

# CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS • FEBRUARY 1963

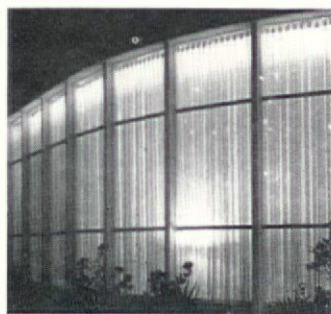


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## CONTRACT



### The Cover

The name of this painting by artist Joe Howard is Old Tree in Bloom, and it is used here as the symbol for our story on geriatric furniture beginning on page 30.

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# CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS

VOL. IV, No. 2

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### COMING IN CONTRACT

MARCH—A review of recent outdoor and patio furniture suitable to the contract market; San Francisco contract seminar.

APRIL—A comprehensive coverage of office furniture and furnishings available to the contract planner.

MAY—Motels; The Crafts Market



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D. C. Currently  
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## OUR WASHINGTON REPORT:

- Fight over carpet as mortgage item
- FHA silent on carpet standards
- New government sales directory
- Construction estimates for 1962-3

THE next big push that the Federal Government can give the contract carpeting industry stays rolled in controversy here. Mighty forces are lined up on either side of the battle. The dispute is over extension of Federal Housing Administration permission to include carpeting in the mortgage, to single-family homes. FHA more than a year ago allowed carpeting and draperies in the mortgage for multifamily units, with suitable provision for building up of a replacement reserve. But it has held to its position on its one-unit mortgages, trying not to offend either side.

Those opposed to inclusion of carpeting continue to have hopes they can get Congress to pass a law barring it in multifamily FHA-insured units. This seems unlikely. Congress has, however, by expression of committee sentiment rather than a law, maintained restrictions against "rapidly wasting assets" in FHA single-family housing.

The importance of this battle extends far beyond the mere size of the FHA (and Veterans Administration-guaranteed or direct loan) housing, large as that still is. That share has been declining, but FHA-VA still account for close to three-tenths of the single-family market. What's more important, however, is that FHA for most practical purposes sets the Minimum Property Standards for U.S. housing. Its rules actually apply only to the units it insures; but the influence goes far beyond.

The National Association of Home Builders is pushing the carpeting issue in an up-hill campaign. It's made a survey of the question, among builders and lenders, and once this is tabulated and the results are defined it will turn them over to FHA and circulate them for maximum effect.

Generally, the survey found builders report that homeowners would like to include carpet in the mortgage. This is especially a predominant feeling in areas of much on-slab construction. The reason, builders say in this survey, is that homeowners don't care for tile on the floor (which FHA approves). As far as lenders are concerned, almost any lender will take carpeting as part of the security, in conventionally financed mortgages, the builders say.

Their argument goes beyond this. They maintain that in such places as Fort Worth, Texas, where FHA has acquired a good deal of housing through default of mortgages, it has had to put carpet down on the floors to move the units. (FHA's rules don't apply to its acquired housing, on such a matter.)

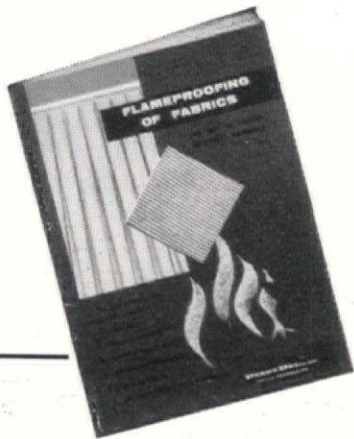
### Carpet standards unsettled

As for standards, the builders contend FHA hasn't told the carpet manufacturers what it likes or doesn't like about standards they've submitted, while the producers have expressed a willingness to change them to suit FHA. And as for the vocal retailer opposition, the builders feel it's foolish. After all, they say, this provides retailers with a built-in market for replacement sales.

There's still left the opposition of the lumber producers, particularly flooring manufacturers. And since carpeting would remove that finished floor market, you can expect this to continue. It's no accident some of the strongest Congressional supporters of the status quo come from important lumber producing states. FHA's been advised by some of them not to make a move in this direction without checking the Hill first. Which means the fight will go on, and on.

*(Continued on page*

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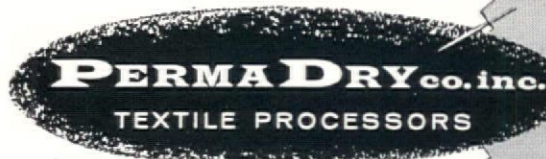


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## OUR WASHINGTON REPORT

CONTINUED FROM P. 4

### How to sell whom where

If you're interested in selling contract furniture and furnishings to the U.S. Government, your biggest 60 cents' worth of preparation can well be your purchase of the revised "U.S. Government Purchasing, Specifications and Sales Directory," from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C. It lists both military and civilian purchasing offices. Once you know where they are—it's up to you. There are explanations of how the Government buys, and how to sell to its prime contractors.

### Management matters

Another Small Business Administration publication you may find useful is "Suggested Management Guidelines," especially for use by manufacturers, wholesalers, trade associations to train small business customers or members in better management. This 308-page book is \$1.75 from the Government Printing Office, Washington 25, D.C.

### Overseas markets

The U.S. is broadening its system of Trade Centers overseas. The first one was in London. Another's open in Bangkok. Others, Tokyo and Frankfurt. Commerce Department is playing up a London request for outdoor furniture, to illustrate their importance.

### Carpeting contracts

Here are some instances of federal interest in rugs and carpeting. Post Office Department recently issued an invitation to bid (now closed) for 15,000 lineal feet of non-slip carpet and rugs for entrances, made of tufted wool-nylon loop pile. General Services Administration, here, issued invitations for rugs and rug cushions, 11,000 each. Recent awards for rugs and carpet cushions included an award to Bigelow-Sanford, Inc., New York City, for \$219,301, and the B. F. Goodrich Co., Akron, \$37,573.

### Construction review

Expenditures for construction of non-housekeeping private residential buildings (hotels, motels, etc.) rose 8 percent in 1962 to \$1.262 billion, the Commerce Department estimates. It thinks this will go up this year to \$1.310 billion, an increase of about 4 percent.

Other estimates for 1962 and 1963 include:

Office buildings and warehouses, \$2.538 billion

in 1962, up 8 percent, advancing to \$2.700 billion this year, up 6 percent. Stores, restaurants, and garages, \$2.426 billion, up 5 percent, and advancing to \$2.525 billion in 1963, up another 4 percent. Religious buildings, \$994 million, up 1 percent in 1962, and dropping about 2 percent this year to \$975 million. Educational buildings (private) \$614 million, up 4 percent, and holding at that level for 1963. Public educational building dropped 2 percent in 1962 to \$2.983 billion, may fall further this year to \$2.965 billion.

### Invitations to bid

Some of the recent federal invitations to bid—now closed—may indicate areas of procurement you can profitably engage in. One thing is almost always sure—somebody gets the business. Here's how—first, after checking the ropes, by responding to invitations such as these:

General Services Administration, Washington—wood dining room furniture, 15,225 ea. From April 1, 1963 through March 31, 1964: general office aluminum chairs; steel tubular rotary chairs; steel filing and general purpose stools; steel step-stools. Through July 31, 1963: domestic gas ranges; upholstered wood living room furniture, 1,932 ea. Through April 30, 1964: steel general office desks. Through March 31, 1964: upholstered wood household furniture.

GSA, Denver—hospital beds, 76 ea. Metal bedside cabinet, 20 ea.

GSA, Fort Worth—school room furniture and equipment.

GSA, San Francisco—hardwood library shelving. Steel writing desks, through June 30, 1964.

GSA, Kanas City—library furniture.

Defense Medical Supply Center, Brooklyn—adjustable overbed tables, 366. Another 50 percent is reserved for small business.

### Home is the hunter

Contractors come in for their recompense, in the steady outpouring of federal procurement awards. Here are some of the recent ones of interest to the contract furnishings field:

Post Office Department, Washington—furniture items, \$25,962, Silent Sioux Corp., Orange City, Iowa.

Naval Supply Depot, Great Lakes, Ill.—steel combination storage and wardrobe cabinet, 1,000 ea., \$29,000, Midwest Metal Manufacturing Co., St. Louis.

GSA, Dallas—chairs, 452 ea., \$11,435, Chroncraft Corp., St. Louis.

Defense Supply Agency, Philadelphia—cotton ticking bed pillows, 115,200 ea., \$222,912, Pe Pillow Co., Houston, Tex.

GSA, Washington—table lamps, 2,000 ea., \$16,500, Mutual Sunset Lamp Mfg. Co., New York (C

# UP a CREEK?



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# CONTRACT BUSINESS: notes and comments

## Honor Dorothy Liebes

Dorothy Liebes, well-known fabric designer, was presented with the annual Elsie de Wolfe award by the New York



chapter of the American Institute of Interior Designers at a gala dinner-dance on Feb. 7 in the grand ballroom of the Plaza Hotel, New York City. Edward Durrell Stone, architect and winner of the 1961 award, made the presentation to Miss Liebes on behalf of The New York chapter of AID for her important leadership in fabric design, her expertise in the use of color, and her vigorous influence on the furnishings industry. The latest group of fabrics designed by Miss Liebes, a handsome range of woven textiles, is produced by Stroheim & Romann, Inc., using fibers by DuPont.

## Saphier firm adopts new name

Michael Saphier Associates, Inc., nationwide space planning and design firm, has announced a company name change to Saphier, Lerner, Schindler, Inc. The new name, which includes the names of all three senior officers, marks the 25th anniversary of the firm's existence. The three principals are Michael Saphier, chairman of the board; Lawrence Lerner, president, Bernard Schindler, senior vice president.

## New carpet manual

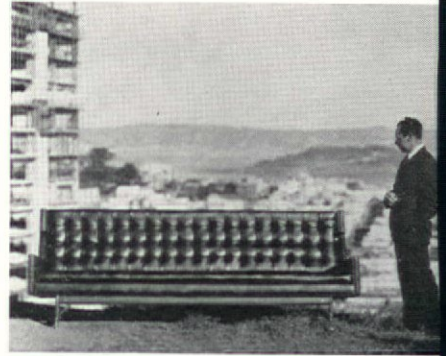
A 320-page textbook entitled "The Essentials of Modern Carpet Installation" has been published by D. Van Nostrand Co., in collaboration with the American Carpet Institute. Accompanying it is a 150-page workbook called "The Carpet Installation Workbook and Training Guide." Together, the two volumes provide the most complete and authoritative package offered to date for training carpet mechanics in vocational schools, joint apprenticeship courses, and on-the-job instruction in carpet workrooms.

## Western Contract opens 7th branch

The seventh office of Western Contract Furnishers, San Francisco, commercial interior design firm, was opened in Santa Rosa, Cal. This is the third branch in as many months, divisions in San Jose and Reno having also been opened recently. Harvey C. Evje has been named manager and designer. Other Western Contract branches are located in Honolulu, Oakland, and Sacramento.

## AID awards under fire

Presented in Chicago during last month's winter furniture market, the AID International Design Awards immediately provoked criticism on at least two important scores. In the first place, it was pointed out that more than half of the 80 awards were made to foreign producers, for the most part in the Scandinavian countries, and that it would require a special court of European buyers to give these producers any significant currency on the U.S. market.



Secondly, the feeling was voiced that the award committee was not sufficiently acquainted with designer merchandise produced by this country, with the result that in many cases relatively poor examples of American manufacture were singled out for honors. Shown here is a sofa by Metropolitan Furniture with its creator, Jules M. Heumann, one of the awards that met with general favor.

## New branch opened

Carson Pirie Scott & Co., Chicago, has appointed William D. Foster to manage the newly created Peoria Branch of its contract division.

## Lightolier "laboratory"

A lighting "laboratory" for architectural and contract applications is one of the important features of the new Lightolier Lighting Center at 11 East 36th Street, New York City. Located on the third floor of the center, the huge display "anticipates" the problems faced by the specifier of lighting equipment, a spokesman for the firm said last month. Clear, visual demonstrations of diverse lighting solutions of three distinct types are shown—general lighting, background lighting, and accent lighting. Full-size, cross-sectional drawings of all recessed fixtures, showing details of construction and their applications to various ceiling systems, along with mounting methods and clearance requirements, are presented in display cases along the walls of the architectural display center. (See cut at left.)







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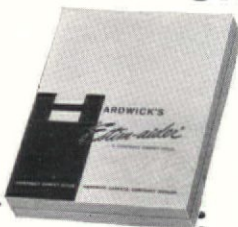
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# CONTRACT BUSINESS: notes and comments —cont'd

## Major firms plan Marina City exhibits

A list of ten major manufacturers who will be among more than 300 companies exhibiting at the National Design Center when it opens at Marina City this coming September has been announced by Norman Ginsberg, president of the Center. The scheduled exhibitors include: Amerock Corp., Bigelow-Sanford, Formica Corp., General Electric, Joanna Western Mills, Martin-Senour, Mutschler Bros., Rubee Furniture Mfg., Parkwood Laminates, and United States Rubber.

## From castle to resort colony

Dromoland Castle, Ireland's famed County Clare landmark, will be converted into a luxury resort hotel, complete with an 18-golf course, dining facilities, and 42 bed-



rooms and suites. Dorothy Draper & Co., headed by Leon Hegwood and Carleton Bates Varney, has been retained by Bernard McDonough, American industrialist, to create the interiors for the hotel, which is scheduled for completion in June of 1963.

## Design Centre planned for L.A.

A \$2 million, 20-year lease has been signed recently by Henry End, chairman of the board of International Design Centre of Miami, for an International Design Centre to be opened in Los Angeles in the fall of 1963. The new Centre, to cover 25,000 feet of display space, is to be located in the International Design Center Building (see right) in Robertson Center. Approximately 3,000 exhibits related to the interior design and architectural field can be accommodated. The Centre will occupy two split-level ground floors of the nine-story building off the street level. A major feature of the Centre will be the Centre Stage on which special exhibits are presented throughout the year to dramatize design in all forms.

Designed by architects Richard Dorman & Associates, the new building will also include three-level parking within the building, air conditioning throughout, high-speed electronically operated elevators, and an over-sized elevator as combination freight and personnel carrier for showroom requirements.

## Design Center to stage shows abroad

The National Design Center is presently completing arrangements under which it will act as consultant to the U. S. Department of Commerce in designing and coordinating America's first overseas trade shows on home furnishings and building products to be held in London and Frankfurt consecutively late this spring. According to Norman Ginsberg, president of Design Center, more than 70 American firms will participate, displaying their ideas and products. The purpose of these industry shows is to display and promote American-made products as a means of assisting U. S. firms in entering the European market.

## Capitol expands services

Rounded services are being offered by Capitol Business Equipment, Inc., at its new office and showroom, 5603 MacCorkle Ave., S.E., Charleston, W. Va. Showroom renovations now in progress will allow Capitol to offer complete and integrated interior design and furnishing service for commerce and industry. On display will be leading lines of wood and metal contract furniture, which will include office desks and seating, lounge seating, conference room and filing equipment.

## Morton to furnish Chicago motel

Morton Textiles & Furniture, institutional furnishings firm of Chicago, has been awarded the contract to furnish a new 135-room addition to Chicago's 50th-on-the-Lake Motel. The new addition, to cost about \$250,000, will bring the motel's total to 435 rooms, and will also include a large meeting room seating 500.



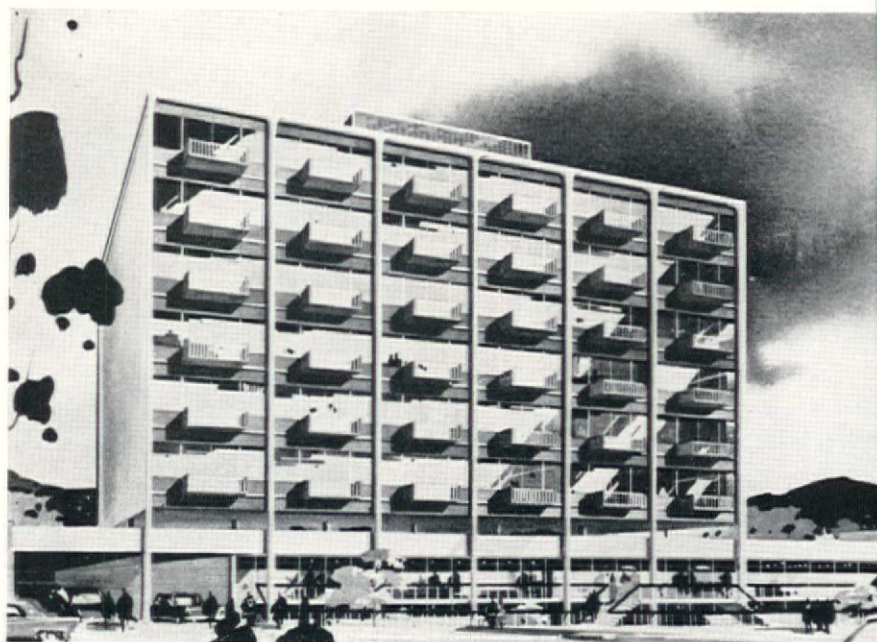
CARPETING in wool, nylon, and lan is efficiently and attractively sented at the new showroom of Ro Carpet Co. at 295 Fifth Avenue, York City. Overhead lighting is spe balanced to achieve true carpet throughout the showroom area.

