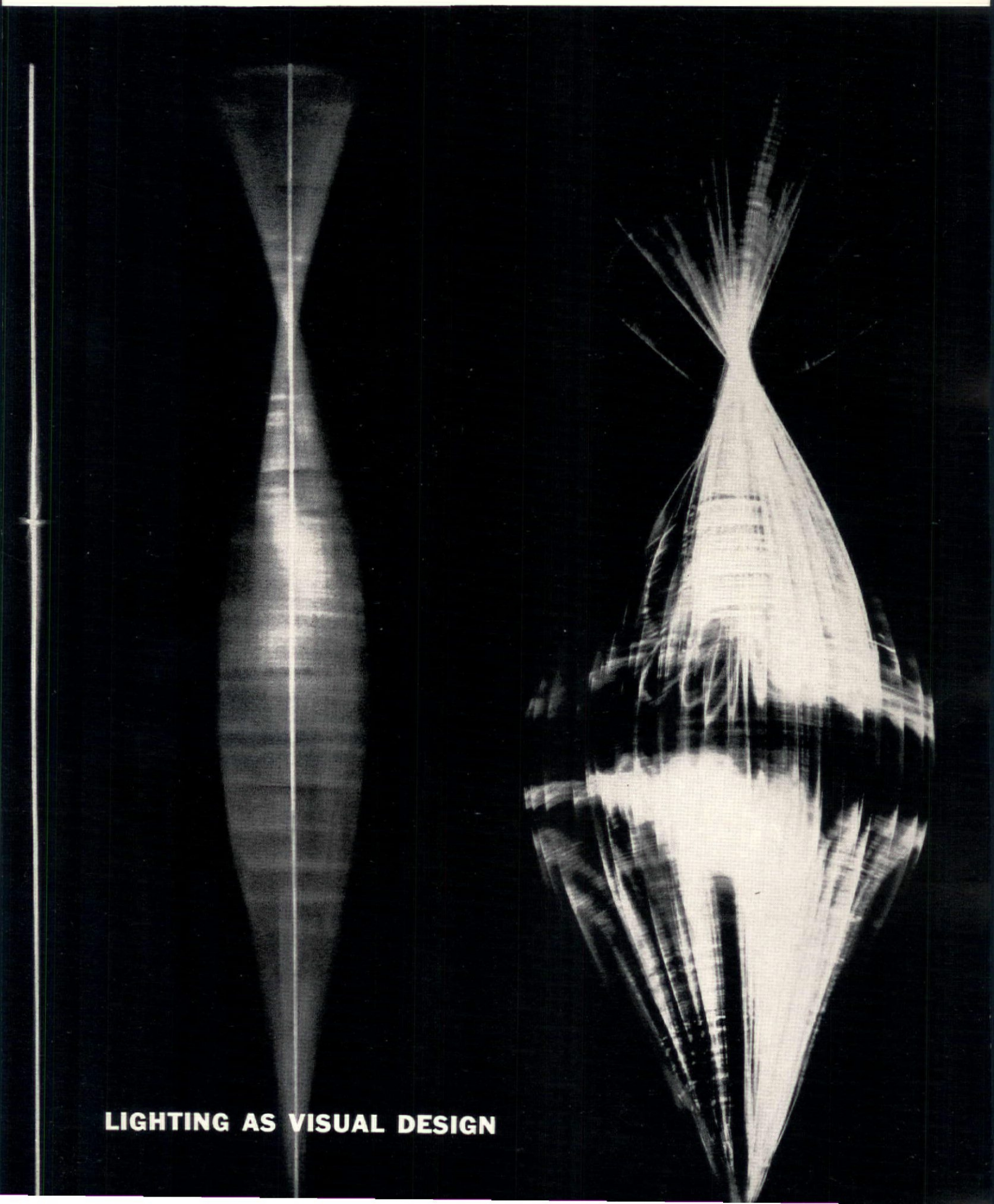


CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS • JUNE 1962



LIGHTING AS VISUAL DESIGN



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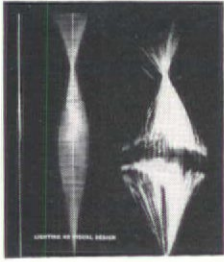
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**The Cover**

A sculpture by Len Lye symbolizes the unique properties of light and the eye's unique response to those properties. See article on pp. 26-27.

CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS

VOL. II, No. 8

JUNE, 1962

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By Maurice Mogulescu

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JULY—Office Design—a review of recent contributions to the art and science of housing people during the working day.

AUGUST—Motels—a review of newly completed facilities in this booming contract area.

SEPTEMBER—Resilient flooring—new products, contract standards, and maintenance procedures.

OCTOBER—National Hotel Show; Furniture review.

LETTERS

March issue

Dear Sir: Your editorial in the March issue proclaiming the death of the interior designer in the contract field is one with which I heartily disagree.

Yes, there is encroachment by the mass distributor for those firms desiring mass planning and uniform design, whose great appeal to the client is price rather than design and quality.

Frankly, this is hardly news. A great number of these are johnny-come-lately's who have sensed a quick profit in an expanding new market, aping the phraseology of the interior designers or space planners without offering the technical or creative knowledge of the true professional.

However, there are many firms and always will be, who turn to the interior designer for his highly specialized skills and knowledge in creating unique backgrounds and total environmental concepts for working and relaxing. In fact with the trend of building structures to look alike, (whether a bank, school, factory or motel, as one travels around the country) it becomes more necessary than ever to create the image of the institution in its interiors. This can be provided only by the interior designer who conceives each project as a distinct entity and studies, plans, and designs to create that entity to a successful conclusion.

As to the business aspects of working with an interior designer, he is just as professional in his approach to costs and fees as any architect or industrial design firm. Don't forget that the whole profession of interior design has been expanding at a tremendous rate and is well aware of methods and practices in contract work. There are dozens of interior design offices handling contract accounts on the basis of cost plus or hourly fees, at the same time giving that additional ingredient of individuality.

Mr. David Eggers, in his otherwise informative article, is still twenty years behind time in his concept of the business practices of the interior designer. Or has he been involved with the unqualified, "out-of-the-hat" operator—some dear little wife or sister armed with a flair and a card who has access to wholesale showrooms but doesn't know a wiring plan from a floor plan? Would he like to be compared to the builder who professes to know architecture but is basically a coordinator of materials, in most cases, untrained and inexperienced in structure or design?

To repeat, more and more interior designers are being employed in the contract field; I am referring to the professional designer, trained

and experienced, with a staff and offices—as indicated by the many examples of their work published in our top magazines. You will find the proof of this in the next few years.

RUTH L. STRAUSS
Interior Designer, New York City

•

The confusion between "decorator" and "interior designer" as applied to the contract field has now reached the point where both terms have suffered a severe loss in semantic value. For that reason, Mrs. Strauss' position may be closer to that of our editorial than is apparent at first glance. As she herself intimates, many "decorators" are merely shoppers, operating on the difference between the wholesale and retail prices—or whatever part of the difference they can get from their customers. Yet it is a fact that the "decorator" actively seeks contract work, often with deplorable and costly results. It is also a fact that the "decorator" almost invariably bills herself as an "interior designer." Some firms have taken to designating themselves as "space planners" and "contract specialists," rather than risk identification with the "decorator." For an extended discussion of what design means in the contract field, what qualifications and experience should be demanded of the design firm, and how to tell "who is who," see Maurice Mogulescu's article, which began in last month's issue of Contract and concludes this month.—Ed.

Also a pioneer

Dear Sir: As an old timer in the contract furniture field, may I congratulate you on the excellent job CONTRACT magazine is doing. I feel that it is a very positive contribution to the furnishings industry, and it is not easy to be a pioneer in this field.

WILLIAM DAVIDSON
Custom Craft, Inc., Chicago, Ill.

Prime marketing area

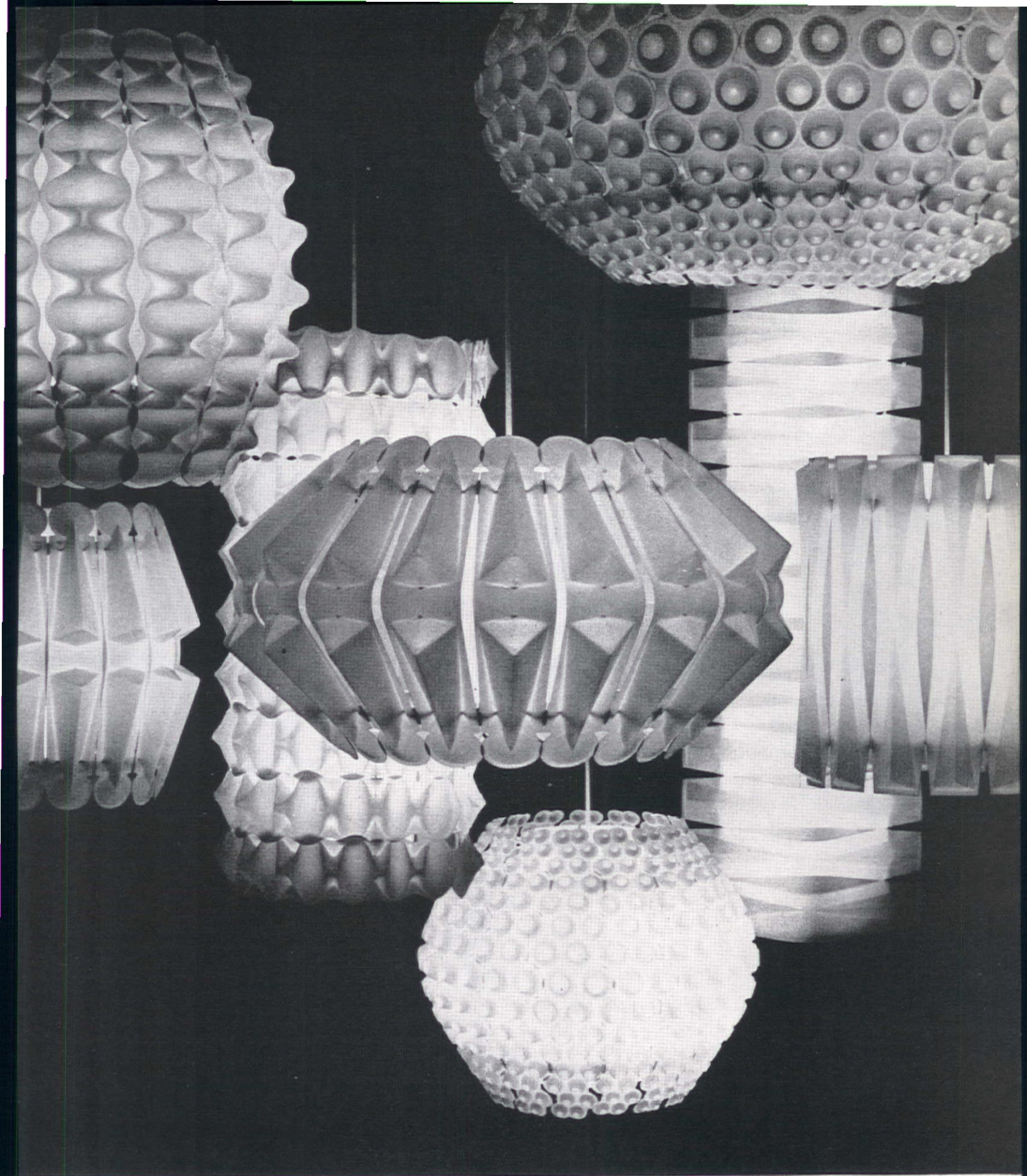
Dear Sir: We would like to take this opportunity to congratulate you on your very fine magazine. We believe it is fulfilling a need for information and news in an area that is fast becoming one of the prime marketing areas in the furniture field.

GERALD ROTBLATT
London Lamps, Los Angeles, Cal.

Pleasure diluted

Dear Sir: Pleasure at seeing our Air Terminal at Turnhouse illustrated in CONTRACT, December 1961, is diluted by the caption locating it near London, England—"Edinburgh, Scotland" please!

T. R. SPAVEN
Robert Matthew, Johnson-Marshall & Partners
Edinburgh, Scotland



LANTERNS ...glowing jewels of light bring

a new dimension to lighting. Executed with that special flair of designer George Nelson.

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PEOPLE

Election of the 1962-1963 officers and board of directors of NOFA was announced last month by John R. Gray, executive director of the National Office Furniture Association, Inc. William J. Cole was reelected president. Vice presidents: Clark C. Briggs, Farnhams, Minneapolis, Minn.; Anton J. Kuhn, Peerless Steel Equipment Co., Phila.; and Harry Nechamen, Harry Nechamen Distributors, Inc., N.Y. Activities director: Allan Gassenheimer, Mercantile Paper Co., Montgomery, Ala. Directors: Paul Copeland, Knoll Associates, N.Y.; Robert Dillon, Dillon Office Furniture Co., Pittsburgh; J. Dwight Gregson, Gregson Mfg. Co., Liberty, N.Y.; Leon W. Grossman, Grossman's Office Equipment, San Jose, Cal.; Joseph Grubstein, American Leather Mfg. Co., Newark, N.J.; Mrs. Moselle Meals, Taylor Chair Co., Bedford, Ohio; Harry H. Popham, H.H. Popham Co. Ltd., Ottawa; Louis Roberts, Isabel Scott Fabrics, N.Y.; Frank H. White, Hamilton Cosco, Inc., Columbus, Ind.; and Roger W. Young, Detroit, Mich. All other officers were reelected.

Chairmasters, Inc., announces the appointment of George Ritten to represent the Chairmasters line in Wisconsin, Minnesota, and South Dakota. His headquarters are at 1763 OD 11th Avenue, Wayzata, Minn.

Louis J. Healey has been appointed president of the newly created consumer and industrial products division of United States Rubber Co. In his new post, he will be responsible for research, sales and production of foam rubber, and vinyl plastic upholstery, among other products.

Denst & Miles, Inc., announces the addition of Jack Smeltzer to its design studio staff. Design studios, soon to be expanded, are headquartered at the firm's factory, 7355 South Exchange Avenue, Chicago, where both consumer and exclusive contract designs are executed under the direction of Clarence Hawking, art director.

Following development of a new line of contract carpets, Hightstown Rug Co., Hightstown, N. J., has appointed William F. Conneen as contract sales manager. Mr. Conneen previously held a similar post at Alexander Smith and has been in the institutional floor coverings field for many years. Hightstown, in business since 1886, confined its operations to the retail field until recently. Now, with a wholly modern plant to serve the new contract division, the firm contemplates rapid expansion in the commercial field, according to L.B. Topper, general sales manager.

“I trust
I’ve made
myself clear!”



A no-nonsense upholstered sofa on an “invisible” stainless steel base, perfect for chat-chat in offices, lobbies, reception rooms and other public places. From the extensive Marden Contract Collection of chairs, tables, desks, sofas, modular units, sectionals, and case goods.

MARDEN MFG., INC., 1015 N. Halsted Street, Chicago 22, Ill.
SHOWROOMS: CHICAGO • NEW YORK • MIAMI • Write for brochure No. A2

MARDEN

D. C. Currently

OUR WASHINGTON REPORT:

- Double-purpose lighting fixtures
- GSA differs with engineers
- CFA institutional grants at peak
- Stock registrations
- New contract awards

COMBINATION air diffusers and lighting fixtures are "it" for new U.S. government office buildings. Architects and engineers are fairly well forced into using them because of Uncle Sam's module design. The government, no slouch at organizing and then reorganizing offices and office space, wants to be able to put in partitions usually at any five-foot interval. Using a combination avoids the jostling of fixtures that's occurred when space has been redesigned in the past. These units are recess-mounted for the most part, and use a low-brightness type of lens.

Fluorescent tubes are used, in the main, with private architects who want incandescent getting a stiff fight from government engineers because of the heat load. An overwhelming percentage of the tubes are commercial equipment, despite the government's longstanding line of standard units. Standard white 4500 degree tube is used, principally, with warm-tone tubes in restaurant and cafeteria areas. Executive offices may get indirect and recessed treatments together.

