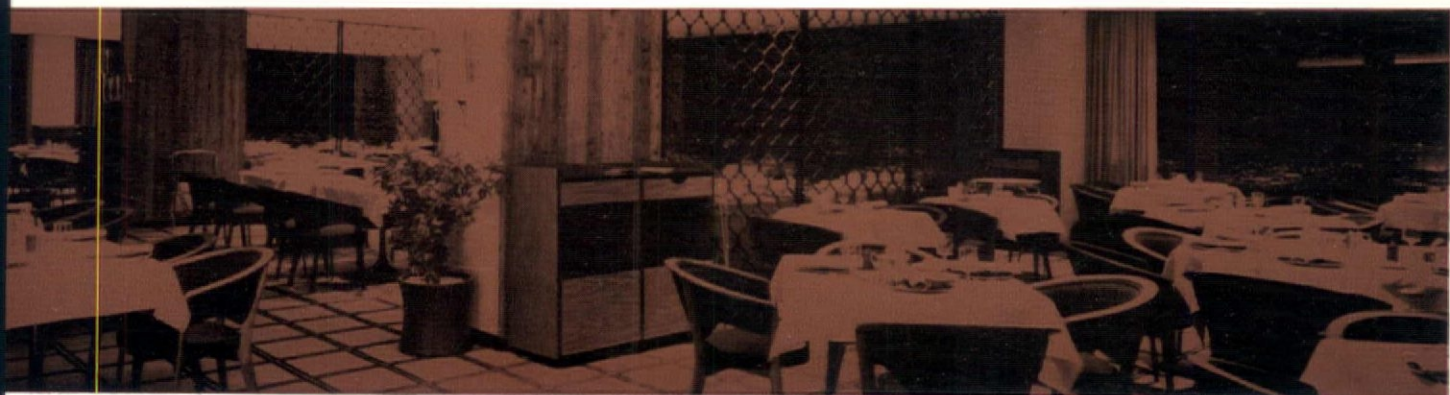
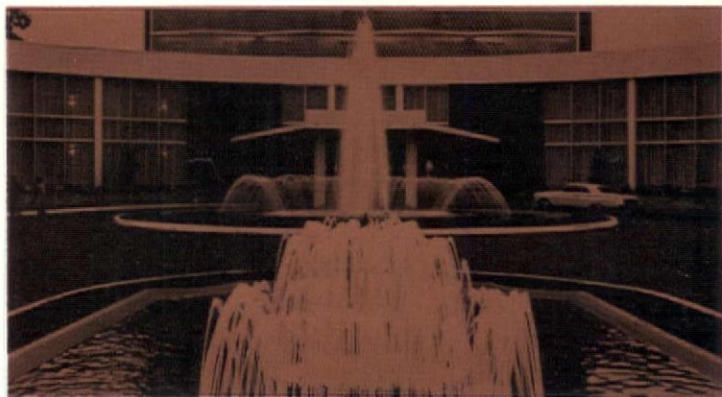


# CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL FURNISHINGS • MAY 1964



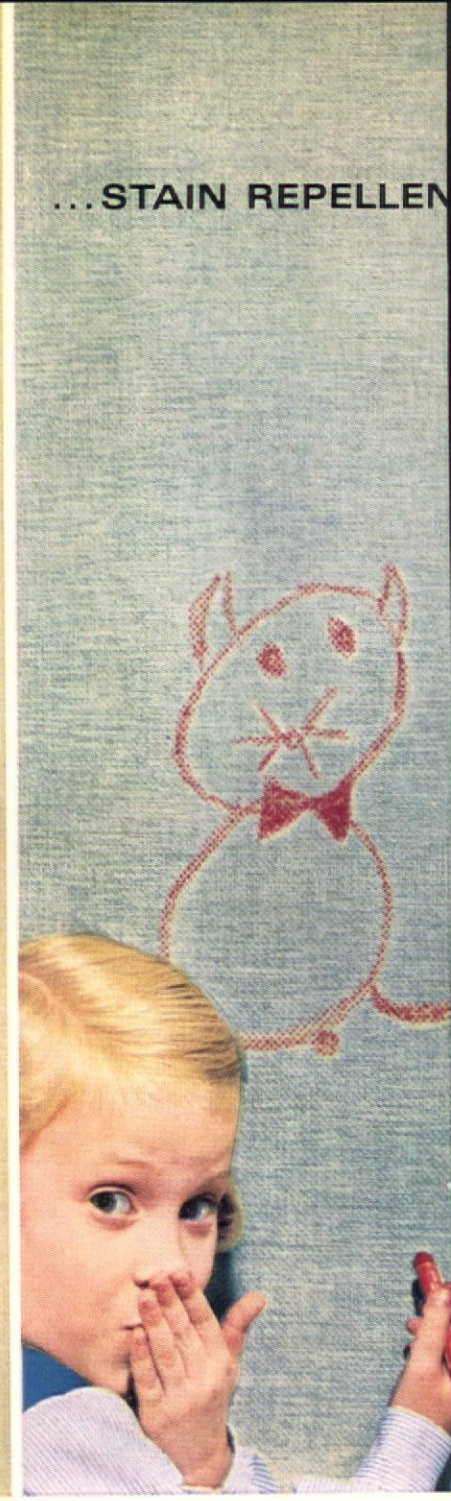
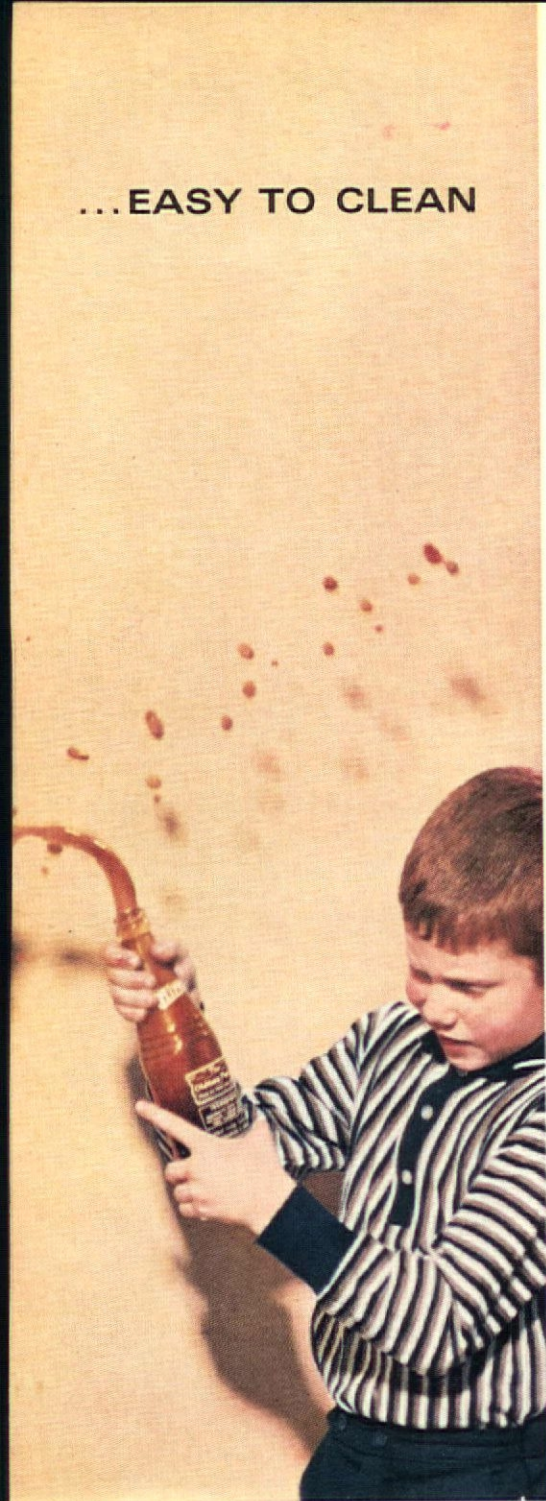
SCHOOL FURNISHINGS MARKET    REVIEW OF NEW INSTALLATIONS



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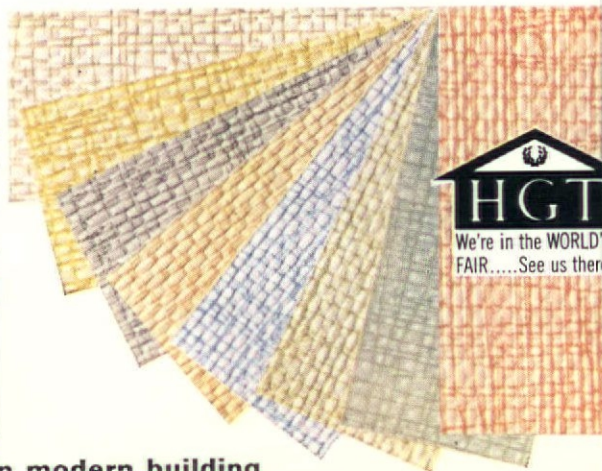
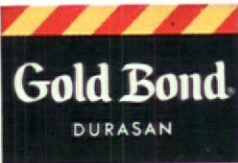
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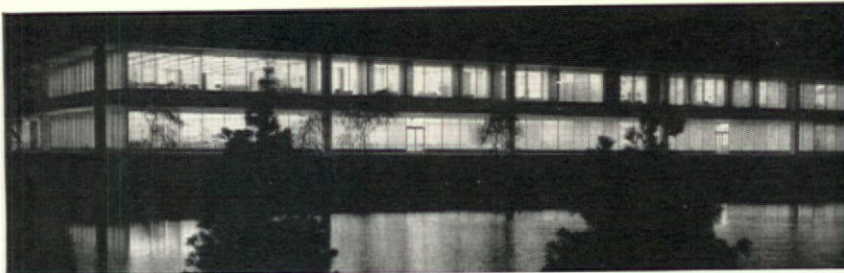
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CORD TRAVERSE FOR BRACKET MOUNTING



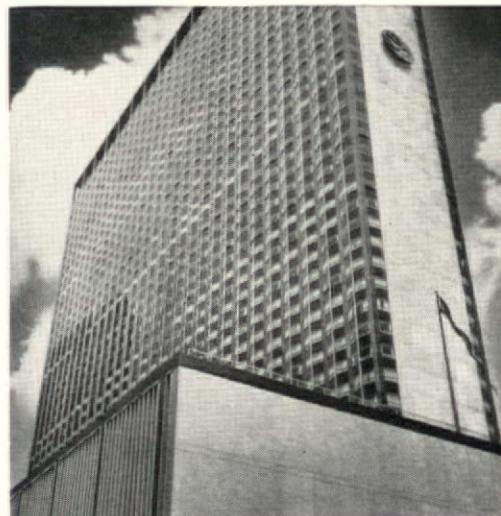
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## CONTRACT



### The Cover

Consonant with the theme of this issue, the cover offers an hors d'oeuvre of four new structures of different types in the commercial and institutional field. Design by Michel Goldberg.

### PUBLISHER

Ben H. Hellman

### GENERAL MANAGER

Lawrence Gralla

### ADVERTISING DIRECTOR

Milton Gralla

### ASSOCIATE EDITORS

Anne Fallucchi  
Patrick J. Galvin  
Susan Branch

### EDITORIAL CONTRIBUTORS

Ruth Kain Bennett (Chicago)  
Ash Gerecht (Washington)  
Lawrence Lerner  
Livien Raynor

### EDITORIAL DIRECTOR

Peter Harrison

### PRODUCTION MANAGER

Morton L. Silverman  
Sally Lederer, Assistant

### REPRESENTATIVES

#### NEW YORK

Frank Rizzo  
Eastern Manager  
Gralla Publications  
366 Seventh Ave.  
Pennsylvania 6-3975

#### CHICAGO

Marshall D. Siegel  
Midwest Manager  
Gralla Publications  
110 N. Michigan Ave.  
Dearborn 2-1452

#### ATLANTA

Bo H. Howell  
776 Peachtree Building  
313-2136

#### LOS ANGELES

Pettstein, Nowell & Johnson, Inc.  
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# CONTRACT

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### COMING IN CONTRACT

**JUNE**—Hotels and Motels—business trends and design perspectives; Special Report of San Francisco Contract Seminar.

**JULY**—Office Planning and Design—theory, techniques, and representative installations, plus a report of NOFA Contract Design Symposium.

**AUGUST**—A comprehensive review of new contract products of every type that have been introduced in the past few months. In addition to this all-product coverage, August will contain a special section on Lamps and Lighting, with an analysis of recent developments in that field.



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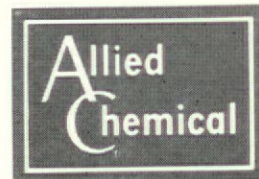
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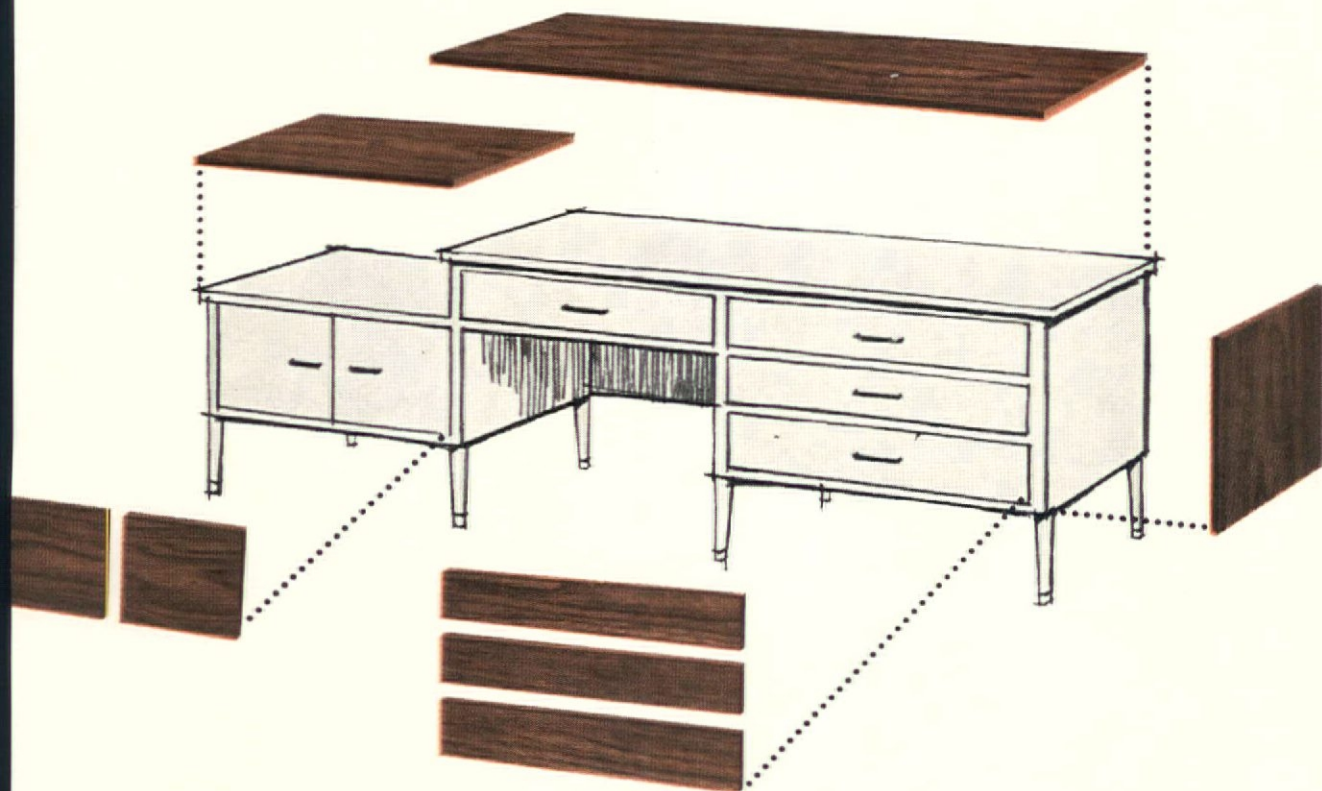
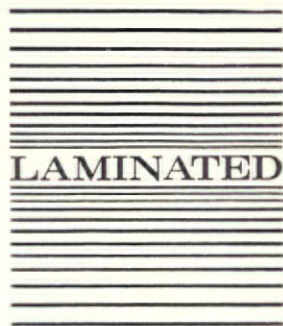
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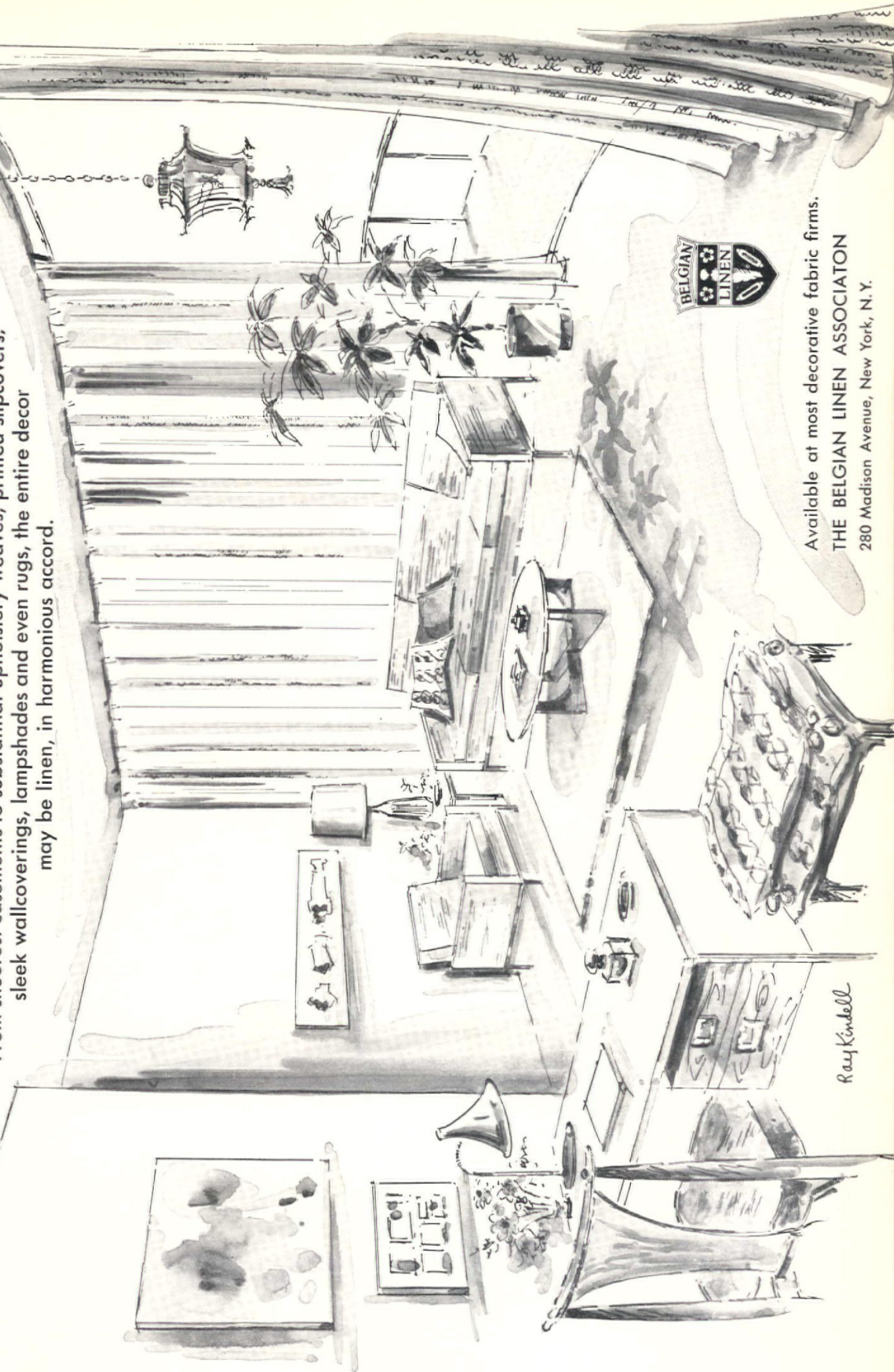
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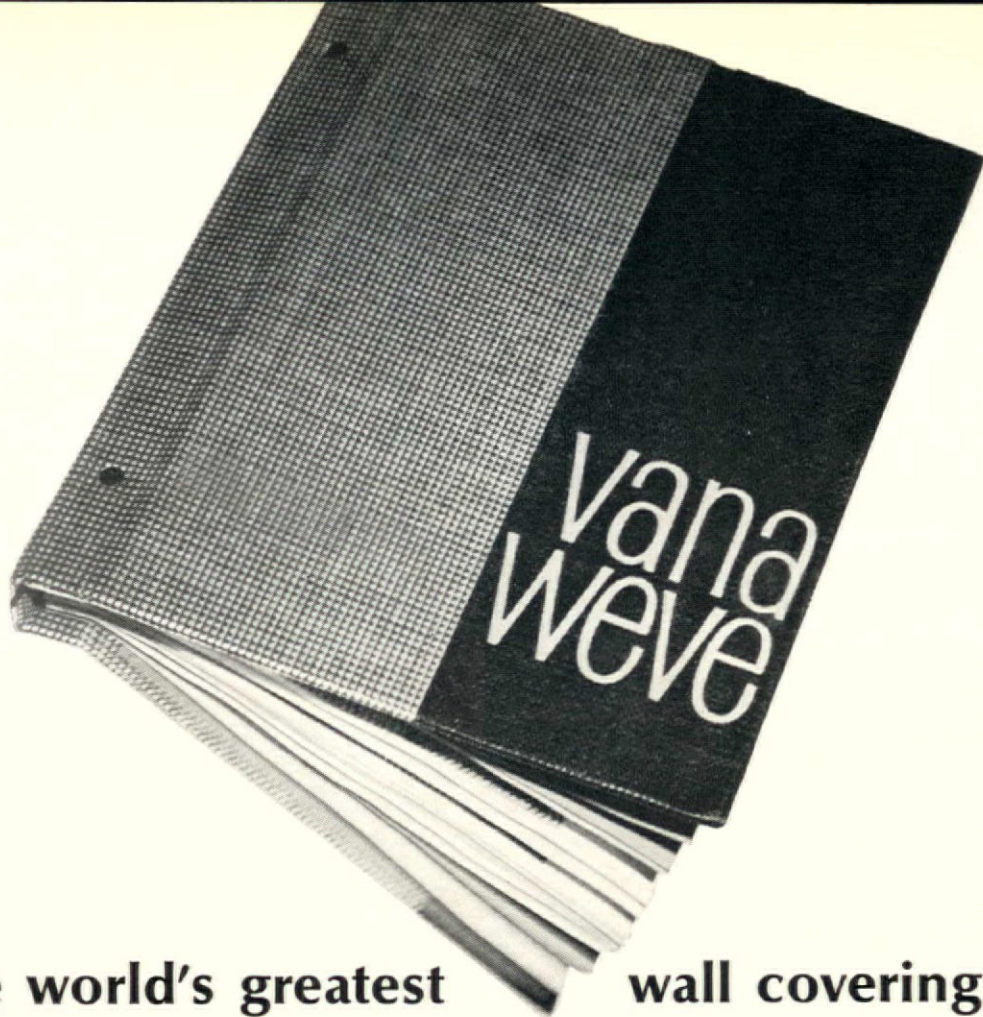
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*Woodard's Embassy has all-welded steel frames. You should know—I weld it. It's built like a bridge, to last a long time . . . that's value I guess. It would be for me. After I'm done, the fellows in the finishing section blast the steel clean, prime it and bake on enamel. There are lots of things you don't see in Embassy furniture but they have to be there when you make the best.*

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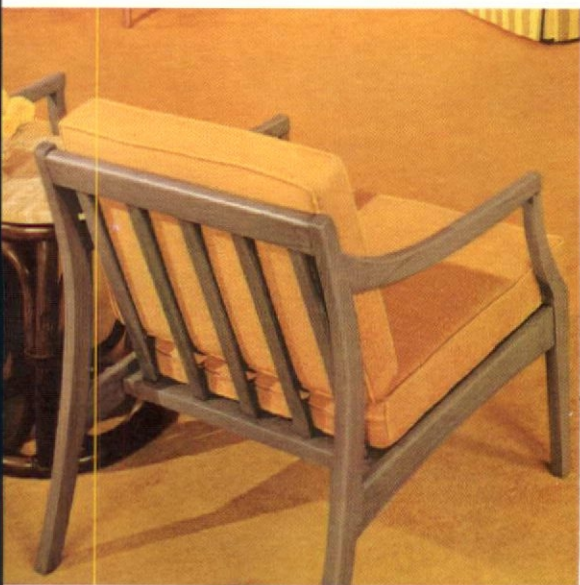
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D. C. Currently by Ash Gerecht

## OUR WASHINGTON REPORT:

- Spotlight on nursing homes
- Agencies aid homes for elderly
- Federal loans for college housing

THEY'RE either too old or too young." This complaint may be voiced by women at various times, but it's no grief to the executive in the contract furniture and furnishings industry. More people are getting older, and more youngsters are appearing—and that's good news to the firms that outfit the places where they're edu-

cated, nursed to health, or taken care of in the later years.

