ULTIMATES in today’s living were seen in room designs prepared by members of the New Mexico Chapter of the American Institute of Interior Designers for the Interior Design-’69 show that opened recently at Holiday Inn East, Albuquerque.

The show features something for everyone’s taste, except the Early American connoisseur.

An intriguing part of the five-day show were demonstrations by Bob McKenzie of Colony Catherine, Inc., a crafts colony in Amarillo, Texas.

During the exhibit, Mr. McKenzie demonstrated silk screening on panels that can be used for draperies, covering chairs and other small items.

Merritt Hoge, of Modesta’s, selected traditional furniture in shades of yellow with touches of green and a beigy brown for a sitting room. (1)

Mary Duncan of Eckert’s, who is the current New Mexico AID president, drew on the craftsmanship of Nuevo Laredo to find a rich Spanish-influenced furniture for her room vignette.

She kept her room dark and comfortable by accenting the almost-black wood and dark fur seat covers with blues and small touches of white. The floor covering was a rich grain that completed the setting. (2)

Crisp, clean, white with green trim and pleasant accents of nectar marked the studio bedroom that Modesta Comeford, of Modesta’s designed for the show. (4)

Modesta’s inherent sense of taste—which has earned her national AID offices such as national board of governors and, a term just completed, regional vice AID president—was seen again in a study-bedroom that was done in rich and inviting brown and white. (3)
A painting of aspens by Jean Pettingell inspired the setting selected by J. Norman Rila of Eckerts'. The formal dining and living room was done in a traditional style. (5)

Roswell designer Bill Purdy put together a room with Spanish influence that focused on a painting done by Manuel Acosta of El Paso, of a flamenco dancer. (6)

On the other end of the design spectrum is the ultra-sleek bachelor's room put together by Frank Woods of Santa Fe. An unusual blend of pinks, reds, oranges and some yellows, the room also combines shapes and patterns. (8)

Frank Woods and John Conron, both of Centerline, Inc., in Santa Fe, had the unenviable job of improvising their rooms in the show since a dock strike stranded the furniture they had planned to use. What they did enter is impressive enough, it's difficult to speculate what could have surpassed them.

Conron designed a contemporary study that was set off by glass shelving connecting it with a small modern garden area that would be most appropriate with Southwestern architecture. Hemp mats, and wood chips surrounded a barren tree and large clay hens that held evergreens. (7)
Sharon Berry of Eckerts' designed a bright yellow sitting room as sunny and delicate as herself. A rattan chair and sofa were placed to draw attention to a bronze water fountain sculpture with a revolving wheel. (9)

Modern craftsmen contributed to the attraction of Ellen Fox's vignette—a contemporary room that happily encompassed the traditions of other times. (10)

The conference room done by Shirley Hamilton, who specializes in commercial accounts, featured walls done entirely in cork, a perfect background for the clean contemporary lines of the office furniture. (11)

Tradition with a modern touch attracted attention in the vignette done by Ellis Conkle of Eckerts'. A double roll top desk dominated an office that was done in muted oranges and browns. (12)

Proceeds of the Interior Design '69 show will benefit Albuquerque and national organizations. Pi Beta Phi Alumnae, sponsors of the show, will turn part of the funds over to the Residence for Girls, which was established by Assistance League of Albuquerque last March. Furnishings will be bought with the donation. The remainder of the proceeds will be donated to the Pi Beta Phi national philanthropy, Arrowmount, in Gatlinberg, Tenn., and the local building and scholarship funds.
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