One of the special lighting jobs, if you're dealing with government contracting, is courtroom outfitting. They'll often have large luminous panels and louvered areas, with as much indirect lighting as possible—because of a judge's propensity to stare out into unglaring space. Modern architectural treatment of courtrooms, however, makes total indirect lighting difficult to achieve.

Lighting remodeling

Another promising area of business is the on-going program in the 10 General Service Administration regions to bring old-fashioned lighting up to date. Out with the enclosing globes, in with the fluorescents. In older buildings, GSA

will often install luminous ceilings with fluorescent tubes. Each region has its own timetable on this. Usually the light remodeling is combined with an air conditioning program.

How much light?

Important point for you to note, in this business—the U.S. does not subscribe wholeheartedly to the recommendations in the IES handbook, 3d edition. Officials feel these must be evaluated carefully. An example—where it may recommend 100-foot candles for postoffice workrooms, these in most cases are all right with 80, in open space, which by the time furniture gets in may be down to 50-55.

Most federal departments follow GSA's own handbook, which notes that, for example, where the IES book may recommend 100-150, 75 may be acceptable. U.S. isn't alone in this attitude—good many commercial clients share its skeptical view.

Institutional boom

Contract furnishers are in as participants for the greatest institutional boom this country has ever seen. It's part of the trend of government, part of the growing concern with special segments of our population and their particular needs.

You'll be seeing more opportunities turn up for contract furnishings in such areas as nursing homes, homes for senior citizens, college dormitories, student unions and dining facilities. Not only will there be more such units, but they'll be growing larger.

Look at the area of college housing, alone. Loan requests keep pouring in—in a recent month, 24 schools asked the Community Facilities Administration for \$27 million in loans. Some of its loans included: Indiana State College, Terre Haute, Ind., \$2,845,000 for residence and dining halls for 602 students. Ithaca (N.Y.) College, \$3 million, five residence halls for about 640 persons; 20-bed infirmary; fixed food-service cafeteria equipment. Monmouth College, West Long Branch, N.J., \$2,550,000, for two residence halls and dining facilities for 400.

Memorial Hospital for Cancer and Allied Diseases, New York City, \$2,630,000, 13-story building housing interns and staff members. And CFA made a \$2,074,000 loan to Garland Arms Foundation, Hot Springs, Ark., for a six-story apartment building for the elderly, 179 apartments.

Stock registrations

The stepped-up pace of stock registrations at the Securities and Exchange Commission includes some contract furnishing firms. Among recent ones: Virco Mfg. Corp., Los Angeles, 250,000 shares, as offering and secondary. This classroom

(Continued on page 10)



FORTISSIMO Classic-contemporary elegance for America's finest motels and hotels. Designed for dramatic impact with the warmth and beauty only fine walnut woods can give. Presenting an American exclusive . . . hard-wearing top surfaces of Panelyte walnut-grained plastic highlighted and handshaded to match the custom finish. The Tri-Plex Wall Unit includes luggage rack, desk dresser, TV area and five drawers for ample storage.



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CONTRACT DIVISION

Mail coupon for further information.

American Furniture Co., Inc.
Contract Division
Dept. C-662
Martinsville, Virginia

Please send me brochure on your contract groupings.

Name _____

Address _____

City _____ Zone _____ State _____

CHF

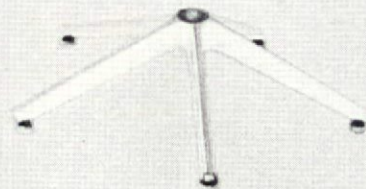
Top... base... column
—all detach in seconds,
for quick, easy storage.
Permanent beauty of
pedestal type tables...
convert Dining Rooms
into Auditoriums, Meet-
ing Rooms, Lounges,
Social Halls or Display
Areas for economical
multi-use of space.



DETACH



-ABLE



CHF NO. 966 TABLE

NEW! Raised 5-prong cast base, choice of decorator lifetime porcelain enamel colors. 2" round column gives 29" height with 1 1/4" top and glides. Mirror or satin chrome finish. Write for prices.

(CHF Top shown, Formica with Self Edge)

CHICAGO HARDWARE FOUNDRY CO.

SHOWROOMS IN ALL PRINCIPAL CITIES

NORTH CHICAGO, ILLINOIS

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OUR WASHINGTON REPORT

CONTINUED FROM P. 8

furniture producer plans to use net proceeds for several operating requirements.

Girard Industries Corp., San Juan, Puerto Rico, \$250,000 in convertible debentures and 90,000 common shares as a secondary offering. The firm makes restaurant and other furniture, selling it to retailers in Puerto Rico and to some extent in the neighboring islands.

Space to fill

Here's the reason the Federal Government is such an avid procurer of contract furnishings. The latest GSA calculations show that in the U.S. the government owns, for its civil agencies alone, 503.1 million square feet of space and leases another 91.5 million. Defense functions own 1,964.1 million square feet, and lease 10.1 million.

Then, of course, there's the turnover. One of the great stimulants to the contract furnisher is the fact that Uncle Sam keeps shifting into new buildings and new space—and often gets new furniture to go with the new surroundings.

Federal procurement

If you're a contract furnisher with something to sell, the Federal Government could become one of your best customers. The government itself will help you prepare yourself for seeking the business. Get in touch with your nearest Business Services Center, run by the General Services Administration. GSA acts as purchasing agent for the bulk of the business.

Here are some of the recent invitations, which have just closed.

GSA, Seattle—200 bookcases, 100 dinette tables.

Naval Supply Center, Oakland—119 domestic electric refrigerators.

GSA, Atlanta—various Thonet-type side chairs, armchairs, and tables. Lamp tables and coffee tables, American Seating or equal.

GSA, Washington—81 metal occasional end tables. Living room furniture, indefinite quantity, Nov. 15, 1962 through Nov. 14, 1963. Traditional and modern bedroom, dining room and living room furniture, indefinite quantity, Oct. 1, 1962 through Sept. 30, 1963.

Navy Ships Parts Control Center, Mechanicsburg, Pa.—770 bed light fixtures, plus 770 reserved for labor surplus area.

Post Office Department, Washington—2180 wood or steel furniture items. 170 folding tables. Various quantities of furniture items. 30 free-standing lobby bulletin boards.

GSA, Washington—551 units, modern wood

household furniture. 1220 units, traditional wood household furniture, half set aside for small business.

GSA, Denver—49 walnut finish wood bookcases with aluminum legs.

GSA, New York—Steel bookcases, indefinite quantity, from Sept. 1, 1962 through Aug. 31, 1963.

Fort Lawton, Wash.—Furnishings for service club.

Contract awards

Here are some of the latest contract furnishings awards:

GSA, Seattle—372 pieces, bedroom furniture, \$29,620, Drexel Furniture Co., Drexel, N.C.

GSA, Denver—3,630 pieces, chairs, desks, various types and sizes, \$24,504, American Seating Co., Denver.

GSA, Washington — metal household chairs, \$12,064, Chromcraft Corp., St. Louis. Wood bedroom furniture, 2,605 each, \$144,196, National Furniture Mfg. Co., East Bernard, Tex.; 518 each, \$24,765, Moosehead Mfg. Co., Monson, Me. Dining room furniture, 825 each, \$32,662, Joerns Bros. Furniture Co., Stevens Point, Wis.

Modern household furniture, 1,245 each, \$56,585, Valley Furniture Co., St. Louis, Mo. Composite metal and wood furniture, 3,792 each, \$160,028, Chromcraft. Traditional bedsteads, 580 each, \$17,168, Ramseur Furniture Co., Ramseur, N.C. Foam rubber mattress sets, 364 each, \$16,724, Serta-Royal Bedding Co., St. Louis. Wood dining room furniture, 451 each, \$15,723, Ramseur Furniture. Composite metal and wood household furniture, 369 each, \$22,121, Standard Furniture Co., Herkimer, N.Y.

Upholstered living room furniture, 400 each, \$25,225, Ohio Valley Mfg. Co., Huntington, W. Va. Traditional wood household furniture, 1,393 each, \$18,109, Century Industries, Chicago. Upholstered living room furniture, 541 each, \$38,404, Carsons, High Point, N.C. Traditional wood chairs, 3,261 each, \$61,730, Standard Chair Co., Union City, Pa.

Wood bedroom, dining room and living room tables, desks and bookcases, 2,703 each, \$90,920, Joerns Bros.; 1,092 each, \$36,819, Moosehead Mfg. Traditional wood furniture, 1,537 each, \$56,063, C.B. Atkin Co., Knoxville, Tenn.; 342 each, \$16,450, B.P. Johns Furniture Co., Portland, Ore.; 354 each, \$21,167, Maddox Table Co., Jamestown, N.Y.; 933 each, \$10,729, Century Industries, Chicago; 575 each, \$30,515, Valley Furniture Co., St. Louis, Mo.

Wood bedroom furniture, 264 each, \$14,355, National Furniture Co. Wood dining room furniture, 495 each, \$16,257, Ramseur. Wood dining room, bedroom and living room furniture, 225 each, \$14,200, Joerns Bros. (C)

CHF

Any table height . . . in 15 seconds . . . with just two twirls of the top! Coffee table to dining table . . . occasional table to writing table. Now specified in motel, hotel rooms . . . homes . . . lounges as multi-function spacesaver. Another new design development from CHF.



ADJUST -ABLE

CHF NO. 963 TABLE

NEW! Cast 5-prong sculptured base, complete with glides and two inch adjustable column. Two twirls of top adjust table height from 19" to 29" in seconds. Bright or satin chrome . . . Bronze, or new GOLD'N BRONZE finishes are available.

CHICAGO HARDWARE FOUNDRY CO.
SHOWROOMS IN ALL PRINCIPAL CITIES
NORTH CHICAGO . ILLINOIS

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CONTRACT NEWS

Plan institutional seating service

Institutional Seating Associates, a firm of specialists in public seating needs, has been formed in Chicago. It will offer a nationwide service designed to aid universities, hospitals, and other institutions in the selection of seating for all areas. The firm says it has gathered all the specifications supplied by major seating manufacturers into a central source so that the type of chair best suited to the particular problem can be selected, and its associates representatives will be available to any institution that wishes a complete survey made of its seating requirements and of the types of chairs best suited to the problem.

New Clapper's representative

Clapper's Manufacturing, Inc., Meyersdale, Pa., has appointed Harold Bennett Lumber Sales, High Point, N.C., and the firm of Fyles & Rice, Newark, N.J., to handle sales in their respective territories. The firm, which specializes in plastic laminate table tops and furniture panels, also announced that it plans to add 20,000 square feet of manufacturing area to its present facilities.

Room of Tomorrow sponsors

More than twenty important manufacturers will participate in the 1963 Room of Tomorrow, which will make its debut at the National Hotel Exposition in New York this November. Designer for the 1963 Room is Roy F. Beal, of Austin, Tex. At the present writing, the following firms are participating as sponsors:— Allied Chemical Corp.; Amtico; American Cyanamid Co.; Carolina Mirror Corp.; Cohn-Hall-Marx; Commercial Carpet Co.; Crane Co.; Fitchburg Paper Co.; Deering Milliken, Inc.; Deltax, Inc.; Eastman Chemical Products, Inc.; Lightolier, Inc.; Parkwood Laminates, Inc.; RCA Service Co.; Simmons Co.; Springer-Penguin, Inc.; Harris G. Strong; Superior Electric Co.; Westinghouse Electric Corp.; U.S. Rubber Co.

New Corry Jamestown plant

Corry Jamestown Corp., manufacturer of steel office furniture, has completed and moved into an all-new, modern office building at Corry, Pa. Begun just one year ago, the aluminum and insulated glass curtain-wall structure contains 35,620 square feet of office and display space, and house 125 members of CJ's office staff.

Baumritter plant expansion

Baumritter Corp. will spend more than \$1,300,000 on plant expansion during 1962 to effect greater efficiency and more rapid deliveries. Over one-third of this investment will be in new equipment, and a substantial portion of the rest on new buildings— for both warehousing and production — at existing plants. Present productive capacity, according to Nathan S. Ancell, president, is more than \$40 million worth of furniture annually.

Drexel forms contract division

The formation of a new centralized contract department to be known as "Robey" was announced last month by Drexel Enterprises, Inc., well-known furniture manufacturer. The Robey department will function as a marketing agent for contract accounts now being handled by the Drexel, Heritage and Morganton divisions, according to E.S. Wood, executive vice president of marketing. Mr. Wood has named Jeter S. Oakley as general manager and executive head of the newly created department. Products and marketing to be handled by Robey will be industrial contracts, such as products for the electronic industry, hotel-motel furniture, and special contract furniture for institutions. The department will also be responsible for all government contracts.

Yorkhaven opens N.Y. showroom

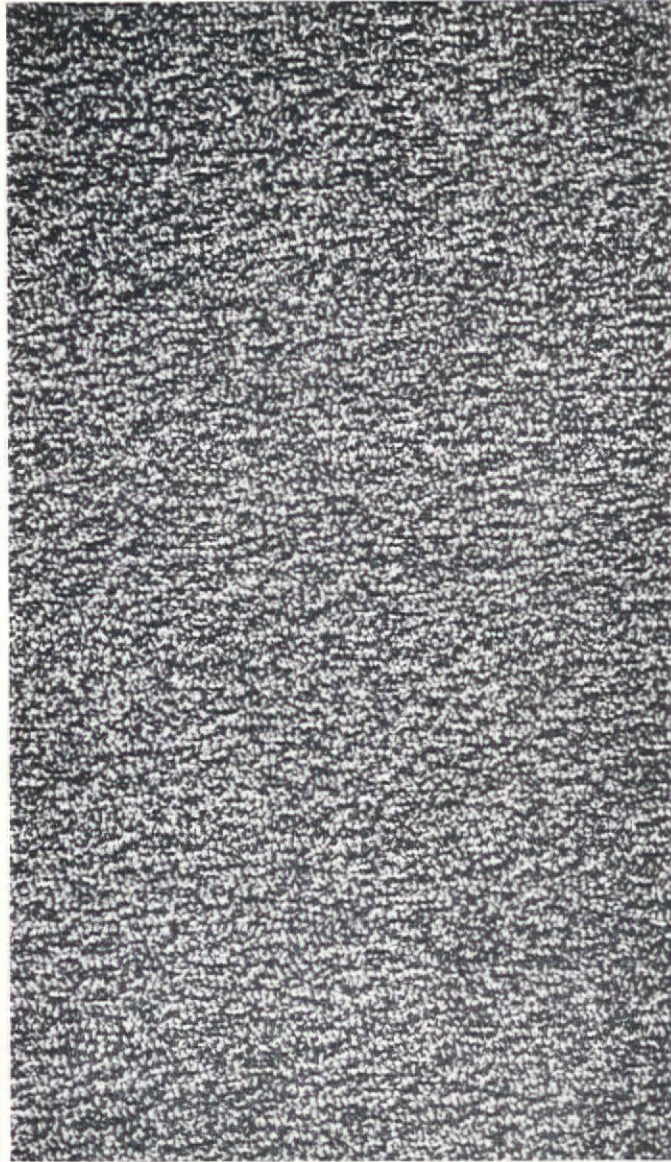
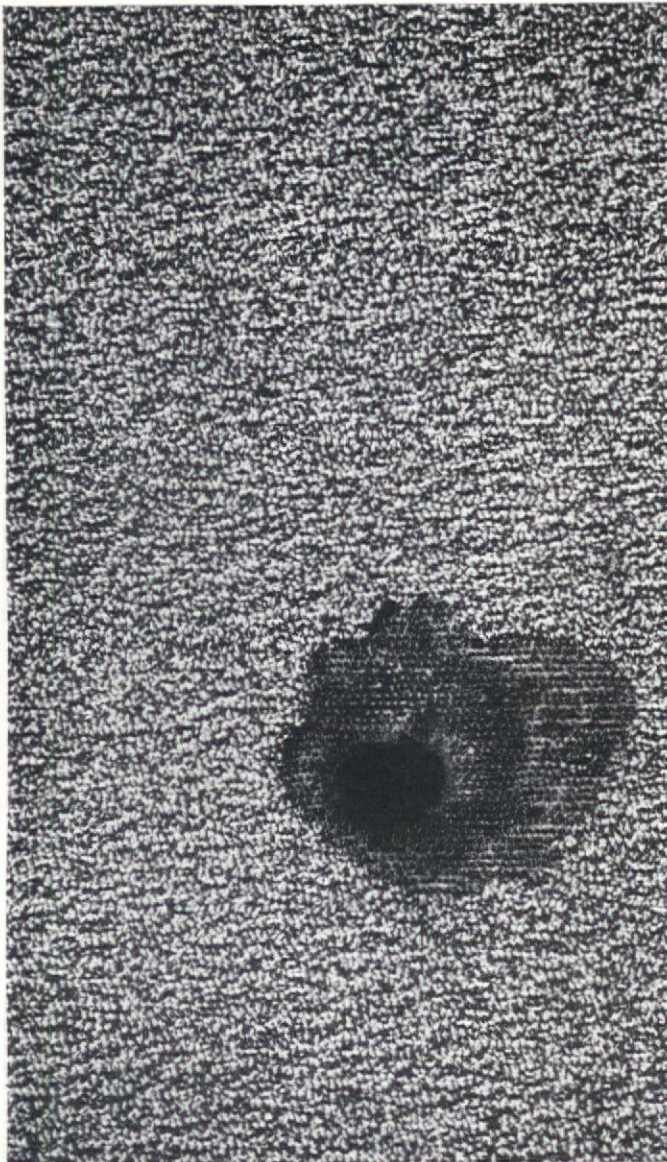
A new facility, Yorkhaven Galleries, has opened showrooms for the trade at 240 East 56th Street in New York City. Yorkhaven will specialize in chandeliers and sconces in tole, crystal, and brass, in both contemporary and traditional styles. Contract and institutional merchandise are being presented at the new showroom in vignettes that illustrate commercial applications for the lighting fixtures. The firm is headed by Frances A. Borshon, and Marion Florsheim. Yorkhaven Galleries is also offering a complete custom design service for architects and designers.