Bolstering this outlook of population pressure for the contract industry, is another apparent invincible shift in public policy—toward at least helping such institutions, if not being solely responsible for them. Couple these two factors, and it becomes obvious that in some of these areas this nation is still only at the beginning of what we may expect to see grow mightily in the next few decades, if not years.

Here is a brief rundown of developments in Washington that seem certain to affect your institutional volume in coming months and years.

### Nursing homes

The federal government has had a program of insuring loans for proprietary (for profit) nursing homes, under the Federal Housing Administration. It has now proposed to switch this to the Public Health Service, and include insurance of 40-year, 75 percent loans for non-profit nursing homes. It appears unlikely at this writing that Congress will accept the switch in jurisdiction, but the pressure to include non-profit homes will likely be successful, perhaps in the next Congress.

The Senate Labor committee has held hearings on a House-passed bill to expand nursing home care for veterans. This would include more

(Continued on page 22)

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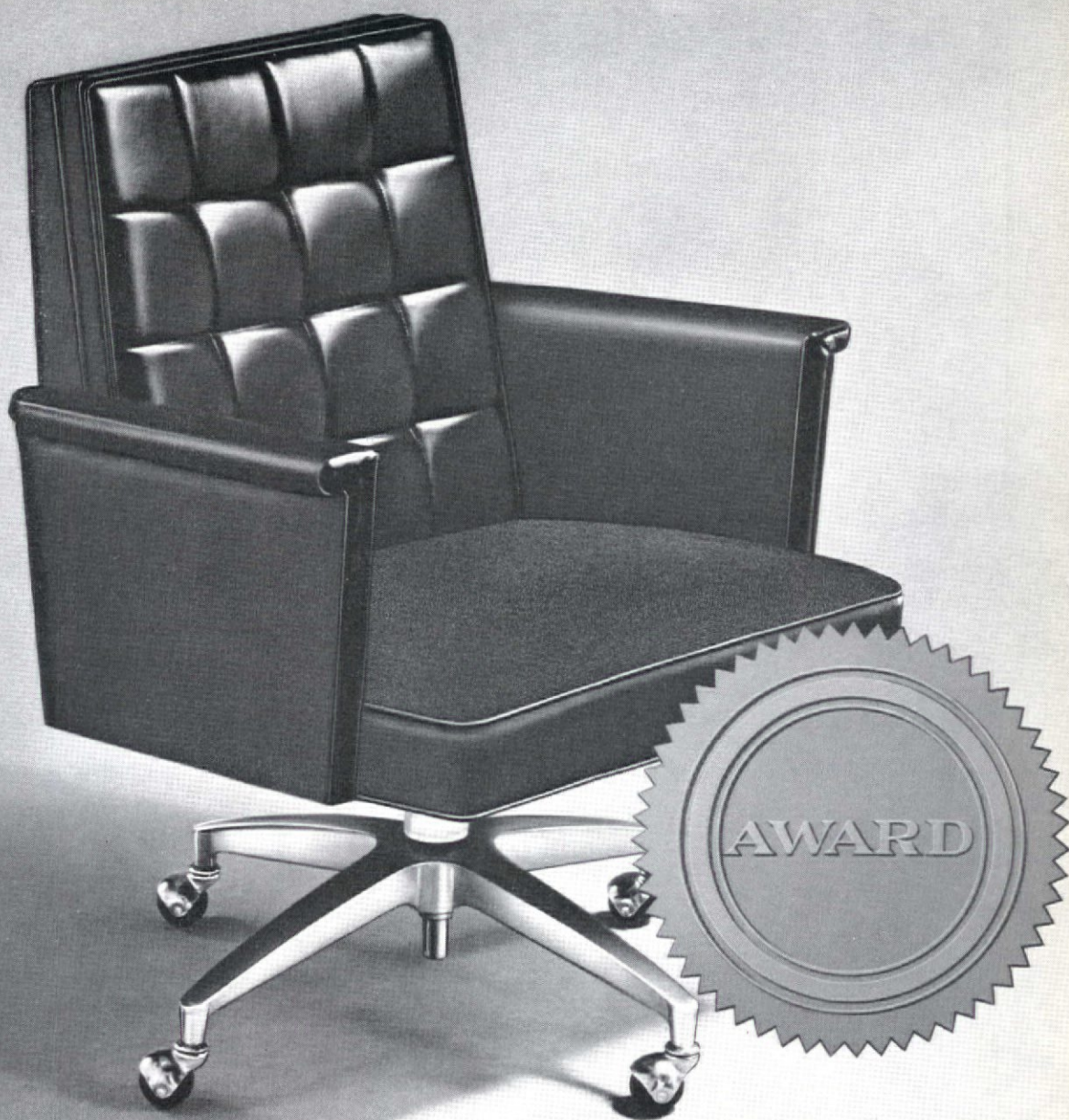
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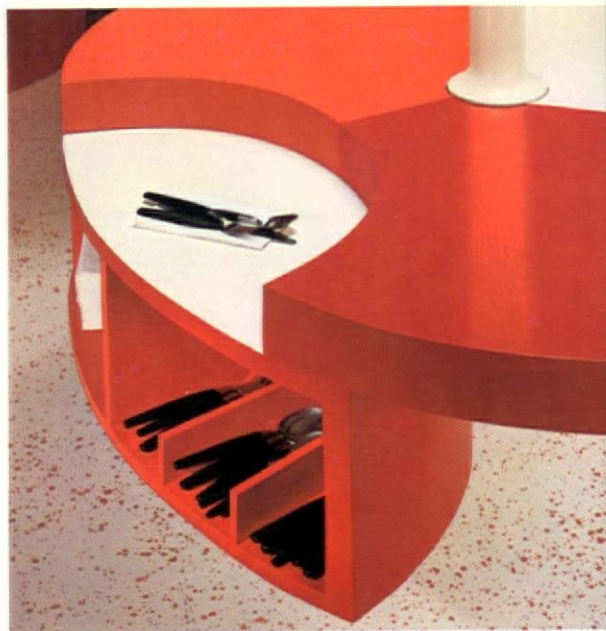






One of the many Formica Citation special designs available from stock. Design is repeated on door in other colors.

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*... without equal*

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*with more  
COMFORT and  
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JAMESTOWN, NEW YORK

SINCE 1881

Circle No. 21 on product information card

## OUR WASHINGTON REPORT

CONTINUED FROM P.

nursing care beds in Veterans Administration facilities, limited care in a private nursing home for some VA patients, more aid to State homes. This is important not just for the veterans, but for the spotlight it throws on the entire subject of nursing homes.

### Homes for the elderly

This area is just beginning to boom. One of the top five private home builders has reached the spot by constructing solely retirement villages with a good many common use areas.

The federal programs are popular with Congress. The housing agency wants to remove the dollar authorization limit on its program of direct loans for elderly housing. FHA has run a review of its own program of insured loans for elderly housing, and found the projects in good shape, many with waiting lists.

Recent federal direct loans, for example, include: Glendive, Mont., \$519,000, for a 45-unit building with central dining and kitchen facilities, recreation areas. Great Falls, Mont., \$1,513,000 for a six-story 135-unit building, with lounge and recreation areas, central dining room. St. Louis, Mo., \$3,527,000, 300-unit building. Stockton, Calif., \$1,550,000, 163-unit building.

### College housing

This also is popular with the legislators. The program, of loans for dormitory and student union facilities, is at a \$300 million yearly pace but it's likely to step up as pressure increases perhaps by year's end, for more than that total. And this program serves as a pacesetter for similar construction financed on the private bond market.

The opportunities for the contract industry vary in magnitude, as some recent federal loans attest: North Park college, Chicago, \$1.5 million for dormitory, dining and student activity facilities. Univ. of Idaho, Moscow, \$1.2 million, residence hall. Univ. of Tennessee, Knoxville, \$2 million, residence hall. Univ. of Rhode Island, Kingston, \$3.1 million, dormitory complex. Kansas State Univ., Manhattan, \$3.2 million, dormitory and dining hall. Methodist College, Fayetteville, N.C., \$1.3 million, dormitories.

### Population pressures

Behind these programs are people. And the number of these people is increasing. For instance, the population 65 and older will increase from 16.7 million in 1960, Census estimates, to 18 million next year, 19.6 million in 1970, 23.1 million in 1980. By the year 2,000, says the Population

(Continued on page 3)





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## Virco at the Newporter

New 900-seat banquet hall at the Newporter Inn, Newport, California.



**5 new stacking chairs from Virco** Five examples of Virco value in mass seating. Eye-pleasing, functional, comfortable design. Long-lasting value, with heavy-gauge steel frames, brazed joints, thick padding under cloth-backed vinyl fabrics, steel base swivel glides that protect flooring, eliminate noise. Each model available in a wide choice of frame finishes and upholstery colors.

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For a full-color catalogue, with specifications, finish and color selections, write: Virco, Dept. DC, Box 44846, Station H, Los Angeles 44, California, or Virco, Dept. DC, Box 911, Conway, Arkansas.

**VIRCO**



## OUR WASHINGTON REPORT

CONTINUED FROM P. 22

Reference Bureau, this may be 31.4 million. And that doesn't consider what happens as our age limits drop—as age 62 becomes retirement age, for example. And some retirement villages place 52 as the entrance hurdle.

The Population Reference Bureau's estimate on youngsters—under age 14—goes from 53 million in 1960 to 102.8 million in the year 2,000.

Besides population pushing for pallets-plus, a rising standard of living makes it practical for more oldsters to live on their own away from family, and for more youngsters to do the same, during college years as well as after.

The total prospect for the contract furniture and furnishings industry in this institutional area appears cheerful, therefore, as officials here in Washington see it.

### Invitations for business

Tempo of federal procurement activity starts to pick up in what is almost an annual spring rite, about now, as agencies realize that time in this fourth quarter of the fiscal year is nearing a close. As a result they make much not only of May but of June, prepared to relax with new budgets for the fiscal year starting July 1.

Some recent invitations, now closed, provide sampling of what may be in store for you, if you enter the bidding for contract furniture or furnishings. Requests went out not too long ago for such items as:

General Services Administration, Kansas City—Easy chairs.

Hill Air Force Base, Utah—227 folding banquet tables.

GSA Washington—Steel office machine stands, indefinite quantity, through May 31, 1965. Metal reception room furniture, 300 each. Striped chairs without arms, 14,657 each. Wood furniture, 7,231 each. Executive type office furniture, indefinite quant., Sept. 1, 1964 through Aug. 31, 1965. Composite metal and wood quarters furniture, 450 each. Modern wood household dining room furniture, 450 each. Metal furniture for hospital quarters use, 2,598 each. Wood frame furniture laminated plastic-surface panel type, 314 each. Rugs and runners, 9,154 each.

Veterans Administration Supply Depot, Hill, Ill.—Foam latex hospital mattresses, 900 each.

Fort Leonard Wood, Mo.—Hospital room furniture. Patient lounge chair, 126 each. Patient armless chair, 305 each. Patient dresser desk, 126 each.

GSA, Denver—Typing desks and business machine desks for classrooms, 55 units. (C)



Presidential Suite, New York Hilton

Interior designed by William Pahlman, F.A.S.

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## PEOPLE

JOHN P. SCHALLES has been named wallcovering product manager of the Coated Fabrics division of Interchemical Corp. Mr. Schalles was formerly general sales manager of L. E. Carpenter Co.

FRED C. SUMNER is new Dux, Inc., representative in North and South Dakota.

RICHARD E. GORDON has joined Drexel Enterprises as account executive for Robey, contract and development department. He will work with hotel and motel accounts.

TOM LAIRD has been named western contract carpet manager of Callaway Mills, Inc.

GERALD C. SHAPPELL has been named national merchandise manager of Simmons Co.

C. H. Masland & Sons has named C. ADRIAN SHOEMAKER as contract coordinator. He will be assisted by JOSEPH SAMPSON, assistant contract coordinator, and HAROLD J. LOCKWOOD, chief colorist, weave consultant, and supervisor of card cutting operations.

HAL VOGEL has been appointed sales engineer of the Washington state and Oregon sales territory of No-Sag Spring Co.

KAYE SCHIRAZI has been appointed design consultant and showroom coordinator for Castro Co. Furniture, Inc. A large part of her time will be devoted to the newly formed contract division.

PETER KNOWLES, AID, has been named director of design for George K. Birge Co.

Metropolitan Furniture Corp. has appointed five new sales representatives for eastern and southern territories: FELIX GERSTEL, New York City and Long Island; STEVE LIFTON, New England and New York state, excluding metropolitan New York; DAVID WALKER, Tennessee, North Carolina, South Carolina, Georgia, Florida, and Alabama; and ROY JENSEN, Pennsylvania, southern New Jersey, Delaware, West Virginia, Virginia, Maryland, and the District of Columbia.

J. W. VAN SANT, Jr., has been appointed sales representative for Omni Modular furniture. He will serve franchised Omni dealers in Texas, Louisiana, Oklahoma, and Arkansas. The Jess Musgrave Co., Dallas, which previously represented Omni in that area, will continue as a showroom for designers and non-franchised dealers.

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A refreshing new sample presentation kit is available upon request.

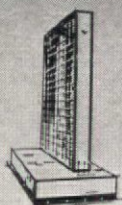


**LA FRANCE** Industries, Inc., 145 East 32nd St., New York 10016, MU 5-1622

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New York Hilton...  
Chatham blankets  
of 100% Creslan®  
acrylic fiber**



**Now, these same  
blankets have been  
specified for the new  
San Francisco Hilton**

atest success for Chatham Blankets of 100% Creslan® acrylic fiber is with the glittering new Hilton Hotels in New York and San Francisco. It started with the selection of 6,375 of these luxury blankets for the New York Hilton. Now, eight months later, Hilton management again specifies blankets of Creslan for the magnificent new Hilton opening May 25th in San Francisco. What's behind this blanket endorsement by America's leading hotel organization? Simply this. Chatham blankets of Creslan mean day-in, day-out luxury through day-in, day-out hard

wear. They machine-wash and dry fluffy soft and sparkling clean. Resist pilling, shedding. Moth-proof and non-allergenic, too. So if you want luxury blankets that don't need the luxury treatment—take a cue from Hilton. Check into Chatham blankets of Creslan.

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**Creslan®**  
LUXURY ACRYLIC FIBER

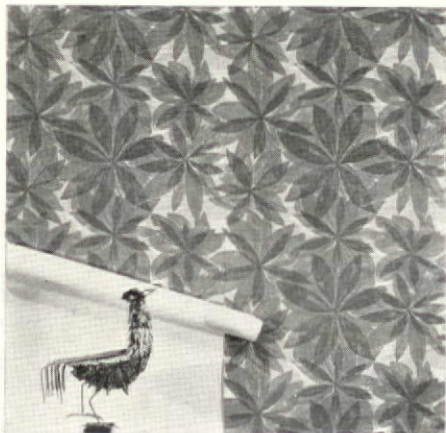
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## CONTRACT BUSINESS: NOTES & COMMENTS

### Denst design in museum exhibit

Jack Denst, Chicago designer-craftsman and president of Denst & Miles, Inc., was featured in the Museum of Contemporary Crafts exhibition, *Designed for Production: the Craftsman's Approach*,



in New York City. Denst's handcrafted silk-screened wallcovering design, *April*, an abstract floral, was shown. The Museum exhibition will be circulated for two years to major museums by the American Federation of Arts.

### Sixteen added on eleventh floor

Sixteen new showrooms have opened on the eleventh floor of the Merchandise Mart since the start of the year. Among the new showrooms are American Chair Co. and Thonet Industries, Inc., in space 11-104, which show their seating pieces, desks, tables, and modular furnishings in over 12,000 square feet of space.

Royalmetal Corp., Arnot Furniture Div., has moved to space 1122. Showroom includes metal furniture displays for offices, restaurants, hotel/motel and hospital use.

Associated Showrooms, space 1158, represents Design Technics; Rowen, Inc.; and Stendig Furniture Co. Mutschler Bros. Co. has expanded their showroom area to space 1144, where it is showing its new Paul McCobb line. Lehigh Furniture, in space 1147, is exhibiting its line of office furniture. Richard Winters Associates, in space 1149, is displaying furniture for Chicago Hardware Foundry and Tri-Par Mfg. Co. The Howell Co. is showing furniture for the first time in the Mart in space 1187.

Globe-Wernicke Co. is establishing sales



Thonet's Mart showroo

office and showroom in space 11-111. J. D. Williams Co. has moved to space 11-112 where it is showing furniture, as well as the products of Nesson Lamps and Anton Maix fabrics. B. Brody Seating will open its first contract showroom in space 1175. Yawman & Erbe Mfg. will move Midwest offices and showroom to space 1148. James Seeman Studio Inc., will represent Art for Architects Inc., and Murals, Inc., in space 1156.

Krueger Metal Products, Inc., will show folding chairs and tables in space 11-113. The National Stationery and Office Equipment Association will be in space 11-114.

(Continued on page 2)

## TRADITIONALLY *Fine Office Furniture*

by **SCERBO**



#89 Wing Chair

#43 Cockfight Chair



#GW13 Desk

#396 Chippendale  
Revolving Chair

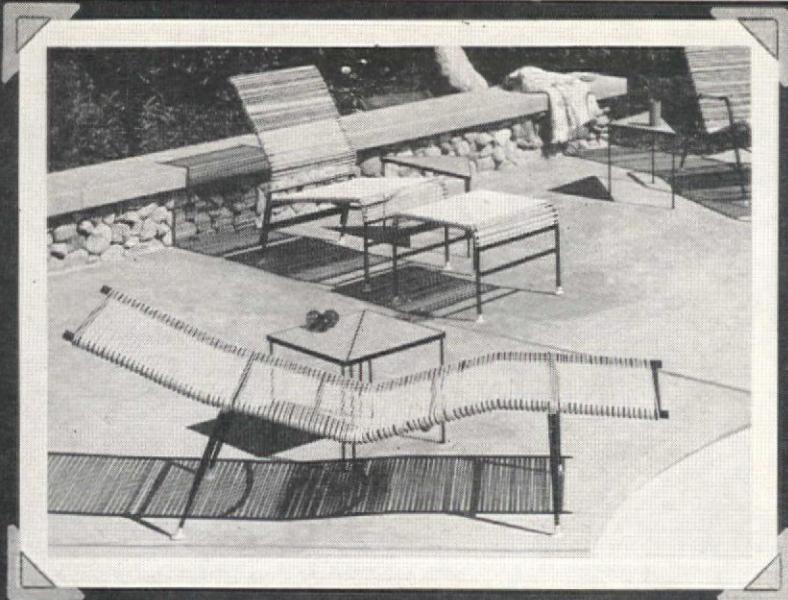
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... reflecting the quaint elegance and  
quiet dignity that only finely executed  
Traditional furniture can portray.

