

CONTRACT

BUSINESS MAGAZINE OF COMMERCIAL / INSTITUTIONAL DESIGN • PLANNING • FURNISHING



SPECIAL STUDY: DESIGNER EDUCATION / NOFA SHOW & CONVENTION



**Whatever You Need –
Wherever You Are –**

**You Can Count On Bradley T. Potts
To Come Through**

Bradley Potts will go to great lengths – like half-way around the world if needed – to give you the extra service you need on Flintkote Floor Tiles.

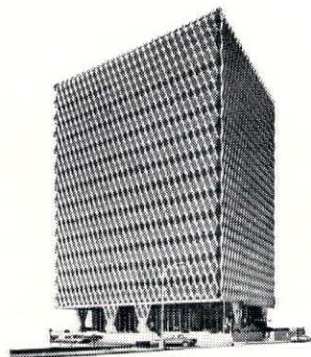
He knows from experience – and nobody in the business has had more than Flintkote – that his most important job is to see that you continue to get the superior quality . . . the fresh new design ideas . . . and the imaginative support that have been a Flintkote hallmark over the years.

So whoever you are, wherever you are, when you need a helping hand with Flintkote Floor Tiles, call on Bradley Potts. He'll be there by the next train, plane or caravan.



THE FLINTKOTE COMPANY
30 Rockefeller Plaza, New York, N.Y.

**Potts
Points
With
Pride**



*Architect:
Curtis & Davis, New Orleans, La.*

The I.B.M. Building in Pittsburgh, Pa. includes 100,000 square feet of floor covered with Flintkote's Classic Flexachrome vinyl asbestos tile. Completed in 1964, it is an outstanding example of functional contemporary architecture for commercial use.

Circle No. 1 on product information card

This new Drexel furniture has just been introduced, but office designers are already sending us fan mail!

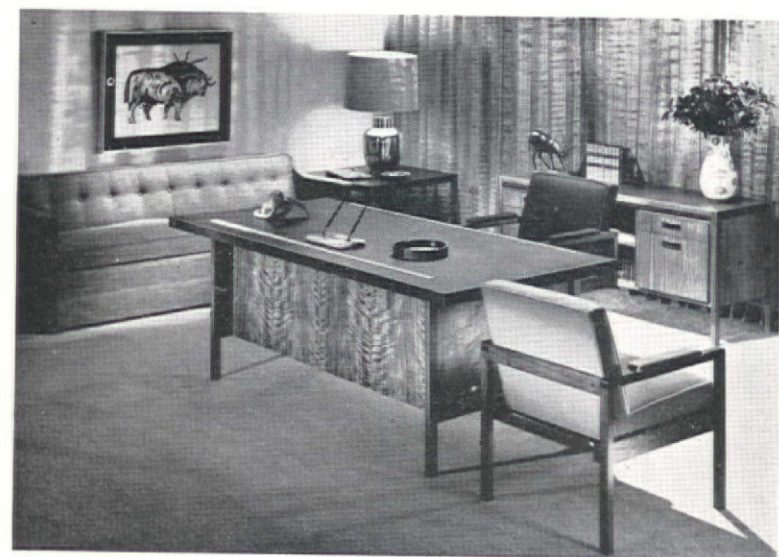
We're delighted, but not surprised. Drexel office furniture does have a lot to offer.

For one thing, it brings highly styled office furniture to the medium price



range. Quality furniture, designed and finished in the Drexel manner.

And it offers five distinctive collections of office furniture, ranging in style from traditional to



Shown here: Selections from Drexel's Management Collection. The desk, of contemporary design in walnut veneered construction, features a laminated plastic top with the elegant look of black Persian leather.

contemporary. Collections that feature a wide selection of items . . . desks, chairs, credenzas, conference and occasional tables . . . plus a complete choice of compatible accent and



seating pieces from Drexel's household lines. All from the very same source.

For the name of your nearest Drexel office furniture dealer, write: Contract & Development Department, Drexel Enterprises, Inc., Drexel, North Carolina.

Then go see what Drexel has to offer.



Shown above: The dignity of traditional; Drexel's Congressional Collection, inspired by the executive office furniture created by Drexel for the new U. S. House of Representatives (Sam Rayburn) office building.



Circle No. 2 on product information card

Louis R. Clerico . . . internationally-known interior designer, originated this unique booth design for the "Cleopatra's Lounge" aboard *Caesar's Forum* out of Miami Beach — one of many fine Clerico designs styled with touch of Terson vinyl. **Specified Terson** . . . for many solid reasons. TAILORABILITY: excellent. Cuts, tailors, shapes, sews easily, without splitting. Stretches without tearing. MAINTENANCE: scuffs and stains wipe clean with the touch of a damp sponge; ideal for commercial and industrial installations. Wide range of TEXTURES and COLORS — both stock and custom — for flexibility in design expression. FOR INFORMATION OR SAMPLES: write Athol Manufacturing Company, a division of Plymouth Cordage Industries, Inc. General Sales Office: Butner, N.C. Sales Offices: New York, Boston, Chicago, Detroit, St. Louis.

PATTERN:
ORAN
GOLDEN FLAX

SPECIFY
TERSON
(SWATCH
ATTACHED)

ADD THE TOUCH OF
TERSON
VINYL FABRICS

BOOTH DESIGN FOR
"CLEOPATRA'S LOUNGE"
ABOARD CAESAR'S FORUM...
AN EXCITING NEW FLOATING
KEY CLUB... MIAMI BEACH, FLA
LOUIS R. CLERICO
DESIGNER AID

Circle No. 3 on product information card

The Cover

The Egg and the Industry, or How can we turn out better eggheads? might very well serve as the title of our current study on Designer Education. Cover by Bert Lester.



CONTRACT

THE BUSINESS MAGAZINE OF COMMERCIAL/INSTITUTIONAL DESIGN • PLANNING • FURNISHING

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MAY—Important new commercial/institutional installations: stadium, ships, banks, showrooms, clinics, offices, and others.

JUNE—Hotels and motels, a round-up of new installations, including a special study on the new Sheraton Hotel in Boston, Mass.

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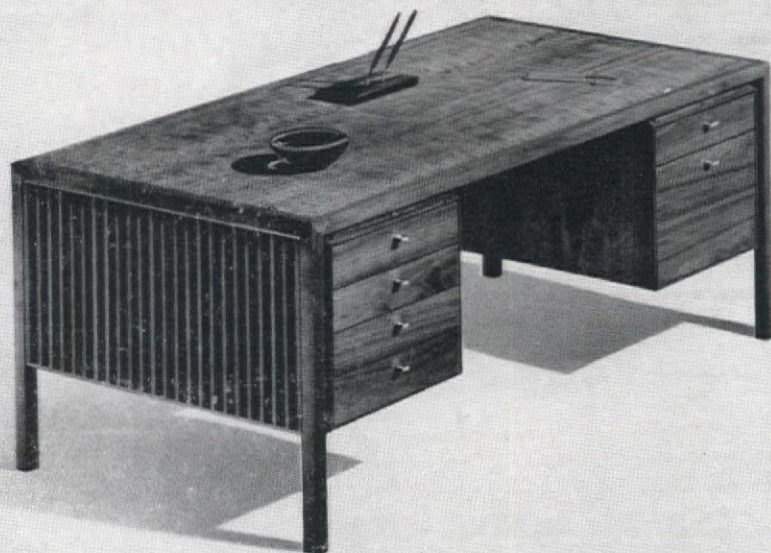
Here's why the new MITRE Group is giving Leopold cabinet-makers fits*

First of all, the highly figured American walnut veneer is combined with a straight grain veneer border which is mitered at all four corners. *Only a perfect fit is acceptable.* Then, the solid walnut legs are mitered to the corners at a point $7/16$ " below the top, resulting in a slightly lifted look. *Only a perfect fit is acceptable.* The MITRE design is enhanced by open side panels made of solid walnut ribs encased in a chrome plated structural steel frame. This chrome plated frame is echoed in the graceful pulls that accent the figured walnut drawer fronts. For perfect function, full suspensions allow all drawers to extend beyond the front of the desk. All drawer interiors are made of selected American Black Walnut and are hand rubbed to a rich, satin smooth finish. Patented Densiwood is used on all corners on the working side of the desk pedestals. Densiwood is a toughening process that eliminates dents and mars, and makes the kneespace posts impervious to abuse. MITRE'S new hand rubbed oil finish adds extra beauty . . . and extra pride of ownership. Visit your Leopold dealer's showroom for a first hand inspection of MITRE . . . or write for a full color brochure. If your budget does not permit such regal indulgence, ask about Leopold's regular contemporary, traditional, conventional and budget lines. They're the finest in their price class and well worth your personal investigation.



THE LEOPOLD COMPANY

Burlington, Iowa • Since 1876
NEW YORK CITY SHOWROOM: 25 West 43rd Street, Suite 320



*perfect fits



FINE FABRICS FOR
EVERY DRAPERY AND UPHOLSTERY NEED

Regardless of what you're draping or covering, try B. Berger first. You're sure to find the color, pattern, material and texture that is "just what you're looking for" . . . and at sensible prices. Call, write or stop in for *immediate* service on memorandum samples.

B. BERGER CO. New main office and show room
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le No. 4 on product information card



WARM!

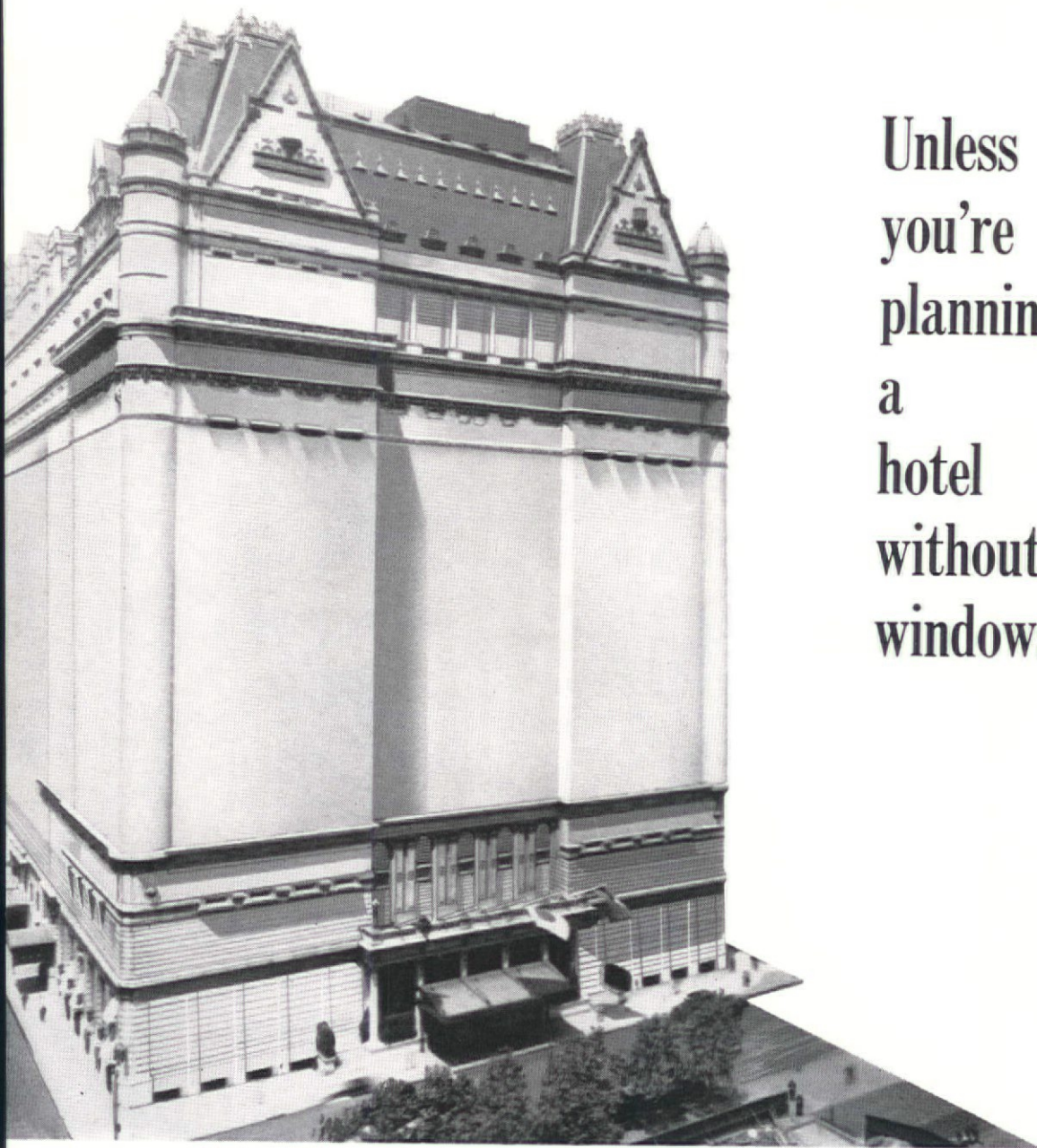
A MYRTLE DESK MAKES AN OFFICE

SHOWROOMS: HIGH POINT, TAYLOR STREET, 883-4136 • CHICAGO, 1162-1163 MERCHANDISE MART, 527-2540

REPRESENTATIVES: **NEW YORK**, Harry Nechamen, WAtkins 9-8383; **LOS ANGELES**, Wholesale Office Equipment Co., Angelus 8-6104; **SAN FRANCISCO**, Wholesale Office Equipment Co., YUkon 6-6972; **SEATTLE**, Wholesale Office Equipment Co., MAine 2-7143; **DENVER**, Wholesale Office Equipment Co., TAbor 5-6174.

Circle No. 7 on product information card

**MYRTLE
DESK**
HIGH POINT, N.C.



Unless
you're
planning
a
hotel
without
windows...

you need Berkshire/Hathaway drapery linings!

You know draperies hang better when they're properly lined. Look better, too. But that's only the *inside* story. Do you pay as much attention to the *other* side of the window?

The elements *outside* your latest project can and do affect the results you're striving for within.

Rain and soot stain unlined draperies. Sun fades them, and does the same to expensive carpeting and upholstery fabrics.

Summertime heat and humidity demand insulating

linings to increase the efficiency of internal cooling systems. Cold weather calls for linings that hold heat in.

Blackout linings are imperative for the comfort of weary guests. *Our* blackout linings also have excellent insulating qualities.

Protect your investment. Do the job the *right* way with the best, most efficient drapery linings made. Specify Berkshire/Hathaway's Bourne linings by name.

Then go ahead and plan all the windows you want. With a conscience as clear as glass.

HATHAWAY FABRICS
BERKSHIRE HATHAWAY INC. HOME FABRICS DIVISION
HATHAWAY FABRICS & BOURNE LININGS

CONTRACT LINING SPECIALTIES:
Opaqueen® blackout sateen
Milium-insulated linings
Gold Milium Blackout
new Lustraline cotton/Zantrel® sateen
100% cotton sateen
Permaqueen combed cotton sateen

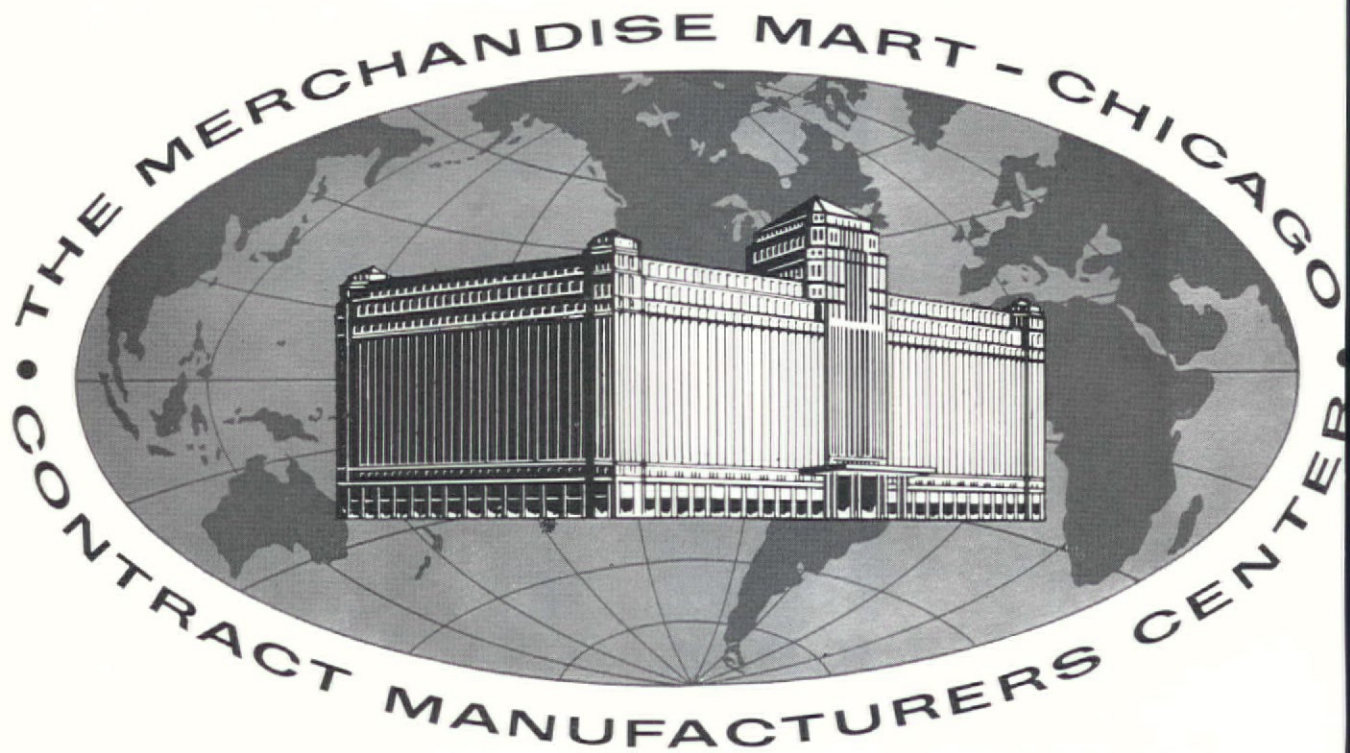
SALES OFFICE AND SHOWROOMS:

261 Fifth Avenue, New York, N. Y.
3028 East 11 Street, Los Angeles, Cal.
100 Wellington Street West, Toronto, Canada
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®Zantrel is a registered trademark of the American Enka Corp.

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*There's no place
like this Showplace!*



This new trademark signifies something special for you—the world's first complete Contract Buying Center. Here you'll enjoy convenience and selectivity such as you can find nowhere else. Just one cab fare to one building with more than 2,000 to contract lines. Everything you need for any commercial installation. And all just an elevator button apart. For a complete directory of exhibiting manufacturers, write

**THE MERCHANDISE MART
CHICAGO**

Headquarters for furniture • bedding • floor coverings • draperies • fabrics • institutional merchandise • lighting and fixtures • accessories • kitchen machines and equipment

Circle No. 8 on product information card

For exciting decor...
 you can
 let yourself go with
ACRYLITE®

The soft glow of the ACRYLITE luminous wall in this salon creates an atmosphere of elegance and spaciousness. Back-lighting the facia provides glare-free, evenly diffused illumination. And textured ACRYLITE panels in gradually intensifying hues set off the semi-circular divider as a dramatic design motif.

ACRYLITE can add color and excitement to hotel, motel, restaurant, lounge and suite interiors, too. Use it for room dividers,

screens, wall and ceiling panels or bath enclosures. With ACRYLITE, in fact, unusual design ideas are unlimited.

ACRYLITE acrylic sheets come in over 70 exciting patterns and colors — velvety smooth or exotically textured . . . transparent, translucent or opaque. Lightweight, fade-proof, impact-resistant and lastingly beautiful, ACRYLITE is the unique new way to divide space and control light dramatically.



what you can do with ACRYLITE:

Shape it
 ACRYLITE, when heated, can be permanently twisted or bent into unique and interesting forms.



Shape it
 ACRYLITE works like wood; can be cut, sawed, drilled, routed, ground, sanded and polished with ordinary tools.



Form it
 ACRYLITE is easily formed by conventional thermo-forming methods. Ideas become reality with this versatile material.



For more information see
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 595 North Ave., Wakefield, Mass. 01881

CYANAMID

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a luxurious new
coat for the
Lazy Leopard Lounge

In the New Tower Motel in Omaha, Nebraska, is one of that area's most outstanding cocktail lounges — The Lazy Leopard. No less outstanding are the appointments . . . handsomely complemented by this specially woven leopard skin pattern carpet by Hardwick.

Because Hardwick is a compact mill, flexible enough to give contract carpet dealers exactly what they need when

they need it, Hardwick was first choice of National Carpet Inc. — responsible for this prized installation.

And being a compact mill permits Hardwick to give a real edge on price, too. So whether your contract carpet call for custom designs or standard contract qualities on Hardwick. You'll have more than a century's experience in carpet-making craftsmanship to rely on.

Send \$1.00 for Hardwick's new "Carpet Selector" . . . In Hardwick's "Selector" are ACTUAL CARPET SWATCHES showing today's newest and most popular contract qualities to help you demonstrate carpeting dramatically, professionally and effectively.

HARDWICK & MAGEE CO.

Lehigh Avenue at 7th Street, Philadelphia, Pa. 19133
Chicago Dallas Detroit New York San Francisco Los Angeles



HARDWICK & MAGEE CO.
Lehigh Ave. at 7th St., Phila., Pa. 19133

Gentlemen: Please send me your new "Carpet Selector" . . . the contract carpet guide prepared as a Hardwick professional service. Find \$1.00 enclosed.

Name _____
Firm Name _____
Address _____
City _____ Zone _____ State _____

Circle No. 10 on product information card



Woodard helps you bring the woman's world into every environment. Yes, today's world is designed for the ladies. Everything from cannisters to cars, raincoats to restaurants, ships to shops are created to attract and delight the fair sex. Woodard's line of handsome wrought iron furniture has appeal for every woman. Take advantage of it — use Woodard for home furnishings and to furnish selling and service environments.

Woodard

Write for our new catalogue.

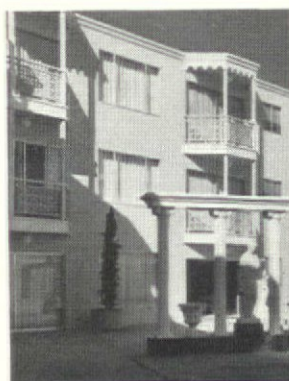
LEE L. WOODARD SONS, INC. OWOSSO, MICHIGAN

305 EAST 63 STREET, NEW YORK 628 MERCHANDISE MART, CHICAGO
320 DECORATIVE CENTER, DALLAS 8924 BEVERLY BOULEVARD, LOS ANGELES
553 PACIFIC AVENUE, SAN FRANCISCO

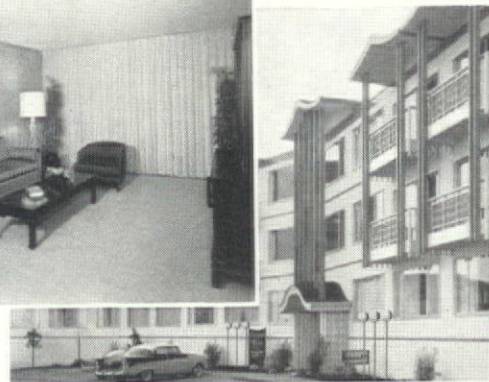
This man is Henry Doelger. One of the nation's largest builders.



These two luxury apartment houses in San Francisco are his. Both are dramatically and lavishly appointed. Both are carpeted with Gulistan



THE OLYMPIAN



THE MANDARIN

Naturally.

Why Gulistan "naturally"? Henry Doelger knows. We can give you reason-after-reason. Quote statement-after-statement from builders and managers alike. But it all boils down to this: Beauty? Unexcelled! Range of colors, textures, designs and fibers? Unbeatable! Wearability? Unsurpassed! Total economy? Unparalleled! With every Gulistan Carpet Performance Rated* for heavier traffic.

For complete description of the many Gulistan lines and services see our full-color catalog in Sweets Architectural File. Or write:

Gulistan Commercial Department
Gulistan Carpet Division
J. P. Stevens & Co., Inc.
295 Fifth Avenue, New York, N.Y. 10016

GULISTAN[®]
CARPET

DIVISION OF J. P. STEVENS & CO., INC.

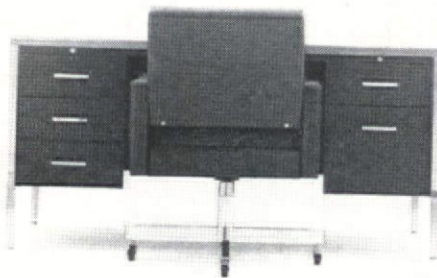
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*TM

All-Steel Equipment Inc.

**the widest choice
in contemporary
design**

For a distinctive and appealing approach to practical problems of office planning, choose the crisp, forward styling of All-Steel's 2500 furniture. The line is complete and color selection is extensive. See, compare and specify All-Steel. Catalog available on request.



 **All-Steel Equipment Inc. Aurora, Illinois**

Circle No. 13 on product information card



OSHIMA...One of four

THE ARCHITECTURAL SERIES

The Architectural Series of John Savoy furniture is a high style group of architectural seating which includes Lounge, Executive, Jr. Executive, Modular and Sofa units designed by Sheldon Keidan of Designers Fore Ltd.

Interiors are superbly constructed of choice hardwoods, with the exposed portions in walnut. Bar-stock steel bases are fully welded, in satin or polished chrome finishes.

Can be specified with a combination walnut and steel base with matching walnut arms. Available in a new line of decorator fabrics or material furnished.



**john savoy
furniture co.**

Montoursville, Pa. (717) 368-2424

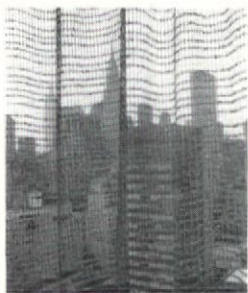
Inquiries also invited from
qualified dealers and representatives.



Circle No. 21 on product information card



This is the main reason why 37 miles of Fiberglas® draperies are specified throughout the United Nations Plaza.



See.

Once again, a Fiberglas drapery fabric has been specified as an architectural element in an apartment building. For the new United Nations Plaza, twin cooperative apartment towers rising 38 stories above a six-story office building (and designed by Harrison and Abramowitz who also designed the U.N.), the builders, Alcoa Plaza Associates, have specified 66,000 yards—or 37 miles—of Fiberglas architectural fabrics for 9,443 windows. This is the largest drapery contract ever awarded in the history of high-rise architecture. The reasons for this installation are many. Fiberglas architectural fabrics reduce maintenance costs; lower air-conditioning and heating costs; reduce glare; control heat and light; reduce noises; present a uniform exterior appearance to the whole building. Plus: increase the rentability of each apartment. And not only save the beautiful view, but enhance it.





ALCOA'S UNITED NATIONS PLAZA
HAS SELECTED A SPECIALLY DEVELOPED
GLASS FABRIC FOR DRAPERIES
CREATED BY **BONNIE LOOMS**

The fabric by Bonnie Looms is a heavy bouclé of 100% glass fiber yarn;
woven to exacting specifications submitted by Alcoa.

All draperies will be installed by Bonnie Looms on recessed tracks
in all apartments and offices throughout the entire building.

This is the largest drapery contract ever awarded in the history of glass fabrics,
and it is only natural to turn to the Bonnie Looms Contract Division
for an installation of this magnitude, for Bonnie Looms handles
everything to final completion.

BEST CUSTOM DRAPERY
WORKROOM IN THE WORLD

BONNIE
LOOMS LTD.

275 FIFTH AVENUE, NEW YORK 10016 ■ OR 9-1922
MEMBER OF THE BONNIE FAMILY OF INDUSTRIES

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D. C. Currently by Ash Gerecht

OUR WASHINGTON REPORT:

- **LBJ edict curtails spending**
- **New GSA appointees**
- **Color guides printed by NBS**

The first real effects of the Administration's War against More Contract Furniture should start being felt about now, according to officials here. In this fourth quarter of the federal fiscal year, as budgets are scrutinized, the traditional move has been to loosen the pursestrings and to buy, so that budgets are fully used by July 1, when the new fiscal year starts.

But this year President Johnson has thrown a directive into the works. He first declared a moratorium on the purchase of new file cabinets for use here in the States. But his look sharp/be stingy edict goes much further than this.

The federal government has been spending about \$60 million yearly for new office furniture, file cabinets, and typewriters. The President set a target of a \$5 million saving. But the new regulations for justification of purchases of new equipment can mean a much stronger cut in procurement.

The President asked that new purchases be cut through the repair and rehabilitation of older furniture and equipment. It is not, he concedes, that the savings involved are so large—in a \$100 billion federal budget—but that this “represents the kind of managerial prudence which can save us much larger sums if applied to all aspects of government operation.”

Trade associations and others who thought that the edict, issued originally as a 90-day directive, would disappear in one season are in for a sad surprise—this is going into the permanent regulations of the General Services Administration, the government's housekeeping agency. Officials expect that procurement will show a dropoff in May and June because of the President's action, and subsequent steps.

What hurts the contract industry is that this is not just a go-slow order, but that the requisitioning agencies of government are on notice that they will have to justify their requests for new office furniture. They can't just discard the old, or buy items to soothe the vanities of an upgraded official. They have to be sure they really can't use their existing

furniture, and that they can't get it repaired satisfactorily.

As far as filing cabinets are concerned, there is a strong mood of skepticism within some government offices that this will really take hold. The U.S. now owns about 2 million cabinets, and has been buying about 100,000 a year. These skeptical officials are sympathetic with the desire to cut down on paper stocks, but they are aware of the need for documenting and overdocumenting just about everything they do—they don't know where some justification will be sought for some obscure action. Therefore, cabinets.

But for other items, the directive GSA issued is fairly explicit. GSA tells offices to halt acquisition of new furniture except for absolutely essential purposes. “Upgrading for the purpose of improvements in appearance, office decor, status elevation or desire for the latest design or more expensive lines are not to be construed as essential purposes.”

It requests the agencies to limit acquisitions to those essential requirements arising from adding more personnel resulting in a need for more furniture—and then to limit this to “the least expensive lines.” As a substitute for filing cabinets, it suggests open shelf files.

New GSA furniture chief

The long-time chief of the furniture and furnishings branch of GSA's Procurement Operations Division, J. P. O'Connor, has been named Assistant to the Assistant Commissioner for Procurement. L. L. Dunkle, Jr. In this post, he serves as a consultant in the furniture field. O'Connor is a former Montgomery Ward executive.

Succeeding him in the furniture and furnishings post is Robert E. Hughes. Hughes has been with the government for 25 years, in the procurement and contracting field. He had been chief of the Photographic and Reproduction branch of POD.

FTC case against Knoll Associates

Federal Trade Commission examiner recommends that Knoll Associates, New York manufacturer, be barred from discriminating in price between competing retailers of its products. The examiner says that in 1960-62 Knoll gave some customers in New York City, Cleveland, Detroit, and Washington a discount of 50 percent off its catalog list price and gave a 40 percent discount to other customers.

Color, color everywhere

National Bureau of Standards has just made available 18 new color charts for the use of color scientists and technologists. Each chart includes a set of inch-square glossy chips illustrating a range of a particular hue. These are meant for use with an NBS Circular, No. 553, on a “Method for Designating Colors and a Dictionary of Color Names.” The work aims at a universal color language. You can get the charts for \$3 a set from NBS, Washington, D.C. 20234, by requesting Standard Material No. 2106. The circular is \$2, from Superintendent of Documents, Government Printing Office, Washington, D. C. 20402. (C)



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HAND PRINTS • FLOCKS • SPECIAL EFFECTS

Vinyl-Royal is a new dimension in decorating. Tasteful, versatile, elegant, enduring — these and other values the discerning truly appreciate. This new creation of

*Ask about exceptional UL ratings.

chemists, engineers and artists was originated solely for use as wall decoration by The Birge Company, Inc., most experienced maker of wallcoverings.

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**What's
San Francisco
got besides
cable cars
and hills
and bridges
and food
and wine
and fog?**

A place where you shop (with the aid of our Contract Consultant, if you wish), in carpeted, air-conditioned comfort, on 11 floors—all under one roof—in 600 showrooms of furniture, floor coverings, lamps, wall decor, sleep equipment, built-in appliances, housewares, china, glass, and decorative accessories from around the world:

**The Western
Merchandise Mart**

1355 Market Street, San Francisco, California

Circle No. 25 on product information card

CALENDAR

1965

April 5-10. Spring Furniture Market. American Furniture Mart, Chicago.

April 13-15. Midwest International Hotel-Motel Show. Palmer House, Chicago.

April 23-30. Southern Spring Furniture Market. High Point, N.C.

April 29-30. NOFA-D Design Symposium. Shelton East Hotel, New York City.

April 29-May 4. National Office Furnishings Association, Convention and Exhibition. New York Coliseum and Americana Hotel, New York City.

May 8. Interior Design Education Week, sponsored by Illinois Chapter, American Institute of Interior Designers with Chicago design schools. Exhibit at Merchandise Mart, Chicago.

May 24-28. National Restaurant Association and American Motor Hotel Association Convention and Exhibit, featuring Designs for Dining and Motelrama. McCormick Place, Chicago.

June 14-18. American Institute of Architects 99th Annual Convention and XI Pan American Congress of Architects. Washington, D.C.

June 20-26. Summer Furniture Market. Merchandise Mart and American Furniture Mart, Chicago.

June 28-July 2. Summer Furniture Market. International Furniture Mart, Home Furnishings Mart, New York Furniture Exchange. New York City.

July 12-16. Summer Furnishings Market. Dallas, Texas.

August 1-4. National Home Furnishings Conference, sponsored by National Retail Furniture Association and Western Merchandise Mart. Western Merchandise Mart, San Francisco.