New Karl Mann reps

Karl Mann Associates, New York City, has appointed Paul Siegel, Inc., Seattle, and Don Rumsey, San Francisco, to represent the firm's contract collections of paintings, carvings, and other decorative objects.

Pace enters contract field

Pace Designs, Inc., is making its entry into the business furniture field with a new office and contract line. The firm plans to include in the new group desks, cabinets, sofas and lounge chairs, crafted in walnut, teak, or rosewood. Custom designs in business furniture are also available from Pace, 351 E. 62nd Street, N.Y.C.



These two contract carpets were both badly burned

This one (▲) was repaired immediately by a hotel maintenance man at practically no cost.

Reason: (→)

The carpet



was bonded to U.S. Kem-Blo® sponge cushion. Burnt and badly stained sections were simply cut out and replaced with a small patch. Notice, there are no seams to be seen. Kem-Blo sponge bonded to carpeting means perfect flush edges.

And there's more. Carpet cured to Kem-Blo wears longer... needs no restretching... keeps its luxurious bouncy feel underfoot... reduces heat loss over radiant-heated floors... cuts installation cost over plywood, concrete, tile, terrazzo, linoleum. Kem-Blo can be cured to most any carpeting you choose. Ask your carpet supplier about it. You'll probably insist on carpet cured to U.S.

Kem-Blo
SPONGE



United States Rubber

Ensolite & Kem-Blo Products Dept., Naugatuck, Conn.

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CONTRACT NEWS

CONTINUED

Karagheusian dedicates new plant

The new multi-million dollar Statesboro Division of A. & M. Karagheusian, Inc., manufacturer of Gulistan Carpet, was dedicated on Saturday, April 28. Located in Statesboro, Ga., the air-conditioned building provides about 250,000 square feet of floor space for plant executive offices and the yarn manufacturing operation.

Globe-Wernicke expansion

Globe-Wernicke Chair Co. is expanding its Delta, Ohio chair plant to double present capacity. About one-third more floor space will be added to the five-year-old plant.

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Durawall adds two distributors

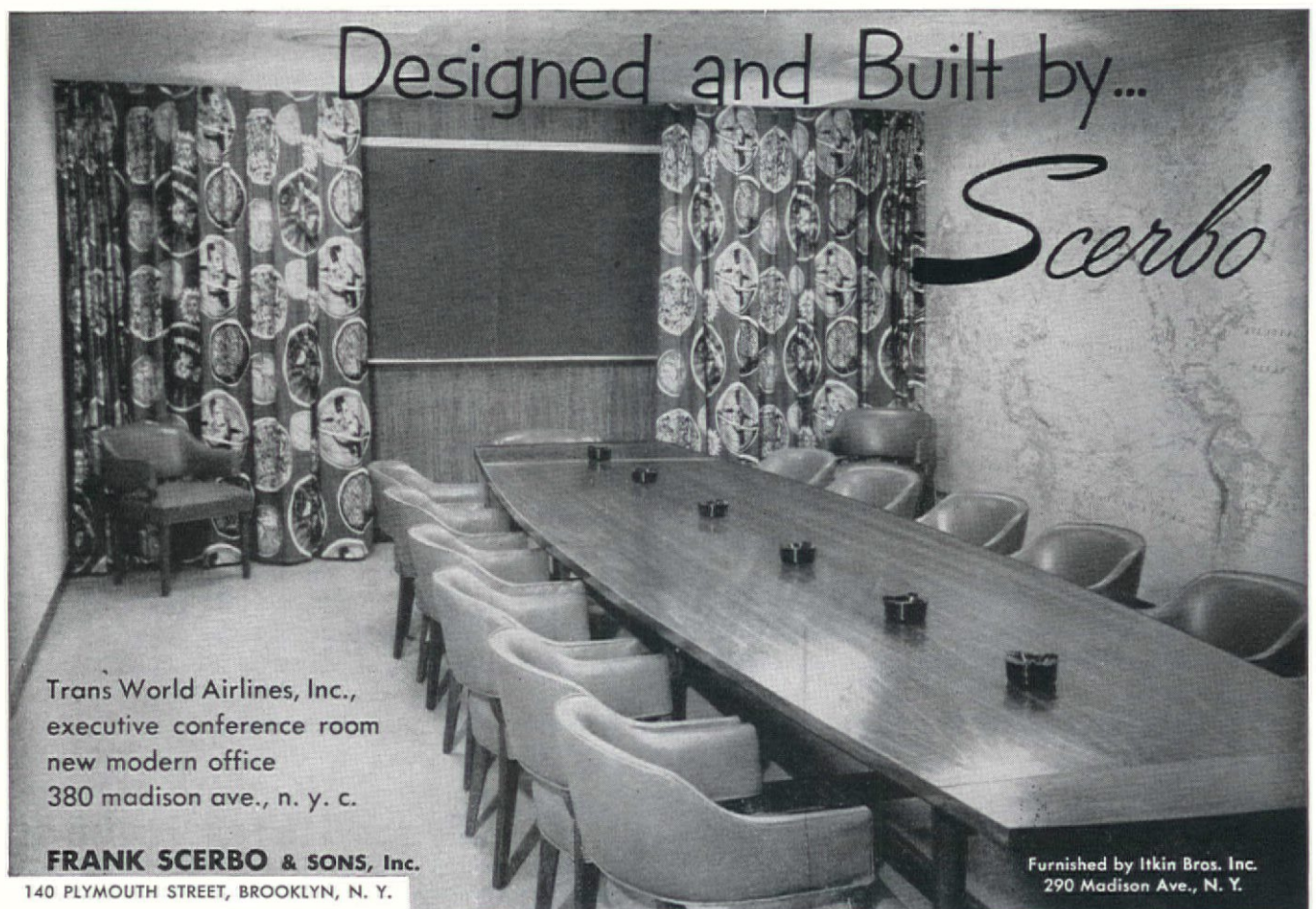
Two West Coast distributors have been appointed by Durawall, Inc., New York City vinyl wallcoverings firm. The distributors are E. C. Bondy Co. Inc., North Hollywood, Cal., and Wallpapers Inc., Oakland, Cal.

Firestone carpet nylon at fair

Carpets made of Firestone Nyloft continuous filament nylon were included in "The American Look" exhibit presented by the National Design Center at the 6th annual United States World Trade Fair at the New York Coliseum last month. The Nyloft carpets displayed were from the following manufacturers: Mand Carpet Mills, Vernon, Cal.; Pride Carpet Mills, New York, N.Y.; and A. & M. Karagheusian, Inc. New York.

Record backlog for Ballard

Walter M. Ballard Corp., institutional design organization, will start fiscal 1962 with some 5½ million dollars in contract work, according to Robert P. Herzog, president. The portfolio includes 15 designing assignments, involving 3,500 guestrooms, 22 dining rooms, 11 lobbies, and other specialized areas, chiefly for hotel and motel clients. The record volume of work includes contracts for hotels and restaurants in Karachi, Ireland, New Delhi, Jerusalem, and cities in the U. S.



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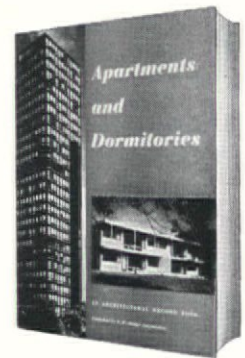


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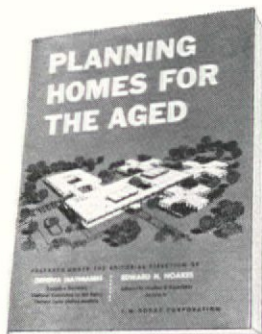
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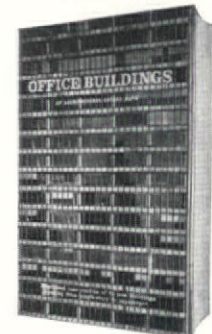
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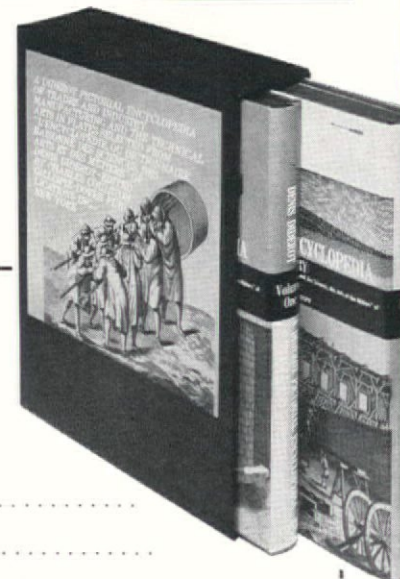


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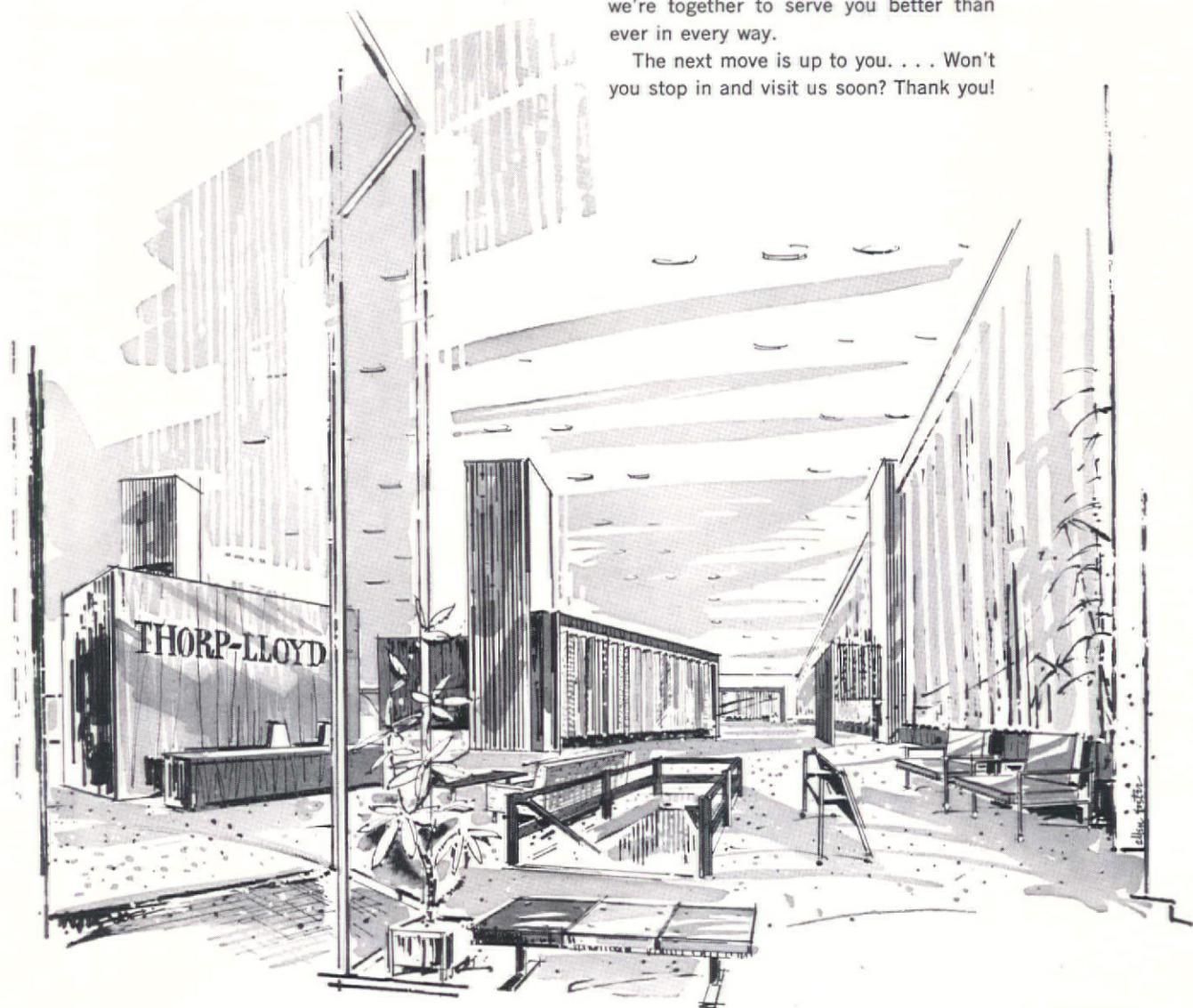
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LIGHTING AS VISUAL DESIGN

In the work situation, the functional and esthetic factors are inseparable, and simple mechanical measurements are inadequate. By Gerald B. Ewing



THE USUAL APPROACH to architectural lighting design is to first consider its classification as either functional for visibility, or decorative for attractiveness. It is somehow assumed that visibility and attractiveness are two entirely different considerations, that the functional aspects of light can be engineered while the decorative can be left to the personal taste of the decorator or client.

As a designer I cannot go along with this concept. Visibility and attractiveness are one and the same. A sunny day is more cheerful and attractive than a gray day because we actually

“see” better. In fact, I would say that the sunny day has more appeal simply because the directional light of the sun enhances perception of form, space, texture, and color.