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*These are the ones!*  
 ★ Casual Aire  
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 — definitely the finest  
 in casual furniture  
 at any price —  
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# L&B at the "FAIR"

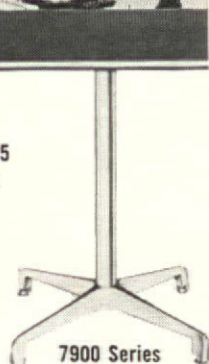
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 "Restaurant of the 5 Volcanoes"  
**TOP OF THE FAIR**



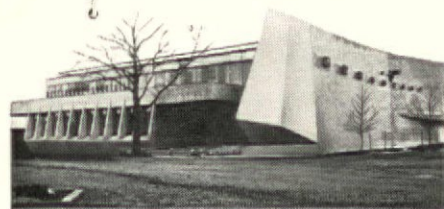
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## CONTRACT BUSINESS:

### NOTES & COMMENTS

#### Molla plans Mart setting

Molla, Inc., metal furniture manufacturer, has retained John Elmo, AID, to design a special room setting in Molla's new showroom, Space 1110 in Chicago's Merchandise Mart for the June Furnishings Market. The setting will be installed for the bi-annual How America Lives promotion, sponsored by the Mart. It will feature furniture from Molla's Celebrity collection, in new lightweight Alumaloy.

#### Stockwell design award given

The second Lucile Stockwell Chatain award for European study has been presented to Catherine Ezzo, a second-year interiors student at the Parsons School of Design. The award of \$500 is given to the second year student at Parsons who presents the best decorating scheme, this year for a luxury guest house, including floor plan and perspective renderings. The award is made in the name of former Parsons student Lucile Stockwell Chatain, daughter of the founder of the C. W. Stockwell wallpaper company, and for some years president of the firm. John A. Patton and Mary Cheng placed second and third in the contest.

#### Design Center visitors expected

One million visitors a year are expected at the new National Design Center, mid-west showcase for home furnishings and interior building and architectural products, at 300 North State St., Chicago. The Center, in operation since January, is an extension of its five-year-old counterpart in New York City, and is located in Chicago's Marina City.

#### AID group renovates Blair House

Renovation of rooms on the first floor of Blair House, the nation's guest house in Washington, D.C., has been completed by AID's designers' national committee on restoration. Mrs. Francis Henry Lenygon, chairman, Mrs. Ellen McCluskey, and Stephen J. Jussel, all of New York, refurbished the entrance hall, front and back drawing rooms, dining room, and powder room of Blair House. The committee was selected by Mrs. Angier Bidle Duke, wife of the State Department Chief of Protocol and chairman of the Blair House committee, as a result of their refurbishing of the White House library.

#### New Parvin assignments

Albert Parvin & Co. ordered approximately 10,000 square feet of wool carpeting and the contemporary furnishings for the newly completed Executive House Apartments in Hollywood. The 12-story building is furnished in traditional style, with an Italian provincial flavor. The loop twist, hard-finish carpeting is sand beige, wall-to-wall rubber pad. Show business celebrities including Steve Allen, Warren Lee Johnny Mercer, and Martin Milner, limited partners in Executive House

#### New assignments . . .

Albert Parvin & Co., Beverly Hills interior design firm, is in the process of designing and furnishing the new Beverly Hillcrest Hotel in Los Angeles. 150-room hotel, to be completed by this year, will feature a dining room and bar seating 100, and a 2100 sq foot banquet area. A rooftop Sky Room features a view of the surrounding . . . Saphier, Lerner, Schindler, Inc. plan and design the new 30,000 sq foot headquarters of Norda Essential Co. international manufacturer of fragrances, oils, and artificial flavors for product at 475 10th Avenue. The new office should be ready for occupancy by Fall of 1964. . . Good Design Association South Bend Indiana, has been commissioned to design installations at Design Metal Corp., Hammond, Ind.; and Ark Corp., Brazil, Ind. . . Karr Construction Co., Chester, Ohio, has been commissioned to build the \$1,500,000 Grover M. Mann Fine Arts Center at Marietta College, Marietta, Ohio. Building, designed by architect Vincent G. Kling of Philadelphia, is three stories, of red brick, on a banked earth podium designed to minimize flood danger. . . Morton Textile & Furniture has completed designing and furnishing two model suites in Chicago famous Sherry Hotel, as a pilot for a novel "urban renewal" plan that will bring grandeur back to the Sherry. Other luxury hotels of Chicago's South Side through renovation. . . Faber Birren, president of American Color Textile has been retained by the U. S. Coast Guard to prepare a comprehensive plan and color manual covering all Coast Guard facilities, shore units, vessels, and craft. Mr. Birren prepared a previous manual for the Coast Guard in 1953.





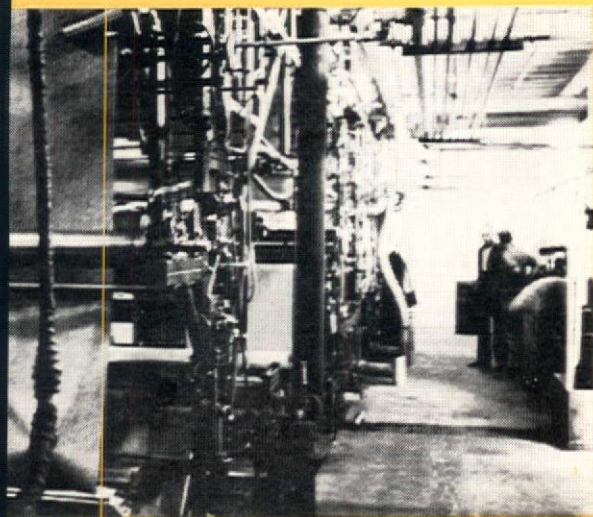
Vikowood  
Conference Table,  
shown with  
Viko Swivel Chairs  
and Swivel Tub Chairs

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Because Baumritter makes  
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by expert furniture craftsmen. Send in the  
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Swivel Chair with Ottoman



Viko Stacking/Ganging Chairs

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White Way Supreme is its name, and comfort is its game! Guests like the cushiony luxury it gives. Employees like the foot-saving walking ease it provides. Owners and managers take dollars and cents pride in the long life it leads. There are many types of General Tire Sponge Rubber Carpet Cushion. Select the one that best meets your needs when you are checking specifications on your next job.

*Guaranteed  
Unconditionally*

All qualities of Sponge Rubber Carpet Cushion manufactured by The General Tire & Rubber Company are guaranteed unconditionally to provide satisfactory performance. This guarantee applies to installations on grade and above grade, to include use over radiant heated floors and cement floors.

Any General Tire Sponge Rubber Carpet Cushion which does not render satisfactory service will be replaced and reinstalled without charge to the customer.



Schrafft's Restaurant and The New South Motel in High Point







N. C... have installed General Tire Sponge Rubber Carpet Cushion



**At the CLOISTERS  
you walk on General Tire  
Sponge Rubber Carpet Cushion**

This famous Sea Island, Ga., resort has recently refurbished much of their interior, including the celebrated River House. Naturally, their choice of rug underlay was famous Air Step Fibertop, one of many quality-built General Tire Sponge Rubber Carpet Cushions available. It is unsurpassed for comfort and long life. In fact, it is guaranteed unconditionally! When you're specifying rug underlay, specify Sponge Rubber Carpet Cushion, by General Tire.



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Circle No. 31 on product information card



## CONTRACT NEWS

TRI-PAR MFG. Co. has purchased a modern 75,000 square foot wood-working plant in Appleton, Wis. Wood-frame chairs made at the new plant will supplement the firm's metal chair line.

C. H. MASLAND & SONS has named the following managers for its three new contract carpet regions: Walter P. Adee, assisted by James A. Marley, Jr., northeastern and southeastern states; Lester J. Bodley, midwestern states; and James T. Ridley, assisted by Ernest R. Christianson, mountain and Pacific states.

METROPOLITAN FURNITURE Mfg. Co. has been granted an exclusive license among western furniture firms for the application of 3M Scotchgard stain repellent. The fabric finish is a product of Minnesota Mining & Manufacturing.

SHELBY WILLIAMS, INC., has doubled the size of its Chicago manufacturing facilities with the addition of a 60,000 square foot plant adjacent to its present plant. The firm also has plants in Morristown, Tenn., and Los Angeles, Cal.

O. AMES Co. has opened a new showroom for its Ames Aire and Town & Country lines of casual furniture at the Furniture Displays Building, High Point, North Carolina.

JACK LENOR LARSEN has formed a new division Win Anderson Fabrics, which will design, produce, and distribute medium-price fabrics for contract work and other uses. Only cotton and Fortrel, pre-shrunk and treated for soil-resistance are used in the new color-coordinated fabrics for upholstery, draperies, and casements.

AZROCK floor products will all be marketed under the single trade name, Azrock, in the future. The vinyl asbestos tile line had previously been marketed under another name. The firm estimated the transition to a single name would take a year.

M. G. WHEELER Co. has named Robert Garvin Associates, 315 East 62d Street, as its representative for the contract market in the New York-Washington area. Kurt S. Kochler, southeastern district sales manager, will cover Washington, Baltimore, Philadelphia, Pittsburgh, and eastern Pennsylvania. A display of Wheeler lamps can be seen at the Garvin showroom.

(Continued on Page 3)

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- HOME

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W. L. Johnson Co., Lima, Ohio  
Woodfair Interiors,  
Cincinnati, Ohio  
Schramm Hotel Supply,  
Los Angeles, California  
Schramm Hotel Supply,  
Portland, Oregon  
Schramm Hotel Supply,  
San Francisco, California  
Furnishings-Decor Distributors,  
Detroit, Michigan  
Interstate Hosts, Inc.,  
Los Angeles, California  
Joseph J. Zilber Associated,  
Milwaukee, Wisconsin  
Koren, Inc.,  
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## CONTRACT NEWS

CONTINUED

GILFORD, INC., vinyl wallcoverings, upholstery fabrics, and furniture leathers, will move its general offices to 387 Park Avenue South, New York City, on May 15. A new showroom will be opened simultaneously in the Decoration & Design Building, 979 Third Avenue, New York City.

CLAPPER'S Mfg., Inc., has added 20,000 square feet to the firm's present 25,000 square feet of manufacturing area with the purchase of a new three-story factory in Meyersdale, Pa.

PHILCO CORP. has opened four new sales offices for its Tele-Sound department, which provides customized leasing services of television and electrical products for hotels, motels, and other institutions. The new offices are located in Memphis, Tenn., Chicago, Ill., Dallas, Tex., and Bridgeport, Conn.

CROWN WALLPAPER Co. has been appointed exclusive Canadian distributor for the Deltocraft line of vinylized wallcoverings.

THAIBOK FABRICS, Ltd., has opened a showroom at 969 Third Avenue, New York City. The showroom, designed by Karl Laurell, head of the firm's design department, is located at the corner of 58th Street.

AIRCO PLASTICS PRODUCTS is now located at new offices in suite 2420, Empire State Building, 35 Fifth Avenue, New York City.

PEPPER-LABOW ASSOCIATES has been named west coast sales representative for Design Tex, Inc.

DANISH DESIGN CENTER opened a Chicago showroom, under the management of Bernard Esraelow, at the Decorator's Guild, 325 North Wells.

STOW & DAVIS has opened a new showroom at 8899 Beverly Boulevard, Los Angeles. Blain Mosley, West coast representative, is showroom manager. Mabel Holmes will assist him.

GEM CRIB & CRADLE Co. has changed its name to Gem Industries, to reflect its diversification beyond the juvenile furniture field. The firm produces sofa bed and studio couch spring construction, modern educational and institutional furniture, and hardware products.

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*Win Anderson Fabrics* A new group of highly styled, moderately priced prints and weaves for upholstery, slip cover and casement use. Designed and styled by Larsen Design Studios, they will be available at retail prices in a few fine stores and to contract markets through the following showrooms:

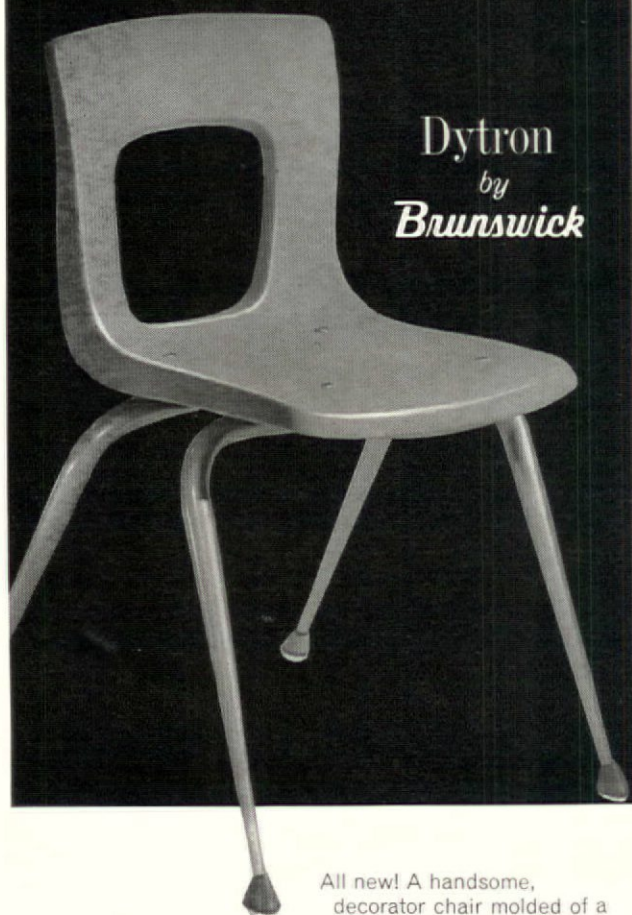
Jack Lenor Larsen, New York • Jack Denst Designs, Chicago • George and Frances Davison, Boston • Kneidler-Fauchere, Los Angeles and San Francisco • Duncan and Huggins, Philadelphia and Washington • Paul Bates, Atlanta • Elouise Abbott, Houston • Paul Siegel Inc., Seattle • Pacific Home Furnishings, Honolulu

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## CALENDAR

1964

**May 19-21.** NOFA Design Symposium. Essex House and Hotel Delmonico, New York City.

**May 21-24.** National Office Furniture Association and National Stationery & Office Equipment Association Eastern Convention & Exhibition. Coliseum, New York City.

**May 25-28.** American Motor Hotel Association and National Restaurant Association combined national conventions, including Motelrama and Designs For Dining exhibits. McCormick Place, Chicago.

**June 11-20.** Grand Rapids Furniture Market. Grand Rapids, Mich.

**June 14-20.** International Furnishings Market. American Furniture Mart, Merchandise Mart, Chicago.

**June 21-26.** Los Angeles Furnishings Market. Home Furnishings Mart, Los Angeles.

**June 22-26.** New York Furniture Market. N.Y. Furniture Exchange, National Furniture Mart, 1 Park Ave., 192 Lexington Ave., 71st Regiment Armory, New York City.

**June 29-July 3.** Dallas Furnishings Market. Market Center, Dallas.

**July 6-11.** Southern Furniture Market. High Point, N.C.

**July 12-15.** Northwest Furniture Market. Pacific Northwest Furniture Mart, Seattle.

**July 13-17.** Furnishings Market, Atlanta Merchandise Mart, Atlanta, Ga.

**August 24-27.** American Hospital Association. McCormick Place, Chicago.

**September 26-29.** National Stationery & Office Equipment Association annual national convention and exhibit. Conrad Hilton Hotel, Chicago.

**November 9-12.** National Hotel & Motel Exposition. Coliseum, New York City.

1965

**March 11.** Contract Seminar. Western Merchandise Mart, San Francisco. The 1965 session will be a morning workshop on contract industry problems, co-sponsored by the Mart and CONTRACT Magazine. For details, write to Robert Zinkhon, Western Merchandise Mart, 135 Market Street, San Francisco 3, Cal.





Photo: The Bettmann Archive

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Wool is born with natural bounce in its every fiber.

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Wool is comfortable—warm, lush, inviting, through the years.

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Wool carpet has lasting color.

Wool has a natural thirst for color.

So it drinks in lots of vibrant color, and holds on to it for life.

Other carpets say their color will last and last—just like wool's. It won't.

Wool carpet has all these advantages and more.

Wool leads the way to exciting carpet fashions.

Wool is so very safe—it resists flame.

Wool is a joy to care for—cleans beautifully.

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# THE SCHOOL FURNISHINGS MARKET—I

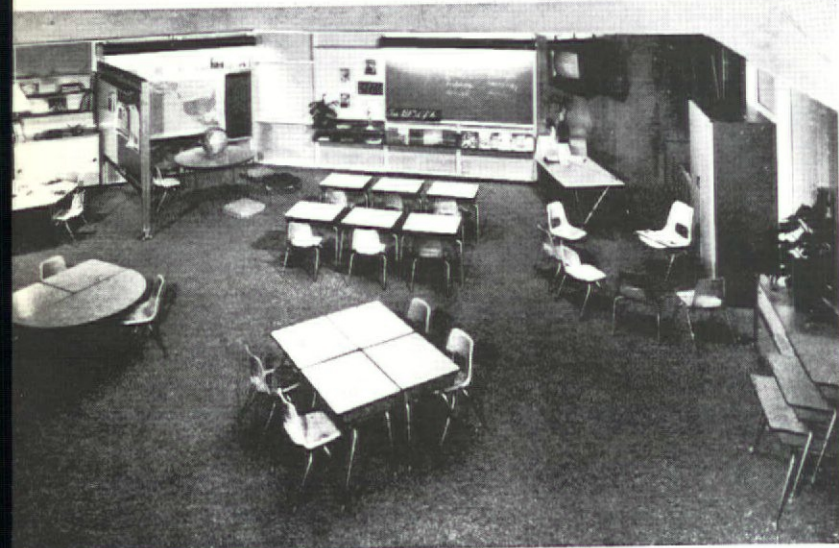
An analysis and a projection. By Ruth Kain Bennett

**N**OTHING is static in education. The rate of change today is more rapid than ever before as the body of knowledge and the size of the student body both literally explode in what seems an awesome chain reaction. Nothing this big ever happens without involving many branches of our industrial economy and challenging their ability to create and produce in response to new and urgent demands. In this instance, the challenge and the opportunity are for the manufacturer and supplier of contract furnishings and equipment, as well as for the architect and school planning specialist.

In itself, education is the second largest industry in the United States. Here are some of the facts contributing to the challenge facing education today:

American colleges and universities will more than double their enrollment in the next decade. This means that colleges will have to construct new facilities equal to twice the capacity of all the campus buildings erected since Harvard opened its door in 1636, according to the calculations of economist Peter F. Drucker. At the college level alone, the government predicts that \$19 billion must be spent for new buildings and campus development between now and 1972.

**EXPERIMENTAL CLASSROOM**, designed by Dave Chapman, Goldsmith & Yamasaki, Inc. for Brunswick, shows variety of seating arrangements for elementary classroom. Note teaching center at right, overhead TV, and rear projection screen. Seating may be oriented to preferred 90 degree viewing angle. Movable space divider creates private study area, and carpeting acts as acoustical, insulating, and humanizing element.



There were 4,188,000 degree-credit students enrolled in American colleges and universities this year; 7,000,000 are expected by 1970 and 8,500,000 by 1975. Current expenditures are falling short by about \$7 million a year of the experts' recommendations. This would result in a deficit of one million or more seats by 1970. These staggering facts are revealed in "Bricks & Mortar boards," a recent report of college planning and building published by the Educational Facilities Laboratories of the Ford Foundation.

In elementary and secondary schools across the country, already in a state of crises, the floor is rising as 40,200,000 students (1½ million more than last year) move one year closer to college age. Approximately 348,500 elementary and high school classrooms have been added over the past five years, at a rate of 70,000 per year. Even so, the supply was about 124,300 short of the demand at the opening of the 1963-64 term according to a February report from the U.S. Office of Education. As we go to press, New York City alone is debating an appropriation of \$175 to \$200 million dollars for public school construction during the 1964-65 fiscal year.

It will take a near miracle to meet the need for expansion in the next ten to fifteen years. If we are to avoid the pitfalls of expediency which could well lead to a calamitous waste of funds, effort and, most important, educable minds, we must develop a new army of specialists skilled in the ability to look ahead in order to see today's requirement in a true light. A series of crash programs, warns "Bricks & Mortar boards," could produce campuses "crowded with misplaced academic slums, educationally self-defeating and a drain both educationally and economically on future generations."

A master plan has already been evolved in California, the undisputed leader in the race for more and better facilities for higher education. The plan includes 71 free junior colleges and 10 state supported colleges supplementing the seven (soon to be nine) campuses of the University of California.

New York has earmarked \$700 million to establish four new university centers, double the capacity of its State University system, expand its teachers colleges and create new community colleges.

Illinois, the last of the big three, has allocated \$195 million to create new universities at Chicago and Edwardsville, and Florida and Texas have



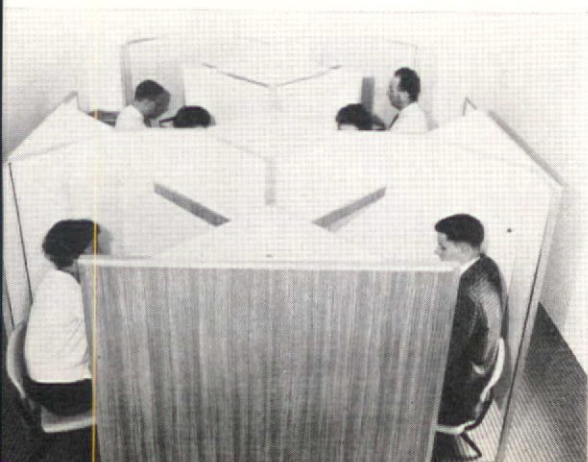
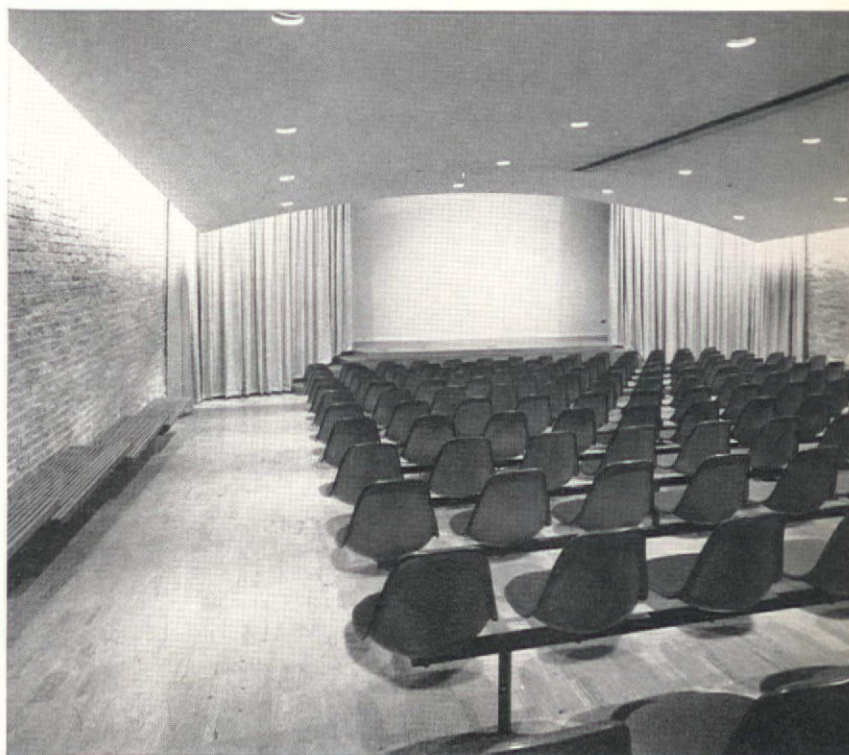


**HORRMAN LIBRARY** at Wagner College, Staten Island, New York, was designed by architect Perkins & Will. Left, student carrels; below, lounge area.



