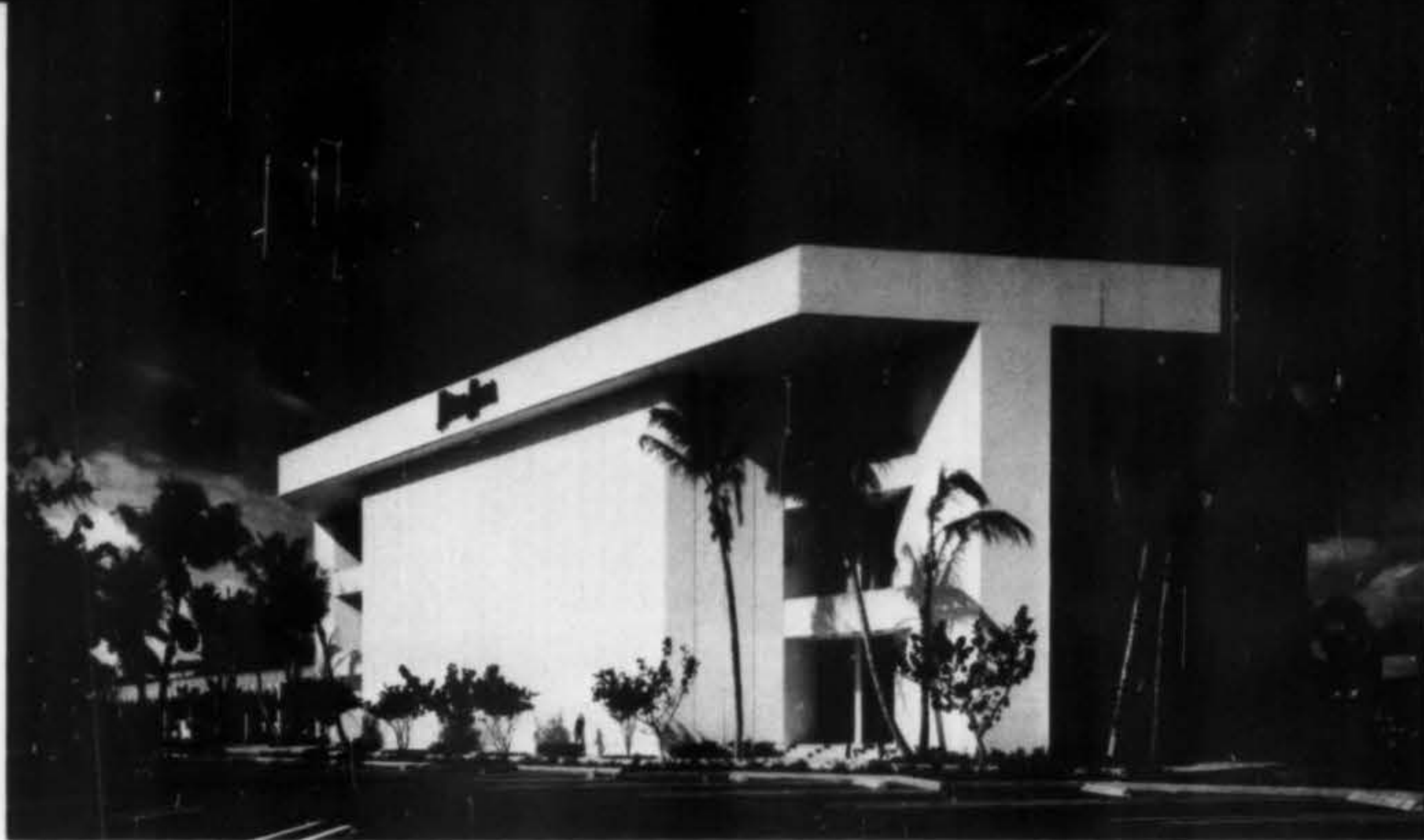


Every Neiman-Marcus store is designed to reflect the character of its particular locale, and the newest Neiman's in Bal Harbour on Florida's "Gold Coast"—the first outside Texas — brings a new spirit of holiday-oriented shopping gaiety to Neiman's renowned elegance and high-fashion glamour. Winter is the peak season for vacationers from points north, and in mood, in tropical theme, in merchandise selection and presentation, in the festive way one moves about, Neiman-Marcus Bal Harbour is geared to the mental set of the holiday shopper. Native Floridians of course have no objection to joining the fun, in season or out, and business is reported going strong well into the summer.

The building, designed by Miami architects Herbert H. Johnson Associates, is octagonal-shaped in order to make most efficient use of its pointed site at one end of a shopping center called Bal Harbour Shops, noted for its luxurious tropical planting. Palms and other tropical trees surround the sun-washed off-white facades of precast concrete aggregate panels, four feet wide and fifty feet high; fascias and corner towers have sprayed-on white cement coating, tying Neiman-Marcus in with the existing buildings of the shopping cen-

*Previous page
and at left:*

Octagonal stairwells are delightful focal points at two corners of the store. A tall "light sculpture" hangs in each well, designed by the Le Maire office of polished nickeloid and white plastic globes. Each well has a geometrically designed skylight.



ter, also designed by the Johnson firm. Three octagonal stairwells are dramatic highlights of the architecture; two of them are tower-like forms marking two major entrances (to left and right in photo above). The third stairway (color photo at right) is a different kind of architectural flourish, with balconies, expressive lighting, and a bubbling pool at the bottom.

The interiors, designed by Eleanor Le Maire Associates, are free and open, offering broad vistas in every direction. The two selling floors (the third floor, presently used for stock and service, will eventually be a selling floor too) bask in a soft golden glow enhanced by paved flooring of Italian quartzite reflecting the colors and textures of Florida's golden beach sand. Carpeting and rugs, like islands in the sand, identify various departments. The color palette throughout was inspired by sun, sea, and sand, with sea shell and pebble forms rendered in many different patterns.

Miss Le Maire and her associates recognized that the openness of the interior layout required some strong elements of drama and excitement, and these were provided by modes of vertical circulation of high spirit and character. Hub of the store is a kind of three-story gar-

den court, bedecked with tropical plants, where a pair of glass-enclosed semicircular elevator cages glide up and down. This gay focal point in the heart of things is capped sixty feet above by a skylight, ringed with hanging gardens on the third-floor balcony. As one rides the elevator, the entire store unfolds in panorama.

The octagonal stairways were positioned at outer corners of the building in order to achieve the maximum selling space for this relatively small store, but instead of being hidden away, as stairs are in most stores, they too were designed as major focal points visible from many points within the store.

Eleanor Le Maire designed the interiors of all six Neiman-Marcus stores ever since her first redesign of the home store in Dallas in 1935, followed by branches in Preston Center, Fort Worth, North Park, and Houston. Miss Le Maire died in February of 1970 and did not live to see the Bal Harbour store completed, but she was actively involved in the design. Working with her on the Bal Harbour interiors were Frank J. LaBianca, Vincent Caruso, Robert Malderez, and Douglas Baker. Mr. Malderez has recently been named Director of Eleanor Le Maire Associates' New York office.—J.A.



photographs by ezra stoller ESTO

Neiman-Marcus Bal Harbour





Left and right:

A pair of semicircular elevators in molded glass and bronze Durenodic aluminum glide between floors in the three-story-high garden court at the center of the store, capped with a 60-foot-high skylight and hanging gardens on the third-floor balconies. Photo above shows elevator entrances. Floor is Italian quartzite in colors and textures recalling Florida beach sands; this is the first U.S. installation of the flooring material.

Facing page above:

Mirror-fronted Toiletries cases on a major aisle are angled to aid circulation and reflect the octagonal shape of the building.

Above right:

A collection of eight Victor Vasarely serigraphs entitled "Homage a l'Hexagone" was selected for the Precious Jewelry department. Cabinet woods are East Indian laurel; handmade carpet is deep sea blue; patterned wall covering is pearlescent on white.





Neiman-Marcus Bal Harbour

"Flamingo" 45-foot mural by Gene Davis, backdrop for the women's shoes salon, lends a festive atmosphere to the whole first floor. Pebble design of carpet is one of many sea and sand motifs used in the store.

First floor plan:

- 1 Elevator court
- 2 Cosmetics
- 3 Costume jewelry
- 4 Accessories
- 5 Women's sportswear
- 6 Precious jewelry
- 7 Women's shoes
- 8 Men's shoes and luggage
- 9 Men's clothing
- 10 Men's furnishings
- 11 Mall

Second floor holds the major women's clothing departments, gift shop, and children's shop.

Furniture: Zographos Designs; Atelier International; Turner-T; Henry B. Urban; Karl Springer; Brickel Associates. Carpets and custom rugs: Magee; Stephen-Leedom; V'Soske—Lord & Adams.

Wall coverings: D. D. & Leslie Tillett; Gene McDonald; Gilford Vinyls & Leathers; L. E. Carpenter Vicrtex.

Curtains: D. D. & Leslie Tillett; Creative Looms—I. D. Fabrics.

Upholstery: Boris Kroll; Jack Lenor Larsen; Turner-T; Scalamandre; D. D. & Leslie Tillett.

Italian quartzite flooring: Supplied by Furstenberg & Co.

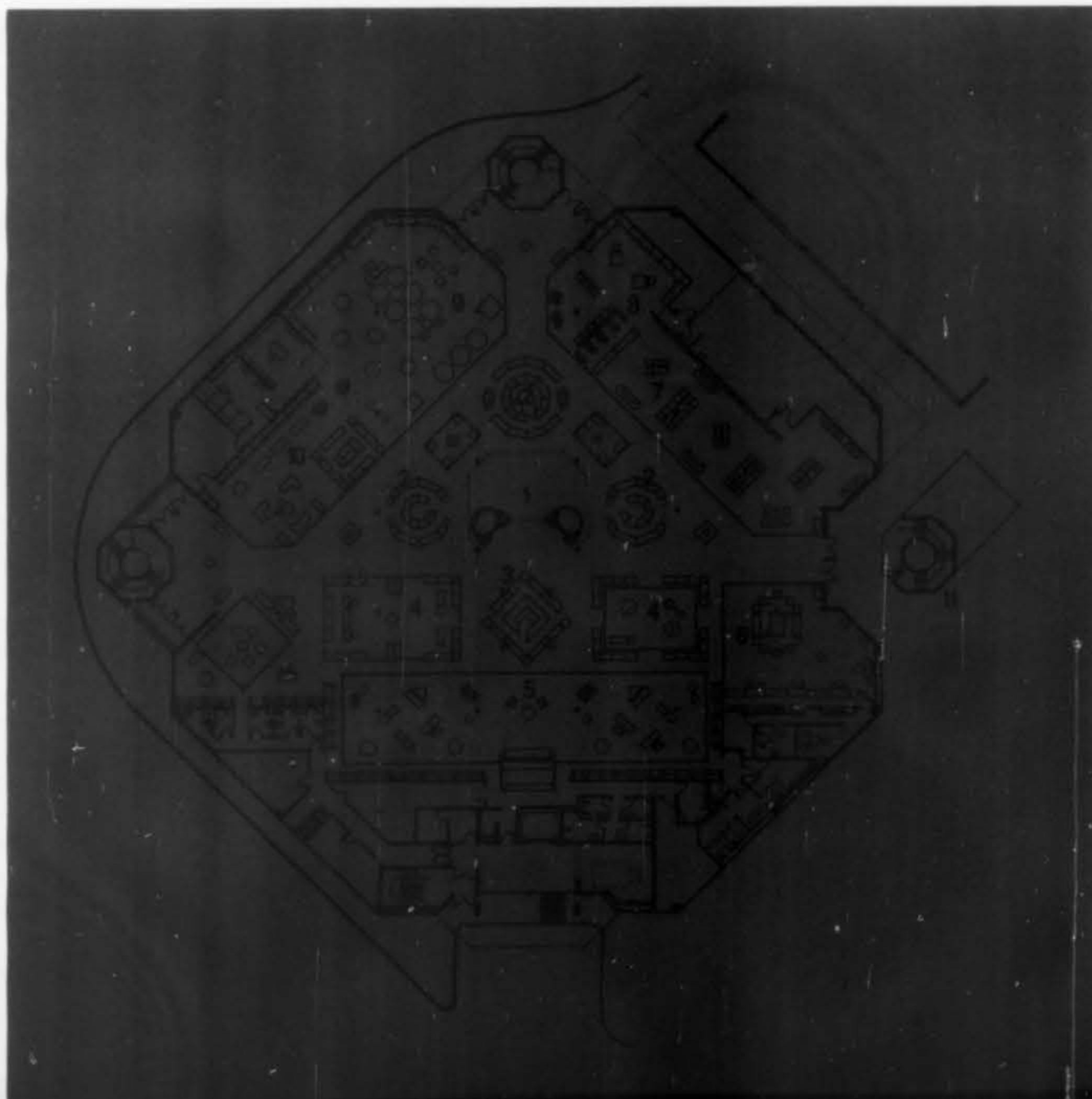
Resilient flooring: Flintcote; Amtico Accessories: Habitat; David Barrett Interiors; Architectural Pottery; Duk-It; Hugh Acton.

Cabinet work: Brochsteins, Inc., Houston.

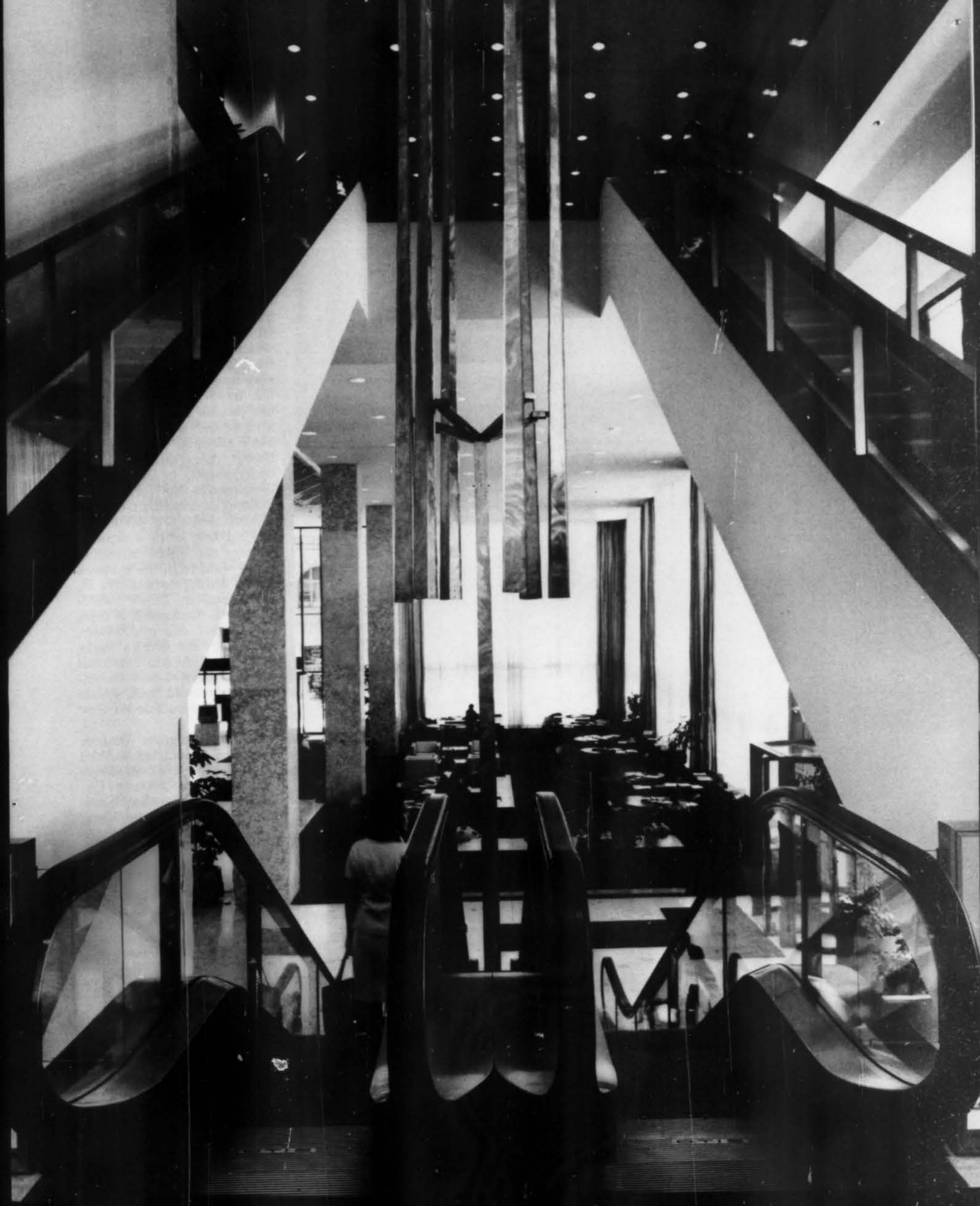
Wood flitches: Brochsteins, Inc.; Wm. L. Marshall, Ltd.; David R. Webb Co.

Ceramic tile: Mosaic Tile.

Plastic laminates: Wilson Art.



New vibrations for Omaha



Eleanor Le Maire Associates move a century-old Nebraska bank into a new era of interior dynamics, calmly expressed in grand spaces



Just a few years after celebrating its centennial, The Omaha National Bank recently moved into its new building across the street from the old brick structure in which the bank had resided for many years. The move may be just across the street, but in terms of architecture and interior environment, it is a move into a new era. The bank occupies the first six floors (plus another floor underground) of the 29-story Woodmen of the World Tower Building in downtown Omaha. Omaha National's portion of the building is in a sense a building unto itself, projecting on all sides from the set-back tower which soars above it, and faced in Danby white marble to distinguish it from the precast concrete tower. Saint-Gaudens' bronze eagle, symbol of Omaha National which had rested over the entrance of the old bank, stands on a pedestal outside the new one.

Interior designers Eleanor Le Maire Associates worked closely with the building's architects, Leo A. Daly Co., in developing the expansive spatial concept of the bank. The main floor banking space (pictured on these two pages)

Photo previous page:
Escalator well is the vital nerve center of the bank, providing circulation to all five floors. A 44-foot stainless steel sculpture, "The Unstable Column" by George Rickey, thrusts through the well. The sculpture is in two parts, each comprised of six triangular blades; upper blades suspend from the fourth-floor ceiling; lower blades are implanted in the first floor; swordpoints meet, but do not quite touch, at the second floor. Atmospheric changes make the sculpture slowly undulate.



at the corner of the building is a giant cube with a ceiling height of 27 feet. To achieve this majestic space, the banking floor was dropped nine feet from the level of the tower-building lobby. Several design features make this space breathe and pulsate with life and movement. Focal point is a 19-foot-high digital clock, designed by Vincent Caruso of Le Maire Associates, over the tellers' counters. Mounted against a blue metal background, the clock is not the usual circle, but a graphic presentation of illuminated numerals which light up to tell the time; there are numbers from 1 to 12 for the hours, from 00 to 59 for the minutes.

The ceiling also contributes to the glitter and energy of the banking space. A golden network of aluminum rods, arranged in a complex of pyramids with a flood lamp and gold cone reflector at the apex of each pyramid, reflects glints of light in all directions.

Lioz marble—an elegant creamy beige marble from Portugal—is used for major wall sections, column facing, tellers' counters, and circular check desks. The marble blends in color with the Italian terrazzo floor. Tellers' counters welcome visitors with their comfortable height and openness—just a continuous line of Lioz marble counter tops extending along the north and west walls. The front of the tellers' counters is of East Indian laurel, a wood also used in tables, desks, and counters in the officers' platform across the space, where a carpet of blue echoes the metal background for the graphic clock. Officers' desks avoid the usual regimentation. Each of ten



officers has an oval table-desk, set at a 45-degree angle, and three visitors' chairs. Cabinets behind each officer separate him from other groups and give a feeling of privacy even though the space is completely open.

An escalator to the side of the main banking space leads to Omaha National offices on the next three floors. On the upper floors, the escalator well is centrally located on each floor, and spaces radiate from this nucleus. The escalator well, with its continuous life and movement, is the

most powerful design element in the building, and it is further dramatized by a huge stainless steel sculpture by George Rickey, thrusting through the four-story well like a giant sword.

The office floors are open and friendly, with a sense of freedom of movement and a welcoming air throughout. Ten-foot ceilings add to the amplitude and generosity of the spaces. Natural finish woods; leathers and fabrics in fresh, stimulating colors; and a collection of strategically placed contemporary paint-

ings and sculptures all contribute to a feeling of forward-looking vigor to the dignified and friendly bank.

Eleanor Le Maire personally headed the interior design team, which also included Vincent Caruso, Robert Malderez (now Director of Design, Le Maire Associates; New York office), and Charles W. Ball. Eleanor Le Maire Associates was acquired by architects John Carl Warnecke & Associates in July 1970 but continues to offer independent interior design services.—J.A.



View into board room on second floor. Noguchi sculpture stands against rosewood wall; Afro painting in corridor. Board table of elm burl was developed by Le Maire Associates with Eppinger Furniture to adapt to various arrangements. It is composed of eight smaller tables which can stand alone, or which can form a rectangular doughnut, with open space in the center. Leather-topped "fillers" can be placed in the center; the fillers have no legs and are supported on lugs extending from surrounding tables. Twenty-six bronze leather chairs encircle the table.



On the second, third, and fourth floors, a small public waiting area floats on the terrazzo floor, with a square carpet and a pair of face-to-face sofas in frames of East Indian laurel cantilevered on stainless steel bases like sled runners; sofas were custom designed for this job by Eppinger Furniture. Color of carpet and leather upholstery varies on the three floors. The one pictured is on the second floor. Layout of the floor emphasizes open flow of space in great contrast with the old bank, which was divided into many small spaces. Various banking departments are combined along the long south wall, where a rhythmic window treatment is established with wooden frames for each window from floor to ceiling; vertical blinds and curtains are incorporated within the frames. Desks are walnut in steel frames, chairs in leather.



Arriving on fourth floor from escalator, one encounters another of the fine vistas that distinguish the Omaha National Bank interiors. Four cylindrical conference rooms are set out in a large open space for Commercial Trust, largest department of the bank and much used by the public. Of bronze-colored glass with bronze metal posts, the cylinders are opaque when not illuminated inside; when lit, they glow in a soft bronze color. Bertioia sunburst sculpture accents the area. Inside each of the conference rooms, which are for the use of the bank's customers, are a large square table with rounded corners and eight conference chairs in brown leather. Print on far wall by John Von Wicht.

Omaha National Bank

Furniture: Eppinger; General Fireproofing; Art Metal; Lehigh-Leopold; DoMore Chair; Knoll International; Brickel Associates; Directional.

Upholstery: American Leather; Lackawanna Leather; Jack Lenor Larsen; Boris Kroll; Knoll Textiles; Souveran; Anton Maix; Lehigh-Leopold; Uniroyal Naugahyde—La France Industries; J. M. Lynne Co. **Carpets and custom rugs:** Roxbury; Stephen Leedom; Spinning Wheel Rugs; Stevens Gulistan; Karastan; V'Soske, Inc.—Lord & Adams; Ernest Treganowan.

Marble and precast terrazzo floors: Supplied by Furstenberg & Co. **Resilient flooring:** Kentile.

Curtains: Creative Looms—I.D. Fabrics; Bergamo; Souveran; F. Schumacher; Jack Lenor Larsen; Scalmandre.

Wall coverings: Stauffer Chemical; L. E. Carpenter Vicrtex; Thomas K. Smith; Gilford Vinyls & Leathers; General Tire & Rubber; Scalmandre; Wolf-Gordon; Gene McDonald; Louis W. Bowen.

Hardware: Silent Gliss Drapery Track.

Ceramic tile: American Olean.

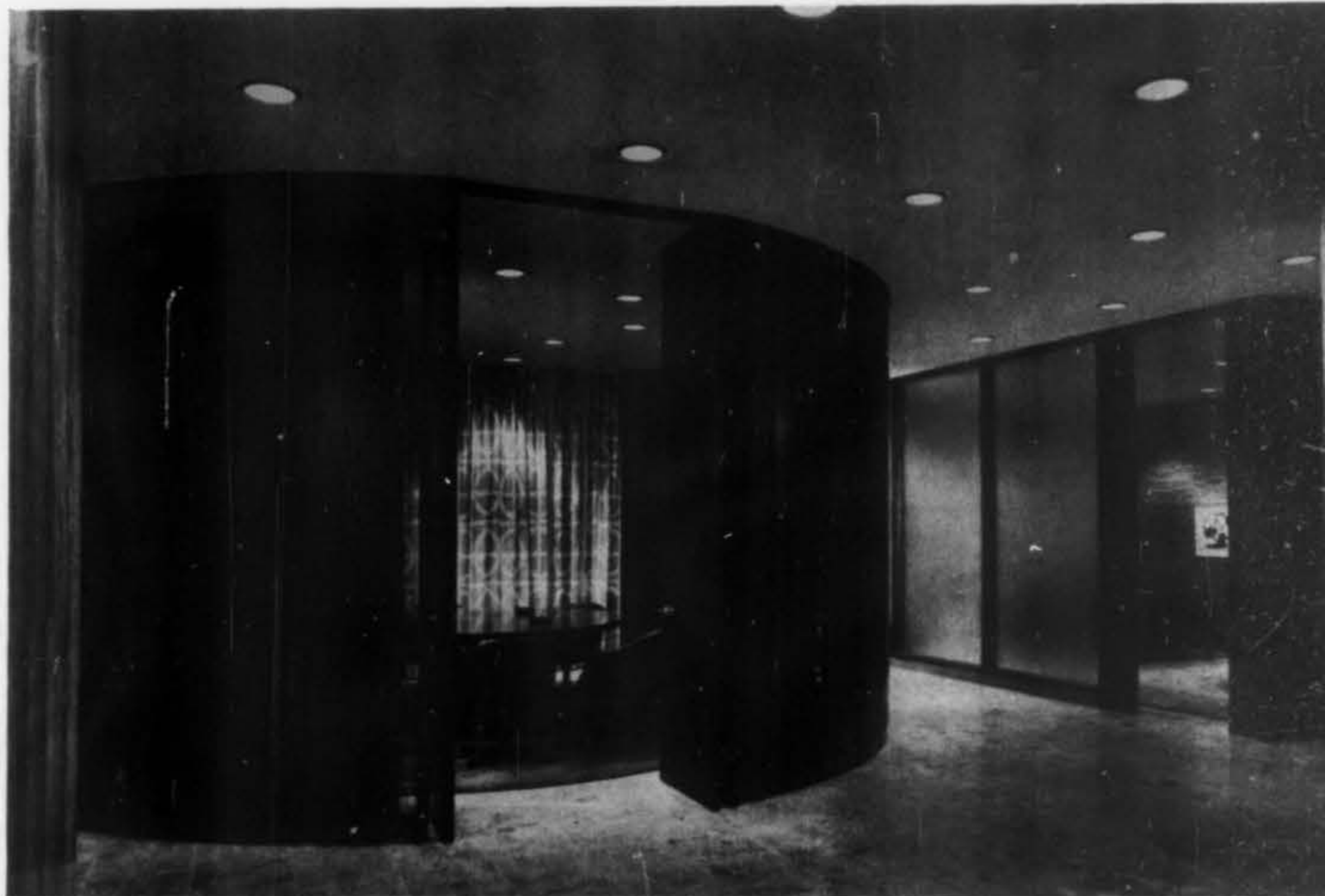
Cabinetwork: Brochsteins, Inc., Houston; Adleta Showcase & Fixture, Dallas.

Partitions: Mills Metal Partitions. **Plastic laminates:** G.E. Texolite; Wilson Art; Parkwood Laminates; Enjay Nevamar; Westinghouse Mica.

Wood Flitches: Brochsteins; Wm. L. Marshall; David R. Webb.

Accessories: Architectural Pottery; Smith Metal Arts; Froelich Leather Craft; Vomar Products; Design-Technics. **Digital clock:** executed by Artcraft Strauss Sign Corp. **Vertical blinds:** Louverdrape, Inc.