October 8-17. National Decoration & Design Show. Seventh Regiment Armory, New York City.

November 8-11. National Hotel & Motel Exposition. New York Coliseum, New York City.

December 5-11. American Hotel & Motel Association 54th Annual Convention. Miami Beach, Fla.

uncommon denominator

In one respect, the University of Wisconsin, the Annapolis Yacht Club and the headquarters of the Celanese Corporation have a distinction in common.

A distinction which they share with the NYNEX Library, the Chemical Bank and the advertising agency of Foote, Cone & Belding.

They have each found that Risom furniture is highly appropriate to their (quite uncommon) needs.

Such a consensus reflects a remarkable compatibility with a variety of interiors.

It reflects a designer's look balanced by a realistic comprehension of comfort and practicality.

It reflects unmistakably contemporary lines modulated by the warmth and richness of natural wood.

It reflects the strength of an original statement expressed without resort to extremes.

The Risom collection is sold exclusively

through designers, architects and leading dealers throughout the world.



This is a Group SEVEN executive setting.

Its breadth and flexibility can best be appreciated by a visit to our showrooms: 49 East 53rd Street, New York; Decorative Arts Center, Atlanta; 626 Merchandise Mart, Chicago; 144 N. Robertson Blvd., Los Angeles; 321 Pacific Avenue, San Francisco.

May we send you an illustrated brochure?

R
Risom
Jens Risom
Design
Inc.

Circle No. 26 on product information card



Designed by Herbert C. Saiger, A.I.D., I.D.I.

SOLARIA* BY TROY, contract furniture for the fun of it. Built to last longer, look better and sit more comfortably through many active seasons of outdoor pleasure. You'll find more comfort in the wider, stronger vinyl straps (and straps are individually replaceable without tools!). You'll like the smart, timeless styling coupled with a new range of decorator keyed strap and finish colors (frames are guaranteed for ten years against pitting or corrosion). May we send a colorful brochure?

The Troy Sunshade Company, Division of The Hobart Manufacturing Company, Troy, O



Show Rooms: One Park Ave., New York / Merchandise Mart, Chicago / 612 Grant St., Troy, Ohio / Dallas Trade Mart, Dallas, Texas / Miami, Florida

Circle No. 27 on product information card

We leave no stone unturned
for people in glass houses



Office or A-frame house, it's a problem—all that light beating in. Takes a special kind of fabric, like our new drapery and upholstery weaves. Beautiful range of textures in natural and man-made fibers, with special emphasis on stability, practicality and wear. One of the many ways we've used our know-how with silks to meet the needs of today's architecture in the newest of contemporary fibers. Interested in more information? Write us on your letterhead.

Scalamandrè

FABRICS, WALLCOVERINGS, TRIMMINGS

DEPT. C, 977 THIRD AVE., NEW YORK • ATLANTA • BOSTON • CHICAGO • LOS ANGELES • PHILADELPHIA • SAN FRANCISCO

Circle No. 28 on product information card

If you go by initial cost alone get innersprings but—

If you figure mattress costs
by the year—be sure
your mattresses
are made of
B.F. Goodrich
Texfoam[®]



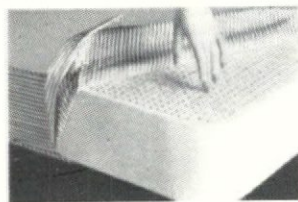
A Texfoam mattress core is genuine latex foam. Consequently, no mattress made is more trouble-free than a mattress made with Texfoam.

It won't sag, lump, or break down—won't lose its shape. The quality is guaranteed—in writing—and the compression is always exactly as ordered (medium, firm and extra firm). Texfoam is odorless, non-allergenic and bacteria can't live in it.

Texfoam mattress cores never need

turning and are easy to make up. There's less to do yet they hold the bedcovers neatly. They move easily from room to room, whenever required. You can buy a Texfoam mattress around any corner. What's more, every night, millions of sleepers find them superbly comfortable.

For specifications or more information write: The B.F. Goodrich Co., CPD, 277 Park Ave., New York, N.Y. 10017. Or call New York—922-5100.



Consumer Products Marketing Division

Household products • Furniture products • Home furnishing products • Drug sundries

Circle No. 29 on product information card



Just because you've got four new colors to choose from, don't get carried away.

It's a temptation, we'll admit.

After all, how often does someone offer you four new colors in office furniture? Especially ones as attractive as Bayou Green, Alamo Tan, Misty Black and Walnut?

Between them and the six others Borroughs offers (including white), you can match the most popular names in desks, chairs and what-have-you. In style, too. Our equipment will complement any decor.

Borroughs metal office furniture comes in just about any size or for any purpose. From a 29" tall Desk-Hi cabinet (or bookcase) to an 84" all-purpose. Open faced, with glass or steel sliding doors. Shelves adjust

in seconds. (To form a rich-looking credenza, combine two bookcases with either our six- or eight-foot long walnut-finished Formica top.)

Our handsome Executive garment racks come in standard models and special combinations. Any capacity you'd like from six on up.

If you'll drop us a note at 3000 N. Burdick St., Kalamazoo, Michigan, we'll be happy to send you our new catalog and the name of your nearest dealer.

Tempted? Go on. Live a little.

Borroughs amp

Subsidiary, American Metal Products

Circle No. 30 on product information card

design / plus
BY STEELCASE



Most desks are designed from the outside in. This one is different.

■ Different in many significant ways—because we designed our 4200 Series desks from the *inside out*. We began with our traditional quality in engineering and construction. Next, we designed in a whole new group of features. Full-depth reference shelf. One lock to control all drawers. Mitered drawer fronts for permanent flush alignment. Extra-strength legs. Extra-rigid pedestals. And, a remarkable new thin-line center drawer with deep-drawer capacity. Then—and only then—did we finalize the handsome and totally flush exterior design. The result is design/plus . . . desks with the classic *design* your customers want, *plus* the quality construction and convenience features they have a right to expect. You'll want to consider the 4200 Series for your next office project. We'll help by sending you our new full-color literature; just write Dept. K, Steelcase Inc., Grand Rapids, Michigan; Los Angeles, California; Canadian Steelcase Co., Ltd., Don Mills, Ontario.



The 4200 Series is fully coordinated in design, color, and function for use with all current Steelcase office furniture.

STEELCASE /

SHOWROOMS: NEW YORK • CHICAGO
GRAND RAPIDS • ATLANTA • DALLAS
LOS ANGELES • PORTLAND, ORE. • TORONTO

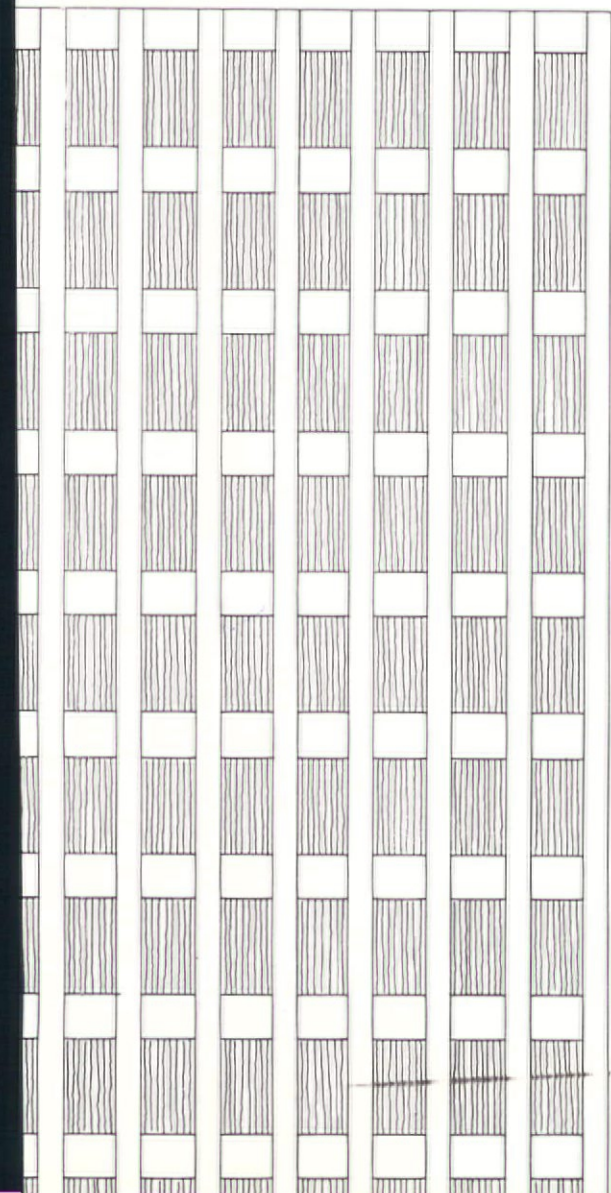
Circle No. 31 on product information card

...r architectural rendering looked superb. The finished
 cture's exterior appearance was all you hoped it would be.
 ow will this building look two years after completion?
 exterior design of a building is most vulnerable at fenestra-
 areas. Unless you take positive steps to assure correct
 low treatment, your building's exterior appearance can
 kly become a hodge-podge of various shading devices.
 our best opportunity to keep your building a faithful re-
 duction of its original concept is through specification of
 eneshield fabrics, made of PPG Feneshield® fiber glass yarns.
 eneshield fabrics provide a pleasing appearance at every
 low, permit a flow of bold line street to top of building,
 eliminate random vertical settings so common with me-
 chanical shading devices.

A wide range of Feneshield colors, patterns, and weaves are
 able to complement any building design, including even
 most advanced designs of spandrel treatment. The fabric
 mes a part of the overall design to help you maintain
 netic control.

HOSE FENESHIELD FABRICS SCIENTIFICALLY.
 addition to control of exterior appearance, Feneshield

Feneshield® fabrics.



fabrics offer many advantages for interior use. Research by
 PPG has produced a new system, based on fabric character-
 istics, which provides a scientific method of selecting fiber
 glass draperies to meet environmental control needs.

Through this system, Feneshield fabrics can be chosen to
 subdue radiant heat, control glare, improve sound control,
 enhance a pleasing view, or modify a bad view.

Important, too, Feneshield fabrics offer substantial savings
 in maintenance costs over other types of shading devices.

COMPLETE INFORMATION AVAILABLE.

Participating fabric resources have authorized Feneshield
 presentations which show the wide range of fabric weaves and
 colors available. They can help you select fabrics for specific
 installations through the use of PPG technical data. Write
 PPG for names of jobbers near you.

You can obtain complete technical information, including
 means of selection of Feneshield fabrics for any type of build-
 ing installation. Just mail the coupon.

Pittsburgh Plate Glass Company, Fiber Glass Division
 Dept. 103, One Gateway Center, Pittsburgh, Pa. 15222

- Please send me technical information on Feneshield fabrics.
- Please send me names of authorized Feneshield converters.

Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip Code _____

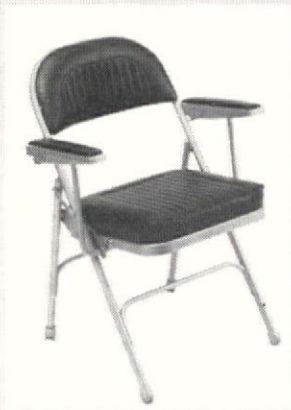
 **fiber glass**
 ...the fiber glass for finer fabrics

PPG makes the Feneshield fiber glass
 yarns only, not the fabric.

Circle No. 33 on product information card

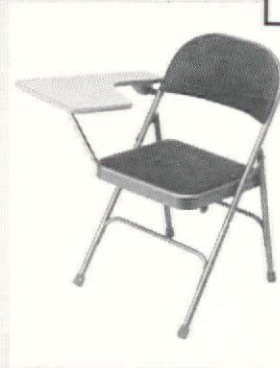
from **POLORON**

*fresh
new
ideas in
folding
chairs*



new luxury

in a folding arm chair! Choose from Poloron's 4 complete series of folding arm chairs; vinyl or nylon covered foam padded seats, backs and arm rests. Style? You never saw so much good taste in a folding chair!



new convenience

Tablet arm glides at a touch to any of 4 positions. Exclusive Poloron Slide-A-Way engineering. 6 different styles and types.

LOOK HOW FLAT you fold our arm chairs — another special Poloron design idea! ▶



New ideas, new designs, new value in folding chairs from Poloron! Over 40 basic Poloron models in the newest line of quality folding chairs. New standards of value for all your public seating needs *Write today for complete, colorful catalog.*



POLORON PRODUCTS, INC.

191 Huguenot Street, New Rochelle, N. Y. (914) NE 6-5300
Circle No. 34 on product information card

**CONTRACT BUSINESS:
NOTES & COMMENTS**

tion building in Cincinnati. The event entitled Coaction 1965, will be devoted to the study and clarification of details, requirements of professional interior design, planning and specification service on an unbiased fee-for-services basis only, including ethics, procedures, charges. Both morning and afternoon sessions are open to interior designers, architects, educators, and related profession-

Keiser opens own office

Hugh M. Keiser, formerly with Griswold Heckel & Keiser, has established his own office, Hugh M. Keiser Associates, Inc., at 90 Park Avenue, New York City, for the practice of office planning, industrial and interior design. Among the firm's first commissions are new offices for Beaunit Mills and Crowell-Collier & Publishing Co., both in New York City.

Maxwell lands huge contract

A \$2.5 million contract has been awarded to Maxwell Co. to design and furnish the interiors of Caesar's Palace, a 700-room hotel now under construction in Las Vegas. Maxwell will be responsible for complete design throughout the structure other than architectural, and will be involved in certain areas of product design, coordination of such details as interior lighting systems and wall and ceiling surfaces. Scheduled for opening in 1966, the luxury hotel will include, in addition to guestrooms, convention facilities, casino, supper club and other dining facilities, several cocktail lounges, and outdoor swimming pools. Kenneth H. chief of Maxwell's design staff is in charge, and furnishings will be coordinated between the firm's Miami headquarters and its Los Angeles branch.

**Shelby Williams honors
Homer Shrewsbury**

Designer Homer A. Shrewsbury, Jr., of Miami Springs, Florida, received a national award for the restaurant interior of the Columbus Plaza Motor Hotel. The award, one of six to designers, was made by Shelby Williams, a leading manufacturer of contract furniture. In making the award, Manfred Steinfeld, chief executive officer of the firm, said: "Food, together with atmosphere and comfort, make up three necessary ingredients for an enjoyable dining experience. Awards for

(Continued on page

specify MAHOGANY...if he's big enough for this chair!

When you want the subtlety of success, design his office with the finest wood in the world. You'll build good taste and good sense around him and he'll have it easier with both customers and board members. You'll have a friend and client forever—thanks to Genuine Mahogany.

As the world's largest importer and manufacturer of Genuine Mahogany, Weis-Fricker produces only *Swietenia Macrophylla* from Central and South America. It's yours quickly in any quantity at prices that will please you, and at lengths up to 20 feet, widths to 24 inches, and thicknesses to 4 inches!

From Weis-Fricker you'll get the same magnificent material that tests by the U. S. Forest Products Laboratory and Cornell University show superior over all other popular hardwoods in nearly all properties for mortising, boring, planing, warping, shrinking, shaping and turning. You'll have the same wonderful wood that remains

unchanged, uncracked, unwarped in the Cathedral of Ciudad Trujillo after 450 years of tropical climate with hurricanes, earthquakes, and insects. And you'll join America's top architects who chose Genuine Mahogany recently for the interior of the luxurious Hotel Sheraton in San Juan, the Professional Golf Association's (PGA) clubhouse in Palm Beach, and the Library at the University of Chicago. In fact, watch for *House Beautiful's* 1965 Pace Setter Home. It's full of Genuine Mahogany from Weis-Fricker!

For the name of your nearest dealer, write today. Free mahogany kit on request. Contains samples with finishes in red, yellow, green, blue, brown, and violet, plus mahogany fact book with mechanical stresses and other information. Circle number 60 on the readers service card or write Weis-Fricker Mahogany Company, P. O. Box 391, Pensacola, Florida.

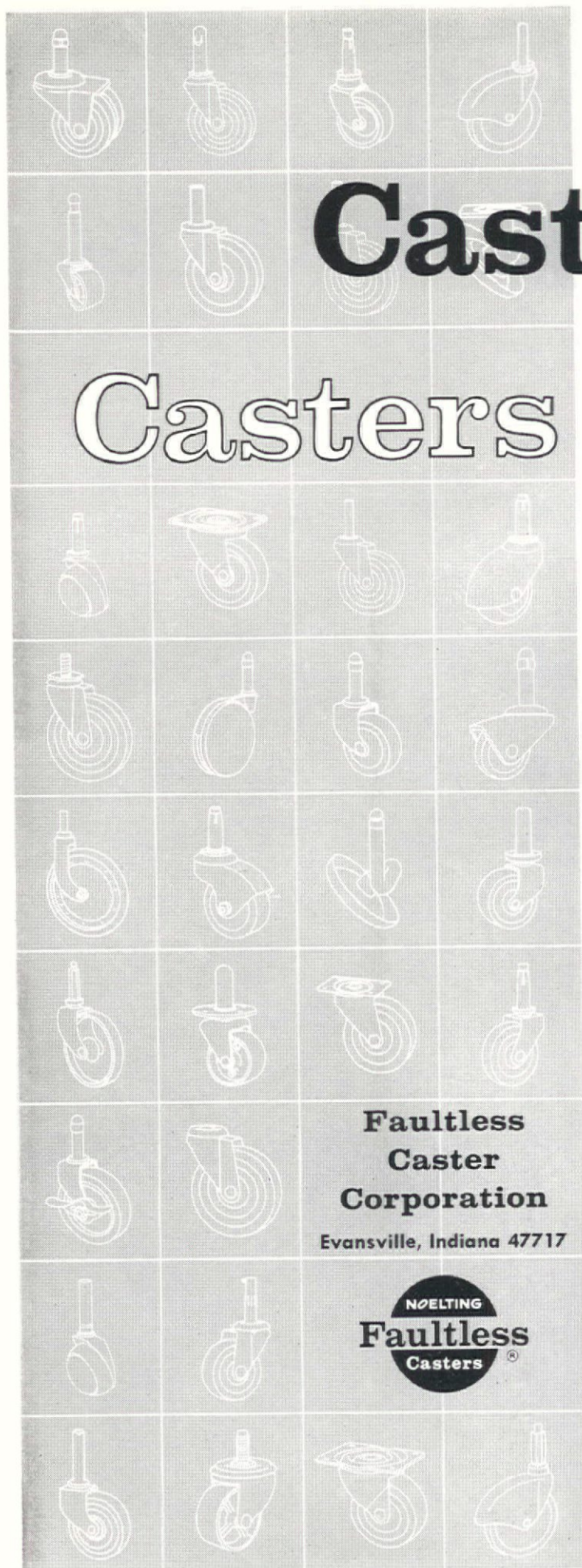
PHOTOGRAPH BY EZRA STOLLER ASSOCIATES



QUALITY GENUINE

WEIS-FRICKER MAHOGANY

PENSACOLA, FLORIDA

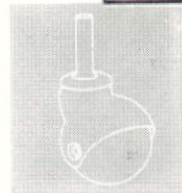
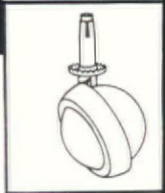


Casters

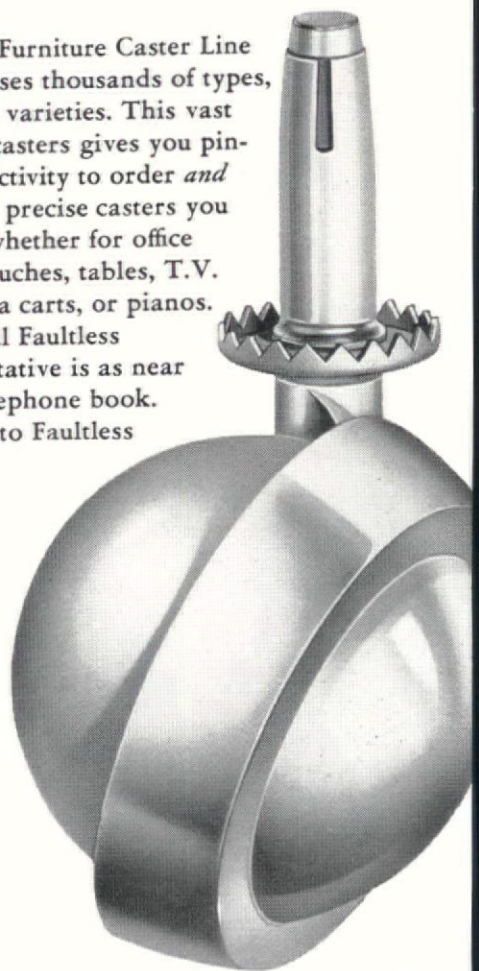
Casters

and more
**Faultless
 Furniture**

Casters



Faultless' Furniture Caster Line encompasses thousands of types, sizes, and varieties. This vast range of casters gives you pinpoint selectivity to order *and obtain* the precise casters you require, whether for office chairs, couches, tables, T.V. stands, tea carts, or pianos. Your local Faultless Representative is as near as the telephone book. Or write to Faultless direct.

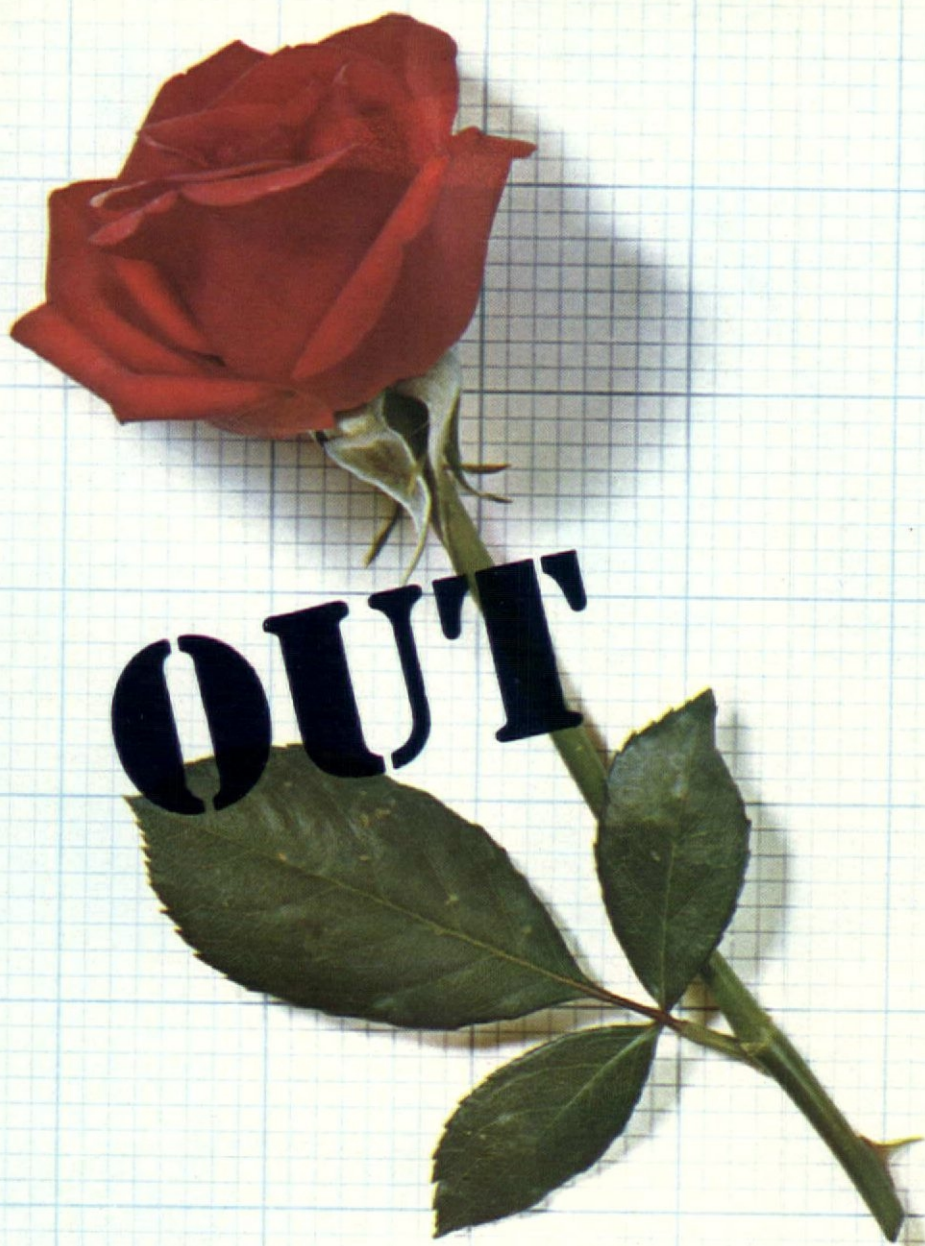


**Faultless
 Caster
 Corporation**
 Evansville, Indiana 47717



Branch offices in principal cities of the U.S. and Canada: Faultless Casters Limited, Stratford, Ontario

Circle No. 37 on product information card



Graph paper is out... now that Barwick has Colorset

There's no longer any need to "graph" a rose. Barwick's new COLORSET makes step-and-ladder carpet design passé. Any design that can be put on *plain white paper* can be magnetically deep-dyed into thick, lush Barwick carpet. This radically different electronic method for creating multicolor patterns can turn out 5 beautiful yards of elegant Barwick carpet with as many as 12 luscious colors - in any yarn - *in just one minute*. A new concept, COLORSET is the first *real* advance in patterned carpet since the Jacquard loom was introduced in 1804. Never before were color and design possibilities so unlimited... or has contract carpet seen such a creative challenge.

And beneath the beauty of each Barwick carpet are the quality, durability and ease of maintenance features that promise years of top performance. Select from a collection of imaginative designs in a rich range of luscious, lasting colors. For information and samples, write to our CONTRACT DEPARTMENT.

Barwick fashions ACRYLIC - NYLON - HERCULON OLEFIN (the longest wearing carpet fibers known) into luxurious COLORSET carpet pile of radiant, enduring multicolor designs.

ET Barwick
mills, inc.
CHAMBLEE, GEORGIA

World's largest maker of tufted carpets and rugs

CONTRACT NEWS

A merger between the American Society of Industrial Designers and the Industrial Designers Institute has formed a new single design society in the U.S. Board Chairman for the new organization, ASID/IDI, is John Vassos, a founding member and first president of the former IDI, with Henry Dreyfuss, founding member and former president of ASID, as president of the newly formed design group.

TOM SINKS FURNITURE Co., has been named Cleveland showroom for Scroll Aluminum Furniture.

More than 10,000 square feet of new factory facilities is planned at its Syosset, Long Island, plant by MOLLA, INC. The new addition will house Molla's finishing operation.

U.S. RUBBER Co. has formed the Home Furnishings Advisory Board to assist in selecting and coordinating patterns and colors for its home furnishings products. Members of the new advisory board are Everett Brown, FAID, Kitty Mercer Stanley, AID, and Henry End, AID, IDI.

HIGHTSTOWN RUG Co. will distribute direct to western Pennsylvania, Maryland, Ohio, and West Virginia, territories formerly serviced by William B. Co. Sales representatives for the area will be announced.

Plans for a multi-million dollar expansion at OWENS-CORNING FIBERGLASS CORP. will add a new wing, first of four additional units, to its Aiken, S.C. plant. Construction was started last month, with plant operations scheduled for late in 1965. Design engineers for the Owens-Corning expansion are Bechtel Associates.

ALL-STEEL EQUIPMENT INC. announced a new management systems department to be headed by Richard Brockman. The department will use computers for increased efficiency in coordinating company systems, previously staff functions.

CONTRACT has opened an enlarged Chicago office to serve midwest manufacturers, advertisers and agencies. The office at 6328 N. Cicero Ave. is staffed by Marshall Siegel, midwest manager, and Frank Granston. Phone is (312) 736-3367.

Directory addition

In addition to the chair and outdoor furniture listing, MOLLA INC. should have been listed as manufacturer of lamps, multiple seating, sofas, sectionals, couches and tables, in the January Directory issue.

Imperial *Predicta* ... design freedom within a budget!



Need new ideas ... new designs when budgets stifle free thinking? Practical PREDICTA loosens the reins, yet keeps costs down. Get the PREDICTA story. Write for Catalog.

Imperial desk company, inc. / evansville, 7, indiana
Showrooms: 320 Park Avenue, New York — Merchandise Mart, Chicago

Circle No. 39 on product information card



1510



3582



9965CT

Shelby Williams Chairs
the choice of leading designers...

...for award winning installat



Designer:
CARSON E.
SMITH, A.I.D.
Woodfair Interiors

Installation:
PIGALL'S
FRENCH RESTAURANT
CINCINNATI, OHIO

Chair:
5340B8



Designer:
DONN R.
MALMQUIST
Hot Shoppes
Interior
Decorating Dept.

Installation:
SIRLOIN AND SADDLE
RESTAURANT
HOT SHOPPES
CLEVELAND HEIGHTS,
OHIO

Chair:
2915



Designer:
KLEBERT J.
BERGERON, SR.
Designs Unlimited

Installation:
SKY LITE LOUNGE
MONTELEONE HOTEL
NEW ORLEANS, LA.

Chair:
8971CH



Desig
FRAN
HUG
Centex Const.

Installation:
GUY LOMBARDO'S
PORT-O-CALL
TIERRA VERDE,
FLORIDA

Chair:
9970



Designer:
CARLETON B.
VARNEY, JR.
I.D.I.
Dorothy Draper
& Co., Inc.

Installation:
PEACOCK
ALLEY
ROBT. TREAT
HOTEL
NEWARK,
N. J.

Chair:
2907



Designer:
RICHARD KRAMER
Integrated Design, Assoc.

Installation:
WILSHIRE HOUSE
BEVERLY HILLS, CALIF.

Bar Stool:
3194MB



Design
HOMER A
SHREWSBURY
JR. A.I.D.

Installation:
COLUMBUS PLAZA
HOTEL
COLUMBUS, OHIO

Chair:
9922-C



Designer:
WILLIAM PAHLMANN
Wm. Pahlmann
Assoc., Inc.

Installation:
KISMET LOUNGE
NEW YORK HILTON
NEW YORK, N. Y.

Chair:
9930ST



Designer:
RICHARD RUBIO
Elsters, Inc.

Installation:
ROYAL COACHMAN
RESTAURANT
WEST COVINA, CALIF.

Chair:
8845



Designer:
CHUCK BARTON
Finger Contract

Installation:
HOUSTON DOME
STADIUM
HOUSTON, TEXAS

Chair:
809TB



Designer:
ART MINER
Playboy Clubs
International

Installation:
LOS ANGELES
PLAYBOY CLUB
LOS ANGELES, CALIF.

Bar Stool:
2295SW



Installation:
BERNARDOS
LOS ANGELES, CALIF.

Chair:
6001

Desig
MAX RINCO
Barker



throughout the world



Designers:
JON CROWDUS
DON MERILLE

Goodner
Van Company

Installation:
MANDELLE CLUB
TULSA, OKLA.



Chair:
1064TB



Designer:
HARRY
BACKUS
N.S.I.D., A.I.D.
The Backus
Associates

Installation:
MADISON
SOUTH BEND, INDIANA

Chair:
3637-C



Designer:
C. TONY
PEREIRA

Installation:
FEDERAL SAVINGS
BANK
LAS VEGAS, NEVADA



Designer:
SY GLICK

Installation:
LEE HOTEL
SAN JUAN,
PUERTO RICO

Chair:
1064TB

Designers:
BUCK TARDY
Buck Tardy
Interiors

Installation:
CHARTER ROOM
GARLAND
THEATER RESTAURANT
BATON ROUGE, LA.

Chair:
6071

Designer:
HERSCHEL LOWE
Revere
Furniture Co.

Installation:
SHERATON HOTEL
SILVER SPRINGS, MD.

Chair:
9920C

Designer:
DICK WHITTINGTON
Albert Pick & Co.

Installation:
PICCADILLY
RESTAURANT
PHOENIX, ARIZ.

Chair:
3615

Designer:
HENRY END,
A.I.D.

Installation:
LUCAYAN BEACH HOTEL
GRAND BAHAMAS, B.W.I.

Chair:
8985ATP

Designer:
EDWARD A. CAHILL, A.I.D.
Swain & Myers

Installation:
RAMADA INN
SALT LAKE CITY, UTAH

Chair:
8878

Designer:
WALTER HOLLATZ,
N.S.I.D.

Installation:
PARK RIDGE INN
PARK RIDGE, ILLINOIS

Chair:
8951TB

Designer:
KEN WHITE

Installation:
UNIV. of NEBRASKA

Chair:
8886SB

Designer:
JEAN De RICARD
Washaw Designs,
Inc.

Installation:
THE ROSE BOWL
LANCASTER, PA.

Bar Stool:
2290TB

Designer:
BROOKS-BORG
Architects for
Hockenberg
Fixture &
Supply Co.

Installation:
IOWA METHODIST
HOSPITAL
DES MOINES,
IOWA
Chair:
8040



Designer:
TOM WELLS
Innkeepers Supply

Installation:
HOLIDAY INNS

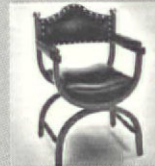
Chair:
3900



Designer:
HOWARD HIRSCH
Howard Hirsch
& Associates

Installation:
DAVID WILLIAMS
APT. HOTEL
CORAL GABLES, FLA.

Chair:
3581



Design:
JAMES FRIEDMAN
Frew-Lubt

Installation:
EMBERS RESTAURANT
WASHINGTON, D. C.

Chair:
9980-C



Installation:
DEN HAAG
KNICKERBOCKER HOTEL
CHICAGO, ILLINOIS

Chair:
8869



Designer:
JOSEPH R. MANGO, F.I.D.I.
Banke Mango Design

Installation:
CAVEAT EMPTOR
LOUNGE
M & M CLUB,
MERCHANDISE MART
CHICAGO, ILLINOIS

Chair:
9925-C



Designer:
DREW McNAMARA

Installation:
PARK MOTOR INN
MADISON, WISC.

