

INTERIOR DESIGN

DECEMBER 1972



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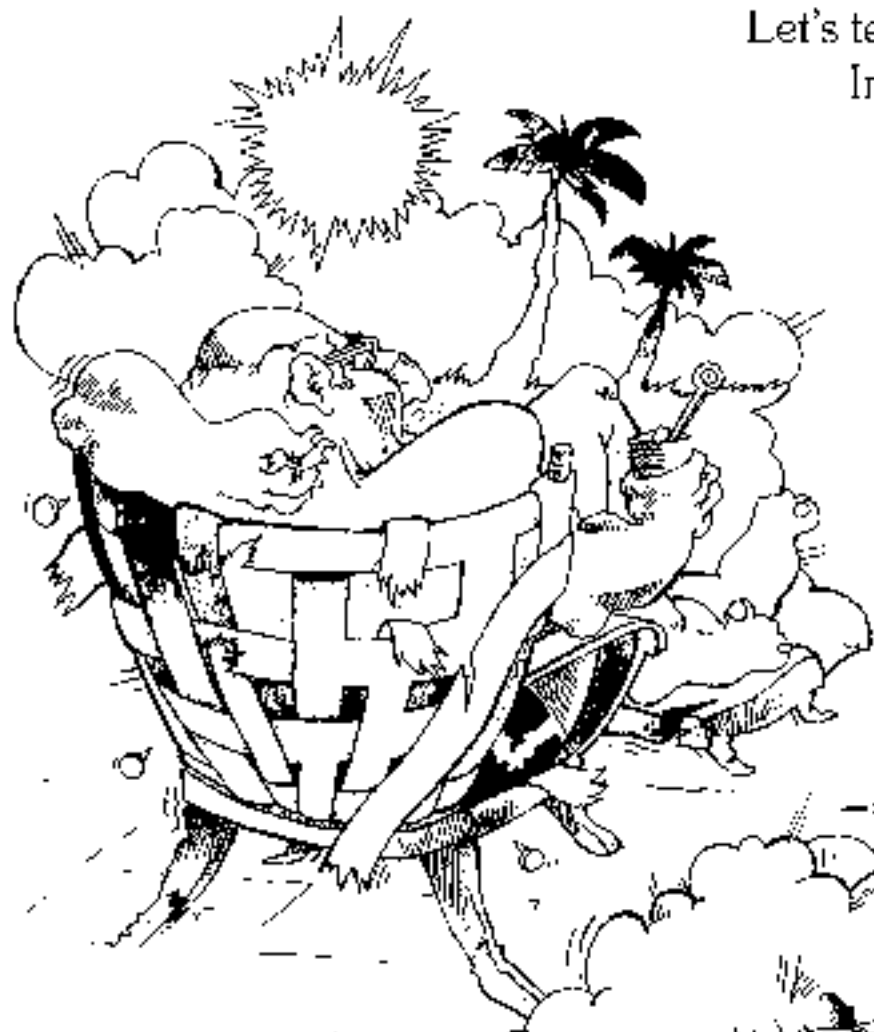


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In a public place no one treats the furniture like they would at home. So it's gotta be more than good looking.

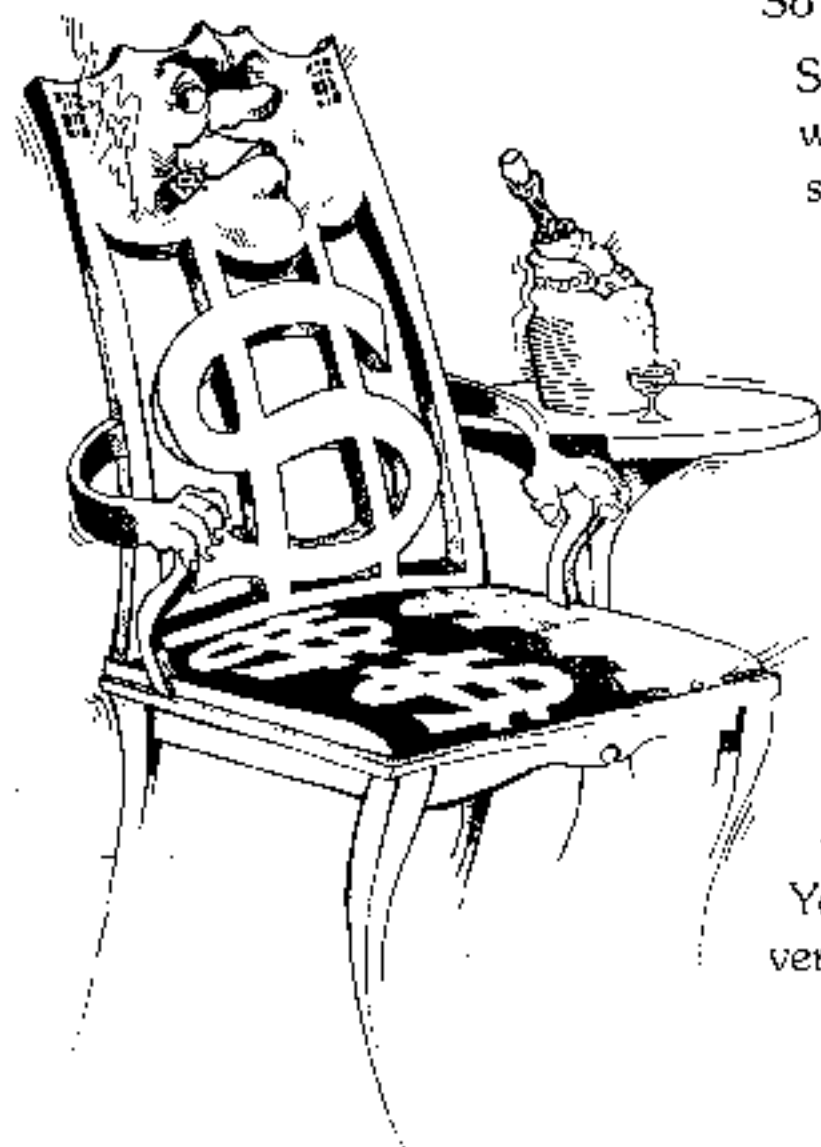
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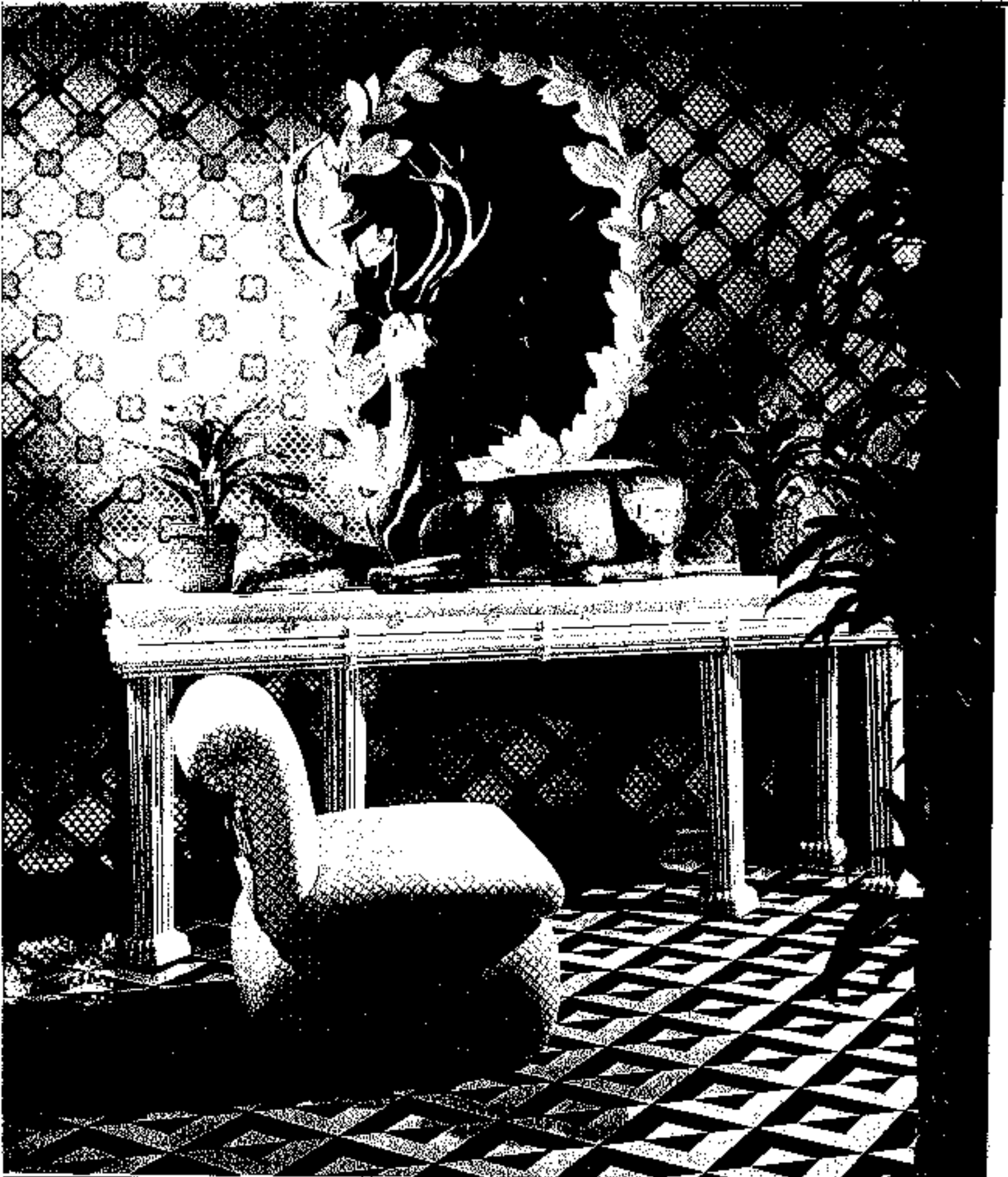
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MARKET SPOTLIGHT

Deeply Dimensional Design

Architecture, offered by Arts Unlimited, 4785 Mercier, Kansas City, Missouri, is a new custom handcrafted concept for unusual wall treatments. Sculptor/designer Harry Green developed his medium of sand-casted steel-reinforced gypsum for a new art form which permits the architect or interior designer to collaborate on individual designs. Modules can be used as accent pieces, wall murals, space dividers or frieze applications. Against highly textured back-



ground, logos, geometric motifs, shapes from nature such as shells, or purely abstract designs may be created; the pronounced textured effect alone can be varied to achieve an unusual all-over background. Circle 300 on reader service card.

It's a Natural

Real foliage, dried and bleached to whiter natural tones are in demand as softening accent touches for contemporary settings. A leading sup-



Knot-Happy

Robert P. Horton of the Whittlewood Corporation describes his unusual product so graphically that we cannot resist quoting him word-for-word. We merely note his address, 4546 Pan-American Freeway N.E., Albuquerque, New Mexico, and add that he offers an 88-page full-color catalog,

showing many other items.

"We are 'knot-happy' (not *vehappy*) because we hate to see good wood go to waste. So we created the knotty problem of bringing you a knot door. A rugged, gutsy, knotty door. It's really heavy, man. Like around 6 pounds per square foot. It takes ball bearings, hinges. No puny stock frame will hold it. You've gotta design it in. But once it's there it really comes on strong. It's a hard knocks door and, with our optional 'Del Fuego' finish, scratches and dents won't phase it. In fact it's a knuckle buster, laminated for strength, security and stability. Go knotty with us—doors, dividers, walls (even a portacolla if you have a castle in mind)."

Circle 291 on reader service card.

plier to interior designers is Carotta & Carless Flowers, Inc., 290 East 60th Street, New York. Arrangements of ferns, chalk white twisted root branches from the Orient, and thistles are among the favorite materials, liked for their architectural look in custom arrangements. Among the most popular are bunched wheat sprays, available in several sizes up to 30" high, the feathery bearded spikes accenting the precise symmetry of the swirled, leather-bound stalks.

Foliage is also dyed when desired, or dehydrated so as to retain natural color, as in another favorite, the dried palm tree, available up to 6' or 7' high. There are seeded flowers imported from Chile and Brazil arranged in wooden baskets, terra cotta pots or the client's own container, and flat dried flower arrangements already

framed or custom executed for an existing frame. Silk quince or dogwood blossoms are applied to real tree branches to closely simulate nature. Frankly fake and unphilosophical are flowers formed of mirror bits on clear plastic stems, cut and bent tin, or silvered flora placed in clear acrylic, stainless steel, or mirror boxes. Circle 278 on reader service card.



Far Eastern Intrigue

Chinese Whatnot Shelf

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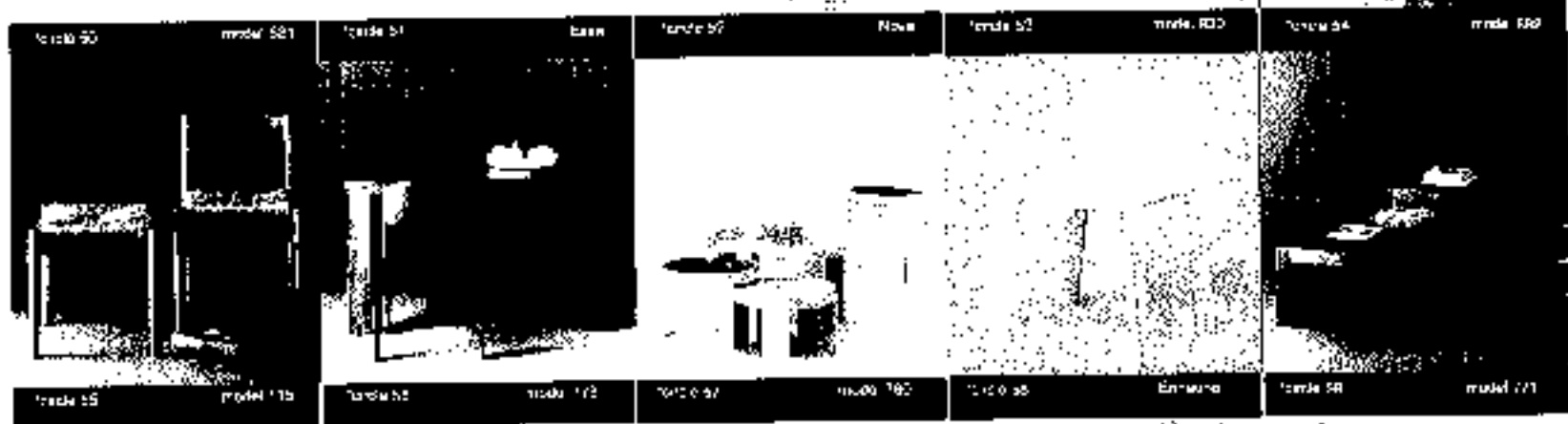
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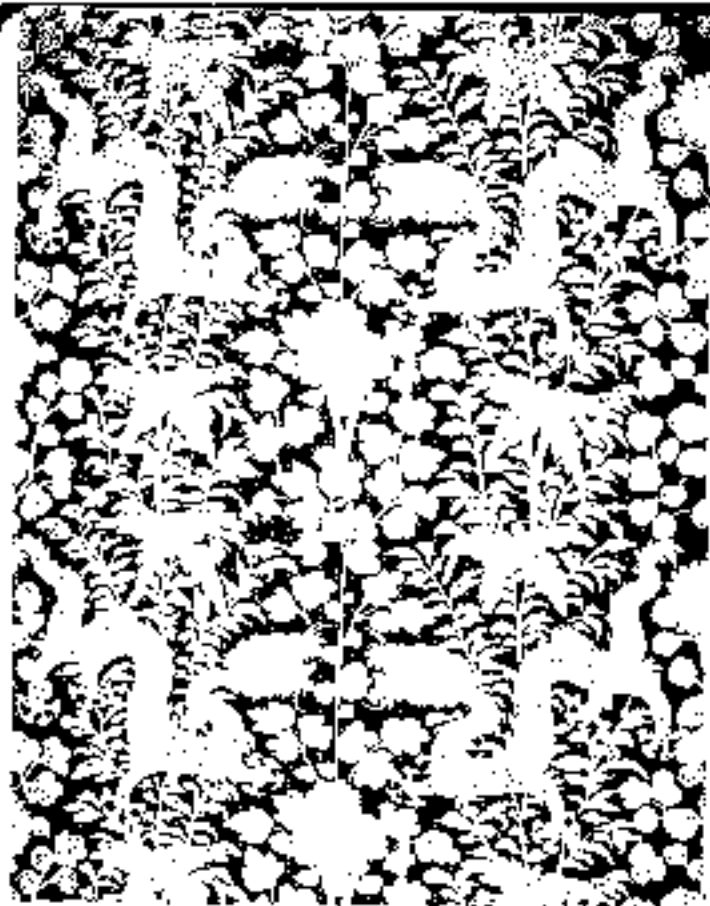


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Models 021, 115, 773, 763, 771, 1181 and 892 manufactured by Cassina. Formica by O&B Italia. Now by Erbert and base by The Chair Group.



1 2

MARKET SPOTLIGHT

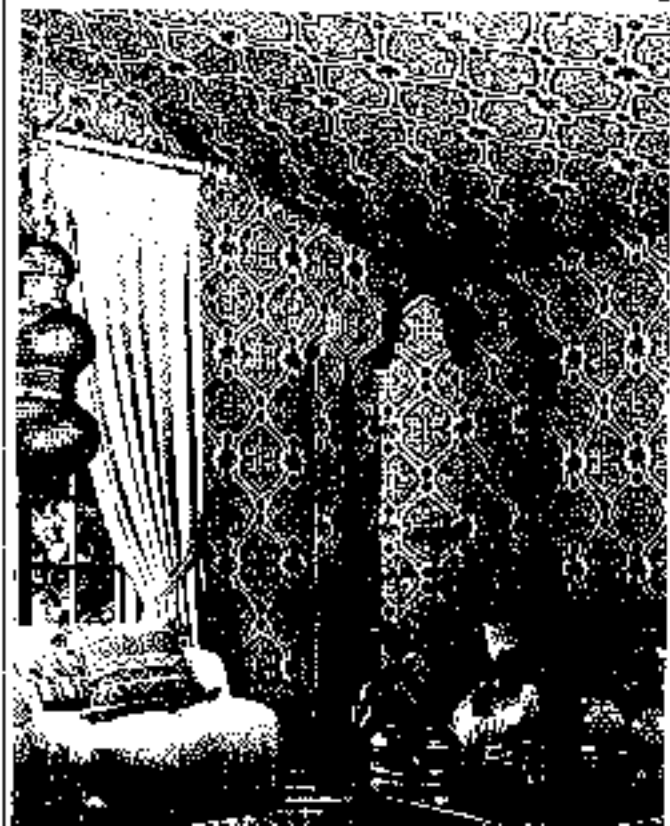
1 & 2—The Chinese influence is registered in two new wall covering designs, *Forbidden City* (18" repeat), and *Up A Tree* (23" repeat), both available on many grounds. Philip Graf Wallpaper, 979 Third Avenue, New York. Circle 304 on readers service card.

3—*Arabian Nights*, on strippable Fab-U-Lace cotton and Orlon Nottingham lace with Scotchgard finish, is laminated to an acrylic ground.

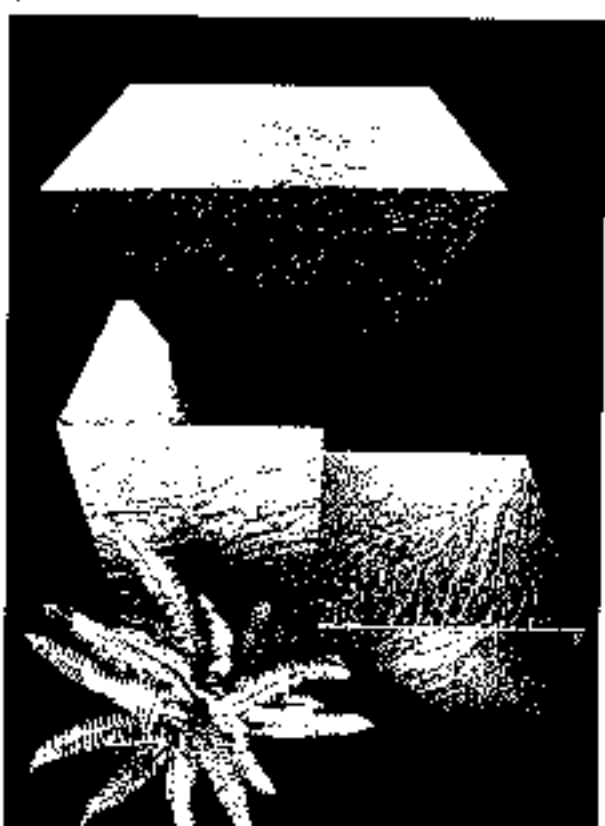
Couchbeau Industries, 244 East 58th Street, New York. Circle 293 on readers service card.

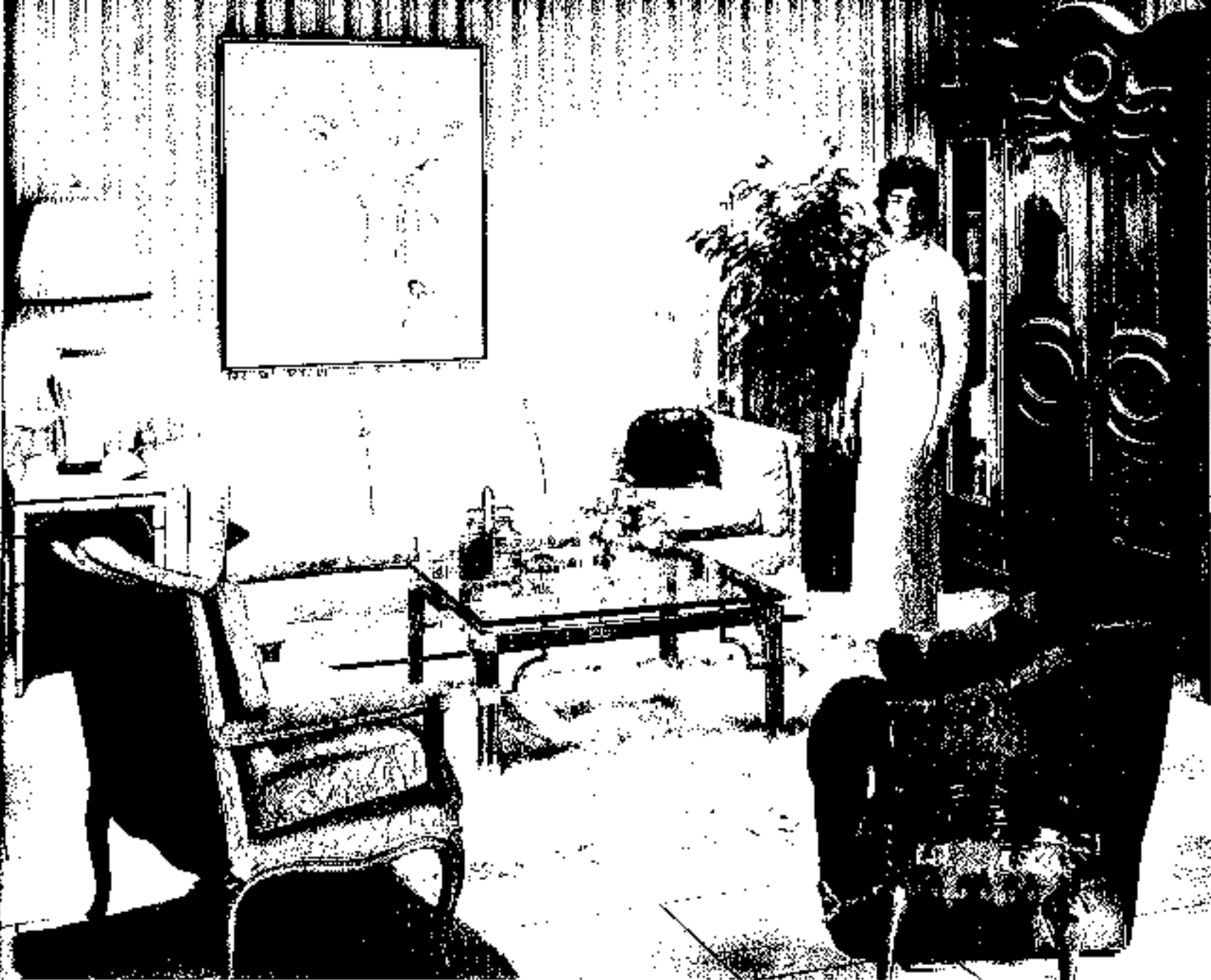
4—Two new laminates, fired or cast copper and powder, recommended for vertical or light duty horizontal application, have real burnished metallic surfaces with three dimensional textures. Formica Corporation, 120 East Fourth Street, Cincinnati, Ohio. Circle 294 on readers service card.

3



4





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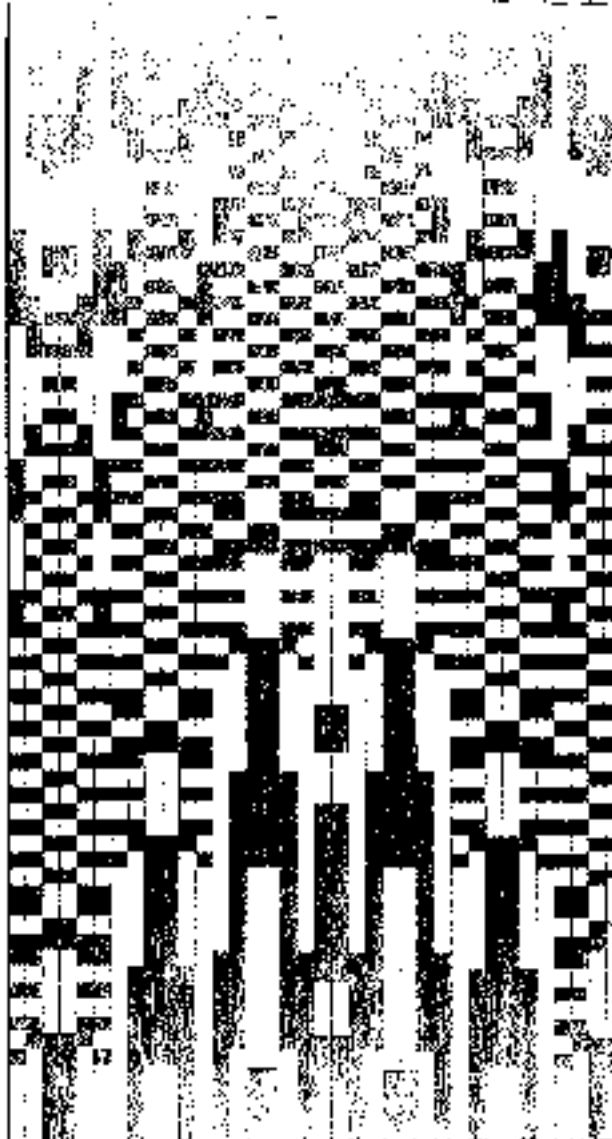
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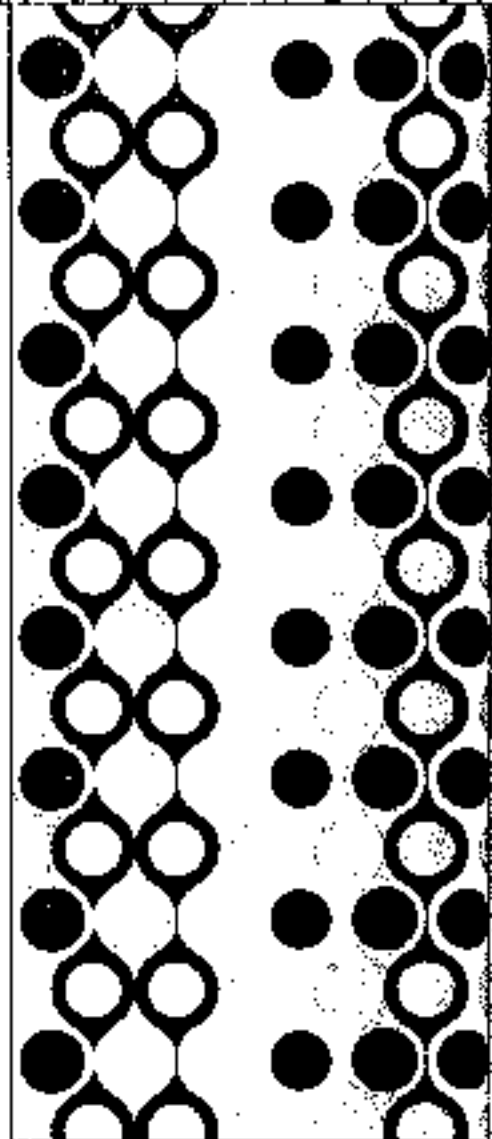
MARKET SPOTLIGHT

ICI America Inc
Concord Pike & New Murphy Road
Wilmington, Delaware

The first introduction of flecks and foils in Vynura paper-backed vinyl wall coverings imported from England is a special feature of the new London Style 3 collection, notable also for its size and scope of design. The offering includes 62 designs in a total of 166 colorways. It is available in Canada through Canadian Industries Ltd., 130 Bloor Street West, Toronto. As examples of some of the more unusual patterns, we show two geometrics which create subtle optical illusions. *Merion* (11 1/2" repeat) features small circles in colorings arranged to achieve a continuous flow and gradation that can bring height or width to a wall. *Manhattan* (26 1/4" repeat), available in a gray colorway only, alternates shiny and "brushed" sections that create an urban scenic effect. Circle 305 on readers service card.



Manhattan by ICI America Inc.

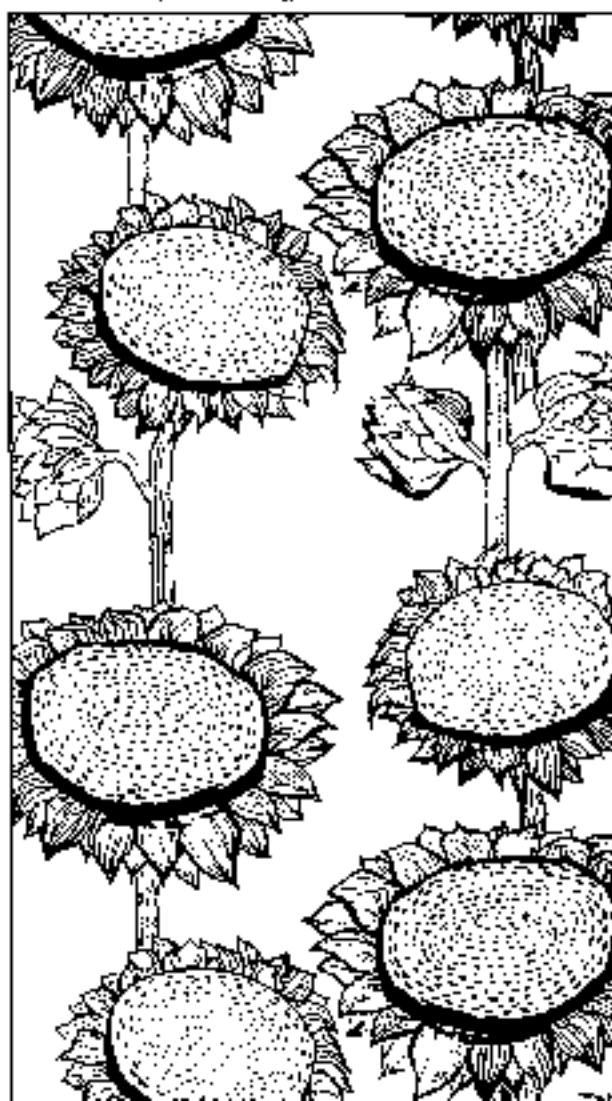


Merion by ICI America Inc.

Wall Coverings of Merit
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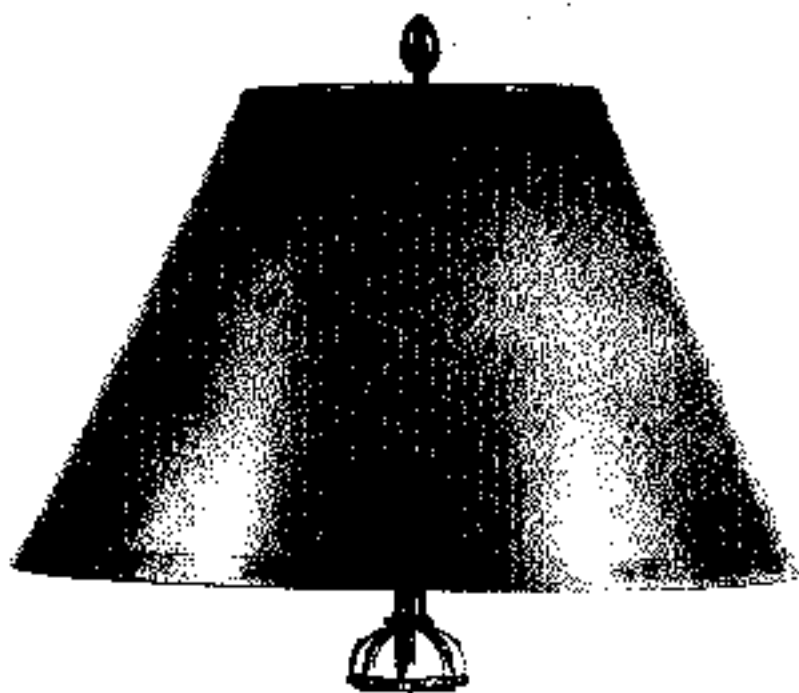
Four new collections of vinyl wall coverings from Lenox Wall Paper Corp., the parent company, have been introduced by the Merit division. The offering includes two groups of strippable coverings and a budget-priced group that is pre-trimmed and pre-pasted. In addition to numerous printed patterns, there is an unusually large group of grass cloth textures. A special feature of the line as a whole is that almost every item displayed in the showroom is in stock, available for immediate delivery. We picture *Diametric*, a giant chevron, and *Atomic Flowers*, both from the "Why Not?" collection. Circle 308 on readers service card.

Atomic Flowers by Wall Coverings of Merit



Diametric by Wall Coverings of Merit





**Bamboo
Lantern**

*A frosted white
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lantern shade
is outlined
with a glazed
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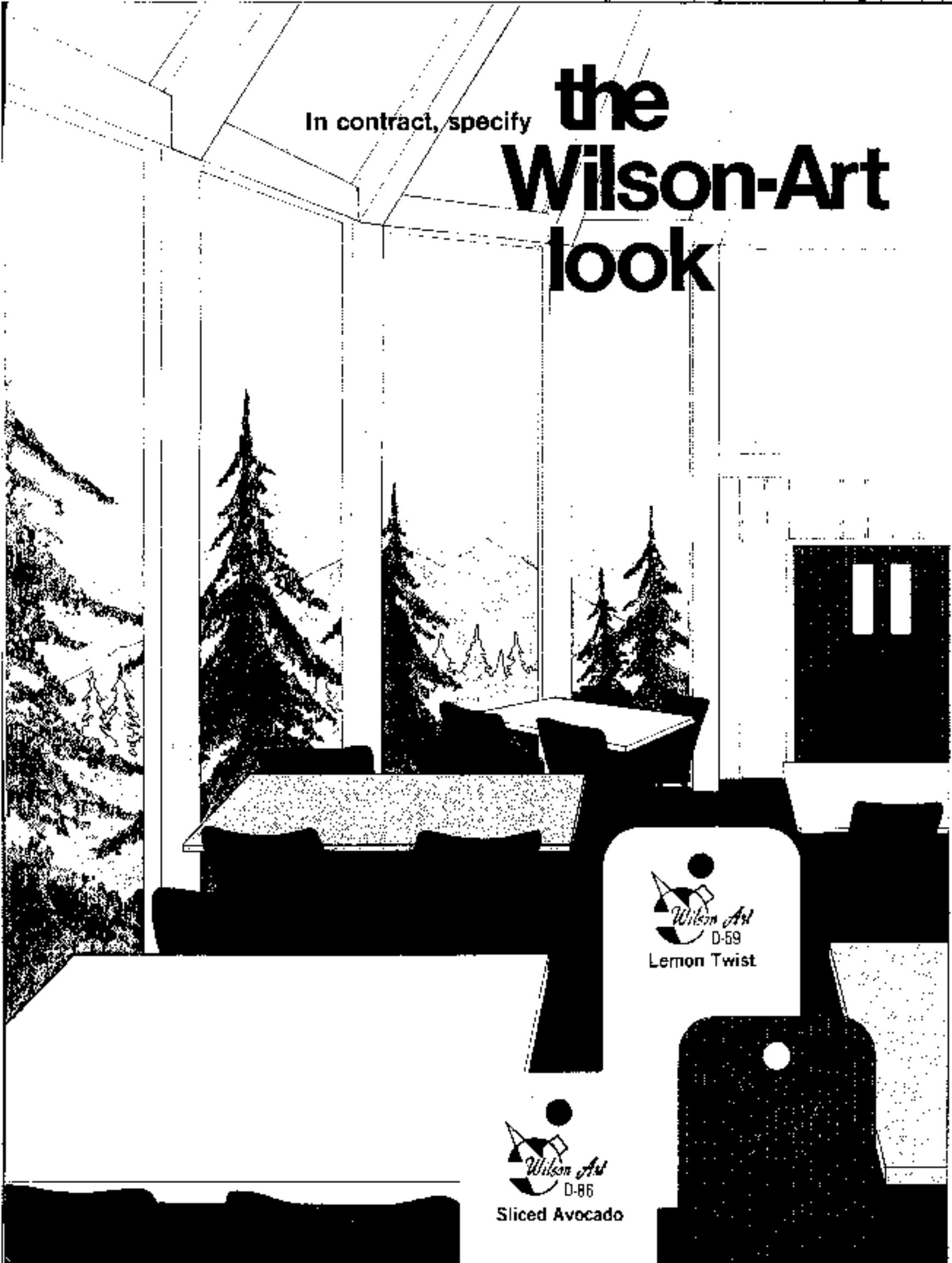
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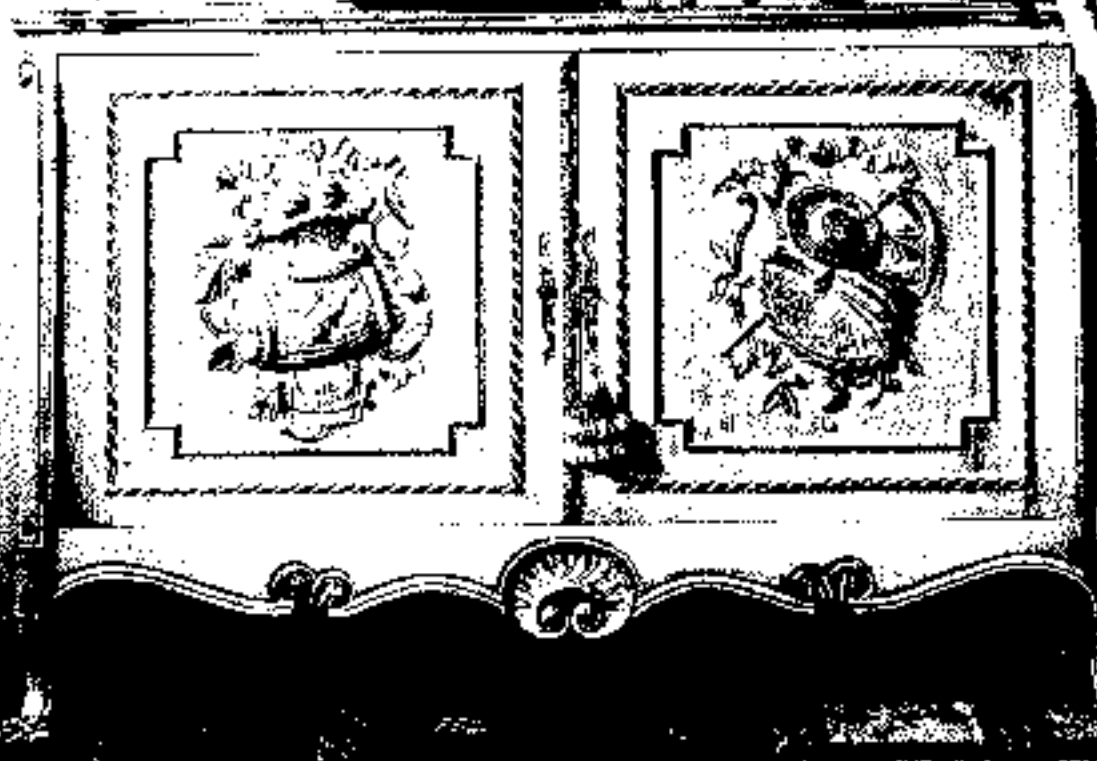
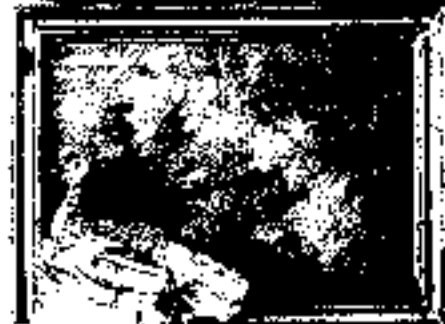
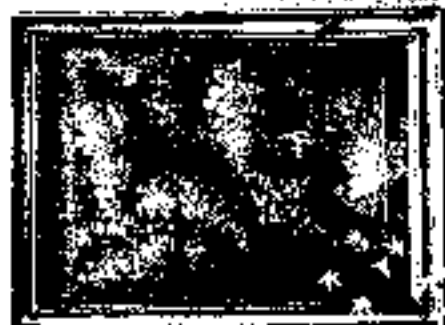
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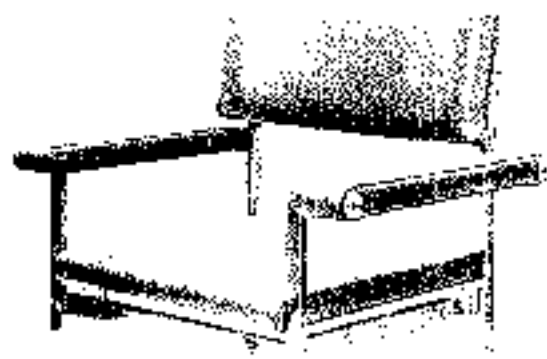
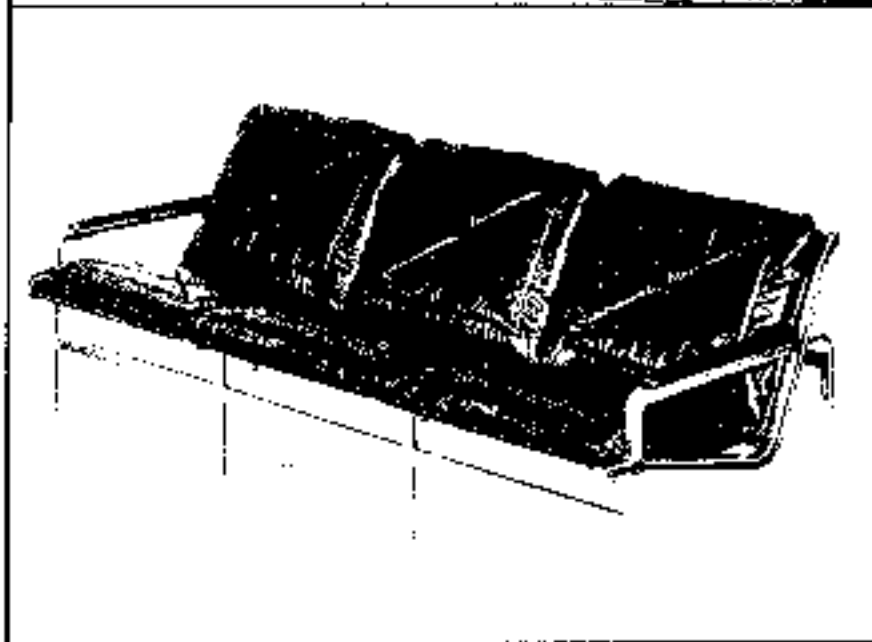
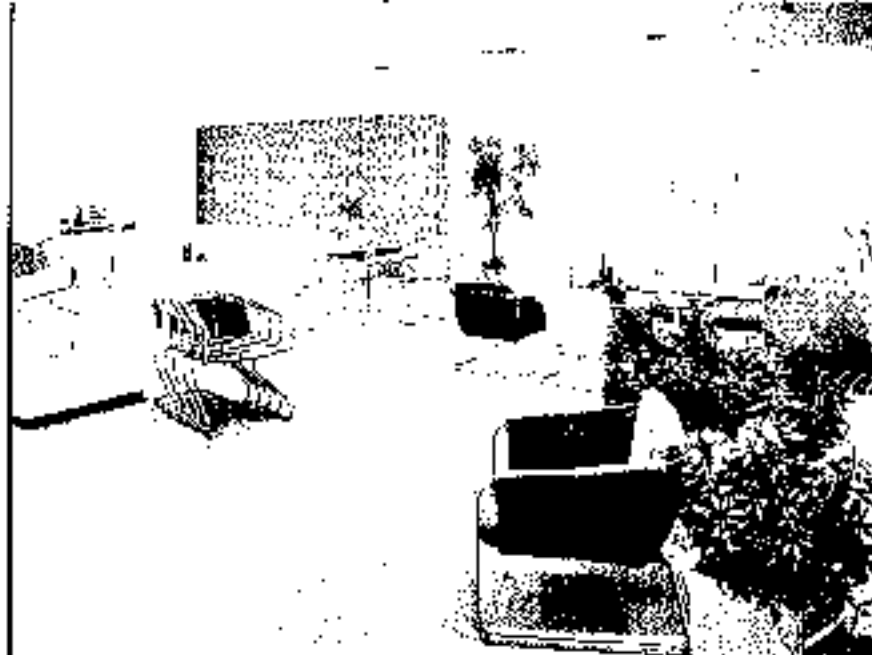
MARKET SPOTLIGHT

Trionet Industries, Inc.
One Park Avenue
New York, N.Y.