Round conference room outside president's office is composed of three concentric circular elements. Rosewood paneling with vertical strips of glass forms the shell; the middle circle is a round orange rug, bordered by terrazzo; inner circle is round conference table of lacquered elm burl. Yellow and white casement curtain hangs against windows.



Lower right: President's office on second floor is both impressive and friendly—floor-to-ceiling rosewood double doors are almost always open. A beautiful Moroccan rug almost fills the large rectangular room, with a narrow terrazzo border. Desk and credenza are lacquered redwood burl. President's chair is chocolate brown leather, two pull-up chairs in red. Painting by Lee Gatch.



Office Landscape Systems for Furniture Connoisseurs

Office Landscape Systems—flexible modular work station components for open office layouts—materialized in almost every major office furniture showroom at this summer's NEOCON 3, and turned attention, as well, towards several new firms competing in this area. This month, in the first of two reports, INTERIORS concentrates on systems designed for executives who want to live with office components that look like furniture, not equipment.



Eppinger Furniture Company's TRM (Task Response Modules)
designed by William L. Pulgram and his design staff at ASD, Inc.

William L. Pulgram, AIA

Office landscape layouts and the modular component product systems designed for them have until now been considered answers to the corporate demand for efficiency, functional flexibility, and economy—but never to a demand for top-echelon dignity or solid comfort. The look of the products and of the installations themselves was either makeshift (when screens or plants were deployed around office furniture not essentially different from conventional types) or hardware-like (when the components were actually designed for open landscape offices). Not that there's anything wrong, per se, with work areas bounded by what look like open display frames or folding walls and storage components that join like machinery. The fact remains, however, that this look is not to the taste of every status-conscious executive. Which may be the reason why four new systems which look and feel like furniture though they were planned and engineered for open landscape installations were among the most significant product presentations at NEOCON 3.

TRM—Task Response Modules made by The Eppinger Furniture Company—have the luxurious solidity and suave wood-workmanship characteristic of this manufacturer. The

versatility with which the system performs in an open landscape installation is hinted at in our photos and plans. These show various areas and arrangements in the McDonald Corporation headquarters in Oak Brook, near Chicago, for which the system was designed by ASD, Inc. (division of the Atlanta architectural firm, FABR&P), who also designed the interior. (McDonald's will be shown much more fully in the October INTERIORS.)

The system offers multiple types of 30" and 60" wide furniture modules to compose into executive and administrative offices and work station clusters encompassing desks, varied storage and filing facilities, lighting, electrical and communications conduits. The units are available in three height levels, are free-standing, bolt (and unbolt) easily with concealed fastenings, the electrical conduits ever ready to plug into floor boxes. Backs of units are hinged for access.

Individual furniture modules afford desk tops, open or closed storage space, multi-size drawers, file drawers on steel suspensions, wardrobe and cubby-hole storage. A concealed over-desk fluorescent light is standard. Sophisticated business machinery—read-out screens, tape recorders, etc.—can be accommo-

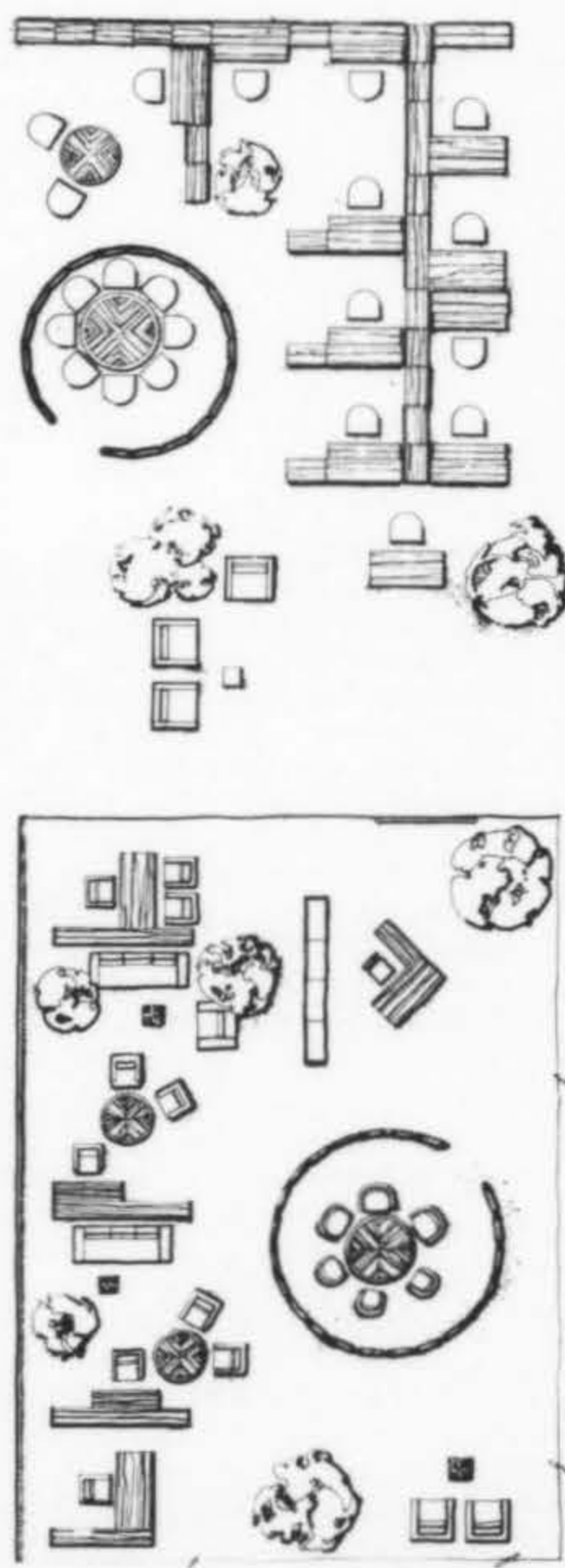
dated in optional installations.

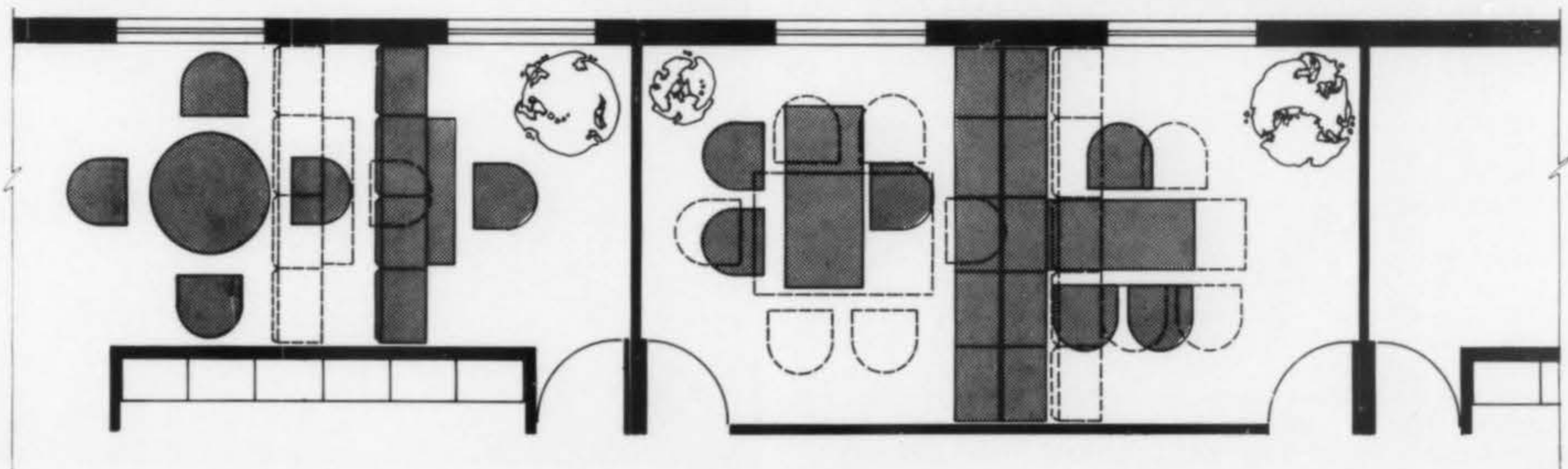
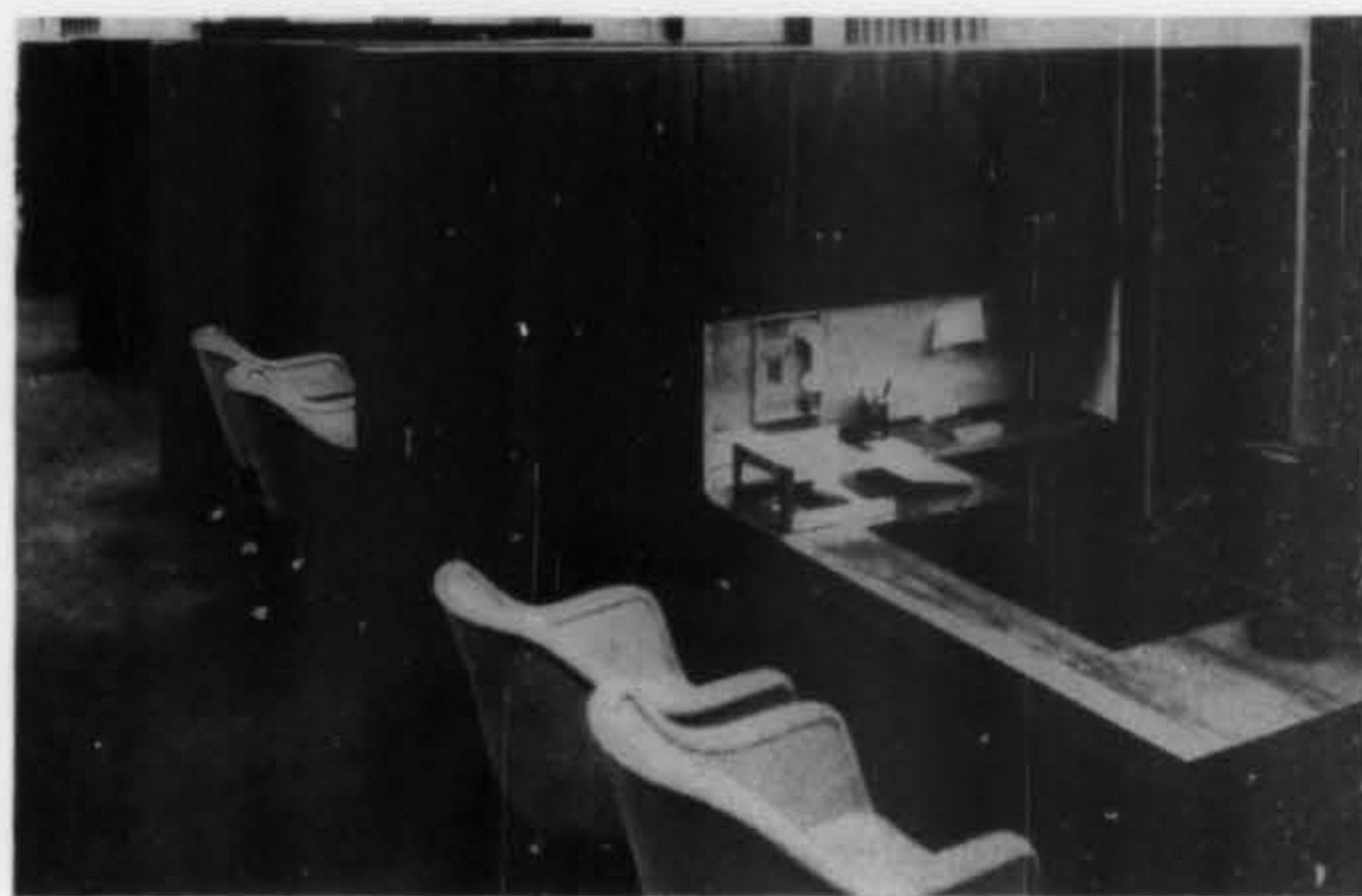
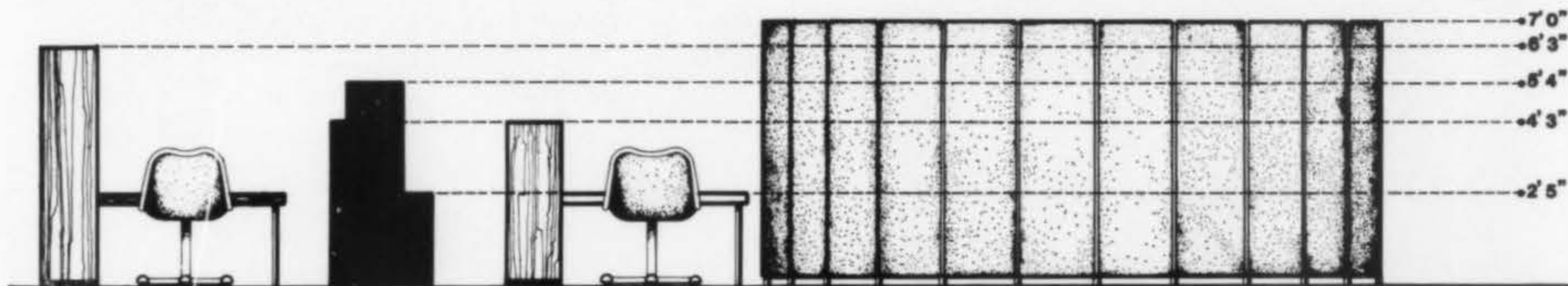
Heavy acoustical backing of $\frac{3}{4}$ " polyurethane is a major design innovation. Upper left photo next page shows upholstered back surfaces. Also lining the recessed area abutting desk surfaces, it gives privacy to phone conversations and minimizes sound in general, in addition to providing pinup surfaces. In the McDonald installation, covered in soil-resistant fabric, this feature of the design produces remarkable visual and psychological effects far beyond its original acoustical purpose. The colors and textures of the fabrics give warmth and life to the interior, while the sculptural shaping of the thick upholstery provides interest and a sumptuous protectiveness to the work station adjacent (the back of one desk unit often serving as the pinup wall of the next one).

Supplementary items provide conference and conversation enclosures; a free-standing circular room can be put together with double-insulated panels hung between stainless steel poles and frame.

TRM units can be had in walnut, oak, rosewood, or other fine hardwoods as specified, with finishes varying from oil to high-lustre lacquer. Hardware is chrome but may also be designed to order.

—O.G.





Office Landscape Systems for Furniture Connoisseurs



Jens Risom's OP5—Open Privacy 5—offers a custom look, the economies of mass production, total flexibility.

Jens Risom

Among the contenders for office landscape installations presented at NEOCON 3, Jens Risom Design Inc.'s OP5 came on looking like the distinguished, clean-cut finely crafted wood furniture on which this designer-manufacturer's reputation is based. It takes a little analysis to grasp the planning ingenuity which enables Risom to offer that look in combination with total open-planning flexibility at astonishingly modest prices.

The esthetic is based upon the play of horizontals and verticals in the panel structure, an esthetic which gains from the fact that there are no legs in the system, only support modules (the side panels). Even the structural material—a birch plywood laminate with 21 layers bonded together—is attractively exploited, since Risom exposes the edge sandwiches to make crisp lineal vertical accents. Showwoods available are white oak or American black walnut (in any standard Risom finish). Most important, as well, to the esthetic character is the possibility of covering tops or enclosing whole pedestals or panels in any color of Risom's Chroma II vinyl, allowing an opportunity to manipulate the play of textural effects and visual masses—colors vs. wood.

Vacuum-formed polystyrene drawer tray organizers, drawers, and pendaflex files (of the same quality as in other Risom lines) are part of OP5.

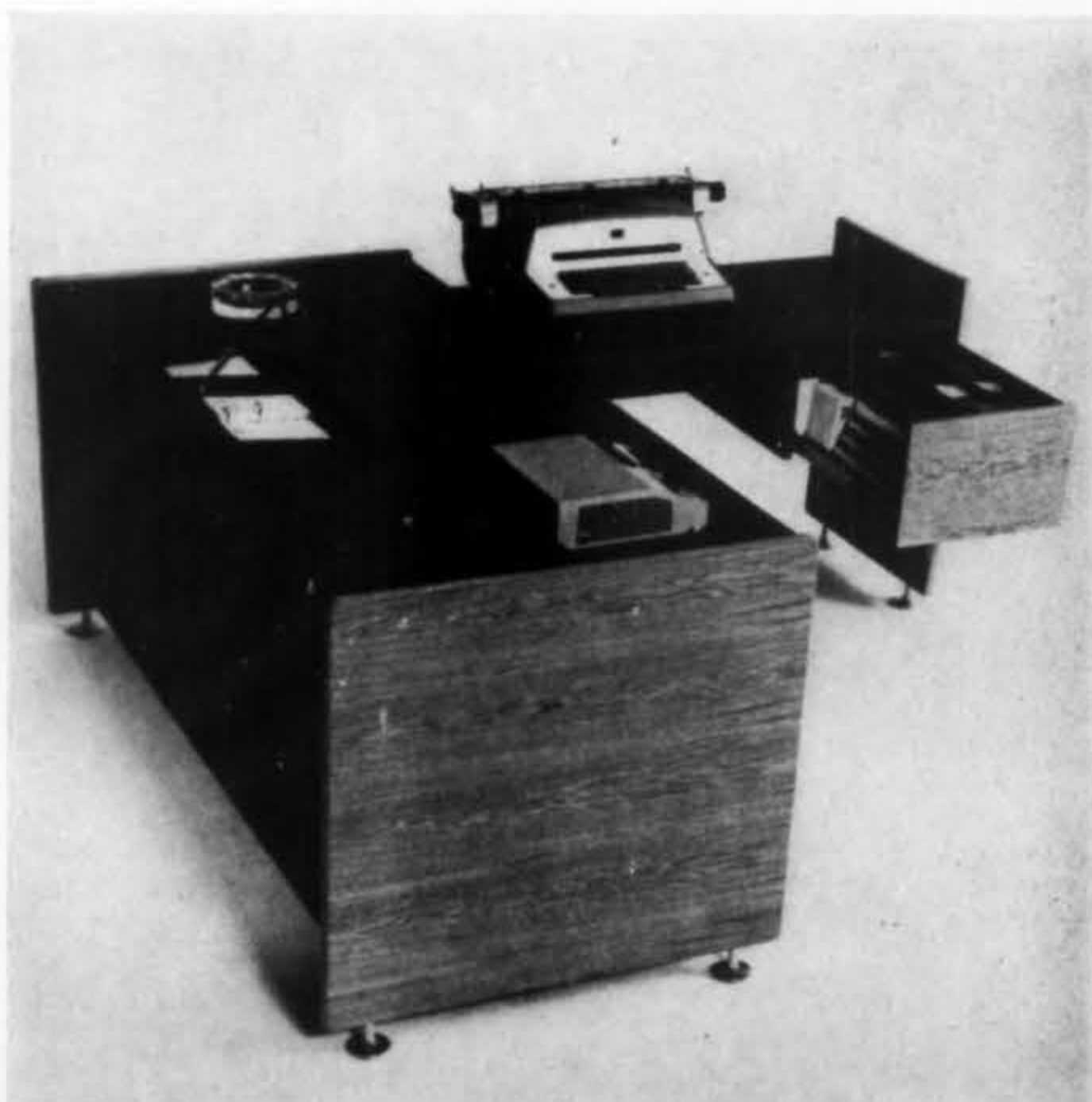
The system's partitioning capability—the walls you can have if you want them—lie in 66"-high uprights which take the form of a simple plain panel, a bookcase, or a storage wall unit. The desks and work tables of OP5 can be hooked into any of these, and

on two sides of an upright module as well. Each upright storage or bookcase module is usable on both sides, and can be varied with cabinet doors, drawers, and book organizers—also cork panels.

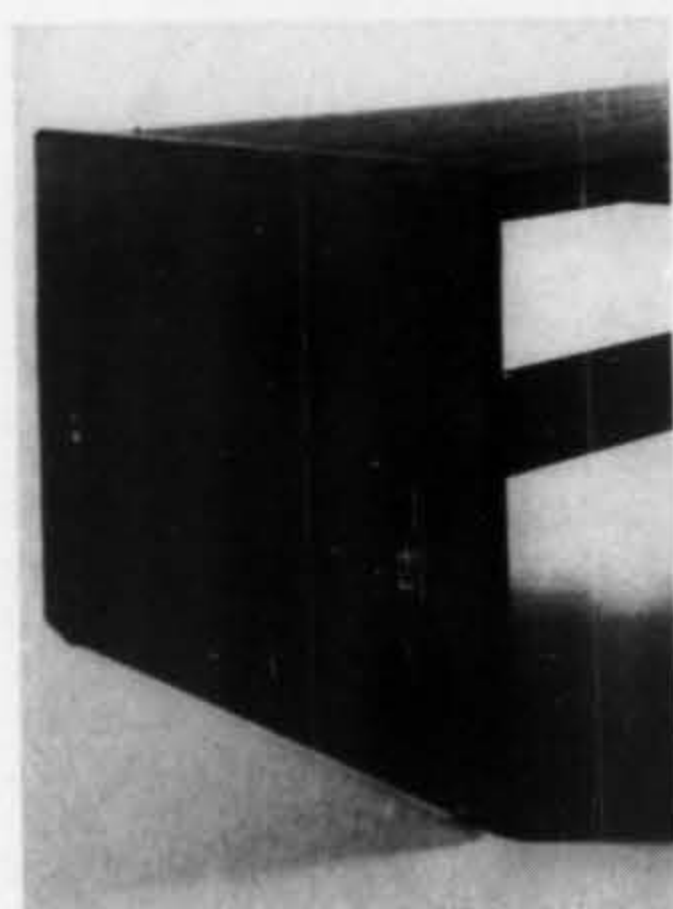
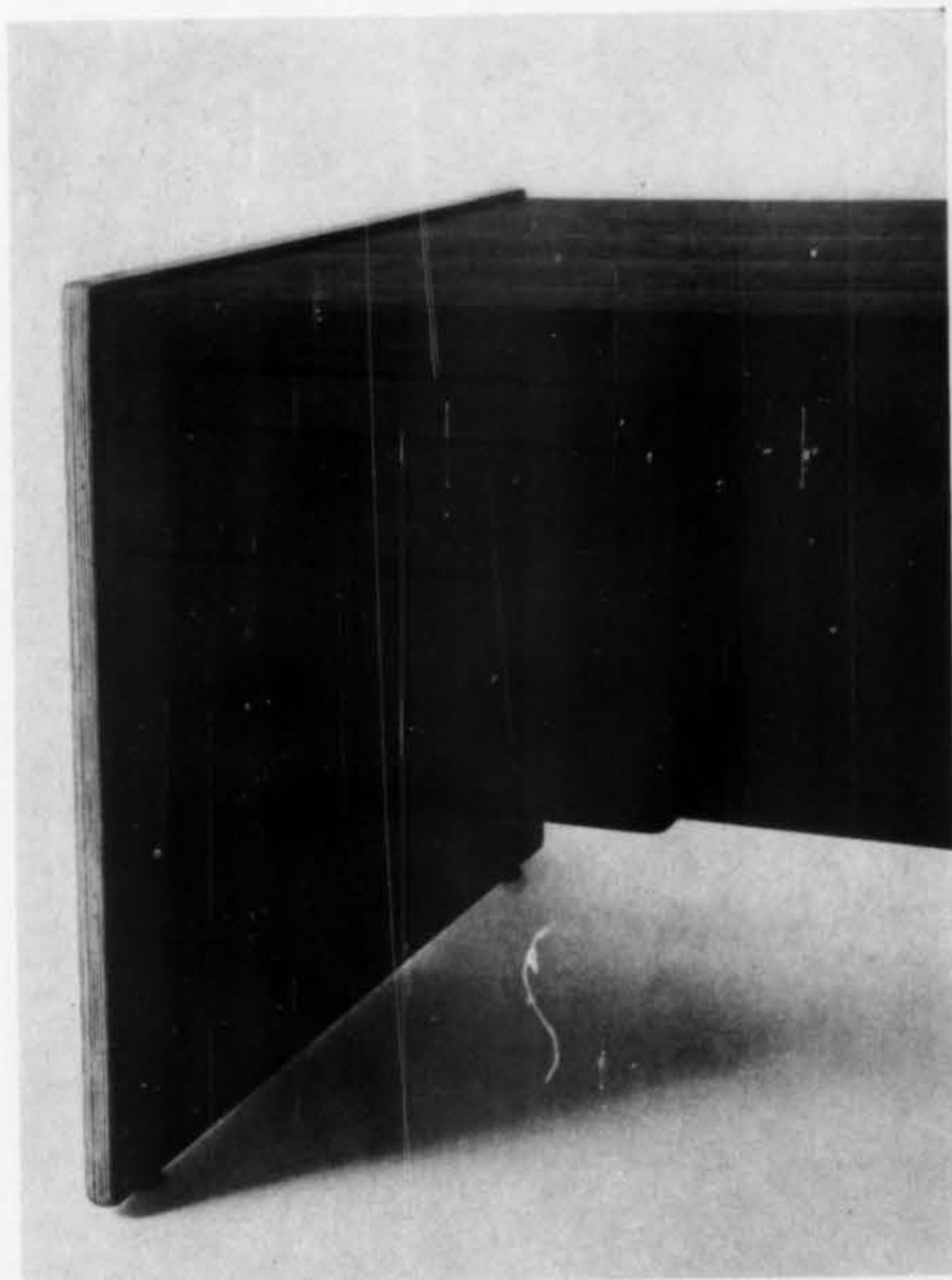
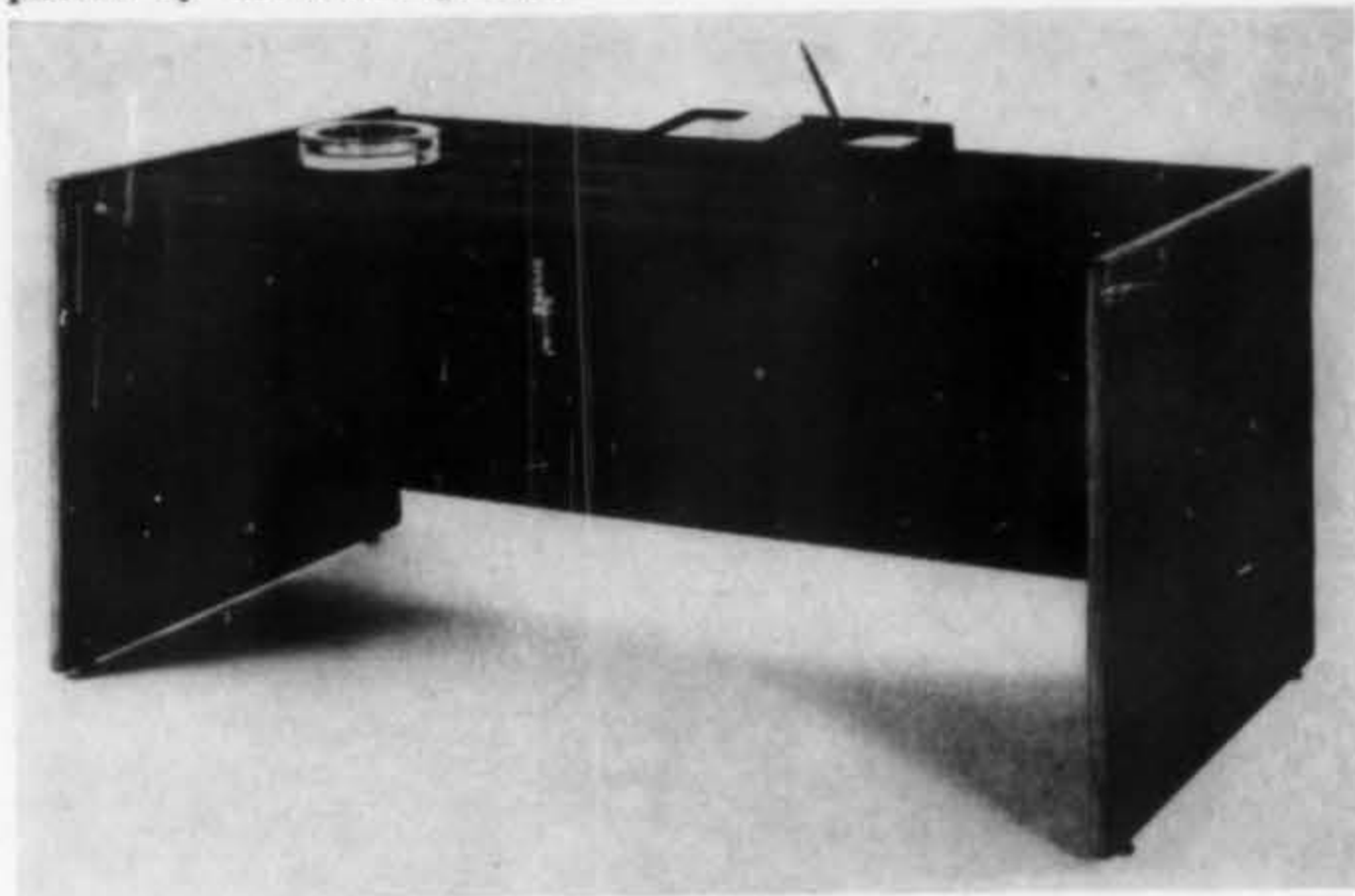
Out of his relatively small repertory of panels, Risom can put together a large repertory of pieces—desks in three standard sizes, with and without a large choice of pedestals, drawers, and modesty panels; and also credenzas (with a choice of front or side loading for the files, determining the position of the sliding doors).