In lighting, like all elements of interior design, simplicity is the key, and each facet is inserted to add to the all-over effectiveness. The physical appearance of the fixture design cannot be considered separately from the light it produces. A fallacy has grown up around the notion that a charming, good-looking fixture will automatically produce an attractive lighting effect. Every good designer knows by experience this is not so. The

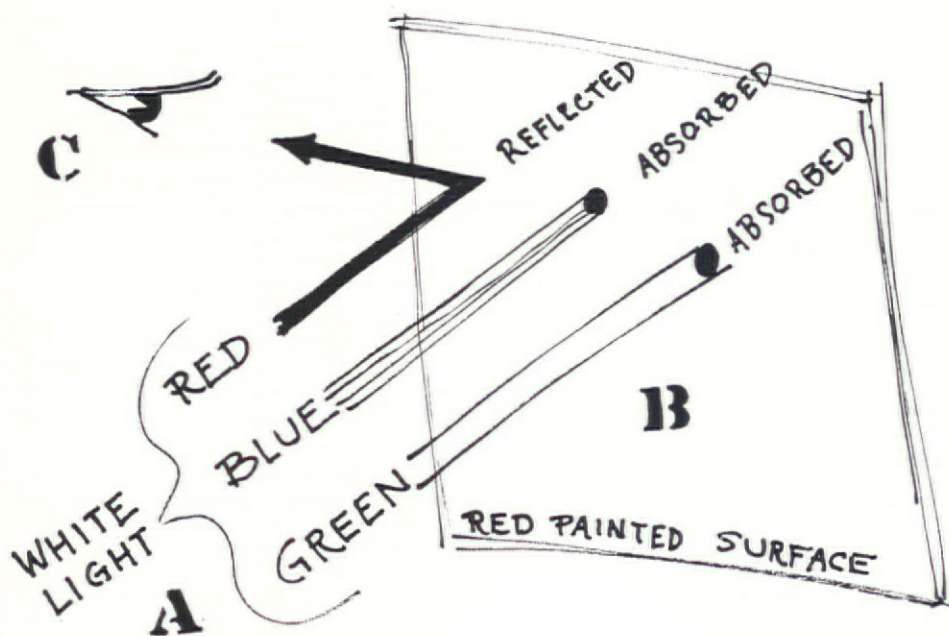


Fig. 1. The apparent color of an object consists of its capacity to modify the color of the light. The chromatic components of white light (red, blue, green) “A” reaching a red painted surface “B” are separated by absorption of the blue and green rays and reflection of only the red. Thus the painted surface appears red to the eye “C”.

Among Mr. Ewing's recent work in the field of architectural lighting are the Information Center in Colonial Williamsburg, Oheb Shalom Temple, Baltimore, and the Time-Life Reception Center in Rockefeller Center, New York City. A member of the Association Francaise des Eclairagistes, Industrial Designers Institute, and the Architectural League of New York, Mr. Ewing's studio is located in Redding, Conn.

designer confronted by the mass array of fixtures on the market today, must be able to sort out exactly the right fixture to control the light in the manner that will produce the visual effect of the interior as he conceives it. He cannot start from choosing an attractive fixture, nor can he rely on engineered levels of lighting to produce good lighting, but rather he must visualize the entire three-dimensional concept of the interior in terms of light in space. This calls for a compounded knowledge of physics, optics, psychology and visual design. It means retaining the original visual conception right through the stages of blueprints, fixture manufacturing, building construction, electrical circuiting, in fact, right up to the time the electrician has installed and adjusted the last fixture. With this in mind it becomes easy to understand why many designs that appeared attractive in the renderings never actually materialized.

Pigment modifies light

Every interior designer has experienced the shock of seeing his color scheme ruined by poor lighting which completely distorted the well planned color scheme. The association in our minds of pigment with color keeps many people from realizing that pigment only modifies the light by absorption and reflection—there is no ac-

tual color in the pigment itself. Color is light (scientifically the two words are interchangeable).

To demonstrate this conception we can perform a simple experiment: Observing a pure "red" paint under white light, we can turn the paint to black by filtering out all the red spectrum of the light source. This is explained by the fact that the paint absorbs all light of the spectrum except red and if red is eliminated at the source—there is no light reflected from the paint, hence it appears black. This is a drastic example of the relation of light and pigment but the same principle in a modified form occurs at all times.

With this simple fact about light and color understood, the more involved aspects of human vision and perception can be given consideration. For instance, it is generally known that the appearance of any color is affected by its surrounding (a color appears more intense when surrounded by its complement) and it is usually realized that different light sources can change the appearance of colored material (the difference in appearance of navy blue cloth under daylight and artificial light).

However, the great importance that the direction of light (in relation to the object and the observer) has on color perception, is seldom realized. So little is this understood that we often see art galleries illuminated by large luminous ceiling areas of diffused light. The combination of direct and reflected glare from this type of lighting casts a veiling haze on the pigments and prohibits the observer from ever seeing the true purity of the painting's color. Diffused light when used as the only light source has exactly the same colorless effect on objects and paintings that an overcast sky has on nature. This creates a gray-day effect both in nature and architectural interiors.

(Continued on page 22)

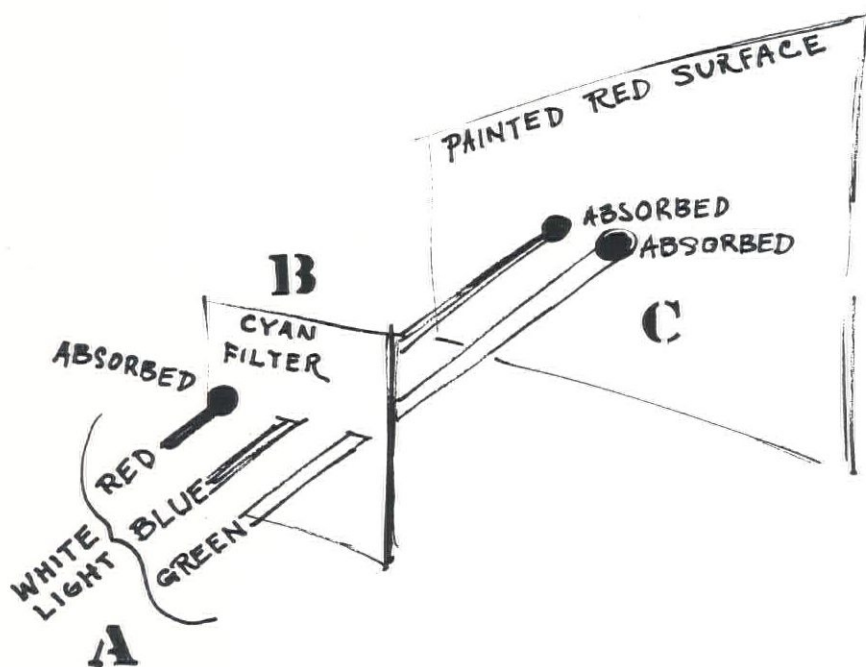
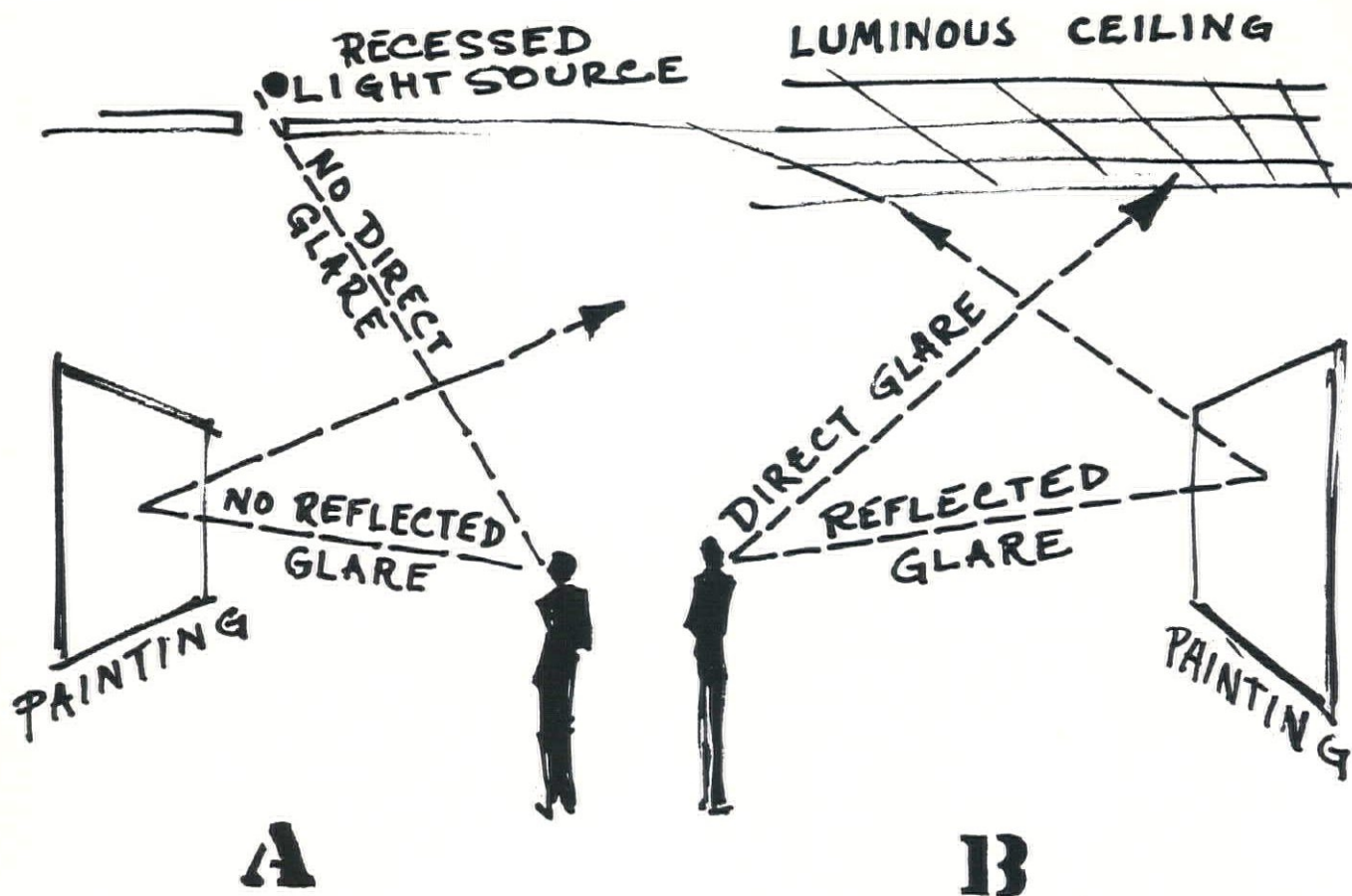


Fig. 2. If a primary color of the spectrum is filtered from the white light, it cannot appear at a painted surface regardless of the 'color' of the paint. For example: Using same red surface as in Fig. 1, we filter out red rays of light by bluish-green glass which absorbs red portion of white light. Chromatic components of white light "A" are separated by absorption at cyan filter "B" allowing only blue and green rays to pass through to painted red surface "C" where they are now absorbed. Painted surface therefore looks black as all light has been absorbed and none reaches eye.



A. A painting illuminated by a hidden light source producing no direct or reflected glare allows colors to be seen undiluted and brilliant in contrast to surroundings. B. A painting illuminated by a luminous ceiling produces reflection of the ceiling on the paint diluting the color. Also, the direct glare of the ceiling makes the painting colors seem dull by contrast with the brightness of the ceiling.

LIGHTING AS VISUAL DESIGN

Often, because of the slick, clean cut appearance of the 'luminous ceiling', this form of lighting has been used indiscriminately in all types of interiors. Without the necessary relief and variety when used in conjunction with other types of lighting, it produces a dreary environment. We now have a large segment of the population confined in offices and public buildings destined to spend their working days in this bland, grey-day atmosphere.

Hindsight is to no avail in lighting design, as the lighting must be planned and installed in advance of actual observation. The whole scheme must therefore have been planned and conceived in terms of light. Some of the difficulty generally encountered can be blamed on poor communication between various members of what is referred to as the "architectural team." There is a lot of talk about integrating various elements in architecture, but until the team itself becomes a little better integrated, there is small hope for the realization of this ideal. All must have an understanding of the visual conception—an understanding that goes beyond the mere reading of blueprints and specifications.

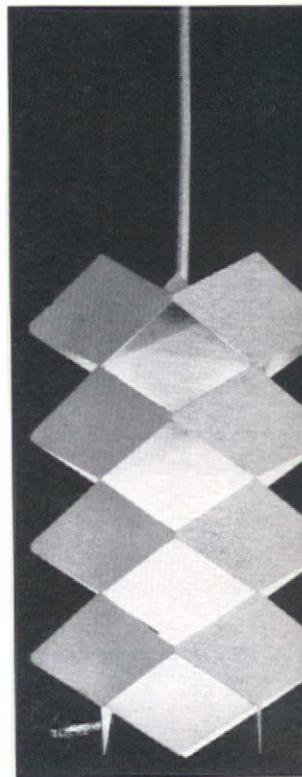
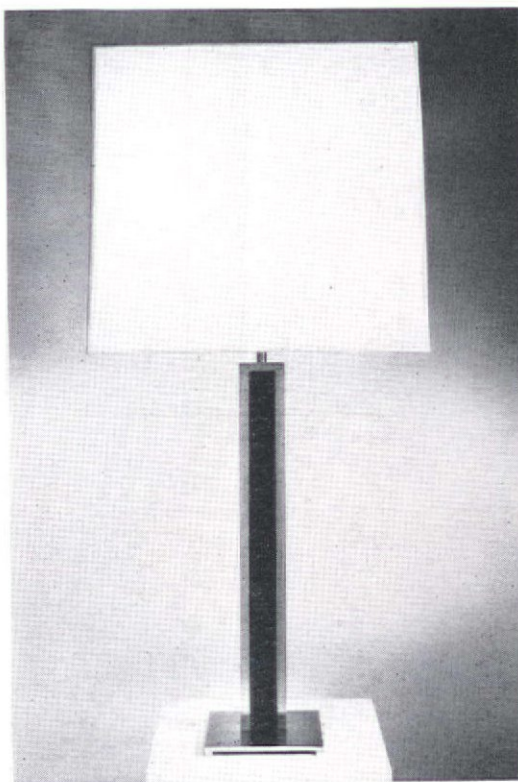
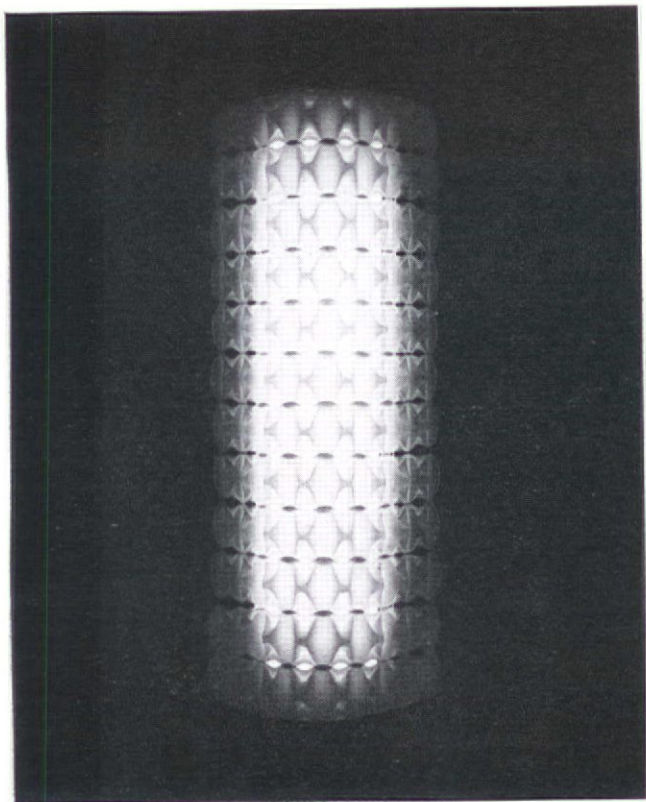
We are all aware that music, if mechanically followed exactly as written would sound like the

old player piano, as opposed to the beauty of music as expressed by a live musician. This is a question of interpretation and the same kind of artistry is necessary in following the blueprints as in following annotated music. The lighting designer must interpret the two-dimensional drawings and visualize the lighting effects in three dimensions. This must be done before any fixtures are specified. The first step is to visualize the effect, next, achieve this with the light sources and fixtures in terms of beam pattern, intensity, direction and color, and finally, to insist that the designs and specifications are adhered to by supervising the installation.