The extensive 22,000 square feet of showroom space have been completely remodelled to achieve an ever more spacious atmosphere, uncluttered by partitions. The flow-through pattern created by Frank Mangas, IBD staff designer, and other key personnel beckons the visitor from one category of furniture to another, providing a transition from the traditional bent-wood furniture long associated with the firm to a wide variety of contemporary styles in wood, metal, plastic and leather.

Six new groups of furniture have been introduced, among them a lounge series designed by Andre Vandenburch of France, for the St. Lucille Intercollezione of Switzerland. We show the three-seat piece with cast aluminum frame and simulated horse-cushions, available upholstered in leather, vinyl or soft fabrics. The chair is from the *Qualidation* group of KD Furniture designed for Trionet by Clive Raitchick, well known English stylist. It is a complete line of arm, side and easy chairs and stools coordinated with occasional and dining tables. Frames are solid aluminum in satin or mirror finish, with upholstery in saddle leather or vinyl. Other top designer sets include the styles of Paul Little, an American now working in Switzerland; Stacy Dukes of California; and Arturo Smanoff of New York.

Circle 26 for reader service card.





Pacific Design Center is happening Now!

November 9, 1972 marked the beginning of demolition on the twenty acre site of Pacific Design Center. This 700,000 square foot showroom and exhibit mart is the new center of the Contract Interior Design, Decoration and Furnishings Trades in the Western United States. Situated at the intersection of Melrose Ave. and San

Vicente Blvd., it is in the heart of the well established trade center at Beverly-Robertson in Los Angeles.

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INTERNATIONAL GET-TOGETHER. The International Conference Tour which took AIA members to London, Copenhagen, Stockholm and Amsterdam from September 29th to October 4th offered American designers numerous opportunities to meet with their European counterparts. In Copenhagen, for example, a meeting was held at the Louis Poulsen Showroom. Pictured at the conference (top photo) are, left to right, Blanche F. Straker (New England), Christian Lindqvist, President of Danish Association of Interior Architects; Christian Nicolajsen, Professional Seminar Consultants; and Jan Webb (Florida). In Amsterdam, Dutch architects and interior designers were guests of AIA at a cocktail party following a local house tour. Shown at the gathering (lower photo) left to right, Jan Verbe, Dutch architect, Norman DeJongh, National A/D Chairman of the Board, Lesbeth van Hardenberg, secretary of International Federation of Interior Architects; Bernard S. Vinick, National A/D President; Hein Stolle, Dutch interior architect, and Maryke van der Wijs, a Dutch designer.



International Get-Together



Face the Nations

FACE THE NATIONS. They, rather less than cheerful expressions notwithstanding, the live speakers representing the American furniture and design industry were optimistic in their marketing evaluations for manufacturers from developing nations. The occasion was one of several Consultation on Product Adaptation for Export meetings held at the World Trade Center in New York and sponsored by the United Nations Industrial Development Organization, The World Trade Institute at the World Trade Center, and the U.S. Agency for International Development.

About 150 manufacturers from sixteen developing countries were involved in the program which also included private consultation meetings between American and foreign trade representatives. Speakers, photographed left to right, and their topics were: Egon Jeckman, NSID board chairman, "American Life Style and its Effects on Furniture Design"; Sidney Tomlinson, vice president, Tomlinson Furniture Company, "Size Standards and Criteria of Furniture Design"; Robert Hanson, executive vice president, Vanleigh Furniture Showrooms and a director of the National Wholesale Furniture Association, moderator of the program; William Knust, furniture merchandise manager at Gibbers, "Quality Control, Packing and Pricing"; and

Bill Johnson, president Hickory Furniture Company, "Furniture Construction Materials, Tools and Techniques."

In his introductory remarks, Tomlinson noted that importers increasingly are looking for new markets which can offer styling acceptable to the customers. Similarly Michael Love, NEID, at a subsequent meeting expressed her conviction that good design rates tops higher even than pricing per se in successful marketing plans.

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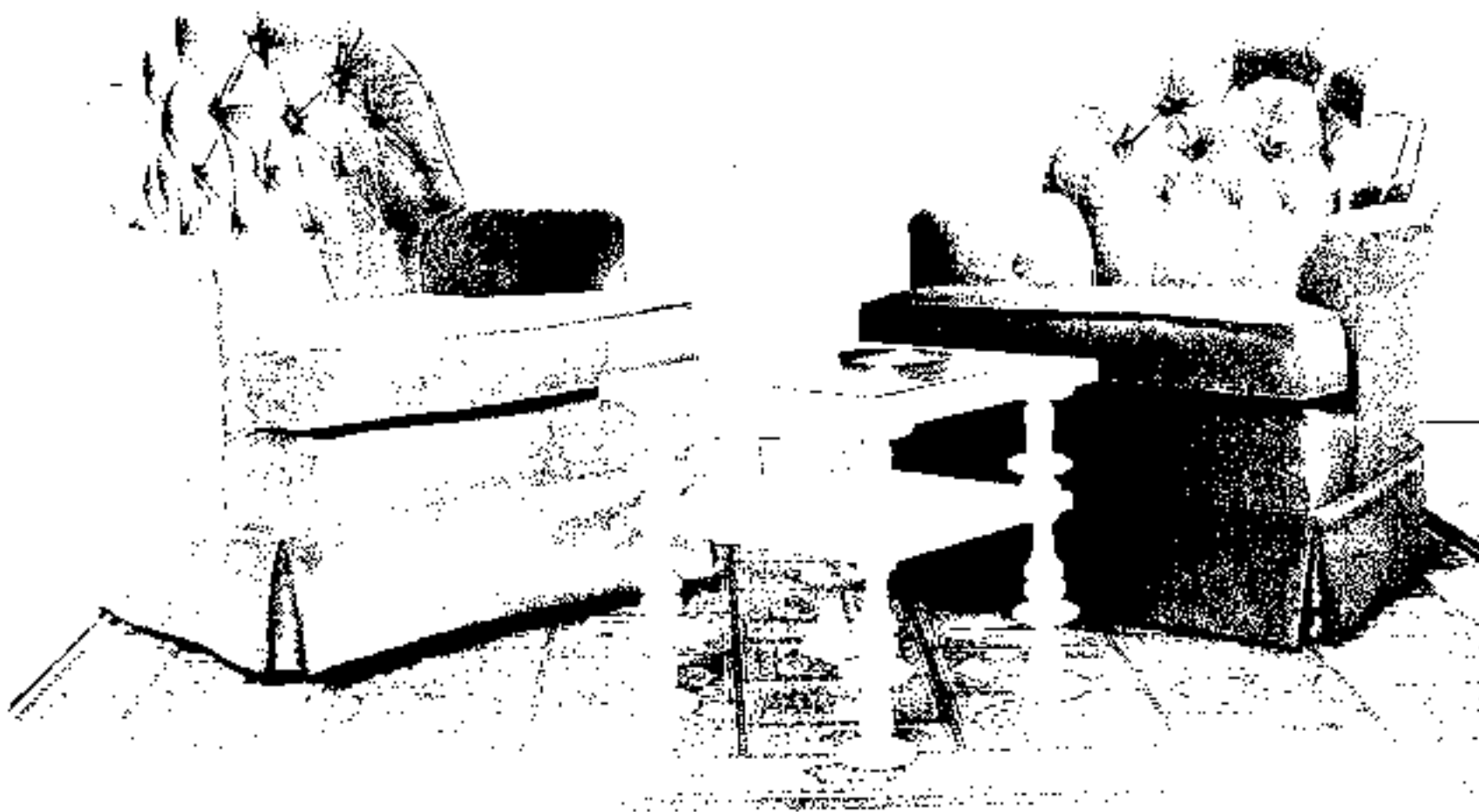
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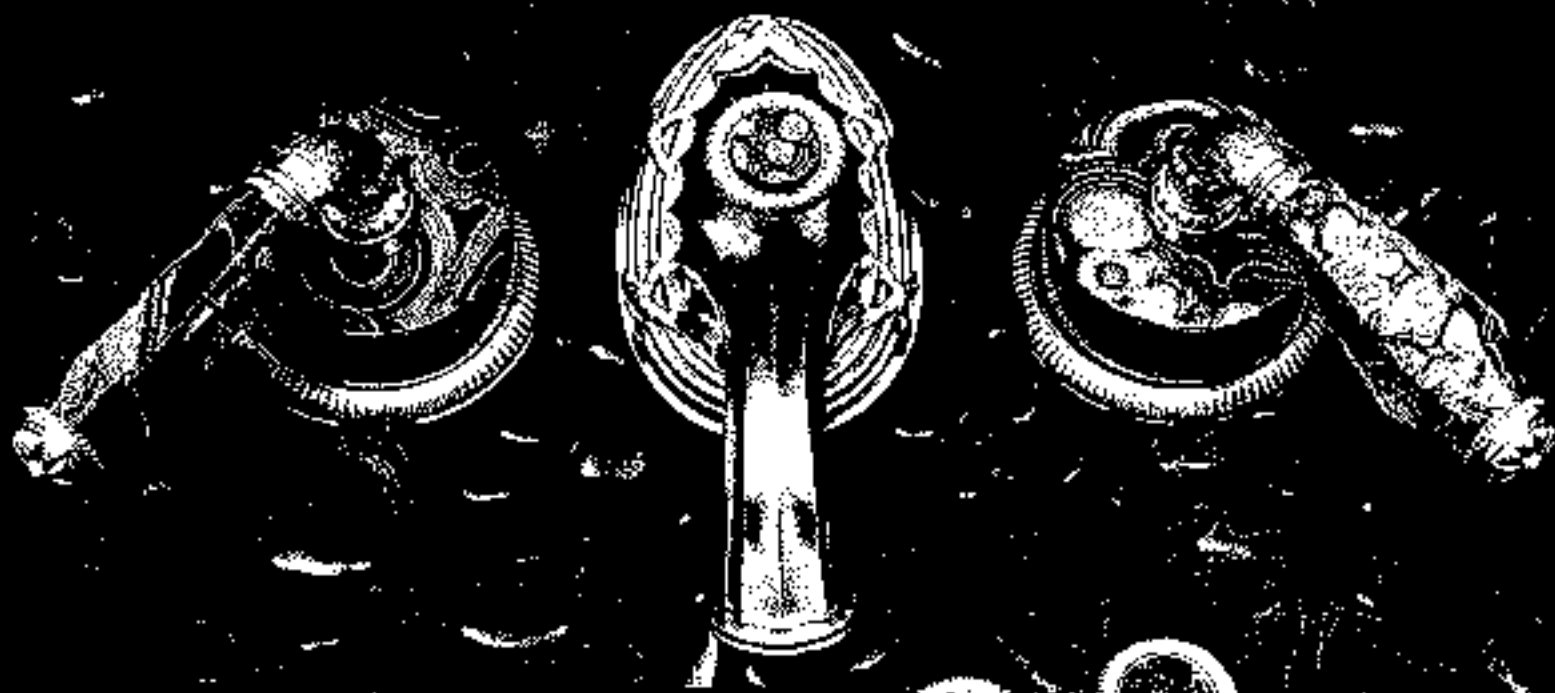
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Circle 211 on Reader Service card.

Palais Prints
979 Third Avenue
New York, N.Y.

A fresh, contemporary look is expressed in the initial twenty-five wall covering designs of this new firm launched by interior designer Jim McHarris and Susan Weiss. A minimum of four colorways for each pattern is stocked, and custom colors as well as designs are available. Patterns are flexible; the individual screens used in various ways and in differing scales. We show *Arabesque*, an oriental floral in updated color and design, *Andromeda*, a stylized, stencil-like floral, and plaid *Armani*. Circle 251 on reader service card.



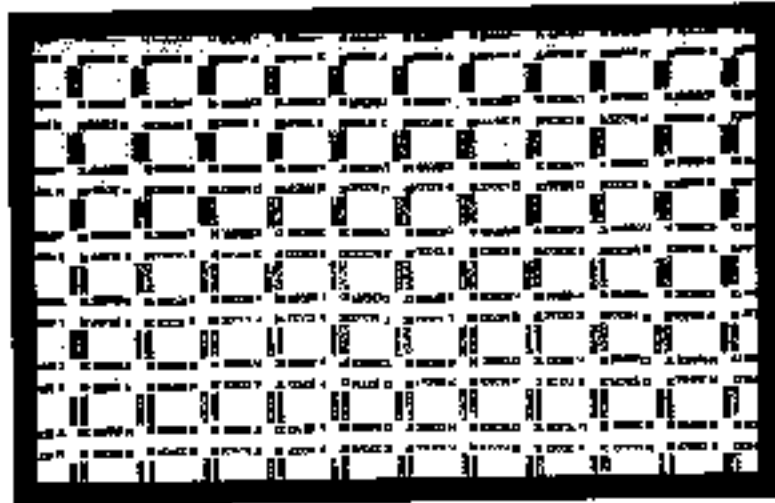
Arabesque by Palais Prints



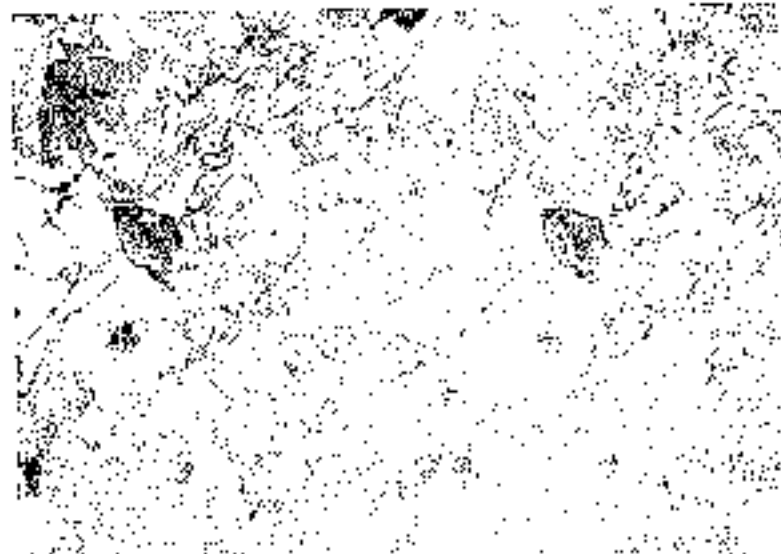
Andromeda by Palais Prints

Columbia Decorative Fabrics
214 Madison Avenue
New York, N.Y. 10016

Moonrocks is designer Thomas Meehling's pictorial transposition onto sturdy cotton cloth of crystalline formations collected by Apollo astronauts (A similar version, on posters, was introduced by Rhoda Surda Galleries, as reported last November). Slices of actual rock samples from the lunar surface were magnified about 100 times, and photographed under polarized light to create the kaleidoscopic pattern. Recommended for upholstery, drapery and slipcover use in contract applications, the fabric is 54/56" wide, with 24" repeat, and Zepel soil and stain repeller. Five colorways are offered. Circle 255 on reader service card.



Armani by Palais Prints



Moonrocks by Columbia

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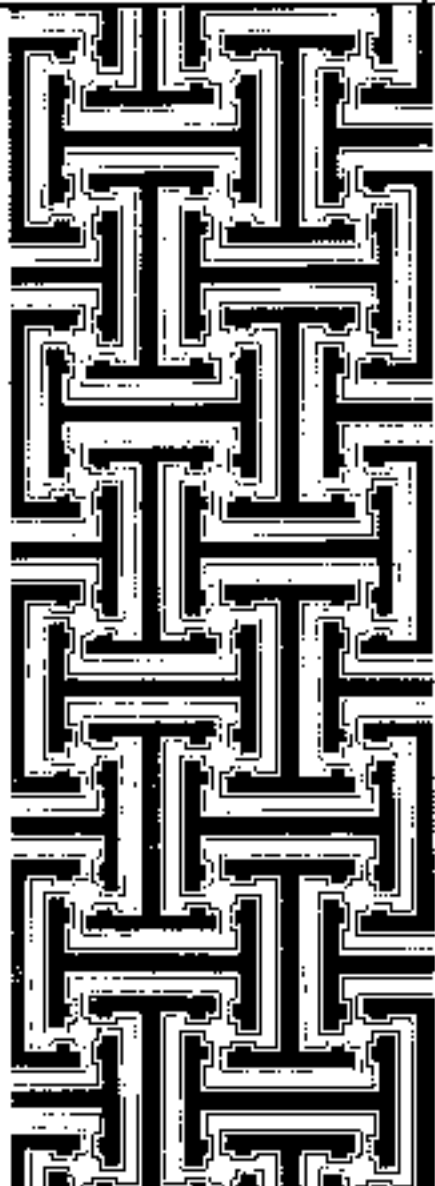
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The American Furniture Company, Batesville, Indiana.



MARKET SPOTLIGHT

Ben Morris Prints, Inc.
979 Third Avenue
New York, N.Y.

An opening collection of eight hand-screened prints at Engleham by Ben Morris correlates with the already established wall covering series represented by Philip Graf Morris, who is in partnership with Co. stance Moore. has a reputation in both home furnishings and fashion design. The offering has a fresh, contemporary look, obtained by the use of color on white, or the reverse, and traditional motifs in updated styling. All are available in custom colors on cotton and cotton/linen grounds. The printed *flourishes*, an airy pine and twig design, has a 20" repeat. The grillwork, *China Key*, a 30" repeat. The collection is represented by distributors in key cities. *Circle 122 on reader service card.*



China Key by Ben Morris



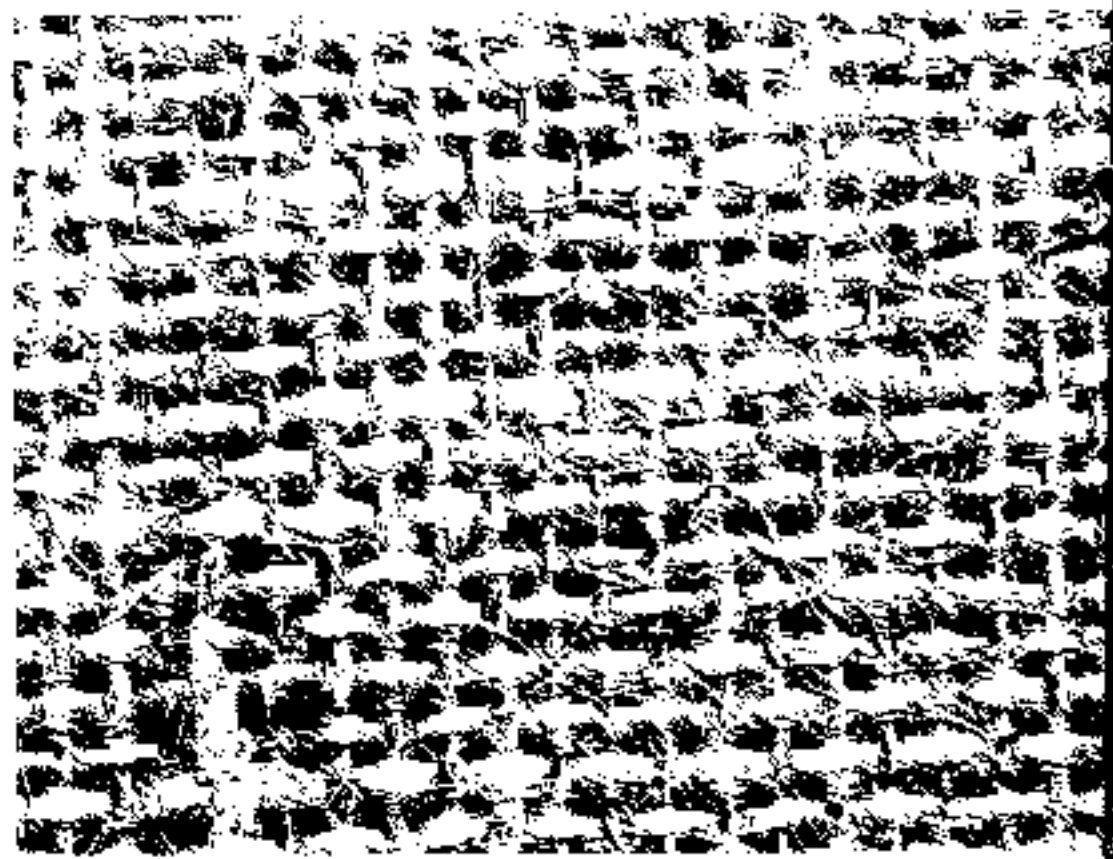
Bozelle by Ben Morris

Laue Wall Covering, Inc.
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New York, N.Y.

Flexi-Wall, distributed by Laue, is described as a decorative, durable, fire-resistant material which is applied like wall covering and curves on any rigid surface, becoming hard as plaster. It is said to be capable of concealing cracks, joints, mortar joints, or any other surface irregularities. It is supplied in 18-inch rolls; can be cut with scissors; and is affixed with a special adhesive which causes the material to set into a hard permanent finish. Old or new concrete block walls, cinder block, gypsum board, glass, plaster and metal are listed as bases suitable for coverage.

And as it still further economies were needed, Flexi-Wall can be put up completely by one man, thus providing economy and time savings by eliminating the need for carpenters, dry-wall installers, painters, or electricians (its return to the job site and complete positioning of fixtures). Six neutral colors are offered and can be repainted, if so desired.

Circle 163 on reader service card.



Flexi-Wall of Laue

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GALA GATHERING. Miss Gaynor Lake was Selma Forthick at the movie version of *South Pacific* was listed recently as a midnight supper at the Oak Lawn Plaza showroom and supper garden at Waukegan Martin following her appearance at the Dallas Fairmont Hotel. Among those who attended were Van Eubank and the Galleria Natanael Kersnowski. Miss Gaynor is shown here flanked on one side by Maxine Tadlock, Dallas interior designer, and Waukegan Martin, on the other by Dallas designer Bill Farrington.



Gala Gathering

LORD & TAYLOR'S SALUTE TO PARSONS

To honor the 75th anniversary of Parsons School of Design, Lord & Taylor staged a two-week exhibition, "October of war" by Parsons students and alumni from the schools' fashion and interior design departments. Twelve students from the school of fashion were chosen last summer to create designs, and many of their efforts were manufactured and placed for sale in the Discovery Shop on the first floor of the store. Among the fashion products featured were Donald Brooks, who made national appearances through out the show-ups, and Norman Noref and the late Claire McLaughlin, for whom retrospective show-ups were staged.



Vignette by Albert Hadley of Parrish Hadley

On the eighth floor of the store were vignettes created by nine graduates from Parsons interior design department: Albert Hadley, Steven Stepieler, William Palmanna, Joseph Brasswell, Mary Louise Guerdler, Angela Daughlin, James Ellis, Rex King and Perrette Hampton, the last two are designers with Lord & Taylor. In addition, a group of Parsons interior design students presented their idea of a "Parson of the Future"—an eight-foot square enclosure with mirrored surfaces that carried vast of furnishings. Colored images from a slide projector were flushed on one wall creating constantly changing patterns as one moved through the space and saw them multidimensioned on the walls, ceiling and floor. It was, as they say, an experience.



Vignette by Steven Stepieler of Lorenz Stepieler

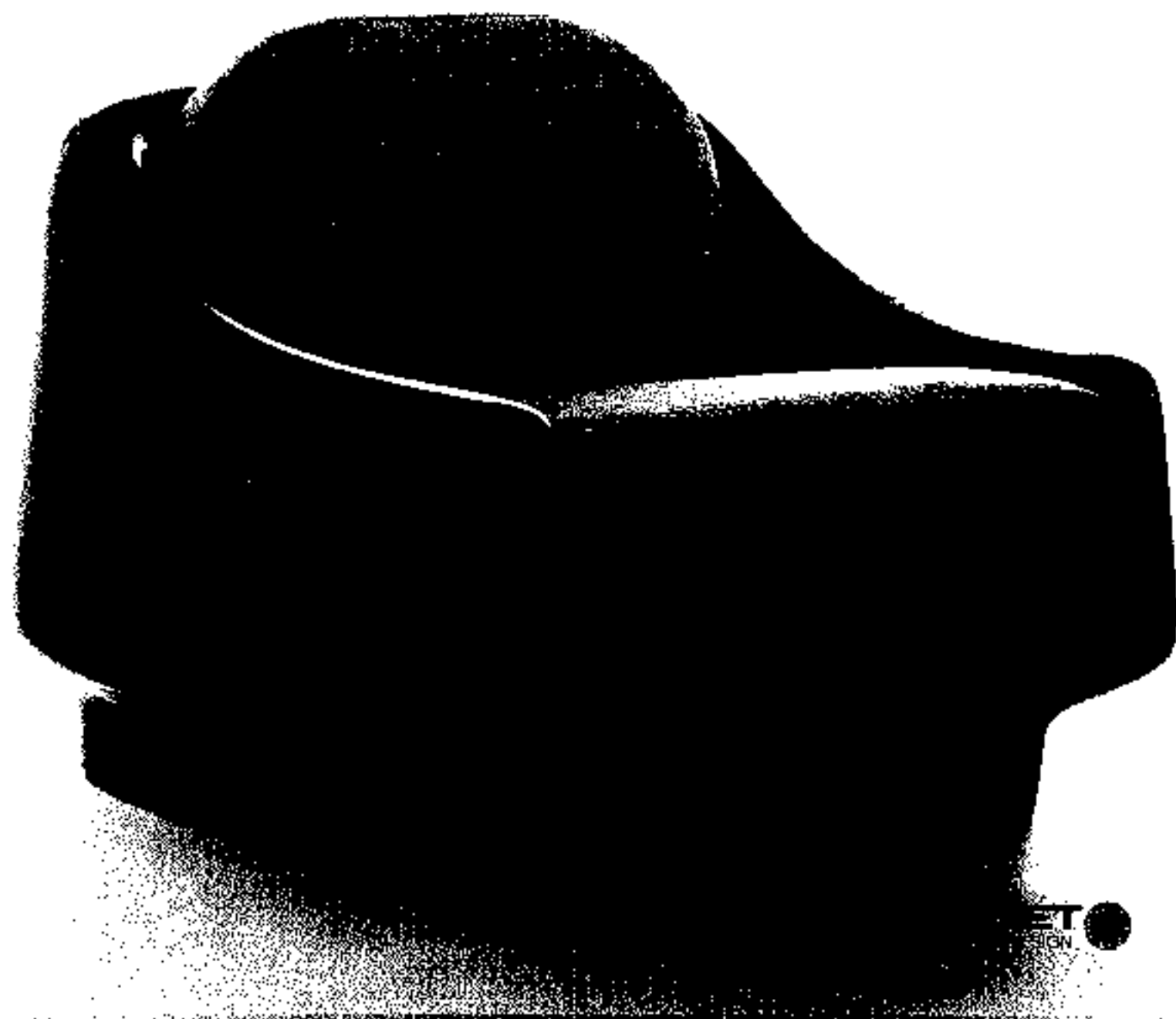
CHICAGO'S NEWEST. 1501 Lake Shore Drive is the address of Chicago's newest prestige residential building, a 110-residence residential condominium designed by Bannockburn-Corte-see Associates. All residences have views of the lake through floor-to-ceiling bay windows. Shown here is the living room of a sample condominium designed by Watson & Bishop, Inc. under the direction of John U. Murphy, FAIA. All furniture and accessories by Iroon Baker, Knapp & Todd.



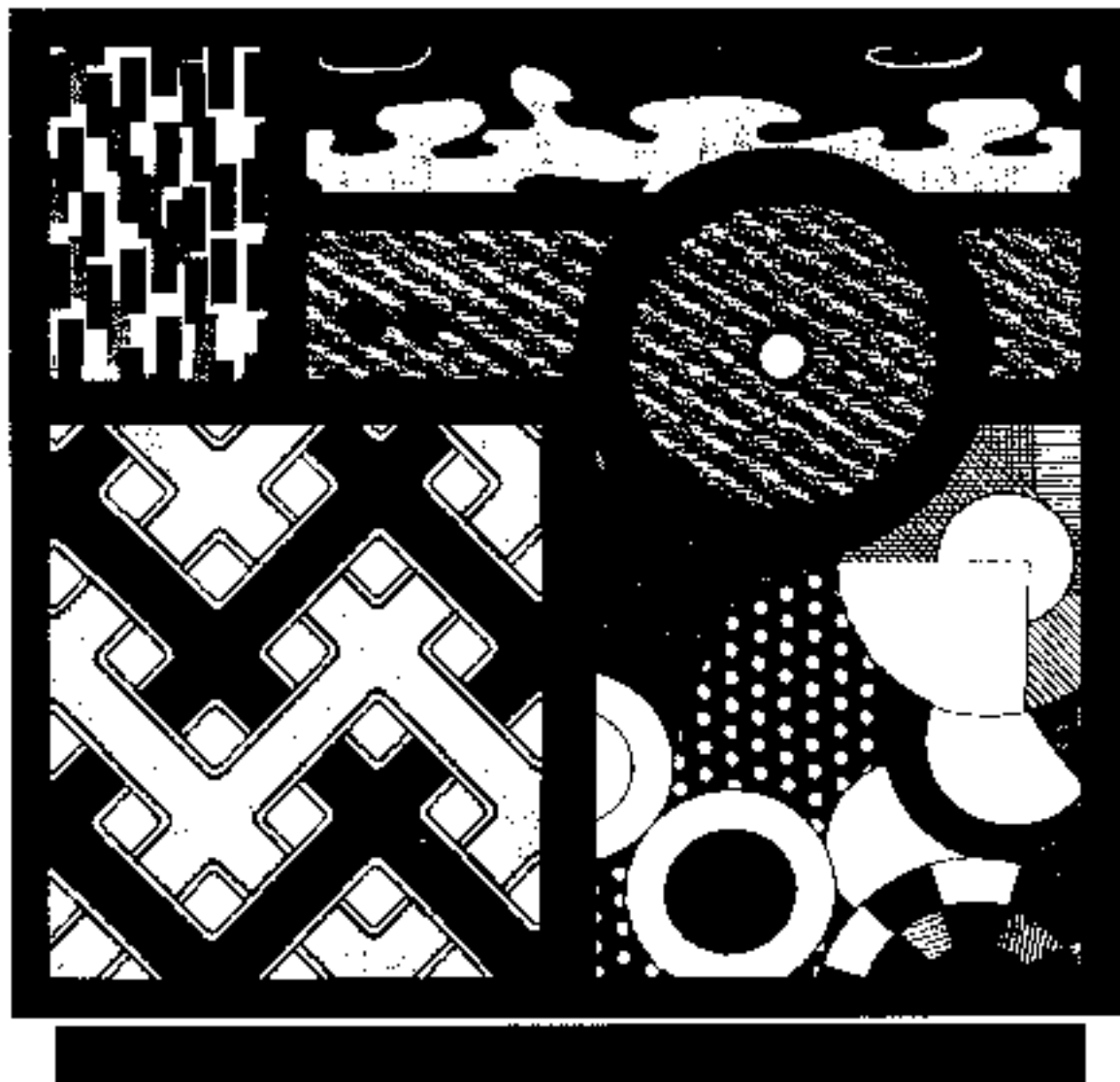
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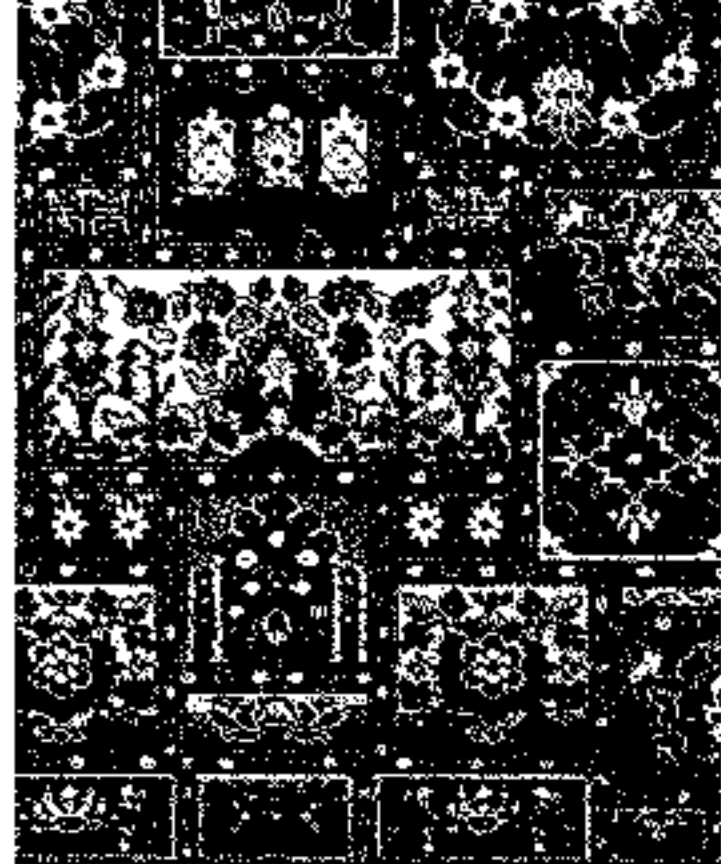
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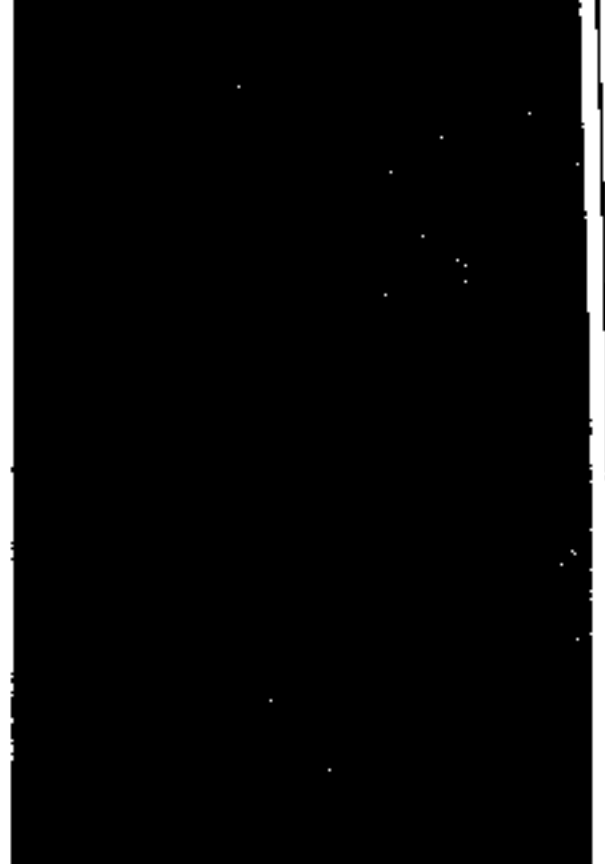


Designed by John E. Wisner, F.A.I.D.

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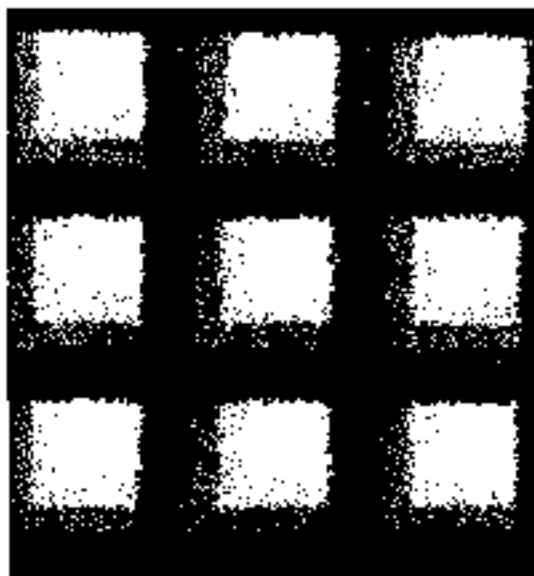


Carthage, Persian Pattern, High Pile, Repeat Approx. 3 feet.



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Carthage, Persian Pattern, High Pile, Repeat Approx. 3 feet.



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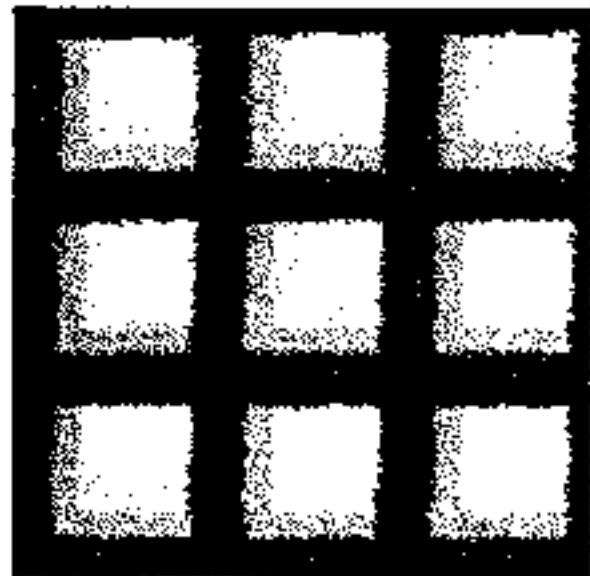
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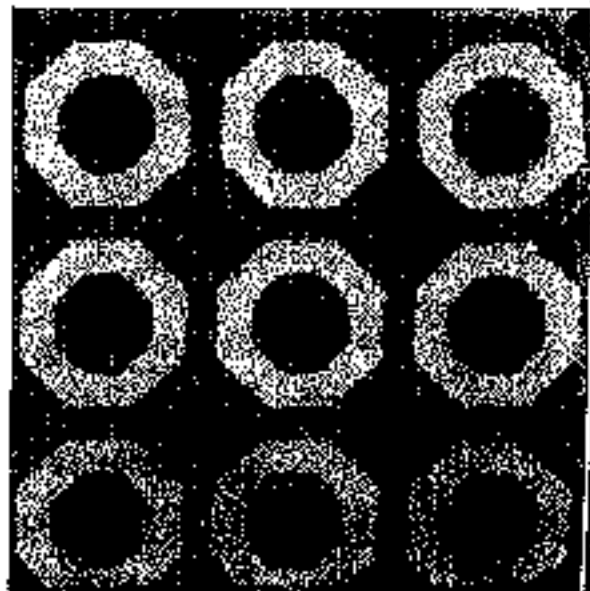
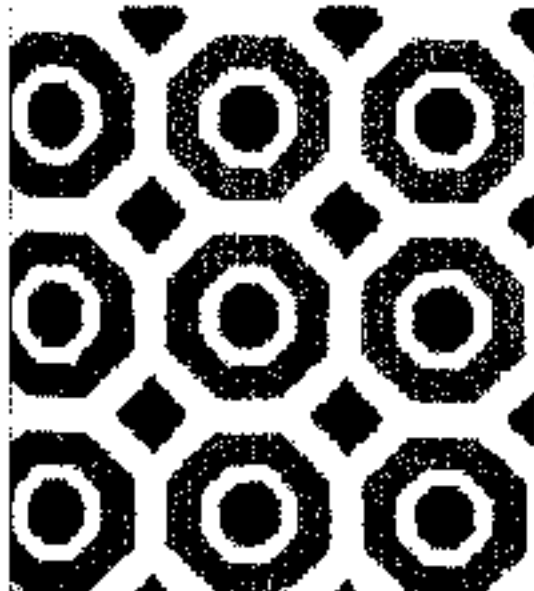
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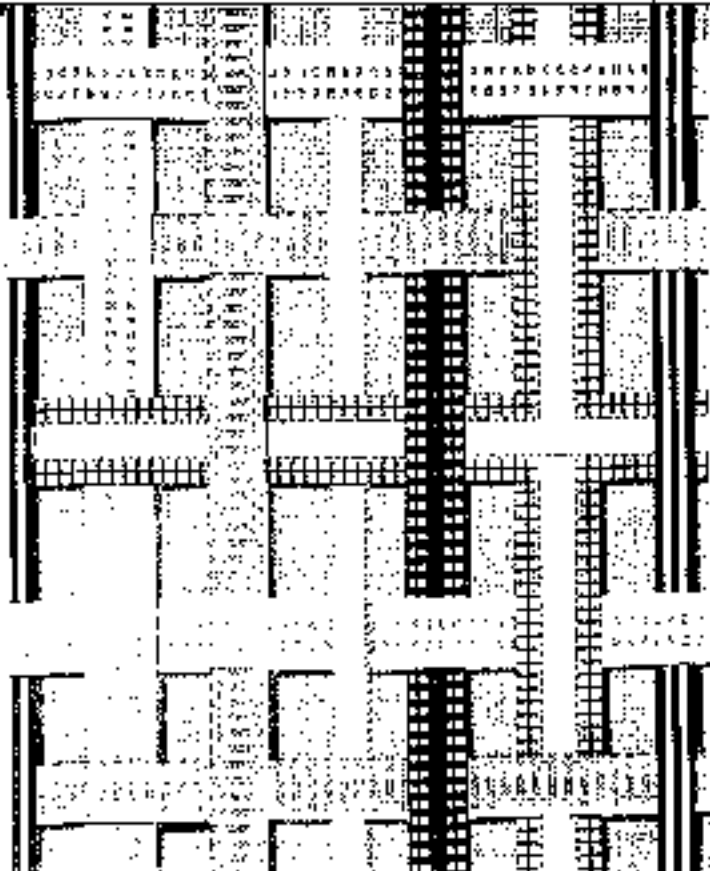
Circle 24 for more information

Carthage, Persian Pattern, High Pile, Repeat Approx. 3 feet.