Chair:
3665



Designer:
ROBT. O.
BURTON

Installation:
GOODE'S DEPT. STORE
WHEELING,
WEST VIRGINIA
WHEELING, W. VA.

Chair:
3626



Designer:
CLAUS E.
HEPPNER, A.I.D.
Coe Interiors

Installation:
ELKS CLUB
SANTA FE,
NEW MEXICO
SANTA FE,
N. M.

Chair:
3571



Designer:
KEN HEDGE

Installation:
KINGS INN
COLUMBUS, OHIO

Chair:
1510



Designer:
DIANE
NELTHROPP
Diane Nelthropp
Interiors, Inc.

Installation:
21 TURTLE CLUB
DALLAS, TEXAS

Bar Stool:
1370SW



Designer:
KATHARINE Du MONT
Mobile Fixture & Equipment

Installation:
FIREHOUSE RESTAURANT
PENSACOLA, FLA.

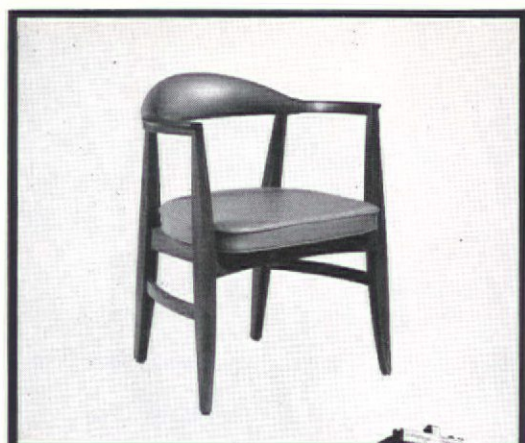
Chair:
1066



Shelby Williams INDUSTRIES, INC.
2500 West Ogden Avenue, Chicago, Illinois 60608

Factories: Chicago, Ill.—Los Angeles, Calif.—Morristown, Tenn.

Showrooms: Chicago, Los Angeles, Atlanta, Dallas



The five hundred series
... moderately priced



FOR OVER FIFTY YEARS

... we've specialized in making chairs ... and built a bank of know-how and experience in the fine art of chair-making. Through these fifty years, quality has been our constant companion. But just as important has been our flexibility in design and manufacturing.

Today, fifty years and hundreds of successful designs later, our specialized experience is being used to good advantage by contract designers ... to give just the exact effect and mood desired for each job. Chairs don't have to be costly either. These Charlotte chairs aren't ... and they are just two of many basic designs available. Write to us. We would like to work with you, too!

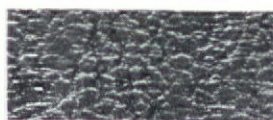
Charlotte chair company
CHARLOTTE, MICHIGAN

Circle No. 41 on product information card

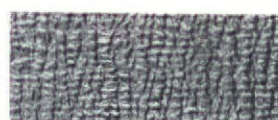
Plasticushion

ARM RESTS

in textured
patterns and colors!



LEATHER
(light grain)



ALLIGATOR
(deep grain)

- UNBREAKABLE
- NO SHARP EDGES
- LIGHTWEIGHT
- WARM TO THE TOUCH

METAL FURNITURE HARDWARE



INDUSTRIAL GLIDES • SWIVEL GLIDES • LEVELING GLIDES • FERRULES

Color*Edge PLASTIC MOLDINGS



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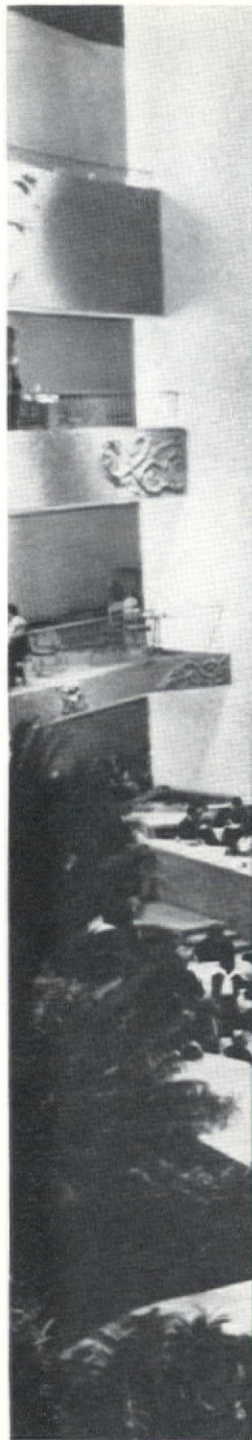
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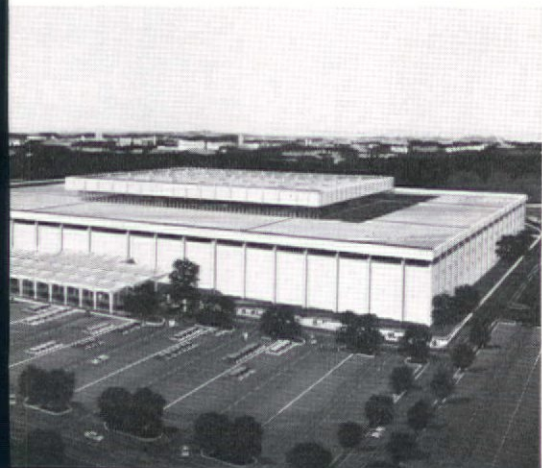
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Amenities are well integrated with over-all design in these pieces from Janet Rosenblum: a 22-inch-square module unifies all components of the very adaptable seating group (right); executive desk (below right) has recessed letter tray with a flush lift-up top. Circle No. 115.

Superior workmanship characterizes Leopold's TMSL desk (below) from the firm's medium-priced, middle-management line. Other coordinated pieces include a conference table, cabinets, and credenzas. Circle No. 116.



**IS "GOOD" DESIGN ENOUGH? SOME FEEL THAT NOW
IS THE TIME TO REEVALUATE OUR BUSINESS FURNITURE:
NOT ONLY TO ENLIVEN CURRENT OFFERINGS, BUT
TO RETHINK OUR CONCEPT OF TODAY'S OFFICE ENVIRONMENT. P**

OFFICE

NEARLY half of America's labor force works in offices, and the number is increasing yearly. Along with larger office staffs, the past decade has seen accelerated concern with improving the environment of the white collar worker (air conditioning is practically universal and coffee breaks are standard). But apart from buying the basic amenities, industry has learned that a well-designed and coordinated contemporary environment can reap subtle but great rewards. Today, business is no longer afraid of the contemporary look—it hungers for it.

With the structure of business tending toward consolidation—rather than to an increased number of smaller firms—big business has never kept the interior space planner, as well

as the supplier, busier. So why listen to voices from the avant-garde who say much of existing space planning and furniture design needs rethinking? After all, contract planners are earning handsome fees; furnishers are winning huge returns from conservatively styled lines. Is there any need to question the status quo?

Nevertheless, it seems to many that furniture suppliers and contract designers would do well to critically examine what the market now offers and to explore the forces that all too soon will transform the existing office into something very different.

More Italo-Americans, please!

A noted seller of contemporary contract office furniture says: "Although the International look has

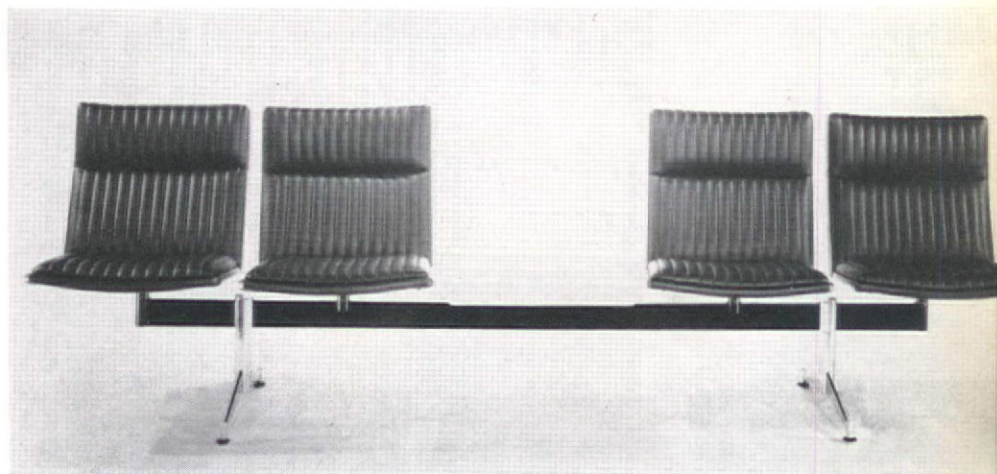
not run its complete course, there are other routes to explore." He found himself searching Europe for designs "because our manufacturers are geared to second-guess American tastes and produce only the acceptable items. They are venerated and, therefore, have no incentive to invest money in research prototype design." He, as well as others, also observe "a sluggish response to technological innovation . . . The imaginative designer of the technology (as well as the production facilities) are right here in America, but we're not using these resources. Take the Italian new scheme for supporting copiers: not Pirelli webbing, but tension-retaining coiled spring that is encased in expandable plastic."



Opulence is "in." Stendig's Suisse barrel chair (left) does it with tufted natural or black calfskin. Sheriff chair stands firmly on its own bold yet alarmingly simple use of familiar materials—teak, rawhide thongs, oil-tanned calfskin (below left). Italian designer Sergio Rodrigues cradles the foam-stuffed seat with support straps positioned by fat wood pegs. Circle No. 117.



Madison's System 600 seating (below) holds from 2 to 5 elements—seats or tables—to the black rail of its triple-plated chrome base. An alternate style features a rounded seat with arm rests. Circle No. 118.



FURNITURE

THE FURNITURE TO BE PRESENTED AT THIS MONTH'S NOFA SHOW. BY ANN DOUGLASS

... up to the designer—not the manufacturer—to come up with new techniques." Such disturbing voices and the American designers rut-back—too lazy to search for or invent better methods of construction and joinery.

Surprisingly enough, these assessors are not primarily concerned with new materials, but with the lack of wit and imagination applied to existing ones. "An inexpensive, possibly disposable, chair of processed paper is just not made," one said. Another spoke of self-supporting metal-mesh furniture. Inflatable furniture was also proposed.

ward a happier office

... appears we are also searching for a humane approach in both furni-

ture design and office planning. Marvin Affrime, director of the Space Design Group, New York City, says that "after all the space and traffic studies are made, the efficiency patterns developed, and the furniture chosen—in the final analysis one is designing for people. . . . A warmer, richer, and less sterile-looking office is taking shape." Planners are investigating better ways to arrange desks to maintain more of the individual's privacy yet maintain communication between related work groups. Everyone deplores a field of desks or an endless row and the fact that the worker is made ever-conscious of his minute role in a system. Happily, steps to moderate the super-efficient look are being taken. Upholstered

seating is taking on softer edges, and when squared off, the look is masculine bulk and comfort—often stuffed with lush down. Executive chairs are growing high backs that do more for the man than support his head. The rounded shapes upholstered with deep box tufting are reminiscent of a past era's comfort. In larger corporations executive suites are coming to resemble a sophisticated living room that invites a free-wheeling exchange of ideas.

It is improbable that corporations will willingly give the secretaries executive amenities, but they are moving toward the improvement of every worker's environment. Furthermore, to obtain a comprehensive design, the space planner must attend to the typist's environment as well as



A B



OFFICE FURNITURE

top management's. A few years ago there was scant choice, other than the ubiquitous gray steel desk. Now, several manufacturers have developed fine-looking, highly functional inexpensive desks, typing extensions, and chairs for the office staff—though manufacturers are criticized for not showing a coordinated vertical line serving typist through upper management.

Design, not style

Office suppliers are fulfilling their responsibilities to the space planner by meeting the immediate market demand, but how seldom it is they help initiate prototype design. The manufacturer should be more willing, perhaps, to go along with design concepts with a view toward a future market even though he may not fully comprehend them.

To anticipate the future office furniture, one can study ways the working environment can be improved: not only discover what objects and procedures of the existing office are redundant, but see where and how new communications and mechanical systems could be used.

Assuming that an office should be a place in which to work and create—not just an area for reshuffling paper, or where expediency says the more paper produced, the more status one has—the responsibility to provide the best working condition lies with the space planner. He can help create a climate for thinking, for activity, for interchanging ideas. One manufacturer, also concerned with the role office furniture can play in fostering better thinking-

creating-doing surroundings, has examined the way men work and found that a variety of working postures, as well as lively visual surfaces, relieve boredom and induce more productive work. This conceptual thinking of Herman Miller's Action Office is a noteworthy contribution.

A rare innovation

In office planning it is exceptional for the interior designer to work hand-in-glove with the architect. Opportunity for such unity arises only with new corporate statements, such as John Deere & Co.'s office headquarters completed recently by Saarinen's legacies. Here, the interior planners, headed by Warren Platner, have coordinated communications with electrical fittings: a vigorous form of secretarial desk was created by placing the column support of the one-footed desk over a grouped floor outlet. The custom-designed unit contains outlets for both auxiliary equipment as well as telephone. There is no reason to believe that, as data processing equipment becomes more widespread, builders of speculative office space will not include areas with floors specially raised to take this equipment. Perhaps furniture manufacturers could produce a group of desks with cores for a self-contained, through-to-the-sub-floor communications' center.

A revolution

Mies van der Rohe's chair, designed for Germany's pavilion at the International Exposition at Barcelona in 1929, is in healthy production today

and continues to sire many variants. This now-classic, prestige-making chair speaks in large part for the best of what is sought today: clean lines, elegant form, efficient use of materials, fine workmanship with precision detailing, and no decoration for ornamentation's sake.

Walter Gropius, who organized the Bauhaus in 1919 (from which later came such pieces as the Barcelona chair), stated in the school's manifesto that its students would recognize "the machine to be our modern medium of design and seek to conform to terms with it," and that such process would lead to "clean, organic [form] whose inner logic will be radiant and naked, unencumbered by lying facades and trickeries." This dynamic school was to affect the style of all future design—unable to give every designer a real understanding of the best ways to cope with contemporary machine or that science and technology could play a creative role.

An evolution

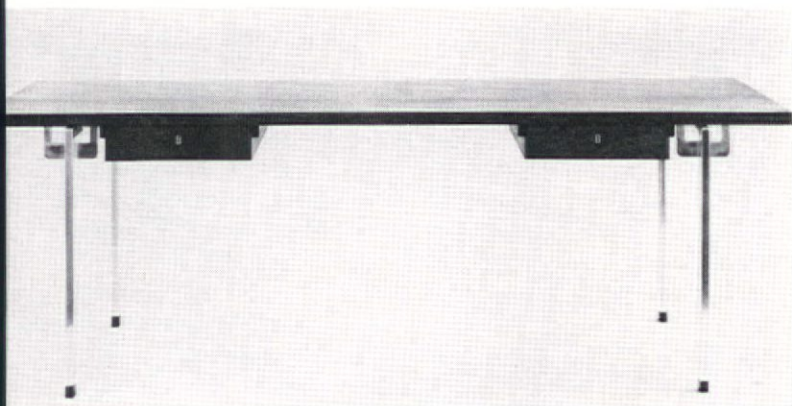
Today, office design is still loosely tied to the past, for our recent heritage has been an admirable pioneering one—not the "art for art's sake" eclecticism that excited Gropius's rebel. Yet much has happened since Gropius wrote the Bauhaus manifesto. We know too well that "the machine [is] our modern medium of design," and we have not understood or accepted it well enough. Rather, according to the best opinion in our industry, we have permitted it—in an undesign-



C D



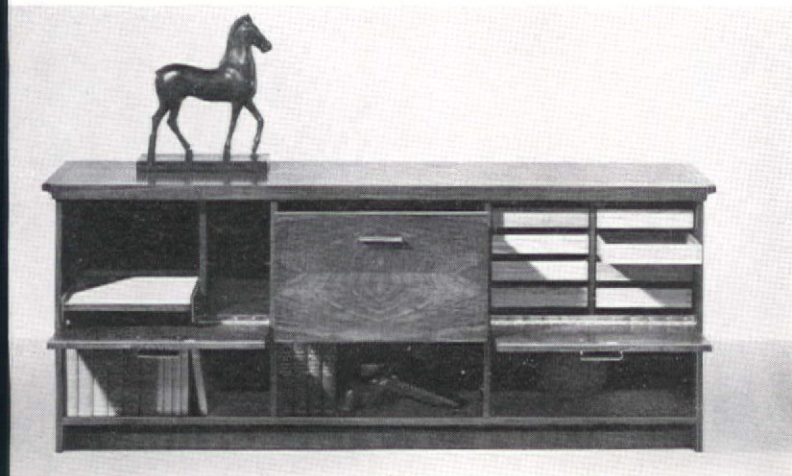
E



F



G, H



I

A The extremes of chair design are 1) to conceive an object for placement in the Museum of Modern Art's permanent gallery, and 2) to make all design subservient to comfort. Risom's executive chair combines both approaches very successfully. It has independent back- and seat-height adjustment as well as a swivel-tilt operation. Circle No. 119.

B Knoll's handsome table-desk has two drawers on each side neatly flush with the 2½-inch-thick top. On the conference side, drawers have removable slides for dictation that include storage space for paper and pencils. The 72 by 38-inch desk is available in rosewood, teak, walnut. Circle No. 120.

C Monarch Furniture Co. imports a versatile seating line called Idiom that includes contemporary office chairs. Shown are ones with shells of laminated, high-frequency pressed plywood, cushioned with foam rubber. Circle No. 121.

D Chicago Hardware's elegant molded chair is shown in plain upholstery (channel and diamond tufting also offered). Swiveling on a 360° spider, with ball casters, and the choice of three bases. Circle No. 122.

E Conference/lounge chairs from Thonet feature walnut veneers finished in the natural wood. Swivel seats rest on anodized matte aluminum bases. The accompanying table comes in a range of sizes. Circle No. 123.

F Subtle detailing as well as expert craftsmanship make Hans Wegner's conference desk outstanding. Base is stainless with wood tips; top, teak or palisander. Dimensions: 79 by 35½ by 28 inches. At George Tanier. Circle No. 124.

G Six curved-back chairs have been added to the Steelcase 1200 Series, including this executive posture chair with tri-point compensating action. All have steel chrome-plate bases with silent casters and welded tubular construction. Circle No. 125.

H Folio Four, from Buckstaff Co., is a group of upholstered shell-back chairs, conference and adjustable-height tables—all with correlated cast pedestal bases. Circle No. 126.

I Costa Mesa's Wall Street credenza features a variety of appointments. Shown are dictation machine drawer, file compartment (it can house a 2-cu. ft refrigerator), and oak trays. It pairs with a matching desk. Circle No. 127.

OFFICE FURNITURE

manner—to close in on our private lives: we lose our names only to acquire a computer's number. "We really don't want to understand these machines," says one of these critics. "They make us restless, and this uneasiness has also created a transitional state of design where automation appears to remove our dignity. On the rebound, we restyle the designs of the past. Yet on the other hand, the bold designer realizes he must accept as basic the advanced technology of our time."

Another revolution?

William Katavolos, industrial designer as well as chairman of the Department of Industrial Design at Parsons School of Design and a professor at Pratt Institute, envisions the office where "the executive will

return to his true function: an active, effectual man, exchanging ideas with his peers and stimulating those around him." Management will help him by seeing to it that the thousands of pieces of information which must be carefully sorted and cross-filed will be cleared away instantly when not wanted and returned to an accessible place. "This task can be done perfectly only by machinery," says Katavolos. He calls this *Automaintenance* and hails it as the system that "will liberate the executive from the uncreative role of paper-rearranger. The size of staffs will diminish," he predicts, "and each person will be valued for his innate worth, not for the status of his job."

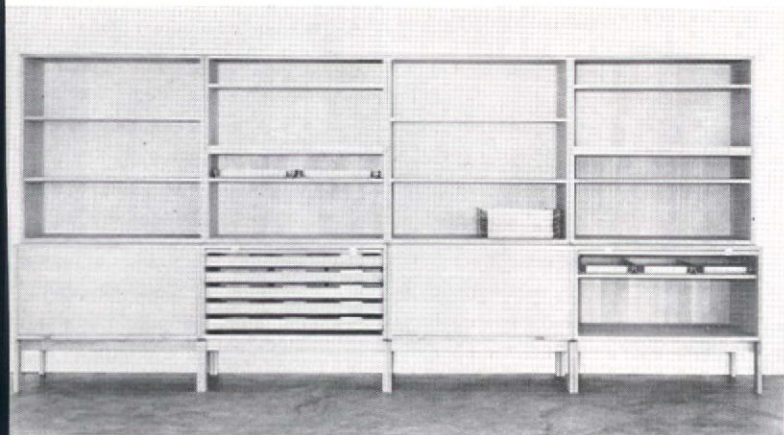
On these pages (as at the coming NOFA exhibition), a sampling of the

most recent office furniture has indicates a revolution is taking place. Some are perhaps just knock-offs of a competitor's line. Other pieces are contented to be well-tailed. But in a more positive view, furniture designers are solving many functional problems: such as ways to link desk units, at times providing the maximum storage space by using both sides of a desk. The most significant trend is toward a richer, less sterile look. It is being expressed in better materials — hand-rubbed exotic woods, finely detailed stainless-steel structures—and in the form of a rounder, often overstuffed upholstery. Though pioneers are not much in evidence, a more compassionate view of the office is reflected in today's furniture. (C)



The Exec IV, designed for Director by Kipp Stewart, is a collection of pieces that includes 6 possible desk sizes and 3 cabinet sizes, in addition to combinations with side units. Versatile is further enhanced by choice of either a steel or a wood base, flush or overhang top, and four finishes. The "panel look" is the distinctive character of the series: it is achieved with spaced vertical beading on the desk front and side. Shown at left is an executive desk in tawny walnut with a 3-panel leather top. With overhang, it measures 60 inches. Rear cabinet has knee-hole cutout and can be fitted with optional interior units. Small cabinet (below left) is one of a series: shown is a file cabinet with a double drawer with lock. Handles are bronze finished here but bright chrome when used with polished stainless steel base. Secretarial "L" desk has a drawer at left, and stationary component at right. Viewed from front, the railing becomes one line with the desk. Circle No. 128.





A B

A, B In 1962, Denmark's annual handicraft prize went to architects Henning Jensen and Torben Valeur for their modular series of desks and cabinets. The M-40 group is now at Fritz Hansen's in teak or oak. When desks are "ganged," shelves, reached from the front side of the pedestal, make a tandem arrangement most efficient. The armchair is Arne Jacobsen's. Circle No. 129.

C Gregson's 600 Series office seating consists of twenty-two new stylings; each in a variety of coverings with both metal and wood bases. Circle No. 130.

D Woodard's arm chair from the Embassy group has had its comfort improved by a seat now sprung with Pirelli webbing. The all-steel welded construction remains the same. Circle No. 131.

E The seven models in Corry Jamestown's 200 Series chairs are said to combine comfort and construction features never before available in a medium-priced line. Circle No. 132.

F Sharp styling, as in this Marshmallow chair, is one direction furniture may take. This, in the best sense of the word, pop chair from Myrtle Desk, has an oiled walnut frame with cushions available in many colors and textures. Circle No. 133.

G Mueller Furniture offers a modular sofa system with many sized pieces. Seats have all-foam-rubber cushions and are biscuit-tufted; bases are polished stainless; tables have plastic or oiled walnut finishes. Circle No. 134.



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OFFICE FURNITURE

A B



E

A Bar steel and saddle leather are the straight-forward ingredients sculptor Clement Meadmore used for this chair designed for Lief Wessman. Asses also include the anatomically perfect pitch of the seat, also, as the seat dips in front, the occupant may rest his arms on the side bars. Back and front elements are joined, after the leather is slipped on with Allen screws. Circle No. 135.

B Edward Axel Roffman found these wood-frame units in demand for conference room use, though designed as dining chairs. Variants include slant arm rests, upholstered arm pad, and a number of back treatments. The choice of upholstery as well as finish (natural ash, medium and dark walnut stain) increase the versatility of these comfortable, fre chairs. Circle No. 136.



C

C, D Two new groups introduced by Drexel Enterprises: The Officers Collection (C) combines wall veneers and solids with protective lacquer tops to make a handsome group of modern office pieces. Hardware and accent trim is pewter-finished. The Management Collection (D) also walnut, featuring high-pressure laminate plastic tops to add durability. In addition to desks, chairs, credenzas, conference tables, a variety of accent and seat pieces are in both groups. Circle No. 137.

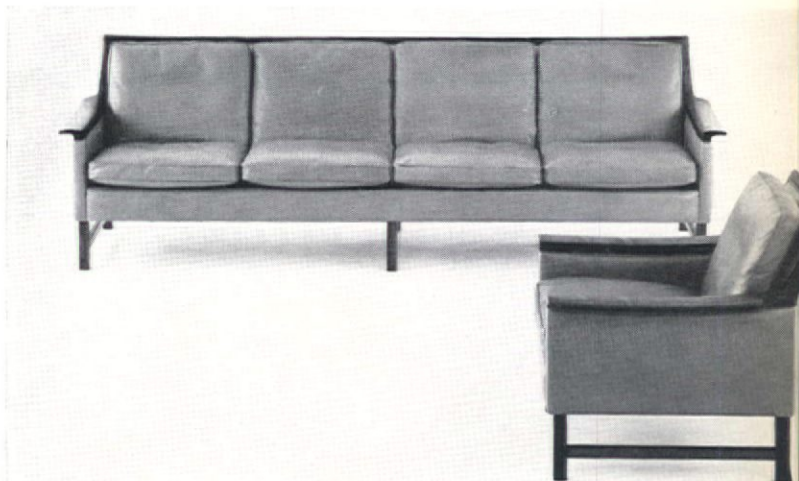
D



E A recent showing from Metropolitan offers designs by Jules M. Heumann. The sofa, from Contract Group F, has fully exposed frame of 3/4-inch steel tubing in a satin-nickel finish; leg tips black walnut. Filling of attached seat and back cushions combine polyfoam and foam rubber with cotton polyester fiber. This unit is available in six sizes up to an eight-foot length. Circle No. 138.



F



G

This desk from Robert John's Penwood series exemplifies the line's clean, restrained design. It is available in either walnut or teak with matching wood or plastic tops; all hardware is black anodized aluminum. Circle No. 139.

Light beige (also black or brown) oxford graces the 93-inch rosewood sofa and matching lounge chair. Torbjorn Afdal created this rich ensemble for the Lunning Design Unit. It is called Minerva. Circle No. 140.



H

The Estaban Collection is the most recent addition to Burke's line of modern contract furniture. The chairs are weather resistant, with fiber glass frames; they may be ordered upholstered in color fabrics that are impervious to stains. Circle No. 141.

I



Lounge chairs designed by Milo Baughman for Harvey Coggin show a lavish use of fabric. Chrome-plated metal legs and stretchers neatly support the frame; loose seat and back cushions reverse to extend the life of the cover fabric. Not shown is the matching three-seat sofa. Circle No. 142.

J



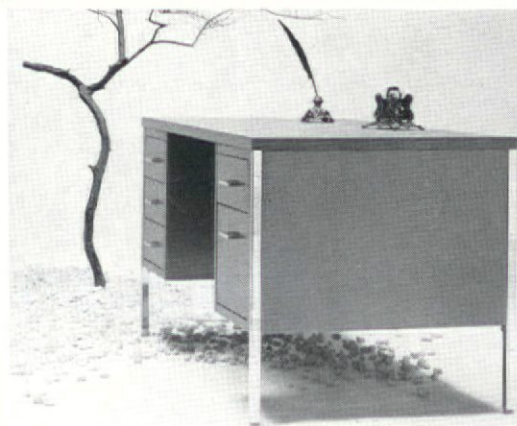
Triggs Equipment offers flexibility in color and design with its Unique chairs and sofas. Components are only assembled at the time of ordering so that the purchaser may specify frames (with or without arms) and cushions in his choice of related or highly contrasting colors. Circle No. 143.

OFFICE FURNITURE

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B



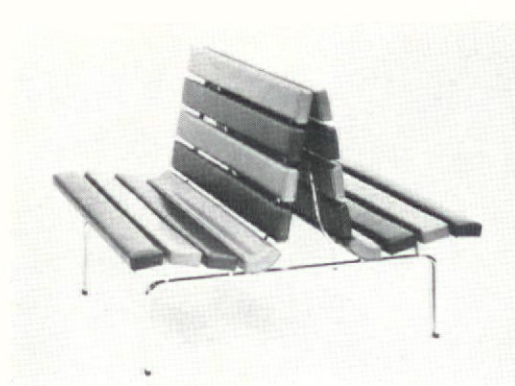
C



D



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A From the Hacienda Collection, the desk and chair, of kiln-dried pine and cedar, are seen in the World-Wide Design House. Circle No. 144.

B A construction bonus has been added to Plymco's 9800 Olympic line desks: stainless steel legs are offered in a painted, satin, or polished chrome finish. The line has flush construction and progressive suspension file drawers with spiracore tops. Circle No. 145.

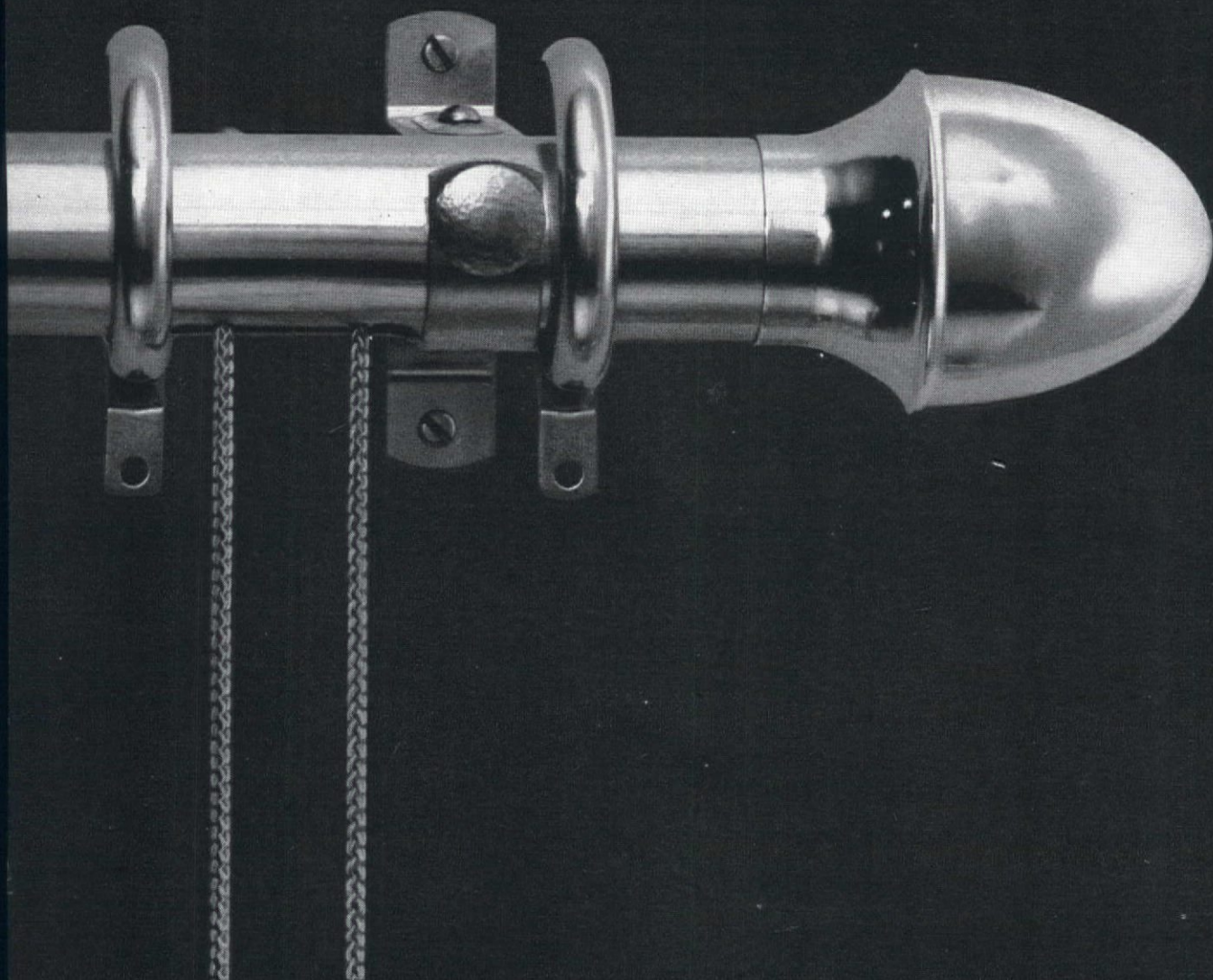
C Armchair and matching 44-inch sofa (not shown), constructed of solid walnut, are part of a new line by Bianco. Fully upholstered with thick foam on back and seats. Circle No. 146.

D John Savoy Furniture, with designer Sheela Keidan, has introduced a group of high-style seating pieces, available in choice hardwood frames and the finest grade of foam rubber upholstery. This chair has a base of bar-stock steel, fully welded, and is finished in satin or polished chrome; also available with wood and metal bases, matching wood arms. Circle No. 147.

E Globe-Wernicke's Spacemaker desk solves the problem of the inaccessible corner in the L-shaped desk: a floating pedestal is pulled to the left to provide access to two drawers. After use, the pedestal is pushed back in place beneath the typing table. The unit travels on ball-bearing wheels mounted on tracks beneath the top. The desk is offered in a variety of colors. Circle No. 148.

F Advantages of the slat seating developed by Gerald L. McCabe for Condi include an unlimited number of color and material combinations. If damage occurs, the factory will send a slat of correct size and material for replacement. Circle No. 149.