**JUNIOR MUSEUM** of the Art Institute of Chicago (right) contains well planned and furnished auditorium for children.

**STUDY CARRELS** (below) are inexpensively formed by attaching dividers to ordinary library tables. Designed and tested at the University of Colorado Library as a prototype, each section will accommodate portable machines.







**FLEXIBILITY** in classroom requirements is easily achieved by metal movable walls (above), installed at a low initial cost. Produced by E. F. Hausman Co., the Double-Wall panels are held rigidly in a continuous grip along the entire pre-formed edge from floor to ceiling. This zipper-tight connection of panel to post eliminates sound and light leaks.

**CADET CLASSROOM** (left) at U.S. Air Force Academy, Colorado Springs, shows disciplined use of unpermitted space. Architect: Walter Netch Jr., of Skidmore, Owings & Merrill.



**LIVING ROOMS** (left) at Harvard Quincy House are sandwiched between bedroom floors so that each suite of four single bedrooms is reached via a living room on the floor above or below, eliminating corridors on the room floors. Men's Residence at the University of Southwestern Louisiana is installed with storage walls (low left) containing dressers, wardrobes and desks, that serve as partitions between rooms. Below, student room at St. Francis De Sales Seminary, Milwaukee.





## SCHOOL FURNISHINGS MARKET

able programs underway as other states are beginning to expand their facilities.

What will these vast appropriations build? Will the new educational plant we create be complete in twenty years? Will it accommodate the methods and new equipment now in the first stages of revolution? Several years ago a most remarkable group set out from Boston on a 10,000 mile cross-country trip. Aboard a chartered plane leaving Logan Airport were 60 men carrying with them \$500 million worth of contracts for new school construction. Brought together by EFL (Educational Facilities Laboratories) these men spent ten days examining seven of the most recently completed and most interesting schools. They saw schools designed for individual teaching, schools without classrooms, large open areas easily divisible for small group work, and auditoriums which could be converted into smaller sound proof areas by electrically operated partitions.

The schools visited by the EFL group were model establishments. Regarding the overwhelm-

ing majority of existing schools, Harold B. Gores, president of EFL, says, "Let us look at the schoolhouse, the most public of public buildings, the public building more people care about, get angry over, and take sides about. Look at them, if you can, as though you had not spent half your life in one.

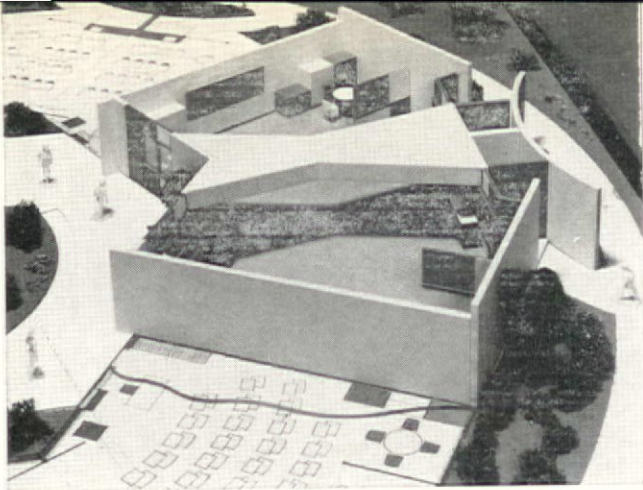
"With few exceptions," he continues, "a schoolhouse is a big box filled with equal size little boxes called classrooms. The classrooms are like our kitchens—hard, reflective, reverberative, utilitarian, indestructible, and antiseptic. Their motif is dictated by a municipal desire to frustrate any errant scholar who, unsheathing his jack-knife, might try to carve his initials in this ceramic vault the taxpayers have provided for his childhood." This ice-cube tray arrangement has been standard ever since the Quincy School, built in Boston in 1847, set forth the pattern. The physical environment of education has lagged far behind that of industry, where it is a truism that people perform best in a pleasing environment.

But times are changing. New patterns in urban renewal and suburban expansion, new tech-

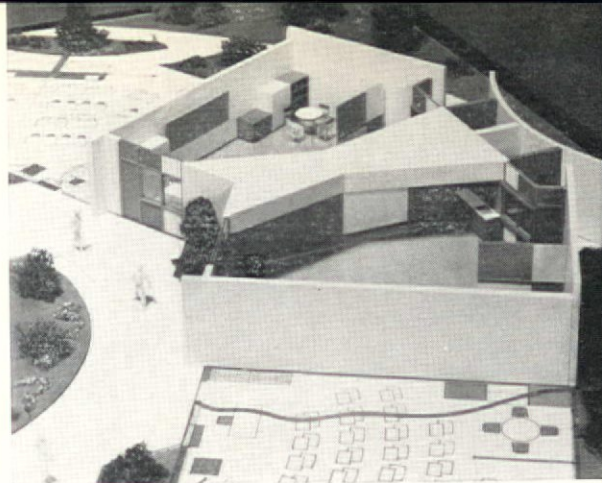
RELS at Colorado Library (right) designed for quiet, comfortable reading. Architect was Skidmore, Owings & Merrill. Periodical reading room (below) of McGaw Library, Meadville Theological Seminary in Chicago, was designed by architect Holmquist & Root. Most furniture is by Steelcase.







SCALE MODELS of Sierra Vista Middle School in the Los Angeles suburbs graphically illustrate the team teaching program upon which the entire building concept



is based. Typical team duplex is shown with partitions open and closed. Two circular buildings house ten teachers in five teams, with common facilities at center.

## SCHOOL FURNISHINGS MARKET

nologies and educational specifications dictate new approaches to structure and space. No longer does the red brick schoolhouse suit the function of education.

The profound changes that are taking place will affect the form of educational plant basically—as well as its furnishings and equipment. New concepts of team teaching and individual study, new electro-mechanical and electronic teaching and learning devices, plus new respect for the student as an individual alter the old and suggest the new approach to design of the learning environment. “As we swing away from standard groupism and toward the individual,” says Harold Gores, “the chambered nautilus schoolhouse whose interior is as unchangeable as though its partitions were made of calcium, gets in the way.”

New schools are as varied as their individual requirements and the latter must be determined before the first line of the structure is drawn. In evaluating these requirements, it is easy to fall into generalities and become trapped in the exciting and free-flowing lingo that develops with every new crusade. “Flexibility” is one of the most frequently heard catchwords among school administrators and planners. “It’s obvious,” said Texas architect William W. Caudill as he faced a faculty committee seeking a principle to govern the design of the new science building for Colorado College, “that flexibility is a big word that means many more things than you, or perhaps any college, can buy. In fact, it means more things than you need. I suggest we start all over again and ask, ‘flexibility for what?’”

What does “flexibility” mean in terms of interior space and furnishings? Does it mean mobility, expandability or convertibility? What do expanded enrollment, large group instruction,

team teaching, individual study, electro-mechanical and electronic teaching aids, mean in terms of classrooms, libraries, auditoriums, and laboratories? What do they mean in the student union, dormitory and the dining halls?

“Schools must have particular equipment support the teaching function” says Dave Chapman, Chicago industrial designer, “and you can design the product without knowing the whole situation and the teaching function.” Mr. Chapman, whose firm, Dave Chapman, Goldsmith & Yamasaki, designed the Brunswick line of school furnishings, and produced ETV (a study space and furnishings for Educational TV) in EFL, feels that the designer or manufacturer who becomes involved in the school furnishings field must become a competent educational consultant to the school board in order to succeed.

The architectural form of new educational buildings bear small resemblance to the outmoded boxes described by Mr. Gores. Following the concepts of mutable space, Mr. Caudill revives Louis Sullivan’s dictum “form follows function” and declares “form allows function.”

As the fluid process of education shapes its container, the character of the resulting architecture and its contribution to the community or campus “climate” becomes a function in itself. Elementary and secondary schools stand as focal centers for the cultural life of their communities, influencing the attitude and character of their occupants and their neighbors. On the campus, education takes place in the total environment where the influence brought to bear by “things” has the power to confirm or deny character development which must be a part of the educational process. (C)

*The second part of this article will appear in the June issue and will feature an exclusive interview with Frank Carioti, school planning consultant for Educational Facilities Laboratories.*





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Fine hardwoods . . . maple, birch, oak and others . . . hewn, shaped and crafted by Canada's skilled woodsmen and cabinet-makers into superb office furniture that ranges from the simplest functional desk to the most elaborate executive suite.

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National Office Furniture Association  
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Department of Trade and Commerce, Ottawa, Canada.



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**NEW INSTALLATIONS: A ROUNDUP OF IMPORTANT WORK  
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**United Nations Secretariat Lounge**

In transforming a large, open lobby at the U.N.'s Secretariat Building into a comfortable multi-purpose lounge, Harrison & Abramovitz took full advantage of the built-in properties of the area: uninterrupted floor space, floor-to-ceiling windows overlooking the East River, dual access to natural lighting from both sides of the building. Because the new lounge occupies only part of the floor space, it was decided to erect man-high partitions of translucent Fiberglas, thereby permitting a flow of natural light from both east and west, while still providing visual privacy. Planters (Fiberglas containers by Architectural Pottery) lend a green accent to the white panels.

The original black and white terrazzo floors were left intact, covered in selected areas with black and brown tweed carpets manufactured in Belgium. The carpeting, easily removed for dancing and for maintenance, delineates conversationally arranged sofa and chair groups. Settees and couches, upholstered in beige

and tan Ford Fabrics, are aligned with the divider partitions and in the center of the lounge. Pale blue ceiling, hooded shielded fluorescent light squares, unadorned terra cotta walls provide only color notes, thereby directing attention to the expansive view afforded by the windows. Furniture is by Divisional Furniture Co. and Eklesius J. O. Carlson, Sweden.

A heavy-use area, the lounge was planned and furnished with practicality in mind—rugs and furniture are readily movable, dividers set off the floor on poles, and glass Fiberglas are used extensively. Equally important, upholstery of stain-resistant Ford vinyls inhibits dirt and dust collection while also permitting quick daily cloth cleaning. Thus the entire area retains its pristine appearance despite almost continuous use both during the day and after hours. The entire project was under the direction of Richard Craig of Harrison & Abramovitz, New York architect.



## Continental Bank

reference library, glass-walled board room, custom-designed desk accessories, carpeted vault, sit-down check desk and a built-in adding machine for debtors' use—these elements and many more only hint at the extensive custom work and service efficiency that make up Continental, a banking showcase in Beverly Hills, California. These features in conventional bank design are the result of total planning and close teamwork between Albert Parvin & Co., responsible for the layout, floor plan, and prior design and furnishing, and Sid Eisenshtat & Associates, building architect, together with officials of the bank.

All of the bank's furniture was customized by Parvin, including some stocks modified to conform to standards and sizes required. Specially designed windows are fitted with ash tray, holder, and name holder combinations, devised by Parvin and fabricated at Northwest Showcase in bronze-colored anodized aluminum. All desks were supplied by Heibert Furniture; chairs Taylor Chair Co. Even the Roxbury carpeting, a medium length, tight weave loop, was custom-ordered in a

special gold-bronze shade. Most walls and partitions are surfaced with custom-finished paneling, which, together with the gold carpeting, creates a warm, mellow tone throughout.

The board room, on the ground floor immediately to the right of the entrance, is glass enclosed on three sides, with walnut paneling on the fourth wall. When privacy is required, open-weave white casement draperies may be drawn across the expansive window walls. The room features an oval table, topped in walnut with beveled edges. Chairs are upholstered in black Naugahyde. A masterpiece of complete custom work, the president's office contains an enormous, 8-foot long specially designed desk with a curved panel front. The spacious room also contains a circular table around which are placed four upholstered armchairs, and a comfortable sofa upholstered in gold fabric.

An interesting aspect of the facilities offered by Continental is the inclusion of a reference library, complete with a reading table seating four, low bookshelves, librarian's desk. Here, as in all other areas, walnut is used for both furniture and paneling.





## NEW INSTALLATIONS



### John Stuart Inc. and John Widdicomb Co.

A vast furniture showroom opened last month in New York City, the new headquarters of John Stuart Inc. and John Widdicomb Co., two enterprises now sharing the same premises for the first time in their long history in the industry. As a wholesale manufacturer's display center, the new showroom is unique in its luxuriousness. Occupying three tremendous floors plus a lower level gallery in the new Decoration and Design Building, its scope and splendor are suggested not only in size—a total of 50,000 square feet—but also in the adroit design and delineation of space which gives it a unified and distinctive expression. Enhancing the total impression is the esthetic design quality of the furniture itself, representative of such notable designers and workshops as Finn Juhl, Count Sigvard Bernadotte, Stuart McDougal, Ray Sabota, John Widdicomb Atelier.

The impressive main reception floor is

at ground level, thereby providing the showroom with the added luxury of its own street entrance, even though each floor in turn is linked to the main building by entrances off the central elevator corridors. Within the showroom itself are a private elevator and a wide staircase, designed by architect William Lescaze, responsible for all architectural work on the lobby level, including the imposing street entrance of elegant black granite columns and Italian mosaic soffit.

The major part of the entire showroom is naturally devoted to displays of the extensive furniture lines which have made the names of Stuart and Widdicomb synonymous with high quality and superb design. The lower modern gallery contains the Danish Craftsmen series, including ten award winning designs together with new models by some of Denmark's most lauded architects. The modern theme of the gallery is also evident in the Architective Executive groups of

office furniture, with Skidmore, Owning & Merrill's Chase Manhattan Bank design occupying a prominent spot. The entire gallery is particularly colorful—all upholstered pieces in rich, vibrant fabric colors. Keynoting the floor is Composition I, a colorful string and hardboard disc divider set in a steel frame, designed and executed by Charles Presto Stuart's chief designer.

All displays and exhibits, particularly in the residential areas, are arranged in an interrelated series of room settings. Each "room" flows in logical order to the next without interruption or visual confusion; structural columns, movable partitions, and decorative dividers separate the displays while at the same time directing traffic smoothly from one area to the next. Treatment of walls, floors, and windows is appropriately attuned to the particular period and style of each setting; and never does one have the feeling of department store shopping.





here rows and rows of furniture run endlessly without any delineation.

Punctuating the display areas are convenient, unobtrusive sales cubicles, glass-sheathed from a low wood base to ceiling. The eight custom-designed cubicles, for use by salesmen, designers and clients, are portable, so that they may be repositioned with minimum effort when a change in display space is necessary.

Planning and design of all spaces, including general and executive offices as well as all display exhibits, was the work of Charles Preston, along with William Deal and Margaret McEwen, all members of the Stuart design staff. Initial planning was set in motion as soon as the architect's blueprints were made available a year ago and prior to actual construction of the building. This proved to be somewhat of a handicap, for as construction progressed, changes and additions to the basic floor plans contin-

ually demanded adjustment of the interior space design and planning concept. The success of the showroom was in no way diminished by this problem, however. During the first few weeks of operation—that touchy transition period when faults and deficiencies would normally reveal themselves—all staff members and employees unanimously agreed that harmony between design and function far exceeded the expected efficiency.

Over-all visual coordination is due in a large measure to the judicious choice of furnishings selected to complement a given area or display. A brief run-down of suppliers includes: Wallcoverings by Van Luit, Louis Bowen, Laue Bros., Viertex. Drapery fabrics by David & Dash, Boris Kroll. Carpeting by Commercial Carpet Corp. Travertine flooring by Kentile. Wall sculpture in modern gallery by Sculptsmith. The paintings and other sculptures by 20th century masters are from a private collection.





## NEW INSTALLATIONS



*Manufacturers National Bank*



*McDonnell & Co.*



*Hornblower & Weeks*



*J. L. Hudson*



### **Ford & Earl Design Associates**

The community served by Ford & Earl Design Associates is indeed a wide and varied one. Particularly so since the early part of this year when the firm, under its present organizational set-up, was formed by the merger of two of the country's leading industrial design offices: W. B. Ford Design Associates, established in 1948 and acclaimed for its work in the fields of space planning, interior design, and corporate graphics, and Harley Earl Associates, prominently known for product, packaging, and exhibition design since its founding in 1945. The merger now affords complete correlation of all aspects of visual design for clients, all in the highest tradition previously offered individually by each firm.

Space planning and interior design services are represented here by projects ranging from two broker offices to a tea-room in a large department store, with a bank and two industrial firms rounding out the roster of recent clients. Although most of these projects were completed prior to the merger early this year,

the scope and caliber of these installations are indicative of only one aspect of the services encompassed by this newly formed organization, for each office contributes a well founded and rounded background in several specialized areas.

For Hornblower & Weeks, New York investment broker, the problem was one of redesigning an existing space to provide a more functional and habitable environment, to update available equipment, and to integrate related but diverse functions within the rather complex framework of the over-all business structure. Since budget was limited, particular emphasis was placed on the reception area, occupying one end of the elevator corridor and separated from clerical desks by a screen of angled ebony and walnut strips set into aluminum. The desired atmosphere was completed by contemporary furnishings—furniture by Knoll, brown-black carpeting by Rugrofters, milk-white lighting fixtures by Altimira, screen and ceiling grids by Carlson Welding Co.

To avoid traffic problems in the small





*Reynolds Aluminum.*



*Michigan Consolidated Gas Co.*

reception lobby of McDonnell & Co., another brokerage, a curved walnut screen was installed behind the receptionist's desk, so that traffic is now directed both left and right. The room is brightly colored—maroon and red quarry tile floor, Rickberg teak chairs upholstered in orange, a John Schlenkert painting. Walnut desk is by Lehigh, secretarial chair by Knoll.

At J. L. Hudson Co. in Detroit, the designers achieved remarkable success in remodeling a tearoom, originally serviced by waitresses and now a self-serve cafeteria-type facility. A row of banquettes separates the tearoom from the adjoining sales area, with glass dividers blocking out noise from without and carpeting reducing the sound level within the dining area itself. In all cases, low-cost materials and methods of construction were used to stay within the limited budget. Suppliers include: Adams, Hexter, Ford and Formica wallcoverings; James Lees carpet; Directional chairs; Ferante banquette seating; Gotham pendant light fixtures, Lunning cone fix-

tures; Pittsburgh Plate Glass wall dividers.

Cafeteria and lounge for employees of Manufacturers National Bank emerged as comfortable and colorful mid-day place of escape from the daily grind of banking chores. White and beige vinyl wallcoverings set a soothing tone, with sparks of bright colors in the furnishings enhancing the total atmosphere. Cafeteria furnishings include: red and orange Naugahyde covered Herman Miller chairs; Formica-topped tables with Chicago Hardware bases; aluminum screens by Klemp; Flintcote vinyl asbestos flooring; Goodrich vinyl wall panels; Anton Maix draperies, and recessed downlights by Gotham. Color-coordinated lounge is furnished with Rickberg and Burke furniture, suspended lighting fixtures by Lunning and Habitat; carpeting by Duraloom; drapery fabrics by Anton Maix; Howard Miller clocks; Gilford and Goodrich vinyl wallcoverings, and Kentile vinyl flooring.

The spacious customer lounge for Michigan Consolidated Gas Co. is a

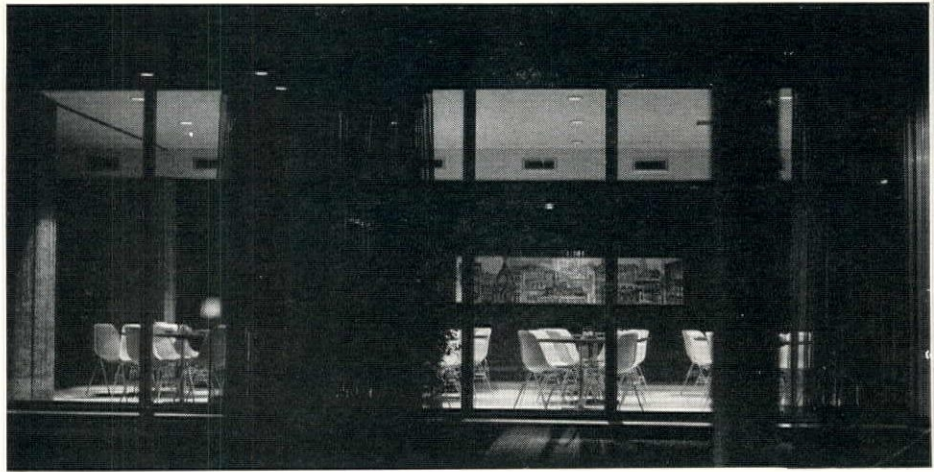
multi-purpose area, incorporating an adjoining meeting room, kitchen appliance exhibit, and a sales area with small table-desk. The V'Soske carpet is bright red; Knoll sofas in red and black Scott fabric, and chairs in dark wine leather. Small chairs in black leather are by Stendig; walnut topped desks by Steelcase. The all-wool drapery fabric is a special weave by Isabel Scott.