There is no simple method or certain formula for success in lighting design other than the hard-earned ability learned through experience. Lighting design, like musical composition is more of an art than a science, a fact that is now beginning to be realized. We have just passed through an agonizing period in which simple formulas of mechanical measurement were used as a basis for lighting design. The combination of scientists and artists have now discounted this "engineered lighting" approach and it seems certain that good results from this new direction will begin to appear before long. (C)

LIGHTING:

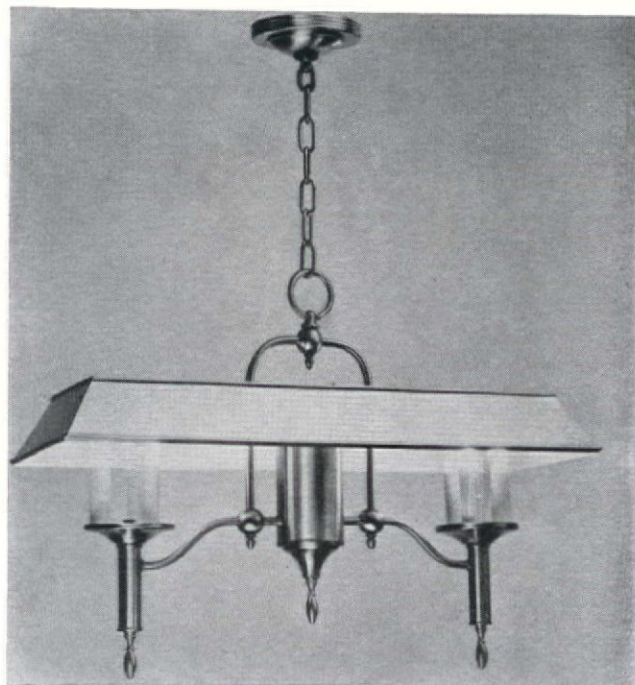
NEW LAMPS AND FIXTURES



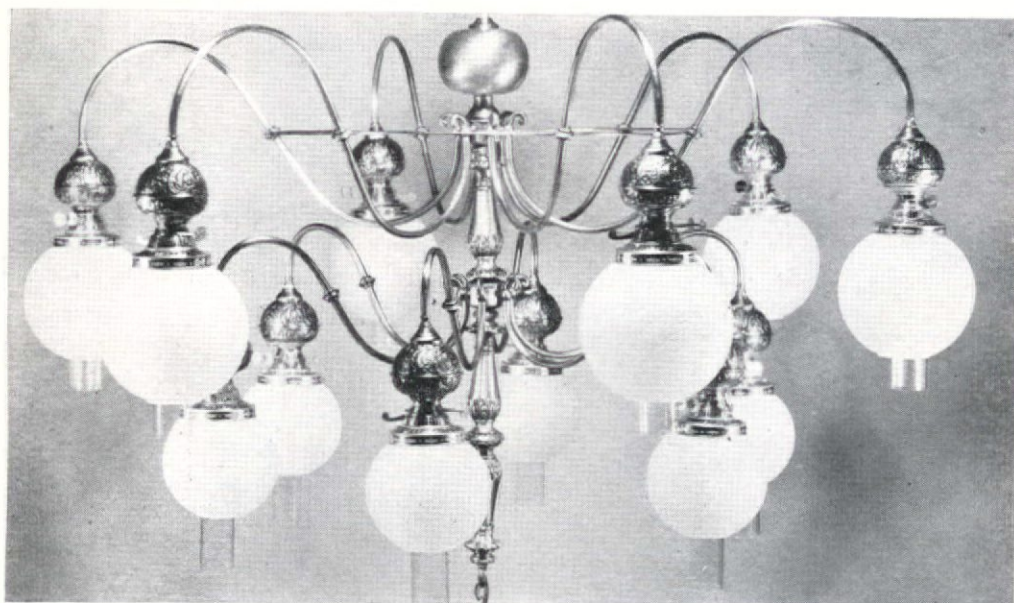
LANTERN, top, is glare-free fixture by Howard Miller Clock Co.; formed vinyl modulates light into patterns of varying intensities. Above, metal and walnut are the materials in new chandelier by Jay Lighting.

TABLE LAMP, top left, by Lamp Associates, combines two metals to achieve contrast; top right, one of the new Symfoni pendants by Lightolier, which provides interplay of light and shadow; bottom left, America House's new hanging globes of patterned glass; bottom left, sculptured pendant by Progress Mfg., from its new mix-or-match group.

NEW LAMPS AND FIXTURES



SIX-LIGHT FIXTURE, above, by Greene Bros., is in style reminiscent of traditional student lamp. At left, a gaily painted ceiling fixture from Yorkhaven Galleries, which specializes in work to the customer's specifications.

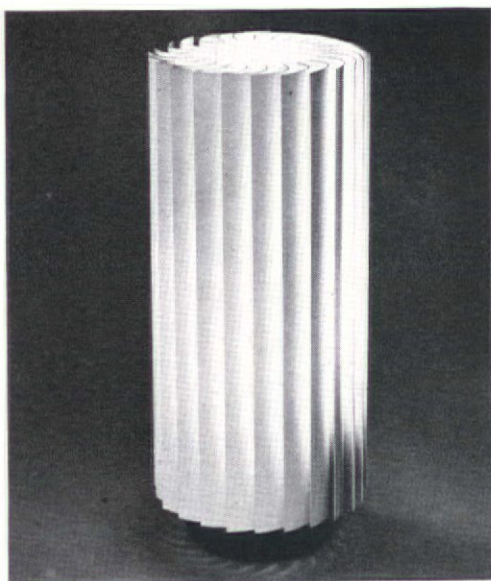
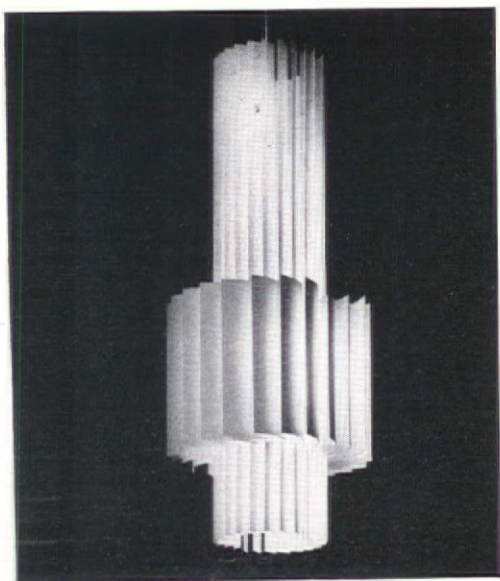


GLOBES AND CHIMNEYS hang from chandelier, above, by Ruby Co. Fixture has a five-foot spread, metal is antiqued brass, globes in milk-white or satin. At right, an antique Spanish lantern in wrought iron by City Knickerbocker, Inc.



NEW floor lamp with shelf is by London Lamps.

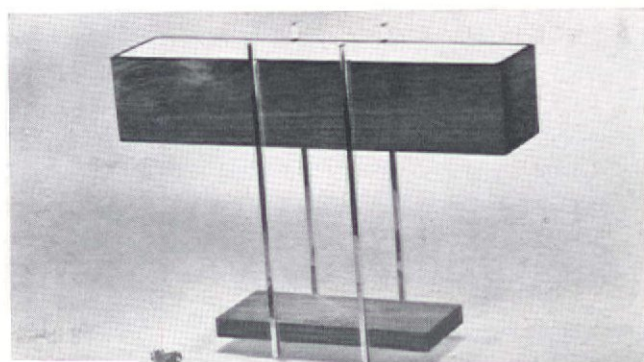
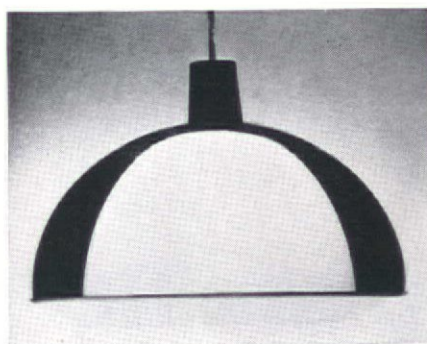
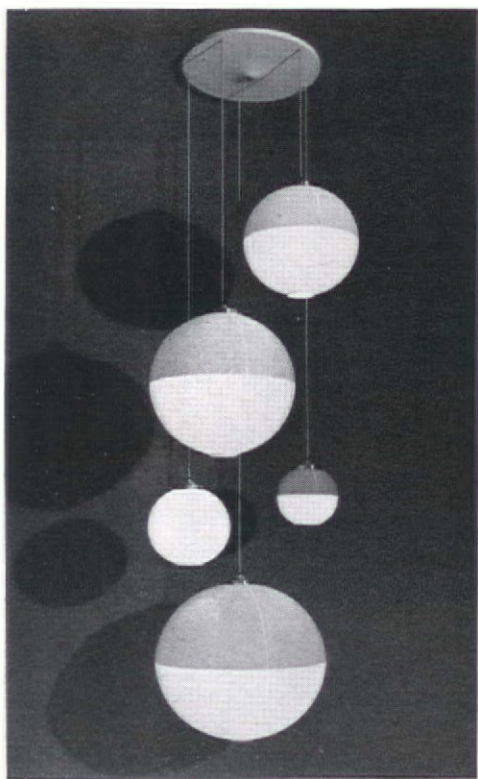


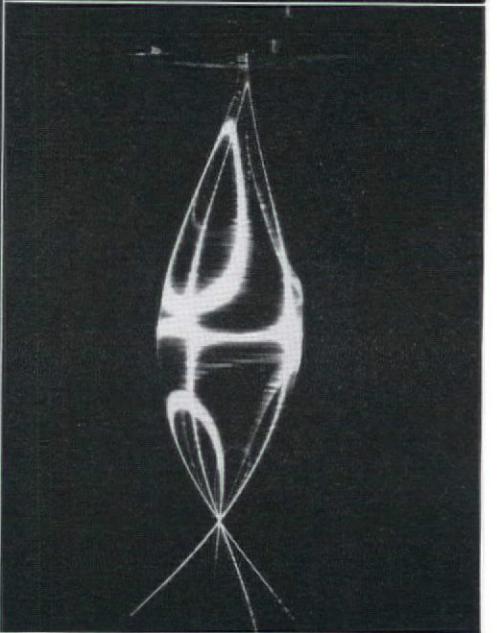
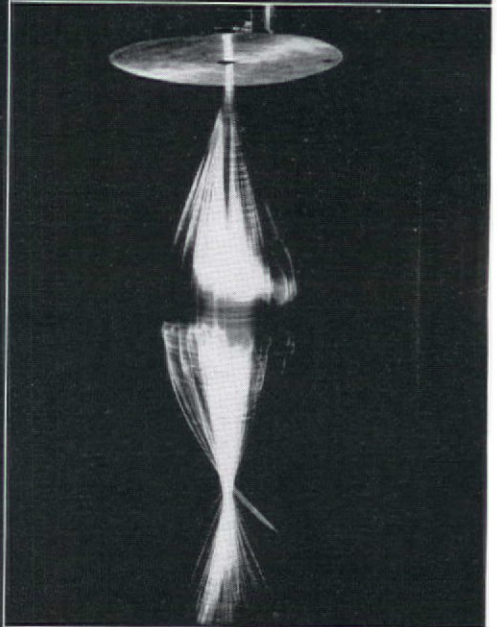
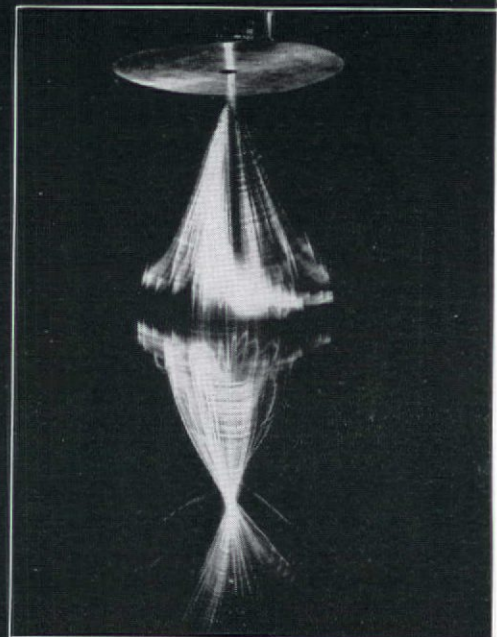
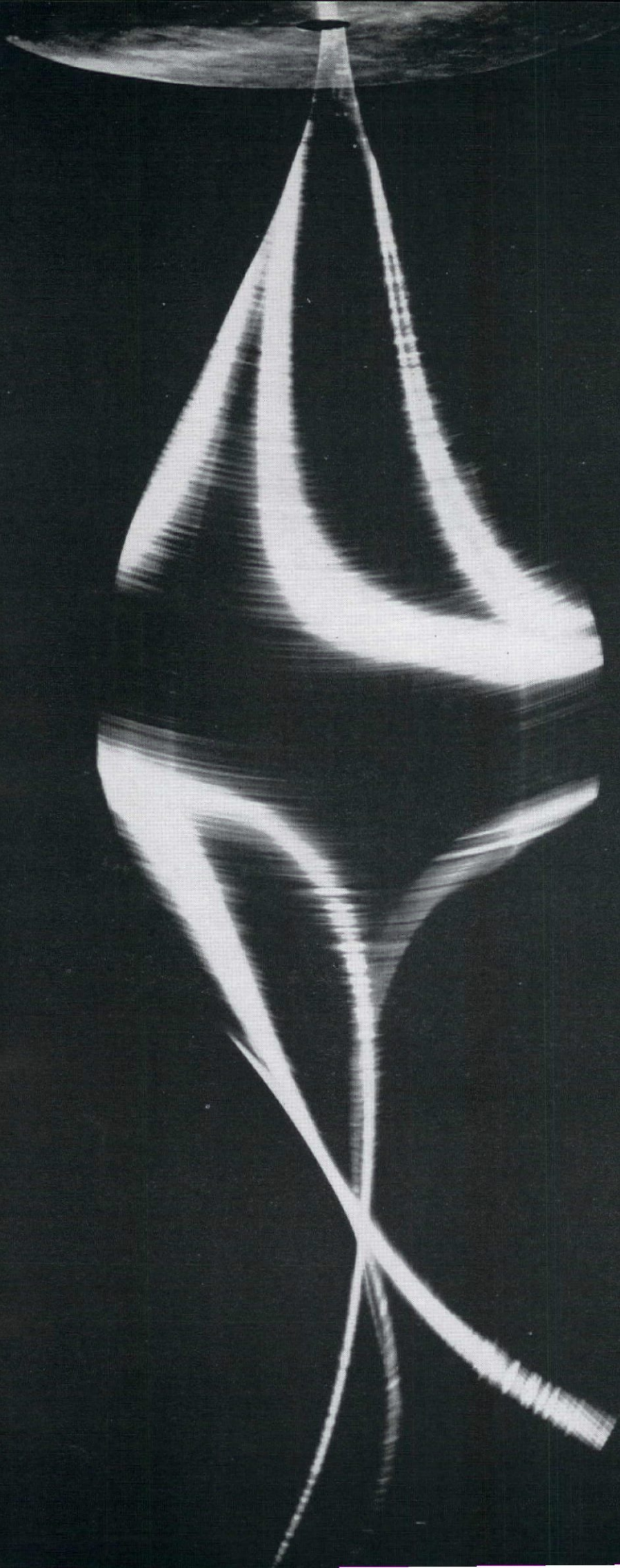


TWO STYLES from new sculptural lighting group, above, by George Tanier, in which aluminum fins are used to create three-dimensional effect. Right, Phil-Mar shows three versions of lights using the same striped motif. Far right, trig new table lamp with wood base by Nessen Studios. Right below, ceiling fixture in smoke-gray plastic by Tanier and small perforated ceiling fixture by Globe Lighting.