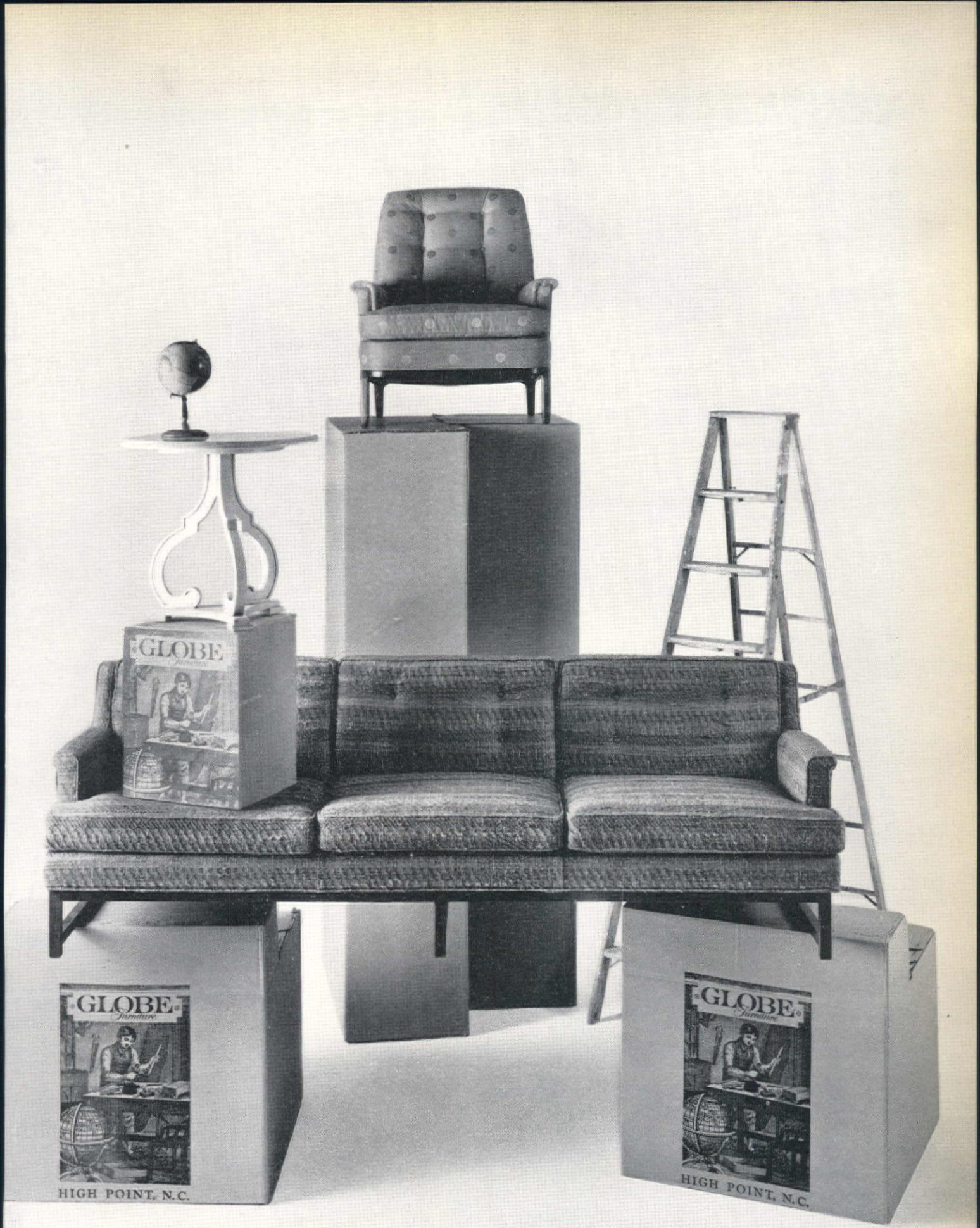
## IBM cafeteria nears completion

Designed by Stamford architects wood, Mills & Smith, the new cafeteria International Business Machines' cott, N.Y., plant is scheduled for pletion in the spring of 1963. Design phasis has been directed on a two central, recessed dining area, lighted above by a 36-foot square skylight.

## Howell design assignments

Howell Design Associates of Providence, R.I., has been retained as design consultant to the Merrimack Valley Textile seum, North Andover, Mass.; Avis-A-Car, Long Island, N.Y.; and the sona Corp., Warwick, R.I. Howell is developing printed fabrics for Th Fabrics, Inc., and woven fabric de for Rowen, Inc., and Edwin Raphael Inc.





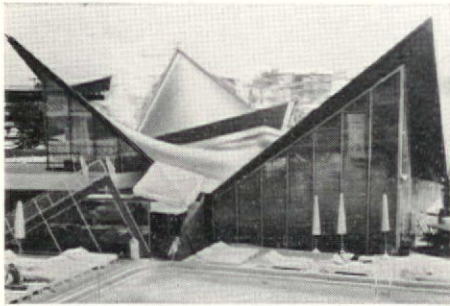
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# CONTRACT BUSINESS: notes and comments—cont'd

## Mylar tops Miami motel

The dominant feature of the Castaways Motel in Miami Beach is the metalized



Mirro-Brite Mylar roof of the Shinto Temple. Reflecting sunlight during the day and floodlights in the evening, the golden roof uses more than 600 yards of Coating Products, Inc.'s golden crush pattern furnished in a lamination to specially formulated vinyl. The non-tarnishable material was delivered in continuous rolls 54 inches wide for easy application.

## Clubhouse carpeted with Caprolan

In an unusual experiment, wall-to-wall and locker-to-locker carpeting was installed last spring in the clubhouse of New York's Yankee Stadium. After eight months of abusive wear by football cleats and baseball spikes tracking dirt and mud across it, the carpeting showed no visible signs of wear, according to the maintenance men. Produced from Allied Chemical's continuous filament Caprolan nylon and tufted by Callaway Mills, the more than 530 yards of carpeting was given regular vacuuming plus occasional spot cleaning with detergent and water. The carpeting was installed in the locker room, trainer's room, players' recreation room, and manager's office.

## ASTM issues standards publication

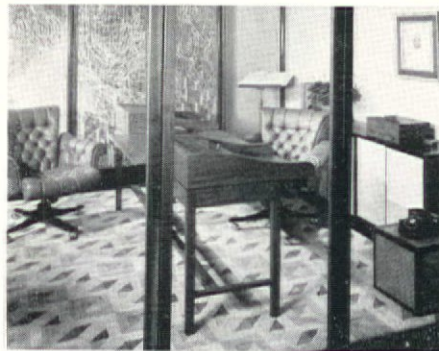
The American Society for Testing and Materials recently issued the 33rd (1962) edition of ASTM Standards on Textile Materials—D-13, said to contain the largest collection of standards on this subject ever published by the society.

## Business outlook for 1963

Forecasting business for 1963, the National Association of Furniture Manufacturers estimates that furniture shipment volume will reach \$5.1 billion, based on retail value. This represents a 5 percent increase over the \$4.9 billion estimate for total shipments in 1963. On the building-construction front, a survey by F. W. Dodge Corp. estimates expenditures will total \$61 billion in 1963, an increase over 1962 figure of \$61 billion.

## Dunbar exhibits new collection

New additions to Dunbar Furniture Corp's office collection were shown at the recent Decoration and Design Show in New York. Showcased in a setting called A Consultant's Room (see cut) by Edward Wormley, the most striking new piece in the collection is a handsome desk of walnut and rosewood. Flanking a broad working surface are two tambour-covered sections, a graceful translation of the classic roll-top desk. At the back is a small leaf that can be dropped for use by visitors or



secretary, or snapped upright to enclose the working surface. Tufted chairs upholstered in leather, a walnut coffee table supported by legs of rosewood with an encased aluminum strip, a loose-pillow back sofa cantilevered on a platform of Macassar ebony, and wall-hung and floor cabinets complete the furniture arrangement.

## New Scandinavian designs displayed

Four sparkling room displays, in a dual presentation by Frederick Lunning, Inc., and Jack Lenor Larsen, served to illustrate the new trends in Scandinavian design of furniture and fabrics—furniture is larger scaled and more varied in materials used, and fabric patterns are gayer and brighter in color. The four settings, each designed for a different function,



featured furniture from the Frederick Lunning Collection and the Tivoli Collection of fabrics by Jack Lenor Larsen.

In the Thinking Room (see cut), the long seating unit is covered in squares of burnt orange oxhide, showing all the natural markings. The tables, a marked departure from the almost exclusive use of teak in Scandinavian furniture, have chrome steel bases topped with rough cippolino sandstone. Designer was Poul Kjaerholm for the Lunning Collection.

The two Tivoli fabrics are Jubilee, woven stripe with shades of red and blue predominating, and Torchy, a room divider casement cloth of drip-dry, flame proof Dacron.

## Ballard updates Ad Club

Walter M. Ballard Corp. has completed restoration work on The Advertising Club of New York. The main dining room, entrance foyers, and grand stairway have been restored to the original elegance created by Architect Stanford White. The new look was sought to improve the facilities so as to increase evening patronage by members and their guests. Emphasis in the main dining room (see cut) is on rich red and gold, accented by crystal chandeliers. The carpet is in red, accented in many shades of gold, and the chairs have been reupholstered in red Naugahyde.



The Ballard organization was recently commissioned to design and execute the interiors of the new Treadway Inn at Niagara Falls. The 160-room, 8-story inn is slated for opening in June of 1963.

## New Mart contract floor

The Merchandise Mart, Chicago, is developing its 11th floor as a contract furnishings area, devoted to producers who make furniture and furnishings for commercial/institutional use. Latest tenant to sign up for the Mart's new contract floor is Shelby Williams Mfg., which will occupy Space 1131-34 to house its showroom and executive offices.



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quality, good taste and credit to you. Write our Contract  
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DOWNNS CARPET COMPANY, Inc., A and Indiana Avenue, Philadelphia, 34, Pa.



THE STRAND  
OF ATLANTIC  
CITY,  
Atlantic City,  
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Winey Hookerman,  
A. I. D.,  
Decorator  
Consultant


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## Baumritter Chairs are smart, sturdy, economical

(. . . and comfortable, too!)

These are just two examples. In our 17 factories Baumritter makes dozens of other styles, too. There's Colonial, Casual and Contemporary seating for every contract need—all reasonably priced. Want to know more? Just send in the coupon.



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Famous Baumritter Brands: Ethan Allen • Andante • Viko • Roomates • Kling

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## PEOPLE

Robert Jacks has been named southwestern contract specialist for Roxbury Carpet Co. The territory will encompass Texas, Kansas, Colorado, Missouri, New Mexico, and Iowa.



Raymond A. Werbe has been appointed vice president of Designs for Business, Inc., office planning firm, and continues in capacity as executive director of the firm's institutional division, Design for Health and Education. Since Mr. Werbe joined

company a year ago, he has supervised the interior design of a new 200-bed extension wing of North Shore Hospital in Long Island, plus work on the new Buffalo Erie County Memorial Library, American Society for Testing and Material, and a number of federal projects.

Peter W. Frechou has been appointed general manager of Berven Rug Mills, succeeding Joseph A. Kay who will assume duties of executive vice president.

George Velonis has been appointed representative for the contract division of Baumritter Corp. Mr. Velonis will cover Georgia, Florida, North and South Carolina, with headquarters in Atlanta.

Roald Paul Arleo has been appointed director of advertising and public relations for A. & Karagheusian Inc., manufacturer of Gulistan Carpet. Mr. Arleo replaces Charles B. Kohnman, who has resigned from the firm.

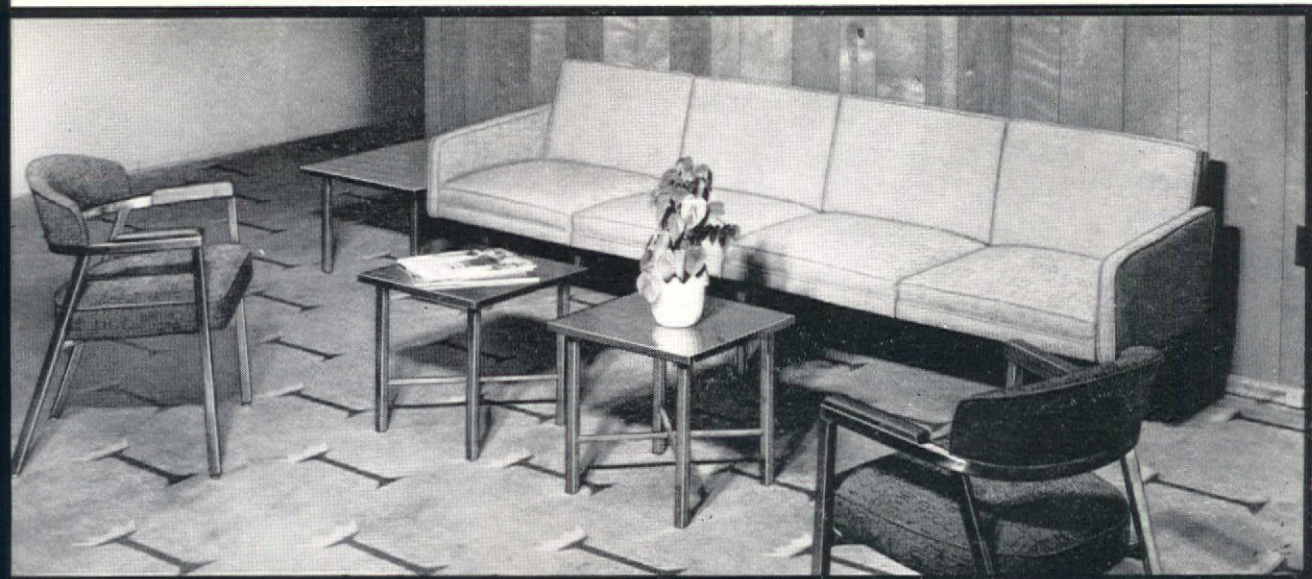
George N. Proulx has been named general manager of Roxbury Carpet Co.'s Saxonville mill. He will be in charge of all manufacturing at Saxonville.

Robert Barber has been appointed New York representative for Metropolitan Furniture Mfg. Co. in San Francisco.

Louise M. Hincz has been appointed executive director for Henry End Associates, to direct and coordinate operations of the firm's contract design staffs and offices in Miami, Florida, and New York City.

Ryan Hunt has been appointed manager of eastern sales for Cumberland Furniture Corp., New York City. The appointment inaugurates Cumberland's expanded sales program.

(Continued on page 14)



*How a hotel or motel can build a reputation for smartness, convenience and comfort...*

# DOMINO

MODULAR  
FURNITURE  
BY  
TROY



Decorate with DOMINO, the contract furniture with two-way appeal! (Guests are flattered by its prestige quality appearance; owners appreciate the fact that it only *looks* expensive.) Limitlessly flexible—everything from a single armless unit to sections a block long—and remarkably easy to maintain, DOMINO is the sensible, sumptuous choice for every room in the house—from lounge to bridal suite! WRITE FOR COMPLETE INFORMATION.

#### SPECIFICATIONS

all-welded, Bonderized steel frames in a choice of satin chrome or colored enamel finishes • wide selection of durable, attractive fabrics • self-edged, solid Fibersin tops protect against stains, cigarette burns, even acids. • DESIGNED BY URSULA DE PUGH, AID



VISIT ANY OF THE CONVENIENTLY LOCATED TROY SHOWROOMS OR WRITE FOR COMPLETE INFORMATION

**Troy**  
MANUFACTURERS OF FINE

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Division of The Hobart Mfg. Co. TROY, OHIO

CHICAGO...American Furniture Mart  
NEW YORK .....One Park Avenue  
DALLAS .....Trade Mart  
MIAMI .....9100 Seventh Avenue, NW  
TROY .....612 Grant Street

FURNITURE SINCE 1887 • CASUAL & SUMMER FURNITURE AND GARDEN UMBRELLAS • INDOOR CONTRACT FURNITURE: DOMINO

Circle No. 8 on product information card

## PEOPLE

Helikon Furniture Co. has announced the appointment of Howard Chadick as vice president of the firm.



Hooker Furniture Corp., Martinsville, Va., has announced the appointment of James W. Roberts as sales manager of the newly established contract division, which will produce a complete line of office furniture, dormitory furniture, and teacher's desks.

Stephen L. Tate has been named national sales manager for Stroheim & Romann. Mr. Tate will maintain offices at the firm's New York address.

Barbara Dorn, AID, has been selected to create the 1964 Room of Tomorrow, sixth in the annual series of hotel/motel guestrooms.

James Cheney has been named district manager in charge of the midwest area for Cabin Crafts, Inc. He was formerly Michigan territorial representative.

Allan Winslade Associates has been appointed representative for Maharam Fabric Corporation in the Atlanta, Georgia area. Mr. Winslade will display Maharam's complete line of drapery and upholstery fabrics as well as its exclusive imported natural cork wallcoverings.

The school equipment division of Brunswick Co. has announced the following two executive appointments: E. R. Berry, vice president—manufacturing, and T. E. Lee, vice president—product and business development.

Hugh P. Lowenstein has rejoined Hess, Goetz & Co., a division of Burlington Industries Inc., as market development manager. Mr. Lowenstein will work on the development of new end uses for fiber-glass products.

Eugene Voit, general manager of the new Hilton Hotel in New York City, has been named chairman of the 1963 National Hotel & Motel Exposition, which will be held Nov. 11-14 at the New York Coliseum. In accepting the appointment, Mr. Voit noted that purchasing for the Hilton, included \$12,800,000 worth of furniture, furnishings, accessories and food service equipment, much of which was first reviewed at the Hotel Show and eventually purchased through show exhibitors.

## Globe Understands Public Space Lighting

**Architect**  
Charles Luckman Assoc.  
**Interior Designer**  
Roland Jutras N.S.I.D.  
**Electrical Engineers**  
Krey & Hunt  
**Lighting Designer**  
Seymour Evans Assoc.

Hotel America  
Boston



**Architect**  
Curtis & Davis  
**Interior Designer**  
Roland Jutras N.S.I.D.  
**Electrical Engineers**  
Syska & Hennessy  
**Lighting Designer**  
Seymour Evans Assoc.

Hotel America  
Hartford



**Architect**  
Welton Becket  
**Interior Designer**  
Henry End Assoc.  
**Electrical Engineers**  
Bovay Engineering Co.  
**Lighting Designer**  
Seymour Evans Assoc.

Hotel America  
Houston



Three important new hotels — All with Globe Lighting.

While public space lighting must complete the intent of the whole design, it should also make a statement of its own.

Globe's Focus lighting fixtures offer a total selection that permit the lighting design to range wide from ceiling to wall, from fluorescent to incandescent in any number of lights and finishes — yet always remaining within a coordinated — clearly matching — group.

Write for the new 'Focus' collection catalog. See how well 40 years of lighting manufacture has trained us to — understand!

**globe**  
LIGHTING

National Sales Office: 801 Second Ave., N. Y. 17

Circle No. 9 on product information card





## New York's new Americana Hotel chooses luxurious **Bigelow Carpets**

Bigelow's golden-toned Pontio plush carpets add color and comfort to the new hotel's Imperial Suites. "Royal Box" and corridors, too, have custom-created Bigelows with medallion motif.

Bigelow Carpet is selected by leading designers for their most important hotel and motel installations. Reasonable price, long economical service, and top performance under traffic—as well as beauty—are prime considera-

tions in every Bigelow Carpet designed for use in public areas. Special designs, colors and textures available. If you plan an installation, consult Bigelow's Carpet specialists concerning colors, patterns, weaves, at prices you can afford. No charge for this service. Contact Bigelow through the nearest sales office by writing or telephoning the Bigelow Contract Dept., 140 Madison Ave., N. Y. 16, N. Y.

PEOPLE WHO KNOW...BUY

**Bigelow**

RUGS • CARPETS  
SINCE 1825

Bigelow sales offices are located in the following cities: Atlanta, Ga.; Boston, Mass.; Buffalo, N.Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colo.; Detroit, Mich.; Hartford, Conn.; High Point, N. C.; Kansas City, Mo.; Los Angeles, Calif.; Minneapolis, Minn.; New York, N.Y.; Philadelphia, Pa.; Pittsburgh, Pa.; St. Louis, Mo.; San Francisco, Calif.; Seattle, Wash.