An exceptionally attractive area is the lobby and reception room for Reynolds Aluminum Co., its solarium motif enriched with pebbled "gardens" of potted flowers and plants and an enormous skylight, to which all interior spaces are related. Carpeting by V'Soske is a deep purple, contrasting with the anodized gold of the custom-made Lee DuSell desk. Laverne sofa and chairs are upholstered in a mulberry leather.

A major project now in the working stage is the construction of a new office building in downtown Detroit, in which Ford & Earl will be principal tenant.



## NEW INSTALLATIONS



### The Fontbonne

The success of the Fontbonne, a residence for young working women in Cincinnati, can be attributed in a large measure to the close teamwork of architect, interior designer, and client. As soon as the general contract was let, Mary Louise Schum, AID, head of the design firm bearing her name, was called in, early enough to coordinate interior structural color, lighting, and even landscaping, with the architect. This close cooperation, from initial stage to completion of the project, resulted in a finished total design at no extra cost.

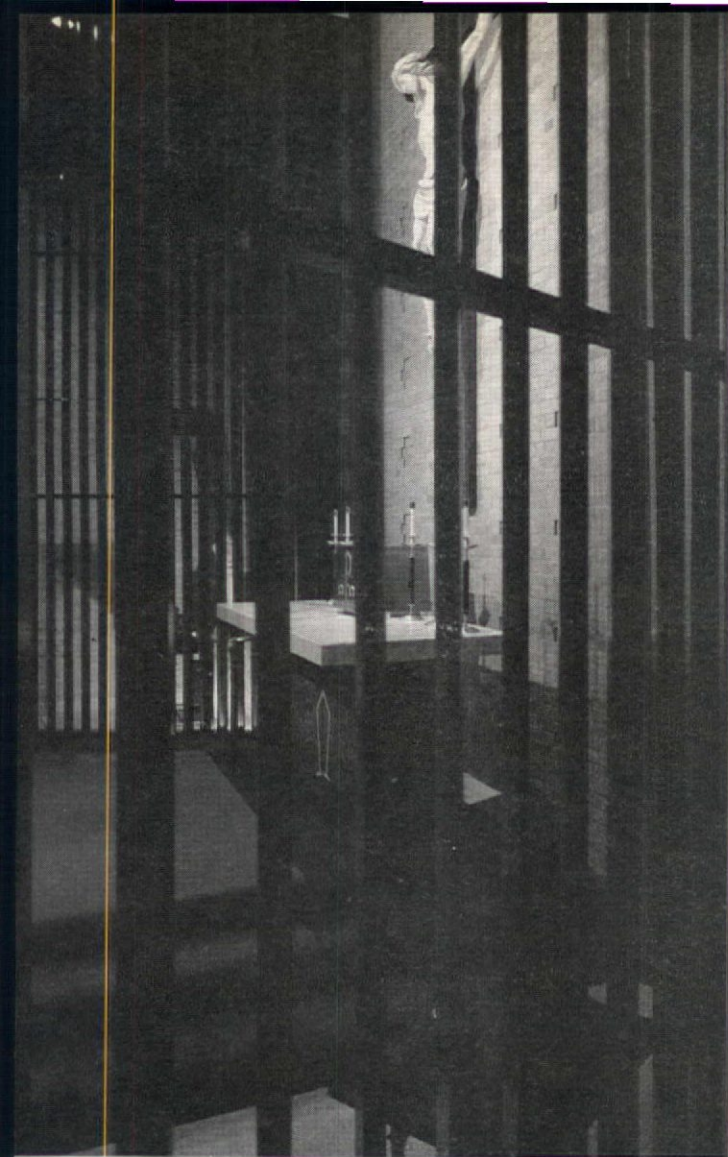
With the decision to erect a new building, the Sisters of St. Joseph, the Catholic order which has operated the institution since 1893, commissioned architect Brodman & Murrell & Smith to plan a structure incorporating the features of a modern, downtown residential hotel. The solution was a 7-story building, U-shaped, with each of the three wings facing the mid-town streets bordering the site. Public areas, including lobby, lounge, library, cafeteria, kitchen, and administrative offices are on the ground floor. The second is principally a cloistered living area for the Sisters,

while the third through seventh floors are devoted entirely to rental space.

Although budget was of primary importance, the Sisters understood the economy of well-constructed furniture and sturdy materials in terms of maintenance and repairs, and great latitude was given to Mrs. Schum in selecting furnishings without sacrificing either esthetic or practical qualities. An important design aspect, which comfortably fitted into the total budget, is the inclusion of art work to broaden the young women's appreciation of good design and fine arts. Several original projects were commissioned: the mural in the lobby, the imaginative trees painted on vinyl in the dining area, and a cityscape in the private dining room, all designed and executed by artist-designer Eileen Reilly Siemens, AID. Mrs. Siemens also designed the enamel and copper mural of the Annunciation installed in the courtyard of the chapel. In addition, many prints and cerographs are used throughout the building.

The main lobby is both spacious and airy, enhanced by special lighting designs such as the cove above the mural





wall. Decorative English cotton prints cover the upholstered Lehigh furniture. A hand-woven area rug from Toyo, Japan, in tones of brown, gold, and gamboge, sets off the lounge area; sheer linen casements by Quaintance in soft gamboge hangs from floor to ceiling. Immediately off the lobby is a series of offices, covered floor to ceiling with burlap textured vinyl in tones of olive greens, golds, and Spanish tile. The same drapery fabric, by Herman Miller, is used in all offices—a strong vertical stripe in muted colors of the wallcoverings woven into a linen gauze. The administrator's office is quietly furnished with a Herman Miller walnut desk and chair, side chairs by Richardson/Nemschoff, lamps by Nessen.

Parlor and date rooms are contained in a flexible space, so designed with walnut folding doors that the area can be divided into four small rooms. A custom carpet by Philadelphia repeats the gold, orange, and green color scheme prevalent throughout. Gold linen gauze draperies, by Quaintance, serve as a backdrop for nylon upholstered Richardson/Nemschoff furniture.

The functional aspects of the entire residence is again apparent in both cafeteria and private dining room, two bright and cheerful spaces that border the inner courtyard. Yellows, with orange accents, bathe both rooms with the atmosphere of perpetual sunlight and warmth—Herman Miller Fiberglas chairs in a sunny yellow; Cohama yellow and orange draperies in cafeteria; sheer linen Forster draperies in private dining area. Off-white wall vinyls are by Modernfold; textured teakwood Formica table tops by Wilburn, bases by Chicago Hardware.

Mrs. Schum's proficiency in designing residences of this type shows itself in the individual residence rooms, relatively small living and sleeping spaces. Compact, comfortable, and colorful rooms evolved, mainly through her choice of Heywood-Wakefield multiple-use furniture; custom-designed sofa/bed and walnut backrest; gayly printed Cohama draperies and colorful bedspreads; bright Cabin Crafts acrilon area rugs; well-designed lamps by Marshall. Four color schemes are variously used to avoid a look-alike, stringent institutional mo-

notony: pinks, oranges, reds; blues and greens; gold; greens with gold. Despite the high quality of the furnishings, total expenditure for each room was a little under \$400.

As an added accommodation, each of the seven floors is endowed with a lounge for reading, recreation, visiting, TV viewing. Color schemes were built around the award-winning designs of the Bigelow area rugs—in colorful Hexter drapery and upholstery fabrics, Marshall lamps, and vinyl wallcoverings. Furniture is by Norquist and Richardson-Nemschoff.

One of the most serene areas in the Catholic-run Fontbonne is the private chapel, its utter simplicity creating a spiritual haven for meditation and Masses for the Sisters and residents. Warm gray brick and walnut paneled walls set a quiet tone. An ecclesiastical wallpaper by Hexter, in deep rich blues, greens, and gold, focuses attention on the altar, its steps carpeted (by Cabin Crafts) in the same brilliant blue and green. Long stained-glass windows flood the chapel with rich color during daylight hours.



## NEW INSTALLATIONS



**Collier Ellis & Co., High Point, N.C., department store**

An expanding family corporation founded in 1934, Collier Ellis department store in High Point, North Carolina, outgrew its old location and decided on an existing structure in which to settle. Actually the new store is an amalgamation of two operations—a women's store and a men's shop—both previously run by members of the Ellis family in two separate locations. Since both shops were prospering and needed more growing room, the family saw the advantage of combining both operations under one roof.

The assignment of designing and planning the new facility to accommodate the expanding requirements—all on a minimum budget—was given to Becker & Becker, New York planning

and design firm. The new air-conditioned facility provided Collier Ellis with 15,000 square feet on street level, a smaller basement for storage, and an adjoining parking lot. In most instances, because economy was a major factor, existing display cases and lighting fixtures, both incandescent and fluorescent, were re-used, with slight modification of detailing in terms of applied moldings and other decorative treatments. In executing the designs, the lighting arrangements and fixture detailing were prepared on drawings in the simplest manner, so that they could be clearly understood and easily interpreted by local carpenters and other tradesmen.

The usual complements of a department store—women's original designs,

ready-to-wear and sports clothes, boutique and millinery, lingerie, shoes and bags, bridal salon, plus the customary facilities for men—are now showcased in an attractive, spacious, and easily trafficked accommodation, color-coordinated in soft green and beige with some yellow trim and liberal use of natural woods. Pecan was used for paneling in the women's section, while a somewhat darker walnut was utilized for the men's shops.

Materials specified by Becker & Becker include: wallpapers by Van Luit; nylon wallcoverings by F. Schumacher; carpeting by Masland and Alexander Smith; vinyl asbestos floor tile by Azrock; hang-rods and brackets by Garcy Corp.; filigree panels by A & T Tool Co.



The new international headquarters for Scott Paper Co. is located on a sprawling 47-acre site near Philadelphia. Planned and designed by Welton Becket & Associates, architect-engineer of Los Angeles and New York, the industrial-park complex includes a six-story office building and a three-story research and engineering center, joined by a 400-foot-long enclosed gallery. The extensive landscaped area, which includes parking facilities for both guests and employees, was designed by Cornell, Bridgers & Troller.

The steel-frame T-shaped office building contains a number of special features, such as a colorful 300-seat employee cafeteria, a complete library, a two-way escalator connecting all six floors (in addition to elevators), and two

enclosed landscaped courtyards on the sixth floor, surrounded by executive offices, an executive dining room, and a conference room. Offices provide maximum flexibility and efficiency through the use of movable partitions which can be rearranged on any multiple of the five-foot-square module planned for all floors except the sixth. All interiors are by the Becket office except for the executive offices, executed by A. Pomerantz & Co. and Sydney Rodgers Associates, under Becket's coordination.

Main entrance is under a tri-vaulted thin-shell concrete portico, through an enclosed bridge to the glass-enclosed lobby, divided into a reception area and hospitality room by a specially designed sculptured wood screen. Also on the first floor is a complete medical center and a

large meeting room which can be divided by a folding partition. The third-floor employee cafeteria, with floor-to-ceiling windows, provides diners with a dramatic view of the nearby airport and the Delaware River. Adjoining the dining area is a spacious lounge decorated with planters and a full-wall mural depicting highlights of Scott's growth. Executive office floor has its own reception lobby, decoratively divided by a screen composed of a series of steel circles flanking a paneled section.

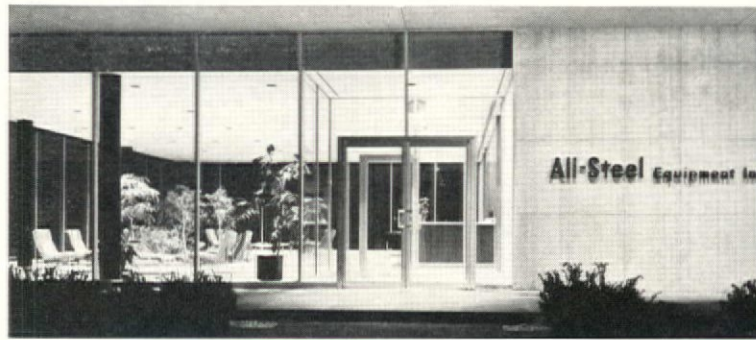
While the administrative and research buildings currently bring together at one site about 800 key Scott personnel, the new structures have been designed for carefully integrated expansion to accommodate a total of 1,200 employees.

**Scott Paper Co.  
International Headquarters**





## NEW INSTALLATIONS



### All-Steel Equipment Co.

An office designed for people: that was the goal of All-Steel Equipment Co. when it built its new office, showroom, and factory in Montgomery, Ill., bringing all facilities under one roof. The designers of the office considered the needs of All-Steel employees to include more than just proper ventilation and good lighting. Color was built in to the office by the use of different All-Steel furniture finish colors to separate individual departments. The use of different colors also gave the building a feeling of greater spaciousness. Doors ten feet high, originally proposed by architects Frazier, Raferty, Orr & Fairbank, add a dramatic note to the building.

The building is windowless, but wide glass doors at the end of each major corridor give employees a chance to look outside occasionally, relieving the pos-

sibility of a shut-in feeling. Spacious offices are spotted with greenery for greater visual comfort. Especially in the general reception area, which has almost the appearance of an outdoor garden, is the atmosphere of space planned for people apparent.

Executive offices are decorated with plants and paintings, furnished in contemporary styles. The building also includes model offices, a model conference room, by All-Steel, approached through the executive reception room, a spacious modern area which has a modern painting as its highlight. The executive offices have windows, which are hung with long, sheer draperies. A dramatic railed staircase curves upward in approach to the executive section. Several tall potted trees cluster in the curve of the staircase, below a painting, to provide a focus for the eye.







## Johansen & Woollen design the Bigelow with a college education for Butler University

Clowes Memorial Hall is the pride of Butler University in Indianapolis. Everything about it reflects originality in design, starting with the carpet on the floor. And that carpet, installed by Bigelow Business Furniture Corporation of Indianapolis, was created expressly for Butler by associate architects Johansen and Woollen. The design: a hexagonal pattern in red, green and blue. The construction: see-frame Wilton.

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## NEW INSTALLATIONS



### Tennessee Gas Transmission Co.

Construction of this new office building for Tennessee Gas involved a series of problems due primarily to the location in Houston, Texas. Architect Skidmore, Owings & Merrill was confronted with the Gulf Coast weather conditions of high temperatures and humidity most of the year, and year-round intense sunlight. To shade the 33-story glass-walled building, SOM set back the glazed skin from the exposed framework, forming, in effect, a series of shaded balconies. For the interior, Owens-Corning Fiberglas draperies were installed to further cut the sun penetration. A total of 60,000 yards was required, making this

the largest installation of Fiberglas draperies to date. Another serious problem was the selection of acoustical materials that would hold up under the heat and humidity until the building could be closed in and air conditioned. Since many acoustical materials tend to warp and sag under extremes of temperature, the tile selected was a 9-pound density Owens-Corning Fiberglas acoustical tile, in large module sizes, that is dimensionally stable and that measured up to the acoustical performance, color and texture required by the designer. Almost 50,000 square feet of textured white acoustical ceiling tile was installed

prior to interior partitioning. Much of the building is rentable, and because material size conformed to the architect's module, tenants later had no problem fitting partitions to the modules without marring the ceiling pattern. As a result of pre-planning and because much of the interior materials was installed as construction progressed, the building was completed on schedule early part of this year. The proof of the success of the functional and design aspects of the building is apparent in the two Tennessee executive offices illustrated, each of which takes advantage of the window areas overlooking Hous-



### Thaibok Fabrics Ltd.

When Thaibok recently opened a new and larger showroom at 969 Third Avenue, New York City, it took advantage of staff talent and assigned the planning to Karl Laurell, Thaibok's designer-stylist. The result is a functional, attractive showroom with an air of spaciousness that takes full advantage of north light, ideal for viewing fabrics in a

glare-free atmosphere. The central area contains an abundance of new silks, textures, casements and prints that sweep down the walls from recesses above the suspended ceiling. In wing areas, a separate section has been set aside for use by contract customers. Displayed here is Thaibok's new Altai contract line, competitively priced prints and case-

ments in a wide choice of synthetic and natural fibers. Thaibok also represents Myron Paul Originals, also a contract line, silk-screened in Baltimore and offered in custom colors. Throughout the showroom are conveniently placed tables and chair groups for use by designers and clients. Potted plants provide a warm and decorative note.





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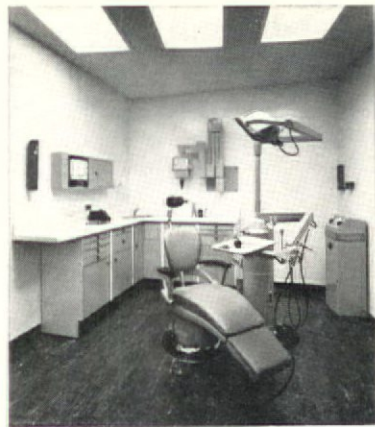
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## NEW INSTALLATIONS



### Port Watchmen's Union Medical Center, Inc.

The only privately owned medical and dental center in downtown New York City, this handsome and functional facility serves the employees of the New York Shipping Association Port Watchmen's Union and their families. It was planned and designed by Duffy, Inc., under the supervision of Howard Borden, NSID, project director. Patients enter a spacious reception room directly from the street. Just beyond the waiting area is an interviewing desk, with privacy afforded by means of a low gypsum block wall with glass above. The main level also houses several private offices,

situated under the mezzanine and separated from the waiting area by large glass partitions. All medical facilities are located on this floor, while the mezzanine is devoted entirely to dental services. Lighting fixtures, by Habitat 67, hang from the two-story-high ceiling and illuminate the reception and waiting area. Contemporary furniture was supplied by Frank Scerbo & Sons, Herr Miller, General Fireproofing, and P. Valley; accessories by Design Techniques. Flooring on both levels is by Amtex; carpeting in private offices (not shown) is by Bigelow.

### The Guest House



As its name implies, this nursing home in Baton Rouge, Louisiana, imparts the flavor of a comfortable resort guest house, free of the ostentatious flamboyance of Miami-type hotels, but a far cry from the drab and depressing atmosphere usually associated with institutions of this sort. Center of the home is a cheerful main room which doubles as a lobby and living room where patients and their guests visit or watch television. Bright colors and fabrics heighten the mood, the fabrics Scotchgard-treated to repel oil- and water-borne stains. Furniture here and throughout the home selected for sturdiness, comfort, esthetic appeal and for ease of maintenance. Special consideration went into the furnishing of the spacious and uncluttered patient rooms — "guest rooms" as management prefers to call them—with each room overlooking the patio or other landscaped area. The Guest House at present has 104 rooms and 104 beds. Half of the beds are adjustable hospital types with 24-inch length safety sides; the others are hospital beds with standard Beautyrest mattress and box spring. The rest of the furniture is from Simmons' Vivant line in warm Tai Teak melamine plastic. High-back lounge chairs, designed with the elderly in mind, are upholstered in washable Naugahyde.





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## FORM VS. FUNCTION AT YALE

A HARD LOOK AT PAUL RUDOLPH'S WIDELY ACCLAIMED SCHOOL OF ARCHITECTURE A HALF-YEAR AFTER OPENING

BY LAWRENCE LERNER

*Designed by architect Paul Rudolph, the building that houses the Yale School of Art & Architecture was hailed on all sides as a unique achievement when it opened last year. It was the subject of major articles in virtually all the architectural and design magazines, which without exception bestowed upon it unqualified praise. Mr. Lerner, as a specialist in the planning and design of commercial/institutional interiors, takes a sharp second look at the Rudolph edifice, subjecting it to a searching analysis as a building "in use." Mr. Lerner's description and evaluation of what has happened to the structure since it opened for the 1963-64 academic year—and the relationship of what has happened to the inadequacies in its original concept—is certain to be of exceptional interest to everyone concerned with contract planning and design. Lawrence Lerner is president of Saphier, Lerner, Schindler, Inc., major space planning organization and a member of our editorial board of contributors.*

This is a critique of a building after the dust has re-risen. It is also a critique of the values of "beauty" and of reporting. It is a reminder that while beauty is an indispensable prerequisite of all new form, a building *must* first function on the inside. Then, and only then, can it take its place in the community of good architecture and be justly and accurately praised as a successful building.

Too many architectural critics have forgotten, or perhaps, more ironically, have never known, that people work at an infinite number of specialized tasks (each of which requires attentive interpretation) inside every different type of building. Too many magazines and too many narrow-minded books have sung the praises of beautiful buildings that are in actuality miserable failures to those who must work within them and to those who must pay for them. The designers who have mastered form and sculpture must work equally as hard to make their buildings function as those who understand and serve the investor and occupant must strive for exciting form.

Paul Rudolph's Yale School of Art and Architecture is truly magnificent to behold, both

from within and from without. It offers visual experiences of infinite variety in every dimension. It is a striking oasis in a mediocre neighborhood. It is a masterpiece of organized complexity. It is the result of patient manipulation and conceptual engineering. As universal praise by the architectural press has undoubtedly proved, the building is "a work of art."

### Elegant when unoccupied

As a matter of fact, it is such a superior work of art that it should not be used as a school of architecture. It should be placed on a turntable in the sculpture gallery of a museum. While it thus reposes in the esthetic spotlight and excites comment among those who delight in the abstract, the designer of the building could spend his time profitably enlightening himself on the nuts and bolts of the "use" of the inside of the building. For, by way of definition, it isn't a building at all. It is an unfinished, hardly usable, multilevel trick, which creates countless illusions, through the medium of dazzling vistas, towering columns, brutal textures, startling contrasts, unexpected penetrations, and dynamic lighting. The sheer wealth of these beautifully executed artistic extravaganzas does not, however, erase the fact that the building is not a good place for architects and artists to train for their life's calling. Herein lies a question of values. Is this work, which has already achieved renown in its infancy, worthy of it?