G Engineered for comfort, Blisscraft's L-Back Chair is molded in one piece. Its frame flexes readily with body movement as well as cradles the back. Legs are tapered brushed zinc with metal-on-metal rivets and self-leveling non-slip mar-proof glides. Six colors are stocked and 12 specials are available. Circle No. 150.

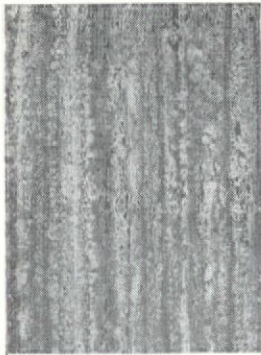


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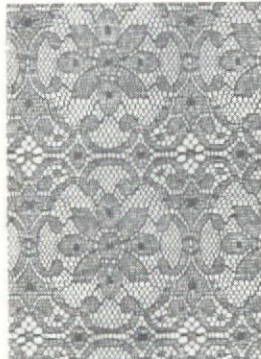
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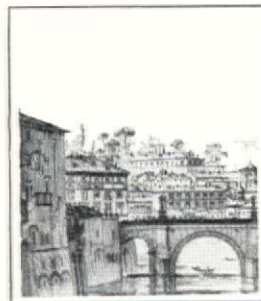
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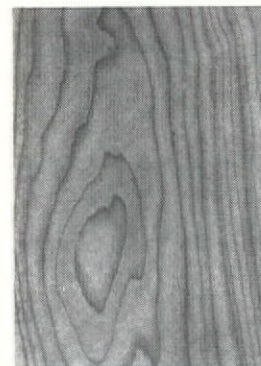
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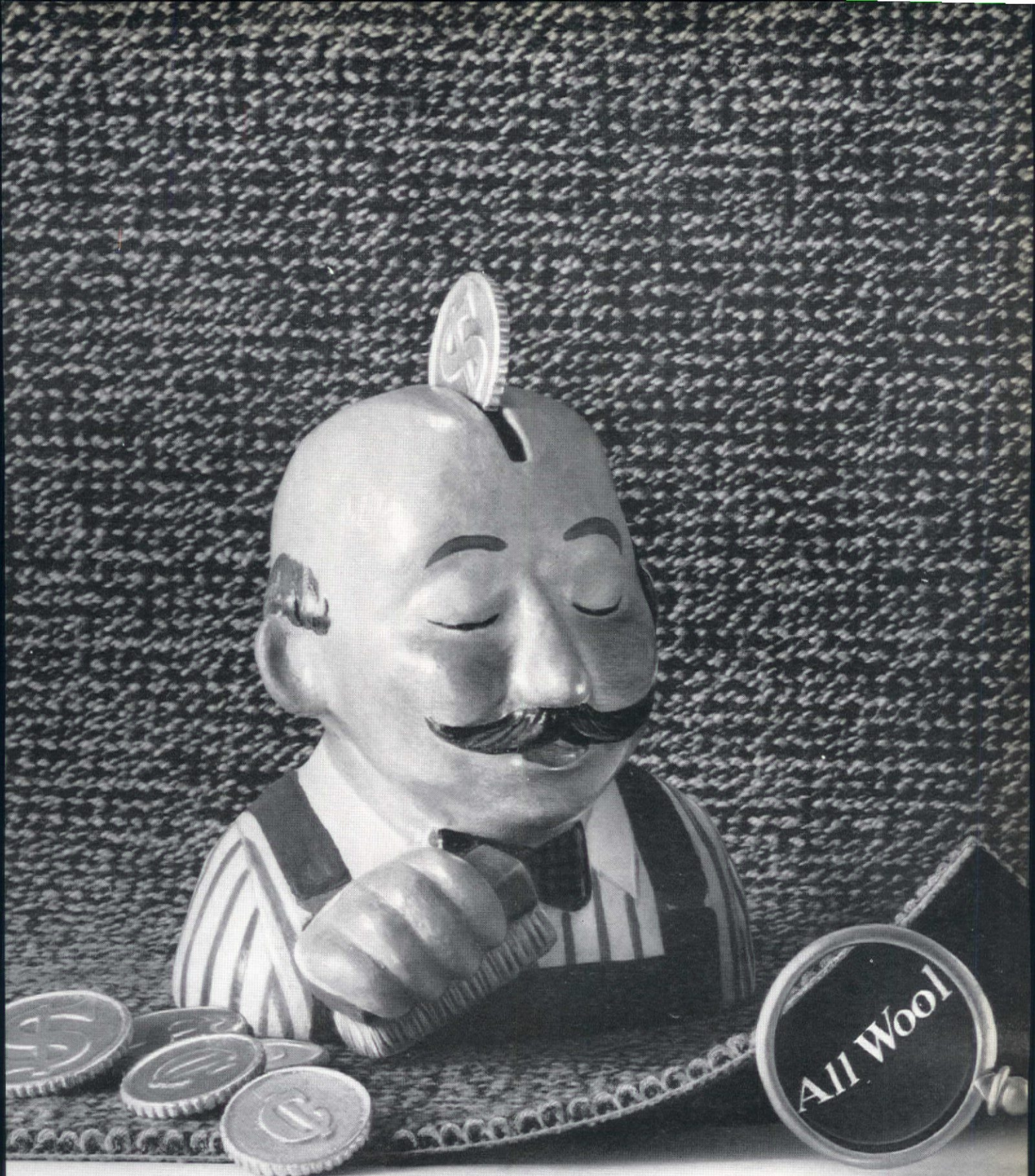
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NOFA-D SYMPOSIUM PROGRAM

April 29-30, Sheraton East Hotel

Thursday, April 29



RISOM



MEALS



FARR



BECKER



AULICINO



KROLL

- 8:30 A.M. Registration
 9:15 A.M. Welcome by Moselle Meals, President, Taylor Chair Co., NOFA-D Director
- 9:30 A.M. Opening remarks by Jens Risom, Chairman
 10:00 A.M. "Psychology," Dr. James N. Farr, president of James N. Farr Associates, Inc. The psychological role of the staff designer as part of the management team.
- 11:00 A.M. "The Well Organized Approach to Creative Design of Business Interiors," Nathaniel Becker, president of Becker & Becker Associates, Inc., independent designers of business interiors. Discussion of special area, client relations and presentation of proposed schedule to client.
- 12:00 Luncheon
 2:00 P.M. "Communications," the important communications between the designer and:
 a. the owner-manager of the organization, represented by Lester Pomerantz, general manager of A. Pomerantz & Co.
 b. the salesmen on his organization staff, represented by Al Aulicino, vice president of Macey-Fowler, Inc., New York.
 c. manufacturers' representative and the client, represented by George Kimmerling, sales representative of Jens Risom Design, Inc.
 d. the client (representative to be announced).

Friday, April 30

- 9:00 A.M. Welcome by Jens Risom, Chairman
 9:15 A.M. "Textiles," Boris Kroll, president of Boris Kroll Fabrics, Inc., will speak on textiles for business interiors, color, texture, etc.
 10:15 A.M. "Floor Treatment," a. Hard surface flooring, Robbins Products, Inc. b. Area rugs, Mrs. Vesta S. V'Soske, director of public relations and promotion of V'Soske, Inc.
 12:30 P.M. Luncheon, Design Award Program
 2:30 P.M. Field trip to well designed, new offices in midtown Manhattan
 4:45 P.M. Review of installations visited and discussion regarding Design Symposium.

A one-week graduate "refresher" course is being planned for NOFA-D designers at Pratt Institute in New York City. Officials at Pratt Institute have suggested that an informative and beneficial program can be developed in a one-week course tentatively scheduled for the week of June 28, 1965. Lectures and field trips would include design principles, planning, furniture design, color and fabrics, lighting and mechanical equipment, new material and construction details, presentation, survey of new architecture and interiors, as well as workshop sessions conducted by outstanding professional personalities. NOFA-D members are eligible to attend. For information regarding tuition and lodging costs write to Moselle T. Meals, NOFA-D Director, National Office Furnishings Association, Inc., 327 S. La Salle St., Chicago, Illinois.



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22-A



NOFA EXHIBITORS

New York Coliseum, April 30-May 3

EXHIBITOR	Booth Numbers	EXHIBITOR	Booth Numbers
Alma Desk Co.	315-319	Jansco, Inc.	217
Americana Corp.	540	Jasper Chair Co., Inc.	302
Art Steel Co., Inc.	414-420	Jasper Desk Co.	501
		Jasper Seating Co.	523
		Johnson Chair Co.	727
Barton-Edwards Co.	926		
Bassick Company	623	Krueger Metal Products	320
Bela Seating Co., Inc.	541		
Bereday Chair Co.	140	Marvin S. Levine Associates	400
Bernard-Franklin Co., Inc.	433	Lyon Metal Products, Inc.	215
Black Mfg. Co.	310		
Boling Chair Co.	632		
		Marnay Sales & Mfg. Co., Inc.	401
Canada, Dept. of Trade and Commerce	100	Master Woodcraft, Inc.	533
Carolina Seating Co.	810	McDonald Products Corp.	600
Challenger Steel Products Corp.	611	Metalstand Co.	622-626
Chicago Lock Co.	307	Modern Steelcraft Sales Corp.	706
Cole Steel Equipment Co., Inc.	822-826	Monarch Furniture Corp.	432
Columbia-Hallowell Div., Standard Pressed Steel	322-326	Murphy-Miller, Inc.	614-620
Commercial Carpet Co.	722	Mutual Sunset Lamp Mfg. Co.	239-241
Cramer Posture Chair Co., Inc.	715	Neiman Steel Equipment Co., Inc.	732
		Nucraft Furniture Co.	515
Davis Upholstery Co.	532	Paoli Chair Co.	235
Duraloom Carpet Mill's, Inc.	733	Parker Steel Products Inc.	
Douglas Furniture Corp.	732A	Patrician Furniture Co.	323
		Port-A-Wall Div., Hemisphere Steel Products Corp.	527
Eagle Ottawa Leather Co.	301	Precision-Posturect Chair Corp.	219
Eisen Brothers, Inc.	415	Princeton Upholstery Co., Inc.	714
		Products, Inc.	219
Faultless Caster Corp.	732A	Quaker Furniture Co.	710
Filex Steel Products Co.	311		
Fort Smith Plywood Co.	701	Rainbow Wood Products Inc.	535
		Jens Riscm Design, Inc.	912
Gift Craft Leather Co., Inc.	719	Rockaway Metal Products Corp.	615
Arthur Gordon Associates	522	Royalmetal Corp.	700
Gregson Mfg. Co.	526		
Griggs Equipment Inc.	807		
		John Savoy & Son, Inc.	419
H-O-N Co.	720	Shelbyville Desk Co.	719-723
Hale Industries, Inc.	306	Shwayder Bros., Inc.	221
Hamilton Cosco, Inc.	514-520	Smith Metal Arts Co., Inc.	710
Hercules Seating Co., Inc.	341	Springer-Penguin, Inc.	314
Hoosier Desk Co.	300	Stacor Corp.	500
Horizon Steel Products, Inc.	141	Stylex Seating Co.	422
Howe Folding Furniture, Inc.	222	Sub-Zero Freezer Co., Inc.	127
		Supreme Steel Equipment Corp.	423
Interstate Industries, Inc.	310A	Tennsco Corp.	601
		United Chair Co.	427
JG Furniture Co., Inc.	711	United States Rubber Co.	627-623A-722A-726
JOFCO	519	Valiant Metal Products Corp.	340

NOFA CONVENTION ACTIVITIES

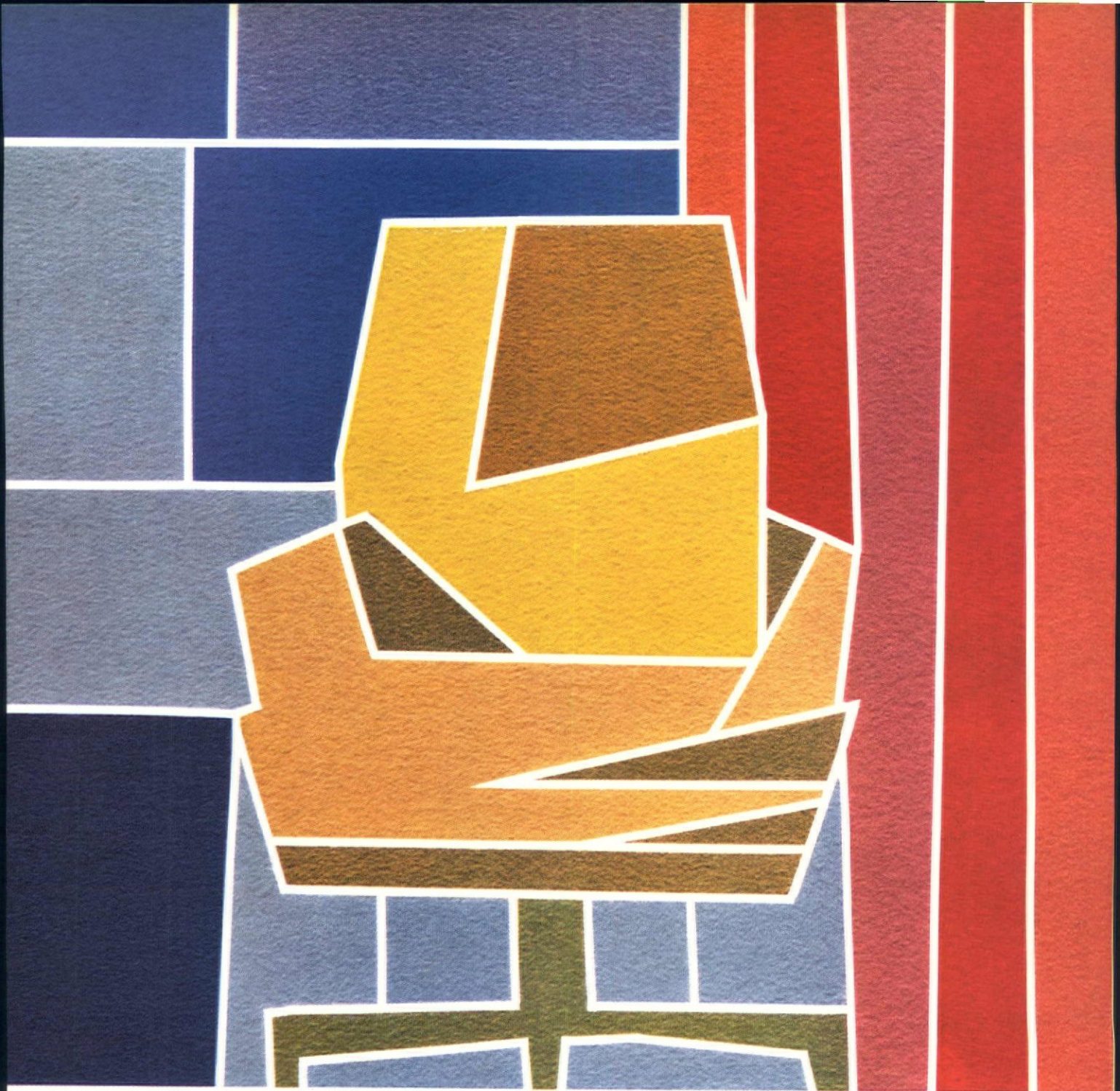
NOFA-D DESIGNER SYMPOSIUM: April 29-30, Sheraton East Hotel

MANAGEMENT SEMINAR: April 29, Americana Hotel 9:00 A.M.

MARKETING DISCUSSION: April 30, Americana Hotel, 9:00 A.M.

WORKSHOP SEMINARS: May 1, Americana Hotel 9:00 A.M.

TECHNICAL FORUMS: May 2, Coliseum



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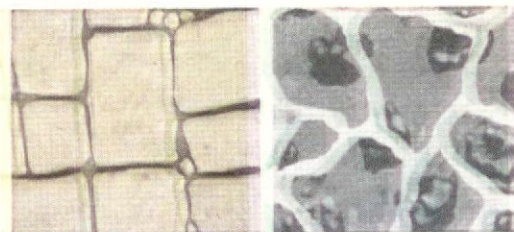
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THE EDUCATIONAL PROBLEM: A SPECIAL STUDY

The complexities of contract design and planning today call urgently for systematic examination and improvement of the haphazard, hodge-podge means of training that prevail. How can we create the significant reservoir of talent and abilities the industry requires? How can we achieve curriculums that will enable the designer to assume a full range of responsibilities in a profession that is intermeshed with the vital business affairs and operations of our society?

The time has come to reexamine the condition of design education in the United States.

Today's practitioners in the field of contract design have arrived at their stations via a variety of academic and professional backgrounds: interior design, interior decoration, architecture, industrial design, and others. With varying degrees of competence, these individuals have taught themselves the requirements of successful work in the planning and creation of business, commercial, and institutional interiors.

**Scope of
challenge in
contract work**

But the scope of the challenge in contract design today is too great to leave forever haphazard the training and education of new professionals in the field. As our modern society grows ever more complex, so too grows the need for previously undreamed-of specialists. The evolution of a new profession is a slow process, growing out of the roots of an earlier profession. Thus nuclear physics evolved from physics, computer technology from electrical engineering, and in turn, telemetry from computer technology and communication techniques. In these and countless other professions the need for specialized education was eventually recognized, and the schools responded by developing new curriculums, new degree courses, new approaches.

It is time that contract design be recognized as an important and valuable field of study in its own right.

**New responsibilities
of the
contract designer**

The contract designer today is far more than an arranger of furniture and fabrics. He deals with many other realities besides form and color and texture. His responsibilities plunge him into the heart and core of a corporation, or an institution, or a place of business.

The contract designer is a *space planner*, who determines to a large extent the day-to-day operation of an organization. He is a *money saver*, whose skill in space allocation must put every square foot to productive use. He is an *image maker* (or *image reflector*) whose concern is with projecting the personality of an individual business—not painting its face. He is a *decision influencer*, whose judgment can determine company policy.

The contract designer has assumed these new responsibilities himself. Neither the architect nor the decorator of old concerned himself to any really serious degree with interior function, with economical performance, with profit-producing aspects of his creative efforts. Since World War II, a handful of designers of business interiors began to demonstrate new capacities in space planning and economical organization, a

new attitude in which they demanded that their work not be considered mere window dressing but something of central operational concern to their clients.

And they have won the battle to an amazing degree. The contract designer today participates in conferences of highest management. His recommendations are solicited on whether, and where, a business should move. Most striking achievement of all, he has advanced to the stage where he is often consulted before the architectural design of a new building is begun. Today there are scores of firms engaged solely in creating contract interiors. Many of these firms are robust, growing companies employing between fifty and one hundred persons, and they are constantly expanding. At the same time, there is absolutely no significant reservoir of adequate skill and talent they can draw upon.

**Is design schooling
adequate to
the challenge?**

What role should education play in creating such a reservoir? How far should design schools and departments be reasonably expected to go in equipping a graduate to perform adequately in the many new areas of contract design responsibility? How much training ought, realistically, to be left to on-the-job "apprenticeship"?

Should design education be essentially theoretical, intellectual, academic and abstract? Or should it be a professionally directed course, planned to train students to step out of school as persons competent to tackle hard and real problems in the world of affairs?

These are serious questions. Like all questions there are at least two points of view and there is something to be said for both sides. They are questions that cannot be ignored; design educators must take a clear stand on them.

Lawrence Lerner takes his stand—and very eloquently—in the following article. Lerner, who as president of Saphier, Lerner, Schindler, Inc. has been in the vanguard of expanding the responsibilities (and the stature) of the contract designer, is openly distressed about the quality of the design school graduates who present themselves at his office. And he lays the fault squarely at the doorstep of the design schools.

Indeed, the picture he paints of the typical graduate is unsettling: a brash, one-dimensional youngster with a standard set of solutions for every problem, who is astonished to learn that there are mundane and unpoetic stages in interior design such as budgeting, detailing, and delivery, who knows nothing of the business world or how a company operates, who feels somehow sullied in encounters with clients, foremen, and parallel professionals in other fields.

One may reply that these are eternal problems with the young, that only years can bring maturity. We need not demand the utmost in sophisticated maturity, or shrewd knowledge about the world of finance, of last June's graduate, but it is not too much to expect such a graduate to possess a more correct and realistic image of his chosen career. He should be psychically prepared to function in the world of business and economics—of government, commerce, transportation, retailing, technology—rather than the realm of taste and fashion, or even Truth and Beauty.

He should be geared to understand and respect the profit motive as the fundamental base of his every effort in creating a contract interior. He should have had some brush with the unromantic realities of how a "concept" actually is developed, gets built, delivered, and installed. And he should have had some minimal training in dealing with people, from clients to employers to architects to deliverymen.

Are we knocking Beauty and Truth? Do we suggest that the designer must abandon his principles in the face of Mammon? Not at all. There is room, and plenty of it, for artists in the field of contract design. But the odd thing about the high-principled young people is that their "know-

**What should
the profession
expect from
design graduates?**



edge" too often consists of a few rigid sets of solutions which they apply to any and all occasions. Lerner says that whenever he gives a young designer the task of planning the space for a group of secretaries, he knows that he is going to be presented with a neatly aligned group of desks. The young designer never says to himself—"Hey! Wait a minute. It's possible there's another way. What, actually, will these secretaries be *doing* here? etc."

Neither do we suggest that a contract designer must capitulate at the first sign of a mild protest on the part of a client. He should stick to his guns if he's pretty sure he's right. But he must be prepared to give his reasons, he must have considered other alternatives, and he must be sure he's not in the grip of his own snobbery. Articulation and persuasion are necessary ingredients in a designer's equipment—and he should learn more of these in his school years than he is learning now.

**Custodians
of the
environment**

Lerner's strongest objection is to the superficiality so prevalent with recent graduates—as well as within the practicing design community.

"A great danger," he says, "lies in the superficiality of what too many designers are doing—a danger that they are losing touch with the dynamic direction our society has taken. The young designer is too little aware of the wide world outside his drawing board. . . . If our design community continues to accentuate the superficial, it may well dispossess itself from its rightful place in our society as custodian of the environment."

**Design education
today . . .**

In order to determine the status quo of design education today, CONTRACT recently conducted a survey, through interviews with educators, visits to design schools, and questionnaires, of thirty of the leading schools and departments of interior design. The detailed results of the survey will be found beginning on page 80. But a few conclusions are in order here.

Too short . . .

First, the interior design curriculum is too short. Present degree or certificate courses are of two, three, or four year duration. A minimum of five years seems clearly required if graduates are to be adequately prepared to perform the expanding responsibilities of the contract designer.

Too crowded . . .

Second, many schools are inadequately staffed, laboratory facilities are meager or nonexistent, classrooms overcrowded. The student does not get nearly enough individual attention to encourage him to explore the full implications of a design problem and to develop more original thinking.

Too confused . . .

Third, there is no systematized set of standards or objectives among the schools. Interior design majors are sometimes offered in Departments of Art, but more often in Departments of Home Economics—a fact which in itself testifies to schools' inadequate recognition of the designer's role in contract work.

Too impractical

Fourth, the student is given little or no instruction in the facts of the business and institutional world—in corporate structure, hospital operation, office administration, and like matters that he will find necessary to his practice as a contract designer.

We fully recognize the problems the design schools face. With the growing cost of education, a five-year course will be beyond the financial capacities of many students and plant and staff inadequacies are clearly budgetary problems, outside the capacities of design educators to solve alone.

But if ideal solutions are not immediately realizable, it is good to have ultimate objectives in view, and to constantly apply pressure toward them. In the meantime, as Lerner suggests, curriculums in interior design should be reexamined, and main objectives reevaluated so that contract designers will be able to take responsible places in "a proud profession inextricably involved in the affairs and operations of society."

Lawrence Lerner and John Anderson, editorial contributors, researched and wrote the greater part of this special study on designer education, working closely with the staff of CONTRACT Magazine.

HOW SHOULD THE STUDENT DESIGNER BE TRAINED FOR CONTRACT WORK

BY LAWRENCE LERNER



As president of Saphier, Lerner, Schindler, Inc., major space planning and office design firm, Mr. Lerner interviews many design graduates each year and currently employs more than 50 designers in SLS offices from coast to coast on huge contract projects.

THERE is a shortage of young people entering the space planning and contract design field and the quality of those who do stumble into the field leaves much to be desired.

Stumble is a word not lightly chosen here. For there is no systematic preparation in the U.S. producing a continuous supply of new practitioners in the field of contract design.

Hundreds of schools teach courses which are clearly titled "Interior Design"; a few dozen of these offer degrees with an Interior Design major. These courses are taught in Art Departments, in Home Economics Departments, and sometimes, but rarely, in Architecture Departments. None of the latter offers a major in Interior Design. The subject matter varies widely from school to school, and in most cases the interest in contract design is superficial and of secondary importance.

Only a handful of schools in the entire nation are committed to graduating people who are seriously interested in pursuing careers in interior design. The product turned out by these schools is pitifully inadequate in number. Among those who graduate are the few gifted and impassioned, the many mediocre, and the plentiful poor designers. Those in the latter classifications leave the field almost immediately after graduation. The superior graduate selects a position to his liking, with a firm of his choice.

PRACTICAL ASPECTS IGNORED BY SCHOOLS

It is at this point that the new employer discovers how much he must teach the neophyte about the responsibilities ahead, for the graduate designer displays amazing unawareness of many

*Subject matters and approaches
vary widely from school to school,
and many areas
of importance are completely neglected*

areas of endeavor that his chosen profession demands. It is also at this point that the recent graduate faces the impact of how short and inadequate were his three or four years of college level schooling.

In the first few years of work in the field many of those who thought that they wanted to be designers find that the practical aspects of the profession are shockingly different from what they had imagined. The humdrum tasks which invariably accompany the more creative aspects of being a designer are discouraging to a great many. This reduces further the talent pool.

Among the subject matters that the schools treat too lightly are the philosophy of who a designer is, what his place in society and technology is, and what his responsibilities to himself and to his profession will be. The manifold tools of the design profession are inadequately dealt with; too many of the fundamental skills, sensitivities, and procedures mandatory in any field of design are mistakenly taken for granted by both the teachers and the students. There is not enough reading by the hand. While it is true that a designer must find his own way within the complex mental processes that lead to creativity, he must first be taught the alphabet of design, the language, the signposts, the channels.

Design is an acquired skill. It is an accumulation of responses to stimuli. It is the release of a special kind of judgment into a pool of mental images, recollections and data. The special judgment is generally referred to as "talent." It exists in every human venture. In the design profession this talent is concerned with several criteria: visual, mechanical, and managerial. The

public associates design solely with the visual. The schools accentuate the visual too heavily, often at the cost of the indispensable methodology which validates the visual.

HOW A DESIGN SOLUTION DEVELOPS

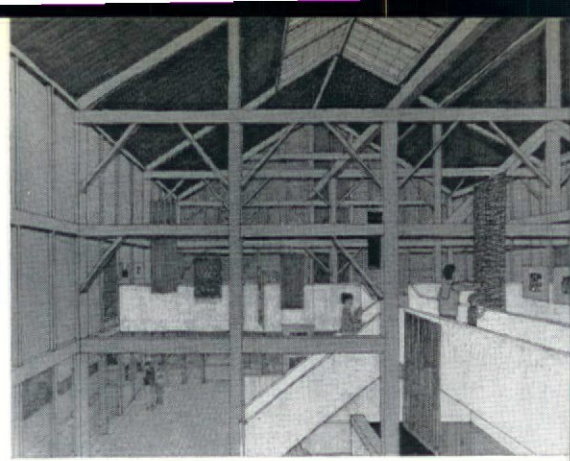
The developmental stage of designing is not emphasized adequately. This stage is not one of religious vision, dependent upon sudden insights. Every final design must be the end result of a tedious but unavoidable procedure, often requiring a progression through a hundred different alternatives. The best design solution to any problem may or may not be the most obvious, and no design is valid until the author can compare it with every possible solution he can urge his consciousness to wade through. Infinite relationships enter into even the simplest contract design. The design student must be able to sketch, sculpt, paint, model, or build his way through the labyrinth of potentialities.

There is no avoiding this self-discipline either in practice or in school. It must be taught militantly. The same sequences of procedure must be applied to every design problem, must be inculcated into the working consciousness of every design student.

By contrast, it is amazing to see how unfinished and uninvestigated the work of most young designers is. Too easily satisfied with their first blush of inspiration, they proceed from preliminary to final steps of design development in one self-satisfied fell swoop. The area which they leave unexplored, so to speak, is one of geometric progression. The design problem can be compared to an inverted pyramid. Every successful func-

THE EDUCATIONAL PROBLEM: TRAINING THE STUDENT

*Barn turned crafts center,
a Pratt senior student project.*



tional and visual search at the beginning opens countless avenues of further possibility which remain forever unexploited if the first step is a narrow one.

LIGHTING NEGLECTED—IN SCHOOL & PRACTICE

Lighting is perhaps the most crucial example of educational neglect, mirroring its neglect in actual practice today. The total language of lighting used by an overwhelming proportion of our designers consists of several sizes of fluorescent fixtures, insensitive and unsophisticated application of a limited number of incandescent fixtures brashly extracted from a manufacturers' catalog, and misapplied to various portions of specialized interiors.

There are a great number of competent manufacturers in the lighting business today who can furnish anything that the designing profession calls for in the way of light. With a basic understanding of the nature of the fixtures available, the designer can do a more creditable job of specialized lighting specifications than he now does.

But the use of available tools is not the whole answer to lighting design. Light is one of the most powerful three-dimensional elements that a designer ought to have at his beck and call. It can be sculpture, mass, texture, color, and contrast in the hands of a designer who understands its nature. The most powerful single element available to the interior designer, it is paradoxically the least capitalized upon. Lighting should not remain uninvestigated in the schools, nor should it remain an enigma, exploited successfully only by set designers.

CONSTRUCTION TECHNIQUES

Another of the simple tasks being inadequately taught in the design schools today are construction techniques for interiors. It is almost impossible to assign a new designer the task of planning and designing a complete job without working closely with him throughout the conception, development, and specification stages. Usually he is too unfamiliar with source material and knows little of the capacities, performance, and manufacture of such things as the following: wall materials and wall systems, ceiling systems, lighting systems, wall and floor finishes,

mechanical systems, and special fabrications of materials such as wood, metal and plastics.

He is also notoriously deficient in his knowledge of costs and his ability to estimate fabrication and construction time and materials. Generally he has little knowledge or ability in such simple techniques as take-off, compilation, and presentation of estimates for any of the items listed.

If and when we have been able to hold his hand through the formative stages of the job and it is finally bid competitively or otherwise by sub and general contractors, we find that we have to provide our new designer with a further education in field supervision. He doesn't know enough about trade union rules and jurisdictions, contractor and subcontractor relationships and organization, or that there is a bedside manner necessary for dealing with mechanics and foremen in the field. (Among other things, a young designer must be better prepared for the often disdainful reception he is going to receive from the fifteen thousand dollar-a-year journeyman up on the scaffold.)

SUPPLIES AND SOURCES

Another phase of the production of an interior requires more training and enlightenment than most students now get in school—the contracting manufacturing and supplying field. No designer should begin work on a sketch before he is thoroughly familiar with all of the sources available to him. There are countless fabrics, leathers, plastics, carpets, tiles, woods, tables, chairs, desks, files, and other appurtenances from which he can select. He must, however, know where and how he can see them and acquire samples, catalogs, and price lists. He must become familiar with the often disappointing lead times involved in delivery. He must also be informed of methods of purchasing, expediting, and coordinating delivery of fabric to furniture manufacturers, or more generally, of the finished product to the job at the right time. He must learn about such things as sidewalk delivery and knocked-down shipments to avoid compromising situations and encounters with irate clients.

PSYCHOLOGY OF PRESENTATION

When the average designer thinks that he has

*"The psychology of presentation
is an indispensable subject
in the curriculum of design schools."*

THE WAYS OF BUSINESS

The designer's life-work calls for psychic investment above and beyond the call of most occupations. If today's design education provides inadequate esthetic and technical development, even less orientation is offered in the understanding of the profession as a business. There are fees to be established, costs to project and control, people to be hired, paid, managed, coordinated and catered to. There are time slips to be kept and tabulated, invoices and statements to be mailed, books to be kept, taxes to be paid, equipment to be bought, premises to maintain, contacts to be nurtured, and a thousand and one other non-esthetic responsibilities to be undertaken. The very least we should expect of the design graduate is the knowledge that such mundane but indispensable tasks exist and must be competently coped with.

Things become even more disappointing when we look into the young designer's familiarity with the even more abstract subjects of corporate structure, finance, and operation. It is not enough to send the design student off to the Department of Economics to hear a few lectures on Adam Smith, laissez-faire, and the gold standard. It may be difficult for the design educator to credit, but a knowledge of stockholders' rights, the responsibilities of publicly owned corporations to the public, the relationship that the value and operating cost of the physical plant bears to the overall business and profit and loss statements, are all part of the body of corporate and institutional knowledge a designer should master. He should be given courses which will familiarize him with the administration and operational make-up of advertising agencies, manufacturing company headquarters, hospital operation, research and laboratory administration, to name some random examples. He should also be taught the specific types of relationship he, as a designer, is going to have with these companies.

All these non-esthetic values may sound both too remote and too specific to anticipate, but such an attitude is shortsighted. We do not hope to make a management consultant out of the designer, or even ask him to go to business school before entering the design profession, but corporate structure and operation, while not the

olved a contract design problem, he faces his next all too frequent shortcoming: lack of sensitivity regarding the presentation to the client. The *psychology of presentation* is an indispensable subject in the curriculum of design schools. The presentation is a phase in the dialogue between client and designer in which the designer would communicate confidence by demonstrating his precision, attention to detail, and respect for the problem. The objective of presentation techniques should not be slickness, but rather graphic, ordered, and harmonious organization of details. The same judgment, the same consideration of alternatives, that were exercised in assaying the interior design problem must be re-employed in coming to a decision regarding the form and composition of the design presentation. The esthetic experience of the interior design must be carried through to the very paper it is being drawn on. It should be mounted, matted, lettered, and wrapped with the same sensitivity with which its planning and design problems were attacked and solved. A casual presentation will fail to bridge the gap of knowledge and experience that separates the client from the designer.