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visit  
our display  
at the  
**MIDWEST  
INTERNATIONAL  
HOTEL - MOTEL  
SHOW!**

presenting

# BELLAMAR

CULTURED MARBLE DISCOVERY

Custom Designed and Moulded to your specific shapes and sizes. Puts the distinction of natural marble within reach of everyone. Whatever your product, your plan, your specific purpose or your field . . . if marble's timeless (and extremely timely) appeal is desirable, genuine Bellamar is the answer!

## Looks Like Marble!

. . . because it is made of crushed marble chips and marble dust with an epoxy binder and chemicals . . . with all of marble's fascinating random pattern and subtle coloration . . . yet, **\* it will not stain!**

## Feels Like Marble!

. . . with all its stone-like solidity and durability . . . but none of the porosity or natural flaws of quarried marble . . . yet,

**it can SAVE YOU up to 50%**  
compared to fine natural marble.

Cut it, drill it, tap it, fasten it to any surface . . . Available in four of the new House and Garden Colors for 1963 as well as nine standard Bellamar colors.

Write on your letterhead, for descriptive brochure, specifications and detailed report from **\*United States Testing Company**

sidney baren  
and company

Exclusive National Distributor  
to the Home Furnishings & Contract Industries  
325 North Wells Street • Chicago, Illinois

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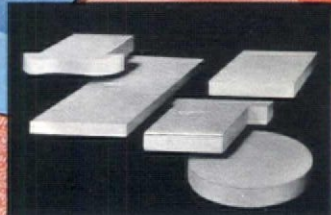
## CALENDAR

- March 3-6.** 4th National Lighting Exposition and International Lighting Forum. New York Coliseum, New York City.
- March 4-6.** Midwest International Hotel-Motel Show. Conrad Hilton Hotel, Chicago.
- March 10-13.** National Association of Bedding Manufacturers Convention. Conrad Hilton Hotel, Chicago.
- March 16-24.** Southwestern Builders Exposition and Home Show. Market Hall, Dallas Market Center, Dallas.
- March 31-April 4.** Hotel & Restaurant Association Show. Atlanta Merchandise Mart, Atlanta.
- April 1-4.** Boston Furniture Market. Commonwealth Armory, Boston.
- April 9-11.** Atlanta Furnishings Market. Merchandise Mart, Atlanta.
- April 15-20.** Chicago Spring Furniture Market. American Furniture Mart (tentative).
- April 19-26.** Furniture Market. High Point, N.C.
- April 28-May 2.** Jamestown Market. Furniture Mart, Jamestown, N.Y.
- May 1-2.** Furniture Market Days. Dallas Market Center, Dallas.
- May 9-12.** National Office Furniture Association and National Stationery and Office Equipment Association, 1963 Convention and Exhibition. Hilton Hotel and Coliseum, New York City.
- May 25-30.** American Institute of Interior Designers 32nd Annual Conference. Bellevue-Stratford Hotel, Philadelphia.
- June 17-22.** International Furnishings Market. American Furniture Mart and The Merchandise Mart, Chicago.
- June 24-28.** N.Y. Furniture Market. New York Furniture Exchange and 71st Regiment Armory, New York City.
- July 8-12.** Southern Furniture Market. High Point, Lexington, Drexel, Thomasville, Lenoir Hickory, N.C.
- July 8-12.** Southwest Furniture Market. Market Hall, Dallas Market Center, Dallas.
- July 8-13.** Furnishings Market. Los Angeles Home Furnishings Mart, Los Angeles.
- July 15-19.** Summer Furniture and Furnishings Market. Atlanta Merchandise Mart, Atlanta.
- October 18-25.** Furniture Market. High Point, N.C.
- October 30-November 1.** Furniture Market Days. Dallas Market Center, Dallas.
- November 11-14.** National Hotel & Motel Exposition. New York Coliseum, New York City.

Circle No. 12 on product information card



Any color in the world—  
 without a worry in the world  
 ...because it's **U.S. NAUGAHYDE®**  
 FINEST IN VINYL UPHOLSTERY



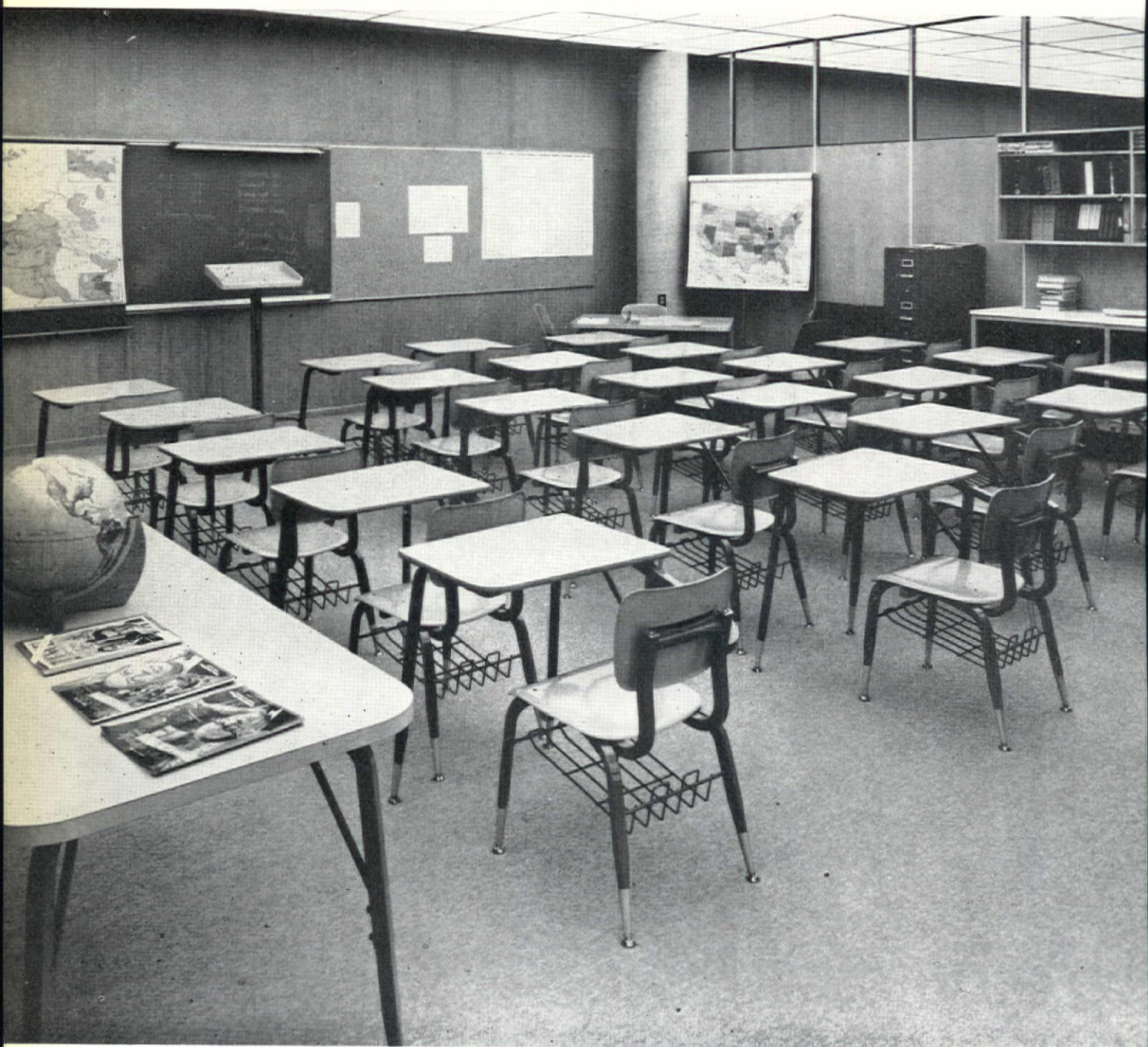
Naugahyde is the upholstery fabric that satisfies everybody's demands with complete success. Upholsterers find it's the most promotable upholstery in the business. Consumers know it, ask for it by name because it has everything they're looking for... beauty, durability, practicality and variety. No matter what kind of furniture you design, make or specify—there's the perfect pattern in Naugahyde waiting for it. No wonder! There are more than 400 different patterns, colors and textures to choose from... each at its very best over U.S. Koylon® Latex Foam Rubber backing. And that's the story we're telling, in a dramatic, full color ad like the above, to re-making America in the March issues of *House Beautiful* and *House and Garden*. Naugahyde is out of the den and into the living room—in a big way—so make the most of it!



**United States Rubber**

Coated Fabrics and Koylon Seating Dept.,  
 Mishawaka, Indiana  
 In Canada: Dominion Rubber Company, Ltd.

**FOUR THOUSAND** square yards of Gulistan carpeting in Andrews High School, Andrews, Texas, provides sound conditioning, allows classrooms without walls, thus meeting architect John Lyon Reid's wish to facilitate communications between classrooms.



# CARPET BY THE ACRE: CONTRACT SALES

VISIONS HAVE BECOME UNIQUE MARKETING OPERATIONS IN PAST DECADE, AIDED BY BUILDING BOOM AND NEW, "PRACTICAL" INDUSTRY IMAGE. BY JOHN ANDERSON

A CONTRACT carpet is any carpet sold for any other use than for a residence, but the ways in which contract carpet gets bought and sold vary dramatically. Essentially, the size of the job determines the marketing procedure. For the small commercial job—carpeting a small local shop or doctor's office, for example—the practice is much the same as with a householder: the shop owner or the doctor or his wife or assistant visits a local floor coverings store or furniture or department store, gets the same consultation and service (usually pretty good these days) that the householder does. The carpet ordinarily is not a special contract grade but a typical household carpet, and it is sold at the store's regular retail price.

Medium-sized jobs—carpeting or recarpeting a fairly large restaurant, a bowling center, a floor covering store, offices, a small motel—are usually sold by a local floor coverings specialist, by a contract department of a retail store, or by a contract furnishings supply house. An interior designer or architect may or may not be involved. The carpet is usually selected from a running line, though special designs and colors can be ordered if the yardage is large enough. The carpet is sold at a lower mark-up than through a retailer. Despite such divergences, the procedure for jobs of this type remains essentially one of straight merchandising: a product bought and sold through a middleman. The manufacturer is off the scene. But a new marketing phenomenon for contract carpet began to occur not long after World War II, in response to a building boom the likes of which the world had rarely if ever seen. The depression and then the war had caused a shortage of facilities for working and selling and living and leisure; and when the country was overtaken by prosperity, new buildings began to be rushed onto the landscape.

Not only was the country building-conscious, it was also becoming *architecture*-conscious. One of Hitler's odd legacies to the United States were some of the world's master architects and

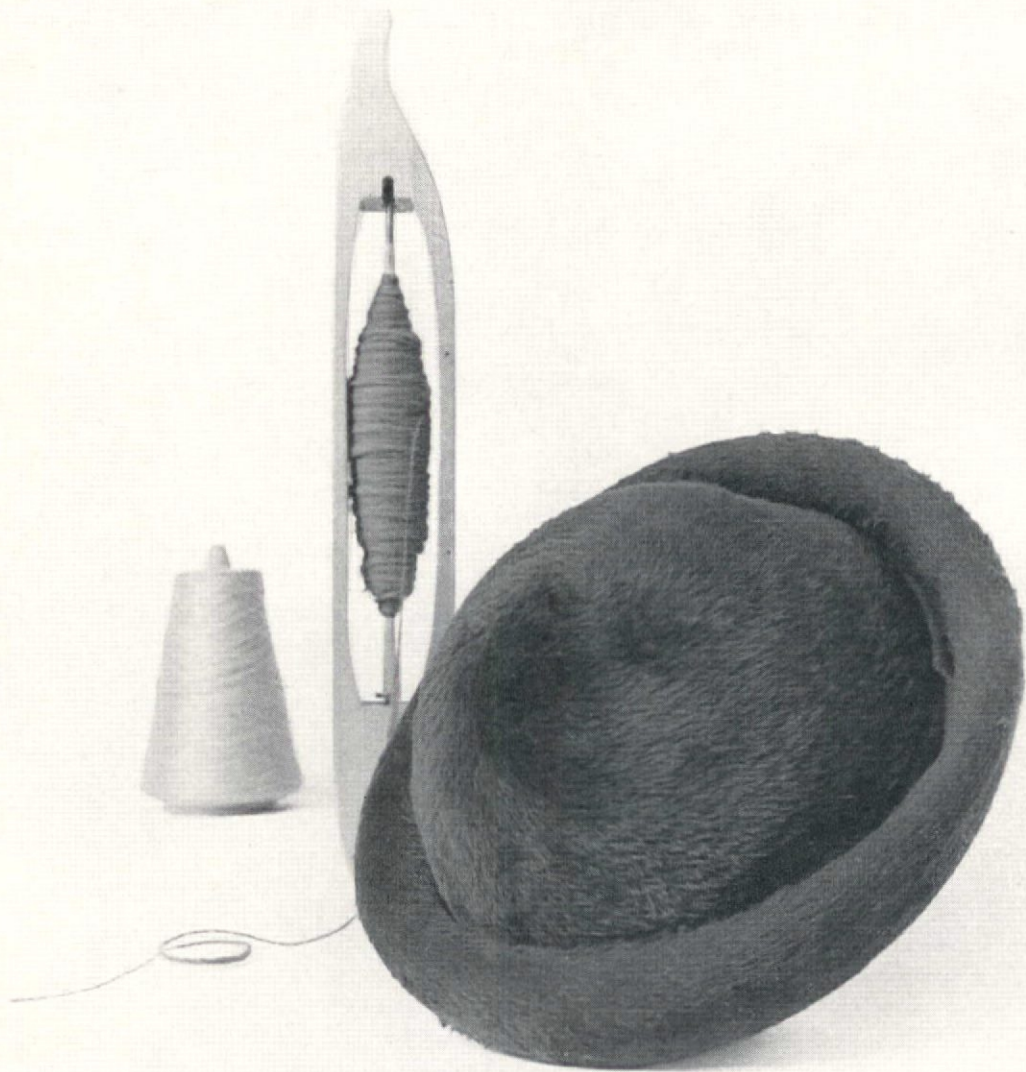
teachers—Gropius, Mies van der Rohe, Breuer, and others—who were all but expelled from Germany when Hitler closed the Bauhaus in the early 1930's, and almost all of whom came to settle in the U.S. Under their influence, architectural schools and then the business community and even the public began to appreciate the new esthetics of building. The U.S. became a world leader in modern architecture, and the architect's prestige grew to the point that he began to get the long-sought job of designing, or at least supervising or consulting on, the interiors and furnishings of buildings he created.

## Building boom creates carpet demand

With the building boom came a demand for carpeting by the acre, an expansion of carpet into more and more building types, and a new concept in buying. In earlier years, commercial carpet's major markets had been hotels, restaurants, theaters, and to a lesser degree churches and stores. These were generally small transactions handled by a purchasing agent or sometimes a decorator, only rarely an architect. But in the late 1940's and early 50's, when architects were thinking of carpet as an element in the total design of a building, the choice of a carpet—and more often the development of a special carpet—began to be thought about while the building was in the blueprint stage.

And only the mills could handle the problem. There were few large contract departments in retail stores, few commercial carpet specialists equipped to consult with an architect on developing a special carpet, and no retailer interested in spending time and effort on a sale perhaps three years away.

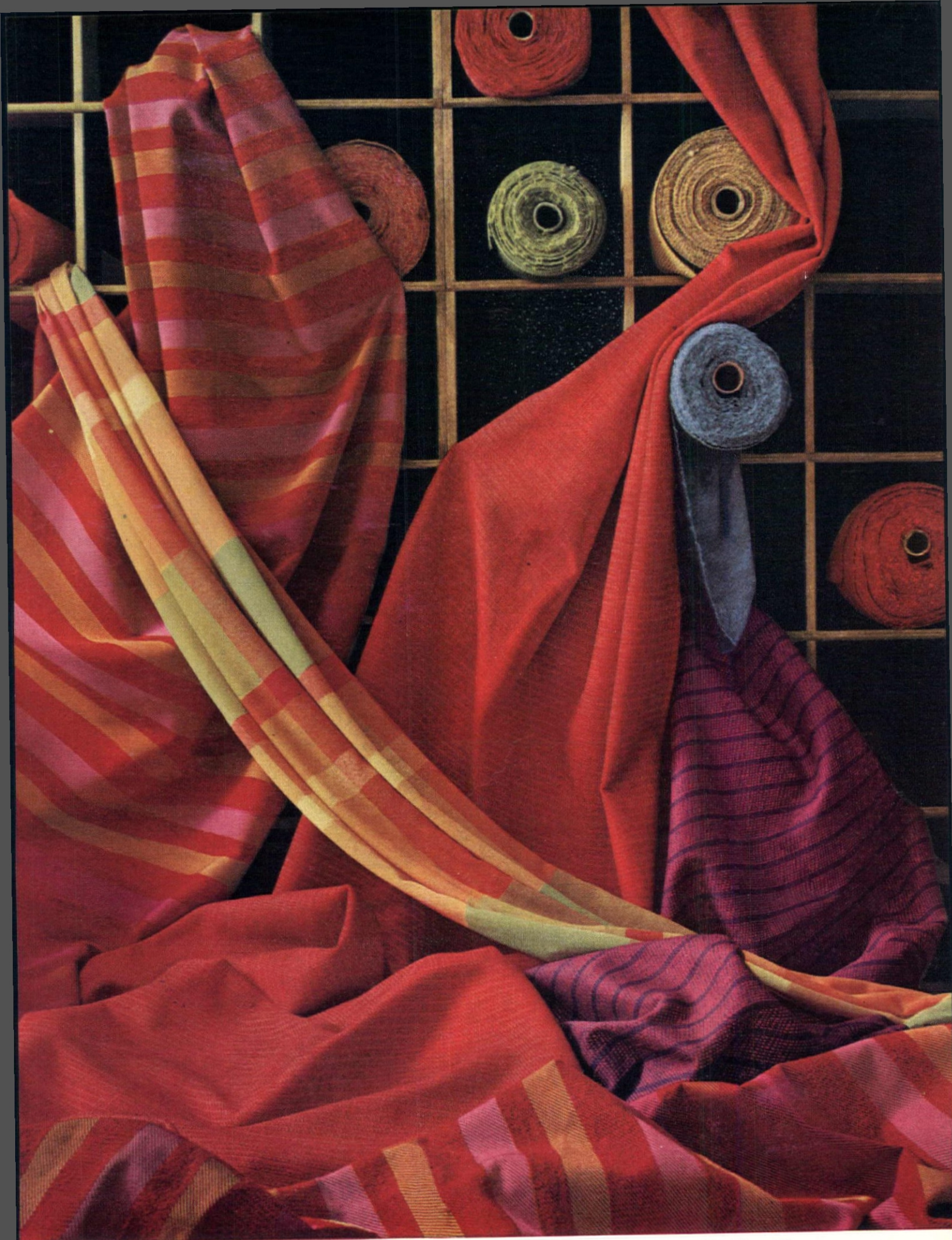
Also, carpet began to find itself on floors it had never touched before. Partly through the choice of architects and interior designers, and partly through research and promotion efforts within the carpet industry itself, the expansion of carpet to new areas still continues to develop, and at an accelerating pace. Consider just one



***we're ready, Mrs. L.....***

Has anyone seen Dorothy Liebes? Everyone has seen and admired her fabrics. In the S.S. United States and the S.S. Constitution, the Ambassador East, the Plaza, the United Nations Building and in many private collections, such as Frank Lloyd Wright's Taliesin. Now, at the Stroheim & Romann showrooms, you may see Dorothy Liebes...but, more important, you will see the individual Liebes touch in an exciting new collection of fabrics by this famous designer-weaver.