The second photo from the top on the far right of the opposite page shows a telephone and light from a recessed fluorescent strip. There is space between the hooked together shelf and back panels for wiring conduits serving telephones, lighting, and office machines. Fluorescent tubes are standard in the system, and the incorporation of conduit spaces means that the OP5 units can be plugged into floor plugs anywhere without wiring being exposed.

Credenzas may be had on casters. All other pieces can be had on a choice of either specially designed aluminum glides or on aluminum cleats. The choice of feet is not as significant, however, as the variation possible in the length of the side panels (or support modules): they may either reach almost to the floor (protected by a kick strip) or stop two inches short of it. The second alternative produces a much more floated look, though both alternatives look surprisingly light. The glide-footed pieces are easy to move. Assembly, disassembly, and reassembly are remarkably quick and easy.



photos by alexandre georges



Office Landscape Systems for Furniture Connoisseurs



Knoll International has not one but two systems. The sturdily elegant oak Stephens System was used by SOM at Weyerhaeuser's.

Bill Stephens

Don Albinson, the Director of Knoll's Design and Development Group, began his attack on the open landscape problem back in 1967, leading off with a symposium. The clues given by architects and designers who expressed their opinions, and Albinson's own analysis of open-plan requirements and of what competing manufacturers had already made available resulted in two decisions: 1. Because the demand for open-office components encompassed a broad spread in terms of space, price, and status, it would be advisable to create not one system but two. And, 2. Rather than work towards a system of unlimited arrangements attainable by the assembly of numerous component parts, to produce a relatively small number of basic work stations planned to meet current user needs and arrangeable into innumerable configurations. Eventually the design teams specialized so that the upper-echelon product became the focus of activity for Don Albinson and Bill Stephens (whose name is already attached to a superb little laminate-framed chair), while Danish designer Andreas Christen carried out the other. The more expensive system is made of wood, the less expensive of combined metals and plastics. In both systems the work stations which form the few major components are in essence pieces of free-standing furniture, and the partitioning capability inherent in them is derived from the fact that some elements stand high. They are not partitioning systems on which furniture components can be hung, but furniture systems which can perform partitioning func-



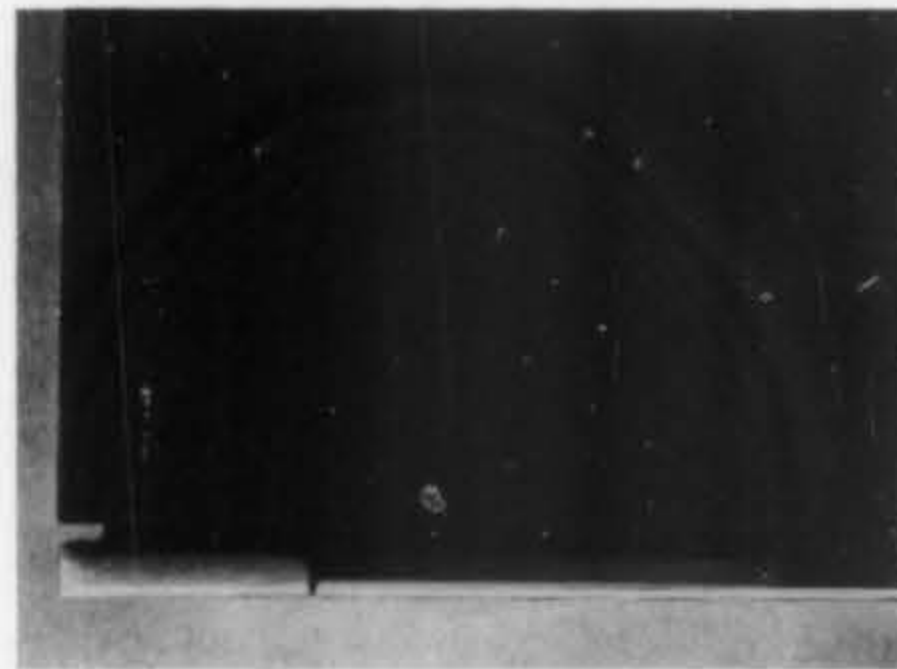
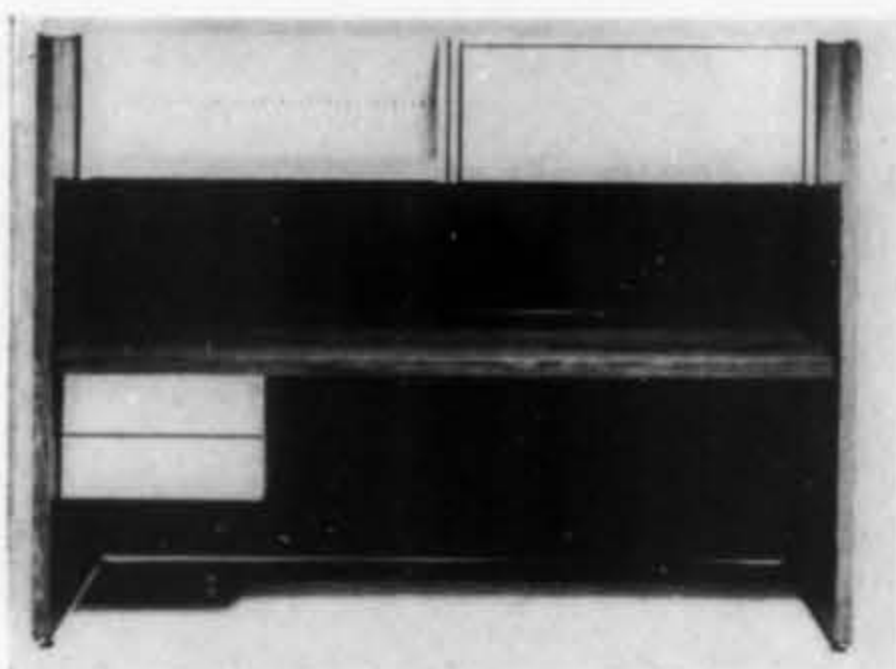
tions if desired.

When Bill Stephens' wood system was two years into design, the San Francisco staff of Skidmore, Owings & Merrill examined it for a major open landscape installation in the Weyerhaeuser Company's new headquarters building in Tacoma, Washington, which SOM was designing for the famous forest products company. SOM de-

cided to use the system there, and the design was completed on the basis of their review.

Visually the system is the epitome of the classic Knoll look—strong, simple, beyond the vagaries of fashion. Meticulous details such as, for example, a narrow vertical reveal where panels meet, or the polished aluminum caps that fit over upright cabinet units, lend an elegant light-

ing line to wood members that are essentially as massive as the mahogany desks of the J.P. Morgan era. These pieces have so much weight and presence, in fact, that they can modulate space whether or not the upright pieces or the free standing screens also available are used. In any case, the configuration in which they are placed—lineal or enclosing,



zig-zag or straight, at an angle to the building wall or in line with it—becomes spatially dominant.

The principal unit, the work station, represents thorough evaluation of office functions. Components include: the work station shell for work or machine surfaces with open and closed shelves; box, file, or storage drawers; lateral files. Inside, each can

be treated acoustically, or cork and flip chart boards are available.

Work surface extensions may be added to the work or machine stations; there are tables in several top sizes; they take box, file, or storage drawers. There are also a rolling cart for files or reference material, free-standing and hanging screens (curved or straight).

The furniture elements establish two heights in the space (the higher 58½"). Storage units take full-height doors for use as closets or wardrobes.

All panels, work surfaces, and tops are oak veneer which can be in any color desired and is always lacquer finished. Core is lumber. The hanging overhead storage units, drawer fronts, and

front panels of the desks are white epoxy finish—a fresh accent to the wood—or plastic laminate in the desired color.—O.G.

Office Landscape Systems



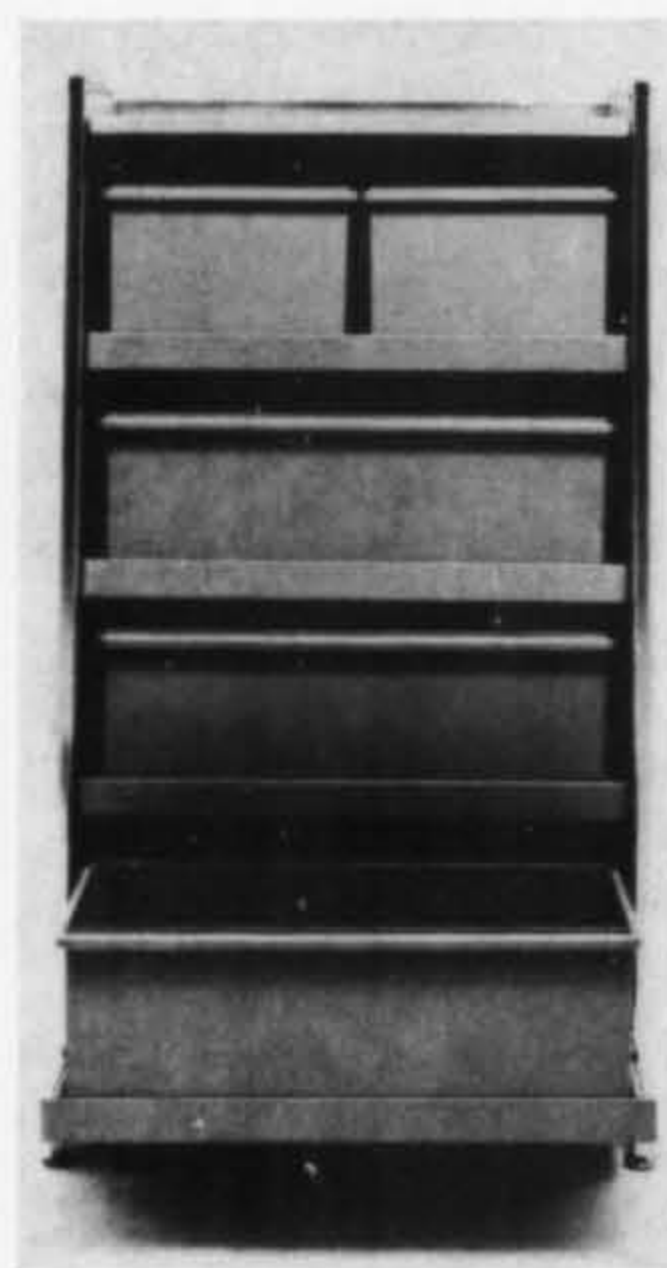
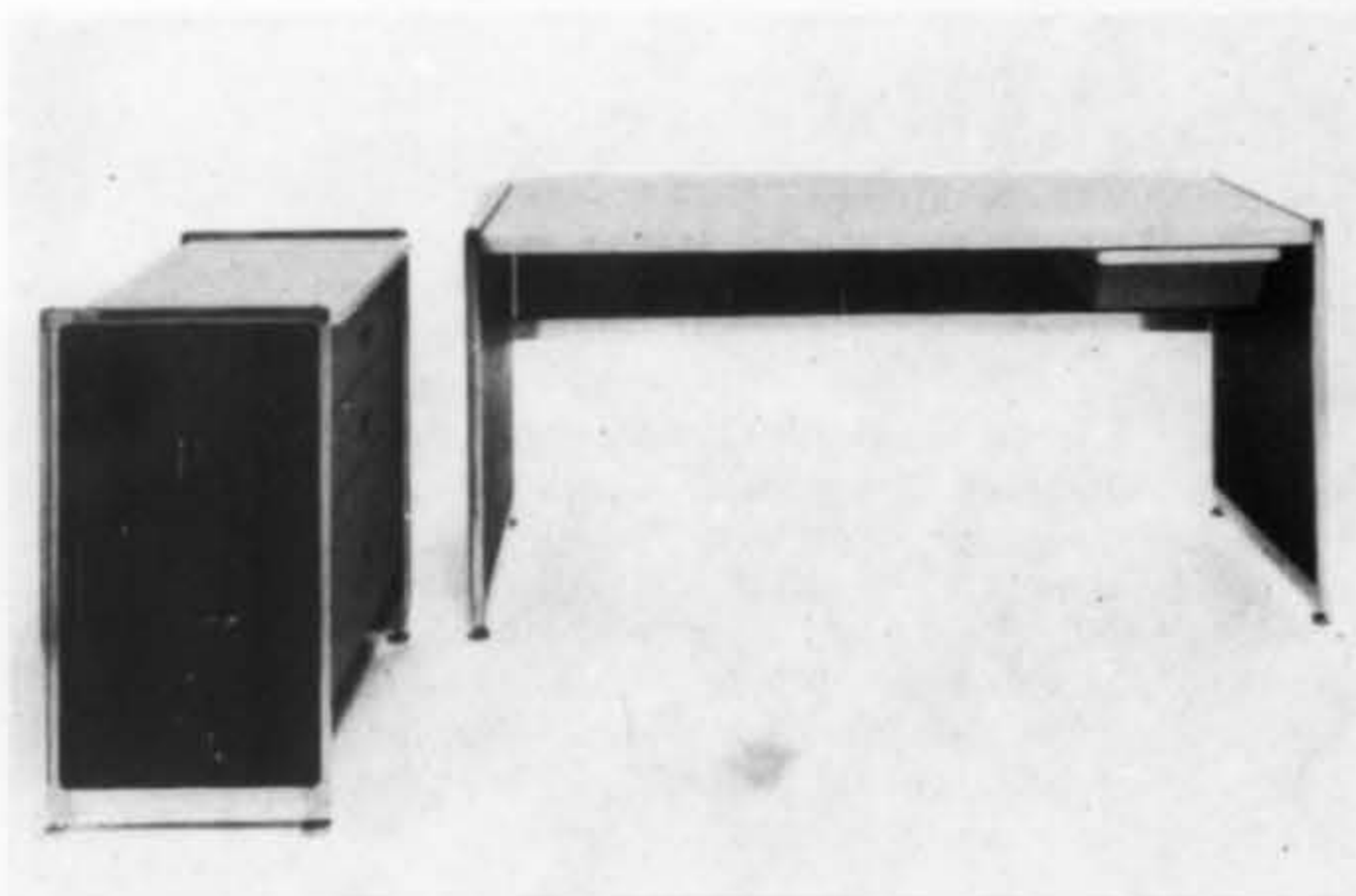
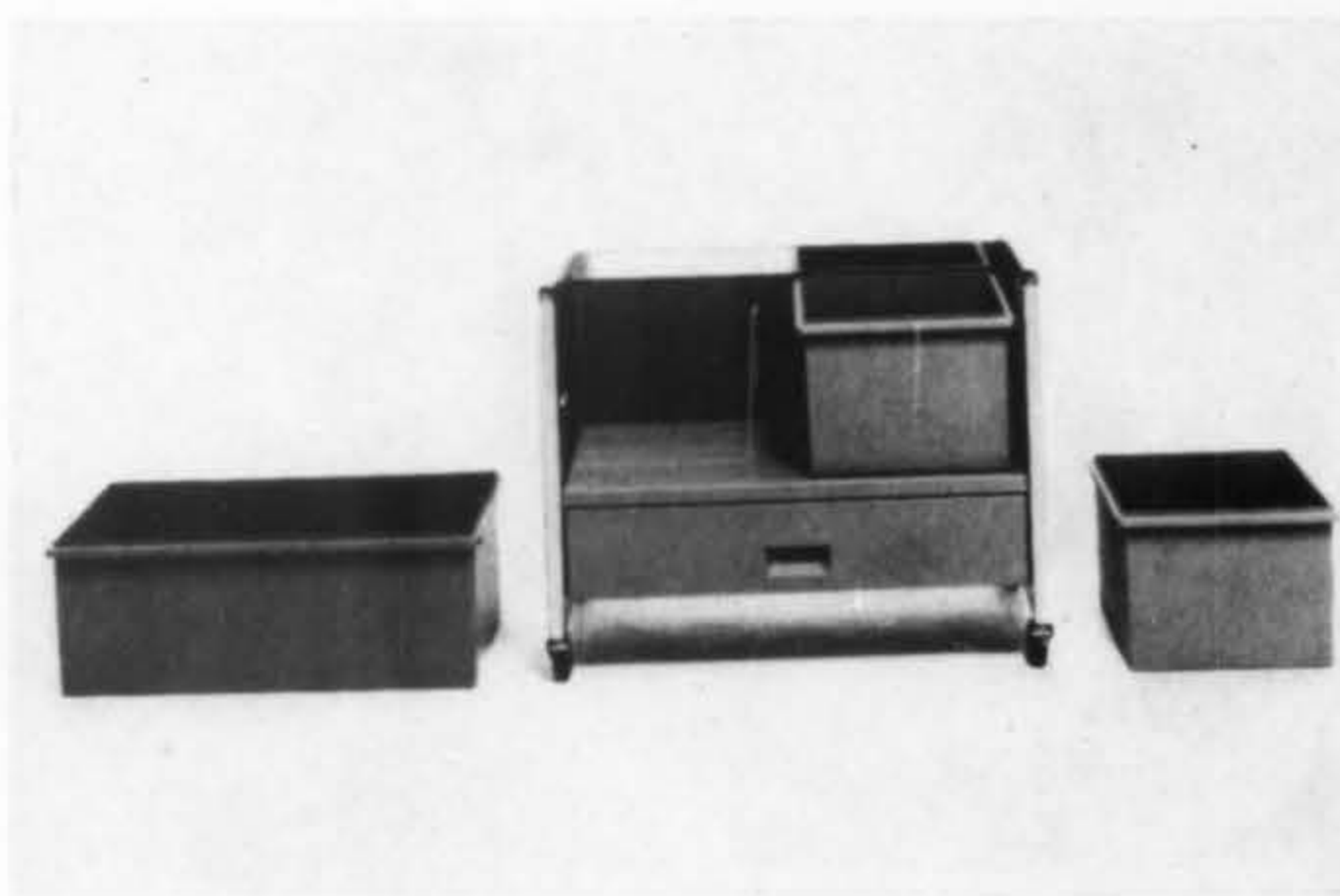
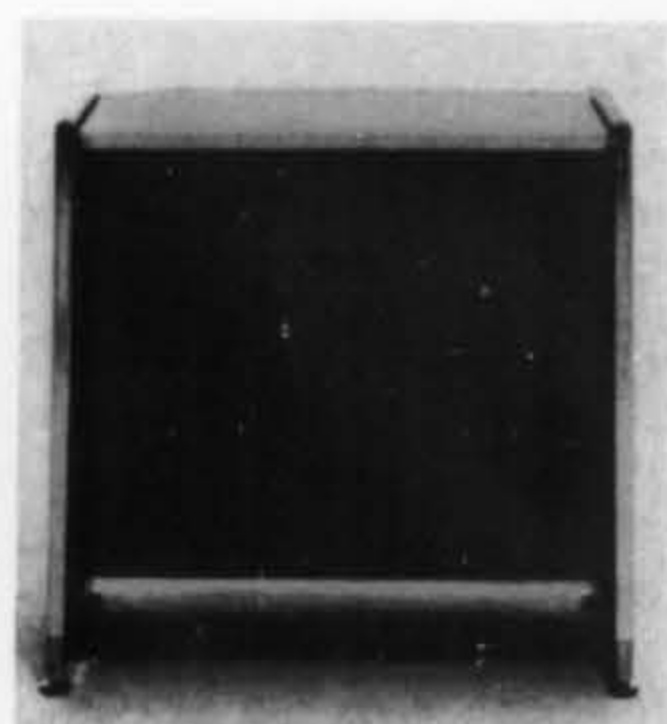
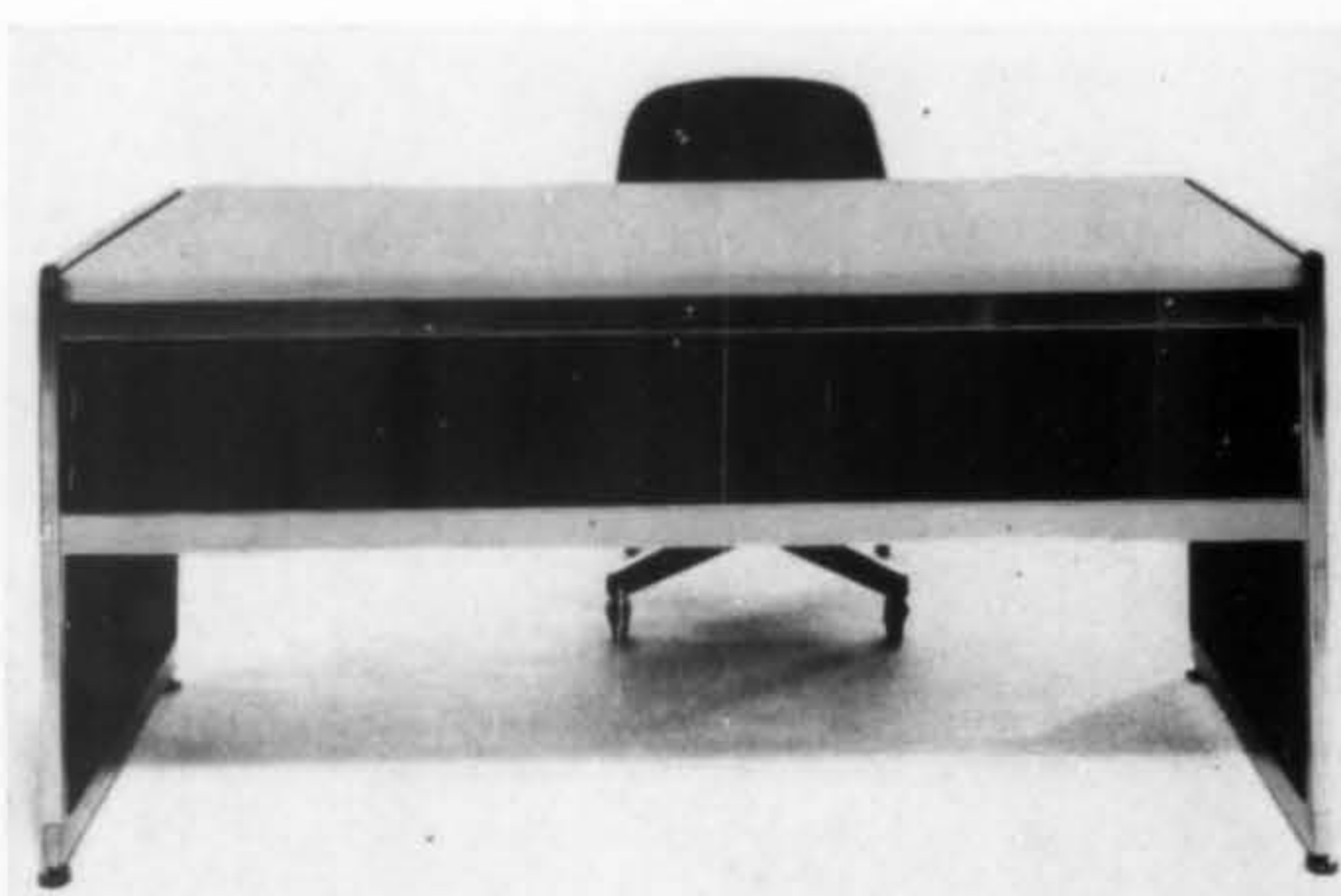
Knoll's Christen Landscape System, based on the same office function analysis as the Stephens System, is classic in a completely different way

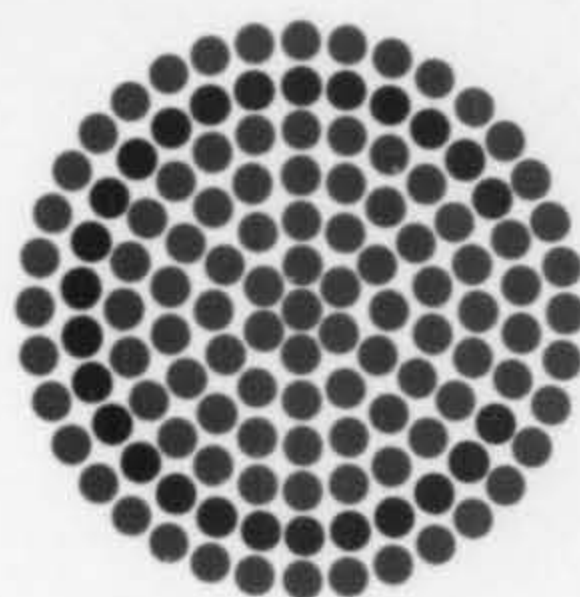
Andreas Christen

While Bill Stephens at Knoll's Bucks County Design and Development headquarters was translating the conclusions of Don Albinson's research on basic work stations into the superbly authoritative oaken outlines of the system illustrated on the preceding two pages, Swiss designer-sculptor-industrial technologist Andreas Christen, a product of the Kunstgewerbe-Schule, was translating the same research into a system which—though it can as accurately be described as “classically Knoll”, is not only less costly but more self-effacing.