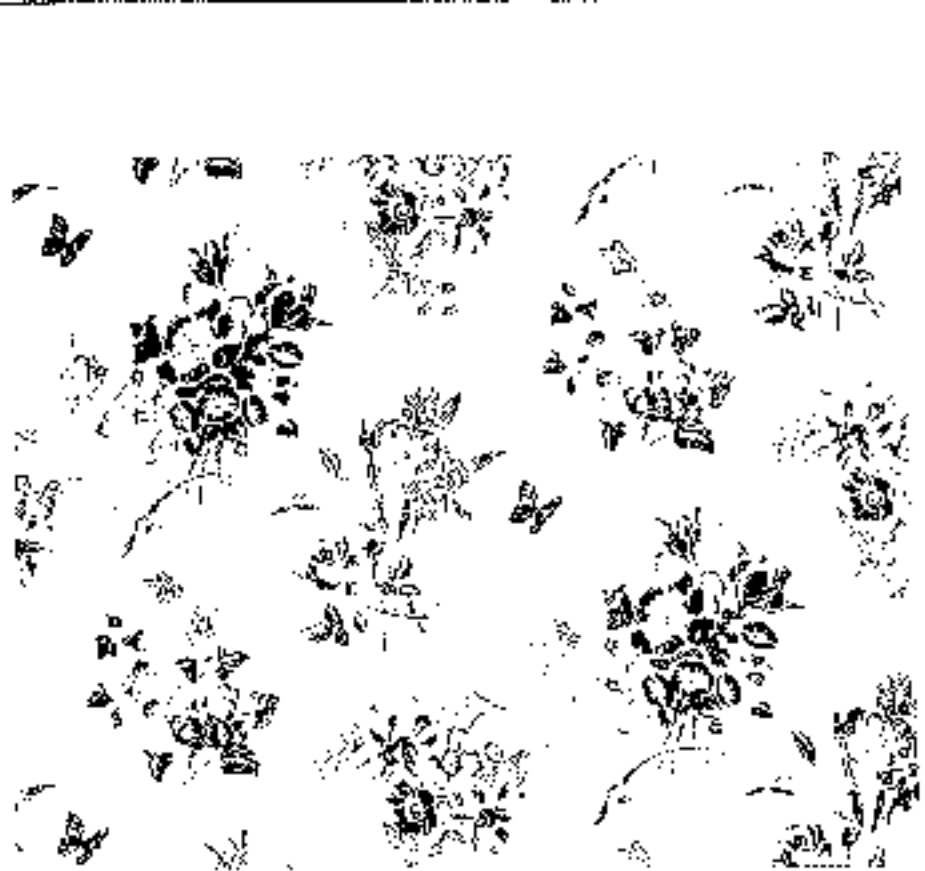


Carthage, Persian Pattern, High Pile, Repeat Approx. 3 feet.





Eaton Square by Brunschwig



Les Rubans by Brunschwig

Market Spotlight

Brunschwig & Fils, Inc.
979 Third Avenue
New York, N.Y.

Diversity is a hallmark of Brunschwig, and never more evident than in this fall's collection. Among highlights are glazed chintz prints with darker grounds than is customary, new ideas in stripes including bold random effects on cotton velvet, and fine ones on taffeta, and a thick upholstery texture in a bold two-tone moiré design. Notable among screen prints are those with motifs spaced over figured

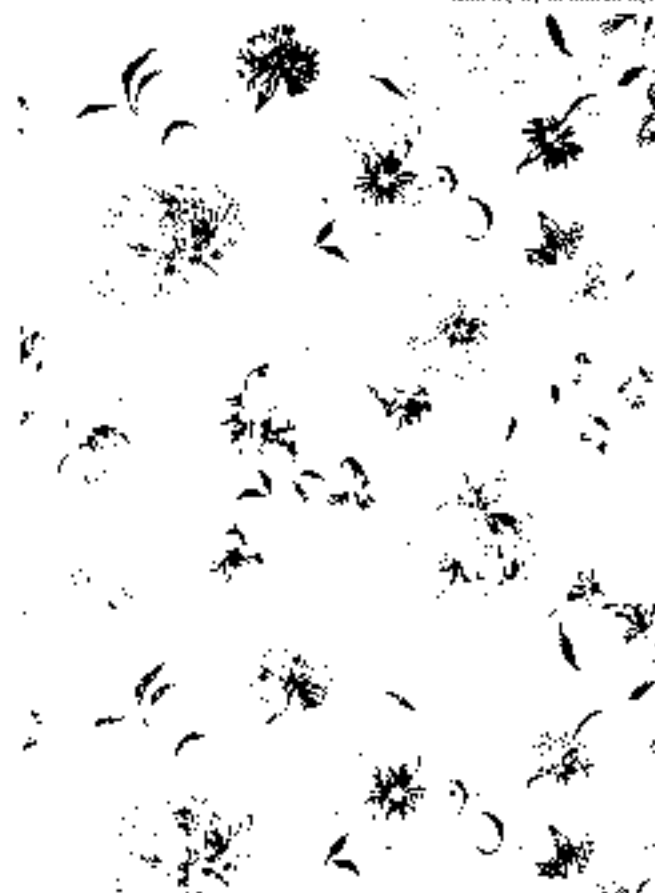
grounds. Two examples are *Les Rubans*, a glazed chintz featuring intertwined gingham and taffeta ribbons on a fine check ground (26" repeat), and *Eaton Square*, a fresh open floral on a pique dot ground (36" repeat).

Schumacher
939 Third Avenue
New York, N.Y.

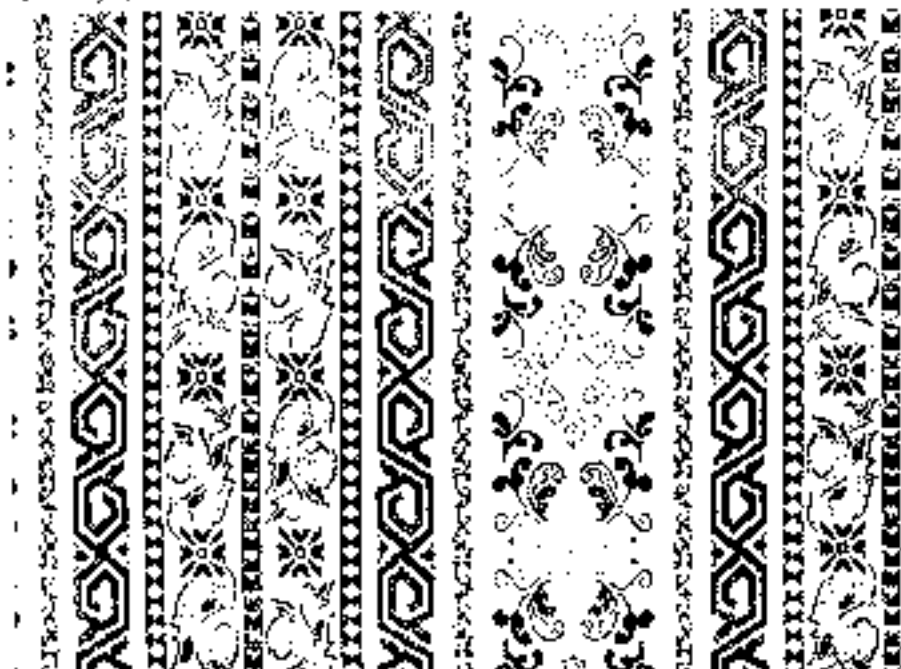
The Kaliph Collection, styled by Harryhausen, was conceived as a coordinated counterpart to a group of Oriental rugs by Kazastan. Kindred-colored and pattern-related to the floor coverings, the decorative textiles are envisaged for the more formal interiors increasingly favored today.

Eight prints are offered, on permanently glazed chintz, union cloth or nuclear twill; and eight woven patterns, on silk/cotton tulle, velvet or jacquard constructions. All are treated with A.C.T. repellent by Allied Chemical, and many show the influence of Far Eastern styling. A choice of colorways is available for each of the 54" wide fabrics, represented pictorially by *Colette*, a print on glazed cotton, 27" repeat, and *Bobhana*, cotton/nylon weave, 12" repeat. *Cyrene 298 on readers service card.*

Colette by Schumacher

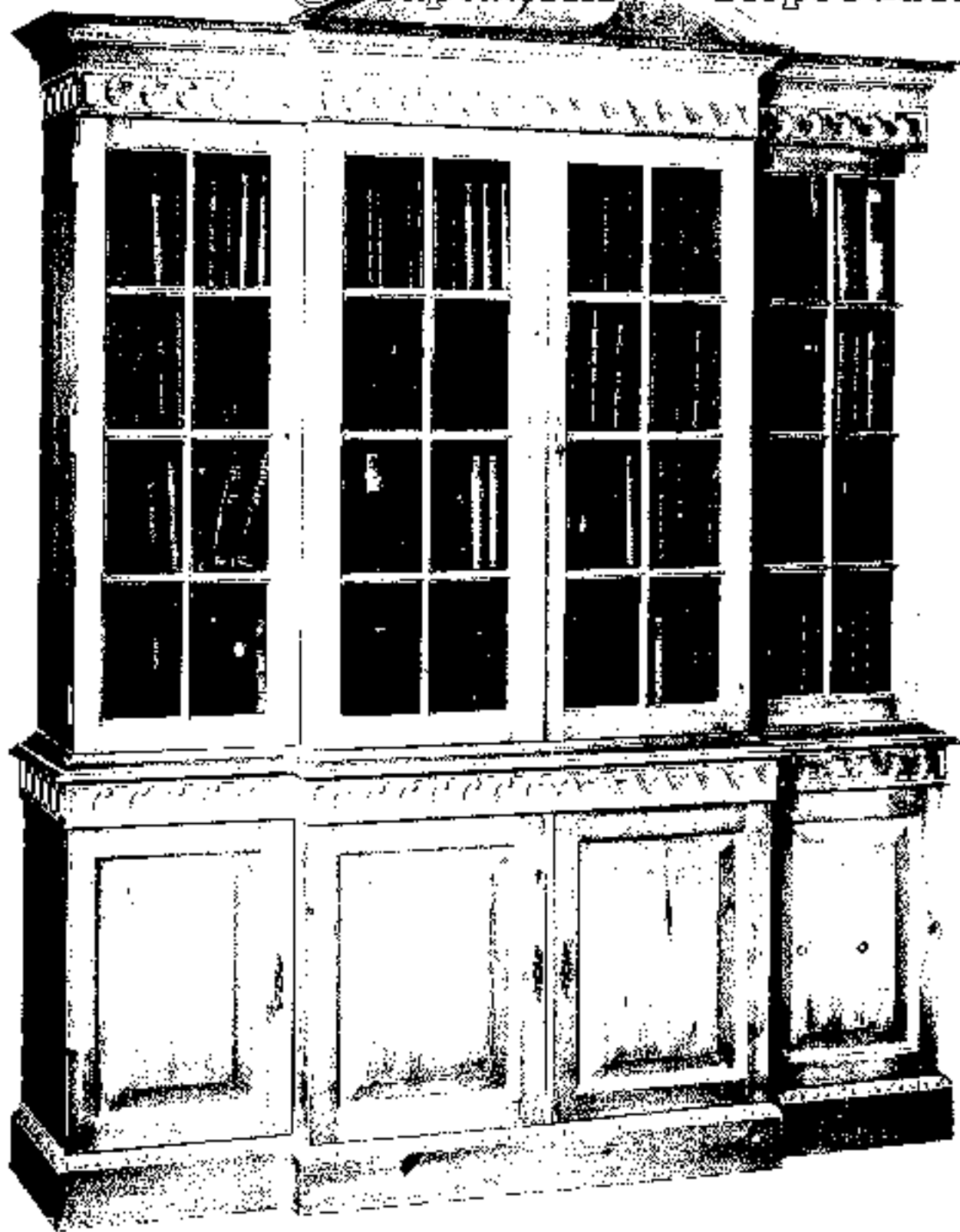


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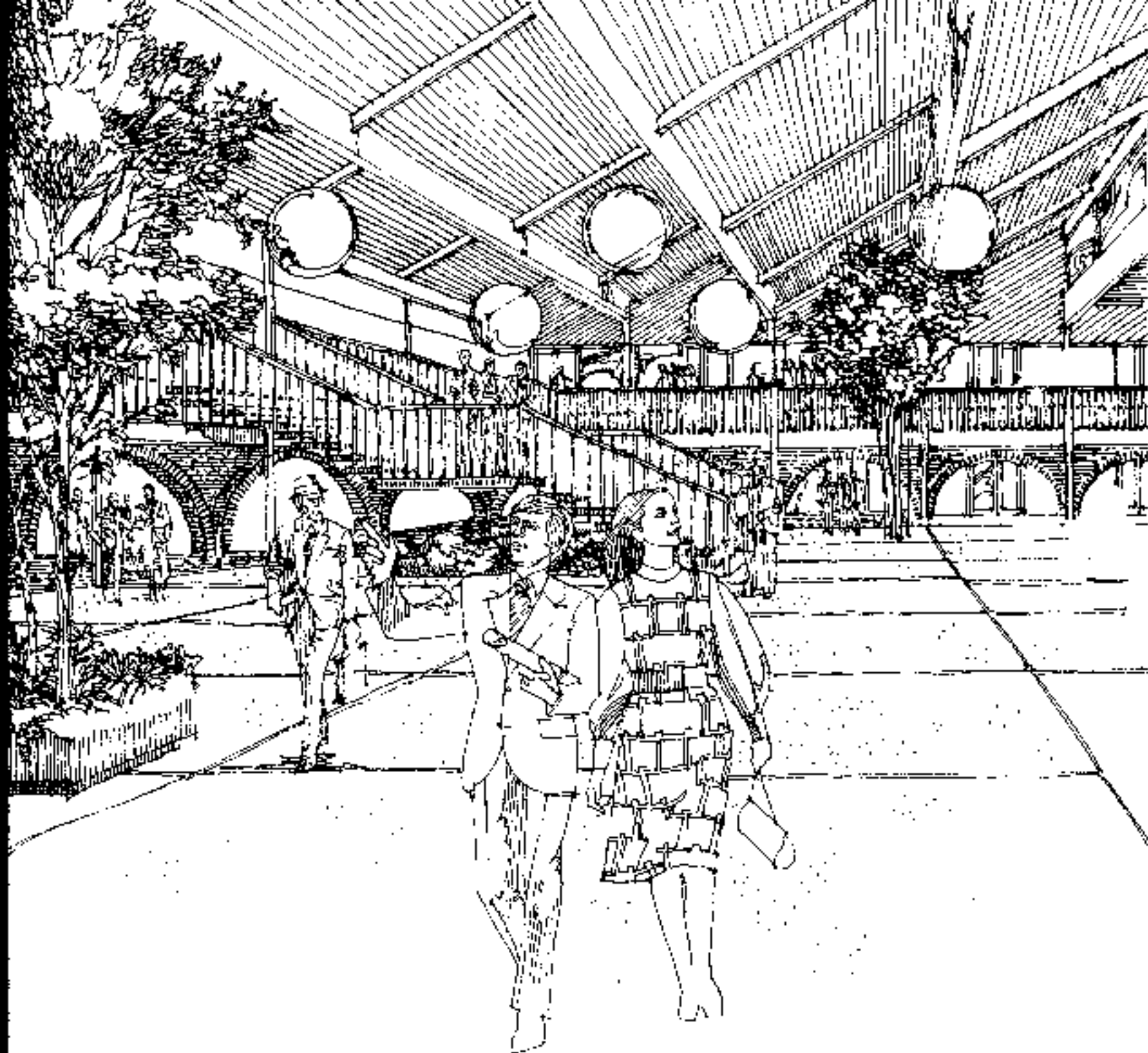
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These ideas and their equal or better were among the ingredients providing the popularity of the 1984 Home Resources Co. Inc. fall and annual program for interior designers. Co-sponsored by participating show rooms in the covers East 20's and 60's buildings making up New York's decorative shopping center, the October 6th to 17th event attracted visitors from all parts of the country and was judged by all to have been a rousing success. Said one 50th Street exhibitor: "We expected about 100 people in the course of the day, but had that many within the first hour."

In addition to showing new merchandise needed expressly for Market Week, the sponsors planned an extensive program of special events designed to provide both entertainment and education. Among highlights were Mozart's comic opera, *The Marriage of Figaro*, presented by the Florida Opera Company in the 26th Third Avenue lobby on Tuesday and the Autumn in New York Ball, announcement of product design awards and dinner at the Waldorf Astoria on Thursday.



Behind a big curtain of the "wedding" Sam de la Cruz, chairman for Design Resources Co. Inc., greets the visiting exhibitors. In the background, Joseph A. C. (top right) presides over the event.



Sally Hoffman, President of the Home Resources Co. Inc., greets exhibitors. In the background, Joseph A. C. (top right) presides over the event.



Lawrence J. Bellini of Bellini's was the grandmaster of ceremonies and presided over the event. In the background, Joseph A. C. (top right) presides over the event.



Sharon van Stratten, Home Resources Co. Inc. president, presents to Joseph A. C. (top right) an award for the 1984 Home Resources Co. Inc. event.



Guests at the dinner include exhibitors and designers. In the foreground, Sally Hoffman (top left) and Joseph A. C. (top right) are seen.



Big party in honor of the designers' association. In the foreground, Joseph A. C. (top left) and Sally Hoffman (top right) are seen. In the background, Joseph A. C. (top right) is seen.



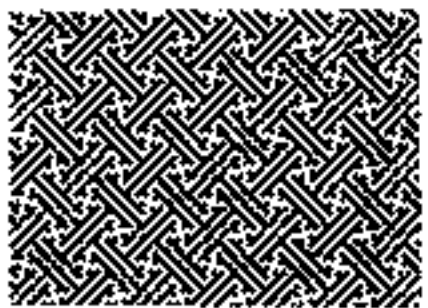
Saxony presents
THE AARON AST COLLECTION



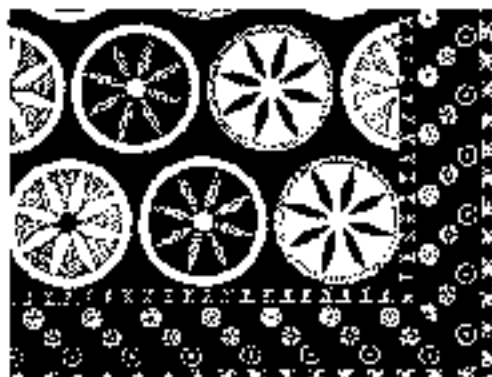
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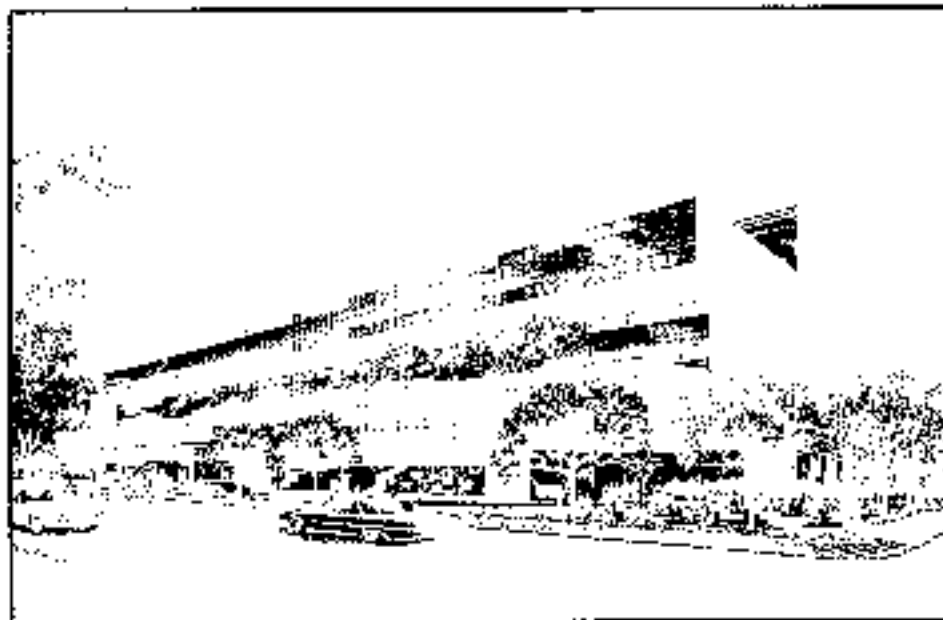
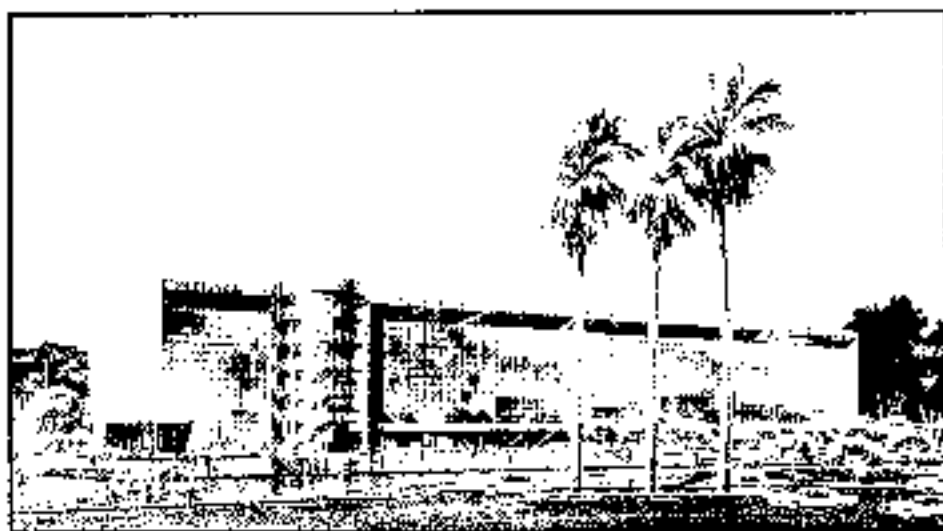
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BLUE GLASS PRISM Two seemingly conflicting qualities were blended into a simple object of beauty in the plans for the new Los Angeles Pacific Design Center by Green Associates, Inc., with Cooper Poller the partner for design. Simplicity was necessary as a brief setting for the many styles to be housed in its showrooms, a strong image was required for instant and memorable recognition. The solution was a giant sculpture of 700,000 square feet situated on 19 acres in the heart of the well established trade center at Beverly Robertson. The windowless building will be sheathed with blue glass, opaque as the result of the blue paint used in its back. A large semi-cylindrical escalator will be enclosed in bronze colored glass, a large horizontal window for offices on the top floor will admit the necessary daylight. The structure's appearance will change from day to night when the lights go on and the vertical cylindrical shaft of the escalator tower will glow. As a beacon to become a local point of the area.

Showrooms will face the main, located in related "firm-est" on the ground floor and the first level above. There will also be a Grand Court display area, and the Galleria will provide an additional 50' high central space for the top two floors. A parking garage will accommodate 1,500 cars. Public events have been held, adding the completion of the structure for which ground breaking and construction will begin in early 1973. Among the most recent is the election of a 50' billboard nearby which illustrates the upcoming to be the Southern California Chapter of the AID yearly sale for the organizations of young fund and a demolition party for members of the home furnishings industry as guests of the Pacific Design Center.

SOUTHBOUND. Not content with having established an enviable reputation as two of New York's leading designers, Charles and Camille Lehman—FAID and AID respectively, and he a past board chairman—are expanding their range of activities to include the marketing of decorative products. They are moving to Miami Beach to join Casa Bella Imports in top executive capacities. Camille as head of the interior design department, and Charles as executive vice president specializing in non-residential design and responsible for setting up a wholesale division as well as dealership network. New showrooms and wider distribution are planned.

The Lehmans will continue their interior design business in New York, retaining their 325 East 57th Street quarters which will also serve as Casa Bella's local office. Carol



Gardner, A.D., will be in charge. Casa Bella Imports, specializing in contemporary life to furnishings is headquartered at 1801 Bay Road in Miami Beach. Its principals are Burton and Barbara Dublin, chairman of the board and president.

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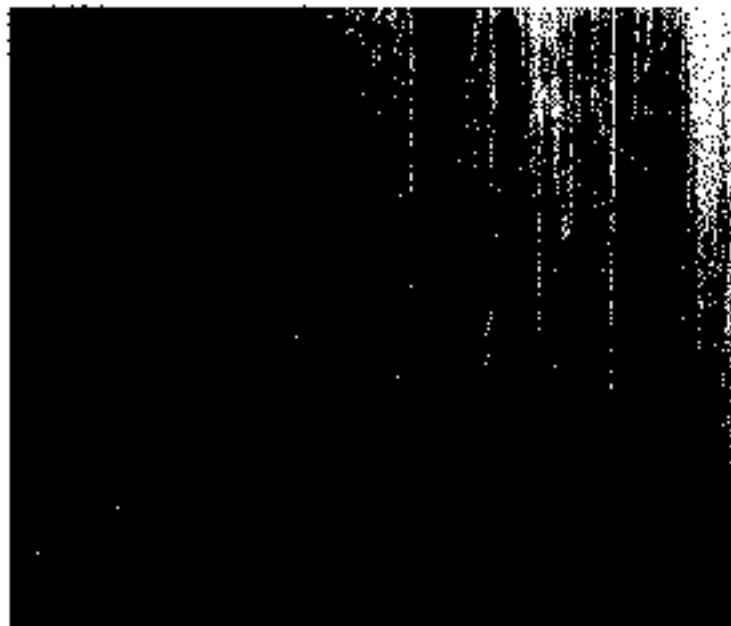
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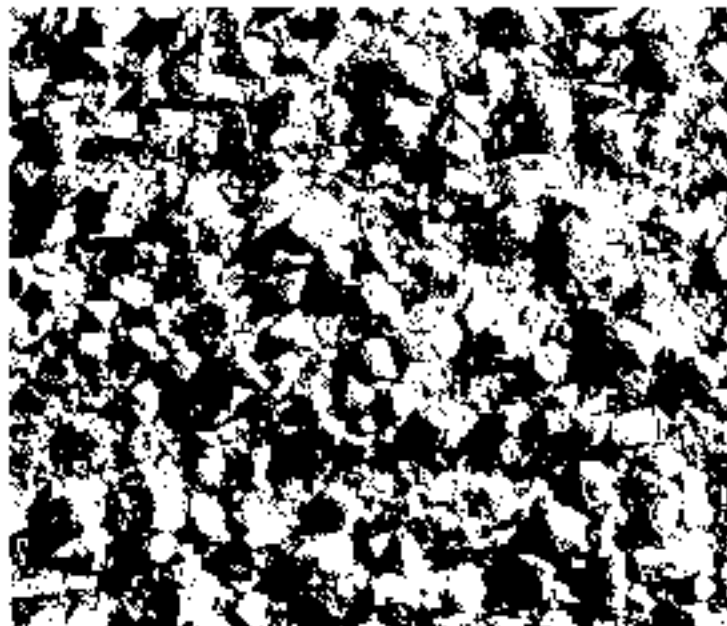


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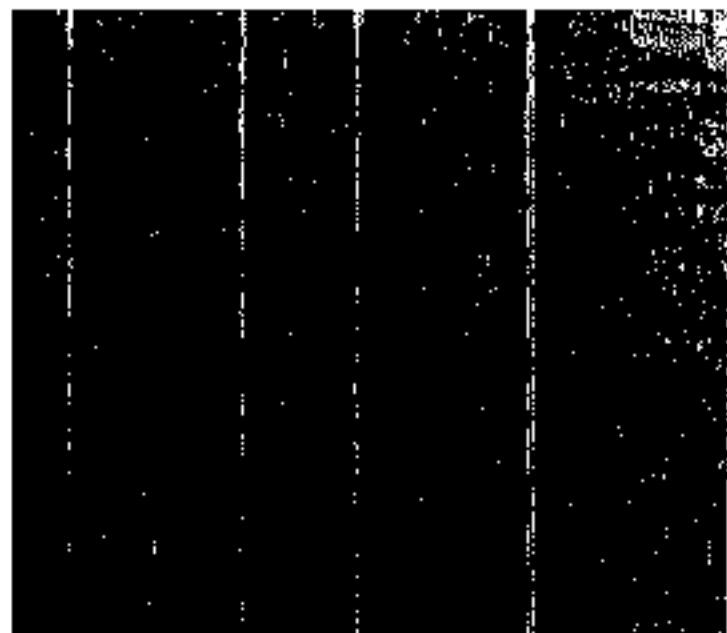
1. The paneled wall.



2. The stone wall.



3. The sculptured wall.



4. The textured wall.



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IT IS DIFFICULT to write about certain virtues without sounding clichéd. Love, honor, loyalty, patriotism are all qualities we respect but are cautious about expressing openly for fear of sounding false or insincere. We hope this won't be the reaction to our plea for unity in the design profession, a plea which has been expressed many times before but has now been fanned into the heat of possible reality by an official announcement issued jointly by the National Society of Interior Designers and the American Institute of Interior Designers. The following excerpts are from the press release which is dated October 24th:

Richard S. Vauk, President AID, and Walter G. Ansell, President NSID, jointly announced today that representatives of their organizations had agreed in principle that it would be in the best interest of the interior design profession to seek consolidation of the two national interior design associations. The spokesmen emphasized that their preliminary discussions were in recognition of their identity of purpose as recently evidenced by their joint activities in support of Foundation for Interior Design Education Research and National Council of Interior Design Qualification, their joint Chapter activities across the country, as well as in response to the requests of individual members.

By the time this appears in print, the National Boards of both organizations will have met to discuss consideration of the matter in depth with the assistance of independent management counsel.

There will be many members of both organizations who, for various reasons, will be against a merger. We hope, however, that they will not exclude all persons, educators and try to think of what will be best for the future. The differences which caused the split in the beginning should have been forgotten by now, and although each organization has developed new strengths, the greatest of those have been in those areas in which the two have worked together - education and interior design qualification. By pooling all their efforts, the result will be an organization that truly represents professionalism, one which will have greater meaning to beginners who won't be torn with having to make a decision about which to join (and as a result often decide to join neither) and, most of all, to the general public who will come to know that a single standard exists for qualified interior designers as evidenced by their membership in a single, united professional organization.

Sherman R. Emery

The Posh Executive Office (I)

*Interiors designed by Burge-Donghia, Inc.
for Pepsico's World Headquarters*

FIRST PLACE AWARD WINNER in the offices category of the 1972 IBD contract interior design competition, the top level executive offices at Pepsico's world headquarters in Purchase, New York, exude the comfort and convenience usually associated with a well-run, substantial private house. In addition, they project that all-too-rare atmosphere of rooms to which things have been added gradually.

Neither of these aspects is accidental. The residential quality is the result of Burge-Donghia Inc.'s observation that executives spend more time in their offices than they do at home, and the consequent conviction that they therefore deserve as welcoming and personal a business environment as they maintain in their own private libraries. To this end, Burge-Donghia eschewed a staid, over-stylized design formula, and instead worked closely with each individual executive with an eye to expressing his personal preferences.

The offices' appearance of having been furnished over a period of time was, to a certain extent, deliberate. Instead of speeding down to the last ashtray, Burge-Donghia left the question of accessories pretty much up to the individual office occupants—with the result that personal objects were quite naturally and gradually introduced by the executives themselves.

Burge-Donghia principals note that the Pepsico executive offices are relatively formal by intention. "An executive office," they explain, "should both reflect and support the dignity and prestige of its occupant without in any way intimidating his guests."

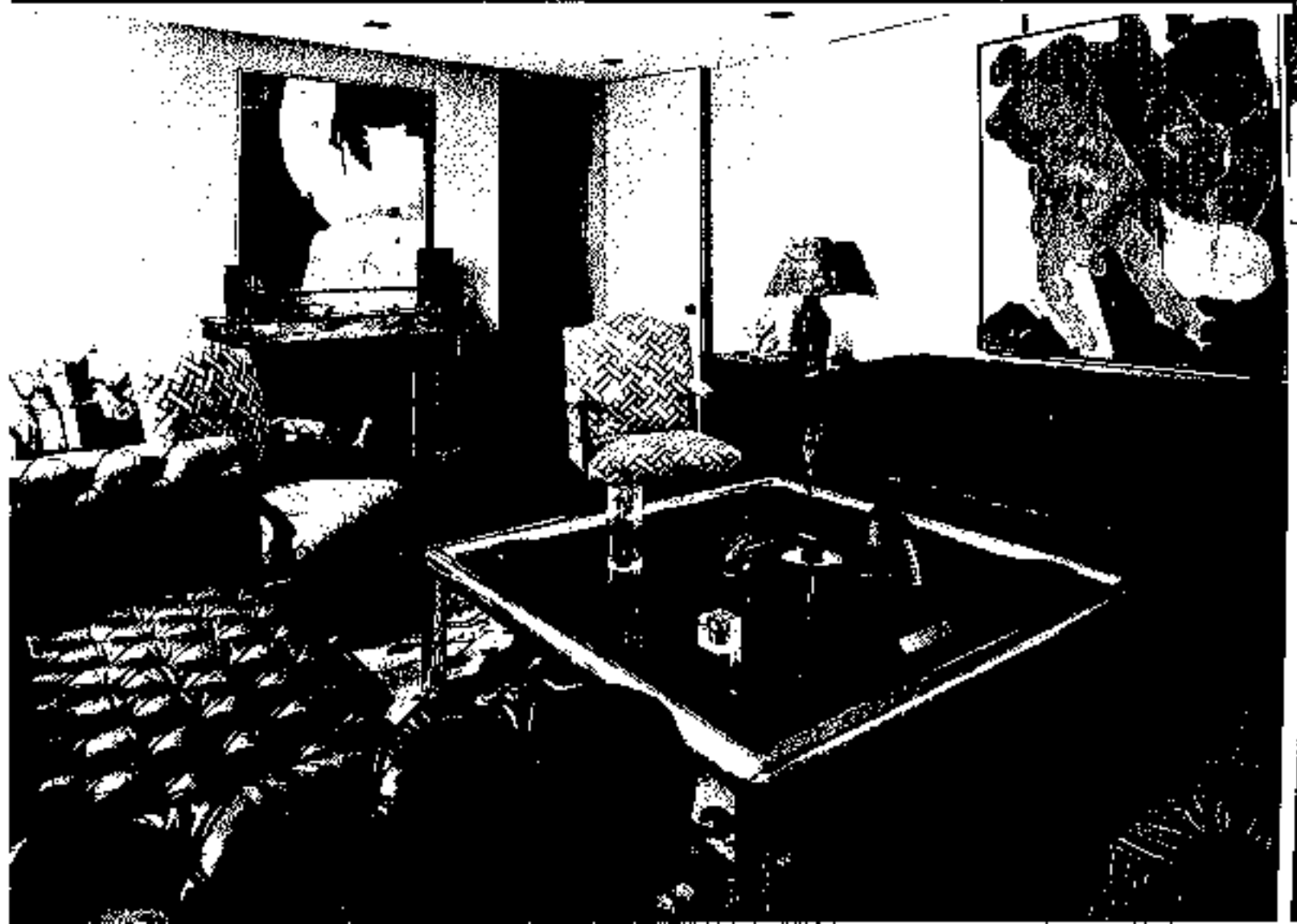
The interior designers stress the point that the success of the installation is to a large measure due to the quality of the building's architecture, which is the work of Edward Durrell Stone. □

Executive offices at Pepsico's Purchase, New York, headquarters have got the comfort and ease of a private home. The majority of the accessories (rugs, chairs, desks, office chairs, lamps, etc.) are personal belongings of the office occupants.

Living
1. Chair, *Paul McCarty*
2. Desk, *Paul McCarty*
3. Chair, *Paul McCarty*
4. Chair, *Paul McCarty*
5. Chair, *Paul McCarty*
6. Chair, *Paul McCarty*
7. Chair, *Paul McCarty*
8. Chair, *Paul McCarty*
9. Chair, *Paul McCarty*
10. Chair, *Paul McCarty*
11. Chair, *Paul McCarty*
12. Chair, *Paul McCarty*
13. Chair, *Paul McCarty*
14. Chair, *Paul McCarty*
15. Chair, *Paul McCarty*
16. Chair, *Paul McCarty*
17. Chair, *Paul McCarty*
18. Chair, *Paul McCarty*
19. Chair, *Paul McCarty*
20. Chair, *Paul McCarty*

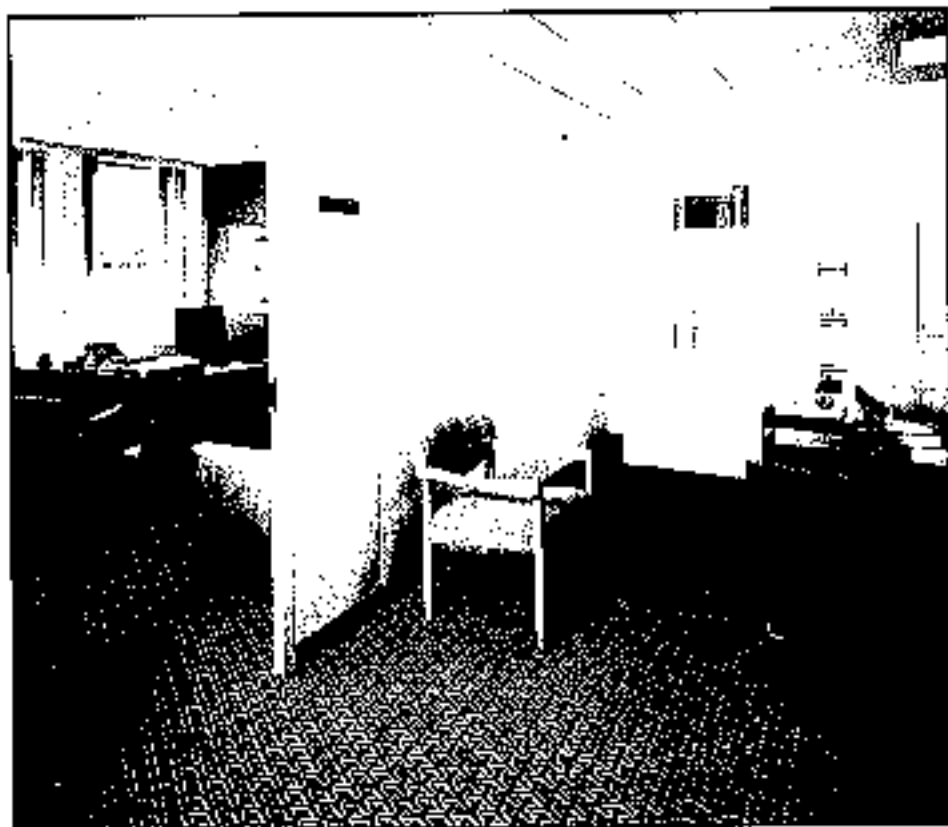
Office
1. Chair, *Paul McCarty*
2. Chair, *Paul McCarty*
3. Chair, *Paul McCarty*
4. Chair, *Paul McCarty*
5. Chair, *Paul McCarty*
6. Chair, *Paul McCarty*
7. Chair, *Paul McCarty*
8. Chair, *Paul McCarty*
9. Chair, *Paul McCarty*
10. Chair, *Paul McCarty*
11. Chair, *Paul McCarty*
12. Chair, *Paul McCarty*
13. Chair, *Paul McCarty*
14. Chair, *Paul McCarty*
15. Chair, *Paul McCarty*
16. Chair, *Paul McCarty*
17. Chair, *Paul McCarty*
18. Chair, *Paul McCarty*
19. Chair, *Paul McCarty*
20. Chair, *Paul McCarty*

Photography: Rick Lee &



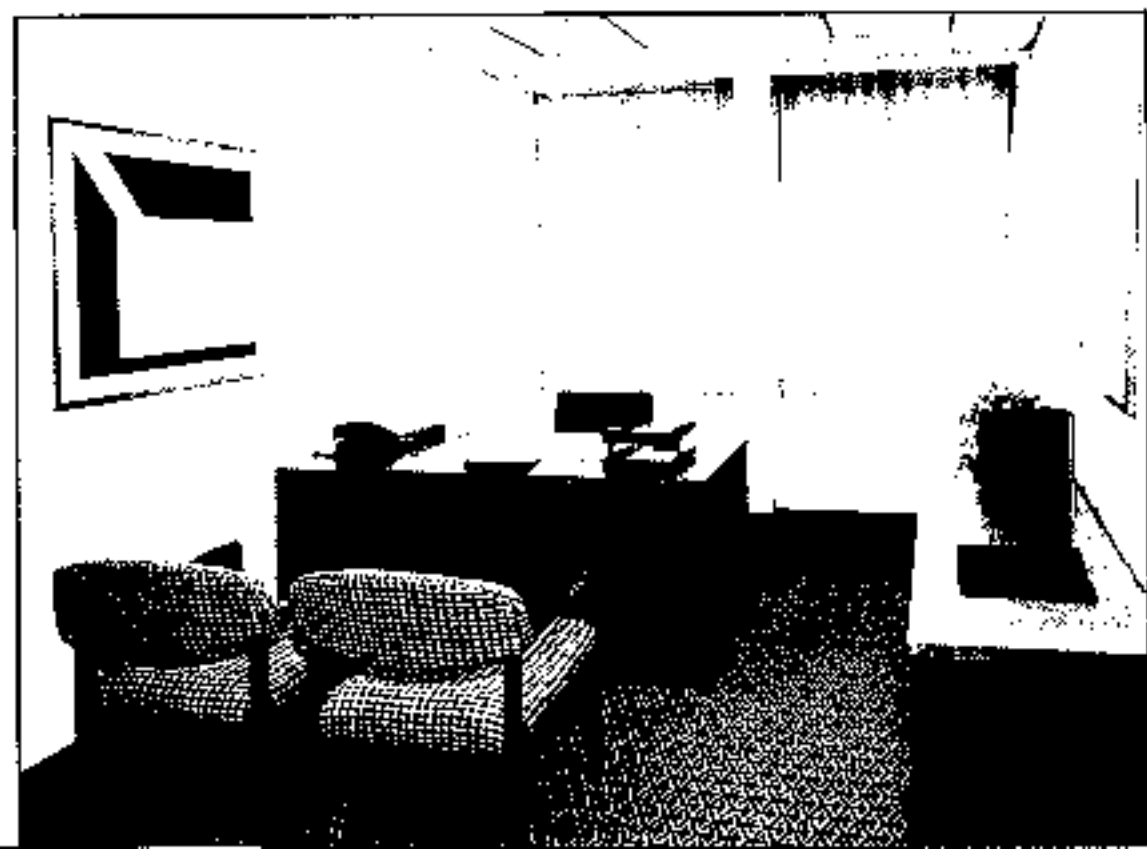
Middle management offices are clean-lined and straightforward. Desks are freestanding, not wood or large, office metal or smaller. The walls of the offices are made up of 6-foot movable metal modules which provide for continual flexibility of function, and an attempt has been made to provide considerable variation in atmosphere from floor to floor by creating a different overall color scheme for each floor. The entire complex of buildings (including a partially visible multi-story windows of three previous buildings) was designed by Edward Durrell Stone.