Circle No. 26 on product information card



***Stroheim & Romann presents its Dorothy Liebes Collection***

Now, the bold Liebes color palette—rich and vibrant in new combinations of color—the handwoven look and texture unique to Dorothy Liebes fabrics—made for you, for immediate delivery. Thirteen upholstery fabrics, ten casements in over one hundred Liebes colorways make up this most significant collection. Awaiting you now at the Stroheim & Romann fabric showrooms.

**STROHEIM & ROMANN**

New Showrooms: 155 East 56th Street, New York City; Boston, Mass.; Philadelphia, Pa.; Cleve-



A MONOGRAM CARPET by Downs for Ray Foley's Hyatt House, Chicago.

### CARPET BY THE ACRE

area—the general office. In the past two years in New York alone, five lineal miles of three-foot carpeting went down on the floors of the Socony-Mobil building; 15 acres of carpet at Union Carbide; 15,000 square yards at Banker's Trust; 25,000 square yards at Chase Manhattan. As the American Carpet Institute points out, "yardages such as these would never have been contemplated for general offices a few short years ago."

Even more exhilarating is carpet's recent and much-publicized breakthrough into schools. John F. Bennett, Bigelow's contract sales manager, is not alone among carpet men in predicting that the school field is likely to become the biggest single market contract carpet has ever had. "There are 100,000 acres of schools in the country," said Bennett, "and up to a short time ago not one of them had been carpeted; and there is not an area in the U.S. that is not building or contemplating a new school right now."

This recent advance of carpet into such low-pressure and budget-minded areas as general offices and schoolrooms reflects the new image that the carpet industry emphasizes today. Without minimizing the luxury, prestige and beauty aspects that have been carpet's strongest selling points in the past, the industry today also promotes carpet as a basic flooring material, a practical product offering beneficial acoustical proper-

ties, safety, physical warmth—and savings maintenance costs that in the long run often more than cover the extra initial expense.

Such arguments have succeeded in getting carpet into spots where it would have seemed positively eccentric before: locker rooms, skating rink warming houses, for example. Only last month, Downs' distributor in Oklahoma City sold 4,750 square yards of an all-wool Wilton to a newspaper office, largely on the basis of its noise suppression factor.

Carpet for the building boom had—and still has—to be woven to order. No carpet warehouse in the country carries enough yardage of a single pattern and color ready to ship when a big order comes in. Now, carpets have been woven for individual commercial installations for centuries, and such giants as Bigelow and Mohawk have had distinct commercial departments since the 1930's just to handle such business, and Gulistan set up a two-man contract department (one salesman, one designer) as early as 1926. But only in the past dozen years has the contract carpeting industry operated on the scale or with the sophistication and vigor that it does today. Some of the largest carpet mills maintain distinct contract (or commercial) divisions, and only a handful of these divisions are more than seven years old.

With the need for carpets woven-to-order, the carpeting business for the giant jobs began to





BRARY, above, at new Cardinal Spellman High School in the Bronx is carpeted in Masland all-wool loop pile velvet Maspoint, installed by B. Altman & Co. at the recommendation of architects Eggers & Higgins. Richmead, Wilton by Bigelow-Sanford, right, uses distinctive mixture of two, three, or four colored yarns to achieve special coloring effect and slight chevron pattern. Guestroom tiling is by Thomas A. Woods with furniture by Dunbar.



INTERIOR designer Elisabeth Draper convinced the Sleepy Hollow Country Club that even the locker rooms should have the comfort of carpet. It's by Magee.

handled less like a merchandising operation and more on a contract basis, similar to the electrical or plumbing contract. The architect developed a certain set of carpet specifications and put the job out for bids among two or three or more carpet mills.

Actually, the process is not quite as simple and direct as that. For one thing, the mills do not want to jeopardize their long-standing relationships with their middlemen by cutting them out of the big jobs completely. And for another, the carpet manufacturer wants to produce carpet; he is not interested in getting involved with installation work and subsequent servicing.

#### Specs, bids, and orders

As to the customary procedure in getting a new and large project carpeted has settled down to something like this: The architect, or the contract designer working with the architect, begins to think about carpet even before the building is started. He estimates the traffic patterns, considers color and quality and design from the point of view of harmony with the interiors. When he gets a certain preliminary idea as to what he's after, he may visit some mill showrooms to narrow the choice down (especially if a salesman has succeeded in getting him to come in). Then, in consultation with a mill representative, he will develop a set of specs and ask the mill to make a sketch, and often a sample. Every mill has a con-





**CARPETING** for Club 133 in New York City, was furnished and installed by L. Jones & Co. The club was designed under the supervision of Ruth Hirsch Wallach. The New York Giants' locker room, below left, at Yankee Stadium sports a nylon carpet by Callaway Mills. Created specifically for bowling alleys, the all-wool pile Wilton, below, by Philadelphia Carpet Co. covers wide area in Lenox Lanes, Atlanta.



### **CARPET BY THE ACRE**

tract design department which produces renderings and finished sketches for particular jobs, and also keeps on hand hundreds of original designs not yet made up in carpet that it can suggest to a customer. All the mills of course have a minimum sale in prospect (from 200 to 500 yards) before they will want to produce a sketch and a set of detailed specs.

The architect then asks for bids not only from the mill that helped him develop the specs, but from one or two other mills too—for all the major mills can duplicate specs. The mills do not submit bids directly to the architect, but to a commercial carpet specialist or a retail store's contract department, which adds its mark-up and installation charges, and submits a bid that covers the whole job: product, installation, service, etc. Mills do not bill the client, either; they bill the middleman on the job, who in turn bills the client.

Bids are intensely competitive. Per-yard profits on big contract jobs amount to a fraction of the mark-up on regular lines. Manufacturers will take a big prestige job at or near cost "just to get the business," and hope to realize a better profit on the eventual replacement at a higher mark-up—although it often happens that the replacement job is put out for bids all over again. "Here," said Gulistan's manager of commercial sales Dirk A.

Kuyk, "is where company image comes into play. If your carpet has performed well the first time you stand a good chance to get the replacement business."

### **Replacement is the big money-maker**

The replacement business indeed is contract carpet's biggest money-maker, and hotel recarpeting today gets the biggest single chunk of the contract carpet dollar. The building boom naturally boosts replacement business too, for the older establishments had to "get competitive." And the thought among hotel and motel management these days is *not* to buy carpets that will last ten years in their guestrooms and corridors; they prefer to do the whole place over every few years.

Because of the low profit scale on big contract jobs, the mills are very careful about what middleman gets the assignment. "To save our own skins," says Gulistan's Kuyk, "we always try to make sure there's a good contractor on the job. Our product is worthless to the client without proper padding and correct installation." Bennet of Bigelow corroborates: "There is no margin to play with. If the job doesn't go like clockwork—if the floor isn't ready when the carpet arrives—if there is no one to let the deliveries in—if any number of a hundred contingencies happen to slow down the job, you can end up with a loss in no time."



**BLISTAN CARPET** in lobby of the Opera House, above, at Seattle World's Fair is in ground tones of red and gold with large gold dallion pattern. Alexander Smith's **Crestweave**, right, enhances the Ronde cocktail lounge in the Americana Hotel, New York City.



That's why the average carpet retailer isn't interested in a big contract installation. He has no background for a \$200,000 order, and even if he'd figure an estimate right and bid lowest, chances are he'd still be in trouble with the installation. Really big jobs can be handled only by specialists in the field.

#### **Contract sales specialists**

Such specialists began to spring up in response to the postwar building boom, and in several types. First is the commercial floor covering specialist, who still brings in the greatest volume of contract carpet sales. There are today hundreds of these across the country.

Second—and a growing factor—are the variety commercial suppliers that can offer package deals: furniture, fabrics, lighting, wallcoverings and accessories, as well as carpet. Included in this group are independent contract furnishers, and the contract departments of large retail firms such as Marshall Field, Carson Pirie Scott, and W. & J. Sloane, which operate on a lower mark-up than the store as a whole. These package suppliers often have a bidding advantage over the floor covering specialist because, even though they bid on each item separately, they can "hide" the low mark-up for carpet in higher mark-up items such as furniture. That's why a good contract department usually lands the big jobs. Many of them,

indeed, have become so skilled in carpet that they are as proficient as the mills themselves in developing specs for a job.

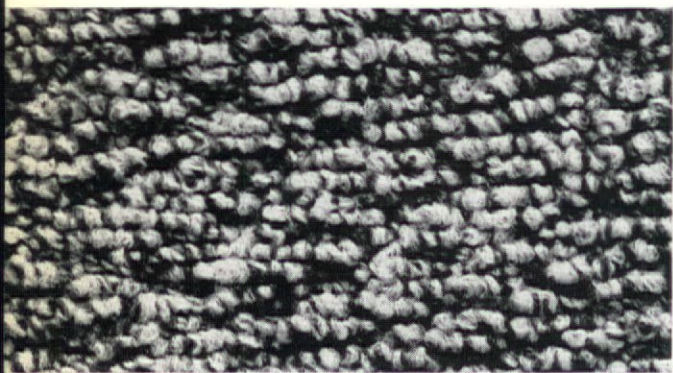
Most architects space planners and contract designers do not purchase from the manufacturer, but work through one or another of the middlemen mentioned above, earning their reward from their clients on a fee basis or as a percentage of the purchases.

Even though there is little profit in the big jobs, the mills go after them in a big way. They advertise their skills and capacities in a number of professional and trade magazines. The take displays at hotel and motel shows, school shows, restaurant shows, banking conventions—anywhere captains of industry congregate.

And they have developed a new job description for contract carpet sales: a man who does nothing but call on architects and interior designers and other specifiers of contract carpets. It is only one measure of the contract carpet industry's expectations for growth that every major mill is ready to hire at least one more such man right now. But the talent is hard to find. Neophytes won't do. The mills need men with not only strong sales background, but manufacturing experience and preferably some architectural or interior design training as well, if they are to be of aid in the selection and development of a particular carpet for a particular purpose. As Bennett of Bigelow



**1** MAGEE'S Saville Row natural wool carpeting was specified by architect Skidmore, Owings & Merrill for new Crerar Library at Illinois Institute of Technology.



1. Hardwick & Magee's new fiber for contract lines only is a Du Pont 501 staple 100 percent nylon.  
 2. Columns II, one of a series of three different stripe layouts from Cabin Crafts which are scaled from narrow to bold and colored to order from the colors in the contract palette. Columns II is a subtle small-stripe version with enough character for large areas, yet

scaled small enough for room size installations too.  
 3. Patcraft Mills recently introduced what is said to be the first piece-dyed carpet made with Crelan acrylic fiber. It is in a sweeping scroll design.  
 4. Roxbury's Toreador, a new wool wilton in a unique pompom texture created by poms resting on a deep, piled loop.



**2**

**3**

**4**



LAST WINTER a Nyloft carpet made by Pride Carpet Mills was subjected to blades of more than 15,000 skaters at a skating rink warming house in Independence, Mo., and held the season looking "good as new," said the rink's manager, who expects it to give satisfactory service for three or four more years before showing signs of wear.

## CARPET BY THE ACRE

Points out, there is something unique about every carpet installation, and very subtle the differences can become. Does the room have a north or south exposure? Is the restaurant open only for lunch, or for breakfast, lunch, and dinner? A carpet that does a job in Peoria may not do the same job in New York; there are different soiling conditions, different traffic loads. It is largely up to the contact salesman to see that the right carpet gets specified for the right job.

### On stock items

Mills ordinarily have adequate lead time on a big job, because the carpet is ordered before the building is up. Vast supplies of raw wool, dyed in as many as 28 colors, are kept in inventory, ready for spinning to specs. All mills will dye specially, of course.

Dramatic as the rise in big special carpeting jobs has been, perhaps 60 percent of the volume in commercial carpet still comes from smaller jobs in which the carpet is selected from a running line and the purchaser never sees hide nor hair of a mill representative: small hotel remodeling, carpeting a floor of offices, etc. For these smaller jobs, all the mills maintain as wide a selection of types and patterns in their regular commercial lines as practicable, and all have patterns for specific uses, such as carpets in a bowling theme, a golf theme, or "French restaurant" idea. They

ROXBURY Carpet Co. developed a special design in black and white against a Spanish red background to accentuate Spanish motif of the new Fonda del Corro Motor Inn in Framingham, Mass. All carpeting in the lodge was created in close collaboration between Roxbury and the architects, Bernard E. Healy Associates.



want to be ready with designs for as many emergency or rush orders as they can, because orders from stock are much more profitable than special contracts. Also, their regular household lines are perfectly suitable for a number of commercial installations such as hotel or motel rooms, small offices, and the like. Mill estimates as to the proportion of commercial installations using items from their regular retail qualities range from 20 percent up.

Because of the diversity of ways in which commercial carpet is bought and sold, all estimates are shadowy as to what percentage of the total carpet yardage produced goes into contract jobs. The American Carpet Institute believes the figure to be at least 20 percent. One thing is sure, and that is that the percentage keeps growing. And it's the big jobs that keep the figure going up. CONTRACT magazine estimates that total sales of contract carpet in 1962 amounted to \$275,500,000.

With all the big jobs' headaches for the mills—the effort and expense of preparing carpet sketches and specifications and samples on speculation—the long delay (it can be as much as five years) in landing a job after bidding on it—the frightening profit margin that means not a hitch can go wrong without ending up with a loss—contract carpet sales managers sometimes ask themselves whether they're in a reasonable business. But they put the question with a smile; and when they land a 15-acre contract they figure they're in an exciting business all right. (C)

**R**

**PRESCRIPTION FOR OLD-AGE FURNITURE IS STILL TO BE FILLED; SOME BASIC CONSIDERATIONS, RELATED TO HEALTH, COMFORT AND EMOTIONAL NEEDS ARE EXAMINED AT RECENT INSTITUTE ON GERIATRIC DESIGN. BY NORMAN KEIFETZ**



WITH 21 million people already at retirement age (62), it is surprising that most furniture designers and manufacturers are unable to define clearly the desirable design features of furniture for the aged.

It is obvious that this lack of definition is not the result of an unattractive potential in the geriatrics field; the market increases by 400,000 possible users every year. Nevertheless, a precise description of what constitutes furniture for the aging is as hard to come by as an agreeable armament plan.

The neglect is often explained away with: "We don't know if the elderly can be persuaded to buy items more suited to their later years," or, "Little is known about preferences in the elderly market." But neglect is still neglect, and from a no-nonsense business standpoint it doesn't make very good sense. Congress, in fact, has already extended the authorization for the direct loan program for old-age housing by \$100 million. Strong congressional pressure is being applied, and in the very near future there will be nothing to shield the contract market from its good fortune—except perhaps its own neglect of geriatrics.

#### Translating the needs

The first serious attempt to develop basic considerations in furniture design to meet the needs of older people was begun as recently as last November, thanks to a generous grant by the Baumritter Co. to the National Council on the Aging. Baumritter made the award in the hope that it would help furniture manufacturers translate the needs of the aged into better furniture for everyone. Under the Council plan, specialists in the field of design, manufacture, anthropology, and gerontology were brought together to develop basic practical furniture for the elderly. The Institute sessions, complete with furniture workshops, lasted three days. It became obvious at the close of the sessions that furniture manufacturers could have a great deal to think about.

Why similar Institutes on furniture requirements for the aged are not being planned is a mystery. Martin E. Segal, who heads up a consultant and actuarial firm, told the Institute that the "65 and over population will be spending \$55 billion dollars in 1975"—a market potential that should intrigue even the slow-moving furniture industry. A fresher look at the economics of the aging, via Mr. Segal, serves to remind us that the elderly population makes up the fastest-growing consumer market in the nation. Thirty-six percent of the 65-plus families have incomes of

more than \$4,000 a year; only 31 percent have incomes below \$2,000. To this, we must add, Mr. Segal pointed out, the fact that the older person's income is usually guaranteed for life, and consequently he will spend higher percentages of it than younger age groups.

Critics of today's furniture styling charge that its creators design to please their own sense of esthetics, that they have been holding the hand-mirror of design up to themselves too long, never caring to angle it to see the health needs of their customers—whether young or old. For example, the average chair, according to anthropologist Ashley Montagu, "is an atrocity because with its flat or rounded back, and flat or contoured horizontal or forward-upward sloping seat, it represents the most unmorphologically and unphysiologically designed of man's contributions to his own comfort."

The chair that most of us are using tends to retard the return of venous blood from the lower extremities, causing the heart to pump diminished amounts of blood, Dr. Montagu said. When you calculate the numbers of times one sits in chairs it is astonishing that the cardiovascular system does not break down from this cause more frequently than it does.

While Dr. Ashley Montagu did not claim to be a furniture designer, he did—with great diffidence—venture a couple of suggestions. "As a beginner, I would make the seat shorter, or tilt its forward half downward with a rounded (and desirably) soft edge. In conformity with the structure of the human back I would eliminate that abomination, the straight back of the chair, and design one that fitted the curves of accommodation and compensation of the vertebral column."