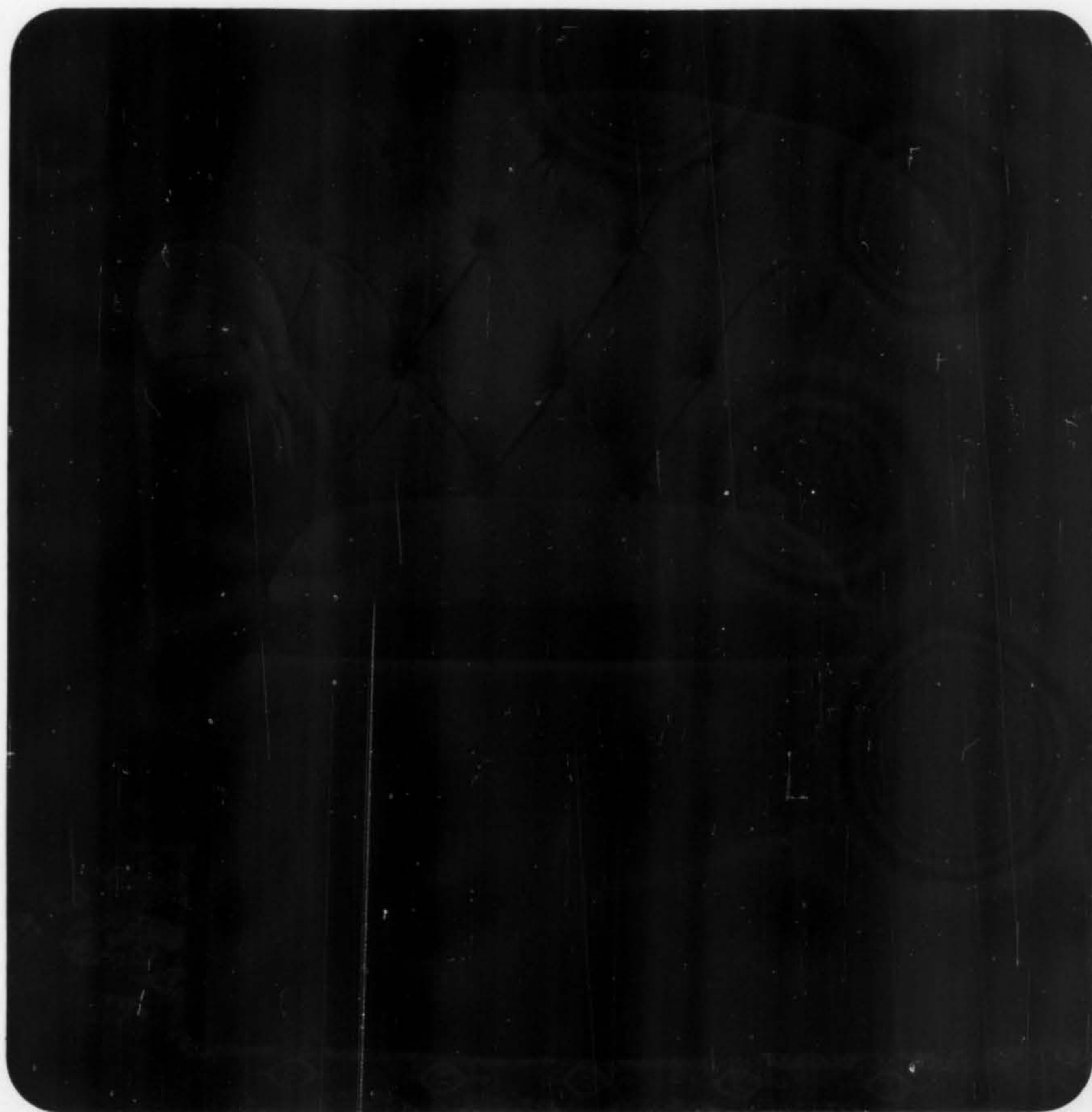
Where the Stephens system has the mass and presence to articulate space with sufficient importance to satisfy a high-level executive who hasn't been given a separate door, Andreas Christen's work stations provide all the necessary comforts, amenities, and flexible capabilities for privacy and adaptation without actually seeming to preempt space at all, so utterly clean are they, so utterly and meticulously purposeful. The industrial materials are finished in vinyls, epoxies, and plastics for a warm and pleasant feel, have maximum durability and rigidity.

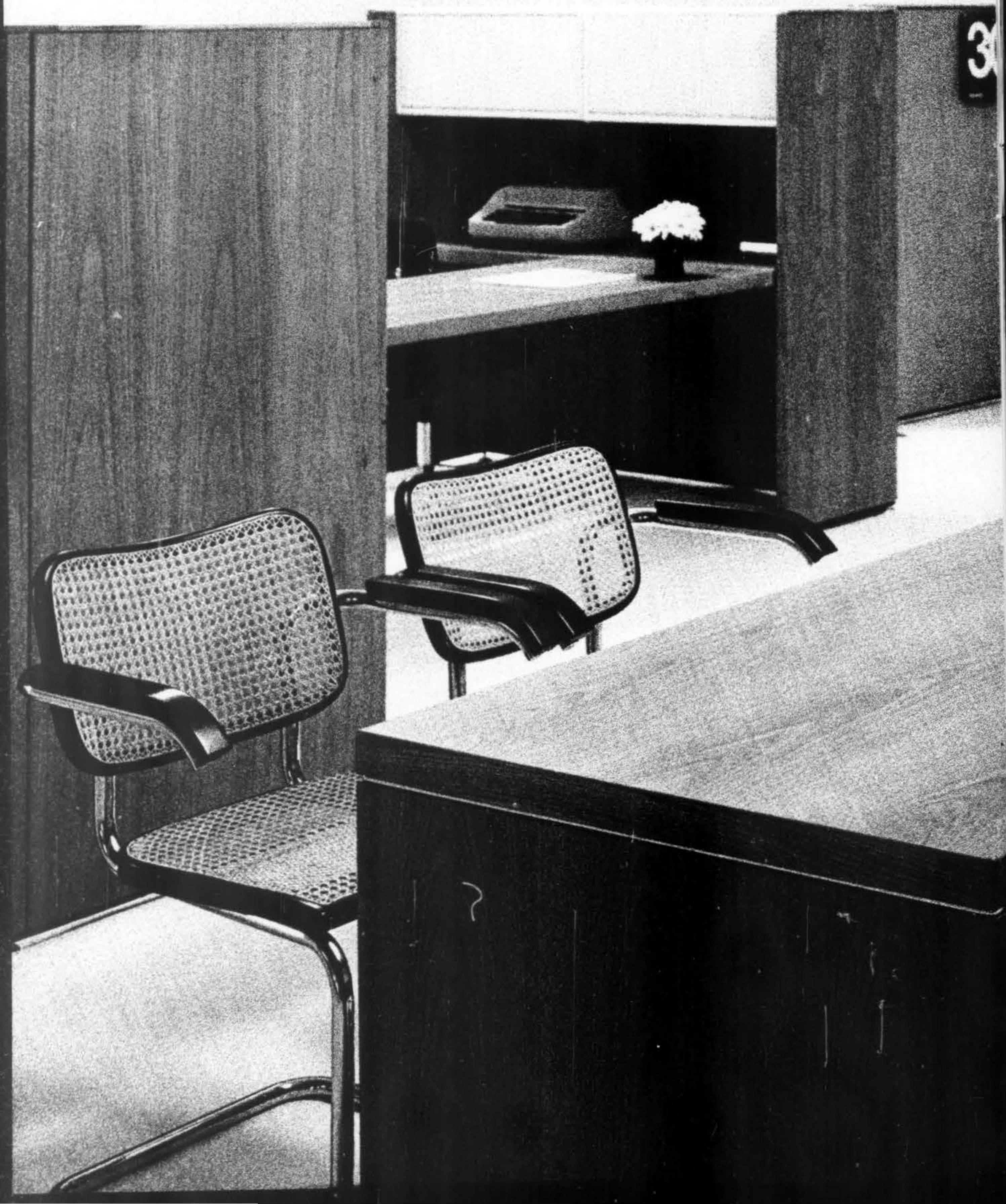
Stations, desks (there are foot-base tables that take pedestals, as well as the side-supported ones illustrated) and storage units combine at right angles. All panels are beige or brown vinyl-clad steel with polished aluminum frames; tops and work surfaces are off-white plastic; vinylclad metal shelves, plastic drawer fronts, and drawer pedestals are available in beige, brown, blue, or red; file boxes (large and small) are beige.—O.G.





Deep-tufted lounge
chair designed
for luxurious comfort
and durability
by Jacob Epstein
Cumberland Furniture
40 East 49th Street
New York 10017





Knoll International

745 Fifth Avenue, New York 10022

William Stephens designs for Knoll

His Landscape System makes an impressive contribution to the art of open office planning. It is one of two landscape systems previewed by Knoll at the June meetings of the A.I.A. and NEOCON.

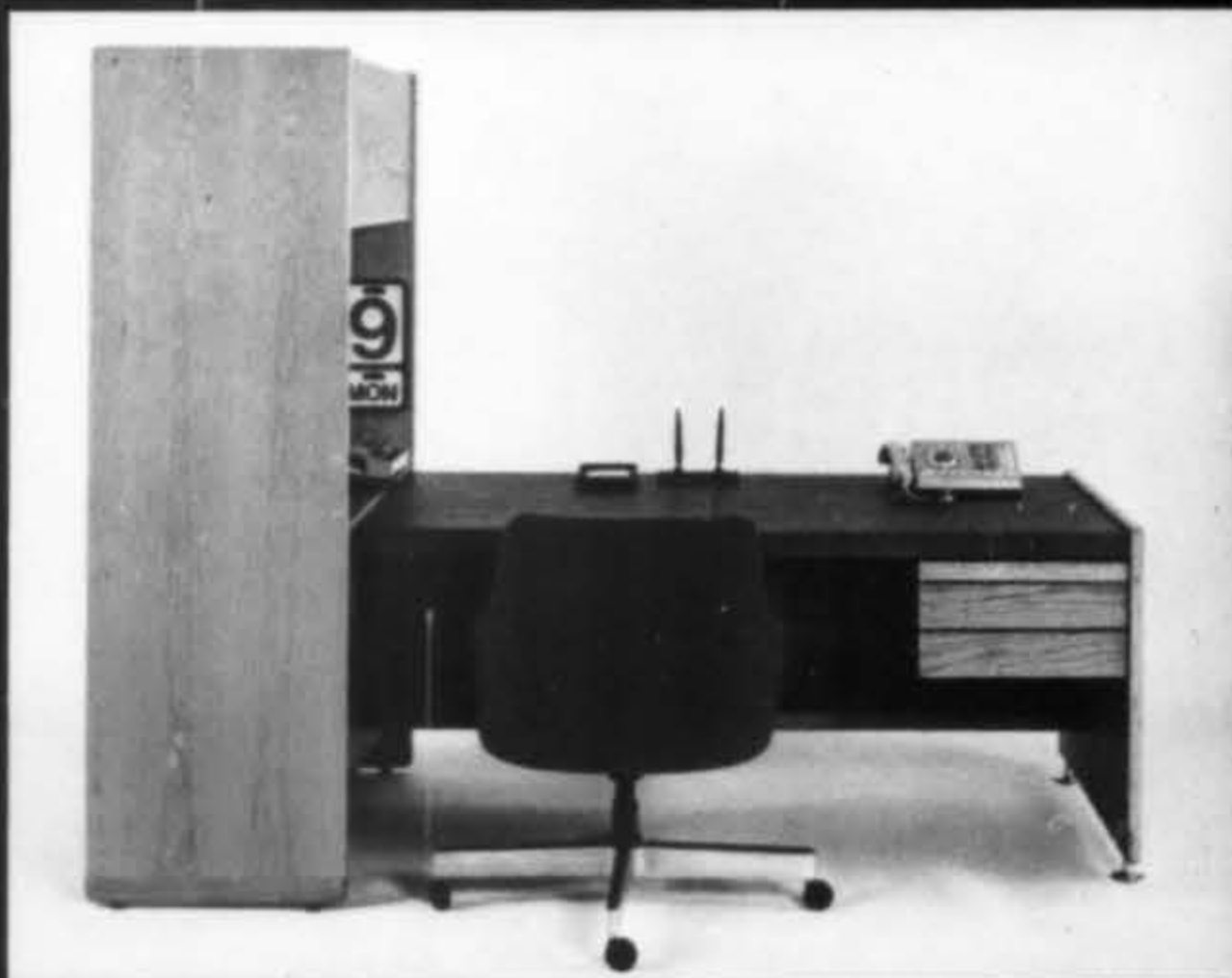
Knoll International operates in 31 countries.



circle 51 on reader service card

OP5

by Jens Risom ushers in the era of Open Privacy.



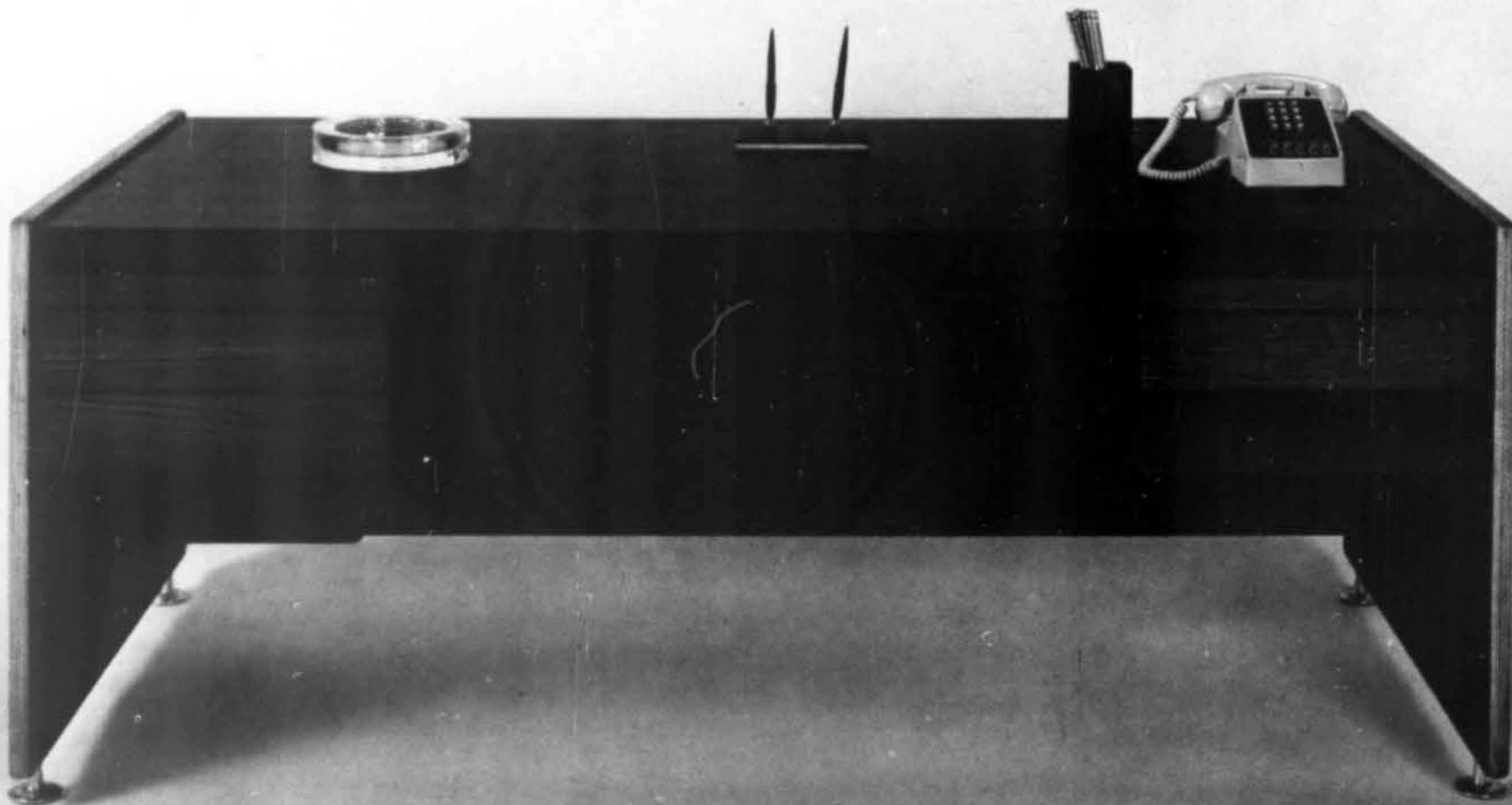
OP5 is an all new desk and office-furniture system, rather than a group, which, due to its virtually unlimited versatility and flexibility, presents a most practical solution to the problem of today's office planning; whether for the enclosed office or for open-space planning.

Free-standing, the OP5 desks and other units, thanks to their structural "floating" design, give an open look to the enclosed office.

And, by attaching these same units to each other in various ways, an infinite variety of open-office arrangements can be achieved.

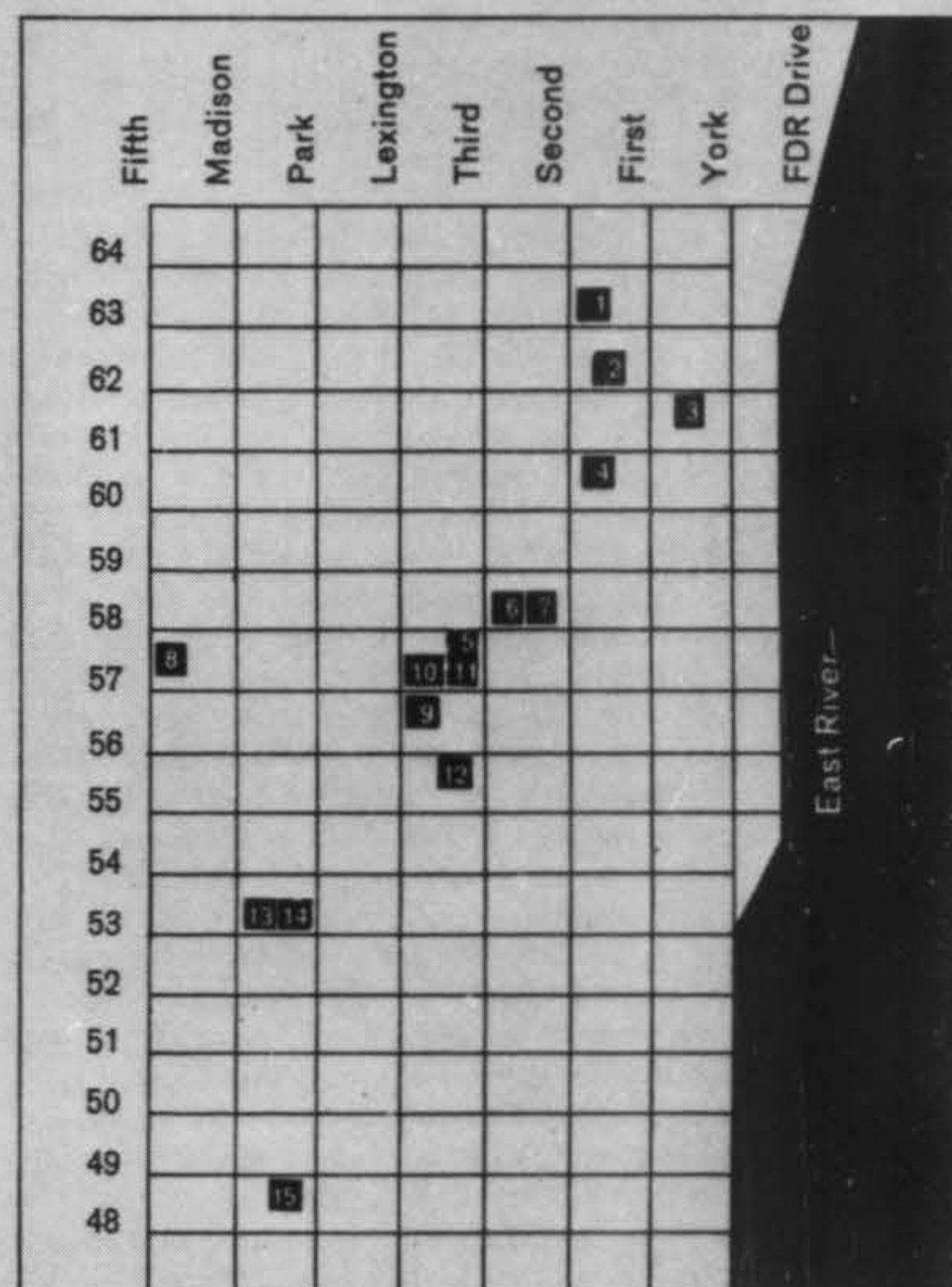
Write for descriptive brochure or visit any Risom showroom or office in New York, Chicago, Atlanta, Dallas, Detroit, Los Angeles, St. Louis, San Francisco.

Jens Risom Design Inc. 505 Park Ave., New York, N.Y. 10022



Designers Saturday

OCTOBER 15-16



Map of showroom locations

- 10 Atelier International, 139 East 57 Street
- 13 Brickel Associates Inc., 515 Madison Ave.
- 9 C I Designs, 136 East 57 Street
- 15 Cumberland Furniture, 40 East 49 Street
- 6 Directional Contract Furniture Co., 979 Third Ave.
- 1 Dunbar Furniture Company, 305 East 63 Street
- 4 Eppinger Furniture Inc., 306 East 61 Street
- 6 Fritz Hansen Inc., 979 Third Ave. at 58th Street
- 2 Helikon, 315 East 62 Street
- 11 ICF, 145 East 57 Street
- 5 JG Furniture Co., 150 East 58 Street
- 8 Knoll International, 745 Fifth Ave. at 58th Street
- 5 Lehigh-Leopold, 150 East 58th Street
- 2 The Pace Collection, 315 East 62 Street
- 6 Harvey Propper, Inc., 979 Third Ave. at 58th Street
- 14 Jens Risom Design Inc., 49 East 53 Street
- 12 Edward Axel Roffman Associates, Inc., 160 East 56 St.
- 2 Janet Rosenblum Inc., 315 East 62 Street
- 3 Stendig, Inc., 410 East 62 Street
- 7 John Stuart International, 205 East 58 Street

Designers saturday

For the weekend of October 15-16 twenty of New York's paramount contract furniture firms—all members of Designer's Saturday—invite the architectural and specifying designer fraternity to the fourth in a series of open houses. Here, in advance, an informal introduction to each member.

Atelier International, Ltd. 139 East 57th Street

James Rappoport—President
Stephen Kiviat—Executive Vice President
Candy Reynolds—Showroom Manager
Edward Epstein—Vice President, Sales

In 1967, as young architectural graduates, Jim Rappoport and Steve Kiviat felt it was a miracle that the prodigious Italian furniture manufacturer Cassina, chose them as exclusive representatives in the USA for all of its lines including the Le Corbusier designs, plus Flos Lighting (in whom it has interest). The miracle was, that these young men in search of quality contemporary furniture lines for representation to abet a young architectural practice, had done their lesson well. They included in the presentation an exhaustive study of the economics of containerized shipping. Since then, a certain electricity emanates from everything these young men set out to accomplish. At that time however, the Italian Look was brand new—exciting—the heavy rounded lines were the antithesis of the boxy Bauhaus and rectilinear International School designs found in many showrooms. With architects developing a new building style—forceful, almost brutal, more textural—Kiviat and Rappoport felt the time was right to impose a line of such iconoclastic furniture designs in this country for these contemporary-minded architects. To them Cassina furniture with its lavish use of materials, its quality construction, and built-in comfort not generally associated with contract furnishings, was precisely what the “new” architecture needed. Today AI is expanding with equally innovative furniture from many sources; broadening its base in lighting; adding accessories; and a line of hand made art tapestries (see April INTERIORS).—J.W.

Brickell Associates, Inc. 515 Madison Avenue

Estelle Brickell—President
Stephen Brickell—Executive Vice President
Leonard Rose—Vice President, Marketing
Peter Maggi—Vice President, Production
Beth Huber—Showroom

Ward Bennett designs and Brickell manufactures and markets—a symbiotic relationship of over six years based on mutual goals. The goals are obvious to one familiar with their furniture—designs to enhance the space, are pleasing to the eye (not extreme), and are manufactured with uncompromising integrity. Bennett has been known as an ubiquitous creator, involving himself with sculpture (he teaches that at Pratt Institute), an architect (without portfolio although he has to his credit seven houses, one in Easthampton where he lives), and accessory designer, and of course, a furniture designer. But he is also a man of causes. He is involved in a Headstart program in Easthampton, and has recently become involved in the problems of housing—

whole vast projects of low cost housing which he thinks out visually, structurally, psychologically, economically, and socially. It is this ability for total commitment that Bennett focuses on his furniture. Each is mechanically superb, comfortable, and refined. In truth, Bennett has a strained back and his introspection with this personal problem makes him sensitive to posture. No chair is developed by Brickell without a rigid standard of built-in comfort. Both Bennett and Brickell accept the challenge for special projects—desks, tables, storage, or seating—some of which end up in the line. But no date is ever set for the launching of new pieces (a prototypal new metal base is presently under consideration for Designer's Saturday weekend). Product development here waits for no special season or Market. Instead when pieces have reached the ultimate of esthetic and engineering refinement they appear with little attendant fanfare.—J.W.

C I Designs 136 East 57th Street

John Woodard—President
William Tillman—Sales Manager
Sylvia Riviello—Showroom Manager
Vera White—Sales

C I Designs was conceived to fill a specific market. It was a time when architecture was shifting from the International School to the newer “brutal” style, a style where wood, cement, natural materials were being used in a forceful manner. Forceful furniture was needed. C I Designs' forte is upholstered seating. But the factory is not set up to make frames, so to find furniture to fill its design needs, the search was extended to England and Denmark. The hand crafted look could still be found there. Today frames (and compatible case pieces and tables) are made there, shipped here, and C I Designs upholsters and finishes. This is logical for protective finishes are only available here. Suzanne Huguenin, Swiss fabric stylist (formerly with Knoll International), has developed an extensive fabric line of straightforward patterns and weaves in natural materials.

Come Designer's Saturday October weekend, C I Designs will strengthen its commitment to the office scene with the highly personal, sculptural seating of Poulsen, a designer who uses wood in the manner of early Scandinavian craftsmen. The pieces are softened with suede or leather. There will also be a definitive metal office landscaping system from OMK, West Germany, and designs by Borge Mogensen.—J.W.

Cumberland Furniture Corp. 40 East 49th Street

Jacob Epstein—President
Ruth Epstein—Vice President
Peter Forman—Assistant to President

Owner/designer Jacob Epstein, has spent over 20 years developing furniture that works. It also looks good. But in

those early days, a lounge seat for instance was 25 inches deep—"it was impossible." Today seats at Cumberland have a different formula based on years of calibration, and study of the median body measurement, leg height, and movement. Lounge seats are 21 inches deep, and 16½ to 17 inches high. Now people fit, and have support—they are in repose. Scale is only one of the contributions from the inquiring and discerning Epstein mind. About 11 years ago he standardized the stainless steel used in seating and table bases. At that time few had perfected the nickel-chrome formula for the finest corrosive-resistant finish. For ten years he has been working on the standardization of the bronze used. Today his bronze is BRONZE—oxidized. These are solid contributions for the industry, but more, it shows a high respect for the artistry of the metal fabricator. There is no less regard for the cabinetmaker, and upholsterer. Hand-workmanship has not been subordinated to production economics, nor has Cumberland's belief in the beauty of hand detail obscured its appreciation for the construction of technical improvement. Technical improvements are to make things work, not for cutting corners. Perhaps the essence of this company's thinking can be found in the written background for a recently patented invention, a swivel/return/tilt mechanism . . . "this invention relates generally to chair structures, and more particularly to a chair whose seat may be tilted or swivelled by an occupant, the seat returning automatically to its normal position when the occupant leaves.

"A basic conflict exists between a traditional chair with an immovable seat and its occupant, for the chair by its very nature is static in form, whereas the occupant is dynamic and, in order to be comfortable, is inclined to shift position. For the purpose of accommodating chairs to human needs, it is the modern practice to provide seats capable of being tilted and swivelled. The chair follows rather than resists the movement of the occupant.

"The difficulty with a standard swivel-tilt chair design of this type is that while the spring assembly serves, in the absence of an occupant to return the seat to its normal, un-tilted position, no means exist to restore the seat to its initial orientation after being swivelled. Thus in the course of a day, as the chairs are subjected to intermittent use, some of the chairs may present their backs, or sides, rather than their faces, to the viewer. This is disturbing in showrooms, presentation rooms, in exhibit halls, or in other situations where orderly predetermined chair arrangements are desirable."—J.W.

Directional Contract Furniture Company 979 Third Avenue

George Mesberg—President
Harvey Levine—Sales Manager
Paul Palmer—Showroom Manager

The design approach is not radical, nor technically innovative. Instead, Directional is, and always will be, a wood-

crafting operation turning out furniture—desks and case pieces, tables—of refinement. In style, the designs are middle of the road, keyed to the contemporary minded business executive. The contract line has expanded so in the past several years that large space was needed. When the Warren Platner space (originally designed for Georg Jensen) became available, Directional jumped at the opportunity, not just because the size of the space fitted the requirements, but more, because Platner's thinking suited their own philosophy so accurately. With almost no change, the new space and its design has become the perfect surrounding for Directional's handsome designs.

Eighty per cent of the Directional line is domestic. That ten per cent or so of imported designs—all seating—was carefully screened to maintain a classic or timeless look. No kinky European look here. The balance is the Italian Arflex seating which is manufactured under license in this country.—J.W.