A GROUP of Rotaflex spheres, below, by Heifetz Co. create interesting play of forms. At bottom right, a new desk lamp by Habitat, with frame and shelf in oiled walnut, with struts in chrome.







Len Lye

NEW FORMS IN LIGHT

It is no accident that Len Lye's "tangible motion sculpture" has found a place in many public buildings. Lye, whose work has been used on the cover of this issue to symbolize light and again on these pages, is a pioneer in a new art form that creates shapes by virtue of the properties of light and motion. Lye's "Revolving Harmonic," for example, shown opposite, is simply a stainless steel rod activated by a motor in the base. Motion and the play of light, which enables the eye to retain "the shape of the motion," create forms that are new to our experience.

Applying the reciprocating force of an electric motor to one or more lengths of flexible metal, Lye can produce an infinite variety of patterns of movement. By changing the radius and force of the rotary motion applied to the foot of the rod, a series of harmonic curves may be formed one above the other, and these curves may be broadened or narrowed in a rhythm that resembles breathing by accelerating or decelerating the motor force. The number and shape of these curves are at all times automatically controlled, and the light sources can be programmed to produce continuously changing effects.

For two reasons Lye's work should hold great interest for the contract designer. One is that his objects are a new and fascinating source of light in themselves. The second is that, just as silence emphasizes sound, so these motion sculptures enhance quietude. In the public interiors they inhabit they become a focal point of great serenity, defining the creative character of the architectural environment itself, whether that environment be the lobby of a public building, a courtyard, or such public areas as restaurants, exhibit halls or parks.

Repetitive motion

Len Lye, besides being the originator of tangible motion sculpture, has a distinguished background in the field of experimental film. Born in New Zealand, he made his first experiments in "repetitive motion" in that country, moved on to Australia, England and the United States to produce fine art cartoon films that have won both international and national awards. Nowadays he concentrates on his tangible motion sculpture, in a studio-workshop located in Greenwich Village, New York City.

Opposite page—Revolving Harmonic by Len Lye. Courtesy Craft Horizons.



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DESIGN FORE AND AFT:

**NEW PASSENGER SHIP INTERIORS MAKE GOOD USE OF TIGHT SPACE,
BUT OVERDO DECOR IN BUCKING AIRLINE COMPETITION**

By Norman Keifetz

THERE'S design fore and aft in the new passenger ships. At times, in fact, the effort of the steamship lines to counterpose five days of luxury and glamor to a few hours of air speed results in design that is too flashy or tries too hard to make its point. Competition with other modes of transportation is giving the designer rich assignments aboard ship, but his hand is by no means altogether free. He must not only create within the rather rigid practical and legal limits of ship design, but in many instances, must introduce elements of showiness not necessarily to his liking. Solutions to basic design problems are not enough, it would seem, to draw the passenger up the gangplank and away from jet flight number so-and-so.

The basic design task is to create an impression of space where there is little space to spare, an effect of luxury, elegance and relaxed comfort within the tight shell prescribed by marine engineers. Besides the unalterable facts of bulkheads, low ceilings, small window and door openings, etc., there is the commercial enjoiner—Don't waste space!

If one compares passenger ships recently put into service with the typical liner of the 30's and 40's, it is quite apparent that designers of ship interiors have learned a great deal about loosening tight quarters. For one thing, they are using lighter-scaled contemporary furniture, covered in colorful but durable fabrics. Chairs with open backs, slim metal or wood arms help in achieving a relaxed, spacious look in lounges, dining areas, and other commonly shared facilities aboard the new passenger ships. There is, too, a liberal use of flat wall decoration, such as murals

in a variety of materials, overlaid with protective plastic. These are at once highly decorative and space-conserving.

However, to create the deluxe effect considered desirable in some first-class accommodations, there are reversions to heavily upholstered, high-backed pieces, as in the Capri Restaurant of the *Leonardo da Vinci*. There, the large chairs are sumptuously upholstered in wool fabrics in shades of yellow, olive and ebony.

Prodigal use of wood

Another exception of the prodigal use of wood and leather in the Canadian Pacific's *Empress of Canada*—intended to express no doubt the rugged, outdoor beauty of the country itself. The walls of the ship's Banff Club are panelled in Lebanon cedar, beams of the same material forming the wing ceiling. Over the banquette seats in the Banff Club are panels covered in tanned cowhide, while the walls near the bar are solid teak. Starboard, the bar is dominated by a large bas-relief carving by Gertrude Hermes, its subject the natural life of the Canadian Northwest. The wings of this room are furnished with teak-framed club chairs, while in the central area a mood of cafe-like gaiety is carried out with beechwood and cane chairs, upholstered in brightly colored woven fabrics.

On the other hand, the largest interior aboard the *France*, the tourist-class lounge (11,700 square feet), designed by Jacques Dumond and Philippe Leloup, uses no wood at all. Instead, the Frenchmen favored aluminum, vinyls and melamines. This was done not to save francs so much

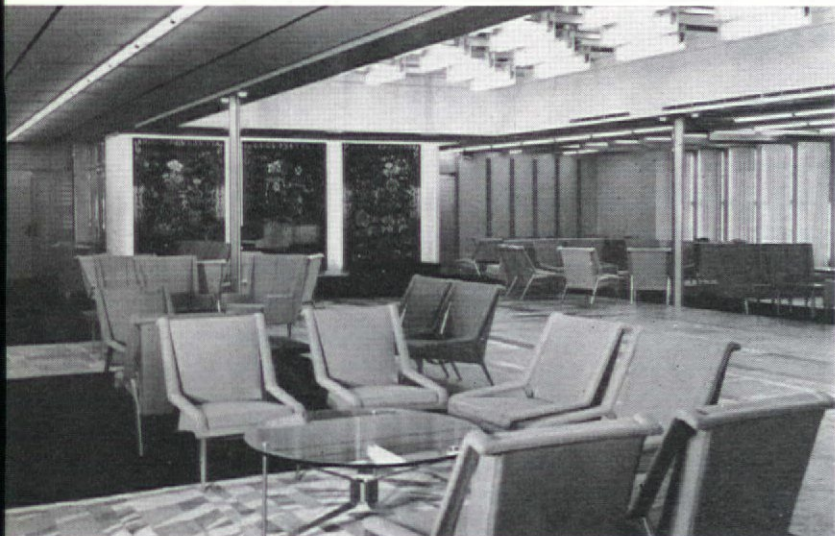
(Continued on page 30)

DESIGN FORE AND AFT

as to reduce weight—although the low maintenance cost factor of the foregoing materials should be noted. The *France's* lounge abounds in striking color contrasts, the tones in the plastics and metals picked up in the upholstery colors of dark green, light blue, and ochre.

Emphasis on laminates is also found aboard the Zim Lines *Moledet*, flying under the Israeli flag. This is an "economy" passenger liner sailing the Mediterranean between Israel, Italy and France. The vessel was built for Zim by Chantiers et Ateliers de Bretagne of Nantes, France, and the interiors were created by Yeheskiel and Dvora Gad, a well-known Israeli design couple. There is a young look about the public space aboard the *Moledet*, clean and simple decor that exploits the possibilities of plastics in wallcoverings, flooring and furniture.

During the holiday seasons, the ship must make rapid turn-arounds, and the job of cleaning up is tremendously facilitated by the use of large



FIRST CLASS LOUNGE (top) and cabin (right) aboard the *France*. Use of aluminum, vinyls and melamines offset by striking color contrasts. Tones in the plastics and metals picked up in the upholstery colors. Hilaire's tapestries, a 32½-foot abstract, hangs against a wall of grayish-blue mosaics in the lounge.



FIRST CLASS dining room on S.S. *France*. Designed by Marc Simon, this very large room is located in two decks. It contains a total seating capacity of 800.

areas of melamines, plastic laminates, and vinyl-coated materials. Painted aluminum is also ubiquitous, not only because it is easy to care for, but because it saves weight.

Shipboard carpeting must meet the demands of each nation's fire regulations. American ships come under severe rulings in this regard. Although European vessels face less stringent regulations, all shipping lines are cautious about combustible materials. For that reason, wool, which has low combustibility, is favored. Nylon, while non-combustible, melts under extreme heat, but it has other practical qualities which have led some ship designers to specify it.

Fluorescent lighting predominates aboard the new vessels, in spite of the fact that many ship designers prefer incandescent light for the warmth and intimacy it produces. In any case, both types have been used with telling effect aboard the new ships. The theatre aboard the *France*, for example, makes striking use of incan-

descent lighting with dotted-line patterns of small lights overhead. On the *Leonardo da Vinci*, the lighting in the first-class reading room can be altered to any given color or intensity. A variety of light sources is used here—small spot lights, special illumination for the works of art along the bulkheads, and a huge chandelier from the workshop of Maestro Barovier, together bathing the interior in an abundant but soft glow.

Art, in the form of murals, wood carving, stained glass, oils, sculpture, mosaics and other effects, abound aboard today's vessels. The *France* alone boasts works by Utrillo, Picasso, Braque and Dufy. One of Hilaire's tapestries, a 32½-foot abstract, hangs against a wall of grayish-blue mosaics in the tourist-class lounge, and there are others in the same room by Idoux. The first-class smoking room holds a tapestry by Jean Picart le Doux. Painted panels in the first-class dining room are made by Irene Darbois-

(Continued on page 32)



THREE INTERIORS aboard the *Moledet*, new Israeli economy liner that plies the Mediterranean, show evidence of clean, sparing and contemporary handling of public areas. Abstract mosaics line the wall of dining room and murals of Israel landscape cover the walls of one of the bars, below.



DESIGN FORE AND AFT

Gaudin, and in the tourist-class salon by Mademoiselle Gonse. All told, 100 French artists and designers have left their creative signatures on the *France*.

There is no shortage of art aboard the *Leonardo da Vinci* either. The salon of paintings forward wall holds a large composition by Severini, while the aft features works by Corpora. The altar in the room holds a decorative panel of enameled copper by sculptor Dragoni. In the first-class reading room, the starboard wall is embellished with a great bronze sculptural composition symbolizing civilization, by Renata Cuneo. The little tables in the room are topped

with thick, carved crystal, decorated in gold—the work of Petrolini, recent winner of the Prix Bruxelles.

The *Empress of Canada* lists 27 contributing artists. There are murals by Micheal Paul Toothill, Hugh Cronyn and Paul Gell, designs for wood carving by Gertrude Hermes, design on glass by Nan Ellson, design on panels by John Griffiths.

The point of it all, one must recognize, is that ship companies are making their strongest bid to win and keep the traveler. They have certain natural advantages over other means of travel—and the opportunity to provide a graceful and fashionable vacation-before-the-vacation is one of them. Neither dollars nor esthetics are being spared to prove that there is still a sea route to the world. (C)

WOOD AND LEATHER predominate aboard Canadian Pacific's *Empress of Canada*, dining room of which is shown below. The Capri restaurant of the *Leonardo da Vinci*, bottom, is a departure from the current trend, with its large chairs sumptuously upholstered in colorful wool fabrics.





NORTHWOODS MURAL on cabinetry serves to broaden vistas for guests in this *Empress of Canada* stateroom.



LIGHT-SCALED FURNITURE in tourist class cabin of the *France* helps in making tight space look bigger.



FIRST CLASS bar of the *Leonardo da Vinci* is avant garde composition in wood, metal and plastic, with chairs and stools that are very American in appearance, rather than Italian.

WALLS OF BANFF CLUB aboard *Empress of Canada* are panelled in Lebanon cedar and beams of the same material form the wing ceiling.

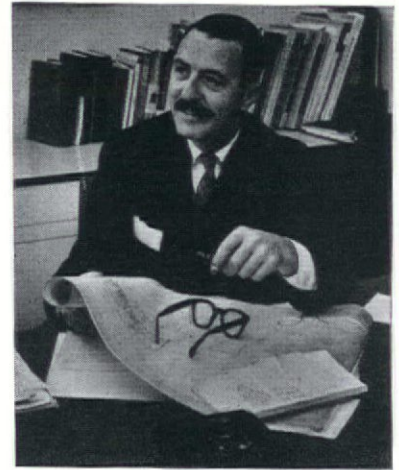


DE LUXE SUITE on *Leonardo da Vinci* makes lavish use of exotic wood inlays, specially constructed casegoods, and bed-divans.



THE CONTRACT DESIGN DILEMMA—II

How can the client make the right choice of interior designer? By Maurice Mogulescu, president, Designs for Business, Inc., New York City



Continued from May, 1962 issue

IN THIS over-all picture, it becomes obvious that interior design is far beyond the scope of interior decoration. Yet interior decoration is going on all the time. While technical and business problems are being researched, analyzed and solved, the esthetics of the project are always to the fore. Where the file must go places no limit on how attractively it may be finished. What degree of air conditioning power must be provided in the conference room in no way hinders the elegant design of the conference table or chairs. Whether efficiency calls for a luminous ceiling or bands of light is no barrier to designing that lighting for warmth and esthetics. Decoration in other words, is a natural part of interior design. But if it tries to stand alone and perform by itself it will bog down with every likelihood of damaging the very basic purpose of office interior design and reflecting in an unhealthy manner on the entire profession.

Consider the still further responsibilities inherent in skilled interior design. Once a project is designed, facilities planned and specified and engineered, then someone has to execute it. The designer plans and designs but contractors, manufacturers and suppliers come into the picture. Dozens of diverse trades are involved. The interior designer must know the market of all these

trades and industries. He must be prepared, in his client's interest, to handle the details of preparing and writing specifications for competitive bids and he must be capable with sufficient staff and skill of supervising the total execution of design and installation to the final typewriter or file drawer.

And not only dozens of trades are being coordinated but a multitude of laws and legal restrictions and requirements are involved. For example, the interior designer must know the building code and keep up with its changes if he is to protect his client. One company that was brought to our attention recently, learned at bitter experience what utmost caution must be exercised in the choice of an interior designer. This company, on its decorator's advice, invested some \$35,000 for wood paneling and had it applied to the walls. It looked splendid. But under the building code, not a single piece of wood may be attached to the wall of any New York City office building unless it is fireproofed and certified by the city underwriters. This was not done in this case, and the building inspector slapped a violation on it. The entire paneling had to be ripped out.

No wonder that even architects who, although they are often called upon to do interior design and although many are qualified in this direction,

are increasingly shying away from it and suggesting instead that specialized contract designers be brought in to work with them in consultation. Firms of architects are more and more aware that it is neither practical nor profitable for them to concern themselves with the multitudinous details not only of planning and layout but especially of furnishing and decorating. They are recognizing that the preparation, coordination and follow-through of hundreds of schedules, orders and contracts covering wall finishes, colors, floor coverings, drapery fabrics, desks, chairs, tables, upholstery fabrics, etc., eat into time reflecting in their own costs and eventually, the client's.

The complexity is dramatized by the fact that my own company has given over 1,000 square feet of floor space to a sample room and library containing samples of materials and catalogs that literally run into the thousands. What's more, we have found it necessary to maintain a full-time librarian in charge of the sample room to keep it organized, up to date and orderly. If we did not maintain such a highly organized, rotating, up-to-date library and instead, had to shop the market each time we undertook a new project, it is doubtful if we would come out ahead as it is certain it would show up in greater client cost. Time, in the final analysis, is of the essence in meeting the tight schedules of any office design project and only an approach in which the space planning and

layout and engineering are coordinated as one package along with furnishing and decorating can meet these schedules and properly fulfill the requirements of efficient interior design.

Interiors themselves are being broken down into specialized categories because each is so unique in itself. I mean by this that there are interior designers who specialize in hotels, others in offices, others in schools, others in hospitals. And when my own company recently embarked on a program of institutional interior design, there was no automatic shifting of our personnel from an office interior project to an institutional one. We set up a separate company, Designs For Health & Education, Inc. We brought in specialists trained particularly in institutional interior design, furnishings and equipment. The furnishings, furniture and equipment which must be specified for hospitals are in no way related to what must be specified for an office.