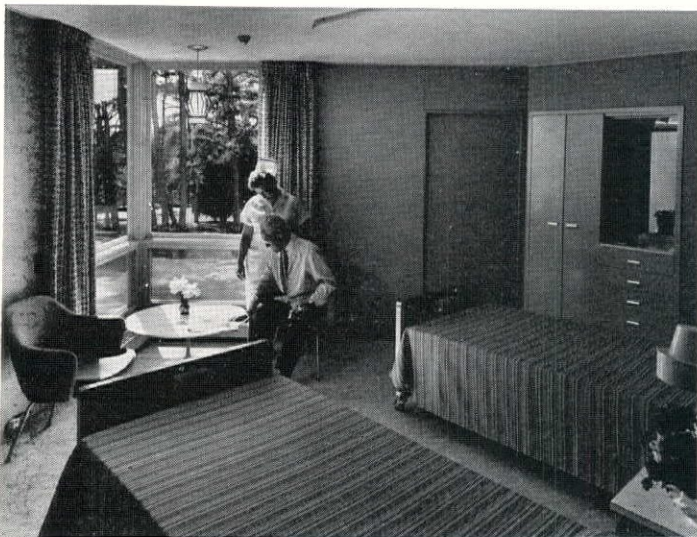
After lampooning today's automobile seats ("a piece of anarchy"), club lounge chairs ("not much better than the automobile seat"), furniture mak-



**MULTI-BAYED FACADE** (opposite page), created by architect Gordon Powers, as an addition to Sunnyside Farms Nursing Home, Manasquan, N.J. High backed horenditch chair (right), produced by British students, has alterable rake, seat height adjustability, prominent knobs to grasp and lots of wriggle room.



**SUNNYSIDE FARM'S** lobby (above) accommodates both office and reception areas; its wide windows help throw natural light against color-glazed brick walls, running across the reception area and continuing past the entrance. Pentagonal-shaped room (left) is an innovation in nursing home layout.



## **OLD-AGE FURNITURE**

ers ("quite unaware of . . . elementary facts"), and beds ("of all the iniquities . . . the bed is the worst"), Dr. Montagu said that the nearest approach to a morphologically satisfactory chair was the rocking chair of an earlier generation. It enabled the older person to rise without too great strain, and rest his forearms in a position which made venous return to the heart easier.

He charged that modern beds are too soft and yielding, putting a strain on the vertebral column. They should be made firmer, he said, with the foot of the bed raised 9 inches higher than the rest of the bed to assist venous return from the feet and legs. (The good doctor will find many who object to such a radical tilt of the bed.)

Tables, too, could use some improvement, he said. Standard height should be between 31 and 32 inches. He cautioned against the use of polished floors and sharp or jagged edged furniture.

It is also apparent to Dr. Michael M. Dacso, who directs Physical Medicine and Rehabilitation at Goldwater Memorial Hospital in New York

City, that designers of furniture have rarely considered human needs in furniture design. One does not have to look beyond the soft, low, deep reclining chair or sofa or the Oriental influence on coffee tables to see that "under the guise of functional design, comfort is often compromised and the most glaring atrocities are committed against the human body." The hope for future improvement rests in cooperation between health scientists and designers, he concluded.

When the Institute was in its planning stages it was smoked around the Council that what was good for the well-being of the old warrior is good for the brave. The converse, they argued, was not true. What is good for the young chap may not necessarily be grandfather's cup of tea. That was, at any rate, one of the conclusions the Council hoped that Institute would reach.

Council hopes were encouraged when John Pillemer, furniture designer and instructor of interior design at Pratt Institute, told the Institute that the furniture designed for the older person may vary



**ATTENDED** after Scandinavian retirement communities, Springvale-on-the-Hudson (below), is maintained as a natural park in which garden apartment buildings occupy about 6 percent of the site.



There will be better furniture for all age groups. Furniture designers, he said, are reluctant to design for a special market. However, if improvements that will help the aged "will make our designs better in the general sense, interest in these improvements will increase. A product designed in a way that resists its market will never have the enthusiastic backing that is available for the improvement which broadens the market." "People do not want to feel they are a special class," Mr. Hille said. "We all tend to resist being put into a wheel chair, but every executive sits in a chair on wheels," he commented.

Following this line of thinking, Dr. Prescott W. Thompson, director of the Retirement and Geriatric Center of the Menninger Clinic, Topeka, Kansas, said that President Kennedy's "choice of a rocker makes it easier for the younger-old to be sensible" about using one and that fewer people write it off as being an old person's piece of furniture.

With the psyche of the aged his major interest,

Dr. Thompson urged designers to give the elderly furniture that would compensate for their awkwardness and weakness—something that will help them perpetuate a sense of autonomy, a feeling of mastery. In institutions as well as home and apartments, he said, good furniture and furniture arrangement can provide an atmosphere of welcome and warmth. It can make the difference "between active participation in the business of life or withdrawal from it."

It was made quite clear by design consultant Eleanor Pepper that the interior designer can't afford to neglect the needs of the aged. Designers, she said, need to understand the older person's longing for beauty, comfort, and security with dignity. In selecting furniture for older persons, the sturdiness of construction and ease of maintenance should be uppermost in the interior planner's mind. The choice of firm and high-crowned pieces will make seating more comfortable. A too deep and low sofa or chair is almost impossible to get out of, she said. The furniture must be comfortable both to sit in and rise from.

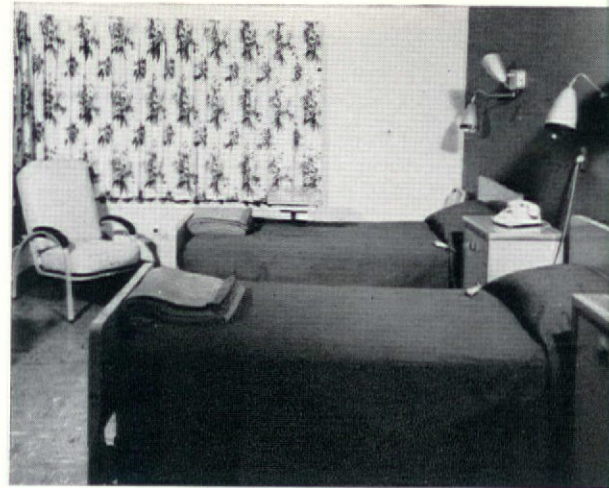
"Furniture should be designed so that it is timeless in its good looks," she said. But more important than that, the older person should be able to identify with the furniture selected. "We must specify furniture that can be juxtaposed with his personal possessions without introducing a jarring note, and co-exists happily with them. We must seek to recapture the charm and nostalgia of the past for older people, not by slavishly copying the forms of the past, but rather by the character of design and use of materials," she advised.

#### **Leitmotif of the Institute**

But specifying the proper furnishings requires that interior planners have available the proper furnishings to specify, which brings us to the leitmotif of the Institute on Furniture Requirements for Older People—the work shops. Four work shops were held, covering seating, tables and work surfaces, storage pieces, and sleeping and resting. All turned up a lot of useful and ponderable information on the practical furniture needs of the aged.

The work shop on seating, for example, emphasized the importance of adjustability. Adjustable posture chairs, it was noted, are used with good sense by business, but the elements that make these chairs suitable for the office are rarely thought of in terms of home use, although they should be. The modern wheel chair, too, the work shop said, could serve as an excellent basic springboard for furniture designers. The newest wheel chairs are made of magnesium and are so light they can be picked up with one finger. Isn't it interesting to note, the group asked, that the typical office executive chair is also a "wheel" chair?

General agreement was reached that chairs



**RAMAPO MANOR NURSING CENTER.** Airmont-Suffern, N.Y., provides two recreation rooms for patients, one of which is pictured above (left), and semi-private bedroom accommodations, done in pastel color and furnished by Simmons (above, right).

**PRIVATE CHAPEL** at Caravilla Retirement Home near Beloit, Wis., features walnut panels and carpeted platform. Bronzitone chairs by Howell are upholstered in white Naugahyde.



## OLD-AGE FURNITURE

should not be too soft. Most of today's so called "comfort" chairs are inappropriately soft. If basic structure is correctly designed, no padding or at most a  $\frac{1}{4}$  inch of foam rubber will provide adequate comfort.

Getting out of today's comfort chairs requires a kind of athletic prowess that even the agile have trouble with. For the aged, today's chair is so confining, it very nearly pins them down for life. The panel recommended that chair arms be made broad enough and come forward far enough to permit good arm leverage upward when rising. The front bottom part of the chair should be clear enough to permit bringing the feet back so that the sitter's thighs and calves form a right angle at the very least. But better still, the panel reasoned, more room underneath the chair will give greater leverage up and out, helping the sitter to assume a position somewhat like the forward crouch, which undoubtedly is an easier position to rise from.

Although stability and rigidity are desirable at any one chosen position of an adjustable chair, a certain amount of "give" or flexible controlled movement at the same fixed position is necessary, too, the work shop felt. Excessive weight in chair, of course, should be avoided. Not only do people have trouble moving them, but they often collide with them and injure themselves.

If a chair is to provide comfort for the aged, it must be able to absorb perspiration, provide adequate ventilation and incorporate supports to hold accessories. Summing up its findings, the work shop felt that it would be possible for manufacturers to cover all individual personal needs by designing about ten different models of the same chair for ten different age and sex groups.

It was strongly emphasized by work shop members which met to consider the design and materials of tables and work surfaces, that there should be close correlation between the height of the seating surface and the height of the table surface. Manufacturers, the group said, should give serious consideration to the possibility of developing

**TYPICAL BEDROOM** in the House of Freedom project, low cost housing for older persons, designed by Robert Waring, staff architect for the Douglas Fir Plywood Association.



one system whereby dining chairs and tables could be sold and bought as a unit, providing the customer with an eating surface best suited for particular purposes. This could be accomplished, they suggested, with either a table supported by a single pedestal, having a minimum height adjustment of two inches, or by a series of tables of the same style and type but of different heights.

Tables for eating purposes, the group added, could be built so that they are stable and non-tippable, since old people almost invariably use the table for support when sitting down and getting up. In addition, a suitable table for the aging could make use of soft materials that provide non-glare surfaces, smooth rounded edges and stain and stain resistance.

Furniture should be designed for use as furniture and not principally as decoration, as is the general tendency. Producers should follow lines of simplicity and economy of manufacture, the work shop said, rather than concentrating on style trends or period design.

The night stand was a subject of considerable discussion. The panel, recognizing that most night stands are short on surface, reminded designers that older people use bedside stands to hold such things as radio, clock, telephone, glass of water, several bottles of medicine, tissues, perhaps a magazine or a book, plus any number of other items. The commonly marketed night table is, of course, unsuitable for the elderly, since its use requires a juggler's dexterity from hands that have lost normal skills.

In line with the trend toward taking meals with television, a table that could be easily mounted over the arms of a chair, but would itself be fashioned in the form and shape of a tray with handles on both sides, would be of great use. A small rail around the outside, it was pointed out, would prevent articles from sliding off. If its size were adequate, it could also serve as a writing surface; a hinged stand added to the middle could support paper, a book, or a magazine.

As a general principle, the work shop concluded, more effort should be made on the part of people buying furniture in quantity to discuss their needs and requirements with the manufacturer. Both sides would certainly benefit from such exchanges, they declared.

#### **Storage piece design**

Work shop III, which dealt with storage pieces, urged designers to think in terms of adequacy, attractiveness, accessibility, visibility, flexibility, mobility, durability, and maintenance when creating storage pieces for either home or institution. To lighten the task of room rearrangement and maintenance, free-standing pieces should be easy to move; doors and drawer pulls should be firmly secured, safe to use and to pull. To improve visibility of storage pieces, the work shop thought it would be worth considering built-in lighting, similar, perhaps to the way refrigerators are lighted.

Resting was one topic of consideration for work shop IV. The bed, a multi-purpose piece of furniture, was considered from different angles—sitting, resting, dressing, and sleeping. Adjustability, then, was the group's prime concern. With so many people varying in height, the group felt that a bed with an adjustable fixture in the spring that could be set to please individual comfort would best serve the aged. Both headboards and footboards were recommended to provide support getting in and out of bed. Because accidents do occur when the elderly reach over to pull up bedding, the footboard provides something to hold on to as well.

A well-designed bed for the aged, the group said, should be high enough off the floor to reach under it for cleaning and mobile enough to be moved in either direction with relative ease. Of course, mobile beds must be equipped with lock-

*(Continued on page 55)*



CONTRACT MARKET forum speakers (l. to r.): James P. Hay, Andrew Addkison, Joseph Blake, and Jane Graham

## CHICAGO PRESS CONFERENCE: LAST MONTH

WINTER MARKET AT THE MERCHANDISE MART AND AMERICAN FURNITURE MART IN CHICAGO INCLUDED AN UNUSUALLY INFORMATIVE FORUM ON THE CONTRACT MARKET THAT WAS MARKED UNUSUALLY INTERESTED DISCUSSION FROM THE FLOOR. THE SPEAKERS WERE JAMES P. HAY, CONTRACT SALES MANAGER OF AMERICAN OF MARTINSVILLE; JOSEPH BLAKE, AMERICAN HOSPITAL SUPPLY CORP.; ANDREW ADDKISON, MANAGER OF THE FURNISHINGS DIVISION OF THE NATIONAL COUNCIL OF YMCA, MIDWEST OFFICE, AND JANE GRAHAM, DESIGN CONSULTANT AND FORMER PARTNER IN SKIDMORE, OWINGS & MERRILL, ARCHITECTS. EXCERPTS ARE REPRODUCED BELOW.

### **CONTRACT MEANS SPECIALIZATION**

By **JAMES P. HAY**, American of Martinsville

The contract market is usually referred to as a huge booming market of gigantic proportions. This is not true—rather, it is an accumulation of several comparatively small, highly specialized commercial and institutional markets. Under the broad term of “contract” though, this does make up a huge market, with a tremendous impact on the American public.

Each facet of the contract market requires specific knowledge, experience, and products. For instance, furniture designed for the hospital would

not be suitable for the guestroom in a hotel motel, nor would the storage units required by a college student in a dormitory be necessary for a hotel guest.

American of Martinsville has made furniture for the home since 1906, and is one of the large manufacturers in the country. When we decided to produce furniture for the hotel-motel industry our decision was preceded by painstaking research and exploration into the problems and needs of this particular market. The last two

rs we have been investigating another institu-  
tional area, the college dormitory. After count-  
less interviews with authorities in college housing  
research into college requirements we have  
entered this separate market. Completely  
different from the hotel-motel field, it involves not  
only extensive research but also a separate opera-  
tion in our sales, plant, and design and engineer-  
ing departments.

If there is any one general problem in the con-  
tract market, this would be it. We can utilize our  
furniture know-how in any production of spe-  
cialized furniture. We can utilize our plant and  
vast mass production, hence lower costs, but  
in them there we must explore, engineer, design,  
merchandise, and promote each facet of the con-  
tract industry separately. This means that in  
entering a contract market one is constantly break-  
ing new ground and working with new people.

When we entered the hotel-motel field we found  
the industry was in the midst of a motel boom.  
Motel units were springing up in every com-  
munity and on every major artery all over the  
nation in an attempt to house the great transient  
touring population of America. Space limita-  
tions, new services, and a streamlined operating  
procedure required new kinds of furniture, with  
the appearance of luxury and good taste. In addi-  
tion to appealing to the guest, the furniture had  
to satisfy management and withstand brutal  
wear.

We had to develop new case pieces for motel  
rooms that would hold a television set, luggage,  
and provide writing and vanity space plus stor-  
age. To save space and reduce housekeeping, our  
designers worked out arrangements that com-  
bined all of these functions in one unit. Coming  
off a super highway leaves most drivers in a state  
of fatigue. For full luxury and guest approval  
double beds, such as two double beds on a single  
headboard, were designed. This had a distinct  
impact on our consumer market. Request for  
consumers for wider beds or headboards for two  
single or double beds started to come in. Today  
the oversize bed is a common sight in homes.  
Television was readily accepted in the bedroom

after its convenience was proved in motel and  
hotel rooms.

We have found then that many new concepts  
of traditional pieces of furniture, room arrange-  
ments and designs can be worked out in hotels  
and motels and later will have consumer ac-  
ceptance. One might say the motel-hotel guest-  
room is a kind of "fitting room" for furniture.  
If the guest likes its furniture design he's likely  
to want something of the same nature for his  
home. As the guests become more and more sophis-  
ticated, the design standards become more de-  
manding and higher styled.

We find in our current hotel work that design  
is the most important element. To meet the com-  
petition of the motels on the outskirts of the town  
the older urban hotel has been forced to redecor-  
ate. Nothing short of the very latest design trends  
and decorative fashions will be accepted.

When we started in the hotel-motel field we  
used styles that had been proved "best sellers"  
on the consumer market. Now we introduce new  
designs for contract and consumer at the same  
time, often adding features that are ahead of  
the consumer market. For instance we recently  
made painted finishes for a large job in blues  
and turquoises with marble that are much too  
high-style for the mass home market.

Last fall one of our largest installations, the  
guestroom furniture for the Americana Hotel in  
New York, included inlaid panels of accent-col-  
ored vinyl in headboards and drawer fronts. The  
lounge chairs have special swivel bases for com-  
fortable television viewing and relaxation. In the  
consumer line this is much in advance of the  
public's acceptance, but to the guest in the hotel  
and to the housekeeper these are the favorite  
features.

After reviewing the broad contract market,  
American of Martinsville, selected the hotel-motel  
field as the one contract area where detailed styl-  
ing at a commercial price was a necessary element.  
Our reason in entering the dormitory field is that  
we feel this area is now past the "barracks" stage  
and ready for furniture designed for comfort and  
good living.

## **THE VAST HOSPITAL MARKET**

**By JOSEPH BLAKE, American Hospital Supply Corp.**

The health field is a vital and vigorous part of the  
growing contract furnishings industry, and its  
pace in the industry is bound to grow.

The most critical problem in the health field is  
a physical one—we need more hospitals. Accord-  
ing to U.S. Public Health figures, to achieve the  
recommended ratio of 14.1 hospital beds per 1,000

population, there is a shortage today of about  
912,000 acceptable beds. Even though about \$1  
billion will be spent this year for new construc-  
tion, these new facilities will barely keep up with  
new needs generated by obsolescence, higher birth  
rates and lower mortality, let alone help us catch  
up on our backlog. Furthermore, there are forces

## CHICAGO PRESS CONFERENCE

working on our society that are accelerating the use of our hospitals. By 1970 the population is expected to be up 17 percent over what it was in 1960, and the aged population up 20 percent, so that we will need 1,200,000 beds more than we have today.

To help these new hospitals do their jobs and be a credit to our communities and to our nation, everyone concerned with the contract furnishings industry—the manufacturer, the interior designer, the hospital executive, and the public—must rise to meet a tremendous challenge.

We must have enlightened manufacturers, manufacturers with imagination to pioneer new concepts of design and construction in order to produce better furniture. We don't need manufacturers who cover a typical residential chair with Naugahyde and call it contract. We need manufacturers with effective means of year-round display to enable hospital executives and designers to see furniture available to them; not manufacturers who hide their light under a bushel.