Dunbar Furniture Company 305 East 63rd Street

Roger L. Sprunger—President
J. Mason Read—Vice President
Lucille Tombs—Showroom Manager
Rita Murphy—Sales

After a short period of losing sight of its great image, Dunbar, now in its second generation, is solidly back on the track again. Its founding mentor was Grover Sprunger, but it was designer Edward Wormley (now retired) who set the style and guided the company into its commanding position of leadership within the furniture industry. Wormley was steeped in tradition and in all of his designs he related his own interpretations to contemporary design—seldom fanciful, not keyed to any current fashion. This was serious design—transitional in period. The present designer and president, Roger Sprunger was raised in the early Dunbar traditions. He refined many of the detail drawings for Wormley, in fact it can be said he learned at the master's knee. These are important facts in understanding why the present day Dunbar is again turning out beautiful wood and upholstered pieces—simple furniture in fine woods beautifully crafted. The refinements of cabinet making do not stop at the surface. The interior fittings are equally polished.

Historically Dunbar started as an upholstery factory, and this is still the strongest segment of the company. Special attention is given not only to detail and proportion, but costs have never impelled corner cutting. Each frame, exposed or hidden is sculpted to effect an unbroken flow of line. There is a good deal of design and scale flexibility built into the upholstery line for this company is keyed to semi-custom work. Dunbar has recently established its own metal shop. It no longer needs to farm out that kind of work, and as time goes on, more designs will combine metal with wood and/or upholstery.—J.W.

Designers saturday

Eppinger Furniture Inc. 306 East 61st Street

James M. Eppinger—President
James B. Eppinger—Marketing
Robert E. Eppinger—Production

"The evolutionary process of Eppinger Furniture has been in tandem with the crystallization of the interior design profession as a potent force." What Eppinger means by this is that the profession is no longer a group of purveyors of products alone. Today the profession is made up of selectors of products who have convinced the corporate client that he should not be locked into his old buying habits. Instead, he should have the creative freedom of new esthetic approaches, economical approaches, and should demand a code of durability and easy maintenance. To convince the corporate group that they—the design profession—are qualified, the designers had to prove that they could develop for each corporate client a unique program—one not in the safe established images of contemporary design.

Eppinger considers his company an adjunct to the profession. His own goals are to aid, and to develop a designer line of furniture, but more, to set up a flexible custom program in collaborative effort. Individualism is the common goal.

The established stock lines were developed by Albert Herbert, and in themselves are an impressive contemporary offering in grand scale, with textural contrasts, beautiful woods, and fine craftsmanship. Added to that, the firm makes itself available to develop designs from the designer's sketches, to develop prototypes, and to cost factor each new design. The windfall for the specifying designer, of course, is that his special custom work can be implemented with stock items either modified or "as is." These will include seating, tables, desks, credenzas, or glass and marble accessories.—J.W.

Fritz Hansen Inc. 979 Third Avenue

Erik Norup—President
Lotte Nissen—Showroom Manager
Pat Nugent—Showroom Assistant

If a furniture company may be considered venerable at 100 years of age, then Fritz Hansen of Denmark is. This was virtually one of the first Scandinavian manufacturers to espouse the contemporary movement, and historically one of the first to be identified with the Scandinavian look. For certain, that all happened during the 30's when the company turned to young architects for designs. In 1939 FH exhibited at the New York World's Fair and won an award for good design.

Fritz Hansen was set up in New York as an autonomous subsidiary in 1961, although its furniture had long been imported by a number of fine import firms who dealt with the architect and interior designer. It was not that the parent company was dissatisfied with its importers, it was rather that the Fritz Hansen image somehow had gotten lost. It decided rather, to gather all of the designs under one roof. The first showroom opened on East 53rd Street.

Unlike many American wings of European companies, Fritz Hansen in America does make its own commitments and fulfills its own obligations. There is even a large warehouse here.

Although skilled craftsmen control the total manufacturing

techniques, today the finished product bears little resemblance to its early handcrafted predecessors. Instead designs emerging from Denmark bear a highly original, dateless, non-ethnic stamp. The designs have a universality which appeals to peoples of many lands. The numerous installations in Japan, for instance, testify that some Japanese are quietly sitting on Fritz Hansen chairs also.—J.W.

Helikon Furniture Company, Inc. 315 East 62nd Street

Fred Seeman—President
Robert Becker—Vice President, Design
Hy Fishbein—Vice President, Sales
Robert Speaker—Sales
Harry Lawton—Sales

In 1959 there were a number of large manufacturers mass-producing look-alike lines in a style we now call International School. Today, there are dozens of smaller firms—one might call them couturier firms—very individualistic, each fulfilling an important function. Seeman feels all this is healthy, if not necessary. He feels that the harsh, brutal approach to architecture almost dictates this need for personal furniture, and his own interpretation of style permits soft lines, exotic woods, beautiful leathers, and fine fabrics to soften the blow. To further the requirements of individuality, Helikon offers a customized program. (Many of the designs found in the present line were developed for specific jobs. They have become stock, courtesy of the architect or specifying designer involved.)

Helikon's involvement does not stop at the office. Banks seeking to create a better, if not more luxurious image, have demanded elegant, refined, substantial furniture for offices, board rooms, and reception areas. More recently, it has become involved with hospitals, an area of design which has, in Seeman's opinion, been woefully neglected. The problems are specific with stability, strength, and maintenance taking priorities. But Seeman hopes within these boundaries, he can still create furniture with warmth for a friendly home-away-from-home spirit.

Designer's Saturday guests will be treated to a preview of a series of tables designed by West Coast designer, Craig Ellwood; and a desk series of radical departure, designed by Burt Tysinger, head of the design group, Rogers & Associates. To display the pieces, Robert Becker is revamping the showroom into a "movable feast," an original showroom concept of roll-around displays.—J.W.

ICF (International Contract Furnishings Inc.) 145 East 57th Street

Sam Friedman—President
Michael Pascucci—General Manager
Pat Hoffman—Director of Design

ICF's Sam Friedman imports furniture, picking designs from many sources in Europe and Scandinavia. His tastes are basically classic—solid, valid design. Though pieces or groupings come from diverse resources, they do in some marvelously alchemic way work together. Friedman also feels that his client's client, the business man, must be provided with top-notch quality. So he chooses each piece for



McKENNA/HORNUS DESIGN

EPPINGER FURNITURE INC. 306 EAST 61 NEW YORK 10021 (212) 838-5410

NEW SHOWROOM 1785 MERCHANDISE MART CHICAGO (312) 664-3370

Designers saturday

its built-in durability and ease of maintenance as well. He feels European and Scandinavian factories spend considerable time studying each new design—sometimes as long as six months. "They worry more than most American factories about how it 'works'; how it should be made." Here at ICF one can find modular units, or pieces, with built-in scale flexibility. One example is the comprehensive 200 (or more) unit modules within the Interlubke (West German) free-standing storage system available in white or in rosewood (reviewed in June INTERIORS). The hob-nail copper bases shown on the tables in La Potagerie (also in the June issue) have been designed to support tops of many sizes and configurations at a number of heights.—J.W.

JG Furniture Company, Inc. 150 East 58th Street

Morris Goldman—President
Phil Kaplan—Sales Manager
Alan Secundo—Sales
Dwight Whitton—Sales
Guenter Neuendorf—Sales
Shirley Freedman—Sales

In 1958 this second generation furniture company underwent a complete change. Part of the new thinking was inspired by the designers and architects on the early Air Force Academy project in Denver. (JG developed for that building its own first "Rectilinear Chair" today catalogued as the *Air Force Academy Series*.) The many conversations held with these and other architects working on similar projects, convinced Goldman that numerous architects were dissatisfied with the kind of furniture design available to them. From that moment on, Goldman and his company, JG, were committed to the development of contemporary furniture for the office scene.

When that scene began to take on new conformations—from the enclosed space to the open landscape—Goldman was again clairvoyant enough to realize that the panel desk—one that reached to the floor—was the answer. JG's first system was called "Reveal." The real challenge however was what to do with the power lines. The problem was not only one of concealment but how to do it and pass muster with union regulations and fire codes. This led to what was perhaps one of the most significant contributions by this firm, the Reveal Raceway, an enclosed system which works in tandem with the Reveal panel desk, and which allows all telephone and power lines to travel within the entire panel. When Designer's Saturday rolls around in October, a further advancement for open landscape offices will be introduced—the Reveal Elec-Tele partition eliminating all power supply problems (to be analyzed in the September INTERIORS).—J.W.

Knoll International 745 Fifth Avenue

Robert Cadwallader—President
Larry Ryan—Vice President, Sales Manager
James Mauri—Vice President, Marketing
Ben Short—Regional Sales Manager

Six years ago when Robert Cadwallader arrived on the

corporate Knoll scene, the company was mired down by its exuberance. Too many projects, in partial state of completion, were moving slowly because each demanded special attention: new tooling, specific equipment. The first step was to set up a series of priorities on project scheduling.

Knoll had also lost its sense of seasonal rhythm—it was no longer Market oriented, and thus had to some degree lost the advantage of topping its competition. The second priority was to put Knoll back on the January-June rhythm and to produce well-heralded innovative design.

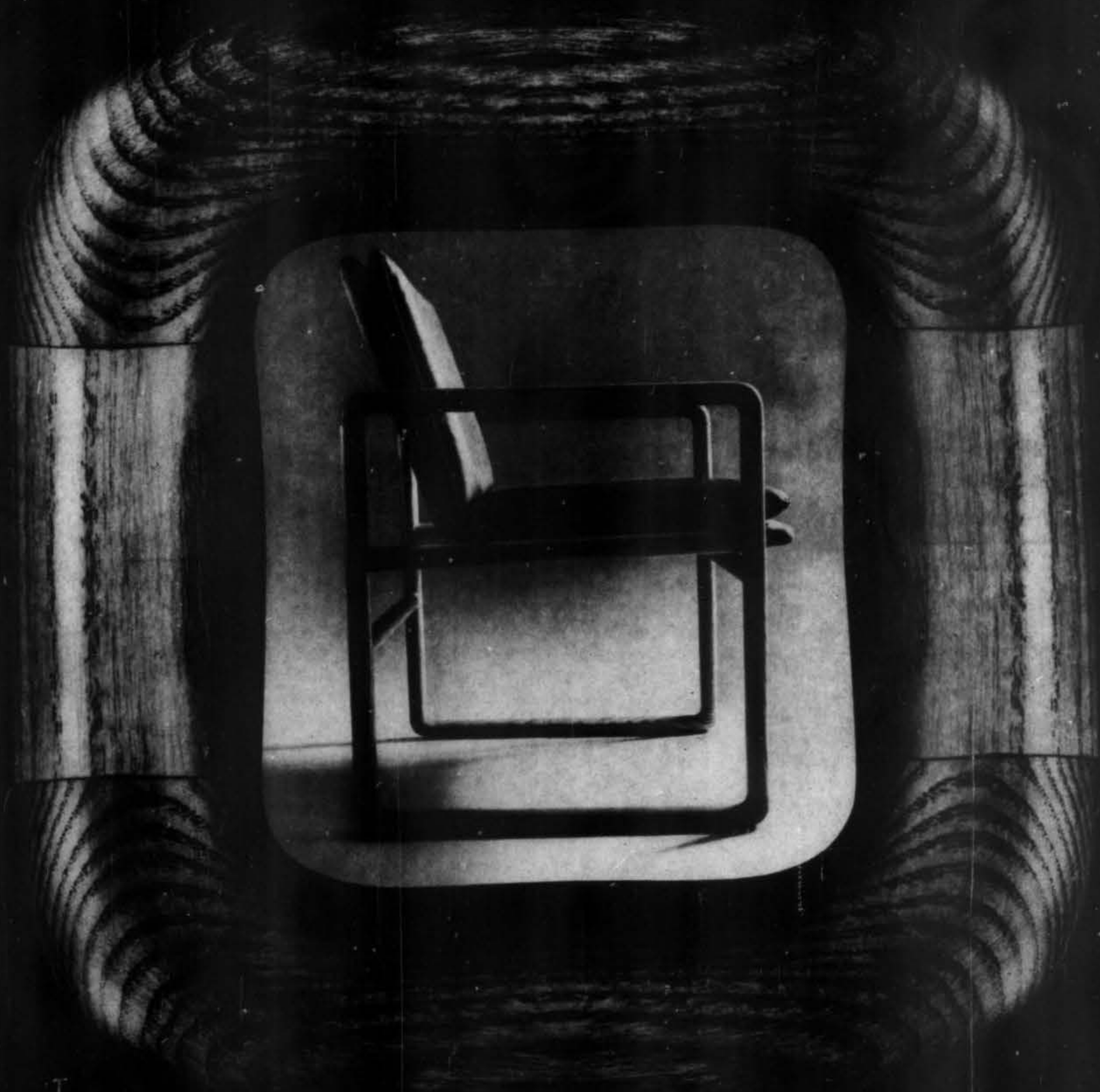
Then its long term scrutiny was directed at the non-residential future with particular emphasis on office furniture—not just top-level executive furniture, but furniture for the whole office panorama. The office scene was changing and to plan for the future—even three years ahead—a design development team headed by Don Albinson and William Stevens was established. (This team is now the heart, the vital force of the new Knoll set-up.) First the team talked to architects; then visited IBM to study office equipment needs; they attended office landscape symposia; and made a thorough study of installations—good and bad. But the first real test of the efficacy of the design development team came a year and one half ago. Knoll was approached by SOM (West Coast) to work on an open landscape project for the Weyerhaeuser installation. One half of that time was devoted to research; the second half, to the installation of what is now catalogued as the "Stevens Landscape System" (see pages 98-99). It was reality at last. The first major project to mutate from intellectual theory to practice. In a way that particular happening was parallel to the manner in which the old Knoll Design Group used to work—"basic furniture to solve specific problems." The Stevens system is conservative, it doesn't stand out and "hit" one. It is strictly utilitarian.

Now the latest, the (Adreas) Christen Landscape System (see page 100) was started four years ago. Actually this system is a combination of a two-year-old office furniture design and a library design. But the end result is quite different from its original concept, with its evolution leaning heavily on the Albinson and Stevens studies. At Knoll the Christen system is considered a third generation system: 1st) early Burolandschaft—use existing furniture and leave out the walls; 2nd) a wall panel system whereby furniture and storage are hung from erected wall panels; and 3rd) a four-panel system with enough storage for personal work plus automated or machine retrieval. The office worker is visually isolated; noise is trapped (eliminating the need for sound screens); and power lines are contained. The material is irrelevant—it could be made of anything: wood, metal, plastic. What is relevant is its function—its utilitarian approach to the work station.

Today, under the Albinson and Stevens design development team, Knoll's production now breaks down to 80% institutional, and 20% residential. (The latest residential design of course was the Morrison and Hanna seating shown in May INTERIORS. Cadwallader feels that these young designers are the brightest on the horizon.)

Knoll's Albinson is aware that furniture of the future must be mass produced by machines. There just are not enough people left to make furniture by hand. The next giant step at Knoll will be, therefore, to create beautiful furniture appropriate for machine production. It will have to have a new look—different from anything that has gone before.—J.W.

Ward Bennett designs for Brickell Associates, Inc.



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Designers saturday

The Lehigh-Leopold Furniture Corp. 150 East 58th Street

Bertram Silver—President
John Cangelosi—Vice President
John Tischio—Director Marketing, Sales
Rosalind Simon—Showroom Manager
Walter Chong—Administrative Assistant

The best cityscape in town during Designer's Saturday open house will be the new—and hopefully completed—showroom of Lehigh-Leopold on the 38th floor of the mid-town skyscraper 150 East 58th Street. The view is breathtaking and Saphier, Lerner, Schindler, the design firm responsible for the showroom plan and design, intends to leave the window area open.

Although the name Lehigh-Leopold is now hyphenated, it is today a single company presenting a coordinated line of office furniture. The regenerated firm, under the Litton Industries banner since 1968, is a happy, successful amalgam of the best features of both firms—Lehigh's style orientation and its custom crafted approach to furniture; and Leopold's mechanical know-how and facilities, plus its outstanding national dealership program. Although the style orientation is contemporary, there is no doubt that L-L offers a complete spectrum of quality wood products in as many price ranges—an all-wood stock desk at \$300. to a Platner design at \$8000. L-L feels there is also a large market for traditional designs, and for the first time in 25 years, it has added a large group—which has received much attention.

Complementing the wood pieces there is a complete range of lounge seating—wood frame and bucket chairs upholstered with fabrics from the company's fabric division.

Last year's SOLVE is an all-wood office landscape system with numerous options. But the fact that it is made of wood—15-ply white oak veneers—speaks much of the prevailing philosophy here. "Wood, is the material of the future; it is the only material which ecologically regenerates itself. Its plasticity allows it to be molded, carved, planed. It is durable—desks and tables literally last forever."

The firm is now experimenting with molded wood furniture designs, and by next January there will be a whole new and extensive seating program.—J.W.

The Pace Collection Inc. 315 East 62nd Street

Leon Rosen—President
Irving M. Rosen—Vice President, Designer
Joseph L. Vitagliano—Director Sales

Pace is completely oriented toward design. Its dedication is to the excitement of experimental design. It thinks 1) from a design point of view and then 2) from a marketing point of view. Whatever its justification, Pace is moving in the right direction for it happens to be on the same wave length as many young architects and specifying designers.

The iconoclastic Rosen brothers also feel that architects and designers talk too much of "durability, strength, function." Their conviction is that a well made—engineered—design, which is also comfortable, will automatically have those characteristics. This frees people to choose the design emotionally—"because they like it." By the same token they refuse to label their design "contract" or "residential."

Pace designs are not limited to wood, rather there is a material mix—wood and glass, metal and glass or wood, acrylics. With all of its inadequacies, the Rosens are not deterred from the lavish use of plexiglass. They sell it with certain precautions about the material's fragility (scratching) giving out brochures explaining maintenance, and they give away special cleaners. It is up to the specifier not to use plexiglass furniture in the wrong places. They continue to design in this medium because it is beautiful. Although much of the design originates from within, Pace is not so introspective that it does not accept outside designs. It has always been attuned to interesting contributions from creative designers. Recently introduced is a chair by ex-New Yorker, Arthur Yuenger, now living and working in Aspen. The mechanics of developing the chair took eight months. (The working drawings, in themselves a work of art, obviously done by a complex mind.) It is a marvelous chair with a single curvilinear tubular steel frame supporting a floating circular seat of leather by means of leather straps. Desks, cabinet pieces and some seating units, the technology still under development after more than two years research, will be introduced at Designer's Saturday.—J.W.

Harvey Probbler Showrooms Inc. 979 Third Avenue

Harvey Probbler—President
John McGlano—Marketing Director
Sonny Josephs—Contract Division

"The excitement of today's design change—the explosion—is terribly exhilarating. We are in a great period, but best of all is the audience acceptance. If there has been any elevation of the taste level in this country today it is entirely due to the trained and aware architect and interior designer." The words come from Harvey Probbler who speaks not as a manufacturer of contemporary furniture, but as a designer. For the past ten years Probbler has been attuned to the new modes of architecture, welcoming each new phase with compatible sophisticated furniture.

The Probbler factory facilities were started in 1945 basically as a crafts operation. It was just this craft technique and technical perfection which limited the range of designs it could produce. That is why Probbler turned some years ago to Europe as a source for the more unusual and sophisticated styles he needed to broaden his own lines as well as his price range. That he was dazzled by the designs—the variety of flavors—but more by the very adventurous manufacturing techniques he found there, is an understatement. The rectilinear lines of contemporary furniture had become lush, sinuous—an Italian influence. Design in general had become freer in expression, materials were being used in fresh ways. All that he, Harvey Probbler designer, saw and learned he brought back to apply to his own manufacturing process. Five years ago he would have been amazed at the possibility of turning out a stacking chair for \$17 from his own facilities. This has only been made possible because of new technologies Probbler has gleaned from other countries. His showroom lines today encompass many areas of institutional furniture and residential, but with the exception of specific items such as stacking chairs, study carrels, he refuses to categorize any of his furniture—domestic or imported—as "contract" or "residential." For him good design has total acceptability.—J.W.

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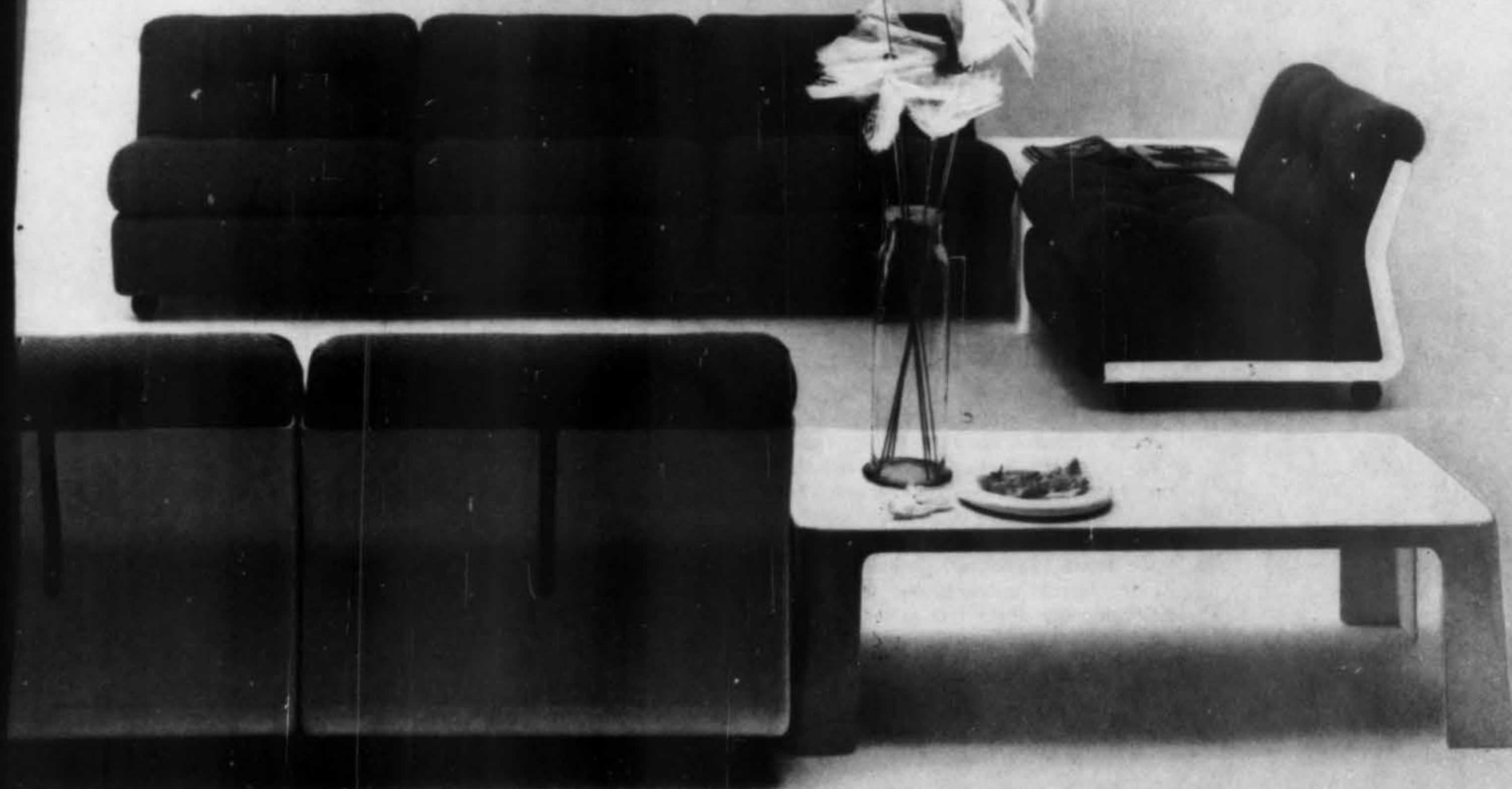
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fabric collection swatch box, \$20.



Designers saturday

Jens Risom Design Inc. 49 East 53rd Street

Jens Risom—President
Niels Risom—Executive Vice President
George Kimmerling—Eastern Sales Manager
Jan Napier—Showroom Manager

The handwriting—design signature—of Risom is also its strength. Maintaining its own design staff within its own factory facilities, not only assures the continuity of the design philosophy, but also of the relationship of materials and finishes used. The benefits to the architect and specifying designer of course, are infinite. With clients expanding their offices, moving, changing, making additions any late Risom line of office furniture will blend, if not totally relate to the earlier furniture. This is of course the synthesis of Total Design. This is not to say that the Risom program is rigid. Quite the contrary. This company can assemble large numbers of stock components with which to customize its basic pieces. This is the best possible tool for the specifying architect or designer. This is his challenge—it is up to him to create his own furniture and finish, to fit his clients' needs and spaces. Modifications of stock components and custom work is naturally welcome. (The Risom design staff are problem solvers and given a set of plans, a sofa size, desk top size, it will draw up the solution and cost estimate.)

Jens Risom feels that that furniture should fit unobtrusively into a room. As a designer he would understate rather than create a piece of sculpture. Texture is important whether it is wood, fabric, the wall, or rug. "One yearns for pleasant things in this abrasive society. The furniture should create the continuity between architecture and people. It should by no means appear as miniature repeats of the building—that's cold. People should have furniture that complements, plus give comfort. Wood is human. It is a warm material, with livable characteristics—color, texture, and it has a relationship with fabric or leather."

Complementing the furniture, Risom maintains a large well coordinated fabric line—mainly natural wools from Scotland and Switzerland (countries that know how to handle these materials) to relate to natural woods; and a fine program of vinyls. The color line is not extreme.—J.W.

Edward Axel Roffman Associates, Inc. 160 East 56th Street

Edward A. Roffman—President
Brigitte Milz—Executive Vice President
Marie Varone—Showroom and Expediter
Andrew B. Bopp—Sales
John Kane—Sales

"As a designer I have always designed furniture to relate to the architecture. The concept for my designs—my design input so to speak—essentially comes from clients: architects and interior designers. Today school, office architecture and interiors are massive; my furniture is massive. (Edward Roffman has been making furniture for the past 18 years.) At one time we were seating specialists, but as the plant facilities grew to accommodate wood frames, we went deeper into woodworking, and we made tables and desks. Today we just added 26,000 square feet of space to our working area and we will expand with more desks and tables. Even with the expansion it will still be the specifying designer who will dictate the kind of design we will do. Whenever

we can we encourage the use of stock pieces, but we do, and will make many custom pieces to fill the gap.

"Wood and stainless steel are so compatible now whether used together within the same piece or line that we have added a metal shop. But it is not the material that is of the essence. The real ying and yang of design are the overall esthetics in complete harmony with function. In seating that includes comfort. We have wood, metal, upholstery, finishing, and now we are in the process of adding high-pressure molded urethanes—soon we will be using ABS. Chair seating is the most exciting when made of these materials. The flow of the material allows more graceful profiles, and we can arrive at structurally sound compounded curves in the seating unit. But even with my absorption with this new design direction, and it HAS opened up the imagination, I will never direct my energies toward any one material to the exclusion of all others. Materials are the basics, but more, they all still have unlimited potentials for creative design."—J.W.

Janet Rosenblum Inc. 315 East 62nd Street

Janet Rosenblum—President
Paul Habeeb—Sales
Louis Barclay—Sales

Twenty five years ago Janet Rosenblum was an interior decorator. If the words had been coined then, she would have been called a contract designer or specifier. For with Bertha Schaefer she was involved in hotel and restaurant design. Then in a complete turn-about, she joined JG Furniture Company. This was not exactly out of character, for by that time Miss Rosenblum's interests were in furniture and specifically in furniture designed for institutional use. "The field was wide open then." Eighteen years ago, under the influence of Carter Winter, Janet Rosenblum opened her own firm for the design, manufacture, and sales of Carter Winter designs. It was a courageous move. There was no factory and all designs had to be sub-contracted. (Even with the opening of a small factory of her own, she still continues to sub-contract.) The original intent was to accept designs from other designers and Alan Gould has, over the years, made important contributions to the line. But the basis of the collection remained designs of both Carter Winter (now retired), and Miss Rosenblum. The reason is simple. Most of the work done here is special order—custom work for special jobs, some pieces of which eventually enter the line. But what is of equal interest are the surprisingly rare furniture pieces—highly personal—and impossible to find elsewhere: furniture for shoe stores, counter stools, a private typewriter stand, a phone book stand—all items that are adaptable to many uses other than what they were originally designed for. The line's range is directed toward more traditional areas such as offices, student unions, lounge areas of libraries.