Rendering is an aspect of presentation which is inadequately emphasized both in school and in the field. It is the basic and most literal language of communication between the designer and his client, for color and form cannot be verbalized. Rendering is also the surest way that a designer can evaluate his own instincts. Short of model making, perspective drawings are the only method that a designer may use in the comparative analysis of various solutions to problems of design. Too few designers have the ability to express their own ideas in words, either to themselves or to their associates. The task of satisfying a client's design problems early in the game, to avoid later costly reinterpretation, can be simplified by the use of precise perspective drawings.

Visual presentation is only part of the task of establishing a successful rapport between designer and client. In the everyday relationship with a client, a great deal of communication is necessary prior to, during, and after the development of a visual presentation. The recent graduate is usually unprepared to develop such relationships.

THE EDUCATIONAL PROBLEM: TRAINING THE STUDENT

anatomy of contract design, certainly are part of its bodily make-up.

If we do not have the time to teach all things to all men in the limited years they are in school, then if nothing else they must be taught to question the status quo and pinpoint problems. When a designer comes to a new commission in design he must be equipped with investigatory techniques that will cut through the superfluties and get to the basics in short order. Most of our aspiring designers do not know what criteria to look for in establishing a program, and many of those who know what information they want, don't know how to find it. All too often they ignore the basic problem and overemphasize the visual, and although they come up with handsome solutions, they do not come within striking distance of the functional target.

HIS PLACE IN THE BUILDING TEAM

Another area requiring more emphasis in design schools is the interior designer-space planner's place in the community of building creators. Creation of today's large and complicated buildings requires contributions on the part of many technical specialists. Professional builders who erect large buildings know that time restrictions and the demands for countless details and special techniques in dozens of fields require the attention of many types of professionals. The architect is well recognized as the prime organizer, mover, and coordinator of the many specialists from the start of his job to occupancy. The phase of the large building project where the space planner-designer enters the picture is the planning, subdivision, and design of the interiors. The business acumen and statistical drudgery which are the major characteristics of the interior planning stage are generally of little interest to the architect, but they are the fundamental tools of the interior designer, and hence of the design student.

Many architects have already taken advantage of the space planning service offered by firms who specialize in contract design and many of the larger architectural companies have formed interior design departments of their own in order to keep a tighter reign over the integration of exterior and interior, and to maintain their own desired standard of quality. The growing number of space planners makes it quite clear that the handling of the insides of buildings is a speciality that can and does exist separate from and independent of the practice of architecture.

WORKING WITH OTHER SPECIALISTS

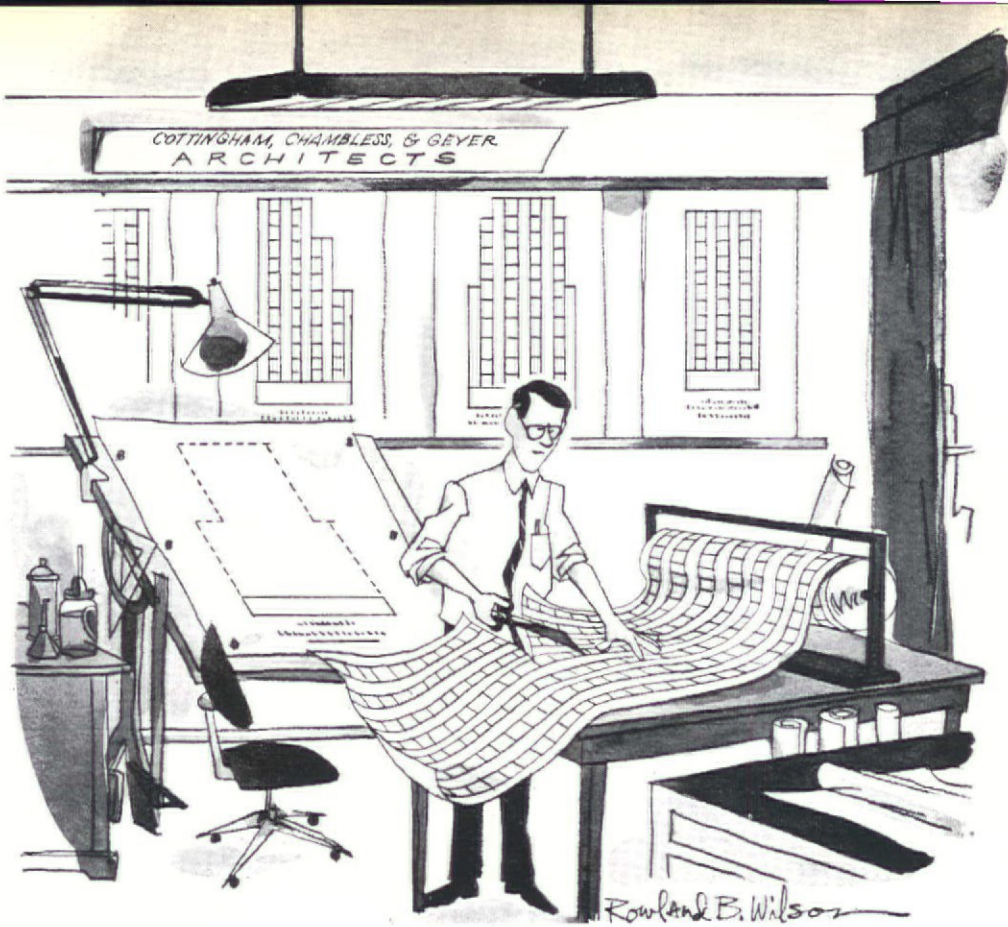
A student receiving a degree in interior design should be professionally equipped to take his

place at the opening conferences of any building program. His knowledge and training should earn him the recognition and respect of the architect as well as the electrical, structural, and mechanical engineers who will willingly move over and make room for the contribution of the interiors man. Unfortunately, there are only a few schools where the student learns first, last, and always that his chosen work is a valid and fundamental part of the planning of the business world.

Knowledge of the work of other specialists is essential to the equipment which an interior designer must have at his finger tips. Such things as the location of an electrical or telephone outlet, or the need for 100 cfm's of air at a particular niche, or the concentrated load of a stack of files with storage above, all call for close coordination with different types of engineers. The interior designer should have a fundamental knowledge of the various professions so that he can approach his colleagues with realistic problems rather than confront them with naiveté. He should be sufficiently enlightened in their skills so that he can quickly and perceptively convey his own ideas in terms that other professionals can quickly understand. For example, when a designer needs structural engineering help in the creation of a stairway whose treads are individually cantilevered, he should not approach an engineer until he has sufficient knowledge of materials and construction methods to make it possible to get help without altering his concept.

Unfortunately, the interior designer is still not completely welcome on the architect's team. The architectural schools do not recognize interior design as a valid independent practice. Until a time comes when the architectural educators realize that life is too short to both study and practice the entire science of building and space planning, the interior designer is going to have to insulate himself against the cool and even hostile reception he often receives from the captain of the team.

The unwillingness of so many architects to accept the interior designer as an equal has, of course, been more than justified in the past and is still valid in some cases. They produce design school graduates who are not even qualified to have an informed conversation with an architect, much less assume responsibility to develop part of the architect's project. There is no place on today's building team for the interior designer who can do little more than a detailed and pompous rendering of a period room complete with false fireplace, and complicated decorative mouldings. There is just as little need for



Drawing by Rowland B. Wilson © 1965, The New Yorker Magazine, Inc.

terior designer who has been taught a pat approach to contemporary design. The designer whose strongest talent is to recognize the latest *à mot* and to rephrase it has a short life expectancy. The opposite approach can be just as superficial. Too many aspiring designers are motivated by a desire for change, difference, and the unusual purely for the sake of being different.

GREATEST DANGER: SUPERFICIALITY

The greatest danger lies in the superficiality of what too many designers are doing—a danger that they are losing touch with the dynamic direction our society has taken. The young designer is too little aware of the wide world outside his drawing board. It is a changing world. It is changing politically, economically, socially, industrially, psychologically, and technologically. No single design or visual impulse should be unaffected by the dynamic flux of our changing times.

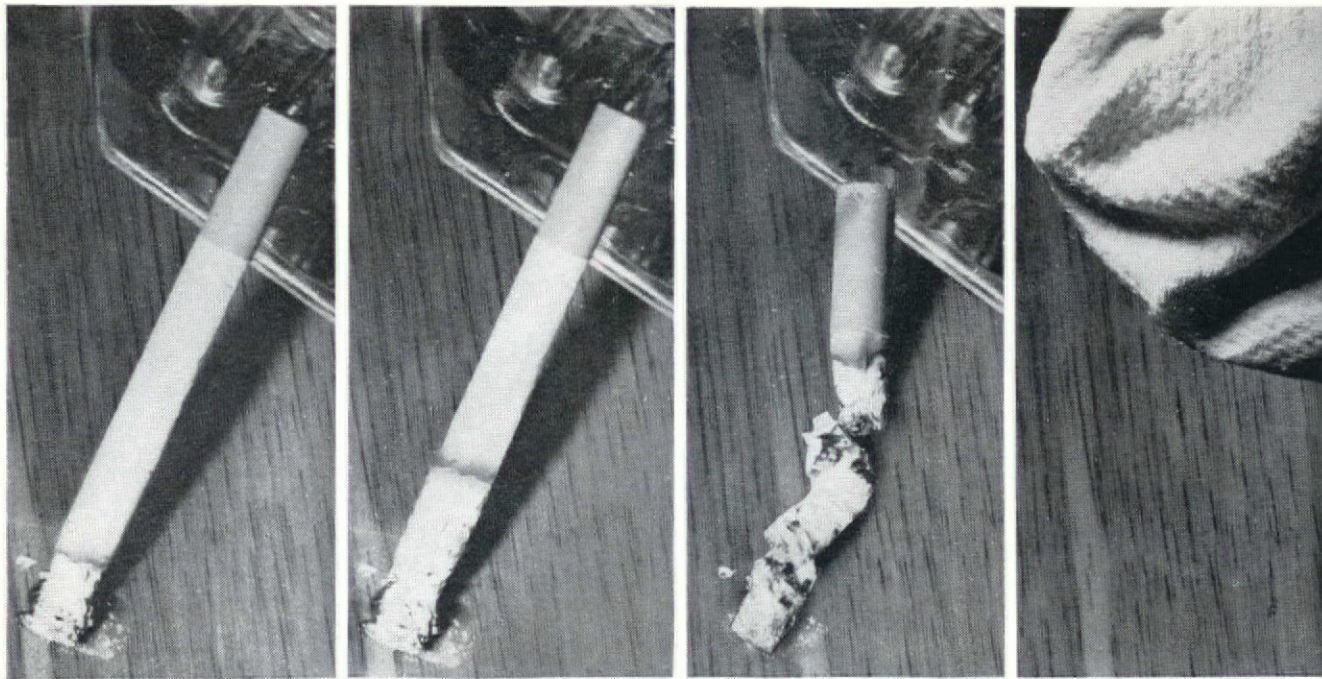
An indispensable urge in every designer, without which he should be discouraged from the profession, is curiosity. Curiosity first, last, and always curiosity. The objective of the development of this curiosity is to arm the designer with every possible fact surrounding each assignment. No solution, visual, organizational, or technical, is valid unless all possible avenues have been analyzed.

If the design community continues to accentuate the superficial, it is likely to dispossess itself of its rightful place in our society as custodian of the environment. The design profession is run-

ning the risk of becoming subservient to the scientific and engineering community that deal purely with the cold, stark, uncomfortable, and unclad realities of the universe. Engineers historically have had little patience with esthetics, and the world would be the sorrier if the designer were to fall by the wayside through his lack of competence with the new technology. The designer, therefore, must combine the careful and empirical approach of the engineer with his sensitivity as a designer.

CHALLENGE TO THE SCHOOLS

The design schools are thus faced with a serious and many-sided challenge. It is of course impossible to teach a student during his short years of college the thousand and one things he must know to eventually be worth his salt to himself, his employer, and his clients. It is certainly necessary, though, that a much more thorough education than is now being given at most schools be developed. The prime objectives must be reevaluated with a view toward the new and ever expanding responsibilities of the contract designer. Curriculums must be developed with insight as to the ultimate uses of the student's education in a constantly changing world. Students of interior design should leave school with the implicit understanding that theirs is a proud profession inextricably involved in the affairs and operations of society, and they must be motivated, challenged, and nurtured during their school years toward taking places of responsibility in that society. (C)



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DESIGN EDUCATION IN SCHOOLS TODAY

BY JOHN ANDERS

INTERIOR design education is in a state of confusion. An almost unbelievable welter of teaching programs exist throughout the country. These range from small technical schools of two years (or less) duration that teach professional skills only, with no academic subjects, to great state universities offering four-year courses leading to Bachelor degrees. In the universities a further parting of the ways occurs: At some schools interior design majors are offered in the Department of Art, occasionally (but very seldom) in the Department of Architecture, but most are in the Department of Home Economics. Interior design curriculums in the universities are almost entirely in the hands of the department chairman, and each school has a program unique unto itself. No systematized set of standards has been developed, and there has been to date only the beginnings of an effort toward inter-school communication and exchange of ideas. A national organization called the Interior Design Educators Council (IDEC) was recently formed to explore how interior design education might be strengthened, improved, and better coordinated.

Actually, it is hardly surprising that interior design education is a bit unsure about goals or how to achieve them. For contract design (which is fast becoming the major concern of interior designers) as practiced today is itself a hodgepodge, with interior designers, decorators, space planners, architects, industrial designers, city planners, furniture designers, and even furniture retailers all in the game. "The chaotic condition (among interior design schools) exists largely because the schools have not known specifically what the profession requires", says Robert J. Stevens, president of IDEC and head of the Department of Interior Design at the University of Cincinnati. "Certainly most schools have the desire and the facilities for high quality training if the needs are clearly defined."

CONTRACT has taken a survey of thirty leading educational courses in interior design, to determine current educational approaches, the extent and adequacy of plants and staffs, and inviting discussion of current problems in the area of

contract design education specifically. On basis of our survey, most schools seem aware of the confusion and shortcomings exist. Indeed, there is something of a ferment in many design schools, and exactly in the direction of training people for serious performance in contract work. Commercial interiors are receiving increasing attention as against residential. Department staffs are being expanded with growing demand for practicing professional teachers. Plant facilities for interior design are being expanded, and in some cases will be replaced by new building programs. And closer contacts are being nurtured with the practicing profession and the contract industry. (A recurring complaint from interior design educators echoes Stevens' contention that the chief problem is developing better programs in contract design through inadequate cooperation from the profession and the industry. As one educator put it, "Industry should maintain a strong interest in the schools. Their graduates are not only the industry's future employees, but future consumers." We have much more to say on this point in the following section of our study, Education as a Concern of the Contract Industry.)

To suggest the variety of approaches to interior design education in operation today, the following are descriptions of the programs in a number of schools that offer strong programs in the field of contract design especially.

PRATT INSTITUTE

The Department of Interior Design at Pratt Institute in Brooklyn, generally conceded to be one of the country's top interior design courses, offers a four-year course leading to the degree of Bachelor of Fine Arts (Interior Design). Under department chairman Harold Eliot Leeds, a practicing interior designer in his own right, the curriculum at Pratt is planned to train students for professional careers as interior designers, and is perhaps as closely attuned to the actual requirements of professional work as any school in the country. Space planning, the organization of space for specific purposes, is emphasized

*In the welter of present
teaching programs,
standards are lacking and goals are uncertain*

entral requirement of successful work in
or design. Leeds himself is a strong be-
in the principle that space planning should
one, down to the placing of the last piece
urniture, before the architectural design of
y building is begun, and many of the prob-
he assigns are presented from this architect-
carte-blanc point of view. The bulk of in-
design problems presented to the students
ommercial interiors—not residential.

educational effort is primarily directed
velop the students' creativity and self-suf-
cy, rather than teaching him standard so-
s. Leeds says, "We don't teach a student
o solve a problem so much as how to digest
blem."

student is constantly reminded that every
on must be the result of great thought di-
to the particular problem at hand, and
n problems are scheduled and constructed
to discourage students from re-applying
ons and devices from one problem to an-
As a general teaching technique, instruc-
avoid answering questions directly but
try to guide the student's thinking so that
ll come to an adequate answer himself.
s says he is often asked by students who
finally come to a clear understanding of
ain principle, "Why didn't you tell me that
time ago?" Leeds' answer: "If I had told
ou would never have learned it.")

sequence of problems from freshman to
year begins with the design of a relatively
single space in the first year, such as a
tory room, 250 square feet maximum, as
prototype for a dormitory building not yet
Thus the student must invent the actual
of the room. It is emphasized that the
is not the student's own room but must,
prototype, serve various personalities and
the problem is not for the student to ex-
himself but to develop professional atti-
as well as technical accomplishment.

nd year problems are more complex, in-
g related spaces. A more creative approach
uraged, and students begin to research the

**Typical First-Year Interim Design Problem
at Pratt Institute**

State Information Center:

Travel in our affluent society has become increasingly widespread for people all over the country, and tourism within the United States is by now a major industry. States competing for the maximum number of tourists, advertise widely throughout other states, and try by all means at their disposal to disseminate favorable information about their state. It is for that purpose that you are to design an office in New York City for one of the 50 states of your choosing. The function of the office is the creation of good will and publicity for the state, and dissemination of travel information and general information about the state, its facilities and attractions.

Space: One street level bay in a new apartment house building on the upper East side of New York City. The space measures 19'-0" clear between two concrete block walls in width, and 65'-0" in depth from the building line to the rear wall. The rear wall contains plumbing. The ceiling height is 13'-0" from the floor to a hung ceiling with air conditioning and mechanical equipment above. The apartment house design is white brick, dull in appearance but non-offensive.

Requirements: The office will be staffed by a manager, two assistants, and one secretary-receptionist. The manager needs a private office or semi-private space. The two assistants will deal with the public and may be in an open space, at desks or behind a counter. The receptionist will handle routine questions and hand out pamphlets. There should be seating for approximately 6 visitors. The office needs a fair amount of display space for posters, photographs, and possibly some of the state's products. One washroom consisting of a toilet and a sink adjoining the rear wall of the space. Some storage space, coat and locker space for employees. There should be adequate space for the display and storage of pamphlets. There should be at least one map. The design of the store front should be considered.

Drawings Required:

1. Plan at $\frac{1}{4}$ " scale.
2. One longitudinal elevation.]
3. One elevation of front. } at $\frac{1}{2}$ " scale
4. One cross-section.]
5. One significant detail at $1\frac{1}{2}$ " = 1'-0".
6. One perspective in color.

THE EDUCATIONAL PROBLEM: SCHOOLS TODAY

problem. For example, a typical problem may be an airlines ticket office, for which each student chooses his own airline, interviews ticket clerks (it is difficult to get to managers) and studies the firm for particular services and flavor, etc.

In junior and senior years especially, problems are constructed to simulate specific operational conditions of an interior, so that the student begins to program and develop a space as a real-life and functioning thing. Also, increasing emphasis is placed on such hard realities as materials, detailing, and lighting. Bigger projects are undertaken, such as a banking floor or an airport terminal building. In his senior year, each student selects a project for himself. He invents the problem, writes the program, and solves it.

Although development of a creative spirit and technical skills is emphasized, the business side of the interior design profession is not neglected. Merchandising methods, estimating, and other business procedures essential to successful practice are studied and analyzed.

In addition to his interior design studies, one-fourth of the student's credit hours must be in academic subjects, in order to qualify him for a Bachelor's degree. The required academic subjects are English Composition, Art History, Economic Institutions, an elective in social studies, Impact of Science, Contemporary Civilization, Psychology of Personality, Social Psychology, Great Books, and Military Science.

All is not wonderful at Pratt. The physical plant is far from adequate, with overcrowded classrooms, inadequate shop and laboratory facilities, and staff shortages. There are three full-time instructors in interior design, and a changing number of part-time design critics and teachers. There are an average of eighteen students per critic; Leeds would prefer twelve. A \$20 million building program at Pratt in the near future will relieve the interior design department's space problems to some extent. Leeds would also like to strengthen instruction in such non-design matters as basic business practice as it affects the contract designer's work, but finds it difficult to find someone to teach it.

PARSONS SCHOOL OF DESIGN

Parsons School of Design's interior design department, under its new chairman James A. Howell, is revamping its three-year course to supplant its tradition-oriented curriculum with serious training in basic design and a growing emphasis on function and performance in contract interiors. The course at Parsons is a three-year professional course leading to a Certificate of Graduation. (Parsons also has an arrangement with New York University under which students can supplement their Parsons professional training with NYU courses and thereby

receive a Bachelor of Science degree from NYU School of Education as well as the Parsons Certificate.)

The sense of involvement in the world Howell hopes to develop in his students may be seen in this excerpt from his statement for this year's catalog: "Interior design is the planning of spaces suited to our needs, ideals and culture. The profession encompasses a range of work from the restoration of historical monuments to the design of public and private buildings to the development of interiors for space vehicles.

"The selection and design of furnishings is a part of the interior designer's contribution. It brings to his work a knowledge of construction and materials in order to plan the space, light, color, equipment, acoustics, surface treatments.

"As technological change occurs at an ever increasing pace, the designer with historical perspective can best integrate the many social and structural developments of the modern world.

"The education of the designer includes scientific, psychological and visual facts so his design decisions are formed upon knowledge rather than the whim or personal taste. The search for aesthetic decisions is based upon creative ability and use of a critical sense of values related to our time.

Howell's intention is to strengthen teaching

FIRST YEAR

History of Architecture

A study of the development of architecture from prehistoric time to the present. 3 class hours.

Basic Design

An introduction to the fundamental visual, tactile and structural qualities of design elements including letter forms. The investigation of visual factors about color relationships as they act and react with each other. 9 class hours.

Architecture

Basic planning studies comprising vertical and horizontal circulation, natural light, and the formation of simple related spaces showing the symbiotic relationship of interior design and architecture. 3 class hours.

Drawing

The development of vision and the comprehension of forms and space through landscape, figures, projection and other drawing exercises. 9 class hours.

Psychology of Perception

A systematic examination of the science of perception and its relationship to design concepts. 1½ class hours.

Materials and Methods of Design

Consideration of construction materials, procedures and structural systems to bring an awareness of interior design potentials. 1½ class hours.

sign fundamentals in the first year, trying to get factual education done early so the student can then concentrate on creative work and learn how to "experience themselves." Emphasis is shifted from residential problems to commercial interiors, and there is increased instruction in technical problems such as lighting and environmental control, and in non-design matters such as professional practice and verbal communications.

Even while these changes are in process, Howell does not wish to sacrifice entirely Parsons' long-established reputation as a period school, and hopes to achieve a status comparable to Princeton's as the "history-based" architectural school. Howell points out that interior design education must be flexible enough to accommodate differences in the students' objectives and potentials. Training should be liberal enough to furnish serious students with concepts and methods of thinking that will prepare him to assume middle level positions after some years in practice, and there must also be the kind of technical training that will prepare competent draftsmen and renderers who can "fit in" with a design firm upon graduation.

Howell's proposed future curriculum is well thought out, and is presented below.

THE ART CENTER SCHOOL, LOS ANGELES

The interior design department at the Art Center School in Los Angeles is entirely devoted to training students for careers as contract designers. The four-year course leads to a Bachelor of Professional Arts degree. The staff consists of one full-time instructor (department head A. Albert Cooling) and eight part-time critics, all of whom are active in the interior design profession—it is the philosophy of the school, in all departments, that the faculty divide their time between professional practice and their classes, thus keeping the teaching material in tune with the times and creating a real and concrete atmosphere for all student work.

All interior design problems are contract: offices, executive areas, restaurants, bars, travel agencies, hotels and motels, exhibit and display areas, specialty shops. One semester of the senior year is spent planning and designing a small department store or a complete floor of a large department store. Problems are based on actual spaces in existing or about-to-be-built buildings.

Space planning is considered the most important part of the problem, and no designing is done until the space plan has been finalized. The school places unusual emphasis on researching

D FUTURE PROGRAM

SECOND YEAR

History of Art

General study of the major epochs of painting and sculpture. 3 class hours.

History of Interior Design

Research and analysis of color and design relating to the various periods of historical significance to the interior designer. 6 class hours.

Interior Design

Lectures and design studies of the many determinants of interior space planning of public and private buildings. 12 class hours.

Graphic Communications

Exploration of the various processes and media available for the development and presentation of design ideas. 3 class hours.

Environmental Control

Research and lectures on the influences of acoustics, ventilation and climate control systems on the environment of interior spaces. 1½ class hours.

Materials and Methods of Design

Study of the effects on design of the esthetic and functional relationships of interior materials and

THIRD YEAR

History of Art and Architecture

Research and lectures to analyze aspects of painting, sculpture, and architecture of the twentieth century. 3 class hours.

History of Interior Design

A continuation of second year work. 6 class hours.

Interior Design

Environmental design projects encompassing complex social, economic, material and esthetic needs. 12 class hours.

Verbal Communications

The development of a method of verbal presentation of designs and theories. 1½ class hours.

Professional Practice

Lectures and discussions of legal, business and other professional aspects of interior design. 1½ class hours.

Lighting Design

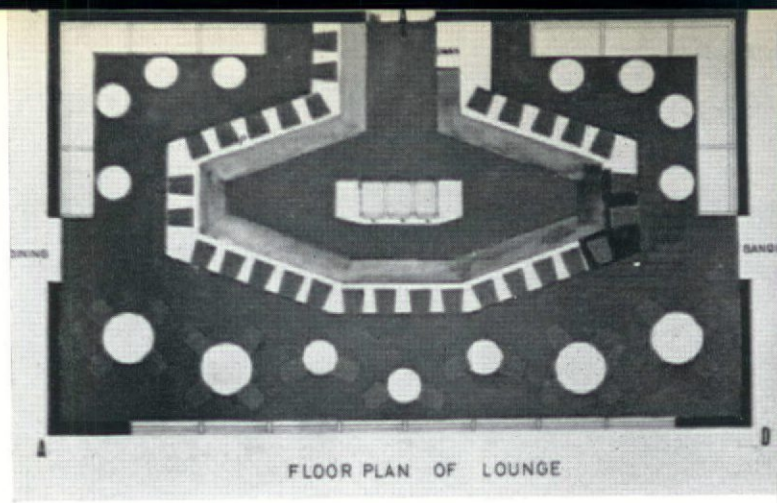
Lectures and field trips about the lighting of interior spaces. Design studies are coordinated with projects in the interior design studio. 3 class hours.

Furniture Design

Lectures, field trips and the design of furniture and equipment as an integral part of interior space design. 3 class hours.

THE EDUCATIONAL PROBLEM: SCHOOLS TODAY

Student projects: Floor plan of a cocktail lounge (this page), Art Institute of Chicago. Across page—small executive office, a senior sketch project in Home Economics Dept., University of Texas. Hotel dining room, School of Art, Syracuse University.



interior design problems; at least two weeks are given the student to conduct interviews, study the function and purpose of the interior, and develop the concept before beginning actual design. Whenever possible, future problems are announced well in advance so that the student can begin thinking about them even while working on more immediate projects. The critics spend considerable time in discussing such extra-design matters as "the business of business"—basic business practice as it operates in the world at large and as it affects the designer's efforts.

The professional practice of interior design is also taught, with speakers from the profession and visits to interior design offices. Client relations and presentation problems are also treated. At the completion of a problem, each student presents his solution and the critics act as clients. The student is graded not only on the design but also on verbal effectiveness.

The Art Center School devotes unusual time to such problems as scheduling a job's installation and budgetary considerations. Students are assisted in working out "critical path method" schedules complete with estimated times and actual time cards. In some problems a budget is given and the student submits a cost breakdown as part of the problem.

Every effort is made to make the student think for himself through early research, field trips, etc. The critics attempt to guide but not force preconceived solutions on the student. Glaring errors on the students' part are pointed out but the student in most cases makes final decision.

RHODE ISLAND SCHOOL OF DESIGN

Interior design is taught in an architectural context at the Rhode Island School of Design—to the extent that the department is called the Department of Interior Architecture. The first year of the Interior Architecture program is essentially the same as for all students in the Division of Architecture, comprising Western Art and Ideas, English, Foundation Design, and Foundation Drawing. The second year too concentrates on architectural and basic design, while the third and fourth years stress Interior Archi-

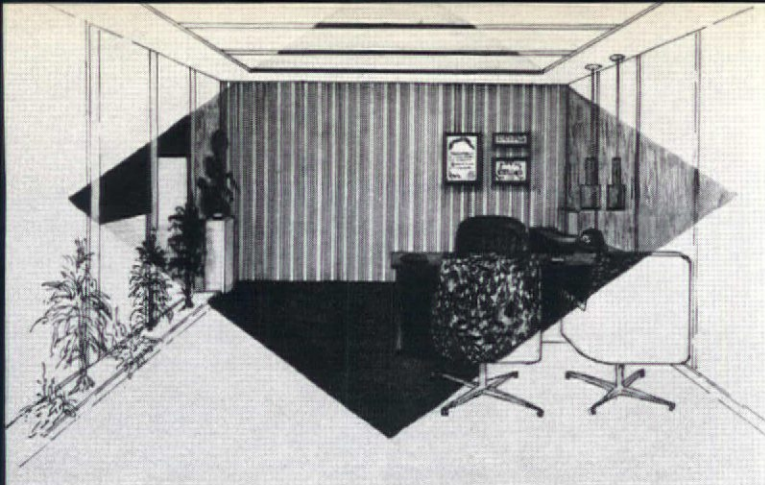
ture courses. The junior year course teaches the design of simple interior spaces and equipment with emphasis on architectural principles. In the senior year, design projects encompassing complex requirements are assigned on an individual basis. Lectures include such subjects as acoustics, color, lighting, professional practice and the history of interiors. In addition, each senior has a Degree Project, selected by the student in counsel with the department faculty. These projects are intended to test the student's creative ability and include an examination of social, cultural, and economic aspects.

The philosophy of the Rhode Island School regarding the role of the interior designer (or interior architect) is well expressed in its catalog. "While the architect is responsible for guiding his building totally, the complexities of modern buildings and their furnishings have encouraged the growth of professional designers who specialize in the design of interior spaces. Considered narrowly, the interior designer is often no more than a purveyor of cosmetics, concerned with colors for walls and ceilings, selection of fabrics and furniture, and the placing of flowers, paintings and lighting fixtures. With the growth of modern buildings containing repeated spaces, such as motels, and with framed but unfinished spaces as in leased office building floors, the interior architect has abundant calls for his services."

"Rightly regarded, the interior of a building is critical, for it creates the environment for its inhabitants. Therefore, it must be approached basically, as a problem in geometry of space, with clarified circulation patterns, compatibly illuminated by natural and artificial light. The interior architect must bring to his work a knowledge of construction and materials in the architectural sense, in order to plan the space, light, color, furniture, acoustics, and treatment of walls, floors and ceilings."

UNIVERSITY OF CINCINNATI

The Department of Interior Design at the University of Cincinnati participates in the University's Cooperative Plan. This five-year plan of work-study college education offers the stu-



opportunity for practical experience purposefully intermingled with a gradually expanding academic background, leading to a Bachelor of Science in Design degree. Basically the cooperative plan provides for ten- or eleven-week work periods alternating with comparable periods of study. Thus the student obtains first-hand knowledge of professional practice during his college years, affording him a realistic test of his career interests and aptitudes.

Earnings of cooperative students are at the same rate as for other employees who do the same type of work.

The cooperative plan gives interior design students concrete experience in such aspects as budgeting, scheduling, installation, professional practice, and client relations, and usually produces graduates who on graduation are well prepared to function as valuable members of a design team. Studio courses in interior design are focusing more and more on contract design, in response to growing demands in this field. Lecture courses required for the degree in interior design seem to be chosen for contract designers, too; they include Principles of Economics, Principles of Psychology, Principles of Sociology, Fundamentals of Marketing, and Market Research.

Robert J. Stevens, head of the Department of Interior Design, is president of the Interior Design Educators Council.

UNIVERSITIES: HOME EC & ART DEPTS. . . .

An interior design major is a fairly new program in most state universities, and the curriculums are in an early stage of development. They are usually one-man (or woman) departments, though a few have three or four full-time instructors. The interior design department enjoys a fair degree of autonomy within its parent department (usually Art or Home Economics), and this seems fortunate in the present era of "growing pains" in that curriculum. Subject matter are quite flexible. Most interior design educators are eager to experiment with new types of courses, especially in the contract field, and welcome suggestions and help from the profession in introducing subjects.

Some interior design curriculums in the universities are directed to prepare students for professional careers, but most especially those in Home Economics, all but ignore professional training. However, some interior design educators in Home Economics have convinced their universities to make room for a professional approach for those students who want it, and encourage students to work on commercial or office interior problems. "Our courses need not be homemaker-oriented!" one respondent proclaimed. "It's up to the student. By wise use of courses in other departments, plus careful selection of her own problems in Interior Design, the student can prepare for high caliber professional work."

The wide range of opportunities for non-design courses is one advantage that the universities have over design schools. The student can develop a curriculum tailored to his own purposes, augmenting his interior design courses with others in business, economics, management, salesmanship; in architecture, industrial design, landscape architecture; in a variety of crafts. Also, interior design classes can often use laboratory facilities of such departments as physics for the study of color and light, for example.

. . . IN ARCHITECTURAL DEPTS.

Surprisingly, the weakest handling of interior design education occurs in the Departments of Architecture. Rare is the architectural school that offers a single course called Interior Design, or Space Planning. Architectural deans usually claim that their graduates become competent interior designers as a natural result of their architectural training.