Project Architect: Edward Durrell Stone
 Architects: Skidmore, Peck, Kawakita
 Architects: Skidmore, Peck, Kawakita
 Architects: Skidmore, Peck, Kawakita
 Architects: Skidmore, Peck, Kawakita
 Architects: Skidmore, Peck, Kawakita
 Architects: Skidmore, Peck, Kawakita





Photographs: Louis Ryan





TABLE

Louis XV clock, circa 1750, and art work on the small conference room. Custom construction assisted in locating by J. Keller, who's also called "Armor" Plummer by Sep Sato.

*Photo: Jack Papp
 Project: custom conference room
 Client: PepsiCo
 Photo credit: Sep Sato, Portland, Ore.
 Project: Business of Learning
 Location: Seattle, Wash.
 Photo: Jack Papp*

TABLE

Elephants on mantelpiece echo motif of console table with lacquer-lacquered grandfather clock made by William Arent. Consoling to be is Orienta rug. (PepsiCo is also shown in more general view on page 57.)

*Photo: Jack Papp
 Project: custom conference room
 Client: J. Keller
 Location: Business of Learning
 Photo credit: Sep Sato, Portland, Ore.
 Project: Business of Learning
 Location: Seattle, Wash.
 Photo: Jack Papp*

By Sep Sato, 2004, The Art



PepsiCo



The Posh Executive Office (II)

for Revlon, Inc. by Ellen L. McCluskey Assoc., Inc.

Ellen L. McCluskey Associates' design approach to Revlon's executive offices reaches back to earlier eras for its basic motifs. Most strongly suggested is the elegance of the Napoleonic Empire, although the installation also features contemporary adaptations of other periods (and other countries) in an attempt to express the international character of Revlon's business activities.

Of the areas we show, the elevator lobby with its pilasters with gold leaf capitals, Empire cannon wall sconces, and leather covered walls and elevator doors, sets the mood for the installation.

The "Street," as one of the main corridors has been dubbed, amplifies the Empire theme with a representation of what a Parisian street of haute couture might have looked like in Napoleon's time. The floor is covered in hand fired ceramic tiles to give the effect of pavement, and display cases in the shop-fronts feature Revlon products.

The office of the chairman of the board is in the English manner and presents a shift in mood toward the more masculine (a shift introduced by its forty foot long access corridor which contains red velvet tufted Regency benches and floor-to-ceiling murals with arched cornice moldings and pilasters of period English inspiration). The office, with its mahogany paneled walls, molded plaster ceiling, and custom designed leather-topped desk, achieves a club-like atmosphere which is furthered by leather upholstered seating pieces. All large enough so as not to be dwarfed by the room's generous dimensions.

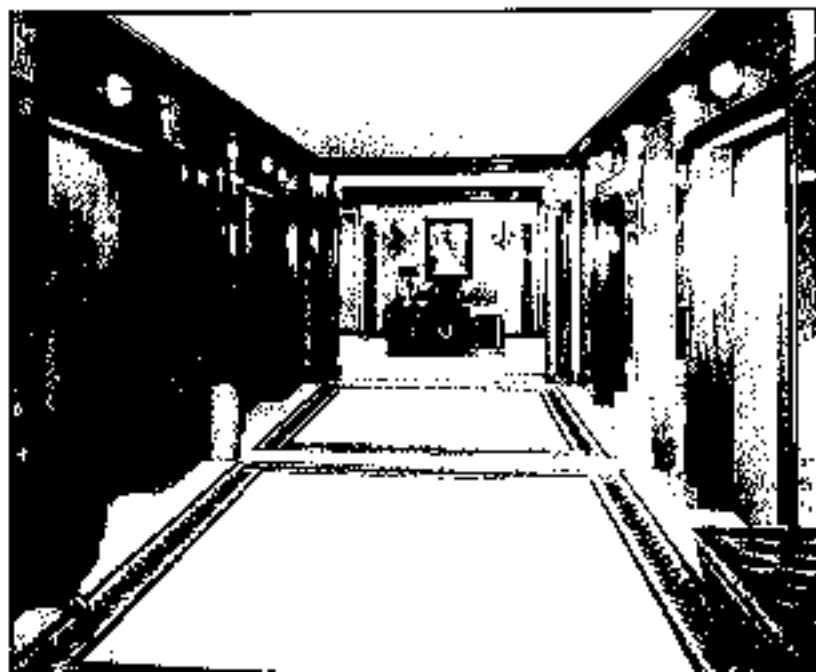
The design of this installation is partly the result of considerable client participation. Mr. Charles Revlon personally supervised every phase of the job with an exacting eye for detail and quality of workmanship. In addition to selecting colors, finishes, hardware, and pressing for the use of carpets and rugs rather than hard surface flooring, Revlon voted for the extensive use of chandeliers and wall sconces in favor of the currently popular ceiling spots. □

RIGHT: A Parisian boulevard is intended to suggest a street of haute couture as it might have appeared in the Napoleonic era. Shop fronts are faux, marble top and marble, and floor is covered in hand-fired ceramic tiles to give the effect of pavement.

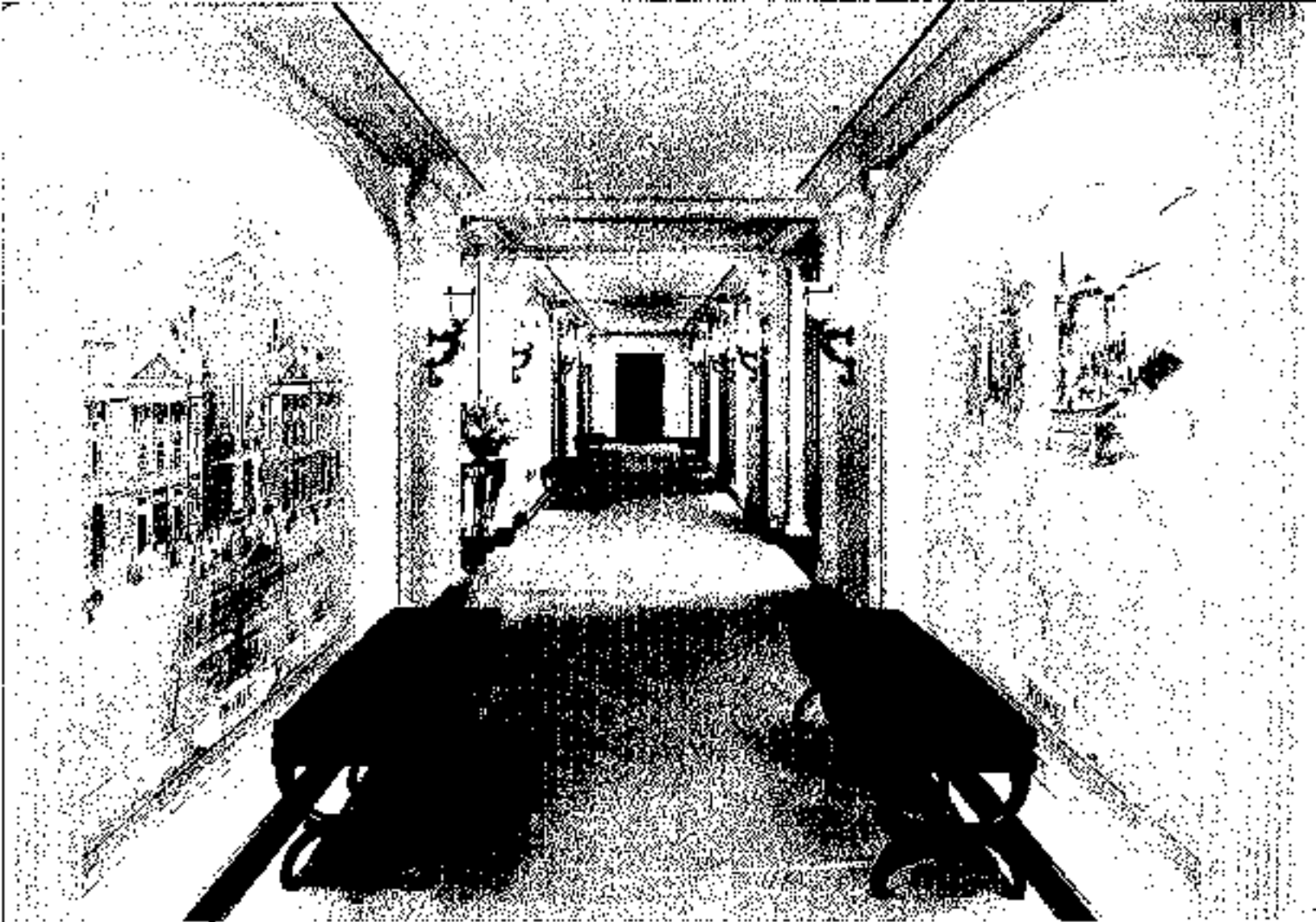
*Photo: The Marine 20th Century
Architectural Photographers, Inc.
New York, New York
Architect: Ellen L. McCluskey
Associates, Inc., 100 West 42nd Street
New York, New York*

BELOW: Walls and elevator doors in marble lobby are covered in gold-leafed leather. Hand-painted crown moldings conceal indirect, low lighting, and green marble mantel, coals and grates with gold leaf capitals add architectural distinction and create an intimate height.

*Photo: The Marine
Architectural Photographers, Inc.
New York, New York
Photo: The Marine 20th Century
Architectural Photographers, Inc.
New York, New York
Architect: Ellen L. McCluskey
Associates, Inc., 100 West 42nd Street
New York, New York*







1

2



Revlon, Inc.

1 Main corridor on suite of chairman of the board, his grazed and polished walls and concrete color carpeting which serve as a structured background for eight color-coordinating murals by Joan and the 14 Pages. Murals depict the international cities where Revlon is represented.

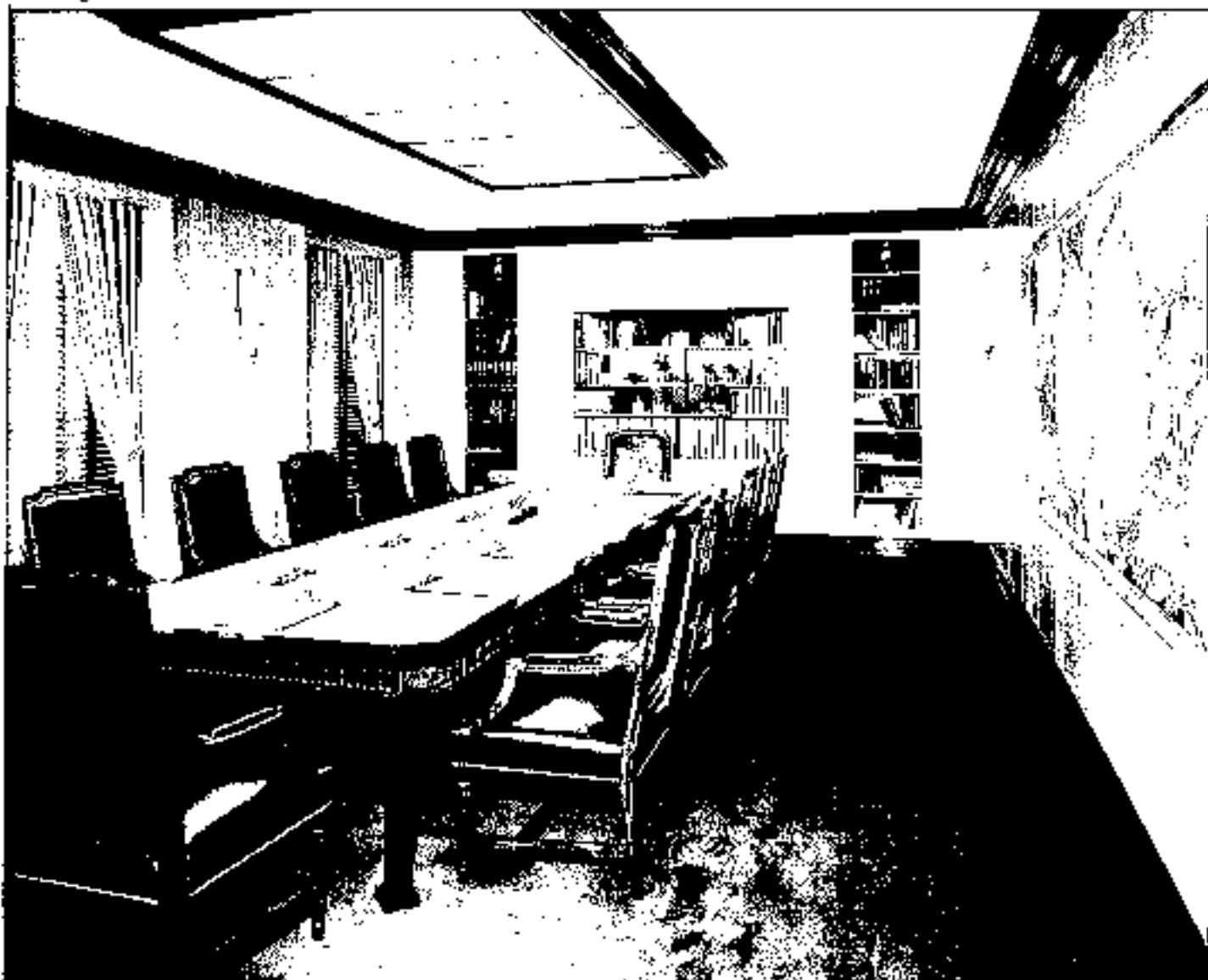
Client: *Revlon Inc.*
 Location: *New York City*
 Project: *14th floor office space, 1000 Madison Ave. New York, NY*
 Architect: *John B. Thompson, New York, NY*

2 Chairman of the board's office has north and west exposures overlooking Central Park, the Plaza Hotel, and the Hudson River. The room is lighted on three wall lamps at the request of the former chairman, who desires classic and modern lighting.

Client: *Revlon Inc.*
 Location: *New York City*
 Project: *14th floor office space, 1000 Madison Ave. New York, NY*
 Architect: *John B. Thompson, New York, NY*
 Contractor: *John B. Thompson, New York, NY*
 Designer: *John B. Thompson, New York, NY*
 Manufacturer: *Revlon Inc., New York, NY*
 Distributor: *Revlon Inc., New York, NY*
 Project: *14th floor office space, 1000 Madison Ave. New York, NY*

3 Polished Executive - A panels and window panels with task, office and ambient lighting, a conference room. Learning panel, reading and writing desk, laboratory lighting conditions for close viewing of his products.

Client: *Revlon Inc.*
 Location: *New York City*
 Project: *14th floor office space, 1000 Madison Ave. New York, NY*
 Architect: *John B. Thompson, New York, NY*
 Contractor: *John B. Thompson, New York, NY*
 Designer: *John B. Thompson, New York, NY*
 Manufacturer: *Revlon Inc., New York, NY*
 Distributor: *Revlon Inc., New York, NY*
 Project: *14th floor office space, 1000 Madison Ave. New York, NY*



MARC HELD

A French Designer with Fresh Ideas

MARC HELD IS FRENCH. Unpretentious, talented, intelligent. His lively mind is apt to probe tomorrow's production techniques or appraise prevailing buying trends, then trace behavior and tastes in modern France to seventeenth-century history. A former architect and interior planner, he is now engaged in the design of furniture and products which promise to build his reputation as a creative force of major importance.

In New York for the launching of two new furniture groups, Held spoke about design generally and his reinforced plastic chairs specifically. "Furniture must be the result of new technology and new functions," he said, "and it is the latter which dictates proportion and shape. It must be honest, and not try to fool the user in construction or materials—yet it should still be poetic in its freshness, its fantasy and inventiveness.

"Since Arne Jacobsen, Eero Saarinen and Charles Eames, there have been no plastic chairs that are real innovations. They are merely variations on a theme. But a new concept of function had to come—and there is always a creator to respond to changed conditions.

HELD'S ROCKING CHAIRS.

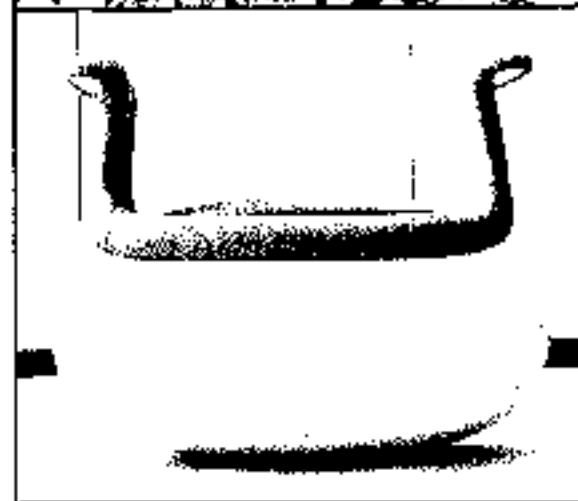
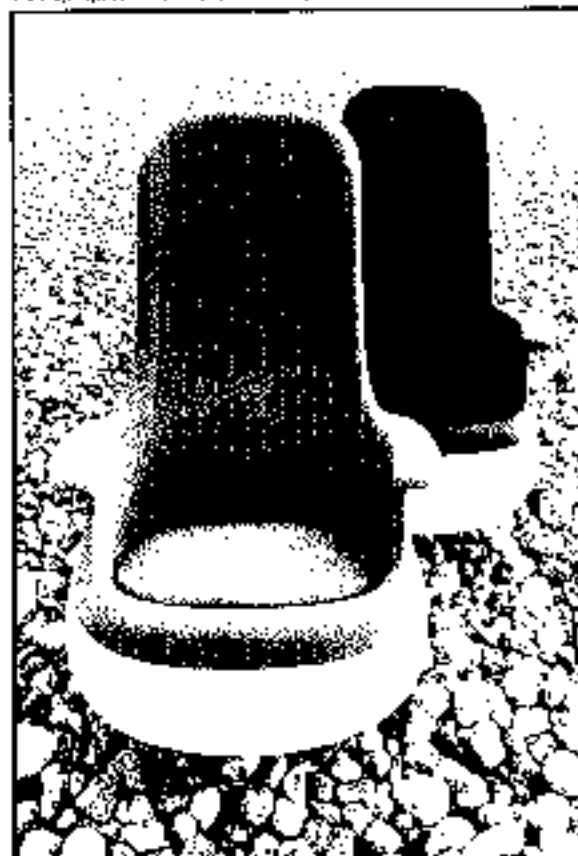
More eloquent even than Held's conceptual theories are his tangible translations into realistically conceived design. Thus his rocking chairs, distributed here by Knoll International, are his answer to the search for comfortable furniture without undue construction costs. To refine and improve the three-piece large high-back chair, lounge chair, and rocker/ottoman—Held spent more than a year making molds and altering models, finally attaining rocking and pivot motions which are perfectly balanced and dispense with counterweights or mechanical devices; the upholstery is fitted to a second shell placed into the outer form, leaving a hollow base. Drawing on his experience as a sculptor and student of anatomy (his first job was that of a physical therapist), he concentrated on visual shape as well as liberation of muscular fatigue and psychological tension. The pressures of rhythmic balancing, he believes, have their origins in the subconscious mind.

THE FIBERGLAS GROUP.

Similarly his desks, beds and ottomans—part of an extensive group introduced at Bloomingdale's in New York—initially impress with their



Photography: Pauline Thompson/Edwards, Brown and Talbot



Held makes his mark with perfectly balanced rock and pivot chairs constructed without weights or mechanical devices. The group consists of lounge chair (1), photographed in the designer's Paris apartment, and high-back chair (2) plus rocker/ottoman (3).



WALTER D. HELD

aesthetic appearance and fluid lines, but actually are the result of very cautious deliberation. Reinforced plastics such as Fiberglas, Held explains, have raw edges which are unpleasant to the touch, and it is expensive and time-consuming to do a proper job of finishing. He therefore specified shapes composed of identical halves—the single-mold operation reducing considerable financial savings—glued together the double shells, and reinforced the seam with a thick band of hard rubber. The innovative decisions (Held refers to them as “merely minor new technology”) but calls the rocking chairs “a bit more revolutionary” as displayed by Bloomingdale’s Barbara D’Arcy, are illustrated on the cover.

THE INEVITABILITY OF PLASTICS.

Held’s concentration on plastic materials is no coincidence. He loved Scandinavian furniture as it first appeared, and he speaks almost reverently of Hans Wegner as a craftsman whose works influenced him profoundly. But he believes that “nowadays this kind of design is a dead end street, because no one can afford to make fine products by hand. Many firms copied Wegner’s furniture but by cheapening it they destroyed it.”

Still awaiting the development of new materials and already experimenting with structural and urethane foams, Held finds plastics a viable medium, eminently suitable to present-day needs. Like Stravinsky’s music, he says, the material “requires some time for acceptance—but what works better is better.”

No, he does not consider plastics a cold material, because—as he puts it—“it’s all how you live.” As a case in point, he describes his Paris apartment which is filled with his own designs made of plastic, in a building dating back to the eighteenth century. “Look,” he says, pointing to photographs, “there are plants and trees, rugs and textiles, an open fire and always the sound of music. Your own environment is the result of you.”

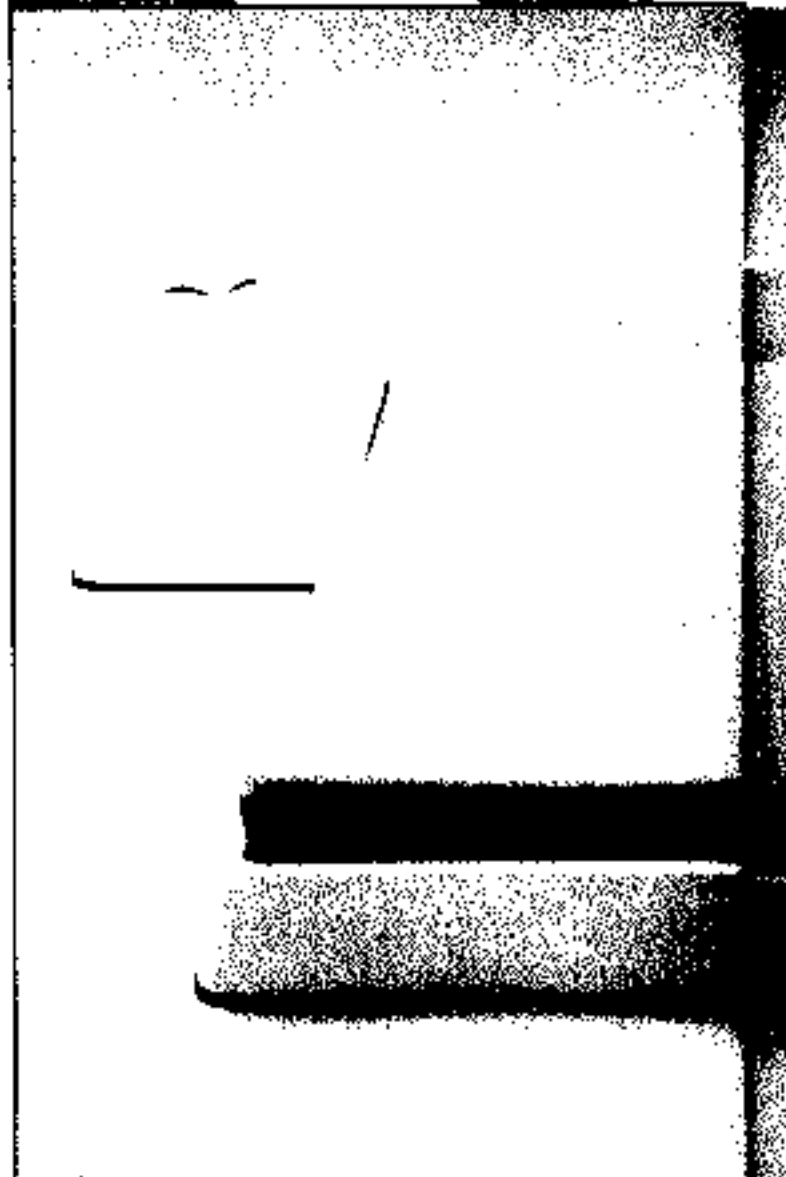
THE FRENCH RESISTANCE.

Although Held’s reputation has crossed the ocean, in France he is only one of three designers successfully working in contemporary plastic furniture. (He speaks of the other two—Olivier Mourgue and Pierre Paulin—not as competitors, but rather as collaborators in a worthwhile cause.) Nor was it easy to reach this position. About seven years ago, he and his wife Marianne opened L’Echoppe, a furnishings boutique specializing in modern accessories, which caught on with the buying public almost right away. At this time, Held began

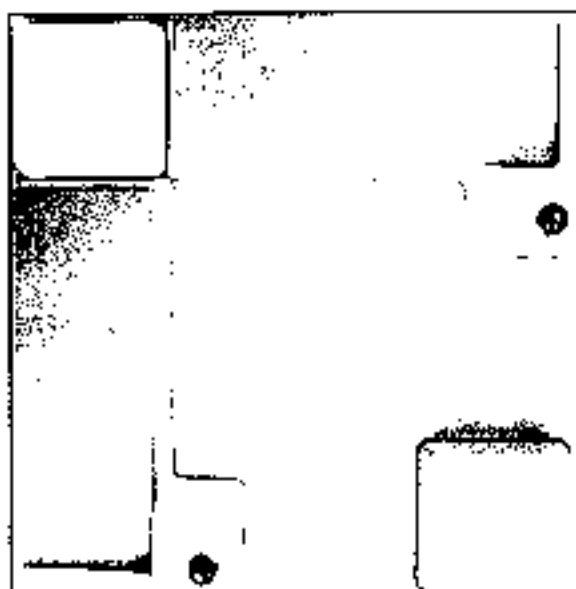


Photograph by Gregory. Photographed by Robert Van der

2



From the Fiberglas group, it also saw at Dixon's place's sheets with pebble springs; (f) single bed platform beds; (g) up-lift or split and abate cushions; (h) and (i) upholstered seats with built-in footrests and bar-matras and roll-under beds (see p. 6).



3

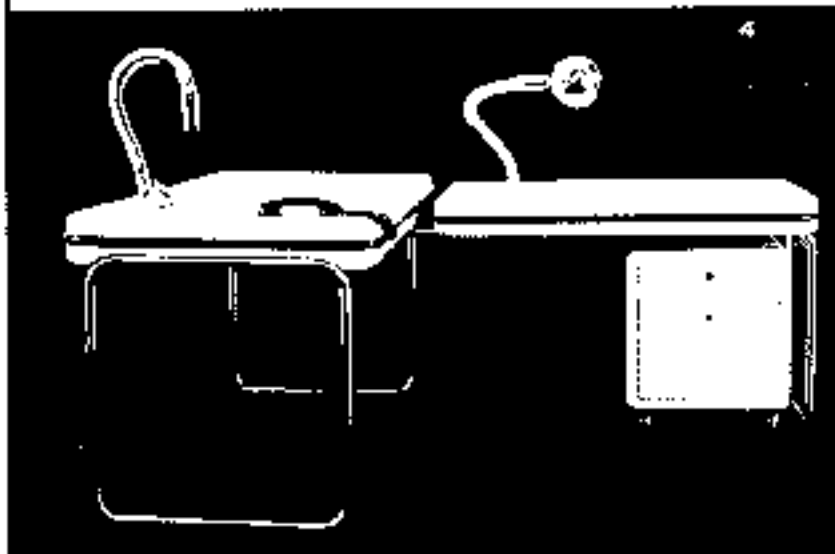
making prototypes for contemporary furniture. "More and more of them, although there were no opportunities for going into production." Only some two years ago, when demand for modern design emerged, did his premature pioneering pay off, he then was the only designer prepared to swing into commercial manufacture.

Between the shops opening in 1963 and Held's recent rise to success only one event occurred which was to have significant consequences in his career: when Yves Vidal, president of Knoll in Paris, and Robert Cadwell, president of Knoll International, visited the designer, some days after he and his wife gave a party to launch the prototype of the now famous rocking chairs ("the publicity was great, but not one manufacturer in Paris expressed interest") about six years ago. The resulting collaboration quite possibly kept Held in business until the tempo of the times swung to popular acceptance of contemporary design in France; it also enabled him to open a large studio which offers the needed perspective for proper determination of furniture proportions.

HELD TAKES HOLD.

The change in attitude toward modern design propelled Held's career into the current success story. It began about two years ago when in conjunction with *La Maison de Marie-Claire*, a home furnishings magazine with circulation rose from 50,000 to 300,000 in four years, he designed the French pavilion for Eurocomus. This brought him to the attention of the principals from Prisunic, a chain store (rather like Woolworth's, although they have two exceptionally bright design consultants, both women), who selected his design as the platform for their catalogue cover, despite some, however, good reservations because of the envisaged sales of perhaps 300,000 in the course of two years. As the center of the beds sold the first month and more than 1,000 within one year.

Also at the time Held was working, several was from Bloomin'gades who began manufacturing



4

working relationship with Overt's Corning Fibreglas and guided the events leading to the major late 1977 promotion of Hicerglas furniture in the New York department store. This was preceded by extensive travels to find a manufacturer in this country who could produce the furniture at the right price— anything good here will quickly be copied." Held notes, "So it was essential that we keep costs competitive." Knoll's Industrial Equipment of Belmont, N.C., was given the assignment and a second manufacturer may be selected for distribution in the west. (The Knoll chairs are produced in France). At about the same time, more French firms began awarding commissions.

Asked to explain the recent turn about in his compatriots' attitude to contemporary design ("we now have an infatuation with modern"), Held the pragmatist says, "Shops selling Italian products were making so much money that other retailers realized there was a profitable market here, and more and more outlets were opened, supplemented by Held the social observer. "My country has been going through a period of change and there is an outcry for modernization." He agrees that his had its beginnings in the May 1968 demonstrations and notes that protests today are less violent and suggest a reform movement instead of revolution. "Every object carries a message," he says, "and is a part of the society."

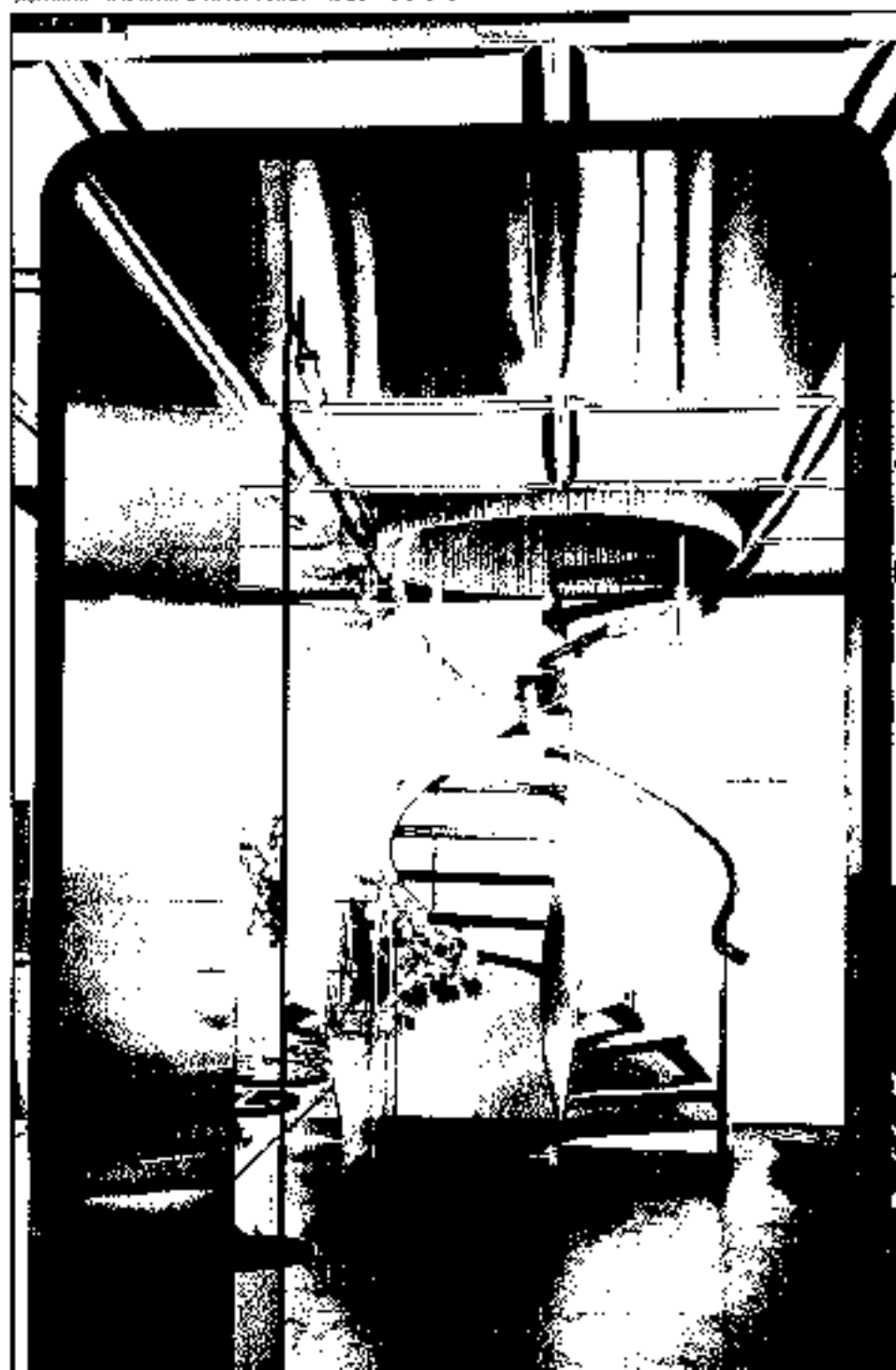
HE'S VERSATILE AND INDIVIDUALISTIC.

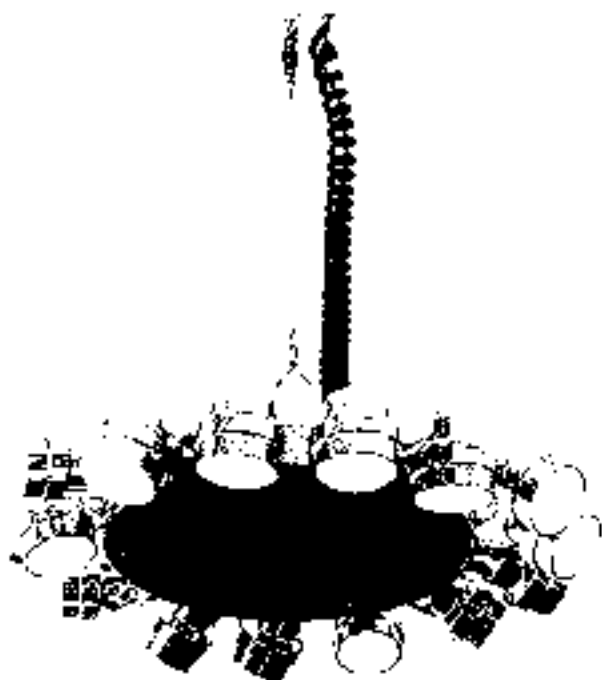
Held's present activities keep him too busy to practice architecture and interior design, but he has no regrets, recalling: "I had fourteen people working for me then, and approached the point where I was becoming a businessman and administrator. When you are famous you are offered all sorts of jobs, and of course you will be tempted to accept, and then you end up having other people do the work for you. If there are too many creators and no one person is really responsible, *chacun pour soi* or *every man for himself*."

Nowadays, he reports, he consistently turns down assignments, although he does design lighting fixtures for commercial production and tableware for Limoges, both made in France. He has also made an open sidebar for ready-made installation and prototypes for luggage, but at the moment these are second-priority ventures. "It would be a mistake to rush and do too much. There is lots of time," he comments.

Reverting to his account of earlier days, he recalls of designing a ski lodge in France, where

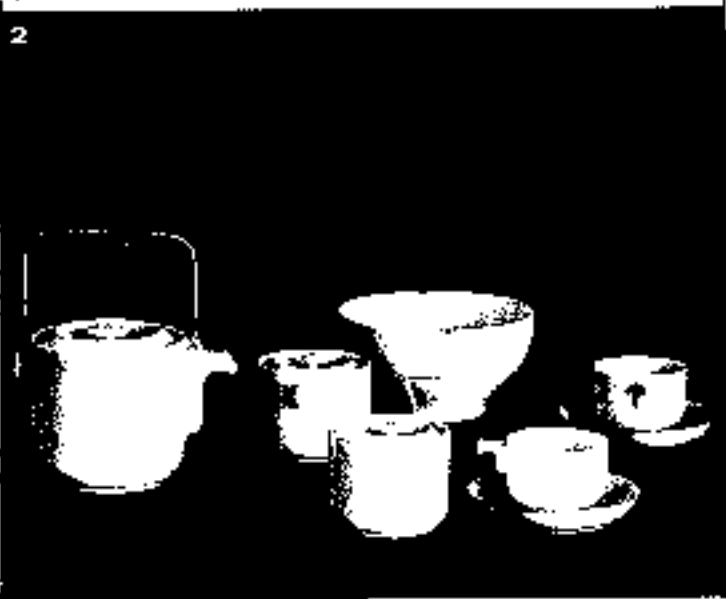
Held's lighting fixture (1) made in France (rotated in hardware) (2) for Limoges and stainless steel armchair (3) with two chairs, rosewood steps and walnut table, as seen in U.S. office, his last design, prototype in hand. He is working on a less expensive version with a grid and elements of aluminum for ready-made installation.





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Photography by David La Touche for ADVERTISING

3

the outside was the result of what's inside. He believes that one should not start with a fixed idea about the exterior architecture— that produces only monuments, not something that is alive— but instead, should be guided by the patterns in which people circulate.

Asked about his approach to interior design, he says: "As in architecture, the most important concept is not price— luxury is the quality of the space." This, it transpires, does not refer to space as business, but to the setting and framework evolved through architectural treatments. Reminded of the prevalence of box-shaped city apartments, he admits this is a problem not easy to solve, adding: "That's why it is so important to be involved in more than interior design—you cannot ignore architecture, city planning, economics, or politics."

People are too concerned with details at the expense of scale, he believes. He himself prefers massive structural divisions or very light partitioning (he has even used parachute silk), but emphatically dislikes the in-between, such as stake walls of plywood.

He thinks conditions in this country will improve "when things are bad, you must have a reaction for the better"— whereas in France, he foresees a series of the inevitable mistakes confronting a country engaged in rapid modernization.

The concept of French good taste, he says, is a legend; yet few individuals, however wealthy, want professional design help for residential interiors. "Even if they are very rich, they would be ashamed to admit they cannot do it themselves," he reports. But he thinks it is easier to see good contemporary furnishings in France, because the many shops of recent origin are open to the public. "Except for Bloomingdale's, use a decorator— your people in New York cannot gain entry to showrooms unless they are accompanied by professional guides."

He had no academic design training after being a physical therapist. He was active in the theatre as actor, director, producer and stage designer. He deplures the inadequacy of just two design schools in France today, and now teaches in Paris as time permits. His fluent English was acquired as part of his former occupation, but he adds: "We're not typically French; we always have foreigners to the house so that I can practice the language."

The 40-year-old designer has won several prestigious awards, and is preparing a retrospective of his work for the Museum of Arts Decoratifs in Prague. He is represented in this country by Paris Collections, Inc., at 543 Madison Avenue in New York, where a small showroom is maintained. □

Teaming with Talent

*Designer and architect
join forces to create
a totally coordinated house*

Continued from page 10



Rear view of the house, which is reached by a driveway. In the background, leafless trees add to the wintry atmosphere.

Left to right: interior designer Cyril Eugene Bell, clients Dr. and Mrs. Leon Herman of Akron, Ohio, and architect William F. Morris, also from Akron.