Although Janet Rosenblum does not feel progressive or innovative, she has on occasions worked with new materials—an altar of Plexiglas for Fordham University, for instance—which will never be catalogued. These are the exceptions, for she is emphatic that good classic design is "good today, will be good tomorrow."—J.W.

continued on page 118

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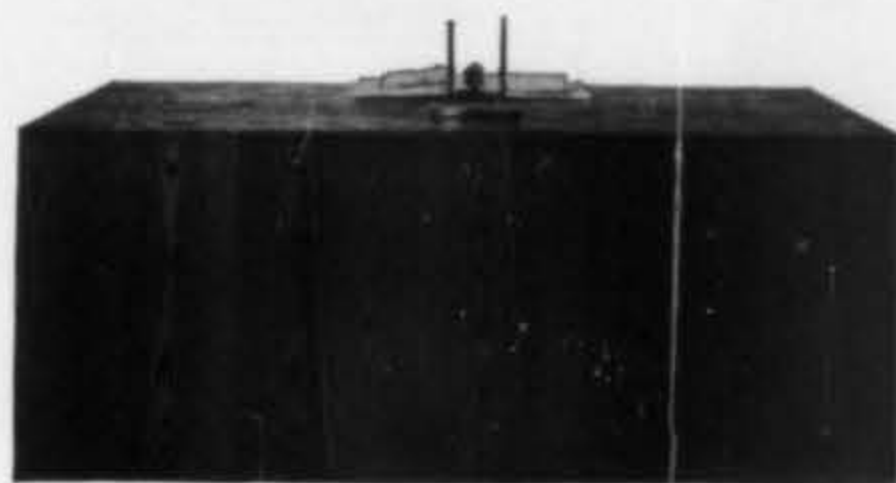


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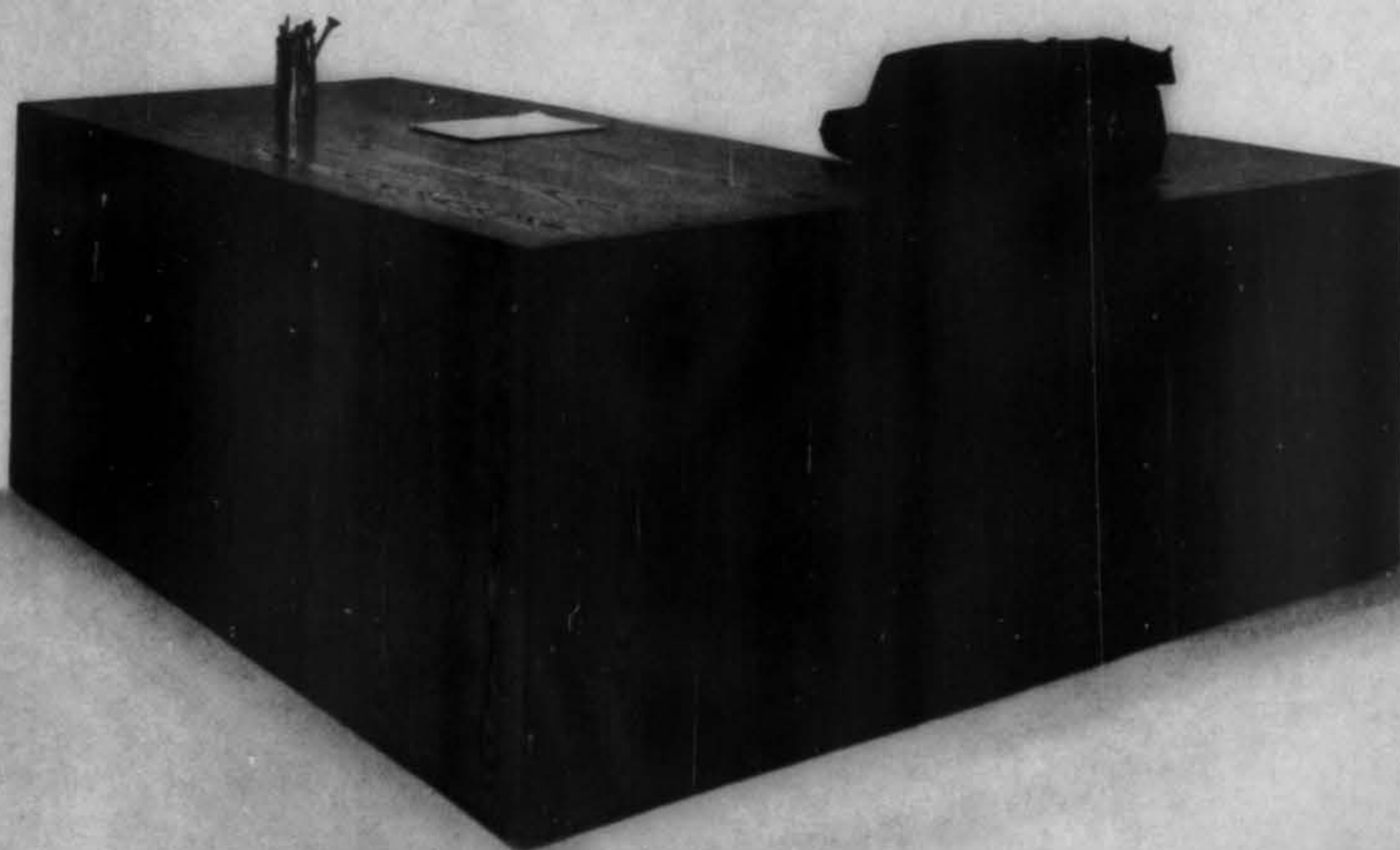


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Designers saturday

Stendig, Inc.
410 East 62nd Street

Charles Stendig—President
Eleanore Stendig—Vice President
Elsie Steinberg—Sales Manager

"The fun furniture we import stimulates the designer if nothing else. We attempt to jog him out of the stereotype kind of interior design he has been pursuing. In particular, we want to jog him out of his old Bauhaus way of looking at furniture—basically most designers look at furniture in that traditional manner. For an industry which is so closely allied with fashion—this kind of furniture acts as a sort of stimulus.

"We all take ourselves too seriously. Jack Larsen for instance, has been a wonderful influence on the industry. He has such perspective. And we need more people with that kind of perspective, someone who will jog the architect, interior designer. In general, the industry is not providing this kind of stimulation. Instead the industry sells furniture the way manufacturers sell bent hooks. It's deadly dull. There is a lack of excitement in the field.

"There is little dialogue between designer and producers with the exception of immediate problems. Designer's Saturday is a step in the right direction. But there is a lot of timidity in the field. Any commercial firm has to

continued on page 120

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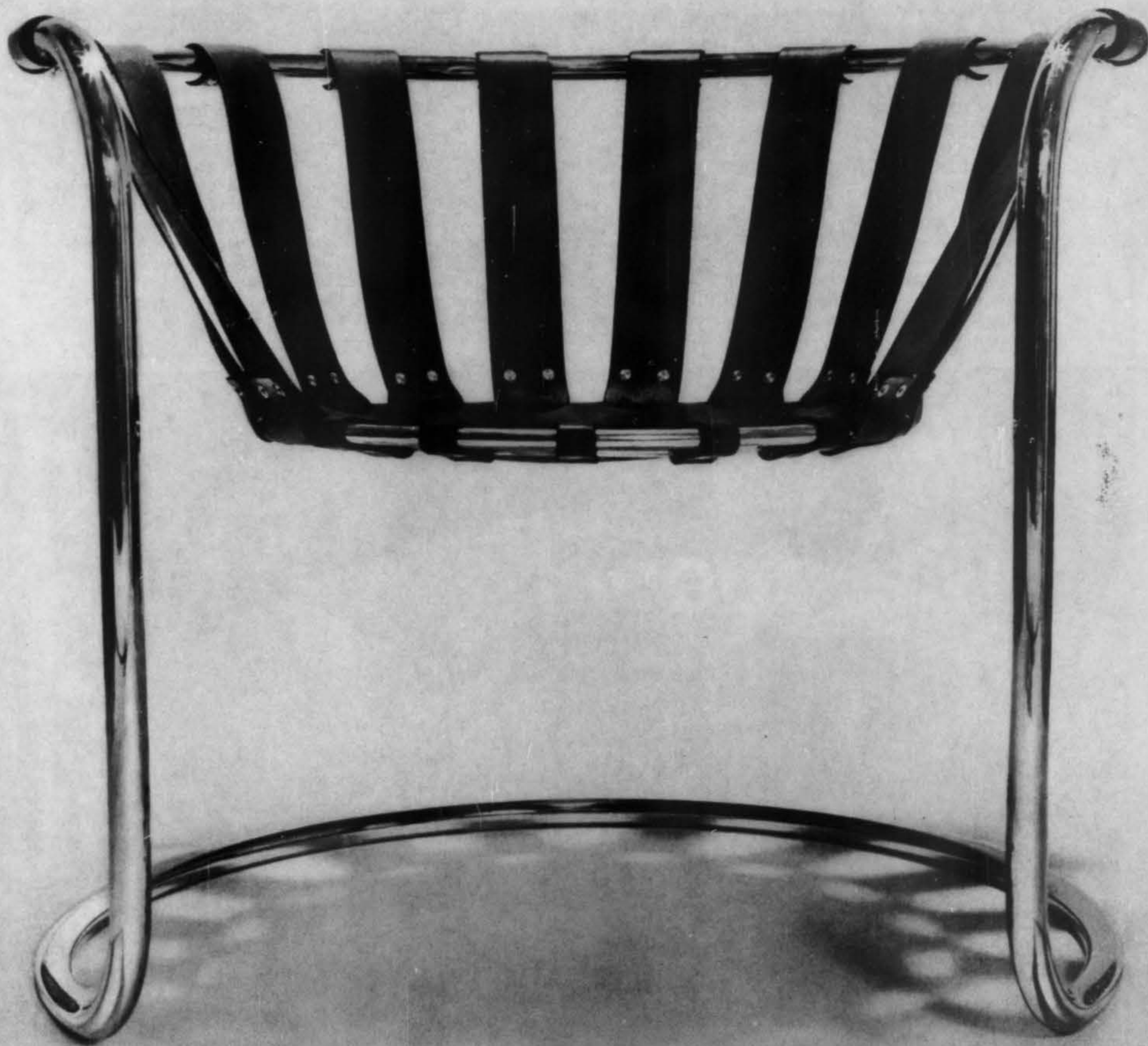
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130 YUENGER CHAIR

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Designers saturday

show a profit at the end of the year, but if the optimum profit becomes the only goal, then you can't play the game of *haute couture* or of furniture design leadership."

Stendig sees his firm as an *haute couture* house with all the attendant headaches—copying, and sometimes wrong choices that are not economically feasible. But he tries to stay one jump ahead. The clock keeps ticking on design as on fashion. There are certain movements in design—good designers very often get on the same wave length. When someone has an original design he must market it immediately while it is still fresh.

Stendig intends to continue its role of presenting what is new and good—the best to be found in the world market. The problem is, which direction to take next. That decision will be made however when it arrives—tomorrow—off the boat so to speak. Stendig likes his bellwether role, he has no other direction open but to follow the wind. Someone must maintain this unique position.—J.W.

John Stuart International, Inc. 205 East 58th Street

Herbert Rothschild—Chm. of the Board of Directors
Robert F. Rothschild—President
Herbert I. Tilles—Executive Vice President
Roger A. Michaels—Senior Vice President
Eugene W. Foster—Vice President, Sales
Otto L. Overby—Vice President, Development and Design

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For John Stuart International the word "contract" did not start within the past ten years. It started more than 50 years ago when it made and installed the furniture in the Roney Plaza, Miami, later in the old Ritz Tower, and in the Gideon Putnam, Saratoga where Dorothy Draper was the interior decorator. Most of the furniture came out of the John Widdicomb facilities. But even in 1926, Herbert Rothschild (who started it all 55 years ago) located his "contract" sales area apart from his "residential" area. This company has been aggressively thinking "contract" ever since. What has been of benefit to both JSI and its clients, is its ability to make special furniture, or semi-custom furniture in small quantities, tailoring the price.

Six years ago the commitment to furniture designed for contemporary institutional environments was made when JSI began importing the Robin Day chair—the first chair to be molded of polyurethane. (Today the same chair is manufactured in this country under license from the parent manufacturer, Hille of London.) This created a problem of the "chicken or egg." The chair opened up the need for a specific sales staff, a move JSI recognized as necessary. The contract—institutional—market was demanding more specific kinds of design; one which a trained staff could sell.

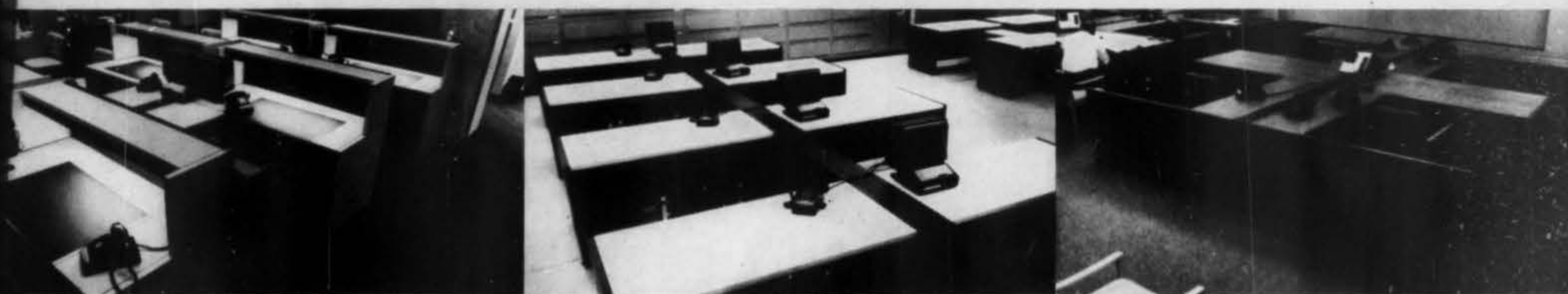
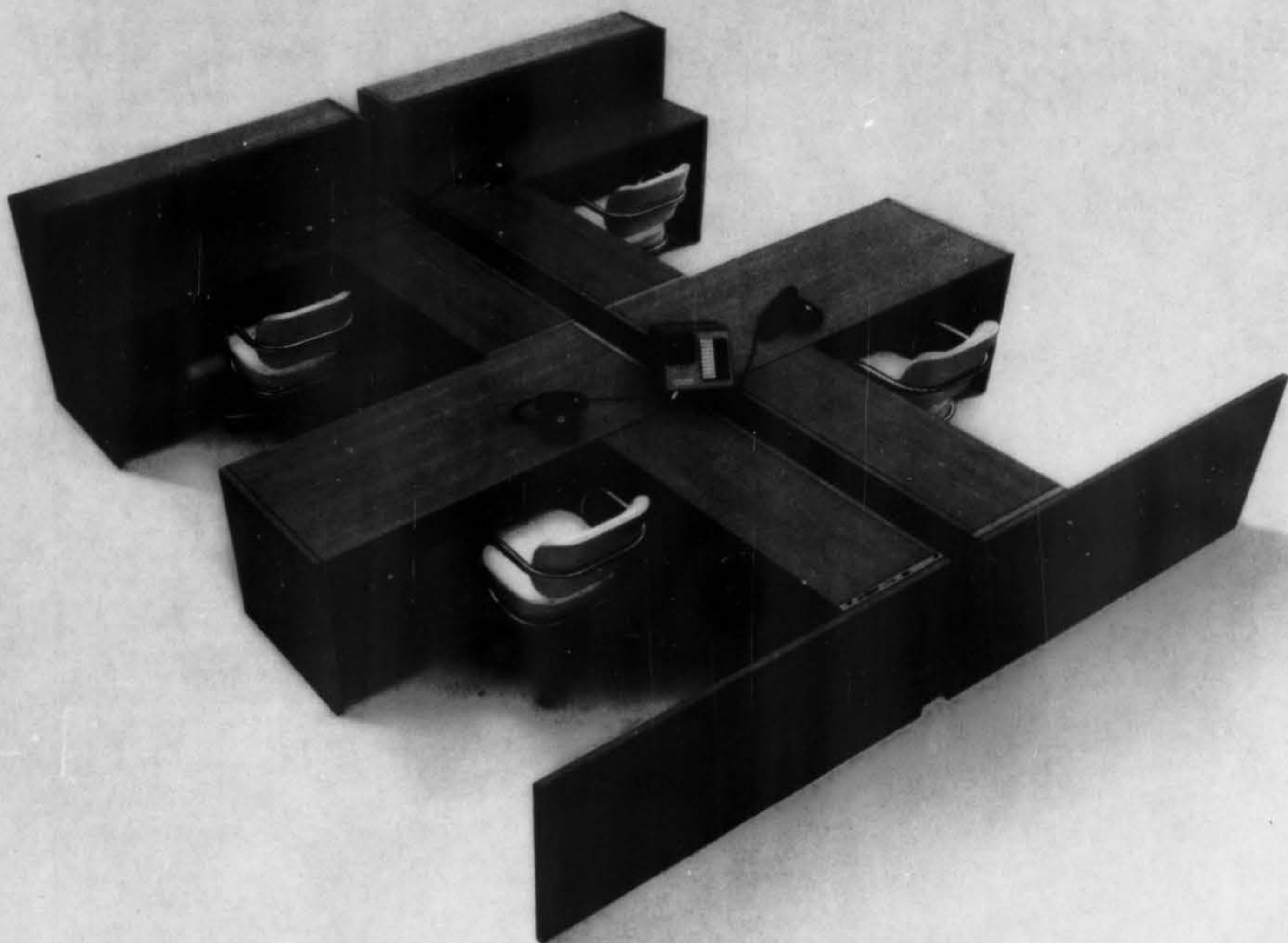
In a recent issue of *The New Yorker*, Janet Malcolm sighted the trend in office furniture toward more humanistic furniture. Rothschild feels that his firm has been thinking in that vein for over 26 years. Traditional, well buffered with a customized program, will be the next major direction his company will take.—J.W.

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Directional



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Accessories smorgasbord

Now that they have three permanent showrooms, Austin Productions, Inc., can really spread its wares—and they are many and provocative. Illustrated here is a newly introduced line of contemporary and flexibly designed plastic furniture, as well as wall-and-ceiling installation of two by two-foot plastic modules, varying in style and scale to provide scope for the designer. In addition to these, Austin's well-known



limited edition bronzes (three price lines) and expanding line of Durastone sculpture replicas, ranging from the classical to the contemporary, has been supplemented by metal sculptures by Theodore de Groot. Something of a smorgasbord for the interior designer—there is more! Framed paper sculptures in shadow boxes, by Jack Eisner, lucite sculpture and free form plaques by Jon Beldi, and fiberglass outdoor sculpture. The three showrooms are at 225 Fifth Avenue in New York; American Furniture Mart, 666 Lake Shore Drive, Chicago; Merchandise Mart, Dallas.

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Mar-proof BenchMark paneling in clear finish

Gregorian BenchMark Walnut is the newest prefinished plank introduced by Townsend Paneling, a unit of Potlatch Forests, Inc., which now enlarges the line to 13 plank variations for interior built-ins, room dividers, shelving, etc. Gregorian's half-inch, random-length, random-width rough-sawn planks are square-grooved to permit a pattern and texture effect.

circle 216 on reader service card

Gould's global furniture

Terrence Cashen of St. Louis has designed his second table and chair set for the Plastics Division of Gould Inc. which also seems marked for certain success and is suitable for residential or contract interiors. The spherical chair with its companion table (shown below) comes in black, white,



and sun yellow. Chair is 26" high, 30" in diameter, with a seat height of 16"; table is 16" high, 29" in diameter, and the black table top measures 24" in circumference.

A rounded, scooped-out molded plastic lounge chair called "Chair One," designed for Gould by Charles Tyke and introduced only a few months ago, is being snapped up for contract installations because of its simplicity, comfort, versatility, and reasonable price.

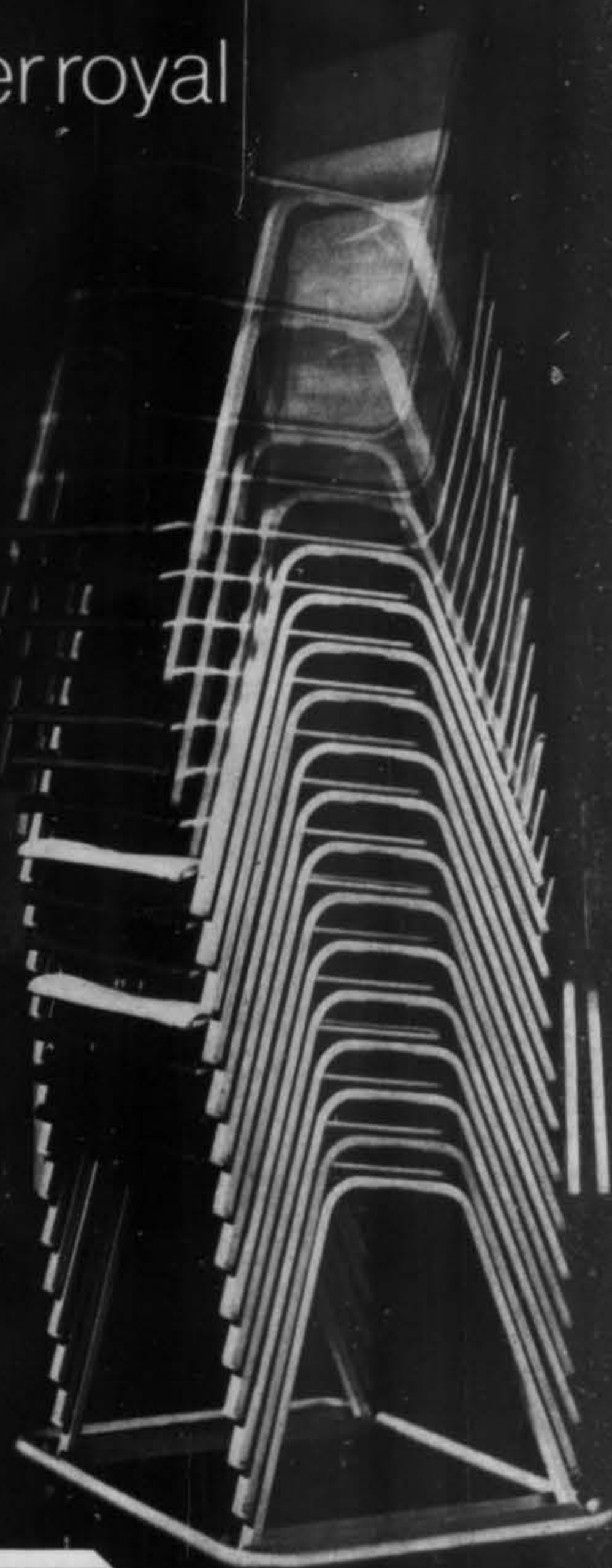
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Bedsread with a flip side

Showroom III of San Francisco has squared away its hand-woven Haitian cotton in a striking new bedsread design shown here. The cotton banding, dyed to make color music with the bedsread, is set on both sides. Truly reversible,



the spread has extra mileage for longer enjoyment of its handsome design, contemporary, yet flexible enough to tease the imagination of the interior designer.

circle 218 on reader service card

Drawing tables with panache

The news is in the 'look'. Plan Hold Corporation, prominent manufacturers of plan filing systems, has made the leap into the graphics arts field. With a fresh approach, its designers have come up with a foursome of drawing tables that ditch the old "A" frame base and feature instead a graceful arch. They have splashed color on the square tubular construction of the base—blue, black, orange or honey gold baked enamel. All have practically shake-proof support for the new Aero/Core top, a rigid, warp-proof, strong yet light-

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weight professional drawing surface. Other pluses—controls for instant and endless variations of height and angle; effective non-skid leveling glides, chromed steel hardware. circle 219 on reader service card

Four dimensions

Cosco Household Products' Dining Furniture Division has done interesting things with its Dimension Chair. This is the chair that was awarded first place for furniture design by the American Iron & Steel Institute. The frames are square tubular steel in a nickel chrome-plated finish. 50-113 (shown), with button tufted design over generous foam padding, is elegant in crushed velvet—in antique white, canary



yellow, French blue, moss green and dark green. 50-112, same shape, size and dash, has a floral pattern and is available in a vinyl finish, or in the "wet look," soft as a kid glove. 50-115 has the popular sling seat of a director's chair, yet seat and back are foam-padded. Departing somewhat from the others, 50-118 has its own contemporary zing with a one-piece seat and back upholstered in Enkalure nylon velvet over foam padding. Colors are raven, blueberry, bitersweet, bronze green, and amberglo. Arms are walnut. circle 220 on reader service card

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HIGH POINT • CHICAGO

Hardwood paneling for rustic effects

Georgia-Pacific Corporation has come out with High West, an interior hardwood paneling with weathered grain pattern and rough-sawn texture that is gaining in popularity. The rustic surface, in tones of Silver, Saddle, and Buckskin, is treated with a polyurethane factory finish to make it durable and easy to maintain.

circle 221 on reader service card

Ice cubes on demand

There is something new under the sun and it makes ice. It is the newest of ice cube makers, the Combo by U-Line Corporation, the wizards who have compacted into mini-space (15" wide, 16½" deep, 26¼" high) a model that makes



up to 22 lbs. (550) a day, holds fifteen 12 oz. cans, four quart bottles and a bucket containing 6 lbs. of cubes (150). U-Line has long been making continuous-operation automatic ice cube makers. The standard model (shown) makes 450 cubes a day and stores the same amount. It can be free

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murphy-miller, inc.
owensboro - kentucky

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standing or built into wall, cabinet or under-counter spots, great for kitchen, office, hotel/motel, restaurant, boat, home recreation room, hospital. Special models are available with fronts in a choice of 25 Formica wood grain finishes or walnut vinyl. There is a new panel slip-in model that makes possible a perfect match. A portable tank U-Line needs no drain or water connection and has camping and mobile home possibilities, as well as a huge capacity (1000 cubes). A four-page booklet gives complete specifications. circle 222 on reader service card

Tops? They're Vircolite

The Virco Manufacturing Company has launched a versatile new line of conference, pedestal and office tables in its seven showrooms from Los Angeles to New York. In shapes, sizes and 'look' to solve demanding design problems, they have tops surfaced in textured Vircolite plastic laminate—in teak, walnut, oak or rosewood finish, some in sparkling white, yellow or green (additional colors on request). It is the single pedestal tables that blossom into color and can be had with round or rectangular tops; one model with a wine-stem base and tapered column in mirror chrome or white epoxy has possibilities for a convivial corner as counterpoint in the office setting. Boat-shaped or rectangular tops can be ordered for the double pedestal table, for one with folding legs of square tubular steel, and for the particularly handsome 6600 series which has panel-braced legs of tubular steel (panels match tops and give a fillip of elegance to the total look). This for the executive suite.