However, refreshing inroads are being made at a few architectural schools. At Ohio State University, for example, Professor Harry E. Phillian, AIA (who incidentally conducts a Space Planning practice), has long favored an interior design specialization within the architecture school. He has incorporated a course in interior planning of executive office space in the senior year, and says that this course has received wide attention of acceptance. (C)

the real beauty of this wall
is no refinishing ... ever

Damask special design: Barnwood; ½" reveal, Matador.



Delft special design: Concord; normal V-groove.





Wall paneling

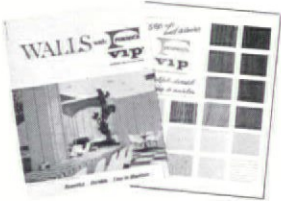
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DESIGN EDUCATION AS A CONCERN OF THE CONTRACT INDUSTRY

THE contract industry must do much more than complain about design education if it means to insure a better quality of new professional people. It must involve itself in the educational process in a number of ways. Time and again, educators responding to our questionnaire indicated their eagerness for closer contacts with the practicing profession and the contract industry—and their chagrin at current indifference.

The central problem is to develop teaching programs in tune with the actual responsibilities that the contract designer must assume. This solution can of course only come about through closer liaison with the practicing profession; the profession must make its needs known. Lawrence Lerner's article in this issue, citing the skills, talents, and attitudes that must be developed in order to qualify students for responsible positions in today's design team, is a good step in this direction. Much more thought, of many more minds, must be devoted to the development of specific programs to achieve these goals. *CONTRACT* opens its pages to suggestions from all interested parties: educators, designers, manufacturers, etc.

Educators cite the lack of any basic reference works on such matters as scheduling and budgeting; a working book on lighting; a basic book showing the minimum space required for various situations, such as how much space is needed around a desk for easy getting in and out, etc. Persons in the contract field are the logical ones to author such materials.

The growing cost of education puts a strain on many students (which would of course be even more severe if the course of study were increased to five years as Lerner believes it should). There is no federal or state financial support for students of design except in design education. Scholarships sponsored by firms in the contract industry are so few as to be practically nonexistent. "Every man for himself in design?" one of the respondents ruefully remarked.

Aside from student scholarships, the schools

also say they would benefit from outright grants to help pay fees for outside critics, to assist in enlarging research libraries, and innumerable other purposes.

Another way the industry could support design education is to sponsor more student competitions. These have not been entirely lacking in the past, but the schools invite many more such projects—so long as they are announced far enough in advance so that the problem can be fitted into the year's program.

The schools and the profession agree that it is beneficial to have students work as trainees with practicing design firms, either during the school year or (more often) in the summer. A number of problems come up on this point. In most parts of the country, not enough firms are willing to take on students—though some design firms insist that students could earn their keep simply by being able to do competent drawing and lettering. The students who take on-the-job training may not be reliable. To guarantee this, one educator suggests that opportunities for a traineeship be handled on a competitive basis; this would not only encourage students to do their best work in school, but would also assure the firm the best possible trainee.

A proper attitude must exist on the part of the design firm as well as the student trainee. One midwest educator bemoaned the exploitation of student trainees. Most of her students have to work summers to finance their schooling, "construction and trucking pay better than a few design jobs available. Last year one of our brightest students was offered \$100 a month as a salary by an interior design firm. Apprenticeship—slave labor?"

The following suggestion from Lawrence Lerner received a generally enthusiastic response from design educators: "Would you welcome the cooperation from design firms who would make their current projects available to students if these projects are actually being produced,

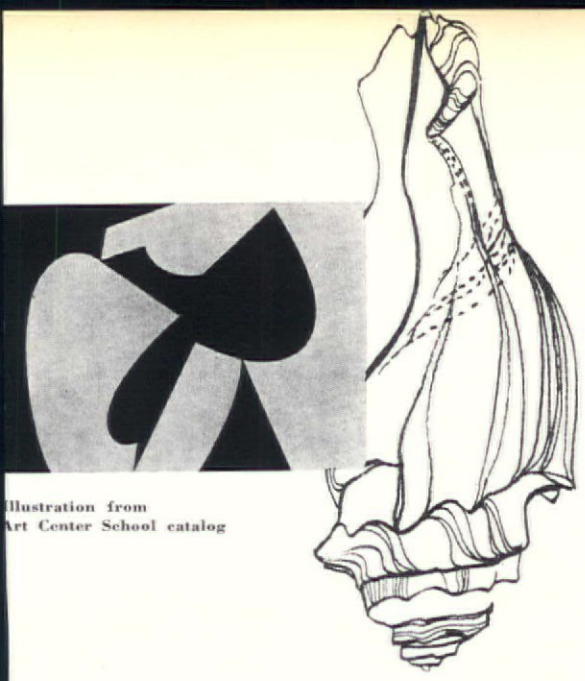


Illustration from
Art Center School catalog

Can your students could simultaneously develop their own solutions? They could then compare their efforts with the actual professional recommendations. In more advanced classes, the students might be called upon to actually solve certain problems, and an arrangement might be worked out whereby the student could receive monetary compensation." The educators replied that the idea was a good one, that students need to see actual jobs and good working solutions to real problems. One respondent remarked, however, that he would not favor the idea unless the student received the same rate of pay as the office personnel. "After all, we are training students to make a living in the profession. If a man like this were overworked, our trained graduates would be unable to find jobs."

There are many other ways in which the bonds could be strengthened between the design schools and the contract world. Schools can issue a standing invitation to designers to appear as guest lecturers, particularly if they bring along photographs and plans of their work. The schools need a continuing fresh library of catalogs and other source material from manufacturers. Field trips to manufacturing plants, showrooms, and interesting interiors are invaluable. (One teacher remarked, however, that in visiting interiors the person guiding the students should be competent to explain the design problem and solution; this rarely happens, she said.) And whatever the industry could do in making research facilities available would be greatly appreciated—in lighting, color, furniture, textiles, plastics, or any other area involved in interior design.

"If all boils down to this," said A. Albert Coolidge, head of the Interior Design Department at Art Center School in Los Angeles: "the contract industry should take as active a part in the education of the potential users of their products as the AIA does with student architects, and as General Motors and Ford do for future product and transportation designers." (C)

Merchandise Mart Launches Education Program

The Contract Industry focused on education for the first time as two programs involving design students and industry groups were announced in Chicago on February 18. At a press conference in the Merchandise Mart, representatives of the Mart, the Contract Manufacturers Center Association (CMC) and the Institute of Design of Illinois Institute of Technology are undertaking jointly a series of eight seminars which will supplement the existing curriculum of the Institute of Design. The seminars will be held in the showrooms and conference rooms of the Mart, bringing the students off the campus and into contact with professional designers, manufacturing industry leaders, and the working environment of the industry itself.

"If we can help to develop graduates who can serve our industry well, we will have achieved our purpose," said Manfred Steinfeld, chief executive officer of Shelby Williams, founding president of CMC, and instigator of the program.

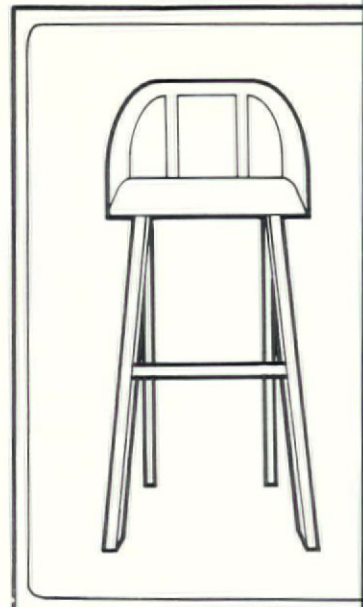
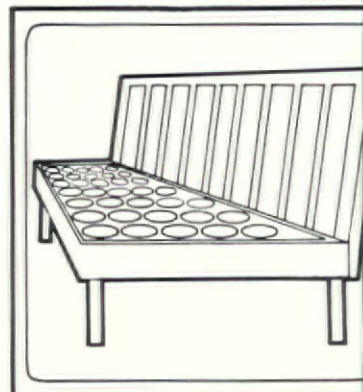
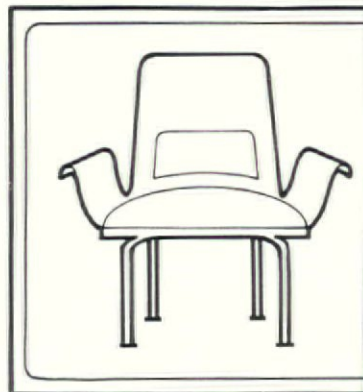
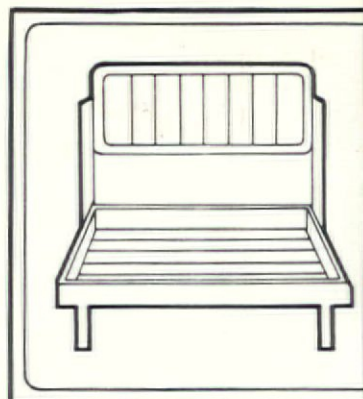
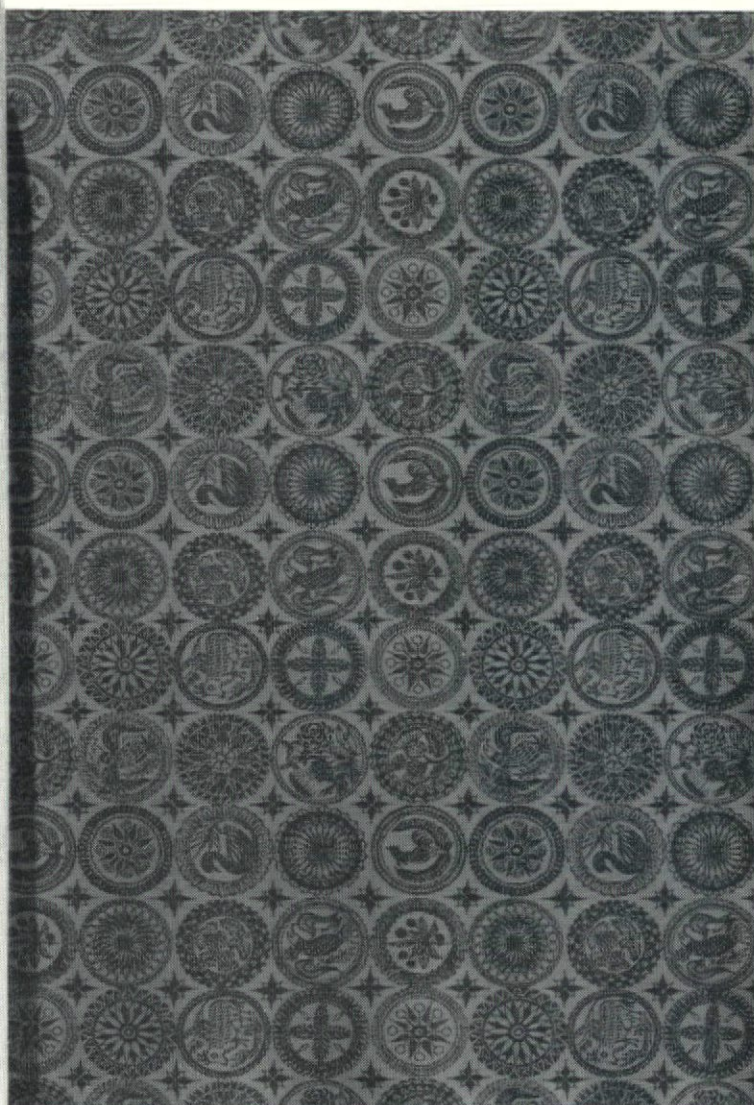
In announcing the seminars, Harry Finkel, advertising and sales promotion manager of the Merchandise Mart, said that a summer on-the-job training program for IIT students is being developed and that some manufacturers have already expressed their willingness to place students in paying summer jobs. Manufacturers or designers interested in cooperating are invited to contact James Bidwell, president of CMC, at Commercial Carpet Corp., 119-A Merchandise Mart, Chicago.

Lute Wassman, director of Institute of Design, stated that the industry sponsored program will do much to broaden the base of design education by bringing the student into contact with practical applications of theory before graduation. "A Designer's product must be socially useful and responsive to the requirement," he said, "or it does not fulfill its purpose." It is hoped that early contact with the industry will assist in accurate interpretation of the requirement.

Mr. Wassman, representatives of the Merchandise Mart and of the Contract Manufacturers Center Association collaborated in developing the following curriculum topics:

The challenge of contract design; metal and wood furniture; fabrics, wallcoverings, and lighting; hard & soft floor coverings; case history of a contract project; field trip to building selected for study; hospitals and schools; offices; hotel/motel and restaurants; manufacturers' requirements of the contract designer; disciplines of the contract designer; space planning and product design; career opportunities in the contract field.

Orientation and discussion will be followed by tours of related showrooms. The student group will be drawn from the sophomore, junior, and senior classes, graduate students, and an anthropology class from IIT. Representatives of American Institute of Architects, National Society of Industrial Designers, and American Institute of Interior Designers have been invited to participate in the discussions.—Ruth Kain Bennett



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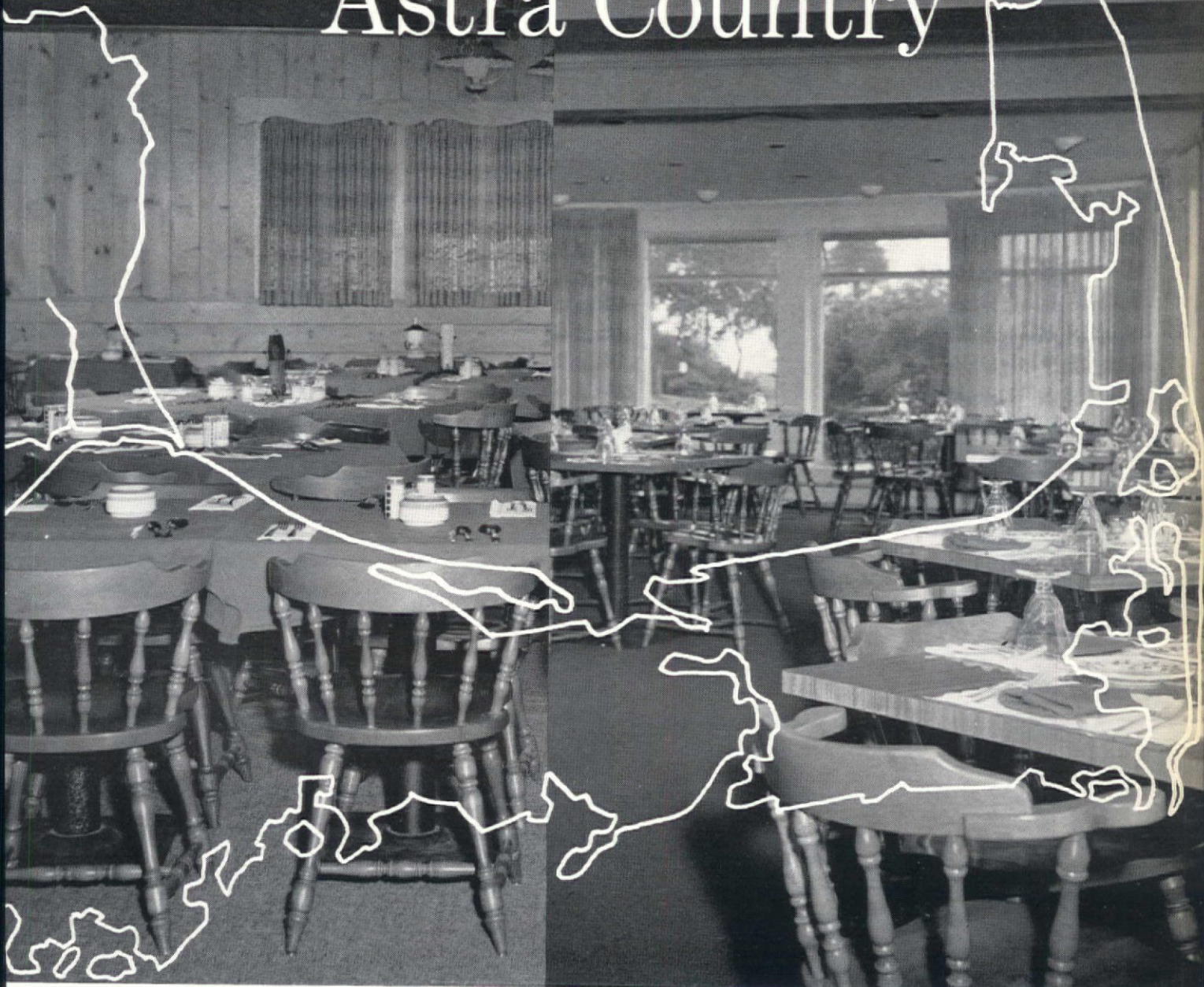
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Circle No. 52 on product information card

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smack of the sea — the sturdy Captain's Chair, the versatile Mate's Chair, the handsome Admiral's Chair, and a whole fleet of genuine Early American chairs, tables, and bar stools. Every one is built taut as a Yankee clipper, of northern hard rock maple. Deeply saddled seats with hand-pegged and wedged legs and armposts, steam-curved backs, steel-pinned joints — these are the cabinet-making details that keep Astra chairs shipshape season after season. Chart your course to Astra. Send for our brochure.



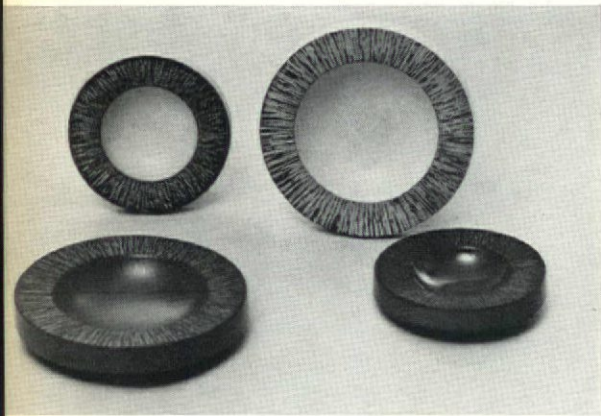
ASTRA

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54 Maple Street, East Arlington, Vermont

Circle No. 53 on product information card

CONTRACT PRODUCTS AND SERVICE



Ashtrays and sand urns in a rainbow of colors

A new group of ceramic ashtrays and sand urns, designed by Lee Rosen of Design-Technics, are exceptionally sturdy and handsome. Almost all of the designs expose areas of a new charcoal gray unglazed clay contrasted with brightly glazed areas. Surfaces exposed to cigarettes are finished in easily cleaned matte or glossy glaze colors of white, metallic gunmetal, beige, orange-red, rust, yellow, olive green, turquoise and blue. The sand urn groups, in five different stylings, are speckled white, speckled tan or matte charcoal, and so designed that when weighted with sand, they are completely stable.

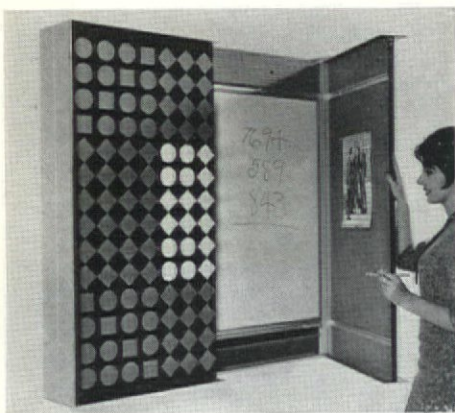
Circle No. 110 on product information card



Visual idea center

The Visual Idea Center from Omni provides a compact presentation area in a minimum of space. Front panels are furnished in several standard designs or silk-screened with a special design, such as the corporate logo. Inside is a 36 by 48 inch reversible panel with a projection surface on one side and a writing surface on the other. Map rail, storage space for large size paper, drawers, and a tray for working implements which also serves as a support for display cards, are other features. Interiors of the swing-out doors are cork for pin-ups. When not in use, the unit affords an artistic rendering of the company logo, or a decorative focal point. Cabinet is framed in satin anodized aluminum with storage drawers and inside back panel of walnut. Over all dimensions: 4 feet by 4 feet by 8 inches.

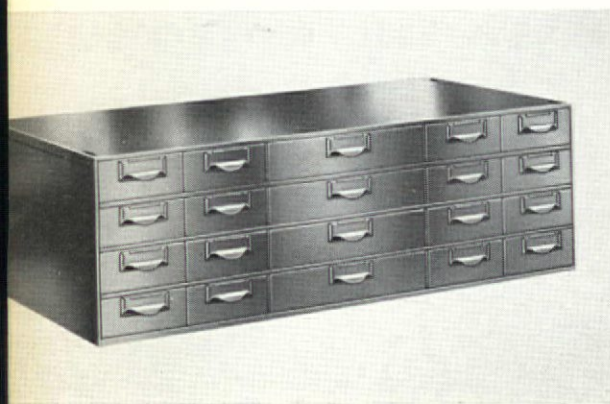
Circle No. 111 on product information card



Storage for small items

New drawer case units from Lyon Metal Products offer safe, efficient storage of a wide variety of small items. The units are slotted and tanged at top and bottom for sturdy, secure stacking to any desired height. Drawers have stops to prevent accidental removal and spilling of contents, plus adjustable dividers, and a combination exterior handle-label-holder for easy access and quick identification. The units are available in 12, 16, 18, 20 and 24 drawer models in varying depths.

Circle No. 112 on product information card



Trim lined typing table



Trim line styling favored for temporary offices is a feature of typing-display table from Howe Fing Furniture Inc. Surfaced and edged with black plastic laminate, leaves (which are optional) are 1/8 inch thick; legs of 1 inch square tubing are finished in bright chrome. The unit stands 26 inches high, legs fold down, measuring 16 by 24 inches, rolls on hard rubber casters with posing brakes.

Circle No. 113 on product information card

No-wind wall clocks



New battery operated wall clocks from Section do away with dangling wires and costly wiring. Operating for more than two years on a standard flashlight battery, these well-designed clocks from Switzerland, are extremely accurate (better than ± 2 seconds a day) with the advantage of repositioning or moving them without worry of electrical outlets. Two models are available, one features a charcoal case with a white or gold dial; the model shown has a satin aluminum finished case with black dial, 13 inches in diameter.

Circle No. 114 on product information card

Circle No. 54 on product information card



Before we tell you which Mosaic tiles are new,
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Color compatibility is a way of life with us.

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Color compatibility also makes new Golden Olive #6452 (back wall) such a useful color — a perfect foil for browns, greens and yellows.

Even in accent touches like the new Floating Leaf pattern (in the ceramic mosaic floor) you can get the compatibility you desire. You control boldness or subtlety simply by specifying a mix of harmonious Mosaic colors.

Contact your Mosaic Representative, Service Center or Tile Contractor for price ranges and suggested alternate tiles for the above color plan. See Yellow Pages, "Tile Contractors-Ceramic". The Mosaic Design Department will suggest tile treatments for your design.

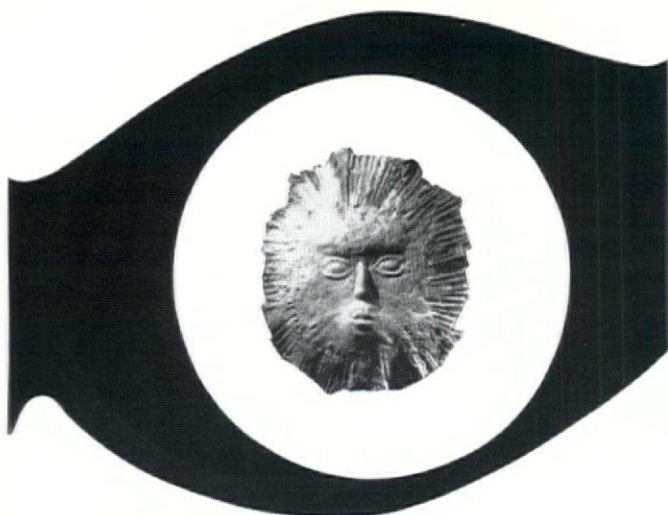
The Mosaic Tile Company, General Office, 55 Public Square, Cleveland, Ohio 44113. West of the Rockies, for comparable colors, contact The Mosaic Tile Co., 909 Railroad Street, Corona, California.

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PRODUCTS & SERVICES

CONTIN

La France introduces new line

A fresh color approach and fiber combinations create an overall new look in the four fabric groups which La France Industries, Inc. introduced this season. The four groups which include textures, matelases



damasks and a collection of novelty jacquards, have been styled and colored by Suzanne Huguenin, textile consultant. Each fabric has both a modern and traditional look, depending on color and the combination of two or three color tones, interwoven so that they blend, contrast or accent the textures of the fabrics themselves.

Circle No. 151 on product information card

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TASSELL INDUSTRIES INC., GRAND RAPIDS, MICHIGAN

Kabinet Deluxe *Office Furniture*

FINISHED WITH TEXTOLITE LAMINATED PLASTIC
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Tassell

Circle No. 56 on product information card



Traffic Lights

Some arresting reasons why Lightolier is the logical choice for contract lamp installations. Beauty? Flexibility? Versatility? Of course. But to us, the magic is also in *performance*. And the Lightolier contract line is a combination of all of them. If it bears the Lightolier name, it's been designed and produced to take the traffic—day in, day out. Hotel, motel, lobby or you-name-it, wherever the traffic's heavy, chances are you'll find lighting by Lightolier.

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groups, each with "custom effects" you select to fit each particular project. Your Lightolier representative will gladly show you how you *stop* worrying about heavy traffic performance when you go with Lightolier. Write today for our new Contract lamp catalog and the details of our complete contract design service. All—as you might expect from Lightolier... for over 60 years the symbol of craftsmanship and creative design in both decorative and architectural lighting.

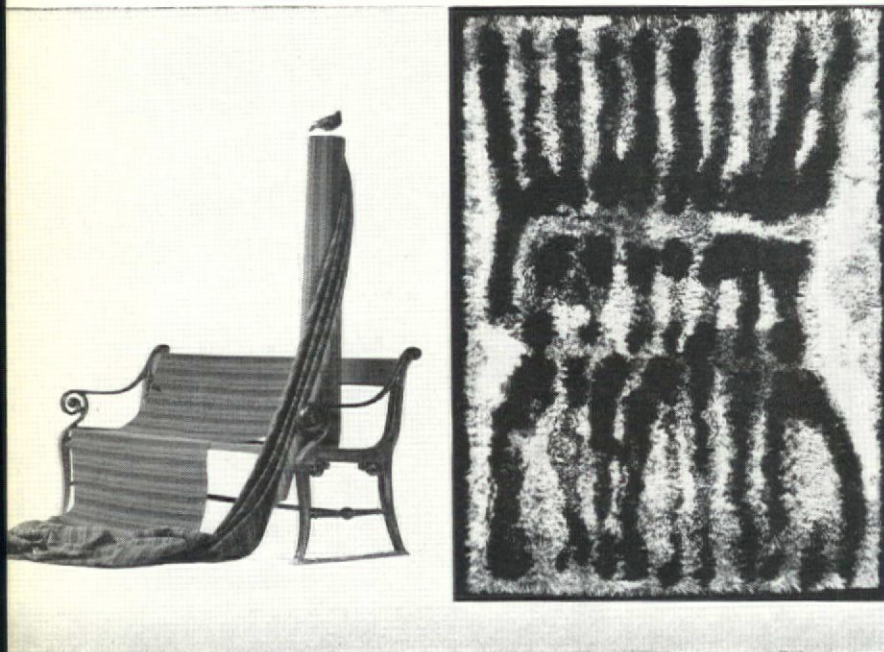
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PRODUCTS & SERVICES

CONTINUED

Color related fabrics and rugs from Denmark



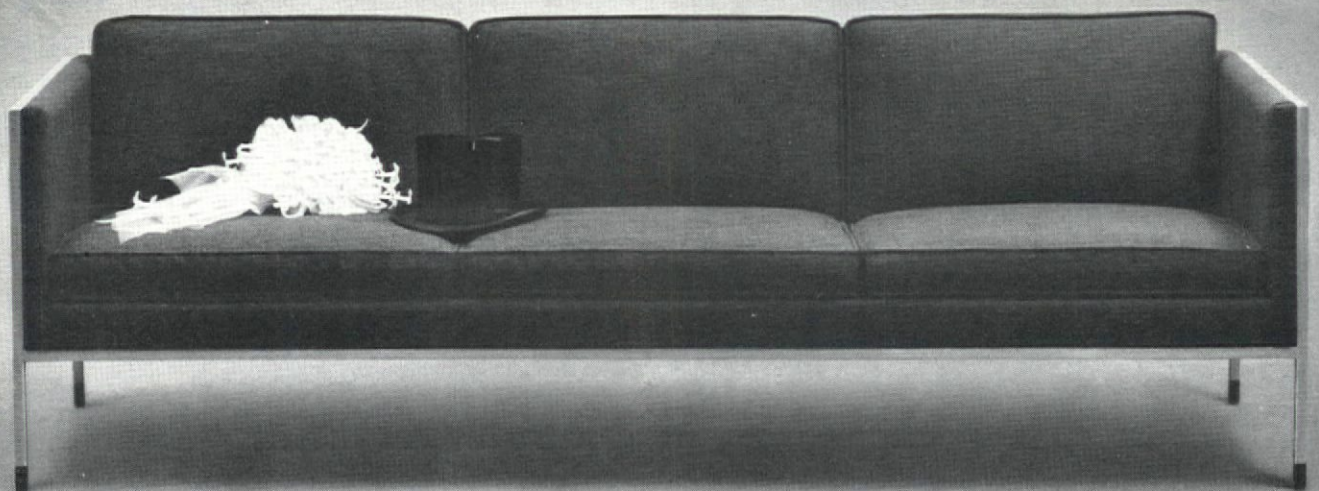
In a brilliant display of colors and fiber combination Unika Vaev introduced 26 new groups of upholstery and drapery fabrics including designs by Nanna Ditzel and unusual, new stretch fabrics ideal for upholstery and pillows. The new groups closely relate to Unika Vaev's color system which harmoniously balances upholstery, draperies and carpets. The vast color palette ranges from spring moods of reds, pastel yellows and blues through the deeper and warmer shades of autumn: golds, olive brown and olive yellows. As exclusive U.S. distributor of the Hoejer rug collection Unika Vaev presents 14 designs in the Thule Collection of Hoejer rugs (high pile rya), and Duco Wilton carpets in seventeen patterns. Sizes of 100% wool carpets vary according to the dramatic designed and scaled patterns. Milos, shown, is a plaid virgin wool upholstery fabric in 14 colors (7 plaid stripes). The rug is Koral, by designer Richard Winther, a high pile rya from the Thule Art rug collection, in one size only, 4 ft. 7 in. by 6 ft. 7 in.

Circle No. 152 on product information card

New Acrylic T-mat

The Director series of transparent and frosted acrylic chair mats is available from the Duo Co. The mats are available in four basic shapes, standard, double secretarial and the utility rectangle, and in a variety of sizes. All mats carry a lifetime guarantee against defects in material and workmanship.

Circle No. 153 on product information card



Jules Heumann has performed another successful marriage. Graceful, forceful Group F is the result: A chair and a series of sofas from 4 feet to 8 feet with exposed arms and legs of satin nickel steel, tipped with black walnut feet. Group F is available in dozens of fabrics, plastic and leather. Send for our complete, illustrated family album of contract furniture. No charge when you write on your professional letterhead to: Metropolitan Furniture Corporation, Dept. T, 950 Linden Ave., So. San Francisco, Calif.

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Circle No. 59 on product information card

PRODUCTS & SERVICES

CONTINU

New Kroehler motel line

The elegance of today's casual living is reflected in the Country Oak collection introduced by Kroehler Mfg. Co. and designed by Herschel Lowe. The new group made of Appalachian oak in a Brittany oak finish was inspired by French, Spanish and Italian



country living. Grooved scrolls, specially created hardware and antiqued brass straps are employed to create the desired Old World effect. Included in the collection are wall hung and free standing headboards, multi-desk, an octagon game table, a galleried large table, a ladder back side chair and a loose cushioned back lounge chair.

Circle No. 154 on product information card

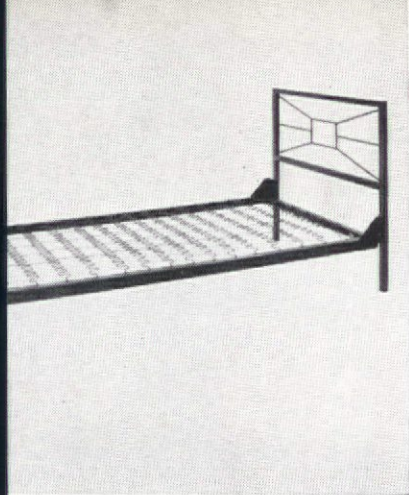
Multi-purpose chair in stack and gang models

Peabody Seating Co.'s new multi-purpose chair for schools, institutions, and offices features a comfortable seat of molded fiber glass mounted on a chrome plated frame. One of the two styles



has an interlocking unit which permits stable stacking for a maximum use of space. An adaptation of the model has mountings for stacking—up to 10 chairs a column. Color availabilities include red, aqua, gold, blue, white, grey, black, and beige with colors matched to specifications on quantity order.