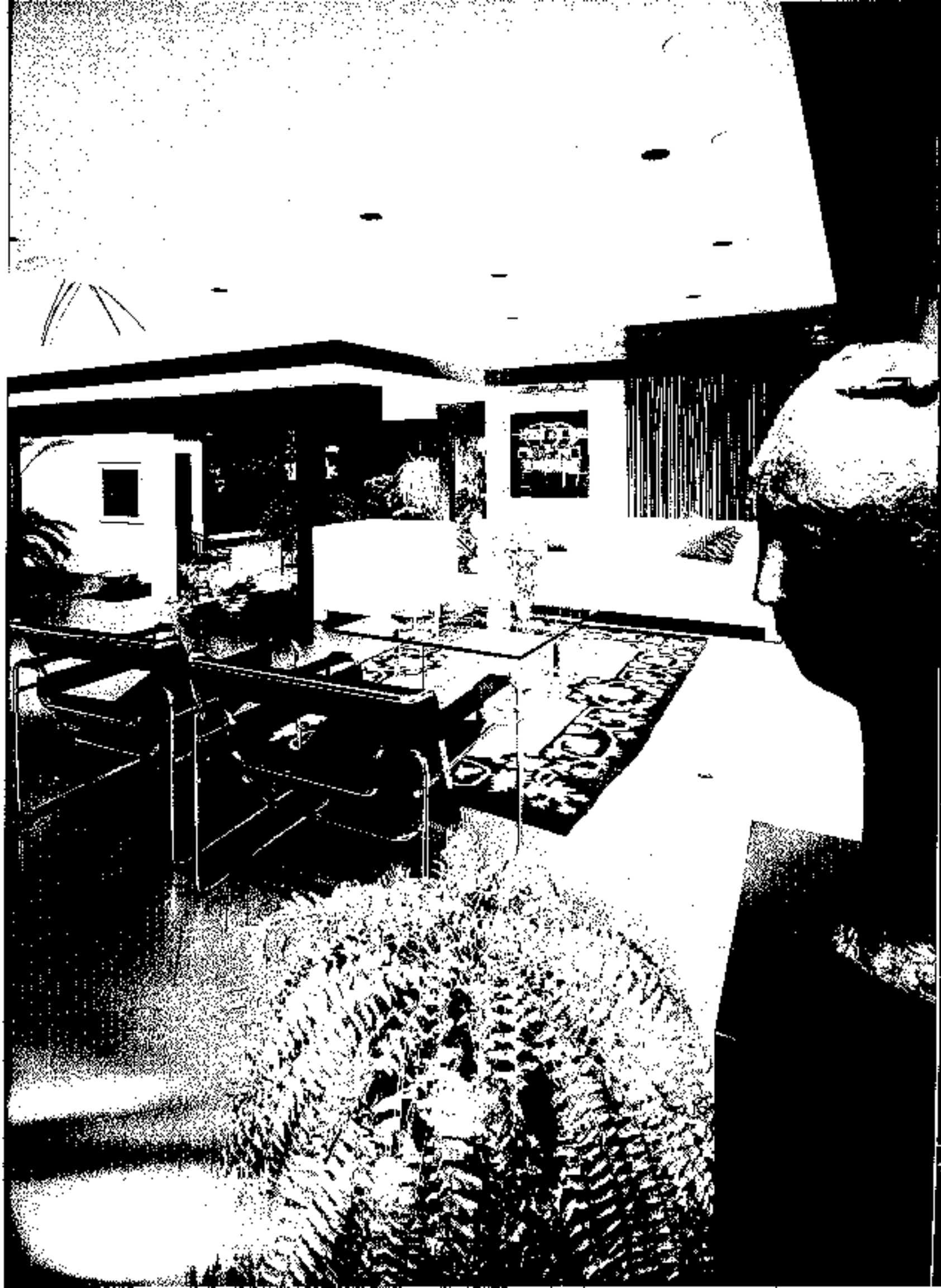
IT'S NOT UNUSUAL for David Eugene Bell, AIA, director of Bloomingdale's design department, to leave the Manhattan emporium for out-of-town design jobs—and clearly is the way he likes it. Citing as an example Dr. and Mrs. Leon Herman, for whom he designed the interiors of their Hill-top house in Akron, Ohio, he says, “Unlike so many New Yorkers, who tend to know it all and claim to have contacts in the trade, clients in the rest of the country are more receptive to good advice. They don't waste time and end up making better choices. Besides, they're nice.”

The Nermans wrote to Bell after visiting friends in a house which he had done, and reading about his design for friends, at the expense of clients' individuality. They arranged for a meeting in New York and brought with them William F. Morris, their architect, before any ground had been broken. “A foresighted step which led to smoothly arranged collaboration from beginning to completion of the job. It was an unusual relationship, and I was great,” says Bell, recalling the teamwork between the professionals. “Then we learned a lot from each other by working together. I know I did.”

Moving from a relatively modest home to the house which represents a realization of their ambitions, the Nermans asked for—and obtained—a residence geared to their life styles and tastes. The building's left wing, composed of living, dining and garden rooms, can be used exclusively for enter-

Conversation area on the 25' by 18' wing, noted in detail in a description on page 22, linked to a main area hallway. The accessories include the special pairings including the light-colored, strong wood. Most of the furniture from Bloomingdale's is in the bronze and light-colored from the New York store's Art Gallery.

Wall Paper
Chalkboard paint, New York City
Paint color, White, light green
Design ideas, New York
Decorations, Chalkboard, Glass, bronze





Dining room, next to a magnificent chandelier, is a lovely dining area decorated in contemporary style and featuring a table by George and Ingeborg Gade. Lighted glass chairs by Knudtzen and the wall is covered in a colorful tapestry.

Text: A. Scotti, Editor
 Photos: Bruce Langford

Carefully planned when you often simple touches for shading and mass-preparations. The theme from top to bottom is as simple as the coloring of the ceiling, punctuated by green and brown tones. The design and the Victorian high chairs, a wooden seat of honor in the middle of the great table, which chairs are from the same place, provides for the department.

Photo: *Designed by the artist's spouse*
 Photo: *Photographed by the artist's spouse*
 Photo: *Photographed by the artist's spouse*



4

Teaming with Talent

Joining the other segment, which includes a second-story study, is a staff-contained environment for family life. Mrs. Norman's love of cooking is well known, evidenced through her detailed plan for the kitchen which opens into the family room. The entire first floor is open.

Summing up his approach to the assignment, Bell reports: "My inspiration came entirely from the clients and their children. Everything in the house makes a statement without looking as if I had just left. There is a treasury of accessories, an avoidance of dated or 'period' appearances." The clients' art collection, which must be considered a part of their life styles, counts importantly in the interior treatments.

Obviously Bell's design approach pleased. Even as he was interviewed, nearly a year after finishing the job, he was handed a message: "Mr. Norman telephoned, needs furniture and fabrics for re-design of his office." (Bloomingdale's design department does not regularly handle contract work, but "personal" assignments, such as private offices or clubs, occasionally are undertaken). Thus another one of Bell's theories, that good design is more than selling a lot of merchandise, pass off in showing repeat business. □

1. Dining room, featuring a table by George and Ingeborg Gade.
2. Dining room, featuring a table by George and Ingeborg Gade.
3. Nursery, featuring a high chair by Knudtzen and a wooden seat of honor in the middle of the great table.

See us follow the design.

1 & 2 Clients' sons Drew and Ian have arranged their artwork to reflect their's affinity and integrate with different accent colors providing non-traditionalities.

Color by: *Maximo*
 Photo: *Tommy Reed*

3 Originally designed as a guest room, the nursery now provides a happy habitat for the clients' baby daughter. Flooring is of high-quality tile.

Photo: *Tommy*
 Photo: *Tommy Reed*

4 Garden room, three steps down from the main level, is a place for relaxing and entertaining. The interior is the outdoors. Glass-topped furniture includes ceramic stools from Spain, bright-colored settee and chairs in bamboo. Oriental-style area rug, textured fabrics, and sculpture by A. Peters. Plant shelf is an extension of the long horizontal bar.

Color by: *Tommy Reed*
 Photo: *Tommy Reed*





Mood Muzak

Clean, hard-edged interiors help promote a scientific image in Muzak's new corporate headquarters

THE GREATER AMERICAN PUBLIC may think of Muzak's product as nothing more than bland background music piped into offices, elevators, and banking lobbies. The company's top management, however, considers itself "specialists in the physiological and psychological applications of music," and it is this scientific approach that they wished to emphasize in their new corporate offices.

The solution by Saphier, Lerner, Schindler Inc. concentrates on a consistent selection of materials dramatized by carefully-controlled, unusual lighting techniques. The reception area establishes the aura of almost laboratory-like precision which is maintained throughout. Ceiling, walls, casement mesh, reception desk, and accessories are all of polished aluminum. The entire area bathed in a blueish, somewhat otherworldly light from a bare tube fixture suspended from the ceiling.

Similar materials have been used to a lesser extent in the conference room, where doors concealing storage space and audio-visual facilities have been faced with polished metal, and an exposed tube used to light the conference table. Because versatility of function was a major requirement, the conference table (made up of four individual table elements) can be rearranged at will to form one long rectangle, two shorter ones, or four individual squares.

In Muzak president U. V. Muscar's office, polished marble has been introduced on credenza and desk tops, on one wall, and in the floor treatment—effectively lightening the room's atmosphere without mitigating the seriousness of the overall installation. Again particularly effective is the lighting treatment, in this case a luminous ceiling of acrylic plastic featuring an area of projected rods over the president's desk. Because the rods create a visual plane where their ends catch the down light, and because the transparency allows the viewer to see into the fixture's depth, the total effect is like looking into the fourth dimension.

Reception area with identical aluminum materials throughout the installation. Ceiling was a composite desk and chair frames are of polished aluminum. Tube lighting gives off a more otherworldly type of light.

Photo: Steve Strangio. Interior design: Saphier, Lerner, Schindler Inc.

Photo: S. Strangio

Materials: aluminum, marble, lacquer, wood

Contractor: Muzak Corp., 200 West 125th St., New York, N.Y.

Photography: Jack F. Green

Graphic Design: Wall by Wall by Saphier, Lerner, Schindler

Desk: James P. Schindler

Reception: Fred Pittman

Reception desk: Steve Strangio, used with permission

Photo: Steve Strangio

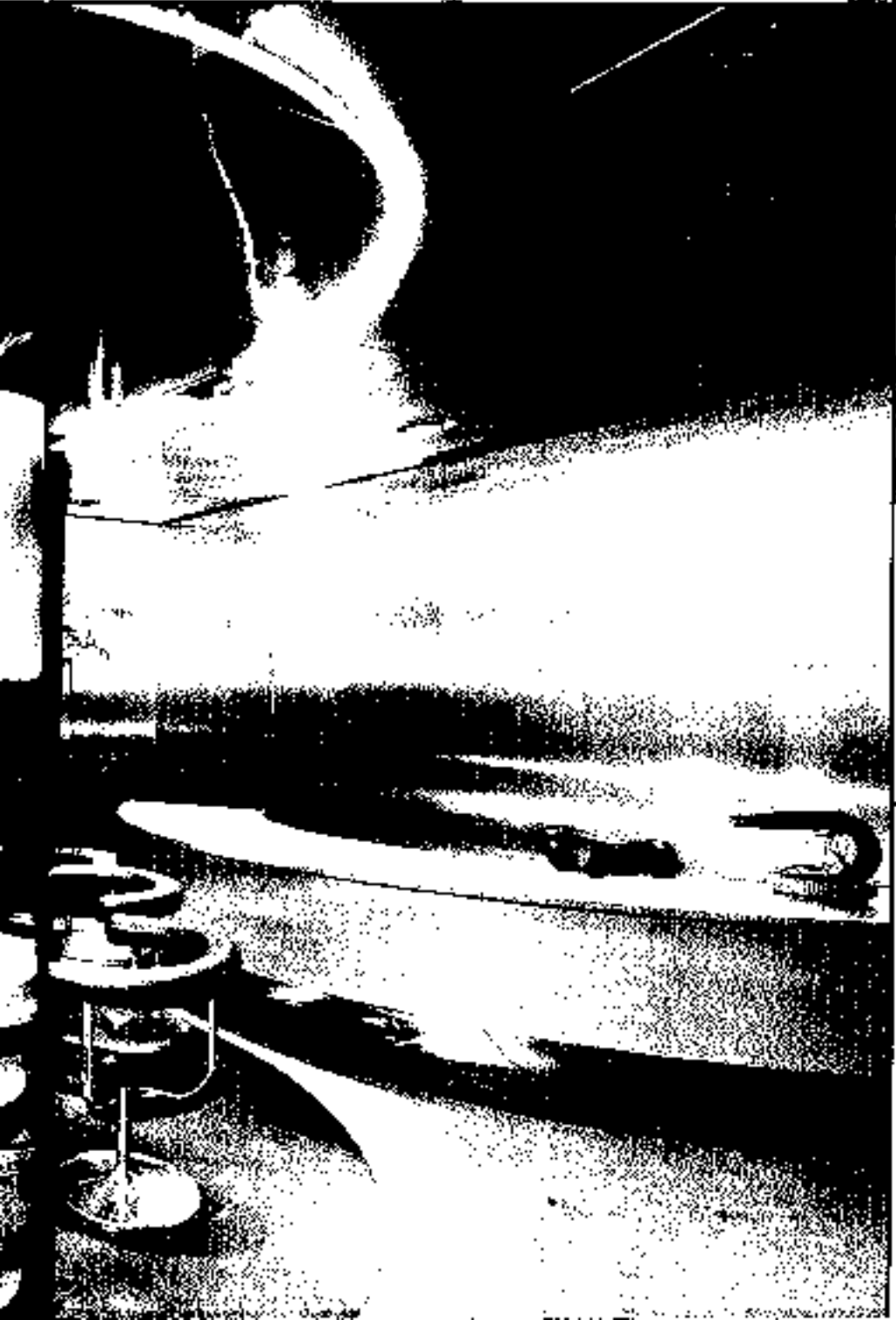
Reception area, Muzak Corp.





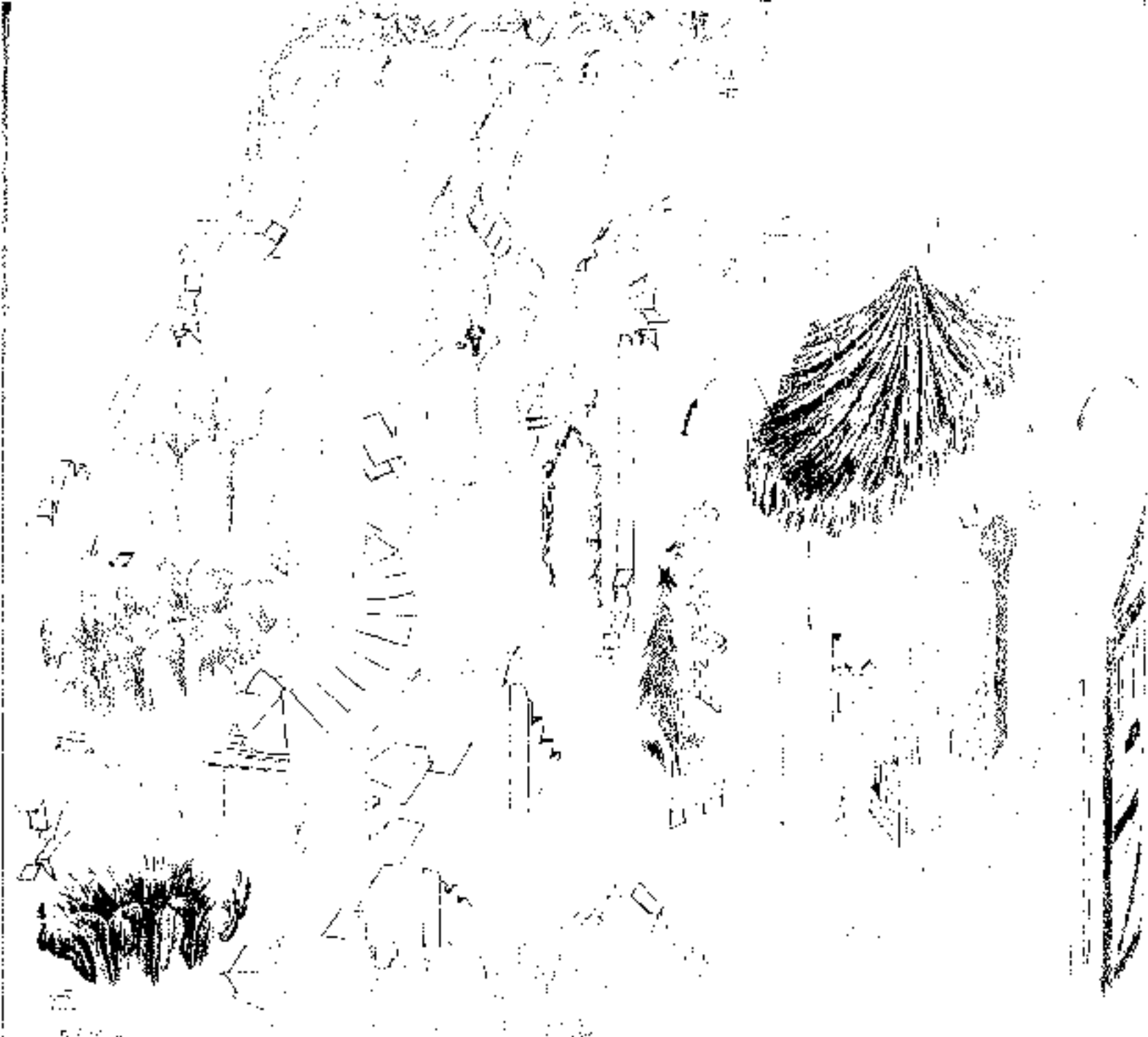
Polished aluminum, age in excessively used in the office of the president is here combined with a thin chrome mirror used on wall, aluminum and tube rods. Impossible to capture in a photograph is the psychedelic almost four-dimensional effect of the acrylic light fixture over reception's background.

Woods Associates
 Concept Design
 Construction: J. J. Jones
 Photo: J. J. Jones
 Concept Design: J. J. Jones and
 J. J. Jones
 Construction: J. J. Jones
 Photo: J. J. Jones



Tube lighting technique used in reception area is repeated in conference room in a rectangular configuration. Configuration of conference table can be rearranged to form four separate tables or either one or two rectangular tables.

Concept: J. J. Jones
 Construction: J. J. Jones
 Photo: J. J. Jones
 Concept Design: J. J. Jones and
 J. J. Jones
 Construction: J. J. Jones
 Photo: J. J. Jones



Dining Can be a Way Of

Five Italian designers who call themselves UFO create a restaurant environment that gives the diner food to stimulate his imagination as well as his appetite



DINING OUT should not be purely a gastronomic experience but one which offers visual and dramatic excitement as well. At least that's the approach taken at the Sherwood Post-restaurant in Florence by a group of five young Italian architect-designers (Lapo Binazzi, Carlo Bachi, Patrizia Cammeo, Riccardo Foresti and Vittorio Masciotta) who call themselves UFO (unidentified flying objects). The restaurant they created is as far-out as the name of their group, offering diners not only visual drama but romantic overtones. It is divided into three sections, shown in the sketch on the facing page, which was drawn for *Interior Design* by Lapo Binazzi.

In the first area, diners climb up the stem of a huge plant which rises two stories high. They are seated in one of the "blossoms," a steel structure painted in bright colors and large enough to seat nine people. The designers call them the "human bees," whose conversation or "buzzing" provides a counterpoint to soft music which is piped in through the branches and can be controlled within each individual cluster.

The second dining area (shown in the top of the sketch but actually located on the street level) depicts the insides of a whale which has swallowed an ancient sailing galloon from which the main deck and captain's cabin remain. The floor is slanted to simulate a listing ship; the tables, in the form of whale's trunks, rest on legs of varying lengths to compensate for the tilted floor and lighting is from a combination of candles and gaslights.

For the third area, which serves primarily as a cocktail lounge, the designers turned to the legend of King Arthur and his Knights of the Round Table and created a setting depicting the courtyard of a medieval castle. Walls are

covered in a simulated stone pattern and the seating is topped by a red silk fabric canopy. Chairs are in the form of thrones, each with a different design; lights are in the shape of huge gold collar signs. The main entrance from the street is through this area.

Other work by UFO includes stores, boutiques and travel offices. Through it all is a note of parody, an intellectualized use of well-known story-book personages and scenes. "It is our way," says Binazzi, "of appealing to a mass culture. We want everyone to immediately recognize the situation by suggesting something that is familiar. It is our way of getting the message across. And it is part of the game we play."

1 A leopard-skin-clad diner from UFO looks down from the steps of one of the restaurant's size-plant structures. In the center of each tower are Plexiglas platforms, the steel, painted in different colors.

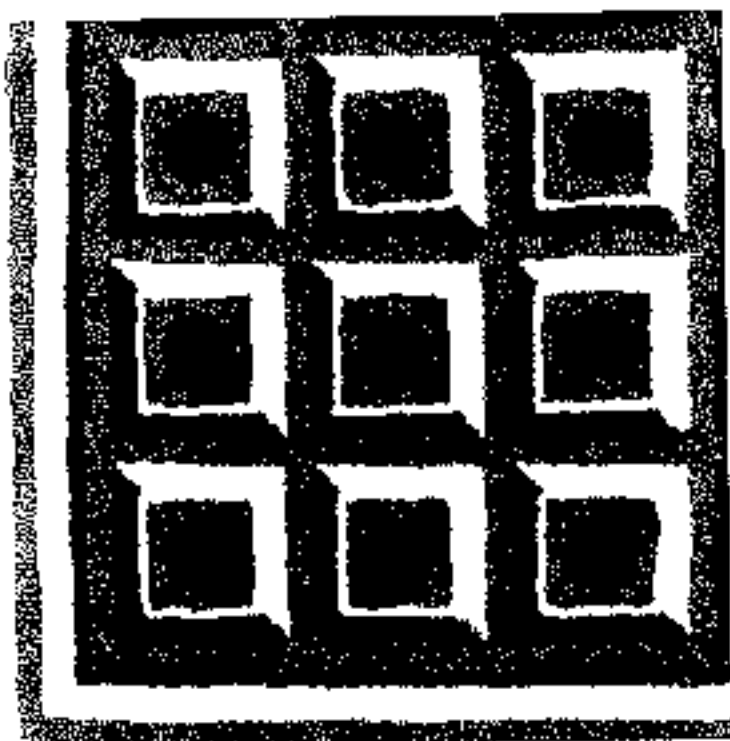
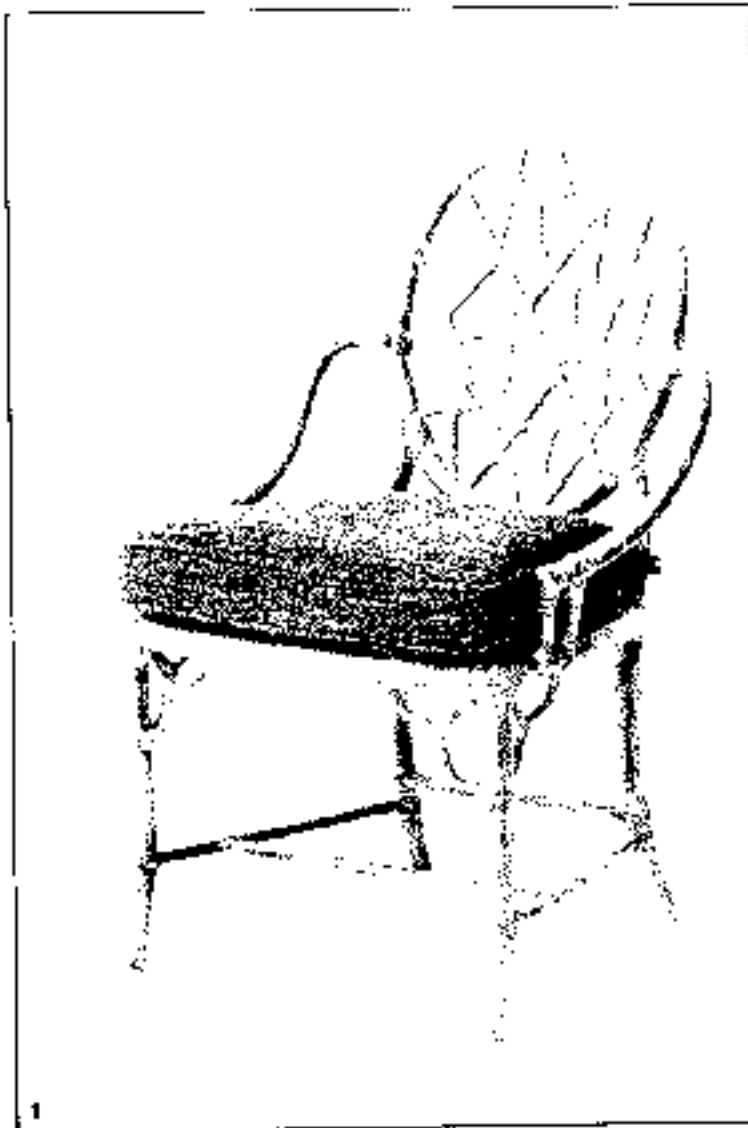
2 Interior of the whale has bright red fabric draped over paper-machined slon; the area is on two levels; the leopard roamed by a holder.

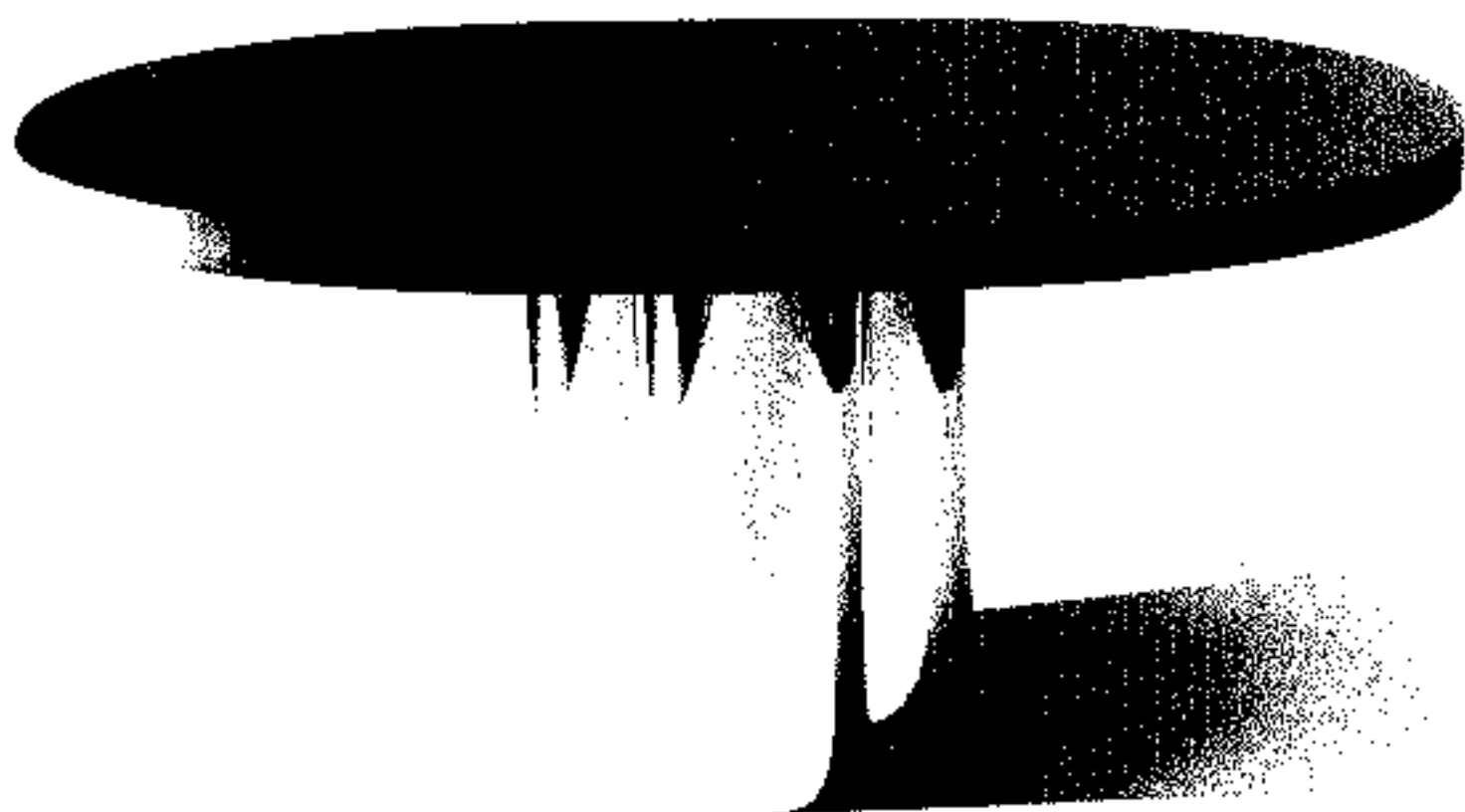
3 A view of the cocktail lounge at one of the simulated stone.

Day-Out Experience in Florence

The Best of New York Market Week

A roundup of new products
introduced during Resources Council's
New York Market Week, October 6 — 13





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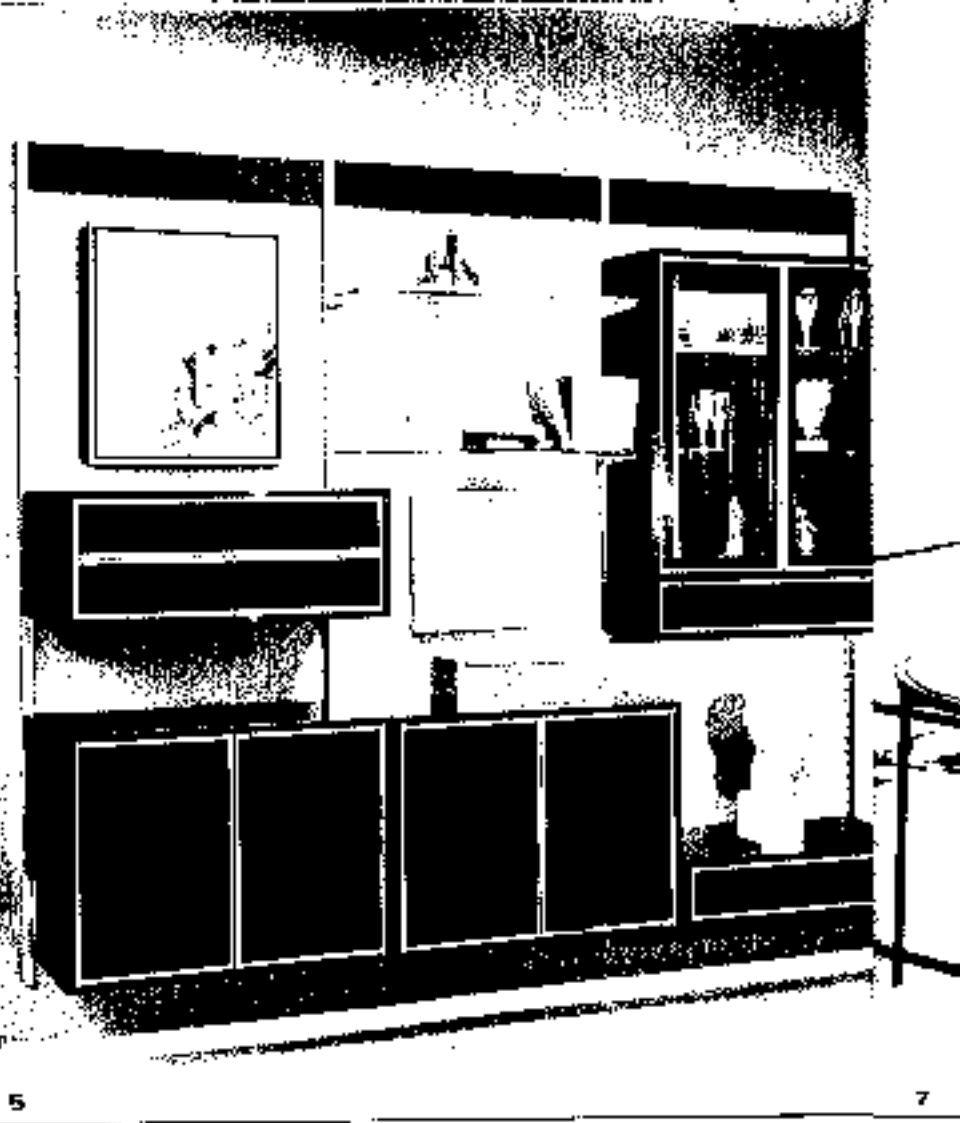
- 1 **Rattan chair** with ratchet fittings for easy back recline deck, designed by Elinor McGuire. From the McGuire Company, shown at Thurston McGuire. Circle 336 on reader service card.
- 2 **Circle In.** from a series of hip designs, all with fabric and swivel, coordinated in the same patterns. Howard & Schaffer, Inc. Circle 337 on reader service card.
- 3 **Chaise longue** designed by Geoffrey G. Harcourt for Arribat. Upholstery frame with molded latex foam, available in a selection of fabrics. Turner Ltd. Circle 338 on reader service card.
- 4 **Dining table** with sliver shaped pedestal of polished aluminum. Long, rounded oval top, great extension. Can also be available with stationary cast or wrought-steel legs. John MacFarlane II. Circle 339 on reader service card.



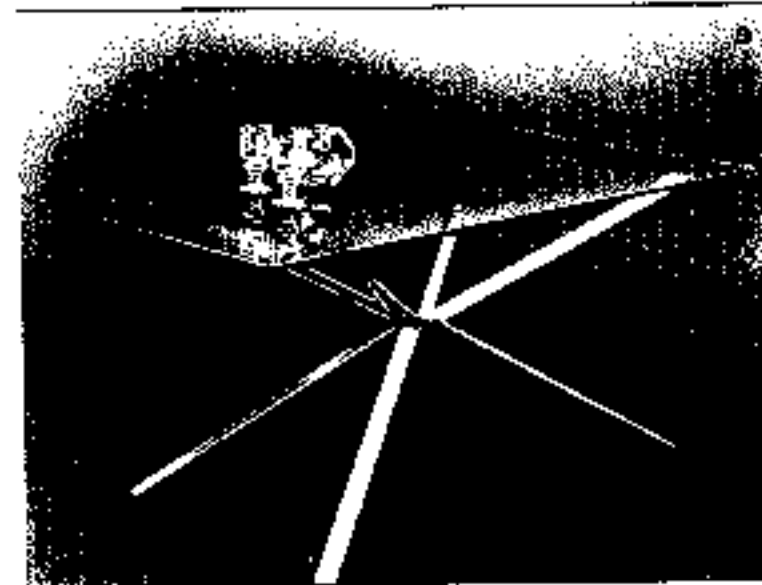
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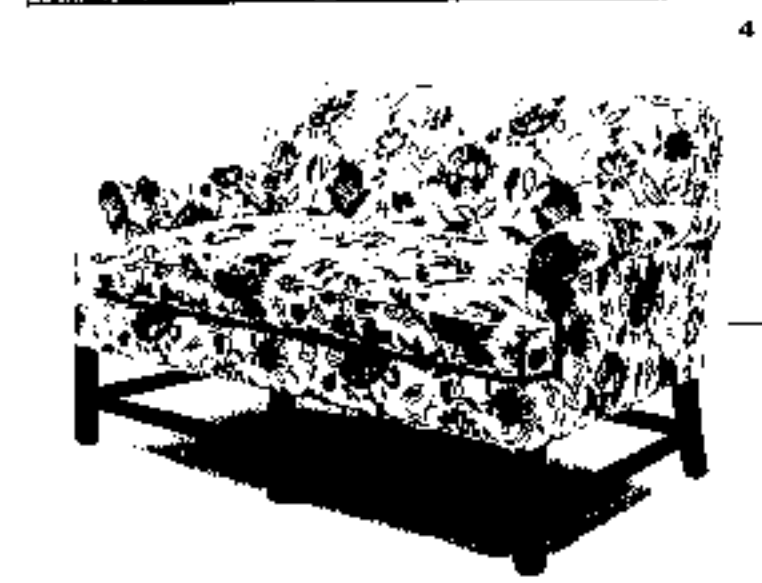
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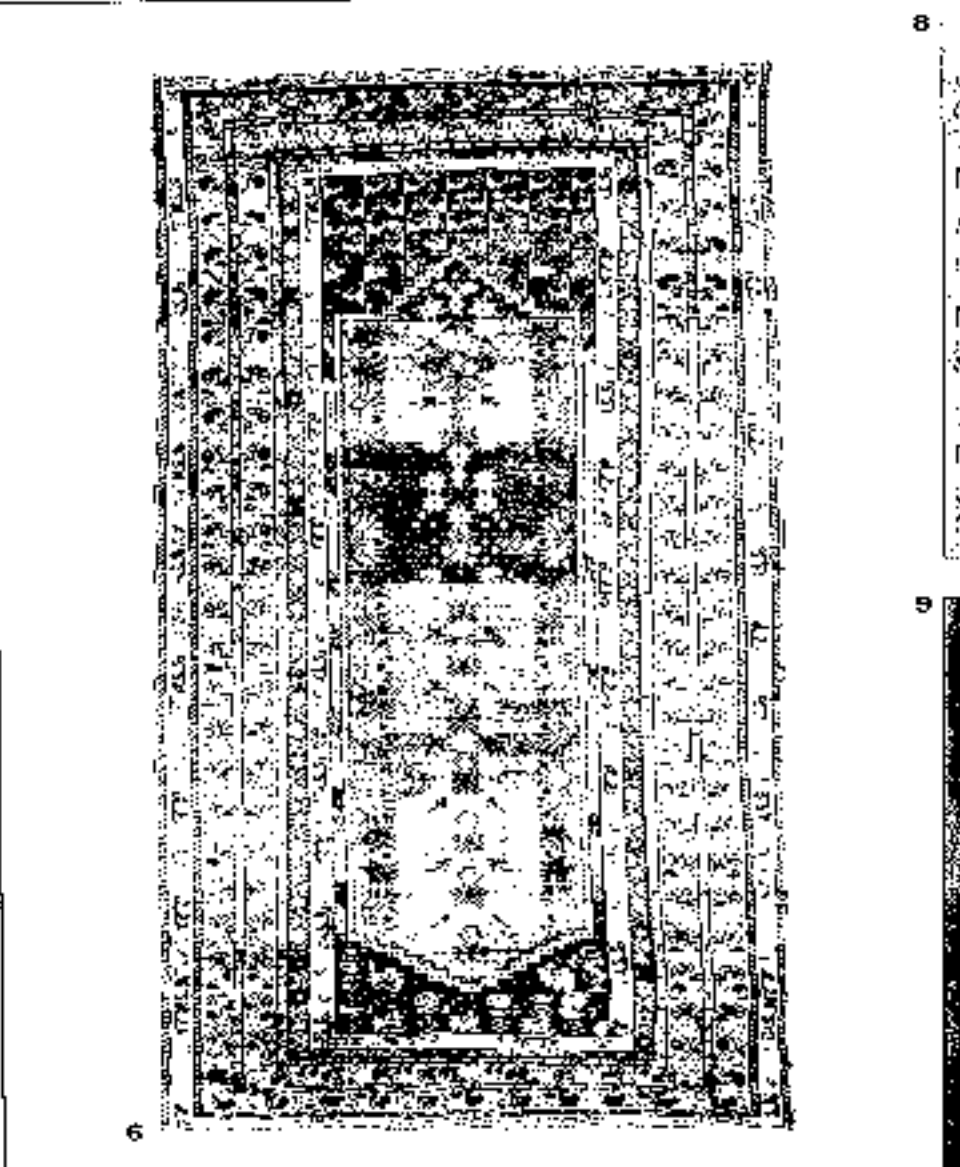
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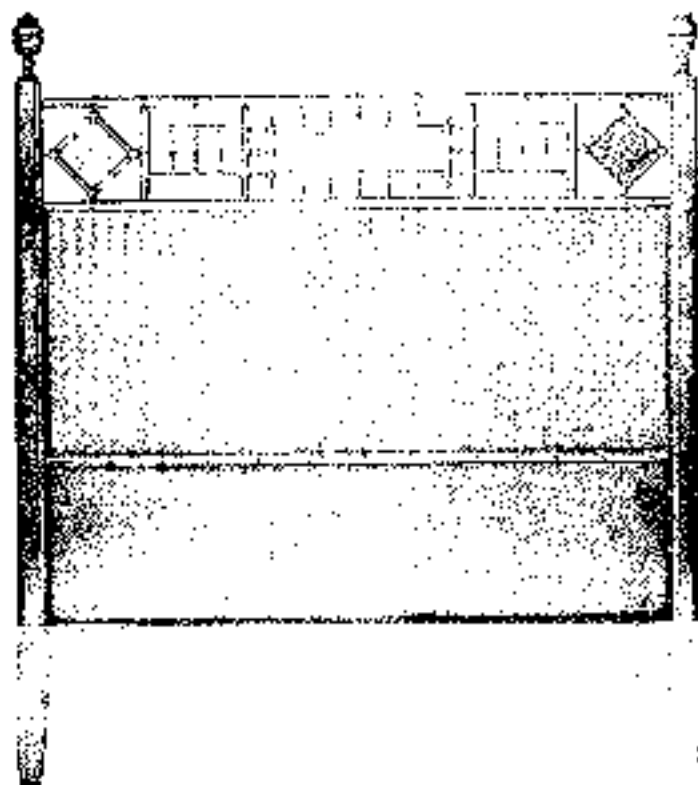
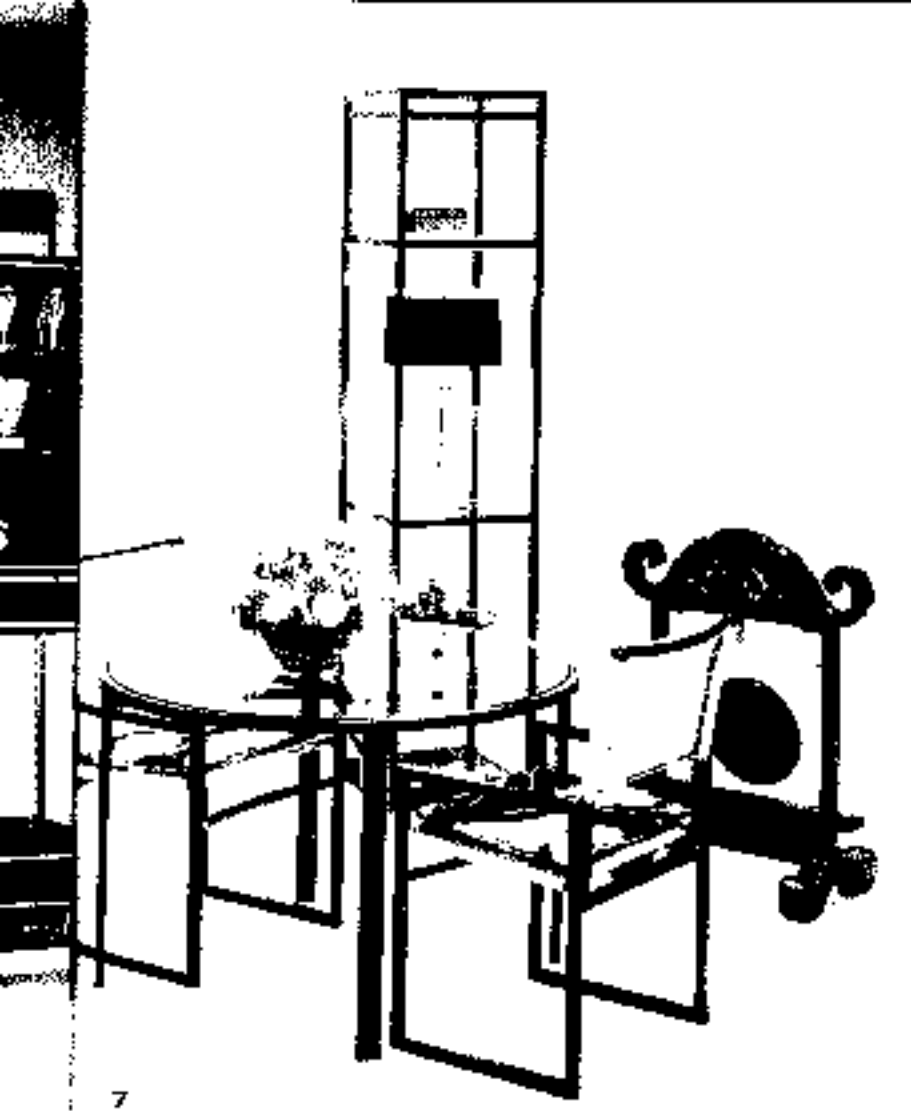