We must have enlightened designers, designers trained in contract work who will approach a hospital with regard for patient care and staff

efficiency first and regard for esthetics second. We need designers with a thorough knowledge of the market, not designers who limit themselves to a few pet sources year after year either from habit or because it is not convenient to look for new and better ones.

We must have enlightened hospital executive executives who are frank in discussing their problems with the designer and the manufacturer, not executives who refuse to admit that anyone can be of service to them. We need hospital executives with daring and imagination who will try out new ideas in order to achieve progress, not executives who carry on the same year after year after year.

And, last, we need an enlightened public, a public exposed to good design through magazines and newspapers, not an uninformed public that will accept anything thrown at them, good or bad. We need a public that knows its hospital is not home or a club, but a well designed functional building, a public that doesn't confuse frill up with frill with progress.

With better understanding on the part of these diverse groups of peoples, we will be able to build hospitals whose interiors are more functional and more attractive, with better facilities in which doctors, nurses and other personnel can care for the patient and the enormous demands he will make on hospitals in the future.

## THE HIDDEN SOURCE OF DEMAND

By **ANDREW ADDKISON**, National Council of YMCA

Ten years ago relatively few people had ever heard the term "contract furnishings." Today it is doubtful if there are many who have not heard of it. There are probably not many who really know the meaning of the term. If there is a cut and dried definition it would be met with controversy, to say the least.

It would be interesting to know how much merchandise purchased to be used in areas other than residential is bought by an actual contract. One would suspect a great deal of it is secured by using a regulation order form. It is quite possible that a large number of interior designers, architects, merchandisers, etc., don't know the difference between a contract and an order. To be sure, there is quite a difference—much too lengthy to go into here. And when you get right down to it, it is doubtful if it makes a great deal of difference.

That portion of marketed furnishings used in non-residential space is a kaleidoscope so varied and immense it may be presumptuous to try to define it as "contract furnishings." It includes

everything from surface materials, electrical fixtures, partitioning, acoustical units, etc., through tables, chairs, desks, lamps, and accessories to lockers, counters, cash registers, and even computers—to be used in such spaces as offices, institutions of all sorts, ships, airplanes, space vehicles, to skating rinks, factories, and even the corner grocery store. The manufacturer who puts out a line of laminated plastic covered case goods and calls it a "contract line" is naive.

The chief concern of manufacturers is *demand for merchandise*—for they must supply this demand in order to survive. The demand for merchandise to be used in non-residential furnishings has been steadily increasing since the beginning of World War II at such a rapid rate that statistics are obsolete before they can be published.

As the interior design profession has realized its services are used at least four to one for non-residential design and are increasing in that direction in an arithmetic progression. As a result schools offering degrees in interior design are training their students toward this end. I pre-

that within another ten years, just as the profession changed its name from interior decorator to interior design, the interior design profession will change its name to interior architecture, interior design is nothing more than continuation of the architectural design.

his profession is supplying a demand. It is the same demand which will govern furnishings manufacturers, for their till will be filled more and more by the non-residential consumer.

The second concern of the furnishings manufacturer is *who is to purchase these furnishings and how?*—for this determines their marketing procedure. But before one can look to the actual purchase, consideration must be given to who is going to determine what furnishings are to be purchased. Therein lies the key to this bountiful door—this is the main factor the manufacturer has persistently overlooked, for it is going to be these interior architects, or at the moment interior designers, who must be the object of the manufacturer's affection.

The consumer involved in non-residential furnishings is usually a board of directors, made up of professional men and women, or individual professionals. They are becoming more and more aware of the sound practice of using professional advice in spending their corporations' funds and in hiring this professional advice.

The manufacturer is becoming aware of the fact that he must be "available" to the designer. He gets for advertising and personal representation must be adjusted to cover the designer in the metropolitan area as well as the local vendors across the nation. *This is the hidden source of demand.* Further, manufacturers are realizing that it is the designer who must "sell" his product. Therefore he must be completely and accurately informed.

Today's interior designer is required to know more than he can about materials and construction. In the age of synthetics he must be alert to their uses and their deficiencies. Out of necessity, he cannot know and understand all, but he must move in this direction for the responsibility lies heavily on his shoulders. He must be kept informed by manufacturers of materials as well as of prices.

As to the actual purchase of merchandise: there are manufacturers today who still won't even quote a price for a stock item to an interior designer. This, of course, is often due to their company policy. Others still give interior designers and architects a minimum discount. That kind of thinking is already obsolete because the market has changed. The designer has a budget to work toward and he must stay within that budget. He must therefore know the price and he must purchase for his client.

If the chances are, the merchandise will be specified

and secured through competitive bidding, allowing the local man to have his chance. As the interior design profession grows more professional, the interior designer will specify the items and leave the buying up to someone else. He will be paid by establishing a fee on the total job just as architects do today. Since 1913 the YMCA Building and Furnishings Service, the organization with which I am associated, has never had money pass through its hands. Specifications covering every item have been written, local bids taken, and merchandise bought through the lowest bidder. We feel that this procedure is indisputably ethical.

#### A stunned silence

That successful bidder then is faced with a contract (not an order), and he rarely realizes it. Often I've heard stunned silence when the drapery supplier is told he has not followed the specifications and will therefore be expected to remake all the draperies in a complete building. After he consults his lawyer he finds he really is obligated. That's one difference between a "contract" and an "order."

Many designers purchase merchandise for their clients. If it is a large quantity they would do well to use a contract with the manufacturer, for furnishings manufacturers have enjoyed years of haphazard delivery, poor packaging and crating. With a contract all this can be eliminated.

We are in the era of non-residential furnishings—practically every week you read a lofty new figure representing the millions involved. It is the interior designer who is doing the selling to the consumer. He is the hidden source of demand. It's up to the manufacturers to see that he does a good job for them.

NOTE: Jane Graham's talk is not reprinted. Among her comments: "Only the B— Co. has produced quality wood furniture for contract use." "Only S—, Inc., has made a satisfactory metal desk." She also stated that contract departments of stores and contract distributors "are the least satisfactory" segment of the contract industry, that there was not a single firm in Chicago capable of carrying out a good contract installation, and that company designers are *per se* inferior to designers with an independent practice. Since Mrs. Graham has designed for both B— Co. and S—, Inc., it is pardonable to suspect a certain prejudice in her unqualified approval of their performance, as well as in her derogation of other manufacturers. The best that can be said of her talk is that the hostility it evinced to all and sundry was even-handed. (C)

# DESIGNED LIGHT: THE LIGHTING DESIGNER AND THE TECHNIQUES HE EMPLOYS TO UNIFY THE CONTRACT INTERIOR. BY BODIL W. NIELSEN

**I**N the complexity of today's public spaces, the catalyst between the function and the appearance of these spaces is their illumination. Both its *degree* and *kind* have become primary considerations in the planning of a contract interior. Modern architecture and a growing emphasis on economical design and low maintenance place many more demands upon the magic of light than did the commodious, richly ornamented buildings of earlier decades.

This dependence on lighting to enhance and unify the esthetic and functional properties of the contract interior (and exterior) has fostered a growing breed of specialists—designers of lighting systems. They supplement the work of the architect, space planner, and interior designer with technical knowledge of over-all lighting requirements. The best of their work is essentially invisible, yet the light will most strongly, if indirectly, affect the key design element—the people.

In most instances, the lighting designers will be called in (by architect, space planner, or owner) to design the entire lighting system of a given installation. In other cases, they will simply supplement or revise existing or "standard" lighting provisions, or advise on the proper choice of fixtures and layout.

One of these designer-consultant lighting firms, Seymour Evans Associates, has been lighting public spaces for more than twenty years, in some fifty hotels and public buildings of other sorts all over the world. Their current projects include the Hotel Americas in Houston, Boston, and Hartford, the Automotive Life Insurance Building in New Orleans, the Civic Center Hotel in Detroit, the New England Merchants National Bank, the Columbia Law School Plaza, and the buildings for the Eleventh Inter-American Conference in Quito, Ecuador.

Seymour Evans, president of the firm, finds that the most important elements in lighting a public space are to understand the interior designer's intent, the people, and the color. (Color includes not only the color of the surrounding furnishings, but also the color of the light itself.) The people are as much, or more, of the

design of a given space than the furnishing, adding the scale, interest, and motion to the static space.

In illustrating lighting methods discussed in this article, Mr. Evans purposely chose a forty-year old lighting system—in the Royal Orleans Hotel by Henry End—to demonstrate how the effect of lighting on people can contribute to the success of a hotel complex. The Royal Orleans in which all the light is subtly colored to create varying moods of excitement and change, had a 98% occupancy rate since it opened. Color is still vivid in rugs, upholstery, draperies, etc., adding to the still new look.

The functions of "designed light" are manifold. It must obviously illuminate the activities requiring illumination. It must enlarge or minimize space when required. It must enliven and emphasize the best architectural and decorative details of any given space while underplaying or even eliminating, the undesirable features. It must also serve to establish the desired mood, be it gaiety, solemnity, grandeur, or pleasure.

There are, in general, two types of illumination: pinpoint or spot-lighting, and what is called "ambient glow" or general illumination. The former serves to specifically isolate, emphasize, objects, areas, or people. The latter is the general color, tone, and illumination of a given space. Both types of light are achieved by three methods: visible fixtures, invisible fixtures, and reflection—or washing of surfaces.

Evans finds that in most of their work the firm uses a much higher percentage of invisible fixtures and surface-washes than of the other. Generally, exposed lighting fixtures can detract from the over-all effect, unless they are specifically decorative necessities. In traditional settings, chandeliers or sconces may be essential and a recessed downlight out-of-place. Choice of exposed fixtures is the responsibility of the interior designer, but their use, feels Evans, can be dangerous, since fixtures tend to become dated quickly in a contemporary setting. They are somewhat like murals—if you can't afford to have a good one, it's better to have none.

Concealed fixtures, in ceiling, wall, or even





Seymour Evans

**THE ESPLANADE ROOM**, Royal Orleans Hotel. Here Evans designed a special luminous ceiling unit using 150-watt bulbs on foot centers. Since room is used at different times during day, lighting is equipped with two sets of color filters automated by timing devices. The first set, for daytime, creates an effect of warm sunlight by using pink filters in combination with sunny yellow filters. At night, a system of blue filters is employed to give a moonlight effect. All lighting is on dimmers.

**COFFEE SHOP** in the Royal Orleans. Dimmers control lighting here to coordinate with variations in available daylight. All walls are washed by a special alternate effect of warm sunlight, achieved by color filters of special yellow enhancing the gold and orange colors of the carpet. In adjacent foyer, filters change to match carpeting and color scheme as well as to define difference in the two areas.

**GENERAL TRAFFIC AREA** in Royal Orleans illustrates how different fixtures with identical apertures are employed. The ellipsoidal reflectors (fixture No. 1 illustrated on page 43) are employed for wide-beam effects. They can be equipped with baffles to control the beam pattern and eliminate scalloping on walls. Fixtures work within two feet of the white plaster wall (scallops are eliminated by using reflector masks). A range of six different colors creates movement by lighting people moving down the corridor. Fixtures are on 8-foot centers.





**THE RIB ROOM** restaurant in Royal Orleans. A combination of lighting effects is used to illuminate architectural details with no visible light source. Tables are lit by gentle pools of fairly low illumination. Back wall of red velvet (hung with pots and pans) is washed with an even glow. Small wall lanterns augment concealed lighting. All six basic fixture types are used in the lighting system.



**THIS AREA** in the Royal Orleans doubles as a lobby and cocktail lounge, causing various lighting problems. To define it from the adjacent coffee shop and Esplanade Room, a color glow of deep amber was used. Lighting was automated by dimmers. The mural in the background is washed by even illumination, effected by installing quarter units in three adjacent concealed fixtures.

## DESIGNED LIGHT

floor, form the basis of the lighting composition. At Evans' office, most of the recessed fixtures are custom-made, which is not uneconomical if sufficient quantities of a given fixture are ordered. Standard bulbs are used, supplemented by mood-setters such as special colored filters and louvers. The pattern of fixtures must be as unobtrusive as possible, and maintenance of the system must be heavily considered. If bulb-changing is a teetering-ladder operation of distressing frequency, the system has been incorrectly designed.

Experience in hotel lighting has taught Evans Associates that the effect of dramatic lighting can only be successful when disciplined by a systematic uniformity of light sources. If the excitement of irregular lighting is not a surprise, its esthetic and emotional quality is greatly minimized.

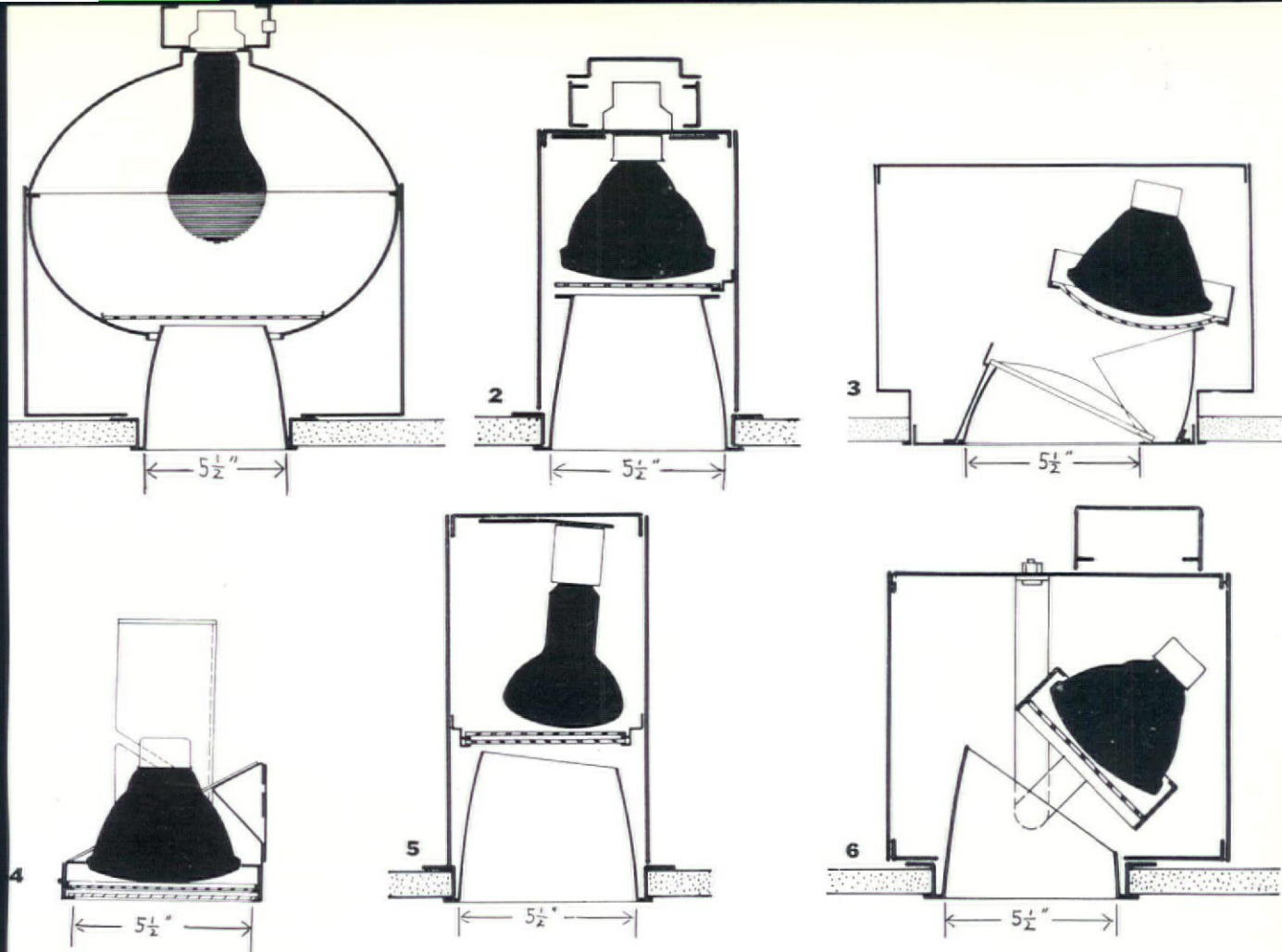
To establish the discipline of uniform light sources, Evans developed a group of six basic recessed fixture types (shown here) which, with some variations, would solve virtually all lighting problems in a hotel-restaurant complex. The

six basic types have identical aperture dimensions.

In the Royal Orleans Hotel, all the lighting effects were created by only twelve variations of these six basic fixtures. Differences in light quality have also been achieved by ubiquitous use of color filters, creating areas of "color glow." In many instances, the filter will color only the "ambience" and the people moving through the beams of light, without shedding colored light or appearing colored at the aperture. Use of color greatly supplements the basic lighting in solving the most difficult problem—directing traffic patterns and separating areas in multi-purpose general circulation spaces.

The six basic fixtures used by Evans in lighting public spaces (illustrated in the accompanying photographs) create the following effects.

1. A wide-beam, useful in creating a haze rather than a concentrated spot and eliminating harsh shadows. This is most important in restaurants, lobby areas, and general circulation spaces. This fixture employs a specular alzak parabolic reflector which emits light in a 45 degree beam spread, and terminates in a specular black alzak cone with a 45 degree cut-off. It



1. A wide-beam fixture creates a haze of color rather than shadows. With a color filter, it serves as a wide-angle spotlight. 2. A narrow-beam unit for creating vertical lighting patterns, sharpening interior colors, creating contrasts. 3. Similar to No. 2, unit is designed to illuminate vertical surfaces (wall washing). 4. This fixture is in-

stalled in troughs on 9-inch centers, for strong wall-washing light. Louvers prevent glare. 5. A wall-washer used singly rather than in troughs like No. 4. Double optical lens system creates even illumination. 6. Narrow beam unit can be adjusted at any angle from the vertical to provide accent light, spotting, or display lighting.

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# CONTRACT PRODUCTS AND SERVICES



## Glowtex pendants by Lightolier

The number of varieties possible in Glowtex, new line of pendant coordinates by Lightolier, suggested in its ten colors, solid, two-tone, a candy-stripe variations, 13 shapes, and 41 sizes 340 standard combinations in all. Stock shapes include spheres, ovoids, tear drops, temple bell skandles, cylinders, bicones, domes, cones, and forms-within-forms. The Glowtex fixtures, which can be ceiling or wall hung, provide glareless illumination. Its construction of extruded, tubular quality cellulose acetate provides double-wall glass shielding. It is dimensionally and color stable, has high light transmission qualities, high impact strength, and cleans easily.