Circle No. 155 on product information card



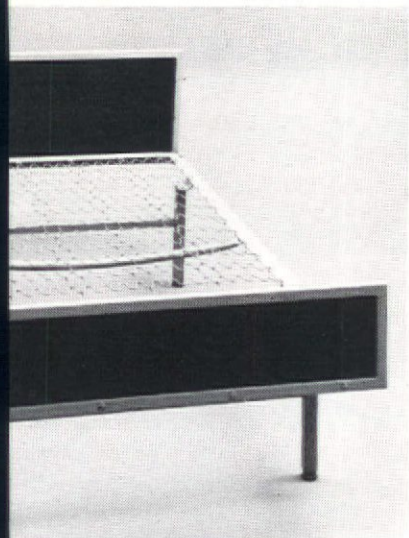
Flat-Top bed as single unit with Metropolitan panels



Flat-Top bunk beds with Sunburst end panels



Flat-Top bed frame with hardwood panels



Continental with rectangular panels and straight legs

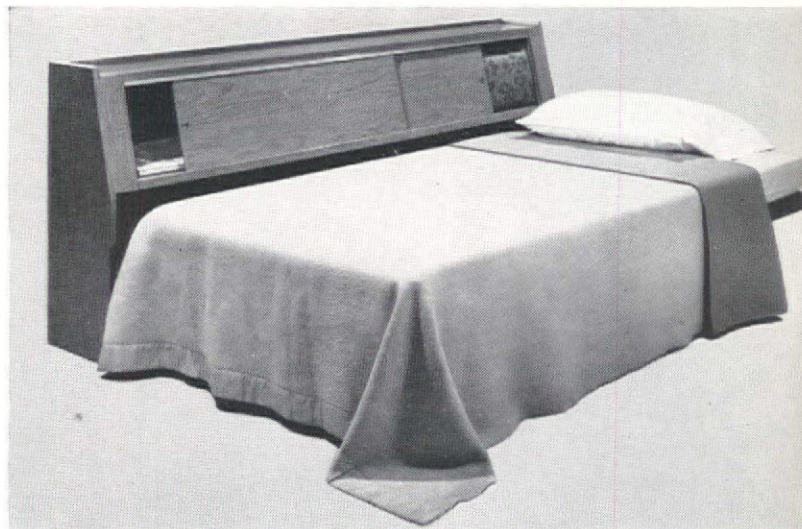


Continental with Butterfly panels and sloped legs

All of these beds have two things in common,



Glida-Bed closed for daytime use



Glida-Bed with bolsters removed and opened for sleeping

the most important of which is comfort.

second is No-Sag® Springs. (And don't you think changing things in that order didn't take some paint.)
 Actually, one means the other. Because comfort is what we're selling. And that depends on correct sleep-posture, not the type or style of bed.
 No-Sag Springs keep the spine straight by not only supporting the body but conforming to it. And that's the most important of every bed/frame assembly we make. For hos-

pitals, colleges, prisons, institutions. As well as our exclusive convertible Glida-Bed® for hotels and motels.
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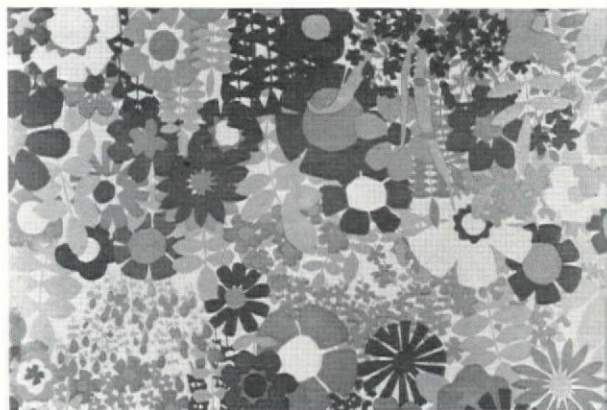
Circle No. 62 on product information card

PRODUCTS & SERVICES

CONTINUED

Falstaff Fabrics in a floral theme

Six new designs form a new group of floral prints now a part of Falstaff's original collection. A variety of floral patterns include realistic, geometrical



and free-style renderings, projected as bold repeats neatly defined traditional motifs. The hand-screened designs may be ordered in any color for printing on linen, cotton, velvet, or casement sheers, suitable for drapery or upholstery. Pattern shown is Illyresplendent with colorful wild flowers and fern.

Circle No. 156 on product information card

Circle No. 63 on product information card

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Circle No. 64 on product information card

Hospitality series expanded

The Goshen Mfg. Co. has added to its Hospitality grouping, a round umbrella table with matching deck chairs, especially adapted to casual outdoor living. The pieces are supported by rugged black steel frames, and finished in cinnamon spice, a rich, clear finish that is highly resistant to moisture, alcohol and

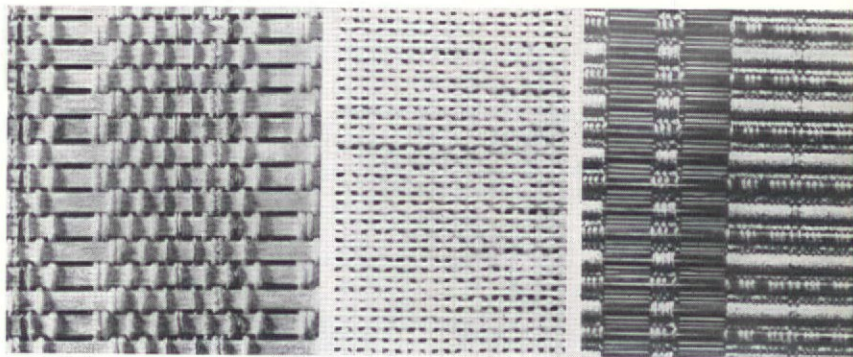


oil stains. Also new in the series is Goshen's cushioned settee and chair, designed primarily for use in family room or for a porch or covered patio. Plush foam cushions are upholstered in striking, solid colors on one side and harmonizing floral prints on the reverse side.

Circle No. 157 on product information card

Tropicraft's woven shade designs for '65

New Tropicraft designs for '65 include colorful and functional hand-woven shade patterns for drapery panel, cord and pulley, or Roman-style shade installation. Three of the newest are Mission Dolores, of interwoven white painted reeds and heavy textured white yarns, which is adaptable to the panel, pulley, or Roman shade use. Other colors of reeds and yarn can be specified at no extra cost. La Paya, crafted of antiqued white slats and coordinated yarns of natural, white, and off-white accented by gold metallic threads, offers use in panel floor screens and



folding door units in addition to the fenestration uses. Guild Cordovan can be handwoven in any color combination at no extra cost and as stocked, alternates two black reeds and half rod dowels for weft, with medium and light brown heavy textured yarns and single gold soutache bands for warp.

Circle No. 158 on product information card



inviting ANYPLACE...

In contemporary or traditional decor, this trend-setting new table by Johnson is available in satin or polished chrome, brass plate or aluminum. Specify the J-70 in dining, continental or cocktail heights. Full selection of famous Johnson tops in all sizes. Write for details, prices.

J

JOHNSON plastic tops, inc.

Dept. C 374 Summit St.
Elgin, Illinois 60120

Representatives in all major cities



Opened

...this chair doesn't feel like it folds.

Unless a chair "gives" with you, sitting soon becomes uncomfortable.

That's where this chair is different...It "gives" with your slightest move because it has built-in "flex."

Deep, spring-upholstered seat, upholstered back and full-length, cushioned arm rests provide extra comfort.

In fact, this Mayfair folding chair has so many comfort features, it's theatre-type lift-seat seems almost a bonus.

Wonderful for auditoriums, conference rooms and training areas.

For literature, write today.

Howe Folding Furniture, Inc.

360 Lexington Avenue, New York, N. Y. 10017

If it folds, ask HOWE

REGIONAL SALES OFFICES AND SHOWROOMS
IN MAJOR CITIES

Circle No. 66 on product information card

PRODUCTS & SERVICES

CONTINUED

Birge issues new Colonial edition

Backgrounds with "background" constitutes the latest edition of the Colonial Collection of wallpapers from the Birge Co. Volume 53 is currently



being offered with a story and an interesting bit of history related to every one of the 45 documentary designs in the collection. The line includes calendared papers, duplexes, flocks, metallics, silks, raised printing and quilts.

Circle No. 159 on product information card



From our new ceramic sand urn and ashtray designs. Write for Catalog A-I.

DESIGN-TECHNICS

7 East 53rd Street, New York, N.Y. 10022

Detroit: Hampton Products 1824 Bellaire Ave., Royal Oak

Chicago: 1158 Merchandise Mart

Circle No. 67 on product information card

Carved figures by Richter

Several new items grace the display of Richter Art-craft Co.'s collection of Early American carved fig-ures. Among the newest large-size carvings are 40-inch tall hydrocol-created reproductions of Captain Links, Jenny Lind ship's figurehead, cigar store in-dian, eagle, barber pole, and a 27-inch reproduction



the carousel horse. Since the introduction of its miniature collection, demand for the larger items has expanded Richter's collection to include 19 items, mostly faithful reproductions of 19th century carvings.

Circle No. 160 on product information card

Functional hippendale for Traditional Office Interiors

7 series — beautiful hand rubbed walnut desks with matching tables, bookcases and cabinets. Available in a wide range of sizes for executive or general office installations.

Literature on Request



JASPER DESK CO., JASPER, INDIANA

Circle No. 68 on product information card



Folded

...this table stores
in just 5".

That's nothing, most people are surprised to learn it folds at all!

Decorator-styled, this Howe "500" table comes in 24 different sizes.

Features include: Self-edged top surfaced with Parkwood marproof plastic laminate. Black enamel or lustrous chrome legs; all four are controlled by a single operating lever.

Solid-as-a-rock, too.

Ideal for multi-purpose rooms and training areas.

For literature, write today.

Howe Folding Furniture, Inc.
360 Lexington Avenue, New York, N. Y. 10017

If it folds, ask HOWE

REGIONAL SALES OFFICES AND SHOWROOMS
IN MAJOR CITIES

Circle No. 66 on product information card

Circle No. 69 on product information card

Captain Jinks

Carrousel Horse

40" Capt. Jinks Leads New Charge!

In this charge, Capt. Jinks and his Early American group have captured the market's fancy. And to its response, we've re-created many new historic carved figures and enlarged several of our present wall accessory items. For instance —

Capt. Jinks (24" and 40")	Eagle (18" and 40")
Barber Pole (17½" and 40")	Jenny Lind (40")
Carrousel Horse (18" and 27")	Barber Pole

Send for Color Catalog Supplement.

Richter Artcraft, Inc.
1105 DORR ST. • TOLEDO 7, OHIO



Conference Room Folding Tables
Square tubular legs. Softly textured plastic wood grained top with matching edge.

- Folding Tables
- Chalk Boards
- Bulletin Boards
- Esels
- Revolving Boards
- Chair Trucks
- Table Trucks
- Band Stands
- Portable Stages
- Choral Stands



Precision made of the finest quality materials, designed and manufactured for long life & service. Whatever the need . . . whatever the application . . . there is an AMTAB product that will do it better!

Write for catalog and price list

AMTAB MANUFACTURING 1747 WEST GRAND AVE. CHICAGO 22, ILL.

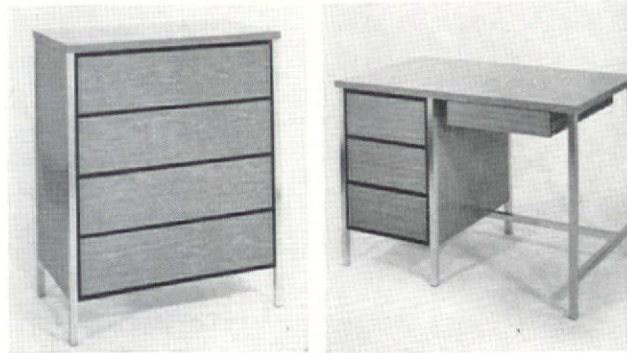
Circle No. 70 on product information card

PRODUCTS & SERVICES

CONTINUED

Steinmarke's line of institutional furniture

Steinmarke has taken the features of steel and wood casework and combined them into a durable, high strength unit with flexibility. The company's line includes a complete group of desks, chests, wardrobe



and overhead cabinets. Units basically consist of welded steel cores, solid all wood drawers and curtain wall panel construction. Panels as well as drawer faces may be furnished in solid wood, plywood or plastic laminates, and all edges subject to hard usage may be metal clad.

Circle No. 161 on product information card



LONDON LAMPS

Designed For Distinguished

Contemporary Office Decor

HEAVY TEXTURED MATTE ART GLAZES IN:

- Blues, Turquoise and Greens
- Oranges, Tangerines and Browns
- Iron-Rust Browns, Maize and Black

Write for 1965 catalog

LONDON LAMPS

NEW FACTORY AFTER APRIL 1

2651 Manhattan Beach Blvd., Redondo Beach, Calif. 9027

Show Rooms: Atlanta—Chicago—Dallas—Los Angeles—San Francisco—Seattle

Circle No. 71 on product information card

Kroehler presents a versatile new collection,
designed by Herschel Lowe, A.I.D.

Country Oak

in 18 pieces, shares its warmth and strength
of style with a rural European home grouping recently introduced by

Kroehler dealers across the country. The
basic finish is in Brittany Oak. Key accent pieces
(writing desk, mirror, game table, side table
and desk chair) are also available in Provincial
brushed tones—Ebony, Caledon and Terra Cotta.

For more information on this and other
collections, please send in the coupon today.

KROEHLER MFG. CO., Contract Division
666 Lake Shore Drive, Chicago, Ill. 60611



Name _____

Street Address _____

City _____ State _____ Zip Code _____

C-4



Circle No. 73 on product information card

For long-term FLOOR PROTECTION

use *Carpet
Cover*

NYLON-ON-VINYL MATS

3' x 4', 3' x 6', 4' x 6', 4' x 8'

AND RUNNERS

20-yards long in 3', 4', 6' widths



Carpet-Cover is a fine investment for your customers! Carpet-Cover traps tracked-in dirt... and preserves your costly flooring materials. Reduces floor maintenance... looks good even when "loaded" with dirt. Top quality plush nylon is immersion-fused to durable vinyl backing by exclusive Crown process. Always looks beautiful and luxurious. Eliminates daily mop-ups. Needs only occasional vacuuming...spraying with a hose...or shampooing. A practical solution to long-term requirements.

See your Crown distributor or write for his name.

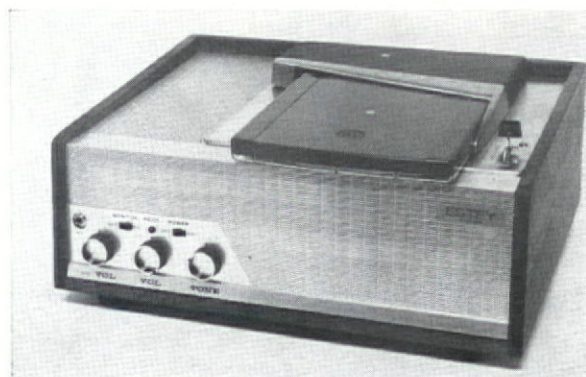
Crown RUBBER COMPANY
FREMONT, OHIO
The Originator of New Ideas in Floor Coverings

PRODUCTS & SERVICES

CONTINUED

Background music by Estey

A compact, background music system that automatically provides taped music for factories, offices, restaurants and banks is introduced by Estey Electronics, Inc. The unit is capable of feeding up to a 50 speaker



installation system and plays four hours of music from a continuous reel cartridge that repeats itself until changed. The Soundorama weighs 21 pounds and is finished in a walnut tone with a silver front panel and hardware.

Circle No. 162 on product information card

THE WORLD'S LARGEST COLLECTION OF FOOD SERVICE CONTRACT FURNITURE



National Distributor of Numag
Fabric-Laminated Table



WRITE FOR YOUR DESIGNERS HANDBOOK

L & B PRODUCTS CORPORATION • 3247 LACONIA AVE. • BRONX, NEW YORK 10450
See us at the National Restaurant Show—Chicago CHICAGO, ILLINOIS

Circle No. 74 on product information card

Designs evoked in Tri-Par's Nordic line

The heft and ruggedness of Viking days is re-created in a new line of restaurant furniture from Tri-Par Mfg. Co. Eleven models in the Nordic line include side chairs and bar stools, with plans for several more models in the making. The line is crafted of select, kiln-dried, solid oak, maple, or redwood elm; double-dowel construction, plus heavy corner blocks, wood braces, lug bolts, and machine



Drawings assure chairs that stay as solid as they look. Chair shown, has extra heavy, deep scoop saddle seat; the back is upholstered on both sides with brass-head nail accents. Over-all dimensions: height 31 1/4", width 24", and depth 22 inches.

Circle No. 163 on product information card

wallcoverings that are best
for contract and residential...
from all over the world



WALL TRENDS
INTERNATIONAL

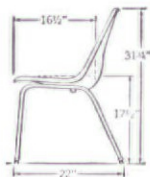
55-67 Chester St., Brooklyn, New York 11212
Telephone HY 8-7000

Circle No. 75 on product information card

New KRUEGER Fiberglass

STACKABLES
T.M. REG.

- * Comfortable
- * Convenient
- * Contemporary
- * Durable



Designed for roomy comfort and stability.



Non-tip stacking to any convenient height.



Series 6000
Fiberglass
Chairs

The fresh contemporary look in a practical, portable seating design. Comfort-curved shell, in 7 decorator colors, is unitized to wide-stance, square-tubular legs—in Brushed satin Brass or Chrome, or baked enamel finishes. Self-leveling rubber-cushioned foot glides.

Exciting New Functional Beauty
Krueger Hostess HS-604
FOLDING BACK / STACK CHAIR



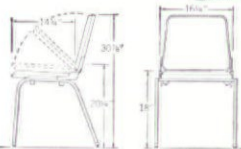
All-steel design with Polyfoam seat and folding backrest upholstered in mix-or-match colors of Scotchgarded fabric or Naugahyde Chromata. Brushed Brass or Chrome wide-stance legs add stability.



For stacking, back folds down to protect upholstery.



Stack of 12 on dolly clears 80" door.



Write for Complete Line Catalog

Visit our showroom...
1184 CHICAGO MERCHANDISE MART



KRUEGER
METAL PRODUCTS COMPANY • GREEN BAY • WIS

Circle No. 76 on product information card

GEORGE K. BIRGE CO., INC.

GKB MURALS

Beauty and distinction in a consumer tested, consumer accepted line of original mural prints for commercial and consumer use.

TEKKO

Scores of striking new designs in the most durable wallpaper made. Guaranteed scrubbable and fade-free for five years.

SALUBRA

A vinyl-clad, wearever paper for the contract market. Unique relief printing, with oil base paint, produces unusual three-dimensional effects.

HAND SILK SCREENED WALLCOVERINGS ON

FORD FABRICS

vinyl/vinyl/vinyl PRODUCTS OF  MOTOR COMPANY

Exclusive hand-screened designs on contract weight vinyl wallcoverings developed specially for this purpose by Ford Fabrics. A broad choice of prints and colorings, plus custom colors.

Whatever your interior problem, you'll find just the right wall treatment in our broad scope of wallcoverings.

Sample books and swatches available for prompt delivery. GEORGE K. BIRGE CO., INC., 120 E. 56th St., New York.

GEORGE K. BIRGE CO., INC.

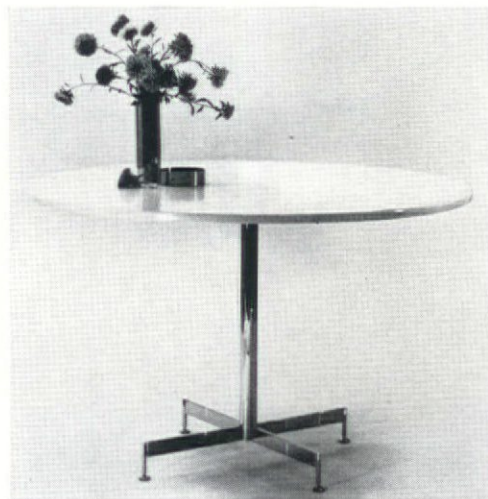
Circle No. 77 on product information card

PRODUCTS & SERVICES

CONTINUED

New tables from Hugh Acton

A complete table catalog, including folding tables, dining, conference and occasional tables, as well as library adaptations, is now available from Hugh Acton Co. Single base structures are solid steel.

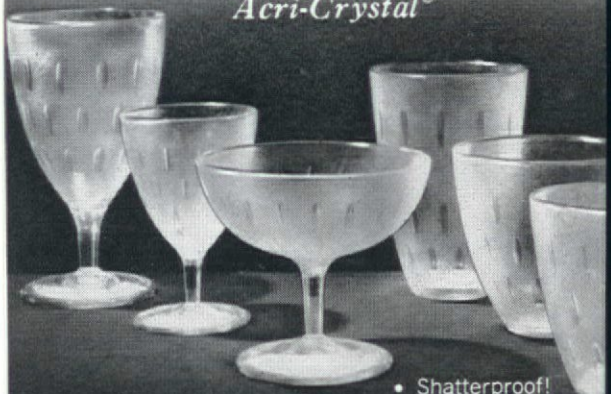


mirror finish chrome. Shown is a 42 inch wide laminate dining table with continuous extruded vinyl edge molding. Elevator pins with self-adjusting rollers support the base above floor to simplify cleaning problems.

Circle No. 164 on product information card

ROYALON MASTERPIECES

Acri-Crystal®



- Shatterproof!
- Chip resistant!
- Dishwasher proof!

ALMOST INDESTRUCTIBLE

Sight alone won't show how improved Royalon Masterpieces® are over glassware. Hold them, notice their graceful shapes . . . look like frosted glassware . . . and best of all, they leave no ring. Drinks stay hot or cold longer. Eight beautiful shapes . . . eleven colors to fit any decor! Contact Royalon directly for special trade discounts.



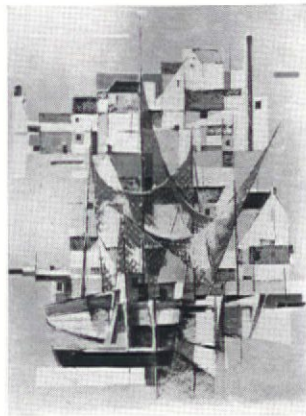
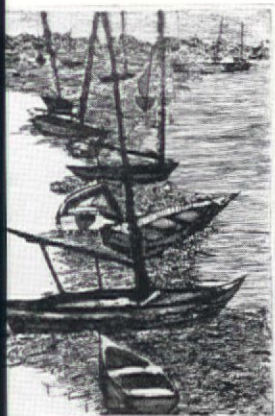
Dealer inquiries invited.

A Division of Royal China, Inc.
Sebring, Ohio

Circle No. 78 on product information card

Objective art exhibition at Pictures for Business

Photographics, woodcuts, etchings, serigraphs, and phototypes by 39 artists from ten countries are now on exhibit at Pictures for Business. The objective and narrative works displayed help to demonstrate the stability of this type of art to modern business and professional interiors. There is considerable individuality within the styles, ranging from the relatively representational manner through the more abstract approach. Shown is a color etching, Port

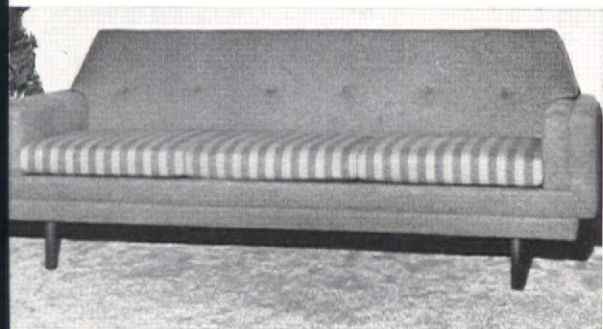


Washington, by Ruth Leaf who gives a boating theme a linear expression and Sailboats #2, a color etching by Tullio Crali of Yugoslavia. Pictures for Business offers a complete picture, and frame service offices in addition to a collection of more than 1,000 etchings, an extensive collection of traditional and contemporary reproductions, old prints, and a photomural printing service.

Circle No. 165 on product information card

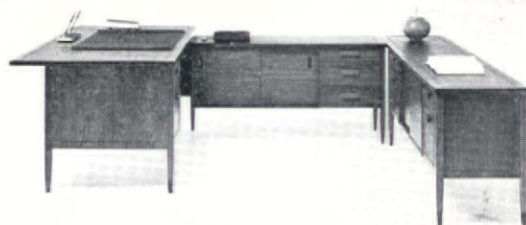
Caprolan featured on new Flexsteel group

New upholstery fabrics of Allied Chemical's Caprolan are highlights of Flexsteel's collection of modern furniture. Soft, textured weaves of 100% caprolan with a cashmere-like hand are shown on a variety of sofas and upholstered chairs. The fabrics manufactured by Jacquard Fabrics, Inc., are offered by Flexsteel in 28 mix and match colors and pattern variations and have nylon's practical



Advantages of durability and easy maintenance, besides being pill and fuzz-free. Flexsteel's new collection, Palo Verde, includes sofas and chairs with emphasis on crisp simple lines, and feature an extensive base spring construction. Sofa from the Palo Verde group, shown, has sleek weltless tailoring, ethane foam in back and arms, with seat cushions molded foam latex rubber, in a 70-inch length.

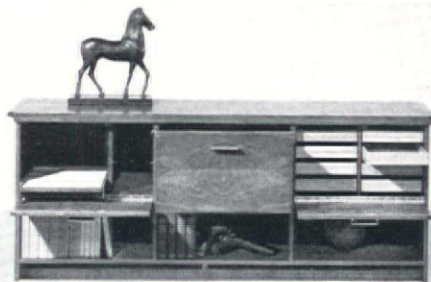
Circle No. 166 on product information card



"Philadelphian" desks and conference tables, by Selje & Bond.



Series 3000 for reception-terminal-lobby, by Richard Thompson.



"Wall Street" custom credenzas & desks, by Richard Thompson.



Series 700 and Series 100 seating, by Selje & Bond.

HANDSOME DESIGNS BY HANDSOME DESIGNERS

See these and other complete lines in all their splendor. Send on your letterhead for our new big-page catalogs on desks, seating, conference tables, etc. Showrooms in major cities.



COSTA MESA FURNITURE COMPANY

411 East Julianna St., Anaheim, Calif. Telephone (714) 535-2231

Circle No. 79 on product information card

 **Coronet**

WONDERFOLD



folding
Chairs
... without equal

folding and stacking



in folding sections



Chairs with arms



with folding kneelers



with folding book boxes



with more
COMFORT and
FLEXIBILITY
than other wood
folding chairs

For Clubs — Conference rooms
— Clinics — Chapels — Class
rooms — Auditoriums — Banquet
rooms — Field houses — Offices
— Churches — Restaurants —
Motels — Libraries — Reception
rooms — Mortuaries — Music
halls — Art galleries — Board
rooms — Reception rooms.
Fifteen stocked models, plus
variations.



NORQUIST PRODUCTS INC.
JAMESTOWN, NEW YORK

SINCE 1881

Circle No. 80 on product information card

PRODUCTS & SERVICES

CONTINU

Penguin's refrigerated line

The newest collection of Penguin refrigerated furniture is available in walnut, teak, rosewood and mahogany, graciously designed for contemporary and traditional settings. Features include compress



operated refrigerator, hardwood serving areas, specially impervious to cigarette burns, scratches and stains, automatic defrosters and molded plastic interiors. For a new dimension in interior decor, units boast finished backs.

Circle No. 167 on product information card

Designed for maximum durability, Excel lamps are available in a wide range of styles and sizes—or custom-made to your specifications. Write for catalog.

EXCEL MANUFACTURING CORP. Muncie, Indiana

Excel



*Highlight
the beauty
of it all
with Excel
lamps*

Circle No. 81 on product information card

Circle No. 82 on product information card



Casual Aire

by MALLIN CO.

Made of tubular steel, zinc plated inside and out. Expertly welded and finished in bronze-tone, black or white by an exclusive system that defies rust.

Vinyl cord in eight gay decorator colors assures years of beauty and trouble free service for the discriminating.



Town and Country

TOWN & COUNTRY is the ultimate in casual furniture for the discriminating public who seek the finest. Made of tubular steel, flawlessly welded and treated for years of rust free usage.

Laced in virgin plastic, hand tied to just the right tension. Frame and cord available each in four decorator colors.

For quality and styling, which will be yours to enjoy for years, we sincerely recommend "TOWN & COUNTRY."

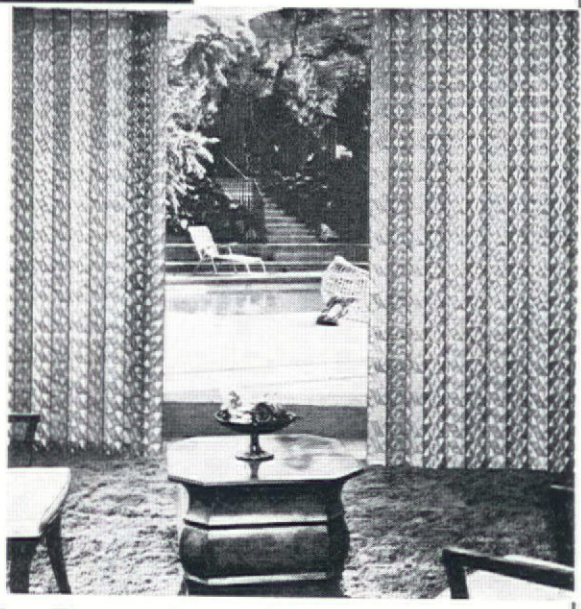


Write for catalog **Mallin COMPANY** 2335 EAST 27th STREET, VERNON, CALIF. 90058

DAY*STAR® DRAPERIES

... the picture of Elegance

DAY*STAR folding plastic draperies have so many superior features we'd rather tell them in our new full color brochure ... without obligation, of course.



DAY*STAR invites inquiries from Dealers and Distributors.

Products through research in the Decorative Arts.

The DAY*STAR CORPORATION 6161 Cedros Avenue, Van Nuys, California 91401

Circle No. 83 on product information card

Acme...America's most complete line of compact kitchens!



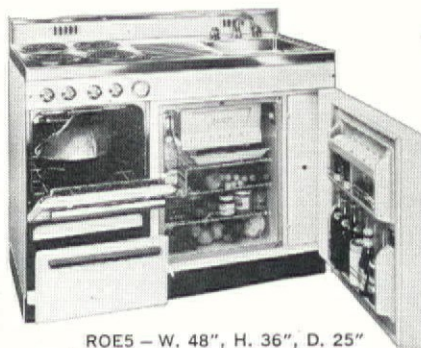
HOSTESS —
W. 24", H. 18", D. 16 1/4"



AUTOMATIC
"ICE MAN"
W. 14 1/4",
H. 25", D. 16 1/2"



combination
ref-bar-range-sink
DEBONAIR — W. 39 1/4", H. 36", D. 24 3/4"



ROE5 — W. 48", H. 36", D. 25"



Virtually every combination size and finish from the beautiful little 2 cu. ft. Hostess bar-refrigerator to a 72 inch combination refrigerator, range and sink for efficiencies, homes, offices and motels. Choice of solid white, pastels or wood grains all quality manufactured and guaranteed by Acme . . . first name in American compacts for over 30 years.

Write today for new Acme catalog and price lists.

"where inches count"
Acme

NATIONAL
REFRIGERATION CO.
P.O. BOX 188, ASTORIA 5,
NEW YORK

Circle No. 84 on product information card

PRODUCTS & SERVICES

CONTINUED

Lighting fixture from Howard Miller

A new lighting fixture is being introduced by the Howard Miller Clock Co. and designed by the George Nelson Co. The large unit diffuses light by an extruded polyethylene cylinder, filtering it through



an arrangement of metal fins. The unit may either be convex or cylindrical in shape, and finished in satin chrome, satin brass, or white. Metalites are furnished with two circuit wiring for individual control of direct and bottom floodlighting.

Circle No. 168 on product information card



NEW from
TRI-MARK DESIGNS

Write for Catalog

TRI-MARK
DESIGNS

1006 ARCH STREET, PHILADELPHIA 7, PENNSYLVANIA
Showrooms: CHICAGO, ATLANTA, LOS ANGELES, PHILADELPHIA,
DALLAS, SAN FRANCISCO

Circle No. 85 on product information card

Circle No. 86 on product information card



VAN KEPPEL-GREEN
VKG

QUAD

This version of Quad* with interwoven vinyl laced chairs and formica table top is one of the three variations of this favorite. From the design team of Hendrik Van Keppel and Taylor Green, Quad is now executed in aluminum warmed with color. Excellence of line, strong construction, weather resistance and comfort all blend into a design masterpiece that meets exacting requirements.

Write for catalog 45 V2-h:
Box 272, El Monte, California

*Selected for California Design/Nine Exhibition

VAN KEPPEL - GREEN Division of Brown-Jordan Company, El Monte, California

Bedspreads

FOR CONTRACT

*made of Bloomcraft
decorative fabrics*

Marvelous!

COMPREHENSIVE CATALOG ON REQUEST

BLOOMCRAFT® FABRICS

CHARLES BLOOM, INC., 15 EAST 26th ST., NEW YORK

Circle No. 87 on product information card

Circle No. 88 on product information card



Artificial
Trees,
Plants, &
Foliages for
immediate
installation
(also artificial
fruits & flowers)

Tree and
Plant Catalog
on request

THE KERVAN COMPANY, INC.

COMPLETE LINE ON DISPLAY AT OUR SHOWROOM
119-121 West 28th St. New York 1, N. Y.
Telephone LA 4-4905-6-7-8-9

**IF YOU WOULD LIKE AUTHENTIC AND
LOVELY NEW ENGLAND CHARM
—FOR YOUR NEXT CONTRACT JOB—**



Guest bedrooms; country dining areas;
waiting rooms

THE HITCHCOCK CHAIR COMPANY

RIVERTON (HITCHCOCKS-VILLE) CONNECTICUT

CONTRACT DIVISION

Circle No. 89 on product information card

PRODUCTS & SERVICES

CONTINU

New vinyl from McCordi

McCordi Corp. has just introduced a new simulated hand screen called Ardsley. The design is printed a lithographic process on the company's silken textured shiki silk, a horizontally striated vinyl, close

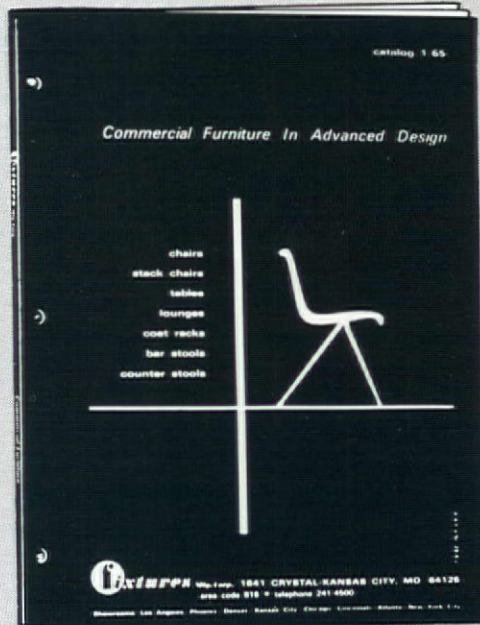


resembling natural silk. Ardsley is available in 10 standard color-ways and is specially engineered to cover walls easily providing a protective layer of fabric backed vinyl that is flame retardant and fast to smoke and abrasion resistant.