Vinyl edged tops are $\frac{5}{8}$ " solid plywood; self edged tops are $\frac{5}{8}$ " high density particleboard, overall $1\frac{1}{4}$ " thick. In some cases there are as many as 25 sizes to be had; in none, fewer than eight. A 16-page color catalog is available. circle 223 on reader service card

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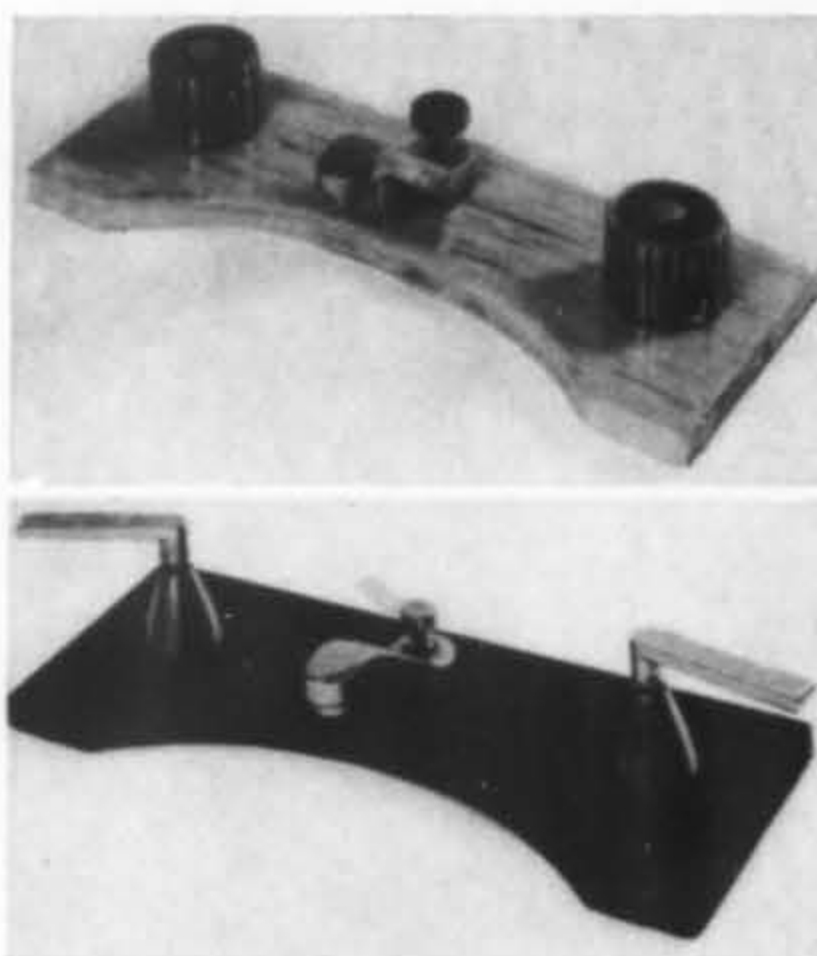
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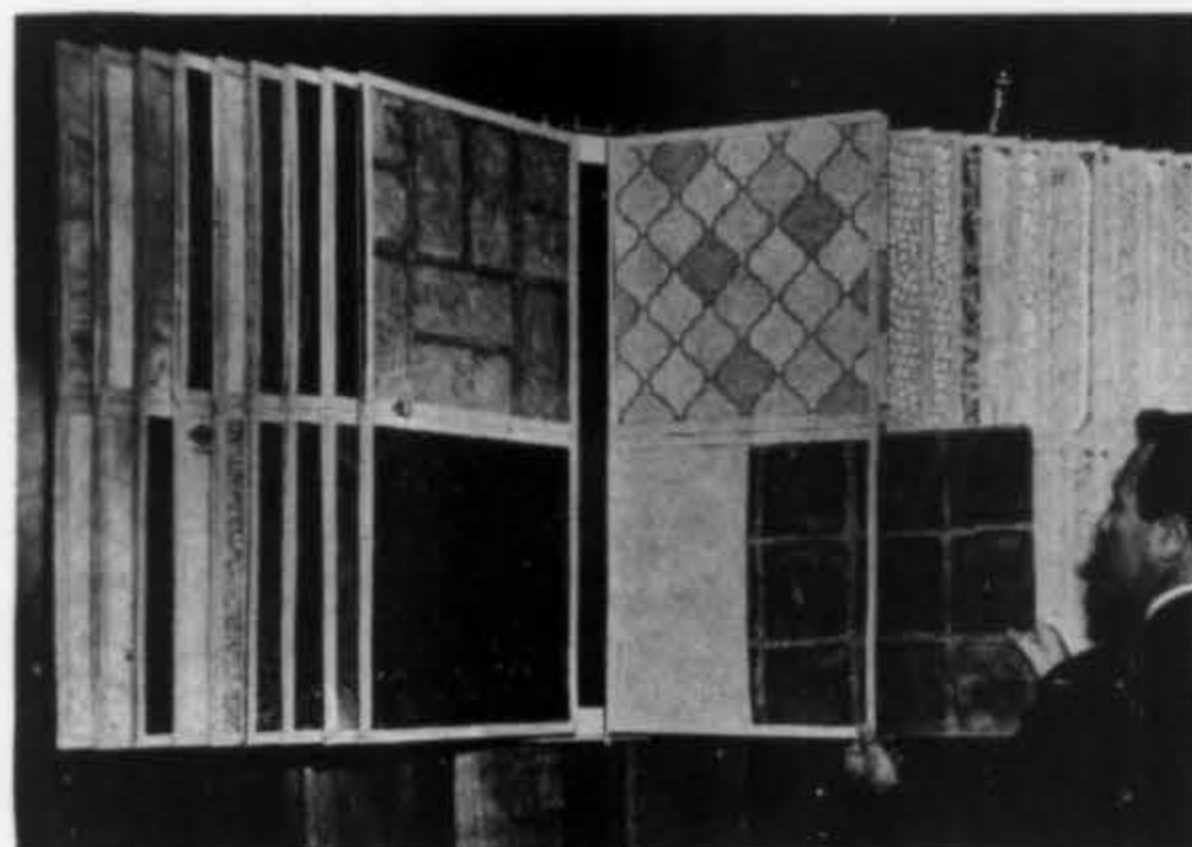


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It's convenient to inspect a wide variety of samples when they are displayed on our swinging wings. Helps a customer reach a decision, too. Samples can be easily removed and laid on the floor for better comparison. Multiplex Wings come in a wide range of sizes; any number can be ordered. Wall models, floor models, and counter-top. Send for literature on Hard Surface Flooring Displays.

Multiplex Display Fixture Co.

Dept. 176, Warner & Carter, St. Louis 63107

Dynasteel office furniture

Interior designers in the contemporary office scene, take note. Murphy-Miller, Inc., of Owensboro, Kentucky, hardly a newcomer in the office furniture field, has turned to metals with the introduction of its Dynasteel collection—a handsome group of chairs, tables and multiple seating combos . . . with brightly polished chrome bases or legs, wood or upholstered arms, melamine table tops. Included are the space saving stackable chairs shown here—one has its own carrier with wheels. Spare, sleek, with a snap all their own, they are just a part of the Dynasteel group. The Executive



Posture Swivel is a chair with a back (high or low) which moves independently of the seat, with separate controls. With upholstered arms and sides, or open with wooden top arms, seats and backs are of heavy density polyurethane foam. These features are also to be found in the Executive Arm Chair with its wonderful straight squared metal legs in ultra-bright polished chrome. They are comfortable and elegant and a really handsome bit of dash. Upholstery is expanded vinyl (Avocado, Black, Antique Gold). For pinch-hitting where needed, there are tables with folding or removable legs. Inspiration for the reception area is sure to spring from the pages of the four-color Dynasteel catalog which gives a mix-and-match graphic display of possibilities for the multiple seating combinations, with straight and corner table units. In these, as well as the spring- or posture-back steno chairs, there is a choice of light and lively colors for that first smash impression.

circle 224 on reader service card

Filing flexibility

In today's heady world of elaborate office landscaping, there is a single factor as important to success as the fabled horse-shoe nail to the rider! The filing cabinets. Brown-Morse Company of Grand Haven, Michigan, steps in with a lateral filing system completely attuned to flexibility and space-consciousness. Montisa Side Files (shown) are made with



three, four or five drawers, can be used singly or back-to-back, have flush pulls, and their look not the least of it, offer all kinds of arrangement possibilities. Most important is the short depth required for an open drawer . . . they can be used as credenzas, under-counter files, and in narrow areas. There is a full color brochure picturing lateral filing ideas.

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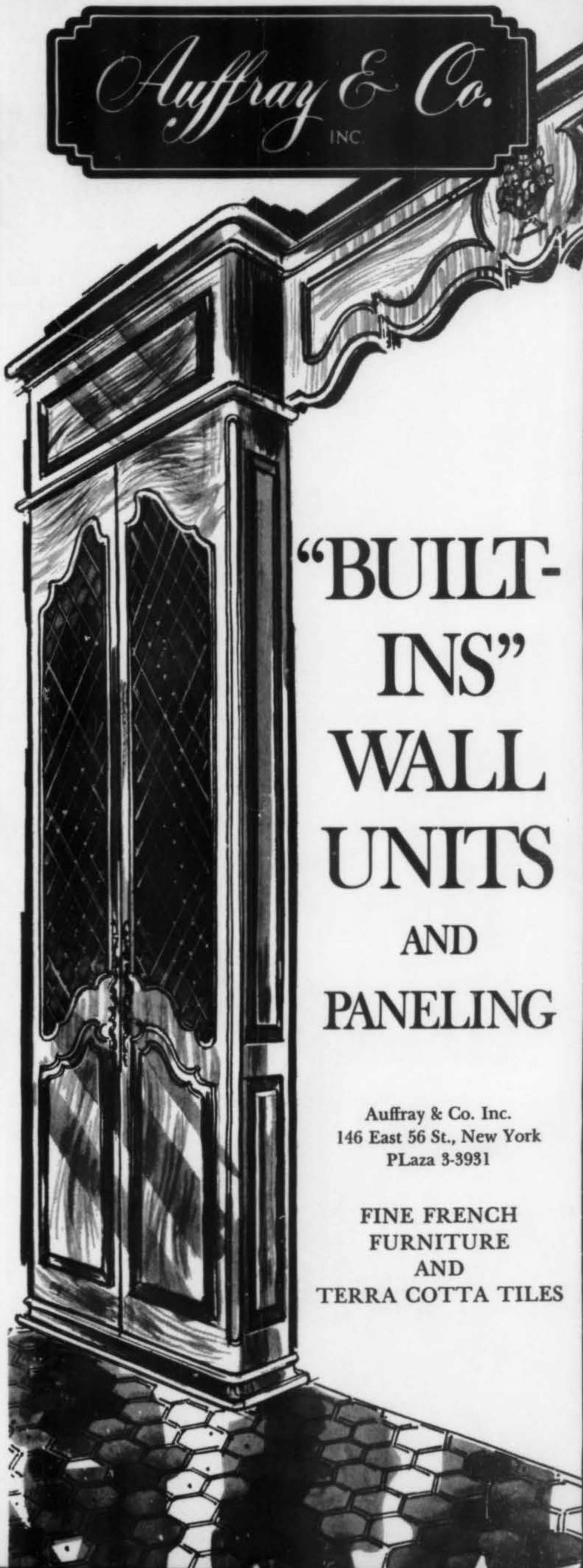
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INC.

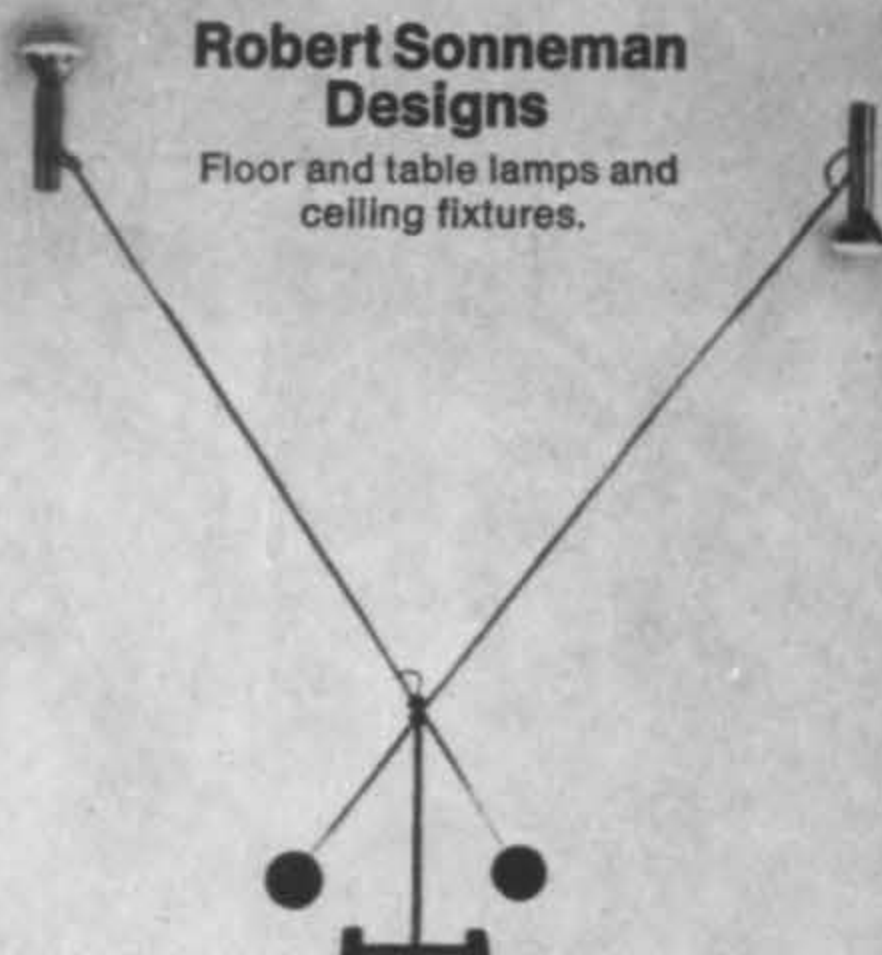
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Address Book

AURALUME, lighting, casual furniture, accessories firm, has opened a showroom at 230 Fifth Avenue in New York.

BRUNSCHWIG & FILS, INC., New York, decorative fabric house, is opening an Atlanta showroom in the Decorative Arts Center, 351 Peachtree Hills Avenue, N.E. PHILIP BENGIOVANNI will be showroom manager and southeast sales representative.

HENRY CASSEN, INC., New York, has named "CHUCK" OSBORNE representative for Atlanta and neighboring southern states, with headquarters at 351 Peachtree Hills Avenue, N.E.

JOANNA WESTERN MILLS COMPANY, Chicago, has named W. F. UECKER vice president/sales for five of its divisions, and has elevated C. E. BARNEY to general sales manager of the Window Shade Products Division.

K-B DESIGNS, INC., Union, New Jersey, has opened a showroom on the 10th floor at 979 Third Avenue, New York.

BORIS KROLL FABRICS INC., New York, has elevated HOWARD FABIAN to eastern contract sales manager.

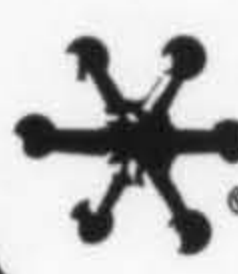
JACK LENOR LARSEN, INC., New York, announces the appointment of WINIFRED LUNNING, widow of Just Lunning, who was director of Georg Jensen, as manager of Larsen's New York headquarters showroom. Two new sales representatives are: NANCY IMAZU and JEAN BATEMAN (former textile specialist with Jens Risom).

MARDEN MANUFACTURING, INC., furniture firm, is now in Space 1700, The Merchandise Mart, Chicago, where JO MEAD DESIGNS, historic reproductions, are also exhibited.

PARKWOOD LAMINATES INC., Lowell, Mass., has appointed

Expand your design imagination
Abstracta opens up an adventurous new approach to functional elegance for the realistically designed interior




abstracta 

Lightweight tubular structural systems
for furniture, displays, exhibits and store fixtures

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New York, New York 10017

CAROLINA TILE DISTRIBUTORS, 700 N. Interstate 85, Charlotte, N.C., as master distributor in North and South Carolina.

EDWARD AXEL ROFFMAN ASSOCIATES, INC., New York, has named SANKARAN RANGANATHAN as industrial engineer.

ISABEL SCOTT FABRICS CORP., New York, has made RENE F. SUANE regional sales director in the Chicago area, with headquarters in The Merchandise Mart.

JAMES SEEMAN STUDIOS, INC., Garden City Park, N.Y., is now distributing its wallcoverings to designers and architects in the greater New York area through GILFORD VINYL & LEATHERS, INC., 979 Third Avenue, New York.

VANLEIGH FURNITURE SHOWROOMS OF MIAMI, INC. has promoted GUS JACOBSON to executive vice president; AL ALSCHULER (formerly in New York) to vice president/operations; and RAY BENNICI to vice president/manager of merchandising.

VAUNGARDE, INC., Owosso, Michigan, has opened its first permanent showroom in Chicago's American Furniture Mart.

THE VECTRA GROUP, INC., Dallas, has opened showrooms in the Ice House, San Francisco, designed by Brock Arms and Andrew Addikson of Chicago; and in New York at 689 Fifth Avenue, designed by Joseph A. Grimaldi & Associates.

WESTINGHOUSE ELECTRIC COMPANY's Architectural Systems Division marks its entry into the office furniture business with the opening of a showroom in Suite 1127 in Chicago's Merchandise Mart to show its new line of open planning office furniture—"Westinghouse Way." The division also manufactures doors, wall partitions laminated with Westinghouse's Micarta flooring, and an air conditioning system engineered for computer operations.



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... just another in a series of bold new concepts in contemporary office design from International Display Equipment Associates.

IDEA-WALLS™ are free-standing office landscape partitions which combine visual and acoustic privacy with economical, space-saving utility...

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COMPLAINTS ON YOUR CARPETS?

It is the wall-to-wall sameness of a carpet, unbroken by traffic patterns and stains that the Interior Designer visualizes when the room is planned. If this matte finish is enhanced by a sheen as the light falls across the carpet, you have a thing of real beauty.

Maintaining a carpet to give this kind of appearance day after day, year after year, is no longer an impractical dream. In fact, it could have been planned to answer the crisis of the labor problem that exists in every area now.

Everyone with any first hand experience with carpet cleaning knows that shampooing merely hides the soil and that the carpets are left not only with all the soil but all the detergent, unless you wish to count the 5% a wet vacuum will remove. If you are not aware of this, we shall be happy to send you ample proof and simple test procedures to prove this to yourself.

When you realize that blotting up soil and solution is the only way there is that actually removes it you will see that you must clean your carpets the same way you clean your vinyl floors.

ARGOSHEEN answers the problem of selection of spotters because it contains every spotter you are ever likely to need whether yours is a hospital with spilled blood, a hotel that allows pets, a restaurant with hundreds of unidentifiable spots or an airline with rampgrease, coffee, milk and tea.

The applicator, a rug-mop that is harmless in the hands of the most reluctant beginner. When this little (or large) tool is used as a combination of sweeper and mopper, things happen. Good things. Like spots and soil actually coming up and hardened soil and detergent-filled carpet becoming soft and textured again. Like every room clean after a few days instead of weeks. And all done with less energy than sweeping with a vacuum cleaner, which you do not use the same day you sweep with the damp mop.

ARGOSHEEN is solving problems everywhere, from the plushiest hotels in New York City to hospitals, schools, restaurants and 18 airlines.



Begin today to treat your carpets lovingly. For \$12 we will send you a gallon of Argosheen, an Argomop and a tub—enough to see what it's all about. (Please enclose this paragraph with your letterhead.)

ARGO & COMPANY, INC.

Dept. I-8

182 Ezell Street, Drawer 2747 Spartanburg, S. C. 29302

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Manufacturers' Literature

INTREX FURNITURE publishes a 12-page catalog on its very own "Intrex Chairs and Benches" with natural cane sections that match or contrast with five wood finishes, nine opaque lacquer colors, or four transparent color dyes. Each self-structured cane section is removable so replacement sections can be ordered separately. Designed on square, architectural lines, the group consists of side chairs, arm chairs, benches, and a stool—all designs by Paul Mayen.

circle 226 on reader service card

RUTH KAUFMANN GALLERY, INC. has put out a provocative catalog illustrating some of the fabulous textile constructions shown at the gallery by such artists as Magdalena Abakanowicz and Olga de Amaral.

circle 227 on reader service card

LIVINGSTONE EVANS ENTERPRISES has issued a new catalog on its cast plastic letters, entitled "Alphabets In Dimension" which contains a portfolio of loose pages illustrating eleven different styles of cast dimensional letters in 31 heights.

circle 228 on reader service card

MASONITE CORPORATION has a 12-page illustrated catalog on its movable "Partitions Systems" which come in four standard heights and two thicknesses. Panel surfaces of pre-finished Royalcote wood grains, vinyl wood grains, and vinyl colors are shown in close-up photographs; color photographs of office installations are also included.

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MARDEN MANUFACTURING, INC. shows its Marden Oak lounge seating, occasional and conference tables, and chairs in Catalog #27 with corresponding price list.

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Chicago — Washington, D. C. — Montreal — Toronto

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MEADOWCRAFT, division of Birmingham Ornamental Iron Co., presents a colorful pocket-size folder illustrating its many lines for indoor or outdoor use. Included is a new all-aluminum Chippendale group, and "Meadow Rose," a perennial favorite in wrought iron furniture that reflects old New Orleans in its design.

circle 231 on reader service card

MUTSCHLER, division of Modernfold Industries, puts out a 24-page revised edition in color of "Cabinetry by Mutschler" which features on the Cover Mutschler's new kitchen design, English Colony in Sheffield finish on oak. Shown within are variations in cabinetry styling, from pumpkin orange Colonial to maple Country French.

circle 232 on reader service card

ROHM AND HAAS COMPANY has available a six-page illustrated brochure, "New Ideas in Hanging Partitions of Plexiglas," which describes how Plexiglas acrylic plastic partitions can be used in store displays and other interior design applications. Details on installation and reviews of properties of Plexiglas are also given.

circle 233 on reader service card

SCHLAGE LOCK COMPANY has a 24-page 1971 Condensed Catalog designed to show as much of the company's product line as possible in compact form—with emphasis on technical information.

circle 234 on reader service card

TECHNIQUES IN WOOD INC. offers a color brochure and fabric samples on its office landscaping concept, consisting of acoustical screens and accessories developed specifically to meet demands of open space planning.

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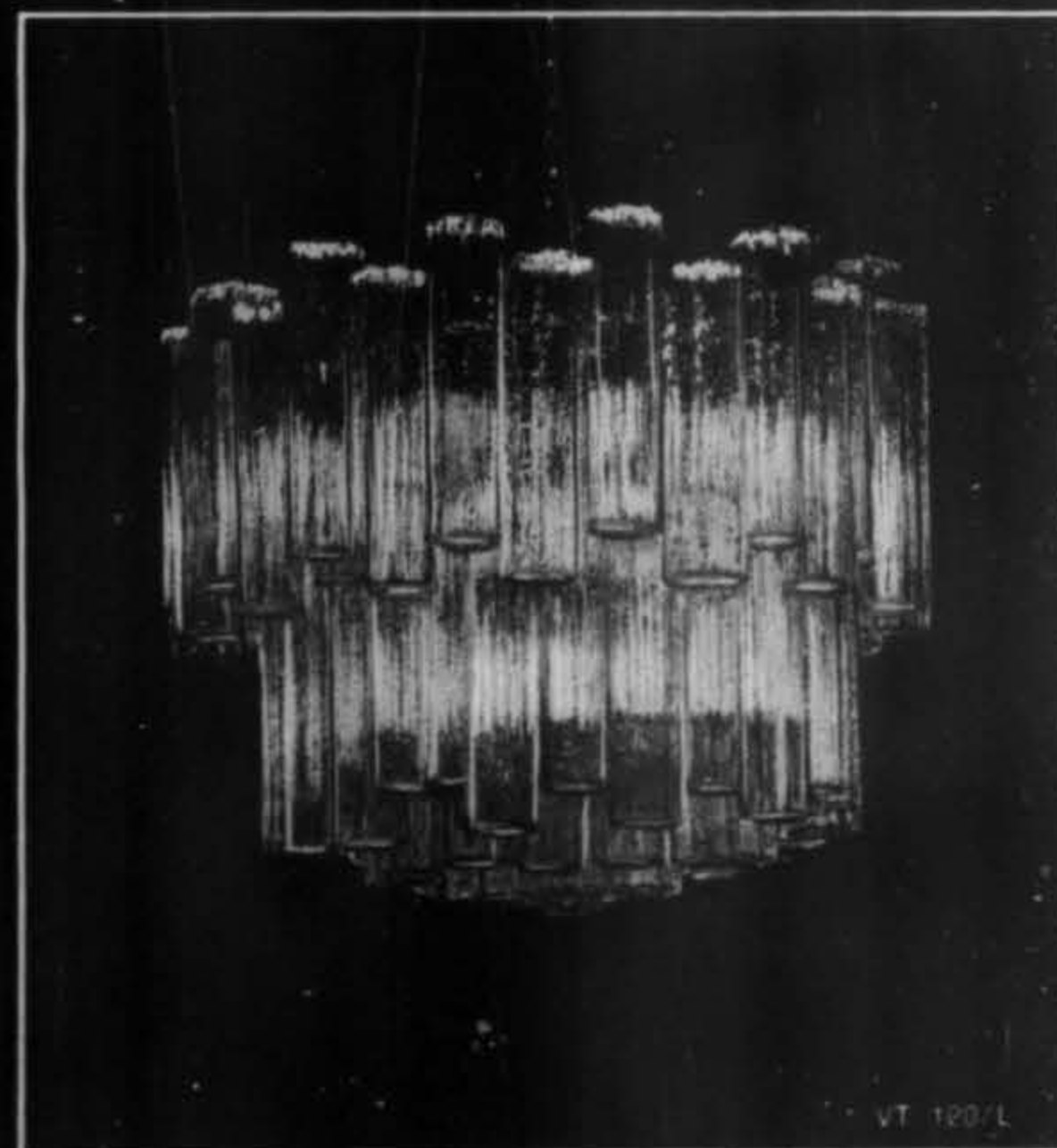
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Los Angeles, 316 S. Robertson St.

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Floor products

ARCO CHEMICAL COMPANY, division of Atlantic Richfield Company, illustrates in a four-page brochure several excellent school installations using PermaGrain, the wood/plastic composite flooring which provides an unschool-like look while standing up to high traffic. Advantages of this wood flooring, with finish permanently locked inside, include the warmth and beauty of natural wood made practical by terrazzo toughness; impregnated color throughout PermaGrain; low maintenance; durability; and ability to meet competitive cost.

circle 236 on reader service card

DOWNS CARPET COMPANY, INC. proves it has something for everyone with colorful folders on its many types of quality carpets—from shags and Orientals to the jazzy "Color Scope Group."

circle 237 on reader service card

B. F. GOODRICH CHEMICAL COMPANY, in a 12-page color bulletin (PM-1), describes the design process capabilities of Geon vinyl, hi-temp Geon CPVC, Abson ABS, and Estane polyurethane. Molding, coating, extrusion, adhesive and binding, and foam and sponge applications are illustrated.

circle 238 on reader service card

ARTHUR T. GREGORIAN INC., 2284 Washington Street, Newton Lower Falls, Mass. 02162, tells the story of a Gregorian rug and illustrates in color and black and white innumerable designs of these one-of-a-kind creations in a 66-page catalog that costs a nominal \$2.00 and contains a lot of interesting historical facts. In addition to the Kirmans, Sarouks, and Isfahans, colorful woven saddlebags and Turkoman tent strips are also shown.

continued on page 137



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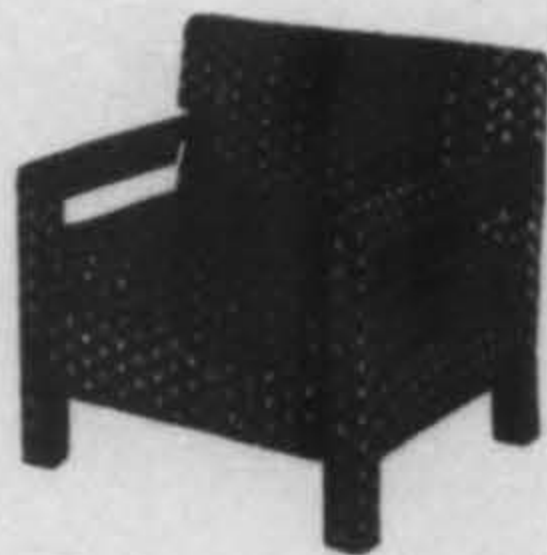
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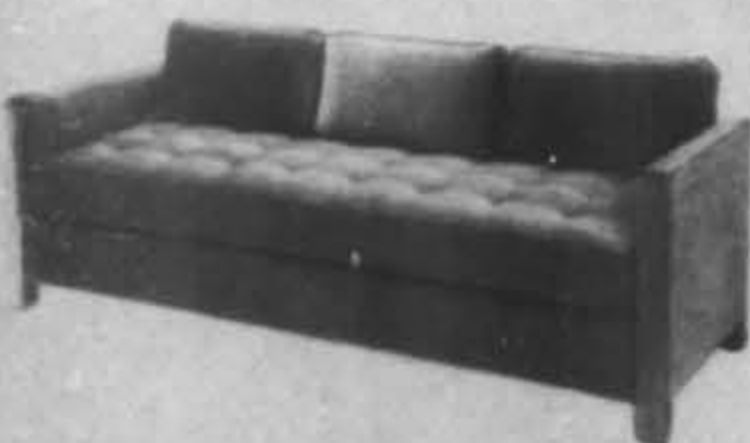
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134d

Young designer joins venerable office furniture firm

Dancker & Sellew, Inc., a long-respected firm known for its fine quality traditional and contemporary office furniture, was founded in downtown New York in 1829 and for the past six years has been at 267 Broadway—across the park from City Hall. The firm serves large corporate accounts in New York and their branch offices, for which it supplies complete interiors.