And these are the reasons too, that in order to practice professional, sound, serious interior design requires the soundest business methods along with the highest skill in design, planning and engineering.

Interior design, in other words, is a business. A creative one, to be sure. A professional one, to be sure. But it is a business in terms of fullest responsibility to the client's dollars, efficiency and function. (C)



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CONTRACT PRODUCTS AND SERVICES



Tampere swivel easy chair

Stendig Inc., shows the Tampere swivel easy chair, model 129, imported from Finland. Seat and back constructed of laminated plywood covered with fabric. Chair has loose foam rubber cushions and base of chromed steel with leg ends of rubber. Height: 29 inches. Width: 24½ inches. Depth: 27 inches. Seat height: 17 inches.

Circle No. 224 on product information card

New upholstery vinyl by Du Pont

Deep Soft Paddington is the name of a new bright-finish expanded vinyl upholstery being introduced by the fabrics division of Du Pont Co. Deep Soft Paddington is available in a range of 13 traditional leather colors, and is close to fine leather in its appearance, softness and hand. The color effect is achieved through a subtle tone-on-tone pattern on the vinyl surface, with an embossed texture added in order to give it a leather-like grain. In tailoring, Paddington is said to fold, pleat and tuft with ease. Elastic backing enables it to tailor smoothly and to spring back neatly after use. Surface color goes all the way through, and the material is cleanable by wiping with a cloth dipped in soap and water.

Circle No. 225 on product information card



Metropolitan's moulded walnut chairs

Armless chair, arm chair, and cushion chair, are three representative pieces of Metropolitan's new Focus series and Contract B group. The three new chairs of moulded walnut on chrome-steel legs were recently introduced to list from \$49.

Circle No. 226 on product information card



Program Series by Monarch

A new series of contract seating units, the Program Series, that adapt to any floor plan or seating arrangement has been introduced by Monarch Furniture Co. One, two, and three seaters combine with end tables, inside or outside corner tables, or a table that can be suspended between seats. All exposed wood in the group is solid walnut. Table tops are in walnut, walnut veneer, or white or black plastic. Seats and backs are foam-filled, covered in a broad variety of vinyls, leathers, and decorative fabrics. Executive and secretarial chairs, with full or open backs, are also available in the Program Series.

Circle No. 227 on product information card

New Fixtures Mfg. stools

Non-swiveling counter stools that allow as much room for entry as ordinary swivel stools have been introduced by Fixtures Mfg. Corp. Called Slim-



line the stools have 2-inch tubular steel columns and fiberglass contoured seat and back. The stools are available in four colors—turquoise, off-white, persimmon and charcoal.

Circle No. 228 on product information card

Pella wood folding partitions

New dimensions in panel width and thickness combine with natural wood beauty in the Pella wood folding partition manufactured by Rolscreen Co. Available in American walnut, ash, birch, oak,



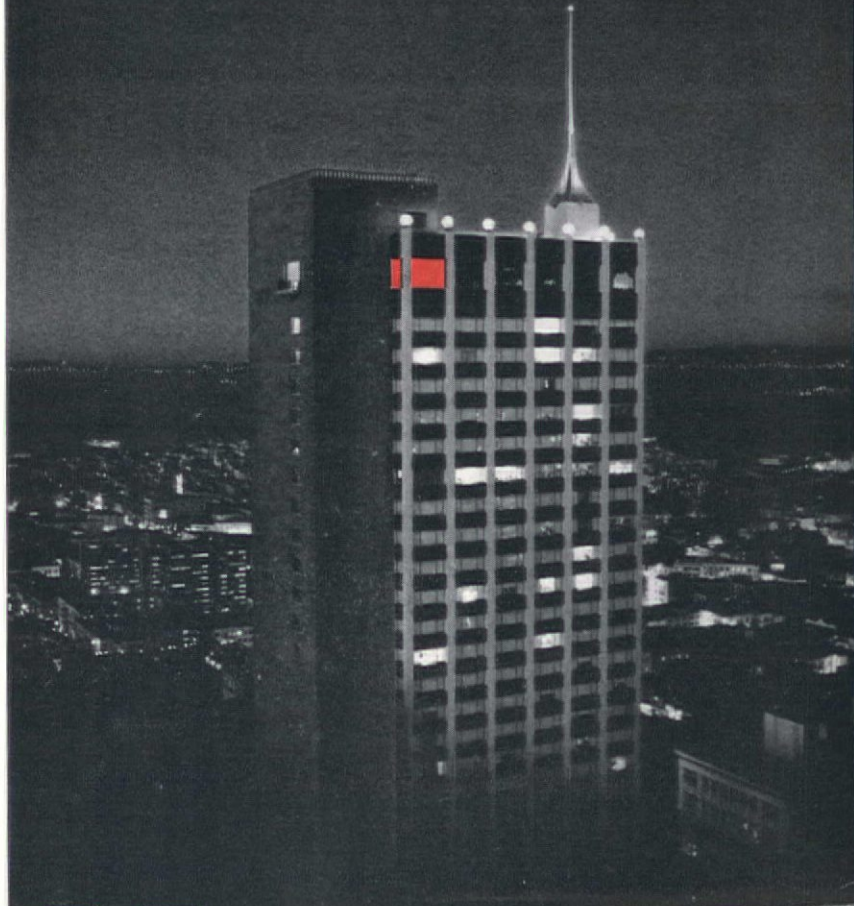
pine and Philippine mahogany veneers, the partitions are designed for installations requiring a substantial closure or divider to meet the demands of hard use. The 10 $\frac{3}{8}$ inch by 1-1/16 inch panels are constructed with solid wood cores, laminated with plastic glue, to prevent warpage. Patented spring hinging system keeps panels perfectly aligned, and partitions are suspended from a steel track at the head. Rolling on ball bearings, even the heaviest units glide easily and quietly, requiring only one pound of pressure per panel to operate. The partitions are available in heights up to 20 feet-one inch, and in any width, and can be supplied either factory finished or ready for finishing on the job.

Circle No. 229 on product information card

Circle No. 205 on product information card →

A red, red window glows from San Francisco's new Hotel Fairmont Tower. It is the powder room foyer of the opulent Crown Room. Its glow is from walls of Winfield's red, red *Damask I* foil. On the Crown Room's elevator banks and down through the corridors and elevator lobbies of 19 other floors, Winfield foil covers the walls with its subtle depth and glimmer. An exciting variety of Winfield Papers was used in these distinctive interiors by Mario Gaidano, A.I.A., and Barbara Dorn, A.I.D. Waterproof, washable Winfield Papers are designed to be used with flair and imagination. Added to your own talent, the rich textures and designs of Winfield Papers can help you work sheer magic in important places.

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PRODUCTS & SERVICES

CONTINUED

New Thonet dormitory furniture

Gunstock walnut finish in General Electric's plastic laminate, Textolite, is featured in the new dormitory furniture line by Thonet Industries, Inc. The firm's 300 line has been constructed



to be either free-standing or built in. The built-ins, identical with the free-standing models, can be bolted to the wall. Used in this way, they become part of the construction costs and are eligible for inclusion in FHA loans and other financing grants for school construction.

Circle No. 238 on product information card

New chair by Fritz Hansen



Fritz Hansen, Inc. of Copenhagen, has designed a new chair that can be used as scatter chairs, or for lecture halls. Thin, chrome-plated steel legs support the shape of the chair. Frame is available in teak, oak or black wood; seat upholstery in either fabric, plastic or leather.

Circle No. 239 on product information card

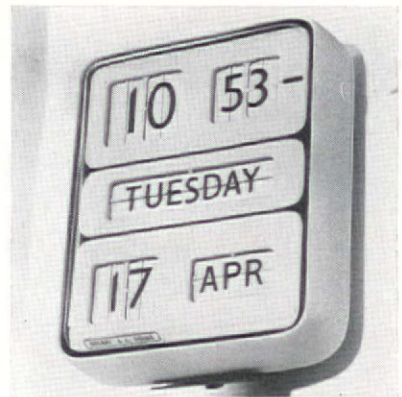
The Ramona Clock

The Ramona clock by Peter Pepper Products, Inc., may be used in either vertical or horizontal position. Clock has oiled walnut panel, aluminum bars, natural finish alumilite, brushed brass finished clock housing, white plexiglass hour markers and black hands.

Circle No. 240 on product information card

Solari calendar clock

Model Dator 5 is one of many types and models of direct reading electric clocks by Solari & Co.



of Italy. The Dator 5 shows the time, day and even Leap year. Other models, also suitable for wall or desk mounting, show time and day, or simply time. Larger clocks are available for outdoor use or for lobbies and hallways.

Circle No. 241 on product information card

Germ-proofed carpet cushion

Urethane foam carpet cushion which incorporates a germ-proofing chemical is a new product announced by Urethane Corp., manufacturer of Califoam and Gold Standard urethane foams. The Califoam Carpet Cushion, made in three different thicknesses, is treated for a chemical material which prevents odor formation and controls the growth of bacteria, germs and fungi within and on the foam surface.

Circle No. 242 on product information card

Detachable pedestal tables

New Chicago Hardware Foundry table designs were shown for the first time at the National Restaurant Show in Chicago. The tables are available



with the new detachable feature enabling the top to be removed with a simple turn. Columns are easily removed and with the tops can be placed on mobile trucks for easy store-way.

Circle No. 243 on product information card

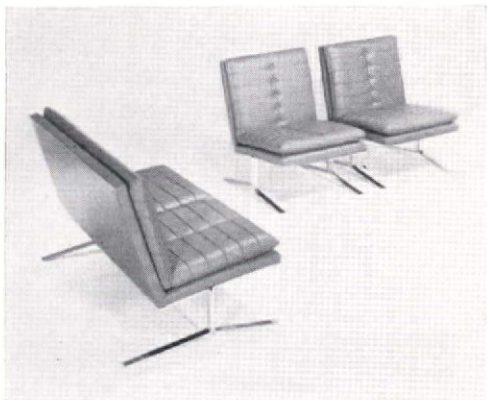
New Rovana finishing method

The development of a new finishing technique for drapery fabrics woven with Rovana has been announced by the textile fibers department of Dow Chemical Co. A definite advance on previous available technology, this new development offers greater resistance to shrinking during dry-cleaning and laundering for fabrics containing Rovana warp yarns, the firm states. With this new processing condition, the fabrics may be finished to suit the functional needs and performance claims of each fabric. Following long-range development and experimentation, Dow technicians have arrived at a set of conditions that will produce maximum stability. The following recommendations are made for finishing processes for drapery fabrics woven with Rovana warp: 1. Warp and weave under minimum condition for warp tensioning; 2. Frame finish the fabric at minimum warp tensions and 2% filling stretch (based on greige width) at 230 degrees to 275 degrees F with a residence time of 1 minute. In addition, Dow announced that its technicians are available to mills, converters, distributors and all interested parties, for consultation in the application and use of this new process.

Circle No. 235 on product information card

Moselle Meals, Inc. lounge group

Especially designed for lobby use, these pieces by Moselle Meals, Inc., are part of the Structil group



designed by Burton Tysinger. Unique French seamed upholstery may be done in leather, fabric or vinyl over molded foam rubber cushions. The Structil base is available in satin or mirror polish.

Circle No. 236 on product information card

Foam plastic ceiling tile

AMPCO of New Jersey has announced a new foam plastic ceiling tile with improved installation and acoustical qualities. Designated Insul-Custic tiles, they are molded from Dylite expandable polystyrene. Tiles are $\frac{3}{4}$ inch thick, and won't warp or sag. There are six dimensional patterns to choose from. The tile is washable, and can be painted, dyed, or stained.

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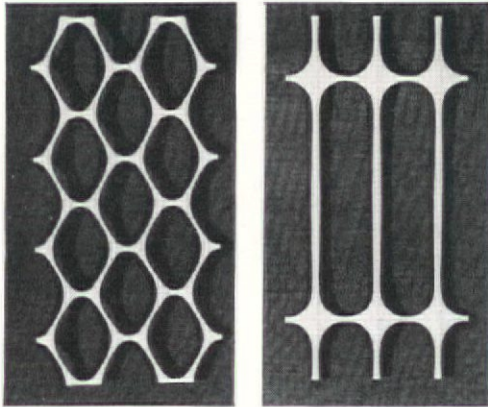
Circle No. 206 on product information card

PRODUCTS & SERVICES

CONTINUED

Contemporary treillage patterns

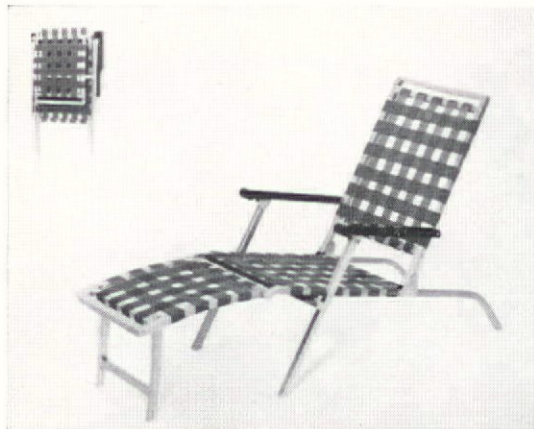
Two new patterns have recently been added to the contemporary group of Julius Blum treillage. In Gossamer, tapered oval voids are defined by a sculptured web-like metal network. Sentry, the



other pattern, has thin vertical bars connected by "straps". New designs are available in malleable iron and in aluminum. Patterns are double-faced to facilitate free-standing installations. Individual patterns can be joined by welding.

Circle No. 230 on product information card

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Circle No. 266 on product information card

General purpose chair

John D. Williams general purpose chair, model 405, is priced at \$69 in mirror-chrome metal finish



and standard vinyl covering, or customers own material. Chair can be used in offices, schools, cafeterias, hospitals and libraries.

Circle No. 232 on product information card

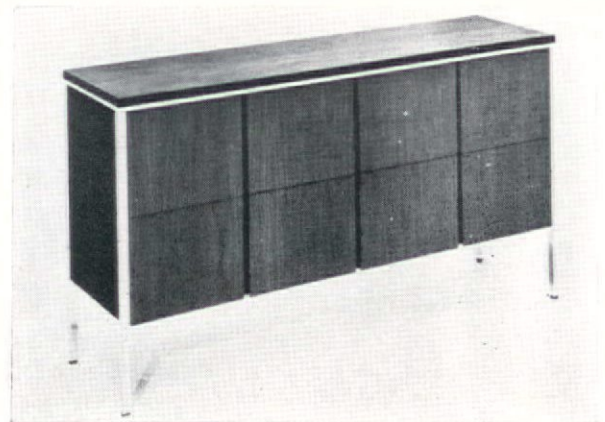
Expanded vinyl upholstery fabric

Two new finishes on Comarra Contour-Soft expanded vinyl upholstery fabric are now available from Cohn-Hall-Marx Company, which has introduced the new lines under the names Boutique Comarra and Patent Comarra. Boutique Comarra is notable for its iridescent effect. This is produced by a heavy laydown of metal flake, which is then sealed in under a layer of vinyl.

Circle No. 233 on product information card

Six-drawer file bank

An oiled walnut file bank is a new design by JG Furniture Co. Inc. With 6-drawer Pendaflex units, it is sized for standard or legal letterheads. The



base of mirror-polished aluminum is mechanically joined—an exclusive JG system, eliminating the need for high cost welding or polishing. Style 6226, also available in 4-drawer units.