Circle No. 169 on product information card

**FREE NEW CONTRACT FURNITURE
CATALOG 1-65**

- 50 New Items
- Over 160 Products
- 65 Pages Including Color Swatches



Commercial Furniture in Advanced Design

WRITE
TODAY

fixtures Mfg. Corp.

1641-C4 Crystal • Kansas City, Missouri 64126

Circle No. 90 on product information card

Circle No. 91 on product information card

The strong lines and gentle comfort of Gregson 600 Series bring warmth and luxury to modern office architecture. Write for brochure.



Gregson / A Half
 Century
 of Fine
 Chairs
 MANUFACTURING CO.
 LIBERTY, NORTH CAROLINA



SCANDIA RESTAURANT - LOS ANGELES, CALIFORNIA

SEATING FOR
America's Finest
 HOTELS, CLUBS,
 RESTAURANTS AND HOMES

Representatives inquiries invited



3012


Schafer Bros. INC.

1123 North McCadden Place
 Los Angeles 38, California

Circle No. 92 on product information card

Circle No. 93 on product information card

A HALLMARK OF QUALITY




Showrooms: Chicago • New York • High Point • Dallas • Los Angeles • San Francisco • Seattle

Advanced contract construction exceeds even today's rigid requirements for ruggedness. And with seats and backs upholstered, Authentic chairs are the ultimate in solid comfort.

No. 118-C5 UB Captain's Chair Shown above

Authentic
FURNITURE PRODUCTS
607 Nash Street, El Segundo,
California 90245

Free Color Catalog
Illustrating
29 Different
Contract Chairs Plus
Upholstery Selector
With 32 Naugahyde
Color Swatches



F.O.B. - 3 Plants: Chicago, Ill., Saddle Brook, N. J., El Segundo, Calif.

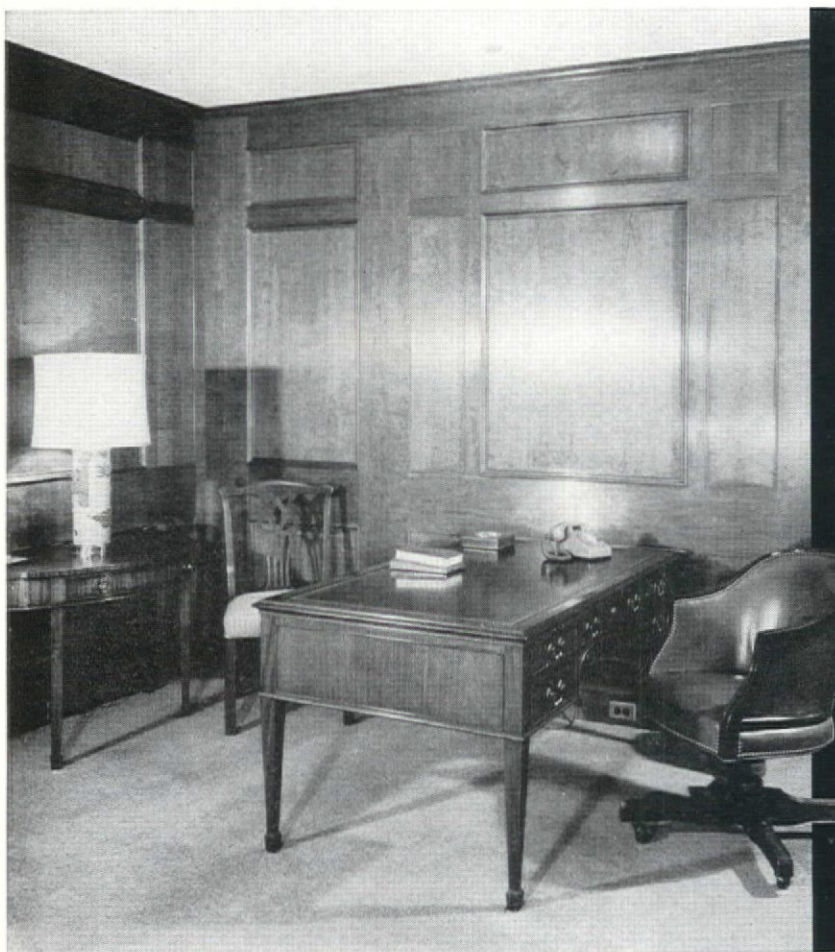
MANUFACTURERS'

LITERATURE

Due to the successful reception of "Contract Furniture from Design Index" published a few months ago, the British Council of Industrial Design has already launched plans for an updated edition to be published in the autumn. "Contract Furniture from Design Index 1966/67" will draw attention to the wide range of British products available for public and commercial furnishing to the U.S. market. The new catalog will contain about 325 information sheets with product illustrations, full specifications and dimensions, manufacturer name and address, where available, and retail price. The catalogs will be distributed free of charge to individuals and organizations engaged in contract buying in the U.S. and abroad. For information and ordering, write: The Design Centre, 28 Haymarket, London, SW 1, Great Britain.

The imaginative use of glass, decoratively, is the theme of American Saint Gobain's architectural quarterly magazine, "Creative Ideas in Glass." Colorful installation photos, reviews of plate, sheet and pattern glass, floor plans and descriptive text are included.

Circle No. 170 on product information card



When only the finest
will do... custom-
crafted
COLONIAL

Here's furniture that captures the true spirit and traditional elegance of the 18th Century Colonial Period. 887 desk and matching console tables. Also shown: GL92 side chair and 97 revolving chair.

Write for new decorators catalog.

**Frank Scerbo
& Sons, Inc.**

140 Plymouth Street, Brooklyn 1, N. Y.
ULster 2-5959

Circle No. 94 on product information card

ew, scenic mural panels are introduced in a four-color brochure from Marsh Wall Products. The Mar-te panels, 5 feet wide by 5 or 6 feet high with a washable plastic finish, lend decorative treatments where a pictorial effect is desired—an interesting innovation is the use of Marlite murals on the back wall of a bath recess. New 1965 designs, Ponta Roma, Williamsburg and River Landing are described as well as matching white end panels and gold anodized moldings.

Circle No. 171 on product information card

if it is impossible to see the brilliantly colored and conceived decorative fabrics from Jack Lenor Larsen Inc. in the real, a brochure, *Mobilia*, reprinted from a Scandinavian monthly for applied arts, is a wonderful preview of the firm's line. Printed in combinations of full color and engraver's color separation techniques, the fabric designs, magnificent Larsen color spectrum—from vivid to subtle—and extraordinary textured casements will acquaint the reader to the Larsen assemblage.

Circle No. 172 on product information card

A full color brochure from Allied Chemicals features the use of Caprolan nylon carpeting in unusual contract installations (the locker room of the Yankee Stadium clubhouse, for instance). The qualities of beauty, wearability, versatility and economy, are discussed and attractively presented.

Circle No. 173 on product information card

The 1965 edition of Azrock's catalog on resilient flooring products includes a comprehensive review, full color charts of Azrock vinyl asbestos tile and asphalt tile flooring, cove base and feature strips. The 12-page catalog gives general information on sizes, gauges, uses, installation, light reflectance values and brief but complete specifications.

Circle No. 174 on product information card

The McCordi master swatchbook contains a complete up-to-date sampling of the economical 54" McCordi Vinyl Wall line. 149 standard patterns ranging in weight from 14 to 15 oz. patterns and colorways can be specified with Du Pont's Tedlar super-protective coating, a subject of one section of the expanded hard cover, ring bound edition. Also included is a detailed section on how to specify and install the pliable wall coverings, complete data on flame spread properties, smoke density factor, resistance to fade, mildew, water, abrasion, tear, wear, and special backings.

Circle No. 175 on product information card

Tru-Aluminum describes the development of a new foil-fabric lamination process, called Foylon, in a new brochure. Foylon is a laminate of aluminum foil and textile fabric with the reflectivity and metallic properties of aluminum and the porosity and flexibility of fabric, expected to have great potential for drapery, drapery linings and wall coverings.

Circle No. 176 on product information card

Circle No. 95 on product information card →



Swivel-armchair 3217, swivelchair 3117: chromium-plated steel height-adjustment, castors. Oak, teak, palisander, black, upholstered.
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

Circle No. 96 on product information card

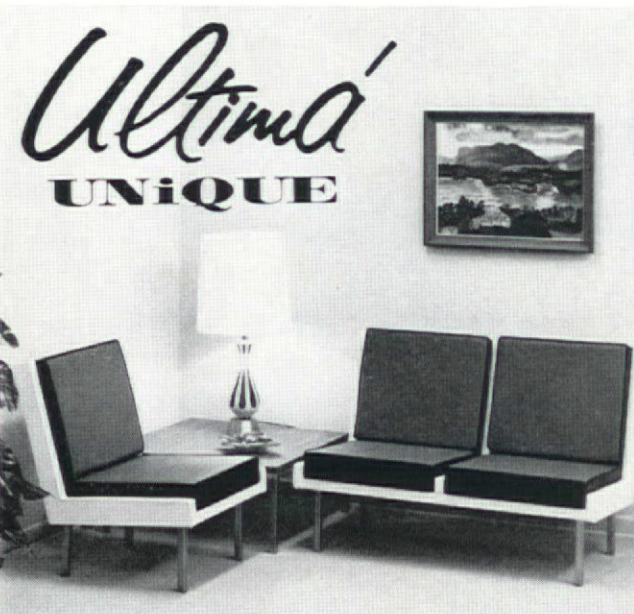


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Circle No. 97 on product information card

MANUFACTURERS'

CONTINUED

LITERATURE

A colorful assortment of popular ceramic tiles and patterns including several new selections were specially chosen for the 1965 Fast Service catalog issued by U.S. Ceramic Tile Co. The 14-page catalog features 40 color-coordinated ceramic tile schemes for walls, floors and counter tops, besides selected tile patterns, assorted trim and related products. All are available on a fast-service basis, stocked for speedy off-the-shelf delivery, a matter of days in most cases.

Circle No. 177 on product information card

The wide range of style and construction of Wood doors is explained in a new 20-page catalog from U.S. Plywood Corp. Standard constructions include the Novodor, Stay-Strate, staved lumber core and stile and rail core doors. Special purpose constructions include acoustical doors, fire doors, heavy duty doors, Duraply, lead-lined and static-shield doors. The complete catalog of doors contains suggested specifications and all technical data needed by specifiers.

Circle No. 178 on product information card

Circle No. 98 on product information card



**CONSERV-A-SPACE
 CONCEALED
 WARDROBES**
FREE STANDING
 (NOT ATTACHED TO WALL)
or WALL MOUNTED
**THE SPACE PLANNERS SPACE
 SAVER**

Ideal for executive offices, reception rooms, doctor's offices, hotels, motels and hospitals.
 Walnut, Teak or Rose-wood textured self-edged panel, phenolic back with steel frame.
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 Circle No. 99 on product information card

new 97-page book containing color miniatures of
mes Seeman Studios' scenic murals, is now being
ferred without charge to professional designers and
chitects. Shown in the collection are scenic suitable
r almost every type of business interior, with period
emes, including Spanish, Italian and French Pro-
ncial, Early American, Colonial, Victorian, Contem-
ary American, Scandinavian Modern, and tradi-
onal and contemporary Oriental.

Circle No. 179 on product information card

ample swatches of a new Vistaglass window shade
e available from Joanna Western Mills Co. Vista-
ass, is backed by a hardy vinyl coating for stiffen-
g, its translucent quality permits the filtering of
nlight and the glass fiber construction affords ease
care. Vistaglass shades come in hems scalloped,
aight, overlapped, or decoratively trimmed.

Circle No. 180 on product information card

nk Building Corp. of America has issued a bro-
are, "Six Major Ways to Save" which explores
t controlling techniques resulting from the
m's 51 years experience in the field of financial
titution planning, design, equipping and con-
uction. It's approach to new bank quarter bud-
ing was proved on more than 4,000 projects,
ge and small, across the country.

Circle No. 181 on product information card

Circle No. 101 on product information card

5 years ago this chair
started a revolution.
Today it is a classic.



DUX INC., 1633 ADRIAN ROAD, BURLINGAME, CALIFORNIA
Showrooms: New York (305 E. 63rd St.), Chicago (Merchandise Mart),
Atlanta, Cleveland, Dallas, Kansas City, Los Angeles, Milwaukee, Minne-
apolis, Philadelphia, Pittsburgh, San Francisco, Seattle; Malmö, Sweden
For a free catalog, write to us on your professional letterhead.



No. 856 / 956

exciting new
designs by

CHF

CHICAGO
HARDWARE
FOUNDRY CO.
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Showrooms in all
Principal Cities

No. 55 / 89



No. 056

Circle No. 102 on product information card

POPULAR CLASSICS

Thousands of this patented Virtue Bros. stacking chair are in use coast-to-coast in leading hotels and clubs. The choice of America's outstanding Interior Decorators and Architects... for quality, style and value.




9380

Luxuriously, fully upholstered. Comfort-contoured back. All-welded steel frame construction. Handle optional.

New Address:
 Commercial Furniture Division:
 VIRTUE BROS. MFG. CO. Dept. 1
 19801 So. Santa Fe Avenue, Compton, California 90221
 PHONE: SP 4-2770 (213)



Circle No. 103 on product information card



TRIO CON BRIO! A wall grouping with a high note of distinction for any interior. From our new Firenze Collection—eagle convex mirrors (1265) hand carved and finished in antique gold leaf, and metal sconce (6965). Hand crafted in Italy. Write for literature and prices.

LaBarge Mirrors inc
 THE LOOK OF QUALITY / HOLLAND, MICHIGAN



A new group of lounge seating in a complete selection of upholstery fabrics and colors. Walnut or chrome steel bases. Color brochure and price list on request.

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brochure
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 request

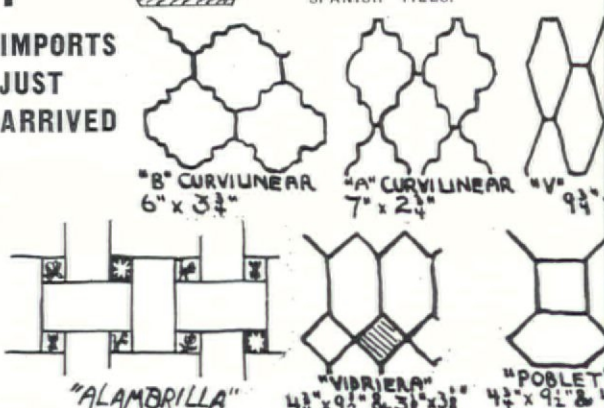
Circle No. 104 on product information card

WE DO NOT LIKE NEW!—INSTEAD PRESENT THE CL. TRADITIONAL REAUX ROUGES" AGONAL TERRACOTT CREAM-COLORED RAMIC TILES 4" TO-SIDE x 3/8" THICK PORTED FROM FR OURS ARE FROM OLDEST AND MOST MODEST P MAKER. EXISTING IMPORTED S OR CONTRACT. (ALL FAR LESS COMPETITION.) ALSO THESE 6 ANY OTHER FANCY MODELS IN T COTTA OR ANY COLOR. PLAIN GLAZED.

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WE ARE LOWEST PRICED IN TILE FIELD

IMPORTS JUST ARRIVED



"B" CURVILINEAR 6" x 3 3/4"
 "A" CURVILINEAR 7" x 2 1/4"
 "V" 9 1/2"
 "ALAMBRIILLA"
 "VIBRIERA" 4 1/2" x 9 1/2" & 3 1/2" x 3 1/2"
 "POBLET" 4 1/2" x 9 1/2" & 1 1/2" x 1 1/2"

american s.e.r.p.e. corporat
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 downtown showroom: 225 5 ave paris office: 10 rue royale pa

Circle No. 105 on product information card

CLASSIFIED ADVERTISEMENTS

ates: \$12.00 per column-inch payable with order. No extra charge for box numbers. This section closes on the 15th of preceding month.

REPS WANTED: Contemporary drapery and upholstery fabric firm wishes to represent or be associated with selected lines, such as fabrics, wallcovering, wallpaper, linoleum, etc. We have showrooms in D&D Bldg., NYC, Chicago, and sales reps in principal cities. Write: Box A-220, CONTRACT.

EAST COAST REPRESENTATIVES WANTED: By one of the nation's largest and best established contract furnishing firms. Offering a complete package: including, manufacturing, design, financing and installations, to HOTELS, RESTAURANTS, SCHOOLS, and INSTITUTIONS. Only experienced salesmen will be considered. Reply in complete confidence to: Box A-221, CONTRACT.

FOR SALE: A leading office supply and equipment business in the Rocky Mountain region. Annual sales approximately one million dollars. Top franchised lines. Established firm with excellent reputation. Address inquiries to: Box A-222, CONTRACT.

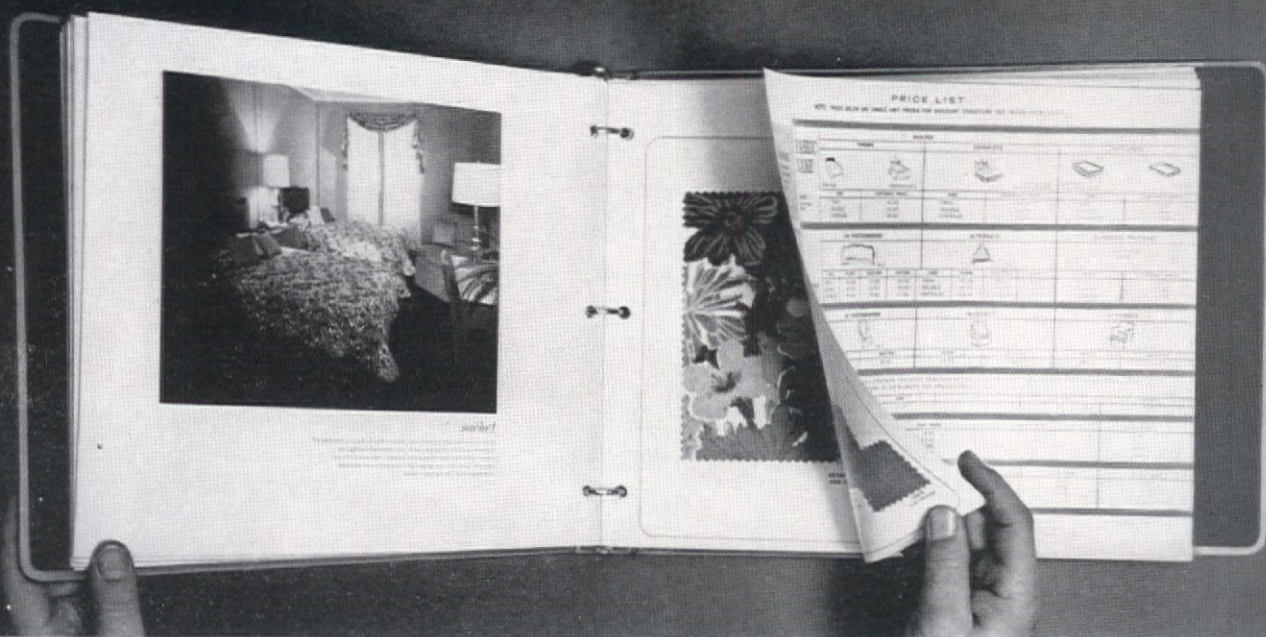
CONTRACT LINES WANTED: Two experienced representatives to travel eight Midwest States. Will accept suitable furniture, lamp, carpeting, accessories and textile lines to sell through contract distributors. Write details to: Box A-223, CONTRACT.

LINES WANTED: Well introduced sales representative calling on designers, architects, contract dept. and dealers is interested in acquiring well established manufacturer's lines of contemporary and traditional seating and case goods. New York metropolitan area and New England. Write: Box A-224, CONTRACT.

CONTRACT SALESMEN WANTED—EXPERIENCED; By nationally known mill converters of drapery and slipcover fabrics, and manufacturers of ready made draperies and bedspreads. Thorough knowledge of contract styling, market, and selling necessary. Our all encompassing line of prints and woven fabrics offers tremendous potential to an aggressive salesman with the right clients. Territory open. Send full details, in confidence, to Box A-225, CONTRACT.

POSITION WANTED: Interior Designer, capable, knowledgeable, personable young woman—architectural background, fifteen years experience in office, restaurant and department store interiors, including planning, design, detailing, decorating and rendering. Seeking responsible position with active firm. Write: Box A-226, CONTRACT.

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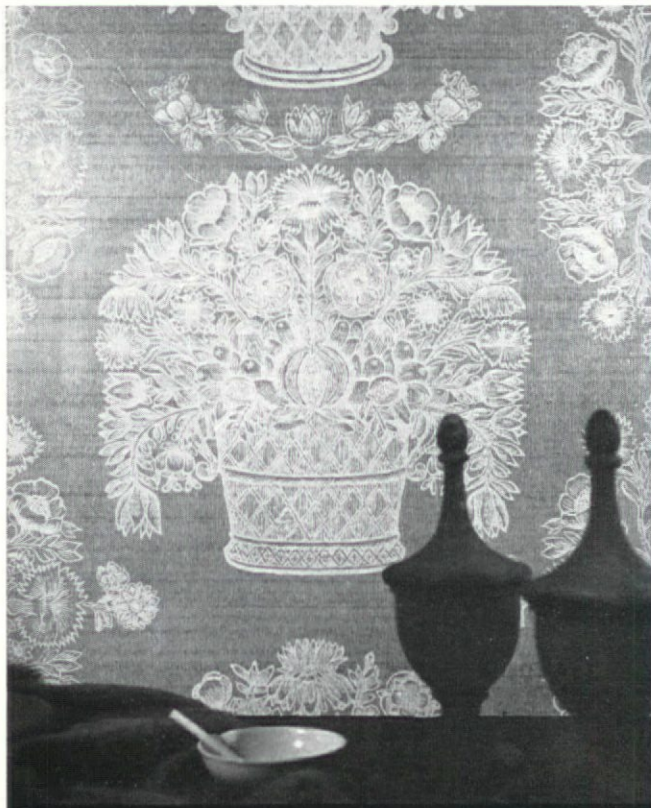
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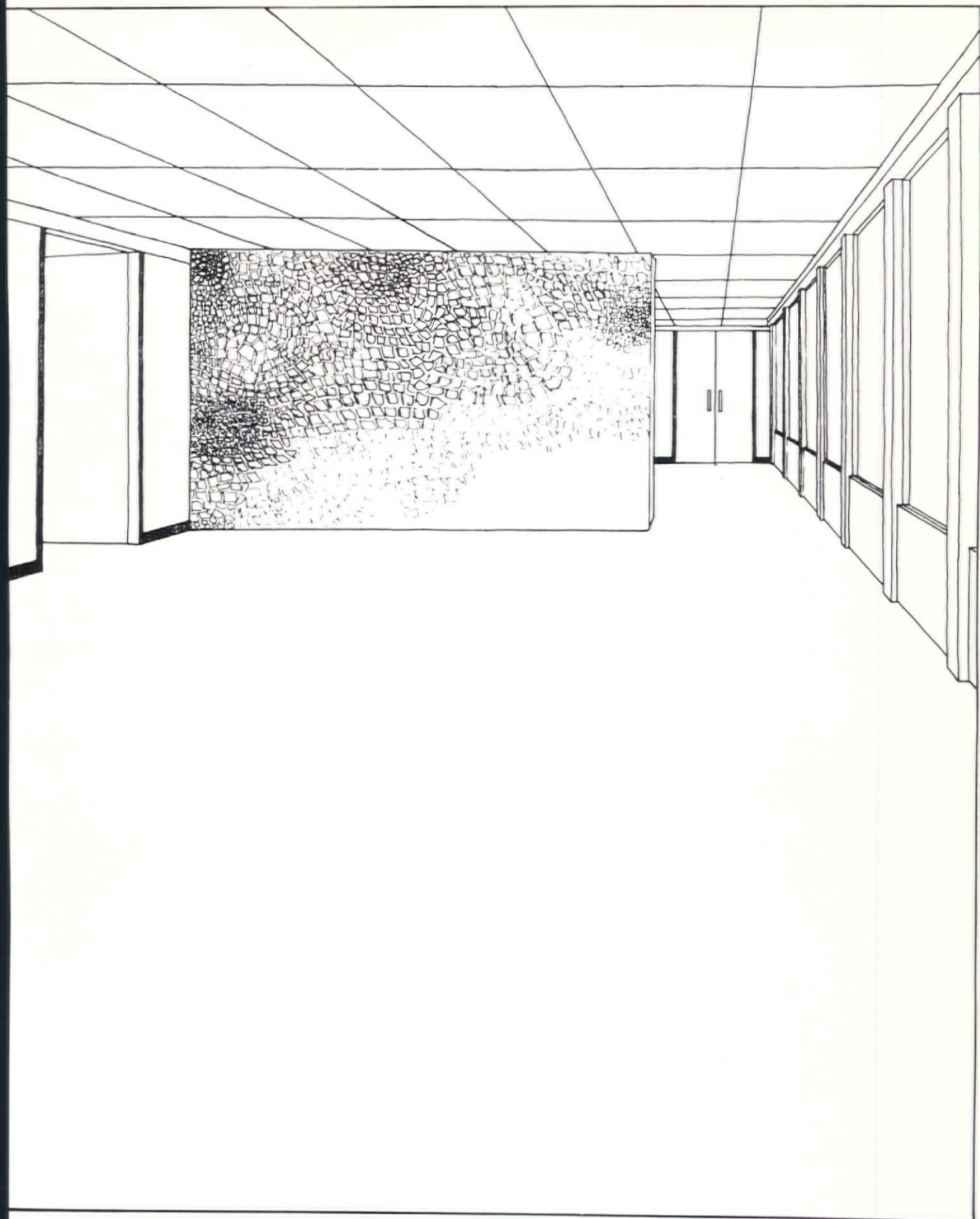
	Page	
Acme-National Refrigeration Co. (refrigerated bars)	112	Faultless Caster Corp. (casters)
Airco Plastics Products Div., Air Reduction Co. (vinyl fabrics)	16	Felters Co. (Woolsuede)
All-Steel Equipment Inc. (furniture)	13	Fibersin Plastics Co. (plastic panels)
American Cyanamid Co. (acrylic sheets)	9	Fibermold Corp. (furniture)
American S.E.R.P.E. Corp. (imports & accessories)	120	Fixtures Mfg. Corp. (chairs)
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George K. Birge Co. (wallcoverings)	108	Gulistan Carpet Div. of J. P. Stevens & Co., Inc. (carpeting)
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Burke Div., Brunswick Corp. (furniture)	79	Imperial Desk Co. Inc. (desks)
Callaway Mills (carpeting)	97	Jasper Desk Co. (desks)
Charlotte Chair Co. (chairs)	49	Johnson Plastic Tops Inc. (plastic tops)
Chicago Hardware Foundry Co. (furniture)	119	Kervan Co. (artificial plants)
Costa Mesa Furniture Co. (furniture)	109	Kirsch Co. (drapery hardware)
Consoweld Corp. (plastic laminates)	65	Kroehler Mfg. Co. (furniture)
Crown Rubber Co. (carpet covers)	106	Krueger Metal Products (chairs)
Day Star Corp. (draperies)	111	L & B Products Corp. (chairs)
Jack Denst Designs, Inc. (wallcoverings)	94	La Barge Mirrors Inc. (mirrors)
Design-Technics (sculptured wall panels)	102	Leopold Co. (furniture)
Directional Contract Furniture Corp. (furniture)	26a	Lightolier Inc. (lighting)
Dow Chemical Co. (Rovana draperies)	20-21	Liton lamps (lamps)
Drexel Enterprises, Inc. (furniture)	1	Frederik Lunning (furniture)
Dux, Inc. (furniture)	119	Mallin Co. (outdoor furniture)
Excel Mfg. Corp. (lamps)	110	Mariite Div. of Masonite Corp. (wall panels)



"Flower Basket" From the Don Soderlund collection
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Nettle Creek Industries (bedspreads)	
Norquist Products, Inc. (folding chairs)	
No-Sag Spring Co. (springs)	
Owens-Corning Fiberglas Co. (Fiberglas)	
PHD Products Inc. (wardrobes)	
Pittsburgh Plate Glass Co. (Feneshield fabrics)	36
Plastiglide Mfg. Corp. (furniture components)	
Poloron Products, Inc. (folding chairs)	
Richter Artcraft Inc. (wall accessories)	
Jens Risom Design Inc. (furniture)	
Rockland Mills, Inc. (drapery linings)	
Royalon, Inc. (Acry-Crystal)	
Safran & Glucksman (lamps)	
Savoy Furniture (furniture)	
Scalamandre Silks (fabrics)	
Frank Scerbo & Sons, Inc. (furniture)	
Schafer Bros., Inc. (furniture)	
F. Schumacher & Co. (fabrics)	
James Seeman Studios, Inc. (wallcoverings)	
Shelby Williams Industries, Inc. (chairs)	49
Simmons Co. (furniture)	14
Alexander Smith Carpets (carpeting)	
Smith Metal Arts Co., Inc. (desk accessories)	
Steelcase Inc. (furniture)	
Synthetic Finishing Co. (fabrics finishing)	
Tassell Industries Inc. (office furniture)	4th C
Thayer Coggin Institutional Inc. (furniture)	
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Wall Trends Inc. (wallcoverings)	
We's-Fricker Mahogany Co. of Pensacola (mahogany)	
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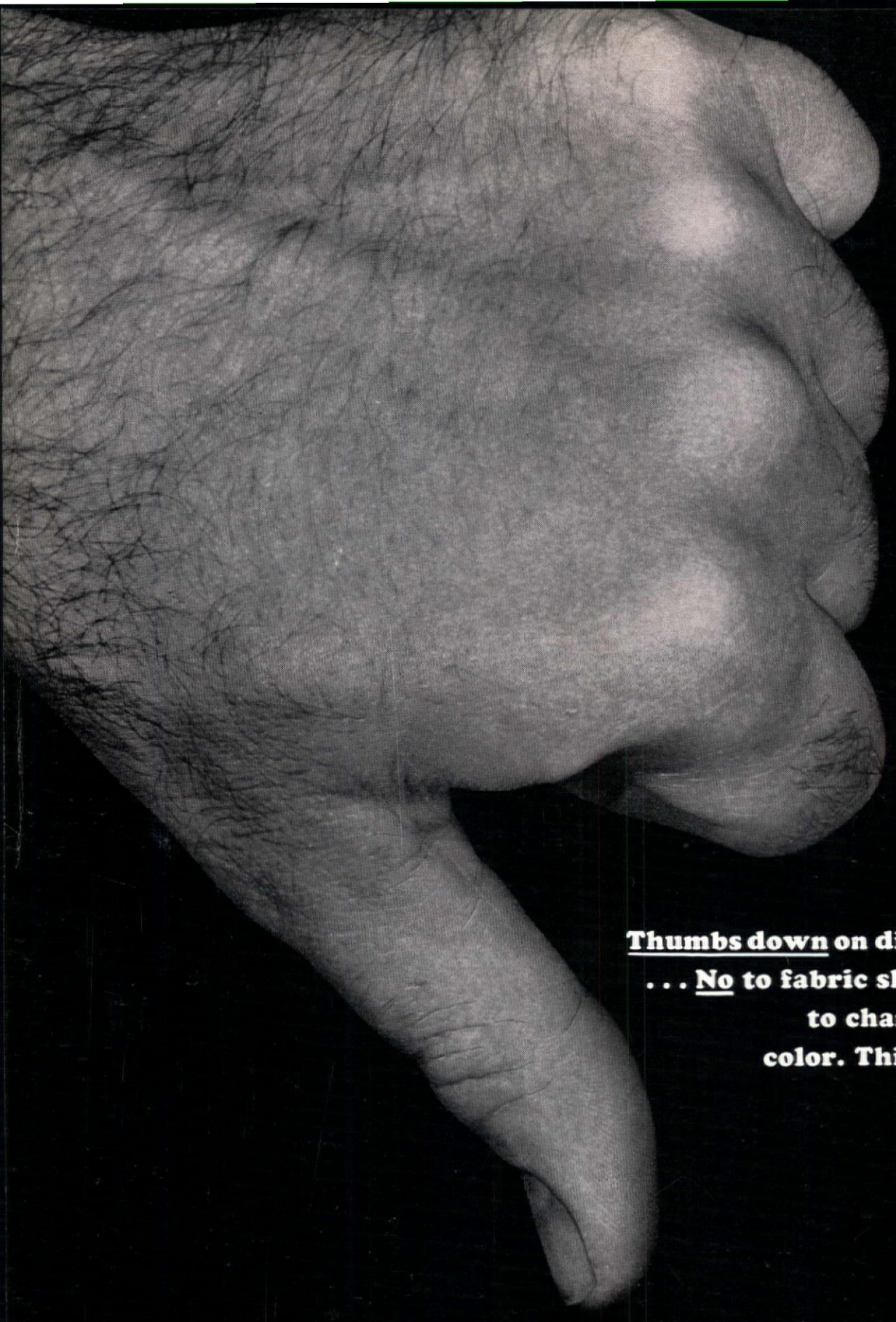
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