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1 **Alumaloy** four piece four piece outdoor group consisting of twelve pieces. Aluminum tubing with anycor enamel finish, heavy gauge vinyl webbing, cantilever cast plastic table tops. Steel designed under the direction of John F. Ma, AID, Kansas Inc.
Circle 346 on reader service card

2 **Cocktail table** with onyx top, Plexiglas base, beveled edges. 34" square. Martin Kagan
Circle 341 on reader service card

3 **Stainless steel and glass dining table** 42" by 72" top available in various sizes and heights. Designed by Neil Small. Brunson Industries, Inc.
Circle 342 on reader service card

4 **Guildford loveseat**, 54" overall, available also with kick-pest skirt. Other sizes to order. Fine Arts Furniture Inc.
Circle 343 on reader service card

5 **The 8800** with line of wood, metal and leather, available to order in other sizes and finishes. Longport Furniture Corp.
Circle 344 on reader service card

6 **Antique Koutah rug**, 7'11" by 4'4" from a collection of the Orient rugs. Ernest Treganow and Co.
Circle 345 on reader service card

7 **Chinese-inspired Chiang dining and accessory group**, one-inch square tubular aluminum with smooth rough or crystal clear glass tops, tiled canvas seating, tufted cushions optional. Designed by Hill Bradley Brown Jordan.
Circle 346 on reader service card

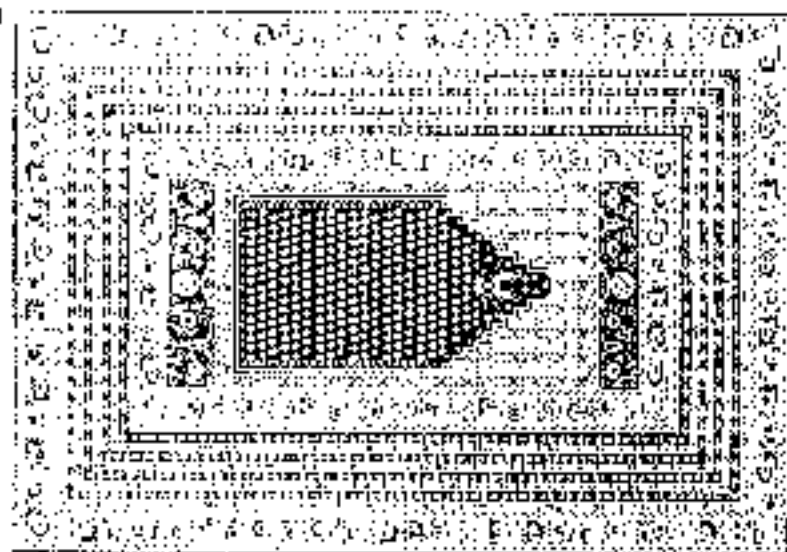
8 **Schah Abba rug** with Turkish prayer carpet design, from the machine made "Cultural Originals" group, range of colors and sizes. Dylan Carpet, Inc.
Circle 347 on reader service card

9 **Hand-chased hardware** by Mason Service-Hess S.A., Brussels in a range of fine materials. J.C. DeLong & Co.
Circle 348 on reader service card

10 **Brighton bamboo headboard**, copied from an original design, made to order in any size and finish. Smith & Watson.
Circle 349 on reader service card

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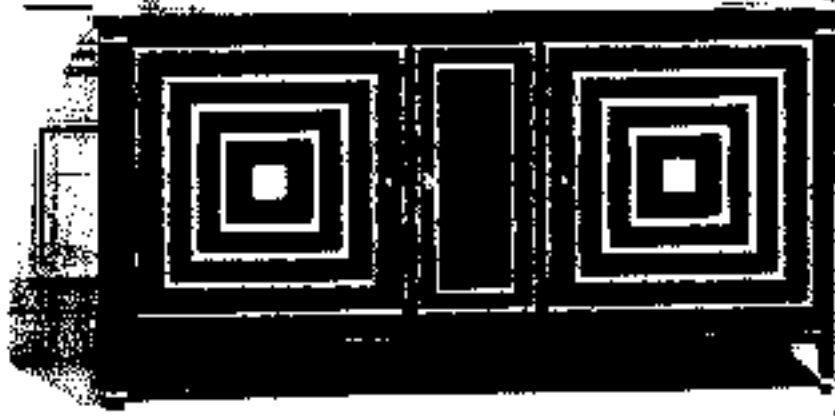
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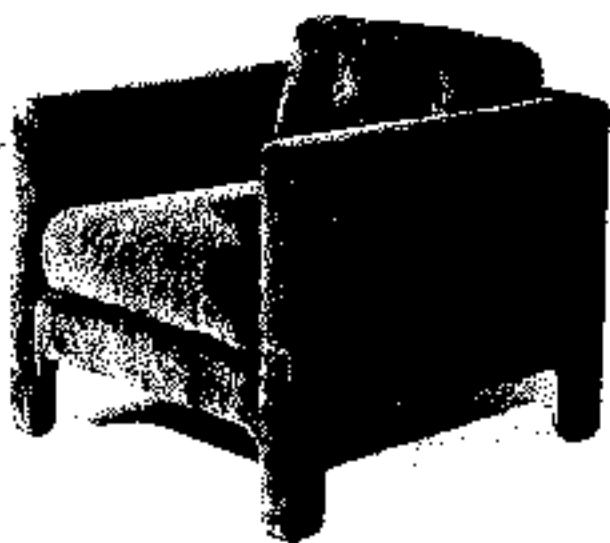


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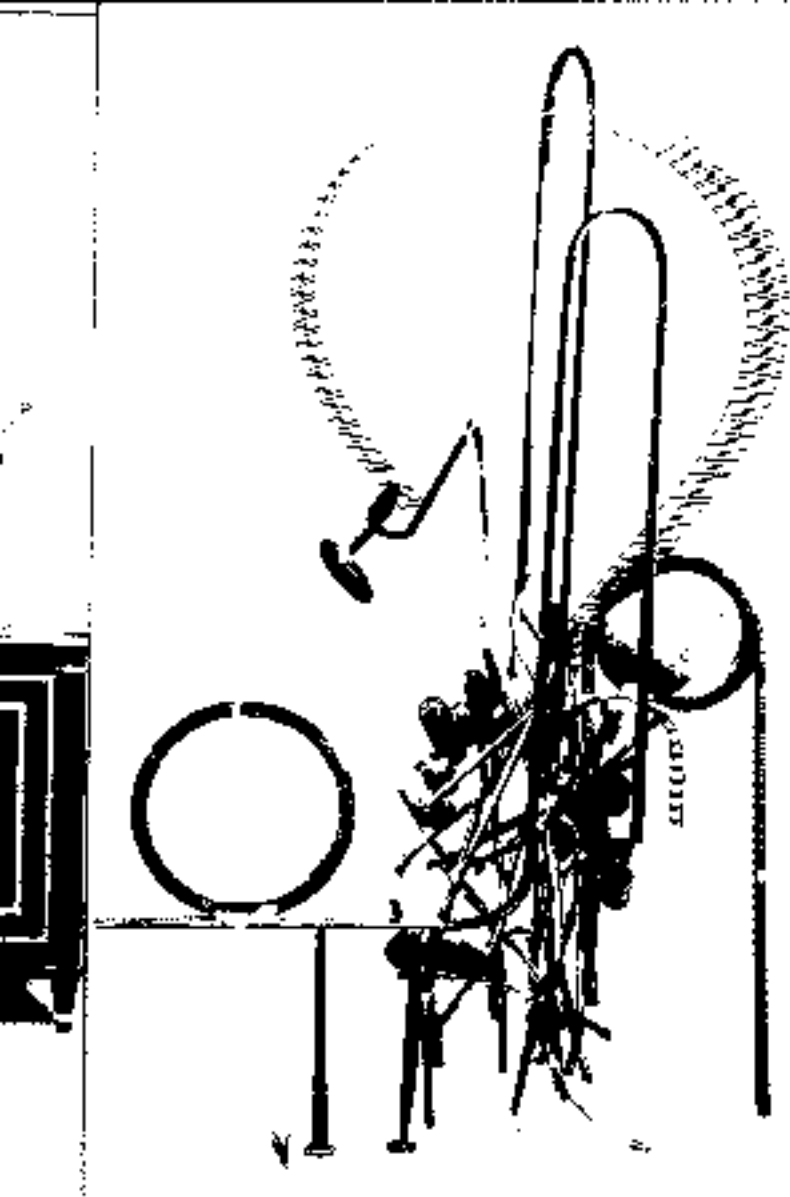
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Best of New York Market Week



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1 One from a series of chairs in I-D construction (urethane anodized side panels, stainless steel connectors). Furniture Specialties
Circle 299 on reader service card

2 Lounge chair from new collection of custom casting pieces in contemporary styling. Mason Art, Inc.
Circle 221 on reader service card

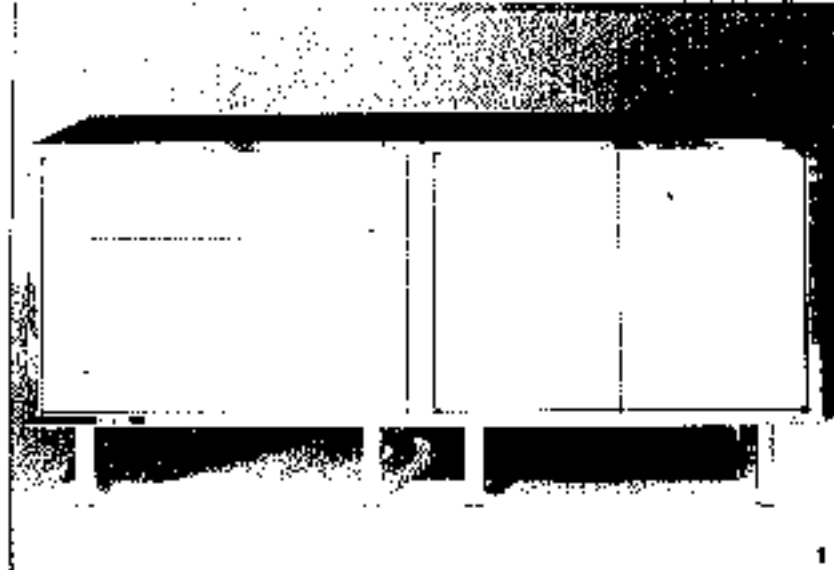
3 Lounge chair with frame of polished chrome or aged bronze from a collection by Robert No. which also includes two side tables. Robert No. Furniture, Inc.
Circle 330 on reader service card

4 Three-door cabinet, a contemporary design with a Director's Chair feature, raised overlay doors in gold on green lacquer. 72" long, 34" high, 19 1/2" deep. Jacques Hollar, Inc.
Circle 337 on reader service card

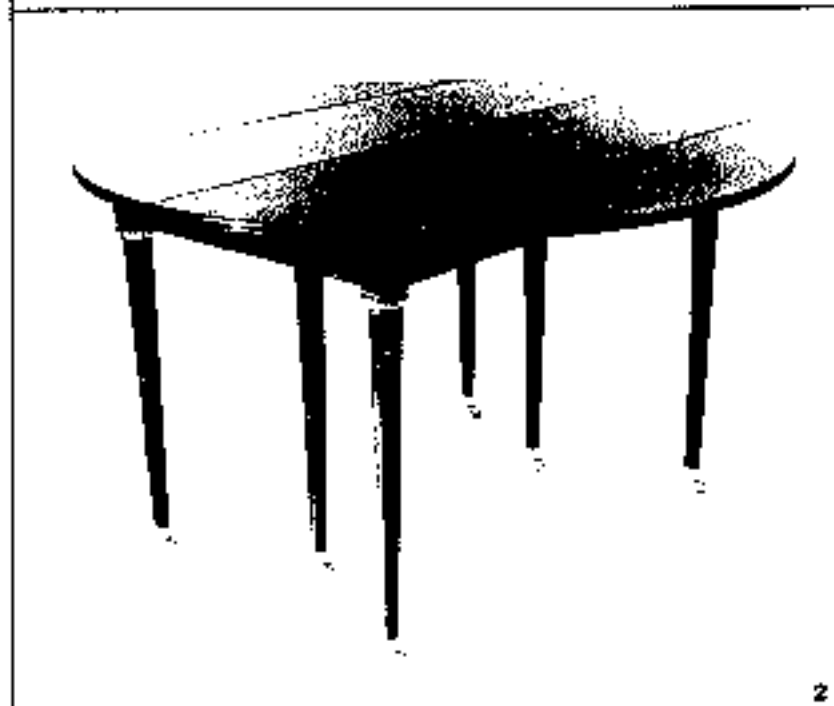
5 Loose-back sofa with all-down cushions creating a leather-textured effect, custom made in any size. Imperial Craftsmen, Inc.
Circle 333 on reader service card

6 "Ogata", also sculpture with bronze accents. 30" high. William Greuk. The Sculpture Studio, Inc.
Circle 224 on reader service card

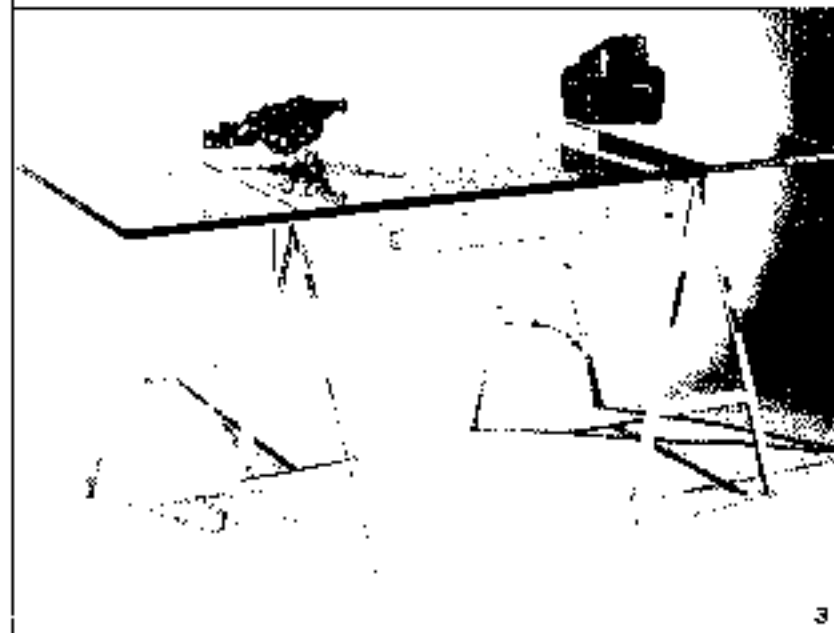
7 Oil painting by American artist Conrad Smith, an example of "Sharp Focus Realism." Mitch Morse Gallery, Inc.
Circle 335 on reader service card



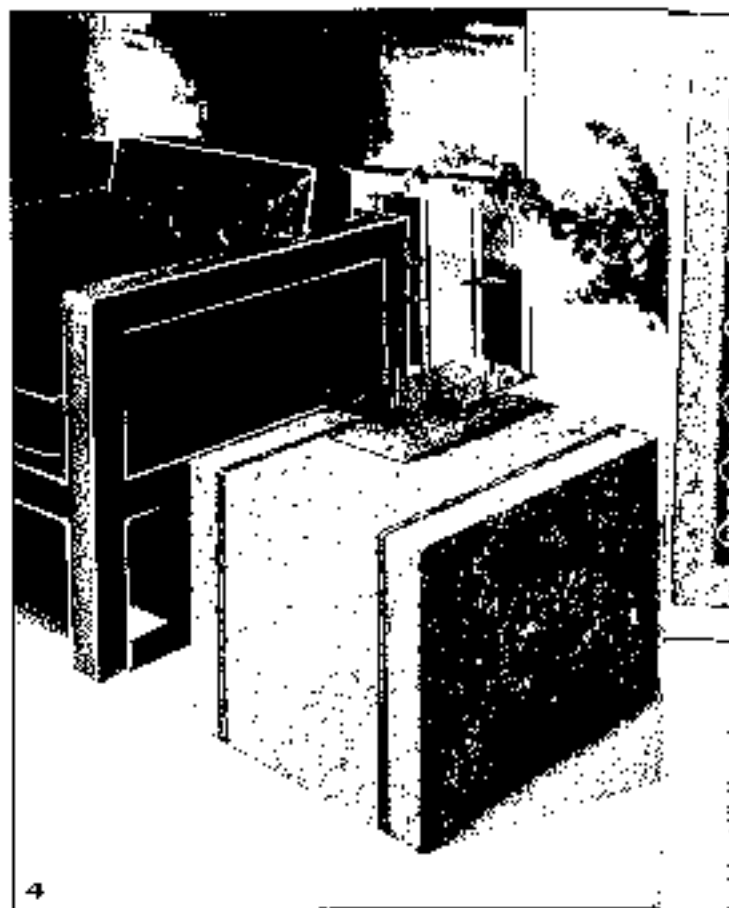
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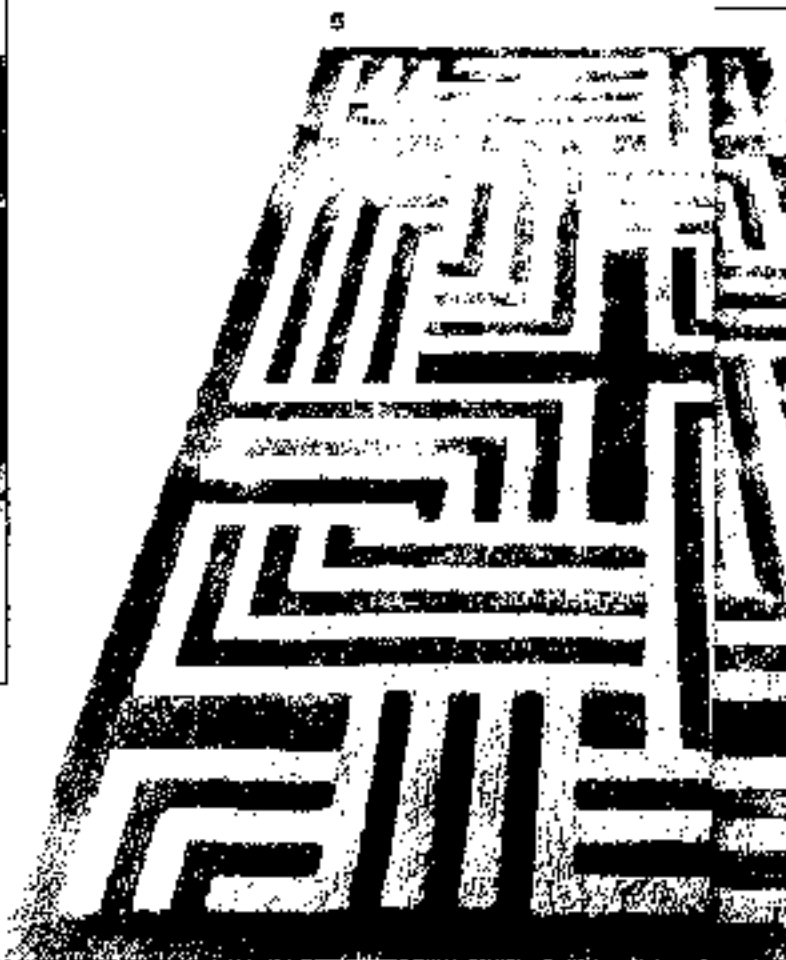
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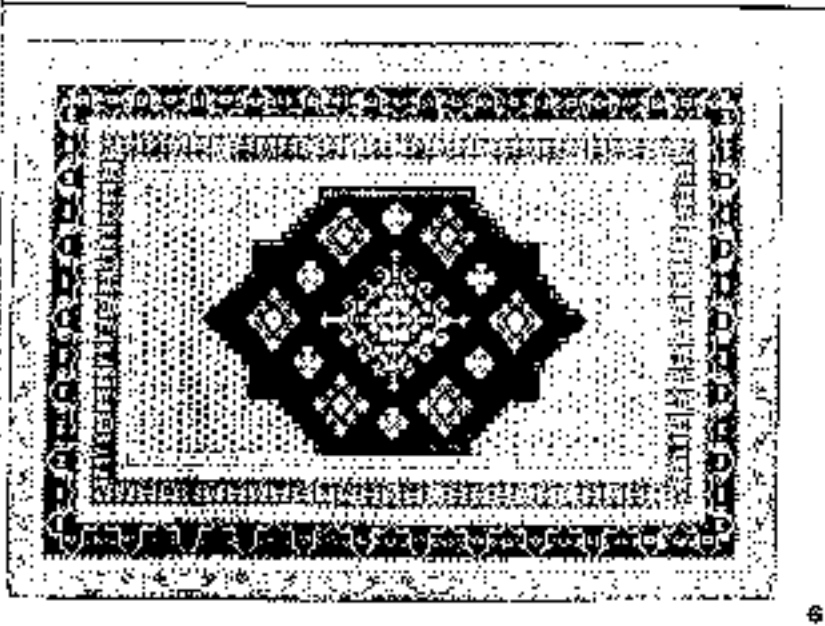


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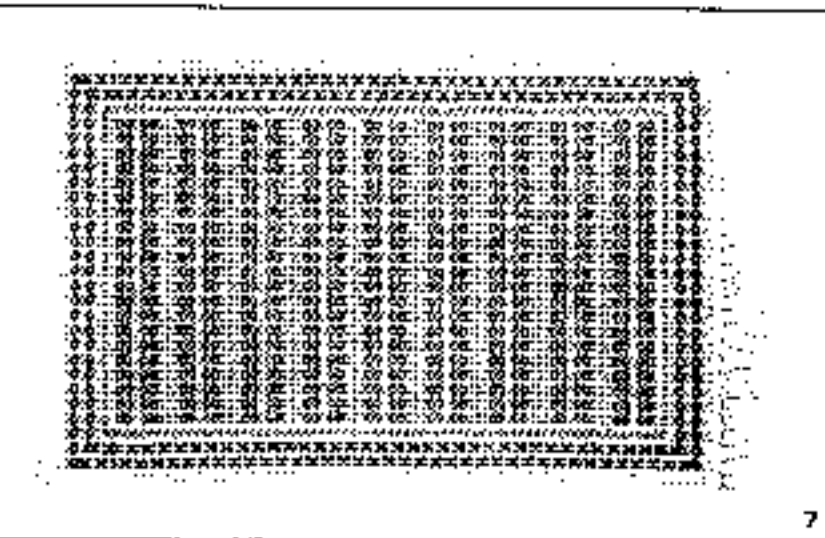


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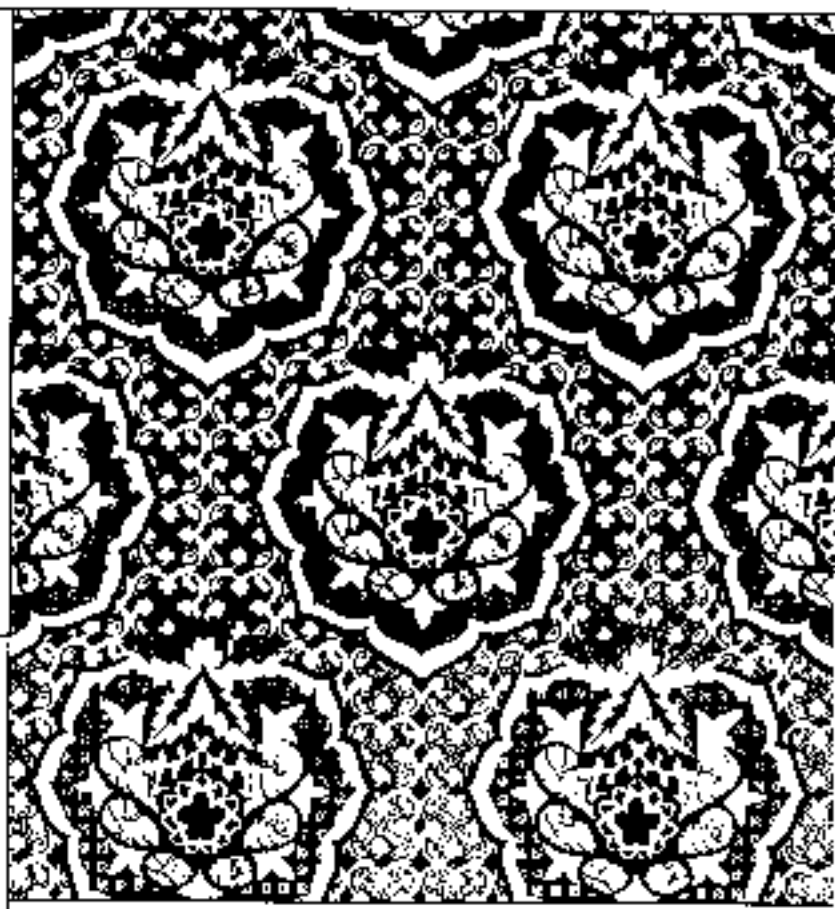
Best of New York Market Week



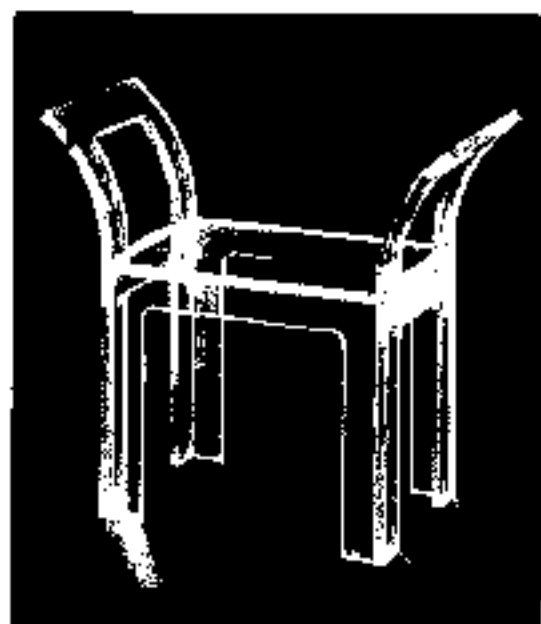
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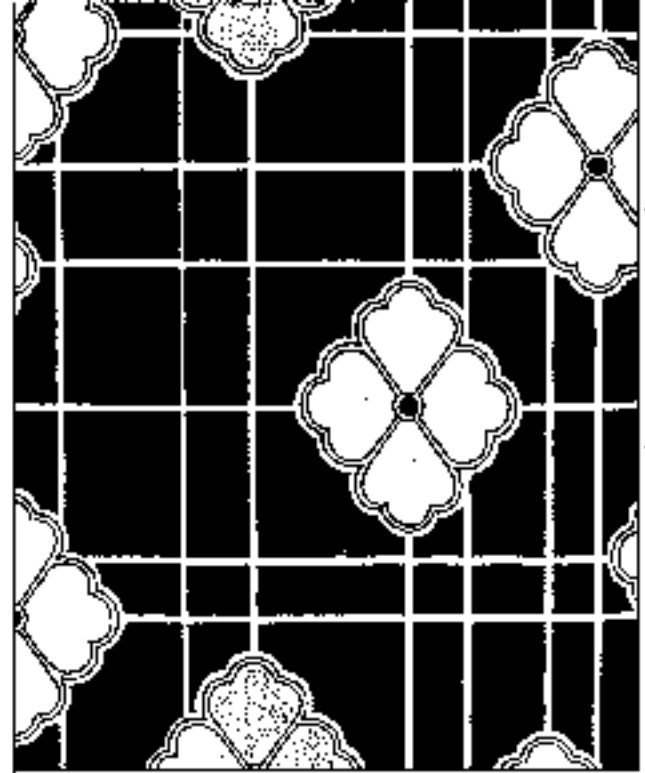
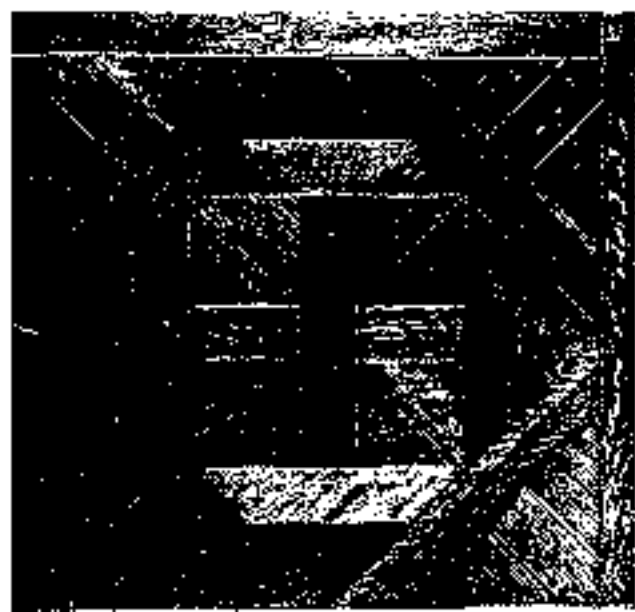
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- 1 Laminated plastic shelves in thirteen standard colors, polystyrene metal frames; available with 1 1/2" diameter legs or wall hung on a panel system. Shelves in glass with Lucite ends or in lacquer colors with polished metal ends. D.I. Group. Circle 350 on reader service card.
- 2 Authentic Louis XVI style dining table, mahogany with brass trim and casters, shown in 48" size. Can be made in oxidation. Interior Enterprises. Circle 351 on reader service card.
- 3 Sawhorse desk of stainless steel and glass with Formica drawer in white or black, 54" x 28" x 29". World Wide Design House. Circle 352 on reader service card.
- 4 Resolite plastic cube rounded table on casters with marble inlay inlay. Also available in tractor red. 22" x 18" x 15 1/2". Knapp & Telbis. Circle 353 on reader service card.
- 5 Bybles, all-wool rug design shown in blue and green, also available in custom colors. Edward Field. Circle 354 on reader service card.
- 6 Imported Israeli rug from a collection, the adaptation of an Oriental design comes in gold and brown with turquoise daffodil or brown and blue with yellow. Carrel Showman Ltd. Circle 355 on reader service card.
- 7 Impromptu from Karastan's American Origins Collection, a hand-crafted crocheted effect in a soft, loop multi-level pile. In the Kara-loc construction, six colorways available from 2' x 5' to 12' x 15'. L. Jones. Circle 356 on reader service card.
- 8 Telkeran, a four screen wall covering design available in custom colors on vinyl or latex. Small top combination panel available. Acvent. Circle 357 on reader service card.
- 9 Bennett Plexiglas bench, available in special sizes from a furniture collection designed by Thruslore Meyer and Bert Bass. Wycombe-Meyer. Circle 358 on reader service card.

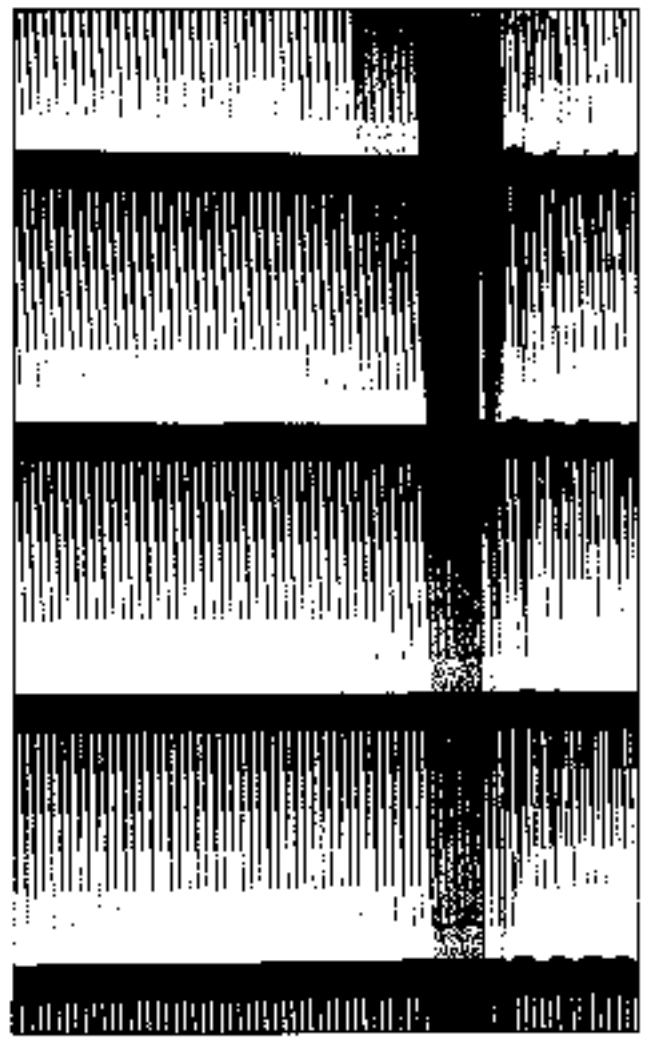


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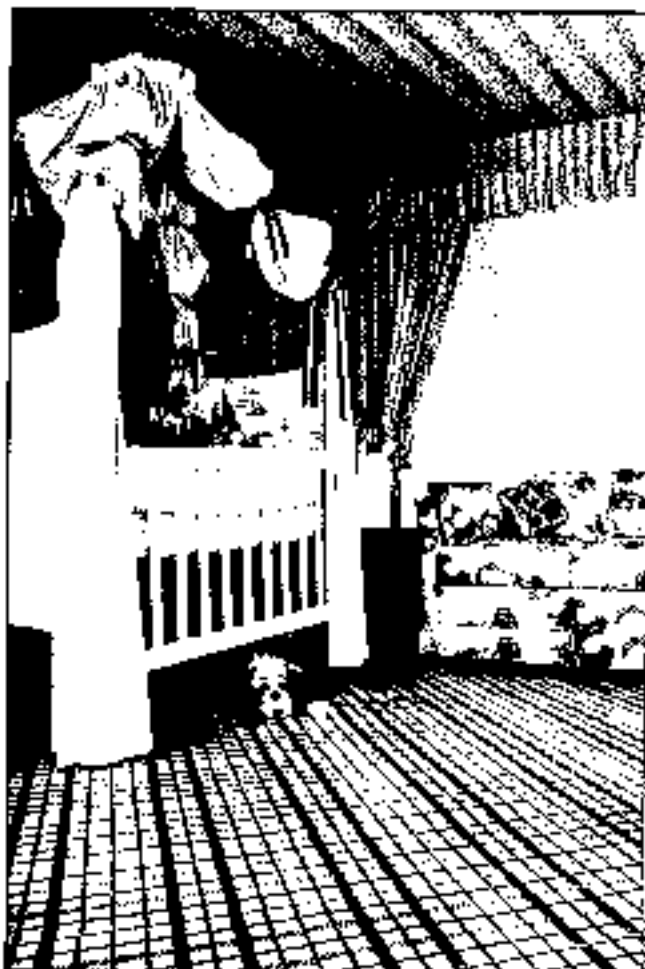
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Best of New York Market Week



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- 1 **Antique** Chinese scenic wallpaper, Nancy McMilland, Inc.
Circle 238 on reader service card
- 2 **Bordeaux** antique pattern flooring available in oak, walnut or teak. Best of Breed's 36" square Vinyl Mosaic Corporation.
Circle 247 on reader service card
- 3 **Loranzo**, custom printed wall covering available on vinyl, silk, or Mylar. Don Karlin, Inc.
Circle 261 on reader service card
- 4 **Spectroscope**, all color custom print designed by Peter Phillips for Real Fabric, available in two color ways. 29 1/2" repeat. Unika-Vision USA.
Circle 262 on reader service card
- 5 **Born Free**, custom printed wall covering on vinyl for or wall cloth. In a number of color ways. 28" repeat, matching fabrics available. L.S. Home Hangings.
Circle 263 on reader service card
- 6 **Vinyl tile**, Nova Plast, available in two colorways: green and white, and orange, yellow, beige and black. scratchproof finish. 12" x 12" x 1/8" thick. Floor Trends.
Circle 264 on reader service card
- 7 **Print-dyed** textured plush nylon carpet, Spirit Flag, available in 12 colorways. Primate Carpet Corp. 115 on reader service card
- 8 **Mandarin**, wall covering in two colors to specification, available on any ground. 24" width. 24" repeat. South Mountain Computer Fabric, available. Art's Valencat.
Circle 266 on reader service card



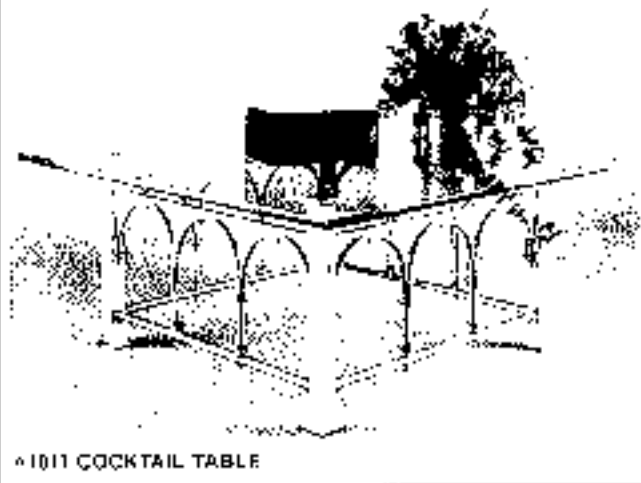
LOUIS XV HEADBOARD

An expression of classical detailing from the great periods of design brought together in a series of pieces whose careful attention to craftsmanship can add further richness to today's interiors.

The castings are exact copies from original antiques, however the proportions have in some cases been revised to bring the collection into scale with modern living requirements.

The Brass Collection may be seen at the showrooms of:

Philip Daniel, N.Y.C.
International Galleries, Inc., Miami.
Melvin Wolf and Assoc., Inc., Chicago.



1011 COCKTAIL TABLE

The Brass Collection by Melvin Wolf

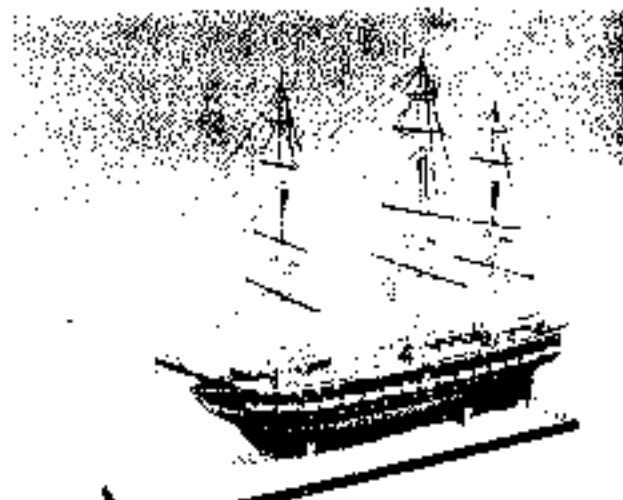
205 W. Kinzie Street, Chicago, Ill. 60610 312-644-1964

Circle 66 on reader service card

MARKET SPOTLIGHT

Precision Models

For the past sixty years, Arthur G. Henning, Inc., 12-14 South Third Avenue, Mount Vernon, N.Y., has been a source for quality models. Originally specializing in accurate scale and display ships, in recent years the firm has shown the same expertise in their miniatures of buildings and cut-away working and non-working models of products. Used for promotional purposes, they are exhibited in executive offices, reception areas and lobbies to "tell a story." When substituted for a work of art, the exquisitely wrought objects are at once decorative and informative.