Circle No. 27 on product information card



## Vanaweve by Stockwell

Vanaweve is the name of a new wallcovering developed by C. W. Stockwell Co. Woven with DuPont Chemical's Rovana monofilament, Vanaweve is made in solid colors, embossed patterns, textures, and stripes, some with color-matched drape fabrics that are also of Rovana yarn. The texture of the new wallcovering recalls grasscloth, but is far more durable and easier to maintain. Dimensional in design because it is woven, Vanaweve is fire-resistant, washable, mildew-resistant, and color-fast. There are three basic styling groups the first group offered by Stockwell. One group consists of solid colorings and embossings, in total of 12 colorways. A second group offers coordinated casement fabrics in six pastel colorings, and one woven with Lurex threads. The third consists of 14 all-Rovana wallcoverings and Rovana-Verel matching drapery fabrics. The wallcoverings are 37 inches wide, the fabrics 48 inches. The collection was styled by René Chatain, president of Stockwell, with the assistance of textile designer Marianne Strengell.

Circle No. 28 on product information card



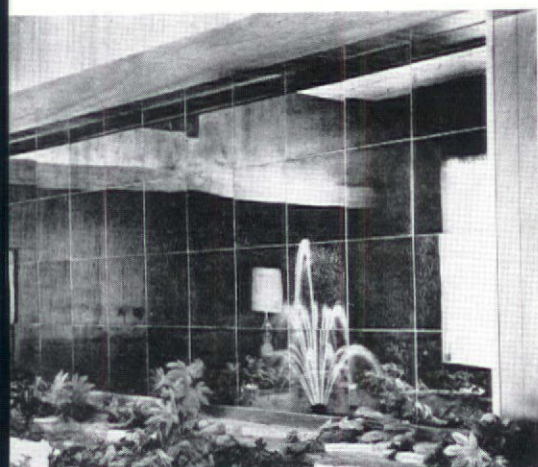
## New Shelby Williams hotel group

The contract furniture division of Shelby Williams Mfg., Inc., has introduced a versatile new dresser-desk and TV unit for hotel-motel guest rooms and general institutional use. The units provide large drawer capacity, generous desk surface, and accommodation for a large-screen TV set. Styling is traditional, and hardwoods in natural finishes are used to bring out the wood warmth. Dresser-desk and TV unit are 85 inches long, 20 inches deep, and 31 inches high. The desk chair, in modified Biedermeier, is in matching hardwood.

Circle No. 29 on product information card

**Large mirror squares**

Large mirror squares have been added to La Barge Mirrors Inc. line of decorative mirrors. Finished in either gold or silver antique, the mirrors come



in 12 inch and 18 inch squares, plus other standard sizes, and in thicknesses of 1/8, 3/16, and 1/4 inches. The mirrors can be attached with an adhesive, or they can be held in place and fastened with ornamental fasteners. They can be attached quickly and easily to a wall or other rigid surface.

Circle No. 19 on product information card

**Tandem seating by Miller**

Miller Furniture Co., Inc. has introduced a new group of tandem seating units designed by Charles Miller, for public seating. One group of Tandem seating comprises rows of two to ten seats; a second group consists of five to ten-seat units mounted back to back on a common base, providing from ten to twenty seats. All units are con-



structed of heat-sealed black vinyl cushions suspended between polished cast aluminum frames supported by a steel beam and back spreader, on pedestal legs. Arm rests are upholstered in black vinyl. Longer units can be ordered on a cushioned base. Onyx table components are also available.

Circle No. 30 on product information card



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Circle No. 13 on product information card

## PRODUCTS & SERVICES

CONTINUED

### New Tigris pattern in Vicrtex line



Tigris, a new Vicrtex vinyl wallcovering pattern by L. E. Carpenter, was inspired by the breeze-blown foliage that lined the banks of the historic river after which the new design was named. Deeply textured, Tigris comes in a range of 16 color variations.

Circle No. 31 on product information card

### Counter seating by CHF

New counter seating designs have been added to Chicago Hardware Foundry's stool line, developed especially for restaurants, fountains, bars, and re-



tail counters. Illustrated is a seat combination made with a one-piece tubular metal frame outlining the upholstered seat and back to provide contrast. Also included in the new series is a seat that softly contours the metal back which slopes to each side forming the effect of arm-rests. A third seat is fully upholstered with vertical fluting in the back supported on a sturdy column circled with a metal foot rest. These new designs come in a wide choice of metal finishes and upholstery fabrics.

Circle No. 32 on product information card

### New metal side chair by Tri-Par

Tri-Par Manufacturing Co. has introduced a metal side chair designed for commercial/institutional use. Seat and back feature two-inch padding, while the frame is a combination of bar and tubular steel construction. The new m



will be available in a wide choice of standard rings and finishes as well as in custom finishes and coverings to meet specific requirements.

Circle No. 15 on product information card

### Economy-priced secretarial chair

Stylex Seating Co. has added a deluxe secretarial posture chair to its economy-priced group of office chairs. The new model features a 21¼ inch thick seat, cushioned backrest with adjustments for pitch, height, and depth, as well as adjustable seat height. With full spring control, the chair employs all-welded heavy-gauge steel construction and a modern style base with molded scuff plates. Choice of three color combinations includes g



frame with forest green upholstery; gray frame with deck gray upholstery; tan frame with desert brown upholstery.

Circle No. 33 on product information card

**office design by Alma Desk**

Complete grouping of executive office furniture, in the expanded Skulptura line by Alma Desk includes a free-form desk, storage unit,

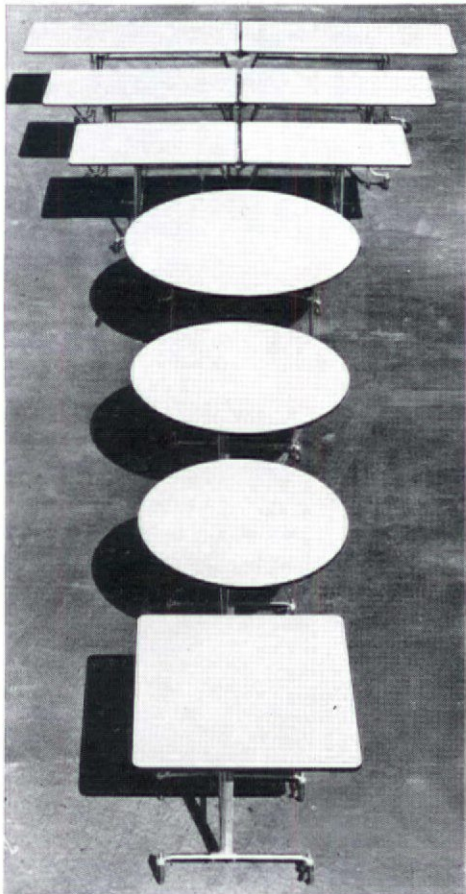


executive swivel chair, sofa, and upholstered arm chairs. The well-engineered furniture features molded curves and a sculptured effect, emphasizing fine walnut woods that emphasize float-cantilevered lines.

Circle No. 34 on product information card

**Lighting, mobile Sico table**

Inc.'s new folding, mobile round table, especially designed for multi-purpose use, can be opened and rolled quickly, requiring minimum storage space. Accommodating four to seven chairs, the portable table is topped with melamine



available in a variety of colors. The 60-inch table has a center-fold break-down for storage, and is available in 27-, 29-, and 30-inch heights.

Circle No. 35 on product information card



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Circle No. 14 on product information card

## PRODUCTS & SERVICES

CONTINUED

### Modern classics cabinet

Madsen & Larsen have created this teak storage cabinet, part of the modern classics in furniture



from Frederik Lunning Inc.'s collection of exclusive Scandinavian designs. The cabinet features two tambour sliding doors that enclose three drawers and five adjustable shelves. The finished back permits the cabinet to be used as a space divider.

Circle No. 36 on product information card

### Zepel finish by Du Pont

Newest Du Pont finish is Zepel, a fabric fluoridizer that is said to give excellent protection against wetting and staining by both water and oily materials. The protection is impervious to laundering and dry cleaning, according to Du Pont, and spot cleaning is easily accomplished with water or



solvent. In the photo, a Du Pont chemist is shown pouring hot bacon grease over two fabric samples, the top one treated with Zepel, the other untreated. Fabric fluoridizer repels grease that is absorbed by ordinary fabric.

Circle No. 37 on product information card

### Designer Series vinyl upholstery fabrics

Columbus Coated Fabrics Co.'s new Designer Series collection of vinyl upholstery fabrics composed of six patterns in 19 colors. Textures range from those with a leather look and brocade-like patterns to colonial linens. The series includes expanded vinyls, breathables, and unexpanded vinyls. All have a clear protective coating to increase durability and resistance to soil wear.

Circle No. 38 on product information card

### Decorative floating panels

C-B Screen is the name of a ceiling-braced floating panel unit available from Stelzer Moldings. The screen combines high-lustre aluminum framing in natural or gold finish with flat panels



panels in contemporary designs and colors. Screens require only tightening of adjustable brackets for installation. There is ample adjustment in height for variations in ceiling heights.

Circle No. 39 on product information card

### New items in Tropitone line

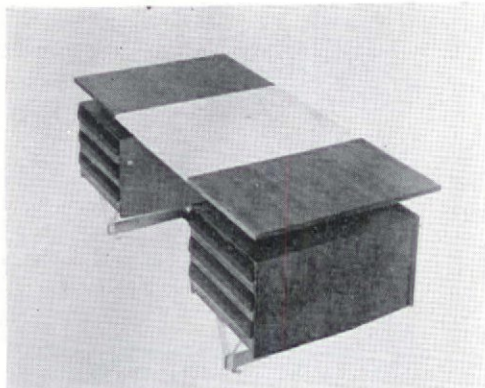
Six new contract items have been added to the summer and casual line manufactured by Tropitone Furniture Co. Brunch chair, stacking brunch chair, pool chaise, breakfast table, umbrella table and side table feature heavy-gauge aluminum tubing, rustproof, all-welded frames. The brunch chair comes with interlaced vinyl straps that are easy to replace. The stacking brunch chair, available in 14 colors, and pool chaise, adjustable in four positions, employ strong, white horizontal vinyl strips. Tropi-Glass tops the 30-inch diameter breakfast table, 42-inch diameter umbrella table, and 24-inch diameter side table, all available in a variety of colors to match or complement tables. This group was especially designed for hotel, motel, and club use, offering maintenance features.

Circle No. 40 on product information card



#### Budget-priced desks by Scandix

Scandix Designs, Inc., introduced a new budget-priced line of desks and credenzas that includes this desk, model No. ESW-3. The over-size floating pedestals come with either white plastic and



black, or walnut and black drawer fronts. Three box drawers and file drawer on full suspension provides ample storage space. A three-section walnut and white plastic surfaces the top working area. Structurally, the desk is reinforced by steel cross stretcher.

Circle No. 41 on product information card

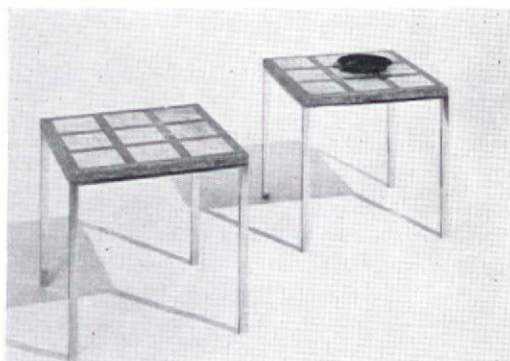
#### Traditional series of bentwood chairs

The Traditional series of bentwood chairs from Bianco Mfg. Co. features over 47 different chair back designs in true tufting, upholstered insets, high Italian backs, provincial oval shapes and wood-trimmed upholstered backs. The complete variety of Traditional series chair back designs may be combined with any of 20 different seat and leg style combinations to provide a selection of more than 970 different chair styles, according to Bianco.

Circle No. 42 on product information card

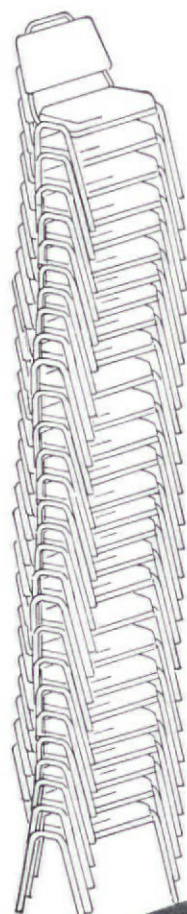
#### New tables by Probbler

Harvey Probbler, Inc. has introduced a new series of small bunched tables which measure 17 inches high, with 16 inch square tops. The featured tops are made of parquet set squares of two-tone travert-



line marble, the grain of the stone squares running in opposite directions. The base is of mirror-polished welded stainless steel. Tops are also available in white marble, plain travertine, and wood parquet. \$259 list.

Circle No. 43 on product information card



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Circle No. 15 on product information card

## PRODUCTS & SERVICES

CONTINUED

### Jo Mead Sculptures

Jo Mead Designs has introduced a new collection of conversational sculptures designed to enhance masculine offices, called "Officers and Gentlemen." Star of the group is a 50-inch tall statue of Lord Kitchener, hero of Khartoum, reproduced from an

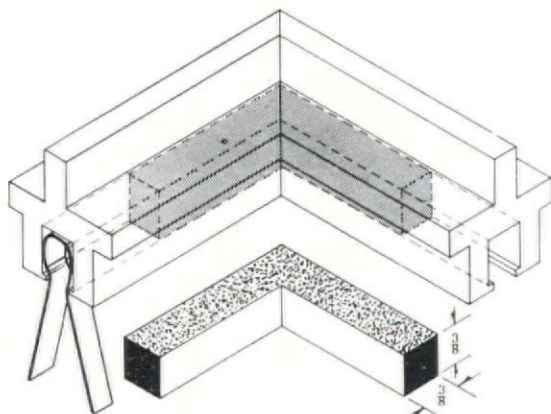


antique wood carving. Others include a 34-inch high bust of a Scot's Guard, displaying the Victorian Cross, an elaborate horse collar framing a mirror, a Seated Turk, a Snuff Indian, and a double headed eagle, all in antique finished wood reproductions.

Circle No. 44 on product information card

### Aluminum mat recess frames

An aluminum frame for making floor recesses for the installation of entrance mats has been developed by R. C. Musson Rubber Co. Made of heavy gauge extruded aluminum, the frames insure exact fitting of mats in floor recesses, preventing out-of-square recesses, concave or convex

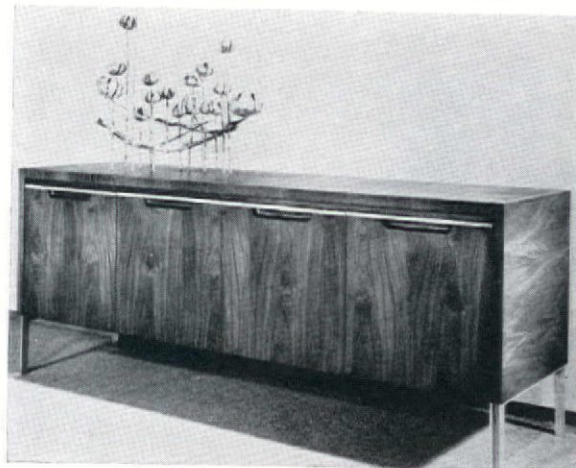


sides. The illustrated detail shows corner section reinforced by  $\frac{3}{8}$  inch corner pin inserted in channel, then set with anchor keys near each corner. The frames are not only handy and economical for the builder, but also save time for the mat installer. Pre-cut at factory, the frames are furnished ready to assemble and install.

Circle No. 45 on product information card

### Hiebert office line

Hiebert, Inc. has introduced a new line of executive office credenzas, the contemporary BFC line designed by Mel Bogart. The BFC credenza fe



tures a new leg system as part of the aluminum cradle base. Four separate compartments, each measuring 17 inches wide, are available in four configurations: four drawers; two drawers and a large file drawer; telephone cabinet with door and open unit with adjustable shelf. Credenza made of black walnut with a black oil finish; leg and recessed pulls are extruded mirror-polished aluminum.

Circle No. 46 on product information card

### Two new Viko chairs by Baumritter



Two new chair styles have been added to Baumritter's Viko line: the Early American Windsor chair and the Mate's Chair in contemporary design. Both are constructed in Vikowood, an embossed tubular steel with the touch and feel of wood. The Windsor combines the steel frame with wood turnings on the back. The seat is upholstered and skirted in a colonial print. The Mate's Chair features a curved melamine back for both support and comfort, available in teak or walnut woodgrain, as well as white. A variety of stripe, tweed, and solid plastic covers adds to the chair's versatility.

Circle No. 7 on product information card

## MANUFACTURERS'

### LITERATURE

New, full-color brochure on lighting fixtures offered with the firm's exclusive Rotaflex forms and colors, is now available from The Heifetz Co. The data contained includes color photographs, product specifications, and drawings.

Circle No. 47 on product information card

Lightolier's new brochure introduces the Glowtex line of pendant coordinates that offers a limitless array of design possibilities along with efficient, glareless illumination. Glowtex is constructed of extruded, tubular cellulose acetate. Heat resistant, permits the use of large lamps.

Circle No. 27 on product information card

Mead Designs has issued a 24-page, illustrated brochure of new and unusual accessories. The reproductions range from sun panels inspired by glazed tiles of old Mexico to a Tudor wall-hanging shelf, and from an East Indian panel portraying a Siamese festival to the classic symbol of Americana, the cigar store Indian. Finishes, dimensions, and prices are included in the descriptive material.

Circle No. 44 on product information card

The publication of a price list by Janet Rosenbaum Inc. marks the beginning of the firm's new policy of quoting net prices and quantity-order prices. Each item of contract furniture is coded to the (previously published) illustrated catalog by number, page number, and description, plus a line drawing for quick identification.

Circle No. 48 on product information card

Keywood-Wakefield's Public House collection of authentically styled Early American furniture is illustrated in a new brochure. All photographs were taken at the Public House Inn at Sturbridge, Mass., showing authentic settings. The back section includes line sketches of all pieces and an exploded view of case construction.

Circle No. 49 on product information card

King Arthur Chair Co.'s brochure illustrates in color its line of captain, mate's, and office chairs, and swivel bar stools, all of which are finished in any color specified and covered in plastic of choice.

Circle No. 50 on product information card

Horness, Inc., introduces its newest line of metal chairs, the FM Series, in an eight-page brochure that includes photographs and specification data on its modular lounge furniture, executive and stenographer office chairs, side and arm chairs.

Circle No. 59 on product information card

Circle No. 16 on product information card

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## carpets some of the world's smartest floors!

A section of our  
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How can you be sure of the quality of the carpeting you select—its installation and servicing? Your peace of mind is secure, your reputation is in good hands when you rely on the time-proven integrity of L. Jones' quality-controlled planning, selection, workroom and installation services.