The admirably composed photographs taken by the dozen of professionals to illustrate editorials are all devoid of occupancy (as they always are—I wonder if buildings are designed for people or for pictures). This building, a superior camera prop for purists, is at its most elegant when unoccupied and unused. However, would any self-respecting photographer or any serious architectural editor praise and publish the inside of this romantic exercise in its present condition of "instant mess"? Would any critic, even modestly enlightened about the need for intense flat lighting under the hand of the draftsman, condone the travesty of large areas of unlit ceiling in the drafting room? A ceiling, incidentally, made of a vermiculite type of plaster, which in the year





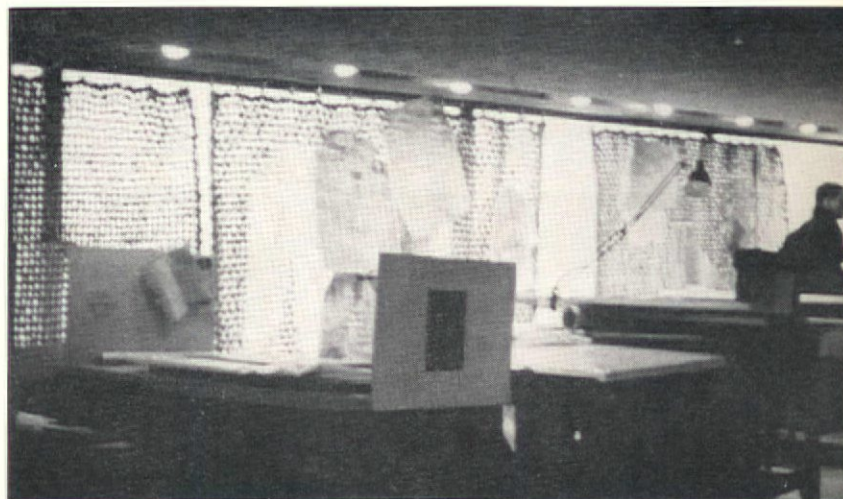
EXPANSES of glass (above) at Yale's School of Art & Architecture have made it difficult for students to work at their drafting tables in glaring sunlight. To cope with the problem, students have tacked up their work on windows, achieving "diffusion and reference" simultaneously, according to Mr. Lerner. Students on top floor, a neater group, used long sheets of fabric to cover continuous fenestration.

come will be a constant source of grit and  
t on the boards of the student draftsmen.  
w do these critics feel about the extension  
ds and line plugs which already clutter the  
or under the tables and dangle ungracefully  
er the edges of the pristine balconies of the  
ty atelier? Would the photographers be able  
compose their pretty pictures with the in-  
sion of the seven-feet high jerry-built painted  
wood semi-private offices (see cut).

The bright orange carpet and velvet upholstery,  
gether with endless rows of glaring 150 watt  
bs are the strongest expression of operational  
vete that I have seen in some time. Let's take  
em singly. The carpet is a one-color closely  
ven loop. It is used in carefully selected areas,  
h as a seminar classroom, a clerical area,  
d the beautifully proportioned but too-low-for-  
fety railed bridge above the main room. In  
most every case the carpet is already disgrace-  
ly stained and burned and will soon be thread-  
re at many obvious locations. In most of these  
ots, it would have been better not to specify  
rpeting. In other locations a carpet with a more  
mouflaged type of weave and coloring—equally  
ght, cheerful, and warm—would have made  
ach more sense.

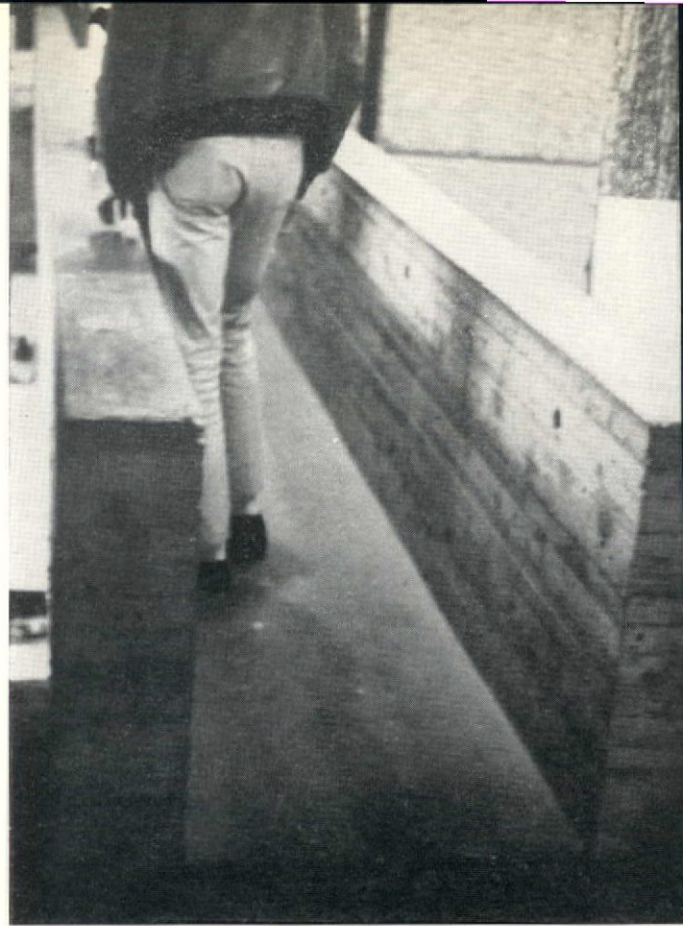
In the structure and detailing of the classroom  
ating, upholstered in impractical orange velvet,

CARGO NETTING, intended as light-diffusing material (below), has proved inadequate and has led to tack-ups of student work, newspapers, and other material in the effort to suppress glare.





**LOW BRIDGE** across open space in interior of Yale School of Art and Architecture does not provide safety features required at two-story height. Lack of safety rail virtually invites accidents, Mr. Lerner declares. Photos used in this article were taken by Mr. Lerner in an unofficial capacity.



## FORM VS. FUNCTION AT YALE

the flowing shape of the back and seat are made for Oscar, the designer's average-man dummy. However, Oscar cannot slouch or tend to move around in his seat. If he does, he becomes uncomfortable and he forces the fabric and the foam-rubber under it to slide down and create permanent elephant-skin-like wrinkles across the lower back of the seat. This same movement creates undue tension on the seams at the top and rear of the seat, and the fabric will soon wear and tear at that point to add to the already untidy look of things.

### A tacky solution

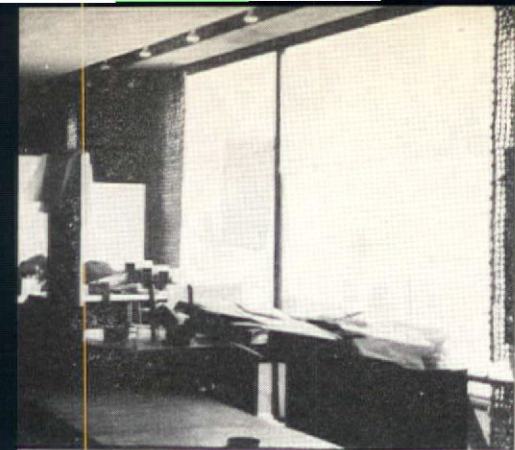
These animated looking seats have a further and even more serious shortcoming. When the present ill-advised fabric soon becomes too much of an eyesore to tolerate, it will be replaced by breathable Naugahyde or a Scotchgarded transportation type fabric. But there will still be no facilities in the classroom for the students to take notes, or copy outlines or diagrams from the blackboard. At present, the classrooms and lecture hall are equipped only for the absorption of the speaker's dicta—perhaps a good way to create disciples who offer only their undivided attention. Judging from the student models on display throughout the building, that is exactly what is happening.

In the category of "the unusual is the sophisticated" is the solution to the sun-screening prob-

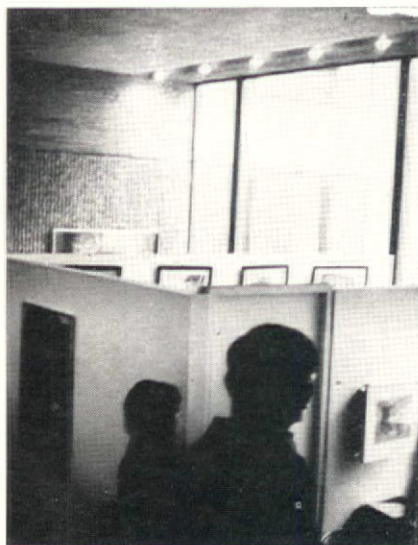
lem, a multi-channel track from which hang sliding panels of literally tons of cargo netting. These dust-gathering, bulky, stiff planes of hen or jute look all the more self-conscious when you see how easily (if unesthetically) the students have solved the sun diffusion problem. They have simply taped newspapers to the large plate glass walls, in such a way as to neatly diffuse the intense rays that would otherwise make working at their boards unbearable. After all, it isn't easy to create drawings when the sun projects checkerboard image of crossed ropes onto your board. And if one slides two or more "panels" of the longshoreman's delight into place between the drafting table and the sun, one obliterates the sunlight altogether. This brings on a far more serious lighting problem, because of the inadequacy and poor design of the school's lighting system.

The students' solution to the direct sunlight problem hints at another of the studio's shortcomings. The open architecture of the place denies the students a place to tack their work up for observation, discussion, and reference. So with an ingenuity which, if they are fortunate will survive their education, they tape their tracings and tearsheets to the same glass sheets and bravo, they have solved two problems at once—diffusion and reference. You may guess the effect this has on the appearance of the outside of the building (see cuts). In a word, it is shocking.





LACK of adequate facilities (above) at work-places has led to unattractive clutter, improvised partitions, and work tables that are placed in no discernible order. Right, a jerry-built set of partitions destroys elegant effect of one interior area but provides an administrator with much-needed privacy. The lack of separation between classes, work areas, supervisory and faculty offices, which has heightened the interior disarray, was acclaimed as an important design contribution when the building opened. Top right, the painting at left actually has more light thrown upon it than the desks below, which are inadequately illuminated for working purposes, according to Mr. Lerner.



How simply, how very simply, a fantastic effort of architecture can be mercilessly destroyed, and justly so, by its own naiveté!

#### Talking abstractions

While we're dealing with the subject of the large plate glass windows facing on sunny exposures, we might as well mention another oversight. Any mechanical engineer will tell you that the cooling of a building during the warm seasons can be achieved much more easily if sunlight is kept out of the building. Once it passes through the glass it must be contended with in order to maintain a comfortable level of temperature. Here, no attempt was made to protect the drafting room from the direct heat and light of the sun. Could it be that some less important but more intriguing shapes and spatial relationships were given priority? Could the architect have lost himself in the sculptural experience, and have damned transient student draftsmen for the sake of posterity?

I'd prefer not to believe that the students at one of the country's better schools of design, headed by Rudolph, a man who is achieving international fame, are being trained to become talking abstractions who will create larger and more thrilling works of sculpture with complete and utter disregard for the poor working stiff, who is going to have to improvise the undignified necessities of his everyday responsibilities. If the detailing of the interior of this building is to be

considered progress, then we are, unfortunately, heading for disaster. We will be falling over low rails, tripping over extension cords, slipping into dark stairwells guarded by little more than wishful thinking. We will be shielding our eyes from the sun on the south side of the building. We will be annoyed and intimidated by the glare and heat of ubiquitous bulbs crowding each other out for the privilege of irritating our peripheral vision. At the same time, we will be groping about our desk tops in the half-light of rays reflected from wall-size paintings and sculpture, which somehow receive a priority over the staff for the direct rays of the limited light available in the office areas. We will be deprived of spontaneous conversation groups in the halls or studios for fear that an innocent step back will mean a turned ankle; the geography of the place is punctuated by small groups of steps.

We will become accustomed to living among soiled, delicate fabrics and threadbare carpets. Although we will probably develop a keen ability to improvise, living in a world of make-do patchwork will prove somewhat damaging to our sense of the beautiful. Let us continue to be able to be thrilled by the visual effects that Rudolph so successfully creates. But let us do so only after this same sensitivity has devoted itself intelligently to the minute-by-minute demands of everyman's dull chores. Our society and our professions do have the wherewithal to do both jobs well. Why don't we urge them on ourselves in all instances? (C)



# MOTELRAMA IDEA ROOM 1964

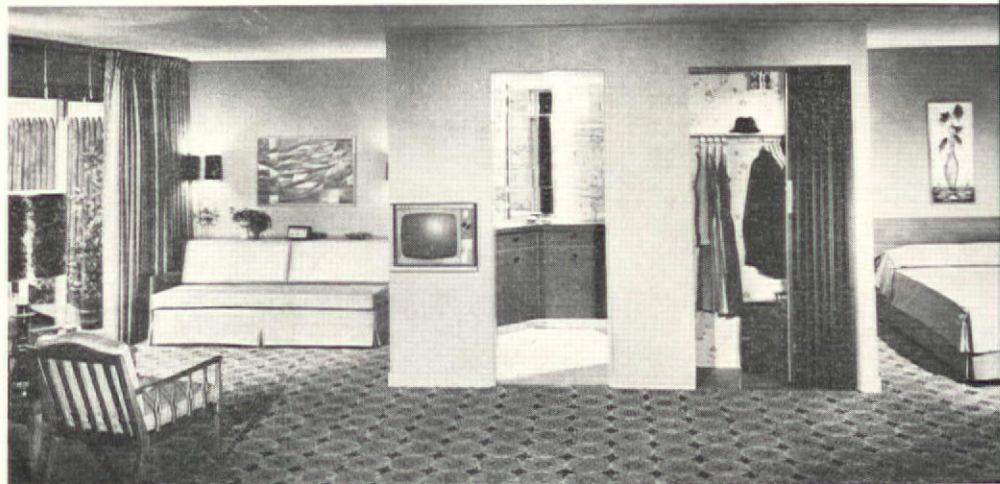
SINCE its inception three years ago, the Motelrama Idea Room, a springboard for new architectural and interior design concepts for the motel industry, has been one of the major exhibits at the combined National Restaurant Association and American Motor Hotel Association annual exposition. Designed by Richard Kent, this year's presentation, to be shown at Chicago's McCormick Place, May 25-28, incorporates a guestroom, bath, dressing room, and patio. Idea Room 1964's most notable aspect is the privacy of a two-room suite, achieved within the limits of a single guestroom facility by means of a centrally placed bath-dressing room. This affords two sepa-

rate alcoves—one designated as a bedroom, the other a sitting room with dual-purpose bed unit.

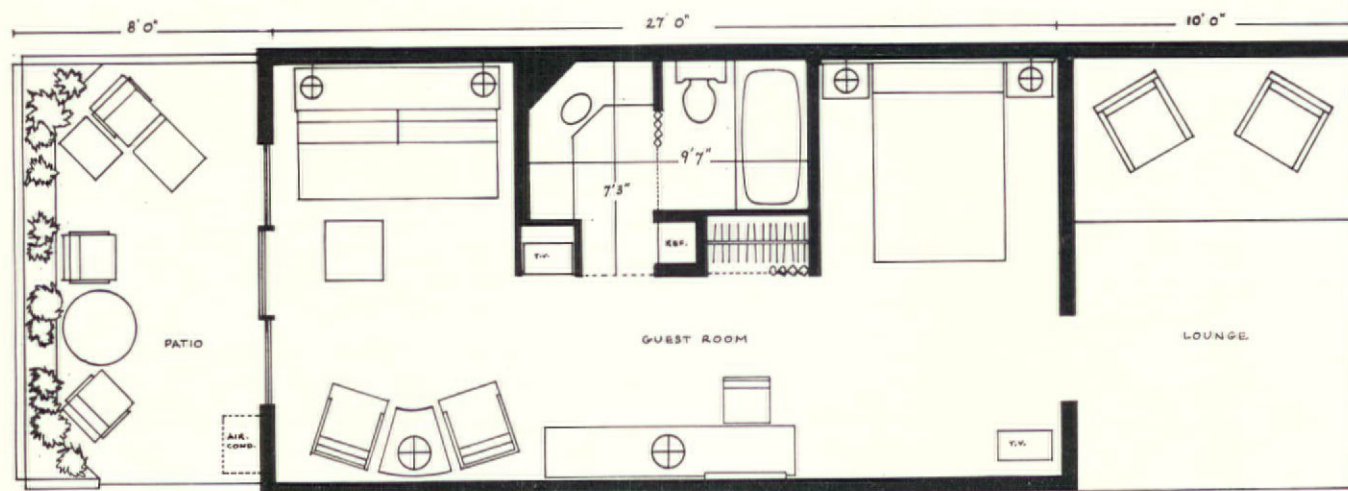
Furniture, by American of Martinsville, is highlighted with the new Alexandria triplex unit, resplendent with Egyptian and Greek classic motifs. Classical design is repeated in the Acrilan acrylic carpet by Alexander Smith and in Functional Fabric's LaScala gold damask print drapery. While the vinyl wallcoverings support the monochromatic color scheme of gold, olive, and beige with accents of bright orange, three different patterns by Columbus Coated abet visual division of the areas. The patio, which opens off the sitting room area and may be used for dining



Patio.



Over-all view and plan (below) of Idea Room.



Triplex wall unit.



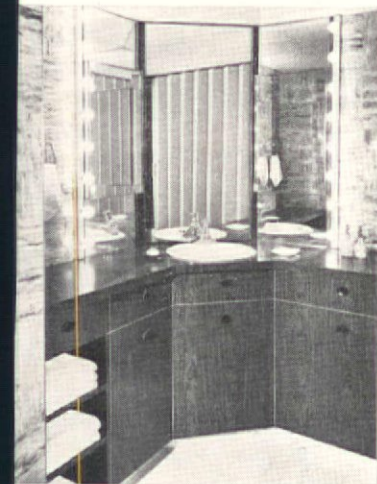
Sitting room area.





as well as relaxation, is comfortably furnished with O. Ames Co. armchairs and chaise, coffee, bridge, and end tables, of zinc-coated steel tubing. Polyethylene plastic foliage by American Artificial Flower Co. add colorful accents.

Other participants in the Idea Room: Angevine Co., drapery hardware; Atco Ceramics, wall tile in bath; Futorian Mfg., reclining chair in lounge; Goodman Dean Scott, paintings; Harvard Mfg., bed frame; Hough Mfg., folding doors; Middletown Mfg., TV base and swivel; Philmar Corp., lamps; Robbins Floor Products, wall and floor tile; St. Regis Paper Co., plastic laminates; U.S. Gypsum, acoustical ceiling; U.S. Rubber, Koy-n foam for mattress, patio floor vinyl; Venetian Blind Institute, narrow-slat blinds; Vogel-eterston, coat rack. (C)

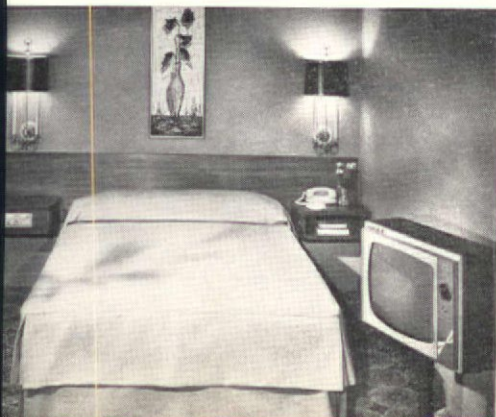


Dressing room.

Closet.



Bedroom alcove.



A: For televiewing or interviewing, there's real comfort in this swivel arm chair (4449). Arm tops are walnut; base is aluminum. B: The armless version with the same contoured comfort (4447). Both available in a wide range of fabrics.

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# CONTRACT PRODUCTS AND SERVICES



*Beautycraft*

## **Beautycraft day-night trio**

A triple sleep unit, the Embassy, manufactured by Beautycraft Furniture Industries, converts from lounge, couch, and daytime desk to twin beds and night-table. Bolsters on the lounge and couch hinge back to become headboard when the pillows are removed. The couch has a pull tab which operates Beautycraft's patented automatic pivot to open the bed. In addition to the Embassy, Beautycraft has more than 20 different deucette models and an expanding line of cassette groupings which may be used with them.

Circle No. 81 on product information card

## **New Hardwick-Magee carpet lines**

Hardwick & Magee will broaden its contract commercial lines with the addition of a 70 percent wool, 30 percent nylon carpeting, and the introduction of Acrilan for figured carpets using stock dyes. The wool/nylon blend has been added because of increasing demand for this combination. The two additions will supplement the firm's current wool, stock, and skein dyes commercial grades.

Circle No. 82 on product information card

*Kroehler*



## **Five Formica grains**

Five new additions to the Formica Corp. wood grain line of laminated plastics offer wide-ranging possibilities for contract use. The new grains are ribbon-striped African mahogany, provincial cherry, sequoia, rift-sliced white oak, and paldao. There are now 23 different wood grain patterns available from Formica, each of which can be produced in a variety of special colors and designs.

Circle No. 83 on product information card

## **Two new Kroehler groupings**

Ming and Riviera are two new groups of guest room furniture in the Kroehler Mfg. Co. contract line. Ming, at top, is an Oriental group with ebony and teak finish, topped with wood-grain plastic. Gold-tone hardware accents the black furniture. Riviera, which is available in vintage turrae finish for French decor, or brushed white finish with fruitwood plastic tops for Italian decor, features hardware decorated with acanthus leaves and flower motifs. The two groups bring designs available from Kroehler up to ten. Styling in the line includes suites in Early American, French and Italian Provincial, Scandinavian modern, and contemporary.

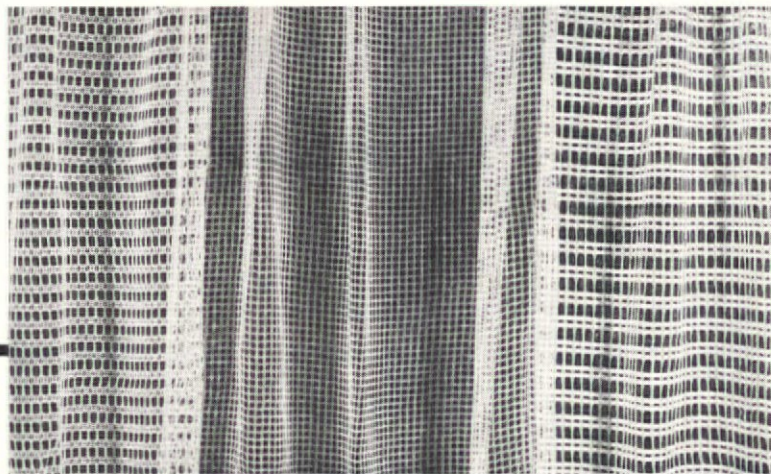
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# FOR LARGE GLASS AREAS...