Circle No. 234 on product information card

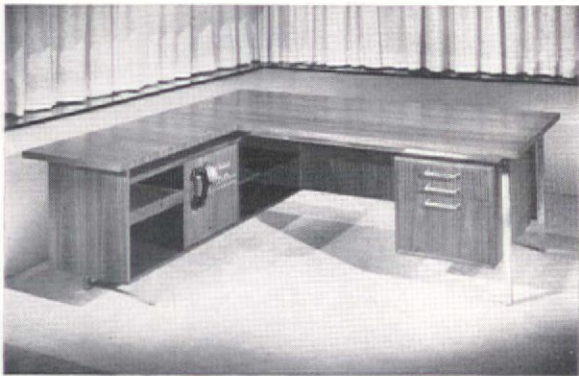
Enkaloft carpets by Bigelow-Sanford

Bigelow-Sanford, Inc. and American Enka Corp. joined forces last month to introduce a group of carpets made from Enkaloft, a new continuous filament carpet nylon developed by Bigelow and American Enka. Known as the All-Seasons group, it will debut at the Chicago markets this month. According to officials of both firms, Enkaloft has been specifically tailored to the requirements of carpeting. It is made in three deniers, as against the usual two, resulting in greater flexibility of design and an increased potential for multi-color effects. Availability of the extra size yarn is said also to aid pattern definition. Enkaloft, according to Bigelow, has a thick, resilient pile, with a durable loft, rich, heavy texture, and excellent dye affinity.

Circle No. 244 on product information card

Executive work station

Stow & Davis Furniture Co. presents this practical design concept, which offers "at-hand" convenience with desk and side unit top at the same level. Side unit has two compartments which can



be fitted with a choice of interior components. A third compartment has one adjustable shelf. Desk has file on progressive suspension with Pendaflex filing system, and two box drawers. Desk frame is solid bar stock steel with mirror chrome plate finish.

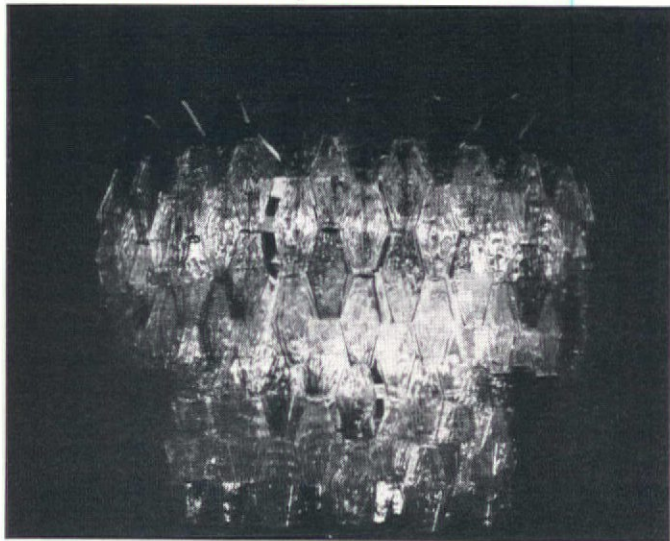
Circle No. 245 on product information card

New lines by Clapper's

Plastic laminated furniture surfaces and panels for many types of application in furniture will be shown by Clapper's Manufacturing, Inc., at the annual Supply, Equipment and Fabric Fair of the National Association of Furniture Manufacturers. A full line of completely finished table tops for the contract trade will be featured; even the hinges for drop-leaves are included, enabling the table tops to be mounted immediately. Edges are shaped, stained and buffed, and the tops are available in any size, shape, or color.

Circle No. 246 on product information card

Circle No. 207 on product information card



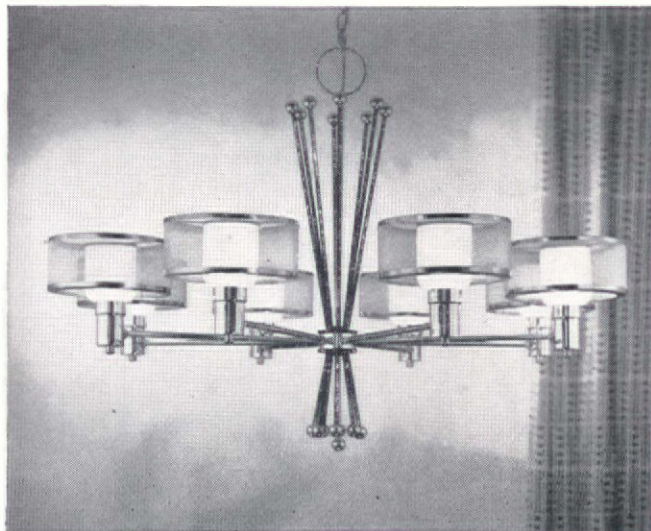
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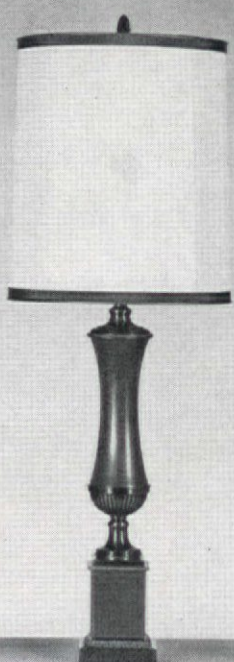
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PRODUCTS & SERVICES

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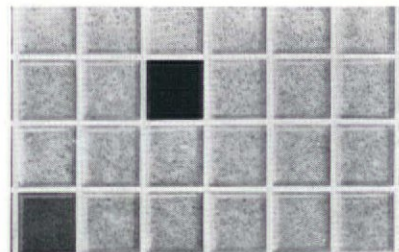
Silent Gliss drapery track

Silent Gliss, Inc., has introduced the Silent Gliss drapery track, a patented system with cords traveling in separated, semi-enclosed channels which make drooping and tangling impossible. Since the separated-channel system is tensionless, all-nylon cord can be used for longer life and greater smoothness of action. Carriers and designed end fittings are also nylon. A variety of track styles are offered for varying installations.

Circle No. 248 on product information card

Vico Stippleton ceramic tile

Colored stipples is the new effect created by Vico, with its recently announced glazed Stippletone



ceramic tile for wall and floor decor. The Stippletone colors, all with complementary accent dots are: tan, yellow, aqua, green, grey, pink, white and blue. Several color patterns are available without the accent dots. Colors and textures are uniform throughout the thickness of each tile.

Circle No. 249 on product information card

Pedestal chairs by Risom

New chairs by Jens Risom Design, Inc. are low, rounded, and mounted on disc pedestals. The pedestals, of cast aluminum with a heavy plastic coating in beige, revolve. The contoured chairs—



a high-back armchair, a low-back armchair, and the low armless chair shown here—emphasize the "one-piece" look, are available in fabrics, leather and vinyl, as well as with a choice of other bases.

Circle No. 250 on product information card

Reclining swivel executive chair

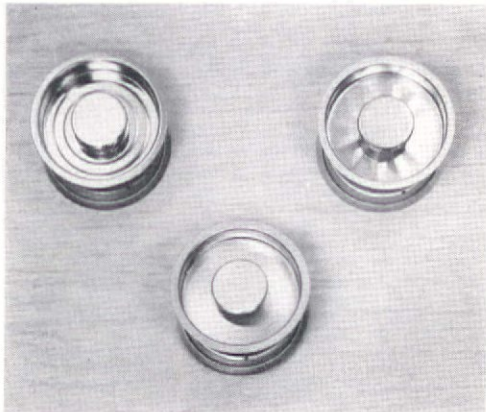


Thayer Coggin, Inc., presents a new collection of institutional furniture designed by Milo Baughman for its new contract division. Shown is the Tycoon chair, a reclining swivel executive chair, with foam rubber seat over continuous spring, dacron-filled attached back cushion; base of polished chrome plate. Boltaflex Vinelle cover in olive.

Circle No. 251 on product information card

Two-sided pulls install with one tool

New series 460, two-sided pulls from Kennatrack, install on folding doors with only one tool—a



standard 2 1/8 inch lock bore. Pulls tighten flush to door by turning center screw stud. Stud may be discarded if each side of the two-sided pull is to be used individually. Available in five finishes and in three styles shown.

Circle No. 252 on product information card

U.S. Plywood adds new designer colors

Four new designer colors have been added to United States Plywood Corporation's line of Samara paneling. The new colors are: regimental red, black emerald, topaze green and ivory. The new panels will come with a complete line of accessories such as putty sticks, prefinished moldings and trim stains. The company is offering its branches special price concessions on initial stocking orders for a limited time.

Circle No. 253 on product information card

Circle No. 211 on product information card

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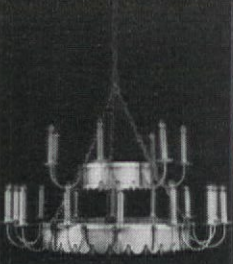
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MANUFACTURERS'

LITERATURE

A new Howell Contract Furniture Condensed Catalog, No. 26, shows over 80 colorful product and room installation photos in an 8-page brochure. Contract furniture from modern metal upholstered chairs and davenportes with matching occasional tables to five styles of stacking chairs and several designs of pedestal-base dining tables is offered.

Circle No. 254 on product information card

Empire State Chair Co., Inc. has issued a new 64-page catalog and price list that is completely looseleaf and shows a greatly expanded line of chairs and tables in contemporary design. New numbers in the line are made of high-grade imported lumber at prices consistent with current market trends. Empire State's furniture is used extensively in hotels, motels, restaurants, clubs and institutions and is available nationally.

Circle No. 255 on product information card

Silent Gliss, Inc., offers literature on its line of drapery track which features a tangle-proof separate channel cording system. Complete specifications, descriptions and mounting illustrations are included.

Circle No. 256 on product information card

Kalflex, Inc., marketer and installer of wallcoverings, has prepared a comprehensive new portfolio for selective distribution. The sample book contains no less than 787 wallcoverings, tabbed and indexed, with hundreds of swatches, and dozens of page-size samples. Colors and textures are color-coded and grouped by product lines. Featured is Kal-Ply, with natural hemp, jute, ferns, butterflies, etc., preserved beneath clear vinyl.

Circle No. 257 on product information card

Ruby Co. shows its complete line of authentic oil lamp reproductions in a new 65-page catalog. Ruby lighting fixtures are the hand-blown Dresden-type decorated glass in soft, neutral colors. Flemish brass finish and imported crystal prisms are other features of the Ruby lighting fixtures.

Circle No. 258 on product information card

Elko Textile offers a brochure featuring swatches and descriptions of their four Hand Loom lines. The brochure offers sample books of each of these four fabric lines, each at \$1, refundable with the first sale. The lines present linen, nylon and rough spun slubbed cottons in combinations of sheerness, openness, and heavy texture.

Circle No. 259 on product information card

Kalwall translucent walls and panel-unit wall light-transmitting building products, are described in a brochure published by Kalwall Corp. Diagrams of installation systems are given, plus specifications of the Kalwall units.

Circle No. 260 on product information card

S. J. Campbell Co. has published a catalog introducing its new collection of office furniture. Each collection features a full line of executive desks, secretarial desks, side units, tables, cabinets, upholstered arm chairs, side chairs, swivel chairs.

Circle No. 261 on product information card

School Lighting, a new technical publication, has been issued by General Electric's large lamp department. Sections are devoted to the lighting of such areas as classrooms, auditoriums, libraries, indoor and outdoor sports areas, and corridors. Also presented are solutions to specific lighting problems.

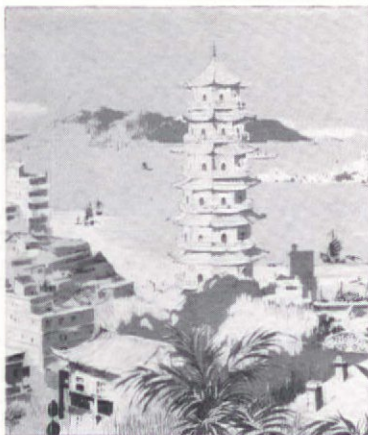
Circle No. 262 on product information card

Swivelier Co., Inc., presents a bulletin on its line of adjustable lighting equipment. The items are designed for supplementary lighting in store windows, store interiors, public buildings, theatres, showrooms, and other contract applications. All of the items are made with spring-tension sockets which adjust to any position.

Circle No. 263 on product information card

The contract department of Coronet Chandelier Originals, a division of Jay Lighting Mfg. Co. Inc., offers a special brochure illustrating some of the company's productions as installed in hotels, motels, clubs, restaurants and institutions. Included are some of the large, dramatic pieces from the Coronet Series, such as the Cascade, made from 3 to 20-feet wide and the Summit available from 16½-inches to 4-feet in diameter.

Circle No. 264 on product information card



A melting pot of East and West, an exotic blend of old and new... this is HONG KONG*, one of 13 designs in GKB's latest hand-print mural book "Passports". HONG KONG is 9' 4" wide, top-most point of design 4' 7". Available through interior decorators and leading wallcoverings stores. Send for free full-line folder. Full-color miniature of HONG KONG 25¢.

GKB

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WANTED—AGGRESSIVE SALES REPRESENTATIVE calling on contract furniture dealers only, to sell a complete line of nationally advertised "Deucette" sleep units, case pieces and occasional furniture—all major territories open—no objection to handling non-conflicting lines. All inquiries strictly confidential. Send complete resume and current photo to: Mr. David Cohen, Sales Mgr., Beautycraft Furniture Industries, Inc., 1301 N.W. 7th Ave., Miami, Fla.

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June 25-29. New York Furniture Market. New York Furniture Exchange and 71st Regiment Armory.

July 8-13. Summer Market. Los Angeles Home Furnishings Mart.

July 9-13. Summer Furniture Market. High Point, N.C.

July 25-August 12. Fourth Annual Chicago International Trade Fair. McCormick Place, Chicago.

August 27-30. Western National Restaurant Show, San Francisco.

September 15-18. National Association of Furniture Manufacturers' 34th annual convention, and 8th annual Supply, Equipment & Fabric Fair. Conrad Hilton Hotel, Chicago.

September 16-22. American Hotel Association, Seattle, Wash.

September 23-26. National Institute of Governmental Purchasing, 17th Annual Conference & Exhibit, Edgewater Beach Hotel, Chicago.

September 27-28. Michigan Motel & Resort Association Annual Convention and Trade Fair, Lansing.

October 12-23. Design & Decoration 1963, sponsored by AID and New York Herald Tribune, New York City.

October 15-17. Fall Furniture & Home Furnishings Show, Atlanta Merchandise Mart.

October 15-19. Summer & Casual Furniture Manufacturers Association Show. Chicago.

October 19-26. Fall Furniture Market. High Point, N.C.

November 12-15. 47th National Hotel Exposition. New York Coliseum, New York City.

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6	Air Wall Inc. (partitions) 16714 S. Garfield Ave., Paramount, Cal.	ME 4-3116	195	Directional Contract Furniture Corp. (furniture) 41 E. 57 St., New York, N.Y.	PL 1-3350
	Allied Chemical Corp. Fiber Marketing Dept. (floorcoverings) 261 Madison Ave., New York 16, N.Y.	HA 2-7300		Dow Chemical Co. (textile fibers) 350 Fifth Ave., New York 1, N.Y.	PL 7-83C0
41	Altamira 125 E. 55 St., New York 22, N.Y.		207	Downs Carpet Co. (carpeting) A St. and Indiana Ave., Philadelphia 34, Pa.	RE 9-5500
	America House (arts & crafts) 44 W. 53 St., New York 19, N.Y.	PL 7-9494		44 Drapery Corporation of America, Inc. (fabrics), 30 N. Dean St., Englewood, N.J.	LO 7-2343 213
	American Chair Co. (furniture) 911 N. 11 St., Sheboygan, Wis.	GL 7-5027		E. I. Du Pont De Nemours & Co. (Inc.) (vinyl upholstery), Wilmington, Del.	PR 4-3365
9	American Furniture Co. (furniture) Martinsville, Va.	ME 2-9843	265	Early American Chair Co. (chairs) 2843 Washington Ave., St. Louis 3, Mo.	
	American Viscose Corp. (fibers) 350 Fifth Ave., New York 1, N.Y.	LA 4-7200		Eastman Chemical Products, Inc. (fibers) 260 Madison Ave., New York 16, N.Y.	OR 9-1820
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