A brief study of the nautical part of the firm is a testimony to the quality of workmanship—67 Henning models are on permanent display in the Smithsonian Institution, and shipping companies and maritime museums are major clients. As an example of the craftsmanship exercised here, we picture "Old Ironsides". Ship models, usually 1/32" to 1/8" to the foot in scale (although some are larger) are made of various materials today whenever possible, utilizing the art of precision plastics molding. This has led increasingly to work in the industrial model field, where knowledge of engineering tolerances and scale is essential. *Circle 527 on reader service card*

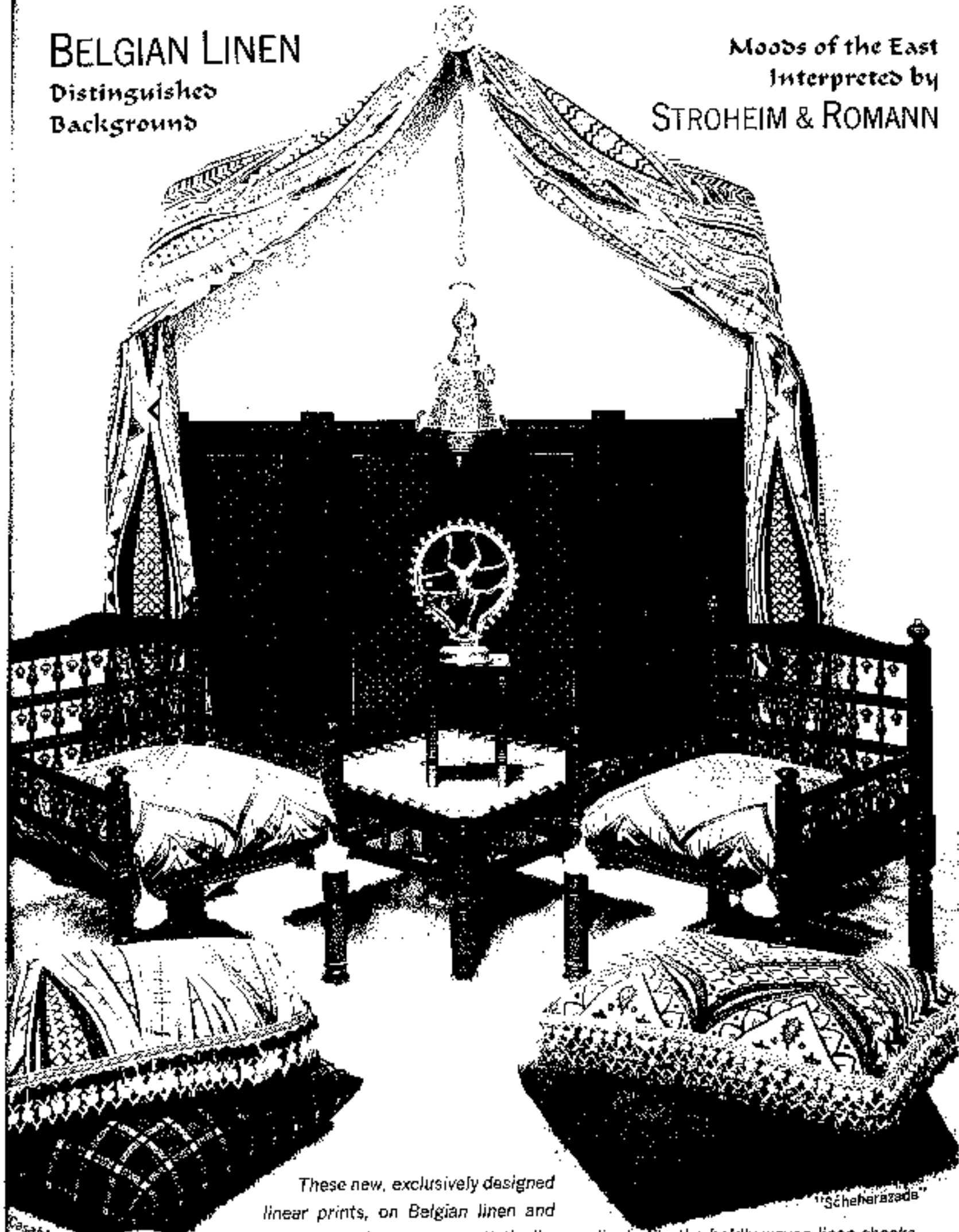
Fenestration Fabrics

Casement fabrics made of yarn-dyed Fiberglas warps and acetate fillings are said to represent a technological breakthrough according to the weavers, Huss Goldsmith & Co., a division of Burlington Industries. Called H.G.C. and described as having superior light fastness and soft hand with dry texture, the constructions—in bright colors, and three open-weave variations—also are treated with dimensional stability and easy maintenance. Patent protection is being sought. Still in the development stage is a fabric combining Fiberglas with acrylic yarns, intended for the contract market primarily. *Circle 567 on reader service card.*

BELGIAN LINEN

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These new, exclusively designed linear prints, on Belgian linen and cotton, in four colorways, are artistically coordinated to the boldly woven linen checks. Tassels and fringe trim are from a wide collection of imported trimmings.

Furniture by Indie Nepal. BELGIAN LINEN ASSOCIATION, 280 Madison Ave., New York, 10016

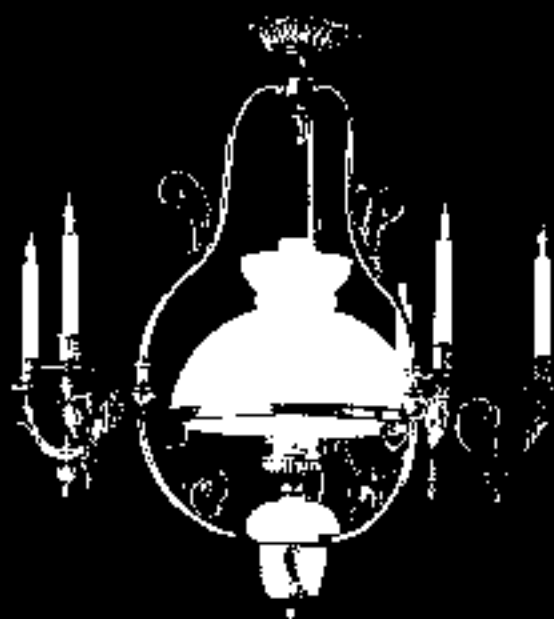
"Casablanca"



"Scheherazade"

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812 North Wells Street, Chicago, Illinois 60610

All-Weather Coverage

An advanced production technique and a re-engineered fiber have been put to optimum advantage in the manufacture of indoor-outdoor carpeting said to be superior to competitive counterparts in wear and appearance qualities. The finished product—Colony Point™ carpet and tiles, by Ozite Corporation—is nonwoven in a continuous operation which nonetheless effects a textured pile; utilizes 20-denier Hercules polypropylene olefin staple yarns which are tightly bonded together and incorporate all-weather cushion backing. Made with modified cross-section, the Hercules fiber in the so-called "double tuft" carpet production process accounts for soil-hiding properties, increased thickness assuring abrasion resistance, color fastness, and easy maintenance.

Still other assets ascribed to the floor covering material are non-ravelment, high tensile strength, resistance to mildew and bacterial growth, imperviousness to moths and carpet beetles, low static electricity, quick crush recovery, ease of installation, and adherence to government flammability standards. Ozite Corporation, Libertyville, Illinois 60089, suggested retail prices are 79¢ per 12" square tile, and 88.95¢ per square yard of broadloom. A "full line" of colors is offered. *Circle 202 on reader service card.*

Acoustical Privacy

In anticipation of accelerated preference for open-plan offices, Owens-Corning Fiberglas at Toledo has developed Nelsbo II, an acoustical ceiling product conducive to lowering noise levels. The material has a rough textured white glass cloth facing that resists damage, is said to exhibit low smoke development properties, and comes in two inch thicknesses sized 24 by 24, 24 by 48, and 48 by 48 inches. Guaranteed for ten years, the extensively tested non-organic board carries the Underwriters' Laboratories label, and is rated Class 25. Standard exposed grid suspended ceiling systems, or the company's own Dimensionalite Ceiling System, provide the framework for installation. *Circle 223 on reader service card.*

All Under One Roof

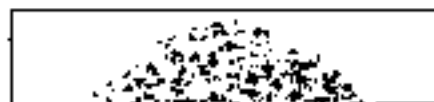
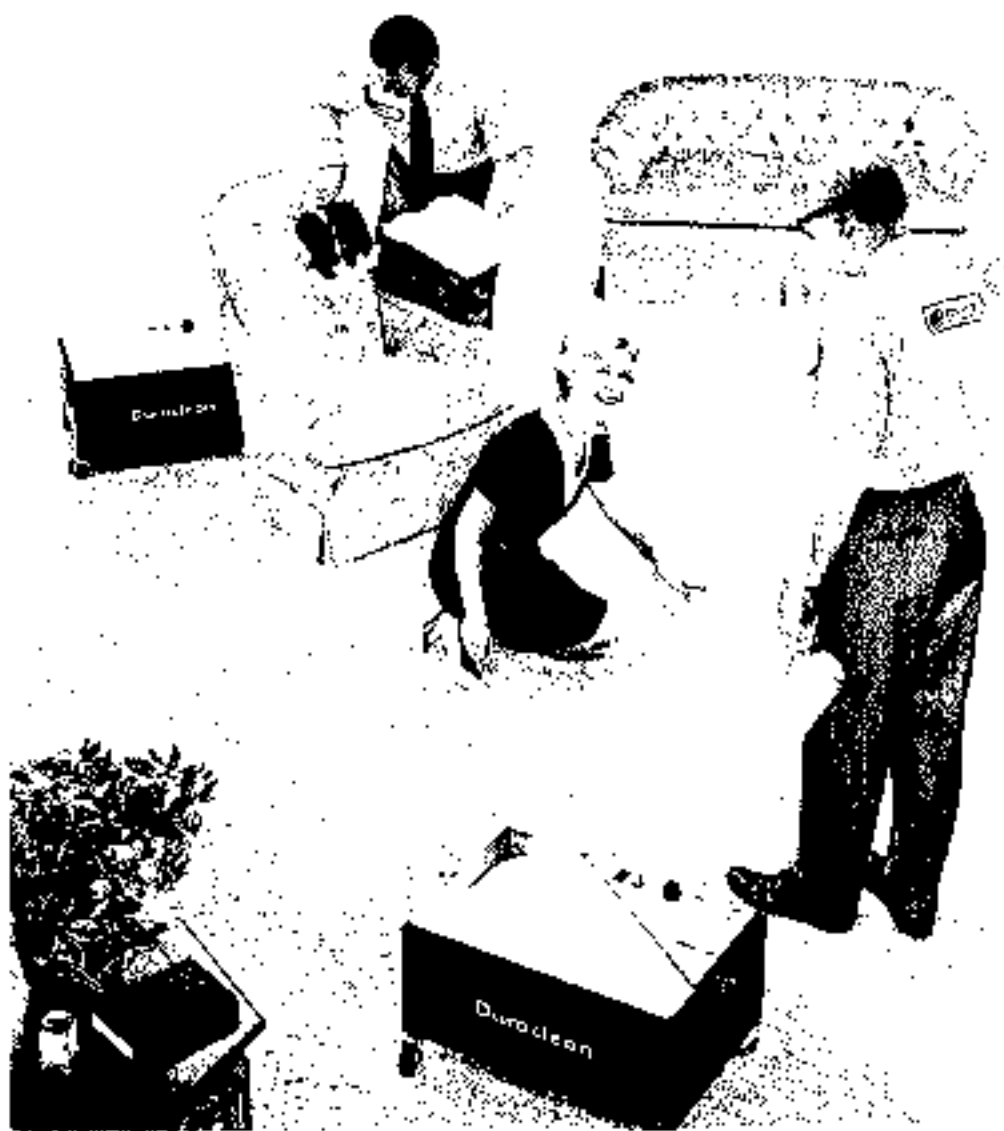
A showroom for the trade, said to be unique in the Philadelphia area, is Curmen Anthony Associates, at 29 North Second Street. Under one roof, wall coverings, carpeting, furniture including upholstered pieces, decorative accessories and fabrics from well-known sources are available. There is also a drapery workroom.

In addition, the firm is offering their own occasional custom furniture, featuring tables. Developed by Anthony, an interior designer, they are in simple, contemporary styling, with painted, lacquered surfaces in abstract or ecological patterns hand-painted by artist Dennis Yessner. Decorative doors and hand-crafted screens are also offered in custom sizes and colorings. Rounding out the one-stop-shop aspect of the operation is an interior design service applied to bathrooms and kitchens, stressing built-in cabinetry. Model settings in the showroom call attention to the work. *Circle 253 on reader service card.*

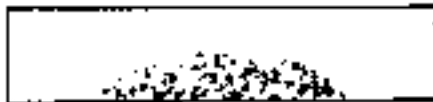
When furnishings are scrubbed "steamed" or shampooed
 or when "do-it-yourself" sudsed powdered or sprayed
 much or all of the clinging, greasy grime goes deeper,
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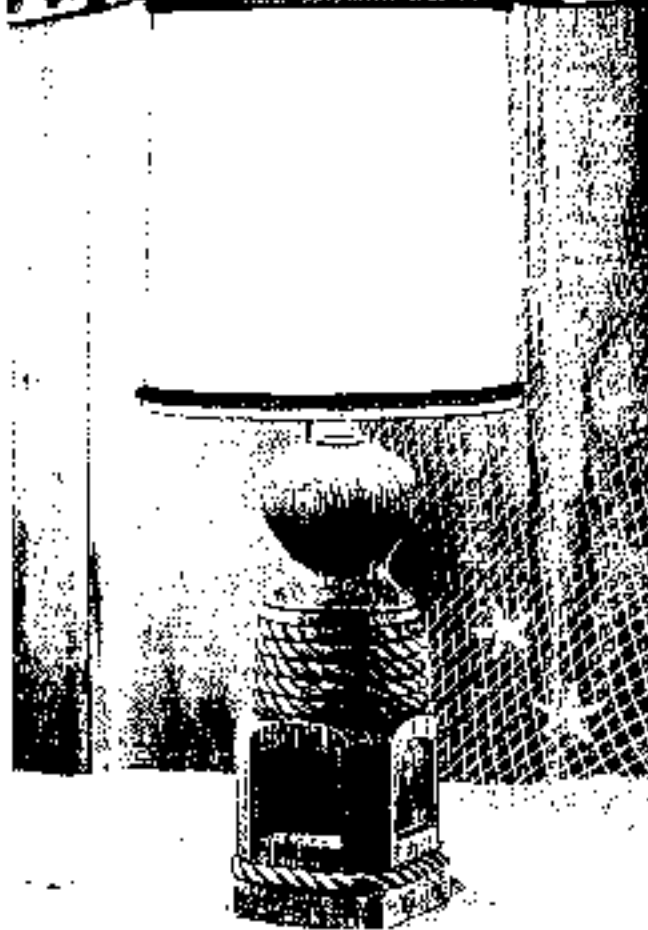
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MARKET SPOTLIGHT

Drexel Office Furniture
777 Third Avenue
New York, N.Y.

The company's new showroom, by staff member Kurt Meyers, NSID and Boston & Patterson, focuses on flexibility for effortless change. Central and perimeter platform displays can be stacked to varied heights, carpeting can be rearranged for altered color effects, and light spots on the suspended open grid system can be repositioned to highlight featured furniture.

Within the architectural framework, prominent attention is accorded the *Coordinate 2 Group*, a series of contemporary desks with vertical panels surfaced with UVL resilient vinyl laminate. The three profiles in the collection are described as Mini, for an open look and light storage; Mid, for standard profile and storage; and Maxi, for cube shape and maximum storage. All have steel inner frames with integral drawer suspension system, and tops of high pressure laminate. Panels can be recovered if gouging occurs.

The several furniture lines (contemporary and traditional, case goods, chairs and sofas) finishes and fabrics are graphically identified by solar bronze transparent panels with mirror accents, placed throughout the spacious showroom — which is staffed by manufacturers' representatives Anthousen & Samuel. Drexel Office Furniture is a manufacturing and marketing unit of The Furnishings Company/Champion International, Circle 391 on reader service card.



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TRADE NOTES

Mart News

The Chicago Merchandise Mart has announced that the following firms are opening showrooms in time for the January Market: Bob-ot Sommer Associates, Inc., manufacturers of lamps and lighting fixtures, in Suite 1260; Grand Rapids Upholstery Co., one of the nation's oldest upholstered furniture manufacturers, in Suite 1219; National Floor Products Co., Florence, Ala.-based manufacturer of hard surface vinyl floor coverings, and Savino International, manufacturer and distributor of Italian ceramic floor and wall tiles, in Suite 1210; and Unifex Industries, Inc., manufacturers of draperies, bedspreads and institutional goods, in Suite 1433. It was also announced by the Mart that the Vista Contract Co., specializing in contemporary furniture for contract use, will enlarge its showroom.

Icehouse Officers

As a result of the recent election at the Icehouse, 151 Union St., San Francisco, the following will serve the '72 and '73 terms: president, Eric O. Stahl of Stahl & Stahl; vice president, Tom Nevins, Nevins-Dunham Assoc.; secretary, Yvonne Brewton, Brandt Brewton; treasurer, Carol Keane, Wallpapers, Inc. All former officers will continue serving on the Board of Directors, with Bill Roberts following Bill Heady as chairman of the board. Other board members include Jim Kehoe, Elsie Farris and Phil Schwartz.

ROMANCE 19

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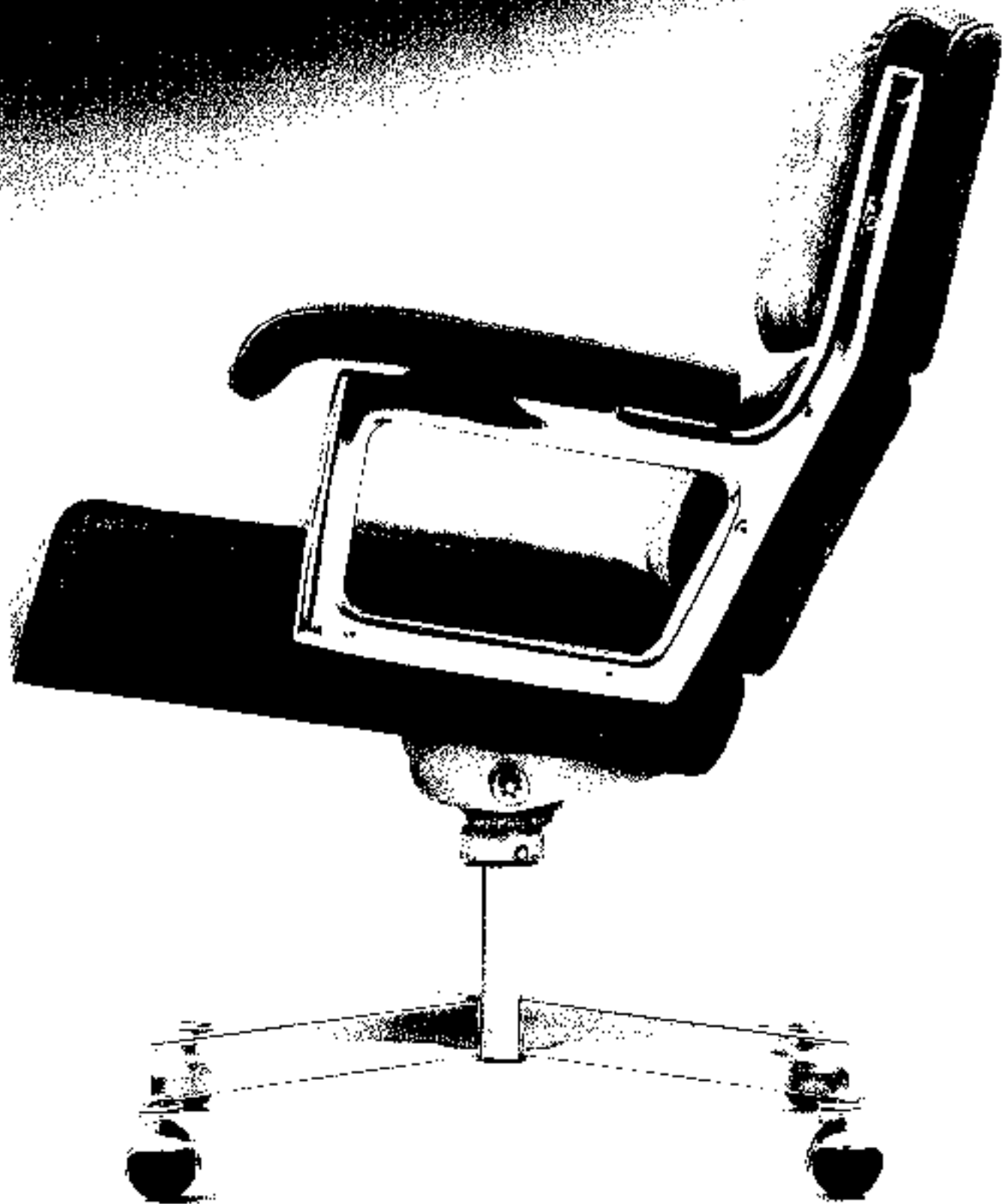
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INTERIOR DESIGN

Sponsored Tours to Morocco & The Orient

March 15-23 & May 4-20

Dear Colleagues:

We are pleased to announce the second and third of the Interior Design Tour programs, to be conducted this spring.

These outstanding tours have been carefully planned to include many famous sights and landmarks as well as little-known, unusual places not generally open to the public but of particular interest to interior designers.

The rich program of events on both tours will include visits to interesting design installations and to the best shopping sources, receptions with your colleagues and those connected with the design profession, all of this combining to provide a unique opportunity for the traveller in general and for the interior designer in particular.

To co-ordinate this program, we have retained International Professional Meeting Co-ordinators, Ltd., with all plans and arrangements under our direct supervision.

I do hope that you will be able to join us on one, or both, of these exciting trips; and as the numbers are limited, I urge you to send your application in as soon as possible.

Sincerely,

Lester Dundes
Lester Dundes
Publisher

YOUR FAR EAST TOUR INCLUDES:

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- Professional meetings in each city
- All transfers
- Tour escort throughout

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Circle 10 on Reader Service

Note: Please make checks payable to: International Professional Meeting Co-ordinators, Ltd.

APPLICATION FOR REGISTRATION

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New York, N.Y. 10019 Tel. (212) 751-4650

Gentlemen,

I Enclosed is my check for \$..... representing a \$100 deposit for each member of my party for Interior Design Magazine's professional tour program to .. Morocco .. The Orient

Names and addresses of members of my party:

- 1)
- 2)
- 3)
- 4)

- 2 The balance will be sent to International Professional Meeting Co-ordinators, Ltd. upon receipt of a statement six weeks prior to the departure date.
3. Design Society Affiliation:
- 4 Name of Company & position held:
- 5 Do you have a valid U.S. passport? If yes No
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INTERIOR DESIGN'S MOROCCO PROGRAM

THURSDAY—March 15th—NEW YORK. Depart I. F. Kennedy Airport via Pan American jet clipper for MOROCCO.

FRIDAY—March 16th—RABAT. Arrive Casablanca airport where our representatives will assist your transfer to the HOTEL TOUR HAS-SAN in RABAT, capital city of Morocco. This afternoon: PROFESSIONAL MEETING followed by visits to the Royal Palace, Chellah Roman Ruins, Hassan Minaret and the Casbah.

SATURDAY—March 17th—RABAT/MEKNES. This morning motor east via Happy Valley and Mamora Cork Forest to Meknes. Your sightseeing in Meknes includes the Medina of Moulay Smoul, the Mosque and Palace and Souks (bazaars). Dinner and overnight at the HOTEL TRANSATLANTIQUE.

SUNDAY—March 18th—MEKNES/FEZ. Continue on this morning via VOLUBILIS, the remarkable Roman excavation and MOULAY DRESS, the holy city of Morocco to FEZ the religious, intellectual and cultural center of Morocco. Here the bazaars offer a labyrinth of carpets, tapestries and fabrics. Dinner and overnight at the HOTEL LES MERIDINES.

MONDAY—March 19th—FEZ/MARRAKESH. Enroute today pass the ski resort of IFRAME and the Berber village of AZROU. After lunch at BEM MELLAL arrive in Marrakesh for dinner and overnight at the HOTEL DE LA MAMOUNIA.

TUESDAY—March 20th—MARRAKESH. Morning: PROFESSIONAL MEETING. This afternoon visit the Kutubia Mosque, the exquisite Bahia Palace and Djema El F'Na Square an enormous carnival of acrobats, dancers, fortune tellers and snake charmers. Overnight at the HOTEL DE LA MAMOUNIA.

WEDNESDAY—March 21st—MARRAKESH/CASABLANCA. This morning motor west via the resort of El Jadida and the coast to Casablanca and your hotel for dinner and overnight the HOTEL EL MONSAUR.

THURSDAY—March 22nd—CASABLANCA. Morning: PROFESSIONAL MEETING. Afternoon visits include the Corniche seaside resort, Arca Hill district, the cathedral and the Islam law court Mahakma. Next to the bazaars of old and new Medinas. Overnight at the HOTEL EL MONSAUR.

FRIDAY—March 23rd—CASABLANCA/NEW YORK. After breakfast transfer to the airport for your return flight to New York.

INTERIOR DESIGN'S ORIENT PROGRAM

SATURDAY—May 5th—SAN FRANCISCO. Depart San Francisco International Airport at 1:15 P.M. on Pan American World Airways 747 Jet for TOKYO.

SUNDAY—May 6th—TOKYO. Late afternoon arrival in TOKYO (losing a day crossing the International Date line), colorful capital city of JAPAN. At the airport you will be met by your Japanese hosts whose expert knowledge and personal interest will prove invaluable during your stay in Japan. Transfer to the KEIO PLAZA HOTEL. Dinner at the Hotel.

MONDAY—May 7th—TOKYO. Breakfast at the Hotel. This morning your sightseeing tour of Tokyo includes a visit to the Imperial Palace Plaza, the Meiji Shrine, the National Diet Building, after which we visit the Kannon Buddhist Temple in the Asakusa Amusement district. Return to your hotel via the Ginza. This evening enjoy a WELCOME DINNER PARTY.

TUESDAY—May 8th—TOKYO. Breakfast at the Hotel. Morning: PROFESSIONAL MEETING. Afternoon at leisure.

WEDNESDAY—May 9th—TOKYO. Breakfast at the Hotel. This morning journey through beautiful countryside and mountain scenery to NIKKO NATIONAL PARK. Upon arrival visit the fabulous TOSHOGU SHRINE with its elaborate Yomenon Gate as well as a myriad of centuries-old architectural masterpieces. The original carving of the "sea-no-awii" monkeys is on display here. After lunch, a thrilling drive to shimmering Lake Chuzenji, which drops 333 feet in a superb setting of sylvan beauty. Arrive back in Tokyo in the early evening.

THURSDAY—May 10th—TOKYO. Breakfast at the Hotel. Morning: PROFESSIONAL MEETING. Afternoon at leisure for independent activity. Dinner at the Hotel.

FRIDAY—May 11th—TOKYO/KYOTO. Breakfast at the Hotel. Mid-morning transfer to the airport for your short flight to Osaka where our representatives will meet you and assist your transfer to the MIYAKO HOTEL in KYOTO.

SATURDAY—May 12th—KYOTO. Breakfast at the Hotel. Morning: PROFESSIONAL MEETING. This afternoon your tour includes the impressive Higashi Honganji Temple, with its hundreds of Torii Gates and Shrines, the Old Imperial Palace, Nijo Castle and the lovely Gold Pavilion.

SUNDAY—May 13th—KYOTO/BANGKOK. Breakfast at the Hotel. Mid-morning departure for the airport for your flight to BANGKOK,

THAILAND where our representatives will meet you and assist your transfer to the SIAM INTERCONTINENTAL HOTEL.

MONDAY—May 14th—BANGKOK. Breakfast at the Hotel. Morning at leisure. This afternoon's tour takes you to the dazzling Grand Palace built 170 years ago by King Rama. Visit Dusit Prasad Hall, Coronation Hall, Chapel Royal, the Golden Pagoda and Wat Phra Keo which houses the beautiful Emerald Buddha.

TUESDAY—May 15th—BANGKOK. Breakfast at the Hotel. This morning a tour by motor launch along the Chao Phya River and its Canals (Klongs) to see the colorful floating markets and boathouses, the Temple of Dawn and the richly decorated Royal Barges. This afternoon: PROFESSIONAL MEETING.

WEDNESDAY—May 16th—BANGKOK/HONG KONG. Breakfast at the Hotel. Morning at leisure for independent activity. Afternoon transfer to airport for your flight to HONG KONG where our representatives will meet you at the airport and assist your transfer to the HONG KONG HILTON HOTEL.

THURSDAY—May 17th—HONG KONG. Breakfast at the Hotel. Morning at leisure for increase duty free shopping. This afternoon tour the island of Hong Kong. Ride the train to Victoria Peak for a breathtaking view of the Crown Colony. Visit Tiger Balm Gardens, lovely Reputse Bay and then to the fishing city of ABERDEEN teeming with junks and sampans. This evening while in Aberdeen, dinner will be aboard the FLOATING RESTAURANT.

FRIDAY—May 18th—HONG KONG. Breakfast at the Hotel. Morning: PROFESSIONAL MEETING. Afternoon at leisure for independent activity.

SATURDAY—May 19th—HONG KONG. Breakfast at the Hotel. After breakfast, you will be taken by ferry to KOWLOON and the NEW TERRITORIES. You'll pass beautiful beaches, primitive farms and centuries old walled Chinese villages like Kam Tin. Refreshments at Shatin Heights Hotel, before returning to Hong Kong. This evening a FAREWELL DINNER PARTY.

SUNDAY—May 20th—HONG KONG/SAN FRANCISCO/LOS ANGELES. Breakfast at the Hotel. Morning departure for the airport for your flight back to San Francisco and Los Angeles, arriving the same morning as we make up the day lost by again crossing the International Date Line. Those wishing to extend their tour can stop over in HAWAII for only the cost of land arrangements as air fare is included in your group air ticket.

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Winn Award

Chester B. Stum, Inc., a veneer mill operation in New Albany, Ind., recently received the International Award which is traditionally donated by Canada at the International Woodworking Machinery and Furniture Supply Fair, Louisville, Ky. The award, a wooden sculpture of four bears fishing for salmon, was donated by Canada to the National Assn. of Furniture Mfrs., sponsors of the Fair, for presentation to the company judged to have made the most significant contribution to the use of wood in the industry in the past two years.

Wall Files

With floor space at a premium, Plan Hold Corp., Carson, Ca., has introduced a group of wall-mount racks that provide an economical and compact filing system for plans and prints. These racks, called "Wall Mount Space Savers," can hold up to 1000 sheets in a space extending only 1" from the wall. Through the use of a special patented aluminum binder that can hold up to 150 sheets, prints can be filed without punching, stapling or taping. *Circle 175 on reader service card.*

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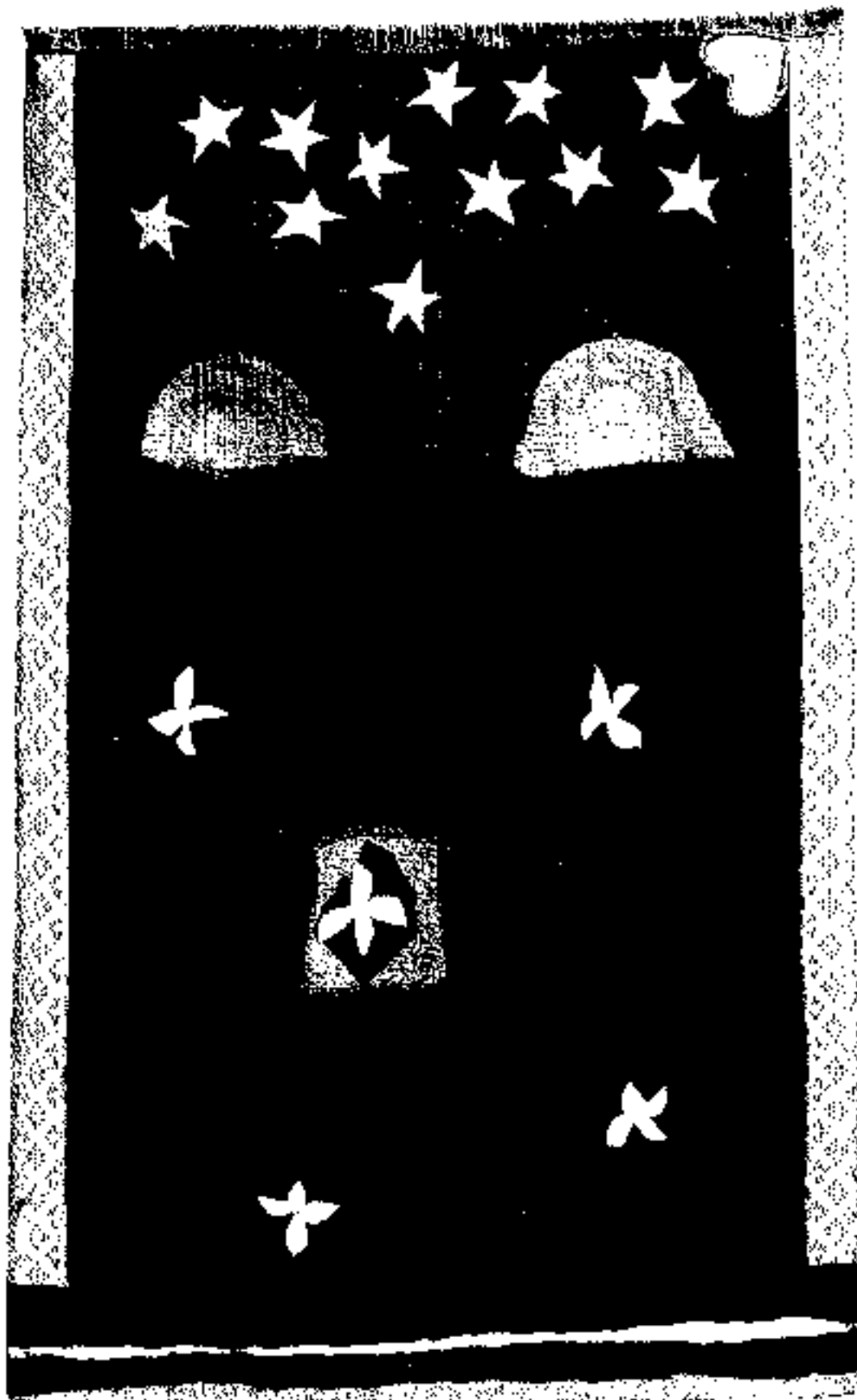
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CZECH-SLOVAKIAN ROMANCE

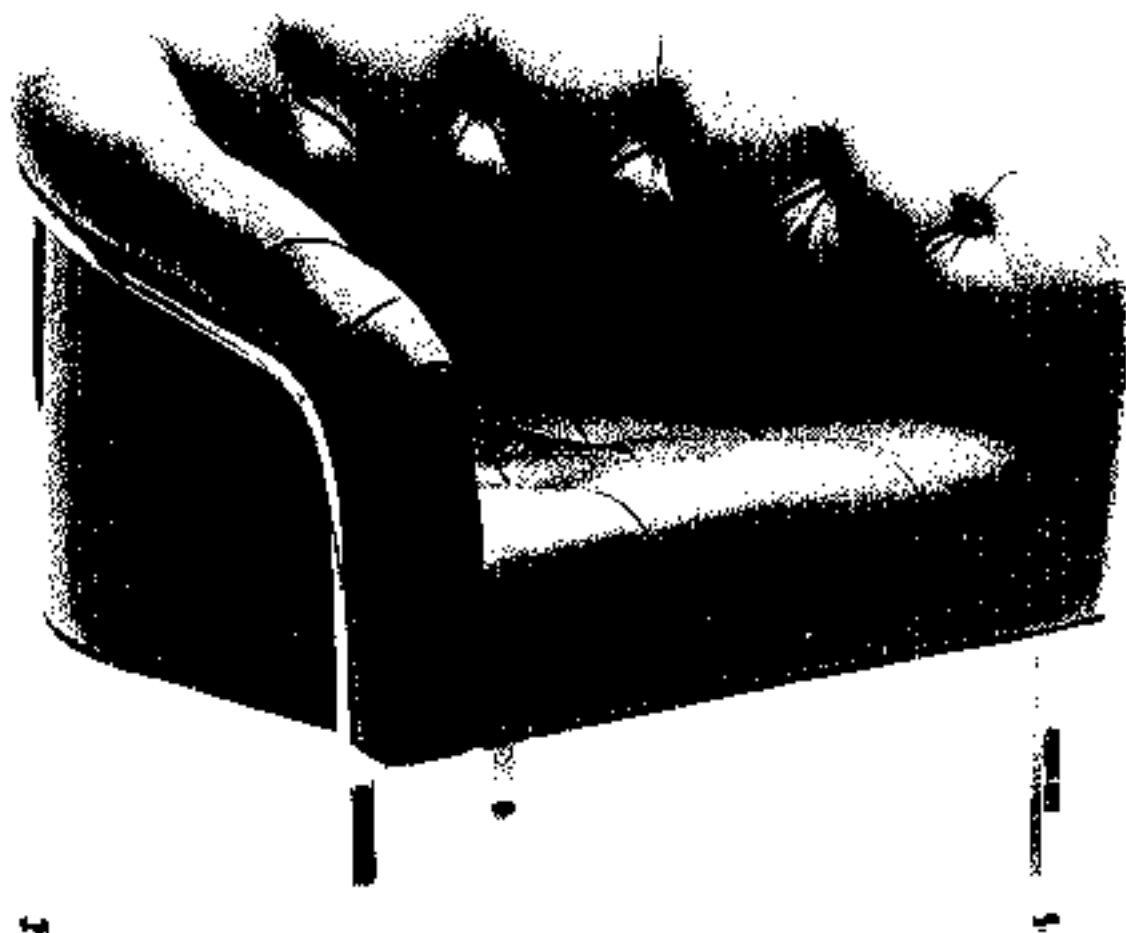
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Errata

The interior designer of the Playboy Club-Hotel at Grant Gorge, featured on pages 176 through 179 of October INTERIOR DESIGN was Arthur K. Mizer of International Design Studios, Inc.

The correct sources for the view of the European American Banking Corp. main lobby shown on page 157 of October INTERIOR DESIGN are: paver slate: Freedman Marble & Stone Works; rug: V Suske; easement fabric: Hen Rose; chairs: Stendig; chair upholstery fabric: Jack Jeno; Linsen; drum table: Theodor Anberg; planters: Architectural Pottery; plants: U. Kind; lighting: Lightolier.

Plant Expansion

President Robert Weaver of Selig Mfg. Co., Leominster, Mass., has announced plans for the expansion of the company's Siler City, N. C., plant into the firm's largest single manufacturing facility and one of the largest upholstery factories on one floor in the country. The 54,000 square foot expansion, scheduled for completion in mid 1973, is Selig's third addition to the Siler City plant in less than 10 years. It will require an additional 75 to 82 employees.

Made in America

Carlotech, Inc., 130 E. 58th St., New York, has announced that their Swiss-invented patented flexible wood slat springs and convertible beds will now be assembled in this country to employ American labor.

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New Gallery

Philip Daniel, manufacturer of fine furniture, officially opened the Philip Daniel Gallery in the Vanleigh Showrooms, Inc., 4100 N.E. Second Ave., Miami, on Nov. 9. The area occupies over 5000 square feet and will display most of the living room, dining room and occasional furniture now shown in the New York showroom, 150 E. 58th St.

Dhurries Shown

Indian Dhurries, multicolored rugs handwoven in traditional ethnic designs, are among the antique offerings currently to be found at Saxony Carpet Co., Inc., 979 Third Ave., New York. Exclusive with Saxony, these exquisite rugs are stocked in sizes ranging from 5 x 7 to 16 x 14. *Circle 281 on reader service card.*

Tile Sheets

American Clear Tile Co. will shortly introduce a line of self-etching-grouted ceramic mosaic tile sheets which are sold to install quickly and require grouting only at pipe holes, fixtures and room perimeters. Called Red Set System 200, the two-by-two foot sheets consist of 1" x 1" ceramic mosaics available in six solid colors: avocado, saffron, sepia, wine, peach tan and pepper white, and four color blends. Sheets can be installed over wood, concrete, plywood, gypsumboard, plaster or over resilient flooring provided the backing surface is sound, clean, dry and level. *Circle 287 on reader service card.*

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Manufacturers' Literature

Should noise barriers, claimed to be the answer to many of the problems in acoustical control and noise pollution, are the subject of several new brochures now available from New Metal Products Sales, Company Ltd., 1080 Spence Road, Oakville, Ontario, Canada. These include sound insulating materials for walls and ceilings. Circle 201 on reader service card.

Over 50 examples of bentwood chairs available to furniture importers are shown in a new catalog from Jagna Foreign Trade Corp. of Prague, Czechoslovakia, represented by Emjay Imports, Inc., 280 Madison Ave., New York 10017. Circle 202 on reader service card.

Summit Furniture Industries, 1542 N. Elk Grove Avenue, Chicago, has introduced a new 138-page catalog featuring a wide variety of seating pieces for commercial needs. Also offered is a new Medical Catalog offering seating and cabinet work specifically designed for medical installations. Circle 203 on reader service card.

Winfield Design Associates, 2980 Harrison Street, San Francisco, is providing new loose-leaf binders to facilitate the addition of new designs as they are introduced, permitting the owner to assemble them by groups or by color, pattern, price, or ground to assure individual efficiency of reference. Circle 257 on reader service card.



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Manufacturers' Literature

A new brochure on Steelease's 3600 Series tile is available from Steelease, 1120 38th St. S. E., Grand Rapids, Mich. The four-color catalog details the styling, construction and optional feature of this vertical tile series. *Circle 265 on reader service card.*

An exclusive line of Stirelli rubber tile flooring imported from Italy, is the subject of a new brochure by Jaso Industrial, Inc., Box 365, 340 Kaplan Drive, Fairfield, N. J. 07008. Samples of the various types of flooring in the line are available on request. *Circle 266 on reader service card.*

A new 100 page four color catalog on seating is available from Shelby Williams Industries, Inc., 525 N. Wells St., Chicago 60654. The catalog features the company's complete line of furniture for hotels, motels, restaurants and schools, with a special section devoted to the Shelby Williams line of die cast aluminum stacking chairs. *Circle 267 on reader service card.*

The Johnson Furniture Co., 1101 Godfrey Ave., Grand Rapids, Mich., is offering a colorfully illustrated brochure featuring dormitory furniture. Sample installations at leading colleges and universities are shown. Also featured is the patented locking device, a unique construction feature which makes it possible for Johnson to construct custom designed furniture at low cost. *Circle 268 on reader service card.*

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The Max-Stacker chair series produced by Steelcase, 1129 36th St., Grand Rapids, has been expanded to include three new classroom versions: a table, armchair, a chair with backrest, and a table armchair with backrest. The new chairs have a 100 degree seat-to-back angle and a 6 degree front-to-back seat pitch for maximum comfort. Polypropylene seats and backs are available in seven colors or any Steelcase Regis or Igan upholstery fabric. Circle 271 on reader service card.