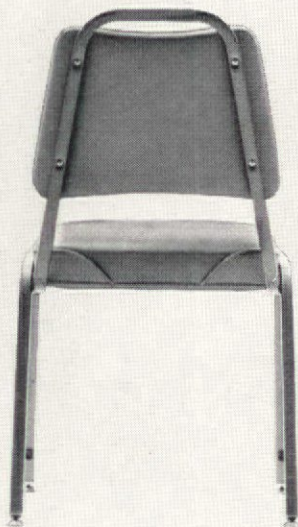
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## PRODUCTS & SERVICES

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### McDonald aluminum planters

Satin-finished aluminum planters are available in three sizes, 16 inches, 20 inches, and 24 inches in diameter. Each has an oil-finished black walnut base with aluminum feet. The planters, a product of McDonald Products Corp. are suggest-

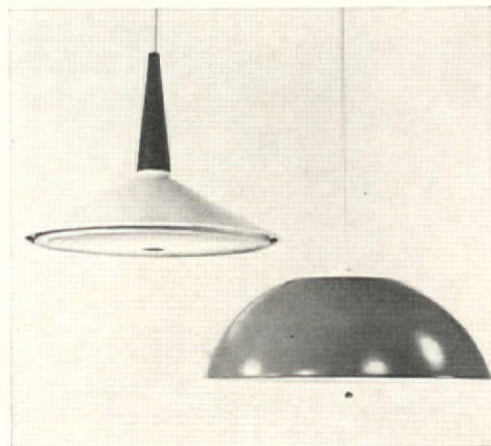


ed for use in waiting rooms or reception areas of churches, offices, hospitals, hotels, or other public buildings. A McDonald catalog also describes walnut, aluminum, steel, leather, and Naugahyde desk accessories, waste baskets, floor stands, and wall urns.

Circle No. 84 on product information card

### New Lightolier pendant lamps

Lightolier pendant downlights are now available in dome and cone shapes, in white metal, covered gray, or satin aluminum finishes. The 12-inch diameter shades of the lamps are shielded by concentric louvers to block glare. Three-way con-



trol switches allow light variations. A new cord shortener permits adjustment to any height without the bulge of a reel mechanism. Ceiling plate and walnut spreaders are available for grouping of the lights.

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A new armchair from Tri-Par Mfg. Co. is one of the first designs in the firm's new wood-frame



chair line. Model 2537 features a contour foam padded back and arm rests and a two-inch thick foam seat. The chair will adapt to a number of different uses, according to the manufacturer.

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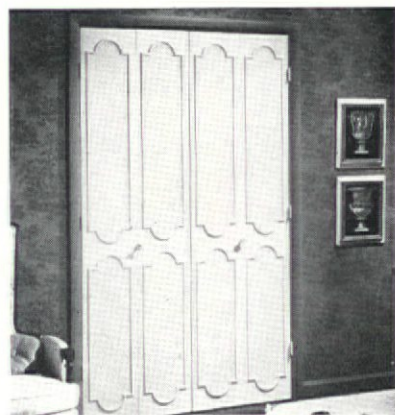
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### Kirsch hardware at Fair

Kirsch drapery hardware has been selected for use in the House of Good Taste and the Formica House at the New York World's Fair. These model home exhibits will use Kirsch hardware



exclusively in their window treatments, as this prototype of the Formica House shows. Kirsch hardware will also be used in other individual fair exhibits.

Circle No. 87 on product information card

### New Blisscraft swivel chair

A new swivel chair for dining or institutional use has been added in the Blisscraft Living Chair line. Available in champagne white, charcoal, turquoise, tangerine, antique gold, avocado, or custom colors, the chair is molded of one-piece seamless



lexene. The back is designed to flex with body movement. Tapered brushed zinc steel legs, metal-on-metal rivets, and self-leveling marproof slides make the chair, model 811, extremely durable, according to the manufacturer.

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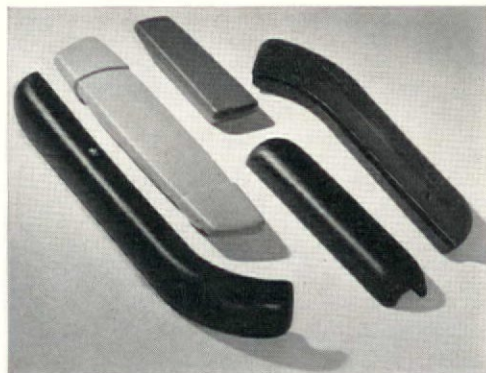
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## PRODUCTS & SERVICES

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and textured patterns is designed to match or blend with fabrics, leather, plastics, or metals. The new custom armrests are said to be unbreakable, warm to the touch, and lightweight. They can be designed to fit round or square tubing or rod or special mounting.

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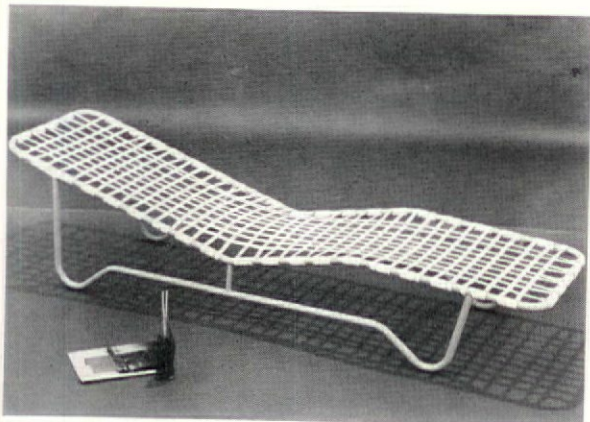
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**Mallin contour chaise**

A contour chaise from Mallin's Town & Country line is made of zinc plated tubular steel and faced with Geon virgin vinyl. Fifty-six color combinations are available. The Town & Country

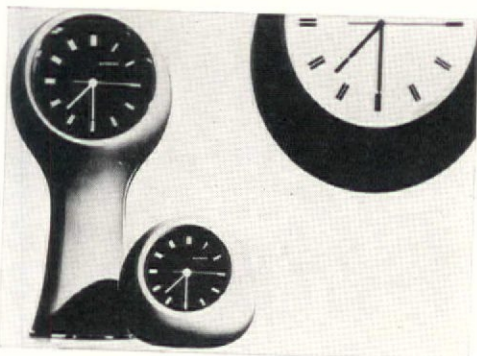


line includes adjustable chaises, chairs, and dining tables with glass or Formica tops. Mallin manufactures contemporary furnishings as well as wrought iron patio furniture.

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**New Secticon clocks**

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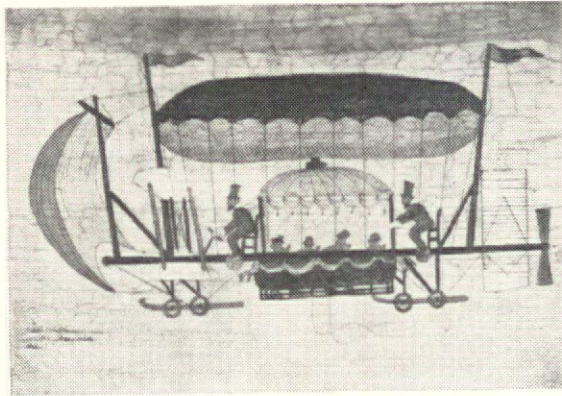
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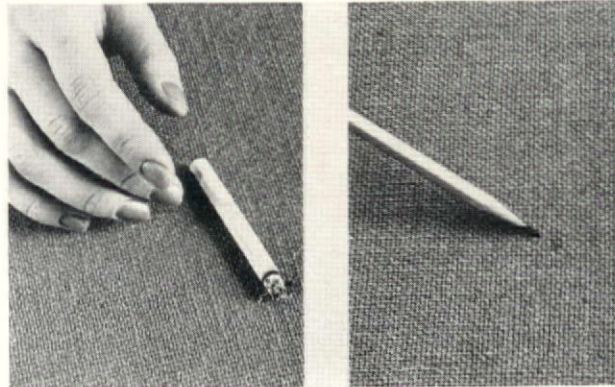
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## PRODUCTS & SERVICES

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### New flame-proof Dux fabric

Atlas, a new addition to the Dux fabric collection is said to resist staining, bursting, and burning. The new fabric is composed of 75 percent virgin nylon and 25 percent New England virgin wool. In addition to its other qualities, Atlas is said



contain notable color fastness properties. A variety of colors, including beige, orange, gold, dark green, dark blue, brown-gold, and dark brown are available. Atlas is seen exclusively on Dux furniture.

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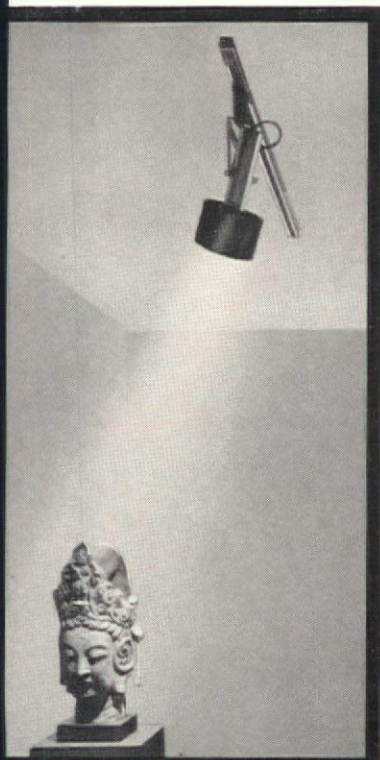
**Woodard octagonal patio table**

An octagonal table 60 inches in diameter from the L. Woodard Sons, Inc., features a Fiberglass top with the color and texture of slate. The table, designed for patio dining, seats eight, allowing 24 inches for each place setting. Set-back



legs which attach to the table at the corners make seating more comfortable. The Fiberglass top, lightweight and weather-resistant, and Woodard's ten-year warranty against rust, give assurance of easy care.

Circle No. 92 on product information card



A beam of light from a "Lytespot" sharply etches a primitive sculpture, highlights a modern painting, focuses interest on a commercial display, on anything you want seen and appreciated. Lytespots are easily, cleanly attached at any point on a special distribution track. And this lighting unit, as functional as it is, has a simple, efficient attractiveness that you don't have to hide. If you like this lighting effect, turn to Lightolier. If you'd like to see another

**turn  
to pg.  
87**

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I'm an expert  
about seating?"**

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CLARIN Chairs!"**



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**Clarin SCULPTURA Chairs**

Tough molded fiberglass for beauty and durability. Wide choice of colors. Nylon or Vinyl upholstery. Stacking, ganging, side, pedestal, pedestal with casters and arm chair styles.

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Please RUSH literature about CLARIN Chairs—the chairs recommended by the seating experts!

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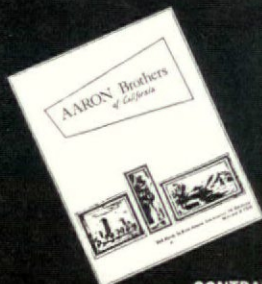
Circle No. 61 on product information card



Circle No. 63 on product information card

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## PRODUCTS & SERVICES

CONTINUE

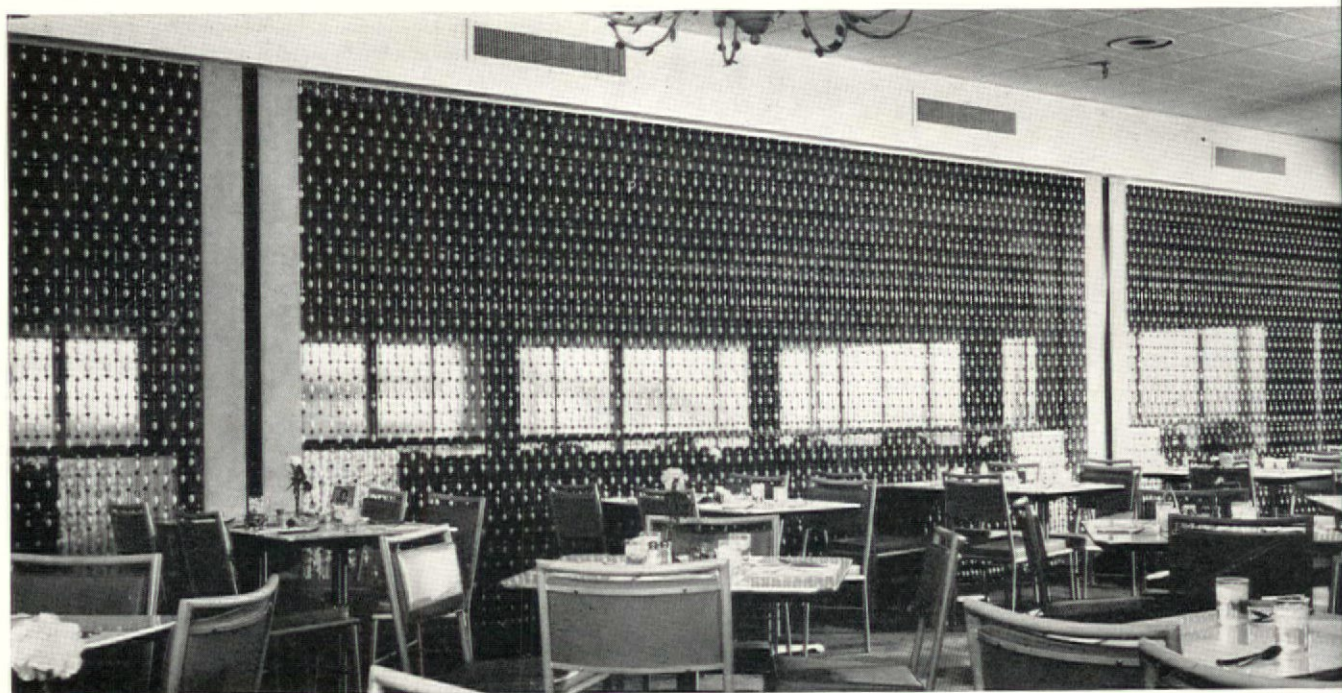
### Prescolite landscape lighting

An aluminum shade adds a decorative note to one of the many outdoor lamps available in Prescolite's landscape lighting collection. The shade



has a matte charcoal finish, with white acrylic diffuser. Eighteen inches in diameter, the Lumalite is available with a matching aluminum stem in matte charcoal.

Circle No. 93 on product information card



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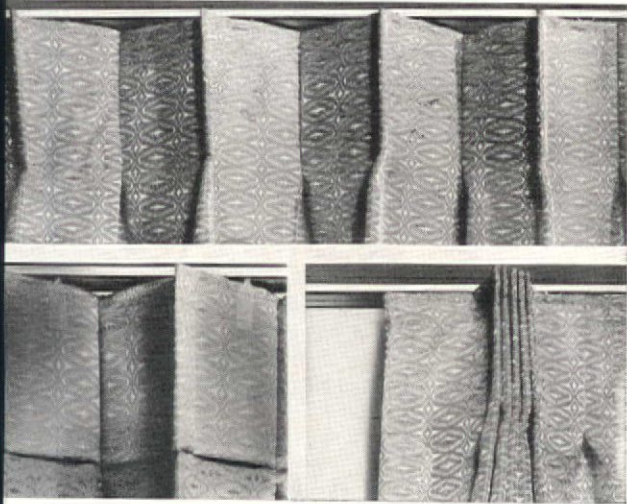
NEW YORK: World Wide Design House, Ltd., 232 E. 59th St. CHICAGO: Adornments Inc., Merchandise Mart

Circle No. 62 on product information card



**new hook-free Gliss pleat**

The Gliss pleat, called a successor to the traditional French triple drapery pleat, has been introduced by Silent Gliss Inc. The pleat stacks compactly as shown, above right, and has a back free of hooks or obvious stitching, above,



left. A new Silent Gliss carrier for the plant appears to a broad, flat base for easy sewing into drapery headings. The carrier, of translucent solid nylon, cannot be harmed by laundering, dry-cleaning, or ironing.

Circle No. 94 on product information card

**Greeff's Oriental fabrics**

Greeff's new Pasha collection of four multipurpose fabrics features coloring with a Far Eastern flavor. The 100 percent American Bemberg fabrics, in 54 inch widths, include block, plaid, cross stripe, and plain patterns, in related colors. The range of colors goes from soft shades to rich hues, and includes such unusual combinations as Chinese green and tobacco; sapphire and violet; fuschia and red; and jade and lime.

Circle No. 95 on product information card

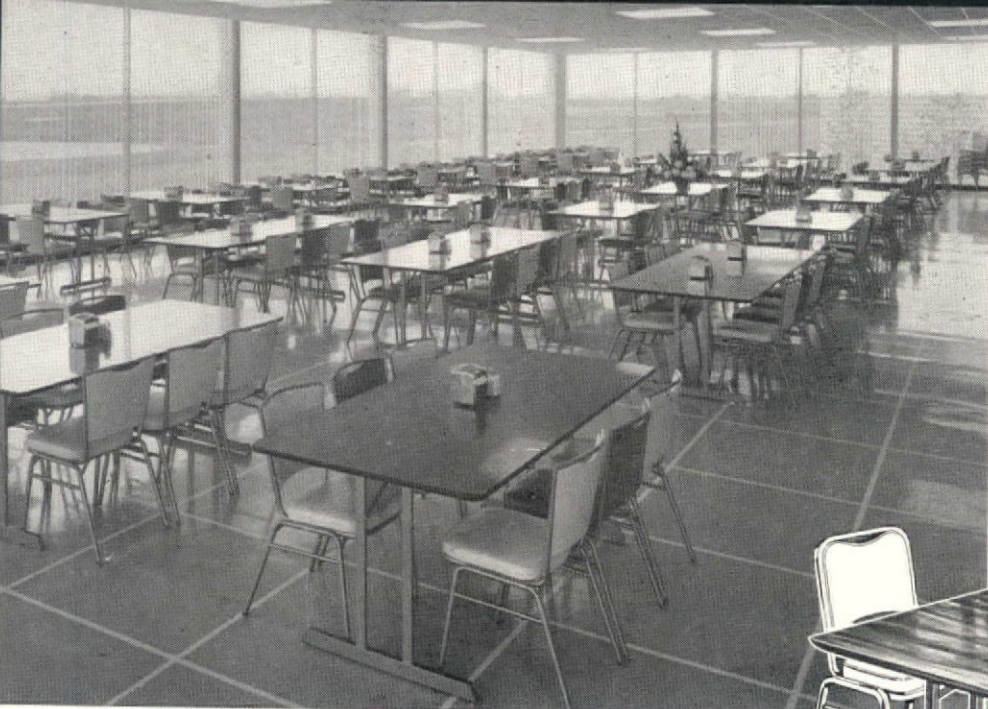
**Coordinating table, chairs**

Coordinating pedestal table and chairs are featured in a new designer collection by National Store Fixtures, Inc. The swivel chair has a foam-



padded bucket back. The table top is available in sizes up to 42 inches in diameter. The pedestals are satin-chrome plated.

Circle No. 96 on product information card



Employees' Cafeteria, Northern Illinois Gas Co., DuPage County, Ill. Howell Folding Tables No. 8064 with Howell stacking chairs No. A630.

Legs **snap-lock** into place and the Howell Folding Table, sturdy and solid, is set up. Push a button and the legs fold flat for storage. Howell offers: a selection of rich, wood-grained plastic tops, a choice of metal finishes, and a range of sizes. Write today for special folding table literature.

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*—to put a Howell  
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Ask for new catalog #33





Circle No. 65 on product information card



# Ultima<sup>1</sup> by Griggs

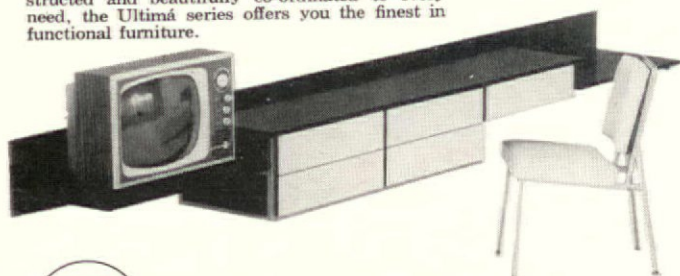
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Meets every requirement in lounge, office, lobby or reception room furniture. From single chair to multiple seating units the Ultima 24<sup>o</sup> series is designed to give the maximum in user satisfaction.

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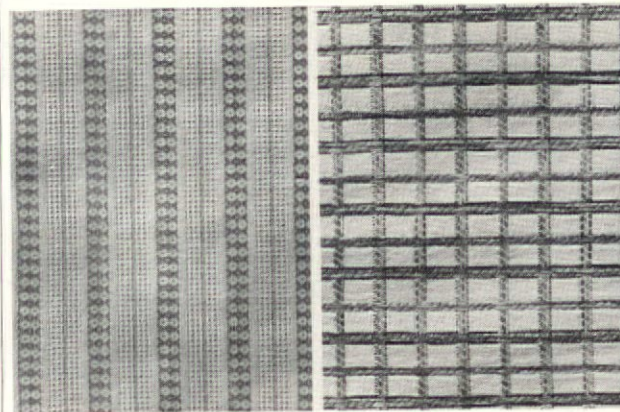
**GRIGGS EQUIPMENT, INC.**  
Belton, Texas

## PRODUCTS & SERVICES

CONTINUE

#### Grasscloths from Scalamandre

Two new imported grasscloths from a broad collection by Scalamandre Silks are, left, 810, a wide leno weave stripe of cellulose accented by bands of narrow geometric patterned jute, in natural or off-white; and right, a plaid grass cloth of woven



cellulose, rush and metallic gold thread, in shades of natural accented by black. Both styles are 36 inches wide and paper backed. Others in the collection have accents of cellulose, jute, rush, or metallic thread.

Circle No. 97 on product information card

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*Information and literature  
upon request.*



1007-5



3006-5



1008



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Circle No. 66 on product information card



### stretch vinyl upholstery fabric

A new four-way stretch vinyl upholstery fabric from the Atlantic Refining Co. is said to be grease-resistant and easy to work with. The stretch comes from a new backing material, which is applied to Atlantic's Fon-Del line, which comes in 18 colors, and the new Fontana design, a deeply textured print in 12 colors.