Dancker & Sellew's professional level of services is in part due to the firm's staff designer who works closely with all salesmen and is responsible for all design. John W. Glass (below), who recently joined the firm, is a native of Los

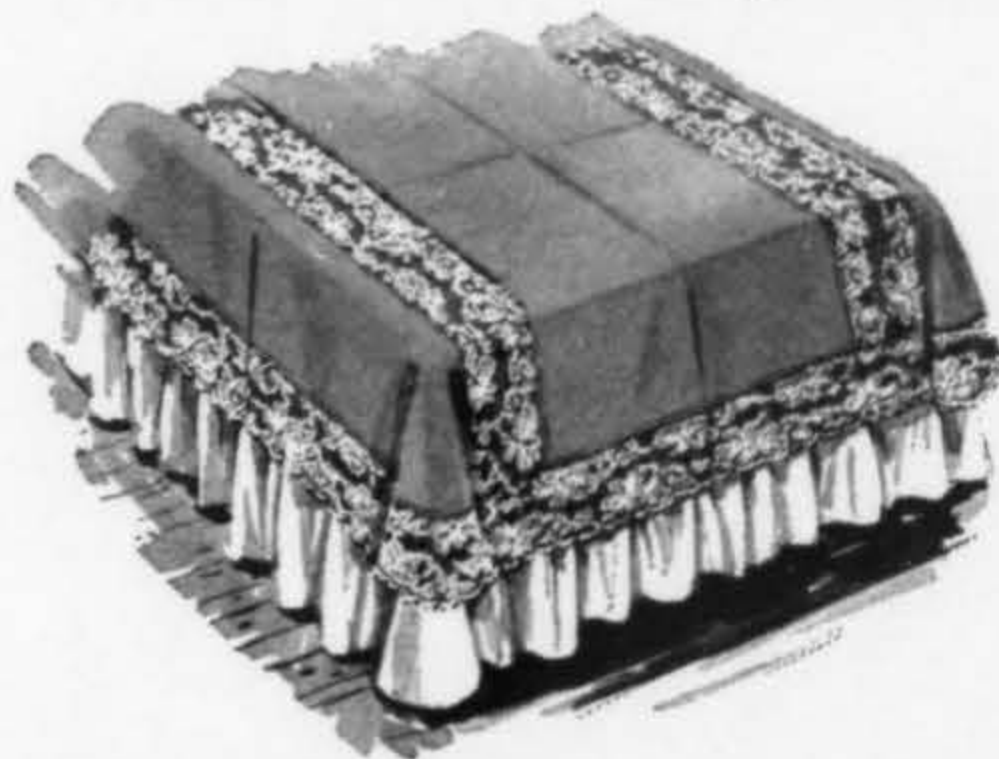


Angeles and a 1971 graduate in Environmental Design of the Parsons School of Design in New York. He was cited in the May 1971 issue of INTERIORS (pages 22 and 24) for his designs for the disabled and a homemaking center—both senior projects at Parsons.

Designers and architects find the showroom and working offices of Dancker & Sellew as efficient and attractive as

continued on page 134f

***The Most Exciting
Decor Collection
of Linens and Bedspreads***



You'll find an infinite array of dramatic fabrics . . . vibrant designs . . . custom as well as ready made . . . for the dining room, bedroom and bath.

You and your client can make a selection at leisure always in a relaxed atmosphere.

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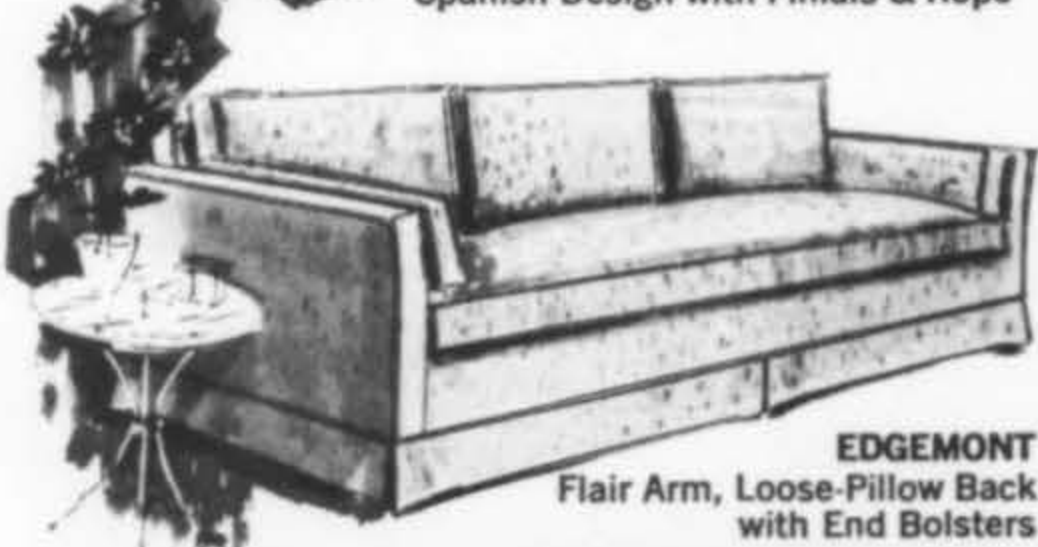
NEW!
at Frank Hall



CONTEMPO
Tuxedo High Arm Model with
Upholstered Leg, Loose-Pillow Back



ESPERANTO
Spanish Design with Finials & Rope



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134f

the services offered. Warm earth tones, a natural brick wall, reception area with a sand-textured Laverne Original wall-covering, and scattering of antiques and unusual contemporary art objects all contribute to an appealing setting for the display of office furnishings of leading manufacturers—Knoll, Stow/Davis, Steelcase, Directional, J.G., Lehigh-Leopold, et al. The firm is geared to large contract installations. Adapting a concept borrowed from the defense industry, D&S employs a vertical team approach to major projects, which insures the greatest accuracy and efficiency. Close contact with manufacturers keeps D&S posted on all changes, which is helpful information passed along to busy designers. This is but one of many ways the firm demonstrates its personal concern for clients' needs, and one of the reasons for its successful growth.

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Fussy plants flourish under fluorescent light

The urge to grow an indoor jungle can be pacified through membership in the Indoor Light Gardening Society of America. The Metropolitan Chapter, formed in New York City in 1968, holds regular meetings on the fourth Thursday of every month from September to June at 7:30 p.m. at 128 West 58th Street, headquarters of the Horticulture Society of New York.

George Elbert, the Chapter's past president and most avid advocate, points out that with artificial light there is "never a cloudy day" and all manner of tropical and subtropical plants will thrive year 'round. Members of this fast-growing U. S. horticultural organization include designers, architects, and indoor landscape professionals who are finding an increasing demand for indoor gardens as a part of interior design projects.

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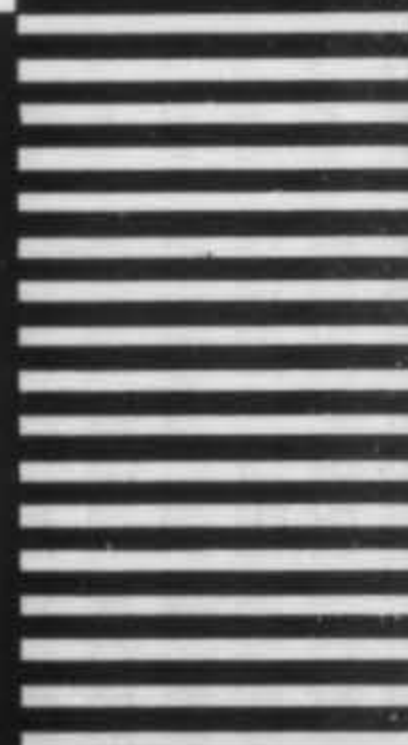
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PHILADELPHIA CARPET COMPANY makes contract carpeting hardy enough for spike shoes since it is specifically engineered for country club use. Listing of installations and photographs of Quality 282 Spikeproof Carpet patterns are contained in a folder available from the Contract Division.
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RACINE INDUSTRIAL PLANT, INC. has published "Shag Carpet Care," a six-page brochure designed to encourage proper cleaning and care of all shag carpeting.
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ROBERTS CONSOLIDATED INDUSTRIES, INC. has issued a 40-page "tool-box size" product catalog giving complete information on Golden Touch Tools and other Roberts floor covering tools, adhesives, and accessories. Included are prices and part number information, plus a listing of authorized Roberts distributors.
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VINYL PLASTICS INC. puts out a 12-page catalog (AIA File No. 23-G) illustrating its line of commercial grade solid vinyl floor tile and related products. Travertine, marbleized effects, and vinyl matting patterns as well as solid color vinyls and wall bases are shown in color. "Slick," the new iceless ice-skating rink with all-purpose surface made by VIP, is described and accompanied by pictures of the material in use for hockey, dancing, and ball games.
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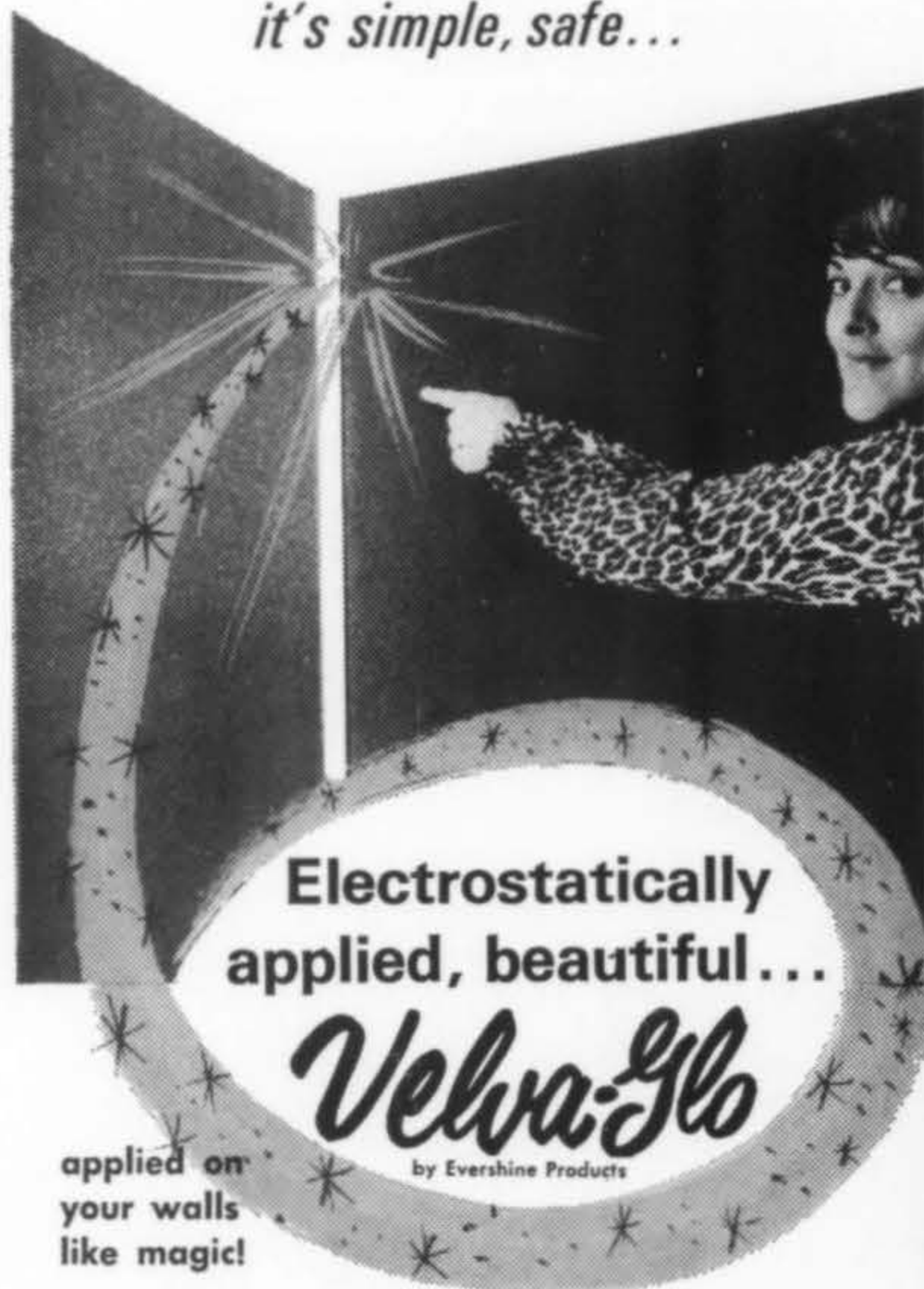
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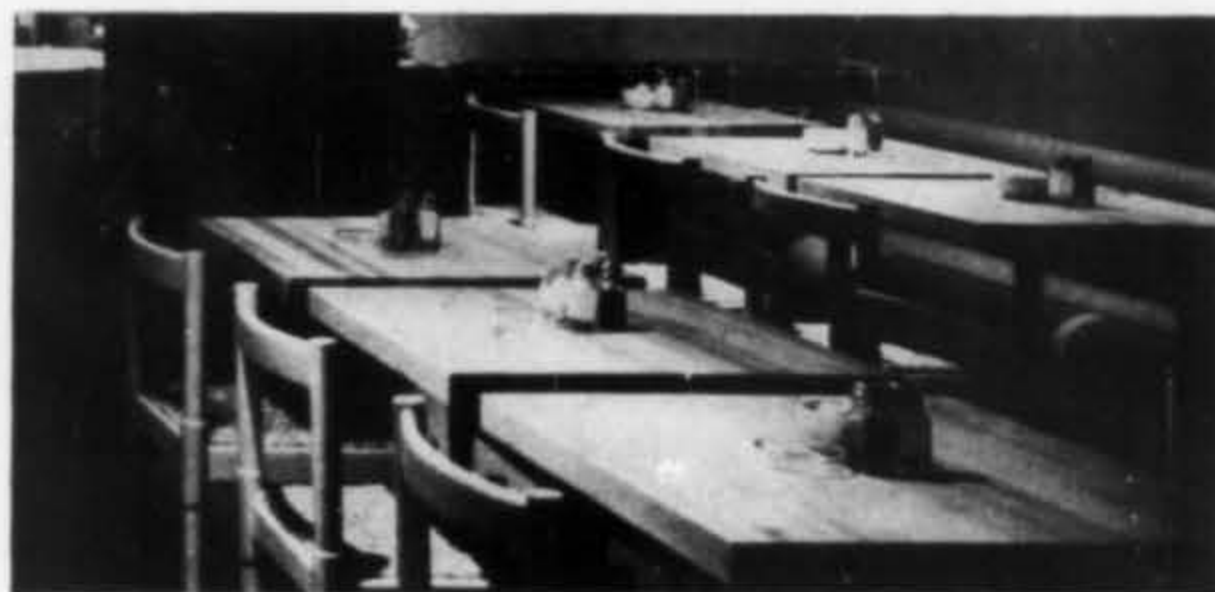
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Credit Omitted: Roffman-built Potagerie banquettes

Edward Axel Roffman Associates built the special banquettes in La Potagerie restaurant designed by George Nelson & Co.



The banquettes can be glimpsed in the photo reproduced here. INTERIORS regrets omission of the credit from the source list printed on page 81 of our June issue.

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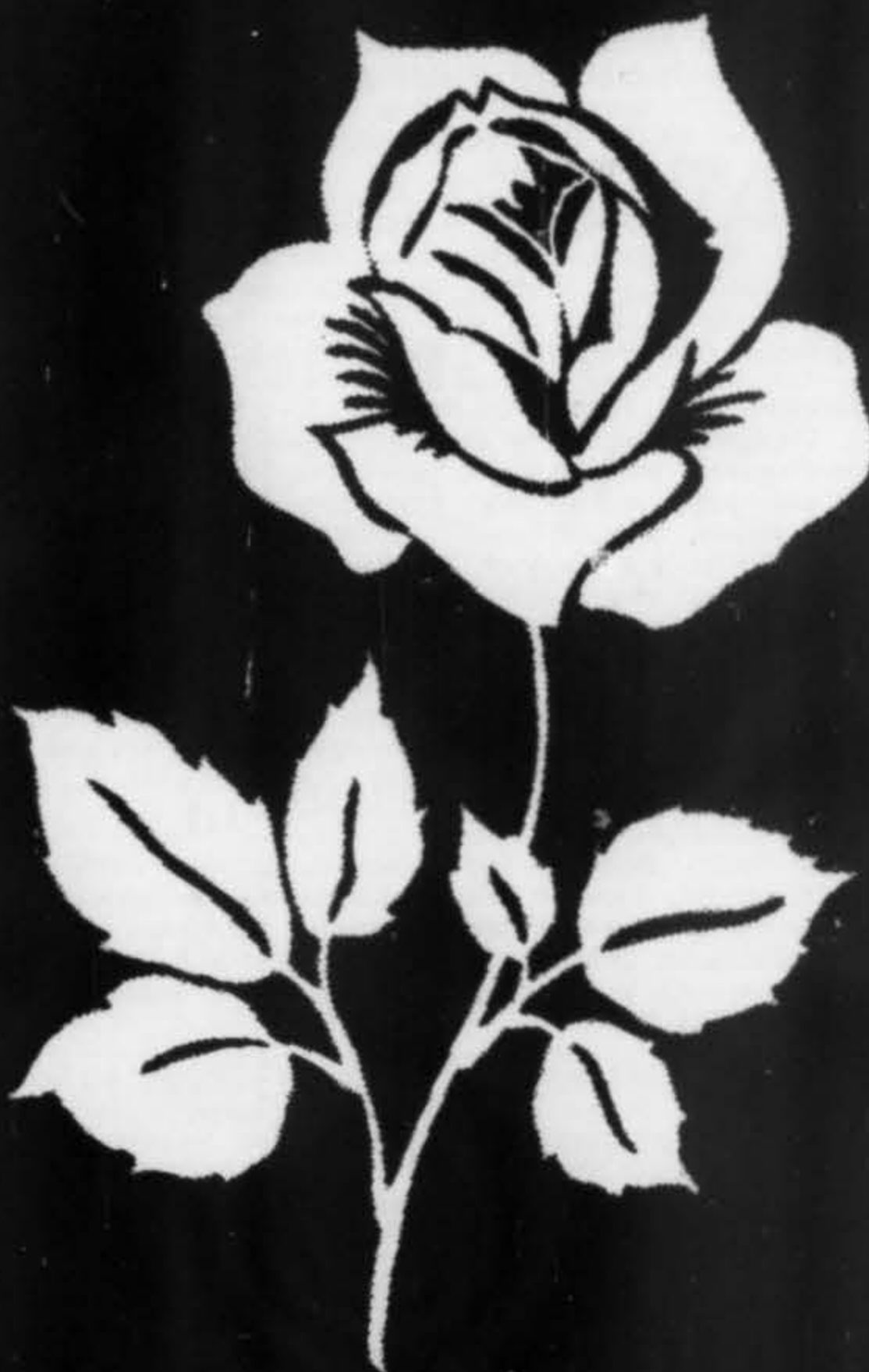
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INTERIORS/AUGUST 1971



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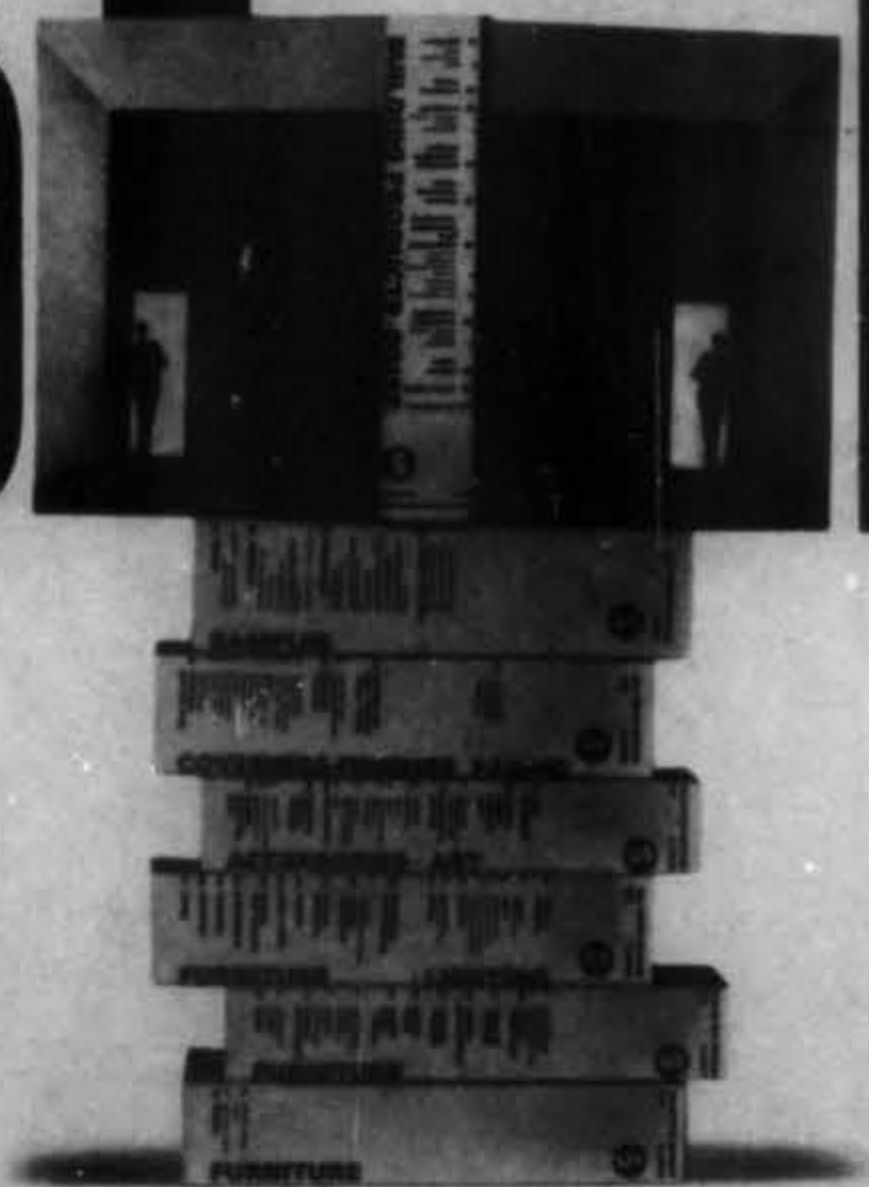
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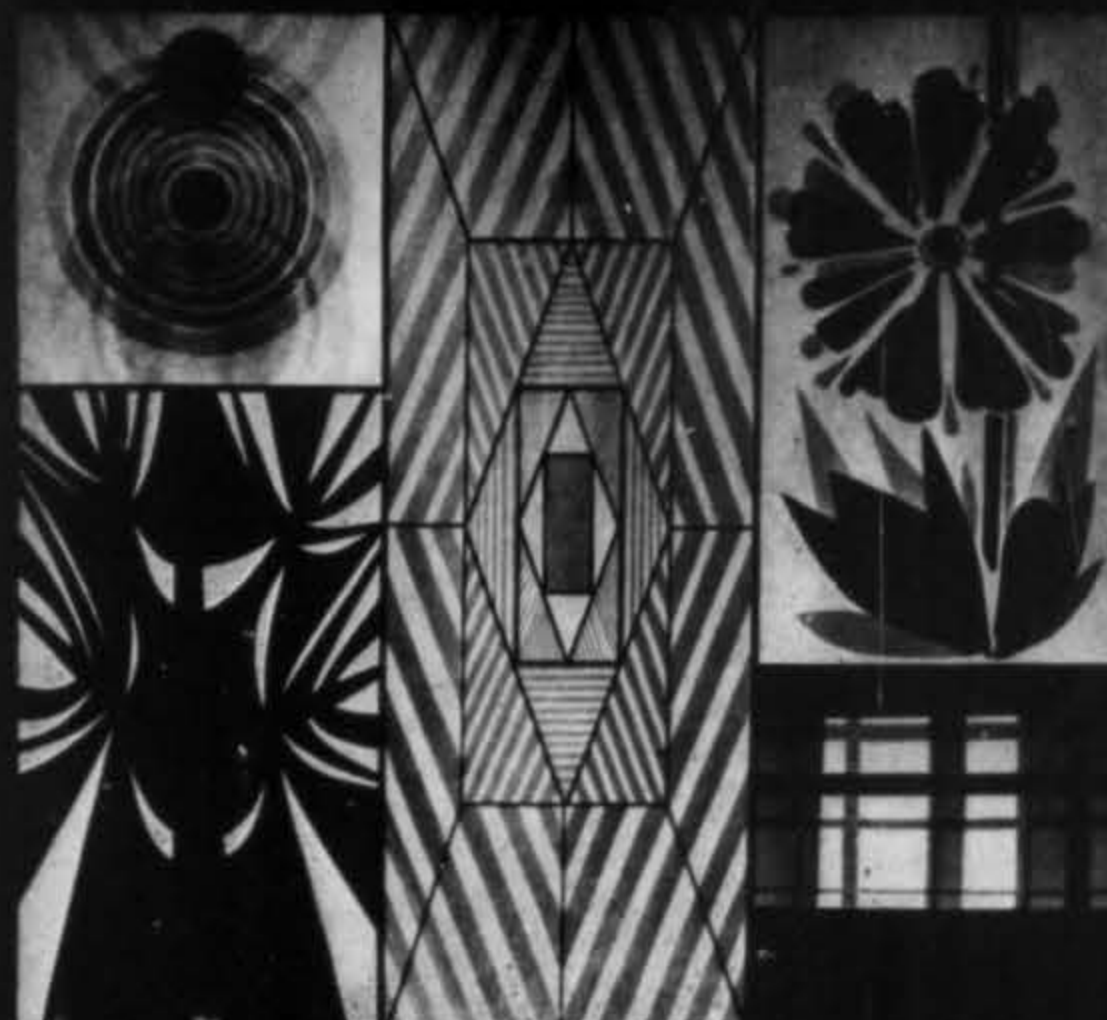
Correction: Krueger in Neocon 3 Preview

Krueger Metal Products Company (P.O. Box 2097, Green Bay, Wisconsin 54306) was subjected to many errors in a photo caption (page 117) in INTERIORS' May Neocon preview—errors including the misspelling of the Krueger name, calling the folding tables "holding" tables, and inaccuracies in describing the chairs. Here again is the photo with a corrected caption:



KRUEGER METAL PRODUCTS CO., long known for folding banquet tables, now offers adjustable-height executive folding tables including Seton, in choice of 4 executive-styled groups at varying budget levels. All have tops of sturdy honeycomb core construction for light weight and warp resistance, feature woodgrain-finished plastic tops with bullnose or "T" shaped edges, and legs that fold flat within table's apron. Shown is SEN-6-WA adjustable height table with 6000-U chair. (1184 Merchandise Mart)

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