Given Grant

The Fashion Institute of Technology, New York, has been given a grant to build especially designed equipment for use by physically handicapped students. The project was initiated by Professor William Roun, chairman of the Advertising Design Dept. at F.I.T., when he became interested in the plight of a physically handicapped student who was having great difficulty in using the conventional drawing board and lightbox required for her studies. A unique, mobile worktable unit was the result, which can be used by two students with similar problems.

Expanded Facilities

David and Dash, Inc., wholesalers of decorative fabrics and wall papers, have announced the expansion of their Miami office and warehouse facilities by an additional 25,000 square feet. This was necessitated, it was said, by current and projected increase in sales volume.



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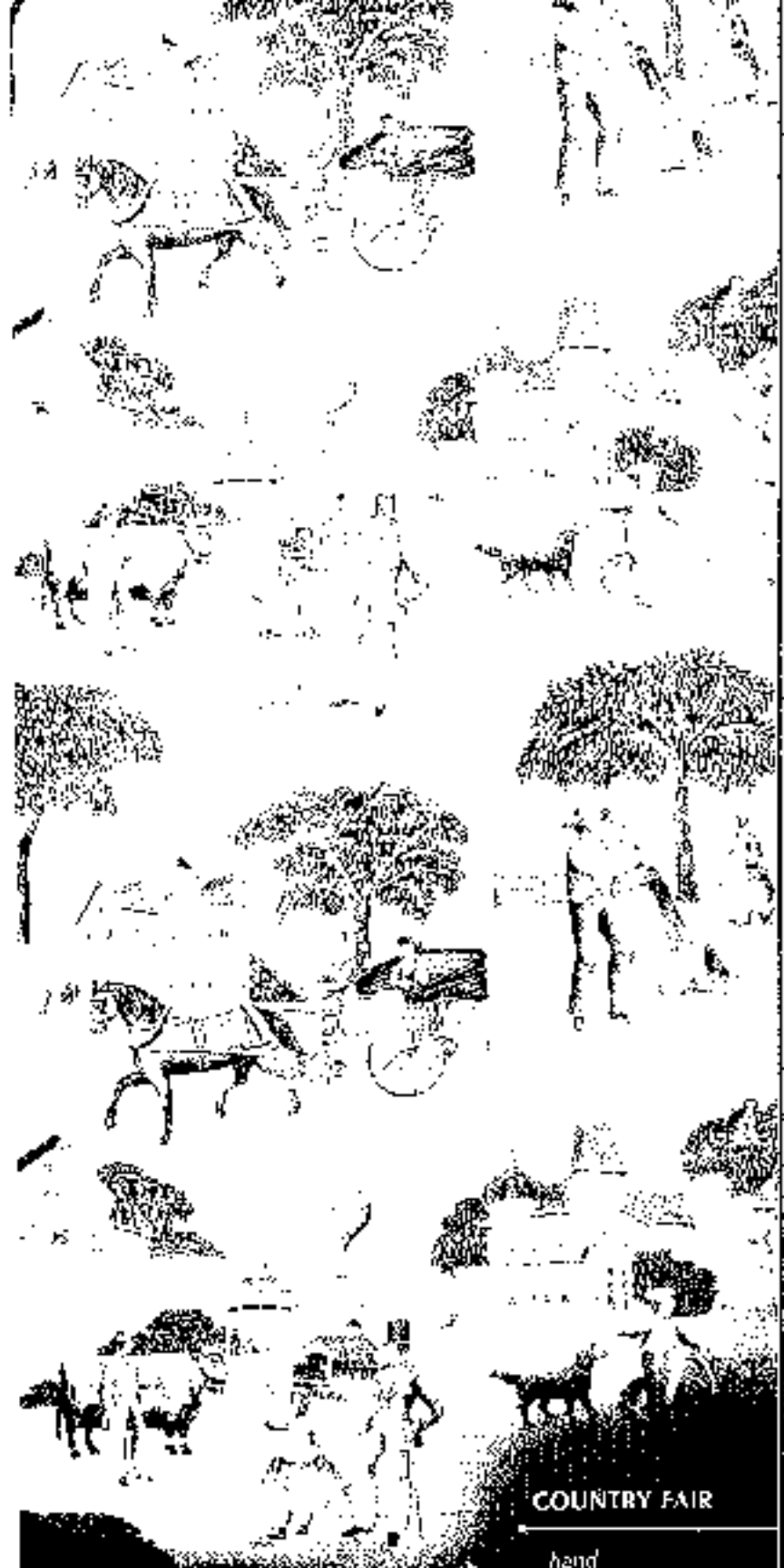
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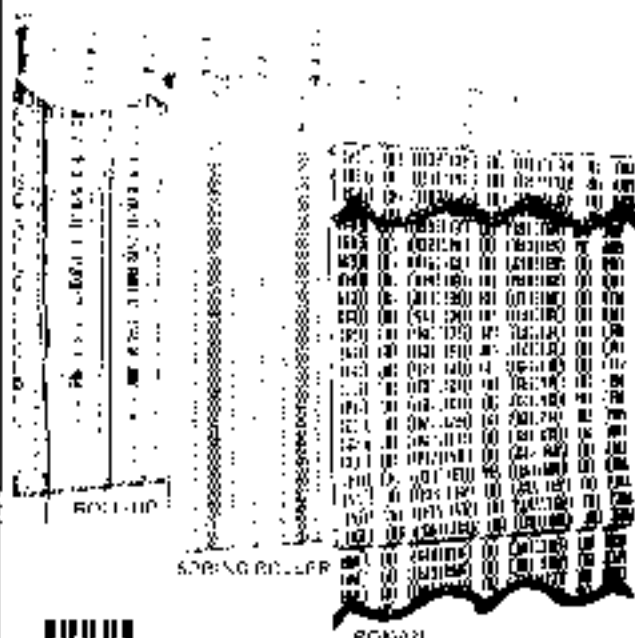
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In Memoriam

Harry L. Magee, one of the leading industrialists of central Pennsylvania, died at the Bloomsburg Hospital on Oct. 9 due to a complication of diseases. Mr. Magee, who was 71, was the son of the founder of the Magee Carpet Co. and was well known for his active participation in community affairs and philanthropies in addition to his leadership in management of the company. He is survived by his wife, Alice, two children, Joanne M. Katerman and James A. Magee, now president of the Magee Carpet Co., and six grandchildren.

Vinyl Film

Phillips Films Co., Auburn, Pa., has introduced a new wood-grain vinyl film that is said to offer exceptional effect and character of grain. This film, known as Renner II, represents an expansion of the company's line of wood-grain laminating films, widely used by manufacturers of furniture, kitchen cabinets, shelving, etc. Renner II is available in 62-inch wide rolls in both satin-matte and wood-grain-embossing finishes. *Circle 292 on reader service card.*

Student Rally

A national student contract design rally has been scheduled by the Institute of Business Designers for Feb. 5-6 in High Point, N.C. The idea, conceived by Stuart J. Gilbert, IBD president, is to provide students with a first-hand opportunity to learn about the contract design field and to acquaint them with the facilities of contract IBD trade member firms in High Point. Attendance for the first rally is limited to 200. For further details, write IBD National Headquarters, 1350 Ave. of Americas, Suite 2706, New York 10019.

Needlework Exhibit

The 15th biennial exhibition of amateur needlework is scheduled to open May 1, 1975, at The Lighthouse, New York Area, for the Blvd. 111 E. 59th St., New York.

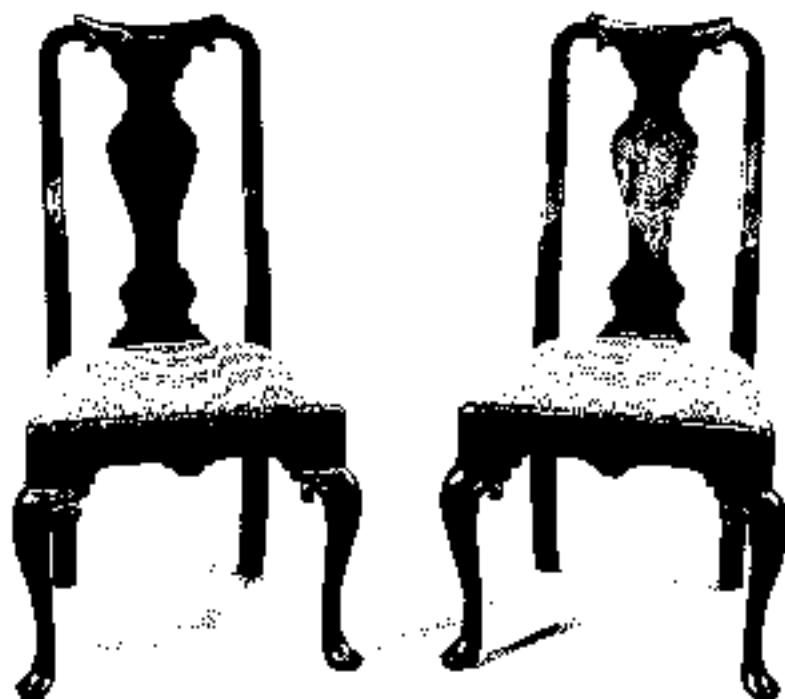
Fluorescent Innovation

A new product of Verlux, Inc., 37-1 Park Avenue, New York, is a close imitation of daylight. The full-spectrum lamp is said to render fabric colors at their truest, as if viewed in perfect daylight, the universally accepted norm of "noon on an overcast day in June." It delivers an immaculately white light in contrast with standard fluorescent's green or blue-white, and the yellow-orange of incandescent light, and matches standards for natural light as established by the International Commission on Illumination.

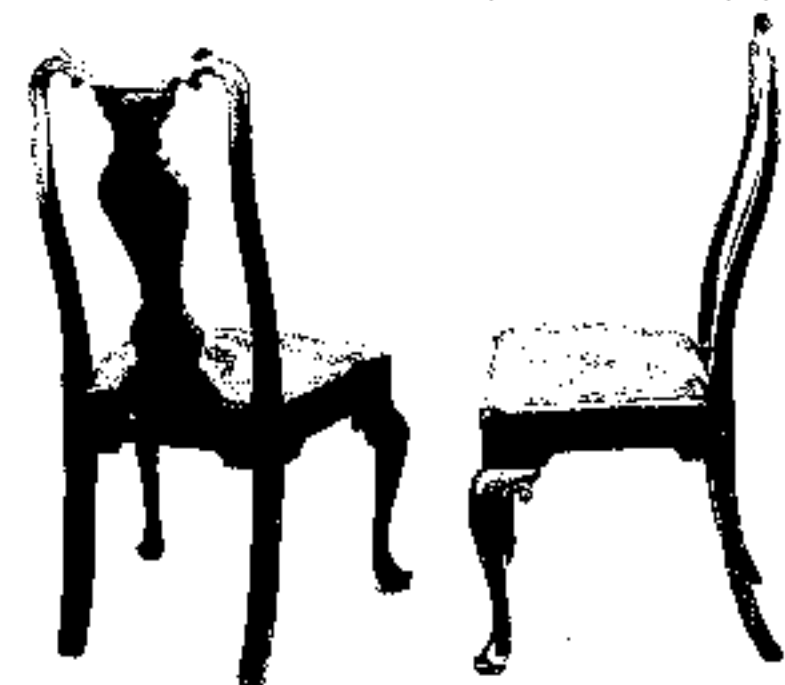
Acceptance by leading textile firms indicates the performance of the lamp in a most demanding field. It is said to have proved of great help in the technical area of dyeing and the matching of fabrics, and to have obviated the old bogaboo of goods returned after clients' viewing "in daylight." It is reported that the Metropolitan Museum of Art is using over 1500 of the lamps for its basic lighting, their performance particularly valued in the Costume Institute, where exhaustive studies and tests of old fabrics are made. *Circle 307 on reader service card.*

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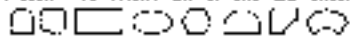
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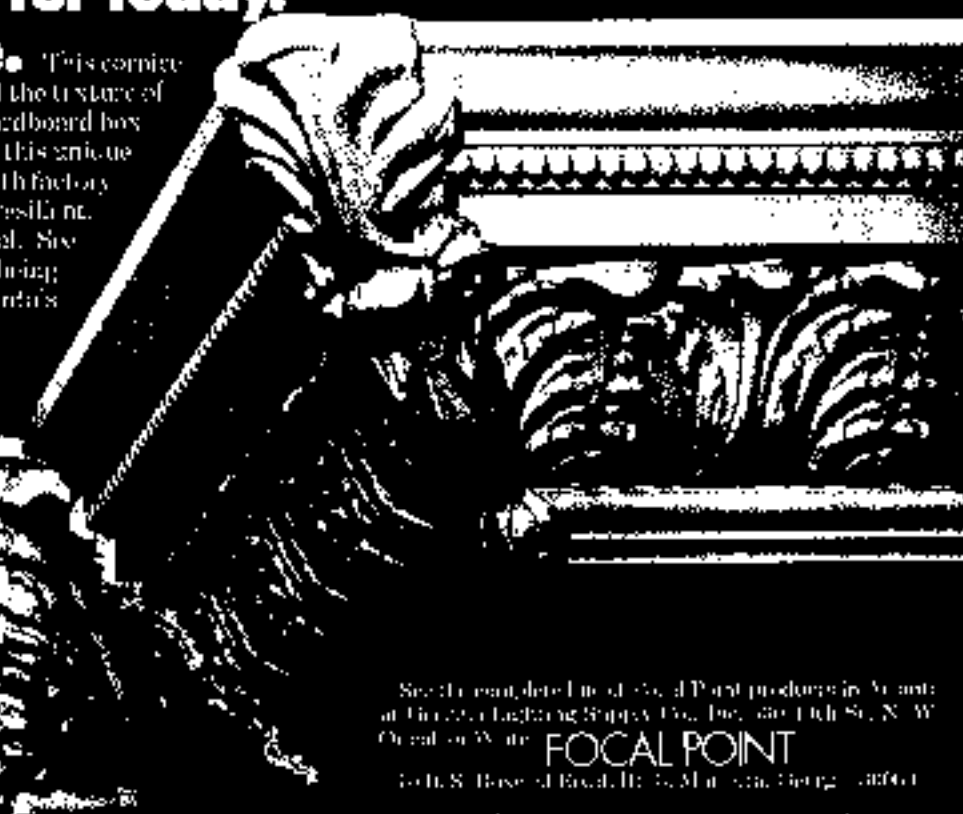
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A perfect exemplar of 1920s avant-garde production of the 1920s and 1930s are found in decorative objects of metal, wood, plastic, enamel and jewelry. Numerous fine and large objects also reflect a major success of the style. *Art Deco Style: Design and Ideas in Objects of Fashion and Experimentation* by Mendore Mendon features 182 illustrations.

American Folk Art in Wood, Metal and Stone*By John Lipman*

Dover Publications paperback, \$3.50, 184 pages

Only a few hundred copies of the original 1988 edition of *American Folk Art in Wood, Metal and Stone* have been printed. Lipman's recently revised edition has been reissued as a new Dover edition. Now a hardback by Abrams, the book is a new edition of the original 1988 edition. The book is now a hardback by Abrams. The book is now a hardback by Abrams. The book is now a hardback by Abrams.

Know Your Woods*By Albert Constantine, Jr.*

Charles Scribner's Sons, \$10.00, 384 pages

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Underground Interiors*By Norma Squire and Quatre Cal*

Questangle Books, \$14.95, 171 pages

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Illustrated Guide to Shaker Furniture

By Robert H. W. Meeber

Dover Publications, paperback, \$4.00, 146 pages

Discover the rich history and beauty of the Shaker style in this new illustrated guide to Shaker furniture. The Shaker style is a unique blend of simplicity and beauty, and this book is a must-have for anyone interested in the history of furniture. The book is written by Robert H. W. Meeber, a leading expert on the subject. It features a wealth of photographs and detailed descriptions of Shaker furniture, including chairs, tables, and beds. The book is available in paperback for \$4.00 and contains 146 pages.

Decorative Art in Modern Interiors

By The Moody

Wiking Press, \$17.95, 160 pages

Very seldom does the decorative art preserve its original form and spirit in the modern interior. The decorative art of the past is often found in the modern interior, but it is often in a form that is far removed from its original form. This book explores the ways in which decorative art has been adapted to modern interiors, and how it can be used to create a unique and beautiful living space. The book is available in paperback for \$17.95 and contains 160 pages.

Antiques: An Illustrated A to Z

By Thorne Thorne

Werner Publishing, \$5.95, 175 pages

Designed for the collector, this book covers the history and identification of antiques. It is a comprehensive guide to the world of antiques, covering everything from ancient Egyptian artifacts to modern reproductions. The book is written by Thorne Thorne, a leading expert on the subject. It features a wealth of photographs and detailed descriptions of antiques, including pottery, glass, and metalwork. The book is available in paperback for \$5.95 and contains 175 pages.

Young Designs in Color

By Barbara Furness

The Viking Press, \$15.55, 170 pages

Barbara Furness, an international artist of fashion and color, presents a new look in interior design. Her work is characterized by bold colors and innovative forms. This book explores her designs and the way they have influenced the world of interior design. The book is available in paperback for \$15.55 and contains 170 pages.

Is it Genuine? The author explores the world of antiques and the ways in which they have been adapted to modern interiors. She discusses the importance of authenticity and the ways in which collectors can identify genuine antiques. The book is available in paperback for \$17.95 and contains 160 pages.

By W. Conway

Hart Publishing Company, 320 pp., 166 pages

A guide to the identification of antiques and the ways in which they have been adapted to modern interiors. The book is written by W. Conway, a leading expert on the subject. It features a wealth of photographs and detailed descriptions of antiques, including pottery, glass, and metalwork. The book is available in paperback for \$5.95 and contains 175 pages.

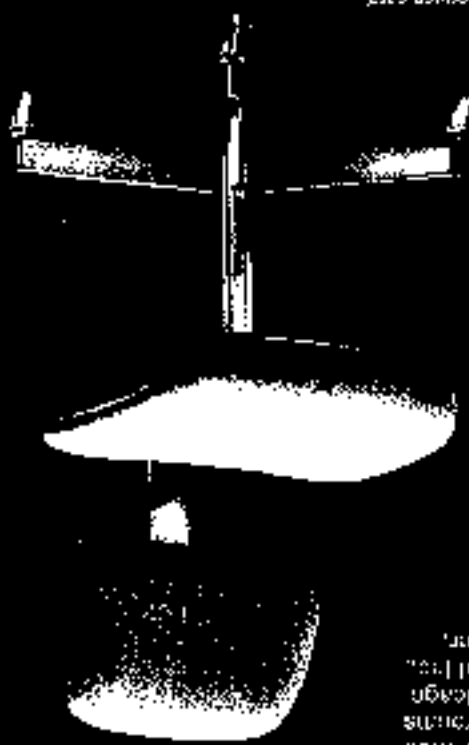
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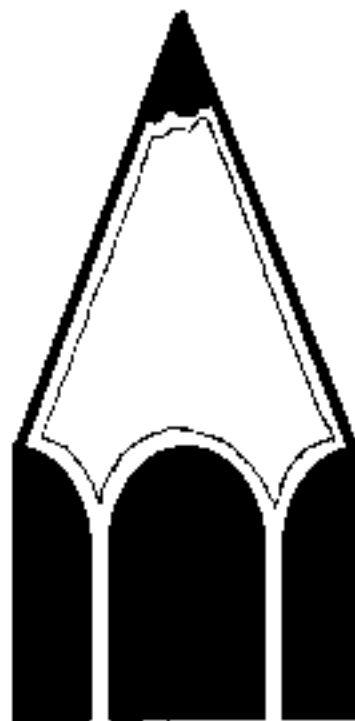
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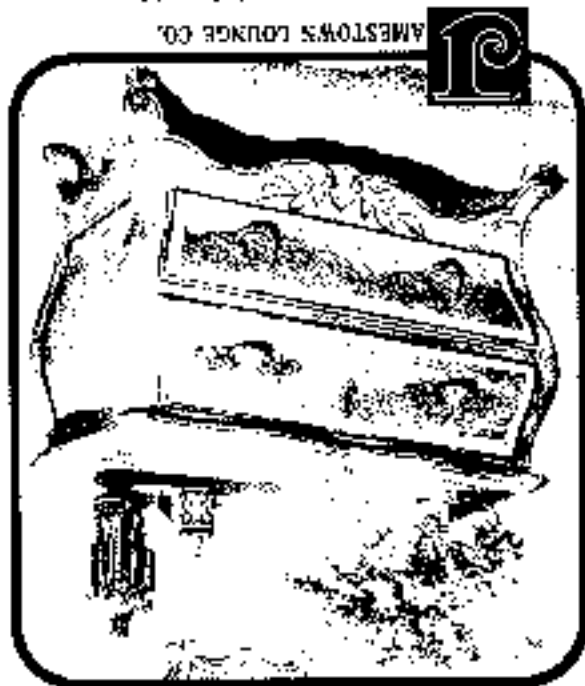
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Purchases Inventory

Law Jacobson, president of Warren-Lloyd Sales Corp., 175 Riverch Ave., Paterson, N. J., has announced that the firm has completed arrangements with Scaud-Gull Epithemary Corp. of Brooklyn to purchase the latter's inventory of fabrics and fabrics. A large part of the upholstery furniture in the Stand-Track line will be offered to a new Warren-Lloyd division called Stand-Track Furniture. Stan Pakel will represent the new division in New Jersey while Frank Jackamo will show the line in Ohio and Michigan. All other territories are being resigned.

New Process

A new translucent light bulb, introducing a new color-inducing process in the tungsten filament which provides a light-transmitted light with the same level of brightness as a tungsten halogen bulb, has been introduced by General Electric, 4851 Remondway Blvd., North Bergen, N. J. (type), known as the "ATL" bulb, it is the product of two and a half years' continuing development. General Electric reader see us next.


Display Show

A major semi-annual display exposition, the California Display Show, will be held in San Francisco Jan. 24-27 at the new, state-of-the-art, 2000 St. Spurred by the newly formed Western Assoc. of Display and The Showman, the exhibit will run to the special five, eight and 12-foot tables that distinguish the West from other parts of the country.

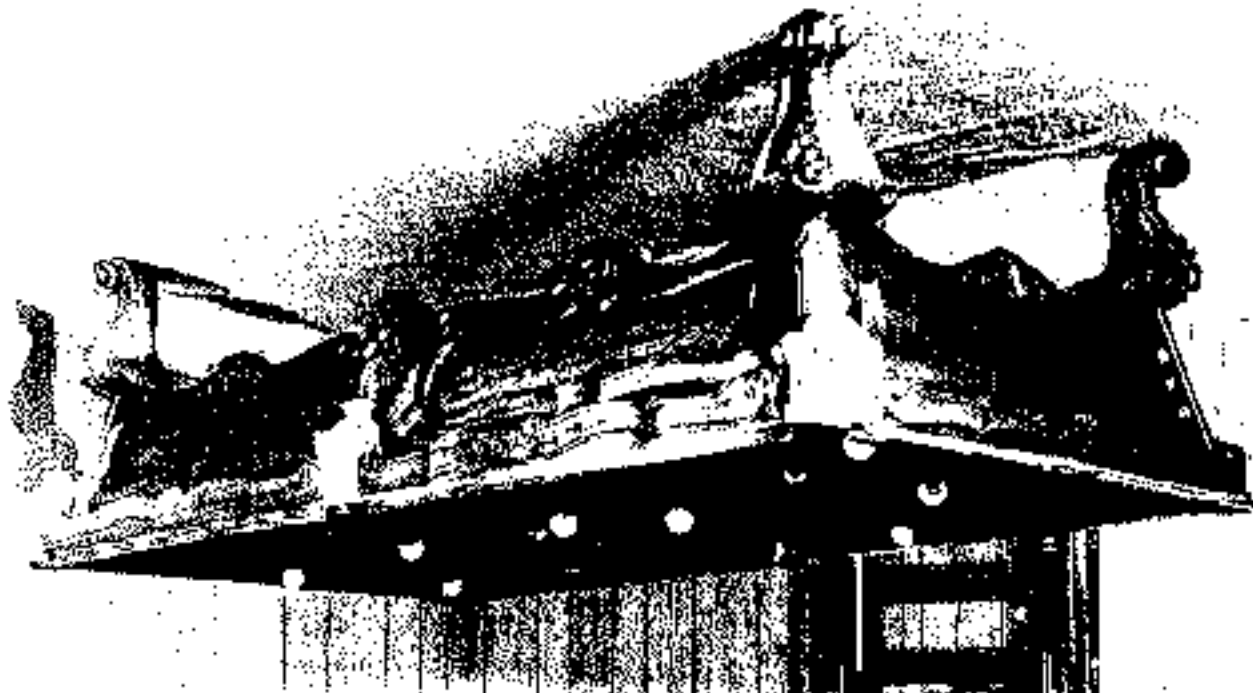
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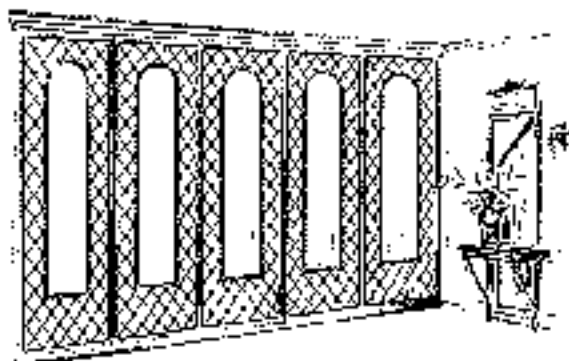
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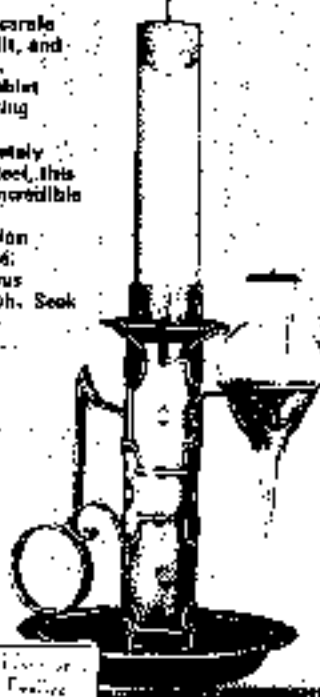
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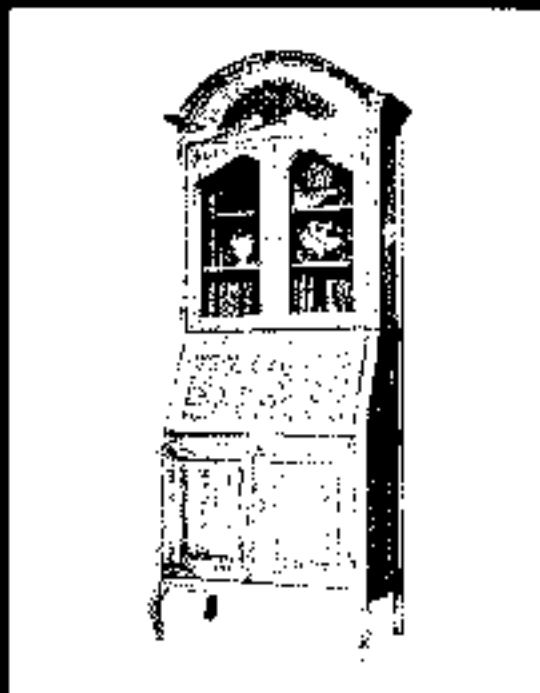
Fifteenth Year

For the 15th consecutive year the S. M. Hexter Co., 979 Third Ave., New York 10022, will sponsor the Hexter awards for the 'Interior of the Year,' with a deadline of Jan. 29th for entries. As heretofore, the winner of the first award will receive a three-week trip to Europe for two persons while the second award winner will receive one round trip airline ticket to Paris. This year the award winners will be selected by a jury comprising Ben Beckman, interior designer, New York; Len Carlin, co-publisher and editor *Contract Magazine*; Mardi Duranah, interior design, St. Petersburg, Fla.; Michael de Sant's, interior designer, New York; and Wallace Gwenthar, editor *House Beautiful*. Entry forms are available in all Hexter showrooms or by writing S. M. Hexter Co., 2500 Superior Ave., Cleveland, Ohio 44114.

Parquet Flooring

The Hillstrand Machine Co., 6668 N.E. 82nd Ave., Portland, Ore. 97228, has introduced a new prefabricated laminated parquet flooring, made in Europe, which is said to be suitable for new construction or as a remodeling project. It comes in tongue and groove boards, 10 feet long and 7 1/2 inches wide, with a surface layer of random length hardwood bonded to a core with a sub-layer of softwood. This construction, it is claimed, gives users a parquet floor that has all the natural beauty of the hardwood, enhanced by its beecher finish, that will resist wear, warping and cracks. Circle 265 on reader service card.

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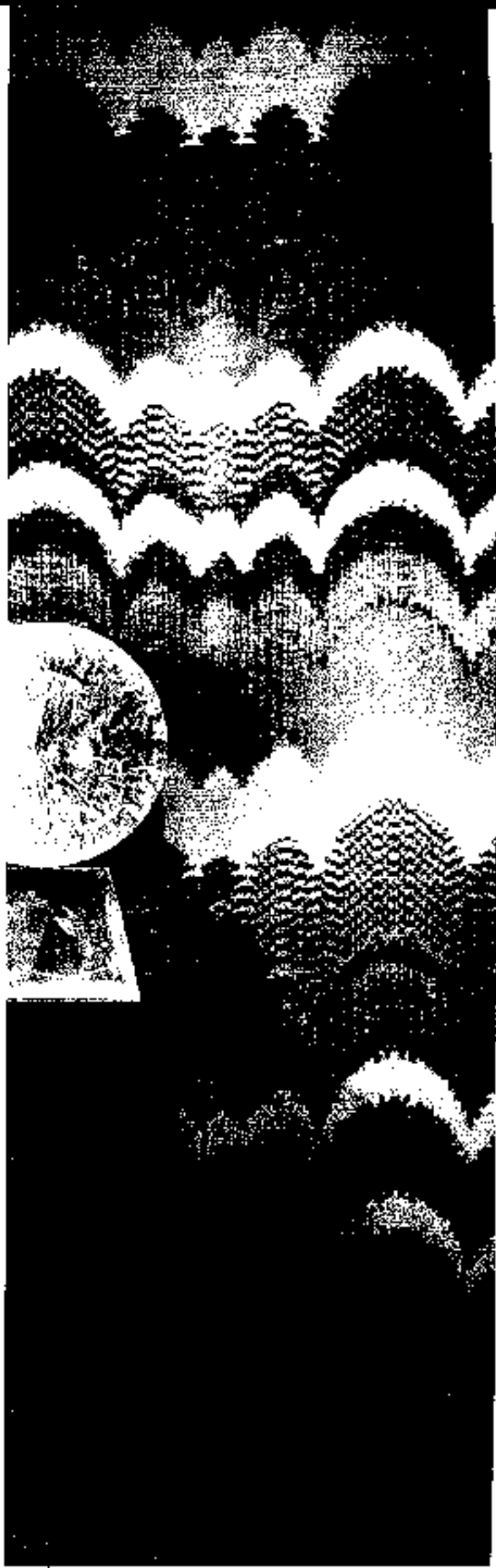


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Personalities

Robert E. McCracken has joined Charles Luckman Associates, Los Angeles, national planning, architecture and engineering firm, as administrative manager of the interior design division. He was most recently the partner in charge of design for the architectural firm of Jensen & McCracken in Los Angeles. Prior to that he was project director in the interiors division of Albert C. Martin Associates, Los Angeles.

Ron Fidler has joined the design staff of Richard Plumer, 156 Northeast 90th St., Miami. He has been a freelance designer for the past five years following director-of-design posts with Victor Green Assoc., Beverly Hills; Charles Luckman Assoc., Los Angeles; and the Marriott Corp., Washington, D.C.

Selig Mfg. Co., High Point, N. C., has announced the appointment of Elroy Edson, A.I.D., as vice president of interior design and public relations. Edson has been with Selig since 1962.

Fabric designer Jack Leonor Larsen and Ireland's leading couturiere, Sybil Connolly, were recently honored at the Ireland-United States Council's annual dinner, held at the Plaza Hotel, New York, with the presentation of the Council's first strands for "outstanding service and achievement" in furthering commercial and industrial relations between the two countries.

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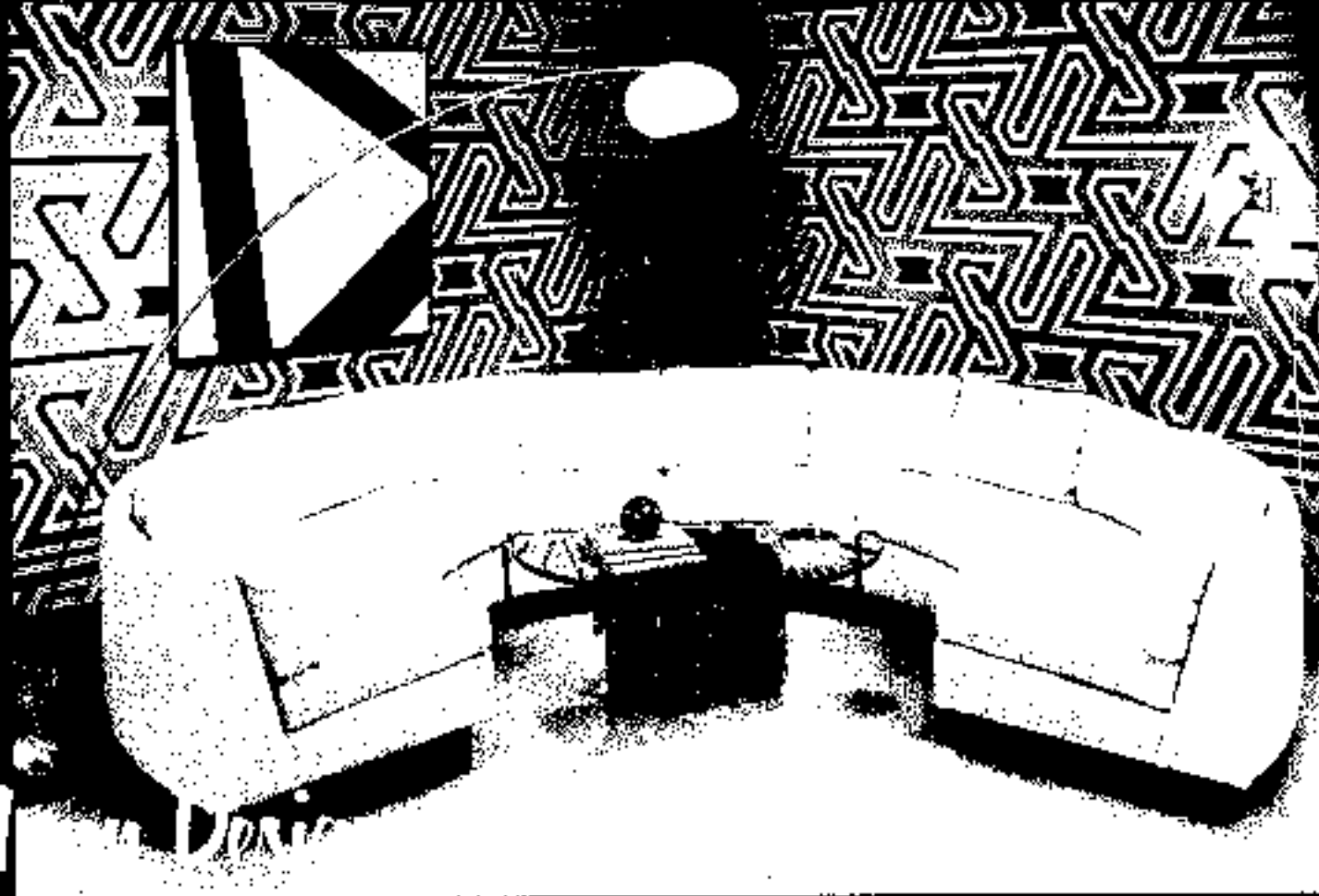


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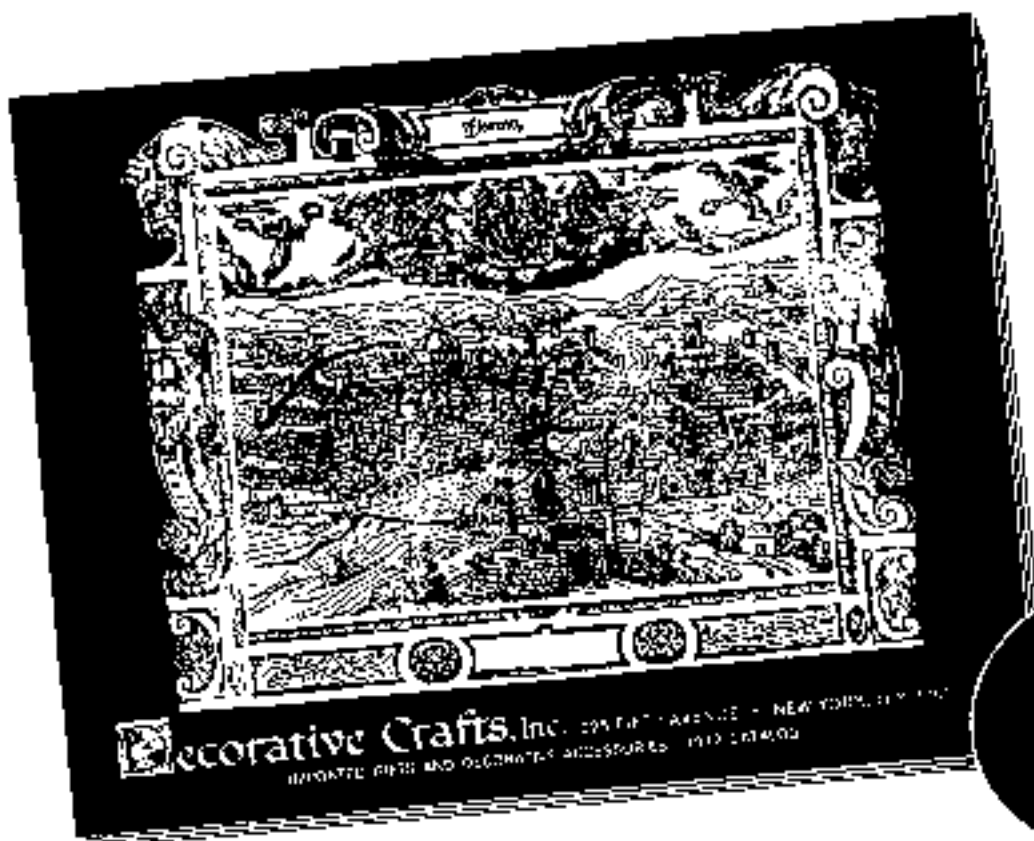
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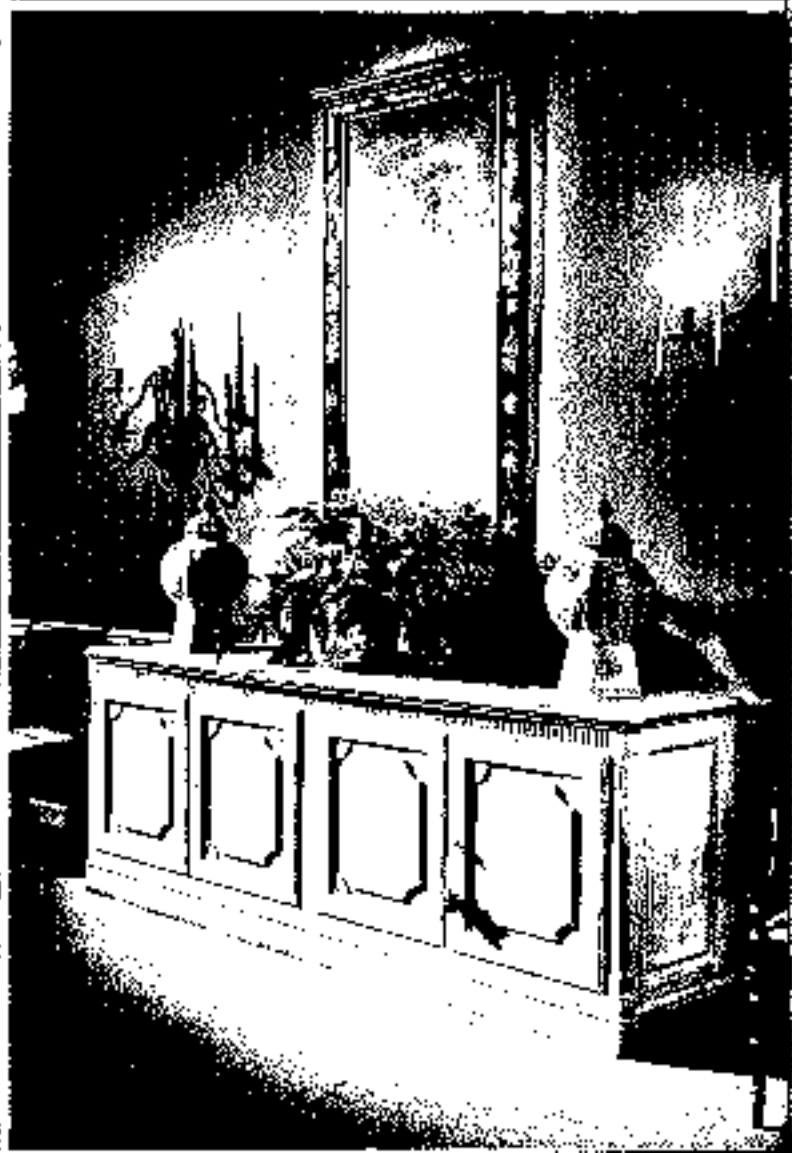
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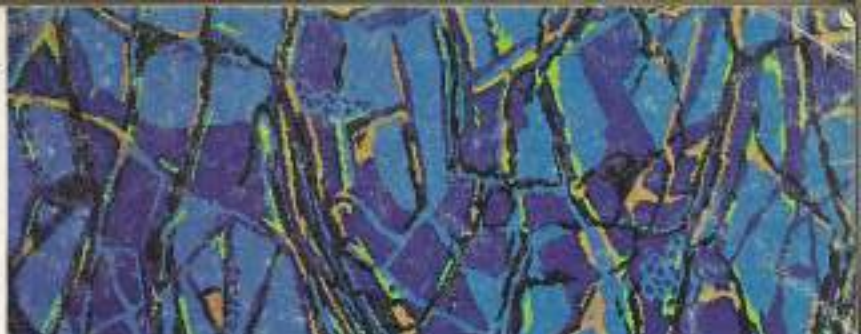
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