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Safe stacking  
Compact storage

STYLE NO. 230 ILLUSTRATED

Specify Wonderfold seating for unique comfort, high style and convenient flexibility. Write for Catalog No. CC



**Norquist Products, Inc.**

JAMESTOWN, NEW YORK

Circle No. 17 on product information card

Circle No. 18 on product information card

**IT'S  
NEW  
IT'S  
BEAUTIFUL**

IT'S  
*Hardy Craft*  
FIRST WITH A  
**ROUND  
DAMASK  
BANQUET TABLE  
CLOTH**



Now you can have a round cloth to cover round tables providing an attractive appearance with an even drape all around. Hardy Craft's attractive Adam pattern in fine, long wearing cotton damask with permanent finish, available in luxurious YARN DYED shades as well as traditional white. Manufactured in the following diameters: 45", 54", 63", 72", 81", 90". Other sizes, blue\*, gold\*, pink\*, white\*. Napkins to match. Other sizes, colors and special patterns on request. Please write for samples and price quotations.

\*90" blue, gold, pink, white available from New York stock.

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*PICTURE WALLS come to life with mirror squares—a galaxy of spaciousness to enhance any decor. Individual squares in antiqued gold or silver in a range of sizes. Not just the best quality—LaBarge quality.*

**LaBarge Mirrors inc.**  
CREATORS OF MIRRORS HOLLAND, MICHIGAN

SHOWROOMS / MERCHANDISE MART, HICKORY, GRAND RAPIDS

Circle No. 19 on product information card

## MANUFACTURERS'

### LITERATURE

Troy Sunshade Co. has issued its new 1963 catalog covering its complete lines of summer and casual and contract furniture. The comprehensive 68-page brochure includes many illustrations and descriptive information on both the outdoor and indoor lines.

Circle No. 8 on product information card

Dow Corning Corp. has available a technical bulletin, *Silicones in Plastics*, citing benefits of silicone additives in vinyls used in upholstery.

Circle No. 58 on product information card

Costa Mesa Furniture Co.'s new 30-page catalog features its Series 8000 and 4000 office furniture, a complete line of desk groupings, tables, credenzas, and seating units in wood and metal. A descriptive card of each item is included for quick identification.

Circle No. 51 on product information card

Blair Aluminum Furniture Co. has issued a new price list, effective September 1, for its line of commercial and institutional furniture. In addition to specification information, a line drawing of each item is included.

Circle No. 52 on product information card

Workpol, a system of structural members used for functional shelving and space division, is shown in various uses in a brochure issued by its manufacturer, Workwall Movable Partitions, division of L.A. Darling Co.

Circle No. 53 on product information card

Chairmasters, Inc., has published a new catalog which presents an extensive line of seating equipment designed for shoe retail outlets and food store seating in general.

Circle No. 54 on product information card

The Omni system of modular furniture for office or home use is presented in a series of brochures just published. There are three groups—Omni Basic, Omni Unlimited, and Omni Custom.

Circle No. 55 on product information card

A complete quilting service offered by Fabric Quilters Unlimited is described in a 4-page brochure that illustrates a number of patterns in machine and outline quilting and vermicelli.

Circle No. 56 on product information card

A new 12-page comprehensive catalog illustrates and describes a wide range of fluorescent and incandescent lighting fixtures manufactured by Edwin F. Guth Co.

Circle No. 57 on product information card

## CONTRACT NEWS

### **ature Accents tables on display**

ature Accents tables are now on display in showroom space in Room 1306, 303 Fifth Ave., New York City. The showroom is open Mondays through Thursdays, 1:00 to 5:00 p.m.

### **hler in CFA financing program**

participation of Kroehler Mfg. Co.'s contract division in the financing program operated by Contract Furnishers of America was recently announced. The program involves packaged financing of contract merchandise produced by related manufacturers which includes furniture, carpet-bedding, television, etc.

### **ritter increases SF mart space**

ritter Corp. has doubled the size of its showroom space in the Western Furniture Mart, San Francisco, to provide complete display facilities for both the Early American and Modern collections.

### **ris Bedding adds contract division**

ris Bedding Co., Detroit, has established the Contract Division to handle complete contract furnishings including all types of case goods, standard and special-size bedding products, seat-spring products, and other furniture items.

### **ington forms new division**

ington Industries, Inc., has announced the formation of a new division, Monticello Carpet Co., which will make a new type of Du Pont 501 broadloom. Manufacturing plant is located in Monticello, Ark.; sales headquarters at 295 Madison Avenue, New York City.

### **-Bed undergoes reorganization**

-Bed Corp., Wichita, Kan., has undergone a reorganization program to strengthen the company's competitive position in contract and retail markets. Under the new setup, products will be sold through key contract dealers, with design services available. Gerald Frankel has been named president.

### **merican Seating acquires Sheldon**

H. Sheldon & Co., Muskegon, Mich., manufacturer of metal and wood laboratory furniture, has been purchased by American Seating Co., Grand Rapids.

### **ns named Globe designer**

Lighting Products, Inc., New York, has appointed Seymour Evans Associates to design and coordinate Globe lighting fixtures.

*(Continued on page 54)*

Circle No. 20 on product information card →

# dramatic furniture design for gracious living



Custom made Traditional breakfront  
No. 1037 Arm Chair — No. 89 Wing Chair

Home and office interiors take on a dramatic new look of grace and elegance when enhanced with lovely Scerbo period furniture.

Write for new decorators catalog.

## Frank Scerbo & Sons, Inc.

140 Plymouth Street, Brooklyn 1, N. Y.

ULster 2-5959

## CONTRACT NEWS

CONTINUED

### New Helikon showrooms

Helikon Furniture Co. Inc., has moved to larger showroom space which will enable the firm to display its entire line of furniture in appropriate settings. New address is 315 East 62nd Street, New York City.

### Hilton to use Leatherguild wallcovering

The New York Hilton at Rockefeller Center has selected Leatherguild's Kerazon II for all guest-room and corridor walls. This order for approximately 2 million square feet is probably one of the largest single orders for vinyl wallcovering.

### New Castle appoints Denst Designs

Jack Denst Designs, Chicago, has been appointed design and color consultant for New Castle Products, manufacturer of Modern-cote wallcoverings and Modernfold doors. Denst & Miles, Inc., has been appointed exclusive Chicago area Modern-cote distributor.

### New Decorative showroom

Decorative Fabrics, Inc. has moved its showroom and sample departments to new and enlarged quarters at 155 East 56th Street, New York City.

### ICF to represent Finnish group

Six of Finland's leading furniture manufacturers have formed an export organization to work jointly with International Contract Furnishings, Inc., New York City. Firms in the new group, to be known as Fennoform OY, are Artek, Pentti Jamsa, Kirjopuu, Lepokalusto, Merivaara, and Tehokaluste. ICF this month will open showrooms on the ninth floor of the Hammacher-Schlemmer building, 145 East 57th St., New York, with emphasis on contract furnishings and Finnish design.

*The First Glance Tells You . . .  
it's fabulous*

# Fabrovin

SOLID VINYL WALL FABRIC

Cloth-backed FABROVIN wallcovering is manufactured from solid virgin vinyl sheeting, laminated to fabric for maximum strength, scuff and stain resistance. Fabulous FABROVIN is available in a variety of weights, textures, embossings and prints — designed expressly for contract use.

Write today for information and samples.

**VINYL-TEX CO.**

165 Ward St., Paterson, N. J. phone MU1berry 4-1324

Circle No. 21 on product information card

### New Bellamar distributor

Sidney Baren & Co. has been named national tributor of Bellamar cultured marble, manufactured by Bertol Industries, Chicago. Bellamar topped tables are now on display at Chippen & Associates, Exhibitors Building, Chicago. Bellamar is a cultured marble made of crushed marble and marble chips with an epoxy binder.

### King awarded contract

Loew's Hotels, Inc., has awarded a contract for the supply of small refrigerator units to International Refrigerator Corp. to be installed in each transient room at the new Regency Hotel, New York City, scheduled to open early 1963.

### Caprolan carpet producers

Eleven firms have been added to the growing list of carpet producers using Caprolan nylon, manufactured by Allied Chemical Corp. They are: Bempco Carpet Mills, Chamblee Mills, Inc., Crestwood Carpet Mills, Inc., H. E. Doerr & Co., Inc., Evans & Black Carpet Co., Lewis Carpet Mills, Loom Crafters, Inc., Loomtex Mills, Inc., North Carpet Co., Pride Carpet Mills, Inc., and Roxbury Mills, Inc. Commercial grade carpet of Caprolan nylon is made by Roxbury Carpet Mills, Commercial Carpet Corp., C. H. Masland & Sons, Archibald Holmes, Inc.

### Shelby Williams new Mart offices

As part of its expansion program, Shelby Williams Mfg., Inc., has moved its executive offices to Merchandise Mart, Chicago. The firm will maintain, in conjunction with these offices, a completely stocked showroom that will enable clients to see every item in the line at first hand.

### V'Soske merges

V'Soske, Inc., rug designer and manufacturer, announced the merger with V'Soske Shops, Inc., Puerto Rico, the larger, commercial-line manufacturer of V'Soske rugs. The firm will close its Grand Rapids quarters, but will maintain a sales office there.

### Kroll plans showroom move

Boris Kroll Fabrics, Inc., will move its showroom to the Decoration & Design Building at 979 Third Ave., New York City, upon completion of that building next fall. National headquarters remain in Kroll's building at 220 East 57th Street, New York City.

### New quarters for Window Shade association

Window Shade Manufacturers Association moved to larger quarters on the 14th floor of the same building. The address remains 17 Madison Ave., New York 17, N.Y.

## OLD-AGE FURNITURE

CONTINUED FROM P. 35

recommended, plus careful design of the to protect the occupant from being pinched between the mattress and sides.

is generally agreed, of course, that a firm mattress will support the body, relax muscles, and weary to restful sleep. Given this agree-

the work shop had to determine one question: How firm is firm? While it is true that a part of the world sleeps in the ground, western man—in the name of comfort, perhaps—has tied himself to the bed. However, the work shop felt that it would be too Procrustean to ask to return to the ground. Instead, they said a mattress with just two inches of give would bring the ground to the western man. Others in the group held that a board with five inches of foam mattress on top of it would be more desirable.

On a double bed, the mattress should be designed so that movement on one side of the bed would not disturb the person sleeping on the opposite side. This could be done, the group said, by the use of a board and a foam rubber mat-

tress. At any rate, and to answer the earlier question, "firm" is apparently very firm.

In addition to being firm, the work shop decided, the mattress should be tuftless, damp-proof, water-, stain-, and dust-resistant, light enough for the elderly to turn, non-allergenic, flameproof, ventilated, and equipped with handles. Definitely ruled out for use in geriatric situations were today's box springs, since the group felt they failed to meet many of the standards agreed upon.

On this note the Institute on furniture design for the older person ended, but not without leaving a wealth of leads which one can only hope will be picked up by furniture makers and designers. The Institute was only a beginning—more must follow, everyone involved agreed. Nathan Ancell of Baumritter, whose support made the sessions possible, sees it as a challenge. If we fail to involve ourselves in the spirit of the challenge, he remarked we have not only failed in our social responsibility, but have also committed a serious business *faux pas*. (C)

An exhaustive accounting of requirements in housing and furnishing for the aged is available in a booklet called "Architect's Check List, Housing for the Elderly," published by the Public Housing Administration, Washington, D.C.



# THONET

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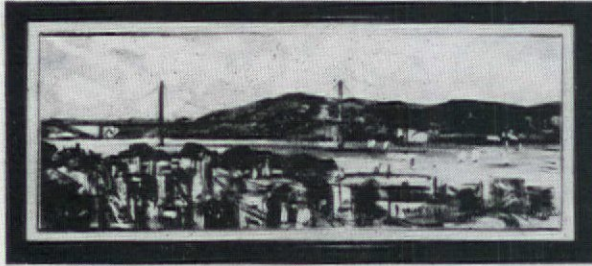
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Circle No. 22 on product information card

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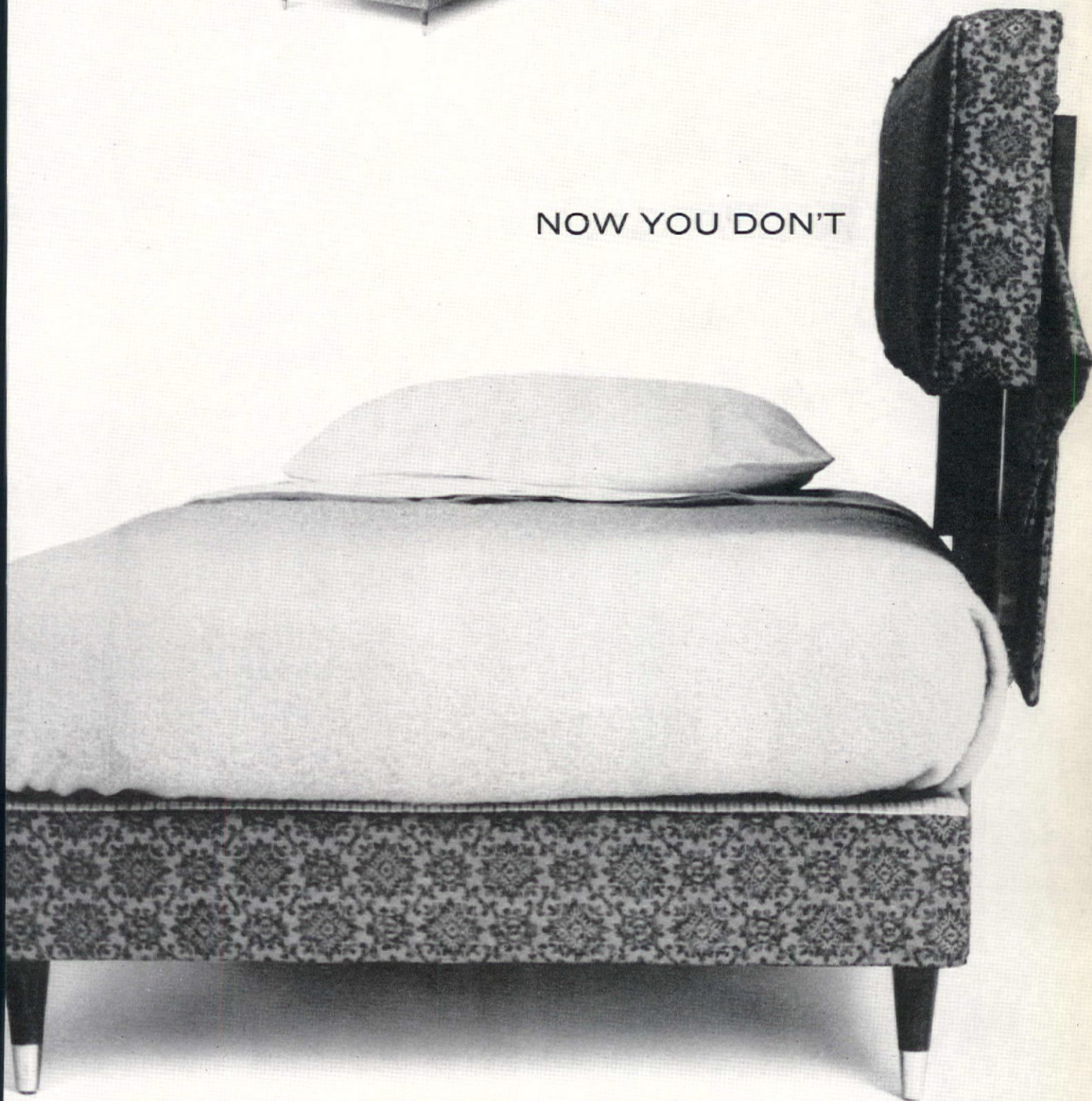
Page		
56	Aaron Brothers (paintings & mirrors) 960 N. La Brea, Los Angeles 38, Calif.	OL 6-73
18	Sidney Baren & Co. (cultured marble) 325 North Wells St., Chicago, Ill.	644-82
14	Baumritter Corp. (furniture) 145 E. 32 St., New York, N.Y.	MU 3-50
17	Bigelow Sanford Carpet Co. (carpeting) 140 Madison Ave., New York 16, N.Y.	OR 9-30
2nd Cover	Dow Chemical Co. (textile fibers) 350 Fifth Ave., New York 1, N.Y.	PL 7-83
13	Downs Carpet Co., Inc. (carpeting) A and Indiana Ave., Philadelphia 34, Pa.	RE 9-55
11	Globe Furniture Co. (furniture) High Point, N.C.	888-45
16	Globe Lighting Products, (lighting fixtures) 801 Second Ave., New York 17, N.Y.	MU 6-22
9	Hardwick & Magee Co. (carpeting) 7th & Lehigh Ave., Philadelphia 33, Pa.	BA 3-20
52	James G. Hardy & Co., Inc. (linens) 11 E. 26 St., New York 10, N.Y.	MU 9-66
51	L. Jones & Co., Inc. (carpeting) 19 E. 53 St., New York 22, N.Y.	PL 5-49
3rd Cover	Kay Springs (sleep equipment) 675 Barbey St., Brooklyn 7, N.Y.	DI 5-909
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52	LaBarge Mirrors Inc. (mirrors) 74 River St., Holland, Mich.	396-554
47	LaFrance Industries, Inc. (fabrics) 145 E. 32 St., New York 16, N.Y.	MU 5 162
51	Norquist Products, Inc. (folding chairs) 415 Chandler St., Jamestown, N.Y.	51-17
5	Perma Dry, Inc. (fabrics finishing) 3 W. 17 St., New York 11, N.Y.	WA 4-03
45	Roxbury Carpet Co. (carpeting) 295 Fifth Ave., New York 16, N.Y.	MU 6-55
53	Frank Scerbo & Sons Inc. (furniture) 140 Plymouth St., Brooklyn 12, N.Y.	UL 2-59
22, 23	Stroheim & Romann (fabrics) 155 E. 56 St., New York, N.Y.	MU 4-31
4th Cover	Synthetics Finishing Corp. (fabrics finishing) 470 N. Eighth St., Philadelphia 23, Pa.	MA 7 82
22	Thonet Industries, Inc. (chairs) One Park Ave., New York 16, N.Y.	MU 3-12
49	Tri-Par Mfg. Co. (chairs) 1740 N. Pulaski Rd., Chicago 30, Ill.	AR 6-334
15	Troy Sunshade Co. (furniture) Troy, Ohio	332-128
19	U.S. Rubber Co. (Naugahyde) 1230 Avs. of Americas, New York 20, N.Y.	C17-500
54	Vinyl-Tex Co. (wallcoverings) 165 Ward St., Paterson, N.J.	MU 4-132



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