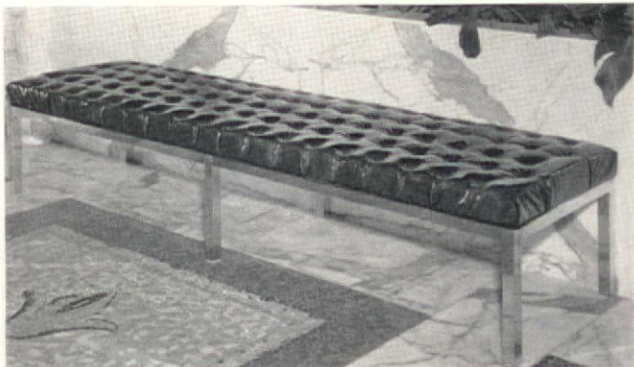
Circle No. 98 on product information card



### Wheat-and-linen wallcoverings

Suma Weaves wallcoverings of bleached or natural linen woven with straws of Japanese wheat are available in widths of 9 feet or 9 feet 9 inches in 50 yard rolls from Conrad Imports. The wallcovering is available with or without paper backing, in rolls, or by the yard.

Circle No. 99 on product information card



### Plametron service cart, benches

Plametron Corp. has introduced a complete range of benches and settees, custom made to fit any space requirements. The benches, supplementing the Plametron line of lobby tables, is available with biscuit tufted, diamond tufted, or plain upholstery in Naugahyde or in the customer's own fabric. Plametron is also introducing a heavy duty cart of heavy gauge welded aluminum with

walnut Formica top and shelf and two drawers. Available with satin brass or satin aluminum finish, the cart has 4-inch ball-bearing wheels. Custom variations are available. Brochures describing both these products are available.

Circle No. 100 on product information card



Often what you don't see is more important than what you do see. Not so, with Metropolitan's new sofa. Boldly exposed, solid walnut arms and legs create a new furniture fashion. Designed by A.I.D. Award-winner Jules Heumann, the new 968-7 sofa is available in 7, 8 and 9 foot lengths, or as a chair. Foam seats, Pirelli web base, loose pillow back. Hundreds of fabrics, leather, vinyl. Write on your professional letterhead for complete 86-page catalog - free for the asking. Dept. T, Metropolitan Furniture, 950 Linden Ave., So. San Francisco, Calif. Showrooms: San Francisco - 838 Western Merchandise Mart; Los Angeles - 724 Home Furnishings Mart; Dallas - 350 Decorative Center; Chicago - 621 Merchandise Mart; New York (Trendage) - 232 E. 59th St.; Boston - 44 Harvard Rd. (Brookline).

Circle No. 67 on product information card

METROPOLITAN



Circle No. 68 on product information card



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Range, 5 cubic ft. refrigerator and stainless steel top and sink. Available in 7 colors.

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**MANUFACTURERS'**

**LITERATURE**

A new designer's booklet from Angelica Uniform Co. contains a reprint of an article by Jac Handford, director of the California Fashion Institute, listing check points for good uniforms for restaurants, hotels, and other institutions. Different uniform styles to fit different decors are illustrated.

Circle No. 101 on product information card

The 1964 catalog of Institutional Products, Inc. includes full-page charts of suggested layouts for banquet seating, as well as products in the King Arthur line, which includes folding and non-folding equipment for group seating.

Circle No. 102 on product information card

Catalog 4, newly available from Madison Furniture Industries, illustrates the Madison furniture line, including Dimension 28, Dimension 24 Fairfield, and Kronberg collections, office chairs, tables, and other items.

Circle No. 103 on product information card

the ultimate in quality seating .



# 9229



# 3364



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# 9

**carroll chair company, inc.**

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write for latest illustrated catalog



All specifications for Joanna Western Mills Co. window shades are now available in one folder. Pockets inside the brochure, entitled Window Shade Specifications, offer easy storage for individual booklets. The folder is designed to be filed with other AIA and Sweets catalog material.

Circle No. 104 on product information card

Dux, Inc., well-known source for quality business furniture, has just produced a comprehensive looseleaf catalog of its collections, along with an illustrated price-list. Shown and described in the large hard-cover catalog are the firm's upholstered seating, "showwood" seating, side and armchairs, conference and dining tables, occasional tables, and cabinets and desks. The catalog is classified and tabbed for easy reference. The firm plans to issue additional looseleaf sheets which can be quickly inserted into the catalog.

Circle No. 105 on product information card

A number of new Pionite Lifetime laminate patterns are shown for the first time in Pioneer Plastics Corp.'s new full-color Pionite Architects' Brochure for 1964. Pictured in color are completed installations; swatches, selection chart, and specification data are also contained.

Circle No. 106 on product information card



An even wash of light that covers an entire wall...but not a bit of the ceiling. No dull areas. No scalloped edges. A lighting fixture so completely recessed that it can hardly be seen...lined with so many concentric baffles that distracting internal brightness is virtually eliminated. It's Lightolier's "Wall Washer" Calculite... for all the light you want (up to 300 watts!) right where you want it. If you like this lighting effect, turn to Lightolier. If you'd like to see another,

**turn  
to pg.  
89**

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Circle No. 70 on product information card →

Circle No. 69 on product information card



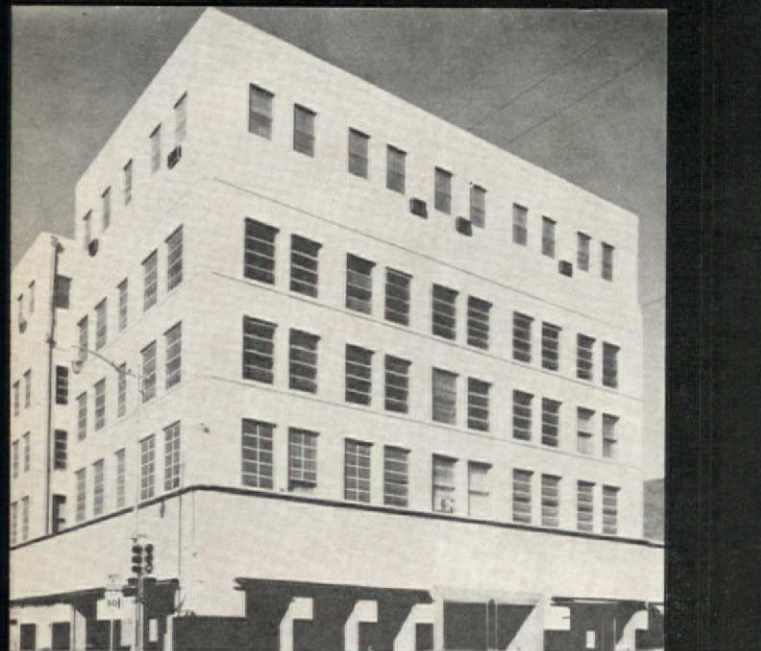
"AX-chairs" in laminated beech. Seat/back in teak (6003), upholstered (6020) or with reversible sling (6060). Design: Peter Hvidt & O. Molgaard-Nielsen. Fritz Hansen Inc., Decorative Arts Center, 305 East 63rd Street, New York 21, N.Y. Templeton 8-3225. Division of Fritz Hansen, Copenhagen.

**FRITZHANSEN-FURNITURE**

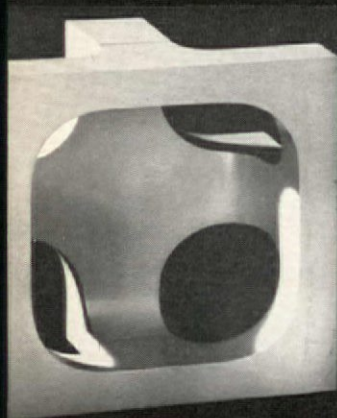


# Arts for Architecture creates new facade

FORE



TER



Architects Pierce, Norris, Pace and Associates chose Arts for Architecture's Hauer Design #9, Patent #2,891,397, for a recent modernization project in Midland, Texas. The new facade avoided the need for demolition, saving time and money. The pierced stone permits maximum light penetration while concealing the old structure behind, gives the building complete contemporary styling. For brochures of the Arts for Architecture line, write on your letterhead to department C54, Arts for Architecture, Inc., 50 Rose Place, Garden City Park, Long Island, New York, New Hyde Park Post Office.

## MANUFACTURERS'

CONTINUED

## LITERATURE

Kroehler Contract Division has published a series of illustrated four-color brochures giving specifications of guestroom and upholstered furniture. Lines shown in the individual booklets include Deauville, in brushed white; Crossroads, with walnut patina "can't mar" plastic tops; New Idea, with walnut plastic tops; Continental, with vintage turrae plastic tops; fruitwood Classic; solid maple Concord; Traveler, topped with bark brown walnut-grained plastic; Guest Room; Kroehler's solid hardwood exposed frame lounge chairs; and new Kroehler upholstered furniture, available with 4½ inch thick contoured Urethane foam or 5 inch thick molded foam rubber cushion.

Circle No. 107 on product information card

International Contract Furnishings, American representative of Fennoform, an organization of Finland's leading furniture manufacturers, presents a comprehensive collection of Finnish contemporary furniture in its new catalog. The manufacturers, who are equipped to meet installation schedules and to produce furniture to customer's specifications, show pieces by Finnish designers including Alvar Aalto. Cost of brochure is \$1.

Circle No. 108 on product information card

A new eight-page booklet on wall lights for hospitals, dormitories, and other contract uses, is available from the Adjustable Fixture Co. The bulletin shows 13 different wall lights and features of their construction. Single and double arm lamps with universal or horizontal adjustment at base, wall mounted reflectors, and single and double arm horizontally adjustable study lamps are included. Lamps are available in six colors of oven-baked enamel.

Circle No. 109 on product information card

A new catalog from Prescolite illustrates a wide variety of landscape lights, indexed by model number and application. Among the uses for the various lamps are illuminating low planting areas, accenting garden features, lighting outdoor living areas, providing background lighting and focusing on walks, steps, driveways, and entrances. The lights, most of which are available in a variety of colors, are designed to add beauty as well as safety to garden and outdoor areas.

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← Circle No. 75 on product information card



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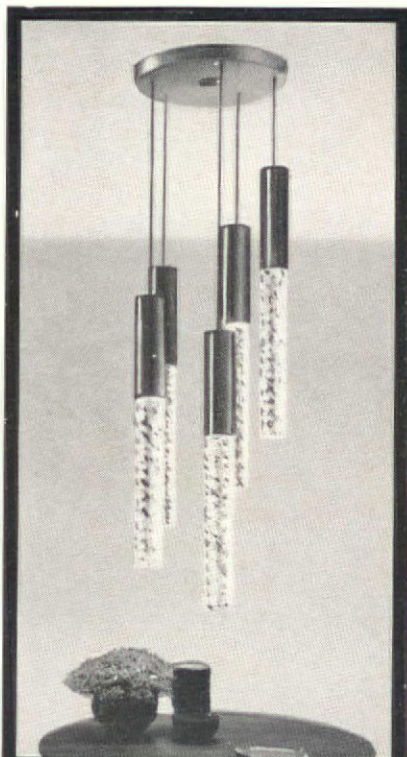


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**turn  
to pg.  
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While you are in Chicago at the National Restaurant Show, we invite you to visit Thonet's new showroom at 11-100 Merchandise Mart, 11th floor. Open Sunday, May 24 through Friday, May 29. Come and inspect our 1964 line of chairs and tables for restaurants.

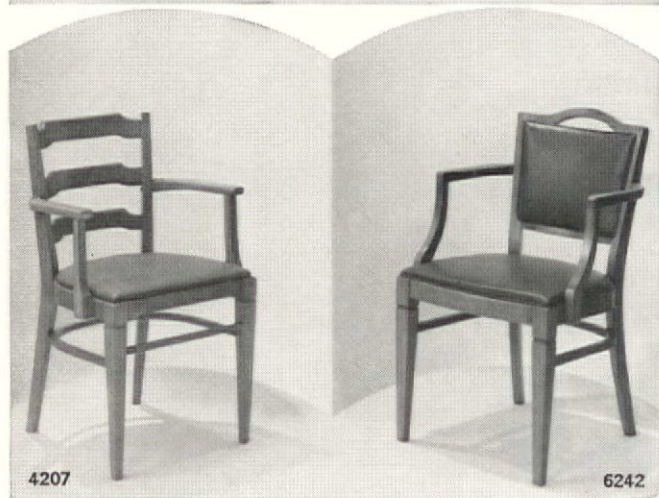
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## CLASSIFIED ADVERTISEMENTS

Rates: \$10.00 per column-inch, payable with order. No extra charge for box numbers. This section closes on the 15th of preceding month.

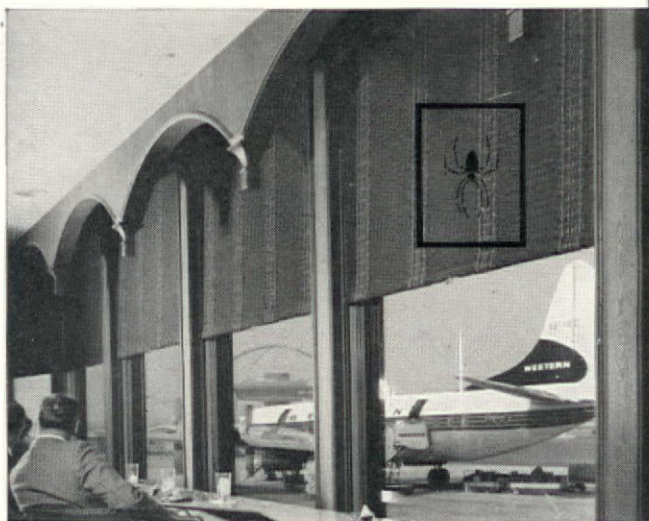
**LINE WANTED:** Lamp, furniture, wallpaper or accessory line wanted by representative with established wholesale fabric showroom—6th Floor Merchandise Mart, Chicago. Write: Box A-148, CONTRACT.

**REPRESENTATIVE WANTED:** Well established contemporary drapery and upholstery firm, catering to architects, interior designers, office furniture dealers and contract departments seeks representatives, with or without showrooms, in Atlanta, Boston, Dallas or Houston, Miami, Philadelphia and Washington, D.C. Write: Box A-149, CONTRACT.

**LINE WANTED:** Wholesale fabric showroom—58th St. & 3rd Ave., NYC desires to represent fine line of rugs, furniture, wallpapers, lamps or accessories. Write: Box A-150, CONTRACT.

**TOP REPRESENTATIVES WANTED** with following among Contract divisions of drapery and wallpaper firms by manufacturer of fireproof fabrics, 25 year reputation for quality textiles. Write: Box 151, CONTRACT.

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An attractive "Shelf Lite," the source positioned to provide glareless, shadowless illumination on the work area. Balanced brightness created by light spilling upward to avoid harsh contrasts that can be so fatiguing to the eye. And the added shelf space is particularly welcome in offices, schools, motels, dormitories, dens. Fluorescent or incandescent, permanent mounting or plug-in. If you like this lighting effect, turn to Lightolier. If you'd like to see another,

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| Formica Corp. (laminated plastic)                 | 20          |
| Functional Fabrics, Inc. (fabrics)                |             |
| General Electric Co. (Textolite division)         |             |
| General Tire & Rubber Co. (vinyls)                | 32          |
| Gilford, Inc. (wallcoverings)                     |             |
| Government of Canada, Dept. of Trade and Commerce |             |
| Grant Pulley & Hardware (drapery hardware)        |             |
| Greeff, Inc. (fabrics & wallcoverings)            |             |
| Griggs Equipment Co. (furniture)                  |             |
| Haeger Potteries, Inc. (lamps)                    |             |
| Fritz Hansen Inc. (furniture)                     |             |
| Hardwick & Magee Co. (carpeting)                  |             |
| Howell Co. (chairs)                               |             |
| L. Jones & Co., Inc. (carpeting)                  |             |
| King Refrigerator Corp. (refrigerators)           |             |
| Kirsch Co. (drapery hardware)                     |             |
| Kittinger Co., Inc. (furniture)                   |             |
| Kroehler Mfg. Co. (furniture)                     |             |
| L. & B. Products Corp. (chairs)                   |             |
| LaFrance Industries, Inc. (fabrics)               |             |
| Lightolier, Inc. (lighting)                       | 81, 87, 89, |
| Madison Furniture Industries (furniture)          |             |
| Mallin Co. (outdoor furniture)                    |             |
| McDonald Products Corp. (office accessories)      |             |
| McInnis & Co. (lamps)                             |             |
| Merchandise Mart                                  |             |
| Metropolitan Furniture (furniture)                |             |
| National Gypsum Co. (wallcoverings)               | 2nd Co      |
| Norquist Products, Inc. (folding chairs)          |             |
| North American Van Lines, Inc. (trucking)         |             |
| No-Sag Spring Co. (springs)                       |             |
| Pacific Fence & Wire (metal draperies)            |             |
| Albert Parvin & Co. (contract furnishers)         |             |
| Perma-Dry Co., Inc. (fabric finishing)            |             |
| Quartite Creative Corp. (lamps & accessories)     |             |
| Frank Scerbo & Sons, Inc. (furniture)             |             |
| Schafer Bros. Inc. (furniture)                    |             |
| Scro'l, Inc. (aluminum furniture)                 |             |
| Shelby Williams Mfg., Inc. (chairs)               |             |
| Simmons Co. (furniture)                           |             |
| C. W. Stockwell Co. (wallcoverings)               |             |
| Harris G. Strong (mirrors & ceramics)             |             |
| Synthetics Finishing Corp. (fabrics finishing)    | 4th Co      |
| Tassell Hardware Co. (hardware)                   |             |
| Thonet Industries, Inc. (chairs)                  |             |
| Tri-Par Mfg. Co. (chairs)                         |             |
| U. S. Rubber Co. (Naugahyde)                      |             |
| Albert Van Luit Co. (wallcoverings)               |             |
| Virco Mfg. Co. (chairs)                           |             |
| Virtue Bros. Mfg. Co. (chairs)                    |             |
| Webb Textiles Inc. (window blinds)                |             |
| Winfield Design Associates (wallcoverings)        |             |
| Lee L. Woodard Sons Inc. (furniture)              |             |
| Wool Carpets of America, Inc. (carpeting)         |             |
| Worden Co. (furniture)                            |             |





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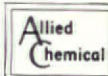
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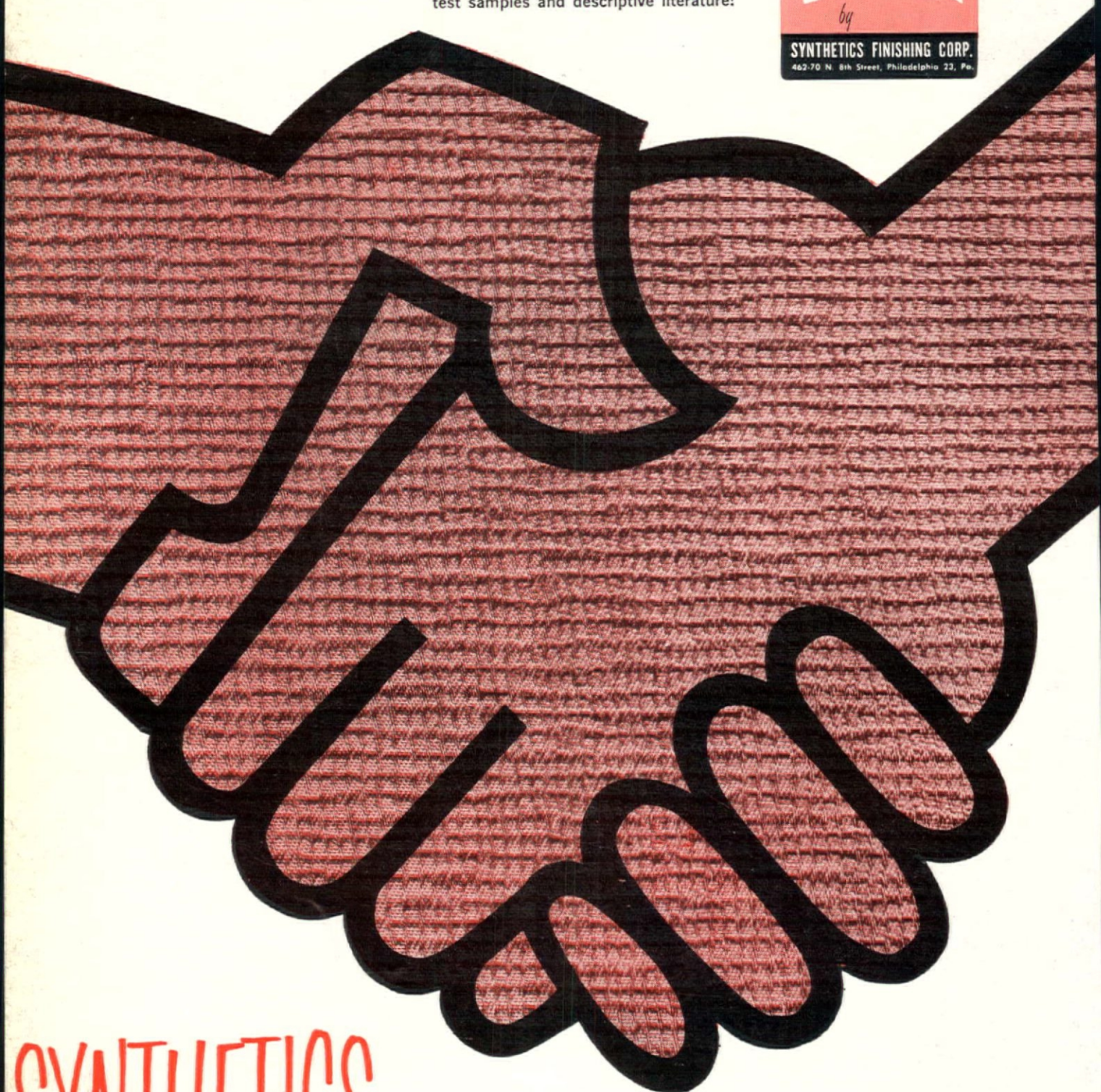


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